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A Spotlight On
 MOVIE · TV AND THEATRICAL
**SOUND
 TRACKS**
 In This Issue

VOLUME 98 NO. 25

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 21, 1986/\$3.50 (U.S.)

Video Retailers Bask In Hot Summer Release Sked

This story prepared by Tony Seideman and Geoff Mayfield.

NEW YORK An unexpectedly strong July release schedule has most retailers and distributors predicting that the home video industry will avoid last year's summer doldrums.

"July starts off very strongly" and continues in a similar fashion, says Bernard Herman, co-owner of Star Video Entertainment Inc. of Jersey City, N.J.

Coming on July 1 from CBS/Fox Video is "The Jewel Of The Nile." July 2 will see "Return Of The Living Dead" from Thorn EMI/Home Box Office Video; on July 3, RCA/Columbia Pictures Home Video will

release "White Nights."

Other big titles slated for July release are "Murphy's Romance" and "La Cage Aux Folles 3, The Wedding" from RCA/Columbia, "The Hitcher" from Thorn EMI/HBO, "Spies Like Us" from Warner Home Video, and the re-release of "The Godfather" by Paramount Home Video at a reduced price.

CBS/Fox Video will be jump-starting August with the late-July release of "Iron Eagle" and "Enemy Mine."

Some video manufacturers say the strong season may be the result of coincidence rather than careful planning. "You had a very strong theatrical release schedule for Christmas '85," says Bob De Lellis, CBS/Fox Video group vice presi-

(Continued on page 78)

Racks Adjust To Lower LP Share Scramble To Refixture Departments

BY EARL PAIGE

LOS ANGELES The LP's shrinking market share is catching up with rackjobbers more quickly than they expected. Racked accounts are making fundamental changes in fixturing and display that mark a move away from the LP's traditional role as the primary point-of-purchase merchandising tool.

While some rackjobbers have long anticipated a slow winding down of LP sales as a result of cassette and compact disk growth, many are surprised by its accelerated pace. Additionally, sell-through videocassettes are vying with LPs for floor and wall space in many discount and department stores.

David Lieberman, chairman of

the Minneapolis-based Lieberman Enterprises, says the change in configuration share is happening "very quickly." Harold Okinow, vice president of operations for the firm, says the LP share of album volume for the first quarter of '86 was 12%, compared to 17% one year ago.

Mass merchandisers say they had hoped for a more gradual transition from LPs that would have allowed longer use of existing fixtures. The drop in LP share is causing the 227-unit Target Stores, headquartered in Minneapolis, to pull some LPs

(Continued on page 78)

BPI Follows Through On Ultimatum U.K. Vidclip Screens Darken

BY NICK ROBERTSHAW

LONDON The British Phonographic Industry has banned the use of music videos by British television stations in a dispute over payment for clip use. The action follows a BPI ultimatum issued in April (Billboard, April 19).

Only commercial Independent Television (ITV) stations and Channel Four are affected by the ban. BBC-TV, which airs the top-rated "Top Of The Pops," won exemption from the May 31 embargo soon after it was introduced by agreeing to what the BPI deems "realistic negotiations."

The substance of the BBC-BPI negotiations has not been revealed, but it is believed there is still a wide gap between what the BBC is willing to pay—reportedly some \$110 per clip per screening—and what the record labels are demanding.

The impact of the ban on commercial television programming thus far has been limited. One leading pop show, Tyne Tees' "The Tube," is on hiatus. Other shows that normally feature videos are carrying still shots over music tracks. Only the early-morning service TV-am is warning its viewers that no clips will be screened for the "foreseeable future."

Moreover, Channel Four's new weekly "The Chart Show," which is almost entirely dependent on clips, has been transmitted as usual with an apparently adequate supply of promo material—a development that seems to indicate rifts within the BPI membership.

(Continued on page 79)

Canada Warns Music Trade On Royalty Talks

BY KIRK LaPOINTE

OTTAWA Antitrust officials of the federal government have told Canada's recording companies, music publishers, and composers that they cannot negotiate a new mechanical royalty rate—even though two federal departments actively encouraged them to do so.

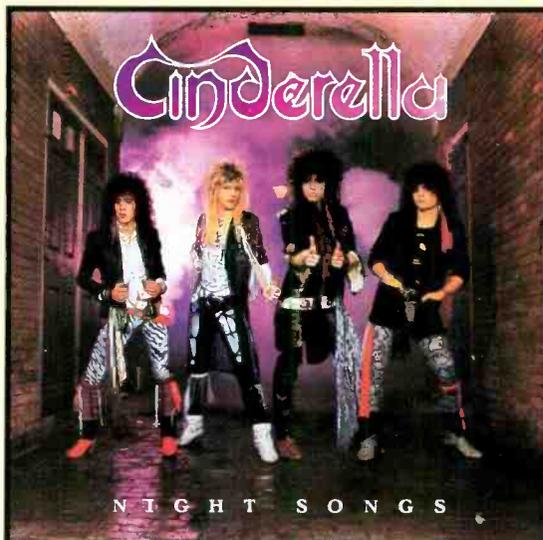
In what may prove to be a major embarrassment for the government, the deputy director of the Combines (antitrust) Investigation branch of the Consumer and Corporate Affairs Department has instructed the Canadian Recording Industry Assn. (CRIA), the Canadian Musical Reproduction Rights Agency (CMRRA), and the Society

(Continued on page 79)

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THE DREAM ACADEMY

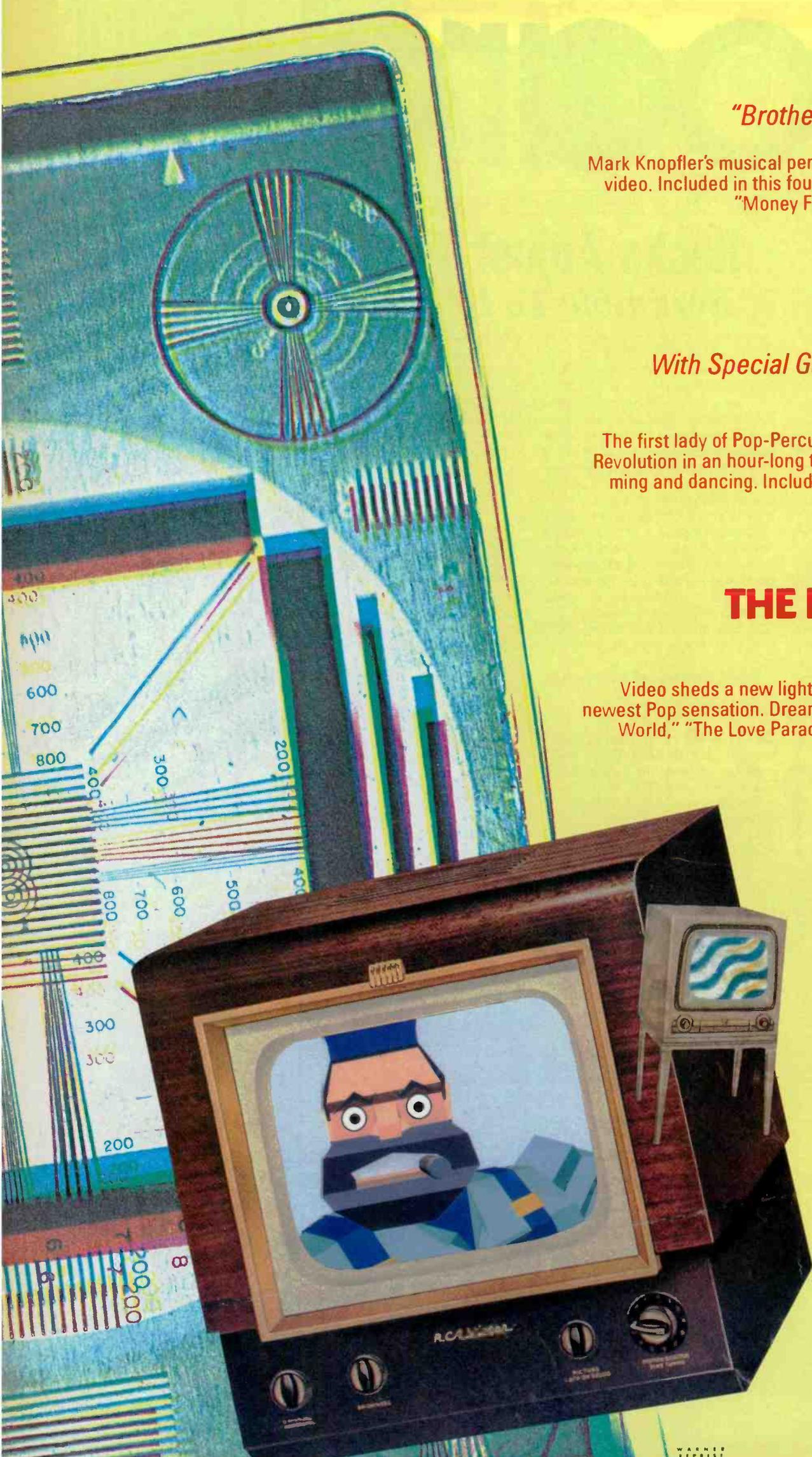
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(VHS 3-38106, Beta 5-38106)

Video sheds a new light on the distinctive song stylings of Britain's newest Pop sensation. Dream along to "Life In A Northern Town," "This World," "The Love Parade" and the previously unreleased "Please, Please, Please Let Me Get What I Want."

Suggested Retail Price: \$16.98

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Beta
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JUNE 21, 1986

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Blank Videotape Prices Seen Rising

Panel Stresses Sale Of Higher Grades

BY EDWARD MORRIS

CHICAGO The price of blank videotape is likely to rise moderately through year's end, a panel of sales representatives at the recent Summer Consumer Electronics Show here agreed. But they said the effect of the rise can be offset by nudging the consumer toward buying higher-grade tapes and by engaging in more imaginative promotions.

Speaking on the subject "Blank Tape: New Technologies, New Markets," Fuji spokesman Brad Friedrich said his company raised prices 5% across the board in May and had yet to see any sell-through problems. He added that there may be another jump in prices this year.

Gary Schwartz of JVC noted that his company had announced a 3% to 6% price hike at the show. "We'll probably have another small increase in December or January," he added. BASF's Larry Rallo said his firm had planned to announce a 3% to 5% jump at CES but had decided to delay it until September.

Schwartz suggested that retailers acclimate consumers to increasing costs by moving up price tags in increments of 10 or 20 cents. "Our emphasis is going to be on pushing high-grade tapes," Schwartz promised.

The panelists concurred that rebate promotions probably undercut the perceived value of tapes. "Value-added-type packages have done best for us," said Rallo.

"We've never had financial rebates," observed Schwartz. "They just degrade the value at retail." He suggested retailers downplay low-

its suitability for recording from compact disks. "We will not be hesitant in saying why people should use our tape," he said. But, alluding to the music industry's continuing opposition to home taping, Schwartz cautioned, "I think you have to be a little prudent in how you run an ad."

Predictions of the future of 8mm videotape were mixed. "My feeling is that it's five years too late," said Rallo. "It's a product with no home. We carry it, but I think it's too late." Schwartz suggested that 8mm tape will be a "niche product."

"In the U.S., we remain totally impartial [on 8mm]," said Friedrich. "We think 8mm may have a future three or four years down the road."

There was general lamentation that the public has not yet caught on to T160 videotapes, which can record up to eight hours of material. "We feel there's a market for it," Rallo said, describing it as "perfect" for recording miniseries and for pre-programmed recording.

"We make it," said Schwartz, "but consumers don't know it exists. The video specialist sells a lot; the video nonspecialist never sells it."

Added Friedrich: "I think it's more important to move consumers up to higher grades than to educate them to buy T160."

'Financial rebates just degrade the value at retail'

end product, noting that such product is "demand driven" and not something around which consumer loyalty can be built.

Schwartz said that blank audiotape has fallen behind videotape—"not in terms of using, but of merchandising." He said that audio typically enjoys a 6% to 10% growth rate each year, but that this could be enhanced by better promotions. The panelists agreed that retailers should lead consumers toward the high end of their audio lines as well as their video lines.

Friedrich argued that a selling point for high-end metal audiotape is

U.K. Indie Links With Sony

Virgin Music Video Coming To U.S.

BY TONY SEIDEMAN

NEW YORK Virgin Holdings Ltd. has linked with Sony Video Software Co. to launch a Virgin Music Video label in the U.S.

Virgin is considered the leading independent record label in the U.K., and Sony is regarded as the leading U.S. music video indie. Sony will carry the product as an independent label in the U.S. and Canada, according to Andy Schofer, Sony Software's national marketing manager.

Virgin has been looking for a partner for close to two years, says Angus Magerison, Virgin Records' general manager in the U.K., who will oversee the U.S. side of the video deal.

"We wanted to set up our own label identity in North America to market our acts," Magerison says, and Sony Video Software was chosen because "they're independents. The Virgin group has always liked to ally itself with major independents rather than Hollywood major film companies" or major record labels.

Sony Video Software plans to release four Virgin Music Video titles each quarter. The first four are due in August: "Crush The Movie" by Orchestral Manoeuvres in the Dark; "Live In London," a concert performance by James Brown; "Gasoline In Your Eye," an 11-clip collection by Cabaret Voltaire; and "Now That's What I Call Music," a compilation including videos from Bryan Adams, Tina Turner, and other artists.

Among the artists whose work has been recently released by Virgin Music Video in the U.K. are David Bowie, Culture Club, Paul

McCartney, Phil Collins, and Julian Lennon. Collins, Simple Minds, Genesis, and Peter Gabriel are under contract to Virgin in the U.K.

Schofer won't say whether any superstar releases are scheduled for the U.S., only that there is "some hit programming coming down the pipe." Whether any of Virgin's U.K. artists can be released in the U.S., he says, "depends on artist-by-artist deals."

For music video as a category, Schofer says, "The market is continuing to grow. We are selling a larger number of our top titles and our B titles than we did last year or the year prior on a per-unit basis." He adds that Sony's re-priced \$9.95 product is making significant inroads into mass merchant outlets.

Music video is in "the same sort of situation that we had two years ago [in the U.K.], where the retail trade is not completely convinced where music video should be selling," Magerison says. "In our view,

and it's been proven in the U.K., music video sells in music outlets, not in video specialty stores, and it is a sale item, not a rental item."

Sony's distribution linkup with Capitol had a strong influence on Virgin's decision, Magerison says, because it guarantees that "there is actually a record sales force going out there and selling the material to record outlets."

Virgin Music Video will use a "hardback/softback" pricing policy in the U.S., he says, with titles initially coming out at a higher price and being reduced at a later date. None of the Virgin releases will come out at Sony's \$9.95 "midline" price point.

Among the marketing tools Sony will use to push the line are co-op advertising, the creation of a compilation cassette to be sent to night-clubs, and the release of some of the clips in the packages to MTV for airplay.

Nicks Video Bows At No. 1

A First Since Chart Debuted

LOS ANGELES Stevie Nicks has the distinction of being the first artist to have a music videocassette debut at the No. 1 position on Billboard's Top Music Videocassettes chart. Billboard inaugurated the biweekly chart on April 1, 1985.

The shortform cassette, called "I Can't Wait," is on the RCA/Columbia Pictures Home Video Musicvision label.

The 29-minute, \$19.95 clip compilation includes "Stop Dragging My Heart Around" (a duet with Tom Petty), "Leather & Lace," "Stand Back," "If Anyone Falls," "Talk To Me," and "I Can't Wait."

Nicks' current Modern/Atlantic album, "Rock A Little," has been on the charts 28 weeks, and the artist has also been on tour.

JIM McCULLAUGH

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Measure May Be Considered By July 4 Recess Licensing Bill Hearing Put On Hold

WASHINGTON The much-anticipated second House of Representatives hearing on the source-licensing bill was put on hold last week. The bill, H.R. 3521, which would end separate blanket licensing of music used on syndicated TV shows sold to independent stations, was held so that the subcommittee could begin an impeachment inquiry of a Nevada judge.

Rep. Robert W. Kastenmeier, D-Wis., chairman of the House Sub-

committee on Courts, Civil Liberties, and the Administration of Justice, has said that once the impeachment resolution, which was referred to his subcommittee, is dealt with, he will again turn to other pressing business, including H.R. 3521. He's trying to finish pending subcommittee issues by the July 4 recess.

The subcommittee will draft the articles of impeachment for the full Judiciary Committee. A Las Vegas,

Nev., judge, Harry Clairborne, has been accused of "high crimes and misdemeanors" and is currently serving a two-year jail sentence for tax evasion.

Proponents of the House version of the licensing bill, which has 160 co-sponsors so far, are confident that once the hearing is rescheduled the bill will go to markup. Staffers working on the Senate version, S. 1980, say they are watching the progress of the House measure with interest.

In other industry-related developments on the Hill, the Oversight Subcommittee of the Energy and Commerce Committee heard testimony at a June 9 hearing on an Administration-backed proposal to strengthen and improve safeguards that protect U.S. patents, trademarks, and copyrights.

One section of the bill would eliminate the current requirement that American companies show proof they are being financially hurt by counterfeit products before they can get government help. That section is also included in the overall trade bill passed by the House last month. Rep. Ben Erdreich, D-Ala., is the sponsor of the proposal, H.R. 4585, called the Intellectual Property Rights Improvement Act.

At the hearing, administration officials said that piracy and counterfeiting continue to be a critical problem in many Pacific-rim countries, but that progress is being made.

(Continued on page 78)



The Music Doctors. Herbie Hancock, left, and Paul Simon exchange congratulations after each was awarded an honorary Doctorate of Music at Berklee College of Music's recent commencement ceremonies in Boston.

N.Y. Retailers Band To Bust CD Thieves Sting Operation Nets Independent Store Manager

BY GEOFF MAYFIELD

NEW YORK An investigation of compact disk theft conducted here by three rival music retailers has led to the arrest of a manager at an independently owned store.

A licensed private investigator, working on retainer from Tower Records, Elroy Enterprises/Record World, and Crazy Eddie Records & Tapes, discovered a ring of thieves who were allegedly stealing CDs from Tower's downtown store and other dealers. The thieves would then sell the merchandise to a Greenwich Village store, Disco Rama.

Growing concern about theft of the configuration (Billboard, May 24) led Randi Swindel, Tower's East Coast regional manager, to invite Record World and Crazy Eddie to join forces in the investigation.

"The last half dozen that we caught shoplifting CDs at Tower all [admitted to using] the same fence," says the investigator, who handles security for the chain's New York stores. "There was a group of about 15 who were sent out to various locations with shopping lists. The ring was comprised of older junkies, guys in their 30s and 40s. They'd steal five, six, eight, or 10 at a time, sell them at \$6.50 a piece, then hit another store."

The investigator, a former police officer, then contacted the anti-crime unit at the New York Police Dept.'s 6th Precinct. An undercover officer took 18 marked CDs from

Tower to the Bleecker Street Disco Rama and offered them for sale, according to the arrest report.

Since Disco Rama's Abdul Hakim, the man police arrested, did not know the would-be supplier, he haggled with the officer over the price, according to the report. Hakim finally agreed to buy the 18 disks at \$6 each and promised the \$6.50 pay-

off for future stolen CDs. At that point, he was handcuffed and arrested.

Sgt. Daniel Mullin says that Hakim, who claimed to be the store's manager at the time of arrest, was charged with a felony for criminal possession of stolen property. His court case is pending.

(Continued on page 78)

Freeman Is Radio Editor

NEW YORK Kim Freeman, who has directed Billboard's radio coverage for the past year, is promoted to radio editor.

Freeman had been at the helm of the radio section as assistant radio editor. Throughout that period, Billboard's radio coverage has been greatly expanded, with more up-to-the-minute news and a fresh focus on programming issues.

Concurrent with Freeman's promotion, Denis McNamara is named album rock editor. McNamara has served as a consultant on album rock radio since January; the new title formalizes his part-time association with Billboard. He remains at WLIR Long Island as vice president of programming.

"These appointments represent two more steps in our increasing coverage of radio," says Sam Holdsworth, publisher and editor

in chief of Billboard. "Kim will handle overall direction of the radio section and coverage of radio news. Denis offers the type of specialized coverage of album rock that can only be provided by a radio insider. In fact, we plan to add a top 40 specialist to serve in a similar capacity."

In recent months, Billboard has added several features as part of a comprehensive program to better serve the needs of radio. Among these features: the weekly Power Playlists, which provides an easy-to-read survey of current playlists at the nation's most influential top 40 radio stations; Michael Ellis' Hot 100 Singles Spotlight, which gives radio programmers an in-depth look at action behind the chart; and Paul Drew's PD to PD, which offers programming insights from one of radio's most respected veterans.

Executive Turntable

BILLBOARD. Kim Freeman is promoted to radio editor for Billboard in New York. She had been assistant radio editor for the past 12 months (see story below). Denis McNamara is appointed album rock radio editor. He had been a consultant in that area for the publication since January. McNamara will continue as vice president of programming at WLIR Long Island.

In other moves, Chris Morris joins Billboard's editorial staff as a reporter, based in Los Angeles. He was previously manager of publicity services for Prism Entertainment. Jean Rosenbluth and Peter Kobel are appointed copy editors in New York. Rosenbluth was assistant copy editor. Kobel was with Advertising Age in Chicago.

RECORD COMPANIES. MCA Records promotes Katie Valk to vice president of East Coast artist development and publicity in New York. She was director of that area.

Lynne Hoffman-Engel is appointed vice president of London Records in New York. She was marketing manager for PolyGram Classics. Hoffman-Engel succeeds Richard Rollefson, who has joined the management team of Decca International in the U.K.

Cliff O'Sullivan is named director of product marketing, West Coast, for Columbia Records in Los Angeles. He was associate director of product



FREEMAN



VALK



O'SULLIVAN



BARRETT

management, West Coast, for Epic/Portrait/CBS Associated Labels.

Bonnie Barrett is appointed director of press and publicity for CBS Masterworks in New York. She was assistant director of publicity, promotion, and advertising for Columbia Artists Management.

Island Records in New York appoints Cathy Jacobson vice president and general manager of its independent distribution system. She served in a similar capacity at Jumpstreet Records.

Jeff Forman is appointed a&r manager of black music for EMI America Records in Los Angeles. He was with Arista's a&r department.

RCA Records in Los Angeles names Bennett Kaufman a&r talent manager, West Coast. He was a music consultant for the CBS-TV series "Fast Times."

PolyGram Records in New York promotes Gene Masson and Holly T. Browde to senior attorneys in its legal department.

CBS Records U.K. elevates Fiona Grimshaw to head of press in London. She was a press officer.

The Benson Co. in Nashville appoints John Taylor vice president of a&r. He has served in various capacities for the label.



JACOBSON



FORMAN



MASSON



BROWDE

Columbia House promotes Agnes Toomey to director of royalty accounting and analysis and Audrey Goldberg to director of management controls in New York. Toomey was manager of royalty accounting and analysis. Goldberg was assistant director of consolidation analysis.

DISTRIBUTION/RETAILING. The Musicland Group in Minneapolis appoints Larry Gaines vice president and general manager of the Sam Goody chain and Don Abboud director of stores for Discount Records. Gaines was vice president and general manager for Discount Records. Abboud served as both national merchandise manager and Eastern district manager for Discount Records. Also, Frank Vinopal, vice president of stores, will oversee Discount Records as well as the four regions of Musicland.

William Mapes is appointed vice president and chief operating officer of Adventureland Video in Salt Lake City, Utah. He was president and chief executive officer of American Family Video.

HOME VIDEO. RCA/Columbia Pictures Home Video promotes Larry Estes to the newly created post of vice president of programming and acquisitions. He joined the Burbank-based company in 1984.

PUBLISHING. Marvin Berenson is promoted to assistant vice president of licensing for BMI in New York. He served in the organization's legal department.

The National Music Publishers' Assn. (NMPA) and the Harry Fox Agency (HFA) have made the following appointments in New York: Howard Balsam as vice president of licensing and collection for HFA; Bernard Kerner, vice president of finance and distribution, HFA; Charles Sanders, special assistant to the president, NMPA; Cal Ng, manager of television licensing, HFA; and Don Collins, executive assistant to the vice president, HFA.

PRO AUDIO/VIDEO. Alpha Audio in Richmond, Va. promotes Carol Chafin and

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POLLY

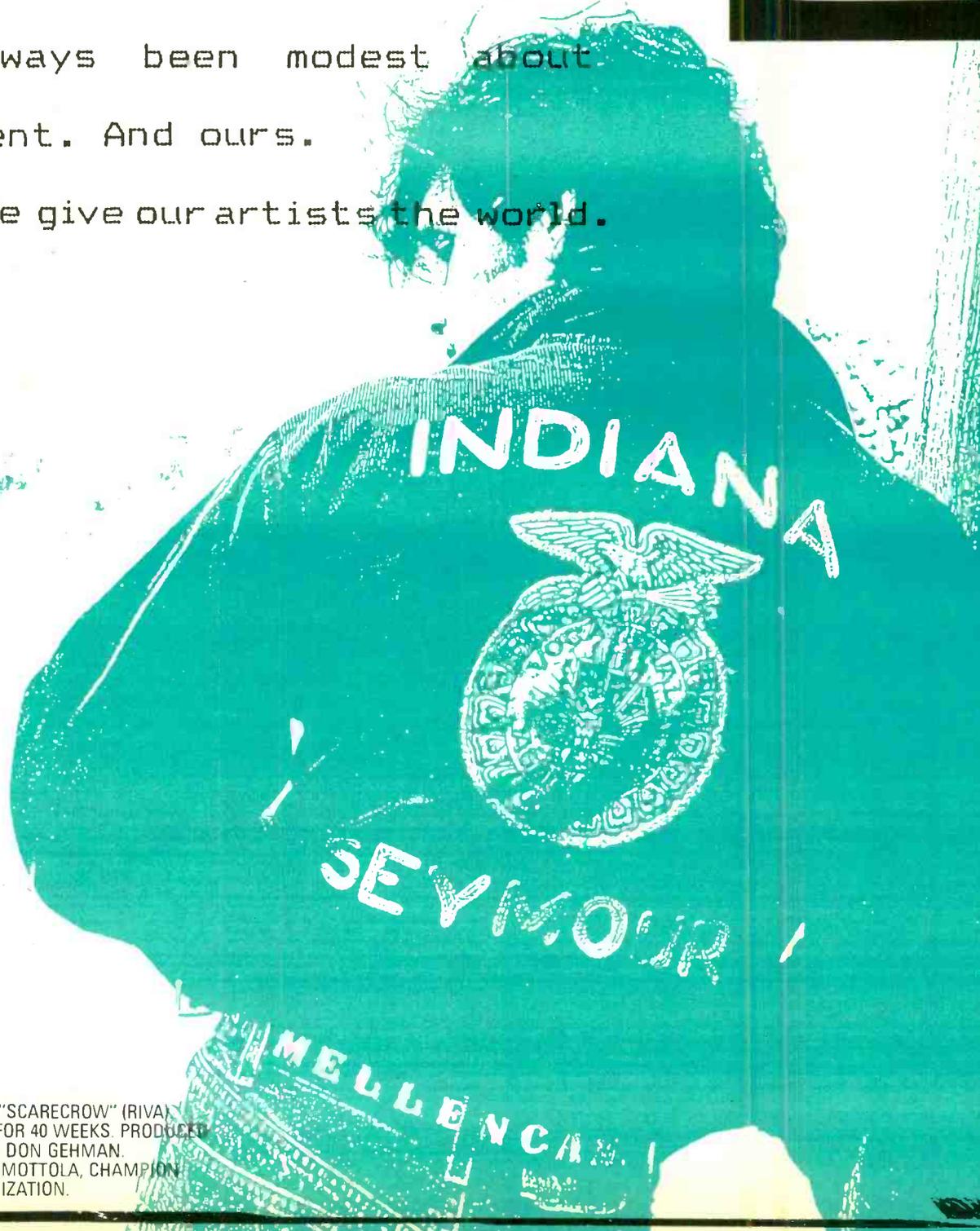
GRAW

→ "If a dumb kid from Indiana can come from nowhere and have a hit record it can happen to anybody."

JOHN COUGAR MELLENCAMP in NEWSWEEK

He's always been modest about his talent. And ours.

PolyGram We give our artists the world.



HIS LATEST HIT RECORD "SCARECROW" (RIVA) IN THE ALBUM CHARTS FOR 40 WEEKS. PRODUCED BY LITTLE BASTARD AND DON GEHMAN. MANAGEMENT: TOMMY MOTTOLA, CHAMPION ENTERTAINMENT ORGANIZATION.

Syndicated TV Concert Series Set Coors, Radio Vision Offer Stereo Shows

BY JIM MCCULLAUGH

LOS ANGELES Music video gets a shot in the arm via independent television syndication when Coors Brewery and Radio Vision International launch a summer series of one-hour contemporary music specials.

Beginning this weekend (20-21), the 10-show "Coors Concert Series" will be seen in some 100 U.S. markets every weekend.

Most of the programs in the series will be having their broadcast premieres. And, because most of the stations carrying the series are stereo-equipped, "Coors Concert Series" will be one of the first TV series available in stereo for syndication. No radio simulcasts are planned.

Radio Vision, a major music video distributor and licensing agent for international broadcast and home video here, conceived the package. Radio Vision president Kevin Wall has licensed the rights to 10 major music video programs and has edited them for the series.

New York-based LBS Communications is clearing the national markets, and Wall estimates that the series is already set for more than 75% of the country.

The shows will be seen once a week, either on Friday or Saturday night, between 11:30 p.m. and 1 a.m.

Many of the concerts, which have longer original playing lengths, are already available on home video or

soon will be.

The series consists of "The Cars Live 1984/1985," "U2 Live At Red Rocks," "The Police Synchronicity," "Tears For Fears In My Mind's Eye," "Dire Straits Alchemy Live," "Thompson Twins Into The Gap Live," "Genesis Live—The Mama Tour," "Roxy Music The High Road," "Rush Grace Under Pressure," and "Simple Minds Alive In Rotterdam."

"There has not really been an ancillary market that's been available for these music programs outside of HBO, Showtime, and MTV," says Wall. "It's been very difficult, if not impossible, to get them on free television. So we created a package with Coors to open up a late-night time slot this summer so that my shows and my client's shows and other record company shows would have an ancillary market, for both economics and exposure for these major artists."

If successful, Wall adds, the series will have a second stage, with new programming going into the fall. The result could be a year long series.

"We saw a time slot here," says Wall, "to generate dollars for specials that were being produced for pay-television or for Europe."

Internationally, Radio Vision is a major supplier of music programs (the company is handling all international broadcast rights for the Amnesty International benefit concerts), but they have always been

sold as OTO's (one time only).

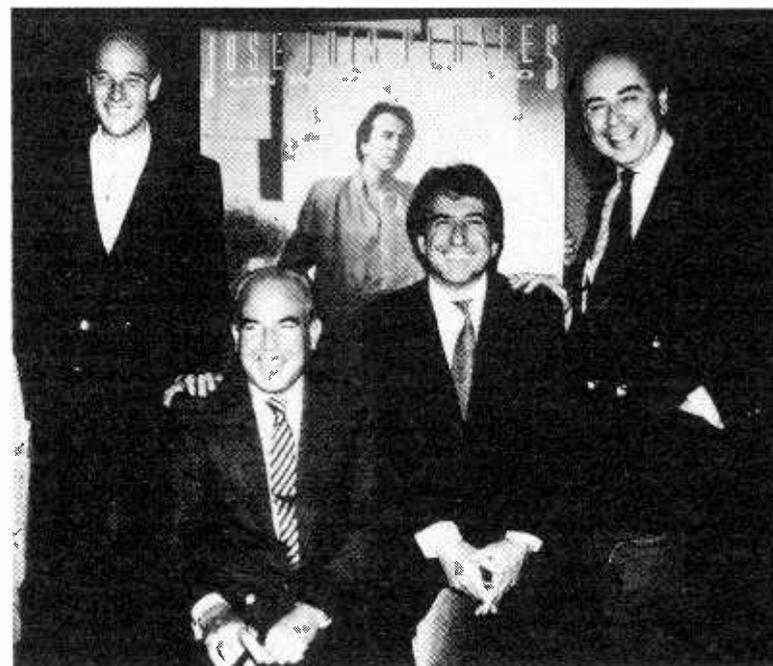
The blueprint of the Coors package will be duplicated for several markets around the world: France, Australia, the U.K., Germany, and Japan. "They won't be the same shows," Wall says, "but will be edited differently and have 10-week commitments."

In Japan, Radio Vision has just booked a series for the next six months. The company will provide major programming in late-night time slots on network television there.

"We're looking at album release dates and touring schedules," says Wall, "and slotting shows into the series with some coordination and control, rather than just putting them in when a show is available and someone can buy it at the other end."

Wall says he's gone to the copy-right holders (primarily record com-

(Continued on page 79)



Latin Gala. CBS Records International executives congratulate Latin American artist Jose Luis Perales at a recent party celebrating his debut album for the label, "Con El Paso Del Tiempo." Pictured in New York are, from left, Perales' manager Jose Luis Gil, CBS International vice president of a&r development Tomas Munoz, Perales and label chief Robert Summer.

CHART BEAT



by Paul Grein

WHITNEY HOUSTON's smash debut album holds at No. 1 on Billboard's Top Pop Albums chart for the 13th week, while **Patti LaBelle's** "Winner In You" and **Janet Jackson's** "Control" jump to No. 2 and No. 3, respectively. This establishes two important chart milestones: It's the first time black artists have held down the top three positions on the pop album chart, and it's the first time female solo artists have achieved this monopoly.

Over the years, black artists have managed to hold down the top two positions on the pop album chart, but had never been able to score a clean sweep of the top three. **Stevie Wonder** and **Earth, Wind & Fire** had the top two albums for two weeks in late 1976; **Michael Jackson** and **Lionel Richie** were No. 1 and No. 2 for seven weeks in 1983-84. And, earlier this year, **Whitney Houston** and **Sade** held down the top two spots for four weeks.

By the same token, female solo artists occupied the top two spots on a few occasions, but had never swept the top three. **Carly Simon** and **Carole King** were No. 1 and No. 2 in January 1973, as were **Barbra Streisand** and **Joni Mitchell** in March 1974 and **Donna Summer** and **Linda Ronstadt** in November 1978.

We should note that earlier this year, a combination of female solo artists and female-led groups held down the top three spots. **Streisand**, **Sade** (featuring **Sade Adu**), and **Heart** (featuring **Ann and Nancy Wilson**) scored in February, and **Houston**, **Sade**, and **Heart** triumphed in March.

Two other black artists are listed in this week's top 10: **Billy Ocean**

leaps to No. 8 with "Love Zone," and **Prince & the New Power Generation** drop to No. 9 with "Parade." This is the first time that black acts have accounted for half of the top 10 pop albums since November 1984.

Black acts also have the top three singles on this week's Hot 100, with **LaBelle** (with **Michael**

Black women hold top 3 album spots

McDonald) at No. 1, **Ocean** at No. 2, and the **Jets** at No. 3. But that's not that unusual. In fact, it happened in January, with hits by **Dionne & Friends**, **Richie**, and **Edie Murphy**.

One final note: By hitting No. 3 on this week's pop album chart, **Janet Jackson's** "Control" has climbed as high as brother **Michael's** 1979 monster, "Off The Wall." Could this mean her next album will log 37 weeks at No. 1? Stay tuned.

BY HOLDING AT No. 1 for a 13th week, **Whitney Houston** ties a record that has stood since 1967. We admit that it's a slightly *obscure* record, but it's a record nonetheless.

James A. Geoghan of Manhasset, N.Y., points out that "Whitney Houston" has tied "The Monkees" for the longest run at No. 1 by an eponymous album.

Before "The Monkees," the record was held by "Elvis Presley," which was No. 1 for 10 weeks in 1956. Other eponymous albums to top the chart in the rock era, ranked by weeks at No. 1, are "The Singing Nun" (10 weeks in 1963),

"The Beatles" (nine weeks in 1968), "Asia" (nine weeks in 1982), "Peter, Paul & Mary" (seven weeks in 1962), "Blood, Sweat & Tears" (seven weeks in 1969), "America" (five weeks in 1972), "Crazy Otto" (two weeks in 1955), "Blind Faith" (two weeks in 1969), "The Kingston Trio" (one week in 1958), "Bad Company" (one week in 1974), "Fleetwood Mac" (one week in 1976), and "Heart" (one week in 1985).

Geoghan astutely notes that all but four of these are chart debut albums.

Incidentally, "Whitney Houston" is now tied for third place (with "The Monkees") on the list of debut albums with the longest runs at No. 1. Heading the list with 15 weeks at No. 1 is **Men at Work's** "Business As Usual." In second place with 14 weeks on top is "The Button-Down Mind Of **Bob Newhart**."

FAST FACTS: No sooner had industry pundits proclaimed the death of the white pop ballad than we find four white pop ballads in the top 10 on this week's Hot 100. **Madonna's** "Live To Tell" dips to No. 4, **Howard Jones's** "No One Is To Blame" jumps to No. 6, **George Michael's** "A Different Corner" holds at No. 7, and **Simply Red's** "Holding Back The Years" jumps to No. 8.

Heart's "Nothin' At All" jumps to No. 10 on this week's Hot 100, becoming the fourth top 10 single from the group's Capitol debut album. That makes "Heart" the first label debut album to generate four top 10 singles since **Michael Jackson's** "Off The Wall," his first solo release on Epic. **Heart** was formerly on Epic.

WE GET LETTERS: **Michael Jay** of Famous Music in Los Angeles notes that **Whitney Houston's** "Greatest Love Of All" isn't the only former B side to go all the way to the top as an A side this year. He points out that **Stephanie Mills's** No. 1 black smash "I Have Learned To Respect The Power Of Love" was on the B side of her top 15 black hit, "Stand Back."

May RIAA Certifications Bad Month For Vid Awards

NEW YORK May proved one of the weakest months for video certifications since the Recording Industry Assn. of America (RIAA) started giving awards. Only two gold theatrical plaques and one platinum were handed out, and no titles were certified in the nontheatrical and music categories.

The RIAA numbers are in stark contrast to last year's figures. In May 1985, 14 titles were certified gold and 11 platinum. At this time last year, there had been 64 gold and 41 platinum certifications. This year, the year-to-date total is 46 gold and 27 platinum.

Nontheatrical totals by the end of May 1985 came to 76 gold and 30 platinum; for the month itself, 11

nontheatrical gold and six nontheatrical platinum awards were granted. Nontheatrical year-to-date totals by the end of May '86 are nine gold and seven platinum.

There were no certifications granted in May in the RIAA's music category, which did not exist in 1985.

The theatrical titles certified this May were **Thorn EMI/Home Box Office Video's** "Sweet Dreams," which went both gold and platinum, and **Warner Home Video's** "American Flyers," which went gold.

The RIAA also took note that in its April nontheatrical certification listings, **JCI Video's** "Kathy Smith's Body Basics" was left out even though it won a gold award.

Russ Sanjek Dies At 70

NEW YORK **Russ Sanjek**, a former vice president of Broadcast Music Inc. and an authority on pop, jazz, black, and country music, died Thursday (11) after a long illness at his home in Larchmont, N.Y. He was 70.

Sanjek joined the performing rights group when it was formed in 1940. He retired in 1980 after serving as vice president of public relations for 16 years.

During his 40-year association with BMI, Sanjek served as director of the company's script depart-

ment, director of Student Composer Awards, and special projects director before being named head of public relations in 1964.

After his retirement, Sanjek began work on a three-volume book, "American Popular Music And Its Business." It will be published by Oxford University Press.

Following his death, BMI president **Frances Preston** said Sanjek was "considered by many the conscience of BMI." Sanjek coined BMI's theme of "the many worlds of music."

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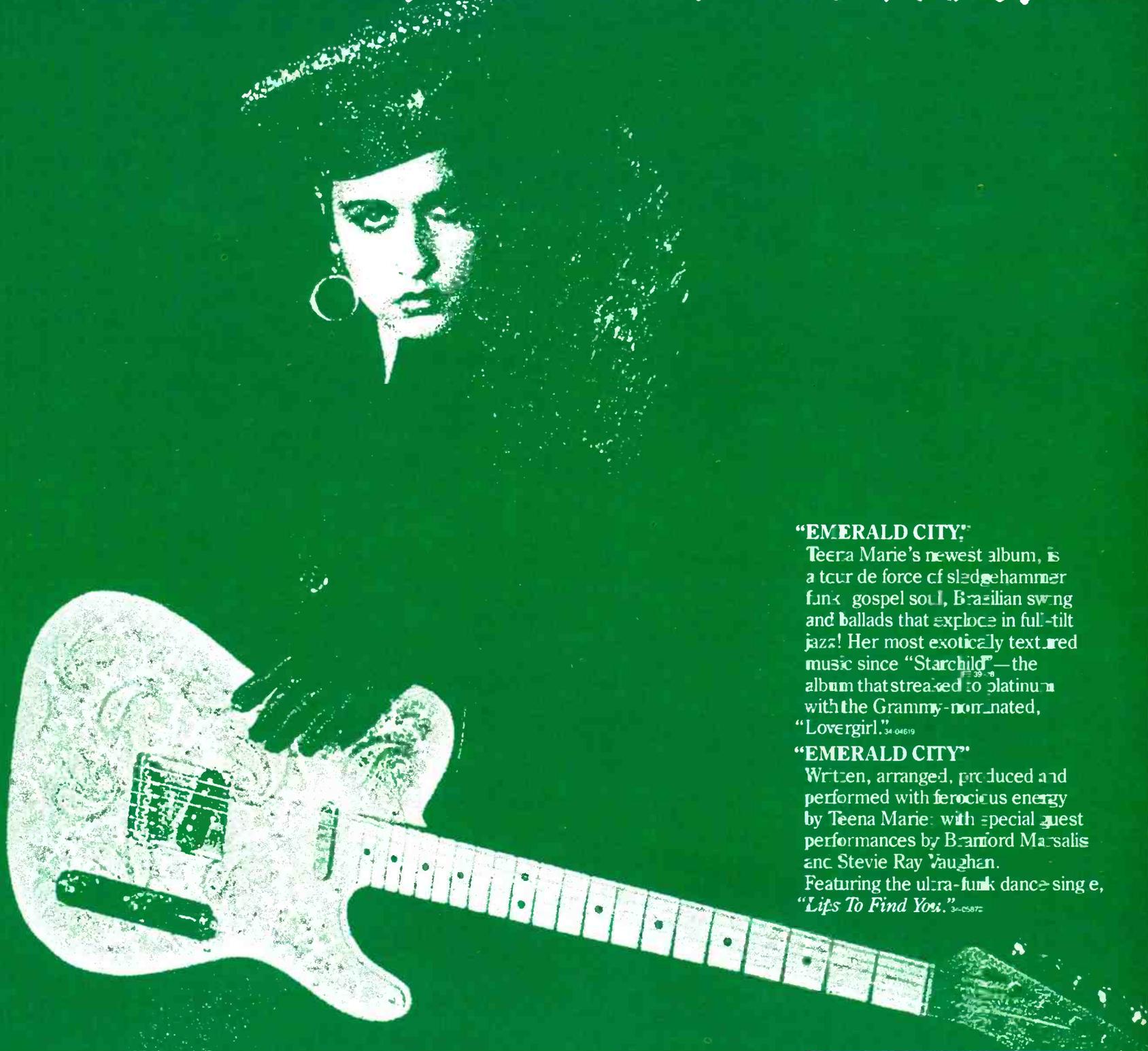


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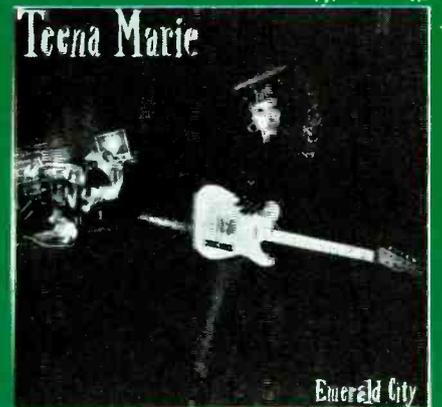
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CDs Are Plus Business

DON'T WRITE OFF LPs OR CASSETTES YET

BY BILL NOWLIN

With the advent of the compact disk, we are all presented with a golden opportunity to expand our market and reach out to new customers. And that goes for labels, distributors, and retailers.

To a considerable extent, CD buyers are either new customers or previous album buyers enticed back into the music marketplace. Studies have shown that even dedicated CD enthusiasts intend to continue buying LPs.

A case in point is the recent survey of 25,000 music buyers conducted by the publication Trax. The survey found that among owners of CD players, "serious LP collectors" (defined as owning 500 or more albums) intend to buy 63 CDs, 32 LPs, and five cassettes during the next year.

Admittedly, there are CD owners who have curtailed or even stopped buying black vinyl and/or cassettes. But the Trax study seems to indicate a continuing interest in the older configurations.

Whatever the proportions, it seems quite clear that much of CD volume can be termed "new business."

Retailers typically operate on a budget for buying. Given that CDs cost at least twice as much as the average LP or cassette, the retailer would have to cut out two LPs for every CD he loads into inventory,

assuming that budgets remain static. Likewise, distributors would have to reduce LP buying as they begin to stock more items on CD.

However, if what we are looking at is the prospect of new business, it would be shortsighted to give up LP sales for CD sales.

Why not have both? Why not con-

With some creative rearranging of merchandise, we can probably squeeze more product into most stores. Labels, at least, seem willing to offer all three at this time.

Were we to see the demise of the LP, we would lose a reliable medium that has enabled many kinds of music to be represented in the mar-

will find a wide variety of music in the format of their choice.

Budget and inventory are big questions; there's no doubt about that. As an industry, though, we are presented with a real opportunity to expand our business significantly. It is the kind of opportunity we may not see again for many years. To freeze budgets now and insist that by taking in a CD we have to forgo buying two LPs (or, even worse, returning them) is shortsighted.

To the extent that they can afford it, I urge dealers to tighten their belts, take a deep breath, and expand their offerings. Inventories should be built up so that a full range of product can be carried in all three configurations.

By all means, get your share of the new business that CD offers. But don't abandon the trade of the consumer who still wants a good selection of LPs and cassettes.

It may be a bit of a gamble, but we're betting on those loyal buyers who have brought us all this far. They're not all going to drop the older formats and move into CDs in the next few months.

As a group, consumers want a variety of musical styles, some of which will probably be available only on LP and cassette for years to come. They will keep on buying these recordings as long as they are made available.

'Let's hold on to old customers while attracting as many new ones as we can.'



Bill Nowlin is a founder of Rounder Records, an independent label and distributor based in Cambridge, Mass.

tinue to keep LPs and cassettes available for those people who prefer them, while expanding our business by offering CDs as well? Let's hold on to old customers while attracting as many new ones as we can.

To accomplish this, retailers must face up to the obstacles of display space and inventory size. The latter is the major issue because it involves budgetary considerations.

ket. Because CDs cost more to prepare, much of this music might not otherwise be made available.

It's gratifying to learn that Tower's Russ Solomon intends to retain his commitment to the LP format. The availability of catalog, and I mean *deep* catalog, has always been important to him. In any given marketplace, there has to be at least one outlet where customers can go with the reasonable assurance that they

Monitoring Royalty \$\$: Insuring A Correct Count

BY STEVEN SCHERER

Royalty examinations are the most effective way for recording artists and writers to be sure they are receiving all the income they are due contractually.

In the music world, creativity and artistic freedom may be the force driving a performer or songwriter, but it is the royalty that makes it rewarding in the material sense.

Under the normal agreement, the record company or music publisher is charged with calculating and reporting all royalty income. But the artist/writer who just sits back in complete reliance that his royalties are being calculated accurately is giving up too much control.

This is where the entire arrange-

ment can unravel and leave the creator with less than his fair share.

The per-unit royalty may not seem like much. Recording artists can receive up to \$1 an album and writers one-half the statutory mechanical royalty, currently 5 cents per song for every recording sold. So it's easy to see why it takes a true runaway hit to generate big rewards.

Still, even for artists who are simply seeking a comfortable living, the key is often to keep an accurate track of the money earned. There's nothing more basic in the world of music, yet, surprisingly, many artists and writers neglect to check on the accuracy of the royalty statements they receive.

Perhaps the reason for this failure is that few are aware of the

steps involved in having an examination performed, and that the costs can be relatively small. Fortunately, there are a number of professional accountants who specialize in the exacting process of royalty examinations. And, more often than not, such examination results in the payment of additional royalties.

The agreement between artist/writer and record company spells out the formula for computing royalties, but it also provides the right to examine the company's books to make certain that royalty income is being computed correctly.

A professionally conducted preliminary review can determine if a full-scale examination is called for. Even if the review finds everything in order, it serves to provide the artist with the peace of mind to

get on with the business of being creative.

Royalty examination is a contractual right, and most record companies recognize the need for an audit. In fact, they expect it. Performing an audit does not jeopardize the relationship between artist and label. Most often, it is found that underpayments are the result of honest mistakes or an incorrect interpretation of the agreement. Only rarely are they the result of fraud.

The royalty examination process is a flexible tool to uncover errors and ensure proper reporting and payment of royalties.

Steven Scherer is a member of the New York accounting firm Laventhol & Horwath.

Letters to the Editor

SNUBBING BTO

It would have been nice if your review (May 17) of a Van Halen concert commented on Bachman-Turner Overdrive, who opened the show.

Your lack of interest is typical of the music press. But hey, the situation's normal, just as it was in 1970, 1975, and 1980. Someday, when BTO returns to its rightful position on the charts, you'll give the band its due.

Robert Self
Redwood City, Calif.

SETTING THE RECORD STRAIGHT

I expect someone who enjoys current top 40 and AOR to disagree with the views expressed in my recent commentary (May 17). One reason for writing the piece was to promote discussion. But Christopher Davis in his May 31 letter attacked my ideas by quoting me out of context, imposing a flagrantly distorted meaning on my views.

Davis wrote: "He labels the public's reluctance to accept music that will presumably make us better human beings as a 'frightening pros-

pect for . . . the survival of a democratic society.'"

What I wrote was, "Reagan's deregulation on the number of stations one company can own means a few conglomerates will soon control nearly all broadcast outlets. This is a frightening prospect for the future of music and the survival of a democratic society." When I referred to "our culture," I meant American culture. It is my culture, and Mr. Davis'. Finally, Bruce Springsteen is not a "buddy" of mine. I am just another fan. I've

never thought Springsteen was telling me how to run my life. Like all great rock, his music has helped me confront life with faith and honesty.

Larry Brauer
San Geronimo, Calif.

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.

'Classic Rock' Forces Defensive Strategy Album Oldies Format Is Grabbing AC's Audience

BY DENIS McNAMARA

NEW YORK As the "classic rock" approach grows, traditional album rockers are developing programming strategies to maintain rating status against a format that has evolved from their roots.

The album rock oldies format—already successful in markets like Washington, Boston, Kansas City, and Tampa, Fla.—appears to be taking audience away from AC outlets, particularly males in the 25-plus demos.

According to consultant Fred Jacobs, whose Detroit-based Media Strategies specializes in a classic rock format, success in a market depends a great deal on "how the old-line album rock station is serving its audience. Album rockers who are faithful to their roots and core audience have less to be worried about."

Jacobs says outlets "without commitment to the audience who may have experimented with different music forms like heavy met-

al or new wave and then deserted them are most vulnerable to a classic hits station."

Carey Curelop, program director at CBS album rocker WYNF Tampa, found himself with a clas-

'What we look carefully at is the depth of our older music'

sic hits competitor when WKRL decided to take that approach. "Primarily, on the air, we ignored them. We have basically done what we've always done. Prior to their going on, we did classic rock weekends and classic rock Monday which took some of their steam away," Curelop says.

One thing programmers on both sides of the album rock fence agree on is that established, broadly programmed, heritage-based al-

bum rockers must use their variety as a competitive tool. In some markets, these outlets now refer to older material as "classic" and connect that reference to their own call letters or slogans. Curelop says, "What we look carefully at is the depth of our older music."

Since last fall, WNEW-FM New York has found itself facing competition from album station WXRK, which is leaning toward a more classic rock approach.

WNEW program director Charlie Kendall recently started featuring four to five new songs Monday through Friday at 5-6 p.m. "We wanted to create a forum for new music we haven't necessarily added to our playlist," says Kendall. "It gives us a chance to test it with the audience, and it also gives us a chance to hear it on the air. Sometimes, a record can sound really good on the turntable and just not make it on the air."

In describing his competitor, Kendall says, "They play more oldies and less currents than we do. What they're doing is not being pure in either direction, which I

(Continued on page 12)



Not Just Another Buzzard. Ohio Gov. Richard Celeste tries his hand behind the mike during a guest DJ spot on Cleveland leader WMMS, home of the infamous "Buzzard." Word is that Celeste's daughters are Buzzard addicts thanks to the Columbus Cable System, which carries WMMS. In the nest from left are WHK/WMMS operations manager John Gorman, combo news operations manager Ed "Flash" Ferenc, head WMMS morning zookeeper Jeff Kinzbach, Celeste, and morning cohort Ruby Cheeks.

...newsline...

HERITAGE BROADCASTING and the Heritage Venture Group of Indianapolis will merge their properties with those of the Hicks Communications Group to form the Capstar Broadcasting Co. Heritage is the holding company, owned by Bil Yde and George and Reginald Jones, that is finalizing negotiations to take WMET Chicago over from Doubleday. The trio also owns the San Diego-based consultancy FairWest Communications; the Jones brothers will handle all programming for the Capstar Group. Management of Capstar's nine outlets will be handled by the FairWest partners, FairWest president Dana Horner, and Hicks president Steven Hicks.

KISW SEATTLE will be sold by Alexander Broadcasting to Nationwide Communications for almost \$13 million. Assuming FCC clearance of the deal, Nationwide will add the leading album rocker to its group of 10 FM and five AM stations. The Bronxville, N.Y.-based Mahlman Co. brokered the deal.

METROPOLIS BROADCASTING agrees to purchase WERE/WGCL Cleveland from GCC Communications for \$10.7 million, pending FCC approval. The acquisition of the news/top 40 combo is Metropolis' second purchase; the first was WDTX Detroit one year ago. The young group's principals include CEO Lorraine Golden, chairman of the board Harvey Deutch, and president Jim Harper. The trio's partner in the purchase is Detroit entrepreneur Norm Pappas.

WESTWOOD ONE will carry the stereo simulcast of the Fourth of July FarmAid II benefit concert for America's farmers. WWI is offering the audio counterpart to VH-1's coverage on a nonexclusive basis. The 18-hour concert will be hosted by Willie Nelson, and the star lineup includes John Cougar Mellencamp, Neil Young, Julio Iglesias, and several other country and pop stars.

DOUG ERICKSON is named operations director for KHOW/KPKE Denver and will also serve as group program consultant for the entire Legacy Broadcasting chain. Erickson was operations manager at crosstown combo KIMN/KYGO. Legacy owns the Denver combo, KDWB-AM-FM Minneapolis, WLLZ Detroit, and KJOI Los Angeles. At the latter outlet, Bob Griffith is upped from general manager to vice president of the top-rated easy listener.

ROBERT HOSKING, president of CBS Radio, assumes representation for that network on the NAB's radio board of directors. He succeeds Eugene Lothery, who resigned from the board and is now with WCBS-TV New York.

NAT WALKER is promoted to general manager at urban outlet KZEY Tyler, Texas. A 15-year station veteran, Walker graduates from the general sales manager post and will oversee the station's forthcoming move to 24-hour service.

RAB Chief Looks At The Future Of Promotion

DALLAS "The days of bright, bouncy promotion directors whose primary job is to inventory the prize closet and serve as the station's cheerleader are over."

Those were the words of Radio Advertising Bureau president/CEO William Stakelin, who addressed the topic "Will Radio Need Promotion Directors In 1990?" at last week's Broadcast Promotion & Marketing Enterprises convention in Dallas.

Speaking at the first radio-only BMPE luncheon Wednesday (11), Stakelin outlined growth in radio revenues and industry shifts that, he said, have made bottom-line contributions the primary criteria in evaluating job performance.

"My greatest fear," he said, "is that the creativity, talent, and skills you represent will be found wanting when subjected to a bottom-line analysis. Without strong basic marketing skills, the job of promotion director will not survive by the end of this decade."

Stakelin stressed that radio promotion people of the future must be more than "implementers," and must involve themselves directly in the positioning and marketing of their stations. "You must become as skilled at conceptual marketing as you are at executing on-air, community service and sales promotions, advertising and public relations campaigns, and other vehicles."

The RAB chief predicted that promotion directors will become increasingly involved in key station decisions. To prepare for that

(Continued on page 12)

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

TOP 40

KSDO San Diego program director **Mike Preston** says this week's most "eye-catching add" is Berlin's "Take My Breath Away" (from Columbia's "Top Gun" soundtrack). Preston says the single won a week's worth of KS-103's "Battle Of The New Sounds" contests, determined by listeners' votes, and did "amazingly well with upper-demo females" during a test run. "That, combined with our gut feeling, prompted us to add it this week," he reports. Still on movie music, Preston moves on to Michael McDonald's "Sweet Freedom," the single from MCA's "Running Scared" soundtrack. "Given Michael's chart success with Patti LaBelle," Preston explains, "this up-tempo record is the kind of fun summer record we're looking for in what seems to be a glut of ballads." Meanwhile, Preston gives his "personal-favorite" nod to the Timex Social Club's "Rumors" (Jay), which jumped from No. 14 to No. 4 on KS-103's playlist last week.

ALBUM ROCK

WLIR Long Island assistant PD and MD **Larry "the Duck" Dunn** continues to dance on the programming edge with some bold out-of-the-box picks. First off is Love & Money's "Candy Bar Express," a PolyGram import produced by Duran Duran's Andy Taylor. Dunn describes it as a cross between an "O'Jays feel and a Power Station edge, with great guitar hooks." Combination of the week, continues Dunn, is the Elvis Costello & the Attractions/Jimmy Cliff outing, "Seven Day Weekend" (Columbia). "It's 2:21 of fun galore," he says, adding that Costello's contribution is more dominant in the unique pop/reggae pairing. In the "three-minute gem" category, the Duck raves about Sandie Shaw's "Are You Ready To Be Heart Broken," a Polydor import co-written by Lloyd Cole of Commotions fame. Borrowing from the British charts, Dunn is high on the Eurythmics' "When Tomorrow Comes" (RCA). Dunn has also invaded Britain for Scarlet & Black's "You Don't Know," an MDM import from former members of Dr. & the Medics.

COUNTRY

Adds last week at KNIX Phoenix started with Reba McEntire's "Little Rock" (MCA), says station music director **Doug Brannan**. "Reba has always done well for us, and this up-tempo song really fits in well," Brannan says. John Conlee's "Got My Heart Set On You" (Columbia) meets the same criteria, he notes. Another KNIX add was Rick Nelson's "Dream Lover" (Epic), a track off Nelson's posthumous album "The Memphis Sessions." "Mac Davis is not a traditional chart-topper," says Brannan about Davis' "Somewhere In America" (MCA). "But he's always done well with females here and we felt pretty safe in adding it." The single is a love ballad rather than the patriotic anthem one might expect, explains Brannan.

KIM FREEMAN



WESTWOOD ONE RADIO NETWORKS PRESENT

DAVID LEE ROTH'S

4th of July Bar-B-Que

The Westwood One Radio Networks proudly present a 4th of July party you won't want to miss - David Lee Roth's 4th of July Barbeque, a radio event that guarantees two hours of outrageous fun.

And, of course, what would an Independence Day party with Dave be without some blazing musical fireworks? David Lee Roth's 4th of July Barbeque will feature an exclusive dialogue with Dave and preview of Dave's new solo album. Plus previous hits such as his versions of "California Girls" and "Just A Ghetto"/"I Ain't Got Nobody," a few choice classics, and some of Dave's favorite tunes.

Can this guy throw a party? You'd better believe it! So tune in to David Lee Roth's 4th of July Barbeque, an exclusive presentation of the Westwood One Radio Networks. For more info, contact your Westwood One Station Sales Representative at: (213) 204-5000 or Telex 4996015 WWOONE.



WESTWOOD ONE RADIO NETWORKS



Oh La La. Forget about designer jeans; country outlet KTTT Springfield, Miss. has its own line of KTTT Ranchhand Jeans, currently available at local clothing stores. One of the first to put the KTTT logo on his rear was Missouri Gov. John Ashcroft, center, and longtime station fans can wear the pants with KTTT belt buckles, distributed in 1972. Surrounding Ashcroft from left are Ranchhands Dorrie Hummel, Rob Hough, MD Tony Micheals, John Stephens, and program manager Don Paul.

'CLASSIC ROCK' FORCES A DEFENSIVE STRATEGY

(Continued from page 10)

don't think is good for the overall sound of the station."

The classic rock approach, in its pure form, relies on album rock material that has been successful in the past. Some outlets are mixing in a few current titles. Others are not limiting themselves to album rock by including more traditional top 40 oldies. In all instances, ACs are a natural target in the market.

According to Jacobs, a major classic rock format strength is that many men, particularly in the 25-plus group, were alienated by heavy album rockers and "soft, wimpy ACs. Many ACs were gaining men by default. The audience shares I've seen show ACs hit pretty hard by this format."

Overreaction can be the worst enemy of stations facing new competitors, a tendency Jacobs has witnessed in working the classic rock format. "The market tends to react very hard. That reaction may hurt them," Jacobs says. "This format goes on and GMs and PDs

start using the term "classic" and playing more oldies. I've never seen a format have a stronger reaction on the programming philosophy at other stations in the market. It affects all contemporary music formats it goes up against."

Since the population is shifting to create a bigger 25-plus demographic, there is no question that the classic rock format is here to stay for a while. The big question is how viable it will be down the line.

Critics have warned that such a format's music will burn out from overplay after only a few months. Classic rock programmers say they overcome this by constantly updating their playlists with older material they have not been playing, while excluding tracks that may be overused.

Other radio observers say the format's success and the fact that it forces competitors to program older material may be a boon to outlets with a more contemporary approach.

RAB CHIEF STAKELIN ON PROMOTION

(Continued from page 10)

role, he urged listeners to study sales fundamentals, programming principles, and financial aspects of inventory and price control.

"We don't have enough promotion people rising through the radio ranks," Stakelin continued. He said the upward path from promotion to management is not an "automatic one."

For those aspiring to management, Stakelin said, "You must present yourself as an expert in the marketing process. The burden is on you to introduce your ideas into the mix."

Stakelin added that "small-minded" managers might be threatened by that approach, but

noted that managers with winning potential "are looking for all the help they can get."

He called the increasing importance of "lifestyle, product use, and psychographic factors" in the way radio is evaluated and bought a great opportunity for promotion directors. "You understand what makes people tick and what turns people on," he said. "By linking this with an understanding of who listens to your station, you can develop a package which will more directly link your station to its clients."

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. Paint It Black, Rolling Stones, LONDON
2. Did You Ever Have To Make Up Your Mind?, Lovin' Spoonful, Kama Sutra
3. I Am A Rock, Simon & Garfunkel, COLUMBIA
4. When A Man Loves A Woman, Percy Sledge, ATLANTIC
5. Strangers In The Night, Frank Sinatra, REPRISE
6. A Groovy Kind Of Love, Mindbenders, FONTANA
7. Barefootin', Robert Parker, NOLA
8. Green Grass, Gary Lewis & the Playboys, LIBERTY
9. Cool Jerk, Capitols, KAREN
10. Red Rubber Ball, Cyrille, COLUMBIA

TOP ALBUMS—10 Years Ago

1. Wings At The Speed Of Sound, CAPITOL
2. Frampton Comes Alive, Peter Frampton, A&M
3. Black And Blue, Rolling Stones, ROLLING STONES
4. Here And There, Elton John, MCA
5. Rocks, Aerosmith, COLUMBIA
6. Diana Ross, MOTOWN
7. Fleetwood Mac, WARNER BROS.
8. Breezin', George Benson, WARNER BROS.
9. Presence, Led Zeppelin, SWAN SONG
10. Rastaman Vibration, Bob Marley & the Wailers, ISLAND

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. El Paso City, Marty Robbins, COLUMBIA
2. I'll Get Over You, Crystal Gayle, UNITED ARTISTS
3. All These Things, Joe Stampley, ABC/DOIT
4. Suspicious Mind, Waylon & Jessi, RCA
5. Lonely Teardrops, Narvel Felts, ABC/DOIT
6. You've Got Me To Hold Onto, Tanya Tucker, MCA
7. The Door Is Always Open, Dave & Sugar, RCA
8. One Piece At A Time, Johnny Cash, COLUMBIA
9. Stranger, Johnny Duncan, COLUMBIA
10. Hurt/For The Heart, Elvis Presley, RCA

SOUL SINGLES—10 Years Ago

1. Sophisticated Lady (She's A Different Lady), Natalie Cole, CAPITOL
2. Something He Can Feel, Aretha Franklin, ATLANTIC
3. Who Loves You Better (Part One), Isley Brothers, T-N-E-C-K
4. Kiss And Say Goodbye, Manhattans, COLUMBIA
5. Young Hearts Run Free, Candi Staton, WARNER BROS.
6. Tear The Roof Off The Sucker, Parliament, CASABLANCA
7. I'll Be Good To You, Brothers Johnson, A&M
8. I Want You, Marvin Gaye, TAMLA
9. Heaven Must Be Missing An Angel (Part 1), Tavares, CAPITOL
10. Love Hangover, Diana Ross, MOTOWN

Westwood One Delivers the Fireworks for July 4th!

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

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

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

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

Next, it's on to an outrageous 4th of July party you can only attend on your radio. *David Lee Roth's 4th Of July Barbeque* promises two hours of fun, music and craziness as only Diamond Dave himself can do it! There's also an exclusive preview of Dave's new solo album, a few of his previous solo hits and Van Halen classics, and some of Dave's and his pal's favorite tunes by The Rolling Stones, Led Zeppelin and ZZ Top.

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

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

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



WESTWOOD ONE
RADIO NETWORKS
PRESENT

4th of JULY SPECIALS

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

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

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

BBC CONCERT
FOR THE COLONIES
"HAPPY BIRTHDAY AMERICA!"

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



WESTWOOD ONE
RADIO NETWORKS

DEES

WESTWOOD ONE PRESENTS

Line One

EXCLUSIVE ALBUM

LIVE FROM ZURICH! LISTENING PARTY



The Westwood One Radio Networks and *Line One* travel to Zurich, Switzerland on Monday, June 30, for a very special, live-via-satellite broadcast starring Queen – and featuring the national quartet's latest LP, *A Kind Of Magic*. This exclusive *Line One*

Queen album listening party will include such songs as the title cut single, "One Year Of Love" and, from the soundtrack of the recent film *Iron Eagle*, "One Vision." *Line One* listeners are also

invited to talk to the band via the program's toll-free hotline, 1-800-ROCKERS. So set aside Monday, June 30, for some *Line One* magic with Queen – an exclusive presentation

of the Westwood One Radio Networks. For further information, contact your Westwood One Station Sales Representative at (213) 204-5000 or Telex 4996015 WWONE.



WESTWOOD ONE RADIO NETWORKS

WOX by Kim Freeman JIOX

formed by "Promotion Shuffle," a crack rap troupe comprised of New York-based promotion reps.

After shedding gospel gowns, Warner Bros.' **Joan Armand**, RCA's **Hilda Williams** and **Sharon Heywood**, A&M's **Don Sellars** and **Gwen Franklin**, MCA's **Michael Halley**, Atlantic's **C.B.**, CBS' **Gloria Barley**, and indie **Jodi Williams** lit into a refrain covering the hits they felt Mayo had missed in recent months.

Sponsored by the Black Music Assn., the benefit dinner raised funds to continue the New York chapter's seminars and scholarship programs. We're told that the 50 ten-person tables were sold out at \$1,500 a pop.

Roast host **Frankie Crocker** dropped several *heavy* hints about his desire to return to New York radio, and **WKRS PD Tony Gray** even unplugged his walkman line to Kiss for the festivities. Nice to see **Frankie Bleu** and **Lisa Tonacci**, music directors at **WHTZ** and **WPLJ**, respectively. Tonacci, by

WVEE veteran Ray Boyd moves up to PD

the way, also made an appearance at **WHTZ's** private party Tuesday (3), at posh New York hang-out **Stringfellows**.

More predictably, it was fun to view the Zoo crew let loose in penguin suits. And, **Malrite** president **Milton Maltz** flew in from Cleveland for the affair. Those in attendance know that there's no point in trying to keep **Z-100 PD Scott Shannon's** future fatherhood under wraps any longer: **Shannon's** lovely wife, **Trish**, is well into her pregnancy.

AT THE Z-100 party, **Chrysalis** singles manager **Charlie D'Astri** kindly explained the label's latest promotional piece as "simply a device." We suppose that's the best description for a double-sided magnetized pen stand that's gone out in support of **Deive's** "Hanging On A Heart Attack" ... Speaking of hearts, thanks to **Elektra** for a promo-only copy of **Jackson Browne's** "In The Shape Of A Heart." Naturally, it arrived as a piece of pink vinyl in, yes, the shape of a heart.

Returning to the theme of black radio superstars, don't miss **Nelson George's** in-depth interview with veteran **Eddie O'Jay** (in this week's **Rhythm & Blues** column).

Also, **WBLS** New York's **Mr. Magic** will be hosting several of his "rap attack" stars June 21 at the **Fourth Wall Repertory Company Theater**. It's a benefit concert for the **National Conference of Black Lawyers**, and **Mr. Magic** will be introducing rap stars **Grandmaster Melle Mel**, **Roxanne Shante**, and others.

ARBITRON INFORMS US that approximately one out of five Americans listened to segments of **Hands Across America** radio broadcasts during the May 25 event. Of the 2,000 households Ar-

bitron polled nationally, roughly 75% said they tuned into radio's **Hands** reports for up to an hour. The majority of them were teens.

D.C. DJ Dick Cerri has left his popular "Music Americana" folk program on **WLTT-FM** Washington for the Sunday night show on **WXTR** there ... Nearby, **WOL-AM** gives its jocks a room with a view by installing a street-level, windowed studio, referred to as a "living billboard" by station owner **Cathy Hughes** ... And, former "Joy Boy" **Ed Walker** has left **WMAL-AM** to do big band on **WWRC-AM** in the capital.

Windy City "Music Of The Stars" station **WJJD-AM** brings **Chicago** veteran **Eddie Hubbard** back into the fold, where he'll be doing weekend and part-time work ... **Pat Martin's** "How To Become A Major Market Personality" seminars (**Billboard**, May 31) begins June 14 in **Madison, Wis.**, not July 14.

SURREY BROADCASTING has two corners of the **Oklahoma City** market all to itself these days. That's the result of a format change on **KATT-AM**, which dropped album rock for urban contemporary last week under the new calls **KPRW**. Meanwhile, **KATT-FM** sticks to its album rock fare of 10 years. "That gives us two exclusive formats here," says combo general manager **Bill Knobler**. "At least for the moment."

The urban slot opened up when **Price Communications** bought **KIMY** (formerly **KAEZ**) and switched it to an adult contemporary. "The urban contemporary listener was thrown out, probably to listen to top 40s where they could find bits and pieces of what they liked," the GM explains.

Knobler says that transaction got him thinking along urban lines, but says, "We kept thinking someone else would do it." **KIMY** went **AC** early this year, and shortly thereafter **KOFM** dropped top 40 for **Transtar's** **Format 41**, leaving just one hit outlet in **Oklahoma City**. That was enough to balance the risk of changing **KATT-AM's** long-established rock fare, **Knobler** says.

KPRW debuted as "Power AM 1140" two weeks ago, and **Knobler** says most of the AM's advertisers have stayed on board to reach the new audience. As an album rocker, **KATT-AM** carried the FM's simulcast in most dayparts. As an urban, **KPRW** is airing **TM Communications'** "Urban One" program, so there were no staff cuts, **Knobler** reports.

WRAPPING THINGS UP with another **Atlanta** happening, we are looking forward to some poolside programming talk at the upcoming "Poeat." For the uninitiated, that's the **Bobby Poe Music** convention, a confab sponsored by the "Pop Music Survey," slated for June 26-28 at the **Atlanta Airport Marriott**. It's a ritual for pop programmers and promotion people. For more information, call **Poe** at his **Baltimore** headquarters.

ALBUM ROCK TRACKS™

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

Featured Programming

TEXAS IS A BIG STATE, and independent producer **Kathleen Hudson** has equally big plans on how to exploit the impact the state's musicians have on the nation's music. Hoping to enlist radio in her campaign, Hudson has developed a new program, "The Texas Heritage Music Series."

The series is a package of 30-minute vignettes featuring Texas artists and those who have been influenced by Big State talent. From the latter category, Warner Bros. artist **Dwight Yoakam** is the featured guest on the series' first show.

"Texas Heritage Music" is set for statewide distribution on Sunday (15), and the initial 75-show series is available on a cash basis.

Hudson has been fine-tuning the show on **KRVL** Kerrville, Texas, since last November. Much of her material was gathered while working on a graduate dissertation, "Writers On Writing." In addition to Yoakam, artists highlighted in the series include **Joe Ely**, the Original Texas Playboys, **Riders In The Sky** and **Gary P. Nunn**.

For more information, call Hudson at (512) 257-2486.

JANICE GINSBERG joins the **United Stations Programming Network** in New York as director of artist relations. In this post, Ginsberg will handle booking for all of USP's top 40, album rock, country and urban programs, as well as conducting artist interviews. The position was formerly held by **Joni Silverman**.

Ginsberg's credentials include three years at New York's **Narwood Productions**, where she produced several shows; the promotion director post at **WXRK** New York; and some independent projects for **DIR Broadcasting**. And there's another reason why her name may be familiar to readers of this column: She used to write it.

NBC RADIO ENTERTAINMENT has a special edition of its monthly "Live Album Party" slated for June 21, with a 90-minute "summer picnic" called "ZZ Top: Afterburner Blast." The show will be broadcast live from East Troy, Wis., where the **Toppers** have a concert scheduled. The party will be hosted by **WNEW-FM** New York air personality **Dan Neer** and produced by his **Torus Communications**.

Down the time pike a bit, Gotham-based **Radio International** has a five-hour **David Bowie** special ready for broadcast during the July 4 weekend. Titled "In Other Words: **David Bowie**," the show is hosted by the Thin White Duke's ex-wife, **Angela Bowie**.

From the West Coast, Encino, Calif.-based **Barnett-Robbins Enterprises** has three specials lined up for July 4 festivities. For top 40 outlets, BRE has "Rock'n' Revolution," a three-hour look at the big events and songs in rock's history. **KBZT** Los Angeles air talent **Charlie Tuna** is hosting the show.

For album rockers, BRE has prepared "We're An American Band," a three-hour piece highlighting



Good Sports. The WPIX New York crew comes out in force as official sponsors and visible participants in the recent Sport-Aid fundraiser for Ethiopian famine victims. As part of its sporting support, the soft rocker sent two listeners overseas for the London leg of Sport-Aid. Ready to run in the Gotham race, from left, are WPIXers Paul James and Tim Byrd, Sport-Aid coordinator Jeffrey Cantor, and WPIX's Jane Shayne, Rosemary Young, Heather Eaton and her mother, Jeannie Eaton, and Audrey Negron.

home-grown superstars like **Huey Lewis & the News**, **Bob Seger**, **Heart**, **Starship**, and **The Cars**. This outing is hosted by rock interviewer **Phil Harvey** and **KLOS** Los Angeles air talent **Kurt Kelly**.

And for urban affiliates, BRE has "Prince And The Minneapolis Sound—The Purple Performance." It's an examination of the talent rolling out of the Twin Cities and a glance at the trends they've set in black music. Interview subjects include **Morris Day**, **Jesse Johnson**, **Alexander O'Neal**, and **His Purple Majesty** himself.

M.G. KELLY, star of **CBS Radioradio's "Top 30 USA,"** gets a semi-starring role in the June 18 episode of ABC-TV's "Love American Style." During the show, Kelly plays a former class nerd courting a former class queen at a 20th-year high school reunion. In real life, Kelly's story follows a much brighter path: He and his wife had their first baby two weeks ago. **KIM FREEMAN**

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

June 20-22, **Pat Metheny**, **Jazz Show With David Sanborn**, **NBC Radio Entertainment**, two hours.

June 20-22, **Dionne Warwick**, **Dick Clark's Rock, Roll & Remember**, **United Stations**, four hours.

June 20-22, **Johnny Cash**, **Weekly Country Music Countdown**, **United Stations**, three hours.

June 20-22, **Howard Jones**, **Hot Rocks**, **United Stations**, 90 minutes.

June 20-22, **Jeffrey Osborne**, **Rick Dees' Weekly Top 40**, **United Stations**, four hours.

June 20-22, **Les Brown**, **The Great Sounds**, **United Stations**, four hours.

June 20-22, **38 Special**, **Countdown America**, **United Stations**, four hours.

June 20-26, **Marie Osmond**, **Country Today**, **MJI Broadcasting**, one hour.

June 20-26, **Quarterflash**, **Fifth Dimension**, **Kelly Keagy**, **Spirit Of**

Summer, **CBS Radioradio**, one hour.

June 20-26, **Dee Snider**, **Metalshop**, **MJI Broadcasting**, one hour.

June 21, **ZZ Top Tour Party (Live)**, **NBC Radio Entertainment**, 90 minutes.

June 21-22, **Starship**, **On The Radio**, **NSBA**, one hour.

June 21-22, **Platters**, **Gary Owens Supertracks**, **Creative Radio Network**, three hours.

June 21-27, **Bellamy Brothers**, **American Eagle**, **DIR Broadcasting**, 90 minutes.

June 21-27, **Everly Brothers**, **Solid Gold Saturday Night**, **United Stations**, five hours.

June 22-28, **Brian Setzer**, **King Biscuit Flower Hour**, **DIR Broadcasting**, one hour.

June 23-29, **Moody Blues**, **Rock Today**, **MJI Broadcasting**, one hour.

June 23-29, **Poco**, **New Riders Of The Purple Sage**, **Marshall Tucker Band**, **Pioneers Of Rock**, **DIR Broadcasting**, one hour.

June 23-30, **Kool & the Gang**, **Gladys Knight**, **the Bar Kays**, **In The Spotlight**, **Westwood One**, one hour. *(Continued on next page)*

FOR WEEK ENDING JUNE 21, 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.

	91 REPORTERS	NEW ADDS	TOTAL ON
PETER CETERA GLORY OF LOVE FULL MOON/WARNER BROS.	30	65	
MIAMI SOUND MACHINE WORDS GET IN THE WAY EPIC	12	22	
JACKSON BROWNE IN THE SHAPE OF A HEART ASYLUM	12	34	
JEFFREY OSBORNE YOU SHOULD BE MINE A&M	11	54	
GENESIS INVISIBLE TOUCH ATLANTIC	11	44	

FOR WEEK ENDING JUNE 21, 1986

Billboard

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HOT ADULT CONTEMPORARY™

				Compiled from national sample of radio playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	10	★★ NO. 1 ★★ THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA 1 week at No. One	◆ BILLY OCEAN
2	3	4	9	NO ONE IS TO BLAME ELEKTRA 7-69549	◆ HOWARD JONES
3	1	1	10	LIVE TO TELL SIRE 7-28717/WARNER BROS.	◆ MADONNA
4	4	2	11	ON MY OWN ● MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD
5	5	8	9	YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM	◆ THE MOODY BLUES
6	6	6	8	A DIFFERENT CORNER COLUMBIA 38-05888	◆ GEORGE MICHAEL
7	8	9	10	ALL I NEED IS A MIRACLE ATLANTIC 7-89450	◆ MIKE & THE MECHANICS
8	7	5	13	HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED
9	10	15	6	THAT'S WHY I'M HERE COLUMBIA 38-05884	JAMES TAYLOR
10	9	7	13	GREATEST LOVE OF ALL ARISTA 1-9466	◆ WHITNEY HOUSTON
11	15	16	8	IF YOUR HEART ISN'T IN IT A&M 2822	◆ ATLANTIC STARR
12	12	13	7	HEADED FOR THE FUTURE COLUMBIA 38-05889	◆ NEIL DIAMOND
13	13	14	8	THE LOVE PARADE REPRISE 7-28750/WARNER BROS.	◆ THE DREAM ACADEMY
14	14	10	11	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM	◆ LEVEL 42
15	18	21	4	THE BEST OF ME ATLANTIC 0 ◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN	
16	16	17	7	THAT GIRL IS GONE WARNER BROS. 7-28892	DAVID PACK
17	11	11	10	MOVE AWAY VIRGIN/EPIC 34-05847	◆ CULTURE CLUB
18	31	—	2	GLORY OF LOVE (LOVE THEME FROM THE KARATE KID PART II) FULL MOON/WARNER BROS. 7-28662/WARNER BROS.	◆ PETER CETERA
19	23	—	2	MODERN WOMAN (FROM "RUTHLESS PEOPLE") EPIC 34-06118	BILLY JOEL
20	20	22	4	ONE WISH EPIC 34-05875	◆ HIROSHIMA
21	24	37	3	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814	JEFFREY OSBORNE
22	22	31	4	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) GORDY 1842/MOTOWN	◆ EL DEBARGE
23	17	12	13	TAKE ME HOME ATLANTIC 7-89472	◆ PHIL COLLINS
24	29	40	3	INVISIBLE TOUCH ATLANTIC 7-89407	◆ GENESIS
25	25	32	4	BABY PLEASE DON'T TAKE IT (I NEED YOUR LOVE) JIVE 1-9500/ARISTA	JONATHAN BUTLER
26	26	26	5	WHO'S LEAVING WHO CAPITOL 5576	◆ ANNE MURRAY
27	30	38	4	LIKE A ROCK CAPITOL 5592	BOB SEGER & THE SILVER BULLET BAND
28	19	18	14	BAD BOY EPIC 34-05805	◆ MIAMI SOUND MACHINE
29	38	—	2	IN THE SHAPE OF A HEART ASYLUM 7-69543/ELEKTRA	◆ JACKSON BROWNE
30	36	—	2	IF SHE KNEW WHAT SHE WANTS COLUMBIA 38-05886	◆ BANGLES
31	39	—	2	THE CAPTAIN OF HER HEART A&M 2838	DOUBLE
32	32	39	4	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU MODERN 7-99532/ATLANTIC	STEVIE NICKS
33	21	19	13	NEVER AS GOOD AS THE FIRST TIME PORTRAIT 37-05846/EPIC	◆ SADE
34	37	—	2	LOVE TOUCH (THEME FROM LEGAL EAGLES) WARNER BROS. 7-28668	ROD STEWART
35	35	36	5	HAPPY, HAPPY BIRTHDAY BABY RCA 14286	RONNIE MILSAP
36	40	—	2	THE PRIDE IS BACK RCA 14384	KENNY ROGERS WITH NICKIE RYDER
37	27	20	14	CALL ME A&M 2816	◆ DENNIS DE YOUNG
38	33	30	11	IF YOU LEAVE A&M 2811	◆ ORCHESTRAL MANOEUVRES IN THE DARK
39	NEW	1	1	I CAN'T WAIT ATLANTIC 7-89446	◆ NU SHOOS
40	NEW	1	1	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE

Products with the greatest airplay 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.

Washington Roundup

BY BILL HOLLAND

ONE MORE TIME! The speculation is over, and the White House has renominated Mark Fowler for a second term as chairman of the FCC. Fowler, whose current term expires this month, will face Senate confirmation hearings and then full Senate approval. He is expected to sail through.

PRESIDENT REAGAN has signed a bill that reduces the terms of the five FCC commissioners from seven to five years, thus clearing the way for the Senate Commerce Committee to hold nomination hearings for Patricia Diaz Dennis for an FCC seat. Senate Democrats had held up hearings until the bill went to the White House for signing. No hearing date yet, though.

THE U.S. COURT OF APPEALS for the Second Circuit (New York) has overturned the FCC's May 7, 1985, order that gave no eligibility criteria favoring minority and non-commercial station applicants for new AM channels to be created on the Canadian, Mexican, and Bahamian clear channels. The court agreed with the National Black Media Coalition (NBMC) that the FCC had not given proper notice to interested parties that it was lift-

ing a minority preference policy from its final report, and that the FCC order was "arbitrary and capricious."

SORRY . . . The FCC has denied reconsideration of its recent order granting Elliott-Phelps Broadcasting Ltd. Partnership's application for a new AM station to replace the old KIKX in Tucson, Ariz. The Commission rejected allegations by competing applicant Fiesta Productions Inc. that Elliott-Phelps misled the FCC about the availability of its proposed transmitter site. The transmitter site property has been sold to a residential real estate developer, but Elliott-Phelps has assured the FCC the old KIKX facilities are available for broadcast use.

A GLOBAL GATHERING of community radio broadcasters takes place July 25-29 in Vancouver, Canada. The second world conference, known by its French acronym AMARC, will be hosted by Vancouver's Co-op Radio and attended by representatives from listener-sponsored stations on every continent. The first conference, held in 1983 in Montreal, was attended by some 600 participants from 36 countries.

WINDOW NOTICES for the filing of vacant FM broadcast allot-

ments—the FCC says applicants for the following communities may file between June 6 and July 7: Channel 275 (Class C2), Flagstaff, Ariz.; and Channel 275 (Class A), Linden, Ala.; Cartago, Calif.; McFarland, Calif.; Summerland Key, Fla.; and Statesboro, Ga.—as well as Delphi, Ind.; Mt. Vernon, Ky.; Curwensville, Pa.; Raleigh, N.C. (does this remind you of the old James Brown version of "Night Train"?); and Orangeburg, S.C. The Commission will select winners through the comparative hearing process.

THE NAB has asked the FCC for more time to file comments on the recent Commission proposal that may reduce mileage separation between FM stations. The NAB wants to test FM receivers to develop appropriate IF intermodulation interference criteria to see if concerns about interference are warranted. If the FCC gives the nod, the deadline for new comments will be Aug. 11.

AND LAST BUT NOT LEAST: We hear, thanks to the NAB's Radio Today, that there was a "novel" high-tech radio at the Summer Consumer Electronics Show: a four-inch cube with giant red lips that move in synch with radio sounds. Be still, my heart.

FEATURED PROGRAMMING

(Continued from preceding page)

hour.

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

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

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

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

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

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

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

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

June 27-July 3, **Mike Jones**, Metalshop, MJI Broadcasting, one hour.

June 27-July 3, **Toto**, **Ray Parker Jr.**, Spirit Of Summer, CBS Radioradio, one hour.

June 27-July 3, **Oak Ridge Boys**, Country Today, MJI Broadcasting, one hour.

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

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

June 28-July 4, **Various Artists**,



The Big Time. WHTZ (Z-100) New York staffers gather around a giant Swatch Mondo watch during the end of a two-week promotion with Swatch, an event negotiated by Gotham-based MEGA Marketing Entertainment Group of America). Part of the Z-100 crew is pictured here getting a visit from female bodybuilders, who delivered the watch and the \$5,000 grand prize money. In street duds, from left, are Z-100's news director Claire Stevens, promotion director Ken Lane, and PD/morning man Scott Shannan.

American Eagle: American Made, DIR Broadcasting, 90 minutes.

Promotions

STACKING THE ODDS

KROY Sacramento (classic hits)

KROY CATCHES California lottery fever and is giving listeners a rather loaded chance at luring lady luck. In what is believed to be the largest block purchase of lottery tickets, KROY bought over \$40,000 worth of tickets, which were given away over a four-week period.

During that time, KROY gave away 97 tickets, 15 times daily, to one listener who called in during the announced song on the Continuous Hit Music Sweepstakes.

When the giveaways ended on Sunday (15), KROY had over 400 winners holding 97 tickets each. These listeners were then treated to a party where even losers were winners. In the unlikely event that a KROY winner arrived without a instant prize ticket, the station had \$1,000 ready as compensation.

We're told that USA Today and Sacramento's KCRA-TV were on hand to cover the lottery lunacy.

WKLS-AM-FM ATLANTA (96 Rock) puts a patriotic twist in its Rock Around The World series of promotions with a contest sending listeners to New York for the Statue of Liberty's 200th birthday celebration on July 4th.

To qualify, 96 Rockers have to identify all songs aired Thursday (19) with "America" in the title. After viewing the refurbished Lady Liberty, the selected winners get on another boat, this time for a

week-long cruise in Bermuda.

Meanwhile, WKLS just finished putting a hairy twist on a fund raiser for Amnesty International with a 12-hour "cut-a-thon."

The event was a co-sponsorship with Atlanta's Blowout Hair Salon, where stylists were cutting it up at reduced prices. WKLS supplied live broadcasts from the salon and urged those who couldn't attend to call in with pledges.

With their new haircuts, 96 Rockers went on to Atlanta's Amnesty International "A Conspiracy Of Hope" concert, which WKLS supported to the hilt.

A \$100,000 Freightliner truck may not be every station's idea of the ideal giveaway item, but for country-formatted WKWH Shreveport, La., it is perfect. The station is home to Larry Scott's Interstate Road Show, an overnight request program popular with truckers in 38 states.

As such, KWKH has been selected as exclusive sponsor of a contest promoting the Freightliner Corp., the Caterpillar Engine Co., Trucks Magazine and Gold Country USA Truck Stops.

The sweepstake runs through September, and listeners qualify by picking up scratch-off entry blanks at the Gold Country stops. Instant prizes range from free cups of coffee to 25,000 Gold Bond trading stamps, while "wanna-be" Freightliner owners have to register at the same stops.

KIM FREEMAN

Rich Balsbaugh and Sunny Joe White wish to thank everyone who made our 7th Anniversary KISS Concert so magnificent.

and special thanks to...

The Gap Band
David Lee Roth
Whitney Houston
The Fabulous
Thunderbirds
Robert Tepper
Miami Sound Machine
Heart
Boy George
Apollonia
Debbie Harry
Eltra
Andy King
(The Hooters)
Fiona

Another way to make your day.

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

PLATINUM

New York	P.D.: Larry Berger
1	Pat LaBelle & Michael McDonald, On
2	Madonna, Live To Tell
3	The Jets, Crush On You
4	Whitney Houston, Greatest Love Of All
5	Janet Jackson, Nasty
6	Billy Ocean, There'll Be Sad Songs (T
7	George Michael, A Different Corner
8	Mike & The Mechanics, All I Need Is A
9	Level 42, Something About You
10	Miami Sound Machine, Bad Boy
11	Orchestral Manoeuvres In The Dark, If
12	Simply Red, Holding Back The Years
13	Nu Shooz, I Can't Wait
14	Genesis, Invisible Touch
15	Rainy Davis, Sweetheart
16	Heart, Nothin' At All
17	El DeBarge, Who's Johnny ("Short Circ
18	Peter Gabriel, Sledgehammer
19	Pet Shop Boys, West End Girls
20	The S.O.S. Band, The Finest
21	Howard Jones, No One Is To Blame
22	John Eddie, Jungle Boy
23	Diana Ross, Chain Reaction
A24	Regina, Baby Love
A25	Falco, Vienna Calling
26	Whitney Houston, All At Once

New York	P.D.: Scott Shannon
1	Pat LaBelle & Michael McDonald, On
2	Whitney Houston, Greatest Love Of All
3	Madonna, Live To Tell
4	The Jets, Crush On You
5	Mike & The Mechanics, All I Need Is A
6	Janet Jackson, Nasty
7	George Michael, A Different Corner
8	Level 42, Something About You
9	Billy Ocean, There'll Be Sad Songs (T
10	Orchestral Manoeuvres In The Dark, If
11	El DeBarge, Who's Johnny ("Short Circ
12	Miami Sound Machine, Bad Boy
13	Stephanie Mills, I Have Learned To Re
14	Pet Shop Boys, West End Girls
15	Heart, Nothin' At All
16	Janet Jackson, What Have You Done For
17	Rainy Davis, Sweetheart
18	Peter Gabriel, Sledgehammer
19	Genesis, Invisible Touch
20	Simply Red, Holding Back The Years
21	Nu Shooz, I Can't Wait
22	Andy Taylor, Take It Easy
23	Robert Palmer, Addicted To Love
24	Rod Stewart, Love Touch (Theme From
25	Prince & The New Power Generation, Kiss
26	John Eddie, Jungle Boy
27	Falco, Vienna Calling
28	Billy Joel, Modern Woman (From "Ruthi
29	The Outfield, All The Love In The Wor
30	Regina, Baby Love
A30	EX Jermaine Stewart, We Don't Have To Ta

Chicago	P.D.: John Gehron
1	Pat LaBelle & Michael McDonald, On
2	Madonna, Live To Tell
3	Nu Shooz, I Can't Wait
4	Whitney Houston, Greatest Love Of All
5	Level 42, Something About You
6	Howard Jones, No One Is To Blame
7	Genesis, Invisible Touch
8	Billy Ocean, There'll Be Sad Songs (T
9	Peter Gabriel, Sledgehammer
10	El DeBarge, Who's Johnny ("Short Circ
11	The Moody Blues, Your Widest Dreams
12	Orchestral Manoeuvres In The Dark, If
13	Heart, Nothin' At All
14	Mike & The Mechanics, All I Need Is A
15	The Fabulous Thunderbirds, Tuff Enuff
16	Kenny Loggins, Danger Zone
17	Robert Palmer, Addicted To Love
18	Bob Seger & The Silver Bullet Band, L
19	Joe Jackson, Right And Wrong
20	GTR, When The Heart Rules The Mind
21	The Outfield, Your Love
22	Phil Collins, Take Me Home
23	38 Special, Like No Other Night
24	Van Halen, Dreams
25	Billy Joel, Modern Woman (From "Ruthi
26	Billy Ocean, There'll Be Sad Songs (T
27	George Michael, A Different Corner
28	John Eddie, Jungle Boy
29	Falco, Vienna Calling
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28	John Eddie, Jungle Boy
29	Falco, Vienna Calling
30	Regina, Baby Love
A30	EX Jermaine Stewart, We Don't Have To Ta

Chicago	P.D.: Buddy Scott
1	Pat LaBelle & Michael McDonald, On
2	Whitney Houston, Greatest Love Of All
3	Nu Shooz, I Can't Wait
4	Boys Don't Cry, I Wanna Be A Cowboy
5	Madonna, Live To Tell
6	Whitney Houston, Greatest Love Of All
7	Simply Red, Holding Back The Years
8	Level 42, Something About You
9	El DeBarge, Who's Johnny ("Short Circ
10	Janet Jackson, Nasty
11	Billy Ocean, There'll Be Sad Songs (T
12	Genesis, Invisible Touch
13	Pet Shop Boys, West End Girls
14	Robert Palmer, Addicted To Love
15	Models, Out Of Mind Out Of Sight
16	Orchestral Manoeuvres In The Dark, If
17	Bob Seger & The Silver Bullet Band, L
18	Peter Gabriel, Sledgehammer
19	Prince, Another Hot Hot Hot
20	El DeBarge, Who's Johnny ("Short Circ
21	Pet Shop Boys, Opportunities (Let's M
22	Kenny Loggins, Danger Zone

Los Angeles	P.D.: Gerry DeFrancesco
1	Madonna, Live To Tell
2	Janet Jackson, Nasty
3	George Michael, A Different Corner
4	Nu Shooz, I Can't Wait
5	Times Social Club, Rumors
6	The Blow Monkeys, Digging Your Scene
7	Jermaine Stewart, We Don't Have To Ta
8	Pat LaBelle & Michael McDonald, On
9	The Jets, Crush On You
10	Falco, Vienna Calling
11	Level 42, Something About You
12	Pet Shop Boys, Opportunities (Let's M
13	Billy Ocean, There'll Be Sad Songs (T
14	Boys Don't Cry, I Wanna Be A Cowboy
15	TKA, One Way Love
16	Peter Gabriel, Sledgehammer
17	Whitney Houston, Greatest Love Of All
18	Belinda Carlisle, Mad About You
19	Howard Jones, No One Is To Blame
20	The Art Of Noise Featuring Duane Eddy,
21	El DeBarge, Who's Johnny ("Short Circ
22	Simply Red, Holding Back The Years
23	Trans-X, Living On Video
24	Heart, Nothin' At All
25	Prince & The New Power Generation, Kiss
26	Bangles, If She Knew What She Wants
27	Van Halen, Dreams
28	El DeBarge, Who's Johnny ("Short Circ
29	Genesis, Invisible Touch
30	Pet Shop Boys, West End Girls
31	The Fabulous Thunderbirds, Tuff Enuff
32	The Moody Blues, Your Widest Dreams
33	Culture Club, Move Away
34	Jeffrey Osborne, You Should Be Mine (
35	Rod Stewart, Love Touch (Theme From
EX	Neil Diamond, Headed For The Future
EX	The Rolling Stones, One Hit (To The B
EX	The Fixx, Secret Separation
EX	Peter Cetera, Glory Of Love (Theme Fr
EX	Jeffrey Osborne, You Should Be Mine (
A	— Miami Sound Machine, Words Get In The

Los Angeles	P.D.: Gerry DeFrancesco
1	Madonna, Live To Tell
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8	Madonna, Live To Tell
9	Nu Shooz, I Can't Wait
10	Mai Tai, Female Intuition
11	El DeBarge, Who's Johnny ("Short Circ
12	Janet Jackson, Nasty
13	Howard Jones, No One Is To Blame
14	Peter Gabriel, Sledgehammer
15	Models, Out Of Mind Out Of Sight
16	Prince & The New Power Generation, Kiss
17	Jeffrey Osborne, You Should Be Mine (
18	Guaffria, I Must Be Dreaming
19	The Rolling Stones, One Hit (To The B
20	Jermaine Stewart, We Don't Have To Ta
21	Rod Stewart, Love Touch (Theme From
22	The Fixx, Secret Separation
23	Magazine 60, Don Quichotte
A24	— Genesis, Invisible Touch
25	Van Halen, Dreams
26	Gavin Christopher, One Step Closer To
27	GTR, When The Heart Rules The Mind
28	Bob Seger & The Silver Bullet Band, L
29	Billy Joel, Modern Woman (From "Ruthi
30	38 Special, Like No Other Night
31	Tina Marie, Lips To Find You
32	Belinda Carlisle, Mad About You
33	EX Peter Palmer, Hyperactive
34	EX John Caffery & The Beaver Brown Band,
35	EX Neil Diamond, Headed For The Future
EX	— Yarbrough and Peoples, I Wouldn't Lie
EX	— Queen, A Kind Of Magic
EX	— John Eddie, Jungle Boy
EX	— Journey, Suzanne
EX	— Fine Young Cannibals, Suspicious Mind
EX	EX Andy Taylor, Take It Easy
EX	EX Jean Beauvoir, Feel The Heat
EX	EX Sly Fox, Let's Go All The Way
EX	EX Steve Nicks, Has Anyone Ever Written
EX	EX The Moody Blues, Your Widest Dreams
EX	EX Bangles, If She Knew What She Wants
EX	EX Peter Cetera, Glory Of Love (Theme Fr
EX	EX Miami Sound Machine, Words Get In The
EX	EX The Art Of Noise Featuring Duane Eddy,
EX	EX Krokus, School's Out
EX	EX Regina, Baby Love

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EX	— Yarbrough and Peoples, I Wouldn't Lie
EX	— Queen, A Kind Of Magic
EX	— John Eddie, Jungle Boy
EX	— Journey, Suzanne
EX	— Fine Young Cannibals, Suspicious Mind
EX	EX Andy Taylor, Take It Easy
EX	EX Jean Beauvoir, Feel The Heat
EX	EX Sly Fox, Let's Go All The Way
EX	EX Steve Nicks, Has Anyone Ever Written
EX	EX The Moody Blues, Your Widest Dreams
EX	EX Bangles, If She Knew What She Wants
EX	EX Peter Cetera, Glory Of Love (Theme Fr
EX	EX Miami Sound Machine, Words Get In The
EX	EX The Art Of Noise Featuring Duane Eddy,
EX	EX Krokus, School's Out
EX	EX Regina, Baby Love

Hartford	P.D.: Gary Wall
1	Pat LaBelle & Michael McDonald, On
2	Billy Ocean, There'll Be Sad Songs (T
3	El DeBarge, Who's Johnny ("Short Circ
4	The Jets, Crush On You
5	Simply Red, Holding Back The Years
6	Janet Jackson, Nasty
7	George Michael, A Different Corner
8	Peter Gabriel, Sledgehammer
9	Madonna, Live To Tell
10	Genesis, Invisible Touch
11	The S.O.S. Band, The Finest
12	The Fabulous Thunderbirds, Tuff Enuff
13	Whitney Houston, Greatest Love Of All
14	Nu Shooz, I Can't Wait
15	Howard Jones, No One Is To Blame
16	The Moody Blues, Your Widest Dreams
17	Heart, Nothin' At All
18	Orchestral Manoeuvres In The Dark, If
19	Prince & The New Power Generation, Kiss

Boston	P.D.: Bob Travis
1	Pat LaBelle & Michael McDonald, On
2	The Jets, Crush On You
3	Simply Red, Holding Back The Years
4	Howard Jones, No One Is To Blame
5	Billy Ocean, There'll Be Sad Songs (T
6	Heart, Nothin' At All
7	Mike & The Mechanics, All I Need Is A
8	George Michael, A Different Corner
9	The Blow Monkeys, Digging Your Scene
10	Boys Don't Cry, I Wanna Be A Cowboy
11	Peter Gabriel, Sledgehammer
12	The Fabulous Thunderbirds, Tuff Enuff
13	El DeBarge, Who's Johnny ("Short Circ
14	Janet Jackson, Nasty
15	Belinda Carlisle, Mad About You
16	Mr. Mister, Is It Love
17	Van Halen, Dreams
18	Prince & The New Power Generation, Kiss
19	Whitney Houston, Greatest Love Of All
20	Madonna, Live To Tell
21	Simply Red, Holding Back The Years
22	Howard Jones, No One Is To Blame
23	Culture Club, Move Away
24	Rod Stewart, Love Touch (Theme From
25	Bangles, If She Knew What She Wants
26	Kenny Loggins, Danger Zone
27	Simply Red, Holding Back The Years
28	Stevie Nicks, Has Anyone Ever Written
29	Bob Seger & The Silver Bullet Band, L
30	EX The Blow Monkeys, Digging Your Scene
31	EX Peter Cetera, Glory Of Love (Theme Fr
32	EX Falco, Vienna Calling
EX	— GTR, When The Heart Rules The Mind
EX	— Whitney Houston, Greatest Love Of All
EX	— TKA, One Way Love
EX	— Peter Gabriel, Sledgehammer
EX	— Bob Seger & The Silver Bullet Band, L
EX	— Journey, Suzanne
EX	— The Dream Academy, The Love Parade
EX	— Genesis, Invisible Touch
EX	— 38 Special, Like No Other Night
EX	— GTR, When The Heart Rules The Mind
EX	— Models, Out Of Mind Out Of Sight
EX	— Prince & The New Power Generation, Kiss
EX	— Heart, Nothin' At All
EX	— Kenny Loggins, Danger Zone
EX	— Rod Stewart, Love Touch (Theme From
EX	— Van Halen, Dreams
EX	— Orchestral Manoeuvres In The Dark, If
EX	— Heart, Nothin' At All
EX	— Peter Cetera, Glory Of Love (Theme Fr
EX	— Jeffrey Osborne, You Should Be Mine (
EX	— Gavin Christopher, One Step Closer To
EX	— The Fixx, Secret Separation
EX	— Pet Shop Boys, Opportunities (Let's M

Boston	P.D.: Bob Travis
1	Pat LaBelle & Michael McDonald, On
2	The Jets, Crush On You
3	Simply Red, Holding Back The Years
4	Howard Jones, No One Is To Blame
5	Billy Ocean, There'll Be Sad Songs (T
6	Heart, Nothin' At All
7	Mike & The Mechanics, All I Need Is A
8	George Michael, A Different Corner
9	The Blow Monkeys, Digging Your Scene
10	Boys Don't Cry, I Wanna Be A Cowboy
11	Peter Gabriel, Sledgehammer
12	The Fabulous Thunderbirds, Tuff Enuff
13	El DeBarge, Who's Johnny ("Short Circ
14	Janet Jackson, Nasty
15	Belinda Carlisle, Mad About You
16	Mr. Mister, Is It Love
17	Van Halen, Dreams
18	Prince & The New Power Generation, Kiss
19	Whitney Houston, Greatest Love Of All
20	Madonna, Live To Tell
21	Simply Red, Holding Back The Years
22	Howard Jones, No One Is To Blame
23	Culture Club, Move Away
24	Rod Stewart, Love Touch (Theme From
25	Bangles, If She Knew What She Wants
26	Kenny Loggins, Danger Zone
27	Simply Red, Holding Back The Years
28	Stevie Nicks, Has Anyone Ever Written
29	Bob Seger & The Silver Bullet Band, L
30	EX The Blow Monkeys, Digging Your Scene
31	EX Peter Cetera, Glory Of Love (Theme Fr
32	EX Falco, Vienna Calling
EX	— GTR, When The Heart Rules The Mind
EX	— Whitney Houston, Greatest Love Of All
EX	— TKA, One Way Love
EX	— Peter Gabriel, Sledgehammer
EX	— Bob Seger & The Silver Bullet Band, L
EX	— Journey, Suzanne
EX	— The Dream Academy, The Love Parade
EX	— Genesis, Invisible Touch
EX	— 38 Special, Like No Other Night
EX	— GTR, When The Heart Rules The Mind
EX	— Models, Out Of Mind Out Of Sight
EX	— Prince & The New Power Generation, Kiss
EX	— Heart, Nothin' At All
EX	— Kenny Loggins, Danger Zone
EX	— Rod Stewart, Love Touch (Theme From
EX	— Van Halen, Dreams
EX	— Orchestral Manoeuvres In The Dark, If
EX	— Heart, Nothin' At All
EX	— Peter Cetera, Glory Of Love (Theme Fr
EX	— Jeffrey Osborne, You Should Be Mine (
EX	— Gavin Christopher, One Step Closer To
EX	— The Fixx, Secret Separation
EX	— Pet Shop Boys, Opportunities (Let's M

Washington	P.D.: Randy Lane
1	Madonna, Live To Tell
2	Nu Shooz, I Can't Wait
3	Howard Jones, No One Is To Blame
4	The Jets, Crush On You
5	Orchestral Manoeuvres In The Dark, If
6	Mike & The Mechanics, All I Need Is A
7	Mr. Mister, Is It Love
8	Level 42, Something About You
9	Diana Ross, Chain Reaction
10	El DeBarge, Who's Johnny ("Short Circ
11	Heart, Nothin' At All
12	Pat LaBelle & Michael McDonald, On
13	The S.O.S. Band, The Finest
14	Janet Jackson, Nasty
15	

22	11	Stephanie Mills, I Have Learned To Re
23	26	The Blow Monkeys, Digging Your Scene
24	24	John Cougar Mellencamp, Rain On The S
25	30	Prince & The Revolution, Mountain
26	31	Genesis, Invisible Touch
27	16	The S.O.S. Band, The Finest
28	15	Whitney Houston, Greatest Love Of All
29	40	Boys Don't Cry, I Wanna Be A Cowboy
30	32	Rene & Angela, You Don't Have To Cry
31	22	Pet Shop Boys, West End Girls
32	34	Bangles, If She Knew What She Wants
33	35	Jeffrey Osborne, You Should Be Mine
34	37	Billy Joel, Modern Woman (From "Ruthi
35	39	Peter Gabriel, Sledgehammer
36	29	Sade, Never As Good As The Fir I Time
37	EX	Neil Diamond, Headed For The Future
38	EX	Van Halen, Why Can't This Be Love
39	EX	Peter Cetera, Glory Of Love (Theme Fr
40	EX	Miami Sound Machine, Bad Boy
A	33	Michael McDonald, Sweet Freedom
A	—	(Them)
A	—	Kenny Loggins, Danger Zone
A	—	Pet Shop Boys, Opportunities (Let's M
A	—	Belinda Carlisle, Mad About You
A	—	The Moody Blues, Your Wildest Dreams
A	—	The Outfield, All The Love In Th Wor
EX	EX	Van Halen, Dreams
EX	EX	The Dream Academy, The Love Parade
EX	EX	Robert Palmer, Hyperactive
EX	EX	GTR, When The Heart Rules The Mind

POWER 104
KRBE-FM

P.D.: Paul Christy

Houston

1	1	Patti LaBelle & Michael McDonald, On
2	2	Boys Don't Cry, I Wanna Be A Cowboy
3	3	The Jets, Crush On You
4	4	Madonna, Live To Tell
5	5	Orchestral Manoeuvres In The Dark, If
6	6	Simply Red, Holding Back The Years
7	7	El DeBarge, Who's Johnny ("Short Circ
8	8	Nu Shooz, I Can't Wait
9	9	Mike & The Mechanics, All I Need Is A
10	10	Whitney Houston, Greatest Love Of All
11	11	Run-DMC, My Adidas
12	12	Howard Jones, No One Is To Blame
13	13	The Outfield, Your Love
14	14	Janet Jackson, Nasty
15	15	Heart, Nothin' At All
16	16	Billy Ocean, There'll Be Sad Songs (T
17	17	Journey, Be Good To Yourself
18	18	Culture Club, Move Away
19	19	Times Social Club, Rumors
20	20	The Fabulous Thunderbirds, Tuff Enuff
21	21	The S.O.S. Band, The Finest
22	22	INXS, Listen Like Thieves
23	23	Jermaine Stewart, We Don't Have To Ta
24	24	The Blow Monkeys, Digging Your Scene
25	25	The Moody Blues, Your Wildest Dreams
26	26	Genesis, Invisible Touch
27	27	Rod Stewart, Love Touch (Theme From "
28	28	John Cougar Mellencamp, Rain On The S
29	29	Gavin Christopher, One Step Closer To
30	30	Peter Gabriel, Sledgehammer
EX	EX	The Rolling Stones, One Hit (To The B
EX	EX	Prince & The Revolution, Mountains
EX	EX	Peter Cetera, Glory Of Love (Theme Fr
EX	EX	Rene & Angela, You Don't Have To Cry
EX	EX	Billy Joel, Modern Woman (From "Ruthi
EX	EX	GTR, When The Heart Rules The Mind
EX	EX	The Fixx, Secret Separation
EX	EX	Neil Diamond, Headed For The Future
EX	EX	Van Halen, Dreams
EX	EX	Krokus, School's Out
EX	EX	Bob Seger & The Silver Bullet Band, L
EX	EX	Bangles, If She Knew What She Wants
EX	EX	Robert Palmer, Hyperactive

KMEL 103.5

P.D.: Steve Rivers

San Francisco

1	1	Janet Jackson, Nasty
2	2	Howard Jones, No One Is To Blame
3	3	El DeBarge, Who's Johnny ("Short Circ
4	4	Times Social Club, Rumors
5	5	The Blow Monkeys, Digging Your Scene
6	6	Peter Gabriel, Sledgehammer
7	7	The Art Of Noise Featuring Duane Eddy,
8	8	Billy Ocean, There'll Be Sad Songs (T
9	9	The S.O.S. Band, The Finest
10	10	Boys Don't Cry, I Wanna Be A Cowboy
11	11	The Jets, Crush On You
12	12	Jermaine Stewart, We Don't Have To Ta
13	13	George Clinton, Do Fries Go With That
14	14	Belinda Carlisle, Mad About You
15	15	Genesis, Invisible Touch
16	16	Pet Shop Boys, Opportunities (Let's M
17	17	Jeffrey Osborne, You Should Be Mine
18	18	Falco, Vienna Calling
19	19	Patti LaBelle & Michael McDonald, On
20	20	Bangles, If She Knew What She Wants
21	21	Prince & The Revolution, Mountains
22	22	Depeche Mode, A Question Of Lust
23	23	The Dream Academy, The Love Parade
24	24	The Fixx, Secret Separation
25	25	John Eddie, Jungle Boy
26	26	Midnight Star, Headlines
27	27	Yarborough and Peoples, I Wouldn't Lie
28	28	Rene & Angela, You Don't Have To Cry
29	29	Madonna, Live To Tell
30	30	Heart, Nothin' At All
31	EX	Peter Cetera, Glory Of Love (Theme Fr
32	EX	Patti Austin, The Heat Of Heat
33	33	Simply Red, Holding Back The Years
34	34	Michael McDonald, Sweet Freedom
35	EX	(Them)
A	—	Berlin, Take My Breath Away
A	—	Rod Stewart, Love Touch (Theme From "

WJOL 99.5

P.D.: Tac Hammer

Minneapolis

1	1	Limited Warranty, Victory Line
2	2	Howard Jones, No One Is To Blame
3	4	The Jets, Crush On You
4	3	Nu Shooz, I Can't Wait
5	8	Billy Ocean, There'll Be Sad Songs (T
6	13	The Suburbs, Life Is Like
7	7	Heart, Nothin' At All
8	10	Falco, Vienna Calling
9	11	Patti LaBelle & Michael McDonald, On
10	14	Kenny Loggins, Danger Zone
11	15	El DeBarge, Who's Johnny ("Short Circ
12	EX	George Michael, A Different Corner
13	16	The Moody Blues, Your Wildest Dreams
14	17	Pet Shop Boys, Opportunities (Let's M
15	18	Genesis, Invisible Touch
16	19	Boys Don't Cry, I Wanna Be A Cowboy
17	20	38 Special, Like No Other Night
18	21	The Fabulous Thunderbirds, Tuff Enuff
19	23	Billy Joel, Modern Woman (From "Ruthi
20	24	The Blow Monkeys, Digging Your Scene
21	26	Rod Stewart, Love Touch (Theme From "
22	27	Jermaine Stewart, We Don't Have To Ta
23	28	Peter Cetera, Glory Of Love (Theme Fr
24	25	Models, Out Of Mind Out Of Sight
25	31	Bob Seger & The Silver Bullet Band, L
26	29	Simply Red, Holding Back The Years
27	30	Prince & The Revolution, Mountains
28	33	Peter Gabriel, Sledgehammer
29	5	Orchestral Manoeuvres In The Dark, If
30	EX	Gavin Christopher, One Step Closer To
31	36	Bangles, If She Knew What She Wants
32	EX	Belinda Carlisle, Mad About You
33	6	Mike & The Mechanics, All I Need Is A
34	—	Journey, Suzanne
35	9	Madonna, Live To Tell
36	—	Van Halen, Dreams
A34	—	John Cafferty & The Beaver Brown Band,
A35	—	
A36	—	
A	—	

93Q
HOT HITS KRBD FM

P.D.: John Lander

Houston

1	3	Times Social Club, Rumors
2	1	Boys Don't Cry, I Wanna Be A Cowboy
3	2	Patti LaBelle & Michael McDonald, On
4	6	Simply Red, Holding Back The Years
5	4	Whitney Houston, Greatest Love Of All
6	8	Janet Jackson, Nasty
7	7	Madonna, Live To Tell
8	5	George Michael, A Different Corner
9	9	The Jets, Crush On You
10	14	Peter Gabriel, Sledgehammer
11	17	Jermaine Stewart, We Don't Have To Ta
12	18	Billy Ocean, There'll Be Sad Songs (T
13	13	Level 42, Something About You
14	20	Genesis, Invisible Touch
15	15	Mike & The Mechanics, All I Need Is A
16	16	INXS, Listen Like Thieves
17	21	El DeBarge, Who's Johnny ("Short Circ

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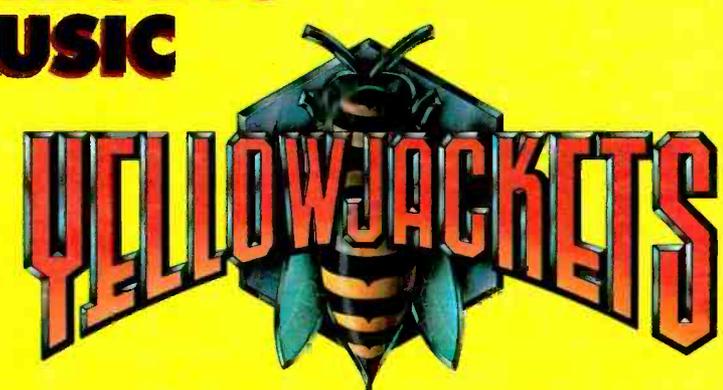
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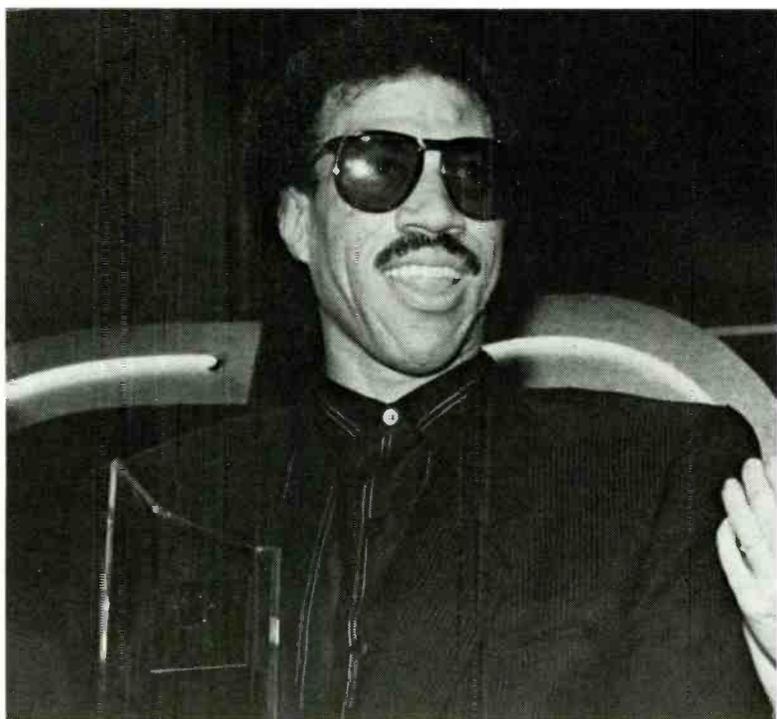
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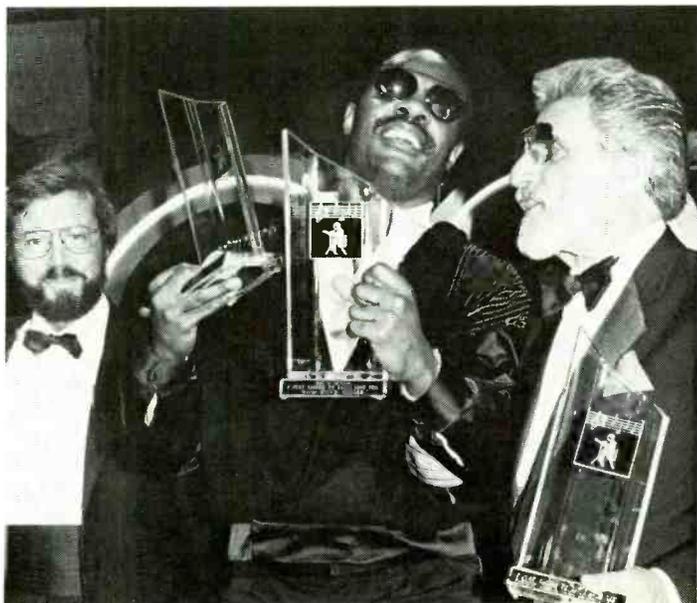
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"I Just Called to Say I Love You"
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Publishers:
Black Bull Music, Inc.
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Vince Perrone (l.) and Lester Sill of Jobete Music Company, Inc. with Stevie Wonder.

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ASCAP's Most Performed Songs

(October 1, 1984-September 30, 1985)

AGAINST ALL ODDS

Writer Phil Collins (PRS)
Publishers Golden Torch Music Corp., Pun Music, Inc.

ALL I NEED

Writers Glen Ballard, Clif Magness, David Pack*
Publishers MCA, Inc., Yellow Brick Road Music

AXEL F

Writer Harold Faltermeyer (GEMA)
Publisher Famous Music Corporation

BETTER BE GOOD TO ME

Writers Mike Chapman, Nicky Chinn, Holly Knight
Publisher Arista Music, Inc.

BORN IN THE U.S.A.

Writer Bruce Springsteen
Publisher Bruce Springsteen

BOYS OF SUMMER

Writers Michael Campbell, Don Henley
Publishers Cass County Music Company,
Wild Gator Music

CAN'T FIGHT THIS FEELING

Writer Kevin Cronin
Publisher Fate Music

CARELESS WHISPER

Writers George Michael, Andrew Ridgeley
Publisher Chappell & Co., Inc.

CARIBBEAN QUEEN

(NO MORE LOVE ON THE RUN)
Writers Billy Ocean (PRS), Keith Diamond*
Publisher Zomba Enterprises, Inc.

CITY OF NEW ORLEANS

Writer Steve Goodman
Publisher Turnpike Tom

COOL IT NOW

Writers Vincent Brantley, Ricky Timas
Publisher N G Music Publishing

CRAZY

Writers Richard Marx, Kenny Rogers
Publishers Lion's Mate Music Co.,
Security Hogg Music

CRAZY FOR YOU

Writers John Bettis, Jon Lind*
Publisher WB Music Corp.

DESERT MOON

Writer Dennis De Young
Publisher Grand Illusion Music

DON'T YOU (FORGET ABOUT ME)

Writers Keith Forsey, Steve Schiff*
Publisher MCA, Inc.

DO WHAT YOU DO

Writers Larry Di Tommaso, Ralph Palladino
Publishers Acrobat Productions, Inc. (Al Dente
Music Division), Ra Ra La Music,
Unicity Music, Inc.

DRIVE

Writer Ric Ocasek
Publisher Lido Music, Inc.

EASY LOVER

Writers Philip Bailey, Phil Collins (PRS), Nathan East
Publishers New East Music, Pun Music, Inc.,
Sir & Trini Music

EVERYTHING SHE WANTS

Writer George Michael
Publisher Chappell & Co., Inc.

FOOLISH HEART

Writers Randy Goodrum, Steve Perry
Publishers April Music, Inc., Random Notes,
Street Talk Tunes

FREEWAY OF LOVE

Writers Narada Michael Walden, Jeff Cohen*
Publisher Gratitude Sky Music, Inc.

GLORY DAYS

Writer Bruce Springsteen
Publisher Bruce Springsteen

HARD HABIT TO BREAK

Writers Steve Kipner, John Parker*
Publishers April Music, Inc., Stephen A. Kipner Music

THE HEAT IS ON

Writers Harold Faltermeyer (GEMA), Keith Forsey
Publisher Famous Music Corporation

I FEEL FOR YOU

Writer Prince
Publisher Controversy Music

IF THIS IS IT

Writers Johnny Colla, Huey Lewis
Publisher Hulex Music

I JUST CALLED TO SAY I LOVE YOU

Writer Stevie Wonder
Publishers Black Bull Music, Inc.,
Jobete Music Company, Inc.

I'M ON FIRE

Writer Bruce Springsteen
Publisher Bruce Springsteen

INTO THE GROOVE

Writers Stephen Bray, Madonna
Publishers Black Lion Music, Bleu Disque Music Co.,
Inc., WB Music Corp., Webo Girl Music

I WANT TO KNOW WHAT LOVE IS

Writer Mick Jones
Publishers Evansongs, Ltd., Somerset Songs
Publishing, Inc.

LIKE A VIRGIN

Writers Tom Kelly, Billy Steinberg
Publishers Denise Barry Music, Billy Steinberg Music

LOVE LIGHT IN FLIGHT

Writer Stevie Wonder
Publishers Black Bull Music, Inc.,
Jobete Music Company, Inc.

LOVERBOY

Writers Robert John "Mutt" Lange (SAMRO),
Billy Ocean
(PRS), Keith Diamond*
Publisher Zomba Enterprises, Inc.

LUCKY STAR

Writer Madonna
Publishers Bleu Disque Music Co., Inc.,
Webo Girl Music

MISSING YOU

Writers Mark Leonard, Chas Sandford, John Waite*
Publishers Fallwater Music, Markmeem Music

MISSING YOU

Writer Lionel Richie
Publisher Brockman Music

NEUTRON DANCE

Writers Danny Sembello, Allee Willis*
Publisher Unicity Music, Inc.

NEVER SURRENDER

Writer Corey Hart (CAPAC)
Publisher Liesse Publishing

NIGHTSHIFT

Writer Walter Orange
Publisher Walter Orange Music

NO MORE LONELY NIGHTS

Writer Paul McCartney (PRS)
Publisher MPL Communications, Inc.

ONE MORE NIGHT

Writer Phil Collins (PRS)
Publisher Pun Music, Inc.

PENNY LOVER

Writers Brenda Harvey-Richie, Lionel Richie
Publisher Brockman Music

POWER OF LOVE

Writers Johnny Colla, Chris Hayes, Huey Lewis
Publisher Hulex Music

PURPLE RAIN

Writer Prince
Publishers Controversy Music, WB Music Corp.

RASPBERRY BERET

Writer Prince
Publisher Controversy Music

RHYTHM OF THE NIGHT

Writer Diane Warren
Publisher Edition Sunset Publishing, Inc.

SEARCH IS OVER

Writers Jim Peterik, Frank Sullivan*
Publisher Easy Action Music

SMOOTH OPERATOR

Writers Ray St. John (PRS), Sade (PRS)
Publisher Silver Angel Music

SOLID

Writers Nickolas Ashford, Valerie Simpson
Publishers Nick-O-Vat Music Co., Inc.

SOME GUYS HAVE ALL THE LUCK

Writer Jeff Fortgang
Publisher Kirshner/April Music Publishing

ST. ELMO'S FIRE (MAN IN MOTION)

Writers John Parr (PRS), David Foster*
Publishers Bogus Global Music,
Golden Torch Music Corp.

STRUT

Writers Charlie Dore, Julian Littman (PRS)
Publisher Ackee Music, Inc.

STUCK ON YOU

Writer Lionel Richie
Publisher Brockman Music

SUDDENLY

Writers Billy Ocean (PRS), Keith Diamond*
Publisher Zomba Enterprises, Inc.

SUSSUDIO

Writer Phil Collins (PRS)
Publisher Pun Music, Inc.

TIME AFTER TIME

Writers Rob Hyman, Cyndi Lauper*
Publisher Dub Notes

TO ALL THE GIRLS I'VE LOVED BEFORE

Writers Hal David, Albert Hammond
Publishers April Music, Inc., Casa David

TOO LATE FOR GOODBYES

Writer Julian Lennon (PRS)
Publisher Chappell & Co., Inc.

VALOTTE

Writers Justin Clayton (PRS), Julian Lennon (PRS),
Carlton Morales
Publisher Chappell & Co., Inc.

WAKE ME UP BEFORE YOU GO-GO

Writer George Michael
Publisher Chappell & Co., Inc.

WE ARE THE WORLD

Writers Lionel Richie, Michael Jackson*
Publisher Brockman Music

WE DON'T NEED ANOTHER HERO

Writers Terry Britten (PRS), Graham Lyle (PRS)*
Publisher Myaxe Music, Ltd. (PRS)

WHAT ABOUT ME

Writers Richard Marx, Kenny Rogers, David Foster*
Publishers Lion's Mate Music Co.,
Security Hogg Music

WHAT'S LOVE GOT TO DO WITH IT

Writers Terry Britten (PRS), Graham Lyle (PRS)*
Publisher Chappell & Co., Inc.

WHEN DOVES CRY

Writer Prince
Publishers Controversy Music, WB Music Corp.

WHO'S HOLDING DONNA NOW

Writers Randy Goodrum, Jay Graydon, David Foster*
Publishers April Music, Inc., Garden Rake Music, Inc.,
Random Notes

YOU GIVE GOOD LOVE

Writer Lala
Publishers Little Tanya Music, MCA, Inc.

YOU'RE THE INSPIRATION

Writers Peter Cetera, David Foster*
Publisher Double Virgo Music

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American Society of Composers, Authors & Publishers

Amnesty International Benefit Tour Begins On Jubilant Note

BY MARK ROWLAND

LOS ANGELES "A Conspiracy Of Hope," the superstar concert tour to benefit the human rights organization Amnesty International, opened before jubilant capacity crowds June 4 and June 6 at the Cow Palace in San Francisco and the Forum in Los Angeles.

Underscoring AI's international following, the top headliners at the Forum—U2, Sting, Bryan Adams, Peter Gabriel, and Bob Geldof with Eurythmics' Dave Stewart—were all foreign acts.

The remainder of the bill comprised the cream of topical songwriters and singers, including Joan Baez, Lou Reed, Jackson Browne, and a surprise appearance by Bob Dylan with Tom Petty & the Heartbreakers. There were also cameo appearances by pop culture heroes ranging from Madonna to Daryl Hannah.

The concert gained emotional momentum throughout the evening, as

acts moved on and off stage with the brisk efficiency that has become the trademark of event producer and MC Bill Graham.

AI's 500,000-plus membership aims to abolish human rights abuses, including torture, execution, and the incarceration of "prisoners of conscience," around the world.

The six-city tour, which sold out all venues in advance with the exception of Denver, was expected to raise about \$3 million of the organization's \$5 million budget, according to AI director Jack Healey. About 40% of the money will be spent on global "research" efforts, and the rest in "communication awareness" to help publicize the group's findings.

Healey says he hopes concertgoers will help double the network of volunteer "freedom writers," who pen one to three letters a month to foreign governments expressing concern for political prisoners and torture victims. The net-

work has about 25,000 U.S. members, and Healey estimates that between 1,000 and 5,000 prisoners are released each year due to AI's efforts.

At a press conference held on the eve of the Los Angeles concert, pop figures participating in the benefit

shows praised AI's integrity, while noting their non-partisan stance. Though "not a group joiner," Lou Reed pledged support to the agency that, as U2's lead singer Bono put it, "only addresses issues that are black and white."

Sting, who has performed at AI

benefits for several years, called it "the most civilized agency in the world," and explained his presence by noting, "None of us can do our jobs without freedom of speech and opinion. We're protecting our own jobs."

(Continued on next page)

Grateful To Be On 4 Dylan/Petty Dates The Dead Are Anything But

BY JACK McDONOUGH

SAN FRANCISCO It seems to break all the rules. The Bob Dylan/Tom Petty tour—by many accounts the concert event of the summer—will host as opener for four major stadium dates a band that has not released an album in five years.

Who else? The Grateful Dead, always exhibit A when it comes to proving that for some acts the standard market imperatives do not apply.

The veteran band joins the Dylan/Petty bill June 26 at the Hubert H. Humphrey Metrodome in Minneapolis, July 2 at the Rubber Bowl in Akron, July 4 at Rich Stadium in Buffalo, and July 6 at Robert F. Kennedy Memorial Stadium in

Washington, D.C.

"We're too big for arenas, but not big enough to play stadiums on our own," says Grateful Dead spokesman Dennis McNally. "And this year we did want to play some stadiums. So we looked for the most compatible show. I think we found it."

Stadium dates for the Grateful Dead may be rare, but the group's ticket-selling power on the arena circuit remains extremely potent. The band's 1985 concert gross was estimated at \$18 million.

Says McNally: "Over the past two or three years, the only act to lead the Dead in ticket sales is Springsteen—and of course he does stadiums regularly."

McNally says the Grateful Dead average about 75 concerts a year, generally embarking on two- to three-week runs of 11 to 13 shows each.

"We'll also do eight to 10 weekend jaunts, to L.A. or the Northwest, and usually about 20 shows in the home area," says McNally, noting that the band has already played 15 Bay area concerts this year.

The Grateful Dead's last studio (Continued on page 25)

Fantasy Reunion For Beatles In '88; Night Ranger Wants To Rock Moscow

by Steve Gett

NEW YORK The Beatles reunite! Hard to believe, but the fab four will get back together in 1988, when Paul McCartney visits his Liverpool hometown.

Confused? The reunion actually takes place in "Liverpool Fantasy," a new play written by Larry Kirwan.

In Kirwan's scenario, the U.K. Parlophone label released "Til There Was You," rather than "Please Please Me" as the Beatles' second single in 1962. A disgusted John Lennon left London's Abbey Road studios and returned to Liverpool and obscurity with Ringo Starr and George Harrison.

After changing his surname to Montana, McCartney enjoyed an international solo hit with "Til There Was You" and became a top Vegas-style cabaret star, enjoying a string of U.S. top 10 hits and selling more than 30 million albums worldwide.

Now it's 1988, and Lennon has joined Britain's unemployment lines. Like his friend Starr—whose wife, Maureen, runs a hair salon—he is a heavy drinker.

The younger Lennon, Julian, does not have a recording contract with Atlantic. He is an active member of the controversial U.K. political party, the National Front. As for Harrison, he has taken Holy Orders and become Father George.

The concept may be somewhat far-fetched, but "Liverpool Fantasy" is highly entertaining. The play has just completed a two-month run at a downtown Manhattan theater workshop, where it garnered positive response.

Kirwan is hoping to find a new home for "Liverpool Fantasy" within the next few months and says he has already been approached by a number of theatrical producers, as well as a movie company.

ROCKIN' IN RUSSIA: Members of the Camel/MCA hard rock quintet Night Ranger were so upset by the Chernobyl disaster that they want to play a charity concert, preferably in the Soviet Union, to benefit the victims' families and the thousands of citizens who were forced to leave their homes.

The band's management has sent letters to the Russian consul in San Francisco, hoping that they will be forwarded to a certain Mr. Pyotrdimchev, Minister of Culture at the Kremlin.

"We're hoping that they'll accept," says a group spokesman. "If what happened in Chernobyl had taken place in the Western world, there would probably have been about 15 benefit concerts already."

Night Ranger has just completed a soundtrack for the upcoming movie "Out Of Bounds" and is about to start working on its next studio release.

SHORT TAKES I: Huey Lewis and Mick Fleetwood were among those who attended B.B. King's recent concerts at San Francisco's Fairmont Hotel. Journey guitarist Neal Schon showed up on the last night and jammed with King during the second half of his set ... The Everly Brothers launch a North American tour to support their PolyGram album, "Born Yes-

also stars Vanity.

Simmons is set to reunite with Kiss at the end of the summer, when the group plans to start recording a new album. Guitarist/vocalist Paul Stanley says he may cut a solo album in the interim.

SHORT TAKES II: Tom Waits' play, "Frank's Wild Years," co-written with Kathleen Brennan, opens Sunday (22) at Chicago's Briar Street Theater. Waits has the lead role ... Aerosmith guitarist Brad Whitford was recently reunited with ex-Ted Nugent singer Derek St. Holmes, with whom he formed the short-lived Whitford-St. Holmes band in 1981. By coincidence, Aerosmith and St. Holmes' new group were gigging in Chicago the same week and so the former bandmates quickly arranged a one-off club date at the 1,000-capacity Thirsty Whale, which was an instant sellout ... Paul McCartney (not Montana) is the world's richest pop star, netting an estimated \$30 million annually, reports the good old National Enquirer. McCartney's bank manager need not worry that Macca's new Capitol album has been pushed back for August release.

SEEMS LIKE OLD TIMES: Gerry & the Pacemakers, Freddie & the Dreamers, Chad & Jeremy, the Searchers, and Billy J. Kramer & the Dakotas, launch a 35-city British Invasion tour Oct. 12 at New York's Felt Forum. Creative Concepts International is producing the tour, which covers major arenas through Nov. 16.

TEQUILA SUNRISE?: Six Japanese diplomats, five of whom work in the Park Avenue office of Japan's New York Consulate General, have formed a band called Trio Los Diplomaticos + 3.

"These six men dress up in ponchos and sombreros, apply fake mustaches, and give rock'n'roll concerts to respectably large audiences," a spokesman says. "They are all adults who suspect that they've done a lot to change the image of the Japanese solely as workaholics."

Trio Los Diplomaticos + 3 was set to play Manhattan's Saint club Friday (13), and the group has made 20 appearances around the country, once receiving a standing ovation in Atlanta after banging out a rousing rendition of "Georgia On My Mind."

ON THE BEAT

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

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Into The Groove. A feather duster, a cigarette, and a pack of gum are essentials for Madonna as she puts the final touches on her new Warner Bros. album, "True Blue," which she has co-produced with Pat Leonard, right. Also pictured in the Burbank studio, where she's recording, is engineer Michael Verdick.

AMNESTY INTERNATIONAL BENEFIT TOUR

(Continued from preceding page)

Performers at the Los Angeles concert chose a great deal of material befitting the occasion. "Biko" by Peter Gabriel, Sting's "Message In A Bottle," and Jackson Browne's rendering of Steve Van Zandt's "I Am A Patriot" were crowd-pleasers.

The stars also went out of their way to invoke the memory of an older generation of socially conscious pop musicians: Bob Marley's "Redemption Song" and John Lennon's "Help" were performed by Bob Geldof and U2's Bono respectively. The concert climaxed with a sing-along

on Dylan's "I Shall Be Released" (minus Dylan).

The "Conspiracy Of Hope" tour was set to end Sunday (15) at New Jersey's Giants Stadium, where Carlos Santana, Pete Townshend, and Nigerian activist and musician Fela Kuti were among those expected to make guest appearances. MTV and Westwood One were due to offer live simulcasts featuring eight hours of the finale.

Assistance in preparing this story provided by Ethlie Ann Vare.

JVC-Sponsored Concerts Still A Massive Undertaking Oldest Jazz Festival Is Less Extensive

BY PETER KEEPNEWS

NEW YORK The world's oldest jazz festival has shrunk just a little this year. But the 10-day New York event—recently renamed the JVC Jazz Festival—remains a massive undertaking.

The main reason the 1986 festival is slightly less extensive than it has been since it relocated to New York from Rhode Island in 1972 is that the program was put together on very short notice.

Before JVC, the Japanese electronics manufacturer, stepped in two months ago to fill the sponsorship gap created when Kool cigarettes withdrew its financial backing, there had been some doubt that the event would take place at all.

But with the support of JVC, which also sponsors several of promoter George Wein's other worldwide jazz events, the 33-year-old festival lives on. It officially begins Friday (20) with a noon ceremony at Gracie Mansion, the Mayor's residence.

The event will feature 27 concerts at six New York venues, as well as Waterloo Village in Stanhope, N.J.; the Saratoga (N.Y.) Performing Arts Center; the Stamford (Conn.) Center for the Arts; and aboard the Hudson River Dayliner, where the Count Basie Orchestra will perform on opening night. Festival-related

shows will also take place at various clubs and concert halls in the metropolitan area.

As extensive as the program is, this year's festival is smaller than Wein's previous New York galas, which generally featured between 40 and 50 New York concerts.

The festival program is typically conservative, with the emphasis on

Early signs hint modest returns for this year's event

such established boxoffice draws as Miles Davis, Ella Fitzgerald, Sarah Vaughan, Mel Tormé, B.B. King, and Herbie Hancock.

There are a few pleasant surprises on the schedule, though. Among the unusual events are a June 21 Town Hall appearance by the Ganelin Trio, the Soviet Union's leading jazz ensemble, which is touring the U.S. for the first time; and two Beacon Theatre concerts, June 26 and 27, by singer/songwriter Milton Nascimento, one of the biggest stars in Brazilian music.

Historically oriented tribute concerts are also part of the festival agenda, although not as prominently as they have been in recent years. Two tribute concerts—one saluting

Nat "King" Cole, the other honoring Jelly Roll Morton—will compete with each other on June 28, the former at Avery Fisher Hall and the latter at Town Hall.

The checkered history of the JVC Jazz Festival New York began in 1953, when a weekend-long jazz festival was mounted in Newport, R.I. The festival soon became a jazz institution, but was banished from Newport after mobs of gate-crashing teenagers, drawn by the rock acts that had been added to the bill, disrupted it in 1971.

The following summer, festival founder George Wein moved the event to New York, where it was reborn as the Newport/New York Jazz Festival, a 10-day extravaganza held throughout the metropolitan area. It was renamed the Kool Jazz Festival when the cigarette manufacturer became its sole sponsor in 1980.

In recent years, the festival has consistently turned a small profit. According to Wein, the early indication is that this year's event will be another modest moneymaker.

**The ASCAP
Awards Show
in pictures.
See page 65**

**There's a hot new
number in town...**

Talent in Action



Siouxsie commands the stage as she and the Banshees perform in front of a packed audience at New York's Radio City Music Hall. (Photo: Chuck Pulin)

SIOUXSIE & THE BANSHEES

Radio City Music Hall, New York
Tickets: \$18

IT'S HARD TO TAKE any shots at a performance that had a packed Radio City crowd singing along and teetering on chairbacks during most every number. Cooler observers could complain of a consistency bordering on monotony in Siouxsie & the Banshees' material, but there were not many cool observers at the May 15 show.

What had a wildly attired audience up in arms during the hour-plus performance was the Banshees' highly distinctive style, a hypnotic mix that takes its cues from the heyday of British punk, where Siouxsie got her start.

Siouxsie is as much an actress as a songstress, with a spooky sort of body language that complemented a repertoire of songs dark in mood and hard-driving in tempo. The audience was hyped enough to jump at every song intro, and older tunes such as "Happy House" went over just as well as her new Geffen single, "Cities In Dust."

Much of Siouxsie's vocal phrasing repeats itself from tune to tune, but she used her trademark yelps, hiccups, and screams to break the pace. At her command was an excellent band, highlighted by longtime drummer Budgie.

If the Banshees have limits, they appear to be self-imposed. Most of their material follows a pattern of flirting with climax, but failing to achieve it.

Siouxsie's fans remained enthusiastic throughout the encore, but the tenor of the show was laid out early, and few musical surprises were delivered as the evening progressed.

KIM FREEMAN

BEN VAUGHN COMBO SMITHEREENS CBGB, New York Admission: \$7

THE SMITHEREENS and the Ben Vaughn Combo were each nominated as best new rock band in the recent New York Music Awards, although neither band is new—or from New York. Both groups hail from New Jersey and have been gigging for the better part of the '80s. Still, the double-whammy combination at this legendary downtown club on May 16 attracted a sizable crowd of locals.

Artistically, it was a pairing that made sense. Though markedly divergent in approach, the two bands practice the no-frills, hook-oriented form that's being called roots rock these days.

The melodic British Invasion groups of the '60s (particularly the early Mod bands, like the Who and the Small Faces) seem to be the Smithereens' main influence. Vaughn prefers the stripped-down late-'50s/early-'60s rockabilly and r&b sound.

The Smithereens' brand of hard pop was well represented by the quartet's opening song, "Blood And Roses," which appears in the movie "Dangerously Close" and on the group's forthcoming Enigma album, "Especially For You."

Jim Babjak's fuzzy, swirling guitar leads over Mike Mesaro's thumping bass lines and Dennis Dinken's madman, Keith Moonesque drumming kept the Smithereens' set colorful. Vocalist/guitarist Pat DiNizio (who won the New York Music Award for best new vocalist) delivered his lines clearly and powerfully.

Whether they were sweating out a Bo Diddley bop or conjuring up a punky Byrds, the Smithereens lived up to their reputation of being one of the more reliable live rock'n'roll bands in the area.

Ditto for Vaughn, who throws in a heapin' helpin' of sardonic humor at every turn. Vaughn's tunes celebrate the joys of owning a '69 Rambler or heading for the 7-11, of his first high school band or the wonders of the woman wearing a big wig.

With remarkably spare arrange-
(Continued on next page)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
AMNESTY	The Forum Inglewood, Calif.	June 6	\$558,040 \$35	15,944 sellout	Avalon Attractions Bill Graham Presents
AMNESTY	Cow Palace San Francisco, Calif.	June 4	\$468,300 \$35	13,300 sellout	Bill Graham Presents
STEVIE NICKS PETER FRAMPTON	The Centrum Worcester, Mass.	June 3-4	\$357,237 \$15.50/\$14.40	24,112 24,800	Frank J. Russo
ZZ TOP THE DEL FUEGOS	Cumberland County Civic Center Portland, Maine	June 3-4	\$285,000 \$15	19,000 two sellouts	Frank J. Russo
EDDIE MURPHY WEATHER GIRLS	Selland Arena Fresno, Calif.	June 6	\$136,092 \$16.50	9,011 sellout	Pacific Concerts
STEVIE NICKS PETER FRAMPTON	Indianapolis Sports Center Indianapolis, Ind.	May 30	\$123,573 \$16.50/\$14.50	7,531 8,708	Sunshine Promotions
SIOUXSIE & THE BANSHEES LOVE & ROCKETS	The Palladium Los Angeles, Calif.	June 6-7	\$119,812 \$14	8,800 two sellouts	Avalon Attractions
JUDAS PRIEST DOKKEN	Civic Center Providence, R.I.	June 4	\$119,137 \$13.50/\$12.50	9,143 9,784	Frank J. Russo
NEW YORK FRESH FESTIVAL III: THE FAT BOYS THE JETS KURTIS BLOW FORCE M.D.'S FULL FORCE	Civic Center Providence, R.I.	June 8	\$111,888 \$13.50	8,288 12,200	Frank J. Russo
MICHAEL FRANKS GEORGE HOWARD	Meadowbrook Music Festival Rochester, N.Y.	June 6	\$109,153 \$18.50/\$13.50	7,318 sellout	Brass Ring Prods.
COUNTRY EXPLOSION '86: CONWAY TWITTY GEORGE JONES JOHN SCHNEIDER	Municipal Auditorium Nashville, Tenn.	June 8	\$108,885 \$15	7,257 9,470	Jayson Promotions
ROBIN WILLIAMS	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 8	\$108,757 \$20/\$17.50/\$12.50	6,794 10,418	Avalon Attractions
THE BEACH BOYS	Muni Opera St. Louis, Mo.	June 7	\$106,675 \$17.50/\$15.50/\$11.50	6,797 7,983	Contemporary Prods.
ANNE MURRAY	Wolf Trap Vienna, Va.	June 6	\$90,783 \$18/\$9	7,249 6,810	in-house
AEROSMITH TED NUGENT	Allen County Memorial Coliseum Ft. Wayne, Ind.	May 29	\$87,642 \$15.50/\$14.40	6,144 9,000	Sunshine Promotions
AEROSMITH TED NUGENT	Mesker Music Theatre Evansville, Ind.	June 1	\$85,863 \$15.50/\$14.50	6,049 9,000	Sunshine Promotions Aiken Management
JIMMY BUFFET & THE CORAL REEFER BAND	Muni Opera St. Louis, Mo.	June 6	\$82,748 \$15.50/\$13.50/\$11.50	5,791 7,983	Contemporary Prods.
HANK WILLIAMS JR. EARL THOMAS CONLEY	Cajundome Lafayette, La.	June 1	\$80,473 \$13.50	6,286 10,000	Little Wing Inc.
DIO ACCEPT	Bayfront Arena St. Petersburg, Fla.	June 7	\$75,516 \$14.50	5,430 7,500	Fantasma Prods.
ANNE MURRAY	Cambria County War Memorial Johnston, Pa.	June 7	\$73,314 \$15/\$13.50	4,966 sellout	Magic City Prods.
JACKSON BROWNE	Municipal Auditorium San Antonio, Texas	May 11	\$64,576 \$15	4,502 sellout	Stone City Attractions
STEPHANE GRAPPELLI/DAVID GRISMAN	Paul Masson Winery Saratoga, Calif.	June 5-8	\$59,000 \$14.75	4,000 four sellouts	Paul Masson Winery/Music Seminar Series
SHOOTING STAR HONEYMOON SUITE	Starlight Theater Kansas City, Mo.	June 7	\$43,146 \$13.50	3,748 7,500	Contemporary Prods./New West Presentations
PETER, PAUL & MARY	Symphony Hall Springfield, Mass.	May 10	\$40,892 \$16.50/\$14.50	2,597 sellout	Live Prods.
TANGERINE DREAM	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 6	\$40,594 \$16.50/\$15.50	3,596 6,133	Avalon Attractions
PAT METHENY ORNETTE COLEMAN JACK DE JOHNETTE CHARLIE HAYDEN DENARDO COLEMAN	The Palace New Haven, Conn.	May 10	\$28,077 \$15.50/\$13.50	1,967 sellout	Live Prods.
HARRY ANDERSON	Uptown Theater Kansas City, Mo.	June 6	\$16,718 \$14.50	1,322 1,393	Contemporary Prods. New West Presentations
HARRY ANDERSON RHYTHM BROTHERS	American Theatre St. Louis, Mo.	June 7	\$16,400 \$14.50	1,131 1,867	Fox Concerts
FRANK MARINO'S MAHOGONY RUSH MONTROSE	The Copa Toronto, Ont. Canada	June 5	\$13,686 (\$17,108 Canadian) \$14	1,222 1,300	Concert Prods. International
BURTON CUMMINGS	Westport Playhouse St. Louis, Mo.	May 30	\$13,002 \$14/\$12	1,026 sellout	Contemporary Prods.
THE GREAT AMERICAN GUITAR ASSUALT DICKEY BETTS ROY BUCHANAN LONNIE MACK	Westport Playhouse St. Louis, Mo.	June 6	\$9,240 \$14/\$12	1,513 2,168	Contemporary Prods.
CHARLIE SEXTON WILL & THE KILL	Majestic Theater San Antonio, Texas	May 18	\$7,315 \$10	805 1,842	Stone City Attractions

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Talent in Action

ments—cheap guitar sound, basic bass, a single snare drum and cymbal, and an accordion providing added kitsch value—Vaughn managed to create a ceaselessly rockin' r&b fun-time revue, smack in the heart of the Bowery. **JEFF TAMARKIN**

SHEROCK

*The Roxy, Los Angeles
Admission: By Invitation*

A CURIOUS CROWD came to the May 14 showcase for SheRock, an all-female quintet that was virtually unknown until it made news when invited to tour and record in China (Billboard, May 10).

A delegation from the Shanghai Bureau of Culture took up half the hall, and the presenters were so obviously concerned with maintaining a "wholesome image" after the fiasco of Wham! that even the Roxy waitresses were dressed in conservative, black cocktail sheaths.

SheRock's one-hour set indicated the band has solid chops, service-

able material, and plenty of verve. Lead vocalist Edie Robertson, a cross between Debbie Harry and Laura Branigan gave an interesting twist to the first number when she punctuated it with a trumpet solo. Bassist Kimmi Freeman doubles on flute, and guitarist Gerre Freeman-Edinger also plays violin.

Unusual touches are SheRock's strengths, along with its strong, if inflexible, rhythm section and unobtrusive keyboards. The group lags, however, when it tries to be commercial: Guitarist Gerre Freeman-Edinger's Eddie Van Halen moves, although unusually skilled, were still Eddie Van Halen moves.

Any all-female rock group has to be extra careful never to lapse into Go-Go's cute, which SheRock occasionally did in its desire to remain squeaky clean for the diplomats.

When SheRock lets out its collective breath and stretches its musical muscle, it could be a very interesting band. **ETHLIE ANN VARE**

Windham Hill Tour Builds Label Identity

BY SAM SUTHERLAND

LOS ANGELES Windham Hill Productions, Stanford, Calif., is moving up to larger venues, with more ambitious marketing support, for its latest multiple-artist concert package. The concerts are considered the prototype for an annual summer tour.

Windham Hill—The Summer Concerts teams label acts William Ackerman, Michael Hedges, and Shadowfax on a major national tour that will build on Windham Hill's generic identity.

The package was set to open Sunday (15) at the 9,000-seat Concord Pavilion in Concord, Calif., with 18 additional dates already firm and others planned. The itinerary is expected to hit many top markets, but not Atlanta and New York.

Venues include a number of major outdoor facilities, such as Denver's Red Rocks, Chicago's Ravinia, and the Greek Theatre here.

Apart from the trek's graduation to substantially larger facilities, the package will also mark Windham Hill's move into formal tour merchandising.

"We've always had T-shirts available at certain shows and through the mail, but now we'll have sweat-shirts and posters on sale at the concerts throughout this tour," says Jeff Heiman, Windham Hill's vice president of promotion. Full-time staffers will handle concert mer-

chandise sales.

Radio station ties are also expected in a number of key dates via co-sponsorships, with retail campaigns slated throughout the tour. Windham Hill reportedly explored corporate sponsorship for the package, but sources concede that tour planning began too late in the season to allow adequate coordination.

This week, the tour artists and key Windham Hill label staff were expected to start promotional efforts with three days of press and

television interviews to be conducted at the Chaplin Stage on the A&M Records lot here. A&M distributes Windham Hill.

The summer concerts are also being keyed to the 10th anniversary of the label, initially founded by guitarist Ackerman as the outlet for his own solo recordings. All three of the acts on the bill are releasing new albums, enabling combined tour/album print ads and extensive retail/concert cross-promotion.

GRATEFUL DEAD

(Continued from page 22)

album, "Go To Heaven," was released in 1980, and the following year two double-record live sets were issued, "Reckoning" and "Dead Set."

The group still owes one album to Arista, but, McNally says, "I wouldn't expect to see it anytime soon. The Dead is a performing band. They need the juice they get

from an audience."

A longform Grateful Dead video should be completed by the end of the year. The project, under the supervision of guitarist Jerry Garcia and director Len Dell'Amico, mixes new concert footage shot by One Pass at the Marin Veterans Auditorium in San Rafael, Calif., with graphics and older footage.

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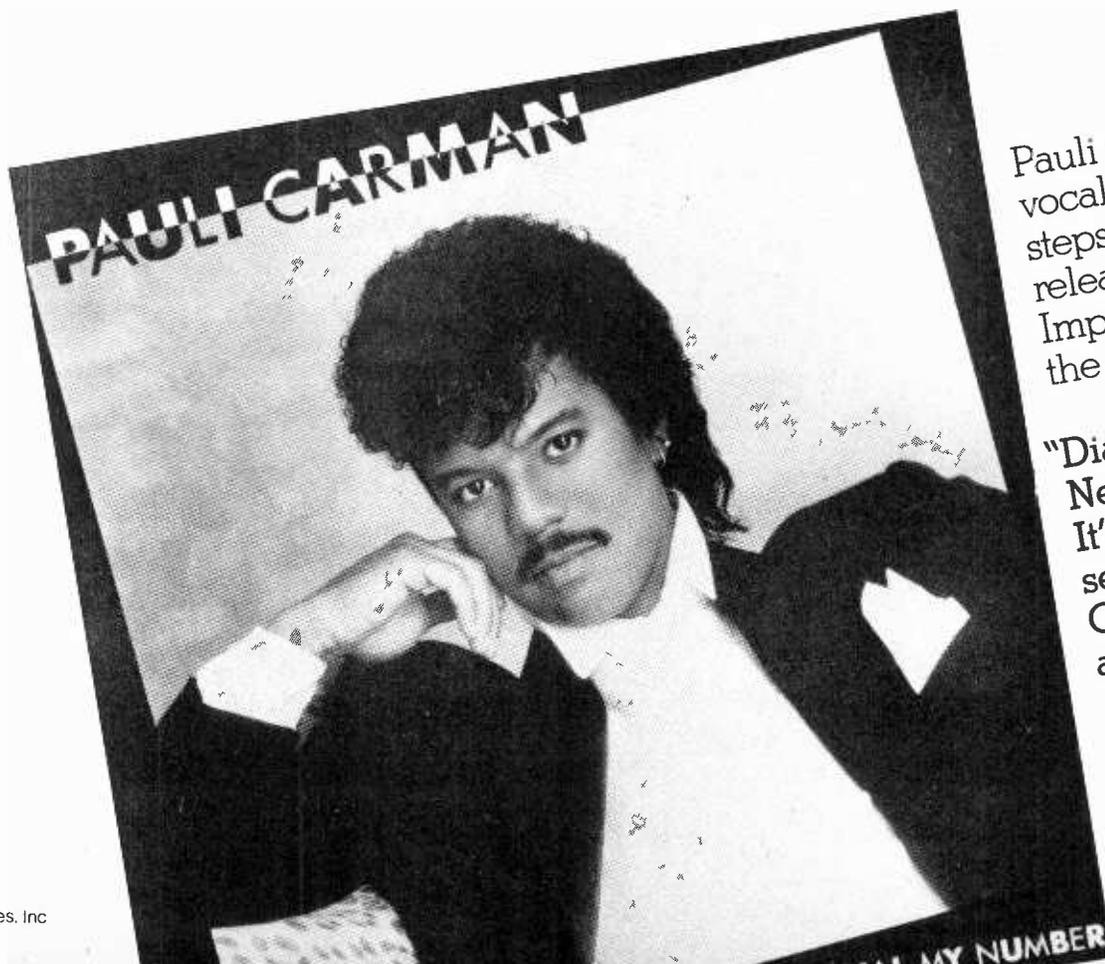
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Billboard Hot Black Singles SALES & AIRPLAY™

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	2	NASTY	JANET JACKSON	1
2	1	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	4
3	6	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	2
4	5	DO YOU STILL LOVE ME?	MELI'SA MORGAN	8
5	14	YOU DON'T HAVE TO CRY	RENE & ANGELA	5
6	9	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	6
7	12	I WOULDN'T LIE	YARBROUGH & PEOPLES	7
8	13	HEADLINES	MIDNIGHT STAR	3
9	15	MY ADIDAS	RUN-D.M.C.	10
10	4	GREATEST LOVE OF ALL	WHITNEY HOUSTON	18
11	3	THE FINEST	THE S.O.S. BAND	15
12	11	LOVE TAKE OVER	FIVE STAR	12
13	16	JUST ANOTHER LOVER	JOHNNY KEMP	14
14	17	FIRESTARTER	TEASE	11
15	7	IF YOUR HEART ISN'T IN IT	ATLANTIC STARR	21
16	20	TELL ME (HOW IT FEELS)	52ND STREET	9
17	18	PEE WEE'S DANCE	JOESKI LOVE	17
18	8	DO FRIES GO WITH THAT SHAKE	GEORGE CLINTON	27
19	10	STAY	THE CONTROLLERS	28
20	21	SEX MACHINE	THE FAT BOYS	25
21	26	FUNKY BEAT	WHODINI	22
22	28	HERE I GO AGAIN	FORCE M.D.'S	19
23	35	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	13
24	19	I HAVE LEARNED TO RESPECT THE POWER . . .	STEPHANIE MILLS	36
25	27	VICIOUS RUMORS	TIMEX SOCIAL CLUB	16
26	37	WITH YOU ALL THE WAY	NEW EDITION	20
27	24	STATE OF THE HEART	PHILIP BAILEY	35
28	25	WHAT'S MISSING	ALEXANDER O'NEAL	39
29	23	I CAN'T WAIT	NU SHOOZ	45
30	22	OH, LOUISE	JUNIOR	48
31	40	BREATHLESS	MTUME	24
32	36	HOLD IT, NOW HIT IT	BEASTIE BOYS	55
33	—	SWEET AND SEXY THING	RICK JAMES	23
34	29	SWEETHEART	RAINY DAVIS	29
35	31	STRUNG OUT	PAUL LAURENCE	58
36	32	I GET OFF ON YOU	THE ROSE BROTHERS	49
37	33	CRUSH ON YOU	THE JETS	59
38	—	MOUNTAINS	PRINCE & THE REVOLUTION	26
39	—	HOLDING BACK THE YEARS	SIMPLY RED	57
40	—	CLOSER THAN CLOSE	JEAN CARNE	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	HEADLINES	MIDNIGHT STAR	3
2	3	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	2
3	1	NASTY	JANET JACKSON	1
4	4	YOU DON'T HAVE TO CRY	RENE & ANGELA	5
5	5	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	6
6	11	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	13
7	7	I WOULDN'T LIE	YARBROUGH & PEOPLES	7
8	6	TELL ME (HOW IT FEELS)	52ND STREET	9
9	13	VICIOUS RUMORS	TIMEX SOCIAL CLUB	16
10	10	FIRESTARTER	TEASE	11
11	17	WITH YOU ALL THE WAY	NEW EDITION	20
12	18	SWEET AND SEXY THING	RICK JAMES	23
13	15	HERE I GO AGAIN	FORCE M.D.'S	19
14	20	BREATHLESS	MTUME	24
15	21	MY ADIDAS	RUN-D.M.C.	10
16	12	JUST ANOTHER LOVER	JOHNNY KEMP	14
17	27	MOUNTAINS	PRINCE & THE REVOLUTION	26
18	8	DO YOU STILL LOVE ME?	MELI'SA MORGAN	8
19	22	DIAL MY NUMBER	PAULI CARMAN	31
20	19	PEE WEE'S DANCE	JOESKI LOVE	17
21	9	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	4
22	28	GIVIN' IT (TO YOU)	SKYY	32
23	33	100 MPH	MAZARATI	34
24	32	CLOSER THAN CLOSE	JEAN CARNE	33
25	31	SWEETHEART	RAINY DAVIS	29
26	14	LOVE TAKE OVER	FIVE STAR	12
27	25	AIN'T NOBODY EVER LOVED YOU	ARETHA FRANKLIN	30
28	30	FUNKY BEAT	WHODINI	22
29	16	THE FINEST	THE S.O.S. BAND	15
30	35	BURNIN' LOVE	CON FUNK SHUN	38
31	—	BABY LOVE	REGINA	37
32	—	LIPS TO FIND YOU	TEENA MARIE	42
33	36	ARTIFICIAL HEART	CHERRELLE	40
34	38	MINE ALL MINE	CA\$HFLOW	43
35	—	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	47
36	40	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	41
37	24	GREATEST LOVE OF ALL	WHITNEY HOUSTON	18
38	39	LET'S GET STARTED	WILLIE COLLINS	44
39	23	STATE OF THE HEART	PHILIP BAILEY	35
40	34	I'LL BE YOUR FRIEND	PRECIOUS WILSON	46

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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
COLUMBIA (6)	9
De' Jam/Columbia (3)	9
EPIC (3)	9
Tabu (3)	9
Portrait (2)	9
CBS Associated (1)	9
MCA (8)	9
Philly World (1)	9
CAPITOL (6)	8
Manhattan (2)	8
WARNER BROS. (2)	7
Paisley Park (3)	7
Qwest (1)	7
Warner Bros./Tommy Boy (1)	7
ARISTA (3)	6
Jive (3)	6
ATLANTIC (4)	6
Orrni (2)	6
ELEKTRA (3)	6
Asylum (1)	6
Solar (1)	6
Vintertainment (1)	6
MOTOWN (2)	6
Gordy (2)	6
Tarnia (2)	6
POLYGRAM	5
Mercury (3)	5
Atlanta Artists (1)	5
London (1)	5
A&M	4
RCA (3)	4
Total Experience (1)	4
EMI-AMERICA	2
MANHATTAN	2
P.I.R. (2)	2
PROFILE	2
CHRYSALIS	1
CRITIQUE	1
FANTASY	1
HEAT	1
ISLAND	1
4th & B'Way/Checkpoint (1)	1
JAY	1
MTM	1
MALACO	1
Muscle Shoals Sound (1)	1
SRA/ICHIBAN	1
W&B (1)	1
SELECT	1
SLEEPING BAG	1
STREETWISE	1
SUNNYVIEW	1
SUPERTRONICS	1
SUTRA	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
34 100 MPH	(Controversy, ASCAP)	BMI/Kashif, BMI
99 30 MINS. TO TALK	(Philly World, BMI)	70 KISS
30 AIN'T NOBODY EVER LOVED YOU	(Gratitude Sky, ASCAP/Polo Grounds, BMI)	(Controversy, ASCAP)
78 ALL CRIED OUT	(Willesden, BMI/My! My!, BMI/Careers, BMI)	56 LAND OF LA-LA
40 ARTIFICIAL HEART	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	(Jobete, ASCAP/Black Bull, ASCAP)
37 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP)	76 LET ME BE CLOSER
84 BANG ZOOM (LET'S GO-GO)	(Mokojumbi, BMI/Willesden, BMI)	(Ted-On, BMI/Jennifer Leigh, BMI/De Creed, BMI/Walpergus, ASCAP/WB, ASCAP)
24 BREATHLESS	(Mtume, ASCAP)	44 LET'S GET STARTED
38 BURNIN' LOVE	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Vai-ie Joe, BMI)	(Bill-Lee, ASCAP/Bush Burnin', BMI)
50 BYE BYE	(Irvin Lee, BMI)	74 LET'S GO ROCKING (TONIGHT)
77 CARME	(Jobete, ASCAP)	(Street Sounds, ASCAP/Maurice Starr, ASCAP)
82 CERAMIC GIRL	(Music Corp. Of America, BMI/Oil Backstreet, BMI/Walk On The Moon, BMI/Ready For The World, BMI/Trixie Lou, BMI)	42 LIPS TO FIND YOU
98 THE CHARACTER	(Ya D Sir, ASCAP/WB, ASCAP)	(April, ASCAP/Midnight Magnet, ASCAP/Te'Mas Eliope, ASCAP)
33 CLOSER THAN CLOSE	(Sloopus, BMI/Gold Horizon, BMI)	12 LOVE TAKE OVER
59 CRUSH ON YOU	(Almo, ASCAP/Crimisco, ASCAP/Irving, BMI)	(Company, MCPs/Eaton, MCPs)
31 DIAL MY NUMBER	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	63 LOVE THE ONE I'M WITH (A LOT OF LOVE)
27 DO FRIES GO WITH THAT SHAKE	(Warner-Tamerlane, BMI/X-O-Skeletal, BMI)	(Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP)
47 DO YOU GET ENOUGH LOVE	(Assorted, BMI/Henry Sumay, BMI)	89 LOVE'S A CRIMINAL
60 DO YOU REMEMBER ME?	(See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, ASCAP)	(Uncle Artie, ASCAP)
8 DO YOU STILL LOVE ME?	(Fuss, ASCAP)	43 MINE ALL MINE
67 DON'T WASTE MY TIME	(Oval, ASCAP)	(Personal, ASCAP/All Seeing Eye, ASCAP)
53 EXPERIENCE	(Happy Stepchild, BMI)	26 MOUNTAINS
		(Controversy, ASCAP)
		10 MY ADIDAS
		(Protons, ASCAP/Rush Groove, ASCAP)
		1 NASTY
		(Flyte Tyme, ASCAP)
		97 NEVER AS GOOD AS THE FIRST TIME
		(Silver Angel, ASCAP) CPP
		61 NOBODY BUT YOU
		(Tricky-Trac, BMI)
		48 OH, LOUISE
		(Junior, prs/Emi, prs/MCA, ASCAP)
		4 ON MY OWN
		(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
		64 ONE LOVE AGO
		(Idnyc-Derf, BMI/Pure Delite, BMI/Membership, ASCAP)
		41 ONE STEP CLOSER TO YOU
		(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)
		17 PEE WEE'S DANCE
		(Vintertainment, ASCAP)
		96 PROGRAMMED FOR LOVE
		(Mtume, ASCAP)
		69 RECONSIDER
		(Wyleria, BMI/Music Minded, BMI)
		54 RISING DESIRE
		(WB, ASCAP/Zubadah, ASCAP)
		95 SAY IT, SAY IT
		(Baby Tanzi, BMI/House Of Fun, BMI/Black Lion, ASCAP)
		86 SAY LA LA
		(Screen Gems-EMI, BMI/Benard Wright, BMI/Mchoma, BMI)
		25 SEX MACHINE
		(Dynatone, BMI/Unichappell, BMI)
		52 SLEEPLESS NIGHTS
		(Almo, ASCAP/Redhead, ASCAP/Largo, ASCAP) CPP/ALM
		81 SLOW DOWN
		(Edge Of Fluke, ASCAP/ST. Winevelyn, ASCAP/Outer Snake, BMI)
		35 STATE OF THE HEART
		(April, ASCAP/Science Lab, ASCAP) CPP/ABP
		28 STAY
		(Zomba, ASCAP/Tyvela, BMI)
		58 STRUNG OUT
		(Busr Burnin', BMI)
		23 SWEET AND SEXY THING
		(Stone City, ASCAP/National League, ASCAP)
		51 SWEET LOVE
		(Old Brompton Road, ASCAP/Jobete, ASCAP)
		29 SWEETHEART
		(Warner's Thunder, ASCAP/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC)
		91 TAKE A PIECE OF ME
		(Sloopus, BMI/Gold Horizon, BMI)
		93 TELL ME
		(Jimi Mac, BMI)
		9 TELL ME (HOW IT FEELS)
		(Ackee, ASCAP)
		85 TEMPORARY LOVE THING
		(Forcelul, BMI/Willesden, BMI)
		2 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)
		(Zomba, ASCAP)
		83 TILL THE END OF TIME
		(Keith Diamond, BMI/Willesden, BMI)
		87 TIN SOLDIER
		(Shannonlatisse, BMI/American League, BMI)
		16 VICIOUS RUMORS
		(J.King IV, BMI)
		62 WEST END GIRLS
		(Cage, ASCAP) CPP
		72 WHAT ABOUT ME
		(Living Disc, BMI)
		90 WHAT I LIKE

(Knutsew, ASCAP/No Sox, ASCAP/Lost In Music, ASCAP)

68 WHAT YOU GONNA DO ABOUT IT

(Rare Blue, ASCAP)

39 WHAT'S MISSING

(Flyte Tyme, ASCAP/Avant Garde, ASCAP)

6 WHO'S JOHNNY ('SHORT CIRCUIT' THEME)

(Perwolf, ASCAP/Chappell, ASCAP/Kikko, BMI/Unichappell, BMI) CPP

20 WITH YOU ALL THE WAY

(George Tobin, BMI)

92 (YOU ARE MY) ALL AND ALL

(Beich House, ASCAP/Smokin' Amigos, ASCAP/Tawanne Lamont, ASCAP)

75 YOU CAN'T HIDE FROM LOVE

(De' Jam, ASCAP)

5 YOU DON'T HAVE TO CRY

(A la Mode, ASCAP/WB, ASCAP)

13 YOU SHOULD BE MINE (THE WOO WOO SONG)

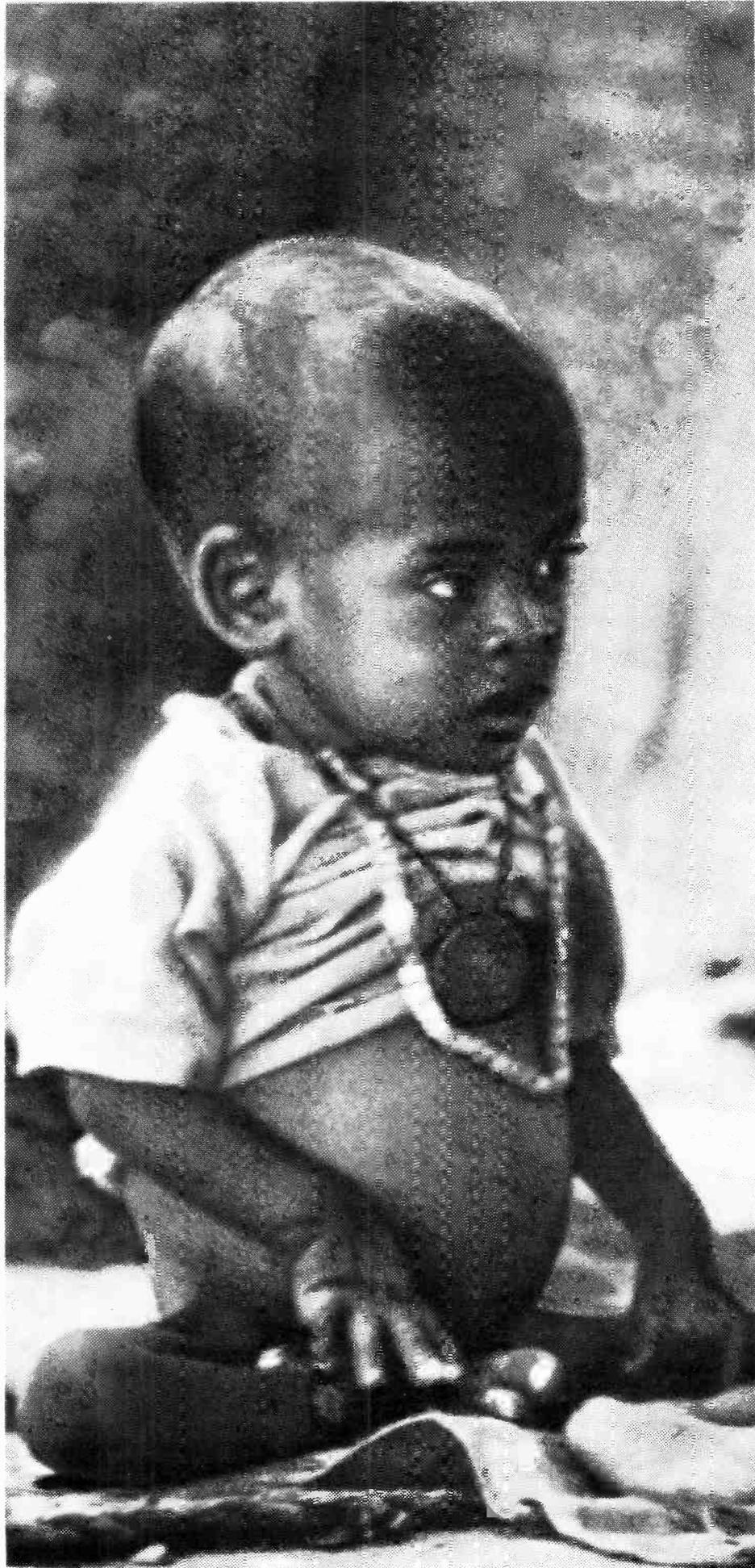
(Norpareil, ASCAP/Broozertones, BMI)

79 YOU'LL ROCK

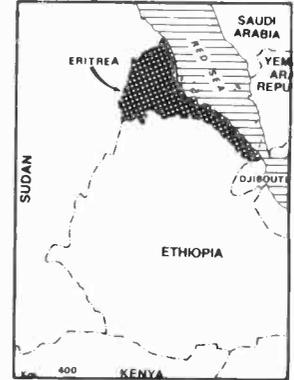
(De' Jam, ASCAP)

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ALM	Almo	HAN	Hansen
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B-3	Brg Three	IMM	Ivan Mogull
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RHYTHM & BLUES

(Continued from page 27)

SHORT STUFF: The 12-inch of Michael Jonzon's new A&M single, "Burnin' Up," features a 4:25 mix labeled "the piano dub," which takes an interesting approach to re-mixing... Con Funk Shun's PolyGram album "Burnin' Love" used eight producers, including Billy Osborne, Atalla Zane Giles, Billy Valentine, Bryan Loren, Denzil Foster, Jay King, and Thomas McElroy... Jeffrey Osborne also used a variety of producers for his new album on A&M, "Emotional." Richard Perry did three songs, including the single, "You Should Be Mine (The Woo Woo Song)." George

Duke, who produced Osborne's first solo efforts, handled one song, as did Michael Masser. The singer, either with Rod Temperton, T.C. Campbell, or Hamish Stuart and Frank Musker, produced the rest. The album's sleeper cut may be the anti-apartheid track "Soweto," written by Stuart, Musker, and Elizabeth Lamers... The Pointer Sisters have been cutting a new RCA album for fall release. It would coincide with an NBC television special being prepared for the sisters... Word on the street is that when Aretha Franklin recorded a duet with George Michael for her next

album, the "Queen Of Soul" really let loose with a couple of soul yells that stunned the British blue-eyed soul man... The West Coast Crew, Los Angeles' favorite hip-hop group, has a strong antidrug 12-inch single, "Put the Pipe Down," on KMA records.



Savage Competitors. Manhattan Records recently signed 21-year-old singer-songwriter Clayton Savage; celebrating at Manhattan's offices are, from left, Savage's manager, Dwayne Snipe; Manhattan vice president of a&r Gerry Griffith; Savage; Manhattan president Bruce Lundvall; and Savage's attorney, David Snipe.

The ASCAP Awards Show in pictures. See page 65

FOR WEEK ENDING JUNE 21, 1986

Billboard®

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	2	5	PATTI LABELLE MCA 5737 (8 98)	WINNER IN YOU
2	2	1	17	JANET JACKSON ● A&M SP-5106 (8 98) (CD)	CONTROL
3	3	3	64	WHITNEY HOUSTON ▲ ⁵ ARISTA AL-8212 (8 98) (CD)	WHITNEY HOUSTON
4	6	6	6	THE S.O.S. BAND TABU FZ 40279 EPIC (8 98)	SANDS OF TIME
5	5	4	23	STEPHANIE MILLS MCA 5669 (8 98)	STEPHANIE MILLS
6	9	13	5	BILLY OCEAN JIVE JL-8-8409 ARISTA (8 98)	LOVE ZONE
7	7	7	11	ANITA BAKER ELEKTRA 60444 (8 98) (CD)	RAPTURE
8	4	5	9	PRINCE & THE REVOLUTION PAISLEY PARK 25395 WARNER BROS (9 98)	PARADE
9	8	8	19	MELI'SA MORGAN CAPITOL ST-12434 (8 98)	DO ME BABY
10	10	11	5	THE FAT BOYS SUTRA SUS 1017 (8 98)	BIG AND BEAUTIFUL
11	12	14	5	WHODINI JIVE JL-8-8407 ARISTA (8 98)	BACK IN BLACK
12	18	—	2	RUN-D.M.C. PROFILE 1217 (8 98) (CD)	RAISING HELL
13	11	12	52	RENE & ANGELA MERCURY 824607 1M1 POLYGRAM (8 98) (CD)	STREET CALLED DESIRE
14	13	10	58	ATLANTIC STARR ● A&M SP 5019 (8 98) (CD)	AS THE BAND TURNS
15	16	29	3	MIDNIGHT STAR SOLAR 60454 ELEKTRA (8 98)	HEADLINES
16	14	9	28	SADE ▲ ² PORTRAIT FR 40263 EPIC (CD)	PROMISE
17	15	15	26	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
18	19	20	30	NEW EDITION ● MCA 5679 (8 98) (CD)	ALL FOR LOVE
19	29	—	2	EL DEBARGE GORDY 6181GL MOTOWN (8 98)	EL DEBARGE
20	17	16	31	THE JETS MCA 5667 (8 98)	THE JETS
21	22	23	5	GEORGE CLINTON CAPITOL ST 12481 (8 98)	R&B SKELETONS IN THE CLOSET
22	24	41	3	NU SHOOS ATLANTIC 81647 (8 98)	POOLSIDE
23	23	18	9	CASHFLOW ATLANTA ARTISTS B26028 1M1 POLYGRAM (8 98)	CASHFLOW
24	20	17	32	TEDDY PENDERGRASS ASYLUM 60447 ELEKTRA (8 98) (CD)	WORKIN' IT BACK
25	21	21	22	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL-8-5715 RCA (8 98)	GUILTY
26	25	24	31	CHERRELLE TABU BFZ 40094 EPIC	HIGH PRIORITY
27	27	26	21	FORCE M.D.'S WARNER BROS TOMMY BOY TB 1010 WARNER BROS (8 98)	CHILLIN'
28	26	22	22	COLONEL ABRAMS MCA 5683 (8 98)	COLONEL ABRAMS
29	28	19	57	FREDDIE JACKSON ▲ CAPITOL ST 12404 (8 98) (CD)	ROCK ME TONIGHT
30	30	25	23	THE GAP BAND TOTAL EXPERIENCE TEL-8-5714 RCA (8 98)	GAP BAND VII
31	33	37	4	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
32	31	31	43	FIVE STAR RCA NFL 1 8052 (8 98)	LUXURY OF LIFE
33	43	—	2	THE CONTROLLERS MCA 5681 (8 98)	STAY
34	34	36	5	PET SHOT BOYS EMI-AMERICA PW 17193 (8 98)	PLEASE
35	37	30	36	STEVIE WONDER ▲ ² TAMLA 6134TL MOTOWN (9 98) (CD)	IN SQUARE CIRCLE
36	36	27	9	GRANDMASTER FLASH ELEKTRA 60476 (8 98)	THE SOURCE
37	38	34	8	JUNIOR MERCURY 828001-1M1 POLYGRAM (8 98)	ACQUIRED TASTE
38	40	45	5	SIMPLY RED ELEKTRA 60452 (8 98) (CD)	PICTURE BOOK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	39	7	TEASE EPIC BFE 40091 (8 98)	TEASE
40	35	35	44	STARPOINT ELEKTRA 60424 (8 98)	RESTLESS
41	42	42	14	JERMAINE JACKSON ARISTA AL-8-8277 (8 98) (CD)	PRECIOUS MOMENTS
42	41	32	31	PATTI AUSTIN QWEST 25276 WARNER BROS (8 98)	GETTIN' AWAY WITH MURDER
43	44	33	13	GEORGE HOWARD TBA TB 210 PALO ALTO (8 98)	LOVE WILL FOLLOW
44	48	57	3	JOHNNY KEMP COLUMBIA BFC 40192	JOHNNY KEMP
45	45	40	63	ALEXANDER O'NEAL TABU FZ 39331 EPIC	ALEXANDER O'NEAL
46	32	28	15	VANITY MOTOWN 6167ML (8 98)	SKIN ON SKIN
47	47	44	10	MICHAEL HENDERSON EMI AMERICA ST 17181 (8 98)	BEDTIME STORIES
48	49	51	6	WILLIAM BELL WILBE WIL 3001 (8 98)	PASSION
49	52	58	4	THE ART OF NOISE CHRYSALIS BFF 41528	IN VISIBLE SILENCE
50	NEW ▶	1	1	52ND STREET MCA 5738 (8 98)	CHILDREN OF THE NIGHT
51	54	56	6	JONATHAN BUTLER JIVE JL-8-8408 ARISTA (8 98) (CD)	INTRODUCING JONATHAN BUTLER
52	53	52	10	MAZARATI PAISLEY PARK 25368 WARNER BROS (8 98)	MAZARATI
53	46	38	14	FALCO ● A&M SP 5105 (8 98) (CD)	FALCO 3
54	NEW ▶	1	1	RICK JAMES GORDY 6185GL MOTOWN (8 98)	THE FLAG
55	NEW ▶	1	1	DENISE LASALLE MALACO MAL 7434 (8 98)	RAIN AND FIRE
56	51	47	70	SADE ▲ PORTRAIT BFR 39581 EPIC (CD)	DIAMOND LIFE
57	60	54	56	STANLEY JORDAN BLUE NOTE BT 85101 CAPITOL (8 98) (CD)	MAGIC TOUCH
58	50	43	12	THE ROSE BROTHERS MUSCLE SHOALS SOUND MSS 2201 MALACO (8 98)	THE ROSE BROTHERS
59	62	62	64	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
60	58	60	12	TOTAL CONTRAST LONDON 828002-1 POLYGRAM (8 98)	TOTAL CONTRAST
61	65	65	4	THE GAP BAND MERCURY 826808 1M1 POLYGRAM (8 98)	THE 12" COLLECTION
62	59	59	4	THE TEMPTATIONS MOTOWN 5389ML2 (9 98)	25TH ANNIVERSARY
63	66	53	48	ARETHA FRANKLIN ▲ ARISTA AL 8 8286 (8 98) (CD)	WHO'S ZOOMIN' WHO
64	55	48	35	MORRIS DAY ● WARNER BROS 25320 (8 98) (CD)	THE COLOR OF SUCCESS
65	61	61	4	DIANA ROSS & THE SUPREMES MOTOWN 5381 ML3 (10 98)	25TH ANNIVERSARY
66	68	49	13	TRAMAINÉ A&M SP6 5110 (8 98)	THE SEARCH IS OVER
67	56	46	10	SLY FOX CAPITOL ST 12367 (8 98)	LET'S GO ALL THE WAY
68	69	69	21	JOHNNIE TAYLOR MALACO 7431 (8 98)	WALL TO WALL
69	71	63	17	JUICY PRIVATE 1BFZ 40098 EPIC	IT TAKES TWO
70	73	72	33	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
71	NEW ▶	1	1	LEVEL 42 POLYDOR 827487 1 POLYGRAM (8 98) (CD)	WORLD MACHINE
72	72	70	31	ROY AYERS COLUMBIA FC 40022	YOU MIGHT BE SURPRISED
73	70	67	12	SHIRLEY MURDOCK ELEKTRA 60443 (8 98)	SHIRLEY MURDOCK
74	67	50	32	ZAPP WARNER BROS 25327 (8 98)	THE NEW ZAPP IV U
75	63	66	9	MARVIN GAYE TAMLA 6172 TL MOTOWN (8 98)	MOTOWN REMEMBERS MARVIN GAYE

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.

Foundation's Opry Album A Hot Seller Two-Record Anthology Gets Brisk Response

BY EDWARD MORRIS

NASHVILLE "Sixty Years Of Grand Ole Opry," a two-record historical album produced by the Country Music Foundation for RCA Records, has become the hottest-selling LP at the Country Music Hall of Fame and Museum here. In its first three weeks on the shelf, the record has been selling around 20 copies a day, according to Kyle Young, deputy director for program development at the Foundation, which oversees the Hall of Fame.

RCA is distributing the album to all its rack and record store accounts.

Young says that the unexpectedly brisk response to the album has led him to prepare a direct-mail campaign for it, targeted at about 20,000 people on the Foundation's mailing list. In addition, the album will be listed in the Hall of Fame gift catalogs.

A spokesman for RCA says the

project evolved from discussions between the label's office of product management and officials of the Foundation.

The album contains 36 cuts, all but two of which have been released before. Paul Warmack & the Gully Jumpers' Oct. 1, 1928, recording of "I'm A Little Dutchman" is the oldest cut on the set, and Ronnie Mil-sap's "She Keeps The Home Fires Burning," from 1985, is the newest.

Other acts featured on the album are Uncle Dave Macon, the Crook Brothers, the Binkley Brothers, DeFord Bailey (the first black star of the Opry), Theron Hale & Daughters, the Vagabonds, Asher Sizemore & Little Jimmie, Bradley Kincaid, the Delmore Brothers with Fiddlin' Arthur Smith, Bill Monroe, Ernest Tubbs, Eddy Arnold, Pee Wee King, the Willis Brothers, Johnnie & Jack with Kitty Wells, Del Wood, Minnie Pearl, and Grandpa Jones.

Also included are Chet Atkins &

Hank Snow, the Jordanaires, Don Gibson, Hank Locklin, Jim Reeves & Dottie West, Porter Wagoner, the Browns, Billy Walker, Connie Smith, Justin Tubb, George Hamilton IV, Bobby Bare & Skeeter Davis, Archie Campbell, Lester Flatt, Willie Nelson, Dolly Parton, and the Osborne Brothers.

Among the historically interesting cuts are Ernest Tubbs' "The T.B. Is Whipping Me," recorded in 1937, well before he began his long association with Decca Records and before he joined the Opry; Pee Wee King's 1947 version of his "Tennessee Waltz," recorded nearly four years before Patti Page had her crossover hit with the song; and Lester Flatt's lament about hippies, "I Can't Tell The Boys From The Girls."

Liner notes for the album were written by country music scholar Charles K. Wolfe. Wolfe and the Foundation's Bob Pinson did the discography.

Tanya On Comeback Trail

NASHVILLE Unless her success is measured in tabloid headlines alone, the past few years have been rocky ones for Tanya Tucker. Throughout most of the '80s, her records have fared poorly on the charts. There was a long stretch, between her leaving Arista and signing with Capitol, when there were no records at all.

But things are getting better. Her first album from Capitol is out, and accounts of her volatile (but long-ago) romance with Glen Campbell are resurrected these days only by desperate editors who are short on multiple births and UFO sightings.

Tucker has returned to the creative guidance of producer Jerry Crutchfield. From that alliance has come the new album, "Girls Like Me." "One Love At A Time," the first single, quickly soared to No. 3 on the country charts, making it Tucker's highest-ranking record of the decade.

To solidify her new gains, Tucker has employed a management team consisting of Wayne Thompson, studio and label owner Jim Guercia, and Eddie Wenrick. And she is now working from Nashville instead of Los Angeles.

Her 1972 hit, "Delta Dawn," made Tucker a major country act at the age of 13. She admits that her early start led to the practice of leaving most creative decisions in the hands of her producers. "In the beginning, I was just glad to be here," she says.

All that is changing, she insists. "I've had more to do with this album than any other, and I'm going to be even more involved with the next one—right down to mixing."

"Girls Like Me" is her sixth album under Crutchfield's production. Except for Billy Sherrill, who established and refined Tucker's husky sound, Crutchfield has been her most influential mentor.

Tucker renewed her acquaintance with ticket buyers when she played the Capitol show at Fan

Fair, June 12. In July, she will tour military bases in Hawaii, Korea, and Guam and follow with a sweep through Canada. Thompson, who oversees her bookings in cooperation with the William Morris Agency, says her concerts book for \$12,500 to \$15,000.

In spite of her long recording hiatus, Thompson says Tucker is the third largest-selling artist in military stores in the Far East. Her still-evolving stage show currently features a five-piece band and two backup singers.

Tucker has heralded her return to the country music forefront with appearances on "The Merv Griffin Show" and "CBS Nightwatch." She will soon be featured in a fashion layout in "Elle," and "Us" recently did a piece on her, which revived the party girl image, much to her management team's distress.

One of Tucker's immediate projects is shooting a music video on "Just Another Love." She has appeared in movies throughout her career and says she is looking for other roles, particularly dramatic parts that do not focus on her as a singer.

Tucker and her managers agree that she is aiming for crossover hits, even though Capitol now works her records in the country format only.

Capitol's country chief, Jim Fogelsong, supports this ambition. "To categorize Tanya as just country would be a real injustice to her," Fogelsong says. The crossover push should wait for the right record, he says, noting that there was machinery in place to promote Dan Seals' "Bop" on the pop charts when he made the jump from country.

While the tabloid phase of her life hurt her personally, Tucker says it was probably a professional benefit. But, she adds, "It's such old news, I can't believe people are still writing about it."

EDWARD MORRIS

NASHVILLE SCENE

by Gerry Wood



IF THERE WERE OR ARE worries about the present stability or future viability of country music, they should be greatly alleviated by recent breakthroughs of new country talents. In fact, 1986 could become one of the most significant years to date in the blossoming of new country-oriented artists.

In this era of conservative radio playlists and shrinking label rosters, it's reassuring to see this surge of new artists and the commitment behind them exhibited by such labels as MTM Records and CBS

A hot crop of new artists offers hope for the future

Records. Both companies provide strong examples.

MTM has hit with such newcomers as **Judy Rodman**, **Holly Dunn**, and the **Girls Next Door**. In the process, MTM has become a serious marketplace entity in a short period of time—and accomplished it with new acts. The result is not only some fresh new sounds and faces, but a working example that there are still open avenues for the discovery, promotion, and success of previously unknown acts.

CBS most recently shared its commitment and expertise in talent selection at a series of showcases, spanning the country from Atlanta to Los Angeles. The event, held for radio, retail and media, stopped off at Billy Bob's in Ft. Worth on June 6 for a memorable night of song and singers. Two acts were spotlighted, **Sweethearts Of The Rodeo** and **Marty Stuart**. Both exceeded expectations.

The Sweethearts are a tight, youthful duo of sisters backed by a powerful band that can lean toward rock or country with equal ease. They exude a professionalism and polish belying their brief time in the business.

They are electric and eclectic. **Janis Gill** is classy and cool; **Kristine Arnold** is punky and perky. Winners of \$50,000 in the Wrangler Country Showdown Talent Contest, the Sweethearts Of The Rodeo are a delight for the eyes and ears. Influenced by the Byrds, the Sweethearts are consciously following that style of country-rock fusion—with powerful results.

If Billy Joel went country, he'd probably look and sing like Marty Stuart. There are a lot of similarities between Joel and Stuart, including stature, poise,

and—most of all—talent.

While the Sweethearts hail from California, Stuart comes from Philadelphia—Mississippi, that is. He grew up on country and r&b, the latter thanks to his visits to a black club "where white folks weren't supposed to go."

Stuart's career is strengthened by strong creative input from **Steve Forbert** (he sings Forbert songs and encoered with a song he wrote with Forbert). The late Lowell George of Little Feat is another influence on this rocking, bluesy country artist who works up a healthy, spirited sweat before he reaches the chorus of his first song.

Talent like Marty Stuart, Sweethearts Of The Rodeo, Judy Rodman, Holly Dunn, the Girls Next Door, and others we'll meet in later columns—such as **Randy Travis**, **Dwight Yoakam**, **T. Graham Brown**, and **Keith Stegall**—is the primary reason to believe in a bullish future for country music, even during slack periods.

It all comes down to the songwriter and the person who sings that song. Nashville has plenty of the former—and now it's evident that there's a new surge in the quality and quantity of singers for those songs. And that's one of the best signs of all.

NEWSNOTES: **Dolly Parton** will star in an ABC-TV movie, "A Dolly Christmas," according to network sources. The movie will involve Parton fleeing from Beverly Hills to her native Great Smoky Mountains in retreat from her career pressures, and there finding seven "orphans on the lam from adults who intend to separate them." Parton will also serve as executive producer of the project . . . **Barbara Mandrell** recently completed a new "welcome video" for Barbara Mandrell Country, her memorabilia collection and giftshop on Music Row. The video was shot by Nashville-based **Scene Three**.

Crystal Gayle, **John Anderson**, **Alabama**, and **Sam & Kirk McGee** were inducted into the Country Music Hall of Fame and Museum's "Walkway of the Stars" during Fan Fair Week . . . **Kris Kristofferson** performed for the United Auto Workers convention at the Anaheim (Calif.) Convention Center on June 3 . . . Six dates have already been set for the "Legends Of Bluegrass" tour being booked by

(Continued on next page)

FOR WEEK ENDING JUNE 21, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

129 REPORTERS			NEW	TOTAL
			ADDS	ON
NITTY GRITTY DIRT BAND	STAND A LITTLE RAIN	WARNER BROS	37	51
JOHN CONLEE	GOT MY HEART SET ON YOU	COLUMBIA	33	59
HANK WILLIAMS, JR.	COUNTRY STATE OF MIND	WARNER/CURB	33	87
KEITH WHITLEY	TEN FEET AWAY	RCA	32	32
GIRLS NEXT DOOR	SLOW BOAT TO CHINA	MTM	31	65

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

RETAIL BREAKOUTS

45 REPORTERS			NUMBER
			REPORTING
SAWYER BROWN	SHAKIN'	CAPITOL/CURB	19
JUDDS	ROCKIN' WITH THE RHYTHM OF THE RAIN	RCA/CURB	16
J.SCHNEIDER	YOU'RE THE LAST THING I NEEDED	MCA	14
PAKE MCENTIRE	SAVIN' MY LOVE FOR YOU	RCA	13
T.G. SHEPPARD	STRONG HEART	COLUMBIA	7

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Statlers Do It Again

NASHVILLE In what has become one of country music's most enduring habits, the Statler Brothers walked off with more honors than any other act at the annual Music City News Awards Show, telecast Monday (9) from the Grand Ole Opry House. This year, the Statlers won entertainer of the year, vocal group of the year, album of the year, single of the year, and video of the year honors.

A tearful Loretta Lynn accepted the Living Legend Award from Barbara Mandrell, last year's winner. And for the seventh time, the Hee Haw Gospel Quartet—comprised of Buck Owens, Grandpa Jones, Roy Clark, and Kenny Price—won as gospel act of the year.

The other winners were Reba McEntire, female vocalist of the year; George Strait, male vocalist of

the year; the Judds, duet of the year; John Schneider, star of tomorrow; Ray Stevens, comedian of the year; "Nashville Now" (on The Nashville Network), television series of the year; and FarmAid, television special of the year.

The show, the first major event of Fan Fair week, was telecast live in more than 60 markets and on delay in 100 others, including Los Angeles, New York, Chicago, Atlanta, Washington, Baltimore, Cincinnati, Cleveland, Dallas, Denver, Houston, Kansas, Philadelphia, Minneapolis, St. Louis, and Seattle.

Hosting the show were Reba McEntire, Roy Clark, the Oak Ridge Boys, and Mel Tillis. Dolly Parton also appeared to narrate a segment on the history of the 20-year-old show.

NASHVILLE SCENE

(Continued from preceding page)

Bluegrass" tour being booked by Buddy Lee Attractions. Featured on the tour are **Bill Monroe, Ralph Stanley, Jim & Jesse, and Mac Wiseman**. Among the dates is an Aug. 13 appearance at Washington's Kennedy Center.

Rounder Records' **Nashville Bluegrass Band** will do a 10-day swing through the People's Republic of China, beginning June 25... Gospel legends **Albertina Walker** and **Shirley Caesar**, both former members of the Caravans, reunited in Nashville recently to record a duet of "Jesus Is Mine" for Walker's Rejoice Records album, "Spirit." It's the first time the two have recorded together since Caesar left the Caravans in 1966.

Stargem recording act **Mirinda** will perform with its 12-member American Country Show on the Em-

pire State Flagship during the Tall Ships celebration in New York, July 4... **Lorna Greenwood** and **Kathy Shepard**, a.k.a. **Mon Reve**, are still looking for the right record deal, but their music video, "This Old Kitchen Table," is already getting raves. According to a spokesman for The Nashville Network's "Video Country" show, viewers are writing in to ask "Where can I buy the record?" or "Where can I see them in concert?"... Nashville singer/songwriter **Preston Sullivan** has won the top prize of \$1,500 and an opening spot on the 30th annual Philip Morris Festival Of Stars from the Philip Morris/Miller Beer Reach For The Stars Country Music Competition.

SWEETHEARTS OF THE RADIO.

If the Sweethearts of the Rodeo sound like they were born singing together, that's because they were!

They're true-life sisters. And their debut album is the freshest, most natural sound you've heard in years!



SWEETHEARTS OF THE RODEO

Including their first hit "HEY DOLL BABY" (38-05824) and more.

Specially priced debut! (BSC 40-66)
Produced by Steve Buckingham and Hank De Vito.

On Columbia Records & Cassettes.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	★ ★ No. 1 ★ ★ MAMA'S NEVER SEEN THOSE EYES J.L.WALLACE, T.SKINNER (J.L.WALLACE, T.SKINNER)	THE FORESTER SISTERS WARNER BROS. 7-28795
2	5	7	13	LIVING IN THE PROMISELAND W.NELSON (D.L.JONES)	◆ WILLIE NELSON COLUMBIA 38-05834
3	6	8	12	EVERYTHING THAT GLITTERS (IS NOT GOLD) K.LEHNING (D.SEALS, B.MCDILL)	DAN SEALS EMI-AMERICA 8311
4	7	9	13	READ MY LIPS P.WORLEY (M.BLATTE, L.GOTTLIEB)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
5	9	12	12	OLD FLAME R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 14295
6	10	13	10	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) J.CRUTCHFIELD (R.MURRAH, S.DEAN)	LEE GREENWOOD MCA 52807
7	11	15	12	UNTIL I MET YOU T.WEST (H.RIDDLE)	◆ JUDY RODMAN MTM 72065/CAPITOL
8	8	11	14	DRINKIN' MY BABY GOOD-BYE J.BOYLAN (C.DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
9	12	16	11	NIGHTS E.BRUCE, B.MEVIS (B.HILL, T.HILLER)	ED BRUCE RCA 14305
10	14	19	10	RENO BOUND J.E.NORMAN, SOUTHERN PACIFIC, B.HARTMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-28722
11	15	18	9	ON THE OTHER HAND K.LEHNING, K.STEGALL (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28962
12	16	21	11	LOVE AT THE FIVE AND DIME A.REYNOLDS (N.GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
13	17	22	9	I WISH THAT I COULD HURT THAT WAY AGAIN B.LOGAN (VANHOY, PUTMAN, COOK)	T GRAHAM BROWN CAPITOL 5571
14	3	4	17	HONKY TONK MAN P.ANDERSON (H.HAUSEY, T.FRANKS, J.HORTON)	◆ DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
15	19	24	10	SOMEBODY WANTS ME OUT OF THE WAY B.SHERRILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-05862
16	18	23	11	BACK WHEN LOVE WAS ENOUGH S.BUCKINGHAM, M.GRAY (T.SEALS, M.REID)	MARK GRAY COLUMBIA 38-05857
17	1	2	15	LIFE'S HIGHWAY T.BROWN, J.BOWEN (R.LEIGH, R.MURRAH)	STEVE WARINER MCA 52786
18	20	27	8	ALL TIED UP B.KILLEN (R.MCDOWELL, B.KILLEN, J.MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
19	22	25	8	TIE OUR LOVE (IN A DOUBLE KNOT) D.MALLOY (J.SILBAR, J.REID)	DOLLY PARTON RCA 14297
20	24	28	9	GOTTA LEARN TO LOVE WITHOUT YOU B.MAHER (K.ROBBINS, M.JOHNSON)	MICHAEL JOHNSON RCA 14294
21	23	26	12	HEY DOLL BABY S.BUCKINGHAM, H.DEVITO (T.TURNER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-05824
22	4	6	14	REPETITIVE REGRET R.LANDIS (M.WRIGHT, R.NIELSEN)	EDDIE RABBITT RCA 14317
23	25	29	7	YOU'RE THE LAST THING I NEEDED TONIGHT J.BOWEN, J.SCHNEIDER (D.WILLS, D.PFRIMMER)	JOHN SCHNEIDER MCA 52827
24	26	30	6	★ ★ ★ POWER PICK/SALES ★ ★ ★ NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER J.BOWEN, G.STRAIT (D.DILLON)	GEORGE STRAIT MCA 52817
25	27	31	5	★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ ROCKIN' WITH THE RHYTHM OF THE RAIN B.MAHER (D.SCHLITZ, B.MAHER)	THE JUDDS RCA/CURB 14362/RCA
26	28	32	7	SHAKIN' R.SCRUGGS (M.MILLER, R.SCRUGGS)	◆ SAWYER BROWN CAPITOL/CURB 5585/CAPITOL
27	30	34	7	SAVIN' MY LOVE FOR YOU M.WRIGHT (M.CLARK)	PAKE MCENTIRE RCA 14336
28	32	36	6	STRONG HEART R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
29	34	42	6	WILL THE WOLF SURVIVE J.BOWEN, W.JENNINGS (D.HIDALGO, L.PEREZ)	WAYLON JENNINGS MCA 52830
30	36	44	6	COUNT ON ME J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
31	35	41	6	ANYTHING GOES JIM ED NORMAN (G.MORRIS, E.SETSER)	GARY MORRIS WARNER BROS. 7-28713
32	21	10	15	TIL I LOVED YOU T.DUBOIS, S.HENDRICKS (V.STEPHENSON, J.SILBAR, D.ROBBINS)	RESTLESS HEART RCA 14292
33	38	46	5	ROLLIN' NOWHERE J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28694
34	41	53	4	HEARTBEAT IN THE DARKNESS D.WILLIAMS, G.FUNDIS (D.LOGGINS, R.SMITH)	DON WILLIAMS CAPITOL 5588
35	39	50	5	I'VE GOT A NEW HEARTACHE R.SKAGGS (W.WALKER, R.PRICE)	RICKY SKAGGS EPIC 34-05898
36	13	1	16	HAPPY, HAPPY BIRTHDAY BABY R.MILSAP, T.COLLINS, R.GALBRAITH (M.SYLVIA, G. LOPEZ)	RONNIE MILSAP RCA 14286
37	29	14	12	SUPER LOVE B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-05860
38	47	59	4	SOMETIMES A LADY P.WORLEY, E.RAVEN (E.RAVEN, F.MYERS)	EDDY RAVEN RCA 14319
39	31	5	18	WHOEVER'S IN NEW ENGLAND J.BOWEN, R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	◆ REBA MCENTIRE MCA 52767
40	43	55	6	OLD VIOLIN S.CORNELIUS, J.PAYCHECK (J.PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM
41	42	47	8	BOARDWALK ANGEL N.LARKIN (J.CAFFERTY)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99555
42	45	52	6	EVEN COWGIRLS GET THE BLUES C.MOMAN (R.CROWELL)	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 38-05896
43	49	69	3	DESPERADO LOVE C.TWITTY, D.HENRY, R.TREAT (M.GARVIN, S.JOHN)	CONWAY TWITTY WARNER BROS. 7-28692
44	46	57	5	LOVE WON'T WAIT L.BUTLER, J.BOWEN (L.PALAS, W.ROBINSON, M.SANDERS)	THE WHITES MCA/CURB 52825/MCA
45	48	64	4	A FRIEND IN CALIFORNIA M.HAGGARD, R.REYNOLDS (F.POWERS)	MERLE HAGGARD EPIC 34-06097
46	58	—	2	COUNTRY STATE OF MIND H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR., R.A.WADE)	HANK WILLIAMS, JR. WARNER/CURB 7-28691/WARNER BROS.
47	52	61	6	TWO TOO MANY T.WEST (H.DUNN)	◆ HOLLY DUNN MTM 72064/CAPITOL
48	37	20	19	ONE LOVE AT A TIME J.CRUTCHFIELD (P.DAVIS, P.OVERSTREET)	TANYA TUCKER CAPITOL 5533
49	33	17	13	WHEN IT'S DOWN TO ME AND YOU SNEED BROTHERS (D.MORGAN, S.DAVIS)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-05842

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	54	63	5	DANGER LIST (GIVE ME SOMEONE I CAN LOVE) M.DANIELL, EVERETTE (J.MELLENCAMP, L.CRANE)	LEON EVERETTE ORLANDO 112
51	44	49	7	A COUNTRY BOY (WHO ROLLED THE ROCK AWAY) B.SHERRILL (B.CANNON, J.DARRELL, D.DILLON)	DAVID ALLAN COE COLUMBIA 38-05876
52	61	67	4	BLUE SUEDE BLUES K.LEHNING (JAMES, RYAN, FAGAN)	CON HUNLEY CAPITOL 5586
53	57	68	4	DOCTOR'S ORDERS J.KENNEDY (B.CHANNEL, K.KANE, R.BOURKE)	MEL MCDANIEL CAPITOL 5587
54	63	74	3	BIRTH OF ROCK AND ROLL C.MOMAN (C.PERKINS, G.PERKINS)	CARL PERKINS AMERICA/SMASH 884-760-7/POLYGRAM
55	72	—	2	SLOW BOAT TO CHINA T.WEST (M.RAGOGNA)	GIRLS NEXT DOOR MTM 72068/CAPITOL
56	70	80	3	THAT'S HOW YOU KNOW E.GORDY, JR., T.BROWN (W.WALDMAN, C.BICKHARDT)	NICOLETTE LARSON/STEVE WARINER MCA 52839
57	77	—	2	GOT MY HEART SET ON YOU B.LOGAN (D.GRAY, B.RENEAU)	JOHN CONLEE COLUMBIA 38-06104
58	67	77	3	WITH YOU E.GORDY, JR. (V.GILL)	VINCE GILL RCA 14371
59	62	70	4	HONKY TONKER C.ALLEN, W.ALDRIE, M.MCANALLY (S.FORBERT)	MARTY STUART COLUMBIA 38-05897
60	40	43	9	THE LIGHTS OF ALBUQUERQUE D.TOLLE (B.JONES, B.MCDILL, D.LEE)	JIM GLASER MCA/NOBLE VISION 52808/MCA
61	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ STAND A LITTLE RAIN M.MORGAN, P.WORLEY (D.SCHLITZ, D.LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
62	82	—	2	THE PRIDE IS BACK R.LOOK, M.BLATTE (M.BLATTE, L.GOTTLIEB, A.MONDE)	KENNY ROGERS WITH NICKIE RYDER RCA 14384
63	71	73	4	I'M GOING CRAZY B.GREEN (B.PRUETT)	KENNY DALE BGM 30186
64	73	78	3	WAS IT JUST THE WINE V.GOSDIN, R.J.JONES (V.GOSDIN, B.CANNON)	VERN GOSDIN COMPLEAT 155/POLYGRAM
65	74	76	3	SOMEWHERE IN AMERICA J.BOWEN (S.DAVIS, E.STEVENS)	MAC DAVIS MCA 52826
66	53	39	10	TRUE LOVE (NEVER DID RUN SMOOTH) J.CRUTCHFIELD, H.PEDERSON (D.SCHLITZ, J.RUSHING)	TOM WOPAT EMI-AMERICA 8316
67	80	—	2	NEXT TIME G.DAVIES, P.PENDRAS (G.DAVIES, P.ROSE, M.A.KENNEDY)	WILD CHOIR RCA 14337
68	51	37	19	HOLD ON R.CROWELL, D.THOENER (R.CASH)	ROSANNE CASH COLUMBIA 38-05794
69	84	—	2	WORKING CLASS MAN W.ALDRIE (J.CAIN)	LACY J. DALTON COLUMBIA 38-06098
70	75	79	3	ROCKIN' MY ANGEL J.MORRIS (T.ROCCO, C.BLACK, A.ROBERTS)	NARVEL FELTS EVERGREEN 1041
71	50	35	17	PARTNERS, BROTHERS & FRIENDS M.MORGAN, P.WORLEY (J.IBBOTSON, J.HANNA)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28780
72	NEW ▶	1	1	TEN FEET AWAY B.MEVIS (T.SEALS, B.SHERRILL, M.D.BARNES)	KEITH WHITLEY RCA 14363
73	NEW ▶	1	1	LOVE IS THE ONLY WAY OUT B.T.JONES, R.E.BALL (P.NELSON, G.NELSON, L.BOONE)	WILLIAM LEE GOLDEN MCA 52819
74	56	33	18	TOMB OF THE UNKNOWN LOVE G.MARTIN (M.SMOTHERMAN)	KENNY ROGERS RCA 14298
75	65	51	8	TODAY I STARTED LOVING YOU AGAIN E.HARRIS, P.KENNERLEY (M.HAGGARD, B.OWENS)	EMMYLOU HARRIS WARNER BROS. 7-23714
76	59	48	9	COWPOKE H.SHEDD (S.JONES)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99559
77	55	45	9	YOU MUST BE LOOKIN' FOR ME C.YOUNG (B.SWAN)	BILLY SWAN MERCURY 884 668-7/POLYGRAM
78	69	40	19	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) B.MAHER (J.O'HARA)	◆ THE JUDDS RCA/CURB 14290/RCA
79	NEW ▶	1	1	ALL THE WAY R.PENNINGTON (J.VAN HEUSEN, S.CAHN)	RAY PRICE STEP ONE 355
80	85	—	2	I'LL PULL YOU THROUGH B.CANNON, J.DARRELL (H.PFEIFER, J.LUBINSKY)	TISH HINOJOSA & CRAIG DILLINGHAM MCA/CURB 52823/MCA
81	76	62	5	WHO'S LEAVING WHO J.WHITE (J.WHITE, M.SPIRO)	◆ ANNE MURRAY CAPITOL 5576
82	64	54	6	TOUCH ME B.BECKETT (L.WILSON, G.HARRISON, D.ROBBINS)	BANDANA WARNER BROS. 7-28721
83	88	—	2	PRIVATE CLOWN J.FISHER (W.P.MCCORD)	STEVE RICKS SOUTHWIND 8205
84	NEW ▶	1	1	THE THINGS I'VE DONE TO ME R.BAKER (B.CANNON, D.LOWERY, J.DARRELL)	JIM COLLINS TKM 111216
85	60	60	6	KATIE TAKE ME DANCIN' N.PUTNAM (L.STOREY)	LEWIS STOREY EPIC 34-05890
86	NEW ▶	1	1	NEW SHADE OF BLUE G.KENNEDY (J.BURTON, F.HORTON)	PERRY LAPOINTE DOOR KNOB 86-249
87	NEW ▶	1	1	GUITAR TOWN E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 52856
88	NEW ▶	1	1	YOU LOOK LIKE THE ONE I LOVE T.CHOATE, D.WILSON (R.VAN HOY, D.ALLEN)	THE OSMONDS EMI-AMERICA 8325
89	79	66	13	WHEN YOU GET TO THE HEART T.COLLINS (N.WILSON, T.BROWN, W.HOLYFIELD)	BARBARA MANDRELL (WITH THE OAK RIDGE BOYS) MCA 52802
90	68	58	18	HARMONY B.LOGAN (R.BERESFORD, J.HINSON)	JOHN CONLEE COLUMBIA 38-05778
91	NEW ▶	1	1	ONCE IN A VERY BLUE MOON NOT LISTED (PALGER, E.LEVINE)	NANCY GRIFFITH PHILO 1096/ROUNDER
92	78	56	14	JULIET R.CHANCEY (L.HOPPEN, J.HALL)	◆ THE OAK RIDGE BOYS MCA 52801
93	66	38	18	AIN'T MISBEHAVIN' J.BOWEN, H.WILLIAMS, JR. (F.WALLER, A.RAZAF, H.BROOKS)	HANK WILLIAMS, JR. WARNER/CURB 7-28794/WARNER BROS.
94	81	71	21	EASY TO PLEASE B.MONTGOMERY (K.M.ROBBINS, R.FLEMING)	JANIE FRICKE COLUMBIA 38-05781
95	86	65	17	BORN YESTERDAY D.EJUMUND (D.EVERLY)	◆ EVERLY BROTHERS MERCURY 884-428-7/POLYGRAM
96	87	72	21	ONCE IN A BLUE MOON N.LARKIN, E.T.CONLEY (T.BRASFIELD, R.BYRNE)	◆ EARL THOMAS CONLEY RCA 14282
97	89	82	21	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY T.WEST (S.LORBER, T.DUBOIS, J.SILBAR)	GIRLS NEXT DOOR MTM 72059/CAPITOL
98	93	83	19	WORKING WITHOUT A NET J.BOWEN, W.JENNINGS (D.COOK, G.NICHOLSON, J.JARVIS)	WAYLON JENNINGS MCA 52776
99	90	75	20	FEELIN' THE FEELIN' E.GORDY, JR., J.BOWEN (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 52747/MCA
100	91	81	20	MIAMI, MY AMY B.MEVIS (D.DILLON, H.COCHRAN, R.PORTER)	KEITH WHITLEY RCA 14285

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

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	MAMA'S NEVER SEEN THOSE EYES	THE FORESTER SISTERS	1
2	6	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	3
3	5	LIVING IN THE PROMISELAND	WILLIE NELSON	2
4	8	READ MY LIPS	MARIE OSMOND	4
5	9	OLD FLAME	JUICE NEWTON	5
6	10	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	6
7	11	UNTIL I MET YOU	JUDY RODMAN	7
8	12	NIGHTS	ED BRUCE	9
9	14	RENO BOUND	SOUTHERN PACIFIC	10
10	15	ON THE OTHER HAND	RANDY TRAVIS	11
11	7	DRINKIN' MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	8
12	17	HEY DOLL BABY	SWEETHEARTS OF THE RODEO	21
13	20	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	13
14	18	SOMEBODY WANTS ME OUT OF THE WAY	GEORGE JONES	15
15	22	BACK WHEN LOVE WAS ENOUGH	MARK GRAY	16
16	16	LOVE AT THE FIVE AND DIME	KATHY MATTEA	12
17	1	LIFE'S HIGHWAY	STEVE WARINER	17
18	19	ALL TIED UP	RONNIE MCDOWELL	18
19	23	GOTTA LEARN TO LOVE WITHOUT YOU	MICHAEL JOHNSON	20
20	3	HONKY TONK MAN	DWIGHT YOAKAM	14
21	30	TIE OUR LOVE (IN A DOUBLE KNOT)	DOLLY PARTON	19
22	13	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	36
23	24	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	39
24	4	REPETITIVE REGRET	EDDIE RABBITT	22
25	28	SUPER LOVE	EXILE	37
26	31	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	24
27	25	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	23
28	35	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	27
29	21	TIL I LOVED YOU	RESTLESS HEART	32
30	26	WHEN IT'S DOWN TO ME AND YOU	C.MCCLAIN/W.MASSEY	49
31	27	ONE LOVE AT A TIME	TANYA TUCKER	48
32	38	BOARDWALK ANGEL	BILLY JOE ROYAL	41
33	—	SHAKIN'	SAWYER BROWN	26
34	—	STRONG HEART	T.G. SHEPPARD	28
35	—	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	25
36	33	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	THE JUDDS	78
37	29	YOU'LL NEVER KNOW HOW MUCH...	CONWAY TWITTY	—
38	37	PARTNERS, BROTHERS & FRIENDS	NITTY GRITTY DIRT BAND	71
39	34	SHE AND I	ALABAMA	—
40	—	OLD VIOLIN	JOHNNY PAYCHECK	40

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

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (13)	18
MCA/Curb (4)	
MCA/Noble Vision (1)	
RCA (16)	18
RCA/Curb (2)	
WARNER BROS. (10)	13
Warner/Curb (2)	
Reprise (1)	
COLUMBIA	12
CAPITOL (6)	11
MTM (4)	
Capitol/Curb (2)	
EPIC	7
POLYGRAM	7
Mercury (5)	
America/Smash (1)	
Compleat (1)	
EMI-AMERICA	3
ATLANTIC/AMERICA	2
BGM	1
DCOR KNOB	1
EVERGREEN	1
ORLANDO	1
ROUNDER	1
Philo (1)	
SOUTHWIND	1
STEP ONE	1
TKM	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
93 AIN'T MISBEHAVIN'	(Intersong, ASCAP/Mills & Mills, BMI) CPP	
79 ALL THE WAY	(Maraville, ASCAP)	
18 ALL TIED UP	(Tree, BMI/Strawberry Lane, BMI)	
31 ANYTHING GOES	(WB, ASCAP/Gary Morris, ASCAP/Warner-Tamerlane, BMI)	
16 BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
54 BIRTH OF ROCK AND ROLL	(Godfather, BMI)	
52 BLUE SUDE BLUES	(Music City, ASCAP/Combine, BMI)	
41 BOARDWALK ANGEL	(John Cafferty, BMI/Warner-Tamerlane, BMI/Aurora Film Partners, BMI)	
95 BORN YESTERDAY	(Tropicbird, BMI)	
30 COUNT ON ME	(Staller Brothers, BMI)	
51 A COUNTRY BOY (WHO ROLLED THE ROCK AWAY)	(Sabal, ASCAP/Sawgrass, BMI/Blackwood, BMI/Larry Butler, BMI) CPP/ABP	
46 COUNTRY STATE OF MIND	(Bocephus, BMI/Tapadero, BMI)	
76 COWPOKE	(Stanley, ASCAP)	
50 DANGER LIST (GIVE ME SOMEONE I CAN LOVE)	(Riva, ASCAP)	
43 DESPERADO LOVE	(Tree, BMI/Lowery, BMI)	
53 DOCTOR'S ORDERS	(Old Friends, BMI/Cross Keys, ASCAP/Chappell, ASCAP)	
8 DRINKIN' MY BABY GOOD-BYE	(Hat Band, BMI)	
94 EASY TO PLEASE	(Irving, BMI/Englewood, BMI) CPP/ALM	
42 EVEN COWGIRLS GET THE BLUES	(Visa, ASCAP)	
3 EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI)	
99 FEELIN' THE FEELIN'	(Bellamy Bros., ASCAP)	
45 A FRIEND IN CALIFORNIA	(Inorbit, BMI)	
57 GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)	
20 GOTTA LEARN TO LOVE WITHOUT YOU	(Irving, BMI/Tonka, ASCAP) CPP/ALM	
78 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)	(Cross Keys, ASCAP)	
87 GUITAR TOWN	(Goldline, ASCAP)	
36 HAPPY, HAPPY BIRTHDAY BABY	(Arc, BMI)	
90 HARMONY	(Silverline, BMI/Goldline, ASCAP)	
34 HEARTBEAT IN THE DARKNESS	(MCA, ASCAP/Patchwork, ASCAP)	
6 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	(Tom Collins, BMI) CPP	
21 HEY DOLL BABY	(Rightsong, BMI)	
68 HOLD ON	(Chelcalt, BMI/Atlantic, BMI)	
14 HONKY TONK MAN	(Cedarwood, BMI)	
59 HONKY TONKER	(Rolling Tide, ASCAP)	
13 I WISH THAT I COULD HURT THAT WAY AGAIN	(Tree, BMI/Cross Keys, ASCAP)	
80 I'LL PULL YOU THROUGH	(JWT, ASCAP)	
63 I'M GOING CRAZY	(Bill Green, BMI)	
35 I'VE GOT A NEW HEARTACHE	(Cedarwood, BMI/Wayne Walker, BMI)	
92 JULIET	(Lyndelane, BMI/Siren Songs, BMI)	
85 KATIE TAKE ME DANCIN'	(Love 7, ASCAP/Campesino, ASCAP)	
17 LIFE'S HIGHWAY	(April, ASCAP/Lion Heated, ASCAP/Blackwood, BMI) CPP/ABP	
60 THE LIGHTS OF ALBUQUERQUE	(Cross Keys, ASCAP/Hall-Clement, BMI/Maplehill Music, BMI)	
2 LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)	
12 LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI/Bug, BMI)	
73 LOVE IS THE ONLY WAY OUT	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Cookhouse, ASCAP/Mother Tongue, ASCAP)	
97 LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY	(WB, ASCAP/Bob Montgomery, ASCAP)	
44 LOVE WON'T WAIT	(Alabama Band, ASCAP/Mid-Summer, ASCAP/AMR, ASCAP)	
1 MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI)	
100 MIAMI, MY AMY	(Tree, BMI/Larry Butler, BMI/South Wing, ASCAP)	
86 NEW SHADE OF BLUE	(Chip 'N' Dale, ASCAP/Door Knob, BMI)	
67 NEXT TIME	(Little Chickadee, BMI/Love Wheel, BMI)	
9 NIGHTS	(Requested, ASCAP/Queen's Crown, ASCAP)	
24 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	(Hall-Clement, BMI)	
5 OLD FLAME	(Englishtown, BMI)	
40 OLD VIOLIN	(Dwight Manners, BMI)	
11 ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP	
96 ONCE IN A BLUE MOON	(Rick Hall, ASCAP)	
91 ONCE IN A VERY BLUE MOON	(Michael H. Goldsen, ASCAP/Bait And Beer, ASCAP)	
48 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP	
71 PARTNERS, BROTHERS & FRIENDS	(Unami, ASCAP/Le-Bone-Aire, ASCAP)	
62 THE PRIDE IS BACK	(Kool Koala, BMI)	
83 PRIVATE CLOWN	(Midson, ASCAP/Reno-Metz, ASCAP)	
4 READ MY LIPS	(MCA, ASCAP)	
10 RENO BOUND	(Long Tooth, BMI/Endless Frogs, ASCAP/Bughouse, ASCAP)	
22 REPETITIVE REGRET	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) CPP/ABP	
70 ROCKIN' MY ANGEL	(Bibo, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Welk, ASCAP/Chappell, ASCAP)	
25 ROCKIN' WITH THE RHYTHM OF THE RAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
33 ROLLIN' NOWHERE	(Timberwolf, BMI)	
27 SAVIN' MY LOVE FOR YOU	(Warner-Tamerlane, BMI/Flying Dutchman, BMI)	
26 SHAKIN'	(Zoo Crew, ASCAP/Labor Of Love, BMI)	
55 SLOW BOAT TO CHINA	(Uncle Artie, ASCAP)	
15 SOMEBODY WANTS ME OUT OF THE WAY	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP	
38 SOMETIMES A LADY	(RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP)	
65 SOMEWHERE IN AMERICA	(Nashlon, BMI/DebDave, BMI)	
61 STAND A LITTLE RAIN	(Don Schlitz, ASCAP/MCA, ASCAP/Shedhouse, ASCAP)	
28 STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP)	
37 SUPER LOVE	(Tree, BMI/Pacific Island, BMI) CPP/ABP	
72 TEN FEET AWAY	(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI)	
56 THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)	
84 THE THINGS I'VE DONE TO ME	(Sabal, ASCAP/Shedhouse, ASCAP/Microperus, ASCAP/Jimmy Darrell, BMI)	
19 TIE OUR LOVE (IN A DOUBLE KNOT)	(Cross Keys, ASCAP/Reidem, ASCAP)	
32 TIL I LOVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
75 TODAY I STARTED LOVING YOU AGAIN	(Tree, BMI)	
74 TOMB OF THE UNKNOWN LOVE	(Seventh Son, ASCAP/If Eyes, ASCAP/Carbo, ASCAP/Koppelman Family, ASCAP/Bandier Family, ASCAP/R.L. August, ASCAP)	
82 TOUCH ME	(Nashlon, BMI/Dejamas, ASCAP/Stan Cornelius, ASCAP/WB, ASCAP)	
66 TRUE LOVE (NEVER DID RUN SMOOTH)	(MCA, ASCAP/Don Schlitz, ASCAP/Maypop, BMI)	
47 TWO TOO MANY	(Lawyers Daughter, BMI)	
7 UNTIL I MET YOU	(King Coal, ASCAP)	
64 WAS IT JUST THE WINE	(Hookit, BMI/Sabal, ASCAP)	
49 WHEN IT'S DOWN TO ME AND YOU	(Little Shop Of Morgansongs, BMI/Tapadero, BMI) CPP	
89 WHEN YOU GET TO THE HEART	(April, ASCAP/Idea Of March, ASCAP/Silverline, BMI) CPP/ABP	
39 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC)	
81 WHO'S LEAVING WHO	(Youngster, GEMA/Edition Sunrise/BMI)	
29 WILL THE WOLF SURVIVE	(Ivance, BMI/No K.O., BMI/Bug, BMI)	
58 WITH YOU	(Benefit, BMI)	
69 WORKING CLASS MAN	(Risco Kid, ASCAP)	
98 WORKING WITHOUT A NET	(Tree, BMI/Cross Keys, ASCAP)	
88 YOU LOOK LIKE THE ONE I LOVE	(Umchappell, BMI/VanHoy, BMI/Music Corp. Of America, BMI/Posey, BMI)	
77 YOU MUST BE LOOKIN' FOR ME	(Sherman Oaks, BMI)	
23 YOU'RE THE LAST THING I NEEDED TONIGHT	(Jack & Bill, ASCAP)	

SHEET MUSIC AGENTS

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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
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FOR WEEK ENDING JUNE 21, 1986

Billboard

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	3	5	11	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD) 1 week at No. One	LOST IN THE FIFTIES TONIGHT
2	4	6	10	DWIGHT YOAKAM REPRIS 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
3	2	2	31	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
4	6	7	13	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
5	7	—	2	GEORGE STRAIT MCA 5750 (8.98)	#7
6	1	3	11	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
7	9	9	17	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
8	10	4	16	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
9	5	1	9	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
10	14	10	15	JOHN CONLEE COLUMBIA FC-40257	HARMONY
11	11	12	38	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
12	12	14	7	EDDIE RABBITT RCA AHL1-7041 (8.98)	RABBITT TRAX
13	8	8	7	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
14	13	11	15	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
15	17	19	31	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
16	16	18	36	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
17	15	13	56	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
18	20	17	38	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
19	19	16	36	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
20	24	28	12	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
21	23	21	20	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
22	21	20	34	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
23	62	—	2	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
24	22	22	83	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
25	29	25	40	EXILE EPIC FE40000	HANG ON TO YOUR HEART
26	47	29	65	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
27	18	15	17	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
28	32	34	56	W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON ● COLUMBIA FC 40056	HIGHWAYMAN
29	33	27	31	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
30	28	32	13	CHARLY MCCLAIN/WAYNE MASSEY EPIC 40249	WHEN LOVE IS RIGHT
31	30	30	51	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
32	34	35	12	JUDY RODMAN MTM 71050 (8.98)	JUDY
33	42	45	34	JANIE FRICKE COLUMBIA FC 40165	THE VERY BEST OF JANIE
34	36	40	30	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
35	39	43	7	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
36	26	26	70	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
37	31	31	58	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
38	38	42	36	WILLIE NELSON COLUMBIA FC 39990	HALF NELSON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	25	23	15	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
40	64	—	2	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
41	44	48	27	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
42	27	24	57	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
43	43	47	114	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
44	72	56	58	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
45	40	37	15	MARK GRAY COLUMBIA FC-40126	THAT FEELING INSIDE
46	41	36	41	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
47	37	33	40	THE FORESTER SISTERS WARNER BROS. 25314 (8.98)	THE FORESTER SISTERS
48	52	67	3	NICOLETTE LARSON MCA 5719 (8.98)	ROSE OF MY HEART
49	54	59	4	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
50	71	52	222	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
51	NEW ►	—	1	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
52	58	68	3	PAKE MCENTIRE RCA AFL1-5809 (8.98)	TOO OLD TO GROW UP
53	53	60	223	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
54	60	61	4	DOLLY PARTON RCA AHL1-9508	THINK ABOUT LOVE
55	NEW ►	—	1	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM (8.98)	CLASS OF '55
56	45	49	248	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
57	61	62	26	THE BELLAMY BROTHERS MCA/CURB 1462 (8.98)	GREATEST HITS
58	35	38	42	MARIE OSMOND CAPITOL/CURB ST-12414/CAPITOL (8.98)	THERE'S NO STOPPING YOUR HEART
59	50	57	170	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
60	74	51	36	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
61	66	74	9	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER
62	63	—	2	JIM GLASER MCA/NOBLE VISION 5723/MCA (8.98)	EVERYBODY KNOWS I'M YOURS
63	69	69	4	ROBIN LEE EVERGREEN EV 1001	ROBIN LEE
64	65	65	4	MICHAEL JOHNSON RCA AEL1-9501	WINGS
65	NEW ►	—	1	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
66	51	55	424	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
67	73	46	48	THE BELLAMY BROTHERS MCA/CURB 5586/MCA (8.98)	HOWARD & DAVID
68	48	41	45	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
69	56	53	33	KENNY ROGERS ● RCA AUL1-7023 (8.98) (CD)	THE HEART OF THE MATTER
70	59	66	4	THE MAINES BROTHERS BAND POLYGRAM 826-143-1	THE BOYS ARE BACK IN TOWN
71	49	54	110	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
72	46	44	16	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
73	55	58	6	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
74	67	70	103	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
75	68	73	14	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8.98)	TONITE WE RIDE

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

JAZZ BLUE NOTES

by Peter Keepnews



THE FIRST RELEASE in RCA Records' revitalized jazz program, under the direction of Steve Backer, is set for this fall. Although the label's ultimate goal is to concentrate equally on newly recorded jazz product, newly recorded new age product, and reissues, the emphasis in the first release will be on reissues.

There will probably be six reissues in that first batch. A final determination has not been made on the

RCA gears up for a new reissue assault

artists to be represented, but the list of possibilities has been narrowed down to Duke Ellington, Louis Armstrong, Jelly Roll Morton, Fats Waller, Coleman Hawkins, Charles Mingus, Sonny Rollins, Paul Desmond, and Bunny Berrigan. Most of the reissues will be two-record sets, although a more extensive boxed set is being considered for the Ellington material. All the material will be digitally remastered, and all the albums will also be available in compact disk form.

Backer has enlisted two veterans of the jazz reissue wars, Bob Porter and Ed Michel, to help him assemble archival material. Porter will specialize in earlier material, Michel in music from the '50s and '60s.

GO, WES: The city of Indianapolis recently remembered one of its most celebrated native sons with an elaborate celebration in honor of Wes Montgomery. Mayor William H. Hudnut declared June 8 Wes Montgomery Memorial Day. John Fish, a local guitarist and keeper of the Montgomery flame, was the featured performer and a driving force in the celebration,

which was organized by local club owner Pete Pipkin.

The so-called Wes Fest included a parade (from Martin Luther King Jr. Park to Wes Montgomery Park) and a full day of concerts, culminating in a guitar jam. Among those in attendance was Montgomery's son, John Leslie Montgomery Jr.—who, interestingly enough, is about to begin studying guitar with Fish.

Another great guitarist is remembered lovingly in the first issue of the Django Reinhardt Society's newsletter, "Djangology." The New York-based organization, founded last year, hopes to provide a central location for Reinhardt photos, articles, films, and memorabilia.

ALSO NOTED: The Fotografiska Museet in Stockholm, Sweden, has mounted what is almost certainly the most comprehensive exhibit to date of jazz photographs. "Jazz At Fotografiska," which runs through July, features the work of a veritable who's who of jazz photographers, among them Bill Gottlieb, Bob Parent, Chuck Stewart, and Valerie Wilmer... Theresa Records, the Berkeley, Calif.-based indie, has signed a three-year European distribution deal with Bellaphon, which had been handling the label in Germany and Austria. Theresa has also added Gemini in Georgia and ARS in Minnesota to its stable of domestic distributors. Pharoah Sanders, George Coleman, and Nat Adderley are among the label's artists... Due out shortly from Notre Dame Press is "Big Noise From Notre Dame: A History Of The Collegiate Jazz Festival" by Joseph Kuhn Carey. The book provides an in-depth look at each year of the oldest ongoing college jazz festival, which began in 1958.

GOSPEL LECTERN

by Bob Darden



(This is the second installment of a two-part interview with trumpeter/producer/singer/songwriter Phil Driscoll.)

AFTER A NUMBER OF successful years recording for Sparrow Records, Driscoll switched to Benson late last year. He currently has two albums on the charts: "Instrument Of Praise" for Benson and the "best of" set "Amazing Grace And Other Favorites" for Sparrow.

"Basically, we came to Benson because God opened this avenue for us," Driscoll says. "I'm very involved in using technology to represent the kingdom of God, in taking the message to the churches. Too many churches are very backwards about technology. Music is such an influential tool to reach everybody, not just the kids, and the church really hasn't caught up with it yet."

"As I've toured around the country, I've seen so many wonderful praise and worship services that it still amazes me. Here are churches with multitrack recorders and orchestras doing wonderful music—but for their congregation alone. It's a shame not to get it out and share it. That's the basis for this new series of music from the churches. There is a tremendous network out there that's simply not talking to each other. My role is to use that technology to get them in touch."

Driscoll says his performance ratio of civic centers and auditoriums to churches is about 60-40, partly because his concert requirements have outgrown many mainstream churches.

"Eventually I think our thrust will be more evangelistic, but for now, that's not our highest calling," he says. "Right now, too many of our people aren't ready. They're not ready for new kinds of music, for new kinds of technology for God, they don't see the things that can

be done. They're still in the Dark Ages in some ways.

"Once we all get together and get the support and belief and prayer of body of Christ, then we can go outside the church. I fully believe there will be a great revival coming soon, and music will play a growing part of it. You can preach in music. There is no doubt that God is doing something new in music that represents Him here

Where did that great, big, soulful voice come from?

on earth," he says.

Driscoll, who says he's never been happier, is eager to talk about "Instrument Of Praise," his new all-instrumental album and something he hasn't done since 1969.

"I really think we're onto something new here musically," he says excitedly. "It's a praise album and the music feels so good. It's turned out to be something like 80% digital."

"Then, in July, we're going to do a Christmas album. I've waited a long time to do one, and I want it to be something special. Christmas is a great opportunity to represent Jesus in a time when even non-Christians are thinking along those lines."

One last question: Where the heck did that great, big, soulful voice come from?

"My voice just continued to evolve," he says sheepishly. "I think I sounded like Frankie Avalon in the beginning. I started off singing pretty straight. It just got raspier the more I sang. I never really tried to sound soulful or anything. The doctors checked me out for nodes or something, but it's just the way I sing. Really."

FOR WEEK ENDING JUNE 21, 1986

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	15	GEORGE HOWARD TBA TB 210/PALC ALTO	★ ★ NO. 1 ★ ★ 5 weeks at No. One LOVE WILL FOLLOW
2	2	11	LARRY CARLTON MCA 5689	ALONE/BUT NEVER ALONE
3	3	67	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	MAGIC TOUCH
4	4	15	JOHN SCOFIELD GRAMAVISION 18-85C8-1/POLYGRAM	STILL WARM
5	5	9	DAVID BENOIT SPINDLETOP STP-104/ROUNDER (CD)	THIS SIDE UP
6	6	9	SKYWALK ZEBRA/MCA ZEB 5715/MCA	THE BOHEMIANS
7	12	7	THE CHICK COREA ELEKTRIC BAND GRP A-1026	THE CHICK COREA ELEKTRIC BAND
8	7	25	PAUL WINTER LIVING MUSIC LMR 6 (CC)	CANYON
9	9	7	PAT METHENY/ORNETTE COLEMAN GEFEN GHS 24096/WARNER BROS.	SONG X
10	8	37	WYNTON MARSALIS COLUMBIA FC 44009 (CD)	BLACK CODES (FROM THE UNDERGROUND)
11	13	11	CABO FRIO ZEBRA/MCA 5685/MCA	RIGHT ON THE MONEY
12	10	25	SADE ▲² PORTRAIT FR 40263/EPIC (CD)	PROMISE
13	15	5	LYLE MAYS GEFEN GHS 24097/WARNER BROS.	LYLE MAYS
14	11	25	DAVID GRISMAN ZEBRA/ACOUSTIC ZEA 6153/MCA	ACOUSTICITY
15	26	7	MILTON NASCIMENTO POLYDOR 827638-1	ENCONTROS E DESPEDIDOS (MEETINGS AND FAREWELLS)
16	16	7	NANCY WILSON COLUMBIA FC 40330	KEEP YOU SATISFIED
17	17	23	JOHN BLAKE GRAMAVISION 18-8501-1 POLYGRAM	TWINKLING OF AN EYE
18	18	5	JONATHAN BUTLER JIVE J18-8408 ARISTA	INTRODUCING JONATHAN BUTLER
19	25	7	KITARO GRAMAVISION 18-7016-1/POLYGRAM	MY BEST
20	20	31	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
21	21	7	DAMON RENTIE TBA TB 212/PALO ALTO	DESIGNATED HITTER
22	14	17	PERRI ZEBRA/MCA 5684/MCA	CELEBRATE
23	30	3	RUSS FREEMAN BRAINCHILD 8603	NOCTURNAL PLAYGROUND
24	24	23	VARIOUS ARTISTS GRP A-1023 (CD)	GRP LIVE IN SESSION
25	19	47	THE MANHATTAN TRANSFER ATLANTIC 82166	VOCALESE
26	28	55	MICHAEL FRANKS WARNER BROS. 25272	SKIN DIVE
27	32	5	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM	RENDEZ-VOUS
28	33	5	IVAN LINS PHILIPS 822672-1/POLYGRAM	JUNTOS (TOGETHER)
29	23	29	DIANE SCHUUR GRP A-1022 (CD)	SCHUUR THING
30	NEW ▶		BOB JAMES/DAVID SANBORN WARNER BROS. 25393	DOUBLE VISION
31	27	15	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (CD)	WINDHAM HILL RECORDS SAMPLER '86
32	22	73	DAVID SANBORN WARNER BROS. 25150-1	STRAIGHT TO THE HEART
33	40	3	AHMAD JAMAL ATLANTIC 81645	ROSSITER ROAD
34	36	3	VARIOUS ARTISTS MCA 5692	MCA MASTER SERIES SAMPLER '86
35	29	53	DAVE GRUSIN & LEE RITENOUR GPF 1015 (CD)	HARLEQUIN
36	NEW ▶		SPECIAL EFX GRP A-1025	SLICE OF LIFE
37	31	61	GEORGE HOWARD TBA TB 205/PALC ALTO	DANCING IN THE SUN
38	35	51	SPYRO GYRA MCA 5606 (CD)	ALTERNATING CURRENTS
39	39	3	CHUCK MANGIONE COLUMBIA FC 40254	SAVE TONIGHT FOR ME
40	NEW ▶		KAZUMI WATANABE GRAMAVISION 18-860021-1/POLYGRAM	MOBO SPLASH

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

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number / Distributing Label	ARTIST
★★ NO. 1 ★★					
1	1	2	7	JUMP BACK (SET ME FREE) SLEEPING BAG SLX 19	DHAR BRAXTON
2	2	4	6	BABY LOVE ATLANTIC 0-86813	◆ REGINA
3	3	6	8	SHADOWS OF YOUR LOVE DJ INTERNATIONAL DJ 777	J.M. SILK
4	5	7	7	PETER GUNN CHRYSALIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
5	8	12	5	VANITY KILLS (REMIX) MERCURY 884 714-1 POLYGRAM	◆ ABC
6	11	14	6	NASTY (REMIX) A&M SP-12178	◆ JANET JACKSON
7	7	11	8	DIGGING YOUR SCENE (REMIX) RCA PW-14327	◆ THE BLOW MONKEYS
8	10	10	9	THE FINEST TABU 429-05364 EPIC	THE S.O.S. BAND
9	13	16	5	ONE STEP CLOSER TO YOU (REMIX) MANHATTAN V-56019/CAPITOL	◆ GAVIN CHRISTOPHER
10	12	13	6	RUNNING TOMMY BOY TB 877	INFORMATION SOCIETY
11	4	3	11	ALL PLAYED OUT DANCE-SING DS 802	L.I.F.E.
12	20	31	4	SLEDGEHAMMER (REMIX) GEFEN 0-20456 WARNER BROS	◆ PETER GABRIEL
13	18	21	6	I'M YOUR MAN (REMIX) RCA JD-14330	BARRY MANILOW
14	15	22	5	AIN'T NOBODY EVER LOVED YOU (REMIX) ARISTA AD1-9473	ARETHA FRANKLIN
15	14	15	7	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
16	24	37	3	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20471/WARNER BROS	ERASURE
17	22	33	3	EXPERIENCE SUNNYVIEW SUN 438	CONNIE
18	6	1	11	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
19	19	29	5	100 MPH PAISLEY PARK PROMO/WARNER BROS	MAZARATI
20	27	34	4	STARGAZING VANGUARD SPV 90	ALISHA
21	21	28	6	STARLIGHT DICE TGR 1005	◆ LAUREN GREY
22	9	5	9	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	◆ CULTURE CLUB
23	16	17	6	THE HEAT OF HEAT QWEST 0-20462/WARNER BROS	PATTI AUSTIN
24	29	35	3	THE DREAM TEAM IS IN THE HOUSE! MCA 23627	L.A. DREAM TEAM
25	25	26	7	MYSTERY OF LOVE DJ INTERNATIONAL DJ 892	FINGERS, INC.
26	32	36	4	JUST ANOTHER LOVER COLUMBIA 44-05368	◆ JOHNNY KEMP
27	41	50	3	LIKE A TIGER (REMIX) MOSAIC/CBS ASSOCIATED 429-05371/EPIC	MICHAEL ZAGER
28	17	8	10	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
29	36	49	3	SUSPICIOUS MINDS (REMIX) IRS 23626/MCA	◆ FINE YOUNG CANNIBALS
30	43	—	2	ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN TABU 429-05386/EPIC	CHERRELLE
31	37	41	3	STRANGE LANGUAGE COLUMBIA PROMO	DEBORA IYALL
32	45	—	2	SET FIRE TO ME (REMIX) A&M SP-12181	WILLIE COLON
33	39	—	2	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5Y	HANSON & DAVIS
34	NEW	1	1	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB
35	40	45	3	HEADLINES SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
36	34	30	7	LOVE TAKE OVER (REMIX) RCA PW-14324	◆ FIVE STAR
37	48	—	2	WINNER IN YOU (LP CUTS) MCA MCA5737	PATTI LABELLE
38	38	—	2	I WOULDN'T LIE (REMIX) TOTAL EXPERIENCE TED1-2633/RCA	YARBROUGH & PEOPLES
39	47	—	2	INSIDE TRACK POW WOW WOW 407	NADEEN
40	28	18	11	SHELL SHOCK A&M SP-12174	NEW ORDER
41	49	—	2	CAN'T GO THIS WAY AGAIN TC 7008/SUTRA	JULIAN
42	46	46	3	WHAT YOU GONNA DO ABOUT IT (REMIX) LONDON 886 051-1/POLYGRAM	TOTAL CONTRAST
43	44	44	3	FUNKY BEAT (REMIX)/WHODINI MEGAMIX JIVE JD1-9462/ARISTA	◆ WHODINI
44	NEW	1	1	MOUNTAINS (REMIX) PAISLEY PARK 0-20465/WARNER BROS	◆ PRINCE & THE REVOLUTION
45	42	43	5	ARE YOU WID IT 4TH & B'WAY BWAY-423/ISLAND	PRIVATE POSSESSION FEATURING HUNTER HAYES
46	NEW	1	1	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
47	31	23	6	ALONE WITHOUT YOU (REMIX) EPIC 49 05366	◆ KING
48	33	20	9	CONTROL (LP CUTS) A&M SP-5106	JANET JACKSON
49	26	27	8	ALL I NEED IS A MIRACLE ATLANTIC PROMO	◆ MIKE & THE MECHANICS
50	RE-ENTRY			JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	VARIOUS ARTISTS
BREAKOUTS	Titles with future chart potential, based on club play this week.				
	1. NO PROMISES (REMIX) ICEHOUSE CHRYSALIS				
	2. C'MON! C'MON! (REMIX) BRONSKI BEAT MCA				
	3. CENTRAL LINE LEVEL 3 FLEETWOOD				
	4. DIVIDED HEARTS (REMIX) KIM CARNES EMI-AMERICA				
5. I WANT YOU (REMIX) ANIMOTION CASABLANCA					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number / Distributing Label	ARTIST
★★ NO. 1 ★★					
1	1	2	11	THE FINEST TABU 429-05364/EPIC	THE S.O.S. BAND
2	2	1	11	ON MY OWN MCA 23607	◆ PATTI LABELLE & MICHAEL MCDONALD
3	5	5	8	LIVE TO TELL SIRE 0-20461 WARNER BROS.	◆ MADONNA
4	3	3	10	WHAT I LIKE WARNER BROS. 0-20449	ANTHONY AND THE CAMP
5	6	8	8	JUMP BACK (SET ME FREE) SLEEPING BAG SLX 19	DHAR BRAXTON
6	4	6	11	SAY IT, SAY IT A&M SP 12175	◆ E.G. DAILY
7	8	10	8	NASTY (REMIX) A&M SP-12178	◆ JANET JACKSON
8	12	24	4	SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS.	◆ PETER GABRIEL
9	9	19	7	JANE, GET ME OFF THIS CRAZY THING!/THE JETSONS TEE VEE TOONS TVT 5005	VARIOUS ARTISTS
10	10	25	4	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB
11	11	20	5	MY ADIDAS PROFILE PRO-7102	RUN-D.M.C.
12	17	23	8	SOMETHING ABOUT YOU (REMIX) POLYDOR 883 957-1/POLYGRAM	◆ LEVEL 42
13	15	22	5	BABY LOVE ATLANTIC 0-86813	◆ REGINA
14	7	4	15	WEST END GIRLS (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
15	30	42	3	I'M YOUR MAN (REMIX) RCA JD-14330	BARRY MANILOW
16	21	26	6	STARLIGHT DICE TGR 1005	◆ LAUREN GREY
17	31	31	4	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20471/WARNER BROS	ERASURE
18	24	27	4	I WANNA BE A COWBOY PROFILE PRO-7084	◆ BOYS DON'T CRY
19	14	13	7	PETER GUNN CHRYSALIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY
20	22	43	3	HEADLINES SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR
21	19	17	17	SWEETHEART SUPERTONICS RY 013	RAINY DAVIS
22	27	33	4	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET
23	39	—	2	AIN'T NOBODY'S BUSINESS FLEETWOOD FW 008	BILLIE
24	13	11	20	I CAN'T WAIT ATLANTIC 0-86828	◆ NU SHOOSZ
25	16	9	10	MOVE AWAY (REMIX)/SEXUALITY VIRGIN/EPIC 49-05360/EPIC	◆ CULTURE CLUB
26	26	21	8	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY
27	NEW	1	1	MOUNTAINS (REMIX) PAISLEY PARK 0 20465 WARNER BROS	◆ PRINCE & THE REVOLUTION
28	23	12	14	KISS (REMIX)/LOVE OR MONEY PAISLEY PARK 0-20442/WARNER BROS	◆ PRINCE & THE REVOLUTION
29	32	—	2	SET FIRE TO ME (REMIX) A&M SP-12181	WILLIE COLON
30	33	—	2	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS
31	35	35	4	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5Y	HANSON & DAVIS
32	28	14	8	THE HEAT OF HEAT QWEST 0-20462/WARNER BROS	PATTI AUSTIN
33	29	18	13	WHENEVER YOU NEED SOMEBODY MERCURY 884 572-1 POLYGRAM	O'CHI BROWN
34	40	40	3	PEE WEE'S DANCE ELEKTRA 0 66850	JOESKI LOVE
35	18	7	13	BAD BOY (REMIX) EPIC 49-05338	◆ MIAMI SOUND MACHINE
36	43	—	2	MAD ABOUT YOU (REMIX) IRS 23629/MCA	◆ BELINDA CARLISLE
37	34	28	4	VIENNA CALLING (REMIX) A&M SP-12182	◆ FALCO
38	42	50	3	JUST ANOTHER LOVER COLUMBIA 44-05368	◆ JOHNNY KEMP
39	NEW	1	1	TWO OF HEARTS ON THE SPOT NRS 116	STACEY Q
40	25	15	19	(YOU ARE MY) ALL AND ALL SLEEPING BAG SLX 17	JOYCE SIMS
41	NEW	1	1	BREATHLESS (REMIX) EPIC 49-05385	MTUME
42	37	29	19	I'LL BE ALL YOU EVER NEED JAMPACKED JPI-20001/MUSIC SPECIALISTS	TRINERE
43	20	16	5	ALONE WITHOUT YOU (REMIX) EPIC 49-05366	◆ KING
44	44	—	3	EXPERIENCE SUNNYVIEW SUN 438	CONNIE
45	38	38	13	CRUSH ON YOU MCA 23613	◆ THE JETS
46	41	41	6	JACK YOUR BODY UNDERGROUND UN-101	STEVE 'SILK' HURLEY
47	NEW	1	1	LIPS TO FIND YOU EPIC 49-05376	◆ TEENA MARIE
48	45	32	9	ALL PLAYED OUT DANCE-SING DS-802	L.I.F.E.
49	36	34	6	FUNKY BEAT (REMIX)/WHODINI MEGAMIX JIVE JD1-9462 ARISTA	◆ WHODINI
50	RE-ENTRY			THE DREAM TEAM IS IN THE HOUSE! MCA 23627	L.A. DREAM TEAM
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				
	1. VENUS BANANARAMA LONDON				
	2. C'MON! C'MON! (REMIX) BRONSKI BEAT MCA				
3. FIRESTARTER TEASE EPIC					

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

DANCE TRAX



by Brian Chin

SINGLES: David Bowie's "Underground" (EMI America) teams him with Arif Mardin's co-production and scads of guest singers. With its contemporary beat and choral textures, the overall effect is just gorgeous, made more so in the Steve Thompson/Michael Barbiero remix; it's a well-fitted combination of textures. The dub is all rhythm break and could well be of lasting B-beat significance... "Girl Talk" by the Boogie Boys (Capitol) is a supercool rap, alternating their accustomed stark beat with a flowing, jazzy chorus; the surprise on first listen is one of its main pleasures... The same is true of an Arthur Baker cover of Dhar Braxton's chart-topping "Jump Back" (Crimi-

nal, Baker's second indie-label launch) by the Criminal Element. This male "answer-back" version features some very explicit rap and a dizzying medley of underground chants. Fittingly, Baker mixed with Shep Pettibone, whose Emulator lick was widely considered the source of the instrumental lead-in of the Braxton record. (We'll have more soon on Baker's return to entrepreneurship.)

Michael Jonzun's "Burnin' Up" (A&M) is very smooth electro-groove. Atypically, there are no jarring sounds amid this Bruce Forest mix, but there is an emulator break... UTFO's "We Work Hard" (Select) is the next chapter in go-go rap, with very fast, swinging dialog,

the bass line from "Yes We Can Can," and many other perfectly lifted allusions, courtesy of those prodigies of soul history, Full Force. "Kangol And Doc," on the flip, is very funny and good-natured home-boy humor... Prelude, by the way,

Bowie moves up to 'Underground'

has picked up the MC Breeze & Hand Master Flash record, "The Discombobulatorbubalator," for national distribution, trading the original racial slur contained therein for "fink" (Billboard, May 31). Nothing said here will make it better or worse, so we'll pay it no mind. But we *thought* Philly was the city of brotherly love...

REMIXES: No, *now* you've heard everything: Judas Priest's "Turbo Lover" (Columbia) is remixed by Freddie Bastone, and except for Rob Halford's vocal, sounds absolutely made for disco (ahem)... 52nd Street's "Tell Me (How It Feels)" gets an M&M reworking with percussion and a nice live-studio sound in the verses... It's got to be a record: three different remixers on the same record, same side! Jermaine Jackson's "Do You Remember Me?" (Arista) is remixed by producer Michael Omartian, Jellybean Benitez, and Bruce Forest, for more than 21 minutes of alternate mixes. Forest gets last licks in, on the dub and bonus beats on the flip.

Big Audio Dynamite's

"E=MC²" (Columbia) is their first real radio-style record, in a polished, full mix by U.S. expatriate Bert Bevans... Joan Armatrading's "Kind Words (And A Real Good Heart)" (A&M) is twined with a surprisingly hard disco mix, from "Sleight Of Hand," her winningest album ever, set to arrive this week. (We liked the ballads.)

BRIEFLY: Stacy Q.'s "Two Of Hearts" (On The Spot, 213-868-9306) seems to be the Hi-NRG 12-inch taking off fastest right now; it's a nice production all around... We direct the pop and Hi-NRG folk who played the Mike + the Mechanics cut to the heavily Euro "The Last Domino" from Genesis' "Invisible Touch" album (Atlantic). Borderline, but possibly remixable: "Land Of Confusion," "Anything She Does"... Sparks' "Music That You Can Dance To" (MCA/Curb) is good pop-Euro, with a cute stereo break (and a great rock'n'roll line: "a perfect blending of sex and noise")... Patti LaBelle's "I Know What I Want," a cut from the "Running Scared" soundtrack (MCA), will be of interest to DJs and LaBelle completists; it's biting pop-rock.

Other left-fielders: Beau Williams' "Give Me Up" (Capitol) sports a fine Sam Cooke-ish vocal, though the beat might be a little loose for clubs... Matt Bianco's "Yeah Yeah" (Atlantic) revives Georgie Fame's early hit, jazz-funk style. Also, "Smooth," which has a great groove though the foreground stuff is not all that interesting... The huge success of Timex Social Club's "Rumors" is making us look more closely at sparse things like Kym Yancey's "Making Money" (Dice/Sutra), not much more than a chant and beat, but with a real flow... Z-Slam's (relative of Trans-X?) "Don't Say Never" is good pop/Hi-NRG, produced by Yves Dessca of Phyllis Nelson's hits, and engineered by Detroit's Bruce Nazarian.

NOTES: There is a terrific dub version of "Picture Book" on the WEA import of Simply Red's "Holding Back The Years" 12-inch, remixed by Adrian Sherwood with lead singer Mick Hucknall... Malaco is a label we here in the U.S. associate with the more serious forms of r&b, but its British branch is running in the pack with the numerous labels licensing and marketing contemporary dance material to the U.K. market. Malaco has already licensed the fine "One For The Money" by Slerque from Easy Street, in one of the quicker recent snappings-up. Contact Jon Williams, c/o Malaco Records, 38 Langham Street, London W1N 5RH; phone: (01) 636-5822.

A new two-hour syndicated radio show, "Party America," is set to debut during the July 4 weekend. According to the program's Doree Glaser, the format is non-stop dance and uptempo top 40 music, with feeds from four to six clubs around the country per show, emphasizing the ambiance of each club and using DJs as on-air presenters. Glaser is looking for such "stringers" and invites contacts at: Cutler Productions, 1639 Westwood Blvd., Los Angeles 90024; phone: (213) 478-2161.

THIS WEEK IN DANCE: 1981... The import market is surging anew, with U.S. independent Prelude signing records (by Nick Straker and Hot Cuisine, for example) right out from under major labels that have let their options lapse on international product not deemed to have commercial potential in the U.S. market.

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No News (Remix)—Kreamcicle
Some Kind Of Wonderful—Rage
Runaway Girls—One Two Three
Another Cha Cha—S. Esmereida
TAPPS Lp (Turn It On)
Aint Nobodys Business—Billie
Dance (Rmx)—Joy St. James
Rumors—Timex Social Club
Hungry For Love—J. Christie
I Need Love—Capricorn
JB Traxx—Duane & Co.

Baby Can Work Me—J. Edwards
Two Of Hearts—Stacey Q
Pistol (Rmx)—L. Pella
Heartache—Jerrn True
Bambaata's Theme—A. Bambaata
007 (US Rmx)—Bondetts
Light (US Rmx)—Peppermint
Lover Tonight—K. Cole
Love Memories—Ty Benskin
Can't Live (rmx)—Suzy Q
Say You Love Me (Rmx)—Lime
Time To Jack—Chip E.
Love Cant Turn—Farley Funk
All Men Are Beasts—Man 2 Man

EUROPEAN 12"

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Love For Two—Samantha Gilles
Voulez Vous—DAF
Animal Heat—Honey Words

Innocent Love—Sandra
Los Ninos—Two Of China
Call It Heaven—Dreaming
You're My Love—Patti Ryan
My Passion—Real Frequency
Love Spy—Mike Mareen
From You To Me—Sil Pozzoli
Disenchanted—Communards
3rd Time Lucky—Pearly Gates
Communicate—M.C.L.
Fly To Me (rmx)—Aleph

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	18	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD) NO. 1 ★★ ★★ 6 weeks at No. One	VLADIMIR HOROWITZ
2	2	12	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
3	3	12	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
4	4	14	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
5	5	12	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
6	10	6	PRESENTING APRILE MILLO ANGEL DS-37356 (CD)	APRILE MILLO
7	7	84	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
8	8	10	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
9	6	36	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
10	12	8	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
11	9	60	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
12	15	6	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475 (CD)	VLADIMIR ASHKENAZY
13	13	16	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
14	30	4	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415-122 (CD)	IVO POGORELICH
15	11	16	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
16	16	28	PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI
17	14	52	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
18	NEW ▶		BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
19	17	68	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
20	NEW ▶		BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD)	NEW YORK CITY OPERA (MAUCERI)
21	18	14	MOZART: CLARINET & OBOE CONCERTO L'OISEAU LYRE 414-339 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
22	22	8	HANDEL: ROMAN VESPERS RCA ARC2-7182	BLEGEN, VALENTE (KORN)
23	NEW ▶		BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
24	NEW ▶		ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
25	19	12	BEETHOVEN: PIANO CONCERTO 3 & 4 CBS IM-39814 (CD)	MURRAY PERAHIA
26	24	150	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
27	32	6	BEETHOVEN: SYMPHONY NO. 9 TELARC 10120 (CD)	CLEVELAND ORCHESTRA (DOHNANYI)
28	34	6	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL DFO-37353 (CD)	THE EMPIRE BRASS
29	27	340	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA
30	21	14	STRAUSS: DON QUIXOTE CBS IM-39863 (CD)	YO-YO MA, BOSTON SYMPHONY (OZAWA)
31	31	10	SCRIABIN: SYMPHONY NO. 1 ANGEL DS-38260 (CD)	PHILADELPHIA ORCHESTRA (MUTI)
32	25	42	MORE MUSIC FROM AMADEUS FANTASY WAM-1205 (CD)	NEVILLE MARRINER
33	33	46	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
34	20	24	VIVALDI: THE FOUR SEASONS ANGEL DS-38123 (CD)	ITZHAK PERLMAN
35	35	88	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
36	28	52	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS
37	23	30	BRAHMS: SONATAS FOR CELLO AND PIANO RCA ARC1-7022	YO-YO MA, EMANUEL AX
38	26	16	ROSSINI: IL VIAGGIO A REIMS DG 415-498 (CD)	RAIMONDI, RAMEY, RICCIARELLI (ABBADO)
39	29	10	VIVALDI: THE FOUR SEASONS CBS M-42095	CANADIAN BRASS
40	37	38	THE DESERT MUSIC NONESUCH 79101 (CD)	STEVE REICH

(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.

CLASSICAL KEEPING SCORE
by Is Horowitz



RICHES, BUT NO EMBARRASSMENT: The pool of unreleased material by Vladimir Horowitz is increasing at Deutsche Grammophon, but the label isn't complaining. No one expects that selling more new albums by the superstar pianist will present any problems.

With his first album for DG, "The Last Romantic," solidly ensconced on top of the charts, processing is being rushed on "Horowitz In Moscow," the live track of the concert he gave upon his return to the U.S.S.R. last April. The Moscow event, transmitted by satellite around the world, was surely one of the most publicized concerts ever. CBS-TV has set a re-run of the telecast for June 22.

Horowitz producer Tom Frost handed the edited concert tapes to DG chief Alison Ames early last week, and by week's end she had hand-delivered them to Germany for mastering. Frost was able to choose between two versions of the performance because a "rehearsal" concert had been given in the same Moscow hall a day earlier.

Even before the Moscow concert, Frost had completed Horowitz's first studio album for his new label. This package, built around Schumann's "Kreisleriana," with assorted material by Scarlatti, Liszt, and Scriabin, is scheduled for U.S. release in late August. It is already on sale in Europe, in part to benefit from recent recitals by Horowitz on the continent and in England. The Moscow set will probably also be released abroad, most likely appearing stateside this fall.

And even as these albums await their turn at retail, Horowitz's second studio project is in the can and ready for editing. This set has Schubert's B Flat Sonata, Op. Posth. as its major work and includes two Mo-

zart pieces—an Adagio in D Minor and Rondo in D—that the artist had never recorded before.

For the future, the 82-year-old pianist has talked about the possibility of a concerto recording. Meanwhile, playing better than he has in years, according to ear-witness reports, Horowitz has delayed his return to the States yet again. This time it is to add Japan to his lengthening itinerary.

DG readies Horowitz tracks from around the world

THE SIGNATURE SERIES, which CBS Masterworks uses to honor some of its most prestigious artists, past and present, is adding three more performers to its ranks. Joining Leonard Bernstein (his Mahler recordings) and Bruno Walter (Beethoven and lots more) will be Glenn Gould, Rudolf Serkin, and Isaac Stern.

Gould will debut on the CD-only series late next month. Three Bach packages are being prepared: the French Suites, the English Suites, and the "Well-Tempered Clavier." Serkin's turn will come in the August-September period, starting with about six sets drawn from his copious CBS catalog. Two Beethoven piano concerto CDs will hit the market first.

Harold Fein, Masterworks' director of marketing, says the Stern entries will also be introduced in late summer. Among the works already committed are Stern's readings of the Beethoven, Brahms, and Bruch (No. 1) concertos.

LATIN NOTAS
by Enrique Fernandez



"COMPACT DISKS could account for 50% of the business if Latin labels had enough variety," claims Pepe Garcia, whose Los Angeles-based Musica Latina is this country's largest Latin distributor. That sentiment is echoed by the company's manager, Antonio Cruz, who insists there is a definite demand for Latin CDs.

"If there were enough variety [on CD], the Latin

A leading distributor says CDs could boost business

market could be recovering," adds Garcia. "But so far the number of releases is very limited."

Musica Latina has been in operation for 23 years, and its current sales volume is about \$4 million a year. In addition to general distribution and rackjobbing, which account for the greatest volume of its business, Musica Latina also runs its own retail outlet in Los Angeles. Though it distributes nationwide, the bulk of its business is in California, which constitutes the largest Latin market in the U.S.

"In general, Mexican music is what sells the most," explains Garcia, "but the traditional Mexican ranchera has been neglected by the labels. There is virtually no promotion, and radio stations barely play it any more."

Garcia observes that the new immigration from Central America does not consume as much as the traditional Mexican-American population of Los Angeles. In fact, he notes, sales of Central American product have dropped.

Parallel imports remain a big problem for the

U.S. Latin business, but Garcia notes that along with the imports of legitimate Latin American product there's also a lot of pirated material entering the U.S. And he predicts that the Asian economic challenge will have a negative effect on the Latin record business.

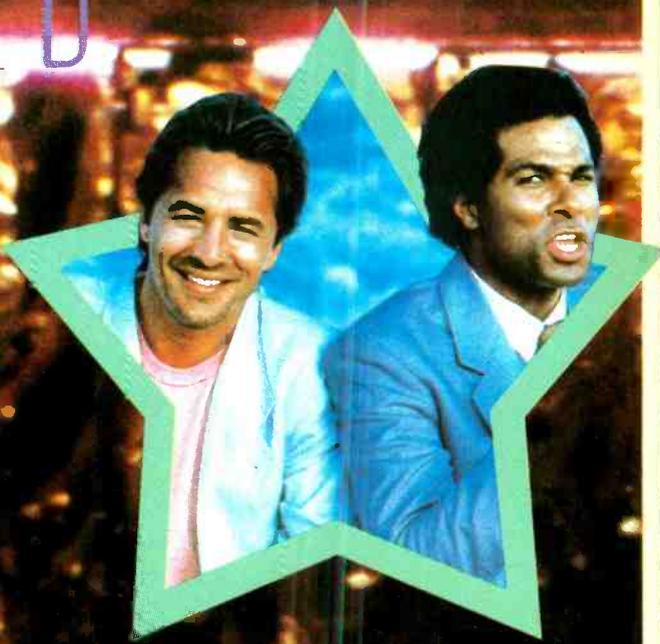
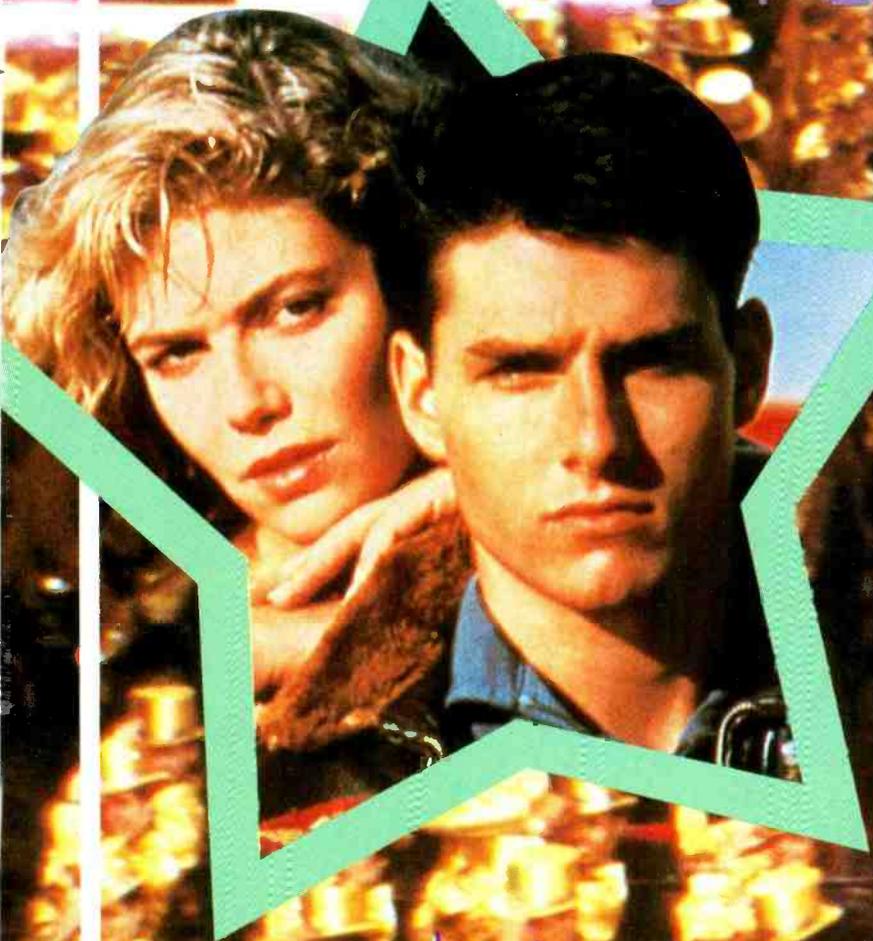
"A lot of factories that employed Hispanics are closing down due to the competition from Asian manufacturers, and this is going to affect the market. These workers are Latin music's best customers, and they will no longer have buying power."

A FEW YEARS AGO, we asked the Latin labels why they weren't picking up on the new Spanish rock, mostly new wave/techno-pop, which seemed tailor-made for that elusive U.S. Latin youth market. The answer was that it was too far out and Latin radio wouldn't play it. Well, now that Latin radio is playing Miami Sound Machine and Magazine 60, guess what's coming to the U.S. Latin market?

MEXICAN STAR Juan Gabriel is working on an album of boleros with producer/arranger Chuck Anderson, who arranged and produced the singer's greatest hit, "Querida" . . . Miguel Bosé has signed a longterm, exclusive worldwide contract with WEA International. His debut album with WEA, "Salamandra," was recorded in Italy and produced by Celso Valli . . . Germany's third annual Fiesta de Salsa, set for July 16-19 in Cologne, Frankfurt, Berlin, and Hamburg, will feature Celia Cruz, Tito Puente, and Eddie Palmieri, along with Colombia's Manuel Ramirez y El Grupo Yambeque, plus the German ensembles Conexion Latina, Salsa Picante, and Bongo Tropical.

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Film composer Jerry Goldsmith produced "Poltergeist II" soundtrack for Intrada Records in San Francisco.



Steve Gottlieb's "Television's Greatest Hits" set is one of the most unique indie label success stories of recent years.



Jim Henson, David Bowie and George Lucas on "Labyrinth" set.



"Club Paradise," a Warner Bros. film directed by Harold Ramis, stars Robin Williams, Jimmy Cliff and Peter O'Toole. Soundtrack on Columbia.



Billy Ocean and "Jewel Of The Nile" stars on video shoot.

SOUNDTRACKS

A Billboard Spotlight

30 Years After 'Rock Around The Clock' Struck The Big Screen . . . Pop Soundtracks Caught In Updraft Of Video Revolution's Impact On TV & Movies

By STEVE GETT

Thirty years after Bill Haley and his Comets' classic hit "Rock Around The Clock" inspired the title of the 1956 movie that leading U.S. film critic Leonard Maltin describes as "a time-capsule look at an American phenomenon: the emergence of rock'n'roll," links between the record business and the motion picture industry have never been stronger.

While significant acting roles may still be limited to superstars like Prince, Madonna, David Bowie, and

Sting, a multitude of artists from just about every field of contemporary music are now connecting with the film world through soundtrack albums.

"Soundtrack albums have become extremely significant and profitable ventures, and we've seen more and more of them appearing on the charts in recent years," says Jerry Greenberg, president of the newly revived United Artists (UA) record label.

Greenberg, formerly head of Atlantic Records, has just launched the new UA label with the soundtrack for the Columbia Pictures' film, "The Karate Kid Part II,"

which opens nationwide this week (June 20). Ironically, the album includes a rework of Haley's "Rock Around The Clock," sung by rock vocalist Paul Rodgers (Bad Company/the Firm), together with recordings by artists like Southside Johnny, Dennis DeYoung, the Moody Blues, New Edition, and Carly Simon.

UA's "Karate Kid II" soundtrack is just one of many albums that have been released in 1986 in an effort to take advantage of a booming business.

(Continued on page S-10)

No. 1 Soundtrack Hits Of The '80s

By PAUL GREIN

A total of 28 soundtrack hits have topped Billboard's Hot 100 from January, 1980 to June, 1986. Here they are, ranked by most weeks at No. 1 (the first number in parenthesis). Ties are broken based on most weeks in the top 10 (the second number in parenthesis).

1. "Endless Love" from "Endless Love," Diana Ross & Lionel Richie, 1981. (9/13).
2. "Eye Of The Tiger" from "Rocky III," Survivor, 1982. (6/15).
3. "Flashdance . . . What A Feeling" from "Flashdance," Irene Cara, 1983. (6/14).
4. "Call Me" from "American Gigolo," Blondie, 1980. (6/12).
5. "When Doves Cry" from "Purple Rain," Prince & the New Power Generation, 1984. (5/11).
6. "Magic" from "Xanadu," Olivia Newton-John, 1980. (4/9).
7. "Say You, Say Me" from "White Nights," Lionel Richie, 1985. (4/9).
8. "Arthur's Theme" from "Arthur," Christopher Cross, 1981. (3/12).
9. "Footloose" from "Footloose," Kenny Loggins, 1984. (3/11).
10. "Against All Odds" from "Against All Odds," Phil Collins, 1984. (3/10).
11. "Ghostbusters" from "Ghostbusters," Ray Parker Jr., 1984. (3/10).
12. "I Just Called To Say I Love You" from "The Woman In Red," Stevie Wonder, 1984. (3/10).

13. "Up Where We Belong" from "An Officer & A Gentleman," Joe Cocker/Jennifer Warnes, 1982. (3/7).
14. "Hard To Say I'm Sorry" from "Summer Lovers," Chicago, Full Moon/Warner Bros. 1982. (2/12).
15. "Nine To Five" from "Nine To Five," Dolly Parton, 1981. (2/9).
16. "Maniac" from "Flashdance," Michael Sembello, 1983. (2/9).
17. "Let's Hear It For The Boy" from "Footloose," Deniece Williams, 1984. (2/9).
18. "Let's Go Crazy" from "Purple Rain," Prince & the New Power Generation, 1984. (2/9).
19. "The Power Of Love" from "Back To The Future," Huey Lewis & the News, 1985. (2/8).
20. "St. Elmo's Fire (Man In Motion)" from "St. Elmo's Fire," John Parr, 1985. (2/7).
21. "Kiss" from "Under The Cherry Moon," Prince & the New Power Generation, 1986. (2/7).
22. "A View To A Kill" from "A View To A Kill," Duran Duran, 1985. (2/6).
23. "Chariots Of Fire" from "Chariots Of Fire," Vangelis, 1982. (1/9).
24. "Crazy For You" from "Vision Quest," Madonna, 1985. (1/9).
25. "Don't You (Forget About Me)" from "The Breakfast Club," Simple Minds, 1985. (1/8).
26. "Separate Lives" from "White Nights," Phil Collins & Marilyn Martin, 1985. (1/8).
27. "Miami Vice Theme" from "Miami Vice," Jan Hammer, 1985. (1/7).
28. "Live To Tell" from "At Close Range," Madonna, 1986. (1/5 at press time).

A Month-By-Month Review Soundtrack Highlights Of 1985-86

How strong is the demand for contemporary music in film and TV soundtracks? Unless you went out for popcorn in 1978 and haven't come back, you already know the answer to that question. But you may not know the extent to which the movie and music industries have become wedded. Here's a month-by-month review of the soundtrack highlights of the past year.

June, 1985. The "Beverly Hills Cop" soundtrack hits No. 1, on the heels of top 20 singles by Glenn Frey, the Pointer Sisters, Harold Faltermeyer, and Patti LaBelle.

July, 1985. Duran Duran's "A View To A Kill" hits No. 1, becoming the first theme song from a James Bond film ever to top the Hot 100.

August, 1985. Huey Lewis & the News' "The Power Of Love" hits No. 1, boosting (and being boosted by) the year's No. 1 boxoffice hit, "Back To The Future." The smash is later nominated for an Oscar for best

(Continued on page S-12)

Bright Connection For
New Artists, New Music

Soundtrack Fastlane Already Facing Congestion As Labels Strengthen Crossover Links In Marketing Chain

By CHRIS MCGOWAN

A&M: Top five hit "Pretty In Pink" has yielded several hot singles: OMD's "If You Leave," the Psychedelic Furs' "Pretty In Pink" and New Order's "Shell Shock." Other artists on the LP include Suzanne Vega ("Left Of Center"), INXS, the Smiths and Echo & the Bunnymen.

"We started 'Pretty In Pink' off with a big MTV special," says A&M's David Anderle. "It was a joint A&M and Paramount effort. There was a big MTV party at the Palace and the special was shown both before and after the film opened. And we released 'If You Leave' before the film opened. As with 'The Breakfast Club,' both the film and the music have done very well, just riding along together very successfully."

Also currently in release for A&M is the soundtrack to "Echo Park," which stars Tom Hulce and features music by underground Los Angeles bands.

ARISTA: "Jewel Of The Nile," a late-1985 release, has passed the 220,000 mark (as of late April).

ATLANTIC: Still selling well currently is the certified platinum "White Nights" soundtrack which includes—among other hit singles—the No. 1 Phil Collins/Marilyn Martin hit, "Separate Lives."

"The multi-media explosion of the '80s," says Atlantic president Doug Morris, "has created a fertile environment for the successful integration of contemporary music with contemporary films, with mutual benefit to record company and movie studio alike. For

example, our work with producer/director Taylor Hackford has yielded no less than three No. 1 singles from three separate films—"Separate Lives" from 'White Nights,' 'Against All Odds' from the film of the same name, and 'Up Where We Belong' from 'An Officer And A Gentleman.'

"Atlantic is looking to a number of film projects in the upcoming months, among them the just-released 'American Anthem' [featuring songs by Andy Taylor, Stevie Nicks, Mr. Mister, and INXS] and the forthcoming 'Hearts Of Fire,' starring Atlantic's Fiona and Bob Dylan." Just out: AC/DC's "Who Made Who."

CBS: Currently in release is Columbia's "Top Gun," featuring the Kenny Loggins single "Danger Zone" (produced by Giorgio Moroder) and cuts by Berlin, Teena Marie, Miami Sound Machine, and Loverboy.

"On 'Top Gun' we're working with Paramount, who did 'Footloose' with us," says Bob Willcox, vice president of marketing for the West Coast, Columbia Records. "The Kenny Loggins single came first, and then when the movie and its advertising start breaking, part of our job is to tie the two together with radio advertising, sniping, our p-o-ps in-store. We establish the fact that the Kenny Loggins track is in the movie. And we do radio screenings in the major markets—so that the radio jocks, personalities and the press see the film."

"All the movie companies tend to concentrate their [advertising] efforts in the four weeks surrounding the

(Continued on page S-6)

Which Films Will
Score On The
Charts?

The Sizzling Soundtracks Of Summer '86

This list contains films released and due for release in '86 also accompanied by a soundtrack album. With some films still not in actual production, and details subject to change, only those film are mentioned where information was more complete. Soundtrack assignments are not final on many other titles not listed here, though the film may be in production.

BAND OF THE HAND (Tri-Star)—Directed by Paul Michael Glaser and produced by Michael ("Miami Vice") Mann. Soundtrack album on MCA features Bob Dylan, Tom Petty & the Heartbreakers.

Five young delinquents are taken through a life-or-death survival course in the Florida Everglades by a tough Seminole cop and then must put their newfound knowledge to the test in the drug-ridden Miami mean streets.

BLUE CITY (Paramount)—Judd Nelson, Ally Sheedy and David Caruso star. Directed by Michelle Manning, former assistant to John Hughes. The Warner Bros. soundtrack LP is scored by Ry Cooder.

Nelson returns to his Florida hometown only to find his father, the mayor, dead and the town embroiled in murder and corruption. Sheedy helps him find out who killed his father.

COBRA (Warner Bros.)—Sylvester Stallone and Brigitte Nielson star, George Cosmatos directs. Scotti Brothers soundtrack LP features a score by Sylvester Levay.

(Continued on page S-11)



SOUNDTRACKS

Left: David Bowie makes strong point on "Absolute Beginners" track, also featuring Sade, Style Council, Ray Davies.

Below: Kenny Loggins performs "Danger Zone," the first video and single from Columbia's "Top Gun" track.



Paul Rodgers reworks "Rock Around The Clock" for UA's "Karate Kid II" track. (Photo: Chuck Pulin)



Stephen Bishop was nominated for an Academy Award for "Separate Lives" from "White Nights."

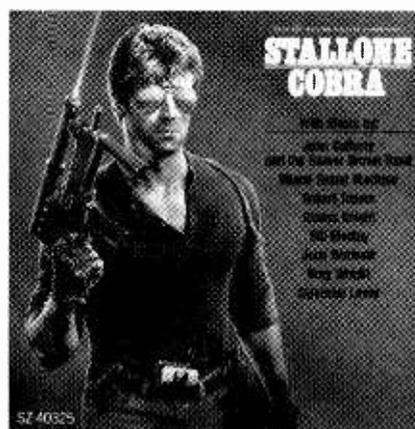


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Broadway Cast LPs & The Sondheim Paradox: Mysteries To The Masses That Always Find Their Audience On Disk

By IRV LICHTMAN

Stephen Sondheim, whose Broadway brilliance would still shine mightily even if he had stiffer creative competition, is not exactly a household name among record buyers.

On the other hand, RCA Records has enshrined the composer/lyricist's most recent Broadway shows (and then some) in a manner that suggests he is as much a successful artist on the label as he is an acclaimed originator of songs meant to be sung by others.

The paradox of Sondheim's mysteriously modest identity among the masses and the likelihood that his future Broadway scores will never go wanting for a recording studio identifies the special nature of original cast properties these days.

Failures at the boxoffice—Sondheim's "Merrily We Roll Along," released on RCA, certainly counts among them—are not necessarily considered losers for appearances as original cast albums.

For Sondheim and RCA, as a matter of fact, a mating of the two on Sondheim's most recent Broadway efforts has given birth to such successful releases as "Sunday In The Park With George," and a universally acclaimed concertized version of Sondheim's "Follies."

Yet, it's a rare period, indeed, when original cast albums enter the upper reaches of the charts—amazingly, 1969's "Hair" was the last to hit top 10.

But, if you happen to love the Broadway musical, you've never had it so good. This may sound strange when the unit sales of cast albums of even well-received shows are equivalent to those that would be considered flop pop product. And even such classics as "Chorus Line" and "Annie" reached certified gold status years after their initial releases.

Even stranger, perhaps, is that label players in the marketing of such product are more likely today to be independents with names like That's Entertainment, DRG, Varese Sarabande. Not only are these modestly-scaled labels eager to obtain rights to new productions, they're also a repository for older cast product initially marketed by major labels in the U.S. and U.K.

CBS Records, it should be pointed out, farms out older cast product to an in-house division. Columbia Special Products (CSP), which specializes in specialty product such as cast albums, has a catalog of many cast albums originally marketed by Columbia Masterworks. It keeps an eye on older product from other labels, such as MCA, and occasionally licenses newly-released Broadway or Off-Broadway product.

PolyGram Records has an arrangement with England's That's Entertainment, owned by musical theater buff John Yap, that has brought PolyGram rights in the U.S. to many domestic and English casters. PolyGram's U.S.-originated catalog under the arrangement includes the hit revival of Rodgers & Hart's "On Your Toes" and—here come those lesser lights—"Baby," "Tap Dance Kid," and "Grind." PolyGram's own heritage, born of its acquisition of the MGM Records catalog years ago, has re-released such cast stalwarts as "The Three Penny Opera" and "Grease."

Record company interest in cast albums has been heightened by the emergence of the compact disk. Already many (but still far too few) of the classic Broadway shows—not to mention those lesser lights—are available on the laser-read format. There's doubt, however, that a flood of re-releases is likely in the months

ahead, since the CD pressing crunch is expected to remain a fact-of-life at least through the rest of this year and into the first quarter of 1987.

Pressing time is a major inhibiting factor in greater availability of CD show albums, but at the moment it's hardly the only problem. The question of royalty hassles over the CD's higher retail price, and the mere logistics of getting approval for a CD transfer of a show are two others.

Gary Pacheco, director of marketing and product development at CBS Records, says the label is convinced, via its CD show albums now in the marketplace, that a CD catalog of such product is a winner. But, he adds, the label can't always get all the people who have a stake in cast album royalties—from writers to performers to producers—of a similar mind to agree to a CD release.

Also, he says, "Higher royalty demands in one corner bring favored nations clauses into play." Yet, the executive sees a light at the end of the tunnel. Preferring not to disclose details, he sees single source approval for CD versions of old shows going into effect sometime next year.

Meanwhile, Pacheco says existing CBS show albums on CDs have a good track record, ranging from shipments of a minimum of 5,600 to 20,000 copies. Latter peak, at this writing, is held by the original caster of "My Fair Lady," the stereo version taped in London in 1958.

With such rejuvenation of catalog, it's likely that in the immediate years ahead, major labels with rights to shows, rather than farm them out, will market such product themselves, sensing that a CD version of a "South Pacific" or "Kiss Me, Kate" may look (and sound!) awfully good to show album fans.

This renewed interest in show albums (and very often their motion picture soundtrack counterparts) by the traditional label players in the genre is already marked by a well-stocked CD catalog of this material by RCA and CBS.

RCA began its program of show CDs early in the U.S. marketplace, offering such shows as "The Sound Of Music" (soundtrack), "La Cage Aux Folles" and "42nd Street" first, and then moving into the Sondheim repertoire ("Sweeney Todd," "A Little Night Music," "Pacific Overtures") and, more recently, "Fiddler On The Roof" and "Sunday In The Park With George."

CBS is making up for a somewhat slower start by offering a continuous run of cast albums, most recently represented by both the stage and screen versions of "Annie," the cast albums of Lerner & Loewe's "My Fair Lady," Sondheim's "Company" and Broadway stage and screen versions of "A Little Night Music."

MCA Records, which is credited with the first American cast album with the release of songs from "Oklahoma!" in 1943 under the Decca label, is yet to embark on a CD reissue program of this classic, as well as original cast versions of three other Rodgers & Hammerstein classics, "Oklahoma!," "Carousel" and "The King & I." The label, however, returned to the cast area recently with "Big River," which which was marketed with little delay on CD. With veteran show/classical producer Tom Shepard hopping aboard MCA recently, one can assume that MCA will be more aggressive in its pursuit of cast album properties—perhaps plunging into actual investments in theatrical productions themselves.

LABELS STRENGTHEN

(Continued from page S-4)

movie. We play off that, to complement our direction with their direction, to benefit from their massive advertising, to tie in the fact that we have a single out."

Adds David Gales, Columbia Records marketing director, "We've been coordinating with Paramount's people on a day-to-day basis for nine months on this project. From the get-go, you're coordinating your efforts and trying to create as many impressions as you can on both pieces of product.

"When Paramount advertises their movie there's music on their TV and radio spots, and when we advertise our soundtrack we're obviously talking about their movie. All you can do is expose, and hopefully you're doubling or tripling your impression base. We have a great field organization and once we provide them with the national impressions we've been able to create, they take the ball from there with promotions, contests and such—in coordination with Paramount's local representatives—at the local level, with a specific plan designed for the consumers in each market.

"What sets 'Top Gun,' 'Footloose,' 'Purple Rain' and other recent successes apart from the old days of soundtracks is that their success came when film companies started taking soundtracks seriously, as a primary component of a film project rather than simply an ancillary product that they would license off like T-shirts or caps. The real successes came when film companies started acknowledging the power of music and we forged this partnership with them."

Both Willcox and Gales note that labels are becoming increasingly selective in soundtrack releases, because of production costs. "They're not cheap, because a good soundtrack is new music and you've got to take all these artists into the studio and you've got to have an executive producer and so forth. Sometimes a topflight soundtrack album with topflight artists is more expensive than a normal LP would be," says Willcox.

"Ruthless People," featuring tracks from Mick Jagger, Billy Joel, Bruce Springsteen, Paul Young, Luther Vandross, Kool & the Gang, is an Epic June release.

CAPITOL: Currently on the charts: "Iron Eagle," featuring music by Queen ("One Vision"), Dio ("Hide In The Rainbow"), Katrina & the Waves, Helix, Adrenaline, King Cobra (title track), Urgent, George Clinton and Eric Martin. Also: "9 1/2 Weeks," with John Taylor ("I Do What I Do"), Bryan Ferry, Luba ("The Best Is Yet To Come"), the Eurhythmics, Joe Cocker ("You Can Leave Your Hat On"), Stewart Copeland and Devo.

"'Iron Eagle' was a different sort of soundtrack," says Stephen Powers, a&r manager for Capitol. "The demographics of the movie and the whole storyline dictated to an extent that this should be a hard rock soundtrack. We went at it obviously as an AOR thing and had good success with it.

"On '9 1/2 Weeks' we have a very urban pop soundtrack. We have videoclips for the Taylor, Cocker and Luba singles. For the Cocker song, we have three different versions of the video—the first, which we serviced to all of AOR radio and to cable outlets, has Kim Basinger's tantalizing strip scene; the second combines the movie footage with performance footage of Joe, and has been used a lot by our overseas people; and the third is a performance-only clip of Joe Cocker which went to MTV. We also have a series of posters, one of which has Taylor, Cocker and Luba, titled 'A menage-a-trois of hits.'"

ENIGMA: The shock-rock and metal indie, now distributed by Capitol, has already established a serious screen presence with soundtracks to box-office heavyweight "The Terminator" and horror sequel "Return Of The Living Dead," which features appropriately underground groups like the Cramps, 45 Grave, and the Damned—while Goblin, Motorhead, Iron Maiden and Bill Wyman heavy up the newly released track to the recent Media Home video success "Creepers". More recent releases: "Runaway Train," "Delta Force,"

(Continued on page S-12)

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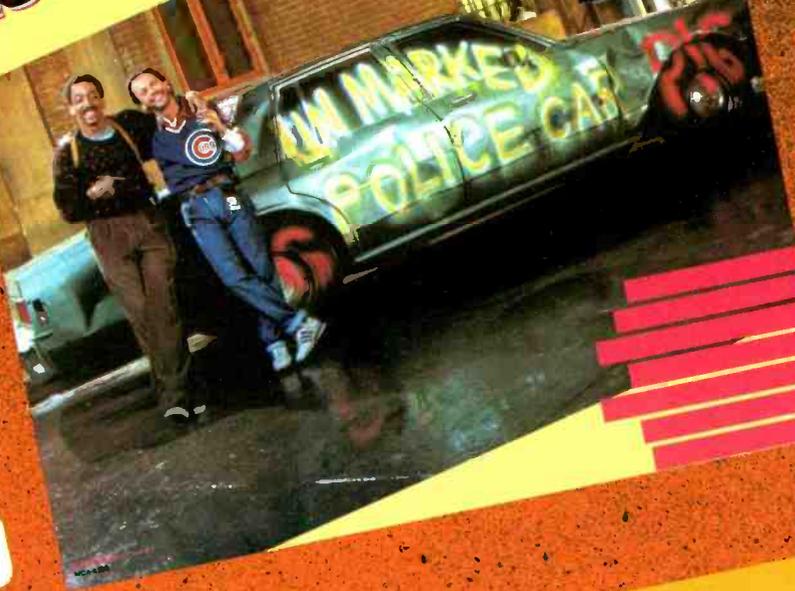
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SOUNDTRACKS

(Continued from page S-3)

Films like "Pretty In Pink," "Down And Out In Beverly Hills," "Top Gun," and "Absolute Beginners" are among those that have been supported by soundtracks featuring contemporary recording artists such as David Bowie, Kenny Loggins, Little Richard, and OMD. A spate of summer movies will also be promoted with tie-in albums.

Brian Gersh, who controls the soundtrack/music packaging division of the Triad agency, says his company has been able to secure soundtrack exposure for many of its musical clients, including Police guitarist Andy Summers, Wang Chung, Bernard Edwards, Kenny Loggins, and El DeBarge.

"We've found that a lot of film

studio executives are very interested in working on music-oriented projects," says Gersh, noting that the major motion picture studios have come to recognize the tremendous marketing potential in securing advance video and radio promotion for songs featured in their releases.

"A lot of producers and directors have grown up with rock'n'roll, which immediately starts them thinking about using music with a more contemporary feel," says Gary LeMel, who will be supervising music for the Warner Bros. film company as of next month, having enjoyed a successful three-year tenure at Columbia Pictures.

"At Columbia, we've had five No. 1 hit songs in the last two years from non-musical pictures," says LeMel, noting the success of songs for "Against All Odds," "Ghostbusters," "St.El-

mo's Fire," and "White Nights."

LeMel, who was a music publisher and record company a&r staffer during the '70s, also points out that, "when somebody like me is involved in films, I don't get the resistance my predecessors would have gotten. People that used to do my kind of job were usually classical players or conductors.

While "Rock Around The Clock" may have set the ball rolling, it has taken the best part of three decades for constant interplay between the movie and contemporary music worlds to develop.

During the late '50s and early '60s, movie companies attempted to capitalize on the ever-increasing teen phenomenon of pop music—who can forget those Elvis Presley and Beatles films?—and, as rock evolved, there followed a wave of concert

films, most memorably "Woodstock."

It wasn't until 1977's "Saturday Night Fever" that the modern-age merger between the film and music industries realized its true potential. "American Graffiti" had sparked a revival of golden oldies, in 1973, but when John Travolta strutted his stuff to the disco sounds of the Bee Gees, boxoffice receipts and record store sales literally hit fever pitch.

Self-styled entertainment industry experts who predicted a tidal wave of successful movie/music projects soon discovered, however, that "Saturday Night Fever" had been something of a false start.

Only when the impact of MTV and other video outlets became apparent during the early '80s, did the movie studios and record companies find themselves being able to collaborate in any kind of significant manner.

"When 'Flashdance' came out in '83, it showed the movie industry that MTV was a very powerful tool," says music business entrepreneur Danny Goldberg, a key player in the recent soundtrack boom.

Aside from his MCA-distributed Gold Mountain Records label, Goldberg manages Belinda Carlisle, Duran Duran's Andy Taylor and Michael Des Barres. He also acts as music supervisor for several major studio films and was largely responsible for conceptualizing the musical aspect of NBC's "Miami Vice" and its hugely successful spinoff album.

Goldberg says his involvement in the musical side of the movie business dates back to the mid-'70s. He remembers, when he was a partner in Modern Records (Stevie Nicks' label), "Stevie had been offered parts in the Sgt. Peppers and FM movies, and asked me if I should take either of them. I told her no, on both counts, which increased my credibility with her in years to come," he says.

Advising Nicks that she should consider turning her Fleetwood Mac hit, "Rhiannon," into a movie, Goldberg then secured "the proverbial development deal" for his idea at United Artists, but it never took off. "It did get me into the community of film business people a little, though," he says.

In 1979, Goldberg and Julian Schlossberg produced and directed a film based on the "No Nukes" anti-nuclear power concert at New York's Madison Square Garden. A movie and a soundtrack album were released through Warner Bros. the following year, featuring live performances by Bruce Springsteen, Jackson Brown, and the Doobie Brothers.

Although proud of that ven-

ture, Goldberg says that it was still extremely difficult to drum up further music-oriented business from the film industry.

"After 'Saturday Night Fever,' there was a flirtation with the music business," says Goldberg. "But there was series of incredible flops. And, by the early '80s, the movie business had pretty much decided that we were all a waste of time."

Refusing to give up on goals to work on celluloid projects, Goldberg eventually landed a deal with the Koch/Kirkwood production company to supervise the music for "A Night In Heaven"—the 1983 movie about male strippers that starred Christopher Atkins and Lesley Ann Warren.

"I put together a soundtrack album, which I still consider to be the best one I've ever done," says Goldberg. "Bryan Adams wrote the song 'Heaven' for it, which later became a No. 1; the original version of 'Obsession' by Holly Knight and Michael des Barres was on there; and I also brought in Jan Hammer to do his first score. The movie stiffed, but the album's become something of a novelty item."

Goldberg landed a one-year contract as a music consultant with 20th Century Fox toward the end of 1983 and was subsequently worked on 10 movies, including "Romancing The Stone," "Unfaithfully Yours," and "Bachelor Party."

While working with Fox, he connected with Michael Mann, whose "Miami Vice" TV series was given a tremendous boost by the use of contemporary music. Says Goldberg, "There's no question that MTV affected the visual language of feature films, and 'Miami Vice' was the television breakthrough."

When Mann was working on the pilot for the pop cops show, he approached Goldberg to help out with the music. "He told me he wanted to do something different," says Goldberg. "And I introduced him to people at record companies so he was able to acquire artists like Phil Collins for the pilot.

"After the show became a hit, I was out of the Fox deal and suggested we put an album together. Michael raved about the idea, but it turned out to be a long process of working with Universal Television, MCA Records, and all the artists, to get the album made. I had to deal with 14 lawyers, so it was a triumph of diplomacy more than anything else."

The "Miami Vice" album was hugely successful, and Goldberg has since been involved in supervising music for the Atlantic soundtrack to director Al "Purple Rain" Magnoli's new movie, "American Anthem." Most re-

(Continued on opposite page)

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- "Rhythm of the Night" DEBARGE from "The Last Dragon"
- "A View to a Kill" DURAN DURAN from "A View to a Kill"
- "Invincible" PAT BENATAR (Theme from "The Legend of Billie Jean")
- "Romancing the Stone" EDDY GRANT from "Romancing the Stone"
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cently, Goldberg has worked on Paul Schrader's "Light Of Day," which stars Michael J. Fox and Joan Jett, and is set for Christmas release.

Though "Miami Vice" is certainly the most contemporary soundtrack springing from the tube today, it isn't the only TV soundtrack making noise on the charts. For those viewers who believe that TV's brightest future is still its past, there's "Television's Greatest Hits," the brain-storm of Harvard Law School graduate Steve Gottlieb. Released last June on his Tee Vee Toons label, the two-album collection of 65 original TV themes has not only been one of the most unique independent-label success stories on the charts in recent years, the double LP has sold 300,000 copies domestically and is gaining in foreign markets through licensing agreements.

Gottlieb's suprising success—based upon entrepreneurial gut instinct, \$250,000 of private financing, and a determination to overcome the seemingly impossible task of gathering rights and materials for such a formidably expansive project partially buried in the sands of time—has attracted the further financing to launch Vol. 2 of "Television's Greatest Hits" (\$16.98 for the double LP set) in July and a Vols. 1 & 2 single-LP compilation in October. "Television Themes Top 30." CD versions will be released in August.

But Gottlieb has no plans to stop there. Fueled by his TV track record success, he plans to venture into children's video, distribute a foreign mainstream label, and perhaps start his own rock label by signing acts dropped by major labels despite LP sales of 250,000.

For Gottlieb, "Television's Greatest Hits" has not only proven a most unusual soundtrack sensation, but also provided him a ticket into the music business with his own label, an event which underscores the power of invention and explosiveness of the music business in 1986.



Laurie Anderson and soundtrack co-producer Roma Baran on location of "Home Of The Brave."

FILMS

(Continued from page S-4)

Stallone is back as the ultimate strong arm of the law—tough cop Marion Cobretti, assigned to protect fashion model Nielson from a serial killer.

TOP GUN (Paramount)—Tom Cruise, Kelly McGillis ("Witness") and Anthony Edwards star. Directed by Tony Scott. Columbia soundtrack album features Kenny Loggins ("Danger Zone" and "Playing With The Boys"), Berlin, Teena Marie, Loverboy, Miami Sound Machine, Cheap Trick, Marietta, and Larry Greene.

Hot-shot Navy F-14 pilot Cruise, who flies by instinct rather than the book, fights for instructor McGillis' heart and top honors at the elite Navy Fighter Weapons School.

AMERICAN ANTHEM (Columbia)—Stars Olympic gymnastics gold medalist Mitch Gaylord, Janet Jones and Michelle Philips. Written, directed and produced by Albert Magnoli ("Purple Rain"). Atlantic soundtrack LP features Andy Taylor, Stevie Nicks, Mr. Mister, and INXS.

Gaylord and Jones struggle to deal with the highly competitive world of gymnastics and the equally challenging world of peer and parental conflicts.

BACK TO SCHOOL (Orion)—Stars Rodney Dangerfield, Sally

Kellerman, Burt Young, and Ned Beatty. Alan Metter directs. MCA soundtrack album.

A respectable collegiate institution finds itself rocked by a menace far more dangerous than student protesters, toga parties or Libyan terrorists: Rodney Dangerfield, who decides in mid-life to join his son at the university.

THE KARATE KID: PART II (Columbia)—Ralph Macchio and Pat Morita star. John Avildsen directs. U.A. soundtrack album features songs by Peter Cetera ("The Glory Of Love"), the Moody Blues, Dennis De Young, Southside Johnny, New Edition, Paul Rodgers, and Carly Simon. Score by Bill Conti.

Macchio and mentor Morita take their karate skills to Okinawa, where each encounters deadly opponents.

RAN (Orion)—Directed by Akira Kurosawa. Fantasy soundtrack LP features a score by Toru Takemitsu, and the Sapporo Symphony conducted by Hiroyuki Iwaki.

The Academy Award-winning film is Kurosawa's interpretation of Shakespeare's "King Lear," set in medieval Japan.

RUNNING SCARED (MGM)—Billy Crystal and Gregory Hines star. Peter Hyams directs. MCA soundtrack album features Klymaxx, Patti LaBelle, Michael McDonald, the New Edition, Ready For The World, Fee Waybill, and

Kim Wilde.

Chicago cops Crystal and Hines have but 30 days to go until their early retirement, but nasty criminals try to retire them even sooner.

CLUB PARADISE (Warner Bros.)—Stars Robin Williams, Jimmy Cliff, Peter O'Toole, Twiggy, Rick Moranis, and Eugene Levy. Harold Ramis directs. Columbia soundtrack album features music by Jimmy Cliff, and a title cut duet by Cliff and Elvis Costello.

Burned-out fireman Williams and reggae musician Cliff sink their money into a dilapidated Caribbean hotel in the hopes of making it a vacation hotspot.

OUT OF BOUNDS (Columbia)—Anthony Michael Hall stars and Richard Tuggle directs. The Geffen Records soundtrack LP is scored by Stewart Copeland; Siouxsie & the Banshees are on camera in the film.

Iowa teen Hall visits L.A. only to become the inadvertent target of both murderous drug-dealers and the police, who think he's a killer too.

THE TRANSFORMERS (Dino de Laurentiis)—The Scotti Brothers soundtrack LP for this animated film based on the cartoon series features hard rock music.

THE WRAITH (SLM)—John Cassavetes, Charlie Sheen and Griffin O'Neal star. Soundtrack of

rock and pop on Scotti Brothers Records.

ARMED AND DANGEROUS (Columbia)—John Candy and Eugene Levy star; Mark Lester directs. Manhattan Records soundtrack LP features a score by Maurice White of Earth, Wind & Fire fame. Tito Puente is on camera in the film.

Candy and Levy are two mismatched security guards who wreak more havoc than they prevent.

HOWARD THE DUCK (Universal)—Lea Thompson stars, Willard Huyck directs and George Lucas is the executive producer. MCA soundtrack LP.

Web-footed Howard journeys from his home, planet Duck World, to strange and exotic Earth, where he comes to the rescue of would-be rock star Thompson.

FLYING (Embassy)—The Polydor soundtrack LP features Stephanie Mills and assorted new artists.

'ROUND MIDNIGHT (Warner Bros.)—Stars Dexter Gordon, Wayne Shorter, Herbie Hancock. Columbia soundtrack album to be released in August features a Hancock score.

Gordon stars as an expatriate jazz musician in 1950s Paris, whose life centers around the famed Blue Note club.

CHRIS MCGOWAN

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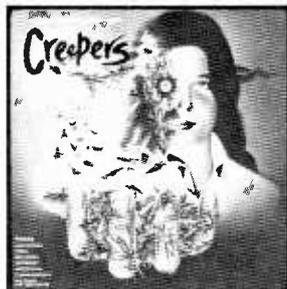


Big Trouble In Little China. Starring Kurt Russell and set to be one of Twentieth Century Fox's biggest summer smashes. Big Trouble features a musical score from the film's director John Carpenter (Halloween, Escape From New York, Starman) and longtime musical collaborator Allan Howarth. The album also includes the title track and music video performed by Carpenter's rock 'n' roll band, The Coupe de Villes. cassette 4XJ-73227 album SJ-73227



Dangerously Close. This rock 'n' roll soundtrack for the Cannon Films motion picture features the first single and video (currently on MTV) from The Smithereens, "Blood & Roses" as well as tracks from Black Uhuru, Green On Red, Lords Of The New Church, TSOL and others. cassette 4XJ-73204 album SJ-73204

Stranger Than Paradise. Founder and band leader of Lounge Lizards and male lead in Jim Jarmusch's *Stranger Than Paradise*, John Lurie composed and produced the first side of this album which is the motion picture's soundtrack performed by The Paradise String Quartet. Side two is Lurie's musical suite for an upcoming Karole Armitage-choreographed dance performance called *The Resurrection of Albert Ayler*. cassette 4XJ-73215 album SJ-73215



Creepers. This New Line Cinema motion picture from Italian horror mastermind Dario Argento is supported by a soundtrack which includes tracks from Iron Maiden, Motorhead, Goblin, Bill Wyman & Terry Taylor, Claudio Simonetti and others. cassette 4XJ-73205 album SJ-73205



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Invaders From Mars. Cannon Films' Tobe Hooper-directed (Texas Chainsaw Massacre, Poltergeist, LifeForce) remake of the 1953 sci-fi classic stars Karen Black and Lorraine Newman and features a superior electronic score from David Storrs. cassette 4XJ-73226 album SJ-73226



All of the above are distributed in the United States by Capitol Records, Inc.

LABELS STRENGTHEN

(Continued from page S-6)

"King Solomon's Mines" (scored by Jerry Goldsmith), "Terror Vision," "Troll," Penelope Spheeris' "Suburbia," with D.I., TSOL and the Vandals, and "Dangerously Close" with the Smithereens (promoted via movie/debut LP video for "Blood & Roses"), Green On Red, Lords Of The New Church, Black Uhuru. Up and coming: "Big Trouble In Little China" (20th Century Fox) and "Invaders From Mars" (Cannon).

EMI-AMERICA: On the charts: "Absolute Beginners," with the title cut performed by David Bowie and songs by Sade, Style Council, Ray Davies and others. Out in June: "Labyrinth," with five Bowie songs, and "About Last Night," featuring Sheena Easton, Bob Seger, Jermaine Jackson, and John Waite.

FANTASY: Still selling: certified gold "Amadeus."

GEFFEN: Geffen Records, which had a recent success with "To Live And Die In L.A.," scored by Wang Chung, is about to release "Out Of Bounds." "We're very active with our screenings for radio stations," says Geffen's John Kalodner. "We hold a lot of screenings for AOR and CHR—it's very important to involve radio. We also do contests—for 'Vision Quest' we gave away athletic shoes and CD players."

ISLAND: Currently out: "Trouble In Mind," with Marianne Faithful singing the title cut. June release for "Good To Go," featuring Trouble Funk and Chuck Brown & the Soul Searchers.

MCA: On the charts: "Out Of Africa," with a score by John Barry; "Down And Out In Beverly Hills," with Little Richard and a variety of golden oldies; and, "Legend," which has a Tangerine Dream score and songs by Bryan Ferry and Jon Anderson. Still hot: the multi-platinum seller "Miami Vice." Also out: "Band Of The Hand" and "Rad."

"On our albums, we first try to use our own artists," says Andy McKaie, director of national publicity. "And

for this reason it's an advantage to be with MCA, because we have this additional avenue of exposure. But then if it turns out that the director prefers someone else, or they work better for the situation, then we'll go outside. For example, 'Beverly Hills Cop' was about half MCA artists and half from other labels."

Adds McKaie, "Videoclips are very important for exposure, especially in advance of the film. They help both the soundtrack and the movie." Besides the summer releases mentioned in another article, MCA will also be releasing the soundtracks for "Something Wild" (a Jonathan Demme film) and "Over The Top" (a Sylvester Stallone film) in the fall.

MOTOWN: Still on the charts: "The Big Chill."

POLYGRAM: The December 1985 "A Chorus Line" has sold over 200,000 copies in the U.S. and is still selling. Marvin Hamlisch and Edward Kleban wrote the music and lyrics.

"Everything is orchestrated," says Russ Regan, senior vice president and general manager of Casablanca Records. "For 'Flashdance,' which sold over 13 million worldwide, we had a great collaboration of people. We had special marketing and promotion all over the world, including a 'Flashdance' promotion headquarters in Baarn, Holland, that coordinated it all.

"But each soundtrack is different, an individual unto itself. Video tie-ins help—the more frosting you put on the cake, the better it is. We were the pioneers of that with 'Flashdance.' Everything helps—the more visibility, the better."

Regan says that currently there is a glut of soundtracks. "They are selling very well these days, but right now there's an overabundance of them. It's overkill and I think a lot will fall through the cracks."

QWEST: On the charts: "The Color Purple," with a Quincy Jones score, songs written by Jones, Lionel Richie, Rod Temperton and others, and musicians Andrae Crouch, Tata Vega, Greg Phillinganes, Harvey Mason, Paulinho da Costa, Hubert Laws and others.

SCOTTI BROTHERS: On the charts: the certified-

platinum "Rocky IV." Just released: "Cobra."

UA: Coming in June—"The Karate Kid: Part II," a Columbia Pictures release. Says Gary Le Mel, senior vice president of music at Columbia Pictures: "There's only a short time to market between the time the first single comes and when the movie opens. We always accompany our leadoff records with videos done by major video directors. It must be done right, and we always make sure it doesn't look like a trailer, that it's a piece of entertainment that stands on its own. Then it really works."

WARNER BROS.: Currently out: "Crossroads" (on the charts, with a score by Ry Cooder), "Blue City" (also scored by Cooder), "The Color Purple" (see Qwest Records), "Jo Jo Dancer, Your Life Is Calling" (Herbie Hancock score, plus source music such as Marvin Gaye, Gladys Knight, Muddy Waters, the Spinners and the O'Jays), "Home Of The Brave" (music by Laurie Anderson), "Just Between Friends" (music by Earl Klugh), and a "semi-soundtrack"—"Parade,"—music by Prince that is from the movie "Under The Cherry Moon."

HIGHLIGHTS

(Continued from page S-3)

original song and a Grammy for record of the year.

September, 1985. In an unprecedented occurrence, the top *three* singles on the Hot 100 are all film themes: John Parr's "St. Elmo's Fire (Man In Motion)," Huey Lewis & the News' "The Power Of Love" and Tina Turner's "We Don't Need Another Hero."

October, 1985. The "Miami Vice" TV soundtrack rockets into the top 10, as do two of its singles: Jan Hammer's "Miami Vice Theme" and Glenn Frey's "You Belong To The City."

November, 1985. Phil Collins & Marilyn Martin's "Separate Lives" hits No. 1, followed three weeks later by another song from "White Nights": Lionel Richie's "Say You, Say Me." "White Nights" is the fourth film in just over two years to spin off two No. 1 hits, following "Flashdance," "Footloose" and "Purple Rain."

December, 1985. The year closes out with Lionel Richie's "Say You, Say Me" at No. 1. It's the eighth song from a film or TV soundtrack to top the Hot 100 in 1985, breaking the old record of seven No. 1 film hits set in 1984.

January, 1986. The "Miami Vice" soundtrack logs its 11th week at No. 1, becoming the most successful TV soundtrack of all time. It beats Henry Mancini's "Music From Peter Gunn," which was No. 1 for 10 weeks in 1959.

February, 1986. The "Rocky IV" soundtrack goes top 10 and platinum, nine years after the original "Rocky" soundtrack did so. Two "Rocky IV" hits crack the top five: Survivor's "Burning Heart" and James Brown's comeback smash "Living In America."

March, 1986. Lionel Richie's "Say You, Say Me" wins the Oscar for best original song. It's the fifth year in a row that the award has gone to a No. 1 pop hit. "I Just Called To Say I Love You" won in 1985, "Flashdance... What A Feeling" in 1984, "Up Where We Belong" in 1983, and "Arthur's Theme" in 1982.

April, 1986. Prince & the New Power Generation's "Kiss" hits No. 1. The song is from the "Parade" album, a collection of music from Prince's second film, "Under The Cherry Moon."

May, 1986. A&M's "Pretty In Pink" soundtrack cracks the top five, despite the fact that none of the acts featured on the album has ever enjoyed a top 10 album of its own—and most of them haven't even come close.

June, 1986. Madonna's "Live To Tell" from "At Close Range" hits No. 1 on the Hot 100. It's her second No. 1 film hit in just over a year, following "Crazy For You" from "Vision Quest."

Charts compiled by PAUL GREIN

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Steve Gett is Billboard's Talent Editor, Chris McGowan is a freelance writer in L.A., Irv Lichtman is Billboard's Deputy Editor, Paul Grein is author of "Chart Beat"; Design, Steve Stewart.

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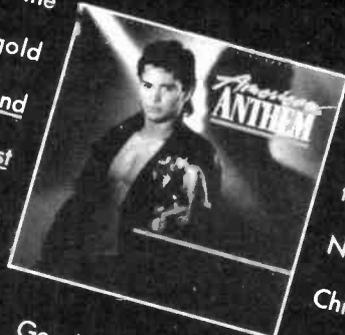
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featuring music from Andy Taylor, Mr. Mister, INXS, Stevie Nicks, Graham Nash, Chris Thompson and John Parr.

David Fejerman
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Rockers Urge Dealers To Give Heavy Push To 'Aid'

BY GEOFF MAYFIELD

NEW YORK Managers and buyers from a dozen retail chains and one-stops heard a plea to support "Hear 'n Aid," the heavy metal charity recording, during a conference call with three of the date's performers.

Dio leader Ronnie James Dio and singers Kevin Dubrow of Quiet Riot and Paul Shortino of Rough Cutt spoke on behalf of the album's all-star cast during the 20-minute call. Harry Anger, vice president of marketing for PolyGram Records, and Scott Martin, president of SRO Marketing Services, also addressed the retail panel.

"Our main goal was to increase the retail awareness of 'Hear 'n Aid' throughout the country," says Martin, whose consulting agency coordinated the call. "Since most AOR stations aren't playing that type of music, we really felt we needed another vehicle to get more exposure for the project."

According to Martin, the phone conference served its purpose, as proved by the response of the participants to followup calls made by SRO's staff. He says the Record Bar chain, represented on the conference call by buyer Norman Hunter, and several Warehouse Entertainment stores, represented by new release buyer Rick Sherman, have committed to displays. And

many of the stores represented in the call have since ordered promotional copies of the LP for in-store play and available point-of-purchase materials, including posters and LP-sized flats, for display.

"They're all very excited," says Martin. "Before they were supportive of the project, but now they're very gung ho about it. These guys are now going to keep it alive."

"Somebody on the call was concerned, and rightly so, about the lack of AOR airplay. There wasn't much exposure from radio, and they were concerned about the longevity. But out of that negative, they all vowed even more strongly to really get behind the record."

Martin says that PolyGram's profit shares from the various "Hear 'n Aid" records—seven-inch single, 12-inch single, and album—will be donated to the USA For Africa fund. Unlike previous charity records, however, this project allows some room for dealer margin. He adds that the heavy-metal session, also available on video from Sony, will allow those who enjoy harder-edged music than that of "We Are The World" to participate in the fight against hunger and homelessness.

Of the three singers on the call, Martin says Dio, who served as catalyst for the project, acted as spokesperson, while Dubrow warmed up the panel with "wild and crazy jokes

which got everyone into it."

While most of the discussion centered around retail support, Martin says that Joel McKee, manager of Camelot Music's Collin Creek Mall store in the Dallas area, made a suggestion that might further the project's exposure.

"He brought up a great point that Dio is going to be there July 19, and asked if he's going to do the single 'Stars' at that show," says Martin. "It was also pointed out that many of the groups on the record, like Judas Priest, Quiet Riot, and Rough Cutt, will be on the road this summer. There was a suggestion that all these groups do the song in their shows."

"Another idea that was brought up was to bring all of these people from 'Hear 'n Aid' together at one of these groups' shows to do 'Stars' live. That would be a great way to get it back on MTV again, or do a Rockline—something to keep the exposure going."

In addition to Record Bar's Hunter, Warehouse's Sherman and Camelot's McKee, the other retail panelists were Tracy Donahoo, Sound Warehouse; Brian McEvoy,



Three heavy metal vocalists lend their ears—and voices—to "Hear 'n Aid" during a conference call with 12 retailers in support of the charity project. From left are Scott Martin, president of SRO Marketing Services, who coordinated the call; Paul Shortino of Rough Cutt; Quiet Riot's Kevin Dubrow; and Ronnie James Dio of Dio.

Wall To Wall Sound & Video; Doug Smith, National Record Mart; Sandy Bean, Harmony House; Dave Brichler, Texas Tapes; and Steve Harmon from one of Tower Records' New York City stores. Also in-

cluded were representatives from three one-stops: Esa Katajama, Navarre One-Stop, Minneapolis; Jimmy Hiekkala, Rainbow One-Stop, San Francisco; and Steve Harkins, Sound/Video One-Stop, Chicago.

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ON TARGET

by Mike Shalett

ONE OF THE most remarkable success stories of 1986 continues to be that of Profile Records' Run-D.M.C. Their latest album, "Raisin' Hell," debuted on Billboard's Top Pop Albums chart at No. 59. Profile has already shipped over 830,000!

The act is currently on tour with Whodini and L.L. Cool J, with dates all across the country through at least Aug. 3. Just what kind of phenomenon do we have here?

Well, we are talking about two rappers and a DJ on tour. Going to see a Run-D.M.C. show is like going to see a heavy metal concert. It's "making the scene." They have even recorded a tune on their new album with Joe Perry and Steve Tyler of Aerosmith, redoing their classic "Walk This Way."

Data we gathered at a show on their last tour and information from retail indicate that this is not an exclusively black audience. Far from it, as a matter of fact. Profile Records' Steve Plotnicki attributes some of the early success of the new album to major retailers in this country, such as Musicland, Camelot Music, TransWorld/Record Town, Record Bar, and Elroy Enterprises.

The audience we surveyed was 2-1 male. This is similar to the gender ratio one would see at a metal concert. The age of the audience is young, starting with fans under 15 and going up to 23 years old. The older the fans, the less likely they are to be female.

When we asked people in the audience what their favorite type of

music was, they responded with a variety of answers. More than a third cited black/dance as their No. 1. However, in a market with a good progressive radio station, 23% favored new wave and 11% chose hard rock as their favorite. There was even a sizable percentage, 9%, that mentioned punk.

How are these fans made aware of Run-D.M.C.? Word of mouth is

'The audience for Run-D.M.C. is a unique mix of people and tastes'

the strongest stimulus. Forty percent of our sample found out from a friend. One third discovered the show through a newspaper ad. This point was confirmed by Profile's Plotnicki. "Many times we will suggest to accounts that ad dollars from us should be spent on print. It's only after the account goes along with our experience that they realize how strong print is for this act," he says.

Radio shows half the strength of newspapers. In this market, the radio preference was again scattered. Black/urban radio was cited as the favorite radio format, alongside a progressive station. College or alternative stations also showed up well.

Run-D.M.C. has enjoyed good play on MTV, and our figures indicate that many in the audience are viewers of the channel. They watch

a good deal of other video as well. These are heavy viewers, who tend to watch more in the afternoon than in the evening. That is usually reflective of a younger audience.

Run-D.M.C.'s fans are very loyal. Two-thirds of them own some of the group's album product. Fifty-seven percent had bought the group's latest LP. Judging by the looks of recent sales, that figure could go much higher on the present tour.

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

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

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LP Metro-America MA1021/no list
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WEST COAST CREW
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HANK WILLIAMS JR.
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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			
1	1	7	ELITE	Firebird	Strategic Space Trading And Combat Adventure Game With Flight Simulator			•								
2	2	33	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•						
3	4	17	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	•		•								
4	5	11	TEMPLE OF APShAI TRILOGY	Epyx	Strategy Action Adventure	•	•	•	•	•						
5	9	7	LEADER BOARD	Access	Pro Golf Simulation Game			•								
6	3	41	JET	Sublogic	Flight Simulation	•	•	•								
7	RE-ENTRY		KUNG FU MASTER	Data East	Action Arcade Game	•		•								
8	10	128	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•								
9	20	23	KARATE CHAMP	Data East	Action Arcade Game	•		•								
10	6	33	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•		•					
11	19	7	CONFLICT IN VIET NAM	MicroProse	Strategic Simulation Game	•	•	•								
12	8	9	WIZARDS CROWN	SSI	Action Adventure Game	•		•								
13	16	7	RAMBO: FIRST BLOOD PART II	Mindscape	Action Adventure Game	•			•	•						
14	11	11	LITTLE COMPUTER PEOPLE	Activision	Fantasy Game	•	•	•								
15	RE-ENTRY		FLIGHT SIMULATOR	Microsoft	Simulation Package			•	•							
16	7	39	WINTER GAMES	Epyx	Arcade Style Sports Game	•		•								
17	RE-ENTRY		FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.	•	•	•								
18	13	15	HARDBALL	Accolade	Baseball Game	•		•								
19	15	5	PHANTASIE II	SSI	Fantasy Role-Playing Game	•		•								
20	17	9	ACRO JET	MicroProse	Advanced Flight Simulator			•								

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Bookstores A Fertile Market For Record Sales

BY JEFF HANNUSCH

NEW ORLEANS Although the American Booksellers Assn. (ABA) Convention, May 23-27, was geared toward the retail book trade, enterprising companies in the recording industry also found the gathering beneficial. The consensus among the dozen or so record traders in attendance is that bookstores are providing an excellent alternative market for their product (Billboard, March 1).

According to Stephen McArthur, director of marketing for Silo Inc., a Waterbury, Vt., indie distributor, "Our trip couldn't have gone better. We'd been contacted by a number of bookstores that were interested in handling some of the labels we carry, so when the New England booksellers convention was held last year, we decided to attend. We opened so many new accounts we decided to go to the national convention."

In New Orleans, Silo was offering free display racks and in-store display copies, free freight, and discounts on initial orders to entice new business. "We'll probably open between 75 and 100 new accounts just through being here and showing dealers what we have to offer," claimed McArthur. "Bookstores are finding that if they play new age and children's music, people will buy it because it's something they

don't hear on the radio or look for in record stores. It creates a profitable sideline for bookstores."

For Ingram Audio, a division of one of the country's largest book and video distributors, the convention served as a way of introducing its new compact disk inventory (Billboard, June 7). "We already carry a strong catalog of cassettes for bookstores, so CDs were a logical extension," said Julia Steele, an Ingram marketing manager. "We understand the audio needs of bookstores and libraries because we know the clientele."

To whet the appetite of the booksellers, Ingram was displaying a new 64-facing display unit for CDs. The display is available for \$100 only to Ingram customers purchasing 250 or more CDs before the end of the year.

"We don't carry any top-40 titles," said Steele. "We're concentrating on classical, light jazz, and new age. We've started with about 600 titles on London, Deutsche Grammophon, Denon, and Windham Hill."

Not surprisingly, the Windham Hill label was also in attendance, its fifth national ABA convention. "We really got our start in bookstores," said Patricia Belknap, who handles public relations for the label. "New age music is perfect to play in bookstores because it's so relaxing. Once the retailers were familiar with our

records, they were really surprised at how well they sold. Often it was the first time people ever heard new age music, and they weren't sure where to buy it. Bookstores do extremely well with the Windham Hill catalog."

Another new age label in attendance was Global Pacific, which also found the convention useful. "We do over 20% of our business

with the book trade," claimed Global Pacific president Howard Sapper. "We sell direct to over 250 bookstores. Our audience is basically very literate, and many people prefer to buy our records at bookstores. In fact, some of our reps only sell to bookstores, museums, and health food stores."

Another company that found the convention indispensable was Col-

lege Suppliers, a Ridgeland, Miss., distributor that sells prepacks of budget labels and overstocks to college bookstores. "We strictly do business with bookstores," said owner Sam Gardner. "We've been coming to the ABA convention for seven or eight years now. I know for a fact you can sell a lot of records in bookstores."

Seeks To Build Store Traffic, Gain Repeat Buyers Record Bar Promotion Uses Game Cards

BY FRED GOODMAN

NEW YORK Building store traffic and increasing repeat buyers are the primary goals of the largest promotion campaign in Record Bar's history, now underway at the 125-store chain's outlets.

Over 3 million "scratch and win" game cards give shoppers a shot at winning 20,000 prizes, including a new Pontiac Fiero, a complete Sony audio/video system, compact disk player, Walkman personal stereos, gift certificates, and discount coupons.

The twofold promotion includes both instant winners and a chance at grand prizes in a final sweep-

stakes drawing. Customers at the Durham, N.C.-based chain's stores receive a game card every time they make a purchase and can win instant prizes by correctly matching an artist with an album title. Correct cards are automatically entered in the grand prize drawing when redeemed, and incorrect cards can still be entered in the drawing by mail.

Backed by \$600,000 in co-op advertising from labels and special product vendors, the eight-week promotion is spotlighted in a wide-ranging advertising campaign encompassing television, radio, newspapers, and magazines, as well as extensive in-store support.

Ron Phillips, national promotion manager for Record Bar, says the company has created a series of 18 TV commercials to run in the chain's cluster markets, primarily in the Southeast. The 30-second doughnut spots include a 10-second drop-in highlighting co-op supported product. A series of 60-second radio ads also uses 30-second product drop-ins.

Print ads in support of the promotion focus on special product from manufacturers like Maxell and TDK, and are running in local newspapers and military publications in the chain's region. A four-color ad in the Southeastern edi-

(Continued on page 44)



C37-7537 Symphony No. 1 (1 CD) DDD



C37-7603-4 Symphony No. 2 (2 CDs) DDD



C37-7828-9 Symphony No. 3 (2 CDs) DDD



C37-7952 Symphony No. 4 (1 CD) DDD

"For soaring vitality and ardor, I would rank it very near the top of the heap."

That's how Stereo Review's David Hall* compared Eliahu Inbal's interpretation of Mahler's Resurrection Symphony to "the likes of Tennstedt, Solti, Bernstein, Kubelik, Walter, and Klemperer." He also praised Inbal's "keen intelligence and musicality," and called Denon's

*Feb. 1986 issue.

recording "blessed with the acoustic surround of Frankfurt's Alte Oper."

Inbal's historic cycle of Mahler Symphonies continues with No. 3 and No. 4. Digitally recorded (naturally) by Denon (even more naturally).

DENON
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Grass Route

BY LINDA MOLESKI

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

SUMMER IS an active touring period not only for major label acts but for independent artists as well. Many indie outfits take advantage of the numerous festivals the season has to offer, while others hit the club circuit on a regional or national level.

Rounder will be putting several

groups on the road this summer, including **George Thorogood & the Destroyers**, Austin, Texas-based rock group **True Believers**, and the **Neville Brothers**. The Nevilles, who are now managed by promoter Bill Graham, have been receiving a good deal of exposure recently, having participated in the New Orleans Superdome concert and the Amnesty International series.

Some Rounder folk and blues acts that will be playing festivals here and in Europe are New York singer/songwriter **Christine Lavin**,

Nanci Griffith, and the **Nashville Bluegrass Band**.

The Bluegrass Band is scheduled to headline the Great Wall Festival in China on July 4, making it the first bluegrass band to perform there. "There's a cult following for American bluegrass music in China," says label co-owner **Marian Leighton**.

Other Rounder artists expected to tour internationally are the **Dirty Dozen Brass Band** and veteran blues guitarist **Johnny Copeland**. The former just released "Live Mar-

di Gras In Montreux," its first album for the label. The project is part of Rounder's New Orleans recording series. Copeland will play four sets of dates in Europe, says Leighton.

Folk artists **John Renbourn** and **Stefan Grossman** will team up for a string of U.S. and Canada dates this summer, says **Rick Swenson**, director of promotion and advertising for **Flying Fish**. Renbourn recently released "The Nine Maidens" album, which is his first solo project in more than six years.

Other artists slated to go on the road this summer include **Doc Watson**, **Sweet Honey In The Rock**, **Tom Paxton**, and blues man **Luther "Guitar Jr." Johnson**.

SST Records' Ray Farrell says his label is gearing up for U.S. shows by hardcore rock acts **Black Flag**, **Sonic Youth**, and **Leaving Trains**. There will also be a brief East Coast stint by **Saccharine Trust** to coincide with the upcoming New Music Seminar.

The **Meat Puppets'** current tour, which was put on hold because of a group member's injury, is expected to resume in August. The group's latest release is "Out My Way."

Although the tours are "basically promoted by word of mouth," says Farrell, SST is doing some print and radio advertising. The label also started an SST Hotline. The number is (213) 676-0032.

FOR WEEK ENDING JUNE 21, 1986

Billboard TOP COMPACT DISKS

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POP™				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★					
1	1	1	40	WHITNEY HOUSTON ARISTA ARCD 8212	9 weeks at No. One WHITNEY HOUSTON
2	2	2	55	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
3	5	24	3	VAN HALEN WARNER BROS. 2-25934	5150
4	4	5	20	HEART CAPITOL 46157	HEART
5	7	6	5	JOURNEY COLUMBIA CK 39936	RAISED ON RADIO
6	3	3	11	THE ROLLING STONES COLUMBIA CK 40250	DIRTY WORK
7	11	9	4	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM	THE OTHER SIDE OF LIFE
8	9	22	3	PRINCE & THE REVOLUTION PAISLEY PARK 2-25395/WARNER BROS.	PARADE
9	8	4	24	SADE PORTRAIT RK 40263/EPIC	PROMISE
10	6	7	56	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
11	16	14	12	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
12	14	13	56	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
13	15	8	35	JOHN COUGAR MELLENCAMP RIVA 824-865-2/POLYGRAM	SCARECROW
14	10	16	6	MIKE & THE MECHANICS ATLANTIC 2-81287	MIKE & THE MECHANICS
15	12	15	10	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP
16	13	11	24	MR. MISTER RCA PCD 1-7180	WELCOME TO THE REAL WORLD
17	17	12	23	THE CARS ELEKTRA 9-60464-2	GREATEST HITS
18	24	23	43	CREEDECE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
19	18	17	5	JOE JACKSON A&M CD 6021	BIG WORLD
20	28	—	2	THE MOODY BLUES THRESHOLD 820 006-2/POLYGRAM	DAY OF FUTURE PAST
21	19	10	26	BARBRA STREISAND COLUMBIA CK40092	THE BROADWAY ALBUM
22	27	21	29	ZZ TOP WARNER BROS. 2-25342	AFTERBURNER
23	29	—	2	SOUNDTRACK A&M CD 5113	PRETTY IN PINK
24	22	18	14	INXS ATLANTIC 2-81277	LISTEN LIKE THIEVES
25	23	27	5	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-2/POLYGRAM	RENDEZ-VOUS
26	20	20	11	STEELY DAN MCA MCAD 5570	DECADE
27	21	19	10	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT
28	RE-ENTRY			VARIOUS ARTISTS WINDHAM HILL WD 1048/A&M	WINDHAM HILL SAMPLER '86
29	25	25	6	JANET JACKSON A&M CD 5106	CONTROL
30	30	—	2	ELVIS COSTELLO COLUMBIA CK 40173	KING OF AMERICA

CLASSICAL™				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	56	AMADEUS SOUNDTRACK FANTASY WAM-1791	31 weeks at No. One NEVILLE MARRINER
2	3	3	20	BACHBUSTERS TELARC 80123	DON DORSEY
3	2	2	11	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
4	4	4	13	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
5	5	5	8	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
6	6	6	56	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
7	8	9	21	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
8	7	7	56	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
9	9	8	56	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
10	10	10	56	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
11	11	11	34	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
12	12	13	45	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
13	13	12	56	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
14	15	16	5	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096	WYNTON MARSALIS
15	14	14	56	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
16	24	26	4	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
17	16	15	56	BEETHOVEN: SYMPHONY NO. 9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
18	17	17	9	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
19	18	18	56	WEBBER: REQUIEM ANGEL CDC-47146	DOMINGO, BRIGHTMAN (MAAZEL)
20	19	19	7	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120	CLEVELAND ORCHESTRA (DOHNANYI)
21	20	21	14	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
22	22	22	56	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
23	21	20	56	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS
24	28	—	2	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382	SAINT LOUIS SYMPHONY (SLATKIN)
25	25	28	3	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475	VLADIMIR ASHKENAZY
26	23	24	56	PACHELBEL: CANON RCA RCD1-5468	PAILLARD CHAMBER ORCHESTRA
27	26	25	56	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
28	NEW ▶		1	BACH MEETS THE BEATLES PRO ARTE PCV 211	JOHN BAYLESS
29	27	23	22	PASSIONE LONDON 417-117	LUCIANO PAVAROTTI
30	30	29	19	MORE MUSIC FROM AMADEUS FANTASY WAM-1205	NEVILLE MARRINER

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IN THIS ISSUE

- The new formulations
- Dealer promotions for the consumer
- Hot new digital recording tape
- Survey of manufacturers

SPECIAL FEATURES

- Will the yen continue to cut profits?
- Will there be more price hikes before the end of the year?

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etailing



Along with several promotional and advertising campaigns, TDK has also introduced a "C-Thru" AD-S normal bias audiocassette.

TDK Upgrades Tape Quality, Launches '6 Flags' Promo

BY JIM BESSMAN

NEW YORK TDK Electronics Corporation has a two-pronged promotional drive underway to enhance its standing among both older and younger buyers of blank tape.

In another positioning move, the manufacturer has phased out its "standard grade" videocassette product, citing increased retail and consumer acceptance of its higher grade.

The major thrust of TDK's promotional program involves a joint effort with The Six Flags Corporation in all seven Six Flags theme parks in the U.S.: Great Adventure in Jackson, N.J.; Six Flags Over Georgia in Mableton, Ga.; Great America in Gurnee, Ill.; Six Flags Over Middle America in Eureka, Mo.; Astroworld in Houston, Texas; Six Flags Over Texas in Arlington, Texas; and Six Flags Magic Mountain in Valencia, Cal.

For one year, through May 1, 1987, TDK is sponsoring concerts in six of the parks. According to Lou Abramowitz, TDK's national advertising manager, the ongoing concerts, which are held to boost weekend traffic, are geared toward

"jazz, [music with an] international flavor, and rock'n'roll," and are distinctly "family-type." He adds that they will feature major artists and well-known local talent, with each independently run park facility responsible for announcing the line-ups.

Abramowitz says that "Presented by TDK" signage will be displayed prominently inside the theaters and throughout the parks, and that TDK will be mentioned in any radio and print advertising. TDK will further cross-promote with area retailers through in-store ticket giveaways.

At Great Adventure in New Jersey, where a concert tie-in was already underwritten by another company, it will instead sponsor the Recording Studio of America franchise operation there, which provides a professionally engineered studio facility for park patrons to record their voice tracks with selected musical backgrounds.

Abramowitz says that the Six Flags promotion is one of the biggest national "entertainment-related" promotions ever for TDK. "The theme parks offer good wholesome (Continued on page 49)

GAME CARDS IN RECORD BAR PROMOTION

(Continued from page 42)

tion of People magazine is also being employed.

In-store merchandising aids include 10-foot banners, backer cards, cassette headers, and a four-color poster picturing the promotion's grand prizes.

Phillips says the game card promotion is a tried-and-true vehicle in many other businesses but has been largely ignored by record retailers.

"It's a marketing technique used in a lot of other areas," he says, "but it hasn't really been applied to the record area before. Our advertising director, Lauren Becker, has got a background in a lot of other areas, and we have a chance to apply those strategies to the record area."

Phillips adds that the promotion,

which took approximately five months to assemble, is timed to coincide with the release of strong new summer titles. "We wanted a lot of hits in the stores to help draw traffic for the start of the promotion," he says.

Since the initial kickoff May 26, the chain has already been able to discern some impact from the promotion. "We're already seeing additional sales," says Phillips. "And we've gotten very positive clerk response. By designing the cards so that they're specifically tied to product titles, we've made it easier for our store people to talk about product to customers. It's encouraged a lot of interaction and our clerks are very pumped up."

CES Panelists Address Camcorder Format War

BY DEBBIE ROSENBLUM

CHICAGO "We're going to buy a camcorder as soon as we figure out which format is going to grab the greatest market share." That's what consumers are saying, according to Elly Valas, executive vice president of Valas TV & Stereo Inc. in Denver.

As a panelist at the Summer Consumer Electronics Show Video Conference, Valas was one of several speakers who addressed the confusion created by the war currently raging between 8mm and VHS-C suppliers.

"It's indeed unfortunate that manufacturers so skilled in deliv-

"We've always been an industry based on broadening the delivery of innovative and novel product rather than perpetuating yesterday's technology."

Even with all the fighting, video is expected to experience another record-breaking year, according to industry estimates. Sales of table model VCRs are expected to be up 12% to about 12 million units. Meanwhile, the Electronics Industry Assn. (EIA) predicts that camcorder sales will double to one million units. The projections for software sales are equally optimistic, with blank videocassettes seen reaching 270 million units and pre-recorded tapes jumping to 70 million.

Panelists here said that a key force spurring growth of the category is the ever-increasing availability of stereo hardware and software. "This year, MTS is a buzzword," said Stan Hametz of Panasonic, referring to the increasing role of stereo television.

Hametz noted that it's been a year since NBC started televising some shows in stereo. As a result, he said, the average consumer is well aware of stereo TV and the fact that VCR decks with MTS built in are available.

Jack Battaglia, president of Memtek Products, said he sees this, as well as pay-per-view, as a boon to the blank tape business. Both, he said, offer "an opportunity for the retailer to increase volume. People will tape."

Because of the tendency of the public to record off the tube, Walt Disney Home Video is among the

studios that have adopted a strict policy whereby pay-per-view will always follow home video release, reported vice president Ben Tenn.

Contrary to previous specula-

'This year, MTS is a buzzword'

tion, pay-per-view is not expected to have much impact on the home video market. "It will have some effect, particularly on blockbusters," said Nick Santrizos, president of Thorn EMI/HBO. "But it'll never match home video, which to-

day is a significantly larger business."

The reason is simple, according to retailer Brad Burnside of Video Adventure in Evanston, Ill. "We offer so much more choice," he said, referring to selection of titles as well as the ability to watch a program at one's convenience.

What bothers dealers most is the pricing strategies employed by many of the suppliers. "I think the sales level would actually be aided by having new titles available for sale at the lower price points and not re-pricing," Burnside said.

His retail counterpart on the software panel, Mary Henderson

of Minneapolis-based B. Dalton Bookseller, echoed the same sentiment. "I understand there are some products that don't lend themselves to sell-through," she said. "That's fine." But for those that do, she added, "I'd also like to see a low price point initially."

Nevertheless, it's highly unlikely that most product oriented for one-time viewing will be released at low prices. "We have to sell at least four times more units," said Disney's Tenn. "If we believe [a title] has that sort of saleability, we may lower the price."

'Manufacturers can act like adolescents in bringing products to market'

ering such high technology to the consumer can act from time to time like adolescents in bringing their products to market," said keynote Edward Adis, senior vice president of consumer sales for Sony Corp., which is spearheading the 8mm format.

His colleague, Alan Czeizler, national sales manager of Canon USA, concurred. "I see it as a sad commentary on the industry if the technologically superior format emerges the loser," he said.

Promotion Uses 'Cocoon' Florida Contest Tied To Release

NEW YORK The Video Corner store in St. Petersburg, Fla., is launching a special "Cocoon" promotion for the recently released videocassette feature, tying in both the city's and store's identification with 1985 film.

Because "Cocoon" was shot in St. Petersburg and used television sets in the nursing home scenes that were obtained through Video Corner's video-equipment wholesale sister company Media Concepts, the store is asking buyers and renters of the CBS/Fox title to find those scenes and bring in their cued-up copies. The first seven are then eligible for a prize drawing.

As the sets are visibly tagged with JVC/Media Concepts stickers, Video Corner is handing out sample stickers in-store as clues.

The store is also promoting the contest with a centerfold feature with contest rules in its quarterly newsletter, which goes out to some 2,000 club members. In addition, quarter-page, CBS/Fox-supported ads were taken out last week in the St. Petersburg Times and Evening Independent.

Prizes include a Polaroid camera from Video Corner, five por-

table stereo sets from JVC, and a paddle ceiling fan from Thomas Industries Lighting Fixtures, which also serviced the "Cocoon" production. Viewers who cue their tapes to the point where the Thomas fixtures appear are also eligible for the prizes.

According to Bob Skidmore, president of the parent company of Media Concepts/Video Corner, which has three stores in southern Florida, the campaign is a departure from the store's norm in that it is open to all buyers and renters of the title, not just customers of Video Corner.

"We feel that there's a lot of local interest, not only because we're in it, but because the movie was filmed locally."

Skidmore, who at first wondered how the promotion would be received by the city's video audience, says there was considerable excitement over it even before the June 2 kickoff. "One couple tried to bribe store personnel, and another regular threatened to camp out outside the door to get in with his tape first," he says.

JIM BESSMAN

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	38	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
2	2	10	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
3	3	38	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
4	4	33	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
5	5	10	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
6	6	15	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
7	NEW ▶		ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
8	10	10	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
9	7	34	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
10	13	15	VIDEO-A-LONG THE DISNEY CLASSICS	Walt Disney Home Video 337	1986	14.95
11	RE-ENTRY		DAFFY DUCK: THE NUTTINESS CONTINUES... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
12	11	13	VELVETEEN RABBIT	Family Home Entertainment F11 73	1985	14.95
13	16	14	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
14	17	4	BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL	United Artists Television, Inc. MGM/UA Home Video 200701	1986	19.95
15	NEW ▶		WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
16	NEW ▶		WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
17	12	14	VIDEO-A-LONG WINNIE THE POOH	Walt Disney Home Video 336	1986	14.95
18	21	38	CARE BEARS BATTLE THE FREEZE MACHINE ▲	Family Home Entertainment F37 1	1983	29.95
19	9	29	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
20	8	38	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
21	NEW ▶		THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
22	14	2	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
23	20	2	CHALLENGE OF THE GOBOTS: THE GOBOTRON SAGA	Hanna-Barbera Vestron 4434	1986	69.95
24	18	8	ROBOTECH-VOLUME 1 (BOOBYTRAP)	Family Home Entertainment F11 76	1985	9.95
25	15	14	RAINBOW BRIDE III-THE BEGINNING OF RAINBOW LAND	Children's Video Library Vestron 1523	1985	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.

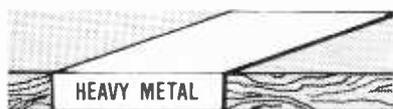
Atlanta-Area Chain Carves Out Identity

BY RUSSELL SHAW

ATLANTA With four company-owned and 10 affiliate locations in the Atlanta metro area, National Tape & Video has more locations than any other video-retailer specialist in town. Yet Brenda Witten, president of National's parent firm, Witten & Co., felt that fact was being lost in the busy media clutter.

Into the breach stepped Tom Little, an Atlanta-based advertising man and former partner in the McDonald & Little firm. In his new capacity as president of Thomas Spencer Little Inc., the ad man designed a 90-day radio campaign for National that poked gentle fun at the environment of record and tape competitors who also sell video with their wall posters of heavy-metal acts. The spots involved conversations between two very sophisticated Southern ladies, Martha and Hamilton, in which Martha described such posters while on a shopping trip for her grandson.

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The recently concluded campaign was a real hit, and a similar effort might start soon. Despite the advertisement's derisive attitude toward rock, however, National Tape & Video is hardly a prudish operation. For example, all locations—both company and affiliate-owned—sell and rent

'Membership fees have almost gone by the wayside'

R-rated movies.

Witten, in fact, balks at calling her 10 affiliates "franchises." Her fees, a 2% override on gross receipts plus \$10,000 if a store sells hardware or \$5,000 if it just rents tapes, are lower than many standard franchise-fee arrangements.

"We work together, have monthly meetings and co-op advertising," says Witten, 39, a former Georgia Tech employee who opened her first store in the Atlanta suburb of Marietta in 1980. "But because the market is as volatile as it is, each owner decides his own pricing structure. Some rent movies for \$1 a day and some for \$3."

As with most outlets, National's software rental fees are tied in with discounts to club members. But Witten recently lowered her club fees from \$70 a year to an annual rate of \$10 and/or a one-time fee of \$20. "Since we're constantly running specials, our membership fees have almost gone by the wayside," she says. Her company stores charge \$3.50 per night per tape for nonmembers and \$2.50 for members. Six National

(Continued on page 49)

FOR WEEK ENDING JUNE 21, 1986

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★★ NO. 1 ★★			
1	3	2	BACK TO THE FUTURE	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
2	1	6	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
3	2	8	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
4	36	2	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
5	5	4	TO LIVE AND DIE IN L.A.	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
6	7	5	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
7	4	10	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
8	6	7	INVASION U.S.A. ♦	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
9	8	9	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
10	10	3	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
11	11	4	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13
12	9	15	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
13	15	14	SILVERADO ▲ ♦	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
14	16	21	PRIZZI'S HONOR ▲ ♦	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
15	NEW ▶		POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R
16	12	7	SWEET DREAMS ▲	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
17	14	11	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
18	13	10	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
19	20	19	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
20	18	14	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
21	17	9	SILVER BULLET	Paramount Pictures Paramount Home Video 1827	Gary Busey Everett McGill	1985	R
22	22	21	MASK ▲ ♦	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
23	19	5	MY CHAUFFEUR	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R
24	NEW ▶		TWICE IN A LIFETIME	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
25	25	3	SILENT NIGHT, DEADLY NIGHT	Slayride Inc. USA Home Video 217-919	Lilyan Chauvin Gilmer McCormack	1984	R
26	21	11	YEAR OF THE DRAGON ♦	MGM/UA Home Video 800713	Mickey Rourke John Lone	1985	R
27	23	7	ONCE BITTEN	Samuel Goldwyn Vestron 5115	Lauren Hutton	1985	PG-13
28	28	6	AMERICAN FLYERS ●	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13
29	26	3	THE JOURNEY OF NATTY GANN	Walt Disney Home Video 400	Meredith Salenger John Cusack	1985	PG
30	27	19	ST. ELMO'S FIRE ▲ ♦	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
31	33	3	ELENI	Embassy Films Associates Embassy Home Entertainment 7609	Kate Nelligan John Malkovich	1985	PG
32	31	17	WEIRD SCIENCE ▲ ♦	Universal City Studios MCA Dist. Corp. 80200	Anthony Michael Hall Kelly LeBrock	1985	PG-13
33	35	10	PLENTY	Thorn/EMI/HBO Video TVA3394	Meryl Streep Sting	1985	R
34	29	14	NATIONAL LAMPOON'S EUROPEAN VACATION ▲	Warner Bros. Inc. Warner Home Video 11521	Chevy Chase Beverly D'Angelo	1985	PG-13
35	30	18	TEEN WOLF	Atlantic Releasing Corp. Paramount Home Video 2350	Michael J. Fox	1985	PG
36	32	32	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
37	NEW ▶		BLACK MOON RISING	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
38	37	28	GREMLINS ▲	Warner Bros. Inc. Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG
39	24	2	DAY OF THE DEAD	Media Home Entertainment M839	Lori Cardille Terry Alexander	1985	NR
40	34	9	COMPROMISING POSITIONS	Paramount Pictures Paramount Home Video 1928	Susan Sarandon Raul Julia	1985	R

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WATCH FOR
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VSDA

Video Software Dealers Association

ISSUE DATE AUGUST 30
AD DEADLINE AUGUST 5

Video Plus

BY EDWARD MORRIS

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

From Sept. 1 through Nov. 15, Fuji (914/789-8145) and Home Box Office are cooperating in a joint promotion through which cable television subscribers can get from \$10 to \$20 in rebates on the purchase of Fuji blank videocassette packages. The promotion will be featured on specially marked single-, twin-, four-, and five-packs of Fuji's standard grade, Super HG, and Super HG Hi-Fi videocassettes—in T-120, L-750, and L-500 lengths.

Customers who buy four cassettes can receive a \$10 rebate check from HBO or Cinemax if they purchase a new subscription to one or both of the programming services and provide copies of two months of their cable bills. New subscribers who purchase eight cassettes will get a \$20 rebate when they provide copies of three months of their cable bills. Tape buyers who don't have access to cable can get a VCR starter kit for \$7.95 if they provide four proofs of purchase, or for \$2.95 with eight proofs. The kit includes two T-120 or L-750 cassettes in Super HG and standard grade, a "Videocassette User Handbook," and a Fuji VCR dustcover.

The sweepstakes promotion also offers the grand prize winner a chance to be on camera in an HBO Premiere Films presentation and a one-week trip for two to the filming site. Two separate point-of-sale kits offer a choice of hang tags, window banners, counter cards, shelf-talkers, and an ad-maker kit.

At the recent Consumer Electronic Show (CES) in Chicago, Fuji also unveiled a complete line of 8mm metal-tape videocassettes in 15-, 30-, 60-, 90-, and 120-minute lengths. Suggested retail tags are \$8.95, \$10.95, \$12.95, \$14.95, and \$16.95, respectively.

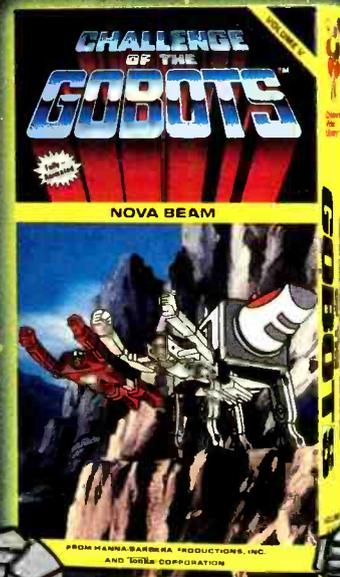
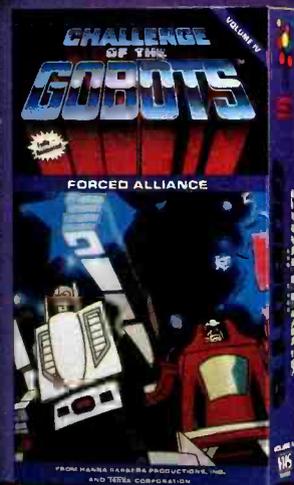
Bib (303/985-1565) debuted a series of 8mm care products at CES, including the VE-42 video head cleaner, with a suggested retail price of \$16.95; the VE-43 tape-mending kit, \$22.95; the VE-44 video camera lens care kit, \$7.95; and the VE-45 title and label kit, \$4.95.

Bib's new camcorder care kit, retailing for \$19.95, contains an automatic head cleaner for VHS, Beta, or 8mm; a combination air duster and lens cleaning brush; lens cleaning fluid; 50 sheets of lens cleaning tissues; and a soft cloth, all packed in a plastic, shock-resistant carrying case.

Consumers can get a \$2 cash rebate when they buy the new Memorex Safeguard System VHS video head cleaner. The rebate is part of Memtek's (213/568-9092) "Play It Safe" promotion. Featured in the cleaner is the "Particle Lock" cleaning tape with micro-ridges that, according to product literature, trap and lock in the tape oxide debris that can cause picture deterioration. Suggested retail is \$15.99.

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\$29.95
U.S. Suggested Retail Price



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The initial release of chart-topping **CHALLENGE OF THE GOBOTS** video cassettes are calling for reinforcements. To keep the GoBot™ invasion going strong, Children's Video Library, Hanna-Barbera Productions, Inc. and Tonka Corp. are proud to announce the release of **CHALLENGE OF THE GOBOTS: VOLUMES IV and V**.

Developed by the expert animators at Hanna-Barbera Productions, Inc., **CHALLENGE OF THE GOBOTS: VOLUMES IV and V** feature Mighty Robots that become Mighty Vehicles in more action-packed adventures!

NATIONAL RELEASE DATE:
JULY 30, 1986

CHALLENGE OF THE GOBOTS: VOLUME IV—"Renegade Rampage"
VHS: CA1533; Beta: CB1533; 44 Minutes.

CHALLENGE OF THE GOBOTS: VOLUME V—"Forced Alliance," "Nova Beam"
VHS: CA1534; Beta: CB1534; 44 Minutes.

AND DON'T FORGET TO STOCK UP ON CHALLENGE OF THE GOBOTS: VOLUMES I, II, and III!

CHALLENGE OF THE GOBOTS: VOLUME I—"Time Wars," "CyKill's Shrinking Ray"
VHS: CA1515; Beta: CB1515; 48 Minutes.

CHALLENGE OF THE GOBOTS: VOLUME II—"Trident's Triple Threat," "Doppelganger"
VHS: CA1516; Beta: CB1516; 48 Minutes.

CHALLENGE OF THE GOBOTS: VOLUME III—"Invasion From The 21st Level"
VHS: CA1517; Beta: CB1517; 48 Minutes.



1986 Children's Video Library
P.O. Box 4975, Stamford, CT 06907

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FOR ADVERTISING DETAILS CONTACT RON WILLMAN: SALES MANAGER VIDEO/SOUND (212) 764-7350

NATIONAL TAPE & VIDEO CARVES OUT IDENTITY

(Continued from page 46)

stores, including Witten's four, augment this rental structure with various weekend specials, including five movies Friday through Monday for \$15, and four selections Saturday through Monday for \$10. All selections in Witten's 2,000-title inventory are available for purchase as well.

National Tape & Video also offers hardware for rental and sale. Rental fees average \$10 per night, and \$25 over the weekend. The chain, which belongs to a buying consortium, frequently offers hardware for as little as \$5 over cost but does not stress

hardware in their marketing strategy.

Scattered through strip malls mainly in the Atlanta suburbs, National's outlets exhibit, according to Witten, a wide disparity in taste trends. One store in Stone Mountain, for instance, does exceptionally well with horror films, the Roswell store excels in classic films, and her flagship store in Norcross does well with science fiction. "We try to base each store's basic library on what their individual customers like," says Witten, whose stores average 1,500

square feet in size.

While each store tends to have its particular strong sales points, National Tape & Video's rental and sales activities on long-form music videos, according to Witten, are "just so-so." She says a reason for this is her insistence that her customers either furnish a major credit card or a \$50 deposit. "Many of these music videos appeal to kids too young to either own credit cards or have \$50 in their pocket," notes Witten, who says she has hardly any theft problems.

Home delivery, a trend becoming a

popular option in the video-retailing scene here, does not interest Witten. "Several of our affiliate stores have tried it, but without much success," she says. "Home delivery is a thought for tomorrow, not today. There's just not enough hardware penetration in the market."

With \$1.2 million in sales at company locations in 1985, National Tape & Video would seem a likely candidate for expansion, although no concrete plans are on the board. But if Witten does go that route, it may be on the pattern of a new turnkey operation

that opened earlier this month in the busy Executive Park area of suburban DeKalb County. The 1,400-square-foot, 1,200-title store—the 10th affiliated location in Witten's web—is owned by a Florida entrepreneur, but unlike the other nine affiliates, it managed under contract by National. "If we are successful with this concept, we might want to discuss more stores with him," Witten says.

TDK UPGRADES QUALITY

(Continued from page 44)

family entertainment and provide an excellent demographic target for both audio and video tape consumers in key U.S. markets," he says.

Meanwhile, TDK is directing its latest audiocassette print advertising campaign toward a "lifestyle focus" as opposed to discussing its tapes' technological merits. "Deep down inside we're all recording artists or famous people," says Abramowitz, noting that "TDK Brings Out The Recording Artist In You" ads will play to the fantasy aspect of consumers and their music.

Thus, one ad shows a young male tape listener "air guitaring it" to his home stereo, while another shows a tennis nut, bowing his racket like a violin while listening to a boombox.

"The blank audiotape market hasn't grown over the years by a major increase," says Abramowitz, "so the ads are a new attempt to reach young Americans and be more competitive in the marketplace by chipping away at [other tape manufacturers'] market share."

Abramowitz adds that since the blank videotape market hasn't similarly "matured," forthcoming ads for its video products will maintain an "educational" theme to encourage consumers to buy higher performance product. But TDK apparently feels that it has achieved enough success in this regard to discontinue production of its Standard videocassette formulation, which it

did on June 1. This leaves four remaining TDK videocassette grades: HS "High Standard," Extra High Grade (E-HG), Hi-Fi, and HD-Pro.

"Since HS was introduced, the price level has dropped to where it neared Standard product," explains Abramowitz, claiming also that retail and consumer acceptance of HS tape was "overwhelming" and that volume and distribution had "increased considerably" to the point where TDK was comfortable with unloading the lower-quality Standard grade.

On the audio side, TDK has introduced the AD-S normal-bias cassette and the MA-X Type IV metal audiocassette.

No
tape delays.

Getting your video tapes to the stations on time can be a lot like a sitcom. Gone south.

And no one's laughing.

In fact, your whole career is flashing in front of you.

So before you suffer through another episode of "This Is Your Life," call Western Airlines Cargo. For same day or overnight delivery dial 1-800-638-7387 in the continental U.S., (301) 269-6659 in Maryland. Or 1-800-368-2390 in Alaska and Hawaii.

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Wham! China Tour Documentary To Premiere At Farewell Concert

BY JIM BESSMAN

NEW YORK Producer Martin Lewis will premiere "Foreign Skies," his Lindsay Anderson-directed documentary of 1985's unprecedented Wham! tour of China, at the band's farewell concert at London's Wembley Stadium on Saturday (28).

Lewis says the hourlong film will then be released to the home video market in late July or early August by CBS/Fox. No price has been set.

Lewis hopes the "unusual nature" of "Foreign Skies" will make for wider appeal than the typical rockumentary video fare. While Wham! fans will be satisfied by the soundtrack and in-depth portraits of the duo's George Michael and Andrew Ridgely, Lewis says, viewers will also be given rare glimpses of Chinese life.

"China is constantly changing," says the producer. "The most recent TV series about it, the BBC's 'Heart of the Dragon,' was aired a couple of years ago and is already outdat-

ed. Now, there's been a backlash since the Wham! tour, and no foreign pop concerts have been allowed since. So the chance for this kind of documentary vision might not happen again for a while."

Lewis says one aspect of the Wham! tour played up in the video is the culture shock experienced by both sides. "It shows Wham!'s arrival in China, and their bewilderment at the modern hotel accommodations, which shattered their (mistaken) idea of Shantytown. Then, it shows the Chinese watching the group on TV and seeing a music video for the first time."

Other key scenes described by Lewis include Wham! at the Great Wall; the group dealing "diplomatically" with Chinese politicians and dignitaries; Michael and Ridgely writing speeches for delivery at nightly official banquets; the "inevitable" visit to the British Embassy; the first gig's load-in performed by "thousands of Chinese shunting equipment to and fro like worker ants"; an informal Wham! jam with

Chinese folk musicians; a soccer match with the Wham! entourage and its Chinese attendants; and revealing interviews with young Chinese.

The standout moment for fans, says Lewis, is Michael being massaged "in the buff" while giving his

'There's been a backlash since the Wham! tour'

views on communism.

Musically, 10 songs by Wham! are offered, both performance tracks culled from the Peking and Canton concerts, as well as studio cuts used on the soundtrack. These include "Everything She Wants," "Careless Whisper," "Bad Boys," "Young Guns," and a performance of James Brown's "Love Machine."

Lewis notes that the Chinese minister of culture instructed the audience to "watch but not learn" from

Michael's rendition of the Brown tune.

The filming of "Foreign Skies" occurred while Lewis was in the midst of producing and directing "Stand By Me: A Portrait of Julian Lennon," which was released last year by MCA Home Video. The idea came about, Lewis says, when he bumped into Wham! co-manager Jazz Summers at the group's Beacon Theater show here in early 1985.

Summers, an acquaintance from Lewis' prior work in the British record industry, told him of the possibility of the China tour, and the two discussed filming the event.

After receiving the go-ahead, Lewis had two weeks to prepare for the 10-day trip. He credits his assistant Lee Rolontz, as well as Lisa Bonnichon of the London office of Springtime! Productions with putting together the 35-member international crew, and working out "all the logistics," including transportation of a 48-channel sound desk and Super 16 camera gear.

As for working with the Chinese,

Lewis says they were "fairly straightforward with us, but also capable of the most skilled negotiation I've seen in 14 years in the music and film business. It took hours to negotiate for an extra translator or a three-ton truck, and we had to spend the nights negotiating for the next day's filming."

Lewis, who hired his idol, the late Sam Peckinpah, to direct the first two Julian Lennon clips, chose Lindsay Anderson to direct "Foreign Skies" because he "possessed the scope needed to embrace the two subject matters [Wham! and China]."

Anderson is best-known as director of two Malcolm MacDowell films, "if . . ." and "O Lucky Man!"

In addition to Anderson, Lewis credits Los Angeles filmmaker Strath Hamilton and Wham! video director Andy Morahan for further shaping the film in post-production, and Summers, who acted as co-producer. He adds that George Michael produced and arranged all the music in the film.

Video Track

NEW YORK

LOCAL ROCK GROUP Tao Jones (as in Dow Jones) will be featured in an upcoming national public service video for the Juvenile Diabetes Foundation. Filming started last week in Manhattan's Greenwich Village under the direction of Bob Coffey. It's a performance clip that centers on the group's song "All Night Long." Anne Stone produced.

EUE/Screen Gems, the New York-based television commercial production company, moves into live concert production with its first project, "Karen Mason Sings: Broadway, Beatles and Brian." The event was taped at the Minetta Lane Theatre, and will be used for "future marketing possibilities," according to a spokesman for the company.

LOS ANGELES

PENDULUM PRODUCTIONS recently wrapped the Coupe de Villes' clip for "Big Trouble In Little China," the title song from the upcoming film directed by John Carpenter. The Coupe, however, is not your everyday rock band. It consists of Carpenter himself and fellow filmmakers Nick Castle ("The Last Starfighter") and Tommy Lee Wallace ("Halloween III"), who got together just for this special occasion. The clip, which is said to "push video imagery to its limits," was directed by Tony Greco and will be released prior to the movie.

Atlantic recording artist David Foster's video for "The Best Of Me," currently airing on VH-1, was shot on location at Foster's Chartmakers Recording Studio in Malibu. It features guest appearances by Olivia Newton-John and Playboy magazine's August Playmate Ava Fabian. The piece was directed by Francis Delia, with

Amir Mokri serving as director of photography. Jason Braunstein and the Wolfe Co. produced. Post-production work was completed at CCR Video.

The Everly Brothers are back on the scene with a video for "I Know Love," the single from their latest album, "Born Yesterday." The clip, lensed on location in Los Angeles and Nashville, is said to revolve around the theme of "love and all its attendant side effects." It was directed by Marius Penczer and Bonnie Sills.

OTHER CITIES

BOSTON-BASED rock band Lou Miami's video for "Ghosts" recently premiered on MTV. Under the direction of Barbra Brzostowski, the live performance clip was shot on location at the area nightclub Manray. The single is the second from the group's "Rituals" EP on Throbbing Lobster Records.

Champagne Pictures of Toronto recently finished production work on the clip for "Lies Are Gonna Get Ya" by the band Cats Can Fly. The piece, which blends performance and conceptual footage, was filmed in a cafe on Queen Street. Steve Surjik directed; Allan Weinrib produced. The single is the second from the group's self-titled Epic album, distributed by CBS Records Canada.

Edited by LINDA MOLESKI

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

New Video Clips

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

ANIMOTION

I Want You
Strange Behavior/Casablanca/PolyGram
Fiona O'Mahoney
Nick Morris

ANNABELLA

Fever
Desire/RCA
Hugh Symonds/Keefco Ltd
Phillip Bayve

WALLY BADAROU

High Life
Chief Inspector/Island Visual Arts
John Mills/Island Visual Arts
John Mills/Island Visual Arts

BANANARAMA

Venus
True Confessions/London PolyGram
Barney Jeffrey
Peter Care

BIG COUNTRY

Look Away
Mercury/PolyGram
Anthony Taylor
Storm Thorgerson

CASHFLOW

Mine All Mine
Cashflow/Atlanta Artists/PolyGram
Glenn Orsher
Larry Blackmon

DOKKEN

It's Not Love
Under Lock And Key/Elektra
Curt Marvis/The Company
Jean Pellerin & Doug Freil

EMERSON, LAKE & POWELL

Touch And Go
Emerson Lake & Powell/Polydor/PolyGram
Carl Wyant
Jim Yukich

HEAVY PETTIN

Rock Ain't Dead

Rock Ain't Dead/Polydor/PolyGram
Len Epan
Claude Borenzweig, Stuart Orme, Storm Thorgerson

JOESKI LOVE

Pee Wee's Dance Theme
Elektra
Bill Fishman, David "Preacher" Ewing/Split Screen
Bill Fishman, David "Preacher" Ewing

LOVE & MONEY

Candy Bar Express
All You Need Is.../Mercury/PolyGram
Steve Golin & Joni Sighvatsson/Mark Freedman Prods/AWGO
Nigel Dick

MICHAEL McDONALD

Sweet Freedom
Running Scared (From The Motion Picture Soundtrack)/MCA/MGM
Francie Moore/Libman-Moore Productions
Leslie Libman

JOHN COUGAR MELLENCAMP

Rumbleseat
Scarecrow/RVA/PolyGram
Faye Cummins/N. Lee Lacy/Associates
Faye Cummins

THE OUTFIELD

All Your Love
Play Deep/Columbia
Nicholas Myers & Beth Broday/N. Lee Lacy/Associates
David Fincher

BOB SEGER

Like A Rock
Like A Rock/Capitol
Joni Sighvatsson & Beth Broday/N. Lee Lacy/Associates
David Hogan

PETE SHELLEY

On Your Own
Heaven In The Sea/Mercury/PolyGram
Pete Bishop & Mark Kitchen Smith
Pete Bishop & Mark Kitchen Smith

WILD CHOIR

Safe In The Arms Of Love
Wild Choir/RCA
Joni Sighvatsson/N. Lee Lacy/Associates
David Hogan

Sports And News Will Be Covered U68 Bows Broader Format

NEW YORK U68, the UHF stereo music video television station based in Newark, N.J., is celebrating its first birthday by implementing several programming changes. The changes are designed to augment the channel's "mainstay" music element with sports, local entertainment news, and vintage TV shows.

Among the new features added by U68 are the following:

- "New York Tonight," a two-hour live broadcast of entertainment features—including clips. It will air Monday through Friday from 8-10 p.m. Hosted by U68 off-camera personality Doc Rock, the show includes weather, sports, and local news coverage as well as live phone-in contests and a guide to local entertainment events.

- "The Golden Years of Television," a one-hour show scheduled for Monday through Friday at 10

p.m. The program centers on vintage '50s TV, with a different program shown every night. Each week, a different theme is scheduled; Adventure Week has already run, with "Tom Corbett: Space Cadet," "Sky King," and "Space Patrol."

- Nightly wrestling, Monday through Friday at 7 p.m. U68 is airing professional wrestling, which, says Steve Leeds, director of programming, "continues to grow in popularity at an amazing rate."

The station has also added new music programming in the form of "The Saturday Nite Special," a weekly live concert series at 9 p.m.; "Fresh Rap," airing Saturdays at noon; "New On The U," featuring clips by new and breaking acts; and "U68 Countdown," Saturdays at 12:30, featuring the channel's most-requested clips.

The ASCAP Awards Show in pictures. See page 65



PROGRAMMING

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

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK		
BANANARAMA VENUS PolyGram	BREAKOUT	
MATT BIANCO YEH YEH Atlantic	NEW	
BIG COUNTRY LOOK AWAY PolyGram	LIGHT	
J.A.M. WE'VE GOT THE LOVE Arista	LIGHT	
KATRINA & THE WAVES SUN STREET Capitol	LIGHT	
JOHN COUGAR MELLENCAMP RUMBLE SEAT PolyGram	POWER	
REPLACEMENTS BASTARDS OF YOUNG Warner Bros.	NEW	
SPARKS MUSIC YOU CAN DANCE TO MCA	LIGHT	
POWER ROTATION		
BANGLES IF SHE KNEW WHAT SHE WANTS Columbia	4	
ELO SO SERIOUS CBS	2	
EMERSON, LAKE & POWELL TOUCH AND GO PolyGram	5	
FIXX SECRET SEPARATION MCA	5	
GENESIS INVISIBLE TOUCH Atlantic	3	
GOLDEN EARRING QUIET EYES Capitol	6	
JULIAN LENNON WANT YOUR BODY Atlantic	4	
ROLLING STONES ONE HIT TO THE BODY Columbia	4	
ROD STEWART LOVE TOUCH Warner Bros.	4	
HEAVY ROTATION		
EL DEBARGE WHO'S JOHNNY Motown	7	
FABULOUS THUNDERBIRDS TUFF ENUFF CBS Associated	19	
*FALCO VIENNA CALLING A&M	11	
*PETER GABRIEL SLEDGEHAMMER Geffen	6	
*GTR WHEN THE HEART RULES Arista	9	
*HEART NOTHING AT ALL Capitol	8	
*THE HOOTERS WHERE DO THE CHILDREN GO Columbia	7	
HOWARD JONES NO ONE IS TO BLAME Elektra	11	
*KENNY LOGGINS DANGER ZONE Columbia	6	
*JOHN COUGAR MELLENCAMP RAIN ON THE SCARECROW Riva/PolyGram	9	
*GEORGE MICHAEL A DIFFERENT CORNER Columbia	8	
*MOODY BLUES YOUR WILDEST DREAMS PolyGram	8	
NU SHOZ I CAN'T WAIT Atlantic	8	
BILLY OCEAN THERE'LL BE SAD SONGS (TO MAKE YOU CRY) Arista	7	
*PRINCE MOUNTAINS Warner Bros.	5	
SIMPLY RED HOLDING BACK THE YEARS Elektra	17	
*38 SPECIAL LIKE NO OTHER NIGHT A&M	4	
ACTIVE ROTATION		
JEAN BEAUVOIR FEEL THE HEAT Columbia	6	
JACKSON BROWNE IN THE SHAPE OF A HEART Elektra	4	
*JOHN CAFFERTY & THE BEAVER BROWN BAND VOICE OF AMERICA'S SONS Epic	4	
*BELINDA CARLISLE MAD ABOUT YOU IRS	7	
PETER CETERA GLORY OF LOVE Warner Bros.	4	
*JOE COCKER YOU CAN LEAVE YOUR HAT ON Capitol	6	
DEVICE HANGIN' ON A HEART ATTACK Chrysalis	7	
JOHN EDDIE JUNGLE BOY Columbia	2	
GIUFFRIA I MUST BE DREAMING MCA	5	
ICEHOUSE NO PROMISES Chrysalis	7	
INXS LISTEN LIKE THIEVES Atlantic	8	
JANET JACKSON NASTY A&M	3	
JETS CRUSH ON YOU MCA	3	
MODELS OUT OF MIND, OUT OF SIGHT Geffen	18	
*PET SHOP BOYS OPPORTUNITIES EMI	8	
*ANDY TAYLOR TAKE IT EASY Atlantic	5	
UNFORGIVEN I HEAR THE CALL Elektra	3	
WILD BLUE FIRE WITH FIRE Chrysalis	7	
MEDIUM ROTATION		
AC/DC WHO MADE WHO Atlantic	5	
DAVID BOWIE THE UNDERGROUND EMI	2	
THE CALL EVERYWHERE I GO Elektra	8	
KIDS IN THE KITCHEN CURRENT STAND Warner Bros.	3	
LOVE AND MONEY CANDYBAR EXPRESS PolyGram	2	
DZZY OSBOURNE THE ULTIMATE SIN Epic	4	
SIGUE SIGUE SPUTNIK LOVE MISSILE F1-11 Manhattan	6	
BREAKOUT ROTATION		
ABC VANITY KILLS PolyGram	6	
A-HA HUNTING HIGH AND LOW Warner Bros.	4	
ART OF NOISE PETER GUNN THEME Chrysalis	9	
BLOW MONKEYS DIGGING YOUR SCENE RCA	10	
BODEANS FADEAWAY Warner Bros.	9	
KIM CARNES DIVIDED HEARTS EMI	3	
RODNEY DANGERFIELD TWIST AND SHOUT Orion Pictures/MCA	2	
SHEILA E. HOLLY ROCK Warner Bros.	4	
GLASS TIGER THIN RED LINE EMI	3	
JUDAS PRIEST TURBO LOVER Columbia	3	
ROB JUNGKLAS BOYSTOWN Manhattan	8	
KROKUS SCHOOL'S OUT Arista	5	
QUEEN A KIND OF MAGIC Capitol	2	
LIGHT ROTATION		
AMERICAN GIRLS AMERICAN GIRL IRS	6	
JIMMY BARNES INDIAN TO BE WITH YOU TONIGHT Geffen	5	
BIG AUDIO DYNAMITE MCA Columbia	3	
KATE BUSH THE IRON HORSE PolyGram	5	
E.G. DAILY SAY IT LIKE A MAN A&M	5	
FIONA HOPELESS LOVE Atlantic	4	
FINE YOUNG CANNIBALS SUSPICIOUS MINDS IRS	6	
TOMMY KEENE LISTEN TO ME Geffen	3	
LLOYD COLE & THE COMMOTIONS CUT ME DOWN Geffen	2	
LOUDNESS LET IT GO Atlantic	3	
LUBA THE BEST IS YET TO COME Capitol	3	
TEENA MARIE LIPS TO FIND YOU Epic	2	
METROD AFTER THE PASSION'S GONE MTM	3	
JOHN PARR TWO HEARS Atlantic	2	
RUBBER RODED SOUVENIR PolyGram	5	
SMITHEREENS BLOOD AND ROSES Capitol	4	
JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista	6	
SUZANNE VEGA LEFT OF CENTER A&M	2	
WAX BALL AND CHAIN RCA	4	
DANNY WILDE ISN'T IT ENOUGH Island	4	
NEW		
JANE SIBERRY ONE MORE COLOR Open Air/Windham	6	
SUBURBS #9 A&M	2	

* Denotes Sneak Preview Recurrent. ** MTV Exclusive.
For further information, contact Jeanne Yost, director of music programming,
MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

ideo music

British Producer Fights A Cliched Market Hopes For Return To Excitement, Experimentation

NEW YORK British producer Gordon Lewis has completed a 10-day, three-city series of project discussions with U.S. labels and advertising agencies, and it has yielded several notable projects, including upcoming videos for Neil Young and Ric Ocasek, as well as possible television commercial work.

Lewis, whose GLO production firm's directorial stable includes Tim Pope—the noted director responsible for inventive clips for the Cure, Talk Talk, and Neil Young—says he hopes to capitalize on what he predicts will be “a return to the excitement and experimentation that characterized music video in 1981.”

Lewis says he is confident that the current “rigidly conservative” American video aesthetic is out of necessity ready for “renewed creativity.”

The producer also says he hopes to reverse what he sees as a 18-month trend in which “British production companies have been staying in Britain, while those in the U.S. have stayed in America.”

“Consequently, the whole market is very bland at this time, with the record companies and MTV together adopting a very play-safe attitude. There's still a lot of money being spent, but for the most part, nothing is different, original, or outstanding—just the same straightforward performance clip with bright lights. The MTV audience, however, has matured faster than MTV has, so we'll see a distinct change this year in the whole play-safe approach,” he says.

According to Lewis, British video makers have benefited from a more flexible and open-minded market. He is critical of his American video counterparts for “facilitating the U.S. market in a way that is complementary to what the record companies want again: straightforward, very direct performance clips.”

“They [record companies] have lost sight of the original goal of holding the viewer's eye while entertaining,” he says. “Anything above the conventional guitar-and-drum shot, they don't want to see. But they've made a mistake and are coming to realize that you can't keep dishing out the same formula in videos, that there are

other ways to shoot rock'n'roll bands.”

Not surprisingly, Lewis points to such “experimental,” Pope-directed performance clips as the Psychedelic Furs' “Love My Way” and Talk Talk's “Dum Dum Girl” as prime examples of unconventional performance clips containing the “atmosphere, emotion, and a little bit of heart” presently lacking in that video genre. He adds that his other directors, Peter Care, who has directed most of the ABC and Depeche Mode videos, and new director Dario, who may do the next Bonnie Tyler clip, are similarly concerned with “capturing what the artist is about, unlike the general MTV standard and the current state of the business.”

Lewis admits that not every record company executive agreed with his pronouncements during his recent trip, but maintains that there was at least a good enough response for him to foresee a greater receptivity to new ideas by the end of the year.

The Neil Young clips, he reports, may be expanded into a full-length, longform program, depending on the availability of Young, who Lewis says recently suffered a shoulder injury. These projects reunite Pope with Young. The two previously worked together on Young's “Wanderin'” and “Cry, Cry, Cry” clips from the “Everybody's Rockin'” album.

Pope will also direct two or three clips for Ric Ocasek's next solo album, re-establishing a relationship with Ocasek begun with the Cars' “Magic.” The other projects have yet to be confirmed.

Like many maturing music video production companies, Lewis' GLO is expanding into commercials and also eyeing feature film production as a means of further growth. Director Pope recently completed his first commercial production, an “outrageous” ad for Tuborg lager which required a nine-day shoot and 300,000-pound budget and contains original music from Art Of Noise.

Lewis says response to the Tuborg spot has been so positive that two more British lager commercials have been offered to GLO. “It's amazing,” says Lewis. “No ad agency wanted to work with us before because we hadn't done any commercials, and now that we've done one good lager commercial, those are the only commercial offers we're getting.”

But Lewis maintains that the music video market is still strong and lucrative, and that it provides a “wonderful opportunity to be adventurous and experimental in filmmaking techniques.” He says that music video production will account for 90% of GLO activity this summer, though he does expect to land some commercial work in the U.S. this year as well.

Lewis also looks to expand his artist roster. He says that an “established” British video director living in the U.S. is considering joining GLO, but notes that he and any other potential GLO director would have to fit in with the lively creative mentality of his current roster.

JIM BESSMAN



Video Arcades. The Rowe R90 video jukebox has been chosen by Bally Corp. as the video jukebox of choice for the firm's nationwide Aladdin's Castle Inc. arcade chain. Bally has been installing the Rowe boxes in Aladdin locations since March and says it will continue to do so during the next two years. The R90 is a stereo jukebox with a 25-inch diagonal color monitor on top. It plays up to 40 video selections as well as 160 audio picks. Videotapes are played on a pair of computer-controlled videocassette players mounted inside.

Billboard Meet Set For Nov.

LOS ANGELES Nov. 20-22 have been set as the dates for Billboard's eighth annual Video Music Conference.

Site of the event will be the Sheraton Premiere Hotel in Universal City. Last year's event, which drew several hundred attendees, was held in the same venue.

Conference agenda and other special events will be announced shortly.

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NFL Films Racks Up Big Score Sells 150,000 Tapes To Sports Illustrated

NEW YORK In one of the largest single sales in home video history, Sports Illustrated has purchased 150,000 cassettes from NFL Films Video for use as premium items.

The title involved is a special version of NFL's "The Best Of Football Follies," retitled "Sports Illustrated Presents: The Best Of Football Follies." In its standard retail version, "Follies" usually sells for \$19.95. The Sports Illustrated version, which runs for 44 minutes—including 14 minutes of new footage—has no official list price.

Sports Illustrated will give copies of "Best Of Football Follies" to consumers when they subscribe to the publication in response to the ads using the item.

Conversations with Sports Illustrated have been going on for more than five years, according to NFL Video director of sales David Grossman. The magazine didn't decide to purchase the units until after it had

extensively tested prerecorded video as a premium item on two occasions.

"What we do is test premiums in matched television markets throughout the country," says Martin Shampain, direct mail manager for Sports Illustrated. The results of these promotions are then tabulated, a decision made as to which has performed best, and, finally, the new promotion is launched.

According to Grossman, the prerecorded video did not perform as well as traditional items in a direct mail test run last September. But when a TV commercial was run in seven markets in May, he says, "The response was very, very good; it beat the control premium by a significant amount." Because of this, Sports Illustrated decided to test "Follies" as a premium item on a national basis.

"It did well enough for us to become our new control," says Shampain of the campaign. Sports Illustrated will be running commercials

using the video premium on local stations throughout the country.

If "Follies" continues to work well as a premium item, Grossman claims that Sports Illustrated could end up ordering another 200,000 units. "All of a sudden we've become very big in premium items," he says. He notes that one Los Angeles retailer, Polk Brothers, is using an NFL title as a "self-liquidator," which it sells to consumers at cost if they purchase a certain unit.

In another deal, Paco Raban fragrance has commissioned NFL Films to produce a film that will be used to market one of the company's male-targeted scents. The cassette will have a "playing to win" theme, Grossman says, and its initial order has come to 5,000 units. The program will be marketed in September.

Near its home base, NFL Films Video is teaming up with the Philadelphia Daily News to produce a videocassette about the 10 greatest moments in Philadelphia sports history.

TONY SEIDEMAN

FOR WEEK ENDING JUNE 21, 1986



Dog Days. Alice Cooper becomes a human munchie as part of Trans World Entertainment's July release of "Monster Dog" (\$69.95). TWE is sending a trailer tape of the film to a select list of about 15,000 video retailers; it is also giving a 4-foot-tall 3-D standup to any retailer who buys three or more cassettes of the movie.

'Future' Backed On TV

NEW YORK MCA Home Video has taken to the airwaves with its advertising for "Back To The Future."

The company has shot a television commercial solely for the purpose of pushing the video release of the feature film, using some members of the movie's original production crew. Dean Cundey, who acted as director of photography for "Back To The Future," and Kevin Pike, who was special effects supervisor, were both used for the 30-second spot.

The commercial marks MCA Home Video's most extensive foray to date into TV advertising, and the company has taken several other moves to make the release

memorable. It has duplicated the film on Scotch brand EXG Extra High Grade Hi-Fi videocassettes, and it has also used grey videocassette shells rather than black, to help prevent video piracy.

MCA is running the "Future" commercial in the top 12 U.S. markets, as well as on MTV. Some retailers and distributors have complained that manufacturers are not using enough television advertising to draw consumers into the stores, relying instead on floor traffic and point-of-purchase materials (Billboard, May 17).

The new footage, shot at Filmtricks in North Hollywood, combines special effects shots with clips from the feature film.

Magazines, Romance Novels Included K-L Inks 'Publishing' Pacts

NEW ORLEANS Karl-Lorimar Home Video has acquired distribution rights to eight original made-for-video romance novels, which will retail for \$11.95 each, from L/A House.

The company has also linked with Blackbelt magazine to issue videos on various aspects of martial arts techniques.

Two more magazine deals will be made public shortly as part of the stepped-up "video publishing" campaign Karl-Lorimar announced at the American Booksellers Assn. convention here May 24-27.

Karl has pacts with Ski magazine, Consumer Reports, Parents Magazine Inc., American Health magazine, W, and M to issue video translations on a regular basis.

The first Blackbelt cassette will be available Sept. 12 for \$29.95.

Production has already begun

on the 70- to 75-minute "Shades Of Love" romance programs, which will be based on original stories by such novelists as Serita Stevens, Cassie Morgan, Judy Boyington, and Annette Sanford. Four titles will be available this year.

"How To Start Your Own Business," an Inc. magazine translation, will be available Aug. 29 at \$19.95.

"American Health Vol. 1," a tension workout, will be available Aug. 8 at \$19.95.

The three initial titles to be released in association with Parents magazine are "Baby Comes Home," "Meeting The World," and "Learning About The World." Suggested list for each is \$19.95.

"Home Safe Home" and "Cars—How To Buy A New Or Used Car And Keep It Running Almost Forever" are the initial Consumer Reports titles.

Billboard.

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	NEW ▶		I CAN'T WAIT	Atlantic Records Inc. MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
2	1	17	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
3	7	29	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
4	2	29	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
5	3	17	PORTRAIT OF AN ALBUM ●◆	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
6	NEW ▶		IMAGINE	Picture Music Intl. Sony Video Software RO429	John Lennon	1986	D	29.95
7	NEW ▶		ROCK ME FALCO	A&M Records Inc. A&M Video 6-21015	Falco	1986	SF	19.95
8	6	23	LIVE AFTER DEATH ●	Picture Music Intl. Sony Video Software 96W50114	Iron Maiden	1985	C	29.95
9	5	11	ALABAMA'S GREATEST VIDEO HITS ●	RCA Video Prod. Inc. MusicVision 6-20575	Alabama	1986	SF	19.95
10	12	5	GRACE UNDER PRESSURE TOUR	Polygram Records Inc. MusicVision 6-20607	Rush	1984	C	29.95
11	11	31	THE BEATLES LIVE-READY STEADY GO! ●	Picture Music Intl. Sony Video Software 97W00192	The Beatles	1985	SF	16.95
12	4	9	SO EXCITED	RCA Video Prod. Inc. MusicVision 6-20609	The Pointer Sisters	1986	SF	19.95
13	8	33	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
14	NEW ▶		HEAR N' AID, THE SESSIONS	Sony Video Software RO428	Various Artists	1986	D	16.95
15	NEW ▶		DEEP END	Atlantic Records Inc. Atlantic Video 50109-3-5	Pete Townshend	1985	C	29.98
16	14	7	THIS IS VIDEO CLASH	CBS Music Video Ent. CBS-Fox Video 7098	The Clash	1986	SF	19.98
17	NEW ▶		DOES HUMOR BELONG IN MUSIC?	MPI Home Video MP1304	Frank Zappa	1985	LF	24.95
18	18	23	WHITE CITY	Atlantic Records Inc. Vestron Music Video 1025	Pete Townshend	1985	D	29.95
19	10	5	LIVE BY THE BAY	MCA Records, Inc. MCA Dist. Corp. 80332	Jimmy Buffett	1985	C	29.95
20	16	55	ANIMALIZE LIVE UNCENSORED ●	Polygram MusicVideo-U.S. MusicVision 6-20445	Kiss	1985	LF	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.

Fast Forward

BY FRANK LOVECE

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

SOMETIMES you go out for pizza. Sometimes you order in. That's the pattern proponents of pay-per-view television hope will emerge as some serious jockeying finally gets under way after years of trials-by-error.

Cable TV subscribers, who now pay flat monthly fees, may not take to the idea of spending \$3 to \$7 for each movie, sports event, etc., they choose to see. Yet local cable operators seem optimistic enough about the possibility to place pay-per-view's technological linchpin—"addressable" cable TV decoders—into about 10 million homes.

Addressable decoders allow local cable operators to scramble and descramble programming selectively from a central office rather than having to physically replace or adjust the decoder in the home. While 10 million may not seem like much in a nation of almost 90 million TV-owning households, the video industry cheered when that same figure was reached for VCRs a couple of years back. On the other hand, the number of households with an addressable decoder and access pay-per-view network to buy from is only about 2.5 million.

Pay-per-view in one form or another has been around for years. Hotels, for instance, have long offered pay-per-view in-room movies. On the home front, Warner Amex's innovative QUBE system—a two-way (i.e. interactive) cable TV network that allows viewers to vote on issues, shop, make programming decisions, and so on from their homes—began offering several pay-per-view channels soon after its mid-'70s launch in Columbus, Ohio.

ABC Video Enterprises' short-lived TeleFirst project offered pay-per-view programming transmitted during early-morning hours to test-city customers with a VCR and a TeleFirst decoder. ABC Video also experimented with Reserved Seat (boxing matches) and First Ticket (movies). Veteran network programming executive Paul Klein helped start up the adult-movie, hotel-room service Hilife.

More modestly, local cable systems have for years offered occasional pay-per-view events, usually sports. Some, such as Cherry Hill, N.J.'s NYT Cable, actually run their own small pay-per-view services.

Home pay-per-view on a nightly, national scale is a more recent development. Two companies currently dominate: Showtime/The Movie Channel, with its Viewer's Choice service, and Reiss Media Enterprises' Request Television (originally called The Exchange). Both Viewer's Choice and Request TV were launched last November. A third service, Telstar Channels, had a June 5 start date. Most other pay-per-view networks, such as Wrestlingvision, operate on an occasional, "event" basis.

Among the less fortunate players have been People's Choice—funded

(Continued on page 56)

EVERYONE WANTS TO GET THEIR HANDS ON HOWIE MANDEL!

Attention all stores...Howie Mandel's on the loose! Known to audiences everywhere as Dr. Wayne Fiscus of the hit series "St. Elsewhere", Howie Mandel is a TV doctor who truly delivers comic relief in his first video special!

Howie hangs up his stethoscope to perform surgery on your customers' funny bones. And the whole operation is strictly for laughs. He'll keep everybody in stitches in this wild, on-stage performance taped "live" at the Variety Dinner Theater in Toronto.

Howie's improvisational talents and zany off-the-cuff humor has never been so infectious. In fact, your customers could very well die laughing.

THE FIRST HOWIE MANDEL SPECIAL. From CBS/FOX Video.

**CBS
FOX
VIDEO**



HOWIE MANDEL IN
"THE FIRST HOWIE MANDEL SPECIAL"
Executive Producers: RENEE PERLMUTTER, JAMES RICH
Producers: HOWIE MANDEL, MAURICE ABRAHAM
Director: MAURICE ABRAHAM

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SPOTLIGHT ON THE SUMMER CES



Fielding A Question. Tim Fry, president of the Congress Video Group, chats with a W.C. Fields look-alike at the Congress Video/Billboard party at the Summer Consumer Electronics Show, June 1-4 in Chicago.



New Model Elvis. An imitation Elvis does some gyrating to help promote Congress Video's documentary about the rock'n'roll great at the Congress Video/Billboard Summer Consumer Electronics party.



Colorful Bunch. Prism Entertainment vice president Robin Montgomery entertains Billboard home entertainment editor Jim McCullaugh, left, and Gene Smith, Billboard's associate publisher and director of marketing and sales.

FOR WEEK ENDING JUNE 21, 1986

Billboard®

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	33	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	47	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	3	25	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
4	4	2	BACK TO THE FUTURE	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
5	17	2	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	79.98
6	18	2	PLAYBOY VIDEO CENTERFOLD 2	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
7	9	8	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
8	5	15	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
9	6	214	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
10	15	44	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
11	8	46	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
12	7	9	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
13	12	29	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
14	10	6	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
15	11	81	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
16	28	32	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
17	19	30	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
18	25	6	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
19	16	32	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
20	RE-ENTRY		TO LIVE AND DIE IN L.A.	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R	79.95
21	14	20	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R	79.95
22	24	12	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
23	20	33	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
24	26	66	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
25	31	7	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
26	33	115	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds	1983	NR	39.95
27	NEW▶		POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R	79.95
28	13	10	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	79.98
29	22	4	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R	79.95
30	30	21	THE BLUES BROTHERS ▲◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
31	NEW▶		TWICE IN A LIFETIME	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R	79.95
32	27	4	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13	79.95
33	29	29	THE BEST OF JOHN BELUSHI ▲	Broadway Video Warner Home Video 34078	John Belushi	1985	NR	24.98
34	23	2	DAY OF THE DEAD	Media Home Entertainment M839	Lori Cardille Terry Alexander	1985	NR	79.95
35	NEW▶		AUTOMATIC GOLF ▲	Video Associates VA39	Bob Mann	1983	NR	14.95
36	21	24	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
37	32	17	THE MALTESE FALCON	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
38	34	9	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	79.95
39	37	6	KRUSH GROOVE	Warner Bros. Inc. Warner Home Video 11529	Sheila E. Run-D.M.C.	1985	R	79.95
40	35	116	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95

◆ 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.

Every body's dying to rent this house.

It's a once in an after-lifetime opportunity. A macabre mansion that's become a monster hit. Grossing out thousands of fans in over 1400 theaters in the first week alone. For a total gross of over \$20 million to date. Stars William Katt ("Carrie"), George Wendt ("Cheers"), Richard Moll ("Night Court"), and Kay Lenz ("American Graffiti") learn

that these days, a new house could indeed cost you an arm and a leg.



NEW WORLD VIDEO
Now on videocassette
©1986 New World Video

"House' is an unexpectedly ambitious, refreshingly unpredictable horror comedy. The special effects are imaginative and impressive. 'House' is fun to visit."
—LOS ANGELES TIMES

HOUSE

NEW WORLD PICTURES Presents A SEAN S. CUNNINGHAM Production A STEVE MINER Film
HOUSE Starring WILLIAM KATT • GEORGE WENDT • RICHARD MOLL • KAY LENZ Production Designer GREGG FONSECA Director of Photography MAC AHLBERG Associate Producer PATRICK MARKEY Music by HARRY MANFREDINI Story by FRED DEKKER Screenplay by ETHAN WILEY Produced by SEAN S. CUNNINGHAM Directed by STEVE MINER

DING DONG.
YOU'RE DEAD

Starring WILLIAM KATT ("Carrie," "First Love")
GEORGE WENDT ("Cheers") RICHARD MOLL ("Night Court")
KAY LENZ ("White Line Fever," "American Graffiti")

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NEW WORLD VIDEO

Kids ask the darndest things.

Just when you least expect it, in a crowded elevator, in a supermarket line, that pesky little kid of yours pops the question.

Simply keep smiling. Because that's what you're going to do all through this cassette

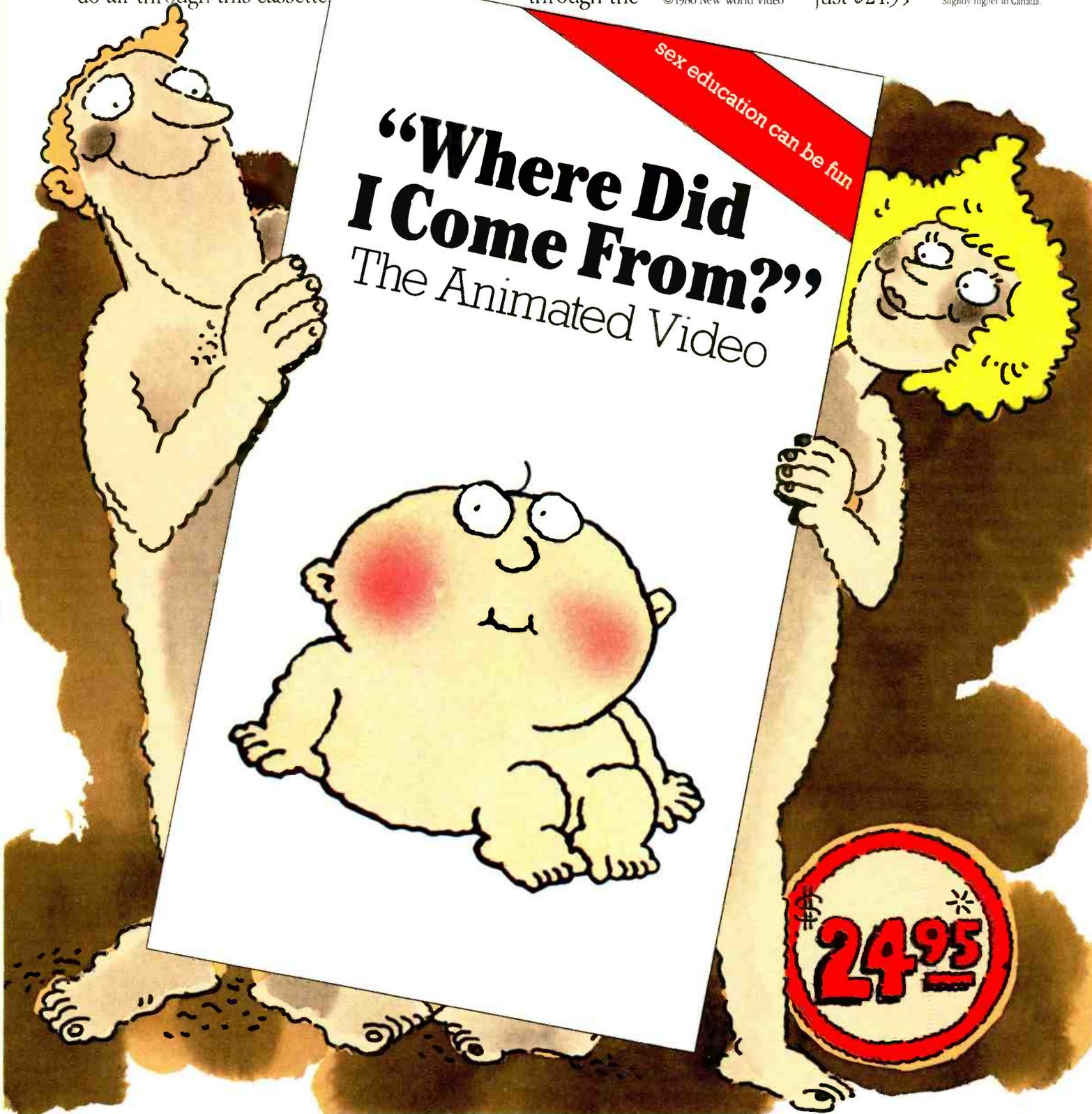
The best-selling book on sex education "Where Did I Come From?" has now become a wonderfully warm and funny animated video. It will entertain parents and children through the

answers to all those awkward and unavoidable questions.

When you think of what you'll pay for their college education, then realize the value of this one at just \$24.95*

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EXCLUSIVELY DISTRIBUTED
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Now on videocassette
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*Suggested retail price. Slightly higher in Canada.



FAST FORWARD (Continued from page 53)

largely by Marketrop Venture Associates, a consortium of such disparate investors as Avon, Quaker Oats, and 3M—and Event TV, a partnership of the cable systems ATC, Group W, TCI, TeleCable, and Warner Cable, plus the programmers Caesar's World Productions and New Channel. People's Choice ceased operation May 31 after a January start-up; Event TV's launch has been pushed back a couple of times and is currently set for this fall.

Until recently, movie studios licensing their movies to pay-per-view outlets usually "bicycled" videocassettes from one cable system to another. With the large pay-per-view networks using satellite transmission to achieve national distribution, however, bicycling seems destined for extinction.

On the financial side, independent pay-per-view outlets generally pay a licensing fee and then split revenues with a studio. Reiss Media (Request Television) says it receives flat fees from the studios, with the studios and the cable operators then splitting revenues 50/50. Showtime/The Movie Channel (Viewer's Choice) generally receives 20% of the revenues, with cable operators and the studios splitting the rest.

Customer ordering of pay-per-view generally works one of two ways. Both involve phoning the local cable operator to order descrambling of a program being shown at one or more fixed, scheduled times. The simplest method has the customer phone an order to a cable company operator, sometimes as much as a month ahead of time. Since this precludes impulse buying, a newer method has evolved using touch-tone phone communication and numeric identity code—similar to the method used for accessing such long-distance telephone services as Spring and MCI.

Pay-per-view has the potential to threaten the viability of the home video industry. The pay-per-view window generally precedes the video window, usually by a month or two—though not always, "Beverly Hills Cop" being one notable exception. It also comes well in advance of traditional pay-cable releases.

Video consumers will probably always want to browse through and "window-shop" for titles. Yet the inconvenience of shopping in often-mismanaged video stores serviced by rude, ill-informed personnel who always seem to be out of whatever you're looking for makes pay-per-view attractive. On the down side, pay-per-view in homes without VCRs can be a very poor consumer purchase—what if the doorbell rings or you have to use the bathroom or the dog needs a walk during a movie you've paid five bucks to see?

The best way to avoid such obstacles, of course, is to videotape and time-shift a pay-per-view program. This presents its own problems, since setting a VCR for automatic recording can be difficult for some people.

While pay-per-view's electronic delivery may be more convenient than going to a video store, for pay-per-view to succeed will take more than simple convenience.

Video Workshop Teaches Novices How To Edit

BY STEVEN DUPLER

NEW YORK Video Workshop, a nationally franchised network of do-it-yourself editing and duplicating centers, offers an unusual service to consumer and corporate video novices: It trains them to use pro-

'We offer a less costly alternative'

fessional half-inch equipment at the centers' walk-in editing suites.

The firm sees as its primary market industrial and corporate video makers, though it is hoping to attract more of the millions of home video buffs who do not have access to professional video editing services and equipment. Rental of such facilities currently costs up to \$100 per hour for professional three-quarter-inch editing.

Video Workshop charges \$12.50 per hour, and provides editing suites housing JVC BR-8600U and JVC RM86U professional half-inch

systems. Also available are the IVES II A/B roll editing system, as well as JVC's MindSet II computer graphics and animation systems, and the Pyxis special effects generator.

At a time when many corporate in-house video departments are moving from three-quarter-inch to half-inch camcorder systems, such as Betacam and Panasonic's M Format, Video Workshop says that 70% to 80% of the business in its eight existing franchises comes from the corporate and industrial universe.

"Many corporations involved in in-house video work either can't afford or don't wish to pay for full in-house video post facilities," says the firm's Kim Weiss. "We offer them a far less expensive alternative to either equipping themselves or going to a commercial facility."

Weiss also points out that many corporations that currently use three-quarter-inch or one-inch professional systems still prefer editing on half-inch tape, as the process is considerably cheaper.

Dave Bawarski, Video Work-

shop's president, came out of the industrial video business. He says he realized about four years ago that half-inch video was growing at a faster rate than any other segment of the video industry.

"It was primarily aimed toward consumers," he says. "At that time,

'Half-inch wasn't taken seriously'

there were 10 million VCRs in homes, and nobody was looking to cater to their editing needs."

In recent years, Bawarski says, half-inch began to grow in popularity on the corporate side, as new camcorder systems were developed that could deliver close to the same quality as three-quarter-inch and one-inch for far less money. "But the commercial post-production houses still weren't taking half-inch seriously," he says.

Bawarski says the original concept behind Video Workshop entailed franchising. Of the eight out-



Do-it-yourself professional half-inch editing services are available at Video Workshop franchises for \$12.50 per hour. Equipment is by JVC, IVES, and other top firms.

lets already open, six are based in Florida, one in Atlanta and one in Tucson. Two more are slated to open shortly in Los Angeles and Miami. The facilities are all at least 700 square feet in size, according to Weiss.

One of the strong points the franchises offer, says Bawarski, is Video Workshop's distinctive interactive training program. The course, which he says can be mastered by a "total novice" in about two hours, teaches the basics of video editing, as well as the fundamentals of operating the electronic gear each center offers.

"On the corporate side," Bawarski says, "a training program director who has absolutely no hands-on video experience may decide he'd like to get involved in making a special training video for his

department. Now, his corporation may be a large one with its own video facilities, but it ultimately will be cheaper, quicker, and easier for him to come down to a Video Workshop, get trained, and edit the video himself."

Among the large companies that have made use of Video Workshop centers in this fashion are IBM, Southern Bell, and Xerox. Other industrial clients include smaller corporations and mom-and-pop outfits. "We give them a reason to never have to invest in expensive video equipment and trained personnel," Weiss says.

Video Workshop, which has been in operation since 1983, projects 1986 sales at \$8.8 million. The firm is currently in negotiations for a public offering.

Audio Track

LOS ANGELES

PRODUCER David Lullo and Grammy Award-winning engineer **Denis Degher** have teamed to record **Baja**, a new local band. The project kicks off next month at **Mad Hatter**, with overdub work set for **Cherokee Studios** in Hollywood. Lullo and Degher will also direct the video to accompany the band's first single.

At **Group IV Recording**, engineer **Andy D'Addario** and assistant **George Belle** were behind the board for composer **Dennis McCarthy**, working on this season's final episode of "MacGyver," and composer

Robert Kraft, for an episode of "All Is Forgiven." Also there, composer **Alan Silvestri** has been conducting his music for the film "American Anthem." **Dennis Sands** is recording and mixing, assisted by **D'Addario**. Finally, **George Belle** is engineering an album for artist **Michael Feinstein**.

Madonna was in at **Master Control** in Burbank mixing her new "True Blue" album for Sire. Producers on the project include **Madonna**, **Pat Leonard**, and **Steve Bray**. **Michael Verdick** engineered, assisted by **Dan Nebenzal**. Also there, **Sergio Mendes** was in mixing a single and 12-inch for his upcoming A&M

release. **Mendes** is producing, with **John Podoker** engineering.

NEW YORK

CHRISTINE LAVIN IS recording her next album at **Giant Sound**. Lavin is co-producing with **Robin Battaue**. **Dave Brown** is at the console, assisted by **Jeff Cox**.

Gary Rottger, president of the all-MIDI studio **Digitel**, recently completed several album projects, including co-production and writing with the **Fat Boys** and the **Latin Rascals** for **Sutra Records**. **Billy C.** and **Bob Khozouri** also worked on the **Rascals** record and will be in at **Digitel** for work on the upcoming **Naobi** album, also on **Sutra**.

At **Bayside Sound Studio** in Queens, **Full-Force** is wrapping its new CBS album, produced by **J.B. Moore**, **Robert Ford**, and the band. Also there, Capitol artist **Lillo Thomas** has been cutting tracks with producer **Fareed Hagg**. And producer **David Eng** has completed a new 12-inch single on the group **Bronx Vice**.

Joe Ferry is producing the **Roches** for his indie label, **SOS**, at **Golden Apple Media** in Westchester County, N.Y. Co-producer **Andy Bloch** is engineering.

A&M artist **Tramane** has been remixing a single at **Quad Recording Studios**, a division of **Quadrasonic Sound Systems**. Producer is **Robert Byron Wright**; engineer is **Tom Roberts**. Also there, Zomba producer **Chris Tsangarides** has been in working with the band **Rosie**. And producer **Wayne Braithwaite** was in mixing **Genobia Jeter's** 12-inch, "Sunshine," on **RCA**. **Brian McIver** engineered.

All material for the Audio Track column should be sent to **Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036**.



Mr. T Keyboard whiz **T'Lavitz** recently wrapped the final mixes of his debut solo album for **Passport Jazz**, to be distributed by **Jem**. Shown at **The Bijou Recording Studio** in Hollywood are **Lavitz** (sitting, left) and some famous friends, including **Steve Morse** (left), bassist **Jeff Berlin** (rear right), and drummer **Steve Smith** (front right).

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WHERE THE BEAT MEETS THE STREET!

IN THIS ISSUE

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- Dance pools and promotion
- Overview of dance
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- Dance video
- Dance clubs
- 12" records
- Dance labels

BONUS DISTRIBUTION

to attendees from Billboard's booth at
New Music Seminar July 13-16 New York City

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A BILLBOARD SPOTLIGHT

DANCE MUSIC

ISSUE DATE JULY 19

AD DEADLINE JUNE 24

...newsline...

COMMERCIAL BROADCAST TV debuts in Germany in September, when a 1-KW transmitter goes on air. Until then, two private commercial stations (SAT-1 and RTL-Plus) are available on cable only. Bavarian Media Board must choose licensee for lone Munich frequency.

VIDEO KONGRESS '86, set for Wiesbaden, Sept. 12-15., hopes to repeat success of last year's initial conclave, drawing 50 exhibitors and up to 5,000 trade visitors. Event sponsored by Videomarket magazine, Bundesverband Video (representing vid distributors), national associations of video retailers and wholesalers.

SWISS BANKING ON CONCERT TICKETS. Starting next January, tickets for shows promoted by Good News Agency can be bought through offices of Swiss Banking Corp., which will adapt in-bank computers to coordinate advance sales. SBC also sponsoring some shows. And Billboard correspondent Pierre Haesler says other banks in Switzerland are following suit.

RADIO FREE EUROPE GOING BROKE? U.S. government's biggest offshore broadcaster, Radio Free Europe/Radio Liberty, runs out of money early next month, because of a 9% Gramm-Rudman cut in its \$110 million budget, plus a 30% drop in dollar value. With no new funding in sight, sharp broadcast cuts now considered possible.

AUSTRIAN CD HARDWARE SALES are expected to double this year to 24,000 units, well below industry hopes, because of high prices and 30% value-added tax. Overall consumer electronics outlook is good, according to Billboard's Manfred Schreiber. Thanks to Philips factories, Austrian electronic exports exceed imports.

THE CHERNOBYL FALLOUT THREAT was given as reason for moving this year's Munich Rock Festival (14-15) from huge open-air Olympic riding stadium to smaller indoor Olympic hall. Promoter Mama Concerts says Neil Young, Starship, and INXS cancelled earlier due to fear of fallout and/or Khadafy. The gutsy James Taylor and such daredevil bands as the Bangles, Marillion, the Cure, and Simply Red all showed up.

EUROVISION SONG CONTEST'S impact on singles sales this year has been negligible. In Germany, national finalist Ingrid Peters exited the charts in seven weeks, reaching only No. 45. Contest winner Sandra Kim entered top 75 at No. 50, started falling immediately.

Loans Offered By GEMA

MUNICH GEMA, the West German authors and composers society, is offering its publisher members low-interest loans to finance their operations while mechanical royalty payments are frozen because of GEMA's dispute with the German record industry association.

About \$42 million is currently held in escrow pending resolution of the conflict. This is a major headache for German publishers starved for funds for reinvestment.

The German record industry says GEMA is being unreasonable in its demands, but Erich Schulze, head of the German authors' society, says that GEMA's position is dictated by the need to act in the best interests not only of its domestic members but

also of its sister foreign societies.

"Why should the originators of the music be content with a smaller share of its income than those involved in production and distribution?" asks Schulze.

GEMA members are also losing out in the private radio sector, where many independent broadcasters don't pay performance royalties, claiming GEMA's tariffs are too high.

Schulze acknowledges that GEMA is the "odd man out" in Europe in not having a mechanical royalty agreement with the record industry and accepts that a solution of the problem could be a single collecting society for the whole of Europe.

LONDON Suggestions that BBC's Radio One and Radio Two networks should be sold off to the private commercial sector have triggered a fiery argument among U.K. broadcasting and commercial interests.

The proposal for privatization is believed to be in the Peacock Committee report, delivered to the government last week but not due for publication until mid-July.

The report deals with alternative ways to fund the BBC. Prime Minister Thatcher and her leading politi-

cians apparently believe the BBC's television/radio services, currently paid for by users' license fees, should be at least partly financed by advertising revenue, with Radio One and Radio Two obvious potential money-makers.

Media experts here estimate that such a move could net the BBC at least \$75 million and as much as \$300 million, while advertising revenue for the two networks could reach some \$100 million within a few years.

Pop-dominated Radio One is ex-

Zomba Group Is A 'Creative Family'

Jive Hits Include Billy Ocean, Whodini

BY PETER JONES

LONDON The Zomba group, with its 4-year-old Jive label consistently spawning international hits, is based on a "creative family" approach, which co-founders Clive Calder and Ralph Simon say is the primary secret of its success.

Its key executives maintain a low industry profile. Some don't even have official titles, and job descriptions are often blurred. But the unconventional operating style pays off.

The London-based Zomba group takes in music publishing, studios, management, video, book publishing, equipment rental, and other divisions. Jive's hits—albums and singles—come from acts like Billy Ocean, Whodini, Jonathan Butler, Precious Wilson, Ruby Turner, Samantha Fox, and A Flock Of Seagulls.

Says Calder: "Contrary to industry trends, we still believe that hit records are created in writing rooms and recording studios, not in sales and marketing meetings. We use ears instead of eyes as the prime motivation when evaluating artist signings."

They've developed a solid core of creative writers, producers, artists, engineers, music programmers, and so on, backed with extensive studio facilities. "You won't find our sales, marketing, and business executives traveling 'round the world attending too many conferences. Yet, regularly, we send our young engineers, our producers of tomorrow, to New York just to listen to the radio."

Jive's biggest-selling act is Billy Ocean, who after 10 years of recording with only sporadic singles success has become a major star with Jive. His debut album for the label, "Suddenly," sold 3.5 million units and the followup, "Love Zone," 2 million inside six weeks of release.

"After I was booted out of CBS, I really had nowhere to go," says Billy Ocean. "Clive Calder told me he had this vision for me. If I cooperated with his way of making records, he couldn't guarantee that the public would buy them, but those that did would enjoy them."

"No one had approached making my records that way. I've really learned how to make a record. I'm an artist and I want to be proud of the music I create," he says.

There is little reliance on estab-

lished big-name producers. "It's not a conscious decision, just that through our producer management division we represent some of the world's most in-demand producers," Simon says. "We've seen other record companies playing the 'Who's hot today?' game of hiring producers. We don't rely on track records, which can be misleading, but on our judgment of what someone can do today, rather than what they did yesterday."

Calder says: "Many record company executives view record production as some kind of secret or mystery. It isn't. If you've got the song written correctly and you know the artist can deliver the performance, all you need is an engineer and studio, and we've got lots of those."

For Billy Ocean's first Jive album, they used the little-known producer/writer Keith Diamond, who'd worked on the fringes of the New York scene. Even if the first album had stiffed, they say, they'd have continued working with him.

And for the second album, Jive

turned again to comparatively unknown writing/production talent, despite being approached by many "names" to work on the new star's sessions. There was pressure, too, from licensees to use established names. But they used two of Zomba's own people, Barry Eastmond and Wayne Brathwaite.

Calder says the singer responded to their "energy, loyalty and ability." Mutt Lange linked up with the three on the smash single, "When The Going Gets Tough," having worked with the Calder-Simon team for some 14 years previously.

Another major Jive seller is the rap group Whodini, which has the biggest-selling rap album ever. Sales of "Escape" are near the 1 million mark in the U.S., and the followup "Back In Black" hit 500,000 sales inside six weeks. So, a British-based independent triumphed with what is essentially New York street music.

Calder says: "What happened was simple. While the industry pigeonholed rap music as cult music

(Continued on next page)

Attributes Supply Shortages To Them

German Exec Blasts Chains

HAMBURG The entire structure of the West German music market is being threatened by a decline in dealer numbers and the concentration of retail trade in the hands of a few large concerns, according to Hans Sikorski, vice president of the German music publishers' association.

Some 85% of the country's entire retail turnover is accounted for by only eight businesses, Sikorski says. Cities with populations of between 500,000 and 1 million have on average only two record shops. In small and medium-size towns, it is becoming increasingly difficult for music fans to buy product because specialty stores are going bankrupt.

"This concentration will lead to an economic collapse of the sound-carrier market and eventually to a reduced supply of new product," Sikorski says. And he blames record companies for a distribution policy that only takes the most powerful retail chains into account.

These chains generally have many stores, for whom prerecorded music is only one of many product

lines. They are prepared to cut prices on record and tapes in order to generate store traffic for the more expensive goods they offer.

"The sound carrier is no longer a regular item," Sikorski says, "but a lure for the other products."

Low disk and tape prices are financed by the stores' promotion budgets, allowing them to build a reputation among customers as a particularly inexpensive outlet. In Hanover, where this trend has reached a peak in recent months, current albums have been retailed at \$1.50 below the official wholesale price. The inevitable result is that specialist concerns are forced out of business.

Sikorski says the record industry must work to make its product once again readily available throughout all of West Germany. "The tragedy of the sound-carrier market here is that it is strangling itself with a misguided distribution policy," he says.

U.K. Controversy: Can BBC Put Radio Stations On The Block?

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Pop-dominated Radio One is ex-

pected to be particularly attractive to advertisers. It's the cheapest of the BBC's four radio services to run, accounting for only 8% of total radio costs, and is also by far the most popular, pulling 40% of total BBC Radio audiences. It has a high proportion of young male listeners.

But the sell-off plan leaves many unanswered questions. One BBC management line runs: "What would we be selling? Not bricks and mortar, nor stars and staff. All that would be up for grabs are the frequencies, and

they are the property of the government."

Even if such a sale went through, say the skeptics, the BBC could still divide up the long wave, medium wave and VHF frequencies used by Radios Three and Four and develop new services to replace the ones taken away.

Observers also ponder the likely effect on existing U.K. commercial radio. Combined Independent Local Radio (ILR) advertising revenue here last year was roughly \$110 million,

shared between nearly 50 stations, many of which are already in poor financial condition.

Even Britain's advertising industry seems to concede that extra spending would be unlikely to exceed \$30 million in the first year, after Radios One and Two go commercial, so any substantial switch of advertising spending to those two stations could mean the demise of large parts of the independent radio sector.

Industry, Parliament Convene For A Day Leaders Discuss Royalties, Piracy, Counterfeits

STRASBOURG Nana Mouskouri, Belgian singers Adamo and Will Tura, and producer George Martin were among music publishers mobilized in support of European Music Day here, June 11. The event was intended to demonstrate the important role of the music industry in the cultural and economic life of Europe and to explain to members of the European parliament the challenges and problems confronting the industry.

The event was organized jointly by the International Federation of Musicians (FIM), the International Federation of Actors (FIA), and the International Federation of Phonogram & Videogram Producers (IFPI).

Throughout the event, members of the Parliament met recording artists and other leading figures from

the music industry. There were live performances by the Dutch group Flairck and by members of Eurojazz, the European Youth Jazz Orchestra.

A press conference hosted by Winifred Ewing, MEP, chairman of the committee on youth, culture, education, information, and sport, focused attention on the critical home-taping problem and the need for a royalty to compensate copyright owners for unauthorized private duplication of their works.

It was announced that the FIM, FIA, and IFPI are launching a major public relations campaign in support of a home-taping royalty. It will include advertisements in leading European newspapers emphasizing the justice of the royalty solution to the home-taping problem. The advertisements carry the slo-

gan: "Europe must safeguard its jobs, culture, and economy: Say 'Yes' to the blank tape levy."

Ian Thomas, IFPI director general, said European Music Day was conceived "to bring home the cultural and economic importance to Europe of an industry on which 400,000 jobs depend. We want to make sure that European Parliament members understand how much such problems as piracy, counterfeiting, and home taping threaten the future of Europe's music.

"This is especially important now, as the Commission of the European Community is about to bring forward its proposals on these and other copyright issues. The attitude of the European Parliament will play a major part in community decisions about the future of Europe's composers, musicians, and recording companies."

PRS Talks Tough

LONDON The Performing Right Society (PRS) here plans a crackdown on stores, clubs, pubs, restaurants, and other premises nationwide where copyrighted music is played without permission.

The tougher line follows a series of regional surveys indicating that more than a third of all shops, hotels, and restaurants using background music hold no PRS license, causing total revenue losses estimated at about \$4.5 million annually. Last year's income from public performance licenses was \$25.5 million. More than 200,000 U.K. sites hold such li-

censes.

"From now on," says Michael Hudson, PRS licensing controller, "offenders will be charged an additional 50% royalty. We are spending far too much time and money tracing unlicensed music users, many of whom are aware of the situation and are simply holding out as long as they can."

A press campaign in national, regional, and trade papers has been launched to support the drive, setting a July 1 deadline for applications at standard tariffs before the 50% surcharge comes into effect.

ZOMBA GROUP IS A 'CREATIVE FAMILY'

(Continued from preceding page)

with limited sales potential, and then only as singles, we took it seriously. Jalil Hutchins and Ecstasy Fletcher, who make up Whodini, sensed this, and that gave them confidence to think in terms of albums, live shows, and so on. We brought them to London to work with the same engineers and programmers we were using for rock records.

"People ask whether we think the rap gimmick will last. We ask them to check with Led Zeppelin on whether the heavy metal gimmick lasted."

Recent Jive signings include legendary soul singer Millie Jackson and Vanessa Bell Armstrong, Billboard's No. 1 Gospel artist for 1985.

"I told Millie Jackson we won't be relying on profanities to sell her records," Calder says. "And I told Vanessa she's the best female singer I've ever heard and that we'll just keep on recording until we have an album that I'd pay \$8 for."

A few months ago, Samantha Fox was a household name in the U.K., not as a singer but as a topless pin-up model. Her debut single, "Touch Me," went top three in Britain and then on to chart in most international markets.

An unusual project for Jive? "Why should it be?" Zomba director

Steven Howard asks. "She may not be able to sing like Billy Ocean or the others, but in her own way she's a talent. We're taking it seriously."

Projects that seem closest to the hearts of Calder and Simon are those that in the long run may sum up the "creative family" approach. There is the planned album for girl rock singer Stevie Lange, to be written and produced by Mutt Lange once he's completed the new Def Leppard album. Then there's the development of 23-year-old writer/singer/guitarist Jonathan Butler, whose debut instrumental album has made Billboard's jazz, black music, and pop charts.

Butler says: "I was 13 and singing in the ghettos of South Africa when I met Calder and Simon. They encouraged me, working hard with me, risking their lives in these neglected areas.

"One day they said they were going to London to start a music company because they could no longer live inside the apartheid system they hated so much. They said they'd stay in contact and, if I kept practising, they'd send for me. I didn't expect them to keep the promise. "But they did. For sure I wouldn't let them down, nor anyone else in our creative family."

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Huey Lewis Album Hits Nine-Times Platinum

TORONTO May was a month in which it was difficult to identify the most important achievement of the Canadian Recording Industry Assn. (CRIA) certifications.

The big-ticket item was the album "Sports" by Huey Lewis & the News, which moved past the nine-times platinum mark, representing sales of 900,000 in Canada. It stands eventually to hit the 1 mil-

lion barrier.

the Pointer Sisters' album "Break Out," their first-ever such accomplishment in Canada. May was not a big month for domestic successes, even though the year to date hasn't been bad at all. Platinum Blonde's debut album of two years ago, "Standing In The Dark," was certified double platinum. And country-gospel singer Carroll Baker's "Hymns Of Gold," aggressively marketed on television by Quality Records' special products division, was certified platinum by CRIA.

The Rolling Stones showed impressively in May, too. Their "Dirty Work" release went both gold and platinum, while the "Harlem Shuffle" single was certified gold.

Sharkey and Rush also scored gold albums and singles in the month, he for a self-titled album and the single "A Good Heart," and she for a self-titled album and the single "The Power Of Love."

George Strait's "Greatest Hits," "Fine Young Cannibals," "World Machine" by Level 42, "Crush" by Orchestral Manoeuvres In The Dark, and "Turbo" by Judas Priest also went gold.

Billboard compiles an unofficial list of certifications according to distributor each month and for the year to date. The May figures: CBS, 7; RCA, 4; MCA and A&M, 3; PolyGram and Quality, 1. The year to date: CBS, 36; RCA, 19; Capitol-EMI, 17; PolyGram, 12; A&M, 12; MCA, 7; WEA, 6; Distributions Select, 3; Quality, 1. KIRK LAPOINTE

Several emerging artists got their first certification

The hit item is the "Whitney Houston" album, which stands atop the chart in Canada and moved past the half-million mark in May after surpassing quadruple platinum in April.

The breakthrough albums were by a string of emerging artists that got their first-ever certifications in North America, including Feargal Sharkey, Jennifer Rush, Fine Young Cannibals, and Level 42.

RCA, which had not recently moved a release past the half-million sales mark, certified three in May, including the Houston debut, "John Denver's Greatest Hits," and "The Sound Of Music" soundtrack, the latter two steady sellers over the years.

The label also checked in with a quadruple platinum certification for

Use Of Gardens OK'd

For Toronto Promoters

TORONTO Was Concert Productions International (CPI) Ltd. ever given sole access to the 16,000-seat Maple Leaf Gardens in Toronto? Was any other promoter ever specifically excluded?

The answers remain fuzzy, but Toronto promoters Gary Topp and Gary Cormier now have in their hands an agreement that they will have future access to the arena in Canada's largest market. They are calling it an out-of-court settlement of the nearly \$4 million lawsuit they filed last year in Ontario court alleging that CPI had been given an unfair monopoly.

CPI, which has refrained from comment on the deal, has never conceded that it had sole rights to the Gardens. And the Gardens has categorically denied it ever refused rival promoters a chance to stage concerts there.

The upshot of the matter is that Topp and Cormier will start presenting shows in the facility this fall. They have long been praised for their support of the new music movement—they were first to bring such artists as the Police and Talking Heads to Canada.

Observers say it will be interesting to follow the concert scene in Toronto in coming years. (Recently, Hamilton promoter Jim Skarratt

signed a deal with the Labatt's brewery to present roughly 150 dates a year at the 2,700-seat Massey Hall in Toronto.)

Many believe that the Topp-Cormier deal applies to other promoters—meaning that any doubts that the Gardens is open game have been allayed.

Maple Briefs

DOUG CHAPPELL, who left A&M Records after a lengthy career to establish Island Records Canada, is back in the A&M family as head of Virgin Records here. Details next week.

POLICE ARE INVESTIGATING the conduct of Andre Bureau, chairman of the Canadian Radio-Television & Telecommunications Commission, while he was in his former post as head of Canadian Satellite Communications Inc. The matter concerns dealings by CanCom with a Saskatchewan cable company. Bureau has told Communications Minister Marcel Masse he will fully cooperate with the investigation.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 6/14/86

This Week	Last Week	SINGLES
1	1	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/MCA
2	2	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA
3	10	I CAN'T WAIT NU SHOOSZ ATLANTIC
4	4	SLEDGEHAMMER PETER GABRIEL VIRGIN
5	8	ADDICTED TO LOVE ROBERT PALMER ISLAND
6	11	CAN'T GET BY WITHOUT YOU REAL THING PRT
7	9	SET ME FREE JAKI GRAHAM EMI
8	5	EVERYBODY WANTS TO RUN THE WORLD TEARS FOR FEARS MERCURY
9	6	ON MY OWN PATTI LABELLE & MICHAEL McDONALD MCA
10	19	VIENNA CALLING FALCO A&M
11	17	OPPORTUNITIES PET SHOP BOYS PARLOPHONE
12	3	THE CHICKEN SONG SPITTING IMAGE VIRGIN
13	7	LESSONS IN LOVE LEVEL 42 POLYDOR
14	13	SINFUL PETE WYLIE MDM
15	16	INVISIBLE TOUCH GENESIS VIRGIN
16	NEW	HUNTING HIGH AND LOW A-HA WARNER
17	15	MINE ALL MINE/PARTY FREAK CASHFLOW CLUB
18	21	BAD BOY MIAMI SOUND MACHINE EPIC
19	37	AMITYVILLE (THE HOUSE ON THE HILL) LOVEBUG STARSKI EPIC
20	22	21ST CENTURY BOY SIGUE SIGUE SPUTNIK PARLOPHONE
21	33	TOO GOOD TO BE FORGOTTEN AMAZULU ISLAND
22	30	NASTY JANET JACKSON A&M
23	14	WHY CAN'T THIS BE LOVE VAN HALEN WARNER
24	NEW	NEW BEGINNING (MAMBA SEYRA) BUCKS FIZZ POLYDOR
25	NEW	MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC
26	36	VENUS BANANARAMA LONDON
27	18	THERE'LL BE SAD SONGS TO MAKE YOU CRY BILLY OCEAN JIVE/ZOMBA
28	12	SNOOKER LOOPY MATCHROOM MOB WITH CHAS & DAVE ROCKN'/TOWERBELL
29	40	MEDICINE SHOW BIG AUDIO DYNAMITE CBS
30	NEW	HAPPY HOUR HOUSE MARTINS GO!DISCS
31	38	GOD THANK YOU WOMAN CULTURE CLUB VIRGIN
32	29	DISENCANTED COMMUNARDS LONDON
33	20	ROLLIN' HOME STATUS QUO VERTIGO
34	26	BIG MOUTH SMITHS ROUGH TRADE
35	NEW	JUMP BACK (SET ME FREE) DHAR BRAXTON FOURTH & BROS
36	NEW	CALL OF THE WILD MIDGE URE CHRYSALIS
37	24	WHO MADE WHO AC/DC ATLANTIC
38	NEW	WHEN TOMORROW COMES EURYTHMICS RCA
39	32	TIME FREDDIE MERCURY EMI
40	23	LIVE TO TELL MADONNA SIRE
1	NEW	ALBUMS
2	1	QUEEN A KIND OF MAGIC EMI
3	2	PETER GABRIEL SO VIRGIN/ARIOLA
4	3	SIMPLY RED PICTURE BOOK ELEKTRA
5	4	DIRE STRAITS BROTHERS IN ARMS VERTIGO
6	5	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
7	6	BILLY OCEAN LOVE ZONE JIVE
8	16	CURE STANDING ON A BEACH THE SINGLES FICTION
9	8	SAM COOKE THE MAN AND HIS MUSIC RCA
10	9	CHRIS DE BURGH INTO THE LIGHT A&M
11	12	LEVEL 42 WORLD MACHINE POLYDOR
12	13	SHADOWS MOONLIGHT SHADOWS PROTV
13	13	A HA HUNTING HIGH AND LOW WARNER
14	7	WHITNEY HOUSTON ARISTA
15	11	AC/DC WHO MADE WHO ATLANTIC
16	15	PET SHOP BOYS PLEASE PARLOPHONE
17	10	GO WEST GO WEST/BANGS AND CRASHES CHRYSALIS
18	29	VARIOUS UP FRONT SERIOUS
19	26	SUZANNE VEGA A&M
20	17	SIMPLE MINDS ONCE UPON A TIME VIRGIN
21	20	PHIL COLLINS NO JACKET REQUIRED VIRGIN
22	21	CHRIS REA ON THE BEACH MAGNET
23	14	EARTH WIND AND FIRE THE COLLECTION K TEL
24	30	QUEEN QUEEN'S GREATEST HITS EMI
25	22	MR. MISTER WELCOME TO THE REAL WORLD RCA
26	18	VARIOUS HITS 4 CBS/WEA/RCA
27	25	MARVIN GAYE GREATEST HITS TELSTAR
28	NEW	ROBERT PALMER RIPTIDE ISLAND
29	23	SHALAMAR THE GREATEST HITS STYLUS
30	31	TEARS FOR FEARS SONGS FROM THE BIG CHAIR MERCURY
31	19	FIVE STAR LUXURY OF LIFE TENT
32	35	PATTI LABELLE WINNER IN YOU MCA
33	24	VARIOUS LET'S HEAR IT FROM THE GIRLS STYLUS
34	27	VAN HALEN 5150 WARNER
35	39	BIG AUDIO DYNAMITE THIS IS BIG AUDIO DYNAMITE CBS
36	NEW	EMERSON LAKE AND POWELL POLYDOR
37	38	JANET JACKSON CONTROL A&M
38	34	VARIOUS SISTERS ARE DOIN IT TOWERBELL
39	33	TALK TALK THE COLOUR OF SPRING EMI
40	36	KATE BUSH HOUNDS OF LOVE EMI
41	28	PRINCESS SUPREME

CANADA (Courtesy The Record) As of 6/5/86

1	2	SINGLES
1	2	LIVE TO TELL MADONNA WEA
2	7	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
3	3	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
4	1	WEST END GIRLS PET SHOP BOYS CAPITOL
5	5	SOMETHING ABOUT YOU LEVEL 42 POLYGRAM
6	12	A DIFFERENT CORNER GEORGE MICHAEL CBS
7	NEW	SLEDGEHAMMER PETER GABRIEL GEFEN/WEA
8	8	CAPTAIN OF HER HEART DOUBLE POLYGRAM
9	6	BAD BOY MIAMI SOUND MACHINE CBS
10	10	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN JIVE/CBS
11	4	LET'S GO ALL THE WAY SLY FOX CAPITOL
12	9	THE POWER OF LOVE JENNIFER RUSH CBS
13	13	HARLEM SHUFFLE ROLLING STONES COLUMBIA/CBS
14	14	DON'T FORGET ME GLASS TIGER COLUMBIA
15	15	I WANNA BE A COWBOY BOY'S DON'T CRY POLYDOR/POLYGRAM
16	11	KISS PRINCE PAISLEY PARK/WEA
17	17	ADDICTED TO LOVE ROBERT PALMER ISLAND/MCA
18	18	ON MY OWN PATTI LABELLE & MICHAEL McDONALD MCA
19	19	MANIC MONDAY BANGLES COLUMBIA/CBS
20	NEW	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA
1	1	ALBUMS
2	2	WHITNEY HOUSTON ARISTA/RCA
3	5	VAN HALEN 5150 WARNER BROS./WEA
4	3	PET SHOP BOYS PLEASE CAPITOL
5	4	ROLLING STONES DIRTY WORK COLUMBIA/CBS
6	9	HEART NEVER CAPITOL
7	7	ROBERT PALMER RIPTIDE ISLAND/MCA
8	14	BILLY OCEAN LOVE ZONE JIVE/CBS
9	8	PETER GABRIEL SO GEFEN/WEA
10	6	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
11	10	GLASS TIGER THE THIN RED LINE CAPITOL
12	11	MR. MISTER BROKEN WINGS RCA/ARIOLA
13	18	PRETTY IN PINK SOUNDTRACK A&M
14	12	LUBA BETWEEN THE EARTH AND SKY CAPITOL
15	15	JENNIFER RUSH CBS
16	13	HOWARD JONES ACTION REPLAY ELEKTRA/WEA
17	NEW	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
18	20	MIKE + THE MECHANICS WEA
19	17	SIMPLY RED PICTURE BOOK WARNER BROS./WEA
20	NEW	PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
21	NEW	PATTI LABELLE WINNER IN YOU MCA

AUSTRALIA (Courtesy Kent Music Report) As of 6/16/86

1	2	SINGLES
1	1	LIVING DOLL CLIFF RICHARD & THE YOUNG ONES WEA
2	2	ADDICTED TO LOVE ROBERT PALMER ISLAND FESTIVAL
3	3	CHAIN REACTION DIANA ROSS CAPITOL/EMI
4	4	MANIC MONDAY BANGLES LIBERATION/EMI
5	20	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
6	5	GREAT WALL BOOM CRASH OPERA WEA
7	6	WEST END GIRLS THE PET SHOP BOYS PARLOPHONE EMI
8	10	DO YOU WANNA BE? I'M TALKING REGULAR/FESTIVAL
9	18	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX LIBERATION/EMI
10	7	LIVE TO TELL MADONNA SIRE/WEA
11	8	WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA
12	15	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/FESTIVAL
13	9	NO ONE IS TO BLAME HOWARD JONES WEA
14	11	PETER GUNN THE ART OF NOISE & DUANE EDDY CHINA/CHRYSALIS/FESTIVAL
15	12	A DIFFERENT CORNER GEORGE MICHAEL EPIC CBS
16	NEW	DIGGING YOUR SCENE BLOW MONKEYS RCA
17	NEW	PISTOL IN MY POCKET LANA PELLAY LIBERATION/EMI
18	NEW	ROCK IN THE USA JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
19	17	LIVING IN A DREAM PSUEDO ECHO EMI
20	14	WHEN THE GOING GETS TOUGH BILLY OCEAN LIBERATION/EMI
1	1	ALBUMS
2	14	WHITNEY HOUSTON ARISTA/RCA
3	3	BRYAN FERRY/ROXY MUSIC STREET LIFE EG/POLYGRAM
4	3	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
5	19	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
6	5	JOHN COUGAR MELLENCAMP SCARECROW MERCURY POLYGRAM
7	2	STEVIE NICKS ROCK A LITTLE PARLOPHONE EMI
8	8	VARIOUS 1986 WAY TO GO FESTIVAL
9	7	ROLLING STONES DIRTY WORK CBS
10	13	EAGLES BEST OF THE EAGLES ASYLUM/WEA
11	NEW	VAN HALEN 5150 WARNER/WEA
12	6	PLATTERS THE VERY BEST OF THE PLATTERS J&B
13	9	MENTAL AS ANYTHING GREATEST HITS VOLUME 1 REGULAR/CBS
14	18	VARIOUS 1986 WAY TO GO—MEGA MIXES FESTIVAL
15	17	PET SHOP BOYS PLEASE PARLOPHONE/EMI
16	NEW	DIANA ROSS EATEN ALIVE CAPITOL/EMI
17	20	HUNTERS AND COLLECTORS HUMAN FRAILTY WHITE LABEL/FESTIVAL
18	NEW	ROBERT PALMER RIPTIDE ISLAND/FESTIVAL
19	10	PETER GABRIEL SO VIRGIN/EMI
20	12	STING DREAM OF THE BLUE TURTLES A&M/FESTIVAL
21	12	EUROGLIDERS ABSOLUTELY CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 6/9/86

1	2	SINGLES
1	1	MIDNIGHT LADY CHRIS NORMAN HANSA/ARIOLA
2	2	ATLANTIS IS CALLING (SOS FOR LOVE) MODERN TALKING HANSA/ARIOLA
3	5	WONDERFUL WORLD SAM COOKE RCA
4	4	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
5	3	I ENGINEER ANIMATION CASABLANCA/PHONGRAM
6	6	IRRESISTIBLE STEPHANIE TELDEC
7	7	BEING BOILED HUMAN LEAGUE EMI
8	11	A QUESTION OF LUST DEPECHE MODE MUTE/INTERCORD
9	10	STRANGERS BY NIGHT CC CATCH HANSA/ARIOLA
10	8	A KIND OF MAGIC QUEEN EMI
11	9	ROCK ME BABY JOHNNY NASH METRONOME/PMV
12	12	LIVE TO TELL MADONNA SIRE/WEA
13	14	TAUSENDMAL DU MUEENHENER FREIHEIT CBS
14	NEW	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/DG/PMV
15	13	YOU TO ME ARE EVERYTHING THE REAL THING PRT/ARIOLA
16	17	MIDNIGHT LADY (EINSAM SO WIE ICH) ROLAND KAISER HANSA/ARIOLA
17	20	IF SHE KNEW WHAT SHE WANTS BANGLES CBS
18	NEW	SLEDGEHAMMER PETER GABRIEL VIRGIN/ARIOLA
19	15	A DIFFERENT CORNER GEORGE MICHAEL EPIC/CBS
20	16	KISS PRINCE & THE REVOLUTION PAISLEY PARK/WEA
1	1	ALBUMS
2	NEW	HERBERT GROENEMEYER SPRUNGE EMI
3	8	MODERN TALKING READY FOR ROMANCE HANSA/ARIOLA
4	4	PETER GABRIEL SO VIRGIN/ARIOLA
5	2	CHRIS REA ON THE BEACH MAGNET DG/PMV
6	5	WHITNEY HOUSTON ARISTA/ARIOLA
7	3	DEPECHE MODE BLACK CELEBRATION MUTE/INTERCORD
8	12	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
9	6	CC CATCH CATCH THE CATCH HANSA/ARIOLA
10	7	MUENCHENER FREIHEIT VON ANFANG AN CBS
11	13	PRINCE & THE REVOLUTION PARADE PAISLEY PARK/WEA
12	14	VAN HALEN 5150 WARNER/WEA
13	11	JENNIFER RUSH MOVIN' CBS
14	10	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
15	9	ROLLING STONES DIRTY WORK ROLLING STONES/CBS
16	17	COCK ROBIN CBS
17	NEW	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
18	15	AALGLATT/M/AB AHL MAENNER MUSIKANT/EMI
19	19	ANIMATION STRANGE BEHAVIOUR CASABLANCA/PHONOGRAM/PMV
20	18	BRYAN FERRY/ROXY MUSIC STREET LIFE EGG/PMV

JAPAN (Courtesy Music Labo) As of 6/16/86

1	2	SINGLES
1	NEW	SONG FOR USA CHECKERS CANYON/THREE STARS
2	1	GYPSY QUEEN AKINA NAKAMORI WARNER/PIONEER/MC CABIN
3	3	SAYONARA NO OCEAN KIYOTAKA SUGIYAMA VAP/NTV M/BERMUDA
4	4	BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
5	5	KIMI WA 1000 1986 OMEGA TRIBE VAP/NTV M/VANMUDA M
6	2	YABUSAKADENAI TONNERUS CANYON/A TO Z/NICHION/FUJI/PACIFIC
7	12	SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M
8	NEW	AOI KUTSU MIYOKO YOSHIMOTO TEICHIKU—GEIEI/TV ASAHI M
9	6	NATSUIRO KATAOMOI MOMOKO KIKUCHI VAP/JCM/GEIEI/BERMUDA
10	8	RASBERRY DREAM REVEKA CBS/SONY/SHINKO M/NTV M
11	7	KAZE NO INVITATION SATOMI FUKUNAGA CANYON/FUJI/PACIFIC/BOND
12	9	TEENAGE WALK MISA TO WATANABE EPIC/SONY/SANDA M/NICHION
13	NEW	TONDE HI NI IRU NATSUNO REIYO SHIBUGAKI TAI CBS/SONY/JUNNIES
14	10	CLOSE UP MIHO NAKAYAMA KING/NICHION/BURNING P
15	11	STRANGE DAYS MOTOHARU SANO EPIC/SONY/THUNDER/NICHION
16	13	DOYO BI NO TAMANEKI YUKI SAITO CANYON/TOHO/FUJI/PACIFIC/KITTY M
17	15	GARASUGOSHI NI KIETA NATSU MASAYUKI SUZUKI EPIC/SONY FUJI PACIFIC/UNCLE M
18	19	KOI NI TSUKETA MARIKO FOR LIFE/JCM/NICHION/A TO Z
19	NEW	ATAI NO NATSUYAGAN MIYUKI NAKAJIMA CANYON/YAMAHA
20	16	I'LL BE BACK AGAIN—ITSUKA WA TAKESHI HIROKI VICTOR/NTV M FUJI PACIFIC/UNCLE M
1	1	ALBUMS
2	NEW	SEIKO MATSUDA SUPREME CBS/SONY
3	NEW	USHIROYUBI SASAREGUMI FU WA FU RA CANYON
4	2	MINAKO HONDA LIPS CANYON
5	8	TATSURO YAMASHITA POCKET MUSIC MOON
6	7	THE TUBE SEASON IN THE SUN CBS/SONY
7	NEW	JOURNEY RAISED ON RADIO CBS
8	10	MYANRI MYSTIQUE FOUR LIFE
9	4	TAKAKO SHIRACRAZY BOYS RASBERRY KICK CBS SONY
10	3	ANN LOUIS YUJO VICTOR
11	5	SIESONOKO KAWAI SIESTA CBS/SONY
12	6	SEIKIMATSU THE END OF THE CENTURY CBS/SONY
13	NEW	AKINA NAKAMORI BEST WARNER/PIONEER
14	11	EPO PUMP PUMP MIDDY
15	9	WHITNEY HOUSTON PHONOGRAM
16	NEW	VAN HALEN 5150 WARNER
17	NEW	TM NETWORK GORILLA WARNER
18	17	EIICHI OTAKI COMPLETE EACH TIME CBS/SONY
19	12	AYUMI NAKAMURA FAIR CHILD HUMMING BIRD
20	16	ERINITTA ERIC CANYON
21	16	LOOK LOOKIN' WONDERLAND EPIC/SONY

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/14/86

1	2	SINGLES
1	1	WONDERFUL WORLD SAM COOKE RCA
2	2	BAD BOY MIAMI SOUND MACHINE EPIC
3	7	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
4	6	J'AIME LA VIE SANDRA KIM CARRERE
5	NEW	ON MY OWN PATTI LABELLE AND MICHAEL McDONALD MCA
6	4	A DIFFERENT CORNER GEORGE MICHAEL EPIC
7	3	ROCK ME AMADEUS FALCO A&M
8	8	THERE'LL BE SAD SONGS BILLY OCEAN JIVE
9	NEW	THOUGHT YOU WERE ON MY SIDE COCK ROBIN CBS
10	NEW	BUT WHERE MY LOVE RENE SCHUMANN CBS
1	1	ALBUMS
2	3	CHRIS REA ON THE BEACH MAGNET
3	2	JOE JACKSON BIG WORLD A&M
4	6	ROBERT LONG ACHTER DE HORIZON EMI
5	4	VARIOUS NOW THIS IS MUSIC VOLUME 4 NOW
6	NEW	SIMPLY RED PICTURE BOOK WEA
7	8	PETER GABRIEL SO VIRGIN
8	NEW	SAM COOKE THE MAN AND HIS MUSIC RCA
9	9	COCK ROBIN CBS
10	7	BILLY OCEAN LOVE ZONE JIVE
11	7	PRINCE & THE REVOLUTION PARADE PAISLEY PARK

ITALY (Courtesy Germano Ruscitto) As of 6/5/86

1	2	ALBUMS
1	1	LUCIO BATTISTI DON GIOVANNI RCA
2	4	JOE COCKER EMI
3	NEW	EROS RAMAZZOTTI NUOVI EROI CBS
4	3	SOUNDTRACK 9 AND 1/2 WEEK EMI
5	NEW	PETER GABRIEL SO VIRGIN/EMI
6	2	RENATO ZERO SOGGETTI SMARRITI RCA
7	6	ROLLING STONES DIRTY WORK CBS
8	5	STING DREAM OF THE BLUE TURTLES A&M POLYGRAM
9	8	LUCIO DALLA BUGIE RCA
10	7	COCK ROBIN CBS
11	16	RED CANZIAN 10 E RED (GDMM)
12	17	PRINCE PARADE WEA
13	14	MANGO ODISSEA FONIT CETRA RICORDI
14	NEW	ZUCCHERO FORNACIARI RISPETTO POLYGRAM
15	NEW	ANGELO BRANDUCCI BRANDUCCI CANTA YEATS CBS
16	9	SOUNDTRACK ROCKY IV CBS
17	NEW	LORETTA GOGGI C'E' POESIA FONIT CETRA
18	10	SADE PROMISE CBS
19	18	SOUNDTRACK ABSOLUTE BEGINNERS VIRGIN EMI
20	11	NINO D'ANGELO CANTAUATORE DURUM

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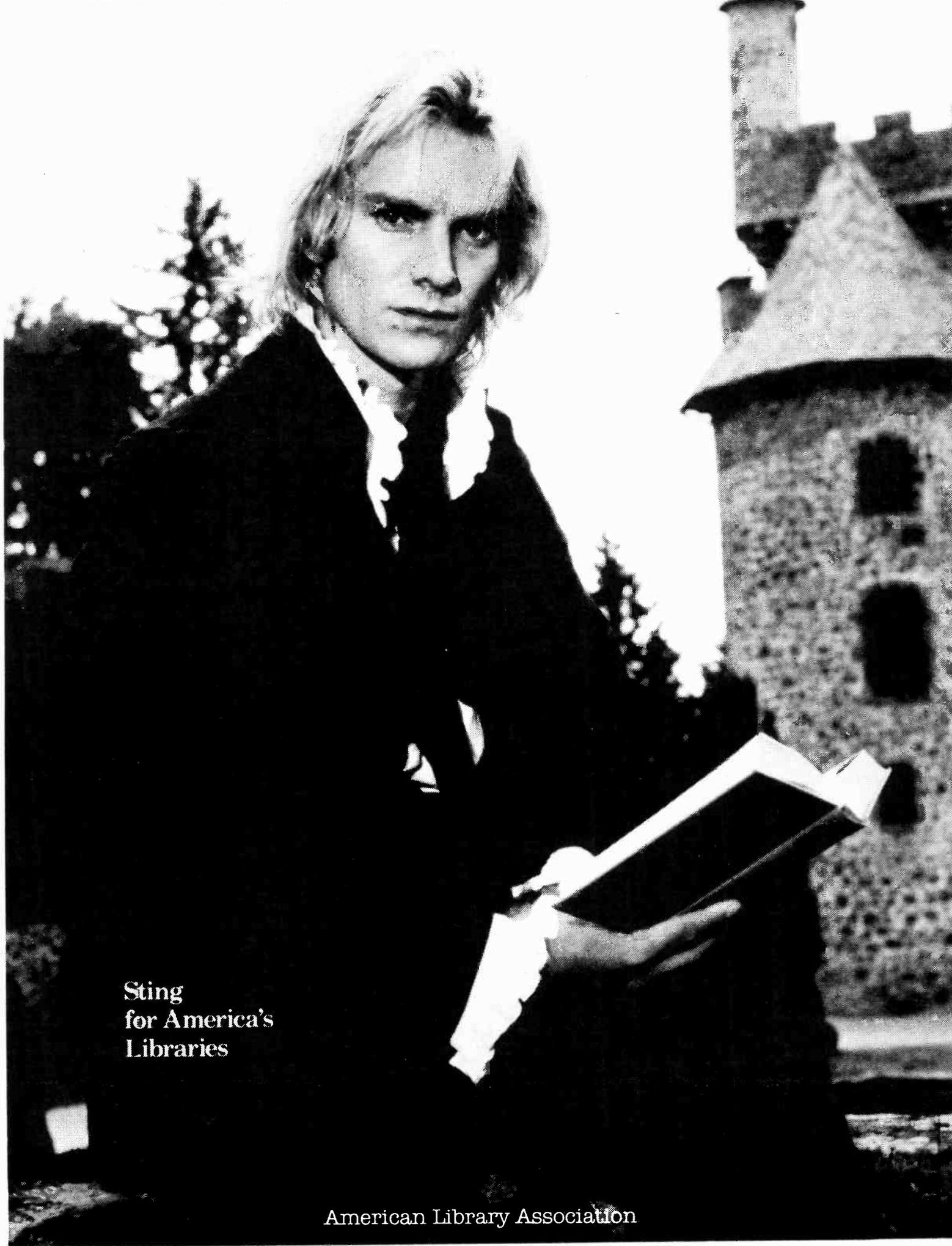
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THE POP LIFE

ASCAP Awards Dinner Honors Most-Performed Songs, May 28



Top Talent. ASCAP president Morton Gould greets Stevie Wonder, left, Barbra Streisand, and Lionel Richie, right, at the awards ceremony.



McCartney Medal. Former ASCAP president Hal David, left, accepts the award for "No More Lonely Nights" on Paul McCartney's behalf. Presenting the trophy are ASCAP president Morton Gould and ASCAP managing director Gloria Messinger.



No Rain On Their Parade. Receiving trophies for "Raindrops Keep Fallin' On My Head"—one of the most-performed standards from Oct. 1, 1976 to Sept. 30, 1985—are, from left, Burt Bacharach and former ASCAP chief Hal David (co-writers of the song), WB Music's Jay Morgenstern, and JAC Music's Jim David. Presenting the awards are ASCAP president Morton Gould.



Purple Plaques. Prince walks away with awards for "I Feel For You," "Purple Rain," "Raspberry Beret," and "When Doves Cry."



Super Songwriters. Gathered at a reception following the awards ceremony are, from left, Burt Bacharach, Brenda Harvey-Richie (who co-wrote "Penny Lover" with husband Lionel), Carole Bayer Sager, Stevie Wonder, and Lionel Richie. Richie was named writer of the year. Wonder's "I Just Called To Say I Love You" was named song of the year.



Recognizing Excellence. Chappell & Co. executives pick up the trophy naming their company publisher of the year. From left are Chappell's Ira Jaffe and Linda Blum, ASCAP president Morton Gould, Chappell's Freddie Bienstock and Irwin Robinson, and ASCAP managing director Gloria Messinger.



Outstanding Achievements. Ken Kragen, left, Kenny Rogers' manager, and Richard Marx, second left, pick up awards for "Crazy" and "What About Me," two songs co-written by Rogers and Marx. Kragen accepted on behalf of Rogers. Presenting the plaques are ASCAP president Morton Gould and ASCAP managing director Gloria Messinger.



Industry Notables. Chappell & Co. president Irwin Robinson, left, visits with ASCAP member Bernie Taupin, center, and ASCAP chief Morton Gould during the awards ceremony.

Rockers Turn Into Hawkers

Endorsement Deals On The Rise

BY FRED GOODMAN

NEW YORK Recording artists who once sold their soul for rock'n' roll are much more willing to make a deal for something a bit more tangible these days: product endorsement deals.

While Michael Jackson and Lionel Richie have attracted the most attention as hawkers of Pepsi, advertisers as a whole are focusing their television, radio, and print campaigns increasingly on artists. A spin of the television dial finds Whitney Houston selling Diet Coke; the Del Fuegos and Long Ryders pushing Miller Beer; Gladys Knight, James Brown, and Aretha Franklin plugging McDonalds—Franklin also gets to the burger joint with Amoco gas; Devo, Adam Ant, Lou Reed, Miles Davis, and Grace Jones on Honda scooters; and the Fat Boys telling time with Swatch watches.

Media specialists and artist managers say the lure of a big payday, the influence of music videos on the advertising industry, and the intrinsic value of using pop music to sell to baby boomers all contribute to the signing of rock and pop performers as product spokesmen.

Additionally, brand manufacturers are now evincing a preference for endorsement deals over tour sponsorship, saying they need de-

monstrable sales to justify tying with artists. For the artist, that can mean more money, but it requires a closer tie and stronger commitment to the sponsor and his product.

"There's a movement on both sides," says Jay Coleman, whose New York-based Rockbill matches artists with consumer goods manu-

'A lot of artists want bigger money now'

facturers. "The artists are looking for a tremendous amount of money at this point [Jackson's deal with Pepsi was said to carry a \$15 million price tag], and the sponsors want an all-encompassing campaign with demonstrable results. If a sponsor is paying big dollars and is highly media-driven, it's important for them to work an artist tie into all spheres of their advertising."

Although Coleman says he was arranging out-and-out endorsements as early as 1979—pairing Earth, Wind & Fire with Panasonic and Charlie Daniels with Skoal—tour sponsorship arrangements were the most prevalent relationship between artists and brands in the early '80s. But that's changing.

"The artists were basically will-

ing to say 'I'll get half pregnant,'" Coleman says of the tour deals. "That's not to say that some artists aren't still just looking for a sponsorship deal that doesn't require their direct involvement in the creative end, or a big-time commitment with the public perception of a link with a brand. But a lot of artists want bigger money now. And if it's the right product with the right creative control, then the artists consider it okay."

One artist who has really hit the endorsement trail is Grace Jones. "Grace has been offered a tremendous number of endorsement deals and turned down lots of stuff," says her representative, Bob Caviano. "For Grace, creative control is the key, and she wants to be paid real well."

Aside from the Honda ads, Jones has appeared here and in Europe in advertising campaigns for Toyota, Citroen, Cinzano, Bacardi, a British chain of jewelry stores, and Cohen's Fashion Optical. Caviano says Jones is currently in negotiation with another liquor firm, and has passed on offers from Kellogg's, Diet Coke, and Pontiac. He adds that there are still certain products for which Jones will not do ads, including cigarettes and jeans.

One of the biggest factors in the switch away from sponsorship and toward endorsement is the need for brand manufacturers to see a bang for their buck. Gary Reynolds, whose Hales Corners, Wis.-based marketing firm, Gary Reynolds & Associates, matches Miller Beer with musical groups, says brands that were once interested in youth market positioning through ties with rock artists now want to see proven sales.

"Servicing wholesalers and building traffic is what it's about now," says Reynolds. "In the past, it was much more targeted at image enhancement."

Reynolds sees scant difference between an artist who takes tour support from a brand, and one who becomes a spokesman. "Tour support is a tacit endorsement," he says.

Rockbill's Coleman says Pepsi is pointing the way with its artist arrangements. "Pepsi has experienced excellent growth in their targeted categories," he says, adding that tours have been "effectively merchandised by their bottlers for short-term volume promotions. If you're willing to stick with it and make a commitment, these deals work as well as sponsoring sporting events. Pepsi has seen a boost to their volume."

Although Coleman says the lure of making significant amounts of money is playing a greater role in endorsement deals, artists still have to weigh how the arrangement will affect their image.

"We feel that once an artist reaches a certain level, there's no downside if the campaign is handled artistically and entertains the public. If it's just a hard sell, then it's not a positive move."

(Continued on page 79)

...newslines...

WHEREHOUSE RESULTS: California-based Wherehouse Entertainment Inc. (ASE/WEI) posted a rise in net income of 42% for the three-month period that ended April 30. Net income was \$1.4 million, compared to \$1 million in the corresponding period of last year, based on revenues of \$47.4 million, up from \$33.4 million in the same quarter of 1985. Earnings per share were 20 cents, up from 15 cents a year earlier on 435,000 more average shares outstanding. The company, which had been plagued by large-scale inventory shrinkage problems, has been able to reduce theft to "more normal levels," according to president and CEO Louis A. Kwiker. Kwiker also noted that video rental and prerecorded music revenues for the chain were both up substantially over 1985's figures and that continued expansion had played a significant role. Nine new stores were opened in the first four months of the fiscal year, and the chain plans to open at least 17 more before the end of the year, bringing its total to 170.

CRAZY QUARTERLY REPORT: First-quarter sales for New York hardware and software retailer Crazy Eddie Inc. (NASDAQ/CRZY) rose 41%, to \$64.5 million, a new high for the quarter. The chain had first-quarter sales of \$45.8 million in 1985. Crazy Eddie had 13 stores in the corresponding quarter of last year, compared to 24 this year, including two Manhattan outlets that debuted during the quarter. Sales on a store-by-store basis increased 10%. During that period, Lafayette's Circuit City, one of the chain's competitors, quit the New York market.

FINANCIAL SPECS: The Miami-based Spec's Music chain (NASDAQ/SPEK) reports net earnings of \$194,865, or 9 cents per share, on net sales of \$4.3 million for its third quarter, which ended April 30. During the same period last year, Spec's had net earnings of \$168,295, or 11 cents per share, on net sales of \$3.9 million.

PRICE OFFERING: Price Communications Corp. (ASE/PR) has filed a registration statement with the SEC for an offering of \$100 million principal amount of subordinated notes due 1996 and exchangeable zero coupon notes due 1991. The offering is expected to yield approximately \$25 million to Price. The zero coupon notes will be exchangeable at the option of the holders at maturity for fixed-rate subordinated notes due 2001. Interest rates and discount will be established prior to the offering. Price says the anticipated proceeds will be used for future acquisitions. In addition, more than 1 million shares of common stock will be offered on behalf of selling shareholders. Managing underwriter of the offerings is Morgan Stanley & Co. Price owns and operates three network-affiliated TV stations and a web of 15 radio stations as well as several publications.

GE Completes RCA Buy Following FCC Approval

WASHINGTON General Electric said Tuesday (10) that it had completed its \$6.4 billion purchase of RCA Corp., just five days after the FCC approved the transfer of RCA-owned NBC's broadcast licenses to GE.

The merger, said to be the largest non-oil-company acquisition in U.S. history, is expected to bring GE additional annual revenue of almost \$9 billion.

GE spokesmen have declined to discuss the fate of RCA Records, terming any speculation of a spinoff "premature."

NBC television and radio will become GE subsidiaries but will retain their New York headquarters. Robert R. Frederick will remain president and chief executive of RCA, and Grant A. Tinker will remain chairman and chief executive of NBC. RCA chairman Thornton F. Bradshaw is expected to step down, although he has agreed to remain a GE consultant for three years.

The FCC has temporarily waived its one-to-a-market rule for an 18-month period, but within that time GE must divest itself of five radio stations in three markets: WNBC

and WYNY in New York, WMAQ and WKOX in Chicago, and WKYS in Washington, D.C.

NBC will remain licensee of five TV stations and three radio stations. The TV stations are WNBC New York, KNBC Los Angeles, WMAQ Chicago, WKYC Cleveland, and WRC Washington; the radio outlets are WJIB Boston and KNBR and KYUU San Francisco. With the addition of GE-owned KCNC-TV in Denver, the company will own six TV stations.

GE's acquisition of RCA was announced last December, and the deal was approved by RCA's stockholders Feb. 13. GE paid \$66.50 for each of RCA's common shares.

GE earned \$2.34 billion on revenues of \$28.3 billion in 1985, while RCA had earnings of \$269 million on revenues of \$8.98 billion in 1985.

Under a Justice Dept. agreement, GE will divest itself of its vidicon tube interests—the tube is used in TV cameras—to avoid potential antitrust objections. BILL HOLLAND

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 6/3	Close 6/9	Change
NEW YORK STOCK EXCHANGE				
American Can	369.6	73 3/4	73 3/4	+ 3/4
John Blair & Co.	2826.9	27 1/2	28 1/2	+ 1
CBS Inc.	305.4	134	133 3/4	- 1/4
Cannon Group	212.6	38 1/2	36 1/2	- 2
Capital Cities Communications	118.1	240	238 1/2	- 1 1/2
Coca-Cola	1796.5	113 3/4	114	+ 1/4
Walt Disney	3314.8	47 1/4	50	+ 2 1/4
Eastman Kodak	5249.2	59 1/2	59 1/4	+ 1/4
General Electric	3407.5	79 1/4	79 1/4	- 3/4
Gulf & Western	1089	62 1/4	62	- 1/4
Handleman	158.9	34 1/4	34	- 1/4
MCA Inc.	1352.1	49	47 1/4	- 1 1/4
Orion Pictures Corp.	463.9	14 1/4	14 1/4	- 3/4
RCA Corp.	2879.4	66	66 1/2	+ 1/2
Sony Corp.	716	20 1/4	20 1/4	- 3/4
Taft Broadcasting	122.5	100	99	- 1
Vestron Inc.	179.8	12 1/2	12 1/2	- 3/4
Viacom	961.6	31 1/4	31 1/2	+ 1/4
Warner Communications Inc.	1397.4	54	53	- 1
Westinghouse	2879.4	53	52	- 1
AMERICAN STOCK EXCHANGE				
Lorimar/Telepictures	1977.6	30 1/2	28	- 1 1/2
New World Pictures	73.3	19 1/4	20 1/4	+ 1/4
Price Communications	99.6	11 1/4	11 1/2	+ 1/4
Turner Broadcasting System	125.2	27 1/4	25 1/4	- 2
Unitel Video	12.3	9 1/4	9 1/4	+ 1/4
Wherehouse Entertainment	70.3	27	27
OVER THE COUNTER				
Crazy Eddie		35 1/2	34 1/4	- 1 1/4
Josephson Inc.		10 1/2	10 1/2
LIN Broadcasting		51	49 1/4	- 1 1/4
Lieberman Enterprises		25 1/4	24 1/4	- 1/4
Malrite Communications Group		16	15 1/4	- 1/4
Park Communications Inc.		28 1/4	28 1/4
Prism Entertainment Corp.		12 1/2	12 1/2	- 1/4
Recoton Corporation		12 1/2	12 1/2	- 1/2
Reeves Communications		13 1/4	13 1/4
Satellite Music Network, Inc.		7 1/4	7 1/4
Scripps Howard Broadcasting		62 1/4	61 1/4	- 1/4
Sound Warehouse		25 1/4	25 1/4	- 1/4
Specs Music		7 1/4	7 1/4	- 1/4
United Artists		18	17 1/2	- 1/2
Westwood One		34	33 3/4	- 1/4

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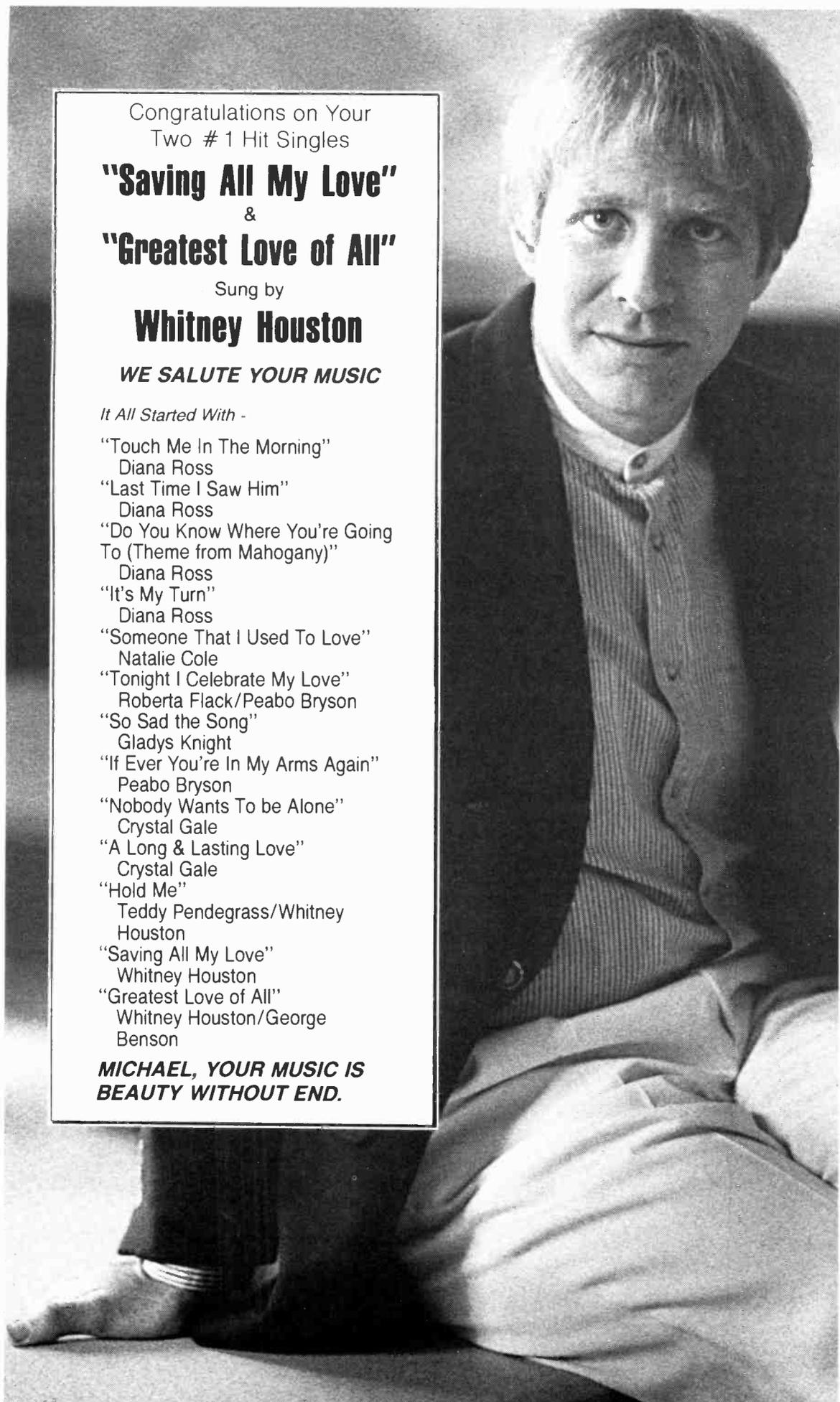
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- "Touch Me In The Morning"
Diana Ross
- "Last Time I Saw Him"
Diana Ross
- "Do You Know Where You're Going To (Theme from Mahogany)"
Diana Ross
- "It's My Turn"
Diana Ross
- "Someone That I Used To Love"
Natalie Cole
- "Tonight I Celebrate My Love"
Roberta Flack/Peabo Bryson
- "So Sad the Song"
Gladys Knight
- "If Ever You're In My Arms Again"
Peabo Bryson
- "Nobody Wants To be Alone"
Crystal Gale
- "A Long & Lasting Love"
Crystal Gale
- "Hold Me"
Teddy Pendegrass/Whitney Houston
- "Saving All My Love"
Whitney Houston
- "Greatest Love of All"
Whitney Houston/George Benson

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Show tapes June 18 at the Aquarius Theatre, Los Angeles to be shown nationwide. Special guest, **CLIVE DAVIS**.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"ON MY OWN" BY Patti LaBelle & Michael McDonald (MCA) stays at No. 1 by a wide margin, but it is beginning to slip a little in sales points. Billy Ocean's "There'll Be Sad Songs" (Jive), at No. 2, has a good lead in airplay over No. 3, "Crush on You" by the Jets (MCA), and a small edge in sales, but either one could grab the top next week with strong point gains. At No. 6, and already a contender for No. 1 in airplay, is Howard Jones' "No One Is To Blame" (Elektra); he can compete for the top as soon as his sales points catch up with airplay. Three records lost their bullets in the top 15 this week; all three gained points, but not to the high degree needed for a bullet. Entering the top 20 with an enormous jump in points is Genesis (Atlantic)—already on more reporting stations than any other record this week.

THE POWER PICK/SALES goes to "Your Wildest Dreams" by the Moody Blues (Polydor). It also has strong radio airplay; it is top five at eight reporting stations. Runners-up for the sales award are GTR (Arista) and Kenny Loggins' "Danger Zone" (Columbia), which nabbed the Power Pick/Airplay. Among Loggins' outstanding jumps at radio were 16 to 8 at KEYN Wichita and 13 to 5 at KPLZ Seattle.

OTHER BIG RADIO MOVERS: Peter Cetera (Warner Bros.) had the second biggest increase in radio points, helping him score a nine-place jump to No. 40. The third biggest gain in airplay points was scored by Jermaine Stewart (Arista), who picked up over 20% of the panel. He had some explosive upward moves at radio, including 7 to 1 at 95-SX Charleston, S.C., and 22 to 7 at WNNK Harrisburg. Island Records scored a double coup, with the two biggest upward chart moves: Robert Palmer's "Hyperactive" jumped 17 notches to No. 51; Steve Winwood's "Higher Love" had the most radio adds of any record already on the chart (over 25% of the panel) to jump 15 places to No. 62. The highest new entry was Journey's "Suzanne" (Columbia). It notched just under 50% of the radio panel in its first week of release to enter at No. 63, right behind Winwood.

HITS WITHOUT BULLETS? A record that is doing well in specific markets, but is not being played widely around the country can be a hit even if it does not qualify to have a bullet. Three good examples: "Living On Video" by Trans-X (Atco), which was No. 1 in Phoenix and is No. 5 at WBJW Orlando, is up to No. 61 nationally; "The Finest" by the S.O.S. Band (Tabu), which is top 10 in five cities, is No. 45 nationally; and "One Way Love" by TKA on indie Tommy Boy, a top 15 breakout at radio in El Paso, Miami, and Los Angeles, is at No. 82. Steve Owens, PD at 93-Z El Paso, says he gets calls from listeners every time he plays "One Way Love," and it's strong with 18- to 24-year-old females in his call-outs. An indie label record with a bullet, "Rumors" by the Timex Social Club (Jay), is already No. 1 at 93Q Houston, No. 2 at KITY San Antonio, top 5 at 3 stations in California, and spreading nationally.

FOR WEEK ENDING JUNE 21, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

226 REPORTERS				NEW	TOTAL
				ADDS	ON
JOURNEY	SUZANNE	COLUMBIA		104	106
STEVE WINWOOD	HIGHER LOVE	ISLAND		60	101
JERMAINE STEWART	WE DON'T HAVE TO TAKE...	ARISTA		46	115
MICHAEL MCDONALD	SWEET FREEDOM	MCA		39	74
BELINDA CARLISLE	MAD ABOUT YOU	IRS		32	140

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

RETAIL BREAKOUTS

201 REPORTERS				NUMBER
				REPORTING
BILLY JOEL	MODERN WOMAN	EPIC		43
ROD STEWART	LOVE TOUCH	WARNER BROS.		37
THE FIXX	SECRET SEPARATION	MCA		25
PETER CETERA	GLORY OF LOVE	WARNER BROS.		23
G. LORRING & C. ANDERSON	FRIENDS & LOVERS	CAREER		21

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Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	1
2	6	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	2
3	4	CRUSH ON YOU	THE JETS	3
4	3	I CAN'T WAIT	NU SHOOZ	5
5	7	A DIFFERENT CORNER	GEORGE MICHAEL	7
6	9	HOLDING BACK THE YEARS	SIMPLY RED	8
7	2	LIVE TO TELL	MADONNA	4
8	5	SOMETHING ABOUT YOU	LEVEL 42	13
9	11	NOTHIN' AT ALL	HEART	10
10	14	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	9
11	13	NO ONE IS TO BLAME	HOWARD JONES	6
12	8	GREATEST LOVE OF ALL	WHITNEY HOUSTON	11
13	16	I WANNA BE A COWBOY	BOYS DON'T CRY	12
14	19	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	20
15	20	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	16
16	25	NASTY	JANET JACKSON	14
17	23	SLEDGEHAMMER	PETER GABRIEL	15
18	22	VIENNA CALLING	FALCO	18
19	24	YOUR WILDEST DREAMS	THE MOODY BLUES	21
20	18	RAIN ON THE SCARECROW	JOHN COUGAR MELLENCAMP	26
21	31	INVISIBLE TOUCH	GENESIS	17
22	10	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	24
23	12	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	19
24	27	DANGER ZONE	KENNY LOGGINS	22
25	26	LIKE NO OTHER NIGHT	38 SPECIAL	23
26	29	WHEN THE HEART RULES THE MIND	GTR	25
27	35	MAD ABOUT YOU	BELINDA CARLISLE	31
28	15	IS IT LOVE	MR. MISTER	28
29	33	ONE HIT (TO THE BODY)	THE ROLLING STONES	29
30	38	MOUNTAINS	PRINCE & THE REVOLUTION	27
31	17	MOVE AWAY	CULTURE CLUB	39
32	21	BE GOOD TO YOURSELF	JOURNEY	36
33	—	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	PET SHOP BOYS	33
34	36	IF SHE KNEW WHAT SHE WANTS	BANGLES	34
35	—	DIGGING YOUR SCENE	THE BLOW MONKEYS	35
36	—	OUT OF MIND OUT OF SIGHT	MODELS	37
37	34	ADDICTED TO LOVE	ROBERT PALMER	49
38	28	BAD BOY	MIAMI SOUND MACHINE	47
39	—	DREAMS	VAN HALEN	30
40	—	SECRET SEPARATION	THE FIXX	41

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	1
2	1	LIVE TO TELL	MADONNA	4
3	4	NO ONE IS TO BLAME	HOWARD JONES	6
4	5	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	2
5	6	CRUSH ON YOU	THE JETS	3
6	3	I CAN'T WAIT	NU SHOOZ	5
7	10	HOLDING BACK THE YEARS	SIMPLY RED	8
8	9	A DIFFERENT CORNER	GEORGE MICHAEL	7
9	12	WHO'S JOHNNY ('SHORT CIRCUIT' THEME)	EL DEBARGE	9
10	11	NOTHIN' AT ALL	HEART	10
11	13	I WANNA BE A COWBOY	BOYS DON'T CRY	12
12	19	INVISIBLE TOUCH	GENESIS	17
13	8	ALL I NEED IS A MIRACLE	MIKE & THE MECHANICS	19
14	7	GREATEST LOVE OF ALL	WHITNEY HOUSTON	11
15	21	NASTY	JANET JACKSON	14
16	23	SLEDGEHAMMER	PETER GABRIEL	15
17	18	VIENNA CALLING	FALCO	18
18	20	LIKE NO OTHER NIGHT	38 SPECIAL	23
19	26	DANGER ZONE	KENNY LOGGINS	22
20	22	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	16
21	14	SOMETHING ABOUT YOU	LEVEL 42	13
22	25	YOUR WILDEST DREAMS	THE MOODY BLUES	21
23	28	DREAMS	VAN HALEN	30
24	15	IF YOU LEAVE	ORCHESTRAL MANOEUVRES IN THE DARK	24
25	30	LOVE TOUCH (THEME FROM 'LEGAL EAGLES')	ROD STEWART	32
26	29	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	20
27	31	WHEN THE HEART RULES THE MIND	GTR	25
28	34	MOUNTAINS	PRINCE & THE REVOLUTION	27
29	—	GLORY OF LOVE	PETER CETERA	40
30	—	MODERN WOMAN (FROM 'RUTHLESS PEOPLE')	BILLY JOEL	38
31	39	DIGGING YOUR SCENE	THE BLOW MONKEYS	35
32	17	IS IT LOVE	MR. MISTER	28
33	16	BE GOOD TO YOURSELF	JOURNEY	36
34	35	OUT OF MIND OUT OF SIGHT	MODELS	37
35	—	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	PET SHOP BOYS	33
36	—	IF SHE KNEW WHAT SHE WANTS	BANGLES	34
37	40	ONE HIT (TO THE BODY)	THE ROLLING STONES	29
38	—	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	42
39	—	MAD ABOUT YOU	BELINDA CARLISLE	31
40	—	SECRET SEPARATION	THE FIXX	41

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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. (6)	15
Geffen (2)	
Paisley Park (2)	
Island (1)	
Qwest (1)	
Reprise (1)	
Sire (1)	
Stash (1)	
COLUMBIA (12)	13
Rolling Stones (1)	
ATLANTIC (8)	12
Island (2)	
Atco (1)	
Modern (1)	
A&M (9)	10
A&M/Virgin (1)	
EPIC (3)	7
CBS Associated (1)	
Scotti Bros. (1)	
Tabu (1)	
Virgin/Epic (1)	
MCA (5)	7
Camel/MCA (1)	
I.R.S. (1)	
POLYGRAM	6
Polydor (3)	
Mercury (2)	
Riva (1)	
ARISTA (4)	5
Jive (1)	
EMI-AMERICA (3)	4
Manhattan (1)	
ELEKTRA (2)	4
Asylum (1)	
Solar (1)	
RCA (3)	4
Grunt (1)	
CAPITOL	3
CHRYSALIS (2)	3
China (1)	
MOTOWN	2
Gordy (1)	
Tamla (1)	
CRITIQUE	1
JAY	1
PROFILE	1
TSR	1
Baja (1)	
TOMMY BOY	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
49	ADDICTED TO LOVE	(Bungalow, ASCAP/Ackee, ASCAP) WBM
19	ALL I NEED IS A MIRACLE	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL
57	ALL THE LOVE IN THE WORLD	(Warning Tracks, ASCAP)
69	ALL THE THINGS SHE SAID	(Colgems-EMI, ASCAP) WBM
88	BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP)
47	BAD BOY	(Foreign Imported, BMI) CPP
36	BE GOOD TO YOURSELF	(Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP) WBM
87	THE BEST OF ME	(Air Bear, BMI/Neropub, BMI/Hollysongs, BMI/Warner-Tamerlane, BMI) CPP/WBM
92	CHAIN REACTION	(Gibb Brothers, BMI/Unichappell, BMI) CHA/HL
3	CRUSH ON YOU	(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM
22	DANGER ZONE	(Famous, ASCAP) CPP
7	A DIFFERENT CORNER	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL
35	DIGGING YOUR SCENE	(Blue Network, ASCAP) CPP
100	DIVIDED HEARTS	(Moonwindow, ASCAP/Kathy Kurasch, ASCAP/Donna Weiss, BMI/Andiamo, ASCAP)
60	DON QUICHOTTE	(RKM, ASCAP)
30	DREAMS	(Yessup, ASCAP) WBM
94	FEEL IT AGAIN	(Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM
84	FEEL THE HEAT	(Hot Boy, ASCAP)
71	FEMALE INTUITION	(Intersong, ASCAP/Solid Smash, ASCAP) CHA/HL
45	THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
91	FIRE WITH FIRE	(Fallwater, ASCAP)
40	GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")	(Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP/WBM
11	GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP
76	HANGING ON A HEART ATTACK	(Makiki, ASCAP/Arista, ASCAP) CPP
81	HAS ANYONE EVER WRITTEN ANYTHING FOR YOU	(Welsh Witch, BMI/Pogologo, ASCAP) WBM
56	HEADED FOR THE FUTURE	(Stonebridge, ASCAP) HL
89	HEADLINES	(Hip Trip, BMI/Midstar, BMI) CPP
74	THE HEAT OF HEAT	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
62	HIGHER LOVE	(F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI)
8	HOLDING BACK THE YEARS	(April, ASCAP) CPP/ABP
51	HYPERACTIVE	(Island, BMI/Bungalow, ASCAP/Ackee, ASCAP/Les Etoiles de La Musique, ASCAP) WBM
5	I CAN'T WAIT	(Poolside, BMI)
64	I MUST BE DREAMING	(Sanpan, ASCAP)
98	I STILL WANT YOU	(Big Thrilling, ASCAP/Of The Fire, ASCAP)
12	I WANNA BE A COWBOY	(Protoons, ASCAP/Terrace, ASCAP) CPP
34	IF SHE KNEW WHAT SHE WANTS	(Funzalo, BMI/Julers, BMI) HL
24	IF YOU LEAVE	(Virgin, ASCAP/Famous, ASCAP/WB, ASCAP) CPP/WBM
75	IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Hamish Stuart, ASCAP/Joe's Songs, ASCAP) CPP/ALM
72	IN THE SHAPE OF A HEART	(Swallow Turn, ASCAP) WBM
17	INVISIBLE TOUCH	(Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music) WBM
28	IS IT LOVE	(Warner-Tamerlane, BMI/Entente, BMI/Poppy-Due, BMI) WBM
77	JUNGLE BOY	(John Eddie Music)
85	A KIND OF MAGIC	(Queen, BMI/Beechwood, BMI)
90	KISS	(Controversy, ASCAP)
86	LAND OF LA LA	(Jobete, ASCAP/Black Bull Music) CPP
20	LIKE A ROCK	(Gear, ASCAP) WBM
23	LIKE NO OTHER NIGHT	(Rocknocker, ASCAP/John Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calypto Toonz, PROC) WBM/PPP/ALM
54	LISTEN LIKE THIEVES	(MCA, ASCAP) MCA/HL
4	LIVE TO TELL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM
61	LIVING ON VIDEO	(Larry Spier, ASCAP/New Image, CAPAC) HL
46	THE LOVE PARADE	(Warner-Tamerlane, BMI) WBM
32	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	(Makiki, ASCAP/Arista, ASCAP) CPP
31	MAD ABOUT YOU	(Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP) CPP
38	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	(Joel Songs, BMI) CPP/ABP
67	MOTHERS TALK	(Virgin Music/10 Music/Nymph, BMI) CPP
27	MOUNTAINS	(Controversy, ASCAP) WBM
39	MOVE AWAY	(Virgin, ASCAP/Warner-Tamerlane, BMI) CPP/WBM
14	NASTY	(Flyte Tyme, ASCAP) WBM
6	NO ONE IS TO BLAME	(Howard Jones Music, Ltd.) WBM
10	NOTHIN' AT ALL	(Music Corp. Of America, BMI) HL/MCA
1	ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
29	ONE HIT (TO THE BODY)	(Promopub B.V., PRS) CPP
58	ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP) MCA/HL
82	ONE WAY LOVE	(T-Boy, ASCAP)
33	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP
37	OUT OF MIND OUT OF SIGHT	(Mushroom, APRA)
53	PETER GUNN	(Norbridge, ASCAP/Arista, ASCAP) CPP
99	PRETTY IN PINK	(Blackwood, BMI) CPP/ABP
26	RAIN ON THE SCARECROW	(Riva, ASCAP) WBM
83	ROUGH BOY	(Hamstein, BMI) WBM
66	RUMORS	(J.King IV, BMI)
73	SAY IT, SAY IT	(Baby Tanzi, BMI/Black Lion, ASCAP/House Of Fun, BMI)
68	SCHOOL'S OUT	(Bizarre, BMI/Esra, BMI) WBM
41	SECRET SEPARATION	(Colgems-EMI, ASCAP/"Rats" Said The Tyrant, ASCAP) WBM
15	SLEDGEHAMMER	(Ciofline, BMI/Hidden Pun, BMI) WBM
13	SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL
63	SUZANNE	(Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP)
65	SWEET FREEDOM (THEME FROM "RUNNING SCARED")	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP
52	TAKE IT EASY	(Poellord, ASCAP/Marlor, ASCAP) CPP
55	TAKE ME HOME	(Phil Collins, ASCAP/Pun, ASCAP/WB, ASCAP) WBM
96	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	(GMP, ASCAP/Famous, ASCAP)
80	TOMORROW DOESN'T MATTER TONIGHT	(Zomba, ASCAP) HL
93	TOUCH AND GO	(Trademarc, ASCAP) HL
16	TUFF ENUFF	(Fab Bird, BMI/Bug, BMI) CPP
18	VIENNA CALLING	(Nada, ASCAP/Almo, ASCAP/Manuskript, GEMA) CPP/ALM
70	VOICE OF AMERICA'S SONS	(John Cafferty, BMI) WBM
42	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	(Bellboy, BMI/Chappell, ASCAP)
43	WEST END GIRLS	(Cage, ASCAP/Virgin, ASCAP/10, BMI) CPP
44	WHAT HAVE YOU DONE FOR ME LATELY	(Flvte Tyme, ASCAP)
25	WHEN THE HEART RULES THE MIND	(Basedown, PRS/WB, ASCAP/Kid Glove, BMI/Steve Hackett Ltd) WBM
97	WHERE DO THE CHILDREN GO	(Dub Notes, ASCAP/Human Boy, ASCAP)
9	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	(Petwolf, ASCAP/Chappell, ASCAP/Kikuko, BMI/Unichappell, BMI) CPP/CHA/HL
59	WHY CAN'T THIS BE LOVE	(Yessup, ASCAP) WBM
78	WITH YOU ALL THE WAY	(George Tobin, BMI)
79	WORDS GET IN THE WAY	(Foreign Imported, BMI)
95	YOU DON'T HAVE TO CRY	(A La Mode, ASCAP/WB, ASCAP)
50	YOU SHOULD BE MINE (THE WOO WOO SONG)	(Nonpareil, ASCAP/Broerztoones, BMI) CPP
48	YOUR LOVE	(Warning Tracks, ASCAP)
21	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.

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 E.
Nashville, Tenn. 37203

POP

THE KINKS

Come Dancing With The Kinks: The Best Of The Kinks 1977-1986
PRODUCER: Ray Davies
Arista AL11-8428

A solid double set reviews the veteran British quintet's last decade, with three live versions of earlier hits and the arch seasonal single, "Father Christmas," added for good measure. As always, Ray Davies' songs and stance address both jaunty and wistful slices of life. A fitting 20th birthday salute.

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

Running Scared
PRODUCERS: Rod Temperton, Dick Rudolph & Bruce Swedien
MCA 6169

Soundtrack for the Gregory Hines/Billy Crystal police comedy features three outstanding singles: "Sweet Freedom" by Michael McDonald; "Once In A Lifetime Groove" by New Edition; and "I Know What I Want" by Patti LaBelle. Other artists include Klymaxx, Ready For The World, Fee Waybill and Kim Wilde.

ORIGINAL MOTION PICTURE SOUNDTRACK

American Anthem
PRODUCERS: Various
Atlantic 81661

Best bets for exposure are "Two Hearts" by John ("St. Elmo's Fire") Parr and Andy Taylor's "Take It Easy." Compendium also boasts tracks by Stevie Nicks, INXS, Mr. Mister, and Graham Nash.

BRONSKI BEAT

Truthdare Doubledare
PRODUCER: Adam Williams
MCA MCA-5751

Second album for the English trio is a lively, yet atmospheric, collection grafting lovely production touches on its dance-ready rhythm arrangements while slipping thoughtful themes into the grooves. "Hit That Perfect Beat" and "C'mon C'mon" open the set with a one-two punch that should find mainstream and alternative fans.

JEAN BEAUVOIR

Drums Along The Mohawk
PRODUCER: Jean Beauvoir
Columbia BFC 40403

Anticipated by soundtrack exposure and outside production credits, Beauvoir makes a splashy debut on this mostly self-contained pop/rock project, which expertly fuses classic rock and *au courant* techno-pop elements to showcase his passionate vocal style. "Feel The Heat" typifies his vivid style, which augurs mainstream attention.

BLACK

SKYY

From The Left Side
PRODUCERS: Randy Muller, Solomon Roberts, Jr.
Capitol ST-12448

A Big Apple octet with a tough, tight pop/funk attack, Skyy is already breaking open black play for the first single, "Givin' It (To You)," which anchors supple vocal work with spicy rhythm work and sly production effects. Dance action should follow in short order.

VARIOUS ARTISTS

Dance Traxx
PRODUCERS: Various
Atlantic 81638

Hits package features remixes of several tracks, including Shannon's "Let The Music Play" and Steve Arrington's "Dancing In The Key Of Life." Also includes cuts by Phil Collins, the System, Yes, Mantronix, and others.

POP

VARIOUS ARTISTS

Hear 'n Aid
PRODUCERS: Various
Mercury 826 044

Heavy metal famine relief project modelled after "We Are The World" couples its all-star anthem, "Stars," with eight other tracks by Accept, Dio, Jimi Hendrix, Kiss, Motorhead, Rush, Scorpions, and Y&T. Good intentions, but delayed release will affect momentum adversely.

JIMMY BUFFETT

Floridays
PRODUCER: Michael Utley
MCA MCA-5730

Buffett's sun-swept vignettes, easy-going delivery, and low-keyed but high-caliber musical support continue on this predictable but genial pop set.

THE SLUGGERS

Over The Fence
PRODUCER: Terry Manning
Arista AL8-8410

Hard-hitting trio lives up to its name with a set that's rousing from start to finish. Top-notch rock tunes, muscularly executed, should bring this band a lot of attention.

MICHAEL STANLEY BAND

Inside Moves
PRODUCER: Michael Stanley Band
MSB-201

Cleveland rockers continue to ply gutsy amalgam of album rock, despite the lack of a major label deal. Tracks like "Show Me Something" and "When All Is Said And Done" make this album worth the search. Contact: (216) 464-5990.

E. WADE

Foreign Shores
PRODUCER: Paul Sabu
Casablanca 826 885

Flashy, synth-driven arrangements are the strongest points in this debut

SPOTLIGHT



JEFFREY OSBORNE
Emotional
PRODUCERS: Various
A&M SP 5103

Osborne has already established himself as one of the most commanding vocal stylists, capable of transcending pop, adult, and black formats. The production strategy on "Emotional" teams him with a broad range of collaborators, including Richard Perry, George Duke, and Rod Temperton, but the results tend to emphasize Osborne's ballad abilities at the cost of showcasing his other talents. First single, "You Should Be Mine (The Woo Woo Song)," is off to a fast start, and best bets for followups are "We Belong To Love," "A Second Chance," and "In Your Eyes."

SPOTLIGHT



RUN-D.M.C.
Raising Hell
PRODUCERS: Russell Simmons & Rick Rubin
Profile PRO-1217

Rap duo's first two albums both achieved gold. Now, with greater visibility and commercial acceptance of other genre artists, including LL Cool J and the Fat Boys, Run D.M.C. can be expected to continue to dominate the pack, but at a higher sales plateau. First single, "My Adidas," aims squarely at rap's faithful, but the rest of the album, with tighter formatting of tunes, broader use of instrumentation, and continued expansion into rock, augurs a wider following for the group. Adventurous album rock programmers can be expected to add the title track and the remake of Aerosmith's "Walk This Way," featuring Joe Perry and Steve Tyler.

for West Coast-based songwriter; title track is strongest single candidate.

GREAT WHITE

Shot In The Dark
PRODUCER: Wyn Davis
Telegraph GWD90540 (Greenworld)

Solid heavy metal without the bombast; quartet's muscular playing and sleek backing vocals get added sweep from crisp production.

MALCOLM DALGLISH

Jogging The Memory
PRODUCERS: Elliot Mazer, William Ackerman.
Malcolm Dalglish
Windham Hill WH-1046

Solo debut for this hammer dulcimer stylist is a surprisingly wide-ranging, experimental but accessible set that

expands well beyond instrument's usual folk terrain. A sleeper.

DOUBLE

Blue
PRODUCERS: Double
A&M SP-5133

Moody Euro-pop from a German quartet which infuses its originals with a gently jazzy lilt; a tough sell in terms of mainstream singles, but low-keyed charm shows promise.

JAN HAMMER

The Early Years
PRODUCERS: Jan Hammer, Jerry Goodman
Nemperor FZ 40382

Hammer's ubiquitous "Miami Vice" profile will attract pop fans to this compilation of earlier tracks spotlighting his more thoughtful fusion instincts, rather than his periodic rock and pop experiments.

THE 5TH DIMENSION

Anthology 1967-1973
PRODUCERS: Johnny Rivers, Marc Gordon, Bones Howe
Rhino RND-71104

Label's latest twofer offers the quintet's prime singles and then some, assembled in chronological order and fully annotated. Definitive.

LESLEY GORE

The Lesley Gore Anthology
PRODUCERS: Not listed
Rhino RNF-71496

Another reverent compilation with irreverent notes, documenting the lively '60s pop of the "Tenafly teen queen."

BUDDY GRECO

Greatest Hits
PRODUCERS: Buddy Greco, Jackie Greco
Bainbridge BT8004

Double set reprises 20 songs from the MOR stylist's past, newly recorded for the occasion.

BLACK

BARBARA MITCHELL

High On Love
PRODUCER: Larry Blackmon
Atlanta Artists 826 887 (PolyGram)

Mitchell's sleek voice gets added grit, nouveau funk coloring from producer Blackmon, prompting single contenders in "Ace Of My Heart" and the title song.

COUNTRY

JERRY LEE LEWIS

Get Out Your Big Roll Daddy
PRODUCERS: Steve Cooper, Buddy Swords
SCR 386

Lewis comes up with a mixed bag of rock ("Get Out Your Big Roll Daddy," "Rock 'n' Roll Money," "Honky Tonkin' Rock 'n' Roll Piano Man") and country ("Honky Tonk Heart," "Come As You Were"). He does both well, sounding alternately like a hell-raiser and a honky tonk hero. Contact: (901) 795-4722.

JUSTIN WILSON

Not For Cajuns Only, Vol. 1
PRODUCER: William D. Holford
Great Southern GS 11014

Wilson's Cajun humor mixes equal portions of jokes and storytelling in an appealing gumbo. Many of his stories, like "Cajun Hunter Who Couldn't Spell," "Stubborn Pointer," "The Crack-Shot Guide" and "Four Ducks Over The Limit," will hit the mark with hunters. Contact: P.O. Box 13977, New Orleans, La. 70185.

JAZZ

RECOMMENDED

THE PHIL WOODS QUINTET

Heaven
PRODUCER: Bill Goodwin
BlackHawk BKH 50401

Alto man Woods still leads one of the finest bop groups around, featuring pianist Hal Galper, bassist Steve Gilmore, drummer Bill Goodwin, and trumpeter Tom Harrell. A well-recorded and nearly flawless performance.

BILLIE HOLIDAY

At Monterey/1958
PRODUCER: Herb Wong
BlackHawk BKH 50701

Recorded just eight months before the singer's death, this live recording stands head and shoulders above the majority of her later recordings. The band, featuring Mal Waldron and guests Benny Carter, Buddy DeFranco, and Gerry Mulligan, is first-rate.

JIMMY SMITH

Go For Whatcha Know
PRODUCERS: Lola Smith, Michael Cuscuna
Blue Note BT-85125

Organist follows the title's advice to satisfying effect with a crack lineup, including Stanley Turrentine, Kenny Burrell, Grady Tate, Monty Alexander, and Buster Williams.

BOB COOPER/SNOOKY YOUNG SEXTET

In A Mellotone
PRODUCER: Richard Bock
Contemporary C-14017

West Coast veterans Cooper (tenor sax) and Young (trumpet) spark this digitally recorded concert set: fluid, relaxed readings of mostly standards, including vocals from Ernie Andrews on four tracks.

GENE LEES & ROGER KELLAWAY

Leaves On The Water
PRODUCER: Not listed
Choice CRS 6832 (Bainbridge)

Busman's holiday for lyricist/writer Lees, singing songs composed with pianist Kellaway and Bill Evans, plus two others. Affable if sometimes awkward readings.

CLASSICAL

RECOMMENDED

U.S.A.—OLYMPIC FANFARE

Concert Arts Symphonic Band, Felix Slatkin
Angel CDC 7-47422

A patriotic extravaganza that packs 10 standard marches and drum-wind medleys between the title tune and "The Star-Spangled Banner." Slatkin senior's leadership is spirited and the sound, digitally remastered, wears its age well. Ideally timed for pre-Independence Day traffic.

LALO CELLO CONCERTO/SAINT-SAËNS: CELLO CONCERTO NO. 2

Lynn Harrell, Berlin Radio Symphony, Chailly
London 414 387

Vigorous performances that show the cellist in more convincing form than other recent disk outings. His playing is brilliant and free, and Chailly proves a sympathetic partner. The Faure "Elegie" is an attractive filler.

STRAVINSKY: FIREBIRD SUITE (1910)/

DEBUSSY: AFTERNOON OF A FAUN
Los Angeles Philharmonic, Leinsdorf
Sheffield Lab CD-14

Taped at the same time as the label's direct-to-disk original, this CD version is clean and nongimmicky, though a little drier than might be judged ideal. The Sheffield cachet among audiophiles is a commercial plus.

SINGLES

PICKS *New releases with the greatest chart potential*

RECOMMENDED *Records with potential for significant chart action*

NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Billboard 14 Music Circle East Nashville, Tenn. 37203

POP

PICKS

JOURNEY

Suzanne (3:37)
PRODUCER: Steve Perry
WRITERS: S. Perry, J. Cain
PUBLISHERS: Street Talk/Frisco Kid, ASCAP
Columbia 38-06134

Group's traditional power rock style gets adapted just a bit here toward the techno-dance idiom; result is a sound that's big but bouncy.

JERMAINE JACKSON

Do You Remember Me? (3:41)
PRODUCER: Michael Omartian
WRITERS: Jermaine Jackson, Michael Omartian, Bruce Sudano
PUBLISHERS: See This House, ASCAP/Sudano/Soft Summer/Black Stallion, BMI
Arista AS1-9502 (12-inch version also available, Arista AD1-9501)

High-impact dance-rock production number, currently moving up the Black chart; should bridge formats as easily as "I Think It's Love."

MIKE + THE MECHANICS

Taken In (3:55)
PRODUCER: Christopher Neil
WRITERS: Michael Rutherford, Christopher Neil
PUBLISHERS: Michael Rutherford/Pun/63/Arlon/Chappell, ASCAP
Atlantic 7-89404

Mild, swaying mood piece, all dreamy synths and melancholy sax; group's all-hit career thus far numbers two top 10 singles and a gold LP.

QUEEN

A Kind Of Magic (4:23)
PRODUCERS: Queen, David Richards
WRITER: Roger Taylor
PUBLISHERS: Queen/Beechwood, BMI
Capitol B-5590 (12-inch version also available, Capitol V-15232)

Unquenchable foursome should overcome its recent career slump with this rolling little rhythm item; bombast level is noticeably reduced, and the beat's just right for summer.

JOHN WAITE

If Anybody Had A Heart (4:45)
PRODUCERS: Danny Kortchmar, Don Henley, J.D. Souther
WRITERS: D. Kortchmar, J.D. Souther
PUBLISHER: Famous, ASCAP
EMI America B-8315

Stellar writing-production team turns out a beat ballad that suits the singer's grainy, wistful style; the movie is "About Last Night."

DAN HARTMAN

Waiting To See You (4:09)
PRODUCER: Dan Hartman
WRITERS: C. Midnight, D. Hartman
PUBLISHERS: Blackwood/Janiceps/Delightful, BMI/April/Second Nature, ASCAP
Epic 34-06130

His contribution to the "Ruthless People" collection rocks out to a marching band rhythm, complete with foursquare, thumping bass drum.

SADE

Is It A Crime (4:21)
PRODUCER: Robin Millar
WRITERS: Adu, Matthewman, Hale
PUBLISHER: Silver Angel, ASCAP
Portrait 37-06121 (c/o CBS)

A stronger jazz element this time than in earlier singles; brasses are hot, tempo cool, vocals variable.

BLACK

PICKS

LUTHER VANDROSS

Give Me The Reason (4:38)
PRODUCER: Luther Vandross
WRITERS: L. Vandross, N. Adderley, Jr.
PUBLISHERS: April/Uncle Ronnie's, ASCAP/Dillard, BMI
Epic 34-06129

An intricate piece of dance-r&b, not overly obvious; from the star-laden "Ruthless People" soundtrack, which should ensure high visibility.

GWEN GUTHRIE

Ain't Nothin' Goin' On But The Rent (3:26)
PRODUCER: Gwen Guthrie
WRITER: Gwen Guthrie
PUBLISHER: Dum Di Dum, ASCAP
Polydor 885 106-7 (12-inch version also available, Polydor 885 106-1)

Fine singer could change her status from disco staple to radio star with this sly performance, her first for the label; soul that doesn't have to raise its voice.

PATTI AUSTIN

Gettin' Away With Murder (3:50)
PRODUCER: Russ Titelman
WRITERS: Sue Shifrin, Terry Britten
PUBLISHERS: Rightsong/Sooklooz, BMI/Chappell, ASCAP
Qwest 7-28659 (c/o Warner Bros.)

Followup to "The Heat Of Heat"; playful, witty, midtempo warning is sandwiched between the snazziest choral interludes of the week.

U.T.F.O.

We Work Hard (5:21)
PRODUCER: Full Force
WRITERS: U.T.F.O., Full Force
PUBLISHERS: KADOC/Mokojumbi/Willesden, BMI
Select FMS 62272 (12-inch single)

"Roxanne"'s creators rap about rapping; unusually sophisticated vocal arrangements. Label based in New York.

COUNTRY

PICKS

RONNIE MILSAP

In Love (4:28)
PRODUCERS: Ronnie Milsap, Tom Collins, Rob Galbraith
WRITERS: Mike Reid, Bruce Dees
PUBLISHERS: Lodge Hall, ASCAP/Milsap, BMI
RCA PB-14365

The state of the art of country production; sparse guitar and keyboard licks balance one of Milsap's best vocal performances.

REBA MCENTIRE

Little Rock (3:05)
PRODUCERS: Jimmy Bowen, Reba McEntire
WRITERS: Pat McManus, Bob DiPiero, Gerry House
PUBLISHERS: Combine/Music City, BMI/ASCAP
MCA 52848

After the plaintive "Whoever's In New England" comes a sassy, clever ditty that's definitely not a place song; a story of discontent that leads to browsing around.

FORESTER SISTERS

Lonely Alone (3:29)
PRODUCERS: J.L. Wallace, Terry Skinner
WRITERS: J.D. Martin, John Jarrard
PUBLISHERS: MCA/Alabama Band, ASCAP
Warner Bros. 7-28687

Tranquil intro builds to a resounding admission of loss; the Forester harmonies remain exquisite in this midtempo essay.

NEW AND NOTEWORTHY

SUBURBS

Life Is Like (3:11)
PRODUCER: Robert Brent
WRITERS: Beej Chaney, Chan Poling, Suburbs
PUBLISHER: Suburbs, BMI
A&M AM-2844

Minneapolis quintet's approach has gone through some evolution since its late-'70s punkish origins; on this label debut it's comparable to Simple Minds, starting with a midtempo bop and piling on a wall of sound.

SYLVIA

Notbin' Ventured Nothin' Gained (2:59)
PRODUCERS: Brent Maher, Don Potter
WRITERS: Don Schlitz, Don Potter, Brent Maher
PUBLISHERS: MCA/Don Schlitz/April/Welbeck/Blue Quill, ASCAP/Sheep In Tow, BMI
RCA PB-14375

Acoustic guitar, percussion and a wall of voices lead this island-flavored ballad; Sylvia hits paydirt with positive but not cloying lyrics.

RICK NELSON

Dream Lover (3:11)
PRODUCER: Steve Buckingham
WRITER: B. Darin
PUBLISHERS: Screen Gems-EMI/Hill & Range/Hudson Bay/Alley/Trio, BMI
Epic 34-06066

Sweet, dreamy vocals, aided by restrained instrumentation, make this 1959 Bobby Darin hit live again.

DANCE

PICKS

BANANARAMA

Venus (7:20)
PRODUCERS: Stock, Aitken, Waterman
WRITER: R. Leeuwen
PUBLISHER: Dayglow, ASCAP
London 886 056-1 (c/o PolyGram) (12-inch single)

Still-hip British trio returns with a surprisingly hot-blooded remake of Shocking Blue's 1969 pop hit; the original never sounded so good.

L.A. DREAM TEAM

Nursery Rhymes (3:41)
PRODUCER: L.A. Dream Team
WRITERS: M. Perison, R. Anthony
PUBLISHER: Bebecca, ASCAP
MCA 23639 (12-inch single)

Mother Goose's flock grows up and moves to the city; irreverent rewrite by the rap ensemble whose first hit is still moving up the charts.

BOOK OF LOVE

You Make Me Feel So Good (6:01)
PRODUCER: Ivan Ivan
WRITERS: S. Ottaviano, T. Ottaviano
PUBLISHERS: I-Squared/Warner-Tamerlane/Dorato, BMI
Sire 0-20474 (c/o Warner Bros.) (12-inch single)

NYC favorites nod toward the psychedelic revival by delivering Spanky & Our Gang harmonies in their trademark deadpan style.

TIME BANDITS

Dancing On A String (4:08)
PRODUCERS: William Ennes, Alides Hidding
WRITER: A. Hidding
PUBLISHER: not listed
Columbia 44-05908 (12-inch single; 7-inch version also available, Columbia 38-05885)

Euro-pop beat ballad; Dutch band had a club hit last year with "I'm Only Shooting Love."

POP

RECOMMENDED

HONEYMOON SUITE

What Does It Take (4:13)
PRODUCER: Bruce Fairbairn
WRITER: Dermot Grehan
PUBLISHERS: Screen Gems-EMI/Autotunes, BMI
Warner Bros. 7-28670

Power ballad with mighty arrangement proceeds from crescendo

to crescendo; from the film "One Crazy Summer."

DOKKEN

It's Not Love (3:57)
PRODUCERS: Neil Kernon, Michael Wagener
WRITER: Dokken
PUBLISHERS: W3/Megadude/E/A, ASCAP
Elektra 7-69533

Melodic metal.

PETER FRAMPTON

Hiding From A Heartache (3:50)
PRODUCERS: Pete Solley, Peter Frampton
WRITERS: Peter Frampton, Arthur Stead, Steve Broughton Lunt
PUBLISHERS: Nuages, ASCAP/Pet Me/Perfect Punch, BMI
Atlantic 7-89395

In his familiar style of easygoing rock with an underlying punch.

ADRENALIN

Road Of The Gypsy (3:58)
PRODUCER: Vini Poncia
WRITERS: M. Pastoría, B. Pastoría
PUBLISHERS: Open Heart/Lindsay Rose, BMI
MCA 52833

Rock ballad from the film "Iron Eagle."

STAN MEISSNER

One Chance (4:32)
PRODUCER: Stan Meissner
WRITERS: Stan Meissner, Fred Molin
PUBLISHER: Almo, ASCAP
A&M AM-2841

Canadian star's emotional style is comparable to Corey Hart.

FIRE ON BLONDE

Stop And Think (3:45)
PRODUCER: Derek Nakamoto
WRITERS: Michael O'Connor, Larry Cox, Bill Purse, Terry Mace
PUBLISHERS: O'Connor, ASCAP/Michael O'Connor, BMI
Atlantic 7-89402 (12-inch version also available, Atlantic 0-85805)

Female-led group puts a new wavish slant on an r&b-dance song.

TOMMY KEENE

Listen To Me (3:52)
PRODUCER: Geoff Emerick
WRITER: Tommy Keene
PUBLISHER: DePaul, ASCAP
Geffen 7-28678 (c/o Warner Bros.)

American guitar pop; meeting ground between the Hollies and Elvis Costello.

RUBBER RODEO

Souvenir (3:48)
PRODUCER: Ken Scott
WRITERS: R. Holmes, P. Milliken
PUBLISHER: High Lonesome, BMI
Mercury 884 695-7 (c/o PolyGram)

Pronounced disco thump joins country harmonies; something a little different for pop playlists.

KIM MITCHELL

Patio Lartens (3:24)
PRODUCER: Kim Mitchell
WRITERS: Mitchell, Dubois
PUBLISHER: Trelatunes, ASCAP
Atlantic 7-89391

Contorted imagery presented in a Jackson Browne soundalike manner.

BLACK

RECOMMENDED

CONWAY BROTHERS

Over And Over (4:03)
PRODUCER: Conway Brothers
WRITERS: Huston, Hiawatha, Fredrick & James Conway
PUBLISHERS: De-Sir-Rom/Su-Ma, BMI
PBT 86-302

Midtempo r&b ballad. Contact: (318) 222-5740.

TMP BAND

Ring, Ring (3:55)
PRODUCER: Craig Clark
WRITER: Craig Clark
PUBLISHERS: Solid Smash/E.J. Gurren/Obededom, ASCAP
Critique/Golden Boy CR 8515 (12-inch single)

A slow, swinging variation on the Minneapolis sound. Label based in Reading, Mass.

SLAVE

All We Need Is Time (4:27)
PRODUCER: Stellar Four
WRITERS: Mark Adams, Keith Nash, Floyd Miller
PUBLISHERS: On Your Mark, ASCAP/Lunch Money, BMI

Ichiban 86-107

Whispery sou. song plays tricks with syncopation. Contact: (318) 222-5740.

SUPER KIDS

The Tragedy (Don't Do It) (4:24)
PRODUCER: Marley Marl
WRITERS: M. Williams, D. Franklin, P. Chapman
PUBLISHERS: MML BMI/West Kenya, ASCAP
NIA N° 1252 (12-inch single)

Articulate teen expresses anti-drug outrage; brutally harsh track suits the message. Contact: (212) 246-6434.

COUNTRY

RECOMMENDED

SCHUYLER, KNOBLOCH & OVERSTREET

You Can't Stop Love (3:32)
PRODUCER: James Stroud
WRITERS: Paul Cverstreet, Thom Schuyler
PUBLISHERS: Lawyer's Daughter/Writer's Group/Scarlet Moon/Bethlehem, BMI
MTM B-72071 (c/o Capitol)

First release from trio of top singer/songwriters; moving ballad details the strength of an unwed mother.

BILLY BURNETTE

Soldier Of Love (2:53)
PRODUCER: David Malloy
WRITERS: Richard "Spady" Brannon, Anthony Crawford, David Malloy
PUBLISHERS: Die/Dave/Mallven/Cottonpatch, BM/ASCAP
MCA/Curb 52852

Burnette fights the good fight; Clarence White-style guitar adds a nice touch.

PAM TILLIS

I Thought I'd About Had It With Love (2:38)
PRODUCERS: Josh Leo, Barry Beckett
WRITERS: Milton Brown, Beth Nielsen Chapman
PUBLISHERS: Bama Boy/Warner-Elektra-Asylum/Uncle Artie, ASCAP
Warner Bros. 7-28676

Tillis sounds a bit like Jeanne Kendall on this brisk, snappy tribute to discovery.

NEW GRASS REVIVAL

What You Do To Me (2:53)
PRODUCER: Garth Fundis
WRITERS: John Hall, Johanna Hall
PUBLISHER: Siren, BMI
EMI America B-8329

Not bluegrass, except for the tight, bright underpinning; along with spirited harmony vocals, it's a most refreshing sound.

ORLEANS

Lady Liberty (4:18)
PRODUCERS: Tony Brown, David Hungate
WRITERS: John Hall, Johanna Hall
PUBLISHERS: Irving/Schmirving, BMI
MCA 52862

Group responsible for '70s hits "Still The One" and "Dance With Me" returns; AC-style Statue of Liberty tribute.

DANCE

RECOMMENDED

SPARKS

Music That You Can Dance To (4:22)
PRODUCERS: Ron Mael, Russell Mael
WRITERS: Ron Mael, Russell Mael
PUBLISHER: Avenue Louise, ASCAP
MCA/Curb 23640 (12-inch single)

Straight-faced hi-NRG pop from the "Rad" soundtrack.

JEFFREY OSBORNE

You Should Be Mine (The Woo Woo Song) (6:20)
PRODUCER: Richard Perry
WRITERS: Andy Goldmark, Bruce Roberts
PUBLISHERS: Nonpareil, ASCAP/Broozetones, BMI
A&M SP-12169 (12-inch single; 7-inch reviewed May 17)

LOU REED

No Money Down (5:40)
PRODUCERS: Lou Reed, Fernando Saunders
WRITER: Lou Reed
PUBLISHER: Metal Machine, BMI
RCA PW-14388 (12-inch single; 7-inch reviewed May 31)

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	65	WHITNEY HOUSTON ▲ ⁵ ARISTA AL8-8212 (8.98) (CD) 13 weeks at No. One	WHITNEY HOUSTON
2	4	5	5	PATTI LABELLE MCA 5737 (8.98)	WINNER IN YOU
3	5	6	16	JANET JACKSON ● A&M SP-5106 (8.98) (CD)	CONTROL
4	3	3	10	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98)	LIKE A ROCK
5	2	2	11	VAN HALEN ▲ ² WARNER BROS. 25394 (8.98)	5150
6	6	4	7	JOURNEY COLUMBIA OC 39936 (CD)	RAISED ON RADIO
7	8	8	10	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98)	PLEASE
8	12	14	6	BILLY OCEAN JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
9	7	7	10	PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
10	9	10	29	THE OUTFIELD ● COLUMBIA BFC 40027 (CD)	PLAY DEEP
11	14	15	6	THE MOODY BLUES POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
12	10	11	50	HEART ▲ ³ CAPITOL ST-12410 (9.98) (CD)	HEART
13	35	—	2	PETER GABRIEL GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
14	11	9	17	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
15	16	18	15	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
16	13	12	31	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
17	15	13	11	THE ROLLING STONES COLUMBIA OC 40250 (CD)	DIRTY WORK
18	21	28	14	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
19	39	108	3	SOUNDTRACK COLUMBIA SC 40323 (CD)	TOP GUN
20	23	30	10	SIMPLY RED ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
21	22	31	6	38 SPECIAL A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
22	31	33	6	GTR ARISTA AL8-8400 (8.98) (CD)	GTR
23	18	17	41	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
24	26	35	5	NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
25	20	20	11	JUDAS PRIEST COLUMBIA OC 40158 (CD)	TURBO
26	19	19	55	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
27	59	—	2	RUN-D.M.C. PROFILE 1217 (8.98)	RAISING HELL
28	17	16	17	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
29	29	29	12	THE JETS MCA 5667 (8.98)	THE JETS
30	25	23	31	MIAMI SOUND MACHINE ● EPIC BFE 40131	PRIMITIVE LOVE
31	27	27	68	PHIL COLLINS ▲ ⁴ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
32	34	24	32	ZZ TOP ▲ ² WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
33	42	54	4	NU SHOOS ATLANTIC 81647 (8.98)	POOLSIDE
34	60	—	2	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98)	EL DEBARGE
35	28	22	21	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
36	38	41	8	HOWARD JONES ELEKTRA 60466 (8.98)	ACTION REPLAY
37	30	25	43	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
38	33	26	31	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
39	24	21	27	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
40	36	38	10	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
41	43	48	6	WHODINI JIVE JLB-8407/ARISTA (8.98)	BACK IN BLACK
42	68	—	2	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98)	EMERSON, LAKE, & POWELL
43	32	32	9	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC	FROM LUXURY TO HEARTACHE
44	41	39	34	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
45	94	—	2	THE FIXX MCA 5705 (8.98)	WALKABOUT
46	49	51	8	KROKUS ARISTA AL8-8402 (8.98) (CD)	CHANGE OF ADDRESS
47	48	49	5	THE S.O.S. BAND TABU FZ 40279/EPIC	SANDS OF TIME
48	37	34	19	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
49	40	37	17	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
50	55	58	5	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
51	46	42	58	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
52	52	52	8	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
53	54	43	14	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
54	44	40	38	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOLA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	45	36	57	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
56	56	57	8	THE ART OF NOISE CHRYSALIS BFV41528	IN VISIBLE SILENCE
57	51	44	33	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
58	NEW ▶	—	1	AC/DC ATLANTIC 81650 (8.98)	WHO MADE WHO
59	79	137	3	BELINDA CARLISLE I.R.S. 5741/MCA (8.98)	BELINDA CARLISLE
60	62	71	5	GIUFFRIA CAMEL/MCA 5742 (8.98)	SILK AND STEEL
61	64	60	29	NEW EDITION ● MCA 5679 (8.98) (CD)	ALL FOR LOVE
62	65	72	5	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
63	63	65	10	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
64	50	50	11	JOE COCKER CAPITOL ST-12394 (8.98)	COCKER
65	57	56	65	TEARS FOR FEARS ▲ ⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
66	87	—	2	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
67	47	47	13	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
68	58	46	13	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
69	NEW ▶	—	1	BILL COSBY GEFEN GHS 24104/WARNER BROS. (8.98)	FOR THOSE OF WITH OR WITHOUT CHILDREN, YOU'LL UNDERSTAND
70	71	80	8	THE MONKEES ARISTA ALB6-8313 (6.98)	THE MONKEES' GREATEST HITS
71	113	—	2	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98)	DOUBLE VISION
72	61	61	10	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
73	73	81	20	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
74	91	94	5	ICEHOUSE CHRYSALIS FV 41527	MEASURE FOR MEASURE
75	66	45	17	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
76	53	53	10	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
77	86	89	27	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
78	69	63	15	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
79	NEW ▶	—	1	THE BLOW MONKEYS RCA NFL1-8065 (8.98)	ANIMAL MAGIC
80	98	121	4	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
81	76	62	28	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
82	74	67	36	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
83	95	104	5	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
84	90	91	5	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
85	70	73	105	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
86	88	92	8	MODELS GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
87	67	55	11	JULIAN LENNON ● ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
88	72	64	14	BRIAN SETZER EMI-AMERICA ST-17178 (8.98)	THE KNIFE FEELS LIKE JUSTICE
89	83	82	51	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
90	97	97	5	SIOUXSIE AND THE BANSHEES GEFEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
91	78	75	24	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
92	75	66	32	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
93	77	70	14	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
94	92	77	11	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE ... WAVES
95	85	88	70	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
96	89	90	38	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
97	80	59	22	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98)	FINE YOUNG CANNIBALS
98	81	68	33	THE DREAM ACADEMY WARNER BROS. 25265 (8.98) (CD)	THE DREAM ACADEMY
99	93	79	48	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
100	82	69	31	BARBRA STREISAND ▲ ³ COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
101	164	—	2	THE CURE ELEKTRA 60477/WARNER BROS. (8.98)	STANDING ON THE BEACH
102	102	105	9	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
103	103	98	51	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
104	104	78	40	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
105	106	103	16	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
106	84	86	9	AEROSMITH COLUMBIA FC 40329 (CD)	CLASSICS LIVE
107	NEW ▶	—	1	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
108	105	83	14	TALK TALK EMI-AMERICA ST-17179 (8.98) (CD)	THE COLOUR OF SPRING
109	99	84	38	ABC MERCURY 824 904-1/POLYGRAM (8.98) (CD)	HOW TO BE A ZILLIONAIRE

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.

The Reason The Cause The Cure



Elektra

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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.

JUNE

June 23, **National Music Publishers Assn. (NMPA) Annual Meeting**, Beverly Hilton Hotel, Los Angeles. Stephanie Richmond, (212) 370-5330.

June 25, **22nd Annual Awards Dinner of the Music and Performing Arts unit of B'nai B'rith**, Sheraton Centre Hotel, New York. (212) 245-3939.

June 25, **Women In Music Seminar: The Songwriter**, Loews Summit Hotel, New York. (212) 265-4160.

June 25-27, **Assn. of Professional Recording Studios (APRS)**, Olympia II, Kensington, London. (STD 0923) 772907.

June 26-28, **Bobby Poe Pop Music Survey Radio Convention**, Atlanta Airport Marriott, (301) 951-1215.

June 27-29, **San Francisco Music Fair**, presented by the San Francisco Chapter of the National Academy of Recording Arts & Sciences, The Concourse at Showplace Square, San Francisco. (415) 383-9378.

JULY

July 8-10, **Music Expo '86**, Long Beach Arena, Calif. (213) 539-7034.

July 13-16, **New Music Seminar**, Marriott Marquis, New York. (212) 722-2115.

July 20-26, **National Assn. of Broadcasters (NAB) Radio Management Seminar**, Univ. of Notre Dame, South Bend, Ind. (202) 429-5420.

July 29, **National Assn. of Recording Merchandisers (NARM) Retailers Advisory Committee Meeting**, Westin O'Hare, Chicago. (609) 424-7404.

AUGUST

Aug. 14-17, **Jack The Rapper's Family Affair '86 Convention**, Atlanta Airport Marriott. (305) 423-2328.

Aug. 24-28, **Video Software Dealers Assn. (VSDA) Convention**, Bally's/MGM Hotel, Las Vegas. (609) 424-7117.

SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. (301) 588-4114.

Sept. 10-13, **Radio '86, NAB/NRBA**, New Orleans Convention Center, (202) 429-5300.

Sept. 10-14, **National Radio Broadcasters Assn. (NRBA) Convention**, New Orleans. (202) 466-2030.

New Companies

Wishuponastar Music, a company specializing in writing songs for the children's television/film/animation/video/commercial use market, formed by Elizabeth Bonay. 9348 Santa Monica Blvd., Suite 101, Beverly Hills, Calif. 90210; (213) 278-4707.

Westrax Publishing, formed by Peter Link, president and owner of Westrax Recording Studio. Staff includes composer/producer Bob Lowe and business manager Cindy Russell. Company has signed with the Kushnik/Passick music management team. Manhattan Plaza, basement level, 484 W. 43rd St., New York, N.Y. 10036; (212) 947-0533.

Voice Over Miami Inc., a public relations/promotion agency specializing in voice talent representation in broadcast commercials, jingles, and corporate videos, formed by Robin J. Bell. 8221 S.W. 15th St., Suite 1226, Plantation, Fla. 33324; (305) 347-5432.

Artist International Records, an independent label, formed by Frank Louis Moore. Company will concentrate on top 40 pop and rock. First release is a single by Kathy Kehler. P.O. Box 920905, Houston, Texas 77092-0905; (713) 987-3272.

Bullseye Booking Corp., formed by John Latimer and George Paul. Company handles local and national acts for booking, primarily in the Midwest. 844 N. Main St., Akron, Ohio 44310; (216) 535-8863.

Lytle Enterprises Inc., formed by Roberta L. Lytle. Company will offer gospel lyrics and productions to artists in the gospel industry. 187-10 Keeseville Ave., St. Albans, N.Y. 11412; (718) 454-8657.

Promotionally Yours, an entertainment public relations firm, formed by Donald Martin. Company has major American contracts in film and television and has opened a music division that will specialize in providing publicity and promotion to international recording acts passing through Canada. 209 Adelaide St. East, Suite 204, Toronto, Ontario M5A 1M8; (416) 864-9696.

Peter Freedman Entertainment, an artist management company, formed by Peter Freedman. Signings include Elektra's the Sharks. 238 E. 58th St., Suite 22, New York, N.Y. 10022; (212) 832-1733.

FOR THE RECORD

In a caption in the June 14 issue, Warehouse Entertainment owner/associates Kim Miller and Laurie Murphy were misidentified. Miller actually appeared in the bottom photo, and Murphy was pictured in the top photo.

...newslines...

THE 3RD ANNUAL MTV MUSIC AWARDS presentation is set for Sept. 5 and will be telecast live from New York's Palladium and the Universal Amphitheatre in Los Angeles, with additional satellite pickups from locations around the world. There will be eight live performances, highlighted by Tina Turner, Whitney Houston, and Mr. Mister.

KEEPING KOOL: Endorsing the L'Image Du Sport line of apparel and footwear from Le Coq Sportif are Kool & the Gang. The De-Lite Records stars' worldwide deal finds them in the company of golfer Jan Stephenson and tennis stars Yannick Noah, Johan Kriek, Arthur Ashe, and Virginia Wade.

WE'VE GOT RHYTHM: Dr. Frank Wilson, a California neurologist (and amateur musician) has written a book, "Tone Deaf And All Thumbs?: An Invitation To Music-Making For Late Bloomers And Non-Prodigies" (Viking Press, New York; \$15.95). It's said to be the first tome about how and why humans have the biological and psychological capabilities to learn to make their own music.

HIGHBROW AT LOW COST: Music Sales Corp., the New York-based music print company, has published four piano books at \$7.95 each, offering works by Bach, Chopin, Beethoven, and Mozart. A fifth volume is due soon on a master yet to be named.

Lifelines

BIRTHS

Girl, Erica Jo, to **Scott and Karen Hoyt**, May 20 in Nederland, Texas. He is a songwriter/producer/publisher and a member of the group 14K.

Girl, Gordon Faye, to **Neal "Moon" and Debra Mullins**, May 27 in Stamford, Conn. He is program director at WHN New York.

Girl, Zoe Rose, to **Eugene Freisen and Nora Percival**, May 30 in Litchfield, Conn. Friesen, a cellist, is a member of the Paul Winter Consort and a Living Music Records artist. She is road manager for the Paul Winter Consort.

Boy, Matthew Weil, to **Tom Diamant and Elizabeth Weil**, June 2 in San Francisco. He is vice president of Kaleidoscope Records in El Cerrito, Calif. She is a graphic designer.

MARRIAGES

Pamela Tourangeau to Alan M. Ostroff, May 17 in Los Angeles. She is manager of publicity at Embassy Home Entertainment. He is head of KNOWWHATIMEAN Home Video.

Leo Sacks to Mary M. Knoll, May

23 in New York. He is a senior news writer for Cable News Network and a former Billboard editor.

Julian McBrowne to Jane Lester, May 25 in New York. He is a recording engineer and production manager for Kid Creole & the Coconuts.

Brittain Kisshauer to Donna Jean Smith, May 25 in Brentwood, Tenn. Both coordinate concert promotion for the Oak Ridge Boys.

DEATHS

Clyde E.B. Bernhardt, 80, after a lengthy illness May 20 in Newark, N.J. Bernhardt, a veteran jazz trombonist, played and sang in the bands of King Oliver, Marion Hardy, Vernon Andrade, Fats Waller, Luis Russel, Claude Hopkins, and others. He formed his own band, the Blue Blazers, in 1946, and later joined Joe Garland's Society Orchestra, which worked Harlem's society and club circuit for 18 years. In 1972, he formed the Harlem Blues & Jazz Band, and he toured with the Legends Of Jazz from 1972 until the time of his illness. Bernhardt is survived by two nieces, Mrs. Bea Harris and Norma Barnhardt.

EXECUTIVE TURNTABLE

(Continued from page 4)

Robert Tulloh to vice presidents of the corporation. Chafin was creative director. Tulloh was director of research and development.

Garry Tallent joins Shorefire Recording Studios in Long Branch, N.J., as co-owner. He is the bassist for the E Street Band.

RELATED FIELDS. American Interactive Media Inc., a joint venture of PolyGram B.V. International and the Corporate Group Home Interactive Systems division of Philips International, names **Dr. Beverly Copeland** vice president of administration and planning in Los Angeles. She was with the Adult Education Assn.

Marc Blank joins The Record Group as supervising producer in Los Angeles. He was with Infocom.

The Jim Halsey Co. appoints **George Mallard** vice president in Nashville. He was associated with Headline International.

Emmitt Richardson is named tour director for Virgin Merchandising. He was tour director for EMMC.

Watch for
BILLBOARD SPOTLIGHTS
June and July

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

BILLBOARD COVERS IT ALL!

Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	157	178	3	VARIOUS ARTISTS I.R.S. 5731/MCA (8.98)	LIVE FOR LIFE
111	123	116	13	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
112	108	101	19	ANNE MURRAY CAPITOL ST-12466 (9.98)	SOMETHING TO TALK ABOUT
113	101	76	21	CHERRELLE TABU BFZ 40094/EPIC (CD)	HIGH PRIORITY
114	133	106	57	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
115	109	87	14	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
116	107	107	7	ZENO MANHATTAN ST 53025/EMI-AMERICA (8.98)	ZENO
117	110	95	18	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
118	100	74	30	CHARLIE SEXTON MCA 5629 (8.98) (CD)	PICTURES FOR PLEASURE
119	120	117	14	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40173 (CD)	KING OF AMERICA
120	140	142	6	DIANA ROSS & THE SUPREMES MOTOWN 5381 ML3 (10.98)	25TH ANNIVERSARY
121	121	124	8	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
122	112	110	38	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
123	114	114	6	ACCEPT PORTRAIT BFR 40354/EPIC	RUSSIAN ROULETTE
124	128	134	5	JONATHAN BUTLER JIVE JL8-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
125	111	120	57	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
126	126	130	629	PINK FLOYD ● HARVEST SMAS1 1163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
127	129	128	166	ZZ TOP ▲5 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
128	131	100	11	SOUNDTRACK EMI-AMERICA SV-17182 (9.98)	ABSOLUTE BEGINNERS
129	116	111	26	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
130	NEW ▶		1	CLASS OF '55 AMERICA/SMASH 830002-1/POLYGRAM (8.98)	CLASS OF '55
131	132	132	16	PIA ZADORA CBS ASSOCIATED FZ 40259/EPIC (CD)	PIA & PHIL
132	127	113	50	STING ▲2 A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
133	124	109	12	UFO CHRYSALIS BFV 41518	MISDEMEANOR
134	119	119	50	MOTLEY CRUE ▲2 ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
135	130	133	139	PHIL COLLINS ▲2 ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
136	122	122	82	MADONNA ▲6 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
137	169	188	140	SOUNDTRACK ▲2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
138	139	141	8	PAUL WINTER LIVING MUSIC LMR6 (9.98) (CD)	CANYON
139	118	99	41	LOVERBOY ▲ COLUMBIA FC 39953 (CD)	LOVIN' EVERY MINUTE OF IT
140	115	85	7	SOUNDTRACK WARNER BROS. 25399 (9.98)	CROSSROADS
141	117	102	33	THE ALARM I.R.S./MCA 5666/MCA (8.98) (CD)	STRENGTH
142	96	96	6	SOUNDTRACK MCA 6165 (9.98)	LEGEND
143	161	172	6	THE TEMPTATIONS MOTOWN 5389 ML2 (9.98)	25TH ANNIVERSARY
144	144	148	8	CASHFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CASHFLOW
145	136	139	9	LET'S ACTIVE I.R.S. 5703/MCA (8.98)	BIG PLANS FOR EVERYBODY
146	152	182	4	BOURGEOIS TAGG ISLAND 90496/ATLANTIC (8.98)	BOURGEOIS TAGG
147	137	118	11	PHILIP GLASS CBS MASTERWORKS SM 39564	SONGS FROM LIQUID DAYS
148	NEW ▶		1	THE RAMONES SIRE 25433/WARNER BROS. (8.98)	ANIMAL BOY
149	196	—	25	STRYPER ENIGMA 73217/CAPITOL (8.98)	SOLDIERS UNDER COMMAND
150	138	135	30	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
151	185	—	2	KIM CARNES EMI-AMERICA ST-17198 (8.98)	LIGHTHOUSE
152	143	153	144	BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB-11523 (8.98)	LIVE BULLET
153	134	138	55	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
154	154	156	127	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
155	135	93	10	COLONEL ABRAMS MCA 5682 (8.98)	COLONEL ABRAMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	162	158	133	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
157	177	159	13	THE NYLONS OPEN AIR OA 0304/A&M (8.98) (CD)	SEAMLESS
158	141	112	18	THE FIRM ATLANTIC 81628 (9.98) (CD)	MEAN BUSINESS
159	166	171	3	BODEANS WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
160	170	157	7	KITARO GRAMAVISION 18-7016-1/POLYGRAM (9.98)	MY BEST
161	151	127	19	VIOLENT FEMMES SLASH 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
162	125	125	18	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
163	191	—	2	JANE SIBERRY OPEN AIR OA 6-0305/A&M (6.98)	THE SPECKLESS SKY
164	148	136	92	TALKING HEADS ● SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
165	147	131	48	ARETHA FRANKLIN ▲ ARISTA ALB-8286 (8.98) (CD)	WHO'S ZOOMIN' WHO
166	146	129	31	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
167	160	165	147	MADONNA ▲3 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
168	149	115	9	WAX RCA AFL1-9546 (8.98)	MAGNETIC HEAVEN
169	190	—	2	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
170	172	161	13	TOMMY KEENE GEFEN GHS 24090/WARNER BROS. (8.98)	SONGS FROM THE FILM
171	155	155	6	JOHN WILLIAMS AND THE BOSTON POPS PHILIPS 412626-1 (9.98)	SWING, SWING, SWING
172	173	150	9	LAURIE ANDERSON WARNER BROS. 25400 (8.98)	HOME OF THE BRAVE
173	174	174	37	STEVIE RAY VAUGHAN EPIC FE 40036 (CD)	SOUL TO SOUL
174	NEW ▶		1	THE CHURCH WARNER BROS. 25370 (8.98)	HEYDEY
175	163	154	31	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE
176	142	144	88	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
177	189	—	2	BOX OF FROGS EPIC BFE 39929	STRANGE LAND
178	NEW ▶		1	BRUCE HORNSBY RCA NFL 1-8058 (6.98)	THE WAY IT IS
179	NEW ▶		1	JOHN EDDIE COLUMBIA BFC 40181	JOHN EDDIE
180	194	—	2	JERMAINE STEWART ARISTA/10 ALB-8395/ARISTA (8.98)	FRANTIC ROMANTIC
181	168	168	42	LISA LISA/CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA/CULT JAM WITH FULL FORCE
182	182	187	155	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
183	159	126	21	SOUNDTRACK MCA 6158 (9.98) (CD)	OUT OF AFRICA
184	165	140	7	HOODOO GURUS ELEKTRA/BIG TIME 60485/ELEKTRA (8.98)	MARS NEEDS GUITARS
185	186	180	49	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
186	NEW ▶		1	SAVATAGE ATLANTIC 81634 (8.98)	FIGHT FOR THE ROCK
187	167	160	16	JIMMY BARNES GEFEN GHS 24089/WARNER BROS. (8.98)	JIMMY BARNES
188	188	196	106	TINA TURNER ▲4 CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
189	NEW ▶		1	WHITE WOLF RCA AFL1-9555 (8.98)	ENDANGERED SPECIES
190	156	123	13	SOUNDTRACK CAPITOL SV 12470 (9.98)	9 1/2 WEEKS
191	193	185	33	VARIOUS ARTISTS TEE VEE TOONS TVT 1100 (16.95)	TELEVISION'S GREATEST HITS
192	145	145	6	GRANDMASTER FLASH ELEKTRA 60476 (8.98)	THE SOURCE
193	NEW ▶		1	SOUTHSIDE JOHNNY & THE JUKES ATLANTIC 81654 (8.98)	AT LEAST WE GOT SHOES
194	NEW ▶		1	HOWIE MANDEL WARNER BROS. 25427 (8.98)	FITS LIKE A GLOVE
195	NEW ▶		1	TONY BENNETT COLUMBIA FC 40344	THE ART OF EXCELLENCE
196	175	152	10	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
197	187	173	29	GEORGE WINSTON WINDHAM HILL C-1019/A&M (9.98) (CD)	WINTER INTO SPRING
198	195	179	16	PUBLIC IMAGE LTD ELEKTRA 60438 (8.98)	ALBUM/CASSETTE
199	150	147	14	TED NUGENT ATLANTIC 81632 (8.98)	LITTLE MISS DANGEROUS
200	181	163	137	LIONEL RICHIE ▲10 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------|---------------------------|------------------------------|------------------------------|-------------------------------|-------------------------------------|------------------------|--------------------------------|
| 38 Special 21 | Belinda Carlisle 59 | The Fabulous Thunderbirds 15 | Joe Jackson 40 | Madonna 136, 167 | The Outfield 10 | Sly Fox 75 | Van Halen 5 |
| ABC 109 | Kim Carnes 151 | Falco 28 | Janet Jackson 3 | Howie Mandel 194 | Robert Palmer 16 | SOUNDTRACKS | Vanity 115 |
| AC/DC 58 | The Cars 166 | The Fat Boys 62 | Jermaine Jackson 93 | Teddy Pendergrass 162 | Pet Shop Boys 7 | 9 1/2 Weeks 190 | VARIOUS ARTISTS |
| Colonel Abrams 155 | Cashflow 144 | Fine Young Cannibals 97 | Freddie Jackson 125 | John Cougar Mellencamp 23 | Pink Floyd 126 | Absolute Beginners 128 | Live For Life 110 |
| Accept 123 | Cherrelle 113 | The Young Gods 158 | Bob James/David Sanborn 71 | Metallica 68, 185 | Prince & The New Power Generation 9 | The Big Chill 137 | Television's Greatest Hits 191 |
| Aerosmith 106 | The Church 174 | Five Star 104 | Jean-Michel Jarre 52 | Miami Sound Machine 30 | Public Image Ltd 198 | Crossroads 140 | Windham Hill Records Sampler |
| Alabama 49 | Class Of '55 130 | The Fixx 45 | The Jets 29 | Midnight Star 66 | The Ramones 148 | Legend 142 | '86 111 |
| The Alarm 141 | George Clinton 83 | Force M.D.'s 117 | Howard Jones 36 | Mike & The Mechanics 38 | Lou Reed 50 | Out Of Africa 183 | Stevie Ray Vaughan 173 |
| Laurie Anderson 172 | Joe Cocker 64 | Aretha Franklin 165 | Stanley Jordan 114 | Stephanie Mills 67 | Rene & Angela 89 | Pretty In Pink 14 | Violent Femmes 161 |
| The Art Of Noise 56 | Phil Collins 135, 154, 31 | GTR 22 | Journey 6 | Ronnie Milsap 121 | Lionel Richie 200 | Top Gun 19 | Wax 168 |
| Atlantic Starr 51 | L.L. Cool J 91 | Peter Gabriel 13 | Judas Priest 25 | Models 86 | Diana Ross & The Supremes 120 | Southside Johnny & The | White Wolf 189 |
| Philip Bailey 84 | Bill Cosby 69 | Philip Glass 147 | The Judds 92 | The Monkees 70 | Run-D.M.C. 27 | Jukes 193 | Whodini 41 |
| Anita Baker 63 | Elvis Costello & The | Grandmaster Flash 192 | The Moody Blues 11 | The Rolling Stones 17 | Melissa Morgan 73 | Bruce Springsteen 85 | John Williams And The Boston |
| Bangles 35 | Attractions 119 | Giuffria 60 | Melissa Morgan 73 | Diana Ross & The Supremes 120 | Motley Crue 134 | Starpoint 122 | Pops 171 |
| Jimmy Barnes 187 | The Cult 129 | Heart 12 | Mr. Mister 37 | Run-D.M.C. 27 | Mr. Mister 37 | Starship 54 | George Winston 197 |
| Tony Bennett 195 | Culture Club 43 | Hiroshima 150 | Anne Murray 112 | Sade 95, 39 | Anne Murray 112 | Jermaine Stewart 180 | Paul Winter 138 |
| Big Audio Dynamite 175 | The Cure 96, 101 | Honeymoon Suite 78 | New Edition 61 | Savatage 186 | The S.O.S. Band 47 | Sting 132 | Stevie Wonder 82 |
| The Blow Monkeys 79 | Depeche Mode 102 | Hoodoo Gurus 184 | Stevie Nicks 81 | Bob Seger & The Silver Bullet | Sade 95, 39 | Barbra Streisand 100 | Dwight Yoakam 72 |
| Bodeans 159 | Neil Diamond 24 | The Hooters 55 | Stevie Nicks 81 | Band 4, 152, 153 | Savatage 186 | Stryper 149 | ZZ Top 32, 127 |
| Bourgeois Tagg 146 | Dire Straits 26 | Bruce Hornsby 178 | Ted Nugent 199 | Brian Setzer 88 | Bob Seger & The Silver Bullet | Talk Talk 108 | ZZ Top 32, 127 |
| Box Of Frogs 177 | Dokken 77 | Whitney Houston 1 | The Nylons 157 | Charlie Sexton 118 | Band 4, 152, 153 | Tears For Fears 65 | Pia Zadora 131 |
| Boys Don't Cry 107 | The Dream Academy 98 | George Howard 196 | Let's Active 145 | Jane Siberry 163 | Brian Setzer 88 | The Temptations 143 | Zeno 116 |
| Jackson Browne 53 | John Eddie 179 | INXS 44 | Level 42 18 | Simple Minds 57 | Charlie Sexton 118 | Tina Turner 188 | |
| Jonathan Butler 124 | El DeBarge 34 | Icehouse 74 | Lisa Lisa/Cult Jam With Full | Simply Red 20 | Jane Siberry 163 | U2 156, 176, 182 | |
| The Call 105 | Emerson, Lake & Powell 42 | Louderness 80 | Force 181 | Siouxie and The Banshees 90 | Simple Minds 57 | Ufo 133 | |
| | | Loverboy 139 | Loudness 80 | | Simply Red 20 | | |
| | | | Loverboy 139 | | Siouxie and The Banshees 90 | | |

8mm Trade Group Formed; Action Called Unrelated To VHS-C

BY EDWARD MORRIS

NASHVILLE Faced with increasing competition from the VHS-C format and confronted with doubts about its future from within its own industry, the 8mm videotape camp is looking to the newly formed 8mm Video Council for help. The trade association, whose formation was announced at the New York Inter-

Council eyes ads for 8mm product

national Home Video Market in April, will hold its first public meeting July 28 at the Hyatt Regency Airport Hotel in Los Angeles.

Ted Cott, executive director of the council, says that manufacturer members have each contributed \$15,000 to get the organization going. Charter members of the group include Sony, Kodak, Canon U.S.A., Kyocera, Embassy Home Entertainment, Warner Home Entertainment, Paramount Home Entertainment, Sony Video Software, and

Sony Magnetic Tape.

The council's officers are chairman Richard Quinlan, video products manager, Aiwa America; vice chairman Alan R. Czeizler, national sales manager, Canon U.S.A.; secretary David Harney, planning associate motion products, consumer electronics division, Eastman Kodak; and treasurer William Fisher, special projects manager, consumer video projects division, Sony.

Executive director Cott, who says he held a similar office for a tobacco trade association, maintains that the VHS-C threat had nothing to do with the formation of the council. "The council was formed to create generic promotions for 8mm, to supply material about the products, and to do public relations campaigns for 8mm."

The council will also deal with standards, packaging, industry statistics, software availability, and technical information.

Plans call for quarterly membership meetings and the issuance of periodic newsletters and catalogs of 8mm video titles.

An 800 information-center num-

ber has been ordered, Cott says, and will be installed when the AT&T strike ends. While an advertising campaign on behalf of 8mm product is being considered, Cott concedes that his organization doesn't yet have the funds to implement it.

The council's booth at CES elicited "a number of expressions of in-

terest," according to Cott, as well as pledges from companies to join the group. But there were no new members signed on the spot.

Now working on a dues structure, the council intends to recruit members from hardware and software manufacturers, video companies, accessory manufacturers, ser-

vice companies, publications, and other trade associations. Cott says membership is also open to individual retailers.

The council is located at 99 Park Ave., New York, N.Y. 10016; (212) 986-3978.

CD-Equipped Mazdas Sell Well In U.S.

LOS ANGELES Mazda, the first automobile manufacturer to offer factory-installed compact disk players, sold 617 RX-7 cars with CD hardware in the first two months they were available in the U.S.

The unit, mounted in the center console of the \$15,000-range sports car, carries a \$695 tag. The console is equipped with an AM/FM radio and a full equalizer. A factory spokesman calls sales of the Pioneer unit "encouraging."

Local auto dealers are supplying

their own software to demonstrate the unit. Thus far, the CD availability has not been nationally advertised on radio, TV, or in print.

Ford's Larry Lopez, who is overseeing the company's entry into CD with the mid-year sale of the Lincoln Town Car, says no definite price has been determined for the unit to be installed in the line. Lopez says the first CD-equipped Lincolns will be available by Aug. 1.

AMC's John McCandless confirms that the domestic carmaker

will include a factory-installed CD player in its 1988 line, due this fall. AMC is contemplating a new "family-type" line that would include a CD player; the car would have a sticker price of about \$15,000.

Though no word is available on when CD will make its U.S. bow in Nissan cars, a U.S. representative says the firm is enjoying good success with the inclusion of CD in the Leopard and Skyline models, which are available only in Japan.

JOHN SIPPEL

RACKS ADJUST TO LOWER LP SHARE

(Continued from page 1)

and replace them with 12-inch square display flats, says John Farr, director of marketing and operations for Target's internal rack division, Jetco.

Frank Hennessey, president of Handleman Co., which services more than 5,000 stores, says his Clawson, Mich.-based firm anticipated the shift to present LP share in terms of inventory at 18% to 20% as early as two years ago. Hennessey says share "has stabilized. I'm sanguine about that."

But he points out that Handleman may be an exception. "When we look at accounts we do not service, we see that inventory is tremendously out of balance."

As with Target, the shift is forcing rackjobbers to wrestle with the growing absence of the LP package as its own point-of-sale piece. "We're adjusting our fixturing," says Mario DeFilippo, vice president of purchasing for Handleman. Of the LP's intrinsic value in display, he says, "Obviously it enhances the ambience and look of the department if you have graphics at 12-by-12."

Mass merchandisers use the LP as a billboard, says Bill Glaseman, vice president of Phoenix-based Music Merchandisers of America. Pointing to an even lower LP share for MMA (around 10%) and saying the company "noticed the shift three years ago," Glaseman dramatizes the LP's space situation.

"In our departments we are using 36 LPs, basically the top 36 from the Top Pop Albums chart, as billboards for CDs," says Glaseman.

Lieberman agrees that the LP's decline is dramatically affecting the look of departments. "The LP is the catalog of what's available. We're not set up to hang mobiles," he says of mass merchandisers' dependence on the LP as a p-o-p device.

Alternatives may also be more limited for rack accounts than record retailers. "We would very much like to go to the cassette longbox," says Lieberman. "But there are cost issues, and for accounts, perceived

security issues. I stress 'perceived.'"

While Target likely will replace LPs and singles in some present display racks with videocassettes, some rackjobbers say individual store accounts will be evaluated. At Western Merchandisers, Amarillo, Texas, whose rack LP share for album sales is running at 10%, Jerry Hopkins, vice president rack division, offers an example.

"Say in a given store we now have 10 LP fixtures. We may reduce to five. But this doesn't mean we

will necessarily replace those five fixtures with fixtures full of CDs or cassettes. We will only if the sales analysis warrants it," says Hopkins.

At Handleman, inventory share and sales share "are in total balance," says DeFilippo. Also stable for Handleman is the characteristic strong lead for LP at release date "which drops off as cassette takes over."

DeFilippo says that mass merchandisers' configuration shares are significant to record labels.

"Manufacturers call us to ascertain the mix we anticipate on given releases." He says LP share by genre basically mirrors consumer demographics. Country and heavy metal, for example, lean strongly toward cassette sales, while releases by artists such as Barbra Streisand and Neil Diamond will run more heavily in LP.

DeFilippo says the industry is "more concerned [about the drop in LPs] than the consumer is. They're comfortable with cassettes and CDs."

HOT SUMMER VIDEO RELEASE SCHEDULE

(Continued from page 1)

dent of sales. He notes that home video release windows usually come six to eight months after theatrical runs. "You've got to get them out in a certain period of time because you're up against a cable window," he says.

Video executives say this summer's titles represent a far stronger selection of the high-quality "A" feature films that draw consumers into stores than last summer's releases did.

Still, some dealers are cautious in their summer forecasts. "It will be a nice, calm summer," says Su Bertan, video buyer for Drucker's Entertainment Supermarket in New Jersey. "I don't think it will be dead, but I don't think it's going to be great."

Others—like North American Video's Gary Messenger and Adventures In Video's Dave Ballestad—although they express confidence in their own business, are repeating home video's long-running shake-out refrain, which holds that undercapitalized independent stores wilt during the season's dog days.

"Too many people are existing hand-to-mouth," says Messenger. "The way I look at it, the summer market may make or break a good many marginal retailers."

Industry sources note that much of this summer's strength is in the

sell-through promotions that many mom-and-pop retailers are reluctant to support fully. Two summer sell-through campaigns, Walt Disney Home Video's Wonderland and CBS/Fox Video's Five Star, get top marks from distributors and stores. The manufacturers say the Five Star campaign has moved more than 1 million pieces, and Disney claims that Wonderland has shipped 650,000 cassettes.

Ben Tenn, vice president of retail products for Walt Disney Home Video, sees a reverse in the trend of past summers, when worries that hot weather would melt video traffic led to cautious release schedules on the part of studios and cautious buying by dealers.

"Last year there was a bit of a self-fulfilling prophecy," says Tenn. "There was little, if any, new product of substance during the summer. This year we're seeing much more product available for sale. We're also seeing fairly strong product available for rental."

Nicholas Santrizos, president of Thorn EMI/HBO Video, paints a similar picture: "Based on the studies I've seen, there should be fairly good traffic factors out there. We have the opportunity for a very good summer. The emphasis will probably be on the continuing surge of rentals, with the collectibility of

purchase cassettes coming in the fourth quarter."

Richard Abt, executive vice president of the Philadelphia-based franchiser West Coast Video, says his company has done good business in the summer—despite leaner offerings. "Historically, July and August are the fourth and fifth strongest months for us."

Abt attributes this year's stron-

ger summer releases to a better understanding by manufacturers of the rental business. But he sees room for improvement.

"We don't seem to have many blockbusters. I don't think the studios understand the rental business yet. They're starting to recognize the potential that rentals offer, but not as much as they will in the next two or three years," says Abt.

N.Y. RETAILERS BAND TO BUST CD THIEVES

(Continued from page 4)

The private investigator says another group of thieves is under surveillance. "It's a more sophisticated ring. They appear to have interstate connections. We apprehended [a thief] at Tower's uptown store who was attempting to get away with \$500 worth of CDs."

He speculates that this ring has moved away from Tower and may be targeting chains like Record World.

Roy Imber, president of Elroy/Record World and also of the National Assn. of Recording Merchandisers (NARM), says the cooperative effort began when he and Tower's Swindel were at a dinner and found that they had similar problems with CD theft.

Imber says, "CDs, because of

their value and short supply, have become a very attractive target for theft." He adds that in addition to retaining the private investigator's services, "We have our own people on alert. We recently had an arrest here in one of our Long Island stores."

Meanwhile, says the investigator, the boom in CD theft is lending urgency to the efforts of a NARM/Video Software Dealers Assn. committee that wants suppliers to attach security targets to product at the point of manufacture (Billboard, Feb. 1). As far as CDs are concerned, he says that if such targets were placed within the jewel box itself, they would serve as effective deterrents.

CANADIAN ROYALTY TALKS

(Continued from page 1)

for Reproduction Rights of Authors, Composers, and Publishers (SODRAC) that their negotiations for a revision of the existing 2-cents-a-song rate are subject to anti-trust prosecution.

"The [investigation] branch is on a frolic of its own," says CMRRA chief Paul Berry. "I mean, people in the Consumer and Corporate Affairs Department and the Department of Communications have been calling me to ask how negotiations were going. Now other officials say it's illegal."

Earlier this year, Communications Minister Marcel Masse and Consumer and Corporate Affairs Minister Michel Cote revealed the government's plans for revision of the 1924 Copyright Act, which many consider a toothless, outmoded piece of legislation. Part of the federal strategy was to abolish the compulsory mechanical rate and to encourage the industry to adopt its own rate.

The aim was to bring Canada into line with rates in other Western nations, but it was felt that the best way to do that was for composers and publishers to negotiate the rate with record firms, in order to ensure that the impact of higher rates would be borne gradually. CRIA sat down separately with CMRRA and SODRAC, and was close to a deal which would have seen the rate increase over a period of years, with

composers and publishers agreeing to certain concessions of an unspecified nature.

"I believe a deal would have been reached," says CRIA president Brian Robertson. "I guess you could say we're disappointed because we were encouraged by the Department of Communications and the Consumer and Corporate Affairs Department to resolve industry differences rather than have government legislation resolve it for us."

Berry says the dissolution of the deal would cost composers and publishers "at least \$8 million" (Canadian) year. Neither he nor Robertson knows what will happen next. The government has already turned thumbs down on an interim amendment to the Copyright Act to change the rate, and even though the proposals for change have been outlined and discussed further, specific legislation has yet to be introduced in the House of Commons.

Even the most optimistic observers say it will be late fall before the law is introduced, and it will probably be at least another year before the bill passes through the House of Commons and the Senate. Regulations flowing from the revised law may take a year to go into effect.

Neither the Communications Department nor the Consumer and Corporate Affairs Department would comment on the Combines Investigation branch's advice, but

Berry believes that government officials outside of the anti-combines force support the negotiation of a new rate.

"I do believe there are possibilities to resolve the problem," he says. CMRRA and the Canadian Music Publishers Assn. (CMPA) plan to push for an exemption, which would be possible with anti-combines legislation currently under review by the House of Commons, or for a specific bill to grant powers in the record industry to negotiate a rate.

"This move flies in the face of the white paper" that outlined the policy, Berry says.

"It's too important an issue to leave unresolved," says Robertson. "The last thing the government needs is two important factions of the industry at odds with each other on an issue like this."

Robertson also plans to step up his lobbying of Masse, but another problem may await him. Masse is rumored to be about to move from the Communications portfolio. Prime Minister Brian Mulroney will announce a shuffle of his cabinet ministers any week now. The prospect doesn't please the industry's chiefs, who were long opposed on the issue of compulsory licensing and are stunned that there is opposition to their sudden agreement on the matter.



Top Album. CBS Records president Al Teller, left, gears up for the release of "Top Gun," the soundtrack album from the forthcoming Paramount film, which features cuts by Kenny Loggins, Loverboy, and Harold Faltermeyer. Pictured with Teller in New York are the film's producers Don Simpson, center, and Jerry Bruckheimer.

BPI FOLLOWS THROUGH ON U.K. VIDCLIP BAN

(Continued from page 1)

Miles Copeland's IRS Records, whose No. 1 hit "Spirit In The Sky" by Dr. & the Medics was among the clips featured recently on "The Chart Show," has gone so far as to announce its resignation from the trade body. "The BPI's position is against the interests of IRS and its artists," says a label spokesman, "as it will tend to discourage broadcasters from programming adventurous and unproven artists of the kind signed to IRS in favor of established artists."

The company says it will continue to make promo clips available to anyone who wants them.

Island Records has also held talks with the BPI after allowing several videos of its artists to be used on "The Chart Show."

Newspaper reports here suggest EMI act Queen will defy the ban by supplying videos of its new single, "Friends Will Be Friends." The group's management company, Queen Productions, would not comment on the reports.

"We can neither confirm nor deny that Queen will be supplying the video to ITV," says a spokesman for EMI Records in London. "We are members of the BPI and fully support its action."

Nevertheless, the issue and BPI's tactics have clearly caused disquiet, particularly among smaller labels that see TV exposure as a critical ele-

ment in the marketing mix and do not have extensive catalog resources to tide them over.

These labels maintain that consultation with the entire BPI membership was inadequate, and that its action has left them unfairly exposed, even though they are in agreement with the general principle involved.

Attention is now focused on the question of whether labels, or individual artists who may own rights to their own videoclips, are in fact in a position to disobey the BPI ban—and a similar ban on music video soundtracks instituted by the Phonographic Performance Ltd. (PPL).

Of the IRS decision, PPL general manager John Love says, "They could withdraw from BPI membership, but as PPL members they have had to assign to us rights on their sound recordings, and that includes video soundtracks. They are entitled to resign from the PPL, but they would lose the benefits of membership, including our distributions."

Action for damages and legal injunctions could follow from any attempt to broadcast soundtracks unlicensed by the PPL.

The BPI has warned Channel Four against the use of videos containing music controlled by PPL.

A BPI spokesman says of the content of "The Chart Show": "We note with regret that the program went out and included a large number of videos by several of our members."

SYNDICATED TV CONCERT SERIES SET

(Continued from page 6)

panies) and instead of offering huge licensing fees, has offered them a much lower advance in return for a percentage of the profit.

Coors is creating posters for all its bottlers, while all of the company's radio commercials will be tagged with 10-second spots. Wall is also alerting local promoters, retailers, and record companies about the possibilities of cross-promotions and tie-ins.

Wall indicates that he expects some home video companies to argue that consumers will tape the shows.

He strongly counters that argument by pointing out that home video companies spend most of their dollars trying to get domestic distributors to buy the product and not

enough on consumer marketing.

"The only people who know about these music videos being released are avid followers of the act," he claims.

He also points to a number of industry studies showing that more than 70% of all VCR owners don't know how to work their recording timers anyway.

A one-time showing of a music video helps home video music sales and doesn't hinder it, he maintains. By way of illustration, he says that only 25,000 copies of the "We Are The World" video were sold in Japan until a broadcast television showing, after which sales of the cassette surpassed the 120,000-unit mark.

Wall maintains that home video

companies are locking up the rights to music titles for too long.

He issues two challenges to them: Instead of the customary year window, allow a one-time showing 90 or 120 days into the window, and then extend the window for another eight months; or allow half of the show to be seen early in the window for promotional purposes, which will enable more consumers to learn it's available on home video, thus in turn boosting sales.

He agrees that multiple showings of a concert on MTV or a pay service hurt home video sales.

Independent syndication seemed to be a logical route at this point, explains Wall, since HBO has become so "event-oriented" with respect to music video, opting for programs like the recent Barbra Streisand special and the Bob Dylan/Tom Petty "True Confessions" concert.

ROCKERS TURN INTO HAWKERS

(Continued from page 66)

Younger artists have to be particularly careful, Coleman says. "An artist would prefer to establish his artistic integrity before entertaining a deal. Julian Lennon had a couple of brands interested in agreements, and we'd gone quite a distance in discussing them. Ultimately, he changed his mind because he felt the timing would be better if he was better established as an artist."

While Reynolds says the number of companies who offer to match artists with sponsors has dropped, Coleman says his business is expanding, especially on the international side. With offices in Canada and Australia, Rockbill is set to open in the U.K. in a few weeks. The

company has more than 30 employees.

And while Coleman says the greatest opportunities for endorsements will be on a global basis, he predicts the U.S. scene will remain healthy. One reason is that today's rockers have a cleaner, more mainstream image.

"Companies who wouldn't have given a thought to using rock artists five years ago are open to participating now," he says. "The stigmas attached to rock'n'roll are generally gone. Companies used to say they were afraid that artists they signed agreements with would be involved in drug busts or concert riots. Those issues are rarely brought up anymore."

Retraction:

The cover strip ad which ran in the June 7 issue incorrectly identified Jamie West-Oram as the co-writer of "You Better Be Good To Me".

The writers of that song are:

**Mike Chapman
Holly Knight
Nicky Chinn**

MGM Home Video Back With 'The Old Family'

NEW YORK Home video's longest-running financial soap opera appears to have reached a conclusion with Ted Turner's resale of MGM Home Video to United Artists.

The move will have little or no impact on the company, claims MGM Home Video chairman Cy Leslie. "We operate independently in terms of home video and pay-TV," says Leslie. "Our team is intact, our operations are intact, our programs and planning are intact."

Cable mogul Turner had purchased the entire MGM operation in March for \$1.5 billion. In the latest deal, he sold virtually all of the company—except for its massive library—back to United Artists Corp. and Lorimar-Telepictures Corp. for \$490 million.

United Artists and Lorimar-Telepictures are splitting up their purchase. United Artists will pick up MGM's home video wing as well as its film distribution and production arms for \$300 million. Lorimar will get MGM's Culver City, Calif., film processing laboratory and real estate holdings for around \$190 million.

MGM Home Video's Leslie describes the deal as "an economic arrangement among three people." The final details of the deal

have yet to be worked out, he says, "but generally speaking we would assume that we were back at the old stand with the old family, so to speak. We certainly worked effectively with them before, and we will continue to do so in the future."

MGM has been an investment target for almost a year. On Aug. 7, 1985, Turner announced an agreement to acquire the entire studio from United Artists. The deal was altered and revised in October, and a revised filing was made in December. The price was revised in January 1986, with Turner closing his deal on March 26. On June 6, Turner announced in principle his plan to sell most of the MGM properties back to United Artists.

"If anything, we'll be more effective," Leslie says. "The company will have a clean balance sheet, so there will be a lot of new films, I hope."

Fear among some financial analysts is that MGM's position as a major motion picture studio will be significantly weakened as a result of the sale of its library and its physical lot. Lorimar-Telepictures, parent company of Karl/Lorimar Home Video, should be considerably strengthened as a result of the deal.

TONY SEIDEMAN

INSIDE TRACK

PRESSTIME FLASH: Warehouse Entertainment is buying 23 Record Factory stores in the San Francisco area, according to Record Factory president Sterling Lanier. Lanier says the remaining Record Factory stores will be shuttered. No price was revealed. Musicland was also said to have the bid for Record Factory stores.

RUMORS ABOUT new compact disk manufacturing facilities, both here and abroad, continue to crop up. One proposed mastering and pressing plant, U.S. Digital Disc Corp., is to be located in the Bronx and may be on line by the end of the year. The New York Port Authority has reportedly provided a "letter of understanding" in which it assumes half of the financial burden for equipping and constructing a 40,000-square-foot plant. USDDC's target market will be midsize record labels in the metropolitan area. No equipment purchases have been finalized, though mastering units by Sony are reportedly being considered, as is pressing equipment from Toolex Alpha and Meiki. Further from home, Polyfrom Inc. of Mt. Vernon, N.Y., a supplier of CD electroplating gear and electroforming services, says it plans to build a CD plant in Sao Paulo, Brazil. The firm is partnering with Microservice do Brazil Ltda. and expects the plant to be open by November, with CD shipments beginning by January.

MAINE VOTERS turned thumbs down Tuesday (10) on a statewide referendum that would have made it illegal to sell or promote materials judged to be obscene. The issue received nationwide attention, since the referendum was the first of its kind on a statewide level... Fred Haayen's 21 Entertainment Group, planning to go public Over the Counter, will trade the action on its acts as commodity futures. Details were to be revealed last Thursday (12) in New York at a press gathering at—you guessed it—the 21 Club. Yes, the invite was in the form of a stock certificate.

SUMMER CONCERT HEAT: After a June 8 New Edition concert at Madison Square Garden, "wolfpacks of teen muggers"—New York Post terminology—swept through the streets through Times Square, robbing people of chains, purses, and other jewelry. No serious injuries were reported, but police made 26 arrests, mostly on robbery charges. That same weekend, frenzied fans at three shows in the New York area given by heavy metal band Judas Priest ran amok with fireworks during the concerts. There were no serious injuries. The group's lead singer, Rob Halford, commented, "It's as if they want to show us they're as crazy as we are."

JOE RASCOFF, business manager for the likes of Willie Nelson, the Rolling Stones, 38 Special, Pat Benatar, Patti LaBelle, and the Elvis Presley estate, among others, is relocating from New York to Los Angeles July 1 for an indefinite period to beef up his office there. Rascoff is giving up his post as chairman of the Big Apple-based UJA dinner committee organizing the Nov. 1 salute to Willie Nelson. He'll be replaced by Ivy Hill's Ellis Kern... The RIAA is contacting label executives on the advisability of forming a subcommittee to deal with compact disk matters... Karen Bell, director of regional activities for the VSDA, is leaving the video dealer group to join the staff of Video Software Dealer.

FRANK HACKINSON thought he'd be spending a quiet 15th anniversary of the offer by Columbia Pictures

Industries to set up Columbia Pictures Publications, now one of the top music print companies. But his management team surprised him the other day with a luncheon at a restaurant near the company's HQ in Hialeah, Fla. Hackinson has made an interesting deal with his mentor, Charles Hansen, for a series of music books under the Hansen/Columbia logo. Hansen prints the books and, with a royalty paid to Hansen, Columbia handles distribution. Hansen House is now mainly involved in music education folios.

DIRECT DIALING: (216) 494-2283 "takes you right where the action is," says Joe Bressi, senior VP of Camelot Enterprises, parent company for the 181-store Camelot Music chain. Bressi is referring to a new direct phone line for purchasing, advertising, and marketing. But stick to 494-2282 to reach operations, financial, human resources, and other departments... Norm Hunter, buyer for the 126 Record Bar stores, gives an indie label credit for the chain's No. 1 seller: Profile's Run-D.M.C. Hunter reports that cassette movement alone is outstripping combined LP and cassette sales for Whitney Houston... DRG Records chief Hugh Fordin reports sales of more than 600,000 for the label's opera-singer-themed "Diva" soundtrack album after two years of release, and says it continues to sell "briskly." Fordin also points to a Rykodisc/DRG CD version, at 35,000 units since its release in April. DRG made a licensing deal with Rykodisc for the CD before its own decision, to be implemented soon, to issue the laser-read configuration.

NEW YORK CITY will be the scene of memorial gatherings for two music industry figures who died recently. One is for Mike Wilkinson, founder of Disconet, at Private Eyes on June 26. The other is for Jack Waldman, the synthesizer player on many rock dates, at The Kitchen on June 30.

IT WILL COST the producers of the stage and screen versions of "Beatlemania" \$10 million because they failed to make payment to Apple Corps Ltd. based on commercial exploitation of the Beatles' popularity. That's the decision of L.A. Superior Court Judge Paul Breckenridge, whose June 4 ruling came almost seven years after Beatle-owned Apple Corps started litigation. Apple gets \$5.6 million plus 7% interest from Steve Leber, producer of the stage version, and \$2 million plus 7% from Ely Landau and This Is The Week That Was Beatlemania Co., which made the film.

A NEW YORK STATE Supreme Court judge is expected to rule shortly on whether to overturn a provision of New York City's cabaret law that the musicians' union claims is discriminatory. The provision, in effect since 1961, restricts clubs and restaurants that aren't licensed as cabarets from offering live music by more than three musicians, and further specifies that only string and keyboard instruments are allowed in such venues. Local 802 of the American Federation of Musicians, charging that the law discriminates unfairly against drummers and horn players, has sued the city and is seeking a preliminary injunction striking down the provision. The city argues that there must be some limits on live music in small clubs in order to maintain noise and crowd control. Supreme Court Justice David B. Saxe has heard both sides and should rule on the injunction this week. A bill to amend the cabaret law has been bottled up in New York's City Council since 1983.

Edited by SAM SUTHERLAND and IRV LIGHTMAN

Blay's Talks With Coca-Cola Hit Snag EHE Buyout Effort Stymied

LOS ANGELES An attempt by Andre Blay, chairman and chief executive officer of Embassy Home Entertainment, to acquire the company from Coca-Cola has run into a snag.

Coca-Cola acquired Embassy Communications and Tandem Productions last August. Coca-Cola, however, is parent to Columbia Pictures, a partner in RCA/Columbia Pictures Home Video. Contractually, that venture does not allow Coca-Cola to own a controlling interest in another home video company.

Blay signed a letter of intent last February to acquire Embassy, and

industry speculation held that Blay was engineering an \$80 million buyout deal.

Coca-Cola issued a brief statement June 6 indicating that negotiations with Blay had broken off. The statement also made it clear that Coca-Cola still intends to sell EHE.

Blay could not be reached for comment last week, and officials at Coca-Cola declined to elaborate on the company's press statement.

Meanwhile, home video observers on the West Coast are mulling different scenarios for the future of EHE. One rumor has it that Heron International, parent of Media Home Entertainment, is a suitor. Others speculate that RCA could buy up half of EHE, paving the way for at least some of EHE's assets to be absorbed into the RCA/Columbia video unit.

Geldof Knighted

NEW YORK Bob Geldof is the first pop star to receive an honorary knighthood from the British monarchy, it was announced Tuesday (10).

Queen Elizabeth II will give the organizer of the Band Aid, Live Aid, and Sport Aid fund raisers a reception at London's Buckingham Palace next month.

"I'm delighted and deeply honored, and I'd like to thank Her Majesty very much," said Geldof, who is in Los Angeles. "I hope to be the first knight in the charts."

The title *Sir* can only be bestowed on British and Commonwealth nationals. Geldof is an Irish citizen and will be dubbed Bob Geldof K.B.E. (Knight of the British Empire). STEVE GETT

Petition Seeks To Block Record Sale Of KROQ

NEW YORK A former Mandeville Broadcasting employee has filed a petition to block the record-breaking \$45 million-plus sale of Mandeville's KROQ Los Angeles to Infinity Broadcasting (Billboard, April 12).

Tony Lazzarino, who was employed as a clerk by Mandeville, filed a petition with the FCC on May 22, the last day of the 30-day public notice period.

In his petition, Lazzarino alleges that Mandeville president Ken Roberts illegally attempted to influence senior FCC official Dan Brenner

during 1984 FCC hearings on Mandeville's move for full control of KROQ. The petition further alleges that Roberts violated FCC rules by owning a substantial portion of KROQ while license negotiations were under way.

Roberts has spent the last 13 years pulling KROQ out of myriad license and financial problems. In September 1984, he closed his proceedings with the FCC to take full control of the station. At that time, Roberts said he had spent \$4 million to settle with competing applicants and had incurred \$1.7 million in le-

gal fees.

Roberts has filed an official response to Lazzarino's allegations, but says his case is best argued in existing FCC files documenting the KROQ clearance.

He says that the FCC's Brenner dismissed himself from the KROQ case six months before it went to a hearing. Roberts acknowledges that he did have a financial stake, as alleged, but he says the FCC was fully aware of this fact.

Roberts says that during Lazzarino's 18-month stint with Mandeville, he was "like a consultant. He

was putting files in chronological order for the Washington case."

"It's absolute lunacy," says Roberts of the petition. "Anyone who reads [the 1984 filings] will recognize that it's absolutely frivolous right off the bat. It doesn't deserve the attention it's getting."

Nonetheless, FCC procedures require that the petition be addressed. Lazzarino, now a screenwriter living in New York, is expected to file a response to Roberts' filing. The Commission will then decide whether to proceed with the petition.

KIM FREEMAN

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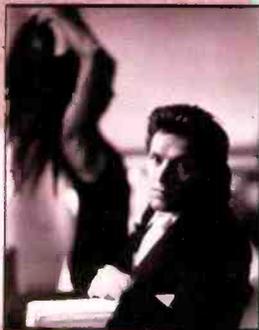


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