

# Billboard

NEWSPAPER

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**VIDEO  
SOFTWARE  
DEALERS  
CONVENTION  
ISSUE**

VOLUME 38 NO. 35

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 30, 1986/\$3.50 (U.S.), \$5 (Canada)

# VSDA

## THE FUTURE OF HOME VIDEO

This year the home video business could become a \$5 billion baby at retail. The industry should move 75 million to 85 million cassettes worth as much as \$3.5 billion at wholesale. More than 10,000 industry figures will attend the Aug. 23-28 VSDA convention. Each is fighting for a piece of the profits in an increasingly brutal marketplace. Indeed, for some, the key question is not growth, but survival.



**Become part of  
a network takeover.**

# Billboard

NEWSPAPER

**Christie Hefner speaks out on fighting the new climate of censorship**  
See Commentary, page 13

**John Gorman makes sudden exit from WMMS**  
See page 14

**Boston UHF station tests digital audio signal**  
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

## WQHT Pulls A Fast One: 'Hits Hybrid' Airs In Gotham

BY KIM FREEMAN

NEW YORK Emmis Broadcasting pulled a fast one on some members of the industry here by disguising its new radio acquisition, WAPP, as a classic rock outlet for three days before unveiling a top 40/urban hybrid format and the WQHT call letters at 6:00 p.m. on Aug. 15. The Rolling Stones' "It's All Over Now" and a bomb noise rang out the old format.

Several label promotion represen-

## K-mart Gives Handleman The Go-Ahead On CD

This story prepared by Earl Paige and Ken Schlager.

DETROIT Handleman Co. has received a firm commitment from one of its largest accounts, K-mart, to roll out the compact disk. By late September, the rack giant expects to have CDs on full display in more than 2,000 K-mart stores.

For most of the K-mart units, this means the CD will be moving out of the electronics department, where the disks have been locked in display cases.

The new configuration will now be displayed alongside LPs and cassettes in K-mart music departments, where they will become "a very dominantly displayed category with special signage," says Frank Hennessey, president and chief operating officer of Handleman Co., which racks virtually all the K-mart outlets.

The move appears to reflect an-  
(Continued on page 88)

tatives say dramatically increased 12-inch sales will be the most immediate result of WQHT's birth. During its first week, WQHT played a high percentage of new records and several regional hits.

Described by one label promotion executive as being "terminally slow" on certain records, the New York radio market—its top 40s in particular—may move more quickly on dance-oriented product as a result of WQHT's arrival. The promotion community, however, appears wary of predicting that WQHT will have a serious impact right away on the tight add policies at top 40 outlets WPLJ and WHTZ.

WQHT's format is quite similar to what is airing on Emmis' KPWR "Power 106" Los Angeles, which  
(Continued on page 90)

## Heated Competition Focus Of VSDA Convention Vid Dealers Seek Tools For Survival

BY GEOFF MAYFIELD

NEW YORK How will the video specialist continue to prosper in the face of increased competition from mass merchants and alternate outlets? That is the primary issue for many members of the Video Software Dealers Assn. (VSDA) as its convention gets underway Sunday through Thursday (24-28) in Las Vegas, Nev.

The expanding universe of dealers offering video product has been well documented. Department stores, bookstores, toy dealers, and other outlets are adding videocassettes to their inventory. Grocery stores and convenience stores—even gas stations and fast food dealers—have jumped into the rental business.

Pam Cohen, executive director of VSDA, says, "What's going on happens in any business as it matures and grows. And as competition grows, it is incumbent on those companies that were pioneers in the field to do what they can to remain in the forefront . . . Certainly, that will be one of the focuses of the convention."

Despite the 2-year-old prediction of a massive shakeout, dealers, suppliers, and consultants say there are several tools to ensure not only survival, but prosperous growth for the sharp video retailer:

- A broader selection of titles than most alternate dealers will be willing to stock, particularly in specialty categories.

- More emphasis on sell-through.

- Customer service. The one-to-one contact between store employee and consumer not only encourages increased sales and rentals, but can also assist in buying decisions.

- The ability of the local dealer to react more quickly to new trends than mass merchants and chains.

Randall Chambers, Southeastern regional sales managers for MGM Home Video, says, "Hundreds and hundreds of outlets like the local convenience stores that are adding  
(Continued on page 88)

## Video Dealers Are Tense Over Anti-Porn Drive

BY TONY SEIDEMAN

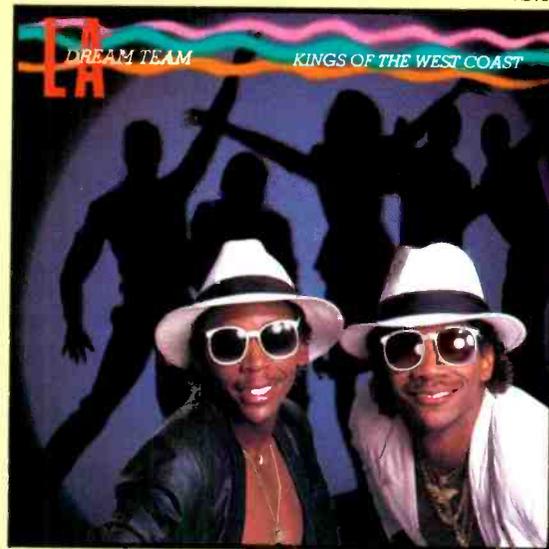
NEW YORK Although all's quiet on the anti-porn-legislation front, the recently released report from the Attorney General's Commission on Pornography appears to have succeeded in creating a climate of fear that has some retailers pulling X-rated product off their shelves.

"In certain areas it's had a bitter, chilling effect," says Louis Sirkin, a lawyer with the Cleveland law firm of Sirkin, Pinales & Schwartz who has successfully represented video stores in a number of cases.

Sirkin says the pressure has been building for the past year, and he predicts things are going to get worse.

He says the commission—appointed by Attorney General Edwin Meese—energized a great number of anti-porn groups. "There's going to be a lot of pickets and a lot of protests and a lot of pressure on the  
(Continued on page 88)

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Ladies & Gentlemen, in its first 3 weeks of release, 100,000 people have brought **KINGS OF THE WEST COAST** into their homes. **L.A. DREAM TEAM'S** debut album, **KINGS OF THE WEST COAST** on MCA Records (MCA-5779) and Cassettes features "In The House" and their new smash single and video, "Nursery Rhymes" (MCA-52860). P.S. Can you say "Yo Baby, Yo Baby, Yo?"



**BASIE LIVE . . . ON DENON COMPACT DISC.** The spirit of "Count" Basie lives on. Denon celebrates the Basie Orchestra's 50th anniversary and the Count's birthday (August 21) with the historic release of "Long Live The Chief!" (33CY-1013) It's one of the most significant jazz recordings in recent years. Digitally recorded by DENON. **THE FIRST NAME IN DIGITAL RECORDING.**

NOTE: Newsstand copies of this issue do not contain pages V-13 through V-60

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## Tax Reform Seen As Industry Plus Artists Investment Overhaul Predicted

BY FRED GOODMAN

**NEW YORK** The large reduction in the top corporate tax rate featured in the proposed U.S. tax overhaul appears to hold benefits for home entertainment manufacturers and retailers. However, changes in the tax structure for individuals could have broad implications for the way artists handle their finances, especially if they are in their peak earning years.

Since most entertainment companies have not been using the investment tax credit—which allows generous deductions for equipment—to the extent it is employed by smoke-stack industries, its demise is not expected to cause the industry any hardship. And many see the decline in top tax rates as a clear improvement (Billboard, June 7).

Although MCA Inc. paid an effective tax rate of 30% last year—lower than the proposed new ceiling of 34%—others, including CBS Inc. and Warner Communications Inc. (WCI), paid substantially greater rates of 43% and approximately 50%, respectively, last year.

At retail, where effective tax rates often run near the top, the benefits of the proposed changes seem to outweigh their drawbacks.

"We're not clear on exactly what it means until we see the final bill," says Jack Rogers, chief financial officer of the 184-store Camelot chain, based in North Canton, Ohio. "But

we're still cautiously optimistic that we're going to come out real good.

"It's clear we're going to lose some deductions," Rogers adds. "Everybody in an expansion mode loses on the investment tax credit changes." Rogers is also apprehensive about the change that will add purchasing and warehousing costs directly to inventory. "Therefore, we'll have a higher inventory value and more taxes there," he says.

The situation for radio broadcasters is less clear, according to Jana S. DeSirgh, a tax attorney with the Washington, D.C., firm of Baker & Hostetler. DeSirgh, who is writing a series of articles on the tax changes for members of the National Assn. of Broadcasters, calls the package "a mixed bag," citing a drop in the use of major credits along with the reduced corporate rate.

"The investment tax credit has been especially important to broadcasters," says DeSirgh, "and has subsidized up to 10% of machine and equipment costs." She also questions whether stations will have any overall gains, suggesting that the reduced rate may be offset by changes in accelerated cost recovery and the hike in taxes on net capital gains from 28% to 34%.

For artists, the new tax plan will mean changes in how they direct and report their income. Tax attorney Richard Halperin, a partner in the New York firm of Shea & Gould, says artists' use of loan-out

companies—in which they are the sole shareholder in a corporation whose business is to loan out the artists' services—will be curtailed.

Aside from allowing artists to establish retirement plans, loan-out companies have been used to defer tax liability through use of a fiscal year that differs from the calendar year. As an example, Halperin says an artist receiving a large fee for work could have payment made to his loan-out company and defer the payout from the company long enough to kick it into the next fiscal year, postponing taxes for a considerable period.

Additionally, Halperin sees lower retirement payouts for artists who set up their own pension plans and says the use of tax shelters by high-income artists will go by the boards.

On the plus side, Halperin says, the reduced personal income tax rates will be a "bonanza" for some artists, adding that the end of shelters may be positive.

"We've done a lot of shelter litigation," he says, "and there was a tendency with higher tax rates—especially among those artists who were afraid of [commercially] burning out—to foolishly invest in things that were not suited to their needs. Now, you have a chance to accumulate a lot of money: At a true 27% income tax rate, you're left with 73 points. In some cases you're talking about a lot of money."

## Venue Reads Riot Act Following Melee Run-D.M.C. Gig Spurs Arena Policy Changes

BY CHRIS MORRIS

**LOS ANGELES** The Long Beach Arena near here has instituted a prohibitive booking policy in the wake of a near-riot among spectators at a Run-D.M.C. concert Aug. 17.

Los Angeles gang members are being blamed for a series of assaults inside and outside the hall that left 42 people injured, reports say.

The melee came two months after a June 13 Ozzy Osbourne-Metallica date at the venue, at which one man died in an accidental fall and three others were seriously injured in apparent leaps from the arena balcony.

In a policy statement released the day after the Long Beach Run-D.M.C. show, arena general manager George Matson said the venue, a site for major rock shows in the L.A. area, will no longer book "any attraction whose patrons have caused or who have a propensity to create situations likely to cause injury to other patrons."

The day after the Long Beach incident, a concert scheduled for that night at the Hollywood Palladium by Run-D.M.C. and tour mates Whodini and LL Cool J was canceled mutually by the group, promoter Avalon Attractions, and Palladium management.

Palladium managing director Dick White calls the cancellation "a precaution," but adds that there were no problems during Run-D.M.C.'s previous appearance at the venue in September 1985.

Run-D.M.C.'s "Raising Hell" tour, named after the group's current hit album, has been living up to its name across the country.

Disturbances, confrontations, and arrests have been reported at tour dates in Atlanta, Pittsburgh, New Orleans, St. Louis, and New York, although arrests initially tied to the latter show have been characterized as exaggerated by police and concert promoters (Billboard, Aug. 9).

While Michael McSweeney, public relations and marketing director for Long Beach's Facility Management Inc., says that Run-D.M.C.'s chances of playing the venue again are "slim and none," he adds that the hall's new policy should not be viewed as a condemnation of any particular musical genre.

"This statement is not a blanket

indictment of rap or heavy metal acts," McSweeney says.

"Future concert bookings will be the joint decision of the police, the fire department, and the management company," he says.

A band's track record will determine whether it will play, according to McSweeney: "If it looks like there's been a bad show, there's no way they're gonna be in here."

Representatives of the Long Beach Arena appeared before the Long Beach City Council Aug. 19.

In light of the incidents at the Osbourne and Run-D.M.C. shows, "the City Council is extremely concerned about how booking matters are handled," McSweeney says.

Members of Run-D.M.C., who never actually made it to the Long Beach stage, decried the violence in

(Continued on page 77)

## Classical Chart Modified

**NEW YORK** Crossover product is broken out separately in a revised format of the Top Classical Albums chart, beginning with this issue (see page 56). The move reflects the growing importance of crossovers in the classical market place.

The Top Classical Albums chart, which runs every two weeks, now devotes 25 places to "classics" and 15 to "crossovers." Product will thus compete for ranking within its own category. This is expected to provide a more accurate picture of the relative sales activity of more traditional classical albums as well as of their often pop-oriented crossover cousins. Classical crossover albums are defined as recordings of nonclassical material (pop, jazz, folk, etc.) performed by classical artists or recordings by pop or jazz artists of specially arranged classical music.

# Chain Will Add 100 Stores In Expansion Target Takes Aim At Entertainment

BY EARL PAIGE

**MINNEAPOLIS** The 235-store Target discount chain plans to aggressively position home entertainment software as a vital part of its mix. The chain set an all-time-high sales level of \$100 million in such goods for fiscal 1986.

The chain also will add more than 100 stores and enter new markets in the next few years.

Revelations about store growth were offered here Aug. 13-15 during the annual convention of Target's six-branch supplier division, Jetco. Heralding expansion was George Jones, senior vice president of general merchandise at the 24-year-old company. "We will be adding a substantial number of new stores in the next few years as we enter new markets and continue to increase our presence in existing markets," he said.

Target will expand dramatically eastward for the first time, announcing six units in Detroit in 1987 and 40 in southern Michigan in the next five years—taking it right into the home grounds of Detroit-based K-mart, which is vying with Sears as America's top retail chain.

A key element fueling the Target/Jetco growth is video, Jetco's fastest growing product segment, at 16%. Compact disks are also mushrooming, at 10%, with accessories strong at 11%. The remaining 63% is combined in LPs, cassettes,

and singles.

Target now generates more than 40% of parent firm Dayton Hudson's \$8.8 billion annual sales, even though Target operates in just 22 states. Revenues for the Target stores increased 11% and operation profits 18% in fiscal 1985, providing an optimistic note for Dayton Hudson, which just reported disappointing earnings for the first half of 1986.

Adding to the sales optimism is the vigor of both vendor reps and Target staff in the wake of recent organizational changes for Jetco, a division formed nearly four years ago.

Jones was one of two new Target executives with long corporate experience meeting vendors at the convention for the first time. Jones assumed his post, which includes supervision of Jetco, in February. Bill Veeneman moved over from Target to become Jetco's director of marketing and operations just prior to the convention. Veeneman replaces John Farr, who left to form his own marketing firm (Billboard, Aug. 9).

The move to bring a Target staffer over to Jetco is described as positive by Veeneman. "People inside Jetco feel it's recognition for them. Also, it means people in Jetco can aspire to more opportunities throughout the corporation."

In his new post, Veeneman reports to Robert Ulrich, president of Target. Veeneman has served Day-

ton Hudson in a wide range of capacities. He joined the firm in May 1979 as manager of area research and planning. In June 1981, he was named director of marketing and research for the Dayton Hudson department stores. He returned to corporate in May 1984 to head up new business development.

Reporting to Veeneman are Ted Lentz, new national sales manager and former Northern regional sales manager, and Doug Harvey, manager of purchasing.

Harvey, who came aboard seven months ago, worked briefly with California-based Wherehouse Entertainment and, like much of the Jetco staff, is a veteran of Pickwick Distributors.

Buoying the spirit of Jetco personnel is the attention their convention receives from top-level Target people. This year, Bruce Allbright, Target chairman and chief executive officer, headed the corporate contingent. He accepted a retailer-of-the-year award from Karl/Lorimar, marking sales for the past nine months of \$1.2 million worth of "Jane Fonda's New Workout."

All the major prerecorded audio vendors were among those making presentations. Some brought large groups, like WEA, which had 12 representatives. The act the Outfield also attended a business session as part of CBS' presentation.

A team atmosphere permeated (Continued on page 77)



**Inaugurating New Technology.** George Currie, left, vice president of Sony Professional Audio, and Ed Blankenbeckler, center, chairman of Seeburg Corp., chat with artist George Benson, who hosted the recent official press introduction of Seeburg's compact disk jukebox, LaserMusic, in New York.

## Executive Turntable

**RECORD COMPANIES.** RCA/Ariola names Michael Emmerson president of its Red Seal label in New York. He was president of London Artists, an international artist management firm (See Keeping Score, page 56).

Jeffrey M. Sydney is appointed senior vice president and general manager, West Coast, for PolyGram Records in Los Angeles. He was vice president of music and business affairs for Universal Studios. Also, Jack Iacchi is elevated to branch manager, New York/Philadelphia. He was a salesman in the Philadelphia branch.

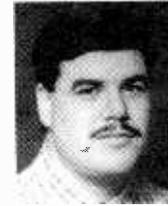
Gene Wooley is promoted to the newly created post of vice president of



EMMERSON



SYDNEY



WOOLEY



SMITH

recording and quality assurance for MCA Records in Los Angeles. He was director of the division. Walt Wilson is named director of marketing for the label's Nashville division, based in L.A. He was upped from regional field sales manager in Dallas.

Eddie Gilreath joins Geffen Records as head of its sales department. He was vice president of sales for Elektra/Asylum.

Tony Smith is elevated to national singles promotion director for EMI America Records in Los Angeles, succeeding Don Wasley, who recently resigned. Smith was upped from national album promotion director. Replacing



SINENI



MCKEOWN



PINSON



BETTIS

him is John Hey, who was promoted from regional AOR promotion manager, Southwest region.

Andy Allen joins Island Records in New York as director of national album promotion. He was with RCA Records as manager of the same area.

Arista Records in New York names Nicki Sineni to associate regional marketing director. She was the label's local marketing manager in Dallas, where she will remain. Kay McKeown is promoted to director of a&r administration, West Coast. She was associate director of that area for the label.

Chrysalis Records promotes Kathee Flynn to manager of West Coast publicity in Los Angeles. She was marketing coordinator.

Ann Litin becomes national single/sales manager for Elektra/Asylum Records in New York. She was working in several departments for the label.

Rhino Records in Santa Monica makes the following appointments: Ken Sano, national director of marketing; Bob Cahill, national director of sales; Dave Darus, associate director of sales and marketing; and Stan Becker, associate director of press and publicity.

**RETAILING/DISTRIBUTION.** WEA makes the following appointments: Peter Knitch, regional video product manager, Chicago and Cleveland branches; Brian Harden, sales representative, Kansas City; Mike Mullett, sales representative, Omaha; and Joani Lowry, buyer, Chicago and Cleveland branches.

Timothy Olphie joins the advertising department of Record World as (Continued on page 86)

## Five Elected To VSDA National Board Trade Group Uses Mail Ballot For First Time

**NEW YORK** Two newcomers are among the five members elected to the Video Software Dealers Assn.'s 20-seat board of directors in the trade group's first-ever election by mail ballot (Billboard, March 1).

### Complete guide to VSDA chapters ... see page 42

First-time VSDA board members are Jim Salzer, owner of Salzer's Video Crossroads in Ventura, Calif., and Brad Burnside, president of Chicago's two-store Video Adventure.

Arthur Morowitz, founder and president of the 15-store Video Shack chain here and the current national vice president of the trade group, was re-elected to the board. Through VSDA's typical order of succession, he likely will become the group's new president when officers are elected Wednesday (27) at the organization's annual convention in Las Vegas.

Also returning are incumbent Frank Barnako, former two-time national president, and Joan Weisenberger, who served as an alternate on last year's board. Barnako is president of seven-store The Video Place based in the Washington suburb of Herndon, Va.; Weisenberger owns In Home Video, a two-store operation based in Riverside, Calif.

Four of the five members are

elected to three-year terms. Burnside has a two-year term.

Votes were tabulated by the accounting firm Laventhol & Horwath. Previous elections were conducted at VSDA's annual convention.

Although Morowitz was a founder and charter member of the trade group and keynoted its first convention five years ago, his re-election came as something of a surprise to some industry observers.

Despite his long-standing involvement with VSDA, some insiders wondered if his affiliation with the supplier side of the industry—his

enterprises include the eight-branch Metro Distribution and A&H Sales—would alienate the many smaller dealers in the trade group. However, now that he has gained another term, he is considered highly likely to replace John Pough as president.

Less clear is the race for the vice presidency. Board members Jack Messer, of The Video Store in Cincinnati; Dave Ballstadt, of Adventures In Video in Minneapolis; and board secretary Jim George, of San Francisco Home Video, are said to be actively seeking the office.

GEOFF MAYFIELD

## RCA/Ariola, Jive Pact

**NEW YORK** RCA/Ariola, confirming widespread speculation, has inked a broad licensing agreement with U.K.'s Jive Records.

Under the terms of the agreement, as reported by Elliot Goldman, RCA/Ariola president and CEO, and Jive chief Clive Calder, RCA/Ariola will market Jive product in the U.S., Canada, Latin America, and parts of Europe.

Although the deal ends Jive's association with Arista Records, two key label acts, Billy Ocean and Whodini, continue to be marketed by Arista in the U.S. Product by both acts continues to flow through RCA/Ariola/A&M/Arista Distribution.

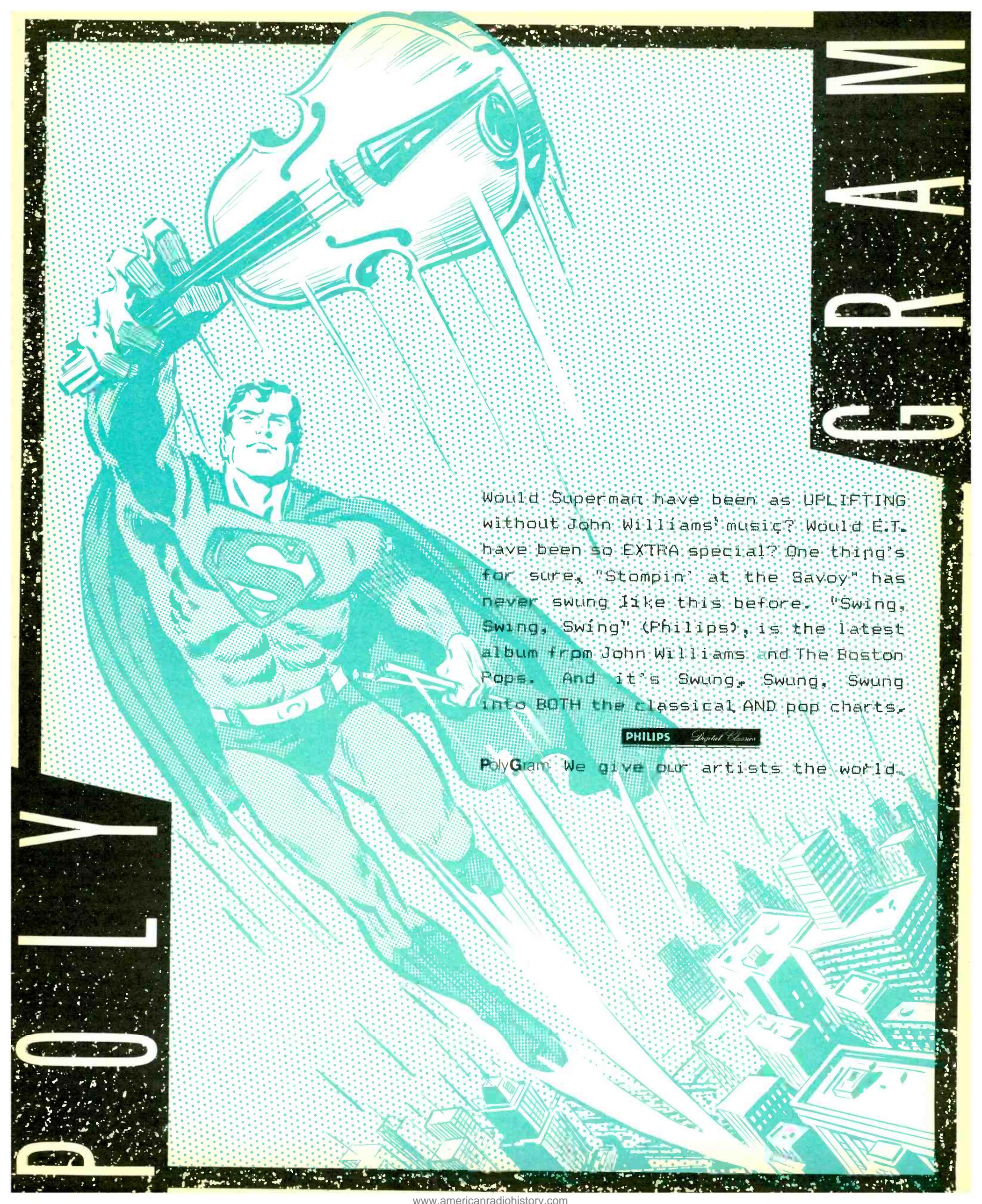
In Europe, the deal gives RCA/Ariola licensing rights in France and Spain, while Jive continues individual agreements in other markets.

Jive is a unit of U.K.'s Zomba Group of companies, which is also involved in music publishing, management, studios, video, book publishing, and other ventures.

Besides Ocean and Whodini, Jive's current roster includes Jonathan Butler, Samantha Fox, Precious Wilson, Ruby Turner, A Flock Of Seagulls, Millie Jackson, Vanessa Bell Armstrong, Mama's Boys, and the Real Things.

IRV LIGHTMAN

POLLY  
GRAHAM



Would Superman have been as UPLIFTING without John Williams' music? Would E.T. have been so EXTRA special? One thing's for sure, "Stompin' at the Savoy" has never swung like this before. "Swing, Swing, Swing" (Philips), is the latest album from John Williams and The Boston Pops. And it's Swung, Swung, Swung into BOTH the classical AND pop charts.

**PHILIPS** *Digital Classics*

PolyGram We give our artists the world.

POLLY

# U.K. Trade Terms Rile Retailers

## Major Labels Cut Return Allowances

BY NICK ROBERTSHAW

LONDON New trading terms introduced this summer by major labels, among them CBS, EMI, PolyGram, and, most recently, RCA/Ariola, have provoked fierce protests from some sections of the U.K. retail business.

High Street chains HMV, Our Price, and Virgin have reportedly banned some sales representatives from their stores.

CBS was first to move, with revised terms—which went into effect July 1—that it claimed would benefit dealers and stimulate demand for music. The 5% return allowance for LPs and cassettes was eliminated, and what CBS called the “archaic” 2.5% cash-settlement discount was abolished in favor of 30-day net payment.

In an effort to compensate for the actions, dealer prices for its three main pop album categories were reduced by about 8%.

PolyGram was next to remove cash-settlement discounts, and it reduced the dealer cost of full-price LPs and tapes by 3%. The 5% returns allowance was retained but is now calculated separately for singles and albums.

EMI subsequently announced that it too would abolish settlement discounts effective Aug. 1 and would reduce the returns allowance to 2.5% of total purchases. Dealer price of LPs, cassettes, and singles would be reduced by an average of 5%.

RCA/Ariola has also introduced revised trading terms, set to go into effect Sept. 1. Cash-settlement terms are to be met monthly, and

dealer price of full-price product will fall by about 3%. But instead of reducing returns allowances, the company has increased its privilege returns scheme from 5% to 6% on all singles, new-release LPs, and special promotions.

Says RCA/Ariola sales director Dave Harmer: “On most volatile lines, dealers need the privilege scheme to have the confidence to stock new product in depth.”

Dealer reaction to these changes has been mixed, at best. Some record companies report letters of sup-

(Continued on page 90)



**Manager's Milestone.** Personal manager Michael Lippman, right, celebrates his 40th birthday with Norm Pattiz, left, and Mary Turner, both with Westwood One, and RCA Records' Bob Buziak. Among the other notables who turned out for the Beverly Hills, Calif., bash were Melissa Manchester, Don Henley, Bernie Taupin, Barry Manilow, and Brian Setzer.

## MCA Makes Tape and Vinyl Quality A Higher Priority

BY JIM McCULLAUGH

LOS ANGELES MCA Records has embarked on an ambitious campaign to significantly upgrade the technical quality of its albums and cassettes. This endeavor was recently punctuated by the creation of a vice-president slot for recording and quality assurance.

“This is a priority that comes from the top, Irving Azoff and Myron Roth,” says Gene Wooley, who has been directing recording and quality assurance for MCA for the past two years at the label's MCA/Whitney recording/mastering complex in nearby Glendale. Prior to this position, he was a Capitol Records staff engineer. The commitment to upgrading began soon after Wooley's arrival at the label. Wooley confirms that it was a time when the label did not enjoy the best cassette or vinyl reputation.

“It's time to let people know what's going on, particularly since we have a large saturation of product out there now, and the independent feedback from the professional recording community here has been

praiseworthy. In addition to MCA product, I.R.S., for example, was concerned about quality and we are giving them that quality.”

MCA manufactures cassettes and presses records at its Gloversville, N.Y., facility, and also presses records at its Pickneyville, Ill., facility, which is also a distribution and compact disk packaging center.

MCA uses outside vendors for CD manufacture and is not building a CD plant. However, to widen the scope of the MCA/Whitney facilities, a CD computer will be acquired from The Record Group for the purpose of monitoring CD masters. MCA plans to do its own CD mastering in the future.

“That way we will have possession of the CD master at all times, can check it against the master tape it was duped from, and check the finished product against that. Now I have to get three CD masters from three plants to ensure their integrity,” says Wooley.

In its campaign to upgrade the quality its product, MCA gave cassettes top priority.

(Continued on page 90)

## Wal-Mart Picket Set For October

### MIA Opposes Censorship

NEW YORK Music In Action (MIA), a new industry organization to fight censorship in popular music, is planning a protest as its first action at a yet-unannounced Wal-Mart location in mid-October. The Wal-Mart chain recently banned 32 rock magazines and a number of records from its stores.

MIA is also planning to target political candidates “who oppose musical freedom” and work actively against their election. A representative of the association says MIA will be coordinating its activities with other pro-free-speech groups, including the new Americans for Constitutional Freedom.

Members of MIA include artists, publishers, managers, record company personnel, and music fans.

Charter members are Alan Grubman, founding partner of Grubman, Indursky, and Schindler; Miles Copeland of I.R.S. Records; Danny Goldberg of Gold Mountain Records; Steve Leber of Contemporary Communications; Charlie Kendall of WNEW-FM; Mike Shalett of the StreetPulse Group; Mike Sigman of the L.A. Weekly; Virginia Lohle, president of the Starfile photo agency; Charley Prevost of Chrysalis Records; and recording artists Sheena Easton, Ted Nugent, and John Waite.

MIA's steering committee consists of David Krebs of Contemporary Communications; Bob Guccione Jr., publisher of Spin magazine; and publicist Howard Bloom.

# CHART BEAT

by Paul Grein

**STEVE WINWOOD** lands his first No. 1 pop hit this week with “Higher Love.” The breakthrough comes 20 years and six months after he first cracked the Hot 100 with the **Spencer Davis Group's** “Keep On Running.” Only two acts have had longer gaps between their first chart appearances and their first No. 1 hits: **Tina Turner** (24 years) and **Robert John** (20 years and 11 months).

Winwood is managed by **Ron Weisner**, who also manages the act at No. 2 this week, **Bananarama**. The act at No. 3—**Madonna**—is signed to Weisner/DeMann Entertainment, but her principal manager is **Freddy DeMann**. As we pointed out last week, DeMann also manages **Peter Cetera**.

This means that between them Weisner and DeMann manage the acts responsible for the last three No. 1 singles. That string could easily extend to four straight No. 1 hits if **Bananarama's** “Venus” is the next No. 1. Not bad for managers who were dropped three years ago by **Michael Jackson**, then the hottest act in the world.

Winwood's hit is the fourth consecutive No. 1 single on a Warner Bros. custom label. The Island recording follows **Peter Gabriel's** “Sledgehammer” on Geffen, **Cetera's** “Glory Of Love” on Full Moon, and **Madonna's** “Papa Don't Preach” on Sire. The two No. 1 hits before “Sledgehammer” were also WEA releases: **Simply Red's** “Holding Back The Years” on Elektra and **Genesis's** “Invisible Touch” on Atlantic.

We'll close with an observation by Paul Lockwood of Madagascar Music Management in New York. Lockwood notes that “Higher Love” is the second No. 1 single in less than four months on which **Chaka Khan** has played a key supporting role. Khan, who sings backup vocals on “Higher Love,” provided the vocal arrangement



on **Robert Palmer's** “Addicted To Love.”

Concludes Lockwood: “It's time this extremely talented vocalist got her own No. 1 hit.”

**LIONEL RICHIE** this week becomes the first act to amass nine top five pop hits in the '80s. He accomplishes the feat as “Dancing On The Ceiling” edges up one notch to No. 5. **Air Supply** and **Madonna** have each earned eight top five pop hits so far in this de-

## Winwood is No. 1

### 20 years after chart debut

cade.

Richie's “Dancing On The Ceiling” album debuts at No. 21 on the Top Pop Albums chart. That's six notches lower than the No. 15 debut of his previous album, “Can't Slow Down.” The likely reason: The current hit doesn't seem to be as strong as “All Night Long,” the lead-off single from the last album, which hit No. 1 the week the album debuted.

**HOT 100 FACTS:** The Beatles' “Twist And Shout” returns to the top 40 this week, 22 years and three months after dropping out. The record—revived by its inclusion in the hit film “Ferris Bueller's Day Off”—peaked at No. 2 the first time around and is now bulletted at No. 39.

**Carl Anderson & Gloria Loring's** “Friends And Lovers” jumps to No. 6 this week, joining a select group of top 10 hits that owe their success to exposure on TV soap operas. The song, featured on NBC-TV's “Days Of Our Lives,” follows **Herb Alpert's** “Rise,” **Patti Austin & James Ingram's** “Baby, Come To Me,” and **Christopher Cross's** “Think Of Laura,” all featured on ABC-TV's

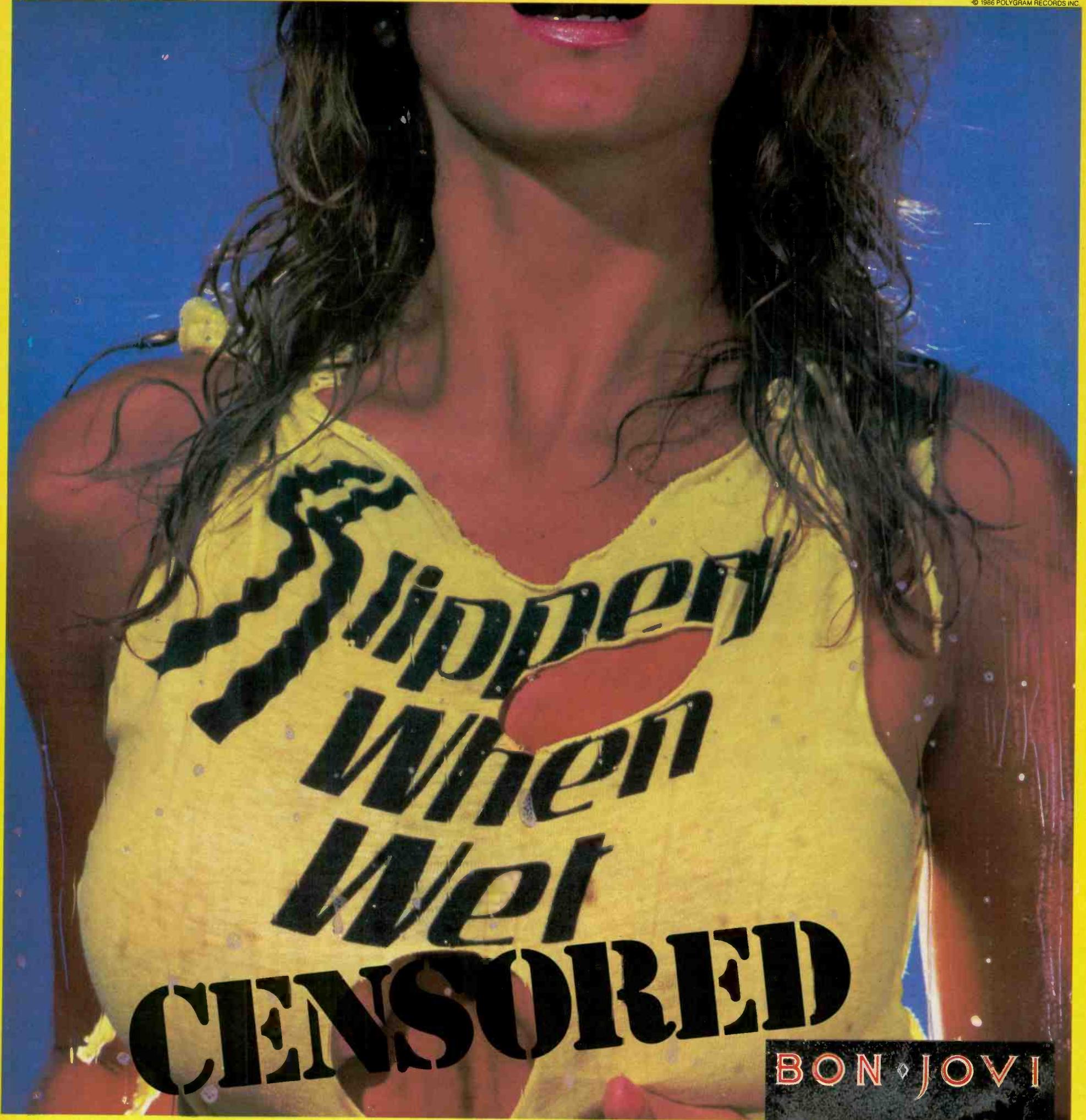
“General Hospital.”

**Michael McDonald's** “Sweet Freedom” jumps to No. 7, two months after his duet with **Patti LaBelle**, “On My Own,” reached No. 1. This marks the first time McDonald has ever had two top 10 hits in the same year. “Sweet Freedom” is the ninth top 10 pop hit for writer **Rod Temperton**, following **Heatwave's** “Boogie Nights” and “The Groove Line,” **George Benson's** “Give Me The Night,” the **Brothers Johnson's** “Stomp!,” **Austin & Ingram's** “Baby, Come To Me,” and three hits by **Michael Jackson**: “Rock With You,” “Off The Wall,” and “Thriller.”

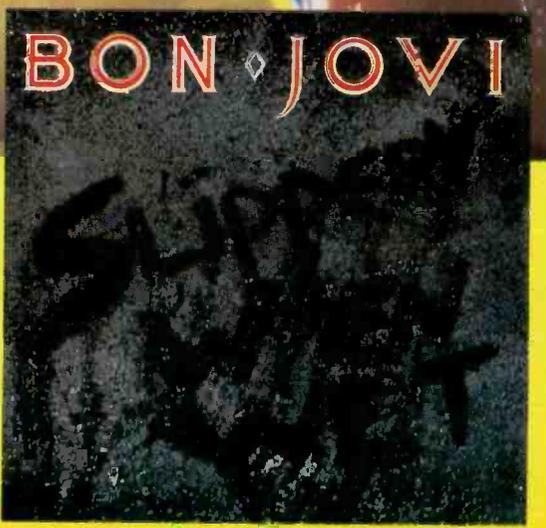
And **Huey Lewis & the News's** “Stuck With You” jumps to No. 9, making this the fifth consecutive year that the group has earned at least one top 10 hit. Only two other acts have established this consistency for the last five years: **Lionel Richie** and **John Cougar Mellencamp**.

**WE GET LETTERS:** James A. Geoghan of Manhasset, N.Y., notes that when **Madonna** reached No. 1 on the Hot 100 Singles and Top Pop Albums charts simultaneously for the first time two weeks ago, she was celebrating her 27th birthday. That is not a bad present. Geoghan also points out that all four of **Madonna's** No. 1 pop hits have had three-word titles: “Like A Virgin,” “Crazy For You,” “Live To Tell,” and “Papa Don't Preach.” Her only three-word title to fall short of No. 1 was “Dress You Up,” which peaked at No. 5. Concludes Geoghan: “If **Madonna** is superstitious, the best bets from her new album to be her next single would be ‘Open Your Heart,’ ‘La Isla Bonita,’ and ‘Where's The Party.’”

**Ronn Trice** of Washington, D.C., notes that four No. 1 black hits so far this year have posed questions in their titles: **Whitney Houston's** “How Will I Know,” **Janet Jackson's** “What Have You Done For Me Lately,” **El DeBarge's** “Who's Johnny,” and **Anita Baker's** “Do You Get Enough Love.” Where are answer records when we need them?



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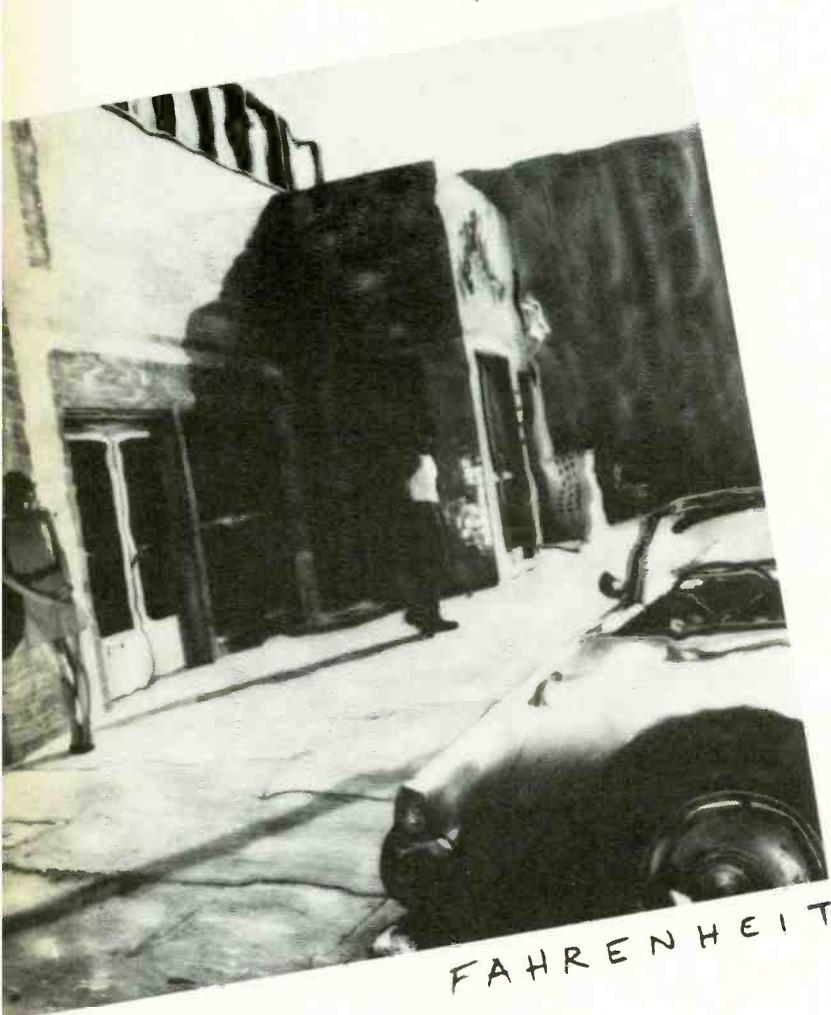
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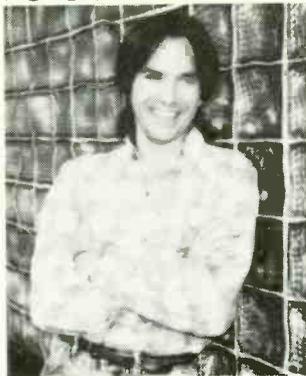
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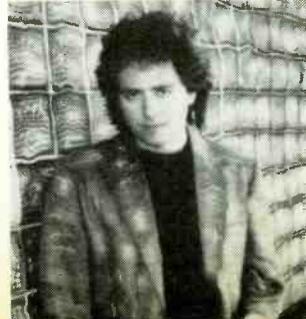
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## Is Porn The Only Issue?

# FIGHTING THE CLIMATE OF CENSORSHIP

*The following is excerpted from an interview conducted by Billboard's Chris Morris with Christie Hefner of Playboy Enterprises, keynote speaker at this year's Video Software Dealers Assn. convention in Las Vegas.*

**Q: What is your reaction to the report from the Attorney General's Commission on Pornography?**

A: I think that the lasting impact of the report, potentially, that has got to affect a group like VSDA, is not really what is in the report itself as much as what it does for the environment in which everyone does business. Because they are ultimately on the line, if retailers interpret the report as a legitimization of extreme pressure groups' right to dictate their merchandising mix, then it won't matter what the majority of consumers want in terms of choice. We will have self-censorship.

If, on the other hand, merchandisers, be they bookstores, magazine distributors, video distributors, record stores, etc., retain a general sense of the community being defined by what is marketable in their stores, then I think we will weather this short-term issue.

The issue is being used for political purposes by this administration. They have a constituency that has a very repressive agenda on a number of issues, and most of them, from abortion to school prayer, have not gotten anywhere in the courts or the legislature because they don't reflect people's attitudes.

**Q: So, in other words, a major responsibility for combating these forces lies with the video dealer.**

A: Retailers, because they are the ultimate funnel, can really determine whether or not we're going to preserve the freedom of choice that has been the hallmark of a free-market society and a hallmark that conservatives especially ought to be supportive of. After all, conservatives keep talking about getting the government out of business.

**Q: Do you see the current focus on so-called pornography exploding out beyond attacks on magazines such as Playboy and the adult vid-**

**eo industry?**

A: I think that editorial writers across the country quickly recognized that this was not an issue that was Playboy, nor an issue that was simply nudity or sexuality. This truly was an issue of controversy, and that if we were going to allow groups of people to suppress something they find unpleasantly controversial, that label of controversy could be applied to so much else of what's out there.

I think that further evidence of how broad that could become is the literature of the groups themselves.



**'Major responsibility for combating these forces lies with the video dealer'**

*Christie Hefner is president of Playboy Enterprises.*

Have you ever seen a copy of the journal of the National Federation of Decency, which is sort of the leader of the picketing? The way they do business is to get their members to send letters to the homes of the heads of companies who are either advertisers or retailers of the products they disapprove of.

I'm not exaggerating when I tell you that on their targeted list is everything from "Golden Girls," because it treats as acceptable sex outside of marriage, to "Hill Street Blues," to "Night Court," to Playboy, to Sports Illustrated's bathing suit issue, to Harper's Bazaar... There is very little that is left, let me tell you!

So, I do think it's very clearly a broader issue. Also, those of us who are not so concerned about what our neighbors read and see sometimes forget how much our own attitudes as a society have relaxed with regard to language and nudity and

sexuality. And the people who are literal interpreters of the Bible have not changed their views along with the rest of us since World War II.

So forget the adult video business. How do you think that group of people feels about "About Last Night" or "9½ Weeks" or "Body Heat" or a Richard Pryor film? Or any film that has attitudes or behavior that they feel God did not bless?

So you certainly can see that a vulnerable target in all this is the adult industry, but I think that in many ways the more vulnerable target is the more mainstream indus-

the right to dictate your merchandising policy, they're not likely to go away the first time you give in. Quite the contrary. They're going to say, "We have leverage here," and they're going to be back with their next list of material, whether it's music magazines or whatever.

**Q: What would you see as an agenda on the part of those who might be faced with actual law enforcement action?**

A: There are organizations, from the Media Coalition to the American Civil Liberties Union, that provide, on a local level, tracking of law enforcement and of legislators in these areas.

What often happens, from what I've seen over the years, is that retailers are threatened with actions that can't be really followed through on, but the threat has the same effect: "If you don't stop selling such and such, we'll prosecute you," and in fact what they would prosecute them for is not obscene material. But the retailer says, "Gee, it's not worth the hassle. I have to live in this community."

So one of the things that has to happen is that retailers have to become participants in those legal organizations that monitor and can provide support for them so that they have somebody they can phone and say, "I had a sheriff come in here and say such and such. Is that really true? Can I be arrested for this?" And so that somebody can say, "No, that isn't true, and here's what your rights are."

Secondly, I think a lot of what has to happen is public education, allowing the real majority that's out there to speak its mind. I think that customer surveys can be very useful in that regard.

The Lawsons chain, which is a magazine retailer, was under absolutely comparable pressure to the 7-11 stores in the height of all this brouhaha. Where the 7-11 people reacted, I think, prematurely, the Lawsons people said, "Okay, we've gotten these letters and these protests, but we've also been selling a lot of copies of Playboy and Penthouse. It seems to us that maybe our customers don't mind them be-

*(Continued on page 64)*

## Letters to the Editor

### BONUS TRACKS ON CD

It was disturbing to read about the CBS/Bob Sherwood decision to stop including bonus tracks on new compact disk releases (Inside Track, July 26). This was done, presumably, because LP buyers feel they are getting the short end. Ha.

What Mr. Sherwood seems to have forgotten is that the CD buyer pays anywhere from \$6-\$10 more and often has to wait four to six weeks longer for receipt of purchases. Besides, one of the reasons the CD is so desirable is its extra playing time.

If anyone is shortchanged it is the CD customer, who gets only 30 minutes out of the 70-plus minutes of real time possible.

A possible solution to the problem

may be to release the extended CDs first and then put out a 10-cut "highlights" album four or five weeks later at a discounted price of \$7 or \$8.

Michael A. Focarile  
Bronx, N.Y.

### DUMPING FREELoadERS

Let's not have any more B sides. And one-sided 45s should have to sell one million copies before the song appears on LPs, also one-sided. The LP would then hold five or six cuts, all million-sellers, a bargain for consumers.

Under such a system, B-side "parasite" songs would not be able to profit from the sales of the hit song. The undeserving would no longer be able to freeload.

Le Roy De Gregory, Manager  
Hob & Nob Music Publishers  
New York

### DRUGS AND ILLITERACY

I agree with Sheila Davis when she states that we are a "nation one-third functionally illiterate" (Commentary, July 26).

I feel that one of the reasons, if not the main reason, is the widespread use of drugs. This is especially true of the so-called soft drugs, since many consider them harmless, tending to justify their use even more.

Drug use in junior and senior high schools, and even in grade schools, has reached epidemic proportions. No learning can occur if our kids are sleepwalking through their courses.

We have a very powerful soapbox in the entertainment industry. And opinion leaders have a responsibility to make drug-taking uncool. If we don't, we will have to accept a good part of the blame for an illiterate society.

Neal Fox, President  
Foxalot Music  
San Diego

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

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## WMMS PD Leaves For Consultancy Gorman With Market Leader 13 Years

BY KIM FREEMAN

NEW YORK "I'm not content to become the custodian of a successful station," says John Gorman in the wake of his bold resignation from the operations manager/program director post at WMMS Cleveland, which comes after 13 years with the market-leading, rock-oriented top 40 station.

Gorman and WMMS assistant program director/evening man Denny Sanders turned in their resignations Aug. 15. Gorman will now devote his efforts full time to his Gorman Media consultancy here, which Sanders is joining. The two have worked together for most of the last 17 years.

"We knew this was in the wind for quite some time," says Malrite vice president of programming Jim Wood. Several WMMS in-house promotions were made five weeks ago (Billboard, July 19) in preparation for Gorman's probable exit, Wood says. Music and creative services director/afternoon man Kid Leo will serve as interim PD. Wood says Leo is a strong candidate for a permanent post, although Leo's afternoon drive commitment may stand in the way.

"It's a tremendous credit to John that, to the listeners' ears, there will be no indication that John is gone," says Wood. "There are so many people who've been here for so long that the station just hums right along."

"We've accomplished every goal we'd set out to do. WMMS has won just about every award except the

Pulitzer Prize," says Gorman. Simultaneously with his WMMS duties, Gorman has been running his consultancy for a year and a half. His clients include KWK St. Louis and WPHD Buffalo, N.Y.

"I've had chances to expand it, but that's been prevented because of the time demands at WMMS," he

### 'We accomplished everything we set out to do'

says. Gil Rosenwald, executive vice president and radio division president of WMMS parent Malrite Communications "was not overjoyed with my consulting since I started my own firm," says Gorman. "But he never pushed me to have it or not have it."

Gorman says he asked Malrite for a group programming position, "but I never got a definite answer. And there just came a time when I couldn't wait any longer."

Gorman was consulting for Malrite's KSRR Houston, and both he and Wood say a future consulting alliance between Gorman Media and Malrite—most likely with KSRR and WMMS—is almost a foregone conclusion.

On the timing of his resignation, Gorman says he's been "agonizing" over it for a year but was pushed in the last three months by the "number of [consulting] opportunities that presented themselves."

In the past month, there have

been rumors that Malrite would sell WMMS, which corporate officials adamantly deny. "I don't know what to make of those rumors myself," Gorman says. "But that had nothing to do with my decision. It's pure coincidence."

Gorman says he and Sanders do not expect to take on any additional clients for two to three weeks. The company's maximum roster will be 12-15 clients. "I don't want to pick up stations like a K-mart or a McDonald's. I'd rather think of us as a Neiman Marcus."

As for formats, Gorman says, "I don't think we are limited to AOR or CHR. I do have an affection for the [album rock/top 40] hybrid we're doing in Cleveland and Buffalo—sort of an adult CHR."

Reminiscing about his tenure with WMMS, Gorman says, "When I came here in July 1983, Denny and I looked at the most recent ratings. If you tipped it upside down, WMMS was on top." WMMS was one of the early progressive FM stations. Gorman says his theory, then and now, is "if you create active radio, you'll get active listeners."

"Denny and I were lucky enough to experience incredibly creative radio in Boston—where we grew up—during the '50s and '60s. Back then, it was WMEX and WBZ battling it out."

Sanders joined WMMS in 1971. When Gorman arrived in 1973, the two went about altering WMMS' then-progressive FM approach. "We knew we should be playing a wide variety of songs, and we were unusual in the '70s in that we were playing a lot of black and oldies records, plus some pop when it fit in, i.e., Billy Swan's 'I Can Help' and the Isley Brothers' 'Harvest Of The World' and 'That Lady.' We've always been avidly against the term 'narrowcasting.' It's another word for limiting."

By mid-1975, Gorman says, WMMS "was beginning to make itself known in the market. There's a statistic somewhere that says WMMS has been No. 1 [for] 18-34 for 40 straight Arbitrons. Since fall 1983, WMMS has led the market in overall shares, always with double digits. We had several No. 1 books before that, but were flipping with WQAL and WDOK."

Also in the fall 1983, WMMS shook up the industry by starting its gradual shift from album rock to top 40. "It was a tough battle convincing Malrite to make the change. They kept saying we'd confuse the clients, but I said we were already confusing them by calling ourselves an AOR, when we really couldn't be lumped in with most AORs."

"It's been an amazing 13 years," Gorman continues. "There's an incredible team of people at Malrite. I call the WMMS crew the Boston Celtics of radio." Wood has similar praise for Gorman. "We're proud as heck of John about this," he says.

Asked whether an irresistible offer could lure him back to a local radio post, Gorman says, "One thing I've learned in the business is that nothing is impossible. I never say never."

## OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

### TOP 40

"San Francisco is a strong urban and new-music market, so Nu Shooz's 'Point Of No Return' (Atlantic) fits our sound real well," says KITS program director Richard Sands. Another song that's doing well in the Bay area is Art Of Noise's "Paranoimia" (Chrysalis), the track featuring Max Headroom. "It's a strange record that catches your ears," Sands says. Surprisingly, the most requested song is an album cut by Run-D.M.C titled "You Be Illin'" (Profile). KITS is still hot on the group's first single from its "Raising Hell" album, "Walk This Way," but, says Sands, "This one has less rap and more of a melody to it." New Edition's remake of the Penguins' classic "Earth Angel" (MCA) is receiving several phone requests, as is the Beatles' "Twist And Shout" (Capitol).

LINDA MOLESKI

## Personality Formatting: The Wave Of The Future?

BY JOE TRELIN

NEW YORK High-profile personalities, once the exclusive calling card of the top 40 format, are playing a bigger part in the success of various album rock outlets—to the point that talk takes up more time than music tracks on several drive time—mostly morning—shows.

As high-profile talents begin to rival the music itself as album rockers' kingpins, a paradox arises: How can a rock radio station maintain a rock image while playing a minimum of rock in select shifts?

In New York, Howard Stern has had a powerful impact as morning man at album rocker WXRK "K-Rock." Program director Pat Evans says Stern's style, which encompasses a controversial brand of humor and little music, does not compromise her listeners. "First of all, people tolerate more in the mornings, so we can get away with less music," Evans says. "But Howard does maintain a rock image. His topics are often rock-related; he covers the things a music listener is interested in and he does a credible job with the rock interviews in his show. When Howard does play music he picks it himself, lets the listeners know why, and they like his taste because he chooses rock songs. I think K-Rock's listeners are Howard's listeners, and everyone else we get is a bonus."

WLUP "the Loop" Chicago PD Greg Solk says, "The greatest day in my radio career was when I came to WLUP and kicked out that three-weeks-an-hour nonsense that was going on here." His vision brought nonrock personalities Jonathon Brandmeier, Steve Dahl, and Garry Meier to the Loop, and they helped him facilitate a change from an 18-24-gear hard rocker to a powerhouse with an older skew.

Solk admits, however, that the stict-heavy morning and drive slots do cost him listeners. "You've got to take the good with the bad," he says. "The good is that we're pulling great numbers. The bad is

that we're not playing music. It's hard to maintain the same image with your audience. Yes, we've lost some listeners who want to hear more music, but we've gained four for every one we've lost, and I'll take that trade. We're trying to serve an older audience, and this is what they want."

There are two main reasons behind the emphasis on personalities. On a programming level, there is a glut of stations playing similar music in many markets. Says Solk, "We wanted to do something different. You can hear the new Huey Lewis song on nine of any 10 music stations in the market."

The second is, if not obvious, predictable—money. Solk adds, "After getting a large share in the drive dayparts financially, it almost doesn't matter what you do during the rest of the day."

But if money is the prime motivation, traditional thought is that top 40s are better suited to exploit their personalities. The limiting nature of album music makes broad recycling of listeners impractical. Or as WMMR Philadelphia PD Ted Utz puts it, "By noon they're all gone."

For example, Rick Dees' talent and humor have a very broad appeal, but could an album recycle his listeners the way KIIS-FM Los Angeles' Mike Schaefer does? "When we promote KIIS, we promote Rick Dees. We want listeners to think the rest of the station is just like him. Personality radio is always the winner in a market because it appeals to the greatest amount of people, regardless of musical taste."

Another way top 40s use personalities is in effective music dayparting. In Tampa, WRBQ-AM-FM has gained a reputation as one of the most innovative personality-oriented stations in the country. Operations manager Mason Dixon says he uses his air talents to give consistency to the station while attracting broad ranges of people by changing the music.

"Different people listen at different times." (Continued on page 19)

## ...newsline...

**PAUL FIDDICK** joins Heritage Communications as radio division president as the Des Moines company prepares for its acquisition of six stations from Rollins Communications. Fiddick was president of Multimedia's radio division for four years.

**ANDY DENEMARK** is promoted to director of programming for NBC Radio Entertainment and the Source. He replaces Frank Cody, who left two weeks ago to program KMET Los Angeles. Denemark joined NBC in February 1980, and, most recently, was manager of program administration for NBC Radio Entertainment. Prior to joining NBC, Denemark held an affiliate relations post with DIR Broadcasting and was PD at WVBR-FM Ithaca, N.Y.

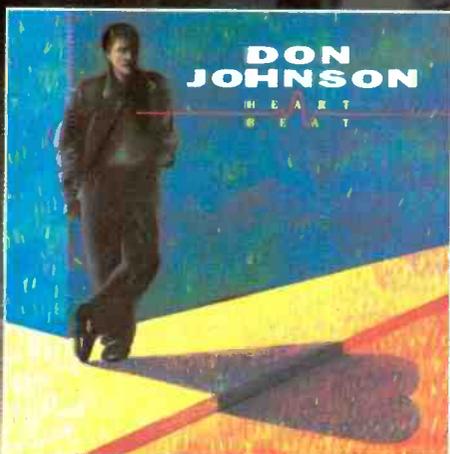
**TRANSTAR RADIO NETWORKS** creates a new division, Transtar Special Programming. Heading up the division is Mike Harvey, a three-year Transtar veteran who hosts the network's "Super Gold" show. With the expansion, longtime broadcast veteran Gary Taylor joins as senior vice president and general manager of Transtar Radio Formats.

**KGLD/KWK** St. Louis will be sold by Robinson Broadcasting to Chase Broadcasting for \$6.9 million, pending FCC approval. Chase adds the classic hits/top 40 combo to its roster of WTIC-AM-FM Hartford and WSTC/WSYR Stamford, Conn. H.B. LaRue Brokers handled the deal.

**CHRISTOPHER CONWAY** is named president and general manager of Gannett's oldies/top 40 combo KSDO-AM-FM San Diego. Conway was GM of KSDO-FM from October 1983 to June 1984, then ran his own advertising and promotion firm in St. Louis. He returns to San Diego to replace Jim Price, who joined KYXY San Diego three weeks ago.

**GARY WEISS** joins Metroplex Communications to serve as president/general manager of its soon-to-be-acquired WKIX/WYLT Raleigh/Durham, N.C. He was general sales manager of WHBO/WNLT Tampa.

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P R E S E N T

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## ON TOUR

### August

- 8/15 El Paso, TX
- 8/17 Norman, OK
- 8/19 New Orleans, LA
- 8/20 Houston, TX
- 8/21 Dallas, TX
- 8/23 San Antonio, TX
- 8/24 Austin, TX
- 8/26 Kansas City, MO
- 8/27 St. Louis, MO
- 8/28 Nashville, TN
- 8/30 Memphis, TN
- 8/31 Louisville, KY

### September

- 9/01 Cincinnati, OH
- 9/03 Toronto, Canada
- 9/05 Montreal, Canada
- 9/06 Quebec City, Canada
- 9/08 Ottawa, Canada
- 9/11 New Haven, CT
- 9/12 Philadelphia, PA
- 9/13 East Rutherford, NJ
- 9/15 Portland, ME
- 9/16 Mansfield, MA
- 9/17 Providence
- 9/19 Largo, MD
- 9/20 New York, NY
- 9/22 Pittsburgh, PA
- 9/23 Cleveland
- 9/25 Charleston
- 9/27 Hampton, VA
- 9/28 Richmond, VA
- 9/30 Johnson City, TN

### October

- 10/02 Atlanta, GA
- 10/03 Jacksonville, FL
- 10/04 Lakeland, FL
- 10/05 Miami, FL
- 10/12 Charlotte, NC
- 10/14 Greensboro, NC
- 10/17 Detroit, MI
- 10/18 Indianapolis, IN
- 10/19 Chicago
- 10/21 Madison, WI
- 10/22 Milwaukee, WI
- 10/23 St. Paul, MN
- 10/25 Denver, CO
- 10/27 Salt Lake City, UT
- 10/28 Albuquerque, NM
- 10/29 Tucson, AZ
- 10/30 Tempe, AZ

More dates to follow!

Fasten your seat belts. We're at it again! The Westwood One Radio Networks continue to take the best in live concert entertainment from the radio to the road...

Announcing the spectacular return to the live concert stage of Emerson, Lake and Powell. Beginning on August 15th in El Paso Texas, and continuing for 65 incredible dates throughout the remainder of 1986. The legendary compositions and concert artistry of Keith Emerson and Greg Lake, now joined by drummer Cozy Powell, will rock America's concert halls to their foundations.

The unmistakable sound of Emerson, Lake and Powell, projected through a massive sound system and augmented by a state-of-the-art light show, will bring concert goers to their feet. And Westwood One will be there all the way, committing all of the resources unique to a Westwood

One tour sponsorship: Local station promotions, E.L.P. Tour Updates in appropriately-formatted regular programs, an hour-long E.L.P. music and interview special and, of course, a spectacular concert broadcast.

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For more info, contact your Station Relations Representative at (213) 204-5000.



WESTWOOD ONE  
RADIO NETWORKS

# VOX JOX



by  
Kim  
Freeman

**DAVE POPOVICH** is going to stay on at WRMR/WLTF Cleveland as operations manager and WLTF program director after all (Billboard, July 19). Popovich was scheduled to leave the MOR/lite rock combo during August and form his own consultancy. Now, he gets the best of both worlds: He'll be free to consult a few outside clients while operating the combo.

**JOHN YOUNG** resigned his PD post at WZGC "Z-93" Atlanta. Bob Case, longtime PD at First Media sister station KUBE Seattle, arrived last week as Young's replacement. A five-year veteran of the top 40 outlet, Young is forming his own production company, encompassing a variety of station and voice-over services. "John started talking to me about this in April," says Z-93 GM Paul Nugent.

Nugent denies talk that Young's status at Z-93 was contingent upon results of the spring book. The once dominant Z-93 slipped to a 6.1 overall 12-plus share in that book. In spring of 1985, Z-93 led the market with a 12.1 share.

The GM says Case came to his attention during a search for an operations manager started six months ago. "We wanted someone to oversee programming with John, but especially to concentrate on marketing," says Nugent, noting the increased competition in Atlanta. Case was a candidate for that post and a natural replacement for Young.

**RICK FREEMAN** is out as station manager at top 40 outlet WDCG Raleigh-Durham, N.C. The ousting followed a restructuring

move at WDCG. GM Sandy Smith, PD Mike Edwards, and MD Candy Wright remain in their posts.

At import-oriented WLIR Long Island, Larry "the Duck" Dunn moves from mornings to nights, to make his duties as assistant program director a little less stressful.

## Popovich stays on at WRMR/WLTF

Remaining true to WLIR's "dare to be different" motto, Malibu Sue flips from nights to mornings, making her one of very few women to host a contemporary morning show. The musical shifts also give VP of programming Denis McNamara more time off-air, although he'll continue hosting the "Screamer Of The Week" show each Thursday.

Speaking of McNamara, he has hired Deb Brady as a night talent for the other album rocker he works on, WXXP Pittsburgh. Brady was working a similar shift as announcer and music director at progressive rocker WFNX Boston.

**CARL MANN** is upped to program director at hit outlet WQCR-FM "Q-103" Cedar Rapids, Iowa. He replaces Brad Fuhr, who shipped off to KRZZ Wichita, Kan. Mann has been with Q-103 for nearly a year and retains his midday shift. Gary Dixon remains as music director.

**RICK DEES'** campaign against the on-air glorification of drug use is quickly picking up steam. The ultrapopular KIIS-AM-FM Los An-

geles morning man has already rounded up several top names in the industry to join Broadcasters Against Drugs (B.A.D.). Those who have volunteered to help Dees as B.A.D. committee members are WPLJ New York's Larry Berger; WXKS Boston's Sonny Joe White; WGCI Chicago's Lee Michaels; WKQX Chicago's Tommy Edwards; KIMN Denver's Bob Call; KKBQ Houston's John Lander; KFI Los Angeles' Gary Owens; KYUU San Francisco's Ric Lipincott; KPLZ Seattle's Mark Allen; WQUE New Orleans' John David Wells; WJPZ Syracuse, N.Y.'s Larry Barron; and WAVA Washington, D.C.'s Mark St. John.

**AT WFUN** Ashtabula, Ohio, Bob Wallace moves from part time to full time as midday man for the oldies outlet. He's been covering various fill-in work for WFUN for three years and made a name for himself with the "Oldies For Lunch Bunch" show. At WFUN's easy-listening sister FM WREO, George Purcell jumps on board as morning man. He'll also be hosting WFUN's daily "Talk Back" show. He was production director and an announcer at WERE Cleveland.

**GOOD SPORTS:** WGBB Merrick, N.Y., gives former New York Rangers hockey star Pete Stenkowski a permanent post as morning sportscaster and sports director. Known as "the Stemmer," Stenkowski has been associated with the AC outlet for four years and will continue his weekday commentary, "Stemmer On Sports."

Good sport of another sort is popular Miami personality Don Cox, who kicked off his switch from WINZ-FM to WPOW (formerly WCJX) with an unexpected canine crank. On his first day at WPOW, Cox broadcast live from a Coppertone billboard, complete with the naughty mechanical dog, which kicked him in the head. Cox was rushed to the hospital, got seven stitches, returned to the billboard, kicked the dog in the butt, and finished his daylong broadcast. Bravo!

## PERSONALITY FORMATTING

(Continued from page 14)

ent times of the day, and we change our music to appeal to the most people available during a time slot," Dixon says. "Our consistency comes from our personalities and the way they serve the people of the community. WRBQ is the star—the whole station is the Zoo."

Even if top 40 has a formative advantage over rock radio regarding personalities, album rockers possess a key characteristic that makes the personality concept work for them: the irreverent image of rock'n'roll.

The rarity of talents who can challenge the format's irreverence—like Stern or WMMR's John DeBella—gives album rockers extra freedom to put shtick, not songs, in the spotlight.

The scarcity of these talents is well-illustrated in WYSP Philadelphia's recent decision to simulcast

Stern's live K-Rock morning show (Billboard, Aug. 23).

In sharing Stern with K-Rock, WYSP general manager Howard Bloom risks losing the localized approach personalities usually key on. "Howard has been successful everywhere he's gone," says Bloom. "His program is not limiting in its scope, and it has a broad appeal. We will be putting in breaks for local news and information."

Watching with a cautious and skeptical eye is WMMR's Utz, Philly's distant ratings leader. WMMR has had great success with morning man DeBella, and Utz says he is not convinced that satellite is ready to beat live talent.

If successful, the simulcast show could open doors for personalities like Stern, Dees, Dahl, WHTZ New York's Scott Shannon, and WWDC Washington, D.C.'s the Greaseman

in every market on a network basis. The result could even lead to personality formatting, as PDs try to appeal to specific demos.

Utz, however, feels it is premature to start thinking about the concept of personality networks. "Radio is too immediate. Part of its appeal is that it is more immediate than TV. DJs are local heroes, and people don't want to give that up."

But, as Solk says, "Jukeboxes don't win markets, personality does." It is possible that the prospect of relatively low-cost, high-quality talent might be tempting for several programmers.

Joe Trelin works for Radio International, a New York-based syndicator of "Rock Over London" and various special programs.

# ALBUM ROCK TRACKS™

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

○ Products with the greatest airplay gains this week.

# YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. You Should Be Dancing, Bee Gees, RSO
2. You'll Never Find Another Love Like Mine, Lou Rawls, PHILADELPHIA INTERNATIONAL
3. Let 'Em In, Wings, CAPITOL
4. I'd Really Love To See You Tonight, England Dan & John Ford Coley, BIG TREE
5. (Shake, Shake, Shake) Shake Your Booty, K.C. & the Sunshine Band, TK
6. Play That Funky Music, Wild Cherry, EPIC
7. A Fifth Of Beethoven, Walter Murphy & the Big Apple Band, PRIVATE STOCK
8. Don't Go Breaking My Heart, Elton John & Kiki Dee, ROCKET
9. Lowdown, Boz Scaggs, COLUMBIA
10. This Masquerade, George Benson, WARNER BROS.

## POP SINGLES—20 Years Ago

1. Sunshine Superman, Donovan, EPIC
2. Summer In The City, Lovin' Spoonful, KAMA SUTRA
3. See You In September, Happenings, PUPPY
4. You Can't Hurry Love, Supremes, MOTOWN
5. Yellow Submarine, Beatles, CAPITOL
6. Sunny, Bobby Hebb, PHILLIPS
7. Land Of 1,000 Dances, Wilson Pickett, ATLANTIC
8. Working In The Coal Mine, Lee Dorsey, AMY
9. Blowin' In The Wind, Stevie Wonder, TAMLA
10. Summertime, Billy Stewart, CHESS

## TOP ALBUMS—10 Years Ago

1. Fleetwood Mac, WARNER BROS.
2. Frampton Comes Alive, Peter Frampton, A&M
3. Spitzfire, Jefferson Starship, GRUNT
4. Breezin', George Benson, WARNER BROS.
5. Silk Degrees, Boz Scaggs, COLUMBIA
6. Beautiful Noise, Neil Diamond, COLUMBIA
7. Wings At The Speed Of Sound, CAPITOL
8. All Things In Time, Lou Rawls, PHILADELPHIA INTERNATIONAL
9. Chicago X, COLUMBIA
10. Wild Cherry, EPIC

## TOP ALBUMS—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

1. (I'm A) Stand By My Woman Man, Ronnie Milsap, RCA
2. I Wonder If I Said Goodbye, Johnny Rodriguez, MERCURY
3. I Don't Want To Have To Marry You, Jim Ed Brown & Helen Cornelius, LONE STAR
4. You Rubbed It In All Wrong, Billy "Crash" Craddock, ABC/DDT
5. Misty Blue, Billy Jo Spears, UNITED ARTISTS
6. If You've Got The Money I've Got The Time, Willie Nelson, LONE STAR
7. Bring It On Home To Me, Mickey Gilley, PLAYBOY
8. One Of These Days, Emmylou Harris, REPRISÉ
9. Afternoon Delight, Johnny Carver, ABC/DDT
10. Can't You See, Waylon Jennings, RCA

## SOUL SINGLES—10 Years Ago

1. Play That Funky Music, Wild Cherry, SWEET CITY
2. (Shake, Shake, Shake) Shake Your Booty, K.C. & the Sunshine Band, TK
3. Getaway, Earth, Wind & Fire, COLUMBIA
4. Summer War, UNITED ARTISTS
5. Who'd She Coo, Ohio Players, MERCURY
6. You Should Be Dancing, Bee Gees, RSO
7. The More You Do It (The More I Like It Done To Me), Ronnie Dyson, COLUMBIA
8. You'll Never Find Another Love Like Mine, Lou Rawls, PHILADELPHIA INTERNATIONAL
9. Get Up Offa That Thing, James Brown, POLYDOR
10. One For The Money (Part 1), Whispers, SOULTRAIN

# Radio

## Featured Programming

**DENISE OLIVER** assumes a new post at **United Stations Programming Network** in New York, where she is appointed director of programming. Most recently the program director at **WYNY** New York, Oliver's extensive background includes the programming titles at the **ABC Radio Networks**, **WIYY** Baltimore, and **WWDC-AM-FM** Washington, D.C.

Also new at USP is the elevation of **Bob Bartolomeo** to manager of the network's sports and entertainment division. Bartolomeo has been a station clearance rep for USP since 1984.

**HERE'S THE WRAPUP** of our ongoing round up on Labor Day specials. The first two come from **Barnett Robbins Enterprises** of Encino, Calif. BRE's "**Hit Men Of Rock**" is a three-hour profile of rock's male gems, a roster that includes Mick Jagger, Steve Winwood, David Lee Roth, Rod Stewart, and Peter Gabriel. This album rock offering will include interviews and the hits from these artists. Also from BRE is "**#1 America**," a top 40/AC project formatted as a three-hour countdown that covers the biggest top 30 songs from the last 10 years.

**NBC Radio Entertainment** assembled "**Great Moments In Rock**," a four-hour chronicle of the last three decades of rock. The show starts with Elvis Presley's first recording in 1954 and runs through this summer's Conspiracy of Hope concerts. NBC/the Source correspondent **Bob Madigan** is hosting the show with **Denny Somach** producing.

Looking ahead to January, **NBC** informs us that its monthly "**Legends Of Rock**" will be moving to a weekly schedule in 1987.

**NARWOOD PRODUCTIONS** of New York has been selected by Citizens Vote Inc. to produce a public service series encouraging young people to register and vote in the November elections. Geared toward black and urban stations, the campaign's theme is "Feel The Power, Register and Vote." Already scheduled to participate are Stevie Wonder, Tina Turner, Run-D.M.C., Kurtis Blow, and Whodini.

Also in Gotham, **MJI Broadcasting** soups up its "**Metalshop**" show with an eight-part mini-series titled "**On The Road With Queensryche**." Billed as a diary of a band's life on the road, the series will air as two-minute installments on eight weekly "**Metalshop**" editions. The reports will be filed each week by Queensryche members, and the first segment airs on the heavy metal show's Labor Day edition. During that broadcast, guitarist **Chris DeGarmo** will discuss a concert incident in Phoenix, where their show was delayed by a blown-out PA system.

**WESTWOOD ONE** and **Mutual** continue to strengthen their combined sales staffs with two promotions. **Gary Schonfeld** is upped to VP/New York sales manager for **WWI**. And, **Greg Batusic** is upped to VP/Midwestern region sales

manager for **WWI** and **Mutual**. **Schonfeld** has been Eastern region sales director since January. **Batusic** was Midwest region sales director. Both remain based in Chicago, reporting to **Art Kreimelman**.

KIM FREEMAN

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

Aug. 29, **Belinda Carlisle**, **Jermaine Stewart**, **Cyndi Lauper**, **Party America**, **ABC Radio Networks**, two hours.

Aug. 29-31, **Bob Seger**, **Profile '86**, **NBC Radio Entertainment**, 90 minutes.

Aug. 29-31, **Vinnie Vincent**, **Paul Di'Anno**, **Metalshop**, **MJI Broadcasting**, one hour.

Aug. 29-31, **Bruce Springsteen**, **The Rolling Stones**, **the Who**, **Great Moments In Rock**, **NBC Radio Entertainment**, four hours.

Aug. 29-31, **Frank Sinatra Special**, **Creative Radio Network**, eight hours.

Aug. 29-31, **Jermaine Stewart**, **Rick Dees' Weekly Top 40**, **United Stations**, four hours.

Aug. 29-31, **Phil Collins**, **Genesis**, **Count Down America**, **United Stations**, four hours.

Aug. 29-31, **Nitty Gritty Dirt Band**, **Country Today**, **MJI Broadcasting**, one hour.

Aug. 29-31, **Jan & Dean**, **Dick Clark's Rock Roll And Remember**, **United Stations**, four hours.

Aug. 29-31, **Ed Bruce**, **Weekly Country Music Countdown**, **United Stations**, three hours.

Aug. 29-31, **Peggy Lee**, **Great Sounds**, **United Stations**, four hours.

Aug. 29-31, **Jean Carne**, **Urban Music Magazine**, **Syndicate It**, one hour.

Aug. 29-31, **Merle Haggard**, **Music of America**, **ABC Radio Networks**, 90 minutes.

FOR WEEK ENDING AUGUST 30, 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.

	89 REPORTERS	NEW TOTAL	ADDS	ON
CINDY LAUPER TRUE COLORS EPIC	18	18		
GENESIS THROWING IT ALL AWAY ATLANTIC	17	51		
CARLY SIMON COMING AROUND AGAIN ARISTA	16	16		
TOTO I'LL BE OVER YOU COLUMBIA	12	12		
PAUL SIMON YOU CAN CALL ME AL WARNER BROS.	10	34		

FOR WEEK ENDING AUGUST 30, 1986

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	11	★ ★ NO. 1 ★ ★ WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE 2 weeks at No. One
2	6	8	7	FRIENDS AND LOVERS CARRERE 4-06122/EPIC	CARL ANDERSON & GLORIA LORING
3	3	4	7	DANCING ON THE CEILING MOTOWN 1843	◆ LIONEL RICHIE
4	5	7	10	SWEET FREEDOM (THEME FROM "RUNNING SCARED") MCA 52857	◆ MICHAEL MCDONALD
5	2	1	12	GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") WARNER BROS. 7-28662	◆ PETER CETERA
6	10	15	5	STUCK WITH YOU CHRYSALIS 4-43019	◆ HUEY LEWIS & THE NEWS
7	7	10	8	TAKEN IN ATLANTIC 7-89404	◆ MIKE & THE MECHANICS
8	11	12	9	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") COLUMBIA 38-05903	◆ BERLIN
9	9	13	8	HIGHER LOVE ISLAND 7-99545/WARNER BROS.	◆ STEVE WINWOOD
10	4	5	12	THE CAPTAIN OF HER HEART A&M 2838	◆ DOUBLE
11	8	3	13	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814	◆ JEFFREY OSBORNE
12	15	19	5	LOVE ZONE JIVE 1-9510/ARISTA	◆ BILLY OCEAN
13	14	14	8	ANYTHING FOR LOVE WARNER BROS. 7-28655	GORDON LIGHTFOOT
14	17	20	6	SWEET LOVE ELEKTRA 69557	◆ ANITA BAKER
15	12	6	12	LOVE TOUCH (THEME FROM "LEGAL EAGLES") WARNER BROS. 7-28668	◆ ROD STEWART
16	13	9	13	INVISIBLE TOUCH ATLANTIC 7-89407	◆ GENESIS
17	19	27	4	THE STORY OF MY LIFE COLUMBIA 38-06136	NEIL DIAMOND
18	20	29	4	LOVE ALWAYS GORDY 1857/MOTOWN	◆ EL DEBARGE
19	29	—	2	THROWING IT ALL AWAY ATLANTIC 7-89372	GENESIS
20	26	31	3	LONELY IS THE NIGHT ARISTA 1-9521	AIR SUPPLY
21	18	16	9	PAPA DON'T PREACH SIRE 7-28660/WARNER BROS.	◆ MADONNA
22	22	26	6	THE EDGE OF HEAVEN COLUMBIA 38-06182	◆ WHAM!
23	16	11	19	YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM	◆ THE MOODY BLUES
24	33	—	2	THE OTHER SIDE OF LIFE POLYDOR 885 201-7/POLYGRAM	◆ THE MOODY BLUES
25	25	28	4	MAD ABOUT YOU I.R.S. 52815/MCA	◆ BELINDA CARLISLE
26	40	—	2	YOU CAN CALL ME AL WARNER BROS. 7-28667	PAUL SIMON
27	21	17	12	IN THE SHAPE OF A HEART ASYLUM 7-69543/ELEKTRA	◆ JACKSON BROWNE
28	28	24	6	THAT WAS THEN, THIS IS NOW ARISTA 1-9505	◆ THE MONKEES
29	32	34	3	VENUS LONDON 886 056-7/POLYGRAM	◆ BANANARAMA
30	23	21	14	THE BEST OF ME ATLANTIC 7-89420	◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN
31	31	25	23	HOLDING BACK THE YEARS ELEKTRA 7-69564	◆ SIMPLY RED
32	30	23	19	NO ONE IS TO BLAME ELEKTRA 7-69549	◆ HOWARD JONES
33	38	38	3	KISSES IN THE MOONLIGHT WARNER BROS. 7-28640	GEORGE BENSON
34	24	18	20	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE 1-9465/ARISTA	◆ BILLY OCEAN
35	39	—	2	SO FAR SO GOOD (FROM "ABOUT LAST NIGHT") EMI-AMERICA 8332	◆ SHEENA EASTON
36	36	39	3	DREAMER ELEKTRA 7-69529	◆ KEEP IT DARK
37	NEW	—	1	DREAMTIME RCA 14387	◆ DARYL HALL
38	27	22	12	MODERN WOMAN (FROM "RUTHLESS PEOPLE") EPIC 34-06118	BILLY JOEL
39	NEW	—	1	A MATTER OF TRUST COLUMBIA 38-06108	◆ BILLY JOEL
40	34	30	21	ON MY OWN MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD

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



WESTWOOD ONE RADIO NETWORKS PRESENT

Stevie Nicks

**SUPERSTAR CONCERT SERIES**

is proud to invite you and your listeners to rock a little with Stevie Nicks in an exclusive show airing the weekend of Saturday, September 6 on more than 400 Westwood One Radio Network affiliates throughout North America. The set was recorded by Westwood One's mobile studios during Stevie's current Westwood One/Sun Country Cooler-sponsored *Rock A Little* tour of the States, and features her emotionally-charged performances of solo smashes including "Stop Dragging My Heart Around," "Edge Of Seventeen," "Leather & Lace," "Stand Back," "Talk To Me" and "I Can't Wait." Also featured are the Nicks-penned Fleetwood Mac hits "Dreams" and "Rhiannon," and a cover of Tom Petty & The Heartbreakers' "I Need To Know." Stevie Nicks on the *Superstar Concert Series* — get ready to rock a lot! For more info about the most listened-to concert series on radio, contact your Westwood One Station Relations Representative at (213) 204-5000 or Telex 4996015 WWONE.

**WESTWOOD ONE  
RADIO NETWORKS**

# POWER PLAYLISTS™

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

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

### PLATINUM

**POWER 95**  
WPLJ-FM RADIO

New York P.D.: Larry Berger

- 1 Madonna, Papa Don't Preach
- 2 Peter Cetera, Glory Of Love (Theme Fr)
- 3 Timex Social Club, Rumors
- 4 Belinda Carlisle, Mad About You
- 5 Stevie Winwood, Higher Love
- 6 Lionel Richie, Dancing On The Ceiling
- 7 Jeffrey Osborne, You Should Be Mine (When I Think Of You)
- 8 Gwen Guthrie, Ain't Nothin' Goin' On
- 9 Berlin, Take My Breath Away (Love The
- 10 Carl Anderson & Gloria Loring, Friend
- 11 Regina, Baby Love
- 12 Billy Ocean, Love Zone
- 13 Michael McDonald, Sweet Freedom
- 14 Janet Jackson, When I Think Of You
- 15 Peter Gabriel, Sledgehammer
- 16 New Edition, Earth Angel
- 17 Huey Lewis & The News, Stuck With You
- 18 Anita Baker, Sweet Love
- 19 Rod Stewart, Love Touch (Theme From "The Outfield, All The Love In The Wor
- 20 The Beatles, Twist And Shout
- 21 Miami Sound Machine, Words Get In The
- 22 Genesis, Invisible Touch
- 23 Cyndi Lauper, True Colors
- 24 Tina Turner, Typical Man

**4100**  
WHTZ FM

New York P.D.: Scott Shannon

- 1 3 Bananarama, Venus
- 2 1 Madonna, Papa Don't Preach
- 3 2 Peter Cetera, Glory Of Love (Theme Fr)
- 4 4 Lisa Lisa & Cult Jam With Full Force, The
- 5 5 Timex Social Club, Rumors
- 6 7 Jermaine Stewart, We Don't Have To Ta
- 7 8 Steve Winwood, Higher Love
- 8 9 Belinda Carlisle, Mad About You
- 9 6 Lionel Richie, Dancing On The Ceiling
- 10 11 Huey Lewis & The News, Stuck With You
- 11 12 Gwen Guthrie, Ain't Nothin' Goin' On
- 12 13 Berlin, Take My Breath Away (Love The
- 13 14 Stacey Q, Two Of Hearts
- 14 12 Regina, Baby Love
- 15 21 Janet Jackson, When I Think Of You
- 16 10 Billy Ocean, Love Zone
- 17 19 Peter Gabriel, Sledgehammer
- 18 26 Carl Anderson & Gloria Loring, Friend
- 19 22 Michael McDonald, Sweet Freedom
- 20 23 Huey Lewis & The News, Stuck With You
- 21 24 New Edition, Earth Angel
- 22 25 Daryl Hall, Dreamtime
- 23 29 Run-D.M.C., Walk This Way
- 24 29 Miami Sound Machine, Words Get In The
- 25 19 Rod Stewart, Love Touch (Theme From "The Outfield, All The Love In The Wor
- 26 18 Simply Red, Money's Too Tight (To Ment
- 27 15 Wham!, The Edge Of Heaven
- 28 19 Janet Jackson, When I Think Of You
- 29 15 Billy Ocean, Love Zone
- 30 EX The Art Of Noise With Max Headroom, P
- 31 EX EX El DeBarge, Love Always
- 32 EX EX Don Johnson, Heartbeat

**WLS**  
108 FM

Chicago P.D.: John Ghebron

- 1 3 Madonna, Papa Don't Preach
- 2 1 Bananarama, Venus
- 3 2 Peter Cetera, Glory Of Love (Theme Fr)
- 4 3 Timex Social Club, Rumors
- 5 4 Belinda Carlisle, Mad About You
- 6 8 Lionel Richie, Dancing On The Ceiling
- 7 7 Steve Winwood, Higher Love
- 8 12 Carl Anderson & Gloria Loring, Friend
- 9 9 Berlin, Take My Breath Away (Love The
- 10 10 Huey Lewis & The News, Stuck With You
- 11 13 Michael McDonald, Sweet Freedom
- 12 16 Klymaxx, Man Size Love (From "Running
- 13 11 Peter Gabriel, Sledgehammer
- 14 22 Eurythmics, Missionary Man
- 15 29 Miami Sound Machine, Words Get In The
- 16 34 Daryl Hall, Dreamtime
- 17 EX Robert Palmer, I Didn't Mean To Turn
- 18 EX Rod Stewart, Love Touch (Theme From "The Outfield, All The Love In The Wor
- 19 33 The Outfield, All The Love In The Wor
- 20 EX Simply Red, Money's Too Tight (To Ment
- 21 20 Genesis, Invisible Touch
- 22 44 Paul McCartney, Press
- 23 43 Glass Tiger, Don't Forget Me (When I
- 24 39 Mike & The Mechanics, Taken In
- 25 25 John Cougar Mellencamp, Rumplesat
- 26 EX Double, The Captain Of Her Heart
- 27 26 Kenny Loggins, Danger Zone
- 28 28 Simply Red, Holding Back The Years
- 29 41 Sheena Easton, So Far So Good (From "
- 30 45 Billy Joel, A Matter Of Trust
- 31 31 Gavin Christopher, One Step Closer To
- 32 EX Loverboy, Heaven In Your Eyes
- 33 EX Genesis, Throwing It All Away
- 34 EX Bob Seger & The Silver Bullet Band, I
- 35 EX Paul Simon, You Can Call Me Al
- 36 EX The Moody Blues, The Other Side Of Li
- 37 EX Talking Heads, Wild Wild Life
- 38 EX Tina Turner, Typical Man
- 39 Journey, Girl Can't Help It

**WBBM-FM**  
108.5

Chicago P.D.: Buddy Scott

- 1 Peter Cetera, Glory Of Love (Theme Fr)
- 2 Bananarama, Venus
- 3 Madonna, Papa Don't Preach
- 4 Timex Social Club, Rumors
- 5 Steve Winwood, Higher Love
- 6 Berlin, Take My Breath Away (Love The
- 7 Jermaine Stewart, We Don't Have To Ta
- 8 Belinda Carlisle, Mad About You
- 9 Lionel Richie, Dancing On The Ceiling
- 10 Run-D.M.C., Walk This Way
- 11 Huey Lewis & The News, Stuck With You
- 12 Carl Anderson & Gloria Loring, Friend
- 13 Klymaxx, Man Size Love (From "Running
- 14 Michael McDonald, Sweet Freedom
- 15 Stacey Q, Two Of Hearts
- 16 Jeffrey Osborne, You Should Be Mine (
- 17 Peter Gabriel, Sledgehammer
- 18 Robert Palmer, I Didn't Mean To Turn
- 19 Janet Jackson, Nasty
- 20 Genesis, Invisible Touch

**KIIS**  
FM 102.7  
AM 1540

Los Angeles P.D.: Mike Schaefer

- 1 4 Madonna, Papa Don't Preach
- 2 4 The Beatles, Twist And Shout
- 3 3 Bananarama, Venus
- 4 2 Stacey Q, Two Of Hearts
- 5 6 Steve Winwood, Higher Love
- 6 7 Berlin, Take My Breath Away (Love The
- 7 12 Carl Anderson & Gloria Loring, Friend
- 8 11 Regina, Baby Love
- 9 9 Peter Cetera, Glory Of Love (Theme Fr)
- 10 10 David Lee Roth, Yankee Rose
- 11 13 Michael McDonald, Sweet Freedom
- 12 23 Miami Sound Machine, Words Get In The
- 13 18 Simply Red, Money's Too Tight (To Ment
- 14 16 Lionel Richie, Dancing On The Ceiling
- 15 8 Kenny Loggins, Danger Zone
- 16 5 Wham!, The Edge Of Heaven
- 17 22 Run-D.M.C., Walk This Way
- 18 20 Double, The Captain Of Her Heart
- 19 21 Nu Shooz, Point Of No Return
- 20 33 Lisa Lisa & Cult Jam With Full Force, The
- 21 31 Eurythmics, Missionary Man
- 22 23 Sparks, Music That You Can Dance To
- 23 24 Billy Ocean, Love Zone
- 24 15 Belinda Carlisle, Mad About You
- 25 26 Klymaxx, Man Size Love (From "Running
- 26 28 Huey Lewis & The News, Stuck With You
- 27 29 Chaka Khan, Love Of A Lifetime
- 28 EX Daryl Hall, Dreamtime
- 29 30 Prince & The New Power Generation, Anotherlover
- 30 25 Jeffrey Osborne, You Should Be Mine (
- 31 EX Janet Jackson, When I Think Of You
- 32 EX Don Johnson, Heartbeat
- 33 34 The Jets, Private Number
- 34 35 Mike & The Mechanics, Taken In
- 35 32 Jeffrey Osborne, You Should Be Mine (
- 36 EX Tina Turner, Typical Man
- 37 EX Glass Tiger, Don't Forget Me (When I
- 38 EX Cyndi Lauper, True Colors
- 39 EX Pet Shop Boys, Love Comes Quickly
- 40 EX Van Halen, Love Walks In
- 41 EX Genesis, Throwing It All Away
- 42 EX The Art Of Noise With Max Headroom, P
- 43 EX EX El DeBarge, Love Always
- 44 EX Level 42, Leaving You Now

**98!**  
WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 1 Bananarama, Venus
- 2 3 Timex Social Club, Rumors
- 3 4 Steve Winwood, Higher Love
- 4 7 Berlin, Take My Breath Away (Love The
- 5 9 Lionel Richie, Dancing On The Ceiling
- 6 2 Van Halen, Love Walks In
- 7 26 Madonna, Papa Don't Preach
- 8 12 Michael McDonald, Sweet Freedom
- 9 17 Carl Anderson & Gloria Loring, Friend
- 10 5 Jermaine Stewart, We Don't Have To Ta
- 11 14 Glass Tiger, Don't Forget Me (When I
- 12 18 The Monkees, That Was Then, This Is N
- 13 8 Belinda Carlisle, Mad About You
- 14 16 Miami Sound Machine, Words Get In The
- 15 22 Huey Lewis & The News, Stuck With You
- 16 18 Run-D.M.C., Walk This Way
- 17 24 Daryl Hall, Dreamtime
- 18 29 Simply Red, Money's Too Tight (To Ment
- 19 25 Regina, Baby Love
- 20 31 Robert Palmer, I Didn't Mean To Turn
- 21 23 ZZ Top, Velcro Fly
- 22 29 Billy Ocean, Love Zone
- 23 34 Stacey Q, Two Of Hearts
- 24 26 Honeymoon Suite, What Does It Take
- 25 27 Klymaxx, Man Size Love (From "Running
- 26 28 Van Halen, Love Walks In
- 27 34 Double, The Captain Of Her Heart
- 28 30 El DeBarge, Love Always
- 29 32 Loverboy, Heaven In Your Eyes
- 30 40 Genesis, Throwing It All Away
- 31 33 Air Supply, Lonely Is The Night
- 32 35 Anita Baker, Sweet Love
- 33 37 Patti LaBelle, Oh, People
- 34 38 Mick Jagger, Ruffless People
- 35 39 Simply Red, Money's Too Tight (To Ment
- 36 EX Daryl Hall, Dreamtime
- 37 EX Billy Joel, A Matter Of Trust
- 38 EX Billy Ocean, Love Zone
- 39 EX Billy Joel, A Matter Of Trust
- 40 EX Honeymoon Suite, What Does It Take
- 41 EX Mary Jane Girls, Walk Like A Man (Fr
- 42 EX Van Halen, Love Walks In
- 43 EX El DeBarge, Love Always
- 44 EX Paul McCartney, Press
- 45 EX Eurythmics, Missionary Man
- 46 EX Bon Jovi, You Give Love A Bad Name (Fr
- 47 EX Sheena Easton, So Far So Good (From "
- 48 EX Don Johnson, Heartbeat

**B94**  
FM

Pittsburgh P.D.: Nick Ferrara

- 1 2 Carl Anderson & Gloria Loring, Friend
- 2 3 Timex Social Club, Rumors
- 3 9 Stacey Q, Two Of Hearts
- 4 4 Steve Winwood, Higher Love
- 5 4 Bananarama, Venus
- 6 15 Run-D.M.C., Walk This Way
- 7 3 Peter Cetera, Glory Of Love (Theme Fr)
- 8 8 Berlin, Take My Breath Away (Love The
- 9 6 Klymaxx, Man Size Love (From "Running
- 10 19 Huey Lewis & The News, Stuck With You
- 11 23 Janet Jackson, When I Think Of You
- 12 17 Chaka Khan, Love Of A Lifetime
- 13 27 The Beatles, Twist And Shout
- 14 19 Jermaine Stewart, We Don't Have To Ta
- 15 11 Jeffrey Osborne, You Should Be Mine (
- 16 24 Daryl Hall, Dreamtime
- 17 25 The Jets, Private Number
- 18 26 Patti LaBelle, Oh, People
- 19 28 Regina, Baby Love
- 20 30 Anita Baker, Sweet Love
- 21 29 Genesis, Throwing It All Away
- 22 EX David Lee Roth, Yankee Rose
- 23 18 Miami Sound Machine, Words Get In The

**96TIC-FM**

Hartford P.D.: Gary Wall

- 1 1 Timex Social Club, Rumors
- 2 3 Steve Winwood, Higher Love
- 3 Run-D.M.C., Walk This Way
- 4 Madonna, Papa Don't Preach
- 5 4 Belinda Carlisle, Mad About You
- 6 8 Lionel Richie, Dancing On The Ceiling
- 7 10 Huey Lewis & The News, Stuck With You
- 8 10 Regina, Baby Love

**Q107**

Washington P.D.: Randy Lane

- 1 2 Berlin, Take My Breath Away (Love The
- 2 3 Timex Social Club, Rumors
- 3 5 Steve Winwood, Higher Love
- 4 9 Bananarama, Venus
- 5 1 Madonna, Papa Don't Preach
- 6 7 Regina, Baby Love
- 7 8 Carl Anderson & Gloria Loring, Friend
- 8 12 The Beatles, Twist And Shout
- 9 17 Huey Lewis & The News, Stuck With You
- 10 18 Michael McDonald, Sweet Freedom
- 11 23 Klymaxx, Man Size Love (From "Running
- 12 16 Lionel Richie, Dancing On The Ceiling
- 13 13 The Monkees, That Was Then, This Is N
- 14 20 Glass Tiger, Don't Forget Me (When I
- 15 15 Mike & The Mechanics, Taken In
- 16 19 Billy Ocean, Love Zone
- 17 21 Miami Sound Machine, Words Get In The
- 18 24 Stacey Q, Two Of Hearts
- 19 23 Daryl Hall, Dreamtime
- 20 25 Van Halen, Love Walks In
- 21 27 Lisa Lisa & Cult Jam With Full Force, The
- 22 30 Janet Jackson, When I Think Of You
- 23 26 Genesis, Throwing It All Away
- 24 EX Don Johnson, Heartbeat
- 25 29 Anita Baker, Sweet Love
- 26 4 Belinda Carlisle, Mad About You
- 27 6 Jermaine Stewart, We Don't Have To Ta
- 28 10 The Outfield, All The Love In The Wor
- 29 17 Jeffrey Osborne, You Should Be Mine (
- 30 EX Paul McCartney, Press
- 31 Tina Turner, Typical Man
- 32 Cyndi Lauper, True Colors
- 33 Loverboy, Heaven In Your Eyes
- 34 Eurythmics, Missionary Man

**98!**  
WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 1 Bananarama, Venus
- 2 3 Timex Social Club, Rumors
- 3 4 Steve Winwood, Higher Love
- 4 7 Berlin, Take My Breath Away (Love The
- 5 9 Lionel Richie, Dancing On The Ceiling
- 6 2 Van Halen, Love Walks In
- 7 26 Madonna, Papa Don't Preach
- 8 12 Michael McDonald, Sweet Freedom
- 9 17 Carl Anderson & Gloria Loring, Friend
- 10 5 Jermaine Stewart, We Don't Have To Ta
- 11 14 Glass Tiger, Don't Forget Me (When I
- 12 18 The Monkees, That Was Then, This Is N
- 13 8 Belinda Carlisle, Mad About You
- 14 16 Miami Sound Machine, Words Get In The
- 15 22 Huey Lewis & The News, Stuck With You
- 16 18 Run-D.M.C., Walk This Way
- 17 24 Daryl Hall, Dreamtime
- 18 29 Simply Red, Money's Too Tight (To Ment
- 19 25 Regina, Baby Love
- 20 31 Robert Palmer, I Didn't Mean To Turn
- 21 23 ZZ Top, Velcro Fly
- 22 29 Billy Ocean, Love Zone
- 23 34 Stacey Q, Two Of Hearts
- 24 26 Honeymoon Suite, What Does It Take
- 25 27 Klymaxx, Man Size Love (From "Running
- 26 28 Van Halen, Love Walks In
- 27 34 Double, The Captain Of Her Heart
- 28 30 El DeBarge, Love Always
- 29 32 Loverboy, Heaven In Your Eyes
- 30 40 Genesis, Throwing It All Away
- 31 33 Air Supply, Lonely Is The Night
- 32 35 Anita Baker, Sweet Love
- 33 37 Patti LaBelle, Oh, People
- 34 38 Mick Jagger, Ruffless People
- 35 39 Simply Red, Money's Too Tight (To Ment
- 36 EX Daryl Hall, Dreamtime
- 37 EX Billy Joel, A Matter Of Trust
- 38 EX Billy Ocean, Love Zone
- 39 EX Billy Joel, A Matter Of Trust
- 40 EX Honeymoon Suite, What Does It Take
- 41 EX Mary Jane Girls, Walk Like A Man (Fr
- 42 EX Van Halen, Love Walks In
- 43 EX El DeBarge, Love Always
- 44 EX Paul McCartney, Press
- 45 EX Eurythmics, Missionary Man
- 46 EX Bon Jovi, You Give Love A Bad Name (Fr
- 47 EX Sheena Easton, So Far So Good (From "
- 48 EX Don Johnson, Heartbeat

**B94**  
FM

Pittsburgh P.D.: Nick Ferrara

- 1 2 Carl Anderson & Gloria Loring, Friend
- 2 3 Timex Social Club, Rumors
- 3 9 Stacey Q, Two Of Hearts
- 4 4 Steve Winwood, Higher Love
- 5 4 Bananarama, Venus
- 6 15 Run-D.M.C., Walk This Way
- 7 3 Peter Cetera, Glory Of Love (Theme Fr)
- 8 8 Berlin, Take My Breath Away (Love The
- 9 6 Klymaxx, Man Size Love (From "Running
- 10 19 Huey Lewis & The News, Stuck With You
- 11 23 Janet Jackson, When I Think Of You
- 12 17 Chaka Khan, Love Of A Lifetime
- 13 27 The Beatles, Twist And Shout
- 14 19 Jermaine Stewart, We Don't Have To Ta
- 15 11 Jeffrey Osborne, You Should Be Mine (
- 16 24 Daryl Hall, Dreamtime
- 17 25 The Jets, Private Number
- 18 26 Patti LaBelle, Oh, People
- 19 28 Regina, Baby Love
- 20 30 Anita Baker, Sweet Love
- 21 29 Genesis, Throwing It All Away
- 22 EX David Lee Roth, Yankee Rose
- 23 18 Miami Sound Machine, Words Get In The

**B94**  
FM

Pittsburgh P.D.: Nick Ferrara

- 1 2 Carl Anderson & Gloria Loring, Friend
- 2 3 Timex Social Club, Rumors
- 3 9 Stacey Q, Two Of Hearts
- 4 4 Steve Winwood, Higher Love
- 5 4 Bananarama, Venus
- 6 15 Run-D.M.C., Walk This Way
- 7 3 Peter Cetera, Glory Of Love (Theme Fr)
- 8 8 Berlin, Take My Breath Away (Love The
- 9 6 Klymaxx, Man Size Love (From "Running
- 10 19 Huey Lewis & The News, Stuck With You
- 11 23 Janet Jackson, When I Think Of You
- 12 17 Chaka Khan, Love Of A Lifetime
- 13 27 The Beatles, Twist And Shout
- 14 19 Jermaine Stewart, We Don't Have To Ta
- 15 11 Jeffrey Osborne, You Should Be Mine (
- 16 24 Daryl Hall, Dreamtime
- 17 25 The Jets, Private Number
- 18 26 Patti LaBelle, Oh, People
- 19 28 Regina, Baby Love
- 20 30 Anita Baker, Sweet Love
- 21 29 Genesis, Throwing It All Away
- 22 EX David Lee Roth, Yankee Rose
- 23 18 Miami Sound Machine, Words Get In The

**WVA**  
FM 107.5

Washington P.D.: Mark St. John

- 1 1 Madonna, Papa Don't Preach
- 2 2 Berlin, Take My Breath Away (Love The
- 3 3 Timex Social Club, Rumors
- 4 6 Steve Winwood, Higher Love
- 5 9 Belinda Carlisle, Mad About You
- 6 9 Jermaine Stewart, We Don't Have To Ta
- 7 8 Carl Anderson & Gloria Loring, Friend
- 8 10 Glass Tiger, Don't Forget Me (When I
- 9 12 Bananarama, Venus
- 10 13 Run-D.M.C., Walk This Way
- 11 4 Peter Cetera, Glory Of Love (Theme Fr)
- 12 15 Huey Lewis & The News, Stuck With You
- 13 14 Regina, Baby Love
- 14 7 The Outfield, All The Love In The Wor
- 15 17 The Monkees, That Was Then, This Is N
- 16 18 Janet Jackson, When I Think Of You
- 17 20 Stacey Q, Two Of Hearts
- 18 19 Lionel Richie, Dancing On The Ceiling
- 19 23 Michael McDonald, Sweet Freedom
- 20 24 Daryl Hall, Dreamtime
- 21 21 Klymaxx, Man Size Love (From "Running
- 22 25 The Beatles, Twist And Shout
- 23 25 Lisa Lisa & Cult Jam With Full Force, The
- 24 9 Bananarama, Venus
- 25 29 Genesis, Throwing It All Away
- 26 28 Double, The Captain Of Her Heart
- 27 EX Van Halen, Love Walks In
- 28 EX ZZ Top, Velcro Fly
- 29 EX New Edition, Earth Angel
- 30 EX Thompson Twins, Nothing In Common
- 31 A Cyndi Lauper, True Colors
- 32 A Tina Turner, Typical Man
- 33 EX El DeBarge, Love Always
- 34 EX Don Johnson, Heartbeat
- 35 EX EX Kenny Loggins, Playing With The Boys
- 36 EX EX Anita Baker, Sweet Love

**Z.93**

Atlanta P.D.: Bob Case

- 1 3 Carl Anderson & Gloria Loring, Friend
- 2 4 Steve Winwood, Higher Love
- 3 9 Jeffrey Osborne, You Should Be Mine (
- 4 2 Madonna, Papa Don't Preach
- 5 7 Timex Social Club, Rumors
- 6 13 Bananarama, Venus
- 7 8 Regina, Baby Love
- 8 11 Wham!, The Edge Of Heaven
- 9 15 Klymaxx, Man Size Love (From "Running
- 10 1 Berlin, Take My Breath Away (Love The
- 11 16 Lionel Richie, Dancing On The Ceiling
- 12 14 Michael McDonald, Sweet Freedom
- 13 23 Run-D.M.C., Walk This Way
- 14 18 Belinda Carlisle, Mad About You
- 15 18 ZZ Top, Velcro Fly
- 16 19 The Monkees, That Was Then, This Is N
- 17 6 Peter Cetera, Glory Of Love (Theme Fr)
- 18 22 Huey Lewis & The News, Stuck With You
- 19 20 Glass Tiger, Don't Forget Me (When I
- 20 31 Eurythmics, Missionary Man
- 21 5 Jermaine Stewart, We Don't Have To Ta
- 22 4 David Lee Roth, Yankee Rose
- 23 21 Daryl Hall, Dreamtime
- 24 25 Van Halen, Love Walks In
- 25 26 Madonna, Papa Don't Preach
- 26 27 Double, The Captain Of Her Heart
- 27 28 Billy Ocean, Love Zone
- 28 29 Loverboy, Heaven In Your Eyes
- 29 30 El DeBarge, Love Always
- 30 30 Genesis, Throwing It All Away
- 31 32 Billy Joel, A Matter Of Trust
- 32 33 Janet Jackson, When I Think Of You
- 33 34 The Fabulous Thunderbirds, Wrap It Up
- 34 EX Miami Sound Machine, Words Get In The
- 35 EX Simply Red, Money's Too Tight (To Ment
- 36 EX EX Don Johnson, Heartbeat
- 37 EX EX The Jets, Private Number
- 38 EX EX Eddie Money, Take Me Home Tonight
- 39 EX EX Sheena Easton, So Far So Good (From "
- 40 EX EX Stacey Q, Two Of Hearts
- 41 EX EX Tina Turner, Typical Man
- 42 EX EX Cyndi Lauper, True Colors

**Q103**  
TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 4 Steve Winwood, Higher Love
- 2 2 Carl Anderson & Gloria Loring, Friend
- 3 1 Peter Cetera, Glory Of Love (Theme Fr)
- 4 5 Belinda Carlisle, Mad About You
- 5 7 Bananarama, Venus
- 6 8 Madonna, Papa Don't Preach
- 7 3 Jermaine Stewart, We Don't Have To Ta
- 8 9 Mike & The Mechanics, Taken In
- 9 13 Timex Social Club, Rumors
- 10 14 Miami Sound Machine, Words Get In The
- 11 15 Michael McDonald, Sweet Freedom
- 12 16 Huey Lewis & The News, Stuck With You
- 13 26 Regina, Baby Love
- 14 18 Run-D.M.C., Walk This Way
- 15 10 Peter Gabriel, Sledgehammer
- 16 24 The Beatles, Twist And Shout
- 17 25 The Fabulous Thunderbirds, Wrap It Up
- 26 Berlin, Take My Breath Away (Love The
- 27 Don Johnson, Heartbeat
- 28 23 Billy Ocean, Love Zone
- 29 11 Genesis, Invisible Touch
- 30 25 Eurythmics, Missionary Man
- 31 26 Regina, Baby Love
- 27 29 El DeBarge, Love Always
- 28 30 Cyndi Lauper, True Colors
- 29 Tina Turner, Typical Man
- 30 Billy Joel, A Matter Of Trust
- 31 Honeymoon Suite, What Does It Take
- 32 Pat LaBelle, Oh, People
- 33 The Art Of Noise With Max Headroom, P
- 34 EX Klymaxx, Man Size Love (From "Running
- 35 EX EX Downs In Price, New York Hold Her Tig
- 36 EX EX Glass Tiger, Don't Forget Me (When I
- 37 EX EX Gwen Guthrie, Ain't Nothin' Goin' On

**WMMMS**  
100.1 FM

Cleveland P.D.: John Gorman

- 1 1 The Monkees, That Was Then, This Is N
- 2 6 Steve Winwood, Higher Love
- 3 3 Bananarama, Venus
- 4 8 Berlin, Take My Breath Away (Love The
- 5 5 Lionel Richie, Dancing On The Ceiling
- 6 10 Huey Lewis & The News, Stuck With You
- 7 8 Wham!, The Edge Of Heaven
- 8 4 Madonna, Papa Don't Preach
- 9 9 One To One, Angel In My Pocket
- 10 11 Glass Tiger, Don't Forget Me (When I
- 11 17 Van Halen, Love Walks In
- 12 18 Michael McDonald, Sweet Freedom
- 13 15 David Lee Roth, Yankee Rose
- 14 13 Beau Coup, Born and Raised On Rock n
- 15 7 Jermaine Stewart, We Don't Have To Ta
- 16 16 Billy Sullivan, Never Again Without Y
- 17 27 Huey Lewis & The News, Stuck With You
- 18 12 Timex Social Club, Rumors
- 19 23 Nu Shooz, Point Of No Return
- 20 24 Carl Anderson & Gloria Loring, Friend
- 21 27 Belinda Carlisle, Mad About You
- 22 14 Belinda Carlisle, Mad About You
- 23 26 Chaka Khan, Love Of A Lifetime
- 24 26 38 Special, Somebody Like You
- 25 31 Southside Johnny & The Jukes, Walk Aw
- 26 31 Billy Joel, A Matter Of Trust
- 27 29 Doctor And The Medics, Spirit In The
- 28 32 Eurythmics, Missionary Man
- 29 33 Inns, Kissing The Dirt
- 30 34 Genesis, Throwing It All Away
- 31 25 John Cougar Mellencamp, Rumplesat
- 32 35 Mike & The Mechanics, Taken In
- 33 35 Simply Red, Money's Too Tight (To Ment
- 34 37 ZZ Top, Velcro Fly
- 35 38 Robert Palmer, I Didn't Mean To Turn
- 36 EX Don Johnson, Heartbeat
- 37 40 Bob Seger & The Silver Bullet Band, I
- 38 39 Kenny Loggins, Playing With The Boys
- 39 28 Dennis, Hanging On A Heart Attack

**100**  
AMERICAN  
MUSIC STATION

Miami P.D.: Rick Stacy

- 1 5 Miami Sound Machine, Words Get In The
- 2 2 Jermaine Stewart, We Don't Have To Ta
- 3 3 Steve Winwood, Higher Love
- 4 4 Timex Social Club, Rumors
- 5 16 Carl Anderson & Gloria Loring, Friend
- 6 6 Stacey Q, Two Of Hearts
- 7 8 Berlin, Take My Breath Away (Love The
- 8 9 Lionel Richie, Dancing On The Ceiling
- 9 13 Run-D.M.C., Walk This Way
- 10 1 Peter Cetera, Glory Of Love (Theme Fr)
- 11 10 Bananarama, Venus
- 12 12 Regina, Baby Love
- 13 14 Michael McDonald, Sweet Freedom
- 14 15 Nice And Wild, Diamond Girl
- 15 17 Huey Lewis & The News, Stuck With You
- 16 18 New Edition, Earth Angel
- 17 19 Daryl Hall, Dreamtime
- 18 22 Madonna, Papa Don't Preach
- 19 22 Jeffrey Osborne, You Should Be Mine (
- 20 EX Don Johnson, Heartbeat
- 21 25 Billy Ocean, Love Zone
- 22 6 Klymaxx, Man Size Love (From "Running
- 23 24 The Monkees, That Was Then, This Is N
- 24 28 Erotic Exotic, Take Me As I Am
- 25 25 Lisa Lisa & Cult Jam With Full Force, The
- 26 35 The Beatles, Twist And Shout
- 27 32 Janet Jackson, When I Think Of You
- 28 34 Genesis, Throwing It All Away
- 29 40 El DeBarge, Love Always
- 30 31 Tina Turner, Typical Man
- 31 11 Peter Gabriel, Sledgehammer
- 32 36 Loverboy, Heaven In Your Eyes
- 33 27 Peter Gabriel, Sledgehammer
- 34 EX The Jets, Private Number
- 35 EX Mick Jagger, Ruffless People
- 36 EX Patti LaBelle, Oh, People
- 37 33 Belinda Carlisle, Mad About You
- 38 38 Double, The Captain Of Her Heart
- 39 20 Chaka Khan, Love Of A Lifetime
- 40 EX Eurythmics, Missionary Man
- 41 EX Cyndi Lauper, True Colors
- 42 EX EX Glass Tiger, Don't Forget Me (When I
- 43 EX EX Paul McCartney, Press
- 44 EX EX Sheena Easton, So Far So Good (From "
- 45 EX EX Simply Red, Money's Too Tight (To Ment
- 46 EX EX The Art Of Noise With Max Headroom, P

**95**  
WTTZ

Chicago P.D.: Jan Jeffries

- 1 1 Madonna, Papa Don't Preach
- 2 3 Bananarama, Venus
- 3 2 Peter Cetera, Glory Of Love (Theme Fr)
- 4 3 Timex Social Club, Rumors
- 5 4 Belinda Carlisle, Mad About You
- 6 8 Lionel Richie, Dancing On The Ceiling
- 7 7 Steve Winwood, Higher Love
- 8 12 Carl Anderson & Gloria Loring, Friend
- 9 9 Berlin, Take My Breath Away (Love The
- 10 10 Huey Lewis & The News, Stuck With You
- 11 13 Michael McDonald, Sweet Freedom
- 12 18 Run-D.M.C., Walk This Way
- 13 5 Jermaine Stewart, We Don't Have To Ta
- 14 17 Klymaxx, Man Size Love (From "Running
- 15 15 David Lee Roth, Yankee Rose
- 16 22 Regina, Baby Love
- 17 19 The Monkees, That Was Then, This Is N
- 18 11 Peter Gabriel, Sledgehammer
- 19 26 Miami Sound Machine, Words Get In The
- 20 17 Rod Stewart, Love Touch (Theme From "
- 21 29 Daryl Hall, Dreamtime
- 22 21 Wham!, The Edge Of Heaven
- 23 14 Janet Jackson, Nasty
- 24 20 Genesis, Invisible Touch
- 25 24 John Cougar Mellencamp, Rumplesat
- 26 25 Kenny Loggins, Danger Zone
- 27 30 Thompson Twins, Nothing In Common
- 28 27 Gavin Christopher, One Step Closer To
- 29 28 The Outfield, All The Love In The Wor
- 30 31 Mike & The Mechanics, Taken In
- 31 31 Sheena Easton, So Far So Good (From "
- 32 33 Glass Tiger, Don't Forget Me (When I
- 33 34 ZZ Top, Velcro Fly
- 34 35 The Jets, Private Number
- 35 36 Genesis, Throwing It All Away
- 36 37 Janet Jackson, When I Think Of You
- 37 38 Robert Palmer, I Didn't Mean To Turn
- 38 39 Bob Seger & The Silver Bullet Band, I
- 39 40 Loverboy, Heaven In Your Eyes
- 40 EX Double, The Captain Of Her Heart
- 41 EX Don Johnson, Heartbeat
- 42 EX EX Cyndi Lauper, True Colors
- 43 EX EX Tina Turner, Typical Man
- 44 EX EX Journey, Girl Can't Help It
- 45 EX EX The Art Of Noise With Max Headroom, P
- 46 EX EX Stacey Q, Two Of Hearts
- 47 EX EX Talking Heads, Wild Wild Life

**95**  
WTTZ

Chicago P.D.: Jan Jeffries

- 1 1 Madonna, Papa Don't Preach
- 2 3 Bananarama, Venus
- 3 2 Peter Cetera, Glory Of Love (Theme Fr)
- 4 3 Timex Social Club, Rumors
- 5 4 Belinda Carlisle, Mad About You
- 6 8 Lionel Richie, Dancing On The Ceiling
- 7 7 Steve Winwood, Higher Love
- 8 12 Carl Anderson & Gloria Loring, Friend
- 9 9 Berlin, Take My Breath Away (Love The
- 10 10 Huey Lewis & The News, Stuck With You
- 11 13 Michael McDonald, Sweet Freedom
- 12 18 Run-D.M.C., Walk This Way
- 13 5 Jermaine Stewart, We Don't Have To Ta
- 14 17 Klymaxx, Man Size Love (From "Running
- 15 15 David Lee Roth, Yankee Rose
- 16 22 Regina, Baby Love
- 17 19 The Monkees, That Was Then, This Is N
- 18 11 Peter Gabriel, Sledgehammer
- 19 26 Miami Sound Machine, Words Get In The
- 20 17 Rod Stewart, Love Touch (Theme From "
- 21 29 Daryl Hall, Dreamtime
- 22 21 Wham!, The Edge Of Heaven
- 23 14 Janet Jackson, Nasty
- 24 20 Genesis, Invisible Touch
- 25 24 John Cougar Mellencamp, Rumplesat
- 26 25 Kenny Loggins, Danger Zone
- 27 30 Thompson Twins, Nothing In Common
- 28 27 Gavin Christopher, One Step Closer To
- 29 28 The Outfield, All The Love In The Wor
- 30 31 Mike & The Mechanics, Taken In
- 31 31 Sheena Easton, So Far So Good (From "
- 32 33 Glass Tiger, Don't Forget Me (When I
- 33 34 ZZ Top, Velcro Fly
- 34 35 The Jets, Private Number
- 35 36 Genesis, Throwing It All Away
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- 40 EX Luther Vandross, Give Me The Reason  
 A — Cyndi Lauper, True Colors  
 A — Tina Turner, Typical Man  
 A — Mick Jagger, Ruthless People  
 A — Bob Seger & The Silver Bullet Band, I  
 A — Double, The Captain Of Her Heart  
 EX EX Thompson Twins, Nothing In Common  
 EX EX Five Star, Can't Wait Another Minute



- Minneapolis P.D.: Tac Hammer
- 1 1 Steve Winwood, Higher Love
  - 2 2 Klymaxx, Man Size Love (From "Running")
  - 3 3 Lionel Richie, Dancing On The Ceiling
  - 4 6 Glass Tiger, Don't Forget Me (When I')
  - 5 8 Michael McDonald, Sweet Freedom
  - 6 9 Mike & The Mechanics, Taken In
  - 7 13 Huey Lewis & The News, Stuck With You
  - 8 12 Daryl Hall, Dreamtime
  - 9 11 Regina, Baby Love
  - 10 10 Double, The Captain Of Her Heart
  - 11 14 Miami Sound Machine, Words Get In The
  - 12 15 Bananarama, Venus
  - 13 17 Berlin, Take My Breath Away (Love The
  - 14 4 Belinda Carlisle, Mad About You
  - 15 5 Madonna, Papa Don't Preach
  - 16 19 Thompson Twins, Nothing In Common
  - 17 20 Paul McCartney, Press
  - 18 22 Billy Joel, A Matter Of Trust
  - 19 23 Mick Jagger, Ruthless People
  - 20 25 Loverboy, Heaven In Your Eyes
  - 21 21 Icehouse, No Promises
  - 22 7 Wham!, The Edge Of Heaven
  - 23 27 Billy Ocean, Love Zone
  - 24 28 The Jets, Private Number
  - 25 29 Timex Social Club, Rumors
  - 26 33 Genesis, Throwing It All Away
  - 27 32 Janet Jackson, When I Think Of You
  - 28 34 Kenny Loggins, Playing With The Boys
  - 29 30 Run-D.M.C., Walk This Way
  - 30 16 Peter Cetera, Glory Of Love (Theme Fr
  - 31 36 Paul Simon, You Can Call Me Al
  - 32 EX Don Johnson, Heartbeat
  - A33 EX Cyndi Lauper, True Colors
  - 34 EX Honeymoon Suite, What Does It Take
  - A35 EX Limited Warranty, Hit You
  - 36 EX Sheena Easton, So Far So Good (From "
  - A — Tina Turner, Typical Man
  - A — Talking Heads, Wild Wild Life
  - EX EX The Beatles, Twist And Shout



- Houston P.D.: Paul Christy
- 1 1 Madonna, Papa Don't Preach
  - 2 5 Steve Winwood, Higher Love
  - 3 4 Bananarama, Venus
  - 4 7 Regina, Baby Love
  - 5 6 Run-D.M.C., Walk This Way
  - 6 2 Peter Cetera, Glory Of Love (Theme Fr
  - 7 8 Berlin, Take My Breath Away (Love The
  - 8 9 The Beatles, Twist And Shout
  - 9 3 Belinda Carlisle, Mad About You
  - 10 16 Lionel Richie, Dancing On The Ceiling
  - 11 18 Huey Lewis & The News, Stuck With You
  - 12 17 Michael McDonald, Sweet Freedom

- 13 13 Carl Anderson & Gloria Loring, Friend
- 14 23 Double, The Captain Of Her Heart
- 15 10 Wham!, The Edge Of Heaven
- 16 14 David Lee Roth, Yankee Rose
- 17 27 Daryl Hall, Dreamtime
- 18 11 The Outfield, All The Love In The Wor
- 19 12 Rod Stewart, Love Touch (Theme From "
- 20 29 Miami Sound Machine, Words Get In The
- 21 22 ZZ Top, Velcro Fly
- 22 37 Genesis, Throwing It All Away
- 23 EX Mike & The Mechanics, Taken In
- 24 25 Honeymoon Suite, What Does It Take
- 25 38 Glass Tiger, Don't Forget Me (When I'
- 26 33 Anita Baker, Sweet Love
- 27 30 Air Supply, Lonely Is The Night
- 28 28 The Monkees, That Was Then, This Is N
- 29 32 Doctor And The Medics, Spirit In The
- A30 EX Klymaxx, Man Size Love (From "Running
- 31 EX Billy Ocean, Love Zone
- 32 36 Loverboy, Heaven In Your Eyes
- 33 EX El DeBarge, Love Always
- 34 35 Eurythmics, Missionary Man
- 35 39 Paul McCartney, Press
- 36 EX Robert Palmer, I Didn't Mean To Turn
- 37 40 Janet Jackson, When I Think Of You
- 38 EX Billy Joel, A Matter Of Trust
- 39 EX Eddie Money, Take Me Home Tonight
- 40 EX Patti LaBelle, Oh, People
- A — Rod Stewart, Another Heartache
- A — Gwen Guthrie, Ain't Nothin' Goin' On
- A — Sheena Easton, So Far So Good (From "
- A — Journey, Girl Can't Help It
- EX EX Bruce Hornsby & The Range, Every Lilt



- Houston P.D.: John Lander
- 1 1 Peter Cetera, Glory Of Love (Theme Fr
  - 2 2 Carl Anderson & Gloria Loring, Friend
  - 3 3 Bananarama, Venus
  - 4 4 Berlin, Take My Breath Away (Love The
  - 5 8 Lionel Richie, Dancing On The Ceiling
  - 6 7 Doctor And The Medics, Spirit In The
  - 7 18 Huey Lewis & The News, Stuck With You
  - 8 19 The Monkees, That Was Then, This Is N
  - 9 24 The Beatles, Twist And Shout
  - 10 5 Madonna, Papa Don't Preach
  - 11 6 Steve Winwood, Higher Love
  - 12 9 Rod Stewart, Love Touch (Theme From "
  - 13 10 Run-D.M.C., Walk This Way
  - 14 11 Peter Gabriel, Sledgehammer
  - 15 15 Regina, Baby Love
  - 16 16 Wham!, The Edge Of Heaven
  - 17 17 David Lee Roth, Yankee Rose
  - 18 25 Eurythmics, Missionary Man
  - 19 26 Billy Ocean, Love Zone
  - 20 30 Stacey Q, Two Of Hearts
  - 21 12 Kenny Loggins, Danger Zone
  - 22 13 Belinda Carlisle, Mad About You
  - 23 14 Timex Social Club, Rumors
  - 24 22 Jeffrey Osborne, You Should Be Mine (
  - 25 27 Glass Tiger, Don't Forget Me (When I'
  - A26 EX Miami Sound Machine, Words Get In The
  - 27 28 Double, The Captain Of Her Heart
  - 28 29 ZZ Top, Velcro Fly
  - 29 EX New Edition, Earth Angel
  - A30 EX Janet Jackson, When I Think Of You
  - A — Lisa Lisa & Cult Jam With Full Force,
  - A — GTR, The Hunter
  - A — Daryl Hall, Dreamtime
  - EX EX Genesis, Throwing It All Away
  - EX EX Kenny Loggins, Playing With The Boys



- San Francisco P.D.: Steve Rivers
- 1 1 Steve Winwood, Higher Love
  - 2 4 Run-D.M.C., Walk This Way
  - 3 10 Gwen Guthrie, Ain't Nothin' Goin' On
  - 4 5 Chaka Khan, Love Of A Lifetime
  - 5 8 Luther Vandross, Give Me The Reason
  - 6 2 Stacey Q, Two Of Hearts
  - 7 12 Miami Sound Machine, Words Get In The
  - 8 3 Bananarama, Venus
  - 9 9 Double, The Captain Of Her Heart
  - 10 14 Janet Jackson, When I Think Of You
  - 11 13 The Beatles, Twist And Shout
  - 12 6 Limited Warranty, Victory Line
  - 13 16 Lisa Lisa & Cult Jam With Full Force,
  - 14 15 Simply Red, Money\$ Too Tight (To Ment
  - 15 17 Lionel Richie, Dancing On The Ceiling
  - 16 19 Thompson Twins, Nothing In Common
  - 17 20 Glass Tiger, Don't Forget Me (When I'
  - 18 23 Nu Shooz, Point Of No Return
  - 19 21 The Art Of Noise With Max Headroom, P
  - 20 22 Genesis, Throwing It All Away
  - 21 26 Anita Baker, Sweet Love
  - 22 25 Huey Lewis & The News, Stuck With You
  - 23 7 Regina, Baby Love
  - 24 27 Eddie Money, Take Me Home Tonight
  - 25 11 Prince & The New Power Generation, Anotherlover
  - 26 30 Daryl Hall, Dreamtime
  - 27 18 Klymaxx, Man Size Love (From "Running
  - 28 31 Billy Ocean, Love Zone
  - 29 32 El DeBarge, Love Always
  - A30 EX New Edition, Earth Angel
  - 31 35 The Jets, Private Number
  - A32 EX Tina Turner, Typical Man
  - 33 28 Michael McDonald, Sweet Freedom
  - 34 24 Madonna, Papa Don't Preach
  - 35 EX Robert Palmer, I Didn't Mean To Turn
  - A — Mick Jagger, Ruthless People
  - A — Orange Juice Jones, The Rain
  - A — Cyndi Lauper, True Colors
  - EX EX Patti LaBelle, Oh, People
  - EX EX Sheena Easton, So Far So Good (From "
  - EX EX The Monkees, That Was Then, This Is N

This space contributed as a public service.

**THIS YEAR  
 PUT AN END  
 TO YOUR  
 DEADLY HABIT.**



**Great American Smokeout - Nov. 20**



**WNEW-AM NEW YORK IS  
 CONDUCTING A NATIONAL TALENT  
 SEARCH FOR THE  
 MAKE-BELIEVE BALLROOM**

WNEW AM, New York, is kicking off a nationwide talent search for a radio personality to host the historic "Make Believe Ballroom," in the great tradition of William B. Williams and Martin Block.

Finalists will participate in an on-air try-out for this prestigious position. Application deadline: September 1, 1986. No phone calls

accepted. Send tapes and resume to:  
 Quincy McCoy, Program Director, WNEW AM,  
 655 Third Avenue, New York, NY 10017.

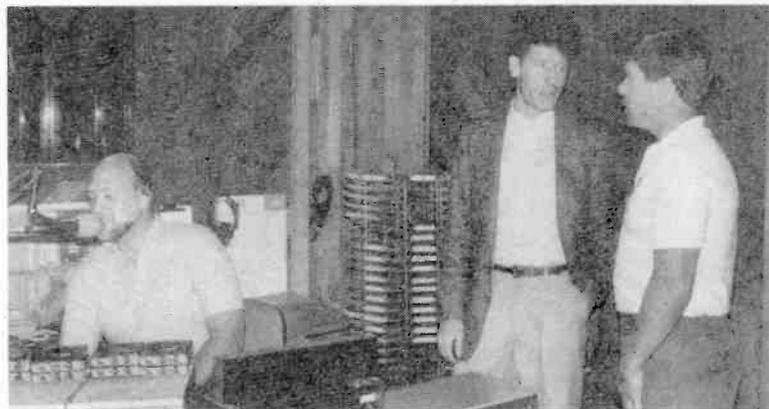
**WNEW 1130 AM**

An equal opportunity employer.

WNEW-AM — A Metromedia Station **M.I.**



**The High Life.** DIR Broadcasting assembles the cast of characters for its new urban contemporary syndicated show, "Highlights," during a debut party in Los Angeles. Standing from left are Bullet Productions' Larry Harris and Mike Payne, DIR's Peter Kauff, Cranberry Records' Rod McGrew, basketball star and "Highlights" jazz contributor Kareem Abdul-Jabbar, "Highlights" host J.J. Johnson of KDAY Los Angeles, WYLD New Orleans PD Del Spencer, and DIR president Bob Meyrowitz. Seated are KOKY Little Rock PD George Frazier and a friend.



**On The Road.** MCA recording artist Lyle Lovett, center, covers the radio bases by paying a personal visit to WWVA Seven Spring, Pa. Hard at work is WWVA afternoon driver Frank Karroll and station MD Bill Berg.



**Morning Maniacs.** Participants in the recent NewCity Communications (formerly Katz Broadcasting) seminar (Billboard, Aug. 23) on personality radio pose after a session on morning shows. Standing from left are Andy Goodman, Dale Reeves, Mechele George, and Bob James, all of the American Comedy Network, and WHTZ (Z-100) New York PD/Morning Zoo man Scott Shannon. James served as guest speaker at the seminar's close.



**Big Apple Bash.** The team from WNOR Norfolk accompanies some winning listeners to New York City, where the station spent a day broadcasting from ABC Radio Network's studios. Standing from left are WNOR GM Jack Rattigan, "All My Children" actress Kate Collins, WNOR's Gigi Young, Carol Taylor, Les Wooten, and Mike Arlo. Seated from left are the station's morning team members, Jimmy Dunn, Ron Reger, and Henry "the Bull" del Toro.



**Blown To Smithereens.** WDHA Dover, N.J., PD Mike Boyle, right, and production coordinator Irene Higgs try out the album rocker's new T-shirts on Smithereens members Dennis Diken, left, and Mike Mesaros. The two stopped by to thank WDHA for its support of their first single, "Blood And Roses."



**On Top Of The World.** Country star Randy Travis, right, and Thomas Kennedy III, general manager of KXXY Oklahoma City, share their respective No. 1 successes. Travis' triumph came from his "Storms Of Life" album, and KXXY's came from the spring Arbitron.



**That's The Ticket!** Morning talents from NBC/the Source affiliate station KZOK Seattle drop into New York to visit the stars of NBC-TV's "Saturday Night Live" while in town for a remote show from NBC's studios. Standing from left are KZOK's PD Phillip Strider, morning partner Tony Miner, "Saturday Night Live" star Jon Lovitz, KZOK morning partner John Posey, and TV show announcer Don Pardo.

# Cetera Savors Solo Success Of 'Solitude/Solitaire'

BY STEVE GETT

NEW YORK Peter Cetera has garnered instant solo success with his recent No. 1 hit on the Hot 100 Singles chart, "Glory Of Love (Theme From 'The Karate Kid, Part II')." But the former Chicago vocalist says he originally planned to launch his debut Warner Bros. album, "Solitude/Solitaire," with an uptempo single rather than a ballad.

"Although I'm very proud of my ballads, I also want people to recognize me for the other types of songs I record," says Cetera.

"Toward the end of my days with Chicago, when we had hits with 'Stay The Night' and 'Along Comes A Woman,' that was kind of gratifying to me. But then again, a No. 1 is a No. 1, and I'm obviously very happy."

Cetera started working on "Solitude/Solitaire" last June. "It took about nine months to finish, going back and forth, writing and rewriting," he says. "But it was definitely a quicker process than doing a Chicago record."

"You don't have to filter everything through other people, and there's nobody else to have to fight over everything with. So it was much simpler."

Asked why he left Chicago, Cetera says, "They just wanted to tour. I wanted to do a solo album, and it was a case of 'never the twain shall meet.' I'd worked hard to bring the group back up to No. 1 status, and I kind of felt it was time for me to step out on my own."

## UA Issues Debut Single Mancrab Is 'Tears' Spin-off

NEW YORK Newly created United Artists Records has released its first single, Mancrab's "Fish For Life." The rock/dance-oriented song is lifted from the label's highly successful soundtrack for Columbia Pictures' summer blockbuster movie "The Karate Kid, Part II."

Mancrab may be a new name, but the group is actually the brainchild of Tears For Fears' keyboardist Ian Stanley and multi-instrumentalist Roland Orzabal. The two musicians wrote, produced, and played on "Fish For Life" with newcomer Eddie Jr. singing lead vocals.

"Mancrab started off as a vehicle for me and Roland to work on dance songs, staying more in the background—just writing and producing," says Stanley. "It's interesting to be able to do that sort of stuff outside of Tears For Fears."

Vocalist Eddie Jr. connected with Stanley and Orzabal after he appeared as a dancer in the video for Tears For Fears' 1985 chart-topper "Everybody Wants To Rule The World." He then made several appearances with the group on its tour to support the "Songs From The Big Chair" album.

Mancrab came to the attention of UA president Jerry Greenberg while he was involved in putting together the soundtrack for "The Karate Kid, Part II."

"The song came through Gary Le

After parting company with the group, Cetera spent about six months looking for a manager before he took the advice of his lawyer, John Branca, and met with Freddy DeMann.

"I liked Freddy straight away—he seemed honest and sincere," says Cetera. "He also handles Madonna, so I figured he must have something going."

Aside from taking his time selecting a manager, Cetera was also diligent in his choice of a record producer. "Solitude/Solitaire" was produced by Michael Omartian, whose past credits include Cetera's Warner Bros. label mates Rod Stewart and Christopher Cross.

"I wanted somebody around me who the record company would have faith in rather than have them thinking, 'Oh, God! Here he goes, producing himself,'" says Cetera.

"Michael was great to work with because he's musical, and when I write I like someone I can bounce ideas off."

Shortly before the album was finished, Cetera met with Jerry Greenberg, president of the newly created United Artists Records, to discuss the possibility of recording a song for UA's "The Karate Kid, Part II" soundtrack album.

"When I met Jerry and Bob [Greenberg, executive vice president of UA], I had the basic concept and a few lines for 'Glory Of Love,'" says Cetera.

"Initially, I played them a more uptempo song I had, which they liked. But they told me they were

looking for a ballad, so I said, 'Well, I've got something that's not quite finished.' I sang them a few bars, they flipped over it and took me to see the movie. Then I went back and wrote the rest of the song."

Though Warner Bros. retained the single rights to "Glory Of Love," the song is featured on both the soundtrack for "The Karate Kid, Part II" and Cetera's own al-

bum.

The singer says significant sales of UA's soundtrack may have slowed initial consumer response to his album (Billboard, Aug. 23), but he notes that there were no problems working with the two labels.

"When you're dealing with two record companies, usually no one wants to give. But the Greenbergs were great, really good people to

deal with. And I have to hand it to Warner Bros.—they kind of gave in on that one point of it being on the soundtrack."

Despite immediate recognition as a solo recording artist, Cetera says he has no immediate plans to tour.

"Touring was always something that was kind of forced on me by the rest of the guys in Chicago, and it

(Continued on page 27)

## Prince Holds Court For Rock's Royalty; After Close Shave, Boy Is Back To Work

by Steve Gett

NEW YORK Prince drew a host of celebrities to his Aug. 12-14 stand at London's Wembley Arena. Phil Collins, Al Jarreau, Elvis Costello, George Michael, Howard Jones, Bob Geldof, Andy Summers, and members of Duran Duran, Sigue Sigue Sputnik, Queen, Dream Academy, and Tears For Fears were among those who turned out to watch the first British dates in more than five years for His Royal Purpleness.

The final show saw Sting and Ron Wood come on stage during the encore to join in on a rousing rendition of the Stones' "Miss You," clearly one of Prince's current fave songs. He also jammed on the number with Wood and Eric Clapton at several après-gig parties in London clubs.

**LET'S HEAR IT FOR THE BOY:** His drug daze reportedly behind him, Boy George is back to work at Air Studios in Montserrat. He's recording his first solo album with veteran r&b producer Stewart Levine, whose credits include projects with the Crusaders, the late Minnie Riperton, and, more recently, Simply Red.

Levine has paired the Boy with songwriter Lamont Dozier, who has also been writing songs with Simply Red vocalist Mick Hucknall for the Elektra act's second album.

Simply Red has scheduled recording sessions for the fall at Compass Point studios in Nassau, Bahamas. Alex Sadkin is set to produce, and fellow Elektra artist Anita Baker is rumored to be making a guest appearance. Aside from several Hucknall/Dozier compositions, other potential cuts include covers of Bunny Wailer's "Love Fire" and Sly Stone's "Let Me Have It All."

**SHORT TAKES I: Pope John Paul II** is set to attend his first major pop concert. No, it's not Twisted Sister. His Holiness plans to catch a Jean-Michel Jarre outdoor spectacular in October at Lyons, France... Elvis Costello kicks off U.S. fall concerts Oct. 1 with a five-night stand at the Beverly Theatre in Los Angeles. The 22-date tour will see Costello playing multiple dates in San Francisco, Chicago,

Boston, New York, and Philadelphia... The Gotham-based JFA concert production company has booked Philip Bailey, Patti Austin, and George Duke as headliners for its first Jazz Explosion Pop Series. Shows start Friday (29) in Cleveland and run through October... Look for a Chaka Khan/

## ON THE BEAT

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

David Bowie studio collaboration to emerge before year's end... The Clash's Joe Strummer stars in the spaghetti Western/comedy flick "Straight To Hell"—a title lifted from a song on the group's "Combat Rock" album. The film, being shot in Spain, is directed by Alex Cox ("Repo Man" and the new "Sid & Nancy") and will feature cameo appearances by Iggy Pop, the Pogues, Amazulu, and Tenpole Tudor... After playing opening dates with Stevie Ray Vaughan, Bonnie Raitt plans to support her latest Warner Bros. album, "Nine Lives," as special guest on the John Fogerty tour, which starts Wednesday (27) in Memphis.

**HEY MR. MOVIE STAR: Bob Dylan** is in England, where he'll start shooting the movie "Hearts Of Fire" on Monday (25). Directed by Richard Marquand, who made "Jagged Edge," the film has Dylan playing the part of a reclusive rock star coaxed to make a comeback in the U.K. It's his first scripted acting role since his silver screen debut in the late Sam Peckinpah's 1973 movie, "Pat Garrett & Billy The Kid."

**SOUNDTRACK TWIST: Dustin Hoffman** and Warren Beatty will be singing on screen and on the soundtrack album for the Columbia Pictures' Christmas release "Ishtar." According to Bones Howe, who heads the studio's music division, "Dustin and Warren play two singer/songwriters, and they've spent a lot of time in the studio. Paul Williams and Michael J. Jackson have been producing, and they've really got these guys rocking and rolling—a

lot of people will be surprised when they hear the finished product."

**SHORT TAKES II: Quiet Riot** returns to the road Sept. 1 in Jackson, N.J. The band plans to spend several months touring North America in support of its "Quiet Riot III" album before heading off to Canada, Japan, and various Latin countries. Gold Mountain act Keel will open the first leg of U.S. dates... PolyGram has rescheduled the release of "Make A Move," the debut album by Billy Branigan (Laura's brother). Originally set for September, the John Rollo-produced record will ship in January... Lloyd Cole & the Commotions play two anti-apartheid concerts Sept. 5 and 6 in Glasgow, Scotland... Paul Shaffer and his Late Night Band provided excellent backing for Stevie Winwood when the singer recently appeared on David Letterman's show—how about a live album, Paul?... San Francisco rocker Eric Martin has started recording his second Capitol album in Los Angeles with Richie Zito producing. Martin plans to work with other top-name producers in New York and London... Dionne Warwick's next Arista album is expected to include the song "For Everything You Are," which she will also use to promote a new perfume that bears her name. Both scented and recorded product are set for heavy marketing campaigns in December.

**LISTEN UP:** Don't overlook the potential of new Minneapolis-based band Limited Warranty. The first single from its debut Atco/Atlantic album, "Victory Line," failed to score on the Hot 100 Singles chart, but, as previously suggested in this column, the follow-up, "Hit You," could be a major hit. With the band securing the opening slot on a-ha's upcoming U.S. tour, it's definitely time to go for it!

**RAISING THE BRIDGE: Billy Joel** is tentatively set to open a 47-date North American tour Sept. 29 in Glen Falls, N.Y. Word has it that stops will include three shows (Oct. 15, 16, and 18) at New York's Madison Square Garden, a Nov. 22 concert at the Los Angeles Forum, and four pre-Christmas gigs at the Nasau Coliseum in Uniondale, N.Y.

## U.S. Plans Include Heavy Touring, Sales Push Columbia Bows Woodentops' Debut Album

BY JEFF TAMARKIN

NEW YORK After logging a number of strong-selling singles in the U.K. on the independent Rough Trade label, the Woodentops have begun to make waves in the U.S. with their Columbia debut album, "Giant."

But the members of the U.K. group say landing a major label deal has not gone to their heads.

"We realize that whatever happens for us isn't going to happen tomorrow—we're going to take our time," says vocalist/songwriter Rolo McGinty.

"So far everything has been at a pace that I can stand, and I've adjusted slowly to it. Maybe in three years' time my head will be the size of a planet, but for now I have too many things to do—like writing songs—to be interrupted by the success business."

McGinty's take-it-as-it-comes philosophy is shared by the Woodentops' manager, Seb Shelton, himself a veteran of the "success business." Shelton drummed with Dexy's Midnight Runners when that group scored its 1983 worldwide chart-topping single, "Come On Eileen."

"I don't think in terms of hit records—I think in terms of careers," says Shelton. "You have to have hit records, but if you have a lot to build on and you become progressively bigger, then you maintain confidence with the business people you work with."

Longterm development strategies are essential for bands, says Shelton. "Then the artist has some time to absorb it all, and you're not worrying whether the group has a hit record. I don't think we should rush from zero to 100," he says.

Recalling that Dexy's was forced to cancel tour dates because of poor ticket sales just after "Come On Eileen" had topped the charts, Shelton says that band's problem was the absence of a firm U.S. base beyond its hit single. He says he is determined to prevent the Woodentops from falling into a similar trap.

"We're treating the Woodentops as a quality group with a quality album rather than just thinking that we have an album with a hit on it,"

says Shelton.

Shortly before the release of "Giant," the Woodentops' Rough Trade singles were issued on the compilation album, "Well, Well, Well," through the U.S. indie label Upside. That record helped the group estab-

lish a national college radio base. Heavy touring commitments, together with Columbia's strong push behind "Giant," are helping the Woodentops gain widespread notoriety.



**Helping The Homeless.** Backstage before his recent "Give Me Shelter" benefit concert for homeless children at Manhattan's Ritz club, John Waite is joined by several famous faces. Pictured are, from left, Waite's guitarist, John McCurry; former MTV VJ J.J. Jackson; Waite; EMI America a&r executives John Mrvos and Michael Barackman; and Twisted Sister guitarist Jay Jay French. (Photo: Chuck Pulin)

## BTO Look Out For No. 1

BY GREG CORRADETTI

NEW YORK Veteran Canadian rockers BTO—previously known as Bachman-Turner Overdrive—landed a potential career coup by scoring the opening-act slot on Van Halen's marathon U.S. "5150" tour.

With the promise of performing before more than 1 million people, the members of BTO are determined to take advantage of this exposure to re-establish themselves as a musical force.

The Van Halen dates, which began in March and are scheduled to run through November, find BTO playing to arena-size audiences. Before the tour, the Canadian trio, which established itself in the '70s, had been touring the club and bar circuit.

"We're reaching a lot of younger

people with Van Halen," says bass guitarist Tim Bachman, who also manages the group. "The audience is made up largely of 14- to 25-year-olds, whereas before we were playing to 19-year-olds and up because we did a lot of bars. Now we have an opportunity to really expand our audience."

Asked how BTO secured the slot on Van Halen's tour, guitarist Randy Bachman says, "The whole thing came about after we got a call to do a show with Foreigner last November, which turned out to be a really hot one. So later on, when Eddie Van Halen was discussing opening bands for the tour with Mick Jones [co-producer of "5150"], our name came up."

Last-minute confirmation that BTO would accompany Van Halen (Continued on page 41)

## Talent in Action

ROB JUNGKLAS

Park West, Chicago  
Tickets: \$6.50

UNLIKE FELLOW SOUTHERN boys, Steve Earle and Dwight Yoakam, Memphis rocker Rob Jungklas showed that not everyone from below the Mason-Dixon line has roots firmly entrenched in country soil.

His tight, 75-minute set here Aug. 2 owed more to Stax Records than the Grand Ole Opry, as "Memphis Thing," from his Manhattan Records debut, "Closer To The Flame," attests.

Jungklas came across as your average Joe who has no better luck with love than any of the rest of us poor fools who keep looking for the right one in all the wrong places. But by opening with such tunes as "Big Bouffant," "See That Girl," and "Dizzy Blonde," he hardly seemed the type who'd make friends at a feminist consciousness-raising session. However, as he delved further into the album's material, he revealed an emotional side that went far beyond the mere physical in such well-delivered songs as "Make It Mean Something."

Jungklas did everything but shake hands and kiss babies in an effort to win over the small, polite audience during the 12-song set. He worked himself, if not the crowd, into a frenzy, cajoling them to break loose. The pleas succeeded; two-thirds into the performance, while rendering "Take Me Back To 17," he ran into the audience, finally receiving the standing ovation he'd worked for so hard.

Once hooked, the crowd refused to let go. Following an encore, Jungklas returned, and having run out of original material, turned in a splendid cover of "Summer In The City."

His band—guitarist Rick DiFonzo, who shone on "Boystown"; bassist Dave Conrad; drummer Chad Cromwell; and keyboardist Jack Holder, who contributed nice saxophone riffs on "Hello Heaven"—kept pace with Jungklas every step of the way. Although his entreaties to the crowd may have been overdone, the show left no doubt that Jungklas' passionate rock'n'roll heart is in the right place.

MELINDA NEWMAN

gloves.

Interior didn't so much sing original Cramps standards like "What's Inside A Girl?" and covers like the Trashmen's "Surfin' Bird" as much as he assaulted them. But the Cramps never did play the rockabilly revival game very straight. Despite the touching cover of Rick Nelson's "Lonesome Town," the Stray Cats they're not.

Stripped of their visuals, the Cramps would pass as a better-than-average updated cartoon/horror-show version of the band in any vintage Presley film. Their cover of Elvis' campy "Do The Clam" was an inspired choice.

Much of the intense crowd reaction was for "Poison" Ivy's gold bikini and Interior's dousing of various parts of his body with wine, climbing into the balcony, and smashing microphone stands. As a package, it works; the Cramps, whose most recent album, "A Date With Elvis," is only available on import, didn't last this long on chops alone.

The Screaming Blue Messiahs, an English trio here to support its Elektra album, "Gun-Shy," was often reminiscent of a young Clash. But the group traded in that band's speed, sloppiness, and aggression for a more tempered, insistent, rock-steady bottom.

Bald, 6-foot-tall singer Bill Carter is an imposing figure and a monster rhythm guitarist, but the Messiahs' sound was monotonous, and they failed to win over the audience to any great degree. JEFF TAMARKIN

EURYTHMICS

Greek Theatre, Los Angeles  
Tickets: \$19.50, \$17.50, \$11

A GIANT ZIPPER opened and the curtains parted to reveal the latest installment of that ongoing experiment Dave Stewart and Annie Lennox call the Eurythmics. But in this Aug. 4 stop on the group's "Revenge" tour, it appeared that the tweaking and fiddling has been suspended in favor of plain old fun.

For a group of this stature, playing a three-night stint at the comfortable Greek plus a night at the Pacific Amphitheater in nearby Orange County rather than a couple of shows at the cavernous Forum seemed a gracious move. And graciousness characterized the whole performance.

Lennox was particularly expansive, eager for contact with the audience; she called for people to come to the front of the stage and even made a foray into the seats herself. Stewart seemed to be having a very good time rocking out on guitar as he led the solid five-piece band through supercharged versions of recent songs and totally retooled readings of earlier, more studio-oriented material.

The up attitude held barely a trace of the calculated image manipulation so often associated with the Eurythmics. Lennox did, however, add another twist to her unconventional sensuality by finishing the regular portion of the show wearing nothing above the waist save a red bra while singing—what (Continued on next page)

THE CRAMPS  
SCREAMING BLUE MESSIAHS  
The Ritz, New York  
Tickets: \$15, \$13.50

THAT THE CRAMPS have managed to thrive for 10 years without a U.S. major label deal is testimony to their devoted cult following. And that cult turned out in force here July 31, enjoying every second of this Elvis-meets-Dracula-meets-B-movie-sleaze-meets-Iggy-mutant rockabilly band's spectacle of a show.

The Cramps paid tribute to rock'n'roll's roots while twisting them inside out in their own image. Singer Lux Interior, who, along with guitarist Ivy Rorschach, is the only remaining original band member, started the set decked from head to toe in gold lamé, but all that remained by the end were two gold

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	Madison Square Garden Center New York, N.Y.	July 24-31	\$2,927,835 \$20/\$15	152,319 sellout	Ron Delsner Ents.
VAN HALEN BTO	Centrum Worcester, Mass.	Aug. 11-12, 14-15	\$762,386 \$16.50/\$14.50	48,500 sellout	Don Law Co.
VAN HALEN BTO	The Spectrum Philadelphia, Pa.	Aug. 4-6	\$691,523 \$15.50/\$13.50	46,774 sellout	Electric Factory Concerts
VAN HALEN BTO	Capital Centre Landover, Md.	Aug. 8-9	\$497,136 \$16	31,071 31,600	Cellar Door Prods.
BOB SEGER & THE SILVER BULLET BAND FABULOUS THUNDERBIRDS	Blossom Music Center Cuyahoga Falls, Ohio	Aug. 4-5	\$484,304 \$16/\$11	37,437 sellout	in-house
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	British Columbia Place Vancouver, B.C.	Aug. 1	\$378,017 (\$472,521 Canadian) \$21	23,164 28,000	Media One Concerts Ltd.
STEVIE WONDER	Centrum Worcester, Mass.	Aug. 16-17	\$329,855 \$18.50	18,685 25,000	Michael Striar Presents
STEVIE WONDER	The Spectrum Philadelphia, Pa.	Aug. 8	\$325,896 \$18.50	18,323 sellout	G Street Express Stageright Prods.
STEVIE WONDER	Capital Centre Landover, Md.	Aug. 10	\$318,348 \$18.50	17,208 sellout	G Street Express Stageright Prods.
JIMMY BUFFETT	Blossom Music Center Cuyahoga Falls, Ohio	June 21	\$280,260 \$16/\$12	20,752 sellout	in-house
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Joe Lewis Arena Olympia Stadium Detroit, Mich.	Aug. 8	\$270,875 \$15.50/\$12.50	18,547 19,000	G Street Express Stageright Prods. Taurus Prods.
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	The Arena St. Louis, Mo.	Aug. 3	\$235,089 \$14.50	16,697 17,853	G Street Express Stageright Prods. Taurus Prods.
AC/DC QUEENSRYPHE	Cow Palace San Francisco, Calif.	Aug. 15	\$232,747 \$17.50/\$16	14,500 sellout	Bill Graham Presents
WHITNEY HOUSTON SYLVIA TRAYMORE	Indiana State Fair Indianapolis, Ind.	Aug. 16	\$225,965 \$14.50/\$12.50	16,287 sellout	Sunshine Promotions
AC/DC QUEENSRYPHE	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Aug. 13	\$225,570 \$17.50/\$12.50	15,000 sellout	Avalon Attractions
HUEY LEWIS & THE NEWS	St. John's Memorial Stadium St. John's, Newfoundland, Canada	Aug. 14-16	\$223,361 (\$270,201 Canadian) \$19.50	14,318 16,200	Concerts Prod. International Donald K Donald Prods.
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Oakland-Alameda County Coliseum Oakland, Calif.	Aug. 16	\$222,270 \$16.50/\$15	14,818 sellout	Bill Graham Presents
JAMES TAYLOR	Blossom Music Center Cuyahoga Falls, Ohio	Aug. 13	\$218,667 \$14/\$11	20,817 sellout	in-house
AC/DC QUEENSRYPHE	San Diego Sports Arena San Diego, Calif.	Aug. 12	\$190,000 \$16	12,176 sellout	Fahn & Silva Presents
JACKSON BROWNE PETER CASE	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Aug. 17	\$186,828 \$19/\$17.50/\$12.50	12,543 15,000	Avalon Attractions
AC/DC QUEENSRYPHE	Cal Expo Grandstand California State Fair Sacramento, Calif.	Aug. 16	\$173,185 \$16.50	10,496 12,200	Bill Graham Presents
ZZ TOP HONEYMOON SUITE	Lawlor Events Center Univ. of Nevada Reno Reno, Nev.	Aug. 11	\$170,082 \$16.50	10,308 sellout	Rock N' Chair Prods.
SANTANA	Shoreline Amphitheatre Mountain View, Calif.	Aug. 17	\$159,836 \$16.50/\$14.50	10,088 15,000	Bill Graham Presents
WHITNEY HOUSTON SYLVIA TRAYMORE	Freedom Hall Arena Kentucky Fair & Exposition Center Louisville, Ky.	Aug. 15	\$156,310 \$10	15,600 sellout	Sunshine Promotions
AC/DC QUEENSRYPHE	Tarrant County Convention Center Fort Worth, Texas	Aug. 5	\$149,580 \$15	10,695 13,956	Stone City Attractions Pace Concerts
HANK WILLIAMS JR. & THE BAMA BAND MARIE OSMOND	Charlotte Coliseum Charlotte, N.C.	Aug. 16	\$146,436 \$14.50	10,099 sellout	Kaleidoscope Prods.
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Myriad Convention Center Oklahoma City, Okla.	Aug. 1	\$143,275 \$12.50	11,826 sellout	G Street Express Stageright Prods.
EDDIE MURPHY THE WEATHER GIRLS	Cajundome Lafayette, La.	Aug. 17	\$140,601 \$15.50	9,453 9,850	LA Magic Promotions
JIMMY BUFFETT & THE CORAL REEFER BAND	San Diego Open Air Theatre San Diego State Univ. San Diego, Calif.	Aug. 5-6	\$135,353 \$20/\$17.50/\$15	8,489 8,954	Avalon Attractions
EDDIE MURPHY	Baltimore Civic Center Baltimore, Md.	Aug. 3	\$126,015 \$15.50	8,371 13,641	Cellar Door Prods.
38 SPECIAL TED NUGENT	Mississippi State Fair Coliseum Jackson, Miss.	Aug. 13	\$125,104 \$14	8,936 10,000	Mid-South Concerts
AC/DC QUEENSRYPHE	Tucson Community Center Tucson, Ariz.	Aug. 9	\$123,900 \$15.75/\$14.75	8,508 sellout	Feyline Presents
AC/DC QUEENSRYPHE	Hemisfair Arena San Antonio Convention Center San Antonio, Texas	Aug. 7	\$123,485 \$15	8,908 12,200	Stone City Attractions
LOVERBOY DOKKEN	Knoxville Civic Auditorium Knoxville, Tenn.	Aug. 14	\$121,873 \$14.50	8,405 10,000	Mid-South Concerts
AC/DC QUEENSRYPHE	Thomas & Mack Center Univ. of Nevada at Las Vegas Las Vegas, Nev.	Aug. 11	\$121,530 \$15/\$13.50	8,358 10,000	Evening Star Prods.
ALABAMA	Illinois State Fairgrounds Springfield, Ill.	Aug. 16	\$117,710 \$12/\$10/\$8	12,845 13,000	in-house
AIR SUPPLY	Great Woods Center for the Performing Arts Mansfield, Mass.	Aug. 14	\$112,443 \$17.50/\$15.50/\$13.50	6,621 15,000	New England Programming
38 SPECIAL TED NUGENT	Barton Coliseum Little Rock, Ark.	Aug. 12	\$110,726 \$14	7,909 10,000	Mid-South Concerts
LOVERBOY DOKKEN	Freedom Hall Civic Center Johnson City, Tenn.	Aug. 11	\$108,860 \$15.50/\$14.50	7,410 9,500	Sunshine Promotions

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## TALENT IN ACTION

(Continued on preceding page)

else?—"Would I Lie To You?"

With the abundance of strength and spirit in the performance—boosted by the standing, screaming, and dancing crowd—this tour seems ripe for preservation on a concert video or live album or both.

STEVE HOCHMAN

### STEPS AHEAD

Bottom Line, New York  
Tickets: \$10

**S**TEPS AHEAD not only has a new Elektra album, "Magnetic," but also an even newer lineup. Since recording "Magnetic," the group's two stellar co-founders—tenor saxophonist Michael Brecker and vibraharpist/keyboardist Michael Mainieri—have been joined by bassist Darryl Jones, fresh off his recording and touring stint with Sting; guitarist Mike Stern, best-known for his previous work with Miles Davis and David Sanborn; and former Journey drummer Steve Smith.

With such a wealth of talent, in addition to a heavy reliance on electronic gadgetry, this recent show could easily have gone the way of indulgent jazz/fusion excess. It didn't, largely because the compositions were open enough to allow room for everyone, yet sufficiently structured to keep individuals in-bounds.

A case in point was the exotic "Beirut," from the new album, which skillfully evoked that city's savage energy and conflict between traditional and modern forces. Based on Brecker's ground-breaking use of the Steiner EW1—a bizarre "Star Wars"-esque, clarinet-like synthesizer hooked up to a computer disk drive via a wide-connecting cable—the tune built upon his central Eastern-fla-

vored figures, Stern's sustained guitar notes, Jones' bubbling funk bass riffs, and Smith's clanging drum rhythms, with Mainieri's swirling vibe patterns adding to the song's at times ferocious power.

Brecker was able to mimic violin, woodwind, horn, and bell sounds in full tonal variations and even used the Steiner EW1 to kick off drumbeats. He readily alternated with his unadorned sax, though, especially on numbers requiring a dirtier, angrier attack.

Stern also was adept at electronic aids, effectively using digital delay to achieve a two-note drone beneath an Indian raga-sounding solo pattern. Mainieri, meanwhile, looked perpetually intense in his delicate four-mallet technique, halving it during high-speed soloing.

JIM BESSMAN

### MICK TAYLOR

The Bottom Line, New York  
Tickets: \$10

**B**EST KNOWN FOR his six-year (1969-75) stint as lead guitarist for the Rolling Stones, Mick Taylor made his debut as a headliner here Aug. 1 with the first of four sold-out shows.

One would never have known from his low-key approach to this gig, however, that Taylor was once "the other Mick," a member of the world's greatest rock'n'roll band, or that he was even the leader of this group.

Standing off to the right of the stage, Taylor was physically and often musically in the shadow of his bassist and vocalist, Roger "Jelly-roll" Troy, a veteran San Francisco musician (ex-Electric Flag) who, along with keyboardist David Cohen (of Country Joe & the Fish), had only met Taylor a week before this tour opened. Drummer Colin Allen had played with Taylor in John Mayall's Bluesbreakers.

With almost no time to rehearse, the band stuck to standards by the likes of B.B. King and Muddy Waters; this could have been any good blues band in any bar on any night in any town.

For his part, Taylor's playing was up to par, but, sticking to simple and straight blues material, he exhibited little of the brilliance he did on such classic Stones albums as "Exile On Main Street" and "Sticky Fingers."

JEFF TAMARKIN

## CETERA SAVORS SUCCESS

(Continued from page 25)

was more labored than anything else," he says.

"I'm not about to go out there and open for somebody or play 1,200-seat halls. To me, touring's nothing more than an overrated moneymaking proposition. You don't always have to go on the road—you should want to go on the road. So I'm really waiting at least until after the second album. It'll have to be when I really want to do it."

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**Diva Duet.** Elektra's Anita Baker and Atlantic's Roberta Flack share smiles during a recent party for Baker in New York. (Photo: Chuck Pullin).

# Dallas Singer Has Embraced Many Styles Taylor Takes It One Day At A Time

BY JEFF HANNUSCH

NEW YORK Durability has been the earmark of Johnnie Taylor's lengthy career. The 48-year-old, Dallas-based singer has embraced gospel, doo-wop, pop, blues, Memphis soul, and even disco during his tenure as a recording artist.

There have been numerous highs along the way—records like 1968's "Who's Making Love" and 1975's "Disco Lady"—but Taylor has also paid the price of success with two heart attacks and a much publicized drug rehabilitation.

"All that's behind me," says Taylor. "I've learned from my mistakes.

It doesn't matter how drunk you get or what drug you take, when you sober up you still have to take care of business or you won't survive."

Taylor's current album, "Wall To Wall," his second for the Jackson, Miss.-based Malaco label, has hung solidly on the charts for more than 25 weeks. Like his previous effort, "This Is Your Night," Malaco reports that "Wall to Wall" has sold in excess of 100,000 units. In addition, his singles have done 30,000-40,000 copies.

## 'I like a song that tells a story and hits home'

"I'm definitely enjoying being at Malaco," he says. "It reminds me of the early days at Stax. I feel like I'm part of a building process. Everybody there works hard and pulls together."

However, Taylor points out one important difference between Malaco and Stax. "Malaco is into selling albums. Stax was into singles. Sure, we did some albums there, but usually they had a couple of good tunes and the rest were fillers. Every song we record at Malaco is treated like a potential million-seller."

"I think to market an album successfully you need to take a year. Malaco doesn't have a lot of artists so they can take more time to push you. When 'Wall To Wall' first came out, it didn't really do much, but it's gradually built to the point where right now it's probably selling better than it ever has."

"When I was with Columbia, they had 300 other artists to sell. If you didn't make some noise right off the bat they forgot about you," he says.

Taylor also has special praise for the material Malaco offers him. "They've got some great writers,"

says Taylor. "George Jackson, Paul Kelly, Vasti Johnson, and Larry Addison. I like a song that tells a story and really hits home, and they write the kind of song I can deliver."

While Taylor is obviously content at Malaco, he points out one of the label's shortcomings. "A lot of people look at Malaco as just a blues label. I go in a lot of shops and see my albums in the blues section. And I'm definitely not just a blues singer. A lot of people look at Malaco with Z.Z. Hill and 'Downhouse Blues.' I think if they can throw off that image, we can really get down to selling some serious records."

Taylor is dividing his time between running his own management/booking/investment office and pursuing a fairly ambitious touring schedule. "I don't have to have the No. 1 record to realize I can still make a good living as an entertainer. It would sure be nice to do it again, but I've been there before. It blows a lot of guys' mind when they don't stay at top of the heap, and they lose everything. Nobody stays there forever . . . nobody."

"God has really blessed me. I've learned the business from some of the greats. When I was coming up as a kid singing gospel with the Soul Stirrers, the older fellows in the group showed me the ropes," he says.

"After Sam Cooke signed me to sing r&b on his label I wanted to have a hit right away. When I didn't, I kept asking Sam, 'What's wrong? How come I'm not going anywhere?' He told me to relax. He said I was talented and that things would take care of themselves if I'd just let my career build. He was right."

"Moms Mabley once told me, 'Son, don't drive too fast or you'll run over somebody. But don't drive too slow or somebody will run over you. Just keep the speed limit and you'll get there okay.' I always try to remember that."

## THE RHYTHM & THE BLUES

by Nelson George

EVER SINCE NBC'S "Motown 25" special and the use of Motown hits in "The Big Chill," the company's impact as an oldies label has, to some degree, outstripped its place in the contemporary marketplace. Despite the superstar sales of Lionel Richie and Stevie Wonder and the rise of El DeBarge, the label's biggest stars remain the music of its past, a catalog of hits that were as influential as those of the Beatles and as durable as any popular music ever made. In commercials, in a wide range of radio formats, and in the music of young composers, the Motown sound can be heard even if the particular set of individuals, circumstances, and economic conditions that produced it can never be recreated. Many of its makers are dead (Marvin Gaye, James Jamerson, Benny Benjamin) and so is the mix of opportunism and innocence that made it work.

What does live on is Motown's ability to tap into the memories and old-time feeling of that Motor City music. The latest illustration is "Motown On Showtime," a six-part series that begins on the cable channel Friday (29). The first show, hosted by Stevie Wonder, focuses on the Temptations and Four Tops, mixing vintage clips with new footage. Despite patches of hokey narrative spoken (though not written) by Wonder, there are some wonderful moments for old "Big Chill" types provided by the contrast between current footage of the Tops and Temptations and photos and film from the groups' golden age. The highlight of the Four Tops segment of the show is not a scene from Dick Clark's "Where the Action Is" or the Temptations/Supremes special (though those are pretty good), but when the Tops and Aretha Franklin (Ree, to the Tops) show that in addition to her much-celebrated singing voice, the Queen of Soul is one very tasty pianist. A clip, with an introduction by Ed Sullivan, of the Temptations and Supremes performing each others' hits is wonderful as well.

In that clip we see Mary Wilson, with Cindy Birdsong, bouncing through Cholly Atkins' choreography on the side of the stage. Wilson became a legend for working on the sidelines pleasantly. But those days are over in more ways than one. With her upcoming St. Martin's Press book, "Dreamgirl: My Life As A Supreme," Wilson steps to the front of the stage to tell her side of the story. Not only is the book revealing of the much-talked-about relationships among Berry Gordy, Diana Ross, and Flo Ballard, it holds up many other Motown stars to surprisingly close scruti-

ny. Wilson hasn't written a scandal-sheet history of Motown, but there is plenty of history in "Dreamgirl" that only she could know.

**SHORT STUFF:** Cyndi Lauper does her interpretation of Marvin Gaye's "What's Going On?" on her upcoming Epic album, "True Colors" . . . George Benson is about to hit the road to promote his just-released Warner Bros. album, "While The City Sleeps," and its first single, "Kisses In The Moonlight" . . . Tina Turner will be quite visible in the coming months. The first single—"Typical Male"—from her "Break Every Rule" album on Capitol just hit the streets. The tune was produced and co-written by Terry Britten with Greg Lyle. This is the team that created "What's Love Got To Do With It." The singer's

autobiography, "I, Tina," will be published by William Morrow in September . . . Reggae dub poet Mutabaruka is back with another collection of politically potent raps on "The Mystery Unfolds," on Shanachie . . . A group singing under the Main Ingredient banner has a 12-inch on Zakia Records called "Give Me Your Love" b/w "Do Me Right." But Zakia's current claim to fame is Eric B featuring Rakim with the rap "Eric B Is President," which contains the classic lyric, "She thought I was a doughnut/So she tried to glaze me."

Black radio may be pleasantly surprised by Miles Davis' Warner Bros. debut, "TuTu." Executive producer Tommy LiPuma enlisted producer-artist and ex-Davis band member Marcus Miller to co-produce and write the bulk of the album. Another fusion alumni, George Duke, produced and wrote a song. Together, LiPuma, Miller, and Duke move Miles into a more accessible mellow funk direction. Two songs, "Splatch" and "Full Nelson," are even 12-inch material. The much-talked-about Prince/Davis collaboration never came together . . . Latimore has a new album of deep-dish soul on Malaco called "Every Way But Wrong." Veteran soul writers Denise LaSalle, Phillip Mitchell, and Homer Banks contributed songs, which Wolf Stephenson produced . . . Genobia Jeter makes her RCA debut with a woman's touch behind the board: Lesette Wilson and Me'lisa Morgan co-produced and wrote "All Of My Love" . . . The Washington, D.C.-based, black-owned indie label Krystal Records has a new single, "Whatever It Takes" b/w "I Can't Take It," by Gloria D. Brown.



## New TV series underscores Motown's place in history

FOR WEEK ENDING AUGUST 30, 1986

## Billboard HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

86 REPORTERS		NEW	TOTAL
		ADDS	ON
KENNY G.	WHAT DOES IT TAKE (TO WIN YOUR LOVE) ARISTA	43	47
TINA TURNER	TYPICAL MALE CAPITOL	42	42
CLUB NOVEAU	JEALOUSY TOMMY BOY	22	22
FORCE M.D.'S	CHILLIN' TOMMY BOY	17	64
JERMAINE STEWART	JODY ARISTA	16	20

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

128 REPORTERS		NUMBER
		REPORTING
CAMEO	WORD UP ATLANTA ARTISTS	24
KRYSTOL	PASSION FROM A WOMAN EPIC	20
JANET JACKSON	WHEN I THINK OF YOU A&M	16
HOWARD HEWETT	I'M FOR REAL ELEKTRA	15
MAZE/FRANKIE BEVERLY	I WANNA BE WITH YOU CAPITOL	14

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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	1	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	4
2	6	LOVE ZONE	BILLY OCEAN	1
3	3	GIVE ME THE REASON	LUTHER VANDROSS	3
4	5	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	2
5	9	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	5
6	2	SWEET LOVE	ANITA BAKER	6
7	11	DANCING ON THE CEILING	LIONEL RICHIE	7
8	7	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	10
9	8	OH, PEOPLE	PATTI LABELLE	8
10	15	THE RAIN	ORAN "JUICE" JONES	11
11	4	CLOSER THAN CLOSE	JEAN CARNE	16
12	13	TEMPORARY LOVE THING	FULL FORCE	12
13	17	ONE LOVE	WHODINI	13
14	21	WALK THIS WAY	RUN-D.M.C.	15
15	20	(POP POP POP POP) GOES MY MIND	LEVERT	9
16	14	SWEET FREEDOM	MICHAEL MCDONALD	18
17	10	RUMORS	TIMEX SOCIAL CLUB	26
18	12	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	32
19	19	BORROWED LOVE	THE S.O.S. BAND	14
20	22	ALL THE WAY TO HEAVEN	DOUG E. FRESH	20
21	26	ROACHES	BOBBY JIMMY AND THE CRITTERS	31
22	28	ANOTHERLOVERHOLENYOHEAD	PRINCE & THE REVOLUTION	19
23	18	SAY LA LA	PIECES OF A DREAM	36
24	30	LOVE OF A LIFETIME	CHAKA KHAN	21
25	29	GIVING MYSELF TO YOU	GLENN JONES	23
26	35	PRIVATE NUMBER	THE JETS	30
27	—	WHEN I THINK OF YOU	JANET JACKSON	17
28	—	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	22
29	32	FOOL'S PARADISE	MELI'SA MORGAN	25
30	34	DISTANT LOVER	THE CONTROLLERS	34
31	39	LOVE ALWAYS	EL DEBARGE	24
32	25	BANG ZOOM/HOWIE'S TEED OFF	REAL ROXANNE WITH HOWIE TEE	44
33	33	POINT OF NO RETURN	NU SHOZ	41
34	—	LADY SOUL	THE TEMPTATIONS	37
35	—	SOWETO	JEFFREY OSBORNE	27
36	—	WORD UP	CAMEO	29
37	—	THE MIDAS TOUCH	MIDNIGHT STAR	28
38	—	PASSION FROM A WOMAN	KRYSTOL	38
39	16	BURNIN' LOVE	CON FUNK SHUN	48
40	24	RISING DESIRE	STEPHANIE MILLS	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	LOVE ZONE	BILLY OCEAN	1
2	4	(POP POP POP POP) GOES MY MIND	LEVERT	9
3	3	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	2
4	1	GIVE ME THE REASON	LUTHER VANDROSS	3
5	15	WHEN I THINK OF YOU	JANET JACKSON	17
6	9	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	5
7	13	THE RAIN	ORAN "JUICE" JONES	11
8	7	OH, PEOPLE	PATTI LABELLE	8
9	11	DANCING ON THE CEILING	LIONEL RICHIE	7
10	12	LOVE OF A LIFETIME	CHAKA KHAN	21
11	5	SWEET LOVE	ANITA BAKER	6
12	14	ANOTHERLOVERHOLENYOHEAD	PRINCE & THE REVOLUTION	19
13	18	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	22
14	10	BORROWED LOVE	THE S.O.S. BAND	14
15	20	LOVE ALWAYS	EL DEBARGE	24
16	17	ONE LOVE	WHODINI	13
17	16	SOWETO	JEFFREY OSBORNE	27
18	6	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	4
19	30	WORD UP	CAMEO	29
20	22	THE MIDAS TOUCH	MIDNIGHT STAR	28
21	23	GIVING MYSELF TO YOU	GLENN JONES	23
22	21	FOOL'S PARADISE	MELI'SA MORGAN	25
23	27	I'M FOR REAL	HOWARD HEWETT	35
24	26	I WANNA BE WITH YOU	MAZE FEATURING FRANKIE BEVERLY	33
25	19	TEMPORARY LOVE THING	FULL FORCE	12
26	35	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION	39
27	32	WALK THIS WAY	RUN-D.M.C.	15
28	29	ALWAYS	JAMES INGRAM	42
29	28	ALL THE WAY TO HEAVEN	DOUG E. FRESH	20
30	8	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	10
31	33	PRIVATE NUMBER	THE JETS	30
32	39	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	40
33	36	LADY SOUL	THE TEMPTATIONS	37
34	25	SWEET FREEDOM	MICHAEL MCDONALD	18
35	40	PASSION FROM A WOMAN	KRYSTOL	38
36	—	KISSES IN THE MOONLIGHT	GEORGE BENSON	45
37	31	DISTANT LOVER	THE CONTROLLERS	34
38	38	MAN SIZE LOVE (FROM 'RUNNING SCARED')	KLYMAXX	43
39	—	SHAKE YOU DOWN	GREGORY ABBOTT	46
40	37	POINT OF NO RETURN	NU SHOZ	41

## BLACK 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. (5)	11
Qwest (2)	
Elektra (1)	
Geffen (1)	
Paisley Park (1)	
Tommy Boy (1)	
CAPITOL (8)	9
Manhattan (1)	
MCA	9
COLUMBIA (7)	8
Def Jam/Columbia (1)	
EPIC (4)	7
Tabu (2)	
Carrere (1)	
MOTOWN (2)	7
Gordy (4)	
Tamla (1)	
ATLANTIC (4)	6
Island (1)	
Omni (1)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (2)	
Polydor (1)	
A&M	5
ARISTA (1)	4
Jive (3)	
ELEKTRA (2)	4
Solar (2)	
RCA (3)	4
Total Experience (1)	
PROFILE	3
FANTASY	2
First String (1)	
Reality/Danya (1)	
MANHATTAN	3
P.I.R. (2)	
Sutra (1)	
CRITIQUE	1
Critique/Golden Boy (1)	
EMI-AMERICA	1
ICHIBAN	1
Wilbe (1)	
JAM PACKED	1
JAY	1
KRISMA	1
MACOLA	1
RENDEZVOUS	1
SELECT	1
SLEEPING BAG	1
TOMMY BOY	1
ZAKIA	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
78 100% PURE PAIN	(Terence, ASCAP)	(Assorted, BMI/Henry Suemay, BMI)
2 AIN'T NOTHIN' GOIN' ON BUT THE RENT	(Dum Di Dum, ASCAP)	52 DUKE IS BACK (Tee Girl, BMI/Rap City, BMI)
5 ALL CRIED OUT	(Mokojumbi, BMI/My! My!, BMI/Careers, BMI/Willesden, BMI) CPP	39 EARTH ANGEL (FROM "THE KARATE KID, PART II") (Dootsie Williams, BMI)
83 ALL OF MY LOVE	(Fuse, ASCAP)	25 FOOL'S PARADISE (Fuss, ASCAP)
20 ALL THE WAY TO HEAVEN	(Entertaining, BMI/Danica, BMI)	71 FRIENDS AND LOVERS (WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP)
42 ALWAYS	(Keith Diamond, BMI/Willesden, BMI/Yah Mo, BMI)	85 GETTING AWAY WITH MURDER (Rightsong, BMI/Sooklooz, BMI/Chappell, ASCAP)
19 ANOTHERLOVERHOLENYOHEAD	(Controversy, ASCAP)	98 GIRL TALK (Lifo, BMI)
91 ARTIFICIAL HEART	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	3 GIVE ME THE REASON (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP
64 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	56 GIVIN' IT (TO YOU) (One To One, ASCAP)
44 BANG ZOOM (LET'S GO-GO)/HOWIE'S TEED OFF	(Mokojumbi, BMI/Willesden, BMI)	23 GIVING MYSELF TO YOU (WB, ASCAP/Overdue, ASCAP/Song Of Solomon, BMI/Warner-Tamerlane, BMI)
96 BETTER WILD THAN MILD	(Future Shock, ASCAP/Tease, ASCAP/WB, ASCAP)	66 GOOD TO GO (Ackee, ASCAP/Maxxkidd, ASCAP)
14 BORROWED LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	80 HEADLINE NEWS (Azrock, BMI/Oatie, BMI)
89 BREATHLESS	(Mtime, ASCAP)	97 HEADLINES (Hip Trip, BMI/Midstar, BMI) CPP
48 BURNIN' LOVE	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Val-ie Joe, BMI)	63 HEAVEN IN YOUR ARMS (WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)
79 CAN'T GIVE HER UP	(Larry Spier, ASCAP)	81 HEY GOOD LOOKIN' (X-O-Skeletal, BMI/Warner-Tamerlane, BMI/Our Parents, BMI)
93 CAN'T STAND THE PAIN	(Sir Gant, BMI/Stardust Lady, BMI)	95 HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP
40 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI)	57 HOMEBOY (Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)
16 CLOSER THAN CLOSE	(Sloopus, BMI/Gold Horizon, BMI) CPP	69 HOW CAN WE BE WRONG (Music Specialists, BMI)
22 COUNT YOUR BLESSINGS	(Nick-O-Vai, ASCAP)	99 HOW TO WIN YOUR LOVE (Protoons, ASCAP)
7 DANCING ON THE CEILING	(Brockman, ASCAP) CPP/CLM	33 I WANNA BE WITH YOU (Amazement, BMI)
34 DISTANT LOVER	(Jobete, ASCAP) CPP	35 I'M FOR REAL (Lakiva, BMI/Nominee, ASCAP/Clarke, BMI)
84 DO ME RIGHT	(Robert Hill, BMI/Baby Beck, ASCAP)	51 IN THE HOUSE (Fools Prayer, BMI/Gordy Groove, BMI)
4 DO YOU GET ENOUGH LOVE		90 JUMP BACK (SET ME FREE) (Beach House, ASCAP/Munich Madness, ASCAP)
		45 KISSES IN THE MOONLIGHT (Gratitude Sky, ASCAP/Bellboy, BMI/When Words, BMI/Collide, BMI)
		73 L IS FOR LOVER (WB, ASCAP/Gamson, ASCAP/Jouissance, ASCAP)
		37 LADY SOUL (Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP
		75 LAND OF LA-LA (Jobete, ASCAP/Black Bull, ASCAP) CPP
		70 LOOK WHAT'S SHOWING THROUGH (Blackwood, BMI/ATV, BMI)
		24 LOVE ALWAYS (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertoones, BMI) CPP
		59 L.O.V.E. M.I.A. (Dazzberry Jam, ASCAP/Bedazzled, BMI)
		21 LOVE OF A LIFETIME (Gamson Songs, ASCAP/WB, ASCAP/Jouissance, ASCAP)
		10 LOVE THE ONE I'M WITH (A LOTTA LOVE) (Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP) CPP/CLM
		1 LOVE ZONE (Zomba, ASCAP) CPP
		43 MAN SIZE LOVE (FROM 'RUNNING SCARED') (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP
		28 THE MIDAS TOUCH (Hip Trip, BMI/Midstar, BMI) CPP
		62 MINE ALL MINE (Personal, ASCAP/All Seeing Eye, ASCAP)
		88 MY ADIDAS (Protoons, ASCAP/Rush Groove, ASCAP)
		74 NASTY (Flyte Tyme, ASCAP)
		76 NOT TONIGHT (Junior, ASCAP/EMI, BMI)
		50 NURSERY RHYME (Beblica, ASCAP)
		8 OH, PEOPLE (Broozertoones, BMI/Nonpareil, ASCAP) CPP
		72 OLD FREIND (Bellboy, BMI/De Creed, BMI)
		13 ONE LOVE (Lakiva, BMI/Nominee, ASCAP/Clarke, BMI)
		53 ONE PLUS ONE (T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)
		38 PASSION FROM A WOMAN (Gratitude Sky, ASCAP/Alexandra Kee, BMI)
		41 POINT OF NO RETURN (Poolside, BMI)
		9 (POP POP POP POP) GOES MY MIND (Trycel, BMI/Fercliff, BMI)
		30 PRIVATE NUMBER (Almo, ASCAP/Crimisco, ASCAP/Irving, BMI) CPP/ALM
		11 THE RAIN (Def Jam, ASCAP)
		54 REACTION (Colgems-EMI, ASCAP)
		49 RING RING (Solid Smash, ASCAP/E.J.Gurren, ASCAP/Obededom, ASCAP)
		47 RISING DESIRE (WB, ASCAP/Zubaidah, ASCAP)
		31 ROACHES (King IV, BMI/Grandma Hands, BMI)
		26 RUMORS (J.King IV, BMI/Danica, BMI)
		36 SAY LA LA (Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI)
		46 SHAKE YOU DOWN (Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)
		27 SOWETO (Joe's Songs, ASCAP/F.M., BMI)
		55 STAY A LITTLE WHILE, CHILD (MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP
		100 THE SUN DON'T SHINE (Miami Spice, ASCAP)
		87 SWEET AND SEXY THING (Stone City, ASCAP/National League, ASCAP) CPP
		18 SWEET FREEDOM (THEME FROM RUNNING SCARED) (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP
		6 SWEET LOVE (Old Brompton Road, ASCAP/Jobete, ASCAP) CPP
		12 TEMPORARY LOVE THING (Forceful, BMI/Willesden, BMI)
		86 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP)
		65 TYPICAL MALE (WB, ASCAP/Irving, BMI/Almo, ASCAP)
		92 WALK LIKE A MAN (FROM "A FINE MESS") (Claridge, ASCAP/Unichappell, BMI)
		15 WALK THIS WAY (Daksel, BMI/Unichappell, BMI)
		60 WHAT DOES IT TAKE (TO WIN YOUR LOVE) (Jobete, ASCAP/Stone, BMI)
		61 WHAT'CHA GONNA DO (Alain, BMI/Figsibow, BMI/D.Frank, BMI)
		17 WHEN I THINK OF YOU (Flyte Tyme, ASCAP)
		94 WHO'S JOHNNY ("SHORT CIRCUIT" THEME) (Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP
		68 WISER AND WEAKER (Black Eye, ASCAP/Maney, BMI/Mighty Mathieson/BMI) CPP
		82 WONDER WHERE YOU ARE (WB, ASCAP/Gravily Raincoat, ASCAP)
		29 WORD UP (T-Man, BMI/Larry Junior, BMI/All Seeing Eye, ASCAP)
		58 WRAPPED AROUND YOUR FINGER (Temp Co., BMI)
		67 YOU ARE EVERYTHING (CBS, BMI/Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI)
		77 YOU CAN'T COME UP HERE NO MORE (Oversoul, BMI)
		32 YOU SHOULD BE MINE (THE WOO WOO SONG) (Nonpareil, ASCAP/Broozertoones, BMI) CPP

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

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

# CMA Nominations Hit Street

## Judds, Reba McEntire Receive 5 Each

NASHVILLE The Judds and Reba McEntire tied for the most Country Music Assn. Awards nominations this year, each taking five. Traditionalists George Strait and Randy Travis, who is a relative newcomer, each garnered four nominations. Surprisingly, country music's best-selling act, Alabama, earned not a single nomination. The group was CMA's entertainer-of-the-year winner for three straight years, from 1982 through 1984.

In the Horizon category, which acknowledges country acts making the greatest professional strides in the previous year, Warner Bros.

Records was the clear winner. Voters gave the nod to Travis, the Forster Sisters, and Dwight Yoakam, all Warner artists.

Winners will be announced at the 20th annual CMA Awards show Oct. 13, which will be broadcast on CBS-TV from the Grand Ole Opry.

By category, the finalists are:  
**Entertainer of the year:** Reba McEntire, Willie Nelson, Ricky Skaggs, George Strait, and the Judds.

**Single of the year:** "Bop," by Dan Seals, EMI America; "Grandpa (Tell Me 'Bout The Good Old Days)," the Judds, RCA; "Nobody In His Right

Mind Would Have Left Her," George Strait, MCA; "On The Other Hand," Randy Travis, Warner Bros.; and "Whoever's In New England," Reba McEntire, MCA.

**Album of the year:** "#7," George Strait, MCA; "Lost In The Fifties Tonight," Ronnie Milsap, RCA; "Rockin' With The Rhythm," the Judds, RCA; "Storms Of Life," Randy Travis, Warner Bros.; "Whoever's In New England," Reba McEntire, MCA.

**Song of the year:** "1982," written by James Blackmon and Carl Viperman, sung by Randy Travis;

*(Continued on page 36)*

# Reba Keeps High Profile

BY EDWARD MORRIS

NASHVILLE A strategically placed music video and many face-to-face meetings with major distributors have helped make Reba McEntire's current album, "Whoever's In New England," her biggest seller to date. And she will be resorting to much the same strategy to boost her upcoming LP, "What Am I Gonna Do About You."

The effort will certainly be enhanced by McEntire's recently announced Country Music Assn. Awards nominations for top entertainer, female vocalist, single, album, and music video (see separate story, this page).

Scheduled for a mid-September release, the new MCA album will be paced by the title-cut single and an accompanying video. Scripted and directed by Jon Small, the video features actor David Keith as McEntire's lost love.

Corresponding with the album's release is a cross-promotion involving MCA, Jeep, and the Camelot Records chain. Camelot will create floor displays of the album in its more than 180 stores. Cassettes of the album will be packaged in a free-with-purchase or-

ange-cratelike case that holds 10 cassettes. Each case will have "Jeep" printed on one end and "Camelot" on the other. The displays will also carry sweepstakes entry blanks for a contest with a Jeep truck as the grand prize.

According to McEntire's manager, Bill Carter, if the Camelot promotion works well, it will be introduced into the much larger Musicland chain in December.

Yet another push for the two-time CMA female vocalist of the year will occur in November, when McCall's will devote a feature article to her. MCA, Carter says, will run a four-color ad in the issue to spotlight her entire label catalog.

Carter maintains that McEntire has gold-plus sales potential—a rarity for female country singers. To back his prediction, he says that "Whoever's In New England" has already sold more than 325,000 units—compared with about 165,000 for its predecessor, "Have I Got A Deal For You."

McEntire did her first video early this year for the title cut from "Whoever's In New England." The effort got heavy rotation on HBO's "Video Jukebox." Carter attributes much of McEntire's ac-

*(Continued on page 36)*

# NASHVILLE SCENE

by Gerry Wood



**T**HE UGLY SPECTER OF CRIME is raising its frightening head in Nashville's Music Row area—and something needs to be done about it soon.

While singer/songwriter Paul Davis recovers from near-fatal injuries suffered in a robbery attempt, those who work in and visit Nashville's famed music business district are having second thoughts about their safety. Davis was shot by a thug who pulled the trigger first and then asked for his wallet.

It's not a pretty sight, or a pretty subject, but the crime problem is something that needs to be addressed. The Davis shooting was not an isolated incident. Thefts from offices, assaults, purse-snatchings, stabbings, and other offenses have blighted the world-renowned music area of Nashville in recent months.

Part of the problem arises from the expansion of the music industry to border high-crime areas. Additionally, Nashville shares the nation's drug problem, which is worsening with the introduction of such dangerous and addictive new drugs as crack. The interaction of these factors with the millions of unwary tourists that the city attracts annually accounts for the problem.

Unfortunately, the police presence hasn't increased in proportion to the crime escalation, and the problem could worsen if a major drive isn't begun to counter it. Meanwhile, some of Nashville's growing legion of street people are starting to show up on Music Row, complicating the problem by panhandling, drinking, and taking an occasional bath in some of the fountains that grace the beautiful Music Row area.

The problem needs to be corrected and controlled before it starts having an adverse effect on the amount of tourists that visit the attractions and companies that do business here. The crime isn't confined to alleys—a wide-open parking lot will do just fine, thank you—or nighttime—daylight is safe enough for some of the bolder elements of the underworld.

The city government needs to recognize, identify, and combat the spread of crime threatening the safety and serenity of this industry, so important to the city's economic vitality. A first, and quick, step in the right direction would be to increase the presence and visibility of police. Nashville's metro police force seems more intent on busting numbers games and pursuing prostitutes than concentrating on the growing violent crime problem in the music sector. The establishment of foot patrols could provide an immediate and effective hindrance to the criminal element. Coupled with heavier use of patrol cars, a dramatic increase in po-

lice presence could help turn the situation around in its early stages, before the problem gets more deeply rooted and starts to scare off tourists and business. The music industry, which has given so much to the character and economy of Nashville, deserves fast and effective action in snuffing out the crime rise.

**NEWSNOTES:** Joe Ely is producing a dance party to honor the memory and spirit of Buddy Holly. The Sept. 6 event will be held at the Lubbock, Texas, Civic Center, and will highlight the weeklong celebration of what would have been Holly's 50th birthday. Radio promotions and a Buddy Holly look-alike contest are other events slated for the week, according to Ely's manager, Mike Crowley. Ely, sharing the same hometown—Lubbock—with Holly,

wanted to do something to honor the memory of the Lubbock musical legend. The "fun and lighthearted" dance party, also featuring the Texas group the Nelsons, will be held after the first Texas Tech home football game of the season; tickets are \$5. Crowley says Ely is essentially "no longer with MCA Records" and has recently finished recording some more tunes in his home studio.

The eighth annual KMPS Listener Appreciation Picnic and Festival drew nearly 30,000 fans to Seattle's King County Fairgrounds, according to Jay Hamilton. Food, arts, crafts, country, and gospel music highlighted the all-day event headlined by Epic Records' Mickey Gilley and RCA's Gail Davies & Wild Choir... The nationally syndicated TV show "Lifestyles Of The Rich And Famous" recently shot a segment on Conway Twitty. Directed by Dick Heard, the show features interviews with Twitty, shots of an autograph session, a tour of Twitty City, and performances by Conway, Joni, and Kathy Twitty. "Lifestyles" found Conway's cars particularly interesting. The show didn't expect to find a celebrity driving a Pacer, an American Motors vehicle. If it's surprised by that finding, we suggest making a bus trip with Twitty and discovering where he stops to eat: Kentucky Fried Chicken.

Scene's ace reporter Debbie Holley has an update on Nashville's new Starwood Amphitheatre. Here's her report: Starwood is on a roll. In its first season alone, the theater hosted pop superstar Whitney Houston, who drew a record attendance of 14,500 for her Aug. 12 show. Houston, whose live vocal performance reached heights beyond those on her acetate, displayed her wide range and vocal versatility with

*(Continued on page 41)*

## Crime wave in Music Row could threaten commerce

## IBMA Names Peter Wernick President Bluegrass Group Elects Officers

NASHVILLE The International Bluegrass Music Assn.'s board of directors has elected Peter Wernick its president. Wernick is a member of the Hot Rize band and author of two best-selling instructional books on bluegrass music.

Also elected to offices were Mary Tyler Doub, promoter of the Winterhawk Bluegrass Festival in Hillsdale, N.Y., vice president; Wanda Dalton, an employee of County Sales, a mail-order distributor of bluegrass books and records, secretary; and Randall Hyl-

ton, a Nashville-based bluegrass performer, treasurer.

The IBMA will present certificates of merit Sunday (24) to gospel composer Albert E. Brumley (posthumously); bluegrass music scholar and author Dr. Neil Rosenberg; WAMU-FM DJ Ray Davis; performer/publisher Cuzin' Isaac Page; and gospel songwriter Ruby Moody.

The presentations are part of the IBMA's first annual trade show, scheduled for Aug. 22-24 in Owensboro, Ky.

FOR WEEK ENDING AUGUST 30, 1986

# Billboard HOT COUNTRY SINGLES ACTION

## RADIO MOST ADDED

128 REPORTERS

		NEW ADDS	TOTAL ON
MARIE OSMOND	YOU'RE STILL NEW TO ME CAPITOL	61	64
JOHN SCHNEIDER	AT THE SOUND OF THE TONE MCA	46	49
GATLIN BROTHERS	SHE USED TO BE SOMEBODY'S BABY CBS	41	59
ANNE MURRAY	MY LIFE'S A DANCE CAPITOL	33	60
JUICE NEWTON	CHEAP LOVE RCA	31	76

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

## RETAIL BREAKOUTS

44 REPORTERS

		NUMBER REPORTING
EDDIE RABBITT/JUICE NEWTON	BOTH TO EACH OTHER RCA	21
TANYA TUCKER	JUST ANOTHER LOVE CAPITOL	16
ROSANNE CASH	SECOND TO NO ONE COLUMBIA	12
CRYSTAL GAYLE	CRY WARNER BROS	11
EARL T. CONLEY/ANITA POINTER	TOO MANY TIMES RCA	10

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# The Forester Sisters



THE FORESTER SISTERS  
10/1-25/94

THREE #1 SINGLES FROM A DEBUT ALBUM  
FIRST TIME IN COUNTRY MUSIC HISTORY

## ON THE HORIZON...

PERFUME, RIBBONS & PEARLS  
10/4-25/94

"LONELY ALONE"  
THE HOT NEW SINGLE



MANAGEMENT: G. GERALD ROY/STELLAR ENTERTAINMENT, INC. 

AGENCY: THE JIM HALSEY COMPANY

 PUBLICITY: FRAN DALTON/ROY & ROY PUBLIC RELATIONS



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# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	<b>HEARTBEAT IN THE DARKNESS</b> D.WILLIAMS,G.FUNDIS (D.LOGGINS, R.SMITH)	◆ DON WILLIAMS CAPITOL 5588
2	3	6	13	<b>DESPERADO LOVE</b> C.WITTITTY,D.HENRY,R.TREAT (M.GARVIN, S.JOHN)	CONWAY TWITTY WARNER BROS. 7-28692
3	4	8	12	<b>COUNTRY STATE OF MIND</b> H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR., R.A.WADE)	HANK WILLIAMS, JR. WARNER/CURB 7-28691/WARNER BROS
4	5	9	14	<b>SOMETIMES A LADY</b> P.WORLEY,E.RAVEN (E.RAVEN, F.MYERS)	◆ EDDY RAVEN RCA 14319
5	7	15	10	<b>LITTLE ROCK</b> J.BOWEN (P.MCMANUS, B.DIPIERO, G.HOUSE)	REBA MCENTIRE MCA 52848
6	6	13	12	<b>GOT MY HEART SET ON YOU</b> B.LOGAN (D.GRAY, B.RENEAU)	JOHN CONLEE COLUMBIA 38-06104
7	8	14	11	<b>STAND A LITTLE RAIN</b> M.MORGAN,P.WORLEY (D.SCHLITZ, D.LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
8	11	17	9	<b>IN LOVE</b> R.MILSAP,T.COLLINS,R.GALBRAITH (M.REID, B.DEES)	RONNIE MILSAP RCA 14365
9	10	16	12	<b>SLOW BOAT TO CHINA</b> T.WEST (M.RAGOGNA)	◆ GIRLS NEXT DOOR MTM 72068/CAPITOL
10	14	18	13	<b>THAT'S HOW YOU KNOW</b> E.GORDY,JR.,T.BROWN (W.WALDMAN, C.BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARINER) MCA 52839
11	1	2	16	<b>STRONG HEART</b> R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
12	15	22	10	<b>ALWAYS HAVE ALWAYS WILL</b> N.WILSON (J.MEARS)	◆ JANIE FRICKE COLUMBIA 38-06144
13	16	21	8	<b>GUIITARS,CADILLACS</b> P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 28688/WARNER BROS
14	17	20	9	<b>LONELY ALONE</b> J.L.WALLACE,T.SKINNER (J.D.MARTIN, J.JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
15	9	11	14	<b>A FRIEND IN CALIFORNIA</b> M.HAGGARD,R.REYNOLDS (F.POWERS)	MERLE HAGGARD EPIC 34-06097
16	19	23	11	<b>TEN FEET AWAY</b> B.MEVIS (T.SEALS, B.SHERILL, M.D.BARNES)	KEITH WHITLEY RCA 14363
17	20	24	12	<b>WORKING CLASS MAN</b> W.ALDRIDGE (J.CAIN)	LACY J. DALTON COLUMBIA 38-06098
18	22	26	8	<b>BOTH TO EACH OTHER (FRIENDS &amp; LOVERS)</b> R.LANDIS (J.GRUSKA, P.GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
19	23	25	8	<b>JUST ANOTHER LOVE</b> J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL 5604
20	25	27	11	<b>GUITAR TOWN</b> E.GORDY,JR.,T.BROWN (S.EARLE)	◆ STEVE EARLE MCA 52856
<b>★★★ POWER PICK/SALES★★★</b>					
21	26	28	6	<b>CRY</b> J.E.NORMAN (C.KOHLMAN)	CRYSTAL GAYLE WARNER BROS. 7-28689
22	27	29	7	<b>SECOND TO NO ONE</b> D.MALLOY (R.CASH)	◆ ROSANNE CASH COLUMBIA 38-06159
23	28	31	6	<b>IT'LL BE ME</b> B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-06229
24	29	30	8	<b>YOU MADE A ROCK OF A ROLLING STONE</b> R.CHANCEY (C.WATERS, K.BROOKS)	THE OAK RIDGE BOYS MCA 52873
25	31	36	5	<b>~TOO MANY TIMES</b> N.LARKIN,M.WRIGHT (M.SMOTHERMAN, S.PAGE, T.MCSHEAR)	EARL THOMAS CONLEY AND ANITA POINTER RCA 14380
26	12	5	16	<b>COUNT ON ME</b> J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
27	32	34	8	<b>HONEYCOMB</b> G.MORRIS,B.ALBERTINE,S.SMALL (B.MERRILL)	GARY MORRIS WARNER BROS. 7-28694
28	33	37	8	<b>YOU CAN'T STOP LOVE</b> J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCK & OVERSTREET MTM 72071/CAPITOL
29	35	38	6	<b>DOO-WAH DAYS</b> N.WILSON,M.GILLEY (E.HUNNICUTT, D.GILMORE, G.VINCENT)	◆ MICKEY GILLEY EPIC 34-06184
30	37	46	4	<b>DIDN'T WE</b> J.CRUTCHFIELD (G.LYLE, T.SEALS)	LEE GREENWOOD MCA 52896
31	36	40	6	<b>SINCE I FOUND YOU</b> S.BUCKINGHAM (B.LLOYD, R.FOSTER)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38 06166
32	41	48	4	<b>THAT ROCK WON'T ROLL</b> T.DUBOIS,S.HENDRICKS (J.S.SHERILL, B.DIPIERO)	RESTLESS HEART RCA 14376
33	13	1	17	<b>YOU'RE THE LAST THING I NEEDED TONIGHT</b> J.BOWEN,J.SCHNEIDER (D.WILS, D.PFRIMMER)	JOHN SCHNEIDER MCA 52827
34	21	7	16	<b>WILL THE WOLF SURVIVE</b> J.BOWEN,W.JENNINGS (D.HIDALGO, L.PEREZ)	WAYLON JENNINGS MCA 52830
<b>★★★ POWER PICK/AIRPLAY★★★</b>					
35	45	76	3	<b>DIGGIN' UP BONES</b> K.LEHNING (P.OVERSTREET, A.GORE)	RANDY TRAVIS WARNER BROS. 7-28649
36	40	45	8	<b>FARTHER DOWN THE LINE</b> T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52818/MCA
37	39	44	7	<b>THE PAGES OF MY MIND</b> B.SHERILL,R.CHARLES (B.HILL, J.R.WILDE)	RAY CHARLES COLUMBIA 38-06172
38	18	4	17	<b>SAVIN' MY LOVE FOR YOU</b> M.WRIGHT (M.CLARK)	PAKE MCENTIRE RCA 14336
39	42	49	4	<b>A GIRL LIKE EMMYLOU</b> SOUTHERN PACIFIC,J.E.NORMAN (T.GOODMAN, J.MCFEE, K.KNUDSEN, S.COOKE)	SOUTHERN PACIFIC WARNER BROS. 7-28647
40	44	55	4	<b>I'M NOT TRYING TO FORGET YOU</b> W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-06246
41	30	12	15	<b>I'VE GOT A NEW HEARTACHE</b> R.SKAGGS (W.WALKER)	RICKY SKAGGS EPIC 34-05898
42	24	10	15	<b>ROCKIN' WITH THE RHYTHM OF THE RAIN</b> B.MAHER (D.SCHLITZ, B.MAHER)	THE JUDDS RCA/CURB 14362/RCA
43	48	68	3	<b>STARTING OVER AGAIN</b> T.BROWN,J.BOWEN (D.GOODMAN, J.W.RYLES)	STEVE WARINER MCA 52837
44	51	74	3	<b>NO ONE MENDS A BROKEN HEART LIKE YOU</b> T.COLLINS (S.SCHWEERS)	BARBARA MANDRELL MCA 52900
45	49	65	3	<b>HONKY TONK CROWD</b> J.ANDERSON,J.E.NORMAN (L.A.DELMORE, L.CORDE)	JOHN ANDERSON WARNER BROS. 7-28639
46	50	57	4	<b>ALL BECAUSE OF YOU</b> C.ALLEN (S.FORBERT)	MARTY STUART COLUMBIA 38-06230
47	34	19	16	<b>NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER</b> J.BOWEN,G.STRAIT (D.DILLON)	GEORGE STRAIT MCA 52817
48	38	33	9	<b>NOTHIN' VENTURED NOTHIN' GAINED</b> B.MAHER,D.POTTER (D.SCHLITZ, D.POTTER, B.MAHER)	SYLVIA RCA 14375
49	64	—	2	<b>CHEAP LOVE</b> R.LANDIS (D.SHANNON)	JUICE NEWTON RCA 14417

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	54	61	5	<b>IF YOU'RE ANYTHING LIKE YOUR EYES</b> J.MORRIS (T.SKINNER, J.L.WALLACE)	ROBIN LEE EVERGREEN 1043
51	<b>NEW</b>	1	1	<b>YOU'RE STILL NEW TO ME</b> P.WORLEY (P.OVERSTREET, P.DAVIS)	★★★HOT SHOT DEBUT★★★ MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
52	57	71	3	<b>SO THIS IS LOVE</b> N.WILSON,SNEED BROTHERS (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN EPIC 34-06167
53	70	—	2	<b>MY LIFE'S A DANCE</b> J.WHITE,M.SPIRO (J.WHITE, M.SPIRO)	ANNE MURRAY CAPITOL 5610
54	78	—	2	<b>SHE USED TO BE SOMEBODY'S BABY</b> C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY:THE GATLIN BROTHERS COLUMBIA 38-06252
55	55	60	6	<b>LOVE KEEP YOUR DISTANCE</b> H.STINSON,A.J.MASTERS (J.LANSOWNE, A.J.MASTERS, L.HINDS)	A.J.MASTERS BERMUDA DUNES 114
56	47	39	16	<b>OLD VIOLIN</b> S.CORNELIUS,J.PAYCHECK (J.PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM
57	60	64	5	<b>HOMEGROWN</b> D.MITCHELL (M.KELLUM, D.MITCHELL)	MASON DIXON PREMIER ONE 101
58	43	32	19	<b>ON THE OTHER HAND</b> K.LEHNING,K.STEGALL (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28962
59	<b>NEW</b>	1	1	<b>AT THE SOUND OF THE TONE</b> J.BOWEN,J.SCHNEIDER (M.D.BARNES, D.RICHARDSON)	JOHN SCHNEIDER MCA 52901
60	67	75	3	<b>I WON'T LET YOU DOWN</b> J.CRUTCHFIELD,H.PEDERSEN (G.BURR)	TOM WOPAT EMI-AMERICA 8334
61	68	72	4	<b>THAT'S WHAT HER MEMORY IS FOR</b> R.ALVES (R.MURRAY, J.SCHWEERS, J.D.HICKS)	BUTCH BAKER MERCURY 884 857-7/POLYGRAM
62	56	62	5	<b>I'VE ALREADY CHEATED ON YOU</b> B.SHERILL (D.A.COE, W.NELSON)	DAVID ALLEN COE AND WILLIE NELSON COLUMBIA 38-06227
63	71	—	2	<b>I MISS YOU ALREADY</b> N.LARKIN (M.RAINWATER, F.YOUNG)	BILLY JOE ROYAL ATLANTIC 7-99519
64	65	69	5	<b>SLOW MOTION</b> J.RUTENSCHROER,T.MALCHAK,D.RUCKER (B.DIPIERO, P.MCMANUS)	MALCHAK & RUCKER ALPINE 003
65	52	53	6	<b>I'VE CRIED A MILE</b> L.ROGERS (H.HOWARD, T.GLASER)	TARI HENSLEY MERCURY 884 852-7/POLYGRAM
66	46	35	10	<b>I WANNA HEAR IT FROM YOUR LIPS</b> R.C.BANNON (E.CARMEN, D.PITCHFORD)	LOUISE MANDRELL RCA 14364
67	80	—	2	<b>DADDY'S HANDS</b> T.WEST (H.DUNN)	HOLLY DUNN MTM 72075/CAPITOL
68	79	—	2	<b>SIXTEEN CANDLES</b> C.MOMAN (L.DIXON, A.KENT)	JERRY LEE LEWIS AMERICA/SMASH 884 934-7/POLYGRAM
69	<b>NEW</b>	1	1	<b>FIDDLIN' MAN</b> J.E.NORMAN (M.MURPHEY, C.RAINS, J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28598
70	58	52	6	<b>CALL HOME</b> H.SHEDD (M.REID, T.SEALS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99525
71	53	42	8	<b>THE DARK SIDE OF TOWN</b> H.SHEDD (SETSER, SEALS, GRAY)	DOBBIE GRAY CAPITOL 5596
72	59	63	5	<b>SAD STATE OF AFFAIRS</b> M.DANIELL,EVERETTE,D.KNIGHT (K.BLAZY, J.DOWELL, P.BELFORD)	LEON EVERETTE ORLANDO 114
73	66	50	22	<b>UNTIL I MET YOU</b> T.WEST (H.RIDDLE)	◆ JUDY RODMAN MTM 72065/CAPITOL
74	<b>NEW</b>	1	1	<b>ALIVE AND WELL</b> B.SHERILL (M.GARVIN, B.JONES)	TAMMY WYNETTE EPIC 34-0623
75	<b>NEW</b>	1	1	<b>ALONG FOR THE RIDE ('56 T-BIRD)</b> R.NICHOLS (D.O'KEEFE, B.BRAUN)	JOHN DENVER RCA 14406
76	<b>NEW</b>	1	1	<b>WHAT DID YOU DO TO MY HEART</b> B.ARLIDGE (J.CALHOUN)	CHANCE MERCURY 884-918-7/POLYGRAM
77	69	43	15	<b>ROLLIN' NOWHERE</b> J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28694
78	<b>NEW</b>	1	1	<b>JUKEBOX SATURDAY NIGHT/NIGHT LIFE</b> R.MILSAP,R.DILLARD (S.HARRIS, J.ROSASCO, W.NELSON, P.BUSKIRK, W.BREELAND)	ROY CLARK SILVER DOLLAR 7-0004
79	73	51	21	<b>LOVE AT THE FIVE AND DIME</b> A.REYNOLDS (N.GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
80	<b>NEW</b>	1	1	<b>STRAIGHT TALKIN'</b> J.SOLOMON (L.SHELL, H.SHEDD, B.CANNON)	MELBA MONTGOMERY COMPASS 45-7
81	61	41	13	<b>BIRTH OF ROCK AND ROLL</b> C.MOMAN (C.PERKINS, G.PERKINS)	◆ CARL PERKINS AMERICA/SMASH 884-760-7/POLYGRAM
82	62	47	19	<b>I WISH THAT I COULD HURT THAT WAY AGAIN</b> B.LOGAN (VANHOY, PUTMAN, COOK)	T.GRAHAM BROWN CAPITOL 5571
83	<b>NEW</b>	1	1	<b>HAVE I GOT A HEART FOR YOU</b> T.MCMILLAN (K.STEGALL, M.MORROW)	ROCKINHORSE LONG SHOT 1002/NSD
84	<b>NEW</b>	1	1	<b>ANYTHING FOR LOVE</b> D.FOSTER (D.FOSTER, G.LIGHTFOOT)	GORDON LIGHTFOOT WARNER BROS. 7-28655
85	77	59	20	<b>HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)</b> J.CRUTCHFIELD (R.MURRAY, S.DEAN)	LEE GREENWOOD MCA 52807
86	63	58	7	<b>WOMAN OF THE EIGHTIES</b> S.SILVER (D.FARGO)	DONNA FARGO MERCURY 884 712-7/POLYGRAM
87	83	82	22	<b>EVERYTHING THAT GLITTERS (IS NOT GOLD)</b> K.LEHNING (D.SEALS, B.MCDILL)	◆ DAN SEALS EMI-AMERICA 8311
88	72	73	4	<b>WHAT'S YOUR NAME</b> T.WEST (C.JOHNSON)	THE ALMOST BROTHERS MTM 72072/CAPITOL
89	84	81	5	<b>SOME HEARTS GET ALL THE BREAKS</b> J.BOWEN,R.MILLER (R.MILLER, G.BOATWRIGHT)	ROGER MILLER MCA 52855
90	74	66	6	<b>STRANGER THINGS HAVE HAPPENED</b> R.BAKER (D.CHAMBERLAIN)	LARRY BOONE MERCURY 884 8587/POLYGRAM
91	75	56	7	<b>SUSIE'S BEAUTY SHOP</b> J.KENNEDY (T.T.HALL)	TOM T. HALL MERCURY 884 850-7/POLYGRAM
92	89	80	20	<b>SOMEBODY WANTS ME OUT OF THE WAY</b> B.SHERILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-05862
93	87	70	13	<b>WITH YOU</b> E.GORDY,JR. (V.GILL)	VINCE GILL RCA 14371
94	90	88	12	<b>THE PRIDE IS BACK</b> R.LOOK,M.BLATTE (M.BLATTE, L.GOTTLIEB, A.MONDE)	KENNY ROGERS WITH NICKIE RYDER RCA 14384
95	93	90	19	<b>GOTTA LEARN TO LOVE WITHOUT YOU</b> B.MAHER (K.ROBBINS, M.JOHNSON)	MICHAEL JOHNSON RCA 14294
96	82	67	5	<b>REAL GOOD</b> R.L.SCRUGGS (T.SEALS)	BOBBY BARE EMI-AMERICA 8333
97	76	54	18	<b>ALL TIED UP</b> B.KILLEN (R.MCDOWELL, B.KILLEN, J.MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
98	96	94	12	<b>NEXT TIME</b> G.DAVIES,S.PENDRAS (G.DAVIES, P.PROSE, M.A.KENNEDY)	WILD CHOIR RCA 14337
99	95	92	3	<b>SHE THINKS I STEAL CARS</b> PINKARD,BOWDEN (D.LEE, J.SALES, S.PINKARD, R.BOWDEN)	PINKARD & BOWDEN WARNER BROS. 2526
100	85	77	5	<b>FEEL LIKE I'M FALLING FOR YOU</b> S.MCQUINN,L.MCBRIDE (C.BLACK, J.CYMBAL, T.ROCCO)	TWO HEARTS MDJ 5832

# Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	DESPERADO LOVE	CONWAY TWITTY	2
2	3	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	1
3	4	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	3
4	5	SOMETIMES A LADY	EDDY RAVEN	4
5	6	GOT MY HEART SET ON YOU	JOHN CONLEE	6
6	7	LITTLE ROCK	REBA MCENTIRE	5
7	8	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	9
8	9	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	7
9	10	IN LOVE	RONNIE MILSAP	8
10	11	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	12
11	13	GUITARS, CADILLACS	DWIGHT YOAKAM	13
12	14	THAT'S HOW YOU KNOW	NICOLETTE LARSON (WITH STEVE WARINER)	10
13	15	LONELY ALONE	THE FORESTER SISTERS	14
14	18	TEN FEET AWAY	KEITH WHITLEY	16
15	1	STRONG HEART	T.G. SHEPPARD	11
16	21	WORKING CLASS MAN	LACY J. DALTON	17
17	20	GUITAR TOWN	STEVE EARLE	20
18	24	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	18
19	—	CRY	CRYSTAL GAYLE	21
20	23	JUST ANOTHER LOVE	TANYA TUCKER	19
21	17	COUNT ON ME	THE STATLER BROTHERS	26
22	25	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	25
23	12	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	33
24	16	A FRIEND IN CALIFORNIA	MERLE HAGGARD	15
25	26	DIGGIN' UP BONES	RANDY TRAVIS	35
26	29	STARTING OVER AGAIN	STEVE WARINER	43
27	19	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	42
28	22	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	38
29	—	HONEYCOMB	GARY MORRIS	27
30	27	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	1
2	3	DESPERADO LOVE	CONWAY TWITTY	2
3	4	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	3
4	5	SOMETIMES A LADY	EDDY RAVEN	4
5	8	LITTLE ROCK	REBA MCENTIRE	5
6	9	GOT MY HEART SET ON YOU	JOHN CONLEE	6
7	6	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	7
8	11	IN LOVE	RONNIE MILSAP	8
9	12	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	9
10	13	THAT'S HOW YOU KNOW	NICOLETTE LARSON (WITH STEVE WARINER)	10
11	1	STRONG HEART	T.G. SHEPPARD	11*
12	15	LONELY ALONE	THE FORESTER SISTERS	14
13	18	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	12
14	16	GUITARS, CADILLACS	DWIGHT YOAKAM	13
15	7	A FRIEND IN CALIFORNIA	MERLE HAGGARD	15
16	19	TEN FEET AWAY	KEITH WHITLEY	16
17	20	WORKING CLASS MAN	LACY J. DALTON	17
18	22	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	18
19	23	JUST ANOTHER LOVE	TANYA TUCKER	19
20	26	CRY	CRYSTAL GAYLE	21
21	27	GUITAR TOWN	STEVE EARLE	20
22	28	SECOND TO NO ONE	ROSANNE CASH	22
23	29	IT'LL BE ME	EXILE	23
24	30	YOU MADE A ROCK OF A ROLLING STONE	THE OAK RIDGE BOYS	24
25	—	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	25
26	—	YOU CAN'T STOP LOVE	SCHUYLER, KNOBLOCK & OVERSTREET	28
27	10	COUNT ON ME	THE STATLER BROTHERS	26
28	—	HONEYCOMB	GARY MORRIS	27
29	—	DOO-WAH DAYS	MICKEY GILLEY	29
30	—	DIDN'T WE	LEE GREENWOOD	30

## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
RCA (15)	16
RCA/Curb (1)	
MCA (13)	15
MCA/Curb (2)	
WARNER BROS. (13)	15
Reprise (1)	
Warner/Curb (1)	
CAPITOL (5)	11
MTM (5)	
Capitol/Curb (1)	
COLUMBIA	11
POLYGRAM	11
Mercury (9)	
America/Smash (2)	
EPIC	7
EMI-AMERICA	3
ALPINE	1
ATLANTIC	1
ATLANTIC/AMERICA	1
BERMUDA DUNES	1
COMPASS	1
EVERGREEN	1
MDJ	1
NSD	1
Long Shot (1)	
ORLANDO	1
PREMIER ONE	1
SILVER DOLLAR	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
74	ALIVE AND WELL	(Tree, BMI/Cross Keys, ASCAP)
46	ALL BECAUSE OF YOU	(Rolling Tide, ASCAP)
97	ALL TIED UP	(Tree, BMI/Strawberry Lane, BMI) HL
75	ALONG FOR THE RIDE ('56 T-BIRD)	(Bicamerai, BMI/Statelone, ASCAP)
12	ALWAYS HAVE ALWAYS WILL	(Texican, ASCAP/Cavesson, ASCAP) CPP
84	ANYTHING FOR LOVE	(Moose, CAPAC/Air Bear, BMI)
59	AT THE SOUND OF THE TONE	(WB, ASCAP/Two Sons, ASCAP)
81	BIRTH OF ROCK AND ROLL	(Godfather, BMI)
18	BOTH TO EACH OTHER (FRIENDS & LOVERS)	(Colgems-EMI, ASCAP/WB, ASCAP)
70	CALL HOME	(Lodge Hall, ASCAP/WB, ASCAP/Two Sons, ASCAP) CPP
49	CHEAP LOVE	(Shidel, BMI/Bug, BMI)
26	COUNT ON ME	(Statler Brothers, BMI)
3	COUNTRY STATE OF MIND	(Bocephus, BMI/Tapadero, BMI) CPP
21	CRY	(Shapiro Bernstein & Co., ASCAP)
67	DADDY'S HANDS	(Blackwood, BMI)
71	THE DARK SIDE OF TOWN	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI/Simonton, BMI)
2	DESPERADO LOVE	(Tree, BMI/Lowery, BMI) CPP/HL
30	DIDN'T WE	(Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/ALM
35	DIGGIN' UP BONES	(Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI)
29	DOO-WAH DAYS	(Young Beau, BMI/Tapadero, BMI/Rok, BMI) CPP
87	EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI) HL
36	FARTHER DOWN THE LINE	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)
100	FEEL LIKE I'M FALLING FOR YOU	(Chappell & Co., ASCAP/Long Johns II, ASCAP/Bibo, ASCAP) HL
69	FIDDLIN' MAN	(Timberwolf, BMI/Cross Keys, ASCAP/Kahala, BMI)
15	A FRIEND IN CALIFORNIA	(Inorbit, BMI) CPP
39	A GIRL LIKE EMMYLOU	(That's What She Said, BMI/Long Tooth, BMI/K-Kuad, ASCAP/Standup, ASCAP)
6	GOT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)
95	GOTTA LEARN TO LOVE WITHOUT YOU	(Irving, BMI/Tonka, ASCAP) CPP/ALM
20	GUITAR TOWN	(Goldline, ASCAP) HL
13	GUITARS, CADILLACS	(Coal Dust West, BMI)
83	HAVE I GOT A HEART FOR YOU	(April, ASCAP/Blackwood, BMI)
1	HEARTBEAT IN THE DARKNESS	(MCA, ASCAP/Patchwork, ASCAP) HL
85	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	(Tom Collins, BMI) CPP
57	HOMEGROWN	(Dale Morris, BMI/Screen Gems-EMI, BMI)
27	HONEYCOMB	(Golden Bell, ASCAP) CPP
45	HONKY TONK CROWD	(Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP)
63	I MISS YOU ALREADY	(Tree, BMI)
66	I WANNA HEAR IT FROM YOUR LIPS	(E.C.B., BMI/Safespace, BMI/Pitchford, BMI/Warner-Tamerlane, BMI)
82	I WISH THAT I COULD HURT THAT WAY AGAIN	(Tree, BMI/Cross Keys, ASCAP) HL
60	I WON'T LET YOU DOWN	(Garwin, ASCAP/WB, ASCAP/Bob Montgomery, ASCAP)
50	IF YOU'RE ANYTHING LIKE YOUR EYES	(Hall-Clement, BMI) HL
40	I'M NOT TRYING TO FORGET YOU	(Willie Nelson, BMI) CPP
8	IN LOVE	(Lodge Hall, ASCAP/Milsap, BMI) CPP
23	IT'LL BE ME	(Tree, BMI/Pacific Island, BMI) CPP/HL
62	I'VE ALREADY CHEATED ON YOU	(Willie Nelson, BMI)
65	I'VE CRIED A MILE	(Tree, BMI) HL
41	I'VE GOT A NEW HEARTACHE	(Cedarwood, BMI/Wayne Walker, BMI) HL
78	JUKEBOX SATURDAY NIGHT/NIGHT LIFE	(Blackwood, BMI/Priority, ASCAP)
19	JUST ANOTHER LOVE	(Web IV, BMI)
5	LITTLE ROCK	(Combine, BMI/Music City, ASCAP)
14	LONELY ALONE	(MCA, ASCAP/Alabama Band, ASCAP) HL
79	LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI/Bug, BMI)
55	LOVE KEEP YOUR DISTANCE	(Desert Sands, BMI/Medicine, BMI)
53	MY LIFE'S A DANCE	(Youngster Musikverlag, GEMA/Edition Sunrise, BMI)
98	NEXT TIME	(Little Chickadee, BMI/Love Wheel, BMI)
44	NO ONE MENDS A BROKEN HEART LIKE YOU	(Collins Court, ASCAP)
47	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	(Hall-Clement, BMI) HL
48	NOTHIN' VENTURED NOTHIN' GAINED	(MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) CPP/ABP/HL
56	OLD VIOLIN	(Dwight Manners, BMI)
58	ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL
37	THE PAGES OF MY MIND	(April, ASCAP/Welbeck, ASCAP) CPP/ABP
94	THE PRIDE IS BACK	(Kool Koala, BMI) CPP
96	REAL GOOD	(WB, ASCAP/Two Sons, ASCAP)
42	ROCKIN' WITH THE RHYTHM OF THE RAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL
77	ROLLIN' NOWHERE	(Timberwolf, BMI)
72	SAD STATE OF AFFAIRS	(Southern Grand Alliance, ASCAP/Hoosier, ASCAP) CPP
38	SAVIN' MY LOVE FOR YOU	(Warner-Tamerlane, BMI/Flying Dutchman, BMI)
22	SECOND TO NO ONE	(Chelcalt, BMI/Atlantic, BMI)
99	SHE THINKS I STEAL CARS	(Jack, BMI/Glad, BMI/Jando, ASCAP)
54	SHE USED TO BE SOMEBODY'S BABY	(Larry Gatlin, BMI)
31	SINCE I FOUND YOU	(Lawyers Daughter, BMI/Unclie Artie, ASCAP)
68	SIXTEEN CANDLES	(Unichappell, BMI)
9	SLOW BOAT TO CHINA	(Unclie Artie, ASCAP)
64	SLOW MOTION	(Combine, BMI/Music City, ASCAP)
52	SO THIS IS LOVE	(Tapadero, BMI/Little Shop Of Morgansongs, BMI)
89	SOME HEARTS GET ALL THE BREAKS	(Roger Miller, BMI/Tree, BMI) HL
92	SOMEBODY WANTS ME OUT OF THE WAY	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL
4	SOMETIMES A LADY	(RavenSong, ASCAP/Michael H. Golden, ASCAP/Collins Court, ASCAP) CPP
7	STAND A LITTLE RAIN	(Don Schlitz, ASCAP/MCA, ASCAP/Sheddhouse, ASCAP) HL
43	STARTING OVER AGAIN	(Forrest Hills, BMI/Write Road, BMI)
80	STRAIGHT TALKIN'	(Millhouse, BMI/Sheddhouse, ASCAP/Sabal, ASCAP)
90	STRANGER THINGS HAVE HAPPENED	(Milene-Opryland, ASCAP)
11	STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL
91	SUSIE'S BEAUTY SHOP	(Hallnote, BMI/Unichappell, BMI)
16	TEN FEET AWAY	(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP
32	THAT ROCK WON'T ROLL	(Combine, BMI)
10	THAT'S HOW YOU KNOW	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)
61	THAT'S WHAT HER MEMORY IS FOR	(Tom Collins, BMI/Collins Court, ASCAP)
25	TOO MANY TIMES	(Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)
73	UNTIL I MET YOU	(King Coal, ASCAP)
76	WHAT DID YOU DO TO MY HEART	(Marledge, ASCAP)
88	WHAT'S YOUR NAME	(Rightsong, BMI) HL
34	WILL THE WOLF SURVIVE	(Davince, BMI/No K.O., BMI/Bug, BMI)
93	WITH YOU	(Benefit, BMI)
86	WOMAN OF THE EIGHTIES	(Prima-donna, BMI)
17	WORKING CLASS MAN	(Frisco Kid, ASCAP/Chappell, ASCAP)
28	YOU CAN'T STOP LOVE	(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)
24	YOU MADE A ROCK OF A ROLLING STONE	(Tree, BMI/Cross Keys, ASCAP) HL
51	YOU'RE STILL NEW TO ME	(Writers Group, BMI/Scarlet Moon, BMI/Web IV, BMI)
33	YOU'RE THE LAST THING I NEEDED TONIGHT	(Jack & Bill, ASCAP) HL

### SHEET MUSIC AGENTS

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

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

## CMA AWARDS

(Continued from page 32)

"Bop," Jennifer Kimball and Paul Davis, sung by Dan Seals; "Grandpa (Tell Me 'Bout The Good Old Days)," Jamie O'Mara, sung by the Judds; "Lost In The Fifties (In The Still Of The Night)," Mike Reid, Troy Seals, and Fred Parrish, sung by Ronnie Milsap; "On The Other Hand," Paul Overstreet and Don Schlitz, sung by Randy Travis.

**Female vocalist of the year:** Rosanne Cash, Janie Fricke, Emmylou Harris, Reba McEntire, and Anne Murray.

**Male vocalist of the year:** George Jones, Gary Morris, George Strait, Randy Travis, and Hank Williams

Jr.

**Vocal group of the year:** Exile, the Forester Sisters, the Nitty Gritty Dirt Band, the Oak Ridge Boys, the Judds.

**Vocal duo of the year:** Crystal Gayle & Gary Morris, Dolly Parton & Kenny Rogers, Marie Osmond & Dan Seals, Nicolette Larson & Steve Wariner, and Waylon Jennings & Willie Nelson.

**Instrumental group of the year:** the Grand Ole Opry Staff Band, Hee Haw Band, Nashville Now Band, Oak Ridge Boys Band, and the Strangers.

**Instrumentalist of the year** (four

nominees): Jerry Douglas, Johnny Gimble, Doyle Grisham, and Mark O'Connor.

**Horizon Award:** Forester Sisters, Kathy Mattea, Dan Seals, Randy Travis, and Dwight Yoakam.

**Music video of the year:** "100% Chance of Rain," Gary Morris; "Grandpa (Tell Me 'Bout The Good Old Days)," the Judds; "Honky Tonk Man," Dwight Yoakam; "Who's Gonna Fill Their Shoes," George Jones; "Whoever's In New England," Reba McEntire.

EDWARD MORRIS

## REBA MCENTIRE

(Continued from page 32)

ceptance and sales to the play the clip received and is hoping to have the same luck with the new \$65,000 concept video.

Between her concert and TV appearances, Carter has been taking McEntire on the road to visit such distributors as Camelot, Target, Musicland, and Wal-Mart. Although most of the visits have been to warehouses and staff meetings, McEntire did a full-fledged show with her band for Wal-Mart executives. "I think it's really paid off," she says of the visits, "and we are going to continue to do it."

On the concert trail, McEntire is still somewhere between an opening act and a headliner. On her own, Carter says, she can be counted on to sell about 3,000 tickets per concert. Recently, she moved from Headline International Talent to the Jim Halsey Co. for booking.

Her show now includes seven band members, a backup singer, and, for the first time, a lighting director. In most venues, Electric Ear handles production chores.

FOR WEEK ENDING AUGUST 30, 1986

# Billboard TOP COUNTRY ALBUMS™

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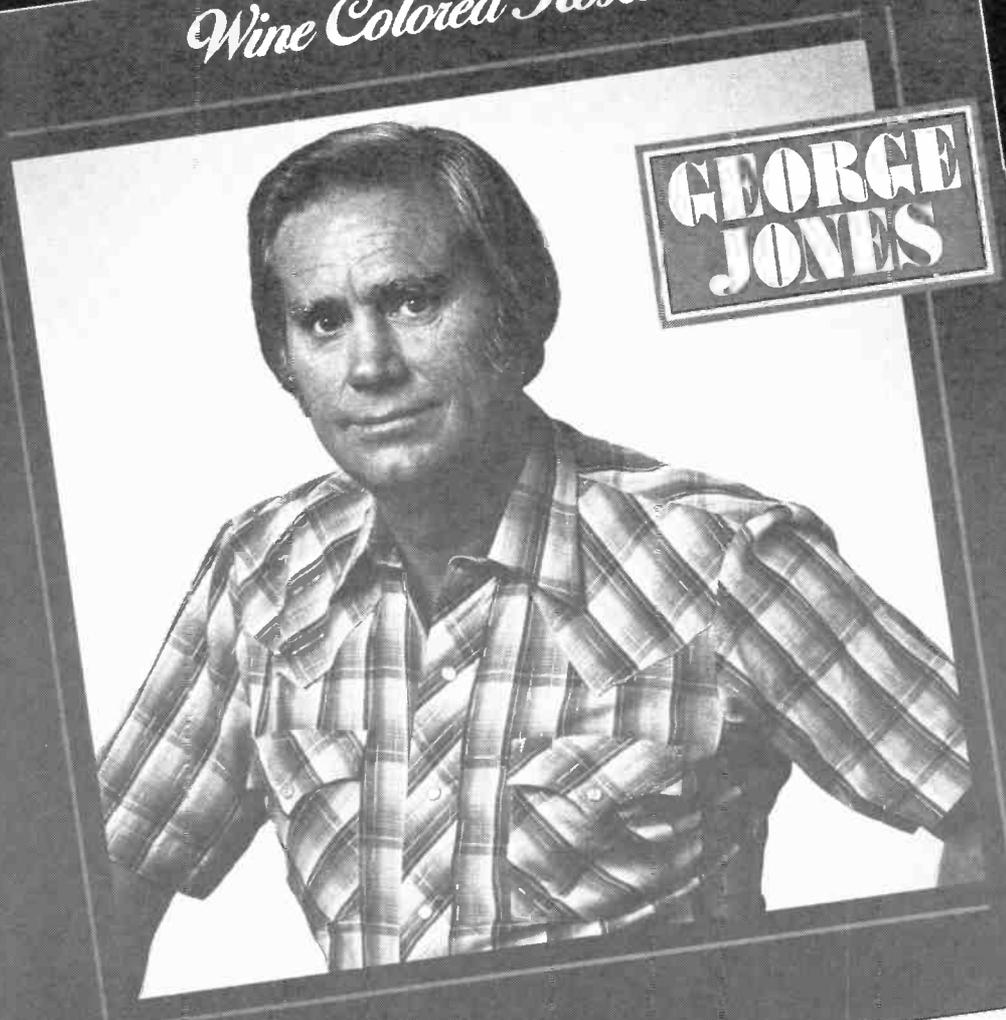
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	10	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
2	4	4	6	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
3	3	3	41	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
4	2	2	12	GEORGE STRAIT MCA 5750 (8.98)	# 7
5	5	5	20	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
6	7	7	26	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
7	12	17	5	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
8	8	8	12	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
9	14	18	5	EXILE EPIC FE 40401	GREATEST HITS
10	10	11	21	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
11	9	10	27	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
12	15	14	12	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
13	11	12	21	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
14	6	6	23	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
15	17	15	11	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM (8.98)	CLASS OF '55
16	13	13	30	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
17	18	22	17	EDDIE RABBITT RCA AHL1-7041 (8.98)	RABBITT TRAX
18	19	19	10	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
19	16	9	19	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
20	38	60	61	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
21	33	39	4	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
22	23	25	44	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
23	29	20	93	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
24	22	26	48	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
25	24	28	66	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
26	28	33	7	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
27	26	29	41	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
28	34	44	17	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
29	32	32	75	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
30	43	45	9	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
31	31	30	9	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
32	47	—	2	LACY J. DALTON COLUMBIA 40393	HIGHWAY DINER
33	39	43	14	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
34	58	—	2	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
35	35	51	3	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
36	42	37	17	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
37	75	41	6	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
38	40	40	9	CONWAY TWITTY WARNER BROS. 1-25408 (8.98)	FALLIN' FOR YOU FOR YEARS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	30	35	22	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
40	51	36	37	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
41	37	31	25	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
42	36	24	22	JUDY RODMAN MTM 71050 (8.98)	JUDY
43	49	52	13	NICOLETTE LARSON MCA 5719 (8.98)	ROSE OF MY HEART
44	44	74	27	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
45	25	27	67	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
46	50	57	80	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
47	RE-ENTRY			KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
48	48	71	51	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
49	60	65	4	MARTY STUART COLUMBIA B6C 40302	MARTY STUART
50	61	47	11	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
51	52	48	258	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
52	57	64	7	REBA MCENTIRE MERCURY 822-455-1 M-1	REBA NELL MCENTIRE
53	53	56	6	ED BRUCE RCA AHL1-5808 (8.98)	NIGHT THINGS
54	46	34	6	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE
55	55	73	233	ALABAMA ▲ <sup>3</sup> RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
56	45	50	68	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
57	66	46	68	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
58	62	55	13	PAKE MCENTIRE RCA AFL1-5809 (8.98)	TOO OLD TO GROW UP
59	64	54	434	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
60	65	42	46	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
61	41	38	25	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
62	21	21	41	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
63	27	23	11	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
64	20	16	25	JOHN CONLEE COLUMBIA FC-40257	HARMONY
65	56	62	124	ALABAMA ▲ <sup>2</sup> RCA AHL1-4939 (8.98) (CD)	ROLL ON
66	68	49	4	GENE WATSON EPIC 40306	STARTING NEW MEMORIES
67	67	58	232	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
68	71	69	120	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
69	59	59	180	ALABAMA ▲ <sup>2</sup> RCA AHL1-4663 (8.98) (CD)	THE CLOSER YOU GET
70	69	66	19	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER
71	70	72	111	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
72	72	68	13	THE MAINES BROTHERS BAND MERCURY 825 143 1 M-1/POLYGRAM	THE BOYS ARE BACK IN TOWN
73	73	67	46	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
74	54	61	48	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
75	63	63	44	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED

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

# GEORGE JONES

*Wine Colored Roses*



**IS GONNA FILL  
HIS OWN SHOES!**

*The imitators come and go, but nobody can follow George Jones. Except George Jones!*

*"Wine Colored Roses" is an all new album in the tradition of his classics.*

*It features a surprise duet, plus one hit song after the next.*

**GEORGE JONES**

*Wine Colored Roses*

Produced by BILLY SHERRILL

ON **Epic** RECORDS AND CASSETTES.

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# COUNTRY

COUNTRY IS MORE THAN MUSIC. IT'S PART OF AMERICA'S CULTURAL FABRIC.

**ISSUE DATE**  
OCTOBER 18

**AD CLOSING**  
SEPTEMBER 23

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# JAZZ BLUE NOTES

by Peter Keepnews



**YOU DON'T HEAR THAT MUCH** these days about the **Keynote** label—in part because it had a very brief existence and in part because its output has been reissued only sporadically. But **PolyGram**, which owns the Keynote catalog, is about to offer convincing evidence that the short-lived label made a very significant contribution to the world of jazz.

PolyGram is preparing to release "**The Complete Keynote Collection**," a 21-record box including ev-

## Loving looks back at a label and two groups

erything that **Harry Lim**, the entrepreneur behind Keynote's jazz activities, recorded for the label from 1944 to 1948. Of the 334 tracks in the massive anthology, 115 are previously unreleased, including alternate takes by the likes of **Coleman Hawkins** and **Lester Young** and an entire session by **Benny Carter**. Among the other artists represented in the collection are **Roy Eldridge**, **Lionel Hampton**, **Red Rodney**, and **Lennie Tristano**. All the tracks have been digitally remastered from the original acetate disks.

The package, compiled by **Kiyoshi Koyama**, comes with a 40-page booklet of commentary by jazz historians **Dan Morgenstern** and **Bob Porter** and a few words from Lim himself. It also contains an eight-page booklet of photographs taken at the Keynote sessions. It's set for Sept. 22 release and will carry a price tag in the area of \$200. There are no plans to release a CD or cassette equivalent, although there will be some individual Keynote CDs next year.

**HAPPY REUNIONS:** A quarter of a century ago, two very different jazz quintets burst on to the scene. One lasted only a few months, meeting an untimely end when its trumpet-playing co-leader died at the age of 23. The other stayed together for a while but eventually disbanded, shortly before its trumpet-playing co-leader mounted an all-out assault on the pop charts.

The groups were the **Eric Dolphy-Booker Little Quintet**, fronted by two of the most gifted and influential avant-gardists of the early '60s, and the **Jazz Brothers**, a hard-driving postbop ensemble led by **Chuck and Gap Mangione**. Now, 25 years later, both groups are, after a fashion, back together.

The distinctive sound of the Dolphy-Little group will be re-created from Sept. 30-Oct. 5 at New York's Sweet Basil. The rhythm section of pianist **Mal Waldron**, bassist **Richard Davis**, and drummer **Ed Blackwell** is reuniting for the occasion, with saxophonist **Donald Harrison** and trumpeter **Terence Blanchard** doing their best to fill the shoes of Dolphy (who died in 1964) and Little (who died in 1961), respectively. The engagement will be recorded by Sweet Basil's **Horst Liepolt** for release on the Japanese **King** label.

The **Jazz Brothers**, meanwhile, have reteamed for a brief U.S. club tour, offering the kind of straight-ahead sounds that were Chuck Mangione's stock in trade before the days of "Land Of Make Believe" and "Feels So Good." Joining Chuck and his pianist brother Gap are another original Brother, saxophonist **Sal Nistico**; bassist **Gordon Johnson**; and drummer **Adam Nussbaum**. Plans call for the group to cut a live album at San Francisco's Great American Music Hall, with **Orrin Keepnews**—who produced the **Jazz Brothers'** first recordings way back when—supervising for his **Landmark** label.

# GOSPEL LECTERN

by Bob Darden



**NORTH CAROLINA** native **George Hamilton IV**, a longtime dominant country artist in the U.K., recently won the Music Retailer's Assn. "Folk and Country Record Award" there for his **Word-UK** album "Hymns Country Style." The release topped all other folk and country albums on all other labels released in the U.K. last year. The award was presented by former prime minister Edward Heath.

**BROADCASTING EVENTS:** **Myrrh/LA** recording artist **Leslie Phillips**, who is currently working on a new album with producer **T-Bone Burnett**, sang "When The World Is New" from the Grammy-nominated "Black And White In A Grey World" on the fourth annual Children's Miracle Telethon. She also performed at a recent fund-raising dinner sponsored by the Friends of Israel Defense Forces . . . **Bread 'n Honey** artist **Johnny Hall** joined David Nelson for the filming of the Arthur S. DeMoss Foundation's "America, You're Too Young To Die."

"Upon This Rock," a Christian music video program in stereo, is now on the air. The show is broadcast Sunday from noon to 12:30 p.m. on UHF Channel 68. Write **WWHT Inc.**, 390 W. Market St., Newark, N.J. 07107 for more information . . . U68's 24-hour video challenge to MTV has received extensive coverage in the New York area . . . No. 1 at the eclectic Morning Star **WUSB 90.1 FM** in Nassau/Suffolk County, N.Y. is the **Call's** thundering "I Still Believe" . . . The Christian Broadcasting Network's first video show, "Fast Forward," debuted earlier this summer. Inaugural co-hosts were **DeGarmo & Key** and **Russ Taff**.

The **Kingsmen** recorded their upcoming album in the Grand Ole Opry. Country legend **Roy Acuff** introduces the eight-time Dove Award winners . . . **Billy Traylor**, executive vice president and general manager of the **Benson Co.**, is hosting a new variety show sponsored by the **Zondervan Co.** "Words & Music" will air Friday nights on the PTL Satellite Network. Among first guests scheduled are **Dino**, **Dan Peck**,

## George Hamilton IV is the recipient of U.K. award

the **Speers**, and the **Hemphills** . . . The American Music Entertainment Network, a 24-hour advertising-sponsored music video network specializing in Christian videos, recently spent two weeks in Nashville.

**SIGNINGS:** **Cruse** has signed with Benson's **Greentree** label . . . **Billy** and **Sarah Gaines** have signed with Benson . . . The 20-member touring company of **Truth** is currently engaged in a 120-date tour to raise \$1 million for work in Brazil. **Truth** is working with **Nilson Fanini**, often called the "Billy Graham of the Third World" . . . **Karla Worley** has signed with the **Star Song** label . . . **Luke Garrett** has linked with **Home Sweet Home Records** . . . The **Garrett-Roberts Gospel Trio** has signed with **Morning Star Records** of Houston . . . **Zondervan/Singspiration Music** and **Warner Bros.** Publications have signed a joint distribution agreement.

FOR WEEK ENDING AUGUST 30, 1986

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	11	★★ NO. 1 ★★ BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD) 5 weeks at No. One	DOUBLE VISION
2	3	9	SPYRO GYRA MCA 5753 (CD)	BREAKOUT
3	2	21	LARRY CARLTON MCA 5689 (CD)	ALONE/BUT NEVER ALONE
4	6	9	YELLOWJACKETS MCA 5752 (CD)	SHADES
5	14	3	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD)	DOWN TO THE MOON
6	5	77	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (CD)	MAGIC TOUCH
7	13	5	PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA	JOYRIDE
8	4	25	GEORGE HOWARD TBA TB 210/PALO ALTO	LOVE WILL FOLLOW
9	8	25	JOHN SCOFIELD GRAMAVISION 18-8508-1/POLYGRAM	STILL WARM
10	11	13	RUSS FREEMAN BRANCHCHILD 8603	NOCTURNAL PLAYGROUND
11	12	41	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
12	7	17	MILTON MASCIMENTO POLYDOR 827638-1/POLYGRAM (CD) ENCONTROS E DESPEDIDAS (MEETINGS AND FAREWELLS)	
13	15	5	WEATHER REPORT COLUMBIA FC-40280 (CD)	THIS IS THIS
14	20	7	LESLIE DRAYTON & FUN ESOTERIC ER 1004/OPTIMISM (CD)	WHAT IT IS, IS WHAT IT IS
15	17	11	SPECIAL EFX GRP A-1025 (CD)	SLICE OF LIFE
16	16	17	KITARO GRAMAVISION 18-7016-1/POLYGRAM	MY BEST
17	23	5	JETSTREAM TBA TB-211/PALO ALTO	AROUND THE WORLD
18	10	17	THE CHICK COREA ELEKTRIC BAND GRP A-1026 (CD) THE CHICK COREA ELEKTRIC BAND	
19	19	9	FREDDIE HUBBARD/WOODY SHAW BLUE NOTE BT 85121/CAPITOL	DOUBLE TAKE
20	22	7	JIMMY SMITH BLUE NOTE BT 85125/CAPITOL	GO FOR WHATCHA KNOW
21	25	5	BOBBY MCFERREN BLUE NOTE BT-85110/EMI-AMERICA	SPONTANEOUS INVENTIONS
22	29	5	FRANK POTENZA TBA TB-206/PALO ALTO	SAND DANCE
23	26	7	BILLY COBHAM GRP A-1027 (CD)	POWER PLAY
24	24	7	SHADOWFAX WINDHAM HILL WH-1051/A&M (CD)	TOO FAR TO WHISPER
25	9	15	JONATHAN BUTLER JIVE 10041 JB/RCA (CD)	INTRODUCING JONATHAN BUTLER
26	32	3	FATBURGER GOLDEN BOY GBJ 2001/OPTIMISM (CD)	ONE OF A KIND
27	18	19	DAVID BENOIT SPINDLETOP STP-104/ROUNDER (CD)	THIS SIDE UP
28	NEW ▶		KENNY G. ARISTA ALB 8427	DUOTONES
29	33	3	STEPS AHEAD ELEKTRA 60441	MAGNETIC
30	30	9	ROB MULLINS RMC 1006	NITE STREET
31	31	3	DAVE VALENTIN GRP 1028 (CD)	LIGHT STRUCK
32	21	19	SKYWALK ZEBRA/MCA ZEB 5715/MCA (CD)	THE BOHEMIANS
33	27	35	PAUL WINTER LIVING MUSIC LMR 6 (CD)	CANYON
34	34	3	RODNEY FRANKLIN COLUMBIA FC 40307	IT TAKES TWO
35	37	15	LYLE MAYS Geffen GHS 24097/WARNER BROS	LYLE MAYS
36	28	17	PAT METHENY/ORNETTE COLEMAN Geffen GHS 24096/WARNER BROS	SONG X
37	NEW ▶		RARE SILK TBA 214/PALO ALTO	BLACK & BLUE
38	NEW ▶		GRANT GEISSMAN TBA 217/PALO ALTO	DRINKIN' FROM THE MONEY RIVER
39	NEW ▶		VICTOR FELDMAN'S GENERATION BAND TBA 215/PALO ALTO	SMOOTH
40	NEW ▶		HANK CRAWFORD AND JIMMY MCGRUFF MILESTONE M-9142 FANTASY	SOUL SURVIVORS

○ 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
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	1	2	10	<b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> POLYDOR 885 106-1/POLYGRAM	◆ GWEN GUTHRIE
2	2	3	7	<b>POINT OF NO RETURN (REMIX)</b> ATLANTIC 0-86802	◆ NU SHOOZ
3	6	6	6	<b>DOWN AND COUNTING</b> EPIC 49-05926	CLAUDJA BARRY
4	5	5	7	<b>PAPA DON'T PREACH</b> SIRE 0-20492/WARNER BROS.	◆ MADONNA
5	7	8	6	<b>TWO OF HEARTS</b> ATLANTIC 0-86797	◆ STACEY Q
6	4	4	6	<b>SWEET AND SEXY THING (REMIX)</b> GORDY 4561GG/MOTOWN	RICK JAMES
7	8	7	7	<b>MUSIC THAT YOU CAN DANCE TO</b> MCA/CURB 23640/MCA	◆ SPARKS
8	3	1	9	<b>VENUS</b> LONDON 886 056-1/POLYGRAM	◆ BANANARAMA
9	9	16	5	<b>SWEET FREEDOM (REMIX)</b> MCA 23641	◆ MICHAEL MCDONALD
10	14	30	5	<b>WALK THIS WAY</b> PROFILE PRO-7112	◆ RUN-D.M.C.
11	10	13	7	<b>CANDYBAR EXPRESS (REMIX)</b> MERCURY 884 832-1/POLYGRAM	◆ LOVE AND MONEY
12	11	17	5	<b>LOVE OF A LIFETIME (REMIX)</b> WARNER BROS. 0-20487	◆ CHAKA KHAN
13	12	12	6	<b>YOU &amp; ME</b> COTILLION 0-96811/ATLANTIC	SIMPHONIA
14	23	45	3	<b>SUMMER OF LOVE (REMIX)</b> WARNER BROS. 0-20509	THE B-52'S
15	17	24	6	<b>LOVE CAN'T TURN AROUND</b> FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS HOUSE FU-10	
16	24	39	3	<b>CAN'T GIVE HER UP (REMIX)</b> WARNER BROS. 0-20473	SKIPWORTH & TURNER
17	25	40	3	<b>GOTTA SEE YOU TONIGHT</b> RCA PW-14405	BARBARA ROY
18	18	22	5	<b>MAN SIZE LOVE (REMIX)</b> MCA 23642	◆ KLYMAXX
19	26	—	2	<b>MISSIONARY MAN (REMIX)</b> RCA PD-14409	◆ EURYTHMICS
20	29	35	3	<b>SOWETO (REMIX)</b> A&M SP-12190	JEFFREY OSBORNE
21	46	—	2	<b>WHEN I THINK OF YOU (REMIX)</b> A&M SP-12193	◆ JANET JACKSON
22	32	—	2	<b>CELEBRATE</b> POW WOW PW 412	SUBJECT
23	16	19	6	<b>JUMP BACK</b> CRIMINAL CRIM 00001 WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT	
24	30	38	4	<b>WISER AND WEAKER (REMIX)</b> COLUMBIA 44-05918	DENIECE WILLIAMS
25	22	23	7	<b>DANCE WITH ME</b> ATLANTIC 0-86806	◆ ALPHAVILLE
26	38	—	2	<b>FOR TONIGHT</b> ATLANTIC 0-86789	NANCY MARTINEZ
27	27	25	9	<b>JACK YOUR BODY</b> UNDERGROUND UN-101	STEVE 'SILK' HURLEY
28	19	21	6	<b>HOW TO WIN YOUR LOVE</b> PROFILE PRO-7105	SPENCER JONES
29	31	37	4	<b>BASSLINE (REMIX)</b> SLEEPING BAG SLX-18	MANTRONIX
30	35	48	3	<b>BORROWED LOVE (REMIX)</b> TABU 429-05920/EPIC	◆ THE S.O.S. BAND
31	28	33	5	<b>BURNIN' UP (REMIX)</b> A&M SP-12186	MICHAEL JONZUN
32	43	—	2	<b>SAMPLE THAT!</b> GEFEN 0-20510/WARNER BROS.	BANG ORCHESTRA!
33	13	11	9	<b>NOBODY'S BUSINESS</b> FLEETWOOD FW 008	BILLIE
34	48	—	2	<b>PARANOIMIA (REMIX)</b> CHINA/CHRYSALIS 4V9-43017/CHRYSALIS ◆ THE ART OF NOISE WITH MAX HEADROOM	
35	40	—	2	<b>HOW MANY HEARTS</b> SEA BRIGHT PAL-7109/PROFILE	EVELYN THOMAS
36	49	—	2	<b>DIAMOND GIRL</b> TOP HITS TH-106	NICE & WILD
37	41	47	4	<b>STOP &amp; THINK</b> ISLAND 0-96814/ATLANTIC	MICHELLE GOULET
38	<b>NEW ▶</b>	1	1	<b>YOU ARE EVERYTHING</b> COLUMBIA 44-05941	JAMES (D TRAIN) WILLIAMS
39	47	—	2	<b>I CAN'T THINK ABOUT DANCIN' (REMIX)</b> CAPITOL V-15233	◆ MISSING PERSONS
40	45	50	3	<b>I GOT YOU COVERED</b> TREMPER TR 1019	DONNA GARRAFFA
41	<b>NEW ▶</b>	1	1	<b>LOVE IN THE SHADOWS (REMIX)</b> A&M SP-12187	E.G. DAILY
42	15	9	11	<b>OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX)</b> EMI-AMERICA V-19206	◆ PET SHOP BOYS
43	20	10	11	<b>RUMORS/VICIOUS RUMORS</b> JAY 001/MACOLA	TIMEX SOCIAL CLUB
44	21	18	8	<b>I'M HUNGRY FOR YOUR LOVE</b> SUPERTRONICS RY014	JANICE CHRISTIE
45	50	—	2	<b>OVER AND OVER (REMIX)</b> MCA 23636	◆ COLONEL ABRAMS
46	<b>NEW ▶</b>	1	1	<b>SPIRIT IN THE SKY</b> I.R.S. 23653/MCA	DOCTOR AND THE MEDICS
47	<b>NEW ▶</b>	1	1	<b>CAN'T WAIT ANOTHER MINUTE</b> RCA PW-14422	FIVE STAR
48	<b>NEW ▶</b>	1	1	<b>SHAKE!</b> DICE TGR 1006/SUTRA	ERIKA
49	<b>NEW ▶</b>	1	1	<b>ONE LOVE (REMIX)</b> JIVE JDI-9506/ARISTA	◆ WHODINI
50	34	28	8	<b>UNDERGROUND (REMIX)</b> EMI-AMERICA V-19210	◆ DAVID BOWIE
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.				
	1. STORMY WEATHER FATS COMET LOGARHYTHM				
	2. FEEL IT NOW/RHYTHM METHOD THE FOUNTAINHEAD CHRYSALIS				
	3. LOVE COMES QUICKLY (REMIX) PET SHOP BOYS EMI-AMERICA				
	4. THE RAIN (REMIX) ORAN "JUICE" JONES DEF JAM				
	5. ANOTHERLOVER.../GIRLS & BOYS PRINCE & REVOLUTION PAISLEY PARK				
	6. 100% PURE PAIN (REMIX) O'CHI BROWN MERCURY				
	7. WORD UP CAMEO ATLANTA ARTISTS				
	8. RUTHLESS PEOPLE MICK JAGGER EPIC				
	9. MARCIA BAILA RITA MITSOUKO SIRE				
10. VELCRO FLY (REMIX) ZZ TOP WARNER BROS					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>12 INCH SINGLES SALES</b> Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	1	2	6	<b>PAPA DON'T PREACH</b> SIRE 0-20492/WARNER BROS.	◆ MADONNA
2	2	1	9	<b>VENUS</b> LONDON 886 056-1/POLYGRAM	◆ BANANARAMA
3	5	6	11	<b>TWO OF HEARTS</b> ATLANTIC 0-86797	◆ STACEY Q
4	3	3	14	<b>RUMORS/VICIOUS RUMORS</b> JAY 001/MACOLA	TIMEX SOCIAL CLUB
5	4	5	9	<b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> POLYDOR 885 106-1/POLYGRAM	◆ GWEN GUTHRIE
6	8	—	2	<b>DOWN AND COUNTING</b> EPIC 49-05926	CLAUDJA BARRY
7	6	7	7	<b>POINT OF NO RETURN (REMIX)</b> ATLANTIC 0-86802	◆ NU SHOOZ
8	50	—	2	<b>WHEN I THINK OF YOU (REMIX)</b> A&M SP-12193	◆ JANET JACKSON
9	14	20	6	<b>BORROWED LOVE (REMIX)</b> TABU 429-05920/EPIC	◆ THE S.O.S. BAND
10	9	11	14	<b>I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE</b> FRESH FRE-5	HANSON & DAVIS
11	7	16	5	<b>LOVE OF A LIFETIME (REMIX)</b> WARNER BROS. 0-20487	◆ CHAKA KHAN
12	19	—	2	<b>SUMMER OF LOVE (REMIX)</b> WARNER BROS. 0-20509	THE B-52'S
13	11	12	7	<b>MUSIC THAT YOU CAN DANCE TO</b> MCA/CURB 23640/MCA	◆ SPARKS
14	22	37	3	<b>THE RAIN (REMIX)</b> DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
15	13	18	5	<b>MAN SIZE LOVE (REMIX)</b> MCA 23642	◆ KLYMAXX
16	12	8	15	<b>BABY LOVE</b> ATLANTIC 0-86813	◆ REGINA
17	21	27	4	<b>SWEET FREEDOM (REMIX)</b> MCA 23641	◆ MICHAEL MCDONALD
18	16	21	6	<b>YOU &amp; ME</b> COTILLION 0-96811/ATLANTIC	SIMPHONIA
19	23	33	4	<b>WALK THIS WAY</b> PROFILE PRO-7112	◆ RUN-D.M.C.
20	17	24	8	<b>PASSION FROM A WOMAN (REMIX)</b> EPIC 49-05390	KRYSTOL
21	24	—	2	<b>PARANOIMIA (REMIX)</b> CHINA/CHRYSALIS 4V9-43017/CHRYSALIS ◆ THE ART OF NOISE WITH MAX HEADROOM	
22	10	4	14	<b>SLEDGEHAMMER (REMIX)</b> GEFEN 0-20456/WARNER BROS.	◆ PETER GABRIEL
23	37	35	4	<b>I GOT YOU COVERED</b> TREMPER TR 1019	DONNA GARRAFFA
24	<b>RE-ENTRY</b>			<b>OVER AND OVER (REMIX)</b> MCA 23636	◆ COLONEL ABRAMS
25	<b>NEW ▶</b>	1	1	<b>ANOTHERLOVER.../GIRLS &amp; BOYS</b> PAISLEY PARK 0-20516/WARNER BROS.	◆ PRINCE & THE REVOLUTION
26	28	19	12	<b>MAD ABOUT YOU (REMIX)</b> I.R.S. 23629/MCA	◆ BELINDA CARLISLE
27	41	—	2	<b>MISSIONARY MAN (REMIX)</b> RCA PD-14409	◆ EURYTHMICS
28	<b>NEW ▶</b>	1	1	<b>LOVE IN THE SHADOWS (REMIX)</b> A&M SP-12187	E.G. DAILY
29	45	—	2	<b>NIGHTMARE OF A BROKEN HEART</b> NEXT PLATEAU NP50045	C-BANK
30	<b>NEW ▶</b>	1	1	<b>STAY A LITTLE WHILE, CHILD (REMIX)</b> MCA 23635	LOOSE ENDS
31	31	26	8	<b>CAN'T LIVE</b> ATLANTIC 0-86791	SUZU
32	18	30	18	<b>NASTY (REMIX)</b> A&M SP-12196	◆ JANET JACKSON
33	25	15	6	<b>HOW CAN WE BE WRONG</b> JAM PACKED JPI-2003/MUSIC SPECIALISTS	TRINERE
34	26	14	14	<b>OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE</b> SIRE 0-20488/WARNER BROS.	ERASURE
35	30	41	3	<b>OH PEOPLE (REMIX)</b> MCA 23651	PATTI LABELLE
36	47	47	3	<b>SOWETO (REMIX)</b> A&M SP-12190	JEFFREY OSBORNE
37	38	23	5	<b>PRIVATE NUMBER (REMIX)</b> MCA 23637	◆ THE JETS
38	<b>NEW ▶</b>	1	1	<b>GOTTA SEE YOU TONIGHT</b> RCA PW-14405	BARBARA ROY
39	36	34	6	<b>MA FOOM BEY</b> EASY STREET EZS-7525	CULTURAL VIBE
40	42	—	4	<b>SHAKE!</b> DICE TGR 1006	ERIKA
41	<b>NEW ▶</b>	1	1	<b>CAN'T GIVE HER UP (REMIX)</b> WARNER BROS. 0-20473	SKIPWORTH & TURNER
42	15	9	12	<b>NOBODY'S BUSINESS</b> FLEETWOOD FW 008	BILLIE
43	20	13	18	<b>JUMP BACK (SET ME FREE)</b> SLEEPING BAG SLX-19	DHAR BRAXTON
44	32	—	3	<b>NO PROMISES (REMIX)</b> CHRYSALIS 4V9-43009	◆ ICEHOUSE
45	39	38	4	<b>JUMP BACK</b> CRIMINAL CRIM 00001 WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT	
46	35	36	5	<b>WE DON'T HAVE TO TAKE OUR CLOTHES OFF (REMIX)</b> ARISTA AD1-9423	◆ JERMAINE STEWART
47	43	49	3	<b>LOVE ZONE (REMIX)</b> JIVE JDI-9509/ARISTA	◆ BILLY OCEAN
48	<b>NEW ▶</b>	1	1	<b>DIAMOND GIRL</b> TOP HITS TH-106	NICE & WILD
49	34	39	5	<b>THE HOUSE MUSIC ANTHEM/MOVE YOUR BODY</b> TRAX TX-117	MARSHALL JEFFERSON
50	<b>NEW ▶</b>	1	1	<b>WORD UP</b> ATLANTA ARTISTS 884 933-1/POLYGRAM	CAMEO
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.				
	1. ERIC B. IS PRESIDENT/MY MELODY ERIC B. FEATURING RAKIM ZAKIA				
	2. L.O.V.E. M.I.A. (REMIX) THE DAZZ BAND GEFEN				
	3. NOTHING IN COMMON (REMIX)/REVOLUTION THOMPSON TWINS ARISTA				
	4. OH YEAH (REMIX) YELLO MERCURY				
	5. MOVE FARM BOY D.J. INTERNATIONAL				
	6. MARCIA BAILA RITA MITSOUKO SIRE				
	7. WHAT YOU MAKE ME FEEL LIZ TORRES UNDERGROUND				
8. YEAH, YEAH THAT'S IT THE VICIOUS RUMORS CLUB MUSICWORKS					

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

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La Bamba—Tierra  
Don't Let It Be—Clausell  
Leaving You Alone—John Alyn  
True (Tell Me)—Kinski Music  
Dont Go—Zwei Maenner  
Power Of Love—Wayne Johnson  
Spin—Various  
Your Gonna Suffer—B. Redding  
Your Love Is All—Carol Hann  
Die Hard Lover—L. Imperial  
Make Me Feel—Liz Torres  
You're A Beat (Can. Rmx)—E. Exp.  
Stormy Weather—Fats Comet  
The Night—Shazoray  
Landslide—Croisette  
When You Hold Me—Farley  
Rocking Down—Adonis  
Play It Cool—Model 500

Another boy (rmx) 2 Girls  
Rock Dancing—Tom Anderson  
Breaking Bells—T La Rock  
Kindness For Weakness—The Cut  
Samba—Johnny Chingas  
Sneakers—Lil'ie Seven  
Sex Symbol—Man To Man  
Jack The Groove—Raze  
Get Ready—Robin Stanley  
Move Your Body—M. Jefferson  
Tequila—Mango

Love Is Just A—Silent Circle  
An Illusion (rmx)—Squash Gang  
Boom Boom—Paul Lekakis  
No Mans Land—Seventh Heaven  
I'm Gonna Give—London Boys  
Sound Effects—2 Lp's—ZYX  
Dont Cry—Ken Laszlo  
Give Me The Love—Kinky Go

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### EUROPEAN 12"S

Take—Neil Smith  
Playboy—David Lyne  
Supernature 85—Cerrone  
Doctor For My Heart—G. Miller  
What My Heart—Roger Meno  
Walk In My Shoe—Hazel Dean



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# dance TRAX



by Brian Chin

**P**OP: The followup to the biggest indie crossover in years—**Timex Social Club's** "Rumors"—will be a battle of the bands between the vocal group and its former production team. "Thinking About Ya" will be released soon on Reality/Fantasy; TSC will from here on in be known as the **Social Club** because of objections from the Timex watch company. Meanwhile, this week **Club Nouveau**, (originally known as Jett Sett), formed by **Jay King**, debuts on a King Jay/Tommy Boy 12-inch with "Jealousy," which sports a lot of the rhythmic and sonic hooks of "Rumors" but has a smoother sound and a fairly obvious, nastier autobiographical spin.

**M + M's** "Song In My Head" (Current/Canada, soon to be on RCA) revisits bouncy pop-disco with new-wave vocals in a great successor—finally—to 1984's "Black Stations/White Stations"; its hint of Latin certainly doesn't hurt... **Man-crab's** "Fish For Life" (United Artists/10) is the work of **Roland Orzabal** of the **Tears For Fears** team and **Ian Stanley**; it's not far off the "Rule The World" groove... **Lionel Richie's** "Dancing On The Ceiling" (Motown), in keeping with its pop conservatism, uses no particular mix tricks in its straightforward 12-inch version... In the same pop-rock vein, **Kenny Loggins's** "Playing With The Boys" (Columbia) is re-mixed by **Jellybean Benitez**.

**ous**" (25 West) joins the growing line of tough-talking New York electro-soul records... In the avant-funk category, **Arthur Russell's** "Let's Go Swimming" (Logarhythm) fuses electro-beat and the free jazz/funk style of Russell's 1982 production, **Dinosaur's** "Go Bang!" The longest mix, a spacy one, was done by **Walter Gibbons**, who mixed both "Set It Off's". Out of Chicago, **Mink's** "What Does It Take" (Sound Pak) is an unusual funk-band take on the usually electronic house sound, with male vocals... **Raze's** "Jack The Groove" (Grove St.) is an interesting New Jersey version of the Chicago beat-box sound, taking most of its cues from "Mystery Of Love" and "Jack Your Body" and getting that homemade sound down... **Carlton's** "Excite Me" (Infuture, through 25 West) is lively, uptempo electronic/street music with pretty backup singing, co-produced by **Yvonne Turner**, whose mix credit was on Willie Colon's recent hit.

**BRIEFLY:** **Real Life's** "Babies" (MCA/Curb) returns to the smooth fashion-wave Euro-pop groove that gave the band a dance hit with "Send Me An Angel" a couple of years back; **Christer Modig** and **Boris Granich** mixed... **Ruby Turner**, one of Britain's most highly rated new voices, duets with guitarist **Jonathan Butler** on a mid-tempo, faithful revival of the Staples' "(If You're Ready) Come Go With Me" (Jive), subtly updated with a stronger kick in this Billy Ocean production... **Fred Fowler's** remake of "Girl You Need A Change of Mind" (Prism) is more transformed, with a thin but tensile electronic track... **Charmaine's** "In The Heat of The Beat" (Nightwave) is good, clean hi-NRG with a smooth lead vocal.

We were won over, reluctantly, by "Girls Ain't Nothing But Trouble" by **DJ Jazzy Jeff** (Word-Up, 215-477-9110), which is almost as

slick as Rick and not very nice but with enough humor to slip by (we think), especially with the "I Dream Of Jeannie" theme drop-in. Four mixes are provided, one a non-scratch censored radio version.

**NEW REMIXES:** **Bananarama's** "Venus" (London) is redone with lots more ups and downs and some good stereo breaks by U.K.'s **Ian Levine**. Another of **Pete Waterman's** bottom-up recastings is provided—a less-hyper version just right for those who found the hit a little obvious. Like the Janet Jackson "Nasty's", the new mixes will join, not replace, the old at retail... **Lou Reed's** "The Original Wrapper" (RCA) is worthwhile, though a bit presumptuous; "Walk On The Wild Side" it's not, but he belongs in the clubs.

**NOTES:** So it wasn't wishful thinking: New York has a new urban/pop hybrid station in WQHT (formerly WAPP), which now calls itself "Hot 103," home of the hot mix. We know of two other New York stations that would dispute that appellation, but we'll leave it to them to speak louder, with actions and adds. Our fondest hope: that this will create a competitive marketplace as fruitful musically as was the heyday of urban contemporary in this city, 1980-82, triggered by the transformation of then top 40 WXLO to urban in September 1980. Dueling imports, maybe...

**Pete Wylie's** "Sinful," one of the summer's more popular rock imports, on MDM in U.K. has apparently been taken off the block for U.S. licensing. The entirely logical reason: Virgin, distributor for MDM, will keep that strong cut for its own imminent U.S. label launch, reported previously in these pages. There is, by the way, a terrific **Bert Bevans** remix, which replaces the gimmicky percussive original intro with a true bass groove.

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★ Both of Denver's record pools are signing up their members to Harmonic Keys, according to Rod Maulis and Jerry King of Big Apple, and Rubin and Lawana Sims of Dancing Discs.

★ Jeffrey Bloom, veteran DJ in Binghamton and New York's Southern Tier, says simply: "It's unbelievable what I can do working with the keys."

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## NASHVILLE SCENE

(Continued from page 32)

her first major hit, "You Give Good Love," a rendition of "I Am Changing" from Broadway's "Dreamgirls," and the gospel tune "I Believe." An enthusiastic Nashville crowd greeted Houston and also enjoyed a 15-minute fireworks display hosted by the Starwood, celebrating its biggest crowd yet. The show lost its tempo in spots, especially when she appeared at a loss for words and turned to her band members and background singers to have a laugh that the audience didn't understand, a reaction probably due to her lack of stage and concert experience. But her bright and energetic voice and dance steps soon boosted the pace and got the audience back into the show.

Epic singer **Lewis Storey** has completed a successful promotional swing for press, radio, and accounts. He previewed songs from his upcoming debut LP, including his single "Ain't No Telling." Sto-

rey performed half-hour acoustic sets in Washington, D.C.; Raleigh, N.C.; Atlanta; Portland, Ore.; Seattle; and Los Angeles. He then traveled to Chicago and other points in the Midwest for radio promotion ap-

pearances... Watch for new MCA/Curb artist **Lyle Lovett** on The Nashville Network's "New Country" show on Sept. 16 and "Country Clips" on Sept. 20th.

## BTO IS BACK

(Continued from page 26)

on the road caught the band off-guard, though. Faced with the dilemma of embarking on a major tour with no new product to promote, a live record, "Live! Live! Live!" was rush-released on the MCA-distributed Curb label.

"We had done so much touring ourselves and taped so many shows, we figured we'd use some of that to put out a live record," says Tim Bachman.

Personnel changes within the group have also presented BTO with problems. Original member

C.F. Turner pulled out at the tour's start, and then drummer Gary Peterson broke a leg in a celebrity softball game on the eve of the July 19 Texas Jam. Consequently, a name change is under consideration and drum technician Billy Chapman has become a permanent fixture in the lineup.

Upon completion of the Van Halen tour, BTO plans a brief break before returning to the studio in December to record a new album, which is set for release in early 1987.

# Franchisers Are Going Sour On Conversions

BY CHRIS MORRIS

LOS ANGELES Even though prospects for new franchisees continue to flatten, franchisers no longer view conversions of existing independent stores as a viable route to increased profitability.

Most franchisers polled take a dim view of conversions. Most say they have attempted either a hand-

## 'You don't want a bunch of losers'

ful of conversions or none at all.

Yet some franchisers do see future conversions as a necessary part of a business in which new franchise buys are on the decline.

At Salt Lake City's giant Adventureland International, only about 20 stores of a total of 686 are conversions.

"Conversions are meaningful if they're done in the right manner," says Adventureland vice president of operations Jack Brooks. "Everybody is looked at on a one-for-one basis. But conversions haven't been a major part of our business."

However, Adventureland vice president of corporate communications Bill Critchfield says he anticipates a move toward more conversions.

"Our thrust is now changing to conversions and acquisitions," Critchfield says. "The days of selling 30 or 40 new franchises a month are over."

Bruce Carlson, director of franchising for the 120-store Video Up-

date franchise, based in St. Paul, Minn., says his company offers a \$9,750 conversion package, half of the \$19,500 fee required to start up an original franchise operation.

However, Carlson says that at this point his company has not converted a single independent and that Video Update is not actively seeking conversion business.

"I don't see McDonald's trying to convert Joe's Hamburger Stand," Carlson says.

"We want to concentrate on new and existing franchises," he says. "It's no good trying to convert stores at this point. The important thing is to develop a strong foundation and put up the best possible stores. We know the numbers are going to come."

"In a conversion, you're taking someone who's already developed bad habits," Carlson adds. "The only stores we would want are stores grossing over \$20,000 a month, and they don't want to convert—they're doing it right. If they were failing we'd put up a Video Update store across the street."

John Barry, vice president of franchise sales for Philadelphia-based West Coast Video, says only one of the company's 80 existing locations is a conversion.

"I don't envision many conversions," he says. "By this time in 1988, you'll see indies making conversions."

West Coast's conversion policy involves crediting up to \$7,500 of a royalty paid to another franchiser to a buy-in.

Barry says independent video stores are highly skeptical of fran-

chise conversion plans.

"Indies say, 'What can you do for me I can't do for myself, other than buy product cooperatively,'" Barry says.

Converting stores with the wrong location could ultimately damage the franchise as a whole, Barry says.

"There are a lot of weak sisters out there who would hurt our image," he says.

Robert Moffett, president of Los Angeles-based Video Biz, says his chain of 232 locations, acquired this month by Adventureland, has not

attempted a conversion yet.

Moffett says he favors conversions "only if you can get decent stores. You don't want a bunch of losers."

"You have to weigh each factor individually—how good is the territory and the store you're granting the conversion to. You may lose a territory you could put a new franchise in if you grant an exclusive to a conversion."

"We haven't been pushing [conversions]," says Don Rogers of Video Paradise, a 60-store franchise chain based in Westborough, Mass.

Although Rogers offers a \$5,000 conversion package—one-third of his original franchise start-up fee of \$15,000—he hasn't converted a single store in the chain.

"Conversions are nice," Rogers says. "We already know what kind of businessman you are, and you know what shortcomings you have."

But, he adds, "We can't go in to somebody that's doing well. If you're up and running and you're doing everything right, why buy a franchise?"

FOR WEEK ENDING AUGUST 30, 1986

Billboard

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## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
★ ★ NO. 1 ★ ★						
1	1	11	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
2	2	48	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	10	48	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
4	4	6	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
5	5	11	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
6	9	43	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
7	3	10	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
8	7	11	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
9	8	10	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
10	6	11	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
11	12	20	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
12	11	39	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
13	14	25	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
14	15	23	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
15	13	48	THE CARE BEARS MOVIE ▲◆	Samuel Goldwyn Vestron 5082	1985	24.95
16	16	12	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
17	RE-ENTRY		BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL	United Artists Television, Inc. MGM/UA Home Video 200701	1986	19.95
18	22	20	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
19	18	44	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
20	21	20	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
21	19	6	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
22	25	6	PLAY-ALONG GAMES & SONGS	Children's Television Workshop Random House Home Video 88311-x1	1986	No listing
23	20	6	BEDTIME STORIES & SONGS	Children's Television Workshop Random House Home Video 88309-8x	1986	No listing
24	24	5	GETTING READY TO READ	Children's Television Workshop Random House Home Video 88317-90	1986	No listing
25	17	5	HOLD THE LION, PLEASE	United Artists Television, Inc. MGM/UA Home Video 200696	1986	14.95

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

## VSDA Chapter Directory

Following is a comprehensive list of local VSDA chapters with their officers and boards of directors. Full addresses are given for chapter contacts. Some chapters are just organizing and were unable to provide complete information. Term of office, where available, appears in parentheses. Meeting schedule and site are also listed, where available.

### ALABAMA (Mobile)

Jim Dowdy; Video Village Inc.; 326 S. University Blvd., Mobile 36609; 205-344-2424.

**Officers/Directors:** Dowdy, president (3); Oliver Delchamps, Gulf Coast Video, Mobile, vice president (2); Robin Hubbard, Movie Junction, Sapaland, secretary-treasurer (1); Ed Chamblee, Star Video, Mobile (3); Glen Fairley, Southern Video, Mobile (2); Eric Smith, Major Video Concepts, Birmingham (1); Deidra Paitt, Ingram Video, Nashville (1); Sol Kretzer, Kretzer's, Mobile (2); Bob Smith, Colorshop, Mobile (2). Attorney: Steve Terry; Feibelman, Silver, Terry; Mobile. Mobile Ramada Inn, bimonthly, odd month, Wednesday.

### ARIZONA (Phoenix)

Art Lauer, Arizona Video Cassette/Starlight Video/General Video of Arizona; 3128 W. Thomas, #202, Phoenix 85017; 602-272-7956.

**Officers/Directors:** Dick Leopold, Tele-Vid, president; Debbie McNeil, Video Preview, vice president; Jeanie Smith, Video Viewing, secretary; Sam Bailey, Arizona Home Video, treasurer; Dave Gibson, Arizona Home Video; Ron Ridell, House Of Movies; Bob Brown, Video Plus #6, Dick Handley, Video Tyme; Lauer.

### CALIFORNIA (Inland Empire)

Joan Weisenberger; In Home Video; 3271 Arlington, Riverside 92506; 714-788-2231.

**Officers/Directors:** Weisenberger, president (1); Warren Lucio, Yorba Ranch Video, vice president (3); Debbie Newman, Video World, Riverside, secretary (1); Phyllis Todkins, Tiger Video, San Bernardino, treasurer (2); Steve Douglad, Valley Video, Fontana (3); Dick Ceccarelli, House Of TV, Riverside (2); Owen Fickie, Lightning Video, Los Angeles (2); Don Brown, Video Spectrum, Perris (3); Dave Wright, Video Club, Moreno Valley (2).

Attorney: Robert Streifer, Riverside. Quality Inn, Riverside, bimonthly, odd month, Wednesday.

### CALIFORNIA (Los Angeles)

Jeff Leyton; L&L Video/First Video Exchange; 17503 S. Figueroa; Gardena 90248; 213-516-6422.

(Continued on next page)

## VSDA CHAPTER LIST

(Continued from preceding page)

**Officers/Directors:** Leyton, president (2); Carol Vogel, First Video Exchange, vice president (3); Fina Damian, Video Station, Culver City, secretary; Jim Salzer, Salzer's Video, Ventura, treasurer; Jim Lahm, J. Lahm & Associates, Orange; Bear Racoff, Sound Video Unlimited, Sun Valley; Hal Eisenberg, Key Pharmacy, Simi Valley. Sheraton Universal, bimonthly, odd month, last Tuesday.

### CALIFORNIA (Northern)

Ken Dorrance, Video Station, 1929 Broadway, Alameda 94501; 415-523-5200.

**Officers/Directors:** Dorrance, president (2); Peter Blake, Video Corner, Fremont, vice president (2); Mick Chizik, Captain Video, San Rafael, secretary (1); Barbara Zimmerman, Virginia Hills Video, Virginia Hills, treasurer (3); Cheryl Wohlgmeth, Video Plus, San Jose (2); Jerry Perry, Video Experience, San Leandro (1); Bill Hall, Video Shack, Pleasanton (2); Vince Tuzzi, Independent Video, Sacramento (1); Jamie Draywick, Video Products, Sacramento (1).

Attorney: Dennis DiRicco, San Mateo.

Holiday Inn, Oakland, bimonthly, even month.

### CALIFORNIA (Sacramento)

Daniel Briggs, Sacramento Video Inc., 4673 Mack Road, Sacramento 95823; 916-395-1001.

**Officers/Directors:** Briggs, president; Linda Forsythe, Instant Video, Sacramento, vice president; Linda Ratotte, Commtron, secretary; Les Pacheco, Video Crossroad, Placerville, treasurer; John Simmons, Penn Valley Video, Penn Valley; Dennis Brajkovich, V.P.D., Sacramento; Mark Haney, Placer TVI, Roseville; Bernie Pawitch, Sierra Amusement, Sacramento. Interim board.

Attorney: James Kaufman, Sacramento.

Beverly Garland, Sacramento, bimonthly, odd month, Thursday.

### CALIFORNIA (San Diego)

Henry Blackwood, Family Video, 1425 N. 2nd, El Cajon 92021; 619-447-8555.

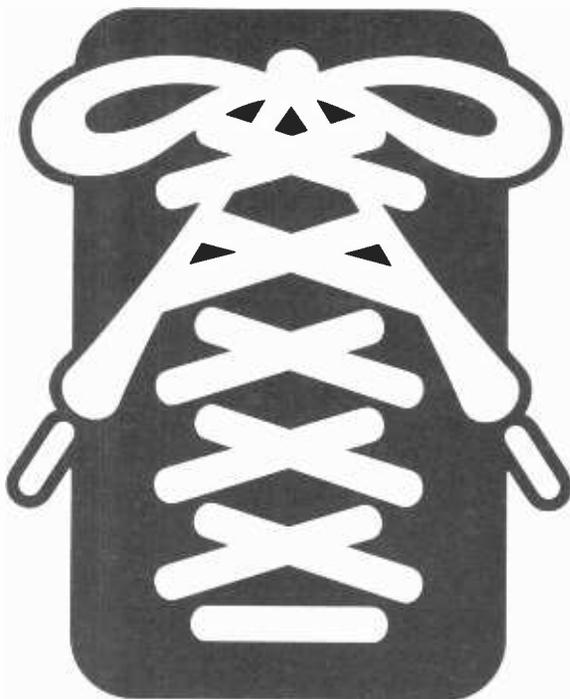
**Officers/Directors:** Blackwood, president (2); Nancy Lent, The Video Shop, vice president (1); Mike McIntire, Movieland Video, secretary (2); Karen Polk, Video All Stars, treasurer (3); Doug Clark, Video Box Office (3); Gilbert Brown, Val U Video (3); Steve Cohen, Video Galleria (2); Guy Hanford, Kensington Video (1); Howard Bregstein, Video Cafe (1).

### CALIFORNIA (Southern)

Christine E. Neely, Video Show, 546 N. State College, Fullerton 92631; 714-871-0711.

**Officers/Directors:** Neely, president (2); Mike Mann, Prime Time Video, Anaheim, vice president (1); Albert Diedrich, Video Station, Anaheim, secretary (1); Mickey Roth, Metro Video Dist., San Diego, treasurer (2); Sheldon Feldman, Picture Show, Huntington Beach (3); Larry Thomas, WEA, Los Angeles (3); Carol Pough, Video Cassettes Unlimited, Santa Ana (2); Dave Nay,

(Continued on next page)



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BASED UPON THE BOOK BY JACK SCHWARTZMAN  
PRODUCED BY GEOFFREY EDWARDS  
DIRECTED BY HAL NEEDHAM

FEATURING  
OLYMPIC GYMNAST  
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**VSDA CHAPTER LIST**

(Continued from preceding page)

Carmen Video, Camarillo (1).  
Attorney: Stephen Colby, Newport Beach.  
Griswold's, Fullerton, bimonthly, Tuesday.

**COLORADO (Rocky Mountain)**  
Kelly Grover, Allstar Video, 4477 N. Broadway, Boulder 80302; 303-442-3996.

**Officers/Directors:** Grover, president; Pat Gooch, The Movie Merchant, Wheat Ridge, treasurer; Don Wickman, 1st Movie Exchange, Denver; Jerry Dobbs, Video Out Takes, Aurora; Paul Berman, Compton, Denver; Jan Gifford, Video Country, Denver; Richie Bakove, Sound Video Unlimited, Denver; Roberta Schudel, Family Video, Colorado Springs.  
Attorney: Mike Beutz, Denver.

**CONNECTICUT**

Frank Partridge, Playtime Video, 395 W. Main St., Avon 06001; 203-678-7735. Chapter mailings: 12 Westbrook Road, Centerbrook, Conn. 06409.

**Officers/Directors:** Partridge, president (2); Roger F. Gould, Jr., Valley Shore Video, Centerbrook, vice president (3); Martin L. Heft, Valley Shore Video, secretary (1); Carrie Summers, treasurer; David Amster, Video Studio, Wethersfield (2); Ron Davis, Video Box Office, Milford (3); Ron Maslowski, Take 1 Video, Meriden (1); Albert Price, Artec Inc., Shelburne (1); George Saver, Movie Time, Hamden (1); Bob Vanderwiede, Video Library, Guilford (2); Joel Jacobson, Cinema Concepts, Newington (3).  
Attorney: Ken McDonald. Treadway Inn, Cromwell.

**DELAWARE (see Pennsylvania)**

**DISTRICT OF COLUMBIA (National Capital)**

Tom Ray, MSV Dist., 40 S. Caroline St., Baltimore, Md. 21231; 310-675-1400.

**Officers/Directors:** Ray, president; Steve Gaffigan, Video Village, Rockville, Md., vice president; Jake Lamb, The Video Place, Herndon, Va., secretary; Joe Salta, Home Video Show, Lothian, Md., treasurer; Tom Molica, Home Video Service, Pasadena, Md.; Barry Cohen, Theme Videophiles, Baltimore; Don Larkins, Don's Video Movies, Pasadena, Md.; Greg Warrick, VIP Video, Falls Church, Va.; Mark Pernia, SBI Video, Lanham, Md.  
Attorney: Janet Freeze, Baltimore. Bimonthly, odd month, second Tuesday, various sites.

**FLORIDA (Sun Coast)**

Mary Chase, Indian Rocks Video, 12782 Indian Rocks Road, Largo 33540; 813-525-4224. All terms, one year.

**Officers/Directors:** Chase, president; Wayne Melton, Today's Video, Tampa, vice president; Stuart Kidney, University Video, Tampa, secretary-treasurer; Art Ross, Tampa Video Station, Tampa; Bod Skidmore, Video Corner/Media Concepts, St. Petersburg; Don Ford, Video Library, Branden; Ralph Diemer, Video Shop, Springfield; Tim Wylie, Video Trend, Tampa.  
Attorney: Ben Morris; Morris.  
(Continued on next page)

## VSDA CHAPTER DIRECTORY

(Continued from preceding page)

McMichael & Wilcox; Tampa. St. Petersburg Clearwater Holiday Inn, monthly except August and December, second Wednesday.

### FLORIDA (South)

Gayle Giacobbe, Movieland Video Centers, 7260 W. Oakland Park Blvd., Lauderhill 33313; 305-748-1904.

**Officers/Directors:** Giacobbe, president (1); Howard Weintraub, Video Tape Town, Lauderhill, vice president (1); Karen Klenetsky, Silver Screen, Miami, secretary (1); Lee Sachs, All Star Video, Miami; Brian McBride, Sound Video Unlimited, Hollywood; Louise Tyler, Movieland Video, Miami; Chuck Feldman, Sides Video, Sunrise; Ned Berndt, Q-Records & Tapes, Miami; Jerry Johnson, Commtron Corp., Miami. Attorney: Elliot Snyder, Miami. Bimonthly, various sites.

### GEORGIA (Atlanta)

J.C. Capiniss, Video 2010, 5477 Riverdale, College Park 30349; 404-996-7103.

**Officers/Directors:** Karen Yokel, Video Warehouse, Atlanta (3); Barbara Meyers, Shows To Go, Atlanta (3); Steve Rosenberg, Premiere Video, Marietta (2); Paul Love, Movie Store, Norcross (2); Bill Patterson, Columbus Tape & Video, Columbus (2); Harvey Rubin, Commtron (1); Ginger McCall, Home Entertainment (1); Ivan Shulman, Southern Electronics Dist. (1).

### ILLINOIS (Chicago)

Robert Murray, Video Dimensions, 2636 E. Dempster, Des Plaines 60016; 312-297-6007.

**Officers/Directors:** Murray, president (2); Harriet Green, MS Video, Chicago, vice president (2); Stefaan Jaanssen, Alternative Video, Chicago, secretary (1); Mitch Roston, Roscor, Chicago, treasurer (3); Maurice Hofman, Video Outlet, Rockford (1); Brad Burnside, Video Adventures, Evanston (2); Elaine Zizas, Videotrack, Tinley Park (1); Darlene Linton, Active Home Video, Chicago (3); Paula Lawrence, General Video Midwest, Chicago (3). Attorney: Dennis G. Knipp, Chicago. Bimonthly, odd month, Wednesday, various sites.

### MASSACHUSETTS (Boston)

Chuck McCauley, Video Ventures Inc., 204 Whiting St., Hingham 02043; 617-749-2822.

**Officers/Directors:** McCauley, president (3); Dick Tedechi, Prime Time Video Inc., Hanover, vice president (3); Rick Russo, G.G. Communications, secretary (3); Maryanne Athanas, Artec Inc., Sherborn, Vt., treasurer (2); Frank Lucca, Video Connection Univ., Dartmouth (2); Robert Hamlin, Home Entertainment Showplace, Brockton (3); Paul Brusseau, VTR Tape Warehouse, Canton (1); Ray Gagnon, Walt Disney Home Video Northeast, Boston (1). Attorney: Malloy & Sullivan, Hingham. Sheraton Townhouse, Braintree, bimonthly, odd month.

### MICHIGAN (Detroit)

Gary Vanderwill, Discount Video, 27453 Schoolcraft Road, Livonia

48150; 313-427-5400.

**Officers/Directors:** Vanderwill, president (3); Gerry Dervish, Troy Video, Troy, vice president (3); Marleen Oleksiak, Video Station, Sterling Heights, secretary (2); Jim Bevak, Video Vistas, Livonia, treasurer (2); Dennis Bowdoin, Movieland, South Lyons (2); Nancy Hill, Stage & Screen Video, Ann Arbor (1); Ken Hosteter, Western Michigan Video, Wyoming (3); Barb Koon, Showtime Video, Pontiac (3); Jay Shah, Video Showcase Inc., Pontiac (3). Attorney: Barry Lipson, Troy. Bimonthly, odd month.

### MINNESOTA

Robert Bigelow, Bigelow Video, 4461 Winnetka Ave., Minneapolis 55427; 612-535-7277.

**Officers/Directors:** Bigelow, president (1); Jay Kaeder, Video King, St. Paul, vice president (2); Sharon House, Video Crossings, Lakeville, secretary (1); Donna Colberg, Video Vault, Chisago, treasurer (2); Carmen Kerr, Valley Video, Burnsville (3); David Ballstadt, Adventures In Video, Fridley (1); Darrell Hargreaves, Video Central, Plymouth (3); Don Hanson, Video Magic, Minot, N.D. (1). Attorney: William Kronschnabel; Kampmeyer & O'Connor; St. Paul. Minneapolis Hilton, bimonthly, odd month.

### MISSOURI (Kansas City)

Barbara Borders, Continental Video Center, 10440 Metcalf Ave., Overland Park, Kan. 66212; 913-341-2121.

**Officers/Directors:** Borders, president (3); Don Cahail, Video Exchange, Kansas City, Mo., vice president (3); John Fetto, Home Entertainment Distribution, Kansas City, Mo., secretary (3); Richard Rostenberg, Hollywood At Home, Overland Park, Kan., treasurer (3); Kevin Vogler, S&S Dist., Kansas City, Mo. (2); Sheila Soptick, Paragon Video, Kansas City, Mo. (2); Kelly Fross, Commtron, Kansas City, Mo. (1); Jim Elmore, Continental Video Center (1). Attorney: Gregory Vleisides; Turner, Boisseau; Kansas City, Mo. Bimonthly, odd month.

### MISSOURI (St. Louis)

Joseph Gasparich, B.A.C. Video, 100 S. Charles St., Belleville, Ill. 62221; 618-233-5210.

**Officers/Directors:** Gasparich, president; Ken Tipton, Video Library, St. Charles, Mo., vice president; Jodell Larkin, Video Library, St. Charles, secretary; Verna McMullen, Mr. T's Video, St. Louis, treasurer; Kenneth Bolden, Bolden Video, St. Louis; Jack Krebs, Video Center, Fenton; Peggy Collins, Alexis Video Distribution, St. Louis; Dan Thompson, Sight & Sound Distribution, St. Louis; Kevin Toal, Movies Unlimited, St. Louis. Attorney: Reginald Bodeux, Chalete De Pere, St. Louis. Bimonthly, odd month.

### NEW JERSEY (Northern)

Don Goldberg, Video Library Inc., 255 S. Livingston Ave., Livingston 07039; 201-992-8653.

**Officers/Directors:** Ken Shiffrin, Metro Video, New York City; Jeff Deutsh, Star Video, Jersey City; (Continued on page 48)

FOR WEEK ENDING AUGUST 30, 1986

Billboard

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# TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	1	6	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
2	2	12	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
3	3	4	SPIES LIKE US	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG
4	5	3	MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
5	4	6	WHITE NIGHTS ▲	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
6	6	10	JAGGED EDGE ▲	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
7	8	3	DELTA FORCE	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
8	7	7	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
9	13	2	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13
10	9	16	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
11	17	3	HOUSE	New World Pictures New World Video 8525	William Katt George Wendt	1986	R
12	18	3	THE HITCHER	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R
13	10	2	IRON EAGLE	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
14	11	18	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
15	14	6	BEST OF TIMES	Embassy Pictures Embassy Home Entertainment 1307	Robin Williams Kurt Russell	1985	PG-13
16	12	12	ROCKY IV ▲	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
17	15	4	BRAZIL	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R
18	16	14	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
19	<b>NEW ▶</b>		YOUNGBLOOD	MGM/UA Home Video 800966	Rob Lowe Patrick Swayze	1985	R
20	19	10	REMO WILLIAMS: THE ADVENTURE BEGINS	HBO/Cannon Video TVA3676	Fred Ward Joel Grey	1985	PG-13
21	21	11	BLACK MOON RISING ▲	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
22	20	15	AGNES OF GOD ▲	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
23	22	13	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R
24	25	9	KING SOLOMON'S MINES	Cannon Films Inc. MGM/UA Home Video 800876	Richard Chamberlain	1985	PG-13
25	27	19	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
26	34	13	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
27	28	20	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
28	23	7	THAT WAS THEN . . . THIS IS NOW	Paramount Pictures Paramount Home Video 1954	Emilio Estevez Craig Sheffer	1985	R
29	33	31	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
30	31	42	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
31	35	25	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
32	<b>NEW ▶</b>		PRAY FOR DEATH	U.S.A. Home Video 938	Sho Kosugi	1985	R
33	29	3	MARIE	MGM/UA Home Video 800926	Sissy Spacek Jeff Daniels	1985	PG-13
34	24	5	RETURN OF THE LIVING DEAD	HBO/Cannon Video TVA3395	Clu Gulager James Karen	1985	R
35	26	11	TWICE IN A LIFETIME ●	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
36	<b>RE-ENTRY</b>		THE KARATE KID ▲◆	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG
37	36	17	SWEET DREAMS ▲	HBO/Cannon Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
38	32	29	RAMBO: FIRST BLOOD PART II ▲	HBO/Cannon Video TVA3002	Sylvester Stallone	1985	R
39	39	17	INVASION U.S.A. ▲◆	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
40	38	11	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R

● 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.

**ANNOUNCING THE N**

**HBO  
CANNOT  
VIDEO**

# LOWEST VIDEO TITLE.

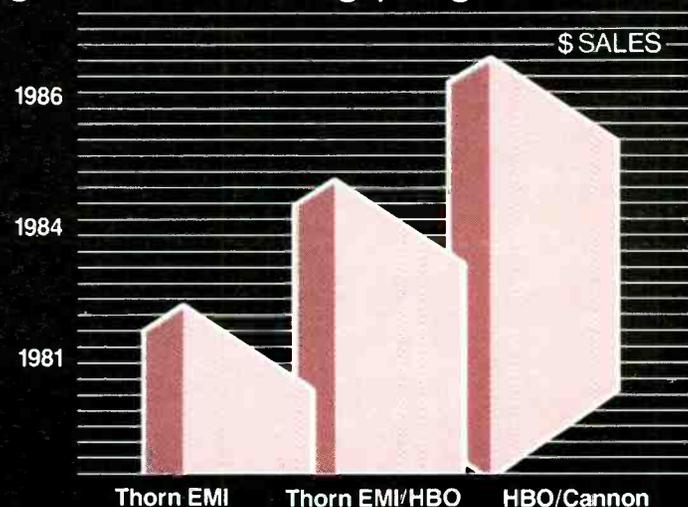
HBO and Cannon are proud to announce the formation of HBO/Cannon Video. This exciting move unites two well-established giants of the entertainment industry.

HBO—the leader in home entertainment with a history of producing outstanding films and innovative programming.

And Cannon—the most prolific studio in Hollywood, producing blockbuster movies perfect for today's video audience.

HBO/Cannon Video has evolved over the years into one of the most rapidly growing and successful companies in the home video industry. The company is now positioned for leadership with a growing broad product line of video titles, backed by aggressive integrated marketing programs such as the recently launched "Play for Keeps" Video Promotion.

HBO/Cannon Video. On the leading edge of video marketing. And growing steadily into the nation's most competitive, highest quality home entertainment group.



**TWO GIANTS  
IN ENTERTAINMENT  
ARE NOW ONE IN HOME VIDEO.**



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## 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.

**MAXELL** (201-641-8600) has launched a fall and winter promotion to encourage consumers to buy higher-grade blank videotapes. The Buy Four, Get One Free & Better program offers any buyer of four Maxell tapes a free tape of the next higher grade by mail.

The company will support the Aug. 15-Jan. 31 promotion with counter cards, tear sheets, ad slicks, and a "substantial" advertising campaign directed at consumer and industry publications.

Maxell is making available to retailers two videotape guides: The 48-page "Maxell Video Tape Handbook" and the leaflet "Videocassette Selector."

The handbook explains how videocassettes capture audio and video images; shows the differences among Beta, Beta Hi-Fi, VHS, and VHS Hi-Fi systems; describes the qualities to look for in tapes; offers tips for better video recording; and illustrates Maxell's line of tapes.

The leaflet describes the features and recommended uses of Maxell's four videocassette categories. Both



Weighing in at less than 4½ pounds, the AVO46 Video Power Pack from RCA Special Products Division Photo offers up to 4½ ampere hours for portable VCRs, camcorders, camera lights, and other electronics equipment.

guides are free from Maxell's Video Products Division, 60 Oxford Drive, Moonachie, N.J. 07074.

**ANOTHER FREE** publication is available from Video Aid Corp. (800-942-3303 in New York state; 800-431-5843 in the rest of the U.S.), a marketer of extended service programs to appliance and consumer electronics retailers. "The Plus Profits Newsletter," a monthly journal, is now circulated to more than 2,500  
(Continued on page 55)

## VSDA CHAPTER DIRECTORY

(Continued from page 45)

Linda Sheridan, Play It Again, East Brunswick; Michael Solomon, Camera Video Exchange, Freehold; Jeff Maze, Video Video, Aberdeen; Sal DiBetta, Long Valley Video, Long Valley; Keith Robbins, Videoland, Parsippany; Alan Gitlin, Camera Video House, Sayre Woods. Attorney: Richard S. Goldman; Goldman, Epstein; Trenton.

### NEW YORK (Metropolitan)

Steve Savage, New Video, 276 Third Ave. 10010; 212-473-6000.

**Officers/Directors:** Savage, president; Michael Becker, Video Room, vice president; Dee Rae, WEA Video, secretary; Michael Dunn, Video 83, treasurer; Eric Wexler, Future Video; Jack Morris, Rare Bird Video; Richard Lorber, Fox-Lorber; John O'Donnell, Sony Home Software; Wayne Mogul, Star Video. Jersey City, N.J.

Attorney: David Ferger; Ferber, Greilsheimer & Chan, New York City. Holiday Inn, LaGuardia Airport, quarterly.

### NORTH CAROLINA

Butch Lucas, Video Station, 1949 S. Horner Blvd., Sanford 27330; 919-774-4542.

**Officers/Directors:** Lucas, president (1); Alan Kluttz, Movie Time, Inc., Winston-Salem, secretary (3); Marty Hackney, Sunshine Video Inc., Greenville (3); Randolph Thomas, Video City, Jacksonville, trea-

sure (3); Jay Allen, Jim Allen Inc., Greensboro (1); Gary Messenger, North American Video, Durham (1); David Rand, VTR Distribution, Charlotte (2); Scott Derringer, Video Stereo/Movies & More, Roanoke Rapids (2); Marty Parsons, Discount Video, Rocky Mount (2).

Attorney: Dan Flebotte, Durham. Every other odd month, various sites.

### OHIO (Cincinnati/Ohio Valley)

Lou Epstein, Video Showplace Inc., 10776 Montgomery Road, Cincinnati 45242; 513-489-2208.

**Officers/Directors:** Epstein, president (2); George Stewart, Video Village, Cincinnati, vice president (2); Tom Adams, Home Video Library, Cincinnati, secretary (2); Debbie Case, Home Cinema, Cincinnati, treasurer (1); Randy Meek, Wax Works, Owensboro (1); Lee Hackman, Video Store, Cincinnati (2); Bob Emerson, Video Barn, Cincinnati (1); Paul Pierce, Max's Video, Centerville (1).

Attorney: Louis Sirkin, Cincinnati. Various cities.

### OREGON (Portland/S.W. Washington)

Leo Jerman, Video Circuit, 11507 S.W. Pacific Highway, Portland 97223; 503-246-8852.

**Officers/Directors:** Jerman, president (1); Jim Lodwick, First Video Shop, Portland, vice president (1); Bill Wright, Captain Video, Lake Oswego, secretary (1); Tom Keenan, Everybody's Records, Portland, treasurer (1); Andy Lasky, Lasky's Video Library, Portland (2); Larry Eisenberg, Video Crossroads, Portland (2); Ed Humberg, Tom Peterson's, Portland (3); Bruce Franzen, Command Performance, Beaverton (3); Jim Rogers, Video Plus, Vancouver, Wash. (2).

Attorney: Richard K. Hattenhouer, Portland. Nyberg Inn, bimonthly, odd month.

### PENNSYLVANIA (Delaware Valley)

Lee Griggs, Omni Video, 728 S. Broad, Lansdale 19446; 215-368-1251.

**Officers/Directors:** Griggs, president (2); Shelly Slott, The Movie Co., Wayne, vice president (3); Tom Daley, The Movie People, Philadelphia, secretary (1); Howard Rush, Video Magic, Wynwood, treasurer (3); Robert Klein, American Home Theatre, Morrisville (3); Barry Dershaw, Movie World I, Philadelphia (1); Douglas Kirschner, Video Insider, Philadelphia (1); Gus Marchetti, Video Time, Philadelphia (1); Larry Rosenblum, Home Viewer Publications, Philadelphia (2).

Attorney: Arthur Mann, Philadelphia. City Line Marriott, bimonthly except July-August.

### PENNSYLVANIA (Pittsburgh)

Mike Freeman, Entertainment Tonight, 6091 McFarland Road, Pittsburgh 15216; 412-561-3090.

**Officers/Directors:** Freeman, president (1); Lynell Scaff, Feature Presentation, vice president (1); Jan Cunningham, Network Video, secretary (1); Jeff Karstadt, Total Video, treasurer (1); David Binus, My Video (1); Russ Homer, Instant Replay (1); Jack Haines, Viewers

Choice (1). Pittsburgh Marriott, bimonthly, even month.

### TENNESSEE (Nashville)

Elvin Woodroof, The Video Trader; 4404-A Lebanon Road, Hermitage 37076; 615-889-3104.

### TENNESSEE (Memphis)

Michael Goode, Video Etc., 3677 S. Mendelhall, Memphis 38117; 901-362-2500.

### TEXAS (Dallas)

Evelyn Weldon-Thomson, Movie-land, 902 W. Hwy 303, Suite 102; Grand Prairie 75051; 214-641-1151.

**Officers/Directors:** Weldon-Thomson, president (2); Marjorie Larson, Video To Go, Denton (2); Ralph Carabetta, Spectradyn, Richardson (1); Gary Washington, Movie House, Durant, Okla. (2); Alan Stalarow, Video Collection, Richardson (1); Gary Knodle, Video Exclusive, Duncanville (3); Robert Hedlund, Movie Corp., Arlington (2); Ron Norman, The Entertainer, Fort Worth (1); Jack Lanman, Take It Home, Fort Worth (3).

Attorney: Leona Stone, Dallas. Bimonthly, odd month.

### TEXAS (Houston)

Lou Berg, Audio Video Plus, 1336 West Clay, Houston 77019; 713-526-9065. All terms one year.

**Officers/Directors:** Berg, president; John Fudge, Latest & Greatest, Cypress, vice president; Janet Chesser, Movieland, Tomball, secretary; John Dinwoodie, Video Specialties, Houston, treasurer; Al Zarzana, Garden Oaks Video, Houston; Janie Hagest, Age Of Video, Kingwood; David Turner, Video City, Houston; Kay Blankenship, The Box Office, Wharton.

Attorney: Jan Banker, Houston. Bimonthly, odd month.

### VIRGINIA (Virginia Beach)

Cindy Mackey, Videorama, 368 Newton Road, Virginia Beach 23462; 804-497-5212.

### WASHINGTON

Ed Empey, Lake Stevens Video West, 612 91st Ave. N.E., Everett 98205; 206-334-0035.

**Officers/Directors:** Empey, president (2); Jim Louer, Premier Video, Issaquah, vice president (3); John Smistad, Marysville Video West, Marysville, secretary (2); Alan Ligda, City Lights Video, Issaquah, treasurer (1); Dale Chapman, Movie-time Video, Lynnwood (3); Jim Kehoe, Quality Video Service, Bothell (1); Jim Poland, Bothell Video West, Bothell (1); Jim Weiss, Commtron, Seattle (2); Ted Smits, Snohomish Video, Snohomish (3).

Attorney: Mark Harbough, Tacoma. Monthly.

### PUERTO RICO

Derek Rodgers, Metro Video Distribution, Calle B-Loto 67, URB Industrial Mario Julia, Puerto Nuevo 00922; 809-793-3232.

**A listing of new home video releases begins this issue on page 55**

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# VSDA

## THE FUTURE OF HOME VIDEO

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- ★ CANDID CAMCORDERS ★ SUMMER SALES BOOM ★
- ★ HOT FALL TITLES ★ VIDEOBEAT 1986! ★
- ★ MOM & POPS' SURVIVAL ★ ALTERNATIVE AVENUES ★
- ★ VSDA'S MICKEY GRANBERG ★ CONNECTING ACCESSORIES ★
- ★ iSPANISH CASSETTES! ★ OPERATION: ELECTION ★
- ★ ACTING ADULT ★ JAPAN VIDEO! ★
- ★ RESHAPING HOME ENTERTAINMENT ★



# MICK JAGGER

# Running Out of Luck

- FILMED ON LOCATION IN RIO.
- DIRECTED BY JULIEN TEMPLE.
- INCLUDING 9 SONGS WRITTEN AND PERFORMED BY MICK JAGGER.
- AVAILABLE EXCLUSIVELY ON HOME VIDEO!

C. B. S. RECORDS GROUP  
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A NITRATE FILM PRODUCTION  
"RUNNING OUT OF LUCK"  
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RAE DAWN CHONG  
DENNIS HOPPER  
DIRECTOR OF PHOTOGRAPHY  
OLIVER STAPLETON  
EDITED BY  
RICHARD BEDFORD  
PRODUCTION SUPERVISOR  
AMANDA PIRIE  
SCREENPLAY BY  
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EXECUTIVE PRODUCER  
MICK JAGGER  
DIRECTED BY  
JULIEN TEMPLE

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**R** RESTRICTED

It's only a movie...or is it?  
"Running Out Of Luck" is a free-wheeling 85-minute odyssey into the fantasies and fears of the world's most celebrated and envied rock star (played convincingly by Mick Jagger).

Produced and co-written by Mick Jagger, "Running Out Of Luck" is a unique 1986 musical-comedy-adventure unlike anything you've ever experienced... though it seems to hit pretty close to home for Mick!

Available exclusively on home video, every Mick Jagger fan will want to see it.

Most will want to own it! To add fuel to the fire, a series of highly publicized theatrical showings will take place in key markets. These screenings will be heavily publicized on local radio stations and music TV channels. They're perfectly timed to occur the week our home video arrives in stores.

Word of mouth will be phenomenal, but after that one sneak preview screening, the only place to see "Running Out Luck" will be on home video! LUCKY FOR YOU!

**NBS**  
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**DENNIS HOPPER  
RIDICULOUS!**

**RAE DAWN CHONG  
SUMPTUOUS!**

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By Jim McCullaugh

In the home video business, 12 months seems like 12 years, change is so profound. Last year's buzz was strictly blockbusters. This year's horserace is paced by a bevy of blockbusters, but low-priced catalog promotions are breaking to the front and could be the "hit" of the derby.

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By Stephen Williams

Sony and JVC recently dispensed with the soft-sell and padded gloves most Japanese giants keep strapped on, going head-to-head in combative ad campaigns. But kung-fuing opponents in public isn't ordinarily part of the Far Eastern plan of media attack, so American branches of those companies have shifted strategy in recent months. Although decorum has been re-



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By Neal Weinstock

VCRs have brought three-dimensional change to mo-

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VSDA '86

Freedom of Choice



tion picture production, and the kinds of movies being made are changing, too. The differences between producing for cassette and for theaters—for the small screen and big—is coming under increasing scrutiny by filmmakers and buyers alike, as two industries try to find common merging points without losing the art, scope and dynamism of daring movie-making.

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By Ken Joy

There are literally hundreds of titles pouring into the 'how to' and special interest market every week, and it's difficult for video stores to keep up. Major producers of made-for-home video are mounting campaigns in the coming months to expose the public to the enormous number of available titles—and to expose the video stores themselves.

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### 62 VSDA VOTES: ANOTHER CONTROVERSIAL ELECTION

By Earl Paige

Unlike the previous four conventions, VSDA delegates will have elected directors before the annual event, with balloting by mail most responsible for the larger vote than last year. Once the new directors are announced, officers will be elected. With so many key issues playing a part, and so much at stake, this year's candidates fall under the electoral microscope like never before.

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By Jim McCullaugh

The flavor of Billboard's Top Videocassettes Sales chart has changed substantially in a year. As always, new trends break through, old trends hold firm. But the main change this year is the strong presence of older titles at lower prices—shedding light on the

fresh, sale-driven direction the industry appears headed in. A charts-as-crystal-ball analysis of what makes home video tick.

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Pirated tapes are the biggest problem facing the industry in Japan, and anti-piracy groups are warning rental outlets that legal action will be taken against dealers who continue to handle the bogus goods. No visible monster in sight, but the damage is a horror for video business.

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By Luis Vega

The Spanish-language videocassette business continues to grow slowly by penetrating small retail stores and some big chains, increasing catalog and improving the appearance of their product. Still, many manufacturers and distributors feel they're facing a marketplace that overlooks their goods and underestimates their worth. Help may be on the way.

### 83 SUMMER SALES BOOM CONTRADICTS CONSENSUS

By Ken Joy

As summer draws to a close, video retailers are coming off a three-month high of sales and rentals that refute the customary belief that the period from June through August is a bust. Not quite—if anything, this summer is busting out all over for video.

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**CREDITS:** Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Photo coordination, Jim McCullaugh; All editorial by Billboard writers, except "Camcorders" by Long Island freelance writer Stephen Williams, "Mom & Pops" and "Cassettes" by N.Y. freelance writer Neal Weinstock, "Self Help" and "Summer Sales" by L.A. freelance writer Ken Joy, and "Spanish Video" by L.A. freelance writer Luis Vega; Charts, Billboard Research Dept.; Design, Stephen Stewart; Cover, Jeff Nisbet.



# VSDA BULLETIN: Amid Complex Web Of Issues—The Only Certainty Is Growth Itself

By TONY SEIDEMAN

**F**rom the increasing importance of the sell-through marketplace to the rising political heat over adult video, a complex web of issues, possibilities and problems awaits registrants at this VSDA convention.

The only sure thing, industry members and executives say, is that the home video industry will continue to grow—but even here they disagree as to what the pace of that expansion will be.

Total retail dollars for the home video industry could reach \$5 billion this year, with a low-end projection of \$4.5 billion. Wholesale projections see a range of \$3.2 billion to \$3.5 billion.

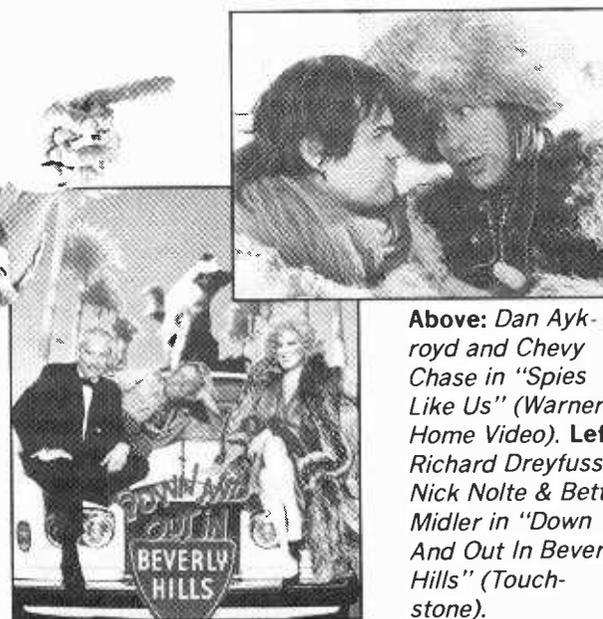
Reflecting the rapidly evolving infrastructure of the industry, executives see unit volume increasing at a far more rapid pace than dollar volume, with the number of pre-recorded cassettes jumping from 50 million units to a potential 75 million or 85 million, as the per unit value of these units drops sharply.

Maintaining the industry's size and fending off competitors form the foundation of many of the issues listed by executives. These are the topics they feel will be crucial:

- Sell-through and its impact on the video business. The retail side of the industry is changing rapidly because "the mass merchants are now serious about sales. The test period is now over," says Rob-

ert DeLellis, CBS-Fox Video group vice president of sales. At the same time, "we've seen the video specialist starting to become more and more active in the sale market." With a flood of promotions due this fall, "I think the holiday season will pretty well

Michael Keaton in "Gung Ho" (Paramount).



Above: Dan Aykroyd and Chevy Chase in "Spies Like Us" (Warner Home Video). Left: Richard Dreyfuss, Nick Nolte & Bette Midler in "Down And Out In Beverly Hills" (Touchstone).



Above right: "Indiana Jones And The Temple Of Doom" (Paramount Home Video). Left: Jon Voight in "Runaway Train" (MGM Home Video).

Redford & Streep in "Out Of Africa" (MCA Home Video).



"Sleeping Beauty" (Walt Disney Home Video/Touchstone).



put the icing on the cake," DeLellis says.

- The devastating decline in the market for B and C product. "The titles that are less than A titles that were marketable a year ago are hardly marketable today. There's just been a complete dropoff of interest in B and C titles," says Al Markim, chief executive of VCA/Technicolor duplicating.

- Accompanying the B and C decline has been a sharp dropoff in catalog sales by the majors. "The biggest story saleswise this year has been the tre-

(Continued on page V-64)

## Handicapping The Hot Fall Titles DEALERS DEALT A 'BEAUT' IN THE 'TEMPLE' OF VEGAS

By JIM McCULLAUGH

**W**hat a difference a year makes! But in the home video industry, 12 months seems almost like 12 years, change is so profound.

Last fall, the "buzz" at VSDA had to do with what blockbuster movies would be announced. Those would be the sure fire winners during the holiday video derby.

This year, while there are a fair share of major releases—led by Paramount Home Video's megablockbuster "Indiana Jones And The Temple Of Doom" at \$29.95, and Disney's "Sleeping Beauty" at \$29.95 (which could be the industry's fourth and fifth million sellers)—the "hit" of the fall in the wake of "...Temple" and "...Beauty" may just turn out to be a low-priced catalog promotion. They abound this fall from most of the major suppliers at \$20—\$30 price points.

Going into last fall's VSDA, dealer anticipation was heightened by guessing what blockbuster movies would be announced, the 'locomotives' that would storm through one of the best seasonal periods for home video and carry B and C titles along with them.

And they weren't disappointed. Beginning with "Ghostbusters" from RCA/Columbia, Embassy Home Entertainment's "The Emerald Forest," and followed up by such other major announcements as "Gremlins" from Warner Home Video and Vestron's "Prizzi's Honor," titles were greeted with enthusiasm.

A year later, however, the anticipation has taken on a new dimension.

Most of the major studios and independents were planning to announce strong "A" titles prior to VSDA, but this time along with strong catalog promotions. Just about all the major suppliers have an-

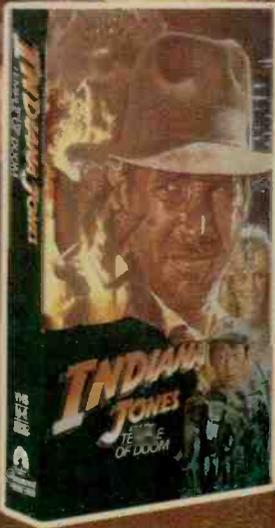
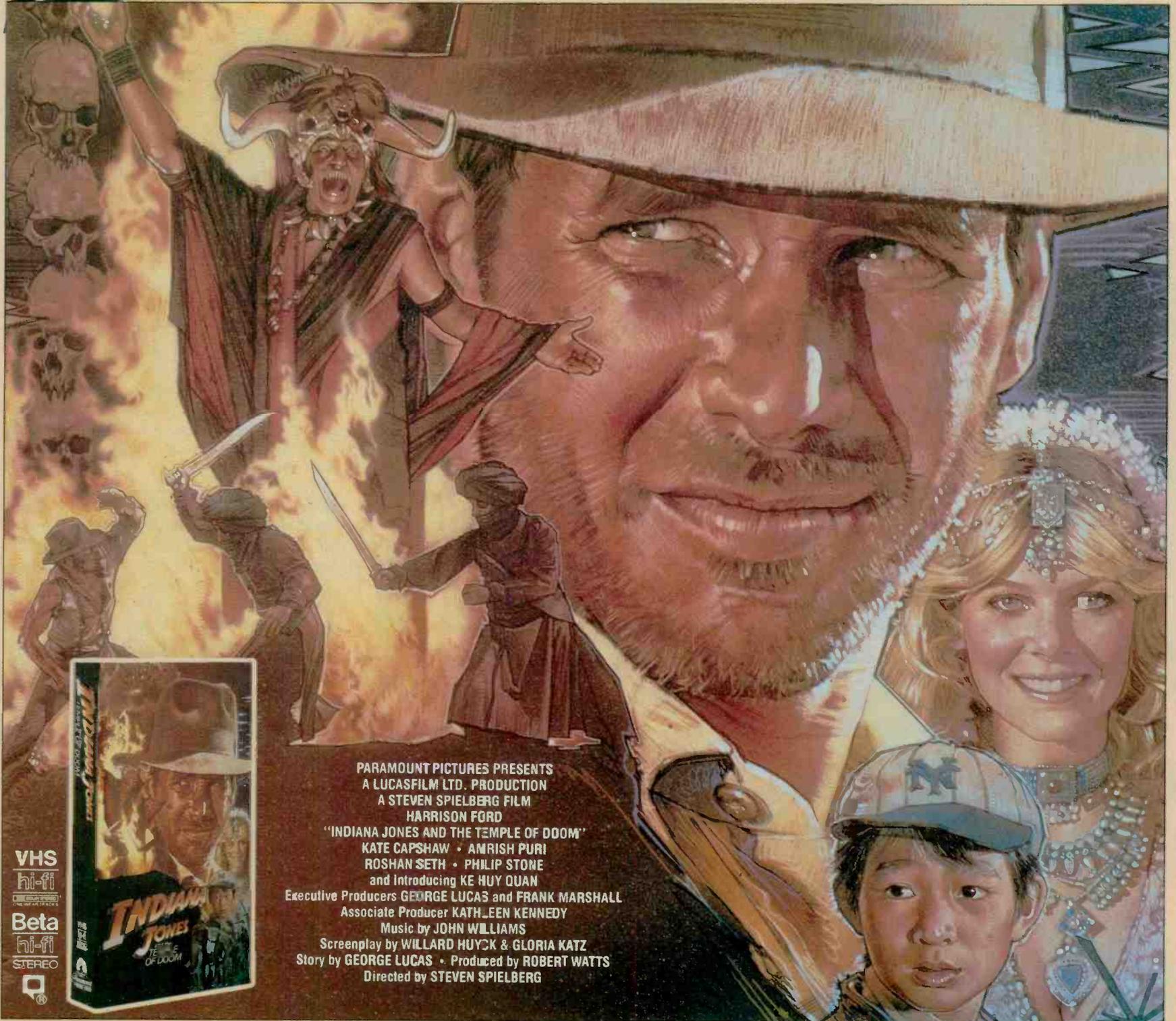
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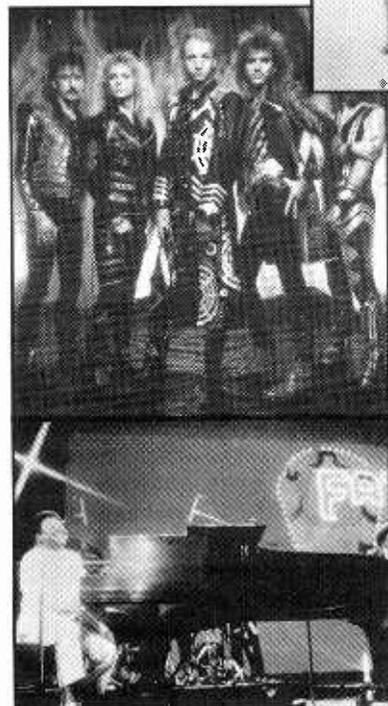
V S D A '86

Freedom of Choice

# Video Music Roulette Wheel Spins Faster As Major Players Gather Around Table

By JIM McCULLAUGH

Left: Stevie Nicks' "I Can't Wait." Below: Twin cassette of "The Monkees" (MusicVision).



The video music industry for home consumption continues to grow at a realistic pace—VSDA's recent survey says it's still about 5% of the market—but there have been some significant breakthroughs over the last 12 months.

Suppliers report better numbers on titles, attributed to wider distribution, heightened consumer awareness, and major record/tape/video chains increasingly aggressive activity with the category.

The industry has seen better coordination among concert LP and video releases. Clever marketing comes into play when you consider Paramount Home Video's release of "Don't Look Back," an HBO Special, and a CBS-Fox Video Music release—

Bob Dylan stars with Tom Petty in "True Confessions" concert package "Hard To Handle" (CBS-Fox).



Above left: Judas Priest's "Fuel For Life" (CBS-Fox). Above: "Portrait of an Album" (MGM/UA). Left: "Fats Domino Live" (MCA Home Video).

all timed to the Bob Dylan/Tom Petty U.S. "True Confessions" tour.

Price points have come down.

Heavy metal titles have been met with unexpected success.

More major artists have committed concerts and clips to video. Witness Prince and Madonna for Warner Reprise Video, Whitney Houston for RCA/Columbia Pictures' Home Video MusicVision label and Wham! and Billy Joel for CBS-Fox Video Music.

There's been more attempts at innovative programming such as MCA Home Video's four-cassette Motown package which attempts to create original music/video/movie hybrids.

Several suppliers have shrewdly taken aim at the older VCR demographic with the revitalization of older clips or shows. Witness Vestron's "Best Of American Bandstand" or Karl-Lorimar's "Deja View," for example.

In many quarters, though, observers feel home video music is still an industry waiting to happen. A catalyst is required, they say, such as a Bruce Springsteen pay-per-view concert or a concert from a mega-artist of that caliber.

There's also the popular theory that the around-the-corner impact of stereo television and more stereo VCRs will accelerate music video substantially.

One dramatic catalyst is the appearance of Pioneer Artists "The Compact LaserDisc: The Audio And Video Album."

The concept, at \$16.95 retail per title, takes the 12-inch optical laserdisk and puts an entire album on there in CD form. In addition, there will be anywhere from one to four live-action videos from the group. The disk will also include video and album discographies. Ron Rich, Pioneer Artists' chief, calls it the "true marriage of audio and video."

Initial product includes Jefferson Starship and Mr. Mister from RCA, Chicago, A-ha and Dream Academy from Warner Bros., Nylon from Windham (Continued on page V-65)

## MEDIA BLITZ WINDS DOWN—CAMCORDER WARS HEAT UP

By STEPHEN WILLIAMS

Used to be that the boast was, "Mine's bigger than yours." But Sony Corp. and the Victor Co. have put a reverse spin on that old cliché, and, for companies rooted in Japan, they've been uncharacteristically unsubtle about it.

Smaller is better in lots of ways these days, but almost nowhere is it more pronounced than in the consumer market for self-contained, high-quality home video cameras.

According to the pundits, this is to be the year of the camcorder, or at least the year that it becomes a high-profile item in the consumer electronics industry. The Electronic Industries Assn. is predicting that camcorder sales will double in 1986, with sales of more than a million units and revenues of almost \$1 billion.

Not a bad slice of the electronics pie for the major players, Sony and JVC among them. In a recent series of advertisements, Sony and JVC have dis-

*'Our people in Japan were upset, and, from what I hear, some of the Japanese at JVC were upset.'*

pensed with the soft-sell and the padded gloves that most Japanese giants keep strapped on, even in the most combative and competitive situations. Head-on and one-on-one just isn't done when it comes to the gentlemanly, Far Eastern plan of media attack, but among the American branches of those companies, that philosophy has shifted in recent months.

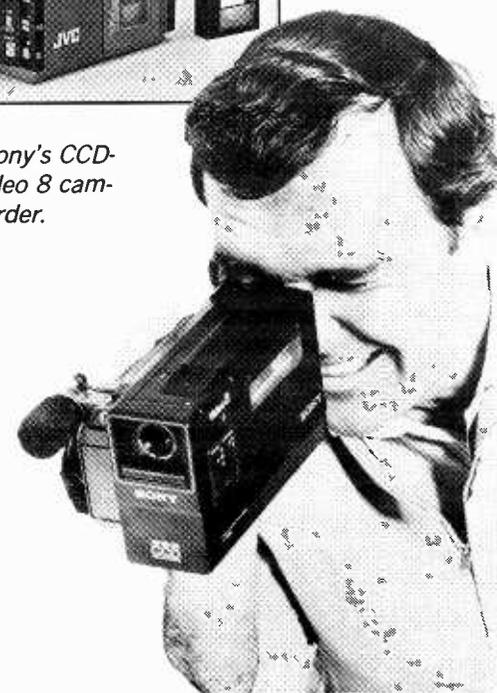
The cauldron that is still simmering is stocked with camcorders. The battle between Sony's Video 8 units and JVC's new midget VideoMovie VHS-C camcorder had been brewing since before June's CES in Chicago.

Sony had been beating the publicity drums since (Continued on page V-66)

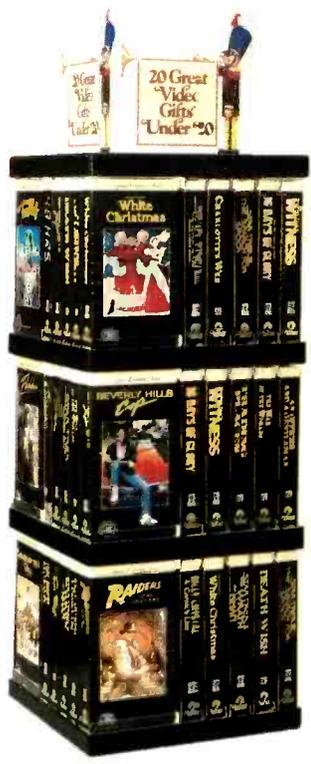
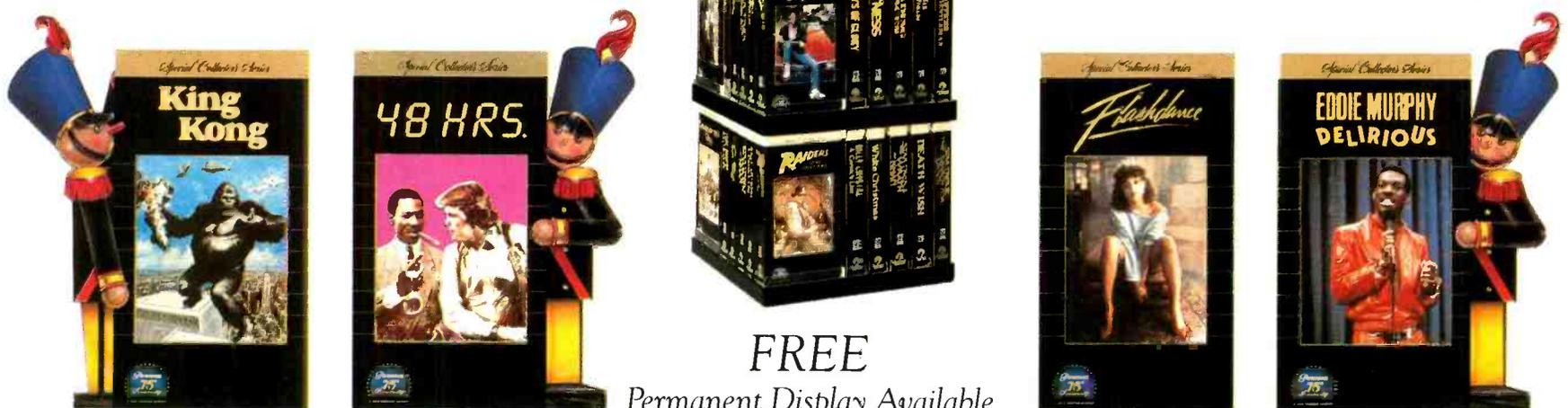
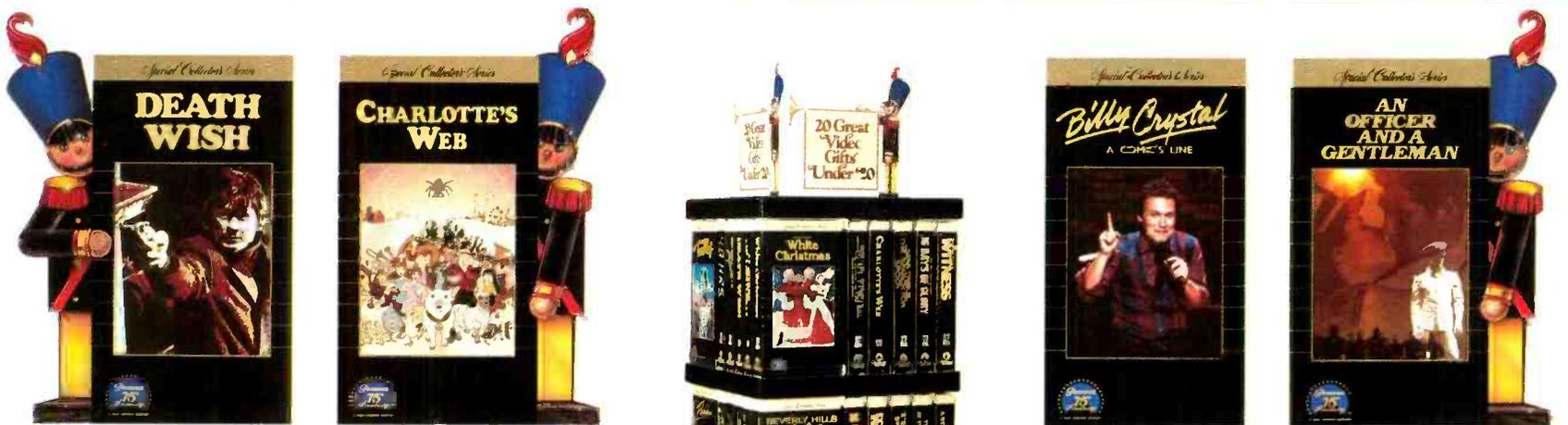


Left: JVC's Video-Movie mini VHS-C camera-recorder/player.

Right: Sony's CCD-M8U Video 8 camera-recorder.



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CLIFF DeYOUNG Music by BILL COMTI Production Designer MEL BOURNE Director of Photography MIROSLAV ONDRICEK Executive Producer MICHAEL PEYSER  
Written by ROBERT T. MEGGINSON & GREGORY FLEEMAN Produced by DODI FAYED and JACK WIENER Directed by ROBERT MANDEL



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# How Will The Small Video Retailer Survive?

**Marketing Tactics For Making The Consumer Aware Of A Specialty Store's Title Triumph Over One-Hit Wonders**

By NEAL WEINSTOCK

**M**om-and-Pop record stores are virtually gone; can small, independent video software retailers be far behind? The maturing of home video has naturally made survival of small retailers an increasingly prominent industry issue. At conferences and in interviews, executives at motion picture studios and video distribution companies express their concern for the independent retailer's fate, and offer advice for survival. But many small-volume dealers can be expected to echo the words of Sal Agnese of CVS Video in Brooklyn, N.Y.:

"I'm not sure how serious those guys are in their concern. Right now we move most of the merchandise in the industry. They want us to like them. If the little guy is put out of business by big chain-stores, the distributors will forget about us, because we won't be moving the merchandise anymore and they've got to move their merchandise."

"I can appreciate those [Mr. Agnese's] concerns," says Alan Caplan, president of the Applause retail chain of Omaha, Neb. "What he says is true, but there's more to it than that . . . small retailers are in a better situation in this business than they are, or have been, in many other businesses. You're going against mass merchants that can't afford to stock 2,000 titles. You can build on neighborhood identification and convenience. With clubs and pre-selling, you can make your customers really pull for you. Of course there's an optimum size: I'd rather have 10 stores than one, but then I think we prove that a 10-store chain is more efficient for selling video than hundreds of K-Marts. The studios and distributors know that, too."

Most of Caplan's points are inevitable developments of what remains video retailing's big difference from all other software product lines: it is still mostly a rental business. Because rental is such an anomaly in American consumer products, small businesses have been able to maneuver around giants who cannot integrate this category with all of their sales of other product lines.

Caplan is known in industry forums as a fountain-head of ideas for improving independent retailer's profits. Among those ideas is "pre-selling" tapes, that is, selling a new tape with a delivery date six weeks hence; during this period, the retailer has the

Chuck Norris, Steve James and Lee Marvin in "The Delta Force" (Media Home Entertainment).



Captain Walter Matthau and the crew of "Pirates" (IVE).

right to rent the tape as often as it wants. At the end of the period, Caplan's stores shrink-wrap the tape for presentation to its owner. By offering salespeople "spiffs" of \$2.50 for each tape sold, strongly advertising sale (as opposed to rental) prices, pre-selling and other techniques, Caplan is one dealer leading the way to what industry analysts have long predicted must eventually come to home video—standard consumer purchases.

But as innovators like Caplan help this future happen, and especially as an ever-larger market and lower production costs allow distributors to get the average retail list price under \$20, that rental  
(Continued on page V-67)



Above top: "Brazil" on (MCA Home Video). Above: David Bowie and Jennifer Connelly in "Labyrinth" (Embassy Home Entertainment).



# ADULT VIDEO: 'X' Marks The Spot In Desert Sand Where VSDA Took First Amendment Stand

**The Hottest Issue Off The Agenda Is On Everyone's Mind**

By EARL PAIGE

**W**hile not an official agenda item, X-rated product and the surrounding issue of First Amendment protection will be VSDA's hottest issue.

In fact, the topic is so controversial it will be taken up in VSDA's closed membership meeting not open to the media. Thus for the first time since completely ignoring the topic at its first convention in 1982 in Dallas, VSDA will have no open panel session on adult video as it has for three years running. The issue has basically divided the trade group into two camps.

One camp surfaced at last year's convention in the nation's capital, a so-called "hardliner" group that feels VSDA has not come out strong enough. The other group, the moderates, fear VSDA becoming too identified with adult video, especially with the public bombarded with the recent Attorney General's Commission on Pornography report, or so-called "Meese Report."

A party line of sorts adopted by VSDA moderates is that, after all, obscenity is a local issue. By and large, the trade group has taken on a broader mission, that of bulwarking First Amendment rights.

Confounding the whole issue of adult video is the fact VSDA member firms have varying attitudes. Those from large national firms often either never handled X-rated or have phased it out. Among such firms are National Video and Adventureland Video, the two giant franchise chains with 800-plus stores each.

Other VSDA members feel less concerned about adult video than about what they fear is a danger toward First Amendment freedom. The fear is so-called "hard R" movies will be affected. To this end, a tentative exchange has occurred between representatives of VSDA and Motion Picture Assn. of America (MPAA), two groups long at odds over the First Sale movie rental issue.

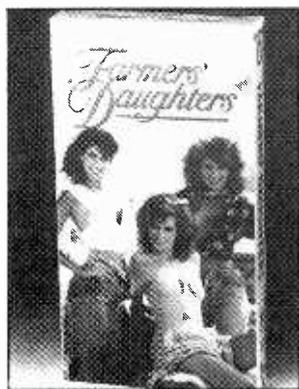
VSDA does seem to be meeting the issue more squarely in Las Vegas with the convention theme, "Freedom Of Choice." The choice of Playboy's Christie Hefner as keynoter is another move. But  
(Continued on page V-70)

Rutger Hauer terrorizes C. Thomas Howell in "The Hitcher" (HBO-Cannon).





Dr. Martin Katahn's "The Rotation Diet" includes 21-day meal plan, recipes and rap (New World).



's Farmers' 'rs" (Karl-Lori-

## ideocassettes Are Rapidly Changing Nature Production—And The Look Of Entertainment

*The demographics of the videocassette are different from the theaters. So are the components that go into marketing a film; that's why a film's success in theaters is not an accurate gauge of how it will do on video.*

By NEAL WEINSTOCK

VCRs have wrought three-dimensional change in motion picture production: with distribution patterns changing, the ways films are financed is changing, and the sorts of movies that get made is changing, too. But in the few years that have witnessed this evolution, seemingly impressive new trends have turned out to be short-lived fads. Which changes will be permanent, which as ephemeral as last week's time chartbuster?

Pop music programming on videocassettes is a particularly explosive but problematic area. Long-form home video still has generated only one smash hit, and "Thriller" was a long time ago. Video merchants in all sorts of environments continually reiterate that music tapes provide less revenue than any other genre. But, "The ones that have had a close relationship to a feature have done very respectably," says a spokesperson for the Video Marketing newsletter.

Take the Talking Heads tape or "Beverly Hills Cop." It takes more than just a hit song from the movie being in a video compilation tape, but where you have the movie itself, that's got a lot of hits in it got a lot of play on MTV, that tape will do very well.

Major producers are reacting accordingly—and accordingly to other influences of videocassettes. "The demographics of the videocassette are different from the theaters," says Andre Blay of Embassy Home Entertainment. "So are the components that go into marketing a film; that's why a film's success in theaters is not an accurate gauge of how it will do on video."

When producers first began to realize that difference "Everything came out of the closet," says Rog-

# Growing Self-Help Market Seeks Safe Passage Through Alternative Outlets

## The Majors Are Out To Woo Retailers Into Stocking Unproven (And Usually Unknown) Titles In Hope Of Achieving 'Sell-Through' To Specialty Audiences

By KEN JOY

In the beginning there was Fonda. Now there's LaLanne, Reynolds, Jenner, Fixx, Smith (as in "Bubba" or Kathy), Retton, Osmond, Caesar, Prudden, Welch, Simmons, and even Mickey Mouse—and that's just a partial star map of the more than 50 exercise tapes currently on the market.

And that's just the *exercise* category. There are literally thousands of titles pouring into the special interest, 'how-to' and instructional/inspirational home video market every day which cover topics that range from learning to be a better gambler

("Odds Are" with the Smothers Brothers [MCA]) to learning how to jump rope ("If Kangeroos Jump, Why Can't You?" [Atlantis]).

It's getting difficult for the video stores that want to, to keep up. Trouble is, not many want to.

Part of the problem is the lack of awareness on the part of the consumer that such a variety of alternative video programs exist. A consumer who is unaware is not going to be asking his local video store why he doesn't stock a certain title, and stores that aren't asked don't stock titles in anticipation of such requests.

The major producers of made-for home video are mounting sizeable campaigns in the coming months to expose not only the public to the enormous number of titles available, but also the video stores themselves.

"Consumers see our ads for made-for product and go to a video store to buy it, only to be unable to find it," says Jerry Sharell, senior vice president for MCA Home Video. "Retailers need to play to their audience, and that audience is interested in more than just movies."

Retailers may agree with Sharell, but their inclination is still to place their money in titles they can rent. For video stores (many of which are small—

(Continued on page V-75)



Left: "The First Howie Mandel Special" (CBS-Fox). Below: "Minnesota Fats: How To Play Pool" (Karl-Lorimar).



Jacques Cousteau visits Easter Island in "The Cousteau Odyssey Video Treasures" (Warner).

er Corman. "Everything still is coming out of the closet. The industry has to experiment, throw everything they've got at the screen to see if it sticks. Eventually, people have been finding out what seems to work a little better on home video, what doesn't. But then, nobody really knows anything in this business, of course."

Corman sees video as both more hospitable than most theaters today to the classy sort of art films he has recently become very involved in, as well as to the drive-in-movie fare he has long been famous for. ("Most of the drive-ins have been turned into housing developments full of VCRs," he says.)

"The video audience tends to be a little older than the theater audience, so their taste is more like the TV audience," says a demographic researcher for

(Continued on page V-71)

Right: Claude Lanzmann's "Shoah" epic re-lives the Holocaust (Paramount).



Treasure hunter Mel Fisher's successful 16-year search for a sunken galleon is brought to video in "Atcha: Quest For Treasure" (Vestron).



# Causes For Celebration, Reasons To Stand Guard VSDA's GRANBERG: WHY WE CHOSE 'FREEDOM OF CHOICE' THEME

By GEOFF MAYFIELD

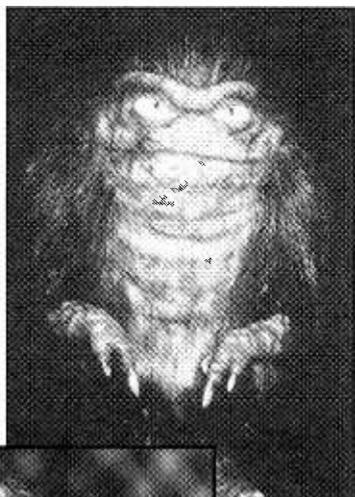
As Mickey Granberg surveys the landscape of the still-booming home video industry, VSDA's executive vice president and day-to-day chief can enumerate many accomplishments and causes for celebration:

- The sprawling growth of the home video industry. She says, "There's no growth curve . . . it just shot straight up!"
- The VSDA bar code committee's successful adoption of a UPC standard: "What it took us 15 years to do in the record business, we've done in just a couple of years."
- Efforts of the trade group's packaging committee: "I don't know that we'll have a standardized package, but what we will have very soon is a list of information that consumers want on the packages."
- The role that her trade group as played in ongoing skirmishes against censorship.
- And most of all, the flourishing growth of VSDA—now numbering more than 30 regional chapters—and the active members that make the organization work.

"The people who really put the energy into it are the members out there who are willing to work and willing to contribute," says Granberg. "You can't do it from an association office and I tell my staff that constantly. You know, when they congratulate themselves about how big the VSDA convention is, I say 'Forget it. You didn't have anything to do with it.' I think trade associations which are successful only reflect what's happening in the industry they represent."

Granberg is more than qualified to represent and lead this booming industry group. She is celebrating her silver anniversary as a staff member of VSDA's sister organization, the National Assn. of Recording Merchandisers (NARM). Concurrent to her responsibilities in the video group, she has also been NARM's executive vice president since her predecessor, VSDA founder Joe Cohen, left the staff in 1984.

"Critters" (RCA/Columbia).



"House" (New World).

Despite VSDA's numerous accomplishments, Granberg still sees a number of reasons to stay on guard. One such issue is adult video.

It's not so much that she is pro-adult product, as much as she is anti-censorship.

Says Granberg, "What we're concerned about is the whole philosophical attitude which has been expressed via the Meese Commission and the Moral Majority, which seeks to limit the creativity of any artist—whether it's an artist that's doing a motion picture or making a phonograph record or painting a mural, or whatever! That's why we chose 'Freedom Of Choice' as a convention theme. We are very concerned about the entire censorship issue. We do not endorse censorship in any form."

Under her leadership, VSDA has vigorously

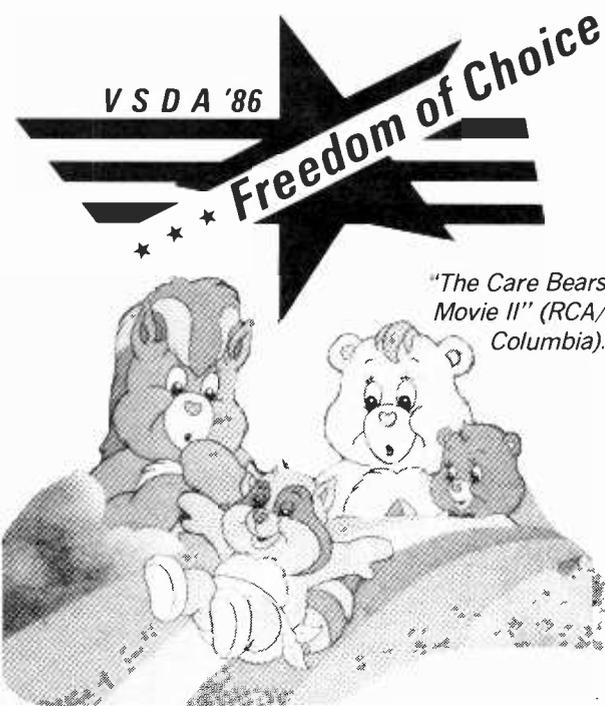
Right: Darryl Hannah in "The Clan Of The Cave Bear" (CBS-Fox). Below: Charles Bronson pays surprise visit to crime boss Richard Romanus in "Murphy's Law" (Media Home).



Karen Black in "Invaders From Mars" (Media Home).

fought censorship in many arenas: working in conjunction with such groups as the Coalition Against Censorship and the American Library Assn.; keeping a watchful eye on legislative and enforcement efforts which occur in various chapters' regions; and offering legal advise to dealers who find themselves involved in legal skirmishes over the stocking of adult product.

When the highly-publicized referendum in Maine concerning possession of adult product was defeated, VSDA could take a great deal of credit as a be  
(Continued on page V-77)



"The Care Bears Movie II" (RCA/Columbia).

## VSDA VOTES: Another Controversial Election—With The History Of Home Video Being Written In The Wings

By EARL PAIGE

VSDA, easily one of the most political of trade groups, is all set for another controversial election—many think the most volatile.

Unlike the previous four conventions which featured elections and surrounding hullabaloo, VSDA delegates will have elected directors before the annual event opens this week at the Bally Grand in Las Vegas. The balloting was done by mail. A representative from accounting firm Laventhol & Horwath will be asked, "The envelope please."

Not even a tie, say election insiders, could give it entirely away in advance. Only candidates tied would be identified and then voted on, though such an occurrence would still create a hubbub. Last year at the Washington Sheraton where voting machines were employed for the first time, two delegates did deadlock with a resultant coin toss required.

By late July, with about 10 days of voting remaining VSDA insiders were already ecstatic. "We're told by the accountants that we already have more votes than last year," says John Pough, national retiring president and a suburban Los Angeles dealer (Video Cassettes Unlimited, Santa Ana).

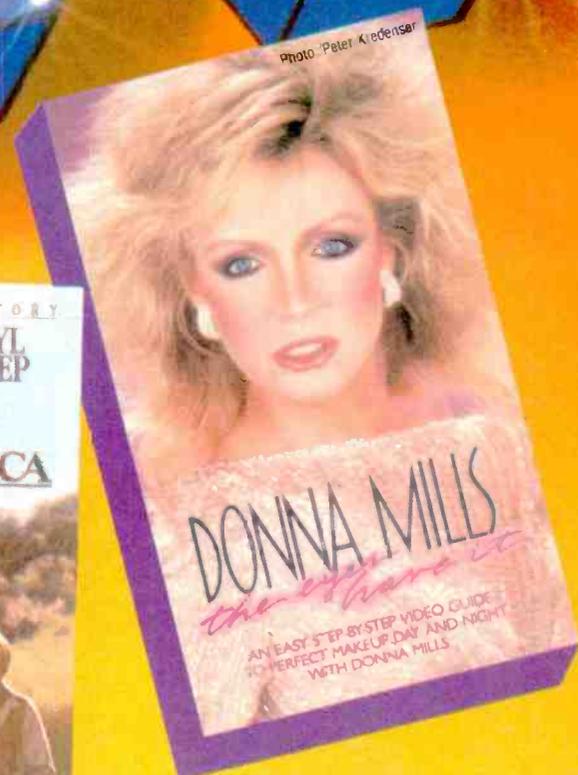
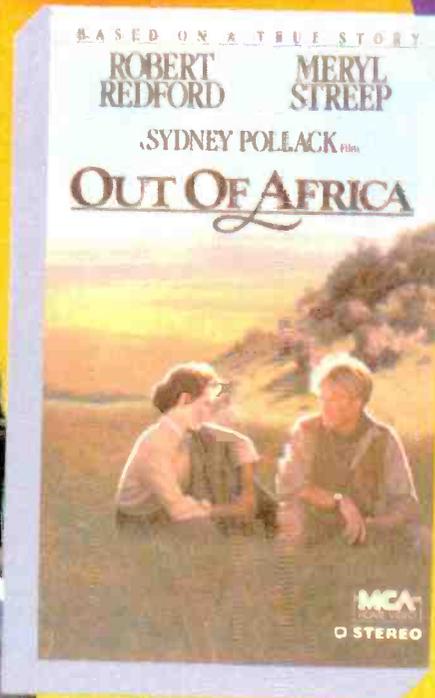
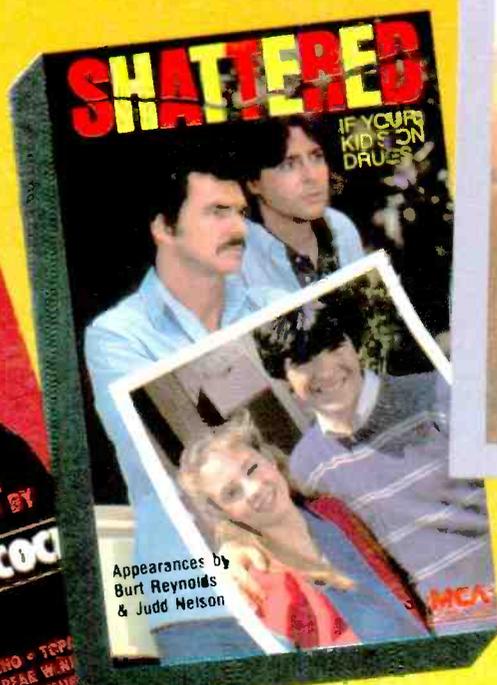
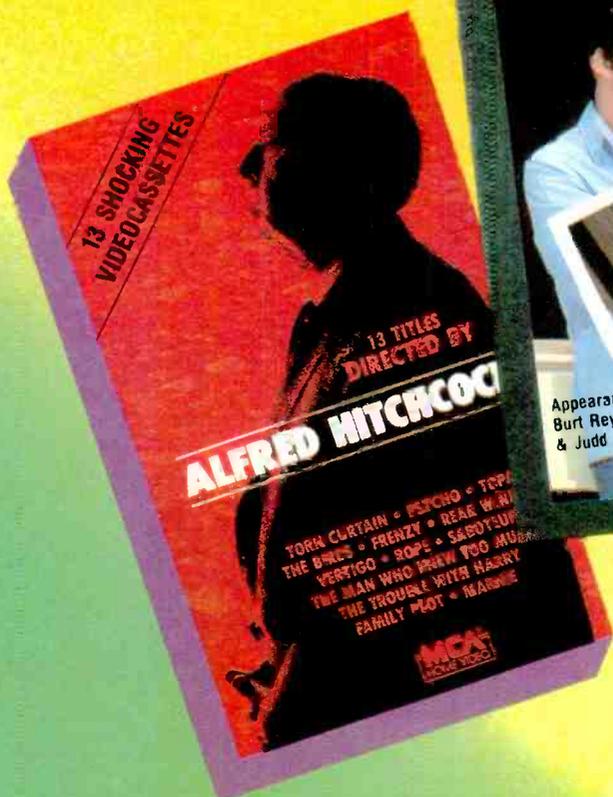
Early groundswell, totally speculative, say Pough and others, had the two most familiar names among the 11 candidates running ahead, Frank Barnako, twice VSDA president, and founding director and current vice president Arthur Morowitz. High profile New York City retailer Steve Savage was also ahead, according to rumors. All three are among the five hand-picked by VSDA's nominating committee.

This election, VSDA is electing one director for two years and four for three. What will happen once the five new directors are announced will be the election of officers. The 15 directors do this at the convention.

The director election is hoped to be much more orderly and not divert the convention from other  
(Continued on page V-81)

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**BULLETIN**

(Continued from page V-6)

mendous decline of catalog product other than in catalog promotion," says Rob Blattner, president of RCA/Columbia Home Video. "Economically, the impact has been enormous."

• With the Meese Commission report getting nationwide attention, many executives expect adult video to be an especially hot topic at the convention. Even though the report has been denigrated in some circles, "it's going to have a very big impact on the industry," says John Pough, owner of Videocassettes Unlimited and current president of the VSDA. Henry Hudson, a commission member, "is calling for vigilante committees to be set up across the country to combat adult material," says Pough. One sign of the VSDA's concern with the issue is the selection of Christie Hefner as keynote speaker.

• One of the more inflammatory issues at the convention will probably be "the rise of pay-per-view, the impact of pay-per-view cable on windows, and the possible boycott of suppliers who handle pay-per-view," says Ron Berger, president of the National Video franchise chain. Berger's company has been testing pay-per-transaction video rental systems which have sparked some retailer protests. He says PPT probably won't cause any real controversy until the system actually goes into action, which will not be for a while.

• "How to keep this business as strong as possible and continue its appeal to consumers" is the most important issue the industry faces, says Arthur Morowitz, owner of the Video Shack chain and the VSDA's most likely next president. Lack of focus could result in a weakened marketplace, Morowitz says, in a chain all the way from production to the store shelf "I see manufacturers, much like a flock of divided sheep. They're all following everything that looks different," he says.

• Price deflation will be a crucial issue for manufacturers to face in 1987, says Harold Vogel, a Merrill Lynch vice president. The question the industry will have to answer, he says, will be "is it better to have \$79.95 product or \$29.95. I think the trend is inexorably towards \$29.95" for new-re-

(Continued on page V-88)

A Billboard Spotlight

**The \$60 Million Smash**

**"Down and Out in Beverly Hills' is Hilarious."** (Two thumbs up) —SISKEL & EBERT

**"Down and Out in Beverly Hills' Will have you up and laughing wherever you live."** —LOS ANGELES DAILY NEWS

**"Dialogue is Funny. The direction is Funny. The people are Funny. These performances could not be better. This is a very good film... a Terrific film!"** —JOEL SIEGEL, "GOOD MORNING, AMERICA"

**"The actors are all Wonderful with Impeccable comic timing."** —RONA BARRETT

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**\$79.95** SUGGESTED RETAIL PRICE

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Touchstone Home Video distributed by WDTNT Co., Burbank, California 91521. Printed in U.S.A. (HV-1986-DTS)

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**ROULETTE**

(Continued from page V-8)

Hill, and Colonel Abrams from MCA, with other artists joining this technology during the fall.

The configuration will sport the record label's label on the disk, while the outside packaging will also be a newer, bolder look. The outside packaging will show the laserdisk, differentiating it from the group's album.

The product is designed, of course, to be played on Pioneer's combination CD and LaserDisc player, but a number of other companies have already licensed the technology including TEAC, Harman-Kardon, Sansui, Yamaha and others.

"I think it's going to have a tremendous impact on the home video music industry," says Rich, who is anticipating two to four releases a month.

It's also believed that Philips is working on a "CD Video" concept as an outgrowth of evolving CD ROM and CD Interactive technology. Those disks would be playable on the combo players. Moreover, it's reported that Matsushita and Sony may bring combo players to the U.S. market, a situation that could create enormous consumer interest and acceptance.

Even before the advent of the Compact LaserDisc, Rich says that his music laserdisk sales have been up some 30% as contrasted to a year ago as Pioneer Artists now has 250 titles in its music catalog including rock and pop, as well as jazz on the Signature label. "Even eight-inch disks are more alive," he adds.

Comments Suzie Peterson, head of special projects, including music, at MCA Home Video: "Certain titles are selling well. I do think it's shifted more to the record store, but that's not always the case. The conventional video store is more dominated by A titles.

"I just don't think," she adds, "that you can put out a music video yet and expect to see it do extraordinary right out of the box. With the right kinds of programming, however, you will see a steady build-up of sales."

Peterson reasons that a company can take two approaches. Take a hot artist with a hot record and get a video out into the marketplace. Or you can take or create "something classic" and market it. At this point in time, she believes

(Continued on page V-90)

A Billboard Spotlight

Hit of 1986 is Now on Video!



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NICK NOLTE • BETTE MIDLER • RICHARD DREYFUSS

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TOUCHSTONE FILMS presents in association with SILVER SCREEN PARTNERS II A PAUL MAZURSKY FILM

Starring NICK NOLTE BETTE MIDLER RICHARD DREYFUSS

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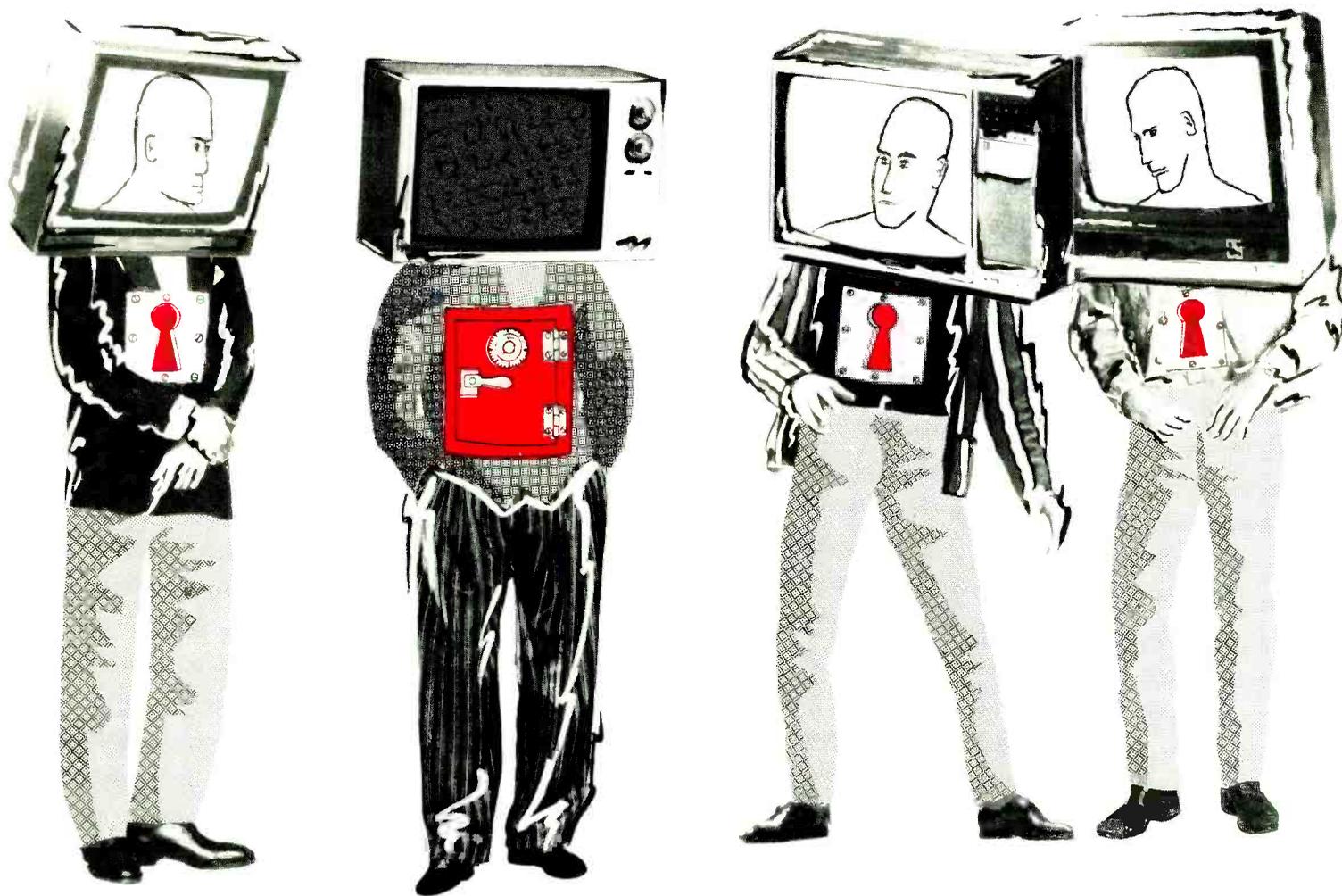
Screenplay by PAUL MAZURSKY & LEON CAPETANOS Produced and Directed by PAUL MAZURSKY



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## CAMCORDER

(Continued from page V-8)

last fall for the newly-devised 8mm format. Part of the corporate reasoning behind that campaign likely rests with an old bromide by a historian: that those who cannot remember the past are condemned to repeat it. Sony executives remembered only too well the beating that its Beta format has taken (and is still taking) at the hands of VHS; a recent EIA study showed that 84% of those prospective purchasers surveyed would buy VHS, compared to 13% for Beta.

While 8mm is still in its infancy (that same EIA survey reported that just 3% of the populace would consider buying 8mm equipment), Sony sees it as the format to reckon with. Sales of 8mm product peaked at Christmas—the format is still partly seen as a novelty—and sluffed off quickly. But the commitment was made. "Half-inch tapes is a dated, 12-year-old technology," Sony of America chief Neil Vander Dussen is fond of saying, "and 8mm represents the future."

Sony's research and development was heavily invested in 8mm. The Handycam, introduced last Sept. at 2.2 pounds, was the leader in the diminutive class, but the company also had waiting in the wings a larger camcorder with direct television playback capacity, a 27-inch TV set with a built-in Video 8 deck, and "fantasy" projects, like a pocketbook-sized camcorder (the Portapix) and a solar-power 8mm VCR/monitor the size of a Watchman TV.

Of course JVC, which just happened to invent the VHS system, isn't convinced that 8mm is inevitable. Far from it. In a so-called in-house "white paper," JVC pooh-poohed Sony's claim that 8mm is the "world standard" for tape and noted that only 15 companies—not 127 firms, as Sony said—were actively involved in making and marketing the products.

Back in January, JVC introduced its mini-unit, a tiny package that weighed in under three pounds, and included a power zoom lens and playback capacity; as handy as Sony's Handycam was, it required a separate deck for playing back tape on the tube.

JVC went all out in its attack on 8mm as a "world standard." JVC reported defections (Continued on page V-90)

**SURVIVE***(Continued from page V-12)*

difference that's kept this business dominated by small retailers will evaporate. The question remains: how is the small video retailer to survive?

Another Midwestern dealer thinks he has some of the answers. Jim Williams, president of Budget Video of Evansville, Ind. has transformed his 3,000-title store into the flagship of a buying cooperative. He says, "A shakeout among the Mom-and-Pops is inevitable. From what I'm seeing I'll bet 35% to 40% of these little guys will be closing in the next two years."

He says, however, that a buying co-op like his own can be the make-or-break difference. "A person with one store has to pay higher prices for his films. By joining our co-op you can take advantage of the lower prices that we get from distributors. Also, we get faster service. Our distributors go out of their way to give excellent service to every one of our stores. A Mom-and-Pop on its own has a very hard time getting one or two titles delivered in a reasonable time. Also, as a Budget member, you get trade from everyone carrying a Budget membership card and can take advantage of a huge customer base."

Club memberships have long been a central part of the typical independent video retailer's marketing strategy; in the fight against a chain-store, however, the big guy often can hit the independent with his own club. "Large retailers most often ask for no membership fees from consumers, relying instead on cash deposits or blank credit card stubs. This is easier for the average consumer, and can lift a lot of business from the undercapitalized small stores that rely on membership fees," says Eric Doctorow, vice president of sales & marketing, Paramount Home Video. "But we've seen the little guys—and not-so-little guys—fight back in very interesting ways. Selling discount packages of 20 or a 100 movies, keeping the customers coming back. Guaranteeing with the club membership agreement that they'll deliver any tape within X amount of time from any request. Keep them coming back in and keep the level of service high and the specialty retailers will thrive."

Many of the marketing tactics  
*(Continued on page V-90)*

# HOME VIDEO SUPPORT SERVICES



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# VIDEOBEAT '86: READING THE CLEAR SIGNPOSTS TO THE SELL-THROUGH MARKET

By JIM McCULLAUGH

A Billboard Spotlight

**B**y the week of Aug. 2, 1986, Billboard's Top Videocassettes Sales chart had a substantially different flavor compared to the same time frame a year ago. Certain trends were clearly establishing themselves while others held firm. The main change? The strong presence of older catalog titles at lower price points. Overall, price points across the board were lower, a clear signpost toward the sell-through market the industry appears headed in.

"Jane Fonda's New Workout" (\$39.95), this year's successor to the original (\$59.95), was clearly entrenched at the top spot after 39 weeks, proving that this original programming concept is no fluke. The older version was at No. 6 after 220 weeks.

So dominant was the new Fonda tape that it has held the No. 1 position since April 19, yielding for four weeks prior to that to "Return Of The Jedi" and one week of "Rambo: First Blood Part II." Three weeks before that, it held the No. 1 spot, after a long run by the still very fresh, and low-priced "Beverly Hills Cop."



"Whitney Houston The #1 Video Hits" (MusicVision) is being boosted by the artist's vinyl success.

erly Hills Cop."

At the same time, seven other alternative programming titles were in the Top 40 as well. Fonda's "Prime Time" was at 18; "Kathy Smith's Ultimate Video Workout" was at 17; while "Kathy Smith's Body Basics" was at 21. Exercise tapes are maintaining their muscle.

With two "Playboy Video Centerfolds," one at 9 and one at 37 (both \$9.95); a solid how-to in "Automatic Golf" (\$14.95), and "Wrestlemania 2" at 33, almost 25% of the chart was made up of original programming. The \$64,000 question, however, remains. What topics at what price points will be tomorrow's original hits?

The eye-openers, of course, are the catalog titles. In the Top 10 were "The Sound Of Music" (\$29.98) at No. 2, and "Casablanca" (\$29.98) at No. 4, titles from the very successful CBS/Fox Five Star promotion. Scanning the balance of the Top 40, "African Queen" was at 14, "The King And I" was at 24, "The Maltese Falcon" was at 31, "Patton" was at 32, "West Side Story" was 34, "South Pacific" was at 38, and "The Blues Brothers" was at 40, the latter an MCA Home Video title at \$24.95. The others are all \$30.

Children's programming was represented strongly by Disney with both \$30 priced "Alice In Wonderland" and "Pinocchio" in the Top 10.

Video music was not that well represented except for "Whitney Houston's The #1 Video Hits"

(\$14.95) from RCA/Columbia Pictures Home Video's MusicVision label. At No. 11, it was headed for the Top 10. Her enormous record success was clearly spilling over into video.

Overall, theatrical trends were not at all surprising. The newer, strong lead titles, such as a "Back To The Future," "White Nights" and "The Jewel Of The Nile" were in the Top 10. Titles priced at \$79.95, though, were having less staying power on the Sales chart, but much more potency on the rental chart. Major titles priced at \$30, such as a "Beverly Hills Cop," and "Romancing The Stone," were enjoying extended runs.

"Gone With The Wind," the classic of the classics, even at \$80, shows no sign of slowing down after 72 weeks; nor do such family favorites as "The Wizard Of Oz" (\$30).

On the children's chart, Disney owned all top 10 titles, while Children's Video Library, Family Home Entertainment, Warner Home Video were respectfully represented. The new player was Random House with its licensed Children's Television Workshop fare.

The Top Music Videocassettes were a mixed bag.



Tea for three in "Alice In Wonderland," a key kid title for Walt Disney Home Video.

Whitney Houston commanded the top spot but "Dick Clark's Best Of Bandstand" from Vestron Music Video at No. 2 underscored programming with greater appeal right now to a wider VCR demographic (older, more affluent, etc.) as well as a keener interest from many age groups of the past few decades. "Motown 25: Yesterday, Today Forever," John Lennon's "Imagine" and "Live In New York" might also support that. Meanwhile, top hot artists such as Madonna and Phil Collins were experiencing healthy runs. And heavy metal/hard rockers such as Judas Priest are proving to be very strong in the home video music market.

Last December, Billboard's 1985 year-end review listed the top 10 rental titles as "The Karate Kid," "The Terminator," "Police Academy," "Romancing The Stone," "Revenge Of The Nerds," "The Natural," "Starman," "The Empire Strikes Back," "Bachelor Party," and "Splash."

The Top 10 sales titles were "Jane Fonda's Workout," "Prime Time," "Star Trek III—The Search For Spock," "Purple Rain," "Gone With The Wind," "The Jane Fonda Workout Challenge," "Raiders Of The Lost Ark," "Raquel, Total Beauty And Fitness," "We Are The World—The Video Event," and "Wham! The Video."

The Top 10 Music Videocassettes were "Madonna," "Wham! The Video," "Private Dancer," "Dance On Fire," "All Night Long," "Prince And The Revolution Live," "We Are The World—The Video Event,"



"Warner's Wins The West" promotion keyed into the release of "Pale Rider."

"U2 Live At Red Rocks," "Animalize Live Uncensored," and "Sing Blue Silver."

It should be noted also that while many in the trade view the home video industry as "A" title driven, a number of best selling titles during the fall of 1985 and into 1986 did not come from the major studios.

Among some of the major sellers were a whole series of children's titles in animatics form from Golden Books, "Clue VCR Mystery Game," from Parker Brothers, "The Superbowl Shuffle" from MPI, and "Automatic Golf."

One of the most extraordinary successes during the latter part of 1985 and into 1986 was Warner Home Video's "The Best Of John Belushi," a one-hour tape with outstanding clips from "Saturday Night Live." At \$24.98, it was a sleeper, climbing steadily higher with the momentum of a breaking record album and reaching the No. 3 spot on the sales chart last February.

Television fare has also done well as evidenced by the first "Miami Vice" two hour episode from MCA Home Video. Even more dramatic was the sale of more than one million original Star Trek episodes at \$14.95.

Well-timed and intelligent promotions were also successful as evidenced by "Warner's Wins The West," tied to the release of Pale Rider, and Warner's "Comedy From A-Z" keyed to the release of "Pee-Wee's Big Adventure" and "National Lampoon's European Vacation."

Karl-Lorimar's sell-through champ, Jane Fonda.



# HOLLYWOOD

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- **CUSTOM DEALER ADVERTISING** including taggable radio and television spots that will draw sell-out

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**A SPECIAL OFFER  
FOR OUR RETAILERS...**

A purchase of two cassettes of "The Tomb" will get you one four-colorprinted Tyjax jacket  
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TRANS WORLD ENTERTAINMENT (U.S.A.)

## ADULT

(Continued from page V-12)

hardliners will be eager to see how adult vendors fare in exhibit exposure, charging the adult video exhibitors were segregated last year at the Shorham while the main convention was at the Sheraton Washington across the street.

Meanwhile, other VSDA members see adult video and its problems strictly local because obscenity is locally determined. These members wonder if VSDA can do anything effective on a broader front.

Even VSDA's own First Amendment committee has struggled. New board member Dave Ballstadt of Minneapolis seven-store chain Adventures In Video was chosen last year to head the new group by John Pough, president. Ultimately, Ballstadt resigned over administrative differences and the committee has since been headed by Pough, operator of Video Cassettes Unlimited, Santa Ana, Calif. "No one wanted to take it over," Pough says, noting that at least VSDA regularly publishes an update on First Amendment action and has a hotline.

If VSDA members have varying attitudes about adult video they also never agree on the product category's economic importance. One reason is that it has more than intrinsic significance, says Jack Messer, a VSDA director and Cincinnati operator of the Video Store chain, who has been embroiled in prosecution.

Messer says his store in suburban Fairfield, subject of two trials that resulted in hung juries, accounts for 25% of its revenue from adult. "But there are many areas around Fairfield where dealers aren't allowed to handle adult. There's no place to get it," Messer says. The area has seen another store prosecuted with an acquittal and a third store still facing trial after one hung jury.

"The thing is, we carry adult in only three of 10 stores but those three do twice the business of the others on a comparative store by store basis. The reason is, people come in for adult but rent other movies, too," Messer notes.

In North Carolina, VSDA director Gary Messenger is less sanguine. Operator of 11 North American Video Limited stores, Messenger has organized a dealer group to contest  
(Continued on page V-85)

**PRODUCTION**

*(Continued from page V-61)*

one of the television networks, who asked not to be identified. "On the other hand, they're more willing to experiment than most movie-goers—because the price is lower. I think we've confirmed that independent producers of very mass kind of product—horror films and the like—are reaping the benefits of home video, and it's at the expense of network programming."

Why aren't the more established studios reaping benefits equal to independents? "Actually, they get most of it—you can just study the chart in Billboard. But when you look at the whole middle range of reasonably successful titles, the majors aren't getting nearly as high a share as they do in the theaters. Word-of-mouth, the recommendation of the retailer, these are more important for cassettes than theatrical. The distributor's purchasing plans and in-store advertising and other promotions—all that retailing stuff enters in."

The less-than-majors are certainly aware of their increased chances on video—perhaps all too aware: "We have always been satisfied to pre-sell our films, to reduce our risk rather than aim at the jackpot every time," says Menachem Golan of Cannon Films. "Before you pre-sold to theater chains, mostly in Europe. Now you can pre-sell to videocassette, in the States. It means everybody is doing it."

Golan believes that industry-wide pre-selling means a more stable industry, one that can concentrate more on making movies and less on hitting the jackpot. While the perceived vast new potential of video drew productions out of the woodwork from 1983 to 1985, he sees the situation stabilizing now.

"Timing a release is something of a difficulty now with video representing half the income on many films," Golan says. "You've got a summer movie, you want to give it a few months in the theaters—and if you make movies, you want to do that because sentimentally, too, movies belong in theaters. But the videocassette people want it in the summer, too. A summer movie isn't worth so much in the fall."

Says Blay, "I think it does make the producers stick more closely to their schedules, be-

*(Continued on page V-85)*

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NATIONAL RELEASE DATE: September 24, 1986

# TOP VIDEOCASSETTES SALES HIT CHART

Following is a recap chart of the top-selling videocassettes during the eligibility period of Aug. 17, 1985 to Aug. 16, 1986.

1. **JANE FONDA'S WORKOUT** (Karl-Lorimar Home Video)
2. **JANE FONDA'S NEW WORKOUT** (Karl-Lorimar Home Video)
3. **PINOCCHIO** (Walt Disney Home Video)
4. **BEVERLY HILLS COP** (Paramount)
5. **PRIME TIME** (Karl-Lorimar Home Video)
6. **GONE WITH THE WIND** (MGM/UA)
7. **THE WIZARD OF OZ** (MGM/UA)
8. **THE BEST OF JOHN BELUSHI** (Warner Home Video)
9. **RETURN OF THE JEDI** (CBS-Fox Video)
10. **WRESTLEMANIA** (Coliseum Video)
11. **MOTOWN 25: YESTERDAY, TODAY, FOREVER** (MGM/UA Home Video)
12. **GHOSTBUSTERS** (RCA/Columbia Pictures Home Video)
13. **THE SOUND OF MUSIC** (CBS-Fox Video)
14. **PRINCE AND THE REVOLUTION LIVE** (Warner Music Video)
15. **WE ARE THE WORLD—THE VIDEO EVENT** (MusicVision)
16. **MARY POPPINS** (Walt Disney Home Video)
17. **RAMBO: FIRST BLOOD PART II** (Thorn/EMI/HBO Video)
18. **CASABLANCA** (CBS-Fox Video)
19. **AMADEUS** (Thorn/EMI/HBO Video)
20. **THE JANE FONDA WORKOUT CHALLENGE** (Karl-Lorimar Home Video)
21. **STAR TREK III—THE SEARCH FOR SPOCK** (Paramount Home Video)
22. **SINGIN' IN THE RAIN** (MGM/UA)
23. **WHAM! THE VIDEO** (CBS-Fox Music Video)
24. **KATHY SMITH'S ULTIMATE VIDEO WORKOUT** (JCI Video)
25. **DUMBO** (Walt Disney Home Video)
26. **WHITE CHRISTMAS** (Paramount)
27. **BACK TO THE FUTURE** (MCA Dist. Corp.)
28. **PLAYBOY VIDEO CENTERFOLD** (Karl-Lorimar Home Video)
29. **WITNESS** (Paramount Home Video)
30. **MADONNA** (Warner Music Video)
31. **THE VIRGIN TOUR—MADONNA LIVE** (Warner Music Video)
32. **THE KING AND I** (CBS-Fox Video)
33. **PRIZZI'S HONOR** (Vestron)
34. **DESPERATELY SEEKING SUSAN** (Thorn/EMI/HBO Video)
35. **MIAMI VICE** (MCA Dist. Corp.)
36. **GREMLINS** (Warner Home Video)
37. **DO IT DEBBIE'S WAY** (Video Associates)
38. **COMMANDO** (CBS-Fox Video)
39. **PLAYBOY VIDEO CENTERFOLD 2** (Karl-Lorimar Home Video)
40. **THE BREAKFAST CLUB** (MCA Dist. Corp.)
41. **COCOON** (CBS-Fox Video)
42. **ALICE IN WONDERLAND** (Walt Disney Home Video)
43. **ROCKY IV** (CBS-Fox Video)
44. **LIFE WITH MICKEY!** (Walt Disney)
45. **THE KARATE KID** (RCA/Columbia Pictures Home Video)
46. **HULKAMANIA** (Coliseum Video)
47. **AFRICAN QUEEN** (CBS-Fox Video)
48. **TINA LIVE PRIVATE DANCER TOUR** (Sony Video Software)
49. **MASK** (MCA Dist. Corp.)
50. **PATTON** (CBS-Fox Video)
51. **ROBIN HOOD** (Walt Disney Home Video)
52. **RAQUEL, TOTAL BEAUTY AND FITNESS** (Thorn/EMI/HBO Video)
53. **SILVERADO** (RCA/Columbia Pictures)
54. **WEST SIDE STORY** (CBS-Fox Video)
55. **BUGS BUNNY'S WACKY ADVENTURES** (Warner Home Video)
56. **SEVEN BRIDES FOR SEVEN BROTHERS** (MGM/UA Home Video)
57. **THE KILLING FIELDS** (Warner)
58. **SOUTH PACIFIC** (CBS-Fox Video)
59. **PEE—WEE'S BIG ADVENTURE** (Warner)
60. **THE TERMINATOR** (Thorn/EMI/HBO)
61. **THE BLUES BROTHERS** (MCA Dist. Corp.)
62. **ST. ELMO'S FIRE** (RCA/Columbia Pictures Home Video)
63. **JOHN LENNON LIVE IN NEW YORK** (Sony Video Software)
64. **THE GOONIES** (Warner Home Video)
65. **JAGGED EDGE** (RCA/Columbia Pictures Home Video)
66. **PURPLE RAIN** (Warner Home Video)
67. **WHITE NIGHTS** (RCA/Columbia Pictures Home Video)
68. **FRANK SINATRA—PORTRAIT OF AN ALBUM** (MGM/UA Home Video)
69. **STARMAN** (RCA/Columbia Pictures)
70. **PALE RIDER** (Warner Home Video)
71. **AUTOMATIC GOLF** (Video Associates)
72. **TINA TURNER—PRIVATE DANCER** (Sony Video Software)
73. **THE BEATLES LIVE—READY STEADY GO!** (Sony Video Software)
74. **THE JEWEL OF THE NILE** (CBS-Fox Video)
75. **A SOLDIER'S STORY** (RCA/Columbia Pictures Home Video)
76. **LIONEL RICHIE ALL NIGHT LONG** (MusicVision)
77. **THE UNSINKABLE MOLLY BROWN** (MGM/UA Home Video)
78. **THE EMERALD FOREST** (Embassy Home Entertainment)
79. **YEAR OF THE DRAGON** (MGM/UA Home Video)
80. **WHITNEY HOUSTON THE #1 VIDEO HITS** (MusicVision)
81. **ROMANCING THE STONE** (CBS-Fox Video)
82. **MAD MAX BEYOND THUNDERDOME** (Warner Home Video)
83. **KISS OF THE SPIDER WOMAN** (Charter Entertainment)
84. **A VIEW TO A KILL** (CBS-Fox Video)
85. **CLOSE ENCOUNTERS OF THE THIRD KIND—SPECIAL EDITION** (RCA/Columbia Pictures Home Video)
86. **ANIMALIZE LIVE UNCENSORED** (MusicVision)
87. **AN OFFICER AND A DUCK** (Walt Disney)
88. **TRANSFORMERS: MORE THAN MEETS THE EYE** (Family Home Entertainment)
89. **KATHY SMITH'S BODY BASICS** (JCI)
90. **CODE OF SILENCE** (Thorn/EMI/HBO Video)
91. **ANNIE** (RCA/Columbia Pictures Home Video)
92. **MISSING IN ACTION 2—THE BEGINNING** (MGM/UA Home Video)
93. **FRIGHT NIGHT** (RCA/Columbia Pictures Home Video)
94. **THE WALT DISNEY COMEDY AND MAGIC REVUE** (Walt Disney Home Video)
95. **DURAN DURAN: ARENA** (Thorn/EMI/HBO Video)
96. **WRESTLEMANIA 2** (Coliseum Video)
97. **THE SUPER BOWL SHUFFLE** (MPI Home Video)
98. **THE DOORS "DANCE ON FIRE"** (MCA Dist. Corp.)
99. **WEIRD SCIENCE** (MCA Dist. Corp.)
100. **DIAMOND LIFE VIDEO** (CBS-Fox Video)



**SALES SIZZLE**—Top: Tomorrow will be another day on the charts for blockbuster "Gone With The Wind" (MGM/UA Home Video); Middle: "Pinocchio" (Walt Disney Home Video) knows the way to substantial sales, left, while "Rambo: First Blood Part II" (Thorn/EMI/HBO Video) scouts out the action; Bottom: "The Wizard Of Oz" (MGM/UA) gang follows the yellow brick road to sales.



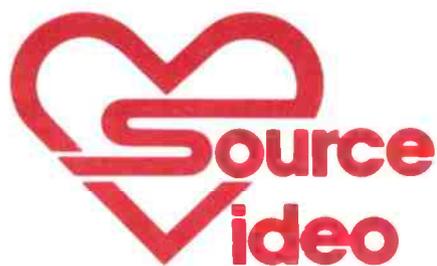
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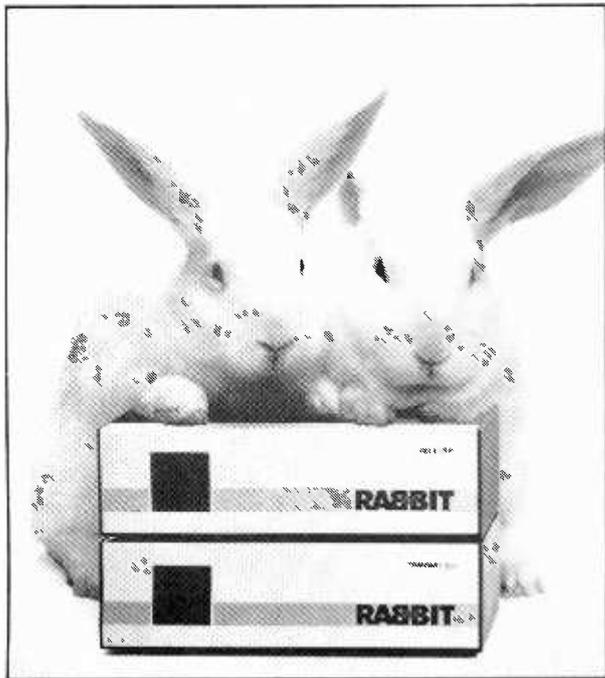
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# Accessories HOT LIST

By EDWARD MORRIS

As the VCR settles comfortably in more American homes, the variety of products supplementing it grows. Here are some of the hottest accessories:

• **VCR-Rabbit**—Transmits the video/audio signal from a single remote-controlled VCR source to up to five different TV sets. Suggested retail price: \$89.95. Contact: (213) 393-9830.



VCR-Rabbit



• **Ambico Tape Maintenance System**—Cleans videotapes of dirt or erases them as it rewinds. Three different modules for erasing, cleaning or rewind only. Comes with an AC adapter. Suggested price: \$149.95. Contact: (201) 767-4100.

• **HE+ Universal VCR Library Boxes**—Holds either Beta or VHS tapes and covered with leather-grained vinyl finish. Comes with index labels. Suggested prices: three-pack, \$4.99; six-pack, \$9; 10-pack, \$13.99. Contact: (405) 752-0710.

• **Mini-Vac**—Miniature vacuum cleaner for removing dust and debris from VCRs and other electronic mechanisms. Has two interchangeable wands, two fine-bristle brushes and cloth vacuum bag. Uses either AC or DC power. Suggested price: \$19.95. Contact: (818) 244-6777.

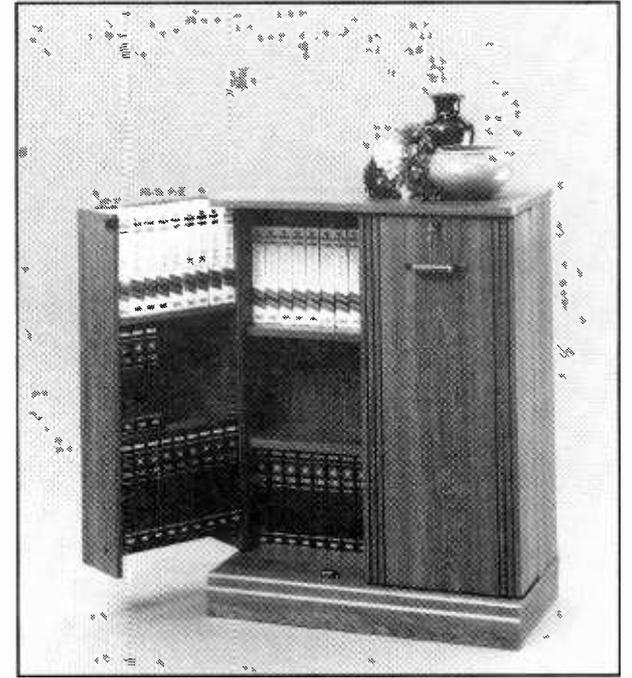
• **Gusdorf Videotape Storage Cabinet**—Angela Oak finish with magnetically secured doors that can be key-locked. Holds up to 114 VHS or Beta tapes. Suggested price: \$129.95. Contact: (314) 567-5249.

• **Bib Camcorder Care Kit**—Packed in shock resistant plastic carrying case. Contains an automatic head cleaner for VHS, Beta or 8mm format; combination air duster and lens cleaning brush; lens cleaning fluid; 50 sheets of lens cleaning tissues; and a soft cloth. Suggested price: \$19.95. Contact: (303) 985-1565.

• **Recoton Video Care Bonus Pack**—Consists of three universal tape storage boxes and the V141 Deluxe Pro Formula Wet System head cleaner. Suggested price: \$18.99. Contact: (718) 392-6442.

• **A.M. Products Videocassettes Lock**—Designed to keep unauthorized viewers from using a videocassette. Fits into one of the cassette's sprockets and locks into place with a push. Unlocks with a key. Suggested price: \$4.95 for three. Contact: (716) 834-9192.

• **Lowepro Vidcam II Shoulder Bag**—Made of a Cordura nylon outer shell around 3/8-inch closed-cell foam and lined with four-ounce nylon packcloth. Has a one-inch covered foam bottom. Suggested price: \$108. Contact: (303) 665-9220.



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## OUTLETS

(Continued from page V-61)

less than five-employee operations) it makes more sense to buy 20 copies of "Rambo" or "Top Gun" than it does to buy even one copy of "Play Bridge With Omar Sharif."

The majors are out to change all that by wooing retailers into stocking unproven (and usually unknown) non-feature titles in hopes of achieving sell-through to specialty audiences.

"Wooing," by some retailer's definitions, translates to being muscled by distributors to buy one new self-help title for every two of the distributor's top movie titles they want. This, of course, does nothing to relieve what at times appears to be an adversarial relationship between the studios and the retailers over the matter of sales.

"Video retailers need to know more about sales," says one studio representative, while the buyer for a major video chain counters with, "Most manufacturers don't even put price stickers on their products. How are customers supposed to know they're for sale?"

Most don't.

That will most likely change as companies such as Cannon-HBO Video (who debuts a contest called "Play For Keeps" in October, which will be supported with heavy media buys) set out to turn renters into buyers, and buyers into collectors.

The major hesitation on the part of retailers to carry new self-help titles in any quantity is the lack of pre-sell that is normally associated with feature films released for the home market on videocassette. By the time a movie is released on video, it has received enormous exposure through TV and print campaigns, not to mention the publicity generated by airplay of its soundtrack and music video on MTV. Titles like "Basic Japanese By Video" (MasterVision) don't have that kind of pre-release exposure.

Even made-for videos that are video translations of best-selling paperbacks have proved, for the most part, dismal failures.

Part of the problem, distributors are discovering, is that customers who enter a video store are drawn there to rent (or buy) entertainment-oriented product. They usually don't visit a video store to see if a 'how-to' video exists on car repairs.

(Continued on page V-89)

## Our Retailer Bonus Program is the video industry's new Gold Standard.

Ingram Video introduces GoldChex™ — a Retailer Bonus Program that's worth its weight in gold. GoldChex, like travelers checks, are as good as cash for merchandise, travel, lodging, food and beverages, recreation, and more. And GoldChex are honored by major airlines, car rental companies, hotels and resorts.

Ingram Video is the exclusive distributor for GoldChex in the video industry. This exciting Retailer Bonus Program lets you earn GoldChex with every catalog order. And then lets you select your own reward, whether travel or merchandise, and use it whenever you like.

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### Instant stock verification on 7,000 titles.

Now Ingram offers instant stock verification on more than 7,000 titles. And, with our tremendous inventory and the industry's highest fill rate, we offer same day shipment on orders

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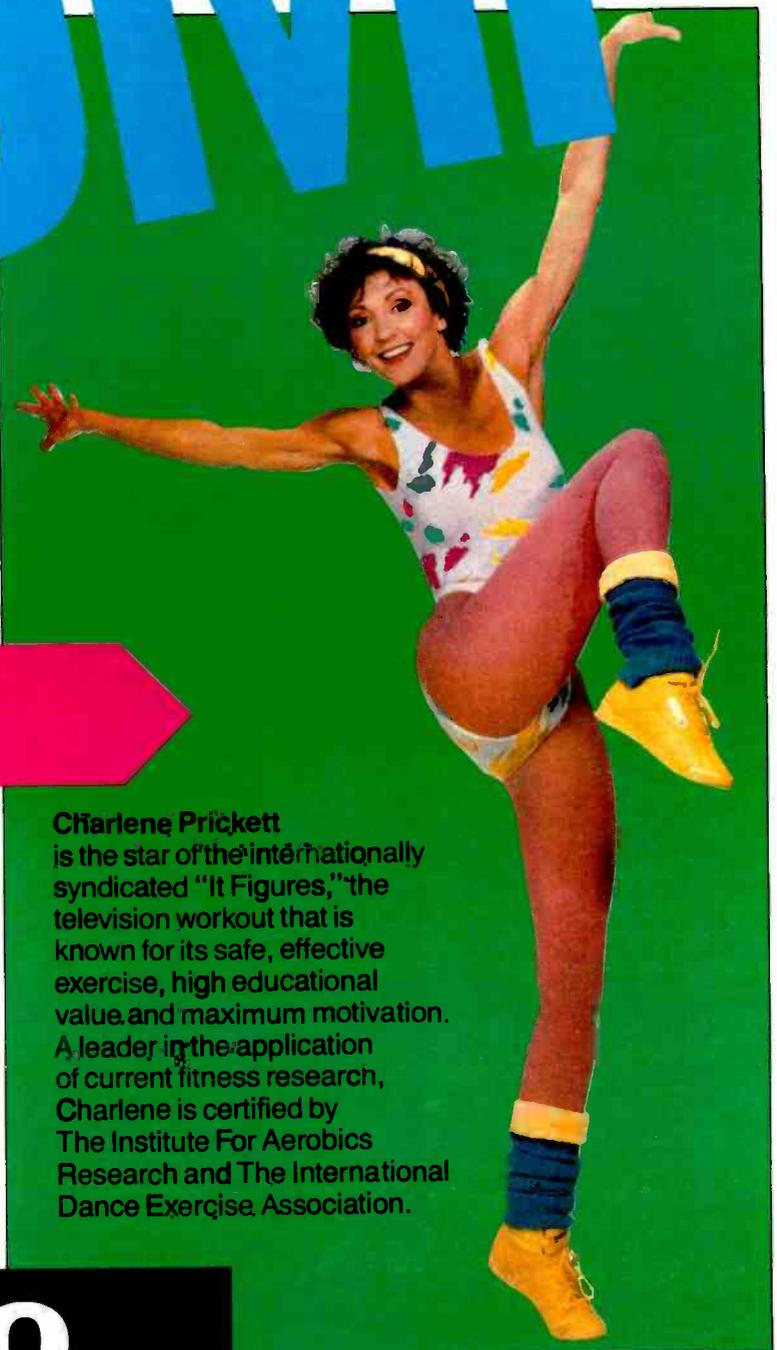
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Charlene Prickett is the star of the internationally syndicated "It Figures," the television workout that is known for its safe, effective exercise, high educational value, and maximum motivation. A leader in the application of current fitness research, Charlene is certified by The Institute For Aerobics Research and The International Dance Exercise Association.

**GRANBERG***(Continued from page V-62)*

hind-the-scenes factor. Anti-censorship forces had produced a commercial featuring author Stephen King but had no funding to buy air time for the spot. VSDA contributed money to enable the commercial to get exposure.

"In a campaign which many of us were sure we would lose, the people who were against this type of legislation won by a five-to-two margin," says Granberg. "Maine is a very conservative state, yet it's full of people who are free-thinkers. We were able to get that message across on TV. We see our role as supporting those kinds of efforts, which in the long run will be far more valuable to anybody that's either in the video business or the record business—anything that could be a victim of censorship."

From Granberg's perspective, the decision of whether a store will carry adult titles is clearly up to the dealer.

She does acknowledge that adult product is accounting for a smaller percentage of the home video market, as borne out by VSDA's 1985 annual member survey, which showed that roughly 50% of the group's members do not carry such product, and that adult video only accounts for 10% of the prerecorded in stores that do carry it.

"Clearly, the trend is that fewer retailers are carrying adult video," says Granberg. "Camelot Music certainly won't, and that's not just a business decision—it's a philosophical decision on the part of [Camelot president and founder] Paul David. Musicland doesn't carry adult video. And that trend is not confined to record dealers: National Video and Adventureland Video—both with over 500 stores—don't carry it. There's no question that as more titles [in all categories] come out, that adult video becomes a less significant factor in the total picture."

So, if the trend is away from adult video, why take such a strong stand on censorship?

The answer is simple. Granberg, and many members of VSDA, are sensitive to the rights of those responsible dealers who wish to carry it.

Granberg explains: "We feel that a video retailer should look at his decision to stock adult product exactly the same way that he looks at every market-

*(Continued on page V-88)*

## Our new sales offices in Chicago, Cincinnati and Montgomery have the competition crying sour grapes.

Ingram Video is opening sales offices in 15 cities across the country. The Chicago, Cincinnati and Montgomery offices open August 15. Others will follow soon, as we continue our efforts to give you the highest level of personalized service and the competitive advantage.

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Our new sales offices are just an extension of the personalized service you've come to expect from Ingram. Our personal telemarketing representatives are also here to provide timely and profitable information. And to back-up your local sales representatives when needed.

All Ingram Video customers have instant stock verification on more than 7,000 titles. And, with the industry's highest fill rate, we offer same day shipment on orders received by 10:30 AM your time, and 24-hour shipment on orders called in later that same day.

So whether your personalized service comes from a local sales representative or your personal telemarketing representative, with Ingram Video you'll always have the competition crying sour grapes. Call toll free at 1-800-423-2260. In Tennessee, call 1-800-468-9464.

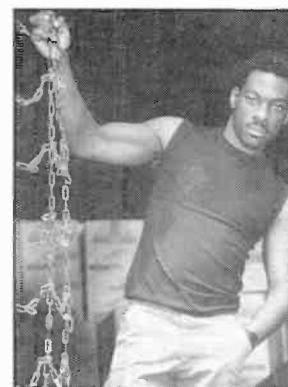
Distribution Centers: Nashville, Tennessee/City of Industry, California/Jessup, Maryland.

**INGRAM**  
INGRAM VIDEO

# TOP VIDEOCASSETTES RENTAL HIT CHART

Following is a recap chart of the top videocassette rentals during the eligibility period of Aug. 17, 1985 to Aug. 16, 1986.

1. **BEVERLY HILLS COP** (Paramount Home Video)
2. **PRIZZI'S HONOR** (Vestron)
3. **THE BREAKFAST CLUB** (MCA Dist. Corp.)
4. **GHOSTBUSTERS** (RCA/Columbia Pictures Home Video)
5. **THE KARATE KID** (RCA/Columbia Pictures Home Video)
6. **RAMBO: FIRST BLOOD PART II** (Thorn/EMI/HBO Video)
7. **AMADEUS** (Thorn/EMI/HBO Video)
8. **RETURN OF THE JEDI** (CBS-Fox Video)
9. **WITNESS** (Paramount Home Video)
10. **MASK** (MCA Dist. Corp.)
11. **DESPERATELY SEEKING SUSAN** (Thorn/EMI/HBO Video)
12. **GREMLINS** (Warner Home Video)
13. **THE KILLING FIELDS** (Warner Home Video)
14. **A SOLDIER'S STORY** (RCA/Columbia Pictures Home Video)
15. **A NIGHTMARE ON ELM STREET** (Media Home Entertainment)
16. **BACK TO THE FUTURE** (MCA Dist. Corp.)
17. **COMMANDO** (CBS-Fox Video)
18. **COCOON** (CBS-Fox Video)
19. **FALCON AND THE SNOWMAN** (Vestron)
20. **STARMAN** (RCA/Columbia Pictures Home Video)
21. **SILVERADO** (RCA/Columbia Pictures Home Video)
22. **THE EMERALD FOREST** (Embassy Home Entertainment)
23. **ST. ELMO'S FIRE** (RCA/Columbia Pictures Home Video)
24. **BREWSTER'S MILLIONS** (MCA Dist. Corp.)
25. **PALE RIDER** (Warner Home Video)
26. **KISS OF THE SPIDER WOMAN** (Charter Home Entertainment)
27. **PEE-WEE'S BIG ADVENTURE** (Warner Home Video)
28. **LADYHAWKE** (Warner Home Video)
29. **THE SURE THING** (Embassy Home Entertainment)
30. **POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT** (Warner Home Video)
31. **THE TERMINATOR** (Thorn/EMI/HBO Video)
32. **THE GOONIES** (Warner Home Video)
33. **MISSING IN ACTION 2—THE BEGINNING** (MGM/UA Home Video)
34. **MAD MAX BEYOND THUNDERDOME** (Warner Home Video)
35. **CODE OF SILENCE** (Thorn/EMI/HBO Video)
36. **FLETCH** (MCA Dist. Corp.)
37. **TO LIVE AND DIE IN L.A.** (Vestron)
38. **TEEN WOLF** (Paramount Home Video)
39. **INVASION U.S.A.** (MGM/UA Home Video)
40. **ROCKY IV** (CBS-Fox Video)
41. **AGNES OF GOD** (RCA/Columbia Pictures Home Video)
42. **THE FLAMINGO KID** (Vestron)
43. **PINOCCHIO** (Walt Disney Home Video)
44. **RUNAWAY** (RCA/Columbia Pictures Home Video)
45. **A VIEW TO A KILL** (CBS-Fox Video)
46. **WEIRD SCIENCE** (MCA Dist. Corp.)
47. **FRIGHT NIGHT** (RCA/Columbia Pictures Home Video)
48. **VISION QUEST** (Warner Home Video)
49. **NATIONAL LAMPOON'S EUROPEAN VACATION** (Warner Home Video)
50. **THE MEAN SEASON** (Thorn/EMI/HBO Video)
51. **JAGGED EDGE** (RCA/Columbia Pictures Home Video)
52. **A PASSAGE TO INDIA** (RCA/Columbia Pictures Home Video)
53. **GOTCHA!** (MCA Dist. Corp.)
54. **STICK** (MCA Dist. Corp.)
55. **DEATH WISH 3** (MGM/UA Home Video)
56. **PLACES IN THE HEART** (CBS-Fox Video)
57. **INTO THE NIGHT** (MCA Dist. Corp.)
58. **SWEET DREAMS** (Thorn/EMI/HBO Video)
59. **MISSING IN ACTION** (MGM/UA Home Video)
60. **SUMMER RENTAL** (Paramount Home Video)
61. **YEAR OF THE DRAGON** (MGM/UA Home Video)
62. **SILVER BULLET** (Paramount Home Video)
63. **MRS. SOFFEL** (MGM/UA Home Video)
64. **REMO WILLIAMS: THE ADVENTURE BEGINS** (Thorn/EMI/HBO Video)
65. **PERFECT** (RCA/Columbia Pictures Home Video)
66. **BLOOD SIMPLE** (MCA Dist. Corp.)
67. **LOST IN AMERICA** (Warner Home Video)
68. **2010—THE YEAR WE MAKE CONTACT** (MGM/UA Home Video)
69. **A CHORUS LINE** (Embassy Home Entertainment)
70. **MICKI & MAUDE** (RCA/Columbia Pictures Home Video)
71. **BABY... SECRET OF THE LOST LEGEND** (Touchstone Home Video)
72. **PORKY'S REVENGE** (CBS-Fox Video)
73. **A NIGHTMARE ON ELM STREET 2—FREDDY'S REVENGE** (Media Home Entertainment)
74. **MY SCIENCE PROJECT** (Touchstone Home Video)
75. **FRIDAY THE 13TH, PART V—A NEW BEGINNING** (Paramount Home Video)
76. **PROTOCOL** (Warner Home Video)
77. **THE BEST OF JOHN BELUSHI** (Warner Home Video)
78. **VOLUNTEERS** (Thorn/EMI/HBO Video)
79. **D.A.R.Y.L.** (Paramount Home Video)
80. **POWER** (Karl-Lorimar Home Video)
81. **BLACK MOON RISING** (New World Video)
82. **THE JEWEL OF THE NILE** (CBS-Fox Video)
83. **CAT'S EYE** (Key Video)
84. **LIFEFORCE** (Vestron)
85. **EXPLORERS** (Paramount Home Video)
86. **SECRET ADMIRER** (Thorn/EMI/HBO Video)
87. **WHITE NIGHTS** (RCA/Columbia Pictures Home Video)
88. **MY CHAUFFEUR** (Vestron)
89. **THE COTTON CLUB** (Embassy Home Entertainment)
90. **THE RIVER** (MCA Dist. Corp.)
91. **REAL GENIUS** (RCA/Columbia Pictures Home Video)
92. **JUST ONE OF THE GUYS** (RCA/Columbia Pictures Home Video)
93. **JOHNNY DANGEROUSLY** (CBS-Fox Video)
94. **TWICE IN A LIFETIME** (Vestron)
95. **KING SOLOMON'S MINES** (MGM/UA Home Video)
96. **THE HEAVENLY KID** (Thorn/EMI/HBO Video)
97. **PLENTY** (Thorn/EMI/HBO Video)
98. **ONCE BITTEN** (Vestron)
99. **CREATOR** (Thorn/EMI/HBO Video)
100. **THE MAN WITH ONE RED SHOE** (CBS-Fox Video)



WHO ARE YOU GOING TO CALL FOR RENTAL ACTION? Top: "Ghostbusters" (RCA/Columbia Pictures Home Video); Middle: "Beverly Hills Cop" (Paramount Home Video), left, and "Back To The Future" (MCA Dist. Corp.); Bottom: "Prizzi's Honor" (Vestron).

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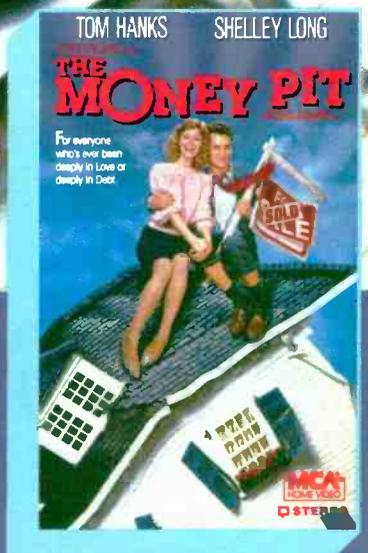
TOM HANKS

SHELLEY LONG

STEVEN SPIELBERG Presents

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a RICHARD BENJAMIN Film



"THE MONEY PIT" ALEXANDER GODUNOV MAUREEN STAPLETON WRITTEN BY DAVID GILER  
MUSIC BY MICHEL COLOMBIER DIRECTOR OF PHOTOGRAPHY GORDON WILLIS, A.S.C. EXECUTIVE PRODUCERS STEVEN SPIELBERG AND DAVID GILER  
PRODUCED BY FRANK MARSHALL KATHLEEN KENNEDY AND ART LEVINSON DIRECTED BY RICHARD BENJAMIN

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A UNIVERSAL Picture

# Real Horror VIDEO PIRATES STALK JAPAN

By SHIG FUJITA

**T**here has been a slowdown in the growth of videocassettes, but the growth in videodisks is more than making up for the slowdown. However, the biggest problem facing the video software industry is the problem of pirated cassettes.

The Japan Video Assn.'s Video Anti-Piracy Organization and the Motion Picture Assn. of America's (MPAA) Japan Federation Against Copyright Theft (FACT) are warning videocassette rental outlets against handling pirated videotapes and taking legal action against dealers who continue to handle pirated tapes.

Although most pirated tapes are dubbed from legitimate videotapes, an increasing number are being dubbed from videodisks, resulting in better picture and sound quality, and the Japan Video Assn. is understandably worried on this point.

Jusaburo Kamei, secretary-general of the Japan Video Assn., says the Video Anti-Piracy Organization have sent eight cases to prosecutors, including four in Tokyo, involving the production and sale of pirated tapes. Over 100 other rental outlets have been warned and have surrendered illicit tapes.

Japan FACT was established in February, 1986 because the MPAA believed it had to take direct action to cope with this fast-growing problem. It carried out a check of rental outlets in March and April and confiscated 4,000 pirated videotapes.

Yoshiaki Aihara, director of investigations for Ja-

pan FACT, says the average number of pirated tapes handled per outlet was 200, but some had as many as 1,500. The totals were only of movies from MPAA member companies.

Aihara says another bad aspect of the video piracy trade in Japan is that hardware shop owners tape off TV or make copies of movie videotapes and use the tapes as give-away premiums when selling VCRs.

JVA's Kamei points out that the police had appointed special agents in April this year to check on bogus copies, including pirated tapes, so the JVA is hopeful that police can clamp down on the pirates



"Godzilla '85" or Bootleggers '86?"

who are obviously well organized with full-scale printing facilities. Many of the pirated tapes have jackets printed in full color so accurately that it's difficult to tell them from the legitimate tapes.

Another problem coming up is the imposition of a 5% tax on videotapes beginning Oct. 1. The tax must be paid by the manufacturer on the wholesale price.

Whereas prerecorded videocassettes sold in 1982 jumped 107% from 5.3 billion yen in 1981 and then 106% from 11 billion yen in 1982 to 22.5 billion yen in 1983, the growth in 1984 dropped to 45% (32.6 billion yen) and in 1985 to only 14% (37.4 billion yen).

Also, the sales of videocassettes, which accounted for 57.8% of total sales of the video software industry in 1983, dropped to 39.5% in 1984 and to 28.8% in 1985.

On the other hand, videodisk sales have jumped from only 10.1% in 1983 to 43.1% in 1984 and to 57.1% in 1985.

Videodisk sales in 1985 were worth 74.2 billion yen, just double the sales of videocassettes.

Despite the slowdown in VCR shipments and in videocassettes, a consumer poll carried out by the Fuji Bank in connection with the winter bonus in 1985 showed that among the items that people wanted to purchase, VCRs were second and camcorders were eighth among single males and VCRs were fourth and camcorders were ninth among housewives. Consequently, potential demand for videocassettes should increase.

As of the end of 1985, the JVA's 54 member firms had over 7,500 titles in their catalogs.

The JVA had contracts with 3,000 videocassette rental outlets and believes there are another 3,000 outlets which must be induced to sign contracts. In Japan sales far outweigh rentals, and the JVA and MPAA are working hard to increase the percentage  
(Continued on page V-83)

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## ELECTION

*(Continued from page V-62)*

purposes. "It was becoming a circus," says Rudy Neely, elected last year to a two-year term and put through the ordeal of the tie vote. Neely was picked to head the VSDA nominating committee which chose in addition to Barnako, Morowitz and Savage, suburban Chicago store owner Brad Burnside, and Mobile retailer Bob Smith.

Instead of having delegates buttonholed all over the convention and officers involved in endless procedural wrangles, VSDA this time out published a special edition of its newsletter with extensive biographies and statements of the candidates. Vying independently are: Ed Empey from Washington State; Ventura, Calif. retailer Jim Salzer; Honover, Mass. dealer Richard Tedeschi; retailer Louis Epstein of Cincinnati; Reuben Sturman, Cleveland; and Joan Weisenberger, a Riverside, Calif. shopkeeper, and only incumbent other than Barnako and Morowitz.

Some delegates seem satisfied with the format. Empey says he decided against a mailing "because of the cost but also I felt I could stand on my statements in the ballot newsletter." Empey, who heads his local VSDA chapter, made only one campaign hop, to a VSDA chapter meeting in Portland.

This is the first year VSDA candidates are seen making geographical appeals. Empey, Burnside and Tedeschi all sought local support.

Topping the suspense this year is whether or not Reuben Sturman will win a board slot. No candidacy has ever caused as much stir.

Little known even to VSDA insiders until the adult video issue surfaced in 1983, Sturman was first identified as chairman of General Video of America, a giant adult distributor in Cleveland, where he has been indicted by a grand jury for tax evasion and the subject of sensational media attention. Sturman, 60, has actively sought a role in VSDA. He submitted a candidacy petition last year with detractors in the trade group charging it contained erroneous names. It was also late. This year, Sturman gathered 36 petitions, 16 more than necessary and made sure it beat the deadline.

Reportedly, efforts were again made to disqualify the petition on grounds General  
*(Continued on page V-87)*

A Billboard Spotlight

## MORE LEGENDARY LEGS!

The more your customers collect, the more you collect. Our "Musicals Great Musicals" program has been a smash success—and the releases for August promise even more. Here they are: **Best Foot Forward, Good News, That's Entertainment, Seven Brides for Seven Brothers, Gigi** and **Bells Are Ringing**. All great humming, toe-tapping shows. And we're getting the word out with national consumer advertising in print and on TV.

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HOME VIDEO

# Spanish Tapes

## ¿USTED SE HABLA DE VIDEO?

By LUIS VEGA

The Spanish-language videocassette business continues to grow slowly by penetrating small retail stores and some big chains, increasing its catalog, and improving the appearance of their product. Still many manufacturers and distributors feel they are facing a marketplace that overlooks their goods and underestimates their worth. As a result, they have established the Spanish Home Video Assn.

"We believe there are some misconceptions about Spanish-language videocassettes that might be hampering the expansion of our business. The association will provide us a tool to clarify some wrong impressions by providing a realistic image of the industry," says David Quintero, vice president of marketing for VideoVisa, Beverly Hills. VideoVisa is one of the top national distributors of Spanish-language videocassettes. "With a clear set of goals these minor obstacles can be solved within a year.

"Together we will be able to make better use of our resources, educate the marketplace about the profitability of our product, fight piracy, and raise awareness about the quality of the goods we have to offer."

The top distributors of Spanish-language videocassettes are: Million Dollar Video, VideoVisa, Ma-



Isela Vega co-stars in "El Secuestro De Lola" sequel to '85 hit, "Lola La Trailera" (Isela Vega Video).

big chains want 'corporate talk,' the small stores talk business. The irony is that in L.A. many of the small stores are owned by Orientals who don't speak Spanish or know the catalog, but they've hired Latinos from the neighborhood to buy the product and service their clients."

"In my neighborhood my father always went to the store where people spoke Spanish," says Jess Rodriguez, Madera Cine Video's marketing director. "This way, if the store doesn't have in stock what the customer wants, the employee can make other suggestions and still make a sale. For this to happen the person needs to know the catalog."

This redistribution of expendable income from

***'For Latinos video is the most affordable option they have when selecting how to spend their entertainment dollar.'***

movie theaters to home video has not only affected the major Hollywood studios, but also the smaller and vulnerable Mexican film industry. Executives on both sides of the border are busy restructuring strategies.

"Originally, our company had only a theater chain, then we started producing our own movies; the logical step was to transfer them to video tape and distribute to the home market. We started eight months ago and have grown 100% since then," says Dominguez. "The need for product was bigger than we expected, so for now we have the capacity to distribute only our own product."

"Video is the latest craze to hit the Mexican film industry. As a producer it made more sense to go into business myself than to sell my movies to another distributor. The concept is still new and it is the right time to get involved," says Isela Vega. "Since I have name recognition as an actress it is easy for me to introduce my product to retailers. Like them, I'm an entrepreneur and they tend to identify with my venture."

Since the majority of the business continues to be rentals, all the companies contacted are developing original programming in Spanish that will help generate sales. But while the Anglo market tends to go toward self-improvement ("Jane Fonda's Workout") the Latin trend focuses on marketing their cultural identity.

"Under our educational division we distribute 'Memorias de un Mexicano,' a documentary about the Mexican Revolution made entirely with exclusive original footage shot by Salvador Toscano from 1904 to 1924," explains Jess Rodriguez from Madera Cine Video. "Available both in English and Spanish. It captures the reality of war-torn Mexico during one of the most important revolutions in Lat-

in American history."

"Raices Eternas," winner of the silver award at this year's Houston International Film Festival, will also be available in videocassette form by Audio Video Concepts in Puerto Rico. The film represents the colonization of Puerto Rico by the Spaniards in 1493 and took six years to be completed. Noel Quinones, the producer-writer-director, is already working on his next project about pirates in the Caribbean.

While in Costa Rica, Roxana Bonilla acted, produced and wrote "La Negrita" a story of love and faith based on a local legend. "La Negrita" tells the story of a peasant woman, Juana Pereira, and the apparition of the Virgin in 1635.

"The video market facilitates the production of this type of film, dealing with historic moments, because many individuals and institutions will want to keep a copy of the film as a visual document of their history. Buying them as they buy encyclopedias," says Bonilla.

The burgeoning Spanish-language videocassette market is allowing small independent producers to create and accomplish projects they couldn't afford before and bigger ones to segment audiences and produce specifically for them. Consequently, VideoVisa offers English courses, "Follow Me," for Spanish speakers. Isela Vega plans to start to produce classic Spanish plays for the home market. Madera Cine Video is currently producing "Choices" a series of video cassettes exploring the problem of drug addiction "because 80% of substance-abuse young people are minority children."

"Based on research we found out that children like to see the same program or movie more than once. So their parents are more inclined to buy a videocassette than to rent," explains Rafo Muniz, president of Magia Latina. "By producing children's programming I'm making sure my videocassettes will be sold instead of rented. 'El Bosque Encantado,' a musical, is my first project. I'm already involved in the editing process."

As video stores continue to slowly open up to quality Spanish-language product, Latinos on the other end of the spectrum continue to organize themselves for the bonanza they all seem to see coming.



"Raices Eternas" (Audio Visual Concepts)

dera Cine Video, Video Latino, Mex. Corp. Video, Tilsa Ent., Veprim, Condor, and Isela Vega Video. Most are located in Los Angeles since the majority of their product consists of popular Mexican films and L.A. is their best market.

Latinos enjoy action-adventure films, comedies and musicals. VideoVisa's "La India Maria" is a favorite. Maria is a Mexican hillbilly whose movies follow her through new experiences in the big city and a male-dominated society, sort of a "mestizo" Goldie Hawn. Vicente Fernandez, a popular actor and singer, is Million Dollar's top grosser.

"For Latinos, video is the most affordable option they have when selecting how to spend their entertainment dollar. Latino households being bigger than average makes buying a VCR a better investment than taking the family to the movies," explains Gerardo Dominguez, Million Dollar Video's marketing director. "Therefore VCR penetration among Latinos is higher than what people believe. Accordingly, they visit the video store more frequently."

"Still some retailers are reluctant to carry Spanish product. Even though in metropolitan areas like L.A., where the Latin population is close to 40%, their potential market is huge," adds Quintero. "The association is willing to advise businesses and help familiarize employees with our product."

"The small mom and pop stores in each neighborhood are the ones reaping benefits from the underserved Latin market," says Isela Vega, president of Isela Vega Video. Vega, a well known Mexican actress and producer, opened her own office to distribute her movies in videocassette. "The



Vicente Fernandez in "Tacos Al Carbon" (Million Dollar).

# SUMMER SALES BOOM CONTRADICTS 'DOG DAYS' CONSENSUS

**'Movies are cyclical. Three months from now 'Rambo' will be just another title, and its rental and sales potential will go way down. A video on home car repairs will be with us for a long time, though, because people will always have cars.'**

By KEN JOY

As summer draws to a close, video retailers are coming off a three-month high of sales and rentals that contradicts the general consensus that the period from June through August is a bust in terms of rental and sales of video product.

Although all of the figures aren't in, retailers across the U.S. have seen a tremendous increase in sales and rental traffic over the same period last year when the average monthly rental per store was over 6,600 units. That figure could be up as much as 20% when all activity is totaled.

Part of the increase can be attributed to the growing number of homes with VCRs (currently estimated at one third of all homes in the U.S.), and part to the retailers themselves who have begun to aggressively court the video consumer and are making tremendous efforts to increase the percentage of product that sells through to consumers as opposed to product that remains chiefly rental fodder.

Retailers are beginning to move away from viewing the consumer as a novelty buyer, and are look-

## JAPAN

(Continued from page V-80)

of rentals.

The number of titles available on LaserVision and VHD videodisks as of the end of 1985 was approximately 2,800. As of June 30, Pioneer said it had 3,335 LaserVision videodisk titles and that it is producing 800,000 videodisks a month.

Production of videodisks totaled 12,340,000 in 1985, and of the total 60.5% consisted of "karaoke" singalong videodisks. Foreign movies accounted for 17.7%, while animation films accounted for 4.6% and Japanese movies for 2.4%. Music videodisks came to 9.1%, including Japanese music at 4% and international repertoire music at 5.1%.

Victor said that VHD videodisk titles will total 3,136 as of Sept. 5, 1986, and will increase to 3,400 by the end of the year. It produced 6.5 million videodisks in 1985 and expects to produce 8.5 million this year.

As for the new 8mm videocassettes, more than 200 releases from 28 countries are now available in Japan, with music video titles accounting for almost half the total. By year's end, the overall number of releases is expected to top 300.

The 96 music videocassettes include 46 featuring international artists, 25 featuring Japanese acts and 12 "karaoke" singalong tapes. Hiroaki Ishikawa, Sony Videosoftware International's director of development and business affairs, says that by the end of 1986, 100 record outlets and 200 electrical stores will carry 8mm product. A promotion campaign, running through the fall, has placed special demonstration racks in record outlets, with 8mm players in operation to showcase the quality and availability of product in the new format.

JVA's Secretary-General Kamei points out, however, that 8mm home decks must become popular before 8mm software will sell. Presently, 8mm hardware is concentrated on 8mm camcorders, and people tend to consider 8mm cameras for recording only.

ing at him more as a segment of the market that has the potential of being built into the same loyal buying base that most bookstores now enjoy.

As a result, video retailers are no longer content to wait for the customer to come to them, and are instead, reaching out to them in record numbers, using computerized files of customer rental and purchase histories to aid them in sophisticated target marketing.

Erol's, the largest video chain in the East with 98 outlets, publishes a video magazine that is sent to over 400,000 customers per month. The periodical highlights not only new titles for rental, but also product that ranges from entertainment to 'how-to' tapes which can be purchased.

"We believe in selling tapes like books," says Ron Castell, vice president for the chain. "We want to service the utility of the VCR, which we believe goes much further than just its ability to play-back prerecorded entertainment. The VCR can be a teaching tool to convey a wide array of knowledge and information to consumers who know how and where to get it."

Castell says the chain doesn't carry every title available, but they review everything that is released, and carefully choose a mix of both entertainment and 'how-tos' that are made expressly for the home video market.

"Movies are cyclical," Castell explains. "Three months from now 'Rambo' will be just another title, and its rental and sales potential will go way down. A video on home car repairs will be with us for a long time, though, because people will always have



Home repair "Made Easy" on Karl-Lorimar.

cars."

Music videos, by far, carry the highest sell-through potential of any category (eclipsed only by exercise videos) because of their high visibility and promotability in the media, and because of their less than \$20 price tag which places them a good third below the nearest priced feature film.

Although retailers are happy to sell a customer any video they wish to buy, video store managers still display a reluctance to push sales at the risk of cutting into their lucrative rental market.

Retailers make less than \$10 on each video title sold at \$39.95 retail, making it more economically advisable for them to promote renting a title which can net them hundreds of dollars in profit for the same \$30 investment.

This is not to say that sales are being ignored altogether. In fact, for retailers who are also in the business of selling records, videos are a natural sales tie-in, and can contribute quite handsomely to the overall profit picture.

More and more, retailers are moving videos out of the "video section" and onto the floor next to the records themselves. Movies which have soundtrack albums on the charts are placed next to those albums, giving the consumer an incentive to buy the movie when he had really come in only to buy the soundtrack.

The same is holding true for classical, jazz, country, rock and even gospel music videos which are being placed next to their respective albums on the sales floor.

This "passaround" concept of placing video product within actual physical reach of the consumer is increasingly replacing what is known as the "fetch" concept whereby customers take the empty box of the video they want to rent or buy to a clerk who then "fetches" it from shelves placed behind the sales counter. Sales, accordingly, are increasing with the passaround method.

"It works with records and tapes," says Joe Medwick, marketing director for Tower Records. "When customers can take the actual product off the shelf for themselves—one that has the price marked right on it—they are more apt to buy than if they have to wait in line to ask how much it costs."

Additionally, many retail salespeople are being instructed to ask customers who approach the sales counter with a video in hand if they wish to rent or buy the title they've chosen. This, too, increases sales.

"It's amazing how many customers don't realize that videos are for sale," says Medwick. "It's time video stores start educating the public about what's available instead of just waiting for them to walk through the door and assume they know what they want or what's available."

## TOP VIDEODISKS HIT CHART

Following is a recap chart of the top-selling videodisks during the eligibility period of Aug. 17, 1985 to Aug. 16, 1986.

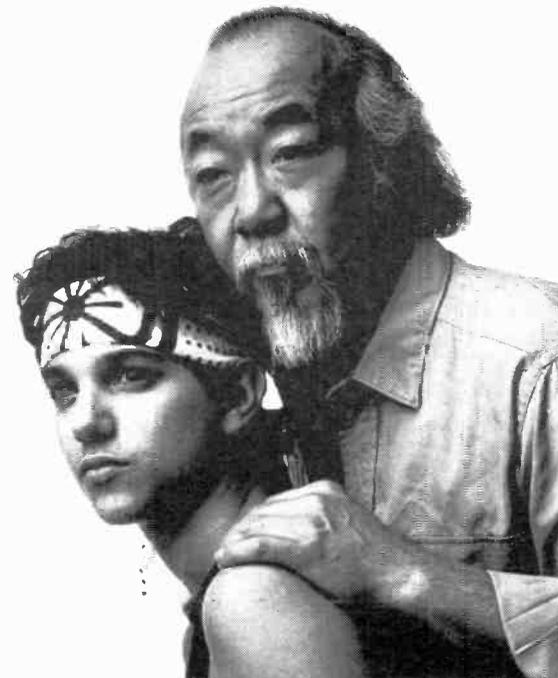
1. **THE KARATE KID** (RCA/Columbia Pictures Home Video)
2. **BEVERLY HILLS COP** (Paramount Home Video)
3. **GHOSTBUSTERS** (RCA/Columbia Pictures Home Video)
4. **RETURN OF THE JEDI** (CBS-Fox Video)
5. **STARMAN** (RCA/Columbia Pictures Home Video)
6. **THE KILLING FIELDS** (Warner Home Video)
7. **2010—THE YEAR WE MAKE CONTACT** (MGM/UA Home Video)
8. **SILVERADO** (RCA/Columbia Pictures Home Video)
9. **WITNESS** (Paramount Home Video)
10. **BACK TO THE FUTURE** (MCA Dist. Corp.)
11. **MASK** (MCA Dist. Corp.)

12. **GREMLINS** (Warner Home Video)
13. **PALE RIDER** (Warner Home Video)
14. **COCOON** (CBS-Fox Video)
15. **THE RIVER** (MCA Dist. Corp.)
16. **A VIEW TO A KILL** (CBS-Fox Video)
17. **MAD MAX BEYOND THUNDERDOME** (Warner Home Video)
18. **COMMANDO** (CBS-Fox Video)
19. **POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT** (Warner Home Video)
20. **DUNE** (MCA Dist. Corp.)
21. **MISSING IN ACTION** (MGM/UA Home Video)
22. **TEEN WOLF** (Paramount Home Video)
23. **PEE-WEE'S BIG ADVENTURE** (Warner Home Video)
24. **JAGGED EDGE** (RCA/Columbia Pictures Home Video)
25. **A SOLDIER'S STORY** (RCA/Columbia Pictures Home Video)

# COMING ATTRACTIONS '87

*This year's big screen contenders are next year's hot video titles, and, looking over the field, it's easy to understand why dealers are gazing into the future, chiming, 'Wait till next year!' Meanwhile, the question is, who will land these mega-hits and rule the home video roost?!*

A Billboard Spotlight



V S D A '86

Freedom of Choice



**CAN YOU NAME THESE RENTAL AND SALES STOPPERS?**  
 Turn to page V-92 for the answers.

## ADULT

(Continued from page V-70)

incursions against adult video. In Chapel Hill, Messenger stood his ground. "We worked out some standards with the District Attorney, nothing about animals, incest, children, basically subjects we would never be involved with anyway. We fought it there because we considered Chappel Hill a college town, more liberal. Still, the stores there only have an inventory of 5% adult and it's only 8% of rental volume."

Messenger argues that while there are pockets around the country where adult video is an important category, by and large retailers should "realize the business has changed. There are too many successful stores today that do not carry adult."

Indications are that many inside VSDA view the increasing conservative mood as exemplified in the Meese Report and continuing prosecution with some alarm. VSDA is known to be circling its wagons to some extent by seeking liaisons with other groups. No one at the top level with the group will discuss it for fear of signaling elements of strategy. Among such groups rumored to be contacted are the First Amendment Lawyers Assn. and the American Civil Liberties Union. Ironically, some groups VSDA is said to have contacted are religious organizations, strange allies, but worried that First Amendment encroachment

could at some point threaten religious freedoms.

Among those feeling the Meese Report will embolden prosecutors and conservative groups is John Weston, prominent in many cases including Supreme Court suits. Attorney with Los Angeles law firm Brown, Weston & Sarno, Weston says, "The report is not very persuasive. The media has pretty well revealed this, but [conservative] groups looking for justification have some place to go now."

Making a direct link is Michael Goode, Video Etc., Memphis, involved in a sensational search of 24 various Memphis stores April 17 of last year with FBI agents. Goode says though he was charged at the time, "my trial is just coming up. It's like it's timed with the Meese Report."

Relatively new in the adult video battle is the involvement of VSDA members fighting back and out front. Messer sees this as a good sign. He wrote an editorial in the Cincinnati Enquirer July 7. Heretofore avoiding local media attention after the sensational trials, Messer took issue with the newspaper's editorial noting certain reversals of the conservative mood around the country as in a referendum in Maine rejected by a high percentage.

One of the most combatant video groups is the Arizona Video Tapes Rights Coalition formed in March 1985 by Linda and Art Lauer, Starlight Video/General Video of Phoenix, Ariz. The Arizona city has been

"under seige," according to Lauer, who won a seat on VSDA's board last August as an officially nominated candidate. Lauer says the coalition is presently fighting a state statute she considers "severely threatening." This past May 13, Starlight along with four other stores brought suit against Maricopa county attorney Tom Collins.

Meanwhile, adult video and the surrounding hubbub seems certain of influencing VSDA's election. Three candidates have direct links to the issue, among them Arthur Morowitz, a founding VSDA director and current vice president. Morowitz, an officially nominated candidate and enormously popular in VSDA, heads a vertical company involving 15 stores (Video Shack), eight distribution branches (Metro Dist.) and A&H Video Sales. Morowitz and a partner, Howard Farber, owned adult theaters and moved into program production prior to bowing Video Shack in 1979. A&H today represents such adult lines as Video-X-Pix, Hand In Hand, Quality X and Collectors.

Two independent candidates for a VSDA post strongly affiliated with adult video are Lou Epstein and Reuben Sturman. Epstein heads seven store

chain Video Showplace, Cincinnati, and is a member of VSDA's First Amendment committee. Sturman cites his affiliation as executive vice president 15-store Cleveland chain Visual Adventures though his campaign mailing alludes to his role with General Video of America. Sturman says he consults General Video.

Actually, Sturman's candidacy has caused a stir inside VSDA and focused that much more attention around the adult video issue. Sturman is under a federal indictment for tax evasion and is mentioned repeatedly in the Meese Report, at one point alleged to be the top supplier of pornography in the world.

## PRODUCTION

(Continued from page V-71)

cause the windows can be much tighter now." Along with other forces, this is part of a larger trend, throughout the entire era of TV, of film production becoming more like the production of TV dramatic series.

Is the VCR changing the content of feature films?

"It seems to take more and more guts for directors to frame things for the big screen," says film and TV editor Mark Miller ('The Enforcer,' 'Blood Simple.') "You know: it's more closeups, less long shots."

As TV receivers continue to be priced more as commodities and the average screen size gets bigger (a trend notable each year in the EIA's hard-

ware sales statistics), the long shot may yet reassert itself in motion pictures. Other long-term trends may be less apparent. Producer David Wolper, interviewed before the Liberty Weekend extravaganza, clearly had its ilk in mind in commenting, "Shows that have only been marginal, low-budget productions for broadcast or the theaters can really come to center stage because of videocassettes. [Programming for home video is] like TV in that people want the feel of a true event. It's like theatrical in that it's a one-time show, you don't need a series. Look at the Royal Wedding, I understand that did tremendously well on tape. You'll see more of that kind of thing."

Indeed, Wolper's Liberty tape is already pre-selling to consumers quite nicely in this reporter's neighborhood.



"My Sesame Street Home Videos" (Random House Home Video).



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# The Word Is Out!

**Video Insider** recently asked retailers across the country which sports titles have done well for them. Their responses are reprinted here as they appeared in the July 21st SPEAK OUT column:

EROL'S - Debbie Fitzgerald  
Springfield, VA

**"Wrestling tapes by far rent the best. Our sports section is mostly wrestling tapes..."**

MOVIE MART - Lloyd Schuh  
Fort Smith, AR

**"Wrestling is about the only sports genre that both rents and sells well. We do no other promotion than an in-store display for sale... Basically our sports tapes are for sell-through..."**

THE VIDEO STORE - Tim Dawson  
Chicago, IL

**"We have a separate section for sports. The best are the Coliseum wrestling tapes..."**

VIDEO CORNER - Nate Sherer  
N. Versailles, PA

**"Wrestling tapes do extremely well here. We don't have to promote them..."**

And from the May issue of **VIDEO STORE**, a RITE AID spokesperson said, "Each time we expanded the selection, people snatched them up."

**COLISEUM VIDEO®**  
**THE HEAVYWEIGHT CHAMP IN SPORTS VIDEO!**

# HOT FALL

(Continued from page V-6)

nounced campaigns with strong movies ranging from \$20 to \$30 suggested list.

At this point in time, the blockbuster coffers have dried up with the remaining two legitimate contenders for that honor being Universal's "E.T.," (which would most likely appear on MCA Home Video but don't hold your breath despite what Roger Ebert says in his "Movie Home Companion"), and Paramount Home Video's "Indiana Jones And The Temple Of Doom." Plunk down your chips on Indy this year.

The smart money says that Steven Spielberg will keep the home video wraps on his little extraterrestrial for an indefinite period of time, but given Paramount's bold track record, "Indiana Jones And The Temple Of Doom" should be available in the fall at a sell-through price point (probably \$29.95).

Among some of the known (at presstime) major titles which have been slated for release in late summer/fall are: "F/X" and "The Holcroft Covenant" (HBO/Cannon Video), "Moonlighting" (Warner Home Video), "Out Of Africa" (MCA Home Video), "White Nights" and "Murphy's Romance" (RCA/Columbia), "Runaway Train (MGM/UA), "Down And Out In Beverly Hills" and "Sleeping Beauty" (Walt Disney Home Video/Touchstone Home Video), "The Clan Of The Cave Bear," "Target," "Enemy Mine," and "Iron Eagle" (CBS-Fox);



"Indiana Jones And The Temple Of Doom," "Pretty In Pink" and "Gung Ho" (Paramount); "Labyrinth" and "Best Of Times" (Embassy), and "Trouble In Mind" (Charter/Embassy); "House" (New World), "The Official Story" (Pacific Arts), and "Pirates" (IVE).

As was true last year, one important anomaly about the home video business is that a number of films that didn't dent the box office in a major way are often "sleepers" in home video.

Thus, here is Billboard's second annual pre-VSDA fall video product sweepstakes wrapup, predictions and longshots—based on a national snapshot of dealers, distributors and analysts. What is announced for fall release is still open to speculation, but everyone interviewed has their own Win, Place and Show analysis.

• **WALT DISNEY HOME VIDEO:** Look out! Six million dollars is being earmarked for the company's largest promotion to date. For the week of August 2, the company had the all of the top 10 positions on Billboard's Top Kid Video Sales chart. Don't look for a slowdown in that momentum. "Sleeping Beauty" will be the company's big family and children's gun, while "Down And Out In Beverly Hills," on Touchstone Home Video with its late September street date, will develop into a major fall title. Don't discount Touchstone's "Off Beat," a recent comedy with an August arrival date. Also being offered at \$29.95 are "The Sword And The Stone," "Robin Hood," "Pinocchio," "Dumbo" and "Alice In Wonderland." Some hot live action films such as "Mary Poppins," "Pete's Dragon" and "Treasure Island" will also be offered at \$29.95. Other Disney product will carry \$19.95 (such as "Jiminy Cricket's Christmas") and \$14.95 (such as "Mickey's Christmas Carol") price points. A powerful lineup, a winner at every window.

• **WARNER HOME VIDEO:** Dealers would love to see "The Color Purple" give them a white Christmas before the end of the year, but WHV could save that for the first quarter. Other likely 1987 candidates with outside 1986 shots are Prince's "Under The Cherry Moon" and Sylvester Stallone's "Cobra." Newer theatrical titles with strong fall potential include "Spies Like Us," "Wildcats" and "Police Academy III," as well as the more recent "Moonlighting." While a second "Best Of John Belushi" volume might be desirable (it racked up something on the order of 200,000 plus units), WHV will be even more inventive with "The Best Of Dan Aykroyd," hoping it will build the same way Belushi did. September sees "The Cousteau Odyssey Video Treasures," 10 shows from the "The Cousteau Odyssey Series" at \$24.95 each, which could do very well given consumer desire for well-done, high-level TV fare. WHV has had a strong year with on-going theatrical and kid vid promotions.

Sizeable numbers in the last year have come from such movies as "The Killing Fields," "Gremlins," "The Goonies," "Mad Max Beyond Thunderdome," "Police Academy II," "National Lampoon's European Vacation," "VisionQuest," "Ladyhawke," "Pale Rider" and "Pee-Wee's Big Adventure," "Sesame Street Presents Follow That Bird," as well as the more recent "Revolution" with Al Pacino. The "Warner Wins The West" promotion, tied to the release of "Pale Rider" (14 titles such as the restored "Wild Bunch" and "The Outlaw Josey Wales" at \$29.98) resulted in a bonanza of 175,000 plus units. Another successful promotion was keyed into "National Lampoon's European Vacation" and "Pee-Wee's Big Adventure" ("Comedy A-Z," which featured 25 titles at \$24.98 doing more than 700,000 units). Also keep an eye on the children's "Kid'n'Caboodle" promotion, 16 titles from \$14.95 each in October. Warner's holiday promotion is called "The Best Of The Lot," 21 titles at \$24.98 each. Titles include: "Gremlins," "The

"A Nightmare On Elm Street 2, Freddy's Revenge" (Media Home Entertainment).

Road Warrior," "Superman: The Movie," "Dirty Harry," "The Shining," "The Killing Fields," "Chariots Of Fire," "Pee-Wee's Big Adventure," "Body Heat," "Greystoke: The Legend of Tarzan," "Rebel Without A Cause," "The Bugs Bunny/Road Runner Movie," "Deliverance," "Bonnie And Clyde," "The Exorcist," "The Wild Bunch," "Enter The Dragon," "All The President's Men," "Clockwork Orange," "The Music Man," and "This Is Elvis." All in all, potent entries.

• **PARAMOUNT HOME VIDEO:** Blockbuster "Indiana Jones And The Temple Of Doom" at its low sell-through price will undoubtedly make a quick jump to the top of the charts. That follows on the heels of such other hot titles as "Gung Ho," "Young Sherlock Holmes," "Lady Jane," and "Pretty In Pink" as well as the 20-by-20 Christmas promotion—keeper titles at \$20. Add it up and PHV has a



"The Best Of Comic Relief" (Karl-Lorimar).

very strong winning hand. "Beverly Hills Cop" at \$29.95 and the more rentable "Witness" (\$79.95) kept the company at the upper ends of the sales and rental charts in recent months, while the company has also fared well with on-going catalog promotions. The "Star Trek" TV episodes, as well as movies, also keep churning major numbers. Look for trekkers to gobble up "The Cage" this fall, the original black-and-white, never-before-seen TV pilot. Next year, the studio will have plenty of top attractions to choose from, including "Top Gun," "Ferris Bueller's Day Off," "Heartburn" and others. Breaks out of the gate with maybe the strongest frontrunner.

• **CBS-FOX VIDEO:** Theatrically, CBS-Fox seemed to be rolling out at least one potent title per month in 1985. "Return Of The Jedi," "Rocky IV," "Commando," and "Cocoon" were early year chart winners while June saw "The Jewel Of The Nile," July announced "Enemy Mine" and "Iron Eagle," and August revealed "The Clan Of The Cave Bear" as well as "Target." Look for more fuel on the Five-Star promotion fire to follow up what has become a major catalog force now. Tip: Look for major action on the original, now lower-priced "Alien" based on the current smash boxoffice attraction "Aliens," the gut-wrenching sequel. What a title to look forward to in late 1987 or later! On the music video side, check out the Bob Dylan/Tom Petty "Hard To Handle: True Confessions," concert cassette, Billy Joel's first video clip compilation, the Wham! China documentary, as well as the long-awaited Mick Jagger movie. A continuing, can't-miss stable of winners.

• **RCA/COLUMBIA PICTURES HOME VIDEO:** "White Nights" catapulted onto the chart in early August and should enjoy the company of "Jagged Edge" and "Agnes Of God" for a solid spell. Add to that the upcoming "Quicksilver," "Murphy's Romance," "Crossroads," and "Care Bears Movie II" and "Popples" in the children's area. Going back to last year's VSDA, "Ghostbusters" turned in the bravura blockbuster performance everyone expected while other major theatrical product that did very well included "Silverado," "St Elmo's Fire," "Fright Night" and others. MusicVision also continues its strong performance, underscored recently by Stevie Nicks and Whitney Houston cassettes that de-

(Continued on page V-91)

**ELECTION**

*(Continued from page V-81)*

Video did not conform to a definition of a distributor. Sturman surprised many people by identifying himself with a 15-store Cleveland based chain, Visual Adventures. He downplays all this by referring to "a glitch" in VSDA election regulations. As for the government charges that he has for years skimmed taxable revenue from adult video enterprises into bank accounts in Europe, he says, "It's a vindictive action. I'm going to fight it." Indeed, Sturman has filed a motion to dismiss based on alleged grand jury abuse.

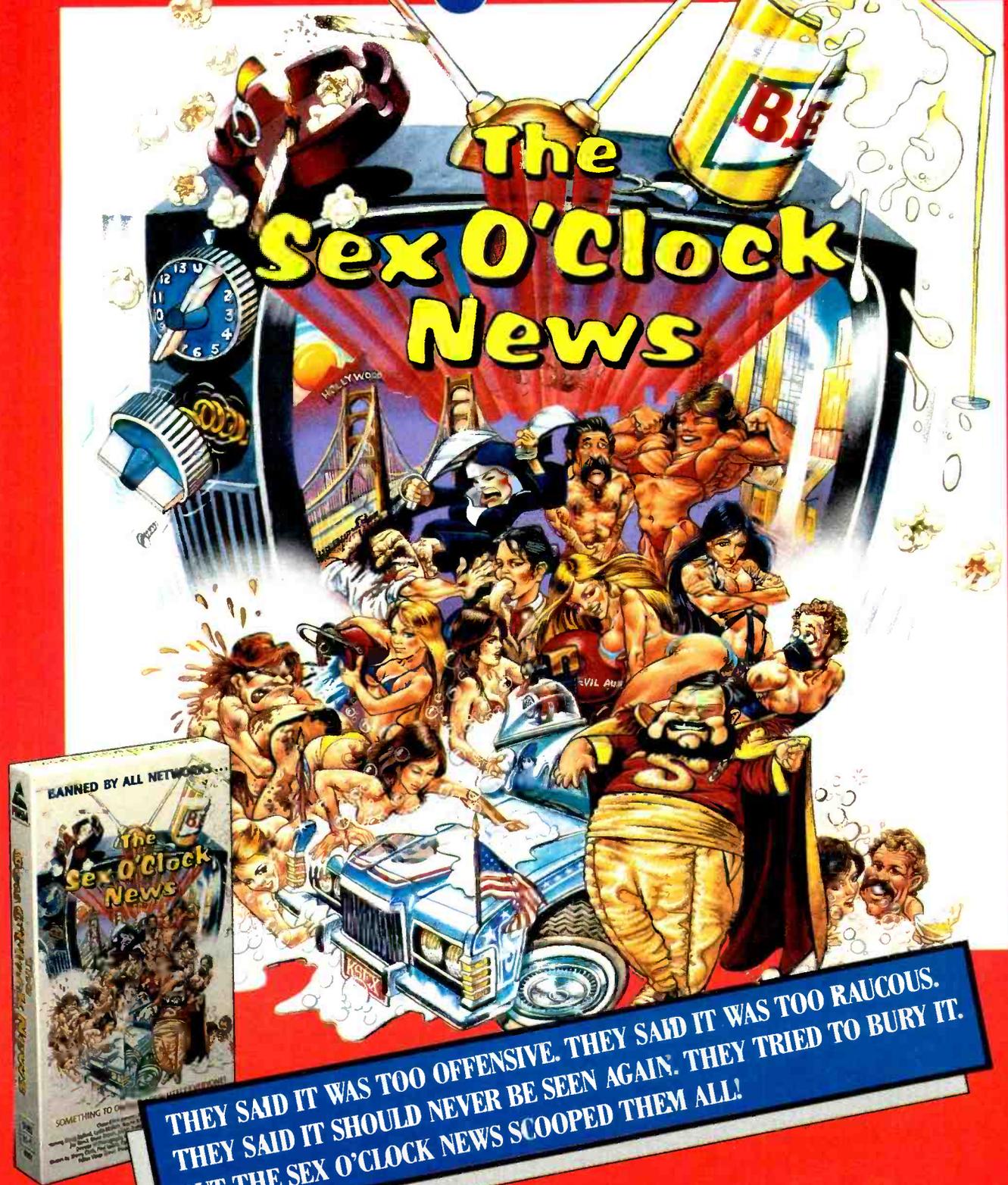
At a time when VSDA members are alarmed by prosecutions for renting and selling adult video, many insiders believe Sturman stands a chance as a zealous defender. At one point this summer when some inside VSDA were pushing trades to publish an expose on Sturman, one insider said, "The basic fact is, the rank and file don't know Sturman, but they think he is somebody who will stand up for First Amendment freedom."

Adding to the sensitivity about Sturman's candidacy is a growing conservative mood around the country that finally culminated in the Attorney General's Commission on Pornography report, the so-called "Meese Report." Sturman is referred to at several points in the widely-publicized document linking him to Sovereign New Co., also in Cleveland.

It's possible, whether or not Sturman ends up on the board, VSDA may review its mail ballot experiment. Such a voting procedure, say some, does not allow voters to examine candidates closely enough and decide on the convention floor.

The hubbub over Sturman has focused attention on yet another candidate strongly associated with the adult video business, Arthur Morowitz. A founding director of VSDA and now as vice president in line for the top spot provided he is again elected, Morowitz is enormously popular. Those who have attacked Sturman "tar Arthur with the same brush," says one source. Other sources, also speaking off the record, worry that Morowitz as VSDA president could be potentially embarrassing. "The Meese Report will stir up a lot of interest, maybe even Congressional hearings," one insider says. "This may be the worst year for Arthur to be president."

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**BULLETIN**

(Continued from page V-64)

lease A-level feature films. Although new release prices will almost definitely hold through this holiday season, "I wouldn't be so confident about Christmas '87," Vogel says.

• The rapid expansion in the number of video distributor branches. "You simply have too many wholesalers out there," says Vestron Video president Jon Peisinger. Simple mathematics shows how severe the crowding problem is, he says. "If you take all the branches that exist around the country, you find out that there are only 230 retailers for every wholesaler," he says.

• A swiftly accelerating shift is occurring in the composition of the retail marketplace, distributors say. "There has been a significant change in the profile of retail customers," says Marty Gold, president of the New England-based distributorship Artec and of the National Assn. Of Video Distributors. "Up until the summer of '85, there was a lot of growth in the number of independent stores—we've seen that trail off in '85. Through the summer of 86 all the openings have been in convenience stores. The new activity is going into the convenience and supermarket area," he says.

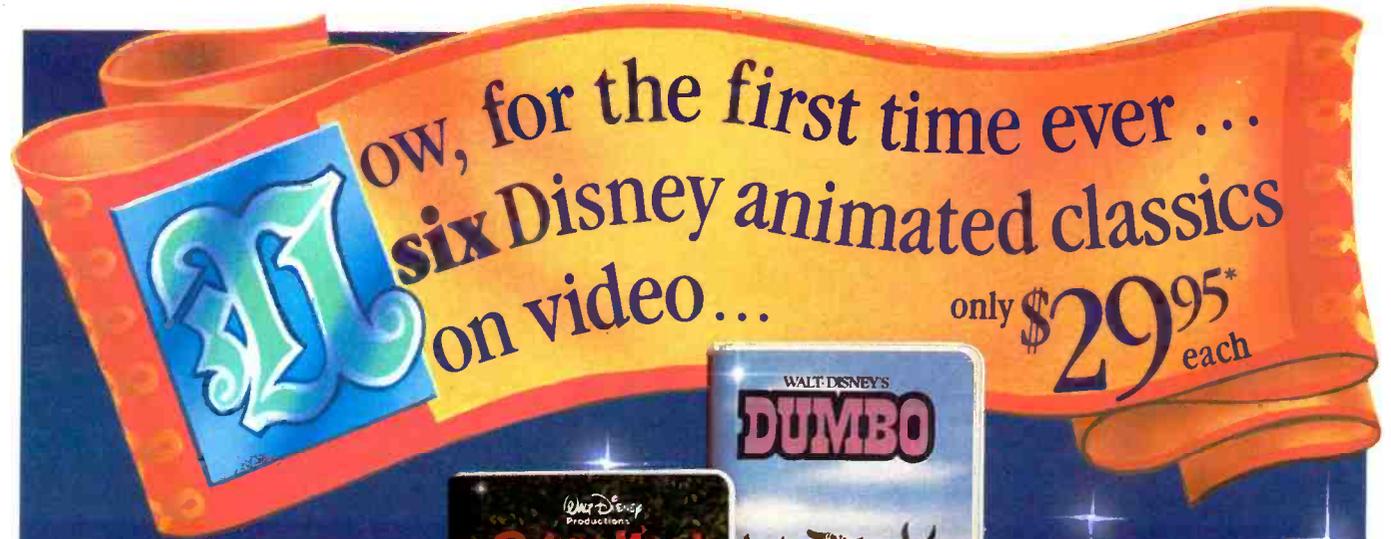
• Simply handling the amount of product due to flow onto the market this holiday will be a major issue for many retailers, says Alan Caplan, CEO of Applause Video. "Retailers will have to become increasingly sophisticated to deal with how much product is available and the best ways for them to let consumers know about it."

**GRANBERG**

(Continued from page V-77)

ing decision. It's like 'How many employees do you want to hire?,' or 'How many titles are you going to have?,' 'Should I have a catalog with pictures or should I just have a typewritten list of titles?' All these things are marketing decisions."

With 25 years experience dealing with home entertainment retail issues and problems, VSDA has a leader capable of dealing with this—or any other matter—in Mickey Granberg.



announcing the Classic you've been waiting for... *Sleeping Beauty*, a timeless story of romance, action, and adventure, enriched by the music of Tchaikovsky, one of the world's greatest composers. It's a crowning achievement in Disney animation to be treasured forever.

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\*Suggested Retail Price. Sale Ends January 31, 1987.

WALT DISNEY HOME VIDEO

Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Company, Burbank, California 91521. Printed in U.S.A. (HV-1956-CTA) © 1986 The Walt Disney Company.

**OUTLETS**

(Continued from page V-75)

As a result, marketing directors are moving their video product into stores that cater to customers with like interests. NFL Films Video (which scored a huge success last year with "World Champions: The Story of the 1985 Chicago Bears"—125,000 units sold) is slowly moving its product into sporting goods stores as an impulse item, hoping that those stores' customers—who are traditionally "doers" rather than spectators—will be intrigued enough to buy a video about their favorite sport while they're buying accessories for it.

Bookstores are also beginning to carry entertainment and instructional videos. Waldenbooks carries permanent video retail fixtures in 950 of its 980 stores and reports its sales are growing.

"70% of our business is movies," says Don Edwards, audio/video manager for the chain. "20% is 'how-to' and 10% is children's video." All sales, no rentals.

The average store in the chain carries 200 titles, a figure Edwards doesn't expect to grow, because as he says: "We are still primarily a book store." What will grow, with Waldenbooks as well as other bookstore chains, will be the trend toward moving videos onto the shelves next to books in the same category, thereby creating a multi-media store which offers consumers information in both a video and printed format.

The question still remains: "What kinds of titles are customers going to want to buy next year?" For the producers of 'made-for' product, that is a touchy question given the fact that most non-feature product is still swimming in red ink, leaving them gun-shy about venturing out into new areas.

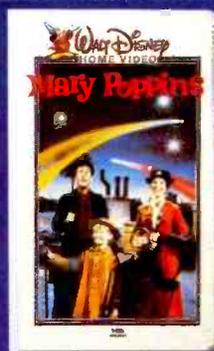
"No one knows what will be trendy next year," says Alexis Watson, national sales manager for Morris Video which produces nothing but 'made-for' video product. "The best you can do is throw a dart at the board and pray to God."

A PHOTODISC PICTURE

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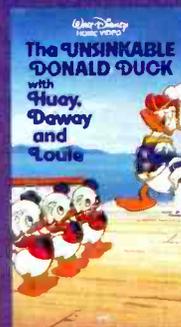
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\*Suggested Retail Price. Sale Ends January 31, 1987. **WALT DISNEY HOME VIDEO**  
 Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Company, Burbank, California 91521.  
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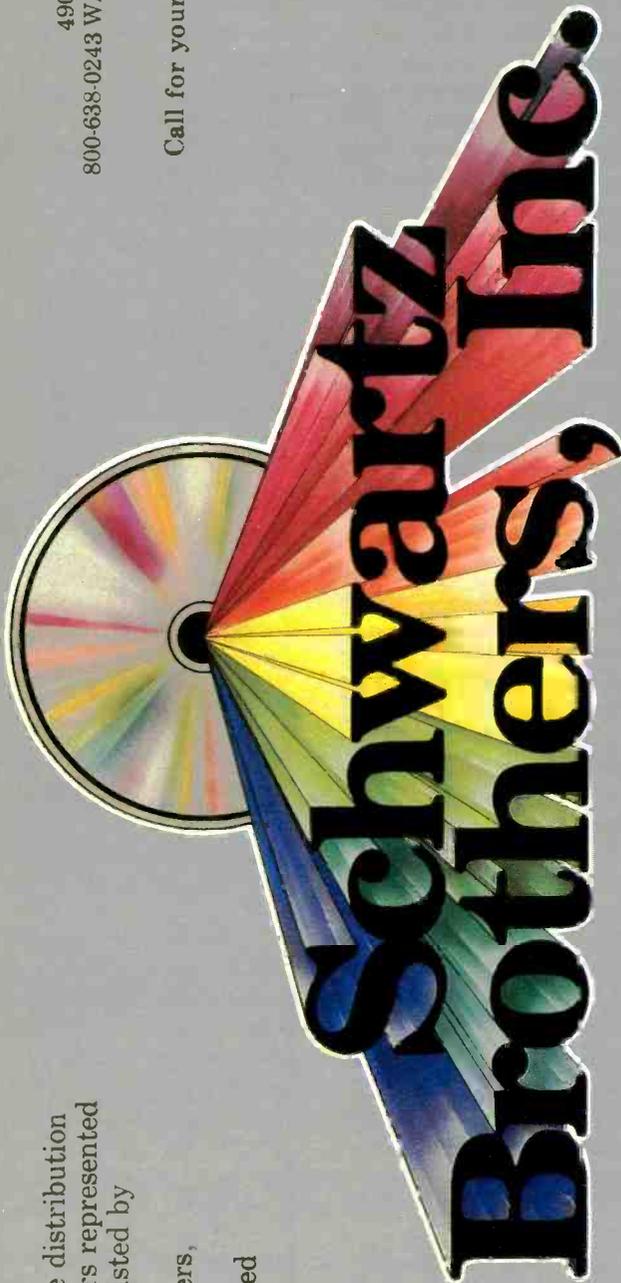


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## CAMCORDER

(Continued from page V-66)

from the 8mm camp and began gobbling up advertising space to make its point.

The June issue of Video magazine featured a two-page color ad picturing an 8mm camera behind an eight-ball and touting the VideoMovie as "the World's Smallest VHS." JVC did not point out that the VHS-C cassette requires an adaptor for playback on conventional VHS home equipment.

Sony's counterattack was a trade ad reprinting a favorable 8mm equipment review and a list of 8mm copycats, including Japanese giants Aiwa, Canon, Olympus, Pioneer, Kyocera, and Matsushita and Korean manufacturers including Samsung and Goldstar. Attendees to CES in Chicago found their hotel lobbies plastered with brochures proclaiming the merits of 8mm "moving snapshots" (JVC had already dubbed VideoMovie as "snapshot video").

On the show floor, Sony literally put its camera behind the eight and other balls by demonstrating Video 8 via a pool table set-up; JVC, pumped up by an agreement to OEM their mini-camera for Hitachi and Sharp in Japan, also bragged that it couldn't make product fast enough to keep up with demand. Even Philips, the giant European hardware manufacturer that co-developed the Compact Disc system (with its partner, Sony) announced it was lining up in the VHS-C camp.

After the "8-ball" attack reached TV, Sony charged that the comparison between VideoMovie and Handycam was unfair, but, according to Steve Isaacson of JVC, the networks continued to run the ads.

What does it all mean? More advertising dollars for the media, for sure—both Sony and JVC said they were committing millions of dollars for extensive and expensive ad campaigns—and a boost in consumer awareness for video in general and, probably, a bad aftertaste in some circles.

"Our people in Japan were upset," says Fred Wahlstrom, a spokesman for Sony, "and, from what I hear, some of the Japanese at JVC were upset."

"We're trying to diffuse the situation," he says. "I think both companies are. Sony and JVC haven't gotten together formally, but I'd assume there are conversations back forth."

Isaacson, sales and marketing manager for JVC's consumer video division, says that JVC is planning to change its "8-ball" campaign thrust this month, but wouldn't discuss the new strategy. "We've accomplished what we wanted to accomplish," he says. "Now we want to go a different way."

Isaacson says that JVC executives in Japan were shown the anti-Sony ads before they were aired. "We [in the U.S.] felt, and they agreed, that as creator of the VHS format, we had a special responsibility to make our customers feel that they hadn't made a mistake. We designed the ads to catch the consumers' attention and show off the features of the camera."

Isaacson says sales of VideoMovie, which hit store shelves in May, are high, although he would not cite figures. Sony's Vander Dussen says 250,000 8mm units have sold since September, and expects that number will at least double by year's end. All of which seems to prove that in some industries, even bad publicity is good publicity.

## ROULETTE

(Continued from page V-65)

the latter is the safer risk.

Projects like the "Doors Dance On Fire" and "Stand By Me: A Portrait Of Julian Lennon," both of which did excellent numbers, support her theory. Prior to the MCA Home Video title, Warner Home Video already had a Doors documentary. The MCA title was hardly affected by it. With Julian Lennon, there was a consumer curiosity combined with a concert/documentary/biography approach that made it a winner.

Peterson also agrees with the notion that a veteran artist with a following—such as a Jimmy Buffett—does hook in more to a wider VCR demographic. The numbers on that cassette have exceeded expectations.

A concert of Tom Petty, another hot artist, has held up very well. Heavy metal and hard rockers are also selling well, she indicates, supporting contentions by other companies.

The company also believes it has a very strong candidate with the Motown "Time Capsule" and mini-movie music hybrids. In addition to an awareness of the marketplace, successful music video projects, she adds, stem from strong creative visions and ideas and not a toss 'em out and see what sticks mentality.

One company that has been enormously successful with music video in the last year is RCA/Columbia Pictures Home Video with the MusicVision line. And while the company has been highly visible lately with Whitney Houston, Stevie Nicks, Alabama and others, the catalog is sizeable and growing all the time.

Senior executive Glenn Ross says that MusicVision has come on particularly strong in the past several months, although RCA/Columbia has never wavered from its major commitment since the line's inception, because the music video marketing effort has been re-invigorated very specifically with an augmented team.

"You can't market music video in the same way you market theatrical features or children's product. We have a team that's committed. We've been promoting very heavily on radio because that's where music is being played. We're promoting even more. An example of that is 'Music In Motion'."

Another key has been education. RCA/Columbia devotes an entire publication, the Music (Continued on page V-92)

## SURVIVE

(Continued from page V-67)

tics suggested here boil down to making the consumer aware of the specialty store's large, deep collection of titles. Of course, this supposes that the specialty store has such a collection. Says Arthur Morowitz of Video Shack in New York, "You know, mass merchants have their place: the convenience of quickly picking up a hit title. But that's not the business the average video store should be in. If you rely on just hit titles you won't make it. It takes continuing reinvestment in small titles. That's why a lot

of small retailers won't make it, they're not doing it, and they may not be providing much service, either. The ones who can come up with any tape in a day," [Morowitz runs a distribution company that promises just this] "or these guys that are the only ones in their areas to keep Beta in stock, they'll do very nicely."

Says Doctorow, "The studios and distributors really do want the independent stores to thrive. If just the mass merchants sell video, then studios will only sell their hits, the other titles will die. We need the small retailers, and we will for at least the next few years."

# HOT FALL

(Continued from page V-86)

buted back to back at No. 1 on Billboard's Top Music Videocassettes chart. 'Take 20' was a successful promotion, with the company's fall promotion 'Hollywood Wrap-Up' set to deliver 22 titles at \$29.95, including such movies as "Ghostbusters," "The Big Chill," "Close Encounters Of The Third Kind," "The Karate Kid" and "Tootsie." Hard to resist.

• **MGM/UA HOME VIDEO:** "Runaway Train," a surprise theatrical hit, will be a fall locomotive for the company which has enjoyed success with "Death Wish 3," "Invasion U.S.A." and "King Solomon's Mines." Its perennial "Gone With The Wind" (the book is enjoying its 50th birthday) may also turn out to be the home video industry equivalent to Pink Floyd's "Dark Side Of The Moon" LP as it isn't likely to fall off the charts for quite some time, even at a high price. Following on the heels of its "Great Books" promotion, the company is following up that with \$19.95 fall catalog titles which include the likes of "Network," "Jailhouse Rock," "Brainstorm," "Coma," "The Marx Brothers At The Circus," "North By Northwest," "The Sunshine Boys," "The Hunger," "Kelly's Heroes," "The Long Riders," "Forbidden Planet," and "Midnight Cowboy." Lots of action here.

• **MCA HOME VIDEO:** "Out Of Africa," the Academy Award sensation of 1986, is MCA's big gun for the fall. "Back To The Future," "Mask," the first "Miami Vice" episode and numerous others have kept this studio arm humming, as did the highly successful low-priced "Be A Movie Mogul" campaign. Watch for another Vice winner, "The Prodigal Son," last year's opening two-hour episode, to generate heat. Also hot: the new low-priced Hitchcock promotion that sees 13 titles such as "Psycho," "Rear Window," "Vertigo," "The Trouble With Harry," "Rope," and others at \$24.95. Also keep an eye on some of the special products coming out such as the Motown/MCA collaborations. A sure-fire menu.

• **HBO/CANNON HOME VIDEO: (FORMERLY THORN/EMI/HBO HOME VIDEO):** "F/X" leads a fall thrust for a company that opened up the year with a bang with "Rambo: First Blood Part II." That comes on the heels of "The Hitcher," "Beer," and "The Holocaust Covenant." The newer "The Return Of The Living Dead" appears to have rental muscular life for the fall. The company also enjoyed quite a bit of success with such titles this year as "Sweet Dreams," "Maxie" and "Remo Williams: The Adven-



"Lady Jane" (Paramount Home Video).

ture Begins." Lately, too, the company has joined the low-priced promotion ranks with "Play For Keeps," with a \$19.95 to \$39.95 price spread. Included are such movies as "The Terminator," "Desperately Seeking Susan," "Tender Mercies," "Rambo," and "The Lavender Hill Mob." Potent package.

• **VESTRON:** "Prizzi's Honor" spearheaded Vestron's early year in a blazing way. That came on the heels of a highly successful low-priced VideoGift campaign. Look for an even more potent VideoGift 1986. "Twice In A Lifetime," "To Live And Die In L.A.," "Troll," and "My Chauffeur" have done extremely well for this potent independent. Newer titles that should fall into win, place and show categories include: "Salvador," additional "National Geographic Video" offerings, "The Imagemaker," the "Reading Rainbow" children's fare, and other unique made-fors such as the quickly turned around Statue Of Liberty tape. Expect the unexpected from Vestron at VSDA. This is one indie with a nose for the finish line.

• **EMBASSY HOME ENTERTAINMENT:** Look for "Labyrinth" to hit dealer shelves before Christmas in a VSDA announcement. That comes on the heels of "Rad" and "The Best Of Times" from EHE, and "Trouble In Mind" from sister label Charter. The company has scored quite a few successes since last VSDA with such titles as "The Emerald Forest," "Eleni," "A Chorus Line," and the more recent "Kiss Of The Spider Woman." EHE's fall effort figures to be strong. The company is filling the sell-through pipeline with more than 150 under \$30 titles as they kick off their umbrella "Reel Deals" fall



"9-1/2 Weeks" (MGM/UA Home Video).

promotion. Other key elements of the campaign will be 20% returns, as well as a major product moratorium. The campaign's anchor is the augmentation of an on-going catalog promotion that will be now offering 150 EHE titles from multiple genres at \$19.95 to \$29.95 price points on a permanent basis. Spicing the promotion will be the addition of three former high priced titles, "Blade Runner," "The Graduate" and "Lion In Winter," now permanently \$24.95. Orders close on August 19 with street date September 3. Titles will continually be added to this on-going campaign.

Significantly, EHE is removing more than 120 titles from the market this week, a minimum six-month moratorium that may last until 1987 or even 1988, explains Rand Bleimeister, senior vice president, distribution. Their reissue will hinge on marketplace conditions. Return pricing may be the same, lower or even higher. "We're leaving our options open," says Bleimeister. "This is carefully planned to maximize our profits during the next 24 months." Titles leaving the marketplace include such lead product as "The Emerald Forest," "A Chorus Line," "The Sure Thing," "Fanny & Alexander" and other catalog titles covering most genres. A "Cheap Chills" promotion will also slash the prices on 28 horror titles from \$39.95-\$69.95 to \$24.95-\$29.95. Titles such as "The Fog," "Scanners," "The Howling," "The Swamp Thing," "Deadly Blessing," "Piranha II: The Spawning," and "The Slumber Party Massacre" are included. That promotion runs July 28 to Nov. 14. Orders close on Aug. 19 with a street date set for early September.

ber. Here again, EHE will put those titles on a minimum six-month moratorium November 14. An overwhelming stretch run.

• **KARL-LORIMAR HOME VIDEO:** While "Jane Fonda's New Workout" (now over 500,000 units) has been a chart-topper for nearly a year, the "Playboy Video Centerfold 2" (Terri Weigel), a Playboy Video Production, recently jumped into the Top 10. Look for a third Centerfold installment, again at a sell-through \$9.95 price point. The company has diversified quite a bit in the last 12 months via its "video publishing" push with leading magazines but also in the theatrical area with such titles as "Power" and Sting's "Bring On The Night." Also look for a heightened video music and made-fors in many areas from the company, and high-quality children's fare via its tie with Scholastic, as well as Kideo Video. Keeps coming on in the dash for cash.

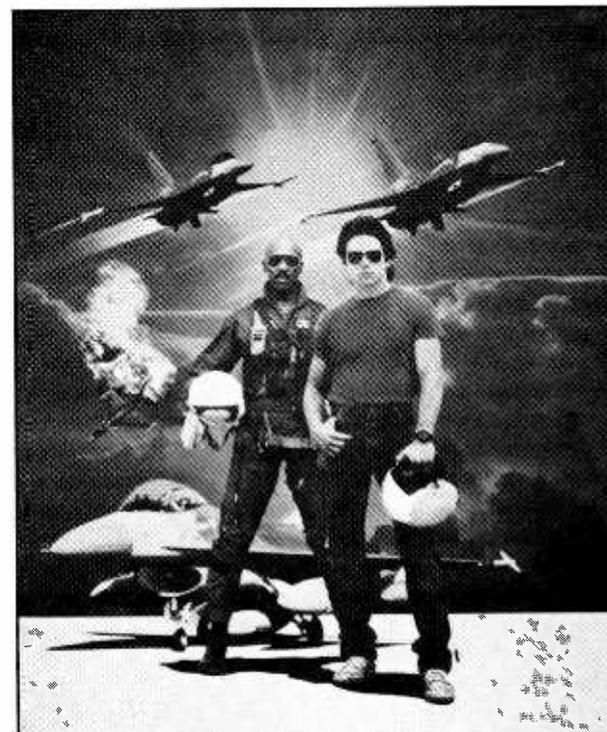
• **MEDIA HOME ENTERTAINMENT:** "The Delta Force" this fall leads a longterm procession of films via a major \$100-million 55-picture Cannon output deal that plans to have Media release an A-quality title a month from now on. Recent successes have included "Day Of The Dead" and "A Nightmare On Elm Street 2: Freddy's Revenge." But watch for action on "P.O.W. The Escape," "Murphy's Law," "Santa Claus The Movie," and "Invaders From Mars." A reinvigorated approach to Cinematheque, a classy foreign line, should also crystallize. Yet to be revealed: the new Hi-Topps children's line. Poised to become an even major player.

• **NCB ENTERTAINMENT:** "Pirates," the recent Roman Polanski/Walter Mattheau film should hit the upper part of the charts, a four-month movie-screen-to-home-video-window which should fuel retail/consumer action. "Silent Night, Deadly Night," the controversial horror flick, did great number recently. And look for the special Family Home Entertainment's (a powerful children's line) low-priced Christmas promotion to keep consumers coming back into stores to buy.

• **NEW WORLD VIDEO:** "House" appears to be a late summer/early fall hit, scaring up sales and rentals. "Black Moon Rising" did well at both the box office as well as home video for the company. New World has always done well with its releases and is becoming that much more of a force as time goes on.

All the horses are in the starting gates. It's a fast track, and it's almost time for another stretch run. So place your bets, grab at seat on the rail, and root your favorites home to the finish line, because ... they're off and running at VSDA!

Other companies and Convention title announcements will appear in next week's issue.



"Iron Eagle" (CBS-Fox Home Video).



"Billy Joel's The Video Album—Vol. 1" (CBS-Fox).

## TOP MUSIC VIDEOS HITS

Following is a recap chart of the best-selling music videocassettes during the eligibility period of Aug. 17, 1985 to Aug. 16, 1986.

1. **THE VIRGIN TOUR—MADONNA LIVE** (Warner Music Video)
2. **PRINCE AND THE REVOLUTION LIVE** (Warner Music Video)
3. **WHAM! THE VIDEO** (CBS-Fox Video)
4. **MOTOWN 25: YESTERDAY, TODAY, FOREVER** (MGM/UA Home Video)
5. **NO JACKET REQUIRED** (Atlantic Video)
6. **JOHN LENNON LIVE IN NEW YORK** (Sony Video Software)
7. **THE BEATLES LIVE—READY STEADY AND GO!** (Sony Video Software)
8. **MADONNA** (Warner Music Video)
9. **TINA LIVE PRIVATE DANCER TOUR** (Sony Video Software)
10. **WE ARE THE WORLD THE VIDEO EVENT** (MusicVideo)
11. **LIVE AFTER DEATH** (Sony Video Software)
12. **RATT THE VIDEO** (Atlantic Video)
13. **PORTRAIT OF AN ALBUM** (MGM/UA Home Video)
14. **ANIMALIZE LIVE UNCENSORED** (MusicVision)
15. **U2 LIVE AT RED ROCKS** (MCA Dist. Co.)
16. **THE #1 VIDEO HITS** (MusicVision)
17. **I CAN'T WAIT** (MusicVision)
18. **PRIVATE DANCER** (Sony Video Software)
19. **DANCE ON FIRE** (MCA Dist. Co.)
20. **WHITE CITY** (Vestron Music Video)
21. **LOOK TO THE RAINBOW** (USA Home Video)
22. **ROCK ME FALCO** (A&M Video)
23. **IMAGINE** (Sony Video Software)
24. **ARENA** (Thorn/EMI/HBO Video)
25. **DICK CLARK'S BEST OF BANDSTAND** (Vestron Music Video)
26. **ALABAMA'S GREATEST VIDEO HITS** (MusicVision)
27. **ALL NIGHT LONG** (MusicVision)
28. **THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS** (CBS-Fox Video)
29. **WORLD WIDE LIVE** (MusicVision)
30. **SO EXCITED** (MusicVision)
31. **SCENES FROM THE BIG CHAIR** (MusicVision)
32. **GRACE UNDER PRESSURE TOUR** (MusicVision)
33. **SING BLUE SILVER** (Thorn/EMI/HBO Video)
34. **THE SUPER BOWL SHUFFLE** (MPI Home Video)
35. **DIAMOND LIFE VIDEO** (CBS-Fox Music Video)
36. **PUTTING IT TOGETHER—THE MAKING OF THE BROADWAY ALBUM** (CBS-Fox Video)
37. **THE ULTIMATE OZZY** (CBS-Fox Music Video)
38. **FLY ON THE WALL** (Atlantic Video)
39. **RIPTIDE** (MusicVision)
40. **PACK UP THE PLANTATION LIVE** (MCA Dist. Corp.)

## VSDA CONVENTION AGENDA

VSDA CONVENTION PROGRAM  
LAS VEGAS AUG. 22-28  
Convention Center VSDA Mes-  
sage Lines  
(702) 786-9529  
796-9530  
796-9531  
Bally Grand (702) 739-4111

### FRIDAY, AUG. 22

9:00 a.m.-5: p.m.  
Convention Exhibitors Registra-  
tion

### SATURDAY, AUG. 23

Noon-5:00 p.m.  
Convention Registration

### SUNDAY, AUG. 24

9:00 a.m.-7:00 p.m.  
Convention Registration  
9:00 a.m.-7:00 p.m.  
Convention Center Exhibits  
7:00 p.m.-8:30 p.m.  
Reception: Host Embassy Home  
Entertainment  
8:30 p.m.  
Dinner and Presentation  
Host: RCA/Columbia Pictures  
Home Video

### MONDAY, AUG. 25

8:00 a.m.-9:15 p.m.  
Breakfast and Presentation  
Host: MGM/UA Home Video  
9:30 a.m.-Noon  
Opening Business Session,  
"Proud To Be An American"  
theme, Lee Greenwood featured  
in multi media program  
Convention Chairman Welcome,  
Troy Cooper, National Video  
State of Assn. Message, John  
Pough, Video Cassettes Unlimited  
Keynote: Christie Hefner, Playboy

Enterprises  
Featured Speaker: Stan Cornyn,  
The Record Group  
Noon-1:30 p.m.  
Luncheon and Presentation  
Host: Vestron Video  
2:00 p.m.-6:00 p.m.  
Convention Center Exhibits  
2:30 p.m.-5:45 p.m.  
Seminars  
Series of sessions held over three  
days in this time period with one  
panel, Distributor/Retailer Rela-  
tionship, to be repeated each day  
Rotating Sessions  
●How To Detect Bad Checks  
●Interviewing Applicants  
●Financial Management  
●Managing Stress  
●Retail Sales  
●Computerization (beginner)  
●Computerization (advanced)  
●Computerization (upgrading)  
●Newspaper Advertising  
●Radio Advertising  
●Television Advertising  
●Efficient Time Management  
7:00 p.m.-????  
Surprise Extravaganza  
Host: Paramount Home Video  
The Late Show  
Host: Video Insider/New World  
Video

### TUESDAY, AUG. 26

8:00 a.m.-9:15 a.m.  
Breakfast and Presentation  
Host: Cannon-HBO Video  
9:30 a.m.-noon  
Business Session  
Keynote Speakers, diverse group  
of retailers,  
opportunities, problems  
Market Research Report, Fairfield  
Group

comparison of consumer action  
and retailer perception  
12:30 p.m.-1:30 p.m.  
Luncheon and Presentation  
Host: Walt Disney Home Video  
2:00 p.m.-6:00 p.m.  
Convention Center Exhibits  
2:30 p.m.-5:45 p.m.  
Seminars  
Series of sessions held over three  
days in this time period with one  
panel, Distributor/Retailer Rela-  
tionship, to be repeated each day  
Rotating Sessions—see Monday  
schedule for details  
10:00 p.m.  
Second Annual Video Dance Party  
Hosts: Coliseum Video/Home  
Viewer  
Publications/Sony Video Software

### WEDNESDAY, AUG. 27

9:00 a.m.-6:00 p.m.  
Convention Center Exhibits  
9:00 a.m.-11:00 a.m.  
Regular Members Breakfast  
Meeting  
12:30 p.m.-2:00 p.m.  
Luncheon in Convention Center  
2:30 p.m.-5:45 p.m.  
Seminars  
Series of sessions held over three  
days in this time period with one  
panel, Distributor/Retailer Rela-  
tionship, to be repeated each day  
Rotating Sessions—see Monday  
for details.  
8:00 p.m.  
Annual Awards Banquet  
Host: CBS-Fox Video

### THURSDAY, AUG. 28

9:00 a.m.  
Breakfast Chapter Leaders Meet-  
ing

## ROULETTE

(Continued from page V-90)  
Leader, to educating dealers. It  
contains more information  
about acts, particularly those a  
smaller mom and pop store  
might not be aware of. RCA/  
Columbia gives them artist in-  
formation, chart histories and  
tour data. Ross says he is en-  
couraging video-only stores to  
take more advantage of music  
video, adding that while the  
record/tape/video store is a  
potent factor in that market,  
other stores can reap the bene-  
fits of music video sales if they  
work at it.

"Hard To Handle," the Bob  
Dylan/Tom Petty "True Con-  
fessions" concert; "Wham! In  
China: Foreign Skies;" and "Bil-  
ly Joel: The Video Album Vol.  
1" will all be released this Sep-  
tember by CBS/Fox Video Mu-  
sic, part of a stepped up, major  
artist programming effort di-  
rected at the home market. All  
the digital/hi fi titles have or-  
der close and street dates of  
Sept. 2 and Sept. 18, respec-  
tively.

The 60-minute Dylan/Petty  
concert will be the film shot in  
Australia by film director Gil-  
lian Armstrong and aired in  
this country by HBO. Suggest-  
ed retail is \$29.98.

The Wham! 60-minute tape,  
at \$19.98, will be the act's  
China visit documentary inter-  
woven with concert footage.

The Billy Joel tape, 48-min-  
utes at \$19.98, contains 10  
classic Joel mini-movies includ-  
ing "Pressure," "Keeping The  
Faith," "Tell Her About It,"  
"The Night Is Still Young," "Sti-  
letto/My Life," "The Night Is  
Still Young," "Sometimes A  
Fantasy," "Honesty," and "All  
For Lenya." In addition, there  
will be a recently shot, exclu-  
sive "Piano Man" clip, as well  
as a Russell Mulcahy-directed  
effort—"A Matter Of Trust—  
from the new Joel LP "The  
Bridge." It's the first time Jo-  
el's videos are being made  
available for consumer pur-  
chase. His concert video, a live  
Long Island, N.Y., show, was a  
major seller for CBS/Fox, ac-  
cording to Ken Ross, who  
heads CBS/Fox Video Music's

wing. All the titles, adds Ross,  
reflect a growing and contin-  
ued effort to "synchronize"  
home music video product with  
artist tours, albums and sin-  
gles.

The Dylan/Petty tour will still  
be in progress when the tape  
comes out. Dylan's "Knocked  
Out Loaded" LP recently  
shipped. And Paramount  
Home Video's release of "Don't  
Look Back," the famous D.A.  
Pennebaker documentary of a  
20-year-old Dylan, will also fuel  
the synergy, Ross believes.

### MOVIE QUIZ ANSWERS

FROM PAGE V-84—Top row,  
from left: "Ferris Bueller's Day  
Off" and "The Karate Kid Part  
II"; Middle row, from left:  
"Aliens," "Back To School,"  
"Under The Cherry Moon,"  
"Heartburn," "Psycho III," and  
"Legal Eagles"; Bottom row,  
from left: "Running Scared,"  
"Poltergeist II: The Other  
Side" and "Top Gun."

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*INFORMATION* YOU NEED.**

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NATIONAL SALES MANAGEMENT TO *SUPPORT*  
PROMOTIONAL EVENTS FOR YOUR STORE,  
YOU DON'T HAVE THE KEY.**

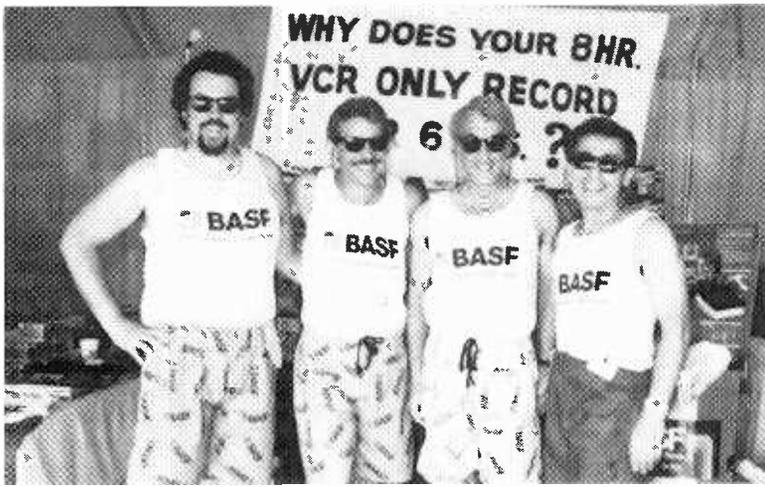


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**Convention Crew.** Representatives from BASF Tapes and sales firm Astrokam used these eye-catching outfits during their retail-chain convention stops this summer, including the Camelot Music and National Record Mart meets. Aside from giving away the BASF outfits—complete with jams, shirt, and sunglasses with cords—to conventioners, the crew made a strong pitch for T-160 video tape and its eight-hour recording capacity. Pictured, from left, are John Zimba, BASF national sales director; Doug Hinchee, account executive for Astrokam; Aaron Krantz, president, Astrokam; and Rocco Rotolo, BASF regional manager.

## In-Store Gigs Bring In Customers Two Coast Outlets Showcase New Talent

BY CHRIS MORRIS

LOS ANGELES A pair of small, alternative music retail outlets in the Los Angeles area is giving customers a firsthand look at new acts with in-store concerts.

Texas Records, in the oceanside city of Santa Monica, and Bebop Records And Fine Art, in the outlying San Fernando Valley community of Reseda, spice their marketing menus with musical performances and poetry readings by nationally and locally prominent acts.

Texas Records owners Michael Meister and Susan Farrell opened their shop, which specializes in domestic independent rock and left-field imports, in April 1984. The opening-day party featured an acoustic performance by Slash/Warner Bros. artists the Del Fuegos.

According to Meister, between 50 and 60 bands have played for free in the 700-square-foot store since then. These include 10,000 Maniacs (Elektra), Phranc (Rhino), Dumptruck and the Turbines (Big Time), Thin White Rope and the Pontiac Brothers (Frontier), Salem 66 (Homestead), the Leaving Trains (SST), and Wednesday Week (Enigma).

"I thought it would be a good time," Meister says. "We want to have the bands we love play in the store. It's a chance to see a good band in a different atmosphere."

For an in-store gig, movable bins are put in the storeroom to accommodate a band's equipment; if the group isn't traveling with a PA system, equipment is rented or borrowed.

Meister says he often deals directly with managers or band members when procuring talent.

The popularity of the in-store appearances has led Texas to branch out into promotion of club shows: In February, the shop mounted a concert by A&M act Danny & Dusty at the Music Machine.

According to Richard Bruland, owner of Bebop Records, the store is a "retail record store and contemporary art gallery."

The store, which stocks an eclectic variety of alternative music, began live performances about a month after opening in 1982 with a set by

Slash/Warner Bros. artists Los Lobos. Now, live performances are held there four or five nights a week.

In spite of the minuscule gallery space available (about a quarter of the store's 1,000 square feet), Bebop's live sets have attracted a noteworthy roll call of alternative talent.

Bruland says "hundreds of bands" have performed in his store. Label acts have included the Pandoras (Rhino), the Lazy Cowgirls and John Trubee (Enigma), Thelonious Monster (Suite Beat), and Zoogz Rift (SST).

In addition, rock'n'roll poets read regularly at the store: Dave Alvin and Exene Cervenka of X and Henry Rollins of Black Flag have appeared.

Unlike Texas, Bebop charges admission to its performances, although the tab is a slim \$3 to \$4. "I feel strongly about paying the bands," Bruland says. "They should be considered professionals if they're playing publicly."

Like Texas, the store rents or borrows a PA system if the band doesn't have access to one.

Bruland tries to keep the performance menu varied: "We're willing to try just about anything—performance art, video, films. The music ranges from hardcore country to jazz."

"I would love to see more stores do this," Bruland adds. "It's healthy for the music scene."

## ON TARGET

by Mike Shalett

"HEY YOU," my wife says. "Who's behind all this Monkee business? Is it people our [old] age, people who grew up on [for only two years on television, mind you] the Prefab Four?"

Me being the market research kinda guy I am—with all the answers—I say, "Damned if I know!" So we set out to get some answers.

The Monkees have five LPs on the Top Pop Albums chart. The year is 1986. Check the charts again. Yep, five albums on the charts, including a new repackaged greatest hits album on Arista. Titled "That Was Then, This Is Now," it has already hit the Top 30.

Is this a wave of nostalgia? Nostalgia is an interesting concept.

The word "nostalgia" was originally coined by German psychiatrists to describe a form of illness. (Boy, the things you can learn from this column.) It came from the Latin *nost*, which means home, and *algia*, which was a term used for illness, such as "neuralgia." So, nostalgia really was the description of homesickness. Are we sick for the Monkees?

"The Last Train To Clarksville" took the Monkees to the No. 1 position on the Billboard chart 20 years ago this September. This was followed by "I'm A Believer" three months later, which also rose to the No. 1 spot on the chart.

Ten years ago, the Monkees television show was syndicated as part of the 10th anniversary. Last year, Harold Bronson and Rhino Records bought the rights to the old albums and David Fishoff bought the rights to the name "The Monkees."

Then, on Feb. 23, a day that will go down in infamy, beginning at midnight and continuing until 10:30 p.m., MTV broadcast over 40 episodes of the TV show. It was only the beginning for a resur-

gence that would see more exposure for the original TV series, both on MTV and through syndication, along with an onslaught of Monkee record sales, concert dates, and immense merchandising sales.

"I just got a call from the guy who owns the 'Monkee-mobile'

### 51% of Monkees' audiences are under 18

thanking me for all our help," says Fishoff, whose agency put together the tour. "The guy is doing great at automobile shows, fairs, etc. People are going crazy. We're setting attendance records every where we go."

Who is attending the concerts and who is buying the product? It's split, but it's mostly younger fans. We ran these figures by Fishoff, and he agrees they're representative of the dates he's attended.

In the audiences we surveyed, 51% were under 18 and 26% were over 25. So, it was a combination of new fans and old fans: mothers in one row with their daughters in the row in front of them.

At retail, consumers are similarly split. At Peaches in Seattle, a store staffer says, "Older fans are buying to replace their old LPs. And the younger ones are buying, thinking it's new because they saw it on MTV." At Hastings Records and Tapes in Plano, Texas, these same sentiments are echoed. "Young fans see it on MTV and then come in to buy it," a staffer says.

But LeAnn Weiner at Electric Fetus in Minneapolis differs. "Seventy percent of the people buying Monkees product in our store are

over 25. Their shows here all sold out."

The demographics are strong enough to support record buying in stores as well as record buying through TV offers. Dave Fishoff says, "My knowledge is that the TV-record sales are very strong."

Radiowise, the teens attending the shows are definitely top 40 fans. The overall audience indicates that top 40 stations were the first or second favorite station of 40% of the audience. An album rock station was first or second favorite with 35% of the audience.

What format did the older fans listen to? A majority of the fans over 24 chose to listen to an adult contemporary station.

If this were Wall Street, and you were a betting person, who would you bet is coming back next?

Let me in on it, and I'll cut you in on a piece of the action.

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

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

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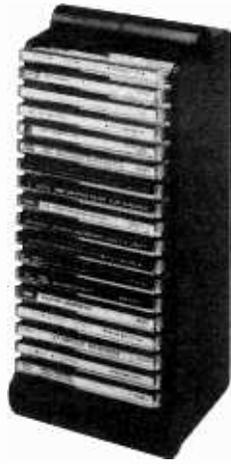
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FOR WEEK ENDING AUGUST 30, 1986

Billboard **TOP COMPACT DISKS**

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				<b>POP™</b> Compiled from a national sample of retail sales reports.	
				★★ NO. 1 ★★	
1	1	1	9	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO 3 weeks at No. One
2	2	2	7	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
3	5	7	3	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
4	3	5	5	SOUNDTRACK COLUMBIA CK 40323	TOP GUN
5	10	—	2	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
6	4	4	14	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM	THE OTHER SIDE OF LIFE
7	6	3	50	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
8	8	13	5	EURHYTHMICS RCA PCD 1-5847	REVENGE
9	7	9	13	VAN HALEN WARNER BROS. 2-25934	5150
10	9	11	8	BOB SEGER & THE SILVER BULLET BAND CAPITOL CDP 46195	LIKE A ROCK
11	12	6	65	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
12	13	14	30	HEART CAPITOL CDP 46157	HEART
13	17	24	3	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON
14	14	8	10	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC	TUFF ENUFF
15	15	16	10	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393	DOUBLE VISION
16	16	15	7	EMERSON, LAKE & POWELL POLYDOR 829297-2/POLYGRAM	EMERSON LAKE & POWELL
17	11	10	66	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
18	21	21	6	SIMPLY RED ELEKTRA 60452-2	PICTURE BOOK
19	18	19	53	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
20	27	27	3	ANITA BAKER ELEKTRA 60444-2	RAPTURE
21	19	18	20	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP
22	22	22	66	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
23	28	23	10	BILLY OCEAN ARISTA JRCD 8409	LOVE ZONE
24	20	20	6	PATTI LABELLE MCA MCAD 5737	THE WINNER IN YOU
25	23	12	10	GTR ARISTA ARCD 8400	GTR
26	26	28	4	BELINDA CARLISLE I.R.S. MCAD 5741/MCA	BELINDA CARLISLE
27	25	25	3	PET SHOP BOYS EMI-AMERICA CDP 46271	PLEASE
28	NEW ▶		1	WHAM! COLUMBIA CK 40285	MUSIC FROM THE EDGE OF HEAVEN
29	NEW ▶		1	SPYRO GYRA MCA MCAD 5753	BREAKOUT
30	24	17	16	JANET JACKSON A&M CD 5106	CONTROL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>CLASSICAL™</b> Compiled from a national sample of retail sales reports.	
				★★ NO. 1 ★★	
1	1	1	30	BACHBUSTERS TELARC 80123	9 weeks at No. One DON DORSEY
2	2	2	23	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
3	3	3	66	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
4	5	5	21	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
5	4	4	11	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
6	6	6	66	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
7	10	15	4	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
8	7	9	10	TELARC SAMPLER # 3 TELARC 80003	VARIOUS ARTISTS
9	8	8	31	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
10	9	7	18	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
11	13	13	14	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
12	12	11	66	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
13	14	12	7	BEAUTIFUL DREAMER LONDON 417-242	MARILYN HORNE
14	11	10	8	CELEBRATE AMERICA PRO ARTE CDD-263	HOUSTON SYMPHONY (COMMISSIONA)
15	15	14	66	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
16	16	18	12	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382 SAINT LOUIS SYMPHONY (SLATKIN)	
17	17	17	55	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
18	20	20	66	TELARC SAMPLER # 1 TELARC 80101	VARIOUS ARTISTS
19	19	19	19	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
20	NEW ▶		1	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
21	18	16	44	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
22	22	22	5	ECHOES OF LONDON CBS MK-42119	JOHN WILLIAMS
23	23	25	66	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
24	21	21	66	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
25	25	24	66	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
26	26	—	14	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120	CLEVELAND ORCHESTRA (DOHNANYI)
27	24	23	15	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096	WYNTON MARSALIS
28	27	27	66	WEBBER: REQUIEM ANGEL CDC-47146	DOMINGO, BRIGHTMAN (MAAZEL)
29	29	29	66	BEETHOVEN: SYMPHONY NO. 9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
30	30	30	66	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)

## Living Music Pegs Promo To 'Canyon Consort'

NEW YORK Using the Sept. 3 national telecast of Paul Winter's "Canyon Consort" film on PBS Television as a hook, Living Music Records is staging a fall promotion for its entire catalog.

Elements include an in-store display contest and a consumer sweepstakes.

In keeping with the subject of the "Canyon" film and album, first prize in the consumer contest is a weeklong trip for two to the Grand Canyon. The prize package includes a six-day Colorado River rafting trip, airfare, and accommodations.

The same trip package will be the grand-prize incentive for the in-store display contest. Second prizes will be four Sony Discman portable compact disk players; 50 customized silk jackets will be offered as third prizes.

Runner-up prizes in the consumer contest include 25 jackets and 100 cassette cleaning kits.

Both the in-store display contest and the consumer sweepstakes will be pitched to music retailers through A&M Records, which now handles distribution for Living Music's product. Although the titles on the label, which was founded by Winter, and other so-called new age product have all sold well in alternative markets, such as book and health food stores (Billboard, March 1), John Hammond, publicity and promotion director for Living Music, says this campaign will be geared toward traditional music stores.

"We're working through the chains on this," says Hammond. "We're going through all the major accounts."

The "Canyon Consort" film is a documentary of how Paul Winter's troop composed the music for the "Canyon" album. But, says Hammond, the music in the movie, which was originally an independently produced home video release, does not match the music on the album. "It's largely improvisation. It is more about how they wrote the music, but it really doesn't contain music from the album."

The film has won three film-festival awards, most recently earning best-of-show honors at July's Padua Film Festival in Italy.

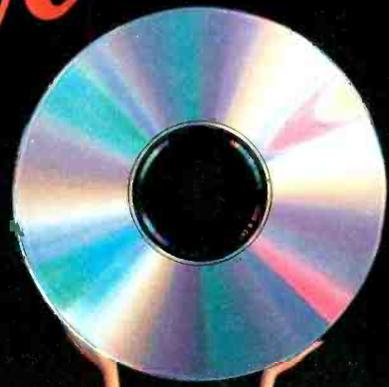
Although the telecast will primarily boost the Winter Consort and its "Canyon" release, Living Music hopes to use the national exposure to push its entire line of 11 titles, most of which feature label founder Winter.

To that end, stores participating in the consumer and in-store contests will receive divider cards, posters, flats, and a sampler album for in-store play called "Collection '86." Included are tracks from new and recent albums by Eugene Friesen, Paul Halley, and Denny Zeitlin, along with two Winter titles.

Living Music will also provide banners touting the consumer sweepstakes. **GEOFF MAYFIELD**



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BY LINDA MOLESKI

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

**W**ITH THE EXCEPTION of a few American labels—Rhino, Solid Smoke, and Back-Trak among them—the rock and r&b reissue market is being dominated by foreign players. U.K and European labels like Edsel, Charlie, and Red Lightnin' have had a great deal of success with reissues of classic American pop music, and in some cases their success has included export to these shores, where fans and collectors have snapped up titles originally recorded and released in the U.S. but long out of print here.

Now Chicago independent Alligator is throwing its hat into the reissue ring via the Rockback Series, which debuted Aug. 20 with albums by Dr. John and Delbert McClinton. The Dr. John album, "Gumbo," which was originally introduced in 1972, is a salute to classic New Orleans music. It is licensed from Atlantic. The McClinton album, "Honky Tonkin' (I Done Some)," is a compilation of tracks from the singer's first two ABC/Dunhill albums.

Label president Bruce Iglauer says Alligator intends to release a couple of titles in the series every other month, but he is loathe to give specifics about forthcoming releases. He will divulge, however, that he has options on two other Atlantic albums by Dr. John, "Gris-Gris" and "Sun, Moon & Herbs." The series is being offered at the full \$8.98 list price rather than as a budget line.

"The quality of these records is as good or better than most new albums," Iglauer says.

Alligator will be servicing the reissues to rock radio in the hopes of capitalizing on the current classic rock format craze. Although Alligator is saluting outstanding albums of the past, the label continues to look to the future with September releases from Johnny Winter and Chicago westsiders Lil' Ed & the Blues Imperials.

**S**EEDS & SPROUTS: Narada Productions just released "Sunscapes" (1009), the third in a series of solo piano works by new age recording artist Michael Jones. His earlier projects, "Pianoscapes" and "Seascapes," are said to be among the label's best sellers . . . Straight Ahead Records of Laguna Beach, Calif., debuts with "Earth Rise," featuring Richard Tandy and David Morgan of ELO. The album was produced by Steve Lipson, best known for his work with Frankie Goes To Hollywood, Grace Jones, and the Rolling Stones. The label is headed by industry veteran Gary Davis and can be reached at 714-499-6227 . . . Beltsville, Md.-based Liaison Records has formed a new distribution and promotion services division for the Baltimore/Washington/Virginia market. Lines the arm will carry include Full House and Speechless Records.

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C37-7702 Dvorak: Symphony #9 in E Minor "From the New World"

C37-7704 Dvorak: Symphony #7 in D Minor

C37-7703 Dvorak: Symphony #8 in G Major

C37-7705 Dvorak: Symphony #6 in D Major

C37-7377 Dvorak: Symphony #5 in F Major

C37-7442 Dvorak: Symphony #4 in D Minor

C37-7668 Dvorak: Symphony #3 in E-flat Major

C. Macherras conducting Prague Radio Symphony Orchestra

CO-1056 B. Martinu: "Double Concerto" for 2 String Orchestras

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\*English translation

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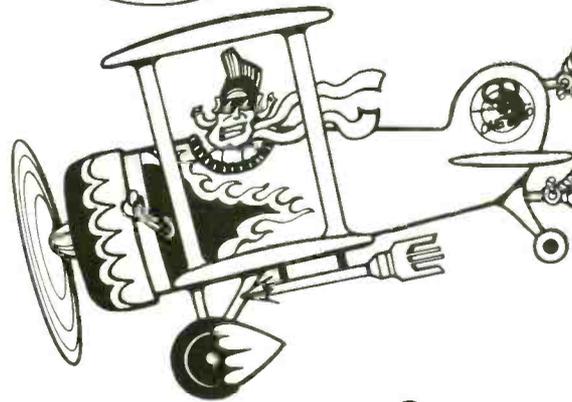
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an American Gramophone Video Sampler.  
Video Sampler I - AGV-366, Video Sampler II - AGV-367

## CD One Stop Opens L.A. Facility In National Move

NEW YORK In a bid to offer national service on compact disks, West Redding, Conn.-based CD One Stop is set to open a Los Angeles facility Monday (25).

"We're trying to get into the market as a national one-stop," says company president Alan Meltzer.

### 'We're going into the major markets'

"And that means trying to supply all those little nooks and crannies."

Meltzer says he hopes the new facility, located on Olympic Boulevard in downtown Los Angeles, will be just the first of many regional outlets. "We're looking to go into most of the major markets," he says, with Chicago, Atlanta, and Dallas primary targets.

The crux of CD One Stop's pitch is a pledge to deliver anywhere in the country within 48 hours at a rate Meltzer says will not exceed the minimum UPS ground rates.

"We've made arrangements with various air carriers, and we will pay all air charges," he says. "Due to

our volume, we've been able to negotiate some nice deals, and the customer will only have to pay minimum ground rates. One way or another, we will get the product there."

Like other suppliers, Meltzer readily admits that he is unable to obtain all CD titles. However, his outfit attempts to minimize customer frustration by using a computerized inventory system that can present stores with a daily list of in-stock items (Billboard, June 7). "To make promises and not to deliver is a big mistake in this business," he says.

"We have up to 1,500 titles at any given time, with 500-600 additional titles weekly," says Meltzer. "The stuff really comes and goes. If I get in 1,000 copies of 'Aja' by Steely Dan, it's gone the same day."

Meltzer, who started as a retailer, says he got into wholesaling a little over a year ago "because we couldn't find a CD one-stop that could give us a good fill. I finally decided to do it myself." He says he services over 1,000 accounts, including stores in Puerto Rico and Alaska.

FRED GOODMAN

## New Releases

### ALBUMS

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

#### POP/ROCK

**BARNES & BARNES**  
Sicks—A Collection Of Tasteless Tunes

LP Rhino RNLP 70828/\$8.98  
CA RNC 70828/\$8.98

**BILLY & THE BEATERS**  
By Request—The Best Of ...

LP Rhino RNLP 70858/\$8.98  
CA RNC 70858/\$8.98

**CRUZADOS**  
Cruzados

LP Arista AL8-8439/\$8.98

**DICK DALE & THE DEL-TONES**  
Greatest Hits

LP Rhino RNLP 70074/\$8.98  
CA RNC 70074/\$8.98

**HUEY LEWIS & THE NEWS**  
Fore!

LP Chrysalis OV 41534/CBS/no list  
CA OVT 41534/no list

**JAMES**  
Stutter

LP Sire 1-25437/WEA/\$8.98  
CA 4-25437/\$8.98

**DON JOHNSON**  
Heartbeat

LP Epic BOE 40366/CBS/no list  
CA BOT 40366/no list

**P.F. SLOAN**  
Precious Times—The Best Of ...

LP Rhino RNLP 70133/\$8.98  
CA RNC 70133/\$8.98

**PAUL SIMON**  
Graceland

LP Warner Bros. 1-25447/WEA/\$9.98  
CA 4-25447/\$9.98  
CD 2-25447/\$15.98

**TOTO**  
Fahrenheit

LP Columbia FC 40273/CBS/no list  
CA FCT 40273/no list

**VARIOUS ARTISTS**  
Rock At The Edge

LP Arista ALB6-8436/\$6.98  
CA ACB6-8436/\$6.98

#### COMPACT DISK

**TONY BENNETT**  
Chicago

CD Dunhill DZ5004/no list

**EL DEBARGE**  
El DeBarge

CD Gordy/Motown 6181GD/MCA/no list

**DEPECHE MODE**  
Black Celebration

CD Sire 2-25429/WEA/\$15.98

**THE GENE HARRIS TRIO**  
The Gene Harris Trio Plus One

CD Concord CJ-303/no list

**WOODY HERMAN**  
125th Street

CD Dunhill DZ5005/no list

**MICHAEL JACKSON**  
Got To Be There

Ben

CD Motown 8000MD/MCA/no list

**RICK JAMES**

**The Flag**

CD Gordy/Motown 6185GD/MCA/no list

**TEENA MARIE**  
Irons In The Fire  
It Must Be Magic

CD Gordy/Motown 8003GD/MCA/no list

**DIANA ROSS**  
Diana

CD Motown 8002MD/MCA/no list

**ROYAL PHILHARMONIC ORCHESTRA**  
Plays The Beatles

CD Dunhill DZ5001/no list

**MEL TORMÉ WITH ROB McCONNELL & THE BOSS BRASS**  
Mel Tormé With Rob McConnell & The Boss Brass

CD Concord CJ-306/no list

**DIONNE WARWICK**  
Say A Little Prayer

CD DZ5008 Dunhill/no list

**HANK WILLIAMS JR.**  
Montana Cafe

CD PolyGram 2-25412/WEA/\$15.98

**STEVIE WONDER**  
My Cherie Amour

Signed, Sealed And Delivered

CD Tamla/Motown 8006TD/MCA/no list

**DWIGHT YOAKAM**  
Guitars, Cadillac, Etc., Etc.

CD Reprise 2-25372/WEA/\$15.98

**NEIL YOUNG**  
Landing On Water

CD Geffen 2-24109/WEA/\$15.98

#### BLACK

**GEORGE BENSON**  
While The City Sleeps ...

LP Warner Bros. 1-25475/WEA/\$8.98  
CA 4-25475/\$8.98

**FORCE M.D.'s**  
Chillin'

CD Tommy Boy 2-1010/WEA/\$15.98

**EDDY GRANT**  
Born Tuff

LP Portrait BFR 40284/CBS/no list  
CA FRT 40284/no list

**DENIECE WILLIAMS**  
Hot On The Trail

LP Columbia FC 40084/CBS/no list  
CA FCT 40084/no list

#### CLASSICAL

**BEETHOVEN**  
Concerto No. 5 In E-Flat  
Andre Previn/Royal Philharmonic

LP RCA Red Seal HRC-5854/\$9.98  
CA HRE 1-5854/\$9.98  
CD RCD1-5854/no list

**HONEGGER**  
Symphony No. 2 For String Orchestra  
(1942), Symphony No. 4 "Delicacia  
Basiliensis" (1946)

Charles Dutoit/Bavarian Radio Symphony

LP Erato Digital NUM-75259/\$10.98  
CA MCE-75259/\$10.98

**MOZART**  
Violin Concertos  
Uto Ughi/Chamber Orchestra of Santa  
Cecilia

LP RCA Red Seal HRC-5866/\$9.98  
CA HRE 1-5866/\$9.98  
CD RCD1-5867/no list

**ANTONIO SALIERI**  
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Flat; Concerto For Flute, Oboe, And  
Orchestra In C

I. Solisti Veneti/Claudio Scimone

LP Erato NUM-75257/\$10.98  
CA MCE-75257/\$10.98

**SCHOENBERG**  
Concerto For Violin, Op. 36; Concerto For  
Piano, Op. 42

Pierre Boulez/London Symphony

LP Erato Digital NUM-75256/\$10.98  
CA MCE-75256/\$10.98

#### GOSPEL

**JANET LYNN SKINNER**  
One Prayer Away

LP A&M WR8337/\$8.98  
CA WC 8337/\$8.98

**ALBERTINA WALKER**  
Spirit

LP A&M WR 8339/\$8.98  
CA WC 8339/\$8.98

#### NEW AGE

**PAUL HALLEY**  
Pianosong

LP Living Music LM 0009/A&M/\$9.98  
CA LC 0009/\$9.98

FOR WEEK ENDING AUGUST 30, 1986

# Billboard TOP COMPUTER SOFTWARE™

ENTERTAINMENT	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
	1	1	43	SILENT SERVICE	MicroProse	Submarine Simulation Game	•	•	•	•	•	•	•	•	•	•
	2	4	43	ULTIMA IV QUEST OF THE AVATAR	Origins Systems Inc.	Fantasy Role-Playing Game	•	•	•	•	•	•	•	•	•	•
	3	3	17	ELITE	Firebird	Strategic Space Trading And Combat Adventure Game With Flight Simulator	•	•	•	•	•	•	•	•	•	•
	4	8	25	HARDBALL	Accolade	Baseball Game	•	•	•	•	•	•	•	•	•	•
	5	9	51	JET	Sublogic	Flight Simulation	•	•	•	•	•	•	•	•	•	•
	6	16	3	WORLD KARATE CHAMPIONSHIP	Epyx	Action Adventure Game	•	•	•	•	•	•	•	•	•	•
	7	19	7	INFILTRATOR	Mindscape	Helicopter Flight Simulator	•	•	•	•	•	•	•	•	•	•
	8	7	13	LEADER BOARD	Access	Pro Golf Simulation Game	•	•	•	•	•	•	•	•	•	•
	9	10	9	KING'S QUEST II	Sierra On-Line	Adventure Game	•	•	•	•	•	•	•	•	•	•
	10	13	19	WIZARDS CROWN	SSI	Action Adventure Game	•	•	•	•	•	•	•	•	•	•
	11	5	15	PHANTASIE II	SSI	Fantasy Role-Playing Game	•	•	•	•	•	•	•	•	•	•
	12	14	9	U.S.A.A.F.	SSI	Simulation Game	•	•	•	•	•	•	•	•	•	•
	13	2	27	THE BARD'S TALE	Electronic Arts	Fantasy Role-Playing Game	•	•	•	•	•	•	•	•	•	•
	14	15	17	CONFLICT IN VIET NAM	MicroProse	Strategic Simulation Game	•	•	•	•	•	•	•	•	•	•
	15	20	3	SUPER CYCLE	Epyx	Motorcycle Simulation Game	•	•	•	•	•	•	•	•	•	•
	16	12	45	WINTER GAMES	Epyx	Arcade Style Sports Game	•	•	•	•	•	•	•	•	•	•
	17	NEW ▶		HACKER II: THE DOOMSDAY PAPERS	Activision	Strategy Adventure Simulation	•	•	•	•	•	•	•	•	•	•
	18	11	23	FLIGHT SIMULATOR SCENERY DISKS	Sublogic	Additional scenery disks for use with Flight Simulator games.	•	•	•	•	•	•	•	•	•	•
	19	6	140	FLIGHT SIMULATOR	Microsoft	Simulation Package	•	•	•	•	•	•	•	•	•	•
	20	NEW ▶		CHESS MASTER 2000	Electronic Arts	Chess Program	•	•	•	•	•	•	•	•	•	•

# ...newsline...

**FOUR MORE FOR CAMELOT:** The North Canton, Ohio-based Camelot Music chain kicked off an expansion spree to close out its fiscal year, which concludes this month. Since its annual convention July 8-11 (Billboard, July 26), the company unveiled four stores in malls in Tulsa, Okla.; Dothan, Ala.; Fayetteville, N.C.; and Pittsburgh, Pa. The new units bring Camelot's store count to 184.

**THE RETAIL ADVERTISING SEMINAR**, staged by the New York-based National Retail Merchants Assn. (NRMA), is scheduled for Oct. 24-26 at the Westin Hotel in Chicago. In addition to sessions on new approaches to newspaper ads, direct mail, and television and radio promotions, the meet will include seminars conducted by John C. Williams, president of multinational John C. Williams Consultants, and John A. Torella, a member of the Retail Council of Canada and chairman of the Vickers & Benson retail ad agency. Cost for the confab is \$260 for members and \$295 for nonmembers, with a \$25 discount for early registration.

**PARENT PANIC:** One of Sound Warehouse's stores in Mesquite, Texas, near Dallas, became the location of a protest over heavy metal. The picket was attended by a sole parent, not by a parents group, but still attracted enough attention to grab a story and photo in the Dallas Times Herald. Judy Amick, a mother of three from Pleasant Grove, expressed fears that acts like Iron Maiden, Ozzy Osbourne, and AC/DC are satanic, and she's convinced that her 16-year-old daughter's former drug problems resulted from her interest in heavy metal. Said Amick, "Sound Warehouse is not our enemy... Satan is and it's the music that we're coming out against."

**FROM HERMIT TO HOUSE GUEST:** Enigmatic reggae star Bunny Wailer, who had not left his native Jamaica for 14 years, made an in-store appearance at Tower Records' downtown store in New York City on Aug. 15. The one-hour afternoon autograph session by the Shanachie Records artist was done in conjunction with his long-anticipated Madison Square Garden concert, which was staged the following night.

GEOFF MAYFIELD

## NEW RELEASES

(Continued from preceding page)

## HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

### FILMS

**THE AMAZING SPIDER-MAN**  
Nicholas Hammond, Lisa Eilbacher, Michael Patiki  
♠♥ Playhouse Video/\$24.98

**THE AMAZING SPIDER-MAN: THE CHINESE WEB**  
Nicholas Hammond, Robert F. Simon, Benson Fong  
♠♥ Playhouse Video/\$24.98

**THE AMAZING SPIDER-MAN: THE DEADLY DUST**  
Nicholas Hammond, Robert F. Simon, Michael Patiki  
♠♥ Playhouse Video/\$24.98

**THE AMERICAN SHORT STORY COLLECTION: RICHARD WRIGHT'S ALMOS' A MAN**

LeVar Burton

♠♥ Monterey Home Video 132-994/IVE/\$24.95

**ANATOMY OF TERROR**  
Paul Burke, Polly Bergen, Dinsdale Landen  
♠♥ Thrillervideo 202-992/\$29.95

**THE BELARUS FILE**  
Telly Savalas, Suzanne Pleshette, Max Von Sydow  
♠♥ MCA Home Video 80270/\$39.95

**BIG BANDICOOT**  
Australian Sailing Team  
♠♥ Venture 26.27/\$39.95

**BLUE SUEDE SHOES**  
Carl Perkins, George Harrison, Ringo Starr, Dave Edmunds, Eric Clapton  
♠♥ MCA Home Video 80425/\$29.95

**THE DEVIL'S WEB**  
Diana Dors, Andrea Marcovici, Ed Bishop  
♠♥ Thrillervideo 202-991/\$29.95

**THE DON IS DEAD**  
Anthony Quinn, Frederic Forrest, Robert Forster  
♠♥ MCA Home Video 80052/\$59.95

**SHELLEY DUVALL'S TALL TALES AND LEGENDS: CASEY AT THE BAT**  
Elliott Gould, Carol Kane, Howard Cosell  
♠♥ Playplus/Gaylord Productions/Playhouse Video/\$29.98

**EQUESTRIAN**  
Lockie Richards

## VIDEO PLUS

(Continued from page 48)

retailers, service centers, reps, and manufacturers. Its focus is the extended service and independent warranty administration business.

**THE RCA DISTRIBUTOR** and Special Products Division (609-853-2465) is debuting a new rechargeable nickel-cadmium video power pack for portable VCRs, camcorders,

TVs, camera lights, computers, and other 12-volt applications up to 110 watts.

The model AVO46 is rated at 4.5 ampere hours and features an 11-cell, rather than the conventional 10-cell, design. It weighs in at 4.4 pounds and carries a suggested retail price of \$124.95.

♠♥ Venture 28.29/\$39.95

**ROBIN HOOD ... THE LEGEND SERIES: THE SWORDS OF WAYLAND**  
Michael Praed, Rula Lenska  
♠♥ Goldcrest Films & Television/Playhouse Video/\$39.98

**IN SEARCH OF ... VOL. 2**

Leonard Nimoy  
♠♥ U.S.A. Home Video/212-977/IVE/\$29.95

**LEONID KOGAN: INTERPRETATIONS**  
Leonid Kogan  
♠♥ Kultur/\$39.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

**KENNY ROGERS**

**DIVIDER CARDS**

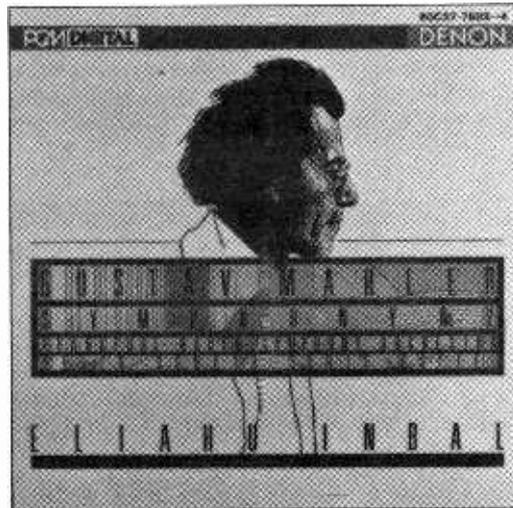
BLANK & PRE-PRINTED  
CUSTOM OR PROMOTIONAL

**800/648-0958**

**GOPHER PRODUCTS CORP.**  
2201 Lockheed Way  
Carson City, Nev. 89701



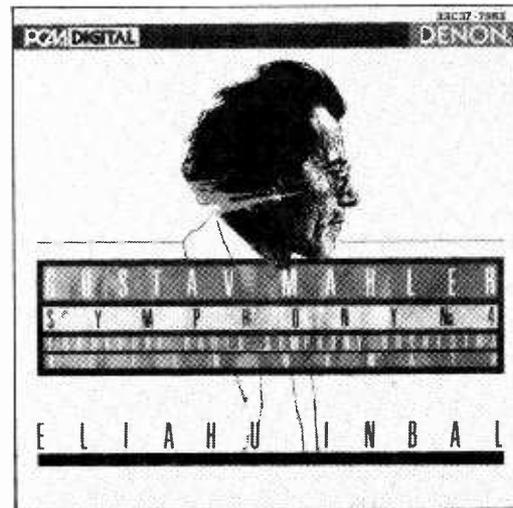

C37-7537 Symphony No. 1 (1 CD) DDD



C37-7603-4 Symphony No. 2 (2 CD) 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**  
The first name in digital recording.

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# TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
★★ NO. 1 ★★				
1	1	28	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	16 weeks at No. One VLADIMIR HOROWITZ
2	5	12	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
3	4	24	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
4	7	22	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
5	9	94	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
6	18	4	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
7	11	14	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415-122 (CD)	IVO POGORELICH
8	20	4	PURCELL: DIDO AND AENEAS PHILIPS 416-299 (CD)	JESSYE NORMAN
9	13	10	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
10	10	16	PRESENTING APRILE MILLO ANGEL DS-37356 (CD)	APRILE MILLO
11	14	20	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD)	SAINT LOUIS SYMPHONY (SLATKIN)
12	NEW ▶		HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
13	17	12	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
14	21	62	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
15	15	12	BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD)	NEW YORK CITY OPERA (MAUCERI)
16	19	16	RACHMANINOV: PIANO CONCERTOS 2 & 4 LONDON 414-475 (CD)	VLADIMIR ASHKENAZY
17	22	22	BEETHOVEN: PIANO CONCERTO 3 & 4 CBS IM-39814 (CD)	MURRAY PERAHIA
18	25	78	WEBBER: REQUIEM ANGEL DFO-38218 (CD)	DOMINGO, BRIGHTMAN (MAAZEL)
19	26	16	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL DFO-37353 (CD)	THE EMPIRE BRASS
20	32	98	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 (CD)	NEVILLE MARRINER
21	31	350	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL-5468	● PAILLARD CHAMBER ORCHESTRA
22	27	24	STRAUSS: DON QUIXOTE CBS IM-39863 (CD)	YO-YO MA, BOSTON SYMPHONY (OZAWA)
23	33	160	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
24	36	62	MUSIC OF WOLFGANG AMADEUS MOZART ANGEL SBR-3980	VARIOUS ARTISTS
25	34	26	BEETHOVEN: SYMPHONIES 1 & 2 L'OISEAU LYRE 414-338 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	—	—	BEAUTIFUL DREAMER LONDON 417-242 (CD)	1 week at No. One MARILYN HORNE
2	—	—	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
3	—	—	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
4	—	—	DOWN TO THE MOON CBS FM-42255 (CD)	ANDREAS VOLLENWEIDER
5	—	—	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
6	—	—	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
7	—	—	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
8	—	—	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
9	—	—	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
10	—	—	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
11	—	—	PASSIONE LONDON 417-117 (CD)	LUCIANO PAVAROTTI
12	—	—	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO
13	—	—	SYNCPATED CLOCK PRO ARTE CDD-264 (CD)	ROCHESTER POPS (KUNZEL)
14	—	—	BOLLING: SUITE FOR FLUTE AND JAZZ PIANO CBS M-32333 (CD)	● JEAN-PIERRE RAMPAL, CLAUDE BOLLING
15	—	—	BACH ON WOOD CBS M-39704	BRIAN SLAWSON

(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



THE SEARCH FOR a new head of RCA/Ariola's classical division has ended with the appointment of Michael Emmerson as president, RCA Red Seal. He comes to the label with long experience in artist management, concert promotion, and theater management in the U.K. Among the artists whose careers he has guided are the flutists James Galway and Elena Duran.

## Emmerson is appointed chief of RCA Red Seal

Although Emmerson's responsibilities are worldwide, his base of operations will be New York. He was already at work in his Gotham office early last week. No changes have been announced in the personnel makeup of the Red Seal division, although its future structure is expected to reflect the international mandate undertaken by Emmerson.

LATE LAST YEAR, Fanfare Records set a record of sorts by rushing an album out to market just a couple of weeks after recording sessions were held. That album was "Kunzel on Broadway," with the Winnipeg Symphony Orchestra conducted by Erich Kunzel.

Well, the Canadian label is gearing up for a repeat. Sessions have been inked in for Nov. 12 in Winnipeg for "More Kunzel on Broadway." Fanfare president Julian Rice says jackets and artwork for the LP and cassette will be ready in front, and he promises that the package will be on the street before November has run its course, still in time for Christmas action. Compact disks will follow early in 1985.

It will be Kunzel's last studio album for the label. Fanfare's deal with the popular pops conductor will

come to an end with a "Best of Kunzel" pickup album next year, before a recently negotiated exclusive recording agreement between Kunzel and Telarc Records takes effect. Kunzel, of course, has had a string of CD hits on Telarc. He has also recently recorded for Pro Arte and before that for Moss Music.

Fanfare, which is currently screening sales director candidates, will be setting up an office in September at Intercon, in Wallington, N.J., the label's U.S. distributor. And starting in October, says Rice, the company will be represented in Europe by MCS, out of Zurich, Switzerland.

Sessions in Toronto last week found 18-year-old Canadian cellist Shauna Rolston before Fanfare microphones in a program of Gershwin selections. This will be only one in a number of Gershwin projects the label will bow in 1987 to mark the 50th anniversary of the composer's death.

FIRST FRUIT of the recent takeover by Angel Records of Deutsche Harmonia Mundi distribution in the U.S. has moved out to dealers. These include several Beethoven and Brahms symphonies performed by Günter Wand and the North German Radio Orchestra—initial installments, so to speak, of complete cycles on the way.

The first batch of Deutsche Harmonia Mundi titles, on CD only, sport stickers on the outer packaging giving the Angel number. Otherwise, label and artwork are the DHM originals. Later product will bear Angel logo and numbers, says John Patrick, Angel vice president.

EMI took over worldwide distribution of the DHM line several months ago, although its Electrola subsidiary had long represented the material in its territory. In the U.S., the line was most recently handled by Intersound, Minneapolis.

# LATIN NOTAS

by Enrique Fernandez



Enrique Fernandez is on vacation. This week's column was written by Carlos Agudelo.

RADIO AIRPLAY CHARTS for the Latin music market in the U.S. and Puerto Rico will be appearing in Billboard, starting the first week of October. A new Hot Latin 50 chart for singles will be added to the extensive range of Billboard listings, which already include the Top Latin Albums chart for retail sales. As the Latin equivalent of the Hot 100 chart, the Hot Latin 50 will provide Spanish-language broadcasters and the Latin record industry with a very accurate reflection of the performance of their cuts in the airwaves.

Radio broadcasters in Spanish amount to more than 200, with one-third of them transmitting full time in this language. All areas where the Hispanic population is concentrated in the continental U.S. are substantially covered by AM and FM radio stations. Additionally, there are about 100 radio stations in Puerto Rico.

So far, response to the idea has been very positive, especially from radio programmers and the record industry. Most of them view the new Hot Latin 50 chart as a new step toward the mainstream position the Latin market deserves. The Latin pages of Billboard will be more open to Latin radio news, and suggestions and comments are very welcome.

"MAQUINA MUSICAL" is the name of two trucks and a promotion campaign for Miller. The trucks travel to parks across the country and are converted into 32-foot-long stages, complete with lights and sound,

and are used for showcasing nationally known black and Latin acts. Willie Colon, Antonio De Jesus, Nestor Daniel y Los Terrícolas, Grupo Anhele, Los Bondadosos, La Sombra, and Everaldo y su Flota Musical are some of the groups that have performed in Los Angeles, Chicago, and San Francisco as well as in Texas in Houston, El Paso, Corpus Christi, and San Antonio. Two more events are scheduled for New York and Los Angeles. In Miami, "Maquina Musical" set the stage

## Hot Latin 50 chart will soon expand Billboard's coverage

for an emotional reunion of the Fania All Stars, featuring most of its old-time legends. The Miller campaign is part of a growing trend of corporate sponsorships of minority events. It keeps getting bigger every year, just as the Latin population strives to increase its share of the American dream.

TWO ALMOST simultaneous releases from RCA jumped into the charts this past week, Juan Gabriel's "Pensamientos" and Durcal's "Siempre." Both albums assert the quality and musical longevity of their singers. Rocio Durcal is by all means the most consistent female seller of albums in the U.S., a just reward for her passionate and always fresh interpretations. And Gabriel, constantly improving as a composer, singer, and showman, has come up with a high-quality production, setting new standards for the future of Latin Pop.

# Prism, Coliseum Ink Congress Distribution Deal

BY TONY SEIDEMAN

NEW YORK In an unusual distribution move, Prism Entertainment and Coliseum Video have contracted with Congress Video to use the low-price specialist to distribute their product to mass-merchandise accounts.

Prism will distribute its \$12.95 list-price Video Collection line through Congress; Coliseum, its sell-through-price wrestling product. Embassy Home Entertainment has already made a deal that has

Congress carrying more than a dozen of its programs for the mass-merchant market.

Congress has a sales staff of 43 people dedicated completely to the mass-merchandise market. They are currently working more than 120 national accounts, says Tim Frye, president of Congress. Congress product also goes through the major rackjobbers, with Handleman Co. recently purchasing 130,000 units, Frye says.

Teaming up with Congress was a necessity for Prism, Robin Mont-

gomery, senior vice president of the company, says. At the June Consumer Electronics Show, Prism committed to having its product in 10,000 mass-merchant outlets by the end of 1986.

Prism had to add 40-50 people to its sales department or use a special-purpose distributor. Congress proved the only alternative inexpensive enough to make going to an outside firm economically viable, Montgomery says. Prism is not moving away from its conventional distribution system, Montgomery says. "My distributor network will stay intact."

Montgomery admits the staff situation at Prism has had an impact on Video Collection sales. The company simply didn't have the people or time to pay proper attention to the new retail accounts it needs to nurture to properly launch the sell-through line. Congress will also be working Prism's 100% returns program, which is designed to open mass outlets.

The Video Collection was an-

nounced at the January Consumer Electronics Show. Prism claimed sales of 400,000 units through June and says that volume now stands at 440,000 pieces.

The 120-plus accounts serviced by Congress' inside sales force reach about 20,000 outlets. Of those, 10,000 are visited once a month.

**'Smaller accounts don't hassle me—they pay on time'**

Frye estimates the total universe of potential outlets at 40,000-50,000.

Congress plans eventually to reach all of these. The concentration, Frye says, will be on the smaller accounts because "smaller accounts don't hassle me—they pay on time."

Low-price manufacturers are using a number of routes to reach the

mass merchants. Kartes Video Communication has linked with Hanes DSD to get its product into mass-merchant outlets. Congress goes directly to the video buyers, most of whom are record buyers as well.

Although some manufacturers say the best way to get to the mass merchants is to piggyback video product on top of other items, Frye says, "That's been directly the opposite of our experience." The company has met significant resistance when it has tried to go to nonvideo departments, he says.

Mass-merchant reception of video is proving increasingly enthusiastic, he says, with stores doubling and tripling the space they devote to the product. As an example of the rising interest, he points to a recent order by K-mart that shipped product to 1,600 stores.

Congress is open to working with other software manufacturers to get their product to mass-merchant outlets, Frye says. Further deals with Prism are also a possibility.



**Technical Hitch.** Laserdisc Corp. of America recently held a mock wedding to celebrate the creation of its compact laserdisk format. Pictured, from left, are Dave Baesler, LDC vice president of sales; Donna Ventimiglia, public relations coordinator; Ron Rich, vice president of Pioneer Artists the happy couple; Mike Inoue, LDC vice president and general manager; and John Talbot, vice president of marketing for LDC.

## Rand McNally Lends Experience Vestron To Offer Travel

NEW YORK Lightning Video, the Stamford, Conn.-based subsidiary of Vestron Video, is releasing a line of travel videocassettes under the renowned Rand McNally banner.

The first six "Rand McNally Travel Guides"—all priced at \$29.95 and either 60 or 90 minutes long—will be released Oct. 14. The celebrity-hosted titles focus on popular U.S. vacation spots and are hosted by celebrities associated with a particular locale. According to Jon Peisinger, Vestron Video chief operating officer, they will be followed by three to four quarterly releases.

The initial guides, the "Great American Escape" line, are titled "New York City," hosted by Tony Randall; "Hawaii," hosted by James Farentino; "San Francisco," hosted by Jill St. John; "Central Florida," hosted by Annette Funicello; and "Colorado Ski Resorts" and "Ski New England," both hosted by ski coach and commentator Bob Beattie. Besides the celebrity narration and the accompanying travel photography, the tapes include planning guides and animated maps, hotel and amusement information, and additional travel tips.

Forthcoming titles will highlight Washington, D.C.; Mexico City; and locales in Russia and China.

Peisinger says that both Vestron

and Lightning have been approached on numerous occasions by travel video producers, but only the VideoTrip Co., which produced the travel guide series in conjunction with Rand McNally, provided a commercially viable product.

"We were disturbed by the visual quality and timeliness of other travel videos, none of which had a hook to attract the consumer," says Peisinger. "But with our National Geographic video series, we learned a great lesson: Having a name like National Geographic provides instant verification of what is in a program and its quality. With Video-Trip, the quality was there, but we still needed that hook, which is what Rand McNally gives us in the same way that National Geographic does."

Peisinger adds, however, that Rand McNally provides more than just name value. He says that the product will be distributed through Rand McNally & Co.'s mail-order catalog business, together with its other extensive travel-aid merchandise.

According to Rand McNally's president, Andrew McNally IV, the company has been involved with the programs' editorial content, ensuring that each guide offers "useful

(Continued on next page)

FOR WEEK ENDING AUGUST 30, 1986

Billboard

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## TOP MUSIC VIDEOCASSETTES™

			Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
				★ ★ NO. 1 ★ ★				
1	1	9	THE #1 VIDEO HITS ▲	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
2	2	9	DICK CLARK'S BEST OF BANDSTAND	Dick Clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95
3	5	39	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98
4	3	11	I CAN'T WAIT	RCA Video Prod. Inc. MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
5	4	11	ROCK ME FALCO	A&M Records Inc. A&M Video 6-21015	Falco	1986	SF	19.95
6	10	5	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
7	6	17	LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. USA Home Video 312847	Patti LaBelle	1986	C	29.95
8	9	7	RIPTIDE	Island Records Inc. MusicVision 6-20635	Robert Palmer	1986	SF	14.95
9	7	39	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
10	NEW▶		GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
11	12	7	FUEL FOR LIFE	CBS Video Music Enterprises CBS-Fox Music Video 7104	Judas Priest	1986	LF	19.98
12	15	3	THE MAKING OF GTR	Arista Records Inc. MusicVision 6-20633	GTR	1986	D	19.95
13	11	43	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
14	20	5	BROTHERS IN ARMS	Warner Bros. Inc. Warner Reprise Video 38119	Dire Straits	1986	SF	19.98
15	13	27	JOHN LENNON LIVE IN NEW YORK ●	Picture Music Intl. Sony Video Software 96W50128-00127	John Lennon	1986	C	29.95
16	8	11	IMAGINE	Picture Music Intl. Sony Video Software RO429	John Lennon	1986	D	29.95
17	14	27	PORTRAIT OF AN ALBUM ●◆	Quincy Jones Productions MGM/UA Home Video 400648	Frank Sinatra	1986	D	39.95
18	NEW▶		FAT BOYS ON VIDEO: BRR, WATCH 'EM!	Sutra Records, Inc. MCA Dist. Corp. 80382	The Fat Boys	1986	SF	19.95
19	17	29	ARENA	Picture Music Intl. HBO/Cannon Video TVF2789	Duran Duran	1985	LF	29.95
20	18	3	RICKY NELSON IN CONCERT	Silver Eagle Records, Inc. MCA Dist. Corp. 80360	Ricky Nelson	1985	C	19.95

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

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## Nelson Becomes Major Player In Industry

VANCOUVER Nelson Holdings International Ltd., only a year ago a minuscule company, is suddenly a major player in the international home video and film production business.

The Vancouver-based company has purchased Embassy Home Entertainment, an important home video indie, from Coca-Cola Co. for \$85 million (Billboard, Aug. 16).

The deal draws Embassy into co-production and distribution. Nelson president Barry Spikings says the move will represent a commitment of \$175 million to \$200 million in production and marketing money (all figures are in Canadian dollars).

Under the terms of the deal, a subsidiary, Nelson Entertainment Inc. of Los Angeles, will join with Coca-Cola's entertainment companies, with each side co-financing and distributing six films in the next three years. Coca-Cola pledges North American theatrical release, while Embassy retains North American home video rights.

Embassy's revenue is on an upswing, with 1985 sales at \$72.2 million and pretax profits coming to \$14 million.

Last year, Nelson had only \$68,690 in the bank and a deficit of \$53,443. It has since brought aboard Spikings, former head of EMI Film and Theatre Corp. of London, and it acquired Galatic Films Inc. last year. Stock prices have increased tenfold to roughly \$5 on the Vancouver Stock Exchange.

Nelson raised \$10 million privately, issued a \$60 million public offering, and arranged a \$25 million loan and credit line for working capital as part of the arrangement to take over Embassy. **KIRK LAPOINTE**

### VESTRON TRAVEL TAPES

(Continued from preceding page)

and practical information to the traveler, which we feel is critical for it to be successful." He says that Rand McNally will further support Lightning in its advertising and promotion of the cassettes.

"We want to promote each other's lines, because each one complements the other," says McNally. "If somebody is interested in a trip, he may buy or rent a video. The next step is to buy a map. So there's a natural tie-in, and there may be an opportunity in the future to package the various forms of travel information together."

Gordon Bossin, Lightning's vice president, marketing and sales, says that tie-ins with the travel business are being explored. "We're looking to offer valuable discount coupons with tape purchases, which will be good for a variety of travel-related things like car rentals and tours. We've already contacted the travel agent business, which includes over 25,000 agents in the U.S. Some are beginning to carry travel tapes and are selling them directly to customers or otherwise using them to promote trips.

# Fast Forward

BY FRANK LOVECE

*A biweekly survey of technical developments in the hardware and software sides of the home video industry.*

Even before the technology arrived that made electronic television possible, there was TV. It wasn't very good TV, since it transmitted images slowly and awkwardly using mechanical rather than electronic means, but for most experimenters and hobbyists from about 1910 until the mid-'30s, mechanical TV *was* TV. If it weren't for the electronic-TV breakthroughs of Philo Farnsworth and Dr. Vladimir Zworykin in the '20s and '30s, mechanical-TV researchers might have kept on pursuing that dead-end technology for decades without success. Today, the field of three-dimensional TV and video still seems to be waiting for its own versions of Farnsworth and Zworykin.

The notion of making a flat, two-dimensional image (with length and width) appear three-dimensional (with length, width, and depth) has captivated us since Renaissance artists first learned about perspective. Yet turning theory into practice has proved difficult, sometimes hilariously so. While 3-D movies have never really left us—the faddish 3-D films of the '50s having evolved into such amusement-park spectaculars as Disney's upcoming George Lucas/Francis Ford Coppola/Michael Jackson extravaganza, "Captain Eo"—neither have some fundamental problems. No one has yet come up with a way around the most obviously troublesome aspect of 3-D imaging, the need for red and blue lenses that viewers generally must wear as eyeglasses.

Certainly, JVC and Sharp haven't overcome that problem with the 3-D-videodisk system both companies have recently demonstrated. But now that they're attempting to use 3-D as yet another hook to market JVC's on-again/off-again VHD (Video High Density) videodisk format, it might be instructive to take a look at 3-D video's problematic history.

First of all, it does have one. As far back as 1980, MCA pioneered 3-D prerecorded videocassettes. Unfortunately, image-alignment problems forced the company to recall the only two 3-D titles it released, the '50s monster movies "The Creature From The Black Lagoon" and "It Came From Outer Space."

Not long afterward, Adult Video released the 3-D X-raters "Mud Madness" and "Foxy Boxing," neither of which sparked the market, as X-rated fare did for home video itself years ago. Select/Essex Video soon followed up with the relatively big-budget "Sexcalibur." It, too, bombed. The independent label Wizard Video announced it would release the film "Parasite" in 3-D, but then, citing image-clarity problems, it reconsidered.

Yet while 3-D video couldn't  
(Continued on next page)



## Look what Santa has in store for you.

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Executive Producer: GARY PRODUCTION/IRIS MARCH  
Photography: ED BASKIN

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On VHS and Beta videocassette.

\*Suggested List Price per videocassette. Higher in Canada.



**FAST FORWARD**

(Continued from preceding page)

make either a commercial or a technological foothold, 3-D television broadcasts and cablecasts did a little better. Enjoying a brief popularity in 1982-83, 3-D TV versions of such old 3-D flicks as "B'Wana Devil," "Kiss Me Kate," "Revenge Of The Creature," "Gorilla At Large," "Inferno," "Miss Sadie Thompson," and "The Mask" (aka "Eyes Of Hell") were fairly popular in syndication and on cable TV. Since that flurry, however, both the curiosity value and the amount of 3-D programming has leveled off.

In light of this, the 3-D videodisk demonstrations at the recent Summer Consumer Electronics Show were a mixture of hope and frustration. Using an adapted VHD videodisk player, a prerecorded disk carrying images of balloons and clowns and a walk-up faceplate substituting for 3-D glasses, the demonstration offered images with a great amount of depth and clarity, yet also with a great amount of flicker.

The reason for both is that the system departs from the usual method of projecting 3-D. Generally, 3-D is achieved by projecting what to the normal eye looks like a pair of identical images—one tinted red, one tinted blue—that are slightly out of sync with each other. Lenses—one red, one blue—channel one image to each eye, and for most viewers, this produces an illusion of depth.

The VHD method involves images that to the unaided eye look normal and two-dimensional, rather than red-and-blue and out-of-sync. The trick is that two cameras are used to videotape a scene, in order to capture two slightly different angles that simulate the two slightly different angles from which our eyes view objects.

Left-eye-angle shots rapidly alternate with right-eye-angle shots—the result of which, in conjunction with 3-D lenses, is a pronounced 3-D effect with an equally pronounced and very bothersome flicker. Normal two-dimensional viewing is said to be possible by playing back the left-eye images only.

Three-dimensional VHD's shortcomings seem inherent in the technology—just as mechanical TV's limitations were. Advances in holography—the physics offshoot devoted to laser-based 3-D imaging—may at some point cross over into videodisk technology. The still-evolving field of high-definition video may even have an impact on 3-D. For now, however, 3-D is a dormant, disappointing dud.

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## VidAmerica Slashes Prices On 88 Titles

NEW YORK VidAmerica, a small manufacturer, is battling for some visibility among all the giant promotions scheduled for this season by making permanent price cuts on 88 titles.

Among the films that will now sell for \$19.95 are "King Kong," "Citizen Kane," "The Thing," "Fort Apache," "Top Hat," and "She Wore A Yellow Ribbon."

Films from all of the company's categories—sports, comedy, children's product, the company's Kola Family Kollection, feature films, classics, special interest product, and horror—will be included in the promotion.

"We're hoping to use it to really crack the mass merchandisers, to give them a reason to buy," says VidAmerica vice president and general manager Gary Needle.

VidAmerica hopes to cash in as well on an old TV series. It will release colorized episodes of "Wanted, Dead Or Alive," the show that gave Steve McQueen his first starring role. The episodes are just under 30 minutes long and will retail for \$19.95 each. Two episodes will be coming out in September—"Reunion For Revenge" and "The Medicine Man."

The VidAmerica price cuts will take effect in September. Lists on most of the company's strongest titles will be slashed, including those in the J. Arthur Rank Collection. Reduced to \$29.95 will be "Caesar And Cleopatra," "49th Parallel," "Black Narcissus," "The Life And Death Of Colonel Blimp," "The Seventh Veil," "The Man In Grey," and "Seance On A Wet Afternoon."

Dramas dropping down to \$19.95 will be "Gunga Din," "The Hunchback Of Notre Dame," "Joan Of Arc," "The Magnificent Ambersons," and "Sinbad The Sailor."

Ten titles from VidAmerica's Kola collection will be price-cut to \$29.95. Among the programs are "Doctors & Nurses," "Fatty Finn," "Lincoln County Incident," and "Phantom Treehouse." The company's sports titles will also drop to that price, with such releases as "The Boys Of Summer," "Baseball: Fun And Games," "Baseball's Hall Of Fame," and "Boxing's Greatest Champions" all getting cut.

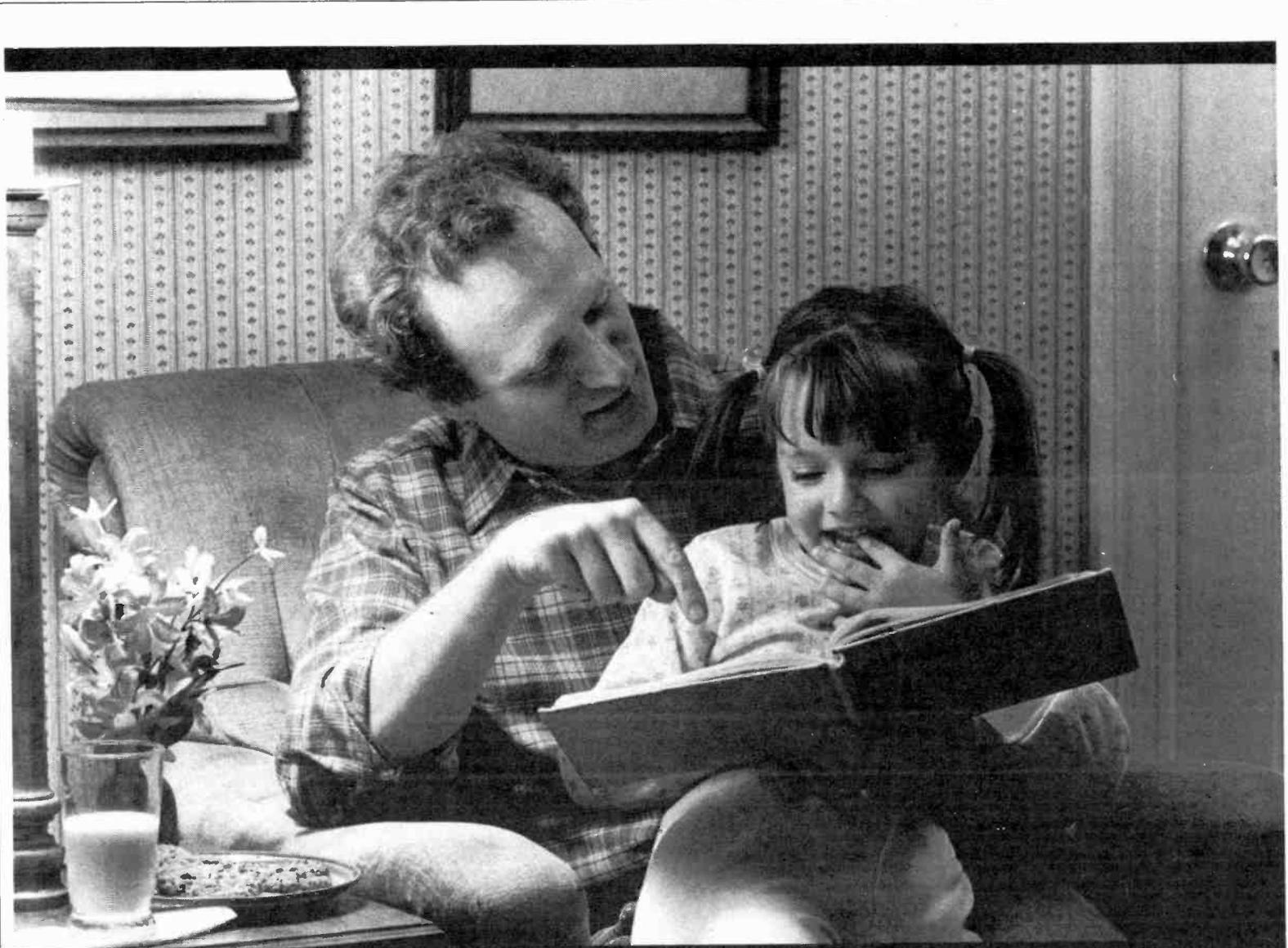
Among the 14 comedy titles due to be cut are "The Con Artists," "Follow That Camel," "To Paris With Love," and "Doctor At Large." All these will be \$29.95. Reduced to \$19.95 will be "The Guinness Book Of World Records," "The Bermuda Triangle," "James Dean—The First American Teenager," and "The Killing Of President Kennedy: New Revelations Twenty Years Later."

Leading the horror titles will be "The Corpse Vanishes" at \$19.95; "The Catamount Killing" and other titles will be out at \$29.95.

The music titles "Neil Young In Berlin" and "Yessongs" will also be price-cut.

Among the marketing materials VidAmerica has created to support its price-cut program is a new video catalog.

TONY SEIDEMAN



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# ...newsline...

"COMIC RELIEF" is coming out on videocassette. Karl/Lorimar Home Video, following the path set by the "Sun City" videocassette, will be releasing the program, which stars Robin Williams, Whoopi Goldberg, and Billy Crystal. The show was broadcast live on Home Box Office when "Comic Relief" was first staged. Money from "Comic Relief" will be used to feed and clothe the homeless.

**VESTRON VIDEO** saw higher revenues and lower profits for the second quarter of 1986. The company's sales came to \$55.36 million for the period, while revenues were \$4.79 million. In 1985, second-quarter sales came to \$49.39 million, while revenues were \$10 million. The company blamed the lower-than-expected profits on retailer buying habits, saying stores concentrated on hit feature-film titles rather than the B and C titles that make up much of Vestron's catalog. Acquisition costs also increased substantially, the company claims. Per-share income dropped by more than 50%, from 29 cents to 13 cents.

**JACQUES COUSTEAU** is going to be on two labels at once when Pacific Arts Video releases *The Undersea World of Jacques Cousteau*. Undersea will bring 10 Cousteau programs to market, all of them nature titles: "The Singing Whale," "The Unsinkable Sea Otter," "The Smile Of The Walrus," "A Sound Of Dolphins," "Octopus-Octopus," "The Dragons Of Galapagos," "The Desert Whales," "The Flight Of Penguins," "The Forgotten Mermaids," and "Whales." List price on all the titles is \$24.95. The company is also releasing "Ansel Adams: Photographer," at \$29.95. Warner Home Video recently released a selection of Cousteau titles, but none of them are the same as those on Pacific Arts.

"HOLLYWOOD GHOST STORIES" is the name of one of the treats Warner Home Video is putting on sale this Halloween season. A 75-minute, made-for-video anthology of horror tales, the video focuses both on Hollywood's films and the industry itself. Ghostly movies will be highlighted, as will spectral situations occurring on sets. Host of the show is John Carradine. Suggested list price is \$29.98; ship date is Sept. 24.

**BILL WALTON**, star of the Boston Celtics, is host of Advantage Video's first release. Titled "Bill Walton's Family Fitness," the program is designed to give a complete fitness plan for families. List price is \$29.98. Each cassette comes with Contact exercise straps, which allegedly provide a workout similar to that given by Nautilus machines.

**CHILDREN'S PROGRAMMING** comes to Pioneer Artists with the premiere of "Rupert And The Frog Song," a title produced by Paul McCartney. It will be released on 8-inch videodisk. Suggested list price is \$16.95. There are three animated cartoons on the disk: "Rupert And The Frog Song," "Seaside Woman," and "Oriental Nightfish," the last two performed by Linda McCartney & Wings.

**CBS/FOX VIDEO** sublabels Key Video and Playhouse Video are both releasing themed packages of titles. The Key Video package is tied to the Halloween season and has five titles: "Killer Party," "The Vindicator," and "Dark Night Of The Scarecrow," all at \$79.98 each, and "Killer Fish" and "The Strangler" for \$59.98 each. Playhouse is taking a Western theme, with "Junior Bonner," "Yuma," "Wild Women," "Duel In The Sun," "Apache," and "The Oklahoman." All the Playhouse titles are \$59.98.

"HOW TO GOLF" is the name of the latest how-to video from Karl/Lorimar. The program stars Jan Stephenson and lists for \$29.95.

**TRAVELVIEW INTERNATIONAL** is the new name of Travelvision International. The company made the name change in response to the number of firms using the word "travelvision" to describe their products. Thirty-seven locations have been profiled by the company, with programs on Sonora, Mexico, Hong Kong, and central Florida due in September. Travelview is a division of East Texas Distributing. **TONY SEIDEMAN**



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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	43	<b>JANE FONDA'S NEW WORKOUT ▲</b>	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	57	<b>THE SOUND OF MUSIC ▲◆</b>	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	5	28	<b>ALIEN ▲◆</b>	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
4	4	12	<b>BACK TO THE FUTURE ▲◆</b>	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
5	7	35	<b>CASABLANCA ▲</b>	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
6	3	54	<b>ALICE IN WONDERLAND ▲◆</b>	Walt Disney Home Video 36	Animated	1951	G	29.95
7	8	56	<b>PINOCCHIO ◆</b>	Walt Disney Home Video 239	Animated	1940	G	29.95
8	9	10	<b>KATHY SMITH'S BODY BASICS ●</b>	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
9	6	6	<b>WHITE NIGHTS ▲</b>	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13	79.95
10	16	224	<b>JANE FONDA'S WORKOUT ▲◆</b>	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
11	14	3	<b>DELTA FORCE</b>	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R	79.95
12	10	9	<b>WHITNEY HOUSTON THE #1 VIDEO HITS ▲</b>	MusicVision 6-20631	Whitney Houston	1986	NR	14.95
13	15	12	<b>PLAYBOY VIDEO CENTERFOLD 2</b>	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
14	37	2	<b>ENEMY MINE</b>	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13	79.98
15	12	3	<b>MURPHY'S ROMANCE</b>	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13	79.95
16	29	2	<b>IRON EAGLE</b>	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13	79.98
17	23	39	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲</b>	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
18	<b>NEW ▶</b>		<b>MIAMI VICE II-THE PRODIGAL SON</b>	Universal City Studios MCA Dist. Corp. 80349	Don Johnson Philip-Michael Thomas	1985	NR	29.95
19	13	18	<b>THE KING AND I ▲◆</b>	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
20	20	4	<b>WINNIE THE POOH AND THE BLUSTERY DAY</b>	Walt Disney Home Video 63	Animated	1986	G	14.95
21	17	11	<b>AUTOMATIC GOLF ▲</b>	Video Reel Video Associates VA39	Bob Mann	1983	NR	14.95
22	11	6	<b>THE JEWEL OF THE NILE ▲</b>	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	79.98
23	28	2	<b>HOUSE</b>	New World Pictures New World Video 8525	William Katt George Wendt	1986	R	79.95
24	21	3	<b>THE HITCHER</b>	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R	79.95
25	24	42	<b>BEVERLY HILLS COP</b>	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
26	18	91	<b>PRIME TIME ▲◆</b>	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
27	27	2	<b>WINNIE THE POOH AND THE HONEY TREE</b>	Walt Disney Home Video 49	Animated	1965	G	14.95
28	19	4	<b>SPIES LIKE US</b>	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG	79.95
29	<b>NEW ▶</b>		<b>YOUNGBLOOD</b>	MGM/UA Home Video 800966	Rob Lowe Patrick Swayze	1985	R	79.95
30	39	76	<b>GONE WITH THE WIND ▲◆</b>	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
31	25	17	<b>AFRICAN QUEEN ▲◆</b>	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
32	22	2	<b>AN AMAZIN' ERA THE NEW YORK METS 25TH ANNIVERSARY</b>	Major League Baseball Prod. Scotch Sports Collection Edition	New York Mets	1986	NR	19.95
33	32	4	<b>POUND PUPPIES</b>	Family Home Entertainment F1193	Animated	1985	G	14.95
34	26	40	<b>MARY POPPINS ●◆</b>	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
35	35	44	<b>ROMANCING THE STONE ▲</b>	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	29.98
36	30	27	<b>THE MALTESE FALCON</b>	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
37	36	25	<b>RETURN OF THE JEDI ▲</b>	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
38	31	10	<b>JAGGED EDGE ▲</b>	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R	79.95
39	33	42	<b>MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆</b>	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
40	38	10	<b>WRESTLEMANIA 2 ●</b>	Titan Sports Inc. Coliseum Video 021	Various Artists	1986	NR	39.95

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## Sign-Up Begins For 2nd N.Y. Intl Market

NEW YORK Companies have begun signing up for the second New York International Home Video Market. Metro Video, McGraw-Hill, Kodak, Karl/Lorimar Home Video, Ingram, Esquire, Video Gems, and Best Film And Video are among the 50 firms that have signed up so far.

The show will be held in New York City's Jacob K. Javits Convention Center April 21-23. Unlike the first show, no consumers will be admitted, and the event will run in the middle of the week—Tuesday-Thurs-

**'It's going to  
be a market for  
buying & selling'**

day—rather than on the weekend (Billboard, Aug. 16). Knowledge Industries Publications, which produces the show, claims it drew close to 7,000 registrants in its premiere outing.

"We've gotten quite a good renewal rate of registrations," says Eliot Minsker, chairman and chief executive officer of Knowledge Industry Publications.

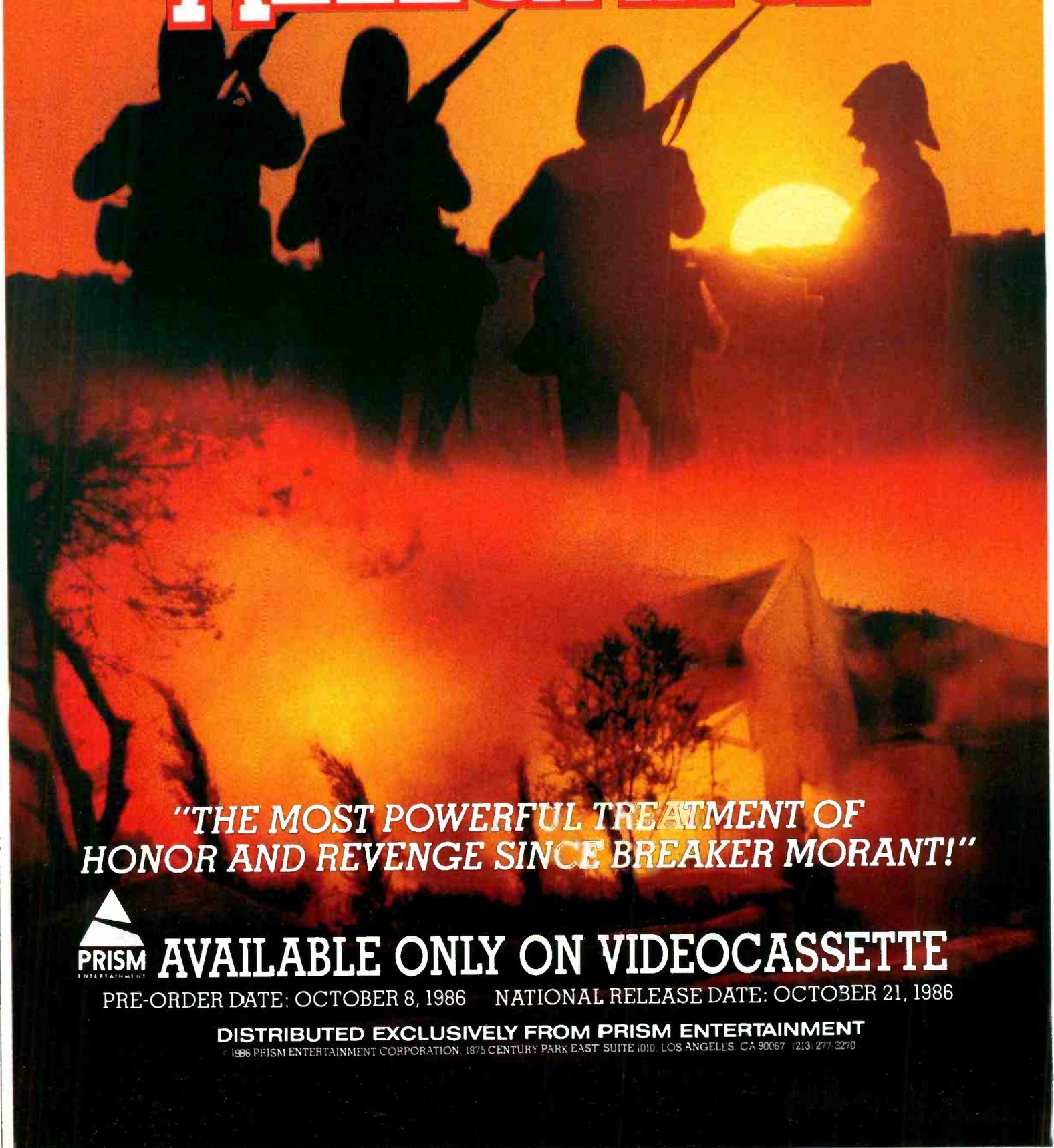
The second market will stick to the first's goal: to serve as a trading place for video product. Added ingredients this year will include a number of seminars on video retailing and the creation of a "retailing institute," says Minsker, so that people who are curious about getting into the selling side of the business can find an entry. "The main thrust is a market for home video programs of all kinds," Minsker says. "It's not a mini-VSDA. It's going to be a market for buying and selling. Retailers are encouraged to come, but that isn't the sole purpose at all. There has to be a place for programming to be bought and distribution deals to be made."

Other new elements will be an advisory board on which 20 industry executives will sit, a broadened programming scope encompassing a special section for adult video companies, and screening rooms where new product can be displayed.

Minsker says leaving consumers out of the registration mix will give him far more money to spend marketing to the trade. In addition, the company is planning to see if it can get mass merchandise, record store, and other alternative retailers. The market will have booth No. 1540 at the Video Software Dealers Assn. convention in Las Vegas Sunday-Thursday (24-28).

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## Home video

### HEFNER INTERVIEW

(Continued from page 13)

ing sold in our stores, and they're not sold to children, but we're going to ask our customers."

And they did a two-week survey in all their stores, and, lo and behold, the majority of their customers said, "No, we don't have any objection."

That accomplishes two tremendously useful things for the retailer. One, it gives him a leg to stand on in saying to the pressure groups, "Look, you don't speak for my customers, you don't speak for the community. It's not just me saying I ought to carry these, I've asked the real community, and here's what they've said." Two, it really gives the retailer a credibility and a confidence in his position.

**Q: What can VSDA as a group do to help members avoid legal action?**

A: There's a group being formed called Americans for Constitutional Freedom that is going to be an umbrella group for a lot of individuals and associations concerned about this issue of censorship and vigilance. I would hope that the VSDA would become acquainted with that group and perhaps involved, because I do think that a lot of what's going to happen is going to be on the local grassroots level.

I don't think there's going to be any legislation passed in Washington that's going to change the definitions of obscenity or anything like

that. But that doesn't mean that there isn't danger out there if local prosecutors get involved.

**Q: What other constructive action can be taken by VSDA?**

A: One of the things that the Magazine Publishers Assn. recently did which might be something of use to the video industry is to make sure that the industry as an industry has

### 'Retailers have to work with groups that monitor law enforcement'

communicated its position. In the MPA's case, they did it in writing literally to all their retailers, to make it clear that all creative people and distributors have a stake in that freedom of choice. Time magazine has a stake in whether Playboy magazine is sold or not in a store that it belongs in.

I do think that sometimes, especially on the retailer level, where you're sort of out there in your store by yourself, you may lose that sense. So I think that any support that is given, both in an educational sense and a legal sense, is obviously of value.

**Q: What are specific areas of re-**

**sponsibility for a retailer in a confrontational climate such as today's?**

A: I think it's certainly important, especially in a climate like this, for retailers to be responsible. I think that if anybody's out there renting R- or X-rated material to kids, they're asking for trouble. If anybody is out there in a store that has a lot of kids in it with a lot of very explicit covers out there, they're asking for somebody to make an issue out of it.

So I think a certain degree of responsibility about adult material, whether it's sexual or violent, does need to be segregated in that sense, because you've got a marketplace that does have children in it. That is healthy.

But certainly segregating it in the sense of, "If we ignore it, it'll go away" doesn't make a lot of sense. And as I said, the lines in terms of the amount of adult material that's in a lot of Hollywood's films—language, nudity, sexuality, attitudes—is very blurred right now for the people who are the censors.

Ultimately, what the VSDA can do, which I think that they are doing, is to acknowledge that they are the gatekeepers. They can either take a stand or buckle, and if they buckle, they'll never be able to get back up and take that stand, because they'll get run over, because that's what happens.



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## VCA/Technicolor Focus Is On New Markets

NEW YORK Nurturing alternative video markets pays off, says Tom DeMaeyer, senior vice president of VCA/Technicolor's S/T Division.

"Corporate and special-interest programs are the fastest-growing part of our business," he says. In fact, the market is so strong VCA/Technicolor is planning a move into production.

VCA/Technicolor embarked on a campaign to develop new home video markets in 1985, assigning five executives to the effort. Efforts center on both program development and marketing. Up to 50% of their time is spent creating new programs, working out of facilities in Dallas; Chicago; Leonia, N.J.; and a sales office in Boston.

Projects completed so far reflect this regionality. Among the recent titles worked on is "The Secrets, Sauces & Savvy Of American Barbecue and Grilling," out of the company's Houston office, and an hourlong Boston Celtics highlights tape, which went from master to a 20,000-unit shipment in just 24 hours.

In both cases, VCA/Technicolor provided support in a number of areas. For the Celtics highlights tape, the company supported Connecticut-based market research firm The Fairfield Group by providing both duplication and distribution services for the title. Product was sold through a number of outlets, including the Waldenbooks chain, video specialty retailers, and a direct mail campaign. Additionally, product was sold to members of the Celtics Annual Ticketholders Club.

"Barbecue And Grilling" was produced by Houston-based Serendipity Productions and is hosted by Dr. Rich Davis, chairman of the K.C. Masterpiece Barbecue Sauce Co. Once again, VCA/Technicolor will handle not just duplication, but will also deal with the title's national distribution. Producer of the program was Serendipity's Fred Brisson. He plans to do at least 10 more programs in cooperation with the duplicator.

Demand in the Sun Belt has grown so strong that VCA/Technicolor is doubling the size of its Dallas plant. The company is constructing an 8,000-square-foot, 400-machine facility to serve a client roster that already tops 100.

Other projects VCA/Technicolor is involved in include:

- A sports tape, which will be offered on a cereal package. Consumers will send in box tops and an amount between \$9.95-\$14.95 to obtain the product.
- An exercise tape, which is tied in to a diet soda.
- A Statue of Liberty collectible, which will be marketed via direct mail, premier department stores, and art galleries.
- A youth-targeted program on magic for one of the home video majors.

Profit is directly dependent on how much money is put into the program, says DeMaeyer. He adds that distribution almost never goes through conventional channels.

AKIVA KAMINSKY

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# Neil Young Readies Self-Financed Tape

BY JIM BESSMAN

NEW YORK If Neil Young has his way, a 10-song video compilation featuring clips of each track on his new "Landing On Water" album will be landing soon in video stores and possibly on the cable TV screen.

Tim Pope, who directed Young's first two videos—"Wonderin'" and "Cry, Cry, Cry"—is directing all the "Landing On Water" clips for GLO Productions, the British firm that represents him.

Pope says that Geffen Records, Young's label, initially advised against such an ambitious 10-clip project. But, he says, "When Neil gets a bee in his bonnet about something, it's bound to happen."

When Young decided to go ahead with the project on his own, without financial or creative input from the label, Geffen gave him its blessing.

"Neil's manager, Elliot Roberts, informed us that they intended to create a video that had home market or HBO-type sales potential that they themselves would produce, finance, and enjoy the benefits of," says Eric Eisner, president of the David Geffen Co.

"They asked if we would be so

kind as to give the go-ahead to negotiate directly with a broadcaster or distributor for home video use, and they said they would provide us with the customary record company need of promotional videos free of cost. We were delighted to accommodate," Eisner says.

According to Roberts' Lookout

## 'It's Neil going mad before the camera'

Management, it is uncertain whether the project will be completed before Young's concert tour, which begins Sept. 15 and is scheduled to last a minimum of two months.

Pope says Young plays a different character in each clip and pulls off that difficult assignment admirably. "He's a brilliant actor, whereas most pop stars, if you put them in any kind of a role, they look stupid," Pope says.

Young, continues Pope, "finds a character in his head, and then we discuss it, but I never tell him what he does or what the context will be."

Noting that Young "suffered a lot of pain in making many of these

videos," Pope says that neither he nor the artist was concerned with getting a "glamorous" look.

"Neil didn't want his videos to look like anything you see on MTV," Pope says. "He doesn't want to be associated with that rubbish, and neither do I." Pope has directed videos for the Cars, the Cure, and Bryan Ferry, among others, that have appeared on MTV.

In describing the sometimes-bizarre videos, Pope observes that each brings out "a different aspect of Neil's smile." It is Young's face, in fact, that is the focal point of the video. For example, "People On The Street," one of the four completed clips, is "shot in the 'Wonderin'" style, full of little scenes in which Neil pops up with that maniacal grin."

Pope says "People On The Street," which, like most of the other videos, was shot in and around San Francisco, features Young as a tap dancer, although his tapping feet are actually those of actor Russ Tamblyn.

For another clip, "Pressure," which was shot on Young's ranch, he plays a "wimp" banker with thick glasses who is "obsessed with punching his head with a boxing glove." In "Weight Of The World," Young is "a sort of drug-crazed Greek boy" with a hairy chest, curly hair, gold medallion, and shades, whose spiked drink causes him to fall into a pool and drown. "A bit sad, that one," Pope notes.

The one-shot news-footagelike "Touch The Night" video, which is the album's first single and video, has Young in the role of George Garfield, a local TV newsman who arrives at the scene of a gruesome highway accident and obnoxiously pushes his way forward to interview the bloodied driver.

The soundtrack includes ambulance sirens, patrolmen's orders, and Garfield's interviews mixed in with the song.

Pope says Young is "totally unrecognizable" in the clips, a characteristic of all the videos in the sequence.

Pope says "Violent Side," one of the videos still to be shot, will feature Young transforming into the Lone Ranger following a nuclear explosion. In "Drifter," Young por-

trays a "hillbilly pig farmer with a little bit of incest in his blood—a man who loves his pigs and is followed by a stuffed pig head which is covered with flies and keeps coming up and talking to him."

"Hippie Dream," which Pope says most closely captures the real Neil Young, finds him playing an old man in the desert who has an acid experience and returns from the trip as a guru who looks like Moses. The clip flashes back to Young's "halcyon days," says Pope. These are depicted with performance footage treated to look like archival stock.

Another clip, "Hard Luck Stories," is a "romantic love story" and "French farce" set in Las Vegas, in which Young gets married several times and "people continuously pop

## 'When Neil gets a bee in his bonnet about something, it will happen'

out of doors."

In "I Got A Problem," Young is "dragged along by a jeep in the desert in his underpants while being filmed by a wildlife movie crew, which is also filming an ostrich."

"It sounds like it doesn't make much sense," says Pope, "but when you see it, it will."

Pope says the last clip, "Bad News Beat," is a "bit unclear at the moment," but he says it will feature Young playing a friend of the Garfield character in "Touch The Night."

All the videos shot so far were filmed in 16mm and blown up to 35mm, except "Touch The Night," which used videotape. Pope says each video was the product of a one-day shoot by the same crew, using a minimum of special effects. "It's just Neil going mad in front of the camera and me going mad behind it," he says.

According to Lookout Management, plans for the theatrical and home video release of the "Landing On Water" video compilation are "incomplete at this time."

## Cable Marketing Confers 17 Ad Awards MTVN Big Winner At Competition

NEW YORK MTV Networks has received 17 awards in the fourth annual Cable Advertising & Promotion Awards competition sponsored by Cable Marketing magazine.

Out of 1,261 entries, three of MTVN's four services—MTV, VH-1, and Nickelodeon—were recognized by a panel of 23 cable industry marketing and ad agency creative executives. The fourth service is Nick At Nite.

The awards break down as follows: MTV received first place in the Television Campaign category and an honorable mention in the Other Collateral category.

Nickelodeon won second-place awards in the Billstuffer and Trade

Print categories; a second-place award in the 10-second ID category; third-place awards in the 10-second ID, Premium Items, and Corporate Identity categories; and honorable mentions in the 10-second ID, Multiple Media/Total Campaign, and Other Collateral categories.

VH-1 was awarded first place for the 10-second ID category and honorable mentions for the Trade Print Advertisement and the TV Campaign categories.

MTVN as a whole won first place in the Corporate ID category and honorable mentions in the Special Materials and the Corporate ID trade advertising categories.

## VideoFACT To Increase Artist Sponsorship

TORONTO The Video Foundation to Assist Canadian Talent (VideoFACT)—a fund sponsored by Canadian video music channel MuchMusic to help artists finance vidclips—poured between \$140,000 and \$150,000 into production in its second year of operation ending July 1, says president Bernie Finkelstein.

That money helped generate 40 music videos, generally pop-oriented, and continues to make VideoFACT the largest financier of Canadian video. While Finkelstein believes the quality of applicants was far higher in the second year, he says there is every possibility that the quality could rise dramatically in the year to come.

The federal government indicated earlier it would assist Canadian independent artists through a five-year, \$25 million program. An estimated \$2.5 million of that figure will be allotted to music videos, and it is likely that VideoFACT will disburse the money through its cross-sectional board of industryites.

If that happens, says Finkelstein, "We'll be able to help both the viable and developing artists."

The average grant, payable upon completion of the vidclip, was meagre by many standards—about \$4,000. But Finkelstein says he remains startled that some see VideoFACT funds as an entitlement, not as a godsend. Because there's nothing compelling the foundation to help every artist, Finkelstein feels that artists should treat the fund as icing on the cake, not as essential underwriting.

During the year, VideoFACT helped such successes in Canada as Jane Siberry, the Arrows, the Box, Haywire, Chalk Circle, and Liberty Silver.

It is estimated that in the 1986-87 operating year, about \$165,000 will be available through the fund. However, if the government signals its willingness to allow VideoFACT to administer the federal funds, the money will increase fourfold.

Also awaiting government decision is the Foundation to Assist Canadian Talent on Record-Canadian Talent Library (FACTOR-CTL), which helps finance audio recordings. It expects to disburse the federal funds earmarked for recording assistance, but it hasn't yet received a final decision regarding availability of these funds.

Last year, VideoFACT received 225 applications, most of them from Ontario, Quebec, and British Columbia. Of the 40 grants, 24 went to Ontario artists, nine went to Quebec, three to British Columbia, two to Alberta, and two to the Maritime provinces.

KIRK LAPOINTE

## New Videoclips

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

### BANGLES

**Walk Like An Egyptian**  
Different Light/Columbia  
Bob Lessenberg  
Gary Weiss

### JEAN BEAUVOIR

**Missing The Young Days**  
Drums Along The Mohawk/Columbia  
Sharon Oreck/No Pictures Inc.  
Bill Pope

### BREW IN HEAVEN

**Change Your Mind**  
Explicit Material/Island  
Duvel Brothers  
Duvel Brothers

### BON JOVI

**You Give Love A Bad Name**  
Slippery When Wet/Mercury/PolyGram  
Curt Marvis  
Wayne Isham

### STAN BUSH

**The Touch**  
The Transformers—The Movie (Soundtrack)/Scotti Brothers/CBS Associated  
John Bueg, Kim Dempster  
John Bueg, Rey Villalobos

### CAMEO

**Word Up**  
Word Up/Atlanta Artists/PolyGram  
David Lang  
Larry Blackmon

### LUIS CARDENAS

**Runaway**  
Animal Instinct/Allied Artists  
Keith Melton, Steve Schklair/Infinity Filmworks  
Tony Christopher

### AL CORLEY

**Face To Face**  
Riot OI Color/Mercury/PolyGram  
David Hodge/David Hodge Productions  
David Hodge

### DOUBLE

**Captain Of Her Heart**  
Blue/A&M  
Patric Haddad, Lyn Healy/N. Lee Lacy/Associates  
Mick Haggerty

### ARETHA FRANKLIN WITH KEITH RICHARDS, WHOPI GOLDBERG & RON WOOD

**Jumpin' Jack Flash**  
Arista  
Howard Woffinden, Beth Broday/N. Lee Lacy/Associates  
Dominic Sena

### GENESIS

**In Too Deep**  
Invisible Touch/Atlantic  
Paul Flattery/Split Screen/MGMM  
Jim Yukich

### CYNDI LAUPER

**True Colors**  
True Colors/Portrait  
Beth Broday, Brooke Kennedy/N. Lee Lacy Associates  
Pat Birch

### KENNY LOGGINS

**Playing With The Boys**  
Top Gun (Soundtrack)/Columbia  
Jon Small/Picture Vision  
Peter Israelson

### MACHINATIONS

**You Got Me Going Again**  
Big Music/Epic  
Kimbie Rendall/Enterprise Colorvideo Productions  
Kimbie Rendall

### TEENA MARIE

**Lips To Find You**  
Emerald City/Epic  
John Bueg, Kim Dempster  
Douglas Martin

### BOB MARLEY

**Get Up Stand Up**  
Rebel Music/Island  
Island Films  
Chris Stone

### MOODY BLUES

**The Other Side Of Life**  
The Other Side Of Life/PolyGram  
Frank Hilton/MGMM  
Brian Grant

### ON-LINE

**Solid State**  
Solid State/GNP/Crescendo  
Alex Cima, Michael Licari, Kathy Malcolm  
Alex Cima, Michael Licari, Kathy Malcolm

### TROUBLE FUNK

**Good To Go**  
Good To Go (Soundtrack)/Island  
Island Visual Arts  
Blaine Novak

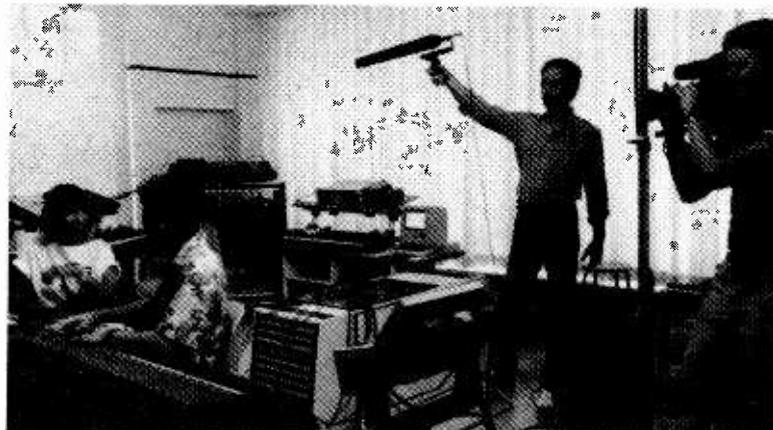
### TINA TURNER

**Typical Male**  
Breaking Every Rule/Capitol  
Frank Hilton/MGMM  
Brian Grant

### NEIL YOUNG

**Touch The Night**  
Landing On Water/Geffen  
Lisa Bryer  
Tim Pope

# ideo music



**High Tech TV.** RCA/Red Seal recording artist Suzanne Ciani, who also owns Ciani/Musica Studios in New York, is shown being filmed by "P.M. Magazine" for a recently aired feature segment profiling her dual career as a recording artist and composer/producer/performer. Ciani is at left, show host Matt Lauer is next to her. At the camera is Gary Corrigan; sound man is Alan Horowitz.

## Video Track

### NEW YORK

**KRIS P. PRODUCTIONS** recently co-produced two videos directed by British director **Tim Pope**, in association with his London-based production company **GLO Productions**. The videos, "Twilight" and "Out Of The Blue," were for Epic artist **Matt Johnson** (formerly **the The**) and were commissioned by Johnson's U.K. label, CBS, which is making a whopping eight videos from the artist's upcoming album. The two clips were shot back to back over a four day period in Manhattan. Line producers were GLO's **Lisa Bryar** and **Louise Barlow**. Executive producers were **Gordon Lewis** of GLO and **Kris Puskiewicz**. Puskiewicz and Barlow have recently established **Kris P. Productions** to handle New York productions for English-based firms who are not affiliated with a major production facility in the U.S.

RCA recording family **Five Star** recently wrapped a clip for "Can't Wait Another Minute," the first single off their new album "Silk And Steel." The clip is based around clock face imagery filmed in various urban settings. **Chris Gabrin** directed; **Nic Myers** produced for **Aldabra Productions**. Other video projects for the label include **Wax's** "Shadows Of Love," directed by **Storm Thorgerson**. It supports the group's third single from its debut album, "Magnetic Heaven." **Antony Taylor** produced for **PMI**.

Director **Jon Small** just finished shooting **Southside Johnny's** video for the classic, "Walk Away Re-

nee," the debut single off his new album "At Least We Got Shoes." The black and white piece was lensed on location in Manhattan's Tribeca district. **Small** and **Lenny Grodin** produced for **Picture Vision**. **Small** is currently in Los Angeles filming **Kenny Loggins'** next video.

**GRP Records** makes its video debut with a clip for the **Lee Ritenour** composition, "Dolphin Dreams." Director **Jay Dorfman** blends performance footage with oceanography sequences shot in 16mm. The clip is currently airing on **VH-1**. **Unherd Of Productions** produced.

### LOS ANGELES

**ONE HEART PRODUCTIONS** just completed the first video for metal newcomers **Poison**. The performance piece was filmed on location at L.A. night spot the **Palace**. **John Jopson** directed; **Tammara Wells** produced. **Julio Macat** served as director of photography. The clip supports the group's debut Capitol album, "Look What The Cat Dragged In."

### OTHER CITIES

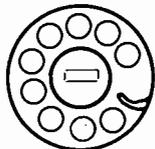
**NOTED DIRECTOR Jim Yukich** was in Frankfurt, Germany recently to film **Iron Maiden's** new video for "Wasted Years." The clip blends documentary-type footage with archival material spanning the band's career. **Paul Flattery** produced for **Split Screen** productions. **Peter Sinclair** served as director of photography. The group is expected to embark on a world tour later this year.

**Chrysalis** recording group the **City** just completed the video for "Walkaway" with Canadian director **Rob Quartly**. Filmed on location in Toronto, the clip supports the band's first single from its upcoming debut album, "Foundation." **Champagne Pictures** produced. 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.*

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# MTV PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS ADDED THIS WEEK	WEEKS ON PLAYLIST
JUDE COLE BACK TO SCHOOL MCA	NEW	
ROONEY CROWELL LET FREEDOM RING Columbia	BREAKOUT	
DAVID & DAVID WELCOME TO THE BOOMTOWN A&M	ACTIVE	
HUEY LEWIS & THE NEWS STUCK WITH YOU Chrysalis	POWER	
JANET JACKSON WHEN I THINK OF YOU A&M	POWER	
ONE TO ONE ANGEL IN MY POCKET Warner Bros.	LIGHT	
ONGO BOINGO DEAD MAN'S PARTY MCA	BREAKOUT	
STACY Q TWO OF HEARTS Atlantic	LIGHT	
LOUREED VIDEO VIOLENCE RCA	LIGHT	
R.E.M. FALL ON ME IRS	ACTIVE	
LIONEL RICHIE DANCING ON THE CEILING Motown	HEAVY	
DAVID LEE ROTH GOIN' CRAZY Warner Bros.	POWER	
FRANK TOVEY LUDDITE JOE Warner Bros.	NEW	
TINA TURNER TYPICAL MALE Capitol	POWER	
WENDY O. WILLIAMS REFORM SCHOOL GIRL Rhino	LIGHT	
DARYL HALL DREAMTIME RCA		3
BILLY JOEL IT'S A MATTER OF TRUST Columbia		4
LOVERBOY HEAVEN IN YOUR EYES Columbia		2
EDDIE MONEY TAKE ME HOME TONIGHT Columbia		2
MONKEES THAT WAS THEN, THIS IS NOW Arista		3
NEIL YOUNG TOUCH THE NIGHT Geffen		4
*38 SPECIAL SOMEBODY LIKE YOU A&M		7
BANANARAMA VENUS PolyGram		11
BERLIN TAKE MY BREATH AWAY Columbia		9
BIG COUNTRY LOOK AWAY PolyGram		11
DEVICE HANGIN' ON A HEART ATTACK Chrysalis		17
*EMERSON, LAKE & POWELL TOUCH AND GO PolyGram		12
*EURYTHMICS MISSIONARY MAN RCA		9
*FABULOUS THUNDERBIRDS WRAP IT UP Epic		9
*GTR THE HUNTER Arista		6
*MICHAEL McDONALD SWEET FREEDOM MCA		10
MIKE + THE MECHANICS TAKEN IN Atlantic		7
*ROBERT PALMER I DIDN'T MEAN TO TURN YOU ON Island		7
REGINA BABY LOVE Atlantic		10
*RUN-D.M.C. WALK THIS WAY Profile		9
TOM COCHRANE & RED RIVER BOY INSIDE THE MAN Capitol		6
*WHAM! THE EDGE OF HEAVEN Columbia		9
*STEVE WINWOOD HIGHER LOVE Island		10
AC/DC YOU SHOOK ME ALL NIGHT LONG Atlantic		3
*ART OF NOISE PARANOIMIA Chrysalis		7
BON JOVI YOU GIVE LOVE A BAD NAME PolyGram		3
LUIS CARDENAS RUNAWAY Allied Artists		5
CINDERELLA SHAKE ME PolyGram		9
CROWDED HOUSE MEAN TO ME Capitol		2
DOUBLE CAPTAIN OF HER HEART A&M		3
GLASS TIGER DON'T FORGET ME EMI		2
HONEYMOON SUITE WHAT DOES IT TAKE Warner Bros.		8
INXS KISS THE DIRT Atlantic		5
JUDAS PRIEST PARENTAL GUIDANCE Columbia		2
LOVER SPEAKS NO MORE I LOVE YOU A&M		5
*PAUL MCCARTNEY PRESS Capitol		5
*MOODY BLUES THE OTHER SIDE OF LIFE PolyGram		7
PET SHOP BOYS LOVE COMES QUICKLY EMI		3
QUIET RIOT THE WILD AND THE YOUNG Epic		7
CHARLIE SEXTON HOLD ME MCA		5
SIMPLY RED MONEY'S TOO TIGHT (TO MENTION) Elektra		13
THOMPSON TWINS NOTHING IN COMMON Arista		6
BLOW MONKEYS WICKED WAYS RCA		4
BOYS DON'T CRY CITIES ON FIRE Profile		5
ALICE COOPER HE'S BACK (THE MAN BEHIND THE MASK) MCA		5
DOCTOR & THE MEDICS SPIRIT IN THE SKY I.R.S.		6
GENE LOVES JEZEBEL HEARTACHE (HIP CLIP) Geffen		3
MANCRAB FISH FOR LIFE UA		3
MODELS COLD FEVER Geffen		9
BILLY OCEAN LOVE ZONE Arista		2
SCREAMING BLUE MESSIAHS WILD BLUE YONDER Elektra		4
SMITHEREENS BLOOD AND ROSES Enigma		14
54-40 BABY RAN Reprise/Warner Bros.		3
ALPHAVILLE DANCE WITH ME Atlantic		7
BOURGEOIS TAGG THE PERFECT LIFE Island		4
STAN BUSH THE TOUCH Epic		3
CACTUS WORLD NEWS THE BRIDGE MCA		2
CHAKA KHAN LOVE OF A LIFETIME Warner Bros.		4
GAVIN CHRISTOPHER ONE STEP CLOSER EMI		3
JOE COCKER DON'T YOU LOVE ME ANYMORE Capitol		2
MICHAEL DES BARRES MONEY DON'T COME MCA		5
BRYAN FERRY HELP ME Warner Bros.		2
EUROPE THE FINAL COUNTDOWN CBS		8
MARY JANE GIRLS WALK LIKE A MAN Motown		5
KIM MITCHELL PATIO LANTERNS Atlantic		5
NU SHOOSZ POINT OF NO RETURN Atlantic		2
POISON CRY TOUGH Enigma/Capitol		2
THE RAINMAKERS LET MY PEOPLE GO-GO PolyGram		5
STAN RIDGEWAY CAMOUFLAGE IRS		2
SOUTHSIDE JOHNNY WALK AWAY RENEE Atlantic		5
UB40 SING OUR OWN SONG A&M		2
ROSIE VELA MAGIC SMILE A&M		5
BRUCE COCKBURN CALL IT DEMOCRACY MCA		3
GREAT WHITE FACE THE DAY Capitol		3
KEEP IT DARK DREAMER Elektra		3
MACHINATIONS YOU GOT ME GOING AGAIN Epic		4
PETER MURPHY FINAL SOLUTION Beggars Banquet		2
PRIME MOVERS STRONG AS I AM MCA		5
THINKMAN BEST ADVENTURES Island		5
UFO NIGHT RUN Chrysalis		3
THE CONNELLS SEVEN Black Park		4
DANCING HOODS PLEASURE Relativity		4
HEAVY PETTIN' ROCK AIN'T DEAD PolyGram		4
PETER HIMMELMAN 11TH CONFESSION Orange		3
KTP ONE STEP PolyGram		2
Q16 FARAWAY GIRLS Blackjack		3
TEN TEN WHEN IT RAINS Chrysalis		3
TSOL REVENGE Enigma		3
WALK THE WEST LIVING AT NIGHT Capitol		6

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

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## Audio Track

NEW YORK

**FREDDIE BASTONE** was in at **INS Recording** to mix "Don't You Try" by Emergency act **Raww**. The session was engineered by **John Poppo**. Prelude Records artist **Carmen** was also in the studio finishing up vocals on the single "You And Me." **Steve Linsley** engineered, with **Chep Nunez** and **Robert Clivilles** doing the mix. Nunez also edited **Nocera's** "Summertime" for Sleeping Bag. Also at **INS**, **Louis X. Erlanger**, aka **Junior X**—former guitarist with **Mink DeVille**—has been mixing the latest material from the **Slamhound Hunters**. **Kevin Reynolds** has been behind the board for the four-song EP. Release is slated for September on the **Satin** label.

**Bobby Taylor** and **Jimmie McDuffie** have completed laying tracks for **Drew Richards'**, **Reggie Sinkler's**, **Obsession II's**, and **Moses & Luri's** debut singles on Cheryl Records at **System II Recording** in Brooklyn. The projects were engineered by **Audie Adare**.

Rap duo **Maestro** is wrapping mixes with producer **Louis Lofredo** at **Sound Heights** in Brooklyn. Release of "What We Gonna Do?" is set for this month on the **Pretty Pearl** label. And rock act **ARQ** is finishing mixes of several tunes for its debut EP. Producers are **Martin Schneider** and **Eric Stuart**. Mixing and editing are being done by **Questar Welsh**, with **Abdu Malahi** assisting. Also in this week has been producer/artist **Frank Dell**, who is cutting tracks on his original compositions. **Vince Traina** is engineering the project for **Valise Records**.

**Jellybean Benitez** has been producing **Stacy Lattisaw's** new Motown single, "Nail It To The Wall," at **Z-Studio** in Brooklyn. Benitez is also working on overdubs with keyboardist **Fred Zarr** for a **Whitney Houston** track. And **Paul Simpson**

has been producing **Barbara Roy** for **RCA** and **Symphonia** for **Cotillion**.

LOS ANGELES

**GUITARIST/PRODUCER Tim Weston** has been at **Channel Recording** in Burbank mixing the next album from **Wishful Thinking** for **Pausa Records**. **Michael Verdick** is engineering the project.

At **Sound Image Studio**, producer/artist **Mont Seward** has been cutting tracks for **Quest Music** with **Elliott Peters** and **Conley Abrams** at the board. Also there, local rockers **Black Jack** and **Damm Yanks** have been in finishing projects with engineer **John Henning**. And producer/engineer **Patrick von Wiegandt** is in with **Best Friends** cutting an album for **Sweet Dream Records**.

**Berlin** was recently at **One On One** in north Hollywood overdubbing with such strange bedfellows as **Ted Nugent** and **David Gilmour**. **Bob Ezrin** is producing the act, with **David Tickle** at the board, aided by **Jeff Bennett**. Also, **Nigel Olsson** was in tracking for his current project with producer/session drummer **James Stroud**. **John Arrias** is engineering with **Toby Wright**. **Johnny Mathis** has been there with producer **Denny Diante**, cutting vocals and orchestra sessions for his upcoming Christmas album. Some of the engineers on these dates have been **Arrias**, **Mic Guzawski**, and **Daren Klein**. **Wright**, **Bennett**, and **Greg Dennen** have been assisting.

**Carlo Nasi** has been at **Sunset Sound** remixing **Patty Brard's** dance single "Red Light" for release on **Striped Horse Records** in the U.K. **Nasi** is producing, with **Don Murray** engineering. **Nasi** and **Murray** are also working on an album by Italian guitarist **Maurizio**  
*(Continued on next page)*

# UHF Tested For Digital Audio Signal Experiment At Boston TV Station

BY STEVEN DUPLER

**NEW YORK** The **WGBH Educational Foundation** in Boston is conducting unprecedented experiments in transmitting a digital audio signal via the **UHF television band**.

During the next three months, the foundation is testing digital audio transmissions via its **UHF TV channel, WGBX/Channel 44**,

## 'A method to get the highest-quality audio to the public'

using a **Sony PCM-F1 digital audio processor** to convert audio into video.

Concurrent **WGBH radio programs** featuring digitally recorded concerts or compact disks are also part of the experiment.

In order to participate in the test, listeners must have a videocassette recorder and a **PCM digital audio processor** (such as the **Sony F-1** or **501**).

Once the digital audio signal is converted into a video format by **WGBH**, viewers can use the **VCR** to feed the signal to the digital processor, which then decodes the audio and allows it to be played over a home stereo system. The sound quality is reportedly comparable to **CD**.

During the test hours, the encoded digital signal on **Channel 44** is visible as a series of modulated black and white lines.

"It could become a whole new band for radio," says **Dave MacCarn**, **WGBH's** director of engineering. "We're simply using the **UHF spectrum** to get the signal to the user. This transmission pro-

vides a new method of getting the highest-quality audio to the public."

**MacCarn** says the **FCC** is in the process of "carving up" the upper part of the **UHF band**, and he'd like to see a piece of the space above **Channel 60** be allocated to the new digital transmission mode. "Because digital is in a video format, it's a natural," says **MacCarn**.

The digital transmission only uses half of the standard **TV bandwidth**, **MacCarn** says. "You could put 20 all-digital radio stations on where only 10 **UHF TV stations** could have existed."

Are there commercial applications for the new system? **Mac-**

**Carn** thinks so. "I see this as a potential pay channel, or even a new basic cable feature to entice subscribers interested in high-end audio," he says. "It's easy to put on a satellite. It's also easy to put on the air with a standard low-power **TV transmitter**."

While **WGBH** estimates that only 200-500 listeners in the **Boston area** are equipped with the gear necessary to receive the digital broadcasts, **MacCarn** feels that could change quickly, once a demand for the audiophile transmissions is established.

"It's true there are only a limited number of **PCM-F1s** and **501s**  
*(Continued on next page)*

Convention Set For Nov. 12-16

## Cornyn To Key Engineering Meet

**NEW YORK** **Stan Cornyn**, president of the **Record Group**, is set to keynote the **81st Audio Engineering Society convention**, Nov. 12-16 in **Los Angeles**.

**Cornyn** has been an outspoken proponent of digital audio technology and the compact disk, beginning long before **CD** gained popular acceptance. The **Record Group** is now working with **PolyGram Records** and **N.V. Philips** on developing software for the recently unveiled **CD-I interactive CD format**.

**Cornyn**, who has in the past addressed the concept of computer-controlled audio/video applications for **CD**, will speak on **CD-I's** vast potential now that the industry has agreed upon the **Sony/**

**Philips standard**.

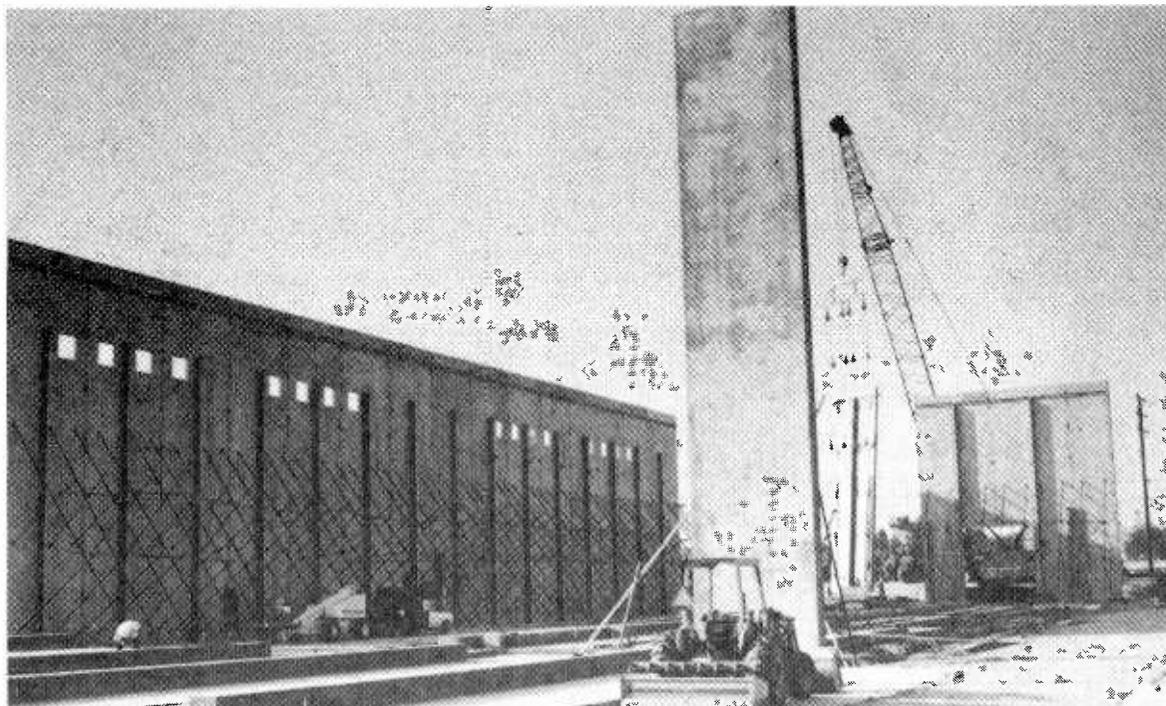
In related news, multimedia comedy team the **Firesign Theatre**—the first group to record and produce an interactive **CD**—will perform a specially written presentation at the **AES banquet** Nov. 15 at the **Los Angeles Hilton**.

**Firesign's Philip Proctor** says the performance piece will cover "the history of audio and its interactive future."

The **Firesign Theatre** is working with **Cornyn** and the **Record Group** on developing educational and entertainment software for the **CD-I format**.

In addition to **Proctor**, the theater group consists of **Phil Austin** and **Peter Bergman**.

STEVEN DUPLER



**Raise High The Roof Beam.** **Raleigh Film and Television Studios**, the oldest operating film studio in **Hollywood**, is building two new sound stages and auxiliary buildings at its 10-acre complex. The project is expected to be completed late this year. Each stage will encompass 32,000 square feet; design is by the **Raleigh Design Group**, owned by the parent company.

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# Sound Investment

A biweekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

**THAT'S A LOTTA TAPE:** Chicago studio landmark **Universal Recording Corp.** is celebrating 40 years in the business. The festivities were kicked off at the beginning of August and are running through September. Chicago Mayor **Harold Washington** initiated the proceedings by proclaiming Aug. 1 Universal Recording Corp. Day in the Windy City. Festivities will culminate in a Sept. 19 bash at Universal's Walton Street facilities, which now boast 20 studios, including four at nearby Prudential Plaza.

Universal, which owns \$4.8 million worth of equipment, logs between 80-100 session hours a day, says owner **Murray Allen**. In its lengthy history, the facility has hosted such renowned recording sessions as those for **Duke Ellington's** "Take The 'A' Train," **Sarah**

**Vaughan's** "Misty," **Gene Chandler's** "Duke Of Earl," the **Platters'** "Smoke Gets In Your Eyes," and the **Shadows Of The Night's** "The Great Pretender."

**POSTPURCHASE AIDS:** Two new books from **Music Sales Corp.** provide clear, concise information on the Yamaha DX-7 and the Casio CZ lines of digital keyboards. "The Casio CZ Book" by **David Crombie** and **Paul Wiffen** includes chapters and diagrams on Casio sound theory, programming, interfacing, and new sound patches, among other topics. The "Yamaha MIDI System Guide: Digital X Book" is a boon to both novice and expert, providing info on live playing and recording techniques, digital systems language, DX-7 tone patterns, and RX-7 rhythm patterns. The CZ book is \$12.95; the Yamaha guide is \$14.95. Both are available from Music Sales at 914-469-2271.

**MORE TOYS:** **Craig Harris Music** of Los Angeles recently held an



The new touch-screen system in use at WEEI Boston allows computerized broadcast control, enabling stations to keep records of aired commercials in an easier and more accurate manner as well as performing other functions.

open house to show off, among other things, "the simultaneous madness of a 16-bit digital 32-FM voice Synclavier with eight separate MIDI outs controlling 20 MIDI devices through a J.L. Cooper MIDI patch bay." Whew... Harris, who specializes in producing music and sounds for commercials, film, records, and television, also displayed a handful of new toys, including 12 Yamaha TX modules; a Roland Super Jupiter and digital piano; AMS DMX; and Lexicon PCM-70, REV-7, and SPX-90 processors.

**LOOK SHARP:** Two St. Louis-based video production facilities have added Sharp Electronics video cameras to their gear. **Sights Unlimited**, an independent production house, purchased a Sharp XC-A1 video camera for use in TV commercial work. The XC-A1 features a viewfinder-mounted character display and three Diode Gun low capacitance mixed-field Saticon tubes for 750-line resolution. The **Life Chris-**

**tian Center**, a 1,500-member church, acquired two Sharp XC-800II cameras, which it plans to use in producing shows for local cable TV.

**BYTE BLANKET BINGO:** It's been a digital summer for the folks at **Audio Intervisual Design (AID)**. According to **Dawne Roberts**, the Los Angeles-based firm's digital rental manager. Some of the projects AID supplied Sony digital gear for this summer included the scoring of "Howard The Duck" for Universal Pictures at the Record Plant's studio M; a video shoot of Windham Hill artists **Shadowfax**, **Will Ackerman**, and **Michael Hedges** at **SIR**; **Ozzy Osbourne's** Long Beach Arena concert; **Johnny Mathis** at Oceanway Studios; **Willie Nelson** for the upcoming film "The Redheaded Stranger"; **Linda Ronstadt** at the Complex; taping of the stage production of "Little Shop Of Horrors" (which required six PCM-3324 multitracks); and the sound-

track for the MGM film "Lazaro," which utilized the same number of machines.

**BROADCASTERS GET THE TOUCH:** A new computerized approach to broadcast control is being used at Boston-based WEEI (590 AM). **MicroTouch Systems Inc.** and **Media Touch Systems** have combined hardware and software packages to create a system that gives broadcasters touch-screen control over broadcasting events. The touch-screen system is said to completely replace the standard broadcasting booth control panel, thus eliminating the need for a daily paper log. With the new system, the broadcaster can now sequence broadcast events unassisted, saving time and easing stress. Contact **MicroTouch** at 617-935-0080 or **Media Touch** at 603-893-5104 for more information.

Edited by STEVEN DUPLER

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## AUDIO TRACK

(Continued from preceding page)

**Colonna.** Overdubs were done at **Sunset Sound Factory** by **Paulinho Da Costa**, **Doug Norwine**, and **Richard Gibbs**.

**Society Records** artist **Hilary** has been working at **Studio Ultimo** in Hollywood mixing a 12-inch dance single with producers **Kenn Friedman** and **Dan Joseph**. **Paul Brown** is engineering. Also there, **DJ/mixer Boris Granich** has been mixing the club version of "The Sacrifice" by Atlantic act **Misadventure**. **Brown** has been at the board, assisted by **Mark Smith**.

At **Group IV Recording**, **Jim DePasqual** scored "Witches Of Eastwick." **Dennis Sands** was at the console, assisted by **Andy D'Adario** and **George Belle**.

### OTHER CITIES

**SESSIONS AT SIGMA SOUND** in Philadelphia include **Dave Stone** of the **Media Shop** producing the soundtrack for a multimedia presentation for **Historic Landmarks For Living**. **John Anthony** was at the board. And **New Liberty Productions** recently audio-sweetened and mixed a documentary for the **Prison Literacy Program**. **Randy**

**Abrams** engineered, with assistance from **Scott Mac Minn** and **Armand Pocaroba**.

**New River Studios** in Fort Lauderdale, Fla., has been playing host to **James Last** and **Astrud Gilberto**, who were in recording their new album for **PolyGram**. Co-producers are **James and Ron Last** and **Gilberto**. **Ted Stein** is engineering, assisted by **Teresa Verplanck**. Also,

**Bonnie Pointer** has been working on demos with producer **Jeffrey Bowen**. And **Geffen** artist **Ish** has been in mixing tracks for an upcoming album. **Eric Schilling** is at the board, assisted by **Dave Barton**.

All material for the Audio Track column should be sent to **Steven Dupler**, **Billboard**, 1515 Broadway, New York, N.Y. 10036.

## UHF TESTED FOR DIGITAL AUDIO SIGNAL

(Continued from preceding page)

out there in the hands of non-professionals," he says. "But I've talked with Sony, and they say that it would be very simple to add the required F1-type circuitry to the new line of AM/FM/TV-band stereo receivers they're currently designing. Once that were to occur, all the listener would need would be a receiver of that type and a VCR. And once Sony does something like that, you know that **JVC** and **Sansui** and other digital manufacturers will do the same thing."

The digital audio transmissions are being run Monday through

Thursday beginning at 3 p.m. with "MusicAmerica"; Friday, beginning at 2 p.m. with the "Eleanor Naylor Dana Music Series"; and Saturday, beginning at 3 p.m. with the program "Folk Heritage." The tests conclude each day at 5 p.m., when Channel 44 returns to its regular summer programming.

Future experimental broadcasts on Channel 44 will consist of live concerts that have been recorded by **WGBH Radio** with portable digital audio gear. The concerts have been produced for the tests by **John Voci**, **WGBH Radio** operations director.

## Festival Marks 20th Year Montreux Ends On A High Note

BY PIERRE HAESLER

**MONTREUX** Some 60,000 fans attended the 17-day 20th anniversary Montreux Jazz Festival, which ended July 19 with a 14-hour musical marathon featuring Herbie Hancock, Branford Marsalis, Didier Lockwood, Tania Maria, George Benson, Spyro Gyra, and Sadao Watanabe, among others.

Despite its name, the festival showcased pop, rock, ethnic, and even classical music in addition to jazz. This year's lineup included—in addition to Miles Davis, McCoy Tyner, Wayne Shorter, and other jazz luminaries—a slew of top rock names, among them Phil Collins, Eric Clapton, Matt Bianco, Chris Rea, and Talk Talk.

Claude Nobs, who originated the festival and is still its director, says he has grown used to criticism of this eclectic approach. "At first, the critics hurt me, but now I do not take it as a personal insult. After 20 years in the music and festival business, you develop the hide of an elephant. My aim is to organize an attractive program, that's all."

Some aficionados regret the increasing rarity of impromptu on-stage jam sessions; only McCoy Tyner, Freddie Hubbard, Joe Henderson, and John Scofield obliged this year, with a splendid set during the Blue Note showcase evening. But with almost every evening a sellout, the festival, whose annual budget now totals about \$2.5 million, must be doing something right.

## CGD Names New Managing Director Firm Is Italy's Largest Record Company

BY VITTORIO CASTELLI

**MILAN** CGD/MM, Italy's largest independent record company, is in line for a major shakeup following the appointment of Giuseppe Benedetti as managing director. For the past 20 years he was an executive in the food industry. Last year, CGD/MM suffered a trading loss for the first time in its history.

"Rather than changing the company's actual structure, we will be looking at the adoption of marketing techniques that will give us a more clearly marketing-oriented management and strategy," says Benedetti. "So long as the rest of the industry continues to use marketing merely as a promotion technique, we will be ahead. We are going to use it in building our product."

According to the new CGD/MM head, the Italian record business rarely sets marketing goals or targets its efforts at defined market segments. And despite the quantities of product released, little real innovation occurs.

A new approach to a&r is also

**'We will develop Italian music, but we are expanding internationally'**

planned. Benedetti says the local industry's crisis has been more tough on companies, like CGD, that depend largely on domestic material than it has on the multinationals that focus on Anglo-American pop.

"Our goal is still to develop Italian product, but as we are also very much interested in the teen market, we are expanding our international license deals. The first successful moves in this direction, such as acquiring the Rough Trade label and good-selling artists like Samantha Fox, Chris Norman, and Bruce & Bongo, are very significant for us."

CGD is setting up a classical label to take advantage of CD growth, with the first release of 20 titles

scheduled to take place before the end of the year. The source of this repertoire has not yet been revealed.

Benedetti defends the use of the so-called *casa integrazione* scheme to see CGD through its financial problems. "The workers' union agreed that we would pay up to 130 workers out of public funds. At the end of June we only had 84 workers paid on that basis, well below the agreed figure, and I will be more than glad to see full employment restored. This kind of emergency measure is intended for a limited period only and may help us fight seasonal rough spots. It will allow us to steer the company out of dangerous waters, not, as some people seem to think, to sink it."

Following the appointment of Benedetti, Sandro Delor resigned as general manager of CGD Dischi. Says Delor, "This is the right time for me to go so that the corporate changes can go through as smoothly as possible."

### THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

## U.K. Dealers Gird For Video Recordings Act

**LONDON** U.K. video retailers are bracing themselves for the next stage, set to go into effect Sept. 1, in the implementation of the Video Recordings Act. Any who fall foul of the act's provisions face fines of up to \$30,000.

Designed to outlaw "video nasties" and classify other titles in the way that theatrical movies are classified, the act is being introduced in phases during the three-year period from 1985-88. Many dealers remain uncertain as to its implications and requirements.

The British Videogram Assn. (BVA), which represents most U.K. distributors, has circulated guidelines, as have such individual majors as RCA/Columbia and MGM/UA.

MGM/UA placed trade advertisements to alert dealers to titles that must be classified by Sept. 1. Says marketing manager Peter Edwards: "We don't want dealers to lose revenue by taking MGM titles off the shelves when they don't need to or being prosecuted because they have them on their shelves when they shouldn't."

And RCA/Columbia managing director Steve Bernard says all that company's authorized accounts have received Video Recordings Act implementation kits, which include customer guidance posters, certification listings for all current titles, and an explanatory bulletin.

The main problem for dealers is the series of five statutory deadlines laid down for certification of titles, which depends on when they were first theatrically distributed. The current phase, for example, applies to English-language product registered as having been distributed since the beginning of 1940.

In its own advice to dealers, the BVA lists a series of simple dos and don'ts, including making sure certified titles are properly labeled.

## IFPI Fights For Video Rights TVB Under Court Investigation

**LONDON** Trade organization IFPI is accusing Hong Kong broadcaster TVB of putting pressure on record companies to allow the exploitation of their artists and recordings on TVB video programs marketed throughout the world.

The copyright infringement dispute will see both parties in the Hong Kong High Court later this month (Billboard, Aug. 9). Nick Garnett, IFPI regional director for Asia and the Pacific, says that some member companies report being told their artists and recordings will only be showcased if they agree to give TVB the right to use sound recordings featured in "Solid Gold" and other programs as it sees fit worldwide.

According to Garnett, this amounts to the demand that record companies "relinquish the rights which they own in their recordings under Hong Kong copyright law."

Although a new broadcast agreement covering Hong Kong itself is

under negotiation, there has never been any IFPI-TVB agreement for the station's overseas exploitation of TV programs containing IFPI-owned material via the licensing of videocassette rights. Tapes of "Solid Gold" have been sold in Australia and the U.K.

The situation is aggravated by an ongoing inquiry by the High Court into IFPI's complaint that TVB gives preferential treatment to Capital Artists, a record company with which it has corporate links.

Garnett says, "IFPI and its members are simply protecting the copyright material which belongs to them and to their contracted artists."

"The industry welcomes the fullest exploitation of its recordings by TVB or anyone else, but this must be done by agreement, and the record companies and artists must be properly remunerated when their work is broadcast or licensed for videocassette release."

## Publishers Unite In Japan

**TOKYO** Shoo Kusano, president of Shinko Music Publishing, has been elected to a third three-year term as chairman of the Japanese Music Publishers' Assn.

His first priority is to improve relations with rights society JASRAC and to strengthen its leadership in cooperation with society president Yasushi Akutagawa. Hori Productions president Takeo Hori and Fuji Pacific Music president Ichiro Asatsuma have already been appointed directors of JASRAC.

Kusano notes that JASRAC revenues have risen by 50% since he first took office in 1980. At that time, the society's collections had just topped 20 billion yen (\$128 million). For the fiscal year April 1986-March 1987, its target is over 30 billion yen (\$192 million).

In 1980, some 593 music publishers were registered with JASRAC.

Today the total is 850, accounting for 77% (\$133 million) of the society's distributions. Although only 161, or less than 20%, of the publishers are JMPA members, these members received nearly 80% of the \$133 million.

Kusano says that new sources of income are emerging. In addition to the copyright charges now being collected from Japanese record rental outlets, performance charges will be paid by sing-along establishments beginning next year.

The new chairman says efforts will be made to improve the image and reputation of publishers. In recent years, some non-JMPA members have been involved in legal trouble, and these troubles have come to be associated with all publishers.

A Billboard Spotlight

# VIVA MIAMI

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## Would Increase Vidclip Service's Subscribers MuchMusic May Join Basic Cable

BY KIRK LaPOINTE

TORONTO The federal broadcast regulatory agency has invited the MuchMusic Network to apply to be carried nationwide on basic cable service. If MuchMusic gets the go-ahead, the move may mean greatly increased exposure of vidclips in Canada and a revenue bonanza for the 2-year-old music video service.

MuchMusic has been operating as a discretionary cable service since its inception in September 1984. With the exception of tiny cable companies with fewer than 3,000 subscribers, federal cable rules have allowed the CHUM Ltd. service to be offered as a scrambled signal, which only paying customers can get unscrambled.

But in a rather unusual move on Aug. 13, the Canadian Radio-Television and Telecommunications Commission (CRTC) said MuchMusic, The Sports Network, and The Life Channel could apply to be carried on basic cable, similar to the way most American specialty channels are delivered. The CRTC feels that it may be possible to include these specialty services on basic cable to bolster cable subscription in Canada, enhance the Canadian component of cable, and help fend off the challenge to the cable industry by the satellite dish business.

CRTC chairman Andre Bureau believes that consumers want many more services at the lowest possible cost on cable.

There are two hitches before the plan can proceed. The first is that the move faces an enormous battle from conventional broadcasters,

who see any competition as a threat to their ledgers and complain that the new specialty services aren't saddled with the same content quotas that they have.

The CRTC has addressed the latter issue by saying it would expect any addition to basic cable to meet the requirements conventional broadcasters face.

### CRTC chief says consumers want more services

In MuchMusic's case, however, it is unclear exactly how the Canadian content ruling (CanCon) would apply. Would it be the 30% Canadian vidclip requirement now demanded of Canadian-made vidclip shows on Canadian channels to be considered Canadian programming? Or, would it be the 50% CanCon programming demanded of private broadcasters generally?

In either case, it might be difficult for MuchMusic to meet the standard. MuchMusic's CanCon quota is 10% and moves to 15% in September when it enters its third year of programming. It has already been playing more than 15% CanCon, but it is unlikely it could double that, much less triple it, without a great deal of repetition of clips. Individual Canadian vidclips aren't available in large numbers, and new regulations that took effect at the start of the year make it much more difficult for vidclips to qualify as CanCon. Several domes-

tic artists now riding on the charts, including Glass Tiger and Tom Cochrane, have non-Canadian clips by virtue of their production credits.

Still, the move would have big bottom-line implications for MuchMusic and that may prove tough to ignore. MuchMusic's subscriber level is about 800,000, but growth has flattened in recent months. That number is still well ahead of predictions, and MuchMusic actually earned a profit in its first year (the fastest-ever pay TV profit in broadcast history).

But a move to basic cable would greatly increase subscriber levels, bringing enormous revenue gains. It is uncertain if MuchMusic would continue to charge cable companies for its services.

MuchMusic has until Oct. 24 to apply to move to basic cable. Company officials say no course of action has been planned.

### Ontario AG: Artists Can Slow Scalping

TORONTO Ticket-scalping problems can be controlled if performers or their managers restrict access to large blocks of seats or place conditions on the ticket sales for their shows, says Ontario attorney general Ian Scott.

Scott says that even though there has been a flurry of adverse publicity in the last year about ticket sales locally, he perceives scalping as a victimless crime that would be "inappropriately expensive" to police.

Scott made his remarks on "Two For The Road," a CHUM-FM Toronto documentary by producer Paul Cross that aired recently. The radio program followed intensive reporting over the last year by the Toronto Star, which featured a series of stories that included allegations by scalpers and officials, a number of controversial incidents involving sales, and a police investigation which cleared promoters and arena officials of wrongdoing.

Scott believes it is up to performers to take matters into their own hands if they think scalping restricts access to their shows or makes it inordinately expensive or difficult to attend.

"The entertainer or his manager can lay down ground rules by which tickets can be sold," Scott says. Such measures could include limits on the number of sales to one person, conditions on what types of surcharges may be levied by ticket agencies, and assurances that good seats will be sold to the general public and not hoarded for VIP use.

## All-Night TV Bows In U.K. To Encouraging Numbers

LONDON Nearly a million viewers stayed up for the Aug. 8 introduction of all-night television here, according to figures from Yorkshire Television, the company that initiated the programming.

The transmissions, which are in a three-month trial period, finally started after a month's delay, during which time Superchannel/Music Box, which provides the programming, negotiated short-term rights clearances with the British Phonographic Industry.

The broadcasts run from the time normal programming goes off the air, about midnight, to the start of early-morning television, at 6:15 a.m. They are composed primarily of the programs in Music Box's own satellite schedule, which is transmitted simultaneously.

The shows include "Gaz Bag" and "The Nino Show," which mix pop videos, concert footage, star interviews, competitions, and reviews. Audience ratings for the first three nights show that an average of 250,000 people tuned in between midnight and 3 a.m. each night; from 3-6 a.m. there were about 100,000 viewers.

These figures suggest that Yorkshire Television's target of reaching 250,000 viewers in the 15-25 age group is within reach. Only once, be-

tween 4 a.m. and 5 a.m. on a Sunday morning, did the audience drop to a so-called "zero rating," which is below the minimum recordable level.

For the final hour, Yorkshire claimed an average audience of 100,000 people, more than the number that watched the opening hour of the early-morning fare that followed. Commercials running through the night include spots for pop records, jeans, and other mainly youth-oriented products, along with a government campaign against drug abuse.

Yorkshire says the all-night fare was watched in local late-night restaurants, bars, and nightclubs as well as in homes.

Paul Fox, managing director of Yorkshire Television, which has a stake in the Superchannel/Music Box firm, says, "In pioneering another first, we've blended television and pop music, two fields in which Britain leads the world. It's a three-month trial, and we'll review results at the end."

Other U.K. television companies are watching the experiment with interest, as is the Independent Broadcasting Authority, which gave it the go-ahead. Given the encouraging ratings Yorkshire has collected, it seems a fair bet that nationwide round-the-clock broadcasting will be instituted.

## U.K.'s M&S Makes Music

BY PETER JONES

LONDON The giant Marks & Spencer chain plans to experiment with the marketing and sale of classical recordings this fall, collaborating on the ambitious project with composer Andrew Lloyd Webber's Really Useful Group and the London Philharmonic Orchestra.

Initial releases will be on a label bearing the chain's St. Michael trade name. The launch in September starts with five new releases and a commitment that the operation, if successful, will provide a minimum of 10 recordings a year for the next three years.

The records will be available at selected stores within the 269 M&S U.K. chain and will be released in LP, cassette, and compact disk formats.

The role of the London Philharmonic is to provide musician personnel for works requiring more than five players and to select artists for smaller-scale pieces. The idea was initiated by the LPO and its managing director, John Willan, a former EMI Records producer.

His first approach to Marks & Spencer was turned down, for the chain had been unsuccessfully involved in the record business some 10 years ago. But he returned with a revised plan set up in conjunction with Anna Barry, another former EMI executive and now a producer with the Really Useful Group. Under the agreement, RUG finances recording and production costs and sells finished product to M&S.

Now RUG expects to make a profit on every disk sold and will give 15% of its surplus to the LPO,

on top of the \$25,000 already paid in session fees.

Says Barry: "There is clearly a mass market for a high-quality product of this kind. Where Marks & Spencer failed in the past was in using recordings that were not exclusive to it."

The first releases were recorded at EMI's Abbey Road studios in July, with Mike Sheedy as sound engineer. They go on sale initially in six stores nationwide in late September. Details on pricing are not yet available, but the estimated retail price is seen as around \$6 for LPs and cassettes and some \$12 for CDs.

Initial releases include Elgar's "Enigma Variations," conducted by Richard Armstrong, of the Welsh National Opera Company, Vivaldi's "Four Seasons," and a selection of "light" Mozart works. Planned for the first batch was a recital by Barry Douglas, who won the Tchaikovsky Piano Competition in Moscow this summer. Because of Douglas' late commitments, however, Peter Donohoe, winner of last year's Tchaikovsky event, was booked to provide a set of Rachmaninoff preludes.

That the London Philharmonic is taking such an eager role in the St. Michael's label launch is no surprise, for the members were noticeably put out by the way the Royal Philharmonic Orchestra set up its own-name label months ago.

## Maple Briefs

Maple briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

THREE TORONTO MEN have been arrested and face up to life in prison for tampering with the CHUM-AM communications tower in the early morning of Aug. 11. No one was hurt in the incident, which resulted in the tower falling across Yonge Street, the city's main thoroughfare, at approximately 5:15 a.m. The station was put off the air for about an hour and a half. CHUM says it will move the tower to another location. Officials dismiss speculation that the crime has anything to do with a move a few weeks ago to change the station's format to golden pop.

CLASSICAL GUITARIST Liona Boyd has taken on Bruce Allen (Bryan Adams, Loverboy) and Mau-

reen Jack (director of the Northern Lights' projects fund disbursement) as managers. Boyd is poised to issue "Persona," a new age album featuring Eric Clapton, David Gilmour, and others. In a major departure from her usual style, she'll soon hit the road with a four-piece band.

JOHN OATES appeared at the Ontario Place Forum with Parachute Club, last year's Juno Award-winning group of the year. Oates has been producing the Toronto band in his first-ever outside work from Hall & Oates.

GATHY HAHN has rejoined RCA Records Canada Ltd. as national publicity chief. Peter Simpson is leaving the company. Hahn previously left RCA to join MuchMusic as its first publicist and then went into independent management, promotion, and publicity.

POLYGRAM INC. has upped senior regional manager Herb Bradley to general manager of its special products division. Rick Dunlop is the new central region sales manager, while Larry Willmott is operations manager for the central region.

A Canadian fund is financing vidclips ... see page 69

# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 8/14/86

SINGLES	
1	1 PAPA DON'T PREACH MADONNA WEA
2	5 DANCING ON THE CEILING LIONEL RICHIE MOTOWN/MCA
3	3 SLEDGEHAMMER PETER GABRIEL GEFEN/WEA
4	4 LOVE TOUCH ROD STEWART WARNER BROS./WEA
5	7 NASTY JANET JACKSON A&M
6	6 INVISIBLE TOUCH GENESIS ATLANTIC/WEA
7	9 THE EDGE OF HEAVEN WHAM CBS
8	8 GLORY OF LOVE PETER CETERA WEA
9	13 DANGER ZONE KENNY LOGGINS CBS
10	2 I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
11	11 HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA
12	12 WHO'S JOHNNY ("SHORT CIRCUIT" THEME) EL DEBARGE MOTOWN/MCA
13	14 WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART VIRGIN/A&M
14	NEW VENUS BANANARAMA LONDON/POLYGRAM
15	15 MAD ABOUT YOU BELINDA CARLISLE I.R.S./MCA
16	10 ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
17	16 I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER WEA
18	NEW DIGGING YOUR SCENE THE BLOW MONKEYS RCA
19	NEW ONE STEP CLOSER TO YOU GAVIN CHRISTOPHER MANHATTAN/CAPITOL
20	NEW PATIO LANTERNS KIM MITCHELL ALERT/POLYGRAM

ALBUMS	
1	1 MADONNA TRUE BLUE SIRE/WEA
2	2 GENESIS INVISIBLE TOUCH ATLANTIC/WEA
3	3 PETER GABRIEL SO GEFEN/WEA
4	7 SOUNDTRACK TOP GUN COLUMBIA/CBS
5	5 EURYTHMICS REVENGE RCA
6	6 WHITNEY HOUSTON ARISTA/RCA
7	10 DAVID LEE ROTH EAT 'EM AND SMILE WEA
8	4 ROBERT PALMER RIPTIDE ISLAND/MCA
9	8 BILLY OCEAN LOVE ZONE JIVE/CBS
10	13 KIM MITCHELL SHAKIN' LIKE A HUMAN BEING ALERT/POLYDOR
11	11 ROD STEWART WEA
12	12 WHAM! MUSIC FROM THE EDGE OF HEAVEN COLUMBIA/CBS
13	NEW BILLY JOEL THE BRIDGE COLUMBIA/CBS
14	14 PET SHOP BOYS PLEASE CAPITOL
15	9 PATTI LABELLE WINNER IN YOU MCA
16	15 BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
17	18 THE MOODY BLUES THE OTHER SIDE OF LIFE POLYGRAM
18	NEW LUBA BETWEEN THE EARTH AND SKY CAPITOL
19	16 HEART NEVER CAPITOL
20	20 VAN HALEN 5150 WARNER BROS./WEA

## AUSTRALIA (Courtesy Kent Music Report) As of 8/25/86

SINGLES	
1	1 PAPA DON'T PREACH MADONNA SIRE/WEA
2	2 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/LIBERATION/EMI
3	3 SPIRIT IN THE SKY DR AND THE MEDICS EPIC/CBS
4	7 THE DEAD HEART MIDNIGHT OIL CBS
5	6 STIMULATION WA WA NEE CBS
6	4 I WANNA BE A COWBOY BOYS DON'T CRY LEGACY/FESTIVAL
7	9 DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA
8	16 VENUS BANANARAMA LIBERATION/EMI
9	5 EDGE OF HEAVEN WHAM EPIC/CBS
10	8 INVISIBLE TOUCH GENESIS VIRGIN/EMI
11	10 WHEN TOMORROW COMES EURYTHMICS RCA
12	15 HOLY WORD I'M TALKING REGULAR/FESTIVAL
13	11 ALL I NEED IS A MIRACLE MIKE AND THE MECHANICS WEA
14	13 WHO MADE WHO AC/DC ALBERT PRODUCTIONS/EMI
15	18 I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
16	12 LOVE TOUCH ROD STEWART WARNER/WEA
17	NEW NASTY JANET JACKSON A&M/FESTIVAL
18	20 HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA
19	NEW HANDS UP IN THE AIR BOOM CRASH OPERA WEA
20	14 GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA

ALBUMS	
1	1 WHITNEY HOUSTON ARISTA/RCA
2	2 MADONNA TRUE BLUE SIRE/WEA
3	3 EURYTHMICS REVENGE RCA
4	NEW VARIOUS 1986 JUST FOR KICKS EMI
5	4 GENESIS INVISIBLE TOUCH VIRGIN/EMI
6	7 JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
7	8 SIMPLY RED PICTURE BOOK ELEKTRA/WEA
8	5 BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
9	9 KEVIN BLOODY WILSON KEV'S BACK CBS
10	6 WHAM THE FINAL EPIC/CBS
11	NEW VARIOUS HITS AWESOME CBS
12	12 AC/DC WHO MADE WHO ALBERT PRODUCTIONS/EMI
13	16 JOE COCKER LIBERATION/EMI
14	13 BILLY OCEAN LOVE ZONE JIVE/EMI
15	19 I'M TALKING BEAR WITNESS REGULAR/FESTIVAL
16	17 THE CURE STANDING ON A BEACH—THE SINGLES FICTION/WEA
17	15 QUEEN A KIND OF MAGIC EMI
18	10 STING BRING ON THE NIGHT A&M/FESTIVAL
19	11 VARIOUS HEARTBEAT '86 STARCALL/RCA
20	18 PETER GABRIEL SO VIRGIN/EMI

## BRITAIN (Courtesy Music Week) As of 8/23/86

This Week	Last Week	SINGLES
1	2	I WANT TO WAKE UP WITH YOU BORIS GARDINER REVUE
2	1	THE LADY IN RED CHRIS DE BURGH A&M
3	3	SO MACHO SINITTA FANFARE
4	4	ANYONE CAN FALL IN LOVE ANITA DOBSON & SIMON MAY ORCHESTRA BBC
5	5	AIN'T NOTHING GOING ON BUT THE RENT GWEN GUTHRIE BOILING POINT
6	10	CALLING ALL THE HEROES IT BITES VIRGIN
7	18	DANCING ON THE CEILING LIONEL RICHIE MOTOWN
8	17	I CAN PROVE IT PHIL FEARON ENSIGN
9	6	CAMOUFLAGE STAN RIDGWAY IRS
10	8	SHOUT LULU JIVE/DECCA
11	27	GIRLS AND BOYS PRINCE & THE REVOLUTION PAISLEY PARK
12	37	BROTHER LOUIE MODERN TALKING RCA
13	3	PAPA DON'T PREACH MADONNA SIRE
14	11	PANIC SMITHS ROUGH TRADE
15	33	WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART 10 RECORDS
16	9	FIND THE TIME FIVE STAR RCA
17	22	BREAKING AWAY JAKI GRAHAM EMI
18	38	GLORY OF LOVE PETER CETERA FULL MOON
19	NEW	HUMAN HUMAN LEAGUE VIRGIN
20	13	WHAT'S THE COLOUR OF MONEY HOLLYWOOD BEYOND WEA
21	30	WHEN I THINK OF YOU JANET JACKSON A&M
22	12	LET'S GO ALL THE WAY SLY FOX CAPITOL
23	28	THE WAY IT IS BRUCE HORNBY AND THE RANGE RCA
24	15	I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER ISLAND
25	NEW	A QUESTION OF TIME DEPECHE MODE MUTE
26	14	EVERY BEAT OF MY HEART ROD STEWART WARNER
27	19	RED SKY STATUS QUO VERTIGO
28	NEW	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
29	26	OH PEOPLE PATTI LABELLE MCA
30	16	FIGHT FOR OURSELVES SPANDAU BALLET CBS
31	24	CAN YOU FEEL THE FORCE REAL THING PRT
32	29	BURN DOCTOR AND THE MEDICS IRS
33	39	DREAMTIME DARYL HALL RCA
34	25	PRESS PAUL MCCARTNEY PARLOPHONE
35	20	ROSES HAYWOOD CBS
36	NEW	LOVE CAN'T TURN AROUND FARLEY JACKMASTER FUNK DJ INTERNATIONAL
37	21	SING OUR OWN SONG UB40 DEP INTERNATIONAL
38	NEW	YOU GIVE LOVE A BAD NAME BON JOVI VERTIGO
39	23	SMILE AUDREY HALL GERMAIN
40	NEW	NICE IN NICE STRANGLERS EPIC

ALBUMS	
1	NEW VARIOUS NOW THAT'S WHAT I CALL MUSIC 7 EMI/VIRGIN
2	1 MADONNA TRUE BLUE SIRE
3	NEW LIONEL RICHIE DANCING ON THE CEILING MOTOWN
4	3 QUEEN A KIND OF MAGIC EMI
5	2 CHRIS DE BURGH INTO THE LIGHT A&M
6	4 WHAM THE FINAL EPIC
7	6 DIRE STRAITS BROTHERS IN ARMS VERTIGO
8	5 ROBERT PALMER RIPTIDE ISLAND
9	NEW JEAN MICHEL JARRE RENDEZVOUS POLYDOR
10	8 SIMPLY RED PICTURE BOOK ELEKTRA
11	40 VARIOUS THE HEAT IS ON PORTRAIT
12	7 EURYTHMICS REVENGE RCA
13	13 ROD STEWART EVERY BEAT OF MY HEART WARNER
14	9 UB40 RAT IN THE KITCHEN DEP INTERNATIONAL
15	10 A-HA HUNTING HIGH AND LOW WARNER
16	15 VARIOUS THE ORIGINALS—32 ALL TIME CLASSICS TOWERBELL
17	18 QUEEN QUEEN'S GREATEST HITS EMI
18	11 STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND
19	16 GENESIS INVISIBLE TOUCH VIRGIN
20	22 SMITHS THE QUEEN IS DEAD ROUGH TRADE
21	17 PETER GABRIEL SO VIRGIN
22	21 WHITNEY HOUSTON ARISTA
23	12 LUCIANO PAVAROTTI THE PAVAROTTI COLLECTION STYLUS
24	NEW PARADE PRINCE AND THE REVOLUTION PAISLEY PARK
25	20 BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
26	NEW DARYL HALL THREE HEARTS IN THE HAPPY ENDING RCA
27	NEW VARIOUS UPFRONT 2 SERIOUS
28	14 SIGUE SIGUE SPUTNIK FLAUNT IT PARLOPHONE
29	25 HOUSEMARTINS LONDON O HULL 4 GO! DISCS
30	29 COMMUNARDS LONDON
31	24 BIG COUNTRY THE SEER MERCURY
32	28 MADONNA LIKE A VIRGIN SIRE
33	26 SIMPLE MINDS ONCE UPON A TIME VIRGIN
34	19 VARIOUS NOW—THE SUMMER ALBUM EMI/VIRGIN
35	27 BILLY OCEAN LOVE ZONE JIVE
36	23 CURE STANDING ON A BEACH—THE SINGLES FICTION
37	31 LEVEL 42 WORLD MACHINE POLYDOR
38	38 BILLY JOEL THE BRIDGE CBS
39	30 VARIOUS DRIVE TIME USA K TEL
40	34 PHIL COLLINS NO JACKET REQUIRED VIRGIN

## WEST GERMANY (Courtesy Der Musikmarkt) As of 8/18/86

SINGLES	
1	1 LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV
2	3 PAPA DON'T PREACH MADONNA SIRE/WEA
3	2 VENUS BANANARAMA LONDON/METRONOME/PMV
4	5 THE SOUND OF MUSIC FALCO GIG/TELDEC
5	7 DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE/TELDEC
6	6 THE EDGE OF HEAVEN WHAM EPIC/CBS
7	4 I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
8	NEW NEW YORK-RIO-TOKYO TRIO RIO METRONOME/PMV
9	8 LIMOUSINE HUBERT KAH BLOW UP/INTERCORD
10	10 SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/CBS
11	12 HUNTING HIGH AND LOW (RE MIX) A-HA WARNER/WEA
12	11 NASTY JANET JACKSON A&M/DG/PMV
13	13 SLEDGEHAMMER PETER GABRIEL VIRGIN/ARIOLA
14	9 WONDERFUL WORLD SAM COOKE RCA
15	NEW HOLIDAY RAP MC MIKER G AND DEEJAY SEVEN RUSH/ARIOLA
16	17 HEISSE NAECHE IN PALERMO ERSTE ALLGEMEINE VERUNSICHERUNG EMI
17	14 BAD BOY MIAMI SOUND MACHINE EPIC/CBS
18	15 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
19	NEW EVERY BEAT OF MY HEART ROD STEWART WARNER/WEA
20	NEW FRIENDS WILL BE FRIENDS QUEEN EMI

ALBUMS	
1	1 MADONNA TRUE BLUE SIRE/WEA
2	2 WHAM THE FINAL EPIC/CBS
3	5 CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
4	3 PETER GABRIEL SO VIRGIN/ARIOLA
5	4 GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
6	6 QUEEN A KIND OF MAGIC EMI
7	8 EURYTHMICS REVENGE RCA
8	7 MODERN TALKING READY FOR ROMANCE HANSA/ARIOLA
9	11 SIMPLY RED PICTURE BOOK ELEKTRA/WEA
10	12 CHRIS REA ON THE BEACH MAGNET/DG/PMV
11	9 HERBERT GROENEMEYER SPRUENGE EMI
12	10 ROD STEWART EVERY BEAT OF MY HEART WEA
13	14 JOE COCKER COCKER EMI
14	13 LEVEL 42 WORLD MACHINE POLYDOR/DG/PMV
15	16 A-HA HUNTING HIGH AND LOW WARNER/WEA
16	NEW SAMANTHA FOX TOUCH ME JIVE/TELDEC
17	15 WHITNEY HOUSTON ARISTA/ARIOLA
18	17 VAN HALEN 5150 WARNER/WEA
19	20 DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
20	18 STING BRING ON THE NIGHT A&M/DG/PMV

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/23/86

SINGLES	
1	3 SING OUR OWN SONG UB 40 VIRGIN
2	2 TISENTO MATIA BAZAR ARIOLA
3	1 HOLIDAY RAP MC MIKER G & DJ SVEN DURECO
4	7 WHO'S JOHNNY EL DEBARGE GORDY
5	5 NASTY JANET JACKSON A&M
6	4 PAPA DON'T PREACH MADONNA SIRE
7	10 SWEET FREEDOM MICHAEL MCDONALD MCA
8	NEW LET'S GO ALL THE WAY SLY FOX CAPITOL
9	6 THE EDGE OF HEAVEN WHAM EPIC
10	8 LESSONS IN LOVE LEVEL 42 POLYDOR
1	2 WHAM THE FINAL EPIC
2	1 MADONNA TRUE BLUE SIRE
3	3 EURYTHMICS REVENGE RCA
4	6 MATIA BAZAR MELANCHOLIA ARIOLA
5	4 PETER GABRIEL SO VIRGIN
6	8 STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND
7	5 STING BRING ON THE NIGHT A&M
8	NEW UB40 RAT IN THE KITCHEN VIRGIN
9	9 CHRIS REA ON THE BEACH MAGNET
10	7 MODERN TALKING READY FOR ROMANCE HANSA

## JAPAN (Courtesy Music Labo) As of 8/25/86

SINGLES	
1	NEW NOBLE RED NO SHUNKAN SAYURI KOKUSHO CBS/SONY/FUJI/PACIFIC/APRIL M
2	1 SKIP BEAT KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
3	2 SUPER CHANCE 1986 OMEGA TRIBE VAP/NTV M/BERMUDA M
4	4 MERRY XMAS IN SUMMER KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
5	5 FUSHIGINA TEJINA NO YONI ERI NITTA CANYON/FUJI/PACIFIC/BOND
6	3 NETAOKO OKIRU KOMORIUTA TUNNELS CANYON/NICHION/A TO Z/ FUJI/PACIFIC
7	6 PRUSSIAN BLUE NO SHOZO ANZENCHITAI KITTY/KITTY M
8	12 JINGI AISHITE MORAIMASU MIHO NAKAYAMA KING/NICHION/VARNING P
9	10 BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
10	8 YOAKE NO NEW KYOKO KOIZUMI VICTOR/VARNING P
11	7 HELP MINAKO HONDA TOSHIBA EMI/NICHION BOND
12	11 OSAKINI SHITSUREI ONYANKO CLUB CANYON/FUJI/PACIFIC
13	14 OMAE NI HEART BEAT BEE PUBLIC WARNER/POINER/MC CABIN
15	9 SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M
16	16 KAZE NO MADRIGAL YOKO MINAMINO CBS/SONY/FUJI/PACIFIC J.C.M KITTY
17	18 SONG FOR USA CHECKERS CANYON/THREE STARS
18	NEW YUSUGE NO KOI SHINICHI MORI VICTOR/MORI M
19	13 HITOMINI YAKUSOKU MINAYO WATANABE CBS/SONY/FUJI/PACIFIC/VARNING P
20	NEW CHA CHA CHA AKEMI ISHII CBS/SONY/NICHION/TAKAI/ CANYON/FUJI/PACIFIC/TANABE

ALBUMS	
1	NEW AKINA NAKAMORI FUSHIGI WARNER/PIONEER
2	1 KUWATA BAND NIPPON NO ROCK BAND VICTOR
3	2 MADONNA TRUE BLUE SIRE
4	3 1986 OMEGA TRIBE NAVIGATOR VAP
5	4 SOUNDTRACK PRUSSIAN BLUE NO SHOZO KITTY
6	5 CHECKERS SONG FOR U.S.A. CANYON
7	6 KIYOTAKA SUGIYAMA BEYOND EMBARK
8	8 MISATO WATANABE LOVIN' YOU EPIC/SONY
9	7 EIKICHI YAZAWA TOKYO NIGHT WARNER
10	11 THE TUBE SEASON IN THE SUN CBS/SONY
11	15 WHAM THE FINAL EPIC
12	9 KAI BAND THE KAI BAND TOSHIBA/EMI
13	10 WHAM EDGE OF HEAVEN EPIC/SONY
14	14 KYOKO KOIZUMI LIAR VICTOR
15	12 YOSHIYUKI OSAWA LIFE EPIC/SONY
16	NEW BEET TAKESHI ASAKUSA KID VICTOR
17	13 BOOBY GIGS JUST A HERO TOUR 1986 TOSHIBA/EMI
18	16 MASAYOSHI TAKANAKA JUNGLE JANE TOSHIBA/EMI
19	17 YOKO OGINOME HEART BEAT EXPRESS-SOSHUN MONOGATARI MEMORIAL ALBUM VICTOR
20	NEW BON JOVI WILD IN THE STREETS PHILIPS

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SINGLES	
1	1 LES DEMONS DE MINUIT IMAGES FLARENASH/WEA
2	3 VILLE DE LUMIERE GOLD WEA
3	2 EN ROUGE ET NOIR JEANNE MAS PATHE
4	4 OURAGAN STEPHANIE CARRERE
5	5 THE PROMISE YOU MADE COCK ROBIN CBS
6	7 EASY LADY SPAGNA CBS
7	6 LES BETISTES SABINE PATUREL CARRERE
8	17 PAPA DON'T PREACH MADONNA WEA
9	9 TES YEUX NOIRS INDOCHINE ARIOLA
10	8 L'AMOUR A LA PLAGIE NIAGARA POLYDOR
11	12 HUNTING HIGH AND LOW A-HA WEA
12	11 IF YOU WERE A WOMAN BONNIE TYLER CBS
13	13 NUIT MAGIQUE CATHERINE LARA TREMA
14	14 BROTHER LOUIE MODERN TALKING HANSA/WEA
15	10 LIVE TO TELL MADONNA WEA
16	15 FOURTH RENDEZ VOUS JEAN-MICHEL JARRE DREYFUS/POLYGRAM
17	19 A KIND OF MAGIC QUEEN PATHE
18	16 LE PARKING DES ANGES MARC LAVOINE PHONOGRAM
19	18 DANCE WITH ME ALPHAVILLE WEA
20	NEW EXOTIC AND EROTIC SANDY MARTON CARRERE

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LP's \$4.99  
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also  
**LARGEST SELECTION OF IMPORT 12 INCH RECORDS**  
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- T.D.K. SA90 1.79
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# Bankers Adds Entertainment M&A Firm Abandoned Area For Two Years

BY FRED GOODMAN

NEW YORK Bankers Trust Co., a long-standing lender to the entertainment industry, is expanding its mergers and acquisitions group to include communications and entertainment, areas the firm's M&A division abandoned about two years ago.

The area is being headed by Scott Marden, newly named vice president of mergers and acquisitions. Prior to joining Bankers Trust, Marden held several positions with CBS, including president of CBS International Publishing, vice president of planning and development for CBS Educational and Professional Publishing, and director of planning and development for the CBS Columbia Group.

Marden says Bankers Trust is looking to get involved in a broad range of communication and entertainment industries, which, in addition to television and radio, would include publishing, satellite communications, and cellular radio as well as motion picture, record, and computer data-base companies.

"Bankers Trust has been dealing with the entertainment industry for over 20 years," says Marden. "We've got 17 lending officers specializing in media, with transactions over \$2.5 billion a

year. We were one of the first to finance Disneyland, and we've been a leading lender to cable and a broad range player in entertainment from the beginning. It's an area we thoroughly understand."

The game plan in rebuilding M&A is to combine entertainment

the marketplace.

"We're not coming to this late at all," he says. "Over the last five years, a lot of stations have gone private, and, over the next five years, I think a lot of them will go public again to acquire properties in the middle range, which is our specialty."

Marden predicts that the buying and selling of stations will continue at its current pace over the next two to four years, although he expects prices to decline.

"The industry restructuring will continue," he says. "But the current multiple level of 20- to 30-times earnings [for TV stations] will definitely fall. But I think the interest will continue, and as the multiple falls, other buyers will enter the field."

Marden notes that advertising and marketing spending is down for TV networks and that the number of available quality broadcast outlets is small. However, he sees strength in territorial businesses. "Even with a fall-off in local and specialty spending, spot sales are up," he says.

With the dearth of TV properties, Marden expects radio sale prices to remain high. "I think the Infinity-type sales will continue," he says. "Buyers are realizing that radio is undervalued compared to television. However, I don't think there is a high supply of those kind of key market outlets."

On the record industry front, Marden sees potential deals for existing major record companies, although he's loath to predict how soon those firms may be put into play.

"There is a possibility for transactions in the next two years or the next two weeks," he says. "Those interested in broadcast properties have not been paying attention to records because the business is so much more volatile, and earnings are much less predictable. That frightens most major movers."

"On the other side," he adds, "the availability of quality entertainment companies has virtually disappeared. Now buyers have to look at the segments that have not been taped, including records."

"The issue is coming up with a price," he says. "Nothing is never for sale, and I wouldn't be surprised to see some changes [in ownership] made in the next two years."

Marden adds that while the volatility of records may frighten buyers without hands-on experience in the business, the counterside—as with films—is the availability of existing libraries for future exploitation.

## 'Buyers realize that radio is undervalued compared to TV'

industry executives with Wall Street people. "We want to team industry veterans with people from the streets and the large investment banks," says Marden. Although his area includes only himself and an associate, Marden says Bankers Trust has 20 M&A officers in New York and another 30 around the country and that he will "draw on the department as a whole. Over time, we'll be adding industry experts and work closely with our media investment group in New York."

Although the number of radio and TV mergers and acquisitions has skyrocketed since Bankers Trust left the field, Marden says there is still plenty of action left in

# ...newslines...

**KING OF VIDEO (NASDAQ/KOV)**, which licenses, manufactures, and distributes prerecorded videocassettes, says it has executed a letter of intent to acquire pay-TV programmer SelecTV Entertainment Corp. The terms of the proposed acquisition provide for the issuance of shares of KOV common stock in exchange for all of the issued and outstanding stock of SelecTV. At completion, the former shareholders of SelecTV will own 70% of King of Video's outstanding common shares. The deal is contingent upon execution of a definitive agreement and the approval of both companies' boards and shareholders. Steve Vincent, president of King of Video, says a deal with SelecTV would provide his firm with access to new material for video distribution and create "a unique resource within the entertainment industry."

**REVENUES FOR THE RADIO NETWORK ASSN. (RNA)**—a group that includes nets operated by Capital Cities/ABC, CBS, NBC, Satellite Music Network, Sheridan Broadcasting, Transtar, United Stations, and Westwood One/Mutual—were reported up sharply in July. Revenues totaled nearly \$37 million, compared with \$28 million in the same month of 1985, a 32% gain. Total revenues for the first seven months of the year reached \$213.7 million, compared with \$181.5 million during the corresponding period of 1985, an 18% increase overall. Sharpest increases were reported in the East, Midwest, and Detroit territories. The monthly report is tabulated for RNA by the accounting firm of Ernst & Whinney.

**THE BATTLE FOR BROADCASTER JOHN BLAIR & CO. (NYSE/BJ)** ended Aug. 15, when a federal appeals court in New York gave Saul Steinberg's Reliance Capital Group Inc. the go-ahead to complete its \$356.5 million tender offer. Reliance had made its bid as a white knight following a hostile takeover attempt by Macfadden Holdings Inc., a closely held publishing company. The ruling threw out a lower court order obtained by Macfadden that had blocked the Reliance bid. Approximately 90% of Blair's shares had been tendered to the Steinberg group before the hearing.

**CANADIAN RECORDED MUSIC MANUFACTURER** Cinram Ltd. of Scarborough, Ontario, which trades on the Toronto and Montreal stock exchanges, reported a 25% rise in sales and 85% rise in net earnings for its second quarter, which ended June 30. Sales were \$4.9 million, compared with \$3.9 million in the second quarter of 1985. Net earnings during the quarter were \$389,000 vs. \$210,000 in last year's corresponding quarter. For the six months that ended June 30, sales increased by 40%, to \$10.6 million from \$7.5 million. Net earnings for the first half of 1986 were \$801,000, compared with \$299,000 in the first six months of 1985, or 38 cents per share vs. 21 cents per share. The weighted average number of shares in 1986 increased to 2,118,000 from 1,428,000 in 1985. Cinram, which recently absorbed what was the Quality Record plant, expects to begin manufacturing compact disks in early 1987.

## Is RCA On The Block? Rumors Run Rampant

NEW YORK Speculation that RCA/Ariola Records is on the block heated up last week, with spokesmen for both RCA Records and parent company General Electric declining to comment.

GE, which completed its \$6.3 billion purchase of RCA Corp. earlier this year, has steadfastly refused to speculate on whether it has any desire to retain an interest in the record business. At the time of the acquisition, GE executives lauded the fit between the two companies, citing their overlap and compatibility in home entertainment and appliance hardware and government defense contracts, but made no mention of the record division.

A broad group of entertainment firms is said to be interested in bidding for the division. Among those mentioned most often are the Bertelsman Group of West Germany, which already owns a 25% stake in RCA/Ariola and is rumored to have a last option to top any other offer.

Among the other labels said to be interested in RCA/Ariola are MCA

and A&M. Several multientertainment companies with existing interests in film companies have also been rumored to be interested, including Coca-Cola and Gulf & Western. Additionally, industry executives, including Arista president Clive Davis—whose label is 50% owned by RCA—and RCA/Ariola president Elliott Goldman, are viewed as potential buyers, as are several entertainment-oriented investment groups, including First Media.

Wall Street analysts have already projected that RCA/Ariola could command in excess of \$500 million if put on the block (Billboard, May 17).

Although RCA does not provide breakdowns of the performances of its internal divisions, combined operating profits for the division on a worldwide basis in 1985 are estimated to have been \$30 million, based on sales of more than \$700 million.

FRED GOODMAN

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
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Company	Sale/ 1000's	Open 8/12	Close 8/18	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	876.6	89 1/2	88	-1 1/2
John Blair & Co.	136.8	28	27	-1
CBS Inc.	1033.8	138 1/4	143 3/4	+5 3/4
Cannon Group	372.8	36 1/4	35 1/2	-3/4
Capital Cities Communications	129.8	253 1/4	264	+10 1/4
Coca Cola	3330.7	39 3/4	38 3/4	-3/4
Walt Disney	1867.8	46 1/2	45 1/4	-3/4
Eastman Kodak	3098.8	56 1/2	57 1/4	+3/4
General Electric	3188.0	75 1/4	76 1/4	+3/4
Gulf & Western	854.0	65 1/4	66 1/4	+1 1/4
Handleman	1111.8	26 1/2	28 1/2	+2
MCA Inc.	1442.6	45	43 1/4	-1 1/4
Orion Pictures Corp.	741.8	13 1/4	14 1/4	-3/4
Sony Corp.	477.9	18 1/4	18 1/2	+3/4
Taft Broadcasting	392.0	114 1/4	119 1/2	+4 1/4
United Artists	75.8	13 1/4	12 1/4	-3/4
Vestron Inc.	197.4	6 1/4	6 1/4	0
Viacom	471.6	27 1/4	28 1/4	+3/4
Warner Communications Inc.	1139.8	47	48 3/4	+1 3/4
Westinghouse	2489.7	56	57 1/4	+1 1/4

Company	Open	Close	Change	
<b>AMERICAN STOCK EXCHANGE</b>				
Lorimar/Telepictures	1013.2	26	25 1/4	-3/4
New World Pictures	113.1	14 1/4	13 1/2	-1 1/4
Pricer Communications	213.2	11 1/4	12 1/4	+3/4
Turner Broadcasting System	143.1	18	15 1/4	-2 1/4
Unitel Video	32.3	10 1/4	10 1/2	-3/4
Wherehouse Entertainment	88.2	24 1/4	19 1/2	-5 1/4

Company	Open	Close	Change
<b>OVER THE COUNTER</b>			
Crazy Eddie	36 1/2	35 1/4	-3/4
Infinity Broadcasting	11 1/4	11 1/4	0
Josephson Inc.	10 1/2	10 1/2	0
LIN Broadcasting	54 1/4	54 1/4	0
Lieberman Enterprises	17	18 1/4	+1 1/4
Malrite Communications Group	12 1/4	13 1/4	+3/4
Park Communications Inc.	30 1/4	29 1/4	-1
Recoton Corporation	10	9 1/4	-3/4
Reeves Communications	9 1/4	9 1/4	0
Satellite Music Network, Inc.	9 1/4	9 1/4	0
Scripps Howard Broadcasting	80	79	-1
Seeburg Phonograph	2 1/4	2 1/2	+3/4
Sound Warehouse	24 1/4	25	+3/4
Specs Music	9 1/4	9 1/4	0
Tri-Star Pictures	11 1/4	12	+3/4
Wall To Wall Sound & Video Inc.	5 1/2	5 1/4	-3/4
Westwood One	33 1/4	34 1/4	+3/4

**The Canadian vidclip network MuchMusic may become basic cable service ... see page 72**

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FROM THE VOICE YOU  
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I ONLY WANTED YOU

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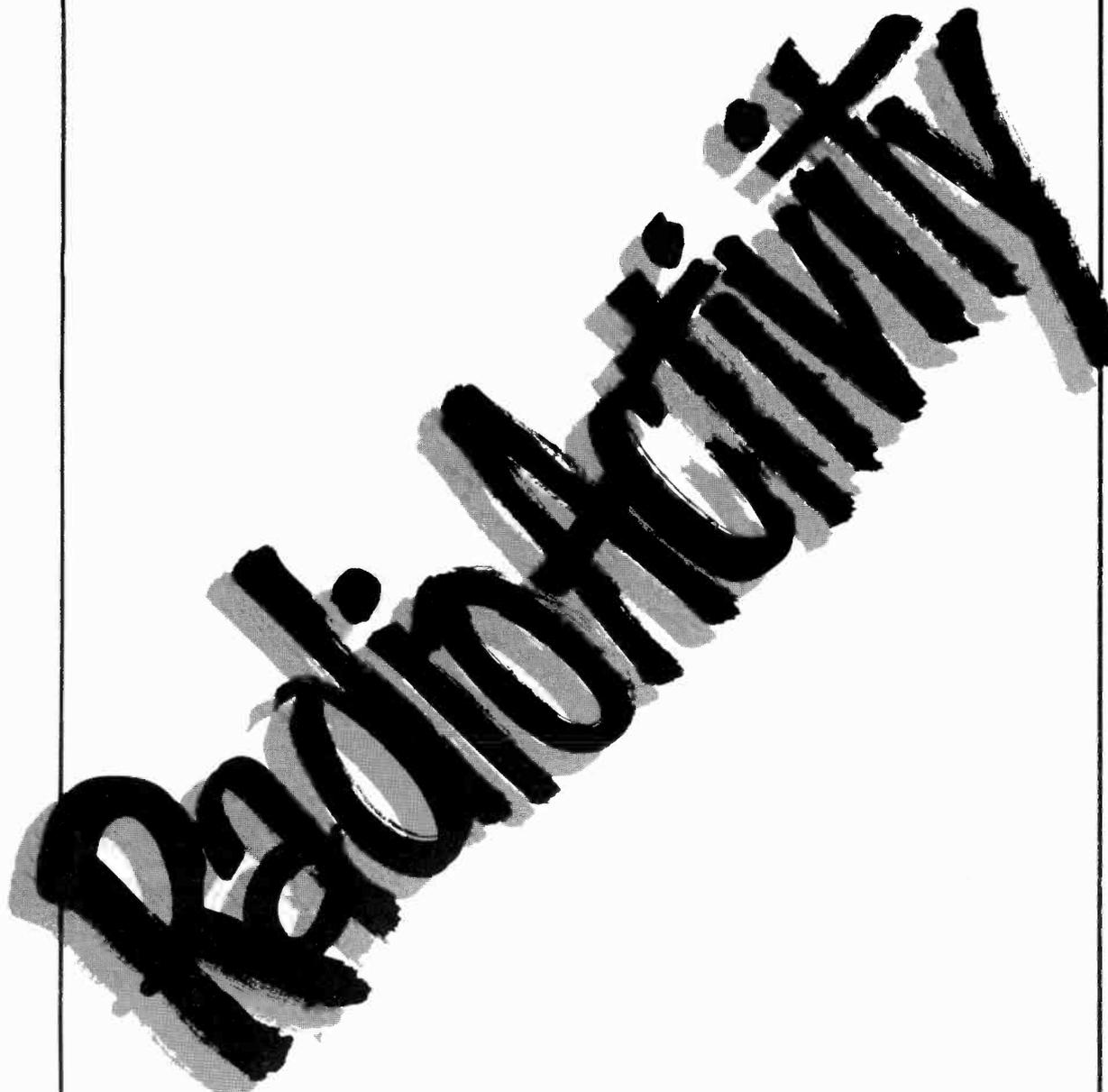
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# Billboard

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# HOT 100 SINGLES SPOTLIGHT

*A weekly look behind the Hot 100 with Michael Ellis.*

**I**N ONE OF THE closest races for No. 1 of the year, **Steve Winwood's** "Higher Love" (Island) edges out **Bananarama's** "Venus" (London) by a razor-thin margin. "Venus" has a good lead over "Higher Love" in sales points, but Winwood's tune has an equally large edge in airplay points. These two have only a small lead over the bulleted records at No. 4 and No. 5, so look for another tough battle for No. 1 next week.

**T**HERE ARE SEVERAL records on the chart this week making only small chart moves despite strong point gains. **Regina's** "Baby Love" (Atlantic) does not move up at all in chart position but is bulleted at No. 14 because of very strong point gains in both airplay and sales. The record is going top five in many markets and is No. 1 at three reporting pop stations this week. "Love Zone" by **Billy Ocean** (Jive) moves up only two positions, to No. 22, despite registering strong enough sales gains to be this week's Power Pick/Sales. Several other records in the 50s and 60s with solid point gains make similar small moves because of chart congestion.

**T**WO RECORDS BY MAJOR names enter the chart with airplay from at least half of the radio panel. Leading the way as Hot Shot Debut at No. 49 is "Typical Male" by **Tina Turner** (Capitol), followed by **Cyndi Lauper's** "True Colors" (Portrait) at No. 63. **Don Johnson** has the strongest second week on the chart. "Heartbeat" (Epic) picks up another 78 stations, to move up to No. 46 as the Power Pick/Airplay.

**R**ADIO STATIONS QUALIFY to report to the Hot 100 by two criteria. Having a weekly cume of over 100,000 is the first qualification, although there are a selected number of smaller stations that report to the chart in the second category. All stations are classified by weekly cume into one of five weighting categories. The second qualification is harder to measure: determining which stations with a large cume are true top 40, or pop, stations. Billboard's definition of a top 40 station is one that plays all the hits in its local market. There are some very large and successful stations that do not play every hit in their market, eliminating a few popular records because they do not match the sound or identity of the station. Are these stations top 40? They do not fit in one of the more specialized formats, like black/urban or album rock, but are not pure top 40 stations, either. One such station that is very successful is top 40/urban hybrid Power 106 (KPWR) in Los Angeles. PD **Jeff Wyatt** and I recently discussed how to define top 40 properly and whether his station, one of the most-listened-to music outlets in the U.S., with a weekly cume of 1.4 million, could report to the Hot 100 chart. The challenge for Billboard and other publications that measure records' popularity is to find a consistent way to utilize these nontraditional stations' playlists to reflect fully popular music all over the country.

FOR WEEK ENDING AUGUST 30, 1986

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

224 REPORTERS			NEW	TOTAL
			ADDS	ON
TINA TURNER	TYPICAL MALE	CAPITOL	162	163
CYNDI LAUPER	TRUE COLORS	PORTRAIT	112	112
DON JOHNSON	HEARTBEAT	EPIC	78	172
JOURNEY	GIRL CAN'T HELP IT	COLUMBIA	60	60
TOTO	I'LL BE OVER YOU	COLUMBIA	48	48

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

### RETAIL BREAKOUTS

197 REPORTERS			NUMBER
			REPORTING
BILLY JOEL	A MATTER OF TRUST	COLUMBIA	29
THE JETS	PRIVATE NUMBER	MCA	26
JANET JACKSON	WHEN I THINK OF YOU	A&M	26
GENESIS	THROWING IT ALL AWAY	ATLANTIC	25
VAN HALEN	LOVE WALKS IN	WARNER BROS	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	3	VENUS	BANANARAMA	2
2	4	HIGHER LOVE	STEVE WINWOOD	1
3	9	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	4
4	1	PAPA DON'T PREACH	MADONNA	3
5	6	DANCING ON THE CEILING	LIONEL RICHIE	5
6	11	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	6
7	10	SWEET FREEDOM	MICHAEL MCDONALD	7
8	5	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	11
9	2	MAD ABOUT YOU	BELINDA CARLISLE	10
10	17	STUCK WITH YOU	HUEY LEWIS & THE NEWS	9
11	12	RUMORS	TIMEX SOCIAL CLUB	8
12	15	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	13
13	14	BABY LOVE	REGINA	14
14	7	GLORY OF LOVE	PETER CETERA	12
15	16	YANKEE ROSE	DAVID LEE ROTH	16
16	13	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	21
17	18	THAT WAS THEN, THIS IS NOW	THE MONKEES	20
18	22	WALK THIS WAY	RUN-D.M.C.	15
19	8	THE EDGE OF HEAVEN	WHAM!	17
20	21	MAN SIZE LOVE (FROM "RUNNING SCARED")	KLYMAXX	19
21	24	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	18
22	26	LOVE ZONE	BILLY OCEAN	22
23	30	THE CAPTAIN OF HER HEART	DOUBLE	24
24	31	TWO OF HEARTS	STACEY Q	25
25	35	DREAMTIME	DARYL HALL	23
26	32	OH, PEOPLE	PATTI LABELLE	31
27	—	PRESS	PAUL MCCARTNEY	28
28	19	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	30
29	20	SLEDGEHAMMER	PETER GABRIEL	29
30	—	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	37
31	—	WHEN I THINK OF YOU	JANET JACKSON	26
32	23	RUMBLESEAT	JOHN COUGAR MELLENCAMP	44
33	—	POINT OF NO RETURN	NU SHOOS	42
34	—	MISSIONARY MAN	EURYTHMICS	34
35	27	ALL THE LOVE IN THE WORLD	THE OUTFIELD	41
36	29	DANGER ZONE	KENNY LOGGINS	38
37	—	TWIST AND SHOUT	THE BEATLES	39
38	—	RUTHLESS PEOPLE	MICK JAGGER	51
39	—	MONEY\$ TOO TIGHT (TO MENTION)	SIMPLY RED	40
40	28	SUZANNE	JOURNEY	50

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	HIGHER LOVE	STEVE WINWOOD	1
2	1	PAPA DON'T PREACH	MADONNA	3
3	4	VENUS	BANANARAMA	2
4	6	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	4
5	7	DANCING ON THE CEILING	LIONEL RICHIE	5
6	8	RUMORS	TIMEX SOCIAL CLUB	8
7	13	STUCK WITH YOU	HUEY LEWIS & THE NEWS	9
8	3	GLORY OF LOVE	PETER CETERA	12
9	11	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	6
10	12	SWEET FREEDOM	MICHAEL MCDONALD	7
11	5	MAD ABOUT YOU	BELINDA CARLISLE	10
12	14	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	13
13	15	BABY LOVE	REGINA	14
14	19	WALK THIS WAY	RUN-D.M.C.	15
15	9	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	11
16	20	DREAMTIME	DARYL HALL	23
17	21	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	18
18	10	THE EDGE OF HEAVEN	WHAM!	17
19	23	MAN SIZE LOVE (FROM "RUNNING SCARED")	KLYMAXX	19
20	25	LOVE ZONE	BILLY OCEAN	22
21	31	THROWING IT ALL AWAY	GENESIS	27
22	28	THE CAPTAIN OF HER HEART	DOUBLE	24
23	22	YANKEE ROSE	DAVID LEE ROTH	16
24	33	TWO OF HEARTS	STACEY Q	25
25	35	WHEN I THINK OF YOU	JANET JACKSON	26
26	24	TAKEN IN	MIKE & THE MECHANICS	32
27	34	HEAVEN IN YOUR EYES	LOVERBOY	33
28	29	THAT WAS THEN, THIS IS NOW	THE MONKEES	20
29	16	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	21
30	17	SLEDGEHAMMER	PETER GABRIEL	29
31	18	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	30
32	38	LOVE WALKS IN	VAN HALEN	36
33	36	VELCRO FLY	ZZ TOP	35
34	—	HEARTBEAT	DON JOHNSON	46
35	39	PRESS	PAUL MCCARTNEY	28
36	—	MISSIONARY MAN	EURYTHMICS	34
37	—	A MATTER OF TRUST	BILLY JOEL	43
38	—	TWIST AND SHOUT	THE BEATLES	39
39	—	MONEY\$ TOO TIGHT (TO MENTION)	SIMPLY RED	40
40	—	TYPICAL MALE	TINA TURNER	49

## 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. (10)	15
Geffen (2)	
Island (1)	
Paisley Park (1)	
Sire (1)	
COLUMBIA	12
ATLANTIC (8)	9
Island (1)	
EPIC (5)	9
CBS Associated (1)	
Carrere (1)	
Pasha (1)	
Portrait (1)	
MCA (6)	8
I.R.S. (2)	
ARISTA (4)	7
Jive (2)	
Arista/10 (1)	
CAPITOL	6
A&M	5
EMI-AMERICA (3)	5
Manhattan (2)	
MOTOWN (3)	5
Gordy (2)	
POLYGRAM	5
Polydor (3)	
London (1)	
Riva (1)	
CHRYSALIS (3)	4
China (1)	
ELEKTRA	4
RCA	4
JAY	1
PROFILE	1

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## HOT 100 A-Z PUBLISHERS PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
60	AIN'T NOthin' GOIN' ON BUT THE RENT (Dum Di Dum, ASCAP)	PART II") (Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP/WBM
37	ALL CRIED OUT (Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	45 HANGING ON A HEART ATTACK (Makiki, ASCAP/Arista, ASCAP) CPP
41	ALL THE LOVE IN THE WORLD (Warning Tracks, ASCAP)	46 HEARTBEAT (Glisco, ASCAP/Cotillion, BMI/Moon & Stars, BMI) CPP
97	AM I FORGIVEN (Grand Pasha, BMI)	33 HEAVEN IN YOUR EYES (Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI) CPP
92	ANGEL IN MY POCKET (MCA, ASCAP)	1 HIGHER LOVE (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI)
85	ANOTHER HEARTACHE (Irving, BMI/Calypto Toonz, PROC/Adams Communications, BMI/Zot, ASCAP/Rod Stewart, ASCAP/Intersong, ASCAP)	84 HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP
70	ANOTHERLOVERHOLENYOHEAD (Controversy, ASCAP) WBM	88 THE HUNTER (Kid Glove, BMI) CPP/WBM
14	BABY LOVE (Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	53 I DIDN'T MEAN TO TURN YOU ON (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
24	THE CAPTAIN OF HER HEART (Z-Muzik, SUSA/Almo, ASCAP) CPP/ALM	89 IF LOOKS COULD KILL (Blackwood, BMI/Stone Diamond, BMI) CPP
5	DANCING ON THE CEILING (Brockman, ASCAP) CPP/CLM	87 I'LL BE OVER YOU (Rehtakul Veets, ASCAP/California Phase, ASCAP)
38	DANGER ZONE (Famous, ASCAP) CPP	86 IN YOUR EYES (Ciofline, BMI/Hidden Pun, BMI)
81	DIGGING YOUR SCENE (Blue Network, ASCAP) CPP	47 INVISIBLE TOUCH (Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music) WBM
18	DON'T FORGET ME (WHEN I'M GONE) (Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, PROC) CPP/ALM	67 IT'S YOU (Gear, ASCAP) WBM
23	DREAMTIME (Hallowed Hall, BMI/Red Network, BMI/Anxious, PRS/Warner-Tamerlane, BMI) CPP	94 A KIND OF MAGIC (Queen, BMI/Beechwood, BMI) WBM
66	EARTH ANGEL (Dootsie Williams, BMI)	78 LONELY IS THE NIGHT (WB, ASCAP/Albert Mammond, ASCAP/Realsongs, ASCAP)
17	THE EDGE OF HEAVEN (Morrison Leahy, ASCAP/Chappell, ASCAP) HL	54 LOVE ALWAYS (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broerztoones, BMI) CPP
72	EVERY LITTLE KISS (Zappo, ASCAP)	90 LOVE COMES QUICKLY (Cage, ASCAP/Ten, ASCAP/Unichappell, BMI/Charisma, ASCAP)
6	FRIENDS AND LOVERS (WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP) WBM	69 LOVE OF A LIFETIME (Garnson Songs, ASCAP/WB, ASCAP/Jouissance, ASCAP)
79	GIRL CAN'T HELP IT (Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP)	30 LOVE TOUCH (THEME FROM "LEGAL EAGLES") (Makiki, ASCAP/Arista, ASCAP) CPP
80	GIVE ME THE REASON (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	36 LOVE WALKS IN (Yessup, ASCAP) WBM
12	GLORY OF LOVE (THEME FROM "THE KARATE KID	22 LOVE ZONE (Zomba, ASCAP) HL
		10 MAD ABOUT YOU (Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP) CPP
		19 MAN SIZE LOVE (FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP
		43 A MATTER OF TRUST (Joel Songs, BMI) CPP/ABP
		34 MISSIONARY MAN (RCA Music/Red Network, BMI) CPP
		82 MODERN WOMAN (FROM "RUTHLESS PEOPLE") (Joel Songs, BMI) CPP/ABP
		40 MONEY\$ TOO TIGHT (TO MENTION) (Stan Flo, BMI/Otis, BMI) HL
		59 NASTY (Flyte Tyme, ASCAP) WBM
		93 NO ONE IS TO BLAME (Howard Jones Music, Ltd.) WBM
		100 NO PROMISES (I.D., ASCAP/R.G.K., ASCAP)
		62 NOTHING IN COMMON (Zomba, ASCAP) CPP
		31 OH, PEOPLE (Broerztoones, BMI/Nonpareil, ASCAP) CPP
		56 ONE STEP CLOSER TO YOU (Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP) MCA/HL
		73 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP
		71 THE OTHER SIDE OF LIFE (WB, ASCAP) WBM
		3 PAPA DON'T PREACH (Eliot, ASCAP/Jacobsen, ASCAP) WBM
		68 PARANOIMIA (Buffalo, ASCAP/WB, ASCAP/Perfect Songs, BMI/Island, BMI) WBM
		76 PLAYING WITH THE BOYS (Milk Money, ASCAP/Petwolf, ASCAP/Chappell, ASCAP/Famous, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/CHA/HL
		42 POINT OF NO RETURN (Poolside, BMI) WBM
		28 PRESS (MPL, ASCAP) MPL/HL
		55 PRIVATE NUMBER (Almo, ASCAP/Crimco, ASCAP/Irving, BMI) CPP/ALM
		44 RUMBLESEAT (Riva, ASCAP) WBM
		8 RUMORS (J.King IV, BMI/Danica, BMI)
		51 RUTHLESS PEOPLE (Unichappell, BMI/Hot-cha, BMI/Promopub B.V., PRS/Arista, ASCAP/Blue Network, ASCAP)
		29 SLEDGEHAMMER (Ciofline, BMI/Hidden Pun, BMI) WBM
		64 SO FAR SO GOOD (FROM "ABOUT LAST NIGHT") (Triple Star, BMI/Snow Songs, BMI/Dyad, BMI) CPP
		48 SOMEBODY LIKE YOU (Rocknocker, ASCAP/Irving, BMI/Calypto Toonz, PROC) CPP/ALM
		91 SOMEBODY'S OUT THERE (Triumph, ASCAP)
		77 SPIRIT IN THE SKY (Westminster)
		9 STUCK WITH YOU (Hulex, ASCAP) CPP/CLM
		50 SUZANNE (Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM
		7 SWEET FREEDOM (THEME FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP
		52 SWEET LOVE (Oid Brompton Road, ASCAP/Jobete, ASCAP) CPP
		57 TAKE IT EASY (Poettord, ASCAP/Marilor, ASCAP) CPP
		74 TAKE ME HOME TONIGHT (C And O, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI) WBM
		4 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") (GMPC, ASCAP/Famous, ASCAP) CPP
		32 TAKEN IN (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Arlon, ASCAP/Chappell, ASCAP) HL/WBM
		20 THAT WAS THEN, THIS IS NOW (Mosquitos, ASCAP) CPP
		96 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP) HL
		27 THROWING IT ALL AWAY (Anthony Banks, ASCAP/Phil Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
		63 TRUE COLORS (Denise Barry, ASCAP/Billy Steinberg, ASCAP)
		39 TWIST AND SHOUT (Screen Gems-EMI, BMI/Unichappell, BMI) WBM
		25 TWO OF HEARTS (On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) CPP
		49 TYPICAL MALE (Myaxe, PRS/Almo, ASCAP/WB, ASCAP)
		35 VELCRO FLY (Hamstein, BMI) WBM
		2 VENUS (Daylow, ASCAP)
		99 WALK AWAY RENEE (New York Times, BMI) HL
		75 WALK LIKE A MAN (FROM "A FINE MESS") (Claridge, ASCAP/Unichappell, BMI) MPL/HL
		15 WALK THIS WAY (Daksel, BMI/Unichappell, BMI)
		11 WE DON'T HAVE TO TAKE OUR CLOTHES OFF (Bellboy, BMI/Chappell, ASCAP)
		95 WEATHERMAN (Jobete, ASCAP/Sea Od Keys, ASCAP/Up The Charts, ASCAP/China Plate, ASCAP) CPP
		58 WHAT DOES IT TAKE (Screen Gems-EMI, BMI/Auto Tunes, BMI)
		26 WHEN I THINK OF YOU (Flyte Tyme, ASCAP) WBM
		98 WHO'S JOHNNY ("SHORT CIRCUIT" THEME) (Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/CHA/HL
		13 WORDS GET IN THE WAY (Foreign Imported, BMI) CPP
		61 WRAP IT UP (East, BMI/Memphis, BMI/Irving, BMI/Pronto, BMI) CPP/ALM
		16 YANKEE ROSE (Diamond Dave, ASCAP/Sy Vy, ASCAP)
		65 YOU CAN CALL ME AL (Paul Simon, BMI) WBM
		21 YOU SHOULD BE MINE (THE WOO WOO SONG) (Nonpareil, ASCAP/Broerztoones, BMI) CPP
		83 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: Fred Goodman, Billboard 1515 Broadway

New York, N.Y. 10036 or Chris Morris, Billboard 9107 Wilshire Blvd.

Beverly Hills, Calif. 90210

Country albums should be sent to: Ed Morris, Billboard 14 Music Circle E. Nashville, Tenn. 37203

## POP

### PICKS

#### PAUL SIMON

Graceland  
PRODUCER: Paul Simon  
Warner Bros. 25447-1

This risky, quite brilliant work by the veteran songwriter is a true outside shot for chart success, but it is undeniably among the best and most ambitious albums of the year. Simon lays some expert compositions against shimmering instrumental backdrops by a host of great African musicians and East Los Angeles' Los Lobos. Superb.

#### THE HUMAN LEAGUE

Crash  
PRODUCERS: James Harris III & Terry Lewis  
A&M 5129

The magic touch of production team Harris & Lewis has helped catapult A&M to the top of the charts with Janet Jackson, and the label is obviously hoping to reap similar rewards with this project. While the band lacks the depth of talent that Jackson displayed, there are several strong shots for radio here, most notably "Human," "The Real Thing," and "Love Is All That Matters."

#### TRIUMPH

The Sport Of Kings  
PRODUCER: Mike Clink  
MCA 5786

Members of this veteran rock trio have their ears attuned to current trends in album rock programming. The results, captured on "The Sport Of Kings," is an album of broad commercial promise. While devoid of throwaway tracks, "Tears In The Rain," "Play With The Fire," and "Hooked On You" are standouts.

#### ORIGINAL MOTION PICTURE SOUNDTRACK

Stand By Me  
PRODUCERS: Various  
Atlantic 81677

Strong oldies compilation accompanies this boxoffice hit, a paean to the agonies of early adolescence. Includes tracks by Buddy Holly, Shirley & Lee, the Del Vikings, the Silhouettes, the Coasters, Jerry Lee Lewis, and Ben E. King's classic title track.

GLORIA LORING  
PRODUCERS: Various  
Atlantic 81679

Duet with Carl Anderson, "Friends & Lovers," gives this collection a fast start at adult contemporary. Rest of the album is of similar quality, auguring a potentially long chart run.

### RECOMMENDED

#### RORY BLOCK

I've Got A Rock In My Sock  
PRODUCER: Rory Block  
Rounder 3097

Blues-influenced guitarist/vocalist offers an evenly balanced outing with all-star support from Stevie Wonder, Taj Mahal, David Bromberg, Warren Bernhardt, and Howard Johnson. Fans of Bonnie Raitt are directed here.

#### THE BURNS SISTERS BAND

PRODUCER: Richard Gottehrer  
Columbia BFC 40340

Upstate New York group featuring five—count 'em, five—sisters, with studio chores handled by the Go-Go's former producer. Best bets for airplay: "Listen To The Beat Of A Heart" and "Run Rebel Run."

#### ORLEANS

Grown Up Children  
PRODUCERS: David Hungate & Tony Brown  
MCA 5767

Journeyman pop-rock John Hall and cohorts Larry and Lance Hoppen travel to Nashville and fashion a sweet, lilting, often countryfied pop collection. Ricky Skaggs and Chet Atkins guest instrumentally.

#### PHIL ALVIN

Un'Sung Stories"  
PRODUCERS: Phil Alvin & Pat Burnett  
Slash/Warner Bros. 25481-1

Lead singer of the Blasters struts his solo stuff with eclectic covers of blues, jazz, and country gems. Alvin wails, receiving crack backing from the Sun Ra Arkestra and the Dirty Dozen Brass Band.

#### COMMANDER CODY

Let's Rock!  
PRODUCERS: Tony Johnson & Austin de Lone  
Blind Pig BP-2086

Commander George Frayne, former Lost Planet Airmen Bill Kirchen and Bruce Barlow, and producers de Lone and Johnson have a good-humored honk at r&b and country covers and novelties. Contact: P.O. Box 2344, San Francisco, Calif. 94126.

#### FAIRPORT CONVENTION

House Full  
PRODUCERS: Joe Boyd and Frank Kornelussen  
Hannibal HNBL 1319

Superior live set by the famed English folk-rock band, recorded at L.A.'s Troubadour in 1970, features breathtaking, breakneck instrumental work by Richard Thompson and Dave Swarbrick.

#### LEO KOTTKE

A Shout Toward Noon  
PRODUCER: Bueli Neidinger  
Private Music/RCA 2007-1-P

Current new age craze gives acoustic guitar virtuoso another chance to make the kind of engaging, thoughtful, and accomplished music for which he is known.

#### KLAUS SCHULZE

Picture Music  
PRODUCER: Klaus Schulze  
Gramavision 18-7021-1

Percussionist/synthesist best known as an early member of Tangerine Dream and later for his work with Go proves he's still in the vanguard of electronic new age music with this collection from his European catalog.

#### MAXINE SULLIVAN

The Lady's In Love With You—Maxine Sullivan Sings The Music of Burton Lane  
PRODUCERS: Bill Rudman, Ken Bloom, Keith Ingham

## SPOTLIGHT



JAMES INGRAM  
Never Felt So Good  
PRODUCERS: Keith Diamond, James Ingram  
Qwest 25424-1

Ingram continues to pump out the sweet'n'hot style that has made him a pop and black chart-topper. This new effort is packed with keenly cut tracks that emphasize the vocalist's versatility and musical range. Current single and leadoff track, "Always," with background assists by El DeBarge and Howard Hewett, is a smoothie that's an almost sure-fire hit. "Lately" and "The Wings Of My Heart" will also play as singles. Another classy package from a consistent winner.

#### Stash ST-257

Everything is bright and breezy in this generous salute (16 songs) to composer Burton Lane, the melody maker behind "How About You?," "How Are Things In Glocca Morra," and "Everything I Have Is Yours." Maxine is in affable control of the songs, as is the Keith Ingham Sextet.

#### JUDY GARLAND

America's Treasure  
EXECUTIVE PRODUCER: Sid Luft  
Dunhill Compact Classics DZS003 (CD Only)  
Culled from undocumented concert/TV performances supplied by Garland's one-time husband, Sid Luft, this is the legendary performer's first appearance on CD. It's really a greatest-hits package, with 17 numbers in all and sound that is more than acceptable.

#### BROADWAY CAST ALBUM

Sweet Charity  
PRODUCERS: Cy Coleman, Mike Berniker  
EMI America 4XV-17196

The revival of the Cy Coleman/Dorothy Fields hit of 1966 is a smash on Broadway and a triumph for lead Debbie Allen. The score has aged more than well; it now includes the charming title song written for the movie version. The digitally taped recording is dazzling.

#### JIMMY WITHERSPOON

Midnight Lady Called The Blues  
PRODUCERS: Doc Pomus, Dr. John  
Muse MR 5327

A solid, soulful, straight-ahead blues recital. Veteran belter Witherspoon is in excellent voice, and the backup band—featuring David "Fathead" Newman and Hank Crawford on saxophones—is superb. Producers Doc Pomus and Dr. John wrote all the tunes.

## BLACK

### PICKS

#### HOWARD HEWETT

I Commit to Love  
PRODUCERS: Various  
Elektra 60487-1

Shalamar's former lead vocalist makes his Elektra bow with a handsome selection of simmering ballads and upbeat grooves. Hewett teams with impressive backup talent, including Wilton Felder, Paulinho da

Costa, Deniece Williams, and album co-producers George Duke and Stanley Clarke. Current chart item "I'm For Real" is included; "Stay" and the title track lead as followup contenders.

### RECOMMENDED

#### JOHNNY ADAMS

After Dark  
PRODUCER: Scott Billington  
Rounder 2049

New Orleans' amazing "Tan Canary" applies his virtuoso vocal technique to some r&b classics and a couple of contemporary tunes hand-tailored by writer John Hiatt. Master guitarist Wayne Bennett guests

#### LATIMORE

Every Way But Wrong  
PRODUCER: Wolf Stephenson  
Malaco MAL 7346

Southern soul rocks steady in the good hands and rough voice of Latimore, who tears up "Every Way But Wrong" and "Body Shop" in the best tradition of the genre, while keeping arrangements up to date.

## COUNTRY

### PICKS

#### GARY MORRIS

Plain Brown Wrapper  
PRODUCER: Gary Morris  
Warner Bros. 25438-1

Morris undertakes a noble experiment here, relying on relatively simple acoustic instrumentation and his own powerful vocals to carry the day. And it works. His cover versions of five standards are so personally wrought that they don't sound like covers. The new material is strong, too, especially "Better Than The New," Dave Loggins' chilling look at the prospect of old age.

### RECOMMENDED

#### ROY CLARK

Rockin' In The Country  
PRODUCERS: Bob Millsap, Rodney Dillard  
Silver Dollar SD120001

Rollicking Roy demonstrates anew that there is more to him than "Hee Haw" hick with this collection of rock'n'roll covers, including such standouts as "Memphis," "Candy Man," "Chantilly Lace," and the seemingly inevitable "Johnny B. Goode."

## JAZZ

### RECOMMENDED

#### THE DON PULLEN—GEORGE ADAMS QUARTET

Breakthrough  
PRODUCER: Michael Cuscuna  
Blue Note/EMI BT-85122

Long-standing association between saxophonist Adams and pianist Pullen pays off on this fine quartet date featuring drummer Dannie Richmond and bassist Cameron Brown. Results are very much in the "classic" Blue Note vein.

#### OLIVER LAKE & JUMP UP

Dancevision  
PRODUCER: David Eyges  
Blue Heron BLU 70301-1 D

Avant-garde saxophonist Lake's reggae/funk band excites live, but has never made the translation to vinyl; sluggish third LP is no exception but may get by on name recognition. Contact: 525 Brannan St., San Francisco, Calif. 94107.

## NEW AND NOTEWORTHY

#### MARTI JONES

Match Game  
PRODUCER: Don Dixon  
A&M 5138

Second solo album from outstanding vocalist should be the one to ignite a commercial fire. With vocal chops honed in the band Color Me Gone, Jones boasts a delivery somewhere between Dusty Springfield and Joni Mitchell. Supporting musicians include Marshall Crenshaw, Paul Carrack, T-Bone Burnett, and Darlene Love. Best tracks include "Just A Memory" and the first single, "Chance Of A Lifetime."

## GOSPEL

### PICKS

#### THE HINSONS

Greatest Hits  
PRODUCER: Various  
Calvary SPCN-7501840016

One of Southern gospel's premier groups has released a greatest-hits album at a midline price and that combination spells winner. The Hinsons continue to write, record, and travel, and this collection provides a nice milestone marker for their career. This should gain some new fans for the group as well as satisfy the old ones.

## CLASSICAL

### RECOMMENDED

FRANCK/DEBUSSY/RAVEL: VIOLIN SONATAS  
Shlomo Mintz, violin; Yefim Bronfman, piano  
Deutsche Grammophon 415 683

Lyrical and sensitive playing, marked by exceptional tonal beauty, but often lacking in the tension and drive others have brought to the more dramatic sections of these works. Apt programming is unique in the catalog.

BACH: SUITES & SONATAS FOR GUITAR AND LUTE

Julian Bream, guitar and lute; George Malcolm, harpsichord  
RCA RCD1-5841 (CD only)

Two long suites transcribed from lute works make up the solo guitar selections, while Bream takes lute in hand for the sonatas with the idiomatic keyboard assistance of Malcolm. These catalog pickups, highly praised in their time, make for an attractive and economical (well over 60 minutes) package that will be welcomed by the large Bream constituency.

#### VIVALDI: THE FOUR SEASONS

Jose-Luis Garcia, English Chamber Orchestra, Slatkin  
RCA RCD1-5827

An excellent performance, well-recorded, but unlikely to generate much interest at this late date. There is just not enough individuality to set it apart from the dozens of versions that crowd dealer shelves.

# SINGLES

**SPOTLIGHT** *New releases by established artists; the records most likely to be out-of-the-box hits*  
**NEW & NOTEWORTHY** *Highlights new and developing acts worthy of attention and other releases of special interest*

**PICKS** *New releases predicted to hit the top 30 of the chart in the format listed*

**RECOMMENDED** *Records with potential for significant chart action*

*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 E. Nashville, Tenn. 37203*

## POP

### PICKS

**PETER GABRIEL** *In Your Eyes* (4:36)  
 PRODUCERS: Peter Gabriel, Daniel Lanois, Bill Laswell  
 WRITER: Peter Gabriel  
 PUBLISHERS: Clotfene/Hidden Pun, BMI  
**Geffen 7-28622** (c/o Warner Bros.)

Dreamily textured mood piece is some contrast to "Sledgehammer," but the artist's new chart-topper status should ensure acceptance anyway.

**JOHN FOGERTY** *Eye Of The Zombie* (4:25)  
 PRODUCER: John Fogerty  
 WRITER: J.C. Fogerty  
 PUBLISHER: Wenhua, ASCAP  
**Warner Bros. 7-28657**

A dark, shivery tale for the title track of his new album; Fogerty's been a master of apocalyptic rock 'n' roll from as far back as Creedence days.

**ARCADIA** *The Flame* (4:06)  
 PRODUCERS: Alex Sadkin, Arcadia  
 WRITERS: Taylor, Rhodes, LeBon  
 PUBLISHER: Tritac  
**Capitol B-5570**

Visually oriented rock from the Duran offshoot's second LP; essential difference between the splinter group and its parent remains hard to locate.

### RECOMMENDED

**FIXX** *Built For The Future* (3:44)  
 PRODUCER: Rupert Hine  
 WRITERS: Currin, West-Oram, Woods, Greenall, Brown  
 PUBLISHER: Colgems-EMI, ASCAP  
**MCA 52902**  
 Precision dance music.

**BON JOVI** *You Give Love A Bad Name* (3:53)  
 PRODUCER: Bruce Fairbairn  
 WRITERS: J. Bon Jovi, R. Sambora, D. Child  
 PUBLISHERS: Bon Jovi/April/Desmobile, ASCAP  
**Mercury 884 953-7** (c/o PolyGram)

Hard rock, raspy and aggressive.

**JOHN EDDIE** *Stranded* (4:10)  
 PRODUCER: Bill Drescher  
 WRITER: J. Eddie  
 PUBLISHER: John Eddie  
**Columbia 38-06277**

High-emotion AOR-dance song shows why the New Jersey rocker has been drawing Springsteen comparisons.

**STABILIZERS** *One Simple Thing* (4:07)  
 PRODUCER: Denny Diante  
 WRITERS: D. Christenson, R. Nevens  
 PUBLISHERS: Still Life/Warner-Tamerlane, BMI  
**Columbia 38-06262**  
 Arena rock with a cerebral side.

**R.E.M.** *Fall On Me* (2:49)  
 PRODUCER: Don Gehman  
 WRITERS: Berry, Buck, Mills, Stipe  
 PUBLISHERS: Unichappell/Night Garden, BMI  
**I.R.S. 52883** (c/o MCA)

Eternal cult band's first venture with a big-name producer is hum-worthy and top 40-compatible, though the subliminal stuff is here, too.

**LIMITED WARRANTY** *Hit You* (3:35)  
 PRODUCER: Brian Tench  
 WRITERS: Brunskill, Limited Warranty  
 PUBLISHER: Pink Bat  
**Atco 7-99510**

Stylish, commercial dance-rock by promising Minneapolis group.

**BONNIE RAITT** *No Way To Treat A Lady* (3:52)  
 PRODUCERS: Bill Payne, George Massenburg  
 WRITERS: Bryan Adams, Jim Vallance  
 PUBLISHERS: Irving, BMI/Adams  
 Communications/Calypto Toonz, PROCAN  
**Warner Bros. 7-28615**

Always a critics' favorite and rarely a chart star. Maybe an Adams-Vallance rave-up can cure that.

## BLACK

### PICKS

**ATLANTIC STARR** *Armed And Dangerous* (3:50)  
 PRODUCER: Maurice White  
 WRITERS: White, Page, Glenn  
 PUBLISHERS: Golden Torch/Sagfire/Zomba/  
 Martin Page/WE/Silver Sun, ASCAP  
**Manhattan B-50043** (c/o Capitol)

Sophisticated dance music from the film of the same name; jazz inflections and White's audible influence call in echoes of EWF.

**STACY LATTISAW** *Nail It To The Wall* (4:46)  
 PRODUCER: Jellybean  
 WRITERS: A. Rcmn, S.B. Lunt  
 PUBLISHERS: Jobete, ASCAP/Perfect Punch, BMI  
**Motown 1859MF** (12-inch version also available.  
**Motown 4563MG**)

New label, producer, and tough-lady stance put the old child-prodigy tag to rest and point to career advancement along Janet Jackson lines.

**RICK JAMES** *Forever And A Day* (4:20)  
 PRODUCER: Rick James  
 WRITER: Rick James  
 PUBLISHER: Stone City, ASCAP  
**Gordy 1862GF** (12-inch version also available.  
**Gordy 4565GG**)

The followup to "Sweet And Sexy" swings, sways, and builds a wall of sound synth by synth; same old top, of course.

**GAVIN CHRISTOPHER** *Back In Your Arms* (3:52)  
 PRODUCERS: Carl Sturken, Evan Rogers  
 WRITERS: Rogers, Sturken, Christopher  
 PUBLISHERS: Music Corporation of America/Bayjun  
 Beat/WB/God's Little Publishing Co., BMI/ASCAP  
**Manhattan B-50042** (c/o Capitol) (12-inch version  
 also available, **Manhattan V-56028**)

Sequel to his breakthrough hit comes one step closer to American r&b roots; again, exceptional clarity and sparkle.

### RECOMMENDED

**PAULI CARMAN** *You Impress Me* (3:46)  
 PRODUCERS: Dana Walden, Barry Fasman  
 WRITERS: D. Walden, P. Hammond, P. Carman  
 PUBLISHERS: Zadoch/Mitka/Paris-Jam, BMI  
**Columbia 38-06269**

Ex-Champaign vocalist offers mellow, midtempo love song.

**TEENA MARIE** *Love Me Down Easy* (4:16)  
 PRODUCER: Teena Marie  
 WRITER: Teena Marie  
 PUBLISHERS: April/Midnight Magnet, ASCAP  
**Epic 34-06292**

Torchy soul ballad.

**ROCKWELL** *Grow-Up* (4:09)  
 PRODUCERS: Rockwell, Kerry Ashby  
 WRITERS: Rockwell, J. Cole  
 PUBLISHER: Jobete, ASCAP  
**Motown 1863MF**

Bouncy and teen-oriented.

**E T** *Magic In The Air (All Around You Everywhere)* (3:59)  
 PRODUCER: E T (Eddie Towns)  
 WRITER: E T (Eddie Towns)  
 PUBLISHER: Temp, BMI

## SPOTLIGHT

### POP

**CYNDI LAUPER** *True Colors*  
 Portrait 37-06247 (c/o CBS)

**TOTO** *I'll Be Over You*  
 Columbia 38-06280

**ROD STEWART** *Another Heartache*  
 Warner Bros. 7-28631

**JOURNEY** *Girl Can't Help It*  
 Columbia 38-06302

### BLACK

**RENE AND ANGELA** *No How, No Way*  
 Mercury 884 972-1 (12-inch single) (c/o PolyGram)

### COUNTRY

**GEORGE STRAIT** *It Ain't Cool To Be Crazy About You*  
 MCA 52914

### AC

**JAMES TAYLOR** *Only A Dream In Rio*  
 Columbia 38-06278

## NEW AND NOTEWORTHY

**LUIS CARDENAS** *Runaway* (2:58)

PRODUCER: Kim Richards  
 WRITERS: Shannon, Crook  
 PUBLISHER: not listed  
 Allied Artists B-72500 (c/o Capitol)

Drummer from the rock group Renegade has a larger claim to fame in the popular video to this solo single; a respectful but modernized take on the Del Shannon oldie.

**WALTER BEASLEY** *Back In Love Again* (3:57)  
 PRODUCER: Lionel Job  
 WRITERS: William Hagans, Lionel Job, Walter Beasley  
 PUBLISHERS: Snippets/Harrindur  
**Elektra 7-69522**

A pop/jazz/r&b fusion handled with softspoken finesse; singer, multi-instrumentalist, and session artist is an instructor at Boston's Berklee College of Music.

**GLEN SUTTON** *I'll Go Steppin' Too* (2:57)

PRODUCER: Glen Sutton  
 WRITERS: T. James, W. Denny  
 PUBLISHER: APRS-Peer International, BMI  
**Mercury 884 974-7** (c/o PolyGram)

A splendid version of the old Flatt & Scruggs standard; high-spirited, stomping bluegrass at its best.

**RON HOLMES** *Take A Chance On Love* (2:52)

PRODUCER: not listed  
 WRITERS: Ron Holmes, June Black  
 PUBLISHERS: Sawgrass, BMI/Sabal, ASCAP  
**Fawn F-706**

Impressive merger of a catchy song, on-the-mark singing effort, and smooth, polished production results in a strong and deserving country chart contender. Contact: 615-320-0182.

**Total Experience** *TES1-2442* (c/o RCA)

Easy-flowing rhythm ballad.

**GENERAL KANE** *Crack Killed Applejack* (4:20)

PRODUCERS: Mitch McDowell, Curtis Anthony Nolen  
 WRITER: M. McDowell  
 PUBLISHER: Jobete, ASCAP  
**Gordy 1865GF**

Message rhyme's scenario is more cinematic and colorful than the average real-life tragedy.

**REDD** *Sexy Girls* (4:36)

PRODUCERS: Charlie Singleton, MM  
 WRITERS: C. Singleton, MM  
 PUBLISHERS: Wuntun/Almo, ASCAP  
**RCA PB-14418** (12-inch version also available.  
**RCA PW-14419**)

Dateline: Minneapolis, 1982.

**BOB JAMES/DAVID SANBORN** *Maputo* (4:34)

PRODUCER: Tommy LiPuma  
 WRITER: Marcus Miller  
 PUBLISHERS: Thriller/Miller/MCA, ASCAP  
**Warner Bros. 7-28603**

AC/jazz instrumental.

**ROYCE JAVAN** *What's Your Situation* (4:14)

PRODUCERS: Jeffrey Steinberg, Jeffrey Parsons  
 WRITERS: Lee Ann Atherton, Jay Patten  
 PUBLISHER: Wrensong, ASCAP  
**Stallion SR 214**

Smooth Detroit soulman with an intimate AC ballad; guitar filigrees by Earl Klugh. Contact: 313-851-6244.

## COUNTRY

### PICKS

**DOLLY PARTON** *We Had It All* (3:56)

PRODUCER: Val Garay  
 WRITERS: Troy Seals, Donnie Fritts  
 PUBLISHER: Danor, BMI  
**RCA 5001-7-R**

Solid country fare with an effective, no-frills arrangement, as Parton provides a touching and sensitive reading of the old Dobie Gray hit.

**T. GRAHAM BROWN** *Hell And High Water* (3:08)

PRODUCER: Bud Logan  
 WRITERS: T. Graham Brown, A. Harvey  
 PUBLISHERS: April/Ideas Of March/Preshus Child,  
 ASCAP/BMI  
**Capitol B-5621**

Brown comes up with another soulful winner in this sax-tinged promise of loyalty; clean production showcases his sandpappy vocal.

**RONNIE McDOWELL**

*When You Hurt I Hurt* (3:13)

PRODUCER: Buddy Killen  
 WRITER: Ronnie McDowell  
 PUBLISHERS: Tree/Strawberry Lane, BMI  
**MCA/Curb 52907**

McDowell and producer Killen venture into beach music territory; summery organ chords and syncopated guitar fills make for a good dance number.

**GENE WATSON** *Everything I Used To Do* (2:28)

PRODUCERS: Gene Watson, Larry Booth  
 WRITER: E. Rowell  
 PUBLISHERS: Jack & Bill/Little Will/  
 Ernie Rowell, ASCAP  
**Epic 34-06290**

A forlorn theme set to a midtempo rhythm; pained and perfect vocals carry the message home.

### RECOMMENDED

**MARTY HAGGARD** *Talkin' Blue Eyes* (3:10)

PRODUCER: Billy Strange  
 WRITERS: John Jarrard, Charles Quillen  
 PUBLISHERS: Alabama Band/Quillsong/  
 Dejamus, ASCAP  
**MTM B-72073** (c/o Capitol)

A good late-night, last-dance song.

**DENNIS ROBBINS** *The First Of Me* (3:09)

PRODUCERS: Eddie Kilroy, Dennis Robbins  
 WRITERS: Dennis Robbins, Bob DiPiero,  
 John Scott Sherrill  
 PUBLISHERS: Combine/Music City, ASCAP/BMI  
**MCA 52913**

Striding, imperative tone and catchy lyrics.

**DARRYL AND DON GATLIN**

*Why Don't We Take This Party Somewhere Else* (2:49)  
 PRODUCERS: Terry Choate, Dennis W. Wilson  
 WRITERS: VanHoy, Tillis, Washington III  
 PUBLISHERS: Unichappell/VanHoy/Sawgrass/  
 Guava, BMI/SESAC  
**Capitol B-5625**

Throaty duo proposes a party for two; good-time music heard through a country filter.

**WAYNE MASSEY** *Give It Back* (3:11)

PRODUCERS: Steve Davis, Dennis Morgan  
 WRITERS: S. Davis, D. Morgan  
 PUBLISHERS: Screen Gems-EMI/Imemy/  
 Little Shop Of Morgansongs, BMI  
**Epic 34-06249**

Bouncy tune suggests it is better to give than to receive.

**CODY MICHAEL** *Sad Time Of The Night* (2:38)

PRODUCER: Patty Parker  
 WRITERS: Eric Bach, Andrew Wolf  
 PUBLISHER: White Cat, ASCAP  
**Comstock COM 1817**

Stark images of loss, set to a woeful steel backing and presented in robust, expressive vocals. Contact: 913-631-6060.

**CARLA RIGGS HALL** *Heartbrakes* (2:49)

PRODUCER: James Stroud  
 WRITERS: P.R. Battle, Marty Yonts  
 PUBLISHER: Tree, BMI  
**Alpha APCR 24886**

Good hooks firmly set by earnest vocals.

**LIZ BOARDO** *First Time I Saw You* (3:48)

PRODUCER: Elmer Cole  
 WRITERS: G. Shepherd, K. Harris, V. Bixby  
 PUBLISHER: Hall-Clement, BMI  
**Belmont 058**

Contact: 212-466-4171.

**REBEL LEE** *Leavin' On Your Mind* (2:31)

PRODUCER: Glenn Rieuff  
 WRITERS: M. Walker, W. Pierce  
 PUBLISHER: Cedarwood, BMI  
**Deucalion DR-202**

Polished vocal and smooth production make the most of this torch song. Contact: 615-244-1027.

## DANCE

### PICKS

**TINA TURNER** *Typical Male* (7:07)

PRODUCER: Terry Britten  
 WRITERS: T. Britten, G. Lyle  
 PUBLISHERS: Myaxe/Almo, PRS/ASCAP  
**Capitol V-15249** (12-inch single,  
 7-inch reviewed Aug. 23)

### RECOMMENDED

**LIONEL RICHIE** *Dancing On The Ceiling* (7:10)

PRODUCERS: Lionel Richie,  
 James Anthony Carmichael  
 WRITERS: L. Richie, C. Rios, M. Frenchik  
 PUBLISHER: Brockman, ASCAP  
**Motown 4564MG** (12-inch single,  
 7-inch reviewed July 19)

**RODNEY FRANKLIN**

*Look What's Showing Through* (6:50)  
 PRODUCERS: Michel Colombier, Rodney Franklin  
 WRITER: E. Schwartz  
 PUBLISHER: Blackwood, BMI  
**Columbia 44-05929** (12-inch single,  
 7-inch reviewed July 12)

**CAROL HAHN** *Your Love (Is All I Need)* (5:57)

PRODUCERS: Carole Hahn, Jeff Sullivan  
 WRITERS: Hahn, Sullivan, Bauers  
 PUBLISHERS: Cub Grubber, BMI/Bauers, ASCAP  
**Wide Angle TTW 8680** (12-inch single)

Rich-voiced pop alto fronts quick-paced Latin-synth production. Contact: 612-870-4933.

**MINK** *What Does It Take* (5:20)

PRODUCER: R. Rinfire  
 WRITERS: S. Mathews, G. Gale, R. Siepak  
 PUBLISHER: Magoser, ASCAP  
**Sound Pak R-1058** (12-inch single)

Stark, echo-laden disco track conjures an eerie atmosphere. Contact: 312-663-1370.

**OCTAVIA** *2 The Limit* (5:25)

PRODUCER: Kenny Beck  
 WRITER: K. Beck  
 PUBLISHER: Baby Beck, ASCAP  
**Pow Wow WOW 415** (12-inch single)

R&b girl-group approach with heavy disco bass. Label based in New York.

**KANO** *I'm Ready* (6:14)

PRODUCER: Luigi Figini  
 WRITERS: S. Pulga, L. Ninzatti, M. Bonsanto  
 PUBLISHER: Emergency, ASCAP  
**Emergency GS-511** (12-inch single)

Sharp Euro-disco track builds up some real musical momentum. Contact: 212-777-3200.

**POWER OF ATTORNEY**

*He Is My Lawyer* (timing not listed)  
 PRODUCERS: Richard Golub, Dan Weiss  
 WRITERS: Richard Golub, Lisa Nardi  
 PUBLISHERS: Golub, BMI/Notable, ASCAP  
**Rock Dream RDR-002** (12-inch single)

A hi-NRG shedunnit/hedunnit. Contact: 212-315-3335.

## AC

### PICKS

**CHRIS THOMPSON** *What A Woman Wants* (3:44)

PRODUCERS: Phil Galdston, John Van Tongeren  
 WRITER: Henry Gaffney  
 PUBLISHERS: Zander/Jonathon Three/Martin  
 Bandier/Gary Klein/Charles Koppelman, BMI  
**Atlantic 7-89368**

Feather-light beat ballad, for dancing on clouds; Thompson was lead singer of Manfred Mann's Earth Band in its "Blinded By The Light" days.

# TOP POP ALBUMS™

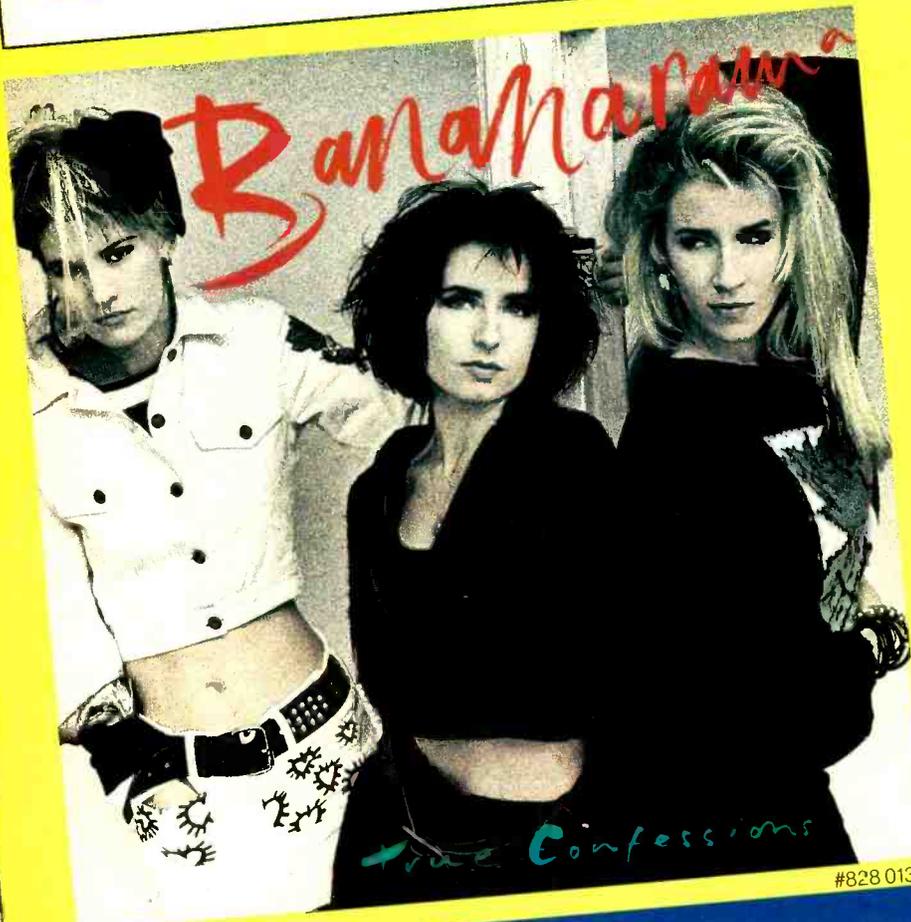
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	7	MADONNA SIRE 25442/WARNER BROS. (9.98) (CD) 3 weeks at No. One	TRUE BLUE
2	2	2	13	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
3	4	4	10	GENESIS ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
4	5	6	6	DAVID LEE ROTH WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
5	3	3	12	PETER GABRIEL ● GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
6	7	9	12	RUN-D.M.C. ▲ PROFILE 1217 (8.98)	RAISING HELL
7	8	13	7	STEVE WINWOOD ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
8	6	5	26	JANET JACKSON ▲ <sup>2</sup> A&M SP-5106 (8.98) (CD)	CONTROL
9	9	7	16	BILLY OCEAN ▲ JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
10	10	12	7	WHAM! COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
11	16	49	3	BILLY JOEL COLUMBIA OC 40402 (CD)	THE BRIDGE
12	11	8	15	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
13	12	10	75	WHITNEY HOUSTON ▲ <sup>5</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
14	14	15	21	VAN HALEN ▲ <sup>2</sup> WARNER BROS. 25394 (8.98) (CD)	5150
15	13	11	16	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
16	15	14	20	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
17	17	19	13	BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
18	22	29	4	EURHYTHMICS RCA AUL1-5847 (9.98) (CD)	REVENGE
19	19	16	39	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
20	24	24	9	SOUNDTRACK EPIC SE 40398 (CD)	RUTHLESS PEOPLE
21	NEW ▶	1	1	LIONEL RICHIE MOTOWN 6158ML (9.98)	DANCING ON THE CEILING
22	18	18	25	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
23	20	20	16	38 SPECIAL ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
24	27	31	6	THE MONKEES ARISTA AL9-8432 (9.98) THEN & NOW ... THE BEST OF THE MONKEES	THEN & NOW ... THE BEST OF THE MONKEES
25	31	56	3	BANANARAMA LONDON 828 013-1/POLYGRAM (8.98)	TRUE CONFESSIONS
26	23	26	8	PETER CETERA WARNER BROS. 25474 (8.98)	SOLITUDE/SOLITAIRE
27	26	30	10	JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)	EMOTIONAL
28	21	17	16	GTR ● ARISTA AL8-8400 (8.98) (CD)	GTR
29	39	52	7	CINDERELLA MERCURY 830076-1/POLYGRAM (8.98)	NIGHT SONGS
30	34	40	41	MIAMI SOUND MACHINE ● EPIC BFE 40131 (CD)	PRIMITIVE LOVE
31	28	28	8	ROD STEWART WARNER BROS. 25446 (8.98) (CD)	ROD STEWART
32	25	21	20	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
33	33	37	11	AC/DC ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
34	35	38	12	JERMAINE STEWART ARISTA/10 AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
35	36	39	8	SOUNDTRACK UNITED ARTISTS SW 40414	KARATE KID PART II
36	32	22	20	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
37	29	23	12	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98) (CD)	EMERSON, LAKE, & POWELL
38	30	25	17	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
39	37	27	60	HEART ▲ <sup>3</sup> CAPITOL ST-12410 (9.98) (CD)	HEART
40	44	33	12	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98) (CD)	EL DEBARGE
41	41	36	51	JOHN COUGAR MELLENCAMP ▲ <sup>3</sup> RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
42	45	48	5	QUIET RIOT PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
43	43	50	9	SOUNDTRACK MCA 6169 (9.98)	RUNNING SCARED
44	40	32	22	THE JETS MCA 5667 (8.98) (CD)	THE JETS
45	60	—	2	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
46	50	51	20	ANITA BAKER ● ELEKTRA 60444 (8.98) (CD)	RAPTURE
47	47	47	6	QUEENSRYCHE EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
48	48	53	12	THE CURE ELEKTRA 60477/WARNER BROS. (8.98) (CD)	STANDING ON THE BEACH
49	49	42	41	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
50	42	35	11	THE BLOW MONKEYS RCA AFL1-5899 (8.98) (CD)	ANIMAL MAGIC
51	58	79	6	DOUBLE A&M SP 5133 (8.98) (CD)	BLUE
52	51	44	14	NU SHOOS ATLANTIC 81647 (8.98) (CD)	POOLSIDE
53	56	45	16	WHODINI ● JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
54	38	34	12	THE FIXX MCA 5705 (8.98) (CD)	WALKABOUT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	53	54	5	BOB DYLAN COLUMBIA OC 40439 (CD)	KNOCKED OUT LOADED
56	59	60	11	BRUCE HORNSBY & THE RANGE RCA NFL1-8058 (6.98) (CD)	THE WAY IT IS
57	57	58	41	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
58	61	83	3	NEIL YOUNG GEFEN GHS 24109/WARNER BROS. (8.98)	LANDING ON WATER
59	52	41	15	NEIL DIAMOND ● COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
60	81	—	2	GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98)	LIVE
61	63	62	42	ZZ TOP ▲ <sup>3</sup> WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
62	62	59	7	BIG COUNTRY MERCURY 826844-1/POLYGRAM (8.98) (CD)	THE SEER
63	54	43	20	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
64	55	55	15	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
65	72	78	7	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
66	65	57	24	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
67	64	63	24	JACKSON BROWNE ● ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
68	67	65	78	PHIL COLLINS ▲ <sup>5</sup> ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
69	46	46	7	QUEEN CAPITOL SMAS 12476 (8.98) (CD)	A KIND OF MAGIC
70	88	99	3	VAN MORRISON MERCURY 830077-1/POLYGRAM (8.98) NO GURU, NO METHOD, NO TEACHER	NO GURU, NO METHOD, NO TEACHER
71	69	66	12	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
72	89	—	2	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
73	78	82	5	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
74	77	77	6	SOUNDTRACK EMI-AMERICA SV 17210 (9.98)	ABOUT LAST NIGHT
75	75	81	44	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
76	76	76	8	SPYRO GYRA MCA 5753 (8.98) (CD)	BREAKOUT
77	70	71	7	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
78	80	75	18	THE ART OF NOISE CHRYSALIS BFV41528 (CD)	IN VISIBLE SILENCE
79	66	64	21	JUDAS PRIEST ● COLUMBIA OC 40158 (CD)	TURBO
80	68	70	9	JOAN ARMATRADING A&M SP-5130 (8.98) (CD)	SLEIGHT OF HAND
81	82	84	65	DIRE STRAITS ▲ <sup>5</sup> WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
82	73	73	8	DEVICE CHRYSALIS BFV 41526 (CD)	22B3
83	71	67	31	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
84	NEW ▶	1	1	EDDIE MONEY COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
85	90	92	7	RANDY TRAVIS WARNER BROS. 25435 (8.98)	STORMS OF LIFE
86	74	74	9	GAVIN CHRISTOPHER MANHATTAN ST-53024/CAPITOL (8.98)	ONE STEP CLOSER
87	79	72	11	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
88	95	119	4	MISSING PERSONS CAPITOL ST 12465 (8.98)	COLOR IN YOUR LIFE
89	86	87	37	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
90	84	69	15	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
91	85	85	15	THE S.O.S. BAND TABU FZ 40279/EPIC (CD)	SANDS OF TIME
92	83	80	21	THE ROLLING STONES ▲ COLUMBIA OC 40250 (CD)	DIRTY WORK
93	93	95	7	HANK WILLIAMS, JR. WARNER/CURB 25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
94	97	97	25	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
95	133	—	2	CARL ANDERSON EPIC 40410	CARL ANDERSON
96	98	103	6	THE BEACH BOYS CAPITOL STBK-12396 (9.98)	MADE IN THE U.S.A.
97	92	89	29	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
98	91	91	9	SOUNDTRACK ATLANTIC 81661 (9.98)	AMERICAN ANTHEM
99	101	104	20	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD) GUITARS, CADILLACS, ETC., ETC.	GUITARS, CADILLACS, ETC., ETC.
100	96	90	37	SADE ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)	PROMISE
101	87	61	11	BILL COSBY GEFEN GHS 24104/WARNER BROS. (8.98) FOR THOSE OF YOU WITH OR WITHOUT CHILDREN	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN
102	94	86	18	HOWARD JONES ELEKTRA 60466 (6.98)	ACTION REPLAY
103	100	101	12	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
104	122	124	5	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
105	105	109	5	PIECES OF A DREAM P.I.R./MANHATTAN ST 53023/EMI-AMERICA (8.98)	JOYRIDE
106	110	107	23	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
107	NEW ▶	1	1	UB40 A&M SP 5137 (8.98)	RAT IN THE KITCHEN
108	108	93	10	JEAN BEAUVOIR COLUMBIA BFC 40403 (CD)	DRUMS ALONG THE MOHAWK
109	126	139	3	THE MONKEES RHINO RNLP 70140 (8.98)	THE MONKEES

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.

# TRUE CONFESSIONS

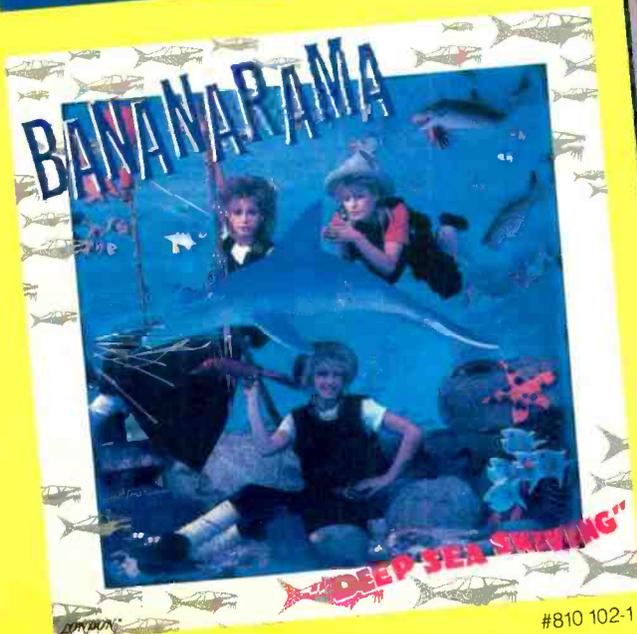


## BANANARAMA TELLS ALL!!!

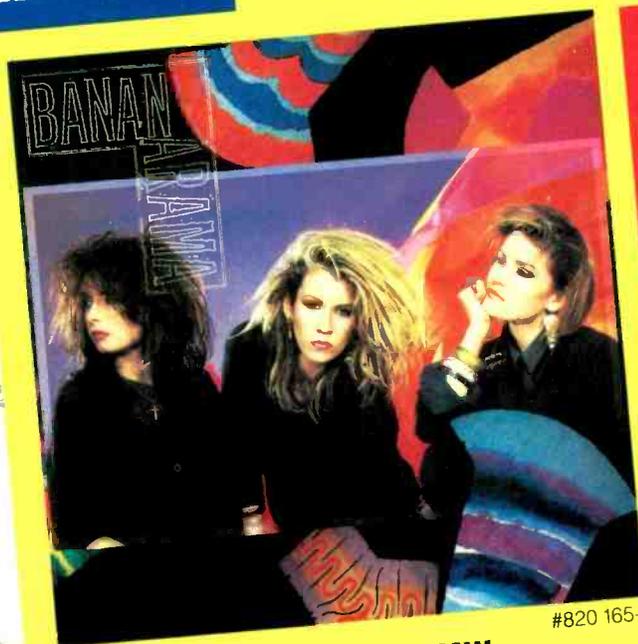
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AND EVERYBODY'S TRUE CONFESSION,  
"HOOKED ON LOVE!"

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FEATURING THE VERY CRUELEST,  
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\*PRODUCED BY STOCK/AITKEN/WATERMAN



A WORLD OF DIFFERENCE



# 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	134	143	3	THE MONKEES RHINO RNLP-70142 (8.98)	MORE OF THE MONKEES
111	109	100	10	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
112	107	94	53	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
113	99	96	9	TEENA MARIE EPIC FE 40318 (CD)	EMERALD CITY
114	121	106	61	RENE & ANGELA ● MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
115	103	105	11	JOHN EDDIE COLUMBIA BFC 40181 (CD)	JOHN EDDIE
116	106	88	20	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
117	102	123	12	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
118	104	98	39	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
119	112	116	5	TOM COCHRANE & RED RIDER CAPITOL ST 12484 (8.98)	TOM COCHRANE & RED RIDER
120	128	131	7	ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN
121	120	113	67	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
122	118	110	10	DIO WARNER BROS. 25443 (6.99)	INTERMISSION
123	129	195	3	GREAT WHITE CAPITOL ST 12525 (8.98)	SHOT IN THE DARK
124	124	130	4	BOOGIE BOYS CAPITOL ST 12488 (8.98)	SURVIVAL OF THE FRESHEST
125	113	108	27	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
126	172	—	2	SIGUE SIGUE SPUTNIK MANHATTAN ST 53033/EMI-AMERICA (8.98)	FLAUNT IT
127	157	160	3	THE MONKEES RHINO RNLP 70143 (8.98)	HEADQUARTERS
128	148	175	3	DAVID & DAVID A&M SP 65134 (6.98)	BOOMTOWN
129	123	111	15	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
130	131	115	13	BODEANS WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
131	171	—	2	STRYPYER ENIGMA ST 73207/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
132	132	134	5	POISON ENIGMA ST 12523/CAPITOL (8.98)	LOOK WHAT THE CAT DRAGGED IN
133	116	122	30	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
134	130	132	115	BRUCE SPRINGSTEEN ▲ <sup>10</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
135	127	120	46	STEVIE WONDER ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
136	160	—	2	SHIRLEY JONES P.L.R./MANHATTAN ST 53031/EMI-AMERICA (8.98)	ALWAYS IN THE MOOD
137	137	127	75	TEARS FOR FEARS ▲ <sup>4</sup> MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
138	NEW ▶	1	1	BONNIE RAITT WARNER BROS. 25486 (8.98)	NINE LIVES
139	139	142	42	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
140	154	177	3	THE MONKEES RHINO RNLP 70141 (8.98)	PISCES, AQUARIUS, CAPRICORN, AND JONES LTD.
141	144	170	3	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98)	ESPECIALLY FOR YOU
142	142	158	33	STRYPYER ENIGMA ST 73207/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
143	143	146	6	BRUCE COCKBURN MCA/GOLD MOUNTAIN 5772/MCA (8.98)	WORLD OF WONDERS
144	117	117	40	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
145	146	149	176	ZZ TOP ▲ <sup>9</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
146	111	68	7	SOUNDTRACK EMI-AMERICA SV 17206 (9.98)	LABYRINTH
147	114	118	8	SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)	TOO FAR TO WHISPER
148	152	173	4	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
149	149	128	92	MADONNA ▲ <sup>6</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
150	115	112	9	RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)	THE FLAG
151	125	126	48	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
152	138	133	19	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
153	136	136	150	SOUNDTRACK ▲ <sup>2</sup> MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
154	159	148	61	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
155	140	140	14	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	NEW ▶	1	1	FULL FORCE COLUMBIA BFC 40395	GET BUSY 1 TIME
157	155	138	60	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
158	NEW ▶	1	1	GWEN GUTHRIE POLYDOR 829532-1/POLYGRAM (8.98)	GOOD TO GO LOVER
159	161	153	157	MADONNA ▲ <sup>3</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
160	151	155	639	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
161	166	121	7	CON FUNK SHUN MERCURY 826963-1 POLYGRAM (8.98) (CD)	BURNIN' LOVE
162	162	169	102	TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
163	150	151	149	PHIL COLLINS ▲ <sup>2</sup> ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
164	163	164	34	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
165	135	135	8	THE BEAT FARMERS MCA/CURB 5759/MCA (8.98)	VAN GO
166	168	168	4	GORDON LIGHTFOOT WARNER BROS. 25482 (8.98)	EAST OF MIDNIGHT
167	141	129	26	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
168	170	154	80	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
169	173	152	15	JONATHAN BUTLER JIVE JL8-8408/RCA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
170	156	137	18	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
171	165	141	6	SOUNDTRACK COLUMBIA SC 40404	CLUB PARADISE
172	167	167	143	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
173	145	114	11	CLASS OF '55 AMERICA/SMASH 830002-1/POLYGRAM (8.98) (CD)	CLASS OF '55
174	119	102	18	MODELS GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
175	NEW ▶	1	1	EARL KLUGH WARNER BROS. 25478 (8.98)	LIFE STORIES
176	176	156	16	DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (1.0.98)	25TH ANNIVERSARY
177	183	165	147	LIONEL RICHIE ▲ <sup>10</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
178	NEW ▶	1	1	THE DAZZ BAND GEFEN GHS 24110/WARNER BROS. (8.98)	WILD AND FREE
179	158	166	11	THE CHURCH WARNER BROS. 25370 (8.98)	HEYDEY
180	180	189	4	CACTUS WORLD NEWS MCA 5747 (8.98)	URBAN BEACHES
181	189	184	137	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
182	182	179	15	SHOXSIE AND THE BANSHEES GEFEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
183	169	144	27	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
184	147	147	5	BRONSKI BEAT MCA 5751 (8.98)	TRUTHDARE... DOUBLEDARE
185	NEW ▶	1	1	ALPHAVILLE ATLANTIC 81667 (8.98)	AFTERNOONS IN UTOPIA
186	187	—	2	SOUNDTRACK MOTOWN 6180ML (8.98)	A FINE MESS
187	188	—	2	MELBA MOORE CAPITOL ST 12471 (8.98)	A LOT OF LOVE
188	190	—	2	ALVIN LEE ATCO 21R 90517/ATLANTIC (8.98)	DETROIT DIESEL
189	192	161	10	LARRY CARLTON MCA 5689 (8.98) (CD)	ALONE BUT NEVER ALONE
190	184	190	65	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
191	193	—	2	RODNEY CROWELL COLUMBIA FC 40116 (CD)	STREET LANGUAGE
192	164	145	9	GEORGE STRAIT MCA 5750 (8.98) (CD)	#7
193	178	182	48	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
194	194	—	2	THE NAILS RCA AFL1-5831 (8.98)	DANGEROUS DREAMS
195	195	—	2	WEATHER REPORT COLUMBIA FC 40280 (CD)	THIS IS THIS
196	NEW ▶	1	1	CROWDED HOUSE CAPITOL ST 12485 (8.98)	CROWDED HOUSE
197	179	176	16	THE TEMPTATIONS MOTOWN 5389 ML 2 (9.98)	25TH ANNIVERSARY
198	153	125	27	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
199	191	186	98	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
200	198	174	68	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                       |                              |                              |                            |                                    |  |  |  |
|-----------------------|------------------------------|------------------------------|----------------------------|------------------------------------|--|--|--|
| 38 Special 23         | Belinda Carlisle 17          | John Eddie 115               | Joe Jackson 116            | Miami Sound Machine 30             | Poison 132                                 | About Last Night 74                    | UB40 107                               |
| AC/DC 33              | Larry Carlton 189            | Emerson, Lake & Powell 37    | Janet Jackson 8            | Midnight Star 103                  | Prince & The New Power Generation 63       | American Anthem 98                     | UTFO 148                               |
| Alabama 125           | Peter Cetera 26              | Eurythmics 18                | Bob James/David Sanborn 71 | Mike & The Mechanics 57            | Queen 69                                   | The Big Chill 153                      | Van Halen 14                           |
| Alphaville 185        | Gavin Christopher 86         | The Fabulous Thunderbirds 22 | Rick James 150             | Missing Persons 88                 | Queensryche 47                             | Club Paradise 171                      | Andreas Vollenweider 73                |
| Carl Anderson 95      | The Church 179               | Falco 198                    | Jean-Michel Jarre 170      | Models 174                         | Quiet Riot 42                              | A Fine Mess 186                        | Weather Report 195                     |
| Joan Armatrading 80   | Cinderella 29                | The Fixx 54                  | Billy Joel 11              | Eddie Money 84                     | R.E.M. 45                                  | Karate Kid Part II 35                  | Wham! 10                               |
| The Art Of Noise 78   | Class Of '55 173             | Full Force 156               | Howard Jones 102           | The Monkees 127, 109, 110, 140, 24 | Bonnie Raitt 138                           | Labyrinth 146                          | Whodini 53                             |
| Atlantic Starr 200    | Tom Cochrane & Red Rider 119 | GTR 28                       | Shirley Jones 136          | The Moody Blues 15                 | Lou Reed 90                                | Pretty In Pink 183                     | Hank Williams, Jr. 93                  |
| Anita Baker 46        | Bruce Cockburn 143           | Peter Gabriel 5              | Journey 38                 | Melba Moore 187                    | Rene & Angela 114                          | Running Scared 43                      | Steve Winwood 7                        |
| Bananarama 25         | Phil Collins 163, 181, 68    | Genesis 3                    | Judas Priest 79            | Meli'sa Morgan 133                 | Lionel Richie 177, 21                      | Ruthless People 20                     | Stevie Wonder 135                      |
| Bangles 83            | Con Funk Shun 161            | Glass Tiger 65               | The Judds 139              | Van Morrison 70                    | Diana Ross & The Supremes 176              | Top Gun 2                              | Bruce Springsteen 134                  |
| The Beach Boys 96     | Bill Cosby 101               | Great White 123              | Rob Jungklas 117           | Motley Crue 157                    | David Lee Roth 4                           | Spyro Gyra 76                          | Spyro Gyra 76                          |
| The Beat Farmers 165  | Crowded House 196            | Gwen Guthrie 158             | Chaka Khan 72              | Mr. Mister 112                     | Run-D.M.C. 6                               | Starship 151                           | Starship 151                           |
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## K-MART AGREES TO CARRY CDS

(Continued from page 5)

ticipation of improved CD supply. Although he is currently experiencing fill problems, Hennessey says he expects satisfactory supply by the second half of 1987, "and maybe even a reduction in price."

Additionally, Hennessey anticipates continued consumer demand. "It's amazing to see that all this CD volume is occurring with just a 3 million installed hardware base." Referring to the characteristic greater number of purchases per CD consumer, Hennessey adds, "We expect it to continue to compound."

Hennessey speaks of "testing and testing" CD marketing concepts in K-mart units of different sizes. Mario DeFilippo, vice president in Detroit, says phase one of the CD rollout—already complete—involved more than 800 K-mart units. He does not choose to declare how deep SKUs will be maintained, but indicates that there will be few-

er than 1,000 titles; that amount will probably serve as a ceiling in larger departments.

K-mart is Handleman's largest account; DeFilippo says CD expansion is being seen at all of Handleman's accounts, comprising more than 6,000 individual stores.

Significantly, says Hennessey, the all-out CD move comes in the wake of K-mart's steady upgrading of its more glamorous and profit-fueling departments. In some instances, the stores are providing a new twist.

"They're going to a bullpen, a store-within-a-store concept," says Hennessey. The new layout will find home electronics and all prerecorded software—including computer software—in one area.

Handleman is bullish on CD. DeFilippo says the configuration "will be well in excess of 10%" of net sales in the coming fiscal year. Estimating revenues for the year at

nearly \$500 million, the CD volume is impressive.

Although Handleman has not tossed in the towel on LPs—and DeFilippo sees continuing stable sales for the configuration—the LP is being supplanted on display. "It's always been our intention to replace the LP with CD. What you see now is a truncation of LP display," says Hennessey. He notes that signage and other point-of-purchase materials will dramatically position CD in K-mart departments.

Little new fixturing is required. "This is why we fought hard for the 6-by-12 package for CD," says DeFilippo. Essentially, CD is moving in where LPs were once displayed.

The down side of the new open display is the potential for theft. "Yes, there was concern," DeFilippo says of reaction to the CD program. "The mass merchandiser is concerned with theft. This is why we have worked so hard with the

vendors and came up with the automatic heat seal."

Fill is also a concern. As revealed in recent surveys (Billboard, Aug. 9), CD replenishment remains a problem. DeFilippo says that except for a couple of suppliers, CD fill "goes pretty much downhill." He claims accounts like K-mart "understand" the supply problems and will be patient.

K-mart enjoys what analysts cite as healthy sales per square foot. Latest estimates put rival Sears at \$236 per gross square foot of space to K-mart's \$168, with K-mart gaining. In December 1985, K-mart—for the first time—had monthly sales in excess of Sears'. K-mart's 1985 volume was reportedly in excess of \$23 billion.

Ensnored in its award-winning new headquarters in Troy, Mich., Handleman is touting all-time record sales for the last fiscal year of \$422.4 million, propelled by CD in

prerecorded music and by video generally. In terms of configuration share, according to Handleman's latest annual report, prerecorded music has 77.3%, down from 85% in fiscal 1985. Video has increased from 0.4% to a whopping 10.2%. Books have inched up from 7.4% to 8%, while computer software has plummeted from 7.2% to 4.5%.

Handleman has 17 computerized distribution facilities in the U.S., all tied to the Troy mainframe. They are located in or around Albany, Atlanta, Baltimore, Charlotte, N.C., Chicago, Cincinnati, Dallas, Denver, Detroit (about 60 miles from headquarters), Kansas City, Little Rock, Los Angeles, Oklahoma City, Sacramento, Seattle, Tampa, and Youngstown, Ohio. Handleman is also moving steadily into Canada, where CD introduction has been slower, according to Hennessey. There are four Canadian distribution depots.

## VID DEALERS SEEK TOOLS FOR SURVIVAL

(Continued from page 5)

video are doing it in such a small way. They don't have the large 3,000-title catalog; they're adding 10, 15, or 20 of the top 40 titles.

"The video specialty stores are going to have to continue to offer the inventory selection, and they've got to continue to service the customer base that they have."

Brad Burnside, newly elected member of the VSDA national board of directors and president of Chicago's two-store Video Adventure, says, "For me, it boils down to really establishing an image in the community that differentiates me from everybody else.

"Any specialist will tell you that service is the reason why they're going to succeed in the face of mass merchandisers, convenience outlets, and so on, and I agree that that's true. But you somehow have to get that message across to the customer—especially the new people that are entering the marketplace. They don't know that they come to my store for good service. It's got to get communicated somehow."

Burnside cites his stores' commitment to a selection of fine-arts titles to illustrate his marketing strategy. He says he saw the Chicago market would be receptive to such videos and was able to react quicker than alternate dealers could.

"My fine-arts customers are people who are just now coming around to the idea that a VCR is a wonderful thing to own. A number of years ago they didn't—I mean, what could you get with a VCR? You could watch 'The Blues Brothers' or an adult tape, but there were very few choices, and none that would appeal to a person who was an opera buff," says Burnside.

Through an open house advertised on classical radio station WFMT, Burnside's staff was able to target an appropriate clientele with the message that his store carries operas, plays, and other fine-arts titles. The ploy gave him an entree to

a well-moneyed customer base.

Burnside suggests that other small dealers would do well to look for similar niches within their individual markets. He adds that since he cannot "count on having the best locations or the best cost for acquiring product for my inventory or to have advertising based on having 16 stores in one market," he would rather address strategies that are within his grasp.

Burnside and David Ballstadt, another VSDA board member and president of the 10-store Adventures In Video in Minneapolis, both stress the importance of video sales.

"It's already being ingrained in the consumer that when you want to buy a video, you don't go to a video specialist," says Ballstadt. "We've trained them to go to the

mass merchants."

He points to video specialists' lack of response to Disney's \$29.95 program as an example of how rental stores are losing potential profits and endangering their future. "If retail goes down to \$9.95, there will be no videocassette rentals. They're going to be out of business."

"I think that video specialty people who aren't selling are really missing the boat," says Burnside. "They don't understand what an opportunity it is, and they are driving their customers away. I think sales are more profitable than rentals and I'm seeing more and more sales."

Bob Tacy, president of the consulting firm Mordern Creative Seminars and a speaker at last year's VSDA convention, also faults video stores for not "grooming customers

for sale." Still, he thinks the combination of sales and rental gives the video store an edge.

Says Tacy, "At the K-mart level, they will never rent, only sell, except in isolated circumstances. It would surprise me if K-mart or other major mass merchandisers ever attempted to become renters. When a customer comes in to buy something at a 7-11 or a supermarket and purchases a low-price video, that's an extra sale. Overall, though, the loss to the video specialist will be negligible.

Tacy says customer service also gives the video specialist an edge: "The mass merchandiser can never compete on service. Keys for the video specialist are developing management and leadership skills and cultivating good customer service

elements into their operations and their people: smile, communicate, offer product and services, know the product, handle the transaction effectively, and say thanks. They will continue to build a good customer base if they do that."

"[Video specialists] must do the best they can with what they've got," says Chaz Austin, product purchasing manager of Coast Distributors. "Create a different environment, but don't forget the flash. It is the entertainment business. There's always a hole—find it and fill it. The supermarket chains have not put the corner grocer out of business. Why? Think about it."

*Assistance in preparing this story provided by Jim McCullaugh in Los Angeles.*

## VIDEO DEALERS ARE TENSE

(Continued from page 5)

law-enforcement agencies to enforce the obscenity laws," Sirkin says. The National Coalition Against Pornography, for example, has seen its funding soar since the commission began its efforts, Sirkin says.

The response from many video stores has been simple. "I do believe a lot of video stores have pulled X-rated tapes in fear," says Linda Lauer, owner of Starlite Video in Phoenix, a Video Software Dealers Assn. (VSDA) board member, and Arizona representative of General Video. Lauer and a number of other Arizona-based video retailers have been embroiled in legal battles over adult video for several years.

"What's going on is a reduction in choice," says Jeffrey Cunard, a lawyer for the Washington-based firm of Debevoise & Plimpton, which has been deeply involved in First Amendment issues. "Most of the developments in the area are outside the courts at this point," he says, giving as examples activities by "citizens' vigilante groups" and marketing decisions by such mass merchant chains as Wal-Mart and by video specialty retailers.

This "self-censorship" can be even more insidious than actual legal action, Cunard says, because it

is more subtle and is harder to measure. "People are taking things off the shelves, they're not ordering new things, and they're slowly cutting back on their inventory," he says.

Although some retailers have reacted to the release of the Meese report, there has not been much activity, says Mickey Granberg, executive vice president of VSDA.

"I don't know if it's the hiatus before the storm," says Granberg, "but we have not heard of any new instigation of legislation" since the report was released. "We're just telling them to sit tight," she says of VSDA's advice to its members.

Experts surveying the national scene say there have been no new major prosecutions since the July release of the report (Billboard, July 19). According to John Westin, a lawyer with Los Angeles' Brown, Westin & Sarnoff who specializes in First Amendment issues, "In terms of legislative activities, it is my understanding that by and large there's no difference whatsoever."

Sirkin predicts that will change, citing letter-writing campaigns underway in Virginia and Florida. Other areas where strong anti-porn activity is expected or underway include Arizona, especially the

Phoenix area, and parts of Tennessee and Indiana. The situation in North Carolina, where a new law sparked intense controversy last year, is "frightening," he says. Such titles as "Victor/Victoria" are being pulled off the shelves. And Texas looks like it may soon be another area of anti-porn action.

Retailer Lauer says that even though there have been no new prosecutions in Arizona since the report was issued, "The pressure has not let up." H.R. 2154, a new, strict obscenity bill, was in the works before the commission issued its tome. It went into effect Aug. 13, bumping obscenity up from a class five to a class six felony.

The bill "lumps us with the child pornographers," Lauer says. The penalties include a mandatory minimum of 22 months in jail even if the case is appealed and a fine of \$150,000 per count for individuals and \$1.3 million per count for corporations.

"The highest fine they can assess in a rape case is \$20,000," Lauer says. "It is a lesser offense to poison Tylenol in this state than to rent adult videos; it is a lesser offense to sell arms to terrorists who you know are going to bomb the state capitol."

Adult video may prove a controversial issue during the VSDA convention, to be held Sunday-Thursday (24-28) in Las Vegas. "While the slogan is 'freedom of choice' in all their seminars, there isn't a hint of discussion of freedom of choice," says Reuben Sturman, consultant to distributor General Video of America and retailer Visual Adventures of Cleveland. "In all their seminars, there isn't going to be one discussion," he says. "If the adult video marketplace were to disappear tomorrow morning, the powers in the VSDA would be thrilled and delighted," he says.

In contrast, David Meine, head of Salt Lake City-based, 100-store franchise chain Sounds Easy International says he is incensed that VSDA is so "one-issue-oriented about adult. There are many of us who have never carried adult who are angry that the organization spent \$5,000 fighting a bill in the state of Maine."

Jack Messer, owner of the Video Store chain and a VSDA board member, says the reason there will be no seminars is that "having panels on display and service and exhibition [of adult] is getting to be old hat."

**Billboard's complete directory of VSDA regional chapters ... see page 42**

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## WQHT AIRS IN GOTHAM

(Continued from page 5)

unseated top 40 leader KIIS-FM in the spring Arbitron results after less than six months on the air. Highly successful urban consultant Don Kelly is working on both WQHT and KPWR.

The hybrid fare was one of four formats Emmis was considering for the old WAPP just two weeks before WQHT's installment.

"We were preparing for both [the hybrid and classic rock] formats," says Emmis vice president of programming Rick Cummings. "This was an 11th-hour decision."

WAPP was a heavily rock-oriented top 40. By pulling all current hits

out of rotation and throwing on some rough "Classic 103" liners, the classic rock image was created.

Cummings admits that WQHT, known as "Hot 103.5," is aiming at the very narrow niche that falls between WHTZ and WPLJ and urbans WRKS and WBSL. The classic rock fake was run to keep those stations at bay and to prevent "some station without numbers from pre-empting us," says Cummings. "Plus, we wanted to have some fun."

Like most new contemporary music stations, WQHT will initially seek maximum cume by targeting the 12- to 24-year-old demographic,

an audience Cummings says is "trendy, active, and immediately responsive." High-energy music, plenty of remixes and new records, and few interruptions have been the

## 'This was an 11th-hour choice'

main aspects of WQHT's style so far.

Cummings says the station is working with a currents list of between 60 and 70 songs, with a maximum rotation of two hours for the hottest hits.

"I think it will really be the WKTU of the '80s," says a New York label promo rep, comparing WQHT to Gotham's late-'70s leader (now album rocker WXRK), which rode the disco wave to the top. "I used to listen to WKTU because they played hip, street records without the irritation of rap," the rep continues. "[WQHT] will be the station to start records that WHTZ and WPLJ will pick up later."

Atco national promotion director Marc Nathan, however, says, "I don't believe the records WQHT is playing are records that WHTZ and WPLJ are necessarily slow on. Those two are presenting the best of what this particular format has to offer."

Says Elektra New York marketing/promotion manager Steve Schnur, "It's going to make the crossover a lot easier. In this market, we have to wait until something goes top 20 before [WHTZ's] Scott Shannon or [WPLJ's] Larry Berger will look at it."

"I anticipate a significant increase in 12-inch sales," says Columbia New York rep Jerry Lembo. "It will also affect the speed with which dance-oriented, urban records cross over to the more purebred CHR stations."

"It's too early to tell," says MCA promo rep Bobby Shaw. "We've heard what direction they are trying to go in, but they don't have a PD or MD yet, so it's impossible to say."

Meanwhile, Gotham programmers are watching WQHT with a cool but keen eye. "The station doesn't sound like anything else in the market, and that's good," says WPLJ program director Larry Berger.

"I've been in this situation before," Berger continues, referring to the summer of 1982, when WPLJ was an album rocker and the original WAPP came on commercial-free to pose a direct challenge. As the station did during that summer, Berger says, "We'll stick to our guns. I think KIIS-FM Los Angeles learned some things [when KPWR came on board]. They made some

mistakes by overreacting.

"If Hot 103.5 becomes successful, it could happen that the kind of music they're playing could become more prominent here. And that could ultimately be reflected in what we play."

Tony Gray, PD at top New York urban outlet WRKS, says, "WQHT will not cause me to do anything different because what I'm doing appears to be working. It just complicates things a little."

At presstime, the programming lineup at WQHT was far from finalized. It appears doubtful WAPP PD Steve Ellis will stay long. "We need someone who is really experienced in this 'coalition' format," says Cummings. "You'd be surprised how many people just don't understand what the premise is. If I could clone [KPWR PD] Jeff Wyatt, I would."

WQHT's personality and promotion posture were equally undecided at presstime. Cummings says most of the old WAPP on-air talents will be given notice and that former WKTU afternoon man Al Bandero is only there on a trial basis. "With so many great, high-profile personalities in the market, we don't really know what we are going to do," Cummings says.

Contests will be a part of WQHT's promotional approach.

## NEW U.K. TRADE TERMS

(Continued from page 10)

port from independent retailers, and executives insist they are not trying to give an advantage to one kind of retailer at the expense of another.

However, HMV managing director Ian Duffell has described the trading terms as "unhealthy for the industry" and says they will have a significant effect on the chain's profitability. Our Price's Gary Nesbitt sees the moves as likely to encourage an even more conservative approach to stocking new product.

Says Nesbitt, "Unless it is in the charts, dealers won't want to know. We are not acting as a&r people: It's a question of economics, and the situation is totally unacceptable."

Hassan Akhtar, head of rackjobber Record Merchandisers, says, "It's a very bad thing for the whole

retail business. Even if dealer prices are reduced, it doesn't compensate for the risks dealers take when they order new product."

While dealers fear the effects of a reduced returns allowance, wholesalers are bitter about the removal of settlement discounts, the source of a sizable element in their margins. The record companies' motive in this respect, though it has not been spelled out, appears to be to reduce their biggest single cost factor, namely, artist royalties.

These are still figured from a "national retail price" based on dealer price plus a certain percentage as a margin. If settlement discounts are allowed, the company is effectively paying the artist on the basis of revenues it does not fully receive.

## MCA QUALITY COMMITMENT

(Continued from page 10)

"We went with Capitol cobalt tape over chrome. That netted us more high-frequency range and a great deal more low-frequency output as well as the ability to put a better level on the tape, which significantly reduces the noise floor." The label also went with a clear shell (similar to the Warner look) that sports an HG (high-grade) logo.

"We added the ElectroSound 8000 lines. That is a project that's been two years in the process, involving loading, duplicating, matching the master that is made here to the

playback of the master in the plant, azimuth integrity, and purchasing equipment to monitor the line. We were far behind in monitoring.

"Given the clear shell, new formulation, and present technology such as Dolby, we're about as far as we can go. But we will still be looking for ways to improve cassette quality."

MCA also switched vinyl compounds for its albums.

Says Wooley, "We discovered that by switching compounds, you pick up different dynamic characteristics. Of course, there are other problems such as plating, but we're revamping and evaluating our plating operation. In fact, even with the declining sale of the vinyl LP, we will attempt to improve it as far as we can in the next six to nine months."

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## FOR THE RECORD

An article in the Aug. 23 issue of *Billboard* incorrectly stated the newsstand distribution arrangement for *Rock Express*. Warner Publications will still handle the magazine when The Musicland Group begins distribution. *Billboard* regrets the error.

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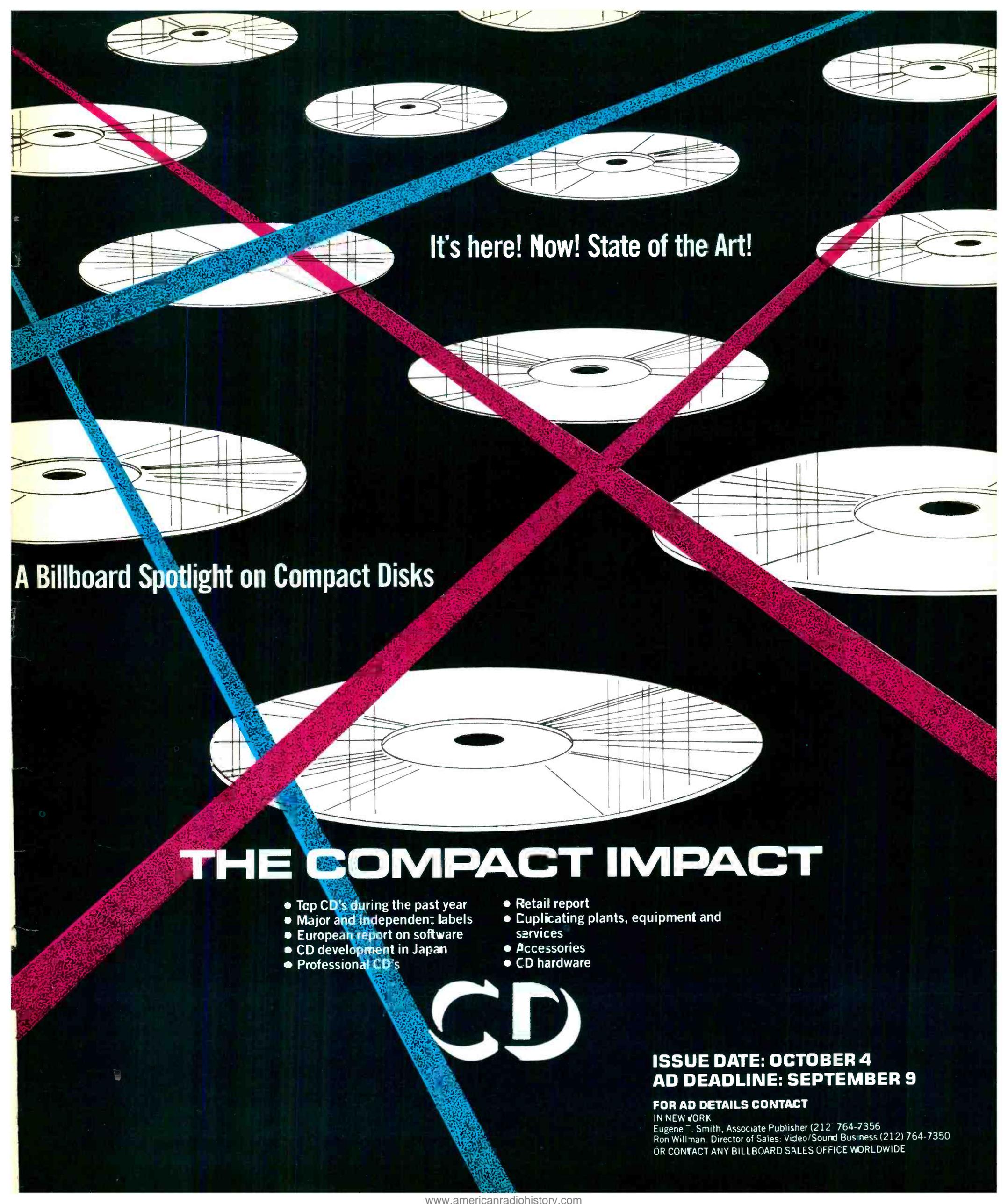
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# Herbert And Schon Ink Journey Co. Buyout

BY STEVE GETT

NEW YORK When Journey hits the road Sept. 10 for a three-month U.S. tour, the group will be hiring its sound, lighting, and stage equipment from guitarist Neal Schon and manager Herbie Herbert.

Schon and Herbert are equal partners in the Nocturne production company, which was conceived by the manager in 1979 to cut down touring costs for Journey.

"Neal and I have acquired Nocturne from the other members of Journey," says Herbert. "We've bought their interests and plan to continue building the company as a major force in the entertainment production field."

Herbert refuses to disclose the exact cost of the buyout, but he says, "It was very expensive—the company now has about a \$3 million inventory of equipment."

Since its inception, Nocturne has developed a superstar client roster that includes the Who, the Police, David Bowie, Prince, Lionel Richie, and Tina Turner.

Though he always envisioned Nocturne becoming a full-fledged production company, Herbert says Journey was its only client for the first two years of operation.

"Journey was touring so much at the time, I steered some of the group's revenues toward buying equipment. By the end of every tour we'd have assets instead of just receipts. The first outside client we had

was Loverboy in 1981, and since then there's been no looking back."

Until recently, Nocturne's assets were divided equally among Herbert and the five band members—Schon, Steve Perry, Jonathan Cain, Steve Smith, and Ross Valory.

Herbert says he has always been an equal partner in the group's business; he didn't opt for the standard managerial approach of working on commission.

"That's been an effort to make them feel comfortable in giving me a great deal of autonomy," says Herbert. "I benefit to the extent of their success and fail to the extent of the failure. So I have the same financial motives as they do."

His dual role of running a production company and managing Journey has had a mixed effect on Nocturne's ability to attract new clients, says Herbert.

"Sometimes a potential client doesn't want to be involved with a company that's associated with a major act like Journey," says Herbert. "They don't want to be known for using Journey's lighting, Journey's stage, or Journey's whatever."

Nocturne has quickly established itself as a major force in its field, but, says Herbert, "It is an extremely competitive business. By 1981, every existing headliner already had a relationship with a lighting, sound, set, or video company. We've had to break down the lines of loyalty that already existed."

Asked why the other Journey members sold their interests in the company, Herbert says, "They're more interested in the musical side. They don't get as much pleasure from producing a great show for Frank Sinatra or Eddie Murphy as Neal and I do."

"Even though the company was successful, I think the others felt there was a certain responsibility they didn't really want."

As for the group now having to pay Herbert and Schon, the manager says, "Hey, they're still paying less than they would any other company. And they'll say, 'Listen, give us as good a deal as you gave Bowie and Tina—we know you gave them good deals because that's how you got those accounts!'"

# INSIDE TRACK

THERE IS CONCERN, apparently confirmed by internal label studies, that the compact disk needs a pricing breakthrough to maintain its momentum. By some accounts, the hardware folks have done their job by making players that can be sold for as little as \$150. That mass-market price, the worried execs add, doesn't jibe with software prices that don't seem to budge and in fact are higher at retail since the beginning of the year. The result is the fear, beginning to be realized, label studies indicate, that consumers are not readily attracted to low-price hardware when the cost of building a CD library is out of joint. As one key CD exec puts it, "The industry no longer has only the price-is-no-object CD market to deal with, but the price-is-an-object market as well." What all this adds up to is that giving the razor away is not necessarily creating a run on the blades, given current pricing conditions.

**PORN PROTEST:** Salt Lake City-area franchiser David Meine tells Track he's calling all 15 VSDA directors in the hope they'll come to realize there's a growing segment of video store operators concerned that VSDA is too closely linked to X-rated product, a view amplified, in Meine's view, by VSDA convention keynoter Christie Hefner of Playboy. So far, he's been told by VSDA president John Pough to run for a VSDA directorship next year. Meine's 100-unit Sounds Easy International retail operation has never carried porn product in the five years it has been in existence.

**A NEWLY ORGANIZED** music industry anti-drug campaign, "Crack-Down," has been pledged "seed money" of \$50,000 from the CBS/Records Group. Pledge is contingent upon proportionate matching pledges from other major labels. Promoter Bill Graham, the moving force behind the drive, met with label execs in New York Aug. 20 to line up industry commitment. Still in the formative stages, "Crack-Down" plans an all-star benefit concert—reportedly to be held in the South Bronx—and continuing education programs... New York Gov. Mario Cuomo keynotes the Anti-Defamation League of B'nai B'rith's music and video luncheon honoring Musicland's Jack Eugster, to be held at the New York Hilton Sept. 24.

**"RAMBO: FIRST BLOOD, PART II,"** which sold a reported 400,000-plus at a list of \$79.95, is being reduced to \$29.95 by Cannon/HBO Video in time for the strong fourth-quarter selling period. There are two preorder dates: Sept. 2 and 22, with a 2% discount on orders before Sept. 2.

**AMERICAN GRAMAPHONE,** the first label to issue a compact disk using Album Graphics Inc.'s Digi-Pak, has dropped the cardboard/plastic tray container in favor of the familiar jewel box. Label founder/president Chip Davis says consumer resistance to the package, used for its hot Mannheim Steamroller Christmas album, led to the decision.

**EVELYN "CHAMPAGNE" KING** has ended her recording career at RCA/Ariola and is about to ink a deal with Capitol-EMI, according to her longtime manager, Bob Schwaid.

**SONY** has a two-month compact disk promotion underway with hardware dealers, offering three free CDs and a redwood crate that can hold 15 CDs. Cooperating in the cross-promotion effort are CBS and RCA. It's called the Sony Great CD Crate Offer.

**PARAMOUNT HOME VIDEO** is pulling "Indiana Jones" off the market as of Jan. 31, 1987, the same move it made a year ago with "Beverly Hills Cop." "Indiana" "won't be available for purchase by distributors" after that date, a spokesman says. Jan. 31, 1987, is also the date when all the titles in the company's 20 For \$20 promotion will return to their original list prices.

**RCA/ARIOLA,** fresh from inking a broad licensing deal with U.K.'s Jive Records, is dickering for a domestic distribution deal with Australia's Big Time Records, which is known here primarily for its Hoodoo Gurus records via Elektra.

**NINA BLACKWOOD,** an original MTV VJ whose contract was not renewed by the channel, has landed at Paramount Domestic Television's "Entertainment Tonight." Blackwood will anchor a weekly music news report for the show and conduct interviews with music personalities. MTV replaced Blackwood and J.J. Jackson with only one new VJ—Julie Brown—though more are said to be on the way. Could one of them be veteran late-night schlock TV host Joe Franklin? Franklin says he likes the idea, and negotiations have reportedly been underway with MTV to bring him aboard. A guest-VJ shot rather than a full-time spot seems the most likely resolution to this rumor, though.

**PAUL SIMON** has sued Embassy Home Entertainment in U.S. district court in New York, alleging unauthorized use of his songs in the home video release of the classic film "The Graduate," which contained Simon & Garfunkel performances of such songs as "Mrs. Robinson," "Scarborough Fair," and "The Sounds Of Silence." Simon alleges that synch rights to the songs did not entail home video authorization... A federal court jury in New York has cleared Laura Branigan and writers Doug James and Michael Bilotin in a copyright infringement case involving Gary William Friedman's charge that a song, "How Am I Supposed To Live Without You?," heard on Branigan's second album, was a steal from his tune "Promise Me I'll Feel This Way Tomorrow." Apparently Branigan de-moed Friedman's song several years before recording the allegedly infringing song, but it was brought out that the writers had never met Branigan before she recorded their song.

**JIM JIMIRRO,** former head of Walt Disney Home Video, has formed J2 Communications. The company will be selling 1 million shares at a hoped-for price of \$6-\$7 each. Working with Jimirro will be International Tape/Disc Assn. founder Larry Finley and two former Disney staffers, Arthur Reynolds and Tom Coughlin.

Edited by IRV LICHMAN

## Epic Bows Plans For International Skaggs Release

NASHVILLE Epic Records has unveiled international release plans for Ricky Skaggs' new album, "Love's Gonna Get Ya!" The album is set to debut in the U.S., Canada, and Europe the third week of September.

To promote the album in the U.S., Westwood One will air a live special Sept. 21, beginning at 10:30 EDT. Listeners will be able to talk to Skaggs via a toll-free phone number during the 90-minute show. Fans who talk to Skaggs will be given free copies of the new album. The broadcast will be carried in stereo on the Satcom IR and Westar IV satellites.

On Sept. 8, "Love's Gonna Get You Someday," the first single from the album, will be released in the U.S., and a week later another single, "Artificial Heart," will be released in the U.K.

By the end of September, Epic plans to have the album in stores throughout Europe and in Australia. In December, the label will release "New Star Shining," a duet of Skaggs & James Taylor, in its usual international markets and in South America, a new territory for Skaggs.

Skaggs & Taylor also will be doing a music video soon to accompany the single.

The acknowledged forerunner of Nashville's new traditionalist movement, Skaggs has sold more than 3 million albums in the U.S. since signing with Epic. EDWARD MORRIS

## Film Studio Executives Refute Soundtrack Burnout

LOS ANGELES Two key motion picture executives say film and record companies have to exercise caution when integrating contemporary music with movies if soundtracks are to maintain their marketing punch. However, they add, fear of soundtrack burnout is more of a "media creation" than a reality.

Gary LeMel, head of Warner Bros. Pictures' music division, and Steve Bedell, vice president of music for Paramount Pictures, made their statements at an Aug. 13 luncheon here hosted by the Los Angeles chapter of the National Academy of Recording Arts & Sciences.

Said LeMel, "The burning questions I've been asked by reporters in the last three weeks are, 'Are you experiencing a soundtrack burnout? Are there too many?'"

Bedell said, "I have a feeling the backlash is more of a media creation. Obviously, the public has not reacted to it because they're buying the stuff."

Bedell added that exposure for movie-originated songs through ra-

### 'The backlash is a media creation'

dio and video is the ultimate dream for the advertising and marketing staffs of film studios.

"It's very important that film companies walk that delicate line of not oversaturating the marketplace. Right now things are working very well for us, and we have to continue to try making it work for

us," Bedell said.

LeMel said that movie companies usually want title songs recorded by very important artists for films because they're "automatics at radio." He added that the choice of performer and song must be made with discretion.

"Is it worthwhile spending the money, which goes into the music budget and ultimately into the budget of a film, to have a title song to a picture, which is an adult film for people who are 25 and up?"

"Those people are going to see the picture anyway. And maybe it could turn those people off by making it look like a teenage picture, when it's really an adult picture."

"Did the Rod Stewart song from 'Legal Eagles' really add any money to the boxoffice?"

LeMel said he poses these kinds of questions to "overzealous studio heads, producers, and directors" when he considers the use of contemporary music inappropriate.

He said, "Record companies also have their responsibilities. They shouldn't just read a script or listen to me and my counterparts. They've got to spend time with producers and directors. If a director doesn't really have a handle on the music, the odds are [the soundtrack] is going to be a disaster."

STEVE GETT

Billboard's complete directory of VSDA regional chapters... see page 42

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