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U.S. Labels To Get Preview Of CD Video Configuration

BY IS HOROWITZ

NEW YORK Major record labels here and on the West Coast will see demonstrations of compact disk video (CDV) next week, as N.V. Philips seeks to spur software company interest in the technology.

Although still available only in prototype, efforts to promote CDV at this time are seen by some in the industry as a diversion that could slow the pace of CD audio market penetration.

At best, consumer introduction of CDV is thought to be a year away, but public attention given the format now, on the heels of controversy over pending commercial introduction of digital audiotape (DAT), may erode confidence in the market

stability of CD, critics fear.

CDV software would provide up to 20 minutes of digital audio and 5 minutes of analog video on a disk of the same dimensions as an audio CD. Conventional CD players are not equipped to handle the software
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Dealers Say Chains Violated Street Date 'INDIANA JONES' JUMPS GUN

BY GEOFF MAYFIELD

NEW YORK A number of distributors and retailers are bitterly complaining that mass merchandiser competitors jumped the gun on the street date for the home video debut

of "Indiana Jones And The Temple Of Doom" and other titles from Paramount Home Video's fourth-quarter program.

At issue are charges that department store chains Bradlee's, K mart, and Wal-Mart, along with

large specialty chains the Musicland Group and Waldenbooks, violated Paramount's Oct. 30 street date. Musicland and Waldenbooks order directly from the vendor; the other accounts are serviced by racks Lieberman and Handleman.

In the uproar, there are rumors of at least two lawsuits. Retailers in several markets have purchased copies of "Jones" at offending locations, saving the prestreet-date receipts to back their complaints.

Compounding their frustration, some distributors claim they are being short-shipped on the promotion's titles.

"We do not have a problem with early shipment to allow for preparation
(Continued on page 76)

The Boss Leads The Preholiday Pack

BY STEVE GETT

NEW YORK Bruce Springsteen & the E Street Band's eagerly anticipated live box set highlights November's album releases, but preholiday shoppers will also find new product in the stores from a number of key British and black

acts.

Duran Duran, Paul Young, Elton John, Eric Clapton, and the Kinks spearhead the British invasion, all with new studio albums. On the black music front, Kool & the Gang, New Edition, and Ready For The World are hoping their latest albums will match the platinum suc-

cess of previous releases.

In a month that traditionally offers a selection of greatest-hits packages, compilation albums are due from the Police, Pet Shop Boys, Kate Bush, Klymaxx, and Atlantic Starr. Also scheduled is an Amnesty International package, featuring
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Adventureland, Video Biz Fight It Out In Court

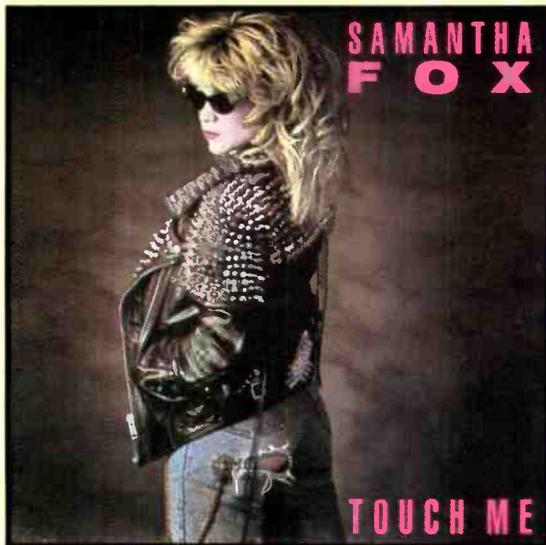
BY CHRIS MORRIS

LOS ANGELES Video franchiser Adventureland International and Video Biz Inc., a franchiser it acquired last summer, are embroiled in an ugly crossfire of lawsuits aimed in part at negating the deal.

The Salt Lake City-based Adventureland trumpeted its purchase of Los Angeles-based Video Biz at a press conference here Aug. 11 (Billboard, Aug. 23). Adventureland claimed that the acquisition would bring its store count to 1,205, tops in the video-franchising business.

But on Oct. 9, Adventureland filed suit against Video Biz president Robert Moffett and secretary
(Continued on page 83)

ADVERTISEMENTS



British bombshell SAMANTHA FOX debuts with TOUCH ME LP (1012-1-J), which includes her international smash, "Touch Me (I Want Your Body)," 7" (1046-7-J), 12" (1014-1-JD). "Touch Me" has zoomed to #1 in 8 countries, selling 1.4 million units—proof positive that the Year of the Fox has only begun! TOUCH ME. On Jive, marketed and distributed by RCA Records.



Announcing the new Paul McCartney single "STRANGLEHOLD." From the album "PRESS TO PLAY." Locked in at retail today. On CAPITOL.

NARM Confab Covers ABCs Of Trade Issues

BY EARL PAIGE

PHOENIX, Ariz. Censorship and radio's alleged resistance to black acts were among the hot issues tackled Oct. 28 in the opening session of the fifth National Assn. of Recording Merchandisers (NARM) Wholesalers Conference at La Posada in Scottsdale.

An audience of about 135, mostly rackjobbers and vendors, also heard opening-night keynote speaker Bob Sherwood, senior vice president of marketing for Columbia Records, and panelists from the six major prerecorded music vendors address other topics, such as preserving the 7-inch single and problems of com-
(Continued on page 76)



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 Musicland Group

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Bob Varcho, Senior Music Buyer
 Camelot Enterprises

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Kevin Hawkins, Record Buyer
 Record Bar

The Stryper legacy has been established with product which has defined a new era in rock 'n' roll.



THE YELLOW AND BLACK ATTACK

129 this week



SOLDIERS UNDER COMMAND

175 this week



LIVE IN JAPAN VIDEO

18 this week



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Jackson: WCI Divestment Isn't Real WCI's Ross Responds To Other Charges

BY NELSON GEORGE

NEW YORK Following a meeting with Warner Communications Inc. chairman Steve Ross, the Rev. Jesse Jackson has claimed the entertainment conglomerate is "not divesting from South Africa but restructuring their relationship there."

After a conference with Ross Oct. 24, Jackson alleged that all WCI was doing with its divestiture announcement was "selling shares to partners in South Africa and keeping the right to supply product." The civil rights leader feels the leading South African anti-

apartheid organization, the African National Congress, should "be involved in defining any divestiture plans" by any major American corporation.

True divestiture, Jackson ar-

Companies should 'not merely shift ownership papers'

gued, can only be achieved if companies are "not merely shifting ownership papers but closing down plants in South Africa and

moving their businesses to the neighboring black states of southern Africa. WCI is dealing with charity when the struggle's about parity."

The meeting did not make Jackson curtail his efforts to get black-owned radio to stop playing WEA product, though he did say that Elektra Records was the main target of his boycott efforts "because of the dollars they generate in black music" and the absence of black executives in positions of "genuine authority." Jackson said he has taped a series of spots for black-owned radio stations to explain his position on the boycott issue.

Jackson again denied his focus on WCI and Elektra was tied to the lawsuits between Dick Griffey's Solar Records and Elektra over a loan made to Solar to construct a Los Angeles office building (Billboard, Oct. 18).

In a letter to Jackson, Ross said WEA was not out to "destroy" Solar and only after "repeated failure to fulfill important obligations to us [were] we left with no alternative but to pursue legal and contractual remedies to protect our interest. . . . It would be wrong to elevate this commercial dispute into an issue of our general relationship with the black community."

The WCI chairman called upon Jackson to substantiate allegations that Elektra engages in discriminatory employment practices. Jackson had also attacked WEA labels for signing black artists and then failing to market them properly.

Ross responded, "I find it ironic that you appear to be troubled by these signings of black artists who had previously been signed to nonblack-owned record companies and which have resulted in these black artists achieving worldwide superstar status, when at the same time you have complained that we do not adequately promote black artists."

Local Management To Buy WEA S. African Record Unit

BY JOHN MILLER

JOHANNESBURG A management buyout of WEA's South African record operation is expected to go through within the next six weeks to three months, following the parent company's decision to divest itself of its interests in the region (Billboard, Oct. 18).

Heading the move are managing director Derek Hannon and financial director Mike Oldfield. Hannon, who had drawn up contingency plans some time ago, intends to offer shareholdings to members of the 87-strong staff, 60% of whom are black, and to other investors from within the South African record industry. No figure has been put on the cost of the buyout, nor is it known whether the new operation will retain its former name.

Observers here believe that the changeover will make a practical difference. Although Warner Communications Inc. will no longer have a direct financial stake here, international acts from the Warner Bros., WEA International, Elektra, Atlantic, Geffen, and MCA labels will still be assigned to

the local company for distribution until their contracts expire, and royalties will still flow back to the U.S. as before.

Set up 12 years ago, WEA South Africa's turnover last year was around \$12.5 million, representing some 25% of the overall market. International repertoire accounts for about half the company's earnings, and its 30 locally signed acts, all but three of them black, for the remainder. While international albums and those by white South African artists rarely sell more than 20,000 copies, many black signings regularly sell in excess of 100,000 units with a minimum of promotion.

The only American-owned record company in this territory, WEA South Africa was the first in the industry to adopt the nonracial codes to which most U.S.-controlled businesses now adhere.

It owns neither pressing plants nor recording studios. Its own sales representatives service black outlets, but in common with other record companies here, it is racked into 900-1,000 mostly white stores by specialist firm MFP.

World Series Interloper Is 'Outrageous' Contest Entry K-Rock Scores On Chutist's Infield Play

BY KIM FREEMAN

NEW YORK Like the New York Mets, album rock station WXRK here is celebrating a World Series victory.

The outlet scored an unexpected promotional coup when a parachutist dropped into Shea Stadium during game six of the fall classic as his entry in K-Rock's Be Outrageous contest.

The jumper, Michael Sergio, came out of the sky during the first inning of the Oct. 25 game, landing in front of Mets second baseman Wally Backman and NBC-TV's national audience. He was cheered by fans and players before being escorted off the field by police.

Ironically, K-Rock didn't know Sergio was a Be Outrageous con-

testant until two days later, when assistant promotion director Max Felder opened a letter of intent from Sergio outlining his parachuting plans.

Sergio will not be awarded the \$25,000 grand prize because he violated K-Rock's contest rules prohibiting stunts that break the law or put contestants or others in potentially harmful situations. "It wouldn't have been fair," says Felder, "because everybody else is coming up with things that are legal to do."

Some of the best entries so far, says Felder, are a woman who wants to have the letters K-R-O-C-K engraved in gold on her teeth and a man who wants to saw his car in half lengthwise.

K-Rock got plenty of national and local television and print ex-

posure explaining why Sergio would not win the cash. A Manhattan-based actor, Sergio also got plenty of press and was compensated by K-Rock with a guest shot on Howard Stern's "Dial-A-Date" segment Oct. 29.

Other stations that got broad exposure courtesy of the World Series include those whose custom song productions were used during a piece on NBC-TV's Saturday pregame show.

The stations given credit at the end of the bit were WBCN Boston for "Delirious" and "Red Sox Of Boston"; WAAF Worcester, Mass., for "Red Sox Rock"; WNEW-FM New York for "Lenny And The Mets"; and WHTZ New York (with the Jump In The Saddle Band) for "The Shea Mets Shuffle."

Ties In With Broadcaster's 50th Anniversary CBS/Fox Readies BBC Vids For U.S.

BY TONY SEIDEMAN

LONDON In late November, CBS/Fox Video will begin releasing product from the British Broadcasting Corp. in the U.S. The programming will ship to coincide with BBC Television's 50th anniversary.

Given the average U.S. retailer's nearly total focus on theatrical films, "It will be a very difficult

launch," admits Len White, president of CBS/Fox's consumer products division. However, White says, "We are going to push our people; we are going to push our distributors."

There is going to be a lot with which to push. The BBC deal not only guarantees access to a stream of thousands of hours of BBC product yearly, it gives CBS/Fox rights

to 5,000 hours of titles from the past, White says. Included in the package are such dramatic series as "Jane Eyre," "Pride And Prejudice," "All Creatures Great And Small," and "Silas Marner"; comedy programming, including "Fawlty Towers" and "Ripping Yarns"; and the cult science fiction series "Dr. Who."

A "Dr. Who" title was released to the U.S. market as a test earlier this year. In 1987, CBS/Fox will begin target-marketing its "Dr. Who" product to the show's 50,000-member U.S. fan club, White says. More than 600 episodes of "Dr. Who" have been shot.

Sports programs will also be part of the mix. White says release of a "Best Of Wimbledon" cassette is probable. The program will be marketed mainly through alternative outlets, he says, including schools, tennis shops, and sporting goods stores. Much of the product, in fact, will be marketed through alternative outlets, he says.

The BBC titles will be released quarterly at a rate of from 30 to 50 programs a year, White says. The first cassettes will ship in November, with the next release coming in January. After that, BBC product will come out once every three months, rather than once a month. All product will be marketed under the label BBC Video. The titles will be spread out among CBS/Fox's labels, including Playhouse and, po-

(Continued on page 82)

CBS To Sell Pub Division Koppelman, Bandier Act In Trio

BY IRV LIGHTMAN

NEW YORK On Oct. 24, CBS Inc. confirmed a development that has been apparent for weeks: the impending sale of its music publishing interests (Billboard, Sept. 20).

The buyers, Charlie Koppelman and Marty Bandier of The Entertainment Co. and businessman Stephen Swid, are said to be paying as much as \$125 million. This would be the highest price ever paid for a music publishing setup, eclipsing the \$109 million paid by a number of investors to PolyGram Inc. for Chappell Music several years ago.

The trio of buyers appears to have won out over reported attempts by Mike Stewart, chief of

the CBS unit, to lead another group of investors in a buyout.

The core of the sale is the CBS Catalogue Partnership, established by CBS and insurance companies Northwestern Mutual Life, Prudential, and Minnesota Mutual shortly after the acquisition of the evergreen-laden Big 3 Music/United Artists in 1983 at a price of \$67 million. That same year, the Big 3 print division was sold to Columbia Pictures Industries. CBS' share of the sale to Koppelman, Bandier, and Swid is reportedly \$70 million. There are about 200 CBS publishing staffers worldwide, 80 of whom are employed in New York.

Other publishing entities that are part of the deal are such long-

(Continued on page 82)



Let's Dance. Sylvester Stewart is shown after signing with Warner Bros.' Megatone label. Sylvester's debut album, "Mutual Attraction," is scheduled for release this month. Pictured are, from left, Tom Draper, vice president of black music marketing, Warner Bros. Records; Mo Ostin, chairman, Warner Bros. Records; Sylvester; Craig Kostich, director of dance and contemporary music, Warner Bros. Records; Megatone's Marty Bleckman; and Tim McKenna, Sylvester's manager.

Executive Turntable

BILLBOARD. Dave DiMartino is appointed Los Angeles bureau chief for Billboard, effective Nov. 17. He joins from Creem magazine in Detroit, where he was editor in chief since February 1983. He has also served as editor in chief for Vidiot, a video publication, and Creem Close-Up. (See story this page.)

RECORD COMPANIES. Harvey Leeds is promoted to vice president of album promotion for Epic/Portrait/Associated Labels in New York. He was director of video promotion. Also, Lisa Markowitz is elevated to manager of publicity, East Coast for E/P/A. She was working in that department for the past four years.

Elektra/Asylum Records promotes Ray Carlton and Rick "Rico" Alden



DIMARTINO



LEEDS



MARKOWITZ



CARLTON

to national promotion directors. Carlton is based in New York; Alden is based in Philadelphia.

Bryn Bridenthal joins Capitol Records as national director, media and artist relations, at the label's Los Angeles headquarters. She has headed up Bridenthal Public Relations for the past year and a half.

Columbia Records in New York names Jay W. Krugman associate director of product marketing, East Coast. He joins from an extensive background as a record producer and engineer.

Kent Crawford is appointed vice president/director of sales and marketing for the Welk Record Group in Santa Monica, Calif. He was vice president of marketing for MCA Records Nashville.

Thomas Costabile is elevated to director of special projects for CBS Records International in New York. He was director of design and projects, facilities engineering. Andreas Kirnberger becomes director of a&r, local, for CBS Records Germany. He was upped from a&r manager.

Arista Records in New York makes the following appointments: Dave Prescott, Southeast regional promotion manager; Linda Alter, director of promotion, South region; and Dave Coleman, local field representative, North and South Carolina. Saul Shapiro is upped to local marketing manager for the label, based in Minneapolis. Also, Howard Fritzson resigns as senior art director to form his own design company.



ALDEN



BRIDENTHAL



CRAWFORD



SMITH

Bonnie Pritchard joins Warner Special Products in Burbank, Calif., as a&r manager, domestic. She was with K-tel.

RETAILING/DISTRIBUTION. Richard Ellis is appointed manager of branch marketing for RCA/A&M/Arista Distribution in New York. He was a field representative for RCA Records.

HOME VIDEO. David A. Mount is named to the newly created post of vice president of sales for Warner Home Video in Burbank, Calif. He was vice president of video sales for WEA.

PUBLISHING. Frances W. Preston is re-elected as president and chief operat-

(Continued on page 74)

Former Warner Bros., Elektra Exec Will Stress Visibility Smith Is 1st Full-Time NARAS President

BY CHRIS MCGOWAN

LOS ANGELES Joe Smith, former president of Warner Brothers/Reprise and former chairman of Elektra/Asylum/Nonesuch Records, has been named the first full-time president of the National Academy of Recording Arts and Sciences (NARAS).

"This is open-ended as long as it works for me and for the academy," comments Smith. "I'm really looking forward to it. The first priority is to increase the profile and visibility of the academy, both within the industry and with the public.

"I think the fact that I'm full-time and not limited to a two-year term will allow for greater continuity of contact and a higher profile than we've had before.

"And not only have the presidents up to now been part-time and with a limited tenure, but in most cases they have lived out of town. But I will be living here in Los Angeles, where the NARAS home office is, and this will also increase continuity."

With regard to the Grammy Awards, Smith adds, "I think the academy should be very responsive to what is happening musically, to be extra-sensitive to all the new people in music and to acknowledge the changes taking place when they become significant." As examples, Smith cites the addition last year of the Latin Grammy and the inclusion this year of the new age category.

"I want to close whatever distance there is between us and the record industry, to be very sensitive to what is happening there."

Regarding such industry issues as piracy, Smith says, "We are restricted to some extent by being a nonprofit organization, but we can be represented at hearings on piracy,

on home taping. I will take on as my role to be a spokesman and to orchestrate responses from the creative community toward these problems."

Smith also plans to guide NARAS into a greater involvement with musical education programs. "It's a

(Continued on page 83)

DiMartino Joins Billboard Will Supervise L.A. Bureau

NEW YORK Longtime entertainment writer and editor Dave DiMartino has been named Billboard's Los Angeles bureau chief.

In his new position, DiMartino will direct Billboard's West Coast editorial operations.

"The bureau chief wears many hats, and Dave has just the type of diverse editorial and administrative background needed for the job," says Ken Schlager, Billboard's managing editor. "His experience covering music and video as well as time spent at retail and radio give him the perfect profile for a Billboard writer."

DiMartino comes to Billboard from Creem magazine in Detroit, where he has been editor in chief since February 1983. He has been with the Creem organization since 1979, having served as editor in

chief of the video publication Vidiot and the music publication Creem Close-Up. He was managing editor of Creem from June 1981 until his promotion to editor in chief.

DiMartino's byline has appeared in the Village Voice, Hit Parader, and other publications. Before beginning his writing career, he worked in music retailing as assistant manager of Schoolkids' Records in Ann Arbor, Mich. He is a graduate of Michigan State Univ., where he was music director of WBRB, the campus radio station.

DiMartino assumes his new duties effective Nov. 17. He replaces Sam Sutherland, who resigned to become vice president/managing director of Windham Hill Records in Los Angeles.

The Night Belongs To Genesis.

*Michelob congratulates Genesis on
29 nights of sold-out success. 495,500
enthusiastic fans thank you.*

*Here's to Tony Banks, Phil Collins,
Mike Rutherford, and everyone involved
in the Invisible Touch Tour.*

*We wish you continued success as
the tour resumes in 1987.*



Congress Can't Halt DAT Machines

Fight For Anti-Import Bill Will Resume

BY BILL HOLLAND

WASHINGTON Although Senate sponsors failed in the last days of the Congress to pass a stopgap item to halt early 1987 importation of digital audiotape (DAT) cassette machines, they did have the last word and said the perceived music industry threat will be high on the agenda of the new Congress in January.

In one of the final statements delivered by a legislator before adjournment Oct. 18, bill co-sponsor Sen. Pete Wilson, R-Calif., rose to express regret about the outcome of the situation. "We did not have the opportunity to consider . . . S. 2842, which would provide protection against the importation of equipment whose very design invites copyright infringement."

Wilson told his colleagues that the DAT machine offers "some wonderful benefits," but added that it is capable "of doing serious damage to the music industry of the

U.S. and throughout the world. Before this technology is unleashed, Congress must consider whether steps should be taken to protect against its abusive use."

S. 2842, introduced in late September by Sen. John Danforth, R-Mo., would have placed a prohibitive duty of 35% on DAT machines that are not equipped with anticopying chips and a 4.1% tariff rate on DAT machines with the chips. The stopgap bill would have discouraged importation only until Congress could take a more comprehensive stand regarding home taping problems, which would be in the next Congress. The bill was a result of industry concerns that if DAT machines were allowed to flood the marketplace, the industry would be gravely threatened.

In his remarks, printed in the Congressional Record, Wilson repeated the Congress that Europe had already taken steps similar to S. 2842, saying that the European Eco-

nomie Community had notified the Japanese Trade Ministry, MITI, that DAT machines "are not likely to be permitted" into the Common Market unless they contain copy-code scanners, which protect against unauthorized production on "perfect copies of copyrighted music."

Wilson said if the government does not offer protection to artists and copyright owners, "we suffer a great loss, for we cannot expect the efforts of these people to continue."

Wilson closed by saying, "The hasty introduction of DAT machines would precipitate a confrontation that nobody wants." He added that he shares "the hope of my colleagues that the introduction of these recorders will be postponed until a consensus solution can be developed."

(Continued on page 83)



Classically Sealed Deal. RCA/Red Seal president Michael Emmerson, right, signs Barry Douglas to an exclusive long-term contract with the label. Douglas was the winner of the 1986 Tchaikovsky Competition, held in Moscow. The first recording by Douglas on RCA/Red Seal, the Tchaikovsky Piano Concerto No. 1 in B-flat major with the London Symphony Orchestra under Leonard Slatkin, will be released in November.

Capacity: 30 Million A Year

Sonopress Opens CD Plant

NEW YORK A major new \$18 million compact disk manufacturing facility has officially been opened by Sonopress, the music and video product manufacturing arm of West German media giant Bertelsmann.

Annual production capacity of the new plant, located in Gutersloh, West Germany, is 25 million-30 million CDs, making the operation the second largest in the world.

The Sonopress facility will produce disks for Bertelsmann-owned music companies (including RCA/Ariola) and outside clients. Two hundred people will be employed by the plant, and that figure will rise to 300 by 1990, says a Sonopress spokesman.

Counting the Bertelsmann plant, there are now 16 CD manufacturing facilities in Japan, Europe, and the

U.S. The largest of these operations is the PolyGram plant in Hanover, West Germany, which has an annual capacity of 50 million. That plant opened in 1982.

The combined capacity of all CD manufacturers worldwide is about 200 million disks. Europe leads the pack, with an annual capacity of about 85 million. The U.S. is next, with about 60 million, and Japan comes in third, with about 55 million. Industry estimates are that capacity will rise to about 460 million in 1987 and 500 million in 1988.

In addition to pop and classical product, Bertelsmann is active in CD-ROM manufacturing. The firm cites market research that predicts that the worldwide market for CD-ROM will grow from 32,000 disks annually this year to almost 23 million in 1990. STEVEN DUPLER

Pacifica Replies To Inquiry

Says FCC Quotes 'Out Of Context'

WASHINGTON Pacifica Radio recently replied to a September FCC request to respond to listener complaints of obscene or indecent programming on WPFK-FM Los Angeles, a noncommercial, educational station.

The correspondence comes eight years after a U.S. Supreme Court decision upheld the Federal Communication Commission's right to restrict the broadcast of language it defines as indecent. That case involved the 1973 broadcast of a George Carlin comedy album sketch, "Seven Dirty Words," on Pacifica's WBAI New York.

Until this fall, the FCC has not undertaken investigations into obscene or indecent language in broadcasting in more than 10 years.

In the reply to the charges against WPFK-FM, Pacifica Radio chief executive officer Sharon Maeda wrote that in the first of two complaints, the explicit language

used during portions of a gay community broadcast of an AIDS-related play were "taken out of context" by the complainant and therefore "rather misleading." She added the treatment "was sensitive, and the predominant mood reflected the need to affirm life in the face of death. The words extracted . . . give no idea of what the play was trying to do."

Maeda also wrote that the station "appreciates the sensitivity of some of the incidental language" and had broadcast a warning before the program began, suggesting that listeners who might find the language objectionable should "please tune out for the next 60 minutes."

Further, Maeda wrote, the program warning stated that broadcasters must be "especially aware of the effect of the use of so-called 'indecent language' during the hours when children may be listen-

(Continued on page 77)

CHART BEAT



by Paul Grein

WITH RONALD REAGAN in the White House and "The Golden Girls" a smash on television, it is fitting that older artists are taking the lead on the pop charts.

Fully half of the 26 singles to top the Hot 100 so far this year are by acts over 35—old enough to be president of the U.S.! And four of the year's No. 1 hits are by artists over—gulp—40.

Grace Slick was 46 when Starship's "Sara" hit No. 1 in March, and last week she turned 47. Dionne Warwick, who led the way on "That's What Friends Are For," is 45, and her "friends" are all in the 35-plus club: Gladys Knight is 42; Elton John, 39; and Stevie Wonder, 36. Peter Cetera and Patti LaBelle were both 41 when they topped the charts earlier this year with "Glory Of Love" and "On My Own," respectively, and have since advanced to 42.

Tom Sholtz of Boston, whose "Amanda" jumps to No. 1 this week, is 39 and will turn 40 in March. Also in the 35-plus range: Robert Palmer and Steve Winwood, both 37; Billy Ocean, Peter Gabriel, Lionel Richie, and Ann Wilson of Heart, 36; and Huey Lewis, 35.

In addition, the members of Genesis are all 35-plus: Tony Banks and Mike Rutherford are both 36, and Phil Collins is 35.

Also getting up there are Michael McDonald, 34; Cyndi Lauper and Richard Page of Mr. Mister, both 33; and Nancy Wilson of Heart and Neil Tennant of the Pet Shop Boys, both 32.

We should note that a few of the acts that have hit No. 1 so far this year could still get carded. Janet Jackson is only 20—a baby!—and Whitney Houston is just 23. The members of Bananarama, Berlin,

and Simply Red are in their mid-20s. Prince and Madonna are both 28. Falco is 29 and will hit the Big 3-0 in February.

Thanks to Matt Wilson and Jack Toothman for their help on artists' ages. And, since we're dishing it out, we ought to be able to take it. We're older than Falco, but younger than Cyndi Lauper. Okay, we're 32.

BOSTON is the ninth American

Many No. 1 acts in '86 are over 35

band in the past decade to pull off the ultimate chart coup of a simultaneous No. 1 single and album. The group follows the Eagles, Fleetwood Mac, the Doobie Brothers, the Knack, REO Speedwagon, the J. Geils Band, Prince & the New Power Generation, and Mr. Mister.

Boston is the second group from Boston to have the No. 1 album and single simultaneously in the past five years. The J. Geils Band scored in February 1982 with the "Freeze Frame" album and the "Centerfold" single. (The Cars came close in 1984, reaching No. 3 with their "Heartbeat City" album and "Drive" single.)

Also, Boston is the fourth act to hit No. 1 this year that used to be signed to Epic, Portrait, and Associated Labels. The group, now on MCA, follows Patti LaBelle, also now on MCA; Heart, now on Capitol; and the Pet Shop Boys, now on EMI America.

Finally, Boston's "Amanda" is the third song with a one-word title by an act with a one-word name to hit No. 1 so far this year. It follows Starship's "Sara" and Bananara-

ma's "Venus."

MADONNA's "True Blue" jumps to No. 5 on this week's Hot 100, becoming her ninth consecutive single to crack the top five. This enables Madonna to tie two important records.

She ties Donna Summer for the most consecutive top five hits by a female singer in the rock era. Summer collected nine in a row from 1978 to 1980 (discounting a from-the-vaults release on Casablanca).

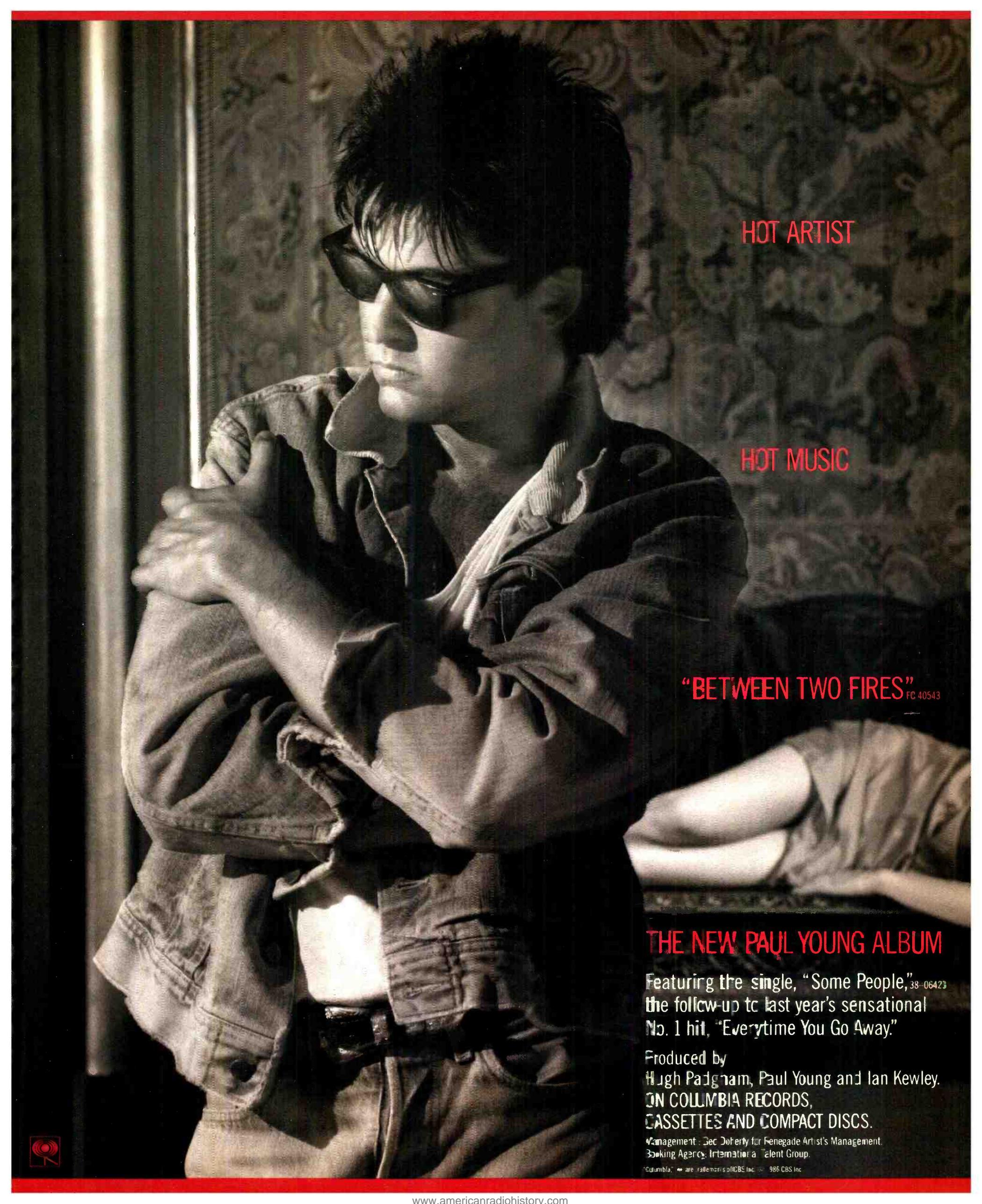
Madonna also ties Lionel Richie for the most top five hits by any artist so far in the '80s. Richie earned his ninth top five hit two months ago with "Dancing On The Ceiling."

FAST FACTS: Two hits that reached No. 1 on the Hot Black Singles chart crack the top 10 on this week's Hot 100: Cameo's "Word Up" jumps to No. 9, and Oran "Juice" Jones' "The Rain" hits No. 10. The crossover success of both records shows that pop radio is more open to r&b-sounding hits than it was, say, five years ago, when Rick James was unable to crack the top 10 with any of his singles from "Street Songs."

Human League's "Human" holds at No. 1 on this week's Hot Dance/Disco Club Play and 12-Inch Singles Sales charts and also leaps to No. 4 on the pop, black, and adult contemporary charts. It's a good bet to become the second single to hit No. 1 on all four charts, following Stevie Wonder's "Part Time Lover."

And Melba Moore & Freddie Jackson's "A Little Bit More" jumps to No. 1 on this week's Hot Black Singles chart, becoming Jackson's third No. 1 in the past 18 months, following "Rock Me Tonight" and "You Are My Lady." Jackson probably won't have to wait long for his fourth No. 1: His solo hit "Tasty Love" jumps two points to No. 3 this week.

WE GET LETTERS: J. T. Temple of Arnold, Mo., notes that one other playing card from the standard 52-card deck has served as the title of a chart record: "The Joker," which the Steve Miller Band took to No. 1 in 1974.



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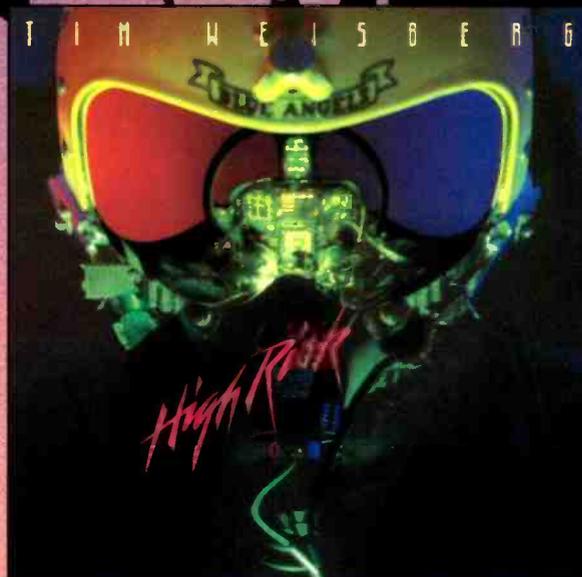
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Corralling The Violence

RAP: A POSITIVE FORCE FOR SOCIAL CHANGE

BY VITO BRUNO

As a promoter of rap shows and black teen music for nearly a decade, I cannot stand by and watch the recent controversy over rap violence go unchallenged. Several U.S.-city authorities and Tipper Gore of the Parents' Music Resource Center (PMRC) have put forth the argument that rap causes violence. This is totally unfounded.

It's ironic that on the 30th anniversary of Elvis Presley's first Ed Sullivan performance, we should again encounter charges that teen music incites riotous behavior.

I bring up this point in light of the recent Long Beach, Calif., Run-D.M.C. concert, at which reports said, "teen gangs" infiltrated the concert hall and, according to People magazine, "wielded fists, knives, and snapped-off chair legs against their fellow concertgoers."

As a street promoter who has worked in the toughest neighborhoods in New York where teen gangs and violence are a cold reality, I have no doubts such attacks may have occurred. However, responsible city fathers, media, and rap management itself cannot just condemn such violence and leave it at that.

Since the beginning of rock music, rowdy fans have presented a potentially dangerous problem. But rap shows involve more complicated social issues than just excitability during the course of two hours of music.

Most teens that join a gang—or "crew," as they're called in New

York—come from neighborhoods that breed such problems. These neighborhoods offer little in the form of adequate social activity or any organized forum of entertainment, let alone decent schools or proper housing. For many of these youths it may as well be 1956 instead of 1986.

What they do have is their music, their friends and a bona-fide respect that keeps their code simple . . . and at times deadly. Violate that respect

Bronx, N.Y., can encounter a drug dealer and a beatbox every day. The latter is a positive force for change; the former is the deadliest of alternatives.

The recent collaboration between Aerosmith and Run-D.M.C. illustrates the increased popularity of the genre outside the ghetto. Unfortunately, however, rap's new status on the charts has not reached such crossover success at live venues.

Rap's core audience is still disen-



'It is a bridge between a street kid's desires and achievements'

Vito Bruno operates AMPM Entertainment, a management firm based in New York.

and violence erupts.

They carry guns, knives, and other weapons because they come from the ghetto, and they have to go home to the ghetto. They travel in groups, or "wolf packs"—as one newspaper said—because there is safety in numbers.

Rap has been one of the few positive forces in a decade that has seen virtually no change for black and Hispanic teens seeking opportunity. A kid growing up in the barrio in Los Angeles or a tenement in the

franchised inner-city kids, most of whom can only dream of sharing in America's promise. Rock, on the other hand, is embraced mostly by suburban kids who are rebelling against the boredom and apathy that material comforts and affluence often generate.

With Run-D.M.C. and company now welcomed on MTV, there is a more urgent need to promote rap in such a way that neither its core audience nor its newer fans are alienated or threatened. Both objectives

Letters to the Editor

FREEDOM TO DIFFER

Rob Dean, in his commentary "Christian Fundamentalism vs. Humanism" (Oct. 25), made some statements that chill my blood.

He considers people who believe in sexual freedom, abortion, feminism, and evolution to be immoral. He feels these beliefs have no place in the Judeo-Christian tradition. He feels people who share these beliefs are a danger to the moral fiber of this nation.

Dean made it clear that he and those who feel as he does have entered into what he calls a "battle for control . . . of music, motion pictures," and other key areas, including the classroom.

America is based on freedom—the freedom for Dean and his fellows to believe in their point of view, and the freedom for those of us who feel differently to follow our own gods. Rock music gets its energy from that freedom. So does our nation.

Howard Bloom
New York

SKEWERING REALITY

Rob Dean would have us believe that fundamentalists like himself are the sole repository of Judeo-Christian values, which everyone else is subverting according to the dictates of something called the

"Humanist Manifesto I & II."

By shrouding his opponents in a "religion" hardly anyone has even heard of, Dean exhibits the fundamentalists' special gift for skewering reality.

Dean tips his hand by condemning sexual attitudes less narrow than his as "sex without restraint," along with his bald assertion that Christians must be "ardently opposed" to economic socialism (as if capitalism inherently represents a more godly imperative).

I don't doubt Dean's sincerity, but the kind of spiritual revival he and peers like Jerry Falwell advocate differs from the one recently inculcated in Iran only by degree.

Mark Rowland
Musician Magazine
Los Angeles

FOR GOD'S SAKE

Steve Hardin (Letters, Oct. 25) proves how much malarkey can be written in the name of the Lord.

He complains about radio's refusal to give much airplay to Christian music, without mentioning that *any* music not deemed commercial, whether religious or secular, has trouble getting airplay. I don't hear people like Hardin complaining about stations that don't play black artists or political acts, such as the Clash, or others that don't fit into

radio's mainstream.

As for Hardin's belief that secular humanism is destroying the world, all I can do is point to Northern Ireland, Lebanon, and Iran as just a few places where people with religious differences are killing each other in the name of God.

Richard Warren
New York

NEO-CALVINISTS

I believe we have a responsibility to ask for—and to expect—a higher level of quality in the work of our recording artists.

We have that responsibility in order to fight mediocrity (not Satan) and to prevent neo-Calvinists like Rob Dean from marching into town ready to burn anyone who perceives that Charles Darwin makes more sense than a talking snake.

Ernie Petito
New York

THE RIGHT TO BE WRONG

Rob Dean's commentary was unfair, biased, and simply wrong. By drawing the strange conclusion that all who disagree with him are "secular humanists," he shows a very limited tolerance for other viewpoints.

Unlike Dean, I believe that America is a great country. And the right to be wrong is one of our greatest rights. I believe in God. I don't be-

lieve in evolution. I'm a veteran who fought for our country. I'd live nowhere else.

I'm a parent. I do what good parents have always done. I teach my child the difference between right and wrong. I control her access. I admit it's censorship. But that's my duty . . . with my child.

Thom Whetston
Fitchburg, Mass.

Stricter measures must be taken at the concert door search. Metal detectors, from my experience, are virtually worthless. Body searches, even at arena-sized gigs, can be done efficiently and thoroughly.

Another preventive step that may help corral the violence is community and high-school gatherings that involve kids more closely in the marketing and promotion of rap shows. This is a step that goes beyond usual radio and street promotion, but one that may ultimately prove to be the most effective in making kids feel part of the music they enjoy.

Rap, if anything, is a bridge between a street kid's desires and achievements. Now, due to its crossover status, it has become a bridge between cultures.

By taking the time to understand black teen problems and their roots, rap will ultimately be seen for what it is: one of the most positive social forces of this decade.

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Thom Whetston
Fitchburg, Mass.

FACING REALITY

Rob Dean says the issue is not censorship, but the moral character of our nation. But in the scope of a music trade publication the issue is still the potential censorship of recordings.

While Dean can grapple with the eternal moral issues of the human race, perhaps Billboard should concentrate more on the realities of the music business in 1986.

Walter Williams
Long Beach, Calif.

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

KFRC Sets Fund For Crash Victim Dornacker's Daughter To Benefit

BY KIM FREEMAN

NEW YORK KFRC San Francisco has raised close to \$7,000 in just three days in a trust fund campaign for the 17-year-old daughter of the late WNBC New York air traffic reporter, Jane Dornacker. Dornacker died on Oct. 22, three hours after WNBC's helicopter crashed into the Hudson River during her afternoon traffic report.

Before joining WNBC, Dornacker spent three years reporting on traffic at KFRC on Don Rose's morning show, where she earned a reputation for injecting humor into the commuters' plight.

In April, Dornacker's helicopter went down in New Jersey, but no one was hurt. Says Rose of that incident, "I spoke with Jane after her first helicopter accident. She said, 'As my life flashed in front of me, the first thing I thought of was my daughter.'"

The tragedy is made even worse by the fact that Dornacker's daughter, Naomi Knickerbocker, lost her father only a few months ago. KFRC's promotion assistant Colleen Parr says the child's foundation drive was launched Oct. 23, and she expects that many more contributions will be made in the next few

days. Those wishing to make contributions should address them to the Naomi Knickerbocker Trust Fund, c/o KFRC, 500 Washington St., San Francisco, Calif. 94111.

WNBC afternoon personality Joey Reynolds has mentioned the San Francisco-based fund on his show, and the station is giving out the address information to interested listeners. WNBC says the station will do something on Dornacker's

'She was given authority to land at any point'

behalf, but has yet to finalize plans.

Dornacker is the second radio traffic reporter to die this year while on the job—KFI/KOST Los Angeles' Bruce Wane died after his traffic plane burst into flames early this year—and the accident raises many concerns about the wisdom and safety of airborne traffic reporting.

Because of the April helicopter accident, WNBC was particularly motivated to respond to those concerns. In a prepared statement, WNBC said it had "taken prudent

steps to ensure the safety of our personnel in the N-Copter." After the April crash, WNBC stopped using the helicopter until it passed a review by the National Transportation safety board, and an independent report was contracted by WNBC on Spectrum, the firm that provides the N-Copter service.

The safety board found no evidence that the helicopter was unsafe, and the independent study expressed confidence in Spectrum, which began flying again for WNBC on June 4. The WNBC statement also said that Dornacker and morning traffic reporter Roz Frank were given complete authority to "not go up if they felt unsafe or to require the helicopter to land at any point."

After the Oct. 22 crash, WNBC again stopped using Spectrum's helicopters, while the Safety Board and the Federal Aviation Administration conduct investigations on the accident.

Some stations around the country have taken to installing cellular telephones in their staff's and/or listeners' cars, and this traffic reporting method may become more popular in the wake of recent events.



Hot 103.5 Shots. WQHT "Hot 103.5" New York evening talent Al Bandiero, right, shows his buddy Sylvester Stallone what all the talk is about during a tour of the new Emmis outlet's studios. Bandiero had a cameo role as a sportscaster in Stallone's "Rocky IV" film.



Programmers reveal why they have jumped on certain new releases.

TOP 40

KPKE Denver music director **Dee Ann Metzger** says she's been rooting for the Bangles latest single, "Walk Like An Egyptian" (Columbia), since it was released a few months back. It was issued among a "flurry of records by big-name artists," Metzger recalls. Now the single is scoring high with many demographics and pulled several calls after a single Friday-afternoon play, Metzger reports. Also performing well across KPKE's demographic board is Gregory Abbott's "Shake You Down" (Columbia). The MD is also high on newcomer Robbie Nevil's "C'est La Vie" (Manhattan/EMI). "It's a very pop, mid-tempo, feel-good-about-yourself type of song," she says. Meanwhile, Bruce Hornsby & the Range's "The Way It Is" (RCA) "continues to be a real favorite around here," Metzger says, and Duran Duran's latest, "Notorious" (Capitol), is drawing positive response.

ALBUM ROCK

WDIZ Orlando PD **Rad Messick** says he's most excited about Don Henley's "Who Owns This Place," a cut off MCA's "The Color Of Money" soundtrack. "Henley's got such an unmistakable voice," says Messick, who expects that the song will carry the former Eagle nicely until his next album arrives. Messick says Steve Miller returns to vinyl at just the right time with "I Want To Make The World Turn Around" (Capitol). "With the '70s-type artists, like Boston and Kansas, making such a comeback," says Messick, "I think Miller will fall into the same vein here. It is something at least equal, and probably exceeding, his previous hits."

COUNTRY

"Our two adds this week couldn't come from more opposite ends of the spectrum," says **WSOC** Charlotte, N.C., PD **Edd Robinson**. The first is Gary Morris' "Leave Me Lonely" (Warner Bros.), a typically acoustic outing that Robinson predicts will really establish Morris with WSOC's audience. The second is Eddie Rabbitt's "Gotta Have You" (RCA). "This is contemporary and up-tempo, and it's pulling a lot of requests," says Robinson. Burning up the phone consoles after two weeks on WSOC is Dan Seals' "You Still Move Me" (EMI America). "I just can't say enough good things about this one," says Robinson.

KIM FREEMAN

Charged With Revealing Strategies To Rival WWKX WYHY Nashville Sues Ex-PD St. John

NEW YORK WWKX Nashville program director Michael St. John has been charged with misusing "confidential" information garnered just before resigning from top 40 competitor WYHY there.

WYHY's owners, Republic Broadcasting, filed charges in a chancery court lawsuit Oct. 23, alleging that St. John "weakened [WYHY's] competitive appeal" and is using "confidential" information

to help WWKX, a Capitol Broadcasting property.

Following the advice of his lawyers, St. John will not discuss the case in detail. He says, "I'm honored in a way, because if I wasn't good, they wouldn't be suing me. I've been programming in this market since 1977, and I don't think I need any help from anywhere else."

St. John also says he was not under contract to Republic at the time of his departure. St. John programmed at WYHY from December 1984 through Sept. 3 and only reported to Republic after it took the station last July.

WYHY VP/GM Mike Kenney says, "This is not a sour grapes situation. We don't feel that St. John played straight with us." According to Kenney, St. John resigned one day after sitting in on two in-depth WYHY strategy sessions.

"When questioned over and over again, [St. John] said he was going to be a national PD for a chain other than Capitol, and that he'd be out of the Nashville market," says Kenney. "Nobody heard from him for a couple of weeks. Then he walked across the street with our game plan and the game plan we thought WWKX would follow."

Republic is suing St. John for more than \$100,000 in damages, says Kenney.

WYHY's ratings dipped in the September Arbitrends, and Kenney says "it is suggested in the suit" that St. John "probably had his head somewhere else" during that period.

...newslines...

EDENS BROADCASTING buys KLZZ-AM-FM San Diego for \$14 million from Southwestern Broadcasting Inc. KLZZ shifted its adult contemporary fare recently to a classic rock format. Edens also owns the highly rated top 40 combo WRBQ-AM-FM Tampa; KOY-AM-FM Phoenix; WRVA/WRVQ Richmond; and WWDE Norfolk, Va. Gary Stevens of New York-based Wertheim & Co. brokered the deal.

THE SKY STATIONS of Schenectady, N.Y., file with the FCC to purchase black and urban contemporary outlets WGIV-AM Concord and WPEG-FM Charlotte, both in North Carolina. The seller is Concord-Kannapolis Broadcasting. The price has not been disclosed. Sky Stations president Dennis Israel is also a general partner in Empire State Radio, which owns WGY/WGFM Albany/Schenectady. Sky Stations is awaiting FCC approval of its acquisition of WEZO/WNYR Rochester, N.Y., and KSKY Dallas.

PHOENIX BROADCASTING buys KYEA West Monroe, La., for \$1.3 million. The seller is Morgan Broadcasting Corp., and the deal was brokered by Blackburn & Co.

NEWCITY BROADCASTING has taken WFTQ-AM Worcester, Mass., off the block. When Dick Ferguson (now NewCity's president) and a group of Katz Broadcasting employees formed NewCity in March to buy Katz's radio properties, the full-service AC station was listed as available. NewCity also owns WEZN Bridgeport, Conn.; WAAF Worcester, Mass.; WZZK-AM-FM Birmingham, Ala.; WSYR/WYYY Syracuse, N.Y.; WDBO/WWKA Orlando, Fla.; WYAY Atlanta; KWEN Tulsa, Okla.; and the American Comedy Network in Bridgeport, Conn.

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Tonight's The Night (Gonna Be Alright)**, Rod Stewart, WARNER BROS.
2. **Disco Duck (Part 1)**, Rick Dees & His Cast Of Idiots, RSO
3. **The Wreck Of The Edmund Fitzgerald**, Gordon Lightfoot, REPRISE
4. **Love So Right**, Bee Gees, RSO
5. **Muskrat Love**, Captain & Tennille, A&M
6. **Rock'n Me**, Steve Miller Band, CAPITOL
7. **If You Leave Me Now**, Chicago, COLUMBIA
8. **Just To Be Close To You**, Commodores, MOTOWN
9. **The Rubber Band Man**, Spinners, ATLANTIC
10. **Do You Feel**, Peter Frampton, A&M

POP SINGLES—20 Years Ago

1. **Poor Side Of Town**, Johnny Rivers, IMPERIAL
2. **Last Train To Clarksville**, Monkees, COLGEMS
3. **96 Tears**, ? & the Mysterians, CAMEO
4. **Good Vibrations**, Beach Boys, CAPITOL
5. **Dandy**, Herman's Hermits, MGM
6. **Winchester Cathedral**, New Vaudeville Band, FONTANA
7. **You Keep Me Hangin' On**, Supremes, MOTOWN
8. **If I Were A Carpenter**, Bobby Darin, ATLANTIC
9. **Devil With A Blue Dress On/Good Golly Miss Molly**, Mitch Ryder & the Detroit Wheels, NEW VOICE
10. **I'm Your Puppet**, James & Bobby Purify, BELL

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **The Monkees**, COLGEMS
2. **Dr. Zhivago**, Soundtrack, MGM
3. **Supremes A Go-Go**, MOTOWN
4. **The Mamas & the Papas**, DUNHILL
5. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
6. **And Then . . . Along Comes The Association**, VALIANT
7. **Lou Rawls Soul'n'**, Lou Rawls, CAPITOL
8. **Revolver**, Beatles, CAPITOL
9. **Somewhere My Love**, Ray Conniff & the Singers, COLUMBIA
10. **The Kinks Greatest Hits**, REPRISE

COUNTRY SINGLES—10 Years Ago

1. **Somebody Somewhere**, Loretta Lynn, MCA
2. **Living It Down**, Freddie Fender, ABC/DOT
3. **Her Name Is . . .**, George Jones, EPIC
4. **I'm Gonna Love You**, Dave & Sugar, RCA
5. **9,999,999 Tears**, Dickey Lee, RCA
6. **Cherokee Maiden/What Have You Got Planned Tonight** Diana, Merle Haggard, CAPITOL
7. **Good Woman Blues**, Mel Tillis, MCA
8. **Show Me A Man**, T.G. Sheppard, HITSVILLE
9. **Thinkin' Of A Rendezvous**, Johnny Duncan, COLUMBIA
10. **Thank God I've Got You**, Statler Brothers, MERCURY

SOUL SINGLES—10 Years Ago

1. **Love Ballad**, LTD, A&M
2. **You Don't Have To Be A Star (To Be In My Show)**, Marilyn McCoo & Billy Davis Jr., ABC
3. **The Rubberband Man**, Spinners, ATLANTIC
4. **Enjoy Yourself**, the Jacksons, EPIC
5. **You Are My Starship**, Norman Connors, BUDDAH
6. **Shake Your Rump To The Funk**, Bar-Kays, MERCURY
7. **Just To Be Close To You**, Commodores, MOTOWN
8. **Message In Our Music**, O'Jays, PHILADELPHIA INTERNATIONAL
9. **Catfish**, Four Tops, ABC
10. **Hot Line**, Sylvers, CAPITOL

JACKSON BROWNE
GENESIS
EURHYTHMICS
STILLING
JOURNEY
BILLY JOEL
HOT ROCKS
JOHN COUGAR MELLENCAMP
ROBERT PALMER
MADONNA
PHIL COLLINS

HOT ROCKS. It ignites the imaginations of its listeners...soars in the ratings...and may well be the hottest program ever to hit CHR.

HOT ROCKS from United Stations Programming Network began as a weekly summer special. But its listeners wouldn't let it end there. Demand was so intense we had to extend its run to a regular weekly schedule through the year.

And **HOT ROCKS** fever is still spreading. And it looks like the program just might run forever. **HOT ROCKS** Each weekly 90-minute program brings you the music of, and an interview with, the single hottest artist or group of the moment. The program is, in fact, so up-to-the-minute even we can't say with absolute certainty who will be featured on any given date. It all depends on who's making news tomorrow.

No other program series delivers consistently rock's major stars when they're at their hottest. Take a look at just a few of the year's **HOT ROCKS** artists and you'll see what we mean...Eurhythmics, Billy Joel, Jackson Browne, John Cougar Mellencamp, Madonna, Journey, Phil Collins, Genesis, Howard Jones and Robert Palmer.

HOT ROCKS. It can only get hotter. Call today and reserve it in your market. Now you're really cooking!

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

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

HOT ROCKS is available on a swap/exchange basis to stations in the top 170 Arbitron-rated markets.

UNITED STATIONS NETWORK

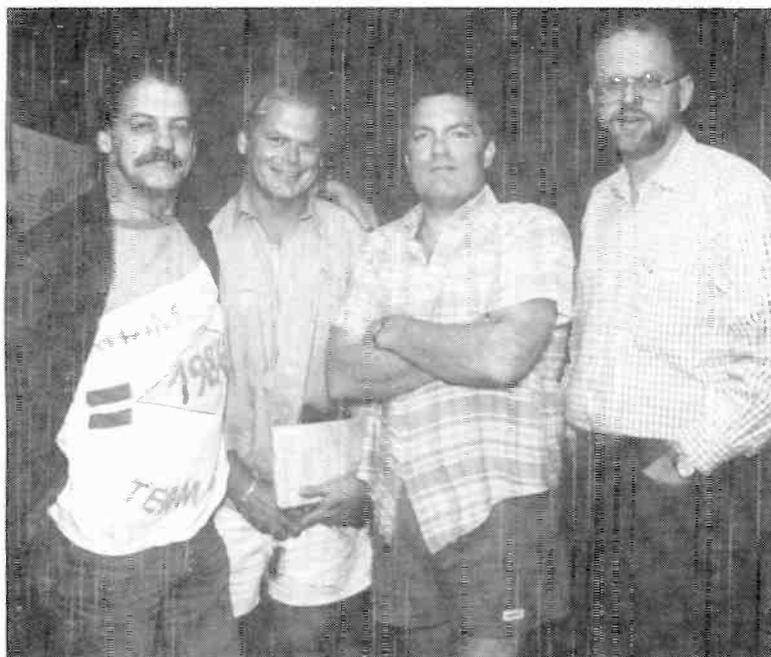
New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



Pontoon Promo. WINE Danbury, Conn., is making waves the old-fashioned way with its WINE Great Boat Parade. The station broadcast live as 60 boats competed for prizes on Connecticut's Lake Candlewood. Peeking out, from left, are WINE morning man Al Matthews, boat parade MC and Pepperridge Farms "old timer" Charlie Welch, and station personality Diane Perri. Standing is station engineer Pat Carlone.



Northwest Passage. Making sure Seattle won't be mist, life on the road takes Journey to the Great Northwest. Pictured, from left, are Columbia promotions rep Larry Rayman, Journey's Jonathan Cain, KPLZ Seattle PD Casey Keating, KPLZ MD Mark Allen, and Journey's Neal Schon.



Haute Mix. The graduates of American Image Productions' first Blender class get the lumps out of their musical cuisine. The Blender is AIP's new segue tool for the well-equipped radio "kitchen" (Billboard, Nov. 1). Pictured, from left, are consultant Buzz Bennett, VP/programming for Statewide Broadcasting Mark Driscoll, WHTZ New York's Scott Shannon, and AIP's Tim Riley.



Drive Time. When it comes to charity, these two air talents don't putter around. The two top jocks from crosstown rival stations shot 18 holes to raise funds for the United Way in St. Thomas, U.S. Virgin Islands, where their stations are based. WSTA's Irvin "Brownie" Brown, left, pauses here before the charity match with WVVI's Nicky "Mighty Whitey" Russell.



Making Book. It's a sure bet that the "gambler" will have his day. WGBB Merrick, N.Y.'s PD John Chommie, right, talks with Kenny Rogers at an autograph session for Rogers' new book, titled "Kenny Rogers' America." Chommie also presented Rogers with a Nassau County, N.Y., proclamation announcing "Kenny Rogers Day" for his charity work.



Under The Boardwalk. "Friends And Lovers" stars Carl Anderson & Gloria Loring spread out on the sand—the Sands Hotel/Casino, that is—after performing their No. 1 hit. WAYV Atlantic City, N.J., teamed up with the hotel to present Atlantic City with the first live performance of the hit by the duo. Standing, from left, are Sands Hotel's Hans Kennon, WAYV nighttime personality John Rizzo, Loring, and Anderson.



Read My Lips. WAVT-FM Pottsville, Pa., swings from track to track as the radio team lip-syncs Ray Stevens' "Guitarzan" at a local night spot. Although staffers did not compete officially, they gave it their best shot. Seated in the front row, from left, are WAVT morning driver George Kennedy, air talent Nikki Ciarvella, station manager Jim Bowman, and station sales rep Jackie Shupp. Standing, from left, are contest judge Paddy Ciarvella, station MD Skip Carr, and Treadway Inn manager Greg Stalolonis. The station got an added treat when the lip-sync contest winners donated part of their winnings to charity.

ASCAP CONGRATULATES OUR COUNTRY MUSIC ASSOCIATION AWARD WINNERS

SONG OF THE YEAR

"On The Other Hand"



**DON
SCHLITZ***

ENTERTAINER OF THE YEAR & FEMALE VOCALIST OF THE YEAR



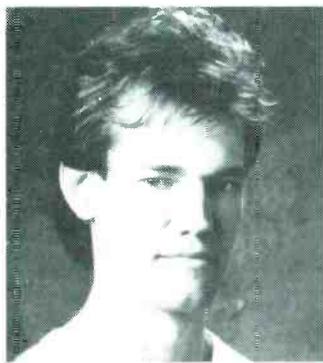
**REBA
McENTIRE**

MALE VOCALIST OF THE YEAR



GEORGE STRAIT

HORIZON AWARD



RANDY TRAVIS

ALBUM OF THE YEAR Lost In The Fifties Tonight



RONNIE MILSAP

INSTRUMENTAL GROUP OF THE YEAR



OAK RIDGE BOYS BAND

HALL OF FAME



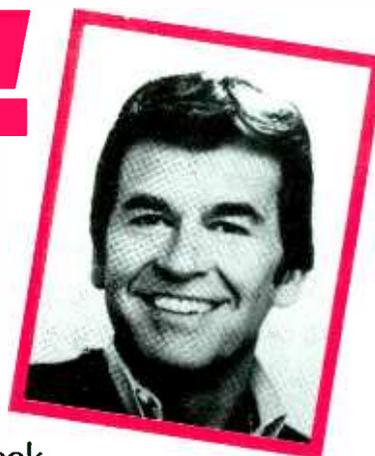
WESLEY ROSE

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*PAUL OVERSTREET, co-writer
Share not licensed by ASCAP

Featured Programming

**QUICK!
NAME THE ONLY
COUNTDOWN
THAT STARTS
WITH #1!**



The answer of course: Countdown America, the one Adult Contemporary countdown that features the most popular songs according to *Radio & Records* hosted by America's premier personality, Dick Clark.

When Dick counts down the hits, you can count on the ratings, because this show's got all the ingredients of a blockbuster.

First you've got the week's most popular AC songs—the songs your listeners have helped propel to the top of the charts. Then there's the excitement and unparalleled drawing power of the countdown format. Plus exclusive inter-

views with the most popular artists on record week, after week, after week. Because no one who's climbing the charts is willing to miss out on the opportunity of stopping by to talk with the best-loved personality in radio.

The most popular songs...the most successful format...interviews with top artists...and Dick Clark himself. It's a winning combination that simply has no competition.

So get #1 working for your station. Call today. Countdown America is transmitted via satellite or disc and is available to radio stations on a free swap/exchange basis.



For national sales information call (212) 575-6133.
For station clearance information call (212) 575-6100.



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



ABC RADIO NETWORKS has appointed **Phillip J. Giordano** senior VP for the network. Giordano joined ABC in 1972 as senior auditor, internal audit department; most recently, he was senior VP of finance for Capital Cities/ABC Radio. In his new position, he will be responsible for finance, planning, and administration. His office will be involved in all areas of the network's operations.

ABC has also created the new position of VP/entertainment programming and filled it with **Richard F. Carr**. Carr comes to ABC with a long list of radio credits from, among others, Metromedia, Meredith, and Mutual. One of the areas his office will oversee is the development of new programming for all aspects of ABC Radio Networks.

MJI Broadcasting New York is scheduling the debut of its new **Classic Cuts** for Jan. 1. Aimed at Album Rock and classic rock outlets, the program will take classic rock tracks and present them with artist interviews highlighting the inspiration, recording, or history of the song. **WNEW-FM** New York's **Dave Herman** hosts the show, and it includes five artists and their featured recordings. The music-talk ratio is 90%-10%. Stations either can run the show in its one-hour form or as a 12-minute daily strip featuring one artist each day. The package is offered on a market-exclusive, barter basis.

IN DECEMBER, the **Radio Network Assn.** predicted that radio revenues would increase 14% in 1986. With revenue figures available for the first nine months, it looks like that prediction was conservative. Growth slowed in September, but the 18% year-to-date gain over 1985 reported for the first half of the year was maintained.

OCTOBER was a good month for the Dallas-based **Satellite Music Network**. Each of its seven formats picked up at least one affiliate, with **Country Coast to Coast** and **Star Station** adding three each. Twelve affiliates were added in all.

KUDOS to **DIR Broadcasting**, New York, for making the live feed available for the **Crack Down On Crack** benefit, produced by **Bill Graham**. The concert benefit is set for Halloween night at Madison Square Garden in New York. All New York-area stations were invited to pick up the Oct. 31 feed, and at presstime **WXRK**, **WBLS**, and **WBAB** had signed on.

This latest event in the effort to convince the American public that crack is a dead end boasts some truly noteworthy acts. An Allman Brothers reunion is scheduled as well as an appearance by Crosby, Stills, & Nash. Also scheduled are Run-D.M.C., Carlos Santana, Ruben Blades, and Felix Cavaliere. **DIR** will record the event.

PETER J. LUDWIG
(Continued on page 16)

VOX JOX



by
Kim
Freeman

LOS ANGELES LINE—PART II: Wrapping up the rest of Vox Jox's West Coast week, we must first mention two local heroes: multimedia star **Casey Kasem** and Billboard's **Tommy Noonan**, who came to the rescue of a stroke victim on Oct. 24 at the intersection of Wilshire and Rodeo. Both jumped out of their cars to assist a woman who had fallen on the crosswalk. Kasem ran off to dial 911, and Noonan stayed on the scene and administered aid. Happily, the women got to the hospital quickly and survived.

Westwood One/Mutual president/CEO **Norm Pattiz** greeted us with his usual kid-in-a-candy-store spirit. These days, that's attributable to \$112 million the net just raised in a public stock offering. Of rumors that part of that is being spent on Cap Cities/ABC talk and album rock outlets **KABC/KLOS** Los Angeles, Pattiz said with amusement that GMs at both stations had already called WWI's financial chief, **Bill Battison**, asking where expense reports should be sent. "I love all the speculation," Pattiz quipped. "It may give us some ideas we hadn't thought of." No word yet, though, on which of many rumored acquisition candidates are getting a serious look.

KIIS-AM-FM programmer **Mike Schaefer** was also in justifiably high spirits. In addition to a market-topping 7.1 12-plus, overall summer Arbitron share, Schaefer was still swooning over the success of the first date in KIIS' Manic Monday concert series. Launched on Oct. 20 at the Palace, the weekly showcases are designed to further KIIS' image as a new-music breaker; the concert kicked off, of course, with the Bangles. Highlight of the evening was a totally unexpected appearance by Bangles fan Prince.

For those who haven't visited L.A. in a while, KIIS is now "the new KIIS," with 11-song sweeps and plenty of "more variety, less repetition" liners.

Off-the-cuff observations include the high visibility of Golden West quiet storm outlet **KUTE**. In addition to heavy billboarding, the KUTE parking lot is full of license plates sporting the calls in some form or another. **KUTE** sounds excellent, and PD **Lawrence Tanter** (also PA announcer for the Los Angeles Lakers and a former basketball player) says the station is in the midst of a long-lasting lobby for a wattage increase.

We were impressed with **KLOS'** delivery of its "best mix of old and new rock" motto and **KDAY's** attempt to shake things up on the AM band with an all-rap attack, a smart way of separating itself from the 83 signals in the market.

BILL PUGH has been lured away from album rocker **WKDF** Nashville's PD slot to take over the reins at Taft's **WKLS** "96 Rock" Atlanta, where he officially starts Nov. 10. "I certainly wasn't looking to leave **WKDF**," says Pugh. "But I did inquire when the **WKLS** post opened up." Pugh says the biggest hooks were staying in the South and re-

A look at what's doing in L.A.

turning to Taft Broadcasting, where he started his career, at **WLVQ** Columbus, Ohio.

Tom Connolly, VP/GM of 96 Rock, says Pugh came to his attention via Taft referrals and recommendations of other GMs. Because 96 Rock is already sitting very pretty in Atlanta, Connolly says, "we weren't looking for someone to reinvent the wheel—just someone with bright, creative ideas."

Pugh succeeds **Bill Wise**, who left 96 Rock in September to steer new rocker **WGTR** Miami. In that market, album rocker **WSHE** has found its revenge on Wise for plucking away its morning team of **Herman & McBean**. **WDVE** Pittsburgh morning team **Jimmy Roach & Steve Hansen** is set to join **WSHE**, where the pair will get a jump on **Herman & McBean** because contractual promises keep that duo from going on air for a while.

BOB LINDEN is the new PD at "quality rocker" **KKLZ** Las Vegas, where he ships in from the same post at **KESI** San Antonio, Texas. Immediately, Linden brought **Ron Lewis** in as promotion director, a spot he fills after directing creative activities at **KSSK/KULA** Honolulu. Linden succeeds **Sherman Cohen**, who moved across town to program adult rocker **KOMP**.

In Reno, Nev., **KOLO** PD/morning man **Tony Thomas** got a nice honor, the media-man-of-the-year award from the Optimists Club of Reno. The country programmer's honor came for community service, and he won over several hot-shot TV, radio, and print talents.

KNAC Long Beach MD **Kevin Stephens** has resigned to pursue more lucrative opportunities, in either radio or records. He joined when **KNAC** adopted its "pure rock" fare in January. He can be reached at 818-888-6584... Also resigning is **KNX-FM** Los Angeles MD **Lou Simon**, who was doing weekends at the mellow rock outlet. Also at the CBS station, former weekender **Denise Westwood** settles into the night shift, while former nighttimer **Rick Shaw** runs into afternoon drive.

In Palm Springs, Calif., **Ford Michael Mullins** moves in as PD for "lite" music outlet **KPLM**, where he'll also handle morning drive.

Wedding-bell cheers to **Denise Oliver** and her TV engineer groom, **Richard Friedel**. Oliver, of course, is a veteran programmer, now at United Stations as director of programming. The two tied the knot Oct. 6 in New York... Happy bronze shoes to **Susan** and **Danny Buch**, Atlantic's national album promotion director. They had a baby Oct. 16 and named him **Andrew**.

THE TRANSFORMATION of Malrite's **KSRH** Houston from an album rocker to a top 40 was completed recently with a call change to **KKHT** "Hit 96.5." The new calls are being promoted with a cash giveaway for those spotted displaying one of the million station bumper stickers available in local 7-Eleven stores. At the same time, **KKHT** morning man **Bobby Mitchell** gets help from **John Rio**, the infamous "Mr. Leonard" when he worked mornings at top-ranked Houston top 40 **KKBQ**... In Dallas, **Randi Rockett** gets the PD reins at new "Gladiator" outlet **KHYI** "Y-95" Dallas. That's the former Christian outlet **KLTY**, owned by Statewide Broadcasting and VP/programming **Mark Driscoll**. Most recently, **Rockett** was known as **Randi Rhodes** and worked on air at the old **WAPP** New York (now **WQHT**).

Jack Casey joins **Shamrock AC** combo **WHB/KUDL** Kansas City, Mo., as operations manager, where he'll serve under GM **Robert Zuroweste**. Casey was PD at AC outlet **WMJX** Boston for the last five years. Meanwhile, at **Shamrock** classic rocker **KMYZ** "Z-104" Tulsa, **Mel Myers** is named production director; he will also host middays.

D.C. DASHES: **Pam Trickett** is upped to MD at Cap Cities/ABC's **WRQX** "Q-107" Washington. She started at the top 40 as an intern five years ago and was most recently supervisor of advertising, promotion, and programming. **Trickett** succeeds **Paul Fuller**, who moves into mornings in the wake of **Scott Woodside's** departure to **WCLY** there. **Woodside's** former partner **Jim Elliott** is now at B-106 (keep reading).

Surprise, surprise: **DIR** Broadcasting's "Howard Stern Show" has been picked up by soon-to-be-Infinity-outlet **WBMW** "B-106" Fairfax, Va. Stern, of course, is the star of Infinity's **WXRK** New York and **WYSP** Philadelphia morning shows. Stern could be in hot water with the FCC (Billboard, Nov. 1, and page 6, this issue), but his weekly spot on B-106 returns him to the D.C. market and lends some credibility to guesses that Infinity will trimulcast Stern there during the week. B-106 GM **Peter Ferrara** says a Stern trimulcast is not out of the question but that he's quite happy with the job former Q-107 morning partner **Elliott** is doing for B-106. Stay tuned!

CORRECTION DEPT.: In our Oct. 25 Out Of The Box column, we put the Monkees' "Daydream Believer" on the wrong label. The upwardly mobile single is on Arista.

ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.					TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS ON CHART	ARTIST LABEL	
1	3	6	5	THE PRETENDERS SIRE	★★ NO. 1 ★★ DON'T GET ME WRONG
2	2	5	6	BILLY IDOL CHRYSALIS	TO BE A LOVER
3	4	7	9	BRUCE HORNSBY RCA	THE WAY IT IS
4	6	8	7	JOHN FOGERTY WARNER BROS	CHANGE IN THE WEATHER
5	1	2	10	HUEY LEWIS & THE NEWS CHRYSALIS	HIP TO BE SQUARE
6	11	16	5	BOSTON MCA	WE'RE READY
7	9	11	5	KBC BAND ARISTA	IT'S NOT YOU, IT'S NOT ME
8	8	4	10	STEVE WINWOOD ISLAND	FREEDOM OVERSPILL
9	10	10	7	TIL TUESDAY EPIC	WHAT ABOUT LOVE
10	16	23	4	GEORGIA SATELLITES ELEKTRA	KEEP YOUR HANDS TO YOURSELF
11	15	31	3	THE POLICE A&M	DON'T STAND SO CLOSE TO ME '86
12	25	—	2	DON HENLEY GEFFEN	★★★ POWER TRACK ★★★ WHO OWNS THIS PLACE
13	5	1	7	BOSTON MCA	AMANDA
14	28	—	2	STEVE MILLER CAPITOL	I WANT TO MAKE THE WORLD ...
15	7	3	10	RIC OCASEK GEFFEN	EMOTION IN MOTION
16	20	28	5	RIC OCASEK GEFFEN	TRUE TO YOU
17	19	25	4	PETER GABRIEL GEFFEN	THAT VOICE AGAIN
18	18	21	6	TINA TURNER CAPITOL	BACK WHERE YOU STARTED
19	24	34	3	BENJAMIN ORR ELEKTRA	STAY THE NIGHT
20	26	36	20	GENESIS ATLANTIC	LAND OF CONFUSION
21	13	9	12	BON JOVI MERCURY	YOU GIVE LOVE A BAD NAME
22	12	12	6	BAD COMPANY ATLANTIC	THIS LOVE
23	29	33	4	BOSTON MCA	COOL THE ENGINES
24	14	14	8	TIMBUK 3 I R S	THE FUTURE'S SO BRIGHT
25	27	29	5	WANG CHUNG GEFFEN	EVERYBODY HAVE FUN TONIGHT
26	31	35	4	TALKING HEADS SIRE	PUZZLIN' EVIDENCE
27	17	17	7	BILLY SQUIER CAPITOL	LOVE IS THE HERO
28	23	15	12	TALKING HEADS SIRE	WILD, WILD LIFE
29	33	41	3	DAVID & DAVID A&M	SWALLOWED BY THE CRACKS
30	35	45	3	THE STABILIZERS COLUMBIA	ONE SIMPLE THING
31	21	13	13	DAVID & DAVID A&M	WELCOME TO THE BOOMTOWN
32	22	22	10	HUEY LEWIS & THE NEWS CHRYSALIS	JACOB'S LADDER
33	41	—	2	R.E.M. I R S	SUPERMAN
34	36	42	5	IGGY POP A&M	CRY FOR LOVE
35	45	—	2	TRIUMPH MCA	TEARS IN THE RAIN
36	43	48	3	RATT ATLANTIC	DANCE
37	NEW	—	1	SURVIVOR SCOTT BROS.	★★★ FLASHMAKER ★★★ IS THIS LOVE
38	44	44	3	EDDIE MONEY COLUMBIA	WE SHOULD BE SLEEPING
39	32	18	14	EDDIE MONEY COLUMBIA	TAKE ME HOME TONIGHT
40	30	20	7	THE OUTFIELD COLUMBIA	EVERYTIME YOU CRY
41	49	—	2	BON JOVI MERCURY	WANTED DEAD OR ALIVE
42	NEW	—	1	THE PRETENDERS SIRE	MY BABY
43	NEW	—	1	KANSAS MCA	ALL I WANTED
44	34	24	11	THE SMITHEREENS ENIGMA	BLOOD & ROSES
45	37	27	6	JOHN FOGERTY WARNER BROS	HEADLINES
46	NEW	—	1	ERIC CLAPTON MCA	IT'S IN THE WAY YOU USE IT
47	39	39	4	PETE TOWNSHEND ATLANTIC	LIFE TO LIFE
48	NEW	—	1	HOWARD JONES ELEKTRA	YOU KNOW I LOVE YOU DON'T YOU
49	38	19	13	TRIUMPH MCA	SOMEBODY'S OUT THERE
50	47	43	10	HUEY LEWIS & THE NEWS CHRYSALIS	I KNOW WHAT I LIKE

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

FEATURED PROGRAMMING

(Continued from page 14)

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

Nov. 7, Justin Hayward, John Lodge, Scott Muni's Ticket To Ride, DIR Broadcasting, one hour.

Nov. 7, the Beatles, Solid Gold Scrapbook, United Stations, one hour.

Nov. 7-9, Tina Turner, Hot Rocks, United Stations, 90 minutes.

Nov. 7-9, Daryl Hall, the Fabulous Thunderbirds, Rock Chronicles, Westwood One, one hour.

Nov. 7-9, Eddie Kendricks, Motor City Beat, United Stations, three hours.

Nov. 7-9, Ratt, Metalshop, MJI Broadcasting, one hour.

Nov. 7-9, Mick Jagger, Rock Watch, United Stations, three hours.

Nov. 7-9, Christopher Cross, Countdown America With Dick Clark, United Stations, four hours.

Nov. 7-9, Paul Revere & the Raiders, Dick Clark's Rock, Roll, And Remember, United Stations, four hours.

Nov. 7-9, Tina Turner, Star Beat, MJI Broadcasting, one hour.

Nov. 7-9, Lee Greenwood, Country Today, MJI Broadcasting, one hour.

Nov. 7-9, Mickey Gilley, The Weekly Country Music Countdown, United Stations, three hours.

Nov. 8, Turtles, Grass Roots, Solid Gold Saturday Night, United Stations, five hours.

Nov. 8, Steve Wariner, The American Eagle, DIR Broadcasting, 90 minutes.

Nov. 8, Johnny Guitar Watson, Airtro, Mel Stewart, Highlights, DIR Broadcasting, three hours.

Nov. 8, Miles Davis, Part Two, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Nov. 8, General Public, Nu Shooz, Midnight Star, Party America, ABC Radio Networks, two hours.

Nov. 8-9, Bad Company, Rock Over London, Radio International, one hour.

Nov. 8-9, Robbie Krieger, Reelin' & A Rockin', Radio International,



Dallas Episodes. KDLZ Dallas VP/GM Garry Lewis, left, and the urban outlet's morning host/assistant PD Michelle Madison, second right, watch a musical storm brew as performers Angela Bofill and Ramsey Lewis prepare to go on stage together at the Fairmont Hotel.

one hour.

Nov. 8-9, 'til tuesday, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Nov. 8-9, Billie Holiday, Sinatra Special Of The Week, Creative Radio Network, one hour.

Nov. 8-9, Beatles, Supremes, Reelin' In The Years, Global Satellite Network, three hours.

Nov. 9, Billy Idol, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Nov. 9, Ben Orr, Ric Ocasek, Powercuts, Global Satellite Network, two hours.

Nov. 10, Donna Fargo, Solid Gold Country, United Stations, one hour.

Nov. 10-14, Peter Gabriel, Talking Heads, Fabulous Thunderbirds, Off The Record, one hour.

Nov. 10-16, Howard Jones, Rock Today, MJI Broadcasting, one hour.

Nov. 10-16, Tanya Tucker, Live From Gilley's, Westwood One, one hour.

Nov. 10-16, Ashford & Simpson, Special Edition, Westwood One, one hour.

Nov. 10-16, 1943: Tommy Dorsey, Encore With Jim Lange, Westwood One, two hours.

Nov. 10-16, Ric Ocasek, Off The Record Specials With Mary Turner, Westwood One, one hour.

Nov. 10-16, Air Supply, Pop Concerts & Star Trak Profiles, Westwood One, one hour.

Nov. 12, Southern Pacific, Live From Walt Disney World, NBC Radio Entertainment, one hour.

Nov. 14-16, Jimi Hendrix, Legends Of Rock, NBC Radio Entertainment, two hours.

Nov. 14-16, the Bee Gees, Special, CBS Radioradio, three hours.

Nov. 14-16, Robert Palmer, Superstars Rock Concert, Westwood One, 90 minutes.

Nov. 14-16, Neil Young, Paul Simon, Dr. & the Medics, Rock Chronicles, Westwood One, one hour.

Nov. 14-16, Motorhead, Metalshop, MJI Broadcasting, one hour.

Nov. 14-16, Jean Carne, Star Beat, MJI Broadcasting, one hour.

Nov. 14-16, Gary Morris, Country Today, MJI Broadcasting, one hour.

FOR WEEK ENDING NOVEMBER 8, 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.

	88 REPORTERS	NEW	TOTAL
		ADDS	ON
MIAMI SOUND MACHINE FALLING IN LOVE (UH-OH) EPIC	18	35	
LINDA RONSTADT SOMEWHERE OUT THERE MCA	14	19	
BILLY OCEAN LOVE IS FOREVER JIVE	13	51	
RIC OCASEK EMOTION IN MOTION GEFEN	12	46	
AMY GRANT STAY FOR A WHILE A&M	11	12	

FOR WEEK ENDING NOVEMBER 8, 1986

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	7	THE NEXT TIME I FALL WARNER BROS. 7-28597	★ ★ NO. 1 ★ ★ 1 week at No. One ♦ PETER CETERA WITH AMY GRANT
2	3	6	6	LOVE WILL CONQUER ALL MOTOWN 1866	♦ LIONEL RICHIE
3	1	1	10	I'LL BE OVER YOU COLUMBIA 38-06280	♦ TOTO
4	8	11	7	HUMAN VIRGIN 2861/A&M	♦ THE HUMAN LEAGUE
5	11	12	7	THE WAY IT IS RCA 5023	♦ BRUCE HORNSBY & THE RANGE
6	5	7	10	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
7	4	2	12	THROWING IT ALL AWAY ATLANTIC 7-89372	♦ GENESIS
8	12	18	5	TRUE BLUE SIRE 7-28591/WARNER BROS.	MADONNA
9	6	4	16	SWEET LOVE ELEKTRA 69557	♦ ANITA BAKER
10	7	5	10	TRUE COLORS PORTRAIT 37-06247/EPIC	♦ CYNDI LAUPER
11	13	15	7	CALIFORNIA DREAMIN' CAPITOL 5630	♦ THE BEACH BOYS
12	10	10	9	WHEN I THINK OF YOU A&M 2855	♦ JANET JACKSON
13	9	8	15	STUCK WITH YOU CHRYSALIS 4-43019	♦ HUEY LEWIS & THE NEWS
14	14	13	8	I JUST CAN'T LET GO WARNER BROS. 7-28605 DAVID PACK WITH MICHAEL MCDONALD AND JAMES INGRAM	
15	17	24	5	THEY DON'T MAKE THEM LIKE THEY USED TO RCA 5016	KENNY ROGERS
16	27	—	2	LOVE IS FOREVER JIVE 1-9540/ARISTA	♦ BILLY OCEAN
17	22	26	6	THE LADY IN RED A&M 2848	CHRIS DEBURGH
18	15	9	17	FRIENDS AND LOVERS CARRERE 4-06122/EPIC	CARL ANDERSON & GLORIA LORING
19	16	21	8	LOVING ON BORROWED TIME (LOVE THEME FROM "COBRA") SCOTTI BROS. 4-06267/EPIC	GLADYS KNIGHT AND BILL MEDLEY
20	25	33	4	EMOTION IN MOTION GEFFEN 7-28617/WARNER BROS.	♦ RIC OCASEK
21	20	19	19	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") COLUMBIA 38-05903	♦ BERLIN
22	28	38	3	AMANDA MCA 52756	BOSTON
23	18	17	11	A MATTER OF TRUST COLUMBIA 38-06108	♦ BILLY JOEL
24	26	27	6	TYPICAL MALE CAPITOL 5615	♦ TINA TURNER
25	23	22	21	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE
26	19	14	15	LOVE ZONE JIVE 1-9510/ARISTA	♦ BILLY OCEAN
27	32	36	4	LOVING STRANGERS ARISTA 1-9530	CHRISTOPHER CROSS
28	NEW	1	1	FALLING IN LOVE (UH-OH) EPIC 34-06352	♦ MIAMI SOUND MACHINE
29	NEW	1	1	STAY THE NIGHT ELEKTRA 7-69506	♦ BENJAMIN ORR
30	36	—	2	TAKE THIS LOVE A&M 2875	SERGIO MENDES BRASIL '86
31	35	—	2	STAND BY ME ATLANTIC 7-89361	♦ BEN E. KING
32	29	25	18	HIGHER LOVE ISLAND 7-99545/WARNER BROS.	♦ STEVE WINWOOD
33	21	16	12	YOU CAN CALL ME AL WARNER BROS. 7-28667	♦ PAUL SIMON
34	30	29	17	DANCING ON THE CEILING MOTOWN 1843	♦ LIONEL RICHIE
35	24	20	14	LOVE ALWAYS GORDY 1857/MOTOWN	♦ EL DEBARGE
36	33	30	6	DON'T FORGET ME (WHEN I'M GONE) MANHATTAN 50037/EMI-AMERICA	♦ GLASS TIGER
37	37	37	7	LEAVING ME NOW POLYDOR 885 284-7/POLYGRAM	♦ LEVEL 42
38	38	40	3	WHERE DID YOUR HEART GO? COLUMBIA 38-06294	♦ WHAM!
39	NEW	1	1	FOOLISH PRIDE RCA 5038	DARYL HALL
40	NEW	1	1	HIP TO BE SQUARE CHRYSALIS 43065	HUEY LEWIS & THE NEWS

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DON'T BE MEESE-LED.

The Meese Commission Exposed is must reading for everyone concerned about creeping censorship in our society. Literary, artistic, social, religious, intellectual and political freedom of thought is being threatened.

The biases and abuses of the Attorney General's Commission on Pornography, appointed with the charge of "controlling" what our laws do not even define, have aroused the concern of many Americans.

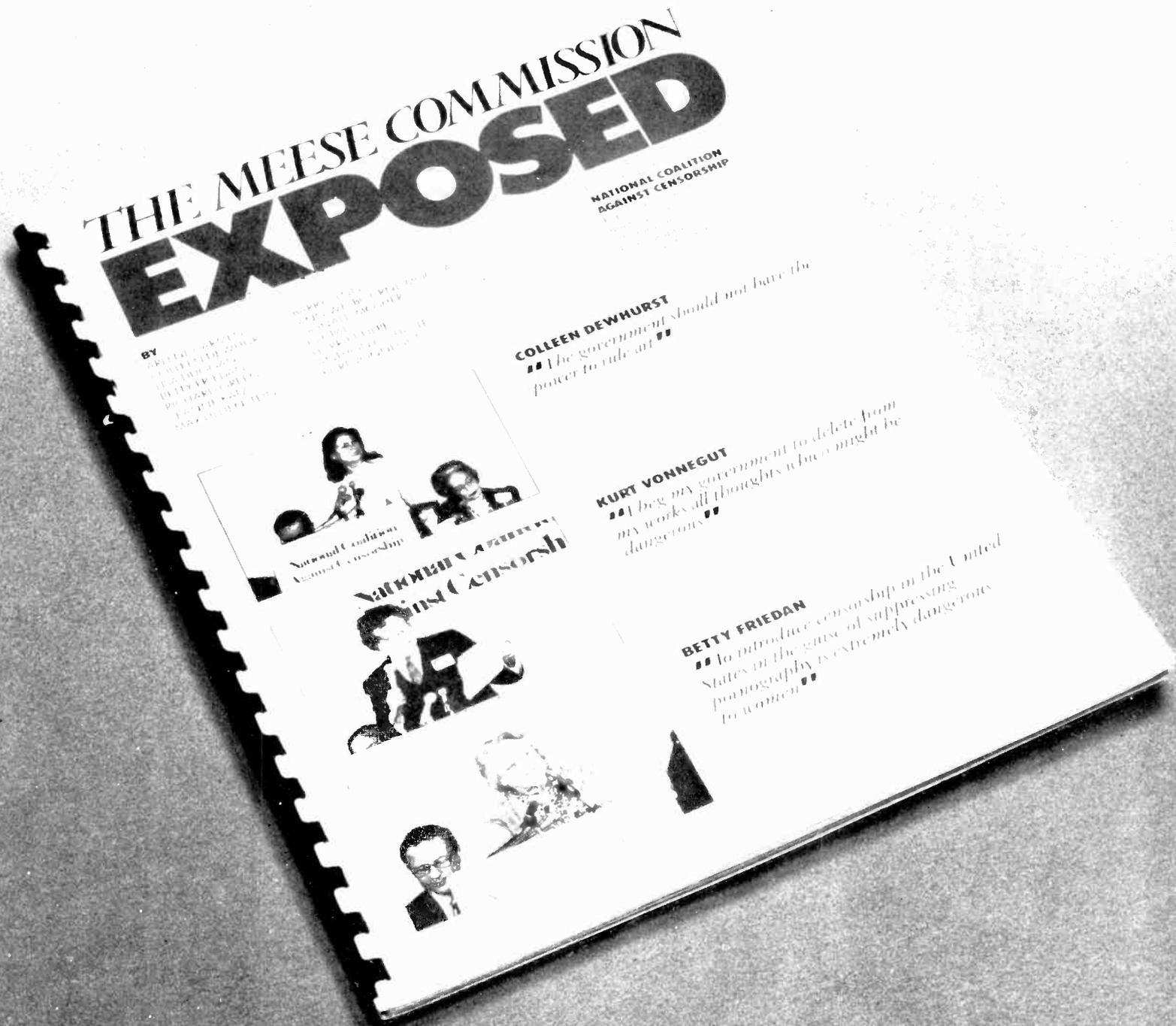
On January 16, 1986, the National Coalition Against Censorship brought together well-known writers, feminists, actors, psychiatrists, lawyers and psychologists at a Public Information Briefing to answer the Meese Commission. Actress Colleen Dewhurst, author Kurt Vonnegut, Jr., and feminist Betty Friedan among others spoke out fervently on the growing wave of attacks—on the national, state

and local levels—on sexually related expression. This booklet presents the vital information covered in this historic public information briefing.

It is must reading for all who cherish freedom of thought, expression and choice in our country, and wish to see these freedoms preserved.

To order **The Meese Commission Exposed**, write to: National Coalition Against Censorship, 132 West 43rd Street, New York, NY 10036 or call (212) 944-9899. Postpaid copies are \$3 to individuals, \$6 to institutions. Bulk rates on request.

The NATIONAL COALITION AGAINST CENSORSHIP, founded in 1974, is a broad-based non-profit, non-partisan coalition of religious, educational, professional, artistic, labor and civil rights organizations. The Coalition opposes censorship and advocates First Amendment rights.



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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	Cyndi Lauper, True Colors
2	Anita Baker, Sweet Love
3	The Human League, Human
4	Oran "Juice" Jones, The Rain
5	Madonna, True Blue
6	Carl Anderson & Gloria Loring, Friend
7	Boston, Amanda
8	Stacey Q, Two Of Hearts
9	Tina Turner, Typical Male
10	Robert Palmer, I Didn't Mean To Turn
11	Janet Jackson, When I Think Of You
12	Gregory Abbott, Shake You Down
13	Bon Jovi, You Give Love A Bad Name
14	Billy Joel, A Matter Of Trust
15	Cameo, Word Up
16	Miami Sound Machine, Words Get In The
17	Glass Tiger, Don't Forget Me
18	Lionel Richie, Love Will Conquer All
19	Ben E. King, Stand By Me
A20	Eddie Money, Take Me Home Tonight
21	Lisa Lisa & Cult Jam With Full Force, The Human League, Human
22	Don Johnson, Heartbeat
23	Nu Shooz, Point Of No Return
24	Huey Lewis & The News, Stuck With You
25	New Edition, Earth Angel
26	Genesis, Throwing It All Away
A27	Huey Lewis & The News, Hip To Be Squa
A28	Peter Cetera With Amy Grant, The Next
EX	Wang Chung, Everybody Have Fun Tonight

400
WHTZ FM

New York P.D.: Scott Shannon

1	Cyndi Lauper, True Colors
2	The Human League, Human
3	Oran "Juice" Jones, The Rain
4	Madonna, True Blue
5	Anita Baker, Sweet Love
6	Carl Anderson & Gloria Loring, Friend
7	Boston, Amanda
8	Gregory Abbott, Shake You Down
9	Bon Jovi, You Give Love A Bad Name
10	Stacey Q, Two Of Hearts
11	Janet Jackson, When I Think Of You
12	Tina Turner, Typical Male
13	Robert Palmer, I Didn't Mean To Turn
14	Cameo, Word Up
15	Billy Joel, A Matter Of Trust
16	Miami Sound Machine, Words Get In The
17	Eddie Money, Take Me Home Tonight
18	Ben E. King, Stand By Me
19	Glass Tiger, Don't Forget Me
20	Lionel Richie, Love Will Conquer All
21	Don Johnson, Heartbeat
22	Huey Lewis & The News, Stuck With You
23	New Edition, Earth Angel
24	Huey Lewis & The News, Hip To Be Squa
25	Lisa Lisa & Cult Jam With Full Force, The Human League, Human
26	Genesis, Throwing It All Away
A27	Duran Duran, Notorious
EX	Bangles, Walk Like An Egyptian
EX	Loverboy, Heaven In Your Eyes
EX	Run-D.M.C., You Be Illin'
EX	Aretha Franklin, Jumpin' Jack Flash
EX	Billy Idol, To Be A Lover

WLS
108 FM

Chicago P.D.: John Gehron

1	Boston, Amanda
2	The Human League, Human
3	Robert Palmer, I Didn't Mean To Turn
4	Janet Jackson, When I Think Of You
5	Peter Cetera With Amy Grant, The Next
6	Genesis, Throwing It All Away
7	Eddie Money, Take Me Home Tonight
8	Carl Anderson & Gloria Loring, Friend
9	Tina Turner, Typical Male
10	Anita Baker, Sweet Love
11	Aretha Franklin, Jumpin' Jack Flash
12	Bruce Hornsby & The Range, The Way It
13	Miami Sound Machine, Words Get In The
14	Madonna, True Blue
15	Lionel Richie, Love Will Conquer All
16	Huey Lewis & The News, Hip To Be Squa
17	David & David, Welcome To The Boom
18	Talking Heads, Wild Wild Life
19	Genesis, Throwing It All Away
20	Toto, I'll Be Over You
21	Ric Ocasek, Emotion In Motion
22	Corey Hart, I Am By Your Side
23	The Pretenders, Don't Get Me Wrong
24	Peter Gabriel, In Your Eyes
25	The Police, Don't Stand So Close To Me
26	Howard Jones, You Know I Love You
27	Billy Joel, A Matter Of Trust
28	Steve Winwood, Freedom Overspill
29	Huey Lewis & The News, Stuck With You
30	The Beach Boys, California Dreamin'
31	O.M.D., (Forever) Live And Die
32	Double, The Captain Of Her Heart
33	Lionel Richie, Dancing On The Ceiling
34	Survivor, Is This Love
35	Genesis, Land Of Confusion
36	Ben E. King, Stand By Me
A37	Billy Idol, To Be A Lover

WBMM-FM
104.1

Chicago P.D.: Buddy Scott

1	Boston, Amanda
2	Cyndi Lauper, True Colors
3	Lisa Lisa & Cult Jam With Full Force, The Human League, Human
4	Madonna, True Blue
5	Janet Jackson, When I Think Of You
6	Cameo, Word Up
7	Oran "Juice" Jones, The Rain
8	Peter Cetera With Amy Grant, The Next
9	Anita Baker, Sweet Love
10	Aretha Franklin, Jumpin' Jack Flash
11	Robert Palmer, I Didn't Mean To Turn
12	Lionel Richie, Love Will Conquer All
13	Bon Jovi, You Give Love A Bad Name
14	Huey Lewis & The News, Hip To Be Squa
15	Tina Turner, Typical Male
16	Stacey Q, Two Of Hearts
17	Billy Idol, To Be A Lover
18	Miami Sound Machine, Words Get In The
19	Loverboy, Heaven In Your Eyes
20	Ben E. King, Stand By Me
21	Gregory Abbott, Shake You Down
22	Five Star, Can't Wait Another Minute

Los Angeles P.D.: Mike Schaefer

1	Cameo, Word Up
2	Oran "Juice" Jones, The Rain
3	Robert Palmer, I Didn't Mean To Turn
4	Madonna, True Blue
5	The Human League, Human
6	Cyndi Lauper, True Colors
7	The B-52's, Summer Of Love
8	Ben E. King, Stand By Me
9	Boston, Amanda
10	Billy Idol, To Be A Lover
11	Talking Heads, Wild Wild Life
12	Lisa Lisa & Cult Jam With Full Force, The Human League, Human
13	Bangles, Walk Like An Egyptian
14	Aretha Franklin, Jumpin' Jack Flash
15	Eddie Money, Take Me Home Tonight
16	Toto, I'll Be Over You
17	Peter Cetera With Amy Grant, The Next
18	Anita Baker, Sweet Love
19	Bruce Hornsby & The Range, The Way It
20	New Edition, Earth Angel
21	O.M.D., (Forever) Live And Die
22	Wang Chung, Everybody Have Fun Tonight
23	Lionel Richie, Love Will Conquer All
24	Glass Tiger, Don't Forget Me
25	Bon Jovi, You Give Love A Bad Name
26	Pet Shop Boys, Love Comes Quickly
27	The Pretenders, Don't Get Me Wrong
28	Tina Turner, Typical Male
29	Ric Ocasek, Emotion In Motion
30	Duran Duran, Notorious
31	Corey Hart, I Am By Your Side
32	"Til Tuesday, What About Love
33	Janet Jackson, When I Think Of You
34	Janet Jackson, Control
35	Huey Lewis & The News, Hip To Be Squa
A	Howard Jones, You Know I Love You
A	Robbie Nevil, C'est La Vie
A	Survivor, Is This Love
A	Billy Ocean, Love Is Forever
A	Miami Sound Machine, Falling In Love
EX	Genesis, Land Of Confusion
EX	Steve Winwood, Freedom Overspill
EX	Wham!, Where Did Your Heart Go?

KJIS
FM 102.7
AM 1150

Los Angeles P.D.: Mike Schaefer

1	Cameo, Word Up
2	Oran "Juice" Jones, The Rain
3	Robert Palmer, I Didn't Mean To Turn
4	Madonna, True Blue
5	The Human League, Human
6	Cyndi Lauper, True Colors
7	The B-52's, Summer Of Love
8	Ben E. King, Stand By Me
9	Boston, Amanda
10	Billy Idol, To Be A Lover
11	Talking Heads, Wild Wild Life
12	Lisa Lisa & Cult Jam With Full Force, The Human League, Human
13	Bangles, Walk Like An Egyptian
14	Aretha Franklin, Jumpin' Jack Flash
15	Eddie Money, Take Me Home Tonight
16	Toto, I'll Be Over You
17	Peter Cetera With Amy Grant, The Next
18	Anita Baker, Sweet Love
19	Bruce Hornsby & The Range, The Way It
20	New Edition, Earth Angel
21	O.M.D., (Forever) Live And Die
22	Wang Chung, Everybody Have Fun Tonight
23	Lionel Richie, Love Will Conquer All
24	Glass Tiger, Don't Forget Me
25	Bon Jovi, You Give Love A Bad Name
26	Pet Shop Boys, Love Comes Quickly
27	The Pretenders, Don't Get Me Wrong
28	Tina Turner, Typical Male
29	Ric Ocasek, Emotion In Motion
30	Duran Duran, Notorious
31	Corey Hart, I Am By Your Side
32	"Til Tuesday, What About Love
33	Janet Jackson, When I Think Of You
34	Janet Jackson, Control
35	Huey Lewis & The News, Hip To Be Squa
A	Howard Jones, You Know I Love You
A	Robbie Nevil, C'est La Vie
A	Survivor, Is This Love
A	Billy Ocean, Love Is Forever
A	Miami Sound Machine, Falling In Love
EX	Genesis, Land Of Confusion
EX	Steve Winwood, Freedom Overspill
EX	Wham!, Where Did Your Heart Go?

KJIS
108 FM

Boston P.D.: Sunny Joe White

1	Boston, Amanda
2	Madonna, True Blue
3	The Human League, Human
4	Oran "Juice" Jones, The Rain
5	Eddie Money, Take Me Home Tonight
6	Cameo, Word Up
7	"Til Tuesday, What About Love
8	Lionel Richie, Love Will Conquer All
9	Five Star, Can't Wait Another Minute
10	Toto, I'll Be Over You
11	Aretha Franklin, Jumpin' Jack Flash
12	Bon Jovi, You Give Love A Bad Name
13	Wang Chung, Everybody Have Fun Tonight
14	Jermaine Stewart, Jody
15	O.M.D., (Forever) Live And Die
16	Wham!, Where Did Your Heart Go?
17	Billy Idol, To Be A Lover
18	Corey Hart, I Am By Your Side
19	The Pretenders, Don't Get Me Wrong
20	Midnight Star, Midas Touch
21	Talking Heads, Wild Wild Life
22	K.T.P., One Step
23	The Beach Boys, California Dreamin'
24	Steve Winwood, Freedom Overspill
25	The Temptations, Lady Soul
26	Elton John, Heartache All Over The Wo
27	Joan Jett And The Blackhearts, Good M
28	Bruce Hornsby & The Range, The Way It
29	Jesse Johnson/Stone, Crazy
30	Daryl Hall, Foolish Pride
31	Huey Lewis & The News, Hip To Be Squa
32	Billy Ocean, Love Is Forever
33	Stacy Lattisav, Nail It To The Wall
34	Laban, Love In Siberia
A	The Pointer Sisters, Goldmine
A	Kool & The Gang, Victory
A	Andy Taylor, When The Rain Comes
A	Bangles, Walk Like An Egyptian
A	Janet Jackson, Control
A	Glass Tiger, Someday
A	Chicago, Will You Still Love Me
EX	Run-D.M.C., You Be Illin'
EX	Commodores, Goit To The Bank
EX	Eurythmics, Thorn In My Side
EX	Genesis, Land Of Confusion
EX	Duran Duran, Notorious
EX	Miami Sound Machine, Falling In Love
EX	Carly Simon, Coming Around Again
EX	Robbie Nevil, C'est La Vie
EX	Gregory Abbott, Shake You Down
EX	Samantha Fox, Touch Me

96TIC-FM

Hartford P.D.: Gary Wall

1	Oran "Juice" Jones, The Rain
2	Boston, Amanda
3	Eddie Money, Take Me Home Tonight
4	Cyndi Lauper, True Colors
5	Bon Jovi, You Give Love A Bad Name
6	Madonna, True Blue
7	Cameo, Word Up
8	Anita Baker, Sweet Love
9	The Human League, Human
10	Peter Cetera With Amy Grant, The Next
11	Tina Turner, Typical Male
12	Ric Ocasek, Emotion In Motion
13	Lisa Lisa & Cult Jam With Full Force, The Human League, Human
14	Toto, I'll Be Over You
15	Robert Palmer, I Didn't Mean To Turn
16	Billy Idol, To Be A Lover
17	Lionel Richie, Love Will Conquer All

Washington P.D.: Chuck Morgan

1	The Human League, Human
2	Robert Palmer, I Didn't Mean To Turn
3	Tina Turner, Typical Male
4	Cyndi Lauper, True Colors
5	Billy Joel, A Matter Of Trust
6	Madonna, True Blue
7	Ben E. King, Stand By Me
8	Boston, Amanda
9	Eddie Money, Take Me Home Tonight
10	Nu Shooz, Point Of No Return
11	Peter Cetera With Amy Grant, The Next
12	Corey Hart, I Am By Your Side
13	Lisa Lisa & Cult Jam With Full Force, The Human League, Human
14	Oran "Juice" Jones, The Rain
15	Wang Chung, Everybody Have Fun Tonight
16	Ric Ocasek, Emotion In Motion
17	Peter Gabriel, In Your Eyes
18	Huey Lewis & The News, Hip To Be Squa
19	Journey, Girl Can't Help It
20	Toto, I'll Be Over You
21	Lionel Richie, Love Will Conquer All
22	Cameo, Word Up
23	Bangles, Walk Like An Egyptian
24	Talking Heads, Wild Wild Life
25	The Monkees, Daydream Believer
26	Billy Idol, To Be A Lover
27	Five Star, Can't Wait Another Minute
28	Bruce Hornsby & The Range, The Way It
29	Peter Cetera With Amy Grant, The Next
30	O.M.D., (Forever) Live And Die
31	Duran Duran, Notorious
32	Kool & The Gang, Victory
A	Howard Jones, You Know I Love You
A	Wham!, Where Did Your Heart Go?
A	Survivor, Is This Love
A	The Pretenders, Don't Get Me Wrong
A	Carly Simon, Coming Around Again
EX	A-Ha, I've Been Losing You

697
WCAU-FM

Washington P.D.: Chuck Morgan

1	The Human League, Human
2	Robert Palmer, I Didn't Mean To Turn
3	Tina Turner, Typical Male
4	Cyndi Lauper, True Colors
5	Billy Joel, A Matter Of Trust
6	Madonna, True Blue
7	Ben E. King, Stand By Me
8	Boston, Amanda
9	Eddie Money, Take Me Home Tonight
10	Nu Shooz, Point Of No Return
11	Peter Cetera With Amy Grant, The Next
12	Corey Hart, I Am By Your Side
13	Lisa Lisa & Cult Jam With Full Force, The Human League, Human
14	Oran "Juice" Jones, The Rain
15	Wang Chung, Everybody Have Fun Tonight
16	Ric Ocasek, Emotion In Motion
17	Peter Gabriel, In Your Eyes
18	Huey Lewis & The News, Hip To Be Squa
19	Journey, Girl Can't Help It
20	Toto, I'll Be Over You
21	Lionel Richie, Love Will Conquer All
22	Cameo, Word Up
23	Bangles, Walk Like An Egyptian
24	Talking Heads, Wild Wild Life
25	The Monkees, Daydream Believer
26	Billy Idol, To Be A Lover
27	Five Star, Can't Wait Another Minute
28	Bruce Hornsby & The Range, The Way It
29	Peter Cetera With Amy Grant, The Next
30	O.M.D., (Forever) Live And Die
31	Duran Duran, Notorious
32	Kool & The Gang, Victory
A	Howard Jones, You Know I Love You
A	Wham!, Where Did Your Heart Go?
A	Survivor, Is This Love
A	The Pretenders, Don't Get Me Wrong
A	Carly Simon, Coming Around Again
EX	A-Ha, I've Been Losing You

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

1	Cyndi Lauper, True Colors
2	Bon Jovi, You Give Love A Bad Name
3	Robert Palmer, I Didn't Mean To Turn
4	The Human League, Human
5	Madonna, True Blue
6	Boston, Amanda
7	Anita Baker, Sweet Love
8	Tina Turner, Typical Male
9	Oran "Juice" Jones, The Rain
10	Lisa Lisa & Cult Jam With Full Force, The Human League, Human
11	Midnight Star, Midas Touch
12	Eddie Money, Take Me Home Tonight
13	Cameo, Word Up
14	Corey Hart, I Am By Your Side
15	Wang Chung, Everybody Have Fun Tonight
16	Toto, I'll Be Over You
17	Peter Cetera With Amy Grant, The Next
18	Bruce Hornsby & The Range, The Way It
19	Journey, Girl Can't Help It
20	Billy Idol, To Be A Lover
21	Lionel Richie, Love Will Conquer All
22	Talking Heads, Wild Wild Life
23	Triumph, Somebody's Out There
24	Huey Lewis & The News, Hip To Be Squa
25	Robbie Nevil, C'est La Vie
26	Aretha Franklin, Jumpin' Jack Flash
27	Ric Ocasek, Emotion In Motion
28	Howard Jones, You Know I Love You
29	The Temptations, Lady Soul
30	Steve Winwood, Freedom Overspill
31	Wham!, Where Did Your Heart Go?
32	Elton John, Heartache All Over The Wo
33	Cinderella, One Step
34	O.M.D., (Forever) Live And Die
35	Jermaine Stewart, Jody
36	"Til Tuesday, What About Love
EX	Janet Jackson, When I Think Of You
EX	Daryl Hall, Foolish Pride
EX	Bangles, Walk Like An Egyptian
A40	Stacy Lattisav, Nail It To The Wall
A	The Pretenders, Don't Get Me Wrong
A	Glass Tiger, Someday
A	The Pointer Sisters, Goldmine

Power 94
WPMY-FM

Pittsburgh P.D.: Nick Ferrara

1	Boston, Amanda
2	Cameo, Word Up
3	Oran "Juice" Jones, The Rain
4	Cyndi Lauper, True Colors
5	Bon Jovi, You Give Love A Bad Name
6	Madonna, True Blue
7	Huey Lewis & The News, Hip To Be Squa
8	Billy Ocean, Love Is Forever
9	Loverboy, Heaven In Your Eyes
10	Ben E. King, Stand By Me
11	Glass Tiger, Don't Forget Me
12	Robert Palmer, I Didn't Mean To Turn
13	Eddie Money, Take Me Home Tonight
14	Duran Duran, Notorious
15	Talking Heads, Wild Wild Life
16	Billy Joel, A Matter Of Trust
17	Billy Idol, To Be A Lover
18	Journey, Girl Can't Help It
19	Corey Hart, I Am By Your Side
20	Lionel Richie, Love Will Conquer All
21	The Monkees, Daydream Believer
22	Bruce Hornsby & The Range, The Way It
23	The Police, Don't Stand So Close To M
24	Gregory Abbott, Shake You Down
25	O.M.D., (Forever) Live And Die
26	Toto, I'll Be Over You
27	Ric Ocasek, Emotion In Motion
28	Daryl Hall, Foolish Pride
29	Bangles, Walk Like An Egyptian
30	Genesis, Throwing It All Away
A	Survivor, Is This Love
A	Genesis, Land Of Confusion

Z-93

Atlanta P.D.: Bob Case

1	Bangles, Walk Like An Egyptian
2	Lisa Lisa & Cult Jam With Full Force, The Human League, Human
3	Madonna, True Blue
4	Cyndi Lauper, True Colors
5	Tina Turner, Typical Male
6	The Human League, Human
7	Boston, Amanda
8	Bon Jovi, You Give Love A Bad Name
9	Peter Cetera With Amy Grant, The Next
10	Robert Palmer, I Didn't Mean To Turn
11	Cameo, Word Up
12	Huey Lewis & The News, Hip To Be Squa
13	Eddie Money, Take Me Home Tonight
14	Oran "Juice" Jones, The Rain
15	Journey, Girl Can't Help It
16	Bruce Hornsby & The Range, The Way It
17	David & David, Welcome To The Boom
18	Toto, I'll Be Over You
19	Corey Hart, I Am By Your Side
20	Lionel Richie, Love Will Conquer All
21	The Monkees, Daydream Believer
22	Billy Idol, To Be A Lover
23	Aretha Franklin, Jumpin' Jack Flash
24	Wang Chung, Everybody Have Fun Tonight
25	Timbuk 3, The Future's So Bright, I G
26	Steve Winwood, Freedom Overspill
27	The Pretenders, Don't Get Me Wrong
28	O.M.D., (Forever) Live And Die
29	Talking Heads, Wild Wild Life
30	Ric Ocasek, Emotion In Motion
31	Bon Jovi, You Give Love A Bad Name
32	Daryl Hall, Foolish Pride
33	Billy Ocean, Love Is Forever
34	Duran Duran, Notorious
35	Ben E. King, Stand By Me</

A31	Wang Chung, Everybody Have Fun Tonight
32	The Pretenders, Don't Get Me Wrong
33	Midnight Star, Midas Touch
34	Gregory Abbott, Shake You Down
35	Glass Tiger, Someday
36	Andy Taylor, When The Rain Comes
37	The Pointer Sisters, Goldmine
38	Laban, Love In Siberia
39	Robbie Nevil, C'est La Vie
40	Miami Sound Machine, Falling In Love
A	Run-D.M.C., You Be Illin'
A	Billy Ocean, Love Is Forever
A	Freddie Jackson, Tasty Love
A	Genesis, Land Of Confusion
A	Daryl Hall, Foolish Pride
A	Kansas, All I Wanted
EX	Bananarama, More Than Physical
EX	David & David, Welcome To The Boom
EX	Duran Duran, Notorious
EX	KTP, One Step
EX	The Temptations, Lady Soul
EX	Samantha Fox, Touch Me

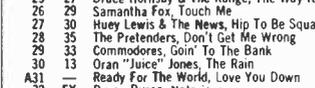


Houston	P.D.: John Lander
1	Boston, Amanda
2	Oran "Juice" Jones, The Rain
3	Lisa Lisa & Cult Jam With Full Force
4	Bon Jovi, You Give Love A Bad Name
5	Cyndi Lauper, True Colors
6	Madonna, True Blue
7	Robert Palmer, I Didn't Mean To Turn
8	The Human League, Human
9	Cameo, Word Up
10	Eddie Money, Take Me Home Tonight
11	Uptown, I Know I'm Losing You
12	Anita Baker, Sweet Love
13	Ric Ocasek, Emotion In Motion
14	Huey Lewis & The News, Hip To Be Squa
15	Peter Cetera With Amy Grant, The Next
16	Bangles, Walk Like An Egyptian
17	Huey Lewis & The News, Stuck With You
18	Tina Turner, Typical Male
19	Book Of Love, You Make Me Feel So Good
20	Wang Chung, Everybody Have Fun Tonight
21	Aretha Franklin, Jumpin' Jack Flash
22	Janet Jackson, When I Think Of You
23	Stacey Q, Two Of Hearts
24	Billy Idol, To Be A Lover
25	Toto, I'll Be Over You
26	Bruce Hornsby & The Range, The Way It
A27	Ben E. King, Stand By Me
A28	Gregory Abbott, Shake You Down
29	Corey Hart, I Am By Your Side
A30	Duran Duran, Notorious
A	Talking Heads, Wild Wild Life
EX	D.M.D., (Forever) Live And Die
EX	Wham!, Where Did Your Heart Go?
EX	Elton John, Heartache All Over The Wo

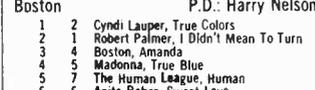


San Francisco	P.D.: Steve Rivers
1	3 Robert Palmer, I Didn't Mean To Turn

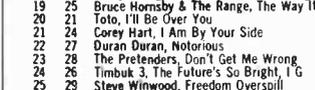
2	2 The Human League, Human
3	5 Madonna, True Blue
4	8 Ben E. King, Stand By Me
5	7 Run-D.M.C., You Be Illin'
6	6 Debbie Harry, French Kissin
7	1 Cameo, Word Up
8	11 'Til Tuesday, What About Love
9	9 The B-52's, Summer Of Love
10	10 Howard Hewett, I'm For Real
11	15 Wang Chung, Everybody Have Fun Tonight
12	12 Midnight Star, Midas Touch
13	17 The Secret Ties, Dancing In My Sleep
14	16 O.M.D., (Forever) Live And Die
15	19 Chico De Barge, Talk To Me
16	18 Boston, Amanda
17	21 Talking Heads, Wild Wild Life
18	20 Stacy Lattisaw, Nail It To The Wall
19	23 Billy Idol, To Be A Lover
20	22 Bon Jovi, You Give Love A Bad Name
21	24 Jesse Johnson/Sly Stone, Crazy
22	4 Eddie Money, Take Me Home Tonight
23	25 Bananarama, More Than Physical
24	31 Bangles, Walk Like An Egyptian
25	27 Bruce Hornsby & The Range, The Way It
26	29 Samantha Fox, Touch Me
27	30 Huey Lewis & The News, Hip To Be Squa
28	35 The Pretenders, Don't Get Me Wrong
29	33 Commodores, Goin' To The Bank
30	13 Oran "Juice" Jones, The Rain
A31	Ready For The World, Love You Down
32	Duran Duran, Notorious
33	EX Janet Jackson, Control
34	14 Five Star, Can't Wait Another Minute
35	EX Lionel Richie, Love Will Conquer All
EX	The Pointer Sisters, Goldmine
A	Howard Jones, You Know I Love You
A	Gregory Abbott, Shake You Down
A	Peter Cetera With Amy Grant, The Next



Baltimore	P.D.: Steve Kingston
1	3 Cyndi Lauper, True Colors
2	2 Genesis, Throwing It All Away
3	6 Oran "Juice" Jones, The Rain
4	1 Janet Jackson, When I Think Of You
5	1 Madonna, True Blue
6	4 Anita Baker, Sweet Love
7	8 Tina Turner, Typical Male
8	10 Boston, Amanda
9	12 Robert Palmer, I Didn't Mean To Turn
10	11 The Human League, Human
11	14 Nu Shooz, Point Of No Return
12	13 Glass Tiger, Don't Forget Me
13	7 Peter Cetera With Amy Grant, The Next
14	17 Bon Jovi, You Give Love A Bad Name
15	23 Ben E. King, Stand By Me
16	20 Huey Lewis & The News, Hip To Be Squa
17	19 Miami Sound Machine, Words Get In The
18	5 Bangles, Walk Like An Egyptian
19	25 Corey Hart, I Am By Your Side
20	21 Lionel Richie, Love Will Conquer All
21	22 Wang Chung, Everybody Have Fun Tonight
22	24 Huey Lewis & The News, Stuck With You
23	11 Bruce Hornsby & The Range, The Way It
24	27 Billy Idol, To Be A Lover
25	26 Eddie Money, Take Me Home Tonight
26	30 Toto, I'll Be Over You
27	29 Duran Duran, Notorious
28	EX Gregory Abbott, Shake You Down
29	EX Survivor, Is This Love
30	A Janet Jackson, Control
A	Carly Simon, Coming Around Again
A	Luther Vandross, Stop And Listen
A	Billy & The Beaters, At This Moment



Boston	P.D.: Harry Nelson
1	2 Cyndi Lauper, True Colors
2	1 Robert Palmer, I Didn't Mean To Turn
3	4 Boston, Amanda
4	5 Madonna, True Blue
5	7 The Human League, Human
6	10 Anita Baker, Sweet Love
7	10 Oran "Juice" Jones, The Rain
8	3 Billy Joel, A Matter Of Trust
9	11 Aretha Franklin, Jumpin' Jack Flash
10	13 Eddie Money, Take Me Home Tonight
11	16 Huey Lewis & The News, Hip To Be Squa
12	15 Ric Ocasek, Emotion In Motion
13	17 Cameo, Word Up
14	18 'Til Tuesday, What About Love
15	20 Ben E. King, Stand By Me
16	19 Talking Heads, Wild Wild Life
17	22 Bon Jovi, You Give Love A Bad Name
18	23 Wang Chung, Everybody Have Fun Tonight
19	25 Bruce Hornsby & The Range, The Way It
20	21 Toto, I'll Be Over You
21	24 Corey Hart, I Am By Your Side
22	27 Duran Duran, Notorious
23	28 The Pretenders, Don't Get Me Wrong
24	26 Timbuk 3, The Future's So Bright, I G
25	29 Steve Winwood, Freedom Overspill
26	Robbie Nevil, C'est La Vie
A27	Bangles, Walk Like An Egyptian
28	Billy Idol, To Be A Lover
29	EX Howard Jones, You Know I Love You



Washington	P.D.: Mark St. John
1	2 Tina Turner, Typical Male
2	3 The Human League, Human
3	5 Madonna, True Blue
4	1 Janet Jackson, When I Think Of You
5	7 Oran "Juice" Jones, The Rain
6	11 Boston, Amanda
7	12 Bon Jovi, You Give Love A Bad Name
8	9 Peter Cetera With Amy Grant, The Next
9	4 Van Halen, Love Walks In
10	10 Cyndi Lauper, True Colors
11	13 Robert Palmer, I Didn't Mean To Turn
12	17 Eddie Money, Take Me Home Tonight

13	18 Cameo, Word Up
14	20 Huey Lewis & The News, Hip To Be Squa
15	16 Corey Hart, I Am By Your Side
16	22 Bangles, Walk Like An Egyptian
17	19 Ric Ocasek, Emotion In Motion
18	6 Glass Tiger, Don't Forget Me
19	30 Toto, I'll Be Over You
20	23 Wang Chung, Everybody Have Fun Tonight
21	28 Bruce Hornsby & The Range, The Way It
22	24 Billy Idol, To Be A Lover
23	8 Lisa Lisa & Cult Jam With Full Force
24	26 Lionel Richie, Love Will Conquer All
25	25 Jermaine Stewart, Jody
26	29 Nu Shooz, Point Of No Return
27	EX Talking Heads, Wild Wild Life
28	EX The Pretenders, Don't Get Me Wrong
29	EX Run-D.M.C., You Be Illin'
30	EX Gregory Abbott, Shake You Down
A	Glass Tiger, Someday
EX	Elton John, Heartache All Over The Wo
EX	Kansas, All I Wanted
EX	Kool & The Gang, Victory
EX	EX Daryl Hall, Foolish Pride
A	EX Carly Simon, Coming Around Again



Atlanta	P.D.: Jim Morrison
1	3 Boston, Amanda
2	2 The Human League, Human
3	7 Madonna, True Blue
4	1 Cyndi Lauper, True Colors
5	6 Bon Jovi, You Give Love A Bad Name
6	10 Aretha Franklin, Jumpin' Jack Flash
7	8 Oran "Juice" Jones, The Rain
8	9 Robert Palmer, I Didn't Mean To Turn
9	12 Steve Winwood, Freedom Overspill
10	16 Bruce Hornsby & The Range, The Way It
11	4 Tina Turner, Typical Male
12	15 Lionel Richie, Love Will Conquer All
13	14 Eddie Money, Take Me Home Tonight
14	5 Anita Baker, Sweet Love
15	19 David & David, Welcome To The Boom
16	11 Don Johnson, Hearbeat
17	22 Peter Cetera With Amy Grant, The Next
18	21 Talking Heads, Wild Wild Life
19	31 Gregory Abbott, Shake You Down
20	26 Huey Lewis & The News, Hip To Be Squa
21	24 Toto, I'll Be Over You
22	25 Billy Idol, To Be A Lover
23	23 Triumph, Somebody's Out There
24	13 Billy Joel, A Matter Of Trust
25	27 Wang Chung, Everybody Have Fun Tonight
26	32 Timbuk 3, The Future's So Bright, I G
27	30 Ric Ocasek, Emotion In Motion
28	20 Glass Tiger, Don't Forget Me
29	17 Janet Jackson, When I Think Of You
30	EX The Pretenders, Don't Get Me Wrong
31	33 Ben E. King, Stand By Me
32	34 'Til Tuesday, What About Love
33	EX Carly Simon, Coming Around Again
34	EX Billy Ocean, Love Is Forever
A	Paul Simon, Graceland
EX	Benjamin Orr, Stay The Night
EX	Genesis, Land Of Confusion
EX	Glass Tiger, Someday
EX	Kansas, All I Wanted
EX	EX Steve Miller, I Want To Make The Worl
EX	EX The Pointer Sisters, Goldmine
EX	EX Howard Jones, You Know I Love You
EX	EX Daryl Hall, Foolish Pride
EX	EX Robbie Nevil, C'est La Vie

San Francisco	P.D.: Richard Sands
1	1 Cyndi Lauper, True Colors
2	2 The Human League, Human
3	2 Billy Idol, To Be A Lover
4	4 Boston, Amanda
5	9 Robert Palmer, I Didn't Mean To Turn
6	7 Eddie Money, Take Me Home Tonight
7	13 Huey Lewis & The News, Hip To Be Squa
8	5 Tina Turner, Typical Male
9	8 Cameo, Word Up
10	14 Peter Gabriel, In Your Eyes
11	11 Aretha Franklin, Jumpin' Jack Flash
12	12 Steve Winwood, Freedom Overspill
13	15 Talking Heads, Wild Wild Life
14	26 Bangles, Walk Like An Egyptian
15	21 O.M.D., (Forever) Live And Die
16	28 Bon Jovi, You Give Love A Bad Name
17	17 'Til Tuesday, What About Love
18	18 Bruce Hornsby & The Range, The Way It
19	22 Wang Chung, Everybody Have Fun Tonight
20	24 David & David, Welcome To The Boom
21	23 The Pretenders, Don't Get Me Wrong
22	25 Ric Ocasek, Emotion In Motion
23	19 R.E.M., Fall On Me
24	29 Bananarama, More Than Physical
25	27 Howard Jones, You Know I Love You
26	30 The Police, Don't Stand So Close To Me
27	EX Timbuk 3, The Future's So Bright, I G
A28	Duran Duran, Notorious
A29	Robbie Nevil, C'est La Vie
A30	Genesis, Land Of Confusion



San Francisco	P.D.: Steve Rivers
1	3 Robert Palmer, I Didn't Mean To Turn

A Look Back At McLendon's Still-Fresh Philosophy

I MET GORDON MCLENDON for the first and only time one sunny morning in 1978 at the Beverly Hills home of his close friend Sy Weintraub. (Something I didn't know at the time.) I was there to discuss a business deal with Weintraub. Sy says: "There's someone staying here who wants to meet you." Out comes McLendon. Wants to meet me! My biggest career disappointment was never working for McLendon, and I told him so. The best radio I ever learned came from McLendon alumni—Kent Burkhart, Charlie Van Dyke, Michael Spears, Ken Dowe, and Jo Interrante—and from monitoring the McLendon stations. I told him so.

Twenty some years ago almost everyone in top 40 was saying you didn't need jocks with great voices to win with the format. Yet, McLendon's jocks and newscasters always had great pipes. (Was it the Texas water?) He knew super talent like no one else in the business and how to find 'em and train 'em. He read the public taste and where it was going better than anyone. McLendon dared to be great and was. He is the radio man I admired most of all. Throughout my programming career I made a conscious effort to surround myself with McLendon alumni. They made me look good.

To you who program radio today and you who dream of programming tomorrow, carry with you McLendon's words, spoken a decade ago in Dallas:

"I was, am, and will always be essentially a program man. When I

was a boy, there was no greater thrill than to climb in an armchair on a Saturday afternoon and listen to Ted Husing's great football broadcasts. I guess that's where I fell in love with radio, and nothing has ever changed with me. It is almost a physical anguish for me to talk to an operator who has lost the romance of radio.

"And to me, the bewitchment of radio is its programming. In the end, given a good signal over the population in your market, the wise owner and/or manager will spend every possible moment on programming, because programming is his product.

"I have always had a personal philosophy on sales as they relate to programming or, if you will, programming as it relates to sales. At each of my radio stations, programming has always been almost totally accentuated over sales, because I have always believed that if the programming is there, the dollars will follow. The few times I have allowed sales to dictate programming have invariably been among the times I have been beaten decisively in the ratings."

You only had to listen to a McLendon station once to know he practiced what he preached. What Spielberg is to motion pictures today, McLendon was to radio. Staging, sets, lighting . . . all had to be just right. "Be sure that your station's signal strength over its major population centers is at optimum. The finest programming effort is generally nonproductive unless the radio

station's signal is conveniently hearable. It is recorded that Washington's troops at Yorktown missed hearing General Cornwallis' words of surrender because the wind was blowing from the wrong direction," McLendon said.

McLendon was probably the only radio man who wanted the Federal Communications Commission to add some questions to its renewal form. He said: "Let's add the following questions: What innovative programming has your station originated during the present license period? How many hours during the average week does the licensee's president, owner, manager, and/or chief operating officer spend in station programming? And, what has your station contributed toward improvement of the radio industry within the present license period?"

For many years he was frustrated by large and small broadcasting corporations that bought fine radio facilities just by issuing more stock with the sole concern of maximizing profits. Said McLendon: "I certainly do not object to whopping profits,

but rather to the tendency of some radio operators, both conglomerate and otherwise, to let their great signals, rather than their programming, carry them in the community sales-wise. Almost invariably, these stations originate programming only half as good as it should be, and it is almost never innovative.

"People listen to radio not only for various services, but for entertainment as well. It is not ignoble to entertain. The FCC should award high renewal marks to stations which in the FCC's judgment have produced creative and/or innovative programming in the entertainment sector."

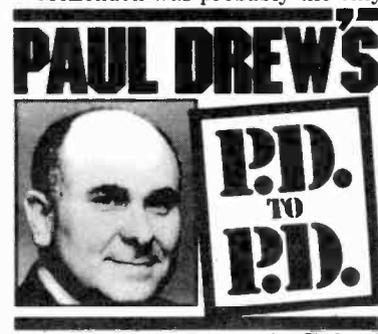
McLendon focused on programming, yet he didn't tune out sales. "I see radio owners everywhere who are losing sight of their cost advantage over television. Oddly enough, no businessman was more cost-conscious than J. Paul Getty. To Getty it was more important to the man with 'the millionaire mentality' to be able to think small than to think big—in the same sense that he gives meticulous attention to the smallest details and misses no opportunity to reduce costs in his own or his employer's business.

"Today, many a station is letting its God-given radio supremacy in cost per thousand slip away. I see station after station raise base salaries and other fundamental operating expenses on the strength of momentarily higher ratings or a few good sales months. This increase in base pay, and other items, can be an unnecessary error. Increases in

compensation should, like a cost-of-living index, be dictated by a station's current audience position as determined by audience survey."

McLendon was one of radio's tough, hardy souls who brought radio back from the brink when most experts were predicting television would crush it to death. "Those were difficult days for those of us who stood on radio's embattled ramparts and yet somehow believed. Today, radio is still gaining, not losing, in sets in use. One might now raise a facetious question: Will radio destroy television? I am bullish on radio.

"The word radio evokes many sharp memories from the old years—Pick 'n Pat, Sam & Henry, the Eskimos, the Atwater Kent Hour, Major Bowes, Myrt & Marge, Stoopnagle & Budd, Frank Munn, the Golden Voice of Radio, the A & P Gypsies, the Happiness Boys, Graham McNamee, Husing, Bill Stern, Winchell, Boake Carter, Morrow, Jolson, Will Rogers, Benny, Allen & Woollcott—great names fraught with the memory of entertainment giants. The last of a magnificent school that with them died forever. They are all gone now, with their long forgotten audiences, but behind them they left the legend of a radio era as dazzling as the morning sun. To those of us who stand on the threshold of radio's tomorrow, these years have been but the closing of a brilliant chapter. The pages of radio's next chapter will prove once again that there are still sounds worth a thousand pictures. Radio is beautiful."



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Maiden's Voyage Continues: New Album, Tour

BY STEVE GETT

NEW YORK Since the 1980 release of its self-titled Capitol debut album, Iron Maiden has established itself as one of the world's most popular hard rock attractions. The British quintet has received minimal radio and video support, however, and has had to rely on extensive roadwork as its main promotional tool.

"We've always had a policy of nonreliance on any form of media—MTV, radio, or whatever," says lead vocalist Bruce Dickinson. "We've always said that, fundamentally, the band has done it through live performances, and anything extra is a bonus. We've certainly got no objections to people playing us. I think it's wonderful when you do ac-

tually hear us on the radio or see our videos."

Iron Maiden recently embarked on the European leg of a marathon world tour to promote its latest album, "Somewhere In Time," which is placed at No. 14 on the Top Pop Albums chart just five weeks after its release.

Initial preparation for the new album commenced in January when the group set up base in the British Channel Islands to write and rehearse material. Before starting the project, Iron Maiden had taken a five-month break, which, according to Dickinson, was a welcome—and necessary—relief to the band following its grueling 200-city World Slavery tour.

Recording sessions for "Somewhere In Time" spanned a four-

month period, with the band working in three different studio locations. "We did the basic backing tracks at Compass Point in the Bahamas because we always get a wonderful bass and drum sound there," says Dickinson. "Then we did the rest of it—the guitars, the vocals, and all the overdubs—at Wisseloord Studios in Holland."

Dickinson says Wisseloord proved to be a perfect working environment because guitarists Dave Murray and Adrian Smith were ex-

perimenting with synthesized effects. But, he adds, "Because the room there made the bass and drums we'd recorded at Compass Point sound so different, we decided to mix at Electric Ladyland in New York. It took us just two weeks to mix and everything sounded great. As expensive as it is, Electric Ladyland works for Maiden and scored tops for the fourth time in a row."

At the production helm, once again, was Martin Birch. "It's not a case that we're so dull, boring, and

unimaginative that we don't want another producer," says Dickinson. "It's just that he gives us everything we want, and he's still throwing up challenges. Things have gotten progressively better with him over the albums. As we've gotten better, he's been able to do more things with the sound."

Plans call for Iron Maiden to start a 70-city North American tour in January. A series of concerts in Japan, Australia, and New Zealand is scheduled for May.



Metal Mayor. New York Mayor Ed Koch met with heavy metal act Savatage at a recent anticrack rally outside City Hall. Pictured are, from left, band members Jon Oliva, Chris Oliva, Steve Wacholz, and John Middleton; Savatage road manager Tony "T" Recascino; and Hizzoner. (Photo: Robin Kaplan)

Kate Bush's New Experiment: A Winner; Mets' Win Rocks Sox, Journey & Richie

by Steve Gett

NEW YORK Kate Bush has done it again. Her 1985 album, "Hounds Of Love," remains one of the decade's finest releases (especially on CD), and now the multitasking British lass has come up with yet another musical masterpiece—"Experiment IV," a brand new song that appears on EMI America's upcoming best-of Bush compilation album, "The Whole Story."

Set for single release later this month, "Experiment IV" deals with Bush's nightmarish vision of a future world where scientists use music as a weapon. Haunting vocals glide over a mesmerizing rhythm track, and, despite its typically obscure Bush-esque title, the song boasts hit-single potential.

In addition to the new track, "The Whole Story," which is due Nov. 14, offers 11 gems from previous Bush albums, including "Wow," "Running Up That Hill," and a remixed version of her debut single, "Wuthering Heights." Die-hard Bush fans might have hoped for additional material—"The Big Sky," "Symphony In Blue," or even "James & The Cold Gun (Live)" spring to mind—but the package is certainly an excellent introduction for the uninitiated.

Word from the EMI America camp is that Bush is working on a new album at her studio in England. Alas, however, she has no immediate plans to tour. Meanwhile, her duet with Peter Gabriel, "Don't Give Up," from his "So" album, has just been issued as a single in the U.K., and she makes a cameo appearance in the accompanying videoclip.

YOU GOTTA BELIEVE: Call it strange karma, but while Journey was closing the first of its three recent shows at New Jersey's Meadowlands Arena with a stunning version of "Don't Stop Believin'," the New York Mets began rallying against the Boston Red Sox in the memorable sixth game of the World Series.

Though the San Francisco rockers had played an outstanding set, the postconcert backstage scene had folks paying more attention to the ramblings of NBC-TV's Vin Scully than anything Steve Perry

or Neal Schon had to say.

Two days later, Metsmania swept New York's Madison Square Garden as the opening night of Lionel Richie's "Outrageous" Manhattan dates coincided with the final World Series game. Armed with portable radios, many fans couldn't hold back occasional Mets-inspired outbursts of cheers and applause during the superstar's performance.

ON THE BEAT

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

Richie himself caught ballpark fever and donned a Mets cap, keeping the crowd updated on the score. Those who couldn't keep their attention on the concert may need reminding that Eric Clapton came on stage for a jam.

On a final baseball note, On The Beat is optimistic that 1987 will be the year of the Yankees, but we take our hat off to the Mets.

SHORT TAKES I: Jeff Beck and drummer Omar Hakim are among the musicians Mick Jagger has enlisted to play on his second Columbia solo album. Beck and Jagger were recently seen slumming together at New York's CBGB's... The Bananarama gals have been offered starring roles in John ("Breakfast Club," "Pretty In Pink") Hughes' next movie. Incidentally, band member Keren is expecting a baby in December... Peter Gabriel kicks off his U.S. tour Friday (7) with a John Scherpromoted concert in Rochester, N.Y. ... Daryl Hall says he'll be taking out longtime bassist Tom "T-Bone" Wolk and drummer Tony Beard on his upcoming solo tour... Joe Dera, executive vice president of the Rogers & Cowan public relations firm, which boasts David Bowie and Paul McCartney among its clients, has been added to the American Film Institute's development panel... The members of Air Supply are slated for Nov. 12-14 appearances on the NBC-TV daytime soap "Santa Barbara."

SURPRISE SUPERJAM: Gary

Zekley, who wrote R.E.M.'s new I.R.S. single, "Superman," made an unexpected appearance onstage with the group during its Oct. 21 concert in De Kalb, Ill. Now a computer-supplies entrepreneur in Los Angeles, Zekley sang harmonies and played tambourine on the tune, which he penned back in 1968 for the Clique, an obscure Houston-based outfit.

It was only a few days earlier, while watching an MTV news report, that Zekley discovered R.E.M. had recorded his song. Of the band's version of "Superman," the composer says, "They did it the way I did it. They did the hell out of it. It speaks to me."

SHORT TAKES II: Word has it that Phil Sandhaus, former director of product management for Columbia, has landed a key position with David Bowie's Gotham-based Isolar management organization... Michael Jackson has asked Run-D.M.C. to write and play on an anticrack song for his upcoming album. The New York rappers have also been approached by Stevie Wonder to work on his next album... Michael Des Barres, Steve Jones, Motley Crue's Vince Neil, and the Long Ryders are among those participating in a charity show Monday (3) at L.A.'s Roxy club to benefit veteran local concert booker and cancer victim Michele Myer... Frankie Goes To Hollywood has just released its second Island album, "Liverpool." Lead singer Holly Johnson told the U.K. press, "In a way, I think this album is more interesting than commercial. I wanted a touch of that David Bowie 'Lodger' feel, which might not be a good idea because that's his worst-selling record"... Eddie Murphy's live concert movie, "Eddie Murphy, Raw," set for theatrical release next summer, is said to have required major editing in order to secure its R rating. An outraged Murphy is believed to have insisted Paramount release the uncut, X-rated version to the home video market... A very famous guitar hero (hint: he's mentioned elsewhere in this column) is set for several Boston and New York club dates this month, including Nov. 23-24 shows at Manhattan's Ritz.

YACHTS AT SEA USE IT AS A LANDMARK. Eight nautical miles from Coconut Grove you see its sweeping profile. Up close, you are struck by the cascade of garden terraces. The flare of Liberman's sculpture "Windward." The polished cobble entry to Old World graciousness within. And REGINE'S above. The Grand Bay. Make it your landmark in Miami.

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GENESIS	Oakland-Alameda County Coliseum Arena Oakland, Calif.	Oct. 19-24	\$1,340,623 \$17.50	76,607 sellout	Bill Graham Presents
BILLY JOEL	Madison Square Garden Center New York, N.Y.	Oct. 15, 17-18	\$1,150,000 \$20/\$17.50	60,000 sellout	Ron Delsener Enterprises
BOB SEGER & THE SILVER BULLET BAND FRANKIE MILLER	Maple Leaf Gardens Toronto, Ontario Canada	Oct. 23-25	\$771,795 (\$964,744 Canadian) \$22	43,852 sellout	Concert Prods. International
JOHNNY MATHIS & DIONNE WARWICK	Chicago Theatre Chicago, Ill.	Oct. 16-26	\$742,059 \$29.90/\$24.90/\$14.90/\$9.90	32,046 35,210 sellout	in-house Shepardson
LIONEL RICHIE SHEILA E.	The Centrum in Worcester Worcester, Mass.	Oct. 15-17	\$617,575 \$17.50	36,010 sellout	in-house
JOURNEY GLASS TIGER	Capital Centre Landover, Md.	Oct. 22-23	\$491,799 \$16.50	29,806 sellout	Beaver Prods. Cellar Door Prods.
LIONEL RICHIE SHEILA E.	The Spectrum Philadelphia, Pa.	Oct. 21-22	\$468,688 \$17.50/\$15.50	31,088 sellout	Stephen Starr The Concert Co.
BILLY JOEL	The Centrum in Worcester Worcester, Mass.	Oct. 21-22	\$441,035 \$17.50	25,284 sellout	Don Law Co.
STEVE WINWOOD LEVEL 42	Shoreline Amphitheatre Mountain View, Calif.	Oct. 25	\$179,008 \$16.50/\$14.50	11,391 15,000	Bill Graham Presents
DONALD O'CONNOR DEBBIE REYNOLDS	Fox Theatre Atlanta, Ga.	Oct. 21-26	\$175,740 \$20.25/\$17.25/\$14.25	13,264 46,078	Fox Super Series
TRUMP YNGWIE MALMSTEEN	The Spectrum Philadelphia, Pa.	Oct. 24	\$147,639 \$13.50/\$11.50	11,343 12,742	Electric Factory Concerts
NEIL YOUNG & CRAZY HORSE	The Omni Atlanta, Ga.	Oct. 25	\$142,569 \$15.50	9,198 9,696	Alex Cooley Southern Promotions
"HAIL! HAIL! ROCK'N ROLL," STARRING CHUCK BERRY ERIC CLAPTON, ROBERT CRAY, ETTA JAMES JULIAN LENNON, PETE RICHARDS, LINDA RONSTADT JOE WALSH, AND INGRID BERRY CLAY	Fox Theatre St. Louis, Mo.	Oct. 16	\$136,640 \$20	9,330 sellout	Fox Concerts
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	Baltimore Arena Baltimore, Md.	Oct. 15	\$122,873 \$14.50	8,825 13,641	Up Front Promotions
SANTANA	The Wiltern Theatre Los Angeles, Calif.	Oct. 2-3	\$120,750 \$17.50	6,900 sellout	Bill Graham Presents
NEIL YOUNG & CRAZY HORSE	Market Square Arena Indianapolis, Ind.	Oct. 23	\$114,285 \$15	7,619 9,200	Sunshine Promotions
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	Barton Coliseum Little Rock, Ark.	Oct. 25	\$104,706 \$14	7,479 10,000	Mid-South Concerts
SANDI PATTI	Greek Theatre Los Angeles, Calif.	Oct. 17	\$94,818 \$16.50/\$15.50/\$11.50	6,187 sellout	in-house
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	Patriot Center George Mason Univ. Fairfax, Va.	Oct. 1	\$86,992 \$16	5,437 sellout	Musicentre Prods.
CONWAY TWITTY & LORETTA LYNN	Huntington Civic Center Huntington, W.Va.	Oct. 17	\$84,267 \$13.50	6,242 8,430	Jayson Promotions
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	Mississippi Fairgrounds Complex Jackson, Miss.	Oct. 23	\$79,866 \$14.50	5,508 9,138	Alex Cooley Southern Promotions
FRANKIE BEVERLY & MAZE S.O.S.	Fox Theatre St. Louis, Mo.	Oct. 11	\$76,391 \$18.50/\$16.50	4,157 9,330	Fox Concerts Regal Sports
NEIL YOUNG & CRAZY HORSE	Fox Theatre St. Louis, Mo.	Oct. 22	\$72,855 \$18.50/\$16.50	4,246 4,665	Fox Concerts Contemporary Prods.
BENEFIT FOR THE UNITED WAY: PAUL ANKA	Front Row Theatre Cleveland, Ohio	Oct. 23	\$68,075 \$25	2,723 3,196	in-house
STEVE WINWOOD LEVEL 42	Mesa Community Center Mesa, Ariz.	Oct. 15	\$60,805 \$17.50/\$16.50	3,685 3,800	Evening Star Prods.
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	O'Connell Stadium Gainesville, Fla.	Oct. 19	\$57,600 \$15	4,262 5,400	Fantasma Prods.
THE BEACH BOYS ROGER MCGUINN	Pensacola Civic Center Pensacola, Fla.	Oct. 26	\$56,168 \$15/\$13.50	4,012 5,000	Third Coast Prods.
GEORGE JONES & REBA MCENTIRE	West Palm Beach Auditorium West Palm Beach, Fla.	Oct. 22	\$48,011 \$13.50/\$11.50	3,282 6,098	Joe Gehl Prods.
MYLON LEFEVRE & BROKEN HEART RUSS TAFF & SHEILA WALSH	Florida State Fair & Expo Park Tampa, Fla.	Oct. 24	\$45,770 \$14.50/\$12.50/\$10.50/\$9	4,844 5,500	Perry International
JOHN PRINE ARLO GUTHRIE	Richmond Mosque Auditorium Richmond, Va.	Oct. 17	\$45,226 \$13.50/\$11.50	3,528 sellout	Evening Star Prods.
PETRA, DEGARMO & KEY GEOFF MOORE	Calvin College Fieldhouse Calvin College Grand Rapids, Mich.	Oct. 11	\$44,280 \$12.50/\$10.50/\$9	4,120 4,700	David Prods.
THE STATLERS SYLVIA	Stabler Arena Lehigh Univ. Bethlehem, Pa.	Oct. 26	\$44,266 \$13.50	3,369 6,500	Varnell Enterprises
PETRA, DEGARMO & KEY GEOFF MOORE	Minnesota Auditorium & Convention Hall Minneapolis, Minn.	Oct. 18	\$42,346 \$12.50/\$10.50	3,592 8,681	Firstborne Prods.
CONWAY TWITTY KATHY MATTEA	Fox Theatre St. Louis, Mo.	Oct. 19	\$40,220 \$17.50/\$15.50	2,327 4,665	Fox Concerts Jayson Promotions
JOHN FOGERTY DELBERT MCCLINTON	Fox Theatre Atlanta, Ga.	Oct. 27	\$39,848 \$16.75	2,379 4,678	Concert Promotions Southern Promotions
A-HA	Orpheum Theatre Boston, Mass.	Oct. 21	\$38,149 \$14.85/\$13.85	2,763 sellout	Don Law Co.
EDDIE MONEY TOM COCHRANE & RED RIDER	The Wiltern Theatre Los Angeles, Calif.	Oct. 18	\$35,475 \$16.50	2,300 sellout	Bill Graham Presents

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Talent in Action

DAVID LEE ROTH
CINDERELLA

The Centrum, Worcester, Mass.
Tickets: \$16.50, \$14.50

CHUCK BERRY
Fox Theater, St. Louis
Tickets: \$20

VAN HALEN has won the public's heart with Sammy Hagar at the mike, and now former front man David Lee Roth seems to be doing the same with his new band. When he brought his rock'n'roll circus to Worcester last month, Roth delivered a high-energy set that blended Van Halen standards like "Pretty Woman," "Unchained," and "Jump" with material from his smash debut Warner Bros. album, "Eat 'Em And Smile."

In addition to impressive musical contributions from guitarist Steve Vai, bassist Billy Sheehan, and drummer Gregg Bissonette, Roth's performance was equally high on entertainment value. In between songs, the charismatic ringleader entertained the crowd with zany stage antics and stand-up comedy, a sort of Diamond Dave's not-yet-ready-for-prime-time variety show.

Setting the pace for Roth was Cinderella, whose PolyGram debut album, "Night Songs," was recently certified gold. The Philadelphia-based quartet, led by the Steven Tyler-esque Tommy Keiffer, punched out a strong set, providing a perfect beginning to a perfect rock'n'roll bill.

MARTI JONES

The Bottom Line, New York
Tickets: \$10

AS A MUSICAL ENTITY, Marti Jones is a hip version of a top 40 cover artist. Like her two A&M albums, this Oct. 10 show included no originals and very few classic oldies. The singer/guitarist instead concentrated on songs originally done by a variety of "new wave" acts that never quite made it, including Marshall Crenshaw, the dB's, and Dwight Twilley. Though Jones apparently lacks any songwriting talent, she sure knows how to pick 'em.

Backed by a rather faceless band—in her only other New York appearance, last year, Jones performed with just one accompanist, her producer and occasional songwriter, Don Dixon—the Dusty Springfield sound-alike played one overlooked pop gem after another. Her affable demeanor and penchant for somewhat kooky storytelling only made the performance that much more endearing. Jones is no musical genius, but she certainly knows how to show an audience a good time.

JEAN ROSENBLUTH

SCALPERS WERE RECEIVING as much as \$300 a ticket for this Oct. 16 concert honoring rock'n'roll legend Chuck Berry. In addition to being a tribute—or as Keith Richards later said, "repaying some dues"—the concert was arranged in order to film segments of the upcoming Taylor Hackford movie, "Hail, Hail, Rock And Roll."

During his introductory speech, Hackford explained some of the film procedures and read congratulatory letters sent to Berry from President Reagan and Mick Jagger, who offered his regrets for being unable to participate. When Berry finally emerged, some 45 minutes late, he introduced Richards, who received tremendous applause as he took the stage sporting a blue tuxedo and tiger-striped shoes. The two guitar heroes were joined by such musicians as Robert Cray, original Berry keyboardist Johnny Johnson, and sax player Bobby Keyes.

The show kicked off with "Maybelline," but soon the band was instructed to stop playing by film technicians who were having technical problems, which recurred throughout the first show. Once the music started again, though, the 4,500-strong crowd was treated to a truly once-in-a-lifetime concert.

Berry and Richards exchanged their trademark solos, licks, and rhythms that have changed and directed the course of rock'n'roll, while a variety of special guests appeared on stage. Julian Lennon sang "Johnny B. Goode," and Linda Ronstadt offered a stunning performance of "Livin' In The U.S.A." Another of the first show's highlights was Etta James' captivating rendition of "Rock And Roll Music."

The second show started almost three hours later than had originally been planned. Happily, however, there were fewer interruptions. The crowd's excitement was sustained, but Berry began to show signs of fatigue, with Richards taking more guitar leads. The Stones guitarist, whose playing and stage presence were impeccable throughout, was joined by Eric Clapton for a blues jam. Berry's daughter, Ingrid, performed an impressive version of "Reelin' And Rockin'." Unfortunately, Bob Dylan, originally set to appear, did not show because of illness.

Lasting until 2:30 a.m., the second set also provided renditions of such

(Continued on next page)

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Brown's Career Has Punch Thanks To Stallone 'Rocky' Puts Godfather Of Soul On Comeback Track

BY ETHLIE ANN VARE

LOS ANGELES The Godfather of Soul says his return to the charts in 1986 was sparked by the support of a movie star rather than that of a record company executive.

"Sylvester Stallone wanted James Brown and no one but James Brown for 'Rocky IV'—it was he who put the feelers out," says Brown, who scored a comeback hit

earlier this year with the Stallone movie's "Living In America."

According to Scotti Bros. president Johnny Musso, "As soon as we heard 'Living In America,' we knew it was a hit, and we made a decision on the spot to sign James Brown."

Scotti Bros. inked the 53-year-old Brown to a five-year, five-record deal on the condition that "Living In America" producer Dan Hartman would also be at the knobs for Brown's debut album for the label. Musso says he knew he was making the right decision even before the contracts were signed.

"When 'Living In America' started breaking, Mr. Brown started getting offers from other labels—as much as \$200,000 more than we offered," says Musso. The label chief adds, however, that Brown and his manager, David Brokaw, kept to their "gentlemen's agreement" and signed with Scotti Bros.

With a dozen of its own promotion reps in the field as well as the backup muscle of CBS Associated, Musso feels his label can give individual attention to the recently released "Gravity" album, which was recorded on a \$200,000 budget.

"CBS guarantees us no less than platinum on this album," says Musso. "We're going to put James Brown back on top, where he belongs."

Brown is equally confident about his future. "For a while, people kind of had closed ears to James Brown," he says. "They didn't understand what I was doing. But I was never really on a downswing; I was just in different parts of the world." Booked by Universal Attractions for 25 years, Brown has, in fact, been touring consistently through career peaks and slumps.

While noting Brown's energetic appeal as a live performer, Musso

says video—both the elaborate "Living In America" clip and the \$80,000 piece for the song "Gravity"—has been a key factor in re-establishing the artist in the public's eye.

"Video is a great vehicle for promotion," says Brown. "Visually, it has a lot of excitement, a lot of energy. In fact, the next thing I'd like to do is to make films."

Has Brown had any acting experience? "Sure," he says. "Every day."

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Platinum Comes Quickly. During a recent trip to Los Angeles, the Pet Shop Boys received platinum awards for their debut EMI America album, "Please." Pictured, from left, are Boys Neil Tennant and Chris Lowe, EMI America president Jim Mazza, and the band's manager, Tom Watkins.

Tour Supports 'Gun-Shy' Album Messiahs Scream For U.S. Success

BY JIM BESSMAN

NEW YORK Britain's Screaming Blue Messiahs have found the U.S. club circuit to be the most direct route to garnering exposure here.

"You can't build up a following by touring in the U.K.—you need a hit record there," says shaven-headed guitarist/vocalist Bill Carter. "But after several weeks in

the States, we feel like we're really getting somewhere, that there's genuine support and that we're doing good groundwork."

Following a five-week opening stint for the Cramps, the hard-edged, driving U.K. rock trio has been hitting major cities and key new music markets during an eight-week headlining tour. Building a formidable reputation as a

live act and receiving support from college radio and alternative print media for their Elektra debut album, "Gun-Shy," the Messiahs have enjoyed sellouts at many venues.

Carter says the "not traditionally glamorous" appearance of the rough-hewn group doesn't hinder acceptance of what he calls its
(Continued on page 59)

TALENT IN ACTION

(Continued from preceding page)

Berry classics as "Sweet Little Sixteen," "No Money Down," "Nadine," and "No Particular Place To Go." Joe Walsh joined in for the finale, "School Days," which began with Berry being driven on stage in a red Cadillac convertible.

PHYLIS POLACK

THE BRITISH INVASION
Felt Forum, New York
Tickets: \$15, \$20

PERHAPS HOPING TO capitalize on the nostalgia fever that has made the recent Monkees tour a success, five acts that got their start during the British Invasion of the '60s began a 35-date national tour here Oct. 10. Unfortunately, the majority bore little resemblance, musically or physically, to the groups that caused teens to scream uncontrollably 20 years ago

at anything with an English accent.

With the exception of Chad & Jeremy, none of the acts are intact in their original form; most consisted of one key original member and a pickup band.

Another problem was a dearth of material. The Mindbenders, for example, performed hits like "Groovy Kind Of Love" and "The Game Of Love," but padded their set with songs by the Troggs and Badfinger. Freddie & the Dreamers resorted to Beatles covers, and Gerry & the Pacemakers included a turgid rendition of John Lennon's "Imagine" between such hits as "Ferry Across The Mersey" and "Don't Let The Sun Catch You Crying." Most ludicrous of all, though, was the Searchers' reading of Bette Midler's "The Rose."

Still, the half-empty room basked in memories as the oldies came one

after the other. Despite the presence of a new lead singer, the Searchers' "Needles And Pins" and "Don't Throw Your Love Away" sounded as fresh as any current R.E.M.-style underground pop. And Freddie Garrity actually danced the Freddie (popular for about 15 minutes in 1965) to "I'm Telling You Now," but he skipped the song "Do The Freddie."

The evening's unquestionable highlight was the set from Chad (Stuart) & Jeremy (Clyde), which featured such soft, folksy hits as "A Summer Song" and "Yesterday's Gone," and even a few obscurities from their later career. The duo's harmonies were sweet, their young band tight, and their lack of tacky cover songs refreshing.

JEFF TAMARKIN

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	SHAKE YOU DOWN	GREGORY ABBOTT	2
2	3	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	1
3	8	TASTY LOVE	FREDDIE JACKSON	3
4	6	WORD UP	CAMEO	6
5	5	I'M FOR REAL	HOWARD HEWETT	13
6	9	HUMAN	THE HUMAN LEAGUE	4
7	4	TYPICAL MALE	TINA TURNER	10
8	10	JEALOUSY	CLUB NOUVEAU	8
9	2	LADY SOUL	THE TEMPTATIONS	16
10	12	NAIL IT TO THE WALL	STACY LATTISAW	5
11	7	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	18
12	16	CRACK KILLED APPLEJACK	GENERAL KANE	12
13	21	JUMPIN' JACK FLASH	ARETHA FRANKLIN	22
14	24	LOVE WILL CONQUER ALL	LIONEL RICHIE	9
15	20	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	7
16	17	OLD FRIEND	PHYLLIS HYMAN	15
17	14	JODY	JERMAINE STEWART	23
18	19	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	11
19	22	HEAVEN IN YOUR ARMS	R.J.'S LATEST ARRIVAL	20
20	11	WHEN I THINK OF YOU	JANET JACKSON	30
21	28	DON'T THINK ABOUT IT	ONE WAY	14
22	13	THE RAIN	ORAN "JUICE" JONES	29
23	39	GOIN' TO THE BANK	COMMODORES	17
24	—	LOVE YOU DOWN	READY FOR THE WORLD	21
25	27	FLAME OF LOVE	JEAN CARNE	24
26	37	I'M CHILLIN'	KURTIS BLOW	27
27	18	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	47
28	34	TALK TO ME	CHICO DEBARGE	19
29	25	THE MIDAS TOUCH	MIDNIGHT STAR	46
30	23	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION	49
31	31	NO HOW, NO WAY	RENE & ANGELA	41
32	—	KISS AWAY THE PAIN	PATTI LABELLE	25
33	—	GRAVITY	JAMES BROWN	26
34	30	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	51
35	—	S.O.S.	OLIVER CHEATHAM	35
36	40	ROOM WITH A VIEW	JEFFREY OSBORNE	31
37	15	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	KENNY G.	58
38	36	SWEET LOVE	ANITA BAKER	86
39	—	LAST NIGHT I NEEDED SOMEBODY	SHIRLEY JONES	36
40	—	ERIC B. IS PRESIDENT	ERIC B. FEATURING RAKIM	52

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	1
2	2	SHAKE YOU DOWN	GREGORY ABBOTT	2
3	4	TASTY LOVE	FREDDIE JACKSON	3
4	3	HUMAN	THE HUMAN LEAGUE	4
5	5	NAIL IT TO THE WALL	STACY LATTISAW	5
6	6	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	7
7	8	LOVE WILL CONQUER ALL	LIONEL RICHIE	9
8	7	DON'T THINK ABOUT IT	ONE WAY	14
9	16	TALK TO ME	CHICO DEBARGE	19
10	11	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	11
11	17	GOIN' TO THE BANK	COMMODORES	17
12	12	CRACK KILLED APPLEJACK	GENERAL KANE	12
13	19	LOVE YOU DOWN	READY FOR THE WORLD	21
14	14	OLD FRIEND	PHYLLIS HYMAN	15
15	18	FLAME OF LOVE	JEAN CARNE	24
16	9	JEALOUSY	CLUB NOUVEAU	8
17	23	KISS AWAY THE PAIN	PATTI LABELLE	25
18	25	CAUGHT UP IN THE RAPTURE	ANITA BAKER	28
19	27	LET'S GO OUT TONIGHT	LEVERT	32
20	26	UNFAITHFUL SO MUCH	FULL FORCE	33
21	13	WORD UP	CAMEO	6
22	10	HEAVEN IN YOUR ARMS	R.J.'S LATEST ARRIVAL	20
23	22	ROOM WITH A VIEW	JEFFREY OSBORNE	31
24	29	GRAVITY	JAMES BROWN	26
25	—	GIRLFRIEND	BOBBY BROWN	38
26	—	VICTORY	KOOL & THE GANG	40
27	15	TYPICAL MALE	TINA TURNER	10
28	38	IKE'S RAP/HEY GIRL	ISAAC HAYES	34
29	—	EVEN WHEN YOU SLEEP	THE S.O.S. BAND	45
30	40	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	42
31	32	LAST NIGHT I NEEDED SOMEBODY	SHIRLEY JONES	36
32	28	P.O.P. (PURSUITS OF PLEASURE) GENERATION	MTUME	39
33	35	I'M CHILLIN'	KURTIS BLOW	27
34	—	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	48
35	33	GOOD COMBINATION	PEABO BRYSON	44
36	—	TIGHT FIT	CHAKA KHAN	50
37	—	LOVE IS FOREVER	BILLY OCEAN	43
38	—	YOU BE ILLIN'	RUN-D.M.C.	37
39	21	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	18
40	30	JUMPIN' JACK FLASH	ARETHA FRANKLIN	22

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	9
Def Jam/Columbia (1)	
CAPITOL (7)	8
MTM (1)	
MCA (7)	8
Constellation (1)	
RCA (5)	8
Jive (2)	
Total Experience (1)	
MOTOWN (3)	7
Gordy (4)	
POLYGRAM	7
Mercury (3)	
Atlanta Artists (2)	
Polydor (2)	
A&M (5)	6
Virgin (1)	
ELEKTRA (5)	6
Solar (1)	
EPIC (4)	6
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (5)	6
Geffen (1)	
ARISTA (3)	5
Jive (2)	
ATLANTIC (3)	5
Omni (2)	
MANHATTAN (3)	5
P.I.R. (2)	
PROFILE	2
SELECT	2
SLEEPING BAG (1)	2
Fresh (1)	
BDA	1
CRITIQUE	1
FAST FIRE	1
After Five (1)	
ISLAND	1
4th & B'Way/Island (1)	
MACOLA	1
Catawba (1)	
RENDEZVOUS	1
SUPERTRONICS	1
TOMMY BOY	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
51 ALL CRIED OUT	(Mokojumbi, BMI/My! My!, BMI/Careers, BMI/Willesden, BMI) CPP	BMI/Nonpareil, ASCAP/Careers, BMI) CPP
66 ALL OF MY LOVE	(Fuss, ASCAP)	44 GOOD COMBINATION (WB, ASCAP/Peabo, ASCAP/Almo, ASCAP/Keecho, ASCAP) CPP/ALM
54 AS WE LAY	(Troutman's, BMI/Saja, BMI)	83 GOTTA SEE YOU TONIGHT (Paul Simpson, BMI)
18 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	26 GRAVITY (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
28 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/Do, ASCAP/Silver Sun, ASCAP)	84 GROWING UP (Zomba, ASCAP)
68 CHOCOLATE LOVER	(Billion/Burnt Out, BMI)	20 HEAVEN IN YOUR ARMS (WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)
90 COAST TO COAST	(Promuse, BMI/Duke Bootee, BMI)	11 HOT! WILD! UNRESTRICTED! CRAZY LOVE! (Willesden, BMI)
63 COME SHARE MY LOVE	(Warner-Tamerlane, BMI/Buffalo Factory, BMI)	4 HUMAN (Flyte Tyme, ASCAP)
59 CONTROL	(Flyte Tyme, ASCAP)	81 HUNGRY FOR YOUR LOVE (Beach House, ASCAP)
47 COUNT YOUR BLESSINGS	(Nick-O-Val, ASCAP)	99 I WANNA BE WITH YOU (Amazement, BMI)
12 CRACK KILLED APPLEJACK	(Jobete, ASCAP) CPP	78 IF YOU'RE READY (COME GO WITH ME) (Irving, BMI) CPP/ALM
92 CRACKIN' UP	(Fanny Mac, BMI)	34 IKE'S RAP/HEY GIRL (Super Blue, BMI)
7 CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	27 I'M CHILLIN' (Kuwa, ASCAP/Hugabut, ASCAP)
95 DESIRE	(Likasa/BMI)	13 I'M FOR REAL (WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Clarkee, BMI)
14 DON'T THINK ABOUT IT	(Duchess, BMI/Perk's, BMI)	67 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (Bruce Wooley, ASCAP/April, ASCAP/Grace Jones, ASCAP/Deshuffin, ASCAP)
49 EARTH ANGEL (FROM "THE KARATE KID, PART II")	(Dootsie Williams, BMI)	96 INSECURE (Uncle Artie, ASCAP)
52 ERIC B. IS PRESIDENT	(Robert Hill, BMI)	8 JEALOUSY (Jay King IV, BMI)
45 EVEN WHEN YOU SLEEP	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	23 JODY (Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP
42 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	65 JOYRIDE (Mchoma, BMI)
24 FLAME OF LOVE	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	22 JUMPIN' JACK FLASH (Abkco, BMI) CPP
38 GIRLFRIEND	(Kamalar Music/Let's Shine Music/Clinton St. Publishing)	70 JUST FOR FUN (ADRA, BMI/Guinea Farm, BMI)
87 GIVE ME THE REASON	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	80 KINDNESS FOR WEAKNESS (Supertronic, BMI/Unknown Renoun, BMI)
17 GOIN' TO THE BANK	(Tuneworks, BMI/Franne Gee, BMI/Rightsong)	
25 KISS AWAY THE PAIN	(Mercey Kersey, BMI/L'il Mama, BMI)	94 (POP POP POP POP) GOES MY MIND (Trycet, BMI/Ferrelliff, BMI)
31 KISSES IN THE MOONLIGHT	(Gratitude Sky, ASCAP/Bellboy, BMI/When Words, BMI/Collide, BMI)	39 P.O.P. (PURSUITS OF PLEASURE) GENERATION (Mtume, ASCAP)
16 LADY SOUL	(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP	72 PRECIOUS, PRECIOUS (Alexandra Kee, BMI/Aujourd'Hui, BMI)
36 LAST NIGHT I NEEDED SOMEBODY	(Downstairs, BMI/C'Index, BMI)	29 THE RAIN (Def Jam, ASCAP)
32 LET'S GO OUT TONIGHT	(Trycet, BMI/Ferrelliff, BMI)	100 REACH OUT (All Seeing Eye, ASCAP/PolyGram, ASCAP)
1 A LITTLE BIT MORE	(Bush Burnin', ASCAP/Gene McFadden, BMI/Su-ma, BMI/Careers, BMI) CPP	61 REACTION (Colgems-EMI, ASCAP)
98 LOVE ALWAYS	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertones, BMI) CPP	31 ROOM WITH A VIEW (ATV Of Canada Ltd./Mussel Schwartz, BMI)
43 LOVE IS FOREVER	(Zomba, ASCAP)	62 SEXY (Spectrum VII, ASCAP/Klymaxx, ASCAP)
9 LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CPP/CLM	2 SHAKE YOU DOWN (Charles Family, BMI/Alli Bee, BMI/Grabbit, BMI)
21 LOVE YOU DOWN	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	73 SOMEONE (Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)
82 MAGIC IN THE AIR	(Temp Co., BMI)	35 S.O.S. (Critique, BMI/EMI, BMI)
46 THE MIDAS TOUCH	(Hip Trip, BMI/Midstar, BMI) CPP	55 SPLIT PERSONALITY (ADRA, BMI/Kadoc/Mokojumbi, BMI/Willesden, BMI)
91 MISUNDERSTANDING	(Huemar, BMI/Blackwood, BMI)	88 STAY (Little Tanya, BMI/MCA, ASCAP)
5 NAIL IT TO THE WALL	(Jobete, ASCAP/Perfect Punch, BMI) CPP	60 STAY A LITTLE WHILE, CHILD (MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP
71 A NIGHT TO REMEMBER	(Sloopus, BMI/Golden Horizon, BMI) CPP	69 STOP FOR LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI)
41 NO HOW, NO WAY	(A La Mode, ASCAP/WB, ASCAP)	97 STOP WATCH (Stacey And Brother, ASCAP)
15 OLD FRIEND	(Bellboy, BMI/De Creed, BMI)	75 SUMMERTIME, SUMMERTIME (Washinwear, BMI/Beach House, ASCAP)
48 ONCE BITTEN TWICE SHY	(Vesta Seven, ASCAP/Almo, ASCAP/Sir Gant, BMI) CPP/ALM	86 SWEET LOVE (Old Brompton Road, ASCAP/Jobete, ASCAP) CPP
53 ONCE IN A LIFETIME GROOVE	(House Of Champions, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP/ABP	19 TALK TO ME (Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Dei Zorro, ASCAP/Summa-Booma, ASCAP)
74 OUTSIDE IN THE RAIN	(Colgems-EMI, ASCAP/Lem-Thom, ASCAP)	3 TASTY LOVE (Bush Burnin', ASCAP)
		57 THERE'S JUST SOMETHING ABOUT YOU (Beau Williams, BMI/Ensign, BMI) CPP
		79 THUNDER AND LIGHTNING (T-Boy, ASCAP/Fly Girl, ASCAP)
		50 TIGHT FIT (April, ASCAP/Blackwood, BMI/Henry Suemay, BMI) CPP/ABP

SHEET MUSIC AGENTS

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

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

RHYTHM & BLUES (Continued from page 23)

member Monte Moir, is the latest single from Patti Austin's hard-working "Gettin' Away With Murder" on Qwest... **General Caine**, the Motown signee that released the anticrack "Crack Killed Apple Jack," makes its album debut with "In Full Chill." Songs include the grammatically challenging "Hairdoos" and "Buffaloes"... Island Records subsidiary Antilles has the soundtrack to the controversial and thought-provoking PBS series "The Africans." Included are compositions by **Fela Anikulapo Kuti & the Africa '70** ("Chop And Quench"), **Toure Kunda** ("Ni-diaye"), and **King Sunny Ade & His**

African Beats ("Ase"). The informative liner notes are by **Kwabena Fosu-Mensah** of Black Beat International magazine... **John "Jelly-bean" Benitez** is working on his second solo album, "Just Visiting The Planet," for Chrysalis... **Ray Parker Jr.** is in Brooklyn and lower Manhattan shooting an action flick for Empire Productions. The film is being photographed by black cinematographer **Ernest Dickerson**, who worked on the film "She's Gotta Have It" and on **Miles Davis'** medley video for "Tutu"... "Jealousy" was recorded by Club Nouveau and not the Timex Social Club, as we reported last week.



Golden Duo. After over a year in release and five charted singles, Rene & Angela's album "Street Called Desire" on Mercury/PolyGram was recently certified gold by the RIAA. The duo is about to produce a new Mercury signee, the Ritz. Pictured at the gold record presentation party in Los Angeles are, from left, Bob Skoro, West Coast a&r vice president; Jerome Gaspar, urban contemporary senior vice president; Jeff Sydney, West Coast senior vice president and general manager; artists Angela Wimbush & Rene Moore; Leroy Little, urban contemporary promotion vice president; Ritz member Raymond Reeder; and Dick Asher, president and chief operating officer.



"2 BE WITH U"
New single by **STOLEN KYSS**
on Emergency Records
Produced by Trevor Gale

FOR WEEK ENDING NOVEMBER 8, 1986

Billboard.

TOP BLACK 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	CAMEO ATLANTA ARTISTS 830-265-1/POLYGRAM	WORD UP
2	2	2	31	ANITA BAKER ● ELEKTRA 60444 (8.98) (CD)	RAPTURE
3	9	15	3	LUTHER VANDROSS EPIC 40415	GIVE ME THE REASON
4	4	5	9	LIONEL RICHIE MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
5	5	3	22	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
6	6	6	16	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98)	TO BE CONTINUED
7	8	9	5	TINA TURNER CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
8	3	4	14	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
9	11	14	6	GREGORY ABBOTT COLUMBIA BFC 40437	SHAKE YOU DOWN
10	10	8	12	LEVERT ATLANTIC 81669-1 (8.98)	BLOODLINE
11	7	7	37	JANET JACKSON ▲ ² A&M SP-5106 (8.98) (CD)	CONTROL
12	13	13	7	MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
13	12	12	7	ASHFORD & SIMPSON CAPITOL ST 12469 (9.98)	REAL LOVE
14	14	10	25	BILLY OCEAN ▲ JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
15	15	11	25	WHODINI ● JIVE JLB-8407/ARISTA (8.98) (CD)	BACK IN BLACK
16	16	17	8	HOWARD HEWETT ELEKTRA 60487-1 (8.98)	I COMMIT TO LOVE
17	18	16	48	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA FC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
18	22	25	9	PHYLLIS HYMAN P.I.R. ST 53029/MANHATTAN (9.98)	LIVING ALL ALONE
19	17	18	9	KENNY G. ARISTA AL8-8427 (8.98) (CD)	DUOTONES
20	29	29	11	MELBA MOORE CAPITOL ST 12471 (9.98)	A LOT OF LOVE
21	21	21	8	GEORGE BENSON WARNER BROS. WB 1-2547 (8.98)	WHILE THE CITY SLEEPS ...
22	27	44	3	JESSE JOHNSON A&M SP-5122 (8.98)	SHOCKADELICA
23	20	19	25	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
24	32	35	4	WHISTLE SELECT SEL 21615 (8.98)	WHISTLE
25	25	26	15	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
26	19	20	15	JEAN CARNE OMNI 90492/ATLANTIC (8.98)	CLOSER THAN CLOSE
27	44	53	3	KURTIS BLOW MERCURY 830 215-1 M-1/POLYGRAM	KINGDOM BLOW
28	24	24	19	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
29	23	23	15	SHIRLEY JONES P.I.R. ST-53031/MANHATTAN (8.98)	ALWAYS IN THE MOOD
30	26	22	8	FIVE STAR RCA AFL1-9501 (8.98)	SILK & STEEL
31	30	30	4	AL JARREAU WARNER BROS. 25477-1 (8.98) (CD)	L IS FOR LOVER
32	33	28	23	MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
33	46	65	3	LOOSE ENDS MCA 5745 (8.98)	THE ZAGORA
34	28	27	9	GWEN GUTHRIE MERCURY 829-532/POLYGRAM	GOOD TO GO LOVER
35	36	33	13	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
36	35	34	72	RENE & ANGELA ● MERCURY 824607-1M1/POLYGRAM (CD)	STREET CALLED DESIRE
37	43	59	4	THE HUMAN LEAGUE A&M SP 5129 (8.98) (CD)	CRASH
38	34	32	84	WHITNEY HOUSTON ▲ ⁶ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	38	18	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
40	37	42	19	BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
41	45	40	16	PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA (8.98)	JOYRIDE
42	NEW ▶		1	FREDDIE JACKSON CAPITOL ST 12495 (8.98)	JUST LIKE THE FIRST TIME
43	47	50	4	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
44	51	57	4	BOBBY JIMMY & THE CRITTERS MACOLA MRC 0933 (8.98)	ROACHES IN THE BEGINNING
45	41	43	11	L.A. DREAM TEAM MCA 5779 (8.98)	KINGS OF THE WEST COAST
46	31	31	19	JERMAINE STEWART 10/ARISTA AL8-8395/ARISTA (8.98) (CD)	FRANTIC ROMANTIC
47	67	—	2	CHICO DEBARGE MOTOWN 6214MLA (8.98)	CHICO DEBARGE
48	58	69	3	JAMES BROWN SCOTTI BROS. FZ 40380/EPIC	GRAVITY
49	39	37	22	EL DEBARGE ● GORDY 6181GL/MOTOWN (8.98) (CD)	EL DEBARGE
50	48	52	26	THE S.O.S. BAND TABU FZ 40279/EPIC (8.98) (CD)	SANDS OF TIME
51	68	—	2	PEABO BRYSON ELEKTRA 60484 (8.98)	QUIET STORM
52	40	36	39	MEL'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
53	55	55	5	FATBURGER GOLDEN BOY 2001/OPTIMISM (8.98) (CD)	ONE OF A KIND
54	54	61	3	REBBIE JACKSON COLUMBIA BFC 40364	REACTION
55	49	41	8	JAMES INGRAM QWEST 1-25424/WARNER BROS. (8.98)	NEVER FELT SO GOOD
56	57	48	5	BEAU WILLIAMS CAPITOL ST-12486 (9.98)	NO MORE TEARS
57	53	51	15	BOOGIE BOYS CAPITOL 12488 (8.98)	SURVIVAL OF THE FRESHEST
58	38	39	11	THE DAZZ BAND GEFEN GHS 24110/WARNER BROS. (8.98)	WILD AND FREE
59	52	47	7	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
60	50	45	11	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
61	66	56	7	GEORGE DUKE ELEKTRA 960480-1 (8.98)	GEORGE DUKE
62	56	58	8	MADONNA ▲ ² SIRE 1-25442/WARNER BROS. (8.98) (CD)	TRUE BLUE
63	63	63	4	JAMES (D-TRAIN) WILLIAMS COLUMBIA BFC 40465	MIRACLES OF THE HEART
64	65	60	46	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
65	62	73	19	MTUME EPIC FE 40292	THEATER OF THE MIND
66	69	67	10	STEVE WINWOOD ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
67	64	46	4	STACEY Q ATLANTIC 81676 (8.98)	BETTER THAN HEAVEN
68	70	54	16	CON FUNK SHUN MERCURY 826-963-1/POLYGRAM	BURNIN' LOVE
69	72	68	23	NU SHOOZ ATLANTIC 81647 (8.98) (CD)	POOLSIDE
70	74	66	26	WILLIAM BELL WILBE WIL 3001 (8.98)	PASSION
71	61	62	9	EARL KLUGH WARNER BROS. 25478 (8.98)	LIFE STORIES
72	75	74	33	JOHNNIE TAYLOR MALACO MAL 7431 (8.98)	WALL TO WALL
73	60	75	7	DENIECE WILLIAMS COLUMBIA FC 40084	HOT ON THE TRAIL
74	59	71	8	GLENN JONES RCA AFL1-5807 (8.98)	TAKE IT FROM ME
75	71	64	50	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE

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

Make it your priority.



The music industry has, for almost two decades, supported the AMC Cancer Research Center's work in basic cancer research. In recent years, that work has been expanded with nationwide campaigns directed toward grass-roots community awareness of early detection programs and the crucial role that daily lifestyle plays in cancer prevention. This new phase of AMC's work has already resulted in substantial and measurable success in controlling cancer in individuals participating in the programs, offering them new hope for normal life-spans.

One of the most successful of these new programs is HIGH PRIORITY, AMC's Breast Cancer Research/Information Network, founded by and with the support of the music industry just three years ago. The very special event we have scheduled for December 13 will not only be a celebration of the success of the HIGH PRIORITY program but will focus our attention upon this new phase of the fight against cancer.

I'm very proud and pleased to be part of this year's AMC campaign, and hope that you will actively support it through your financial participation and attendance at the December dinner.

ELLIOT GOLDMAN

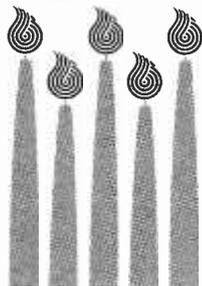
The AMC Cancer Research Center Grand Celebration in honor of Elliot Goldman

President and CEO of RCA/Ariola

*Saturday, December 13, 1986, Seven O'Clock
Park Avenue Armory
643 Park Avenue at 66th Street, New York City*

*Candlelight • Sumptuous Food • Few Speeches
Dancing, Dancing, Dancing • Some Surprises too!
Be there!*

Campaign Chairmen



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Bob Buziak
Sal Licata

Dinner Chairman
Miles Copeland

Nashville Chairman
Joe Galante

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Clive Davis
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Mo Ostin
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Home Video Chairman
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International Chairman
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HOT DANCE/DISCO

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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	1	6	★★ NO. 1 ★★ HUMAN A&M SP-12197 3 weeks at No. One	◆ THE HUMAN LEAGUE
2	3	4	8	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	◆ STACY LATTISAW
3	2	3	8	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
4	4	9	9	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
5	6	8	7	ONE STEP (REMIX) MERCURY 888 160-1/POLYGRAM	◆ K.T.P.
6	7	10	6	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
7	10	15	5	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
8	13	17	5	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
9	9	11	7	JODY (REMIX)/DANCEFLOOR ARISTA AD1-9476	◆ JERMAINE STEWART
10	8	16	5	HOW MANY LOVERS WARNER BROS. 0-20515	ANTHONY AND THE CAMP
11	12	12	7	TYPICAL MALE (REMIX) CAPITOL V-15249	◆ TINA TURNER
12	5	6	11	CAN'T WAIT ANOTHER MINUTE (REMIX) RCA PW-14422	◆ FIVE STAR
13	15	20	6	SOMEBODY (REMIX)/THE RED, RED GROOVY ATLANTIC 0-86771	BRILLIANT
14	19	32	4	MORE THAN PHYSICAL (REMIX) LONDON 886 080-1/POLYGRAM	◆ BANANARAMA
15	18	24	5	SPECULATION (REMIX) MCA 23670	COLONEL ABRAMS
16	28	44	3	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
17	22	33	3	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS.	MADONNA
18	26	31	3	GRAVITY (REMIX) SCOTTI BROS. 429-05943/EPIC	◆ JAMES BROWN
19	20	26	6	THE SOUND OF MUSIK (REMIX) SIRE 0-20529/WARNER BROS.	◆ FALCO
20	23	28	5	SATURDAY NIGHT DICE TGR 1009/SUTRA	LAUREN GREY
21	11	7	9	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
22	31	—	2	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
23	30	40	3	TALK TO ME (REMIX) MOTOWN 4567MG	CHICO DEBARGE
24	21	25	7	YOU'RE SO STRONG (REMIX) COLUMBIA 44-05923	MENTAL AS ANYTHING
25	27	30	6	HEARTACHE GEFEN 0-20519/WARNER BROS.	◆ GENE LOVES JEZEBEL
26	14	2	12	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
27	33	—	2	CRY FOR LOVE (REMIX) A&M SP-12203	◆ IGGY POP
28	17	5	13	GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY
29	16	14	7	SUCH A FEELING ATLANTIC 0-86781	YOUNG & CO.
30	35	48	3	DON'T HOLD BACK JUMP STREET JS 1005/4TH & B'WAY	BUMPER TO BUMPER
31	42	—	2	I DIDN'T MEAN TO TURN YOU ON (REMIX) ISLAND 0-96804/ATLANTIC	◆ ROBERT PALMER
32	39	43	3	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
33	NEW	1	1	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFEN 0-20551/WARNER BROS.	◆ WANG CHUNG
34	43	—	2	SACRIFICE (REMIX) ATLANTIC 0-86770	CYNDI PHILLIPS
35	41	45	3	SET ME FREE (REMIX) CAPITOL V-15252	JAKI GRAHAM
36	44	—	2	ROOM WITH A VIEW (REMIX) A&M SP-12199	JEFFREY OSBORNE
37	25	19	10	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
38	40	42	3	LOVE CAN'T TURN AROUND (REMIX) COTILLION 0-96805/ATLANTIC	PHILLY CREAM
39	NEW	1	1	HUNT YOU DOWN (REMIX) SELECT FMS 62275	THE SHAKES
40	45	—	2	JEALOUSY/MALICIOUS JEALOUSY KING JAY TB 884/TOMMY BOY	CLUB NOUVEAU
41	29	23	7	SING OUR OWN SONG A&M SP-12194	◆ UB40
42	36	38	6	TAKE ME AS I AM ATLANTIC 0-86782	EROTIC EXOTIC
43	47	47	4	DIAL MY NUMBER/TENDER METRIC MET 8001	THE BACK BAG
44	NEW	1	1	FREEDOM OVERSPILL (REMIX)/HIGHER LOVE (REMIX) ISLAND 0-20537/WARNER BROS.	◆ STEVE WINWOOD
45	NEW	1	1	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05955	FULL FORCE
46	46	46	4	WALK LIKE AN EGYPTIAN (REMIX) COLUMBIA 44-05935	◆ BANGLES
47	24	13	12	SAMPLE THAT!/SAMPLES! (REMIX) GEFEN 0-20512/WARNER BROS.	BANG ORCHESTRA!
48	NEW	1	1	SECOND TO NONE KMA 12-001/MACOLA	KOPPER
49	NEW	1	1	JUMPIN' JACK FLASH (REMIX) ARISTA AD1-9529	◆ ARETHA FRANKLIN
50	NEW	1	1	I'M A MAN ORPHAN OR-004	JIMMY LIFTON

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

1. THIS TIME PRIVATE POSSESSION FEATURING HUNTER HAYES 4TH & B'WAY
2. EVERY LOVER'S SIGN (REMIX) THE LOVER SPEAKS A&M
3. BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) NEW ORDER QWEST
4. MISUNDERSTANDING JAMES (D TRAIN) WILLIAMS COLUMBIA
5. HEAT STROKE JANICE CHRISTIE SUPERTRONICS
6. TOO MUCH OR NOTHING (REMIX) GENERAL PUBLIC I.R.S.
7. TIME KEEPS MOVIN' ON CALVIN VINYL MANIA

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	1	8	★★ NO. 1 ★★ HUMAN A&M SP-12197 3 weeks at No. One	◆ THE HUMAN LEAGUE
2	2	2	9	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
3	8	11	9	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
4	4	9	4	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS.	MADONNA
5	6	8	7	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	◆ STACY LATTISAW
6	3	6	11	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
7	7	7	8	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
8	5	5	12	WHEN I THINK OF YOU (REMIX) A&M SP-12193	◆ JANET JACKSON
9	42	—	2	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
10	12	17	4	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
11	10	12	11	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
12	19	23	6	TALK TO ME (REMIX) MOTOWN 4567MG	CHICO DEBARGE
13	14	14	5	SPECULATION (REMIX) MCA 23670	COLONEL ABRAMS
14	16	18	6	HOW MANY LOVERS WARNER BROS. 0-20515	ANTHONY AND THE CAMP
15	15	16	7	JEALOUSY/MALICIOUS JEALOUSY KING JAY TB 884/TOMMY BOY	CLUB NOUVEAU
16	21	25	4	GRAVITY (REMIX) SCOTTI BROS. 429-05943/EPIC	◆ JAMES BROWN
17	23	40	3	I DIDN'T MEAN TO TURN YOU ON (REMIX) ISLAND 0-96804/ATLANTIC	◆ ROBERT PALMER
18	18	31	3	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
19	22	37	3	LOVE CAN'T TURN AROUND (REMIX) COTILLION 0-96805/ATLANTIC	PHILLY CREAM
20	11	3	21	TWO OF HEARTS ATLANTIC 0-86797	◆ STACEY Q
21	13	10	13	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
22	17	15	18	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
23	25	27	6	SATURDAY NIGHT DICE TGR 1009/SUTRA	LAUREN GREY
24	9	4	12	DOWN AND COUNTING EPIC 49-05926	CLAUDJA BARRY
25	37	48	3	SHAKE YOU DOWN (REMIX) COLUMBIA 44-05959	◆ GREGORY ABBOTT
26	20	19	8	CAN'T WAIT ANOTHER MINUTE (REMIX) RCA PW-14422	◆ FIVE STAR
27	27	29	3	JUMPIN' JACK FLASH (REMIX) ARISTA AD1-9529	◆ ARETHA FRANKLIN
28	30	35	4	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
29	39	39	3	MORE THAN PHYSICAL (REMIX) LONDON 886 080-1/POLYGRAM	◆ BANANARAMA
30	26	26	11	GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY
31	28	20	12	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S
32	29	28	7	KINDNESS FOR WEAKNESS SUPERTRONICS RY-015	THE CUT
33	NEW	1	1	DON'T HOLD BACK JUMP STREET JS 1005/4TH & B'WAY	BUMPER TO BUMPER
34	44	—	2	FREEDOM OVERSPILL (REMIX)/HIGHER LOVE (REMIX) ISLAND 0-20537/WARNER BROS.	◆ STEVE WINWOOD
35	NEW	1	1	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFEN 0-20551/WARNER BROS.	◆ WANG CHUNG
36	NEW	1	1	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
37	35	36	6	DON'T BREAK MY HEART CUTTING CR-209	SA-FIRE
38	32	30	5	REACTION (REMIX) COLUMBIA 44-05927	REBBIE JACKSON
39	34	34	6	SUCH A FEELING ATLANTIC 0-86781	YOUNG & CO.
40	45	45	3	(FOREVER) LIVE AND DIE A&M SP-12202	◆ ORCHESTRAL MANOEUVRES IN THE DARK
41	NEW	1	1	TASTY LOVE CAPITOL V-15254	◆ FREDDIE JACKSON
42	NEW	1	1	MUSIQUE NON STOP WARNER BROS. 0-20549	KRAFTWERK
43	47	—	2	CRACK KILLED APPLEJACK GORDY 4568GG/MOTOWN	GENERAL KANE
44	33	24	10	TYPICAL MALE (REMIX) CAPITOL V-15249	◆ TINA TURNER
45	48	—	2	CRY FOR LOVE (REMIX) A&M SP-12203	◆ IGGY POP
46	NEW	1	1	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
47	24	13	17	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	◆ NU SHOOZ
48	NEW	1	1	TO BE A LOVER (REMIX) CHRYSALIS 4V9-43025	◆ BILLY IDOL
49	NEW	1	1	TOUCH ME (I WANT YOUR BODY) (REMIX) JIVE 1014-1-JD/RCA	◆ SAMANTHA FOX
50	NEW	1	1	YOUR LOVE (IS ALL I NEED)/REACH OUT WIDE ANGLE TTW 8680	CAROL HAHN

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

1. I KNOW YOU LOVE ME TRINERE JAM PACKED
2. BEAT OF LOVE (REMIX) REGINA ATLANTIC
3. PROVE ME RIGHT (REMIX) SHANNON ATLANTIC
4. LOVE YOU DOWN READY FOR THE WORLD MCA
5. DON'T STAND SO CLOSE TO ME '86 (REMIX) THE POLICE A&M
6. I WAS MADE FOR LOVING YOU THE NASTY BOYS IMPORT (BMS,ITALY)
7. HOOKED ON YOU SWEET SENSATION NEXT PLATEAU

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.

DANCE TRAX



by Brian Chin

IF WE BEGAN at the beginning of our 1986 fact-finding tour of Britain, we'd have to say that Virgin Atlantic Airways should really take the trouble to notify passengers when it cancels a flight. We're awfully grateful that British Airways had standby seats to London one Wednesday afternoon. (Never again, Mr. Branson.)

But, as ever, the ultimate lesson in visiting the U.K. is in realizing how critical the traditional interplay between the U.S. and British markets is going to continue to be with respect to black and dance music, and pop music in general.

Of course, there's much to be said for local color, and there was a lot of that at the Oct. 11 Soul Weekender, staged by London's Livewire Promotions at Barry Island, off the coast of South Wales.

This three-day event, which attracted attendees from all over the country, might best be described as a combination of spring break in Fort Lauderdale, a 72-hour "American Bandstand," and "Animal House." In shorts and T-shirts, 6,000 partygoers—the largest such gathering since the inception of "weekenders" and "all-dayers" in the '70s—listened to top-name DJs,

basked in the faint fall sun, and had the run of a large resort hotel, or "holiday camp," in local parlance.

Three large rooms housed DJing from morning till night: The two biggest played everything from rap to go-go to house to disco, with rotating star DJs; a smaller room played jazz. The stages also hosted a parade of U.K. and U.S. performers (most notably Jesse's Gang and Bang Orchestra!, featuring house music producers Jesse Saunders and Vince Lawrence, respectively) doing the usual track dates.

But the real live attractions were the Fatback Band, whose obscure "I Found Lovin'" is all but a national anthem in the U.K., and—incredibly, but only to us Yanks—Georgie Fame, of "Yeh Yeh" and "The Ballad Of Bonnie And Clyde." Fame played a Saturday-afternoon set of jazz and r&b to a room that was already swampy from the omnipresent beer: Selections included "Night Train," Bill Withers' "Lovely Day," and a fabulous revival of Gilberto Gil's "Todo Menina Baiana." The latter, titled "Samba" and produced on record by none other than Stock/Aitken/Waterman, was released by Ensign/Chrysalis especially to coincide with the Barry Is-

land weekender.

By Saturday night, the beer, shaving cream, and water pistols had seeped into everything, and the piercing sound of hundreds of penny whistles greeted a primarily old selection of music: In one room, it was the likes of "Never Too Much" and "I Can't Wait" as bodies sailed off a balcony and onto the shoulder-to-shoulder crowd. Rap sets were more up to the minute, with the Beastie Boys and Eric B. getting a lot of prime time. Also prominent, and perhaps the only new-new record heard often during the weekend: James Brown's "Goliath," from the "Gravity" album.

U.S. observers were most surprised at the style of the U.K. DJs, who talk over a record like radio announcers, leading sing-alongs in a way that is more British-music-hall-influenced than anything else. This kind of entertainment makes the DJ a much different kind of cult hero there than in the U.S., where the DJ is more of a mystery figure, expressing him- or herself in the way a record is worked from the booth.

Ultimately, the most endearing thing about England is its catholicism (musically, we mean). We only wish we could see jazz and ballads go over in a dance context with a New York audience as they do for the British. The most popular morn-

ing music show in the country is black, or "soul," music, and it's presented in much the same style and with much the same effect as the "power" or "hot" formats here, with the same predominantly female demographics. Significant, eh?

Among the records we brought back are the pop things, of course, like the terrifically catchy, '70s-style, midtempo "Dance Your Way Out Of The Door" by Sharon Dee Clarke (Arista U.K.). But the record we heard most often on the radio was Courtney Pine's revival of Brit-funk band the Real Thing's "Children Of The Ghetto." This jazzy, socially conscious ballad (compare it with the classic "Trade Winds") features a lovely vocal by former Supreme Susaye Green.

Then, as always, there are the daring and somewhat half-cocked fusions that are the result of intensive examination of the whole range of new and old U.S. music. One product of that is the new U.K. release by Phil Fearon (who'll launch the Cooltempo label here with his previous single, "I Can Prove It"): a crazy remake of the Showstoppers' "Ain't Nothin' But a House Party," done in—what else?—house-music style by proud clone producers Stock/Aitken/Waterman. Highly exciting, perfectly copied, and witty, too, as always.

There are a thousand more details to record, but we'll get to them in the weeks to come, while we desperately try to catch up with the U.S. releases of the month. But for now, we'll just thank all the friends and colleagues who've added to our understanding of the U.K. environment, with a special thanks to Adrian Webb.



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The Path—Fingers Inc.
Oh La La—Princess Day
Shattered—Stimulation
The Calling—Ken Heaven
One Of Those Days—Jazzy J
Beat Of The Drum—Wired
Mind Games—Culture Vibe
Breathless—Gina Desire
Let's Have Some Fun—Merge
Whisper To A Dream
(rmx)—Bobby O
Power Of Love—Wayne Johnson
Never Let—Bunny Sigler
People Say (Remix)—Herreys
South Bronx—Scott La Rock
Lonely Too Long—Banana Rep.

Love Attack—Tony Caso
Time Keeps Movin On—Calvin
Starting Over—Cyndi Cee
Dont Pretend—Tapps
Back To You—Crystal & Pink
Fire—Linda
Sally Boy—Scott Yahney
Movement—Movement
Time After Time—Paul Parker

EUROPEAN 12"

Wanna Hear—Bad Boys Blue
Love At First—Joe Yellow
Fire On The Moon—Aleph
Moonlight Affair—C. Turner
Magic—Gino Soccio
Sandra (LP)
Tako Double (LP) ZYX
What Have You Got—Astaire
Love Hangover—Tracy Ackerman

Deliverance—People Like Us
Give Me Your Love—Sisley Ferre
Catch The Fox—Den Harrow
Hey You—Joe Lockwood
Stay With Me Tonight—P. Ryan
In The Dark—Angie Dillon
Feels Like The First Time—Sinita
Eye Contact—Linda Lusardi
Vision—Solid Strangers

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Reading The Fine Print. Writer/Artist Leon Everette signs his new contract with Buddy Lee Attractions Inc. of Nashville as vice president Tony Conway looks on.

Restless Heart Hits The Road Wild Choir Will Open Tour

BY EDWARD MORRIS

NASHVILLE In a move to spotlight its new album, RCA Records' Restless Heart will begin a month-and-a-half-long national tour Thursday (6), with radio and retail tie-ins for each appearance. On most of the dates, RCA's Wild Choir will open. In some markets, label sources say, RCA will underwrite the cost of the tour.

"Wheels," Restless Heart's second album, will hit the stores the first week in November. "That Rock Won't Roll," the first single from the album, is currently bulletted at No. 2 on the Hot Country Singles chart. Next up for release is "I'll Still Be Loving You." Wild Choir's current single is "Heart To Heart."

Triad Artists, Restless Heart's booking agency, reports that 14 of

the 29 dates are confirmed. The tour will concentrate on areas where the group has not previously appeared but its records have done well at radio or retail.

Most of the dates will be at clubs and halls in the 1,000- to 1,500-seat range. RCA is providing point-of-purchase materials to retail stores along the tour route to encourage special Restless Heart album displays. Free albums and cassettes will go to participating radio stations for tie-in promotions.

Plans call for the radio promotions to start two weeks before the concert in each market and for the retail push to begin two weeks before and end two weeks after the date. Triad declined to say how much the package will cost promoters.

Restless Heart is scheduled to do a kickoff press day in New York on Oct. 30. Both acts will meet the Los Angeles press Nov. 26. Restless

Heart is also scheduled to tape an appearance on "Solid Gold" that day.

Tour cities and dates are Spartanburg, S.C., Thursday (6); Henderson, Tenn., (7); Springdale, Ark., (8); Dallas, Nov. 9; Houston, Nov. 11; Austin, Nov. 13; San Antonio, Nov. 14; San Angelo, Texas, Nov. 15; Oklahoma City, Nov. 16; Phoenix, Nov. 18; Reseda, Calif., Nov. 22; Colton, Calif., Nov. 23; San Diego, Nov. 24; Anaheim, Calif., Nov. 25; Los Angeles, Nov. 26; San Francisco, Nov. 28 and 29; Coarsgold, Calif., Nov. 30.

Also scheduled are stops in Sacramento, Dec. 1; Spokane, Dec. 2; Portland, Dec. 3; Seattle, Dec. 4; Salt Lake City, Dec. 6; Denver, Dec. 8; Kansas City, Mo., Dec. 9; St. Louis, Dec. 10; Springfield, Mo., Dec. 11; Tulsa, Dec. 12; and Little Rock, Dec. 13.

Wild Choir will not perform on the first three dates.

NASHVILLE SCENE

by Gerry Wood



HOORAY FOR DOLLYWOOD! The bold theme-park venture, launched earlier this year by Dolly Parton, enjoyed a banner initial season and is planning a \$6 million expansion for 1987. Located in the ridges of the Great Smoky Mountains in eastern Tennessee, near Pigeon Forge, the amusement park will be expanded—in a hurry—by 20%.

I ran into Parton as she was returning from Walt Disney World's 15th-anniversary celebration and asked her how she felt about the impressive Disney World and Epcot Center attraction in Orlando. Quipped Parton, "Following Walt Disney World with Dollywood is like following a road-grader with a spoon." But, Parton added, "Disney World might have its Magic Mountain, but Dollywood has its twin peaks." She said it, I didn't.

The expansion includes a new river ride, White Lightning, named after another product famed in these Appalachian hills; a children's fantasy area with enough tunnels and mazes to keep the kids confused for a lifetime; and the actual movie sets, transported from Hollywood to Dollywood, from Parton's ABC-TV movie slated for December, "The Christmas Angel." A toy factory, "lumber-camp-cookhouse" restaurant, candy factory, and new crafts shops will be added to this entertainment complex, headed by one of the top entertainers in country and pop music.

Besides Dollywood's financial success and ability to pull in crowds, the theme park has had a positive effect on the surrounding area. Pigeon Forge, Tenn., the nearest metropolis to Parton's park, has increased its revenues by 41%, and Gatlinburg's grosses have zoomed by 30%, according to Dollywood officials. The state of Tennessee, which has had more than 30 million visitors this year—an increase of 19% over last year—credits Dollywood with much of that rise in coveted tourist revenues. Dollywood had hoped for an initial season attendance of 750,000; nearly 1.5 million visited in its first year.

This will probably start other country music stars thinking about the theme-park business. Of course, Conway Twitty is already in it, if you consider Twitty City a theme park. And so is George Jones with his Texas venture. And the Grand Ole Opry has given

birth to the best in the business—Opryland U.S.A., that highly successful venture near Nashville merging music and mania.

NEWSNOTES: Loretta Lynn, after playing to two capacity crowds at Hamilton Place in Hamilton, Ontario, which has been called the Country Music Capital of Canada, dropped by the CHAM-AM studios for an on-air appearance with Mark LaPointe . . . Leona Williams will be one of the featured entertainers in the Hendersonville, Tenn., Christmas Parade of Stars, Dec. 14 . . . Don't blame songwriter Paul Gordon if he's smiling from ear to ear. He's racked up three chart-busting duet songs at once. "Friends And Lovers" (co-written with Jay Gruska) has charted in an Eddie Rabbitt & Juice Newton version

and is on the pop charts as rendered by Carl Anderson & Gloria Loring. "The Next Time I Fall" is gaining ground on the pop charts for Amy Grant & Peter Cetera. The L.A.-based writer is published by Chapel/French Surf Music.

MOST DARING NEWS RELEASE OF THE WEEK: Our honors go to an item about "reelin' and dealin' in New Zealand." And we quote: "The Lord and his Shepard will travel nearly 10,000 miles to cast their nets upon the water of New Zealand. Actually, Bobby Lord (host of The Nashville Network's 'Country Sportsman') and T.G. Sheppard, along with the remainder of the TV show's crew, will make the trek to Lake Taupu Lodge near Auckland to fish for rainbow trout." Lord, we were ready for the apocalypse.

COUNTRY/SOUL GREAT O.B. McClinton will be honored at a benefit concert Nov. 11 at the Stock Yard Restaurant. Headliners include Waylon Jennings, Larry Gatlin, Exile, Tom T. Hall, Ronnie McDowell, and Steve Wariner. Billed as A Fight For Life, the concert will raise funds for McClinton's cancer treatment. Organizers of the event are Buddy Killen, president of Tree International; The Nashville Network's Ralph Emery; and Nashville concert promoter Lon Varnell. Tickets are \$50 each.

Dollywood is doing dandy and plans on expanding

Nashville Event's Focus Is Marketing CMA Sets Fifth Roundtable

NASHVILLE The Country Music Assn. will hold the fifth in its series of regional roundtables at the Sheraton Music City here on Nov. 13. The topic for the daylong discussion is "Developing Creative And Marketing Opportunities In Country Music."

At the beginning of the meeting, Bruce Miller of Market Data Corp. will discuss with registrants the findings his company made on the general acceptability of country music. The Market Data study was commissioned by the CMA and completed early this year.

Chairman of the Nashville workshop is Dick McCullough of E.H. Brown Advertising in Chicago. Rick Blackburn of CBS Records/Nashville and Lon Helton of Radio &

Records will be the moderators.

Panelists confirmed so far are the artists Steve Earle, Emmylou Harris, and Gary Morris; producers Jimmy Bowen, Kyle Lehning, and Brent Maher; record executives Joe Galante of RCA, Jim Foglesong of Capitol/EMI America, Jim Ed Norman of Warner Bros., Steve Popovich of PolyGram, and Bruce Hinton of MCA; and talent managers Mark Rothbaum and Ken Levitan.

Also scheduled to appear are publishers Ralph Peer of Peer-Southern, Tim Wiperman of Warner Bros. Music, Jerry Crutchfield of MCA Music, David Conrad of Almo-Irving, and Cliff Audretch of the Writers Group; songwriter Bob McDill; radio reps Wayne Campbell

(Continued on page 36)

FOR WEEK ENDING NOVEMBER 8, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

130 REPORTERS			NEW	TOTAL
			ADDS	ON
TANYA TUCKER	I'LL COME BACK AS ANOTHER WOMAN	CAPITOL	36	36
GARY MORRIS	LEAVE ME LONELY	WARNER BROS.	32	85
DAN SEALS	YOU STILL MOVE ME	EMI-AMERICA	31	108
KEITH WHITLEY	HOMECOMING 63	RCA	31	35
GIRLS NEXT DOOR	BABY I WANT IT	MTM	26	68

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

RETAIL BREAKOUTS

43 REPORTERS			NUMBER
			REPORTING
SAWYER BROWN	OUT GOIN' CATTIN'	CAPITOL/CURB	15
HANK WILLIAMS, JR.	MIND YOUR OWN BUSINESS	WARNER/CURB	15
BELLAMY BROTHERS	TOO MUCH IS NOT ENOUGH	MCA/CURB	12
T GRAHAM BROWN	HELL AND HIGH WATER	CAPITOL	11
GEORGE JONES	WINE COLORED ROSES	EPIC	9

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Star Search. Warner Bros. artist John Anderson proudly poses by his star after being inducted into the Country Music Hall of Fame and Museum and gaining a coveted place in the Walkway of Stars.

NEA Seminar Airs Copyright, Royalties Issues

NASHVILLE The Nashville Entertainment Assn. held the second of its six "Rock With The Experts" seminars here on Oct. 21 at 12th & Porter, a nightclub.

Nine panelists representing publishers, performance rights organizations, copyright administrators, and other professionals discussed the basics of song publishing and bargaining with record companies as well as the problem of song exploitation in other countries.

Richard Perna of Copyright Management Inc. covered some of the necessary steps to collect foreign royalties.

Attorney Malcolm Mimms advised artist/writers to be cautious when negotiating with production companies. Some companies ask for part of the copyright in exchange for producing songs. Mimms suggested artist/writers keep the copyright and offer a percentage of the income generated by the songs.

Other participants in the seminar were Tim Smith of Copyright Management, Charlie Feldman of Screen Gems-EMI, Bernie Walters of the Mid-Co Music Group, Thomas Cain of BMI, Garry Velletri of Bug Music, Kathy Hyland of the Songwriters Guild, and Bob Doyle of the American Society of Composers, Authors and Publishers.

The next seminar in the series will cover merchandising and will be held Nov. 20 at Nashville's Exit/In club. The remaining seminars will deal with a&r, self-promotion, and independent distribution.

ANDREW ROBLIN

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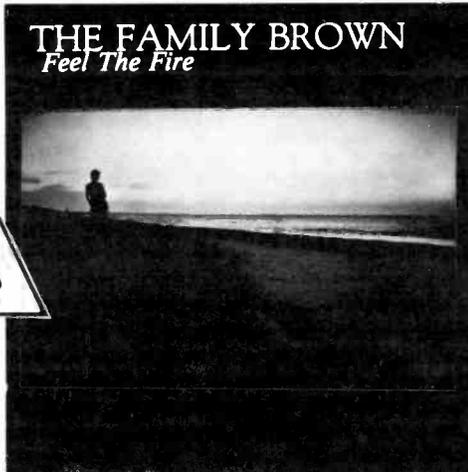


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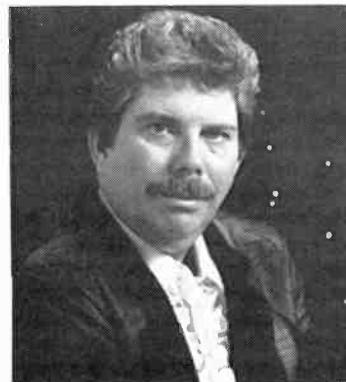


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"I've Always Been Country" to be released soon!



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CMA WEEK, OCT. 11-17

Awards Show And Talent Buyers Seminar Hold Highlights



Rockin' With The Judds. Wynonna, left, and Naomi Judd perform their single "Rockin' With The Rhythm Of The Rain" during the CMA Awards presentation.



Tree Top. Buddy Killen, left, president of Tree International, is congratulated by Marie Ratliff, Billboard's country chart manager, for having BMI's top publishing company. It was Tree's 14th consecutive win in the category. Joining in the fun are Roger Sovine, vice president of BMI, and Donna Hilley, executive vice president of Tree.



New On The Horizon. Warner Bros.' Randy Travis accepts the CMA Horizon Award for the artist who demonstrated the most professional growth and development during the past year.



Sweethearts' Sweet Sound. Columbia artists Sweethearts Of The Rodeo showcase during the talent buyers seminar.



George Fills Bill. Epic legend George Jones receives the CMA video-of-the-year award for his first music video, "Who's Gonna Fill Their Shoes."



Buyers, Buyers, Buyers. Talent manager Ken Kragen speaks to registrants during the talent buyers seminar.



Osmond/Seals Deal. CMA's vocal duo of the year, Marie Osmond & Dan Seals, accept their awards on stage at the Grand Ole Opry during the national telecast.



Lyle Loves It. Monterey artist Lyle Lovett, center, chats with Fred Bohlander, left, co-founder of the Monterey booking agency, and Steve Dahl, who heads Monterey's Nashville office, after performing at the talent buyers seminar.



No. 1 Agent. Willie Nelson, right, presents Buddy Lee, president of Buddy Lee Attractions Inc., with an award after Lee was named 1986 agent of the year by the Nashville Assn. of Talent Directors.

Billboard® 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	3	4	13	DIGGIN' UP BONES K. LEHNING (P. OVERSTREET, A. GORE)	RANDY TRAVIS WARNER BROS. 7-28649
★ ★ NO. 1 ★ ★ 1 week at No. One					
2	4	5	14	THAT ROCK WON'T ROLL T. DUBOIS, S. HENDRICKS (J.S. SHERRILL, B. DIPIERO)	RESTLESS HEART RCA 14376
3	6	10	11	YOU'RE STILL NEW TO ME P. WORLEY (P. OVERSTREET, P. DAVIS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
4	5	8	13	STARTING OVER AGAIN T. BROWN, J. BOWEN (D. GOODMAN, J.W. RYLES)	STEVE WARINER MCA 52837
5	7	13	12	SHE USED TO BE SOMEBODY'S BABY C. YOUNG (L. GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06252
6	8	12	13	NO ONE MENDS A BROKEN HEART LIKE YOU T. COLLINS (J. SCHWEERS)	BARBARA MANDRELL MCA 52900
7	11	17	8	TOUCH ME WHEN WE'RE DANCING H. SHEDD, ALABAMA (T. SKINNER, J.L. WALLACE, K. BELL)	ALABAMA RCA 5003-7
8	12	16	11	AT THE SOUND OF THE TONE J. BOWEN, J. SCHNEIDER (M.T. BARNES, D. RICHARDSON)	JOHN SCHNEIDER MCA 52901
9	9	14	12	CHEAP LOVE R. LANDIS (D. SHANNON)	JUICE NEWTON RCA 14417
10	14	19	9	IT AIN'T COOL TO BE CRAZY ABOUT YOU J. BOWEN (D. DILLON, R. PORTER)	GEORGE STRAIT MCA 52914
11	13	15	13	HONKY TONK CROWD J. ANDERSON, J.E. NORMAN (L.A. DELMORE, L. CORDLE)	JOHN ANDERSON WARNER BROS. 7-28639
12	2	3	15	TOO MANY TIMES N. LARKIN, M. WRIGHT (M. SMOTHERMAN, S. PAGE, T. MCSHEAR)	EARL THOMAS CONLEY AND ANITA POINTER RCA 14380
13	1	2	16	IT'LL BE ME B. KILLEN (S. LEMAIER, J.P. PENNINGTON)	EXILE EPIC 34-06229
14	15	22	10	HELL AND HIGH WATER B. LOGAN (T. BROWN, A. HARVEY)	T. GRAHAM BROWN CAPITOL 5621
15	18	23	7	TOO MUCH IS NOT ENOUGH E. GORDY, JR. (D. BELLAMY, R. TAYLOR)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
16	19	24	12	DADDY'S HANDS T. WEST (H. DUNN)	HOLLY DUNN MTM 72075/CAPITOL
17	20	25	12	I MISS YOU ALREADY N. LARKIN (M. RAINWATER, F. YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519/ATLANTIC
18	23	28	7	GIVE ME WINGS B. MAHER (R. FLEMING, D. SCHLITZ)	MICHAEL JOHNSON RCA 14412
19	24	30	9	WINE COLORED ROSES B. SHERRILL (D. KNUTSON, A. L. OWENS)	GEORGE JONES EPIC 34-06296
20	26	29	5	MIND YOUR OWN BUSINESS H. WILLIAMS, JR., B. BECKETT, J.E. NORMAN (H. WILLIAMS)	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
21	25	26	9	OUT GOIN' CATTIN' R.L. SCRUGGS (M. MILLER, R. SCRUGGS)	SAWYER BROWN WITH "CAT" JOE BONSALE CAPITOL/CURB 5629/CAPITOL
★ ★ ★ POWER PICK/SALES ★ ★ ★					
22	28	32	5	LOVE'S GONNA GET YOU SOMEDAY R. SKAGGS (C. CHAMBERS)	RICKY SKAGGS EPIC 34-06327
23	27	31	8	WHAT YOU'LL DO WHEN I'M GONE J. BOWEN, W. JENNINGS (L. BUTLER)	WAYLON JENNINGS MCA 52915
24	30	34	5	WHAT AM I GONNA DO ABOUT YOU J. BOWEN, R. MCENTIRE (D. GILMORE, B. SIMON, J. ALLISON)	REBA MCENTIRE MCA 52922
25	31	37	4	CRY MYSELF TO SLEEP B. MAHER (P. KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
26	10	1	16	CRY J.E. NORMAN (C. KOHLMAN)	CRYSTAL GAYLE WARNER BROS. 7-28689
27	34	43	4	THEN IT'S LOVE D. WILLIAMS, G. FUNDIS (D. LINDE)	DON WILLIAMS CAPITOL 5638
28	33	38	7	STAND ON IT J. KENNEDY (B. SPRINGSTEEN)	MEL MCDANIEL CAPITOL 5620
29	32	36	9	EVERYTHING I USED TO DO G. WATSON, L. BOOTH (E. ROWELL)	GENE WATSON EPIC 34-06290
30	35	40	9	WALK THE WAY THE WIND BLOWS A. REYNOLDS (T. P. O'BRIEN)	KATHY MATTEA MERCURY 884 978-7/POLYGRAM
31	41	47	5	BAD LOVE M. WRIGHT (D. LINDE)	PAKE MCENTIRE RCA 5004-7
32	40	42	8	OH DARLIN' K. KANE, J.O'HARA (J.O'HARA, K. KANE)	THE O'KANES COLUMBIA 38-06242
33	43	46	5	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R. HALL (R. BYRNE, T. BRASFELD)	T.G. SHEPPARD COLUMBIA 38-06347
34	42	45	6	SHE THINKS THAT SHE'LL MARRY T. WEST (J. ROOMAN, D. ORENDER)	JUDY RODMAN MTM 72076/CAPITOL
35	44	51	4	FALLIN' FOR YOU FOR YEARS C. TWITTY, D. HENRY, R. TREAT (T. SEALS, M. REID)	CONWAY TWITTY WARNER BROS. 7-28577
36	39	44	7	ONLY YOU J. KENNEDY (B. RAM, A. RAND)	THE STATLER BROTHERS MERCURY 888 042-7/POLYGRAM
37	17	7	16	SINCE I FOUND YOU S. BUCKINGHAM (B. LOYD, R. FOSTER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-06166
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
38	47	57	3	YOU STILL MOVE ME K. LEHNING (D. SEALS)	DAN SEALS EMI-AMERICA 9851
39	16	6	16	DOO-WAH DAYS N. WILSON, M. GILLEY (E. HUNNICUTT, D. GILMORE, G. VINCENT)	MICKEY GILLEY EPIC 34-06184
40	45	52	4	OUT AMONG THE STARS B. MONTGOMERY (A. MITCHELL)	MERLE HAGGARD EPIC 34-06344
41	22	9	18	JUST ANOTHER LOVE J. CRUTCHFIELD (P. DAVIS)	TANYA TUCKER CAPITOL 5604
42	21	11	14	DIDN'T WE J. CRUTCHFIELD (G. LYLE, T. SEALS)	LEE GREENWOOD MCA 52896
43	48	55	3	THE CARPENTER B. LOGAN (G. CLARK)	JOHN CONLEE COLUMBIA 38-06311
44	29	18	18	YOU CAN'T STOP LOVE J. STROUD (P. OVERSTREET, T. SCHUYLER)	SCHUYLER, KNOBLOCH & OVERSTREET MTM 72071/CAPITOL
45	58	—	2	LEAVE ME LONELY G. MORRIS (G. MORRIS)	GARY MORRIS WARNER BROS. 7-28542
46	53	60	3	SOMEDAY E. GORDY, JR., T. BROWN (S. EARLE)	STEVE EARLE MCA 52920
47	37	27	12	MY LIFE'S A DANCE J. WHITE (J. WHITE, M. SPIRO)	ANNE MURRAY CAPITOL 5610
48	36	20	18	BOTH TO EACH OTHER (FRIENDS & LOVERS) R. LANDIS (J. GRUSKA, P. GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
49	51	56	5	THAT'S MORE ABOUT LOVE (THAN I WANTED TO KNOW) E. GORDY, JR., T. BROWN (D. LEE, B. MCDILL, B. JONES)	NICOLETTE LARSON MCA 52937

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	62	—	2	COWBOY MAN T. BROWN, L. LOVETT (L. LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
51	66	—	2	BABY I WANT IT T. WEST (B. NIELSEN, CHAPMAN)	GIRLS NEXT DOOR MTM 72078/CAPITOL
52	38	21	17	SECOND TO NO ONE D. MALLOY (R. CASH)	ROSANNE CASH COLUMBIA 38-06159
53	54	61	4	THEY DON'T MAKE THEM LIKE THEY USED TO B. BACHARACH, C. BAYER SAGER (B. BACHARACH, C. BAYER SAGER)	KENNY ROGERS RCA 5016-7
54	65	—	2	GOTTA HAVE YOU R. LANDIS (E. RABBITT, R. NIELSEN, R. LANDIS)	EDDIE RABBITT RCA 5012-7
55	59	72	3	HEART TO HEART G. DAVIES, P. PENDRAS (J. HIATT, F. KOLLER)	WILD CHOIR FEATURING GAIL DAVIES RCA 5011-7
56	60	66	4	WE BELONG TOGETHER R. RUFF (C. CHASE)	CARLETTE LUV 125/NSD
57	63	67	4	WEREN'T YOU LISTENING R. OATES (C. WATERS, M. GARVIN, T. SHAPIRO)	ADAM BAKER AVISTA 8602/NSD
58	46	33	14	A GIRL LIKE EMMYLOU SOUTHERN PACIFIC (J.E. NORMAN, T. GOODMAN, J. MCFEE, K. KNUDSEN, S. COOKE)	SOUTHERN PACIFIC WARNER BROS. 7-28647
59	50	35	19	LONELY ALONE J.L. WALLACE, T. SKINNER (J.D. MARTIN, J. JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
60	67	71	3	SHE'S THE TRIP THAT I'VE BEEN ON R. BAKER (S.D. SHAFER, D. FRAZIER)	LARRY BOONE MERCURY 888 044-7/POLYGRAM
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
61	NEW	—	1	HOME COMING '63 B. MEVIS (D. DILLON, R. PORTER)	KEITH WHITLEY RCA 5013-7
62	NEW	—	1	I'LL COME BACK AS ANOTHER WOMAN J. CRUTCHFIELD (R. CARPENTER, K.M. ROBBINS)	TANYA TUCKER CAPITOL 5652
63	72	—	2	SOUTHERN AIR R. STEVENS (B. HOLMES, S. DILL)	RAY STEVENS MCA 52906
64	49	39	10	WHEN YOU HURT I HURT B. KILLEN (R. MCDOWELL)	RONNIE MCDOWELL MCA/CURB 52907/MCA
65	77	—	2	ROMANCE R. BAKER (D. ROSSON)	JIM COLLINS TKM 111217
66	78	—	2	DIXIE MOON B. SHERRILL (T. SEALS, E. SETSER)	RAY CHARLES COLUMBIA 38-06370
67	56	50	21	GUITAR TOWN E. GORDY, JR., T. BROWN (S. EARLE)	STEVE EARLE MCA 52856
68	55	48	18	GUITARS, CADILLACS P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE 28688/WARNER BROS.
69	64	54	14	I'M NOT TRYING TO FORGET YOU W. NELSON (W. NELSON)	WILLIE NELSON COLUMBIA 38-06246
70	73	—	2	LOOKING FOR SUZANNE T. CHOATE, D. W. WILSON (P. KENNERLEY)	THE OSMONDS EMI-AMERICA/CURB 8390/EMI-AMERICA
71	69	63	21	TEN FEET AWAY B. MEVIS (T. SEALS, B. SHERRILL, M.D. BARNES)	KEITH WHITLEY RCA 14363
72	75	—	2	YOU CAN'T TAKE IT WITH YOU B.T. JONES, R.E. BALL (S. BOGARD, R. GILES)	WILLIAM LEE GOLDEN MCA 52944
73	NEW	—	1	DON'T BURY ME 'TIL I'M READY S. CORNELIUS, H.M. CORNELIUS (J. MOFFAT)	JOHNNY PAYCHECK MERCURY 888 088-7/POLYGRAM
74	74	80	3	TWO SIDES K. ESPY (S. DAVIS)	JIMMY MURPHY EMCORE 10033/NSD
75	NEW	—	1	IT SHOULD HAVE BEEN EASY L. BUTLER (B. MCDILL)	THE WHITES MCA/CURB 52953/MCA
76	81	—	2	DARK EYED LADY B. MCCracken (B. LE ROY, J. BRITT)	BART CAMERON REVOLVER 86-013
77	NEW	—	1	ME AND YOU S. SILVER (D. FARGO)	DONNA FARGO MERCURY 888 093-7/POLYGRAM
78	52	41	10	WE HAD IT ALL V. GARAY (T. SEALS, D. FRITTS)	DOLLY PARTON RCA 5001-7
79	57	49	20	ALWAYS HAVE ALWAYS WILL N. WILSON (J. MEARS)	JANIE FRICKE COLUMBIA 38-06144
80	82	—	2	THE AUCTION D. GOODMAN (D. GOODMAN, M. SHERRILL, B. LANCASTER, C. HENDRICKS)	SOUTHERN REIGN REGAL 1
81	NEW	—	1	I DON'T MEAN MAYBE G. BARBER, JR., A.J. MASTERS (B. THORNBURY, A.J. MASTERS, D. MOORDIGIAN)	A.J. MASTERS BERMUDA DUNES 1115
82	NEW	—	1	WHEN A WOMAN CRIES N. WILSON (B. MOORE, M. WILLIAMS)	JANIE FRICKE COLUMBIA 38-06417
83	68	58	7	QUITTING TIME K. LEHNING (HELLARD, GARVIN, JONES)	CON HUNLEY CAPITOL 5631
84	NEW	—	1	DO YOU MIND IF I STEP INTO YOUR DREAMS J. KENNEDY (A. VANDOLLEN, S. KENNEDY)	THE CANNONS MERCURY 888 048-7/POLYGRAM
85	71	59	19	IN LOVE R. MILSAP, T. COLLINS, R. GALBRAITH (M. REID, B. DEES)	RONNIE MILSAP RCA 14365
86	70	62	11	FIDDLIN' MAN J.E. NORMAN (M. MURPHEY, C. RAINS, J.E. NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28598
87	NEW	—	1	CRY BABY D. CHAMBERLAIN (C. PUTMAN, J.O'HARA, D. COOK)	THE LOWES API 1001
88	79	70	18	FARTHER DOWN THE LINE T. BROWN, L. LOVETT (L. LOVETT)	LYLE LOVETT MCA/CURB 52818/MCA
89	61	53	8	AIN'T THAT PECULIAR G. FUNDIS (W. ROBINSON, W. MOORE, M. TARPLIN, R. ROGERS)	NEW GRASS REVIVAL EMI-AMERICA 8347
90	84	73	22	GOT MY HEART SET ON YOU B. LOGAN (D. GRAY, B. RENEAU)	JOHN CONLEE COLUMBIA 38-06104
91	76	68	4	I CAN'T HELP THE WAY I DON'T FEEL B. BECKETT (M. GARVIN, C. WATERS, T. SHAPIRO)	KAYLEE ADAMS WARNER BROS. 7-28567
92	83	64	9	FOOLS FOR EACH OTHER E. BRUCE, B. MEVIS (G. CLARK)	ED BRUCE WITH LYNN ANDERSON RCA 5005-7
93	93	—	2	BLUEMONIA R. J. FRIEND (J.O'HARA, D. COOK)	VICKI LEE SUNSHINE 1400/APS
94	85	69	6	NIGHT LIFE S. BUCKINGHAM (W. NELSON, P. BUSKIRK, W. BREELAND)	B.J. THOMAS COLUMBIA 38-06314
95	90	81	21	STAND A LITTLE RAIN M. MORGAN, P. WORLEY (D. SCHLITZ, D. LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
96	94	84	10	LOVE DON'T COME ANY BETTER THAN THIS B. BECKETT (K. ROBBINS, S. LONGACRE)	SHELLY WEST WARNER BROS. 7-28648
97	92	79	23	THAT'S HOW YOU KNOW E. GORDY, JR., T. BROWN (W. WALDMAN, C. BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARINER) MCA 52839
98	87	77	7	FIRE AT FIRST SIGHT T. SKINNER, J.L. WALLACE (T. SKINNER, J.L. WALLACE)	THE KENDALLS MCA/CURB 52933/MCA
99	91	82	14	THAT'S WHAT HER MEMORY IS FOR R. ALVES (R. MURRAY, J. SCHWEERS, J.D. HICKS)	BUTCH BAKER MERCURY 884 857-7/POLYGRAM
100	80	65	7	SHE WANTS TO MARRY A COWBOY M. DANIEL (J.L. WILLIAMS)	JAMES & MICHAEL YOUNGER AIR 00106

Products with the greatest airplay and sales gains this week. ♦ Videoclip availability. • Recording Industry Assn. of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units.

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	DIGGIN' UP BONES	RANDY TRAVIS	1
2	4	THAT ROCK WON'T ROLL	RESTLESS HEART	2
3	5	STARTING OVER AGAIN	STEVE WARINER	4
4	6	HONKY TONK CROWD	JOHN ANDERSON	11
5	7	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	5
6	9	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	3
7	12	TOUCH ME WHEN WE'RE DANCING	ALABAMA	7
8	10	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	6
9	11	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	8
10	8	CHEAP LOVE	JUICE NEWTON	9
11	13	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	10
12	1	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	12
13	15	I MISS YOU ALREADY	BILLY JOE ROYAL	17
14	16	WINE COLORED ROSES	GEORGE JONES	19
15	26	GIVE ME WINGS	MICHAEL JOHNSON	18
16	19	DADDY'S HANDS	HOLLY DUNN	16
17	3	IT'LL BE ME	EXILE	13
18	27	HELL AND HIGH WATER	T GRAHAM BROWN	14
19	30	TOO MUCH IS NOT ENOUGH	BELLAMY BROTHERS	15
20	—	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	22
21	18	SINCE I FOUND YOU	SWEETHEARTS OF THE RODEO	37
22	29	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	20
23	25	OUT GOIN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSALE	21
24	14	CRY	CRYSTAL GAYLE	26
25	17	DOO-WAH DAYS	MICKEY GILLEY	39
26	28	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	30
27	20	JUST ANOTHER LOVE	TANYA TUCKER	41
28	24	SECOND TO NO ONE	ROSANNE CASH	52
29	22	DIDN'T WE	LEE GREENWOOD	42
30	21	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	48

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

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (13)	19
MCA/Curb (6)	
RCA (15)	16
RCA/Curb (1)	
CAPITOL (7)	14
MTM (4)	
Capitol/Curb (2)	
WARNER BROS. (11)	13
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	12
POLYGRAM	7
Mercury (7)	
EPIC	6
NSD	3
Avista (1)	
Encore (1)	
LUV (1)	
EMI-AMERICA	2
EMI-America/Curb (1)	
API	1
APS	1
Sunshine (1)	
AIR	1
ATLANTIC	1
Atlantic/America (1)	
BERMUDA DUNES	1
REGAL	1
REVOLVER	1
TKM	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
89	AIN'T THAT PECULIAR (Jobete, ASCAP) CPP
79	ALWAYS HAVE ALWAYS WILL (Texican, ASCAP/Cavesson, ASCAP) CPP
8	AT THE SOUND OF THE TONE (WB, ASCAP/Two Sons, ASCAP)
80	THE AUCTION (Forrest Hills, BMI/AI Gallico, BMI/Circle South, ASCAP/MCA, ASCAP)
51	BABY I WANT IT (Uncle Artie, ASCAP)
31	BAD LOVE (Dennis Linde, BMI)
93	BLUEMONIA (Tree, BMI/Cross Keys, ASCAP)
48	BOTH TO EACH OTHER (FRIENDS & LOVERS) (Colgems-EMI, ASCAP/WB, ASCAP/French Surf, ASCAP)
43	THE CARPENTER (April, ASCAP/GSC, ASCAP) CPP/ABP
9	CHEAP LOVE (Shidel, BMI/Bug, BMI)
50	COWBOY MAN (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
26	CRY (Shapiro Bernstein & Co., ASCAP)
87	CRY BABY (Tree, BMI)
25	CRY MYSELF TO SLEEP (Irving, BMI) CPP/ALM
16	DADDY'S HANDS (Blackwood, BMI) CPP/ABP
76	DARK EYED LADY (Prairie Fire, SESAC/Itzabitch, ASCAP)
42	DIDN'T WE (Irving, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/ALM
1	DIGGIN' UP BONES (Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI) CPP/HL
66	DIXIE MOON (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)
84	DO YOU MIND IF I STEP INTO YOUR DREAMS (Hall-Clement, BMI/Yellow Jacket, BMI/AI Gallico, BMI)
73	DON'T BURY ME 'TIL I'M READY (Songmedia, BMI/Bugshoot, BMI)
39	DOO-WAH DAYS (Young Beau, BMI/Tapadero, BMI/Rok, BMI) CPP
29	EVERYTHING I USED TO DO (Jack & Bill, ASCAP/Little Will, ASCAP/Ernie Powell, ASCAP) HL
35	FALLIN' FOR YOU FOR YEARS (WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP
88	FARTHER DOWN THE LINE (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
86	FIDDLIN' MAN (Timberwolf, BMI/Cross Keys, ASCAP/Kahala, BMI) HL
98	FIRE AT FIRST SIGHT (Hall-Clement, BMI) HL
92	FOOLS FOR EACH OTHER (Chappell, ASCAP) HL
58	A GIRL LIKE EMMYLOU (That's What She Said, BMI/Long Tooth, BMI/K-Kuad, ASCAP/Standup, ASCAP)
18	GIVE ME WINGS (Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/ALM/HL
90	GOT MY HEART SET ON YOU (Simonton, BMI/MZD, ASCAP)
54	GOTTA HAVE YOU (Briarpatch, BMI/Englishtown, BMI)
67	GUITAR TOWN (Goldline, ASCAP) HL
68	GUITARS, CADILLACS (Coal Dust West, BMI)
33	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) (Rick Hall, ASCAP)
55	HEART TO HEART (Lily Billy/Lucrative/BMI)
14	HELL AND HIGH WATER (April, ASCAP/Ideas Of March, ASCAP/Preshus Child, BMI) CPP/ABP
61	HOMECOMING '63 (Blackwood, BMI/Larry Butler, BMI/South Wing, ASCAP)
11	HONKY TONK CROWD (Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP) HL
91	I CAN'T HELP THE WAY I DON'T FEEL (Tree, BMI/O'Lyric, BMI) HL
81	I DON'T MEAN MAYBE (Desert Sands, BMI/Uncle Artie, ASCAP)
17	I MISS YOU ALREADY (Tree, BMI) HL
62	I'LL COME BACK AS ANOTHER WOMAN (Let There Be Music, ASCAP/Irving, BMI)
69	I'M NOT TRYING TO FORGET YOU (Willie Nelson, BMI) CPP
85	IN LOVE (Lodge Hall, ASCAP/Milsap, BMI) CPP
10	IT AIN'T COOL TO BE CRAZY ABOUT YOU (Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP) CPP/ABP
75	IT SHOULD HAVE BEEN EASY (Jack & Bill, ASCAP)
13	IT'LL BE ME (Tree, BMI/Pacific Island, BMI) CPP/HL
41	JUST ANOTHER LOVE (Web IV, BMI)
45	LEAVE ME LONELY (WB, ASCAP/Gary Morris, ASCAP)
59	LONELY ALONE (MCA, ASCAP/Alabama Band, ASCAP) HL
70	LOOKING FOR SUZANNE (Irving, BMI)
96	LOVE DON'T COME ANY BETTER THAN THIS (Irving, BMI/Somebody's, SESAC) CPP/ALM
22	LOVE'S GONNA GET YOU SOMEDAY (Hall-Clement, BMI/Ricky Skaggs, BMI/Chip Peay, BMI) HL
77	ME AND YOU (Prima-donna, BMI)
20	MIND YOUR OWN BUSINESS (Acuff-Rose Opryland, BMI/Rightsong, BMI/Hiram, BMI) HL
47	MY LIFE'S A DANCE (Youngster Musikverlag, GEMA/Edition Sunrise, BMI) CPP
94	NIGHT LIFE (Tree, BMI/Glad, BMI) HL
6	NO ONE MENDS A BROKEN HEART LIKE YOU (Collins Court, ASCAP) CPP
32	OH DARLIN' (Cross Keys, ASCAP) HL
36	ONLY YOU (Hollis, BMI)
40	OUT AMONG THE STARS (Warner-Tamerlane, BMI/Ten Speed, BMI)
21	OUT GOIN' CATTIN' (Zoo Crew, ASCAP/Colgems-EMI, ASCAP/Labor Of Love, BMI)
83	QUITTIN' TIME (Tree, BMI/Cross Keys, ASCAP) HL
65	ROMANCE (Screen Gems-EMI, BMI)
52	SECOND TO NO ONE (Chelcalt, BMI/Atlantic, BMI)
34	SHE THINKS THAT SHE'LL MARRY (Uncle Artie, ASCAP/Sabal, ASCAP) HL
5	SHE USED TO BE SOMEBODY'S BABY (Larry Gatlin, BMI)
100	SHE WANTS TO MARRY A COWBOY (Jack & Bill, ASCAP) HL
60	SHE'S THE TRIP THAT I'VE BEEN ON (Acuff-Rose Opryland, BMI)
37	SINCE I FOUND YOU (Lawyers Daughter, BMI/Uncle Artie, ASCAP)
46	SOMEDAY (Goldline, ASCAP) HL
63	SOUTHERN AIR (Eagles Path, ASCAP)
95	STAND A LITTLE RAIN (Don Schlitz, ASCAP/MCA, ASCAP/Shedhouse, ASCAP) HL
28	STAND ON IT (Bruce Springsteen, ASCAP)
4	STARTING OVER AGAIN (Forrest Hills, BMI/Write Road, BMI)
71	TEN FEET AWAY (WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP
2	THAT ROCK WON'T ROLL (Combine, BMI)
97	THAT'S HOW YOU KNOW (Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)
49	THAT'S MORE ABOUT LOVE (THAN I WANTED TO KNOW) (Hall-Clement, BMI/Maplehill, BMI/Cross Keys, ASCAP/Tree, BMI) HL
99	THAT'S WHAT HER MEMORY IS FOR (Tom Collins, BMI/Collins Court, ASCAP) CPP
27	THEN IT'S LOVE (Dennis Linde, BMI)
53	THEY DON'T MAKE THEM LIKE THEY USED TO (New Hidden Valley, ASCAP/Walt Disney, ASCAP/CBS, BMI/Wonderland, BMI) CPP/ABP/HL
12	TOO MANY TIMES (Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)
15	TOO MUCH IS NOT ENOUGH (Bellamy Bros., ASCAP)
7	TOUCH ME WHEN WE'RE DANCING (Hall-Clement, BMI) HL
74	TWO SIDES (Hear No Evil, BMI)
30	WALK THE WAY THE WIND BLOWS (Colgems-EMI, ASCAP/White Sheep, ASCAP)
56	WE BELONG TOGETHER (Paukie, BMI)
78	WE HAD IT ALL (Danor, BMI/Irving, BMI) CPP/ALM
57	WEREN'T YOU LISTENING (Tree, BMI/O'Lyric, BMI) HL
24	WHAT AM I GONNA DO ABOUT YOU (Tapadero, BMI/Jim's Allisons, BMI) CPP
23	WHAT YOU'LL DO WHEN I'M GONE (Larry Butler, BMI/Blackwood, BMI) CPP/ABP
82	WHEN A WOMAN CRIES (Tapadero, BMI/Cavesson, ASCAP)
64	WHEN YOU HURT I HURT (Tree, BMI/Strawberry Lane, BMI) HL
19	WINE COLORED ROSES (Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL
44	YOU CAN'T STOP LOVE (Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP
72	YOU CAN'T TAKE IT WITH YOU (Dejamus, ASCAP/Chappell, ASCAP)
38	YOU STILL MOVE ME (Pink Pig, BMI)
3	YOU'RE STILL NEW TO ME (Writers Group, BMI/Scarlet Moon, BMI/Web IV, 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.

Vegas Venue Seeks New Acts

NASHVILLE Up-and-coming country acts have a new Las Vegas venue open to them: the Landmark Hotel and Casino.

The Academy Of Country Music (ACM), with producers Michael Trilkis and Ken Shapiro, has a one-year agreement with the Landmark to present a series called the Academy Of Country Music Presents The Best Of New Country.

Country acts are booked into the Landmark's 500-person-capacity showroom for two or three weeks at a time, with two acts on each bill. The production opened with Western Union and Gerry Baze & Touch

Of Country on Oct. 9. Robin Lee and the Doo-Wah Riders started Oct. 30.

The Landmark charges no cover and no minimum for the shows, according to Bill Boyd, executive di-

rector of the ACM. "There's no other concept like this in Vegas," says Boyd. "With no cover and no minimum, new acts can get unbelievable exposure."

ANDREW ROBLIN

CMA SETS FIFTH ROUNDTABLE

(Continued from page 30)

of WSIX Nashville, Mike Chapman of WUBE Cincinnati, and Bob Green of WYAY Atlanta; and retailers and rackjobbers Jack Eugster of Musicland in Minneapolis and Steve Salzberg of the Handleman Co. in Troy, Mich.

Registration for the event is \$65 and covers lunch and coffee. Members of ASCAP, BMI, SESAC, AFTRA, and AFM may attend for \$25 each.

IBMA Releases Agenda

NASHVILLE The directors of the International Bluegrass Music Assn. report that the four main items on their 1987 agenda will be securing group insurance coverage for professional bluegrass performers, staging a major IBMA event next September, selecting a historian and developing collection policies for a bluegrass museum, and launching a major membership drive.

Although the plans for next year's activities were made at the IBMA World Of Bluegrass trade show, held in Owensboro, Ky., in

late August, they were only recently made public.

One of the first IBMA projects has just been completed: the compilation of a bluegrass radio list that cites call letters, frequencies, addresses, phone numbers, contacts, and air times for more than 700 domestic and foreign radio stations that air bluegrass music and syndicated bluegrass shows. The list is free to IBMA members.

Art Menius, who has served as acting executive director of the association since 1985, has been voted full-time executive director.

FOR WEEK ENDING NOVEMBER 8, 1986

Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	2	3	27	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN 1 week at No. One
2	3	9	3	ALABAMA RCA 5649-1-R	THE TOUCH
3	1	1	20	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
4	4	4	16	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
5	5	5	30	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
6	6	6	22	GEORGE STRAIT ● MCA 5750 (8.98)	# 7
7	24	—	2	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
8	14	26	3	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
9	11	13	7	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
10	9	10	10	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
11	12	11	9	RAY STEVENS MCA 5789	SURELY YOU JOUST
12	8	7	22	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
13	7	2	15	EXILE EPIC FE 40401	GREATEST HITS
14	26	36	3	REBA MCENTIRE MCA 5807	WHAT AM I GONNA DO ABOUT YOU
15	13	15	51	THE JUDDS ● RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
16	16	18	37	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
17	17	17	9	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
18	31	42	3	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
19	38	67	3	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
20	10	8	15	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
21	23	19	7	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
22	NEW ▶	1	1	GEORGE JONES EPIC 40413	WINE COLORED ROSES
23	29	16	20	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
24	25	25	103	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
25	15	12	10	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
26	22	24	31	RONNIE MILSAP RCA AHL 1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
27	19	14	12	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
28	18	20	36	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
29	20	21	22	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
30	NEW ▶	1	1	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
31	21	23	24	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
32	34	35	19	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
33	NEW ▶	1	1	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
34	36	44	5	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
35	49	65	3	THE BELLAMY BROTHERS MCA/CURB 5812/MCA	GREATEST HITS, VOL. II
36	30	27	71	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
37	NEW ▶	1	1	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
38	40	22	32	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	NEW ▶	1	1	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
40	28	28	85	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
41	42	37	27	EDDIE RABBITT RCA AHL 1-7041 (8.98) (CD)	RABBITT TRAX
42	44	68	16	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
43	51	57	18	KEITH WHITLEY RCA CPL 1-7043 (8.98)	L.A. TO MIAMI
44	27	29	54	EARL THOMAS CONLEY RCA AHL 1-7032 (8.98) (CD)	GREATEST HITS
45	35	38	21	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
46	46	73	32	JUDY RODMAN MTM 71050 (8.98)	JUDY
47	47	59	58	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
48	33	32	77	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
49	70	40	10	MICKY GILLEY EPIC 40353	ONE AND ONLY
50	32	33	268	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
51	56	—	2	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
52	67	72	134	ALABAMA ▲ ² RCA AHL 1-4939 (8.98) (CD)	ROLL ON
53	68	52	17	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
54	54	—	49	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
55	57	48	77	RONNIE MILSAP ● RCA AHL 1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
56	52	47	10	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
57	63	54	90	ALABAMA ▲ RCA AHL 1-5339 (8.98) (CD)	40 HOUR WEEK
58	39	31	14	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
59	64	51	35	JOHN CONLEE COLUMBIA FC-40257	HARMONY
60	37	34	21	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM	CLASS OF '55
61	61	—	2	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
62	55	56	444	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
63	50	50	242	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
64	62	70	243	ALABAMA ▲ ³ RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
65	73	69	19	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
66	NEW ▶	1	1	NEW GRASS REVIVAL EMI-AMERICA ST 17216	NEW GRASS REVIVAL
67	41	41	31	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
68	71	63	185	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
69	48	39	14	MARTY STUART COLUMBIA B6C 40302	MARTY STUART
70	65	64	130	THE STATLER BROTHERS MERCURY 818-65-2-1/POLYGRAM (CD)	ATLANTA BLUE
71	43	46	78	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
72	66	71	35	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM	BORN YESTERDAY
73	53	53	6	BARBARA MANDRELL MCA 5769	MOMENTS
74	58	55	17	REBA MCENTIRE MERCURY 822-455-1 M-1/POLYGRAM	REBA NELL MCENTIRE
75	45	45	16	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE

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

Music Dealers Call CMA-NARM Promo A Success

This story prepared by Chris McGowan in Los Angeles and Geoff Mayfield in New York.

NEW YORK With a national spotlight on Nashville, several music retailers saw sales on country product increase during October, thanks in part to the annual co-promotion staged by the National Assn. of Recording Merchandisers (NARM) and the Country Music Assn. (CMA).

Dealers say the Oct. 13 CMA Awards telecast on CBS particularly helped move units for winners and performers who appeared on that program. Reba McEntire, Randy Travis, Ricky Skaggs, and Alabama are cited as the broadcast's leading beneficiaries.

Music Row's profile was also raised through media attention—including an article in USA Today and a feature in People magazine—which focused on Country Music Week activities Oct. 11-17 (Billboard, Oct. 25). To help stores and wholesalers capitalize on Nashville's publicity spree, NARM and CMA again provided members with an assortment of display pieces.

Although member feedback caused some modifications, the de-

signs for the 1986 pieces were mostly an encore of last year's campaign, repeating 1985's theme, Bring Home Country's Brightest Stars.

"It has been our most successful campaign to date in terms of retailer response and pieces shipped out," says Judi Turner, CMA director of public information.

"It has by far exceeded the success of past campaigns. This is the fourth year that we've done a joint venture with NARM. We had nearly 1 million stickers displaying the theme."

According to Turner, nearly 200,000 point-of-purchase display pieces were also shipped for the promotion.

"We really had great participation this year," says Pam Cohen, executive director of NARM, echoing Turner's enthusiasm. Cohen says much of the success for this year's campaign came as the result of support by the major labels.

"We sent a bulk mailer [about the promotion] to the six distribution companies to get the manufacturers to help sell the program. They were really on the ball this year. I think it was important to them that they follow through."

"The feedback from the stores has been incredible so far," says Vicky Layne, media supervisor for the 126-store Record Bar chain. "In the first week of the promotion, we had a 23% sales increase over the prior week on the 10 LPs that we tracked of the \$6.99 featured albums."

The Durham, N.C.-based chain created its own poster for Country Music Month and utilized almost of all of the available NARM promotional material.

"In October, we took 20 titles and featured them in our front racks at \$6.99, and we discounted the rest of our country and bluegrass catalog by \$1," says Layne. "To advertise the dollar off, we made a poster in our art department to hang over the section."

"We also had radio advertising in our top 10 radio markets and spent an estimated \$48,000 on radio ads. The majority of that was co-op money; the labels were very generous," says Layne.

Radio was also a key component for the 188-store Camelot Music chain, based in North Canton, Ohio. Lew Garrett, vice president of purchasing, says the web pegged its NARM/CMA efforts to the week of

the awards telecast, supported by "a radio blitz in our cluster markets."

Says Garrett, "The artists who either won awards or performed seemed to increase in sales, and we're real pleased with that. It seemed to help everywhere, but I would say a preponderance of those sales are in the Southwest."

In the heart of Country Music Week festivities, Nashville's Central South Music Sales saw robust increases for country product. Treasurer J.P. Bennett saw country orders "really pick up" for the company's one-stop division, which services some 900 accounts. Bennett also reports brisk country sales for Central South's 57-store Sound Shop chain.

A new player in the annual

NARM/CMA co-promotion was Roslyn, N.Y.-based Record World. But since country—aside from crossover artists like Alabama and Kenny Rogers—is not a prime mover for the East Coast chain's 66 stores, spokesman Tim Olphie says the genre saw "no real growth in sales."

Still, promotion director Ira Rothstein likes the CMA campaign because it helps underline Record World's position as a full-line catalog dealer. He says most stores had displays built by Oct. 2.

"It helps us highlight our country section and gives us a chance to let our customers know that we carry more than the usual—your rock and your classical," says Rothstein.

NARM's Cohen notes heavy rack-
(Continued on page 41)



Store Invasion. Members of the Vinnie Vincent Invasion attack Rolling Stone Records in Chicago for an autograph session in support of their self-titled Chrysalis album. Seen standing behind the counter are bassist Dana Strum, left, and Vinnie Vincent.

ON TARGET

by Mike Shalett

WE CONSTANTLY SPEAK about increasing the age demographics of our customers to expand our potential customer base. The advent of the compact disk has certainly helped create a greater demand for music outside of the so-called "mainstream" or "popular" category.

Jazz is an area of potential growth, in part because of the CD and in part because certain musicians in the genre have created music that mixes elements of traditional jazz with contemporary music, be it urban or pop; it is almost always electronic in texture, generating what is today called contemporary jazz, or fusion.

Because the music is a combination of musical elements, so are the fans. Audience composition is racially mixed. Kenny G's audience at two recent concerts, part of a tour in support of his fourth album, "Duotones," was about 50% black and 50% white.

Fusion appeals more to 25- to 34-year-olds than to younger fans. It also has greater appeal to males than females. However, in contrast with our common gender percentage breakdowns—which fall 60/40 male to female—we find slightly more female fans for fusion. Here the split is 55/45 male to female; many of the female fans are young and black.

Kenny G's fans listen to four radio formats: urban, top 40, noncommercial, and album rock. Surprisingly, urban and top 40 were tied for these listeners, each reaching

50% of the surveyed sample. We also find that radio is not split along racial lines: Forty percent of white fans in attendance cited urban-formatted stations as being among their favorites, while 40% of black fans in attendance cited top 40 stations. Black fans were much more likely to listen to non-commercial radio stations than their white counterparts.

Jazz buyers are still vinyl buyers. Sixty-five percent said they usually buy vinyl, 29% purchase cassettes, and 13% prefer CDs.

The potential in jazz enthusiasts

Blacks tend to buy vinyl; whites tend to buy cassettes. And jazz fans who buy product buy a lot of it. This is a great customer to cultivate for multiple purchases.

In looking specifically at those fans who purchase CDs, we see that by gender, they are split exactly the same as the audience as a whole. By age, they begin at 18, with 60% between the ages of 25 and 34, with an additional 15% over 35. The breakdown by race, in this artist's case, was 60% white and 40% black. If they buy in other configurations, it is usually LP. CD users buy the most product. More than half said they had bought more than 10 titles in the past three months.

Jazz fans, for the most part, are into jazz and little else. No other

type of music gathers significant mention. Seventy-five percent of the sample discovered the records they buy on the radio. They are very loyal to favorite artists: It is not uncommon to find that they own many, if not all, of an artist's titles.

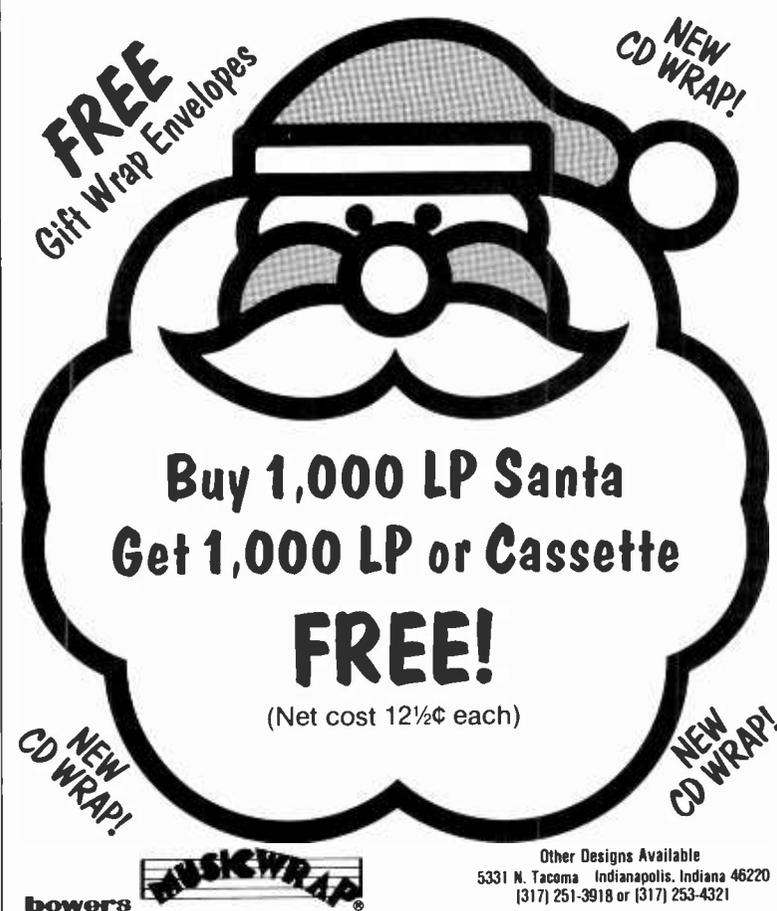
One other significant piece of data about the jazz customer to pass along is that 64% of the fans we spoke to claimed to earn more than \$20,000 a year.

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.

In one 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 firm also polls concert venues. The average survey incorporates more than 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.

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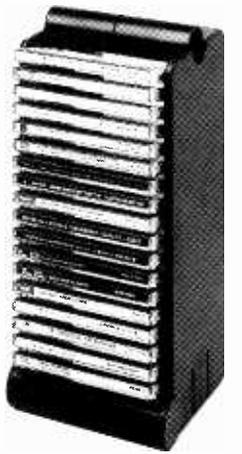
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FOR WEEK ENDING NOVEMBER 8, 1986

Billboard TOP COMPACT DISKS

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POP TM				
Compiled from a national sample of retail sales reports.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★
1	1	1	13	STEVE WINWOOD ISLAND 25448-2/WARNER BROS. 5 weeks at No. One BACK IN THE HIGHLIFE
2	2	5	5	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534 FORE!
3	5	6	9	BILLY JOEL COLUMBIA CK 40402 THE BRIDGE
4	6	7	8	PAUL SIMON WARNER BROS. 2-25447 GRACELAND
5	NEW		1	BOSTON MCA MCAD 6188 THIRD STAGE
6	4	3	17	GENESIS ATLANTIC 2-81641 INVISIBLE TOUCH
7	7	14	4	TALKING HEADS SIRE CDP 46157/WARNER BROS. TRUE STORIES
8	3	2	19	PETER GABRIEL GEFLEN 2-24088/WARNER BROS. SO
9	8	4	7	LIONEL RICHIE MOTOWN 6158MD DANCING ON THE CEILING
10	9	8	15	SOUNDTRACK COLUMBIA CK 40323 TOP GUN
11	11	11	4	TINA TURNER CAPITOL CDP 46323 BREAK EVERY RULE
12	20	—	2	BON JOVI MERCURY 830264-2/POLYGRAM SLIPPERY WHEN WET
13	10	9	12	MADONNA SIRE 2-25442/WARNER BROS. TRUE BLUE
14	NEW		1	BOSTON EPIC EK 34188 BOSTON
15	13	13	27	ROBERT PALMER ISLAND 2-90471/ATLANTIC RIPTIDE
16	NEW		1	CYNDI LAUPER PORTRAIT RK 40313/EPIC TRUE COLORS
17	15	15	13	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255 DOWN TO THE MOON
18	14	10	76	PINK FLOYD HARVEST CD 46001/CAPITOL DARK SIDE OF THE MOON
19	12	29	6	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058 THE WAY IT IS
20	18	18	63	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2 CHRONICLES
21	27	19	9	R.E.M. I.R.S. IRSD 5783/MCA LIFE'S RICH PAGEANT
22	23	—	2	STEVE WINWOOD ISLAND 29576-2/WARNER BROS. ARC OF A DIVER
23	NEW		1	EDDIE MONEY COLUMBIA CK 40096 NO CONTROL
24	26	22	23	STEELY DAN MCA MCAD 5570 DECADE
25	19	17	24	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM THE OTHER SIDE OF LIFE
26	17	12	60	WHITNEY HOUSTON ARISTA ARCD 8212 WHITNEY HOUSTON
27	16	16	75	DIRE STRAITS WARNER BROS. 2-25264 BROTHERS IN ARMS
28	21	21	5	LINDA RONSTADT ELEKTRA 9 60474-2 FOR SENTIMENTAL REASONS
29	29	30	10	ANITA BAKER ELEKTRA 60444-2 RAPTURE
30	22	20	15	EURHYTHMICS RCA PCD 1-5847 REVENGE

CLASSICAL TM				
Compiled from a national sample of retail sales reports.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★
1	1	1	11	DOWN TO THE MOON CBS MK-42255 5 weeks at No. One ANDREAS VOLLENWEIDER
2	2	2	40	BACHBUSTERS TELARC 80123 DON DORSEY
3	3	3	14	SYNCOATED CLOCK PRO ARTE CDD-264 ROCHESTER POPS (KUNZEL)
4	4	4	33	HOROWITZ: THE LAST ROMANTIC DG 419-045 VLADIMIR HOROWITZ
5	5	5	21	BACH MEETS THE BEATLES PRO ARTE CDD-211 JOHN BAYLESS
6	7	7	9	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 VLADIMIR HOROWITZ
7	6	6	76	AMADEUS SOUNDTRACK FANTASY WAM-1791 NEVILLE MARRINER
8	8	8	76	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041 CINCINNATI POPS (KUNZEL)
9	9	9	7	SABRE DANCE PRO ARTE CDD-250 HOUSTON SYMPHONY (COMMISSIONA)
10	10	12	6	HOLST: THE PLANETS TELARC CD-80133 ROYAL PHILHARMONIC ORCHESTRA
11	11	10	76	TIME WARP TELARC 80106 CINCINNATI POPS (KUNZEL)
12	NEW		1	SOUTH PACIFIC CBS MK-42205 TE KANAWA, CARRERAS
13	12	11	31	SWING, SWING, SWING PHILIPS 412-626 BOSTON POPS (WILLIAMS)
14	14	15	76	STAR TRACKS TELARC 80094 CINCINNATI POPS (KUNZEL)
15	15	14	20	TELARC SAMPLER #3 TELARC 80003 VARIOUS ARTISTS
16	13	13	41	ORCHESTRAL SPECTACULARS TELARC 80115 CINCINNATI POPS (KUNZEL)
17	17	18	10	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 TE KANAWA, CARRERAS (BERNSTEIN)
18	16	16	5	ANNIVERSARY LONDON 417-362 LUCIANO PAVAROTTI
19	19	22	29	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)
20	18	17	28	SONGS FROM LIQUID DAYS CBS MK-39564 PHILIP GLASS
21	20	20	8	ROMANCES FOR SAXOPHONE CBS MK-42122 BRANFORD MARSALIS
22	21	21	22	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382 SAINT LOUIS SYMPHONY (SLATKIN)
23	23	23	65	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)
24	22	19	17	BEAUTIFUL DREAMER LONDON 417-242 MARILYN HORNE
25	25	26	24	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING
26	26	—	2	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 CLAUDIO ARRAU
27	27	27	76	COPLAND: APPALACHIAN SPRING TELARC 80078 ATLANTA SYMPHONY
28	24	25	76	TELARC SAMPLER #1 TELARC 80101 VARIOUS ARTISTS
29	29	29	70	BEETHOVEN: SYMPHONY NO. 9 DG 410-987 BERLIN PHILHARMONIC (KARAJAN)
30	30	30	24	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120 CLEVELAND ORCHESTRA (DOHNANYI)

...newsline...

CRAZY EDDIE, the Brooklyn, N.Y.-based hardware/software chain that stakes its reputation on prices that are "insane," has signed a lease for its first Philadelphia store. Plans call for a pre-Christmas opening of the 17,000-square-foot location in the Boulevard Plaza Shopping Center. This will be the chain's second store in that area, following the September debut of a Crazy Eddie unit in nearby Cherry Hill. Another outlet opened last month in the New Haven, Conn., suburb of Hamden, and an early November opening is set for a store in Monmouth, N.J. The Philly opener will bring Crazy Eddie's store count to 30.

SHOW INDUSTRIES' CITY-1-STOP celebrated its anniversary month in October with a daily prize drawing for its music and video accounts. Top prize was a new Hyundai Excel three-door coupe. A drawing from each business day's invoices determined daily winners for such prizes as a two-day trip to Las Vegas, compact disk players, concert tickets, prerecorded audio and video product, and assorted hardware. The Los Angeles firm claims to be the largest one-stop in the West, with an account base stretching from Guam to Boston.

TICKETMASTER'S LOS ANGELES OUTLETS have been contracted as the exclusive computerized ticketing service for The Wiltern Theatre. Ticketmaster has more than 75 outlets in Southern California, including locations at Music Plus, May Co., and Sportmart stores. Said to be an art deco landmark, Wiltern has recently hosted dates by Earl Klugh, Eddie Money, Lee Greenwood, and the L.A. Philharmonic. Other venues handled by the ticket firm include the Forum, the Hollywood Bowl, and Universal Amphitheatre.

YOUNG SYSTEMS LTD., the Atlanta firm that offers an inventory management computer package to smaller music chains with central warehousing (Billboard, July 26), has recently signed new clients. President Dennis Young says the Washington, D.C., area's Kemp Mill Records, Chicago area's Yorktown Music Shops, and Milwaukee's Mainstream Records (including Mainstream's new one-stop, Total Music Service) now subscribe to the company's system. **GEOFF MAYFIELD**

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

DEAD OR ALIVE
Mad, Bad, And Dangerous To Know

LP Epic FE-40572/CBS/no list
CA FET 40572/no list

ERIC CLAPTON
August

LP Warner Bros. 1-25476/WEA/\$9.98
CA 4-25476/\$9.98

BILL COSBY
Cosby And The Kids/Cosby Classics

LP Warner Bros. 1-25497 (2)/WEA/\$12.98
CA 4-25497/\$12.98

CROSSING POINT
Listener Friendly

LP City Pigeon 5001/Optimism/\$8.98
CA C-5001/\$8.98

THE FLIRTS
Questions Of The Heart

LP CBS Assoc. BFZ-40419/CBS/no list
CA BZT-40419/no list

DEBBIE HARRY
Rockbird

LP Geffen GHS 24123/WEA/\$8.98
CA MSG 24123/\$8.98

PETER KATER
Two Hearts

LP PDK 4001/Optimism/\$8.98
CA C-4001/\$8.98

DOROTHY LOUDON
Broadway Baby

LP DRG SL-5203/\$8.98
CA SLC-5203/\$8.98

STEVIE RAY VAUGHAN & DOUBLE TROUBLE
Live Alive

LP Epic E2-40511/CBS/no list
CA E2T-40511/no list

ROBERT WEGMANN
Dangerous Curves

LP Fumiko 002/no list

ELISABETH WELCH
Where Have You Been?

LP DRG SL-5202/\$8.98
CA SLC-5202/\$8.98

BLACK

JUNIOR C. REACTION
Better Must Come

EP Chrysalis 4V9-43043/CBS/\$4.98

TASHAN
Chasin' A Dream

LP Columbia BFC-40289/CBS/no list
CA BCT-40289/no list

COMPACT DISK

ELLEN TAAFFE ZWILICH
Symphony No. 1, Prologue & Variations, Celebration

John Nelson, Indianapolis Symphony
CD New World NW 336-2/no list

VARIOUS ARTISTS
The Cruisin' Years

CD Rykodisc RCD-40032/no list

CLASSICAL

▲ **ELLIOTT CARTER**
Variations For Orchestra, Piano Concerto
Michael Gielen, Ursula Oppens, Cincinnati Symphony

LP New World NW 347-1/\$10.98

▲ **WERNICK CRUMB**
A Little Suite For Christmas; Piano Sonata
Lambert Orkis
CA Bridge 7003/\$10.98
CD 9003/\$17.98

▲ **TOD MACHOVER**
Nature's Breath; Spectres Parisiens
Robert Black, Prism Chamber Orchestra;
Peter Eotvos, ASKO Ensemble Of
Amsterdam

CA Bridge 7002/\$10.98
CD 9002/\$17.98

STEVAN PASERO
Christmas Classics For Guitar

LP Sugo SR 8602-1/\$8.98
CA SR 8602-4/\$8.98

STEVAN PASERO
Nutcracker Suite For Guitar

LP Sugo SR 8501-1/\$8.98
CA SR 8501-4/\$8.98

(Continued on page 41)

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Slippery House Call. On the concert trail in support of its strong-selling "Slippery When Wet" album, PolyGram's chart-topping band Bon Jovi takes time to visit the Pittsburgh headquarters of the 75-store National Record Mart chain. From left are Lori Harris, director of operations, NRM; the band's Alec John Such; George Tunder, director of merchandising, NRM; group member Dave Bryan; George Balicky, vice president of marketing and advertising, NRM; band leader and lead singer Jon Bon Jovi; and Bill Ambrose, sales representative, PolyGram. (Photo: Pappy).

Motorcycle Is First Prize In Contest
EMI And Yamaha Join For Hart Promo

BY CHRIS MORRIS

LOS ANGELES EMI America is launching a registration contest to promote Corey Hart's new album, "Fields Of Fire."

As many as 15 retail chains may participate in the program, which runs Nov. 1-Dec. 19 and keys on the title of Hart's current chart hit, "I Am By Your Side."

The contest involves distribution of a cutout of Hart seated on a 1987 Yamaha 535cc Veriogo motorcycle.

Entrants in the contest will have their picture taken next to the standee—hence the connection to the song title—fill out a self-sealing tear-off registration form provided on a dump bin (which holds 20 Hart LPs, 30 cassettes, and 10 compact disks), and drop it in the display slot. Winners will be selected in drawings conducted on a chain-by-chain basis.

The label will give away \$50,000 in prizes. First prize is a new Veriogo cycle and a pair of Hart concert

tickets; other prizes include limousine service and concert tickets, compact disk players, and CDs.

According to EMI America national sales director Cliff Schultz, the label hopes to enlist 15 national chains in the contest. Confirmed participants include Strawberries, Licorice Pizza, Great American Music, Hastings, Harmony House, and Turtles.

"We're finishing negotiations on nine more key retail locations nationally," Schultz says.

Schultz primarily credits Yamaha, which is tagged on the standees, with getting the promotion rolling.

"Yamaha is pretty aggressive with their marketing campaign," he says. "Our marketplace is their marketplace, so it works pretty well for both of us."

Schultz says the seed for the promotion was planted when two girls in a bar asked him to take their picture next to a Bartles & Jaymes standee.

EMI America vice president of creative services Frenchy Gautier directed the creation of the Hart standee.



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CMA NARM PROMO

(Continued from page 37)

jobber involvement, with Handleman, Lieberman, and Western Merchandisers all placing big orders for the provided display materials.

"We always participate, and it always has a positive effect on country sales for us," says Harold Okinaw, vice president of operations for Lieberman Enterprises. As for specific results on this year's campaign, however, he says, "It's too early to tell."

According to Cohen, there were increased orders for most of the display pieces over 1985's promotion. Bin toppers increased from 20,775 to 42,000; banners doubled from slightly less than 5,000 to some 10,000 pieces. Posters for entertainer of the year and album of the year also doubled, from roughly 6,000 in '85. Orders for tent cards increased by close to 6,000 units; shelf talkers increased by some 2,000 pieces.

According to Peggy Loos, advertising coordinator for Denver-based Danjay Music & Video, her firm received only a partial shipment of the materials ordered. As a result, she says Danjay's 85-store Budget Tapes & Records franchise did not enjoy the sales increases it has in past CMA campaigns.

However, most surveyed chains expressed satisfaction over a new ordering system implemented by NARM for this campaign. For the first time, the trade group established a deadline for members' orders. Additionally, it began using a multicarbon order form. Those precautions, says Cohen, helped NARM avoid the sort of shortages it experienced during February's Grammy music campaign (Billboard, Feb. 15). Thus, surplus pieces and shortages were kept "within 100 pieces" on each item.

NEW RELEASES

(Continued from page 39)

▲ **GEORGE ROCHBERG, JACOB DRUCKMAN**
Oboe Concerto, Prism
Zubin Mehta, New York Philharmonic Orchestra
LP New World NW 335-1/\$10.98
CA NW 335-4/\$10.98

▲ **SCHUMANN, COPIN, CARTER**
Carnival; Fantasy, Op. 49; Night Fantasies
Aleck Karis
CA Bridge 7001/\$10.98
CD 9001/\$17.98

▲ **STRAVINSKY, WOLPE, LIEBERSON**
Peter Serkin
LP New World NW 344-1/\$10.98
CA NW 344-4/\$10.98

JAZZ

▲ **ROY ELDRIDGE**
The Nifty Cat
LP New World NW 349-1/\$10.98

RON ESCHETE
Christmas Impressions
LP Bainbridge BT6267/\$8.98
CA BTC6267/\$8.98

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

Sony promo cuts prices on 26 music titles ... see page 48

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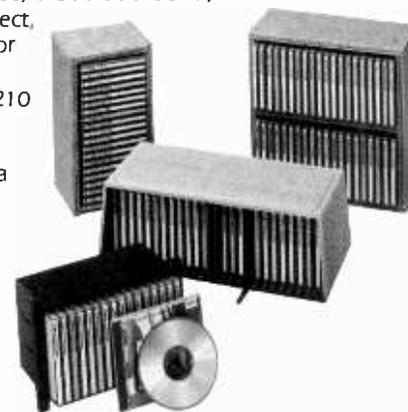
The economic Compact Disc Rack holds up to 16 discs in a durable and modern case. The Compact Disc Library gives customers quick and easy access to 24 discs with individual sliding pulls.

Handsome Compact Disc Cabinets hold 20, 40, 60 or 80 discs in an attractive oak woodgrain finish. Each Select-N-Play comes in an attention-getting package that will

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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.				
1	1	12	★★ NO. 1 ★★ HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	6 weeks at No. One VLADIMIR HOROWITZ
2	2	38	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
3	3	14	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
4	NEW▶		HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
5	4	22	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
6	7	6	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
7	5	10	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
8	6	34	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
9	17	4	VERDI: OTELLO ANGEL DSB-3993 (CD)	PLACIDO DOMINGO
10	13	4	PUCCINI: TOSCA LONDON 414-597 (CD)	KIRI TE KANAWA
11	9	104	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
12	8	32	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
13	11	20	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
14	10	14	PURCELL: DIDO AND AENEAS PHILIPS 416-299 (CD)	JESSYE NORMAN
15	12	22	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
16	21	4	MOZART: THE MARRIAGE OF FIGARO PHILIPS 416-370 (CD) ACADEMY OF SAINT MARTIN-IN-THE-FIELDS (MARRINER)	
17	14	30	COPLAND: BILLY THE KID/ RODEO ANGEL DS-37357 (CD) SAINT LOUIS SYMPHONY (SLATKIN)	
18	18	72	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD) LOS ANGELES PHILHARMONIC (THOMAS)	
19	NEW▶		HOLST: THE PLANETS TELARC 10133 (CD) ROYAL PHILHARMONIC ORCHESTRA	
20	16	10	THE MUSIC OF DEBUSSY - CLAIR DE LUNE RCA HRC1-7173 (CD)	JAMES GALWAY
21	15	24	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 415-122 (CD)	IVO POGORELICH
22	20	8	STRAUSS: THE ALPINE SYMPHONY PHILIPS 416-156 (CD) CONCERTGEBOUW ORCHESTRA (HAITINK)	
23	NEW▶		BEL CANTO ARIAS LONDON 417-253 (CD)	JOAN SUTHERLAND
24	25	170	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD) WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)	
25	24	360	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468 ● PAILLARD CHAMBER ORCHESTRA	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	3	★★ NO. 1 ★★ RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	1 week at No. One TE KANAWA, CARRERAS
2	1	12	DOWN TO THE MOON CBS FM-42255 (CD)	ANDREAS VOLLENWEIDER
3	2	12	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
4	3	12	BEAUTIFUL DREAMER LONDON 417-242 (CD)	MARILYN HORNE
5	5	12	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
6	6	12	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD) TE KANAWA, CARRERAS (BERNSTEIN)	
7	7	12	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
8	8	12	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD) TE KANAWA, CARRERAS (BERNSTEIN)	
9	9	12	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
10	10	8	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
11	11	12	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
12	NEW▶		PERSONA CBS BFM-42120 (CD)	LIONA BOYD
13	12	12	BLUE SKIES LONDON 414-666 (CD)	KIRI TE KANAWA (RIDDLE)
14	14	12	BACH ON WOOD CBS M-39704	BRIAN SLAWSON
15	13	12	SAVE YOUR NIGHTS FOR ME CBS FM-39866 (CD)	PLACIDO DOMINGO

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

CLASSICAL KEEPING SCORE
by Is Horowitz



THE CLEVELAND ORCHESTRA, with music director Christoph von Dohnanyi on the podium, was due to record the Brahms First Symphony for Teldec late last week. This is but the latest label to record the orchestra, which has a history going back several generations and has produced an extensive catalog that's still working retail bins across the country. Recordings have been an "important source of income for both musicians and orchestra," admits the Cleveland's marketing director Rick Lester. Most of the orchestra's recent recordings have been produced by London Records, with both Dohnanyi and

Cleveland Orchestra records for Teldec

Vladimir Ashkenazy conducting. Among Dohnanyiled albums still awaiting release are a Dvorak Ninth and Seventh, and a Debussy package, including "La Mer," with Ashkenazy. The latter is also starring in a series of the Beethoven piano concertos for London, as both soloist and conductor.

Telarc Records, also active with the orchestra, has only recently recorded some material in London with the Cleveland's resident conductor Jahja Ling, but with another orchestra. It's expected that Ling and the Cleveland may shortly find their way as partners before Telarc microphones.

BASIC DEALER PRICE of Harmonia Mundi (France) compact disks has been cut from \$12 each to \$10.50, effective Nov. 1. The move has been taken, despite the continuing unfavorable rate of exchange, to meet competition, primarily by the PolyGram group of labels, says Rene Goiffon, president of Harmonia Mundi (USA), which markets the product in this coun-

try. CD prices on other labels handled by the West Coast company remain at \$12 and \$13.

A MASTER PASSES: Violin aficionados are mourning the unexpected death of Arthur Grumiaux Oct. 15. One of the great contemporary masters of his instrument, noted for his elegant style, Grumiaux has been identified with Philips Records for the past quarter-century. His most recent recordings comprised a Mozart sonata cycle, performed with the pianist Walter Klien.

But collectors still treasure his landmark Mozart sonata series with Clara Haskil, only recently made available on CD. Philips will continue to reissue selected Grumiaux material on CD, says Philips' Nancy Zannini. Coming soon is an album of Mozart pieces for string trio, performed by Grumiaux with Georges Janzer and Eva Czako.

PASSING NOTES: Jim Frey is writing a book on the classical recording business. He has been in key positions to observe and affect the development of the industry. For some years he was head of Deutsche Grammophon in this country, and later operated his own label along with Scott Mampe, onetime chief of Philips Records. Both Frey and Mampe have recently taken on consultant posts with the Welk Organization to help exploit the Vanguard catalog the miniconglomerate recently acquired.

Simon Rattle will be on the podium when the City of Birmingham Symphony undertakes its first tour of the States in April 1988. Rattle and the orchestra have been featured in a number of Angel recordings... A viola large enough to reach down an extra fourth will be used by Samuel Rhodes of the Juilliard Quartet in performances by the ensemble of Bach's "Art of Fugue." The instrument was constructed for Rhodes by luthier Marten Cornelissen.

GRASS ROUTE
by Linda Moleski



FROM THE WEST COAST comes word that Bomp Records is returning to the indie scene. As many may remember, the label made its mark in the late '70s with releases from such acts as Devo, the Romantics, the Runaways, the Germs, and the Dead Boys. It also helped further the careers of Iggy Pop, the Modern Lovers, and the Flamin' Groovies.

According to founder Greg Shaw, he shut Bomp down in 1981 when he decided to specialize in "pure '60s music" with a new imprint, Vox Records. "Now, however, there are resurgences of good rock'n'roll outside of the '60s revival scene, so Bomp is returning," he says.

One of the label's first projects, scheduled for release in November, is Stiv Bators' (the Dead Boys, Lords Of The New Church) remake of the Moody Blues classic "Story In Your Eyes." The extended remix features guest performers Charlie Sexton and his band, the Little Kings, in addition to former members of Blondie.

Other signings include the Holy Sisters Of Gaga Dada, Lord John, the Lazy Cowgirls, the Raunchettes, the Steppes, and the Leopards. A compilation, "Battle Of The Garages Vol. 4," spotlighting several European bands, is also slated for release.

Bomp can be reached at 2702 San Fernando Road, Los Angeles, Calif. 90065; 213-227-4141.

SEEDS & SPROUTS: Concord Records of Concord, Calif., bows Crossover, a new label aimed at broadening the company's musical parameters, according to president Carl Jefferson. The first release under the new logo is "The Magicians," a collaboration by Flora Purim & Airtto Moreira. It features more than 20 musi-

cians, including guest performers George Duke and Kenny Loggins. "The record is jazz, but because of pop and fusion influences, it's more of a crossover record," says the label's Ellen Findlay. As such, Concord is focusing its promotion efforts on urban contemporary stations as well as pop and Latin outlets... HighTone Records has reissued Chicago blues guitarist Otis Rush's classic "Right Place, Wrong Time." Originally

Bomp bounces back on the scene after five years

recorded for Capitol in 1971, the project was produced by Rush and Nick Gravenites. It's available on LP and cassette... Johnny Carson's Tonight Show Band is in the spotlight with its debut self-titled album, on Amherst Records. Recorded with Doc Severinsen, it features the musicians heard on the popular late-night TV show. The record, also available on CD, recently entered the Top Pop Albums chart at No. 155... Detroit, Mich.-based Metro America Records has released "Live Pizza," the latest assault by Snake Out. The album is packaged in a limited-edition makeshift pizza box and is said to be selling like, what else, pizza! The band recently replaced drummer Deano Kovas, who was recruited as one of the "new" Monkees for the series planned by Paramount Columbia Pictures Television... Profile's Run-D.M.C. is accomplishing great feats again with "You Be Illin'." It jumped 10 notches to No. 76 on the Hot 100 Singles chart only two weeks after its release.

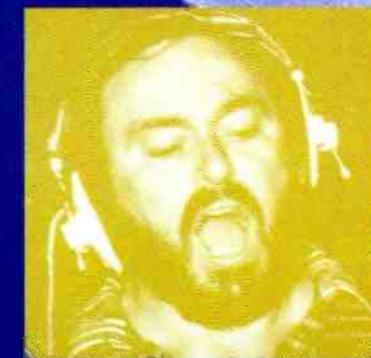
THE WORLD OF CLASSICAL MUSIC

By IS HOROWITZ

Less than three and a half years into the compact disk era, the new sound carrier already accounts for more than half of all the dollars realized by the major U.S. classical record labels. For many smaller and specialty companies, the proportion favoring CD over other configurations is overwhelming.

Classics had a strong head start in the new music medium; it dominated the market during the introduction of CD. It is no wonder then that classics is the industry segment that is reacting most dramatically to the impact of CD on LP, altering traditional release patterns to fit the new circumstances.

Certainly, the majors are far from ready to give up on LP. Even where the LP market share is settling down to 20% or less of total classical revenue, the venerable configuration still accounts for too many dollars to be the target of premature execution. The



LUCIANO PAVAROTTI

LP is expected to figure in the total mix for many years yet, albeit in a reduced role.

That said, it must also be noted that the availability of CD pressing time has opened up bountifully recently, and is exerting its own pressures on label operation.

Within the last month or so, classical labels—large and small—have stopped complaining about the short supply of CD, a remarkable development if one recalls the cries of pain practically all were in the habit of sounding as they saw potential sales evaporate because they could not meet escalating consumer demand.

(Continued on page C-16)



KLAUS TENNSTEDT



VLADIMIR ASHKENAZY

MICHAEL TILSON-THOMAS



SIR GEORG SOLTI



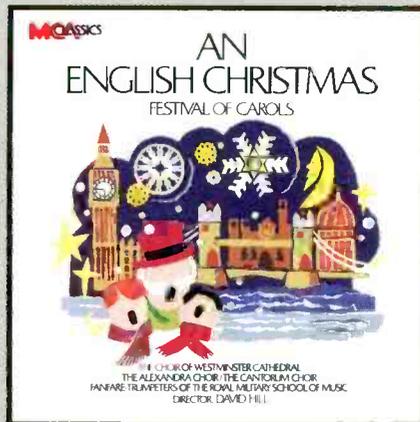
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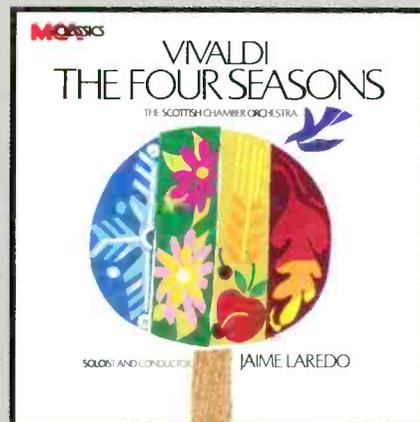
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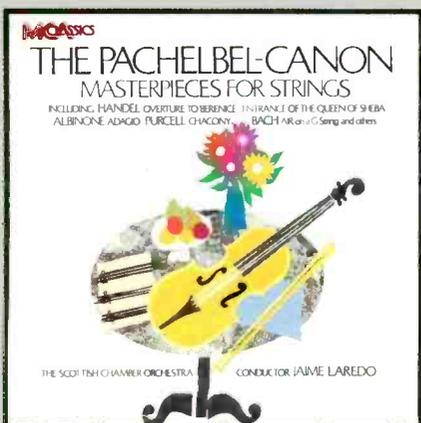
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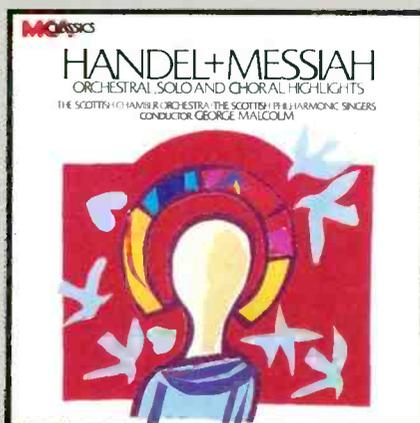
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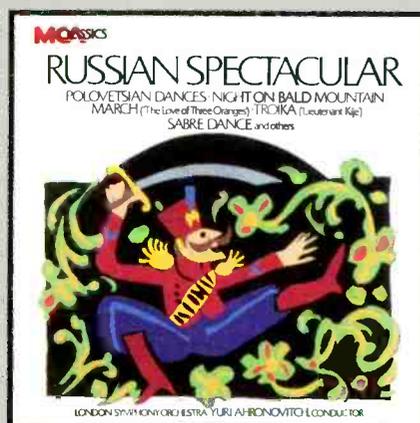
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MCA-5848



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MCA-5844



MCA-5849



MCA-5845



MCA-5846

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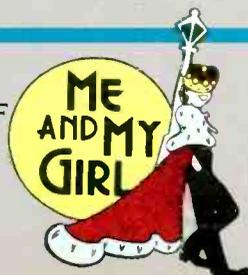
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CLASSICAL RADIO: DENVER'S KVOD FINDS COMMERCIAL SUCCESS WITH FRESH 'MASS APPEAL'-STYLE FORMAT

By PETER M. JONES

After more than 20 years in its radio market, Denver's KVOD has been named Arbitron's top commercial classical station for the spring book. Taking a 3.6 share, a considerably high rating for a classical format, KVOD managed to surpass the typically high ratings of such major market classical station as WGMS Washington, D.C., KFSD San Diego, and KING Seattle, the previous leader.

KVOD's management credits the station's success to its approach to the format. According to general manager Jim Teeson, "KVOD's presentation is more mass appeal than the stereotype classical station." Teeson, who has managed several of Denver's stations including AC KMJI and sister station KRZN, plus outlets KPPL and KLAK, believes the presentation of classical music should be similar to that of contemporary music. "People enjoy KVOD because they can enjoy it," says Teeson. "They don't feel intimidated. There are enough elements I can bring from the other formats I've run that can be implemented into a classical station."

One of those elements to effect KVOD's overall accessibility has been the implementation of a regular promotions department. Before Henry Broadcasting bought the station in 1984, KVOD had done, comparatively, little marketing for a city the size of Denver. While the station continues to center promotions around the Denver Symphony Orchestra, classical music concerts, and Beethoven's birthday, KVOD has also launched a variety of non-classical promotions.

Call-in contests are common-place on KVOD. "Discover America," a recent promotion, offered

trips to New York City and Washington, D.C. For a time, whenever Vivaldi's "Autumn" from the "Four Seasons" was played, listeners had a chance to win an autumn trip. In parting with the traditional classical format, KVOD offers ski reports, and a talk segment with Denver Bronco Karl Mecklenburg, a program which, according to Teeson, has received very few complaints from classical music purists.

According to program director Charley Samson, the station's promotions are aimed at broadening both the audience and its perspective of a classical format. "As people get older," Samson says, "they get tired of rock'n'roll, and we get them."

One way KVOD is attracting listeners is through

continued use of its compact disk library. At least one tenth of the music heard on KVOD originates from CDs and on Tuesdays, the station plays only CDs. "We use them as much as we can," says Samson. "The dynamic range of this music lends itself to the advantages CDs have."

Although the station has had successful ratings for most of its existence, KVOD has never sub-
(Continued on page C-6)

CLASSICAL VIDEO: SMALL, SELECT BUT GROWING MARKET CONTINUES TO GAIN SELL-THROUGH MOMENTUM

By IS HOROWITZ

Classical music on home video does not yet make up a significant part of the home video business, but it is already returning welcome revenue to alert entrepreneurs. Moreover, there are signs that we are about to see lots more activity, including the creation of material specifically for the medium.

Until now most of what has been released for home sale has been taken from film or television. These sources will continue to provide the bulk of "new" material. However, some experimentation is already underway to structure programs designed primarily for home video. The program afterlife here may well be film and broadcast (or cable) TV.

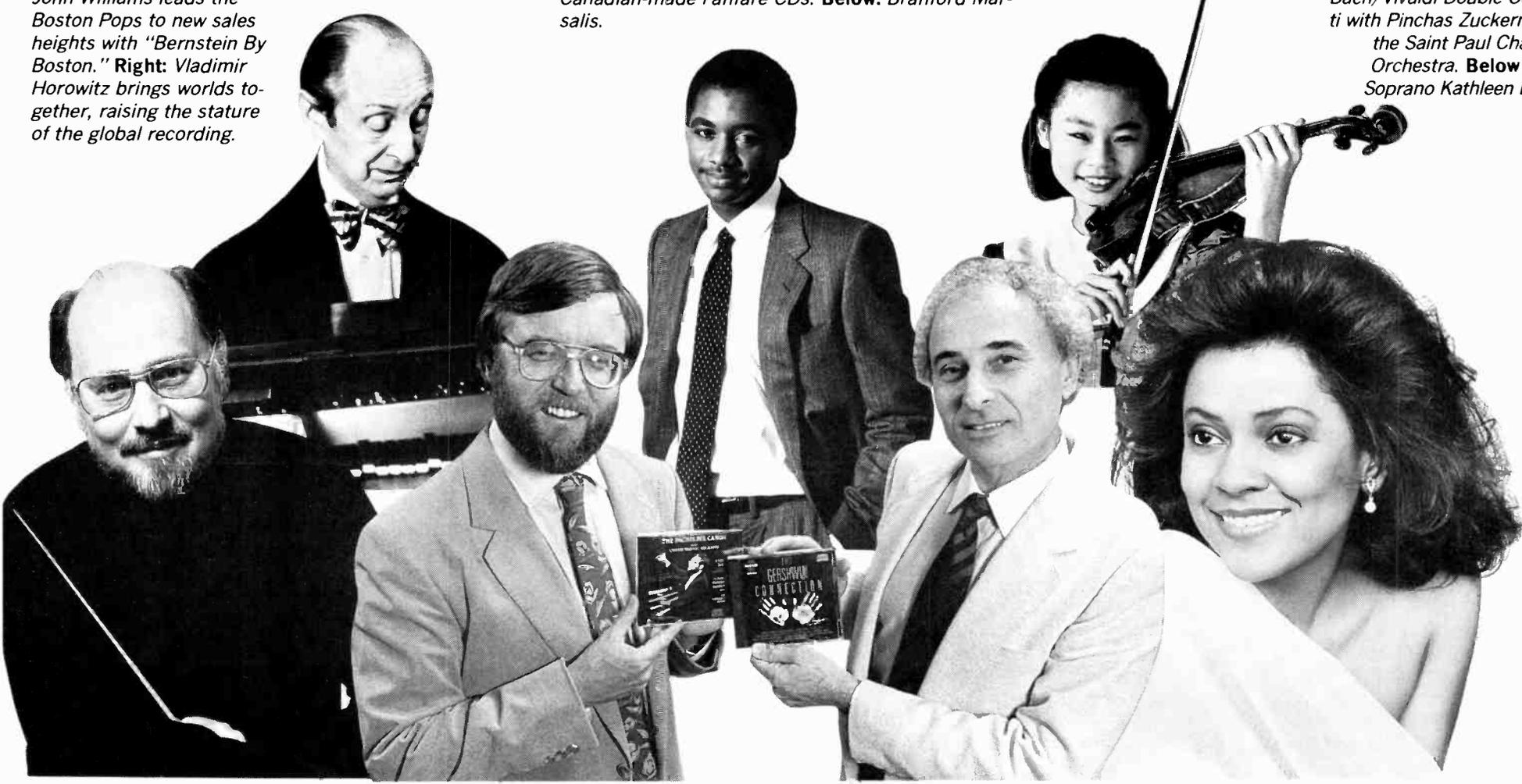
Still, the videos already on the market have shown that they are sell-through items. They are
(Continued on page C-8)

The World Of CLASSICAL 1986

Below: Composer/conductor/Grammy Award winner John Williams leads the Boston Pops to new sales heights with "Bernstein By Boston." **Right:** Vladimir Horowitz brings worlds together, raising the stature of the global recording.

Below bottom: Conductor/pianist Andrew Davis and Fanfare president Julian Rice pose with Davis's two Canadian-made Fanfare CDs. **Below:** Branford Marsalis.

Below: Midori, 14, debuted on Philips recording of the Bach/Vivaldi Double Concerti with Pinchas Zuckerman & the Saint Paul Chamber Orchestra. **Below right:** Soprano Kathleen Battle.



RETAIL REVITALIZATION: CLASSICAL CDs AND BUDGET CASSETTES SPARK SALES

By GEOFF MAYFIELD

Compact disks and budget-priced cassettes have revitalized the sales of classical product for prerecorded music retailers.

While full-line catalog stores and classical specialty stores have always understood and appreciated the value of well stocked classics inventory, it was not too long ago that many chain operations and independent dealers that rely primarily on the pop mainstream for their day-to-day success were questioning the role of classics in their stores.

Although CDs and budget cassettes represent different extremes in pricing, both have gone a long way to drive classical sales—not only for pop oriented retailers, but also for stores that have always maintained their commitment to this timeless musical category.

"People are re-buying their libraries on compact disk," says Frank Trace, classical buyer for the 184-store Camelot Music chain. "And some non-classical people are buying them because they sound so good on CD and they think they should have some classical titles in the libraries."

John Hankins, classical product supervisor for 70-store Record World, also notices a boom in that configuration. As a result, he says, "We never pass on anything on CD."

The digital disk has also been a catalyst for stores with deeper classical inventories, like two New York City dealers: Orpheus Remarkable Recordings, an all-CD store, and J&R Music World, a full-line dealer that houses its own classical store-within-a-store.

Debbie Morgan, general manager of music for J&R, reports that CDs account for 60%-65% of their classical sales. She says, "There definitely are a lot more people buying classical CDs than there were buying classical LPs. It seems the CD has introduced the classics to a lot of new customers."

For the specialized clientele at nine-year-old Orpheus, where the store does 80% of its volume in classics, the shift away from vinyl and tape was even more drastic, according to Remy Farkas and Pierre Bourdain, who run the store.

"We sent back the LPs last Christmas, and we started cutting out cassettes about a month ago. We just priced them low to sell them off and get rid of them," says Farkas.

Others are backing away from vinyl. Record World's Hankins says the chain continues to buy LPs on new releases, but is shying away from older titles. In fact, they are paring away their vinyl inventory with an ongoing 25% discount on all classical LPs.

Camelot's Trace says, "I have to hold myself back from cutting vinyl out completely. It's just not moving—especially the full list titles, and even the LPs with a \$6.98 list."

With some albums, he says, "I may buy the CD and pass on the vinyl and cassette. Or if the title is strong, I might get the cassette too and pass on the vinyl. I'll only buy vinyl on things like Boston Pops or Luciano Pavarotti that I know will have a wide interest."

Trace says that on full-list titles, the Camelot chain sells cassettes at a 2-to-1 ratio. "Before, it was pretty equal."

At J&R, Morgan says, "There's no question that

LPs have taken a back seat to the CD, but as a full catalog store, we realize there are still a lot of turntables out there. We also sell hard goods, and we're still selling turntables, so we know there's still a market for LPs."

Still, she notes that the store has become more conservative about stocking LPs. "We've been very careful to be low but complete; we still want a full title spread in all configurations. With some titles, we don't need to have five [copies] anymore, but one."

Meanwhile, budget and midline cassettes are doing strong numbers. Hankins says a recent promotion with Odyssey budget cassettes from CBS, tapes priced at \$2.99 each or three for \$7.99, performed well for the chain.

"When we set it up, we cherry-picked stores for the promotion because we weren't sure what it would do in locations that didn't do much with classics. I got so many complaints from stores that didn't get Odyssey."

"There's some great deals in those budget lines for the customer, like Verdi Arias, Beethoven's Ninth, and 'Porgy & Bess' that should be double sets. At \$2.99, the customer knows he's getting a great deal," says Hankins.

He says these lower price point tapes are attractive to devotees who want to hear favorite symphonies, operas, and compositions in car stereos and personal stereos.

Camelot's Trace says that budget line tapes appeal more to "the greenies, the people who are just finding their way around with classics. He finds that midline tapes have more appeal to aficionados who are looking for portable music, because those titles "often have tremendous performances by major artists."

Throughout the past decade, Hollywood has offered a helping hand to the classical marketplace. Movies like "Ordinary People," "The Four Sea-

(Continued on page C-18)

The World Of CLASSICAL 1 9 8 6

TOP CLASSICAL CHART REVIEW

Following is a recap chart of the best-selling classical albums during the eligibility period of Oct. 10, 1985 to Oct. 11, 1986.

1. **AMADEUS SOUNDTRACK**—Neville Marriner—Fantasy
2. **HOROWITZ: THE LAST ROMANTIC**—Vladimir Horowitz—DG
3. **GERSHWIN: RHAPSODY IN BLUE**—Los Angeles Philharmonic (Thomas)—CBS
4. **WEBBER: REQUIEM**—Domingo, Brightman (Maazel)—Angel
5. **PLEASURES OF THEIR COMPANY**—Kathleen Battle, Christopher Parkening—Angel
6. **TOMASI/JOLIVET: TRUMPET CONCERTOS**—Wynton Marsalis—CBS
7. **MUSIC OF WOLFGANG AMADEUS MOZART**—Various Artists—Angel
8. **THE BEST OF WOLFGANG AMADEUS MOZART**—Neville Marriner—Philips
9. **GLASS: SATYAGRAHA**—Philip Glass—CBS
10. **THE DESERT MUSIC**—Steve Reich—Nonesuch
11. **ROMANCES FOR SAXOPHONE**—Branford Marsalis—CBS
12. **PRESENTING APRILE MILLO**—Aprile Millo—Angel
13. **MORE MUSIC FROM AMADEUS**—Neville Marriner—Fantasy
14. **COPLAND: BILLY THE KID**—St. Louis Symphony (Slatkin)—Angel
15. **HAYDN/HUMMEL/L. MOZART: TRUMPET CONCERTOS**—Wynton Marsalis—CBS
16. **TCHAIKOVSKY: PIANO CONCERTO NO. 1**—Ivo Pogorelich—DG
17. **BEETHOVEN: SYMPHONIES 1 & 2**—Academy of Ancient Music (Hogwood)—London
18. **MISHIMA SOUNDTRACK**—Philip Glass—Nonesuch
19. **VIVALDI: THE FOUR SEASONS**—Itzhak Perlman—Angel
20. **HOROWITZ: THE STUDIO RECORDINGS**—Vladimir Horowitz—DG
21. **KATHLEEN BATTLE SINGS MOZART**—Kathleen Battle—Angel
22. **THE KRONOS QUARTET**—The Kronos Quartet—Nonesuch
23. **PACHEBEL: CANON/FASCH: TRUMPET CONCERTO**—Paillard Chamber Orchestra—RCA
24. **PURCELL: DIDO AND AENEAS**—Jessye Norman—Philips
25. **RACHMANINOV: PIANO CONCERTOS 2 & 4**—Vladimir Ashkenazy—London

From top:
Jean-Francois
Paillard;
Jessye
Norman.



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COMPACT
disc
DIGITAL AUDIO

Karajan's Don Giovanni featuring Samuel Ramey, Kathleen Battle, Agnes Baltsa and Anna Tomowa-Sintow ships in November on CD, LP and cassette.

CLASSICAL RADIO

(Continued from page C-3)

scribed to Arbitron. According to Samson, "It's our experience that if you live by the ratings, you die by the ratings . . . the ratings are gravy." Nonetheless, Samson admits the benefit in holding a 3.6 market share. "Other commercial classical stations just drool when they see these numbers," he says, "because they know certain national accounts will plug-in when you reach the top ten."

In the 36-station Denver market, which has one public station that predominately plays classical music, KVOD has long stood alone on the commercial classical front. "Most [of the other Denver stations] don't regard us as a threat," Samson says, "because we don't compete in format with theirs." At one time, in fact, the station had most of the fine arts advertisers all to itself. "It used to be that there was a client base of KVOD type advertisers," Teeson says. "We had all the art galleries . . . then one day, the other stations got smart."

Eventually, KVOD had to seek out mainstream advertisers. Although the station now runs many of the same commercials that other Denver stations carry, Teeson insists that there are still limits to what a classical format can allow. "We try to make the commercials as appealing as possible," he says. "We have turned down some that were too obnoxious."

If KVOD has any competition in Denver, it is public station KCFR. Both Teeson and Samson, though, are quick to point out the differences between the two stations' basic formats. KCFR is not a full-time classical station. KCFR includes "new age" classical in its programming, KVOD does not. KCFR also plays a good deal of folk and bluegrass; KVOD plays very little. And while much of the NPR-affiliated KCFR's day is spent on "All Things Considered" and

local news, KVOD's half-time news director is also the station's half-time promotions director. KVOD is proud to bill itself as the full-time "Fine Arts Voice of Denver."

Nonetheless, Teeson says that it is the approach to the music that sells the station. According to Teeson, most of the nation's successful classical stations have long realized the same thing. "KING in Seattle and WGMS in Washington, D.C. [two other classical format leaders] treat their radio stations like radio stations," he says. "Gene Amole and Ed Koepke [KVOD's original owners] built a dynasty. They get the credit for what the station is doing today."

From left: Kiri Te Kanawa, Philip Glass, and Richard Stoltzman.



TOP CLASSICAL CROSSOVER REVIEW

Following is a recap chart of the best-selling classical crossover albums during the eligibility period of Oct. 10, 1985 to Oct. 11, 1986.

1. **BLUE SKIES**—Kiri Te Kanawa—London
2. **BERNSTEIN: WEST SIDE STORY**—Te Kanawa, Carreras (Bernstein)—DG
3. **SONGS FROM LIQUID DAYS**—Philip Glass—CBS
4. **SWING, SWING, SWING**—Boston Pops (Williams)—Philips
5. **PASSIONE**—Luciano Pavarotti—London
6. **SAVE YOUR NIGHTS FOR ME**—Placido Domingo—CBS
7. **BEAUTIFUL DREAMER**—Marilyn Horne—London
8. **BEGIN SWEET WORLD**—Richard Stoltzman—RCA
9. **BACHBUSTERS**—Don Dorsey—Telarc
10. **DOWN TO THE MOON**—Andreas Vollenweider—CBS
11. **ECHOES OF LONDON**—John Williams—CBS
12. **BACH ON WOOD**—Brian Slawson—CBS
13. **SPIRITUALS**—Simon Estes—Philips
14. **BERNSTEIN: WEST SIDE STORY (Highlights)**—Te Kanawa, Carreras (Bernstein)—DG
15. **BLANCHARD: NEW EARTH SONATA**—Hubert Laws, Quincy Jones, Chick Corea—CBS

ERATO - THE CLASSIC FRENCH IMPORT PRESENTS



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ECD-88224

DVŮRAK: CONCERTO FOR CELLO AND ORCHESTRA · TCHAIKOVSKY: ROCOCO VARIATIONS

SEIJI OZAWA Conducting the Boston Symphony Orchestra



"This is my last, and I think my best, recording of Dvořák's Cello Concerto and Tchaikovsky's Rococo Variations."

This album marks the debut of master cellist Mstislav Rostropovich on the Erato label and represents an ongoing series of recordings that will take place over the next few years. It also marks the debut on Erato of the Boston Symphony Orchestra and conductor Seiji Ozawa.

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NUM-75259 ECD-88178



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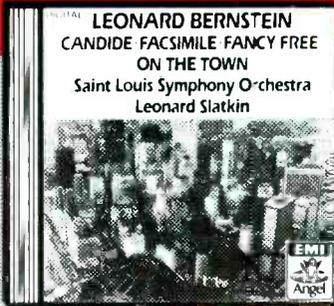
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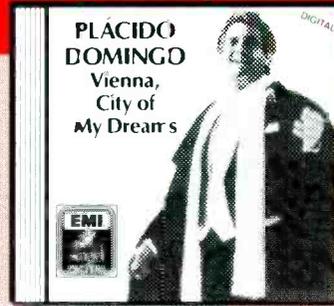
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CDCB-47437



CDC-47522



CDC-47398



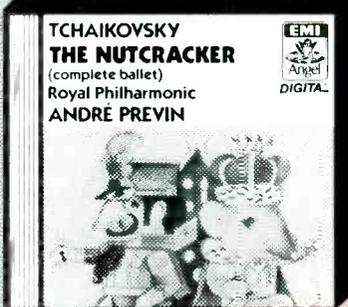
CDC-47447



CDC-47586



CDC-47587



CDCB-47267



CDC-47606



CDC-47466



CDC-47459



CDC-47468



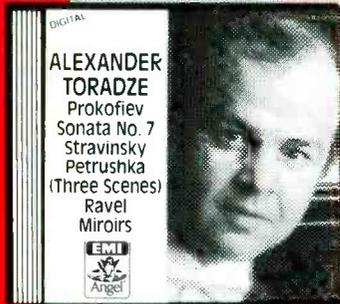
CDCD-47455



CDCC-47485



CDCB-47480



CDC-47607



CDCB-47469



CDC-47585



CDCB-47235



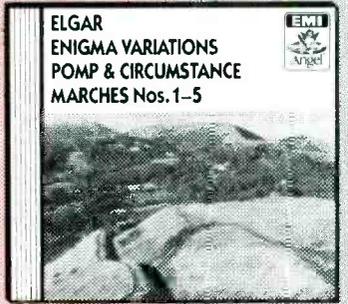
CDC-47478



CDC-47222



CDCC-47493



CDC-47206



CDCC-47271



CDC-47636



GREAT ARTISTS

GREAT ART

CLASSICAL VIDEO

(Continued from page C-3)

rarely to be seen in shops that exist by renting movies. Further, they are beginning to show up in select record shops adjacent to audio recordings of similar repertoire, often by the same artists that are best sellers on disk and audio cassette.

Another welcome sign is that prices for videos featuring classical music are coming down. In some cases, price reductions are substantial.

On the other hand, when the product captures public loyalty it can often sustain a relatively high price, and continue to sell well against much cheaper competition.

An example is the Salzburg Festival production of "Der Rosenkavalier," conducted by Herbert von Karajan and starring Elizabeth Schwarzkopf. It is far and away the best-selling title in the Video Arts International (VAI) catalog at a suggested list of \$89.95.

VAI president Ernest Gilbert says he is getting his product into more record stores, a trend he is trying to foster. In some cases, special displays are set up in disk browser areas, as in the Sam Goody flagship 6th Ave. store in New York.

The VAI catalog currently holds about 40 titles, ranging downward in price from the "Rosenkavalier" top dollar to \$39.95. Just released at that lower price is a performance of Menotti's "Amahl and the Night Visitors" with Teresa Stratas and Giorgio Tozzi in the cast, in a production first telecast on Christmas Day, 1951.

Opera is a staple on VAI, with 11 productions that come from Glyndebourne. On the musical parody side, the label is building a catalog by such artists as Anna Russell, PDQ Bach and La Gran Scena.

Material that seeks to tailor its product specifically for video (in contrast to TV) is being turned out by the Swiss director Adrian Marthaler. Although he uses music tracks of standard classical works laid

down by professional ensembles, visual treatments blaze new trails, sometimes adapting and altering pop video techniques. Marthaler is represented in the U.S. by Thomas Frost Productions.

The team of James Murtha and Bernard Gurtman, longtime classical press specialists and concert promoters, are about to launch a home video concert series at prices well below the industry norm, and said to be taped specifically for the home viewing market.

As this was being written, they were in the final stages of editing a dozen hour-length programs that will be issued—in time for Christmas sales, they insist—at a list price of \$19.95 each. The material is taken from a series of live concerts in Mexico City by the Minería Symphony Orchestra directed by Herrera de la Fuente.

Repertoire is "meat and potatoes" classics, says Gurtman, with works by Gershwin, Tchaikovsky, Rachmaninov, Beethoven, etc., featured. "Our aim is to appeal to the non-sophisticated listener," he says. Soloists include the pianist Tedd Joselson, who has recorded for RCA Red Seal and Turnabout Records.

Like other producers, Gurtman admits he will not yet be able to exist on sales through retail stores alone. There will be some direct sales, he says.

V.I.E.W. Inc., will be adding 18 opera videos to its catalog during 1987, says the firm's president, Bob Karcy. Source is primarily European TV.

The company is now mulling the advisability of reducing all prices in its catalog, bringing the basic price for most titles down to \$29.95 and \$39.95. But this won't happen until after the holiday selling season, says Karcy. Among V.I.E.W. titles are two videos featuring Yehudi Menuhin.

On the retail side, bookstores have proven most effective for V.I.E.W., but record outlets are also productive, especially some of the larger chains. Ballet product is the strongest classical repertoire area, says Karcy, with opera second.

At Kultur, the classical catalog now numbers about 60 titles. Opera is an area of concentration, says company president Dennis Hedlund, that will be added to shortly with newly acquired material from the Bolshoi company in the U.S.S.R. Upcoming are a "Boris Goudonov" and "Khovanschina" by Mussorgsky, and Tchaikovsky's "Queen of Spades." The Russian operas will list at \$69.95.

Another recent deal Hedlund points to involves Embassy Entertainment's "Wagner" Movie starring Richard Burton. The nine-hour film incorporates a soundtrack with much of the music conducted by Georg Solti.

Of the video majors, Paramount has made a splash with Metropolitan Opera performances, and a number of strong titles have been issued by Thorn EMI and MGM/UA. The latter, of course, is looking for heavy action on its video of the "Horowitz in Moscow" telecast, acquired from Peter Gelb of Columbia Artists, producer of the show.

Pioneer Artists LaserDisc is the only firm at this time that issues music on videodisk, but the field remains one that many still look to as potentially strong. Record companies, notably PolyGram, suggest that the format will gain adherents in the near future, particularly as consumers continue and expand their romance with the technically related CD.



Nonesuch Records signs an exclusive contract with composer John Adams. From left, front: Adams; Back: David Bither, director/corp. communications, Warner Comm.; Bob Hurwitz, v.p./g.m., Nonesuch; Bob Krasnow, Chairman, Elektra/Asylum/Nonesuch.

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Some of the recent G. Schirmer works used in movies...

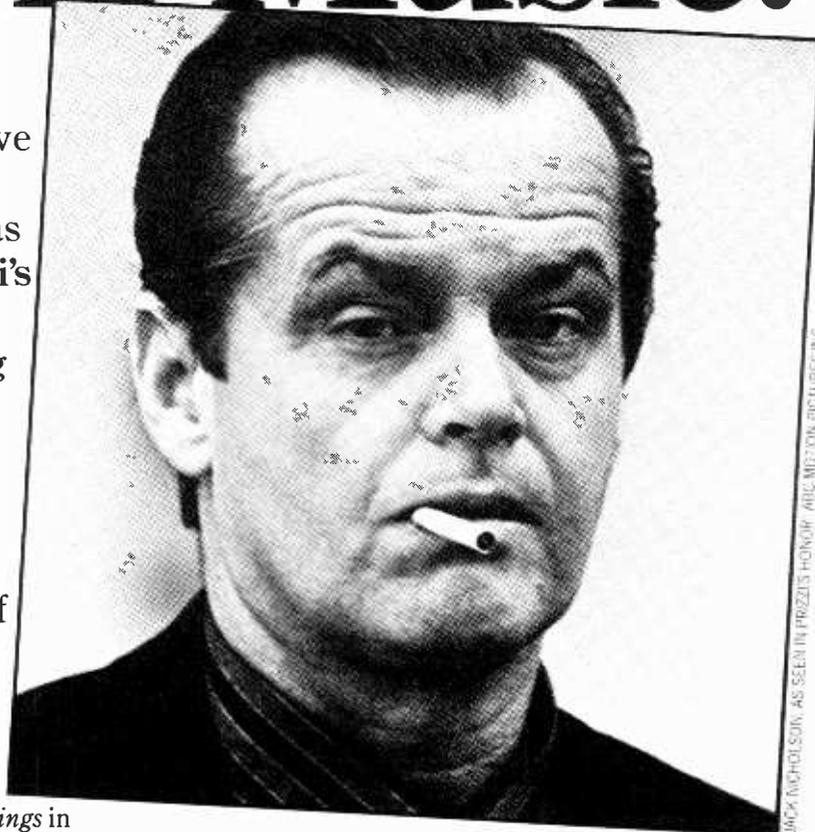
Samuel Barber's *Adagio for Strings* in **Terms of Endearment** and **The Elephant Man**.

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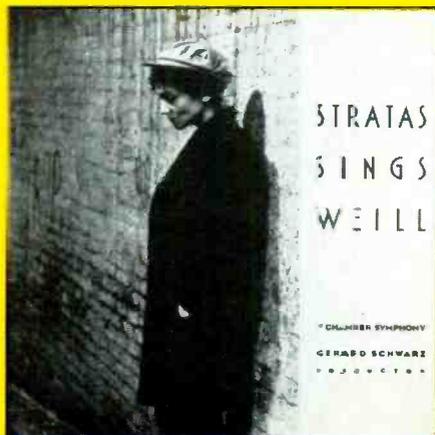
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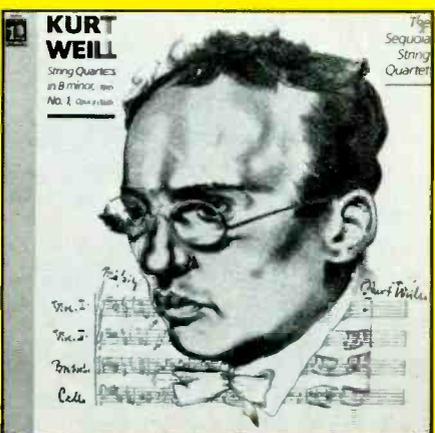
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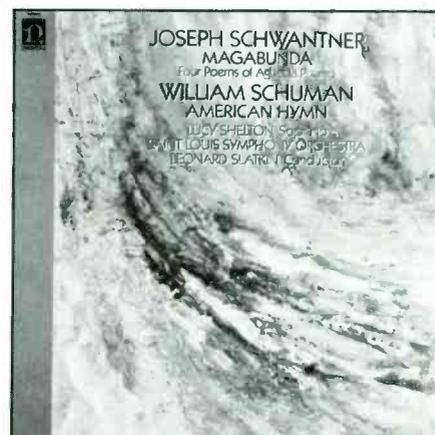


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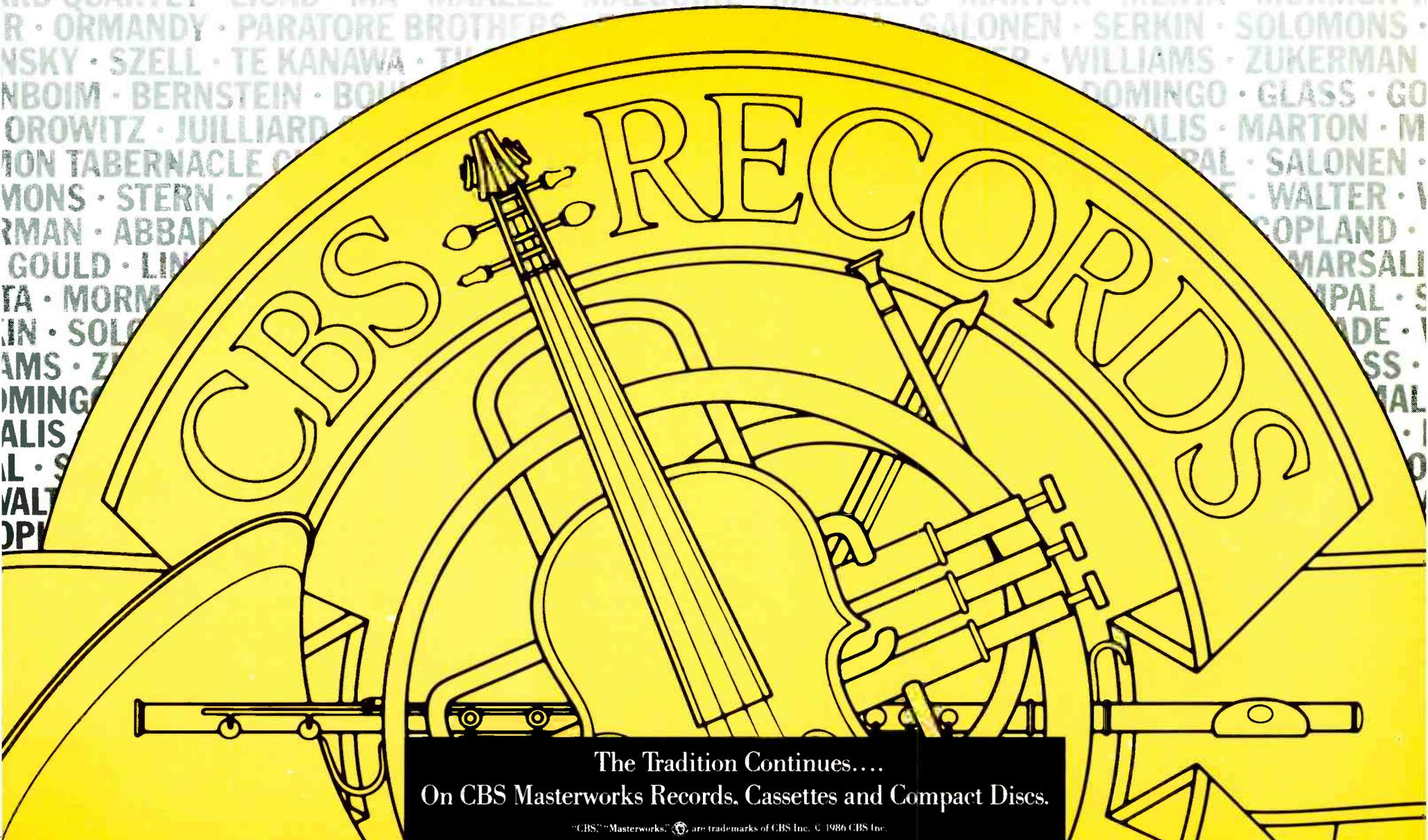
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OVERVIEW

(Continued from page C-1)

A recent survey found few classical labels that reported more than modest CD supply problems. Quite the contrary. Some were even on the receiving end of solicitations for pressing business, along with hints of price accommodation.

All this comes at a time when the classical record business is doing very well indeed. And future prospects are rosy.

New label contenders have entered the classical arena, while some others have increased their commitment to the genre. MCA Records has returned to an active role in classics, and RCA Red Seal promises heightened activity under new management. A number of smaller labels are showing a sharper market profile, as well.

Estimates by seasoned observers place the domestic classical market at somewhere between \$130 million and \$150 million annually at wholesale. The figure, of course, includes a wide range of crossover product, a rapidly growing segment of the business whose relationship to traditional classics is often hard to trace.

Guenter Hensler, president of PolyGram Classics, posits that the U.S. classical record market has grown by some 70% between 1981 and 1986. He places the current market share of classics at between 6% and 7%, up from 5% to 6% a year ago.

But of all CDs sold in the U.S. today, it is estimated that about 20% is accounted for by classics, far outweighing the genre's share of the total record market.

We can all remember that during the infant years of CD, classical repertoire led with well over 50% of all product sold. Classical buyers converted to the new configuration first and with the most enthusiasm, hand in hand with manufacturers who already had an imposing stockpile of digitally recorded classical material on hand.

Many consumers who tasted classics for the first time, because there was little else available to satisfy their taste for CDs, are expected to remain occasional buyers. Still, Hensler and other key observers admit that as more record buyers move into CD, the classical share of this market will dip. It should diminish to 10% in a few years, they say. But, of course, the entire market for CDs will have increased several-fold by then.

For PolyGram Classics' three main divisions—Deutsche Grammophon, London and Philips—CDs

now account for almost 65% of all dollar volume, and climbing. Of the remainder, 20% comes from cassettes and 15% from LPs. A year ago, Hensler recalls, the CD share was 50%, with vinyl and tape splitting the remainder down the middle.

In midline categories, says Hensler, cassettes are doing extremely well, and LPs more modestly. In budgets, as expected, cassettes maintain their commanding lead.

Joe Parker, PolyGram Classics marketing chief, says the company will be focusing more promotional attention on midlines, together with more generous advertising allowances. This should help influence consumers who first came to classics via budget product step up to the next price level, it is felt.

While it is no longer uncommon for major labels to issue CD-only packages on older catalog, we are witnessing more newly recorded albums sent out to market that way. Often this occurs where the label feels the market is specialized and will largely be satisfied by the single configuration release. In PolyGram Classics' case, however, there is often the backup of LP and cassette versions on request at PSI (PolyGram Special Imports).

A new Christmas package performed by I Musici on Philips is a current example of CD-only release.

(Continued on page C-18)

Clockwise from bottom left: Joseph Silverstein, Erich Kunzel, Vlado Perlemuter.

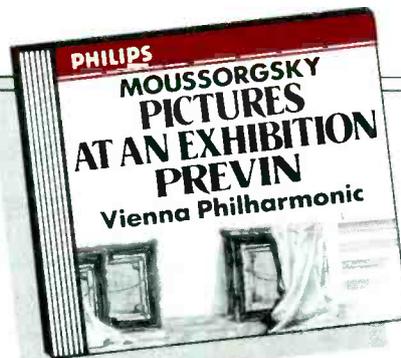
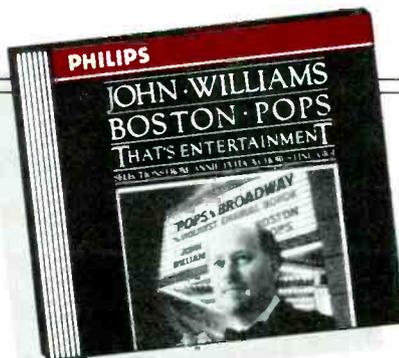
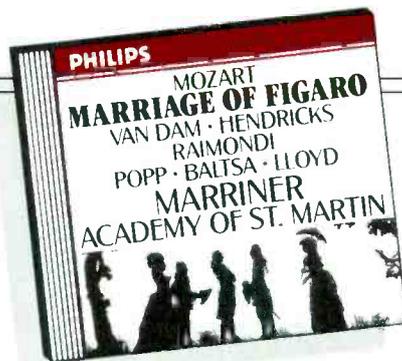
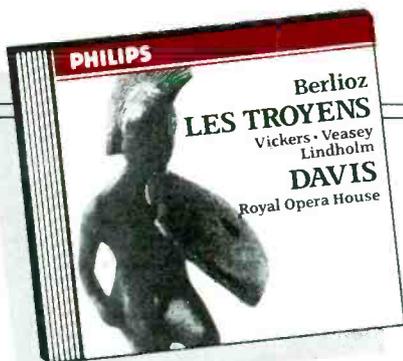
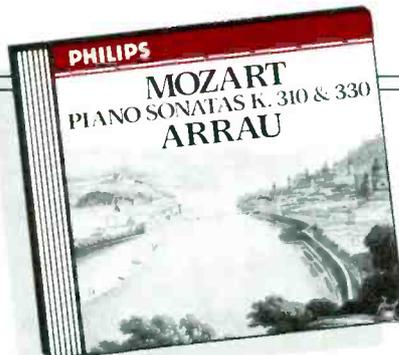
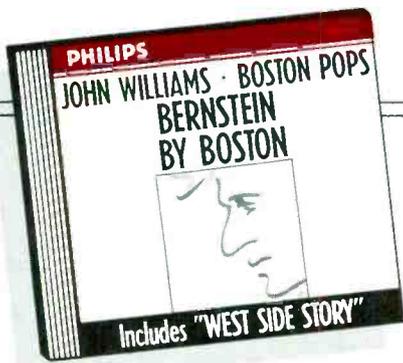


TOP CLASSICAL COMPACT DISK REVIEW

Following is a recap chart of the best-selling classical compact disks during the eligibility period of Oct. 10, 1985 to Oct. 11, 1986.

1. **AMADEUS SOUNDTRACK**—Neville Marriner—Fantasy
2. **TIME WARP**—Cincinnati Pops (Kunzel)—Telarc
3. **TCHAIKOVSKY: 1812 OVERTURE**—Cincinnati Pops (Kunzel)—Telarc
4. **BERNSTEIN: WEST SIDE STORY**—Te Kanawa, Carreras (Bernstein)—DG
5. **STAR TRACKS**—Cincinnati Pops (Kunzel)—Telarc
6. **BACHBUSTERS**—Don Dorsey—Telarc
7. **BLUE SKIES**—Kiri Te Kanawa (Riddle)—London
8. **TELARC SAMPLER # 1**—Various Artists—Telarc
9. **WEBBER: REQUIEM**—Domingo, Brightman ((Maazel)—Angel
10. **GERSHWIN: RHAPSODY IN BLUE**—Los Angeles Philharmonic (Thomas)—CBS
11. **BEETHOVEN: SYMPHONY NO. 9**—Berlin Philharmonic (Karajan)—DG
12. **THE BEST OF WOLFGANG AMADEUS MOZART**—Neville Marriner—Philips
13. **SWING, SWING, SWING**—Boston Pops (Williams)—Philips
14. **HOROWITZ: THE LAST ROMANTIC**—Vladimir Horowitz—DG
15. **ORCHESTRAL SPECTACULARS**—Cincinnati Pops (Kunzel) Telarc
16. **COPLAND: APPALACHIAN SWING**—Atlanta Symphony—Telarc
17. **TELARC SAMPLER # 2**—Various Artists—Telarc
18. **SONGS FROM LIQUID DAYS**—Philip Glass—CBS
19. **BACH MEETS THE BEATLES**—John Bayless—Pro Arte
20. **PACHELBEL: CANON**—Paillard Chamber Orchestra—RCA

GREAT SOUND SECOND TO NONE!



OVERVIEW

(Continued from page C-16)

There will be more, says Nancy Zannini, vice president.

Even though PolyGram labels have been more generously supplied with CDs than most others, there have been allocation shortages in the past. But that problem has "dramatically improved," says Zannini. Of the 360 CDs in the label's catalog, she said recently, only eight were temporarily out of stock.

At Deutsche Grammophon, recent debut releases by the Hagen Quartet and pianist Angela Hewitt were issued in CD-only. Later this month, a boxed release of the Mozart Violin Concertos, featuring Itzhak Perlman and the conductor James Levine, will also be released minus cassette and LP equivalents (except at PSI), although they were made available in these configurations in single album release. There are more than 370 CD titles in the label's catalog.

Among new CD-only titles at London Records is a Mozart/Beethoven chamber music program with Radu Lupu, and a set of Praetorius dances by the New London Consort. London's Kevin Copps recently placed the label's number of CDs at 360 titles.

Angel Records is one major that finds CDs still "in very short supply." The company has issued many titles in recent months to bolster its representation in the configuration, and label president Brown Meggs Jr. doesn't expect to feel "comfortable" about the supply situation until the summer of 1987.

Despite the fact that Angel is still shy of 200 CD titles, the format already accounts for about 65%

of the label's revenues, says Meggs. The remainder is evenly split between LP and cassette. Full price LPs on "significant" new releases still attract consumers, but back catalog updating may show more titles on CD-only as the months pass, says Meggs.

Angel plans call for 700 new CDs to be released in calendar '87, bringing the label's catalog in the format up to about 1,000 by early '88.

A veritable flood of back catalog CDs will be coming from RCA Red Seal next year. Beginning in January, says the division's new president, Michael Emmerson, 12 remastered CDs a month will join the 40 or so vault conversions—all with playing times in excess of one hour—slated to be in the active catalog by the end of this year.

Ten Artur Rubinstein CD packages alone will be issued in the first quarter of '87, notes Emmerson. These, and others already released will help mark the centenary of Rubinstein's birth.

At RCA too, occasional new releases will be issued minus LP representation, if the material is specialized. One such will be a new James Galway album of Nielsen material.

The approximately 125 Red Seal CDs currently in catalog contribute about 45% of sales revenue, says Emmerson, with cassettes accounting for a 30% share, and LPs the remaining 25%.

At CBS Masterworks new releases will continue to be put out in all three configurations. "We don't see sufficient reason yet to eliminate LP versions," says Joseph Dash, senior vice president. Some older catalog items, however, are returning in CD-only. In all, the division currently has about 250 CDs at work in the marketplace.

Dash credits dealers with more realistic CD ordering patterns now that the format is in better supply, buying fewer at a time and ordering more frequently. Gone are the days when retailers ordered

several times their requirements in the hope of getting at least a respectable portion of their actual needs, he reports.

Midline sales are increasing at Masterworks, with consumer preference strongly in the cassette camp. The label has been promoting heavily in this area. Crossovers continue to be a major priority, with heavy action predicted "South Pacific," due for release at this writing.

As reported recently, (Billboard, Oct. 11) MCA Classics hits the street this fall with 15 new digital albums, 13 of which carry the lowest dealer price in their CD versions of any offered by a major, or even, indie label. Basic dealer price for the larger group of titles is \$7.93 per CD, scaling down to \$7.50 for subdistributors. Price range to the trade for the higher priced MCA CDs is \$10.67 to \$10.09. There is no suggested list price for CDs.

The competitive effect on the market of the lower-priced CDs has still to be judged.

The new recordings come from sources in the U.K., and another 24 will be released during the next year, says Tom Shepard, vice president, MCA classical & theatrical.

As the label cranks up its re-entry into active clas-
(Continued on opposite page)

RETAIL

(Continued from page C-4)

sons," and "Breaking Away" built sales for both soundtrack and catalog titles by composers featured in those films. Many TV viewers discovered the Mozart Clarinet Quintet in the concluding episode of "M*A*S*H," a program that had record-breaking ratings.

More recently, the success of the Oscar-winning "Amadeus," which depicted the life of Wolfgang Amadeus Mozart, spawned two strong selling soundtrack albums. And beyond the worthy numbers generated by those titles, the movie also built the sales of other Mozart recordings. And two years after the film's release, Trace says the soundtrack albums are still selling well.

For full-catalog stores, a knowledgeable sales staff is essential. Serious classical customers will be turned off by a salesman who is not articulate in the field. At the same time, that salesman must be able to communicate with a novice without a condescending tone.

"We really have a terrific sales staff with a very low turnover rate. They're very much interested in product knowledge and in servicing the customer's needs," says Morgan.

At Orpheus, Farkas says, "The kind of clients we have ask our advice. They want to build their classical libraries. A man comes in, we sell him quality product, and he'll come back to us. He won't have to go anywhere else."

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OVERVIEW

(Continued from opposite page)
sical marketing it will begin rereleasing material, largely on budget cassette—but also in CD in selected instances—drawn from its crowded vaults. In addition to titles recorded by MCA and American Decca, the company also holds the rights to the Westminster, Command and Kapp catalogs.

It comes as no surprise that Telarc CD sales in the U.S. comprise about 98% of the label's total revenues. Measured against that percentage, it is however surprising that most new titles are still offered in LP options.

Telarc's Jack Renner reports that there is "virtually no problem" with respect to CD supply. "For the first time we feel very comfortable," he says. New releases should be increased to 24 next year (up from 20). There are currently about 80 CDs in the label's catalog.

One of the more attractive elements of the improved CD supply situation is the faster turnaround time, says Peter Clancy of Nonesuch. Beginning early next year, the label will begin releasing some CD-only compilations of back catalog. Nonesuch has about 60 CDs available at this time.

Moss Music will double its CD title list to 80 by early '87, says Martin Bookspan, executive vice president. The company reports good initial reaction to its use of foldable cardboard CD packaging, and expects that its use will be extended to other labels.

At Arabesque, CD sales have mounted to 80% of total, says Ward Botsford, up from 60% last April. The CD supply situation is good, and Botsford says there are already indications that pressers are flirting with price accommodations. As LPs dip in sales, the company is mulling dropping the configuration in new releases come 1987.

As a CD-only label for classics, Delos has found that the supply situation has "improved enormously." This will enable more generous inventory depth on new and catalog material, says company president Amelia Haygood. About 60 titles bear the Delos imprint, but the imported material it handles brings the total product line to about 500 titles.

Intersound/Pro Arte has about 125 classical CDs in its active catalog, and expects to add 40 more next year, says the label's Steve Vining. No LPs have figured in new releases for more
(Continued on page C-20)

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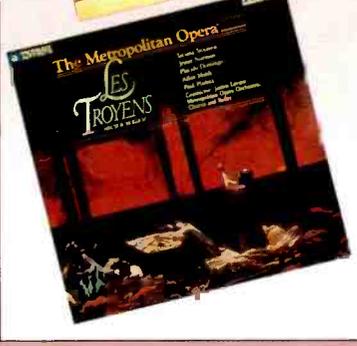
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OVERVIEW

(Continued from page C-19)
than a year, although some prior inventory is still out in the field. Most new production, however, includes cassette options. CDs account for more than 75% of sales, says Vining.

At Denon America, the addition of the Supraphon catalog will help step up new release patterns, notes Robert Heiblim. He sees CD pricing promotions becoming more common as buyers become more selective in their purchases. Denon itself may look into setting several CD price categories as the market develops.

There is virtually no supply problem on CDs any more, particularly on new releases, says Harmonia Mundi's Rene Goiffon. While LPs are still offered on most new titles, demand for vinyl evaporates quickly after several months on the market.

For the past six months CDs share of total business has levelled off at about 75% of total Harmonia Mundi revenues. Chandos is the firm's chief imported label among the dozen handled. In all, CD titles handled now number more than 600, says Goiffon.

New World Records is relatively new to CD, but virtually all new releases will have CD counterparts, says Elizabeth Ostrow, vice president. Special funding will enable the label to reissue back catalog in the format, as well, beginning '87.

Importer Qualiton finds 85% of its dollars coming from CD, with only a handful of 30 labels it carries reporting any CD supply problems, says Otto Quittner. Current catalog in the configuration totals about 400 titles.

Distributor Intercon, whose group of labels include Fanfare, Musicmasters, CBC and Sefel, finds CDs accounting for 60% to 70% of total revenues, with LPs increasingly difficult to market, says John Matarazzo, adding that some of his distributed labels still suffer from supply shortages.

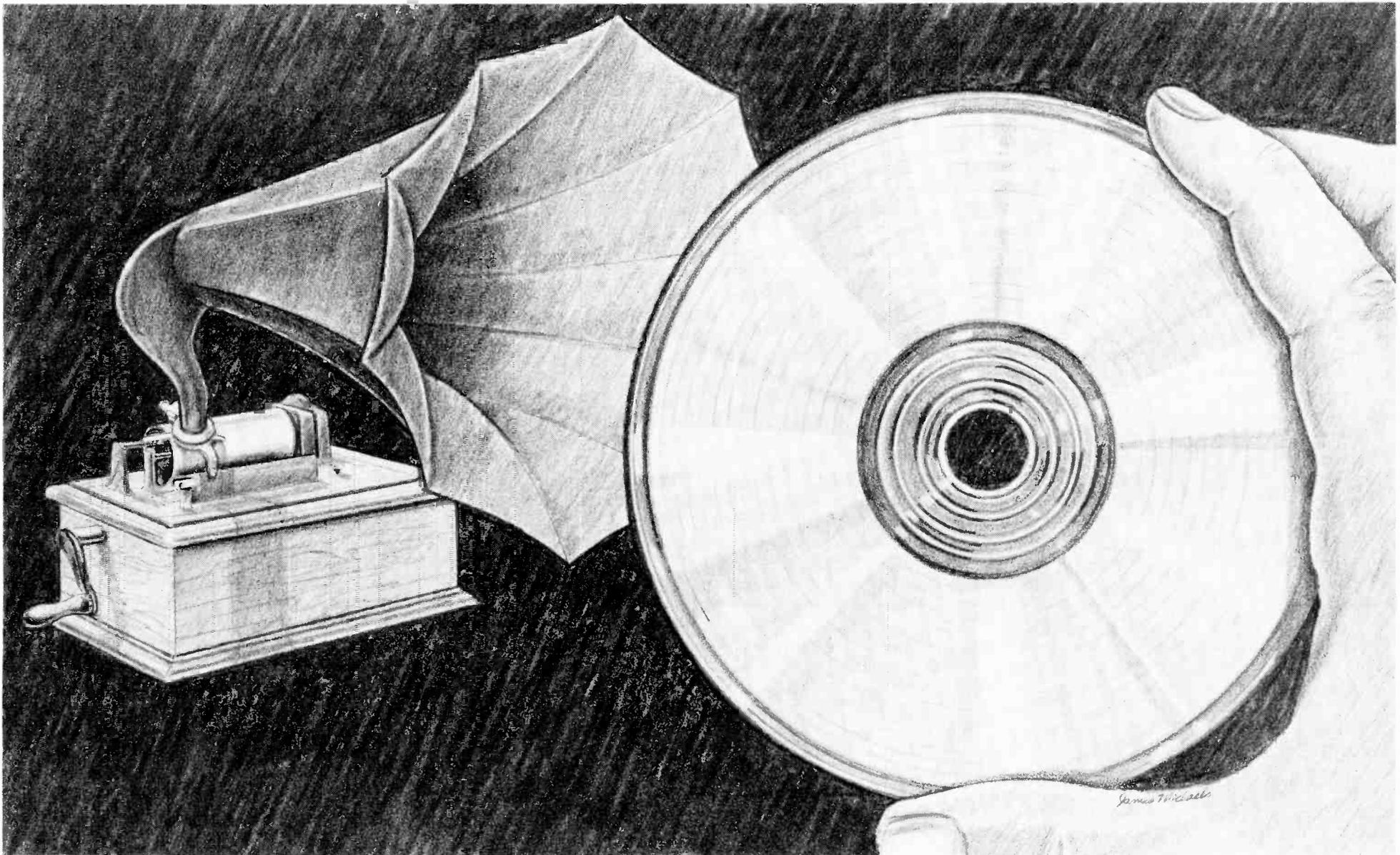
Nimbus is currently marketing about 43 CD titles, with another 20 due in the next half year, says Clyde Allen. LPs, of course, are out, but the label is mulling the addition of cassettes soon.

CREDITS: Special Issues Editor, Ed Ochs; Ass't. Editor, Robyn Wells; Coordinator, Is Horowitz; All stories by Billboard editors, except radio by Peter M. Jones, a Denver writer; Design, Stephen Stewart; Cover, Douglas Brian Martin.



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Group 1/Diebold Unveil Cassette Vending Machine

BY CHRIS MORRIS

LOS ANGELES Group 1 Entertainment and Diebold Inc. have joined forces to market a new video-cassette vending machine that could pave the way for a fresh round of pay-per-transaction activity.

Dubbed Movie Machine, the vending device was unveiled in a press conference here Oct. 23.

Group 1 Entertainment, a diversi-

'Without sounding pompous, our machines work'

fication arm of the movie production/distribution company Group 1 Films, is marketing the machine. The company plans to have 1,000 machines in operation by May, with an anticipated 5,400 working by December 1987.

The device was designed by Diebold, manufacturer of 45% of the country's 60,000 automatic teller machines.

The Movie Machine, which holds 374 cassettes when fully loaded, is activated by Visa, Mastercard,

American Express, and magnetically stripped bank cards. Group 1's mainframe computer in Monrovia, Calif., will act as the clearing-house for transaction information; individual banks will also copy the information.

Brandon Chase, Group 1 president and chief operating officer, says that the Movie Machine's computerized system has attracted the interest of program suppliers; so far, three home video companies have discussed the possibility of a pay-per-transaction program with Group 1.

"To date, the studios have said, 'How do I know I'm going to get a straight count?'" Chase says. "Until there was a system hooked directly to a bank, there was no way. We intend to have the bank do the arithmetic. They will account to the suppliers and issue a check."

He says that while the system can be tampered with using sophisticated equipment, "You would need scores of people to circumvent it." He claims this method is different from the various electronic check-out systems utilized in video stores, which are "easily thwarted."

Despite of manufacturer interest, Chase says that the company is re-

sisting a pay-per-transaction program at this time. "I want to overcome one situation at a time," he says.

The Movie Machine began test operations at a Ralphs market and a Russell's grocery in Los Angeles on Oct. 24. The machines will also be tested at 200 other locations, including Southland Corp. headquarters in Dallas, the home offices of Eastman Kodak and Hallmark Cards, and the Hilton Hotel at Los Angeles International Airport.

"The machine will be tested in major company cafeterias, high-rises, hospitals, and convenience

stores in all market segments and will spread into the market segments tested," Chase says.

Group 1's contract with Diebold, whose automatic tellers have more than a 99% uptime percentage, guarantees uptime of 98% for the Movie Machine.

"Without sounding pompous, our machine works," Chase says. "The downtime on other machines has been huge. They haven't been performing in the marketplace."

The compact size of the machine, which takes up only 11.2 square feet of floor space, is an added bonus for the merchant, according to Chase.

"They'll attain the highest source of income per square foot in a location," he says. "If they can be in [the video] business in 12 square feet rather than 300 square feet, they're much better off."

Chase says that nightly rental rates will vary with the market, although he anticipates a \$2-per-night rate in the Los Angeles area. "We intend to be competitive," he adds.

Machines will be restocked on a weekly basis, based on computer read-outs of consumer demand.

"Very quickly we'll know how personalized that machine should be for that location," Chase says.

FOR WEEK ENDING NOVEMBER 8, 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	21	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
2	6	2	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
3	2	58	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
4	4	58	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
5	12	30	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	79.98
6	11	53	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
7	3	16	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
8	7	20	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
9	10	21	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
10	17	49	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
11	5	21	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
12	8	20	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
13	9	21	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
14	NEW ▶		SPRINGTIME'S A POPPIN'	Magic Window 6-20657	1986	14.95
15	19	30	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
16	15	22	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
17	20	16	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
18	14	33	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
19	13	58	THE CARE BEARS MOVIE ▲◆	Samuel Goldwyn Vestron 5082	1985	24.95
20	22	30	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
21	NEW ▶		THE TREASURE OF POPPLE BEACH	Magic Window 6-20656	1986	14.95
22	21	7	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
23	24	14	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
24	16	35	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
25	18	54	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	17.98

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

Adventureland Promo Chain Bows Folk Tape

BY GREG REIBMAN

AUSTIN Local stores here in the Salt Lake City-based Adventureland Video chain are welcoming the debut video release from Austin-based festival promoter Texas Music Network with an early November campaign. Franchisees will also help provide the budding video label with consumer feedback to determine future releases.

"The Best Of The Kerrville Folk Festival, Vol. 1," a 4-year-old project planned and produced by Texas Music Network, will first be viewed Nov. 6 at an evening video release party here at Adventureland's East Oltorf location. The kickoff for the new video label and its premier production will include live performances by Texas-area musicians—including some who appear on the "Kerrville Folk Festival" program—and refreshments.

Artists appearing on the hour-long concert tape, which was filmed in May at promoter Rod Kennedy's 15th annual Kerrville Folk Festival, include Jerry Jeff Walker, Shake Russell, Marcia Ball, Ryders In The Sky, and Nanci Griffith.

Mark Lambert, one of the Austin-based Adventureland franchise owners who helped organize the promotion, says he is "very excited about the opportunity to host the debut of this project."

"To our knowledge, this is the first time there has been an in-store party to debut a new video," Lambert says. "Of course we are

relatively close to Kerrville—just a good conversation away actually [about 70 miles]—so there is a lot of interest in this particular event."

In addition to the tape-debut party, Lambert says Adventureland is planning individual store parties for its other 11 Austin area outlets. "This is a brand new thing, so we can't be sure how it will turn out," says Lambert. "But depending on the turnout, we hope to sell a couple hundred tapes just at the video release parties."

In another cooperative effort, the chain will survey customers about musical tastes and preferences for future music releases. Texas Music Network president George Howard says he is looking forward to seeing the results of questionnaires, which will be dispensed at the front counters of all 12 Austin Adventurelands. "We have been taping shows for four years," says Howard. "We've taped over 4,000 original songs and over 1,000 Texas artists. The questionnaire will give us an idea of what kind of music we should release in the future: It could be rock'n'roll, r&b, blues, folk, or whatever."

Adventureland's Lambert thinks the surveys will indicate that his customers are interested in "a lot more than just MTV-type artists."

"The problem with most music videos that are out now is that they feature the same artists you can see on MTV and other video

(Continued on page 46)

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TOP VIDEOCASSETTES RENTALS

...newsline...

PRICES HAVE DROPPED on all five tape lengths in Sony's blank 8mm tape line. The minimum reduction is \$3, with the biggest reduction being a \$5 slice off the 30-minute cassette. The new suggested lists: 15-minute, \$6.99; 30-minute, \$7.99; 60-minute, \$9.99; 90-minute, \$11.99; and 120-minute, \$13.99. Sony claims "growth and increasing demand" for 8mm blanks spurred the price cuts.

OWNERSHIP OF CANADIAN superstore chain Video Show Place has changed hands. Controlling interest of Video Movie Ventures, the web's original parent company, was sold to Revelstoke Companies Ltd. of Calgary, Alberta. Revelstoke—which owns a network of home improvement stores claiming \$150 million in annual sales—says it will retain Video Movie Ventures' management staff, which is led by president John Lossing. According to a company announcement, the buyout will initiate a "significant expansion program."

THE GREAT CHRISTMAS PROMOTION CONTEST is a fourth-quarter display competition sponsored by the Video Software Dealers Assn. Three trips for two to the trade group's 1987 convention in Las Vegas are offered as the top prizes. Eight smaller convention packages are offered by VSDA as support prizes. Judging is divided into three categories—retail, distributor, and rack—with retail broken into three divisions by size (one-five stores, six-twenty stores, 21 or more). Displays must incorporate the Watch What You Want When You Want home video logo. Deadline for submitting photos is Jan. 31.

THE 1987 CONVENTION of the American Video Assn. is slated for April 8-11 at Pointe South Mountain Resort in Phoenix, Ariz. The Mesa, an Ariz.-based trade group, says it expects 1,000 attendees for the agenda of panel discussions, workshops, vendor exhibits, and meetings. AVA says its membership represents some 2,000 independent stores, which provide the organization with buying power in excess of \$1 billion per year.

WAYNE GRETZKY'S VIDEO could mean bonus cash to video retailers and distributors, thanks to a display contest sponsored by Coliseum Video. Spotting the title "Wayne Gretzky: Hockey My Way," the contest offers prizes of \$2,500 for retailers, \$1,000 for distributor salespeople, and \$500 for distributor sales managers. Displays must be centered around the Gretzky title only and must be up for at least a week sometime between Nov. 10-Dec. 30; photo deadline is Jan. 30. Judging will be done by a panel of seven trade journalists.

VSDA STARTED another round of traveling seminars on financial planning and inventory management last month in Bloomington, Minn. The seminars are headed by Harry F. Landsburg, a senior manager for the accounting firm Laventhol & Horwath. This seminar, titled "Putting More Money In The Video Retailer's Pocket," includes daylong sessions that address dealings with banks, financial projections, tax planning, statements, and inventory management. Future dates are Nov. 11 in Atlanta, Jan. 13 in San Diego, and Jan. 14 in Seattle.

GEOFF MAYFIELD

ADVENTURELAND BOWS CONCERT TAPE

(Continued from page 43)

shows. That cuts down the need to rent or buy them," Lambert says, adding that 10% of his business is music video.

"Movies will always be dominant. But music video sales have a strong future. Once people have seen a movie they are not typically interested in investing another two hours to watch it again. But with music video, you can watch it over and over—getting more for your dollar," he added.

Howard also believes that music video's future—particularly sales—is bright. "With the 45% home video penetration we felt that this was the time to make our move. The fact that we have Adventureland's support is a real asset."

For the time being, the "Kerrville Folk Festival" tape will be available only through Adventureland or by direct mail order from Texas Music Network.

"By avoiding distributors, we are

going to be able to retail our tapes for \$19.95 and make a profit," Howard says. "When it comes to sales, \$19.95 is a lot different from \$29.95, which is what retailers would charge if I went through a distributor."

He adds that he hopes customers will rent the videocassette but will "like it so much they will come back the next day to buy it." Howard has been filming at the Kerrville festival for the past few years. In 1985, he edited highlights of the event into 13 hourlong segments that were shown on Austin cable television. This year, the Texas Music Network-produced program is also being shown on cable stations in Dallas, Houston, San Antonio, and other Texas markets.

"Our purpose is to promote Austin and Texas artists," says Texas Music Network producer Cathy Marable. "There's such talent here, and it is becoming increasingly important for musicians to get involved with video."

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	5	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
2	2	7	OUT OF AFRICA ▲	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
3	3	3	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
4	4	5	F/X	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
5	5	6	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
6	6	4	WILDCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
7	9	2	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
8	7	4	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
9	10	6	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13
10	39	2	THE MONEY PIT	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
11	12	22	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
12	8	13	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
13	11	5	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R
14	13	12	IRON EAGLE ▲	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
15	16	3	AMERICAN ANTHEM	Karl Lorimar Home Video 386	Mitch Gaylord Janet Jones	1986	PG-13
16	14	5	CRITTERS	New Line Cinema RCA/Columbia Home Video 6-20666	Dee Wallace Stone M. Emmet Walsh	1986	PG-13
17	18	16	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
18	17	20	JAGGED EDGE ▲ ◆	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
19	15	14	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG
20	19	3	8 MILLION WAYS TO DIE ●	CBS-Fox Video 6118	Jeff Bridges Rosanna Arquette	1986	R
21	33	2	APRIL FOOL'S DAY	Paramount Pictures Paramount Home Video 1832	Jay Baker Deborah Foreman	1986	R
22	20	13	THE HITCHER ▲	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R
23	24	8	TARGET ▲	CBS-Fox Video 7097	Gene Hackman Matt Dillon	1985	R
24	26	16	WHITE NIGHTS ▲ ◆	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
25	30	8	THE CLAN OF THE CAVE BEAR ▲	CBS-Fox Video 6795	Daryl Hannah	1986	R
26	22	26	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
27	21	10	CLUE	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13
28	25	9	QUICKSILVER	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1986	PG
29	29	10	AFTER HOURS ▲	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R
30	35	13	HOUSE ▲	New World Pictures New World Video 8525	William Katt George Wendt	1986	R
31	36	13	DELTA FORCE ▲	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
32	28	28	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
33	NEW ▶		NOMADS	Paramount Pictures Paramount Home Video 12513	Pierce Brosnan	1986	R
34	31	11	YOUNGBLOOD	MGM/UA Home Video 800966	Rob Lowe Patrick Swayze	1985	R
35	37	12	ENEMY MINE ▲	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13
36	NEW ▶		SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
37	23	17	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
38	27	4	RAD	Embassy Pictures Embassy Home Entertainment 1308	Bill Allen Lori Loughlin	1986	PG
39	32	6	SALVADOR	Hemdale Film Corp. Vestron 5167	James Woods Jim Belushi	1986	R
40	34	24	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R

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BASF hopes to promote blank videocassettes as a year-round gift item with this specially designed two-pack, described below.

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.

IMULSE-BUYING is what BASF (617-271-4064) is banking on with its gift-wrapped T-120 two-pack. The blank videocassette two-pack is being made available to retailers through December, and if customer response is significant, BASF says it will make it a year-round item. Although the company wants to ride the wave of Christmas buying, the two-pack is generically gift-packaged rather than seasonally.

Suggested retail price for the item is \$17.90, but BASF expects many retailers to offer it for under \$10.

Vidtek (213-202-0811) is marketing a plastic videocassette storage case that looks like a leather-bound book. It is aimed at consumers who view themselves as collectors and who want to display their tapes. The cases are made of plastic and bound in simulated leather. They fit both VHS and Beta.

Available in five colors, the cases are packed in sets of three or five volumes. Suggested retail tags are \$9.50 and \$14.95, respectively.

From the **Little Warehouse** (216-398-0022) comes blank VHS labels for the spine and front of videocassette cases. The peel-off labels come on a tractor pin continuous feed sheet and can be printed on any standard computer and printer that has a tractor feed. The labels are white and have a permanent adhesive. A standard package of 500 labels sells for \$25.

Sony promo cuts prices on 26 music titles ... see page 48

NOW THROUGH MARCH 1, THE GOOD STUFF IS GOING TO BE HOT STUFF.



More good stuff from Fuji.

Fuji is offering consumers a \$1 rebate on videotapes purchased between October 12, 1986 and March 1, 1987.

The rebate—supported by a nationwide network TV blitz—is guaranteed to help fire up sales this winter.

So stock plenty of the good stuff.

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All Movie, Music Tapes Available Amex Offers Software

BY AKIVA KAMINSKY

NEW YORK American Express has entered the home video software market with an ambitious new program. The Video Cassette Library makes available every motion picture and music video converted to videocassette, with the exception of X-rated films.

A flier advertising the program, one of about 50 pieces included in American Express' fall merchandise mailing, offers "two free gifts for every American Express family that owns a videocassette recorder." The card holder must pay about \$3 for each gift to cover shipping and handling.

The first gift, "Encyclopedia of Video Cassettes," valued at \$29.95 and published by American Express in conjunction with Metro Video, lists and gives a plot synopsis of 7,000 currently available motion pictures and music videos. The second gift is a six-month subscription to The Video Bulletin, a monthly update of about 200 new listings.

Card holders may order any cassette listed in the encyclopedia or bulletin. There is, however, no obligation to do so, and there is no minimum-purchase requirement. Product formats include VHS, Beta, and videodisk (where available). Once the initial free subscription to the bulletin expires, one-year renewals, at \$36, will automatically be billed to the card holders' account. Members may cancel the bulletin at any time by

notifying American Express in writing.

The encyclopedia and the bulletin are published by American Express. American Express acts as a marketing agent, reviewing appropriateness of titles through external and internal consulting groups.

The new program grew out of American Express' extensive consumer electronics sales via statement stuffers, mailers, and catalogs. According to Stan Krangel, senior vice president and general manager, merchandise services, American Express handled 3% of all VCR sales in the U.S. in 1983. Sales for 1986 in the audio/video hardware category are projected to be \$180 million. "Prerecorded cassettes and software are a natural, dynamic growth area," says Krangel.

A test mailing went out to about 2 million card holders in October. Members were selected for the test based on recency, frequency, and nature of past purchases. American Express vice president Sandro Vanilla says, "We do very close segmentation analysis of all our members and the buying patterns that we've experienced internally. We test a small quantity of every product that we sell before we go national."

"We only access people who have purchased products from our list," Krangel emphasizes.

The program will be evaluated after a few months for a variety of factors. "It's too early to deter-

(Continued on page 51)

Sony Cuts Prices On Music Titles 26 Tapes In Midline II Promo

BY TONY SEIDEMAN

NEW YORK Sony Video Software Co. is dropping the price of 26 music titles in its Midline II promotion, cutting prices on programs by such artists as Phil Collins and Bananarama. Ship date on the product will be in late January.

Unlike Sony's Midline I promotion, which began in the summer, II will be dominated by longform programs rather than the company's Video 45s. Of the 26 programs in the promotion, five are Video 45s, 11 are Video EPs, and 10 are Video LPs. The 45s will drop from \$16.95 to \$9.95, the EPs from \$19.95 to \$14.95, and the LPs from \$29.95 to \$19.95.

Midline I had a major impact on the sale of Sony's Video 45s, says Mike Holzman, national sales manager. "We saw a four- and five- and six-time movement on a percentage basis against what we would normally be selling of titles" as a result of the

price cut, he says. "We have done 2,000 and 3,000 and 4,000 units as a part of the midline rollout alone," Holzman says. The company hopes the move will have the same kind of impact on its higher-price product.

Breaking into new markets is another reason for the Sony move. The new prices will "encourage musical involvement by mass merchants," Holzman claims. The company already has agreements with a New England and a Midwestern chain to carry the Midline II product, he says. "We've got convenience stores interested; we've got food stores interested."

The 45s getting price-cut: "Phil Collins," "Tears For Fears," "Sheena Easton—Private Heaven," "Coney Hatch," and "Helix."

EPs: "Body Music," "Katrina And The Waves," "Pete Townshend," "Bananarama," "Bowie—Jazzin' For Blue Jean," "WASP," "Bon Jovi," "Golden Earring," "The Jam,"

"Siouxsie And The Banshees," and "The Everly Brothers."

LPs: "American Suite," "Brian Eno," "Donny Iris," "Michael Stanley Band," "New From London," "Rick Derringer," "Split Enz," "Devo," "Breakin' Metal," and "California Images."

Merchandising support for the campaign will include a full-size combination poster and merchandising brochure and a 4- to 5-foot dumpster display that can hold 90 units. The dumpsters will be fitted with a variable display header card that will allow Sony to push other genres when it changes promotions.

Other materials include 12- by 12-inch display cards that fit in record bins so that consumers can be referred to the relevant videos.

Advertising and marketing funds will be channeled through trade magazines, but in January Sony will start targeted retail promotions, says Holzman.

FOR WEEK ENDING NOVEMBER 8, 1986

Billboard.

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
1	1	19	THE #1 VIDEO HITS ▲	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
2	11	3	MTV CLOSET CLASSICS	Vestron Music Video 1043	Various Artists	1986	LF	29.95
3	6	19	DICK CLARK'S BEST OF BANDSTAND ●	Dick Clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95
4	8	3	WHAM! IN CHINA—FOREIGN SKIES	CBS Video Music Enterprises CBS-Fox Music Video 7142	Wham!	1986	C	19.98
5	4	7	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
6	5	15	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
7	3	15	BROTHERS IN ARMS	Warner Bros. Inc. Warner Reprise Video 38119	Dire Straits	1986	SF	19.98
8	9	61	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
9	13	17	RIPTIDE	Island Records Inc. MusicVision 6-20635	Robert Palmer	1986	SF	14.95
10	15	3	HARD TO HANDLE	CBS Video Music Enterprises CBS-Fox Music Video 3502	Bob Dylan Tom Petty	1986	C	29.98
11	7	21	I CAN'T WAIT	RCA Video Prod. Inc. MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
12	NEW ▶		SOME GREAT VIDEOS	Warner Bros. Inc. Warner Reprise Video 3-38124	Depeche Mode	1986	LF	24.98
13	NEW ▶		THE COMPLEAT BEATLES ▲ ◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95
14	12	49	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
15	14	17	FUEL FOR LIFE	CBS Video Music Enterprises CBS-Fox Music Video 7104	Judas Priest	1986	LF	19.98
16	2	3	THE VIDEO ALBUM, VOLUME I ●	CBS Video Music Enterprises CBS-Fox Music Video 6198	Billy Joel	1986	LF	19.98
17	10	11	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
18	20	5	LIVE IN JAPAN	Enigma Records, Inc. Enigma Music Video 2000	Stryper	1986	C	24.95
19	16	53	NO JACKET REQUIRED ●	Atlantic Records Inc. Atlantic Video 50104	Phil Collins	1985	SF	19.98
20	18	49	THE VIRGIN TOUR-MADONNA LIVE ●	Sire Records Warner Music Video 3-38105	Madonna	1985	C	29.98

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

Popularity Of Paramount Promo Causes Problems

BY TONY SEIDEMAN

NEW YORK Being cautious this holiday season probably means buying more product, not less, if the numbers—and problems—being generated by Paramount Home Video's 20 For \$20 campaign and "Indiana Jones And The Temple Of Doom" are any guide.

Sales on the program came to an unexpectedly high 3.2 million units (Billboard, Oct. 25), worth close to \$50 million at wholesale and \$70 million at retail. The numbers were so high that Paramount has only been able to ship 80% of its preorders, and executives with the company say supplies could remain tight throughout the season.

Distributors are impressed by the sales and distressed by the delays. "It's phenomenal," says one wholesaler. His company came in at 175% of quota. Some distributors say that "Doom" is a far weaker film than last year's Paramount holiday hit, "Beverly Hills Cop," making the numbers all the more impressive. "[Doom's] not that big a title," says one.

Taking some of the gloss off the sales numbers is the fact that Para-

mount can't keep up with its own success. Official ship date for the titles in 20/20 and "Doom" was Oct. 29; Paramount executives admit that they were able to fill only 80% of the orders on that date. The rest of the product will hit the market Nov. 9. Distributors say the figure is closer to 70%. Determining which retailers get their orders cut and by how much is proving extremely difficult, they say.

These problems may continue, says Eric Doctorow, vice president of sales and marketing for Paramount. "Dealers should be aware that we may have trouble filling reorders," he says. To protect themselves, retailers should order soon and deep, he says. "We do not have an unlimited capacity, and dealers should be very aware of the need to order early to make sure that they get the titles they want in time for holiday gift giving."

The same goes for other members of the home video sales pipeline. "We are concerned that our distributors have enough inventory on their shelves," says Doctorow. Paramount and its distributors "believe there will be many reorders be-

(Continued on page 50)

Fast Forward

BY KEN JOY

Starting this week, Ken Joy takes over Fast Forward, Billboard's bi-weekly survey of technical developments in the hardware and software sides of the home video industry. Joy, a Los Angeles-based audio/video specialist, has been a regular contributor to Billboard. His observations on the home video industry are read nationally in trade and consumer magazines. This article is the first in a two-part series on the current state of the home video market.

DON'T LET ANYONE tell you the bloom is off the rose in the home video hardware market.

1986 sales of VCRs are up nearly 15% over this same period last year, and retailers are expected to sell close to 4.5 million VCRs by Christmas. As of Oct. 10, 9.2 million VCRs had been sold to dealers, resulting in approximately \$3.7 billion in sales at the wholesale level. The Electronic Industries Assn. (EIA) estimates annual volume will reach 13.5 million units, resulting in \$5.3 billion in wholesale sales by the end of the year, with a major share of those sales occurring during the holiday season.

At this time last year, industry analysts predicted that sales would slacken to an even pace as home penetration increased. But VCRs have proven to be the appliance version of potato chips—many households are not satisfied with just one.

The EIA estimates that only 40% of U.S. homes will have VCRs by the end of 1986 (up slightly from the current 38%), even though sales are experiencing a 15% increase. Part of this seeming contradiction of numbers is the technology itself. For owners of Beta machines, who have had their machines for three years or more, and for owners of low-end VCRs, the trend has been to add more VCRs to the family audio/video system, thereby increasing sales, but not adding to the percentage of penetration.

A survey released by the Video Software Dealers Assn. claims 10% of VCR households own two VCRs, while 2% of the homes own three. While most of the second and third VCRs that are purchased are VHS systems bought by Beta owners wishing to expand their options, 8mm is also coming into its own as a second and, in some instances, first choice for a video system.

Despite arguments that Beta is the superior format for picture fidelity, the American public feels otherwise and has all but shunned the pioneer format, which now accounts for only 12% of all VCR households. This steady decline in Beta users has caused many large software chains to eliminate Beta product.

This Christmas season may see an increase in the sales of camcorders and portable units as a result of major advancements made in camera technology, added features normally found on high-end cameras, and a trend toward lower prices. But for all of their portability, camcorders and portable VCRs still account for only 14% of the market.

There will soon be a major change
(Continued on page 52)

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Hanna-Barbera presents
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NATIONAL RELEASE DATE
JANUARY 22, 1987

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PIONEER VIDEO is giving away video encyclopedias to push sales of its laser videodisk players. The company will be giving away a copy of Grolier's Encyclopedia KnowledgeDisc with every LaserVision or combination compact disk/laser videodisk player. The campaign kicked in Oct. 15 and will run through Jan. 15. The KnowledgeDisc has a list price of \$89.85 and contains a complete 20-volume reference library encompassing 9 million words. Point-of-purchase materials to support the campaign include easel-backed counter cards, tent-style counter cards, and quarter- and half-page ad slicks.

PRICE CUTS OF 20%-38% are coming from VIEW Video. According to VIEW executives, price cuts at four test outlets resulted in sales increases of as much as 400%-500%. The company has cut prices on its jazz concerts; they have been reduced to \$24.95 and \$29.95 from \$39.95. Ballet and modern dance videos are down to \$39.95 across the board from a top price of \$59.95. Classical music videos are down to \$29.95 across the board, and most operas will now sell for \$39.95. The company has also established a p-o-p hotline: 1-800-VIEW VID.

COUNTRY MUSIC is on the way from Vestron Video, which is releasing "Willie Nelson: Greatest Hits Live" and "Tammy Wynette In Concert." Both will run for 60 minutes and sell for \$29.95. The songs on Wynette's cassette include "My Man," "Turn Around," "You Light Up My Life," "D.I.V.O.R.C.E.," and "Stand By Your Man." Nelson's lineup includes "Georgia On My Mind" and "Whiskey River."

HWH ENTERPRISES has been named the new public relations firm for HBO Cannon Video. Among the video software companies HWH has worked with is CBS/Fox Video. Andrew Scott, a HWH account supervisor, will be in charge of the HBO/Cannon account.

LUANNE LEE, Playboy's Miss January of 1986, will have her own rock video when her video centerfold program comes out in mid-November. The clip will be of a song called "You're The One." In addition, the program, Playboy's fourth video centerfold, will feature the material the line is known for.

THREE MORE LOCALES are set to be covered by Travelview International: "London, England," "Salt Lake City, Utah," and "British Virgin Islands—Yacht Charters." With the three new releases, Travelview now has 46 programs out.

FOUR NEW MUSIC releases are leading Pioneer Artists into the fourth-quarter selling season. All the titles are coming out on 8-inch laser videodisks. The programs are "Hot Rocks, Vol. 1," which features clips from the Eurythmics, the Kinks, the Alan Parsons Project, and Jefferson Starship, among others; "Video A Go-Go, Vol. 1," which includes clips from Bananarama, the Bar-Kays, Stephanie Mills, and the Vels; "Daryl Hall And John Oates Video Collection—Seven Big Ones," and "Ratt, The Video."

PARADE VIDEOCASSETTES is looking to enter the home video market with "Bunnetics—The Buttocks Workout," a 30-minute exercise cassette aimed at the lower body. Leading the workout is fitness expert Cal Del Pozo. List price on the program is \$19.95. Parade is based in Newark and is a subsidiary of Peter Pan Industries.

TONY SEIDEMAN

PARAMOUNT PROMOTION

(Continued from page 48)

tween now and Christmas," he says. "Virtually all of our distributors have taken a strong lead on 20/20 and 'Doom' product because they don't want to be caught short." He cautions retailers to do the same.

Making a major contribution to 20/20 and "Doom" is the retail mix, which includes an extraordinarily high level of mass merchandiser involvement. This is especially true in the sell-through aspects of the campaign. "Mass merchants are 35%-40% of overall sales of the sell-through product," says Tim Clott, Paramount Home Video's general manager of sales and marketing.

But the product will be on sale to consumers in outlets reflecting virtually all sides of the business, says Doctorow. Among the retailers he expects will carry the product for sale to consumers rather than as

rental items are mass merchandisers, record stores, bookstores, and a higher percentage than ever of video specialty outlets.

The success of the promotion in a season crowded with sell-through campaigns shows that distributors can focus their energies on a single campaign despite the heavy load, Doctorow says. "In a sea of many promotions and many titles, our distributors proved that they can focus on programs and marshal the resources of their organizations to support a program," he says.

Paramount carefully steered away from using returns as a sell-through pushing tool, he says. "Our returns policy did not deviate from normal," Doctorow claims. Distributors report that they received a returns allowance of about 20% on the campaign.

TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	NEW ▶		SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
2	1	53	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	5	3	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	2	67	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
5	3	5	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
6	4	64	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
7	8	37	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
8	23	66	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
9	13	5	PLAYBOY VIDEO CENTERFOLD #3	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
10	NEW ▶		THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1966	NR	29.95
11	6	38	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
12	9	234	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
13	7	6	OUT OF AFRICA ▲	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	79.95
14	11	4	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R	79.95
15	NEW ▶		THE MONEY PIT	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG	79.95
16	12	45	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
17	18	2	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	79.95
18	10	20	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
19	NEW ▶		FORBIDDEN PLANET	MGM/UA Home Video 600041	Leslie Nielsen Anne Francis	1956	G	19.95
20	17	4	THE JOLSON STORY	RCA/Columbia Pictures Home Video 6-20686	Larry Parks Evelyn Keyes	1946	NR	29.95
21	NEW ▶		MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
22	28	5	F/X	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R	79.95
23	14	22	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
24	27	83	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
25	26	51	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
26	30	30	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
27	19	101	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
28	35	3	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13	79.95
29	15	31	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	29.95
30	29	49	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
31	22	4	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R	79.95
32	31	57	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
33	34	11	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	Animated	1965	G	14.95
34	RE-ENTRY		NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
35	25	28	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
36	16	48	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
37	24	2	MARNIE	Universal City Studios MCA Dist. Corp. 80156	'Tippi' Hedren Sean Connery	1964	PG	59.95
38	32	21	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
39	37	19	WHITNEY HOUSTON THE #1 VIDEO HITS ▲	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	NR	14.95
40	21	9	AN AMAZIN' ERA THE NEW YORK METS 25TH ANNIVERSARY	Major League Baseball Prod. Scotch Sports Collection Edition	New York Mets	1986	NR	19.95

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

N.Y. Trade Group Forms Advisory Board Includes Industry, Publishing Executives



Sounding Out The Market. Sound Video Unlimited's corporate headquarters was the first stop on Jane Fonda's recent tour for her new "Low Impact Aerobic Workout" cassette. From left are Gary Hunt, vice president of sales for Karl/Lorimar Home Video, Noel Gimble, chairman of Sound Video Unlimited; Fonda; and Nick Norton, senior product manager of sports and fitness for Karl/Lorimar Home Video.

NEW YORK The New York International Home Video Market has formed an advisory board of top industry executives so that it can better adapt to market trends and developments.

The board includes representatives of the home video and publishing industries, among them Arthur Morowitz, president of Metro Video Distributing and the Video Software Dealers Assn. (VSDA); Marty Gold, president of Artec and the National Assn. of Video Distributors; John Mack Carter, editor in chief of Good Housekeeping; William Gallagher, president of MGM/UA Home Video; Sam Holdsworth, publisher of Billboard; and Alberto Vitale, president and chief executive officer of Bantam Books.

"They really represent all of the el-

ements that are going to participate in the market," says Elliot Minsker, chairman of Knowledge Industry Publications, which has been instrumental in creating the trade show.

The board's job will be "to represent to us all of the market so that we can do a better job of serving those elements." Among the results of the board meetings are a new badge system, the development of an extensive list of mass merchandisers, and a marketing appeal to professional librarians.

Minsker says the trade show is not in competition with the VSDA convention. The show is aimed at a far larger target than just the video software industry. "I'm trying to do more than just run another VSDA; I'm trying to appeal to a whole new host of customers for the industry," Minsker says. As one sign that there is no competition between the groups, he points to the way the New York chapter of the VSDA will be co-operating with the New York International Home Video Market's Retailer Institute.

Among the executives on the market's board are Paul Culberg, president of New World Video; Noel Gimble, president of Sound Video Unlimited; Nick Santrizos, president of Vista Home Video; Tim Fry, president and chief executive officer of the Congress Video Group; and Roy B. Winnick, president of Best Film

and Video.

The group's roster of top video executives also includes Frank O'Connell, president of HBO/Cannon; John O'Donnell, president of Sony Video Software; Steve Diener, president of Heron Communications; David Cuyler, senior vice president, Bell & Howell/Columbia Pictures; Tom DeMaeyer, executive vice president, VCA/Technicolor; Marc Jaffe, president, Simon & Schuster Software; Wilma Jordan, general manager, Esquire Video; Martin Keltz, president, Scholastic Productions; Ray Markman, president, Magic Video; and Peter Pirner, president, Media Home Entertainment.

Other executives in the group include Robert E. Baensch, vice president, Macmillan Publishing Co.; Jeff Baker, vice president, Good Times Home Video Corp.; Joseph Bellon, president, Bellon Enterprise Ltd.; Roy Benjamin, chairman and CEO, The Benjamin Co.; Larry Bennett, president, Premiere Video; Richard A. Bernstein, chairman, Western Publishing Co. Inc.; Henry Brief, chairman, International Tape/Disc Assn.; Robert F. Burnett, marketing director, magnetic audio/visual products division, 3M Co.; Leslie Grey, assistant vice president and executive editor, Home Video Publisher; and Harry Hoffman, president, Waldenbooks.

TONY SEIDEMAN

AMERICAN EXPRESS

(Continued from page 48)

mine whether it will be a success," says Vanilla. "Success will be measured on the overall response rate from the initial mailing, the attrition rate on subscriptions, how many members regularly buy tapes over time, and how deeply American Express can mail into the file. Optimally, the program could penetrate the entire 9-million-name national list.

"I feel very favorable about the

program," he continues. "There are a lot of card members who want to be told what the current listings are. We're offering a wider selection than what you can find in your mom-and-pop store, the convenience of ordering at home and charging it to the card."

Despite American Express' considerable financial investment and the written commitment to card-

holders to provide the service on an ongoing basis, Vanilla concedes that American Express is prepared to drop the program if it does not generate a satisfactory revenue stream.

If the program becomes a big success, however, the company would consider expanding its selections beyond movies and music videos.

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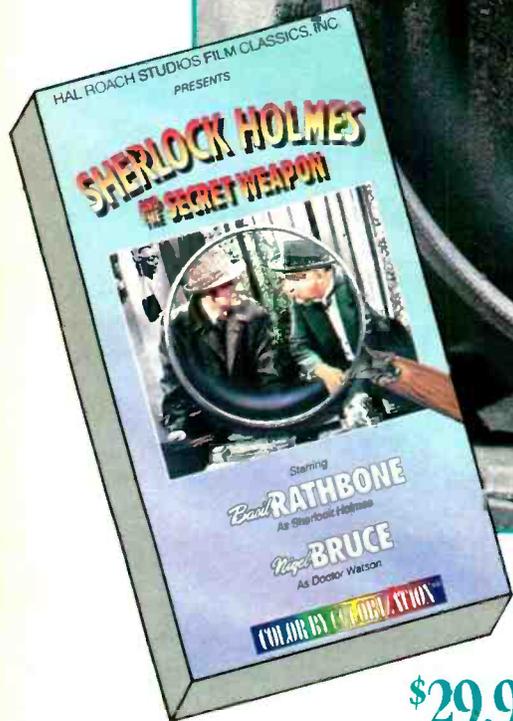
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Suggested Retail Price
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Basil Rathbone as Sherlock Holmes and Nigel Bruce as Dr. Watson. Together, they created the film world's most enduring and endearing detective team.

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**It's elementary, my dear Watson.
It's the magic of Colorization.™**



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FAST FORWARD

(Continued from page 49)

in the VCR marketplace: 1986 is the last year in which VCRs will be exclusively imported products. One or more domestic manufacturing plants are scheduled to begin operating by late 1986 or early 1987 in order to offset the economic uncertainties of an unstable yen. For the first time, consumers will see "Made in America" labels on VCRs.

These new domestic plants will probably have little effect on the consumer price of VCRs or dealer margins. Construction plans were being readied long before the economic troubles with the yen began, when manufacturers were anticipating having to comply with a domestic-content bill that was before Congress. The bill would require a certain portion of VCRs either to be manufactured or partially assembled in the U.S.

While on the subject, a lot of retailers—large and small—tell me that margins on VCRs remain on the critical list, and some are advertising certain models at cost just to increase foot traffic. In order to slow the erosion of their margins, many retailers are increasing the number of lines they carry in hopes that once consumers are in their stores they can be stepped up to machines with more features and higher price tags.

Several large chains are offering price protection to consumers by giving rebates of up to 15% or offering the difference in price if a buyer finds the VCR advertised for less at a competitor.

Demographics are also a large factor in the video hardware marketplace. Homes with incomes of less than \$20,000 are increasing their purchases of VCRs, and teens with increasing amounts of discretionary income are buying low-end (\$200-\$300) VCRs for their own use.

This penetration of the low-income and teen markets by VCRs will be greatly aided by the entry of mass merchandisers into the videocassette sales and rental business. Mass merchandisers see these two groups as primary markets and can afford to carry large selections.

For video retailers, the expansion of the market brought about by the low-income and teen-age consumer will be a mixed blessing. While sales of VCRs will continue to increase, the profit margins on those sales will undoubtedly be narrowed as large chains and mass merchandisers sell hardware at slightly above cost (or just below cost as a loss leader for more profitable items).

Already, these slimmer margins have caused a large number of mom-and-pop video stores as well as some smaller chains to abandon hardware sales altogether because they find it nearly impossible to compete with the larger chains that deal strictly in volume. The general consensus among these retailers is that when consumers shop for video hardware, they shop price only, and in the hardware price wars, the larger chains are always the winners. As a result, many smaller stores carry hardware for rental only, or provide VCRs on a "rent-to-buy" basis, leaving the major chains to battle it out in the day-to-day sales arena.

RCA Hedges Its Bets In Moves To Film, TV

BY JIM McCULLAUGH

LOS ANGELES Spurred by a lackluster music videocassette market and label cutbacks in videoclip production, RCA Video Productions is moving strongly into other distribution areas.

These new areas include feature films, syndicated television, and children's TV productions. The New York-based arm of the RCA Music operation, however, will continue work in longform and videoclip production.

According to company president Tom Kuhn, RCA Video Productions was launched for much the same reasons as other label music video production arms—to ensure that “good videos and concerts were made,” keep an eye on budgets, and market that programming whenever possible.

In the case of RCA Video Productions, that marketing has been to home video, primarily via the MusicVision label of RCA/Columbia Pictures Home Video.

“But all the record labels have cut back on clips,” says Kuhn. “There’s a lot of re-evaluation going on based

on the past few year’s experience, and more money is being spent on advertising, promotion, and touring dollars for artists and LPs.”

Sensing a shifting marketplace,

‘Music video has not taken off the way everyone thought it would’

Kuhn says, the decision was made more than a year ago to branch out.

“Let’s not kid ourselves,” he observes. “Music video has not taken off the way everyone thought it would. It still may. Prices are coming down slowly, and there is evidence to show that unit sales go up then. But home video companies like RCA/Columbia get squeezed on their margins (Billboard, Oct. 25). High-speed duplication or 8mm might make a difference. We’ll see.”

Projects RCA Video Productions

now has in various stages of development:

- A feature film based largely on music being shot in Europe with theatrical distribution targeted.

- A two-hour pilot called “Neat And Tidy” for syndicated TV, described by company president Tom Kuhn as a “tongue-in-cheek action/adventure piece with lots of Elvis Presley music.” The show is being shot in Spain, in partnership with Syndicast. Syndication is “healthy” right now, says Kuhn, with more syndicators willing to fund or co-fund a project of this type in the hope it becomes a series for them.

- Actress Diane Keaton directing a feature film for theatrical release under the RCA Video Productions flag. The work also utilizes a good deal of music.

- Two animated series, both in partnership with Columbia Pictures Television. One is called “Dinosaurucers,” 65 half-hour shows intended for original first-run syndication. The other is also a children’s series of half-hour shows for first-run syndication.

- An adaption of Tomita’s “The Bermuda Triangle” with veteran

music video pioneer Ron Hayes at the creative helm. It is characterized as a one-hour “family piece that’s very lush” with more computer-generated action than live action.

- A Randy Newman pilot mixing comedy and music that is a possible RCA/Showtime venture.

Kuhn says he is also proud of an ongoing grant program his company has had designed to encourage, develop, and discover fresh directorial talent.

Recently, the RCA Video Productions staff acknowledged students from the Univ. of Southern California School of Television-Cinema,

who through grants were offered the opportunity to visualize the “Workin’ In A Coal Mine” by the Judds and “Little Sister” from “The Return Of The Rocker” by Elvis Presley. Student David Hartwell was awarded the grant for the Judds’ song, while students Joseph Lee and Susan Eisner visualized the Presley song.

Previously, students at New York Univ.’s Department of Film and Television were offered grants to visualize “Uniform Of Youth” by Mr. Mister and “A Change Is Gonna Come,” from the “Sam Cooke: The Man And His Music” release.



Blue Movie. Two aspiring video directors from Key Biscayne, Fla., Angel Gracia and Cliff Guest, were selected by the viewers of MTV as having made the best video to accompany Madonna’s “True Blue” single. The pair won \$25,000. The video, now in rotation on the channel, was made for under \$1,000 in five days. Pictured, from left, are Gracia, Guest, and Madonna.

Jones, Dokken, Motley Crue Releases Copy Cure Formula Elektra Entertainment Has 3 New Tapes

BY JIM BESSMAN

NEW YORK Buoyed by the performance of its debut videocassette product, Elektra Records’ Elektra Entertainment music video label is set with its next three titles.

The first title is Howard Jones’ “The Last World Dream.” The recently released cassette, priced at \$24.95, is a 60-minute concert taping of Jones’ performance last

year in Birmingham, England, which ended his yearlong tour for the album “Dream Into Action.”

Due Monday (3) is a seven-clip compilation from Dokken titled “Unchain The Night” and a five-clip program from Motley Crue titled “Uncensored.” Both are 45 minutes long and priced at \$19.98.

All three cassettes were produced by The Company, which is headed by producer Curt Marvis and director Wayne Isham. They follow the July launch of the video label with the Cure’s “Staring At The Sea—The Images,” which, according to Robin Sloane, Elektra’s director of video, has sold an “unbelievable” 15,000, with another 5,000 in sales hoped for by Christmas.

“I can’t believe it’s done this well and continues to grow,” says Sloane, who says an effort was made on all the videos to put together more than a clip compilation.

“We tried to think about what a kid wants when he shells out money for a video—not just clips strung together but something extra to make him feel that since he got a lot that time, maybe he’ll go out and try another one.”

Sloane—who was associate producer on the Jones program and executive producer for the Motley Crue and Dokken titles—says that the Dokken cassette includes Super 8 and Video 8 “spontaneous” documentary footage shot by each band member on recent U.S. and European tours. The Motley Crue video contains early footage of the group taken from previously unreleased videos. The Jones concert tape combines black-and-white as well as color footage to achieve the look of a concert tour, with video

effects between songs generated to look like book pages turning.

The Jones tape was produced by Marvis and directed by Isham, who previously directed Jones’ xerographic video “Like To Get To Know You Well,” and his “No One

‘It’s not just clips strung together’

Is To Blame” clip. Marvis co-produced the other programs with Jay Roewe, with Isham directing the Motley Crue tape and Jean Pellerin and Doug Freel directing the Dokken video.

Isham previously directed Motley Crue’s popular “Smoking In The Boys’ Room” and “Home Sweet Home” clips. Pellerin and Freel directed the last two Dokken clips, “In My Dreams” and “It’s Not Love.”

Sloane hopes for “word of mouth” to get around and help sell the new programs. She also says that Elektra’s sales force will hold nationwide screenings for retailers, and its promotion department will set up radio giveaway campaigns.

Sloane notes that the Jones cassette is likely to be backed by video club promotion following extensive club activity on behalf of the Cure title. Additionally, because the cassette was released on the same day as Jones’ new album, “One To One,” it will benefit from advertising and merchandising cross-promotions.

Sloane says that all new Elektra Entertainment releases will be supported with MTV spots.



Jealous Guys. The directorial team of Ken Ross and Richard Levine recently wrapped the clip for “Jealousy” for Warner Bros. act Club Nouveau. The video was shot in New York and blends archival black-and-white footage from the ‘30s and ‘40s with black-and-white performance footage of the band. Pictured on the set are, from left, Jay King of Club Nouveau and Levine. Ross is filming from the floor.

Video Track

LOS ANGELES

CINEMATOGRAPHER TOM Ackerman, whose credits include clips for **Heart** and the **Pretenders**, makes his directorial debut with a video for “Last Night I Needed Somebody” by **Shirley Jones**. It was shot on location at Hollywood’s Roosevelt Hotel, with **Tamara Wells** producing for **One Heart Productions**. The piece supports Jones’ latest album on Capitol.

Noted video director **Jim Yukich** was called upon to lens a clip for **Jason & the Scorchers’** cover of the **Rolling Stones** classic “Nineteenth Nervous Breakdown.” **Paul Flattery** produced the performance piece for **Split Screen Inc.** **Jeff Zimmerman** served as director of photography.

The Entertainment Network recently completed postproduction on its first holiday program, “The Christmas In Montreux Rock Special.” The two-hour television event will air nationwide in December and features taped performances by such acts as **Eurythmics**, **Genesis**, **Queen**, **Pet Shop Boys**, **Billy Ocean**, the **Outfield**, **Julian Lennon**, and **a-ha**. “Entertainment Tonight” music correspondent **Nina Blackwood** pro-

vides backstage interviews. The special was produced by the Entertainment Network in association with the BBC and SSR-Swiss Television.

OTHER CITIES

VIDEO DIRECTOR Bob Small has created two clips for CBS recording act **Exile** in support of its recently released “Greatest Hits” album. The first piece, “Rock Medley,” features live performance footage, while the second piece, “Ballad Medley,” is said to find the band in a quiet moment with the opportunity to jam with each other. Both videos are set to a medley of the band’s biggest tunes. They were filmed on location in Lexington, Ky. **Jim Burns** produced.

Champagne Pictures of Canada just wrapped a video for “Kiss You (When It’s Dangerous)” with PolyGram recording act **Eight Seconds**. Described as a “mystical journey of music and romance,” the piece was directed by **Stewart Dudley**. **Allan Weinrib** produced. The clip supports the first single from the group’s debut album, “Almacantar.” The production company also completed a video for “There Was A Time” by **Bon-**

(Continued on next page)

'Wammies' Will Air Via Satellite On 4 Continents Worldwide Awards Set For Jan. Broadcast

BY KIRK LaPOINTE

TORONTO A worldwide video music awards show, linking four continents by satellite for a three-hour display of the year's best videoclips, is set to air Jan. 10. The show will run 5 p.m.-8 p.m. EST.

Originator of the program is Canada's MuchMusic Network, which is working in conjunction with Pan-European satellite network Sky Channel on the telecast.

Participating in the broadcast of the awards show will be the Fox Television Network in the U.S.; TV 6 in France; Video Musica in Italy; Music Box Germany; Network 10 of Australia; and Fuji TV in Japan. The audience for the show is expected to be about 150 million people in Asia, Australia, Europe, and North America.

According to John Martin, MuchMusic's director of programming, the awards will be a people's-choice-style show. Balloting to select the favorite local and international clips has already be-

gun in some countries. Awards will be given to the top three videos worldwide as well as to the top video in each participating country.

The idea for the worldwide awards—or "Wammies," as they have been dubbed—came 18 months ago, when Martin began meeting with Sky Channel and other international video channels to assemble the show. "I take the credit today, and I'll be around to take the blame Jan. 11 if the show fails," Martin says.

A corporate sponsor has made a commitment to the show, but its name and the show's budget have not yet been revealed. Performers and presenters have also yet to be announced, but Martin and MuchMusic president Moses Znaimer say they expect many "front-line" performers will participate. The program will be staged primarily in London and Toronto, but the action will shift among eight centers.

Znaimer and Sky Channel's David Ciclitira are the executive pro-

ducers. The project's coordinator is Ian Wiener of Sky Channel; Martin and Gary Davey of Sky Channel will produce the show.

Martin says he hopes the awards will become an annual event, and other network executives say they share his optimism.

"It is the beginning of a collaboration between partners of different cultures and languages; a collaboration which will, in the coming months, produce important results," says Pierluigi Stefani, executive director of Italy's Video Musica service.

The event flows from the recent formation of the International Federation of Music Television Channels, of which Ciclitira is president and Znaimer and Stefani are vice presidents. Member networks and services include TV 6, Sky Channel, MuchMusic, and Musicbox Germany.

New Videoclips

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

B-52'S

Girl From Ipanema Goes To Greenland
Bouncing Off The Satellites/Warner Bros.
Karen Murphy
Paul Tassie

BAD BRAINS

Hired Gun
I Against I/SST
Cindy Keefer/C Films Ltd.
Kurt Feldhun

BERLIN

Like Flames
Count Three And Pray/Geffen
Mark Friedman/Awgo Productions
Barney Sills, Toby Courlander
Greg Masuak

MATT BIANCO

More Than I Can Bear
Matt Bianco
Front Row Films
Peter Cornish

CLUB NOUVEAU

Jealousy
Jealousy/Warner Bros.
Ross/Levine
Ross/Levine

MILES DAVIS

Tutu Medley
Tutu/Warner Bros.
Joseph Nardelli
Spike Lee

GENE LOVES JEZEBEL

Desire
Discover/Geffen
Vivid Productions
Jeff Stein

GENESIS

Throwing It All Away
Invisible Touch/Atlantic
Carl Wyant/Split Screen Productions
Jim Yukich

GWEN GUTHRIE

Outside In The Rain
Good To Go Lover/Polydor/PolyGram
David Naylor
Olley Sassone

KOOL & THE GANG

Victory
Forever/PolyGram
Bonnie Fills
John Dahl

KRAFTWERK

Musique Non-Stop
Electric Cafe/Warner Bros.
The Video Center
Kraftwerk

THE MODELS

Evolution
Soul Man (Soundtrack)/Geffen
June Gutterman/Libman Moore Productions
Larry Williams

THE MOODY BLUES

Running Out Of Love

The Other Side Of Midnight/Polydor/PolyGram
John Diaz
Larry Jordan

NEW ORDER

Bizarre Love Triangle
Brotherhood/Qwest
Michael Shamburg
Robert Longo

ONE TO ONE

There Was A Time
Forward Your Emotions/Warner Bros.
Philip Mellows
Steve Surjik

THE PRETENDERS

Don't Get Me Wrong
Get Close/Sire
Awgo Productions
Stewart Orme

THE RAINMAKERS

Downstream
The Rainmakers/Mercury/PolyGram
Len Epanand, Steve Golin
Claude Borenzweig

RATT

Dance
Dancing Undercover/Atlantic
Time Coast Communications Ratt'n'Roll Enterprises
Marshall Berle

VIDEO TRACK

(Continued from preceding page)

aire/WEA recording group One To One. Steve Surjik directed. Philip Mellows produced. Robin Miller served as director of photography. 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.

Highlights from the Kerrville, Texas, Folk Festival are being released on an indie tape ... see page 43

MTV PROGRAMMING		WEEKS ON PLAYLIST
This report does not include videos in recurrent or oldie rotation.		
VIDEOS ADDED THIS WEEK	BERLIN LIKE FLAMES Geffen	ACTIVE
	BIG AUDIO DYNAMITE C'MON EVERY BEATBOX Columbia	BREAKOUT
	CACTUS WORLD NEWS WORLDS APART MCA	LIGHT
	BILLY CHINNOCK SOMEWHERE IN THE NIGHT CBS	LIGHT
	DEAD OR ALIVE BRAND NEW LOVER Epic	BREAKOUT
	DURAN DURAN NOTORIOUS Capitol	SNEAK
	FISHBONE WHEN PROBLEMS ARISE Columbia	NEW
	GLASS TIGER SOMEDAY EMI	MEDIUM
	GRAPES OF WRATH MISUNDERSTANDING Capitol	LIGHT
	MADONNA TRUE BLUE Warner Bros.	HEAVY
	MOODY BLUES RUNNING OUT OF LOVE Polydor/PolyGram	BREAKOUT
	ONE TO ONE THERE WAS A TIME Warner Bros.	LIGHT
	THE RAINMAKERS DOWNSTREAM Mercury/PolyGram	MEDIUM
	RATT DANCE Atlantic	SNEAK
SCREAMING BLUE MESSIAHS TWIN CADILLAC VALENTINE Elektra	LIGHT	
SNEAK PREVIEW VIDEOS	THE COMMUNARDS DON'T LEAVE ME THIS WAY MCA	3
	EURYTHMICS THORN IN MY SIDE RCA	4
	DARYL HALL FOOLISH PRIDE RCA	2
	ELTON JOHN HEARTACHE ALL OVER Geffen	4
	HOWARD JONES YOU KNOW I LOVE YOU, DON'T YOU Elektra	2
	MONKEES DAYDREAM BELIEVER Arista	3
	BEN ORR STAY THE NIGHT Elektra	2
	THE OUTFIELD ALL CRIED OUT Columbia	4
	POLICE DON'T STAND SO CLOSE TO ME '86 A&M	4
	PRETENDERS DON'T GET ME WRONG Warner Bros.	4
ROD STEWART EVERY BEAT OF MY HEART Warner Bros.	2	
WANG CHUNG EVERYBODY HAVE FUN Geffen	5	
HEAVY ROTATION	*BANGLES WALK LIKE AN EGYPTIAN Columbia	9
	BEACH BOYS CALIFORNIA DREAMIN' Capitol	6
	BON JOVI YOU GIVE LOVE A BAD NAME PolyGram	13
	PETER CETERA/AMY GRANT THE NEXT TIME I FALL Warner Bros.	9
	DAVID + DAVID WELCOME TO THE BOOMTOWN A&M	11
	*ARETHA FRANKLIN JUMPIN' JACK FLASH Arista	8
	GENESIS THROWING IT ALL AWAY Atlantic	4
	HUMAN LEAGUE HUMAN A&M	7
	*BILLY JOEL A MATTER OF TRUST Columbia	14
	*JOURNEY GIRL CAN'T HELP IT Columbia	7
	*EDDIE MONEY TAKE ME HOME TONIGHT Columbia	12
	*DAVID LEE ROTH GOIN' CRAZY/LOCO DEL CALOR Warner Bros.	11
	*TALKING HEADS WILD WILD LIFE Warner Bros.	8
	TOTO I'LL BE OVER YOU Columbia	6
*STEVE WINWOOD FREEDOM OVERSPILL Island	8	
*ZZ TOP VELCRO FLY Warner Bros.	8	
ACTIVE ROTATION	CINDERELLA NOBODY'S FOOL PolyGram	6
	SAMANTHA FOX TOUCH ME RCA	9
	GEORGIA SATELLITES KEEP YOUR HANDS TO YOURSELF Elektra	2
	*COREY HART I AM BY YOUR SIDE EMI	7
	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA	6
	*BILLY IDOL TO BE A LOVER Chrysalis	7
	BEN E. KING STAND BY ME Atlantic	6
	ROBBIE NEVIL C'EST LA VIE EMI	3
	DMD (FOREVER) LIVE AND DIE A&M	6
	*RIC OCASEK EMOTION IN MOTION Geffen	7
	IGGY POP CRY FOR LOVE A&M	5
	SMITHEREENS BEHIND THE WALL OF SLEEP Enigma	3
	*BILLY SQUIER LOVE IS THE HERO Capitol	7
	ANDY TAYLOR WHEN THE RAIN COMES DOWN MCA	3
*TIL TUESDAY WHAT ABOUT LOVE Epic	8	
TRIUMPH SOMEBODY'S OUT THERE MCA	3	
WHAM! WHERE DID YOUR HEART GO? Columbia	6	
MEDIUM ROTATION	*A-HA I'VE BEEN LOSING YOU Warner Bros.	6
	*BANANARAMA MORE THAN PHYSICAL PolyGram	7
	BOBBY, JIMMY & THE CRITTERS ROACHES Macola	3
	JASON & THE SCORCHERS 19TH NERVOUS BREAKDOWN EMI	6
	LISA LISA & THE CULT JAM ALL CRIED OUT Columbia	4
	LOU REED & SAM MOORE SOUL MAN A&M	4
	LIONEL RICHIE LOVE WILL CONQUER ALL Motown	2
	SIMPLY RED COME TO MY AID Elektra	3
	"WEIRO AL" YANKOVIC LIVING WITH A HERNIA CBS	2
	BREAKOUT ROTATION	A=440 METHOD TO MY MADNESS PolyGram
BIG COUNTRY ONE GREAT THING Mercury/PolyGram		5
JOHN EDDIE STRANDED Columbia		4
EIGHT SECONOS KISS YOU PolyGram		3
EUROPE THE FINAL COUNTDOWN Epic		18
GENE LOVES JEZEBEL DESIRE Geffen		2
GENERAL PUBLIC TOO MUCH OR NOTHING I.R.S.		2
HOUSEMARTINS HAPPY HOUR Elektra		7
IRON MAIDEN WASTED YEARS Capitol		9
ISLE OF MAN DESPERATE SURRENDER CBS		2
ROB JUNGKLAS MEMPHIS THING EMI		2
KTP ONE STEP PolyGram		12
M&M SONG IN MY HEAD RCA		2
MODELS EVOLUTION Geffen		2
NEW ORDER BIZARRE LOVE TRIANGLE Warner Bros.	2	
PET SHOP BOYS SUBURBIA EMI	2	
LOU REED THE ORIGINAL WRAPPER RCA	2	
BRIAN SPENCE HEARD IT FROM THE HEART PolyGram	5	
JOE STRUMMER LOVE KILLS MCA	4	
LIGHT ROTATION	B-52'S THE GIRL FROM IPANEMA GOES TO GREENLAND Warner Bros.	2
	BODEANS SHE'S A RUNAWAY Warner Bros.	6
	BRUCE COCKBURN PEOPLE SEE THROUGH YOU MCA	3
	DOCTOR & THE MEDICS BURN I.R.S.	2
	DREAM SYNDICATE OUT OF THE GREY Big Time	5
	EVERYTHING BUT THE GIRL DON'T LEAVE ME BEHIND Warner Bros.	3
	HAROLD FALTERMEYER/STEVE STEVENS TOP GUN ANTHEM Columbia	4
	KROKUS SCREAMING IN THE NIGHT Arista	2
	THE QUICK DOWN THE WIRE A&M	3
	JERMAINE STEWART JODY Arista	2
TIMBUK 3 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES I.R.S.	10	
NEW	AGENT ORANGE FIRE IN THE RAIN Enigma	2
	THE BURNS SISTERS BAND I WONDER WHO'S OUT TONIGHT Columbia	6
	THE CITY WALK AWAY Chrysalis	4
	FAR CORPORATION STAIRWAY TO HEAVEN Atco	4
	PETE TAYLOR ONE MORE HEARTACHE Profile	3
	THELONIOUS MONSTER TRY Epitaph	4
TWO MINDS CRACK CRY CRY CRY Warner Bros.	4	

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

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Sound Investment

A biweekly column spotlighting equipment-related news in the audio and video production, post-production and duplication industries.

ON THE RISE: Two new buildings are under construction at **Studio Center**, the major communications production complex in Farmington Hills, Mich. And at the same time, three new companies have joined the complex's roster. One of the buildings is a 45,000-square-foot facility that will house production and support-service companies, while the other is a 15,000-square-foot audio/video stage for Studio Center "anchor" company, **Grace & Wild Studios**. The three new firms coming on board are editorial services company **Harvey's Place**; film/video production house **Moon-Kochis Productions Inc.**; and limousine and courier company **Studio Limo And Courier Service**.

A NEW IMAGE: Hollywood's **Image Recording** has installed a new Solid State Logic 4056E console in Studio A. The new SSL sports 60 input channels; computer animation with Total Recall and AutoScan; an integrated video switcher; and plasma metering with spectral display. Installation was supervised by **David Kulka Studio Electronics** of Burbank. Other additions to Studio A to complement the new board are high-grade Neumann cable throughout the room and a high-resolution Sony video monitor to display the SSL computer graphics and other video sources.

SLEEPY HOLLOW SPREADS out: **Dobbs Ferry, N.Y.-based Sleepy Hollow Sound** recently opened the doors of its newest studio, housed in the converted **Pickwick Theatre** in that Hudson Valley village. The yearlong renovation of the old movie house cost upward of \$500,000. The 3,000-square-foot space, designed by **John Storyk**, offers an Amek 28-12-24 Scorpion console and Tascam MS-16, 48, and 42 tape decks. Sleepy Hollow offers two- to 24-track recording.

THE GIFT OF MUSIC: The electronic keyboard division of Yamaha

International Corp., Buena Park, Calif., has loaned six Clavinova CLP-50 digital keyboards to **Columbia Univ.** department of music. The 88-note digital keyboards will be used by both students and faculty during the spring and fall 1986-87 semesters. The CLP-50 features a weighted keyboard and three different digital samples of grand piano sound.

GRAND OPENING: **Filmus Recording**, based in New York, has opened a new 24-track studio for audio recording and audio/video layback. The facility features an MCI 500 series board; Studer A-80 recorders in 2-inch, 1/2-inch, and 1/4-inch formats; and Sony BVH-2000 1-inch videotape recorders.

FIRST ON THE BLOCK: New York's **Greene Street Recording** becomes the first U.S. studio to acquire the new Amek APC 1000 console. Installation is expected to be complete by December, a studio spokesman says. The heavily automated desk features 80 inputs and full recall, including "synchronous reset" and "dynamic reset" systems, as well as the GML moving fader system.

SHORT TAKES: **CD Studios** of San Francisco just acquired an AMS RMX-16 digital reverb to complement the Lexicon 200 and Yamaha REV-7 reverbs the facility already has in stock.

Speaker manufacturer **Cerwin-Vega Inc.** is packing up and moving to a new 110,000-square-foot facility in Simi Valley, Calif. All 207 persons employed by the firm should be settled in by presstime.

Aires Productions, Arlington, Texas, has added a new interformat editing suite and a high-speed Beta 1/2-inch video camera system. The new suite offers A/B roll, high-speed Beta editing with Sony's new BVW-15 and the new high-speed Beta BVW-40. The suite employs the Convergence 205 editor as a controller; the system is capable of handling up to eight VTRs.

Edited by STEVEN DUPLER

Contract Marks U.K. Company's Move Into Sound SSL, Lucasfilm Ink \$1.4 Million Deal

NEW YORK U.K.-based console manufacturer Solid State Logic (SSL) has been awarded a \$1.4 million contract to supply a new range of film audio consoles and studio computers to George Lucas' Skywalker Ranch complex outside San Francisco.

The event marks SSL's full-scale entrance into the film sound business, an area it has been looking into for some three years.

Under the terms of the deal, SSL will provide custom-designed SL 5000 M Series film systems for the Ranch's new Technical Building. The systems will be installed in the building's ADR/Foley stage, pre-mix theater, and final mix theater.

The Technical Building occupies 146,000 square feet and is dedicated solely to film and video postproduction. It will be open for outside work and Lucasfilm's own projects in late summer of 1987. One of the first productions set to make use of the new SSL boards is "Indiana Jones III."

The arrangement also will see SSL supplying two computer-assisted consoles for Lucasfilm's Sprockey Systems complex in San Rafael, Calif. At the beginning of next year, the facility's sound design/mix room will be updated with an SL 4000 E Series master studio system, equipped with custom film panning. The room has already been used for such film projects as Disney's "Captain EO" and "Star Wars



The new SL 5000 M Series audio production system console from Solid State Logic is slated to become a postproduction centerpiece at George Lucas' Skywalker Ranch film complex. Lucasfilm and SSL recently signed a \$1.4 million contract that will see the filmmaker fully equipped with SSL boards.

Simulator Ride."

Later in 1987, Lucasfilm will replace the Neve console in Sprocket Systems' Studio A with the same SL 5000 M Series board that is being supplied for the Technical Building at Skywalker Ranch. Studio A is the room where the films "Indiana Jones And The Temple Of Doom" and "Return Of The Jedi" were mixed.

News of the deal came last week at the Society of Motion Picture and Television Engineers convention at the Jacob Javits Convention Center here.

According to Doug Dickey, a vice president of SSL, the firm has al-

ready made strong advances into the film scoring and video soundtrack assembly and mixing business. But the new series of consoles ordered by Lucasfilm incorporates a number of advanced features, which should make it especially attractive to the film postproduction industry.

"A lot of people in the international film community have been encouraging us to enter the market for some time," says Dickey. "But it only made sense if we could meet their precise requirements with innovations. Film sound is such a specialized art that we felt it best to take our time." STEVEN DUPLER

Audio Track

NEW YORK

PETER GABRIEL HAS finished mixing and editing his next single and 12-inch, "Big Time," at **Unique Recording**. Producer/engineer on the sessions was **Tom Lord Alge**. **Jeff Lord Alge** assisted. Also there, producer **Freddie Bastone** has been working with **Frankie Goes To Hollywood**. And U.K. artist **Jennifer Rush** has been recording her next album, with produc-

ers **Andy Goldmark** and **Bruce Roberts**, for CBS.

At **Evergreen Recording**, **Fonda Ray** has been tracking a project for Sage Music. Engineering is **Lance McVicar**, with **David Knight** producing. Also there, independent engineer **Rob Stevens** has been finishing up a project for **Boy Wander**. And engineer **Leanne Unger** and producer **Joy Askew** wrapped a project for **Lori Carson** for Manhattan Records.

Composer **Bob Christianson** recently completed musical scoring for three episodes of "The Equalizer" series for CBS-TV. Work was done at Christianson's home studio, **Great Immediately Recording**. Also there, RCA artist **Alisha** has been working with producer **Mark Berry**.

Producer **Jhon Fair** of Munich Madness productions has wrapped up mixing and editing of **Chocollette's** single "Tell Me That You Like It" for **Sleeping Bag Records**. Work was done at **Quadrasonic**; engineer was **Brian Max**.

Musician/arranger **Gil Goldstein** was at **Sound Heights** in Brooklyn, recording and mixing a spot for **Ted Bates Advertising** client **Old Spice**. **Vince Traina** engineered, assisted by **Paul Gold** and **Howard Clark**. Also there, producer/engineer/arranger **Blaise Castellano** was working with new band **In Out**.

Walter Gibbons was in at **INS Recording** recently to remix a single by the **Clark Sisters** for **Word/A&M Records**. Engineer was **Steve Linsley**. Also there, the **Latin Rascals** have been working with **Tommy Boy** act **TKA** as well as co-producing a project with **Andy Panda** for **Fever Records**. And **Colonel Abrams** has been in laying tracks for his next MCA album, with **Linsley** at the board. **Linsley** was (Continued on next page)

ITS Adds Categories To Monitor Awards Program

NEW YORK A number of new categories will debut in the 1987 Monitor Awards program of the International Teleproduction Society (ITS). The awards, which honor excellence in video production, are set for June 22 at the New York State Theater at Lincoln Center here.

According to **Janet Luhrs**, executive director of the ITS, three new categories—promotions; news, sports, and informational features; and video paint design—have been created. In addition, already existing categories covering entertainment, corporate communications, and audio for video have been expanded and subdivided into new categories.

Other changes in the 1987 competition involve judging procedures and the cost of entering. **Lee Rothberg Productions' Walter Hamilton**, awards committee co-chairman, says, "In the past, the blue-ribbon panel of judges has felt that they needed additional information in making an intelligent decision.

"As a result, this year we will require a supplementary entry form, which will have questions pertaining to the specific category entered and will provide answers to many questions the judges feel they should have in order to reach a fair decision."

Serving as co-chairman with **Hamilton** is **Kathy DeMerit** of Au-

dio Plus Video International. The regional co-chairmen are **David Mueller** of **Video Dub** and **Sharon Pearson** of **Cinema Video Center** in Chicago; **Elise Reeder** of **Interface Video Systems** and **Constance Chatterfield-Taylor** of **Professional Video Services** in the mid-Atlantic area; **Judy Glassman** of **HBO Studio Productions** and **Mitchell Brill** of **LRP Video** here; and **Dick Millais** of the **Video Co.** and **Ross Easty** of **Hollywood National Studios** in Los Angeles.

Co-chairmen for the ITS' London chapter are **Anne Ward** and **Barry Sheffield** of **Trillion Ltd.** and **Lindy Campbell** of **AIRtv Facilities**.

The fee for entering is deter-

mined by the length of the submitted piece. Entries under two minutes are \$75 each for ITS members, \$100 for nonmembers. Entries over two minutes long are \$100 and \$125, respectively. All entries must have been produced or postproduced on videotape during the 1986 calendar year. Entries must be received by Jan. 31.

The ITS was formed earlier this year, when three longtime trade groups—the Videotape Production Assn.; the VPA mid-Atlantic chapter, in Washington, D.C.; and the Videotape Facilities Assn.—were united under the ITS name.

STEVEN DUPLER

AUDIO TRACK

(Continued from preceding page)

also just named chief engineer at INS; other promotions and hirings include Terry Selders to studio manager and Steve Griffin and Jeff Neiblum as engineers.

LOS ANGELES

YARBROUGH & PEOPLES AND the **Gap Band** have been busy at **Total Experience Recording** in Hollywood, laying tracks for upcoming albums. **Lonnie Simmons**, **Jimmie Hamilton**, and **Gap Band** member **Ronnie Wilson** have been producing and mixing on both projects.

The **Village Recorder** has been hosting **Laurel DeMarco**, lead singer of local act **Odyssey**, who is working with producer **Jim Price** on demos to be shipped to major labels. Also there, Virgin artist **Alan Darby** has been tracking in Studio D with engineer/producer **Bill Drescher**, assisted by **Charlie Brocco**. And **Chrysalis** act **Device**

has been overdubbing in Studio A on its new single with producer **Michael Chapman** and engineer **David Leonard**.

Another local act, **Mystery Roundup**, just completed a four-song demo at **Amigo Studios** in North Hollywood. **Garth Richardson** and **Woody Woodruff** engineered.

Epic artist **Carl Anderson** has been in at **Ray Colcord's Super-score Music** in North Hollywood. Producing is **Doug Lenier**, with **Scott Singer** at the board.

The **Four Tops** are in at **Skip Saylor Recording**, working on their next Motown album. Producing are **Evan Pace** and **E. Wade**, with **Tom McCauley** at the desk. Also there, artists **Michael Dickerson** and **Brenda Jackson** are in recording an album for **WWH Productions**. **Michael Wells** and **Paul Harris** are producing, with **McCauley** again at the board.

OTHER CITIES

BUBBLE PUPPY RECORDED and mixed the final cuts for its new project at **Lone Star Recording** in Austin with producer **Stan Coppinger** and engineer **James Tuttle**.

Columbia act **Third World** recently wrapped its new project at **Eastern Artists Recording Studio** in East Orange, N.J. Engineering were **Tom Zepp**, **Kevin Hedge**, and **Howard Kessler**. **Jean Steals**, formerly with the band **Shades Of Love**, was in laying tracks for a new project. **Michael Whyte** produced. Capitol artist **Lilo Thomas** was in for an analog-to-digital tape transfer, engineered by **Joe Marno** and **Steve Goldman**.

The **Phantoms** were in at **Midnight Modulation Recording** in Saugerties, N.Y., for their first album. **Ralph E. Boy** was producing; **George Cowan** was at the desk. Also there, **Rounder** artist **Jean Redpath** completed her new album, with **Jean & Abby Newton** producing; **Michael Bitterman** was engineering.

French act **Fixed Up** has been working at **Studios 301** in Sydney, Australia, with producer **Alan Thorne**.

All material for the Audio Track column should be sent to **Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036**.

French Levy On Blank Audiocassettes Decline In Tape Sales Seen

PARIS Audiocassette manufacturers here are predicting a 10% drop in sales following the introduction earlier this fall of a 30-cents-per-hour levy on blank tape.

Gaston Borgoltz, head of **BASF France**, says consumers will now wipe tapes clean rather than buy new ones. In Sweden, he notes, where a smaller levy has been in force for some time, sales have fallen for three years.

The French copyright law, which went into effect July 3, also

provides for a 45-cents-per-hour royalty on blank videotapes. **Borgoltz** says the market for these tapes, which was growing at the rate of 23% a year, will now stagnate.

Currently, sales in this market are about 46 million blank audiocassettes and 17 million blank videocassettes a year. **Agfa**, **Sony**, and **BASF** are the top three manufacturers of audiotapes and videotapes in this market.

The New York International Home Video Market has established an advisory board ... see page 51

COPIES OF WEEKLY CHARTS

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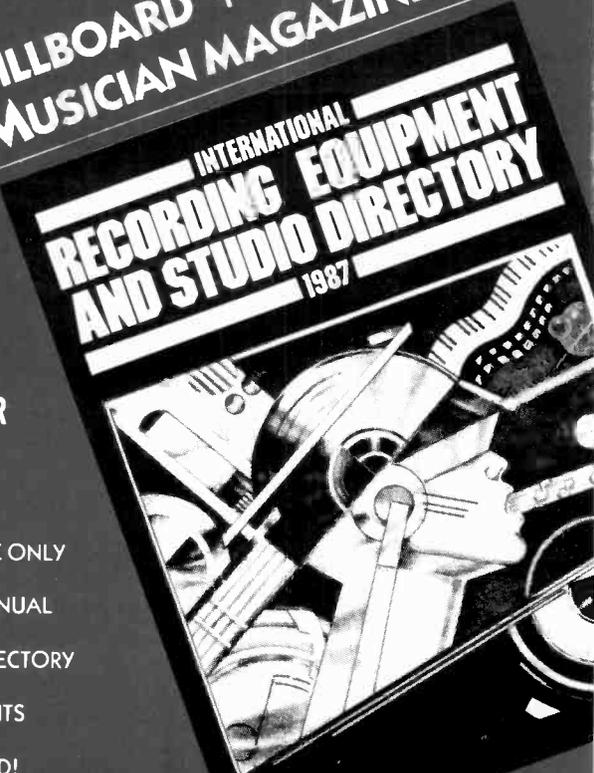
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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD)	★ ★ NO. 1 ★ ★ 5 weeks at No. One DOWN TO THE MOON
2	2	19	SPYRO GYRA MCA 5853 (CD)	BREAKOUT
3	3	15	PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA	JOYRIDE
4	6	17	LESLIE DRAYTON & FUN ESOTERIC ER 1004/OPTIMISM (CD)	WHAT IT IS, IS WHAT IT IS
5	4	21	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD)	DOUBLE VISION
6	7	11	KENNY G. ARISTA ALB 8427 (CD)	DUOTONES
7	13	5	WYNTON MARSALIS COLUMBIA FC 40308 (CD)	J MOOD
8	5	19	YELLOWJACKETS MCA 5752 (CD)	SHADES
9	10	15	BOBBY MCFERRIN BLUE NOTE BT-85110/EMI-AMERICA	SPONTANEOUS INVENTIONS
10	15	7	LEE RITENOUR GRP 1021 (CD)	EARTH RUN
11	11	7	GEORGE BENSON WARNER BROS. WB 1-25475	WHILE THE CITY SLEEPS ...
12	23	3	MILES DAVIS WARNER BROS. 25490 (CD)	TUTU
13	14	13	FATBURGER GOLDEN BOY/OPTIMISM GBJ 2001/OPTIMISM (CD)	ONE OF A KIND
14	19	5	AL JARREAU WARNER BROS. 25477-1 (CD)	L IS FOR LOVER
15	16	31	LARRY CARLTON MCA 5689 (CD)	ALONE/BUT NEVER ALONE
16	8	15	JETSTREAM TBA/PALO ALTO TB-211/PALO ALTO	AROUND THE WORLD
17	9	11	RARE SILK TBA/PALO ALTO 214/PALO ALTO	BLACK & BLUE
18	20	7	MIKE METHENY IMPULSE/MCA 5755/MCA (CD)	DAY IN, NIGHT OUT
19	18	9	EARL KLUGH WARNER BROS. 25478	LIFE STORIES
20	31	5	SOUNDTRACK COLUMBIA SC 40464	ROUND MIDNIGHT
21	29	3	KEVIN EUBANKS GRP 1029	FACE TO FACE
22	22	51	HIROSHIMA EPIC BFE 39938	ANOTHER PLACE
23	28	3	JOHN MCLAUGHLIN & MAHAVISHNU RELATIVITY/IMPORTANT 88561-8081-1	ADVENTURES IN RADIOLAND
24	12	15	FRANK POTENZA TBA/PALO ALTO TB-206/PALO ALTO	SAND DANCE
25	30	5	HENRY BUTLER IMPULSE/MCA 5707/MCA (CD)	FIVIN' AROUND
26	21	13	DAVE VALENTIN GRP 1028 (CD)	LIGHT STRUCK
27	35	17	JIMMY SMITH BLUE NOTE BT 85125/CAPITOL	GO FOR WHATCHA KNOW
28	17	11	VICTOR FELDMAN'S GENERATION BAND TBA/PALO ALTO 215/PALO ALTO	SMOOTH
29	40	3	DIANE SCHUUR GRP A-1030	TIMELESS
30	NEW		BRANFORD MARSALIS COLUMBIA FC 40363	ROYAL GARDEN BLUES
31	36	5	OUT OF THE BLUE BLUE NOTE BT 85128/MANHATTAN	INSIDE TRACK
32	32	5	MICHAEL JONES NARADA 1009/MCA (CD)	SUNSCAPES
33	33	5	STAN GETZ BLACK HAWK/ASPEN BKH 50901/ASPEN	VOYAGE
34	34	5	MEL TORME & ROB MCCONNELL CONCORD JAZZ CJ 306 (CD) MEL TORME/ROB MCCONNELL AND THE BOSS BRASS	
35	37	3	THE LEADERS BLACK HAWK/ASPEN BKH 52001-1D/ASPEN	MUDFOOT
36	27	7	TOM GRANT PAUSA PR 7199	TAKE ME TO YOUR DREAMS
37	25	11	GRANT GEISSMAN TBA/PALO ALTO 217/PALO ALTO	DRINKIN' FROM THE MONEY RIVER
38	39	3	STANLEY CLARKE EPIC FE 40275	HIDEAWAY
39	NEW		JOE SAMPLE & DAVID T. WALKER CRUSADERS CRP 5758/MCA	SWING STREET
40	RE-ENTRY		HANK CRAWFORD AND JIMMY MCGRIFF MILESTONE M-9142/FANTASY	SOUL SURVIVORS

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

JAZZ BLUE NOTES

by Peter Keepnews



MEL TORMÉ says the album he recently recorded with **Rob McConnell & the Boss Brass**—succinctly titled “Mel Tormé/Rob McConnell & The Boss Brass”—is “the most expensive album Concord ever made.” It may not have much competition; after all, **Carl Jefferson’s** Concord label is known as the home of simple, straight-ahead, small-group sessions. But

Mel Tormé’s latest album is a blast from the Brass

as Tormé tells it, making the album was a major production by any standards.

“It was a continuous process of phone calls,” the singer says of the several months he spent preparing the album with trombonist/arranger McConnell, whose 22-piece ensemble is based in Canada. “I’d sit at my piano in L.A., and he’d sit at his piano in Toronto, and we’d go over what tunes to do and how to do them. We recorded the whole album live in two days in May, but Rob and I had been planning it since before the first of the year.

“It was courageous of Carl Jefferson to have new arrangements written specifically for an album. You don’t hear many records like this anymore. Where are the new big band albums?”

Early indications are that all the preparation, and all the expense, will prove to have been worthwhile. Tormé tells of walking into a New York record store and being accosted by a salesman, who raved that the album was “selling off the wall”; it has already made

its way onto Billboard’s jazz chart, where it is No. 34.

“I hope Rob gets a lot of exposure from this album,” Tormé says. “He’s not very well-known in the U.S., but his band is the finest I’ve heard in 30 years. Who else swings that hard and that originally?”

If Tormé’s collaboration with McConnell is a success, it will just be the latest step in a remarkable career resurgence that the singer traces back to 1976. That was the year he won a Grammy—as an arranger, interestingly enough—and served as a presenter on the awards telecast along with **Ella Fitzgerald**, with whom he scat-sang a duet that earned a prolonged standing ovation.

In recent years, Tormé’s comeback has been further boosted by the Grammy-winning Concord albums he made with **George Shearing**—and, as he acknowledges with some bemusement, by the fact that he has become a running gag in *absentia* on the hit NBC-TV comedy series “Night Court.”

“**Harry Anderson**, the star of that show, and **Reinhold Weege**, the producer, are both fans of mine, and they just started to include references to me in the scripts,” Tormé says. “Eventually I recorded a version of ‘Jeepers Creepers’ that they used in one episode, and finally I appeared in an episode myself. I’m sure that exposure has helped expand my audience.”

His concert audiences these days are “not just a bunch of grey heads,” Tormé says. “There’s an enormous yuppie contingent out there—outweighing the older people, in fact.

“I’m not sure what the reason is. Whatever it is, I’m just bloody grateful it’s happening.”

GOSPEL LECTERN

by Bob Darden

This is the first part of a two-part interview with Michael W. Smith. Part two will appear next week.

WE ALWAYS KNEW that **Michael W. Smith** could write songs. He’s had hits like “Find A Way,” “Stay For A While,” “Friends,” “Great Is The Lord,” “Hosanna,” and “How Majestic Is Your Name” for artists like **Amy Grant**, **Sandi Patti**, **Kathy Troccoli**, the **Bill Gaither Trio**, and others.

We always knew he could play, too. His distinctive keyboard and synthesizer work has brightened dozens of top albums and tours.

And we knew he made nice, safe, catchy pop albums. “Michael W. Smith Project” and “Michael W. Smith 2” (which won a Grammy in 1985) sold more than 500,000 copies between them.

But we didn’t know for sure that he could make a fiery rock album with a host of tunes capable of crossing over into the mainstream marketplace. The album is “The Big Picture” for **Reunion Records**, and the tunes are “Voices,” “Lamu,” “Wired For Sound,” “Pursuit Of A Dream,” and “Old Enough To Know.”

This is a new, more aggressive Smith. The music is closer to Cactus World News, the Waterboys, Simply Red, and Howard Jones than that ’70s style of Christian pop that dominates religious radio stations. Smith says there are several reasons for the change.

“We finished my second album in January 1984, and since that time I’ve had time to decide what I want to do,” he says.

“I think bringing **John Potoker** in as co-producer helped. He brought a lot and stretched me in ways I thought never could be stretched. It was a good relationship, and we became fast friends.”

Potoker is best known as engineer for the likes of **Paul McCartney** and **Phil Collins**.

“For this album I felt I needed someone to be involved not just as producer, but as writer, arranger, and engineer,” Smith says. “John happened to be the guy. He has great ideas. Sometimes he’d come up with an idea, and I’d move it onto a higher plane, and vice versa. It was exhilarating. You can’t believe it would

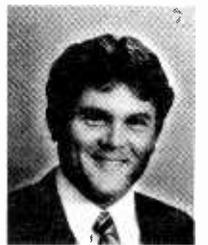
Michael W. Smith makes an album that could cross over

be so much fun taking a little idea and seeing it progress into something phenomenal.”

“The Big Picture” is really two albums. Side one contains the power pop tunes that sound like hits. Side two has the rockier numbers (except for “Voices”) that don’t really fit his thin, somewhat reedy voice. Smith says he worked with lyricist **Wayne Kirkpatrick** on all the songs except “Lamu,” which was co-authored by **Grant** and **Chris Rodriguez**.

“I thought ‘Wired For Sound’ was the strongest cut on the album,” Smith says. “It was my favorite, and I’m still in love with it. I usually get burned out listening to my albums after the mastering, but that song has not died in my head. It is the strongest song for pop radio. But it was ‘Voices’ that brought the record together. I eventually fell in love with it as well.

“Most of the tunes start as demos I record at my house, and some of them appear almost unchanged on the record. I can write to lyrics, and I’ve done that several times with Amy. But usually the melody comes first, then we talk about the idea. Wayne translates what I’m feeling most of the time into lyrics. But sometimes he comes back with totally different lyrics—and they’re great.”



LATIN NOTAS

by Enrique Fernandez



A WORLDWIDE ADVERTISING and sponsorship agreement between Pepsi-Cola and Miami Sound Machine further solidifies the skyrocketing Latin group's standing in the pop music market. For 1987 Pepsi-Cola will sponsor Miami Sound Machine's international tour, and the group will appear in Spanish and English television and radio commercials for the soft drink.

Miami Sound Machine has been the most significant Latin crossover phenomenon in recent pop history. Af-

Miami Sound Machine tour gets Pepsi sponsorship

ter years of working the Latin market with its mix of romantic ballads and dance numbers, the group reached across format barriers and succeeded. Its first crossover hit was "Dr. Beat," a hooky Latin-flavored disco number that awakened the interest of the European dance market. The group's "Conga," with its savvy fusion of Latin percussion and dance music power, was a monster hit in all markets. The rest is history.

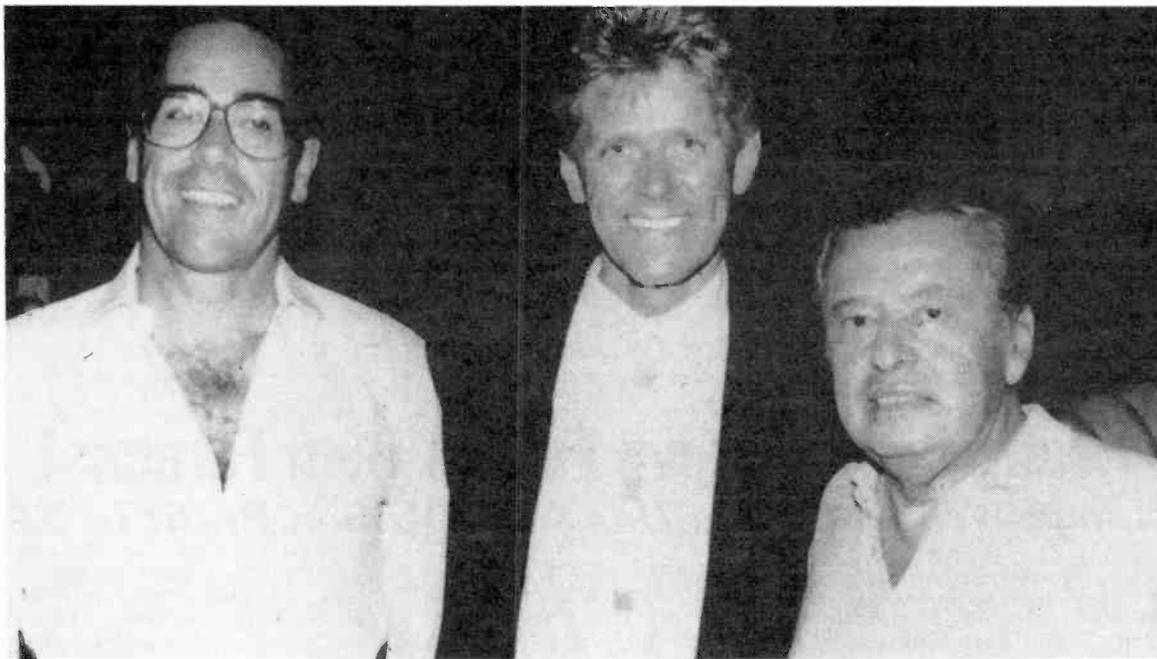
Though there is never a clear formula for success, some of Miami Sound Machine's good fortune was nurtured by the city whose name it bears. Latin music and American pop come naturally to Miamians, particularly to Cuban-Americans, like the artists who comprise Miami Sound Machine. As the world is beginning to discover, the group's name is no accident. There is and has been for years a Miami sound, an organic blend of Cuban rhythms—the core of the music known as salsa—and Anglo-American pop-rock. Be-

hind Miami Sound Machine's success, there's the fertile ground of the Miami sound, talents like Carlos Oliva, Willy Chirino, Hansel y Raul, Clouds—all of them major artists in their own right.

The group's struggle is not over, however. As an act, it is now obliged to maintain the momentum it built up with its monster hits. The group is a tough act to follow, and it has to follow its own act. And as a Latin crossover success story, it is obliged to show the world that Latin music is a treasure of talent. The kind of act the group puts on during its international tour as well as the kind of artists it invites to tour with it will all make a big difference in how the world perceives Latin music. *Noblesse oblige.* Miami Sound Machine's toughest challenge is still ahead.

ANYONE WISHING TO CHECK OUT the Miami sound and the kinds of sound Miami grooves to should travel there for **Carnaval Miami** in March. The city goes full-steam Latin American for a week with a glittering lineup of acts performing at the Orange Bowl on March 7, and nearly anyone who is anyone in Latin dance music playing on every corner of the city's Cuban-American street, Calle Ocho, on March 15... The **Los Angeles International Song Festival** is planned for September 1987, according to producer **Jorge Almeyda**. Songs from all over the world will be featured and a top prize of \$100,000 will go to the winner.

WITH THIS ISSUE this columnist retires from Billboard. Press releases and review records for the column should still be sent to Latin Notas, Billboard, 1515 Broadway, New York, N.Y. 10036. Anyone wishing to contact Enrique Fernández can do so at the Village Voice, 842 Broadway, New York, N.Y. 10003.



Peter, etcetera Warner Bros. recording artist Peter Cetera drops in on WEA International's first official Latin American roadshow, which was held recently in Cancun, Mexico. Shown, from left, Ramon Lopez, WEA International vice chairman; Cetera; and Nesuhi Ertegun, WEA International chairman.

SCREAMING BLUE MESSIAHS

(Continued from page 22)

"mutant r&b" and "vision'n'blues."

"People seem to be ready for something with a bit more guts—modern blues that's about what people feel and an honest outlet for emotion," says Carter. The front man adds that the emotion displayed on "Gun-Shy" ranges from humor and positiveness to fear and paranoia.

Kevin Patrick, the Elektra a&r staffer responsible for bringing the

Messiahs to the label, says, "They aren't mainstream AOR, and their name suggests an English new wave or political band. But take Psychedelic Furs or Simple Minds: Who ever thought they'd be heard on the radio or be No. 1?"

Though Patrick agrees that the Screaming Blue Messiahs are hard-sounding and somewhat menacing in appearance, he says, "In this day and age—even when alternative

music seems tied to fashion—basic, relentless, throbbing rock always wins out at the end. So we'll keep them on the road."

And that's exactly what manager John Dummer wants for the Messiahs. "Audiences [here] like our roots and no-nonsense attacking," says Dummer. "We love working here and will come back as long as it takes."

FOR WEEK ENDING NOVEMBER 8, 1986

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
1	1	2	6	EMMANUEL RCA	TODA LA VIDA
2	2	1	6	FRANCO PEERLESS	TODA LA VIDA
3	3	3	6	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
4	6	13	4	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
5	4	5	6	PANDORA EMI	SOLO EL Y YO
6	8	10	6	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
7	5	6	6	BEATRIZ ADRIANA MELODY	HASTA CUANDO
8	10	8	6	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
9	7	4	6	ROCIO DURCAL ARIOLA	LA GUINALDA
10	9	7	6	LOS YONICS PROFONO	CORAZON VACIO
11	15	39	3	DANIELA ROMO ODEON	DE MI ENAMORATE
12	12	17	4	PRISMA PEERLESS	DE COLOR DE ROSA
13	13	9	6	LISSETTE CBS	EVA
14	14	12	6	NICOLA DI BARI CBS	ROSA
15	11	11	6	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICL
16	17	27	5	CARMIN A&M	OTRA SEMANA
17	18	18	5	MIAMI SOUND MACHINE CBS	NO ME VUELVO A ENAMORAR
18	19	14	6	EDDIE SANTIAGO TH	TU ME QUEMAS
19	20	16	6	FRESAS PHILIPS	COMO NO QUERERTE A TI
				★★★ POWER PICK ★★★	
20	22	19	6	EL GRAN COMBO COMBO	GARANTIA
21	23	36	4	JOHNNY VENTURA CBS	EL LUNAR
22	31	32	6	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
23	25	23	6	BONNY CEPEDA RCA	ASESINA
24	28	31	6	GILBERTO SANTA ROSA COMBO	SIN UN AMOR
25	21	15	6	JORGE RIGO RODVEN	NO RENUNCIARE
26	16	22	6	ROBERTO CARLOS CBS	DE CORAZON A CORAZON
27	33	43	3	LUCERITO MUSART	ERA LA PRIMERA VEZ
28	40	44	6	THE NEW YORK BAND KAREN	COLE
29	30	—	2	VALERIA LYNCH RCA	FUERA DE MI VIDA
30	27	28	6	JOSE LUIS PERALES CBS	LA PRIMERA VEZ
31	24	40	5	CHAYANNE ARIOLA	VUELVE
32	26	26	5	EL GRAN COMBO COMBO	POR ELLA
33	37	38	6	BOBBY VALENTIN BRONCO	PART TIME LOVER
34	29	20	6	FLANS MELODY	NO CONTROLES
				★★★ HOT SHOT DEBUT ★★★	
35	NEW ▶		1	EDNITA NAZARIO MELODY	TU SIN MI
36	NEW ▶		1	FLANS PROFONO	TIMIDO
37	38	29	6	LUIS ANGEL A&M	TU ME QUEMAS
38	32	35	6	LAS DIEGO CBS	QUEMARE
39	NEW ▶		1	ROCIO JURADO EMI	VIBRO
40	NEW ▶		1	RAPHY LEAVITT Y LA SELECTA BRONCO	CHIQUILLA
41	48	49	6	SANDY REYES SR	ENAMORAR
42	42	—	2	MARISELA CBS	MI PROBLEMA
43	44	50	4	LUNNA TELE	NI PRINCESA NI ESCLAVA
44	NEW ▶		1	BASILIO CBS	VIVIR LO NUESTRO
45	35	30	5	SOPHY VELVET	SOLA
46	50	—	2	MARIO PINTOR PEERLESS	ADIOS QUE TE VAYA BIEN
47	NEW ▶		1	ISABEL PANTOJA RCA	HOY QUIERO CONFESARME
48	NEW ▶		1	DYANGO Y BORDON EMI/ODEON	LA NORIA DEL AMOR
49	49	—	2	MILLIE Y LOS VECINOS RCA	NO SE MUERA NA
50	34	25	6	DIEGO VERDAGUER PROFONO	ESTOY CELOSO

○ Products with the greatest airplay gains this week.

German Assn. Blasts Loss Leaders Plans Protest To Antitrust Commission

BY WOLFGANG SPAHR

HAMBURG West Germany's Assn. of Specialist Music Shops has attacked major retail chains, including specialist record/tape firm Saturn and department stores Kaufhof and Karstadt, for selling compact disk product at loss-leader price levels. Record companies have been asked to intervene, and the trade group is planning to approach the federal Anti-Trust Commission on the matter.

Local outlets are still charging about \$20 for CDs, but prices in the big chains are as low as \$9.75, below the average wholesale price. As a result, some retailers have begun buying their stock over the counter at places like Saturn, a practice that

allows them to avoid taxes.

Hans Henning Wittgen, managing director of the association, says, "We have chaos in the marketplace. It is absolutely ridiculous that the only sector of our business which is still growing should be included in this price war. It's a kind of mafia strategy."

Association members have been asked to collect the advertisements placed by major stores as ammunition for their presentation to the Anti-Trust Commission.

Wittgen takes some encouragement from the growing anxiety within the industry over retail developments. "The record companies are also worried, because they can see a smaller and smaller number of larger and larger firms seizing

soundcarrier turnover, while at the same time mid-sized specialist stores are squeezed out of the market. This is a development which could have disastrous consequences."

Wittgen cites as examples more blank areas on the retail map, lower overall sales, and reduction of repertoire available to a small range of successful pop material, with new release numbers falling steadily.

At WEA International's recent Montreux Switzerland, meet, WEA Europe president Siegfried Loch asked colleagues to think about the future of the trade. Noting that more and more shops are closing, he said, "We should never forget that we do not take our products direct to the consumer. We need the record dealer as our partners."

Melee At Kuala Lumpur Show Leads To Government Action Outdoor Rock Concerts Banned In Malaysia

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia An incident involving some 30 fans at a recent battle of the bands concert here has led to a government ban on all outdoor rock events and, according to critics, is being used as the pretext for a general clampdown on Western culture in Malaysia.

The initial ban followed bottles and chairs being hurled on stage during a performance by local Malaysian rock outfits.

Promoter Ali Bakar, of Boxoffice Productions, says: "The decision was taken hastily, and there should have

'Rock has been made a scapegoat to undermine Western influence'

been a thorough investigation before it was made. The events have been blown out of all proportion."

Kassim Cha Tong, deputy regional director of IFPI, says: "Rock has been made a scapegoat to undermine the influence of Western culture in general. People forget the good elements of rock—the entertainment value and the fund-raising efforts. The current ban is clearly an infringement of the federal constitution's article 10, which guarantees freedom of expression."

Government opposition to the inroads of Western culture has been apparent for some time. In May 1985, the West German rock group the Scorpions was refused permission to perform, although all tickets for its concert had already been sold. Statements from the Home Affairs Ministry have described rock music as "a bad influence on Malaysian youths which can stunt the growth of Malaysia's culture."

Najib Tun Razak, minister for culture, youth, and sports, says of the present ban: "It's time we took a serious view of the situation. The incident, which can't be taken as an iso-

lated one because it is a manifestation of today's problems, is a disgrace to our country and our youth. Rock concerts such as this are likely to promote unhealthy activities like drugs and moral decadence."

Razak has announced a five-point plan to curb rock music promotion in Malaysia, a move entirely unrelated to the initial ban. Included in the plan: The media will be asked not to "idolize and glorify" foreign entertainment and culture; radio and television stations will be discouraged from airing heavy metal music, which the government also hopes to ban in all its forms; and state-level committees will be set up to scrutinize applications to hold open-air concerts to ensure they do not contravene national cultural policies.

The Musicians' Union of Malaysia (MUM) is leading opposition to these moves. Union president Freddie Fernandez says: "Rock music and musicians aren't the problem. A few unruly youths at a concert doesn't necessarily mean rock has a negative influence. If this is the case, then maybe the authorities should consider banning soccer games and political rallies, too."

MUM says it accepts that large open-air events do pose special problems and recommends enhanced security and penalties for promoters who don't comply with agreed requirements. The union stresses it is opposed to violence, the encouragement of immoral values, and lewd behavior on stage. "Our members have been campaigning against drugs and music piracy," says Fernandez. "We want to meet the authorities to work out a policy acceptable by all."

IFPI's Cha Tong says his main concern is that the government's action will deprive local acts of a livelihood. Malaysia's notorious piracy problem means most recording artists rely heavily on live shows for income.

Ahmad Merican, program manager of commercial station TV3, also believes the ban will hamper the creative development of the country's homegrown musicians. However, Merican says TV3 will abide by any government ruling. "As yet, there

has been no directive to stop airing shows featuring rock artists. But if we get a show that is potentially offensive, we will either edit or do post-production work to make it acceptable.

With different versions of events emerging from different ministries, Prime Minister Mathair Mohammad stresses that the government is not against rock concerts so much as the "un-Malaysian" behavior of the fans who attend them. Mohammad says rock records and tapes will still be available, and rock bands will still be able to play in clubs and other private establishments but not at open-air venues.

He says local musicians will suffer no loss of income without rock music, and Malaysia itself will be no less prosperous.

At ASCAP Awards, Gould Promises Licensing Fight

LONDON Morton Gould, president of the American Society of Composers, Authors, and Publishers (ASCAP), recently said that the campaign to end blanket licensing in favor of licensing at source in the U.S. television industry will return again. Gould made the remark in a speech Oct. 23 delivered at the sixth annual ASCAP dinner honoring Performing Right Society (PRS) writers here. Charles Price II, the U.S. ambassador, was guest of honor at the event.

Said Gould: "We stopped the bill for source licensing in this Congress, but they'll be back in the next one. We are mobilized against this attack on ASCAP and PRS members and all creators, which is a matter of international concern. We must stand strong and we must stand together. It's ironic that we're accused of being mercenary by TV stations, which are worth billions of dollars."

In his address, Price paid tribute to ASCAP for defending composers' rights for more than 70 years and emphasized the importance of this service.

Topping the list of PRS members honored for the most performed songs in the U.S. for 1985 were Phil Collins, Billy Ocean, and Julian Lennon. Gould presented the awards along with ASCAP managing director Gloria Mesinger and ASCAP European regional director James Fisher.

Collins has received ASCAP awards every year since the event was initiated six years ago, and this year his tally was five, with awards for "Against All Odds (Take A Look At Me Now)," "Don't Lose My Number," "Easy Lover," "One More Night," and "Sussudio," all published by Hit &

Run Publishing. Collins' awards were accepted in his absence by actor Bob Hoskins.

Billy Ocean collected awards for "Caribbean Queen," "Lover Boy," "Mystery Lady," and "Suddenly," all published by Zomba Music. Julian Lennon's awards, accepted in his absence by his mother, Cynthia Lennon, were given for "Say You're Wrong," "Too Late For Goodbyes" and "Valotte," all published by Charisma Music.

The following PRS members received awards: Charles Burchill, Jim Kerr, Michael MacNeil, "Alive & Kicking"; Tony Colton, Ray Smith, "Country Boy," Island Music; Sting, "Don't Stand So Close To Me," Virgin Music; Bob Heatlie, "I Cry Just A Little Bit," EMI Music; Elton John, "In Neon," Big Pig Music; Simon Climie, "Invincible," Chrysalis; Mick Jagger, "Just Another Night"; Tom Bailey, Alannah Currie, Joe Leeway, "Lay Your Hands On Me," Point Music; Frankie Miller, "Lie To You For Your Love," Chrysalis; Mark Knopfler, Sting, "Money For Nothing," Chariscourt/Virgin; Paul McCartney, "No More Lonely Nights," MPL; Tim Rice, "One Night In Bangkok"; Green Gartside, "Perfect Way"; Mark Knopfler, "Private Dancer"; Sade, Ray St. John, "Smooth Operator," Angel Music; Andy Taylor, John Taylor, "Some Like It Hot," Tritac Music; John Parr, "St. Elmo's Fire"; Mark Knopfler, "Walk Of Life," Chariscourt; Terry Britten, "We Don't Need Another Hero" and "What's Love Got To Do With It," Myaxe Music; Dave Stewart, Annie Lennox, "Would I Lie To You," RCA Music; and Sade, Stuart Matthewman, "Your Love Is King," Angel.

Really Useful Group Fulfills Own Forecast Lloyd Webber's Firm Has \$6.25 Million Profit In '86

BY PETER JONES

LONDON Andrew Lloyd Webber's Really Useful Group, launched on the stock market here early this year, has matched its flotation forecast by turning in a \$6.25 million profit for the year ended June 30. It has "very bright long-term prospects," says managing director Brian Brolly.

The original offer for sale promised at least \$6 million profit. The group showed a \$2.6 million profit for 1985.

Over the last year, "Cats" remained the group's most profitable play, contributing roughly 70% of net income. It is in production in 10 countries. But dependence on that show has lessened, says Brolly, because "Starlight Express" is taking off.

The lavishly praised "Phantom Of The Opera" opened recently in London, starring Lloyd Webber's wife Sarah Brightman and Michael "Bar-

num" Crawford. The production is set to open in New York at the end of 1987.

The decline in American tourists visiting London this summer because of fear of terrorist action caused London theaters in general to suffer a dip in ticket sales. But box-office action for both "Starlight Express" and "Cats" ran consistently at capacity level.

Really Useful Group had a 50% share of the Palace Theater in London's West End in its first half year and fully acquired the hall in January. Though it was closed for several months, the theater made a full-year profit of some \$400,000 because of the success of "Les Miserables," set to run throughout 1987.

All aspects of the group's business showed enhanced results in 1986, with the exception of record and video production, which went from \$160,000 profit in 1985 to a \$212,000

loss. Brolly says this was because of heavy spending on videoclips for pop albums and Lloyd Webber's "Requiem" album, which is selling strongly in the current financial year.

The group is also starting an experimental project of recording classical material specially for the Marks & Spencer department store chain, with the first product going on sale in October.

Of the \$13.67 million called "royalties payable" in the group's financial report, \$5.8 million goes to Andrew Lloyd Webber, underlining his individual importance to the company. As The Independent's financial writer notes, "This begs the question: What does Really Useful do if Lloyd Webber gets writer's block or falls under a bus tomorrow? If anything should happen to him, the sideline activities do not look too promising."

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Justin Time Enters The Spotlight 2 Label Releases Nominated For Junos

MONTREAL The nomination of two of its releases for Juno Awards and the recent signing of a band fronted by a former member of Men Without Hats are strong indicators that the Justin Time label here is poised for a breakthrough three years after its inception.

An outgrowth of a distributor, Distribution Fusion, Justin Time now boasts more than 20 titles of its own by such artists as jazz pianist Oliver Jones, the Denny Christianson Big Band, comedy duo Bowser & Blue, and the Jubilation Choir gospel ensemble. Even though those four of the label's eight or nine artists have fared well in Canada and been made available abroad, it is the signing of Favorite Nation that may hold the key to major success for Justin Time.

Fronted by Jeremie Arrobas, who wrote Men Without Hats' 1983 hit, "Safety Dance," Favorite Nation is the first-ever pop signing for Justin Time. "It's a bit of an experiment for us," says label president Jim West. "If it works out, and I think it will, we'll be looking to create a whole new division of the company for pop."

Due in late January, the Favorite Nation release is already much-anticipated in the Quebec market, where Men Without Hats has been based and still enjoys a sizable following, particularly in the dance market.

But there are even more imminent items that might put Justin Time more clearly on the map.

Both Jones and Christianson have albums up for Junos, and November sees the release of two titles, a Don Thompson-John Abercrombie col-

laboration, "Witchcraft," and an album featuring Abercrombie as part of the Bob Mover Trio. Slated for release soon is also "Suite Mingus," with the Denny Christianson Big Band featuring the late Pepper Adams.

"The Juno nominations have already helped," West says. "In the United States, people are more willing to listen if you've been nominated."

Still, West and Justin Time face considerable obstacles at home. While some rackers are helpful, West says, "It's difficult getting jazz into the major racks. Piundoff's and Mister Sound are helpful, but I can't get Handleman's to carry us."

Location in Montreal means that shipments from head offices across

the country are costlier, although warehouse costs are generally lower in the city than in other major centers across the country.

Distribution Fusion carries about 4,500 titles, but it is the label that most interests West now. Even so, the scales of economy in Canada, with the scattered population along a long border, make it difficult to make money in the business.

West welcomes recent moves by the federal government to pump \$25 million into the music industry in the next five years. His label, as a Canadian-owned independent, will likely benefit to some degree. Artists will be able to qualify for recording financing, freeing labels like Justin Time to spend their money on promotion and marketing.

Maple Briefs

A POTENTIALLY troublesome situation may be looming for many small independent labels following the declaration of bankruptcy by Toronto-based Arc Sound. Although its tape duplication plant will remain open, the loss of its pressing plant may create a traffic problem for some indies, forcing them to issue many titles at once so that their orders are large enough to give them access to a larger plant.

NEWFOUNDLAND CAPITAL Corp., owned by flamboyant media baron Harry Steele, has bought two Halifax, Nova Scotia-area radio stations, CFRQ "Q104" and CFDR. The deal is subject to regulatory approval and may face a slight hurdle

because the firm already owns a Halifax daily newspaper.

FANFARE RECORDS is releasing "An Evening With Maureen Forrester & Andrew Davis" to coincide with the impending release of Forrester's autobiography. It's part of a big fall package of seven albums and four compact disks from the 3-year-old classical and jazz label.

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.

U.K. Copyright Bill In Jeopardy Owing To Election

BY NICK ROBERTSHAW

LONDON Legislation to introduce a U.K. blank tape levy may be shelved by Margaret Thatcher's government. Reports here suggest that the new Copyright Bill, covering the whole field of intellectual property, will become a casualty of political maneuvering before a possible 1987 general election.

The British Phonographic Industry (BPI), speaking on behalf of interested bodies, including the Performing Right Society, Mechanical Copyright Protection Society, and the Musicians' Union, has issued a statement urging the government not to remove mention of the bill from the queen's speech, which sets out the legislative program for the coming parliamentary session.

Says BPI director general John Deacon: "Further long delay in revising and rationalizing an outdated and largely unenforceable law must inevitably bring us near a kind of

anarchy in the realm of copyright. Our industries believe it is absolutely essential that this bill should go before parliament this year."

Referring to "more than a decade of slow progress toward desperately needed new law," Deacon says, "The Whitford Committee on Copyright Reform sat in 1973 and reported in 1977. The need for new copyright law was urgent then and is far more urgent now."

Paul Channon, the trade and industry minister who earlier this year published the government's White Paper on copyright, is thought to be anxious to retain it in the parliamentary timetable. But Thatcher, whose enthusiasm for a blank tape levy has been intermittent, at best, may prefer to slim down the 1986-87 legislative program in order not to limit her options in case there is a general election.

K-Tel Closes In Austria TV Merchandising Flounders

BY MANFRED SCHREIBER

VIENNA, Austria The television-merchandising business in Austria is in poor shape, with K-tel closing down and Dino Music forced by cash-flow problems to hand over the distribution of its product to PolyGram.

According to Erich Kahr, formerly general manager of K-tel here: "The market has totally changed, and the television merchandising of

records is a dead industry.

"Following our closure, we're trying to come up with some kind of settlement for our creditors. We managed to balance out our last trading year, ending June 30, with a profit, but because we've had to hand over the money to our mother company in the U.S. and because of a consequent loss of new repertoire, we've had to stop trading," Kahr says.

"We have appointed a liquidator, and the hope is we'll meet around 40% of our total debts. But there are very bad vibes within the whole Austrian TV-merchandizing business."

Wolfgang Simon, general manager of Dino Music, who held a similar position at K-tel until a year ago, paints a similar picture. "We set up Dino a year ago and were selling up to 10,000 units of each release. But this was not enough to finance the very expensive business of distribution. TV-advertised selling is a difficult market, and I think its time has gone, certainly in Austria.

"You can see the problems in the amount of advertising booked on the state-owned Austrian Radio & Television Co. (ORF). Less than a third of the space booked by the Austrian record industry in the peak years of 1977-1979 is now being reserved," Simon says.

Simon now works as a free-lance consultant for Dino Music, but all the business interests of the company are handled now by Dino Music in Germany, which also took over his 20% share in the business. Dino catalog is being distributed by PolyGram. The company itself still exists for tax purposes under the aegis of GRT in Vienna, which acts as trustee.

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Packages A 'Complete Style'

Napier-Bell Launches 'Lifestyle' Label

LONDON Simon Napier-Bell, songwriter, producer, and manager of Wham! until the duo split earlier this year, is launching a new project based on his belief that "the world looks to the U.K. for a lead in contemporary pop and fashion."

His Music U.K. enterprise, he says, is a package that can be marketed around the world via a label that, as Tamla-Motown did in the '60s, represents and encapsulates a complete style.

Music U.K. is being launched with four artists who will work together. On tracks on which one artist is featured, the others will contribute backing vocals. The first release is a single called "I Wanna Dance" by Cher Perrier, and there will be two more singles out before an album featuring all four signings is released in March.

Says Napier-Bell, "The idea of not putting out albums by the individual artists has advantages for the label and the performers. They don't have to wait maybe a year to get an album out, and we can put out the best of the material and not have to pad out a handful of good tracks with some that don't quite make it."

The album is at the very heart of Music U.K.'s international plans, says Napier-Bell. "It conveys a style and image that is a marketable commodity worldwide."

He adds, "There is a problem with

the expense of promoting a single into the U.S. charts, and it's our view that an album is a more efficient vehicle for breaking an artist in that country."

In addition to promoting the artists, Music U.K. will concentrate on promoting itself. "Outside Britain, Music U.K. will be a logo and an image and a style. It is true to say that in all countries around the world, people with any sense of fashion

and style look to Britain for their musical tastes."

And when his artists tour, they'll go on the road together under the banner of the Music U.K. Roadshow. All single and album covers will prominently feature the company.

"We plan to be more than a record label and more than a group," says Napier-Bell. "We'll be a lifestyle."

Fazer Buys Into Finnkino

HELSINKI Finnish industry heavy Fazer Music Oy has, along with Filmipooli, a company owned by Juha and Jukka Makela, become the main shareholder in Finnkino, the country's biggest movie conglomerate.

Capital stock is the equivalent of \$3 million; Fazer and Filmipooli each have 50% of the enfranchised A shares.

Finnkino was formed following the merger of Kinosto, Adams-Filmi, and Kino-Savoy. It controls about 25% of Finnish movie theaters, about 30% of annual turnover, and a massive 80% of the importing and distributing of foreign films.

According to John-Eric Westo, managing director of Fazer Music, his company's investment in the firm is "both intellectual and monetary"

and is likely to include help on economic and administrative matters, plus the input of royalty and copyright know-how.

Fazer Music's annual turnover is about \$50 million, most of it coming from record/cassette sales by Finlevy, Levypiste, Finnscandia, and Fazer Music Club. The company also sells musical instruments and maintains a nationwide chain of specialty music shops.

Fazer pioneered local videocassette rental and sales business in the early '80s by acquiring representation rights to a score of major international catalogs. Westo says Fazer finds the video business similar in nature to the traditional record business because of its "perpetual yearning for blockbusters." KARI HELOPALTIO

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2	4	IN THE ARMY NOW STATUS QUO VERTIGO
3	3	ALL I ASK OF YOU CLIFF RICHARD & SARAH BRIGHTMAN POLYDOR
4	6	WALK LIKE AN EGYPTIAN BANGLES CBS
5	2	TRUE BLUE MADONNA SIRE
6	5	YOU CAN CALL ME AL PAUL SIMON WARNER
7	37	TAKE MY BREATH AWAY BERLIN CBS
8	10	MIDAS TOUCH MIDNIGHT STAR SOLAR
9	8	SUBURBIA PET SHOP BOYS PARLOPHONE
10	14	DON'T GET ME WRONG PRETENDERS WEA
11	11	YOU'RE EVERYTHING TO ME BORIS GARDINER REVUE
12	12	TRUE COLOURS CYNDI LAUPER PORTRAIT
13	7	RAIN OR SHINE FIVE STAR TENT
14	NEW	NOTORIOUS DURAN DURAN EMI
15	36	YOU KEEP ME HANGIN ON KIM WILDE MCA
16	NEW	ASK SMITHS ROUGH TRADE
17	26	TO HAVE AND TO HOLD CATHERINE STOCK SIERRA
18	22	THINK FOR A MINUTE HOUSEMARTINS GODISCS
19	15	THE WIZARD PAUL HARDCASTLE CHRYSALIS
20	13	ALWAYS THERE MARTI WEBB BBC
21	9	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
22	27	TO BE A LOVER BILLY IDOL CHRYSALIS
23	21	GIRLS AIN'T NOTHING BUT TROUBLE DJ JAZZY JEFF & FRESH PRINCE CHAMPION
24	38	SHOWING OUT MEL & KIM SUPREME
25	29	CLOSE TO YOU GWEN GUTHRIE BOILING POINT
26	NEW	SOMETHING OUT OF NOTHING LETITIA DEAN & PAUL MEDFORD BBC
27	40	LIVIN' ON A PRAYER BON JOVI VERTIGO
28	19	WORLD SHUT YOUR MOUTH JULIAN COPE ISLAND
29	16	I'VE BEEN LOSING YOU A-HA WARNER
30	34	ALWAYS THE SUN STRANGLERS EPIC
31	NEW	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN
32	17	THORN IN MY SIDE EURYTHMICS RCA
33	NEW	FOR AMERICA RED BOX WEA
34	NEW	THIS IS THE WORLD CALLING BOB GELDOLF MERCURY
35	18	WORD UP CAMEO CLUB
36	NEW	BREAKOUT SWING OUT SISTER MERCURY
37	24	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS
38	30	STAY WITH ME MISSION MERCURY
39	NEW	BECAUSE I LOVE YOU SHAKIN' STEVENS EPIC
40	NEW	ANOTHER LOVER PRINCE & THE REVOLUTION PAISLEY PARK
		ALBUMS
1	1	PAUL SIMON GRACELAND WARNER
2	4	MADONNA TRUE BLUE SIRE
3	3	FIVE STAR SILK AND STEEL TENT
4	NEW	PAUL YOUNG BETWEEN TWO FIRES CBS
5	NEW	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ZTT
6	2	A-HA SCOUNDREL DAYS WARNER
7	6	VARIOUS THE CHART TELSTAR
8	13	ORIGINAL SOUNDTRACK TOP GUN CBS
9	NEW	BILLY IDOL WHIPLASH SMILE CHRYSALIS
10	5	EURYTHMICS REVENGE RCA
11	NEW	PRETENDERS GET CLOSE WEA
12	14	HOUSEMARTINS LONDON O'HULL 4 GODISCS
13	NEW	LUTHER VANOROSS GIVE ME THE REASON EPIC
14	25	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
15	8	TE KANAWA/CARRERAS/VAUGHAN SOUTH PACIFIC CBS
16	18	HUEY LEWIS & THE NEWS FORE CHRYSALIS
17	16	OIRE STRAITS BROTHERS IN ARMS VERTIGO
18	21	SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M
19	22	PET SHOP BOYS PLEASE PARLOPHONE
20	7	CAMEO WORD UP CLUB
21	27	WHITNEY HOUSTON ARISTA
22	17	QUEEN A KIND OF MAGIC EMI
23	20	STATUS QUO IN THE ARMY NOW VERTIGO
24	11	VARIOUS NOW THAT'S WHAT I CALL MUSIC 7 EMI/VIRGIN
25	29	CYNDI LAUPER TRUE COLOURS PORTRAIT
26	12	COMMUNARDS LONDON
27	23	WHAM THE FINAL EPIC
28	19	CHRIS DE BURGH INTO THE LIGHT A&M
29	NEW	FOSTER & ALLEN REMINISCING STYLUS
30	10	HOWARD JONES ONE TO ONE WEA
31	9	ULTRAVOX U-VOX CHRYSALIS
32	NEW	BON JOVI SLIPPERY WHEN WET VERTIGO
33	24	TINA TURNER BREAK EVERY RULE CAPITOL
34	NEW	PETER GABRIEL SO VIRGIN
35	NEW	VARIOUS DANCE HITS 86 KTEL
36	15	IRON MAIDEN SOMEWHERE IN TIME EMI
37	33	VARIOUS THE POWER OF LOVE WEST FIVE
38	30	A-HA HUNTING HIGH AND LOW WARNER
39	NEW	COURTNEY PINE JOURNEY TO THE URGE WITHIN ISLAND
40	NEW	BANGLES DIFFERENT LIGHT CBS

CANADA (Courtesy The Record) As of 10/23/86

		SINGLES
1	1	TAKE MY BREATH AWAY BERLIN CBS
2	2	RUMORS TIMEX SOCIAL CLUB A&M
3	3	SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
4	4	WALK THIS WAY RUN-D.M.C. LONDON/POLYGRAM
5	7	TRUE COLORS CYNDI LAUPER PORTRAIT/CBS
6	6	STUCK WITH YOU HUEY LEWIS CHRYSALIS/MCA
7	5	VENUS BANANARAMA LONDON/POLYGRAM
8	8	I AM BY YOUR SIDE COREY HART AQUARIUS/CAPITOL
9	9	TYPICAL MALE TINA TURNER CAPITOL
10	15	THE LADY IN RED CHRIS DE BURGH A&M
11	11	FRIENDS AND LOVERS GLORIA LORING & CARL ANDERSON CBS
12	18	A MATTER OF TRUST BILLY JOEL COLUMBIA/CBS
13	14	HEARTBEAT DON JOHNSON EPIC/CBS
14	NEW	TRUE BLUE MADONNA SIRE/WEA
15	19	WHEN I THINK OF YOU JANET JACKSON A&M
16	10	DANCING ON THE CEILING LIONEL RICHIE MOTOWN/MCA
17	NEW	HUMAN HUMAN LEAGUE VIRGIN/A&M
18	NEW	TWO OF HEARTS STACEY Q WARNER BROS./WEA
19	NEW	YOU CAN CALL ME AL PAUL SIMON WARNER BROS./WEA
20	12	GLORY OF LOVE PETER CETERA WEA
		ALBUMS
1	1	HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA
2	2	MADONNA TRUE BLUE SIRE/WEA
3	5	SOUNDTRACK TOP GUN COLUMBIA/CBS
4	4	COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL
5	19	BOSTON THIRD STAGE MCA
6	6	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
7	3	TINA TURNER BREAK EVERY RULE CAPITOL
8	8	CYNDI LAUPER TRUE COLORS PORTRAIT/CBS
9	12	PAUL SIMON GRACELAND WARNER BROS./WEA
10	10	EURYTHMICS REVENGE RCA
11	7	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
12	16	IRON MAIDEN SOMEWHERE IN TIME CAPITOL
13	13	PETER GABRIEL SO GEFFEN/WEA
14	14	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA
15	18	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
16	9	BANANARAMA TRUE CONFESSIONS POLYGRAM
17	12	BILLY JOEL THE BRIDGE COLUMBIA/CBS
18	NEW	DON JOHNSON HEARTBEAT CBS
19	15	CHRIS DE BURGH INTO THE LIGHT A&M
20	20	TALKING HEADS "TRUE STORIES" SIRE/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/27/86

		SINGLES
1	1	THE FINAL COUNTDOWN EUROPE EPIC/CBS
2	4	COMING HOME (JEANNY PART II) FALCO TELDEC
3	3	TAKE MY BREATH AWAY BERLIN CBS
4	2	RAGE HARD FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
5	5	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/METRONOME/PMV
6	7	TRUE BLUE MADONNA SIRE/WEA
7	8	H I H I H I SANDRA VIRGIN/ARIOLA
8	11	(FOREVER) LIVE AND DIE OMD VIRGIN/ARIOLA
9	6	TYPICAL MALE TINA TURNER CAPITOL/EMI
10	17	ONE LOVE TO GIVE STEPHANIE CARRERE/TELDEC
11	NEW	GERONIMO'S CAOILLAC MODERN TALKING HANSA/ARIOLA
12	9	HUMAN HUMAN LEAGUE VIRGIN/ARIOLA
13	14	WALK THIS WAY RUN DMC LONDON/METRONOME/PMV
14	16	SOME HEARTS ARE DIAMONDS CHRIS NORMAN HANSA/ARIOLA
15	12	HEARTBREAK HOTEL CC CATCH HANSA/ARIOLA
16	19	EASY LADY SPAGNA CBS
17	15	CAMOUFLAGE STAN RIDGWAY IRS/CBS
18	NEW	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/ARIOLA
19	13	THE LADY IN RED CHRIS DE BURGH A&M/DG/PMV
20	20	OIE ROTE SONNE VON BARBADOS THE FLIPPERS BELLAPHON
		ALBUMS
1	1	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
2	2	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
3	3	SOUNDTRACK TOP GUN CBS
4	4	MAOONNA TRUE BLUE SIRE/WEA
5	5	CHRIS REA HERZKLOPFEN POLYSTAR/PMV
6	8	EUROPE THE FINAL COUNTDOWN EPIC/CBS
7	7	EURYTHMICS REVENGE RCA
8	10	IRON MAIDEN SOMEWHERE IN TIME EMI
9	6	HUEY LEWIS & THE NEWS FORE CHRYSALIS/ARIOLA
10	9	AL JARREAU LIS FOR LOVER WEA
11	NEW	A-HA SCOUNDREL DAYS WARNER/WEA
12	17	STEPHANIE CARRERE/TELDEC
13	11	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
14	14	ROD STEWART EVERY BEAT OF MY HEART WARNER/WEA
15	NEW	OMD THE PACIFIC AGE VIRGIN/ARIOLA
16	12	OIE FLIPPERS NUR WER DIE SEHNSUCHT KENNT BELLAPHON
17	NEW	COMMUNARDS LONDON/METRONOME/PMV
18	18	CHRIS NORMAN SOME HEARTS ARE DIAMONDS HANSA/ARIOLA
19	13	TALKING HEADS TRUE STORIES EMI
20	16	CHRIS REA ON THE BEACH MAGNET/DG/PMV

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/1/86

		SINGLES
1	2	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
2	1	TAKE MY BREATH AWAY BERLIN CBS
3	6	LIVE AND DIE OMD VIRGIN
4	4	TRUE BLUE MADONNA SIRE
5	3	THE FINAL COUNTDOWN EUROPE EPIC
6	8	HEARTBEAT DON JOHNSON EPIC
7	10	TRUE COLOURS CYNDI LAUPER PORTRAIT
8	5	WHEN I THINK OF YOU JANET JACKSON A&M
9	NEW	YOU CAN CALL ME AL PAUL SIMON WARNER
10	NEW	WORD UP CAMEO MERCURY
		ALBUMS
1	1	PAUL SIMON GRACELAND WARNER
2	2	TINA TURNER BREAK EVERY RULE CAPITOL
3	5	BZN HEARTBREAKER MERCURY
4	3	MAOONNA TRUE BLUE SIRE
5	6	JANET JACKSON CONTROL A&M
6	4	UB40 RAT IN THE KITCHEN VIRGIN
7	7	EUROPE THE FINAL COUNTDOWN EPIC
8	NEW	ROB DE NIJS VRIJE VAL EMI/BOVEMA
9	8	LIONEL RICHIE DANCING ON THE CEILING RCA
10	10	HERMAN VAN VEEN ANNE HARLEKIJN

AUSTRALIA (Courtesy Kent Music Report) As of 11/3/86

		SINGLES
1	6	YOUR'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
2	7	YOU CAN CALL ME AL PAUL SIMON WARNER/WEA
3	4	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
4	3	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/FESTIVAL
5	1	VENUS BANANARAMA LIBERATION/EMI
6	2	YOU TAKE MY BREATH AWAY BERLIN CBS
7	5	MATTER OF TRUST BILLY JOEL CBS
8	9	LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
9	14	TRUE BLUE MADONNA SIRE/WEA
10	16	WALK THIS WAY RUN DMC LONDON/POLYGRAM
11	8	TRUE COLOURS CYNDI LAUPER CBS/PORTRAIT
12	10	MAD ABOUT YOU BELINDA CARLISLE EPIC/CBS
13	11	BAD MOON RISING THE REELS REGULAR/FESTIVAL
14	12	I COULD MAKE YOU LOVE ME WA WA NEE CBS
15	13	WILD WILD LIFE TALKING HEADS EMI
16	15	DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA
17	18	IN TOO DEEP GENESIS VIRGIN/EMI
18	NEW	HEARTACHE ALL OVER THE WORLD ELTON JOHN ROCKET/POLYGRAM
19	NEW	EMOTION IN MOTION RIC OCASEK GEFFEN/WEA
20	NEW	TYPICAL MALE TINA TURNER INTERFUSION/FESTIVAL
		ALBUMS
1	1	PAUL SIMON GRACELAND WARNER/WEA
2	5	JOHN FARHAM WHISPERING JACK WHEATLEY/RCA
3	2	TALKING HEADS TRUE STORIES EMI
4	6	VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
5	3	CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
6	7	EURYTHMICS REVENGE RCA
7	4	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
8	16	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
9	11	JOE COCKER LIBERATION/EMI
10	13	WHITNEY HOUSTON ARISTA/RCA
11	8	GENESIS INVISIBLE TOUCH VIRGIN/EMI
12	NEW	ELTON JOHN LEATHER JACKET ROCKET/POLYGRAM
13	12	MADONNA TRUE BLUE SIRE/WEA
14	10	KEVIN BLOODY WILSON KEV'S BACK CBS
15	9	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
16	19	CHRIS DE BURGH INTO THE LIGHT A&M/FESTIVAL
17	15	PAUL KELLY & THE COLOURED GIRLS GOSSIP MUSHROOM/FESTIVAL
18	18	JOHN FOGERTY EYE OF THE ZOMBIE WARNER/WEA
19	14	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
20	17	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/FESTIVAL

JAPAN (Courtesy Music Labo) As of 11/3/86

		SINGLES
1	NEW	NINJO MISAKI TUNNELS CANYON/JUFI/PACIFIC/A TO Z
2	NEW	BELIEVE MISATO WATANABE EPIC/SONY/NICHION/THUNDER
3	NEW	KANASHII YORU WO TOMETE SONOKO KAWAI CBS/SONY/WATANABE
4	NEW	SASAYAKI NO STEP HIROKO YAKUSHIMARU TOSHIBA/EMI/OFFICE MELL
5	1	COSMIC LOVE 1986 OMEGA TRIBE VAP/NTV M/BERMUDA M
6	2	NANA CHECKERS CANYON/THREE STAR
7	NEW	FRIEND ANZEN CHITAI KITTY/KITTY M
8	4	CHA CHA CHA AKEMI ISHII CBS/SONY/NICHION
9	5	FIN AKINA NAKAMORI WARNER/PIONEER/MC CABIN
10	NEW	LOVE STATION YU HAYAMI TALAS/SUN MUSIC
11	3	YUKI NO KAERIMICHI MINAYO WATANABE CBS/SONY/FUJI/PACIFIC
12	7	LONELY BUTTERFLY REBECCA CBS/SONY/SHINKO M/NTV M
13	6	SHINKOKYU SHITE MARINA WATANABE WITH ONYANKO CLUB EPIC/SONY/CBS/FUJI/PACIFIC
14	12	SUBETE WA KONO YORUNI KOJI KIKKAWA SMS/WATANABE
15	10	B BLUE BOOWY TOSHIBA/EMI/YUIM
16	11	NATSU NO OWARI NO HARMONY YOSUI INOUE & ANZEN CHITAI KITTY/KITTY M/FIRE
17	18	MONOCHROME VENUS SATORU IKEDA TEICHIKU/WATANABE
18	8	APPROACH YOKO MINAMINO CBS/SONY/S ONE CO/FUJI/PACIFIC
19	20	100 CARAT NO HITOMI CHIGUSA NAGAYO VICTOR/FUJI/PACIFIC
20	9	WATASHI DREAMING TOMOMI NISHIMURA TOSHIBA/EMI/GEIE!
		ALBUMS
1	NEW	REBECCA TIME CBS/SONY
2	NEW	YUKI SAITO CHIME CANYON
3	NEW	TSUYOSHI NAGABUCHI STAY DREAM TOSHIBA/EMI
4	NEW	NAOKO KAWAI SCARLET COLOMBIA
5	1	HUEY LEWIS & THE NEWS FORE TOSHIBA/EMI
6	3	SHOGO HAMAOKA J BOY CBS/SONY
7	17	MASASHI SAOA KIKYO FREE FLIGHT
8	NEW	BAKUFU SLUMP RAKU CBS/SONY
9	4	KOME KOME CLUB EBIS CBS/SONY
10	2	CYNDI LAUPER TRUE COLOURS EPIC/SONY
11	7	BARBEE BOYS 3RD BREAK EPIC/SONY
12	6	TOTO FAHRENHEIT CBS/SONY
13	5	SONOKO KAWAI MODE DE SONOKO CBS/SONY
14	NEW	RAT DANCING UNDER COVER WARNER/PIONEER
15	NEW	AMI OZAKI KIDS CANYON
16	9	MADONNA TRUE BLUE WARNER/PIONEER
17	NEW	RC SUCCESSION THE TEARS OF A CLOWN TOSHIBA/EMI
18	10	MARIKO TAKAHASHI FOREST VICTOR
19	NEW	KUMIKO YAMASHITA 1986 COLOMBIA
20	8	MINAKO HONOA CANCEL TOSHIBA/EMI

ITALY (Courtesy Germano Ruscitto) As of 10/23/86

		ALBUMS
1	2	MADONNA TRUE BLUE WEA
2	1	POOH GIORNI INFINITI CGDMM
3	4	ANTONELLO VENDITTI SEGRETI RICORDI
4	5	GIANNA NANNINI PROFUMO RICORDI
5	NEW	ORNELLA VANONI ORNELLA E... CGDMM
6	NEW	IRON MAIDEN SOMEWHERE IN TIME WEA
7	7	WHAM THE FINAL CBS
8	6	ZUCCHERO FORNACIARI RISPETTO POLYGRAM
9	3	EROS RAMAZZOTTI NUOVI EROI DDD/CBS
10	8	FABIO CONCATO SENZA AVVISARE POLYGRAM
11	9	WHITNEY HOUSTON RCA
12	12	ENRICO RUGGERI ENRICO VIII CGDMM
13	NEW	SOUNDTRACK TOP GUN CBS
14	14	TINA TURNER BREAK EVERY RULE EMI
15	NEW	AL JARREAU LIS FOR LOVER WEA
16	NEW	GEORGE BENSON WHILE THE CITY SLEEPS WEA
17	NEW	SERGIO CAPUTO EFFETTI PERSONALI CGDMM
18	NEW	BILLY JOEL THE BRIDGE CBS
19	10	PAUL MCCARTNEY PRESS TO PLAY EMI
20	17	LIONEL RICHIE DANCING ON THE CEILING RCA

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Moody Performance. John Lodge, right, of the Moody Blues, jokes with PolyGram vice president of a&r Jim Lewis, left, and executive vice president of marketing and sales Bob Jamieson backstage following one of the group's three recent sold-out shows in New York. The band is on tour supporting its latest album, "The Other Side Of Life."



Motor City Natives. RCA Records executives welcome Detroit rockers Toby Redd to the label. The group's debut release, "In The Light," on Nampor Records, will be marketed and distributed by RCA. Shown are, from left, group member Dennis Martz; RCA executive vice president Rick Dobbis; group manager Nat Weiss; group members Denny Barros, Tony Cutino, and Ron Geddish; RCA president Bob Buziak; and group member Chad Smith.



Taxi Stop. Reggae artists Sly & Robbie relax backstage after their recent performance in Toronto, Canada. The duo is currently on its "Taxi Tour."



Global Debut. Noted flutist Paul Horn, center, meets with Global Pacific senior vice president Howard Morris, left, and president Howard "Bo" Sapper in British Columbia to sign a multialbum deal with the label. The first album under the new deal, "Traveler," is slated for release in January on Golden Flute/Global Pacific Records.



Active Stance. Sen. Ted Kennedy, second left, meets with BMI staffers to offer his support of the organization's fight against source licensing bills S. 1980 and H.R. 3521. Shown with Kennedy are, from left, songwriters Cynthia Weil and David Foster, West Coast vice president Ron Anton, and president Frances Preston.



Divine Deal. Capitol/EMI America/Manhattan/Angel executives gather with Bill Traylor, executive vice president and general manager of Benson Records, to ink a new production and distribution agreement with the Nashville, Tenn.-based Christian label. Artists on the roster include gospel vocalist Larnelle Harris, Christian rock band DeGarmo & Key, and Sandi Patti. Pictured are, from left, Traylor, CEMA executive vice president Dennis White, president of Zondervan Music Group Bob Jones, CEMA national sales director Joe McFadden, and vice president of sales Joe Mansfield.



Met Their Match. Pictured at a listening party in New York for Marti Jones' second A&M album, "Match Game," are, from left, Jones' manager, Harry Simmons; producer Don Dixon; Jones; A&M vice president of East Coast operations Michael Leon; national AOR director for the East Coast Al Cafaro; vice president of promotion Rick Stone; and Premier Talent's George Quevedo.



Soul Searching. James Brown, second right, discusses his new Scotti Bros. album, "Gravity," with, from left, Epic/Portrait/Associated Labels vice president of black music promotion Jimi Starks, senior vice president of marketing Ray Anderson, and vice president of promotion Walter Winnick.

Records Units Carry Other Groups

CBS, MCA, WCI Flagship Divisions Sag

BY FRED GOODMAN

NEW YORK At a time when their flagship divisions are struggling, CBS, MCA, and Warner Communications Inc. (WCI) have been enjoying outstanding performances from their record divisions.

A comparison of third-quarter and year-to-date results for the three multientertainment corporations shows the parent companies relying on their record operations—which have traditionally taken a back seat to broadcasting at CBS and filmed entertainment at WCI and MCA—more than ever before for profits.

At CBS, which has shed several soft operations during the last few years—including an arts cable channel, a toy division, motion picture production, musical instruments, and retail chains—the strong performance of the Records Group is all the more obvious.

Compounding the current strength is speculation that the company would like to dispose of its Publishing Group in the coming months, a scenario given credence by the recent firing of 17 Publishing Group executives, including Peter Derow, president of the group. And CBS' leading operation, the Broadcast Group, has seen revenues and income decline steadily since 1984, due in part to a

drop in ratings and to declines in advertising revenue for the broadcast television industry as a whole.

At MCA and WCI, the companies' leading operation, Filmed Entertainment, also hit rocky times. While third-quarter revenues for

Hard times hit Filmed Entertainment

the division at MCA are up, income dropped 9%, due in no small part to the failure of "Howard The Duck." Last year's corresponding quarter was enhanced by the success of "Back To The Future." At Warner Bros. Films, income for the third quarter dropped by almost \$5 million, or 10%.

The most dramatic increase has been achieved by Warner Bros.' records operation. For the quarter that ended Sept. 30, the division posted operating income of \$41 million on revenues of \$294.3 million, its best quarter ever, and an increase of 74% over last year's third-quarter tally of \$23.6 million on revenues of \$209.3 million.

Although CBS/Records Group's third-quarter revenues were higher for both years, income was substantially lower than it was for

WCI's recorded music wing. At CBS, the Records Group posted estimated income of \$19.2 million on revenues of \$339 million, a 54% increase in profits and an 8% increase in revenues compared with the \$12.5 million earned on revenues of \$313.6 million during the third quarter of 1985.

Sources familiar with the operations of both WCI's and CBS' record divisions attribute the higher WCI profit margin to several factors. Chief among them is higher field and departmental costs for CBS, which has larger staffs domestically and internationally. Additionally, Warners' record operation is said to enjoy lower manufacturing costs and a lower average royalty rate to artists than CBS. Observers say they expect to see CBS trim its Records Group staff in the coming months.

At MCA, the Music Entertainment division had income of nearly \$8.5 million on revenues of \$115.8 million for the third quarter, which ended Sept. 30. During the same quarter of 1985, the division had income of \$6.2 million on revenues of \$81.1 million.

For the year to date, Warner Bros.' record operations has generated the greatest income. For the nine-month period, operating income topped the \$107 million mark, with CBS close behind, at \$100.6 million. MCA's record division has posted income just shy of \$18 million for the first three quarters of the year.

Among record operations, CBS is still the revenue leader. Estimated revenues for the third quarter were \$339 million, up from last year's same-quarter mark of \$313.6 million. For the year to date, CBS/Records Group has posted revenues of more than \$1 billion, compared with \$887.9 million for the first nine months of 1985.

At Warner Bros., record operation revenues for the year to date are \$784.9 million, up from last year's figure of \$642.2 for the corresponding period. MCA Music Entertainment revenues in the first three quarters of the year total \$247.3 million, up from the \$216.5 million posted for the first nine months of 1985.

The tough quarter for flagship operations was shared by all three companies. At WCI, Warner Bros. Films, income dropped from \$55 million to \$50 million. At MCA, income for Filmed Entertainment dipped to \$78.6 million from \$85.3 million. And at CBS, income is down from last year's \$285.6 million to \$233.7 million for the ninth-month.

American Express is making available to its members every movie and music videocassette made ... see page 48

...newslines...

LESS ORIGINAL CAST ALBUMS are likely to be made as a result of the new tax law when it becomes effective Jan. 1. This reasoning comes from Bernard Rosenberg, a partner in New York-based Mann Judd Landau CPA, a firm with many theatrical accounts. Rosenberg says the law provides for a new class of income and loss called "passive," losses from which may be deducted only against passive income. If there is no passive income, the passive loss is deferred to future years. Investments in theatrical limited partnerships give rise to passive income or loss. Rosenberg also notes that investment in musicals could also suffer from new provisions that reduce the business deduction for theater tickets to 80% of the cost.

A PUBLIC OFFERING is in the works for Canada Home Shopping Network Inc., an affiliate of Clearwater, Fla.-based Home Shopping Network Inc., which markets goods via phone-in television shows. The Canadian licensee, with commitments from 87 cable TV system operators in Canada, will pay 5% of its sales to the American company and own 20% of the Canadian company after the public offering. The shares will be offered by McLeod Young Weir Ltd. to Canadian residents only.

FINANCIALLY SPEAKING

Attorneys, Accountants Are Essential Finding The Right Lawyer

BY RICHARD deBLOIS

LAWYERS AND accountants: Who really needs them?

You do, if you're an artist, executive, or other industry professional. Attorneys and accountants have become an integral part of the business of music. No longer merely outside advisers, these specialists are deeply involved in the daily activity of many artists,



deBLOIS

executives, and promoters. Hourly rates of \$250 and higher are not uncommon today; in some major law firms, newly graduated attorneys start with annual salaries of \$60,000 or more and hourly rates in excess of \$120. Judicious use of your professional advisers can save you dollars and still provide you with the quality services you need. Regardless of your income level, here are some examples of situations in which you need your lawyer or accountant and advice on how to keep their fees under control.

• **Contracts.** If your professional advisers know you and your business, they'll be most efficient when it comes to analyzing business deals for you. You need a lawyer and an accountant when you get involved in production or distribution agreements, employment contracts, investment opportunities, or any other contracts. Remember that offers to buy real estate are contracts, too, as well loan agreements, leases, and a host of other "routine" documents. The fact that some contracts may be preprinted doesn't mean they offer you much protec-

tion; your attorney should modify them as necessary to protect your interests. Your accountant should explain the economic and tax implications and suggest changes to give you the best position.

• **Income Tax.** Between now and Dec. 31 you should plan to meet with your accountant to plan your taxes for 1986, 1987, and 1988. The new law is not "simplified"—for most of us it is as complex as ever. Because of shifting tax rates and changes in deductions, taking action now can result in real savings. You can save your accountant's time (and your own dollars) by providing him with as much information as possible before you meet. Using your 1985 tax return, estimate changes in each category—income, adjustments to income, deductions, investments, other tax-involved activities. Make a separate list of things that happened in 1986 that might have tax consequences—for example, marriage or divorce; the purchase of real estate, cars, or boats; changes in retirement plans; investments; and bad loans. Let your accountant use this information to devise a plan to minimize your taxes.

• **Estate Planning.** Regardless of your age or wealth, you need it—now. To do it properly, your attorney and accountant must work together to determine what you own, what you owe, and how you want the difference to be handed out when you die. Keep fees under control by determining in advance how you and your spouse want to provide for each other, for your children, and others. List all life insurance policies and their face values. Schedule the estimated value of all of your assets and liabilities.

(Continued on page 77)

MARKET ACTION

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John Blair & Co.	27.3	15	14 1/4	-1/4
CBS Inc.	468	126 1/4	132	+5 1/4
Cannon Group	159	25 1/4	28 1/4	+3 1/4
Capital Cities Communications	98.3	255 1/4	260 1/4	+4 1/2
Coca Cola	3005.4	38 1/4	37 3/4	-1/4
Walt Disney	1858.1	42 1/4	43	+1/4
Eastman Kodak	4639	56 1/2	58 1/2	+2
General Electric	2937.9	76 1/4	76 3/4	+1/4
Gulf & Western	697.7	63 1/4	65 1/4	+2
Handleman	202.3	28 1/4	28	-1/4
MCA Inc.	355.1	42	41	-1
MGM/UA	54.1	10 1/4	10 1/4
Orion Pictures Corp.	184.9	13 1/4	12 1/4	-1/4
Sony Corp.	2062.6	20 1/2	23 1/4	+2 1/4
Taft Broadcasting	130.6	118	116 1/4	-1 1/4
Vestron Inc.	238.8	5 1/4	6 1/4	+1/2
Viacom	1424.9	43 1/4	44 1/4	+1/4
Warner Communications Inc.	1068.8	23 1/4	22 1/4	-1
Westinghouse	1662.4	56 1/4	56 1/4	+1/4
AMERICAN STOCK EXCHANGE				
Commtron	74.1	8 1/4	9 1/4	+1/4
Lorimar/Telepictures	614.8	19 1/4	19 1/4	+1/4
New World Pictures	514.2	13 1/2	15 1/4	+1 1/4
Price Communications	62.9	10 1/4	10 3/4	+1/2
Turner Broadcasting System	24.3	17 1/4	16 1/4	-1 1/4
Unitel Video	46.6	11 1/4	10	-1 3/4
Wherehouse Entertainment	86.3	19 1/4	19 1/2	+1/4
OVER THE COUNTER				
Crazy Eddie		16	15 1/4	-1/4
Infinity Broadcasting		12	11 1/4	-1/4
Josephson Inc.		11 1/4	11 1/4
LIN Broadcasting		53	51 1/4	-1 1/4
Lieberman Enterprises		16 1/4	16 1/2	+1/4
Malrite Communications Group		12	12 1/2	+1/2
Prism Entertainment		5	5 1/4	+1/4
Recoton Corporation		7	7 1/2	+1/2
Reeves Communications		8 1/4	8 1/4
Satellite Music Network Inc.		6 1/2	6 1/2
Scripps Howard Broadcasting		81	81 1/2	+1/2
Sound Warehouse		19 1/4	19 1/4	+1/4
Trans World Music Corp.		17 3/4	17 1/4	-1/4
Tri-Star Pictures		12 1/2	12 1/4	-1/4
Wall To Wall Sound & Video Inc.		5	5
Westwood One		29 1/4	29 1/2	+1/4

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PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

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Country albums should be sent to: Ed Morris, Billboard 14 Music Circle E.

Nashville, Tenn. 37203

POP

PICKS

MEAT LOAF

Blind Before I Stop
PRODUCER: Frank Farian
Atlantic 81698-1

The king of power pop dramatics returns in strong voice with a set of lushly produced, occasionally bombastic, and often lyrically cynical tunes. Stronger cuts include the single "Getting Away With Murder," "Rock'n'Roll Mercenaries," and "One More Kiss."

JOHN LENNON

Menlove Ave.
PRODUCERS: Phil Spector & John Lennon
Capitol SJ-12533

This album, composed of outtakes from the "Rock 'N' Roll" and "Walls And Bridges" sessions, was compiled by Yoko Ono in an ongoing effort to keep up a steady flow of her late husband's music. Although everything here deserves to see the light of day, only a wild, almost unrecognizable version of the Teddy Bears' "To Know Him Is To Love Him"—here retitled using "her"—produced by its writer, Phil Spector, is a real discovery.

KANSAS

Power
PRODUCER: Andrew Powell
MCA MCA-5838

If Boston can hit, why not these guys? Well-traveled act asserts its combination of full-out rockers and orchestrated pomp and circumstance. Ballad "All I Wanted" is charting; "Can't Cry Anymore" would make an equally lush second pick. Steve Morse's gee-whiz guitarisms will score on album rock radio.

JASON & THE SCORCHERS

Still Standing
PRODUCER: Tom Werman
EMI America ST-17219

Nashville rockers serve up a stew of Stones-like burners and adept balladry. Leader Jason Ringenberg isn't trying as hard lyrically; result is his most satisfying writing to date. Cover of "19th Nervous Breakdown" could push this one up the ladder.

W.A.S.P.

Inside The Electric Circus
PRODUCER: Blackie Lawless

Capitol ST-12531

One of rock's more colorful and controversial outfits returns with its third collection of outrageous metal. Songs don't go much beyond the standard sex-and-drugs-and-rock'n'roll theme and thus are sure to satisfy the genre's steadfast following. Cuts worth noting: "Inside The Electric Circus," "Restless Gypsy," and "Sweet Cheetah."

RECOMMENDED

ORIGINAL MOTION PICTURE SOUNDTRACK

Jumpin' Jack Flash

PRODUCERS: Various
Mercury 830 545-1 M-1

Diverse selection of artists—a little old, a little new—rounds out this soundtrack, including Bananarama, the Rolling Stones, the Supremes, Thomas Newman, Kool & the Gang, Rene & Angela, Gwen Guthrie, Billy Brannigan, and Face To Face. Aretha Franklin's cover of "Jumpin' Jack Flash" is absent; buyers will have to settle for the original.

HIRAM BULLOCK

From All Sides
PRODUCER: Hiram Bullock
Atlantic 81685-1

Sessioneer and former "Late Night With David Letterman" show band anchor steps out as leader with diverse collection of instrumentals and vocals. Bullock shows off his distinctive guitar work; singing is less impressive.

THE GRAPES OF WRATH

September Bowl Of Green
PRODUCER: Greg Reely, Tom Cochrane
Capitol ST-12537

Canadian trio makes a first-rate debut with unusual acoustic-dominated performances reminiscent of the first Aztec Camera album. Association with fellow Canadian Cochrane won't hurt.

THE BOLSHOI

Friends
PRODUCER: Mick Glossop
IRS 5814

Rather average English rockers who draw on influences ranging from the Beatles to U2 without adding much of anything new or fresh of their own. Tunes overall are pretty weak; best tracks are "A Way" and "Looking For A Life To Lose." The former is already airing on MTV, so who knows what could happen.

LOVE & ROCKETS

"Express"
PRODUCERS: John A. Rivers & Love & Rockets
Big Time 6011-1-B

Bauhaus spin-off gets major U.S. distribution via Big Time/RCA. Moody atmosphere and grinding guitars abound. Chilling cover of the Temptations' "Ball Of Confusion" is already an alternative radio item.

FETCHIN BONES

Bad Pumpkin
PRODUCER: Don Dixon
Capitol ST-12535

Loopy North Carolina band has a formidable front woman in Hope Nicholls, who yowls like a backwoods Patti Smith. Band and producer rise to the occasion with quirky abandon. A bright, bizarre major debut.

ORIGINAL MOTION PICTURE SOUNDTRACK

Soul Man

PRODUCERS: Various
A&M SP-3903

Soundtrack to the controversial comedy includes two choice duets: oddball pairing of Sam & Dave's Sam Moore & Lou Reed on title cut, and the Motels' Martha Davis & Sly Stone on Joan Armatrading's "Love And Affection."

BEN VAUGHN COMBO

The Many Moods Of Ben Vaughn
PRODUCER: Mark Van Hecke

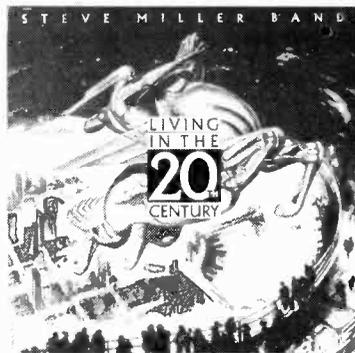
SPOTLIGHTS



ARETHA FRANKLIN

Aretha
PRODUCER: Narada Michael Walden
Arista AL 8442

The Queen, it seems, just gets better and better. Few artists have been so well able to incorporate their musical roots with modern technorock as Aretha, and the result is a timeless sound. Producer/drummer Walden has assembled an outstanding studio crew (David Sancious, Steve Jordan, Randy Jackson) and special guests (George Michael, Keith Richards, Ron Wood) to round this strong nine-song package. Features the "Jumpin' Jack Flash" cover from the film of the same name; "Jimmy Lee"; and a powerful duet with Michael, "I Knew You Were Waiting (For Me)."



STEVE MILLER BAND

Living In The 20th Century
PRODUCER: Steve Miller
Capitol PJ-12445

Miller's first album in two years is his finest in some time. Dedicated to the late blues great Jimmy Reed, it marks a return to Miller's guitar-based, 12-bar roots, with blues covers taking up most of side two. New originals aren't shabby; "I Want to Make the World Turn Around" is shaking on radio. Smooth and bound for the top, it is a winning, listenable return to form.

Restless/Fever 72183-1

Titles like "I Dig Your Wig" and "Lookin' For a 7-11" give the game away: Vaughn and his cronies are daffy, straight-ahead rockers who bend Link Wray and Duane Eddy twang to their own perverse purposes.

ROBYN HITCHCOCK & THE EGYPTIANS

Element Of Light
PRODUCERS: Robyn Hitchcock & Andy Metcalfe
Relativity 88561-8130-1

Another thoroughly original, consistently excellent album from the present-day king of Syd Barrett-style psychedelia. Bizarre lyrics will scare away most radio, but when Hitchcock garners his usual round of rave reviews from the press, respectable sales should ensue.

TOMMY KEENE

Run Now
PRODUCERS: Bob Clearmountain, T-Bone Burnett & Don Dixon
Geffen GHS 24128

Power popster continues to mine a genre that, unfortunately for all concerned, peaked in popularity about five years ago; this six-song EP—recorded live and in the studio

throughout the past three years—is no better and no worse than his previous efforts, which means it's enjoyable, hook-filled stuff. Radio gets another chance at "Back Again," from Keene's album "Songs From The Film," released earlier this year.

ELISABETH WELCH

Where Have You Been?
PRODUCER: Hugh Fordin
DRG SL5202

Welch, now in her '70s, has not made many recordings, but she's an acknowledged master of warm and understanding renditions of pop's greatest songs. And so, with piano/bass backing, she enters the digital age, posing, in terms of her recorded output, the query of the Cole Porter title song.

DOROTHY LOUDON

Broadway Baby
PRODUCER: Hugh Fordin
DRG SL5203

Though noted as a brash and comic performer, Loudon can realize the full sentiment and sophistication of a literate lyric. This new recording covers that gamut with such stellar pieces as the Sondheim title song and, among other gems, Arlen & Mercer's "I Had Myself A True Love."

BLACK

PICKS

TIMEX SOCIAL CLUB

Vicious Rumors
PRODUCERS: Jay Logan & Michael Marshall
Danya F-9645

Hip-hopping monster "Rumors," featured here in two different mixes, keys a nifty first LP by the Social Club. Most of the album eschews spare sound of the hit, but Marshall's affecting vocals bust through dense mix. The group can transcend one-hit status.

FREDDIE JACKSON

Just Like the First Time
PRODUCERS: Paul Laurance, Gene McFadden, others
Capitol ST-12496

Jackson is a slinkily cool crooner with a nose for the top of the charts. "Tasty Love" is closing on No. 1, and singer is at his hit-making best on "Have You Ever Loved Somebody" and "Look Around." LP is filled with flair and personality of a performer at the top of his form.

COMMODORES

United
PRODUCERS: Dennis Lamber, Greg Mathieson
Polydor 831 194-1 Y-1

In switch from Motown to Polydor group retains the same crew that scored with "Nightshift." Continuity is in evidence on "Goin' To The Bank." "Take It From Me" and ballad "United In Love" also ring the bell. Veterans seem intent on keeping their name in chart lights.

COUNTRY

PICKS

REBA MCENTIRE

What Am I Gonna Do About You
PRODUCERS: Jimmy Bowen, Reba McEntire
MCA 5807

The Country Music Assn.'s 1986 female vocalist of the year shows off the sensitivity and chops that won her the award in this well-balanced collection of traditional and contemporary country. Best traditional cuts: "Why Not Tonight," "I Heard Her Cryin'," and the title track. Best contemporary cuts: "Take Me Back" and "Let The Music Lift You Up."

RECOMMENDED

T-BONE BURNETT

T-Bone Burnett
PRODUCER: David Miner
Dot/MCA 5809

Burnett, a critically acclaimed performer and producer, sets this batch of story-songs in haunting acoustic arrangements. String bass, dobro, fiddle, and Burnett's folky vocals interplay well. Best cuts for country radio: "No Love At All," and a remake of Johnnie & Jack's "Poison Love."

SONNY JAMES

Sonny James
PRODUCER: Joe Bob Barnhill
Dot/MCA 39087

James applies his timeless baritone and vibrato to a mix of gently rocking ("Tightrope" and "Guess Again") and easy listening ("You've Got Your Troubles" and "It's Written All Over Your Face") tunes. Also here are some of his old hits: "Running Bear," "Young Love," and "Since I Met You."

MAC WISEMAN

Mac Wiseman
PRODUCERS: Tompall Glaser, W.R. Holmes
Dot/MCA 39086

Wiseman combines humor and sadness well, especially on "Once More With Feeling" and "You're The Best Of All The Leading Brands." Set bounces between loose country and bluegrass.

GOSPEL

PICKS

MARK HEARD

The Greatest Hits
PRODUCER: Mark Heard
Home Sweet Home 7-01-001039-0

Mark Heard is a talented writer and artist who has never quite broken through commercially, although "Heart Of Hearts" was a hit for Leslie Phillips. This album showcases his immense talents and will hopefully ignite consumer interest. The thinking man's Christian rocker has the goods—now it's time to go to market.

CLASSICAL

RECOMMENDED

VIENNA, CITY OF MY DREAMS

Placido Domingo, English Chamber Orchestra,
Rudel
Angel DS-38280

Domingo brings tonal elegance and proper idiomatic sentimentality to 10 prime examples of the operetta genre, including excerpts from "The Merry Widow," "Countess Maritza," and "One Night In Venice." Julius Rudel is a strong partner.

BEETHOVEN: PIANO SONATA NO. 11

Emil Gilels
Deutsche Grammophon 419 173

One of three albums just issued holding the late pianist's last recordings in a planned cycle of the Beethoven canon. There's added interest in the inclusion of two sonatas the composer wrote as a teenager. Masterly playing that will gain in stature as the years go by.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"AMANDA" BY BOSTON (MCA) jumps ahead of the pack to grab the No. 1 spot by a good margin, with sales slightly ahead of No. 2, **Robert Palmer's** "I Didn't Mean To Turn You On" (Island). In airplay, Boston is well ahead of everyone else. Last week's top three records all lost points, but Palmer managed to move up to No. 2—thanks to a gain in retail points. A record can make a small move up the chart in a situation like this just by losing fewer points than the records around it. Boston's margin is probably large enough to hold the top for at least one more week before any of the other bulleted records in the top 10 challenge.

THIS WEEK'S POWER PICK/SALES is "To Be A Lover" by **Billy Idol** (Chrysalis) at No. 22. The record is top 10 at eight Billboard reporting stations, including No. 3 at KITS San Francisco. PD **Richard Sands** confirms the sales strength of the record, saying it is "blowing out of the stores," with the single top five and the album top 10 in the Bay area. Idol is traditionally strong with teens, but Sands says this release is stronger with the 18-24 age group. Runner-up for the sales honor is **Wang Chung's** "Everybody Have Fun Tonight" (Geffen), which is making major jumps at radio as well, including 16-6 at KTKS Dallas, 19-10 at WZPL Indianapolis, and 13-9 at WAPE Jacksonville, Fla.

THE POWER PICK/AIRPLAY goes to **Duran Duran's** "Notorious" (Capitol), which practically guarantees another top 10 single for the English supergroup. Last week's airplay pick, "Walk Like An Egyptian" by the **Bangles** (Columbia), is continuing explosive moves at radio, with No. 1 reports from Z-93 Atlanta, KITY San Antonio, Texas, and KPLZ Seattle. Other major radio gainers are **Genesis' "Land Of Confusion"** (Atlantic), up 15 places to No. 49 on 62 adds, and **Janet Jackson's "Control"** (A&M), up 16 places to No. 57 with 51 adds.

AFTER LAST WEEK'S deluge of superstar debuts, this week's seven debuts are mostly by new artists, including three members of well-known groups making their solo debuts on the Hot 100. **Chico DeBarge** has the Hot Shot Debut as "Talk To Me" (Motown) enters at No. 81 on the strength of both pop radio play and crossover sales. The record is top 15 at stations in New Orleans and San Francisco. **Benjamin Orr** of the **Cars** debuts at No. 86 with "Stay The Night" and **Howard Hewett** from **Shalamar** debuts at No. 90 with "I'm For Real" (both Elektra).

QUICK CUTS: **Aretha Franklin** loses her bullet but moves up to No. 21 because of continuing sales increases for "Jumpin' Jack Flash" (Arista). Two other records that lose their bullets this week are showing strong response in the markets where they are being played: **Midnight Star's** "Midas Touch" (Elektra) moves 14-10 at WCZY Detroit, 9-5 at FM-102 Sacramento, Calif., and 11-10 at Y-100 Miami, and "For Tonight" by **Nancy Martinez** (Atlantic) moves 8-4 at KMEL San Francisco, 13-10 at KAMZ El Paso, Texas, and 4-2 at WPOW Miami.



FOR WEEK ENDING NOVEMBER 8, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS

	NEW ADDS	TOTAL ON
DURAN DURAN NOTORIOUS CAPITOL	67	180
GENESIS LAND OF CONFUSION ATLANTIC	62	145
JANET JACKSON CONTROL A&M	51	106
GLASS TIGER SOMEDAY MANHATTAN	46	94
THE POINTER SISTERS GOLDMINE RCA	44	88

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

RETAIL BREAKOUTS

172 REPORTERS

	NUMBER REPORTING
TIMBUK 3 THE FUTURE'S SO BRIGHT... I.R.S.	33
THE POLICE DON'T STAND SO CLOSE TO ME '86 A&M	33
SURVIVOR IS THIS LOVE SCOTTI BROS.	20
ROBBIE NEVIL C'EST LA VIE MANHATTAN	20
GREGORY ABBOTT SHAKE YOU DOWN COLUMBIA	19

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ROSIE VELA ZAZU

FEATURING "MAGIC SMILE"

AND THE NEW SINGLE "INTERLUDE"

PRODUCED BY GARY KATZ



ON A&M RECORDS, COMPACT DISCS AND BASF CHROME TAPE

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Lifelines

BIRTHS

Girl, Emma Nicole, to **Diane** and **Derek Sutton**, Sept. 20 in Los Angeles. He is manager of Robin Trower and Manhattan Records group Glass Tiger.

Girl, Kathryn Marie, to **James** and **Sherril Marie Keegan**, Oct. 1 in Canoga Park, Calif. He is controller for Shapell Industries.

Girl, Amanda Lane, to **Sam** and **Sherry Ring-Ginsberg**, Oct. 2 in New York. He is an independent engineer and producer. She is national director of press and artist relations at PolyGram Records.

Girl, Mallory Ann, to **Paul** and **Leslie Ann Gregg**, Oct. 6 in Nashville. He is a member of RCA group Restless Heart. She is payroll supervisor for The Nashville Network.

Girl, Allison Bailey, to **Jon** and **Jeanine Small**, Oct. 11 in New York. He is a producer/director and president of Picture Vision.

Boy, Andrew Eric, to **Danny** and **Sue Buch**, Oct. 16 in New York. He is director of national album promotion for Atlantic Records.

Girl, Katherine, to **Mark** and **Nancy Terry**, Oct. 23. He is marketing director of New England Digital, manufacturer of Synclavier.

MARRIAGES

Jeanette Nilsson to **Robert Tepper**, Sept. 6 in New York. He is a Scotti Bros./Epic recording artist and songwriter.

Christine McVie to **Eduardo "Eddy" Quintela de Mendonca**,

Oct. 18 in London. She is vocalist, composer, and keyboardist for Warner Bros. group Fleetwood Mac. He is a Portuguese composer/musician.

Marie Osmond to **Brian Blasil**, Oct. 28 in West Jordan, Utah. She is a country/pop recording artist. He is a studio engineer, singer, and record producer.

DEATHS

Thom Beck, 50, of a heart attack, Oct. 16 in Houston, Texas. He was a veteran broadcaster whose career spanned more than 30 years and included stints on the Mutual Network; KRLA Pasadena, Calif.; KFI and KFVB Los Angeles; KCBS San Francisco; WOAI San Antonio, Texas; and KILT Houston. He was also announcer on the internationally syndicated "The Pop Chronicles."

Richard Calandra, 45, of pancreatic cancer, Oct. 20 in New York. He was longtime co-producer of the contemporary jazz group Spyro Gyra and co-owner of the group's Bear Tracks recording studio. Calandra is survived by his wife, Mary Jane; a daughter; and a son. In lieu of flowers, family members have asked that donations be made to the cancer research project of the donor's choice.

Tommy Walker, 64, of heart failure, Oct. 20 in Alabama. He was the nation's premier producer of outdoor spectaculars and fireworks displays for more than 30 years and is credited as the producer and overall creative consultant for the 1986 Liberty Weekend fireworks spectacular. After serving as Disneyland's director of entertainment for 12

years, Walker formed his own company, which pioneered the use of synchronized pyrotechnics set to music and narration. He contributed to world's fairs, presidential inaugural ceremonies, Olympics, and Super Bowls. His company, Tommy Walker Productions, was recently acquired by Radio City Music Hall Productions. He was named executive producer of special events. He is survived by his wife, Lucille, and three daughters.

Jane Dornacker, 40, in a helicopter crash, Oct. 22 in New York. She was traffic reporter for WNBC radio and was broadcasting on the air at the time of the crash. She is survived by a daughter, Naomi. (See separate story, page 10).

Vine Street Records Inc., formed by Neil Wilburn and Sanchez Harley. Label will market country, r&b, gospel, dance, and pop records. Company plans include a totally digital audio recording studio to be built on the Gulf Coast of Florida. 41 Music Square E., Nashville, Tenn. 37203; 615-244-8130.

Vivid Productions Inc., formed by Luc Roeg. A production company opening a U.S. branch in Los Angeles. Directors roster includes Jeff Stein, D.J. Webster, Andy Morahan, Tony Vanden Ende, Anton Corbijn, and Terry Bulley. Showreels are available for all directors. 1143 Sierra Alta Way, Los Angeles, Calif. 90069; 213-278-0355.

Strong City Records, Milt-Just Music, and Strong City Music, subsidiaries of M-Low Records, formed by Rocky Bucano. Label will manufacture rap and street records. Companies are available for foreign sub-licensing. 120 Alcott Place, Suite 8L, Bronx, N.Y. 10475; 212-671-6842.

Creative Video, formed by Jim Rocco and Guy Davidson. A broadcast-quality video production company specializing in corporate image, training, and sales features as well as commercials. Company will offer up to three BetaCam location units. 1375 Spring St. N.W., Atlanta, Ga. 30309; 404-888-0880.

Hippogriff Productions Inc., formed by Steve Gold. Company will produce high-quality masters for unsigned artists, network music to major and subsidiary labels, and represent acts in contractual arrangements. 246 Fifth Ave., New York, N.Y. 10001; 212-481-9877.

Midnight Life Associates, formed by Judy Gorman-Jacobs, Don Gorman-Jacobs, and Christopher Owens. Company will handle the management of the two new bands Midnight Landing and Lush Life. 187 Prospect Place, Garden Suite, Brooklyn, N.Y. 11238; 718-622-6166 or 718-875-3527.

Big Grin Productions, formed by Don Miley and John Geraldo of the



Megadeth. Pens drawn, the heavy metal band Megadeth inks a deal with Capitol Records. The band's debut release is "Peace Sells... But Who's Buying?" Signing their names are, from left, Chris Poland, Dave Mustaine, Gar Samuelson, and Dave Ellefson. Pictured behind the band are, from left, Don Grierson, senior vice president of a&r, Capitol Records; Ray Tisdale, director of business affairs, Capitol Records; Keith Rawls, Megadeth's manager; and Len Korobkin, Megadeth's attorney.

New Companies

Smiley Group. Company will handle production for artists, writers, and producers. First projects include a 12-inch single by Bi-Design and a 12-inch single by Linda Imperial. 186 Clara St., Studio 2B, San Francisco, Calif. 94107; 415-543-8468.

Jay-Lor Music Group Inc., formed by Jay Shumberger III. Company will house three divisions: Jay-Lor Management, Jay-Lor Records, and Jay-Lor Publishing. First label signing is Joe Henderson. 50 Music Square W., Suite 507, Nashville., Tenn. 37203; 615-320-5675.

New Dixie Records, formed by Kenny Brent. Company will offer two separately priced packages to artists. Royce G. Clark will handle record production for the label. P.O. Box 524, White House, Tenn. 37188; 615-643-7721.

Best Performances Inc., a marketing and promotion firm, formed by Rich Weinman. First projects include "Insecure" by the Voltage Brothers and "Don't Make Me

Wait" by Donna Garraffa. Company will cater to 12-inch dance and r&b product. 253 W. 72nd St., New York, N.Y. 10023; 212-877-3519.

Can-Am Records, a pop label, formed by Michael Crosby. First release is "The Forgotten Man" by Jo-leen Benoit. 9701 Wilshire Blvd., Beverly Hills, Calif. 90210; 213-278-7727.

Starter Promotions, a full-service record promotion company, formed by Jerry Duncan. P.O. Box 110791, Nashville, Tenn. 37222; 615-331-4967.

Cedar House Music, formed by Jeff Langley. A publishing and production company with its own record label. First release is "What A Night!" by Terry Iten. 225 W. 23rd St., Suite 5N, New York, N.Y. 10011; 212-772-8400.

EXECUTIVE TURNTABLE

(Continued from page 4)

ing officer and named to the board of directors at BMI in New York. Also, **Joseph A. Carriere** is appointed chairman of the board of directors.

Michael Lefferts becomes vice president and general manager of Cherry Lane Music Co. in Portchester, N.Y. He was vice president of sales and marketing at G. Schirmer. Also, **Peter W. Primont** is appointed chief executive officer of Cherry Lane Cos., Cherry Lane Music Co.'s parent company. He was a partner in Transaction Concepts.

Mac Allen is named head of the broadcast licensing division of SESAC in Nashville. He was manager of feature programs at Mutual Broadcasting System.

Larry Richmond is promoted to executive vice president and managing director of the TRO music publishing group in New York. He was deputy manager.

RELATED FIELDS. **Joe Smith** is appointed the first full-time president of the National Academy of Recording Arts and Sciences in Burbank, Calif. Smith, a long-time veteran of the industry, was previously president and chief executive officer of Home Sports Entertainment, a division of Warner/AMEX Cable. (See story page 4.)

MTV Networks in New York makes the following appointments: **John Washington**, vice president of new business development and strategic planning, advertising sales, MTVN; **Jeffrey Manoff**, vice president and national sales manager, MTV and VH-1; **Tony Fiore**, vice president and Eastern sales manager, MTV and VH-1; **Russ Naiman**, vice president and national sales manager, Nickelodeon and Nick At Nite; and **Judy Neustadter**, vice president of marketing/advertising sales, MTVN.

Hit Video U.S.A. in Houston, Texas, names **Douglas Miller** director of affiliate relations. He was regional director of affiliate relations for HBO.

Linda Yohn joins Peter Levinson Communications in New York as an associate publicist. She was a jazz radio programmer in Ohio.

Parment Music Productions Ltd., Revere, Mass., makes the following appointments: **Andrew Hargrave**, sales representative for original music and **Karen Griffin**, office manager. Hargrave was a partner with Meade/Hargrave Productions in Rochester, N.Y., and Griffin worked for Landmark Hotels Inc., San Mateo, Calif., in the human resources office.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 7-8, **Music Publishing And The Law—1986**, Vanderbilt Plaza Hotel, Nashville. 312-988-5580.

Nov. 9, **International Association Of Professional Disc Jockeys (IAPDJ) D.J. & Club Expo '86; MasterMix Competition**, Independence Mall Holiday Inn, Philadelphia, Pa. Lee Donald, 609-596-0750.

Nov. 13, **Country Music Assn. Regional Roundtable**, Nashville. 615-244-2840.

Nov. 20-22, **Billboard's Eighth Annual Video Music Conference**, Sheraton Premiere Hotel, Univer-

sal City, Calif. Jim McCullaugh, 213-273-7040.

Nov. 21, **Platinum Factory Seminar Series VII—The Emergence Of The Independent Label And Production Company As Hit-makers**, Billie Holiday Theatre, Brooklyn, New York. Ed Adams, 718-636-1401.

Nov. 25, **International Radio And Television Society (IRTS) Newsmaker Luncheon**, Waldorf-Astoria, New York, N.Y. 212-867-6650.

JANUARY

Jan. 5, **Dynasty Records' Rapper's Rap-Off Finals**, Atlanta Civic Center, Atlanta. Anthony Stenson, 404-792-3812.

Jan. 21, **Rock And Roll Hall Of Fame Foundation Second Annual Induction Dinner**, Waldorf-Astoria, New York. Christopher Johnson, 216-621-3300.

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	4	AMANDA	BOSTON	1
2	3	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	2
3	2	TRUE COLORS	CYNDI LAUPER	3
4	5	HUMAN	THE HUMAN LEAGUE	4
5	8	TRUE BLUE	MADONNA	5
6	9	TAKE ME HOME TONIGHT	EDDIE MONEY	6
7	11	YOU GIVE LOVE A BAD NAME	BON JOVI	7
8	6	SWEET LOVE	ANITA BAKER	11
9	12	WORD UP	CAMEO	9
10	1	TYPICAL MALE	TINA TURNER	8
11	14	THE RAIN	ORAN "JUICE" JONES	10
12	21	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	12
13	24	LOVE WILL CONQUER ALL	LIONEL RICHIE	14
14	18	JUMPIN' JACK FLASH	ARETHA FRANKLIN	21
15	25	I'LL BE OVER YOU	TOTO	13
16	22	EMOTION IN MOTION	RIC OCASEK	16
17	19	I AM BY YOUR SIDE	COREY HART	20
18	29	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	15
19	30	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	18
20	23	SOMEBODY'S OUT THERE	TRIUMPH	27
21	13	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	17
22	28	TO BE A LOVER	BILLY IDOL	22
23	7	WHEN I THINK OF YOU	JANET JACKSON	19
24	10	HEARTBEAT	DON JOHNSON	28
25	17	GIRL CAN'T HELP IT	JOURNEY	24
26	35	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	23
27	15	A MATTER OF TRUST	BILLY JOEL	30
28	16	TWO OF HEARTS	STACEY Q	32
29	26	IN YOUR EYES	PETER GABRIEL	36
30	33	FREEDOM OVERSPILL	STEVE WINWOOD	26
31	39	STAND BY ME	BEN E. KING	31
32	27	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	35
33	—	WALK LIKE AN EGYPTIAN	BANGLES	25
34	20	THROWING IT ALL AWAY	GENESIS	29
35	—	WHAT ABOUT LOVE	'TIL TUESDAY	33
36	—	(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	34
37	38	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	41
38	37	JODY	JERMAINE STEWART	54
39	40	WILD WILD LIFE	TALKING HEADS	38
40	—	DON'T GET ME WRONG	THE PRETENDERS	37

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7	11	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	12
8	3	TYPICAL MALE	TINA TURNER	8
9	13	YOU GIVE LOVE A BAD NAME	BON JOVI	7
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26	15	THROWING IT ALL AWAY	GENESIS	29
27	18	GIRL CAN'T HELP IT	JOURNEY	24
28	37	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	39
29	35	(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	34
30	36	WHAT ABOUT LOVE	'TIL TUESDAY	33
31	39	DON'T GET ME WRONG	THE PRETENDERS	37
32	—	NOTORIOUS	DURAN DURAN	43
33	38	STAND BY ME	BEN E. KING	31
34	—	IS THIS LOVE	SURVIVOR	44
35	—	WILD WILD LIFE	TALKING HEADS	38
36	25	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	35
37	—	C'EST LA VIE	ROBBIE NEVIL	42
38	21	HEARTBEAT	DON JOHNSON	28
39	—	FOOLISH PRIDE	DARYL HALL	45
40	—	SHAKE YOU DOWN	GREGORY ABBOTT	40

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (4)	14
Geffen (5)	
Sire (3)	
Island (2)	
COLUMBIA (11)	12
Def Jam (1)	
ATLANTIC (7)	8
Island (1)	
EPIC (4)	8
Blackheart/CBS Associated (1)	
Carrere (1)	
Portrait (1)	
Scotly Bros. (1)	
A&M (5)	7
A&M/Virgin (2)	
RCA (6)	7
Jive (1)	
ARISTA (3)	6
Jive (2)	
10 (1)	
MCA (5)	6
I.R.S. (1)	
POLYGRAM (6)	6
Mercury (3)	
Atlanta Artists (1)	
London (1)	
Polydor (1)	
CAPITOL (5)	5
ELEKTRA (4)	5
Solar (1)	
MOTOWN (4)	5
Gordy (1)	
EMI-AMERICA (1)	4
Manhattan (3)	
CHRYSALIS (3)	3
PROFILE (2)	2
CRITIQUE (1)	1
RHINO (1)	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	TITLE	(Publisher - Licensing Org.)	TITLE	(Publisher - Licensing Org.)
17 ALL CRIED OUT	(Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	34 (FOREVER) LIVE AND DIE	(Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM	64 SOMEDAY	(Triumph, ASCAP) WBM
68 ALL I WANTED	(Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI)	26 FREEDOM OVERSPILL	(Virgin, ASCAP) CPP	48 WELCOME TO THE BOOMTOWN	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, BMI) WBM/CP/ALM
1 AMANDA	(Hideaway Hits, ASCAP)	51 FRIENDS AND LOVERS	(F.S.Limited, PRS/April, ASCAP/Hot Little Numbers, ASCAP) CPP/ABP/WBM	31 STAND BY ME	(Intersong-USA, ASCAP/'Til Tunes, ASCAP) CHA/HL
96 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP)	59 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	(WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP) WBM	19 WHEN I THINK OF YOU	(Flyte Tyme, ASCAP) WBM
66 CALIFORNIA DREAMIN'	(MCA, ASCAP) MCA/HL	24 GIRL CAN'T HELP IT	(Mambadaddi, BMI/I.R.S., BMI/Criterion, ASCAP)	77 WHEN THE RAIN COMES DOWN	(Poetlord, ASCAP/A Thousand Miles Long, ASCAP)
41 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	97 GOIN' CRAZY!	(Street Talk, ASCAP/Rock Oog, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM	50 WHERE DID YOUR HEART GO?	(Island, BMI/Ackee, ASCAP) WBM
42 C'EST LA VIE	(MCA, ASCAP/Aig, ASCAP/Bug, BMI) WBM/MCA/HL	88 GOIN' TO THE BANK	(Machine Age, ASCAP) WBM	38 WILD WILD LIFE	(Index, ASCAP)
78 COMING AROUND AGAIN	(C'est, ASCAP/Famous, ASCAP) CPP	55 LOVE IS FOREVER	(Tuneworks, BMI/Careers, BMI/Franne Gee, BMI/Rightson, BMI/Nonpareil, ASCAP) CPP	9 WORD UP	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM
57 CONTROL	(Flyte Tyme, ASCAP) WBM	67 GOLDMINE	(Nonpareil, ASCAP/Broozertones, BMI)	70 WORDS GET IN THE WAY	(Foreign Imported, BMI) CPP
74 CRAZY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	93 GOOD MUSIC	(Lagunatic, BMI/Filmworks, BMI)	61 YOU BE ILLIN'	(Protoons, ASCAP/Rush Groove, ASCAP)
83 DANCING ON THE CEILING	(Brockman, ASCAP) CPP/CLM	58 HEARTACHE ALL OVER THE WORLD	(Intersong, ASCAP) CHA/HL	98 YOU CAN CALL ME AL	(Paul Simon, BMI) WBM
79 DAYDREAM BELIEVER	(Screen Gems-EMI, BMI) WBM	28 HEARTBEAT	(Glasco, ASCAP/Cotillion, BMI/Moon & Stars, BMI) CPP	7 YOU GIVE LOVE A BAD NAME	(Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/ABP/WBM
35 DON'T FORGET ME (WHEN I'M GONE)	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, PROC) WBM/CP/ALM	53 HEAVEN IN YOUR EYES	(Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI) CPP	39 YOU KNOW I LOVE YOU ... DON'T YOU?	(Howard Jones Ltd, PRS/Warner-Tamerlane, BMI) WBM
37 DON'T GET ME WRONG	(Hynde House of Hits/Clive Banks) HL	99 HIGHER LOVE	(F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI) WBM		
56 DON'T STAND SO CLOSE TO ME '86	(Virgin, ASCAP) CPP	15 HIP TO BE SQUARE	(Hulex, ASCAP) CLM		
91 DREAMTIME	(Hallowed Hall, BMI/Red Network, BMI/Anxious, PRS/Warner-Tamerlane, BMI) CPP/WBM	4 HUMAN	(Flyte Tyme, ASCAP) WBM		
69 EARTH ANGEL (FROM "THE KARATE KID PART II")	(Dootsie Williams, BMI) HL	20 I AM BY YOUR SIDE	(Lesse, ASCAP)		
16 EMOTION IN MOTION	(Lido, ASCAP) WBM	2 I DIDN'T MEAN TO TURN YOU ON	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM		
23 EVERYBODY HAVE FUN TONIGHT	(Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM/CHA/HL	13 I'LL BE OVER YOU	(Rehtakul Veets, ASCAP/California Phase, ASCAP) WBM		
72 EVERYTIME YOU CRY	(Warning Tracks, ASCAP)	65 POINT OF NO RETURN	(Poolside, BMI) WBM		
76 FALLING IN LOVE (UH-OH)	(Foreign Imported, BMI)	10 THE RAIN	(Def Jam, ASCAP)		
45 FOOLISH PRIDE	(Hallowed Hall, BMI/Red Network, BMI) CPP	40 SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI) HL		
63 FOR TONIGHT		27 SOMEBODY'S OUT THERE			

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	PSY Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

NARM CONFAB COVERS TRADE ISSUES

(Continued from page 1)

pack disk production.

Zeroing in on resistance by radio and segments of retail to black music, Sherwood raised the example of Run-D.M.C. and said it would be difficult to believe the group could repeat its current chart action "unless they were doing pop."

"There's still a problem with radio that doesn't think Run-D.M.C. is pop and would choose to [point to violent incidents at concerts] that the band certainly didn't encourage, rather than look at the true audience for this band," said Sherwood.

In the case of Lisa Lisa & Cult Jam With Full Force, said Sherwood, "It took a year to go gold. They're pop artists. They're not black at all, in fact, the lead singer is a Hispanic singer. Radio treated it like a black artist, and many major accounts considered it not acceptable in their stores because it's 'black urban.' It isn't. It's pop."

"We've got to start breaking down a few of those barriers. For our own good. Yeah, we get tremendous resistance from [top 40 radio]. It's our job as record companies to deal with that... We'll continue to fight it because our artists deserve that kind of exposure," said Sherwood.

"Radio doesn't know what to do with Run-D.M.C. I love to see that kind of artist. I love to know that in Phoenix and Des Moines and Salt Lake City, Run-D.M.C. is selling a lot of copies. Because it makes more people get back to the music business."

Turning to the subject of censorship, Sherwood said he was expressing his own views and not the official viewpoint of CBS, "although CBS is known to be pretty strong on [the evils of] censorship."

"We don't presume to censor our artists," said Sherwood. "I won't suggest that there aren't things that come out from all our companies that don't make me blanch personally. What does concern me and is one of the great dangers you're facing and we're facing and artists are facing is who is to determine what should be heard by whom."

"That business of censoring is a delicate one. Now I know you've got to deal with your accounts, but let's keep two things in mind. Last year,

the music business—your business—did an extraordinary amount of good for the people of the world. Let's not forget to mention that.

"Finally, I just urge general vigilance on the whole issue of censorship as it affects us. We are a cutting-edge industry. We always have been, God bless, we always will be. And one of the joys of this is leading great groups of people. Our artists are doing that. Don't lose sight of that."

Turning next to merchandising questions, Sherwood focused on the

'There's still a problem with radio that doesn't think that Run-D.M.C. is pop'

various configuration questions confronting wholesalers. "The 12-inch is long past being urban or black or dance. In many cases, the single version of a hit on 12-inch is what the consumer wants, whether it's a little record or a big record. If your customer doesn't have it, they're going to find it."

He charged that far too many stores bury the 12-inch in terms of effective merchandising. "It's not just having it, it's merchandising."

Sherwood contended the 12-inch "is a separate market. Now none of us is convinced that it doesn't affect the album in some way, that it doesn't affect the 7-inch in some way, and radio sure as thunder doesn't know what to do with it. They think if it's on 12-inch it must be black. Check some of the 12-inch sales. Some of the sales for mainstream pop [artists] who do not have dark skin pigmentation—there are huge sales, and they would be even bigger if they were stocked everywhere."

Acknowledging CBS was "a little late getting into [12-inch] and still fools around with it," he said the 12-inch "needs your support—you who are the users who have most of the people in America coming to shop at your customers' stores."

Sherwood also plugged 7-inch. Saying he knew they were a "pain in the neck, you don't make any money on them, returns are hideous, [but] let us work with this thing because they remain the biggest R&D item that's out there. We're not going to bail out on them."

"When you think of it, think of the great artists who have great music and who didn't break loose until they got that 7-inch out there. [These artists] got mass appeal radio, and the world found them. Take that away and you remove from radio the opportunity to be able to count, not use their ears, because too many of them, I fear, are computer scientists, geniuses with psychographics and demographics, but have no musical soul at all. That's the way of the business."

Now a weeklong event, the wholesalers conference for the first time included the independent distributors and manufacturers meeting, previously held in Florida. The rack and one-stop portion of the conference led off the week in an atmosphere many say is now a major NARM conclave.

The impact of racks was lauded in the opening remarks of Roy Imber, president of Record World, Roslyn, N.Y., and current NARM chief. "Twenty rackjobbers, maybe as few as 15, do 25% of the total record business," said Imber. The estimate would exceed \$1 billion.

Imber reflected on a new "good feeling" between NARM and Record Industry Assn. of America (RIAA), the vendor group, and announced \$60,000 has been raised to fight piracy. NARM's retail wing put up a portion based on dues plus a NARM base account of \$22,800, Imber said. He welcomed the rack arm to kick in, "even though I didn't bring any pledge cards."

Moderating the opening night panel, "The Music Industry's New Horizons," was Bill Hall, president of Sight & Sound Distributor. Panelists were John Burns, senior vice president of sales, MCA Distributing; Henry Droz, president, WEA; Harry Anger, vice president, marketing and sales, PolyGram Records; Sal Licata, president, RCA/A&M/Arista Distributing; Paul Smith, senior vice president and

general manager, CBS; and Dennis White, senior vice president, marketing, Capitol.

Among the more volatile and sensitive issues was that of digital audiotape (DAT). Commenting on the timing of the new technology's introduction, Droz said, "We hope it's later." (Related story, see page 6.)

Prerecorded audiocassette packaging in the controversial 4- by 12-inch box was also a top priority subject, with Droz and Licata boosting the package. Droz said 50-80 major WEA releases were packaged in this manner, although he said that WEA intends to offer cassettes both ways. Licata said his company now has 51 releases using the box.

Responding to Hall's question on how to avoid the physical requirement of 45 returns, Smith said CBS is working with Musicland on a possible way of scanning 7-inch product. Royalty considerations prevent bulk handling, said Smith. As for bar-coding singles, vendors were all over Smith when he declared that CBS bar codes all 45s. MCA's Burns and WEA's Droz noted that custom

12-inches are the only items now bar-coded by their labels.

Two topics—status among other configurations and production—highlighted the CD discussion. All WEA policies are identical from configuration to configuration, except advertising, said Droz, "for the simple reason that we have not been able to assure delivery for any act." CBS' Smith said CDs differ in terms of the "return pool," but that other configurations have differing ratios, too.

On CD production, panelists were more optimistic than at the recent NARM retail advisory/manufacture advisory huddle in San Diego. Smith said Sony's Terre Haute, Ind., plant's CD capacity "has nearly doubled this year." Droz, who characterized WEA delivery as "the pits" in San Diego, was more optimistic, saying its domestic plant is now "up and running."

Conference coverage continues next week in Billboard.



Golden Oldies, Again. Little Anthony, second from right, joins members of New Edition in the studio to cut a track for the group's upcoming album, "Under The Blue Moon." The MCA album, a tribute to the sounds of the '50s, will be released in November. Among other titles, it will contain a new version of Little Anthony & the Imperials' 1958 classic, "Tears On My Pillow." Surrounding Anthony are, from left, band members Ralph Tresvant, Ronnie DeVoe, and Ricky Bell.

PARAMOUNT PROMOTION COMPLAINTS

(Continued from page 1)

tion," says Brian Woods, vice president of sales and marketing for distributor Ingram Video. "The problem is seeing the product show up on the streets early and then being short-shipped to boot."

But Tim Clott, vice president and general manager of Paramount Home Video, says that all accounts—including mass merchants—were allocated on their initial shipments. According to Clott, all "Jones" orders and orders for eight of the 20 For \$20 titles were shipped complete. Seventy percent of the remaining 13 titles in the promotion made street date, and the remaining 30% began arriving on Oct. 28. (For more on the Paramount promotion, see page 18.)

Complaints began surfacing the week of Oct. 22 that Bradlee's had the titles in its Eastern stores' bins. Sources say "Jones" was spotted in certain Musicland stores as early as Oct. 25; Wal-Mart and K mart stores

were said to have had the pieces out as early as Oct. 27.

"The Musicland Group did not break street date on Paramount titles," says chain president Jack Eugster. "However, despite rigid controls, isolated stores put out some product. These errors were caught quickly, and only a few pieces were sold in our over-500-store chain."

"Sometimes the size of a problem isn't as important as the perception of it," says Paramount's Clott, who concurs with Eugster's assessment. "In the case of Musicland and Waldenbooks, I believe it was fewer than 10 pieces sold in each chain, and the product was in the stores for less than a day."

Clott says that to facilitate an orderly shipment of product, Paramount decided to service racks before distributors. But he adds, "That product was not to have left their warehouses prior to street

date."

Says Clott, "Our thinking was that since distributors are all going after the same accounts, there might be an incentive for them to break the street date. Racks don't have the same situation. They have a certain set of accounts that they service. Obviously, there may be flaws in that thinking."

"Racks put it into the mass merchandisers early," says Jeff Tuckman, vice president of marketing and advertising for distributor Sound Video Unlimited.

"But I don't blame Paramount at all. It's just not fair that the racks broke the street date. We've got people we could have sold thousands of tapes to if we'd moved it early."

Says Paramount's Clott, "In the case of Bradlee and Wal-Mart, a number of stores wouldn't send product back once it hit the shelves due to store policies."

In response to "a lot of pressure" from Paramount, Clott says, Lieberman skirted that obstacle by sending a salesman to Wal-Mart and Bradlee's stores to buy back the offending titles. At presstime, Clott said that the situation with K mart, which is serviced by Handleman, had not yet been addressed because the vendor had only just learned of the problem.

In the wake of the snafu, a telegram Paramount sent to accounts on Oct. 24 warning that violation of the holiday promotion's street date would result in late shipment of new releases for a period of six months. Some distributors, unaware that the telegram was targeted at customers who had already violated the street date, were miffed by the threat.

Thus, a move that the studio hoped would help put out the fire only served to fan the flames. Although Sound Video Unlimited's

Tuckman does not lay blame on the vendor's doorstep, other distributors are less charitable.

"I don't understand Paramount's mentality," says a distribution executive who requests anonymity. "The companies who put these titles out early are accounts that only sell video one time a year. The distributors who have carried them for so long are now secondary to those mass accounts."

Says Ingram's Woods, "In a lot of ways, it looks like Paramount gave preferential treatment to their direct accounts over the distributor base. You should put your faith in the distribution base."

"I don't know if I want to go as far as saying it was a slap in the face, but it appears they don't have their priorities straight as a manufacturer."

Assistance in preparing this story provided by Tony Seideman.

PACIFICA REPLIES TO FCC

(Continued from page 6)

ing." The program was broadcast from 10 p.m. — 11 p.m., "when children would not ordinarily have been in the listening audience," she wrote. She used the station's Arbitron ratings as corroboration.

Responding to the second complaint, which concerned language used in a live WPFK program that was produced by a local performance art group, Maeda wrote that the remarks made by one member had the other members "so shaken" that they held an emergency meeting "immediately following the broadcast and expelled this person from the group permanently."

Also, the program producers voluntarily withdrew the program from the station airwaves because of the incident. "WPFK regrets the incident occurred," Maeda wrote.

An FCC spokesman said the Pacifica response is now under review by the Mass Media Bureau, which investigates such complaints, and by the general counsel's office.

The FCC also sent a letter of query about complaints of obscene or indecent language to a college station in Santa Barbara and is expecting a reply soon.

In addition, it is reviewing the possibility of sending a similar letter to Infinity Broadcasting Corp., asking that the company respond to charges that controversial air personality Howard Stern, employed by Infinity, has broadcast such language (Billboard, Nov. 1). A source at FCC said, however, that no determination has been made in the Stern matter, and indeed may determine that written complaints and air checks do not show prima-facie evidence of violations.

Mel Karmazin, Infinity radio division president, has denied that Stern has violated FCC rules, although he admitted to Billboard that the broadcasts do contain "a lot of double meaning." **BILL HOLLAND**

FINANCIALLY SPEAKING

(Continued from page 69)

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Richard deBlois, CPA, is a California-based business manager specializing in the entertainment industry

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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
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★★ NO. 1 ★★					
1	1	3	4	BOSTON MCA 6188 (9.98) (CD)	THIRD STAGE 2 weeks at No. One
2	2	1	9	BON JOVI ● MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	3	2	9	HUEY LEWIS & THE NEWS CHRYSALIS OV 41534 (9.98) (CD)	FORE!
4	5	6	7	TINA TURNER CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
5	8	13	6	CYNDI LAUPER PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
6	7	5	11	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
7	4	4	23	SOUNDTRACK ▲ ² COLUMBIA SC 40323 (CD)	TOP GUN
8	6	7	17	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
9	11	10	13	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
10	9	8	22	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
11	10	9	17	MADONNA ▲ ² SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
12	13	14	9	PAUL SIMON WARNER BROS. 25447 (9.98) (CD)	GRACELAND
13	12	11	36	JANET JACKSON ▲ ² A&M SP-5106 (9.98) (CD)	CONTROL
14	15	18	5	IRON MAIDEN CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
15	14	12	20	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
16	16	15	17	CINDERELLA ● MERCURY 830076-1/POLYGRAM	NIGHT SONGS
17	18	20	6	TALKING HEADS SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
18	19	19	30	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
19	17	16	16	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
20	21	30	7	CAMEO ATLANTA ARTISTS 830 265-1/POLYGRAM	WORD UP
21	20	17	9	DON JOHNSON EPIC FE 40366 (CD)	HEARTBEAT
22	22	23	51	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
23	25	29	11	EDDIE MONEY COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
24	27	38	21	BRUCE HORNSBY & THE RANGE RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
25	35	50	6	THE HUMAN LEAGUE A&M/VIRGIN SO 51 29/A&M (8.98) (CD)	CRASH
26	26	27	5	JOHN FOGERTY WARNER BROS. 25449 (9.98) (CD)	EYE OF THE ZOMBIE
27	24	21	14	EURHYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
28	23	25	22	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
29	29	24	12	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
30	30	31	17	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
31	33	80	3	RATT ATLANTIC 81633 (9.98)	DANCIN' UNDERCOVER
32	48	57	4	LUTHER VANDROSS EPIC FE 40415	GIVE ME THE REASON
33	36	40	10	TRIUMPH MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
34	31	22	26	BILLY OCEAN ▲ JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
35	28	26	31	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
36	32	32	51	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
37	38	43	5	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
38	42	37	15	QUIET RIOT PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
39	NEW ▶		1	BILLY IDOL CHRYSALIS OV 41514	WHIPLASH SMILE
40	40	41	27	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
41	41	33	16	THE MONKEES ● ARISTA AL9-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
42	37	34	30	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
43	47	64	4	CHICAGO WARNER BROS. 25509 (9.98)	18
44	44	45	5	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM	TRILOGY
45	46	46	49	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
46	49	51	8	SOUNDTRACK ATLANTIC 81677 (9.98)	STAND BY ME
47	34	28	13	BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD)	TRUE CONFESSIONS
48	56	58	13	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
49	43	39	10	DARYL HALL RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
50	51	48	18	PETER CETERA WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
51	52	66	5	LINDA RONSTADT ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
52	39	35	85	WHITNEY HOUSTON ▲ ⁷ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
53	53	55	8	ORAN "JUICE" JONES DEF JAM/COLUMBIA BFC 40367/COLUMBIA	JUICE
54	58	60	9	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	45	36	9	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
56	55	44	12	GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98)	LIVE
57	50	42	35	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BF2 40304/EPIC (CD)	TUFF ENUFF
58	60	74	4	COREY HART EMI-AMERICA PW 17217 (8.98)	FIELDS OF FIRE
59	63	95	4	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
60	61	61	13	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
61	64	73	4	BILLY SQUIER CAPITOL PJ 12483 (9.98)	ENOUGH IS ENOUGH
62	65	85	3	'TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
63	54	53	26	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE
64	76	109	3	ALABAMA RCA 5649-R-1 (8.98) (CD)	THE TOUCH
65	66	68	8	VINNIE VINCENT INVASION CHRYSALIS BFV 41529	VINNIE VINCENT INVASION
66	67	65	48	LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	
67	73	98	4	ALICE COOPER MCA 5761 (8.98)	CONSTRUCTOR
68	59	59	7	STACEY Q ATLANTIC ATL 81676 (8.98)	BETTER THAN HEAVEN
69	57	47	30	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
70	100	—	2	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98)	MOSAIC
71	87	94	4	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD)	SHOCKADELICA
72	107	—	2	HOWARD JONES ELEKTRA 60499 (8.98)	ONE TO ONE
73	72	62	15	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
74	74	76	15	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
75	62	49	16	DOUBLE A&M SP 5133 (8.98) (CD)	BLUE
76	85	—	2	A-HA WARNER BROS. 25501 (8.98)	SCOUNDREL DAYS
77	70	54	13	NEIL YOUNG GEFEN GHS 24109/WARNER BROS. (8.98) (CD)	LANDING ON WATER
78	98	113	4	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
79	NEW ▶		1	BERLIN GEFEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE AND PRAY
80	80	82	6	FIVE STAR RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
81	69	56	17	WHAM! ▲ COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
82	82	69	24	NU SHOOS ● ATLANTIC 81647 (8.98) (CD)	POOLSIDE
83	78	67	21	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
84	84	86	5	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40518 (CD)	BLOOD & CHOCOLATE
85	99	106	41	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
86	90	103	6	TIMBUK 3 I.R.S./MCA 5739/MCA (8.98)	GREETINGS FROM TIMBUK 3
87	91	118	3	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
88	68	52	23	BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
89	71	63	26	38 SPECIAL ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
90	114	156	3	GENERAL PUBLIC I.R.S. 5782/MCA (8.98)	HAND TO MOUTH
91	77	71	11	UB40 A&M SP 5137 (8.98) (CD)	RAT IN THE KITCHEN
92	79	79	8	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
93	75	75	10	KENNY G ARISTA AL 8-8427 (8.98)	DUOTONES
94	86	84	52	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
95	89	91	6	THE B-52'S WARNER BROS. 25504 (8.98)	BOUNCING OFF THE SATELLITES
96	83	70	25	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
97	92	92	13	THE MONKEES RHINO RNLP 70140/CAPITOL (8.98)	THE MONKEES
98	102	78	22	THE CURE ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
99	94	93	8	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
100	119	—	2	GREGORY ABBOTT COLUMBIA BFC 40437	SHAKE YOU DOWN
101	101	108	9	THE RAINMAKERS MERCURY 830-214-1/POLYGRAM	THE RAINMAKERS
102	106	88	10	ASHFORD & SIMPSON CAPITOL ST 12469 (8.98)	REAL LOVE
103	105	100	88	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
104	110	125	3	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
105	96	96	13	THE MONKEES RHINO RNLP 70142/CAPITOL (8.98)	MORE OF THE MONKEES
106	108	114	3	BAD COMPANY ATLANTIC 81684 (9.98)	FAME & FORTUNE
107	115	158	3	PETE TOWNSHEND ATCO 90553/ATLANTIC (8.98)	DEEP END LIVE!
108	95	89	26	WHODINI ● JIVE JL 8-8407/ARISTA (8.98)	BACK IN BLACK
109	93	87	22	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (CD)	EMERSON, LAKE, & POWELL

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

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TH ANNUAL BILLBOARD VIDEO MUSIC CONFERENCE

NOVEMBER 20-22, 1986 Sheraton Premiere Hotel, Universal City, California

KEYNOTE SPEAKER: Taylor Hackford
... film director and producer: "White Nights" ...
"Against All Odds" ... "An Officer and a
Gentleman" ... "The Idolmaker" ... "La Bamba" ...
"Chuck Berry: Hail! Hail! Rock 'n Roll!"

AMONG SPEAKERS:
David Altschul (Warner Bros.)
Giles Ashford (Night Tracks)
Russ Bach (WEA)
Peter Baron (Arista Records)
Robert Blattner (RCA/Columbia Pictures Home Video)
Michael DuKane (Sight & Sound Entertainment)
Ken Ehrlich (Ken Ehrlich Productions)
Len Eppard (PolyGram Music Video U.S.)
Simon Fields (Limelight Productions)
Lou Fogelman (Show Industries/Music Plus Video)
Jim Gianopulos (Paramount Television Group)
Jeff Gold (A&M Records)
Gary Gutierrez (Colossal Pictures)
Foster Hurley (Bozell Jacobs Kenyon & Eckhardt)

AGENDA TOPICS:
• State of the Industry
• Corporate Sponsorship
• Role of Future Technology
• Business Affairs Update
• The Artist Perspective
• Programming

Stuart Karl (Karl/Lorimar Home Video)
Bruce Kirkland (Second Vision)
Ken Kragen (Kragen & Co.)
Lee Masters (MTV Networks)
John O'Donnell (Sony Video Software)
Chip Rachlin (Screen Link)
Ron Rich (Pioneer Artists)
Ken Ross (CBS/FOX Video Music)
Zbigniew Rybczynski (Zbig Vision)
Michael Shapiro, Esq. (M.R.S. Enterprises)
John Small (Picture Vision)
Kevin Wall (Radio Vision International)
Mike Watts (Virgin Vision Ltd.)
Kevin Wendle (Fox Broadcasting Co.)
Seth Willenson (Paramount Video Group)
Don Zimmermann (Capitol Records)

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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	88	90	22	JERMAINE STEWART 10/ARISTA ALB-8395/ARISTA (8.98)	FRANTIC ROMANTIC
111	97	72	20	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
112	112	121	15	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
113	81	81	6	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
114	104	77	10	GLORIA LORING ATLANTIC 81679 (8.98)	GLORIA LORING
115	117	135	4	CHEAP TRICK EPIC FE 40405	THE DOCTOR
116	118	138	3	BLACK 'N BLUE GEFEN GHS 24111/WARNER BROS. (8.98)	NASTY, NASTY
117	103	83	28	THE ART OF NOISE CHINA/CHRYSALIS BFV41528/CHRYSALIS (CD)	IN VISIBLE SILENCE
118	120	142	3	NEW ORDER QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
119	123	134	3	JOAN JETT AND THE BLACKHEARTS BLACKHEART/CBS ASSOCIATED BFZ 40544/EPIC	GOOD MUSIC
120	113	101	22	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
121	NEW	1	1	W.A.S.P. CAPITOL ST 12531 (8.98)	INSIDE THE ELECTRIC CIRCUS
122	111	107	17	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
123	141	140	17	RANDY TRAVIS WARNER BROS. 25435 (8.98)	STORMS OF LIFE
124	124	144	5	LINDA RONSTADT ASYLUM 60489/ELEKTRA (24.98) (CD)	'ROUND MIDNIGHT
125	132	123	75	DIRE STRAITS ▲5 WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
126	122	102	6	REGINA ATLANTIC 81671 (8.98)	CURIOSITY
127	116	99	16	QUEENSRYCHE EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
128	109	97	61	JOHN COUGAR MELLENCAMP ▲3 RIVA 824 865-1/POLYGRAM (CD)	SCARECROW
129	133	133	12	STRYPYR ENIGMA ST 73217/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
130	134	132	33	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
131	NEW	1	1	SURVIVOR SCOTTI BROS./CBS ASSOCIATED F2-40457/EPIC	WHEN SECONDS COUNT
132	155	—	2	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
133	147	—	2	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
134	126	116	22	EL DEBARGE ● GORDY 6181 GL/MOTOWN (9.98) (CD)	EL DEBARGE
135	NEW	1	1	KBC BAND ARISTA AL 8440 (8.98)	KBC BAND
136	125	105	51	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
137	136	130	30	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
138	121	122	22	MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
139	154	154	5	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
140	NEW	1	1	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
141	188	—	2	GEORGIA SATELLITES ELEKTRA 60496 (8.98)	GEORGIA SATELLITES
142	150	183	3	RICHARD THOMPSON POLYDOR 829 728-1/POLYGRAM	DARING ADVENTURES
143	142	131	13	THE MONKEES RHINO RNLP 70143 (8.98)	HEADQUARTERS
144	146	177	3	MILES DAVIS WARNER BROS. 25490 (9.98)	TUTU
145	129	112	11	GWEN GUTHRIE POLYDOR 829532-1/POLYGRAM (CD)	GOOD TO GO LOVER
146	137	128	47	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
147	145	145	13	THE MONKEES RHINO RNLP 70141/CAPITOL (8.98)	PISCES, AQUARIUS, CAPRICORN, AND JONES LTD.
148	128	110	30	PET SHOP BOYS ▲ EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
149	138	115	70	HEART ▲4 CAPITOL ST-12410 (9.98) (CD)	HEART
150	139	127	34	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (CD)	WORLD MACHINE
151	130	117	18	ROD STEWART WARNER BROS. 25446 (8.98) (CD)	ROD STEWART
152	165	—	2	LOVE & ROCKETS BIG TIME 6011-1/B/RCA (8.98) (CD)	EXPRESS
153	135	159	5	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98)	LIVING ALL ALONE
154	149	143	8	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12479 (8.98)	LIVE FROM L.A.
155	166	168	57	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 DEGREES FAHRENHEIT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	163	4	JAMES BROWN SCOTTI BROS. FZ 40380/EPIC	GRAVITY
157	151	153	153	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
158	148	148	9	THE MONKEES RHINO RNLP 144 (8.98)	THE BIRDS, THE BEES & THE MONKEES
159	143	139	18	SPYRO GYRA MCA 5753 (8.98) (CD)	BREAKOUT
160	178	—	39	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
161	131	119	12	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
162	168	—	2	EUROPE EPIC BFE 40241	THE FINAL COUNTDOWN
163	179	—	2	LIZZY BORDEN METAL BLADE/ENIGMA ST 73224/CAPITOL (8.98)	MENACE TO SOCIETY
164	167	151	54	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
165	144	126	17	BIG COUNTRY MERCURY 826844-1/POLYGRAM (CD)	THE SEER
166	152	155	160	SOUNDTRACK ▲2 MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
167	176	176	4	GENE LOVES JEZEBEL GEFEN GHS 24118/WARNER BROS. (8.98)	DISCOVER
168	171	167	125	BRUCE SPRINGSTEEN ▲10 COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
169	162	193	131	HUEY LEWIS & THE NEWS ▲6 CHRYSALIS FV 41412 (CD)	SPORTS
170	127	111	11	THE DAZZ BAND GEFEN GHS 24110/WARNER BROS. (8.98)	WILD AND FREE
171	164	149	17	HANK WILLIAMS, JR. WARNER/CURB 25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
172	NEW	1	1	BENJAMIN ORR ELEKTRA 60460 (8.98)	THE LACE
173	177	165	17	ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN
174	NEW	1	1	THE MONKEES RHINO RNLP 70148/CAPITOL (8.98)	CHANGES
175	181	185	43	STRYPYR ENIGMA ST 73207/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
176	169	172	11	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY 1 TIME
177	158	136	31	JUDAS PRIEST ● COLUMBIA OC 40158 (CD)	TURBO
178	159	141	12	CARL ANDERSON EPIC 40410 (CD)	CARL ANDERSON
179	140	104	13	GREAT WHITE CAPITOL ST 12525 (8.98)	SHOT IN THE DARK
180	190	180	159	PHIL COLLINS ▲2 ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
181	186	—	2	HOWARD HEWETT ELEKTRA 60487 (8.98) (CD)	I COMMIT TO LOVE
182	182	—	2	CREEDENCE CLEARWATER REVIVAL FANTASY CCR2 (11.98) (CD)	CHRONICLES
183	163	166	11	BONNIE RAITT WARNER BROS. 25486 (8.98)	NINE LIVES
184	157	129	26	GTR ● ARISTA ALB-8400 (8.98) (CD)	GTR
185	196	—	2	WYNTON MARSALIS COLUMBIA FC 40308	J MOOD
186	192	175	112	TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
187	194	171	71	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
188	161	150	35	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
189	NEW	1	1	VARIOUS ARTISTS PRIORITY SL 9466 (7.98)	RAP'S GREATEST HITS
190	184	161	11	EARL KLUGH WARNER BROS. 25478 (8.98) (CD)	LIFE STORIES
191	191	182	108	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
192	193	195	3	LEVERT ATLANTIC 81669 (8.98)	BLOODLINE
193	195	160	37	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
194	NEW	1	1	THE OUTLAWS PASHA/CBS ASSOCIATED F2-40512/EPIC	SOLDIERS OF FORTUNE
195	175	178	649	PINK FLOYD ● HARVEST SMA511163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
196	NEW	1	1	SAM KINISON WARNER BROS. 25503 (8.98)	LOUDER THAN HELL
197	172	147	13	VAN MORRISON MERCURY 830077-1/POLYGRAM (CD)	NO GURU, NO METHOD, NO TEACHER
198	189	194	102	MADONNA ▲6 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
199	174	157	9	JAMES INGRAM QWEST 25424/WARNER BROS. (8.98) (CD)	NEVER FELT SO GOOD
200	160	137	39	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|------------------------|-------------------------------------|------------------------------|---|--------------------------------------|--|----------------------------|
| 38 Special 89 | Chicago 43 | GTR 184 | Bob James/David Sanborn 120 | Jeffrey Osborne 111 | The Smithereens 60 | Triumph 33 |
| A-Ha 76 | Cinderella 16 | Peter Gabriel 28 | Al Jarreau 113 | Ozzy Osbourne 200 | The Smiths 122 | Tina Turner 4 |
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SPRINGSTEEN LEADS THE PREHOLIDAY PACK

(Continued from page 1)

previously released material from various superstars, together with a "Miami Vice II" soundtrack.

Duran Duran's latest Capitol album, "Notorious," is due Nov. 14. The group's last studio album, 1983's "Seven The Ragged Tiger," spawned hit singles like "The Reflex" and "New Moon On Monday" and was supported by an extensive world tour. The Nile Rodgers-produced "Wild Boys" topped the Hot 100 Singles chart, but 1985 saw the Duran members dividing to work on the Power Station and Arcadia projects.

Guitarist Andy Taylor and drummer Roger Taylor have since quit the lineup, leaving the nucleus of Simon LeBon, John Taylor, and Nick Rhodes to helm the "Notorious" sessions, with Rodgers producing. (Rodgers was also at the knobs for Grace Jones' "Inside Story," which ships Nov. 14.) The title track of the new Duran album was the highest debut on last week's Hot 100 Singles chart, an indication that the band still commands a strong record-buying audience.

Fellow British pop star Paul Young releases his third Columbia album, "Between Two Fires," on Monday (3). Recorded in Milan, the album was produced by Hugh Padgham, best known for his work with Genesis and Sting. Young's 1985 release, "The Secret Of Association," spawned the chart-topping single "Every Time You Go Away." Like Duran Duran, plans call for the vocalist to support his latest album with U.S. concerts in early 1987.

Strong box-office draws on Elton John's recent U.S. tour should help generate interest in his latest Geffen set, "Leather Jackets," which also ships Monday (3). The set reportedly is John's last album for the label before he returns to MCA. Production was handled by Gus Dudgeon.

Eric Clapton's Phil Collins/Tom

November Hot Album Releases				
<i>Eleven albums are slated for release in November by artists who hit gold or platinum with their last releases, or in the past 12 months. All are single-disk sets listing for \$8.98, unless otherwise noted.</i>				
ARTIST	TITLE	LABEL	DATE	PRODUCER
DURAN DURAN	NOTORIOUS	CAPITOL	NOV. 14	NILE ROGERS
ELTON JOHN	LEATHER JACKETS	GEFFEN	NOV. 3	GUS DUDGEON
KOOL & THE GANG	FOREVER	MERCURY	NOV. 3	KHALIS BAYAN (RONALD BELL), I.B.M.C., KOOL & THE GANG
NEW EDITION	UNDER THE BLUE MOON	MCA	NOV. 17	FREDDIE PERREN
THE PET SHOP BOYS	DISCO NUMBER ONE	EMI AMERICA	NOV. 14	VARIOUS
THE POLICE	EVERY BREATH YOU TAKE—THE SINGLES	A&M	NOV. 3	VARIOUS
READY FOR THE WORLD	LONG TIME COMING	MCA	NOV. 10	GARY SPANIOLA, READY FOR THE WORLD
BRUCE SPRINGSTEEN & THE E STREET BAND	BRUCE SPRINGSTEEN & THE E STREET BAND LIVE: 1975-1985 (five disks)	COLUMBIA	NOV. 10	BRUCE SPRINGSTEEN, JON LANDAU, CHUCK PLOTKIN
VARIOUS ARTISTS	MIAMI VICE II	MCA	NOV. 10	VARIOUS
VARIOUS ARTISTS	ROCK FOR AMNESTY	POLYGRAM	NOV. 10	VARIOUS
PAUL YOUNG	BETWEEN TWO FIRES	COLUMBIA	NOV. 3	HUGH PADGHAM

Dowd-produced Warners Bros. album, "August," comes out Nov. 24. Shipping the same day is the Kinks' debut MCA album, "Think Visual." After commanding successful comebacks for such veteran American acts as Boston, Kansas, and Triumph, it will be interesting to see whether the Azoff army will be able to put Ray Davies' group back on the map.

Though Bob Geldof does not have a platinum track record, Atlantic is optimistic about his solo debut for the label, "Deep In The Heart Of Nowhere." Set for mid-November release, the Geldof record was produced by Rupert Hine and features guest appearances by the Eurythmics' Annie Lennox and Dave Stewart, Alison Moyet, Jools Holland, and Brian Setzer.

Kool & the Gang's new Mercury album, "Forever," ships Monday

(3). After the pop crossover success of the "Emergency" album, which spawned a string of hit singles, the group is hoping for similar sales and chart longevity with its latest release.

Black acts dominate MCA's November schedule. Ready For The World, which scored a No. 1 pop hit last year with "Oh Sheila," returns Nov. 10 with its second album, "Long Time Coming." New Edition has a Nov. 17 release date set for

"Under The Blue Moon," a set of golden oldie covers. And ex-New Edition member Bobby Brown issues his debut solo set, "King Of Stage," Nov. 10.

MCA also has November product due from Bobby Womack ("Womag-ic"), the Crusaders ("The Good And Bad Times"), George Howard ("A Nice Place To Be"), and Klymaxx ("Klymaxx"). The latter is a compilation. The "Miami Vice II" soundtrack ships Nov. 10.

A&M issues "Secret Lovers—The A&M Best Of Atlantic Starr" on Monday (3), but appears to view the Police's "Every Breath You Take—The Singles" as its strongest seasonal release. Heavy marketing and promotional campaigns are promised for the greatest hits package—available in four configurations—which features a new recording of the trio's hit single, "Don't Stand So Close To Me."

EMI America is vying for holiday spending bucks with a Kate Bush greatest-hits package, "The Whole Story," and a Pet Shop Boys compilation, "Disco Number One." Both albums are due Nov. 14.

Though acts like Bon Jovi, Boston, and Iron Maiden are enjoying strong album sales, there is a marked absence of new hard rock product for November. Guitar enthusiasts, however, can look forward to Stevie Ray Vaughan & Double Trouble's "Live Alive" double album, set for Nov. 14 release.

A potential last-minute holiday blockbuster is PolyGram's "Rock For Amnesty" album. Due in mid-November, the single set features songs by Peter Gabriel, Elton John, Howard Jones, and Sting, with all royalties going to Amnesty International.

Other artists with November releases include Robert Cray, Andy Williams, the Waterboys, the Beastie Boys, Isaac Hayes, Eddie Raven, George Howard, Julian Cope, and the Crusaders. Also well-suited for the gift-giving season are various Atlantic jazz and blues sets.

CBS TO SELL PUB DIVISION

(Continued from page 4)

held CBS companies as April Music, Blackwood Music, Music Theatre International, and CBS Songs International. Also, the CBS publishing wing picked up administration rights to the ATV Music catalog, led by the major Lennon & McCartney copyrights, after it was purchased by superstar Michael Jackson last year.

While Koppelman and Bandier are well-known industry figures, Swid, who is said to have warm relationships with Koppelman and CBS Inc. acting chief Laurence Tisch, has had no known holdings in the entertainment business. He is currently co-chairman and CEO of Knoll International, a maker of high-priced furniture. He recently failed in a bid to acquire Sotheby's, the international auction house.

In removing itself from a major stake in music publishing, the CBS/Records Group, to which the music publishing division reports, appears to be leaving a phase of the business thought to be of renewed inter-

est to home entertainment music software companies. PolyGram, which sold Chappell Music, is now rebuilding its music publishing holdings. It recently acquired U.K.'s Dick James Music for about \$15 million.

CBS Inc., however, has apparently taken the view that the publishing operation's profits left something to be desired, its sale meshing with Tisch's view that the company can get along without modestly profitable ventures. Explains a CBS/Records spokesman, "The potential for earnings [at the music publishing company] relative to our position in other music businesses is not as high. We were presented with a very attractive deal and de-

ecided to sell." The music publishing unit's revenues and profits have not been broken down in CBS Inc. financial statements.

In its press release, CBS says it expects to report a gain on the sale in the fourth quarter of 1986. An ironic note is that Koppelman, who began his music publishing interests in the '60s with an independent company he established with Don Rubin, headed the CBS music publishing unit in the '70s. Later, he and Bandier were associated with real estate magnate Sam LeFrak in a production-publishing operation, but the two went their separate ways several years ago. Earlier this year, they brought Combine Music into their corporate fold.

CBS/FOX BBC PROGRAM

(Continued from page 4)

tentially, Key Video.

A special director of marketing will handle the BBC product, with Susan Blodgett, currently director of marketing for Playhouse Video, taking on duties for BBC as well. "There is enough quality product to launch a substantial company," White says.

Getting the U.S. marketplace to accept nontheatrical titles will take some time, White says. "It will be a lengthy educational process." He estimates that at least 15 months will pass before the BBC titles perform at anywhere near their hoped-for market strength. White, estimating that there are 25,000 video retailers in the U.S., says, "If half of them buy one of each of the ti-

ties, we would be very happy."

In the U.K., BBC product has been on sale in the market for some time. The company has had special success with sell-through pricing, says David Risner, head of BBC Video. A low-price cassette based on the current hit series "The East Enders" holds the No. 1 position on the U.K. video charts, and the complete series "The Forsythe Saga" is due for release here shortly.

A number of titles will be released in Canada before they hit the States because the Canadian marketplace is more familiar with BBC product than the U.S. CBS/Fox has video rights to BBC product for all of North America.



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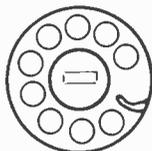
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ADVENTURELAND/VIDEO BIZ

(Continued from page 1)

M. Ray Fenster in U.S. District Court in L.A.

The suit hinges on Video Biz's actual size and worth and on the veracity of statements made by Moffett and Fenster regarding the company. Charging fraud and misrepresentation, Adventureland is seeking a rescission of the Video Biz purchase and more than \$15 million in real and punitive damages.

On Oct. 27, Moffett and Fenster filed a countersuit in the same court against Adventureland, its chairman and chief executive officer, Martin Ehman, executive vice president and chief operating officer William Mapes, and chief financial officer Creed Julian.

The counterclaim, which is prefaced by a point-by-point denial of Adventureland's charges, alleges that the purchasing company "had no intention of paying the full purchase price" for Video Biz and that Adventureland's acts "resulted in the destruction, pillaging, and looting of its corporate assets."

The Video Biz partners are seeking a dismissal of Adventureland's complaint and general and punitive damages of \$6.5 million.

The acrimonious breakdown of the Video Biz purchase is the second instance in two months in which an attempted acquisition by Adventureland has fallen through.

The company's agreement to purchase the 132-store Orem, Utah-based franchiser Sounds Easy fell apart shortly after the announcement of the deal at the August Video Software Dealers Assn. convention in Las Vegas (Billboard, Oct. 4).

Adventureland announced its suit against Video Biz in a terse press release issued on Oct. 23. As late as that morning, in a telephone conversation with Billboard, Bill Critchfield, Adventureland vice president of corporate communications, denied that any litigation had been filed against Video Biz.

According to the Adventureland suit, the company acquired Video Biz on Aug. 1 for \$1.5 million in cash, notes, and Adventureland stock. The deal would have brought "not less than 140 franchised or subfranchised retail outlets" into the Adventureland fold.

(At the Aug. 11 press conference, Adventureland's Ehman said that Video Biz comprised 232 outlets. Fenster has previously stated that the cost of the acquisition was in "the middle seven figures.")

The Adventureland document goes on to allege that "in or about mid-August 1986, plaintiff discovered that (i) the financial statements of Video Biz were inaccurate and

did not fairly represent the financial condition of Video Biz, (ii) that many of Video Biz's accounts receivable were uncollectible, (iii) that numerous instances of threatened litigation were pending against Video Biz, (iv) that Video Biz had liabilities that were not disclosed in the financial statements, (v) that Video Biz was in breach of numerous franchise agreements, and (vi) that most of the 140 franchise agreements comprising the main assets of Video Biz were in default or unenforceable."

Adventureland further alleges that:

- Video Biz's financial statements were not audited.

- Video Biz's obligations to buy back some geographical areas from franchises were not included in the statements.

- Litigation had been initiated or threatened against Video Biz concerning the company's "lack of service to franchisees and its failure to provide support."

- Video Biz concealed the fact that converted franchisees were not obligated to pay royalties for the full term of their contract.

Moffett and Fenster's counter-

suit alleges that Adventureland "intended to accomplish their objective of buying Video Biz Inc. for a lower price by gaining control . . . through a series of misrepresentations, including, but not limited to, their ability to obtain financing, then, after looting the company of its assets, threaten [Video Biz] with a lawsuit for rescission and fraud, unless [Video Biz] would accept as full payment an amount substantially less than the agreed-upon purchase price."

The countersuit goes on to state that upon arriving in Salt Lake City to close the sale, Moffett and Fenster were informed by Adventureland that the company was unable to pay \$200,000 cash as a first installment on the sale. The Video Biz partners were "persuaded" to accept two \$75,000 notes and \$50,000 cash instead.

Video Biz maintains that Adventureland "had already been turned down by various institutions for the financing [of the acquisition] or had been made aware of facts which would indicate that denial of the sought-after financing was imminent."

Another major charge of the

countersuit is that Adventureland "intended to accomplish the destruction and disabling of Video Biz Inc. by ignoring and denying the legal and financial obligations" of the company.

Video Biz alleges that Adventureland also:

- Failed to run ads soliciting new business for Video Biz.

- Failed to pay the rent on the company's offices and company-owned store, prompting eviction notices.

- Refused to refinance a \$90,000 Video Biz debt.

- Failed to answer legal claims against the company.

- Refused to pay state and federal withholding taxes for Video Biz employees.

- "Destroyed" the company's cash flow by withdrawing "substantial" amounts from its bank accounts.

- Refused to acknowledge ownership of Video Biz.

Moffett and Fenster also assert that Adventureland rejected an offer from an underwriter for a public stock offering of Video Biz.

Both Ehman and Moffett declined comment on the suits.

LaserVideo, Marubeni Help CD Makers

NEW YORK LaserVideo Inc. is joining with Marubeni Corp., a Japanese trading company, to provide technical and financial assistance to new firms seeking to enter the compact disk manufacturing field.

LaserVideo, one of the first U.S. manufacturers of CDs, with a plant in Anaheim, Calif., and a

new factory in Huntsville, Ala., set to open officially this November, will supply design, start-up, and training assistance to clients under the plan. Marubeni will provide equipment-procurement services as well as financial assistance.

According to the projected plan, Marubeni and LaserVideo

are expected to receive equity interests in new enterprises they serve as compensation for their assistance.

A LaserVideo spokesman says the company expects to announce its first client under the plan shortly.

U.S. LABELS TO GET PREVIEW OF CD VIDEO

(Continued from page 1)

at this time.

It's expected that the disks would sell at about \$5 and, according to some observers, would serve, in part, as promotional items to stimulate sales of more expensive CD albums.

While no public announcement of

the CDV demonstrations has been made, a technical executive at North American Philips (NAP) in Knoxville, Tenn., confirms that appointments with label representatives here and in Los Angeles are being fixed. He says that five pieces of software, incorporating rock music performances and associated videoclip material, will be used as demonstration samples.

Backers of the new technology seemed reluctant to elaborate on the pending label demonstrations. But more details of CDV developments are expected soon from Philips headquarters in Eindhoven, Holland.

A spokesman for one major CD

manufacturer said in late October that a lack of video compatibility on CDV is a major drawback. Obviously opposed to early introduction of the configuration, he pointed to three different video standards in the world. For example, CDV software playable in the U.S. would not be playable in Europe, and vice versa, he maintained.

CDV would add yet another variation of the CD configuration to the market mix. CD-ROMs, which provide "read-only-memory" for data storage, are already available in limited quantities. CD-I (interactive), which permits playback of graphic information along with audio, is expected to hit the market shortly.

DAT LEGISLATION

(Continued from page 3)

Congress adjourned as industry concern and consumer interest in the new configuration continues to grow. Recently, both the New York Times and the Washington Post published extensive feature stories on digital recording concerns and detailed record companies' worries and consumer confusion over DAT being introduced so soon after the introduction of the compact disk. The Times piece also focused on the possibility that some DAT manufacturers could "break ranks" and market a machine that would both record and play back at the high-quality sampling rate of the CD.

DAT machines record at a slightly lower sampling rate, but play back at the same rate as the CD. The recording companies are worried that in either case, the result would be rampant home taping.

SMITH IS FULL-TIME NARAS PRESIDENT

(Continued from page 4)

valuable area for the academy to be involved in, and I'm going to look into areas to provide some income for these programs."

Smith concludes about the appointment, "I'm pumped up about it. The music industry is a business I know and love. I'm around it, I'm with the players and people who make it happen, and for me it's a terrific kick to be able to do this."

Smith was named president of Warner Bros./Reprise in 1972, and

then served as chairman of Elektra/Asylum/Nonesuch from 1975 to 1983. During that time, he lobbied for copyright revisions and served as a government expert witness in several prosecutions against record and tape piracy. From 1983 to 1985, he was president and CEO of Home Sports Entertainment, a division of Warner/AMEX Cable. He has been an officer and director of numerous charity organizations.

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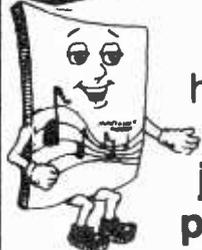
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120 Exit RCA/Ariola Most Pick Voluntary Plan

BY IRV LICHTMAN

NEW YORK Some 120 RCA/Ariola Records staffers, representing 20% of the affected work force of 600, have left the company in recent weeks.

Between 90 and 100 people are leaving the company under a voluntary layoff program offered early last month to staffers working out of label offices in New York, Los Angeles, Nashville, and Lyndhurst, N.J. (Billboard, Oct. 11). In addition, on Oct. 27, the company eliminated 30 positions, which could result in the departure of 20 to 30 more staffers.

According to a label spokesman, concise numbers of departing staffers are difficult to determine because some employees have been given additional time to weigh intentions to accept the voluntary layoff program. Also, some staffers affected by eliminated positions may be given new responsibilities.

An Oct. 24 deadline was instituted for staffers to accept the terms of the voluntary layoff; no staffer can now accept the terms unless he or she had stated intentions to do so prior to that date.

The departure of a total of 120

staffers, said to be spread across virtually every department, would reflect the company's desire to reduce employee levels in order "to bring overhead in line with revenues," according to label president Elliot Goldman.

Adds Goldman, "These moves, combined with efforts to restructure and invigorate the creative areas of the company, should put us in a highly competitive position for the future."

That future includes the anticipated control of the entire label operation by Bertelsmann A.G., Germany's huge publishing company, by year's end. Bertelsmann is acquiring from General Electric the remaining 75% of the label's share it does not already own.

When RCA/Ariola set up its voluntary layoff plan, it stated that this would not involve staffers at Arista Records or those working in distribution or manufacturing. It was understood then that if insufficient numbers accepted the voluntary plan the company would be forced to move on to involuntary layoffs. With about 15% accepting the voluntary plan, RCA/Ariola let go another 5% on Oct. 27.

A number of veteran label staffers chose to accept the voluntary layoff plan, which, for those with 20 or more years of service, meant severance pay of one week for each year up to 20, two weeks for each additional year, a 13-week bonus, and continuation of certain benefits.

Among veteran staffers who accepted the voluntary plan are Herb Helman, vice president of public affairs; Don Burkheimer, vice president of RCA/Ariola International; Joan Deary, a&r administrator, Los Angeles; Pat Kelleher, manager of artist relations; Elliot Horne, manager of contemporary artist relations; and Chic Crumpacker, manager of special products. At the company for 34 years, Crumpacker is the senior employee—in terms of service—to have left the company under the voluntary retirement plan.

Ozzy Show Called Off After Threats

TYLER, Texas An Oct. 11 Ozzy Osbourne concert at the Oil Palace here was canceled four days before it was scheduled to take place, ending months of community controversy, tension, and threats of violence in this small eastern Texas community.

A number of church leaders and parental groups, claiming that the CBS Associated artist promotes "devil worship and substance abuse," had been fighting to stop the show since it was first announced in August. The show was to be the final date of Osbourne's "Ultimate Sin" tour.

Reports published in the Dallas Morning News stated that the venue had received arson threats. The local sheriff's office feared that dynamite would be hurled from passing cars at anti-Osbourne picketers.

"We do not wish to present an event which could present an opportunity for public confrontation between well-meaning citizens," said Oil Palace owner Bobby Joe Manziel in a prepared statement.

According to Bob Altshuler, vice president of press and public affairs for CBS/Records Group, "The entire episode is very unfortunate. It's sad that people have to support their position by threatening violence."

Though the Oil Palace has hosted many other rock acts—including Ted Nugent, Joan Jett, and Night Ranger—venue manager Drew Armstrong says this was the first time any problems of this nature had occurred.

GREG REIBMAN

INSIDE TRACK

COST-CUTTING CONTINUES at CBS Inc., with 200-300 jobs at stake companywide. The CBS/Records Group is not likely to remain unscathed, but its share of the total is still up in the air. There's a continuing review of all units by Cooper & Lybrand, an outside consulting firm brought in by acting CBS Inc. chief Lawrence Tisch.

RUMORS ARE RIFE that Lionel Richie dates are now being offered to promoters with net percentage split deals as opposed to flat-fee arrangements. Richie's agent, the Howard Rose Agency, was reportedly offering flat-fee payments to promoters, but resistance may have forced Richie to back off (Billboard, Oct. 4).

ON THE HOME VIDEO FRONT: Vista Home Video, Nicholas Santrizos' new company, has just shipped its first batch of product. According to Santrizos, \$1.3 million worth of product was moved, representing 25,000 pieces of three different titles: "The Crazies," "Ebony Tower," and "Stigma." Santrizos says his goal for the titles was \$1 million in sales, so he considers the numbers a success... After what it went through with its Five Star promo, CBS/Fox will be keeping a lid on its return allowances, says Len White, president of the company's consumer products division. CBS/Fox offered its customers a 25% "tradeout" with the purchase of Five Star product. Less than 0.5% of that figure was used, White says. So far, CBS/Fox has shipped about 1.5 million units of its Five Star II promotion. White predicts unit volume on the campaign will top out at about 2.3 million pieces.

CYPRESS RECORDS, the label established in Los Angeles earlier this year by former CBS label business affairs exec Craig Sussman, has a U.S. distribution deal with PolyGram in the U.S. Two of the five albums the label expects to release during the next five months have just reached the market: Jennifer Warnes' first album in seven years, "Famous Blue Raincoat," featuring material written by Leonard Cohen, and Tim Weisberg's "High Risk." The Warnes album will be distributed by Attic Records via A&M in Canada. Other acts on the self-professed "baby boomer" logo include Kenny Rankin and the Johnny Z Band. Label marketing chief is veteran artist development exec Ted Cohen.

DICK WILLIAMS has left his post as promotion veep at EMI America Records. After a vacation, he may well reveal that he's joining Bob Pittman's new MCA-affiliated label as general manager. Tony Smith is replacing Williams... Don Wright has left Geffen Records as director of AC and urban promo in Los Angeles and expects to announce his future plans shortly.

ROCKIN' THE VOTE: Sen. Alan Cranston, D-Calif., has taken an unusual tack in his re-election campaign against Republican Ed Zschau: He has purchased com-

mercial time on MTV's Los Angeles outlet. The Cranston spot parodies late-night TV mail-order ads, using an impersonation of DJ Wolfman Jack and takeoffs of Elvis Presley's "Suspicious Minds" and Bob Dylan's "Blowin' In The Wind" to attack his opponent's alleged flip-flops on key issues. The ad will also air late at night on commercial stations in California.

ETHEL GABRIEL, RCA a&r exec for many years and now president of Global Entertainment in New York, is getting into the Latin field via recordings, publishing, and artist management. The company's Aurora label has recorded Tito Gomez and his salsa band on traditional Latin tunes, with a deal in the works for major label distribution. Also, Global has a theatrical unit preparing a musical version of "Peace And Remembrance," a composition by Ervin Litkei, Global's chairman, and a stage adaptation of a novel, "Cast Of Hawks," by lawyer Milton Gould.

IT'S THE GOSPEL: Cinemax recently began shooting a gospel show, "Everybody Say Yeah!" in Los Angeles featuring Paul Simon, Luther Vandross, Oak Ridge Boys, Andrae Crouch, Edwin Hawkins Singers, Mighty Clouds Of Joy, and Jennifer Holliday... Producer John Luongo just completed a remix of Belinda Carlisle's "Band Of Gold" that includes backup harmonies from none other than Freda Payne, who had the original hit version of the song. I.R.S. Records is bringing the single to market in a week or so.

DENNIS COLE, former vice president and general manager of WTKI Milwaukee, joins MTV Networks as vice president, VH-1, in late November.

WHIPLASH! WHIPLASH! The Chrysalis promo staff added to the traffic jam on Los Angeles streets Oct. 29 when they picketed KLOS's LaCienega Boulevard studios protesting the fact that the album rocker wasn't playing Billy Idol's "Whiplash Smile." Passing motorists augmented the effort with horns and yells. Stay tuned next week to see if it paid off... WNEW-FM New York PD and temporary morning man Charlie Kendall took an ad in the Daily News Oct. 26, asking readers what the album rocker should do for its morning show. That follows the release of Richard Neer and Mark McEwen (Billboard, Oct. 25). Suggestion postcards were due this week, and your guess on WNEW's future morning plans is as good as ours... A man described as a bodyguard for Run D.M.C. has been arrested in Queens, N.Y., under a California warrant, following the death Aug. 30 of a man who attended a concert by the group at Fresno's Seland Arena Aug. 15. Garfield Brown is being held pending extradition for questioning on the incident. Police believe Brown is a key suspect in a beating at the concert that resulted in the man's death.

Edited by IRV LICHTMAN

MTM Cuts Jobs & Emphasizes Publishing, Acts

BY GERRY WOOD

NASHVILLE Admitting that they hired too many people and explaining that some jobs have been phased out, MTM Records officials are moving to squelch rumors that the 2-year-old label is sailing stormy financial seas.

After eliminating nine employees from its staff of 47, the Nashville-based record and publishing company plans to place increased emphasis on its three publishing firms and the acts it has broken onto the charts.

Alan Bernard, chairman and CEO of the MTM Music Group, says, "We did overspend, but we were forced to do everything ourselves in breaking these new acts who did not have managers or booking agents. Now, many of those functions are being handled by the managers and agents who have signed these acts."

Tommy West, senior vice president, notes the difficulty and manpower requirements in launching new acts and predicts the company will emerge from the cutbacks as a

stronger entity. "We've established an image and sound for MTM and have achieved strong chart success using new acts," West says.

The label has hit No. 1 on the Billboard Hot Country Singles chart with Judy Rodman, and chart success in general has not been one of MTM's problems. Nashville's largest independent label/publishing operation

has enjoyed four songs on Billboard's Hot Country Singles chart, with Holly Dunn leading the way at a bulletted 16; Judy Rodman at 34 with a bullet; Schuyler, Knoblock & Overstreet at 44 (after peaking at No. 9); and Girls Next Door at a bulletted 51. Both Rodman and Girls Next Door are on Billboard's Top Country Album chart.

MTM has expanded beyond coun-

try with In Pursuit, a pop group, and the Voltage Brothers, aiming for black chart action. The "redirection" at the label comes after meetings with MTM's West Coast business partners and will point the firm away from the artist development, booking, and management functions toward making records.

\$20 Mil Antitrust Disbursement Near

CHICAGO Disbursement of the \$20 million settlement awarded to the plaintiffs in an antitrust class action suit started in 1982 by record retailers against major record companies is expected to be completed by the beginning of the new year.

According to Howard London of the accounting firm of Laventhol and Horwath, which is processing the plaintiffs' claims, completion of disbursement was originally estimated for the end of last summer. The case,

United National Records Inc. vs. MCA Inc. et al., was heard here by Judge Nicholas Bua in U.S. District Court. Bua issued final approval of the settlement on Nov. 27, 1985.

"The audit process is moving along," says London. "We're auditing the claims that have been submitted, but there's quite a few million involved. We've sent out requests for additional data—as the settlement is a fixed amount, we can't pay anything out until it's all in. Some compa-

nies are part of other companies. We don't want to pay anything twice."

The suit charged seven companies—CBS, WEA, MCA, Capitol/EMI, PolyGram, RCA, and ABC—with price-fixing activities over a 12-year period. The total sum to be paid out was divided in amounts ranging from \$500,000 to \$5 million. There were nine original plaintiffs in the action.

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