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VOLUME 98 NO. 34

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 23, 1986/\$3.50 (U.S.), \$5 (CAN.)

Adventureland Is Biggest Franchiser Via Acquisition

BY CHRIS MORRIS

LOS ANGELES Adventureland International Corp. has moved to the top of the heap among U.S. video franchisers.

That was the message at a press conference here Aug. 11, when Martin Ehman, chairman and chief executive officer, announced that the Salt Lake City-based franchiser had made its anticipated acquisition of Video Biz, a Los Angeles-headquar-

tered chain with 232 outlets.

The arrangement puts Adventureland in all 50 states, Canada, and Singapore.

Video Biz simultaneously announced the opening of new super-market territory, with 302 locations added via agreements with three major chains—the 59-store Phoenix-based Bayless Markets and two as-yet-unnamed grocery operations headquartered in Southern California.

Added to Adventureland's already high profile—616 stores (572 open, 44 pending) and 55 Vons supermarket outlets serviced by Adventureland subsidiary E&S Inc., and seven company stores—the new arrivals bring the company's tally to 1,205 outlets.

(Continued on page 90)

'Indiana Jones' Video Coming At \$29.95

BY JIM MCCULLAUGH

LOS ANGELES "Indiana Jones And The Temple Of Doom," priced at \$29.95, leads a strong roster of titles in Paramount Home Video's holiday sell-through promotional salvo.

Paramount also will place 20 major catalog titles, including "Beverly Hills Cop" and "Raiders Of The Lost Ark," on sale at \$19.95 each in its latest 20 Great Video Gifts Under \$20 promotion.

The campaign is among the largest in the recently announced series of studio and independent holiday packages. (Vestron Video also announced its holiday promotion plans, see page 4.)

"Indiana Jones" and "E.T." are the only recent powerhouse films that have not yet surfaced on video-cassette, according to industry observers. Most feel "E.T." will be released no earlier than the 1987 holiday season.

(Continued on page 92)

Arista, A&M Add Support RCA/Ariola Sold On Cassette 4x12s

BY GEOFF MAYFIELD

NEW YORK RCA/Ariola and labels marketed by RCA/A&M/Arista Distribution are making the industry's most significant commitment yet to the 4- by 12-inch audiocassette box, with at least 35 titles scheduled for fall release.

Comprising recent, forthcoming, and catalog titles, the albums represent the largest selection of long-box cassettes offered by any vendor. Elliot Goldman, president of RCA/Ariola, stresses that no price increase is planned on 4- by 12-inch product from company-owned labels.

The release includes 25 titles from RCA/Ariola-owned labels, including the main logo, Arista, and RCA Red Seal. Sal Licata, president

of RCA/A&M/Arista Distribution, says at least 10 titles from two distributed labels, A&M and Private Music, will also be offered in long boxes.

List price of the cassettes ranges from \$8.98 to \$12.98. Seventeen of the 35 are listed at \$8.98.

New forms to accommodate ordering the packages are being prepared and will be distributed to dealers in September. Long-box cassettes will ship shortly thereafter.

As is true of WEA's recently released cassettes with 4- by 12-inch boxes, accounts will be able to buy the titles with or without the disposable package. Still, Goldman and Licata leave no doubt that RCA's owned and distributed labels want the long box to become an industry standard.

Says Goldman, "This is not a test. We're not going to see how it goes. We are firmly committed to this new, long-overdue development."

Licata credits the 6- by 12-inch standard adopted for compact disks—which Goldman helped implement—with adding some incentive to the cassettes move. He says the continuing decline of LP shares is also a catalyst for the long-box format.

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Second-Quarter U.K. Music Sales Bounce Back

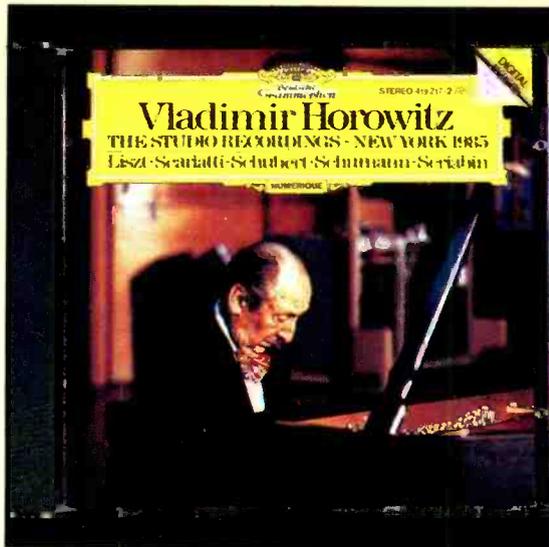
LONDON After a flat first quarter, U.K. record and tape deliveries have returned to the pattern of steady growth experienced over the last two years.

Overall value of the market in the period April-June 1986 was \$121.58 million at wholesale, 17.4% higher than in the same period last year.

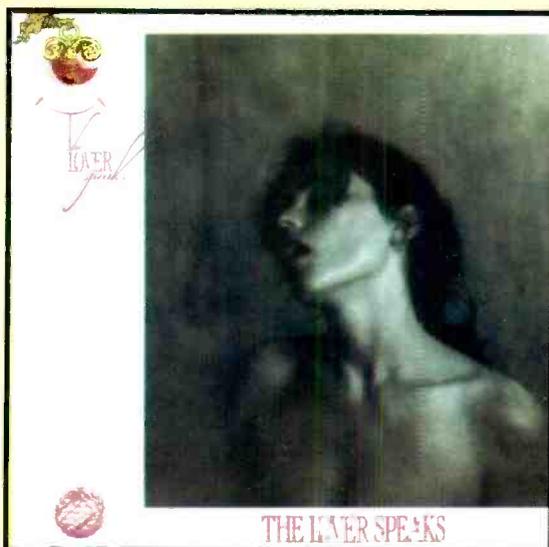
Compact disk remains on target for 6 million sales this year, according to the British Phonographic Institute. The new carrier now accounts for 11% of industry turnover. Trade deliveries in the second quarter totaled 1.43 million, a 164%

(Continued on page 90)

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CLASS OF '55

CARL PERKINS JERRY LEE LEWIS ROY ORBISON JOHNNY CASH

MEMPHIS ROCK & ROLL HOMECOMING

CLASS OF '55

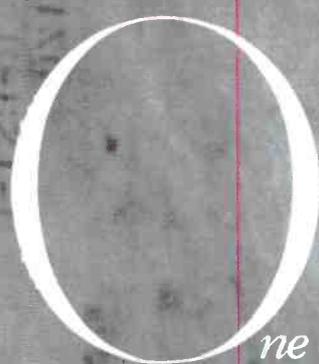
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Music Channel Protests Vidclip Exclusives BET Boycotts Profile Product

This story prepared by Nelson George and Steven Dupler

NEW YORK Black Entertainment Television (BET)—producer of the cable show "Video Soul"—has pulled all Profile Records product from its playlist and says it is considering eliminating all A&M product as well.

BET, the nationwide 24-hour-a-day music channel based in Washington, D.C., says the move is in response to two video exclusives granted to MTV on new clips by Profile's Run-D.M.C. and A&M's Janet Jackson.

MTV received from Profile a 30-day exclusivity window—July 3-Aug. 2—on the Run-D.M.C. clip for "Walk This Way." Similarly, A&M has given the channel a 30-day exclusive on Janet Jackson's new "When I Think Of You" clip; the arrangement runs from Aug. 11-Sept. 10.

"Video Soul" co-producers Jeff Newman and Jamie Brown say the exclusives are unfair, especially in light of what they describe as BET's support of the artists' earlier work. The producers say their program is a victim of industry politics and that boycotting the two labels' product is their way of voicing protest.

"It seems artists get to a certain level with the aid of the exposure of our show and then get pulled away from us," says Brown. "It's similar to the problems black radio experiences in terms of promotional tie-ins with superstar black acts. This is a slap in the face."

Adds Newman: "It's one thing to give MTV or BET a world premiere of a video. But to give a channel exclusivity and keep a product from an audience, [that is] the artist neglecting an audience that made him popular in the first place."

Profile's Chris LaSalle defends the exclusivity given to MTV on the

Run-D.M.C. clip. "A lot of people have exclusives with MTV," he says. "We're trying to massively cross over with this video. Look at how much exposure we got for this on MTV; BET can't say that they would have given it that much."

LaSalle discounts the impact BET's boycott will have, saying that the network was not particularly supportive of Profile artists in the past. "They never played [Run-D.M.C.'s] 'Rockbox' or 'King Of Rock,'" he says. "They turned down those two videos off the bat because they were too hard. Saying they're pulling our product is a little weird because they never have giv-

en us that much support."

LaSalle adds that he thinks BET is angry simply "because it's a black group and they didn't get the video."

Russell Simmons, Run-D.M.C.'s manager, has criticized BET in the past for not airing the platinum rap group's videos immediately.

"This is a very specific case," says Simmons. "In general, we have an excellent relationship with BET and a superb relationship with black media in general. We would never disrespect our friends in black media."

"But with regard to this [MTV ex-
(Continued on page 92)]



She's So Spontaneous. Cyndi Lauper surprises attendees at a CBS Records International Marketing Meeting with a preview of her not-yet-released second album, "True Colors." CBS executives responded by awarding Lauper with a plaque commemorating sales outside the U.S. of 7 million albums and singles from her debut album on Portrait Records, "She's So Unusual." Joining Lauper onstage are, from left, David Wolff, Lauper's manager; Bob Campbell, vice president of marketing and sales for CBS Records International; and Bunny Freidus, senior vice president of creative operations, CBS Records International.

Videotape Boxes Offer Added Revenue Cassettes, CDs Bolster Packaging Industry

BY IRV LIGHTMAN

NEW YORK Key makers of product packages say they have recovered well from the recording industry's big slide in unit sales that began in 1979.

While all have moved aggressively to other lines of product packaging, like cosmetics and toys, to make up for the shortfall in LP and cassette demand, they now count on fresh cassette and compact disk packaging concepts to reinvigorate their music industry activities. Also, prerecorded and blank videotape boxes are a new source of revenues.

In fact, the four major players in packaging—Shorewood, Ivy Hill, Album Graphics Inc., and Queens Litho—claim they can be legitimately regarded as one-stop "home entertainment" packagers. Indeed, some also supply packaging for home electronic hardware.

In dealings within the recording industry, which generate an estimated \$75 million to \$100 million annually, packagers register some frustration that LP jacket business is eroding much faster than CD de-

mand is growing. The latter centers on the 6- by 12-inch box now standard among most major CD labels.

"LPs are slipping more rapidly than anticipated," says Ellis Kern, president of Ivy Hill. Yet, despite such a shortfall, Kern and others see a silver lining. To Kern, universal acceptance of the 4- by 12-inch cassette box will "more than make up for this."

Richard Block of Album Graphics Inc. agrees. "There's not even any balance yet [between LP decline and CD growth], but in the long run there's every reason to expect that cassette and CD packaging needs will make us all happy."

At Queens Litho, however, president Leonard Verebay says the jury is still out on the future of 4- by 12-inch cassette boxes, although he's heartened by a positive position on the packaging from RCA/A&M/Arista Distribution (see story, page 1).

Verebay, whose firm is supplying WEA labels with the 4- by 12-inch boxes being used to test the concept, is concerned that the idea may be inhibited by warehousing and in-

store space problems. Two of his accounts, CBS and Capitol, have yet to commit to the cassette box, which runs labels around 25 cents each.

AGI is also trying to put over its Digi-Pak packaging of the CD itself. The package replaces the jewel box with folded cardboard panels, one of which holds the plastic CD tray. A number of labels are releasing CD product using Digi-Pak as a test of consumer acceptance.

As for the 4- by 12-inch and 6- by 12-inch boxes, Floyd Glinert of Shorewood says, along with others, that acceptance is underscored by what he views as a tremendous loss of graphic impact at retail with the decline in the LP's fortunes. Retailers say that many consumers, lured by the larger graphics of LP jackets, still browse the LP bins before they decide to make a purchase of a cassette or CD.

"The big switch from a CD blister pack to the 6-by-12 has little to do with cost, but the point-of-purchase power of the CD box," says Glinert.

Verebay says Queens Litho's music industry business, also facing a
(Continued on page 87)

Some Fear Boom Is Damaging To New Acts

Soundtrack Craze: Mixed Reviews

BY STEVE GETT

NEW YORK Bonanza or burnout? Record company executives, managers, and artists have differing views on the longterm value of the current soundtrack craze.

Some see soundtrack songs as excellent tools for reinforcing the careers of established artists and supplying extra revenue; others fear the development of new talent is being hurt as labels scramble to participate in the soundtrack sweepstakes at the top of the charts.

"Soundtracks actually destroy the creative urges of record companies and supply short-term fixes," says Steven Machat, whose Gotham-based AMI management company handles John Waite, New Edition, and Ready For The World.

"By record companies spending their energies creatively, a&r- and marketing-wise, it's making it hard to break new artists. They're just greedy in regard to getting short-term bucks," says Machat.

One major label executive, who requests anonymity, says, "As a vehicle for selling a good amount of units quickly, soundtracks are great for record companies. However, in

the long term, they are actually disastrous because you're not developing new artists by issuing soundtracks.

"This business can't rely on short-term measures to survive into the late '80s and '90s," he adds. "You've got to develop new acts."

But others say soundtracks can achieve just that.

"It gives you a tremendous opportunity to develop careers," says Larry Solters of MCA Records. "Aside from the revenue from things like 'Miami Vice' and 'Beverly Hills Cop,' we've found it a good way to develop artists."

Solters cites Oingo Boingo's appearance on last year's "Weird Science" and the current "Back To School" MCA soundtracks as examples of how soundtracks introduce new talent.

"Before 'Weird Science,' Oingo Boingo never had a single that broke outside L.A.," says Solters. "Even though their theme song for 'Weird Science' only midcharted, it helped us in exposing them to a national audience."

Berlin's manager, Perry Watts-Russell, says that in addition to providing the group with its first top 10

hit, the chart success of "Take My Breath Away" from Columbia's "Top Gun" soundtrack has helped absorb recording costs for the band's upcoming Geffen album.

"If it wasn't for 'Top Gun,' it would have been the first time the band had gone into debt," says Watts-Russell.

"Berlin got a set fee for doing the song and Columbia pays Geffen a royalty, which we split 50-50. The great thing is our album will be virtually recouped by the time it comes out."

Watts-Russell says he was delighted with Columbia's work in breaking "Take My Breath Away" despite the fact that Berlin is a Geffen act.

"I made sure that Columbia sent a couple of hundred albums and singles to Al Coury at Geffen so that he could supply them to his troops. With Geffen [promotion] going regional, we wanted them to be able to go in and talk about the group's new album, which comes out in October."

Most label executives say they prefer to deal with in-house acts on soundtrack releases but are willing

(Continued on page 92)

Vestron Enters Holiday Sweepstakes

To Offer 29 Titles In Sell-Through Promotion

BY TONY SEIDEMAN

NEW YORK Vestron Video makes a cautious entry into the holiday sales sweepstakes, scheduling a second run of its VideoGift sell-through promotion for its main video line and planning a rental-targeted campaign by sublabel Lightning Video.

Nontheatrical, children's, and music product will make up the vast majority of the 29 titles in VideoGift, whose order date is Sept. 31 and ship date is Oct. 15. Price points in the campaign will range from \$9.95 to \$24.95.

Besides conventional marketing support, the company will be giving retailers 10% co-op funds and extended-payment terms to push its product. Among the titles used will be "The Smurfs And The Magic Flute," "The Care Bears Movie," "Bette Midler: Art Or Bust," "Pete Townshend: White City," and "The Cars Live."

Other titles in VideoGift include "Dick Clark's Best Of Bandstand," Vols. 1-9 of the National Geographic Video series, "Benji's Very Own Christmas," and "Heidi." There will be three \$9.95 titles: "The 20 Minute Workout," "Ringmasters: The Great American Bash," and "Ziggy's Gift."

Lightning's promotion takes a different tack. It is designed to move product into the rental rather than the sale market. Called Good Tidings, the promotion will give retailers \$10 rebates on 37 titles when proof of purchase is provided.

Categories covered in Tidings include horror, action, film classics, cult titles, children's product, comedy, and drama. Among the titles are "The Hills Have Eyes," "I Spit On Your Grave," "Walking Tall," "Penitentiary," "Pink Flamingos,"

"Crisis At Central High," and "Best Legs In The Eighth Grade."

"We wanted to do something that was more specifically for the retailer and in fact was not specifically targeted at sell-through product but was in fact based on good consistent rental titles," says Gordon Bossin, vice president of marketing and sales for Lightning. "This is designed to pull product through from the retail level, not push it through the distributor."

List prices for the product are in the \$59-\$79 range. "We're not changing prices," he says. Moving tonnage is not Tidings' goal, so Lightning can show more restraint than it might have to otherwise, Bossin says.

"It's a no-frills program; there

are no hidden requirements on the part of the retailer," he says. "This is not a program that is designed or has a projection of doing hundreds of thousands of units," he says. "It is a program that is saying here is a good rebate that offers you an opportunity to replenish your inventory with good, consistent titles."

Given that complaints are already being made that the marketplace will be saturated with low-price A-level features this holiday season, the rental market is the best arena for marketing the B and C product Lightning specializes in, Bossin says.

"Retailers are still buying B and C titles; it's just that there are more manufacturers splitting the pie," he says.

Six Labels Make Deals

Laserdisc Sets Vid Albums

NEW YORK Laserdisc Corp. of America has reached agreements with six record labels to release compact laserdiscs, which combine video clips and audio albums into a package list-priced at \$16.95.

Labels so far signed with Laserdisc Corp. are Warner Bros., MCA, RCA, Arista, Capitol-EMI, and Windham Hill. Agreements should probably be reached shortly with Atlantic, A&M, and PolyGram, according to Laserdisc Corp.

First release of compact laserdisc product will be in September, when five titles will be made available. Laserdisc Corp. will be releasing three or four titles a month, says John Talbot, senior

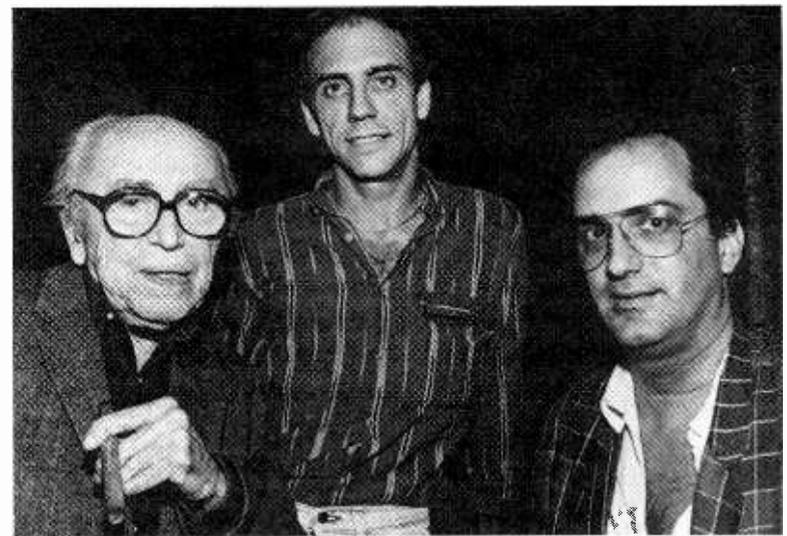
vice president and general manager. Among the first titles out will be Jefferson Starship's "Knee Deep In The Hoopla," Chicago's "Chicago 17," and the most recent album from Dream Academy.

Laserdisc Corp. has scheduled one of the largest promotional campaigns in the laser videodisk format's history to support the new product, with a planned budget of between \$500,000-\$1 million.

Compact laserdiscs are conventional 12-inch laser videodisks that include between two and four video clips and the digitally encoded complete content of an album.

There will be no graphics aside

(Continued on page 92)



Jazz Milestone. Following his recent performance at New York's Bottom Line, MCA recording artist Larry Carlton, center, dropped by noted jazz club the Village Vanguard to help owner Max Gordon, left, celebrate 51 years in show business and to congratulate Mike Brecker on signing with the reactivated Impulse! label. Carlton is on tour promoting his new album, "Alone, But Never Alone."

Executive Turntable

RECORD COMPANIES. Island Records in New York names **Greg Peck** vice president of its black music division. He was vice president of promotion and special markets for Elektra.

RCA/Ariola Records-International in New York appoints **Peter Headford** international marketing manager, Europe, and **Cynthia Leu** product manager, international. Headford was with Island Records, where he served as international artist development manager. Leu was manager of European operations for the Country Music Assn. in London. **Joseph F. Isenstein** becomes vice president of employee relations for RCA/Ariola. He joins from General Electric.

Capitol Records in Los Angeles names **Paulette McCubbin** and **Michaelle Johnson** national secondary-market promotion managers for AC/CHR and r&b, respectively. McCubbin was with Du Art Video. Johnson



PECK



MCCUBBIN



JOHNSON



WERTZ

was with the label's r&b promotion department.

Dennis Drake becomes director of studio and technical operations for the PolyGram Tape Library and Sound Studio in Edison, N.J. He was upped from studio manager.

Atlantic Records in New York promotes **John Volpe** to office services manager and **Vincent Volturo** to manager of accounting. Volpe was office services coordinator. Volturo was staff accountant.

Criminal Records in New York names **Linda Fine** general manager. She was national marketing and merchandising director for T.K. Productions.

RETAILING/DISTRIBUTION. **Mike Wise** is promoted to vice president of operations and elected to the board of directors of Music City Record Distributors/Cat's Records and Video in Nashville. He was vice president of sales. Also, **Jamie Lacy** is named controller for the company. She was with Sweet and Simple Management.

HOME VIDEO. **Krickett Y. Wertz** is elevated to vice president of acquisitions for the general release division of International Video Entertainment in Woodland Hills, Calif. She was director of acquisitions.

Video Gems in Los Angeles makes the following appointments: **Nick Albrano**, manager of special markets; **Sandra Bramberg**, key account manager for the Eastern region; **Walter Oldom**, key account manager for the Western region; and **Gail Reiss** to sales and advertising coordinator.

Today Home Entertainment names **Linda Foreman** director of sales. She joins from CBS/Fox Key Video, where she was regional sales manager.

PRO AUDIO/VIDEO. **Michael Golacinski** is promoted to vice president of the consumer sales division of Maxell Corp. of America in Moonachie, N.J. He was national sales manager.

The National Video Center/Recording Studios in New York elevates **Steve Ostrow** from account executive to director of sales.

Stu Yahm is appointed director of business development for 52nd Street studio in Los Angeles. He was head of his own personal management company and independent record label.

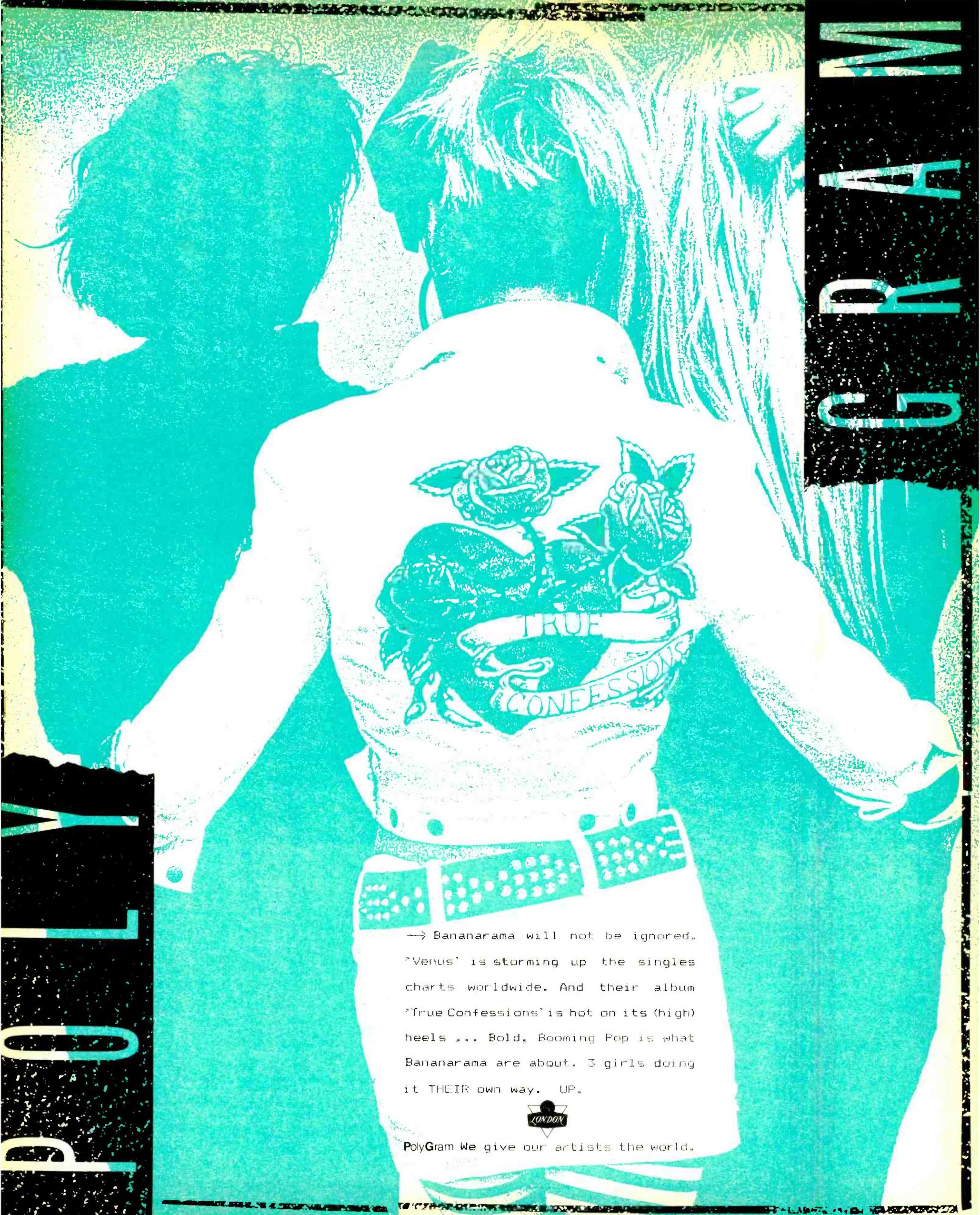
Inhouse Studio in Cambridge, Mass., appoints **Monte McGuire** staff engineer and **Ken French** original music composer and free-lance engineer.

RELATED FIELDS. MTV Networks makes the following promotions in New

(Continued on page 87)

BANANARAMA

POP



→ Bananarama will not be ignored. 'Venus' is storming up the singles charts worldwide. And their album 'True Confessions' is hot on its (high) heels ... Bold, Booming Pop is what Bananarama are about. 3 girls doing it THEIR own way. UP.



PolyGram We give our artists the world.

Firm Says New 'Killer' Can Defeat Vid Majors' Anticopying Process

This story prepared by Jim McCullaugh in Los Angeles and Tony Seideman in New York.

NEW YORK DT Electronics International Corp., a small electronics firm here, has developed the Video Copyguard Killer, a device it claims can defeat the Macrovision anticopying process used by video software manufacturers. The Killer will go on sale in September at a list price of \$199.95.

Most home video majors use the Macrovision anticopying process, paying fees estimated at 10-25 cents per cassette. DT head Douglas Tam claims his unit completely "removes" the Macrovision encoding.

The Killer actually is designed to remove interference that Macrovision critics say sometimes impairs performance of encoded cassettes. However, it also enables consumers to make interference-free copies of Macrovision-encoded cassettes.

Tam expects to sell 1,000 units a

month of the machine. He does not plan to spend much on marketing or promotion "because the item is very unique right now."

He acknowledges it is illegal to duplicate prerecorded videocassettes. "We don't endorse it, but it is possible, yes."

The appearance of the Killer does not surprise Gary Gwizdala, chief operating officer of Macrovision. "Frankly, we expected this to happen. The appearance of a product like this points out that Macrovision is, indeed, inhibiting copying at the levels it was intended," he says.

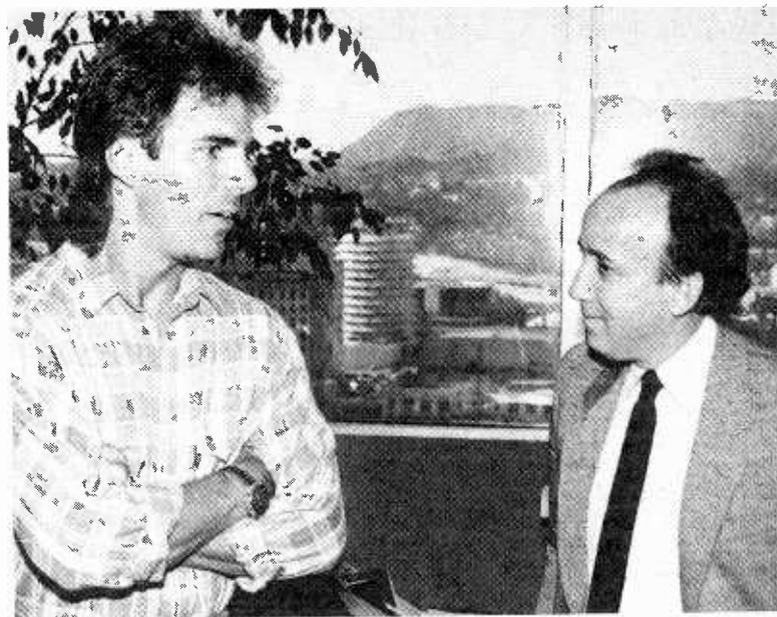
"Assuming the device does what it says—and I haven't seen the device—we will look at the patents surrounding its basic process and its application for defeating Macrovision. If there are any violations, we will take what we feel will be the appropriate action at that time," Gwizdala says.

Tam says he does not fear legal reprisals from video manufacturers.

"We're not really worried that much over tape companies suing us or taking any legal action against us, because we don't endorse it to be used for that purpose [illegal copying]."

Cy Leslie, chief executive officer of MGM Home Entertainment, says he trusts Macrovision will develop technology to circumvent the decoding device. The Killer is probably "either a violation of patent or it can be defeated by a change of the circuitry," he says. "A slight change in the Macrovision apparatus will defeat it," he says, noting that the change can be made "instantly."

The Macrovision anticopying technology is being used by such industry majors as CBS/Fox, MGM/UA, Walt Disney Home Video, MCA Home Video, and HBO/Cannon Home Video. Discussions are in progress with most other major program suppliers, Gwizdala says.



Cain And Chappell. Journey's Jonathan Cain, left, chats with Chappell/Intersong senior vice president of creative operations Ira Jaffe in Los Angeles about the new co-publishing agreement between his company, Frisco Kid Music, and Chappell Music. The pact, which does not include Journey-recorded songs, covers such activity as the current Lacy J. Dalton single, "Working Class Man," and Loverboy's recent top 10 hit "This Could Be The Night."

Alabama Has Country First Video Title Goes Platinum

BY ANDREW ROBLIN

NASHVILLE Spurred by Alabama's high touring profile and by a reorganization of RCA/Columbia's marketing department, "Alabama's Greatest Video Hits" has become the first country music video title to go gold and platinum.

"There's a great difference between music and film, and you can't market an Alabama video the way you'd market a film like 'Jagged Edge,'" says Glenn Ross, vice president of marketing for RCA/Columbia. RCA/Columbia now markets its MusicVision titles separately from other releases. A newsletter with a circulation of 60,000, the Music Video Leader, preps dealers for upcoming releases.

Ross says RCA/Columbia "educated" dealers about Alabama's nu-

merous country awards and multi-platinum record sales through Music Video Leader.

RCA/Columbia provided in-store displays to retailers in cities on Alabama's tour itinerary. "The key to our success was capitalizing on what was going on with Alabama," says Bob Mercer, RCA/Columbia's senior product manager. "The group was on the road and playing the hottest markets in the country when the video came out."

RCA/Columbia didn't advertise the Alabama video in consumer publications, says Mercer. But ads for it ran in several trade magazines, including Billboard and Video Insider.

Most country videos have sold poorly, but Mercer is optimistic about the sales potential of RCA/Columbia's other recent country re-

(Continued on page 92)

Billboard Confab On Artistic Ties Hackford To Key Vid Meet

LOS ANGELES Film director Taylor Hackford will keynote Billboard's eighth annual Video Music Conference Nov. 20-22 at the Sheraton-Premiere Hotel here.

The focus of his talk will be the growing creative ties among the cinematic, video, and musical arts.

Hackford has helmed such features as "White Nights," "Against All Odds," "An Officer And A Gentleman," and "The Idolmaker." Currently, he's producing "La Bamba," the life story of Ritchie Valens, and will direct "Chuck Berry: Hail! Hail! Rock 'n' Roll!" (see story, page 94), both upcoming theatrical features combining cinema and music.

He has also directed several music videos, including Lionel Richie's "Say You, Say Me."

Four songs from his films have

been No. 1 on Billboard's Hot 100 chart: "Up Where We Belong," "Against All Odds," "Separate Lives," and "Say You, Say Me." He's the only filmmaker with that distinction.

"Up Where We Belong" and "Say You, Say Me" have won Oscars for best original song, while the two other No. 1 songs were nominated. "Up Where We Belong" won a Grammy for best pop vocal by a duet or group, while "Against All Odds" earned a Grammy for best male vocal. The "White Nights" soundtrack is double platinum.

Additional information on the conference can be obtained through Jim McCullaugh, Billboard home entertainment editor, at 213-273-7040.

CHART BEAT



by Paul Grein

MADONNA is dominating the charts on a worldwide basis as no other artist has done since Michael Jackson's blitz in 1983-84.

In this week's Hits Of The World report (see page 72), Madonna's "True Blue" album is No. 1 in Canada, the U.K., West Germany, and Italy and No. 2 in Japan and Australia.

The singer's "Papa Don't Preach" single is No. 1 in Australia and Canada and is still in the top 10 in the U.K. five weeks after hitting No. 1.

In addition, the album and the single hold at No. 1 in the U.S. for the second straight week. "Papa Don't Preach" climbs to the top of the 12-Inch Singles Sales chart. It's Madonna's third No. 1 12-inch in just over a year, following "Angel"/"Into The Groove" and "Dress You Up."

"Papa Don't Preach" reached No. 1 on the Hot 100 last week, dethroning Peter Cetera's "Glory Of Love." That means back-to-back No. 1 hits for Los Angeles-based manager Freddy DeMann, who handles both acts. Madonna has notched four No. 1 pop hits under DeMann's tutelage: "Like A Virgin," "Crazy For You," "Live To Tell," and now "Papa Don't Preach." Michael Jackson also landed four No. 1 hits in the five years that he was managed by DeMann and his former partner, Ron Weisner. (Weisner now manages Bananarama, whose No. 3-ranked "Venus" may, ironically, be the record that unseats "Papa Don't Preach.")

We noted last week that six female vocalists have landed No. 1 pop albums so far this year: Barbra Streisand, Sade, Whitney Houston, Janet Jackson, Patti

LaBelle, and now Madonna. Stuart Foxman of Ottawa, Ontario, wants to know if this is a record. It is indeed. The old record for female vocalists with No. 1 albums in a calendar year was four. It was set in 1974 with albums by the Carpenters (featuring Karen Carpenter on lead vo-

Madonna's rockin' all over the world

icals), Barbra Streisand, Olivia Newton-John, and Carole King.

RUN-D.M.C.'s "Walk This Way" leaps 10 notches to No. 20 on this week's Hot 100. It's fast closing in on the top 10 ranking of the original version, by Aerosmith, which peaked at No. 10 in January 1977. Richard N. Allen of Decatur, Ga., notes that Run-D.M.C. is the first rap group to crack the pop top 40 since the Sugarhill Gang climbed to No. 36 in early 1980 with "Rapper's Delight."

Allen also points out that so far this year 12 rap records have cracked the top 40 on Billboard's Hot Black Singles chart. This beats the previous record of 10, established in 1984 and 1985.

Allen adds that he's a theology student and an aspiring rap performer. His stage name: "The Reverend of Rap."

Also on the rap front, Dave Bergeron of Fort Wayne, Ind., says that if Blondie's "Rapture" is "rap-edged," as we suggested recently, then so is Pet Shop Boys' "West End Girls." Sounds fair.

FAST FACTS: Whitney Houston's Arista debut album finally

drops out of the top 10 on the Top Pop Albums chart—but not before tying Carole King's "Tapestry" as the longest-running top 10 album by a female vocalist in the rock era. Both albums logged 46 weeks in the top 10. Runners-up for female honors: Tina Turner's "Private Dancer" (39 weeks in the top 10), Madonna's "Like A Virgin" (33 weeks), Pat Benatar's "Crimes Of Passion" (29 weeks), and Stevie Nicks' "Bella Donna" (26 weeks).

Miami Sound Machine's "Words Get In The Way" jumps to No. 1 on this week's Hot Adult Contemporary chart, more than nine months after the group reached No. 1 on the 12-Inch Singles Sales chart with the party-minded "Conga." The current ballad hit also jumps to No. 16 on this week's Hot 100, where it's a good bet to become the group's third consecutive top 10 single.

WE GET LETTERS: Larry Freda of South Orange, N.J., notes that three former lead singers are listed on this week's Hot 100 along with the groups they used to front. The roll call: Peter Gabriel and Genesis, David Lee Roth and Van Halen, and Paul McCartney and the Beatles. Until two weeks ago, a fourth pair was listed: George Michael and Wham!

Allan McDougall, an executive with BMI in Los Angeles, points out that three hard rock bands with names starting with "Q" are back to back to back on the Top Pop Albums chart for the second straight week. (What are the odds of that?) Quiet Riot jumps to No. 45, while Queen and Queensryche hold at No. 46 and No. 47, respectively. All three groups are licensed through BMI.

And Brian Allen of KMOJ-FM Minneapolis notes that Alexander O'Neal has the third-longest-running album on this week's Hot Black Albums chart. O'Neal's self-titled debut release has been charting for 72 weeks, just one week less than platinum albums by Whitney Houston and Luther Vandross. The big difference: O'Neal's album, which has yielded five singles, has yet to go gold.

BEAUTIFUL, LIKE A RAINBOW



CYNDI LAUPER "TRUE COLORS"
The first single, "True Colors,"
in-store August 18th.
The World Premiere Video airs the week of August 18th. The long-awaited new album arrives in-store September 8th, the CD on October 1st.
On Portrait Records, Cassettes and Compact Discs. *Portrait*

Produced by Cyndi Lauper and Laurie Posen
Executive Producer: David Wolff
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Gary Morris



Plain Brown Wrapper
11-12-1981

Featuring The Single
"Honeycomb"



Produced By Gary Morris

B r a n d N e w C l a s s i c s .



Produced By Jim Ed Norman

Featuring The Single
"Cry"

Crystal Gayle



Straight To The Heart
17-286899

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Another Stilled Voice

DRUGS AND TALENT DON'T MIX

BY MARK BERRY

Recently, my best friend was killed. Keyboardist/songwriter Michael Rudetsky wasn't hit by a car or felled by cancer. Drugs murdered Michael, and because of this, my sense of loss is clouded by fury and despair.

I was just a kid with bright dreams of being in the music business when Janis Joplin and Jimi Hendrix were killed by drugs within months of each other. They weren't the first artists to go this way, and there have been, tragically, many more since them. Michael Rudetsky probably won't be the last.

It amazes, saddens, and frightens me that so many people in our industry think that taking drugs is the hip thing to do, and that to die from drugs is the ultimate expression of living a raw, brilliant life on the edge.

It is as if the power of contemporary music prompts the music makers to believe they have to explode themselves with chemicals in the same way that certain rock groups climax their performances by smashing their instruments.

It's a terrible lie, worsened by the myth that drugs make you a better musician, that they increase one's ability to hear, play, and create a fast-paced, high-energy music.

The rock and jazz worlds have been decimated by these perverse lies, and, in truth, there is no genre of mu-

sic that has not been touched by this plague to greater or lesser degrees.

Many people outside the industry will view the sordid headlines about Michael's death as just another sad story of a screwed-up kid gone awry. Michael was no mixed-up kid; he was



Michael Rudetsky was a studio musician and producer. He played on Culture Club's "From Luxury To Heartache" and Gwen Guthrie's "Ain't Nothin' Goin' On But The Rent," among others songs.

an intelligent, sensitive, talented man. He didn't just go wrong. He was desperately and wrongly directed by the pervasive environment in our industry.

Drugs seem to be part of the package. They go with the limos, groupies, expensive clothes—just another accessory of the glamorous life, a "Miami Vice" mentality that constantly insists paradise is oblivion.

Michael's death convinces me that lessons by example are simply not enough. As my client as well as my friend, Michael knew my feelings on this issue. I didn't lecture, and I did try to help. It wasn't enough.

But I don't blame myself for what happened to Michael. I blame the institutionalization of drugs within our industry.

I blame the atmosphere which tells people who don't get high that they're "not cool."

I blame people behind the scenes who, at best, turn their heads at recording sessions, rehearsals, and in backstage dressing rooms and, at worst, supply tired, pressured performers with whatever they need to "get them through the night."

I blame several generations of misguided artists for glamorizing the high life in their music.

I blame a misguided public, the audience spirit that made them cheer when Janis Joplin guzzled straight from the bottle.

I blame the self-fulfilling credo, "Feed your head 'til you're dead."

Assessing the blame, however, doesn't solve the problem, and I have no quick solutions here. My own head is too clouded by grief. But surely we, the industry as a whole, must come together to discuss this and figure out a way to turn the tide.

We have examples in our midst, evidence that society is putting its foot down on cigarette smoking, drunken driving, etc.

A new atmosphere is evolving, one

'I blame people behind the scenes who, at best, turn their heads'

that discourages these things and empowers people to say to their friends, "No, not around me!"

A new peer pressure must be created, particularly within our industry. And a new fashion is needed: It's hip to stay alive and to be drug-free.

Mark Berry is president of MSB Records. A producer and engineer, he managed Michael Rudetsky.

Accepting Responsibility

THE SOLUTION BEGINS AT THE TOP

BY MICHAEL LEVINE

Sometime in the early morning hours of Aug. 6, Michael Rudetsky, a 27-year-old musician, died of respiratory failure caused by drugs, most probably free-based cocaine. The story would not have made the cover of the New York Post had he not been found on the floor of Boy George's home.

It's sadly ironic that Michael finally achieved the fame he desired not for his musicianship, charm, or wit—all considerable—but because of the circumstances of his death.

I'm not going to tell you what a swell guy he was or chronicle his descent into hell. You probably wouldn't care, and it won't do him any good now. But I do have something to say: I'm angry.

I'm angry because Michael's use of cocaine was more than the private obsession of an ambitious young man. It was, and is, part and parcel of a music culture that condones and often encourages drug abuse as normal and even neces-

sary behavior.

Drugs are accepted as a way to get acquainted, to show friendship, to increase stamina, to unwind—you name it. And drugs are a way, sometimes the *only* way, to do business.

Drug use promotes a kind of clubbiness among users. People hire and work with people they're comfortable with. For a user, that

the promo men, the PDs, and everyone else who needs that something extra to get by. Then multiply that by all the major label executives you know who can't do without it.

The toll in lives, souls, and sheer corruption is hard to measure but is certainly immense.

In a struggle against drug abuse, as in any war, truth is the first casualty. Drug users are

tantamount to self-destruction.

Active users should not be shown sympathy or understanding; they interpret such gestures as weakness or stupidity. If they can't do without it, we must do without them.

Obviously, this would be only a beginning. But it could be an important step in developing an atmosphere in which drug use is not chic or even tolerated.

Meanwhile, the rest of us have responsibilities on a personal level that begin with something as simple as nonuse, especially in professional circumstances, and extend to turning the tables by not working with or hiring active users.

If you are a user and want to stop, contact either Narcotics or Cocaine Anonymous. If you are a recovering addict, keep going to meetings.

If Michael Rudetsky had not believed that cocaine was a way to make friends and influence people and time and time again been proven correct, he'd most likely be alive today.

If we are willing to make drug use unacceptable in our business, we can save somebody else from the same fate.

Michael Levine, a New York studio musician and songwriter, was Michael Rudetsky's business partner until three months ago.

'Developing an atmosphere where drug use is not chic or even tolerated'

means other users.

In addition, habitual drug users are usually quite paranoid—especially around nonusers. A cocaine-addicted producer or star may not consciously discriminate against straight people, but somehow they rarely seem to be around.

When being a drug buddy is a way to get a job or strike a deal, it's very hard to resist.

To make things worse, drugs have an aura of glamor and status. Cocaine is elitist, exclusive, and expensive. If you're successful, you use it; if you use it, you're successful.

Oh it's not *that* bad, huh? Count the number of recording sessions you've been to where lines were laid on the console. Add the number of producers you know who always carry around a little vial. Throw in

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.

Arbitron Ups Premium To Male 18-24 Respondents

BY DENIS McNAMARA

NEW YORK Beginning this fall, Arbitron will attempt to provide radio programmers with more reliable 18- to 24-year-old male ratings results.

In its own terminology, Arbitron, the country's leading radio ratings service, will now offer 18-24 males "differential survey treatment." Translated, this means that men in that particular demographic will now receive \$2 for filling in their one-week survey instead of the usual 50 cents. In addition, all household members in an 18-24 male respondent's home will receive the higher premium.

The 18-24 male demographic has been the center of controversy between programmers and the ratings company for a number of years because Arbitron has had to "weigh" diary returns from this group on a regular basis.

Weighing takes place when too few diaries have been returned to meet the needs of the individual study. Arbitron is then forced to compensate by increasing the value of the returned diaries to fulfill market population requirements.

Reacting to the new premiums, Ted Utz, operations manager at Philadelphia's No. 1 outlet, WMMR, says,

"What they want is to increase diaries returned. What we want is a clear-cut picture of what's going on. The only way to do that is to get accurate results."

For contemporary and album rock programmers, not getting a proper reading in the 18-24 male demographic can mean the difference between a winning and losing ratings result, which dramatically affects a station's advertising revenues, programming direction, and a programmer's livelihood.

Arbitron recently conducted a six-market sample study with the new premium, which Jim Peacock, the

company's manager of methods research, says showed immediate "improved accuracy and better-quality response" in the 18-24 male demo.

However, this initial test survey turned up one major surprise.

Although album rock was the dominant format and top 40 showed a healthy standing in the male 18-24 demo, "the one form that showed a positive effect was 'light rock,'" according to Peacock. He says this finding "implies the young men being pulled in have more conservative tastes. The harder-to-reach young

man is conservative."

Peacock says part of the problem in reaching this "less-cooperative" demo is the fact that a segment of the group lives in college dorms or military installations, neither of which are actively surveyed. Says WMMR's Utz, "The lifestyle of the 18-24 male shows a tendency to move often. I lived in 10 different places in my college years before entering the business world."

35 PDs And Morning Personalities Attend Conn. Event NewCity Holds Morning Show Seminar

BY LINDA MOLESKI

TRUMBELL, Conn. Talent development and effective in-house communication were the key topics at NewCity Communications' first Morning Show Seminar, held Aug. 8-10 at the Marriott hotel here.

NewCity, formerly the Katz Broadcasting Co., is a privately owned broadcasting group consisting of 11 stations and the American Comedy Network (ACN), a syndicator that provides material to 151 outlets (see Newsline, below).

"The seminar was designed as a way to share ideas," said Dick Ferguson, president and chief operating officer of NewCity. "A big philosophy of our company is to develop talent. It benefits the stations and makes the company stronger as a whole."

The conference, which attracted

some 35 NewCity program directors and morning personalities, focused on a variety of issues oriented toward morning shows.

"They often make or break a station," said seminar chairman Dale Reeves, who is vice president and project director of ACN. "They are more of an investment on the part of a radio station, so this is about getting a better return on that investment."

Setting the pace for the three-day event was a "Brainstorming" session led by WAAF-FM Worcester, Mass., general manager Rich Reis and KWEN-FM Tulsa general manager Gerry Tabio. The meeting revolved around tips and techniques for creative problem solving as well as a series of brainstorming exercises. It was complemented by a workshop on comedy writing for morning radio,

headed by ACN president and general manager Andy Goodman.

In "Knowing Your Key Demographic," radio consultant E. Karl discussed the importance of relating a station's programming to its target audience.

"Targeting is very important," he said. "What we have to do is realize who we're talking to out there. We have to find product elements that the target wants and how we can position it. Then we have to strategize how we're going to bring people into the store."

"Everyone wants that 25-54 demographic... but you can't serve that target with one type of programming," he said. "You have to have a bull's eye, say 35-44. Once you know who you're going after, you have to be able to think about what their interests and lifestyles are."

In the "Are You Really Listening?" session, WAAF-FM Worcester PD Cynde Slater focused on conflicts that exist between morning personalities and PDs. Through reverse role-playing, Slater illustrated methods for more effective communication. Situations included trusting talents' creative judgment and sharing confidential programming information.

Other sessions discussed teamwork and risk-taking on the air, ways to generate publicity in local media, how to free-lance without interfering with morning show responsibilities, and techniques to get the most use out of ACN packages.

Closing the seminar was guest speaker Scott Shannon, program director and morning personality at WHTZ (Z-100) New York, who offered his philosophy on success.

"You have to be a management expert, public relations person, personal manager, idol maker, and publicist," he said. "You have to believe in your stuff... You have to break the rules and dare to be different... Programming is simple—just give them what they want."

NewCity is considering opening next year's conference to outside stations, according to Reeves.

**N.Y.'s Z-100
celebrates its
3rd birthday,
see pages 21-33**

...newsline...

NEW CITY COMMUNICATIONS has completed a \$68.3 million leveraged buyout of the Katz Broadcasting Co. from Katz Communications Inc. Besides 11 radio stations, the deal also includes the acquisition of the American Comedy Network, a syndicator of comedy material for radio. The radio stations involved are WYAY-FM Gainesville/Atlanta; WZZK-AM/FM Birmingham, Ala; WEZN-FM Bridgeport, Conn.; WDBO-AM/WWKA-FM Orlando, Fla; WSYR-AM/WYYY-FM Syracuse, N.Y.; KWEN-FM, Tulsa; and WFTQ-AM/WAAF-FM Worcester/Boston.

WHTZ, New York's No. 1 music outlet, has upped Jeff Dinetz to the position of local sales manager. Dinetz had been national sales manager for the outlet since it went on the air in 1983.

KNEW/KSAN in Oakland/San Francisco have appointed Teri Gray to the position of director of marketing and promotions. Gray comes to the Malrite stations after a three-year stint at KMEL San Francisco.

TM COMMUNICATIONS INC. has reached an agreement to acquire WLPR-FM in Mobile, Ala. The seller is Sound Broadcast Corp. Patrick S. Shaughnessy, president/CEO of the Dallas-based TM Communications, says his company plans to raise WLPR's broadcast signal to full power, enabling it to provide a city-grade signal over Pensacola, Fla.

CENTURY 21 PROGRAMMING, the Dallas-based company that provides a number of different formats to radio, has signed a consultation and programming deal with the Suburban Radio Group. The company will institute its urban contemporary format at WPEG-FM in Charlotte, N.C. In addition, the company will be working with the eight other outlets owned by Suburban.



Programmers reveal why they have jumped on particular new releases.

POP

WEZB New Orleans music director **Greg Rolling** says he worries whenever he gets a record from a popular television artist. However, "**Heartbeat**," the new single by Miami Vice star Don Johnson, is proving to be an exception. Though Rolling expected it to be another "gimmick" record, he says, "I think it's a legitimate hit." He's also excited about Anita Baker's new single, "**Sweet Love**" (Elektra). "It has a Whitney Houston sound and it could go top five if enough people give it a chance." Rolling is also surprised at the renewed interest in the Beatles' classic "**Twist And Shout**" (Capitol). "It's my No. 1 most requested song with 12- to 24-year-olds."

BLACK/URBAN

WDMT Cleveland program director "**Dean-Dean**" **Rufus** says Lisa Lisa's new single, "**All Cried Out**" (Columbia), is "one of my biggest surprise hits. When it came out I thought it would be too pop-oriented, but it turned out to be one of the most requested records among our female listeners." As far as street response goes, he says, Jazz Jeff & Fresh Prince's rap record "**Girls Ain't Nothing But Trouble**" (Word) is creating quite a stir. It is currently one of the station's hottest adds. However, Rufus says his personal favorite is Phyllis Hyman's new single, "**Old Friend**" (Philadelphia International). "It's a very pretty song, and we started getting calls only two days after it was added." Two updated classics doing well for WDMT are Run-D.M.C.'s "**Walk This Way**" (Profile) and New Edition's "**Earth Angel**" (MCA).

ALBUM ROCK

"It's always exciting when the Talking Heads release a new record, and '**Wild, Wild Life**' will add some spice to a hot summer," says **WBCN** Boston assistant PD/music director **Bob Kranes** of the group's single, on Sire. Don Johnson's "**Heartbeat**" (Epic) is another hot add on this week's playlist. He says the television star's popularity, coupled with the fact that "the song sounds great on the radio," should spell success for his recording career. Kranes is also excited about Cyndi Lauper's "**True Colors**" (Epic), describing it as a "definite smash."

COUNTRY

Michael Martin Murphey's "**Fiddlin' Man**" (Warner Bros.) has feet stompin' in Reno, Nev. **KOLO** program director **Tony Thomas** says it has a "good, uptempo, summertime feel." Popular among the station's female listeners is John Schneider's "**At The Sound Of The Tone**" (MCA), a song he says is well-written and has great production. Another strong performer is Billy Joe Royal's "**I Miss You Already**" (Atlantic/America). He says the song reinforces Royal's commitment to country music. Thomas says Lyle Lovett's "**Farther Down The Line**" (MCA/Curb) is an out-of-the-box hit. The station's most requested song is Eddie Rabbitt & Juice Newton's collaboration, "**Both To Each Other**" (RCA).

LINDA MOLESKI

DARYL HALL

BARES ALL "THREE HEARTS"
THE MAN...THE MUSIC...AND THE HAPPY ENDING MACHINE ON

ROCK STARS

THE TIMOTHY WHITE INTERVIEW
LABOR DAY WEEKEND



Photo By Ken Regan-Camera 5

IN HIS ONLY RADIO INTERVIEW OF 1986
EXCLUSIVELY ON

abc rock radio network

produced by  RADIO TODAY
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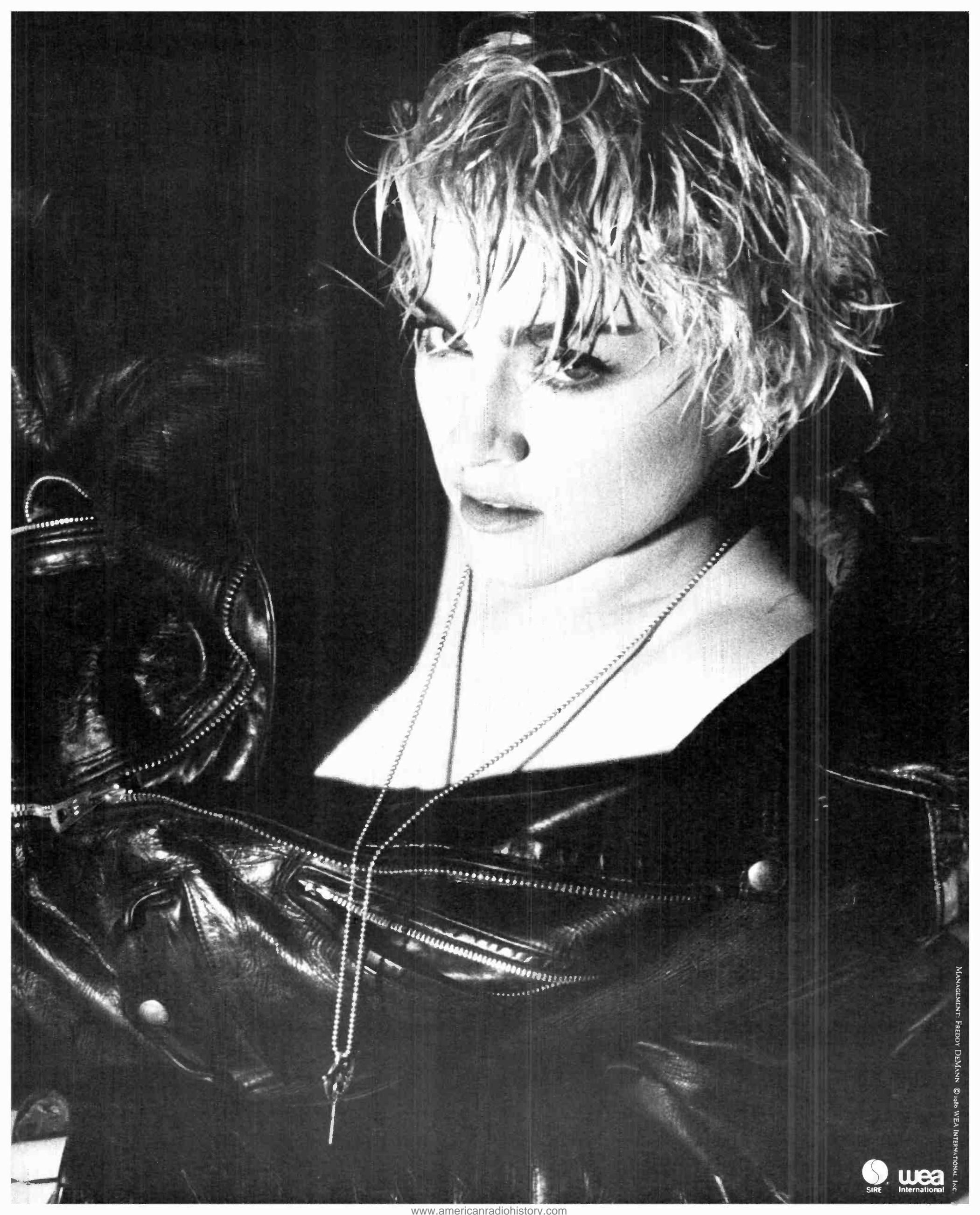
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#1 Single
FRANCE
#1 Album Gold
GERMANY
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#3 Single
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#1 Album Gold
IRELAND
#1 Album Gold
ISRAEL
#1 Single
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#1 Album Gold
#1 Single
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#1 Album Double Gold
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#3 Single
NETHERLANDS
#1 Album Platinum
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NEW ZEALAND
#1 Album Platinum
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#1 Single
VENEZUELA
#1 Single

The Album: True Blue
1/4/2-25442
The Singles: "Live To Tell"
7-28717
and "Papa Don't Preach"
7-28660
**On Sire Records,
Cassettes
and Compact Discs**



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BILLY JOEL

A VIEW FROM "THE BRIDGE"

THE TIMOTHY WHITE INTERVIEW
Labor Day Weekend



Recorded live at
Media Sound
Studios, NYC.

Photo By Patrick Demarcheller

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VOX JOX



by
Kim
Freeman

Kim Freeman is on vacation. This week's column was written by album rock editor Denis McNamara.

ALTHOUGH NO ONE at Emmis Broadcasting Corp. would comment on plans for newly acquired WAPP New York, new slogans on the air referring to "classic rock" and on-air song selections firmly rooted in that format seem to indicate that Gotham's first full-fledged classic rocker has arrived.

At presstime, Emmis officials were still in the process of closing their WAPP deal with Doubleday Broadcasting Co. The \$53 million package also includes Gotham country outlet WHN and WAVA-FM in Washington, D.C.

The new WAPP format—and possible call-letter change to WMET—was officially scheduled to take place Aug. 15. If early classic rock indications prove correct, the station will be positioned in direct competition with Metromedia's WNEW-FM, the market album rock leader, and Infinity's WXRK, which has had a strong ratings surge due almost exclusively to the success of Howard Stern's morning show. With both of these stations already programming a large percentage of classic cuts, a move by Emmis in this direction could ignite the hottest album rock war in the market's history. How each is marketed will probably have as much to do with winning and losing as the actual on-air sound of the stations.

Earlier rumors about WAPP's future also had Emmis considering an urban contemporary format patterned after the new owner's successful KPWR in Los Angeles.

Meanwhile, at WHN, Gary Havens, a former programmer at WIRE Indianapolis, has taken over as PD. Former WHN PD Neil Mullins has resigned to form his own consultancy. His first client is WHN.

The station will maintain its identity as the market's only country outlet, bolstered by play-by-play broadcasts of the red-hot New York Mets.

Across town, at WNEW-FM, we send get-well wishes to afternoon legend Scott Muni. Muni, whose on-air attendance record is always near perfect, caught pneumonia while on vacation. Veteran station personality Dennis Elsas is filling in.

Howard Stern's notorious WXRK morning show begins simulcasting live Monday (18) on Infinity's sister outlet in Philadelphia, WYSP. The sudden move is due to listener response and queries following Howard's announcement of the simulcasts during a recent appearance on "The David Letterman Show," ac-

ording to WYSP GM Ken Stevens. "I was amazed at the number of phone calls and letters we received after the show," says Stevens.

Is Philly ready for Howard Stern? "They may not know it yet, but I'm sure they are. He's not your typical DJ. His subjects are universal."

Stevens says Stern will do explanations when his subject matter refers to something or someone unique to New York. The Philly GM says, "We think the show will be an attraction here much like 'Saturday Night Live' or David Letterman, whose humor is New York based." Stern has already been discussing his Philly competitor, John De Bel-

WAPP N.Y. likely to convert to album rock format

la, on the air in New York. De Bella's Morning Zoo on WMMR is the highest rated in the market.

Industry observers will be watching this two-market live simulcast with great interest. If successful, it could open the floodgates for other morning personalities networking into a multitude of markets.

WMMR's Morning Zoo was in Atlantic City for a week of live broadcasts this week. To help listeners get in on the action, the station set up free bus transportation from the Philadelphia Tourists Bureau to the Atlantis Casino Hotel for the live broadcasts and extracurricular activities.

LONGTIME New York radio pro Jeff Mazzei is the new music director at oldies outlet WCBS-FM. Mazzei has been working in the programming department at the station during the last year. He has worked as a music director at WNBC-AM, WNEW-AM, and, more recently, WYNY, where he was assistant PD. Mazzei even spent his college days doing radio in his hometown. He was one of the first music directors at WNYU, New York Univ.'s radio station.

While we're wandering the Big Apple airwaves, it should be noted that WPIX-FM has a new morning man. He is Steve Harris, another hometown talent. Harris has been with the station for five years in various shifts.

Southern New England's album rocker WRKI Bridgeport (I-95) has a new morning man coming Sept 2. He's Dale "the Voiceman" Reeves, whose nickname comes from his writing and voice-over work with the Bridgeport-based American Comedy Network. He plans to continue to work with the comedy company. Reeves was previ-

ously morning man at WKTU New York (now WXRK).

Providence top 40 outlet WERI has moved Ken Matthews to evenings and Mike Olsen to the 10 p.m.-2 a.m. shift, with Jack McCormick doing weekends. MD Maurice Minor has exited; no replacement had been named at presstime.

FORMER K101 San Francisco and WAVA Washington, D.C., PD Smokey Rivers is back in action. Smokey is programming Magic 96 FM in Birmingham, Ala.

Listeners to St. Louis album rock powerhouse KSHE have been wondering where morning personality J.C. Corcoran has been. The word is he's been suspended for the past two weeks. The reason why is a mystery that station officials have yet to answer. Afternoon personality Randy Raley is covering the mornings.

There's no action yet on a settlement filed at the FCC by the co-owner of KTTL Dodge City, Kan., to give up its license in return for a payment of \$10,000 to a competing applicant, Community Service Broadcasting.

KTTL, now KCMS, gained notoriety in 1983 when critics complained it aired religious programming that preached violence against Jews and blacks. Nevertheless, the FCC said it would hold hearings on KTTL's license renewal but would not deal with the programming concerns.

The station has been off the air since May. An FCC administrative law judge will soon rule on the settlement, which is considered small.

KANDY KLUTCH is the new music director at WAPE-FM Jacksonville, Fla., formerly WJAX, a revised version of the original Big Ape station. Former MD Cadillac Jack keeps his evening shift, and Chris Trane arrives as the new afternoon man. Klutch, who handles middays, and Trane are refugees from WZGO Philly, now WTRK.

Ron Morgan returns to KSD-FM St. Louis as morning man and operations director. He'd been at the AC outlet for 11 years, then last year went to market-leading talk/variety outlet KMOX St. Louis.

Pittsburgh's newest album rocker, WXXP, continues to build staff, adding veteran WHCN Hartford nighttime announcer Kielbasa, aka Phil Kirzyc. The Steeltown native will probably leave his popular nickname behind.

IN CHICAGO, the always outrageous "Big Beat" Friday night feature on WXRT is taking its popular new music approach live to Clubland, a local video dance club. Host Johnny Mars will be simultaneously spinning live in the club and on the radio once a month in a special two-hour version of what is normally a one-hour feature.

In Boston, WBCN is planning to light up the skies again for the forthcoming Labor Day weekend. The station's third annual Boston Fireworks will be presented with a live, specially synchronized 30-minute musical accompaniment. The show will take place at 9 p.m. on Saturday (30) at Boston Harbor.

ALBUM ROCK TRACKS™

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

Products with the greatest airplay gains this week.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. Summer In The City, Lovin' Spoonful, KAMA SUTRA
2. Sunny, Bobby Hebb, PHILLIPS
3. See You In September, Happenings, PUPPY
4. Lil' Red Riding Hood, Sam The Sham & the Pharoahs, MGM
5. Sunshine Superman, Donovan, EPIC
6. Wild Thing, Troggs, ATCO
7. You Can't Hurry Love, Supremes, MOTOWN
8. Yellow Submarine, Beatles, CAPITOL
9. I Couldn't Live Without Your Love, Petula Clark, WARNER BROS
10. Summertime, Billy Stewart, CHESS

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. (I'm A) Stand By My Woman Man, Ronnie Milsap, RCA
2. Bring It On Home To Me, Mickey Gilley, PLAYBOY
3. One Of These Days, Emmylou Harris, REPRISE
4. You Rubbed It In All Wrong, Billy "Crash" Craddock, ABC/DOT
5. Misty Blue, Billy Jo Spears, UNITED ARTISTS
6. I Wonder If I Said Goodbye, Johnny Rodriguez, MERCURY
7. If You've Got The Money I've Got The Time, Willie Nelson, LONE STAR
8. I Don't Want To Have To Marry You, Jim Ed Brown & Helen Cornelius, LONE STAR
9. Rocky Mountain Music/Do You Right Tonight, Eddie Rabbitt, ELEKTRA
10. Say It Again, Don Williams, ABC/DOT

SOUL SINGLES—10 Years Ago

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

Radio

Featured Programming

THE CREATOR OF those infamous "Hiney Wine" skits, Dorsey & Donnelly Enterprises Inc., has put its creative energies behind a new feature called "National Comedy Wireless." The weekly packages contain an average of 10 to 10- to 90-second bits and cropped up Aug. 4 on 14 initial subscribing stations.

The service is described by KPLX Dallas/Fort Worth morning man and D&D partner T.J. Donnelly as "a radio art gallery for the comic artist." Terry Dorsey, who created the ongoing "Hiney Wine" series, says he spent an entire year scouring the country for fresh comedy voices. The search unearthed over two dozen talents, all of whom will be the first showcased on "National Comedy Wireless."

The bits are designed to enable local personalities to interact with the service's various characters. Other features include spoof commercials, song parodies, and wacked-out editorials.

The pool of contributing comedians ranges from pros to newcomers. One is an Ohio college professor, who does a takeoff on the Pornography Commission findings to the tune of "Jimmy Crack Corn." Lyrics here include "Meese attacks porn, but I don't care... It still won't go away." Another bit is offered by a PD's secretary, who is the humorist behind two characters: silly sex therapist Wanda Bondage and Susan B. Anthony Jones, the Ma Bell representative who chokes to cloud her communications with all manner of confusion.

The comic search will continue. Says Donnelly, "Our idea is to do for radio what Carson's and Letterman's writers have done for television."

Subscribing stations get the reel, cassette, and script packages on a market-exclusive basis. Those early takers are KIKK-AM-FM Houston, Texas; KPLX; WRBQ-AM-FM Tampa; KSO-AM Des Moines, Iowa; WSSX-FM Charleston, S.C.; and KIOK-FM Richland, Wash.

Dorsey & Donnelly Enterprises can be reached at 817-640-0392.

LABOR DAY specials continue to roll in. From New York and the United Stations Programming Network comes "Summer Encore 1986," a three-hour wrap-up of the hottest hits, events, movies, and concerts of the season.

The Labor Day edition of USP's "Country Six Pack" will spotlight award winners George Strait, Reba McEntire, and the Judds. Buzz Bowman, morning man at WXTU Philadelphia, is hosting the show.

MJI Broadcasting, New York, brings Jayne Lipman on board as the vice president of marketing. She joins MJI from Manhattan Records, where she was director of finance and a&r administration.

KIM FREEMAN

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

Aug. 22-24, Simple Minds, Tears For Fears, Superstar Concert Series, Westwood One, 90 minutes.

Aug. 22-24, Bruce Hornsby, The Fixx, Rock Chronicles, Westwood One, one hour.

Aug. 22-24, Windsor Riley, Musical Starstreams, Musical Starstreams, two hours.

Aug. 22-24, Sawyer Brown, Best Of Live From Walt Disney World, NBC Radio Entertainment, one hour.

Aug. 22-24, Rolling Stones, Hot Rocks, United Stations, 90 minutes.

Aug. 22-24, Jackson Browne, Countdown America, United Stations, four hours.

Aug. 22-24, Dion, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Aug. 22-24, Sylvia, Weekly Country Music Countdown, United Stations, three hours.

Aug. 22-24, Jerry Herman, Great Sounds, United Stations, four hours.

Aug. 22-24, Ronnie Milsap, Country Today, MJI Broadcasting, one hour.

Aug. 22-24, Mike & the Mechanics, Rick Dees' Weekly Top 40, United Stations, four hours.

Aug. 22-24, Kiss, Metalshop, MJI Broadcasting, one hour.

Aug. 22-24, Roy Orbison, The Elvis Hour, Creative Radio Network, one hour.

Aug. 22-24, Anita Baker, Star Beat, MJI Broadcasting, one hour.

Aug. 22-24, The Tymes, Gary Owens Supertracks, three hours.

Aug. 22-28, Duran Duran, Johnny Rivers, Spirit Of Summer, CBS Radioradio, one hour.

Aug. 23-24, The Byrds, The Four Tops, Reelin' In The Years, Global Satellite Network, three hours.

Aug. 24, GTR, REM, Triumph, Powercuts, Global Satellite Network, two hours.

FOR WEEK ENDING AUGUST 23, 1986

Billboard ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

	89 REPORTERS	NEW	TOTAL
		ADDS	ON
GENESIS THROWING IT ALL AWAY ATLANTIC	26	34	
EL DEBARGE LOVE ALWAYS GORDY	12	44	
PAUL SIMON YOU CAN CALL ME AL WARNER BROS	12	24	
AIR SUPPLY LONELY IS THE NIGHT ARISTA	10	43	
NEIL DIAMOND THE STORY OF MY LIFE COLUMBIA	10	46	

FOR WEEK ENDING AUGUST 23, 1986

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK				LAST WEEK				2 WKS. AGO				WKS. ON CHART				TITLE LABEL & NUMBER/DISTRIBUTING LABEL		ARTIST	
Compiled from national sample of radio playlists.																			
★ ★ NO. 1 ★ ★																			
1	2	3	10	WORDS GET IN THE WAY												EPIC 34-06120	1 week at No. One MIAMI SOUND MACHINE		
2	1	1	11	GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")												WARNER BROS. 7-28662	◆ PETER CETERA		
3	4	7	6	DANCING ON THE CEILING												MOTOWN 1843	LIONEL RICHIE		
4	5	6	11	THE CAPTAIN OF HER HEART												A&M 2838	◆ DOUBLE		
5	7	9	9	SWEET FREEDOM (THEME FROM "RUNNING SCARED")												MCA 52857	◆ MICHAEL MCDONALD		
6	8	10	6	FRIENDS AND LOVERS												CARRERE 4-06122/EPIC	CARL ANDERSON & GLORIA LORING		
7	10	11	7	TAKEN IN												ATLANTIC 7-89404	◆ MIKE & THE MECHANICS		
8	3	2	12	YOU SHOULD BE MINE (THE WOO WOO SONG)												A&M 2814	◆ JEFFREY OSBORNE		
9	13	14	7	HIGHER LOVE												ISLAND 7-99545/WARNER BROS.	◆ STEVE WINWOOD		
10	15	23	4	STUCK WITH YOU												CHRYSLIS 4-43019	HUEY LEWIS & THE NEWS		
11	12	18	8	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")												COLUMBIA 38-05903	◆ BERLIN		
12	6	5	11	LOVE TOUCH (THEME FROM "LEGAL EAGLES")												WARNER BROS. 7-28668	◆ ROD STEWART		
13	9	4	12	INVISIBLE TOUCH												ATLANTIC 7-89407	◆ GENESIS		
14	14	13	7	ANYTHING FOR LOVE												WARNER BROS. 7-28655	GORDON LIGHTFOOT		
15	19	21	4	LOVE ZONE												JIVE 1-9510/ARISTA	◆ BILLY OCEAN		
16	11	8	18	YOUR WILDEST DREAMS												POLYDOR 883096-7/POLYGRAM	◆ THE MOODY BLUES		
17	20	25	5	SWEET LOVE												ELEKTRA 69557	◆ ANITA BAKER		
18	16	19	8	PAPA DON'T PREACH												SIRE 7-28660/WARNER BROS.	◆ MADONNA		
19	27	37	3	THE STORY OF MY LIFE												COLUMBIA 38-06136	NEIL DIAMOND		
20	29	38	3	LOVE ALWAYS												GORDY 1857/MOTOWN	◆ EL DEBARGE		
21	17	12	11	IN THE SHAPE OF A HEART												ASYLUM 7-69543/ELEKTRA	◆ JACKSON BROWNE		
22	26	28	5	THE EDGE OF HEAVEN												COLUMBIA 38-06182	◆ WHAM!		
23	21	20	13	THE BEST OF ME												ATLANTIC 7-89420	◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN		
24	18	15	19	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)												JIVE 1-9465/ARISTA	◆ BILLY OCEAN		
25	28	30	3	MAD ABOUT YOU												I.R.S. 52815/MCA	◆ BELINDA CARLISLE		
26	31	—	2	LONELY IS THE NIGHT												ARISTA 1-9521	AIR SUPPLY		
27	22	17	11	MODERN WOMAN (FROM "RUTHLESS PEOPLE")												EPIC 34-06118	BILLY JOEL		
28	24	24	5	THAT WAS THEN, THIS IS NOW												ARISTA 1-9505	◆ THE MONKEES		
29	NEW	1		THROWING IT ALL AWAY												ATLANTIC 7-89372	GENESIS		
30	23	16	18	NO ONE IS TO BLAME												ELEKTRA 7-69549	◆ HOWARD JONES		
31	25	22	22	HOLDING BACK THE YEARS												ELEKTRA 7-69564	◆ SIMPLY RED		
32	34	—	2	VENUS												LONDON 886 056-7/POLYGRAM	◆ BANANARAMA		
33	NEW	1		THE OTHER SIDE OF LIFE												POLYDOR 885 201-7/POLYGRAM	◆ THE MOODY BLUES		
34	30	26	20	ON MY OWN												MCA 52770	◆ PATTI LABELLE & MICHAEL MCDONALD		
35	35	—	2	SMILES AND SMILES TO GO												MCA 52844	LARRY CARLTON		
36	39	—	2	DREAMER												ELEKTRA 7-69529	◆ KEEP IT DARK		
37	37	—	2	EVERY LITTLE KISS												RCA 14361	BRUCE HORNSBY & THE RANGE		
38	38	—	2	KISSES IN THE MOONLIGHT												WARNER BROS. 7-28640	GEORGE BENSON		
39	NEW	1		SO FAR SO GOOD (FROM "ABOUT LAST NIGHT")												EMI-AMERICA 8332	◆ SHEENA EASTON		
40	NEW	1		YOU CAN CALL ME AL												WARNER BROS. 7-28667	PAUL SIMON		

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THE NEEDY**



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PHIL COLLINS • ROD STEWART

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McCartney, Phil Collins, Tina Turner, Eric Clapton, Rod Stewart, Mark Knopfler, Sting and many, many more singing their hottest hits, and then gathering onstage for a scorching finale – an all-star performance of The Beatles' "Get Back."

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WESTWOOD ONE RADIO NETWORKS

POWERPLAYS

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

PLATINUM WPLJ-FM RADIO New York P.D.: Larry Berger

KLIS-FM 102.7 AM 1150 Los Angeles P.D.: Mike Schaefer

Q107 Washington P.D.: Randy Lane

WALA POWER 95 Washington P.D.: Mark St. John

WYLT 75 Chicago P.D.: Jan Jeffries

WHYT power 96fm Detroit P.D.: Gary Berkowitz

400 WHTZ FM New York P.D.: Scott Shannon

108 FM Boston P.D.: Sunny Joe White

98! WCAU-FM Philadelphia P.D.: Scott Walker

7-93 Atlanta P.D.: John Young

Wmms 100.7 FM Cleveland P.D.: John Gorman

698 Cleveland P.D.: Phil LoCascio

WLS 100.1 Chicago P.D.: John Gehron

96 TIC-FM Hartford P.D.: Gary Wall

B94 FM Pittsburgh P.D.: Nick Ferrara

Q105 TAMPA BAY Tampa P.D.: Mason Dixon

Wmms 100.7 FM Cleveland P.D.: John Gorman

795.5 WCYZ AM 700 Detroit P.D.: Steve Weed

WBBM-FM 100.1 Chicago P.D.: Buddy Scott

96 TIC-FM Hartford P.D.: Gary Wall

B94 FM Pittsburgh P.D.: Nick Ferrara

F-100 MIAMI P.D.: Sonny Fox

Wmms 100.7 FM Cleveland P.D.: John Gorman

795.5 WCYZ AM 700 Detroit P.D.: Steve Weed

WJOL 99.7

Minneapolis P.D.: Tac Hammer

- 1 5 Steve Winwood, Higher Love
- 2 3 Klymaxx, Man Size Love (From "Running")
- 3 6 Lionel Richie, Dancing On The Ceiling
- 4 4 Belinda Carlisle, Mad About You
- 5 1 Madonna, Papa Don't Preach
- 6 11 Glass Tiger, Don't Forget Me (When I'
- 7 9 Wham!, The Edge Of Heaven
- 8 10 Michael McDonald, Sweet Freedom
- 9 13 Mike & The Mechanics, Taken In
- 10 12 Double, The Captain Of Her Heart
- 11 14 Regina, Baby Love
- 12 15 Daryl Hall, Dreamtime
- 13 18 Huey Lewis & The News, Stuck With You
- 14 17 Miami Sound Machine, Words Get In The
- 15 19 Bananarama, Venus
- 16 8 Peter Cetera, Glory Of Love (Theme Fr
- 17 21 Berlin, Take My Breath Away (Love The
- 18 2 Rod Stewart, Love Touch (Theme From "
- 19 22 Thompson Twins, Nothing In Common
- 20 24 Paul McCartney, Press
- 21 25 Icehouse, No Promises
- 22 28 Billy Joel, A Matter Of Trust
- 23 27 Mick Jagger, Ruthless People
- 24 7 Gavin Christopher, One Step Closer To
- 25 30 Loverboy, Heaven In Your Eyes
- 26 26 Device, Hanging On A Heart Attack
- 27 29 Billy Ocean, Love Zone
- 28 33 The Jets, Private Number
- 29 35 Times Social Club, Rumors
- 30 32 Run-D.M.C., Walk This Way
- 31 20 John Eddie, Jungle Boy
- 32 36 Janet Jackson, When I Think Of You
- 33 EX Genesis, Throwing It All Away
- 34 EX Kenny Loggins, Playing With The Boys
- 35 23 The Monkees, That Was Then, This Is N
- A36 Paul Simon, You Can Call Me Al
- A Honeymoon Suite, What Does It Take
- A Sheena Easton, So Far So Good (From "
- A Don Johnson, Heartbeat
- EX EX The Beatles, Twist And Shout

POWER 104
KRBE - FM

Houston P.D.: Paul Christy

- 1 1 Madonna, Papa Don't Preach
- 2 2 Peter Cetera, Glory Of Love (Theme Fr
- 3 3 Belinda Carlisle, Mad About You
- 4 5 Bananarama, Venus
- 5 4 Steve Winwood, Higher Love
- 6 6 Run-D.M.C., Walk This Way
- 7 11 Regina, Baby Love
- 8 13 Berlin, Take My Breath Away (Love The
- 9 9 The Beatles, Twist And Shout
- 10 7 Wham!, The Edge Of Heaven
- 11 19 The Outfield, All The Love In The Wor
- 12 10 Rod Stewart, Love Touch (Theme From "
- 13 17 Carl Anderson & Gloria Loring, Friend
- 14 14 David Lee Roth, Yankee Rose
- 15 8 Jermaine Stewart, We Don't Have To Ta
- 16 20 Lionel Richie, Dancing On The Ceiling
- 17 23 Michael McDonald, Sweet Freedom
- 18 25 Huey Lewis & The News, Stuck With You
- 19 12 Andy Taylor, Take It Easy

- 20 21 Device, Hanging On A Heart Attack
- 21 22 John Cougar Mellencamp, Rumbleseat
- 22 24 ZZ Top, Velcro Fly
- 23 29 Double, The Captain Of Her Heart
- 24 26 Gavin Christopher, One Step Closer To
- 25 EX Honeymoon Suite, What Does It Take
- 26 18 Peter Gabriel, Sledgehammer
- 27 30 Daryl Hall, Dreamtime
- 28 EX The Monkees, That Was Then, This Is N
- 29 EX Miami Sound Machine, Words Get In The
- 30 EX Air Supply, Lonely Is The Night
- 31 27 Timex Social Club, Rumors
- 32 EX Doctor And The Medics, Spirit In The
- 33 EX Anita Baker, Sweet Love
- 34 15 Pet Shop Boys, Opportunities (Let's M
- 35 EX Eurythmics, Missionary Man
- 36 EX Loverboy, Heaven In Your Eyes
- A37 Genesis, Throwing It All Away
- 38 EX Glass Tiger, Don't Forget Me (When I'
- 39 EX Paul McCartney, Press
- 40 EX Janet Jackson, When I Think Of You
- A Mike & The Mechanics, Taken In
- A Billy Joel, A Matter Of Trust
- A Billy Ocean, Love Zone
- A Bruce Hornsby & The Range, Every Litt
- A Patti LaBelle, Oh, People
- EX EX El DeBarge, Love Always
- EX EX Robert Palmer, I Didn't Mean To Turn
- EX Eddie Money, Take Me Home Tonight

93Q
HOT HTS KSDO - FM

Houston P.D.: John Lander

- 1 1 Peter Cetera, Glory Of Love (Theme Fr
- 2 2 Carl Anderson & Gloria Loring, Friend
- 3 3 Bananarama, Venus
- 4 5 Berlin, Take My Breath Away (Love The
- 5 4 Madonna, Papa Don't Preach
- 6 6 Steve Winwood, Higher Love
- 7 13 Doctor And The Medics, Spirit In The
- 8 21 Lionel Richie, Dancing On The Ceiling
- 9 9 Rod Stewart, Love Touch (Theme From "
- 10 10 Run-D.M.C., Walk This Way
- 11 7 Peter Gabriel, Sledgehammer
- 12 8 Kenny Loggins, Danger Zone
- 13 11 Belinda Carlisle, Mad About You
- 14 12 Timex Social Club, Rumors
- 15 17 Regina, Baby Love
- 16 18 Wham!, The Edge Of Heaven
- 17 20 David Lee Roth, Yankee Rose
- 18 23 Huey Lewis & The News, Stuck With You
- 19 26 The Monkees, That Was Then, This Is N
- 20 14 Howard Jones, No One Is To Blame
- 21 15 Pet Shop Boys, Opportunities (Let's M
- 22 22 Jeffrey Osborne, You Should Be Mine (
- 23 16 Genesis, Invisible Touch
- 24 EX The Beatles, Twist And Shout
- A25 Eurythmics, Missionary Man
- 26 28 Billy Ocean, Love Zone
- A27 Glass Tiger, Don't Forget Me (When I'
- 28 29 Double, The Captain Of Her Heart
- 29 30 ZZ Top, Velcro Fly
- 30 EX Stacey Q, Two Of Hearts
- A New Edition, Earth Angel
- A Genesis, Throwing It All Away
- A Kenny Loggins, Playing With The Boys

KMEL 105

San Francisco P.D.: Steve Rivers

- 1 3 Steve Winwood, Higher Love
- 2 2 Stacey Q, Two Of Hearts
- 3 1 Bananarama, Venus
- 4 6 Run-D.M.C., Walk This Way
- 5 7 Chaka Khan, Love Of A Lifetime
- 6 9 Limited Warranty, Victory Line
- 7 4 Regina, Baby Love
- 8 10 Luther Vandross, Give Me The Reason
- 9 12 Double, The Captain Of Her Heart
- 10 15 Gwen Guthrie, Ain't Nothin' Goin' On
- 11 11 Prince & The Revolution, Anotherlover
- 12 19 Miami Sound Machine, Words Get In The
- A13 The Beatles, Twist And Shout
- 14 25 Janet Jackson, When I Think Of You
- 15 17 Simply Red, Money\$ Too Tight (To Ment
- 16 21 Lisa Lisa & Cult Jam With Full Force,
- 17 20 Lionel Richie, Dancing On The Ceiling
- 18 18 Klymaxx, Man Size Love (From "Running
- 19 22 Thompson Twins, Nothing In Common
- 20 24 Glass Tiger, Don't Forget Me (When I'
- 21 27 The Art Of Noise With Max Headroom, P
- 22 26 Genesis, Throwing It All Away
- 23 28 Nu Shooz, Point Of No Return
- 24 5 Madonna, Papa Don't Preach
- 25 29 Huey Lewis & The News, Stuck With You
- A26 Anita Baker, Sweet Love
- 27 31 Eddie Money, Take Me Home Tonight
- 28 8 Michael McDonald, Sweet Freedom
- 29 16 Mary Jane Girls, Walk Like A Man (Fro
- 30 35 Daryl Hall, Dreamtime
- 31 EX Billy Ocean, Love Zone
- 32 EX El DeBarge, Love Always
- 33 13 Wham!, The Edge Of Heaven
- 34 14 Berlin, Take My Breath Away (Love The
- 35 EX The Jets, Private Number
- A Robert Palmer, I Didn't Mean To Turn
- A Patti LaBelle, Oh, People
- EX EX The Monkees, That Was Then, This Is N
- EX EX Sheena Easton, So Far So Good (From "

This space contributed as a public service.

THIS YEAR PUT AN END TO YOUR DEADLY HABIT.



Great American Smokeout - Nov. 20



Bernard Bragg has won critical acclaim as an actor. He has never heard applause.

Bernard Bragg is a co-founder of The National Theatre of the Deaf. He has performed on television and Broadway and was an artist-in-residence at the Moscow Theatre of Mimicry and Gesture. He has studied under Marcel Marceau and taught workshops at Harvard University.



PHOTO ERNESTO BAZAN

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PRESIDENT'S COMMITTEE ON EMPLOYMENT OF THE HANDICAPPED, WASHINGTON D.C. 20210

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Oldies Invade Street. WMC Detroit personality Tom Ryan leads a vast crowd cheering for various artists performing at the station's Budweiser Motor City Music Celebration. Some of the stars who played during the three-day concert were Martha Reeves, Eddie Kendricks, David Ruffin, and the Spinners.



Kidding A Kid. Former Go-Go Beinda Carlisle, right, pulls a fast one on WMMS Cleveland's Kid Leo while in town for her solo tour. She's pictured here with another former Go-Go, Charlotte Caffey, who accompanied Carlisle on the jaunt.



Baby On Board. Atlantic's Regina delivers a little "Baby Love" to the folks at WPLJ New York and discusses her new album, "Curiosity." Shown, from left, are WPLJ morning man Jim Kerr, Regina, PD Larry Berger, and Bill Deutsch of Belkin Management.



WTTC Reaches The Stars. WTTC-AM-FM Towanda, Pa., general manager Jack Baker gets up close and personal with Frank Sinatra Jr., one of several stars featured on Baker's jazz and big-band morning show, "Sentimental Journey."



KSDO Accolades. KSDO-AM San Diego teammates pose as the proud recipients of the International Radio Festival of New York's grand prize in the best-information-program category. The news/talk outlet won for its "AIDS Awareness Day I" program. Shown, from left, are KSDO senior correspondent George Riley, former president/general manager Jim Price (now at KXYX San Diego), and program director Jack Merker.



Oakland A-Team. Barry Pope, program director of KDIA Oakland, Calif., enjoys a visit from Knobhill Records people, who dropped off a copy of the benefit single "Welcome Back America." Standing, from left, are KDIA general manager Ray Hawkins, Knobhill vice president Cynthia Grace, label artist Lenny Williams, and Pope.



Frampton Comes Alive. Peter Frampton takes an afternoon off from his tour opening for Stevie Nicks to visit the staff at WCKG Chicago. Shown, from left, are WCKG PD Don Davis, air personality Sean Donahue, Frampton, MD Tom Daniels, and Atlantic Record's Rick Sudakoff.

HAPPY
THIRD
ANNIVERSARY!



FROM A TO Z WITH WHTZ!

ONE OF THE TERRIBLE misconceptions is that whoever happens to be the most high-profile person at a station is usually the one who gets most of the credit for the success of the operation," says Z-100 program director and Z-Morning Zoo-keeper Scott Shannon.

In reflecting on Z-100's third anniversary, Shannon is quick to share credit for Z-100's success with the entire team. "I consider myself an architect and a radio DJ," Shannon says.

"I am fortunate in that I'm able to spot young people who are going to be successful," Shannon allows. "I'm proud to be involved somewhat in their development.

"If I was going to leave here tomorrow," he continues, "I wouldn't feel bad. [Operations manager] Shadow Stevens is an extremely capable programmer and manager. [Z-Morning Zoo partner] Jack Murphy was running a good morning show before I got a hold of him.

"The station would continue to prosper. I don't like to think about leaving, but I don't think enough radio groups concern themselves enough with the future, with what's going to happen tomorrow.

"Lord knows, good people are hard enough to find today, let alone tomorrow. The development process is a little bit on the blink right now in the business. There are not enough teachers out there. A lot of young people are eager to learn, and I wish I had more time to work with them," Shannon says.

Despite his roles as Zoo-keeper, PD, VH-1 personality, husband, and as a new father, Shannon seems to find more time for developing outside-market PDs than one might expect.

The morning of our meeting, Shannon had been on the phone with four different programmers, discussing various promotions, suggesting air talents, and getting updates on each caller's market.

BORN MICHAEL SCOTT Moore,

Shannon recalls his own development: "I have bought Billboard since I was 15. I always kept a notebook of people I wanted to be like. I read about Scott Muni in New York and Tom Shannon in Detroit. So, I was named after them. I grew up listening to Dick Summers on WIBC Indianapolis. He was a big influence on me, and when I came to New York, I found myself going up against him."

As for Z-100's development, Shannon says, "I get a big laugh when people say, 'Boy, that Z-100 sure has changed.' Basically, we're the same station, with the same feel we had three years ago. We still have the Zoo, the five o'clock whistle. Our music policy is the same—a very careful mix of New York urban music and rock'n'roll.

"One thing that's very common in radio is that certain PDs move from market to market but have the same sound. It was especially difficult when I moved to New York, because I didn't know the

market that well. I brought in Michael Ellis [now Billboard's Hot 100 chart manager] and Chuck Crane. It wasn't Scott Shannon saying, 'Here's the master plan.'

"Crane and I walked around the building making phone calls, listening to tapes, carting up music. We had phone operators run the board all day, and we stopped in and did live weather and time. We've changed, but the brand or style of radio has been very consistent."

In addition to assembling the right team, Shannon cites "blatant honesty" as a major factor in Z-100's success. That honesty ranges from calling a "contest a contest and a prize a prize" to admitting on air, "Sorry, we had a horrible show today. We'll make it up to you tomorrow," says Shannon.

"We make you laugh, cry, smile, feel good," he says. In making Z-100 a part of its listeners lives, the station "lives" much like its listeners might. (This element is perhaps *Continued on page 32*)

Here's What The Critics Say . . .

"Z-100 is evidence that a CHR station that is aggressive, well-formatted, and anxious to play new music can win and win big. The fact that they are winning in New York is a credit to Scott Shannon."

—Steve Meyer,
MCA Records.

"Scott Shannon and Z-100 have become an important part of New York. They certainly have worked hard for it. Happy anniversary and congratulations. Now, open up that playlist!"

—Daniel Glass,
Chrysalis.

"I've known [Scott Shannon] for 15 years. I'm just glad to see him so successful, he's done just wonderful. I think the Z-Morning Zoo is just sensational . . . very entertaining. On top of that, I'm thrilled to be a friend of Scott's. He used to hang out at my house at Christmas time when he had nowhere else to go. Used to spoil my kids a lot. Now, I can spoil his."

—Eddie Mascolo, RCA.

"I wanna thank Z-100 for the support they've given Epic and our associated labels. All of our artists really appreciate the station. And we really love bringing our artists in there at 6 a.m. My favorite anecdote is bringing David Hasselhoff in there about a year and a half ago. He'd been up all night doing the 'Night of 1,000 Stars.' Scott injected his veins with caffeine and made a great interview out of it."

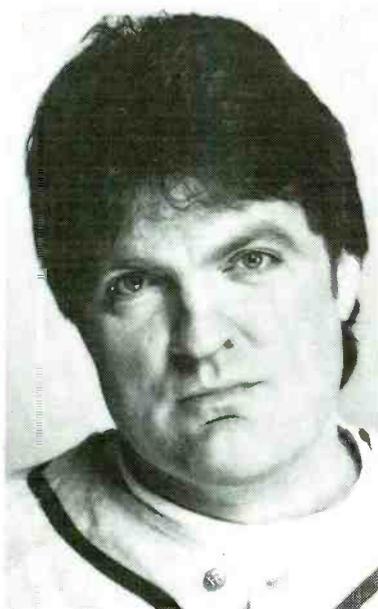
—Walter Winnick, Epic.

"Just plain and simple, I've known Scott for a long, long time and it's nice to see another good ol' boy making it in the big city."

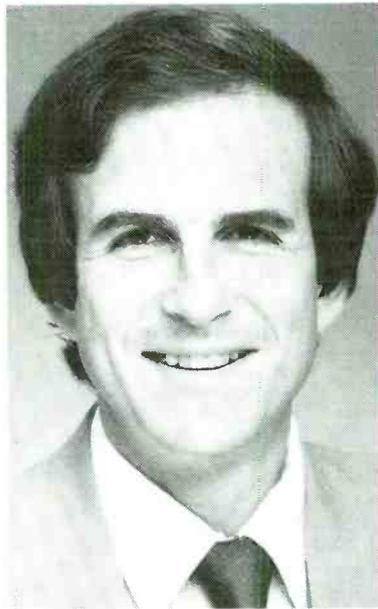
—Vince Faraci, Atlantic.



DEAN THACKER: Z-100 vice president and general manager.



SCOTT SHANNON: Z-100 program director and Z-Morning Zookeeper.



GARY FISHER: Z-100 General sales manager.



SHADOW STEVENS: Z-100 operations manager.

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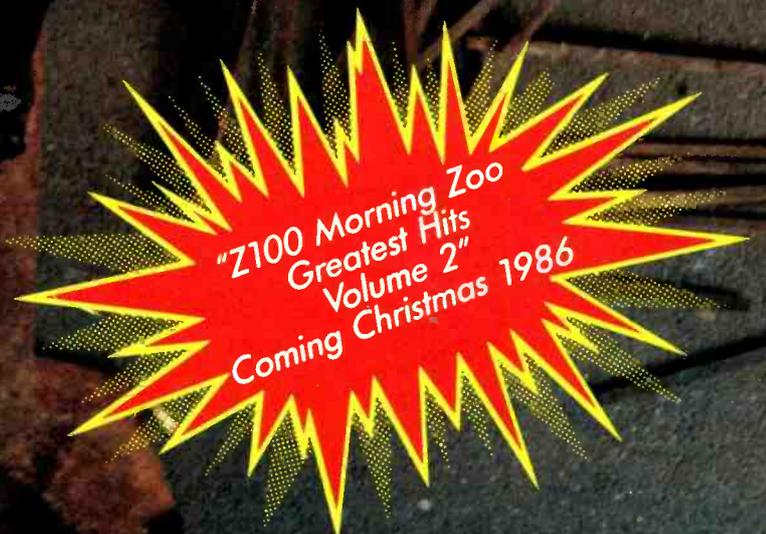
Z100

**A Match
Made In Heaven.**

**Congratulations on your 3rd Year.
From your record company.**



The biggest selling album
in Z100 history.



Building A Station From Bottom Up

BY MICHAEL ELLIS

ONE OF THE GREATEST highs for someone in radio is to watch a station you believe in take off from nothing and go to the top of the ratings. This is exactly what happened for us at WHTZ in late 1983.

The Z-100 story started with just an idea—that top 40 radio was not dying. We felt strongly that it did not exist in New York in 1983 only because no one knew how to do it right on FM and that the old WABC concept of being No. 1 by playing mass-appeal music for New York could be revived and updated. At least, that's what we believed in July 1983—"we" being the Malrite upper management, newly appointed WHTZ general manager Dean Thacker, new program director Scott Shannon, and me.

There were no studios, no

strong transmitter, no air staff, no offices, and very few believers beyond us at Malrite. I was told that by leaving top-rated WKTU and going out to

'We believed that top 40 wasn't dying'

the New Jersey Meadowlands, I'd never be heard from again. And even I had my doubts about Scott Shannon—until I met him.

All of us New Yorkers believed only a New Yorker could successfully program here. But once I met Scott at the interview and saw "Z-100" written on an easel instead of WHTZ, I felt good about him. "Z-100" just had the right catchy ring to it, and Scott told me that he insisted on Z-100 as the name for the station instead of "Hits." Then, we both

saw that our ideas about how to attack the existing New York stations were in sync, and I felt confident we could win.

LIKE THE OLD WABC, we would be playing the most mass-appeal music in New York. And we thought that no station would be competing directly with us, because WPLJ was still playing album rock. I didn't think we could take over in our first rating book, but I foresaw steady growth into a leadership position.

At the beginning, in July 1983, Z-100 consisted of a hotel suite in the Meadowlands Hilton—two bedrooms for Scott and Dean and a large common living room that was the Z-100 "office." There, Scott and I worked for the first two weeks until the new offices were ready. Scott was setting up the air staff day by day; I was putting together the music

lists and rotation clocks. Meanwhile, meetings were being held in this same room about construction progress for both the studios and the new transmitter. Chuck Crane from Tampa, Fla. (now assistant program director/music director at WLS-AM Chicago), was hired as operations manager and promptly returned to Florida to pack. I hired an assistant music director, Ken Lane (now Z-100's promotion director), and off we went to Downstairs Records to look up serial numbers on all the hundreds of records we needed to order. J.R. Nelson was hired as production director, and off he went to a Malrite facility in Milwaukee to cart the records we ordered from an Ohio distributor.

REMEMBER, we had no studios and no offices except for the one large room where we

(Continued on page 30)

"I think that Z-100 has come into New York and set a precedent and a standard that no other radio station has ever accomplished. That's mainly because of phenomenal personalities. That's spearheaded by excellent, witty, wacko, on-air promotion executed by program director Scott Shannon."

—Dave Urso, Elektra.

"I've known this man for 15 years. He has a flair like nobody else. They don't make 'em any better. Scott was born to program radio."

—Charlie Minor, A&M.

"He makes me laugh in the morning, and getting a New Yorker to do that is not the easiest thing in the world. Z-100 has made us all sharper in an entertaining and unpredictable way."

—Rick Stone, A&M.

"Scott Shannon has done for New York radio what Gary Carter did for New York baseball—even though Shannon does swing very late on certain hits. Through a combination of aggressiveness, persistence, and sheer volume—qualities with which I'm not unfamiliar—Z-100 has become an incredible station. And I'm glad that after knowing Scott for almost 15 years, I've gotten to see him make something of himself. (Of course, Trish is responsible.) But I still can't figure out what it is or why he hasn't been institutionalized for it. Okay, Scott, congratulations! Now... will you add Air Supply?"

—Don Jenner, Arista.

"Congratulations and best wishes to Z-100 and Scott on a fabulous first three years. Best wishes for many, many more. Having had the misfortune of being associated with Scott when he was in the record industry, I can personally attest to the fact that he's a much better PD than record person."

—Walter Lee, Capitol.

Morning Partners Discuss The Zoo And Its Keeper

WALK INTO ALMOST any Z-100 staffer's office, ask him when he started with the station, and most likely you will see him point to a date in July or August and say, "Three years ago, here!"

That ability to recall the exact start date at Z-100 reflects a strong feeling of family that emerges when chatting with members of the Z-100 crew. The personnel turnover at Z-100 during its three years is remarkably low for this musical-chairs business, and the family element is often cited as an explanation for that.

By all accounts, Scott Shannon is the father of that brood, and a sometimes tough one at that. The word "perfection" crops up repeatedly in discussions with the Z-Morning Zoo team.

"Scott is probably one of the best teachers I've ever had," says Z-Morning Zoo producer J.R. Nelson. "He's also the toughest."

"What's missing here," says public service director and Zoo teammate "Professor" Jonathan B. Bell, "is the 'good-enoughers.' At every other station I've worked at, there were always people who would say, 'Hey, that's good enough'—people who would accept



The Morning Team. Z-Morning Zoo teammates take a break between bits for a group shot. From left are public service director "Professor" Jonathan B. Bell, program director Scott Shannon, news director Claire Stevens, sports director "Captain" Kevin, and Jack Murphy.

that."

According to Nelson, the refusal to settle for nothing less than the best has been viewed as a phenomenon in the industry. "I have a problem with that," Nelson says. "It's a phenomenon that shouldn't be a phenomenon. Scott is responsible for getting an industry off

its ass. Everyone says, 'Well, you work real hard.' You *have* to, it's a job."

"SCOTT IS ACES in my book as a teacher, a mentor, a programmer," says Zoo news director Claire Stevens. "There are a lot of subtleties working with Scott. Things to pick up

by osmosis, let alone direct instruction."

"We shouldn't create the impression that it's all fun," says Bell. "There are a lot of times when you get super pissed off because someone climbed on your back over something you didn't do well. [There is] a lot

(Continued on page 28)

"Scott Shannon's been known for being at least aggressive enough to take shots on new records during the morning show and during the day, sometimes without the influence of those records being a hit. He's never been afraid to lead the market on new records. Scott gives enough records shots on the air—unreported—to get a feel for whether it could be a hit in his market. That's more than most programmers out there do. I applaud him for that."

—Michael Plen, I.R.S.

"We called him 'Super Shan.' Our signal didn't cover the market at night, so people would drive in to hear him. One of the promotions I recall is his 'Super Shan will die for you.' It was addressed to schools, and the one that sent in the most votes would get Scott out there. The gag was that he dyed his hair. It was flame red at the time, and he dyed it green. You know, I still find Scott to be the same way he was here."

—Bernie Dittman, owner of WABB Mobile, Ala., where Shannon started his radio career.

Sales Equation Also Includes Emotion

"EMOTION, PROMOTION, and commotion. That's the station," says Z-100 general sales manager Gary Fisher, who calls the station "a salesperson's dream."

Recalling his arrival at Z-100 when it debuted, Fisher says, "I had been sales manager at WABC Musicradio for 10 years, so it was a natural segue for me to hook up with what many people are calling the WABC of the '80s."

"There was a void a mile wide for a personality top 40," Fisher continues. "But everybody was saying, 'New York is too hip, too segmented, too sliver-casted' for a mass-appeal top 40 to work. Early on, we coined the phrase 'reach-casting.' We went after the overall market share on the hunch that if we could get sampling up to between a 5 or 7 share, the demos would fall in line."

Fisher says early advertisers "thought we were an urban station playing a lot of white records. A lot thought we were an uptempo AC station. A lot bought us as an AOR hybrid. We took great pains not to get in the way of those perceptions. We didn't want to define the station."

Since going on-air, Z-100 has

How The Zoo Hit No. 1

THE STORY OF Z-100'S trek from "worst to first in 74 days" is an often-told tale, but it's worth repeating. After coming on-air Aug. 2, 1983, Z-100 had little more than a month to prove itself in the year's summer Arbitrons. In that book, Z-100 showed up with a 2.0 overall 12-plus share.

According to general sales manager Gary Fisher, multiplying that 2.0 share by the three months in the summer sweep gave Z-100 an even 6.0 share. Many outstanding radio debuts are attributed to curiosity tune-ins, and industryites say that maintaining those initial ratings is harder than pulling them.

Z-100 has kept remarkably

true to its projections. In its first full book, fall 1983, Z-100 jumped to a market-leading 6.2 overall share, and it has never drawn less than a 5.5 share.

Since fall 1983, Z-100 has led the market in seven of its last 11 full books. Steady top-three urban contender WRKS topped the pack during three of those sweeps—winter 1984 and winter and summer 1985.

In fall 1985, WPLJ led the Gotham race, with a 0.5 share lead on Z-100.

In the latest book, spring 1986, Z-100 pulled a 6.9 12-plus overall share. That comes close to Z-100's record so far, a 7.2 overall share in spring 1984.

stuck with an eight-minute-per-hour commercial limit. "That's a source of a fair amount of confrontation between programming and sales, because an extra unit would be worth a considerable amount." The limit, Fisher says, "is the station's way of investment spending, and we

will not budge."

That limit has also helped Z-100 in the laws of supply-and-demand selling. "My theory is to sell the station, not the ratings, and our job is to point out why we're worth what we charge," Fisher says.

THE STATION is sold on a

five-tier rate card, spurred by demand. Naturally, the Z-Morning Zoo is the highest ticket, where the rate grid ranges from \$800-\$1,200. "The value [of commercials] is defined by what the marketplace deems them to be worth," Fisher says. "That policy must be pretty well in sync with the market, because the station is always 95%-100% sold out," he continues. "A lot of people use the old sold-out line as a pitch, but that's just nonavailability, which isn't good for the station or the client."

The Z-Morning Zoo occasionally treats its advertisers with on-air irreverence. "Some clients are smart and will say, 'Have Scott play with the thing a little.' Other clients say, 'Hey, I've heard what the Zoo does to people. I don't want them doing anything.'" Shannon will usually comply with those requests, Fisher says. "But, I wouldn't bet the mortgage on it."

"THE KEY TO marketing Z-100 is that we've been able to reach out, break down the walls of the format, and go beyond the top 40 sales niche of clients, toward more upscale advertisers," Fisher contin-

(Continued on page 26)

WHTZ is the most listened-to station in America.

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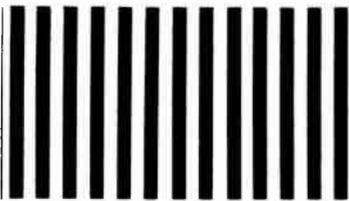
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"It's good to know that when Columbia has a hit, Z-100 is there to drive it home."

—Jerry Lembo, Columbia.

"Just proved that good radio works in all markets. That's one thing Scott does—good radio."

—Michael Osterhout, WRBQ "Q-105" Tampa.

"Ah, my Irish friend. He's the kind of guy who can talk to the guy on the subway in Brooklyn and the network execs. He sees himself as the papa of that Zoo. He frets over the members, worries about them. There's a temptation to dismiss what the Zoo does because of its brashness and irreverence. But I know Wall Street bankers, tycoons, and media barons who can't get through the day without a fix of Mr. Leonard. None of those characters could function without the proper environment. Scott provides that."

—William O'Shaughnessy, WVOX/WRTN New Rochelle, N.Y.

Radio

Z-100 CELEBRATION

MD Uses His Ears As Well As Stats

"**W**ANTING EVERYBODY to be happy is a big policy here," says Z-100 music director Frankie Blue. Blue is another recruit from the former WKTU, and he calls his arrival at Z-100 his entry into "real radio."

"Everybody was very gung-ho when I joined, and they still are. There's a very up spirit."

With the help of his assistant, Marcia Platzer, Blue's daily duties include collating the research that determines which 13-15 songs will get Z-100 exposure every hour, and in what rotation throughout the day. To do that, Blue says, "We call over 150 stores a week for 7-inch, 12-inch, and album sales. Our request line is open almost 24 hours a day,

and those [calls] are weighted almost equally with sales.

"Something new is taking club reports. It won't be a statistical club report, just talking with 10 or so jocks that I feel most comfortable with. The clubs are more progressive these days, and a lot of records are starting out there."

Research is not gospel at Z-100, though. "We also use the most important thing, our ears. Ears and gut," Blue stresses. "At least one record a week comes not from research, but from our ears. Regina's 'Baby Love' is a recent example. We just felt it had that Z-100 sound, so we took a shot. That's why Scott likes me, he thinks I'm streetwise."

SALES EQUATION ALSO INCLUDES EMOTION

(Continued from page 24)

ues.

The station "evokes emotion, it's programmed by emotion, and it's sold with passion," Fisher says. "And, that emotional component is only going to get bigger as Scott becomes a little more emotional... It's the human side of Scott that sells well.

"We sell parking-lot radio,"

Fisher says. "The kind of radio that so involves the audience that they stay in their cars, listening, unable to break away. Advertisers know we are a foreground, intrusive medium.

"A lot of stations in America can make you laugh," Fisher concludes. "But we're the only one that can make you cry."



Musical Direction. Z-100 music director Frankie Blue gets some gentle direction from recording artist Marilyn Martin. Blue says "there's a very up spirit" at z-100.

Congratulations
to all our friends at



Scott Shannon's

ROCKIN' AMERICA THE TOP 30 COUNTDOWN



**CONGRATULATIONS
TO OUR FRIENDS AT
WHTZ-FM IN NEW YORK**



WESTWOOD ONE RADIO NETWORKS – HOT PROGRAMS FOR HOT STATIONS!

MORNING STAFF DISCUSSES THE ZOO

(Continued from page 23)

of pressure to keep the show great every day. It's been the toughest, most interesting, and most exciting three years I've ever had."

Adjusting to the up and down moods of their partners is second nature by now, the teammates agree. The Zoo's assistant producer, Anita "Bonita" Unterweiser says, "If one person is truly hot one day, the others have to let them shine." Bell adds, "If you have any kind of competitive spirit, that's the hardest thing to do. To learn not to shoot the ball all the time."

With the exception of Jack Murphy, all members of the Zoo are originals. Murphy was brought on board from WROQ Charlotte, N.C., following the departure of longtime Shannon sidekick Ross Brittain, who left last year to run a solo morning show at WZGO Philadelphia (now WTRK).

"I felt like I was a pretty good morning man in Charlotte," Murphy says. "I had always done my own show, and it is a difficult adjustment

from running your own show to being part of a team. The way Scott did it was very smart. He told listeners, 'Look, it took us a long time to find somebody. You can't expect him to be perfect.'"

That honesty with the audience is a source of great pride

'Scott is probably one of the best teachers I've had'

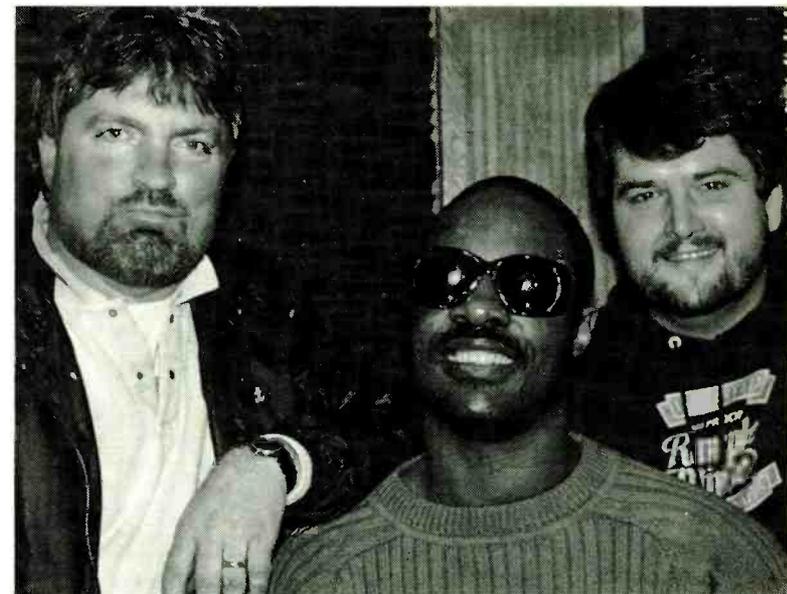
for the morning team. "When we screw up, nobody feels worse than we do," says Stevens. "When Scott feels like we've had a bad show, it's very difficult for him to get through to the next day to rectify it," she continues. "And, if he has a bad show on a Friday, he's..."

Listener phone calls play a huge part in the Z-Morning Zoo. The day Billboard visited, the lines were behaving less than perfectly, and Shannon took a drumstick to the phone console repeatedly.

After the "infamous book" (fall 1985, when WPLJ topped Z-100 in overall, 12-plus Arbitron shares), Bell recalls that "everybody in the market was saying, 'Hey, we're No. 1.' We didn't. We said, 'We're No. 2, and it doesn't feel very good.' A lot of others would have bluffed it out... picked out some little demo and claimed to be the leader. Our openness with the audience counts for a lot."

AS A CALL-IN listener put it during Aug. 1 Zoo birthday festivities, "You guys can be funny when you want. But, when something serious happens, you can get down to earth." The comment was made in reference to the Zoo's treatment of the space shuttle disaster. On that day, Jan. 28, the Zoo turned into a talk show, with audience and Zoo partners making a collective attempt to cope with the news.

More recently, the Zoo's normally brisk pace was broken for a father who called in to discuss how and why he



Star Station. Stevie Wonder relaxes with Scott Shannon, left, and Jack Murphy, after making an impromptu appearance on the Z-Morning Zoo.

kicked his cocaine addiction in the wake of Len Bias' death.

Happier reminiscing during the on-air birthday party had listeners requesting repeats of their favorite Zoo bits. A favorite anecdote includes the morning Stevie Wonder dropped in unexpectedly with portable keyboard in hand. Asked on-air about reports

that he might regain his eyesight, Wonder quipped, "After seeing these guys, I think it's better that I don't."

Unquestionably "sicker than a dog" during Billboard's Z-100 visit was assistant public relations director Mr. Leonard (aka John Rio). The squeaky-voiced character has become

(Continued on page 32)

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Radio

Z-100 CELEBRATION

His Heart's In Promotion

Z-100 PROMOTION DIRECTOR Ken Lane is another three-year veteran with the station, who, like music director Frankie Blue, was hired by then-MD Michael Ellis from WKTU New York. He crossed the Hudson to Z-100's New Jersey studios shortly after Ellis did and initially worked in the music department.

"It's an inspiring place, great people," Lane says of Z-100. "I remember being here Aug. 2, 1983. It was a little station. Everybody was telling us it wasn't going to do anything. And, God knows, WKTU was a legend."

"In my free time," Lane recalls, "I started working on promo-

tions." With an eye toward eventual station ownership, Lane says his heart "was always in promotion. After eight months, they gave me the job."

"The best kinds of promotions," Lane says, "are the kind money can't buy. Backstage passes to Elton John or a dinner date with Menudo, for example. Those are the things people really love."

Z-100's longest-running promotion is the Supersticker campaign, which awarded a house in Pennsylvania's Pocono Mountains earlier this year and will soon offer a Jaguar to listeners spotted with the bumper stickers.

Malrite Group: Proud Parent Of WHTZ

WHTZ IS OWNED and operated by Malrite Communications Group, a major communications company headquartered in Cleveland.

In 1983, Malrite acquired a lackluster radio station in Newark, N.J., changed the call letters and its format, and began transmitting from the top of the Empire State Building in Manhattan. Within three months, Z-100 became the top-rated station in New York.

To say that Malrite is just proud of Z-100 and its staff is an understatement. According to Gill Rosenwald, Malrite executive vice president and president of the radio division, "You can only totally appreciate what Dean Thacker and his staff have accomplished if you've had the opportunity to share in the process that got them to the top and keeps them there. This is a very special group of people."

Malrite also owns broadcast outlets serving Los Angeles, San Francisco-Oakland, Houston, Cleveland, Minneapolis-St. Paul, Denver, Cincinnati, Jacksonville, West Palm Beach, Rochester, and San Juan, Puerto Rico.

BUILDING A STATION FROM BOTTOM UP

(Continued from page S3)

all worked. We had no staff to help us yet, although Anita "Bonita" Unterweiser was soon hired as Scott's assistant. Until then, Scott and I drove around in Scott's rented car to take care of all the little errands we needed to do, like ordering stationery. We often got lost because he was from Tampa and I was from Manhattan, and neither of us knew our way around Jersey. Needless to say, no one at our various suppliers was impressed with Scott, me, or a nonexistent station called Z-100.

Then, one week before we were to sign on, WPLJ changed its format to top 40, although it initially denied any change in format. It was a surprise and annoyance to us because we thought we would have the field all to ourselves, but we still felt confident. We moved over to the new studios several days before sign on, with construction continuing around us, and signed on at about 5:45 A.M. on Aug. 2, 1983.

For the first two days, only New Jersey could hear us because our Empire State Building transmitter was not operational. We had no jingles ready on the first day, and our music computer was not yet installed. I did the music by hand, arranging each hour's music in my office by putting 13 or 14 carts in a stack and then running into the studio every hour telling the jocks to play those carts in the order in which were stacked. But despite all the improvisation, the sound was right. As soon as I heard Scott's inspired programming and the fantastic music mix of New York hits and national hits that only top

40 radio can offer, I knew we were on our way.

Michael Ellis is Billboard's Hot 100 chart manager. In July 1983, he left WKTU to join Z-100 as music director/assistant program director and worked at Z-100 until September 1984.



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To one American Original from another! MUSICSCAN, TAPSCAN's Hot Rockin' music scheduler, salutes Z100, New York's Hot Rockin', AmaZing FM.

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OF NEW YORK RADIO,
SCOTT SHANNON AND Z-100
ARE THE CHAMPS"**

Hulk Hogan



THE HULKSTER ON "THE MORNING ZOO."

**THE WWF CONGRATULATES
SCOTT SHANNON AND 
FOR THREE GREAT YEARS
TOGETHER.**



WORLD WRESTLING FEDERATION®

radio Z-100 CELEBRATION

FROM A TO Z WITH WHTZ!

(Continued from page 21)

most noticeable in bad times, ranging from the space shuttle disaster to a father who called in recently admitting to a cocaine habit.

The father's call ran roughly six minutes during the Z-Morning Zoo and came shortly after news of Len Bias' death, by which Shannon says he was particularly shocked. "I couldn't define my feelings," Shannon re-

calls. "So I went on-air like that, and I think a lot of people felt the same way."

In building a show that can encompass comedy and crisis in the same hour, Shannon says, "There's a certain line you cross. It's like entering a personal relationship. You don't open your soul to them the first day."

SHANNON'S BLATANT honesty also has the Zoo doing what is usually considered a radio "no-no"—mentioning its competitors, direct top 40 challenger WPLJ in particular.

"When we had our bad book [fall 1985, when WPLJ topped Z-100], one of the reasons thrown out [by observers] was that we talk too much about WPLJ. Really, we just didn't sound as good. But [mentioning competitors] is not a wise thing to do. It's like when Gene Simmons of Kiss eats fire. It's not to be attempted by amateurs."

"It was not a bad tactic when we first came on-air. We were young, struggling, had little money for outside promotion. We were just on the radio and needed to gen-

erate excitement. The benefit of that particular tactic has probably lost its effectiveness. But, things bother me so much, it's almost as if I have to do it and am willing to suffer the consequences. We made the audience aware that WPLJ's records were sped up—distorting artists' music—to make our records sound slow. Sometimes, I'm just unable to control my wild emotions."

SHANNON'S PATH TO NEW YORK

- 1969-72: WABB Mobile, Ala.
- 1972-75: WMAK-AM Nashville
- 1975-77: WQXI-AM Atlanta
- 1977-79: Casablanca Records, Los Angeles
- 1979-81: WPGC Washington, D.C.
- 1981-83: WRBQ "Q-107" Tampa, Fla.
- 1983-present: WHTZ "Z-100" New York

MORNING STAFF

(Continued from page 28)

an extremely popular Zoo player, having contributed via phone during his tenure with KKBQ Houston.

Recently, Mr. Leonard became a full-time Z-Morning Zoo member. He "serves the public" from outlandish locales and is at his most creative when explaining to the Zoo crew why he can't show up for work.

In reality, seeing the Zoo in action is like watching a casually clad, carefully schooled orchestra, with each player housing a keen sense of when the other will advance or retreat.

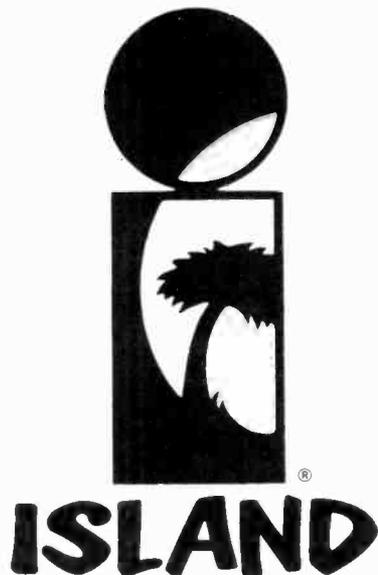
Stevens puts it in more modest terms: "If we didn't have [that sense of timing], we wouldn't be here now. We're really just talking to people and listening to people. You wouldn't believe the number of people that called us to say, 'Hey, I've got a new niece, new nephew. Just wanted you to be the first to know.'"

"After answering the phone for three years," says sports director "Captain" Kevin, "I know the listeners realize that they really contribute to the show."

Zoo mates' reflections on the last three years bring up recollections of the days when Shannon looked out the window to report on the weather, when toy helicopter noises graced traffic reports, and when a Z-100 "countdown" referred to listener counts like, "Today, we've got 33 people tuned in."

CREDITS: Cover art by Billboard art director Jeff Nisbet; editorial by Billboard radio editor Kim Freeman; layout by Billboard production editor Terrence C. Sanders. Special thanks to Z-100 programming coordinator Cathy Donovan for her help in assembling this special issue.

**HAPPY THIRD
ANNIVERSARY
WHTZ!**



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Capitol International Meet Bullish On Nashville

BY EDWARD MORRIS

NASHVILLE Executives convening here for the Capitol/EMI America/Manhattan international conference agreed that the Nashville division is turning out music that is commercially exportable when the "country" tag is removed from it. More than 100 label reps were in town Aug. 3-8 for a series of show-

cases and strategy meetings.

"I feel there's a new generation of performers coming out of Nashville," said Kick van Hengel, vice president of international operations. Speaking at a press conference held near the end of the meet, van Hengel said he saw a bright international future for such Capitol/EMI acts as Jason & the Scorchers, Sawyer Brown, T. Graham Brown,

Dan Seals, Dobie Gray, and Tanya Tucker.

Van Hengel said that although "country" is still a commercially useful designation in the U.S., it is a limiting one elsewhere. "Don't give it a label at all," added Heinz Henn, director of European operations. "Just take it act by act."

Van Hengel said the executives are discussing putting together a

package of acts for a worldwide tour. It would consist of Jason & the Scorchers as headliners, the Del-Lords, and Walk The West. Ideally, he explained, the tour would have a corporate sponsor instead of being totally underwritten by the label, with the sponsor representing a product that appeals to the young, "fashion-conscious" audience.

The tour, if it materializes, will start early next year with a six-week sweep of Europe before heading for Japan and other markets.

Van Hengel indicated that the Capitol labels might put up some money for short orientation tours for new acts. Touring is essential in Europe, he said, as a prelude to selling records. He said support would be considered on a case-by-case rather than rosterwide basis. An act should first make a promotional visit "to create a stir," he explained, after which it can return and do concerts.

The affiliated labels have already released records in Europe by the Scorchers, Walk The West, Dan Seals, the Del-Lords, Rob Jungklas, Dobie Gray, Tanya Tucker, and Sawyer Brown, van Hengel said. Releases are imminent there from Pieces Of A Dream and T. Graham Brown.

The executives were vocal in their praise of Jim Foglesong, who took over the Capitol/EMI reins in Nashville more than a year ago. Foglesong has expanded the local roster from 11 to 24 acts, many of them new talent, and revived the sagging record careers of Tanya Tucker and Marie Osmond.

Tina Turner met with the executives the first day of the meetings and stayed on to watch the first showcase. "The most important things to us," van Hengel said, "have been the showcases, so we could see the talent in action."

NASHVILLE SCENE

by Gerry Wood



COUNTRY MUSIC has a lot of congenial ground to grow in, according to a study commissioned by the Country Music Assn. But the down side of the up report confirms that this musical genre needs to upgrade both its image and content.

These are some of the selected findings the CMA released from research conducted by Market Data Corp. of Chicago between Feb. 21 and March 12.

According to the CMA, five of every 10 consumers surveyed claimed they strongly prefer country music and that this liking, although strongest among respondents aged 45 to 54, was substantial for those aged 18-24.

Billboard's Ed Morris notes that a spokesperson for Market Data told him that this percentage listed country as "one of the types" they listen to most. That is a very significant difference. We'll give the CMA, which has been the prototype organization in achieving its stated objectives, the benefit of the doubt.

Morris says confusion about what the survey actually revealed comes in part "from the CMA's decision to make the full study available only to its board of directors. Tennessee laws under which the CMA is incorporated specify that 'all books and records of a corporation not for profit may be inspected by any member or an agent of any member for any purpose.'" But Morris, a member of the CMA, says the organization's officials defend keeping the full report from the general membership "on the grounds that membership fees make up only 17% of the association's operating budget."

The study involved interviews with 238 men and 248 women between the ages of 18 and 54. Subjects were selected from shopping-mall traffic in San Diego, Seattle, Dallas, Houston, Phoenix, Chicago, St. Louis, Boston, Pittsburgh, Birmingham, Jacksonville, and Memphis. To qualify for the hourlong interviews, subjects had to be white and have purchased a record within the past three months.

White? It's a well-known fact that blacks also frequent malls and record stores. Why did the survey exclude them? Says Marcia Cohen, vice president of Market Data, "It's known that the predominant country market is white people, and we wanted to get the greatest utility out of the study."

The CMA news release claims that almost 80% of those interviewed have perceived changes in country music—54% rated the music "very much better" in terms of its popularity, 49% in terms of what it sounds like, and 47% in terms of who performs it.

The CMA release adds that 23% of consumers prefer country music and 22% reject it out of hand. "Soft rock listeners are prime country prospects," the release says, "and four out of 10 consumers want to hear a mixture of country and soft rock sounds." (Are you listening, producers?)

The study concludes that country music and those who perform it "need to be more glamorous" (are you listening, artists?), that there should be more "depth

and poetry" to the lyrics (are you listening, songwriters?), and that it should fulfill the consumers' desire to "be touched and uplifted" (are you buying, consumers?).

What all this boils down to is that the results give a positive and uplifting touch to a music form that has been going through more than its share of transition lately. Country music has enough going for it, and the CMA has enough going for it, that we don't need subtle shadings of meaning or statistics to boost the genre.

Congratulations to the CMA for all it has achieved. And, at the same time, a challenge to the CMA to confront creatively all of the problems and potentialities it

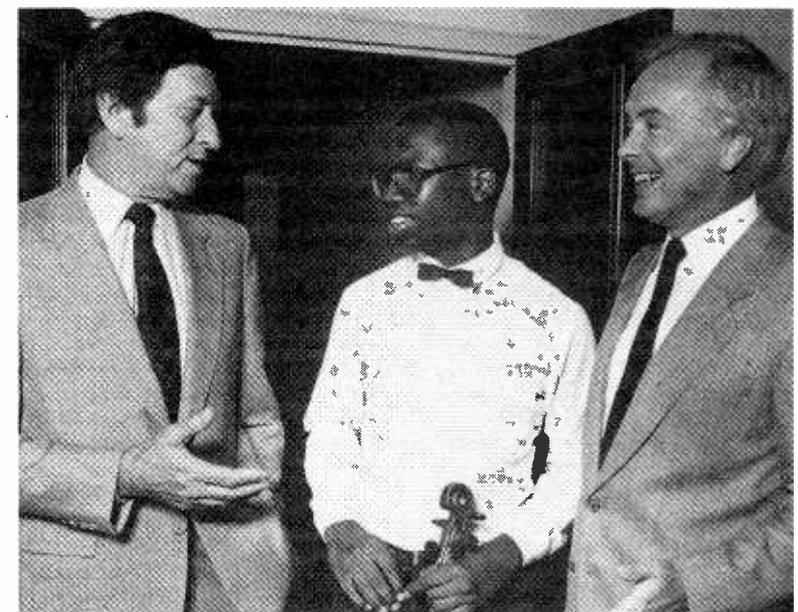
faces.

NEWSNOTES: Batter up. The Nashville Entertainment Assn. stages the second annual NEA Night With The Nashville Sounds, Tuesday (19) at Greer Stadium. The NEA Allstars have challenged Nashville 95 FM to a "softball spectacular" before the Sounds game. The NEA team includes **Joe Bonsall** and **Richard Sterban** of the **Oak Ridge Boys**, **Conway Twitty**, the **Forester Sisters**, **Karen Brooks**, and **Vince Gill**. Then the Sounds, Detroit Tigers' AAA minor league club, take on Louisville.

Amy Grant contributed some vocal work for an album titled "The Animals' Christmas"—a cantata of 12 **Jimmy Webb** songs due for release on CBS Records in December. The LP was produced in London, New York, and Nashville and mixed in Montserrat. . . MCA group **Orleans** celebrated the release of its new LP, "Grown Up Children," with a listening party at manager **Don Light's** Nashville office. Among those joining the festivities were **Chet Atkins**, **Steve Wariner** (also managed by Light), and New Grass Revival's **Bela Flack**. . . **Danny Davis & the Nashville Brass** recently played the Elkhart County Fair in Goshen, Ind., for the ninth consecutive year. Davis says that every time his band plays "Wabash Cannonball" at the fair, a train passes—for nine straight years. Maybe Danny has an in with Amtrak. Meanwhile, **Jerry Clower** is into trucks. His 18th MCA album, titled "Runaway Truck," features stories about the Ledbetter clan and the trucking industry. One major truck-stop distributor has contracted with MCA to stock Clower products in more than a thousand truck stops nationally.

SIGNINGS: **Pat Garrett** to Compleat Records. . . **Bandana** signs a booking-agency agreement with In Concert International. . . MCA/Curb artists the **Whites** to Top Billing International for bookings. . . **Melba Montgomery** to Compass Records. . . MTM Records' **Judy Rodman** to Buddy Lee Attractions. . . **Nitty Gritty Dirt Band** inks booking agreement with Monterey Artists' Nashville division. . . **John Anderson** and **Nancy Montgomery** to **Kerry O'Neil** for personal management.

The CMA issues a study of listener preferences



Go in' To The Chappel. W.O. Smith Nashville Community Music School student Joe Chappel, center, is congratulated by community school board members Buddy Killen, left, and Bruce Hinton after receiving a faculty scholarship to the Blair School of Music and being named a member of the Youth Symphony.

FOR WEEK ENDING AUGUST 23, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED				NEW	TOTAL
128 REPORTERS				ADDS	ON
RANDY TRAVIS	DIGGIN' UP BONES	WARNER BROS.		63	78
JUICE NEWTON	CHEAP LOVE	RCA		44	45
B.MANDRELL	NO ONE MENDS A BROKEN HEART LIKE YOU	MCA		40	59
STEVE WARINER	STARTING OVER AGAIN	MCA		35	68
WILLIE NELSON	I'M NOT TRYING TO FORGET YOU	COLUMBIA		32	75

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

RETAIL BREAKOUTS				NUMBER
44 REPORTERS				REPORTING
EDDIE RABBITT & JUICE NEWTON	BOTH TO EACH OTHER	RCA		19
KEITH WHITLEY	TEN FEET AWAY	RCA		11
TANYA TUCKER	JUST ANOTHER LOVE	CAPITOL		11
LACY J. DALTON	WORKING CLASS MAN	COLUMBIA		9
CRYSTAL GAYLE	CRY	WARNER BROS.		9

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One-Year Terms End June 1987 NEA Elects Board And Officers

NASHVILLE David Skepner, chairman of the board; Mary M. Matthews, president; and Tom Rashford, treasurer, have been re-elected to their posts by the board of directors of the Nashville Entertainment Assn. (NEA).

Also elected by the board were Cynthia Rodgers, executive vice president; and C. Dianne Petty, secretary.

The NEA's board of directors was elected June 25. Now serving on the board are Debbie Alan, Vicky Branton, Anne

Brown, Don Butler, Margaret Callihan, Teena Camp, Joseph Casey, Karen Conrad, Tony Conway, Robert Frye, Ted Hacker, Judy Harris, Pat Higdon, Merlin Littlefield, Matt Maddin, Grace Reinhold, David Ross, Vic Rumore, Laura Stillman, Gerry Teifer, and Kay Shaw West.

All officers were elected for one-year terms.

CBS To Air 20th GMA Awards

NASHVILLE Willie Nelson and Kris Kristofferson will co-host the 20th annual "Country Music Assn. Awards Show" on Oct. 13. The program will be broadcast live on the CBS television network from the Grand Ole Opry House in Nashville from 9:30 p.m. to 11 p.m. (EDT). The Mutual Broadcasting System will carry a radio simulcast in stereo.

For the 19th consecutive year, Kraft Inc. will sponsor the awards program.



Two For "Today." Naomi Judd, left, and daughter Wynonna discuss their career with "Today" newsman John Palmer during their trip to New York to perform at Radio City Music Hall with the Oak Ridge Boys.

FOR WEEK ENDING AUGUST 23, 1986

Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	9	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE 3 weeks at No. One
2	2	2	11	GEORGE STRAIT MCA 5750 (8.98)	# 7
3	3	3	40	THE JUDDS ● RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
4	4	5	5	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
5	5	4	19	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
6	6	6	22	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
7	7	7	25	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
8	8	8	11	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
9	10	11	26	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
10	11	10	20	RONNIE MILSAP RCA AHL-1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
11	12	12	20	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
12	17	44	4	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
13	13	15	29	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
14	18	43	4	EXILE EPIC FE 40401	GREATEST HITS
15	14	19	11	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
16	9	9	18	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
17	15	17	10	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M-1/POLYGRAM (8.98)	CLASS OF '55
18	22	16	16	EDDIE RABBITT RCA AHL-1-7041 (8.98)	RABBITT TRAX
19	19	18	9	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
20	16	14	24	JOHN CONLEE COLUMBIA FC-40257	HARMONY
21	21	13	40	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
22	26	26	47	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
23	25	25	43	EARL THOMAS CONLEY RCA AHL-1-7032 (8.98) (CD)	GREATEST HITS
24	28	21	65	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
25	27	28	66	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
26	29	29	40	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
27	23	20	10	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
28	33	33	6	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
29	20	22	92	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
30	35	23	21	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
31	30	27	8	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
32	32	37	74	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
33	39	66	3	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
34	44	45	16	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
35	51	—	2	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
36	24	24	21	JUDY RODMAN MTM 71050 (8.98)	JUDY
37	31	31	24	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
38	60	39	60	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	34	13	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
40	40	56	8	CONWAY TWITTY WARNER BROS. 1-25408 (8.98)	FALLIN' FOR YOU FOR YEARS
41	38	42	24	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
42	37	32	16	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
43	45	68	8	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
44	74	50	26	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
45	50	48	67	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
46	34	36	5	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE
47	NEW ►		1	LACY J. DALTON COLUMBIA 40393	HIGHWAY DINER
48	71	54	50	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
49	52	40	12	NICOLETTE LARSON MCA 5719 (8.98)	ROSE OF MY HEART
50	57	55	79	ALABAMA ▲ RCA AHL-1-5339 (8.98) (CD)	40 HOUR WEEK
51	36	35	36	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
52	48	49	257	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
53	56	62	5	ED BRUCE RCA AHL-1-5808 (8.98)	NIGHT THINGS
54	61	30	47	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
55	73	70	232	ALABAMA ▲ ³ RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC
56	62	64	123	ALABAMA ▲ ² RCA AHL-1-4939 (8.98) (CD)	ROLL ON
57	64	61	6	REBA MCENTIRE MERCURY 822-455-1 M-1	REBA NELL MCENTIRE
58	NEW ►		1	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
59	59	72	179	ALABAMA ▲ ² RCA AHL-1-4663 (8.98) (CD)	THE CLOSER YOU GET
60	65	67	3	MARTY STUART COLUMBIA B6C 40302	MARTY STUART
61	47	47	10	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
62	55	60	12	PAKE MCENTIRE RCA AFL-1-5809 (8.98)	TOO OLD TO GROW UP
63	63	75	43	RAY STEVENS MCA 5635 (8.98)	I HAVE RETURNED
64	54	52	433	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
65	42	38	45	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
66	46	46	67	RONNIE MILSAP ● RCA AHL-1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
67	58	58	231	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
68	49	51	3	GENE WATSON EPIC 40306	STARTING NEW MEMORIES
69	66	59	18	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER
70	72	74	110	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
71	69	63	119	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
72	68	69	12	THE MAINES BROTHERS BAND MERCURY 825 143 1 M-1/POLYGRAM	THE BOYS ARE BACK IN TOWN
73	67	57	45	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
74	53	53	8	WILLIAM LEE GOLDEN MCA 5749 (8.98)	AMERICAN VAGABOND
75	41	41	5	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH

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

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	15	STRONG HEART R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
2	3	7	13	HEARTBEAT IN THE DARKNESS D.WILLIAMS,G.FUNDIS (D.LOGGINS, R.SMITH)	◆ DON WILLIAMS CAPITOL 5588
3	6	9	12	DESPERADO LOVE C.TWITTY,D.HENRY,R.TREAT (M.GARVIN, S.JOHN)	CONWAY TWITTY WARNER BROS. 7-28692
4	8	12	11	COUNTRY STATE OF MIND H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR., R.A.WADE)	HANK WILLIAMS, JR. WARNER/CURB 7-28691/WARNER BROS.
5	9	11	13	SOMETIMES A LADY P.WORLEY,E.RAVEN (E.RAVEN, F.MYERS)	◆ EDDY RAVEN RCA 14319
6	13	15	11	GOT MY HEART SET ON YOU B.LOGAN (D.GRAY, B.RENEAU)	JOHN CONLEE COLUMBIA 38-06104
7	15	16	9	LITTLE ROCK J.BOWEN (P.MCMANUS, B.DIPIERO, G.HOUSE)	REBA MCENTIRE MCA 52848
8	14	14	10	STAND A LITTLE RAIN M.MORGAN,P.WORLEY (D.SCHLITZ, D.LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
9	11	13	13	A FRIEND IN CALIFORNIA M.HAGGARD,R.REYNOLDS (F.POWERS)	MERLE HAGGARD EPIC 34-06097
10	16	18	11	SLOW BOAT TO CHINA T.WEST (M.RAGOGNA)	◆ GIRLS NEXT DOOR MTM 72068/CAPITOL
11	17	19	8	IN LOVE R.MILSAP,T.COLLINS,R.GALBRAITH (M.REID, B.DEES)	RONNIE MILSAP RCA 14365
12	5	6	15	COUNT ON ME J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
13	1	2	16	YOU'RE THE LAST THING I NEEDED TONIGHT J.BOWEN,J.SCHNEIDER (D.WILLS, D.PFRIMMER)	JOHN SCHNEIDER MCA 52827
14	18	20	12	THAT'S HOW YOU KNOW E.GORDY,JR.,T.BROWN (W.WALDMAN, C.BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARINER) MCA 52839
15	22	23	9	ALWAYS HAVE ALWAYS WILL N.WILSON (J.MEARS)	◆ JANIE FRICKE COLUMBIA 38-06144
16	21	22	7	GUITARS,CADILLACS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 28688/WARNER BROS.
17	20	21	8	LONELY ALONE J.L.WALLACE,T.SKINNER (J.D.MARTIN, J.JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
18	4	3	16	SAVIN' MY LOVE FOR YOU M.WRIGHT (M.CLARK)	PAKE MCENTIRE RCA 14336
19	23	24	10	TEN FEET AWAY B.MEVIS (T.SEALS, B.SHERRILL, M.D.BARNES)	KEITH WHITLEY RCA 14363
20	24	25	11	WORKING CLASS MAN W.ALDRIE (J.CAIN)	LACY J. DALTON COLUMBIA 38-06098
21	7	5	15	WILL THE WOLF SURVIVE J.BOWEN,W.JENNINGS (D.HIDALGO, L.PEREZ)	WAYLON JENNINGS MCA 52830
22	26	27	7	BOTH TO EACH OTHER (FRIENDS & LOVERS) R.LANDIS (J.GRUSKA, P.GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
23	25	28	7	JUST ANOTHER LOVE J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL 5604
24	10	1	14	ROCKIN' WITH THE RHYTHM OF THE RAIN B.MAHER (D.SCHLITZ, B.MAHER)	THE JUDDS RCA/CURB 14362/RCA
★★★ POWER PICK/SALES ★★★					
25	27	32	10	GUITAR TOWN E.GORDY,JR.,T.BROWN (S.EARLE)	◆ STEVE EARLE MCA 52856
26	28	33	5	CRY J.E.NORMAN (C.KOHLMAN)	CRYSTAL GAYLE WARNER BROS. 7-28689
27	29	37	6	SECOND TO NO ONE D.MALLOY (R.CASH)	◆ ROSANNE CASH COLUMBIA 38-06159
28	31	39	5	IT'LL BE ME B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-06229
29	30	34	7	YOU MADE A ROCK OF A ROLLING STONE R.CHANCEY (C.WATERS, K.BROOKS)	THE OAK RIDGE BOYS MCA 52873
30	12	10	14	I'VE GOT A NEW HEARTACHE R.SKAGGS (W.WALKER)	RICKY SKAGGS EPIC 34-05898
31	36	45	4	TOO MANY TIMES N.LARKIN,M.WRIGHT (M.SMOTHERMAN, S.PAGE, T.MCSHEAR)	EARL THOMAS CONLEY AND ANITA POINTER RCA 14380
32	34	40	7	HONEYCOMB G.MORRIS,B.ALBERTINE,S.SMALL (B.MERRILL)	GARY MORRIS WARNER BROS. 7-28654
33	37	43	7	YOU CAN'T STOP LOVE J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCK & OVERSTREET MTM 72071/CAPITOL
34	19	8	15	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER J.BOWEN,G.STRAIT (D.DILON)	GEORGE STRAIT MCA 52817
35	38	44	5	DOO-WAH DAYS N.WILSON,M.GILLEY (E.HUNNICUTT, D.GILMOUR, G.VINCENT)	◆ MICKEY GILLEY EPIC 34-06184
36	40	47	5	SINCE I FOUND YOU S.BUCKINGHAM (B.LLOYD, R.FOSTER)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-06166
37	46	58	3	DIDN'T WE J.CRUTCHFIELD (G.LYLE, T.SEALS)	LEE GREENWOOD MCA 52896
38	33	35	8	NOTHIN' VENTURED NOTHIN' GAINED B.MAHER,D.POTTER (D.SCHLITZ, D.POTTER, B.MAHER)	SYLVIA RCA 14375
39	44	49	6	THE PAGES OF MY MIND B.SHERRILL,R.CHARLES (B.HILL, JR.WILDE)	RAY CHARLES COLUMBIA 38-06172
40	45	48	7	FARTHER DOWN THE LINE T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52818/MCA
41	48	63	3	THAT ROCK WON'T ROLL T.DUBOIS,S.HENDRICKS (J.S.SHERRILL, B.DIPIERO)	RESTLESS HEART RCA 14376
42	49	59	3	A GIRL LIKE EMMYLOU SOUTHERN PACIFIC,J.E.NORMAN (T.GOODMAN, J.MCFEE, K.KNUDSEN, S.COOKE)	SOUTHERN PACIFIC WARNER BROS. 7-28647
43	32	17	18	ON THE OTHER HAND K.LEHNING,K.STEGALL (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28962
44	55	76	3	I'M NOT TRYING TO FORGET YOU W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-06246
★★★ POWER PICK/AIRPLAY ★★★					
45	76	—	2	DIGGIN' UP BONES K.LEHNING (P.OVERSTREET, A.GORE)	RANDY TRAVIS WARNER BROS. 7-28649
46	35	36	9	I WANNA HEAR IT FROM YOUR LIPS R.C.BANNON (E.CARMEN, D.PITCHFORD)	LOUISE MANDRELL RCA 14364
47	39	30	15	OLD VIOLIN S.CORNELIUS,J.PAYCHECK (J.PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM
48	68	—	2	STARTING OVER AGAIN T.BROWN,J.BOWEN (D.GOODMAN, J.W.RYLES)	STEVE WARINER MCA 52837
49	65	—	2	HONKY TONK CROWD J.ANDERSON,J.E.NORMAN (L.A.DELMORE, L.CORDLE)	JOHN ANDERSON WARNER BROS. 7-28639

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	57	74	3	ALL BECAUSE OF YOU C.ALLEN (S.FORBERT)	MARTY STUART COLUMBIA 38-06230/
51	74	—	2	NO ONE MENDS A BROKEN HEART LIKE YOU T.COLLINS (J.SCHWEERS)	BARBARA MANDRELL MCA 52900
52	53	56	5	I'VE CRIED A MILE L.ROGERS (H.HOWARD, T.GLASER)	TARI HENSLEY MERCURY 884 852-7/POLYGRAM
53	42	46	7	THE DARK SIDE OF TOWN H.SHEDD (SETSER, SEALS, GRAY)	DOBIE GRAY CAPITOL 5596
54	61	66	4	IF YOU'RE ANYTHING LIKE YOUR EYES J.MORRIS (T.SKINNER, J.L.WALLACE)	ROBIN LEE EVERGREEN 1043
55	60	65	5	LOVE KEEP YOUR DISTANCE H.STINSON,A.J.MASTERS (J.LANSDOWNE, A.J.MASTERS, L.HINDS)	A.J.MASTERS BERMUDA DUNES 114
56	62	67	4	I'VE ALREADY CHEATED ON YOU B.SHERRILL (D.A.COE, W.NELSON)	DAVID ALLEN COE AND WILLIE NELSON COLUMBIA 38-06227
57	71	—	2	SO THIS IS LOVE N.WILSON,SNEED BROTHERS (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN EPIC 34-06167
58	52	55	5	CALL HOME H.SHEDD (M.REID, T.SEALS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99525
59	63	68	4	SAD STATE OF AFFAIRS M.DANIEL,L.EVERETTE,D.KNIGHT (K.BLAZY, J.DOWELL, P.BELFORD)	LEON EVERETTE ORLANDO 114
60	64	72	4	HOMEGROWN D.MITCHELL (M.KELLUM, D.MITCHELL)	MASON DIXON PREMIER ONE 101
61	41	31	12	BIRTH OF ROCK AND ROLL C.MOMAN (C.PERKINS, G.PERKINS)	◆ CARL PERKINS AMERICA/SMASH 884 760-7/POLYGRAM
62	47	26	18	I WISH THAT I COULD HURT THAT WAY AGAIN B.LOGAN (VANHOY, PUTMAN, COOK)	T.GRAHAM BROWN CAPITOL 5571
63	58	60	6	WOMAN OF THE EIGHTIES S.SILVER (D.FARGO)	DONNA FARGO MERCURY 884 712-7/POLYGRAM
64	NEW ▶	1	1	CHEAP LOVE R.LANDIS (D.SHANNON)	◆ JUICE NEWTON RCA 14417
65	69	75	4	SLOW MOTION J.RUTENSCHROER,T.MALCHAK,D.RUCKER (B.DIPIERO, P.MCMANUS)	MALCHAK & RUCKER ALPINE 003
66	50	42	21	UNTIL I MET YOU T.WEST (H.RIDDLE)	◆ JUDY RODMAN MTM 72065/CAPITOL
67	75	—	2	I WON'T LET YOU DOWN J.CRUTCHFIELD,H.PEDERSEN (G.BURR)	TOM WOPAT EMI-AMERICA 8334
68	72	80	3	THAT'S WHAT HER MEMORY IS FOR R.ALVES (R.MURRAY, J.SCHWEERS, J.D.HICKS)	BUTCH BAKER MERCURY 884 857-7/POLYGRAM
69	43	29	14	ROLLIN' NOWHERE J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28694
70	NEW ▶	1	1	MY LIFE'S A DANCE J.WHITE,M.SPIRO (J.WHITE, M.SPIRO)	ANNE MURRAY CAPITOL 5610
71	NEW ▶	1	1	I MISS YOU ALREADY N.LARKIN (M.RAINWATER, F.YOUNG)	BILLY JOE ROYAL ATLANTIC 7-99519
72	73	84	3	WHAT'S YOUR NAME T.WEST (C.JOHNSON)	THE ALMOST BROTHERS MTM 72072/CAPITOL
73	51	41	20	LOVE AT THE FIVE AND DIME A.REYNOLDS (N.GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
74	66	64	5	STRANGER THINGS HAVE HAPPENED R.BAKER (D.CHAMBERLAIN)	LARRY BOONE MERCURY 884 8587/POLYGRAM
75	56	52	6	SUSIE'S BEAUTY SHOP J.KENNEDY (T.HALL)	TOM T. HALL MERCURY 884 850-7/POLYGRAM
76	54	38	17	ALL TIED UP B.KILLEN (R.MCDOWELL, B.KILLEN, J.MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
77	59	50	19	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) J.CRUTCHFIELD (R.MURRAH, S.DEAN)	LEE GREENWOOD MCA 52807
78	NEW ▶	1	1	SHE USED TO BE SOMEBODY'S BABY C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY:THE GATLIN BROTHERS COLUMBIA 38-06252
79	NEW ▶	1	1	SIXTEEN CANDLES C.MOMAN (L.DIXON, A.KENT)	JERRY LEE LEWIS AMERICA/SMASH 884 934-7/POLYGRAM
80	NEW ▶	1	1	DADDY'S HANDS T.WEST (H.DUNN)	HOLLY DUNN MTM 72075/CAPITOL
81	85	—	2	TEXAS MOON K.LAXTON (M.ROBBINS, S.HARRIS)	JOHNNY DUNCAN PHAROAH 2503
82	67	69	4	REAL GOOD R.L.SCRUGGS (T.SEALS)	BOBBY BARE EMI-AMERICA 8333
83	82	57	21	EVERYTHING THAT GLITTERS (IS NOT GOLD) K.LEHNING (D.SEALS, B.MCDILL)	◆ DAN SEALS EMI-AMERICA 8311
84	81	81	4	SOME HEARTS GET ALL THE BREAKS J.BOWEN,R.MILLER (R.MILLER, G.BOATWRIGHT)	ROGER MILLER MCA 52855
85	77	77	4	FEEL LIKE I'M FALLING FOR YOU S.MCQUINN,L.MCBRIDE (C.BLACK, J.CYMBAL, T.ROCCO)	TWO HEARTS MDJ 5832
86	84	82	21	OLD FLAME R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 14295
87	70	53	12	WITH YOU E.GORDY,JR. (V.GILL)	VINCE GILL RCA 14371
88	79	54	7	SOLDIER OF LOVE D.MALLOY (R.BRANNAN, A.CRAWFORD, D.MALLOY)	BILLY BURNETTE MCA/CURB 52852/MCA
89	80	70	19	SOMEBODY WANTS ME OUT OF THE WAY B.SHERRILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-05862
90	88	73	11	THE PRIDE IS BACK R.LOOK,M.BLATTE (M.BLATTE, L.GOTTlieb, A.MONDE)	KENNY ROGERS WITH NICKIE RYDER RCA 14384
91	86	51	9	TOO LATE T.SKINNER,J.L.WALLACE (T.CERNEY, N.MONTGOMERY)	THE KENDALLS MCA/CURB 52850/MCA
92	78	78	4	MY WIFE'S HOUSE G.KENNEDY (L.MANN, B.JENNINGS)	GENE KENNEDY SOCIETY 86-110/DOOR KNOB
93	90	71	18	GOTTA LEARN TO LOVE WITHOUT YOU B.MAHER (K.ROBBINS, M.JOHNSON)	MICHAEL JOHNSON RCA 14294
94	87	62	16	SHAKIN' R.SCRUGGS (M.MILLER, R.SCRUGGS)	◆ SAWYER BROWN CAPITOL/CURB 5585/CAPITOL
95	92	—	2	SHE THINKS I STEAL CARS PINKARD,BOWDEN (D.LEE, J.SALES, S.PINKARD, R.BOWDEN)	PINKARD & BOWDEN WARNER BROS. 2526
96	94	91	11	NEXT TIME G.DAVIES,P.PENDRAS (G.DAVIES, P.ROSE, M.A.KENNEDY)	WILD CHOIR RCA 14337
97	89	83	8	BOTTLE OF TEARS G.WATSON,L.BOOTH (J.ALLEN, J.PASQUALE, D.LAY)	GENE WATSON EPIC 34 06057
98	97	95	13	BLUE SUEDE BLUES K.LEHNING (JAMES, RYAN, FAGAN)	CON HUNLEY CAPITOL 5586
99	99	96	7	DREAM LOVER S.BUCKINGHAM (B.DARIN)	RICK NELSON EPIC 34-06066
100	95	93	24	LIFE'S HIGHWAY T.BROWN,J.BOWEN (R.LEIGH, R.MURRAH)	STEVE WARINER MCA 52786

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

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	STRONG HEART	T.G. SHEPPARD	1
2	5	DESPERADO LOVE	CONWAY TWITTY	3
3	4	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	2
4	8	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	4
5	7	SOMETIMES A LADY	EDDY RAVEN	5
6	10	GOT MY HEART SET ON YOU	JOHN CONLEE	6
7	12	LITTLE ROCK	REBA MCENTIRE	7
8	11	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	10
9	14	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	8
10	17	IN LOVE	RONNIE MILSAP	11
11	18	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	15
12	1	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	13
13	16	GUITARS,CADILLACS	DWIGHT YOAKAM	16
14	21	THAT'S HOW YOU KNOW	NICOLETTE LARSON (WITH STEVE WARINER)	14
15	24	LONELY ALONE	THE FORESTER SISTERS	17
16	6	A FRIEND IN CALIFORNIA	MERLE HAGGARD	9
17	3	COUNT ON ME	THE STATLER BROTHERS	12
18	22	TEN FEET AWAY	KEITH WHITLEY	19
19	15	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	24
20	25	GUITAR TOWN	STEVE EARLE	25
21	26	WORKING CLASS MAN	LACY J. DALTON	20
22	9	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	18
23	—	JUST ANOTHER LOVE	TANYA TUCKER	23
24	29	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	22
25	—	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	31
26	—	DIGGIN' UP BONES	RANDY TRAVIS	45
27	20	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	34
28	13	WILL THE WOLF SURVIVE	WAYLON JENNINGS	21
29	—	STARTING OVER AGAIN	STEVE WARINER	48
30	—	I'VE ALREADY CHEATED ON YOU	DAVID ALLEN COE/WILLIE NELSON	56

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23	25	JUST ANOTHER LOVE	TANYA TUCKER	23
24	11	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	30
25	10	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	24
26	28	CRY	CRYSTAL GAYLE	26
27	27	GUITAR TOWN	STEVE EARLE	25
28	29	SECOND TO NO ONE	ROSANNE CASH	27
29	—	IT'LL BE ME	EXILE	28
30	30	YOU MADE A ROCK OF A ROLLING STONE	THE OAK RIDGE BOYS	29

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
(13)	17
MCA/Curb (4)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (11)	13
Reprise (1)	
Warner/Curb (1)	
CAPITOL (6)	12
MTM (5)	
Capitol/Curb (1)	
COLUMBIA	11
POLYGRAM	10
Mercury (8)	
America/Smash (2)	
EPIC	8
EMI-AMERICA	3
ALPINE	1
ATLANTIC	1
ATLANTIC/AMERICA	1
BERMUDA DUNES	1
DOOR KNOB Society (1)	1
EVERGREEN	1
MDJ	1
ORLANDO	1
PHAROAH	1
PREMIER ONE	1

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

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

SHEET MUSIC AGENTS

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

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

Miller Music Introduces Country Sponsorships

BY MOIRA MCCORMICK

CHICAGO Miller Brewing Co. of Milwaukee has added a country division to its Miller High Life Music programs. Miller Music, whose 5-year-old Rock Network program sponsors 16 regional bands across the country, selected five country-oriented acts in June to sponsor in a similar way. They are Delbert McClinton; the Maines Brothers, of Lubbock, Texas, who record for Mercury/PolyGram; Southerner, of Atlanta, whose independent label is Rose Petal Records; Super Grit Cowboy Band, of Raleigh, N.C., which records for indie label Hoodswamp Records; and McGuffey Lane, of Columbus, Ohio.

According to Gary Reynolds, president of Gary M. Reynolds & Associates, the Milwaukee-based promotion and marketing firm that coordinates Rock Network and other music programs for Miller, the country bands receive the same kind of sponsorship as the Rock Network groups.

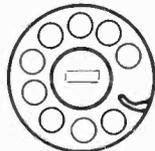
Country performers obtain publicity for live dates via print and radio ads and are provided with posters, banners, table tents, jackets, and T-shirts bearing the band's name as well as the Miller logo.

Reynolds says Miller is using the new country program to "reach people we weren't getting to with Rock Network. It was needed—we'd been missing a whole group out there. Miller is targeting areas where country is popular, such as Texas, Oklahoma, Louisiana, Georgia, North Carolina, and South Carolina."

Reynolds stresses that Miller Music's country program is not a test, despite the fact that a smaller number of bands than those in Rock Network were selected. "We'll gauge their success this year," he says, "and if the program is expanded, it will probably involve its components rather than the number of bands. Merchandising and radio support would probably be increased."

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He's A "Million-Air." Columbia Records' James Taylor is presented with a "Million-Air" award, honoring the 2 million sales of "Fire And Rain," at a reception following his concert at Nashville's Starwood Amphitheatre. Pictured are, from left, Taylor; Roger Sovine, BMI vice president Nashville operations; Peter Asher, Taylor's manager; Rick Blackburn, senior vice president CBS Nashville; and Jimmy Gilmer, vice president southern region CBS songs.

Everette Joins Indie Label Orlando

BY ANDREW ROBLIN

NASHVILLE Leon Everette has had enough of major labels. After a stint at RCA, which resulted in a string of top 10 hits between 1981 and 1984, and a stint at Mercury, which saw three of his singles die halfway up the chart, Everette says he is glad to be back with the independent label, Orlando, that launched his career.

In 1981, Everette recorded his first top 10 single, "Over," with Orlando. Since rejoining Orlando this year, Everette has released two singles. "Danger List," the first of the two, climbed to No. 46 on the Hot Country Singles chart, equaling the chart position of his Mercury singles. Everette's latest record, "Sad State Of Affairs," recently hit No. 59.

Radio programmers haven't forgotten him, Everette says, and his 10-person team of promoters intends to make sure radio doesn't neglect him just because he happens to be on an indie. "I'd like to turn Orlando into a big label," says Everette. "MTM had a dream, and they've done it. It's wide open for another indie to have another No. 1."

Everette and Mercury parted company by mutual agreement, he says. "I'm not down on any label, but I was expecting more of a push from Mercury. Instead, I got caught in the transition period [between the departure of former Mercury chief Frank Jones and the arrival of new label head Steve Popovich]. As an artist, I was in limbo, and when you're off the charts, another singer jumps into your slot."

Part of what Everette most likes about being back on an indie is the greater room for creative freedom. "At major labels, creativity sometimes gets taken away," he says. "You can get real sterile when you try to please them by going in the studio and being what they want you to be, instead of being Leon Everette."

"Sales dropped [at the major labels] when we cut Leon Everette back. I don't want a sound on my record because it was on somebody

else's hit record. That's not me." After years of using studio musicians, Everette now uses his Hurricane band for his sessions. He's also block-booking studio time to give the band time to experiment with new sounds.

Orlando is owned by Carroll Fulmer, who also owns a Florida trucking company, and his family. Fulmer will not discuss the financial details of his family's invest-

ment in Everette's career. Prices for Everette's shows have remained steady, in spite of his ups and downs on the charts. He gets \$3,000-\$5,000 per show, he says.

Everette does not follow any predetermined song list during his performances. "I call the songs from the stage," he says. "whatever feels good, whatever gets me going and having a good time."

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GOSPEL LECTERN

by Bob Darden

This is the second part of a two-part interview with Pam Mark Halls.

PAM MARK HALLS DROPPED OUT of Christian music in the late '70s to concentrate on her songwriting. For a time, there was the possibility of a mainstream record deal. For a variety of reasons, it didn't work out.

Pam Mark Halls talks about her return to Christian music

"Back then, **Dan Fogelberg** and **Karla Bonoff** were considered pop artists," she says. "By the time I'd spent two years on the project, **Sheena Easton** was considered a pop artist and the whole techno-pop MTV thing had occurred.

"It was then that I realized that my aspirations, my approach to the pop music industry—especially without any kind of track record—were not very probable."

But the experience wasn't a total loss. It was through her pop project that she met **Wendy Waldman**.

"I asked Wendy to sing on my last album [the critically acclaimed "Supply And Demand"] and she did," Halls says. "We got along so well and she vocalized such a real support of what I was trying to communicate that I decided I wanted her to produce my next album."



"I wanted someone who would not only do a great job technically, but someone who shared the vision as well. Wendy really connected with what I was trying to do.

"I'm interested in writing true songs—I'm not interested in trying to do a gospel record or a pop crossover record. I just want to do songs that are true. I don't want there to be any questions that I'm a Christian. But I think it's important that our music tap a little more universal feel than just another evangelistic or teaching type album."

Did "Keeper" fill the bill? "I feel good about this direction," she says. "I don't think I've arrived yet. I think structurally the songs are better than those I've done in the past.

"But I believe I've still got a way to reach before I can look in the mirror and say, 'Yeah, I'm an artist.'"

SIGNINGS: **Dino** has signed with the Benson Co. after many years with **Light Records** . . . **Lamb & Lion Records**—featuring **Debby Boone**, **Pat Boone**, **Wendel Burton**, and other top artists—has signed a distribution and marketing agreement with Benson after many years with **Sparrow Records**.

Youth Choir has signed with **Myrrh/LA** and is in the studio with Island Records artist **Charlie Peacock**. This is Myrrh/LA's first full-fledged band signing . . . **Legendary** gospel music historian/spokesman **Dan Hickling** has joined **Reunion Records** to coordinate a 25-city local promotion campaign for new Reunion product.

JAZZ BLUE NOTES

by Peter Keepnews

THREE GENERATIONS OF MUSICIANS will be in the spotlight at the fifth **Jazz Times Convention**, set for Sept. 4-7 at New York's Roosevelt Hotel.

The keynote speaker at the jazz tipsheet's annual industry gathering will be **Dr. Billy Taylor**, 65, the tireless pianist, composer, educator, and proselytizer, who will perform with his trio on Sept. 5. It's a return engagement for Taylor, who keynoted last year's Jazz Times convention as well.

This year's guest of honor is **Roy "Little Jazz" Eldridge**, 75, the legendary trumpeter, singer, and bon vivant. In addition to basking in the convention's official acknowledgement of "his enormous contribution to jazz," Eldridge will be the star attraction of a panel called "Little Jazz On Jazz," at which he'll reminisce about his career.

In addition, as a way of emphasizing that the jazz tradition is alive and well, the convention will honor **Terri Lyne Carrington**, 20, who has been drawing raves for her drumming in a variety of contexts since she was a teenager. A group led by Carrington will share the Sept. 5 bill with Taylor.

This year's lineup of panels and seminars has a familiar look to it. Among the subjects under discussion will be programming jazz radio, the future of jazz in home video, fund-raising for jazz organizations, and the compact disk boom. There will also be a "musicians' career workshop," two law and business seminars, and a record/memorabilia fair on Sept. 7.

If you want information, you can contact Jazz Times at Suite 301, 8055 13th St., Silver Spring, Md. 20910; 301-588-1414.

VILLAGE CHOICE: Plans have been firmed up for this year's **Greenwich Village Jazz Festival**, which is



proceeding more or less on its usual grand scale despite the absence of corporate sponsorship. The emphasis, as before, will be on the area's nightclubs, which are teaming up to offer reduced admission to everyone who purchases a festival pass. There will also be a number of free events at Sweet Basil, including the annual Labor Day presentation of avant-garde sounds known as **Music Is An Open Sky**.

The festival, set for Friday-Monday (22-Sept. 1),

It's shaping up to be a convention for the ages

will once again include a series of jazz films, assembled by **Bruce Ricker**, at the Bleecker Street Cinema. And for the first time, the festival schedule will include jazz cruises on Aug. 23 and 30, featuring the **Randy Brecker/Eliane Elias Band** and the **Harlem Blues & Jazz Band**, respectively.

Sweet Basil's **Horst Liepolt** and **Mel Litoff**, who have produced the festival since its inception in 1982, say the search is continuing for a sponsor (or sponsors) for the 1987 bash.

ALSO NOTED: The **Suite Beat Music Group** has acquired, and is reissuing, the **Vee Jay** catalog, which contains some outstanding '60s jazz (as well as some great r&b and blues of the same vintage). Among the artists whose Vee Jay product is now available via Suite Beat are **Wayne Shorter**, **Eric Dolphy**, **Edie Harris**, and **Art Blakey**.

FOR WEEK ENDING AUGUST 23, 1986

Billboard

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	21	SANDI PATTI WORD WR 8325/A&M	★ ★ NO. 1 ★ ★ 17 weeks at No. One MORNING LIKE THIS
2	6	9	MICHAEL W. SMITH REUNION 7-01-0010129/WORD	THE BIG PICTURE
3	2	61	AMY GRANT ● WORD SP 5060/A&M	UNGUARDED
4	3	29	CARMAN WORD WR 8321/A&M	THE CHAMPION
5	4	41	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
6	11	9	BRYAN DUNCAN LIGHT 7-11-5709122/LEXICON	HOLY ROLLING
7	8	17	PETRA STAR SONG SP 6401/A&M	CAPTURED IN TIME AND SPACE
8	10	65	RUSS TAFF MYRRH SP 751/A&M	MEDALS
9	5	214	AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
10	14	5	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
11	7	165	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
12	40	9	PHIL DRISCOLL SPARROW SP 1123	AMAZING GRACE
13	27	13	JIMMY SWAGGART BENSON RO 3645	IT'S BEGINNING TO RAIN
14	NEW ▶		WHITE HEART SPARROW SP 1128	DON'T WAIT FOR THE MOVIE
15	15	49	STRYPER ENIGMA 72077-1	SOLDIERS UNDER COMMAND
16	NEW ▶		DAVID MEECE MYRRH 7-01-68406-4	CHRONOLOGY
17	9	101	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
18	12	129	AMY GRANT ● WORD SP 5058/A&M (CD)	STRAIGHT AHEAD
19	25	5	MATHEW WARD MYRRH 7-01-000521-4/WORD	ARMED AND DANGEROUS
20	21	9	FIRST CALL STAR SONG 7-01-4144014/WORD	UNDIVIDED
21	17	173	MICHAEL W. SMITH REUNION WR 8128/A&M	MICHAEL W. SMITH PROJECT
22	23	57	STEVE GREEN SPARROW ST 41022/CAPITOL	HE HOLDS THE KEYS
23	NEW ▶		AMY GRANT MYRRH 7-01-684306-8	THE COLLECTION
24	13	25	WAYNE WATSON DAYSPRING 7-01-413501-5/WORD	GIANTS IN THE LAND
25	26	5	TRAMAINÉ A&M SP 65110	THE SEARCH IS OVER
26	28	73	LARNELLE HARRIS IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
27	35	61	MYLON LEFÈVRE AND BROKEN HEART MYRRH SP 752/A&M	SHEEP IN WOLVES CLOTHING
28	19	13	JOHN MICHAEL TALBOT & FRIENDS BIRDWING BWR 2080/SPARROW	BE EXALTED
29	NEW ▶		SHEILA WALSH MYRRH 7-01-6838C6-4	SHADOW LANDS
30	20	9	HARVEST GREENTREE RO 3936/BENSON	ONLY THE OVERCOMERS
31	16	121	CRISTY LANE ARRIVAL 9644/DOMINON	ONE DAY AT A TIME
32	30	25	MARANATHA MARANATHA 7-01-015382-4/WORD	PRAISE 8
33	31	17	BARREN CROSS STAR SONG 7-102-06488/WORD	ROCK FOR THE KING
34	29	41	LESLIE PHILLIPS MYRRH WR 8318/A&M	BLACK & WHITE IN A GREY WORLD
35	38	25	TERI DESARIO WORD WR 8315/A&M	VOICES IN THE WIND
36	24	17	MICHAEL CARD BIRDWING SPC 1117/SPARROW	SCANDALON
37	32	77	THE IMPERIALS MYRRH SP 750/A&M	LET THE WIND BLOW
38	18	21	PHIL DRISCOLL BENSON CO3915	INSTRUMENT OF PRAISE
39	34	41	DEGARMO AND KEY POWER DISC PWR 01079/BENSON	COMMANDO SOZO
40	37	33	LEON PATILLO MYRRH SP 753/A&M	LOVE AROUND THE WORLD

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

A Billboard Spotlight
ISSUE DATE OCTOBER 11
AD CLOSING SEPTEMBER 16



MUSIC PREVIEW

The word "MUSIC PREVIEW" is repeated three times in a large, bold, serif font, stacked vertically. The top instance is black, the middle is a light pink, and the bottom is white. The text is set against a solid magenta background.

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Latin Superstar Julio Iglesias Wants America

BY STEVE GETT

NEW YORK Unlike most artists on the summer concert circuit, Julio Iglesias has not been promoting new product during his 55-city U.S. tour.

The Latin superstar plans to release the followup to his English-language Columbia debut album, 1984's "1100 Bel Air Place," after his marathon four-month tour ends

'When people ask me about success in America, I say I need 20 years and 10 albums'

in late October.

"The people at William Morris [Iglesias' U.S. booking agency] and everyone involved knew there wouldn't be a new record out in time for the tour," says Iglesias. "But I wanted to play these concerts because I'm determined to establish myself here in America.

"In many ways, I think I've opened up more doors this time out. I've been playing to larger audiences than I did on the last tour. So, when the album does come out, there'll be a bigger audience to buy it."

Achieving longterm success in the U.S. is a major career priority

for Iglesias. "When I started making records for the Anglo-Saxon market, my intention was not just to go for a quick No. 1 record," he says.

"I'm here to make my future. When people ask me how I feel about success in America, I say I need 20 years and 10 albums—it's a longterm thing. I'm a new artist and I want to spend a generation in America."

During the '70s, Iglesias established himself as a major star in many countries around the globe. In September 1983, he became the one and only recipient of the Diamond Disc, an award from the "Guinness Book Of World Records" honoring the sales of more than 100 million albums.

Why does he still feel the need to crack the U.S. market? Iglesias says, "Because it's the dream of any European artist, any Latin American artist."

Iglesias is eager to point out, however, that he did not expect instant success in the U.S. "It wasn't a question of saying 'I'm a successful artist all over the world, here I am, America!' I was prepared to work for this market and I think I'm proving that."

Iglesias says he is also eager to attract a younger audience here. "In countries like Brazil, where I've been playing for 20 years, I reach three generations—grandmothers, mothers, and daughters.

"I want to get through to the 20-year-olds in America. If I can get

that generation, it's going to keep me here for life."

Aside from the heavy touring schedule, Iglesias is also attempting to broaden his U.S. base by going for a more contemporary sound on his second English-language album.

"Looking back to '1100 Bel Air Place,' the melodies were still a little too European at times," he says. "But, 2½ years ago, when I was doing that album, I couldn't really speak any English, so there were a lot of lyrics that I just couldn't reach.

"The [vocal] phrasing in America

is much deeper and plays off the beat, whereas in Italian, for example, the singing goes more straight with the music."

According to Iglesias, the vocal sessions for "1100 Bel Air Place" consumed 1,800 hours of studio time.

"That was mentally exhausting," he says. "But now, because I can speak the language, things are more natural. I can reach out more, which has obviously allowed me to stretch out more musically in terms of the beat and the sound."

Ninety percent of his next album

is already recorded, says Iglesias. "We have 40 songs, from which we'll chose 10. And out of everything we've done, I would say that two years ago I couldn't have sung more than two or three songs. This time, everything is more natural."

Though Iglesias is concentrating on making his mark in the U.S., he says he plans to continue making records in other languages.

"I don't want to lose the French, Italian, German, Portuguese, Japanese, and Spanish albums," he says. "It takes a lot of time, though, and I'm not so young anymore."

Jagger & Bowie Dancing In Manhattan; Journey Will Hit The Road . . . Finally!

by Steve Gett

NEW YORK **Mick Jagger** and **David Bowie** have been out on the town in the Big Apple. The boys were spotted dancing in their seats at one of **Prince's** recent Madison Square Garden shows and have since turned up at various Manhattan nightspots and eateries.

At the Carlyle Hotel, the British superstars also interviewed prospective screenwriters for their upcoming movie. A deal with United Artists has reportedly been inked, but there's no news on when the cameras will roll.

Meanwhile, Jagger is rumored to be getting on with his second Columbia solo album, further evidence that he has no immediate plans to tour with the **Rolling Stones**. Word has it, however, that he is considering the possibility of solo dates next year.

Bowie also looks likely to tour in '87, after he completes his next EMI America album, which he'll probably start recording in the fall.

Incidentally, the not-so-Thin White One's production of **Iggy Pop's** upcoming debut album for A&M, "Blah Blah," is excellent. Recommended cuts are "Shades," "Fire Girl," and "Hideaway."

READY AT LAST: **Journey's** manager **Herbie Herbert** has confirmed that the band will finally embark on a major U.S. tour to promote its Columbia album, "Raised On Radio," next month.

A warmup date has been set for Saturday (23) in Calaveras, Calif. The main body of the tour starts Sept. 10 in Portland, Ore.

"The group will be playing approximately 65 concerts in 50 cities," says Herbert. "And they'll be on tour through Dec. 23, when they wind up in L.A."

Herbert says Journey's touring plans were delayed because of difficulties in finding a new drummer. Top session player **Mike Baird** will be skinbashing for the group, not Barbados-born **Artma Anur**, as had previously been announced.

Columbia labelmates the **Outfield** will be the opening act for the first leg of the tour.

RECORD BREAKER: Neil Diamond broke house records with his July 24-31 eight-night stand at New York's Madison Square Garden. Diamond collected approximately \$2.7 million from a combined audience of some 120,000. **Elton John** recorded seven straight sellouts at the Garden in 1976, a feat duplicated by **Billy Joel** in 1984.

SHORT TAKES I: Producer **Pat Leonard's** phone has been ringing

ON THE BEAT

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

off the hook since he worked on **Madonna's** "True Blue" album. The next project for Leonard is a new **Bryan Ferry** album, to be recorded in London, Los Angeles, and Nassau in the Bahamas . . . After hitting No. 1 on the Hot 100 Singles chart with "Glory Of Love (Theme From 'The Karate Kid, Part II')," **Peter Cetera** says his next single will be "The Next Time I Fall," a duet with **Amy Grant** featured on his Warner Bros. debut solo album, "Solitude Solitaire" . . . The outrageous U.K. group **Signe Signe Sputnik** is looking for U.S. management. Says bandleader **Tony James**, "We want a J.R. [Ewing]-type character" . . . The new **Killing Joke** album, due in the fall, is titled "Brighter Than A Thousand Suns" . . . **Human League** is back after an 18-month absence from the scene. The group has released a **Jimmy Jam/Terry Lewis**-produced single, "Human," in the U.K. A new album should be out in the U.S. by the end of the year . . . After collaborating with the likes of **Daryl Hall**, **Mick Jagger**, and **Bob Geldof**, word has it the **Eurythmics' Dave Stewart** has been writing songs with actor **Jack Nicholson**, who has reportedly provided him with a set of "highly surrealistic" lyrics.

SIMPLY LIVE: Look for a double live album from **Simple Minds** next year. **Jim Kerr** and the band are recording dates on the European leg of their marathon global tour, which ends in the fall with concerts in Australia, New Zealand, and Japan.

WOODSTOCK REMEMBERED: Without fanfare, the town of Bethel, N.Y., has erected a roadside marker at the site of the 1969 Woodstock Festival. A small blue sign, similar to those used to commemorate battlefield sites and birthplaces of historic figures, reads: "Site of Woodstock Art & Music Festival, August 15, 16, 17, 1969."

MUSICAL DIFFERENCES (Part 360): The U.K. band **Gene Loves Jezebel**, whose "Discover" album is out on Geffen, has parted company with drummer **Marcus Gilvear** because of (you guessed it!) "musical differences."

Gilvear has been replaced by **Chris Bell**, who has enjoyed stints with **Spear Of Destiny** and the **Thompson Twins**.

SHORT TAKES II: **Depeche Mode** is winding up its five-month world tour with a series of European concerts. A vacation is planned before the band starts working on a new studio album . . . Look for a new **Meat Loaf** album in September . . . "Liverpool" is the title of **Frankie Goes To Hollywood's** upcoming **Steve Lipson**-produced album. Cuts include "Warriors Of The Wasteland" and "Rage Hard," which has been issued as a single in the U.K. . . . **George Michael** has remixed the track "Battlegrounds," from **Wham's** "Music From The Edge Of Heaven" album, for U.S. release . . . **Genesis** starts a three-night stand at Madison Square Garden on Sept. 29.

SCREEN SPOT: **Patti LaBelle** stars as a Veterans Administration social worker helping Agent Orange victims in the NBC-TV movie, "Unnatural Causes." The production airs in the fall and co-stars **John Ritter**.

Lizards Aren't Lounging Jazzy Group Releases Live Album

BY JIM BESSMAN

NEW YORK With the release of the Lounge Lizards' live album, "Big Heart"—their first album in four years and their debut set for Antilles/Island—the group faces a balancing act on two fronts.

Firstly, the unusual, rock-edged instrumentalists have to contend with saxophonist John Lurie's budding career as an actor.

And, secondly, the eight-piece unit has to balance its new melodicism with the sometimes rowdy free-for-all approach that made the original quintet one of New York's premier bands following its inception in 1979.

"Before, we were so hip that we wouldn't do anything that sounded nice," says Lurie of the first Lounge Lizards lineup, which, in addition to brother Evan Lurie on keyboards, featured Arto Lindsay and Anton Fier.

"We'd do stuff live in 17/8 [time] that was even more obscure than our records and never play in key. If the trombone did something beautiful, the guitarist would come along and do the opposite. The idea was

not to meld into a unified thought, but to start off at one speed, get faster with no dynamics, and get a 'mounting chaos' kind of sound."

Expanding to an octet has "balanced out any ego problems" inherent in a five-piece, says Lurie.

"There's always a problem whenever a sax or a guitar is in a band," Lurie says. "But with eight musicians, people realize they aren't going to solo all night, so we get the best out of each other without getting too indulgent."

"Someone once referred to us as 'the Sex Pistols meet Art Blakey,' and while there's still that element, we've pulled back and juxtaposed it with more orchestration and control and, especially, melody—played sweetly with a smashing sound."

Aside from the Lurie brothers, the current Lounge Lizards' lineup includes saxophonist Roy Nathanson, drummer Douglas Browne, guitarist Marc Ribot, trombonist Curtis Fowlkes, and bassist Eric Sanko.

Lurie acknowledges that an instrumental band, particularly one with a "jazz, in general, output goes against the track record of the industry." He believes, however, that there is a market for "Big Heart."

Dissatisfied with record company efforts to market the Lounge Lizards' previous albums—"Lounge Lizards" and "Live At The Drunken (Continued on page 43)

THIS WEEK'S BLACK MUSIC COVERAGE BEGINS ON PAGE 75

Talent in Action

WHITNEY HOUSTON

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

WHITNEY HOUSTON worked her commercial magic July 28 before the largest crowd of the SPAC season, captivating 19,350 fans with an encoreless 90-minute concert. For the second date of her first headlining tour, the show was remarkably polished and emotional.

Despite numerous high points, however, it showed that the precocious 22-year-old needs stronger material to provide an identity above and beyond her undeniably expressive voice.

Backed by four superb singers and a seven-piece band, the model-turned-vocalist sang all the hits from her eponymous debut album. Clad in a pink stretch suit and high heels, Houston commanded the stage from the start, racing through Michael Jackson's "Wanna Be Startin' Somethin'" before setting into the ballad-dominated groove that characterized the set.

Houston's voice was satiny on the ballads—"You Give Good Love" was particularly impressive—cutting on a somewhat thin "How Will I Know" and a ferocious "Someone For Me," and brassy and demanding on such showstoppers as "I Am Changing" (a Jennifer Holliday tune from "Dreamgirls") and Michael McDonald's "Heart To Heart."

Presenting herself with total conviction, Houston sang with

such force that even on mediocre material, like the trite "Didn't We Almost Have It All" and the generic "Wanna Dance With Somebody" (both from her second album, due out this fall), she brought the audience into her sphere.

Her embrace—and faith—were clearest on "I Believe," a gospel number taught to her by her mother, Cissy, a former Sweet Inspiration. But her warmth came through best on duets with her brother, Gary Garland, a singer of great suavity and presence who could be a star in his own right.

The fringed, somewhat Romanesque stage set was oddly appropriate. A versatile, purposeful singer, Houston may not be La Diva yet. But she is certainly La Divette.

CARLO WOLFF

TANGERINE DREAM

Beacon Theatre, New York
Tickets: \$20

SHORTLY AFTER the veteran German keyboard clan played this concert, the second to last date on its first American tour in 10 years, it was announced that Manhattan's Beacon Theatre will be converted to a dance club in the fall. The new proprietors should consider hiring Tangerine Dream's special-effects crew—the group's visuals would do any dance floor proud.

For that matter, any film producer (short of George Lucas) might benefit from copying the

(Continued on next page)



Hands (Not Banners) Held High. It's all smiles for Van Halen as the group takes a bow after completing four sellout concerts at New Jersey's Meadowlands Arena. Pictured, from left, are bassist Michael Anthony, vocalist Sammy Hagar, drummer Alex Van Halen, and guitarist Eddie Van Halen. (Photo: Chuck Pulin)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP HONEYMOON SUITE	Cow Palace San Francisco, Calif.	Aug. 8-10	\$708,708 \$16.50	42,952 sellout	Beaver Prods.
WHITNEY HOUSTON SYLVIA TRAYMORE	Jones Beach Theatre Wantagh, N.Y.	Aug. 2, 6	\$376,326 \$22/\$20.50/\$17.50	20,600 sellout	Beach Concerts Ron Delsner
JULIO IGLESIAS ROSANNE BARR	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	July 30	\$345,070 \$25/\$20	14,281 sellout	John Scher Presents Inc. Larry Vaughn Presents
HUEY LEWIS & THE NEWS	California Mid-State Fair The Entertainment Center Paso Robles, Calif.	Aug. 8	\$331,717 \$18/\$15/\$12.50	24,165 29,376	in-house Mid-State Fair
BOB SEGER & THE SILVER BULLET BAND THE FABULOUS THUNDERBIRDS	Mid-South Coliseum Memphis, Tenn.	Aug. 7-8	\$319,875 \$15	21,325 sellout	Mid-South Concerts
JIMMY BUFFETT	Red Rocks Amphitheatre Denver, Colo.	Aug. 9-10	\$283,777 \$16.50/\$15.40	17,771 sellout	Feyline Presents
THE MONKEES HERMAN'S HERMITS GARY PUCKETT & THE UNION GAP THE GRASS ROOTS	Wisconsin State Fair Park West Allis, Wis.	Aug. 10	\$269,054 \$11.50/\$10	23,699 30,000	Stardate Prods. Wisconsin State Fair
WHITNEY HOUSTON SYLVIA TRAYMORE	Chastain Park Atlanta, Ga.	Aug. 10-11	\$259,545 \$22/\$20.50/\$17.50	12,702 sellout	Concert Promotions/Alex Cooley
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Meadowlands Arena East Rutherford, N.J.	July 21	\$255,519 \$20/\$18.50	13,507 14,638	Monarch Entertainment Bureau
GEORGE STRAIT KATHY MATTEA	The Summit Houston, Texas	Aug. 4	\$225,306 \$15.65/\$14.65	14,562 sellout	The Erv Woolsey Agency
THE BEACH BOYS KATRINA & THE WAVES	Great Wood Center for the Performing Arts Mansfield, Mass.	Aug. 6	\$203,808 \$17.50/\$15.50/\$13.50	14,391 15,000	New England Programming
ZZ TOP HONEYMOON SUITE	San Diego Sports Arena San Diego, Calif.	Aug. 6	\$200,112 \$16	12,507 sellout	Beaver Prods.
EURYTHMICS JEAN BEAUVOIR	Pacific Amphitheatre Costa Mesa, Calif.	Aug. 4	\$168,370 \$17.50/\$12.50	11,792 18,500	Nederlander Organization
JIMMY BUFFETT	Pacific Amphitheatre Costa Mesa, Calif.	Aug. 3	\$163,724 \$17.50/\$12.50	11,487 18,500	Nederlander Organization
ZZ TOP HONEYMOON SUITE	Thomas & Mack Center Las Vegas, Nev.	Aug. 5	\$163,448 \$15.50	10,545 sellout	Beaver Prods.
AC/DC QUEENSRYCHE	Tarrant Co. Convention Center Fort Worth, Texas	Aug. 5	\$157,620 \$15	10,926 13,956	PACE Concerts Stone City Attractions
WHITNEY HOUSTON SYLVIA TRAYMORE	Garden State Arts Center Holmdel, N.J.	Aug. 4	\$156,647 \$18.50/\$11	10,600 sellout	New Jersey Highway Ron Delsner
JACKSON BROWNE PETER CASE	Red Rocks Amphitheatre Denver, Colo.	Aug. 7	\$151,381 \$17.60/\$16.50	8,855 sellout	Feyline Presents
AC/DC QUEENSRYCHE	Barton Coliseum Little Rock, Ark.	Aug. 2	\$150,000 \$15	10,000 sellout	Mid-South Concerts Contemporary Prods.
AC/DC QUEENSRYCHE	The Summit Houston, Texas	Aug. 6	\$147,625 \$15.75	9,772 17,000	PACE Concerts
JUDAS PRIEST KROKUS	Joe Lewis Arena Detroit, Mich.	Aug. 9	\$132,750 \$15	8,850 12,000	Cellar Door Prods.
STEVIE RAY VAUGHAN BONNIE RAITT	Concord Pavilion Concord, Calif.	Aug. 3	\$127,763 \$16.50/\$14.50	8,350 sellout	in-house
BILLY OCEAN MELI'SA MORGAN	Red Rocks Amphitheatre Denver, Colo.	Aug. 8	\$125,265 \$14.85/\$13.75	8,708 sellout	Feyline Presents
JIMMY BUFFETT	Concord Pavilion Concord, Calif.	Aug. 1	\$124,427 \$16.50/\$14.50	8,329 sellout	in-house
SUPER JAM: NEW EDITION JERMAINE JACKSON FORCE M.D.'S	Albany Civic Center Albany, Ga.	Aug. 9	\$121,807 \$13.50/\$12.50	9,080 12,300	Albany Beverage Co.
AC/DC QUEENSRYCHE	Thomas & Mack Center Las Vegas, Nev.	Aug. 11	\$121,530 \$15/\$13.50	8,358 11,845	Evening Star Prods
38 SPECIAL TED NUGENT	Kansas Coliseum Wichita, Kansas	Aug. 8	\$120,365 \$14.50	8,301 10,000	Beaver Prods.
THE SMITHS PHRANC	Great Woods Center for the Performing Arts Mansfield, Mass.	Aug. 5	\$116,941 \$17.50/\$15.50/\$13.50	7,525 15,000	New England Programming
JAMES TAYLOR	Indianapolis Sports & Music Center Indianapolis, Ind.	Aug. 9	\$116,767 \$15/\$13.50	7,845 8,708	Sunshine Promotions
38 SPECIAL TED NUGENT	Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	Aug. 9	\$115,957 \$14.50	7,997 8,900	Beaver Prods.
38 SPECIAL TED NUGENT	Hirsch Memorial Coliseum Shreveport, La.	Aug. 10	\$109,577 \$14.50	7,557 9,000	Beaver Prods.
INXS DEL FUEGOS	Meadow Brook Music Festival Rochester, Mich.	Aug. 5	\$108,890 \$18.50/\$13.50	7,317 sellout	Brass Ring Prods.
CAREFREE SUMMER FEST: MORRIS DAY MIDNIGHT STAR THE JETS READY FOR THE WORLD	Carolina Coliseum Frank McGuire Arena Univ. of South Carolina Columbia, S.C.	Aug. 1	\$103,892 \$14.50	7,819 12,352	Al Hayman Prods.
BILLY OCEAN MELI'SA MORGAN	The Ocean Center Daytona Beach, Fla.	July 26	\$92,835 \$15	6,551 sellout	Margie & Terri Sexton Silver Star Prods.
THE BEACH BOYS	Mesker Music Theatre Evansville, Ind.	July 30	\$92,361 \$15/\$13.50	6,668 7,459	Sunshine Promotions
38 SPECIAL TED NUGENT	Tulsa Assembly Convention Center Tulsa, Okla.	Aug. 7	\$91,785 \$14.50	6,330 7,500	Beaver Prods.
AMY GRANT CHRIS EATON	Wisconsin State Fair Park West Allis, Wis.	Aug. 9	\$90,877 \$12.50/\$10	7,313 15,000	Stardate Prods. Wisconsin State Fair
JAMES TAYLOR	Wisconsin State Fair Park West Allis, Wis.	Aug. 8	\$89,823 \$12.50/\$10	7,212 15,000	Stardate Prods Wisconsin State Fair
JACKSON BROWNE	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Aug. 3	\$87,462 \$16/\$14	5,872 12,607	in-house Stone City Attractions
JUDAS PRIEST KROKUS	Cincinnati Gardens Cincinnati, Ohio	Aug. 6	\$83,157 \$14.50	5,987 9,500	Sunshine Promotions

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Renee Noel in Nashville at (615) 748-8138; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

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TALENT IN ACTION

(Continued from preceding page)

wide array of effects the Dream employed: everything from simple mirror balls and staged fog to the imaginative use of lasers. Even the Cape Canaveral-esque banks of keyboards that sat before Edgar Froese, Chris Franke, and the band's newest member, Paul Haslinger, had the aura of a well-crafted sci-fi film.

It is appropriate that the group uses this Hollywood-style bag of tricks. Long before Jan Hammer embellished television's "Miami Vice" with synthesizers, Tangerine Dream had perfected the craft of adding electrosound to image in movie soundtracks like "Sorcerer," "Thief," and "Risky Business."

A steady stream of customers buying group-related merchandise—as well as appreciative response to the band's cleanly performed music—proved that a decade's absence has not diminished the loyalty of the group's audience.

The show hit the devotee's mark. But despite its professional presentation, a lack of contrast in rhythm, key, and texture made this night with the Dream a sleepy affair for the uninitiated.

GEOFF MAYFIELD

THE CURE

Irvine Meadow Amphitheatre
Irvine, Calif.
Tickets: \$17.50, \$16, \$12.50

THE CURE'S songs are filled with the kind of angst that appeals

directly to the mostly white, high school-college audience that packed this recent sold-out concert at the Irvine Meadow Amphitheatre.

The band was greeted by wildly enthusiastic fans, most of them dressed for the occasion in funeral black topped-off by gravity-defying hair. Despite the intense atmosphere, however, the show suffered because much of the Cure's material is so similar that it blurs in a live setting.

The saving grace is the quartet's precise rhythm section. Bassist Simon Gallup and drummer Boris Williams manage to keep the music engaging by propelling the band through the murkiest of tunes, even when singer Robert Smith's plaintive vocal style crosses into the caterwaul zone.

The band's stage presence is another major barrier. In short, it is nonexistent. The Cure writes some of the best dance music new wave has to offer, yet the group stands motionlessly on stage, as if glued, surrounded by overworked fog machines and dim lighting.

The majority of the material was culled from the midportion of the band's 10-year career. "Let's Go To Bed" made for an interesting centerpiece, with its almost metal-styled guitar solos.

SHARON LIVETEN

Critics Compare Performer To Bruce Springsteen
Steve Earle Straddles Rock, Country

BY CHRIS MORRIS

LOS ANGELES Steve Earle is having his music both ways, bringing his sharply written, socially conscious songs to country and rock audiences simultaneously.

Earle's debut MCA album, "Guitar Town," widely acclaimed by rock critics, has been compared to the work of Bruce Springsteen. At the same time, his current single, the album's title song, has become a top country radio add.

The Texas-based singer-songwriter says he is attempting to fuse the two audiences during his seven-month national concert tour.

On the country side, he is sharing bills with George Jones, Waylon Jennings, the Bellamy Brothers, and Charlie Daniels. But he is also working alongside such up-and-coming young rock acts as the Replacements, Green On Red, and the Long Ryders.

"We tend to play country concerts, but when we play clubs, it's pretty much rock clubs," says Earle. "A lot of it is the sound systems—they're generally better in rock clubs, and people come to hear music, whereas you can be sort of the 'jukebox du jour' in a country joint."

Rock and country audiences have often been perceived in the past as mutually exclusive, but Earle is optimistic about uniting the two with his music.

"I don't see any reason why the people that are hearing me on country radio won't come to a rock venue, or vice versa," he says. "There's no reason for those people to be afraid of each other."

Just as Earle straddles the boundary of country and rock, he also sees himself sitting on a fence within the country genre.

"Rosanne Cash has got it divided into neotraditionalists and neocontemporaries, which kind of scares me 'cause I probably fall into the crack there too," he says. "God, I hope it's not that simple."

The Boston club scene is hurting .. see page 45

"I think the idea is to keep the spirit and the emotion that's always been in great country music, but musically to move on."

Earle says the current popularity of such neotraditional country artists as Dwight Yoakam, George Strait, and Ricky Skaggs is a positive harbinger for his career, but he stresses the contemporary aspects of his own music.

"My records are pretty simple, but they're pretty hi-tech records," he says. "You can mess around with the instrumentation. For one thing, I use steel guitar. I lean on it pretty heavily, and it's almost a dead instrument in Nashville. But at the same time, we're also running electronic drums and synthesizers on almost every cut."

"There's no reason not to use that technology, because you can make a bigger, more powerful-sounding record."

The pitfalls of too much sonic streamlining are to be considered, though, says Earle. The singer has frequently been compared to Joe Ely, another Texas-bred country-oriented MCA artist, whose last album, "Hi-Res," was an uncomfortable and commercially unsuccessful excursion into electronics.

"What happened with Joe is he got more rock attention and moved toward rock records," says Earle. "I don't know whose idea that was. I'm

going to be very careful to let my records progress at the rate that they should progress and change at the rate they should change, to not decide, 'Oh, I'm getting all this rock attention, bring in Jellybean Benitez.'"

Earle says he will continue to record in Nashville with his road band, the Dukes, and his current production team of Emory Gordy Jr. and Tony Brown.

"The whole idea of this form of art is to evoke an emotion in people, and if you can't make them care, then why are they going to go out and spend \$8 or \$9 on a record?"

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LOUNGE LIZARDS

(Continued from page 41)

Boat"—Lurie says he is delighted that Island is excited about the group's music and is prepared to explore its business potential.

The saxophonist acknowledges, however, that his starring roles in the movie "Stranger Than Paradise" and the forthcoming Island Pictures release "Down By Law" most likely precipitated the label deal.

"I don't mind that being a 'movie star' made it possible to make this deal," says Lurie. "I just don't want it to look like Woody Allen!"

According to an Island Records spokeswoman, the domestic and international release of "Big Heart" a month ahead of "Down By Law."

"The plan was to get an album out internationally to coincide with Lounge Lizards' European tour, where they headline jazz festivals," she says. "They will tour here in September when the film is released, then record a studio album for release in early 1987. 'Big Heart,' will both promote the group to a new audience, which is aware of John's movies, and their old fans."

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				CLUB PLAY			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
★★ No. 1 ★★							
1	2	2	9	AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	GWEN GUTHRIE	1 week at No. One	
2	3	5	6	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	◆ NU SHOOZ		
3	1	1	8	VENUS LONDON 886 056-1/POLYGRAM	◆ BANANARAMA		
4	4	7	5	SWEET AND SEXY THING (REMIX) GORDY 4561GG/MOTOWN	RICK JAMES		
5	5	6	6	PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.	◆ MADONNA		
6	6	14	5	DOWN AND COUNTING EPIC 49-05926	CLAUDJA BARRY		
7	8	13	5	TWO OF HEARTS ATLANTIC 0-86797	STACEY Q		
8	7	11	6	MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA	◆ SPARKS		
9	16	26	4	SWEET FREEDOM (REMIX) MCA 23641	◆ MICHAEL MCDONALD		
10	13	18	6	CANDYBAR EXPRESS (REMIX) MERCURY 884 832-1/POLYGRAM	◆ LOVE AND MONEY		
11	17	31	4	LOVE OF A LIFETIME (REMIX) WARNER BROS. 0-20487	◆ CHAKA KHAN		
12	12	24	5	YOU & ME COTILLION 0-96811/ATLANTIC	SIMPHONIA		
13	11	12	8	NOBODY'S BUSINESS FLEETWOOD FW 008	BILLIE		
14	30	48	4	WALK THIS WAY PROFILE PRO-7112	◆ RUN-D.M.C.		
15	9	3	10	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS		
16	19	30	5	JUMP BACK CRIMINAL CRIM 00001	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT		
17	24	38	5	LOVE CAN'T TURN AROUND HOUSE FU-10	FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS		
18	22	40	4	MAN SIZE LOVE (REMIX) MCA 23642	KLYMAXX		
19	21	28	5	HOW TO WIN YOUR LOVE PROFILE PRO-7105	SPENCER JONES		
20	10	4	10	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB		
21	18	17	7	I'M HUNGRY FOR YOUR LOVE SUPERTRONICS RY014	JANICE CHRISTIE		
22	23	32	6	DANCE WITH ME ATLANTIC 0-86806	◆ ALPHAVILLE		
23	45	—	2	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S		
24	39	—	2	CAN'T GIVE HER UP (REMIX) WARNER BROS. 0-20473	SKIPWORTH & TURNER		
25	40	—	2	GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY		
26	NEW	—	1	MISSIONARY MAN (REMIX) RCA PD-14409	◆ EURYTHMICS		
27	25	36	8	JACK YOUR BODY UNDERGROUND UN-101	STEVE 'SILK' HURLEY		
28	33	39	4	BURNIN' UP (REMIX) A&M SP-12186	MICHAEL JONZUN		
29	35	—	2	SOWETO (REMIX) A&M SP-12190	JEFFREY OSBORNE		
30	38	50	3	WISER AND WEAKER (REMIX) COLUMBIA 44-05918	DENIECE WILLIAMS		
31	37	45	3	BASSLINE (REMIX) SLEEPING BAG SLX-18	MANTRONIX		
32	NEW	—	1	CELEBRATE POW WOW PW 412	SUBJECT		
33	14	8	9	NO PROMISES (REMIX) CHRYSALIS 4V9-43009	◆ ICEHOUSE		
34	28	22	7	UNDERGROUND (REMIX) EMI-AMERICA V-19210	◆ DAVID BOWIE		
35	48	—	2	BORROWED LOVE (REMIX) TABU 429-05920/EPIC	◆ THE S.O.S. BAND		
36	15	10	9	ON YOUR OWN (REMIX) MERCURY 884 751-1/POLYGRAM	◆ PETE SHELLEY		
37	32	21	11	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5	HANSON & DAVIS		
38	NEW	—	1	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ		
39	27	25	6	BAMBAATAA'S THEME TOMMY BOY TB 879	AFRIKA BAMBAATAA		
40	NEW	—	1	HOW MANY HEARTS SEA BRIGHT PAL-7109/PROFILE	EVELYN THOMAS		
41	47	47	3	STOP & THINK ISLAND 0-96814/ATLANTIC	MICHELLE GOULET		
42	31	33	5	KIND WORDS (AND A REAL GOOD HEART) (REMIX) A&M SP-12184	◆ JOAN ARMATRADING		
43	NEW	—	1	SAMPLE THAT! GEFLEN 0-20510/WARNER BROS.	BANG ORCHESTRA!		
44	20	15	8	MISS YOU CBS ASSOCIATED 429-05914/EPIC	THE FLIRTS		
45	50	—	2	I GOT YOU COVERED TREMPER TR 1019	DONNA GARRAFFA		
46	NEW	—	1	WHEN I THINK OF YOU (REMIX) A&M SP-12193	JANET JACKSON		
47	NEW	—	1	I CAN'T THINK ABOUT DANCIN' (REMIX) CAPITOL V-15233	◆ MISSING PERSONS		
48	NEW	—	1	PARANOIMIA (REMIX) CHINA/CHRYSALIS 4V9-43017/CHRYSALIS	◆ THE ART OF NOISE WITH MAX HEADROOM		
49	NEW	—	1	DIAMOND GIRL TOP HITS TH-106	NICE & WILD		
50	NEW	—	1	OVER AND OVER (REMIX) MCA 23636	◆ COLONEL ABRAMS		
BREAKOUTS				1. CAN'T WAIT ANOTHER MINUTE FIVE STAR RCA			
				2. LOVE IN THE SHADOWS (REMIX) E.G. DAILY A&M			
				3. DON'T SAY NEVER Z-SLAM DESSCA			
				4. STAY A LITTLE WHILE, CHILD (REMIX) LOOSE ENDS MCA			
				5. CAN'T LIVE SU-Z ATLANTIC			
				6. ROACHES BOBBY JIMMY AND THE CRITTERS MACOLA			

				12 INCH SINGLES SALES			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
★★ No. 1 ★★							
1	2	4	5	PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.	◆ MADONNA	1 week at No. One	
2	1	1	8	VENUS LONDON 886 056-1/POLYGRAM	◆ BANANARAMA		
3	3	2	13	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB		
4	5	5	8	AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	GWEN GUTHRIE		
5	6	7	10	TWO OF HEARTS ATLANTIC 0-86797	STACEY Q		
6	7	10	6	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	◆ NU SHOOZ		
7	16	16	4	LOVE OF A LIFETIME (REMIX) WARNER BROS. 0-20487	◆ CHAKA KHAN		
8	NEW	—	1	DOWN AND COUNTING EPIC 49-05926	CLAUDJA BARRY		
9	11	13	13	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5	HANSON & DAVIS		
10	4	3	13	SLEDGEHAMMER (REMIX) GEFLEN 0-20456/WARNER BROS.	◆ PETER GABRIEL		
11	12	14	6	MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA	◆ SPARKS		
12	8	6	14	BABY LOVE ATLANTIC 0-86813	◆ REGINA		
13	18	21	4	MAN SIZE LOVE (REMIX) MCA 23642	KLYMAXX		
14	20	18	5	BORROWED LOVE (REMIX) TABU 429-05920/EPIC	◆ THE S.O.S. BAND		
15	9	8	11	NOBODY'S BUSINESS FLEETWOOD FW 008	BILLIE		
16	21	17	5	YOU & ME COTILLION 0-96811/ATLANTIC	SIMPHONIA		
17	24	23	7	PASSION FROM A WOMAN (REMIX) EPIC 49-05390	KRYSTOL		
18	30	30	17	NASTY (REMIX) A&M SP-12196	◆ JANET JACKSON		
19	NEW	—	1	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S		
20	13	11	17	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON		
21	27	37	3	SWEET FREEDOM (REMIX) MCA 23641	◆ MICHAEL MCDONALD		
22	37	—	2	THE RAIN (REMIX) DEF JAM 44-05930 COLUMBIA	ORAN "JUICE" JONES		
23	33	45	3	WALK THIS WAY PROFILE PRO-7112	◆ RUN-D.M.C.		
24	NEW	—	1	PARANOIMIA (REMIX) CHINA/CHRYSALIS 4V9-43017/CHRYSALIS	◆ THE ART OF NOISE WITH MAX HEADROOM		
25	15	32	5	HOW CAN WE BE WRONG JAM PACKED JPI-2003/MUSIC SPECIALISTS	TRINERE		
26	14	12	13	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20488/WARNER BROS.	ERASURE		
27	10	9	7	ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN TABU 429-05386/EPIC	CHERRELLE		
28	19	27	11	MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA	◆ BELINDA CARLISLE		
29	22	26	4	RISING DESIRE/I HAVE LEARNED TO RESPECT... MCA 23644	STEPHANIE MILLS		
30	41	—	2	OH PEOPLE (REMIX) MCA 23651	PATTI LABELLE		
31	26	25	7	CAN'T LIVE ATLANTIC 0-86791	SU-Z		
32	RE-ENTRY	—	—	NO PROMISES (REMIX) CHRYSALIS 4V9-43009	◆ ICEHOUSE		
33	28	15	6	MISS YOU CBS ASSOCIATED 429-05914/EPIC	THE FLIRTS		
34	39	39	4	THE HOUSE MUSIC ANTHEM/MOVE YOUR BODY TRAX TX-117	MARSHALL JEFFERSON		
35	36	—	4	WE DON'T HAVE TO TAKE OUR CLOTHES OFF (REMIX) ARISTA AD1-9423	◆ JERMAINE STEWART		
36	34	34	5	MA FOOM BEY EASY STREET EZS-7525	CULTURAL VIBE		
37	35	46	3	I GOT YOU COVERED TREMPER TR 1019	DONNA GARRAFFA		
38	23	38	4	PRIVATE NUMBER (REMIX) MCA 23637	◆ THE JETS		
39	38	31	3	JUMP BACK CRIMINAL CRIM 00001	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT		
40	40	36	5	SWEET AND SEXY THING (REMIX) GORDY 4561GG/MOTOWN	RICK JAMES		
41	NEW	—	1	MISSIONARY MAN (REMIX) RCA PD-14409	◆ EURYTHMICS		
42	RE-ENTRY	—	—	SHAKE! DICE TGR 1006	ERIKA		
43	49	—	2	LOVE ZONE (REMIX) JIVE JD1-9509/ARISTA	◆ BILLY OCEAN		
44	44	—	2	ROACHES MACOLA MRC-0924	BOBBY JIMMY AND THE CRITTERS		
45	NEW	—	1	NIGHTMARE OF A BROKEN HEART NEXT PLATEAU NP50045	C-BANK		
46	46	—	2	TOUCH AND GO (REMIX) SUNNYVIEW CLASSICS SUN 33007/SUNNYVIEW	ECSTASY, PASSION & PAIN		
47	47	—	2	SOWETO (REMIX) A&M SP-12190	JEFFREY OSBORNE		
48	25	24	10	DANCE WITH ME ATLANTIC 0-86806	◆ ALPHAVILLE		
49	NEW	—	1	GET READY OAK LAWN OLR122	ROBIN STANLEY		
50	NEW	—	1	WHEN I THINK OF YOU (REMIX) A&M SP-12193	JANET JACKSON		
BREAKOUTS				1. LOVE IN THE SHADOWS (REMIX) E.G. DAILY A&M			
				2. GOTTA SEE YOU TONIGHT BARBARA ROY RCA			
				3. SPIRIT IN THE SKY DOCTOR AND THE MEDICS I.R.S.			
				4. SAY LA LA (REMIX) PIECES OF A DREAM MANHATTAN			
				5. SAMPLE THAT! BANG ORCHESTRA! GEFLEN			

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

Dance TRAX



by Brian Chin

SINGLES: It's been almost three years since Tina Turner's "Let's Stay Together," in the form of a British import, began her career comeback in the clubs and on local urban radio. "Typical Male" (Capitol), the first single from her upcoming album, is Turner's clearest nod to the clubs since then, a mainly

electronic cut, constructed as a looser version of the System/Scrutti groove. On the 12-inch, Bryan Adams returns the favor of her cameo appearance on his last album with the AOR-anthem bonus cut "Don't Turn Around" . . . The street-talking "Don't You Try It" by Raww (Emergency) is the underground

record of the week; it has a lot in common with the Temper and Dhar Braxton hits, though it's taken at a zippy Chicago uptempo. Freddie Bastone mixed, with a generously synthesized dub.

Other singles, in the usual hodge-podge: Talking Heads' "Wild Wild Night" (Sire promo) is more good-natured dance-rock from that band's upcoming album and movie . . . Dominique's "Don't Get Tired On Me" (Tuckwood) achieves a hybrid simplification of Minneapolis and New York sounds; it ends in a neat sax solo . . . Tony McKenzie's "Lolita" (Epic) crosses "Don Quixotte" with pop and Euro influences; it's fun and full of good little effects . . . KTP's "One Step" (Mercury)—the act used to be Kissing The Pink—is robot-pop handled much differently in the motorized Steve Thompson/Andy Wallace mix than in Tony Prendatt/Matt "Krush" Kasha's less bottomy version . . . Evelyn Thomas' "How Many Hearts" (Sea Bright) is a pop-rock/hi-NRG change of pace for producer Ian Levine; could follow Stacey Q. up the charts . . . In a surprisingly similar vein is Precious Wilson's "Nice Girls Don't Last" (Jive, now through RCA), dance-pop given a mix to the max.

REMIXED CHART SINGLES: Pet Shop Boys' "Love Comes Quickly" (EMI America) has a much harder pulse as remixed by Shep Pettibone; more New York, compared with the Stephen Hague original's Italian feel. On the flip: the near-hi-NRG "That's My Impression" . . . Melba Moore's "Love The One I'm With" (Capitol promo) is much redone by producer/co-vocalist Kashif, stripped down to the canned rhythm . . . "You're My Last Chance," 52nd Street's followup to a top 10 black hit, is also remixed with a markedly different approach to producer Nick Martinelli's familiar sound, done over as a tougher, more straightforward track by Tim Regisford.

Gavin Christopher's "Back In Your Arms" (Manhattan promo), remixed by Lew Hahn, follows up his top 40 single in a more characteris-

tic New York vein . . . The Blow Monkeys, also coming off a top 40 hit, come back with "Wicked Ways," done in an even more r&b style, especially with its Morales/Munzibai extended mix. Justin Strauss and Murray Elias provide a showier re-edit . . . Wild Blue's "International Language Of Dance" (Chrysalis) is a witty pop-wave message song with a full disco mix; it deserves a good video . . . Mick Jagger's "Ruthless People" (Epic) also gets a thorough remix job, from Gary Langan . . . "Cities On Fire," the followup to Boys Don't Cry's top 15 pop breakthrough, is just as hookish but less jokey. Classy Shep Pettibone mix . . . ZZ Top's "Velcro Fly" (Warner Bros.) gets a pounding remix from Jellybean Benitez . . . Oingo Boingo's "Dead Man's Party" (MCA) is raucous and energetic pop-rock, mixed to club length by RazorMaid's Joseph Watt.

On album: Skipworth & Turner's self-titled U.S. debut album (Warner Bros.) reprises several

songs from their first album, which was a U.K. 4th And Broadway project. The lead cuts are a good mix of the contemporary and the earthy: "Let Me Down Easy" is beat-box soul, with a nice overlay of vocals and strings; "Nepenthe" is a neo-disco instrumental, very much in the "Bourgie' Bourgie'" groove.

R.J.'s Latest Arrival's "Heaven In Your Arms" (Manhattan) recalls the lush sway of the early-'80s Change records; a lovely cool-out number, primarily for radio. (Note: The composers wrote Anita Baker's "Caught Up In The Rapture.") . . . David Reece's "No Questions" (AMP, though Macola, 213-931-7508) is an unusual cross of the "Set It Off" bass drum and Prince-clone electronics: rather dynamic, if flat vocally. (We thank Sleeping Bag's Michael Scott for the tip.) . . . Force M.D.'s "One Plus One" (Tommy Boy) makes sly reference to the Jacksons right off the bat; the bouncy teen pop/funk should reinforce the group's ballad popularity.

Beantown's Club Scene Beleaguered By Closings

BY JAMES DALY

BOSTON Boston's customarily thriving rock scene has always been dependent on a healthy and varied number of small venues. A marked increase of club closings, however, has caused concern among club-owners, artists, and agents about the future of the local music scene.

In the past two years, six breeding grounds for new Boston-based talent—Storyville, Streets, Jumpin' Jack Flash, the Innsquare Men's Bar, Heartache and The Down Under—have shut down. Johnny D's recently abandoned concerts and The Rat decided to cut live music from seven nights a week to four during the summer.

"Right now, very few clubs are stable enough or lucky enough to stay open for any extended period of time," says Julie Farman, who books The Rat, an underground club that has retained its punk heritage both in atmosphere and leather-clad clientele.

"It moves in cycles. There will always be periods where clubs are opening or closing. Right now, we're on the down end of a cycle," says Farman.

Several key factors have contributed to the demise of some of the area's better music venues. Chief among them are Boston's skyrocketing real estate costs and dramatic rent increases.

"Live music is simply not a lucrative business," says Jodi Goodman, a booking agent with the locally based Just Agency. "With the real estate market being the way it is, it's simply very hard to make any money," says Goodman.

The owners of the Kenmore Square club Storyville ran the venue for two years before it was sold and became a restaurant. Jumpin' Jack Flash was bought and leveled, its large Fenway lot turned into condominiums.

"Owners without vision will often lose sight of why they are there in the first place," says Goodman. "They do bad business and blame it on the scene, when they didn't do

anything to create a scene.

"The owners of Storyville wanted to make money. Jumpin' Jack Flash is another prime example. A condominium was going to reap a lot more financial reward than a rock club."

The raising of the commonwealth's drinking age to 21 on June 1, 1985, put another crack in the foundation. Many college students—which number nearly 200,000 from September to May—were effectively barred from clubs.

"Here we are in the middle of Kenmore Square with 900 schools around us and none of the students can come in," says Farman. "Of course, it hurts. Small profits are made smaller."

Some clubs have added afternoon shows and alcohol-free nights for 18- to 20-year-old patrons to pick up lost clients, but liquor consumption is often where the largest profits are made.

Add to that the hefty cost of carrying liquor liability insurance (in case of drunk-driving suits), and the situation can appear desperate to a club-owner who is just getting by.

Neighborhood conservatism has also put the pinch on several clubs. The tiny but popular Innsquare Men's Bar across the river in Cambridge was denied a renewal of its license by the city-license commission when neighbors decided the area needed rejuvenation and the bar simply was not part of the plan.

A neighborhood association filed a complaint with the same commission against the year-old T.T. club, charging it caused parking problems and its patrons made too much noise. The club wasn't closed, but in April its 2 a.m. closing time was rolled back an hour. T.T.-owner Bonney Bouley intends to appeal the decision.

"The whole situation has been hardest on the small local bands," says Glenn White, who books Molly's, a neighborhood bar that has recently taken to booking national acts.

Meanwhile, dance clubs continue to flourish. The big Metro, trendy Spit/DV8, and the neon-lit Celebration hold steady.

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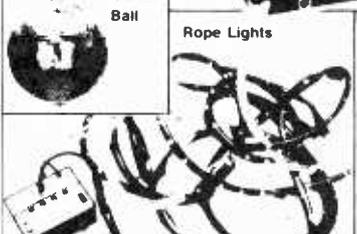
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Canadian Company Shoots First HDTV Series

BY DAVID HODES

NEW YORK High Definition Television (HDTV)—the enhanced resolution NTSC video format that delivers an image as good or better than 35mm film—has come out of the lab, and is now being used in production and postproduction at teleproduction studios around the world.

One Canadian company leading the way in exploring the frontiers of HDTV is 2-year-old, Toronto-based Northern Light & Pictures. The firm, in conjunction with the Canadian Broadcasting Co., is using Sony High Definition Video Systems (HDVS) gear and a high-definition Ultimatte to produce "Chasing Rainbows," Canada's most ambitious TV serial drama to date.

The 13-part miniseries will be the most pragmatic test yet for HDTV production. In order to obtain the contract with the CBC, Northern Light had to prove to the network that once "Chasing Rainbows" was shot in HDTV and downconverted to 1-inch NTSC, the picture would be comparable to or better than a 35mm film image.

A 1983 National Assn. of Broadcasters engineering paper equated 35mm film resolution with a 1,000-line video image. The Sony HDTV 1,125-line format (on its way to being the industry's *de facto* standard) should then be superior to 35mm, according to John Galt, director of photography for "Chasing Rainbows." Northern Light is hoping that once "Chasing Rainbows" is down-converted and aired on normal domestic TV, the signal will still be four to five times clearer than a standard NTSC television image.

To convince the CBC of the cost-effectiveness of the project, Northern Light argued that using HDTV it could create a production with the very saleable image quality of 35mm at a cost comparable to 16mm.

At the same time, says Galt, the firm told the CBC that the HDTV technology would provide "unique production characteristics," including the cleanest possible keying effect. This, he says, curtails the need to build some sets while still providing the panoramic shots typical of a big-budget picture.

Galt, a film and video photographer whose specialty is in Ultimatte productions, decided to go out on a limb: "We had to recreate 1919 Montreal—not with the kind of multi-million-dollar budget a miniseries of this type would enjoy in the U.S. but with \$750,000 per episode, per hour," he says. "This production was an exercise to provide a quality superior to 16mm, which is what the CBC typically shoots, and make it competitive."

Galt and the head of Sony Broadcast/Canada convinced the Japanese headquarters to provide a backup HDVS in addition to the one Galt and Sony Canada had already leased. "We felt that all the technical demonstrations in the world didn't matter because the engineers were debating one thing, while the producers were looking at something else," says Galt.

"Engineers don't trust their equipment to the producers, and the producers look at engineers and say, 'I don't want them touching my picture,'" he says. "So, it became very clear that if Sony was going to successfully push high definition



Mark Blandford, executive producer of "Chasing Rainbows," at left, watches as first assistant director Stacey Curtis, foreground, and other technicians set up a shot during the first block of shooting. The 13-part miniseries is using \$2 million worth of Sony high-definition television production gear. The \$200,000 HDVS camera shown here is fitted with a Nikon 12-84mm lens and a typical film camera matte box used for supporting lens filters.

outside Japan, they were going to have to [get involved in] a real TV project."

The high-definition system being used for the miniseries is designed as a mobile unit by Charles Pantuso, an American engineer responsible for the first Olympics broadcast on ABC-TV.

The 22-foot fiberglass cube van has been customized with two of everything, including a pair of high

definition cameras with HDIE-100 image enhancers; two HDV-1000 1-inch videotape recorders; HDCU-100 camera control units; HDT-1000 TBCs; plus generators and air conditioners. The van also includes the remote control for the camera's 12-84mm Nikon lens.

The miniseries shoot uses both HDVS cameras for real-time Ultimatte matting. One camera is out on the action, and one is on a still photograph of Montreal, circa 1919.

High-definition action matting has been shown to provide an extremely clean, noise-free key insert onto a background photo. At least 5% of the series will use this matting technique.

For example, part of the first block of shooting involved a scene that takes place on a bordello rooftop. Using real-time high-definition Ultimatte, the action is set against a realistic backdrop of downtown

(Continued on page 48)

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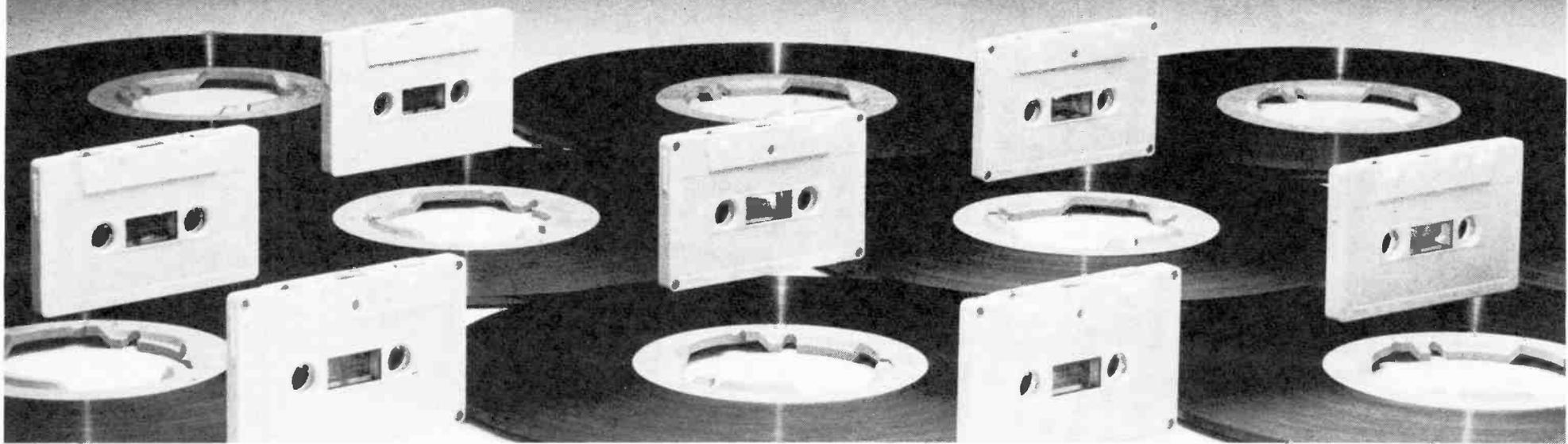
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AND THE BEAT GOES ON

CANADIAN COMPANY SHOOTS FIRST HDTV SERIES

(Continued from page 46)

Montreal as it looked at the turn of the century.

Galt and crew are just entering the second of six blocks in their 18-month shoot. "We are shooting this just as if it were a film," Galt says. A major point in HDTV's favor over film, though, he says, is "the gamut of color. The color space is much larger than any film stock I have ever shot with."

Galt says the RGB nature of the electronic process gives a photographer "less pollution" between the primary colors, which is why mattes in high definition are superior to mattes in film. "You can extract a pure matte signal," he says. "We have been shooting things that are white on white, and we can keep that separation."

Galt says the only problem in the otherwise smooth-running HDVS shoot is the image lag caused by the saticon tubes, where the image smears as the camera is panned quickly to another, slightly darker scene. Saticon tubes, like the three 1-inch tubes used in the HDVS cameras, usually handle blacks well.

"We have to pump in a lot of light to get above black, which is never the case with video," Galt says. "Most film people who have looked at the images say this doesn't look like video. I think it's the compression of shadows that tends to make things look filmy."

One way Galt avoids the lag problem is by checking his light sources

against a group of three light and color temperature meters, in much the same way he works with film.

The six months of postproduction for "Chasing Rainbows" will be done in an as-yet-unfinished suite at Northern Light. According to Ian Crowley, production manager for the firm, all off-line work for the series will be done on 3/4-inch U-matic decks. On-line posting with the

high-definition masters will also be done at Northern Light. Final cuts of these masters will be sent off to Japan for down-conversion from 1,125-line to 525-line NTSC. As all the effects are done in real time using the high-definition Ultimatte, there will be no need for extra effects work in postproduction.

Is this the first of many HDTV projects? "Yes, I think so," says

Galt. "The bottom line for me is that I had never seen high definition lit or photographed properly. There were tests done by video people who had no concept of film and tests by film people who had no concept of video."

Galt adds that working without car chases or underwater scenes "really lends itself to the equipment as it exists today." Still, he's not ba-

ying the Sony gear. "We have already shot with it in snow as well as 120-degree heat and 99% humidity."

The author is a free-lance writer for Millimeter, VideoPro, Videographics & Effects, and other video magazines. He is also a former editor of Video Systems, Sound & Video Contractor, and Broadcast Engineering.

Sony Leads 'Standards Wars' On High-Definition TV

Since 1970, video engineers have been tinkering with a way to shape a clearer video image. The process has involved a series of possible solutions. One concept—termed enhanced video, extended video, or high-quality video—involved an extension of the current NTSC signal. Another idea was to provide an entirely new transmission scheme using encoders on the transmission end and decoders on the reception end.

A major video-equipment manufacturer, Sony, has assumed a leadership role in stumping for the 1,125-line resolution (as opposed to the 525-line count of normal NTSC), high-definition system proposed initially by Japan's NHK broadcasting company seven years ago. The NHK standard received backing last year by the Advanced

Television Standards Committee.

Sony has been building a complete high-definition system since 1981, and the firm is hoping to convince the broadcast community it has the better idea. Industry analysts say Sony is making strong headway toward establishing its 1,125-line system as the industry's standard.

With additional high-definition-related equipment coming from Bosch, Ikegami, Rank Cintel, Grass Valley, Quantel, Ultimatte, and other firms over the past two years, HDTV is quickly becoming more than a white labcoat buzz word.

Sony has sold 30-40 of its high definition video systems (HDVS). The majority of these are being used in medical and aerospace simulation and animation work. The

first complete HDVS purchased in North America was sold just after April's National Assn. of Broadcasters' meet to Barry Rebo & Associates, New York City (Billboard, April 19). Rebo is reportedly using his \$1.5 million purchase to shoot a heavily music-oriented production called "Clubland."

Commercial HDTV productions are far from commonplace at this stage. Still, a groundswell is underway, says a spokesman for Sony. The Italian broadcasting company, Radio Televisione Italiano, in Rome is now doing a feature movie using Sony's HDVS. The German network ZDF will be doing a sitcom in high definition; and Harlech TV in England is doing a one-hour drama in high definition.

All this activity is coming on the heels of a recent ruling by the in-

ternational standards committee, CCIR, which for the second time in as many years has delayed endorsing the Sony approach in favor of a high-definition video transmission system. The CCIR says it has ruled this way because of the "inherent problems in developing a new broadcast standard."

The U.S. and other NTSC countries favor the 1,125-line system, which uses a much wider bandwidth for a better TV image. The Europeans, however, who have only just finished establishing the PAL standard for their viewers, favor the enhanced-television method, which uses the same size bandwidth as PAL.

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Audio Track

NEW YORK

AT UNIQUE RECORDING, producer Keith Diamond has been working on CBS artist Michael Boulton's next album. Boulton is using the Fairlight Series III on the project. Bob Rosa and Peter Robbins have been engineering and are assisted by Ed Bruder. Rocker Billy Idol was also in producing and recording mixes for Gary Allan's Chrysalis debut. Kennan Keating engineered, while Bob Brockman assisted. Additionally, producers Leslie Ming and Gary Corbett were in mixing Regina's debut for Atlantic. Regina's first single, "Baby Love" is already charting and was co-written by Unique receptionist Mary Kessler and Steve Bray. Producer/engineer Chris Lord Alge engineered, with Ernie Wilkins assisting.

An all-digital mix of the new single by PolyGram act the Vels was completed at Howard Schwartz Recording's newly renovated Studio West. Engineer was Ron St. Germain, assisted by Peter Lubin, PolyGram's director of a&r. The double 24-track digital session utilized the studio's SSL 6000E console and two Sony PCM-3342 recorders.

At Shakedown Sound, Arthur Baker has been busy mixing a number of recent projects, including the 12-inch version of Jeffrey Osborne's "Emotional" for A&M and the Atlantic Starr 12-inch of "Armed & Dangerous" for Manhattan/EMI.

LOS ANGELES

ROBBIE ROBERTSON HAS been working with producer Daniel Lanois in studio A at The Village Recorder. The pair are tracking the ex-Band leader's debut album for Geffen, with engineer Jim Scott and assistant Jeff Demorris. In studio D, Atlantic act Ratt is tracking its new album with producer Beau Hill and engineer Jim Faraci. Jimmy Hoyson is seconding.

At Group IV Recording, engineer Dennis Sands was at the board for composer Alan Silvestri,

who scored Disney's "Flight Of The Navigator." The duo also scored an "Amazing Stories" episode for Universal with director Robert ("Back To The Future") Zemeckis.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.

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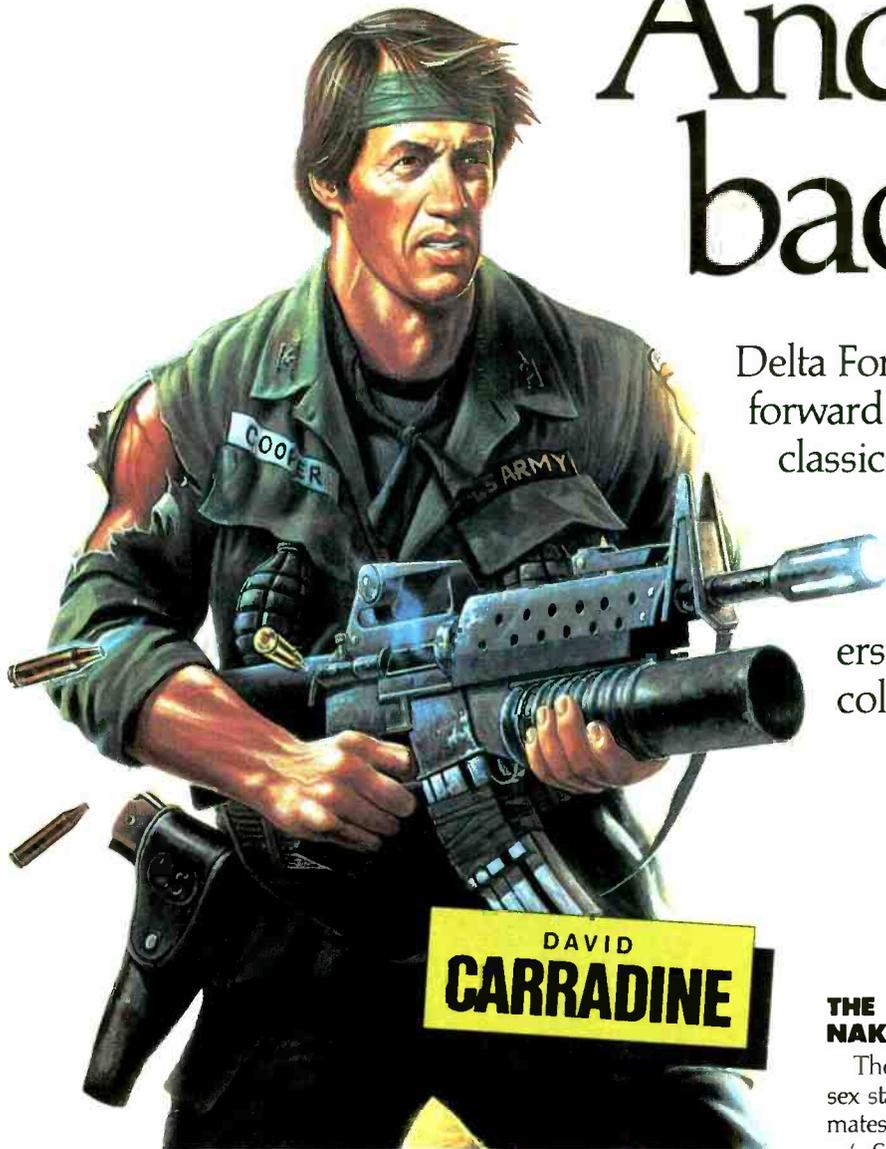
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"A Nightmare on Elm Street 2—Freddy's Revenge" and "The Delta Force" were just the beginning. This coming year, Media is moving forward with a lineup of A-titles that will top the charts. From family classics like "Santa Claus, The Movie," to big box office hits like the new "Invaders from Mars" from Cannon Films. Over the next few months, we'll be giving your customers a lot of action, humor, and even a collection of international classics. Here's a short preview.

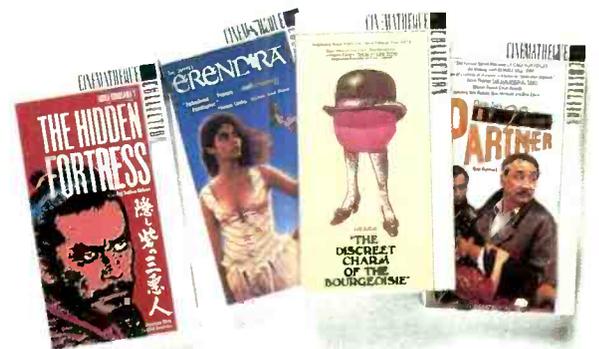


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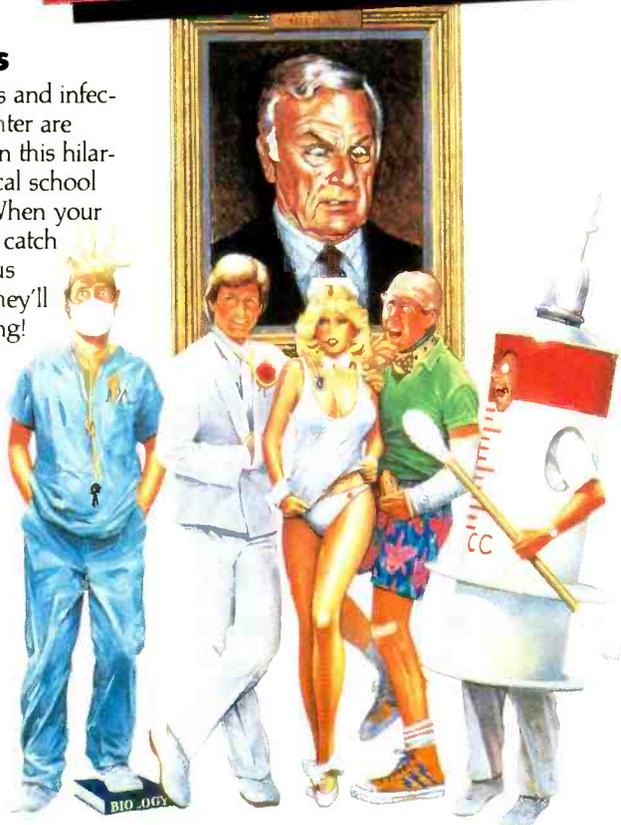
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Right: Peter Pirner, President of Media Home Entertainment.
Below: Media Home Entertainment's corporate headquarters in Culver City, Calif.



Above: Janice Whiffen, Vice President of Media Home Entertainment. **Above right:** Mark Gilula, Media Vice President of Marketing (right) discusses new packaging with Vice President of Finance Henry Mandell.



Above: Media President Peter Pirner goes over new product acquisitions with Barbara Javitz, Vice President of Acquisitions.
Above right: Mark S. Gilula, Vice President of Marketing of Media Home Entertainment.

Moving Forward With Bold Acquisitions **MEDIA HOME ENTERTAINMENT: From A Strong Independent To A Major Player**

With two bold acquisition moves in the last year, Media Home Entertainment announced to the home video industry that it had grown from a strong independent to a major player on the same footing as the big studios.

The combined \$100 million, 55-title output deal with Cannon Films solidified Media Home's market position and promises to augment the video

firm's already deep and diversified catalog. "We are now in the top 10 of home video companies and we intend to move up into the top six or seven," says Peter Pirner, president of Media Home Entertainment.

Pirner joined Media in May, after 13 years at toy giant Mattel, in a management restructuring that includes new executives Mark Gilula (vice president of marketing), previously with the Fed-

erated Group and Sound Video Unlimited, and Janice Whiffen (vice president of sales), a former vice president of Vestron Video.

All three executives come to Media Home at an auspicious time: that of remarkably rapid expansion. "It's very exciting to be here," says Pirner, "because this year we are the fastest growing major video company—be it studio or
(Continued on page M-7)

MEDIA HOME SALES & MARKETING STRATEGY **Communication, Support, Follow-through**

There are three words that epitomize Media Home Entertainment's sales and marketing strategy: communication, support, follow-through.

Distributors are sought out for their opinions and kept abreast of future plans; the different Media Home lines are each given unique and full product treatment; and, individual titles are supported and promoted long after their initial releases.

About Media Home's attitude toward its distributors, president Peter Pirner says, "We are committed to our distributor network and we support them. We want to make them much more a part of our overall planning cycle, to

share with them what our plans are for the coming year—what is in store as far as advertising, pricing policies, discounts, cash settlements, pro-

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Freddy Krueger from "Nightmare On Elm Street" will be at our booth on Sunday, August 24th, from 2 p.m. to 4 p.m.

motional periods, all the business issues.

"We want to share our plans, the growth and the profit with our distributors—to share the excitement."

To facilitate that communication and to properly market its catalog, this year Media Home hired Janice Whiffen (vice president sales) and Mark Gilula (vice president marketing).

"We give special marketing attention to each of our different product lines," says Whiffen. "Our titles are not just thrown out into the general product mix. We don't put out 'Delta Force' with a foreign film like 'My New Partner' with a children's title like 'Popeye In The South Seas.'"
(Continued on page M-10)



Above: Elements from the successful "Delta Force" support campaign, Media's first release of a Cannon film. **Above right:** Janice Whiffen and Mark Gilula (head of table) chair a meeting of Media's Sales & Marketing staff.

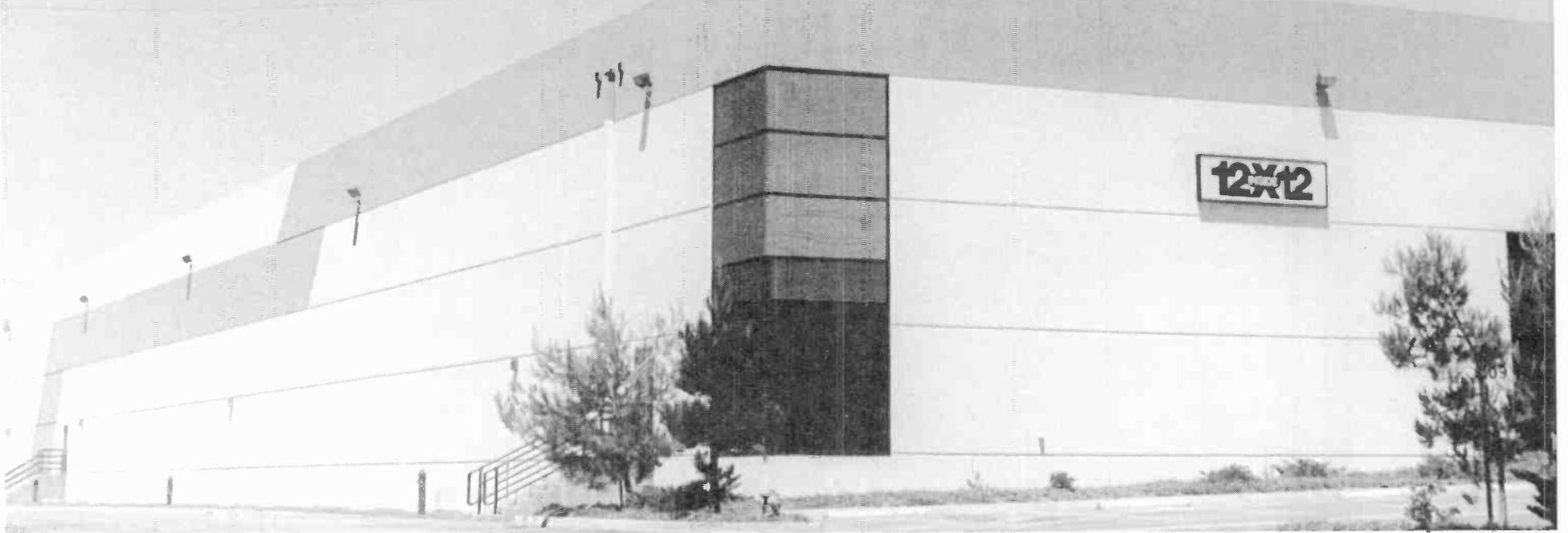


The winning point-of-purchase featuring Freddy Krueger of "A Nightmare On Elm Street 2" was a big hit in video stores this summer.



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Left: Media Vice President of Creative Services & Advertising Carol Lee talks with Peter Marai, Acquisitions Consultant.



Right: Art Coordinator Andi Polotowsky and Assistant Art Director Jeff Crawford discuss strategy on an upcoming Media release.

MEDIA HOME LABELS:

Wide Diversity Of Product Spans All Genres With Titles That Reflect Consumer Choice

We cover all genres—theatrical hits, American classics, foreign films, science fiction and horror, music titles and alternative product,” says Janice Whiffen, vice-president of sales for Media Home Entertainment. “There are only a few home video companies that have this diversification of product lines, along with special marketing and direction for each one.”

Indeed, the diversity of product displayed in a Media Home Entertainment catalog is a perfect illustration of the home video revolution’s great expansion of consumer choice. Media Home’s depth of titles makes it clear why the firm has risen rapidly into the top 10 of home video companies.

The following is a rundown of Media Home’s

“Choose Me,” “Creature,” “School Spirit,” and “Muscle Motion” (an exercise tape featuring the Chippendale male dancers).

Though in the past much of Media’s success has been predicated on horror fare, its catalog in fact spans many genres and will soon be further enhanced by the 55-film Cannon deal.

In the mystery/suspense area, Media carries “Sleuth” (the deadly game of wits starring Michael Caine and Laurence Olivier) and “The Seduction” (starring Morgan Fairchild, Michael Sarrazin and Vince Edwards).

In the drama category, titles include “The Grey Fox” (the Zoetrope film starring Richard Farnsworth as Bill Miner, Canada’s “Gentleman Bandit”), “Streamers” (the Robert Altman film of David Rabe’s award-winning play about four young Vietnam recruits) and “The Fourth Man” (a film by the acclaimed Dutch director Paul Verhoeven).

Comedy titles include: “Attack Of The Killer Tomatoes,” “Kentucky Fried Movie,” “The Groove Tube,” “The Heartbreak Kid,” “Hamburger... The Motion Picture,” and Mel Brooks’ “The Twelve Chairs.”

Media also carries the action/adventure films “The Octagon” and “A Force Of One” (both with Chuck Norris), “Cabo Blanco” with Charles Bron-

son, John Carpenter’s “Assault On Precinct 13” and “The Blademaster.” Sci-fi titles include: “Android” (starring Klaus Kinski), “A Boy And His Dog” (written by Harlan Ellison and starring Don Johnson) and the classic “Day Of The Triffids.” And some cult favorites in the Media line include: “The Wicker Man” (a mysterious island, pagan rites and Britt Ekland), “Hells Angels Forever” (a documentary of the notorious motorcycle gang) and the punk/new wave classics “Smithereens” and “Liquid Sky.”

Media also carries a variety of self-improvement/instructional tapes (“Sid Caesar’s Shape Up!,” Marvin Mitchelson’s “Divorce,” and McLean Stevenson’s “The Slim Gourmet”) as well as children’s programs.



Above: Media’s new warehouse is geared for quick fulfillment of orders. **Center:** A technician changes tapes in a bank of duplicator slave machines. **Right:** Master control room in Media’s state-of-the-art duplication facility.

Above top: Media carries a broad range of product, from feature films to music videos. **Above:** Deborah Norcross designs packaging and support materials.

different labels and some of the most notable titles in each line.

MEDIA

The newly acquired Cannon product, such as “Delta Force,” will be released on the Media label. Prices for Media titles range from \$19.95 to \$79.95.

Platinum and gold hits for the Media Line include: “A Nightmare On Elm Street” (the cult horror classic starring Robert Englund as the infamous ‘Freddy’), “A Nightmare On Elm Street, Part 2,” “Day Of The Dead,” “Creepers,” “C.H.U.D.,”

PRIVATE SCREENINGS

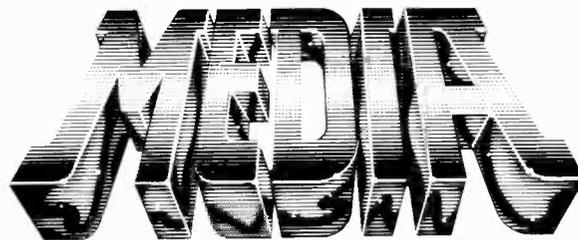
The Private Screenings catalog is comprised of mature adult fare, mostly rated “R” and imported from Europe.

CINEMATHEQUE COLLECTION

The Cinematheque Collection features acclaimed films by internationally-renowned directors, including critically-praised English-language films.

Japan’s venerable director Akira Kurosawa is represented in the Cinematheque line with his masterpieces “The Hidden Fortress” and “Ikiru.”

(Continued on page M-8)



MEDIA HOME ENTERTAINMENT, INC.
A Heron International Company

MAJOR PLAYER

(Continued from page M-4)

independent. We will triple our sales this year and will have the highest percentage sales growth of any home video firm. Our market share is increasing rapidly."

A large percentage of the growth will derive from the Cannon deal. "This industry lives and is driven by product, and if you don't have what the consumer wants to rent—*today*—then you're out of business," says Pirner. "The Cannon deal will supply us with 55 films over the next three years and it represents the biggest single output deal in the video business as far as independents are concerned."

"We think that these films will be the basic foundation for the growth of the company, and we feel very good about our relationship with Cannon. Their films are solid product, commercially very viable. A lot of the pictures will be in the action/adventure genre, which is always a big renter among consumers. Movies like 'The Delta Force' will always produce a solid rental income for dealers."

Besides its adventure hits (such as "The Delta Force") and horror successes (including the "Nightmare On Elm Street" movies), the Media Home Entertainment catalog offers a wide variety of product, ranging from dramas like "The Grey Fox" to comedies like "The Heartbreak Kid"



Freddy seeks his revenge in "A Nightmare On Elm Street Part 2."

to foreign classics like "The Discreet Charm Of The Bourgeoisie." Media Home labels include Media (contemporary hits, thrillers, cult classics, and alternative fare), the Cinematheque Collection (critically-acclaimed features, mostly in foreign languages), MusicMedia (concerts and music videos), and Private Screenings (mature adult fare).

Media Home is thus prepared both for long-term sales with its evergreen product and for the present market phenomenon of "A" title concentration.

"Right now there's some stratification going on where the retailers and distributors are beginning to reach financial limits in their ability to handle more and more product," observes Pirner.

"What Hollywood took 40 years to make got released on video to the public in four or five years, and they're still sorting through it. It's like a feast, absolutely mind-boggling, but the system has to cope with it and adjust. There are some slight creaks at the seams in dealing with this broad range of titles.

"What we have now is that the video stores are concentrating on the top 10, 20, 30, 40 titles and ignoring all the rest; it's a temporary thing, but I don't know how long it will last," Pirner says.

Media Home has an advantage in servicing a broad range of customers in that it can respond quickly to catalog orders. "We are one of the few

(Continued on page M-9)

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LABELS

(Continued from page M-6)

Later this year, two more Kurosawa films, "Red Beard" and "Throne Of Blood" will be released. "Soldier Of Orange" is a World War II saga of heroism, courage and betrayal, directed by Holland's Paul Verhoeven. Cinematheque has also scored big with a number of fine French films, including the comedies "My New Partner" and "Les Comperes," and Eric Rohmer's "Pauline At The Beach" and "Full Moon In Paris." Other titles in the Collection include Spaniard Carlos Saura's "Carmen" and "Blood Wedding," Euzhan Palcy's "Sugar Cane Alley," "Erendira" (a Mexican movie based on a story by Gabriel Garcia Marquez), "Swann In Love," and Luis Bunuel's "The Discreet Charm Of The Bourgeoisie."

MUSICMEDIA

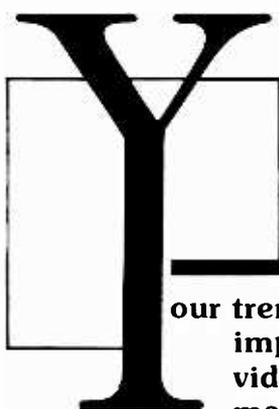
The MusicMedia line carries three vintage Elvis Presley videos ("Aloha From Hawaii," " '68 Comeback Special," and "One Night With You") along with "David Bowie: Serious Moonlight," "Yoko Ono: Then & Now," and the Beatles' "Magical Mystery Tour." Billie Holliday, Dire Straits, Journey, Judas Priest, the Guess Who, the Band, Big Country, James Brown, and Siouxsie & the Banshees are among the other artists with videos on the MusicMedia line.



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The Cannon Group's production of Tobe Hooper's "Invaders From Mars" on Media.

MAJOR PLAYER

(Continued from page M-7)

home video companies that does all of its duplication in-house, and this benefits us immensely," says Pirner. "Being in control of production gives us higher fill rates on catalog business and better service to our distributors.

"If someone gives us an order for 300 catalog titles, we probably have 298 in stock, whereas another company might have to put 150 on back order. And we constantly monitor quality. Inventory control, security and quality—that's where the payoff is."

Although Media Home has the resources and financial backing of parent company Heron Communications, it retains the flexibility of an independent. "We are flexible enough to respond very quickly to consumer changes and technological changes," says Pirner.

"For example," he adds, "if 8mm takes off, we'll be there. We can adapt quickly, and that's one of the advantages we have as an independent company. We have a short decision timetable and can move fast, yet with Heron as our parent company we also have management talent, depth of research and analysis, and the ability to raise large sums of money. That makes us unique!"

Pirner sees the home video industry continuing to grow and Media Home moving with it. "This industry is just a bit beyond infancy. You now have to watch what you're doing—the days of putting anything in plastic and selling it are gone—but this business has a very bright future.

"We're just starting to create consumer demand and I think efforts in this regard will prove to be very fruitful. We're only just beginning to see how big the industry could get. VCRs achieved in three years the high penetration that TV did in 12, and we could easily go from 30% to 35% penetration of homes to 80% to 85%."

Inking the Cannon deal and working closely with distributors on future plans have all helped Media Home rise rapidly into the top 10 of video firms. "Our product acquisitions, facility expansion and innovative marketing techniques all have been instrumental toward making major inroads in market share," says Pirner.

"The message is: Media Home Entertainment is moving forward."



David Carradine plans escape with Steve James, Brian Tasker and Phil Brock in the Cannon Group's "P.O.W.: The Escape" on Media.

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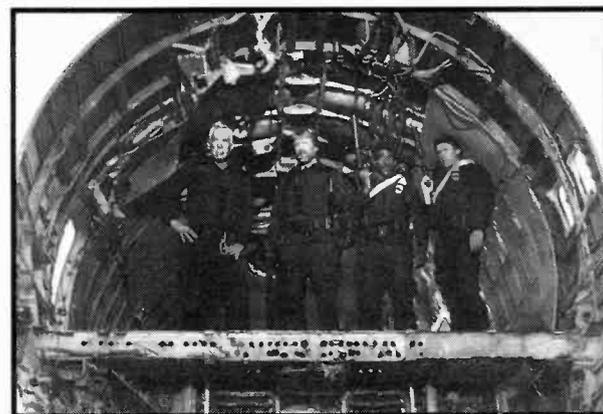
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Lee Marvin, Chuck Norris, Steve James and William Wallace lead a top secret U.S. anti-terrorist unit in Cannon Group's "The Delta Force" on Media.

SALES & MARKETING

(Continued from page M-4)

Adds Gilula, "Each title is carefully handpicked to go into each release. Each line is fully supported with collateral material, point-of-purchase material, publicity, and advertising."

In recently dropping the prices on three horror classics ("A Nightmare On Elm Street," "Halloween," and "C.H.U.D."), Media Home is continuing the sell-through strategy it pioneered in 1984, when it was the first major manufacturer to sell product (such as "Attack Of The Killer Tomatoes") at the low price point. Currently, Media Home has 50 titles at the \$19.95 price point, along with a number of MusicMedia titles that are available for under \$30.

Of the MusicMedia label, Whiffen says, "We have some very heavy hitters there, such as David Bowie and Elvis Presley. For this product, our emphasis is on selling product to the consumer, therefore we work closely with the record retailers and support the product by advertising in consumer music publications that are targeted for a certain demographic.

"When we release a piece of music product," adds Gilula, "we make sure that the record stores are merchandised properly. That may mean doing a point-of-purchase piece that measures 12 inches by 12 inches, because that's the format they're using for album covers. We tailor it a bit more specifically for record stores."

The Cinematheque Collection is geared more toward the film aficionado who seeks critically-acclaimed masterpieces. "The Cinematheque line has been predominantly foreign films up to this point," says Gilula. "But we'll be broadening the line to include more English-language films in the next few months.

"One thing about Cinematheque that is unique is that we do our own subtitles in a yellow-tinted print and make them more prominent in the picture, which makes them much easier to read on a TV screen. In this way, we make the films more accessible to a wider audience."

"These are quality art films," adds Whiffen. "There is an audience out there who wants to see these films, and they need to be served. There are also specialty magazines for this type of product in which we will support our product. We're always looking for new ways of getting the audience the product that they want."

Both Whiffen and Gilula are excited about the addition of the 55 Cannon titles to the Media line. "We will have a steady supply of 'A' titles for the next three years," says Gilula. "And for an independent in this business, that's the lifeline—a steady product flow.

"When that deal was made the whole industry stood up and took notice of Media Home Entertainment," adds Gilula.

Comments Whiffen, "There were a lot of peo-
(Continued on opposite page)

WTC
AIR FREIGHT

SALUTES

MEDIA

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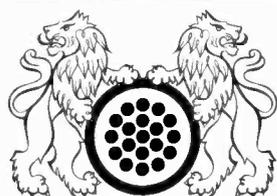
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CONTINENTAL GRAPHICS

ple who wanted this product—it's steady, great home video hits. Everyone was looking at it."

"It just shows the commitment of our parent company, Heron Communications," says Gilula. Media Home will continue to acquire non-Cannon "A" titles as well, he says.

Besides its aggressiveness in product acquisition, Media Home is increasing its involvement with distributors and retailers. "We are going to help the distributors sell the product to retail," says Whiffen. "We're working on many different consumer programs and are aggressively pursuing co-promotions with companies outside of the business to bring up an awareness of Media product in the marketplace."

Adds Gilula, "We want to bring the consumers in to the video retailer to ask for specific titles. We're not forgetting about the product after order date. We have many plans for consumer advertising, consumer programs and for tying together cross-promotions. We've got unique things going on that are going to bring people in asking for Media Home product."

An example of a successful promotional device utilized by Media Home was the 3-D poster for "A Nightmare On Elm Street, Part 2" thought up by Carol Lee, vice president of advertising & creative services.

"It was very eye-catching," says Gilula. "And in the future we will be offering retailers, through our distributors, a permanent in-store lightbox display that other 3-D posters can fit into. It will be a fixture that will enhance the store and make our product stand out from all the other p-o-p there." Posters will be developed for key titles on an ongoing basis so that the retailer can continually change and update what's displayed on his lightbox.

Concludes Whiffen, "We will continue to fully support our product with innovative promotion and marketing, and to work closely in a true partnership with our distributors—both in advance information and in working out problems.

"I think that sets us apart."

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LATIN NOTAS

by Enrique Fernandez



PUERTO RICAN SONGWRITER **Bobby Capó** interprets 16 of his classic compositions in a three-record album celebrating the 50th anniversary of **Goya Foods**. The album showcases other Latin composers, interpreted by Capó, but it serves mostly as an anthology of the works of the author of "Sin Fé."

Produced by Capó and U.S.-based Argentine com-

Goya celebrates 50 years with an LP by Bobby Capó

poser **Jorge Calandrelli**, the album features arrangements and musical direction by Calandrelli. Included are romantic numbers and dance tunes by Capó and other songwriters, like **Rafael Hernández**.

FOR THE SALSA UNDERGROUND directory: Athens, Ohio: **WOUB**, "Latin Jazz," Wednesday, 10 p.m.-12 a.m., **Ricardo Trujillo**.

WE OFTEN GET LETTERS asking about Latin album reviews. Billboard is planning to add Latin album and concert reviews on a regular basis as well as more coverage of breaking news of Latin radio, retail, and labels.

We also get frequent queries about charts from Latin American countries. Though the various Spanish-speaking markets are certainly large and important enough to report on, the only market our re-

search department can actually survey is the U.S. and Puerto Rico. And in that area, our researchers are working on broadening their range and scope and sharpening their research tools. Stay tuned.

A NEW LATIN LP BY **Willie Colon** has been released on the **Sonotone** label. The album, titled "El Especial No. 5," includes a salsa song, "Lo Que Es De Juan," recorded by Colon in Venezuela with artists from that country.

The New York-born and -bred artist, who has just made an incursion into American dance music with his A&M single "Set Fire To Me," will appear on Spanish-language TV in a series to be broadcast on the new **Latinet** TV network. Colon acts in the series and sings the theme song.

THE HEAD OF PROMOTION for Latin A&M, **Bill Marin**, has resigned his post to do independent promotion and marketing. Marin can be contacted at 1535 1/2 Wooster St., Los Angeles, Calif. 90035; 212-276-6757. . . **Miami Sound Machine** has signed a longterm contract with **Pepsi-Cola**. . . **José Feliciano** was awarded a platinum album by his label, **RCA/Ariola International**, during the artist's recent concert in Miami. The show, at the James L. Knight Center, was opened by **Sonotone** recording artist **Nadya**. . . **Hansel Y Raul** are in the studio in Miami working on their next LP. . . **Los Diablos** will be co-headlining Superstar benefits at the Los Angeles Sports Arena on Sept. 6 and the Houston Astrodome on Nov. 30.

CLASSICAL KEEPING SCORE

by Is Horowitz



CCROSSING OVER: In loudspeakers, crossover networks feed lower frequencies to woofers and highs to tweeters, with midrange drivers often serviced somewhere in between, all in the interest of re-creating a more accurate sound picture.

In best-selling charts, crossover recordings find their way on to parent genre lists, as reported by retailers. That works well up to a point but can place albums in unfair (and sometimes misleading) competitive confrontations.

However, beginning with our next Top Classical Albums chart (Billboard, Aug. 30), we will make use of our own figurative crossover network to identify classical recordings from crossover recordings, giving each category separate, though still related, exposure. Rather than one integrated 40-place chart, there will be a 25-place classical chart followed immediately by a 15-place crossover chart.

There may still be ambiguities, with entries that might arguably fit either category, but the overall usefulness of the chart should be enhanced.

What is a classical crossover?

To generalize, it is a recording of nonclassical material performed by a recognized classical artist. Or it is an album of specially arranged classical material recorded by a nonclassical artist. In almost all cases, the recordings are issued by "classical" labels or subsidiary imprints they have created specifically for such product.

There are still albums that will fall through the cracks between these categories, but they will be slotted where logic seems to indicate at the time. We look forward to trade reaction.

CCULTURAL EXCHANGE: Recording sessions were scheduled to begin in Moscow last week, consummating a project developed over the past 20 months. American conductor **Lawrence Leighton Smith** was there to-

gether with a group of U.S. audiophile specialists to record the Moscow Philharmonic in three albums of Russian and American music.

To dramatize the cultural-exchange elements of the project, Smith, conductor of the Louisville Symphony, will direct the selections by Borodin, Tchaikovsky, et al., while Soviet conductor **Dmitri Kitaenko** will be on the podium for Copland and Barber, et al.

Billboard revises classical chart for crossovers

The recordings will be issued by Sheffield Lab in all three configurations, with Sheffield toppers **Lincoln Mayorga** and **Doug Sax** as co-producers. As engineers they've brought along **Keith Johnson** of Reference Recordings and **Stan Ricker**, who has served with both JVC and Mobile Fidelity.

Sheffield Lab recording equipment was transported to Moscow for the sessions.

The project, budgeted at \$150,000, is being financed by a group of 25 individuals and corporations, according to **Andrew Teton** of Sheffield.

PASSING NOTES: **Wynton Marsalis** has completed an album of virtuoso pieces that CBS Masterworks plans to release in January. The trumpet player is backed by the Eastman Wind Ensemble conducted by **Donald Hunsberger**. The album is rumored to include the fastest "Flight of the Bumble Bee" on record.

Telarc Records is claiming strong audio dealer response to its CD "portfolios," an update of the traditional prepack concept. Three portfolios are being offered, each consisting of five CDs from the label's growing catalog. Categories include Sound Spectaculars, Light Classics, and Orchestral Masterpieces.

FOR WEEK ENDING AUGUST 23, 1986

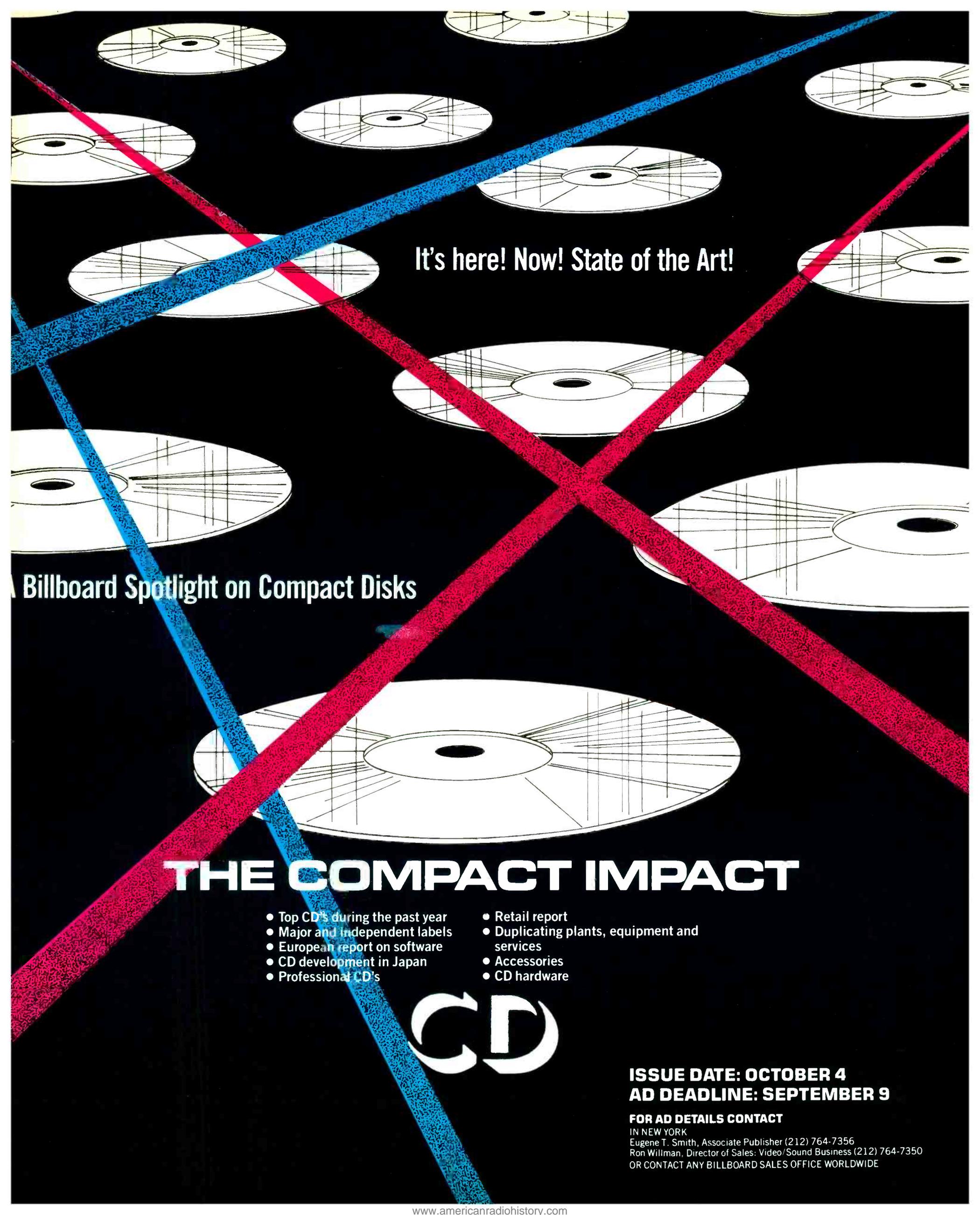
Billboard

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TOP LATIN ALBUMS™

		THIS WEEK		2 WKS. AGO		WKS. ON CHART		ARTIST TITLE LABEL & NUMBER DISTRIBUTING LABEL	
		Compiled from a national sample of retail store and one-stop sales reports.							
		1	1	31	JOSE JOSE PROMESAS ARIOLA 18				
		2	2	19	ROBERTO CARLOS ROBERTO CARLOS 86 CBS 12327				
		3	3	23	ROCIO JURADO PALOMA BRAVA EMI/ODEON 7500 RCA				
		4	4	37	DYANGO POR AMOR AL ARTE EMI ODEON 7462/RCA				
		5	7	53	JULIO IGLESIAS LIBRA CBS 50336				
		6	8	5	LISSETTE FUGA CBS 10409				
		7	21	7	JOSE LUIS PERALES CON EL PASO DEL TIEMPO CBS 32301				
		8	—	1	JORGE MUNIZ LA OTRA PARTE DE TI RCA 7483				
		9	13	7	GRUPO FLANS FLANS MELODY INTERNATIONAL 073				
		10	12	7	JULIO ANGEL ENSUENOS JI 006				
POP	11	—	11	DIEGO VERDAGUER ESTOY CELOSO PROFONO 90469					
	12	14	31	RUDY LA SCALA VOLVAMOS A VIVIR SONOTONE 65114					
	13	—	1	ROCIO DURCAL SIEMPRE ARIOLA 6075					
	14	—	1	JUAN GABRIEL PENSAMIENTOS ARIOLA 047					
	15	5	47	MARISELA COMPLETAMENTE TUYA CBS 90439					
	16	11	29	PANDORA COMO TE VA MI AMOR EMI ODEON 7466 RCA					
	17	15	5	NELSON NED EL GRAN NELSON NED EMI/ODEON 7515 RCA					
	18	6	49	JOSE FELICIANO YA SOY TUYO RCA 87415					
	19	10	3	RAPHAEL TODA UNA VIDA CBS 80409					
	20	17	59	EMMANUEL EMMANUEL RCA 7337					
		21	16	37	JOSE LUIS RODRIGUEZ EL ULTIMO BESO CBS 30308				
		22	9	51	MIAMI SOUND MACHINE PRIMITIVE LOVE CBS 10375				
		23	20	41	YOLANDITA MONGE LUZ DE LUNA CBS 10379				
		24	—	1	BEATRIZ ADRIANA A PUNTO DE . . . MELODY 8175				
		25	24	41	CAMILO SESTO TUYO ARIOLA 6011				
TROPICAL/SALSA	1	6	3	EL GRAN COMBO Y SU PUEBLO COMBO 2048					
	2	1	43	FRANKY RUIZ SOLISTA PERO NO SOLO TH 2368					
	3	—	1	BOBBY VALENTIN BOBBY VALENTIN BRONCO 143					
	4	2	35	WILFRIDO VARGAS LA MEDICINA KAREN 96					
	5	5	15	OSCAR D'LEON OSCAR 86 TH 2399					
	6	9	39	HANSEL Y RAUL LA MAGIA DE RCA 7469					
	7	8	9	ROBERTO TORRES ELEGANTEMENTE CRIOLLO SAR 1043					
	8	4	7	LA GRAN MANZANA MANZANIZATE MANZANA 500-12					
	9	3	19	RALPHY LEVITT SOMOS EL SON BRONCO 139					
	10	15	3	BONNY CEPEDA Y SU ORQUESTA DANCE IT!/ BAILALO RCA 7541					
		11	10	5	FANIA ALL STARS VIVA LA CHARANGA FANIA 640				
		12	11	33	TOMMY OLIVENCIA AYER, HOY, MANANA Y SIEMPRE TH 2386				
		13	21	19	JOHNNY VENTURA SORULLO Y CAPULLO COMBO 2046				
		14	17	5	ISMAEL MIRANDA UNA NUEVA VISION FANIA 993				
		15	14	25	LAS CHICAS DEL CAN CHICAN KAREN 92				
		16	24	11	LUIS RAMIREZ Y REY DE LA PAZ SABOR CON CLASE CAYMAN 9016				
		17	18	61	ANDY MONTANEZ ANDY MONTANEZ TH 2345				
		18	—	3	CUCO VALOY Y SU TRIBU LA TRIBU CBR 1010				
		19	20	9	ORQUESTA LA SOLUCION BRINDEMOS TH 2400				
		20	23	3	WILLIE COLON ESPECIAL #5 SONOTONE 0100				
		21	13	21	FERNANDITO VILLALONA PARA MI PUEBLO TODO KUBANEY 10017				
		22	7	39	EL GRAN COMBO NUESTRA MUSICA COMBO 2045				
		23	—	1	LA CHARANGA 76 DIGITAL KIM 750				
		24	12	33	LA PATRULLA 15 NOCHE DE COPAS RINGO 003				
		25	22	5	TEMPO DOMINICANO LOS CHULISIMOS PDC 8603				
REGIONAL MEXICAN	1	1	7	LOS CAMINANTES AMOR SIN PALABRAS ROCIO 1007					
	2	7	15	LOS BONDADOSOS 17 SUPEREXITOS PROFONO 90465					
	3	3	13	LOS BUKIS 16 SUPEREXITOS PROFONO 90464					
	4	2	21	LA MAFIA LA MAFIA 1986 CBS 84320					
	5	9	31	LOS TIGRES DEL NORTE EL OTRO MEXICO PROFONO 90456					
	6	5	61	LOS BUKIS ADONDE VAS PROFONO 90425					
	7	8	59	JOAN SEBASTIAN RUMORES MUSART 6005					
	8	15	7	LISA LOPEZ LISA LOPEZ MUSART 6012					
	9	4	17	GRUPO MAZZ NUMERO 16 CARA 077					
	10	6	23	CARLOS Y JOSE AMIGOS TUVE UNA NOVIA FREDDIE 1328					
		11	12	25	LITTLE JOE 25 ANIVERSARIO CBS 10396				
		12	—	5	GRUPO LA SOMBRA SOMBRA LOVE FREDDIE 1327				
		13	24	11	RAMON AYALA LA QUE SE FUE TIERRA MALA FREDDIE 1347				
		14	10	21	GRUPO PEGASO EL ANDARIEGO REMO 1015				
		15	—	39	LOS YONICS LOS YONICS PROFONO 90448				
		16	—	1	GRUPO FLASH GRUPO FLASH TH 2395				
		17	22	27	GRUPO PEGASO COMO UNA ESTRELLA REMO 1013				
		18	—	1	LOS HUMILDES LOS EXITOS RANCHEROS PROFONO 90472				
		19	—	3	DULCE LOBO PROFONO 90453				
		20	—	39	LOS PLEBEYOS HOLA QUE TAL DMY 026				
		21	—	21	CHELO 15 EXITOS TROPICALES VOL. 2 MUSART 6008				
		22	23	13	FITO OLIVARES EL COMETA DISCOS GIL 1029				
		23	—	31	LOS CAMINANTES CADA DIA MEJOR ROCIO 1060				
		24	—	39	LOS YONICS 15 SUPER EXITOS PROFONO 90412				
		25	18	5	PEDRITO FERNANDEZ EL MEJOR DE TODOS CBS 20774				

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Streetside Hosts Hornsby. The St. Louis-based Streetside chain stages an autograph session for RCA artist Bruce Hornsby at one of its Kansas City stores. From left are Randy Davis, Streetside district manager; Rock LeGrand, store manager of the Overland Park Streetside; Hornsby; Randy Smith, Streetside's Independence store manager; and Dave Mathis, manager of Streetside-On-The-Avenue.

Chain Makes Big Noise In Chicago Sound Warehouse Plans 13 Locations

BY MOIRA McCORMICK

CHICAGO Dallas-based record and video chain Sound Warehouse is establishing itself in a big way in the Windy City: The company plans to have 13 locations in this area by June 1987.

Three are already in operation, with another five set to open by the end of September. Another suburban unit will debut by January, and an additional four are planned for the area but not yet confirmed.

According to Sound Warehouse president Terry Worrell, "We've never before gone into a major market area and attacked it like we have in Chicago." The chain encompasses 82 units in 24 major cities in 10 states, Texas, Oklahoma, Louisiana, Colorado, New Mexico, Tennessee, Missouri, Kansas, Utah, and now Illinois.

Sound Warehouse chose Chicago as its next base of operations because "there are a lot of key intersections here without a major record/video software store," says Worrell. "In general, audio and video here are broken into two different businesses.

"It takes [at least] a 12,000-square-foot store to make an impact in both areas," he adds. Sound Warehouse's smallest Chicago-area unit is 9,300 square feet, and the largest is over 16,000 square feet. Stores already in operation are on Chicago's Near North Side at Clark and Wellington streets and in suburban Melrose Park. Scheduled to open by September are a store in northwest suburban Arlington Heights, one in northwest suburban Niles, and one each in south suburban Lombard, Downers Grove, and Norridge. A second Arlington Heights location and one in north

suburban Evanston will open later. All units are located in strip malls, a couple of which have not yet completed construction. Each store represents a \$750,000 investment, according to Worrell.

At present, the Sound Warehouse stores in Chicago are only being referred to as "Warehouses," in deference to a former locally based chain called Sound Warehouse, only one unit of which remains, in Downers Grove. "We didn't want repercussions from the old name," says Worrell, "but we do own the national trademark. We may go back to Sound Warehouse in Chicago at some point."

The stores are bright and well-lit, with a blue and gray, and occasionally maroon, color scheme. "It's a cheerful atmosphere," says Worrell.

Sound Warehouse's philosophy is to stock as many genres of music in as many configurations as possible, according to Worrell. More than 50% of each store is devoted to audio products, including 20,000-25,000 LPs, cassettes, and compact disks. Albums with a list price of \$8.98 are offered on sale for \$5.99 and regularly priced at \$6.99 and \$7.99. LPs at \$9.98 list go for \$6.99, \$7.99, and \$8.99. Cassettes are priced the same as LPs, and CDs are offered from \$11.99-\$14.99 (with some classical product at \$15.99).

"If we find significant competition nearby, we'll adjust prices lower, if necessary, to help stay competitive," says Worrell. "We're not trying to be the lowest-priced store in the city, but we want good, fair prices."

The video section takes up 3,000-4,000 square feet, encompassing 4,000 titles and 10,000 pieces, says Worrell. Rentals are \$2 a night, sub-

ject to the customer putting a credit card number on file and paying a \$1 service charge. Up to four movies can be taken out at one time without leaving a deposit. "We'll be computerizing all our movie rentals chain-wide," notes Worrell. "It will enable quicker check-outs and check-ins."

Video sale prices differ according to various promotions, he says. Cross-promotions also occur with regularity between the various products. For instance, says Worrell, a customer purchasing a quantity of blank tape might receive a free movie rental. Soundtrack albums and their corresponding films also present opportunities for cross-promotions. An example would be a free movie rental with the purchase of a soundtrack.

The audio and video departments are often divided by a half-wall, which delineates the sections without really separating them. "We're running one entertainment software business," Worrell stresses, "not two separate businesses."

Store hours are 10 a.m.-midnight, and noon-6 p.m. on Sundays. Worrell says some locations may close at 10 p.m. weekdays. "We don't know yet where the real night spots are in Chicago," says Worrell.

Each unit will employ some 30-40 people, and Worrell says Sound Warehouse is now hiring and developing a management staff in Chicago. Steve La Russo, who has worked for Sound Warehouse in Dallas and in the St. Louis area, has been appointed head of the Chicago region.

Worrell says Sound Warehouse, which netted \$130 million during the fiscal year ending in May, is looking to expand into other markets. He declines to specify which ones.

Musicland Makes 500,000-Copy Distribution Deal Rock Express Soon To Cover U.S.

NEW YORK Retail giant The Musicland Group has entered into a distribution agreement with Rock Express, a 10-year-old music magazine based in Toronto.

Under terms of the deal, Minneapolis-based Musicland will become the exclusive U.S. record store distributor of the consumer publication.

Beginning with its October 1986 issue, Rock Express will be available free with a minimum purchase to customers at Musicland's 513 stores, including those that operate under the Sam Goody and Licorice Pizza banners. Rock Express issues handled by the Musicland, Goody, and Pizza stores will have customized covers bearing the appropriate store logo.

The magazine will also be available in those stores for a still-to-be-determined retail price.

Keith Sharp, Rock Express edi-

tor, says that due to the distribution arrangement with the record chain, Rock Express will have a broader scope of coverage than its original Canadian edition. He says the Canada-only version previously concentrated on new talent; the expanded version will report on all aspects of contemporary music and will have an increased emphasis on home video product.

The Musicland deal will also mean a significant circulation increase for the magazine. Rock Express claims a Canadian circulation of 125,000 copies. Sharp says the Musicland deal will initially call for an additional 500,000 copies.

He says 75,000 copies have been distributed in the U.S. through Warner Publishers in a five-month newsstand trial, but that arrangement will apparently be discontinued when Musicland distribution begins. **GEOFF MAYFIELD**

Grass Route

BY LINDA MOLESKI

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

NEW YORK-BASED ROIR, Reachout International Records Inc., recently celebrated its fifth anniversary. The cassette-only label has 44 original titles in its catalog and is scheduled to release two more, **Polyrock's** "No Love Lost" and **Suicide's** "Ghost Riders," sometime next month.

Because the label primarily puts out underground rock product, its promotional efforts target retail outlets rather than radio, says founder and president **Neil Cooper**. The company offers p-o-p materials, as well as co-op advertising. Each title runs 35-96 minutes and is specially packaged to include liner notes, full documentation, and photos of the band.

According to Cooper, the label intends to offer more reggae, blues, and jazz product. As for pop, he says: "I'm not interested in novelty tunes. My goal is to devel-

op a strong catalog line."

To date, the label's most successful acts have been the **Bad Brains**, **Johnny Thunders**, and the **Fleshtones**.

SEEDS & SPROUTS: Rhino Rec-

Polyrock, Suicide among upcoming ROIR releases

ords recently debuted on the Top Pop Albums chart with reissues of the **Monkees'** first four albums: "The Monkees," "More Of The Monkees," "Headquarters," and "Pisces, Aquarius, Capricorn & Jones, Ltd." The famous '60s television pop act was brought back into the public spotlight a few months ago when MTV aired special "Monkee Marathons," which led to a national reunion tour... The **Dancing Hoods** are in the studio recording their second album for **Relativity**. Tentatively titled "Rumble Puppy," the project is

slated for an October release. **Steve Berlin (Los Lobos, the Blasters)** is producing... **SST** will release a **Minutemen** home video later this year. As yet untitled, it is said to consist of four promotional clips, live performance footage, and some surprises... **Richard Golub** recently released "He Is My Lawyer," a rap record that he claims is his response to **Jackson Browne's** 1983 hit "Lawyers In Love." According to the New York lawyer, Browne's song ridiculed the legal profession, and this is his way of getting back. To support the **Rock Dream** single, Golub is touring halfway houses and prisons around the country. A video is expected to follow... Our favorite album title this week is "They Pelted Us With Rocks And Garbage," a compilation spotlighting Cleveland talent, on **After Hours Records (ARCK-105)**. Our favorite album cover, "Here We Go Again" by Swedish rockers **Pushtwangers**, on **Relativity (EMC 8109)**.

Audio Plus

BY EDWARD MORRIS

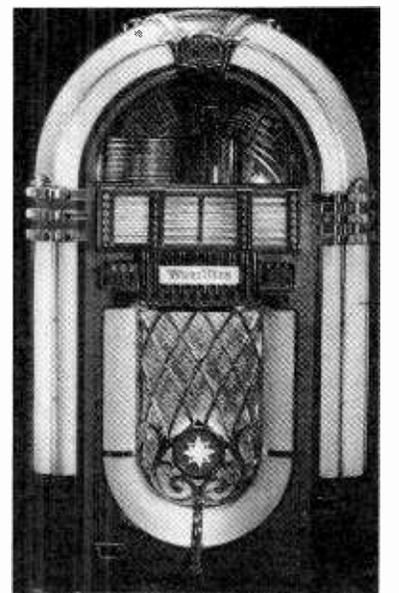
A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to **Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202**.

FRESH FROM Ortofon come three new phono-cartridges in expensive-looking jewel boxes. Designed for P-Mount tonearms, the cartridges also come with adapters for other tonearms.

The **TM7U** model has an elliptical stylus, moderate compliance, and a suggested retail price of \$60. The \$89 **TM14U** also has an elliptical stylus but a higher compliance for improved frequency response. At the top of the line is the **TM20U** with a line-contact stylus and high compliance. Its suggested price is \$129. For more information, contact the company at 516-349-9180.

BRITAIN'S Videotek Ltd. is debuting its **Audiolok** antitheft device for in-car cassette players in Ameri-

ca. Powered by a 9-volt battery, the device fits into any player the same (Continued on page 53)



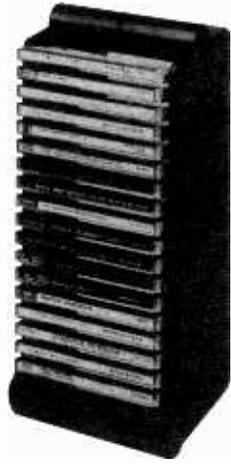
The jukebox calendar from Zephyr Press offers a colorful history of the coin-operated record players.

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FOR WEEK ENDING AUGUST 23, 1986

Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP TM	
				Compiled from a national sample of retail sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	2	8	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	NO. 1 SO
2	2	1	6	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
3	5	9	4	SOUNDTRACK COLUMBIA CK 40323	TOP GUN
4	4	4	13	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM	THE OTHER SIDE OF LIFE
5	7	—	2	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
6	3	3	49	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
7	9	6	12	VAN HALEN WARNER BROS. 2-25934	5150
8	13	21	4	EURHYTHMICS RCA PCD 1-5847	REVENGE
9	11	5	7	BOB SEGER & THE SILVER BULLET BAND CAPITOL CDP 46195	LIKE A ROCK
10	NEW	—	1	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
11	10	10	65	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
12	6	7	64	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
13	14	8	29	HEART CAPITOL CDP 46157	HEART
14	8	12	9	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC	TUFF ENUFF
15	16	13	9	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393	DOUBLE VISION
16	15	11	6	EMERSON, LAKE & POWELL POLYDOR 829297-2/POLYGRAM	EMERSON LAKE & POWELL
17	24	—	2	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON
18	19	20	52	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
19	18	16	19	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP
20	20	14	5	PATTI LABELLE MCA MCAD 5737	THE WINNER IN YOU
21	21	19	5	SIMPLY RED ELEKTRA 60452-2	PICTURE BOOK
22	22	23	65	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
23	12	15	9	GTR ARISTA ARCD 8400	GTR
24	17	17	15	JANET JACKSON A&M CD 5106	CONTROL
25	25	—	2	PET SHOP BOYS EMI-AMERICA CDP 46271	PLEASE
26	28	28	3	BELINDA CARLISLE I.R.S. MCAD 5741/MCA	BELINDA CARLISLE
27	27	—	2	ANITA BAKER ELEKTRA 60444-2	RAPTURE
28	23	18	9	BILLY OCEAN ARISTA JRCD 8409	LOVE ZONE
29	30	22	15	MIKE & THE MECHANICS ATLANTIC 2-81287	MIKE & THE MECHANICS
30	RE-ENTRY	—	—	38 SPECIAL A&M 5115	STRENGTH IN NUMBERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL TM	
				Compiled from a national sample of retail sales reports.	
				TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	29	BACHBUSTERS TELARC 80123	NO. 1 8 weeks at No. One DON DORSEY
2	2	—	22	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
3	3	2	65	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
4	4	4	10	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
5	5	5	20	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
6	6	6	65	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
7	9	12	9	TELARC SAMPLER # 3 TELARC 80003	VARIOUS ARTISTS
8	8	8	30	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
9	7	7	17	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
10	15	29	3	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
11	10	10	7	CELEBRATE AMERICA PRO ARTE CDD-263	HOUSTON SYMPHONY (COMMISSIONA)
12	11	9	65	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
13	13	14	13	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
14	12	11	6	BEAUTIFUL DREAMER LONDON 417-242	MARILYN HORNE
15	14	13	65	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
16	18	21	11	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382	SAINT LOUIS SYMPHONY (SLATKIN)
17	17	15	54	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
18	16	16	43	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
19	19	17	18	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
20	20	18	65	TELARC SAMPLER # 1 TELARC 80101	VARIOUS ARTISTS
21	21	19	65	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
22	22	24	4	ECHOES OF LONDON CBS MK-42119	JOHN WILLIAMS
23	25	25	65	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
24	23	20	14	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096	WYNTON MARSALIS
25	24	22	65	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
26	RE-ENTRY	—	—	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120	CLEVELAND ORCHESTRA (DOHNANYI)
27	27	26	65	WEBBER: REQUIEM ANGEL CDC-47146	DOMINGO, BRIGHTMAN (MAAZEL)
28	28	27	65	TELARC SAMPLER # 2 TELARC 80102	VARIOUS ARTISTS
29	29	28	65	BEETHOVEN: SYMPHONY NO. 9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)
30	30	30	65	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)

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

- PHIL ALVIN**
Unsung Stories
LP Slash 1-25481/WEA/\$8.98
CA 4-25481/\$8.98
- ▲ **JAMES GALWAY**
Christmas Carol
LP RCA Red Seal HRC1-5888/\$9.98
CA HRE1-5888/\$9.98
CD RCD1-5888/no list
- GOOD QUESTION**
Thin Disguise
LP Sur 51586/\$8.98
CA C51586/\$8.98
- ILLUSION**
I Like It Loud
LP Geffen GHS 24108/WEA/\$8.98
CA M5G 24108/\$8.98
- GARY MORRIS**
Plain Brown Wrapper
LP Warner Bros. 1-25438/WEA/\$8.98
CA 4-25438/\$8.98
- THE NUNS**
Rumania
LP Jem PVC8951/\$8.98
CA PVCC891/\$8.98
- PETRA**
Back To The Street
LP A&M SP 5143/\$8.98
CA CS 5143/\$8.98
- THE QUICK**
Wah Wah
LP A&M SP6-5140/\$6.98
CA CS6-5140/\$6.98
- LIONEL RICHIE**
Dancing On The Ceiling
LP Motown 6158ML/MCA/\$9.98
CA 6158MC/\$9.98

(Continued on page 57)

AUDIO PLUS

(Continued from page 51)

way an ordinary cassette does. Part of the device protrudes from the player as a visual warning to would-be thieves. If the Audioklok is tampered with, it emits a 98 dB sound that will continue for up to two hours or until it is disarmed with a key. Once inserted and key-armed, the lock becomes activated within 20 seconds.

No suggested American retail price has been established, but additional information is available from Sandra Paul at 212-752-8400.

IT'S LIKE a tambourine, but cheaper. The StarRocker is a rhythm instrument with a wooden frame and four sets of built-in jingles. It retails for \$9.95. Contact Valente International at 818-357-2571.

Zephyr Press is offering a 1987 calendar devoted to the jukebox. In full color and with a 10- by 13-inch page size, the wall calendar includes a brief history of the music machine and features a different jukebox each month, along with a description of each one. Retail price is \$8.95. The company's number is 415-763-3627.

Short stuff: **TDK** will be one of the primary sponsors for the Second International Amateur Athletic Federation (IAFF) World Championships, to be held in Rome, Aug. 29-Sept. 6.

HARDWARE MONITOR

VHS-C, 8mm In Race To Coexistence

by Aaron Neretin

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

BY THE TIME the June 1987 Consumer Electronics Show rolls around, most of the major videotape hard-

The camcorder lineup is bound to expand

ware suppliers will be offering each of the existing camcorder formats. The current camcorder lineup includes full-size VHS, one-hour VHS-C, and 8mm.

In essence, the battle to establish 8mm in the face of strong sales for full-size VHS and, particularly, VHS-C is bound to end in coexistence.

It appears the only suppliers who will adhere to their positions are Sony and JVC. Sony is going all the way with its 8mm strategy, and JVC is not expected to veer from its VHS and VHS-C camcorder position.

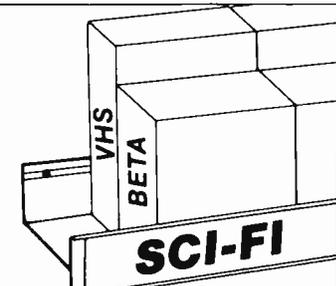
According to industry sources, VHS-C camcorder sales will exceed 330,000 units this year and surpass

650,000 in 1987. Sales of 8mm camcorders will approach 300,000 units this year and could top 450,000 units in 1987. Although VHS-C is in the lead and will remain there through 1987—and probably 1988—the edge is slim. With additional firms entering the 8mm arena, that lead should get even slimmer.

It is the similarity of the current sales figures that gives VHS advocates pause. Most VHS suppliers now feel they need an 8mm presence to protect their flanks if 8mm mounts a massive charge.

It is not difficult for a supplier to handle a variety of formats. The basic VHS-C recording mechanism is supplied by JVC and the basic 8mm camcorder can be had from a number of firms, notably Hitachi. This makes the investment reasonable for the supplier who wants to hedge his bets by carrying both formats.

Only Minolta has opted to offer full-size VHS-C and 8mm camcorder units simultaneously. But there are a number of suppliers who are offering full-size VHS camcorders and 8mm models. (Pentax is the latest to complement its full-size VHS with the introduction of 8mm). It is likely these suppliers will work with JVC to purchase and put their own brand name on VHS-C.



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FOR WEEK ENDING AUGUST 23, 1986

Billboard TOP COMPUTER SOFTWARE™

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS									
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other		
EDUCATION	1	1	99	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	●		●	●	●					
	2	2	134	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.	●		●	●						
	3	7	27	HOMEWORK HELPER MATH WORD PROBLEMS	Spinnaker	A two-part program designed to help students understand and solve math word problems.	●	●	●	●						
	4	4	18	READER RABBIT AND THE FABULOUS WORD FACTORY	The Learning Company	Teaches children the basics of early reading. Recommended for ages 5-7.	●		●	●						
	5	3	151	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	●	●●	●●	●	●					
	6	5	11	ROCKY'S BOOTS	The Learning Company	Teaches the basics of logic and circuitry to ages 9 and up. Presents user with a problem that is solved by using logic and building a machine to solve the problem.	●		●	●						
	7	6	33	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	●									
	8	8	5	BINGO BUGGLEBEE PRESENTS: HOME ALONE	Quest Learning Systems	A program for teaching childhood safety.	●		●							
	9	9	51	EARLY GAMES	Springboard Software	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2 1/2 to 6.	●	★★	★★	●		●★				
	10	RE-ENTRY		CHARLIE BROWN'S ABC'S	Random House	An introduction to letters and words. Recommended for ages 3 to 7.	●		●	●						
HOME MANAGEMENT	1	3	70	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	●		●	●						
	2	2	13	PRINT SHOP COMPANION	Broderbund	The program has 16 new drawing tools. Includes 50 new borders.	●	●	●	●						
	3	1	109	PRINT SHOP	Broderbund	At Home Print Shop	●	●	●	●						
	4	RE-ENTRY		3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			●							
	5	5	15	THE NEWSROOM: CLIP ART COLLECTION VOL. I	Springboard	Additional disk with 600 new graphics.	●		●	●						
	6	6	54	PRINTMASTER	Unison World	At Home Print Shop	●	●	●	●				●		
	7	9	71	PAPERCLIP	Batteries Included	Word Processing Package		●	●★							
	8	4	15	BETTER WORKING SPREADSHEET	Spinnaker	Spreadsheet with word processing, data base and graphic capabilities.	●		●	●						
	9	8	93	DOLLARS AND SENSE	Monogram	Home Financial Package	●			●	●					
	10	RE-ENTRY		BANK STREET WRITER	Broderbund	Word Processing Package	●	●	●	●						

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●—DISK ◆—CARTRIDGE ★—CASSETTE

Portraits Of NRM Confab '86



MCA's Army. Singer Lyle Lovett with MCA and National Record Mart staffers. From left are Louis Feola, vice president distribution, MCA Home Video; Debbie Lewis, accounts service representative, MCA Cleveland; Janet Kelleher, singles marketing specialist, MCA Cleveland; Sylvia Santavicca, manager of special projects, MCA Nashville; Mike Green, director of sales, MCA Classics; Lovett; Lew Zellman, regional branch manager, MCA Cleveland; Walter Wilson, director of marketing, MCA Nashville; Jim Grimes, vice president systems, NRM; Lori Winterburn, operations manager, NRM; Jim LaFrance, national accounts director, MCA Records; John Burns, vice president of distribution, MCA Records; Janice Durr, Midwest regional director, MCA Home Video; George Balicky, vice president of marketing and advertising, NRM; George Tunder, director of merchandising, NRM; Bill Hickman, director of national accounts, MCA Home Video; Gary Pogachar, video sales representative, MCA Cleveland; and Rick Weber, Pittsburgh sales representative, MCA Records. (Photo: Pappy)



Blues Power. Members of NRM's executive committee greet Alligator Records' guitarist Roy Buchanan. From left are George Balicky, vice president of marketing and advertising; Buchanan; Lori Winterburn, operations manager; and George Tunder, director of merchandising. (Photo: Pappy)



National Salute. Dave Wheeler, director of marketing at RCA Nashville, left, stands with Frank Fischer, NRM's president and CEO. Wheeler was one of two suppliers to receive awards at the meet. (Photo: Pappy)



Classic Encounter. RCA clarinetist Richard Stoltzman poses with NRM conventioners following a performance of classical and jazz pieces from "Begin Sweet World." From left are Paula Thompson, executive secretary; Lori Winterburn, operations manager; Frank Fischer, president and CEO; Stoltzman; and pianist/bassoonist Bill Douglas. (Photo: RCA Red Sea)

FOR WEEK ENDING AUGUST 23, 1986

Billboard

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TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	148	AEROSMITH COLUMBIA PC-36865 (1980)	★★ NO. 1 ★★ 32 weeks at No. One AEROSMITH'S GREATEST HITS
2	1	156	ELTON JOHN MCA 37215 (1974)	ELTON JOHN'S GREATEST HITS
3	3	76	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
4	4	208	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
5	5	154	ELTON JOHN MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
6	7	196	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
7	8	114	STEPPENWOLF MCA 37049 (1973)	16 GREATEST HITS
8	6	156	THE WHO MCA 37217 (1971)	WHO'S NEXT
9	10	56	NEIL DIAMOND MCA 2106 (1974)	12 GREATEST HITS
10	9	162	STEELY DAN MCA 37214 (1977)	AJA
11	12	106	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
12	13	154	LYNYRD SKYNYRD MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
13	11	212	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
14	16	28	MEATLOAF EPIC PE 34974 (1977)	BAT OUT OF HELL
15	14	212	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
16	15	146	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
17	19	24	STEVE MILLER CAPITOL SN-16321 (1978)	GREATEST HITS 1974-1978
18	20	20	HEART PORTRAIT PR-34799 (1977)	LITTLE QUEEN
19	17	84	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
20	18	142	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
21	23	16	THE WHO MCA 5408 (1982)	THE WHO'S GREATEST HITS
22	26	12	STEELY DAN MCA 5324 (1982)	GOLD
23	24	124	JANIS JOPLIN COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
24	22	60	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
25	21	156	STEELY DAN MCA 37220 (1980)	GAUCHO
26	28	36	HEART PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
27	25	72	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4516 (1970)	COSMO'S FACTORY
28	36	8	CHICAGO COLUMBIA PC-33900 (1975)	CHICAGO IX - GREATEST HITS
29	27	118	MARVIN GAYE MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
30	29	206	THE WHO MCA 37003 (1978)	WHO ARE YOU
31	31	64	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4515 (1969)	WILLY AND THE POOR BOYS
32	32	68	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4512 (1969)	GREEN RIVER
33	30	162	JEFF BECK EPIC PE-33409 (1975)	BLOW BY BLOW
34	37	118	BOZ SCAGGS COLUMBIA PC-36841 (1980)	HITS
35	33	182	SPYRO GYRA INFINITY 37148 (1979)	MORNING DANCE
36	34	40	CHEAP TRICK EPIC PE-35795 (1979)	LIVE AT BUDOKAN
37	RE-ENTRY		THE BEATLES CAPITOL SN-16021 (1976)	ROCK 'N' ROLL MUSIC VOL. II
38	38	198	JOE JACKSON A&M SP-3187 (1979)	LOOK SHARP!
39	35	48	JIMMY BUFFETT MCA 37024 (1978)	SON OF A SON OF A SAILOR
40	39	32	TOM PETTY MCA 1479 (1981)	HARD PROMISES

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

Use Of Consent Forms Spreads

FREEHOLD, N.J. A consent-form system is being used by some videocassette rental stores in handling rentals to minors.

Lori Davis, manager of All Star Video here, says many parents leave the store in charge of which films their children can rent. These parents are asked to sign a consent form stating that their children can rent R-rated movies.

The system is effective, Davis says, because store employees usually recognize customers and their children. And the store uses discretion in the kind of R-rated cassettes rented to youngsters.

In nearby Barnegat township, Art Monticello, owner of Video Palace, has also set up a consent system. Such systems, he says, are needed because teen-agers see advertising for R-rated movies and want to see the films.

His consent system allows parents to keep track of what their children watch, Monticello says. "Kids are smart enough to figure out a way to get" the movies if they really want to see them, he says. MAURIE H. ORODENKER

Mass. Bill Banning Unrated Tapes Stalls

BY DAVID WYKOFF

BOSTON A Massachusetts bill intended to keep children from viewing violent and sexually explicit videos is stalled in the Ways and Means Committee, but the sponsor intends to see her cause through.

One of the snafus holding up the legislation is that it would make all nontheatrical product—including the bulk of children's titles—taboo for all potential viewers.

Speaking at a meeting of the New England chapter of the Video Software Dealers Assn. (VSDA), held at the Sheraton Tara in Braintree July 29, state Rep. Barbara E. Gray, R-Middlesex County, updated members on the status of H.R. 5833, the controversial legislation she introduced earlier this year.

Titled "An Act To Prohibit The Distribution Of Video Movies Without Official Ratings," the bill proposed to ban the sale or rental of video product produced after 1968 that has not received a rating by the Motion Pictures Assn. of America (MPAA). H.R. 5833 is an amended version of H.R. 1883, introduced by Gray and later withdrawn. It adds the phrase "produced after 1968" so that the legislation will not outlaw the distribution of video product

produced before the ratings organization was established in 1968.

Said Gray to the approximately 75 attendees, "The bill, which had already been approved by the House Judiciary Committee, has been referred to the Ways and Means Committee, where it will be held for the remainder of the session. It will die in this session."

Gray, who sits on the Ways and Means Committee, stated that the bill had been tabled because it was "fundamentally flawed," noting that it was "insufficiently precise" and contained possible First

Amendment violations. The intent of the legislation, Gray said, "was to protect our children from exposure to graphic violence and sexuality in videos by restricting the distribution of unrated product."

"The bill was of great concern to us," said New England VSDA chapter president Chuck McCauley, of Video Ventures in Hingham. "It would prevent us from selling or renting a large percentage of our product. Nontheatrical releases, made-for-TV movies, and even children's educational product fall under the bill's prohibited categories

because they aren't rated by the MPAA. Clearly, the bill would do more than Rep. Gray intended, including censorship."

Gray admitted in her address to her lack of knowledge of the video industry and asked the members for help in coming to understand the business better. She said, "You, together with other concerned parties, should work to set up some kind of voluntary, standardized system to rate video products... I don't think that you want to make a living by selling or renting violent (Continued on next page)

FOR WEEK ENDING AUGUST 23, 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	10	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
2	2	47	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	6	9	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
4	10	5	POUND PUPPIES	Family Home Entertainment F1 193	1985	14.95
5	3	10	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
6	4	10	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
7	7	10	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
8	5	9	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
9	8	42	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
10	9	47	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
11	15	38	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95
12	11	19	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
13	12	47	THE CARE BEARS MOVIE ▲ ◆	Samuel Goldwyn Vestron 5082	1985	24.95
14	16	24	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
15	13	22	VELVETEEN RABBIT	Family Home Entertainment F1 173	1985	14.95
16	19	11	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
17	RE-ENTRY		HOLD THE LION, PLEASE	United Artists Television, Inc. MGM/UA Home Video 200696	1986	14.95
18	18	43	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
19	22	5	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
20	25	5	BEDTIME STORIES & SONGS	Children's Television Workshop Random House Home Video 88309-8x	1986	No listing
21	14	19	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
22	17	19	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
23	20	5	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
24	24	4	GETTING READY TO READ	Children's Television Workshop Random House Home Video 88317-90	1986	No listing
25	21	5	PLAY-ALONG GAMES & SONGS	Children's Television Workshop Random House Home Video 88311-x1	1986	No listing

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

...newsline...

MINI VSDA MEETS: Video Software Dealers Assn. chapters, especially in metropolitan markets, are eyeing the trade-show format, which has long been successful for the Los Angeles group. Latest to take the plunge is the San Francisco (northern California) chapter, which has scheduled a trade exhibit for Oct. 5 at the Oakland Holiday Inn; 70 booths have already been sold. "We're going low-key as a learning experience," says chapter president Ken Dorrance. "No meeting, just booths—10- by 10-foot with drapes for \$350, an all-day Sunday event."

NORTH AMERICAN VIDEO'S third annual corporate Barbecue And Pig-Pickin', hosted by chain president Gary Messenger, provided delicious nourishment for more than 130 store and home office staff and numerous guests from throughout the industry. Among the attendees at the North Carolina bash were Brian Woods, Ingram Video's vice president of sales and marketing; Alan Benjamin, national accounts manager for Embassy Home Entertainment; Shelly J. Gritz, EHE's Northeastern regional sales manager; and Kevin Cleary, regional sales manager, Walt Disney Home Video.

RALPH KING'S CONSULTING FIRM will not confine itself to record retail clients. The Record Bar chain's former senior vice president of marketing is also courting the home video market with his Durham, N.C.-based Advanced Retail Consultants. In addition to presenting a pair of seminars on sell-through tactics at the upcoming VSDA convention (Billboard, Aug. 2), King and research consultant/attorney Margo Wiley will have a booth at the meet's trade show.

PAY NOW OR LATER: Camelot Music's full-line video stores are joining the growing ranks of dealers who find it to their advantage to charge rental customers when they drop off tapes rather than when they pick them up. Larry Mundorf, senior vice president of operations, says the system offers several advantages. In addition to speeding up transaction time and eliminating the stigma of delinquency, he says, the policy change also encourages multiday rentals. The pay-later method is already employed at the chain's newly remodeled store in Akron, Ohio, and will become a chainwide policy.

THERE'S A NEW OWNER at Video Plus Inc., the Denver-area nine-store web. Former chain chief Fred Brooks, who was also president of Denver's VSDA chapter, is mum about who the new owner of Video Plus is or why he sold it, but Mile High City sources speculate that the transaction was an employee buyout. VSDA chapter reins were handed over Aug. 8 to Kelly Grober. He owns AllStar Video, a single-store operation in Boulder. GEOFF MAYFIELD

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VSDA Chapter Has Membership Drive in Texas

LOS ANGELES Despite initial problems getting started, a new Video Software Dealers Assn. (VSDA) chapter is rolling ahead full steam in Dallas, says Evelyn Weldon-Thomson, president of the new organization. She is also a partner of Movieland, a two-unit store in Grand Prairie, Texas.

The start-up has left her exhausted, she says. "Four distributors here said they made mailings, but dozens of stores and chains did not receive them. We still had 50 people at the first meeting. Our board meets Sept. 13 at our main store. We'll decide then on our next meeting."

In a unique case of one chapter helping another, Sharon House, secretary of the VSDA's Minnesota chapter, flew in to help Weldon-Thompson do a phone blitz. House is from Video Crossings in Minneapolis.

There is much interest in a Dallas VSDA unit, says Weldon-Thomson, despite the fact that earlier efforts to establish the chapter failed. She credits Chuck McCormick at East Texas Periodicals for helping spur formation of the new group.

Officers, in addition to Weldon-Thomson, are Marjorie Lanson, vice president, from Video To Go in Denton, Texas; Ralph Carabetta, secretary, of Spectradyne in Richardson, Texas; and Gary Washington, treasurer, of Movie House in Durant, Okla. Chapter directors in Texas are Alan Stalarow of Video Collection, Richardson; Gary Knodle of Video Exclusive, Duncanville; Robert Ledlund from Movie Corp., Arlington; Ron Norman of The Entertainer, Fort Worth; and Jack Lanman of Take It Home, Fort Worth. Legal counsel for the group is Leona Stone of Dallas.

EARL PAIGE

MASSACHUSETTS BILL

(Continued from preceding page)

or obscene products to children."

Following Gray's address, VSDA chapter vice president Dick Tedeschi, of Prime Time Video in Hanover, echoed Gray's sentiments. "This is an issue that all of us can stand behind," he said. "A voluntary ratings system as part of a standardized packaging program will benefit the industry as well as the public. I think I can speak for most everyone in the retailing end of this business in a desire for properly administered ratings."

Tedeschi indicated that he will bring this up at the national VSDA convention, to be held in Las Vegas Sunday-Thursday (24-28). "VSDA has played with the idea of standardization for some time," he said. "I think that it's the logical medium to deal with problems like this one. There's an opportunity for the VSDA to be a driving force behind standardization, with ratings as part of the overall program."

David Wykoff is associate editor of Music/Video Retailer.

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Retailers

- 30-Only records, prerecorded and blank tapes
- 31-Only Video or computer software
- 33-Records, tapes and video or computer software
- 32-Primarily playback and communication hardware, software and accessories
- 62-Recording Studios
- 63-Video/Motion picture industry personnel

Artists and Artists Relations

- 70-Recording artists, performers
- 71-Attorneys, agents and managers

Distributors

- 44-Rack Jobbers
- 45-Record, tape, video or computer software
- 46-One Stops
- 47-Juke box operators
- 48-Exporters and importers of records, tapes and video

Buyers of Talent

- 74-Concert promoters, impresarios
- 75-Clubs, hotels, concert facilities
- 76-Light and sound companies for concerts, disco

Music Publishers

- 91-Music Publishers, songwriters
- 92-Performing unions, licensing and rights organizations
- 93-Industry Associations

Radio/Broadcasting

- 50-Radio Programmers, Music Directors, General Mgrs., Air Personalities
- 53-Disco D.J.s, owners, managers
- 55-Television and Cable personnel
- 56-Radio Syndicators

Miscellaneous

- 82-Music fans, audiophiles
- 81-Public, school and university libraries
- 86-Financial Institutions
- 87-Government
- 95-Newspaper and magazine personnel, journalists
- 96-Advertising and public relations
- 11-Other, please specify _____

Manufacturers/Production

- 60-Record companies, independent producers, independent promotion companies
- 61-Pressing plants, manufacturers of software, hardware and/or pro equipment

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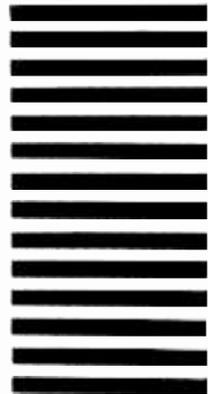
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NEW RELEASES

(Continued from page 53)

COMPACT DISK

VERDI BOCCHERINI
String Quartets
Nuovo Quartetto

CD PCM Digital CO-1029/Denon/no list

JOHN COLTRANE
Exotica

CD Dunhill DZS012/no list

JON FADDIS
Good And Plenty

CD Dunhill DZS025/no list

JAMES GALWAY WITH SYLVIA
The Wayward Mind

CD RCA Red Seal RCD1-4222/no list

JUDY GARLAND
America's Treasure

CD Dunhill DZS003/no list

LIONEL HAMPTON
Flyin' Home

CD Dunhill DZS013/no list

LENA HORNE
The Lady

CD Dunhill DZS016/no list

JOHN LENNON & YOKO ONO
Double Fantasy

CD Geffen 2-2001WEA/\$15.98

SMOKEY ROBINSON
Being With You

CD Tamla/Motown 8001TD/MCA/no list

DIANA ROSS & THE SUPREMES
Where Did Our Love Go

CD Motown 8005MD/MCA

VARIOUS ARTISTS
The Best Of Broadway

CD Dunhill DZS007/no list

BLACK

REDD
It's Redd

LP RCA AF1-5900/\$8.98

CA AFK1-5900/\$8.98

CLASSICAL

JOHANN SEBASTIAN BACH; HAYDN
Variations and Fugue on a Theme by J.S. Bach; Sonata for Piano in C Major, Haydn

Rudolf Serkin

LP CBS Masterworks IM 39562/no list

CA IMT 39562/no list

▲ CHOPIN
Sonatas Nos. 2 & 3

Maurizio Pollini

LP Deutsche Grammophon 415 346-1GH/no list

CA 415 346-4 GH (I/F)/no list

CD 415 346-2 GH/no list

▲ FRANCK, DEBUSSY, RAVEL

Violin Sonatas

Shlomo Mintz, Yefim Bronfman

LP Deutsche Grammophon 415 683-1 GH/no list

CA 415 683-4 (I/F)/no list

CD 415 683-2 GH/no list

ANTHONY LEROY GLISE

Overview

LP Young Recording Artists YRA 1000/Aevia Productions

Ltd./no list

CA YRA 1000/no list

▲ VLADIMIR HOROWITZ

The Studio Recordings—1985

Liszt, Scarlatti, Schubert, Schumann, Scriabin

LP Deutsche Grammophon 419 217-1 GH/no list

CA 419 217-4 GH(I/F)/no list

CD 419 217-2 GH/no list

MAHLER

Symphony No. 1 (Titan)

Lorin Maazel Conducting the Vienna Philharmonic

LP CBS Masterworks IM 42141/no list

CA IMT 42141/no list

▲ MOZART

Violin Concerto No. 1, Rondos K. 373 & 261a, Adagio, K. 261

Itzhak Perlman, James Levine

LP Deutsche Grammophon 415 958-1 GH/no list

CA 415 958-4 GH (I/F)/no list

CD 415 958-2 GH/no list

COUNTRY

VARIOUS ARTISTS

The New Breed

CA RCA AUK1-5898/\$3.98

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.

New Releases

HOME VIDEO

Symbols for formats are ▲=Beta, ♥=VHS, ◆=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

FILMS

10
Bo Derek, Dudley Moore, Julie Andrews
▲♥ Warner Home Video 22028/SBI/\$24.98

AFTER HOURS
Rosanna Arquette, Griffin Dunne, Teri Garr, Richard Cheech Marin
▲♥ Warner Home Video 11528/\$79.95
♣ 11528/\$34.98

BLISS
Barry Otto, Lynette Curran, Helen Jones
▲♥ New World Video 8607/SBI/\$79.95

CARE BEARS II: A NEW GENERATION Animated
▲♥ RCA Home Video/Columbia Pictures 0682/SBI/\$79.95

CARMEN
Antonio Gades, Laura Del Sol, Paco De Lucia
▲♥ Cinematheque Collection 5030/SBI/\$59.95

JACK LONDON'S "TALES OF THE KLONDIKE" VOL. I: THE UNEXPECTED
John Candy, Cherie Lunghi, Patrick Brymer
▲♥ Active Home Video A515/\$19.95

THE JERICHO MILE
Peter Strauss, Roger E. Mosley
▲♥ Charter Entertainment 90100/SBI/\$59.95

MAD MAX: BEYOND THUNDERDOME
Mel Gibson, Tina Turner
▲♥ Warner Home Video 11611/SBI/\$79.95

MY MAN ADAM
Raphael Sbarge, Veronica Cartwright, Dave Thomas
▲♥ Key Video/\$79.98

OFF BEAT
Judge Reinhold, Meg Tilly
▲♥ Touchstone Home Video 455/SBI/\$79.95

PALE RIDER
Clint Eastwood, Michael Moriarty
▲♥ Warner Home Video 11612/SBI/\$79.95

QUICKSILVER
Kevin Bacon, Jami Gertz, Paul Rodriguez
▲♥ RCA Home Video/Columbia Pictures 0644/SBI/\$79.95

RISKY BUSINESS
Tom Cruise, Rebecca DeMornay
▲♥ Warner Home Video 11613/SBI/\$24.98

RUPERT AND THE FROG SONG Animated
Pioneer Artists/IDC America/\$16.95

SHE'S IN THE ARMY NOW
Jamie Lee Curtis, Kathleen Quinlan
▲♥ Charter Entertainment 90101/SBI/\$59.95

STAR CRYSTAL
C. Jutson Campbell, Faye Bold
▲♥ New World Home Video 8610/SBI/\$79.95

THE TERMINAL MAN
George Segal, Joan Hackett, Jill Clayburgh
▲♥ Warner Home Video 11212/SBI/no list

THURSDAY'S GAME
Gene Wilder, Ellen Burstyn, Bob Newhart, Cloris Leachman
▲♥ Vidmark Entertainment VM2701/\$69.95

TROUBLE IN MIND
Kris Kristofferson, Lori Singer, Genevieve Bujold
▲♥ Charter Entertainment 90109/SBI/\$79.95

VULTURES
Stuart Whitman, Yvonne De Carlo, Aldo Ray
▲♥ A.N.E. Home Video/Prism/\$79.95

WHAT PRICE GLORY
James Cagney, Dan Dailey
▲♥ Key Video/\$59.98

WHITE HEAT
James Cagney
▲♥ Key Video/\$59.98

WIL CWAC CWAC: VOL. 1

Animated
▲♥ Family Home Entertainment F1-194/\$14.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR WEEK ENDING AUGUST 23, 1986

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	2	5	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
2	1	11	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
3	5	3	SPIES LIKE US	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG
4	4	5	WHITE NIGHTS ▲	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
5	13	2	MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
6	3	9	JAGGED EDGE ▲	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
7	6	6	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
8	16	2	DELTA FORCE	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
9	7	15	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
10	NEW ▶		IRON EAGLE	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
11	8	17	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
12	9	11	ROCKY IV ▲	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
13	NEW ▶		ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13
14	11	5	BEST OF TIMES	Embassy Pictures Embassy Home Entertainment 1307	Robin Williams Kurt Russell	1985	PG-13
15	14	3	BRAZIL	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R
16	10	13	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
17	40	2	HOUSE	New World Pictures New World Video 8525	William Katt George Wendt	1986	R
18	20	2	THE HITCHER	Thorn/EMI/HBO Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R
19	12	9	REMO WILLIAMS: THE ADVENTURE BEGINS	Thorn/EMI/HBO Video TVA3676	Fred Ward Joel Grey	1985	PG-13
20	17	14	AGNES OF GOD ▲	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
21	15	10	BLACK MOON RISING ▲	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
22	RE-ENTRY		ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R
23	18	6	THAT WAS THEN . . . THIS IS NOW	Paramount Pictures Paramount Home Video 1954	Emilio Estevez Craig Sheffer	1985	R
24	26	4	RETURN OF THE LIVING DEAD	Thorn/EMI/HBO Video TVA3395	Ciu Gulager James Karen	1985	R
25	21	8	KING SOLOMON'S MINES	Cannon Films Inc. MGM/UA Home Video 800876	Richard Chamberlain	1985	PG-13
26	29	10	TWICE IN A LIFETIME ●	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
27	23	18	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
28	22	19	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
29	28	2	MARIE	MGM/UA Home Video 800926	Sissy Spacek Jeff Daniels	1985	PG-13
30	24	8	TROLL	Empire Pictures Vestron 5121	Noah Hathaway June Lockhart	1986	PG-13
31	25	41	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
32	32	28	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
33	33	30	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
34	19	12	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
35	36	24	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
36	38	16	SWEET DREAMS ▲	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
37	27	5	MAXIE	Thorn/EMI/HBO Video TVA3672	Glenn Close	1985	PG
38	30	10	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R
39	37	16	INVASION U.S.A. ▲◆	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
40	31	13	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13

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

Enigma Introduces Cassette Line Stryper, Lizzie Borden First Releases

BY JIM BESSMAN

NEW YORK Enigma Records has begun its own music videocassette line, Enigma Music Video, to be distributed by Capitol Records' video distribution arm, Capitol Video.

The new imprint's first two releases are Stryper's "Live In Japan," priced at \$24.95 and an hour long, and Lizzy Borden's "The Murderess Metal Road Show," which is \$29.95 and runs 72 minutes.

According to Enigma Records president Wesley Hein, there will be no more releases until next spring, at the earliest, when Enigma plans to begin a release schedule of two titles per quarter. In the interim, he says, Enigma will concentrate on its first two titles while "learning the nuts and bolts" of music video distribution.

"This is very much a learning experience," says Hein. "With music video in general, an awful lot of record stores never see any videos, so we have a lot to overcome. Most of our efforts will be just getting them in-store and displaying them and hopefully getting them merchandised alongside the record releases."

While Hein hopes eventually to release videos simultaneously with an artist's album product, he notes that his first cassettes are out in advance of forthcoming albums: Stryper's "To Hell With The Devil," due in October, and Lizzy Borden's "Menace To Society," to be released

next month. "This gives us an extra month or two to get the videos in-store before the records come out," he says.

Enigma plans to exploit the "aggressive distribution" of Capitol's video division. This builds upon Enigma's existing relationship with Capitol Records, which distributes

'This is a learning experience'

all Enigma Records label product.

The focus of the videos' promotion, continues Hein, will be extensive tie-ins with the new albums in consumer print advertising—primarily in heavy metal and hard rock publications. Radio stations that have supported the artists in the past will also be called upon. This will include supplying videocassettes to stations to be used as giveaways.

Hein says that Enigma will rely on album point-of-purchase materials in the beginning; video p-o-p has not yet been used effectively, he says. He says Enigma sent out several thousand release sheets to all record store accounts and that special mailers were sent to a number of mail order customers as well as to Stryper fan club members.

In addition, a "heavy bounce-back campaign," using color album inserts highlighting the videos, will be mounted, he says.

"We're dealing with something that's expensive, that is not an impulse purchase," says Hein. "You have to have a package that someone really wants to buy." Enigma chose its best-selling label act and one from its most successful distributed label to be its first video releases.

Hein expects the forthcoming Stryper album to go gold and says that "Live In Japan" was priced "extremely competitively because we feel we can sell a tremendous amount."

Hein says the Lizzy Borden title is actually being released in conjunction with Metal Blade Video, the new video arm of heavy metal record label Metal Blade Records, distributed by Enigma. "Metal Blade has proven quality and salability, which is why we wanted to lead off our line with one of their videos," says Hein. He adds that Enigma will distribute and market future Metal Blade Video releases as well.

Hein says that because there is no overlapping material, the Stryper and Lizzy Borden videos will not compete with their new album product. Dan Davis, vice president of video distribution and sales at Capitol Video, says that preorders on the Stryper title totaled more than 5,000, "greatly exceeding our expectations for a new band, let alone one in the Christian rock genre."

Video Track

NEW YORK

RCA RECORDING ARTIST Daryl Hall recently wrapped the video for "Dreamtime," the first single off his new Dave Stewart-produced solo album, "Three Hearts In The Happy Ending Machine." Expanding on the song's title, it is said to be a "surrealistic affair, full of dazzling, multileveled video effects, which suggest the world of the subconscious." Award-winning director Matt Forrest was at the helm; Nina Robbins produced for MGMM. The album features guest musicians Stewart, Jamie West-Oram of the Fixx, Bob Geldoff, and Joni Mitchell.

TransVideo Broadcast Center was called upon to transfer Arista recording act the Thompson Twins' new video for "Nothing In Common" to multiformat conversions for international distribution. It was originally shot in Europe in NTSC format, then transferred by the facility to PAL and SECAM 1 3/4 inch and to VHS. TransVideo has handled similar projects for several artists, including Whitney Houston, Jermaine Jackson, and Billy Ocean.

LOS ANGELES

KEITH RICHARDS, Ron Wood, and Whoopi Goldberg joined Aretha Franklin in her new video for "Jumpin' Jack Flash," a remake of the Rolling Stones' classic (and title track from the upcoming 20th Century Fox film). The piece blends

performance footage shot on location in Franklin's hometown of Detroit with takes from the movie. Dominic Sena directed and served as director of photography. Howard Woffinden and Beth Broday produced for N. Lee Lacy/Assoc. Other projects recently completed by the production company include Tom Cochrane & Red Rider's clip for "Boy Inside The Man," with director David Hogan; Double's "Captain Of Her Heart," with Mick Haggerty; Gregory Abbot's "Shake You Up," with Dominic Sena; and Rosanne Cash's "Second To No One," with Ken Ross and Richard Levine.

OTHER CITIES

TINA TURNER was in London's Jacob Street Studios recently to lens a clip for "Typical Male." It's an abstract piece that features Turner performing around a larger-than-life shoe, interspersed with close-up shots of her and her man. Brian Grant directed. Frank Hilton produced the video for Split Screen East and MGMM.

Perfect World's video for "Vacation In Black" is said to take place on the once remote island of Isla Mujeres off the coast of Mexico and show how a "perfect world suffered the fate of man's invasion and gradual control." It was directed by Deborah Samuel. Philip Mellows produced for Champagne Pictures of Canada. The single is on Epic Records and distributed by CBS of (Continued on page 63)

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.

GREGORY ABBOTT

Shake You Down
Shake You Down/Columbia
Beth Broday & Howard Woffinden
Dominic Sena

ROSANNE CASH

Second To No One
Rhythm And Romance/Columbia
Ross/Levine Productions
Ken Ross & Richard Levine

RODNEY CROWELL

Let Freedom Ring
Straight Language/Columbia
Nicholas Myers & Beth Broday/N. Lee Lacy Associates
David Hogan

HOWARD HEWITT

I'm For Real
I Commit To Love/Elektra
Lyn Healy
Dominic Sena

HOODOO GURUS

Death Defying
Mars Needs Guitars/Elektra
K Team
John Witterton

INXS

Kiss The Dirt
Listen Like Thieves/Atlantic
Richard Lowenstein/Richard Lowenstein Productions
Richard Lowenstein

ORAN "JUICE" JONES

Oran "Juice" Jones
The Rain/Columbia
Pamela Gibson/Atlantis Productions
Orlando Hudson

JUDAS PRIEST

Parental Guidance

Turbo/Columbia

Curt Marvis/The Company
Wayne Isham

KEEP IT DARK

Dreamer
First Down And Ten/Elektra
Fiona O'Mahoney
Nick Morris

LIMITED WARRANTY

Victory Line
Limited Warranty/ATCO
John Hyjek/Rock Hard Productions
John Hyjek

LOVERBOY

Heaven In Your Eyes
Top Gun (Soundtrack)/Columbia
Fiona O'Mahoney/MGMM
Nick Morris

MIDNIGHT STAR

Midas Touch
Headlines/Elektra
Georgia Sullivan
Allan Charles

EDDIE MONEY

Take Me Home Tonight
Can't Hold Back/Columbia
Fiona O'Mahoney/MGMM
Nick Morris

NU SHOZZ

Point Of No Return
Poolside/Atlantic
Kurt Marvis/The Company
Wayne Isham

STACEY Q

Two Of Hearts
Atlantic
Peter Lippman/The Company
Peter Lippman

PAUL RODRIGUEZ

Makin' Whoopee
You're In America Now, Speak Spanish/Columbia
Tom Moody
Tom Moody

SCREAMING BLUE MESSIAHS

Wild Blue Yonder
Gunshy/Elektra
Tim Broad
Tim Broad

All-Star Clip Draws Attention For 'Aid' Parody Ramones Have 'Something To Believe In'

NEW YORK The newest all-star "aid" project has nothing to do with hunger or racial equality. Rather, the new Ramones' video, "Something To Believe In," calls for the music community to look after the needy in its own backyard—in this case, the Ramones themselves.

As was true of past aid-type projects, this one—in which more than a score of guest artists join in to express support for Ramone\$ Aid—is succeeding in stimulating industry involvement in a worthy cause.

The clip, directed by Fisher & Preachman, is a delightful parody of the all-star "We Are The World"-style video format. Among the many friends and fans of the Ramones who turned out to participate at New York and Los Angeles shoots were X, Ted Nugent, Afrika Bambaataa, Berlin, the Rattlers, Toni Basil, Cruzados, the B-52s, Spinal Tap, Fishbone, Gary U.S. Bonds, actress Mary Woronov (who starred with the group in "Rock'n Roll High School"), attorney Elliott Hoffman, and Michael Jackson and Lionel Richie look-alikes.

Industry support for the Ramones is coming from rock critics, radio and video programmers, and, most important, the band's label, Warner Bros. The "Something To Believe In" clip has apparently sparked a renewed commitment to a decade-old band whose commercial

performance never lived up to its historic significance.

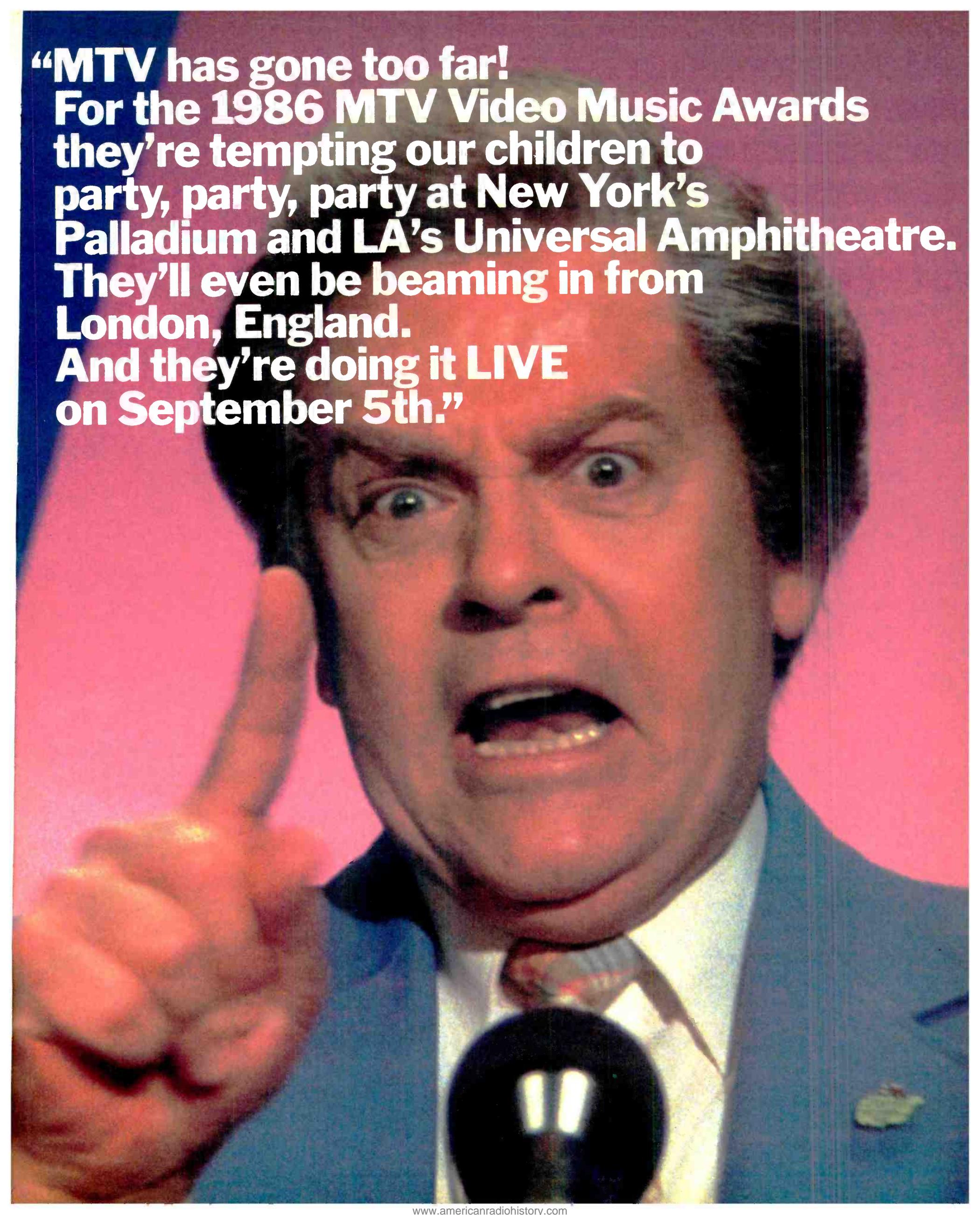
"Without the Ramones, there would be no Sex Pistols and no England as we know it, as well as everything else that followed," says Bob Merlis, Warner Bros. Records vice president of publicity. "Ten years later, we still believe, and

with the video and the new album ["Animal Boy"], they've given the label something to believe in. The critical acclaim for the album and the incredible response to the video are just testimony to how cool they've always been."

Notes Suzanne Emil, Sire Rec- (Continued on page 63)



Julie Gets Loud. MTV VJ Julie Brown, left, chats with Minoru Niihara of Atco act Loudness on the MTV set. The group is touring North America and will team with AC/DC in September for a series of shows.



**“MTV has gone too far!
For the 1986 MTV Video Music Awards
they’re tempting our children to
party, party, party at New York’s
Palladium and LA’s Universal Amphitheatre.
They’ll even be beaming in from
London, England.
And they’re doing it LIVE
on September 5th.”**

“The 1986 MTV Video Music Awards will be the biggest party of all time! Bigger than the Communist Party?!!”

The finalists for awards at our party!

BEST VIDEO OF THE YEAR

A-ha
“Take On Me”
Dire Straits
“Money for Nothing”
Godley and Creme
“Cry”
Robert Palmer
“Addicted to Love”
Talking Heads
“Road to Nowhere”

BEST MALE VIDEO

Bryan Adams
“Summer of '69”
Phil Collins
“Take Me Home”
Robert Palmer
“Addicted to Love”
Bruce Springsteen
and
the E Street Band
“Glory Days”
Sting
“If You Love Somebody
Set Them Free”

BEST FEMALE VIDEO

Kate Bush
“Running Up That Hill”
Aretha Franklin
“Freeway of Love”
Whitney Houston
“How Will I Know”
Grace Jones
“Slave to the Rhythm”
Tina Turner
“We Don't Need
Another Hero”

BEST CONCEPT VIDEO

A-ha
“Take on Me”
Dire Straits
“Money for Nothing”
Godley and Creme
“Cry”
Talking Heads
“And She Was”
Talking Heads
Sting
“Road to Nowhere”

BEST GROUP VIDEO

A-ha
“Take on Me”
Dire Straits
“Money for Nothing”
INXS
“What You Need”
The Rolling Stones
“Harlem Shuffle”
Talking Heads
“And She Was”

BEST STAGE PERFORMANCE IN A VIDEO

Bryan Adams/
Tina Turner
“It's Only Love”
Dire Straits
“Money for Nothing”
Huey Lewis and
the News
“The Power of Love”
Robert Palmer
“Addicted to Love”
Pete Townshend
“Face the Face”

BEST NEW ARTIST IN A VIDEO

A-ha
“Take on Me”
Hooters
“And We Danced”
Whitney Houston
“How Will I Know”
Pet Shop Boys
“West End Girls”
Simply Red
“Holding Back the Years”

BEST OVERALL PERFORMANCE IN A VIDEO

David Bowie/Mick Jagger
“Dancing in the Streets”
Dire Straits
“Money for Nothing”
Robert Palmer
“Addicted to Love”
Bruce Springsteen and
the E Street Band
“Glory Days”
Sting
“If You Love Somebody
Set Them Free”

THE PERFORMERS AT OUR PARTY!
Genesis
The Hooters
Whitney Houston
Mr. Mister
The Monkees
Pet Shop Boys
Simply Red
'til tuesday
Tina Turner
Van Halen

ALSO APPEARING AT OUR PARTY!
Bananarama
Bangles
Elvira
Bob Goldthwaite
Janet Jackson
Don Johnson
Jay Leno
Motley Crue
Robert Palmer
David Lee Roth
Steve Winwood
Steven Wright

BEST DIRECTION IN A VIDEO

A-ha
 "Take on Me"
 Pat Benatar
 "Sex as a Weapon"
 Dire Straits
 "Money for Nothing"
 X
 "Burning House of Love"
 ZZ Top
 "Rough Boy"

BEST CHOREOGRAPHY IN A VIDEO

Pat Benatar
 "Sex as a Weapon"
 Morris Day
 "Oak Tree"
 Madonna
 "Dress You Up"
 Madonna
 "Like a Virgin"
 (Live Version)
 Prince and the
 Revolution
 "Raspberry Beret"

BEST SPECIAL EFFECTS IN A VIDEO

A-ha
 "Take on Me"
 Pat Benatar
 "Sex as a Weapon"
 Dire Straits
 "Money for Nothing"
 X
 "Burning House of Love"
 ZZ Top
 "Rough Boy"

BEST ART DIRECTION IN A VIDEO

A-ha
 "The Sun Always Shines
 on TV"
 Pat Benatar
 "Sex as a Weapon"
 Dire Straits
 "Money for Nothing"
 Honeymoon Suite
 "Feel it Again"
 ZZ Top
 "Rough Boy"

BEST EDITING IN A VIDEO

A-ha
 "The Sun Always Shines
 on TV"
 Pat Benatar
 "Sex as a Weapon"
 Dire Straits
 "Money for Nothing"
 X
 "Burning House of Love"
 ZZ Top
 "Rough Boy"

BEST CINEMATOGRAPHY IN A VIDEO

A-ha
 "The Sun Always Shines
 on TV"
 Pat Benatar
 "Sex as a Weapon"
 Joe Walsh
 "The Confessor"
 X
 "Burning House
 of Love"
 ZZ Top
 "Rough Boy"

MOST EXPERIMENTAL VIDEO

A-ha
 "Take on Me"
 Pat Benatar
 "Sex as a Weapon"
 Dire Straits
 "Money for Nothing"
 X
 "Burning House
 of Love"
 ZZ Top
 "Rough Boy"



MUSIC TELEVISION

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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.

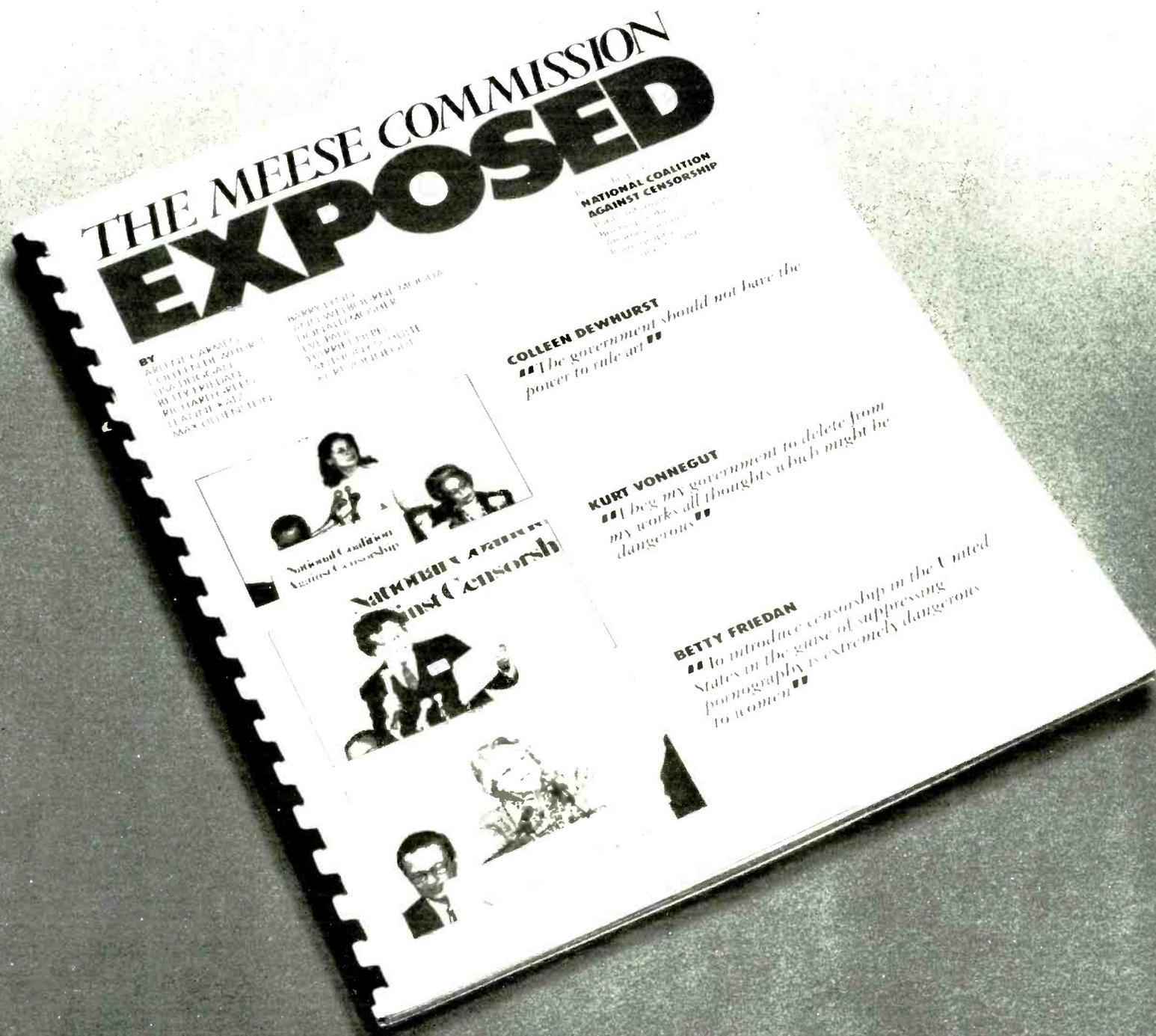
On January 16, 1986, the National Coalition Against Censorship brought together well-known writers, feminists, actors, psychiatrists, lawyers and psychologists at a Public Information Briefing to answer the Meese Commission. Actress Colleen Dewhurst, author Kurt Vonnegut, Jr., and feminist Betty Friedan 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.





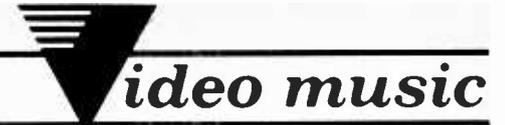
PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK	WEEKS ON PLAYLIST
BELLE STARS WORLD DOMINATION MCA	BREAKOUT
CACTUS WORLD NEWS THE BRIDGE MCA	LIGHT
JOE COCKER DON'T YOU LOVE ME ANYMORE Capitol	LIGHT
CROWDED HOUSE MEAN TO ME Capitol	MEDIUM
BRYAN FERRY HELP ME Warner Bros.	LIGHT
GLASS TIGER DON'T FORGET ME EMI	ACTIVE
JUDAS PRIEST PARENTAL GUIDANCE Columbia	ACTIVE
KTP ONE STEP PolyGram	NEW
LOVERBOY HEAVEN IN YOUR EYES Columbia	POWER
EDDIE MONEY TAKE ME HOME TONIGHT Columbia	POWER
PETER MURPHY FINAL SOLUTION Beggars Banquet	NEW
NU SHOOSZ POINT OF NO RETURN Atlantic	BREAKOUT
BILLY OCEAN LOVE ZONE Arista	LIGHT
POISON CRY TOUGH Enigma/Capitol	BREAKOUT
STAN RIDGEWAY CAMOUFLAGE IRS	LIGHT
UB40 OUR OWN SONG A&M	BREAKOUT
GTR THE HUNTER Arista	5
DARYL HALL DREAMTIME RCA	2
BILLY JOEL IT'S A MATTER OF TRUST Columbia	3
MONKEES THAT WAS THEN, THIS IS NOW Arista	2
NEIL YOUNG TOUCH THE NIGHT Geffen	3
*38 SPECIAL SOMEBODY LIKE YOU A&M	6
BANANARAMA VENUS PolyGram	10
*BELINDA CARLISLE MAD ABOUT YOU I.R.S.	16
BERLIN TAKE MY BREATH AWAY Columbia	8
BIG COUNTRY LOOK AWAY PolyGram	10
DEVICE HANGIN' ON A HEART ATTACK Chrysalis	16
*EMERSON, LAKE & POWELL TOUCH AND GO PolyGram	11
*EURYTHMICS MISSIONARY MAN RCA	8
*FABULOUS THUNDERBIRDS WRAP IT UP Epic	8
*MADONNA PAPA DON'T PREACH Warner Bros.	8
*MICHAEL MCDONALD SWEET FREEDOM MCA	9
*JOHN COUGAR MELLENCAMP RUMBLE SEAT PolyGram	10
*OUTFIELD ALL THE LOVE IN THE WORLD Columbia	8
REGINA BABY LOVE Atlantic	9
*DAVID LEE ROTH YANKEE ROSE Warner Bros.	8
*RUN-D.M.C. WALK THIS WAY Profile	8
JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista	15
TOM COCHRANE & RED RIDER BOY INSIDE THE MAN Capitol	15
*WHAM! THE EDGE OF HEAVEN Columbia	8
*STEVE WINWOOD HIGHER LOVE Island	9
*ART OF NOISE PARANOIMIA Chrysalis	6
BON JOVI YOU GIVE LOVE A BAD NAME PolyGram	2
LUIS CARDENAS RUNAWAY Allied Artists	4
CINDERELLA SHAKE ME PolyGram	2
DOUBLE CAPTAIN OF HER HEART A&M	8
HONEYMOON SUITE WHAT DOES IT TAKE Warner Bros.	7
INXS KISS THE DIRT Atlantic	4
LOVER SPEAKS NO MORE I LOVE YOU A&M	4
*PAUL MCCARTNEY PRESS Capitol	4
MIKE + THE MECHANICS TAKEN IN Atlantic	6
MODELS COLD FEVER Geffen	8
*MOODY BLUES THE OTHER SIDE OF LIFE PolyGram	6
*ROBERT PALMER I DIDN'T MEAN TO TURN YOU ON Island	6
PET SHOP BOYS LOVE COMES QUICKLY EMI	2
QUIET RIOT THE WILD AND THE YOUNG Epic	6
CHARLIE SEXTON HOLD ME MCA	4
SIMPLY RED MONEY'S TOO TIGHT (TO MENTION) Elektra	12
THOMPSON TWINS NOTHING IN COMMON Arista	5
*JOHN WAITE IF ANYBODY HAD A HEART EMI	9
DANNY WILDE ISN'T IT ENOUGH Island	16
AC/DC YOU SHOOK ME ALL NIGHT LONG Atlantic	2
ARCAOIA THE FLAME Capitol	5
BLOW MONKEYS WICKED WAYS RCA	3
ALICE COOPER HE'S BACK (THE MAN BEHIND THE MASK) MCA	3
DOCTOR & THE MEDICS SPIRIT IN THE SKY I.R.S.	5
DOLBY'S CUBE FEATURING CHERRY BOMB HOWARD THE DUCK MCA	4
DOKKEN IT'S NOT LOVE Elektra	9
GENE LOVES JEZEBEL HEARTACHE (HIP CLIP) Geffen	13
SMITHEREENS BLOOD AND ROSES Enigma	2
LUTHER VANDROSS GIVE ME THE REASON Epic/CBS	5
54-40 BABY RAN Reprise/Warner Bros.	2
BOURGEOIS TAGG THE PERFECT LIFE Island	3
BOYS DON'T CRY CITIES ON FIRE Profile	4
STAN BUSH THE TOUCH Epic	2
CHAKA KHAN LOVE OF A LIFETIME Warner Bros.	3
GAVIN CHRISTOPHER ONE STEP CLOSER EMI	2
MICHAEL DES BARRES MONEY DON'T COME MCA	4
MANCRAB FISH FOR LIFE U.A.	2
MARY JANE GIRLS WALK LIKE A MAN Motown	4
KIM MITCHELL PATIO LANTERNS Atlantic	4
THE RAINMAKERS LET MY PEOPLE GO-GO PolyGram	4
SCREAMING BLUE MESSIAHS WILD BLUE YONDER Elektra	3
SDUTHSIDE JOHNNY WALK AWAY RENEE Atlantic	4
ROSIE VELA MAGIC SMILE A&M	4
BRUCE COCKBURN CALL IT DEMOCRACY MCA	2
DEL LORDS HEAVEN EMI	6
GREAT WHITE FACE THE DAY Capitol	2
KEEP IT DARK DREAMER Elektra	2
MACHINATIONS YOU GOT ME GOING AGAIN Epic	3
PRIME MOVERS STRONG AS I AM MCA	4
SIGUE SIGUE SPUTNIK 21ST-CENTURY BOY EMI	4
THINKMAN BEST ADVENTURES Island	4
UFO NIGHT RUN Chrysalis	2
ALPHAVILLE DANCE WITH ME Atlantic	6
THE CONNELLS SEVEN Black Park	3
DANCING HOODS PLEASURE Relativity	3
HEAVY PETTIN' ROCK AIN'T DEAD PolyGram	3
PETER HIMMELMAN 11TH CONFESSION Orange	2
Q16 FARAWAY GIRLS Blackjack	2
TEN TEN WHEN IT RAINS Chrysalis	2
TSOL REVENGE Enigma	2
WALK THE WEST LIVING AT NIGHT Capitol	5

* Denotes Sneak Preview Recurrent. ** MTV Exclusive.
For further information, contact Jeanne Yost, director of music programming,
MTV, 1775 Broadway, New York, N.Y. 10019.



RAMONES CLIP: 'AID' PARODY

(Continued from page 58)

ords label manager, "Warner Bros. has had a hard time dealing with this band and finding a way of selling them to a new audience. There's a whole bunch of people who don't know about them and would like them, and the video is finally something that can reach them."

The video, like the single, has only been in service for about three weeks. An MTV spokesman says that it was immediately placed in active rotation. Andy Darrow, a spokesman for the Ramones' management company, Overland Productions, says that the group's loyal fandom is already calling for video-derived merchandise.

"We're getting letters every day asking for the Ramone\$ Aid and 'Hands Across Your Face' T-shirts that are worn in the video and for related merchandise, like the Ramones' shield with the dollar sign on the eagle," says Darrow.

Emil says that Warner Bros. seems to be heeding the call. "Plans aren't completed yet, but the Warner Bros. merchandising department will be coming out with the 'Hands Across Your Face' T-shirts and may also print up posters and buttons," she says.

Copies of the video are being sent to critics in order to exploit it in areas that might not be served by TV outlets, and the band has been taking copies of the clip along on its current tour to distribute for club play. Merlis says that his department is sending out a tongue-in-cheek press release, which calls Ramone\$ Aid "the ultimate in sharing and caring rock'n'roll charities," to publicize the video.

"The publicity, video, marketing, and promotion departments are finally aligned behind [the video]," says Emil, adding that the big stumbling block for the Ramones remains radio.

"While The Ramones have always had a hard time getting the support they deserve, it's not entirely Warner Bros.' fault," she says. "Ninety percent of it has to do with radio programmers, who don't understand that the band has been so key in making other bands happen. But this is the first time that they have everything going for them—a critically acclaimed album, a single that sounds like an anthem, and a video that makes the song that much more lovable... and the lyrics understandable! But radio's still completely out of it."

According to Darrow, however, radio's entrenched resistance to the

Ramones may be ebbing with "Something To Believe In."

"We're getting played on stations that normally wouldn't play the Ramones," says Darrow, singling out

'It's testimony to how cool they are'

such major outlets as New York's K-ROCK and Boston's WBCN for exposing the song to a far wider audience than the band's traditional hardcore following.

"To make it on playlist stations after all these years is a real boon to the band," he says. "Something To Believe In" is getting attention as an 'acceptable' record to lots of people."

According to Preacher Ewing of the Screen Link-represented Fisher & Preachman directorial team, the parody, which he admits ran the risk of "stepping on sacred ground," was "too good to pass up" because it is a "combination of who the Ramones are and what the song is."

He says that he tried to impress on everyone involved "the real opportunity for an event here rather than just a music video." He notes that the band has recently gone back to its old stage backdrop, which is used in the video with the addition of a dollar sign. The group's current British single,

"Crummy Stuff," was backed with "Something To Believe In" only after the video's success, Ewing says. He adds that its picture sleeve uses Ramone\$ Aid and 'Hands Across Your Face' artwork and liner notes.

Ewing says the guest artists are all fans of the group and donated their services. He says his efforts to recruit mainstream and big-name artists who have been associated with other music-industry charity events were in vain. **JIM BESSMAN**

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MONTHLY BRITISH NEW AGE CHART

THIS MONTH	LAST MONTH	MONTH ON CHART	AUGUST 1986		CAT NO
1	1	3	COUNTRY AIRS RICK WAKEMAN	CODA LANDSCAPE SERIES	NAGE 10
2	2	4	A NEW AGE COMPILATION STANDING STONES—VARIOUS	CODA LANDSCAPE SERIES	NAGE 10
3	4	4	AN INVITATION TO WINDHAM HILL VARIOUS	WINDHAM HILL	WHA 1
4	5	3	VOICES CLAIRE HAMILL	CODA LANDSCAPE SERIES	NAGE 8
5	12	4	CACHARPAYA (PANPIES OF THE ANDES)—INCANTATION	CODA	CODA 20
6	7	4	ATMOSPHERIC CONDITIONS JOHN THEMIS	CODA LANDSCAPE SERIES	NAGE 1
7	3	4	SILD ROAD KATARO	POLYDOR	8177321
8	8	4	SONGS WITH WORDS DASHIELL RAE	CODA LANDSCAPE SERIES	NAGE 4
9	9	2	DAWN 'TIL DUSK EDDIE HARDIN	CODA LANDSCAPE SERIES	NAGE 9
10	10	4	WINE DARK SEA STEPHEN CAUDEL	CODA LANDSCAPE SERIES	NAGE 6
11	14	4	SHADOWDANCE SHADOWFAX	WINDHAM HILL	WHA 1029
12	13	4	BAYOU MOON TOM NEWMAN	CODA LANDSCAPE SERIES	NAGE 2
13	11	4	AUTUMN GEORGE WINSTON	WINDHAM HILL	WHA 1012
14	16	2	CHAMBER OF DREAMS BILL NELSON	COCTEAU	JC 7
15	NEW	1	THE COLLECTION VARIOUS	COLORS	KNEWL 06
16	15	4	BRAIN VOYAGER ROBERT SCHROEDER	IMPORT	RRK 15030
17	NEW	1	CAVERNA MAGIC ANDREAS VOLLENWEIDER	CBS	25980
18	RE	1	CLASSIC LANDSCAPE TIM CROSS	CODA LANDSCAPE SERIES	NAGE 3
19	6	4	DECEMBER GEORGE WINSTON	WINDHAM HILL	WHA 1025
20	NEW	1	THE AUDION SAMPLER VARIOUS	IMPORT	SYN 105

VIDEO TRACK

(Continued from page 53)

Canada Ltd.

Spotlight Productions finished shooting a video for unsigned recording artists the Nice Brothers at Club Renux in Dallas, Texas. It was directed by Jeff Miller. Robert Horne 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.

TDK, MCA Unite In Cross-Promotion Movie Fliers Inserted In Blank Cassettes

BY TONY SEIDEMAN

NEW YORK In one of the biggest blank tape/software manufacturer cross-promotions to date, TDK Electronics Corp. will be inserting 500,000 fliers for MCA Home Video's "Out Of Africa" in blank videocassettes it sells this fall.

MCA will pay nothing for the promotion; TDK is providing the four-color fliers as a service to its customers and a means to lure clients, says Doug Boothe, national sales manager of the company's professional industrial division. "We're covering the entire cost of insertion," he says. The inserts are not cheap. Their cost could come to as much as 10 cents a cassette, Boothe says.

TDK has the ability to target the fliers at specific regions. Insertions provide "the kind of advertising support that a studio can't get and can't really buy," says Boothe. It is one of the only arenas where VCR ownership is a virtually guaranteed

100%, where crowding with other ads is nonexistent, and where a genuine interest in video entertainment is a virtual given.

Using inserts in blank videocassettes requires teamwork among several different parts of the indus-

'It's the kind of support a studio can't buy'

try, something Boothe says will become more and more important as the business grows. "If the pre-recorded video business is to continue to prosper, it needs the duplicators and the studios and tape suppliers working together," Boothe says.

To maintain maximum effectiveness of the inserts, TDK will keep them at a minimum, Boothe says, using them for about one film every six months. Offering a special bonus to video software companies is

an important survival tool in the price-sensitive, intensely competitive blank tape industry, he says.

With the yen's value steadily rising, and their profit margins steadily shrinking, blank tape firms are all the more interested in snaring some steady business. Price cutting just doesn't work anymore. The yen's rise has squeezed almost all the margins out of an already almost profit-free business. Almost every company in the business needs to raise, not lower, prices, Boothe says. Because of the competition, "It is very, very difficult for us to raise our prices," he says. And because lowering them is impossible, offering extras is one of the best remaining tools a company can use, he says.

Future cross-promotions will be evaluated on a "case-by-case basis," says Boothe. The only certainty is that the product promoted will be of the highest quality, either A feature films or prime titles in other genres.

RKO Focuses On Upscale Market For Classic Films

BY MOIRA McCORMICK

CHICAGO Upscale-positioned product with an "appealing price point" has brought RKO Pictures Home Video out of the doldrums, according to Ellen Wander, vice president of ancillary distribution. Sales have climbed dramatically since instituting a new marketing campaign, she says.

Things weren't always so rosy. The home video division, established in 1984, had been suffering from an ineffective direct-consumer-response campaign and a glut of obscure titles, when "we made a couple of strategic changes," according to Wander. "We changed from direct-response to independent distribution, concentrated on key titles, and repositioned the product to an upscale market."

When RKO Home Video was created, Wander says, "the industry was fed by first-run films, and we weren't prepared to compete. We had a library of 750 wonderful classic films like 'Citizen Kane,' 'King Kong,' and 'Gunga Din,' but we were trying to sell videos to a market that was 95% rentals."

The studio's initial marketing efforts, which mixed direct-mail with a standard monthly release pattern, were not a great success. "We tried to turn it around," she says, "by focusing on product with visual appeal and focusing on those customers who wanted to buy it. We came to identify bookstores and mass merchants as targets for that product. We had a fine collectible line, and they weren't involved in renting."

"We went back to our library and identified 12 titles with strong appeal," she says. "We created new packaging with an upscale appearance, priced them at \$29.95, called the group the RKO Film Classic Series, designed floor and counter displays, and it took off."

'We concentrated on key titles'

The Film Classic Series was positioned in a way that would make it salable to an upscale market, says Wander. Advertisements focused on the fact that all were "original studio editions," taken from the fine-grain master prints. Classic titles include the aforementioned "King Kong," "Citizen Kane," "Gunga Din," "Suspicion," "Top Hat," "The Magnificent Ambersons," and "The Hunchback Of Notre Dame."

Product positioning was enhanced by an ad campaign involving two-page spreads in various publications. The product line was pushed via clever headlines placed over movie stills. For example, one page held a shot from "Suspicion" with the title, "She knows too much." The facing page showed a scene from "Cyrano De Bergerac," titled, "He too much nose."

All ads carried the tag, "At their best on RKO Video," a subtle push aimed to attract buyers to the RKO versions of a number of films that had previously been licensed out to other distributors. The ad campaign

(Continued on page 66)

Company Eyes \$\$ From Ad Character Product

Hey Vern! Ernest Worrell Is A Hit On Tape

BY ANDREW ROBLIN

NASVILLE Ernest P. Worrell, the character played by actor Jim Varney in more than 2,000 commercials, is on his way to becoming a home video superstar. His first video has sold almost 20,000 units, and a second title is scheduled to ship soon.

"Hey Vern! It's My Family Album" retails for \$19.95. The second Ernest video, "The Ernest Film Festival," has a ship date of Aug. 19 and lists for the same price.

John "Buster" Cherry of Nashville's Garden & Cherry, an advertising firm, created Ernest in 1981 to revive interest in a failing amusement park. Since then the character has become a cult figure. His commercials are running in about 140 markets on behalf of nearly 60 different sponsors.

The videos are composed mainly of the character's commercials. In fact, his new video will be nothing but ads. "We just had so many requests for Ernest commercials," says Cherry. "They were bootlegged all over the country, so we decided to put them on a reel and call it 'The Ernest Film Festival.'" The videos are sold under Garden & Cherry's KnowWhatImean? label.

The variety of action in the spots, comic and otherwise, is wide. To sell milk, Ernest water-skis in a swimming pool. To sell a soft drink, he falls off a ladder.

"Hey Vern! It's My Family Album" came out in late 1985 and has sold at least 1,000 copies a month since then, claims Alan Ostroff of KnowWhatImean? Home Video. Most of these sold to consumers rather than sitting on rental shelves, Ostroff says. "We've had a disproportionate amount of sell-through," he says. "Distributors are reordering as much as 200% of their original orders. We wouldn't

have sold that many if it were just a rental item." KnowWhatImean? is distributed through Ingram, Star, and most other major distributors.

The company can provide stores with limited amounts of p-o-p material, including a four-color poster of Ernest and a cardboard standup in his image. Otherwise, however, advertising for the videos has been minimal. Some ads have been run in video distributor magazines and in trades, but the only consumer print ad connected with Ernest was placed in Newsweek soliciting new fan-club members. One edition of the Columbia House Video Club catalog carried an Ernest ad, which Ostroff says generated sales of more than 1,500 units.

Consumer press coverage of Ernest has been heavy enough to make advertising almost superfluous. The subject of features in People Weekly, USA Today, and The Village Voice, almost all the consumer video buff books have either run or are scheduling articles on him.

The diversity and quantity of Ernest's commercials arise partly from the fact that Ernest does only local spots. New York and Chicago are two of the latest cities where his spots are appearing.

Ernest is the ultimate nosy neighbor. He's a yuppie's white-trash nightmare, able to send property values plummeting in any neighborhood he moves into. Ernest inflicts his presence, and worse, his advice on his next-door neighbor, Vern, in commercials for soft drinks, car dealerships, diaries, television stations, and other products.

Simple he may be, but Ernest is at the core of a complex and effective merchandising campaign. Along with the two videos there's a \$7.95 Ernest book, "The Book Of Knowledge," which Ballantine has just

agreed to distribute and which has sold more than 30,000 copies, and a fan club composed of more than 15,000 people who've each paid \$5 for an autographed black-and-white glossy, a bumper sticker, a quarterly newsletter, and a catalog of paraphernalia.

FOR WEEK ENDING AUGUST 23, 1986

Billboard.

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TOP VIDEODISKS™

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	Rating	Format	Price
1	1	9	BACK TO THE FUTURE ▲◆	★ ★ NO. 1 ★ ★ Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
2	2	9	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	13	CED Laser	29.98 34.98
3	5	3	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R	Laser	34.95
4	4	13	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	CED Laser	29.95 29.95
5	3	7	JAGGED EDGE ▲	RCA/Columbia Pictures Home Video 30591	Glenn Close Jeff Bridges	1985	R	CED Laser	29.95 29.95
6	NEW ▶		A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment Image Entertainment 15047	Robert Englund Mark Patton	1985	R	Laser	34.95
7	6	7	ROCKY IV ▲	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	CED Laser	29.98 34.98
8	NEW ▶		WHITE NIGHTS ▲	RCA/Columbia Pictures Home Video 30611	Mikhail Baryshnikov Gregory Hines	1985	13	CED Laser	29.95 29.95
9	8	13	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	CED Laser	29.98 34.98
10	7	11	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R	CED Laser	24.95 34.95

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

...newsline...

"PRETTY IN PINK" is making a quick turnaround from the theaters to the video stores, with Paramount Home Video scheduling the title for October release at \$79.95. The company will also be celebrating the scary season with "April Fool's Day" and "Nomads." Two music titles, "Takanaka World" and "Rainbow Goblin's Story," are also due from Japanese new-age jazz artist Takanaka. Both will sell for \$19.95.

THE TITANIC will probably be the subject of a documentary soon, although no firm decisions have been made yet by the Woods Hole Oceanographic Institute, which sponsored the recent expedition to explore the wreck of the ship. Says a spokesman for the institute, "We hope to do a film of some sort. Within the next couple of months a decision will be made as to what we're going to do."

SONY CORP., and through it, 8mm video, played a part in the exploration of the Titanic. The CCD chips in the remote exploration vehicle Jason Jr. are the same ones that Sony uses in its 8mm Handycam and Pro 8 camcorder units. Jason Jr. used the CCD units to take the first color video shots of the interior of the vessel, which rests 12,000 feet below the surface of the north Atlantic. Sony equipment was also present on the Alvin, the manned ship that surveyed the Titanic. Among the equipment used was a Sony Watchman portable TV, several Sony 3/4-inch tape decks, and a professional 8mm EVO-210 playback deck. Sony Betacam units were also used.

A 7,000-TITLE catalog is due from Ingram Video for retailer use. Copies will cost \$2.50 or less when 10 or more units are purchased. The catalog will be at least 330 pages long. Among the information provided will be the stars of the films, ratings, list prices, and pages where vendors can spotlight their top programs. Dealers who order more than 2,500 copies can get their logo or other information imprinted on the catalogs free; orders of over 5,000 units will be shipped gratis. The catalog is scheduled to ship in late October.

VAL LEWTON, the almost legendary horror film director, is the focus of a Halloween promotion by RKO Pictures Home Video. Horror classic "Cat People" will lead the slate, with "Curse Of The Cat People," "The Body Snatcher," and "The Seventh Victim" following. The programs will go on sale for \$19.95 from Sept. 1-Oct. 31, with a price of \$29.95 thereafter. Retailers who purchase 24 tapes will receive a free counter display.

JOHNNY CASH IS PICKING up steam with Sony Video Software Co. He's releasing "Johnny Cash Ridn' The Rails," a documentary music video, which includes footage of great steam engines, re-enacts great moments in railroad history, and talks with modern-day railroad workers and hoboes. Among the songs on the \$29.95 title are "The City Of New Orleans," "Casey Jones," "The Night They Drove Old Dixie Down," and "The Wreck Of The Old 97."

SAILING LEGEND Tristan Jones is the subject of a new release from Sea-TV, a New Haven, Conn.-based sailing video company. Jones is author of such modern sea classics as "The Incredible Voyage," "Ice," and "Outward Leg." Jones almost never appears on camera. The videocassette is titled "The Incredible Tristan Jones" and runs for 60 minutes. Sea-TV is also releasing a video from Pearson Yachts, one of the nation's leading sailboat manufacturers. The program runs for 35 minutes and is titled "Come Sail With Us . . ." Both titles list for \$39.95.

ACTRESS JANE POWELL is tackling the topic of arthritis in a videocassette produced by the Bayer Co. in cooperation with the Arthritis Foundation. Powell has danced with Fred Astaire and has experienced some arthritis symptoms. Neither an official name nor a suggested list price has yet been selected for the cassette.

MORE EPISODES of Republic Pictures Home Video's "Travel Tips" are due out shortly. The programs will focus on Las Vegas, Ariz., and Mexican beach resorts. Another program will focus on Washington, D.C. The new titles will bring the number of "Travel Tips" episodes in release to an even dozen. List price on each hourlong title is \$24.95.

CULTURAL PRODUCT continue to flow from the coffers of View Inc. The latest of the company's titles include "The Kirov Ballet—Classic Ballet Night," "The Paris Opera Ballet—Six Ballets," "Nicolai Ghiaurov—A Tribute To A Great Basso," and "Verdi's Otello." All are priced at \$59.95.

MR. WIZARD is coming to home video via Playhouse Video, the CBS/Fox sublabel, which will also be releasing a series of Mr. Rogers titles. The first Mr. Wizard title out will be "Mr. Wizard's World: Puzzles, Problems and Impossibilities." Running time is 46 minutes; list price is \$19.98.

TONY SEIDEMAN

Release Tied To Series '20th Anniversary Unseen 'Star Trek' Due From Paramount

NEW YORK A never-aired pilot for the television series "Star Trek" is Paramount Home Video's most potent ammunition in its celebration of the 20th anniversary of the science-fiction TV series, which has spawned four feature films and innumerable books.

"The Cage" is the name of the un-aired pilot. The program runs for an hour and is in both black and white and color. This is because the original color work print of "The Cage" was cut up, and large portions thrown out, when the episode was incorporated into "The Menagerie," another "Star Trek" episode, says Gene Roddenberry, creator and producer of the show.

Only black-and-white "travel copies" of the program survived,

Roddenberry says. Footage from these was intercut with the scenes that were incorporated into "The Menagerie" to make up the new version of "The Cage."

In recognition of the importance of "Star Trek" as a ground-breaking TV series, the Museum of Broadcasting here will be showing "The Cage" until Sept. 18. Eighty episodes of the TV series were filmed when it first aired in the mid-'60s. Three "Star Trek" feature films have been released, with the fourth scheduled to premiere on Dec. 12.

Although "Star Trek" has been a staple of syndicated TV for years, "The Cage" will not be broadcast. "We'll probably hold it to cassette," Roddenberry says.

All three "Star Trek" feature films—"Star Trek: The Motion Picture," "Star Trek II: The Wrath Of Khan," and "Star Trek III: In Search Of Spock"—have been released on videocassette. The film series holds a high place in the history of home video. "Star Trek II" kicked off the era of sell-through experimentation when Paramount released it in 1982 at \$39.95 to achieve the then enormously high sales figure of 70,000 units.

Paramount has released about 40 "Star Trek" episodes; they are an hour long and list-price for \$14.95. Combined sales on the programs have come to 1.25 million units, says Tim Clott, Paramount Home Video vice president and general manager. Some episodes have sold as many as 40,000 units, Clott says.

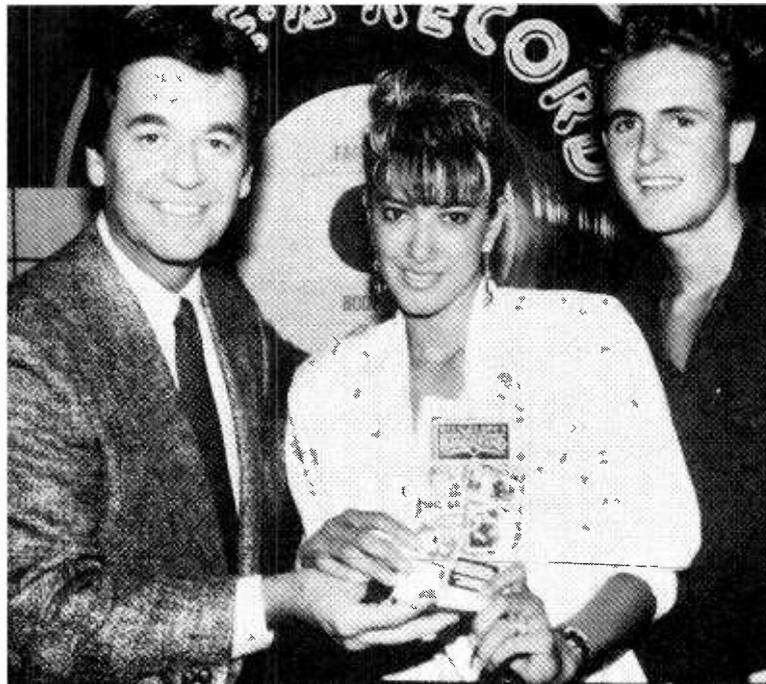
Paramount has been releasing 30 "Star Trek" episodes a year since it began putting the show out on cassette, Clott says. That pace will continue until the last episodes come out in 1987. There was also a "Star Trek" Saturday morning cartoon series. Paramount will probably begin releasing the programs when the live-action episodes run out, Clott says.

The suggested list price and exact release date for "The Cage" have not yet been determined, Clott says. In addition to releasing the episode, Paramount is planning a commemorative 20th-anniversary poster for the series, he says.

As for the future of "Star Trek" on TV, Roddenberry says another series is inevitable, although no deals have been set.

"We will have a 'Star Trek' TV series," Roddenberry says, although he does not believe any of the original show's stars will play any parts in it. He adds that the new series probably won't be weekly, suggesting the new "Star Trek" will be made up of six or eight 90-minute episodes a year.

TONY SEIDEMAN



Lucky Rating. Dick Clark presents a copy of Vestron MusicVideo's "Dick Clark's Best Of Bandstand" to two participants, Josette and Braun, in the Rate-A-Record segment on "American Bandstand."

Fonda Workout Tapes Receive Sales Push Karl/Lorimar Devises Massive Ad Campaign

BY MOIRA McCORMICK

CHICAGO Karl/Lorimar Home Video is launching a major push for "Jane Fonda's Low Impact Workout," which will be available Oct. 1. According to Nick Norton, Karl/Lorimar product manager for sports and fitness, Fonda's four other "Workout" titles will also be targeted, although "more narrowly."

The \$39.95 "Low Impact" cassette, which runs approximately 50 minutes, is to receive a "massive advertising push with consumer and trade advertisements, along with merchandise support," according to Norton. Point-of-purchase materials include full-sized standup posters and prepacked countertop and freestanding displays. The 16-piece "Jane Fonda's Workout Center" floor display unit, originally introduced last winter, will be utilized again.

Each unit features Fonda in a pose, with two rows of shelves on display, each consisting of four facings two cassettes deep. A header card bears the title, "Jane Fonda's Workout Center."

Norton notes, "I launched that merchandiser in January to help bring Fonda product off the shelves and into its own merchandise area." When the unit was introduced, he says, "we moved an additional 60,000 instrumental units throughout the line."

Norton says the marketing campaign is still in the development stage, but consumer ads in People and Us magazines are definitely in the works. Consumer and trade premiums and incentives are also planned. Overall expenditures for the campaign will probably not be as extensive as those for "Jane Fonda's New Workout," which Norton says totalled \$600,000.

"Jane Fonda's New Workout,"

released in October of 1986 at \$9.95, has sold more than half a million copies, according to Norton. It will be targeted in the "Low Impact" campaign along with its predecessors, "Jane Fonda's Prime Time Workout" (\$39.95), released in November 1984; and "Jane Fonda's Workout Challenge" (\$59.95), released in 1983.

Karl/Lorimar's original Fonda release, "Workout Starring Jane Fonda," was issued in 1981 and remains the series' biggest seller to date, at more than 1 million copies. Karl/Lorimar ceased manufacturing and distributing that product last February, according to Norton, because "the exercise field changes so quickly."

A high-definition TV series is being filmed . . . see page 46

Ingram Starts Incentive Program To Spur Sales

BY MOIRA McCORMICK

CHICAGO In an effort to improve catalog sales, Ingram Video of Nashville is instituting a point-accrual incentive program similar to airlines' frequent-flier plans.

Brian Woods, vice president of marketing and advertising for Ingram, says he has spent the last six months devising the program, which is called Goldchex. "A retailer purchasing catalog from Ingram accrues gold points, which are worth \$1," Woods says. "Every \$100 worth of catalog purchased results in two gold points. The retailer is sent a monthly statement informing him how many points he's built up, and the Goldchex themselves are sent quarterly." Goldchex come in \$25 and \$50 increments and are good for three years.

Woods says Goldchex "are as good as cash" with major airlines, car rental companies, hotels, cruise lines, and consumer goods manufacturers. "Six different merchandise catalogs are provided for the retailer's use, with over 1,000 items from manufacturers such as Sony, GE, and Sperry," he notes.

Woods says he has made arrangements with 15 manufacturers so far to participate in Goldchex, and he expects that number to climb after the upcoming Video Software Dealers Assn. (VSDA) convention in Las Vegas Sunday-Thursday (23-28). "At VSDA, we'll have a hot-air balloon tethered across from the convention center announcing the program," he says. "Every registrar will receive a metallic gold notebook with a Goldchex brochure inside.

We'll also be raffling off a \$2,400 gold bar from our booth."

A trade advertising campaign will run for a few months following the VSDA convention, says Woods. It's a variation on Ingram's solid color advertisements (for example, a pink page bearing the phrase, "We'll tickle you pink"). For Goldchex, the page will be gold, with the slogan, "Our buyer's bonus program sets the industry's new gold standard." Goldchex brochures will also be mailed to retailers.

The Goldchex program begins Sept. 1 and automatically will include Ingram customers, which number 7,000 video specialty stores, bookstores, record retailers, and libraries. New Ingram accounts will be enrolled in the Goldchex program as they come in.

"Incentive programs have become a big part of this business," notes Woods. "The beauty of Goldchex is that it requires nothing of the retailer except to do business with Ingram. It's flexible as well—where the airline incentives only give free tickets after a certain number of points are built up, Goldchex allows you to take ticket discounts as soon as you've accrued [\$25 worth] of points.

"Of course, the bigger the retailer, the more they'll build up, but the smaller retailer will also get something they couldn't get elsewhere.

"Two to three years ago, catalog used to account for 65% of volume, with new releases at 25%-30%," he says. "Now it's flip-flopped—75% is new product, and 90% of your inventory only accounts for 35% of your volume."

RKO PICTURES HOME VIDEO

(Continued from page 64)

will continue this fall, says Wander.

RKO Pictures Home Video has also repromoted a number of other titles, including a seven-film Fred Astaire-Ginger Rogers series, which was aided by a dealer promotion, involving two free videos for every 24 purchased. Also being repromoted are Classic Music Performances, consisting of "Judy Garland: In Concert, Vols. I & II" and "Lena Horne: The Lady And Her Music," and a Broadway Shows series, including "Sweeney Todd," "I Do! I Do!," "The Gin Game," and "Twigs." Prices average \$29.95-\$39.95.

Over the past year, the company has released a series from the Royal Shakespeare Company, including "Cyrano De Bergerac," "Tartuffe," and "Moliere"; a horror series, including the original "Cat People," "Curse Of The Cat People," "The Bodysnatcher," and "The Seventh Victim." Normally \$29.95, all are slated for a \$19.95 Halloween promotion.

RKO's upcoming Christmas promotion, running Aug. 25-Nov. 7, is designed to pull sales through four key distributors, according to Wander. She says it encompasses a "first-ever manufacturer rebate. We've taken 24 of our best-selling titles, and we're offering \$100 cash

back for every 48 titles bought. We're also giving \$35 back for every 24 tapes purchased. To qualify, the dealer has to show a valid invoice from participating distributors." Those wholesalers are Ingram Video in Nashville, New York's Metro Video, East Texas Periodicals in Houston, and Capitol Records.

Floor and counter displays are included in RKO's Christmas promotion, which carries the slogan, "Give a gifted performance this Christmas."

With RKO Pictures back in movie production, Wander says there's a "synergy between the two"—one of the reasons RKO Home Video amended its name to RKO Pictures Home Video when Wander took over last fall.

This November, RKO Pictures Home Video plans to release four John Wayne films, bringing its "Duke" series to five. "By 1987," says Wander, "we'll be releasing more product from the post-1950 RKO library. We'll be putting out an Abbott and Costello series, including 156 Abbott and Costello cartoons."

"A large portion of our library lists at \$29.95," notes Wander. "But we have to have titles to compete with mass merchants. We're planning a \$14.95 line for 1987."

FOR WEEK ENDING AUGUST 23, 1986

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	42	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	56	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	3	53	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
4	6	11	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
5	5	27	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
6	7	5	WHITE NIGHTS ▲	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13	79.95
7	9	34	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
8	4	55	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
9	11	9	KATHY SMITH'S BODY BASICS ●	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
10	15	8	WHITNEY HOUSTON THE #1 VIDEO HITS ▲	MusicVision 6-20631	Whitney Houston	1986	NR	14.95
11	12	5	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	79.98
12	25	2	MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13	79.95
13	21	17	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
14	13	2	DELTA FORCE	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R	79.95
15	8	11	PLAYBOY VIDEO CENTERFOLD 2	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
16	10	223	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
17	16	10	AUTOMATIC GOLF ▲	Video Reel Video Associates VA39	Bob Mann	1983	NR	14.95
18	20	90	PRIME TIME ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
19	18	3	SPIES LIKE US	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG	79.95
20	22	3	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	Animated	1986	G	14.95
21	32	2	THE HITCHER	Thorn/EMI/HBO Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R	79.95
22	NEW		AN AMAZIN' ERA THE NEW YORK METS 25TH ANNIVERSARY	Major League Baseball Prod. Scotch Sports Collection Edition	New York Mets	1986	NR	19.95
23	14	38	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
24	19	41	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
25	23	16	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
26	31	39	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
27	NEW		WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	Animated	1965	G	14.95
28	NEW		HOUSE	New World Pictures New World Video 8525	William Katt George Wendt	1986	R	79.95
29	NEW		IRON EAGLE	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13	79.98
30	35	26	THE MALTESE FALCON	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
31	17	9	JAGGED EDGE ▲	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R	79.95
32	26	3	POUND PUPPIES	Family Home Entertainment F1193	Animated	1985	G	14.95
33	28	41	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
34	27	11	ROCKY IV ▲	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	79.98
35	24	43	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	29.98
36	38	24	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
37	NEW		ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13	79.98
38	40	9	WRESTLEMANIA 2 ●	Titan Sports Inc. Coliseum Video 021	Various Artists	1986	NR	39.95
39	30	75	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
40	36	5	MOONLIGHTING	ABC Circle Films Warner Home Video 35009	Cybill Shepherd Bruce Willis	1985	NR	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 non-theatrical made-for-home video product); 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for non-theatrical made-for-home video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria.) ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.

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German Music Sales Rise Steadily

Industryites Predict 4%-7% For '86

BY WOLFGANG SPAHR

HAMBURG The value of West German prerecorded music sales grew by 5% in the first half of 1986 compared with the same period last year. Higher cassette turnover accounted for most of the increase, with the continuing compact disk boom offsetting declining LP volumes.

Most record company heads here believe growth for the year as a whole will be between 4% and 7%. Says WEA's Manfred Zumkeller, "I am sticking to my earlier estimate of a 4% value increase for the overall market, taking into account the strength of releases planned for the second half of the year. At WEA, domestic sales are up 5%, but because we now have a separate company in Switzerland our export business is 10% down."

At PMV, the joint distribution operation for Metronome, Phonogram, and Deutsche Grammophon, managing director Dieter Ohms reports strong growth in the first quarter of 1986 followed by a noticeable midyear lull. "Over the whole year, I think we shall see a 7% plus because most of the CD supply problems should be resolved," he says.

Elsewhere, Ariola's Christoph Schmidt reports a 15.3% increase for his company and forecasts 5% growth for the year, while Teldec head Thomas Stein says the company has so far posted a 27% increase

compared with last year and is "very optimistic" for the market as a whole. Intercord, in Stuttgart, with 5% growth, is exactly in line with industry trends. Concludes RCA's Michael Anders: "There is no cause for euphoria, but none for depression, either."

What does worry the industry is

'The trends are positive. The consumption of music is growing'

the growing concentration of retail power, with 20% of the shops now accounting for 80% of the turnover. The number of stores outside major cities is declining, and Ariola's Schmidt describes the situation as "very tense." CBS distribution head Horst Bartels says the market is changing, but notes, "It is still the record buyer who decides which outlets he prefers."

There is no unanimity on the question. At PMV, Ohms says, industry sales forces reach 2,000 stores, while wholesalers perform an important service by visiting some 5,000 outlets, accounting for 25% of industry turnover. The retail trade is sufficiently well taken care of, he concludes. Deutsche Grammophon managing director Heino Wirth believes trade structure can

only be improved if retailers are prepared to be more flexible. Intercord's Herbert Kollisch even plans to increase the number of outlets served to ensure that smaller regional shops are not neglected. Says WEA's Zumkeller: "The trade and the industry will have to work together to stop the blank spots on the retail map from spreading. It would be wrong to expect the industry alone to solve the problem."

Label heads here are hoping for a market stimulus from strong fall release schedules. CBS has product from Jennifer Rush, Cyndi Lauper, Peter Hofmann, Nena, Billy Joel, Spandau Ballet, and Toto coming up, for instance, while Teldec, encouraged by the international breakthrough of Falco, is pinning its faith on national repertoire.

EMI's Wilfried Jung sums up the West German industry's current direction: "The trends are positive; the consumption of music is growing. New technologies pose a threat, and the start of DAT should be delayed as long as possible to avoid uncertainty among consumers. CD will continue to develop, and we should be able to find a satisfactory solution on CD artist and copyright royalties. But the music is still the most important thing. If we can manage to support domestic music and still find the right balance with Anglo-American material, then we shall have every reason to be satisfied."

Indie Label Invests \$2.8 Million

2 Dutch CD Plants To Bow

BY WILLEM HOOS

AMSTERDAM Dureco, a leading Dutch indie, is set to become the first record company to manufacture compact disks in Holland. The plant's January 1987 opening will be preceded only by DOCdisc's, whose "revolutionary" CD operation goes on-line in October.

Dureco is running its CD pressing alongside its existing record-pressing division. Capacity of the latter, set up in 1971, runs at 3.5 million LPs and 3 million singles annually. It has a work force of 30, likely to be augmented next year.

On the CD side, Dureco is looking for an output of between 500,000 and 800,000 units in 1987, and, then, depending on the popularity of the format, 2 million by 1988.

It is aiming at the whole European market, not just domestic action, and the CD plant represents an initial investment of \$2.8 million. The plant will be equipped with a Krauss Maffei machine imported from West Germany, and a second is likely to be added in 1987.

According to Joseph Beaujean, DOCdisc managing director, Holland's first CD manufacturing plant is looking for a 500,000-unit output between October and year's end. It will use a system based on the DOC-data microprinter, a rotary machine (Billboard, March 22). It can manufacture one CD per second—the conventional CD manufacturing process requires a 25-second pressing time—thus making it "unique anywhere in the world," says Beaujean.

He says: "Though conventional producers reckon they can cut their speed to 12 seconds, our rotary system will still be unbeatable. Our system also involves lower investment costs to CD manufacturers, mainly because it doesn't require a dust-free environment."

Japanese VCR Production High

TOKYO Japanese VCR production hit an all-time monthly high of 3.11 million units in June this year, according to figures from the Electronic Industries Assn. of Japan. The total is almost 19% higher than in the same month last year and nearly 300,000 higher than the previous record, set in April.

The overall output for the first six months of the year was 15.6 million machines, compared with 13.8 million at the same stage of 1985.

Of the June production, some 2.21 million units were exported and 366,000 shipped domestically. More than 1.5 million VCRs went to the U.S. (5.6% up on the figure for June 1985), 161,000 to Common Market countries (down 25.2%) and 502,000 to the rest of the world (up 23.4%).

Exports for the half year total 13.22 million, 14.3% higher than in the corresponding period of last year. Of this total, 9 million units went to the U.S.

Indian Government Battles Rampant Music Piracy

BY GERRY D'SOUZA

BOMBAY When The Gramophone Co. of India Ltd. (Gramco) won convictions against two record pirates 10 years ago, after a legal battle that lasted three years, it was seen as a decisive first and major blow against piracy.

But the harsh fact of life for India's music business is that today piracy has made disastrous progress, from 8% of the market in 1976 to 95% in 1985.

With the swing toward cassettes in the '70s, the government here licensed small manufacturers exclusively in a bid to encourage a small-

scale industry. But this sector found it more lucrative to buy inexpensive duplicating machines and cheap tape and move into covert and illicit operations.

When the majors—Gramco, Music India Ltd. (MIL), and later CBS Gramophone Records & Tapes (India) Ltd.—were permitted to manufacture prerecorded cassettes, they had to face impeding factors. Production capacity was restricted, 75% of production had to be exported, and the companies were hit with high taxes. They could neither meet the demand for cassettes nor could they sell them at a reasonable price.

So the consumer moved toward the cheap product of the pirates who, sensing a boom, made tapes available first in sidewalk stalls and, then, as business grew, on railway bridges and even in shops that otherwise sold legitimate product.

The majors and the Indian Phonographic Industry (IPI) were alarmed. Despite pressure, legislation didn't match the needs of the industry. As the losses in revenue kept mounting, estimated at the rupee equivalent of \$3.2 million in 1982 and climbing to \$12.5 million in 1984, the government finally awoke to the perils of piracy.

In March, excise duty was abolished, and the prices of prerecorded cassettes fell. The export commitment was lifted. Efforts to amend the Copyright Act were successful.

The Copyright Act, which came into force in October 1984, made piracy a major offense.

Police were given power to seize pirated cassettes and duplicating equipment. Prison terms were set for from six months to three years, with fines of up to \$24,000 for a first offense and heavier penalties thereafter.

But legislation's effects remained largely on paper. The law in India had its own priorities, and music piracy was way down the list. With all the majors in the red from 1982 onward, the IPI was short of funds to fight back. Then, bolstered by a grant of some \$50,000 from IFPI, the IPI set up an antipiracy cell.

With information from the record

companies and with the police in tow, raids were made on pirates in several parts of the country. The first raid seized more than 80,000 prerecorded cassettes, plus quantities of blank tape, duplicating equipment, and inlay cards, most of them with the legend "Made In Singapore"—clearly a ploy to lure the customer into buying product "manufactured" in a foreign country.

But the raids have thus far been sporadic. The ability to maintain a sustained effort, especially against retailers, is lacking.

However, V.J. Lazarus, vice president of Music India Ltd., is optimistic. "We've only just begun. Record companies will begin funding anti-

piracy operations. IFPI is helping out. The pirates can expect a battle royal."

But IFPI will have to fight tough and rough. India is now the nerve center for piracy in the East. High-speed duplicating plants in New Delhi, Bombay, Madras, and Calcutta churn out product for a pirate industry estimated to be worth \$215 million a year.

Sales of the 17 affiliated IPI companies were just \$10 million.

With the cassette industry expected to rise to \$500 million by 1990, other antipiracy methods have been aired. One gaining consensus is wrapping each cassette with an excise band carrying an identification number.

Leicester's TOP 40

FRIDAY, JUNE 20th, 1986

1 (9) Help Me	Rick Wilson RTB
2 (1) Holding Back The Years	Simply Red WEA
3 (4) I Can't Wait	Nu Shooz Island

FRIDAY, JUNE 13th, 1986

8 (4) Everybody Wants To Rule The World	Tears For Fears Mercury/Phono
9 (19) Help Me	Rick Wilson RTB
10 (—) Hunting High and Low	AHA Warner Bros

FRIDAY, JUNE 6th, 1986

16 (17) Big Mouth Strikes Again	The Smiths Rough Trade
19 (—) Help Me	Rick Wilson RTB
20 (—) Twenty First Century Boy	Sigue Sigue Sputnik EMI

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Japan: CD Production Increasing

TOKYO Record production in Japan was down 10% but compact disk production up 131% in volume during the first half of 1986 compared with the same period last year, according to statistics from the Japan Phonograph Record Assn.

In monetary terms, record production dipped 17% and CD revenue went up 114%.

Records manufactured from

January through June totaled 55.25 million. Some 61.27 million were registered last year. CDs were up to 16.77 million units, up from a 1985 tally of 7.3 million. Production of records and CDs combined came to 72.02 million, up 5% from the previous year, and the combined value was \$571 million, up 11%.

Numerically, records accounted for 77% of the total, and CDs for

only 23%. But in value terms, the percentages were 58% and 42% for records and CDs, respectively, and are expected to level out to 50-50 by the end of the year.

The figures show the CDs were almost equally divided in unit terms between domestic and international repertoire, those figures being 8.49 million and 8.28 million, respectively.

New Artists Dominate CRIA List Heart And Kenny Rogers Also Appear

BY KIRK LAPOINTE

TORONTO Although major comebacks by veteran artists Kenny Rogers and Heart in the Canadian marketplace are certainly good signs, the July list of Canadian Recording Industry Assn. (CRIA) certifications is spotlighted by a bevy of breakthroughs by emerging artists.

Among the 27 CRIA certifications in the month are gold and/or platinum honors for such new and developing artists as Jennifer Rush, Pet Shop Boys, the Outfield, Janet Jackson, Talk Talk, Baltimora, Glass Tiger, Boys Don't Cry, Sly Fox, and Miami Sound Machine.

Rogers scored quadruple platinum, signifying 400,000 sales, for "Eyes That See In The Dark," and Heart's recent self-titled disk did the same.

As was true in June, there were few multiplatinum certifications. Canada's Honeymoon Suite proved that its self-titled debut was no fluke by following up with double platinum in July for "The Big Prize." Robert Palmer's "Riptide,"

faring better in Canada than just about anywhere else, also surpassed the 200,000 sales mark, and Stevie Wonder's "In Square Circle" did likewise.

Pet Shop Boys snared a platinum-album honor for "Please," and their "West End Girls" single went gold

July figures show gold for Luba

in the month. Jennifer Rush's debut album and the "Top Gun" soundtrack were also certified platinum. The soundtrack also shot through the gold barrier in the month.

Luba, last year's Juno winner as best female vocalist, appears to have a bright future. Her "Secrets And Sins" album went platinum-plus last year, and her new "Between The Earth And The Sky" album has gone gold in a matter of weeks.

She joins such emerging artists as Janet Jackson, the Outfield, Talk Talk, and Baltimora as gold-album recipients. Jackson's "Control" al-

bum appears headed well beyond platinum. CRIA also certified the Outfield's "Play Deep," Talk Talk's "The Colour of Spring," Baltimora's "Living In The Background," Patti LaBelle's "Winner In You," Journey's "Raised On Radio," and Roger Whitaker's "Songs From The Heart" as gold albums.

Glass Tiger's strong debut in Canada, since echoed in the U.S., saw the group gain platinum for the "Don't Forget Me (When I'm Gone)" single in July.

Gold singles went to Jackson for "What Have You Done For Me Lately," Boys Don't Cry's "I Wanna Be A Cowboy," LaBelle's "On My Own" duet with Michael McDonald, Whitney Houston's "Greatest Love Of All," Elvis Presley's "Unchained Melody," Artists Against Apartheid's "Sun City," Sly Fox's "Let's Go All The Way," and Miami Sound Machine's "Bad Boy."

Billboard compiles monthly and year-to-date lists of certifications according to distributing companies. The July list: Capitol-EML, 9; CBS, 7; MCA, 4; RCA, 3; A&M, 2; WEA Music, 1; PolyGram, 1.

Owner Ashton Links Success To Public Profile Image Consultancy Firm Instructs Artists

TORONTO Success as a musical artist not only depends on what you play, whom you pay to manage you, and who pays to see and hear you. Looks also count a lot, and Catherine Ashton wants to prove that looking good can pay off.

Ashton has launched U-International, perhaps the first Canadian music artist image consultancy company. She's already worked with Juno Award-winning singer Paul Janz, Doug Cameron, and countless artists for their vidclips. Now she's been hired through Duke Street Records to hone the looks of Eye Eye, an emerging success story with little public profile as yet.

Ashton, 26, helps artists choose their clothes, establish their visual images, fine-tune their performance moves, lip-synch their videos, and live up—or down—to their reputations.

"Looks are something a lot of artists think of last," she says. "Now, with videos, it's more important than ever that artists have a distinct image that's truly them."

Formerly with Champagne Pictures, one of the largest video production firms in Canada, Ashton charges artists \$500-\$1,000 for several consultancy sessions to improve their appeal. A lot of what she does borders on what managers should do, but Ashton says finding an all-around manager is a real problem in Canada.

"A lot of them look at music as a money-making venture—artists are a slab of meat," she says.

Of course, not all Canadians have image problems. Both Bryan Adams and Corey Hart have found niches in the business that reflect their personalities well.

"Bryan's image is totally Bryan,"

she says. "He's a natural. And Corey may get a lot of criticism for his pout, but his lower lip just naturally pouts. It's him."

Ashton is a big admirer of Mick Jagger and David Bowie, saying both pay immense attention to their images and are able to set fashion trends while seeming comfortable with their looks.

It's not fair to say whom she likes

Expo Officials Cancel Music Festival After Half-Hour

VANCOUVER A weeklong music festival at Expo '86, with 15 independent recording artists set to appear, was abruptly cancelled after its first night Aug. 4 following incidents in the opening concert involving foul language, nudity, and crowd troubles.

Expo issued a news release Aug. 5, saying that "for reasons of safety and security" it had put an end to the Festival of Independent Recording Artists, a much-anticipated event on the local alternative-music scene.

Reportedly, the trouble began with the band Slow. Eyewitnesses say lead singer Tom Anselmi stripped to his shorts, shouted obscenities into the microphone between songs, and invited friends from the crowd to shout into the microphone, too. Some audience members were slam dancing.

Expo technicians cut the band's power after about a half-hour, at which point Stephen Hamm of the band exposed himself. Both he and Anselmi also "mooned" the audi-

least.

Ashton says her business is beginning to take off as record companies come to recognize the benefits of a well-groomed artist.

"A year ago, I'd walk into record companies and they'd laugh at me," she says. "Now they're calling me."

KIRK LAPOINTE

Anti-Counterfeiting Assn. Formed Japanese Trade Groups, Police Join

TOKYO Eight trade organizations, including the Motion Picture Assn. of America and the Japan Phonograph Record Assn., have joined forces with the National Police Agency here to form the Anti-Counterfeiting Assn.

Officially launched Aug. 7, the association also includes the Japan Video Assn.; authors', composers', and publishers' rights body JASRAC; and trade groups of the computer software, merchandising, and textile industries.

Representative director of the new alliance is JVA chairman Tatsuro Ishida, with JVA secretary-general Masatsugu Tsuzawa as secretary-general. The association will work out of JVA offices in Tokyo.

Commercial attachés from the U.S. and a number of European countries attended introductory ceremonies along with heads of the member organizations, including JASRAC president Yasushi Akutagawa. Ishida said that recognition of copyright in Japan was, regrettably, still inadequate and that private organizations must take steps to stamp out counterfeiting instead of simply leaving the matter to the police.

He said the association's directors will meet monthly to exchange information, discuss concrete steps to prevent counterfeiting, and conduct research into the most effective

watchdog techniques. Many posters and pamphlets have already been printed by the association for distribution throughout the country.

Director-general Hideo Yamada of the National Police Agency said the police would make an all-out effort to eliminate the problem but that the cooperation of the trade bodies concerned was vital. The director of the agency's public-safety department and two other police officers will serve as special directors of the Anti-Counterfeiting Assn.

Miller Celebrates 25 Years In Tape Biz

HAMBURG Budget tape specialist Miller International, a subsidiary of MCA Records since 1969, is celebrating 25 years in business this month. In the past quarter century it has manufactured more than 200 million cassettes.

Managing director Harald Kirsten and distribution chief Hans-Martin Neumann have been with the company since its inception. Competitors ascribe its success to the very experienced distribution team. Notes Kirsten: "Many have copied us, but nobody has caught up with us."

A Billboard Spotlight

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HITS of the WORLD

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CANADA (Courtesy The Record) As of 8/7/86

SINGLES	
1	9 PAPA DON'T PREACH MADONNA WEA
2	6 I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
3	1 SLEDGEHAMMER PETER GABRIEL GEFEN/WEA
4	8 LOVE TOUCH ROD STEWART WARNER BROS./WEA
5	NEW DANCING ON THE CEILING LIONEL RICHIE MOTOWN/MCA
6	4 INVISIBLE TOUCH GENESIS ATLANTIC/WEA
7	NEW NASTY JANET JACKSON A&M
8	NEW GLORY OF LOVE PETER CETERA WEA
9	18 THE EDGE OF HEAVEN WHAM CBS
10	2 ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
11	5 HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA
12	12 WHO'S JOHNNY ("SHORT CIRCUIT" THEME) EL DEBARGE MOTOWN/MCA
13	NEW DANGER ZONE KENNY LOGGINS CBS
14	NEW WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART VIRGIN/A&M
15	NEW MAD ABOUT YOU BELINDA CARLISLE IRS/MCA
16	20 I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER WEA
17	15 HOW MANY LUBA CAPITOL
18	R THIN RED LINE GLASS TIGER CAPITOL
19	3 LIVE TO TELL MADONNA WEA
20	16 ALL I NEED IS A MIRACLE MIKE + THE MECHANICS ATLANTIC/WEA

ALBUMS	
1	1 MADONNA TRUE BLUE SIRE/WEA
2	2 GENESIS INVISIBLE TOUCH ATLANTIC/WEA
3	3 PETER GABRIEL SO GEFEN/WEA
4	6 ROBERT PALMER RIPTIDE ISLAND/MCA
5	8 EURYTHMICS REVENGE RCA
6	4 WHITNEY HOUSTON ARISTA/RCA
7	11 SOUNDTRACK TOP GUN COLUMBIA/CBS
8	12 BILLY OCEAN LOVE ZONE JIVE/CBS
9	7 PATTI LABELLE WINNER IN YOU MCA
10	19 DAVID LEE ROTH EAT 'EM AND SMILE WEA
11	13 ROD STEWART WEA
12	5 WHAM! MUSIC FROM THE EDGE OF HEAVEN COLUMBIA/CBS
13	18 KIM MITCHELL SHAKIN' LIKE A HUMAN BEING ALERT/POLYDOR
14	9 PET SHOP BOYS PLEASE CAPITOL
15	15 BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
16	16 HEART NEVER CAPITOL
17	R GLASS TIGER THE THIN RED LINE CAPITOL
18	NEW THE MOODY BLUES THE OTHER SIDE OF LIFE POLYGRAM
19	NEW AC/DC WHO MADE WHO WEA
20	10 VAN HALEN 5150 WARNER BROS./WEA

AUSTRALIA (Courtesy Kent Music Report) As of 8/18/86

SINGLES	
1	1 PAPA DON'T PREACH MADONNA SIRE/WEA
2	2 TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/LIBERATION/EMI
3	6 SPIRIT IN THE SKY DR AND THE MEDICS EPIC/CBS
4	5 I WANNA BE A COWBOY BOYS DON'T CRY LEGACY/FESTIVAL
5	4 EDGE OF HEAVEN WHAM EPIC/CBS
6	3 STIMULATION WA WA NEE CBS
7	18 THE DEAD HEART MIDNIGHT OIL CBS
8	8 INVISIBLE TOUCH GENESIS VIRGIN/EMI
9	20 DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA
10	7 WHEN TOMORROW COMES EURYTHMICS RCA
11	9 ALL I NEED IS A MIRACLE MIKE AND THE MECHANICS WEA
12	13 LOVE TOUCH ROD STEWART WARNER/WEA
13	10 WHO MADE WHO AC/DC ALBERT PRODUCTIONS/EMI
14	14 GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
15	NEW HOLY WORD I'M TALKING REGULAR/FESTIVAL
16	NEW VENUS BANANARAMA LIBERATION/EMI
17	15 THERE'LL BE SAD SONGS BILLY OCEAN JIVE/EMI
18	11 I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
19	12 SLEDGEHAMMER PETER GABRIEL VIRGIN/EMI
20	17 HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA

ALBUMS	
1	3 WHITNEY HOUSTON ARISTA/RCA
2	1 MADONNA TRUE BLUE SIRE/WEA
3	2 EURYTHMICS REVENGE RCA
4	4 GENESIS INVISIBLE TOUCH VIRGIN/EMI
5	14 BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
6	5 WHAM THE FINAL EPIC/CBS
7	6 JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
8	7 SIMPLY RED PICTURE BOOK ELEKTRA/WEA
9	15 KEVIN BLOODY WILSON KEV'S BACK CBS
10	9 STING BRING ON THE NIGHT A&M/FESTIVAL
11	12 VARIOUS HEARTBEAT '86 STARCALL/RCA
12	11 AC/DC WHO MADE WHO ALBERT PRODUCTIONS/EMI
13	10 BILLY OCEAN LOVE ZONE JIVE/EMI
14	8 ORIGINAL MOTION PICTURE SOUNDTRACK PRETTY IN PINK A&M/FESTIVAL
15	13 QUEEN A KIND OF MAGIC EMI
16	18 JOE COCKER LIBERATION/EMI
17	17 THE CURE STANDING ON A BEACH—THE SINGLES FICTION/WEA
18	16 PETER GABRIEL SO VIRGIN/EMI
19	NEW I'M TALKING BEAR WITNESS REGULAR/FESTIVAL
20	NEW JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL

BRITAIN (Courtesy Music Week) As of 8/16/86

This Week	Last Week	SINGLES
1	1	THE LADY IN RED CHRIS DE BURGH A&M
2	5	I WANT TO WAKE UP WITH YOU BORIS GARDINER REVUE
3	2	SO MACHO SINITTA FANFARE
4	28	ANYONE CAN FALL IN LOVE ANITA DOBSON & SIMON MAY ORCHESTRA BBC
5	12	AIN'T NOTHING GOING ON BUT THE RENT GWEN GUTHRIE BOILING POINT
6	4	CAMOUFLAGE STAN RIDGWAY IRS
7	3	PAPA DON'T PREACH MADONNA SIRE
8	16	SHOUT LULU JIVE/DECCA
9	7	FIND THE TIME FIVE STAR RCA
10	17	CALLING ALL THE HEROES IT BITES VIRGIN
11	11	PANIC SMITHS ROUGH TRADE
12	6	LET'S GO ALL THE WAY SLY FOX CAPITOL
13	8	WHAT'S THE COLOUR OF MONEY HOLLYWOOD BEYOND WEA
14	9	EVERY BEAT OF MY HEART ROD STEWART WARNER
15	10	I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER ISLAND
16	15	FIGHT FOR OURSELVES SPANDAU BALLET CBS
17	31	I CAN PROVE IT PHIL FEARON ENSIGN
18	23	DANCING ON THE CEILING LIONEL RICHIE MOTOWN
19	19	RED SKY STATUS QUO VERTIGO
20	14	ROSES HAYWOOD CBS
21	13	SING OUR OWN SONG UB40 DEP INTERNATIONAL
22	38	BREAKING AWAY JAKI GRAHAM EMI
23	18	SMILE AUDREY HALL GERMAIN
24	37	CAN YOU FEEL THE FORCE REAL THING PRT
25	26	PRESS PAUL MCCARTNEY PARLOPHONE
26	34	OH PEOPLE PATTI LABELLE MCA
27	NEW	GIRLS AND BOYS PRINCE & THE REVOLUTION PAISLEY PARK
28	35	THE WAY IT IS BRUCE HORNSBY AND THE RANGE RCA
29	39	BURN DOCTOR AND THE MEDICS IRS
30	NEW	WHEN I THINK OF YOU JANET JACKSON A&M
31	22	SUN STREET KATRINA AND THE WAVES CAPITOL
32	21	MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC
33	NEW	WE DON'T HAVE TO JERMAINE STEWART 10 RECORDS
34	24	HIGHER LOVE STEVE WINWOOD ISLAND
35	20	SOME CANDY TALKING JESUS & MARY CHAIN BLANCO
36	27	HAPPY HOUR HOUSEMARTINS GO! DISCS
37	NEW	BROTHER LOUIE MODERN TALKING RCA
38	NEW	GLORY OF LOVE PETER CETERA FULL MOON
39	NEW	DREAMTIME DARYL HALL RCA
40	25	VENUS BANANARAMA LONDON

ALBUMS		
1	1	MADONNA TRUE BLUE SIRE
2	2	CHRIS DE BURGH INTO THE LIGHT A&M
3	4	QUEEN A KIND OF MAGIC EMI
4	3	WHAM THE FINAL EPIC
5	6	ROBERT PALMER RIPTIDE ISLAND
6	7	DIRE STRAITS BROTHERS IN ARMS VERTIGO
7	5	EURYTHMICS REVENGE RCA
8	9	SIMPLY RED PICTURE BOOK ELEKTRA
9	8	UB40 RAT IN THE KITCHEN DEP INTERNATIONAL
10	12	A-HA HUNTING HIGH AND LOW WARNER
11	13	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND
12	NEW	LUCIANO PAVAROTTI THE PAVAROTTI COLLECTION STYLUS
13	11	ROD STEWART EVERY BEAT OF MY HEART WARNER
14	10	SIGUE SIGUE SPUTNIK FLAUNT IT PARLOPHONE
15	NEW	VARIOUS THE ORIGINALS—32 ALL TIME CLASSICS TOWERBELL
16	14	GENESIS INVISIBLE TOUCH VIRGIN
17	15	PETER GABRIEL SO VIRGIN
18	19	QUEEN QUEEN'S GREATEST HITS EMI
19	17	VARIOUS NOW-THE SUMMER ALBUM EMI/VIRGIN
20	20	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
21	22	WHITNEY HOUSTON ARISTA
22	26	SMITHS THE QUEEN IS DEAD ROUGH TRADE
23	27	CURE STANDING ON A BEACH—THE SINGLES FICTION
24	16	BIG COUNTRY THE SEER MERCURY
25	18	HOUSEMARTINS LONDON O HULL 4 GO! DISCS
26	25	SIMPLE MINDS ONCE UPON A TIME VIRGIN
27	31	BILLY OCEAN LOVE ZONE JIVE
28	29	MADONNA LIKE A VIRGIN SIRE
29	36	COMMUNARDS LONDON
30	24	VARIOUS DRIVE TIME USA K TEL
31	30	LEVEL 42 WORLD MACHINE POLYDOR
32	28	SUZANNE VEGA A&M
33	NEW	FIVE STAR LUXURY OF LIFE TENT
34	34	PHIL COLLINS NO JACKET REQUIRED VIRGIN
35	23	SAMANTHA FOX TOUCH ME JIVE
36	35	REAL THING BEST OF THE REAL THING PRT
37	32	ALED JONES PIE JESU 10 RECORDS
38	NEW	BILLY JOEL THE BRIDGE CBS
39	33	PET SHOP BOYS PLEASE PARLOPHONE
40	NEW	VARIOUS THE HEAT IS ON PORTRAIT

WEST GERMANY (Courtesy Der Musikmarkt) As of 8/11/86

SINGLES		
1	1	LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV
2	2	VENUS BANANARAMA LONDON/METRONOME/PMV
3	3	PAPA DON'T PREACH MADONNA SIRE/WEA
4	4	I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
5	6	THE SOUND OF MUSIC FALCO GIG/TELDEC
6	5	THE EDGE OF HEAVEN WHAM EPIC/CBS
7	NEW	DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE/TELDEC
8	8	LIMOUSINE HUBERT KAH BLOW UP/INTERCORD
9	7	WONDERFUL WORLD SAM COOKE RCA
10	9	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/CBS
11	14	NASTY JANET JACKSON A&M/DG/PMV
12	13	HUNTING HIGH AND LOW (RE MIX) A-HA WARNER/WEA
13	12	SLEDGEHAMMER PETER GABRIEL VIRGIN/ARIOLA
14	10	BAD BOY MIAMI SOUND MACHINE EPIC/CBS
15	11	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
16	17	P MACHINERY RELAX P4F ZYX/MIKULSKI
17	19	HEISSE NAECHE IN PALERMO ERSTE ALLGEMEINE VERUNSICHERUNG EMI
18	12	INNOCENT LOVE SANDRA VIRGIN/ARIOLA
19	NEW	BEING BOILED HUMAN LEAGUE EMI
20	NEW	WEGEN DIR NICKI VIRGIN/ARIOLA

ALBUMS		
1	1	MADONNA TRUE BLUE SIRE/WEA
2	2	WHAM THE FINAL EPIC/CBS
3	3	PETER GABRIEL SO VIRGIN/ARIOLA
4	4	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
5	6	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
6	5	QUEEN A KIND OF MAGIC EMI
7	7	MODERN TALKING READY FOR ROMANCE HANSA/ARIOLA
8	8	EURYTHMICS REVENGE RCA
9	9	HERBERT GROENEMEYER SPRUENGE EMI
10	11	ROD STEWART EVERY BEAT OF MY HEART WEA
11	10	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
12	13	CHRIS REA ON THE BEACH MAGNET/DG/PMV
13	NEW	LEVEL 42 WORLD MACHINE POLYDOR/DG/PMV
14	12	JOE COCKER COCKER EMI
15	14	WHITNEY HOUSTON ARISTA/ARIOLA
16	19	A-HA HUNTING HIGH AND LOW WARNER/WEA
17	16	VAN HALEN 5150 WARNER/WEA
18	15	STING BRING ON THE NIGHT A&M/DG/PMV
19	18	CURE STANDING ON A BEACH—THE SINGLES FICTION/METRONOME/PMV
20	17	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV

JAPAN (Courtesy Music Labo) As of 8/18/86

SINGLES		
1	2	SKIP BEAT KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
2	NEW	SUPER CHANCE 1986 OMEGA TRIBE VAP/NTV M/BERMUDA M
3	NEW	NETAKOMO OKIRU KOMORIUTA TUNNELS CANYON/NICHION/A TO Z/FUJI/PACIFIC
4	3	MERRY XMAS IN SUMMER KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
5	1	FUSHIGINA TEJINA NO YONI ERINITTA CANYON/FUJI/PACIFIC/BOND
6	11	PRUSSIAN BLUE NO SHOZO ANZENCHITAI KITTY/KITTY M
7	5	HELP MINAKO HONDA TOSHIBA EMI/NICHION BOND
8	13	YOAKE NO NEW KYOKO KOIZUMI VICTOR/VARNING P
9	12	SEASON IN THE SUN THE TUBE CBS/SONY/WHITE M
10	14	BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
11	4	OSAKINI SHITSUREI ONYANKO CLUB CANYON/FUJI/PACIFIC
12	8	JINGI AISHITE MORAIMASU MIHO NAKAYAMA KING/NICHION/VARNING P
13	6	HITOMINI YAKUSOKU MINAYO WATANABE CBS/SONY/FUJI/PACIFIC/VARNING P
14	NEW	OMAE NI HEART BEAT BEE PUBLIC WARNER/POINEER/MC CABIN
15	10	ONNA TOMADACHI YOSHIE KASHIWABARA PHILIPS/DREAM M
16	9	KAZE NO MAKIBUL YOKO KASHIMOTO CBS/SONY/FUJI/PACIFIC J C M KITTY
17	7	SETSUNA NO NATSU NAKO KAWAI COLUMBIA/GEIJEI TV ASAHI
18	16	SONG FOR USA CHECKERS CANYON/THREE STARS
19	NEW	SHINJIKATA WO OSHIETE IYO MATSUMOTO VICTOR/NICHION
20	20	DIAMOND EYES SHO NEN TAI WARNER/JOHNNYS TAKAI CANYON/FUJI/PACIFIC/TANABE

ALBUMS		
1	1	KUWATA BAND NIPPON NO ROCK BAND VICTOR
2	3	MADONNA TRUE BLUE WARNER/PIIONEER
3	2	1986 OMEGA TRIBE NAVIGATOR VAP
4	8	SOUNDTRACK PRUSSIAN BLUE NO SHOZO KITTY
5	5	CHECKERS SONG FOR U.S.A. CANYON
6	6	KIYOTAKA SUGIYAMA BEYOND EMBARK
7	4	EIKICHI YAZAWA TOKYO NIGHT WARNER
8	9	MISATO WATANABE LOVIN' YOU EPIC/SONY
9	7	KAI BAND THE KAI BAND TOSHIBA/EMI
10	10	WHAM EDGE OF HEAVEN EPIC/SONY
11	12	TOSHIKI KADOMATSU TOUCH AND GO RVC
12	14	YOSHIYUKI OSAWA LIFE EPIC/SONY
13	11	BOOWY GIGS JUST A HERO TOUR 1986 TOSHIBA
14	13	KYOKO KOIZUMI LIAR VICTOR
15	NEW	WHAM THE FINAL EPIC
16	15	MASAYOSHI TAKANAKA JUNGLE JANE TOSHIBA/EMI
17	NEW	YOKO OGINOME HEART BEAT EXPRESS-SOSHUN MONOGATARI MEMORIAL ALBUM VICTOR
18	NEW	GENESIS INVISIBLE TOUCH TOSHIBA/EMI
19	16	SAYURI KOKUSHO PEP TALK CBS/SONY
20	17	SHIBUAKI TAI JONETSU TEKI SHIN SEKAI CBS/SONY

FRANCE (Courtesy Europe 1) As of 8/10/86

SINGLES		
1	1	LES DEMONS DE MINUIT IMAGES FLARENASH/WEA
2	3	VILLE DE LUMIERE GOLD WEA
3	2	EN ROUGE ET NOIR JEANNE MAS PATHE
4	4	OURAGAN STEPHANIE CARRERE
5	5	THE PROMISE YOU MADE COCK ROBIN CBS
6	7	EASY LADY SPAGNA CBS
7	6	LES BETISTES SABINE PATUREL CARRERE
8	17	PAPA DON'T PREACH MADONNA WEA
9	9	TES YEUX NOIRS INDOCHINE ARIOLA
10	8	L'AMOUR A LA PLAGE NIAGARA POLYDOR
11	12	HUNTING HIGH AND LOW A-HA WEA
12	11	IF YOU WERE A WOMAN BONNIE TYLER CBS
13	13	NUIT MAGIQUE CATHERINE LARA TREMA
14	14	BROTHER LOUIE MODERN TALKING HANSA/WEA
15	10	LIVE TO TELL MADONNA WEA
16	15	FOURTH RENDEZ VOUS JEAN-MICHEL JARRE DREYFUS/POLYGRAM
17	19	A KIND OF MAGIC QUEEN PATHE
18	16	LE PARKING DES ANGES MARC LAVOINE PHONOGRAM
19	18	DANCE WITH ME ALPHAVILLE WEA
20	NEW	EXOTIC AND EROTIC SANDY MARTON CARRERE

ITALY (Courtesy Germano Ruscitto) As of 8/12/86

ALBUMS		
1	1	MADONNA TRUE BLUE WEA
2	NEW	ANTONELLO VENDITTI SEGRETI RICORDI
3	2	EROS RAMAZZOTTI NUOVI EROI CBS
4	4	FABIO CONCATO SENZA AVVISARE POLYGRAM
5	3	JOE COCKER EMI
6	7	GENESIS INVISIBLE TOUCH VIRGIN/EMI
7	5	LUCIO BATTISTI DON GIOVANNI RCA
8	8	STING BRING ON THE NIGHT A&M/POLYGRAM
9	6	PETER GABRIEL SO VIRGIN/EMI
10	NEW	WHAM THE FINAL CBS
11	12	ZUCCHERO FORNACIARI RISPETTO POLYGRAM
12	NEW	BOB DYLAN KNOCKED OUT LOADED CBS
13	11	SANDY MARTON MODERN LOVER CBS
14	15	LUCIO DALLA BUGIE RCA
15	14	EURYTHMICS REVENGE RCA
16	17	QUEEN A KIND OF MAGIC EMI
17	13	CLAUDIO BAGLIONI LA VITA E' ADESSO CBS
18	9	RENATO ZERO SOGGETTI SMARRITI RCA
19	NEW	WHITNEY HOUSTON RCA
20	16	SOUNDTRACK 9 1/2 WEEKS EMI

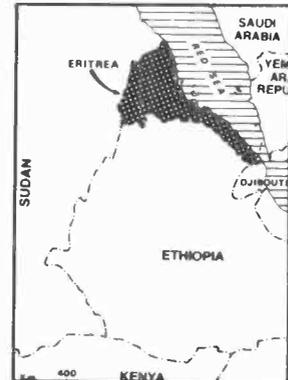
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Gwen Guthrie's Crossover Was No Accident

BY BRIAN CHIN

NEW YORK Gwen Guthrie's latest single, "Ain't Nothin' Goin' On But The Rent," has followed its rapid rise to the top 10 of the Hot Black Singles chart with an equally prompt appearance on the Hot 100 Singles chart. According to PolyGram black/urban a&r director Tony Prendatt, the company's strategy at the release of the single was that crossover had to be immediate

if it were to come at all. Development at all levels, in fact, has been unusually quick.

Prendatt and black/urban a&r vice president Jerome Gasper, the latter also executive producer of Guthrie's album, were convinced that "Rent" mandated a pop commitment right out of the box, feeling it would fly up the black chart. "If pop promotion had waited the traditional time, the story would have been over," Prendatt says.

In turn, pop exposure of the single and of succeeding singles will probably mean the difference between 500,000 and 700,000 sales for the "Good To Go Lover" album on the basis of black success and the indeterminate number of potential sales to the "pop" audience.

Leroy Little, PolyGram vice president of urban music and artist relations, says that "Rent" was "every promotion man's dream record. There was no hesitation at radio be-

cause within three days of play, top 10 phone requests came in. It was not a 'wait-and-see' record." Strong lyrical hooks and female appeal were key elements in its instant spread and early retail reorders, says Little. Its crossover to New

everyone was enthused. "The minute we heard the bass line, we knew it was special. Then we heard the lyrics and it was hands down, all the way."

Guthrie signed to PolyGram after three albums with Island. Ironically, her biggest hit with Island, "Padlock," was released after her option had expired. She says that disappointment with the black promotion force and absence of tour or video support strained her relationship with Island. Being refused a chance to produce herself provoked her move to PolyGram, where she was assured production of at least several cuts and eventually, the entire album.

"My confidence is up," says Guthrie, who anticipates further production and writing collaborations with longtime chum Sly Dunbar (producer of Guthrie's first solo sides and drum programmer for "Rent") and with Bill Hagen, a friend who provided Guthrie with the album's title

(Continued on page 78)

'Commercials are good and bad. You lose your imagination'

York top 40 radio occurred within three weeks of release: "Pop started to fill in out of the box. In New York, radio is competing for market share, not black or white listeners."

Within the company itself, adds Prendatt, it was up to the a&r department to alert others months ahead of release. Early in January, when the track was being recorded by Guthrie and David "Pic" Conley,

THE RHYTHM & THE BLUES

by Nelson George



ON THE TWO NIGHTS Prince played a sold-out Madison Square Garden, Aug. 2 and 3, the midtown area surrounding the Garden was saturated with police: 300 on foot, 150 on horse or motorcycle, six lieutenants, four captains, two deputy inspectors, and about one sergeant for every 10 officers. The police said this imposing show of force was to discourage the street crime the media linked to rap shows at the Garden. The police presence was as imposing as anything since Prince's last visit. Was it warranted? Some thought so. "I think it's fantastic," one young lady told the New York Times. "Prince is a real phenomenon. He needs protection like that."

Some might have thought the police were there to keep the critics off his back for "Under a Cherry Moon." But in his first-ever concerts at

New York's most prestigious venue, Prince shut up his attackers with a brilliant performance Aug. 2 and a good one Aug. 3. Opening night, Prince and his expanded Revolution played 30 songs in 2½ hours with a groove consciousness matched only by P-Funk, Earth, Wind & Fire, and the Time in the era of major-arena funk.

The collapse of the Family after Paul Peterson's hasty departure has been a big plus for Prince's stage show. Adding two horns, a guitarist, and Jerome Benton, plus two other male dancers, all intended for the Family, has given Prince's show more musical range, more on-stage movement, and a deep infusion of r&b richness. With this show slanted toward funk and away from the rigidly arranged rhythms of "Purple Rain" and "1999," bassist Brown Mark displayed a fluidity and flair he hadn't revealed since replacing Andre Cymone. Prince himself was in peak form, moving with the aggressive power of the young James Brown and Jackie Wilson. Even on just a good night, Prince is, when you consider voice, agility, and intensity, as riveting as any of the r&b icons he emulates. The highlights of both shows were "Head" from "Dirty Mind" and "Mutiny" from the Family album. On both, the grooves were mean and gritty, and Prince and company made the Garden seem like a house party.

This version of Prince's band needs to be put on screen and not just in a video. Word is that that just might happen. His next film will be a musical featuring the members of the expanded Revolution (some call it the Counterrevolution), which the Minneapolis crew will begin work on sometime this winter. Currently, Prince and company are in Europe with plans to stop in Japan.

AT JACK GIBSON's "Family Affair" in Atlanta last week, the newsletter publisher continued his attack on the management of Washington's WWDC for not firing Doug Tracht, aka "The Greaseman," for his on-air slur of Dr. Martin Luther King Jr. last winter. Those

who agree with Gibson and many in the Washington, D.C., community that Tracht should go can write WWDC at 1150 Connecticut Ave. N.W., Washington, D.C. 20036 or the Federal Communications Commission's Complaint Division, Washington, D.C. 20054.

RAPPERS RUN-D.M.C., enjoying their first No. 1 black album and threatening to go No. 1 pop (who would believe it?), are about to start on their second film, "Tougher Than Leather." But don't expect another "soft" film like "Krush Groove." According to their manager Russell Simmons, the film will be an action/adventure epic with a hard edge much more in keeping with their music. Simmons and his partner in Def Jam Records, Rick Rubin, plan to finance and control the film creatively,

with Run-D.M.C. providing a soundtrack of all-new music. On Dec. 26, the Profile artists will appear at an anticrack concert at the Orange Bowl, says Simmons.

SHORT STUFF: Malaco artists the Rose Brothers, currently on the road in the South and Midwest, go back in the studio in September to record their second album. Again, Rich Cason and Jimmy Lewis will produce... House music is on the move. On Arthur Baker's Criminal Records, R.T. & the Rockmen Unlimited featuring Will & Craig have a 'house' track, "(I Want To Go To) Chicago," that is, in his words, "retro-disco." On Geffen comes the Bang Orchestra! with the maxisingle "Sample That!"... David Ebo, Teddy Pendergrass' replacement in Harold Melvin & the Bluenotes and a fine singer too long in his predecessor's shadow, has a strong solo album on Domino Records. It contains the incredible ballad "I'd Rather Be By Myself" and a new single, the Heatwave standard "Always and Forever" b/w "For the First Time." Ebo and another 'Philly sound' veteran, Alan Felder, handled the production... It's official. Gladys Knight & the Pips have signed with MCA. Their label debut is due January 1987... Nice to see Freddie Perren back on the production scene with New Edition's "Earth Angel" single from the "Karate Kid, Part 2"... Jo-Ann Geffen & Associates have moved to a new address: 3151 Cahuenga Blvd. W., Suite 235, Los Angeles, Calif. (213-874-1300)... Lionel Job, Starpoint's longtime mentor, is working with a new artist, vocalist Walter Beasley. Job produced and co-wrote Beasley's debut, "Back In Love Again." The vocalist, only 25, is an instructor at the Berklee College of Music... Issac Hayes makes his first film appearance since "Escape From New York" in "The Sofia Conspiracy," which is currently being filmed in Atlanta. There is also talk that "black Moses" may be near signing a major label deal... Al Jarreau's Nile Rodgers-produced single "L Is For Lover" is also the title of his Warner Bros. album. The Scritti Politti team of David Gamson and Green Gartside are the composers.

Prince is brilliant in his debut Garden performance



The 'G' Team. The release of Genobia Jeter's debut RCA album, "Genobia," is a cause for celebration. Seated at RCA's New York offices are, from left, Jeter's manager Louise West, Jeter, and RCA president Bob Buziak. Standing, from left, are RCA black a&r director Tony Wells, RCA executive vice president Rick Dobbis, RCA black music promotion director Basil Marshall, and RCA product manager Greg Brodsky.

FOR WEEK ENDING AUGUST 23, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

86 REPORTERS

			NEW ADDS	TOTAL ON
NEW EDITION	EARTH ANGEL	MCA	25	60
FORCE M.D.'S	CHILLIN'	TOMMY BOY	23	47
CAMEO	WORD UP	ATLANTA ARTISTS	21	71
REBBIE JACKSON	REACTION	CBS	21	43
RODNEY FRANKLIN	LOOK WHAT'S SHOWING THROUGH	CBS	15	24

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

RETAIL BREAKOUTS

128 REPORTERS

			NUMBER REPORTING
CAMEO	WORD UP	ATLANTA ARTISTS	24
HOWARD HEWETT	I'M FOR REAL	ELEKTRA	21
JANET JACKSON	WHEN I THINK OF YOU	A&M	19
ASHFORD & SIMPSON	COUNT YOUR BLESSINGS	CAPITOL	18
L.A. DREAM TEAM	NURSERY RHYME	MCA	15

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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	1
2	3	SWEET LOVE	ANITA BAKER	2
3	5	GIVE ME THE REASON	LUTHER VANDROSS	3
4	2	CLOSER THAN CLOSE	JEAN CARNE	8
5	8	AIN'T NOthin' GOIN' ON BUT THE RENT	GWEN GUTHRIE	5
6	10	LOVE ZONE	BILLY OCEAN	4
7	7	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	6
8	12	OH, PEOPLE	PATTI LABELLE	7
9	14	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	9
10	6	RUMORS	TIMEX SOCIAL CLUB	16
11	13	DANCING ON THE CEILING	LIONEL RICHIE	10
12	4	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	23
13	15	TEMPORARY LOVE THING	FULL FORCE	12
14	20	SWEET FREEDOM	MICHAEL MCDONALD	17
15	26	THE RAIN	ORAN "JUICE" JONES	13
16	28	ONE LOVE	WHODINI	15
17	9	BURNIN' LOVE	CON FUNK SHUN	25
18	18	SAY LA LA	PIECES OF A DREAM	19
19	21	WALK THIS WAY	RUN-D.M.C.	18
20	25	BORROWED LOVE	THE S.O.S. BAND	14
21	30	(POP POP POP POP) GOES MY MIND	LEVERT	11
22	24	ALL THE WAY TO HEAVEN	DOUG E. FRESH	20
23	11	MINE ALL MINE	CASHFLOW	33
24	17	RISING DESIRE	STEPHANIE MILLS	30
25	27	BANG ZOOM/HOWIE'S TEED OFF	REAL ROXANNE WITH HOWIE TEE	39
26	33	ROACHES	BOBBY JIMMY AND THE CRITTERS	35
27	16	GIVIN' IT (TO YOU)	SKYY	44
28	—	ANOTHERLOVERHOLENYOHEAD	PRINCE & THE REVOLUTION	22
29	40	GIVING MYSELF TO YOU	GLENN JONES	24
30	31	LOVE OF A LIFETIME	CHAKA KHAN	21
31	23	NASTY	JANET JACKSON	50
32	—	FOOL'S PARADISE	MELI'SA MORGAN	26
33	39	POINT OF NC RETURN	NU SHOOZ	36
34	36	DISTANT LOVER	THE CONTROLLERS	34
35	—	PRIVATE NUMBER	THE JETS	37
36	19	SWEET AND SEXY THING	RICK JAMES	57
37	—	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	82
38	38	BABY LOVE	REGINA	62
39	—	LOVE ALWAYS	EL DEBARGE	29
40	—	MAN SIZE LOVE	KLYMAXX	43

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	GIVE ME THE REASON	LUTHER VANDROSS	3
2	4	LOVE ZONE	BILLY OCEAN	4
3	6	AIN'T NOthin' GOIN' ON BUT THE RENT	GWEN GUTHRIE	5
4	9	(POP POP POP POP) GOES MY MIND	LEVERT	11
5	1	SWEET LOVE	ANITA BAKER	2
6	3	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	1
7	8	OH, PEOPLE	PATTI LABELLE	7
8	5	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	6
9	12	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	9
10	10	BORROWED LOVE	THE S.O.S. BAND	14
11	15	DANCING ON THE CEILING	LIONEL RICHIE	10
12	13	LOVE OF A LIFETIME	CHAKA KHAN	21
13	20	THE RAIN	ORAN "JUICE" JONES	13
14	11	ANOTHERLOVERHOLENYOHEAD	PRINCE & THE REVOLUTION	22
15	22	WHEN I THINK OF YOU	JANET JACKSON	27
16	24	SOWETO	JEFFREY OSBORNE	32
17	18	ONE LOVE	WHODINI	15
18	19	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	28
19	17	TEMPORARY LOVE THING	FULL FORCE	12
20	26	LOVE ALWAYS	EL DEBARGE	29
21	25	FOOL'S PARADISE	MELI'SA MORGAN	26
22	29	THE MIDAS TOUCH	MIDNIGHT STAR	31
23	23	GIVING MYSELF TO YOU	GLENN JONES	24
24	7	CLOSER THAN CLOSE	JEAN CARNE	8
25	16	SWEET FREEDOM	MICHAEL MCDONALD	17
26	34	I WANNA BE WITH YOU	MAZE FEATURING FRANKIE BEVERLY	38
27	36	I'M FOR REAL	HOWARD HEWETT	40
28	35	ALL THE WAY TO HEAVEN	DOUG E. FRESH	20
29	32	ALWAYS	JAMES INGRAM	45
30	—	WORD UP	CAMEO	42
31	37	DISTANT LOVER	THE CONTROLLERS	34
32	39	WALK THIS WAY	RUN-D.M.C.	18
33	30	PRIVATE NUMBER	THE JETS	37
34	14	SAY LA LA	PIECES OF A DREAM	19
35	—	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION	48
36	—	LADY SOUL	THE TEMPTATIONS	41
37	33	POINT OF NO RETURN	NU SHOOZ	36
38	38	MAN SIZE LOVE	KLYMAXX	43
39	—	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	47
40	—	PASSION FROM A WOMAN	KRYSTOL	46

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BLACK SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (4)	11
Geffen (2)	
Qwest (2)	
Elektra (1)	
Paisley Park (1)	
Tommy Boy (1)	
MCA	10
CAPITOL (7)	8
Manhattan (1)	
COLUMBIA (7)	8
Def Jam/Columbia (1)	
EPIC (4)	7
Tabu (2)	
Carrere (1)	
MOTOWN (2)	7
Gordy (4)	
Tamla (1)	
ATLANTIC (4)	6
Island (1)	
Omni (1)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (2)	
Polydor (1)	
A&M	4
ELEKTRA (2)	4
Solar (2)	
ARISTA	3
Jive (3)	
PROFILE	3
RCA (2)	3
Total Experience (1)	
FANTASY	2
First String (1)	
Reality/Danya (1)	
SUPERTRONICS	2
TOMMY BOY	2
Sutra (1)	
CRITIQUE	1
Critique/Golden Boy (1)	
EMI-AMERICA	1
ICHIBAN	1
Wilbe (1)	
JAM PACKED	1
JAY	1
KRISMA	1
KRYSTAL	1
MACOLA	1
MALACO	1
Muscle Shoals Sound (1)	
MANHATTAN	1
P.I.R. (1)	
RENDEZVOUS	1
SELECT	1
SLEEPING BAG	1

(Flyte Tyme, ASCAP)	
81 WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	
(Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP	
61 WISER AND WEAKER	
(Black Eye, ASCAP/Manely, BMI/Mighty Matheson/BMI) CPP	
89 WITH YOU ALL THE WAY	
(George Tobin, BMI)	
42 WORD UP	
(T-Man, BMI/Larry Junior, BMI/All Seeing Eye, ASCAP)	
64 WRAPPED AROUND YOUR FINGER	
(Temp, BMI)	
80 YOU ARE EVERYTHING	
(CBS, BMI/Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI)	
76 YOU CAN'T COME UP HERE NO MORE	
(Oversoul, BMI)	
87 YOU DON'T HAVE TO CRY	
(A La Mode, ASCAP/WB, ASCAP)	
23 YOU SHOULD BE MINE (THE WOO WOO SONG)	
(Nonpareil, ASCAP/Broozertoones, BMI) CPP	

SHEET MUSIC AGENTS			
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.			
ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
5 AIN'T NOthin' GOIN' ON BUT THE RENT	(Tee Girl, BMI/Rap City, BMI)	(Gratitude Sky, ASCAP/Bellboy, BMI/When Words, BMI/Collide, BMI)
(Dum Di Dum, ASCAP)		
9 ALL CRIED OUT	48 EARTH ANGEL (FROM "THE KARATE KID, PART II")	67 REACTION
(Mokojumbi, BMI/My! My!, BM /Careers, BMI/Willesden, BMI) CPP	(Dootsie Williams, BMI)	(Colgems-EMI, ASCAP)
20 ALL THE WAY TO HEAVEN	26 FOOL'S PARADISE	52 RING RING
(Enterlaining, BMI/Danica, BMI)	(Fuss, ASCAP)	(Solid Smash, ASCAP/E.J.Gurren, ASCAP/Obededom, ASCAP)
45 ALWAYS	82 FRIENDS AND LOVERS	30 RISING DESIRE
(Keith Diamond, BMI/Willesder, BMI/Yah Mo, BMI)	(WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP)	(WB, ASCAP/Zubaidah, ASCAP)
22 ANOTHERLOVERHOLENYOHEAD	83 GETTING AWAY WITH MURDER	35 ROACHES
(Controversy, ASCAP)	(Rightsong, BMI/Sooklooz, BMI/Chappell, ASCAP)	(King IV, BMI/Grandma Hands, BMI)
75 ARTIFICIAL HEART	96 GIRL TALK	16 RUMORS
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	(Lifo, BMI)	(J.King IV, BMI/Danica, BMI)
62 BABY LOVE	3 GIVE ME THE REASON	19 SAY LA LA
(Black Lion, ASCAP/Regina Richards, ASCAP/Deutscher-Berard, ASCAP/April, ASCAP/Waz Appeal, ASCAP) CPP/ABP	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	(Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI)
97 BAMBAATAA'S THEME	44 GIVIN' IT (TO YOU)	60 SHAKE YOU DOWN
(ATV, BMI)	(One To One, ASCAP)	(Charles Family, BMI/Alli Bee, BMI/Grabbit, BMI)
39 BANG ZOOM (LET'S GO-GO) /HOWIE'S TEED OFF	24 GIVING MYSELF TO YOU	98 SLEDGEHAMMER
(Mokojumbi, BMI/Willesden, BMI)	(WB, ASCAP/Overdue, ASCAP/Song Of Solomon, BMI/Warner-Tamerlane, BMI)	(Clotline, BMI/Hidden Pun, BMI)
93 BETTER WILD (THAN MILD)	70 GOOD TO GO	32 SOWETO
(Future Shock, ASCAP/Tease, ASCAP/WB, ASCAP)	(Ackee, ASCAP/Maxxkidd, ASCAP)	(Joe's, ASCAP/F.M., BMI)
14 BORROWED LOVE	84 HEADLINE NEWS	65 STAY A LITTLE WHILE, CHILD
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	(Azrock, BMI/Oatie, BMI)	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP
72 BREATHLESS	86 HEADLINES	99 THE SUN DON'T SHINE
(Mtime, ASCAP)	(Hip Trip, BMI/Midstar, BMI) CPP	(Miami Spice, ASCAP)
25 BURNIN' LOVE	77 HEAVEN IN YOUR ARMS	57 SWEET AND SEXY THING
(Black Lion, ASCAP/Captain Z ASCAP/Billy Osborne, ASCAP/Val-je Joe, BMI)	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	(Stone City, ASCAP/National League, ASCAP) CPP
88 CAN'T GIVE HER UP	58 HEY GOOD LOOKIN'	17 SWEET FREEDOM (THEME FROM RUNNING SCARED)
(Larry Spier, ASCAP)	(X-O-Skeletal, BMI/Warner-Tamerlane, BMI/Our Parents, BMI)	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP
91 CAN'T STAND THE PAIN	85 HOLDING BACK THE YEARS	2 SWEET LOVE
(Sir Gant, BMI/Stardust Lady BMI)	(April, ASCAP) CPP/ABP	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP
47 CAN'T WAIT ANOTHER MINUTE	49 HOMEBOY	90 SWEETHEART
(Ensign, BMI/Boomers Mother's, BMI/Naked Prey, BMI)	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	(Warner's Thunder, SESAC/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC/Zip-Zap, ASCAP)
66 CHILLIN'	73 HOW CAN WE BE WRONG	12 TEMPORARY LOVE THING
(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)	(Music Specialists, BMI)	(Forcetful, BMI/Willesden, BMI)
8 CLOSER THAN CLOSE	94 HOW TO WIN YOUR LOVE	68 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)
(Sloopus, BMI/Gold Horizon, BMI) CPP	(Protoons, ASCAP)	(Zomba, ASCAP)
28 COUNT YOUR BLESSINGS	38 I WANNA BE WITH YOU	92 WALK LIKE A MAN (FROM "A FINE MESS")
(Nick-O-Val, ASCAP)	(Amazement, BMI)	(Claridge, ASCAP/Unichappell, BMI)
10 DANCING ON THE CEILING	40 I'M FOR REAL	18 WALK THIS WAY
(Brockman, ASCAP) CPP/CLM	(Lakva, BMI/Nomnee, ASCAP/Clarke, BMI)	(Daxel, BMI)
34 DISTANT LOVER	95 I'M HUNGRY FOR YOUR LOVE	100 WALL TO WALL FREAKS
(Jobete, ASCAP) CPP	(Chiscaft, BMI/Supertronics, BMI)	(Muscle Shoals, BMI/Jalew, BMI)
1 DO YOU GET ENOUGH LOVE	51 IN THE HOUSE	69 WHAT DOES IT TAKE
(Assorted, BMI/Henry Sumay, BMI)	(Fools Prayer, BMI/Gordy Groove, BMI)	(Ted Jordan, ASCAP)
55 DUKE IS BACK	74 JUMP BACK (SET ME FREE)	63 WHAT'CHA GONNA DO
	(Beach House, ASCAP/Munich Madness, ASCAP)	(Alain, BMI/Figsibow, BMI/D.Frank, BMI)
	54 KISSES IN THE MOONLIGHT	27 WHEN I THINK OF YOU

GWEN GUTHRIE'S CROSSOVER

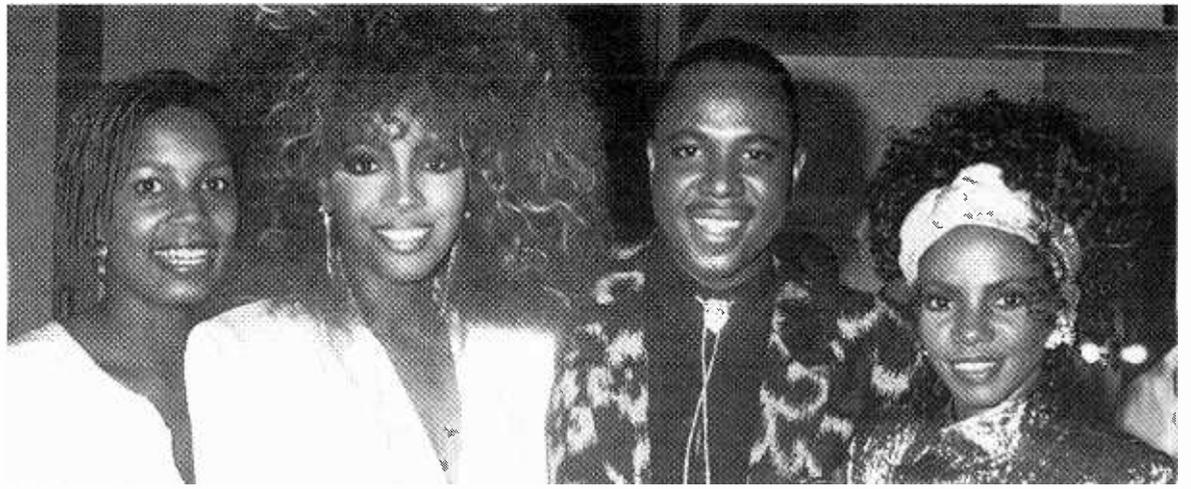
(Continued from page 74)

track. Guthrie has also signed for management by Bob Caviano.

Guthrie says her background in session singing was helpful to her as a producer in that "you know who's who, who the players are. I knew how I wanted the songs to be treated," she says, and she chose accordingly. "I knew Onaje Allan Gumbs would be great with strings; Dave 'Pic' Conley co-wrote three songs with me and played all the bass lines. And Ira Siegel is the best guitar player around. He's the one musician that's on every track."

Although jingle singing and back-

ground vocal work (for Quincy Jones, Aretha Franklin, Roberta Flack, and countless others) provided her start, Guthrie is downplaying studio work for creative reasons, keeping just enough business to maintain her union benefits. "Doing commercials is good and bad. Financially, it's good. But you lose your imagination . . . Later, you find it's all you can do. Now, I have my imagination back, and I don't want to lose it again."



Capitol Gems. ASCAP membership representative Vivian Scott, left, joins, from left, Capitol artists-ASCAP members Meli'sa Morgan, Freddie Jackson, and Melba Moore backstage at Radio City Music Hall following a recent performance by Morgan.

FOR WEEK ENDING AUGUST 23, 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
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	2	11	RUN-D.M.C. ▲ PROFILE 1 217 (8.98) (CD)	RAISING HELL
2 weeks at No. One					
2	2	1	14	BILLY OCEAN ● JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
3	3	5	20	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
4	4	3	14	PATTI LABELLE MCA 5737 (8.98)	WINNER IN YOU
5	5	4	26	JANET JACKSON ▲ A&M SP-5106 (8.98) (CD)	CONTROL
6	6	6	14	WHODINI ● JIVE JLB-8407/ARISTA (8.98)	BACK IN BLACK
7	7	7	8	JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)	EMOTIONAL
8	8	9	15	THE S.O.S. BAND TABU FZ 40279/EPIC (8.98) (CD)	SANDS OF TIME
9	12	12	28	MELI'SA MORGAN CAPITOL ST 12434 (8.98)	DO ME BABY
10	9	8	11	EL DEBARGE GORDY 6181GL/MOTOWN (8.98)	EL DEBARGE
11	14	21	4	SHIRLEY JONES P.I.R. ST-53031/MANHATTAN (8.98)	ALWAYS IN THE MOOD
12	15	30	4	JEAN CARNE OMNI 90492/ATLANTIC (8.98)	CLOSER THAN CLOSE
13	11	10	12	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
14	10	11	73	WHITNEY HOUSTON ▲ ⁶ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
15	13	13	61	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
16	19	14	18	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
17	16	17	8	BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
18	31	34	5	PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA (8.98)	JOYRIDE
19	18	19	35	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
20	29	35	4	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
21	23	15	14	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG AND BEAUTIFUL
22	17	16	10	RICK JAMES GORDY 6185GL/MOTOWN (8.98)	THE FLAG
23	21	22	40	THE JETS MCA 5667 (8.98)	THE JETS
24	22	18	32	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
25	26	26	5	CON FUNK SHUN MERCURY 826 963-1/POLYGRAM (8.98)	BURNIN' LOVE
26	25	25	12	NU SHOOZ ATLANTIC 81647 (8.98)	POOLSIDE
27	35	37	4	BOOGIE BOYS CAPITOL 12488 (8.98)	SURVIVAL OF THE FRESHEST
28	45	52	3	ORAN "JUICE" JONES COLUMBIA BFC 40367	JUICE
29	27	24	39	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
30	37	44	5	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98)	TO BE CONTINUED
31	28	28	11	THE CONTROLLERS MCA 5681 (8.98)	STAY
32	24	23	8	MTUME EPIC FE 40292	THEATER OF THE MIND
33	34	31	10	52ND STREET MCA 5738 (8.98)	CHILDREN OF THE NIGHT
34	20	20	7	TEENA MARIE EPIC FE 40318	EMERALD CITY
35	52	—	2	FULL FORCE COLUMBIA BFC 40395	GET BUSY ONE TIME
36	32	29	37	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
37	30	32	18	CASHFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)	CASHFLOW
38	39	39	9	SKYY CAPITOL ST-12448 (8.98)	FROM THE LEFT SIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	40	45	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
40	38	27	14	SIMPLY RED ELEKTRA 60452 (8.98)	PICTURE BOOK
41	33	33	14	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
42	41	41	7	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
43	42	45	15	WILLIAM BELL WILBE WIL 3001 (8.98)	PASSION
44	40	38	67	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
45	NEW	▶	1	LEVERT ATLANTIC 81669-1 (8.98)	BLOODLINE
46	49	47	30	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)	CHILLIN'
47	36	36	8	GAVIN CHRISTOPHER MANHATTAN ST-53024 (8.98)	ONE STEP CLOSER
48	44	42	40	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY
49	46	48	13	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
50	47	43	16	TEASE EPIC BFE 40091 (8.98)	TEASE
51	50	53	12	JOHNNY KEMP COLUMBIA BFC 40192	JOHNNY KEMP
52	54	46	41	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
53	53	56	5	RANDY CRAWFORD WARNER BROS. 25423 (8.98)	ABSTRACT EMOTIONS
54	51	51	31	COLONEL ABRAMS MCA 5683 (8.98)	COLONEL ABRAMS
55	65	60	73	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
56	58	49	31	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY
57	59	61	17	JUNIOR MERCURY 828001-1M1/POLYGRAM (8.98)	ACQUIRED TASTE
58	63	63	22	GEORGE HOWARD TBA TB 210/PALO ALTO (8.98)	LOVE WILL FOLLOW
59	70	66	14	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98)	PLEASE
60	48	50	23	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
61	62	67	13	DIANA ROSS & THE SUPREMES MOTOWN 5381 ML3 (10.98)	25TH ANNIVERSARY
62	67	—	2	SOUNDTRACK EPIC SE 40398 (8.98)	RUTHLESS PEOPLE
63	55	55	13	THE TEMPTATIONS MOTOWN 5389ML2 (9.98)	25TH ANNIVERSARY
64	60	62	52	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
65	71	57	41	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
66	56	54	19	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8.98)	MAZARATI
67	69	74	72	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
68	66	69	3	PAULI CARMEN COLUMBIA BFC 40336	DIAL MY NUMBER
69	57	58	8	BILL COSBY GEFFEN GHS 24104/WARNER BROS. (8.98)	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN
70	61	65	15	JONATHAN BUTLER JIVE 1004 1 JB/RCA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
71	64	59	6	ROCKWELL MOTOWN 6178 ML (8.98)	THE GENIE
72	75	75	10	DENISE LASALLE MALACO MAL7434 (8.98)	RAIN AND FIRE
73	72	72	32	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8.98)	GAP BAND VII
74	74	64	53	STARPOINT ● ELEKTRA 60424 (8.98)	RESTLESS
75	68	71	9	WILLIE COLLINS CAPITOL ST-12442 (8.98)	WHERE YOU GONNA BE TONIGHT

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

A Hit Single On A Shoestring

Jay King Produced Timex's 'Rumors'

BY FRED GOODMAN

NEW YORK The record industry may be increasingly dominated by a handful of moneyed players, but one of this year's biggest business success stories is being written by a 23-year-old newcomer who has learned all of his lessons the hard way.

Jay King, producer of the Timex Social Club's hit "Rumors"—which he says is approaching the 1 million mark for combined 12-inch and 7-inch sales—has parlayed that single's success into a deal with Warner Bros. Records and is perhaps the most hotly sought-after new producer on the scene. Yet he readily admits that he made almost every mistake there was to make along the way to having a hit.

"I had no knowledge of how to run a company," says King, "and I'm not a musician by any means. Not knowing anything about the business, I had no contract with the group, no attorney, or anything. But I was lucky. What happened for me won't happen for another person for 20 or 30 years."

A Sacramento, Calif., native, King's initial exposure to the music business came when he was living in Alaska, where he was a member of a break-dancing group and worked as an aide to a state senator. A big fan of the group Con Funk

Shun, King used the money he made to bring the group up to Alaska for two shows.

"We sold out both dates, but it cost so much to bring them up there that I lost \$5,000," he says. The meeting with the band proved fortuitous, though: When King played the band a couple of demos he was working on, they encouraged him to pursue that direction.

Returning to California, he worked with members of Con Funk Shun in their studio, releasing two singles on the independent Triangle label, "The Test" by Sorcery and "The Battle Beat" by Frost. "Both of them did nothing," says King. "So, I decided to start my own label."

Casting about for his next project, King received a four-track demo of "Rumors," written by Marcus Thompson, Alex Hill, and Michael Marshall. King offered the tune to Con Funk Shun, but the band turned it down, as several major labels would later.

"Nobody else liked it," says King. "But I thought it was a No. 1 record." With no one to perform it, King convinced the authors to record it, with King acting as producer, for his own Jay Records.

"It needed work," he says. "They didn't like the changes I was making, but I told them, 'Look, it's my money and my label. And it's going

to be great.'"

Taking the name Timex Social Club after a crew the writers had in school, King scraped together \$5,000 to cover studio costs, mastering, and pressing. Hooking up with Los Angeles-based pressing facility Macola Records, King cut a deal that saw Macola's Don Macmillan front for pressing costs.

With a finished product in hand, King's money problems were just beginning. "We only had \$1,000 to do a mailing," he says. Turning to independent promoter Randy Rand, whom he had met while working on the releases for Triangle, King was able to set up a low-budget promotion swing through Texas and Louisiana.

"I sent Randy down there with \$600," says King. "I borrowed money from friends in Alaska and from family. My mother thought I had become a drug addict because I was selling all my furniture. Fenton Pilate [of Con Funk Shun] put one of Randy's plane tickets on his credit card. I was literally on the phone from six in the morning until midnight trying to borrow money. I even tried to sell a share in the label for \$2,500."

Fortunately, that bid was unsuccessful. Released in February, "Rumors" picked up a few early adds in King's home region on Sacramento's KUOP, the Bay area's KPOO, and Alaska's KFKA. In early March the record was added by KDKS in Shreveport, La., KDKO in Denver, and by Terri Avery at K104 in Dallas. "A lot of people like Randy and Neil Spinelli were working the record for free," says King. The record finally broke nationally after the Texas add.

Although the record was rolling, King soon discovered that doing business on a handshake was a mistake.

"We had no contract," he says of his arrangement with Timex Social Club. "I thought we were friends, but that kind of thing has nothing to do with business. We had agreed to sign a contract only if we had a hit."

Instead, the group signed with Dave Lucchese at Danya Records, a move that left King embittered. He adds that he had to give up half of his publishing rights on "Rumors" in a settlement. "Once we worked out the royalty and publishing agreement on Timex, it was smooth sailing," he says.

Although several labels had originally passed on "Rumors," King now found himself a very hot property. He says he decided to sign with Warner Bros. because "every other label wanted me to bring them Timex Social Club. But Benny Medina at Warners told me, 'Forget about Timex—we want you.'"

The Warner Bros. deal, which covers the group Club Nouveau, featuring several former members of Timex Social Club, gives King a new imprint, King Jay Records, and also leaves King free to negotiate deals with other labels for different bands. And he plans to keep his independent Jay label alive; King is negotiating a pressing and distribu-

(Continued on page 90)

...newslines...

THE BOARD OF DIRECTORS OF MCA INC. (NYSE/MCA) recently authorized the company's management to purchase a maximum of 3 million shares of the firm's common stock in the open market or through privately negotiated transactions. The block would represent approximately 4% of MCA's current outstanding common stock, and would be used for compensation to executives and other employees and for general corporate purposes. Additionally, the board declared a quarterly cash dividend of 17 cents per common share, payable Sept. 15 to stockholders of record at the close of business on Aug. 27.

THE BLAIR TAKEOVER SCENARIO continued last week with the FCC granting Saul Steinberg's Reliance Capital Group's application for special temporary authority, effective Friday (1). John Blair & Co. (NYSE/BJ), a New York-based broadcasting company, had embraced the Steinberg group as a white knight following an unfriendly takeover bid by publishing company Macfadden Holdings. Under the special authority, former Sen. Eugene McCarthy will serve as voting trustee for the shares of Blair purchased in the Reliance offer while Reliance pursues long-form approval by the commission for its assuming control of Blair's broadcast properties. Simultaneously, the FCC denied a petition for reconsideration by Macfadden of a prior commission order which had rejected Macfadden's claim that an illegal transfer of control of Blair to Reliance had occurred. Second-quarter results for Blair—just released—show a net profit of \$1.7 million for the three months ended June 30, or 15 cents per share, on revenues of \$171.5 million. During the same quarter last year, the company had a net loss of \$5.9 million, or 73 cents per share, on revenues of \$162.3 million.

WALL TO WALL SOUND & VIDEO INC., (NASDAQ/WIWS), the Cinnaminson, N.J.-based retail chain, reported a dip in profits on a larger number of outstanding shares for its fiscal year ended May 31. Net income totalled \$3.1 million or 60 cents per share, as compared with \$4.7 million or 95 cents per share in the preceding year. Sales for the year were up, totaling \$101.5 million compared with \$83.6 million in the prior year. Shares outstanding in the current year totalled 5.3 million, compared with 5 million last year. Net income for the fourth quarter was \$223,000, or 4 cents per share, compared with \$708,000 or 14 cents per share in last year's comparable quarter. Fourth-quarter sales were up, hitting \$21.5 million compared with \$18.5 million. For the year, comparable store sales rose 6.1%, but declined by 1.8% in the fourth quarter. The company operates 82 stores in six states, 14 of them opened during the fiscal year just ended.

No Dividends On Musicland Stock, American Can Says

This story prepared by Earl Paige in Los Angeles, Bill Holland in Washington, D.C., and Fred Goodman in New York.

NEW YORK American Can says it will pay no cash dividends in the foreseeable future on the stock of its proposed Musicland offering (Billboard, Aug. 16).

Instead, the company's board of directors says in its preliminary prospectus filed with the Securities and Exchange Commission (SEC) that it intends to retain future earnings for expansion of Musicland's business through internal development and acquisitions.

The net tangible book value of the proposed shares—slated to be offered at \$17 per share—will be about \$6.74, although it was \$4.78 per share a little over a month ago. The net value is figured as total tangible assets less total liabilities, divided by the total number of shares of common stock outstanding.

Revenues in 1985 for the 513-store chain were \$327.5 million, with an after-tax profit of \$8.8 million.

Opinion on the offering has been guarded, pending release of the prospectus. There has been relatively little prior knowledge of the chain's

performance as a wholly owned unit of American Can.

"The small profit margin makes me wary, but I'll reserve any judgment until I see the prospectus," says Lee Isgur, an entertainment industry analyst at PaineWebber in New York. The ratio of after-tax income compared to revenue seems low to Isgur and other analysts. "Retail profits are all over the place," Isgur says, "but in specialty retailing you can expect double that."

Ron Rotter, an analyst at Seidler Amdec Securities in Los Angeles, compared Musicland's performance to that of Wherehouse, which Rotter says runs up to 6%. Saying he would want to see the prospectus before making further comment, Rotter notes Wherehouse is strongly driven by video rental in essentially a nonmall environment. Musicland is strongly mall-oriented.

The preliminary filing with the SEC had originally called for an initial offering of 2 million shares but was changed through an addendum to 1.75 million shares. American Can would hold the remaining majority block of 9.2 million shares. The board says it will reserve

(Continued on page 90)

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 8/5	Close 8/11	Change
NEW YORK STOCK EXCHANGE				
American Can	476.2	83	88	+5
John Blair & Co.	23.8	28 1/4	28	-1/4
CBS Inc.	1053	130	138 1/4	+8 1/4
Cannon Group	242.7	34 1/4	35 1/4	+1 1/4
Capital Cities Communications	89.6	243 1/4	252 1/4	+9 1/4
Coca Cola	3006.8	38 1/4	38 1/4	+1/4
Walt Disney	2243.2	47	46 1/4	-1/4
Eastman Kodak	2128	56 1/4	56 1/4	-1/2
General Electric	2915.9	73 1/4	75 1/4	+2 1/4
Gulf & Western	592.1	63 1/4	64 1/4	+1 1/4
Handleman	101.4	25 1/4	26 1/4	+1 1/4
MCA Inc.	1160.4	43 1/4	45 1/4	+2 1/4
Orion Pictures Corp.	532.7	13 1/4	13 1/4	+1/4
Sony Corp.	1200.9	18 1/4	19	+1/4
Taft Broadcasting	107.9	112 1/4	115	+2 1/4
United Artists	439.8	12 1/4	13 1/4	+1 1/4
Vestron Inc.	143.2	6 1/4	6 1/4	+1/4
Viacom	439.8	27	27 1/4	+1/4
Warner Communications Inc.	733	46 1/4	46 1/4
Westinghouse	2868.8	54 1/4	55 1/4	+1 1/4
AMERICAN STOCK EXCHANGE				
Lorimar/Telepictures	659.5	23 1/4	24 1/4	+1/4
New World Pictures	171.4	13 1/4	14 1/4	+1/4
Price Communications	70.4	11 1/4	11 1/4	-1/4
Turner Broadcasting System	103.3	15 1/4	18	+2 1/4
Unitel Video	27.7	10	10 1/4	+1/4
Wherehouse Entertainment	54.1	25 1/4	24 1/4	-1/4

Company	Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	34 1/4	36 1/4	+2
Infinity Broadcasting	12	12
Josephson Inc.	10 1/2	10 1/2
LIN Broadcasting	50 1/4	51	+1/4
Lieberman Enterprises	13 1/4	14 1/4	+1 1/4
Maitre Communications Group	13	12 1/4	-1/4
Park Communications Inc.	30	30
Rank Organization	7	7
Recoton Corporation	10	9 1/4	-1/4
Reeves Communications	8 1/4	8 1/4	-1/4
Satellite Music Network, Inc.	8 1/4	8 1/4	+1/4
Scripps Howard Broadcasting	81	81
Seeburg Phonograph	1 1/4	2	+1/4
Sound Warehouse	24 1/4	24	-1/4
Specs Music	9 1/4	9 1/4
Tri-Star Pictures	11 1/4	11 1/4	+1/4
Wall To Wall Sound & Video Inc.	5 1/4	5 1/4	+1/4
Westwood One	30 1/4	31	+1/4

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

or Chris Morris, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

Country albums should be sent to: Ed Morris, Billboard 14 Music Circle E. Nashville, Tenn. 37203

POP

PICKS

AIR SUPPLY

Hearts In Motion
PRODUCERS: Bernard Edwards & John Boylan
Arista AL9-8426

Australian pop duo of Russell Hitchcock and Graham Russell have been a dominant force among adult contemporary artists. "Hearts In Motion" is a solid outing and promises to extend their hot streak, with "My Heart's With You," "Lonely Is The Night," and "Stars In Your Eyes" particularly noteworthy offerings.

UB40

Rat In The Kitchen
PRODUCERS: UB40
A&M SP 5137

More biting and propulsive reggae'n'rock from England's foremost exponents of the hybrid. Nothing dramatically different here—just high-energy, frequently moving, socially conscious rockers and ballads. The anti-apartheid anthem "Sing Our Own Song" leads an earthy batch of original material.

THE RAINMAKERS

PRODUCER: Terry Manning
Polygram 830 214-1M-1

Intelligent and hard-rocking bow by a straight-ahead quartet from Kansas City, Mo. The writing is unusually brainy, albeit somewhat uneven, but the fervor of the playing and the crackling digital sound ultimately make an impression. The sardonic single, "Let My People Go-Go," leads a pack of impressive originals.

EDDIE MONEY

Can't Hold Back
PRODUCERS: Richie Zito, Eddie Money & David Kershbaum
Columbia FC 40096

Big-voiced rock singer has managed several medium-size hits over the years and built a steady following. "Can't Hold Back" isn't the breakthrough that might be hoped for, but there's plenty here in the way of gutsy rock'n'roll. Best track: "We Should Be Sleeping."

BLACK

PICKS

SKIPWORTH & TURNER

PRODUCERS: Patrick Adams, Rodney Skpworth, Phil Turner, Ron "Have Mercy" Kersey
Warner Bros. 25434-1

Duo scored with "Thinking About Your Love," and there are other hits lurking in this straightforward LP of refined r&b. Phil Turner's classy falsetto work and rugged Marvin Gaye-style approach work to great effect on this delectable throwback to the solid soul of the '60s. In particular, "Won't Get No Better" sounds like an outtake from "Let's Get It On." Golden grooves galore.

COUNTRY

PICKS

CRYSTAL GAYLE

Straight To The Heart
PRODUCER: Jim Ed Norman
Warner Bros. 25405-1

Gayle takes a few more steps into pop territory with her instrumentation, but the lyrics here retain enough pleading and imagery to satisfy fans of country word play. There's an adult contemporary anthem ("Deep Down"), an oldie ("Cry"), an easy listening torch song ("Nobody Should Have To Love This Way"), and even a contemporary country number ("Only Love Can Save Me Now").

THE KENDALLS

Fire At First Sight
PRODUCERS: Terry Skinner & J.L. Wallace
MCA/Curb 5724

Jeannie Kendall's voice dominates this album of songs about lust, loneliness, and betrayal; Royce Kendall surfaces mainly as a background voice in the choruses. Best cuts: "Too Late," "He Can't Make Your Kind Of Love," and "I'll Take You (Heartache And All)."

JAZZ

PICKS

EARL KLUGH

Life Stories
PRODUCER: Earl Klugh
Warner Bros. 25478

Guitarist plies his silky-smooth style to its greatest effect, producing an album that should appeal to both jazz fans and casual listeners. Inclusion of string ensemble on "Santiago Sunset" gives the album added impetus of adult contemporary programming.

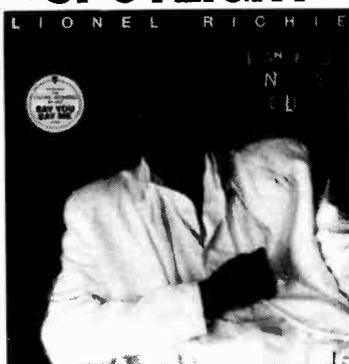
CLASSICAL

PICKS

THE STUDIO RECORDINGS—NEW YORK, 1985
Vladimir Horowitz, Piano
Deutsche Grammophon 419 217

More evidence that the master is playing better than in years—icing on the cake for his enormous public. Schumann's "Kreisleriana" is the capstone of an absorbing and generous (more than an hour) program that includes short pieces by Scarlatti, Liszt, and Scriabin; the substantial Schubert "Impromptu in B Flat"; and, for closing fireworks, the brilliant Tausig arrangement of Schubert's "Marche Militaire." Bright sound, due for ringing echoes at the cash register.

SPOTLIGHT



LIONEL RICHIE

Dancing On The Ceiling
PRODUCERS: Lionel Richie & James Anthony Carmichael
Motown 6158ML

It may be tough for Richie to top the decaplatinum sales of "Can't Slow Down," but it won't be for lack of trying. New LP is designed to reach the broadest possible audience; touches of reggae, country, and hard rock season the patented smooth r&b. The record will get an immediate boost from the inclusion of the top 10 title hit and the Oscar-winning "White Nights" theme, "Say You, Say Me." "Love Will Conquer All" is the best future chart bet in the ballad mode. Guest shots by Alabama and Eric Clapton add commercial sheen.

POP

RECOMMENDED

BEAT RODEO

Home In The Heart Of The Beat
PRODUCER: Scott Litt
I.R.S./MCA 5774

Energetic quartet finally gets to strut its stuff—and demonstrates a unique ability to blend all of rock's disparate influences. Front man Steve Almaas is particularly riveting, although the band also shows that it has what it takes.

TOM DE LUCA

Down To The Wire
PRODUCER: James Guthrie
Epic BFE 40283

Nashville rocker, formerly with the Piggys, showcases a rough, smokey vocal style and tough, rhythmic sense on this solo debut. Best bets: "Dirty Fingers" and the title track.

IT BITES

The Big Lad In The Windmill
PRODUCER: Alan Shacklock
Geffen GHS 24116

Unusual debut from this singularly monickered English band offers a bizarre mix of pop, progressive rock, and art-rock moves.

TIMBUK 3

Greetings From Timbuk 3
PRODUCER: Dennis Herring
I.R.S. IRS-5379

Austin-based husband-and-wife duo Pat MacDonald and Barbara K team with rhythm machines and beatboxes for a debut full of biting originals conjuring everything from T-Bone Burnett to Buddy Holly.

ROBERT FRIPP & THE LEAGUE OF CRAFTY GUITARISTS

Live!
PRODUCERS: Robert Fripp & Tony Arnold
Editions EG EGED 43

Typically idiosyncratic solo project by the ex-leader of King Crimson, in which Fripp leads students from a West Virginia guitar symposium through a variety of jagged instrumental pieces.

THE DREAM SYNDICATE

Out Of The Grey
PRODUCER: Paul B. Cutler
Big Time 10022

In its indie return, the guitar-dominated L.A.-based quartet makes an exciting racket, thanks to Steve Wynn's potent writing and superlative double duty on the frets and behind the board by Cutler.

THE SMITHEREENS

Especially For You
PRODUCER: Don Dixon
Enigma ST-73208

The first full-length LP by this New Jersey-based quartet is a sharply produced effort spotlighting a wealth of Beatlesque pop hooks and strong vocals by Pat DiNizio.

GENE LOVES JEZEBEL

Discover
PRODUCER: Gary Lyons
Geffen GHS 24118

Debut U.S. major label effort by the alternative and college favorites rides dense guitar textures into somewhat familiar gloom-rock terrain.

CHECKFIELD

Water Wind And Stone
PRODUCER: S. John Archer
American Gramophone AG-700

Duo of producer Archer and Ron Satterfield builds mostly instrumental tracks on guitars, keyboards, and synthesizers; atmospheric soft pop with new age overtones.

O.C. SMITH

What'cha Gonna Do
PRODUCER: Charles Wallert
Rendezvous REN-5000

Ballad crooner who hit big in 1968 with "Little Green Apples" shows that he can still work that same smooth vein on this independent release. Best bet for airplay is a cover of Barry White's "You're The First, My Last, My Everything." Contact: 718-622-4497.

BLACK

RECOMMENDED

GLENN JONES

Take It From Me
PRODUCERS: Hawk Wolinski, La La
RCA AFL1-5807

Quietly accumulating chart successes, Jones' stylish uptempo ballads are finding their target. "Giving Myself To You," produced by Wolinski, is top 30 and moving; "Stay" should maintain the mellow momentum.

THE DAZZ BAND

Wild And Free
PRODUCER: Bobby Harris
Geffen GHS 24110

First for Geffen after parting Motown finds the band in its familiar groove. Dazz lives or dies by its singles, and although "L.O.V.E. M.I.A." disappoints, there are still spins in "Body And Mind" and the title cut.

VARIOUS ARTISTS

At The Fever!
PRODUCER: Uncredited
Fever/Sutra SFS 002

Rap compilation brings together several national and local hits by artists associated with Bronx rap club The Fever. Highlights are Sweet G's "Games People Play" as well as tracks by Love Bug Starski, M.C. Chill, Nayobe, and Gigolette.

COUNTRY

RECOMMENDED

COUNTRY GAZETTE

Bluegrass Tonight!
PRODUCERS: Country Gazette & Rich Adler
Flying Fish FF 383

Country Gazette keeps its 15-odd-year tradition of premium bluegrass alive with a mix of standards, lesser-known songs, and instrumentals. New

NEW AND NOTEWORTHY

DOCTOR & THE MEDICS

Laughing At The Pieces
PRODUCER: Craig Leon
I.R.S./MCA 5797

Group is off to a fast start courtesy of a cover of Norman Greenbaum's "Spirit In The Sky." Remaining material positions the band as a pop/psychedelic revival outfit, which could lead to further exposure. Only handicap is lack of a clear-cut second single. But it's still a bit more fun than most.

THE WOODENTOPS

Giant
PRODUCER: Bob Sargeant
Columbia BFC 40468

A refreshing major label debut by an English quintet with a perky pop sound. Vocalist Rolo McGinty's unmannered style jells perfectly with the uptempo percussiveness of the playing. The excesses that marred the band's recent indie collection of U.K. singles are not to be found on this upbeat LP. The right choice of a single and a projected fall U.S. tour could launch the group to the top. Truly giant AOR/alternative payoff is predictable.

member Gene Wooten's dobro adds a fresh dimension.

JAZZ

RECOMMENDED

JAMES NEWTON

Water Mystery
PRODUCER: James Newton
Gramavision 18-8407-1

Unique collection by flutist Newton employs a large horn section featuring oboe, tuba, bassoon, clarinet, and english horn plus Japanese Koto. Results are a cross between chamber jazz and international folk forms. Engaging and highly recommended.

CRYSTAL CLEAR

PRODUCERS: Charlie Camorata & Andy de Ganahl
Black Hawk BKH 51501

Pop/jazz quartet led by vocalist/keyboardists Holly and Charlie Camorata mixes vocal fare and fusion-oriented instrumentals. Light fare, but handled with panache.

CLASSICAL

RECOMMENDED

HONEGGER: SYMPHONY NO. 1
Bavarian Radio Symphony Orchestra, Dutoit
Erato ECD 88171

The once-startling "Pacific 231" and several orchestral pieces new to the catalog buttress the early symphony in this striking continuation of Dutoit's Honegger cycle. Excellent sound, and the absolute choice for aficionados of the composer's distinctive idiom.

ORCHESTRAL FAVORITES

English String Orchestra, Boughton
Nimbus NIM 5032

Additional recordings of Albinoni's "Adagio" and Pachelbel's "Canon" will hardly set collector hearts beating wildly. But their appearance here with suites by Holst's ("St. Paul"), Warlock ("Capriol"), and Grieg ("Holberg") as well as Barber's "Adagio For Strings" make for a light program of singular appeal.

Guess who's back?





Tina Turner

T Y P I C A L M A L E

The First Single
7" & 12"
From Her New Album,

B R E A K E V E R Y R U L E

PRODUCED BY TERRY BRITTEN
WRITTEN BY TERRY BRITTEN & GRAHAM LYLE

MANAGEMENT:  ROGER DAVIES MANAGEMENT

Capitol

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Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	PAPA DON'T PREACH	MADONNA	1
2	2	MAD ABOUT YOU	BELINDA CARLISLE	4
3	5	VENUS	BANANARAMA	3
4	6	HIGHER LOVE	STEVE WINWOOD	2
5	4	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	8
6	7	DANCING ON THE CEILING	LIONEL RICHIE	6
7	3	GLORY OF LOVE	PETER CETERA	5
8	9	THE EDGE OF HEAVEN	WHAM!	10
9	10	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	7
10	12	SWEET FREEDOM	MICHAEL MCDONALD	11
11	15	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	12
12	8	RUMORS	TIMEX SOCIAL CLUB	9
13	13	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	13
14	19	BABY LOVE	REGINA	14
15	24	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	16
16	20	YANKEE ROSE	DAVID LEE ROTH	18
17	32	STUCK WITH YOU	HUEY LEWIS & THE NEWS	15
18	25	THAT WAS THEN, THIS IS NOW	THE MONKEES	21
19	11	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	17
20	14	SLEDGEHAMMER	PETER GABRIEL	19
21	30	MAN SIZE LOVE (FROM "RUNNING SCARED")	KLYMAXX	22
22	36	WALK THIS WAY	RUN-D.M.C.	20
23	26	RUMBLESEAT	JOHN COUGAR MELLENCAMP	29
24	33	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	23
25	18	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	34
26	34	LOVE ZONE	BILLY OCEAN	24
27	21	ALL THE LOVE IN THE WORLD	THE OUTFIELD	25
28	16	SUZANNE	JOURNEY	30
29	17	DANGER ZONE	KENNY LOGGINS	26
30	35	THE CAPTAIN OF HER HEART	DOUBLE	27
31	39	TWO OF HEARTS	STACEY Q	31
32	—	OH, PEOPLE	PATTI LABELLE	37
33	23	NASTY	JANET JACKSON	42
34	29	INVISIBLE TOUCH	GENESIS	33
35	—	DREAMTIME	DARYL HALL	28
36	31	TAKE IT EASY	ANDY TAYLOR	47
37	40	HANGING ON A HEART ATTACK	DEVICE	35
38	27	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	BILLY JOEL	53
39	37	TAKEN IN	MIKE & THE MECHANICS	32
40	38	WALK LIKE A MAN (FROM "A FINE MESS")	MARY JANE GIRLS	49

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31	—	THROWING IT ALL AWAY	GENESIS	38
32	26	HANGING ON A HEART ATTACK	DEVICE	35
33	37	TWO OF HEARTS	STACEY Q	31
34	40	HEAVEN IN YOUR EYES	LOVERBOY	40
35	—	WHEN I THINK OF YOU	JANET JACKSON	36
36	39	VELCRO FLY	ZZ TOP	41
37	22	SUZANNE	JOURNEY	30
38	—	LOVE WALKS IN	VAN HALEN	44
39	—	PRESS	PAUL MCCARTNEY	39
40	36	RUMBLESEAT	JOHN COUGAR MELLENCAMP	29

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (10)	14
Geffen (1)	
Island (1)	
Paisley Park (1)	
Sire (1)	
MCA (9)	11
I.R.S. (2)	
ATLANTIC (8)	10
Island (2)	
COLUMBIA	10
EPIC (5)	9
CBS Associated (2)	
Carrere (1)	
Pasha (1)	
ARISTA (5)	8
Jive (2)	
Arista/10 (1)	
A&M	5
CAPITOL	5
MOTOWN (3)	5
Gordy (2)	
POLYGRAM	5
Polydor (3)	
London (1)	
Riva (1)	
CHRYSALIS (3)	4
China (1)	
EMI-AMERICA (2)	4
Manhattan (2)	
ELEKTRA	4
RCA	4
JAY	1
PROFILE	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

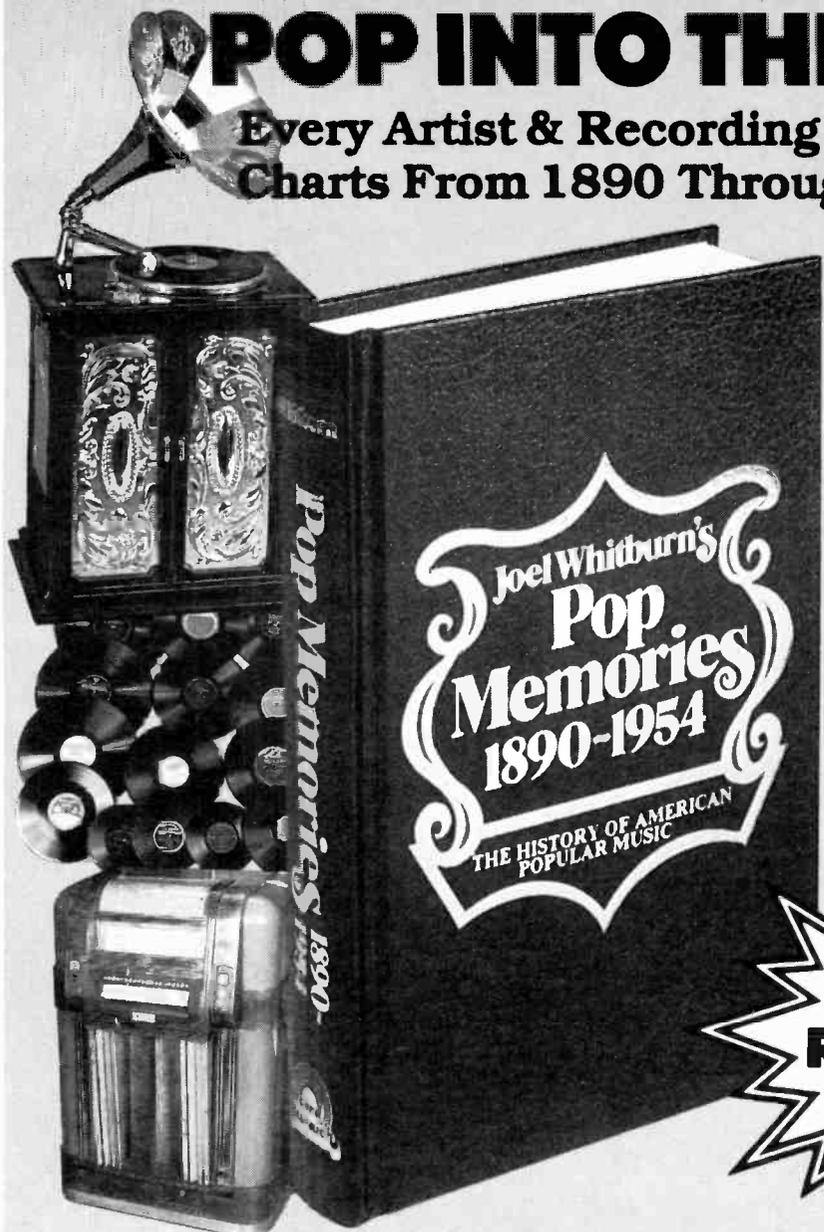
TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
63	AIN'T NOTHIN' GOIN' ON BUT THE RENT (Dum Di Dum, ASCAP)	35 HANGING ON A HEART ATTACK (Makiki, ASCAP/Arista, ASCAP) CPP
43	ALL CRIED OUT (Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	67 HEARTBEAT (Glasco, ASCAP/Cotillion, BMI/Moon & Stars, BMI)
25	ALL THE LOVE IN THE WORLD (Warning Tracks, ASCAP)	40 HEAVEN IN YOUR EYES (Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI) CPP
90	AM I FORGIVEN (Grand Pasha, BMI)	2 HIGHER LOVE (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI)
93	ANGEL IN MY POCKET (MCA, ASCAP)	70 HOLDING BACK THE YEARS (April, ASCAP) CPP/ABP
68	ANOTHERLOVERHOLENYOHEAD (Controversy, ASCAP) WBM	92 THE HUNTER (Kid Glove, BMI)
14	BABY LOVE (Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	91 HYPERACTIVE (Island, BMI/Bungalow, ASCAP/Ackee, ASCAP/Les Etoiles de La Musique, ASCAP) WBM
27	THE CAPTAIN OF HER HEART (Z-Muzik/Almo, ASCAP) CPP/ALM	62 I DIDN'T MEAN TO TURN YOU ON (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
100	CRUSH ON YOU (Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM	73 IF LOOKS COULD KILL (Blackwood, BMI/Stone Diamond, BMI) CPP
6	DANCING ON THE CEILING (Brockman, ASCAP) CPP/CLM	33 INVISIBLE TOUCH (Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music) WBM
26	DANGER ZONE (Famous, ASCAP) CPP	78 IT'S YOU (Gear, ASCAP)
56	DIGGING YOUR SCENE (Blue Network, ASCAP) CPP	81 A KIND OF MAGIC (Queen, BMI/Beechwood, BMI) WBM
23	DON'T FORGET ME (WHEN I'M GONE) (Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, PROC) CPP/ALM	79 LONELY IS THE NIGHT (WB, ASCAP/Albert Hammond, ASCAP/Realsongs, ASCAP)
99	DREAMS (Yessup, ASCAP) WBM	58 LOVE ALWAYS (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertones, BMI) CPP
28	DREAMTIME (Hallowed Hall, BMI/Red Network, BMI/Anxious, PRS/Warner-Tamerlane, BMI) CPP	61 LOVE OF A LIFETIME (Gamson Songs, ASCAP/WB, ASCAP/Jouissance, ASCAP)
71	EARTH ANGEL (Dootsie Williams, BMI)	17 LOVE TOUCH (THEME FROM "LEGAL EAGLES") (Makiki, ASCAP/Arista, ASCAP) CPP
10	THE EDGE OF HEAVEN (Morrison Leahy, ASCAP/Chappell, ASCAP) HL	44 LOVE WALKS IN (Yessup, ASCAP) WBM
72	EVERY LITTLE KISS (Zappo, ASCAP)	24 LOVE ZONE (Zomba, ASCAP) HL
12	FRIENDS AND LOVERS (WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP) WBM	4 MAD ABOUT YOU (Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP) CPP
84	GIVE ME THE REASON (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI)	22 MAN SIZE LOVE (FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP
5	GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") (Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP/WBM	52 A MATTER OF TRUST (Joel Songs, BMI) CPP/ABP
		45 MISSIONARY MAN (RCA Music/Red Network, BMI) CPP
		53 MODERN WOMAN (FROM "RUTHLESS PEOPLE") (Joel Songs, BMI) CPP/ABP
		48 MONEY\$ TOO TIGHT (TO MENTION) (Stan Flo, BMI/Otis, BMI) HL
		42 NASTY (Flyte Tyme, ASCAP) WBM
		85 NO ONE IS TO BLAME (Howard Jones Music, Ltd.) WBM
		86 NO PROMISES (I.D., ASCAP/R.G.K., ASCAP)
		64 NOTHING IN COMMON (Zomba, ASCAP) CPP
		37 OH, PEOPLE (Broozertones, BMI/Nonpareil, ASCAP) CPP
		88 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
		34 ONE STEP CLOSER TO YOU (Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP) MCA/HL
		51 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP
		76 THE OTHER SIDE OF LIFE (WB, ASCAP)
		1 PAPA DON'T PREACH (Elliot, ASCAP/Jacobsen, ASCAP) WBM
		80 PARANOIMIA (Buffalo, ASCAP/WB, ASCAP/Perfect Songs, BMI/Island, BMI)
		83 PLAYING WITH THE BOYS (Milk Money, ASCAP/Petwolf, ASCAP/Chappell, ASCAP/Famous, ASCAP/Kikiko, BMI/Unichappell, BMI)
		46 POINT OF NO RETURN (Poolside, BMI) WBM
		39 PRESS (MPL, ASCAP) MPL/HL
		59 PRIVATE NUMBER (Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM
		29 RUMBLESEAT (Riva, ASCAP) WBM
		9 RUMORS (J.King IV, BMI/Danica, BMI)
		54 RUTHLESS PEOPLE (Unichappell, BMI/Hot-cha, BMI/Prompub B.V., PRS/Arista, ASCAP/Blue Network, ASCAP)
		89 SECRET SEPARATION (Colgems-EMI, ASCAP/"Rats" Said The Tyrant, ASCAP) WBM
		19 SLEDGEHAMMER (Cliffline, BMI/Hidden Pun, BMI) WBM
		66 SO FAR SO GOOD (FROM "ABOUT LAST NIGHT") (Triple Star, BMI/Snow Songs, BMI/Dyad, BMI) CPP
		50 SOMEBODY LIKE YOU (Rocknocker, ASCAP/Irving, BMI/Calypto Toonz, PROC) CPP/ALM
		77 SPIRIT IN THE SKY (Westminster)
		15 STUCK WITH YOU (Hulex, ASCAP) CPP/CLM
		30 SUZANNE (Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM
		11 SWEET FREEDOM (THEME FROM "RUNNING SCARED") (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP
		57 SWEET LOVE (Old Brompton Road, ASCAP/Jobete, ASCAP)
		47 TAKE IT EASY (Poetlord, ASCAP/Marilor, ASCAP) CPP
		82 TAKE ME HOME TONIGHT (C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI)
		7 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") (GMP, ASCAP/Famous, ASCAP) CPP
		32 TAKEN IN (Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Arlon, ASCAP/Chappell, ASCAP) HL/WBM
		21 THAT WAS THEN, THIS IS NOW (Mosquitos, ASCAP) CPP
		75 THERE'LL BE SAD SONGS (TO MAKE YOU CRY) (Zomba, ASCAP) HL
		38 THROWING IT ALL AWAY (Anthony Banks, ASCAP/Phil Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP)
		96 TUFF ENUFF (Fab Bird, BMI/Bug, BMI) CPP
		55 TWIST AND SHOUT (Screen Gems-EMI, BMI/Unichappell, BMI) WBM
		31 TWO OF HEARTS (On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) CPP
		41 VELCRO FLY (Hamstein, BMI) WBM
		3 VENUS (Dayglow, ASCAP)
		88 WALK AWAY RENEE (New York Times, BMI)
		49 WALK LIKE A MAN (FROM "A FINE MESS") (Claridge, ASCAP/Unichappell, BMI) MPL/HL
		20 WALK THIS WAY (Daksel, BMI)
		8 WE DON'T HAVE TO TAKE OUR CLOTHES OFF (Bellboy, BMI/Chappell, ASCAP)
		95 WEATHERMAN (Jobete, ASCAP/Sea Od Keys, ASCAP/Up The Charts, ASCAP/China Plate, ASCAP)
		60 WHAT DOES IT TAKE (Screen Gems-EMI, BMI/Auto Tunes, BMI)
		36 WHEN I THINK OF YOU (Flyte Tyme, ASCAP) WBM
		94 WHEN THE HEART RULES THE MIND (Basedown, PRS/WB, ASCAP/Kid Glove, BMI/Steve Hackett Ltd) WBM
		87 WHO'S JOHNNY ("SHORT CIRCUIT" THEME) (Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/CHA/HL
		97 WITH YOU ALL THE WAY (George Tobin, BMI)
		16 WORDS GET IN THE WAY (Foreign Imported, BMI) CPP
		65 WRAP IT UP (East, BMI/Memphis, BMI/Irving, BMI/Pronto, BMI) CPP/ALM
		18 YANKEE ROSE (Diamond Dave, ASCAP/Sy Vy, ASCAP)
		69 YOU CAN CALL ME AL (Paul Simon, BMI) WBM
		13 YOU SHOULD BE MINE (THE WOO WOO SONG) (Nonpareil, ASCAP/Broozertones, BMI) CPP
		74 YOUR WILDEST DREAMS (WB, ASCAP/Bright Music, PRS) WBM

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

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

NO RECORDS ENTER the top 10 this week—thanks to the continuing strength of the present occupants. **Madonna's** "Papa Don't Preach" (Sire) stays at No. 1 but weakens slightly. "Higher Love" by **Steve Winwood** (Island) and "Venus" by **Bananarama** (London) edge within striking distance of the top. Either could make it to No. 1; "Venus" has the edge in sales points, while "Higher Love" has the airplay edge. Making tremendous point gains but only small upward moves due to the tight competition are **Lionel Richie's** "Dancing On The Ceiling" (Motown) and **Berlin's** "Take My Breath Away" (Columbia), both of which appear to be future No. 1 contenders.

AMONG BIG POINT gainers in both sales and airplay just below the top 10 are "Friends And Lovers" by **Carl Anderson & Gloria Loring** (Carrere) at No. 12; "Stuck With You" by **Huey Lewis & the News** (Chrysalis) at No. 15; and "Walk This Way" by **Run-D.M.C.** (Profile), which jumps from 30 to 20, making Profile the first indie label in recent memory to score two top 20 hits the same year. The latter is top 10 at 21 pop reporting stations, with big jumps at WROQ Charlotte (15-5), KITS San Francisco (19-7), and KWSS San Jose (17-9). PD **Dave Van Stone** at KWSS says the record crosses all racial boundaries with "white middle-class kids listening to it on the street." It's No. 11 in sales for KWSS and top five in requests, but Van Stone only programs the record after 3 p.m. because of its hard street music/heavy metal hybrid sound.

NEW GROUP GLASS TIGER reaches a milestone as "Don't Forget Me (When I'm Gone)" (Manhattan) is this week's Power Pick/Sales. The Canadian rockers are top 10 in Buffalo, Rochester, Minneapolis, and Washington, D.C. It seems their strength is moving steadily south from Canada. Veteran group **Genesis** nabs the Power Pick/Airplay with "Throwing It All Away" (Atlantic). Based on the track record of airplay picks—100% have gone top 10—Genesis is assured of at least a top 10 followup to the No. 1 "Invisible Touch." With 66 new stations, this second single from the album is the most-added record already on the chart. **Robert Palmer's** "I Didn't Mean To Turn You On" (Island) jumps to No. 62 with 47 adds for his remake of **Cherrelle's** 1984 hit, which peaked at No. 8 black and No. 79 pop.

NEW ARTIST SPOTLIGHT: TV star **Don Johnson** has this week's Hot Shot Debut at No. 67 with "Heartbeat" (Epic). The record was added to almost half of the radio panel in its first week. **Stacey Q's** "Two Of Hearts" (Atlantic) leaps 40-31 nationally with a dozen stations in California, Texas, and South Florida listing the record top five, and new top 10 reports from Pittsburgh and Portland, Ore. "All Cried Out" by **Lisa Lisa & Cult Jam** (Columbia) is top 10 at eight stations and bulletted at No. 44 nationally. **Double's** "The Captain Of Her Heart" (A&M) is No. 27 nationally and is top 10 at stations in Charlotte, Dallas, Minneapolis, San Francisco, Erie, Pa., and Burlington, Vt., among others.

FOR WEEK ENDING AUGUST 23, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

224 REPORTERS

			NEW ADDS	TOTAL ON
DON JOHNSON	HEARTBEAT	EPIC	94	94
GENESIS	THROWING IT ALL AWAY	ATLANTIC	67	198
ROBERT PALMER	I DIDN'T MEAN TO TURN YOU ON	ISLAND	47	96
BILLY JOEL	A MATTER OF TRUST	COLUMBIA	39	125
JANET JACKSON	WHEN I THINK OF YOU	A&M	31	172

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

RETAIL BREAKOUTS

197 REPORTERS

			NUMBER REPORTING
BILLY JOEL	A MATTER OF TRUST	COLUMBIA	31
JANET JACKSON	WHEN I THINK OF YOU	A&M	30
PAUL MCCARTNEY	PRESS	CAPITOL	27
MICK JAGGER	RUTHLESS PEOPLE	EPIC	24
THE JETS	PRIVATE NUMBER	MCA	22

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New Companies

Olive Branch Records, an independent label, formed by Denise K. Chiaramonte. First release is a single, "Let The Light Shine," by Lady D. 1900 Buhl Building., Detroit, Mich. 48226; 313-961-6100.

Sonotone Records Inc., a division of Sonotone Music Corp., formed by Distribudora Sonografica of Venezuela. First release is "When Push Comes To Shove" by MAGA. 4380 N.W. 128th St., Miami, Fla. 33054-5198; 305-685-8396.

Cat Trax Inc., a radio program syndicator, formed by Drew Leeton, Jim Donovan, and Missy Brown. Initial product is "Cat Trax," a two-hour contemporary music show spotlighting 12-inch releases. 309 West End Lane, P.O. Box 11314, Knoxville, Tenn. 37939; 615-584-8783.

Beat Street, a newsletter devoted to contemporary black music, formed by Allan Lane. Published bimonthly and distributed free to retail stores and record pools. 6356 N.E. Radford Drive, No. 148, Seattle, Wash. 98115; 206-523-2570.

Dixon/Morris Promotions, formed by Chuck Dixon and Craig Morris. Promotion thrust will be directed toward quality independent product. 2 Music Circle S., Suite 101, Nashville, Tenn. 37203; 615-254-4900.

Pyramid Records International, formed by Joe Nicolo, Chris Schwartz, and Jeff Baumann. Company objective is to find, produce, and promote the best musical acts in Philadelphia. First single is "Believe It Or Not" by Jewel T & LTC. 444 N. Third St., Philadelphia, Pa. 19123; 215-923-4145.

S & F Communications, a direct marketing advertising agency specializing in electronic media, formed by Sheldon Hechtman and Fred Schwartzfarb. Plans include television, cable, radio, and telemarketing deals. 363 Seventh Ave., New York, N.Y. 10001; 212-244-3131.

FOR THE RECORD

An article about the Brooklyn-based Video Dealers Associates (ViDA) in the July 19 issue of *Billboard* incorrectly described attorney Mitchell Kaufman's relationship with ViDA. Kaufman is retained by member stores on an individual basis and does not pay a referral fee to ViDA. *Billboard* regrets the error.

In *Billboard*'s Lifelines column (Aug. 9), Eshia Anne DiCocco Alvarado's name was misspelled.

Johnny Kemp's new single, "Cover Girl," was produced by Brian Morgan and Shelley Scruggs and co-produced by Howard King and Kevin Robinson. Production credits listed in the Aug. 9 Singles Reviews were incomplete.

...newslines...

OPPOSING SOURCE LICENSING in principle is the American Bar Assn.'s patent, trademark, and copyright unit. The action, by a vote of 76-8 at the ABA's recent annual convention in New York, follows a similar stand by the American Intellectual Property Law Assn. Senate and House bills now being debated would create source licensing, rather than the existing blanket licensing, of copyrights exposed on local TV.

THE EURYTHMICS have signed with Virgin Merchandising International for exclusive worldwide tour merchandising, says Alvin Ross, president of VMI, one of Richard Branson's many music-oriented enterprises. The hit RCA Records group is making the rounds of international venues, exposing material from its fifth album, "Revenge."

QUITE A MOUTHFUL: Warner Bros. Publications is distributing a Marcos music book, "How To Play Harmonica Instantly!" in three versions. A complete kit—the 64-page book, a Hohner 10-hole GLH Harmonica, and a one-hour cassette—lists at \$19.95. The book and cassette are \$14.95, and the book alone is \$6.95.

Lifelines

BIRTHS

Girl, Briana Margaret, to Clyde and Karen Davis, June 23 in New York. He is director of the gospel music division for the Opec Record Pool and producer of "The Musical Experience" television show.

Boy, Bernard Marcus Denzil Leonard, to Bernard and Anita Wright, July 23 in New York. He is a recording artist for Manhattan Records.

Girl, Sharon Elizabeth, to Scott A. and Elizabeth Cameron, July 27 in Chicago. He is president of the Cameron Organization Inc., a personal management firm.

Girl, Kristin Lee, to Thomas and Syd Whalley, Aug. 5 in Los Angeles. He is director of a&r at Capitol Records, Los Angeles. She is a clinical nurse at Children's Hospital there.

Girl, Brittney, to Elizabeth and Christopher Chincock, Aug. 6 in Malverne, Pa. She is the daughter of Phil Kahl, veteran music publisher and vice president of Big Seven Music.

MARRIAGES

Mark Wexler to Denise Mulkey, Aug. 16 in New York. He is director of marketing for GRP Records. She is AOR promotion coordinator for RCA Records.

DEATHS

Thomas J. Valentino, 79, after a lengthy illness, Aug. 4 in New York. Valentino was a pioneer in the production music and sound effects fields. In the '30s, he was a sales representative for Gennett Recordings before starting his own sound effects collection, Valentino Inc. The company provided effects for Broadway shows. Valentino was vice president of the Recording Industry Assn. of America and in 1978 won a Grammy as producer of "A Fifth Of Beethoven." He is survived by his wife, Elsie; three sons; a daughter; and 10 grandchildren.

Donald Mahan Coe Jr., 71, Aug. 9 in Richmond, Ind. He suffered a heart attack while on tour with his son, country artist David Allen Coe. He is survived by a daughter, three sons, a sister, 12 grandchildren, and two great-grandchildren.

PACKAGING INDUSTRY BOLSTERED BY CASSETTES, CDS

(Continued from page 3)

step decline in LP work, is buttressed by a greater demand for four-color singles sleeves and growing demand for 6-by-12s for CDs as well as production of booklets for the laser-read configuration and cassettes.

A big assist in bringing about cost efficiencies in CD box packaging is new machinery that fully automates cartoning of CDs into 6-by-12s, a process formerly done by hand, packagers report. This high-speed equipment, easily adaptable to cassette packaging requirements, is manufactured by H.J. Langen & Sons of Toronto. Such equipment is already in the hands of Sony's DADC plant in Terre Haute, Ind., and is on order by WEA for its

new CD plant in Olyphant, Pa.

While competitively unwilling to divulge their financial status or break down their mix of home entertainment work vs. that for other product lines, the packagers, all of which are privately held, feel they have developed product strategies that can soften the blows of a downturn in any one of the markets they serve.

Says AGI's Block, "Jacket fabrication equipment doesn't know the difference between a record jacket and a cosmetic package. We can respond rapidly to what's out there for us."



Sweet Victory. Fred Werner receives an ASCAP Film & Television Award backstage at New York's Minskoff Theater, where he is currently music director and conductor for "Sweet Charity." The award is in recognition of his status as one of the most frequently performed composers of television background scores during 1985. At the presentation are, from left, Stacey Keach, Susan Anton, Debbie Allen (currently starring in "Sweet Charity"), Werner, and Michael Kerker, ASCAP public relations coordinator.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 24-28, **Video Software Dealers Assn. (VSDA) Convention**, Bally's/MGM Hotel, Las Vegas. 609-424-7117.

Aug. 29-31, **20th Anniversary U.C. Berkeley Jazz Festival**, U.C. Berkeley, Calif. 415-642-7511.

SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. 301-588-4114.

Sept. 6-7, **10th Anniversary Russian River Jazz Festival**, Midway Beach, Guerneville, Calif. Nancy Walton, 707-887-7720.

Sept. 9, **Broadcast Music Inc. (BMI) Million-Air Awards**, Le Bel Age Hotel, Los Angeles, Calif. 212-586-2000.

Sept. 9, **Country Music Association (CMA) Regional Roundtable**, Airport Marriott, Dallas-Fort Worth, Texas. 615-244-2840.

Sept. 10-13, **National Assn. Of Broadcasters/National Assn. Radio Broadcasters: Radio '86**, New Orleans. 202-429-5300.

Sept. 10-14, **National Radio Broadcasters Assn. (NRBA) Convention**, New Orleans. 202-466-2030.

Sept. 13-14, **14th Annual San Francisco Blues Festival**, San Francisco. 415-864-2333.

Sept. 14-21, **Eighth Annual**

Georgia Music Festival, Atlanta. Reba Lacks, 404-656-6612.

Sept. 17-20, **Contemporary Music Conference**, Union Square Hyatt, San Francisco. 415-543-8468.

Sept. 19, **Legal And Business Aspects Of The Music Industry—1986**, Marquette Hotel, Minneapolis, Minn. 312-988-5580.

Sept. 19-24, **1986 International Broadcasting Convention (IBC '86)**, Brighton, England. Tom Webb, 212-593-2258.

Sept. 22-25, **Seventh Annual Nebraska Videodisc Symposium**, Univ. Of Nebraska, Lincoln, Neb. 402-472-3611.

Sept. 23-25, **1986 Great Lakes Cable Expo**, Columbus, Ohio. Dan Helmick, Dixie Russell, 614-461-4014.

Sept. 27, **Nashville Songwriters Assn. International Seminar**, Marriott Hotel, Chicago. Robert Bacon, 312-664-4440, Ext. 413.

Sept. 28-30, **Sponsorship In The Entertainment And Leisure Industry**, Sands Hotel, Atlantic City, N.J. Gina DiPiero, Delia Thompson, 615-748-8120.

Sept. 29-30, **1986 Rocky Mountain Film & Video Expo**, Regency Hotel, Denver. Mark Frost, 303-534-4040.

OCTOBER

Oct. 1-3, **National Association Of Black Owned Broadcasters (NABOB) 10th Annual Fall Broadcast Management Conference**, Sheraton Grand Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

EXECUTIVE TURNTABLE

(Continued from page 4)

York: **Harvey Ganot** to director of advertising sales; **Carole Robinson** to manager of MTV program publicity, press and public affairs; and **Ellen Morgenstern** to manager of VH-1 program publicity, press and public affairs. Ganot was an account manager. Robinson and Morgenstern were publicists for program publicity.

SRO Productions appoints **Lucy Simonet** marketing manager in Minneapolis, Minn. She was with the marketing department of the Minnesota Opera.

Sam Detwiler is named controller for Virgin Merchandising International. He was a C.P.A. with Peat, Marwick, Mitchell & Co.

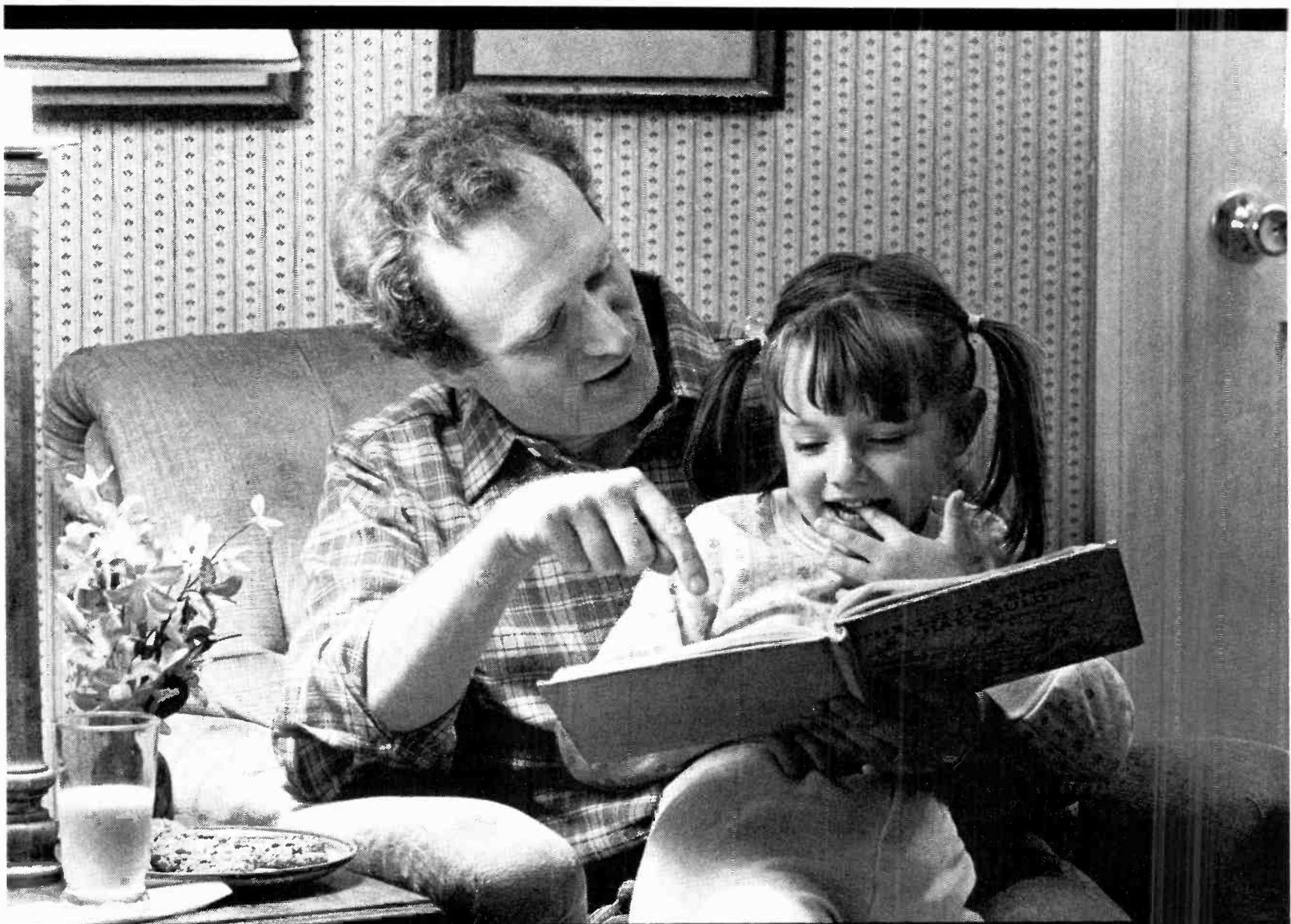
TOP POP ALBUMS™

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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	6	MADONNA SIRE 25442/WARNER BROS. (9.98) (CD) 2 weeks at No. One	TRUE BLUE
2	2	1	12	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
3	3	2	11	PETER GABRIEL ● GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
4	4	4	9	GENESIS ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
5	6	8	5	DAVID LEE ROTH WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
6	5	5	25	JANET JACKSON ▲ ² A&M SP-5106 (8.98) (CD)	CONTROL
7	9	9	11	RUN-D.M.C. ▲ PROFILE 1217 (8.98)	RAISING HELL
8	13	17	6	STEVE WINWOOD ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGH LIFE
9	7	6	15	BILLY OCEAN ▲ JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
10	12	13	6	WHAM! COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
11	8	7	14	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
12	10	10	74	WHITNEY HOUSTON ▲ ⁶ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
13	11	12	15	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
14	15	14	20	VAN HALEN ▲ ² WARNER BROS. 25394 (8.98) (CD)	5150
15	14	11	19	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
16	49	—	2	BILLY JOEL COLUMBIA OC 40402 (CD)	THE BRIDGE
17	19	21	12	BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
18	18	16	24	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
19	16	18	38	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
20	20	20	15	38 SPECIAL ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
21	17	15	15	GTR ● ARISTA AL8-8400 (8.98) (CD)	GTR
22	29	52	3	EURHYTHMICS RCA AJL1-5847 (9.98) (CD)	REVENGE
23	26	31	7	PETER CETERA WARNER BROS. 25474 (8.98)	SOLITUDE/SOLITAIRE
24	24	24	8	SOUNDTRACK EPIC SE 40398 (CD)	RUTHLESS PEOPLE
25	21	19	19	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
26	30	33	9	JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)	EMOTIONAL
27	31	42	5	THE MONKEES ARISTA AL9-8432 (9.98) THEN & NOW... THE BEST OF THE MONKEES	THEN & NOW... THE BEST OF THE MONKEES
28	28	32	7	ROD STEWART WARNER BROS. 25446 (8.98) (CD)	ROD STEWART
29	23	26	11	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98) (CD)	EMERSON, LAKE, & POWELL
30	25	23	16	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
31	56	—	2	BANANARAMA LONDON 828 013-1/POLYGRAM (8.98)	TRUE CONFESSIONS
32	22	22	19	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
33	37	40	10	AC/DC ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
34	40	41	40	MIAMI SOUND MACHINE ● EPIC BFE 40131 (CD)	PRIMITIVE LOVE
35	38	44	11	JERMAINE STEWART ARISTA/10 AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
36	39	39	7	SOUNDTRACK UNITED ARTISTS SW 40414	KARATE KID PART II
37	27	25	59	HEART ▲ ³ CAPITOL ST-12410 (9.98) (CD)	HEART
38	34	30	11	THE FIXX MCA 5705 (8.98) (CD)	WALKABOUT
39	52	58	6	CINDERELLA MERCURY 830076-1/POLYGRAM (8.98)	NIGHT SONGS
40	32	28	21	THE JETS MCA 5667 (8.98) (CD)	THE JETS
41	36	38	50	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
42	35	35	10	THE BLOW MONKEYS RCA AFL1-5899 (8.98) (CD)	ANIMAL MAGIC
43	50	50	8	SOUNDTRACK MCA 6169 (9.98)	RUNNING SCARED
44	33	29	11	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98) (CD)	EL DEBARGE
45	48	54	4	QUIET RIOT PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
46	46	46	6	QUEEN CAPITOL SMAS 12476 (8.98) (CD)	A KIND OF MAGIC
47	47	47	5	QUEENSRYCHE EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
48	53	49	11	THE CURE ELEKTRA 60477/WARNER BROS. (8.98)	STANDING ON THE BEACH
49	42	36	40	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
50	51	51	19	ANITA BAKER ● ELEKTRA 60444 (8.98) (CD)	RAPTURE
51	44	37	13	NU SHOOS ATLANTIC 81647 (8.98) (CD)	POOLSIDE
52	41	27	14	NEIL DIAMOND ● COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
53	54	57	4	BOB DYLAN COLUMBIA OC 40439 (CD)	KNOCKED OUT LOADED
54	43	34	19	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	55	14	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
56	45	45	15	WHODINI ● JIVE JLB-8407/ARISTA (8.98)	BACK IN BLACK
57	58	53	40	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
58	79	94	5	DOUBLE A&M SP 5133 (8.98) (CD)	BLUE
59	60	60	10	BRUCE HORNSBY & THE RANGE RCA NFL1-8058 (6.98) (CD)	THE WAY IT IS
60	NEW ▶	—	1	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
61	83	—	2	NEIL YOUNG GEFEN GHS 24109/WARNER BROS. (8.98)	LANDING ON WATER
62	59	59	6	BIG COUNTRY MERCURY 826844-1/POLYGRAM (8.98) (CD)	THE SEER
63	62	56	41	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
64	63	61	23	JACKSON BROWNE ● ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
65	57	43	23	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
66	64	62	20	JUDAS PRIEST ● COLUMBIA OC 40158 (CD)	TURBO
67	65	65	77	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
68	70	72	8	JOAN ARMATRADING A&M SP-5130 (8.98) (CD)	SLEIGHT OF HAND
69	66	66	11	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
70	71	71	6	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
71	67	63	30	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
72	78	92	6	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
73	73	76	7	DEVICE CHRYSALIS BFV 41526 (CD)	22B3
74	74	74	8	GAVIN CHRISTOPHER MANHATTAN ST-53024/CAPITOL (8.98)	ONE STEP CLOSER
75	81	82	43	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
76	76	77	7	SPYRO GYRA MCA 5753 (8.98)	BREAKOUT
77	77	80	5	SOUNDTRACK EMI-AMERICA SV 17210 (9.98)	ABOUT LAST NIGHT
78	82	96	4	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
79	72	69	10	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
80	75	75	17	THE ART OF NOISE CHRYSALIS BFV41528 (CD)	IN VISIBLE SILENCE
81	NEW ▶	—	1	GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98)	LIVE
82	84	70	64	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
83	80	64	20	THE ROLLING STONES ▲ COLUMBIA OC 40250 (CD)	DIRTY WORK
84	69	67	14	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
85	85	79	14	THE S.O.S. BAND TABU FZ 40279/EPIC (CD)	SANDS OF TIME
86	87	90	36	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
87	61	48	10	BILL COSBY GEFEN GHS 24104/WARNER BROS. (8.98) FOR THOSE OF YOU WITH OR WITHOUT CHILDREN	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN
88	99	—	2	VAN MORRISON MERCURY 830077-1/POLYGRAM (8.98) NO GURU, NO METHOD, NO TEACHER	NO GURU, NO METHOD, NO TEACHER
89	NEW ▶	—	1	CHAKA KHAN WARNER BROS. 25425 (8.98)	DESTINY
90	92	107	6	RANDY TRAVIS WARNER BROS. 25435 (8.98)	STORMS OF LIFE
91	91	91	8	SOUNDTRACK ATLANTIC 81661 (9.98)	AMERICAN ANTHEM
92	89	89	28	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
93	95	103	6	HANK WILLIAMS, JR. WARNER/CURB 25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
94	86	73	17	HOWARD JONES ELEKTRA 60466 (6.98)	ACTION REPLAY
95	119	164	3	MISSING PERSONS CAPITOL ST 12465 (8.98)	COLOR IN YOUR LIFE
96	90	84	36	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
97	97	85	24	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
98	103	106	5	THE BEACH BOYS CAPITOL STBK-12396 (9.98)	MADE IN THE U.S.A.
99	96	81	8	TEENA MARIE EPIC FE 40318 (CD)	EMERALD CITY
100	101	100	11	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
101	104	101	19	DWIGHT YOAKAM REPRIS 25372/WARNER BROS. (8.98) GUITARS, CADILLACS, ETC., ETC.	GUITARS, CADILLACS, ETC., ETC.
102	123	113	11	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
103	105	83	10	JOHN EDDIE COLUMBIA BFC 40181 (CD)	JOHN EDDIE
104	98	86	38	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
105	109	119	4	PIECES OF A DREAM MANHATTAN ST 53023/EMI-AMERICA (8.98)	JOYRIDE
106	88	87	19	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
107	94	78	52	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
108	93	93	9	JEAN BEAUVOIR COLUMBIA BFC 40403 (CD)	DRUMS ALONG THE MOHAWK
109	100	88	9	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS

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



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30-D

RCA/ARIOLA BOOSTS CASSETTE LONG BOXES

(Continued from page 1)

Citing Recording Industry Assn. of America reports, Licata says, "Compare the 66.8% that cassettes are projected to do this year to the 15.2% they sold in 1978, and you've got to do something. I don't know of a compact disk that has broken an artist. So, if you're talking about the demise of the LP and the sales of compact disks, what are we doing about the cassette, which is our bread and butter?"

Despite the dual-inventory situation, Licata says, the company will vigorously push retailers who do not use open display for audiocassettes to use the new package.

"Those stores that have not given the green light to this better open up their doors, and you can put that in capital letters. They better open up to this because this is a commitment. We're not messing around," says Licata.

Says Goldman, "We're not going to force them to buy [the long box] over the near term, and that's clear because we'll carry a dual inventory. I believe there will come a time when the commitment will be so overwhelming that we'll find it non-productive to continue with dual inventory."

Included are recent titles by Eurythmics, Daryl Hall, Joe Jackson, Billy Ocean, GTR, and Whodini and catalog product from Whitney Houston, Mr. Mister, Starship, Air Supply, and the Carpenters. There also will be six RCA Red Seal cassettes offered, including efforts by James Galway and the Canadian Brass.

Future releases will be determined on a case-by-case basis, but plans are already set for cassettes by Alabama, the Pointer Sisters, and Aretha Franklin to receive the long-box treatment.

"It's merchandising," says Licata of the 4-by-12-inch decision. "That's what this industry has got to get into their heads. The stores that are successful today are great mer-

chandisers—that's why they're successful. So why can't the manufacturers merchandise their product better? That's where it's at.

"It's amazing how we get caught up, and the only time people in this business make a move is when we're in trouble and it hits them in the face. They say, 'Gee, we better do something about it,' but this is something that's been going on for years."

Licata and Goldman say they will

'We'll carry a dual inventory'

make a push for the 4-by-12-inch standard when the manufacturers' advisory committee and the retailers' advisory committee of the National Assn. of Recording Merchandisers convene in San Diego on Sept. 15. At that meeting, Russ Bach, executive vice president of WEA, plans to reveal results of a summer study being conducted in three chains by the Univ. of Illinois regarding sales impact of the long box (Billboard, Aug. 9).

"I applaud WEA for what they have done so far to try to convince everyone that this is the way to go. They're proving their point," says Licata.

Some dealers are already using their LP bins to display WEA's long box, and Goldman thinks RCA's move will stimulate others to do so.

"I know that by doing this we will encourage a lot more to do it, because I really think that if you press the right button on people, they're all going to be in favor of this," says Goldman. "I just want to help accelerate that process, which I think is beneficial to everybody. I think the testing time is past us."

Noting that many retailers use space-saver fixtures and locked security boxes for cassettes, Licata says such dealers only display the 2-

square-inch Norelco box spine of cassette titles. "Let's face it, probably 70% of our business is impulse buying. I don't care what you're buying in life, you want to touch it, look at it, hold it.

"If customers come in to buy Air Supply, even if it's in an A&P shopping bag they're going to buy it. But to get that second piece of product sold, no way in hell are they going to buy it unless they can see it."

Holding a copy of the WEA/Sire long box for Madonna's "True Blue," Licata says, "This is the way to go."

The 4-by-12-inch box offers 120 square inches of graphic display space, compared with the 16 square inches offered by the Norelco box. Goldman and Licata say the display format makes it easier for customers to browse through cassette selections and eliminates the need for them to make their cassette decisions by going through LP bins.

Retailers who already use open display of audiocassettes are greeting RCA's announcement with enthusiasm. Joe Bressi, senior vice president of purchasing, marketing, and advertising at the 184-store Camelot Music chain, says, "We'd be enthusiastic about that because we've had tremendous results with WEA goods. We find the long box makes a great presentation of cassettes to the customer, and they really stand out."

Also pleased is George Balicky, vice president of marketing and advertising at the 73-store National Record Mart. "As far as I'm concerned, I wouldn't mind if the labels just put all of them out in the long box and didn't even bother putting them out the other way," he says.

JAY KING

(Continued from page 79)

tion deal for that imprint with Tommy Boy Records.

Although King is pleased with his success and reconciled to not receiving as much money from "Rumors" as he might have, the lessons definitely haven't been lost on him.

"If I was starting over today I would get the contracts lined up first, get a good attorney, and try to raise a lot more money," he says. "I know I was lucky. I had a real good team of people working with me."

And he still listens to all the tapes people send him.

MUSICLAND STOCK

(Continued from page 79)

525,000 shares for employee and executive incentives.

The SEC filing also reveals that Musicland paid Record Bar a total of \$13.2 million for a package of 34 Licorice Pizza and 26 Record Bar stores in June.

Additionally, Musicland is listed as having debts of \$40 million to American Can, incurred "to finance working capital requirements, store openings, acquisitions, and renovations." In 1983, the chain owed its parent company \$138.9 million. American Can is offering a line of credit to Musicland limited after the stock opening to a maximum of \$30 million. Two unnamed banks are also reported as offering the chain a ready line of credit of \$20 million.

ADVENTURELAND BECOMES LARGEST VIDEO FRANCHISER

(Continued from page 1)

Adventureland's closest competitor among franchisers is Portland, Ore.-based National Video, which burgeoned to some 860 storefronts with its May acquisition of the Poppingo Video system, based in Wichita, Kan.

At Video Biz, co-founders Robert Moffett and M. Ray Fenster will remain in place as president and secretary, respectively. Moffett will report to Adventureland's recently installed executive vice president and chief operating officer William Mapes.

The acquisition, which was finalized on Aug. 5 for what Fenster says was a sum in "the middle seven figures," brings new stability to a company that was apparently experiencing tough sledding in the declining franchise marketplace.

According to a competing franchiser, Video Biz shingles were coming down on the East Coast, with franchisees expressing dissatisfaction with service.

The company was on the open market in recent months, with an ad announcing its availability appearing in *The Wall Street Journal*.

Video Biz will continue to operate its existing locations under the original franchise label.

The only foreseeable bone of contention between Adventureland and Video Biz concerns the marketing of adult video. Video Biz has always left the option of dealing in adult product to its franchisees.

"There will be no change in our adult policy," Fenster says.

However, Adventureland has always positioned itself as a video firm marketing family entertainment. Ehman continues to lobby major studios to edit hard-R film product for home consumption.

Ehman is approaching the issue of adult product at Video Biz gingerly. "We're not in here to rock the boat," he says. "We think in a tactful way we can change things around. Changes have to be done in the right way with the right people."

Comments made by Adventureland principals in an interview with Billboard and at the press conference indicate that the company's expansion isn't over.

The corporation's new monicker, Adventureland International, reflects its reorganization as a holding company designed to administer increasingly diversified subsidiaries and activities.

Further acquisitions and a stock offering lie in Adventureland's future, according to Ehman.

"We are presently negotiating

with three other companies—one on the East Coast, one in the Midwest, and one on the West Coast," Ehman says. "We're very close."

Ehman says that there is no firm time table for an offering at this point.

"We're talking to members of the banking community," he says. "When the market's right, we'll go. We could go tomorrow, we could go in six months. I don't know right now."

Ehman told the press conference that further growth is imminent in the supermarket realm. E&S is already contracted to service 155 other Vons locations in California and Las Vegas "as they remodel their stores and grow into what they call 'value centers.'"

The company is preparing to open the international video market as well.

"We're also looking extremely hard at negotiating with people in the Middle East, i.e., the five Arabic countries, and also working out details with principals in Europe to go into the entire European operation, the Far East and also Japan," Ehman said.

Ehman also predicted that Adventureland would benefit from future tightening of the video retailing marketplace.

"I don't want to wave a magic wand, but somewhere along the line there'll be somewhat of a shake-out," he said. "We like to think that we'll be the company that's in the driver's seat at that particular time, and we can acquire and bring some of those companies into the Adventureland organization."

Mapes added that the company's objectives for the fiscal year ending in June 1987 call for the establishment of 333 new Adventureland and Video Biz stores.

Mapes said that further acquisitions and development of other grocery and alternative outlets are expected to account for an additional 250 outlets, bringing the total to 1,788.

Mapes' forecast represents a more conservative growth pattern than that predicted by Ehman at Adventureland's April convention in Florida. At that time, plans called for expansion into 2,500-3,000 outlets by the summer of 1987.

THIS WEEK'S BLACK MUSIC COVERAGE BEGINS ON PAGE 75

U.K. MUSIC SALES BOUNCE BACK

(Continued from page 1)

increase above the same period in 1985—with a value almost three times higher at \$14 million. Average CD trade prices have risen 8.2% over the same period.

Cassettes also performed strongly, posting a 26.4% increase in units to 12.59 million and a similar percentage increase in value to \$41.16 million for the quarter.

Singles recovered from a poor first quarter to reach 17.05 million deliveries worth \$29.06 million in the second quarter, up 7.2% in value from last year. Average trade prices have risen 3.7% over the same period.

LPs continued their steady decline, however, falling 5.6% below the total for the second quarter a year ago to 9.68 million units worth \$37.43 million. The BPI notes that cassettes are so far ahead of LPs in sales terms that they now earn more revenue, despite substantially lower trade prices.

The overall value of trade deliveries in the first half of 1986 was \$227.92 million, an increase of 10.4% over the first six months of 1985. Singles deliveries totaled 32.3 million, LPs 18.7 million, cassettes 23.2 million, and CDs 2.6 million.

Dorothy Andersen

1921-1986

Dorothy was a vital contributor to the growth of MCA Music Publishing from its beginning in 1965 until her recent retirement.

All of her friends and co-workers are deeply saddened by her untimely passing and wish to convey to her family their profound condolences.

Thanks Dotsie

Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	107	102	22	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
111	68	68	6	SOUNDTRACK EMI-AMERICA SV 17206 (9.98)	LABYRINTH
112	116	120	4	TOM COCHRANE & RED RIDER CAPITOL ST 12484 (8.98)	TOM COCHRANE & RED RIDER
113	108	99	26	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
114	118	129	7	SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)	TOO FAR TO WHISPER
115	112	97	8	RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)	THE FLAG
116	122	112	29	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
117	117	134	39	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
118	110	98	9	DIO WARNER BROS. 25443 (6.99)	INTERMISSION
119	102	105	17	MODELS GEFEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
120	113	111	66	THE HOOTERS COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
121	106	95	60	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
122	124	126	4	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
123	111	108	14	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
124	130	175	3	BOOGIE BOYS CAPITOL ST 12488 (8.98)	SURVIVAL OF THE FRESHEST
125	126	104	47	STARSHIP GRUNT BXL1-5483/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
126	139	—	2	THE MONKEES RHINO RNLP 70140 (8.98)	THE MONKEES
127	120	110	45	STEVIE WONDER TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
128	131	133	6	ISLE OF MAN PASHA BFZ 403:9/EPIC (8.98)	ISLE OF MAN
129	195	—	2	GREAT WHITE CAPITOL ST 12525 (8.98)	SHOT IN THE DARK
130	132	123	114	BRUCE SPRINGSTEEN COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
131	115	115	12	BODEANS WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
132	134	142	4	POISON ENIGMA ST 12523/CAPITOL (8.98)	LOOK WHAT THE CAT DRAGGED IN
133	NEW	—	1	CARL ANDERSON EPIC 40410	CARL ANDERSON
134	143	—	2	THE MONKEES RHINO RNLP 70142 (8.98)	MORE OF THE MONKEES
135	135	156	7	THE BEAT FARMERS MCA/CURB 5759/MCA (8.98)	VAN GC
136	136	132	149	SOUNDTRACK MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
137	127	118	74	TEARS FOR FEARS MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
138	133	125	18	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
139	142	128	41	THE JUDDS RCA/CURB A-IL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
140	140	124	13	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
141	129	131	25	THE CALL ELEKTRA 60440 (3.98) (CD)	RECONCILED
142	158	162	32	STRYPYER ENIGMA ST 73207/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
143	146	154	5	BRUCE COCKBURN MCA/GOLD MOUNTAIN 5772/MCA (8.98)	WORLD OF WONDERS
144	170	—	2	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98)	ESPECIALLY FOR YOU
145	114	114	10	CLASS OF '55 AMERICA/SMASH 830002-1/POLYGRAM (8.98) (CD)	CLASS OF '55
146	149	145	175	ZZ TOP WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
147	147	151	4	BRONSKI BEAT MCA 5751 (8.98)	TRUTHDARE... DOUBLEDARE
148	175	—	2	DAVID & DAVID A&M SP 65134 (6.98)	BOOMTOWN
149	128	130	91	MADONNA SIRE 25157-1/WARNER BROS (8.98) (CD)	LIKE A VIRGIN
150	151	147	148	PHIL COLLINS ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
151	155	160	638	PINK FLOYD HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
152	173	195	3	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
153	125	109	26	FALCO A&M SP-5105 (8.98) (CD)	FALCO 3
154	177	—	2	THE MONKEES RHINO RNLP 70141 (8.98)	PISCES, AQUARIUS, CAPRICORN, AND JONES LTD.
155	138	136	59	MOTLEY CRUE ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	137	117	17	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
157	160	—	2	THE MONKEES RHINO RNLP 70143 (8.98)	HEADQUARTERS
158	166	146	10	THE CHURCH WARNER BROS. 25370 (8.98)	HEYDEY
159	148	144	60	TALKING HEADS SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
160	NEW	—	1	SHIRLEY JONES P.L.R./MAHATTAN ST 53031/EMI-AMERICA (8.98)	ALWAYS IN THE MOOD
161	153	153	156	MADONNA SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
162	169	171	101	TALKING HEADS SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
163	164	159	33	L.L. COOL J COLUMBIA BFC 42039 (CD)	RADIO
164	145	138	8	GEORGE STRAIT MCA 5750 (8.98) (CD)	#7
165	141	122	5	SOUNDTRACK COLUMBIA SC 40404	CLUB PARADISE
166	121	121	6	CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98) (CD)	BURNIN' LOVE
167	167	158	142	U2 ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
168	168	193	3	GORDON LIGHTFOOT WARNER BROS. 25482 (8.98)	EAST OF MIDNIGHT
169	144	116	26	SOUNDTRACK A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
170	154	149	79	SADE PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
171	NEW	—	1	STRYPYER ENIGMA ST 73207/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
172	NEW	—	1	SIGUE SIGUE SPUTNIK EMI-AMERICA ST 53033 (8.98)	FLAUNT IT
173	152	152	14	JONATHAN BUTLER JIVE JL8-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
174	159	161	22	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
175	163	137	17	KROKUS ARISTA AL8-8402 (8.98) (CD)	CHANGE OF ADDRESS
176	156	139	15	DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)	25TH ANNIVERSARY
177	171	157	8	MTUME EPIC FE 40262 (CD)	THEATER OF THE MIND
178	182	180	47	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
179	176	148	15	THE TEMPTATIONS MOTOWN 5389ML2 (9.98)	25TH ANNIVERSARY
180	189	194	3	CACTUS WORLD NEWS MCA 5747 (8.98)	URBAN BEACHES
181	150	135	42	SIMPLE MINDS A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
182	179	150	14	SHOXSIE AND THE BANSHIES GEFEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
183	165	170	146	LIONEL RICHIE MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
184	190	197	64	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)	NINE TONIGHT
185	162	127	14	GIUFFRIA CAMEL/MCA 5742 (8.98) (CD)	SILK AND STEEL
186	191	198	153	BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB-11523 (8.98) (CD)	LIVE BULLET
187	NEW	—	1	SOUNDTRACK MOTOWN 6180ML (8.98)	A FINE MESS
188	NEW	—	1	MELBA MOORE CAPITOL ST 12471 (8.98)	A LOT OF LOVE
189	184	167	136	PHIL COLLINS ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
190	NEW	—	1	ALVIN LEE ATCO 21R 90517/ATLANTIC (8.98)	DETROIT DIESEL
191	186	182	97	U2 ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
192	161	155	9	LARRY CARLTON MCA 5689 (8.98) (CD)	ALONE BUT NEVER ALONE
193	NEW	—	1	RODNEY CROWELL COLUMBIA FC 40116 (CD)	STREET LANGUAGE
194	NEW	—	1	THE NAILS RCA AFL1-5831 (8.98)	DANGEROUS DREAMS
195	NEW	—	1	WEATHER REPORT COLUMBIA FC 40280 (CD)	THIS IS THIS
196	197	176	47	STARPOINT ELEKTRA 60424 (8.98) (CD)	RESTLESS
197	193	174	30	CHERRELLE TABU BFZ 40094/EPIC (CD)	HIGH PRIORITY
198	174	143	67	ATLANTIC STARR A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
199	181	181	66	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
200	196	—	35	BIG AUDIO DYNAMITE COLUMBIA BFC 40220 (CD)	THIS IS BIG AUDIO DYNAMITE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
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| The Call 141 | Bob Dylan 53 | | Stanley Jordan 199 | | | | |

SOUNDTRACK CRAZE: MIXED REVIEWS

(Continued from page 4)

to bend for the right property.

"We don't have the benefit of the next Berlin record," says Bob Wilcox, vice president of marketing for Columbia. "But the song is making the 'Top Gun' album sell like crazy. So we've handled Berlin no differently than we have Kenny Loggins."

Peter Cetera, whose recent No. 1 hit, "Glory Of Love (Theme From 'The Karate Kid, Part II')," appears on the United Artists movie soundtrack and on his Warner Bros. solo

'When it works big it's great, but when it doesn't it's not worth the money'

album, says, "I would say it hurt the sales of my solo album right off the bat. But I think my album's starting to pick up because people are finding out it's on there."

Another fear within the industry is potential consumer burnout. The nay-sayers include even those who have profited from the current popularity of soundtracks.

"The novelty of a soundtrack has clearly worn off," says Danny Goldberg, president of Gold Mountain Records and an artist manager who has been heavily involved in music

supervision for soundtracks. "In the long term, I'm concerned about a burnout on the part of the consumer. The public tends to get sick of repetition, and you have to be increasingly discriminating."

From a managerial point of view, Goldberg says, "You've got to be careful about where you place your artists, because in the wrong situation you can squander a good song, a radio opportunity, and some of the energy and excitement of your artist."

Earlier this year, Goldberg put together the Atlantic soundtrack for "American Anthem," which featured the debut solo recordings of one of his clients, Duran Duran guitarist Andy Taylor.

"That's a case where the movie was a flop, but I think we squelched by with Andy," says Goldberg. "His single ['Take It Easy'] got to No. 24 and it created an AOR base for him that Duran Duran and Power Station never had."

"It was also a valuable stepping-stone in establishing an identity for him. We had a budget to make a first-rate video and the impact of that was strong—it went to No. 3 on the MTV countdown."

AMI's Machat says he linked three clients from his management company with summer movies—John Waite ("About Last Night"), New Edition ("The Karate Kid, Part II"), and Ready For The World ("Running Scared")—simply to gain added exposure for the artists.

COMPACT LASERDISKS

(Continued from page 4)

from the compact laserdisk's album jacket that appears on the screen while the album is playing.

Only Pioneer's CLD-900, a combination compact disk/laser video disk player, will be able to play back the albums in the digital mode. The CLD-900 makes up about 20% of the total population of 200,000 laser video players in consumer hands, according to Pioneer executives. Other laser videodisk players will play the albums back as high-fidelity analog. Laser analog stats almost

match those of the digital format.

Consumers will be able to access different videos and cuts of albums in the same way they can access cuts on a CD or on a laser videodisk. Some laser videodisk players have programmable capability, but most do not.

Royalties have proven the most complex issue in bringing compact laserdisk to market, record executives say. According to David Altschul, a vice president at Warner Bros., his company is using a combination of video and mechanical royalties, with the album cuts receiving mechanical payments and the videos using their standard payment schedule.

Compact laserdisk will not share all of their jacket art with their audio-only cousins, although portions of the album art may be used. No cross-promotions have been scheduled yet between Laserdisc Corp. and the record labels.

TONY SEIDEMAN

"I would never want to get involved in soundtracks unless they buy time [between album releases]," says Machat.

Goldberg, who is supervising the soundtrack for Paul Schrader's film "Light Of Day" and Vestron's first theatrical feature, "Dirty Dancing," also says movie companies may be re-evaluating the significance of soundtracks.

"I think the movie studios also sense that there's a soundtrack burnout," says Goldberg. "And they're coming to realize, as we are but from a totally different angle,

that when it works big it's great, but when it doesn't it's not worth the money."

Artist manager Tommy Mottola, who was the musical supervisor for "Ruthless People," is a firm believer that soundtracks provide invaluable exposure for artists.

But, he warns, "The down side is that you get involved with a really stiff movie and end up on some sort of bastardized compilation soundtrack that never really becomes a cohesive piece of work—there's a lot of them around."

ALABAMA'S PLATINUM VIDEO

(Continued from page 6)

leases. "Alabama's success has been a tremendous boost for the rest of our country catalog," he says. None of RCA/Columbia's other country releases are approaching gold status, however.

RCA/Columbia's country catalog includes "Kenny & Dolly—Real Love," a performance by Kenny Rogers and Dolly Parton, as well as three clip compilations: "The Statlers—Brothers In Song," "Ronnie Milsap—Golden Video Hits," and "Country Comes Alive," a collection of clips by Kenny Rogers, Earl Thomas Conley, Waylon Jennings, the Judds, and Juice Newton. In October, RCA/Columbia plans to release a compilation of clips by Waylon Jennings.

These titles will be advertised in the consumer magazine Country Music, Mercer says, and some are being given away by the Nashville Network and local country radio

stations.

The Alabama video is the product of a joint venture between RCA Records' Nashville division and RCA/Columbia. "We waited to release 'Alabama's Greatest Video Hits' until we could tie the video in with the release of Alabama's 'Greatest Hits' album," says RCA/Nashville vice president Joe Galante. Galante will not discuss the extent of RCA/Nashville's participation in the profits from the video.

Despite the success of Alabama's clip compilation, Galante says he isn't planning to increase RCA/Nashville's clip output. "Short of a few people like Lionel Richie and Alabama, it isn't very financially rewarding. [Home video] is a hits market, although you can put the videos out there and get exposure."

BET PULLS VIDEOS

(Continued from page 3)

clusive], the final decision wasn't mine, but I'm not sure that I wouldn't have made the same decision myself. MTV played 'Rockbox' and BET didn't. It's as simple as that."

BET's Brown insists the show did use the earlier Run-D.M.C clips, adding that MTV played the videos before BET only "because Profile serviced them first. As soon as we got 'King Of Rock' and 'Rockbox,' we played them."

The BET-A&M situation is more complex, according to Newman. "We world-premiered [Janet Jackson's] 'What Have You Done For Me Lately?' on Feb. 17, and we just finished a video contest with Jef-

frey Osborne for his video 'You Should Be Mine,' so we've had a good relationship with A&M," he says, explaining why A&M videos were not pulled when BET became aware of MTV's Jackson exclusive.

But Newman says BET is "still considering" cutting out current or upcoming A&M videos. Says Brown: "When they have a video of a black artist they're trying to break, let them take it to MTV first and see how it works."

A high-level A&M executive declined to comment on the situation, claiming that "this is the first I've heard of it."

'INDIANA JONES' COMING FROM PARAMOUNT

(Continued from page 1)

Paramount, which revealed its plans during a distributor meet in Virginia, intends to support its promotion with a substantial advertising and merchandising campaign, including television spots in major markets, consumer and video publication print advertising, a national radio campaign, and local co-op ad support.

Other support materials include a special revolving display rack holding 60 cassettes, with 20 "Indiana Jones" tapes on the uppermost tier and 40 other titles on the lower.

In addition, there will be a life-size, three-dimensional standup of "Indy" in front of the temple, a

poster, window banner, and three-dimensional counter card. Additional in-store materials will be provided.

Other 20/20 titles are Irving Berlin's "White Christmas," "Witness," "Teen Wolf," "Trading Places," "The War Of The Worlds," "Chinatown," Billy Crystal's "A Comic's Line," "16 Days Of Glory," "Death Wish," "Charlotte's Web," "Star Trek: The Motion Picture," "Star Trek II: The Wrath Of Khan," "Star Trek III: The Search For Spock," "An Officer And A Gentleman," "48 Hrs.," "King Kong," Eddie Murphy's "Delirious," and "Flashdance."

See Pittman's Departure From MTV In Mid-'87

NEW YORK MTV Networks president and CEO Bob Pittman says he will leave his post sometime before the middle of 1987. The MTV chief and parent company Viacom International have made plans to enter into several joint media ventures.

At the same time, Pittman says, he will be forming a company in association with MCA Inc. The first Viacom/Pittman project is to be the formation of a new record label with MCA.

A spokesman for MTV says details of the other joint ventures will be announced later this year.

News of Pittman's imminent departure comes close on the heels of the resignation last month of John Sykes, another key MTV executive, who held the position of vice president, programming. Pittman and Sykes had been involved with the channel since its inception in 1981.

The loss of Sykes and the announcement of Pittman's plans, coupled with MTV's poor showing in recent Nielsen ratings, have led to industry speculation that the developments indicate the channel may be in trouble.

However, Kenneth Gorman, chairman of the Viacom Networks Group, says, "Our business is strong. Earnings continue to be up. Advertising revenues in a very soft marketplace continue to grow on all four networks, [MTV, VH-1, Nickelodeon, and Nick At Nite] and our products have never been better."

A recently released Viacom International financial report for the second quarter of 1986 shows revenues for MTV Networks up 15% in the second quarter of 1986, compared with 1985, and earnings increasing 29% in the same period.

The percentages of these figures attributed to MTV and VH-1—the two music video-based networks—are not stated, nor will Viacom provide such information.

STEVEN DUPLER

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BY FRED BRONSON

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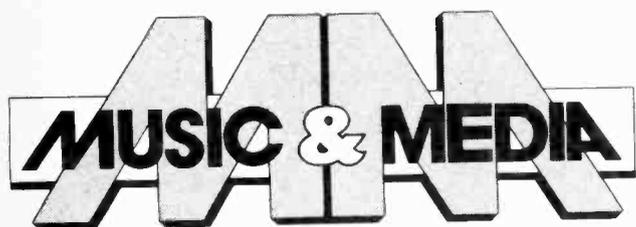
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Syndicated TV Rock News Program To Bow

BY STEVEN DUPLER

NEW YORK "Rock'n'Roll Evening News," a nationally syndicated weekly show from the creator of "Entertainment Tonight," will debut the weekend of Sept. 12 on more than 130 stations, covering 80% of U.S. markets.

The hourlong, satellite-delivered show, combining a TV-magazine format focusing on music news with live artist performances, is a co-venture of Andy Friendly Productions, A&M Entertainment, and distributor King World.

Of the 130 stations set to carry the program, 125 are network affiliates, including NBC-owned and operated stations here and in Chicago as well as KCBS in Los Angeles. The show will air primarily in late-night weekend slots, except in Los Angeles, where it will be shown Saturdays at 5 p.m.

Staff and on-air reporters have been drawn from a cross-section of the entertainment industry press. Anchoring the show will be KCBS newsman Steve Kmetko. The rest of the team includes Los Angeles Times pop music critic Robert Hilburn; British music video personality Richard Blade; ABC News' Eleanor Mondale; Marjorie Wallace of "Entertainment Tonight"; ex-model and charity fundraiser Marianne Rogers; and Billboard's black music editor Nelson George.

Producer/creator Andy Friendly—who conceived and developed "Enter-

tainment Tonight" four years ago when he was 29—says that industry support for the show has been strong. "I think people in the business have been frustrated by shows that only dabble in rock," he says. "We sent a letter to all the label presidents and vice presidents as well as artists and managers, and the response has been tremendous."

Some of the artists already committed, either to live or field segment appearances, are Sting, David Bowie, David Lee Roth, Don Johnson, Janet Jackson, Elton John, Duran Duran, Eurythmics, Madonna, Cyndi Lauper, and Tina Turner.

The show will not be a recycled version of "Entertainment Tonight," say the producers, nor will it attempt to be a broadcast version of Rolling Stone.

Friendly describes the show as a "hybrid" employing a number of programming concepts, including a live studio audience, in-studio performances by both established and breaking artists, and in-depth artist and celebrity profiles. The show will utilize chart information provided by Billboard.

"Rock'n'Roll Evening News" will examine "how rock impacts the entire culture, including business, TV, Madison Avenue, movies, books, clubs, social issues, health, sex," says Friendly.

Friendly says the show is very "committed to helping break new bands." Toward that end, "Rock'n'Roll Evening News" will produce its own music videos on such new acts as the Screaming Blue Messiahs and the Smiths. These video segments will be shot live in the field while the band is in concert, Friendly says.

Attention to audio quality is also high on the producer's list of priorities. The entire show, including field segments will be shot in stereo. Moreover, the set at KCBS is equipped with 24-track stereo gear, ensuring top-flight sound for the live performers. Lou Horvitz, whose credits include Live-Aid and "Solid Gold," will direct the show.

INSIDE TRACK

THE SHIFTING VETERAN-ARTIST/LABEL scene in Nashville sees Kris Kristofferson moving over to PolyGram, while Johnny Cash is said to be dickering for the same affiliation. CBS/Epic officials, meanwhile, say Dolly Parton is not on the CBS roster despite persistent rumors that she has signed... CBS has had the Rolling Stones for several years, but it's in the process of preparing to release product marketed over the years on Atlantic, as per the original deal. Digital remastering for compact disk release is now taking place... Also on the subject of the laser-read configuration, Disneyland Records will market what it deems the first kiddie CD in October, in time for holiday orders. Despite the kiddie tag, lots of parents are going to enjoy this one. It's the music from the Walt Disney classic "Fantasia." The two-CD package lists at \$24.95.

RCA RED SEAL'S long search for a president has apparently come to an end. Michael Emerson, who manages Red Seal star James Galway, was reportedly set to sign on at presstime. The post was left vacant earlier this year by Bob Summer's departure to CBS International to become president.

AT RETAIL: Word at the recent Target/Jetco confab in Minneapolis was that Bill Veeneman has replaced John Farr as director of marketing and operations for the department store chain's Jetco division, which services the Target chain with prerecorded entertainment.

CASTING A NEW SPELL: Track noticed several weeks ago that some new songs were "borrowing" names from decades-old classics (for example, Lionel Richie's "Dancing On The Ceiling"). Now we note that several recent releases are scrambling the spellings of previous hits. Rick James twists an old Jimi Hendrix title with "R U Experienced." Van Morrison actually borrows from himself with "Here Comes The Knight," and—our personal favorite—R.E.M. gives a nod to Cole Porter with "Begin The Begin."

STEVE BARRI, who recently exited Motown as a&r vice president, has launched Starsongs Productions, a full-service record production company based in Los Angeles. The veteran songwriter, producer, and executive, who also held key a&r slots at Warner Bros. and ABC/Dunhill, says the company will emphasize talent development from song selection through finished product. Staff for his new operation includes producers Bobby Sandstrom and Tony Peluso and assistant Julie Barri.

WRITING AMERICA'S SONGS: A new weekly TV show, "You Write The Songs," debuts in syndication Sept. 5 under the premise, often stated, that everyone's heart's desire is to write a song. Entries can win up to \$100,000 in prizes, with weekly prizes of \$1,000 awarded. Judges on the show, produced by New York's Tele-

vision Program Enterprises, will be drawn from the ranks of label execs, DJs, and radio listeners... It's the Cats meow as the show celebrates its 1,600th Broadway performance on Thursday (21) at Heartbreak in New York... WEA's national headquarters, the Joel M. Friedman Building in Burbank, Calif., will receive an award for its architecture... Johnny Bienstock, senior vice president of Chappell Music, who oversees the publisher's worldwide music print operations, meets with his international exec team from six countries in Toronto Wednesday and Thursday (20,21) in tandem with the meeting of MIAC, the Canadian association of musical instrument tradesters.

KPWR-FM, Los Angeles' new ARB ratings champ, teams with Avalon Attractions, the Southern California concert promotion firm, in sponsorship of the 1987 Southern California Entertainment Guide, due in October. The guide is an outgrowth of the annual Concert, Sports, and Entertainment Guide published for eight years there, offering extensive seating charts for all key area venues; in its new format, however, the updated annual will add a variety of other entertainment tips... Ed Cramer, former president of BMI, receives a special tribute from the Songwriters Guild of America at New York's Lotus Club Sept. 4 for his efforts on behalf of copyright protection. Cramer's busy these days doing just what SGA says he does so well—fighting, under the auspices of BMI, the source licensing bill and other attempts to erode the value of copyright income.

NEW YORK SUPREME COURT Judge Emily Jane Goodman granted a preliminary injunction July 30 to Clyde Otis, the songwriter/publisher/producer who's locked in a legal battle with publishing mogul Freddy Bienstock. Otis claims his Eden Music catalog of some 300 songs, including "A Lover's Question," "It's Just A Matter Of Time," and "The Ties That Bind," is in its renewal term. Thus, he says, he's entitled to make a new deal with Bienstock, who acquired the catalog from the New York Times music publishing company a decade ago. The preliminary injunction prevents the Bienstock interests, which claim that their rights to the songs continue in renewal, from interfering in the exploitation of the songs. Meanwhile, the suit goes on.

SLAM BANG WHAM! The CBS supergroup now boasts CBS International's Crystal Globe Award, signifying sale of 5 million albums outside an artist's country of origin. The label started handing out the awards back in 1975, and since then a total of 19 acts have made the grade... When Ashford & Simpson make an appearance in an early-fall episode of CBS-TV's "The Equalizer," they'll be shown performing their new Capitol single, "Count Your Blessings," for the first time on video. Playing themselves, they perform the song as part of a nightclub scene. Edited by IRV LICHMAN

Arista's Half Figures Foretell Best Year Ever

NEW YORK Spokesmen at Arista Records say the company's first half set earnings and revenues records and project that 1986 will be the best year in the company's history.

The label, which does not reveal specific dollar figures, reports that it more than doubled earnings during the period and that sales rose 75% from the same period a year ago. The previous record-setting first half was in 1978.

Arista's current annual revenues are reportedly running at about \$100 million.

Fueling the first half this year were booming sales of Whitney Houston's debut album, certified for sales of 6 million; Billy Ocean's million-selling "Love Zone" album; and gold albums for GTR, Whodini, Dionne Warwick, and a Monkees greatest-hits package.

According to Clive Davis, president of the label, the rest of the year should show continued success, with recordings due from Aretha Franklin, the KBC Band (Paul Kantner, Marty Balin, and Jack Casady), Carly Simon, and the Thompson Twins, among others. Davis has directed the fortunes of the label, which used to be known as Bell Records, since 1974.

IRV LICHMAN

Stars Sign On For Filmed Tribute To Chuck Berry

BY JIM McCULLAUGH

LOS ANGELES Feature film director Taylor Hackford has agreed to shoot "Chuck Berry: Hail! Hail! Rock'n'Roll!" a tribute concert that was originally planned as a music video and has now escalated into a major Universal Studios theatrical project for release next year.

MCA Home Entertainment will fund the project, which will be produced in association with Connecticut-based Delilah Films. Delilah president Stephanie Bennett will produce. Rolling Stone Keith Richards will act as musical director and put the backup band together, and former Band member Robbie Robertson will be creative consultant.

MCA will have pay cable and home video rights, and MCA Records will issue the soundtrack.

Bennett produced "The Compleat Beatles," "The Everly Brothers Reunion Concert," "Girl Groups: The Story Of A Sound," and "Blue Suede Shoes: A Rockabilly Session

With Carl Perkins And Friends." She has just wrapped an MCA Home Video original called "Women In Rock" and, after the Berry film is finished, will develop a feature film on the life of Janis Joplin.

Bennett says the project was first

'I'd like to have five superstar guitarists'

discussed as a home video and pay cable special but that the interest shown in it by major rock figures and the involvement of Hackford made it feature film material.

The role model for the movie, says Bennett, is Martin Scorsese's "The Last Waltz," the Band's star-studded farewell concert. It won't be strictly a concert film, though, says Bennett.

"Taylor Hackford believes Chuck Berry has never been properly shown on film doing anything other than his music," she says.

"Everyone involved," adds Bennett, "will be networking with artists who might appear." Like Hackford, she is hopeful that the concert will include the participation of major musical figures. "But the idea is not to solicit rock figures for name value. All the artists, such as Keith Richards, were strongly influenced by Chuck Berry. Fortunately, the lack of a Stones tour freed Richards to get involved."

Hackford says, "This will be a complex film, a lot more than a concert film. Chuck Berry has the attributes of an actor. He's moody. He has phenomenal presence. I want to get that on film."

Hackford says the concert itself, with Berry as the principal performer, will be shot "in a very stylized, brightly lit fashion." He hopes to film on a concert stage in the Midwest as well as at Berry's Missouri

farm.

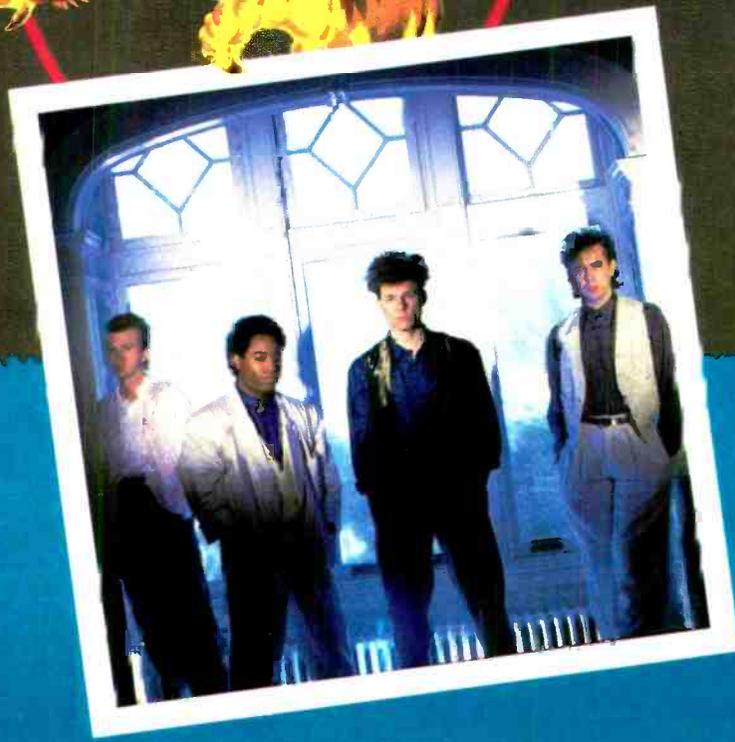
"I'd like to have five superstar guitarists and five major vocalists," says Hackford. "I envision scenes of Chuck rehearsing with them at his farm and then cutting away to the concert. There will be vocal duets. One other element I'm planning is visual dramatizations of Chuck's songs interwoven into the film. I'd like to do it in a nondocumentary style and break the cinéma vérité mold."

Bennett says the concert will be shot sometime in the fall, possibly in September or October. Details on a venue are still being negotiated. She guesses the film will be released to theaters about April 1987.

N.Y.'s Z-100 celebrates its 3rd birthday, see pages 21-33

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