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David Foster
Man In Motion
 Follows page 50

VOLUME 98 NO. 30 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT July 26, 1986/\$3.50 (U.S.)

L.A.'s Power 106 Is Tops In Spring ARBs

BY KIM FREEMAN

NEW YORK Six-month-old KPWR "Power 106" Los Angeles took a slim lead in the nation's No. 2 radio market, pulling a 6.0 12-plus overall share in the spring Arbitron radio ratings.

The urban hybrid's rapid rise unseated the longtime market leader, top 40 KIIS-FM, which fell to a 5.9 in the spring results after topping the market with a 7.4 share in the winter book.

Outside of Los Angeles, initial Arbitron stories in New York, Chicago, and San Diego were less dramatic. (Complete list, page 10.)

Top 40 outlet WHTZ "Z-100" led the Gotham pack again with a winter-to-spring jump from a 6.1 to a 6.9

overall share. A direct television campaign, which ran throughout the rating period, was a possible factor in the Malrite outlet's second highest book in its three-year history. Z-100 has yet to beat its 7.2 standing in the spring '84 sweep. The station came on the air in August 1983.

With Tony Gray on board for his first full book as PD, RKO urban outlet WRKS rose from a winter 5.6 share to a 6.2, maintaining the second seat in the market. Capital Cities/ABC's WPLJ improved from a 5.5 to a 5.9 to hold on to its No. 3 spot. Inner City urban station WBLS regained some lost winter ground by edging up from a 4.0 to a 4.3.

On the New York album rock
(Continued on page 76)

Timmer Declares War On DAT PolyGram Chief: 'Cultural Vandalism'

BY MIKE HENNESSEY

LONDON In his most bitter and outspoken attack yet on launch plans for Digital Audio Tape (DAT), PolyGram International president Jan Timmer condemns the Japanese hardware industry's "arrogance and irresponsibility," accusing it of "cultural vandalism."

Speaking to Billboard in his office here, Timmer says he will do everything in his power to prevent the introduction of DAT "at the present time and in its present form." The format currently has no spoiler device to prevent unauthorized home digital recording.

Timmer also makes it clear that he will not permit any PolyGram repertoire to be licensed for DAT use pending resolution of what he

described as "immense problems" associated with the new format. (Japanese firms are considering a delay of the DAT launch. See page 77.)

"Nobody but the Japanese hardware industry will benefit from an

early introduction of DAT," Timmer says. "And even their benefit will be short-term because their eagerness to bring the hardware to the marketplace too early could result in tremendous damage to the creative
(Continued on page 77)

Others Expected To Follow Suit Soon RCA's Xmas Vid Sked Is Out

BY TONY SEIDEMAN

NEW YORK It's beginning to look a lot like Christmas for the home video industry.

RCA/Columbia Pictures Home Video has become the first manufacturer to announce its holiday-

season program. Almost every other major manufacturer is expected to follow suit in the next few weeks.

"Christmas this year is going to be an absolute zoo. There's going to be lots of product at a low price, and everybody is being as aggressive as they possibly can to maintain or possibly improve their market share," says Marty Gold, president of the New England-based distributor Artec and president of the National Assn. of Video Distributors.

RCA/Columbia's holiday promotion—titled Hollywood Wrap-Up and scheduled to run Sept. 22-Dec. 21—will put 22 top titles on sale at \$29.95 each. Among the titles are "Ghostbusters," "The Big Chill," "Close Encounters Of The Third Kind," "The Karate Kid," and "Tootsie."

Several other companies have released a few details of their holiday-season promotions to distributors and dealers.

(Continued on page 74)

New Music Seminar Goes Traditional

BY FRED GOODMAN

NEW YORK In the absence of any sensational or unifying issue like that provided last year by the Parents Music Resource Center (PMRC), this year's New Music Seminar returned to the traditional topics which spurred its creation seven years ago.

More than 6,000 registrants, many of them first-time attendees, were on hand at the Marriott Marquis Hotel here from July 13-16 for panels addressing the nuts-and-bolts issues of starting out in the record business. An array of special-interest panels sought to provide more advanced fare for those
(Continued on page 76)

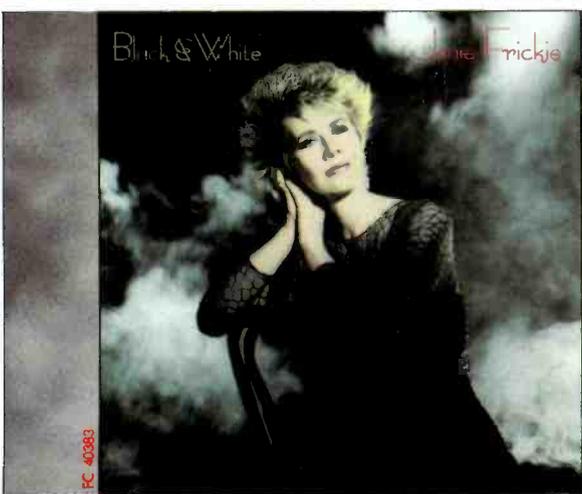


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Spotlight On
"Kid Vid"
 Inside



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©Copyright 1986 by Billboard Publications, Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$160.00. Continental Europe £155. Billboard, Quadrant Subscription Service Ltd., Perry-mount Road, Haywards Heath, West Sussex, England. Japan Y87,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071, (914) 628-7771.

How The Outfield Became Sluggers Timing Is (Almost) Everything

BY JIM BESSMAN

This special report is the second in a continuing series examining the game plans employed in breaking new acts in 1986.

NEW YORK After a quiet start last summer, the Outfield has emerged as one of the best success stories of 1986.

The Columbia act's initial stumble and ultimate rise to platinum status clearly document the importance of timing and perseverance in breaking new bands.

From the outset, the goal for Outfield manager Kip Krones has been to exploit the British band's catchy American-style pop sound in the U.S. market.

"This band was designed for U.S. summer radio," says Krones, an American headquartered in England who saw the Outfield's domestic market potential immediately. "Half the records on the U.S. charts are British, and at the same time, half of the world record market is in the U.S. So the Outfield was always a U.S.-radio-oriented project, you know, loud, driving with the top down to the beat."

"We were very excited from the beginning," says Paul Rappaport, Columbia vice president of national album promotion.

Rappaport recalls a meeting with Outfield manager Kip Krones and Steve Ralbovsky, Columbia a&r, East Coast director of talent acquisition, who brought the band to the label. "They were beaming and said, 'Wait till you hear this!' So I sat down and put the tape on and heard 'Say It Isn't So,' followed by 'Your Love,' followed by 'I Don't Need Her'—one track after another.

"After 'Say It Isn't So' I said, 'This is a smash!' Then the next one came on, and it sounded even better than the first, and so on. I was freaking out—that's how wild it was!

"And then, the record company as a whole met to decide the first single, and there were so many good tracks that we released 'Say It Isn't So' as a 12-inch to radio because we felt it needed a 12-inch so [programmers] wouldn't spread all over the place with the album!"

Despite the initial enthusiasm, it wasn't in the cards for that first single to become a major hit. "Say It Isn't So" was released

What really kicked off the Outfield's success, according to Krones, was the regional activity for "Say It Isn't So."

"Tom Gibson, the [Columbia] sales rep at the Dallas branch, wanted to promote the record locally because he started seeing strong sell-through based on the AOR play there and felt that the single could really go. So he asked the promotion people there to bypass the priority structure, and sure enough, the single went No. 1 on the top 40 station KEGL and took everybody by surprise."

That was in November. According to Krones, the song had been taken off album radio playlists by the end of October. "It sent a signal to Columbia that there was a good CHR base for the band, and that it was a mistake not to push it."

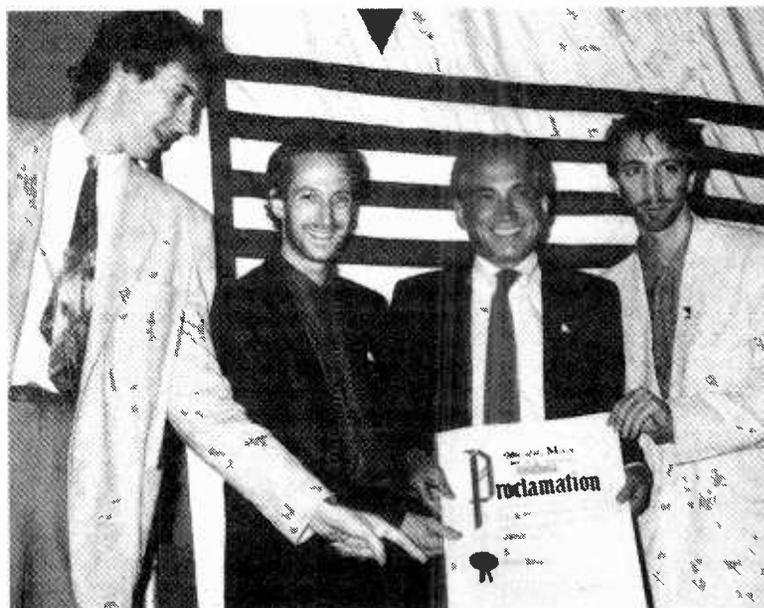
Krones says Columbia was planning to release "Your Love" to album radio and top 40 in January, but he felt that the two-month layoff at album radio between the two singles

(Continued on page 77)



last July, with the album "Play Deep" following in August. Krones says the single was well-received at album radio, but because of the label's promotional priorities, it didn't get the deserved top 40 push.

Says Rappaport: "There was trouble with the first single, but it wasn't due to the record. We were dealing with a number of things, other projects that we were working, and it was a bad time of year. Also, top 40 radio didn't respond right away, and by the time they did respond, it was hard to piece it all together."



Seminar Celebration. Herbert Rickman, second right, special assistant to the mayor of New York, presents the New Music Seminar's directors with a special plaque proclaiming New Music Week. The presentation took place after the keynote address that kicked off the July 13-16 event. Accepting the award are, from left, Joel Webber, Mark Josephson, and Tom Silverman.

Residual Payments, Collective Bargaining Rights Stressed Committee Seeks To Amend Licensing Bill

BY BILL HOLLAND

WASHINGTON The All-Industry TV Music License Committee has unveiled two new source-licensing bill amendments that it says will protect songwriters from financial losses should the bill become law.

Reacting to recent congressional criticism of the bill (which would mandate source licensing of syndicated music on local television), the committee revealed the proposals at a lunchtime briefing for House members and Judiciary Committee staffers.

The author of the bill, Rep. Rick Boucher, D-Va., said the proposed amendments to H.R. 3521 would

"ensure that music composers will receive continuous payment for the continued use of their work in syndicated television programming."

Music-licensing sources had charged that one-time fees implied in the bill's language would seriously affect songwriters' revenues.

Although neither Boucher nor All-Industry officials offered observers here a written prototype of the new legislative language, both described the amendments as a guarantee of residuals for composers, and an offer to drop the current prohibitions against collective bargaining by writers.

The residuals-guarantee concept, they said, was taken from language from the international-copyright Berne Convention. It spells out a *droit de suite* (literally, the right to follow). In plain terms, this means the author of a work has the right to receive continuing payments for continued use of his or her work. Initially, the concept was applied to painters who, for example, had been excluded from extra payment for a work that was sold cheaply to a gallery but then resold later at many times that price.

The collective bargaining right, they said, could be accomplished

(Continued on page 76)

Service, Innovation, Benefits Plan Are Key Camelot Confab: A New Attitude

BY GEOFF MAYFIELD

SANDUSKY, Ohio Camelot Music's recent convention was themed Quest For Quality, but the 180-store chain could just as easily have borrowed Patti LaBelle's song title "New Attitude" to banner its 1986 meet.

During the July 11-14 meet, held here at Sawmill Creek resort, home-office executives sent a clear message to field management that much is new in Camelot, and that several more innovations are planned for the coming year.

Equally clear was a warning to store managers: Don't underesti-

mate your competitors, be they local, regional, or national.

Said Larry Mundorf, senior vice president of retail operations, at one of the confab's business sessions: "We can be just one of many and let our competitive edge erode. Or, we can continue our quest for quality—to be the best and stand out from the crowd."

Many of the changes announced, which include practices already utilized by other major chains, have been implemented with that goal in mind. Among them:

- Development of a more comprehensive sales-analysis system, with a point-of-sale breakdown of up to

30 product categories.

- Installation of automated charge-card processors by October, an announcement that met with hearty applause from store managers.

- Testing and eventual implementation of a check-guarantee service.

- A new store design, described by Mundorf as "Camelot's look for the '80s." Four stores have already been converted, with another 30-40 remodelings planned for the coming year.

- An improved benefits package, including a 401K plan, that will yield a more efficient use of pension dollars.

While much is new at Camelot, Mundorf and other staffers made it clear that the 30-year-old company will continue to adhere to long-standing principles: an emphasis on customer service and a commitment to its employees.

Mundorf cited Camelot's decision, some 20 years ago, for open display of audiocassettes as an example of the fact that innovation has also been one of those longterm principles. "We've always been aggressive enough to try new things," he said.

Indeed, many of Camelot's new directions are an outgrowth of recent innovations.

During the winter, Camelot implemented a revised organizational structure, with executive vice president Jim Bonk being named chief executive officer. At that time, vice presidents Mundorf and Joe Bressi became senior vice presidents, and former director of purchasing Lew Garrett was promoted to vice president of purchasing, assuming Bressi's previous position.

Also key has been the role of Jack Rogers, who was introduced as the chain's chief financial officer at last year's convention. Another factor in Camelot's renewed aggressiveness is a restructured board of directors, which now plays a more active role

ing commercial orders in December. The new facility has an eventual production goal of 60 million CDs a year (Billboard, April 19).

DeVries says he hopes to reach that capacity by 1990. He sees software shortages generally afflicting the industry until that time, in view of accelerating sales of players.

While LaserVideo expects to continue handling major label orders, executives admit that token orders to date were designed in part to establish credibility with such clients. DeVries feels the company has gained that credibility, but the LaserVideo chief suggests that price maintenance and a strong base of committed customers is more likely to derive from the independent label market.

DeVries, along with a group of indie label executives at the press briefing, maintained that CD is providing smaller labels serving diverse interests with heightened profit possibilities, as older buyers are enticed back into the prerecord-

(Continued on page 76)

CD Manufacturer Makes Pitch To Independent Labels

BY IS HOROWITZ

NEW YORK Compact disk manufacturer LaserVideo is pitching independent record labels to contract a share of their CD requirements through 1987 and into 1988 in return for guaranteed delivery.

Although the LaserVideo plant in Anaheim, Calif., has already handled pilot orders for all major labels but CBS, the company sees indies as its prime client base, according to chairman James H. DeVries.

LaserVideo claimed 16 labels on its client contract roster at the New Music Seminar here last week. A number of label representatives, encompassing wide repertoire interests, were on hand at a press briefing to express enthusiasm over the promise of more generous product availability.

LaserVideo, which began test production in January, is turning out CDs at an annualized rate of 2 million units at its Anaheim plant. The company expects its new plant in Huntsville, Ala., to begin deliver-

EMI Music Restructures Top Management Most Changes In London Office

LOS ANGELES EMI Music is broadly revamping its global management structure as part of what chairman Bhaskar Menon has officially dubbed a "radical reassessment" of its future executive strategy.

With Menon and 10 other top managers already affected and an additional half-dozen executives adding duties as part of a newly created office of the chairman (see Executive Turntable, this page), the EMI reshuffling is an ongoing process. According to an official statement issued simultaneously here and at EMI's London base, a new organizational structure will be finalized during the fourth quarter of this year.

Apparently triggering the moves is a decision by Ken East, president of EMI Music Europe and International, to relinquish his post and move to a special consulting role within the organization.

East's move becomes official on Jan. 1, 1987.

While the bulk of the new appointments and reassignments focus on EMI's London home office and various overseas subsidiaries, its North American structure will also be affected, starting with Menon's confirmed intention of vacating his parallel duties as president and chief operating officer of Capitol Industries-EMI. A new president will be appointed "in the near future," according to EMI sources.

Menon asserts that the restructuring is also intended to "widen the responsibilities of a young generation of tested line executives" within EMI's ranks.

Thus, managers slated for new or expanded managing directorships include Alexis Rotelli (Europe), David Stockley (International), Rupert Perry (U.K. and Ireland) and Richard Burkett

(manufacturing and operations, Europe and International). Departing is Olive Kelly, whose post has been assumed by Stockley.

The new office of the chairman is being assembled to facilitate strategic planning on a worldwide basis. Its members have been picked from equivalent positions within the previous EMI management structure. In London, those executives include Roel Kruijze (director, a&r and marketing), Guy Marriott (director, business affairs), and Brian Southall (director, public relations and communications).

Los Angeles executives slated for appointments to the office of the chairman are Colin Hodgson (vice president, finance), Allen Harford (vice president, human resources and organization), and David Lawhon (vice president, technical and manufacturing resources).



New Pip Pact. Shown celebrating the signing of Gladys Knight & the Pips to a longterm worldwide recording contract with MCA Records are, from left, group members William Guest and Edward Patten, Knight, MCA Music Entertainment Group chief Irving Azoff, MCA senior vice president of black music Jheryl Busby, and group member Merald W. "Bubba" Knight III. The group's debut album for the label is slated for release early next year.

Executive Turntable

BILLBOARD. Terri Rossi is named chart manager for Billboard's black singles, black albums, and jazz albums charts in New York. She has spent seven years in the music industry, including posts at Philadelphia International Records, Sam Records, and Venture Records.

RECORD COMPANIES. Ron Ellison is named vice president of black music promotion for Warner Bros. Records in New York. He was head of his own company, Effective Music Marketing, in Los Angeles.

Island Records in New York appoints Bob Catania vice president of promotion. He was national album director for the label.

In an effort to restructure its upper management, EMI Music Worldwide makes the following appointments: Alexis Rotelli as managing director, Europe; David Stockley, managing director, International; Rupert Perry, head of Picture Music International and RAK Records in addition to man-



ROSSI



ELLISON



CATANIA



ALEXANDER

aging director, U.K. and Ireland; and Richard Burkett, managing director, manufacturing/operations, Europe and International. All are based in London. Lee Simpson is named vice president of operations for Capitol/EMI, based in Los Angeles. Also appointed: Guy Deluz, managing director, EMI Music France; Roberto Citterio, managing director, Italy; and Gordon Collins, resident director, Japan. Peter Andry will continue as president of EMI Music's International Classical Division. Olive Kelly resigns as managing director, International. (Separate story, this page.)

CBS Records International names Betsy Alexander associate director of



TATULLI



SCHOCK



MATTIUSSI



HORWITS

creative operations, West Coast, and promotes Richard Rowe to senior director of business affairs for CBS U.K. Alexander was an independent publicist in Los Angeles. Rowe was director of business affairs.

Lou Tatulli is elevated to director of singles sales and sales administration for RCA/A&M/Arista Distribution in New York. He was director of associated labels and sales administration.

Chrysalis Records in New York names Elaine Schock as director of national publicity. She was associate director of publicity for Columbia.

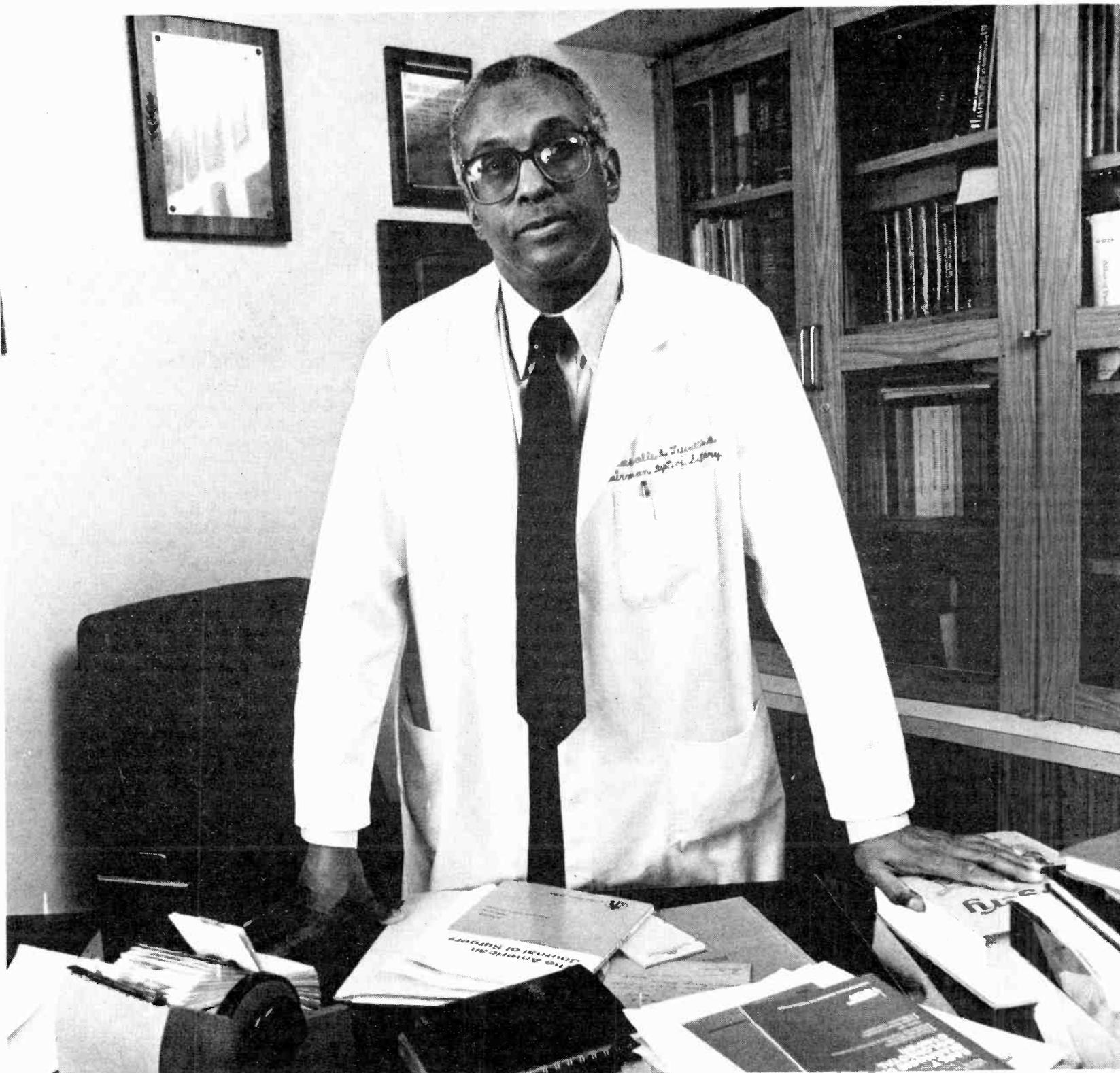
Jeanne Mattiussi is appointed West Coast director of artist development and video for Columbia Records in Los Angeles. She was upped from associate director of that area.

Tom Cording joins Elektra Records' publicity department as assistant manager in New York. He was an intern with the label.

The Aspen Records Group in San Francisco names Gretchen Horton director of public relations and artist development and Bob Gooding director of national promotion. Horton was with Rolling Stone. Gooding was with Qwest Records. Also, Jeff Trager joins the group in a promotion/a&r capacity.

RETAILING/DISTRIBUTION. The Record Bar in Durham, N.C., promotes Steve Bennett to vice president of marketing. He was head of purchasing.

(Continued on page 73)



Dr. LaSalle D. Leffall, past president, American Cancer Society.

“If everyone over 50 had checkups for colorectal cancer, the cure rate could be as high as 75%.”

“If more people had colorectal cancer checkups, more people could be cured,” says Dr. LaSalle D. Leffall, Jr., M.D., F.A.C.S., Professor and Chairman of the Department of Surgery, Howard University Hospital, Washington, D.C. “It’s that simple. You can’t cure it if you don’t know you have it.” But if it’s detected early, the cure rate for colorectal cancer is very high. Your doctor can perform the digital and proctoscopic exams, and you take care of the simple stool blood test at home.

The present cure rate is 44%. We believe it could be at least 31% higher. Since men and women are equally affected by this disease, we urge everyone over 50 to get regular checkups at the intervals specified in the box on the right.

Fact is, there will be 130,000 new cases of colorectal cancer this year. You can help us cure 75% of them.

If you are not in the age group affected, please pass

this information on to someone you know who is. The warning signs for colorectal cancer are: a change in bowel habits and blood in the stool.

People with a family history of colon or rectal cancer or ulcerative colitis are at higher risk and are urged to be doubly cautious.

Help us raise the cure rate.

Colorectal Cancer Checkup Guidelines for men and women over 50 without symptoms:

- Digital exam every year
- Stool blood test every year
- Procto exam every 3 to 5 years after 2 initial negative tests 1 year apart.

No one faces
cancer alone.



RCA/Columbia Inks Sony 8mm Deal

Format Boosted By 21-Title Release

BY JIM McCULLAUGH

LOS ANGELES The 8mm video format received another powerful boost last week when RCA/Columbia pact with Sony for the fall release of 21 titles.

The studio major joined Paramount Home Video and Embassy Home Entertainment, which both licensed product for 8mm video in April (Billboard, April 19). Other major studio announcements may be forthcoming before and during the Video Software Dealers Assn. convention next month.

Including the Sony Video Software Co. catalog, at least 100 titles will be available on 8mm this fall at an under-\$30 sell-through price per cassette.

It is believed approximately 1 million 8mm hardware units will be sold this year, added to an existing base of 500,000.

In a related move, JVC apparently will be softening its VHS-C camcorder advertising campaign. Nationally aired television spots comparing JVC's GR-C7 to Sony's 8mm Handycam have been telling consumers, "Don't get caught behind the eight ball."

Sony's advertising agency, McCann-Erickson, had formally lodged protests over the ad with all three networks (Billboard, July 5), requesting that it be reviewed on the basis of deceptive advertising because it compared a full-featured VHS-C camcorder to Sony's "aim and shoot" Handycam.

Insiders say JVC had planned to shift into another VHS-C advertising campaign phase in mid-July anyway. Some observers, however, say JVC's parent, Matsushita, was influential in tempering the anti-8mm campaign. Matsushita is the original equipment manufacturer for Kodak, a major 8mm marketer.

Account executives at both Sony's and JVC's New York-based advertising agencies as well as Sony advertising executive Jeff Brooks could not be reached at presstime.

RCA/Columbia theatrical 8mm product—to be distributed through Sony dealers at \$29.95 suggested lists—includes "The Big Chill," "The Way We Were," "Against All

(Continued on page 76)



East Meets West. Portrait recording artist Cyndi Lauper signs contracts with Saburo Arashida, president of Kyodo Tokyo Inc., finalizing the details of her first-ever tour of Japan. The two-week stint kicks off in September. Also pictured is Lauper's manager, David Wolff.

Schwartz Pacts With Labels

Deal Covers Video Stores Only

WASHINGTON Schwartz Bros., which recently opened a nationwide compact disk distribution center (Billboard, May 10), has become the exclusive national distributor—for video stores only—of three jazz and adult contemporary labels.

The deal, with GRP, Concord Jazz, and Project 3, enhances the ability of Schwartz' CD operation to address nontraditional markets. The firm, one of the few remaining major independent record distributors, is seeking new accounts in video and hi-tech entertainment equipment stores.

"These two areas are going to be our thrust," says Roger Sutton, CD operations manager. "We're not after anybody's [record store] market; that's not what we're about."

Sutton, who admits to having been a "little overly enthusiastic" at first in his predictions on CD availability, says, "Sure there are problems. We're not getting preferential treatment. We get what everyone else

gets."

The CD division has been on line since June 3, Sutton says. Customer breakdown is "80% video stores, 15% electronics stores, and the remaining small percentage from record accounts that call us." However, he maintains, "We are not going out and taking away business from our record customers."

Schwartz has an inventory of more than 3,000 titles and will soon have even more, according to Sutton.

In approaching new customers, Sutton says he can assure them "they can get into CDs practically risk free." Schwartz guarantees the product for 90 days, "then customers can either send it back or enter into a 'stock balance' agreement," wherein they "can send back 20 pieces and get 20 pieces." He says this arrangement is for catalog titles, not hits.

Sutton hopes the CD operation can do \$1.5 million in its first year.

BILL HOLLAND

CHART BEAT



by Paul Grein

"TOP GUN" this week becomes the sixth movie soundtrack to hit No. 1 on Billboard's Top Pop Albums chart in the '80s. Impressively, three of those six soundtracks are from films produced by Don Simpson and Jerry Bruckheimer. The team's current smash album was preceded by "Flashdance," which reached No. 1 in June 1983, and "Beverly Hills Cop," which topped the chart in June 1985.

And "Top Gun" has flown to No. 1 faster than either of those earlier soundtracks. The Columbia release hits the top in its eighth week, compared to nine weeks for "Flashdance" (released on PolyGram) and 24 weeks for "Beverly Hills Cop" (on MCA).

The three other soundtracks to reach No. 1 since 1980 are "Chariots Of Fire" (PolyGram), "Footloose" (Columbia) and "Purple Rain" (Warner Bros.).

The key to the success of the album is Kenny Loggins' single, "Danger Zone," produced by Giorgio Moroder. The song climbs to No. 2 on this week's Hot 100 and is likely to become Loggins' second No. 1 movie hit, following "Footloose," and Moroder's third, following Irene Cara's "Flashdance" and Blondie's "Call Me" from "American Gigolo" (an earlier Simpson film).

PETER GABRIEL'S "Sledgehammer" (Geffen) jumps to No. 1 on this week's Hot 100, dethroning Genesis' "Invisible Touch." It is the first time a former member of a group has bumped that group out of the No. 1 spot on the Hot 100. We should note, though, that it happened once on the Top Pop Albums chart. In June 1973, Paul McCartney and Wings' "Red Rose Speedway" dislodged the Beatles'

"1967-1970."

Gabriel is the second past or present member of Genesis to top the Hot 100, following Phil Collins. The Beatles are the only other group to have produced two or more chart-topping solo stars.

MADONNA'S "Papa Don't Preach" vaults to No. 6 on this week's Hot 100, becoming her

6th soundtrack in '80s to hit No. 1

ninth consecutive top 10 hit. Only three other female artists in the rock era have earned as many consecutive top 10 singles. Brenda Lee leads the pack with 10 straight top 10 hits from 1960-62. Madonna is tied for second place with Aretha Franklin (1967-68) and Donna Summer (1978-80).

In all cases, we're discounting B sides that fell short of the top 10, as well as Christmas singles and from-the-vaults releases on former labels.

Madonna is also making noise on the Top Pop Albums chart, where "True Blue" streaks from No. 29, where it debuted last week, to No. 9. It's Madonna's second album in a row to reach the top 10 in just two weeks: "Like A Virgin" leaped from No. 70 to No. 10 in December 1984.

FAST FACTS: Peter Cetera's "Glory Of Love" jumps to No. 5 on this week's Hot 100. The singer co-wrote the song with David Foster, with whom he collaborated on two top five hits for Chicago, "Hard To Say I'm Sorry" and "You're The Inspiration." Cetera also wrote two of Chicago's pre-Foster top

five hits: "If You Leave Me Now" and "Baby, What A Big Surprise."

And as of this week, Jeffrey Osborne has his highest-charting single to date in three different formats. "You Should Be Mine (The Woo Woo Song)" jumps to No. 21 on the Hot 100, holds at No. 2 on the Hot Black Singles chart, and jumps to No. 4 on the Hot Adult Contemporary chart.

WE GET LETTERS: John Farkas of Cleveland notes: "Now that Simply Red has hit No. 1, almost every important color has been accounted for in No. 1 artists' names. We've had Blue Swede and Shocking Blue, Al Green and Lorne Greene, Barry White, Joan Jett & the Blackhearts, the Browns, Pink Floyd, Rose Royce, Peaches & Herb, Bobby Goldsboro, and Silver Convention." Farkas, a purist, notes that he isn't counting "colors hidden within a name, such as Helen Reddy."

Farkas offered a second item of interest. "The Fabulous Thunderbirds' 'Tuff Enuff' is the third top 10 hit in the '80s with a title that's intentionally misspelled. It follows Quiet Riot's 'Cum On Feel The Noise' and Prince & the New Power Generation's 'Take Me With U.'"

Eric A. Walters of North Reading, Mass., points out that five singles so far this year have survived tepid debuts in the low 90s on the Hot 100 ultimately to become top 10 hits. Miami Sound Machine's "Conga," Mike & the Mechanics' "Silent Running," Janet Jackson's "What Have You Done For Me Lately," and the Moody Blues' "Your Wildest Dreams" all debuted at No. 95; INXS' "What You Need" entered at No. 96.

One final note: Steve Piegari of Grooveyard Records in New York notes that the Moody Blues are the first act in history to earn each of its first three top 10 singles in a different decade. The group first hit the top 10 in 1965 with "Go Now," scored again in 1972 with "Nights In White Satin," and made it for the third time a couple of weeks ago with "Your Wildest Dreams."

Seminar Sets Speakers

Experts Join Sponsorship Meet

NEW YORK Representatives of some of the nation's largest marketing firms will be among the speakers at the Sponsorship in the Entertainment & Leisure Industry seminar, Sept. 28-30, at the Sands Hotel in Atlantic City, N.J.

The seminar, hosted by Billboard and its sister publication, Amusement Business, is the fourth in a series—and a first-time collaboration for the two publications, bringing together all segments of the entertainment industry.

The event will concentrate on the mechanics of creating and implementing successful sponsorship programs. Topics will include international event marketing; venue, radio, fair, and promoter sponsorships; college marketing; merchandising; advertising; and music marketing.

A table topic luncheon will focus on such specific areas of interest as insurance, proposal evaluation, legal matters, co-sponsorship, and

sports marketing. Additional lunch topics will be added, based on registrants' requests.

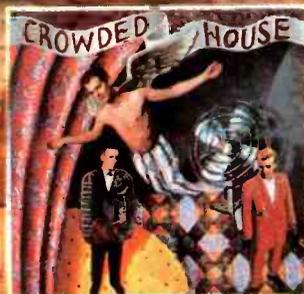
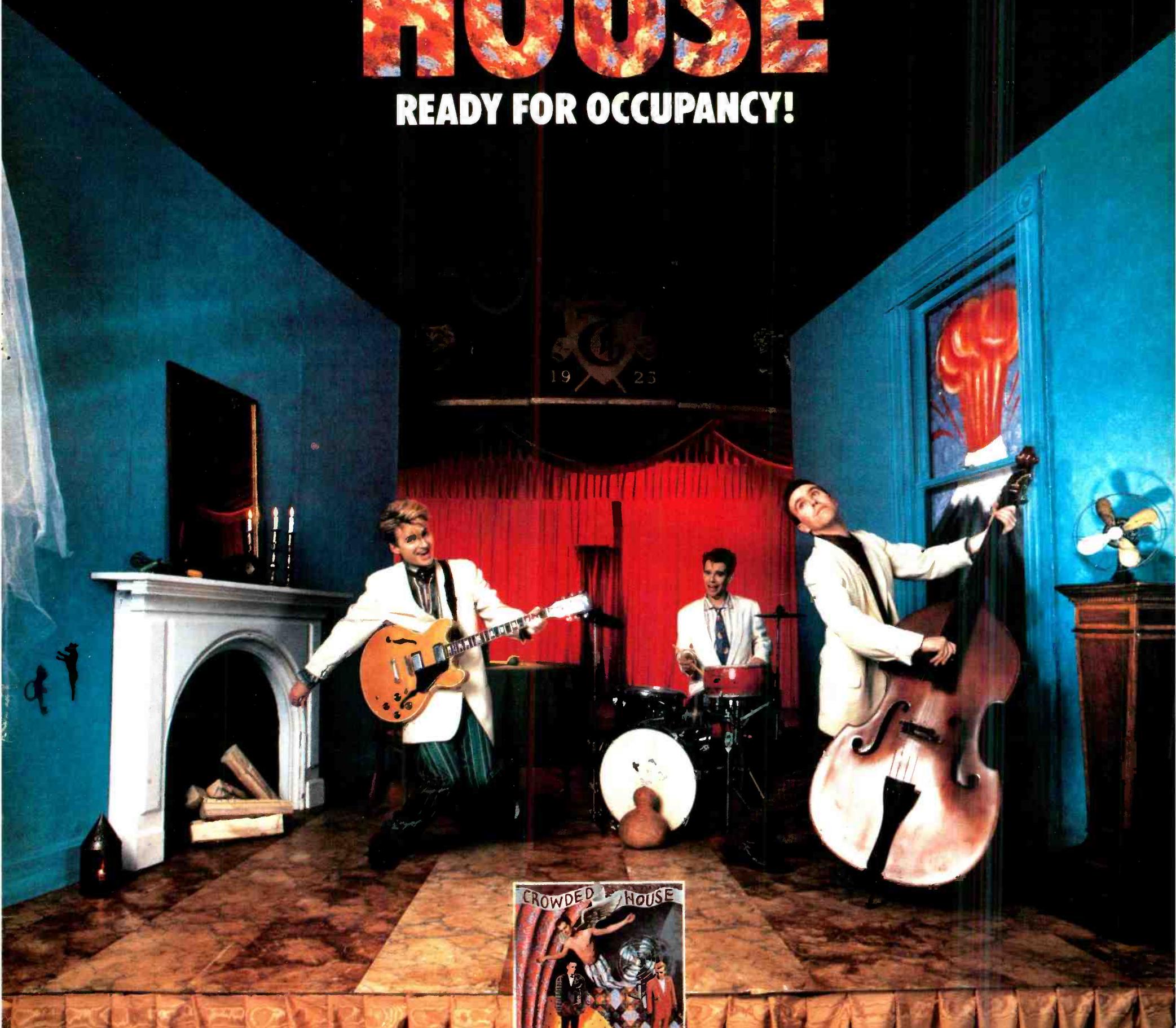
Speakers will include Duncan Lee, R.J. Reynolds Tobacco; Mike Jaeger, Stroh Brewing Co.; David Allen, Wrangler; Grace Trinkl, Gary Reynolds Assn.; Michael Hart, Miller Brewing Co.; Bruce Lahti, Facility Marketing Group; John Hudson, Labatt Brewing Co. Ltd.; Wayne Nederlander, Nederlander Organization; Brent Scrimshaw, Molson Brewing Co.; Barry Smith, Smith, Burke & Azzam; Loris Smith, Meadowlands Arena; Jay Coleman; Roekbill; Mark Krees, Westwood One Radio Networks; Bob Friedman, MTV; and Steven Rechtschäffer, Swatch Watch.

The \$345 seminar fee includes sessions, materials, breakfast, table topic lunch, and a reception co-sponsored by Adolph Coors Co. For additional information, contact Gina DiPiero or Delia Thompson at (615) 748-8120.

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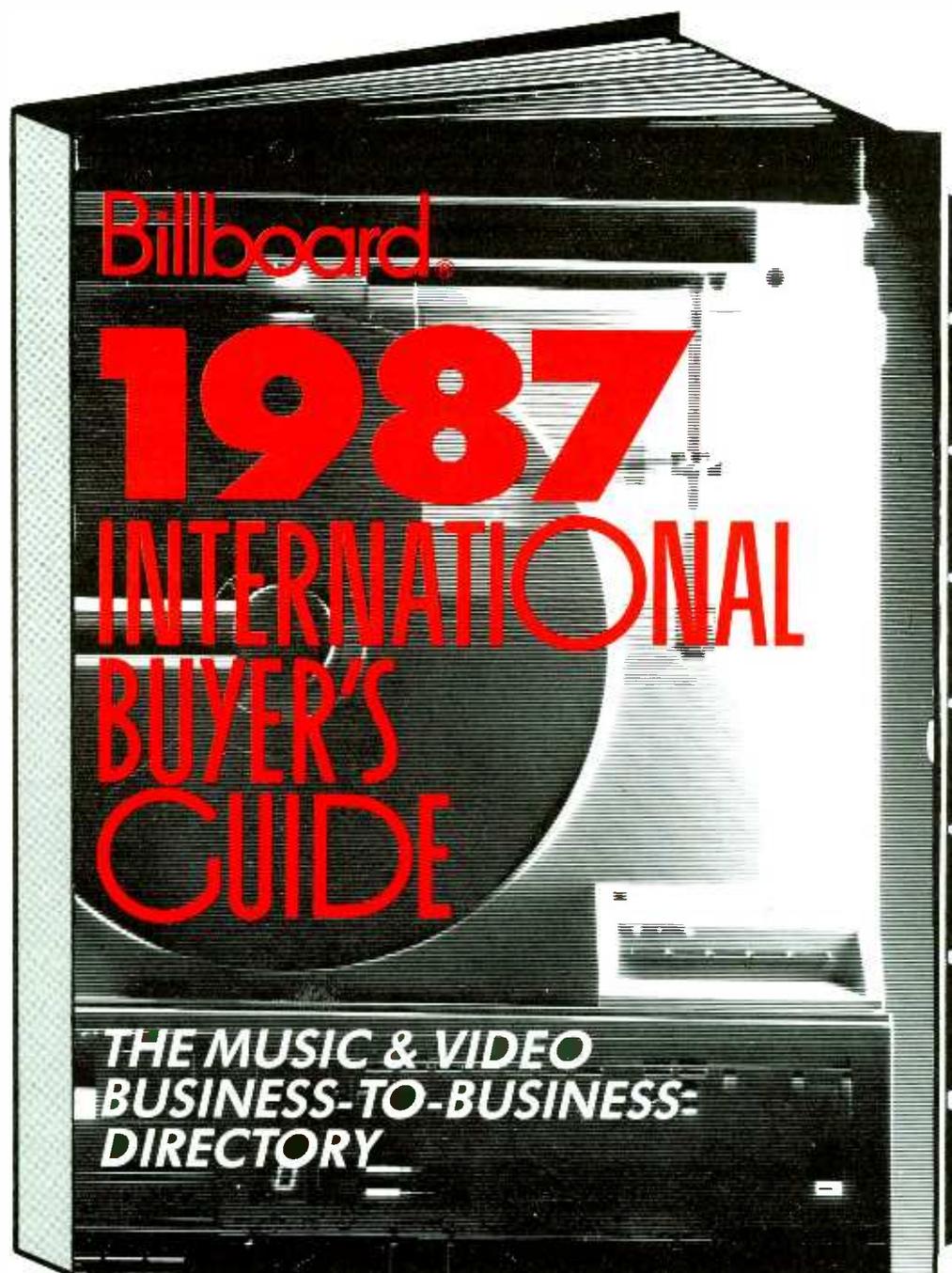


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BY ELLIOT HORNE

Here's one for your not-so-Trivial Pursuit: What does everyone in the recording industry (managers, artists, company officials) want, down-right insist on, and, at the same time, put down, disrespect, and—traditionally—undervalue?

Publicity, that's what.

Those of us who do it get no respect. Worse, we're derided as being on "free rides" and (jealously, I think) referred to as operators in some sort of Glamor Gulch that is hardly connected to the everyday workings of the record business. Activities such as business affairs, creative services, finance, personnel management, and even the mail-room seem to enjoy a somewhat higher regard.

The fact that we deal directly with artists, managers, editors, and writers and are asked to handle the correspondence marked "Please handle" that arises from the company's mail, in addition to pitching, planting, and panting after space in newspapers and magazines and on television, all adds up to diddly. It's a bit scary.

We write press releases, bios, features, photo captions, "sell" copy, and promotion pieces. We arrange interviews on an almost daily basis that result, most of the time, in favorable, widespread exposure, without which a budding star's rise would be snail-paced instead of the "meteoric" kind our record-buyers read about.

Oftentimes, we are the alchemists who create the all-important "image" that, together with airplay and aggressive marketing, is requi-

site for super sales and superstar-dom.

Yet, and don't ask me why, all of this seems to be taken pretty much for granted. "What do those guys ever do?" is the kind of thing we put up with all the time.

Of course, there are some enlightened folk who know the value of a Rolling Stone, People, or New York Times feature and who realize what the costs would be to buy such

you've bared your soul, the party to whom you've bled continues to look upon you as a goldbrick type shortly to be found out and shipped out. It's a puzzlement.

Whenever a record hits and an artist explodes to stardom, isn't it usually some DJ in Split Lip, Nev., or somewhere who "broke it first" and is credited with the launch? Or wasn't it that sensational video (whose cost was certainly sensation-

Five," "Entertainment Tonight," and "Soul Train."

- Set those features and magazine covers.

- Turn out the press when that is a must.

That's the job.

Ideally, public relations, handled professionally and with the consistency of a drum machine, is a vital ingredient in any marketing plan. It is as essential as advertising, radio time buys, buttons, T-shirts, or what-have-you.

Used judiciously, for instance, publicity can, and does, support the promotion function by helping to stimulate airplay. Artist photos, bios, interviews, and canned features placed in newspapers and magazines throughout the country often create a wave of exposure that program directors and radio personalities are hardly immune to. And, in the sales area, reprints of major press breaks have been known to have considerable residual effect on dealer orders.

Some people, those who know a wee bit about us, refer to what we in the publicity field do as "hype." That's OK with me. As long as the hype helps sell our product, I'll hype.

So, here we are: Hipsters of Hype, Wizards of Wizzbang. Like our beloved, and often belabored, Starship, we stand knee-deep in the hoopla—the kind of hoopla that sells phonograph records, cassettes, and compact disks. And we love it, where we are.

But allow this small gripe. Like Rodney and Aretha, we deserve (just our share of) res . . . pect.

Please?

'They look upon you as a goldbrick type shortly to be found out and shipped out.'



Elliot Horne is manager, publicity, black music, at RCA Records in New York.

space. But, like Lotto winners, their number is few.

Publicity is something most people in and out of our business are suspicious of. It is done, whatever it is, by dilettantes, they think. "Those guys never dirty their hands," they declaim, as if all other industry workers are tilling fields or gigging oil rigs.

Promotion, advertising, radio, TV—all these functions are understood. Publicity? That's hieroglyphics. It has to be explained.

But, even when it is explained and

al) that really did the trick?

What it never, ever is, is publicity. No respect.

Airplay is never taken for granted, while the success of a videoclip is always up for grabs. With publicity, however, it's a different ballgame. Publicity is expected; nothing less than getting it is tolerated.

So, for any publicist worth his or her IBM Selectric, the challenge remains:

- Get that space.
- Nail down those reviews.
- Place the artist on "Live at

Beating the Drums for Lyric Literacy

BY SHEILA DAVIS

The findings of a recent study by California State Univ., at Fullerton, on the impact of song lyrics have some interesting implications for the music industry.

According to the Los Angeles Times (June 11), the survey concluded, "[Only] 2% or 3% of all teenagers devote their full attention to lyrics; most use rock'n'roll as 'background noise.'"

The study further noted, "Teenagers cannot accurately describe their favorite songs [because] they are seriously lacking in literary skills to understand and interpret metaphors and symbolism."

The study's finding that teen-age

listeners are generally inattentive—a pattern common to top 40 fans of all ages—merely confirms a fact we already know. But the survey sheds no light on the various causes that led to this national syndrome of not understanding and, consequently, not listening to lyrics.

It would be useful for some future study to scrutinize both the prevalent songwriting process as well as the words to hit songs. A reading of rock lyrics, for example, isolated from synthesized wizardry and superstar charisma, would reveal one of the reasons why pop music lovers are unable to "describe" their favorite songs: The words to the vast majority are simply incoherent.

For some years now, the beat of a pop song has superseded its meaning. Today's incoherent lyrics result, in part, from the influence of digital technology on the songwriting process itself. More often than not, computer-chip "grooves" are conceived by a group of musicians who are not word-oriented, valuing the sound more than the sense.

In contrast, our "standard" songs generally resulted from the crafting of words to a memorable melody by one literate lyricist who prized simplicity and clarity above all.

The widespread decline in both the writing skills of lyricists and the analytical skills of listeners is, unfortunately, symptomatic of a more profound problem: We are now a na-

tion one-third functionally illiterate.

It seems to me that the music industry has a great opportunity to strike a blow against illiteracy. What if its leaders united to encourage the creation of a national program to teach the skills of effective writing to the country's song-smiths?

If top 40 could be helped to return to making sense—instead of just dollars—not only would the public again have good reason to listen to lyrics, but the music industry would harvest a rich revenue from a long-fallow field: coverable songs.

Sheila Davis is author of "The Craft of Lyric Writing."

Letters to the Editor

have a record deal. If I want to read about a basketball player who was too stupid to keep himself away from coke, I'll buy the Enquirer, not Billboard.

Stick to music. OK?

Ronald Gerber
New York

FAIR WARNING

On the question of digital audio tape

(DAT), I caution manufacturers and record companies to be careful.

There is a limit to the number of configurations in which we will purchase the identical title. Let us digitally tape our home CDs for playback on our car or portable DATs, or we will not support the format.

David Balsam
Pixellite Software
Oakland, Calif.

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Getting New Talent On The Air NMS Panel Gives Shape To The Issue

BY KIM FREEMAN

NEW YORK Album radio programmers took a knocking and kept on rocking during a New Music Seminar panel on the format. True to the state of the album rock format, the program directors at the seminar represented a variety of programming approaches, from the tight-listed WMMR Philadelphia to import-oriented, progressive outlet WLIR Long Island.

Under the skilled segues of moderator Bill Hard, of Friday Morning Quarterback/Hard Sheet, panelists addressed most of the allegations thrown at album radio by discussing the role of the consultant in programming decisions, whether the format is as involved with new music as it could or should be, and whether the format is doing enough to regenerate itself for the future.

On the new music question, WMMR PD Ted Utz acknowledged, "It's tough right now because any AOR list is dominated by massive heritage artists."

The definition of "new music" is worded a thousand ways, and Utz offered a basic radio tenet to the audience by noting that the Fabulous Thunderbirds were considered up-and-coming talent throughout the Northeast, whereas listeners in the T-Birds' home state of Texas would view the act as established veterans.

Bill Bennett, Epic vice president/album promotion, said the label's biggest frustration with the format is "that it doesn't sell records. It's that simple." He did credit the format with creating singles. "Without AOR, I can't imagine CHR having heard [the Thunderbirds' "Tuff Enough"] as a

single."

WMMR's Utz called record sales the "ultimate vote for a piece of product." As for the station's role in airing new music, Utz echoed the approach of most album rock PDs in citing local acts. "We have the most success with local acts," Utz said. "Our audience sees that as breaking new artists. We've got to break new talent so we have something to play in two years."

Referred to by many label reps as the "toughest add in the country," Utz defended WMMR's tight

'There is a lack of dedication to an album'

playlist by saying, "Constant repetition is what breaks through to the older demographic."

Rob Barnett, PD at KZEW Dallas, criticized the "one-song mentality. I see a lot of labels pushing one song, rather than breaking an act. [There is] a lack of dedication to an album. We should stand up for the fact that we're album-oriented radio."

Barnett addressed the role of consultants in add decisions, noting that labels often hear the refrain, "We can't add it because we don't have another hole [on the playlist]." That's a wimpy excuse. You've got to realize you can work new music in some way."

Barnett said programmers should not allow consultants to wield "that kind of control." Most panelists lamented that that control was often given away by PDs for fear of losing their jobs. "If you're good, someone else will hire

you," Barnett said.

From the floor, Don Burns of CFNY Toronto suggested that stations that fall prey to the one-song mentality are "controlled by record companies trying to extend the life of album sales."

Hard asked whether the spread of "classic hit" outlets and the tightening of playlists might create opportunities for more progressive album rockers.

Rick Carroll, PD at KROQ Los Angeles, described his station as more akin to top 40 than album rock. If he had an album rock outlet getting attacked by a classic hit station right now, Carroll said, "I would put a traditional AOR on with 80% currents in 2½- to three-hour rotation." He said it would be "ridiculous to compete with classics by playing more oldies," attributing the growth of oldies-based album rock to owners and managers wanting the 25-plus demographic.

The exposure of hard rock acts was brought up in the context of going after older listeners by a seminar attendee: "When someone goes to bed at 25 and wakes up at 26, they all of the sudden don't like Led Zeppelin? Don't any 35-year-olds play air guitar? I do!"

WNEW-FM New York PD Charlie Kendall said the station has no problem with hard rock, '70s-style oldies. "It's the currents that are a problem." Most panelists seemed to agree with Kendall's somewhat grudging statement that desire for that kind of music did diminish with age.



Golden Opportunity. William Lee Golden of the Oak Ridge Boys discusses the group's new album on the Billboard Entertainment News Network. Golden is pictured with Brian McFadden, right, of New York-based R&R Syndications Inc., producer and distributor of the shortform show.

OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

TOP 40

Lionel Richie's "Dancing On The Ceiling" (Motown) popped out of the packaging and onto the air at KBEQ Kansas City, where program director Steve Perun says, "With an artist like this, it doesn't matter if the record is any good or not. You have to let the audience decide that." So far, Perun says, KBEQ's listeners are giving Richie's latest the thumbs-up. "People are going to the stores looking for it like crazy." Huey Lewis' just-arrived "Stuck With You" (Chrysalis) is another automatic add, Perun says. From Columbia's chart-topping "Top Gun" soundtrack, Perun says "Take My Breath Away" by Berlin "has roofed." Translated, that means "excellent sales and phones" after two weeks on air at KBEQ. From brand-new ranks, Perun says Stacy Q's "Two Of Hearts" (Atco) is getting strong female response from all female demographics.

KIM FREEMAN

SPRING '86 ARBITRON RATINGS

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

Call	Format	winter '85	spring '86	Call	Format	winter '85	spring '86	Call	Format	winter '85	spring '86
NEW YORK				LOS ANGELES				SAN DIEGO			
WHTZ	top 40	6.1	6.9	KABC	talk	6.1	7.0	KNAC	pure rock	—	1.2
WRKS	urban	5.6	6.2	KHIS-AM-FM	top 40	7.8	6.3	KDAY	urban	1.3	1.1
WPLJ	top 40	5.5	5.9	KPWR	top 40	4.4	6.0	KFAC-FM	classical	1.1	1.1
WINS	news	4.7	4.6	KJOI	easy listening	5.1	5.2	KSKQ	Spanish	1.2	1.0
WOR	talk	5.2	4.5	KBIG	easy listening	5.1	4.3				
WBLS	urban	4.0	4.3	KOST	AC	4.1	4.2	KFMB-AM	AC	4.8	9.0
WPAT-FM	easy listening	3.5	4.3	KROQ	album rock	4.3	3.8	KJQY	easy listening	9.7	8.2
WLTW	AC	3.8	4.2	KFWB	news	3.3	3.7	KSDO-AM	news/talk	6.6	7.0
WNEW-FM	album rock	3.7	3.9	KRTH-FM	AC	3.7	3.5	KFMB-FM	AC	5.9	6.8
WCBS-FM	oldies	3.4	3.6	KLOS	album rock	3.3	3.4	KGB	album rock	5.9	6.6
WCBS-AM	news	3.7	3.3	KLVE	Spanish	1.5	3.4	XTRA-FM	album rock	5.5	6.6
WXRK	album rock	2.8	3.1	KNX	news	3.3	3.1	XHRM	urban	5.7	4.9
WHN	country	2.2	3.0	KMPC	nostalgia	2.9	3.0	KSDO-FM	top 40	4.3	4.8
WNEW-AM	nostalgia	2.9	2.7	KIQQ	AC	3.9	2.9	KSON-FM	country	3.3	3.9
WABC	talk	2.8	2.6	KTNQ	Spanish	2.2	2.7	KPQP	nostalgia	5.1	3.5
WNBC	AC	2.0	2.0	KMET	album rock	3.2	2.2	KIFM	AC	3.7	3.1
WYNY	AC	1.9	2.0	KNX-FM	top 40	1.6	1.8	KWLT	AC	3.7	3.1
WPIX	AC	1.7	2.0	KWKW	Spanish	1.3	1.7	KYXY	AC	3.1	3.1
WNSR	easy listening	3.5	1.9	KFI	AC	1.6	1.6	XTRA-AM	oldies	3.1	2.9
WADO	Spanish	1.8	1.8	KZLA	country	1.9	1.5	KCBQ-FM	country	3.7	2.8
WQXR-AM-FM	classical	1.6	1.7	KJLH	urban	2.0	1.4	KFSD	classical	3.0	2.4
WAPP	top 40	1.6	1.6	KKGO	jazz	1.4	1.3	KLZZ-FM	AC	3.0	2.3
WPAT-AM	easy listening	1.3	1.6	KRLA	oldies	1.7	1.2	KCBQ-AM	country	1.3	1.6
WNCN	classical	1.3	1.2	KBZT	AC	1.6	1.2	KNX-AM	news	2.1	1.6
WKDM	Spanish	1.3	1.1	KLAC	country	1.4	1.2	XHITZ	top 40	1.8	1.4
WSKQ	Spanish	1.7	1.0	KUTE	Quiet Storm	1.4	1.2	KSON-AM	country	1.0	1.3
WWRL	Inspirational	1.2	1.0	KNOB	AC	1.0	1.2	KGMG	classic rock	1.5	1.0
				KACE	urban	—	1.2				

Hosking: CBS Cuts Won't Mean Drastic Changes

NEW YORK Major cutbacks in the CBS Broadcast Group will not have a severe impact on the network's radio operations, says CBS Radio Division president Bob Hosking.

According to Hosking, his division began planning for person-

nel cutbacks in technical and sales staffs more than two years ago. "It was a simple, very strong concern about costs," he says. "Radio was concerned about costs long before television was."

'There will be no impact on air'

nel cutbacks in technical and sales staffs more than two years ago. "It was a simple, very strong concern about costs," he says. "Radio was concerned about costs long before television was."

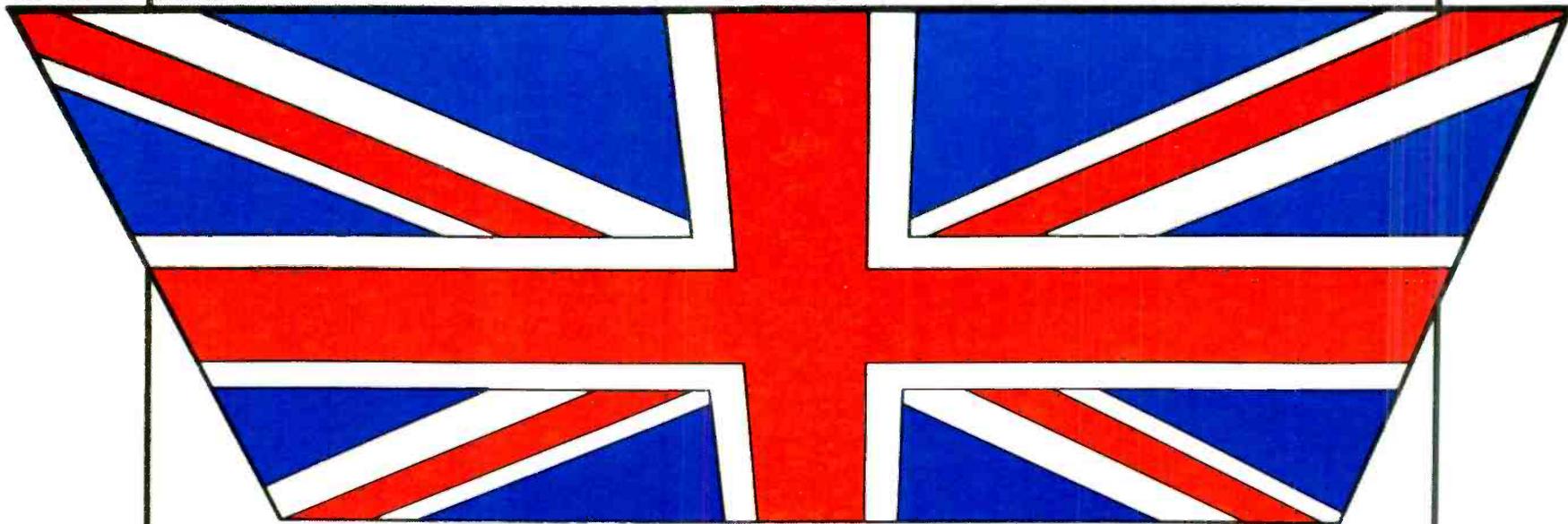
With the approval of renewed union contracts, CBS Radio is in the middle of installing combo board operations at its AM news outlets. With their installation,

the number of technicians needed can be greatly reduced. CBS completed combo procedures at KCBS San Francisco last month, and Hosking says that when the whole AM chain converts during the next year or so, it will result in a reduction of 42 technicians.

On the sales side, CBS' KMOX/KHTR St. Louis and WSUN/WYNF Tampa Fla., have combined staffs, which amounts to having just one general sales manager and one national sales manager for each combo. "These are things we've had in the works for two and a half years," Hosking says. "There will be no impact on air." He says he does not anticipate making unplanned job eliminations, and he adds that attrition should account for any additional budget cuts the CBS Broadcast Group may call for.

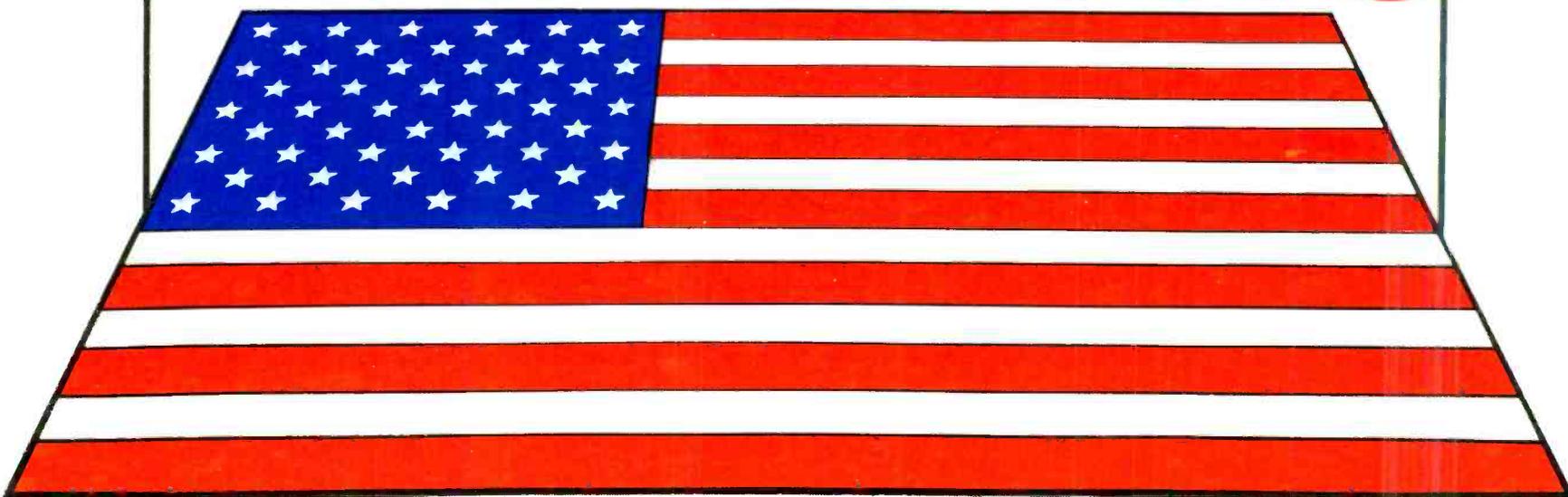
 WESTWOOD ONE PRESENTS

BBC *Concert Classics*



FEATURING

THE KINKS



The Kinks, one of the groups at the forefront of the original British Invasion in 1964, headline the next installment of *BBC Concert Classics*, airing the week of August 4 over the Westwood One Radio Networks. This exciting 90-minute performance, recorded by the BBC during two Kinks Concerts in the mid-1970s, features Ray Davies, Dave Davies, John Dalton, Mick Avery and John Gosling in a rousing set that includes such Kinks classics as "You Really Got Me," "All Day And All Of The Night," "Waterloo Sunset," "Dedicated Follower Of Fashion" and, of course, the band's enduring boys-will-be-girls anthem, "Lola." So set aside the week of August 4 for a look back at The Kinks on *BBC Concert Classics* – an exclusive presentation of the Westwood One Radio Networks' *In Concert* series. For further information, contact your Westwood One Station Relations Representative at (213) 204-5000 or Telex 4996015 WWONE.

BBC Concert Classics, exclusively from Westwood One – it's revolutionary!



WESTWOOD ONE RADIO NETWORKS

JULIO IGLESIAS
"AMERICA" TOUR '86:

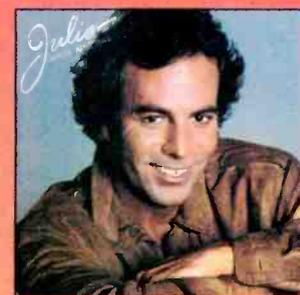
6/24	Coliseum	Seattle, WA
6/25	Expo '86	Vancouver, CN
6/26	P.N.E.	Vancouver, CN
6/27	"Tonight Show"	Burbank, CA
6/28	Lawler Event Center	Reno, NV
6/29	Shoreline Amphitheater	Mountainview, CA

7/2-7	Caesars Palace	Las Vegas, NV
7/4	"Farm Aid"	Austin, TX
7/9	Red Rocks	Denver, CO
7/11	Arizona State University	Phoenix, AZ
7/12	Pan Am Center	Las Cruces, NM
7/14	Convention Center	San Antonio, TX
7/16	Frank Irwin Center	Austin, TX
7/17	Reunion Arena	Dallas, TX
7/18	Myriad Arena	Oklahoma City, OK
7/19	Sandstone	Kansas City, MO
7/23-26	Garden State Arts Center	Holmdel, NJ
7/29	Kennedy Center	Bridgeport, CT
7/30	Nassau Coliseum	Uniondale, NY

8/1	Madison Square Garden	New York, NY
8/3	Performing Arts Center	Saratoga, NY
8/6	Blossom Music Center	Cuyahoga Falls, OH
8/8	Civic Arena	Pittsburgh, PA
8/9-10	Pine Knob	Detroit, MI
8/14	TBA	Milwaukee, WI
8/15	Rosemont Horizon	Chicago, IL
8/16	Civic Arena	St. Paul, MN
8/17	State Fair	Des Moines, IA
8/20	Arena	St. Louis, MO
8/22	Rupp Arena	Lexington, KY
8/23	Riverfront	Cincinnati, OH
8/25	Convention Center	Niagara Falls, NY

9/4-5	Great Woods	Mansfield, MA
9/6	Civic Center	Providence, RI
9/7	Capitol Center	Washington, DC
9/11-14	Resorts International	Atlantic City, NJ
9/17	Coliseum	Hampton, VA
9/19	Starwood	Nashville, TN
9/21	Superdome	New Orleans, LA
9/22	Summit	Houston, TX
9/25	Hollywood Bowl	Los Angeles, CA
9/27-28	Pacific Amphitheater	Costa Mesa, CA
9/29	Sports Arena	San Diego, CA

10/1	Fairgrounds	Ventura, CA
10/3-4	Pavillion	Concord, CA
10/8-14	Caesars Palace	Las Vegas, NV
10/19	Sundome	Tampa, FL
10/21-22	Sunrise Theater	Ft. Lauderdale, FL
10/24-25	Knight Center	Miami, FL



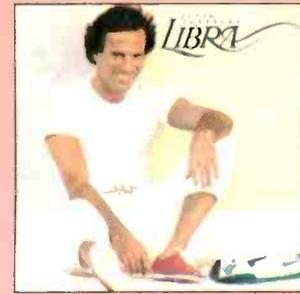
FC 38640



QC 39157



KC2 39570



FC 40180

Look for the
 new Julio album
 in September.

*Not available on Compact Disc
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THE HOTTEST TICKET IN THE WORLD!

"He is the Spanish-born singer who put romance back into show.biz, who has sold more records than any other artist in the world and who inspired a stream of women to lay flowers at his feet." *Arlynn Nellhaus, Denver Post*

"The dark, handsome looks, the genuineness of his personality, his love of good melody and his artful presentation speak for themselves. And that voice: Julio has a controlled way of singing that seems to bring out the uncontrollable."

Seven/Caesars Palace, Las Vegas

"Men are jealous... he steals ladies hearts without hardly trying... his singing was as effortless as breathing. The wild reaction last night, the first date in his second American tour, signalled a triumph for Iglesias, who set his sights on conquering this country three years ago and has succeeded. By the end of the tour he'll probably be one of the biggest male singing stars in the country—right up there with Frank Sinatra."

Patrick MacDonald, Seattle Times

"Could it be that Iglesias' fans see him as a musical James Bond? He plays the lover to the limit... woman go home fantasizing."

Richard Pontziou, San Francisco Examiner



**JULIO
IGLESIAS**
On Columbia Records,
Cassettes and
Compact Discs.



WILLIAM MORRIS AGENCY, INC. 



Seattle Slew. The KISW Seattle morning team of John Maynard, left, and Robin Erickson, right, present Bryan Adams with a special trophy for his contributions to the album rocker's success. The presentation was just a small part of the station's 15th anniversary party, an evening that featured guest appearances by members of Heart, Loverboy, Journey, and the Firm; Jimi Hendrix's father, Al; and the Fabulous Thunderbirds.



You Can Leave Your Hat On. WVRM-FM Hazlet, N.J., air talent Shad Woolley poses with his headphone invention that allows DJs and Walkman users to keep their cowboy hats on while listening. Woolley, by the way, is also the creator of premoistened "boot mud" for urban cowboys, which is available in a farm-scented version.



Cruisin' Country Style. WXTU Philadelphia midday man Bob Young puts a winning listener on the air to explain how she won a \$29,000 Porsche 944 in the station's spring Cars And Cash contest. During the campaign, the country outlet gave away more than \$92,000 in cars, cash, and cruises.



Q-107 Career Peaks. WRQX (Q-107) Washington morning men Jim Elliott, left, and Scott Woodside, right, enjoy a champagne breakfast while delivering a remote broadcast from the 12th floor of the still-under-construction Grand Hyatt Hotel. With Kenny Loggins' "Danger Zone" playing in the background, the Q-107 duo gave away a Grand Hyatt weekend package.



Lee On The Line. Recording artist Lee Greenwood chats up his forthcoming instrumental album with Dan Taylor. WHN New York personality and host of MJI Broadcasting's "Country Today." Seated during the show's taping are, from left, MJI VP/affiliate relations Gary Krantz, Greenwood, Taylor, and Dave Anthony, program director of WEEP Pittsburgh, an MJI affiliate.



Mod Men. Rod Stewart delivers his Warner Bros. "Love Touch" to KIIS-AM-FM Los Angeles morning man Rick Dees, left. Looking on is label promo man Chris Crist.



Rock Psychotics. WBCN Boston's Mat Schaffer, left, and Larry "Cha-Chi" Loprete, right, pose with their hero, Anthony Perkins, just prior to treating 800 WBCN fans to a sneak preview of Perkins' latest horror film, "Psycho III."



The Officers' Circle. New York executives celebrate their new posts as officers of NYMRAD, the New York Market Radio Broadcasters Assn. Seated, from left, are WNSR VP/GM and NYMRAD vice chairman Mark Bench and WAPP VP/GM and NYMRAD treasurer Pat McNally. Standing are WNEW-AM-FM VP/GM and NYMRAD chairman Mike Kakoyiannis and WNCN VP/GM and NYMRAD secretary Matt Field.

VOX by Kim Freeman JIOX

WASH-FM Washington didn't bother waiting for the spring Arbitron results to change formats. After a year and a half of trying to reclaim its place as the paramount personality-oriented AC station in the D.C. market, WASH-FM switched to a soft music blend that falls between easy-going adult contemporary and beautiful music. As of July 14, the station began billing itself Easy 97.

The change was made after two months of extensive analysis and research, says WASH vice president/general manager **Tom Durney**. The "wedge" format is doing well in other markets, he says, adding that he hopes the programming shift will enable WASH to capture the large Washington work-place listening audience.

Easy 97 will not play currents and hard rock, going after a 35-to-44 demographic rather than its former 25-34 target.

This is the third format change for the station in three years. Back

in 1983, WASH, under the leadership of **Bill Tanner**, changed from AC to a top 40 approach. Longtime staffers were handed their walking papers, and the station subsequently suffered not only from continuing poor ratings but from a media and listener backlash as well. Durney had hoped the return of the AC format and a leadoff "Continental Breakfast" morning drive show would turn the station

WASH's AC fare is a washout

around and make it competitive with AC outlets WCLY-FM and WLTT-FM.

SEMINAR NOTES: Only at the New Music Seminar, held here July 13-16, would you find **WBCN** Boston PD **Oedipus** defending himself against allegations of racism in the way he programs the album rocker. **Oedipus'** outraged response was only one of many strange scenes we witnessed while watching some of the country's top programming talent mix with the new music masses.

The allegations of racism arose during the album radio panel (see separate story, page 10) and were brought up by members of the New York-based Black Rock Coalition. The coalition circulated a flier headed "AOR=Apartheid-Oriented Rock" with playlists of each

panelist's station to support its claim that "AOR programming from coast to coast is racist."

With his veins popping, **Oedipus** pointed out that **WBCN** had held a "Commercial Free For A Free South Africa" day and had long done what it could to educate listeners on the atrocities of apartheid. On the scarcity of black artists on **WBCN's** playlist, **Oedipus** mentioned **Run-D.M.C.'s** "Walk This Way." "When we first played it," he said, "we got nothing but hate calls. People saying, 'You're f#\$#@!g with a great Aerosmith song.'" Trying to explain programming basics to coalition members and sympathizers, **Oedipus** said, "We can play it, but we can't make them like it."

Springing from similar splits between programmers and the audience, the pop/urban crossover panelists found themselves discussing why **Eddie Murphy's** skin color was allegedly made to look "three shades lighter" on his album cover. An interesting sociological and marketing question, but not one that made much use of the programming expertise present in panelists **Lee Michaels** of **WGCI** Chicago, **Bernie Miller** of **WLUM** Milwaukee, **Larry Berger** of **WPLJ** New York, **Chris Collins** of **KSFM** Sacramento, and **James Alexander** of **WJLB** Detroit.

HAPPY ARBITRON RESULTS to all, we'll resume this column at its regular length next week.

Promotions

SAVING THE PARADE

WILI Willimantic, Conn. (adult contemporary)

Contact: **Wayne Norman**

WILI came to the rescue of its community during the Fourth of July festivities last week. According to program director/morning man **Wayne Norman**, the town of Willimantic could not muster a marching band for its July 4th parade, and came to **WILI** for a radio version of a one-man band. The query turned out to be an irresistible opportunity to blow the **WILI** horn, Norman reports.

At the city's request, **WILI** staffers compiled 40 minutes of marching music to broadcast during the parade. Naturally, the station was able to promote its role in the parade to the hilt. As a result, most of the parade's participants and spectators came equipped with portable radios, all tuned to **WILI**. As an extra lure, **WILI** extended membership in the Boom Box Marching Band to the first 100 who showed up with portable radios.

In addition to cementing its image on the community, **WILI** drew national coverage from **ABC**, **CBS**, **UPI**, and **AP**. Networks **Norman** reports. Not bad for a 40-minute format break!

Pulling off another clever July 4th promotion was adult contemporary outlet **WYNY** New York, with the "Summer Cruisin' Weekend," a useful summer concept that made an equally strong impression with listeners and advertisers.

Incorporating its "We Play Favorites" motto, **WYNY** asked listeners to submit their three favorite seasonal songs on postcards. Those

who called in after hearing their triple-plays on air were eligible for \$97 gift certificates with a gas station chain in the area, and the grand prize of a Wurlitzer jukebox stocked with 97 faves.

To bring clients into the game, **WYNY** staged a similar contest with advertisers and delivered it in cardboard, album-style packages. The disk-shaped entry blank asked clients to listen the afternoon of July 3, when **WYNY's** all-time favorite tune, per requests, was aired. Participants who submitted the correct song title on postcards became eligible for another Wurlitzer for their office.

ALBUM ROCKER WKLS Atlanta came up with a good way of getting girls interested in boxing with the recent "96 Rock Round Girl Contest." The station presented a WBA title boxing fight and auditioned bikini-clad ladies to serve as card carriers between rounds.

And, speaking of getting women in on the games, **WBBM-AM** Chicago once again pulled off its "Baseball Clinic For Women Only." The second annual one-day seminar was staged July 12 in conjunction with the Windy City White Sox at Comiskey Park. The news outlet's sportscasters **Tom Shaer** and **Ron Gleason** led listeners in lessons about batting, fielding, and pitching strategies. One thousand women were expected to attend.

WITH ALL OF the worldwide and national charities going on, it's nice to see that local little leaguers are not being neglected in Grand Rapids, Mich. **WCUZ** there is sponsoring the sale of "Tiger Spirit," with proceeds slated for the little league baseball program. The song was written by vocalist **Thom Ellis** and the country station's **Kevin Reynolds** and will be sold at all league concession stands as well as door to door by the benefactors.

Bullets Added To Album Rock Chart

NEW YORK Bullets are being awarded on the Album Rock Track chart beginning this week. (See chart at right.)

The bullets are awarded to the tracks showing the greatest increases in airplay points over the previous week. Until now, no bullets were awarded on the Album Rock Tracks chart.

Two other new highlights—Flashmaker and Power Track—were added to the Album Rock Tracks chart in last week's issue.

The Flashmaker is the highest-debating track of the week. The Power Track is the track already on the chart that shows the largest increase in airplay points over the previous week.

The changes are part of **Billboard's** ongoing effort to include more useful information in all of our charts for radio programmers, retailers, record manufacturers, and other interested readers.

FOR WEEK ENDING JULY 26, 1986

Billboard

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
					★★ NO. 1 ★★	
1	1	3	7	STEVE WINWOOD ISLAND		HIGHER LOVE
2	2	1	11	THE FIXX MCA		SECRET SEPARATION
3	9	13	7	PETER GABRIEL Geffen		RED RAIN
4	11	31	4	JOHN COUGAR MELLENCAMP RIVA		RUMBLESEAT
5	5	12	6	BIG COUNTRY POLYGRAM		LOOK AWAY
6	6	14	9	38 SPECIAL A&M		SOMEBODY LIKE YOU
7	7	10	15	VAN HALEN WARNER BROS.		LOVE WALKS IN
8	12	28	4	EURYTHMICS RCA		MISSIONARY MAN
9	3	2	10	EMERSON, LAKE & POWELL POLYDOR		TOUCH AND GO
10	10	16	4	DAVID LEE ROTH WARNER BROS.		YANKEE ROSE
11	13	23	7	BOB SEGER & THE SILVER BULLET BAND CAPITOL		THE AFTERMATH
12	17	20	6	GENESIS ATLANTIC		THROWING IT ALL AWAY
13	16	11	7	JOURNEY COLUMBIA		SUZANNE
14	19	19	5	MICK JAGGER EPIC		RUTHLESS PEOPLE
15	22	25	8	THE MOODY BLUES POLYGRAM		THE OTHER SIDE OF LIFE
16	4	4	9	GENESIS ATLANTIC		INVISIBLE TOUCH
17	18	21	5	TOM COCHRANE & RED RYDER CAPITOL		BOY INSIDE THE MAN
18	25	32	6	BRUCE HORNSBY RCA		EVERY LITTLE KISS
19	31	34	6	PETER GABRIEL Geffen		IN YOUR EYES
20	8	5	13	PETER GABRIEL Geffen		SLEDGEHAMMER
21	14	9	11	ICEHOUSE CHRYSALIS		NO PROMISES
22	30	35	5	GENESIS ATLANTIC		LAND OF CONFUSION
23	23	27	9	AC/DC ATLANTIC		WHO MADE WHO
24	36	—	2	STEVE WINWOOD ISLAND		SPLIT DECISION
25	15	7	10	KENNY LOGGINS COLUMBIA		DANGER ZONE
26	34	44	4	ZZ TOP WARNER BROS.		VELCRO FLY
27	21	17	10	JOHN EDDIE COLUMBIA		JUNGLE BOY
28	20	8	10	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED		WRAP IT UP
29	43	49	3	GTR ARISTA		THE HUNTER
					★★★ POWER TRACK ★★★	
30	45	—	2	DAVID LEE ROTH WARNER BROS.		TOBACCO ROAD
31	28	24	5	JOHN WAITE EMI-AMERICA		IF ANYBODY HAD A HEART
32	26	22	10	THE OUTFIELD COLUMBIA		ALL THE LOVE IN THE WORLD
33	33	37	6	GENESIS ATLANTIC		THE LAST DOMINO
34	37	42	4	GENESIS ATLANTIC		IN TOO DEEP
35	35	47	3	DANNY WILDE ISLAND		ISN'T IT ENOUGH
36	24	6	17	VAN HALEN WARNER BROS.		DREAMS
37	27	15	14	GTR ARISTA		WHEN THE HEART RULES THE MIND
38	38	—	2	HONEYMOON SUITE WARNER BROS.		WHAT DOES IT TAKE
					★★★ FLASHMAKER ★★★	
39	NEW ▶		1	ALVIN LEE 21 RECORDS		DETROIT DIESEL
40	40	43	3	JOAN ARMATRADING A&M		KIND WORDS
41	42	45	4	THE FIXX MCA		BUILT FOR THE FUTURE
42	29	18	8	DAVID BOWIE EMI-AMERICA		UNDERGROUND
43	NEW ▶		1	VAN HALEN WARNER BROS.		SUMMER NIGHTS
44	48	—	2	MODELS Geffen		COLD FEVER
45	NEW ▶		1	GENESIS ATLANTIC		TONIGHT, TONIGHT, TONIGHT
46	32	26	8	ROD STEWART WARNER BROS.		LOVE TOUCH
47	NEW ▶		1	NEIL YOUNG Geffen		TOUCH THE NIGHT
48	39	39	5	THE CALL ELEKTRA		EVERYWHERE I GO
49	41	29	15	THE MOODY BLUES POLYGRAM		YOUR WILDEST DREAMS
50	NEW ▶		1	KIM MITCHELL ATLANTIC		PATIO LANTERNS

○ Products with the greatest airplay gains this week.

Featured Programming

RADIO USA/RADIO NETWORK is seeing good progress on its 2-month-old "U Host It" show. As its name implies, the one-hour program is designed for ultimate local appeal, with affiliate DJs sitting in as hosts of the prepackaged show.

Geared for top 40 and adult contemporary outlets, the weekly music/interview/profile package comes with a timed script, artist interviews, voice tracks, and background information on each act. Affiliates then use their own jocks to serve as hosts and customize the program according to format needs.

"U Host It" is now airing in 47 of the top 50 markets, including eight of the top 10 major markets, says Radio USA/Radio Networks. The company has offices in Boston and Los Angeles.

ORANGE PRODUCTION'S "Sounds Of Sinatra" switched from cash to barter availability, based on demand from both advertisers and stations, says a company spokesman. The two-hour program has been a staple on WWDB Philadelphia for years, where Sid Mark started it as a local offering. Mark took it into syndication in 1979. With the barter offer, "Sounds Of Sinatra" has jumped from 40 to 100 affiliates.

Somewhat belated news at Orange Productions is the appearance of Steve Saslow in the sales and program development department. The former LBS Radio executive has been at the Narberth, Pa.-based firm since March and reportedly has some new program news coming shortly.

Meanwhile, we hear LBS is gearing up to re-enter the radio syndication world. Early this year, LBS had splashed on the scene with announcements for several new programs at the same time. Those ambitions got stalled for numerous reasons, and word is that LBS' return to radio will be keyed to a much more cautious roll-out. We'll keep you posted.

PROMEDIA is the new name for New York-based Progressive Media, which truncated its name to reflect a broader mix of programs. The first of those is "Fun Factory," a weekly package of original comedy drop-ins that debuted July 1. It is designed for top 40 and album rock outlets and features phone calls, commercial spoofs, and celebrity call-ins. The market-exclusive offer comes in five-bit packages and cus-



Do Us Baby. KACE Los Angeles air personality EZ Wiggins gets a glimpse of the charms Meli'sa Morgan will be using during her summer tour opening for Billy Ocean, on which she'll perform tracks from her debut Capitol album, "Do Me Baby."

tom promos are available.

As Progressive Media, the company has earned a name for itself with short-form shows like "The Blimp," "Laugh Machine," "Computer Program," and "Sound Advice." All are still available through Pro-Media. **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.

July 25-27, **Reba McEntire, Dwight Yoakam**, Music of America, ABC Radio Networks, 90 minutes.

July 25-27, **Moody Blues**, Superstars Concert Series, Westwood One, two hours.

July 25-27, **Joe Cocker**, .38 Special, Rock Chronicles, Westwood One, one hour.

July 25-27, **Rod Stewart**, Rick Dees' Weekly Top 40, United Stations, four hours.

July 25-27, .38 Special, Hot Rocks, United Stations, 90 minutes.

July 25-27, **Tony Bennett**, The Great Sounds, United Stations, four hours.

July 25-27, **Gladys Knight & the Pips**, Dick Clark's Rock Roll And Remember, United Stations, four hours.

July 25-27, **Eddie Rabbitt**, Country Today, MJI Broadcasting, one hour.

July 25-27, **Crystal Gayle**, The

Weekly Country Music Countdown, United Stations, three hours.

July 25-27, **Dire Straits**, Profile '86, NBC Radio Entertainment, 90 minutes.

July 25-27, **Anne Murray**, Countdown America, United Stations, four hours.

July 25-Aug. 1, **Alcatraz**, Metalshop, MJI Broadcasting, one hour.

July 25-31, **Pointer Sisters, Donna Summer, Eddy Grant**, Spirit Of Summer, CBS Radioradio, one hour.

July 25-Aug. 17, **Moody Blues**, Rock Over London, Radio International, 90 minutes.

July 26, **Julian Lennon, Fabulous Thunderbirds**, Party America, ABC Radio Networks, two hours.

July 26, **Forester Sisters, Steve Earle**, The American Eagle, DIR Broadcasting, 90 minutes.

July 26, **Three Dog Night**, Solid Gold Saturday Night, United Stations, five hours.

July 27, **Peter Gabriel, Neil Young**, Powercuts, Global Satellite Network, two hours.

July 27, **Tangerine Dream**, Musical Starstreams, Musical Starstreams, two hours.

July 27, **David Bowie**, Rock Over London, Radio International, one hour.

July 27, **Fleetwood Mac**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

July 26-27, **Canned Heat, Marvin Gaye**, Reelin' In The Years, Global Satellite Network, three hours.

July 26-27, **Tears For Fears**, On The Radio, NSBA, one hour.

July 28, **Genesis**, Rock Stars, ABC Radio Networks, 90 minutes.

July 28, **Fixx**, Rockline, ABC Radio Networks, 90 minutes.

July 28-Aug. 3, **Steve Wariner**, Country Closeup, Narwood Productions, one hour.

FOR WEEK ENDING JULY 26, 1986

Billboard ADULT CONTEMPORARY MOST ADDED

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

91 REPORTERS	NEW	TOTAL
	ADDS	ON
LIONEL RICHIE DANCING ON THE CEILING MOTOWN	19	61
BILLY OCEAN LOVE ZONE ARISTA	18	18
STEVE WINWOOD HIGHER LOVE ISLAND	17	44
C. ANDERSON & G. LORING FRIENDS AND LOVERS CARRERE	16	42
GORDON LIGHTFOOT ANYTHING FOR LOVE WARNER BROS.	13	49

FOR WEEK ENDING JULY 26, 1986

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
①	1	3	7	GLORY OF LOVE (LOVE THEME/THE KARATE KID PART II) FULL MOON/WARNER BROS. 7-28667/WARNER BROS. 2 weeks at No. One ◆ PETER CETERA	
2	2	1	14	YOUR WILDEST DREAMS POLYDOR 883096-7/POLYGRAM ◆ THE MOODY BLUES	
③	5	7	8	INVISIBLE TOUCH ATLANTIC 7-89407 ◆ GENESIS	
④	6	9	8	YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814 JEFFREY OSBORNE	
5	3	2	14	NO ONE IS TO BLAME ELEKTRA 7-69549 ◆ HOWARD JONES	
6	4	4	15	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) JIVE/ARISTA 1-9465/ARISTA ◆ BILLY OCEAN	
⑦	9	16	7	LOVE TOUCH (THEME FROM "LEGAL EAGLES") WARNER BROS. 7-28668 ◆ ROD STEWART	
⑧	10	19	7	THE CAPTAIN OF HER HEART A&M 2838 DOUBLE	
⑨	11	17	6	WORDS GET IN THE WAY EPIC 34-06120 MIAMI SOUND MACHINE	
10	7	8	7	MODERN WOMAN (FROM "RUTHLESS PEOPLE") EPIC 34-06118 BILLY JOEL	
11	8	6	9	THE BEST OF ME ATLANTIC 7-89420 ◆ DAVID FOSTER AND OLIVIA NEWTON-JOHN	
⑫	15	21	7	IN THE SHAPE OF A HEART ASYLUM 7-69543/ELEKTRA ◆ JACKSON BROWNE	
⑬	19	26	5	SWEET FREEDOM (THEME FROM "RUNNING SCARED") MCA 52857 ◆ MICHAEL MCDONALD	
14	12	11	18	HOLDING BACK THE YEARS ELEKTRA 7-69564 ◆ SIMPLY RED	
15	13	5	16	ON MY OWN ● MCA 52770 ◆ PATTI LABELLE & MICHAEL MCDONALD	
⑬	31	—	2	DANCING ON THE CEILING MOTOWN 1843 LIONEL RICHIE	
17	14	10	11	THAT'S WHY I'M HERE COLUMBIA 38-05884 JAMES TAYLOR	
⑬	25	31	4	PAPA DON'T PREACH SIRE 7-28660/WARNER BROS. ◆ MADONNA	
⑬	26	38	3	TAKEN IN ATLANTIC 7-89404 MIKE & THE MECHANICS	
20	16	12	15	LIVE TO TELL SIRE 7-28717/WARNER BROS. ◆ MADONNA	
21	22	22	9	LIKE A ROCK CAPITOL 5592 ◆ BOB SEGER & THE SILVER BULLET BAND	
⑬	29	34	3	ANYTHING FOR LOVE WARNER BROS. 7-28655 GORDON LIGHTFOOT	
23	17	15	13	IF YOUR HEART ISN'T IN IT A&M 2822 ◆ ATLANTIC STARR	
24	24	27	7	IF SHE KNEW WHAT SHE WANTS COLUMBIA 38-05886 ◆ BANGLES	
⑬	33	39	3	HIGHER LOVE ISLAND 7-99545/WARNER BROS. ◆ STEVE WINWOOD	
26	27	32	4	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") COLUMBIA 38-05903 ◆ BERLIN	
27	23	20	15	ALL I NEED IS A MIRACLE ATLANTIC 7-89450 ◆ MIKE & THE MECHANICS	
28	20	13	12	HEADED FOR THE FUTURE COLUMBIA 38-05889 ◆ NEIL DIAMOND	
⑬	36	—	2	FRIENDS AND LOVERS CARRERE 4-06122/EPIC CARL ANDERSON & GLORIA LORING	
30	18	18	9	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) GORDY 1842/MOTOWN ◆ EL DEBARGE	
31	21	14	13	A DIFFERENT CORNER COLUMBIA 38-05888 ◆ GEORGE MICHAEL	
32	32	33	4	THIS IS THE TIME A&M 2839 DENNIS DE YOUNG	
33	28	23	18	GREATEST LOVE OF ALL ARISTA 1-9466 ◆ WHITNEY HOUSTON	
34	35	36	4	IS IT A CRIME PORTRAIT 37-06121/EPIC SADE	
35	30	25	16	SOMETHING ABOUT YOU POLYDOR 883362-1/POLYGRAM ◆ LEVEL 42	
⑬	NEW▶	1		THAT WAS THEN, THIS IS NOW ARISTA 1-9505 MICKEY DOLENZ & PETER TORK (OF THE MONKEES)	
37	34	24	12	THAT GIRL IS GONE WARNER BROS. 7-28892 DAVID PACK	
⑬	NEW▶	1		THE EDGE OF HEAVEN COLUMBIA 38-06182 ◆ WHAM!	
⑬	NEW▶	1		SWEET LOVE ELEKTRA 69557 ◆ ANITA BAKER	
40	37	28	13	THE LOVE PARADE REPRISE 7-28750/WARNER BROS. ◆ THE DREAM ACADEMY	

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

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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Kiss And Say Goodbye**,
Manhattans, COLUMBIA
2. **Love Is Alive**, Gary Wright, WARNER
BROS
3. **Moonlight Feels Right**, Starbuck,
PRIVATE STOCK
4. **Afternoon Delight**, Starland Vocal
Band, WINDSONG
5. **Don't Go Breaking My Heart**, Elton
John & Kiki Dee, ROCKET
6. **Get Closer**, Seals & Crofts, WARNER
BROS
7. **Got To Get You Into My Life**,
Beatles, CAPITOL
8. **Rock And Roll Music**, Beach Boys,
BROTHER/REPRISE
9. **I'll Be Good To You**, Brothers
Johnson, A&M
10. **Let 'Em In**, Wings, CAPITOL

POP SINGLES—20 Years Ago

1. **Hanky Panky**, Tommy James & the
Shondells, ROULETTE
2. **Wild Thing**, Troggs, ATCO
3. **Lil' Red Riding Hood**, Sam The
Sham & the Pharoahs, MGM
4. **The Pied Piper**, Crispian St. Peters,
JAMIE
5. **You Don't Have To Say You Love
Me**, Dusty Springfield, PHILLIPS
6. **Paperback Writer**, Beatles, CAPITOL
7. **Hungry**, Paul Revere & the Raiders,
COLUMBIA
8. **Red Rubber Ball**, Cyrkle, COLUMBIA
9. **I Saw Her Again**, Mamas & the
Papas, DUNHILL
10. **Sweet Pea**, Tommy Roe, ABC

TOP ALBUMS—10 Years Ago

1. **Breezin'**, George Benson, WARNER
BROS
2. **Frampton Comes Alive**, Peter
Frampton, A&M
3. **Wings At The Speed Of Sound**,
CAPITOL
4. **Chicago X**, COLUMBIA
5. **Spitfire**, Jefferson Starship, GRUNT
6. **Beautiful Noise**, Neil Diamond,
COLUMBIA
7. **Fleetwood Mac**, WARNER BROS
8. **Rock And Roll Music**, Beatles,
CAPITOL
9. **Fly Like An Eagle**, Steve Miller
Band, CAPITOL
10. **The Dream Weaver**, Gary Wright,
WARNER BROS

TOP ALBUMS—20 Years Ago

1. **Strangers In The Night**, Frank
Sinatra, REPRISE
2. **Yesterday And Today**, Beatles,
CAPITOL
3. **What Now My Love**, Herb Alpert &
the Tijuana Brass, A&M
4. **Lou Rawls Live!**, CAPITOL
5. **Aftermath**, Rolling Stones, LONDON
6. **Going Places**, Herb Alpert & the
Tijuana Brass, A&M
7. **If You Can Believe Your Eyes And
Ears**, Mamas & the Papas, DUNHILL
8. **Wonderfulness**, Bill Cosby, WARNER
BROS
9. **Dr. Zhivago**, Soundtrack, MGM
10. **Midnight Ride**, Paul Revere & the
Raiders, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **Teddy Bear**, Red Sovino, STARDAY
2. **Golden Ring**, George Jones &
Tammy Wynette, EPIC
3. **Say It Again**, Don Williams, ABC/DOT
4. **The Letter**, Loretta Lynn & Conway
Twitty, MCA
5. **Bring It On Home To Me**, Mickey
Gilley, PLAYBOY
6. **When Something Is Wrong With
My Baby**, Sonny James, COLUMBIA
7. **One Of These Days**, Emmylou
Harris, REPRISE
8. **Rocky Mountain Music/Do You
Right Tonight**, Eddie Rabbitt,
ELEKTRA
9. **The Door Is Always Open**, Dave &
Sugar, RCA
10. **Is Forever Longer Than Always**,
Porter Wagoner & Dolly Parton, RCA

SOUL SINGLES—10 Years Ago

1. **You'll Never Find Another Love
Like Mine**, Lou Rawls, PHILADELPHIA
INTERNATIONAL
2. **Something He Can Feel**, Aretha
Franklin, ATLANTIC
3. **Heaven Must Be Missing An Angel
(Part 1)**, Tavares, CAPITOL
4. **Who'd She Coo**, Ohio Players,
MERCURY
5. **This Masquerade**, George Benson,
WARNER BROS
6. **Get Up Offa That Thing**, James
Brown, Polydor
7. **Getaway**, Earth, Wind & Fire,
COLUMBIA
8. **Everything's Coming Up Love**,
David Ruffin, MOTOWN
9. **Summer**, War, UNITED ARTISTS
10. **Can't Stop Groovin' Now, Wanna
Do It Some More**, B.T. Express
COLUMBIA

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

PLATINUM



New York P.D.: Larry Berger

- 1 7 Madonna, Papa Don't Preach
- 2 1 Janet Jackson, Nasty
- 3 3 Billy Ocean, There'll Be Sad Songs (T
- 4 4 Peter Gabriel, Sledgehammer
- 5 2 Simply Red, Holding Back The Years
- 6 8 Genesis, Invisible Touch
- 7 9 Lisa Lisa And Cult Jam, All Cried Out
- 8 10 Timex Social Club, Rumors
- 9 5 El DeBarge, Who's Johnny ("Short Circ
- 10 12 Peter Gabriel, Sledgehammer
- 11 4 Patti LaBelle & Michael McDonald, On
- 12 13 Regina, Baby Love
- 13 14 Kenny Loggins, Danger Zone
- 14 11 Howard Jones, No One Is To Blame
- 15 12 The Jets, Crush On You
- 16 17 Rod Stewart, Love Touch (Theme From "
- 17 18 The Moody Blues, Your Wildest Dreams
- 18 20 Pet Shop Boys, Opportunities (Let's M
- 19 22 Belinda Carlisle, Mad About You
- 20 23 Bananarama, Venus
- 21 25 Billy Joel, Modern Woman (From "Ruthi
- 22 26 Gwen Guthrie, Ain't Nothing Going On
- 23 28 Lionel Richie, Dancing On The Ceiling
- 24 24 The Fabulous Thunderbirds, Tuff Enuff
- 25 27 Dhar Braxton, Jump Back (Set Me Free)
- 26 26 New Edition, With You All The Way
- 27 11 Steve Winwood, Higher Love
- 28 27 Jermaine Stewart, We Don't Have To Ta



New York P.D.: Scott Shannon

- 1 1 Janet Jackson, Nasty
- 2 5 Peter Gabriel, Sledgehammer
- 3 9 Madonna, Papa Don't Preach
- 4 7 Genesis, Invisible Touch
- 5 2 Billy Ocean, There'll Be Sad Songs (T
- 6 10 Timex Social Club, Rumors
- 7 6 Simply Red, Holding Back The Years
- 8 8 Regina, Baby Love
- 9 11 Lisa Lisa And Cult Jam, All Cried Out
- 10 4 El DeBarge, Who's Johnny ("Short Circ
- 11 3 Patti LaBelle & Michael McDonald, On
- 12 17 Peter Gabriel, Sledgehammer
- 13 8 Rod Stewart, Love Touch (Theme From "
- 14 15 Kenny Loggins, Danger Zone
- 15 23 Belinda Carlisle, Mad About You
- 16 16 John Eddie, Jungle Boy
- 17 24 Pet Shop Boys, Opportunities (Let's M
- 18 21 Billy Joel, Modern Woman (From "Ruthi
- 19 20 The Moody Blues, Your Wildest Dreams
- 20 22 Wham!, The Edge Of Heaven
- 21 13 The Jets, Crush On You
- 22 15 The Fabulous Thunderbirds, Tuff Enuff
- 23 29 Bananarama, Venus
- 24 26 Jermaine Stewart, We Don't Have To Ta
- 25 27 Lionel Richie, Dancing On The Ceiling
- 26 12 Gwen Guthrie, Ain't Nothing Going On
- 27 12 Whitney Houston, Greatest Love Of All
- 28 14 George Michael, A Different Corner
- 29 19 Madonna, Live To Tell
- 30 11 A Billy Ocean, Love Zone
- 31 11 Neil Diamond, Headed For The Future



Chicago P.D.: John Gheon

- 1 7 Madonna, Papa Don't Preach
- 2 2 Peter Gabriel, Sledgehammer
- 3 1 Simply Red, Holding Back The Years
- 4 6 Peter Cetera, Glory Of Love (Theme Fr
- 5 9 Genesis, Invisible Touch
- 6 9 Kenny Loggins, Danger Zone
- 7 10 Patti LaBelle & Michael McDonald, On
- 8 13 Rod Stewart, Love Touch (Theme From "
- 9 15 Belinda Carlisle, Mad About You
- 10 15 Billy Ocean, There'll Be Sad Songs (T
- 11 17 The Fixx, Secret Separation
- 12 20 Steve Winwood, Higher Love
- 13 18 GTR, When The Heart Rules The Mind
- 14 26 Michael McDonald, Sweet Freedom
- 15 14 The Fabulous Thunderbirds, Tuff Enuff
- 16 23 Klymaxx, Man Size Love (From "Runnin
- 17 19 Billy Joel, Modern Woman (From "Ruthi
- 18 24 Madonna, Live To Tell
- 19 25 The Moody Blues, Your Wildest Dreams
- 20 21 Pet Shop Boys, Opportunities (Let's M
- 21 21 Howard Jones, No One Is To Blame
- 22 29 The Blow Monkeys, Digging Your Scene
- 23 31 Jeffrey Osborne, You Should Be Mine (
- 24 32 Patti LaBelle, Oh People
- 25 33 John Cougar Mellencamp, Rumplesat
- 26 35 EX Mary Jane Girls, Walk Like A Man (Fr
- 27 36 Journey, Suzanne
- 28 37 Queen, A Kind Of Magic
- 29 38 The Outfield, All The Love In The Wor
- 30 43 Berlin, Take My Breath Away (Love The
- 31 44 John Waite, If Anybody Had A Heart
- 32 45 EX Lionel Richie, Dancing On The Ceiling
- 33 45 EX Sheena Easton, So Far So Good
- 34 45 EX Gwen Guthrie, One Step Closer To
- 35 45 EX A Eurythmics, Missionary Man
- 36 45 EX Mike & The Mechanics, Taken In



Chicago P.D.: Buddy Scott

- 1 3 Peter Gabriel, Sledgehammer
- 2 2 Janet Jackson, Nasty
- 3 4 Peter Cetera, Glory Of Love (Theme Fr
- 4 5 Genesis, Invisible Touch
- 5 1 Simply Red, Holding Back The Years
- 6 6 Kenny Loggins, Danger Zone
- 7 9 Jermaine Stewart, We Don't Have To Ta
- 8 10 Madonna, Papa Don't Preach
- 9 14 Bananarama, Venus
- 10 12 Rod Stewart, Love Touch (Theme From "
- 11 15 The Fabulous Thunderbirds, Tuff Enuff
- 12 7 The Jets, Crush On You
- 13 11 Billy Ocean, There'll Be Sad Songs (T
- 14 12 Pet Shop Boys, Opportunities (Let's M
- 15 23 Timex Social Club, Rumors
- 16 21 Andy Taylor, Take It Easy
- 17 20 Klymaxx, Man Size Love (From "Runnin
- 18 16 The Blow Monkeys, Digging Your Scene
- 19 15 Billy Joel, Modern Woman (From "Ruthi
- 20 22 Wham!, The Edge Of Heaven
- 21 29 Belinda Carlisle, Mad About You
- 22 8 Patti LaBelle & Michael McDonald, On
- 23 25 Michael McDonald, Sweet Freedom
- 24 28 Regina, Baby Love

- 25 27 Gavin Christopher, One Step Closer To
- 26 26 Starpoint, Restless
- 27 13 El DeBarge, Who's Johnny ("Short Circ
- 28 31 Jeffrey Osborne, You Should Be Mine (
- 29 11 Steve Winwood, Higher Love
- 30 34 The Monkees, That Was Then, This Is N
- 31 35 Nu Shooz, Point Of No Return
- 32 36 Chaka Khan, Love Of A Lifetime
- 33 40 The Outfield, All The Love In The Wor
- 34 EX Barry Manilow, I'm Your Man
- 35 EX Berlin, Take My Breath Away (Love The
- 36 37 Mary Jane Girls, Walk Like A Man (Fr
- 37 EX Lionel Richie, Dancing On The Ceiling
- 38 17 Prince & The New Power Generation, Anotherlover
- 39 EX Patti LaBelle, Oh People
- 40 EX Simply Red, Money's Too Tight (To Ment
- A40 Run DMC, Walk This Way



Los Angeles P.D.: Mike Schaefer

- 1 1 Timex Social Club, Rumors
- 2 2 Belinda Carlisle, Mad About You
- 3 3 Stacy Q, Two Of Hearts
- 4 4 Peter Gabriel, Sledgehammer
- 5 6 Madonna, Papa Don't Preach
- 6 9 Bananarama, Venus
- 7 11 Jermaine Stewart, We Don't Have To Ta
- 8 11 Kenny Loggins, Danger Zone
- 9 13 Genesis, Invisible Touch
- 10 14 Whitney Houston, All At Once
- 11 8 Pet Shop Boys, Opportunities (Let's M
- 12 15 Wham!, The Edge Of Heaven
- 13 21 Boys Don't Cry, I Wanna Be A Cowboy
- 14 25 Peter Cetera, Glory Of Love (Theme Fr
- 15 17 Regina, Baby Love
- 16 10 Trans-X, Living On Video
- 17 29 Berlin, Take My Breath Away (Love The
- 18 20 The S.O.S. Band, The Finest
- 19 21 Jeffrey Osborne, You Should Be Mine (
- 20 12 El DeBarge, Who's Johnny ("Short Circ
- 21 26 Rod Stewart, Love Touch (Theme From "
- 22 16 Billy Ocean, There'll Be Sad Songs (T
- 23 18 The Blow Monkeys, Digging Your Scene
- 24 27 Ichoseus, No Promises
- 25 28 Steve Winwood, Higher Love
- 26 22 Janet Jackson, Nasty
- 27 32 Miami Sound Machine, Words Get In The
- 28 30 Michael McDonald, Sweet Freedom
- 29 23 Madonna, Live To Tell
- 30 31 Ichoseus, No Promises
- 31 33 Billy Joel, Modern Woman (From "Ruthi
- 32 EX Lionel Richie, Dancing On The Ceiling
- 33 EX El DeBarge, Who's Johnny ("Short Circ
- 34 EX Sparks, Music You Can Dance To
- 35 EX Klymaxx, Man Size Love (From "Runnin
- 36 EX Devo, Hanging On A Heart Attack
- A Billy Ocean, Love Zone
- A Level 42, Hot Water
- EX Chaka Khan, Love Of A Lifetime
- EX EX Andy Taylor, Take It Easy
- EX EX Mike & The Mechanics, Taken In
- EX EX Simply Red, Money's Too Tight (To Ment

GOLD



Boston P.D.: Sunny Joe White

- 1 1 Janet Jackson, Nasty
- 2 2 Peter Gabriel, Sledgehammer
- 3 3 Genesis, Invisible Touch
- 4 4 Jermaine Stewart, We Don't Have To Ta
- 5 5 The Blow Monkeys, Digging Your Scene
- 6 6 Rod Stewart, Love Touch (Theme From "
- 7 7 Jeffrey Osborne, You Should Be Mine (
- 8 8 Billy Joel, Modern Woman (From "Ruthi
- 9 9 Madonna, Papa Don't Preach
- 10 15 Regina, Baby Love
- 11 11 Van Halen, Dreams
- 12 12 Belinda Carlisle, Mad About You
- 13 13 The Jets, Crush On You
- 14 16 Gavin Christopher, One Step Closer To
- 15 18 Miami Sound Machine, Words Get In The
- 16 17 Robert Palmer, Hyperactive
- 17 19 John Cafferty & The Beaver Brown Band,
- 18 20 Peter Cetera, Glory Of Love (Theme Fr
- 19 25 Journey, Suzanne
- 20 21 Neil Diamond, Headed For The Future
- 21 23 Queen, A Kind Of Magic
- 22 26 John Eddie, Jungle Boy
- 23 20 Wham!, The Edge Of Heaven
- 24 27 Andy Taylor, Take It Easy
- 25 29 Ichoseus, No Promises
- 26 29 Devo, Hanging On A Heart Attack
- 27 32 Steve Winwood, Higher Love
- 28 33 Culture Club, Gusto Blusto
- 29 31 Barry Manilow, I'm Your Man
- 30 35 Belinda Carlisle, Mad About You
- 31 34 Jean Beauvoir, Feel The Heat
- 32 EX Michael McDonald, Sweet Freedom
- 33 EX Bananarama, Venus
- 34 EX Timex Social Club, Rumors
- 35 EX Bonnie Tyler, Loving You Is A Dirty J
- 36 EX Patti LaBelle, Oh People
- A The Outfield, All The Love In The Wor
- A Eurythmics, Missionary Man
- A Prince & The New Power Generation, Anotherlover
- A Lionel Richie, Dancing On The Ceiling
- A Honeymoon Suite, What Does It Take
- EX EX The Beach Boys, Rock N'Roll To The Re
- EX EX Double, The Captain Of Her Heart
- EX EX Glass Tiger, Don't Forget Me (When I'
- EX EX Siouxsie and the Banshees, Cities in
- EX EX Heart, If Looks Could Kill
- EX EX Berlin, Take My Breath Away (Love The
- EX EX The Monkees, That Was Then, This Is N
- EX EX Gwen Guthrie, Ain't Nothing Going On
- EX EX Mary Jane Girls, Walk Like A Man (Fr
- EX EX New Edition, With You All The Way
- EX EX Joan Armatrading, Kind Words
- EX EX Jermaine Jackson, Do You Remember



Hartford P.D.: Gary Wall

- 1 2 Peter Gabriel, Sledgehammer
- 2 3 Genesis, Invisible Touch
- 3 4 Kenny Loggins, Danger Zone
- 4 1 Janet Jackson, Nasty
- 5 8 Peter Cetera, Glory Of Love (Theme Fr
- 6 15 Jermaine Stewart, We Don't Have To Ta
- 7 16 Steve Winwood, Higher Love
- 8 17 Madonna, Papa Don't Preach
- 9 21 Bananarama, Venus
- 10 12 Rod Stewart, Love Touch (Theme From "
- 11 13 Andy Taylor, Take It Easy
- 12 14 Belinda Carlisle, Mad About You
- 13 15 El DeBarge, Who's Johnny ("Short Circ
- 14 6 Billy Ocean, There'll Be Sad Songs (T
- 15 7 The S.O.S. Band, The Finest
- 16 19 Pet Shop Boys, Opportunities (Let's M
- 17 9 Howard Jones, No One Is To Blame
- 18 10 The Moody Blues, Your Wildest Dreams

- 19 11 Simply Red, Holding Back The Years
- 20 22 Miami Sound Machine, Words Get In The
- 21 23 Jeffrey Osborne, You Should Be Mine (
- 22 24 Regina, Baby Love
- 23 25 The Outfield, All The Love In The Wor
- 24 26 Lionel Richie, Dancing On The Ceiling
- 25 29 Device, Hanging On A Heart Attack
- 26 27 Journey, Suzanne
- 27 30 Klymaxx, Man Size Love (From "Runnin
- 28 31 Berlin, Take My Breath Away (Love The
- 29 32 Patti LaBelle, Oh People
- 30 33 Michael McDonald, Sweet Freedom
- 31 33 Glass Tiger, Don't Forget Me (When I'
- 32 34 Run DMC, Walk This Way
- A33 Billy Ocean, Love Zone
- EX Whitney Houston, All At Once



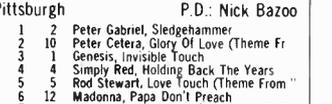
Washington P.D.: Randy Lane

- 1 1 Genesis, Invisible Touch
- 2 2 Kenny Loggins, Danger Zone
- 3 5 Peter Cetera, Glory Of Love (Theme Fr
- 4 4 Simply Red, Holding Back The Years
- 5 9 Peter Gabriel, Sledgehammer
- 6 3 Billy Ocean, There'll Be Sad Songs (T
- 7 15 Madonna, Papa Don't Preach
- 8 16 Berlin, Take My Breath Away (Love The
- 9 10 The Outfield, All The Love In The Wor
- 10 12 Pet Shop Boys, Opportunities (Let's M
- 11 11 Janet Jackson, Nasty
- 12 14 Rod Stewart, Love Touch (Theme From "
- 13 15 Madonna, Papa Don't Preach
- 14 21 Jermaine Stewart, We Don't Have To Ta
- 15 19 Belinda Carlisle, Mad About You
- 16 23 Regina, Baby Love
- 17 6 Level 42, Something About You
- 18 10 Howard Jones, No One Is To Blame
- 19 8 El DeBarge, Who's Johnny ("Short Circ
- 20 EX Timex Social Club, Rumors
- 21 25 John Cougar Mellencamp, Rumplesat
- 22 24 Billy Joel, Modern Woman (From "Ruthi
- 23 28 Steve Winwood, Higher Love
- 24 27 Carl Anderson & Gloria Loring, Friend
- 25 26 Wham!, The Edge Of Heaven
- 26 27 The Blow Monkeys, Digging Your Scene
- 27 EX Klymaxx, Man Size Love (From "Runnin
- 28 EX Lionel Richie, Dancing On The Ceiling
- 29 EX Mike & The Mechanics, Taken In
- 30 EX Bananarama, Venus
- A The Monkees, That Was Then, This Is N
- A Michael McDonald, Sweet Freedom
- A Billy Ocean, Love Zone



Philadelphia P.D.: Scott Walker

- 1 2 Genesis, Invisible Touch
- 2 3 Kenny Loggins, Danger Zone
- 3 5 Rod Stewart, Love Touch (Theme From "
- 4 2 Peter Gabriel, Sledgehammer
- 5 9 Janet Jackson, Nasty
- 6 8 The Fixx, Secret Separation
- 7 10 Peter Cetera, Glory Of Love (Theme Fr
- 8 12 Belinda Carlisle, Mad About You
- 9 12 Aha, Hunting High And Low
- 10 16 Madonna, Papa Don't Preach
- 11 19 Bananarama, Venus
- 12 13 Robert Palmer, Hyperactive
- 13 14 Pet Shop Boys, Opportunities (Let's M
- 14 16 Billy Ocean, There'll Be Sad Songs (T
- 15 17 David Lee Roth, Yankee Rose
- 16 7 GTR, When The Heart Rules The Mind
- 17 18 Gavin Christopher, One Step Closer To
- 18 23 The Blow Monkeys, Digging Your Scene
- 19 21 Journey, Suzanne
- 20 24 Andy Taylor, Take It Easy
- 21 27 Jermaine Stewart, We Don't Have To Ta
- 22 25 Lionel Richie, Dancing On The Ceiling
- 23 26 John Eddie, Jungle Boy
- 24 26 Berlin, Take My Breath Away (Love The
- 25 27 The Edge Of Heaven
- 26 27 Jeffrey Osborne, You Should Be Mine (
- 27 32 Timex Social Club, Rumors
- 28 34 Steve Winwood, Higher Love
- 29 30 Starship, Before I Go
- 30 39 Devo, Hanging On A Heart Attack
- 31 17 Belinda Carlisle, Mad About You
- 32 29 Jermaine Stewart, We Don't Have To Ta
- 33 37 The Outfield, All The Love In The Wor
- 34 36 Glass Tiger, Don't Forget Me (When I'
- 35 38 Barry Manilow, I'm Your Man
- 36 40 Mike & The Mechanics, Taken In
- 37 EX Michael McDonald, Sweet Freedom
- 38 EX Miami Sound Machine, Words Get In The
- 39 EX Mary Jane Girls, Walk Like A Man (Fr
- A00 The Monkees, That Was Then, This Is N
- A ZZ Top, Velcro Fly
- A New Edition, With You All The Way
- A Run DMC, Walk This Way



Pittsburgh P.D.: Nick Bazoo

- 1 2 Peter Gabriel, Sledgehammer
- 2 10 Peter Cetera, Glory Of Love (Theme Fr
- 3 1 Genesis, Invisible Touch
- 4 1 Simply Red, Holding Back The Years
- 5 5 Rod Stewart, Love Touch (Theme From "
- 6 12 Madonna, Papa Don't Preach
- 7 11 Jermaine Stewart, We Don't Have To Ta
- 8 18 Timex Social Club, Rumors
- 9 9 Kenny Loggins, Danger Zone
- 10 3 Howard Jones, No One Is To Blame
- 11 19 The Monkees, That Was Then, This Is N
- 12 6 Janet Jackson, Nasty
- 13 7 Belinda Carlisle, Mad About You
- 14 20 Berlin, Take My Breath Away (Love The
- 15 25 Miami Sound Machine, Words Get In The
- 16 16 GTR, When The Heart Rules The Mind
- 17 17 Billy Joel, Modern Woman (From "Ruthi
- 18 18 Andy Taylor, Take It Easy
- 19 8 Carl Anderson & Gloria Loring, Friend
- 20 26 Wham!, The Edge Of Heaven
- 21 21 The Blow Monkeys, Digging Your Scene
- 22 23 Michael McDonald, Sweet Freedom
- 23 28 Bananarama, Venus
- 24 24 The Moody Blues, Your Wildest Dreams
- 25 30 Klymaxx, Man Size Love (From "Runnin
- 26 29 Jeffrey Osborne, You Should Be Mine (
- 27 27 Queen, A Kind Of Magic
- 28 EX Lionel Richie, Dancing On The Ceiling
- 29 EX Steve Winwood, Higher Love
- 30 EX Pet Shop Boys, Opportunities (Let's M
- A Billy Ocean, Love Zone
- A Stacy Q, Two Of Hearts
- A Chaka Khan, Love Of A Lifetime
- A Falco, Jeanny



Washington P.D.: Mark St. John

- 1 3 Peter Gabriel, Sledgehammer
- 2 2 Genesis, Invisible Touch
- 3 5 Kenny Loggins, Danger Zone
- 4 4 El DeBarge, Who's Johnny ("Short Circ
- 5 1 Janet Jackson, Nasty
- 6 8 Billy Ocean, There'll Be Sad Songs (T
- 7 8 Bob Don't Know, I Wanna Be A Cowboy
- 8 9 Peter Cetera, Glory Of Love (Theme Fr
- 9 10 Berlin, Take My Breath Away (Love The
- 10 12 Belinda Carlisle, Mad About You
- 11 17 Madonna, Papa Don't Preach
- 12 13 The Blow Monkeys, Digging Your Scene
- 13 14 Rod Stewart, Love Touch (Theme From "
- 14 15 The Outfield, All The Love In The Wor
- 15 16 Jermaine Stewart, We Don't Have To Ta
- 16 11 GTR, When The Heart Rules The Mind
- 17 19 Timex Social Club, Rumors
- 18 18 Jeffrey Osborne, You Should Be Mine (
- 19 20 Pet Shop Boys, Opportunities (Let's M
- 20 22 The Fabulous Thunderbirds, Tuff Enuff
- 21 23 New Edition, With You All The Way
- 22 24 Billy Joel, Modern Woman (From "Ruthi
- 23 28 Wham!, The Edge Of Heaven
- 24 26 Gavin Christopher, One Step Closer To
- 25 27 John Cougar Mellencamp, Rumplesat
- 26 29 Steve Winwood, Higher Love
- 27 30 Klymaxx, Man Size Love (From "Runnin
- 28 EX Regina, Baby Love
- 29 EX Carl Anderson & Gloria Loring, Friend
- 30 EX Mike & The Mechanics, Taken In
- A Run DMC, Walk This Way
- A Bananarama, Venus
- A Double, The Captain Of Her Heart
- EX EX Miami Sound Machine, Words Get In The
- EX EX Mary Jane Girls, Walk Like A Man (Fr
- EX EX The Monkees, That Was Then, This Is N
- EX EX Glass Tiger, Don't Forget Me (When I'
- EX EX Lionel Richie, Dancing On The Ceiling



Atlanta P.D.: John Young

- 1 2 Peter Gabriel, Sledgehammer
- 2 3 Janet Jackson, Nasty
- 3 4 Kenny Loggins, Danger Zone
- 4 6 Genesis, Invisible Touch
- 5 6 Jermaine Stewart, We Don't Have To Ta
- 6 9 Peter Cetera, Glory Of Love (Theme Fr
- 7 1 El DeBarge, Who's Johnny ("Short Circ
- 8 13 Madonna, Papa Don't Preach
- 9 5 Billy Ocean, There'll Be Sad Songs (T
- 10 11 The Blow Monkeys, Digging Your Scene
- 11 15 Rod Stewart, Love Touch (Theme From "
- 12 17 Steve Winwood, Higher Love
- 13 16 The Fixx, Secret Separation
- 14 21 Gavin Christopher, One Step Closer To
- 15 18 Pet Shop Boys, Opportunities (Let's M
- 16 22 Billy Joel, Modern Woman (From "Ruthi
- 17 22 Peter Gabriel, Sledgehammer
- 18 19 Jeffrey Osborne, You Should Be Mine (
- 19 23 Queen, A Kind Of Magic
- 20 31 Berlin, Take My Breath Away (Love The
- 21 24 Robert Palmer, Hyperactive
- 22 25 Aha, Hunting High And Low
- 23 25 Timex Social Club, Rumors
- 24 26 Andy Taylor, Take It Easy
- 25 28 Klymaxx, Man Size Love (From "Runnin
- 26 27 Journey, Suzanne
- 27 29 Device, Hanging On A Heart Attack
- 28 30 John Cougar Mellencamp, Rumplesat
- 29 32 Michael McDonald, Sweet Freedom
- 30 33 Bananarama, Venus
- 31 33 Lionel Richie, Dancing On The Ceiling
- 32 34 Wham!, The Edge Of Heaven
- 33 35 Jermaine Jackson, Do You Remember
- 34 35 Mary Jane Girls, Walk Like A Man (Fr
- 35 EX The Monkees, That Was Then, This Is N
- A ZZ Top, Velcro Fly
- A Patti LaBelle, Oh People
- A Carl Anderson & Gloria Loring, Friend
- A Whitney Houston, All At Once
- EX EX Glass Tiger, Don't Forget Me (When I'



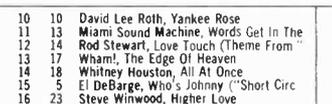
Tampa O.M.: Mason Dixon

- 1 2 Genesis, Invisible Touch
- 1 Simply Red, Holding Back The Years
- 3 4 Kenny Loggins, Danger Zone
- 4 8 Peter Gabriel, Sledgehammer
- 5 7 El DeBarge, Who's Johnny ("Short Circ
- 6 8 Janet Jackson, Nasty
- 7 12 Peter Cetera, Glory Of Love (Theme Fr
- 8 11 Jermaine Stewart, We Don't Have To Ta
- 9 10 Rod Stewart, Love Touch (Theme From "
- 10 3 Billy Ocean, There'll Be Sad Songs (T
- 11 15 Carl Anderson & Gloria Loring, Friend
- 12 18 Howard Jones, No One Is To Blame
- 13 17 The Monkees, That Was Then, This Is N
- 14 18 Bob Seger & The Silver Bullet Band, L
- 15 9 The Jets, Crush On You
- 16 21 Pet Shop Boys, Opportunities (Let's M
- 17 22 Belinda Carlisle, Mad About You
- 18 20 New Edition, With You All The Way
- 19 19 Billy Joel, Modern Woman (From "Ruthi
- 20 13 Nu Shooz, I Can't Wait
- 21 24 Mike & The Mechanics, Taken In
- 22 27 Lionel Richie, Dancing On The Ceiling
- 23 29 Steve Winwood, Higher Love
- 24 26 Andy Taylor, Take It Easy
- 25 14 The Moody Blues, Your Wildest Dreams
- 26 28 Bananarama, Venus
- 27 16 Heart, Nothin' At All
- 28 EX Timex Social Club, Rumors
- 29 EX Janet Jackson, Nasty
- 30 EX Michael McDonald, Sweet Freedom
- 31 EX Miami Sound Machine, Words Get In The
- 32 EX Billy Ocean, Love Zone
- 33 EX Glass Tiger, Don't Forget Me (When I'
- 34 EX Run DMC, Walk This Way
- 35 EX Regina, Baby Love
- 36 EX Belinda Carlisle, Mad About You
- 37 EX EX Gavin Christopher, One Step Closer To



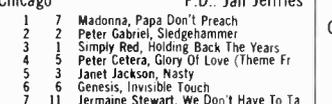
Miami P.D.: Sonny Fox

- 1 9 Madonna, Papa Don't Preach
- 2 2 Kenny Loggins, Danger Zone
- 3 4 Peter Gabriel, Sledgehammer
- 4 1 Janet Jackson, Nasty
- 5 6 Belinda Carlisle, Mad About You
- 6 7 Jermaine Stewart, We Don't Have To Ta
- 7 8 Peter Cetera, Glory Of Love (Theme Fr
- 8 1 Genesis, Invisible Touch
- 9 12 Timex Social Club, Rumors



Washington P.D.: Mark St. John

- 10 10 David Lee Roth, Yankee Rose
- 11 13 Miami Sound Machine, Words Get In The
- 12 14 Rod Stewart, Love Touch (Theme From "
- 13 17 Wham!, The Edge Of Heaven
- 14 18 Whitney Houston, All At Once
- 15 5 El DeBarge, Who's Johnny ("Short Circ
- 16 23 Steve Winwood, Higher Love
- 17 20 Lionel Richie, Dancing On The Ceiling
- 18 19 Andy Taylor, Take It Easy
- 19 24 Bananarama, Venus
- 20 22 Pet Shop Boys, Opportunities (Let's M
- 21 28 Berlin, Take My Breath Away (Love The
- 22 30 Regina, Baby Love
- 23 11 Simply Red, Holding Back The Years
- 24 11 Stacy Q, Two Of Hearts
- 25 16 The Moody Blues, Your Wildest Dreams
- 26 31 The Blow Monkeys, Digging Your Scene
- 27 30 Chaka Khan, Love Of A Lifetime
- 28 21 Howard Jones, No One Is To Blame
- 29 33 John Eddie, Jungle Boy
- 30 38 Mike & The Mechanics, Taken In
- 31 15 Billy Ocean, There'll Be Sad Songs (T
- 32 32 Michael McDonald, Sweet Freedom
- 33 25 Patti LaBelle & Michael McDonald, On
- 34 36 Queen, A Kind Of Magic
- 35 27 The Jets, Crush On You
- 36 31 Carl Anderson & Gloria Loring, Friend
- 37 EX Mary Jane Girls, Walk Like A Man (Fr
- 38 40 Love And Mercy, Candy Bar Express
- 39 40 Glass Tiger, Don't Forget Me (When I'
- A Jeffrey Osborne, You Should Be Mine (
- EX EX The Outfield, All The Love In The Wor
- EX EX Billy Joel, Modern Woman (From "Ruthi
- A Level 42, Hot Water



Chicago P.D.: Jan Jeffries

- 1 7 Madonna, Papa Don't Preach
- 2 2 Peter Gabriel, Sledgehammer
- 3 1 Simply Red, Holding Back The Years
- 4 5 Peter Cetera, Glory Of Love (Theme Fr
- 5 3 Janet Jackson, Nasty
- 6 6 Genesis, Invisible Touch
- 7 11 Jermaine Stewart, We Don't Have To Ta
- 8 9 Kenny Loggins, Danger Zone
- 9 21 Bananarama, Venus
- 10 4 Patti LaBelle & Michael McDonald, On
- 11 13 Rod Stewart, Love Touch (Theme From "
- 12 22 Belinda Carlisle, Mad About You
- 13 8 The Jets, Crush On You
- 14 12 El DeBarge, Who's Johnny ("Short Circ
- 15 16 The Fixx, Secret Separation
- 16 10 Billy Ocean, There'll Be Sad Songs (T
- 17 19 Steve Winwood, Higher Love
- 18 17 GTR, When The Heart Rules The Mind
- 19 26 Michael McDonald, Sweet Freedom
- 20 33 Wham!, The Edge Of Heaven
- 21 29 Klymaxx, Man Size Love (From "Runnin
- 22 18 Billy Joel, Modern Woman (From "Ruthi
- 23 15 Madonna, Live To Tell
- 24 25 Pet Shop Boys, Opportunities (Let's M
- 25 23 The Moody Blues, Your Wildest Dreams
- 26 20 Howard Jones, No One Is To Blame
- 27 37 The Monkees, That Was Then, This Is N
- 28 28 The Blow Monkeys, Digging Your Scene
- 29 34 Jeffrey Osborne, You Should Be Mine (
- 30 30 Journey, Suzanne
- 31 31 Queen, A Kind Of Magic
- 32 32 The Outfield, All The Love In The Wor
- 33 35 John Cougar Mellencamp, Rumplesat
- 34 38 Mary Jane Girls, Walk Like A Man (Fr
- 35 34 Level 42, Something About You
- 36 36 John Waite, If Anybody Had A Heart
- 37 39 Chaka Khan, Love Of A Lifetime
- 38 27 Nu Shooz, I Can't Wait
- 39 40 Lionel Richie, Dancing On The Ceiling
- 40 EX Berlin, Take My Breath Away (Love The
- A Thompson Twins, Nothing In Common
- EX EX Sheena Easton, So Far So Good
- EX EX Gavin Christopher, One Step Closer To
- EX EX Mike & The Mechanics, Taken In



Cleveland P.D.: John Gorman

- 1 1 Peter Gabriel, Sledgehammer
- 2 3 Madonna, Papa Don't Preach
- 3 4 Kenny Loggins, Danger Zone
- 4 2 Genesis, Invisible Touch
- 5 5 Journey, Suzanne

- 15 18 Janet Jackson, Nasty
 16 21 Steve Winwood, Higher Love
 17 23 Wham!, The Edge Of Heaven
 18 9 Pet Shop Boys, Opportunities (Let's M
 19 25 The Fixx, Secret Separation
 20 28 Double, The Captain Of Her Heart
 21 32 Lionel Richie, Dancing On The Ceiling
 22 22 John Cafferty & The Beaver Brown Band,
 23 27 The Outfield, All The Love In The Wor
 24 30 Michael McDonald, Sweet Freedom
 25 31 GTR, When The Heart Rules The Mind
 26 13 The Moody Blues, Your Wildest Dreams
 27 33 Mike & The Mechanics, Taken In
 28 35 Glass Tiger, Don't Forget Me (When I'
 29 36 The Monkees, That Was Then, This Is N
 30 EX Regina, Baby Love
 A31 EX Miami Sound Machine, Words Get In The
 32 19 Kenny Loggins, Danger Zone
 33 EX Deville, Hanging On A Heart Attack
 A34 EX John Eddie, Jungle Boy
 A35 EX Thompson Twins, Nothing In Common
 36 17 Bangles, If She Knew What She Wants
 A Icehouse, No Promises

POWER 104
 KRQE - FM

- Houston P.D.: Paul Christy
 1 2 Peter Gabriel, Sledgehammer
 2 3 Kenny Loggins, Danger Zone
 3 4 Genesis, Invisible Touch
 4 5 Peter Cetera, Glory Of Love (Theme Fr
 5 6 Jermaine Stewart, We Don't Have To Ta
 6 7 Rod Stewart, Love Touch (Theme From
 7 1 Times Social Club, Rumors
 8 9 Belinda Carlisle, Mad About You
 9 11 Madonna, Papa Don't Preach
 10 14 Andy Taylor, Take It Easy
 11 8 Howard Jones, No One Is To Blame
 12 10 Billy Ocean, There'll Be Sad Songs (T
 13 19 Steve Winwood, Higher Love
 14 12 Janet Jackson, Nasty
 15 15 The Blow Monkeys, Digging Your Scene
 16 18 Billy Joel, Modern Woman (From "Ruthi
 17 13 Simply Red, Holding Back The Years
 18 16 The Jets, Crush On You
 19 25 Wham!, The Edge Of Heaven
 20 17 The Moody Blues, Your Wildest Dreams
 21 24 The Fixx, Secret Separation
 22 EX Bananarama, Venus
 23 20 Bob Seger & The Silver Bullet Band, I
 24 26 John Cougar Mellencamp, Rumbleseal
 25 27 Regina, Baby Love
 26 29 Lionel Richie, Dancing On The Ceiling
 27 30 Deville, Hanging On A Heart Attack
 28 EX Michael McDonald, Sweet Freedom
 29 21 El DeBarge, Who's Johnny ("Short Circ
 A30 EX Run DMC, Walk This Way
 A ZZ Top, Velcro Fly
 A The Outfield, All The Love In The Wor
 A Berlin, Take My Breath Away (Love The
 EX EX GTR, When The Heart Rules The Mind
 EX EX Robert Palmer, Hyperactive
 EX EX Starship, Before I Go
 EX EX Gavin Christopher, One Step Closer To

93Q
 HOT HITS KISQ FM

- Houston P.D.: John Lander
 1 1 Madonna, Papa Don't Preach
 2 2 Peter Gabriel, Sledgehammer
 3 5 Peter Cetera, Glory Of Love (Theme Fr
 4 3 Kenny Loggins, Danger Zone
 5 4 Times Social Club, Rumors
 6 16 Carl Anderson & Gloria Loring, Friend
 7 6 Howard Jones, No One Is To Blame
 8 10 Belinda Carlisle, Mad About You
 9 9 Rod Stewart, Love Touch (Theme From
 10 11 Pet Shop Boys, Opportunities (Let's M
 11 8 Jermaine Stewart, We Don't Have To Ta
 12 17 Berlin, Take My Breath Away (Love The
 13 23 Bananarama, Venus
 14 7 Simply Red, Holding Back The Years
 15 13 Genesis, Invisible Touch
 16 14 Billy Ocean, There'll Be Sad Songs (T
 17 15 El DeBarge, Who's Johnny ("Short Circ
 18 18 Andy Taylor, Take It Easy
 19 21 Queen, A Kind Of Magic
 20 20 The Art Of Noise Featuring Duane Eddy,
 21 19 Janet Jackson, Nasty
 22 22 The Moody Blues, Your Wildest Dreams
 23 12 Boys Don't Cry, I Wanna Be A Cowboy
 24 24 The Blow Monkeys, Digging Your Scene
 A25 EX Run DMC, Walk This Way
 A26 EX Steve Winwood, Higher Love
 27 29 Jeffrey Osborne, You Should Be Mine (I
 28 30 Wham!, The Edge Of Heaven
 A29 EX David Lee Roth, Yankee Rose
 30 EX GTR, When The Heart Rules The Mind
 A Double, The Captain Of Her Heart
 EX EX The Fixx, Secret Separation
 EX EX The Fabulous Thunderbirds, Tuff Enuff
 EX EX Jean Beauvoir, Feel The Heat

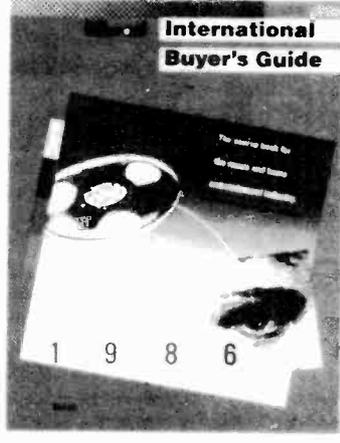
KMEL 103

- San Francisco P.D.: Steve Rivers
 1 1 Peter Gabriel, Sledgehammer
 2 2 Times Social Club, Rumors
 3 5 Peter Cetera, Glory Of Love (Theme Fr
 4 4 Belinda Carlisle, Mad About You
 5 9 Berlin, Take My Breath Away (Love The
 6 6 Jermaine Stewart, We Don't Have To Ta
 7 7 Jeffrey Osborne, You Should Be Mine (I
 8 13 Madonna, Papa Don't Preach
 9 12 Stacey Q, Two Of Hearts
 10 18 Michael McDonald, Sweet Freedom
 11 15 Kenny Loggins, Danger Zone
 12 17 Bananarama, Venus
 13 3 Genesis, Invisible Touch
 14 16 Depeche Mode, A Question of Lust
 15 24 Regina, Baby Love
 16 19 Limited Warranty, Victory Line
 17 22 Wham!, The Edge Of Heaven
 18 8 Pet Shop Boys, Opportunities (Let's M
 19 25 Steve Winwood, Higher Love
 20 28 Prince & The New Power Generation, Anotherlover
 21 26 Chaka Khan, Love Of A Lifetime
 22 27 Double, The Captain Of Her Heart
 23 23 The Moody Blues, Your Wildest Dreams
 24 29 Klymaxx, Man Size Love (From "Running
 25 10 The Blow Monkeys, Digging Your Scene

- 26 32 Simply Red, Money\$ Too Tight (To Ment
 27 31 Mary Jane Girls, Walk Like A Man (Fro
 28 33 Lionel Richie, Dancing On The Ceiling
 A29 EX Luther Vandross, Give Me The Reason
 30 35 Miami Sound Machine, Words Get In The
 A31 EX Gwen Guthrie, Ain't Nothing Going On
 32 11 Midnight Star, Headlines
 33 30 El DeBarge, Who's Johnny ("Short Circ
 34 34 Rod Stewart, Love Touch (Theme From
 35 14 Janet Jackson, Nasty
 A Thompson Twins, Nothing In Common
 A Glass Tiger, Don't Forget Me (When I'

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Gabriel Looks For Live Sound In The Studio

BY TOM MOON

MIAMI After returning to the public eye on the Amnesty International "Conspiracy of Hope" tour, Peter Gabriel is enjoying his highest-charting solo album with "So."

Gabriel's first studio recording in three years contains the hit single, "Sledgehammer," and is bulleted at No. 2 on this week's Top Pop Albums chart.

The album shows Gabriel moving toward a more stripped-down sound, integrating his trademark synthesizers and drum machines with the energy of live-in-the-studio performances.

"I still think there's a magic that happens when musicians are playing live, all in the same room," says Gabriel. He adds that he was particularly pleased by the musicianship on the track "That Voice Again."

"There's some great moments on that between Manu [Kache, the French-African drummer] and [bassist] Tony Levin," says Gabriel. "I've grown quite attached to that sound—that's what I want to go out with next time."

The emphasis on hard-hitting live sound does not mean Gabriel has abandoned his use of the Fairlight CMI digital sampling synthesizer.

"This technology means more human imagination is involved," he says. "The creative decision-making process has become more important than technique. You have a wider

range of tools, a wider range of decisions.

"I can't wait to get back and check out the Fairlight Series III. I know it'll be two weeks of study just to get started."

While recording "So," Gabriel says he cut back on the use of signal-processing equipment—echo, reverb, and delay units that alter the sound of the voice.

"It's possible to really change the nature of a performance by the processing you put on it," he says. "If I have an effect on my voice, I sing to that effect."

Another decision facing the former Genesis vocalist was the now-familiar analog vs. digital recording medium dilemma.

Gabriel and co-producer Daniel Lanois began the project using analog tape machines. But they switched to digital after a fairly serious tape-recorder malfunction.

"It was producing nightmares in the music," says Gabriel. "The curious thing was after the recording, when we did blind A/B tests between the two, the voice and percussion came out better on digital, but there was a warmth and balls to the analog bass and drums that won over digital."

"I've heard the stock reasons and excuses for this—that it's the distortion we've come to love and know—but still, it's working in the music. Now I'm straddled: I've got one foot on the analog boat, one on digital."

Gabriel says he and Lanois also studied the possibility of using a computer-telephone link to do overdubs in other parts of the world.

"We looked into it as a time-saving measure," says Gabriel. "But that's a pretty dense amount of information to send through the phone. Isn't that great, though? You can send a song idea around the world to musicians, then beam the parts back by satellite."

Among Gabriel's technological fan-

tasies are plans for an amusement park called Real World, which would use computers to bring people into an elaborate fantasy world as active participants.

Though he is no longer officially connected with the WOMAD world music organization he helped create, Gabriel continues to make exotic rhythms—like the African "forro" pattern of "Mercy Street"—a vital part of his work.

"So" also features Senegalese vo-

calist Youssou N'dour on the song "In Your Eyes."

"There's an awful lot of music out there that never reaches the West," Gabriel says. "I've been lucky enough to encounter some of it, and I very much want to go back [to Africa] to experience that again."

While he is assembling a touring band for European dates in late fall, Gabriel says he has no plans for a subsequent U.S. tour.

Sputnik's Ad Drive Sputters In U.S.; New Rhythm Section For Journey Tour

by Steve Gett

NEW YORK U.S. copies of **Sigue Sigue Sputnik's** debut album, "Flaunt It," will carry the same paid advertising spots in between tracks as those featured on the British version (Billboard, June 14).

The outrageous U.K. band, led by former **Generation X** bassist **Tony James**, had hoped to secure new ads for the upcoming U.S. release of the **Giorgio Moroder**-produced album. "There just wasn't enough time for Tony to get them," says **Ken Baumstein**, vice president of marketing/artist relations for Manhattan, the group's American label.

The idea of placing ads on the album has met with mixed response within the music industry—some suggest it is simply another means for **Sigue Sigue Sputnik** to attract publicity.

"It's an interesting experiment as to how much can be exploited," says Baumstein. "At first I had reservations about imposing ads on the consumers. But I've got to give credit to the band and EMI in the U.K. for the way they sound and fit in."

Baumstein says the group is hoping to drum up fresh ads from U.S. firms for future pressings.

The U.S. album cover does contain new print ads, together with the notices: "Your Ad Could Be Here" and "This Space Available." Baumstein says potential advertisers should contact the group through its U.K. label.

RAISED ON RHYTHM: After postponing a series of summer U.S. dates, **Journey** is set to hit the road in September. The band is rehearsing in San Francisco with its new black rhythm section—drummer **Artma Anur** and bassist **Randy Jackson**.

Guitarist **Neal Schon**, who discovered the Barbados-born Anur in Chicago, says of the skinbasher, "He's like the **Jimi Hendrix** of drums."

Jackson hails from the Bay area and has worked with the likes of **Aretha Franklin**, **Whitney Houston**, and **Narada Michael Walden**.

Journey manager **Herbie Herbert** is still finalizing dates and

venues for the tour; full details are expected shortly.

PATTI'S RETURN: After dropping out of the music scene almost five years ago, when she married ex-MC5 guitarist **Fred Smith**, **Patti Smith** is reportedly planning a serious comeback.

Word has it she has been rehearsing with keysman **Richard Sohl** and drummer **Jay Dee Daugherty**—both former members of the **Patti Smith Group**—in Detroit, where she now lives with her hubby and their 3-year-old child, **Jackson**.

Smith is still signed to **Arista**, for whom she cut a series of highly

U.K. release of "The Final Vinyl"—a double album featuring all of **George Michael** and **Andrew Ridgeley's** singles from their debut hit, "Young Guns," to the current chart smash, "The Edge Of Heaven."

Most of the 15 tracks on "The Final Vinyl" come in the form of extended remixes. With U.S. Wham! fans only serviced with the eight-cut single album "Music From The Edge Of Heaven," look for the Brit release to become a hot seller on import.

SHORT TAKES II: Motorhead, Britain's loudest heavy metal band, has broken two years of silence with the release of "Orgasmatron," a new album produced by **Bill Laswell**. The London-based GWR label has released the record in the U.K.—a U.S. deal has yet to be finalized. **Motorhead** is set for an Aug. 16 appearance at England's Castle Donnington festival on a bill that also includes **Ozzy Osbourne**, **Scorpions**, and **Def Leppard** . . . The self-titled debut offering from Brit quartet **Mummy Calls** is out on Geffen. Slick production comes courtesy of **Hugh Padgham** and **John Luongo** . . . Luongo has also been at the knobs for Atlantic's **Jenny Burton**. A sneak preview indicates that she may well give **Whitney Houston** and other leading ladies a run for their money . . . **Ex-Plasmatics** member **Jean Beauvoir** continues his quest for solo stardom as special guest of the **Eurythmics** on their U.S. tour. Dates are booked through mid-August . . . Manager **Steven Machat** has secured **John Waite** a headline spot at Britain's Reading Festival, which swings back into action Aug. 22-23 after a two-year absence. Aside from working closely with **Waite** on the singer's new EMI America album, **Machat** is taking the hard rock band **Savata** to Finland this month for a one-off date "at the top of the world." **Machat** is also in the midst of negotiating a major-label deal for **Donny Osmond** . . . The **Burns Sisters Band** is promoting its self-titled Columbia debut album with a July 30 appearance on the three-hour ABC-TV News "Close-Up" special, "After The Sexual Revolution: Women In The '80s."

ON THE BEAT

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

acclaimed albums during the '70s. No release date has been scheduled for her new album.

The timing could be just right for **Smith's** return. Earlier this year, the L.A.-based metal group **Keel** issued a rework of her top 10 hit single, "Because The Night"—the **Bruce Springsteen** composition for which she contributed lyrics.

Meanwhile, over in the U.K., veteran singer **Sandie Shaw** is releasing her rendition of another **Smith** classic, "Frederick."

SHORT TAKES I: The Art Of Noise is supporting its **Chrysalis** album, "In Visible Silence," with a series of North American dates through Aug. 4. The tour ends in Honolulu . . . The new self-titled **Matt Bianco** album is out on Atlantic. Produced by bandmembers **Mark Reilly** and **Mark Fisher**, it features a remake of the **Georgie Fame** classic, "Yeh Yeh" . . . Listen for **Phil Collins' drumming** and background vocals on **Chaka Khan's** "Watching The World," an uptempo rocker from "Destiny," her new **Arif Mardin**-produced Warner Bros. album.

MORE WHAM!: Just to add more confusion to the Wham! farewell saga, this week sees the CBS/Epic

Modern Studio, Classic Goals For Bennett

BY SAM SUTHERLAND

LOS ANGELES The evolution of **Tony Bennett's** first album for Columbia in more than a decade marked a careful synthesis of modern studio techniques and classic performance goals used by producer/manager—and son—**Danny Bennett**.

"The Art Of Excellence," released first as a compact disk at the end of April and then issued on LP and cassette, is designed to showcase the singer's timeless vocal style.

Even though the market for pre-rock pop stylists has come to life of late, the younger **Bennett** says the album presented him with a series of technical challenges. In particular, he notes the goal of giving the finished work a sonic sweep to compete with modern pop while employing a traditional orchestra and the **Ralph Sharon Trio**, his father's regular accompaniment.

Thus, **Bennett** and his co-producer, **Ettore Stratta**, elected to record digitally at London's Olympic Studios, using the **Neve DPS-1** digital console and **Sony PCM-3324** multitrack recorders for mix-down to a **Sony PCM-1610** processor. Yet, **Bennett** adds, the project also consciously made use of older tube-driven **Neumann** and **Telefunken** microphones.

(Continued on next page)



Go-Go Goes Solo. Former Go-Go's lead singer **Belinda Carlisle** makes her New York City debut as a solo artist opening for **Robert Palmer** at Radio City Music Hall. (Photo: Chuck Pulin)

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German Act On The Road For Fifth Epic Album Accept Expects Success From Touring

BY LINDA MOLESKI

NEW YORK The West German hard rock quintet Accept is relying on extensive touring to promote "Russian Roulette," its fifth album for Epic/Portrait.

"Playing live is our real strength," says guitarist Wolf Hoffmann. "It takes years to build an audience. We now have a very loyal fan community, which is better than selling a million albums one year and nothing the next."

Accept recently embarked on a U.S. tour opening for Dio. Previous road outings have included stints with such heavyweight rockers as Judas Priest, Ozzy Osbourne, and Motley Crue.

Originally signed to an independent German label in 1979, Accept began to build its U.S. base after connecting with Epic/Portrait four years ago.

"The whole machinery works better over here," says Hoffmann. "Once you get picked up in the U.S., it's much easier [to become successful]. There's more competition, but there's also a better chance to make it. It just takes time."

Though Accept's popularity in the U.S. has escalated, Hoffmann says he and the other members of the band—vocalist Udo Dirkschneider, guitarist Jörg Fischer, bassist Peter Baltes, and drummer Stefan Kaufmann—have not attempted to finance a superstar lifestyle by demanding heavy advances from their label.

"Groups tend to take money that they can't afford to pay back," says Hoffmann. "And they have to sell at least a million [albums] to earn it back."

"We're really careful about the money we take. So if we only sell a couple hundred thousand albums it's still pretty good."

The group recorded the "Russian Roulette" album over a three-month period at Dierks Studios in West

Germany. Studio owner Dieter Dierks, who produced Accept's last album, "Metal Heart," was involved in another project at the time, leaving the band members to handle production duties themselves.

'Playing live is our strength. We have an audience'

"We learned quite a lot from Dieter the last time out, so we decided to do it ourselves," says Hoffmann. "We produced the 'Balls To The Wall' album and it worked really well, so we wanted to go back to that sound."

With the emphasis on touring to promote "Russian Roulette," Accept has balked at making videos. In the past, the group had filmed promotional clips for the songs "Balls To The Wall" and "Midnight Mover," but Hoffmann says their direction was wrong. He says the band has no plans to make any more videos.

Accept has yet to score a hit single in the U.S., but, says Hoffmann, "We're an album band. We released a single from this album as a promo, but radio's not playing heavy metal music. Besides, we're not actively going after a hit single. It would mean we'd have to change too much."



Cured. During a recent promotional visit to New York, the Cure's lead singer, Robert Smith, center, rubs shoulders with the group's manager, Chris Parry, left, and Howard Thompson, vice president of a&r for Elektra.

TONY BENNETT'S 'ART'

(Continued from preceding page)

"This was produced more like a classical recording than a pop date," he says. "I said to Ettore, 'Let's use the dynamic range that Tony really has.' That meant going from a trio arrangement to a full orchestra with 27 string players."

"It's an approach well-suited to the digital medium." However, Bennett says he and Stratta, along with engineer Keith Grant, were wary of the dry ambiance and occasional flatness of stereo imaging that digital systems can impose. So microphone placement was deemed particularly critical.

Similarly, the producers sought to give the work drama without resorting to electronic instruments. "We didn't want to use synthesizers to anchor the strings, for example," says Bennett. "Instead, we have things like the harp, tympani, tubular bells, and celesta as production effects, miked in stereo to allow them to sweep across the mix."

The core for the orchestrations

remained the arrangements that Sharon's trio and the singer had developed during the past three years, however. Bennett notes that he emphasized preproduction in sessions at his own Hillside Studio in New Jersey, where his father and the trio recorded 25 songs, from which the album's 11 were later chosen.

Tony Bennett has since embarked on the "Art Of Excellence" tour, which prompts his son to contrast the artist's studio and stage profiles during the past decade.

"Until this album, Tony had been out of the recording scene for about 10 years," he says. "His last album was the collaboration with Bill Evans."

"Basically, [Tony] wouldn't compromise. Call it the atmosphere of the times: There was pressure to do cover tunes, to squeeze him into a pair of bell-bottoms, if you will. And he simply wouldn't yield. His lure as a consummate concert singer kept him active as a stage

attraction, however."

The younger Bennett credits Columbia a&r chief Mickey Eichner, who proposed the compact disk focus, with bringing the singer back to CBS, where he had been a major artist for three decades.

"This was before the terrific success of the Streisand 'Broadway' album, by the way," says Bennett. "But that album has definitely helped pave the way for this project."

Video programmers air their views on labels, radio, and new types of programming... see page 51

STEVIE NICKS
PETER FRAMPTON
Pacific Amphitheater,
Costa Mesa, Calif.
Tickets: \$17.50, \$12.50

THE NEAR-CAPACITY crowd that showed for Stevie Nicks' recent concert here was more than willing to accept anything she dished out, even when it was pabulum.

Nicks has built her reputation on singing mystical songs with vaguely occult or Arthurian lyrics. This rather bumpy, glitzy show would have seemed more appropriate in Las Vegas than in a Welsh forest.

The first sign of trouble came early in the set, with "Outside The Rain." Slowed from a soft-rocker to a dirge, the song would have befitted a lounge act better than a pop/rock headliner. The pace didn't pick up until guitarist and bandleader Waddy Wachtel virtually pushed the 10-person group into "I Can't Wait."

An incredible light show, more than six costume changes, two semi-erotic tango segments with a male dancer, and a five-minute instrumental interlude during "The Edge Of Seventeen" (while Nicks shook hands with and accepted teddy bears and shawls from the audience) could not substitute for professionalism.

Nicks has a unique raspy voice, which, given the proper circumstances, can be lovely. Unfortunately, the sloppy production of this show gave her no chance at all.

Opener Peter Frampton gave a politely received set with an emphasis on rock'n'roll. Though it has been 10 years since Frampton was proclaimed a superstar and five since he last toured, he looked comfortable on stage.

Backed by a tight four-man band, he roared through a 40-minute set that drew primarily from his current Atlantic album, "Premonition," and ended with his smash hit "Show Me The Way." SHARON LIVETEN

VAN MORRISON
Great Woods Center For The
Performing Arts,
Mansfield, Mass.
Tickets: \$19.50, \$17.50, \$13.50

ONCE AGAIN, the quiet storm of Van Morrison is rolling across the U.S. The nearly two-hour July 4 concert, marking the beginning of Morrison's 15-date North American tour, was a spiritual, often moving affair that was one more sign of the Irish bard's continuing evolution as one of the world's finest lyric poets.

Morrison, staying close to his microphone and looking as stately and somber as ever, seldom acknowledged the uptempo material of Them (his first band) or his early solo work. There was no "Wild Night" or "Jackie Wilson Said" as on last year's tour.

He did go to the memory bank with "Moondance" for his second song and "St. Dominic's Preview" as an encore, but the emphasis was clearly on the side of Morrison that has been prevalent since 1979's "Into The Music"—a mystical, introspective and occasionally meandering blend of folk, rock, Celtic, and jazz music.

There were several highlights from his soon-to-be-released PolyGram album, "No Guru, No Method, No Teacher"; the gorgeous

mood shifts of "In The Garden" and the majestic "Thanks For The Information" both drew midset standing ovations from the crowd of 10,000.

Morrison was accompanied by a 12-piece backing band—veterans of only two rehearsals—that includes his longtime sidemen, saxophonist Pee Wee Ellis, guitarist John Platania, and keyboardist Jeff Labes.

Older fans may have hoped for a more liberal scattering of earlier hits or more uptempo numbers, but when Van Morrison starts exploring the mystic realms, there is nothing to do but sit back and enjoy.

JAMES DALY

STAN RIDGWAY
The Roxy
West Hollywood, Calif.
Tickets: \$13.50

ON-STAGE AS LEAD SINGER for the Los Angeles electro-punk band Wall Of Voodoo, Stan Ridgway was fond of making the ironic declaration, "Show business is my life." Ridgway's large-scale solo presentation with his new group Chapter 11, introduced with a tape of Ethel Merman's disco version of "There's No Business Like Show Business," indicated that the vocalist may now be taking that sentiment in earnest.

Ridgway's vocals and turns on harmonica and 12-string guitar were backed at times by no less than 10 pieces: The core quintet was augmented by two gyrating female backup singers and the three-piece horn section of siblings Bruce, Steve, and Walter Fowler. Staging was equally flamboyant, with banks of smoke and fog and a rear-projection system screening film and slides to gussy things up.

Chapter 11 churned out a fast-paced, loud, and effective set, comprised mainly of numbers from Ridgway's I.R.S. album "The Big Heat." The singer's briskly enunciated version of his *film noir* comedy "Drive She Said" highlighted the material.

He also obliged a packed house of vocal fans with hard-hitting renditions of "Don't Box Me In," the Ridgway-Stewart Copeland composition from the film "Rumblefish"; "The Cannon Song," his track from the A&M Kurt Weill tribute album, "Lost In The Stars"; and "The Passenger," a track from Wall Of Voodoo's debut EP.

The thin, sharp-featured Ridgway remains a caustic and amusing presence on-stage. The bandleader's bright combination of musicianship and showmanship makes his return to live performing a thorough delight. CHRIS MORRIS

GUADALCANAL DIARY
Moonshadow Saloon, Atlanta
Admission: \$6

WITH A UNIQUE combination of party-time abandon and unpretentious, musically proficient professionalism, Elektra act Guadalcanal Diary showed in this June 20 performance that it is unquestionably the next innovative band to burst out of the Georgia music scene.

Founded in 1981, the quartet is no stranger to the Atlanta bar scene. A remastered version of Guadalcanal Diary's regionally popular "Walking In The Shadow Of The Big Man" album was released on Elektra (Continued on next page)

Talent in Action

(Continued from preceding page)

tra in May 1985, but the group's latest album, "Jamboree," is its first nationally available new product.

The capacity crowd of 650 welcomed the new material. The band was superbly versatile, doing versions of songs as varied as the playful "I See Moe" (a tribute to The Three Stooges), the hauntingly poetic "Spirit Train" and "Fear Of God," and the R.E.M.-type rocker "Pray For Rain."

Guadalcanal's lead vocalist and guitarist, Murray Attaway, has a style all his own. With a strong, expressive timbre, he literally commands the stage in a manner that is neither metal macho nor artiste poseur—but simply good rock'n'roll.

RUSSELL SHAW

THE BLUESBUSTERS

Bottom Line, New York
Tickets: \$10

THE BLUESBUSTERS are a natural alliance of seasoned vets whose current teaming seems almost inevitable—at least in hindsight.

Guitarist Paul Barrere was a core member of '70s favorite Little Feat. He teamed up with the Bluesbusters' other guitarist/vocalist, Catfish Hodge (a vet of Catfish and an eponymous group in the '70s), in Chicken Legs after the death of the Feat's Lowell George. Bassist Freebo, in addition to putting in years with Bonnie Raitt, played with Hodge previously, as did drummer Larry Zack. And keyboardist T Lavitz, formerly of the Dixie Dregs was, well, just a good choice.

The group's June 30 set here, two weeks into a summerlong tour, found it exercising superior musical chops not only in a blues format but within fusion and country structures as well.

Barrere and Hodge possess husky, throaty vocal styles—the latter is a more lively showman—which they put to ample use on material from the Bluesbusters' Landslide album, "Accept No Substitute," as well as old Little Feat numbers and a raucous cover of Elvis Costello's "Pump It Up." Lavitz also led an intricate, jazzy instrumental from his own current solo album on Passport, "Story Time."

Perhaps the music of the Bluesbusters is not the stuff that is burning up the charts right now (the Fabulous Thunderbirds excepted), but the band will satisfy audiences wherever near-flawless musicianship and an unpretentious down-home attitude still count for something.

JEFF TAMARKIN



No Wonder. Stevie Wonder performs to a cheering audience during his recent concert at the Forum in Los Angeles. (Photo: Attila Csupo)

STEVIE WONDER

The Forum, Los Angeles
Tickets: \$18.50

THIS YEAR marks the 25th anniversary of Stevie Wonder's association with Motown, and this triumphant career retrospective proved a fitting celebration.

By turns rhapsodic, militant, spiritual, and romantic, Wonder's performance exhibited his range of musical talents as if casting prisms through a fine jewel, furthering his reputation as an entertainer and popular songwriter virtually without peer.

He peppered early classics like "Signed, Sealed, Delivered I'm Yours" and "I Was Made To Love Her" with youthful reminiscences and prefaced more serious songs like "Living For The City" and "Apartheid (It's Wrong)" with the sort of heartfelt appeals to compassion and social conscience that have long been his trademark.

Wonder's nine-piece backup group, which included four singers and was anchored by drummer Dennis Davis and bassist Nathan Watts, was employed crisply throughout. Keyboards and synths provided orchestral settings for up-tempo hits like "Uptight," "Higher Ground," and a particularly rousing "Superstition."

Wonder's vocals were consistently thrilling, occasionally surpassing the peaks of his recorded versions, as on a medley of ballads including "All In Love Is Fair," "Golden Lady," and "Ribbon In The Sky."

Even lesser numbers like "I Just Called To Say I Love You" were infused with the majestic sweep of anthems as Wonder matched the beauty of his material with charismatic fervor and a sharp sense of timing.

Over the course of three hours (not including intermission), the concert built steadily from one climax to another; by its end, a more satisfying effort was not easily imaginable.

MARK ROWLAND



Amusement Business®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Hartford Civic Center Hartford, Conn.	July 11	\$269,157 \$17.50/\$14.50	15,593 sellout	Cross Country Concerts
ZZ TOP THE UNFORGIVEN	Tulsa Convention Center Tulsa, Okla.	July 10-11	\$259,640 \$15.50	17,275 17,984	Beaver Prods.
PATTI LABELLE WHISPER MAZE	Baltimore Civic Center Baltimore, Md.	July 10	\$198,714 \$22/\$20	9,798 13,641	A.H. Enterprises
MOODY BLUES THE FIXX	Hartford Civic Center Hartford, Conn.	July 12	\$186,429 \$16.50/\$13.50	11,743 sellout	Cross Country Concerts
STEVIE NICKS PETER FRAMPTON	Shoreline Amphitheatre Mountain View, Calif.	July 14	\$186,360 \$17.50/\$15.50	11,146 18,000	Bill Graham Presents
ZZ TOP THE CALL	Roberts Stadium Evansville, Ind.	June 22	\$186,285 \$15	12,419 sellout	Sunshine Promotions
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS	Baltimore Civic Center Baltimore, Md.	June 27	\$163,107 \$13.50	12,456 sellout	G Street Express Stageright Prods.
MOODY BLUES THE FIXX	Muni Opera St. Louis, Mo.	July 1	\$160,705 \$17.50/\$15/\$12.50	9,896 sellout	Contemporary Prods.
BOB DYLAN TOM PETTY & THE HEARTBREAKERS	Market Square Arena Indianapolis, Ind.	June 24	\$159,687 \$17.50	9,125 10,000	Sunshine Promotions
EDDIE MURPHY THE WEATHER GIRLS	The Kiel St. Louis, Mo.	July 2	\$153,227 \$16.50/\$14.50	10,197 sellout	Contemporary Prods.
VAN HALEN BACHMAN-TURNER OVERDRIVE	Thomas and Mack Center Univ. of Nevada at Las Vegas Las Vegas, Nev.	July 10	\$148,042 \$16	9,387 10,000	Bill Graham Presents
JOE JACKSON	Red Rocks Amphitheatre Denver, Colo.	July 2	\$136,719 \$15.95/\$14.85	8,909 sellout	Feyline Presents
EDDIE MURPHY THE WEATHER GIRLS	Kemper Arena Kansas City, Mo.	June 21	\$133,240 \$17.50/\$15	8,055 sellout	Contemporary Prods. New West Presentations
STEVIE NICKS PETER FRAMPTON	Red Rocks Amphitheatre Denver, Colo.	June 26	\$132,009 \$19.25/\$18.15	7,007 9,000	Feyline Presents
EDDIE MURPHY THE WEATHER GIRLS	Indianapolis Sports Center Indianapolis, Ind.	June 27	\$120,111 \$15/\$13.50	8,076 sellout	Sunshine Promotions
JOHN DENVER	Shoreline Amphitheatre Mountain View, Calif.	July 12	\$116,732 \$16.50/\$14.50	7,185 15,000	Bill Graham Presents
ROBERT PALMER BELINDA CARLISLE	Radio City Music Hall New York, N.Y.	June 30	\$114,880 \$20	5,874 sellout	Radio City Music Hall Prods.
BILLY OCEAN MELI'SA MORGAN	Radio City Music Hall New York, N.Y.	June 27	\$113,000 \$20/\$18.50	5,874 sellout	Radio City Music Hall Prods.
DEPECHE MODE BOOK OF LOVE	Red Rocks Amphitheatre Denver, Colo.	July 1	\$111,920 \$14.05/\$13.75	7,927 9,000	Feyline Presents
OZZY OSBOURNE BLUE OYSTER CULT	Met Center Bloomington, Minn.	July 9	\$110,625 \$15	7,554 12,750	Contemporary Prods. Rose Prods. Presents
EDDIE MURPHY THE WEATHER GIRLS	Fl. Wayne Coliseum Fl. Wayne, Ind.	July 6	\$101,415 \$15	6,761 9,400	Sunshine Promotions
38 SPECIAL HONEYMOON SUITE	Cumberland County Civic Center Portland, Maine	July 8	\$86,963 \$14.50/\$13.50	6,376 9,500	Frank J. Russo
38 SPECIAL HONEYMOON SUITE	Providence Civic Center Providence, R.I.	July 1	\$83,699 \$13.50/\$12.50	6,274 9,784	Frank J. Russo
STARSHIP THE OUTFIELD	Muni Opera St. Louis, Mo.	July 3	\$83,552 \$16.50/\$14.50/\$10.50	5,779 9,896	Contemporary Prods.
JACKSON BROWNE PETER CASE	Indianapolis Sports Center Indianapolis, Ind.	July 12	\$82,011 \$15/\$13.50	5,475 7,200	Sunshine Promotions
THE JUDDS GARY MORRIS	Poplar Creek Music Theatre Hoffman Estates, Ill.	July 3	\$63,269 \$14.50/\$9.50	4,383 17,000	in-house
THE JUDDS GARY MORRIS	Pine Knob Music Theater Clarkston, Mich.	July 2	\$61,420 \$16/\$11	4,000 16,000	in-house
THE OUTFIELD VAN ZANT	Florida State Fairgrounds Tampa, Fla.	July 5	\$61,000 \$2.25	23,846 35,000	WYNY Radio
JULIAN LENNON RECORDIO	Indianapolis Sports Center Indianapolis, Ind.	June 29	\$60,897 \$15/\$13.50	4,061 4,500	Sunshine Promotions
THE JUDDS DWIGHT YOAKAM	Merrifweather Post Pavilion Columbia, Md.	July 6	\$53,505 \$15.50/\$10.50	3,600 10,000	Columbia Arts Associates
JOE JACKSON	Fox Theatre Atlanta, Ga.	July 8	\$52,976 \$14.75/\$13.75	3,749 4,678	Pace Concerts
BILLY OCEAN MELI'SA MORGAN	Welsh Auditorium Grand Rapids, Mich.	July 9	\$49,424 \$15.50/\$13.50	3,470 4,354	Blue Suede Shows
GEORGE CARLIN	Garde Theater New London, Conn.	June 28	\$42,962 \$15.50/\$13.50	2,830 2,900 sellout	Brian Aiden-Live Prods.
AMERICA STEPHEN STILLS	Rainbow Music Hall Denver, Colo.	July 11	\$33,723 \$13/\$12	2,600 sellout	Feyline Presents
SPYRO GYRA	Garde Theater New London, Conn.	June 20	\$19,093 \$14.50/\$12.50	1,404 1,450	Brian Aiden-Live Prods.
ROBERT PALMER BOURGEOIS TAGG	Prairie Capital Convention Center Springfield, Ill.	July 10	\$18,171 \$13.50	1,689 3,990	in-house
THE FABULOUS THUNDERBIRDS	Westport Playhouse St. Louis, Mo.	June 19	\$13,567 \$13.50/\$11.50	1,084 sellout	Contemporary Prods.
FIREFALL OZARK MOUNTAIN DAREDEVILS	Westport Playhouse St. Louis, Mo.	June 27	\$10,813 \$13.50	929 996	Contemporary Prods.
FRANK MARINO RONNIE MONTROSE	Westport Playhouse St. Louis, Mo.	June 21	\$9,342 \$13.50/\$11.50	790 996	Contemporary Prods.
HEARTFIELD	Westport Playhouse St. Louis, Mo.	June 20	\$6,300 \$12.50/\$10.50	699 996	Contemporary Prods.

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Jody's Back. Former Shalamar member Jody Watley has just signed with MCA Records. All smiles are Jheryl Busby, MCA black music vice president; Watley; Richard Palmese, MCA executive vice president of marketing and promotion; and Ernie Singleton, MCA president r&b promotion.

WEA Hires Female Marketing Exec Barber Enters Previously All-Male Area

BY NELSON GEORGE

NEW YORK The areas of marketing and merchandising in the music business have long been handled almost exclusively by men. Bucking that tradition, WEA recently appointed Ornetta Barber director of black music marketing.

Her hiring, by WEA executive director for marketing George Rossi, puts Barber in a position previously held by male industry veterans Oscar Fields, Hank Cauldwell, and Earl Sayles. The job entails aiding Warner Bros., Elektra, and Atlantic in implementing marketing campaigns and assisting the creative de-

partment at those labels in developing merchandising materials and promotional ideas.

Barber will also assist label and field staff in coordinating store reports so that "we're all saying the same thing at the same time," she

'To be a female in this end of the biz is exciting'

says. Working closely with WEA's seven branch offices, Barber hopes to enhance their ongoing operations as well as "develop better relationships with mom & pop accounts who still move a lot of black product."

Feedback from other women in the industry has been "very supportive. They know that there are not many women in marketing. To be a female in this end of the business with the kind of volume this company generates is exciting."

Barber moves to WEA after seven years at Elektra. While a student attending California State College at Los Angeles, she applied for a job as a Warner Communications management trainee and was one of nine chosen from 1,000 applicants. Through the program she had a chance to work at all levels of Elektra and quickly realized that sales was key. "I felt that if I worked there I would gain experience that I could take with me anywhere, in or out of the music industry."

After the trainee program, she joined Elektra as chart and store report coordinator for pop and r&b. In addition, she served Elektra as a key retail account contact. By the time she left Elektra, Barber's title was senior director of national marketing research.

She says one key to her advancement in the industry has been her curiosity. "I've always tried to learn

everything I could about my company and the competition, too. You can't have tunnel vision and just simply know your job. I got to know people in all areas and found that if you show a genuine interest, people will share information with you."

One of the curiosities of her old and new positions is that Barber has retail contacts "that I've never met face to face but that I consider buddies since we've been talking to each other for so long. I just got my phone hooked with a tele-dial system so I can plug in 60 phone numbers and save my fingers. This job is a lot of phone work."

THE RHYTHM & THE BLUES

by Nelson George



IT HAS BEEN OVER 10 YEARS since the hip-hop scene began to develop in the parts of New York that didn't appear in "I Love New York" publicity. In land miles, the parts of Harlem, the South Bronx, Brooklyn, and Queens that gave birth to the music and the musicians weren't very far from the midtown Manhattan offices of Corporate Music, U.S.A. Yet they might well have been in South Dakota for all the attention they received from the industry. At the time, disco was supposed to be the salvation of black music, bringing it to the masses, making it acceptable to everyone. At the same time, a mentality best described as "corporate black music," the kissing cousin of what some critics called "corporate rock," began to appear. Corporate black music was product that had its raw edges rubbed off, that took the mellow side of black music as the standard by which all the music should be measured. We saw the once-dominant gospel voices in black pop de-emphasized.

Put disco and this corporate black music together, and what you had was marketing people, and not the music itself, dictating its direction. Today, 10 years later, black pop's most prominent figures make records seemingly created with paint-by-number cross-over kits. When they hit, they hit big. But when they miss, and they miss more than the industry admits, you have some of the wimpiest music this side of Air Supply.

Which brings us back to hip hop, a musical and cultural expression that to this day makes many in the industry hold their noses. And hip hop has been lucky that they have. It is one of the few black pop styles in the '80s with any guts. From its lyrics to its beat, it is as true an expression of the sensibility of urban black America as anything since soul. The funny thing is that it can cross over, too. The primary example is Run-D.M.C.'s current album on the independent label Profile, which is No. 13 on the Top Pop Albums chart this week. Yeah, it has been helped by having a video on MTV with Aerosmith. But one can't dispute the fact that, at the same time, it is one of the most hardcore hip-hop albums ever made.

Not every record should be as raw as "Raising Hell." Who wants that? The range of black music is so wide. Precisely because of that, one can't help but be disappointed at the narrowness of the stylistic range in what constitutes black pop in 1986. The reason that people like Run-D.M.C and Prince seem so radical is because everyone else sounds so tame.

SHORT STUFF: Jody Watley, last seen on this side of the Atlantic in Shalamar's "Dead Giveaway" video, has just signed with MCA. A record on the statuesque ex-"Soul Train" dancer is due by year's end... Blue Heron is a new Bay-area dance label whose debut 12-inches are New Yorker Kelvyn Bell's "Kelvynator," "Dancevision" by saxophonist Oliver Lake's reggae/r&b band Jump Up, and a single by the African-influenced band C.K. & the Beat Merchants. Blue Heron is distributed by the Aspen Group... John "Jellybean" Benitez handles production on Stacy Lattisaw's Motown debut, "Nail Me To the Wall." Her first Motown album will be titled "Take Me All The Way"... Bill Cherry, long involved with both black politics and entertainment, has started Sage publishing and promotion company with Carmine Saglimbene. Sage is involved with the production of "King," a musical based on the life of Dr. Martin Luther King Jr. Jack Briley, screenwriter of

the Academy Award-winning "Gandhi," has written the book while Sandra Crouch is providing special gospel arrangements for the score. Sage is located at 1755 York Ave., Suite 32E, New York, N.Y. 10028, (212) 534-8297... Womack & Womack's Manhattan debut is not due until the fall, but word is the first single will be a gritty midtempo single called "Soul Love/Soul Man"... Lionel Richie's long-awaited new single "Dancing On The Ceiling" is pure top 40 fodder, a sure add for pop stations and probably a belated one for black formats. This is a move as far away from Richie's black base as any of his recent releases, and one hopes his entire album is not as grooveless as this single... Serious r&b vocal group fans should seek out "The Best Of The Valentines" on Murray Hill Records. With doo-wop-era legend Richard Barrett on lead, the quartet only had minor hits like "The Woo Woo Train" (maybe Jeffrey Osborne was influenced by that one), but it is still considered one of the top groups by fans of the style. Dave "Baby Cortez" Clowney, later to record the organ instrumentals "Happy Organ" and "Rinky Dink," was a one-time member. Industry old-timers will get a kick out of "The Joe Smith Theme," a promotional item made for the then Boston DJ and later Elektra president. Murray Hill is located at 225 Park Ave., New York, N.Y. 10003... "This Is Funk" on Emergency is a compilation of records from New York-based bands playing in what is called vaguely "the punk-funk free-jazz" style. It had

(Continued on next page)

Corporate black music had its raw edges rubbed off

Soft Sheen Sets Shows

NEW YORK Soft Sheen Products, a leading manufacturer of ethnic hair-care products, has instituted a 30-city Care Free Curl Summerfest tour that will run through September. Scheduled to perform are Patti LaBelle, Maze featuring Frankie Beverly, Gladys Knight & the Pips, Teena Marie, Kool & the Gang, Ready For The World, Billy Ocean, Luther Vandross, Ashford & Simpson, Midnight Starr, Stephanie Mills, the Jets, Kool & the Gang, the S.O.S. Band, Morris Day, New Edition, Atlantic Starr, the O'Jays, and other acts to be announced.

Advertising for the tour will be linked with the company's regular hair-care promotional efforts. The concerts will all be held in arenas in major markets. Soft Sheen is a 22-year-old black-owned company based in Chicago.

FOR WEEK ENDING JULY 26, 1986

Billboard HOT BLACK SINGLES ACTION

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			ADDS	ON
ASHFORD AND SIMPSON	COUNT YOUR BLESSING	CAPITOL	31	31
LIONEL RICHIE	DANCING ON THE CEILING	MOTOWN	23	65
DOUG E. FRESH	ALL THE WAY TO HEAVEN	COLUMBIA	21	33
PRINCE	ANOTHERLOVERHOLENYOHEAD	PAISLEY PARK	19	45
EL DEBARGE	LOVE ALWAYS	MOTOWN	17	25

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

132 REPORTERS			NUMBER
			REPORTING
BILLY OCEAN	LOVE ZONE	JIVE	28
PATTI LABELLE	OH, PEOPLE	MCA	20
THE CONTROLLERS	DISTANT LOVER	MCA	14
THE JETS	PRIVATE NUMBER	MCA	13
G.GUTHRIE	AIN'T NOTHIN' GOIN' ON BUT THE RENT	POLYDOR	12

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RHYTHM & BLUES

(Continued from preceding page)

many adherents a few years back, and there are still some bands who try to fuse bits of **Ornette Coleman** and **P-Funk** into a musical movement. You might try the **Funkionaries'** "Usual Jive" and **Defunkt's** "Mind Control" if you're interested. The record is licensed from International Climax/Cachalot Records... "The Beginning" is an impressive album by the young Baton Rouge, La.-based bluesman **Chris Thomas**. Down in the South, there are still a great many young black people in their late 20s who still play and sing this roots music. Thomas is one very polished example. He doesn't sound like **Muddy Waters** on "The Blues

Is Back" on the lengthy "You'll Be Sorry Baby," but he does sound good. Definitely worth a listen. That longtime blues label Arhoolie of El Cerrito, Calif. is the distributor... **Peter Gabriel's** "Sledgehammer" is a great takeoff on the Stax sounds of the '60s. It is also just another example of a white British musician finding contemporary success in a discarded black pop sound. It is amazing how many white English singers want to be **Otis Redding** and how many black American singers want to be **Barry Manilow**... The first single from **Chaka Khan's** "Destiny" album is "Love Of A Lifetime."



Baker Cooks. Following Anita Baker's recent appearance at Avery Fisher Hall, Elektra held a party for her at Maxim's. At the party were (back row, from left) director of special markets Scott Folks; vice president/creative Hale Milgrim; and senior director of special markets Doug Daniel. In front are, from left, Baker's manager, Sherwin Bash; vice president of special markets Primus Robinson; Baker; chairman Bob Krasnow; and executive vice president Aaron Levy.

FOR WEEK ENDING JULY 26, 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	1	10	PATTI LABELLE MCA 5737 (8 98)	7 weeks at No. One WINNER IN YOU
2	3	4	10	BILLY OCEAN ● JIVE JL8-8409/ARISTA (8 98) (CD)	LOVE ZONE
3	2	2	22	JANET JACKSON ▲ A&M SP-5106 (8 98) (CD)	CONTROL
4	4	3	7	RUN-D.M.C. PROFILE 1217 (8 98) (CD)	RAISING HELL
5	5	6	10	WHODINI ● JIVE JL8-8407/ARISTA (8 98)	BACK IN BLACK
6	6	9	16	ANITA BAKER ELEKTRA 60444 (8 98) (CD)	RAPTURE
7	8	5	69	WHITNEY HOUSTON ▲ ⁶ ARISTA AL8-8212 (8 98) (CD)	WHITNEY HOUSTON
8	11	15	4	JEFFREY OSBORNE A&M SP-5103 (8 98) (CD)	EMOTIONAL
9	7	7	8	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8 98)	HEADLINES
10	9	8	11	THE S.O.S. BAND TABU FZ 40279/EPIC (8 98) (CD)	SANDS OF TIME
11	10	12	7	EL DEBARGE GORDY 6181GL/MOTOWN (8 98)	EL DEBARGE
12	13	10	24	MELI'SA MORGAN CAPITOL ST-12434 (8 98)	DO ME BABY
13	12	11	57	RENE & ANGELA MERCURY 824607-1M1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
14	14	13	28	STEPHANIE MILLS MCA 5669 (8 98) (CD)	STEPHANIE MILLS
15	15	14	10	THE FAT BOYS SUTRA SUS 1017 (8 98)	BIG AND BEAUTIFUL
16	16	16	14	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9 98) (CD)	PARADE
17	17	21	6	RICK JAMES GORDY 6185GL/MOTOWN (8.98)	THE FLAG
18	18	18	8	NU SHOOSZ ATLANTIC 81647 (8.98)	POOLSIDE
19	21	24	4	BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8 98) (CD)	DOUBLE VISION
20	19	19	35	NEW EDITION ▲ MCA 5679 (8 98) (CD)	ALL FOR LOVE
21	20	20	36	THE JETS MCA 5667 (8 98)	THE JETS
22	22	17	10	GEORGE CLINTON CAPITOL ST-12481 (8 98)	R&B SKELETONS IN THE CLOSET
23	23	28	6	52ND STREET MCA 5738 (8 98)	CHILDREN OF THE NIGHT
24	27	29	4	MTUME EPIC FE 40292	THEATER OF THE MIND
25	25	27	7	THE CONTROLLERS MCA 5681 (8 98)	STAY
26	28	23	31	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
27	29	25	33	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
28	31	50	3	TEENA MARIE EPIC FE 40318	EMERALD CITY
29	30	30	14	CA\$HFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8 98)	CA\$HFLOW
30	24	22	63	ATLANTIC STARR ● A&M SP 5019 (8 98) (CD)	AS THE BAND TURNS
31	26	26	10	SIMPLY RED ELEKTRA 60452 (8 98)	PICTURE BOOK
32	32	33	12	TEASE EPIC BFE 40091 (8 98)	TEASE
33	36	36	41	STEVIE WONDER ▲ ² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
34	34	38	5	SKYY CAPITOL ST 12448 (8 98)	FROM THE LEFT SIDE
35	33	31	27	YARBROUGH & PEOPLES TOTAL EXPERIENCE TEL8-5715/RCA (8.98)	GUILTY
36	38	51	3	CLARENCE CARTER ICHIBAN 1003 (8 98)	DR. C.C.
37	37	32	26	FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8 98)	CHILLIN'
38	35	34	36	CHERRELLE TABU BFZ 40094/EPIC	HIGH PRIORITY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	43	60	4	GAVIN CHRISTOPHER MANHATTAN ST-53024 (8 98)	ONE STEP CLOSER
40	40	43	28	THE GAP BAND TOTAL EXPERIENCE TEL8-5714/RCA (8 98)	GAP BAND VII
41	41	42	11	WILLIAM BELL WILBE WIL 3001 (8 98)	PASSION
42	46	44	19	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
43	NEW ▶		1	CON FUNK SHUN MERCURY 826 963-1/POLYGRAM (8 98)	BURNIN' LOVE
44	44	37	9	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
45	45	55	4	BILL COSBY GEFFEN GHS 24104/WARNER BROS. (8 98)	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN
46	39	35	27	COLONEL ABRAMS MCA 5683 (8 98)	COLONEL ABRAMS
47	42	39	37	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
48	48	47	8	JOHNNY KEMP COLUMBIA BFC 40192	JOHNNY KEMP
49	54	52	15	MAZARATI PAISLEY PARK 25368/WARNER BROS. (8 98)	MAZARATI
50	50	49	49	STARPOINT ● ELEKTRA 60424 (8 98)	RESTLESS
51	57	57	18	GEORGE HOWARD TBA TB 210/PALO ALTO (8 98)	LOVE WILL FOLLOW
52	55	62	69	LUTHER VANDROSS ▲ EPIC FE 39882 (CD)	THE NIGHT I FELL IN LOVE
53	51	41	13	JUNIOR MERCURY 828001-1M1/POLYGRAM (8 98)	ACQUIRED TASTE
54	47	45	10	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8 98)	PLEASE
55	NEW ▶		1	RANDY CRAWFORD WARNER BROS. 25423 (8.98)	ABSTRACT EMOTIONS
56	NEW ▶		1	PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA (8 98)	JOYRIDE
57	52	40	62	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8 98) (CD)	ROCK ME TONIGHT
58	61	65	37	FULL FORCE COLUMBIA BFC 40117	FULL FORCE
59	59	64	3	ET (EDDIE TOWNES) TOTAL EXPERIENCE TEL6-5717/RCA (6 98)	BEST FRIENDS
60	65	—	2	ROCKWELL MOTOWN 6178 ML (8 98)	THE GENIE
61	53	53	48	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
62	63	63	9	THE TEMPTATIONS MOTOWN 5389ML2 (9 98)	25TH ANNIVERSARY
63	NEW ▶		1	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8 98)	TO BE CONTINUED
64	56	56	9	THE ART OF NOISE CHRYSALIS BFV 41528 (CD)	IN VISIBLE SILENCE
65	67	58	68	ALEXANDER O'NEAL TABU FZ 39331/EPIC	ALEXANDER O'NEAL
66	64	67	20	VANITY MOTOWN 6167ML (8 98)	SKIN ON SKIN
67	66	59	5	WILLIE COLLINS CAPITOL ST-12442 (8.98)	WHERE YOU GONNA BE TONIGHT
68	69	66	75	SADE ▲ PORTRAIT BFR 39581/EPIC (CD)	DIAMOND LIFE
69	73	73	17	THE ROSE BROTHERS MUSCLE SHOALS SOUND MSS 2201/MALACO (8 98)	THE ROSE BROTHERS
70	75	75	9	DIANA ROSS & THE SUPREMES MOTOWN 5381 ML3 (10 98)	25TH ANNIVERSARY
71	71	71	26	JOHNNIE TAYLOR MALACO 7431 (8.98)	WALL TO WALL
72	49	46	11	JONATHAN BUTLER JIVE JL8-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
73	58	54	36	PATTI AUSTIN QWEST 25276/WARNER BROS. (8 98)	GETTIN' AWAY WITH MURDER
74	62	61	61	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8 98) (CD)	MAGIC TOUCH
75	60	48	6	DENISE LASALLE MALACO MAL7434 (8.98)	RAIN AND FIRE

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	RUMORS	TIMEX SOCIAL CLUB	1
2	4	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	2
3	2	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	4
4	5	MY ADIDAS	RUN-D.M.C.	5
5	1	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	12
6	10	CLOSER THAN CLOSE	JEAN CARNE	3
7	7	WITH YOU ALL THE WAY	NEW EDITION	10
8	11	BREATHLESS	MTUME	9
9	6	NASTY	JANET JACKSON	15
10	12	SWEET AND SEXY THING	RICK JAMES	6
11	14	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	7
12	15	GIVIN' IT (TO YOU)	SKYY	8
13	8	YOU DON'T HAVE TO CRY	RENE & ANGELA	21
14	9	HEADLINES	MIDNIGHT STAR	19
15	22	SWEET LOVE	ANITA BAKER	11
16	23	BURNIN' LOVE	CON FUNK SHUN	13
17	17	SWEETHEART	RAINY DAVIS	24
18	32	GIVE ME THE REASON	LUTHER VANDROSS	14
19	16	MOUNTAINS	PRINCE & THE REVOLUTION	23
20	25	ARTIFICIAL HEART	CHERRELLE	20
21	13	I WOULDN'T LIE	YARBROUGH & PEOPLES	34
22	21	HOLDING BACK THE YEARS	SIMPLY RED	29
23	28	RISING DESIRE	STEPHANIE MILLS	17
24	27	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	25
25	29	MINE ALL MINE	CA\$HFLOW	16
26	19	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	38
27	30	LIPS TO FIND YOU	TEENA MARIE	28
28	37	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	18
29	24	100 MPH	MAZARATI	22
30	20	FUNKY BEAT	WHODINI	43
31	39	BANG ZOOM/HOWIE'S TEED OFF	REAL ROXANNE WITH HOWIE TEE	30
32	18	TELL ME (HOW IT FEELS)	52ND STREET	41
33	33	BABY LOVE	REGINA	37
34	26	PEE WEE'S DANCE	JOESKI LOVE	45
35	—	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	26
36	31	DO YOU STILL LOVE ME?	MELI'SA MORGAN	53
37	34	FIRESTARTER	TEASE	63
38	40	LAND OF LA-LA	STEVIE WONDER	27
39	—	DO YOU REMEMBER ME?	JERMAINE JACKSON	42
40	38	THE FINEST	THE S.O.S. BAND	78

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	RUMORS	TIMEX SOCIAL CLUB	1
2	4	CLOSER THAN CLOSE	JEAN CARNE	3
3	5	SWEET LOVE	ANITA BAKER	11
4	2	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	2
5	3	SWEET AND SEXY THING	RICK JAMES	6
6	8	DO YOU GET ENOUGH LOVE	SHIRLEY JONES	7
7	6	GIVIN' IT (TO YOU)	SKYY	8
8	12	GIVE ME THE REASON	LUTHER VANDROSS	14
9	10	MINE ALL MINE	CA\$HFLOW	16
10	16	LOVE THE ONE I'M WITH (A LOTTA LOVE)	MELBA MOORE & KASHIF	18
11	13	BURNIN' LOVE	CON FUNK SHUN	13
12	17	RISING DESIRE	STEPHANIE MILLS	17
13	7	BREATHLESS	MTUME	9
14	19	LAND OF LA-LA	STEVIE WONDER	27
15	26	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	26
16	15	100 MPH	MAZARATI	22
17	24	SAY LA LA	PIECES OF A DREAM	31
18	18	ARTIFICIAL HEART	CHERRELLE	20
19	27	HOMEBOY	STEVE ARRINGTON	36
20	36	LOVE ZONE	BILLY OCEAN	39
21	30	OH, PEOPLE	PATTI LABELLE	35
22	9	WITH YOU ALL THE WAY	NEW EDITION	10
23	28	TEMPORARY LOVE THING	FULL FORCE	33
24	33	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	32
25	11	MY ADIDAS	RUN-D.M.C.	5
26	38	SWEET FREEDOM	MICHAEL MCDONALD	40
27	23	SWEETHEART	RAINY DAVIS	24
28	—	BORROWED LOVE	THE S.O.S. BAND	44
29	14	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	4
30	22	LIPS TO FIND YOU	TEENA MARIE	28
31	31	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	25
32	35	BANG ZOOM/HOWIE'S TEED OFF	REAL ROXANNE WITH HOWIE TEE	30
33	37	CARME	ROCKWELL	46
34	—	GIVING MYSELF TO YOU	GLENN JONES	47
35	—	FOOL'S PARADISE	MELI'SA MORGAN	54
36	—	DISTANT LOVER	THE CONTROLLERS	48
37	—	ANOTHERLOVERHOLENYOHEAD	PRINCE & THE REVOLUTION	57
38	—	DANCING ON THE CEILING	LIONEL RICHIE	62
39	—	HEY GOOD LOOKIN'	GEORGE CLINTON	49
40	—	(POP POP POP POP) GOES MY MIND	LEVERT	50

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BLACK SINGLES BY LABEL

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

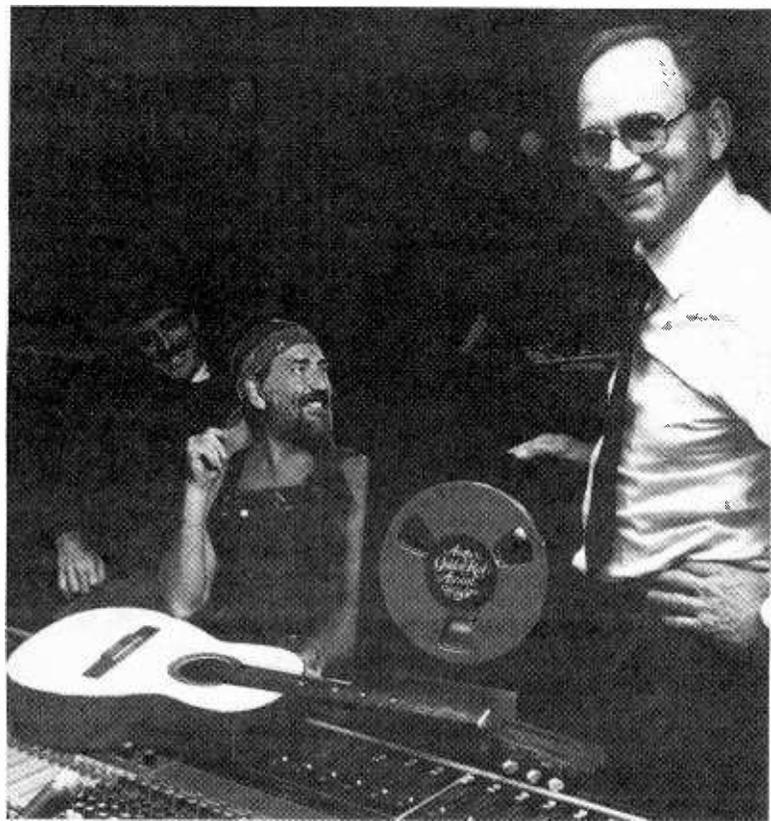
LABEL	NO. OF TITLES ON CHART
EPIC (5)	10
Tabu (3)	
Portrait (2)	
MCA	10
WARNER BROS. (2)	10
Paisley Park (3)	
Geffen (2)	
Qwest (2)	
Warner Bros./Tommy Boy (1)	
CAPITOL (7)	9
Manhattan (2)	
ATLANTIC (6)	7
Omni (1)	
COLUMBIA (5)	7
Def Jam/Columbia (2)	
ARISTA (2)	6
Jive (4)	
ELEKTRA (3)	6
Asylum (1)	
Solar (1)	
Vintertainment (1)	
MOTOWN (3)	6
Gordy (2)	
Tamla (1)	
A&M	5
POLYGRAM	4
Mercury (2)	
Atlanta Artists (1)	
Polydor (1)	
RCA (1)	3
Total Experience (2)	
FANTASY	2
First String (1)	
Reality (1)	
ISLAND (1)	2
4th & B'Way/Checkpoint (1)	
PROFILE	2
SUPERTRONICS	2
BR-ROMA	1
Rendezvous (1)	
BECKET	1
Sutra (1)	
CRITIQUE	1
Critique/Golden Boy (1)	
JAY	1
MANHATTAN	1
P.I.R. (1)	
SELECT	1
SLEEPING BAG	1
STREETWISE	1
TOMMY BOY	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
22 100 MPH	(Controversy, ASCAP)	
26 AIN'T NOTHIN' GOIN' ON BUT THE RENT	(Dum Di Dum, ASCAP)	
32 ALL CRIED OUT	(Mokojumbi, BMI/My! My!, BMI/Careers, BMI/Willesden, BMI) CPP	
68 ALL THE WAY TO HEAVEN	(Entertaining, BMI/Dainica, BMI)	
85 ALWAYS	(Keith Diamond, BMI/Willesden, BMI/Yah Mo, BMI)	
57 ANOTHERLOVERHOLENYOHEAD	(Controversy, ASCAP)	
20 ARTIFICIAL HEART	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
95 AUTOMATIC BRAIN	(Temp Co., BMI)	
37 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	
70 BAMBAATAA'S THEME	(ATV, BMI)	
30 BANG ZOOM (LET'S GO-GO) /HOWIE'S TEED OFF	(Mokojumbi, BMI/Willesden, BMI)	
44 BORROWED LOVE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
9 BREATHLESS	(Mtume, ASCAP)	
13 BURNIN' LOVE	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP/Val-je Joe, BMI)	
83 BURNING UP	(Boston International, ASCAP)	
77 BYE BYE	(Irvin Lee, BMI)	
58 CAN'T STAND THE PAIN	(Sir Gant, BMI/Stardust Lady, BMI)	
46 CARME	(Jobete, ASCAP) CPP	
3 CLOSER THAN CLOSE	(Stoopis, BMI/Gold Horizon, BMI) CPP	
62 DANCING ON THE CEILING	(Brockman, ASCAP)	
73 DIAL MY NUMBER	(April, ASCAP/Science Lab, ASCAP) CPP/ABP	
48 DISTANT LOVER	(Jobete, ASCAP) CPP	
7 DO YOU GET ENOUGH LOVE	(Assorted, BMI/Henry Sumay, BMI)	
24 DO YOU REMEMBER ME?	(See This House, ASCAP/Sudano Songs, BMI/Solt Summer Songs, BMI/Black Stallion, ASCAP)	
53 DO YOU STILL LOVE ME?	(Fuss, ASCAP)	
93 FINE YOUNG TENDER	(West Kenya, ASCAP)	
78 THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
63 FIRESTARTER	(Future Shock, ASCAP/WB, ASCAP)	
54 FOOL'S PARADISE	(Fuss, ASCAP)	
43 FUNKY BEAT	(Zomba, ASCAP)	
72 GETTING AWAY WITH MURDER	(Rightsong, BMI/Sookloozy, BMI/Chappell, ASCAP)	
64 GIRL TALK	(Lifo, BMI)	
14 GIVE ME THE REASON	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
8 GIVIN' IT (TO YOU)	(One To One, ASCAP)	
47 GIVING MYSELF TO YOU	(WB, ASCAP/Overdue, ASCAP/Song Of Solomon, BMI)	
89 GOOD TO GO	(Ackee, ASCAP/Maxxkidd, ASCAP)	
96 GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP	
94 HANGIN' OUT	(Jobete, ASCAP/Old Brompton Road, ASCAP) CPP	
19 HEADLINES	(Hip Trip, BMI/Midstar, BMI) CPP	
91 HERE I GO AGAIN	(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)	
49 HEY GOOD LOOKIN'	(X-O-Skeletal, BMI/Warner-Tamerlane, BMI/Our Parents, BMI)	
29 HDLDING BACK THE YEARS	(April, ASCAP) CPP/ABP	
36 HOMEBOY	(Konglather, BMI/Motor, ASCAP/Cheyenne, ASCAP)	
88 HOW TO WIN YOUR LOVE	(Protoons, ASCAP)	
100 I CAN'T WAIT	(Poolside, BMI)	
34 I WOULDN'T LIE	(Temp Co., BMI)	
98 IF YOUR HEART ISN'T IN IT	(Almo, ASCAP/Redhead, ASCAP/Joe's, ASCAP/Stuart, ASCAP) CPP/ALM	
59 I'M HUNGRY FOR YOUR LOVE	(Chriscraft, BMI/Supertronics, BMI)	
81 IN THE HOUSE	(Fools Prayer, BMI/Gordy Groove, BMI)	
55 IS IT A CRIME	(Silver Angel, ASCAP/Famous, ASCAP) CPP	
65 JUMP BACK (SET ME FREE)	(Beach House, ASCAP/Munich Madness, ASCAP)	
97 JUST ANOTHER LOVER	(Music Corp. Of America, BMI/New Music Group, BMI/Kashif, BMI)	
27 LAND OF LA-LA	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
90 LET ME BE CLOSER	(Ted-On, BMI/Jennifer Leigh, BMI/De Creed, BMI/Walpergus, ASCAP/WB, ASCAP)	
99 LET'S GET STARTED	(Bill-Lee, ASCAP/Bush Burnin', BMI)	
92 LET'S GO ROCKING (TONIGHT)	(Street Sounds, ASCAP/Maurice Starr, ASCAP)	
28 LIPS TO FIND YOU	(April, ASCAP/Midnight Magnet, ASCAP/Te'Mas Elioep, ASCAP) CPP/ABP	
60 L.O.V.E. M.I.A.	(Dazzberry Jam, ASCAP/Bedazzled, BMI)	
61 LOVE OF A LIFETIME	(Gamson, ASCAP/WB, ASCAP/Jouissance, ASCAP)	
18 LOVE THE ONE I'M WITH (A LOTTA LOVE)	(Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP) CPP/CLM	
39 LOVE ZONE	(Zomba, ASCAP)	
74 MAN SIZE LOVE	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP)	
16 MINE ALL MINE	(Personal, ASCAP/All Seeing Eye, ASCAP)	
23 MOUNTAINS	(Controversy, ASCAP)	
5 MY ADIDAS	(Protoons, ASCAP/Rush Groove, ASCAP)	
15 NASTY	(Flyte Tyme, ASCAP)	
35 OH, PEOPLE	(Broodertoones, BMI/Nonpareil, ASCAP)	
38 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
67 ONE LOVE	(Zomba, ASCAP)	
25 ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP)	
87 OVER AND OVER	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
76 PASSION FROM A WOMAN	(Gratitude Sky, ASCAP/Alexandra Kee, BMI)	
45 PEE WEE'S DANCE	(Vintertainment, ASCAP)	
56 POINT OF NO RETURN	(Poolside, BMI)	
50 (POP POP POP POP) GOES MY MIND	(Trycet, BMI/Fernciff, BMI)	
51 PRIVATE NUMBER	(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM	
79 THE RAIN	(Def Jam, ASCAP)	
82 RING RING	(Solid Smash, ASCAP/E.J.Gurren, ASCAP/Obededom, ASCAP)	
17 RISING DESIRE	(WB, ASCAP/Zubaidah, ASCAP)	
1 RUMORS	(J.King IV, BMI)	
31 SAY LA LA	(Screen Gems-EMI, BMI/Benard Wright, BMI/Mchoma, BMI)	
66 SLEDGEHAMMER	(Clifone, BMI/Hidden Pun, BMI)	
84 SOWETO	(Joe's, ASCAP)	
86 THE SUN DON'T SHINE	(Miami Spice, ASCAP)	
6 SWEET AND SEXY THING	(Stone City, ASCAP/National League, ASCAP) CPP	
40 SWEET FREEDOM (THEME FROM RUNNING SCARED)	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP	
11 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	
24 SWEETHEART	(Warner's Thunder, ASCAP/WD, ASCAP/Real Deal, SESAC/Frederick, SESAC)	
41 TELL ME (HOW IT FEELS)	(Ackee, ASCAP)	
33 TEMPORARY LOVE THING	(Forceful, BMI/Willesden, BMI)	
12 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP)	
71 TILL THE END OF TIME	(Keith Diamond, BMI/Willesden, BMI)	
52 WHAT ABOUT ME	(Living Disc, BMI)	
30 WHAT'CHA GONNA DO	(Alan, BMI/Figsibow, BMI/D.Frank, BMI)	
4 WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	(Petwol, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP	
75 WISER AND WEAKER	(Black Eye, ASCAP/Manely, BMI/Mighty Mathieson/BMI)	
10 WITH YOU ALL THE WAY	(George Tobin, BMI)	
21 YOU DON'T HAVE TO CRY	(A La Mode, ASCAP/WB, ASCAP)	
2 YOU SHOULD BE MINE (THE WOO WOO SONG)	(Nonpareil, ASCAP/Broodertoones, BMI) CPP	
69 YOU'LL ROCK	(Def Jam, ASCAP)	

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
B Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.



Willie's There. Willie Nelson's stand-in sits in the control room of Woodland Sound Studios in Nashville as Tom Clark of Ampex, left, presents the company's Golden Reel Award to Woodland manager Glenn Snoddy for Nelson's "City Of New Orleans" album, mastered at the studio.

Opryland Label Sees Bright Future First Product Due By End Of Year

BY EDWARD MORRIS

NASHVILLE Opryland USA's new record company will probably sign four or five acts during its first year of operation and aims to have its first product out between October and January, according to label head Jerry Bradley.

By mid-August, Bradley says, he will have contracted with a major record company to distribute the still-unnamed label. He is searching for a sales and merchandising specialist, whom he also hopes to have on staff in August.

"We're not going to be putting on an a&r staff," Bradley explains. "We'll be doing it independently." He says he will be doing some producing but that most such chores will be handled by indies.

In describing the label's musical emphasis, Bradley says, "It's going to be basically country music as it is today. When the opportunity arises to be something more than country, we intend to exploit it to its fullest."

By country standards, the new label's album budgets will be modest. Says Bradley, "\$50,000 to \$60,000 is

about all, in my opinion, the country music market will bear."

While Bradley is cautious about budget, he is upbeat on country music's sales prospects. "Say country music was a three, and the "[Urban]

'We're still a lot healthier than we were'

Cowboy" craze came along and it was busting 10 all over. And then the craze left. Well, we didn't fall back to a three. We fell back maybe to a six or a seven. We're still a hell of a lot more healthy than we were."

But, he adds, when the popularity declined, the expenses involved in producing country music didn't follow: "I think that as soon as everybody brings the expenses back in

line, we're going to be all right. I think we've got a market. We're just paying too much for the product. You can't build a house for \$200,000 and sell it for \$150,000."

Although the new label is corporately linked to the promotionally powerful Nashville Network and the hit-rich catalogs of Acuff-Rose/Opryland, Bradley stresses that the company will have to succeed on its own resources.

He says he doesn't think the label will direct-market albums immediately, but he doesn't totally discount that possibility. More likely, he says, the direct marketing will be used for older catalog product as the label grows.

Bradley insists he has no preference between established artists and new ones when it comes to adding them to his roster. But he guesses the first year's lineup may have two known acts and three new ones.

NASHVILLE SCENE

by Gerry Wood



STARWOOD AMPHITHEATER or Star-crossed Amphitheater? Volunteer Jam XII gave Nashville's newest venue its first major test of all systems July 12 as 14,200 fans poured into the \$7.8 million facility. (See separate story, page 32.)

The Starwood's 5,000 sheltered seats and its grassy slopes, which can supposedly accommodate an additional 12,000 patrons comfortably, accepted the throng attending the **Charlie Daniels**-hosted event. They were treated to 11 hours of music ranging from country to blues, with a quorum of Southern rock thrown in for good measure. **Dickey Betts** and **Gregg Allman** provided the high point with their on-stage reincarnation of the **Allman Brothers**

Band. Ex-Eagle **Don Henley** and singer-writer **J.D. Souther** were equally impressive with a scorching set on this hot summer day.

The sound system was adequate, booming the show to the far reaches of the amphitheater, and the viewing angles of the stage—including those areas up the grassy hill by the back wall—were also adequate.

It's too soon into the venue's shakedown cruise to make a judgment, but complaints linger about the high prices in the concession area, long lines, and harsh treatment of those hapless patrons who dare try to enter with their own food, drink, or lawn chairs. By the time a pair of concertgoers shells out money for tickets, parking, food, drink, and rented chairs, we're talking about the price range of a Broadway show.

Give my regards to Starwood. If the ambitious enterprise corrects its early problems, the beautiful venue will avoid becoming star-crossed.

Also give my regards to Daniels and the Sound Seventy management. The backstage press area, with easy access to seats in front of the stage, was a welcome relief from the remote media tent and changing credentials syndrome of Farm Aid II, a case study in

how not to handle the press. The Jam was nirvana compared to the boot camp conditions at Farm Aid. One more of those and we'll need Press Aid.

NEWSNOTES: The **Unforgiven** performed at a rally—Drums Across America—benefiting Navajo and Hopi Indians. **Bonnie Bramlett** joined the group for "Amazing Grace" to close the Unforgiven's set at the Starlight Amphitheater in Burbank, Calif. . . . Nashville journalist **Robert K. Oermann**, of Nashville Tennessee and U.S.A. To-

day fame, gave his views on the state of the country music industry during the July membership meeting of the Nashville Assn. of Talent Directors. "I don't think the

country music business is as bad off as some people in the media seem to think it is," said Oermann. "When country music has a down trend, we [in Nashville] tend to overreact due to our booster mentality."

Add one more gun to the **Hank Williams Jr.** collection. He recently purchased an 1870 antique Gatling while in Brewster, Kan. . . . The **Oak Ridge Boys** have done it again—packed the Kellogg Center in Battle Creek, Mich., for the third year in a row . . . **Byron Hill** recently spoke to the Triad Songwriters Assn. in North Carolina on "How To Prepare Demos and Present Songs." The Nashville writer-publisher, who heads Song Source Inc., gave the lowdown to the organization's members, who hail from Winston-Salem, Greensboro, and High Point.

SIGNINGS: Mesa recording artist **Karen Taylor-Good** to Essex Management of Nashville . . . **Becky Hobbs** and her band, **Oklahoma Heart**, to Top Billing Inc. . . . **Doublespur**, a group out of Roanoke, Va., to Maggie Cavender Enterprises for management and "career coordination."

The jury is still out on the Starwood Amphitheater

Buddy Killen Is Chairman Smith School Names Board

NASHVILLE The W.O. Smith Nashville Community Music School here has elected a new board of trustees and named **Buddy Killen** board chairman. The other officers are **Bruce Hinton**, president; **Jim Ed Norman**, vice president; **Connie Bradley**, secretary; and **Kerry O'Neil**, treasurer.

Board members other than the officers are **Don Butler**, **Bill Calloway**, **Frank Chalfont**, **Annette Eskind**, **Carol Harris**, **James Johnson**, **Mike Kettenring**, **John McAlister**, **Joyce Rice**, **Del Sawyer**, **David Skepner**, **W.O. Smith**, **Roger Sovine**, **Peg-**

gy Steine, and **Eleanor Willis**.

The board also established an advisory council, whose members are **Ann Brown**, **Mrs. Henry Cannon** (Minnie Pearl), **Ann Chapman**, **Dale Franklin Cornelius**, **Donna Hilley**, **Bill Hudson**, **Noah Liff**, **Don Light**, **Charlotte Lowther**, **Louise Mandrell**, **Porter Maxwell**, **Malcolm Mimms Jr.**, **Leonard Morton**, **Liz Thiels**, **Speed Thomas**, **James Ward**, and **Paul Whitehead**.

The school began operations in 1984 and, is mostly staffed by volunteers. It was established to provide music lessons to poor children at a nominal fee.

FOR WEEK ENDING JULY 26, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

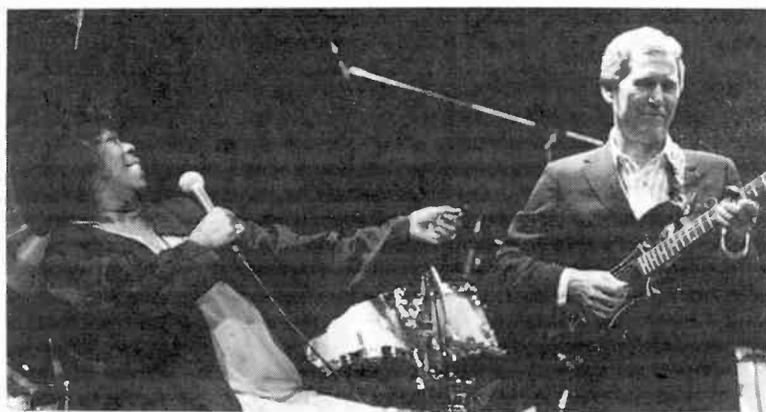
129 REPORTERS				NEW	TOTAL
				ADDS	ON
CRYSTAL GAYLE	CRY	WARNER BROS		57	67
EXILE	IT'LL BE ME	EPIC		43	44
SWEETHEARTS OF THE RODEO	SINCE I FOUND YOU	COLUMBIA		36	43
MICKY GILLEY	DOO-WAH DAYS	EPIC		29	29
EDDIE RABBITT & JUICE NEWTON	BOTH TO EACH OTHER	RCA		27	102

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

RETAIL BREAKOUTS

44 REPORTERS				NUMBER
				REPORTING
REBA MCENTIRE	LITTLE ROCK	MCA		20
NITTY GRITTY DIRT BAND	STAND A LITTLE RAIN	WARNER BROS		14
RONNIE MILSAP	IN LOVE	RCA		12
GIRLS NEXT DOOR	SLOW BOAT TO CHINA	MTM		12
CARL PERKINS	BIRTH OF ROCK AND ROLL	AMERICA/SMASH		12

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Vaughan & Atkins. Chet Atkins, right, jams on "I've Got It Bad And That Ain't Good" with singing great Sarah Vaughan during his showcase for his new Columbia album, "Sweet Dreams," at Hollywood's Palace.

New ACM Appointments Announced

NASHVILLE New officers and board members of the Academy of Country Music were officially installed at a board meeting July 13 at the Longhorn Saloon in Canoga Park, Calif.

Officers for the 1986-87 term are Gene Weed, president; Cliffee Stone, vice president; Rose Vegas, secretary; and Selma Williams, treasurer.

The new board members and their categories are Hugh Cherry, affiliated; Patti Page, artist/entertainer; Fred Reiser and John Hobbs, club operator/employee; Jeff Silbar, composer; Scott Carpenter, DJ; Dave Douds, manager/booker; Al Bruno,

musician/bandleader; Tom Ritter, music publisher; Dick Gary, promotion; John Sturdivant, publications; Larry Daniels, radio; Kent Crawford, record company; and Ron Weed, television/motion picture.

There were two members elected to the club operator/employee category because of the death last December of representative Tommy Thomas. In this category, Fred Reiser will serve a two-year term and John Hobbs, one year.

Board members who still have a year to serve are Ron Anton, affiliated; Janie Frickie, artist/entertainer; Larry Collins, composer; Don Hin-

son, DJ; Bette Kaye, manager/booker; Tom Bruner, musician/bandleader; Herb Eiseman, music publisher; John Curb, promotion; Bill Stewart, publications; Ron Martin, radio; Joe Casey, record company; and Rac Clark, TV/motion picture.

Video programmers air their views on labels, radio, and new types of programming... see page 51

FOR WEEK ENDING JULY 26, 1986

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	7	GEORGE STRAIT MCA 5750 (8.98)	3 weeks at No. One #7
2	2	4	5	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
3	3	3	15	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
4	4	2	18	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
5	5	5	36	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
6	6	6	12	EDDIE RABBITT RCA AHL1-7041 (8.98)	RABBITT TRAX
7	7	11	21	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
8	8	7	16	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
9	9	8	22	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
10	10	10	16	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
11	13	14	7	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
12	11	13	14	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
13	14	17	6	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
14	12	9	20	JOHN CONLEE COLUMBIA F-40257	HARMONY
15	NEW ▶		1	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
16	18	19	6	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM (8.98)	CLASS OF '55
17	17	18	25	JOHN SCHNEIDER MCA 5668 (8.98)	A MEMORY LIKE YOU
18	19	21	5	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
19	16	16	36	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
20	22	25	7	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
21	15	12	43	DAN SEALS EMI-AMERICA ST-17166 (8.98)	WON'T BE BLUE ANYMORE
22	20	22	17	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
23	21	23	12	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
24	23	24	17	JUDY RODMAN MTM 71050 (8.98)	JUDY
25	26	26	39	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
26	29	29	88	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
27	27	34	43	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
28	25	20	61	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O
29	24	15	41	SAWYER BROWN CAPITOL/CURB ST-12438/CAPITOL (8.98)	SHAKIN'
30	32	36	62	THE STATLER BROTHERS MERCURY 824 420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
31	33	32	20	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
32	28	30	4	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
33	30	27	36	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS-VOLUME II
34	45	47	22	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT
35	35	31	75	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
36	36	37	6	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
37	37	42	63	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
38	34	38	9	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	48	4	CONWAY TWITTY WARNER BROS. 1-25408 (8.98)	FALLIN' FOR YOU FOR YEARS
40	42	74	429	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
41	46	52	20	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
42	43	—	2	REBA MCENTIRE MERCURY 822-455-1 M-1	REBA NELL MCENTIRE
43	59	43	8	NICOLETTE LARSON MCA 5719 (8.98)	ROSE OF MY HEART
44	49	55	4	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
45	51	59	63	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
46	52	49	32	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
47	69	—	2	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
48	47	53	119	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
49	40	46	70	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
50	39	44	12	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
51	38	41	61	W.JENNINGS, W.NELSON, J.CASH, K.KRISTOFFERSON ● COLUMBIA FC 40056	HIGHWAYMAN
52	56	51	56	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
53	53	58	115	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
54	31	28	41	LEE GREENWOOD MCA 5622 (8.98)	STREAMLINE
55	60	68	228	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
56	55	54	46	GEORGE JONES EPIC FE 39598	WHO'S GONNA FILL THEIR SHOES
57	63	61	175	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
58	64	66	4	WILLIAM LEE GOLDEN MCA 5749 (8.98)	AMERICAN VAGABOND
59	48	39	50	GARY MORRIS WARNER BROS. 25279 (8.98)	ANYTHING GOES
60	NEW ▶		1	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE
61	50	33	20	EMMYLOU HARRIS WARNER BROS. 25352 (8.98)	THIRTEEN
62	58	65	8	PAKE MCENTIRE RCA AFL1-5809 (8.98)	TOO OLD TO GROW UP
63	54	45	35	JUICE NEWTON RCA 5493 (8.98) (CD)	OLD FLAME
64	NEW ▶		1	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
65	71	—	106	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
66	41	40	45	EXILE EPIC FE40000	HANG ON TO YOUR HEART
67	NEW ▶		1	ED BRUCE RCA AHL1-5808 (8.98)	NIGHT THINGS
68	73	60	227	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
69	66	57	9	ROBIN LEE EVERGREEN EV 1001	ROBIN LEE
70	70	72	14	RAY PRICE STEP ONE SOR-9 (8.98)	PORTRAIT OF A SINGER
71	65	64	253	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
72	72	—	51	THE BELLAMY BROTHERS MCA/CURB 5586/MCA (8.98)	HOWARD & DAVID
73	68	67	19	MICHAEL MARTIN MURPHEY WARNER BROS. 25369 (8.98)	TONITE WE RIDE
74	57	56	7	JIM GLASER MCA/NOBLE VISION 5723/MCA (8.98)	EVERYBODY KNOWS I'M YOURS
75	74	71	8	THE MAINES BROTHERS BAND MERCURY 825 143 1 M-1/POLYGRAM	THE BOYS ARE BACK IN TOWN

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

Billboard HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	★ ★ NO. 1 ★ ★ ON THE OTHER HAND K. LEHNING, K. STEGALL (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28962
2	5	7	11	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER J. BOWEN, G. STRAIT (D. DILLON)	GEORGE STRAIT MCA 52817
3	4	6	14	I WISH THAT I COULD HURT THAT WAY AGAIN B. LOGAN (VANHOY, PUTMAN, COOK)	T. GRAHAM BROWN CAPITOL 5571
4	7	10	10	ROCKIN' WITH THE RHYTHM OF THE RAIN B. MAHER (D. SCHLITZ, B. MAHER)	THE JUDDS RCA/CURB 14362/RCA
5	8	11	12	YOU'RE THE LAST THING I NEEDED TONIGHT J. BOWEN, J. SCHNEIDER (D. WILLS, D. FRIMMER)	JOHN SCHNEIDER MCA 52827
6	6	8	13	ALL TIED UP B. KILLEN (R. MCDOWELL, B. KILLEN, J. MEADOR)	RONNIE MCDOWELL MCA/CURB 52816/MCA
7	9	13	12	SAVIN' MY LOVE FOR YOU M. WRIGHT (M. CLARK)	PAKE MCENTIRE RCA 14336
8	3	5	16	LOVE AT THE FIVE AND DIME A. REYNOLDS (N. GRIFFITH)	KATHY MATTEA MERCURY 884 573-7/POLYGRAM
9	11	16	11	STRONG HEART R. HALL (T. ROCCO, C. BLACK, A. ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
10	12	18	11	WILL THE WOLF SURVIVE J. BOWEN, W. JENNINGS (D. HIDALGO, L. PEREZ)	WAYLON JENNINGS MCA 52830
11	13	17	11	COUNT ON ME J. KENNEDY (D. REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
12	14	19	9	HEARTBEAT IN THE DARKNESS D. WILLIAMS, G. FUNDIS (D. LOGGINS, R. SMITH)	◆ DON WILLIAMS CAPITOL 5588
13	15	22	10	I'VE GOT A NEW HEARTACHE R. SKAGGS (W. WALKER)	RICKY SKAGGS EPIC 34-05898
14	1	2	17	UNTIL I MET YOU T. WEST (H. RIDDLE)	◆ JUDY RODMAN MTM 72065/CAPITOL
15	16	21	10	ROLLIN' NOWHERE J.E. NORMAN (M. MURPHEY)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28694
16	17	23	8	DESPERADO LOVE C. TWITTY, D. HENRY, R. TREAT (M. GARVIN, S. JOHNS)	CONWAY TWITTY WARNER BROS. 7-28692
17	18	24	9	SOMETIMES A LADY P. WORLEY, E. RAVEN (E. RAVEN, F. MYERS)	◆ EDDY RAVEN RCA 14319
18	19	25	9	A FRIEND IN CALIFORNIA M. HAGGARD, R. REYNOLDS (F. POWERS)	MERLE HAGGARD EPIC 34-06097
19	20	26	7	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.
★ ★ ★ POWER PICK/SALES ★ ★ ★					
20	25	30	7	GOT MY HEART SET ON YOU B. LOGAN (D. GRAY, B. RENEAU)	JOHN CONLEE COLUMBIA 38-06104
21	24	27	11	OLD VIOLIN S. CORNELIUS, J. PAYCHECK (J. PAYCHECK)	JOHNNY PAYCHECK MERCURY 884 720-7/POLYGRAM
22	26	31	6	STAND A LITTLE RAIN M. MORGAN, P. WORLEY (D. SCHLITZ, D. LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
23	28	35	5	LITTLE ROCK J. BOWEN (P. MCMANUS, B. DIPIERO, G. HOUSE)	REBA MCENTIRE MCA 52848
24	29	34	7	SLOW BOAT TO CHINA T. WEST (M. RAGOGNA)	◆ GIRLS NEXT DOOR MTM 72068/CAPITOL
25	10	1	15	HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE) J. CRUTCHFIELD (R. MURRAH, S. O'BAN)	LEE GREENWOOD MCA 52807
26	30	33	8	THAT'S HOW YOU KNOW E. GORDY, JR., T. BROWN (W. WALDMAN, C. BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARINER) MCA 52839
27	32	40	4	IN LOVE R. MILSAP, T. COLLINS, R. GALBRAITH (M. REID, B. DEES)	RONNIE MILSAP RCA 14365
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
28	38	48	4	LONELY ALONE J.L. WALLACE, T. SKINNER (J.D. MARTIN, J. JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
29	22	15	12	SHAKIN' R. SCRUGGS (M. MILLER, R. SCRUGGS)	◆ SAWYER BROWN CAPITOL/CURB 5585/CAPITOL
30	37	44	6	TEN FEET AWAY B. MEVIS (T. SEALS, B. SHERRILL, M.D. BARNES)	KEITH WHITLEY RCA 14363
31	34	37	8	BIRTH OF ROCK AND ROLL C. MOMAN (C. PERKINS, G. PERKINS)	CARL PERKINS AMERICA/SMASH 884 760-7/POLYGRAM
32	35	43	7	WORKING CLASS MAN W. ALDRIDGE (J. CAIN)	LACY J. DALTON COLUMBIA 38-06098
33	33	41	8	WITH YOU E. GORDY, JR. (V. GILL)	VINCE GILL RCA 14371
34	40	54	3	GUITARS, CADILLACS P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE 28688/WARNER BROS.
35	39	49	5	ALWAYS HAVE ALWAYS WILL N. WILSON (J. MEARS)	◆ JANIE FRICKE COLUMBIA 38-06144
36	27	14	17	EVERYTHING THAT GLITTERS (IS NOT GOLD) K. LEHNING (D. SEALS, B. MCDILL)	DAN SEALS EMI-AMERICA 8311
37	44	52	6	GUITAR TOWN E. GORDY, JR., T. BROWN (S. EARLE)	◆ STEVE EARLE MCA 52856
38	31	12	14	GOTTA LEARN TO LOVE WITHOUT YOU B. MAHER (K. ROBBINS, M. JOHNSON)	MICHAEL JOHNSON RCA 14294
39	21	4	16	NIGHTS E. BRUCE, B. MEVIS (B. HILL, T. HILLER)	ED BRUCE RCA 14305
40	23	9	15	SOMEBODY WANTS ME OUT OF THE WAY B. SHERRILL (A. L. OWENS, D. KNUTSON)	GEORGE JONES EPIC 34-05862
41	47	63	3	JUST ANOTHER LOVE J. CRUTCHFIELD (P. DAVIS)	◆ TANYA TUCKER CAPITOL 5604
42	46	56	5	I WANNA HEAR IT FROM YOUR LIPS R.C. BANNON (E. CARMEN, D. PITCHFORD)	LOUISE MANDRELL RCA 14364
43	51	68	3	BOTH TO EACH OTHER (FRIENDS & LOVERS) R. LANDIS (J. GRUSKA, P. GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
44	52	60	4	NOTHIN' VENTURED NOTHIN' GAINED B. MAHER, D. POTTER (D. SCHLITZ, D. POTTER, B. MAHER)	SYLVIA RCA 14375
45	48	55	5	TOO LATE T. SKINNER, J.L. WALLACE (T. CERNEY, N. MONTGOMERY)	THE KENDALLS MCA/CURB 52850/MCA
46	54	71	3	YOU MADE A ROCK OF A ROLLING STONE R. CHANCEY (C. WATERS, K. BROOKS)	THE OAK RIDGE BOYS MCA 52873
47	57	—	2	SECOND TO NO ONE D. MALLOY (R. CASH)	ROSANNE CASH COLUMBIA 38-06159
48	61	73	3	HONEYCOMB G. MORRIS, B. ALBERTINE, S. SMALL (B. MERRILL)	GARY MORRIS WARNER BROS. 7-28654
49	36	20	17	OLD FLAME R. LANDIS (R. NIELSEN)	JUICE NEWTON RCA 14295

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	55	59	4	BOTTLE OF TEARS G. WATSON, L. BOOTH (J. ALLEN, J. PASQUALE, D. LAY)	GENE WATSON EPIC 34 06057
51	41	29	15	RENO BOUND J.E. NORMAN, SOUTHERN PACIFIC, B. HARTMAN (J. MCREE, A. PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-28722
52	42	32	13	TIE OUR LOVE (IN A DOUBLE KNOT) D. MALLOY (J. SILBAR, J. REID)	DOLLY PARTON RCA 14297
53	62	75	3	YOU CAN'T STOP LOVE J. STROUD (P. OVERSTREET, T. SCHUYLER)	SCHUYLER, KNOBLOCK & OVERSTREET MTM 72071/CAPITOL
54	49	46	7	THE PRIDE IS BACK R. LOOK, M. BLATTE (M. BLATTE, L. GOTTLIEB, A. MONDE)	KENNY ROGERS WITH NICKIE RYDER RCA 14384
55	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ CRY J.E. NORMAN (C. KOHLMAN)	CRYSTAL GAYLE WARNER BROS. 7-28689
56	59	69	4	I KNOW LOVE D. EDMUNDS (B. NEARY, J. PHOTOLOGO)	EVERLY BROTHERS MERCURY 884 694 7/POLYGRAM
57	43	28	18	READ MY LIPS P. WORLEY (M. BLATTE, L. GOTTLIEB)	MARIE OSMOND CAPITOL/CURB 5563/CAPITOL
58	66	87	3	FARTHER DOWN THE LINE T. BROWN, L. LOVETT (L. LOVETT)	LYLE LOVETT MCA/CURB 52818/MCA
59	68	82	3	THE DARK SIDE OF TOWN H. SHEDD (SETSER, SEALS, GRAY)	DOBIE GRAY CAPITOL 5596
60	50	38	10	LOVE WON'T WAIT L. BUTLER, J. BOWEN (L. PALAS, W. ROBINSON, M. SANDERS)	THE WHITES MCA/CURB 52825/MCA
61	76	—	2	THE PAGES OF MY MIND B. SHERRILL, R. CHARLES (B. HILL, J.R. WILDE)	RAY CHARLES COLUMBIA 38-06172
62	NEW ▶	1	1	IT'LL BE ME B. KILLEN (S. LEMAIER, J.P. PENNINGTON)	EXILE EPIC 34-06229
63	NEW ▶	1	1	SINCE I FOUND YOU S. BUCKINGHAM (B. LLOYD, R. FOSTER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-06166
64	45	36	18	LIVING IN THE PROMISELAND W. NELSON (D.L. JONES)	◆ WILLIE NELSON COLUMBIA 38-05834
65	53	42	19	DRINKIN' MY BABY GOOD-BYE J. BOYLAN (C. DANIELS)	THE CHARLIE DANIELS BAND EPIC 34-05835
66	80	—	2	SUSIE'S BEAUTY SHOP J. KENNEDY (T. T. HALL)	TOM T. HALL MERCURY 884 850 7/POLYGRAM
67	73	85	3	SOLDIER OF LOVE D. MALLOY (R. BRANNAN, A. CRAWFORD, D. MALLOY)	BILLY BURNETTE MCA/CURB 52852/MCA
68	56	51	7	NEXT TIME G. DAVIES, P. PENDRAS (G. DAVIES, P. ROSE, M.A. KENNEDY)	WILD CHOIR RCA 14337
69	75	—	2	WOMAN OF THE EIGHTIES S. SILVER (D. FARGO)	DONNA FARGO MERCURY 884 712-7/POLYGRAM
70	63	67	5	ROCKIN' IN THE PARKIN' LOT C. HARDY (R. BAILEY, M. WILLIAMS)	RAZZY BAILEY MCA 52851
71	84	—	2	GOOD AND LONESOME D. CHAMBERLAIN (C. PUTMAN, B. JONES, R. HELLARD)	THE LOWES SOUNDWAVES 4775/NATIONWIDE SOUND
72	71	58	13	BOARDWALK ANGEL N. LARKIN (J. CAFFERTY)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99555
73	NEW ▶	1	1	DOO-WAH DAYS N. WILSON, M. GILLEY (E. HUNNICUTT, D. GILMOUR, G. VINCENT)	MICKEY GILLEY EPIC 34-06184
74	NEW ▶	1	1	CALL HOME H. SHEDD (M. REID, T. SEALS)	GLEN CAMPBELL ATLANTIC/AMERICA 7-99525
75	NEW ▶	1	1	STRANGER THINGS HAVE HAPPENED R. BAKER (D. CHAMBERLAIN)	LARRY BOONE MERCURY 884 8587/POLYGRAM
76	NEW ▶	1	1	I'VE CRIED A MILE L. ROGERS (H. HOWARD, T. GLASER)	TARI HENSLEY MERCURY 884 852-7/POLYGRAM
77	72	62	9	BLUE SUEDE BOOTS K. LEHNING (JAMES, RYAN, FAGAN)	CON HUNLEY CAPITOL 5586
78	70	61	20	LIFE'S HIGHWAY T. BROWN, J. BOWEN (R. LEIGH, R. MURRAH)	STEVE WARINER MCA 52786
79	79	86	3	LADY IN DISTRESS D. WILKINS (D. WILKINS, D. BARTON)	LITTLE DAVID WILKINS JERE 1003
80	60	39	11	TWO TOO MANY T. WEST (H. DUNN)	◆ HOLLY DUNN MTM 72064/CAPITOL
81	87	—	2	BIDDING AMERICA GOODBYE C. E. HOWARD (J. O'HARA)	BRUCE HAUSER & THE SAWMILL CREEK BAND COWBOY 45-202
82	65	47	11	EVEN COWGIRLS GET THE BLUES C. MOMAN (R. CROWELL)	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 38-05896
83	69	66	22	HONKY TONK MAN P. ANDERSON (H. HAUSEY, T. FRANKS, J. HORTON)	◆ DWIGHT YOAKAM REPRISE 7-28793/WARNER BROS.
84	64	53	6	LOVE IS THE ONLY WAY OUT B. T. JONES, R. E. BALL (P. NELSON, G. NELSON, L. BOONE)	WILLIAM LEE GOLDEN MCA 52819
85	67	72	4	I THOUGHT I'D ABOUT HAD IT WITH LOVE J. LEO, B. BECKETT (M. BROWN, B. N. CHAPMAN)	PAM TILLIS WARNER BROS. 7-28676
86	NEW ▶	1	1	LOVE KEEP YOUR DISTANCE H. STINSON, A. J. MASTERS (J. LANSLOWNE, A. J. MASTERS, L. HINDS)	A. J. MASTERS BERMUDA DUNES 114
87	82	57	11	ANYTHING GOES JIM ED. NORMAN (G. MORRIS, E. SETSER)	GARY MORRIS WARNER BROS. 7-28713
88	58	45	16	BACK WHEN LOVE WAS ENOUGH S. BUCKINGHAM, M. GRAY (T. SEALS, M. REID)	MARK GRAY COLUMBIA 38-05857
89	78	83	4	WHAT YOU DO TO ME G. FUNDIS (J. HALL, J. HALL)	NEW GRASS REVIVAL EMI-AMERICA 8329
90	77	50	20	MAMA'S NEVER SEEN THOSE EYES J.L. WALLACE, T. SKINNER (J.L. WALLACE, T. SKINNER)	THE FORESTER SISTERS WARNER BROS. 7-28795
91	85	78	8	WAS IT JUST THE WINE V. GOSDIN, R. JONES (V. GOSDIN, B. CANNON)	VERN GOSDIN COMPLEAT 155/POLYGRAM
92	88	92	3	DREAM LOVER S. BUCKINGHAM (B. DARIN)	RICK NELSON EPIC 34 06066
93	74	74	5	NEXT TO YOU B. MILSAP, R. DILLARD (J. FULLER)	TOMMY OVERSTREET SILVER DOLLAR 70002
94	81	81	4	GUILTY EYES M. SHERRILL (B. MASON, J. MCBRIDE)	DARLENE AUSTIN CBT 4146
95	93	88	24	ONE LOVE AT A TIME J. CRUTCHFIELD (P. DAVIS, P. OVERSTREET)	TANYA TUCKER CAPITOL 5533
96	92	80	23	WHOEVER'S IN NEW ENGLAND J. BOWEN, R. MCENTIRE (K. FRANCESCHI, Q. POWERS)	◆ REBA MCENTIRE MCA 52767
97	90	76	20	TIL I LOVED YOU T. DUBOIS, S. HENDRICKS (V. STEPHENSON, J. SILBAR, D. ROBBINS)	RESTLESS HEART RCA 14292
98	96	93	13	TODAY I STARTED LOVING YOU AGAIN E. HARRIS, P. KENNERLEY (M. HAGGARD, B. OWENS)	EMMYLOU HARRIS WARNER BROS. 7-23714
99	89	70	19	REPETITIVE REGRET R. LANDIS (M. WRIGHT, R. NIELSEN)	EDDIE RABBITT RCA 14317
100	97	90	9	DOCTOR'S ORDERS J. KENNEDY (B. CHANNEL, K. KANE, R. BOURKE)	MEL MCDANIEL CAPITOL 5587

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

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	ON THE OTHER HAND	RANDY TRAVIS	1
2	3	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	3
3	5	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	2
4	6	ALL TIED UP	RONNIE MCDOWELL	6
5	8	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	4
6	7	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	5
7	9	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	7
8	14	STRONG HEART	T.G. SHEPPARD	9
9	11	COUNT ON ME	THE STATLER BROTHERS	11
10	12	WILL THE WOLF SURVIVE	WAYLON JENNINGS	10
11	13	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	13
12	15	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	12
13	16	OLD VIOLIN	JOHNNY PAYCHECK	21
14	17	ROLLIN' NOWHERE	MICHAEL MARTIN MURPHEY	15
15	18	SOMETIMES A LADY	EDDY RAVEN	17
16	20	DESPERADO LOVE	CONWAY TWITTY	16
17	2	UNTIL I MET YOU	JUDY RODMAN	14
18	21	A FRIEND IN CALIFORNIA	MERLE HAGGARD	18
19	24	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	19
20	10	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	25
21	4	LOVE AT THE FIVE AND DIME	KATHY MATTEA	8
22	22	SOMEBODY WANTS ME OUT OF THE WAY	GEORGE JONES	40
23	19	EVERYTHING THAT GLITTERS (IS NOT GOLD)	DAN SEALS	36
24	30	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	24
25	23	SHAKIN'	SAWYER BROWN	29
26	4	GOT MY HEART SET ON YOU	JOHN CONLEE	20
27	—	GUITARS, CADILLACS	DWIGHT YOAKAM	34
28	31	DRINKIN' MY BABY GOOD-BYE	THE CHARLIE DANIELS BAND	65
29	29	THE PRIDE IS BACK	KENNY ROGERS WITH NICKIE RYDER	54
30	32	READ MY LIPS	MARIE OSMOND	57
31	28	LIVING IN THE PROMISELAND	WILLIE NELSON	64
32	25	NIGHTS	ED BRUCE	39
33	39	BIRTH OF ROCK AND ROLL	CARL PERKINS	31
34	37	ANYTHING GOES	GARY MORRIS	87
35	—	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	22
36	26	TIE OUR LOVE (IN A DOUBLE KNOT)	DOLLY PARTON	52
37	—	LITTLE ROCK	REBA MCENTIRE	23
38	—	HAPPY, HAPPY BIRTHDAY BABY	RONNIE MILSAP	—
39	38	DOCTOR'S ORDERS	MEL MCDANIEL	100
40	34	WHOEVER'S IN NEW ENGLAND	REBA MCENTIRE	96

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	ON THE OTHER HAND	RANDY TRAVIS	1
2	4	NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	GEORGE STRAIT	2
3	6	ROCKIN' WITH THE RHYTHM OF THE RAIN	THE JUDDS	4
4	3	LOVE AT THE FIVE AND DIME	KATHY MATTEA	8
5	5	I WISH THAT I COULD HURT THAT WAY AGAIN	T GRAHAM BROWN	3
6	7	YOU'RE THE LAST THING I NEEDED TONIGHT	JOHN SCHNEIDER	5
7	8	ALL TIED UP	RONNIE MCDOWELL	6
8	9	SAVIN' MY LOVE FOR YOU	PAKE MCENTIRE	7
9	10	STRONG HEART	T.G. SHEPPARD	9
10	12	WILL THE WOLF SURVIVE	WAYLON JENNINGS	10
11	14	HEARTBEAT IN THE DARKNESS	DON WILLIAMS	12
12	13	COUNT ON ME	THE STATLER BROTHERS	11
13	1	UNTIL I MET YOU	JUDY RODMAN	14
14	17	DESPERADO LOVE	CONWAY TWITTY	16
15	15	ROLLIN' NOWHERE	MICHAEL MARTIN MURPHEY	15
16	16	I'VE GOT A NEW HEARTACHE	RICKY SKAGGS	13
17	18	SOMETIMES A LADY	EDDY RAVEN	17
18	19	A FRIEND IN CALIFORNIA	MERLE HAGGARD	18
19	20	COUNTRY STATE OF MIND	HANK WILLIAMS, JR.	19
20	23	GOT MY HEART SET ON YOU	JOHN CONLEE	20
21	24	STAND A LITTLE RAIN	NITTY GRITTY DIRT BAND	22
22	26	LITTLE ROCK	REBA MCENTIRE	23
23	30	THAT'S HOW YOU KNOW	NICOLETTE LARSON (WITH STEVE WARINER)	26
24	29	SLOW BOAT TO CHINA	GIRLS NEXT DOOR	24
25	28	OLD VIOLIN	JOHNNY PAYCHECK	21
26	32	IN LOVE	RONNIE MILSAP	27
27	11	HEARTS AREN'T MADE TO BREAK	LEE GREENWOOD	25
28	37	LONELY ALONE	THE FORESTER SISTERS	28
29	33	BIRTH OF ROCK AND ROLL	CARL PERKINS	31
30	36	TEN FEET AWAY	KEITH WHITLEY	30
31	35	WORKING CLASS MAN	LACY J. DALTON	32
32	34	WITH YOU	VINCE GILL	33
33	22	SHAKIN'	SAWYER BROWN	29
34	39	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	35
35	40	GUITARS, CADILLACS	DWIGHT YOAKAM	34
36	—	GUITAR TOWN	STEVE EARLE	37
37	27	GOTTA LEARN TO LOVE WITHOUT YOU	MICHAEL JOHNSON	38
38	—	JUST ANOTHER LOVE	TANYA TUCKER	41
39	—	I WANNA HEAR IT FROM YOUR LIPS	LOUISE MANDRELL	42
40	—	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	43

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (12)	17
MCA/Curb (5)	
PCA (16)	17
PCA/Curb (1)	
WARNER BROS. (12)	15
Reprise (2)	
Warner/Curb (1)	
CAPITOL (7)	13
MTM (4)	
Capitol/Curb (2)	
COLUMBIA	10
POLYGRAM	10
Mercury (8)	
America/Smash (1)	
Compleat (1)	
EPIC	8
ATLANTIC/AMERICA	2
EMI-AMERICA	2
BERMUDA DUNES	1
CBT	1
COWBOY	1
JERE	1
NATIONWIDE SOUND	1
Soundwaves (1)	
SILVER DOLLAR	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
6 ALL TIED UP	(Tree, BMI/Strawberry Lane, BMI) HL	
35 ALWAYS HAVE ALWAYS WILL	(Texican, ASCAP/Cavesson, ASCAP)	
87 ANYTHING GOES	(WB, ASCAP/Gary Morris, ASCAP/Warner-Tamerlane, BMI)	
88 BACK WHEN LOVE WAS ENOUGH	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
81 BIDDING AMERICA GOODBYE (THE AUCTION)	(Cross Keys, ASCAP)	
31 BIRTH OF ROCK AND ROLL	(Godfather, BMI)	
77 BLUE SUEDE BLUES	(Music City, ASCAP/Combine, BMI)	
72 BOARDWALK ANGEL	(John Cafferty, BMI/Warner-Tamerlane, BMI/Aurora Film Partners, BMI)	
43 BOTH TO EACH OTHER (FRIENDS & LOVERS)	(Colgems-EMI, ASCAP/WB, ASCAP)	
50 BOTTLE OF TEARS	(Grand Coalition, BMI/Fur Fly, ASCAP)	
74 CALL HOME	(Lodge Hall, ASCAP/WB, ASCAP/Two Songs, ASCAP)	
11 COUNT ON ME	(Statler Brothers, BMI)	
19 COUNTRY STATE OF MIND	(Bocephus, BMI/Tapadero, BMI) CPP	
55 CRY	(Shapiro Bernstein & Co., ASCAP)	
59 THE DARK SIDE OF TOWN	(WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI/Simonton, BMI)	
16 DESPERADO LOVE	(Tree, BMI/Lowery, BMI) CPP/HL	
100 DOCTOR'S ORDERS	(Old Friends, BMI/Cross Keys, ASCAP/Chappell, ASCAP) CPP/HL	
73 DOO-WAH DAYS	(Young Beau, BMI/Tapadero, BMI/Rok, BMI)	
92 DREAM LOVER	(Screen Gems-EMI, BMI/Unichappell, BMI/Hudson Bay, ASCAP/Alley, BMI/Trio, BMI)	
65 DRINKIN' MY BABY GOOD-BYE	(Hat Band, BMI)	
82 EVEN COWGIRLS GET THE BLUES	(Visa, ASCAP)	
36 EVERYTHING THAT GLITTERS (IS NOT GOLD)	(Pink Pig, BMI/Hall-Clement, BMI) HL	
58 FARTHER DOWN THE LINE	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
18 A FRIEND IN CALIFORNIA	(Inorbit, BMI)	
71 GOOD AND LONESOME	(Tree, BMI/Cross Keys, ASCAP)	
20 GOT MY HEART SET ON YOU	(Simonton, BMI/M2D, ASCAP)	
38 GOTTA LEARN TO LOVE WITHOUT YOU	(Irving, BMI/Tonka, ASCAP) CPP/ALM	
94 GUILTY EYES	(April, ASCAP/Monk Family, BMI/19th Street, BMI) CPP/ABP	
37 GUITAR TOWN	(Goldline, ASCAP) HL	
34 GUITARS, CADILLACS	(Coal Dust West, BMI)	
12 HEARTBEAT IN THE DARKNESS	(MCA, ASCAP/Patchwork, ASCAP) HL	
25 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)	(Tom Collins, BMI) CPP	
48 HONEYCOMB	(Golden Bell, ASCAP)	
83 HONKY TONK MAN	(Cedarwood, BMI) HL	
56 I KNOW LOVE	(Warner-Tamerlane, BMI/Nearysong, BMI)	
85 I THOUGHT I'D ABOUT HAD IT WITH LOVE	(Bama Boy, BMI/Warner-Elektra-Asylum, BMI/Uncle Artie, ASCAP)	
42 I WANNA HEAR IT FROM YOUR LIPS	(E.C.B., BMI/Safespace, BMI/Pitchford, BMI)	
3 I WISH THAT I COULD HURT THAT WAY AGAIN	(Tree, BMI/Cross Keys, ASCAP) HL	
27 IN LOVE	(Lodge Hall, ASCAP/Milsap, BMI) CPP	
62 IT'LL BE ME	(Tree, BMI/Pacific Island, BMI)	
76 I'VE CRIED A MILE	(Tree, BMI)	
13 I'VE GOT A NEW HEARTACHE	(Cedarwood, BMI/Wayne Walker, BMI) HL	
41 JUST ANOTHER LOVE	(WEB IV, BMI)	
79 LADY IN DISTRESS	(David Wilkins, ASCAP)	
78 LIFE'S HIGHWAY	(April, ASCAP/Lion Hearted, ASCAP/Blackwood, BMI) CPP/ABP	
23 LITTLE ROCK	(Combine, BMI/Music City, ASCAP)	
64 LIVING IN THE PROMISELAND	(Mighty Nice, ASCAP/Victrola, ASCAP/Skunk DeVille, BMI)	
28 LONELY ALONE	(MCA, ASCAP/Alabama Band, ASCAP) HL	
8 LOVE AT THE FIVE AND DIME	(Wing And Wheel, BMI/Bug, BMI)	
84 LOVE IS THE ONLY WAY OUT	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Cookhouse, ASCAP/Mother Tongue, ASCAP)	
86 LOVE KEEP YOUR DISTANCE	(Desert Sands, BMI/Medicine, BMI)	
60 LOVE WON'T WAIT	(Alabama Band, ASCAP/Mid-Summer, ASCAP/AMR, ASCAP)	
90 MAMA'S NEVER SEEN THOSE EYES	(Hall-Clement, BMI) HL	
68 NEXT TIME	(Little Chickadee, BMI/Love Wheel, BMI)	
93 NEXT TO YOU	(Hitop, BMI/MCA, BMI) HL	
39 NIGHTS	(Requested, ASCAP/Queen's Crown, ASCAP)	
2 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER	(Hall-Clement, BMI) HL	
44 NOTHIN' VENTURED NOTHIN' GAINED	(MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL	
49 OLD FLAME	(Englishtown, BMI)	
21 OLD VIOLIN	(Owight Manners, BMI)	
1 ON THE OTHER HAND	(Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
95 ONE LOVE AT A TIME	(WEB IV, BMI/Writers Group, BMI/Scarlet Moon, BMI) CPP	
61 THE PAGES OF MY MIND	(April, ASCAP/Welbeck, ASCAP)	
54 THE PRIDE IS BACK	(Kool Koala, BMI) CPP	
57 READ MY LIPS	(MCA, ASCAP) HL	
51 RENO BOUND	(Long Tooth, BMI/Endless Frogs, ASCAP/Bughouse, ASCAP)	
99 REPETITIVE REGRET	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) CPP/ABP	
70 ROCKIN' IN THE PARKIN' LOT	(Razzy Bailey, ASCAP/Cavesson, ASCAP) CPP	
4 ROCKIN' WITH THE RHYTHM OF THE RAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
15 ROLLIN' NOWHERE	(Timberwolf, BMI)	
7 SAVIN' MY LOVE FOR YOU	(Warner-Tamerlane, BMI/Flying Dutchman, BMI)	
47 SECOND TO NO ONE	(Chelcat, BMI/Atlantic, BMI)	
29 SHAKIN'	(Zoo Crew, ASCAP/Labor Of Love, BMI)	
63 SINCE I FOUND YOU	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
24 SLOW BOAT TO CHINA	(Uncle Artie, ASCAP)	
67 SOLDIER OF LOVE	(DebDave, BMI/Mallven, ASCAP/Cotton Patch, ASCAP) CPP	
40 SOMEBODY WANTS ME OUT OF THE WAY	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL	
17 SOMETIMES A LADY	(RavenSong, ASCAP/Michael H Goldsen, ASCAP/Collins Court, ASCAP) CPP	
22 STAND A LITTLE RAIN	(Don Schlitz, ASCAP/MCA, ASCAP/Sheddhouse, ASCAP) HL	
75 STRANGER THINGS HAVE HAPPENED	(Milene-Opryland, ASCAP)	
9 STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL	
66 SUSIE'S BEAUTY SHOP	(Hallnote, BMI)	
30 TEN FEET AWAY	(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP	
26 THAT'S HOW YOU KNOW	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)	
52 TIE OUR LOVE (IN A DOUBLE KNOT)	(Cross Keys, ASCAP/Reidem, ASCAP) HL	
97 TIL I LOVED YOU	(Warner-Tamerlane, BMI/Writers House, BMI/WB, ASCAP/Bob Montgomery, ASCAP)	
98 TODAY I STARTED LOVING YOU AGAIN	(Tree, BMI) HL	
45 TOO LATE	(Silver Rain, ASCAP/Chappell, ASCAP/Le Mango, ASCAP) HL	
80 TWO TOO MANY	(Lawyers Daughter, BMI)	
14 UNTIL I MET YOU	(King Coal, ASCAP)	
91 WAS IT JUST THE WINE	(Hookit, BMI/Sabal, ASCAP)	
89 WHAT YOU DO TO ME	(Sren Songs, BMI)	
96 WHOEVER'S IN NEW ENGLAND	(Silverline, BMI/W.B.M., SESAC) HL	
10 WILL THE WOLF SURVIVE	(Davnice, BMI/No K.O., BMI/Bug, BMI)	
33 WITH YOU	(Benefit, BMI)	
69 WOMAN OF THE EIGHTIES	(Prima-donna, BMI)	
32 WORKING CLASS MAN	(Frisco Kid, ASCAP/Chappell, ASCAP)	
53 YOU CAN'T STOP LOVE	(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
46 YOU MADE A ROCK OF A ROLLING STONE	(Tree, BMI/Cross Keys, ASCAP) HL	
5 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.

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

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

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

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

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

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

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

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

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

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

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

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

Starwood Amphitheater Is New Location

14,000 Brave Heatwave For Volunteer Jam

BY EDWARD MORRIS

NASHVILLE Despite the switch to an outdoor venue and the stifling midsummer heat that went along with it, this year's Volunteer Jam drew its biggest crowd ever. Held July 12 at the new Starwood Amphitheater here, the 11-hour concert attracted an estimated 14,000 fans, nearly 8,000 of whom were walk-ins.

As usual, the Jam was a hybrid musical affair, but the strongest element in the mix was country. A major portion of the show was Tennessee Gov. Lamar Alexander's introductions of acts that typify the state's varied musical heritage.

In addition to Jam host and founder Charlie Daniels, the performers were Walkin' Outside, Charlie McCoy, Orleans, Marty Stuart, Restless Heart, Judy Bailey, Henry Gross, Rockin' Sidney, Solomon Burke, Dwight Yoakam, the Outlaws, John Schneider, John Conlee, the Judds, Con Hunley, and Dobie Gray.

Other entertainers were Don Henley, J.D. Souther, Bill Monroe, Pat Boone, Bobby Jones & New Life, Jerry McCain, Carl Perkins, the Dickey Betts Band, Judy Rodman, the Gregg Allman Band, an ad hoc reunion of the Allman Brothers Band, Grinderswitch, Lonnie Mack, Billy Joe Shaver, Toy Caldwell, Papa John Creach, and Paul Riddle.

Until this year, the Jam had been held in the winter, and for the past several years the location was the 9,000-seat Municipal Auditorium in downtown Nashville. The event

usually sold out within days.

A spokesman for the Jam says that this year's changes in time and place led the promoters, Sound Seventy, to buy more regional advertising than usual and to offer more radio promotions in an effort to ensure a crowd.

The switch to an outdoor venue—and the accompanying need to rent tents, trailers, and recreational vehicles and to erect additional fences—raised the cost of staging the event, the spokesman adds.

Slim Jim meat products served as the corporate sponsor for Volunteer Jam XII. Tickets were \$20 and \$25.

The Nashville Network taped the

Jam for a 60-minute special, to air in October, and Kaminsky & Co. is producing a radio special for "American Country Countdown." An hour of the concert was broadcast live on the Voice of America's worldwide radio network, and additional segments were taped for later airing over several of VOA's 42 language services.

Any surplus income after Jam expenses are paid will be donated to the United Cerebral Palsy Fund, the spokesman says.

**New NEA Board Members
14 People Appointed**

NASHVILLE Fourteen members have been elected to the Nashville Entertainment Assn.'s board of directors. Votes were taken at the group's general membership meeting on June 25, which more than 250 people attended.

The new board members and the categories they represent are Sue Patton, publisher; Jay Bell, artist manager/agent; Ted Johnson, film/video; Roger Sovine, at-

large; Ed Haggard and Brenda Hayes, actors/models; Kenneth Wendrich, musical arts and education; Tim DuBois, composer; Jim Kellam, affiliated; Ken Mansfield, producer/engineer; Martha Sharp, record company; Kathy Mattea, artist/musician; Debbie Alan, media; and Jeff Walker, advertising/marketing.

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July and August

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- VSDA
- RADIO SYNDICATION
- AUSTRALIA/NEW ZEALAND
- WORLD OF BLACK MUSIC

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**Hal Leonard
Adds Folios**

NASHVILLE Hal Leonard has added seven new titles to its list of country music personality folios for 1986-87.

The titles and retail prices are "Rosanne Cash—Rhythm & Romance," \$8.95; "The Best Of Patsy Cline," \$5.95; "The Very Best Of Lee Greenwood," \$8.95; "Oak Ridge Boys—Step On Out," \$7.95; "The Best Of Buck Owens," \$8.95; "T.G. Sheppard," \$7.95; and "The Very Best Of Ricky Skaggs," \$8.95.

New in the company's mixed folio collection are "'80s Country Gold," a collection of 30 chart hits, \$8.95; "Country Folk/Rock Hits," which includes 14 songs, \$3.95; and "Mellow Country," 29 "soft" country hits, \$8.95.

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GOSPEL LECTERN

by Bob Darden

SHELDON CURRY, a staff writer and producer for 19th Street Productions in Nashville is one of the people most responsible for the "They Come To America" benefit album for the Statue of Liberty/Ellis Island Foundation.

Curry served as producer for the project that includes music by **Dobie Gray, Mark Isham, Johnny Cash, Waylon Jennings, the late Kate Smith, and others.** That project is now the official album of the Statue of Liberty restoration project.

A portion of the profits of each album sold will go to the Statue of Liberty/Ellis Island Foundation.

Curry, who once worked at **Word Records** and later in the Dallas-Fort Worth jingle market, joined **Lorenz/19th Street Productions** in 1984.

Curry says that his involvement with "They Come To America" began more than a year ago, when he was in Waco talking with Word senior vice president **Dan Johnson** about an unrelated project.

"At the time, Dan brought up the project to me and asked me if I was interested," Curry says. "I said I was and I wasn't. I was interested in doing something that was patriotic. I was not interested in doing something that was nationalistic. A birthday is a time for celebration; it's also a time for reflection, as well."

He eventually agreed to produce the project on the condition that the final lineup of talent include both the famous and not-so-famous.

"The one thing I really wanted to do and the thing I think I gave the album was an insistence on the use of the 'melting pot' as a symbol," Curry says. "I wanted big stars and nobodies. I really had to fight for that, especially since marketing-wise and sales-wise, bigger names make more sense."

One person Curry particularly wanted was **Will**



Campbell, author/novelist/renege Southern Baptist preacher. Campbell lives in Nashville and was an important member of the early Civil Rights movement.

"He's also good friends with **Willie Nelson, Waylon Jennings, Jessi Colter, and Johnny Cash,**" Curry says. "I knew he'd write for me an unsentimental, fairly honest look at where America is right now."

The track became "Let America Be America Again" and included some of Campbell's friends.

Liberty album features famous, not-so-famous

"I tried to be objective as the producer," Curry says. "I know there's a need for the happy, happy stuff, and there's plenty of that on the album."

"But I wanted it to be honest. That was reinforced when I got to talking to a cab driver who picked me up in Newark to take me to Manhattan. All he asked was that I keep it honest. And when I agreed, he gave me a free ride. And you New York folks *know* how unheard of that is!"

In the end, Curry did not produce all of the tracks. The original master to "Fanfare For The Common Man" played by the New York Philharmonic was in perfect condition. He also went back to the original "God Bless America" and digitally remastered the original tapes, taking out a lot of the pops and hisses. The cut now sounds almost like stereo.

And Curry did get to produce the cuts by newcomer **Wintley Phipps** and old friend **Bill Champlin**, now of Chicago.

JAZZ BLUE NOTES

by Peter Keepnews

WE'VE NEVER HEARD of anyone making a big fuss over the anniversary of a famous recorded solo, but it seems like a good idea to us—especially when the solo in question is the exuberant one **Illinois Jacquet** blew on the celebrated **Lionel Hampton** recording of "Flying Home."

The decision to celebrate the anniversary this year strikes us as rather arbitrary—especially since Jacquet is calling it the 45th anniversary when it's ac-

Who says you can't go 'Flying Home' again?

tually the 44th (the solo was recorded on May 26, 1942). And we're not so sure we'd agree with the saxophonist's management that his solo, laid down on the first recording date of his career, "became the most widely copied improvisation in the history of jazz"—although, come to think of it, that extravagant claim might just be true.

At any rate, Jacquet and his big band are officially observing the "Flying Home" anniversary with a series of personal appearances, the most noteworthy of which will take place next month at a festival in Marciac, France.

That entire festival is being held in Jacquet's honor. In addition, he will receive a medal from the city, and a local wine company will put his name and photograph on its label for the occasion.

Cheers!

JAZZ CRUISES are the big story this summer in



New York, where there are two different concert series afloat.

Sunset Jazz Cruises, under the auspices of veteran flutist/entrepreneur **Herbie Mann** and the **South Street Seaport Lines**, has already presented **Lonnie Liston Smith** and the **Terence Blanchard-Donald Harrison Quintet** on board the S.S. DeWitt Clinton. Future cruises on New York harbor will feature the likes of **Ray Barretto** and **Kevin Eubanks**.

Meanwhile, on the Hudson River, **New Audiences Productions** and **New Alliance Publications** are offering the second season of **Musicruise**, with the emphasis on big names. The **Count Basie Orchestra** and **Dizzy Gillespie** have already done their thing on board the Dayliner, with **Sonny Rollins** and **Paquito D'Rivera** on the schedule for August.

ALSO NOTED: **Face The Music Productions**, a jazz-oriented management firm, has branched out into booking. Run by **Marie-Claude Nouy** and **Joanna FitzPatrick**, the newly expanded agency has a roster that includes **Didier Lockwood, Randy Brecker/Eliane Elias, Geri Allen, David Friedman/Dave Samuels, Mitchel Forman**, and others... New York-based **Musical Memories** has published "The Jazz Lover's Catalog Of Rare Records," which lists more than 900 LPs and EPs, most of them out of print. It's available from **Robert Hess**, 253 W. 72nd St., New York, N.Y. 10023. The catalog is free, but Hess asks that you send a 22-cent stamp... The **Modern Jazz Quartet** and **Monte Kay** are back together. Kay managed the influential ensemble from 1952 until it disbanded in 1974. The MJQ reunited in 1981.

FOR WEEK ENDING JULY 26, 1986

Billboard

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	17	SANDI PATTI	WORD WR 8325/A&M	★★ No. 1 ★★ 13 weeks at No. One MORNING LIKE THIS
2	2	57	AMY GRANT ●	WORD SP 5060/A&M	UNGUARDED
3	4	25	CARMAN	WORD WR 8321/A&M	THE CHAMPION
4	3	37	SANDI PATTI	IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
5	7	210	AMY GRANT ▲	WORD SP 5056/A&M (CD)	AGE TO AGE
6	15	5	MICHAEL W. SMITH	REUNION 7-C1-0010129/WORD	THE BIG PICTURE
7	11	161	SANDI PATTI ●	IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
8	5	13	PETRA	STAR SONG SP 6401/A&M	CAPTURED IN TIME AND SPACE
9	6	97	SANDI PATTI	IMPACT RO 3884/BENSON	SONGS FROM THE HEART
10	9	61	RUSS TAFF	MYRRH SP 751/A&M	MEDALS
11	8	5	BRYAN DUNCAN	LIGHT 7-11-5709122/LEXICON	HOLY ROLLING
12	18	125	AMY GRANT ●	WORD SP 5058/A&M (CD)	STRAIGHT AHEAD
13	22	21	WAYNE WATSON	DAYSRING 7-01-413501-5/WORD	GIANTS IN THE LAND
14	NEW ▶		DENISE WILLIAMS	SPARROW 1121	SO GLAD I KNOW
15	12	45	STRYPER	ENIGMA 72077-1	SOLDIERS UNDER COMMAND
16	17	117	CRISTY LANE	ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
17	30	169	MICHAEL W. SMITH	REUNION WR 8128/A&M	MICHAEL W. SMITH PROJECT
18	14	17	PHIL DRISCOLL	BENSON C03915	INSTRUMENT OF PRAISE
19	10	9	JOHN MICHAEL TALBOT & FRIENDS	BIRDWING BWR 2080/SPARROW	BE EXALTED
20	27	5	HARVEST	GREENTREE RO 3936/BENSON	ONLY THE OVERCOMERS
21	26	5	FIRST CALL	STAR SONG 7-01-4144014/WORD	UNDIVIDED
22	19	77	PETRA	STAR SONG SP 5067/A&M	BEAT THE SYSTEM
23	33	53	STEVE GREEN	SPARROW ST 41022/CAPITOL	HE HOLDS THE KEYS
24	20	13	MICHAEL CARD	BIRDWING SPC 1117/SPARROW	SCANDALON
25	NEW ▶		MATHEW WARD	MYRRH 7-01-000521-4/WORD	ARMED AND DANGEROUS
26	NEW ▶		TRAMAINÉ	A&M SP 65110	THE SEARCH IS OVER
27	21	9	JIMMY SWAGGART	BENSON RC 3645	IT'S BEGINNING TO RAIN
28	16	69	LARNELLE HARRIS	IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
29	25	37	LESLIE PHILLIPS	MYRRH WR 8318/A&M	BLACK & WHITE IN A GREY WORLD
30	13	21	MARANATHA	MARANATHA 7-01-015382-4/WORD	PRAISE 8
31	28	13	BARREN CROSS	STAR SONG 7-02-06488/WORD	ROCK FOR THE KING
32	24	73	THE IMPERIALS	MYRRH SP 750/A&M	LET THE WIND BLOW
33	34	53	JIMMY SWAGGART	JIM LP 144	SWEET ANOINTING
34	32	37	DEGARMO AND KEY	POWER DISC PWR 01079/BENSON	COMMANDO SOZO
35	39	57	MYLON LEFÈVRE AND BROKEN HEART	MYRRH SP 752/A&M	SHEEP IN WOLVES CLOTHING
36	35	45	BENNY HESTER	MYRRH WR 8318/A&M	BENNY FROM HERE
37	36	29	LEON PATILLO	MYRRH SP 753/A&M	LOVE AROUND THE WORLD
38	40	21	TERI DESARIO	WORD WR 8315/A&M	VOICES IN THE WIND
39	37	29	DALLAS HOLM AND PRAISE	WORD WR 8317/A&M	CHANGE THE WORLD
40	23	5	PHIL DRISCOLL	SPARROW SP 123	AMAZING GRACE

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

HOT DANCE/DISCO™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	3	6	★ ★ NO. 1 ★ ★ RUMORS/VICIOUS RUMORS JAY 001/MACOLA 2 weeks at No. One	TIMEX SOCIAL CLUB	
2	6	15	4	VENUS LONDON 886 056-1/POLYGRAM	◆ BANANARAMA	
3	4	5	8	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20488/WARNER BROS.	ERASURE	
4	8	11	5	AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	GWEN GUTHRIE	
5	2	1	9	SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS.	◆ PETER GABRIEL	
6	7	10	6	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS	
7	5	7	7	ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN TABU 429-05386/EPIC	CHERRELLE	
8	3	2	11	NASTY (REMIX) A&M SP-12178	◆ JANET JACKSON	
9	9	19	5	NO PROMISES (REMIX) CHRYSALIS PROMO	◆ ICEHOUSE	
10	12	20	4	WHO'S JOHNNY (REMIX) GORDY PROMO/MOTOWN	◆ EL DEBARGE	
11	14	24	5	ON YOUR OWN (REMIX) MERCURY 884 751-1/POLYGRAM	◆ PETE SHELLEY	
12	19	28	4	NOBODY'S BUSINESS FLEETWOOD FW 008	BILLIE	
13	13	17	7	SET FIRE TO ME (REMIX) A&M SP-12181	WILLIE COLON	
14	25	—	2	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	NU SHOOZ	
15	16	21	7	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5	HANSON & DAVIS	
16	38	—	2	PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.	◆ MADONNA	
17	18	23	5	C'MON! C'MON! (REMIX) MCA 23630	BRONSKI BEAT	
18	24	36	4	MISS YOU CBS ASSOCIATED 429-05914/EPIC	THE FLIRTS	
19	21	26	5	THROUGH THE NIGHT ROLL SUN 440/SUNNYVIEW	BLUE MODERNE	
20	11	13	6	MOUNTAINS (REMIX) PAISLEY PARK 0-20465/WARNER BROS.	◆ PRINCE & THE REVOLUTION	
21	23	30	5	MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA	◆ BELINDA CARLISLE	
22	28	—	2	MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA	◆ SPARKS	
23	NEW ▶	—	1	SWEET AND SEXY THING (REMIX) GORDY 4561GG/MOTOWN	RICK JAMES	
24	34	45	3	I'M HUNGRY FOR YOUR LOVE SUPERTRONICS RY014	JANICE CHRISTIE	
25	36	42	3	UNDERGROUND (REMIX) EMI-AMERICA V-19210	◆ DAVID BOWIE	
26	35	44	4	JACK YOUR BODY UNDERGROUND UN-101	STEVE 'SILK' HURLEY	
27	10	4	12	PETER GUNN CHRYSALIS 4V9-42992	◆ THE ART OF NOISE FEATURING DUANE EDDY	
28	43	48	3	HANGING ON A HEART ATTACK (REMIX) CHRYSALIS 4V9-43007	◆ DEVICE	
29	39	46	3	DANCIN IN MY SLEEP NIGHT WAVE NWDS-2001	SECRET TIES	
30	40	—	2	CANDYBAR EXPRESS (REMIX) MERCURY 884 832-1/POLYGRAM	◆ LOVE AND MONEY	
31	22	8	12	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON	
32	17	9	11	I'M YOUR MAN (REMIX) RCA JD-14330	◆ BARRY MANILOW	
33	46	—	2	BAMBAATAA'S THEME TOMMY BOY TB 879	AFRIKA BAMBAATAA	
34	NEW ▶	—	1	TWO OF HEARTS ATLANTIC 0-86797	STACEY Q	
35	15	6	11	BABY LOVE ATLANTIC 0-86813	◆ REGINA	
36	27	29	7	INSIDE TRACK POW WOW WOW 407	NADEEN	
37	NEW ▶	—	1	HOW TO WIN YOUR LOVE PROFILE PRO-7105	SPENCER JONES	
38	44	—	2	LOVE IMPERSONATOR METROPOLIS MET 570/EMERGENCY	SONIA SOMNER	
39	20	12	10	100 MPH PAISLEY PARK PROMO/WARNER BROS.	MAZARATI	
40	47	47	3	E=MC2 (REMIX) COLUMBIA 44-05909	BIG AUDIO DYNAMITE	
41	42	—	2	FOURTH RENDEZ-VOUS DREYFUS/POLYDOR 885 045-1/POLYGRAM	JEAN-MICHEL JARRE	
42	NEW ▶	—	1	KIND WORDS (AND A REAL GOOD HEART) (REMIX) A&M SP-12184	JOAN ARMATRADING	
43	48	—	2	DANCE WITH ME ATLANTIC 0-86806	◆ ALPHAVILLE	
44	NEW ▶	—	1	JUMP BACK CRIMINAL CRIM 00001	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT	
45	NEW ▶	—	1	GIVIN' IT (TO YOU) (REMIX) CAPITOL V-15226	◆ SKYY	
46	NEW ▶	—	1	LOVE CAN'T TURN AROUND HOUSE FU-10	FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS	
47	NEW ▶	—	1	YOU & ME COTILLION 0-96811/ATLANTIC	SIMPHONIA	
48	37	34	7	I WOULDN'T LIE (REMIX) TOTAL EXPERIENCE TED1-2633/RCA	YARBROUGH & PEOPLES	
49	NEW ▶	—	1	DO YOU REMEMBER ME? (REMIX) ARISTA ADL-9501	JERMAINE JACKSON	
50	NEW ▶	—	1	DOWN AND COUNTING EPIC 49-05926	CLAUDJA BARRY	
BREAKOUTS	Titles with future chart potential, based on club play this week.			1. SWEET FREEDOM (REMIX) MICHAEL MCDONALD MCA 2. MAN SIZE LOVE (REMIX) KLYMAXX MCA 3. LOVE OF A LIFETIME (REMIX) CHAKA KHAN WARNER BROS. 4. I GOT YOU COVERED DONNA GARRAFFA TREMPER 5. BALL AND CHAIN (REMIX) WAX RCA 6. PRIVATE NUMBER (REMIX) THE JETS MCA 7. SHAKE! ERIKA DICE 8. BORROWED LOVE (REMIX) THE S.O.S. BAND TABU 9. ONE LOVE (REMIX) WHODINI JIVE		

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	1	9	★ ★ NO. 1 ★ ★ RUMORS/VICIOUS RUMORS JAY 001/MACOLA 4 weeks at No. One	TIMEX SOCIAL CLUB	
2	5	6	4	VENUS LONDON 886 056-1/POLYGRAM	◆ BANANARAMA	
3	4	4	9	SLEDGEHAMMER (REMIX) GEFEN 0-20456/WARNER BROS.	◆ PETER GABRIEL	
4	2	3	6	MOUNTAINS (REMIX) PAISLEY PARK 0-20465/WARNER BROS.	◆ PRINCE & THE REVOLUTION	
5	3	5	10	BABY LOVE ATLANTIC 0-86813	◆ REGINA	
6	6	2	13	JUMP BACK (SET ME FREE) SLEEPING BAG SLX-19	DHAR BRAXTON	
7	7	9	7	NOBODY'S BUSINESS FLEETWOOD FW 008	BILLIE	
8	11	23	3	ARTIFICIAL HEART (REMIX)/OH NO IT'S U AGAIN TABU 429-05386/EPIC	CHERRELLE	
9	12	21	4	AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	GWEN GUTHRIE	
10	9	18	9	OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE SIRE 0-20488/WARNER BROS.	ERASURE	
11	8	8	13	NASTY (REMIX) A&M SP-12178	◆ JANET JACKSON	
12	19	25	6	TWO OF HEARTS ATLANTIC 0-86797	STACEY Q	
13	10	12	8	I'M YOUR MAN (REMIX) RCA JD-14330	◆ BARRY MANILOW	
14	15	13	10	MY ADIDAS PROFILE PRO-7102	RUN-D.M.C.	
15	21	22	9	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5	HANSON & DAVIS	
16	NEW ▶	—	1	PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.	◆ MADONNA	
17	13	14	8	HEADLINES SOLAR 0-66851/ELEKTRA	MIDNIGHT STAR	
18	43	—	2	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	NU SHOOZ	
19	18	15	9	TELL ME (HOW IT FEELS) MCA 23623	52ND STREET	
20	35	—	2	MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA	◆ SPARKS	
21	22	16	7	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX) EMI-AMERICA V-19206	◆ PET SHOP BOYS	
22	23	26	7	MAD ABOUT YOU (REMIX) I.R.S. 23629/MCA	◆ BELINDA CARLISLE	
23	41	47	3	PASSION FROM A WOMAN (REMIX) EPIC 49-05390	KRYSTOL	
24	17	19	7	SET FIRE TO ME (REMIX) A&M SP-12181	WILLIE COLON	
25	34	—	2	MISS YOU CBS ASSOCIATED 429-05914/EPIC	THE FLIRTS	
26	14	7	16	ON MY OWN MCA 23607	◆ PATTI LABELLE & MICHAEL MCDONALD	
27	25	29	5	C'MON! C'MON! (REMIX) MCA 23630	BRONSKI BEAT	
28	28	35	24	(YOU ARE MY) ALL AND ALL (REMIX) SLEEPING BAG SLX-17	JOYCE SIMS	
29	20	17	9	I WANNA BE A COWBOY PROFILE PRO-7084	◆ BOYS DON'T CRY	
30	31	34	6	DANCE WITH ME ATLANTIC 0-86806	◆ ALPHAVILLE	
31	NEW ▶	—	1	YOU & ME COTILLION 0-96811/ATLANTIC	SIMPHONIA	
32	24	31	8	PEE WEE'S DANCE ELEKTRA 0-66850	◆ JOESKI LOVE	
33	NEW ▶	—	1	HOW CAN WE BE WRONG JAMPACKED JPI-2003/MUSIC SPECIALISTS	TRINERE	
34	36	37	4	BYE-BYE 4TH & B'WAY BWAY-424/ISLAND	JANICE	
35	47	—	2	UNDERGROUND (REMIX) EMI-AMERICA V-19210	◆ DAVID BOWIE	
36	33	50	3	YOU MAKE ME FEEL SO GOOD (REMIX) SIRE 0-20474/WARNER BROS.	BOOK OF LOVE	
37	48	46	3	CAN'T LIVE ATLANTIC 0-86791	SU-Z	
38	30	27	22	SWEETHEART SUPERTRONICS RY 013	◆ RAINY DAVIS	
39	NEW ▶	—	1	I'M HUNGRY FOR YOUR LOVE SUPERTRONICS RY014	JANICE CHRISTIE	
40	NEW ▶	—	1	MA FOOM BEY EASY STREET EZS-7525	CULTURAL VIBE	
41	16	10	16	THE FINEST TABU 429-05364/EPIC	◆ THE S.O.S. BAND	
42	32	24	16	SAY IT, SAY IT A&M SP-12175	◆ E.G. DAILY	
43	29	28	6	LIPS TO FIND YOU EPIC 49-05376	◆ TEENA MARIE	
44	37	—	3	CLOSER THAN CLOSE OMNI 0-96816/ATLANTIC	JEAN CARNE	
45	45	38	4	ONE STEP CLOSER TO YOU (REMIX) MANHATTAN V-56019	◆ GAVIN CHRISTOPHER	
46	40	32	13	I LOVE MY RADIO (MIDNIGHT RADIO) EMERGENCY EMDS 6561	TAFFY	
47	RE-ENTRY	—	—	DISENCHANTED IMPORT (LONDON.UK)	THE COMMUNARDS	
48	NEW ▶	—	1	MALE STRIPPER/ALL MEN ARE BEASTS RECCA RR 2008	MAN 2 MAN MEETS MAN PARRISH	
49	NEW ▶	—	1	BORROWED LOVE (REMIX) TABU 429-05920/EPIC	◆ THE S.O.S. BAND	
50	NEW ▶	—	1	SWEET AND SEXY THING (REMIX) GORDY 4561GG/MOTOWN	RICK JAMES	
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			1. PRIVATE NUMBER (REMIX) THE JETS MCA 2. LOVE OF A LIFETIME (REMIX) CHAKA KHAN WARNER BROS. 3. MISSION POSSIBLE/WORLD CLASS FREAK WORLD CLASS WRECKIN CRU EPIC 4. HOLDING BACK THE YEARS SIMPLY RED IMPORT (WEA.UK) 5. MAN SIZE LOVE (REMIX) KLYMAXX MCA 6. LET YOUR BODY GO LEATHER & LACE MIDNIGHT SUN 7. CELEBRATE SUBJECT POW WOW		

○ 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

IT WAS another one of those weeks: huge release load, various and diverse pleasures. Our personal fave, of course: **Ashford & Simpson's** "Count Your Blessings" (Capitol), a wonderfully warm, bliss-inducing throwback to their early style—a great reminder that it's feelings that should build over the course of a record, not just the volume or the beat... **Alexander O'Neal's** first single, from a much-anticipated album, is "You Were Meant To Be My Lady (Not My Girl)" (Tabu), a flowing, midtempo piece, surprisingly close to the New York Kashif-school style of r&b... "Stay A Little While, Child," **Loose Ends'** newest (MCA), adds a near-Eastern flavor to the relaxed, jazzy pace that's become a trademark for them (and other copyists); for America, MCA's **Louil Silas Jr.** remixed.

Biggest surprise: **Main Ingredient's** "Do Me Right" (Zakia), an excellent sequencer soul production, with the unmistakable vocal of **Cuba Gooding**, a near-Luther. Good national radio material, we suspect. On the flip: a terrific, offhand, slow-swaying "Give Me Your Love." **Kenny Beck** (composer of Ca\$h-flow's current "Mine All Mine") produced... **Jahmillah's** "Tell Me

Now" (MegaBolt) is also a big-voiced, soul-flavored record, produced with MegaBolt's typical pleasing sparkle. It's clean and driving; again, a record that's competitive with any major-label release.

REMIXES: **Madonna's** "Papa Don't Preach" (Sire) is released in a simple 12-inch remix, taking a turn from the single version at a logically placed break... **Patti LaBelle**, a confirmed seller of 12-inch singles no matter what's on them, ballad or dance cut, breaks out on retail immediately with "Oh People" (MCA). Completists will appreciate the second cut, "Love Attack," not listed on the sleeve... **Colonel Abrams'** relaxed, soulful "Over And Over" (MCA) comes in six versions on 12-inch: a set of West Coast mixes by Louil Silas Jr. has the harder-edged street sound and brings out the depth of the instrumental track. The East Coast version by **Larry Patterson** is slightly speedier, and has a lovely, summery airiness; his radically different dub is skeletal.

"Honey To A Bee," **Tina B.'s** 1984 Elektra single, has been re-released due to popular demand by Vinyl-Mania, in a new **Latin Rascals** mix that's smoother sonically and struc-

turally... **Oran "Juice" Jones'** "The Rain" (DefJam/Columbia) is a mainstream-radio cut from his album (a first for DefJam?), lovely and melodic, but with a soap-opera plot twist... **Atlantic Starr's** "As The Band Turns" drops yet another single, and it's a strong one: "In The Heat Of Passion" (A&M), a Change-like cool summer groove, very classy. Bonus on the B-side: the "Silver Shadow" remix... **Yarborough & Peoples'** "Wrapped Around Your Finger" (Total Experience) is a laid-back, gorgeously swaying cut from a duo that deserves to be showcased in a ballad... **Art Of Noise's** "Paranoia" (China/Chrysalis) is with **Max Headroom**.

BRIEFLY: **Machinations'** "You Got Me Going" (Epic) crosses the commercial pop rock beat with a Depeche Mode-style floating melody—could be a key piece; certainly it shows what a good mix can do... Fans of the original "You Don't Know" by Serious Intension will be interested in the remake by **Tambi** (Electric Ice, 718-735-4807) which is deep-dubby, with a female lead, in contrast to the original.

RAPS: "The Greatest Rap Show In The History Of The World" (Studio 301-839-6567) by **Chuck Jeffries** (aka CrackMaster Bones) is an absolutely hilarious take-off on everyone you can think of; it is every bit as good as the Mad Magazine parodies you remember... **Tricky Tee**, who made one of the best underground raps of 1985, "Johnny The Fox," returns with electro-go-go in "I've Got It Good"/"Leave It To The Drums" (Sleeping Bag).

By the way, we note with approval the growing number of anti-drug statements made on recent rap records: We noticed it first on **Roxanne Shante's** "The Def Fresh Crew" and the **Real Roxanne's** "(Bang Zoom) Let's Go-Go," which, incidentally, is a No. 12 U.K. pop hit right now. More recently: the **West Coast Crew's** "Put The Pipe Down" and **Vansilk's** "Basepipe (It's Not Your Friend)" (Public). And there's a caution against drunk driving on the "Greatest Rap Show" single.

Billboard

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Ma Foom Bey—Culture Vibe
Message Of Love—Steve Allen
Godfathers House—Chip E
Such A Feeling—Young & Co.
Another Cha Cha—B. Esmereida
Pistol (Rmx) L. Pellay
007 (US Rmx)—Bondetts
Light (US Rmx)—Peppermint
Say You Love Me (Rmx)—Lime

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Secrets—Albert One

Toyo—Brian Ice
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Don't Lose Your Heart—J. Peters
One Way Street—M. Brown
Twilight Zone—Venus
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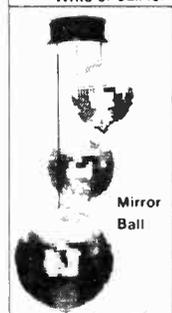
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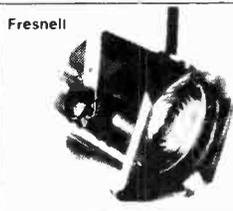


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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	27	JOSE JOSE	PROMESAS	ARIOLA 18
	2	15	15	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
	3	4	33	DYANGO	POR AMOR AL ARTE	EMI/ODEON 7462/ODEON
	4	3	19	ROCIO JURADO	PALOMA BRAVA	EMI/ODEON 7500/RCA
	5	6	43	MARISELA	COMPLETAMENTE TUYA	CBS 90439
	6	5	27	RUDY LA SCALA	VOLVAMOS A VIVIR	SONOTONE 65114
	7	8	9	DIEGO VERDAGUER	ESTOY CELOSO	PROFONO 90469
	8	7	49	JULIO IGLESIAS	LIBRA	CBS 50336
	9	9	45	JOSE FELICIANO	YA SOY TUYO	RCA 87415
	10	—	1	LISSETTE	FUGA	CBS 10409
	11	—	1	NELSON NED	EL GRAN NELSON NED	EMI/ODEON 7515/EMI-ODEON
	12	13	27	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005
	13	15	37	CAMILO SESTO	TUYO	ARIOLA 6077
	14	17	3	JULIO ANGEL	ENSUENOS	J1006
	15	24	3	GRUPO FLANS	FLANS	MELODY INTERNATIONAL 073
	16	20	47	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS 10375
	17	21	3	JOSE LUIS PERALES	CON EL PASO DEL TIEMPO	CBS 32301
	18	11	37	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
	19	19	33	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
	20	—	13	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	21	14	17	LUNA	MOTIVOS	TELE 010
	22	10	25	PANDORA	COMO TE VA MI AMOR	EMI/ODEON 7466/RCA
	23	—	7	LUIS ANGEL	AMAR A MUERTE	A&M 37016
	24	—	41	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	25	12	55	EMMANUEL	EMMANUEL	RCA 7337
TROPICAL/SALSA	1	1	39	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	2	9	31	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
	3	14	3	LA GRAN MANZANA	MANZANIZATE	MANZANA 500-12
	4	7	35	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
	5	3	15	JOHNNY VENTURA	SORULLO Y CAPULLO	COMBO 2046
	6	2	11	OSCAR D'LEON	OSCAR 86	TH 2399
	7	4	35	EL GRAN COMBO	NUUESTRA MUSICA	COMBO 2045
	8	11	15	RALPHY LEVITT	SOMOS EL SON	BRONCO 139
	9	13	57	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	10	—	1	FANIA ALL STARS	VIVA LA CHARANGA	FANIA 640
	11	5	17	FERNANDITO VILLALONA	PARA MI PUEBLO TODO	KUBANEY 10017
	12	10	29	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
	13	17	5	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	14	21	21	LAS CHICAS DEL CAN	CHICAN	KAREN 92
	15	—	1	ISMAEL MIRANDA	UNA NUEVA VISION	FANIA 993
	16	19	5	ORQUESTA LA SOLUCION	BRINDEMOS	TH 2400
	17	8	57	EL GRAN COMBO	INNOVATION	COMBO 2042
	18	12	9	LUIS RAMIREZ Y REY DE LA PAZ	SABOR CON CLASE	CAYMAN 9016
	19	16	31	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
	20	6	9	WILLIE ROSARIO	NUEVA COSECHA	BRONCO 142
	21	25	29	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
	22	15	11	CANO ESTREMER	EL NINO DE ORO	PDC 8601
	23	—	5	JOSE NOGUERA, DANNY RIVERA, LUCESITA BENITEZ	IMAGINANDO	DNA 334
	24	—	53	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO 135
	25	22	23	DIONI FERNANDEZ Y EL EQUIPO	FIESTA Y FIESTA	RCA 7427
REGIONAL MEXICAN	1	3	27	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO 90456
	2	10	57	LOS BUKIS	ADONDE VAS	PROFONO 90425
	3	4	17	LA MAFIA	LA MAFIA 1986	CBS 84320
	4	2	11	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	5	1	9	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	6	12	3	LOS CAMINANTES	AMOR SIN PALABRAS	ROCIO 1007
	7	6	21	LITTLE JOE	25 ANIVERSARIO	CBS 10396
	8	7	55	JOAN SEBASTIAN	RUMORES	MUSART 6005
	9	20	19	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008
	10	8	5	VICENTE FERNANDEZ	CANTA A AMERICA LATINA	CBS 1054
	11	5	37	LOS YONICS	LOS YONICS	PROFONO 90448
	12	22	19	CARLOS Y JOSE	AMIGOS TUVE UNA NOVIA	FREDDIE 1328
	13	14	13	GRUPO MAZZ	NUMERO 16	CARA 077
	14	—	15	GRUPO EL TIEMPO	CADA DIA MAS	ROCIO 1088
	15	25	3	LISA LOPEZ	LISA LOPEZ	MUSART 6012
	16	—	1	AGUA PRIETA	ALLA NOS VEMOS EN MEXICO	PROFONO 90457
	17	15	5	LOS INVASORES DE NUEVO LEON	NO HAY NADA ETERNO	FREDDIE
	18	18	9	FITO OLIVARES	EL COMETA	DISCOS GIL 1029
	19	—	33	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO 83104
	20	16	37	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	21	—	1	RAMIRO HERRERA	WANTED MAN RAN	CBS 84324
	22	21	5	ADELITA TAPIA	AL MISMO NIVEL	ELA 035
	23	9	9	LOS HUMILDES	CORRIDOS AL ESTILO DE LOS HUMILDES	PROFONO
	24	11	17	GRUPO PEGASO	EL ANDARIEGO	REMO 1015
	25	24	37	LOS YONICS	15 SUPER EXITOS	PROFONO 90412

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LATIN NOTAS

by Enrique Fernandez



Enrique Fernandez is on vacation. This week's column was written by Carlos Agudelo.

FOLLOWING THE TREND toward the concentration of the Latin record industry in Miami, EMI-Odeon, now under the leadership of Charles Andrews, will be moving its Latin operation's headquarters from Mexico to that city by the end of the year. RCA-Ariola's and CBS' main Latin offices are already located there.

The Latin music industry moves to Miami

In another development at RCA-Ariola, Luis Mendez is heading for Mexico, where he will be taking over the Latin a&r responsibilities for the company. Frank Segura, who was overseeing RCA's operations in that country, is no longer with RCA-Ariola.

Another company whose fortunes may change is TH USA, an independent subsidiary of TH Venezuela. Deeply affected by changes in the market and artist and label movements, TH, once the most important independent company in the U.S., has been struggling to keep a meaningful share of the market. Reinforcements have just come from Venezuela, specifically, from Rodven, the records branch of Venezision. Rodven bought action in TH USA, and the two companies have merged in this country.

According to Tony Moreno Jr., general manager of TH in North America, the merger affects, among oth-

ers, Celso Gonzales, now in charge of finances. The basic distribution structure will be TH's, with the regional offices already operating for that label. Juan Salazar has been placed in charge of promotion; he will be based in California.

The move is expected to give more strength to both labels. TH will undoubtedly benefit from such Rodven artists as Jorge Rigo, Guillermo Davila, Jorge Mu-gravi, and Melissa, and Rodven will gain from the salsa line of TH.

IT HAPPENED IN MIAMI July 10 at about 7:30 p.m. It was a clear day, and a gentle breeze was combing the palm trees outside the Grand Bay Hotel. Inside, a distinguished gathering was taking place. Representatives from most of the Latin record companies in the U.S., along with radio, TV, and entertainment personalities and friends, got together at the instigation of Billboard to listen to our plans for the future. We will tell you more about this in coming issues. Right now, in the name of all of us who were present, we just want to say thank you for listening and being there.

A SPANISH RATINGS ADVISORY COUNCIL has been formed, due mainly to the initiative of Eduardo Caballero, president of Caballero Spanish Media Inc. The objective of the new group is to review and improve Spanish radio-audience study methodologies, which, according to Caballero, suffer from a lack of consistency, affecting the whole advertising and radio industry. The organization plans to conduct a pilot study in Los Angeles, followed by full ratings surveys in 15 other top Hispanic markets.

CLASSICAL KEEPING SCORE

by Is Horowitz



MUSIC ON VIDEO: Concert Aid, the BBC telecast of a concert in May 1985 that benefited the hungry in Ethiopia and the Sudan, has been licensed to Kultur, the New Jersey-based video publisher with a growing catalog of music and arts packages. Scheduled for release in September, the video features Sir Georg Solti conducting the BBC Symphony in Beethoven's Fifth Symphony. The concert originated in London's Royal Albert Hall.

Dennis M. Hedlund, Kultur president, says the charity function of the project will be retained, with 20% of all video profits diverted back to the concert's producers to support the original goal.

Hedlund sees record stores as his company's prime retail medium and is pricing more of his music material in the \$29.95 to \$39.95 range to spur sell-through. Angel Records is Kultur's distributor to this market.

Among titles that command a higher list price is the firm's upcoming "David Oistrakh: Remembering A Musician," to be offered at \$59.95. Due out in late August, the documentary traces the career of the legendary Soviet violinist from student days to his death in 1974. Some of the film footage dates back to the '30s, and there are clips of Oistrakh performing for Russian soldiers during World War II.

American violinist Erick Friedman narrates the Oistrakh film, as he does several others on the Kultur list. Among other artists showcased in the firm's video catalog are Leonid Kogan, Yehudi Menuhin, Joan Sutherland, Placido Domingo, and Sherrill Milnes.

PASSING NOTES: Jean-Luc Ponty continues to tour with his band this summer in the jazz-rock genre that has made him famous. But he opened his junket last week as soloist with the Toronto Symphony Orchestra and will close it in late September in concert

with the New Music Ensemble at the Pittsburgh International Music Festival. In each case he will be soloist in several of his compositions specially arranged for orchestra.

Classically trained, Ponty was a prize-winning graduate of a music conservatory in France, and for some years was a member of the violin section of the Lamoureux Orchestra before turning to jazz. For his current orchestral gigs he will play his five-stringed

Concert Aid to be released as a video in September

electrically amplified violin, which may be of some special interest to conventional section fiddlers.

Viktoria Mullova, the Soviet-born violinist whose defection to the West in 1983 received major publicity, has already recorded the Sibelius and Tchaikovsky concertos with the Boston Symphony under Seiji Ozawa for Philips (yet to be released). At least three more albums are planned over the next few years. She will be heard in a recital package, the "Four Seasons" with Claudio Abbado conducting, and a set accompanied by Sir Neville Marriner.

Two grants totaling \$370,000 will be used by Chamber Music America to commission new works for small groups. The funds come from the Mabel Pew Myrin Trust and the Hewlett Foundation. Past programs have funded 14 ensembles and composers for compositions that have been presented throughout the country. Among the groups that have benefited are the Kronos, Emerson and Alexander Quartets, Speculum Musicae, the New Performance Group, and Da Capo Chamber Players.

Computerized Inventory Bows For Smaller Stores

BY JIM BESSMAN

NEW YORK Computerized inventory-management systems are now within the grasp of smaller music chains and single store operations.

While several large record store chains have been able to devise their own computerized inventory-management systems, such streamlined, money-saving practices often proved to be beyond the financial resources of other retailers. But two companies, Music Software Inc., based in Santa Ana, Calif., and Atlanta-based Young Systems Ltd. (YSL), have developed software packages specifically for record store applications at a cost which brings inventory management to a broader scope of dealers.

Music Software, a division of Abbey Road Distributors, has a program specifically geared to mom-and-pop stores and small chains. Single stores, without custom modification or installation, can buy in for \$995, but the package requires the Pluto Basic interpreter program, which costs an additional \$595. The package features Abbey Road's 37,000-title data base, comprising prerecorded audio titles in all configurations, as well as accessory items. The data base may be updated entirely by the user, or by subscribing to the company's weekly floppy disk updates at a monthly charge of \$29.95.

What this allows, according to Music Software vice president Steve Colon, is the establishment of a "perpetual inventory" to keep track of store stock. As the system begins at point-of-sale, a computer

is used as both cash register and inventory monitor, with sale-item numbers being entered either manually or through a bar-code reader. End-of-day cash totals and sales data—broken down by genre, label, and configuration—are immediately available. Reorder information is directly accessible to the store's wholesalers via computer modem, which eliminates costly phone-in time.

Point-of-sale information further

'We aren't computer people but come from the record business'

records type, time, and, if the store has more than one register, location of transaction. Colon adds that the system also generates "no activity" reports for titles that don't turn, together with best-seller lists, to help stores better gauge their buying needs.

To utilize the system, Music Software recommends any IBM compatible computer with a 20-megabyte disk drive; the system is expandable up to four users. Larger stores are referred to the bigger Rexon minicomputer, allowing for up to 32 users.

Music Software has just installed its third system at Sound City in Riverside, Calif. It is testing one at Tape Ape in Key West, Fla., which is hooked into Abbey Road. The first installation is in the distribu-

tor's Anaheim Hills, Calif. outlet, Cinema Sound.

Colon says the company also offers a slightly modified package for wholesalers, which is being used by one-stops Jerry Eassin, Key West, Fla.; Radio Doctors, Milwaukee, Wis.; Vinyl Vendors, Kalamazoo, Mich., and Abbey Road.

A similar company, though targeted for small to midsize chain operations with central warehousing, is Young Systems Ltd. The package is an outgrowth of the system implemented in Young Entertainment's Franklin Music chain, which was sold to Camelot Music in 1984.

YSL's Comprehensive Retail Inventory System (CRIS) employs a 30,000 audio and video software and accessory item data base, with a virtually unlimited capacity for user updates and additions.

"We aren't computer people but come out of the record business and want to put the little guy on an equal footing without the expense," says Young Entertainment chief Dennis Young of the system, which he says reduced the Franklin stores' warehouse inventory by 30% within three months of its inception and trimmed employee hours by 20%. "Before that, we bought according to warehouse shipments, not chain-wide sales, which we only guessed at."

CRIS divides audio product into three categories—hot product, catalog, and deep catalog. Young says that each is handled differently by the tracking system.

Says Young: "The hot 100 titles amount to from 30%-50% of a store's sales volume, with the next 10,000

titles making up 30%-40% sales, and the last 10% being the next 10,000-80,000 titles. Since hot product requires only 10%-20% of your time to manage, this means that you can spend as much as 80% of your time on only 30% of your sales volume."

According to Young, CRIS provides particularly efficient means of tracking the catalog and deep catalog items, automatically marking the sales and deciding whether to reorder. "Users can consolidate catalog sales history and product location in tracking inventory," he says.

Young says CRIS can be adapted for separate store ordering from the central warehouse, or all store orders can be collated for the chain's overall buyer. Additionally, deep catalog can be specially handled during more active seasonal periods or special promotions. The system will monitor variable pricing between vendors, configurations, and categories. CRIS can also transfer stock from store to store, track returns, and record and compile video rental transactions.

Young's system, which is leased

to customers, is based on bar coding, using self-created "piggyback" bar-code stickers that either can be sent to the home office for reading by scanners or transmitted there daily via zap mail. For hardware, he recommends that clients use a Zilog minicomputer.

CRIS is currently in use at Atlanta's 14-store Starship/Record World group, the four-store, Miami-based Q Records & Tapes, and, most recently, the Washington, D.C.-based 25-store Waxie Maxie chain. Young says two more clients will sign up in the next two weeks.

While Young says the lease fee depends on the customer and his particular system modifications, Waxie Maxie's vice president and general manager David Blaine says his cost is a "significant but not absurd" investment that will pay for itself several times over in the first year of application through inventory investment savings. "Now we can avoid having to guess too far in front our inventory needs," Blaine says.

Grass Route

BY LINDA MOLESKI

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

AS COMPACT DISKS continue to become the format of the future, several independent labels are joining in on their production. This summer's new-release schedules are promising, with a good variety of logos shipping CD product for the first time.

Redwood Records is getting its feet wet with six titles, including "Imagination" with Inti-Illimani and "Harp" with folk artists Holly Near, Arlo Guthrie, Ronnie Gilbert, and Pete Seeger.

Sugar Hill is making its CD debut with country/rock act Doc & Merle Watson's "Down South" and Jerry Garcia's "Old And In The Way." The label will also release "A Lie Of The Mind," which is the original music by the Red Clay Ramblers from Sam Shepard's popular play.

On the reggae side, Ras is putting out its first CD, "Brutal" by Black Uhuru. Initial orders for the release have already topped the 25,000 mark, according to Ras's Cynthia Abrams.

Other new CD releases include Rounder's John McCutcheon with "Winter Solstice," which consists of classic and contemporary Christmas compositions arranged for guitar, and some from Alligator, with titles by blues artists Albert Collins, Johnny Winter, Roy Buchanan, Lonnie Mack, Lonnie Brooks, and Koko Taylor.

Also watch for CD product from Suite Beat Music, some of which are the Three O'Clock's "Sixteen Tambourines," Wayne Shorter's "Second Genesis," Paul Chambers' "1st Bassman," and a best-of collection from Bill Henderson.

Some Stores In Record Chain Are Also Selling Video Michigan Recovery Boosts Full Moon

LOS ANGELES Economic recovery for Michigan's automotive industry is helping spur new growth for other businesses, including the seven-unit Full Moon Records chain.

Since weathering a downturn through the early '80s, the chain has seen a regional economic rebound buttress its own turnaround.

According to Doug Severson, chairman, Full Moon's expansion in the short term will be internal, through the addition of full-line video departments. Two units have video rentals, and a third such combo store will be operating this fall. Severson says it now takes about \$100,000 for a rental library. "You need 2,000-3,000 titles."

Full Moon has just expanded its Port Huron combo store and moved the unit into a 2,400-square-foot space, about average for the chain. The store is important strategically because it represents a partnership operation that allowed Severson to expand in a new way.

Full Moon's growth was slow during the '70s. Severson nursed along the Rochester store he opened in 1974. Originally 500

square feet, the unit was expanded to 2,700 square feet at one point, but he says that was too large. The unit, in its third site in the northern Detroit fringe suburb, is now 2,400 square feet.

The Port Huron store was opened in 1975, initiating the unique partnership Severson and Falk enjoy. Says Falk, "This store is my baby. Doug is like a silent partner." He says he and Severson talk on the phone regularly but seldom meet because they are across the state from one another.

In 1976, Severson opened No. 3 in Pontiac. Two years later, in 1978, Severson opened a fourth store in Traverse City. It is still the smallest—2,100 square feet—but it is Severson's headquarters.

"I went to North Central Michigan College in Traverse City. I love northern Michigan. I just can't talk about northern Michigan enough," says Severson, 37.

The downturn in the record and tape business finally caught up to Full Moon in 1982, forcing it to shutter the Pontiac store. "This is the only store we ever closed. The auto economy wiped the town out," says Severson.

Despite the setback, Severson took a plunge that same year. He purchased the first of four stores, this one located in Mount Pleasant, a city smack in the middle of Michigan's lower peninsula and fueled economically by Central Michigan Univ. A student enrollment of 16,000 represents half the population, a factor that causes seasonal fluctuations. "We sort of die in the summer," Severson says.

"This was the first store dangled in front of me," says Severson of the purchase. It was also the first time he opened in a market with which he was not familiar. "The management of the chain had been easy-listening-oriented. This type of music hadn't come back yet. They were into a kind of culture shock and couldn't handle rock."

The purchase of that store led to the addition of three more outlets, all in the Kalamazoo market. These are Bach To Bach, which is 90% classical, and two Boogie stores, one in the Kalamazoo suburb of Portage. The stores still operate under those names.

Severson says he was comfortable with Kalamazoo because he

(Continued on page 42)

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Celluloid Establishes One-Stop For Independents

BY LINDA MOLESKI

NEW YORK Celluloid Records/OAO of New York has expanded on its do-it-yourself philosophy with Pipeline, a one-stop operation catering exclusively to independent product. The Celluloid label has departed from the normal independent route by not using distributors.

"Starting Pipeline was just a natural step for the company," says Celluloid founder and president Jean Karakos. "Many labels asked us to help them out because they felt there was a need for someone to go directly into retailers."

Celluloid, which now operates

solely on that basis, started handling its own distribution earlier this year. "We wanted to go directly to the stores so people know about our music," he says.

Although more volume may be gained by using an independent network, Karakos says, "We prefer to lose 1,000 units in sales and keep the control of the marketing."

Among the labels Pipeline will represent are SST, Big Time, Twin Tone, Throbbing Lobster, RD3, and Natural Enemies. They will be distributed nationally on a nonexclusive basis.

"We will be choosy about the records we distribute," Karakos says.

"We will carry any indies that we feel have a good spirit—that are valuable musically."

Because Pipeline is not looking to compete with larger outfits, like Important and Jem, Karakos says the new distribution arm is shipping only to smaller mom-and-pop outlets.

One of the most eclectic labels around, Celluloid was formed by Karakos in France in 1974. He brought the company to the U.S. after seeing the lack of organization here for labels that wanted to do new or nonformatted music, he says.

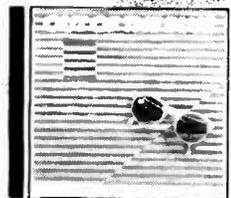
The label's roster boasts a variety of progressive rock, rap, and Afri-

can acts, including the Golden Palominos, Nigerian activist Fela Anikulapo-Kuti, the Last Poets, and Grandmixer D. St., the scratcher on Herbie Hancock's "Rockit." It also puts out projects from Bill Laswell's production conglomerate, Material.

Though Celluloid initially worked with a number of independent distributors, Karakos says the network wasn't able to deal with new music. "They have to do catalog product to survive," he says. "Because they're just shipping houses they lose control and contact with the stores."

(Continued on next page)

The Record Company That Doesn't Make Records



OUT OF THE BLUE RCD 20003
Electric Blues compilation featuring George Thorogood



RYKODISC USA
Pickering Wharf
Bldg C-3G
Salem, MA 01970

FOR WEEK ENDING JULY 26, 1986

Billboard TOP COMPACT DISKS

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POP™				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	5	—	2	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
★★ NO. 1 ★★ 1 week at No. One					
2	2	3	4	PETER GABRIEL GEFLEN 2-24088/WARNER BROS.	SO
3	1	1	45	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
4	6	5	9	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM	THE OTHER SIDE OF LIFE
5	3	2	60	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
6	7	6	25	HEART CAPITOL 46157	HEART
7	23	26	3	BOB SEGER & THE SILVER BULLET BAND CAPITOL 46195	LIKE A ROCK
8	4	4	8	VAN HALEN WARNER BROS. 2-25934	5150
9	9	13	5	GTR ARISTA ARCD 8400	GTR
10	10	10	5	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC	TUFF ENUFF
11	14	14	5	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393	DOUBLE VISION
12	8	7	61	PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
13	13	—	2	EMERSON, LAKE & POWELL POLYDOR 829297-2/POLYGRAM	EMERSON LAKE & POWELL
14	11	12	11	JANET JACKSON A&M CD 5106	CONTROL
15	17	19	5	BILLY OCEAN ARISTA JRCD 8409	LOVE ZONE
16	NEW ▶	1	1	PATTI LABELLE MCA MCAD 5737	THE WINNER IN YOU
17	20	16	10	JOE JACKSON A&M CD 6021	BIG WORLD
18	16	9	10	JOURNEY COLUMBIA CK 39936	RAISED ON RADIO
19	12	11	15	THE OUTFIELD COLUMBIA CK40027	PLAY DEEP
20	15	8	16	THE ROLLING STONES COLUMBIA CK 40250	DIRTY WORK
21	26	22	48	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
22	18	18	61	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
23	NEW ▶	1	1	SIMPLY RED ELEKTRA 60452-2	PICTURE BOOK
24	25	17	11	MIKE & THE MECHANICS ATLANTIC 2-81287	MIKE & THE MECHANICS
25	21	20	17	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
26	RE-ENTRY			JOHN COUGAR MELLENCAMP RIVA 824 865-2/POLYGRAM	SCARECROW
27	22	21	29	SADE PORTRAIT RK 40263/EPIC	PROMISE
28	19	15	8	PRINCE & THE REVOLUTION PAISLEY PARK 2-25395/WARNER BROS.	PARADE
29	24	24	3	38 SPECIAL A&M 5115	STRENGTH IN NUMBERS
30	RE-ENTRY			THE CARS ELEKTRA 9-60464-2	GREATEST HITS

CLASSICAL™				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	25	BACHBUSTERS TELARC 80123	4 weeks at No. One DON DORSEY
★★ NO. 1 ★★					
2	2	2	61	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
3	3	4	18	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
4	4	3	16	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
5	6	8	6	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
6	5	5	13	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
7	7	7	26	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
8	9	9	61	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
9	8	6	61	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
10	10	10	61	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
11	11	14	5	TELARC SAMPLER #3 TELARC 80103	VARIOUS ARTISTS
12	14	22	3	CELEBRATE AMERICA PRO ARTE CDD-263	HOUSTON SYMPHONY
13	12	11	50	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
14	13	13	61	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS
15	15	12	39	BLUE SKIES LONDON 414-666	KIRI TE KANAWA (RIDDLE)
16	17	17	9	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
17	16	15	14	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)	
18	18	16	61	BERNSTEIN: WEST SIDE STORY DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)	
19	29	—	2	BEAUTIFUL DREAMER LONDON 417-242	MARILYN HORNE
20	19	18	10	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS MK-42096	WYNTON MARSALIS
21	22	21	7	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382 SAINT LOUIS SYMPHONY (SLATKIN)	
22	20	20	61	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
23	21	19	61	WEBBER: REQUIEM ANGEL CDC-47146 DOMINGO, BRIGHTMAN (MAAZEL)	
24	23	24	61	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY
25	25	25	61	TELARC SAMPLER #2 TELARC 80102	VARIOUS ARTISTS
26	24	23	61	BEETHOVEN: SYMPHONY NO. 9 DG 410-987 BERLIN PHILHARMONIC (KARAJAN)	
27	RE-ENTRY			BACH: BRANDENBURG CONCERTOS L'OISEAU LYRE 414-187 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
28	26	26	12	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120 CLEVELAND ORCHESTRA (DOHNANYI)	
29	27	27	4	A BACH FESTIVAL FOR BRASS & ORGAN ANGEL CDC-47395	THE EMPIRE BRASS
30	28	28	61	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932 BERLIN PHILHARMONIC (KARAJAN)	

HARDWARE MONITOR

Promotions Woo Indie Retailers

BY AARON NERETIN

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

RCA IS PLANNING to launch a major educational and promotional support program for independent retailers. The announcement brings into sharper focus the significant leverage held by software dealers pondering expansion into hardware.

The RCA plan comes on the heels of programs announced by Hitachi and Quasar to woo the independent software dealer.

Taken together, the promotions represent the tip of the iceberg in the most significant publicly aired shift in distribution policy for consumer electronics in the past quarter of a century.

A little history: Some 25 years ago, at a meeting of the National Assn. of Retail Dealers, a trade group for electronics and appliance retailers, a keynote address predicted the demise of the indepen-

dent hardware retailer owing to the growing number of discount and mass merchandisers.

The manufacturers' advice at that time was that the independents must grow, physically and creatively, in order to survive.

Ironically, today we find the sup-

RCA, Hitachi, and Quasar lead way

plier squirming in the low-profit grip of the very superchains he nurtured from infancy. Now he is asking the independent for help—and he's looking at software retailers as well as hardware dealers.

Says Jack Sauter, RCA's group vice president, "Power retailers are big enough to do their own thing and do not need numerous distributor-administered promotions." The point is, hardware suppliers must shift their focus to the independents' potential.

The call for help translates into potential for growth and diversifi-

cation of the independent retailer. Even as the current manufacturer campaigns reveal a new respect for the independent retailer, they suggest that both the hardware and software dealers will have a broad product and promotional menu from which to choose if expanding into hardware.

According to reliable sources, we can expect at least five other major electronic hardware firms to introduce specialized programs for independent retailers before the year is out. The floodgates for independent retail strategies should be wide open when the next consumer electronics show rolls around in January.

None of this comes as a surprise considering the strategies aimed at independent retailers during the past few months.

I do see, however, these strategies having only minimal success for the manufacturer if a whole new breed of franchiser is not recruited. And the best recruiting pool happens to be the ranks of the software retailer.

Target Girds For The Demise Of The LP Shifts Focus To CD And Video

BY EARL PAIGE

LOS ANGELES Target Stores is rising to the challenge of the declining LP market share by giving more exposure to such hot configurations as compact disk and video—and maybe computer software.

This happy though temporarily frustrating state was reviewed recently by John Farr, director of marketing and operations for Jetco, the internal rack outlet for Target's 227 stores.

Farr was here on a tour of stores in one of the firm's hottest regions—it has 40 units in the Los Angeles area. He was accompanied on a store tour by Bob Hodges, western regional sales manager, and Bill Kennedy, distribution-center specialist. Hodges and Kennedy work out of the Ontario branch.

Farr discussed several ways the giant discounter will reposition itself after the LP fades from the scene. He pointed to one 16-square-foot area comprising a quartet of 4-foot-wide waterfalls with end caps. "We'll come in here with video replacing two, perhaps three, of these sections," he said. The sections now contain 7-inch singles and children's prerecorded audio. It would be the first exposure for video in the department. Video is now on display in the electronics department.

Farr estimated that Target will reduce its black vinyl inventory by 40%. During the tour, he pointed to a wall rack displaying LPs horizontally. "We'll come in here with signage in the shape of LPs," he said. "Probably a large price, \$5.99, our top 10 price. That price will pop across the whole rack area. We

don't need these [five] LPs. That's a lot of LPs times 227 stores," he said, adding that Target plans 21 more openings by the end of the year.

Farr pointed to knee-level rows of fixtures now holding CDs. They once held rows of LPs in frames. "We can't just scrap these racks," he said. "Normally, we amortize fixtures over five years. These particular ones are near that point."

The phase-out of the black vinyl LP will, ironically, amount to more prerecorded music being exposed, but in smaller packages. Already, Target is geared for more cassettes. A display called The Cube holds 400 cutout cassettes. Hodges said vendors bring in fixed quantities that are sold for \$3.99 each. They are rotated every three months, and the color-coded price tag identifies the shelf life. Product is basically midline catalog, a mix of pop and country. "We have little theft. The older customers shop this product; it's not the hot Whitney Houston and Van Halen, [which are displayed] over on the other side of the department, where the kids shop," said Hodges.

Chart cassettes are offered in a new 8-foot-tall rack fixtured for a special plastic shoe that can be popped off at the cash wrap counters. Target is among those mass merchandisers fixtured for the cassette long box who prefer the theft-prevention feature of a shoe.

Turning to the CD section, Hodges picked up a CD package and said, "We are getting some theft. The manufacturer has to give us a better construction. We're finding the packages stuffed behind fixtures."

(Continued on page 45)

TOP MIDLINE ALBUMS™

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

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	152	ELTON JOHN MCA 37215 (1974)	★★ No. 1 ★★ 84 weeks at No. One, ELTON JOHN'S GREATEST HITS
2	2	144	AEROSMITH COLUMBIA PC-36865 (1980)	AEROSMITH'S GREATEST HITS
3	4	72	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
4	6	204	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
5	5	150	ELTON JOHN MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
6	3	152	THE WHO MCA 37217 (1971)	WHO'S NEXT
7	7	192	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
8	9	110	STEPPENWOLF MCA 37049 (1973)	16 GREATEST HITS
9	8	158	STEELY DAN MCA 37214 (1977)	AJA
10	10	52	NEIL DIAMOND MCA 2106 (1974)	12 GREATEST HITS
11	11	208	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
12	13	102	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
13	14	150	LYNYRD SKYNYRD MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
14	12	208	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
15	16	142	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
16	17	24	MEATLOAF EPIC PE-34974 (1977)	BAT OUT OF HELL
17	15	80	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
18	18	138	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
19	19	20	STEVE MILLER CAPITOL SN-16321 (1978)	GREATEST HITS 1974-1978
20	24	16	HEART PORTRAIT PR-34799 (1977)	LITTLE QUEEN
21	20	152	STEELY DAN MCA 37220 (1980)	GAUCHO
22	22	56	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
23	26	12	THE WHO MCA 5408 (1982)	THE WHO'S GREATEST HITS
24	25	120	JANIS JOPLIN COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
25	21	68	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4516 (1970)	COSMO'S FACTORY
26	32	8	STEELY DAN MCA 5324 (1982)	GOLD
27	23	114	MARVIN GAYE MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
28	28	32	HEART PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
29	29	202	THE WHO MCA 37003 (1978)	WHO ARE YOU
30	30	158	JEFF BECK EPIC PE-33409 (1975)	BLOW BY BLOW
31	27	60	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4515 (1969)	WILLY AND THE POOR BOYS
32	31	64	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4512 (1969)	GREEN RIVER
33	33	178	SPYRO GYRA INFINITY 37148 (1979)	MORNING DANCE
34	34	36	CHEAP TRICK EPIC PE-35795 (1979)	LIVE AT BUDOKAN
35	35	44	JIMMY BUFFETT MCA 37024 (1978)	SON OF A SON OF A SAILOR
36	NEW		CHICAGO COLUMBIA PC-33900 (1975)	CHICAGO IX - GREATEST HITS
37	40	114	BOZ SCAGGS COLUMBIA PC-36841 (1980)	HITS
38	37	194	JOE JACKSON A&M SP-3187 (1979)	LOOK SHARP!
39	38	28	TOM PETTY MCA 1479 (1981)	HARD PROMISES
40	36	200	THE WHO MCA 37000 (1970)	LIVE AT LEEDS

(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.

CELLULOID STARTS ONE-STOP

(Continued from preceding page)

Because Celluloid deals directly with retailers, it relies on aggressive marketing and promotion campaigns rather than heavy radio airplay or extensive touring to create a demand for its product.

"We work from the ground up," says Karakos of the label's overall marketing plan. "Our activity is based on the retail stores. If we develop a buzz on a band, then we go to radio and work each market."

"Visibility is the key word," he says. "Retailers know we commit ourselves, and in exchange we ask for visibility. They know we'll do co-ops with them and bring in product to support it. If we had gone

through a big distribution network, we never could have done that."

Celluloid is careful not to oversell to retailers, says Karakos, noting that that is what often kills an independent label's relationship with major chain stores.

"Indies convince the chain stores to buy 1,000 copies," he says. "But just because they ship them to their head office doesn't mean they'll get out there. If they get returned, the indies usually don't have the money to reimburse them and they get stuck with the records. Our goal is to never sell them a lot of records, but to put a certain amount in certain stores."

NGH
Clearasil
 MEDICATED ANTI-ACNE CREAM
 benzoyl peroxide
 all-day oil absorbing power
FREE SONY TAPE
 (UCX or UCX-S) WHEN YOU BUY 2 TAPES OF THE SAME KIND
 details inside
MAXIMUM STRENGTH
Clearasil
 MEDICATED ANTI-ACNE CREAM
 VANISHING
 FISHING MULA NET WT 5.50Z

Sony Tape has instituted a cross-promotion with Clearasil acne cream that targets mass merchandisers, supermarkets, and drugstores. Specially marked boxes of the product contain a coupon good for one free UCX or UCX-S audiotape with the purchase of two.

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.

MEMTEK PRODUCTS (408-559-2900) has a handful of late-summer and back-to-school promotions. The company is offering a free pair of Memorex SL-40 Sonic-Lite stereo headphones to customers who purchase a minimum of four packages of Memorex 9-Volt, DC, AA, or AAA alkaline batteries in any combination. The buyers send in proofs-of-purchase to get headphones by mail.

A \$2 refund is available by mail to those who buy a Memorex Rechargeable Battery Start Pack. The pack, with a suggested list price of \$14.99, consists of a modular charger with two AA-size nickel-cadmium rechargeable batteries with charging adaptor. And purchasers of the Memorex dB series C-90 audiocassette two-packs can receive a \$1 refund by mail. Suggested retail tag for the two-pack is \$3.59.

The dates of the promotions are as follows: through Jan. 31, 1987, for the free headphones; from Oct. 1 through Jan. 31 for the \$2 refund; and through Sept. 21 for the \$1 rebate.

Sony (212-418-9470) is cross-promoting its UCX and UCX-S audiotapes with Clearasil skin-care cream. Specially marked boxes of Clearasil contain a coupon redeemable for one free tape with the purchase of two identical tapes. The package is being offered in supermarket, mass-merchandising, and drugstore outlets. The offer will expire April 30, 1987.

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.

POP/ROCK

RODNEY CROWELL
Street Language
 LP Columbia FC 40116/CBS/no list
 CA FCT 40116/no list

GENE LOVES JEZEBEL
Discover
 LP Geffen GHS 24118/WEA/\$8.98
 CA M5G 24118/\$8.98

BILLY IDOL
Whiplash Smile
 LP Chrysalis OV 41514/CBS/no list
 CA OVT 41514/no list

BILLY JOEL
The Bridge
 LP Columbia OC 40402/CBS/no list
 CA OCT 40402/no list

CHAKA KHAN
Destiny

LP Warner Bros. 1 25425/WEA/\$8.98
 CA 4-25425/\$8.98

LEAVING TRAINS
Kill Tunes
 LP SST 071/\$8.98
 CA C071/\$8.98

OCTOBER FACTION
The Second Factionalization
 LP SST 056/\$8.98
 CA C056/\$8.98

NIKKI STERN
Notes From All Over
 LP Ruthenian Records 11 386/\$6.00

NEIL YOUNG
Landing On Water
 LP Geffen GHS 24109/WEA/\$8.98
 CA M5G 24109/\$8.98

COMPACT DISK

VARIOUS ARTISTS
Denon Jazz Sampler, Volume 1
 CD Denon GES-9107/no list

COUNTRY

VARIOUS ARTISTS
Rough Riders Music For On And Off The Road
 CA Epic FET 40248/CBS/no list

GOSPEL

THE MIGHTY GOLDEN BELLS
Rest Awhile

LP Shurline Gospel SFG-55019/\$7.98
 CA SFG-55019/\$7.98

THE SONS OF THE HARMONEERS
Saved By Grace
 LP Shurline Gospel SFG-55020/\$7.98
 CA SFG 55020/\$7.98

PEE WEE & THE PSALMSTERS
Teach Me Lord
 LP Shurline Gospel SFG-55021/\$7.98
 CA SFG-55021/\$7.98

THE VOCALAIRES
Master's Hand
 LP Shurline Gospel SFG-55022/\$7.98
 CA SFG-55022/\$7.98

JAZZ

CHICO FREEMAN
The Pied Piper
 LP BlackHawk BKH 50801/\$8.98
 CA BKH 50801/\$8.98

STAN GETZ
Voyage
 LP BlackHawk BKH 51101/\$8.98
 CA BKH 51101/\$8.98

TOM HARRELL
The Play Of Light
 LP BlackHawk BKH 50901/\$8.98
 CA BKH 50901/\$8.98

PAM PURVIS & BOB ACKERMAN
Hear Song
 LP BlackHawk BKH 51201/\$8.98
 CA BKH 51201/\$8.98

JESSICA WILLIAMS
Nothin' But The Blues

LP BlackHawk BKH 51301 \$8.98
 CA BKH 51301/\$8.98

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

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

DON'T LOOK BACK
Bob Dylan, Joan Baez, Donovan
 ♠♥ Paramount Home Video 2382/SBI Video/
 \$39.95

ENEMY MINE
Louis Gossett Jr., Dennis Quaid
 ♠♥ CBS Fox Video 1492/SBI Video/\$79.98

FEEL THE MOTION
Sissy Kelling, Falco, Frank Meyer-Brockman
 ♠♥ Vidmark Entertainment 2602/SBI Video/
 \$69.95

(Continued on page 45)

FOR WEEK ENDING JULY 26, 1986

Billboard TOP COMPUTER SOFTWARE™

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS								
							Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other	
EDUCATION	1	2	130	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.	•		•	•					
	2	9	95	TYPING TUTOR III	Simon & Schuster	Program that develops speed, and shows progress in typing speed and accuracy.	•		•	•	•				
	3	8	14	READER RABBIT AND THE FABULOUS WORD FACTORY	The Learning Company	Teaches children the basics of early reading. Recommended for ages 5-7.	•		•	•					
	4	7	147	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.	•	♦♦	♦♦	•	•				
	5	RE-ENTRY		ROCKY'S BOOTS	The Learning Company	Teaches the basics of logic and circuitry to ages 9 and up. Presents user with a problem that is solved by using logic and building a machine to solve the problem.	•		•	•					
	6	1	23	HOMEWORK HELPER MATH WORD PROBLEMS	Spinnaker	A two-part program designed to help students understand and solve math word problems.	•	•	•	•					
	7	3	29	SPANISH	American Educational Computer	Foreign language program that can be used with any Spanish I course.	•								
	8	RE-ENTRY		MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.	•		•	•					•
	9	RE-ENTRY		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	NEW ▶		BINGO BUGGLEBEE PRESENTS: HOME ALONE	Quest Learning Systems	A program for teaching childhood safety.	•		•						
HOME MANAGEMENT	1	3	105	PRINT SHOP	Broderbund	At Home Print Shop	•	•	•	•					
	2	5	9	PRINT SHOP COMPANION	Broderbund	The program has 16 new drawing tools. Includes 50 new borders.	•	•	•	•					
	3	2	66	THE NEWSROOM	Springboard	The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor.	•		•	•					
	4	1	11	BETTER WORKING SPREADSHEET	Spinnaker	Spreadsheet with word processing, data base and graphic capabilities.	•		•	•					
	5	6	9	WORD PERFECT	Satellite Software Solutions	Word Processor				•					
	6	4	11	THE NEWSROOM: CLIP ART COLLECTION VOL. I	Springboard	Additional disk with 600 new graphics.	•		•	•					
	7	9	17	PAPERBACK WRITER	Digital Solutions	Word Processing Program			•						
	8	7	50	PRINTMASTER	Unison World	At Home Print Shop	•	•	•	•				•	
	9	10	67	PAPERCLIP	Batteries Included	Word Processing Package		•	♦♦						
	10	8	50	3 IN 1 BUNDLE	Timeworks	Combination of Word Processing, Data Base and Spread Sheet program.			•						

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•—DISK ♦—CARTRIDGE ★—CASSETTE

Retail Mix For Children's Product Grows Broader

BY CATHY CICCOLELLA

SARASOTA, Fla. When it comes to merchandising children's video titles, to quote comedian Jimmy Durante, "Everybody wants to get into the act!"

The retail mix for the kid vid cat-

'Some bookstores have been very aggressive in video'

egory has broadened dramatically in the past two years or so, with bookstores, supermarkets, convenience chains, and other mass-merchandising operations competing with video specialists for the family-entertainment business. And while the video specialty store remains the primary outlet for sales and rentals of children's programming, some of these other retail marketers are making significant inroads into the field, according to video distributors and program suppliers. Several suppliers have even made changes in their merchandising approaches to cater to the special needs of these growing market segments. (For additional coverage of children's video product, see this issue's Spotlight On Kid Vid.)

Portland Shop Is A Library Lasky's Finds Niche In Specialties

BY EARL PAIGE

LOS ANGELES A video specialty shop is more than a store. It is a community library, according to Andy Lasky, who positions his Portland, Ore., shop as a resource center.

Lasky says he intentionally chose the store's name, Lasky's Video Library, "to access the history of cinema." He has several special lists of films available. "As competitive as home video is today, you better find your audience for all kinds of product."

In business for four years, Lasky operates in just 1,370 square feet with 2,000 titles represented by 2,500 pieces. All stock is VHS. There are five employees.

Lasky supplements the store's income with professional services. "We do a lot of half-inch work for the legal, medical, and realty people," he says. The company's brochure boasts services from custom ordering and installation of equipment to on-site productions ranging "from weddings to real estate catalogs." Increasingly, Lasky is also targeting educational institutions.

Lasky's Video Library makes it easy for institutions to rent equipment and films. "We have a special 19-inch cart that can be used in any audio/visual setting. We're finding that educators and other institutional staff are becoming very hip. It's no longer just 16mm film projection. Many are set up for VCR opera-

When International Video Entertainment, Canoga Park, Calif., decided to take its Family Home Entertainment line into toy stores last fall, for example, "We decided we had to package the cassettes differently from the way they were distributed to video specialty stores," says Len Levy, IVE senior vice president and general manager. "We put the products on blister cards with pegboard capability to make it viable for the toy stores and other mass merchandisers to use them on their existing display fixtures."

Other companies are considering changing their packaging to adapt to the buying habits of bookstore customers, as that type of outlet becomes a more significant factor in the children's video market.

"Traditional video packaging has been a problem for us," says Mary Henderson, video buyer for the B. Dalton Bookseller chain, currently offering videocassettes in about two-thirds of its roughly 750 stores nationwide. "The consumer is used to our products being browsable and to paging through books before he or she decides to buy. That's been a real stumbling block in our video merchandising."

While bookstores have done well with sales of several video categories, children's titles have been especially strong in these outlets, ac-

ording to distributors who service the major chains. At Nashville-based Ingram Video, for example, product manager Chris Polman says kid vid has been one of the most significant sales areas for both the B. Dalton and Waldenbooks chains.

"About a year ago the two chains started in the children's category with the Golden Books titles," Polman says. "They did real well with them in terms of sell-through, and that got their feet wet. After that, the children's titles really took off. Both chains

have also done real well with the Disney line and 'The Wizard of Oz.'"

"Some bookstores have been very aggressive in video, but whether the rest of them will remain to be seen," says Bernie Herman, president of video distributor Star Video Entertainment, in Jersey City, N.J. "But we also see the supermarkets as a segment of the business that will continue to grow, although they are primarily rental outlets—they don't sell much."

The supermarkets Star Video

services have done well with the kid vid category, Herman adds, "But the amount of emphasis they put on any one type of programming depends on the kind of promotion that is available. Disney, for example, offers good promotions and good product, and so the stores will play its titles up."

While Walt Disney Home Video, Burbank, Calif., has been "delighted with the growth and enthusiasm of the video specialty stores," according to Ben Tenn, vice president of retail product, the compa-

(Continued on page 43)

FOR WEEK ENDING JULY 26, 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	2	6	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
2	1	43	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	3	43	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
4	5	6	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
5	4	6	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
6	9	5	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
7	6	38	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
8	7	5	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
9	10	6	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
10	13	20	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
11	12	15	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
12	15	18	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
13	8	43	THE CARE BEARS MOVIE ▲◆	Samuel Go dwyn Vestron 5082	1985	24.95
14	18	39	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	19.98
15	14	15	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
16	NEW ▶		BEDTIME STORIES & SONGS	Children's Television Workshop Random House Home Video 88309-8x	1986	No listing
17	23	7	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
18	21	34	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
19	17	35	DAFFY DUCK: THE NUTTINESS CONTINUES ... ●	Warner Bros. Inc. Warner Home Video 11505	1985	19.98
20	NEW ▶		PLAY-ALONG GAMES & SONGS	Children's Television Workshop Random House Home Video 88311-x1	1986	No listing
21	NEW ▶		LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
22	16	19	VIDEO-A-LONG MICKEY'S DISCOVERY SERIES	Walt Disney Home Video 335	1986	14.95
23	11	15	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
24	NEW ▶		LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
25	NEW ▶		POUND PUPPIES	Family Home Entertainment F1193	1985	14.95

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

TOP VIDEOCASSETTES RENTALS



Yankee Legend Does Dandy In-Store. As part of the grand opening of Video Shack's superstore (Billboard, July 12), Yankee slugger and home video star Mickey Mantle—shown here with a young fan—made an in-store appearance supporting his CBS/Fox instructional tape, "Mickey Mantle's Baseball Tips For Kids Of All Ages." The Shack's campaign also included autograph sessions with Playboy centerfold Teri Weigel; "Police Academy" star Leslie Easterbrook; boxing great Rocky Graziano; self-defense proponent Lisa Sliwa; and wrestling stars Randy "Macho Man" Savage, Elizabeth, Captain Lou Albano, and Leaping Lanny Poffo.

MICHIGAN RECOVERY BOOSTS FULL MOON RECORDS

(Continued from page 37)

became familiar with the market when enrolled at Western Michigan Univ. He says it is Full Moon's best market.

Kalamazoo is also Full Moon's distribution hub, the site of principal supplier Vinyl Vendor. "It wouldn't make sense for us to warehouse the way we're spread out. Vinyl can ship us so conveniently."

Severson gives much credit to all of Full Moon's 42 employees: "My people are my secret. We were having a management problem, but this has been ironed out recently. We've turned it around."

Full Moon's video venture began in 1983 at a Traverse City location, a decision Severson says was determined by market size. "We consider it a five-county market, around 150,000."

A rental club was designed with a 1,000-member cap, and memberships cost \$10 a year, "just to get things off the ground." Now membership is free for the original 1,000 members. New memberships are being added again at \$10 yearly. Rentals cost \$1.99.

Full Moon brought video to Port Huron in 1984, a store where Severson's partner Falk is overseeing a total remodeling. "We just grew out of space," Severson says, adding that video probably won't work in all stores. The next video department will be in Mount Pleasant this fall.

Falk proclaims Port Huron to be the new look for the chain. "We've gotten rid of the barn look, the hippie torchwood racks. Now it's glass, gloss, and neon," says Falk. "We have a separate entrance for the video," although customers can enter the video section through the records/tapes section, as well.

Record/tape merchandising has been steadily upgraded all along.

Full Moon now has its prerecorded audiocassettes and compact disks wired with a theft prevention system, although in the two video stores an empty-box video display system is used. The Portage Boogie store is fixtured for the cassette long box, but all other stores utilize Norelco boxes in open displays.

Speaking about CDs, Severson says, "It used to be we would get ones of everything. Now it's nothing to buy five to 10 pieces on titles right away."

Although leery of the quick expansion through acquisition seen in many home entertainment software chains these days, Severson would consider buying more stores. He is seeing some invasion by out-of-state chains.

"A Record Bar in Kalamazoo was sold to Transworld about a year ago," he says of inroads from the Albany, N.Y., chain. "There are Camelots here and there, though they closed their large Grapevine in Flint. I just don't think these superstores we're seeing these days make sense. Tower is the only chain that's been successful with them."

As for indigenous competition, Severson says Detroit-based Harmony House is moving into Port Huron. He says the Kalamazoo area mostly hosts independent stores.

The increasing saturation of record stores in Michigan causes Severson to be cautious about Full Moon's expansion: "There's such an overabundance of stores now. Expansion for us has to be very selective, slow. I can't see adding tons of stores. It's silly."

"Nevertheless, we are looking at acquisitions, including some stores in malls. And we're looking at malls that don't have a record store yet. Weather is a big factor in Michigan, and it's always 70 degrees in a mall."

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	1	7	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
2	3	11	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
3	5	5	JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
4	2	7	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
5	4	13	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
6	10	2	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
7	NEW▶		THE JEWEL OF THE NILE	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
8	6	9	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
9	8	5	REMO WILLIAMS: THE ADVENTURE BEGINS	Thorn/EMI/HBO Video TVA3676	Fred Ward Joel Grey	1985	PG-13
10	7	10	AGNES OF GOD	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
11	NEW▶		WHITE NIGHTS	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
12	9	8	DEATH WISH 3	Cannon Films Inc. MGM/UA Home Video 800821	Charles Bronson	1985	R
13	13	6	BLACK MOON RISING ▲	New World Pictures New World Video 8503	Tommy Lee Jones	1985	R
14	11	15	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R
15	17	4	KING SOLOMON'S MINES	Cannon Films Inc. MGM/UA Home Video 800876	Richard Chamberlain	1985	PG-13
16	12	6	POWER	Lorimar Motion Pictures Karl Lorimar Home Video 401	Richard Gere Julie Christie	1985	R
17	16	14	KISS OF THE SPIDER WOMAN	Island Alive Releasing Charter Entertainment 90001	William Hurt Raul Julia	1985	R
18	18	26	PRIZZI'S HONOR ▲◆	ABC Motion Pictures Vestron 5106	Jack Nicholson Kathleen Turner	1985	R
19	14	12	INVASION U.S.A. ▲◆	Cannon Films Inc. MGM/UA Home Video 800764	Chuck Norris	1985	R
20	19	20	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
21	15	9	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	PG-13
22	22	24	RAMBO: FIRST BLOOD PART II ▲	Thorn/EMI/HBO Video TVA3002	Sylvester Stallone	1985	R
23	29	3	REVOLUTION	Warner Bros. Inc. Warner Home Video 11532	Al Pacino	1985	PG
24	21	6	TWICE IN A LIFETIME ●	Bud Yorkin Productions Vestron 5119	Gene Hackman Ellen Burstyn	1985	R
25	28	4	TROLL	Empire Pictures Vestron 5121	Noah Hathaway June Lockhart	1986	PG-13
26	23	26	MASK ▲◆	Universal City Studios MCA Dist. Corp. 80173	Cher Sam Elliott	1985	PG-13
27	NEW▶		MAXIE	Thorn/EMI/HBO Video TVA3672	Glenn Close	1985	PG
28	25	12	SWEET DREAMS ▲	Thorn/EMI/HBO Video TVA3666	Jessica Lange Ed Harris	1985	PG-13
29	35	37	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
30	33	8	SILENT NIGHT, DEADLY NIGHT	Slayride Inc. USA Home Video 217-919	Lilyan Chauvin Gilmer McCormack	1984	R
31	26	19	PEE-WEE'S BIG ADVENTURE ▲	Warner Bros. Inc. Warner Home Video 11523	Pee-Wee Herman	1985	PG
32	NEW▶		BEST OF TIMES	Embassy Pictures Embassy Home Entertainment 1307	Robin Williams Kurt Russell	1985	PG-13
33	20	19	SILVERADO ▲◆	RCA/Columbia Pictures Home Video 6-20567	Kevin Kline Scott Glenn	1985	PG-13
34	27	10	MY CHAUFFEUR ●	Crown International Pictures Vestron 5135	Deborah Foreman Sam J. Jones	1985	R
35	31	15	FRIGHT NIGHT ▲	RCA/Columbia Pictures Home Video 6-20562	Chris Sarandon Roddy McDowall	1985	R
36	30	7	DAY OF THE DEAD	Media Home Entertainment M839	Lori Cardille Terry Alexander	1985	NR
37	34	24	ST. ELMO'S FIRE ▲◆	RCA/Columbia Pictures Home Video 6-20559	Rob Lowe Demi Moore	1985	R
38	36	11	AMERICAN FLYERS ●	Warner Bros. Inc. Warner Home Video 11520	Kevin Costner Rae Dawn Chong	1985	PG-13
39	24	16	THE GOONIES ▲	Warner Bros. Inc. Warner Home Video 11474	Sean Astin Josh Brolin	1985	PG
40	32	2	THAT WAS THEN . . . THIS IS NOW	Paramount Pictures Paramount Home Video 1954	Emilio Estevez Craig Sheffer	1985	R

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

KID VID RETAIL MIX

(Continued from page 41)

ny has been actively working to broaden its distribution base to include other types of retail outlets.

"We've been working with bookstores for about two years, and they are major accounts for us," Tenn says. "Our market tests of cassette sales in grocery and drug stores have also proved very successful. Those stores generate enormous traffic, and the margins video provides are huge, compared to those the grocery and drug chains are used to. Overall, those outlets have done real well for us, and we'll continue to put emphasis on them."

Disney is testing offering its titles through convenience stores, as well, according to Tenn, "although I'm still not sure how significant they are going to be for us."

The unique qualities of the children's video market—in particular, the fact that children like to watch the same program over and over again, leading to a much more sale-oriented business than other home video categories—have prompted some alternative video outlets to try selling cassettes for the first time, says Ron McMillin, vice president of sales and marketing for Vidcom, based in Salt Lake City.

"We've done extremely well with both bookstores and supermarkets. The bookstores out here are predominantly selling the titles, although some do rent, as well. But, surprisingly, a lot of the supermarkets have done well with sales of children's titles, too, especially the under-\$30 programs. We've found their sales go up on a seasonal basis, gaining strength in the summer and around the holidays," says McMillin.

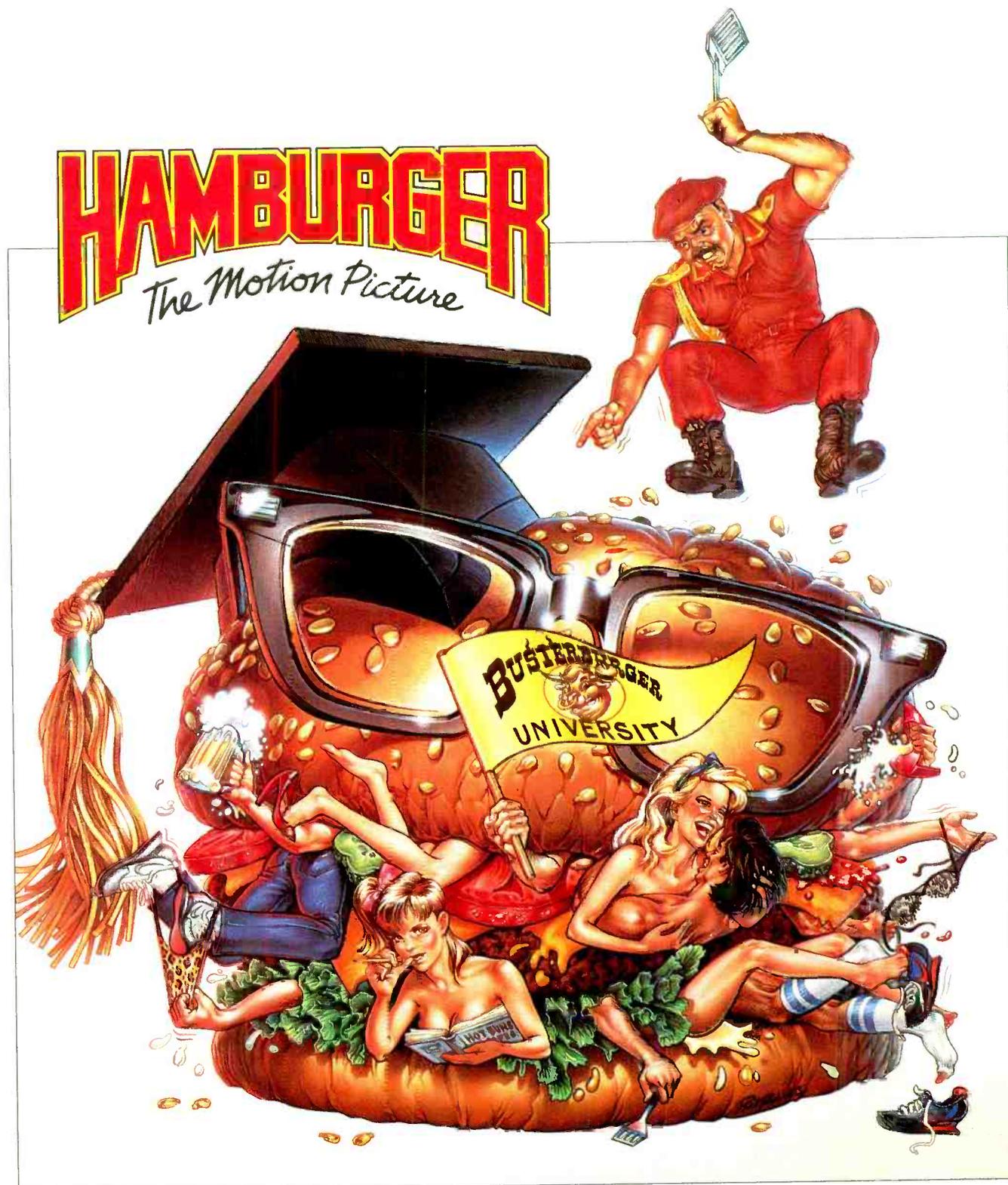
Because of the nature of the children's video market, McMillin adds, "That is the one area a lot of these stores will devote space to for sales, not just rentals. Many of the supermarkets in particular will try to sell children's titles where they won't try to sell feature movies or new releases."

Many distributors and program suppliers say the broad-based, family-oriented clientele of supermarkets make them a natural avenue for kid vid programming. And, they add, consumers are in and out of both supermarkets and convenience stores several times each week, encouraging impulse sales and rentals, sparked by the eye-catching point-of-purchase material these mass-market outlets favor.

As for bookstores, their upscale clientele matches the profile of the VCR user, making these outlets profitable areas for expansion, as well.

Add the customer match-ups to the fast-growing, strong-selling character of the children's video market, industry executives say, and it's no wonder everybody wants to get into the act.

Cathy Ciccolella is a Sarasota, Fla.-based freelance writer.



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MEDIA

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Calif.'s Warehouse Relies On Expansion Adds Space To Existing Stores, Not New Outlets

BY CHRIS MORRIS

LOS ANGELES An emphasis on full service and a program of continuous expansion of existing stores have made Video Warehouse a retail force in Southern California's Orange County.

The 5-year-old, eight-store chain, which supplements its videocassette rental and sales business with video hardware lines, may in fact be the largest independent video retailer in the beach and inland communities south of Los Angeles.

"I don't know of any independent with the number of stores we have," says Video Warehouse president Ali Cetin.

The chain began life in 1981 as a single 1,200-square-foot store in Huntington Beach (where Video Warehouse is now headquartered). The original shop stocked only 200 cassettes.

Cetin and his brother Alex, vice president of Video Warehouse, have subsequently expanded the chain into locations in Huntington Harbor, Garden Grove, Irvine, Buena Park, Santa Ana, Fullerton, and Newport Beach.

Today, Cetin estimates his stock chainwide is 70,000 cassettes (a single-store average of more than 8,000). Video Warehouse's largest location is its most recent addition, in Newport Beach: the outlet, about 3,000 square feet, stocks approximately \$150,000 worth of cassettes.

Cetin anticipates that the chain's gross sales for 1986 will total \$5 million.

Although Cetin has opened a store as recently as November, he doesn't anticipate any more openings in the near future.

"We've cooled out," he says. "We had to catch our breath. Our goal is not to say, 'Gee, we have 20 stores.'"

According to Cetin, Video Warehouse has sparked its growth by enlarging its existing locations rather than opening a plethora of outlets. Every store except the Irvine location has undergone an expansion.

For instance, the Garden Grove outlet grew from 700 square feet to 2,800 square feet—a 400% increase—in two separate constructions.

Without exception, Video Warehouses are located in neighborhood strip centers. "A few are anchored by a large store like a Gemco," Cetin says.

Video Warehouse's wide range of film titles in individual stores has helped attract customers, but Cetin says the chain has stepped back from its original policy of trying to stock everything. The stores now ignore C titles in favor of deep-stocking A and B theatrical hits.

"We used to buy almost everything, but we cut down six months ago," he says. "It's financially and physically impossible to carry everything. Space requirements are getting rough. The walls are busting."

Video Warehouse offers a variety of services to its customers. Its club members, who pay a \$10 fee, are entitled to free movies on their birthday and a third rental free of charge on Mondays, Tuesdays, and Wednesdays. The chain will reserve titles for customers, and cassettes are moved from one store to another to accommodate requests.

The chain encourages rental flow by having its inventory out on the floor. Although Video Warehouse initially used a behind-the-counter check-out system, it changed to sensor-tagged cassettes and security gates in 1984.

Rental fees are \$1 a night, \$2.50 for hot new titles. "We feel that to

be competitive, we've got to stay in the same ball game as Wherehouse," Cetin says.

The chain does no television advertising; it promotes titles through an in-house newsletter mailer.

Occasionally, Video Warehouse does a special promotion tied to a specific title. For example, the Irvine store recently promoted "Back To The Future" by renting any "oldies but goodies" title for a dime. The rental deal was hyped in-store with an appearance by an oldies rock'n'roll band and jitterbugging dancers.

Cetin says that his most recent sales figures (for May 1986) indicate that 48% of Video Warehouse's business is in rentals, approximately 17% in cassette and accessories sales, and 35% in equipment sales.

Video Warehouse sells VCRs, large-screen TVs, rack systems, monitors, and camcorders. "We are going to gamble on a full line of 8mm," Cetin says.

The chain also does equipment repairs and follows through on sales and servicing with telephone calls to customers.

Video Warehouse's hardware and software are distributed to individual outlets through the chain's Huntington Beach office, which is staffed by nine employees. Cetin says that there are 80 managers and clerks on the company's payroll; the number will rise to a Christmastime high of 110 staffers.

Cetin says the next expansion of Video Warehouse's business will come through franchising. The company recently received approval from the state of California to franchise its operation via a new company, Video Warehouse Plus.

"We have a lot of people interested in the way we do business," Cetin says. "We're going to use franchising to take the upper-class independents—the ones who have as big a library as us, but who don't have our buying power—and have them pick up our name and go to our system. For the cost of the paperwork, we can change a store to our standards and pull our advertising dollars together."

Blank-Tape Campaign BASF Ties In With NAAA

NASHVILLE This year, BASF is switching its fall blank-video-tape promotional focus from pro to college football. The switch results from market research showing that college bowl games are the most popular sports events of heavy users of videotape, the company reports.

From Sept. 15 through Nov. 30, BASF will offer buyers of its Extra Quality, Super High Grade, or Super High Grade Hi-Fi tape a National Collegiate Athletic Assn.-sanctioned sweater free or at a reduced price.

The sweaters will come in the consumer's choice from among 72 different NCAA team logos. Anyone who buys 12 or more tapes gets a sweater free; buyers of eight tapes pay \$7.95 for the sweater; and buyers of four tapes pay \$14.95.

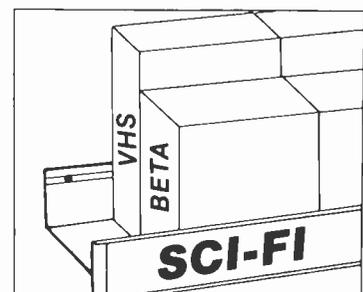
Retailers who participate in the promotion get a package of

advertising and in-store material built on the theme Get The Chrome Team Advantage. To build on initial store traffic, BASF will send bounce-back coupons, good for video or audio discounts, for each sweater ordered.

Each participating retailer will be given free-sweater certificates and will automatically be entered in a College Bowl Sweepstakes each time a consumer sends in a coupon for fulfillment. The top prize in the drawing for retailers is a free trip to the Rose, Cotton, Sugar, or Orange Bowl.

BASF officially announced its football promotion during the Consumer Electronics Show in Chicago with a full-page "over-wrap" on USA Today. The advertising special was delivered to the hotel rooms of approximately 10,000 registrants.

EDWARD MORRIS



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Free Summer Rental. Top 40 Video . . . Plus stores in the Tampa area recently staged a contest in conjunction with Paramount Home Video and VTR Distributors using the recently released "Summer Rental" as its theme. Top prize was a free "summer rental" weekend at the Surfside Holiday Inn in Clearwater, Fla., a copy of the Paramount video, champagne, and \$150 spending money. From left are William Smith, senior vice president of Top 40 Video . . . Plus; Joe Gagliano, sales representative for VTR; Earl Johnson, president of Top 40 Video . . . Plus; contest winners Mr. and Mrs. Arthur Dennison; and Ed Loeb, the chain's merchandising manager.

LASKY'S VIDEO LIBRARY FINDS NICHE IN SPECIALTIES

(Continued from page 41)

name recognition plus a paucity of Western-based candidates, but he says, "I have too much going on personally. I couldn't do the office justice."

Lasky has been active with VSDA locally. He was founding president of the chapter he organized along with Leo Jerman of Video Circuit. Jerman is now president.

Lasky uses the local chapter forum to encourage community endeavors. He recently plugged the release "Special Olympics, A Special Kind Of Love" to fellow video dealers. "We keep the title in stock for rental and sale and donate the proceeds to the Special Olympics."

A lot of Lasky's marketing involves very simple concepts. Although his library is relatively small, he makes every title count for something. For example, the

store maintains a list of 150 closed-captioned movies for the hearing impaired, all VHS.

"Even though at least half of all releases are now available closed-captioned, the hearing-impaired public hasn't been informed by the vendors. The emblem is so small. We print our own," says Lasky.

One list, a compendium of films suggested for the liberal arts curriculum by Jerry Zimmerman, a professor at George Fox College and Pacific Univ., is eight pages long. Zimmerman has categorized the films under such headings as humanities, social sciences, and natural science.

Lasky also maintains a list of jazz films. "This has gotten us mentions on KMHD, a jazz station operated by Mt. Hood Community College. We sold 25 copies of 'Best Of Basie.'

The word of mouth is incredible in specialty areas like jazz."

Lasky's hours are 11 a.m. to 9 p.m. Tuesday through Thursday, and the store stays open two hours later on Friday and Saturday. Sunday hours are noon to 9 p.m. The store is closed Mondays. "We tripled our Sunday volume the first time we closed Monday."

Rentals are priced \$2 on Tuesday/Wednesday. There is a combined rate Thursday through Saturday, when one movie is \$4 for the three days, two, \$6. On Sunday, two movies for two days are \$5. VCR rentals are \$6.95 for 24 hours Tuesday through Thursday, \$9.95 for the same time period Friday and Saturday, and \$6.95 on Sunday.



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TARGET STORES

(Continued from page 39)

They just rip them open." He said Target is not likely to wire product with theft-prevention tags.

Essentially, with 1,000- to 1,200-square-foot departments, Jetco must maximize every inch of space. The departments are geared for hit product. The traffic is extraordinary. "We calculated that 150 million people went through Target stores last year," Farr said. "In all but around four of our stores, pre-recorded software is right on the raceway," the first aisle running parallel with the front of the store. "Our traffic tells us six of 10 [shoppers] turn right and go down the raceway, four go straight ahead to soft goods, but two end up with us" in prerecorded software.

Target is completely remodeling, including a new color scheme and improved fixtures. Farr said 40 stores have already been remodeled.

The move from records and tapes to video will exponentially increase volume. Farr claimed that 1985's video volume doubled 1984's, and he estimated that it will double again this year and increase by half in 1987.

Target is already taking its high-volume style to video. A top 10 chart is featured. This ranges from "Space Odyssey" at \$33.99 to such titles as "Sting: Bring On The Night," "Blues Brothers," and "Beverly Hills Cop" at \$19.95. Product is in clear vinyl sleeves, displayed on pegboard.

As far as pricing goes, Jetco is aggressive but geared for profits, Hodges noted. CDs are priced at \$12.99, and chart LPs and cassettes are normally \$7.99 and \$5.99 when they appear on the top 10 chart. Of the CD, Hodges said, "We're looking at its price again in light of the recent cost increases."

Farr said prerecorded software, in last year's figures, amounted to a modest 2% of Target's total volume. Target's estimated 1985 total volume was \$4 billion. "We deliver one of the highest profit portions, around 4%," Farr said. In some of Target's hotter stores, the prerecorded software departments gross as much as \$700,000 annually, Farr said.

NEW RELEASES

(Continued from page 40)

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Various Artists
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ONE OF OUR DINOSAURS IS MISSING

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 ♠♥ Walt Disney Home Video 137/\$69.95

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Richard Burton, John Colicos, Clinton Greyn
 ♠♥ Universal/MCA Home Video/\$59.95

RAMBO FIRST BLOOD PART 2

Sylvester Stallone
 ♠♥ Thorn EMI/HBO 3002/Pioneer/\$34.98

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Linda Moleski, Billboard, 1515 Broadway, New York, N.Y. 10036.

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THE SESSIONS

THE VIDEOCASSETTE.

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40 artists from the hard rock music community and hundreds of volunteers donated their time and talent over four months to make Hear 'N Aid a reality. "Stars" is a plea for unity in the fight against world hunger.



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ISSUE DATE: AUGUST 30
VSDA AD DEADLINE: AUGUST 5
AD DEADLINE: AUGUST 15

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- The state of the home video industry
- Software round-up
- Music video
- Sales vs. rental
- Hot Fall Titles
- Producers and new product
- 8MM software and hardware
- Report from Japan
- Retail survey
- Video tape round-up

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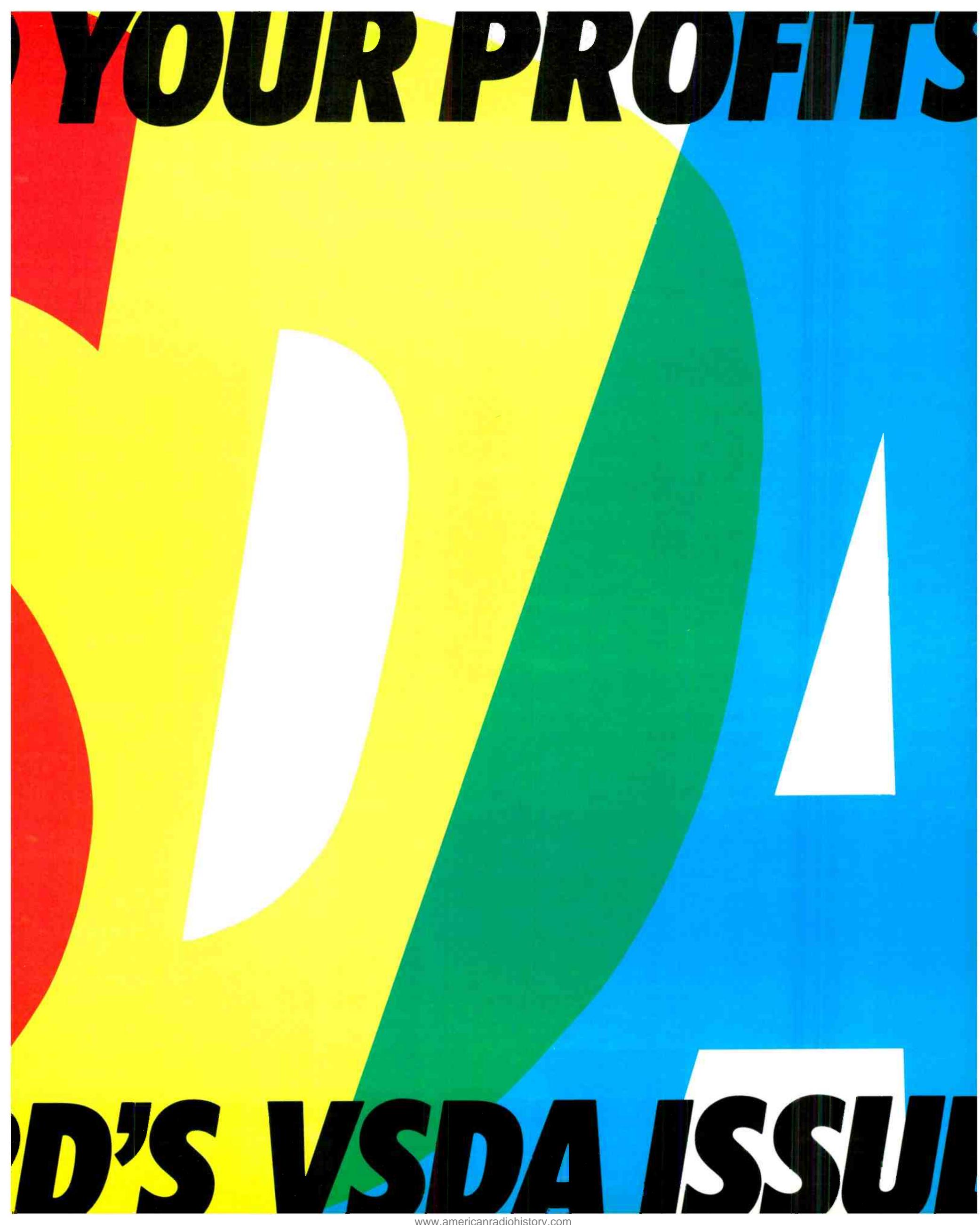
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Titelman Wears Many Hats At Warner Bros.

BY PAULA PARISI

NEW YORK Russ Titelman, Warner Bros. Records staff a&r man and producer, can cut yet another notch in the belt of his three-decade career as artist, label executive, engineer, and producer.

His most recent project—Steve Winwood's album "Back In The High Life Again"—spawned the single "Higher Love," which last week cracked the No. 1 spot on the Album Rock Tracks chart after a six-week ride.

Another single from the album, "Split Decision," entered the same

'I learned to make records just by being around Spector'

chart last week at No. 36, and was designated a Flashmaker, (the highest debuting track of the week).

The album is Winwood's first in four years. It marks a major departure—technically and musically—for the artist, who produced, engineered, and played all the instruments on his previous solo efforts, "Arc Of A Diver" and "Talking Back To The Night."

Titelman, who has worked with Chaka Khan, Randy Newman, and Rickie Lee Jones, says he was cho-

sen to produce the album because of the comfortable working relationship he had enjoyed with Winwood on earlier projects, like George Harrison's 1979 album and Christine McVie's solo album in 1984. Titelman produced both projects, with Winwood contributing session work.

"The timing was right," says Titelman. "Stevie was ready to try something a bit different. He had been working on tracks for about a year and some of the songs were deemed pretty seriously. I wasn't brought in for any drastic changes. I think he might have wanted to take some responsibility off his own shoulders."

Titelman says his first decision as producer was to move the recording project to the U.S. from England. Tracking began in earnest in August 1985—first at Power Station, then at Right Track.

Finally, the sessions moved to Unique Recording, where the SSL 4000E with Total Recall (similar to the one in Winwood's home studio) and abundant technological tools suited both the artist's and producer's needs.

"I love Neves, but this is basically an SSL album," says Titelman. "The bulk of the recording was done with Tom and Chris Lord-Alge engineering, and they're such whizzes on the SSL, it's amazing. You can think creatively without waiting 10 hours to get things done."

The analog recording was mixed

to digital on the Mitsubishi X-80, which Titelman terms his "favorite machine."

Although Unique is equipped with an arsenal of hi-tech synthesizers, Winwood stuck mainly to the basics. He played most of the keyboard parts on a Minimoog and a Hammond B-3 organ, adding additional bits on Yamaha DX-7 and Roland Juno 60 synthesizers.

Titelman says he decided to recut many of the original Linn and Simmons electronic rhythm tracks and to use real drums instead. "We wound up using a combination of real and machine drums throughout the album, with the exception of the ballad 'My Love's Leaving,' which is all programmed percussion," he says.

For the real drum tracks, Titelman placed the kit in the middle of Unique's main room and, in addition to his standard drum microphones, placed eight ambient microphones—four Neumann U47s and four AKG 414s—in the room for a

'Foremost, I'm a record producer'

bigger sound.

Titelman also utilized both real and digitally sampled horns. "The tracks 'Freedom Overkill' and 'Take It As It Comes' feature real horns, and they're a little more raw sounding," he says. "To me, 'Take It As It Comes' sounds like an old Stax Volt

good-time track. The real horns give it a looser feeling."

The first single, "Higher Love," uses synthesized horns because it "seemed like the right thing to do," Titelman says. "It's modern and techno-sounding. We certainly made the most of technology, with a lot of sequencing and things like that. But I think we managed to preserve the immediacy of it and to retain a certain raw quality. It's still a rock'n'roll record."

Making rock'n'roll records is nothing new to Titelman. His first brush with the industry came about because of Phil Spector, a childhood pal and early mentor.

When Titelman was 13, his sister's boyfriend was a member of
(Continued on next page)



Who Was That Masked Man? Actually, it is former Kiss member Gene Simmons captured at Cherokee Studios in Los Angeles during recording sessions for Geffen act Black & Blue. The reason for the coverup? Simmons is filming "Wanted Dead Or Alive" (New World Pictures), in which he plays a terrorist. He says he wanted to keep his new look "under wraps" until the film's debut. Shown, from left, are Jeff Warner of Black & Blue; Dee Robb, studio owner; Simmons; and other band members Jaime St. James, Thom Thayer, and Patrick Young.

Audio Track

LOS ANGELES

SOUNDCASTLE STUDIO CENTER has been hosting producer **Dennis Lambert** and engineer **Jeremy Smith**, who have been tracking and mixing the new **Commodores** album for PolyGram. **Paul Ericksen** is assisting. Also there, producer **Maurice White** and engineer **Tom Perry** have been tracking and mixing the soundtrack to the Columbia Pictures film "Armed and Dangerous." Ericksen again is assisting.

Enigma/Capitol act **Poison** has been working at **Master Control** in Burbank on mixes for its new project with engineer **Michael Frondelli**. Assisting was **Marc De Sisto**. Also there were the **Red Hot Chili Peppers**, working on their latest project for EMI America. **Keith Levine** produced, with **Steve Catania** engineering, aided by **Dan Nevenzal**. And producer/engineer **Stephan Galfas** has been co-producing the upcoming **Stryper** album, "To Hell With The Devil."

At **Yamaha Research & Development Studio** in Glendale, a number of recent projects are reported, including CBS artist **Kent Jordan** self-producing his project with **Keith Seppanen** and **Queensryche** working with producer/engineer **Neil Kernon**. **Bob Seger** had been working there with producer **Victor Flores** and engineer **Keith Cohen**.

John Fogerty has been finishing

up two months of tracking for his new Warner Bros. album at **Light-house Recorders** in North Hollywood. **Jeffrey Norman** is engineering, and **Steve Holroyd** is assisting.

Castle Bravo has been tracking an EP at **Sound Image** in North Hollywood. **Brian Leshon** and **Brent Williams** are producing, with Leshon also at the board.

Phantom, Rocker & Slick have been tracking their new album with producer **Pete Solley** at **Capitol Recording Studios**. At the desk is **Peter Doell**, aided by **Sam Ramos**. Also there, mastering engineer **Wally Traugott** has been mastering albums for **Herbie Hancock** and **Paul McCartney**. And **Oingo Boingo** has been mixing with engineer **Michael Frondelli**.

NEW YORK

THE POINTER SISTERS have been recording their new album with producer **Richard Perry** at **Unique Recording**. Songs for the RCA project were written by **Bruce Roberts**, **Andy Goldmark**, and **Jerry Ragavoy**; synths are being programmed by **Billy Cobin** and **Bobby Kourzori**. **Steve Peck** is engineering, assisted by **Barbara Milne**. Also there, **James Brown** was in mixing his newest for Scotti Bros. Artist/producer **Dan Hartman** and engineer/producer **Chris Lord Alge** were at the SSL for the
(Continued on next page)

Sound Investment

A biweekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

INTO THE INFERNO: **Live Oak Studios** of Berkeley, Calif., says it has acquired the "first and only" **Publison Infernal Machine 90** in the San Francisco Bay area. The **Publison** is a stereo audio computer/processor with real punch, offering 42 seconds of 16-bit sampling, with an option of up to five minutes. The unit is based in-house; it can, however, be rented for outside projects.

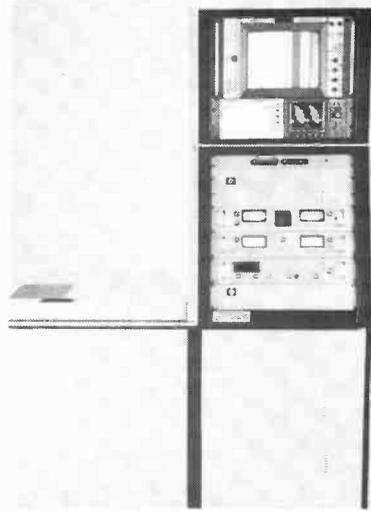
WILD UPGRADES: Farmington Hills, Mich.-based **Grace & Wild**

Studios says client demand for **Ampex ADO** special effects was getting so heavy that the facility had no choice but to purchase a second ADO. This time, G&W chose the **Ampex 3000**, the latest version—with **Digimatte** and version 8.0 software—from the **Redwood City, Calif.-based** equipment firm. The studio says its original ADO will also be outfitted with the **Ampex 3000** upgrades. G&W has also beefed up its **Abekas A-62** digital disk recorder with another 50-second disk drive. The A-62 can now be used as a real-time record medium for G&W's new "Steady-Film" system for film transfer projects and in on-line editing sessions for compositing multilayered special effects.

FIRST SOUNDPROOF, now fire-proof: **Alpha Audio** of Richmond, Va., says it will soon market **Sonex 1**, a flame-retardant version of the firm's popular noise-control sculpted foam panels. **Sonex 1** will be sold in 2- by 4-foot panels with a depth of two inches.

Edited by STEVEN DUPLER

Video programmers air their views on labels, radios, and new types of programming ... see page 51



Optical Disc Corp.'s ODC 620, capable of fast turnaround, single-copy videodisk recording in the European PAL video standard is now available at GESCO in Paris. Contact ODC at (714) 522-2370.

AUDIO TRACK

(Continued from preceding page)

mix. **Jellybean Benitez** was working with **Stacy Lattisaw**, producing the single "Nail It To The Wall."

NASHVILLE

CANADIAN ARTIST Marty Gillian was working at **Chelsea Studio** with Comstock Records producer **Patty Parker** on a new single.

OTHER CITIES

SOS RECORDS ARTIST Bobby Stewart has been working at **Golden Apple Media** in Mamaroneck, N.Y., on a followup to his single, "Copyright On Love." Stewart and **Joe Ferry** are co-producing; **Peter D.** is engineering.

Cheap Trick wrapped produc-

tion on its new Epic release, "The Doctor," at London's **Parkgate Studios**.

Ronnie Montrose was in at **Musik Annex** in Menlo Park, Calif., working on a demo with engineer **Roger Wiersema**. Also, **Steven Halpern** and bassist **David Friesen** were working with Wiersema on an album for Gramavision. Also there, **Jim Dean** produced an EP for local act **Legs Eleven**.

Philadelphia's **Modern Audio Productions** recently lent a hand to PBS station **WHYY-Channel 12** in its production of a new pilot,

"Night Music," set to air next month. Artists on the show include **Harold Melvin & the Blue Notes**, **Dee Dee Sharp**, **the Majors**, and **the Silhouettes**. MAP's **Jack Dyke** coordinated the TV audio portion.

June was a busy month on **Planet Dallas**. The Texas facility hosted **John Patterson & the Gravity Pilots** for a project engineered by **Rick Rooney**. Also with Rooney, **Larry's Dad** was finishing up tracks for a new song. And local country artist **Donnie Ray Ford** was in cutting a new single.

Afterschool Publishing Co. has

completed the remix and edits for a new single by **Herman Kelly** at **Sterling Sounds Production Recording Studio** in Sterling Heights, Mich.

Recent projects at **The Cutting Edge** mastering facility in Ferndale, N.Y., include albums for **Revonah Records** and cassettes for **Tel-E-Vue Productions**.

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

TITELMAN WEARS MANY HATS AT WB

(Continued from preceding page)

Spector's first band, the **Teddy Bears**. "I would watch them rehearse in our living room. Phil would bring over demos and play them on our old 78 rpm machine. I was in awe of him," Titelman recalls.

As a teenager, Titelman played guitar and sang backup on two of Spector's earliest hits—the **Paris Sisters'** "Be My Boy" and "I Love How You Love Me."

"I learned how to make records just by being around him, absorbing the process," Titelman says. "It was like I didn't have to go to college to learn, I just went to the studio with Phil."

Titelman then went on to work for **Don Kirschner** at **Screen Gems**, where he collaborated on songwriting projects with the likes of **Carole King** and **Gerry Goffin**. In 1965, the 20-year-old landed a job as a guitarist on the popular television show "Shindig."

From there, Titelman went on to

work with another legend from the Spector era, producer **Jack Nitzsche**. The two collaborated on the soundtrack to "Performance," a feature film starring **Mick Jagger**, during which time Titelman formed associations with **Lowell George**, **Randy Newman**, and **Ry Cooder**, all of whom he would later produce.

In fact, Titelman began his tenure as a **Warner Bros.** staffer in 1971, when he co-produced the debut album of **George's** group, **Little Feat**, with another **Warner Bros.** house hand, **Lenny Waronker**. The two continued to make records together until 1982, when Waronker was named president of the label.

Titelman went on to helm albums by **George Benson**, **David Sanborn**, and **Paul Simon**, simultaneously enjoying careers as a **Warner** producer and a&r man. When asked about his twin job titles, Titelman shrugs and says simply, "First and foremost, I'm a record producer. Since I joined **Warner Brothers** I've spent

most of my time in the studio. My job as an a&r man is an adjunct to that."

Reaping the benefits of the mix-master's wearing many hats is L.A. recording artist **Jude Cole**, who was signed by Titelman and is being produced by him.

Do his dual roles ever create a conflict of artist/label interests? Absolutely not, he says emphatically. "Look at **Lenny Waronker**, who is now president of **Warner Brothers Records**. He was an executive and a producer all along, his whole career. He's made many great records, and as a result he has a good understanding of what an artist goes through because he's been in the studio. Another interesting example is **David Putam**, who produced "The Killing Fields" and "Chariots Of Fire" and was just named chairman and CEO of **Columbia Pictures**. They've put a guy who comes from making movies into a position of power."

New ODC Product Out

NEW YORK Optical Disc Corp. (ODC) of Cerritos, Calif., has delivered the first PAL-format standard videodisk recording system in Europe.

Installed at **GESCO**, ODC's Paris-based distributor, the system will make single-copy, fast-turnaround videodisks available to the Common Market for the first time.

GESCO's new ODC620 videodisk recording system (see photo above) is based on the ODC 610A outfit first shown at the Society of Motion Picture & Television Engineers conference in Los Angeles last year. The unit's console can use either **NTSC** or **PAL** circuit boards to record in either the North American or European video stan-

dard.

The ODC recording systems use a modified **Direct Read After Write** optical system to record on a blank recordable laser videodisk compatible with the **LaserVision** format so that a disk may be played on any standard videodisk player immediately upon recording.

The system is designed with the needs of the smaller-volume interactive videodisk user in mind, says an ODC spokesman. Usual reasons for using the service include corporate communications, advertising, trade shows, and authoring and producing check disks (obtaining a final work print of a videodisk before going to print on a larger run).

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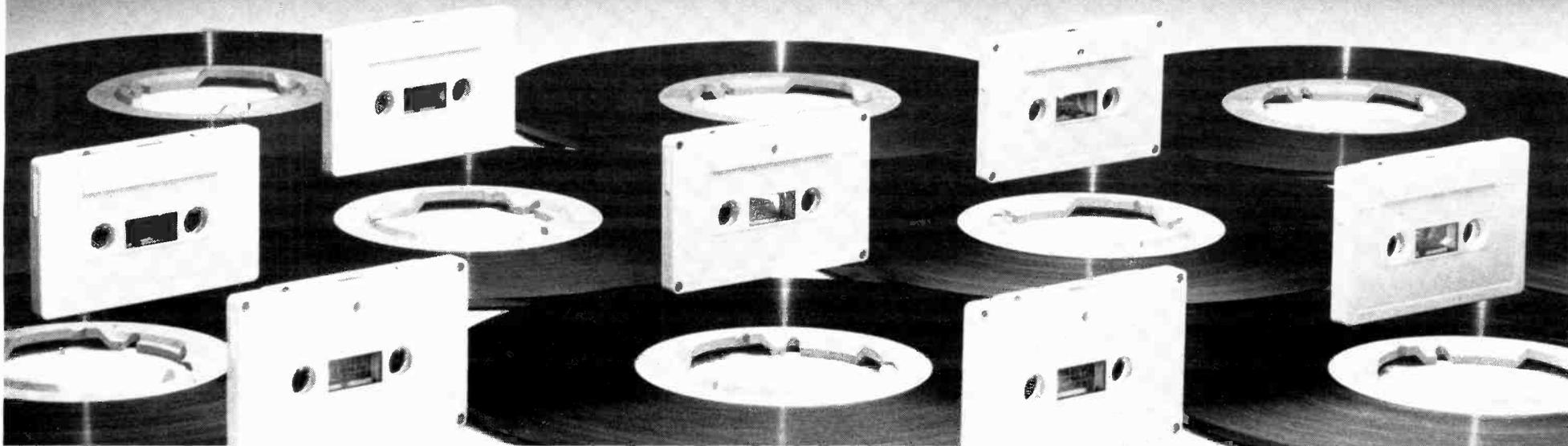
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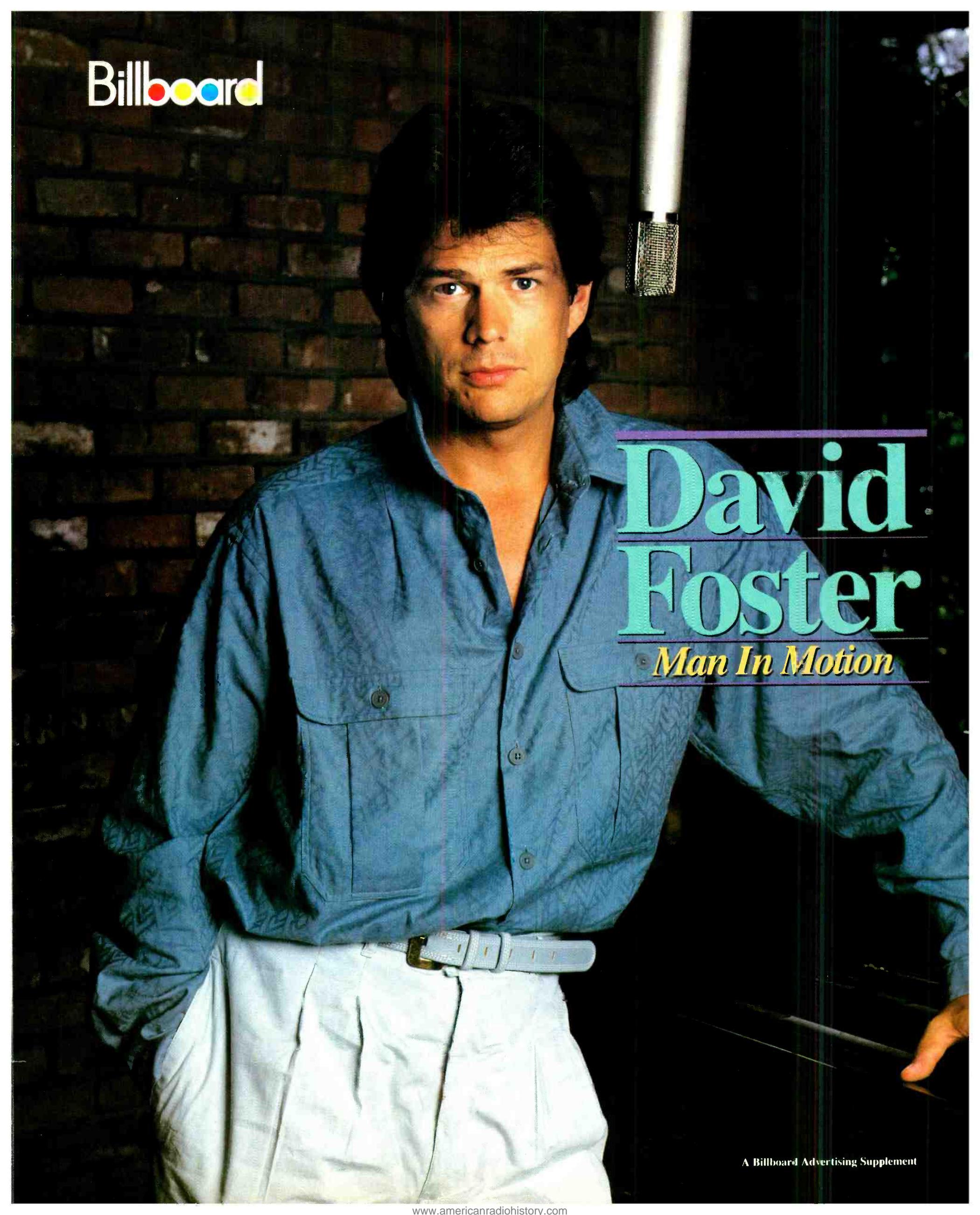
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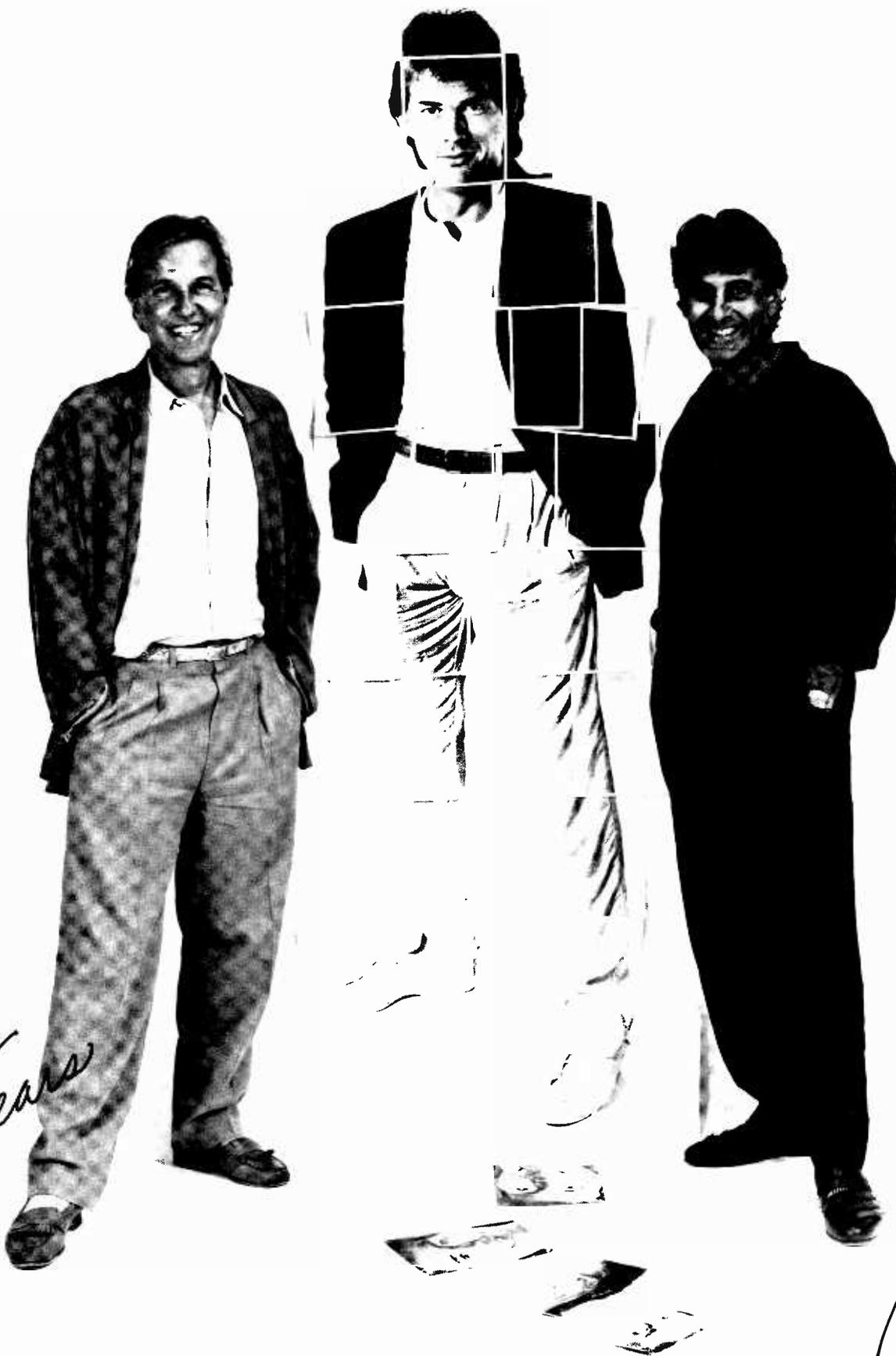


David
Foster
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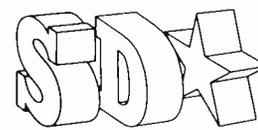
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SHANKMAN · DE BLASIO, INC.

Solo Career Off To A Fast Start With Hit Songs For Steppingstones, Star-Shaper Foster Is Now Writing His Own Script For Total Success

By PAUL GREIN

David Foster has always had goals in his career, from being a top producer and songwriter to getting more involved in film. But becoming a successful recording artist wasn't one of them *until* he cut an album of instrumentals for a Japanese label a few years ago.

"I really dug down on that album," Foster says. "It was just me and the piano, with nobody to answer to. I was on my own. It was an incredibly therapeutic process.

"I immediately fantasized that everyone in the world would want to own this album and make babies to it. It didn't happen that way, but it did get me hooked. I started to think that maybe I could do this for a living, and only have to satisfy myself. Producing records is a democracy, which is fine, but sometimes it's not as gratifying. I think the most gratified that I've ever been was doing that first solo album. That gave me the bug. Now I'm convinced that I should go in that direction."

Foster's solo career got off to a fast start when his Grammy-nominated "Love Theme From St. Elmo's Fire" went top 15 on the Hot 100 last November. The record's success confirmed Foster's belief that there's a big untapped market for instrumental music; that there's an opening for an instrumentalist in the '80s in the same way that Henry Mancini and Burt Bacharach were top instrumentalists in the '60s and early '70s.

"I had and still have the feeling that there's a slot open for me," Foster says. "There couldn't be that much change from generation to generation. The

pants that we're wearing today are going to be out of style next year, but eight years from now they're going to be back in. There's no reason it shouldn't be the same with instrumental music.

"Instrumental music is *great*. I think it's more from the heart sometimes than vocals. Sometimes it's hard to put into words what you're saying, but you sit down at the piano and out it comes."

Foster has a good perspective on his recording career. "I'm not going to be the new Prince," he says. "I may just be a successful recording artist. And that would be more than I should



The Strangers play England in '67 with David, right.

Skylark, with David, seated center, in '73.



Attitudes, with George Harrison looking on.

Touring Europe with Chuck Berry in '67.



The Teen Beats with David on bass.



hope for. The main point is to sell records. I want to reach people as a recording artist. I have to figure that if I've reached them as a record producer and as a songwriter, I can reach them as an artist."

Foster's deal with Atlantic was secured by his long-time managers, Ned Shankman and Ron DeBlasio. "Ned and Ron have surprised me with some amazing things, and this record deal was one of them," Foster says. "We had tried to get a deal based on my Japanese album, but it didn't happen.

A PRODUCER/WRITER/ARTIST—ALWAYS A HIT AT THE TOP OF THE CHARTS

As a producer, writer and/or artist, David Foster has put 30 singles in the top 40 on Billboard's Hot 100 since 1973. Here's a list of his biggest hits, in rank order.

1. "Hard To Say I'm Sorry," Chicago, #1/1982.
2. "St. Elmo's Fire," John Parr, #1/1985.
3. "After The Love Has Gone," Earth, Wind & Fire, #2/1979.
4. "Hard Habit To Break," Chicago, #3/1984.
5. "You're The Inspiration," Chicago, #3/1985.
6. "Twist Of Fate," Olivia Newton-John, #5/1984.
7. "We've Got Tonight," Kenny Rogers & Sheena Easton, #6/1983.
8. "Who's Holding Donna Now," DeBarge, #6/'85.
9. "Wildflower," Skylark, #9/1973.
10. "She's A Beauty," the Tubes, #10/1983.
11. "How You Gonna See Me Now," Alice Cooper, #12/1978.
12. "Glory Of Love," Peter Cetera, #11/1986 (presstime).
13. "Got To Be Real," Cheryl Lynn, #12/1979.
14. "Look What You've Done To Me," Boz Scaggs,

- #14/1980.
15. "Along Comes A Woman," Chicago, #14/1985.
16. "Breakdown Dead Ahead," Boz Scaggs, 15/80.
17. "Heart To Heart," Kenny Loggins, #15/1983.
18. "What About Me," Kenny Rogers/Kim Carnes/James Ingram, #15/1984.
19. "Love Theme From St. Elmo's Fire," David Foster, #15/1985.
20. "Stay The Night," Chicago, #16/1984.
21. "Jo Jo," Boz Scaggs, #17/1980.
22. "Wait For Me," Hall & Oates, #18/1979.
23. "It's A Laugh," Hall & Oates, #20/1978.
24. "Mornin'," Al Jarreau, #21/1983.
25. "And I Am Telling You I'm Not Going," Jennifer Holliday, #22/1982.
26. "Love Me Tomorrow," Chicago, #22/1982.
27. "I'm Alive," Neil Diamond, #35/1983.
28. "Don't Want To Wait Anymore," Tubes, #35/81.
29. "Friends In Love," Johnny Mathis & Dionne Warwick, #38/1982.
30. "Hold Me Till The Morning Comes," Paul Anka, #40/1983.

GRAMMY NOMINATIONS & AWARDS

In the past seven years, David Foster has earned 20 Grammy nominations, and has won four Grammy Awards. Here's a list of his nominations.

- 1979 Song of the Year: "After The Love Has Gone." Co-nominees: Jay Graydon, Bill Champlin.
- 1979 Best Rhythm & Blues Song: "After The Love Has Gone." Co-nominees: Jay Graydon, Bill Champlin. WINNER.
- 1979 Best Arrangement Accompanying Vocalist(s): Earth, Wind & Fire's "After The Love Has Gone." Co-nominee: Jerry Hey.
- 1980 Best Album of Original Score Written For a Motion Picture or Television Special: "Urban Cowboy."
- 1982 Best Cast Show Album: "Dreamgirls." Co-nominees: Henry Krieger, Tom Ewen. WINNER.
- 1982 Producer of the Year.
- 1983 Best Instrumental Arrangement Accompanying Vocal(s): Al Jarreau's "Mornin'." Co-nominees: Jay Graydon, Jeremy Lubbock.
- 1984 Record of the Year: Chicago's "Hard Habit To Break."
- 1984 Best Album of Original Score Written For A

(Continued on page D-16)

I just kind of dropped it, but they kept at it. I was in the office one day and Ned said, 'Well, we got your record deal,' and I hadn't even thought about it in a year."

In addition to his recording and performing career, Foster plans to continue producing on a selective basis. He's just completed work on "Chicago 18," his third album with the veteran group. He produced one song on Barbra Streisand's "The Broadway Album" and two songs on Neil Diamond's "Headed For The Future," and will produce one song on the upcoming Kenny Rogers album. Appropriately, it will be a cover version of Foster's first hit. "Wildflower," which he recorded while in the group Skylark.

Foster, who has been producing records for nearly a decade, says a chance remark by Quincy Jones marked the turning point in his producing career.

"We were talking about the Average White Band's album, 'Shine,' and I said, 'It's not bad, but it's not a great album. The songs aren't that good.' He said,

(Continued on page D-10)

David Foster

Man In Motion

'Just Give Him The Reins And Let Him Run'

David has always been boundless and tireless," says his long-time co-manager, Ned Shankman. "The big job was keeping him on track and focused. The rest was just like a jockey on a thoroughbred horse: give him the reins and let him run. He was going to win the race: It was just a question of what track he was going to be on."

Shankman has managed Foster for the past 12 years, the past eight with his partner Ron DeBlasio. "Originally, I was David's attorney," says Shankman. "In fact, I gave up the practice of law to start a personal management company in earnest because of David."

Shankman-DeBlasio has since developed into the leading management stable of top record producers. Among the company's other producer clients: Dennis Lambert, Jay Graydon, Greg Mathieson, Humberto Gatica, Trevor Veitch, Swain & Jolly, Jeremy Smith, and David Holman.

"When we first got together, David was an up-and-coming session player working more hours and more sessions than you could believe," remembers Shankman. "He was on everybody's album, arranging and playing and writing parts of songs—usually without getting any writer's credit. He picked up the name Dr. Fixit because he would finish one session and on the way out the door somebody else would grab him."

"We got together and decided to pursue a career for him as a producer/songwriter and to get his publishing company in shape. We concentrated on keeping his business together while he was out working 18 hours a day. He was just tireless. He's still very much that way, though he's pacing himself a lot more. One of the toughest things for David has always been to say no. It was Ron and I who had to come forward and say no, because it was unhealthy and unwise for him to be all over the place."

Shankman and DeBlasio have encouraged Foster's musical diversity. "David has always seemed to have a broad scope, from classical to r&b to pop to rock'n'roll," says Shankman. "He can go from the Tubes to Barbra Streisand to Earth, Wind & Fire to Chicago to Anne Murray and not seem to miss a beat."

Of course, Foster didn't start out producing superstars. Shankman recalls that Foster began his career as a producer with records by Jaye P. Morgan, Cheryl Ladd, the Keane Brothers, Danny Peck and Bill Champlin, before earning his first big-name credit with two albums by Daryl Hall & John Oates.



Fee Waybill, David, Richard Marx in '85.

Over the years, Foster has come to play an aggressive role in shaping the material he produces. Notes Shankman: "He's a record-maker in the same sense that Coppola and Warren Beatty are filmmakers: They not only direct, they also help develop the script."

David Foster Man In Motion

Shankman says that the idea for Foster's solo album came when he and Foster were in Japan and Europe on business.

"You have to keep reminding yourself that the borders of the music business don't stop with your particular country," he says. "We saw that there were instrumentalists who were doing a fabulous job in the international market, some of whom

are just starting to be introduced here in America. We saw that there was an opening for David even if
(Continued on page D-18)



With Barbra Streisand recording "Somewhere" for "The Broadway Album."



With Hall & Oates in '78.

CANADIAN PERSPECTIVE: He Came Home To Renew His Energy, Lit The Northern Lights, Nation's Pride

By DEBBIE COX

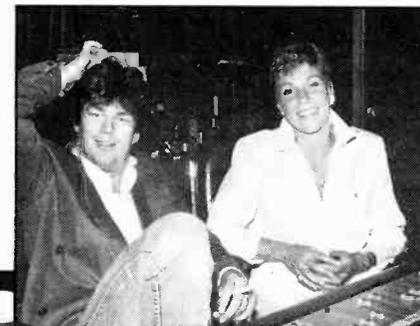
On a sunny day in 1985, David Foster, his wife Rebecca and their two daughters wheeled their 1984 Maserati into the driveway of a white stucco house nestled in a grove of trees on a West Vancouver hillside. Having spent the last 13 years building a career from Los Angeles, David Foster was finally coming home. For the 35-year-old whiz kid who had already earned his place in music history, the house signalled a halt to his frenetic roller coaster past and a new, slower-paced beginning.

Not that David had any real complaints about his past. He had moved with ease from session player to songwriter to producer, and was now, indisputably, among the best in his field. But after a lifetime of 16-hour days, David was mentally and physically so exhausted that he feared he'd lost his musical touch. "I couldn't create," he says, "I just sat in the studio and literally couldn't create."

And so David Foster packed up his family and headed for the Canada of his boyhood: a backyard barbecue kind of place where neighbors were friends and it was still safe for children to play on the streets unattended. He came seeking refuge from the pressures of being on top in L.A. Instead, one unexpected phone call catapulted him into the heart of the skyrocketing Canadian music scene.

David barely had his piano installed in front of the

With Anne Murray recording "Something To Talk About" album.



David, Alan Thicke, Rob Lowe, Wayne Gretsky.



big window overlooking the ocean when Quincy Jones called. Jones had just completed "We Are The World" and he believed David was the only one who could launch a similar appeal in

Canada. Within days, David had the music composed and songwriters Jim Vallance, Rachel Paient and rock sensation Bryan Adams working on the lyrics. At the same time, Adams' manager, Bruce Allen was burning up the phone lines organizing the biggest and brightest of Canadian stars for one very hectic day of recording in Toronto.

On Sunday Feb. 10, 52 Canadian singers—Anne Murray, Joni Mitchell, Bryan Adams and Gordon Lightfoot among them—assembled at Manta Sound's 24-track studio. For one day, they were "Northern Lights," Canada's musical contribution to famine relief. By sundown that night, David had not only created "Tears Are Not Enough," a Canadian megahit and fundraising monster, he had also,
(Continued on page D-8)

BMI

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David Foster

Pop Songwriter of the Year



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Adding Up Foster's Firsts

CHART BEAT: His Track Record Always Places Him In The Winner's Circle

David Foster has been a permanent fixture on the charts, in the gold and platinum RIAA certifications and in the annual Grammy nominations for most of the past decade.

Foster is one of the few producers to achieve the hat track of No. 1 hits on all three of Billboard's key singles charts—pop, country and black. Foster has topped the pop chart with Chicago's "Hard To Say I'm Sorry" and John Parr's "St. Elmo's Fire (Man In Motion);" the country chart with Kenny Rogers & Sheena Easton's "We've Got Tonight" and Anne Murray's "Now And Forever (You And Me)," and the black chart with Jennifer Holliday's "And I Am Telling You I'm Not Going."

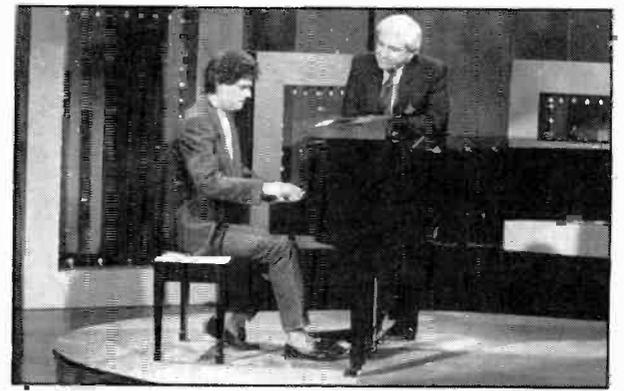
Foster has also produced a No. 1 dance/disco hit, Deniece Williams' "I've Got The Next Dance," and three No. 1 adult contemporary hits: Chicago's "Hard To Say I'm Sorry" and "You're The Inspiration" and the Kenny Rogers/Kim Carnes/James Ingram trio entry "What About Me."

At that, two of Foster's most successful songs weren't released as singles: "It's The Falling In Love," which appeared on Michael Jackson's five-million seller "Off The Wall," and "The Only One," featured on Lionel

Richie's 10-million seller, "Can't Slow Down."

Foster has earned 20 Grammy nominations in the last seven years, and has won four times. He was nominated for record of the year in 1984 for producing Chicago's "Hard Habit To Break," and for song of the year in 1979 for co-writing Earth, Wind & Fire's "After The Love Has Gone."

Foster is the only producer to earn a Grammy nomination for producer of the year in three of the past four years. He was nominated in 1982, won in 1984 (in a tie with Lionel Richie & James Anthony Carmichael) and was nominated again in 1985. (Quincy Jones and Richie & Carmichael are the runners-up, with nominations in two of the past four years.)



With Merv Griffin performing "The Love Theme From St. Elmo's Fire."

'Working together is something that had been discussed two and a half years ago and was on the back burner ever since. When it finally happened, he called me and said, 'Let's write the greatest love song that two Canadians have ever produced up to now.' He sent me a melody, I wrote the lyrics, which I kept refining. We produced 'Anything For Love' (for his new 'East Of Midnight' LP) in short order and had a lot of fun doing it. There was really so much to learn, and I paid close attention. It was uplifting, one of the greatest experiences of my life. His attitude is one of positivity at all times. Most geniuses are like that.'

GORDON LIGHTFOOT

David Foster *Man In Motion*

Foster has long been at the forefront in the marriage of music and film. Both of his No. 1 pop hits are from movies: Chicago's "Hard To Say I'm Sorry" is from "Summer Lovers" (which also spawned the Pointer Sisters' "I'm So Excited"); John Parr's "St. Elmo's Fire (Man In Motion)" is from "St. Elmo's Fire." In addition,

Foster has produced such smash film hits as Boyz n the City's "Look What You've Done For Me" from "Urban Cowboy" and Olivia Newton-John's "Twist Of Fate" from "Two Of A Kind." And Foster launched his career as a solo artist with a film song, "Love Theme From St. Elmo's Fire."

And Foster has been a frequent Grammy nominee in the category of Best Original Score. He was
(Continued on page D-12)

You're a giant!

I hope we can write together "Forever".
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Kenny & Eva Loggins

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CANADIAN

(Continued from page D-4)

unwittingly, initiated a movement that would firmly establish him as a Canadian superstar.

"When I first met David I had no idea what line of work he was in," David's longtime buddy, hockey great Wayne Gretzky recalls, echoing the sentiments of most Canadians prior to 1985. And even those in Canada who were familiar with his work were not aware that the genius behind the songs was Canadian born and raised. David had been away from home since he was 16 and although Edmonton songwriters recognized him as the patron of their annual Alberta songwriting competition, few outside musical circles knew of him at all.

"When we were in Toronto doing 'Tears' no one talked to David Foster," laughs David's assistant Chris Earthy. "They didn't know who he was and nobody cared. We were actually worried that he wasn't covered enough in the media—they wanted the stars."

But several months later, when the documentary film about the making of "Tears Are Not Enough" was released, it was clear David Foster's Canadian anonymity was about to end. The tall, good-looking producer was a natural before the cameras and soon he was adding television appearances to his long list of credits. "Good Rockin' Tonight," a national music video program, invited him to host; magazine shows demanded appearances; charities begged for televised endorsements; CBC Television's New Year's Eve party insisted David not only play piano, but also act in skits alongside veteran actors Michael J. Fox and Jackson Davies. And it all happened at about the same time David was nominated

for six Grammys; named producer of the year; and chosen to present a special Juno Award (Canadian Academy of Recording Arts and Science award) to Prime Minister Brian Mulroney, thanking the people of Canada for their support of the "Tears" effort. Before long David's name and his face were as familiar in Canada as his music. "David earned the respect of the entire Canadian creative and business community," says CARAS president, Peter Steinmetz. "He is a true leader." Adds Anne Murray, "He has contributed so much to Canada just by his example of being successful worldwide."

"I came back to Canada at a good time," David modestly asserts, "and I was very fortunate that the music business took me in. They could have looked at me and said 'you think you're some hot shot

'He has contributed so much to Canada just by his example of being successful worldwide.'

ANNE MURRAY

American type guy who's come in here and there's no reason for us to welcome you back.'"

In fact, Canada's growing music industry quickly recognized the contributions David could make. Not only was he soon producing Canadian exports like

Anne Murray and Gordon Lightfoot, and attracting international stars like Julio Iglesias to Canadian production facilities, he was also looking for ways to develop Canadian musicians. The Alberta songwriting competition—where David produces the winner's song—is the most visible of those endeavors, but David also helps individual musicians on a less

**David
Foster**
Man In Motion



Performing, right, with Skylark in '73.

formal basis.

And his concern for others extends beyond the recording studio. With David's help the Vancouver premiere of the movie "St. Elmo's Fire" raised funds for a young wheelchair athlete named Rick Hansen, who is currently wheeling around the world to raise awareness of the potential of disabled people. And this summer David launches his most ambitious charitable endeavor so far: The David Foster Celebrity Softball Tournament. Held in David's hometown of Victoria, B.C., the tournament will gather together celebrities from all over the world to raise money for families who must send their children away from British Columbia for organ transplant operations. "You know, you really do reach a point in your life when you have to start putting back," David says. "I know I'm not unique. It hits every decent person."

Wayne Gretzky has already thrown his support behind the tournament. "I feel very fortunate to be paid to do something I like to do," he says. "Because of who we are and what we've become, David

(Continued on page D-16)

Congratulations David Foster.

Your music has set more than St. Elmo on fire.

ScotchTM
MAGNETIC MEDIA

NUMBER ONE IN THE WORLD OF THE PRO

3M

DAVID

*All it takes is talent, taste
and a magic touch.*

*Columbia Records
is proud to salute
the artistry of
David Foster.*



SUCCESS

(Continued from page D-3)

"Who produced it?" I said 'I did.' He said, 'You've just messed up in a big way. Your name's on there. You're responsible for that record. It's got to be absolutely the best you can do.'"

The lesson: It's not enough for a producer to make the best album he can with the material he's given. If need be, he must demand better material. Foster would call on that lesson in the making of "Chicago 16."

"When I heard the tunes they had written for the album, I said not one of these songs could make this record. We're going to start over and write for three months. I'm going to come to your houses and write with each of you."

The result was a double platinum album that brought Chicago back from the dead and put Foster over the top as a superstar producer.

"I live by that rule even more so now," Foster says. "I'm relentless. Still, even if you're relentless and think you have 10 hits, if you're lucky you're only going to have one or two."

Foster says he's been a Chicago fan since he first heard the "Chicago Transit Authority" album as a teenager in Canada. He thinks that's one of the reasons they work together so well.

"My goal was to get them back to the old sound, with a modern twist," he says. "I think we created a sound that's part me and part them."

Foster followed "Chicago 16" with the even more successful "Chicago 17," which has been certified for U.S. sales of four million copies. Foster's work on the album brought him a Grammy for producer of the year, and one of the album's four top 20

singles, "Hard Habit To Break," earned a Grammy nomination for record of the year and Grammy for best arrangement.

Of this escalating pattern of success, Foster notes: "The boundaries, the parameters, keep changing with my career. Eight years ago, if a song of mine had entered the chart at No. 92 and had fallen off at No. 91, I would have been thrilled. I'd be calling home, saying I'd made the Billboard Hot 100. Then, as the years progress, you want every single to hit the chart, and then to hit the top 40 or the top 20. Now, if a record doesn't go top 10, it's not a hit. I've failed."

In addition to raising his expectations, Foster has

'I've always wanted to score a 'Love Story,' but those kind of films aren't being made anymore. That's the kind of film I'd like to make. If I can't find one to score, I'd like to go out and try to make one.'

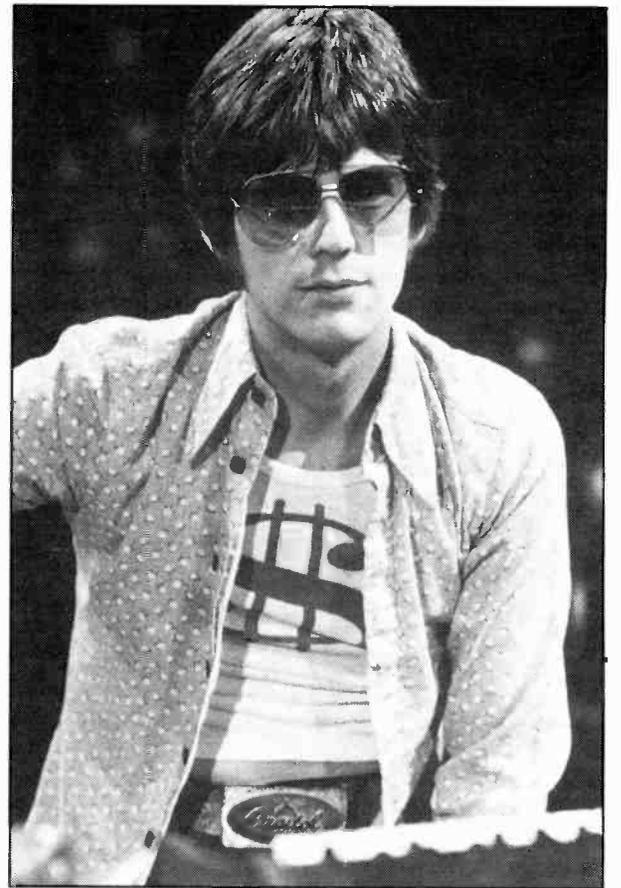
broadened his ambitions.

"I think I'm ready to grow again," he says. "When I was a hot studio musician, that's right when I made the move to be a record producer, and when I was a hot record producer, that's when I made the move to be an artist. That must mean if I become a hot artist, I'll want to make the move into films."

And Foster isn't just talking about scoring. He wants to *produce* films.

"I've always wanted to score a 'Love Story,'" he says, "but those kind of films aren't being made any-

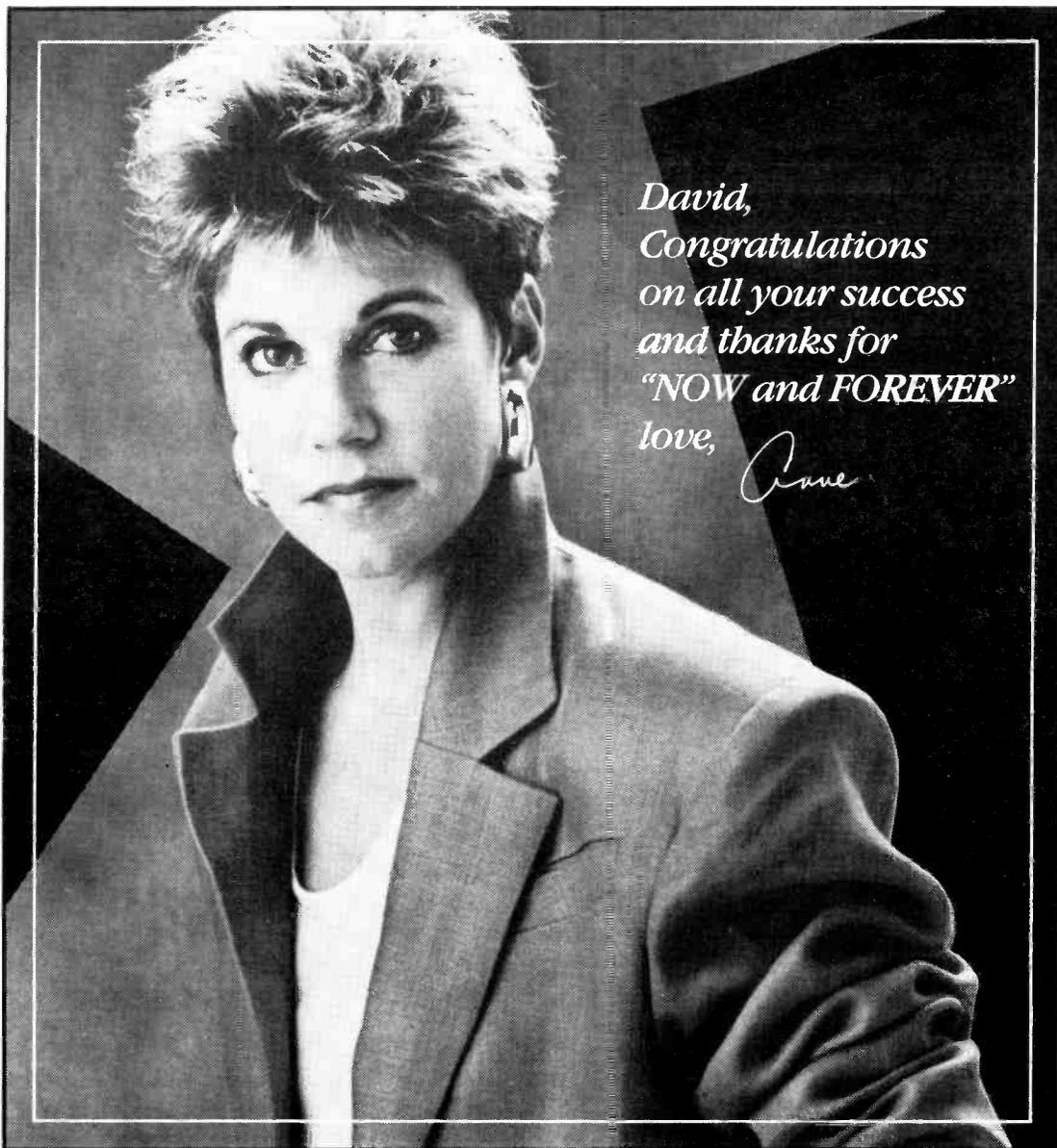
David Foster Man In Motion



David in '75.

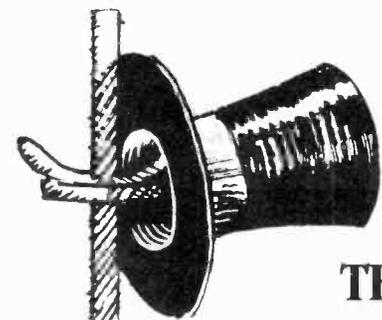
more. That's the kind of film I'd like to make. If I can't find one to score, I'd like to go out and try to make one.

"Music-making and film-making have a lot in common: The song is the script; the foundation. I think film people will look at me and say, 'He did it with music, maybe he can do it with films. We'll let (Continued on page D-18)



David,
Congratulations
on all your success
and thanks for
"NOW and FOREVER"
love,

Anne

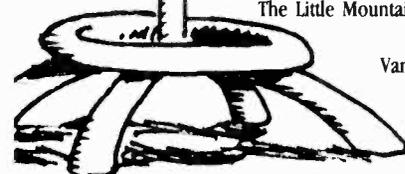


THANKS

DAVID . . .

FOR HANGING
YOUR HAT
AT OUR PLACE!

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I N W R I T I N G .



W E L C O M E , D A V I D .

W A R N E R B R O S . M U S I C

GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") — PETER CETERA

THE BEST OF ME — OLIVIA NEWTON-JOHN DUET

WHO'S HOLDING DONNA NOW — DEBARGE

NOW & FOREVER — ANNE MURRAY

WHAT ABOUT ME — KENNY ROGERS

ST. ELMO'S FIRE (MAN IN MOTION) — FROM "ST. ELMO'S FIRE"

HARD TO SAY I'M SORRY — CHICAGO

LOVE ME TOMORROW — CHICAGO

HEART TO HEART — KENNY LOGGINS

STAY THE NIGHT — CHICAGO

YOU'RE THE INSPIRATION — CHICAGO

SHE'S A BEAUTY — THE TUBES

AFTER THE LOVE HAS GONE — EARTH, WIND & FIRE

DAVID,

True talent deserves special recognition! I join many others to congratulate you on your past accomplishments and to wish you many more successful years to come.

Your Friend,
HUM

DAVID FOSTER LIVE. B.C.'S BIRTHDAY PRESENT TO THE WORLD.

On B.C. Day, August 4th., British Columbia celebrates her 115th. Birthday. In honor of the occasion, B.C.'s Own David Foster will help us entertain the world at Expo 86. And that will be music to all our ears.

Hon. Patrick L. McGeer, Minister Responsible



David with Skylark in '73.

records on the chart simultaneously. In August, 1985, Foster had five singles on the chart: John Parr's "St. Elmo's Fire (Man In Motion)," DeBarge's "Who's Holding Donna Now," Kenny Loggins' "Forever," Chaka Khan's "Through The Fire," and Foster's first release as a soloist, "Love Theme From St. Elmo's Fire."

Foster's success has also been evident on Billboard's year-end recaps of Top Pop Producers. Foster finished eighth in 1984, and vaulted to third position in 1985, just behind Nile Rodgers and George Michael.

David Foster

Man In Motion

DAVID:

Congratulations
on all your success.
Thank you for your friendship,
support and for never hogging!

Love,

R I C H A R D M A R X



COLUMBIA PICTURES MUSIC GROUP

Congratulates

the perpetual "Man in Motion"

DAVID FOSTER

for his outstanding musical contributions to

"ST. ELMO'S FIRE"

"WHITE NIGHTS"

"THE KARATE KID PART II"

**We are proud to be a part of your Gold
and Platinum collection!**



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CONGRATULATIONS DAVID

Thank you for allowing
us to be part of the team.

GOLDMAN, MACNOW, GRANT & TANI

Dear David:

I'm sure you're too bashful to say it so
I will....

You owe it all to me! The career, the house,
the gold, the platinum....and just think it all
came from me hiring you 10 years ago on the "Wheel
of Fortune" theme session. (I told you it was a
good career move!)

I could have had you on the road back then
for less than this damn ad cost!

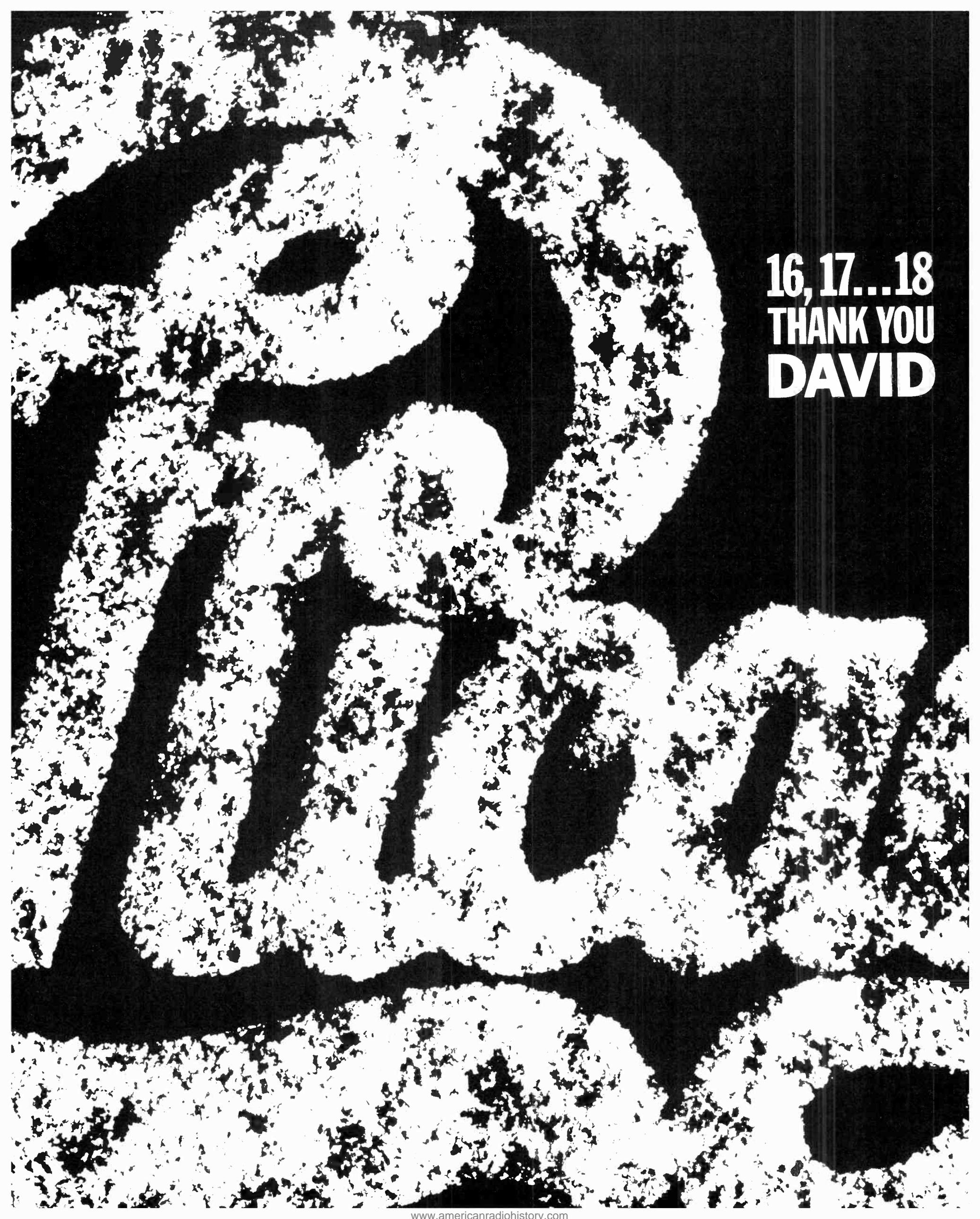
I am proud to call you friend...in loving
admiration,

Allan Thicke



*With great appreciation
to David from Garry Trudeau,
Elizabeth Swados, and the
rest of your co-conspirators
from ...*

RAP MASTER RONNIE.



**16, 17...18
THANK YOU
DAVID**



Jay Graydon, David Hungate, Jeff Porcaro, Ray Parker Jr., David, Neil and Dara Sedaka.

GRAMMY

(Continued from page D-3)

Motion Picture or a Television Special: "Ghostbusters."

• 1984 Best Instrumental Arrangement Accompanying Vocal(s): Chicago's "Hard Habit To Break." Co-nominee: Jeremy Lubbock. WINNER.

• 1984 Best Vocal Arrangement for Two or More Voices: Chicago's "Hard Habit To Break." Co-nominee: Peter Cetera.

• 1984 Best Vocal Arrangement for Two or More Voices: Kenny Rogers/Kim Carnes/James Ingram's "What About Me."

• 1984 Producer of the Year. WINNER.

• 1985 Best Pop Instrumental Performance: "Love Theme From St. Elmo's Fire."

• 1985 Best Rhythm & Blues Song: "Through The Fire." Co-nominees: Tom Keane, Cynthia Weil.

• 1985 Best Instrumental Composition: "Love Theme from St. Elmo's Fire."

• 1985 Best Album of Original Score Written for a Motion Picture or a Television Special: "St. Elmo's Fire."

• 1985 Best Instrumental Arrangement Accompanying Vocal(s): Chaka Khan's "Through The Fire."

• 1985 Producer of the Year.

CANADIAN

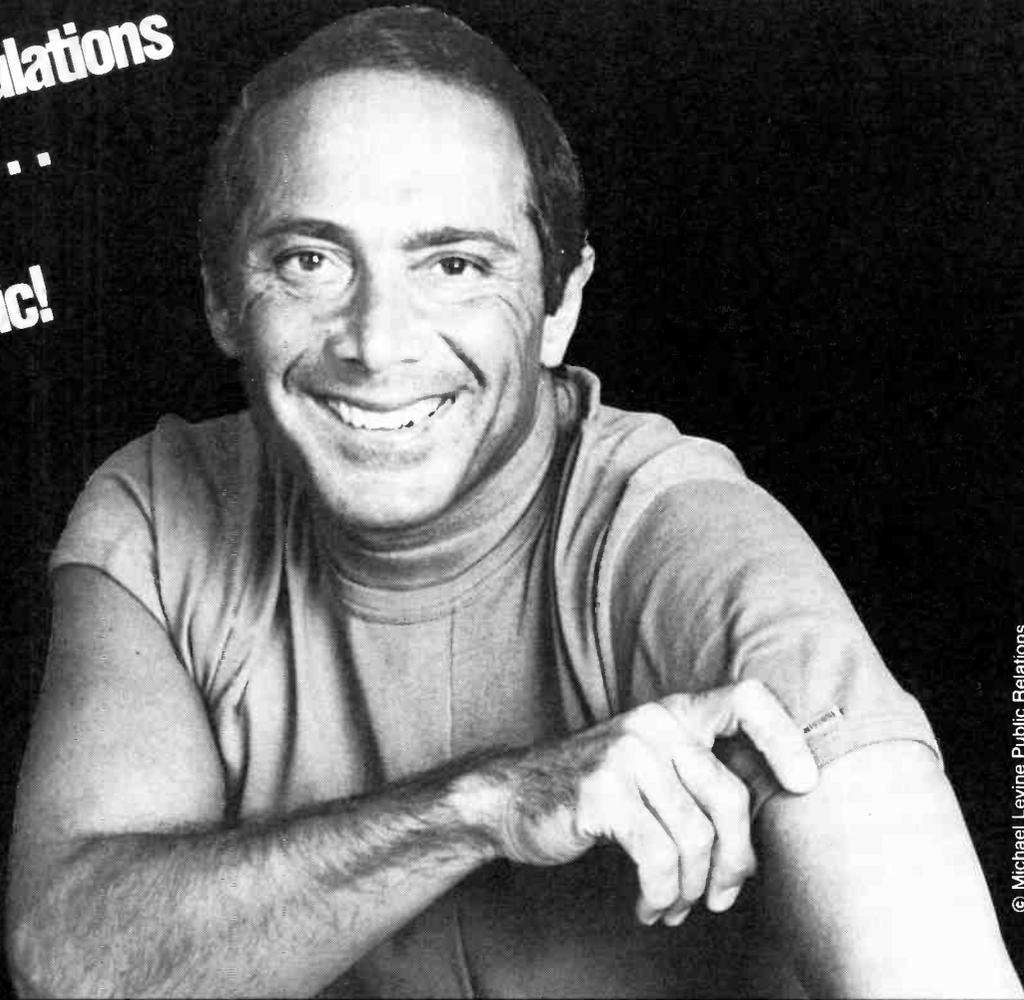
(Continued from page D-8)

and I enjoy helping people who are less fortunate."

In the fall of 1985, David Foster leased his white stucco home in West Vancouver and moved his family back to Los Angeles. He never did find time for the rest he had promised himself, but, with records to produce, fundraisers to organize and new talent to develop, David left Canada with his energy renewed and his focus re-established.

In addition to his recording and performing career, Foster plans to continue producing on a selective basis. He's just completed work on "Chicago 18," his third album with the veteran group. He produced one song on Barbra Streisand's "The Broadway Album" and two songs on Neil Diamond's "Headed For The Future," and will produce one song on the upcoming Kenny Rogers album. Appropriately, it will be a cover version of Foster's first hit, "Wildflower," which he recorded while in the group Skylark.

**Congratulations
David ...
You're
Terrific!**



© Michael Levine Public Relations

Paul Anka

*Congratulations
David!*



David, Jay Graydon and Bill Champlin, writers of "After The Love Has Gone."

**David
Foster**
Man In Motion

DEAR DAVID,

"THAT'S WHAT FRIENDS ARE FOR"
COULD HAVE BEEN WRITTEN
FOR YOU AND ABOUT YOU –
YOU'RE THE GREATEST!

LOVE

Burt Bacharach & Carole Bayer-Sager



Maurice White, manager Ned Shankman and David mix it up after mixing session for "After The Love Has Gone."

SHANKMAN

(Continued from page D-4)

it wasn't in the U.S. There was another 50% of the world who loved this kind of music."

After the top 15 pop success of the "Love Theme From St. Elmo's Fire," Shankman and DeBlasio realized that there was an untapped market for this music in the U.S. as well. So did Doug Morris, the president of Atlantic Records, who signed Foster to the label.

Shankman doesn't consider Foster's solo album the culmination of his career. "That was always one of the things on the table that David wanted to do," he says, "but I wouldn't say we're stopping all engines except for the solo album engine. David's base is as a producer/writer, and he'll be doing a lot

'David has always seemed to have a broad scope, from classical to r&b to pop to rock'n'roll. He can go from the Tubes to Barbra Streisand to Earth, Wind & Fire to Chicago to Anne Murray and not seem to miss a beat.'

NED SHANKMAN

more things.

"We've all had long-range plans. You make a big checklist, and as you achieve things you check them off and move on to the next one. He's still got a lot on that list. There are a lot of things that he's going to do, and we're going to be right there with him to help him along the way."

SUCCESS

(Continued from page D-10)

him give it a go.'

"I think you have to try. What's the worst that can happen? The worst that can happen is that I'll fail. That's tough, but I have a good job to fall back on. I just don't want to be sitting at age 70 on a porch somewhere rocking away and thinking, 'Why didn't I try to make that film when that company said they'd let me?' I think that would be the worst thing in life. I am committed to not having regrets."



David's boat "Chartmaker."

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Coordinator, Caroline Freegard; All articles by Paul Grein, L.A. freelance writer and "Chart Beat" columnist, except "Canada" by Debbie Cox, freelance writer in Burnaby, B.C.; Executive Editor, Ned Shankman; Design, Anne Richardson-Daniel.

David,

Not only do you put joy and happiness in people's lives with your beautiful melodies, you're always willing to give yourself and your musical talents to anyone who asks. Only an unselfish person would offer this to his fellow man.

I'm proud to be your friend.

Jay Graydon

Thank you David
for sharing talent with us.



12438 Magnolia Blvd., N. Hollywood, CA 91607

**David
Foster**
Man In Motion



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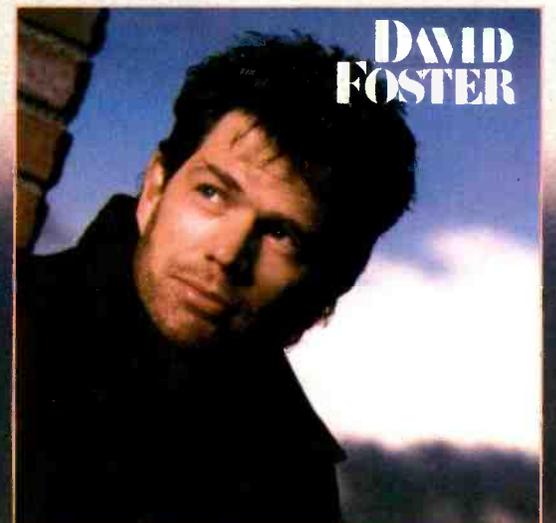
"ST. ELMO'S FIRE (MAN IN MOTION)"
was a #1 smash hit.
"LOVE THEME FROM ST. ELMO'S FIRE" (Instrumental)
was a TOP 5 hit.

Now the magic of producer/composer/arranger
David Foster continues with his evocative
new album, which includes
"LOVE THEME FROM ST. ELMO'S FIRE"
and "tapDANCE" from WHITE NIGHTS.

PRODUCED BY HUMBERTO GATICA AND DAVID FOSTER



(81642)



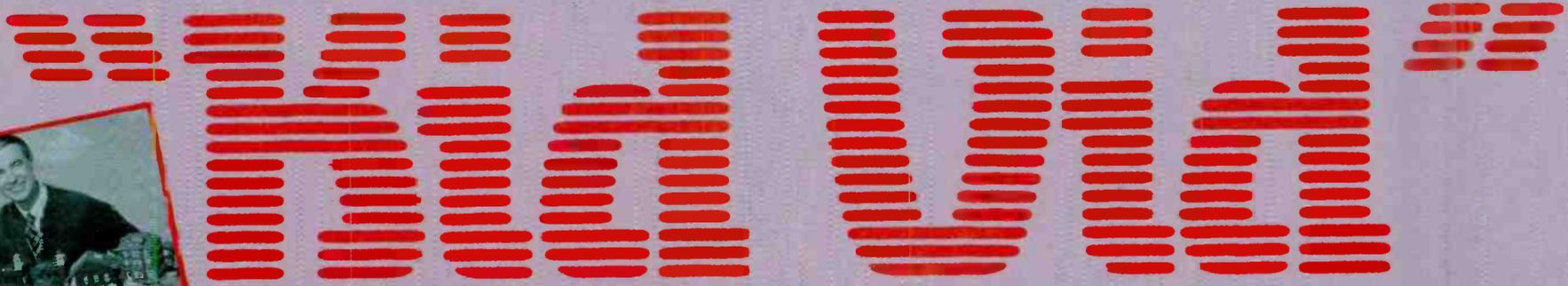
ON ATLANTIC RECORDS, CASSETTES & COMPACT DISCS

1986 Atlantic Recording Corp. A Warner Communications Co.

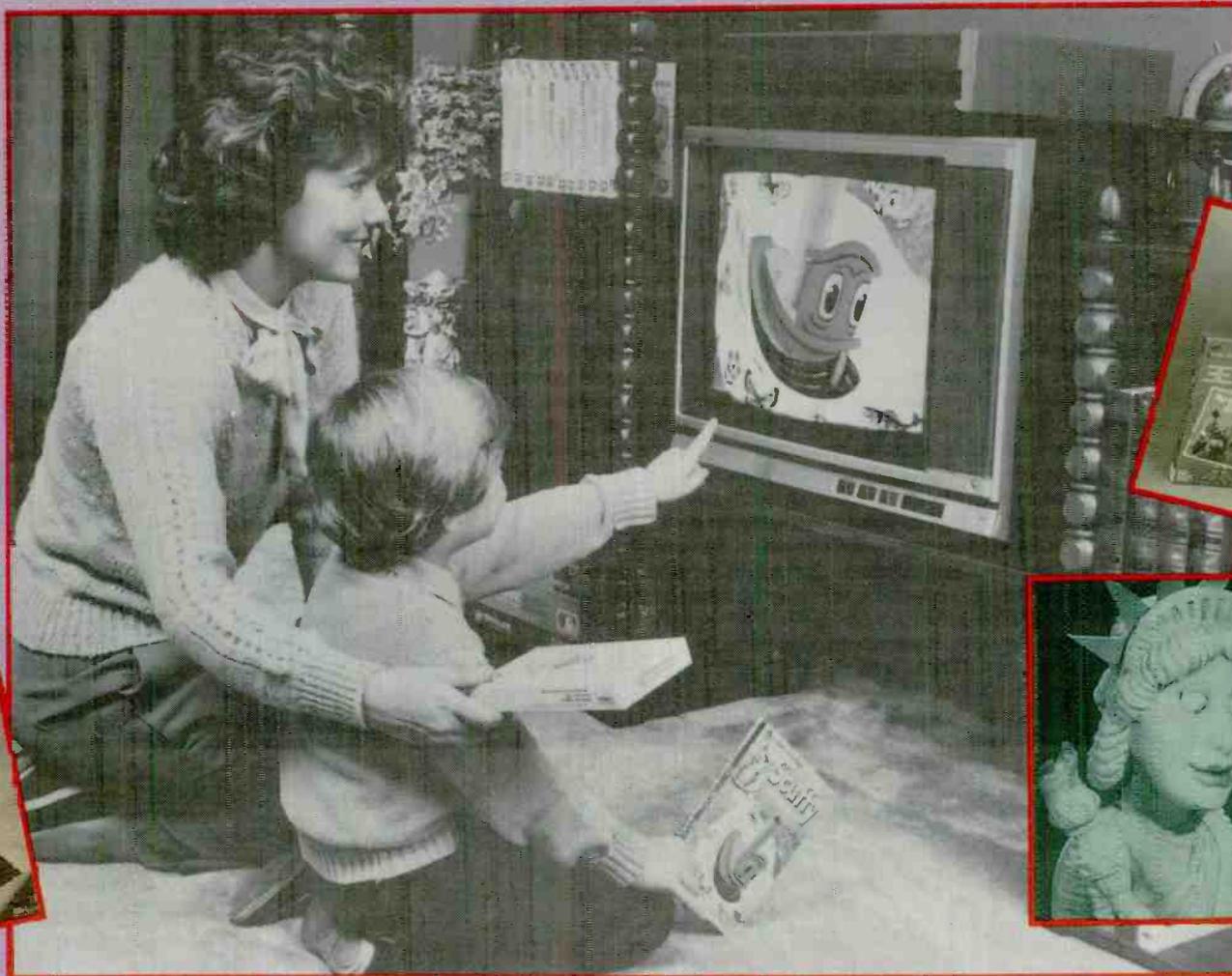
Growing Up Fast With A Fast-Growing Market



Tea is served in "Alice In Wonderland" on Walt Disney.



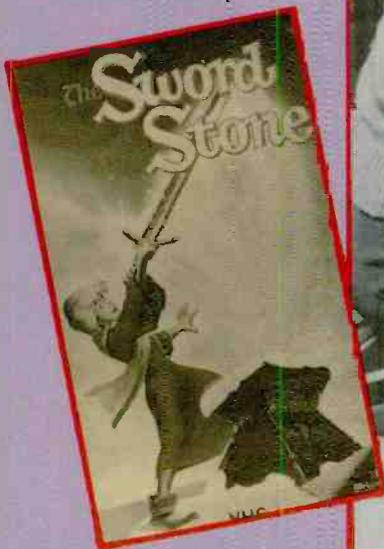
Mister Rogers surveys "The Neighborhood" on Playhouse.



Best of "Sesame Street" comes home on Warner.



"The Sword And The Stone" is sales magic for Walt Disney.



Lessons in freedom in "My Friend Liberty" on Karl-Lorimar.

"Scruffy The Tugboat" finds safe harbor on Golden Book.

Why Child's Play Is Turning Video Business On Its Head

By JIM McCULLAUGH

The children's home video market may be the fastest growing segment of the home video industry, but the market "has turned on its head."

First the good news and the rosy predictions.

Deborah Forte, Scholastic vice president, merchandising and new business development, who predicts that VCRs will be in more than 50% of American homes within two years, has an armful of research that indicates why kid video is exploding.

"More new parents from the baby boom generation are having more first children than ever before," she says. Studies, she adds, show that spending by parents on first children is 130% higher than on subsequent children. That means lots of opportunities for interactive learning, as well as entertainment for book, record and video publishers.

Reviewing trends from a number of sources following the children's video market points to these indicators:

- Since the end of 1984, the children's segment of the home video market has grown faster than the home video

industry as a whole.

- Children's titles accounted for nearly 13% of home video titles sold in 1985, up from 11% in 1984 and 8.75% in 1983.

- In 1985, that share amounted to almost 12 million units sold, worth approximately \$210 million at wholesale.

- Total sales figures remain particularly impressive in consideration of the lower price points of children's titles.

- After re-releases of theatrical movies, children's titles command the highest share of the market, ahead of music, fitness and how-to releases.

- Industry-wide projections call for 1986 sales to top \$2 billion, with unit sales expected to reach 80 to 85 million, nearly double last year's totals. The children's market, with its strong sell-through potential, promises to command a growing slice of the growing market.

- The home video publishing opportunity is analogous to the book publishing opportunity; children's book sales, like home video titles a parent-initiated buy, have nearly doubled

since 1980, totalling nearly half a billion dollars in 1985; analysts project sales of over three quarters of a billion dollars by 1990.

But amid all the bright forecasts, the kid vid market is undergoing a maturation of its own.

Analyst Tim Baskerville, founder of the Video Marketing Newsletter, says the children's video market, while still quite healthy and growing, is experiencing profound transformation.

The market has been spearheaded by traditional video specialists with \$29.95 product from Disney and the like.

But, he says there has been a shift to the "under \$20" program in the last six months by many companies, as newer companies also enter the field with different types of programming—full animation, animatronics and live action—with some of it not the best quality.

Western Publishing, a children's publishing company, entered the market during the last half of 1985, and racked up

(Continued on page K-16)

SUMMER BREAK MEANS PRICE BREAKS AT PLAYHOUSE VIDEO!



Switch on the set and turn on the kids with some of the best buys in home video entertainment only from Playhouse Video!

TITLE	WAS	NOW
DRAW & COLOR WITH UNCLE FRED		
A Cartoony Party	STILL	\$14.98
Your Very Own Cartoonys	\$19.98	14.98
ALAINA REED		
Learning Can Be Fun	STILL	14.98
ROMPER ROOM		
Songbook	\$19.98	\$14.98
Numbers, Letters & Words	19.98	14.98
Go To The Zoo	19.98	14.98
Playful Projects	19.98	14.98
Sizes and Shapes	19.98	14.98
Movement and Rhythm	19.98	14.98
Explore Nature	19.98	14.98
DR. SEUSS		
The Cat In The Hat/Dr. Seuss On The Loose	\$29.98	\$19.98
The Grinch Grinches The Cat In The Hat/ Pontoffel Pock	29.98	19.98
The Lorax/Hoover Bloob Highway	29.98	19.98
Halloween Is Grinch Night	19.98	14.98





"Play It Again, Charlie Brown" on Media Home.

A-to-Z Software Index A RETAILER'S GUIDE TO THE GARDEN WORLD OF CHILDREN'S VIDEO TITLES

This list reflects current-selling and forthcoming titles from manufacturers who responded to product survey. List prices are generally competitive and therefore not included, except where higher or lower than the norm due to unique character of product, licensing, length of tape, production or packaging.

A&M HOME VIDEO: Released in '85, Raffi's "A Young Children's Concert With Raffi" features over 20 songs on 46-minute tape, which recently received a Parents Choice Award. It's aired on the Disney channel, and will air again before the end of the year. With his low-key, honest approach, vast repertoire and touring exposure, Raffi's six A&M/Shoreline LPs have sold gold and platinum in his native Canada. To obtain more information, call Mark Jaffe, Director of Children's Marketing, A&M, Los Angeles. Also on A&M Home Video: "Creative Parenting: The First 12 Months," hosted by Beau Bridges (60 minutes).

ACTIVE HOME VIDEO: New family film adventures: "The Greenstone" (48 min./\$19.95), narrated by Orson Welles, is the story of a young boy who finds a magic greenstone in an enchanted forest; "Brightly Of The Grand Canyon" (90 min./\$39.95) tells the story of a little boy saved by a wild donkey and an old miner, based on the book. Other Active titles include: Shirley Temple's "The Little Princess," an animated "Around The World In 80 Days," and a wacky animated version of Camelot, "Arthur & The Square Knights Of The Round Table."

APOLLO EDUCATIONAL VIDEO: Apollo introduced its 10-cassette, puppet-driven edu-tainment line, "Mr. Know-It-Owl's Video School" (\$24.95 each) in January, and six-cassette series, "Mr. Know-It-Owl's Video Tales," in June. Each "Video School" averages 50 minutes and contains four-to-six films from the AIMS Media library (Apollo is the home video arm of AIMS). "Video Tales," averaging 30 minutes and featuring Aesop, Grimm, Hans Christian Anderson stories, consists of slide stories from AIMS' library transferred to cassette via their "photomation" process. Apollo president David Sherman says the label is "quality conscious—each cassette contains a business reply warranty registration card that provides us with feedback from users themselves. The responses have been overwhelmingly positive." Narrator cameos: Bill Cosby, MacDonald Carey, Rafer Johnson, Cesar Romero, Lesley Gore, and the Mommon
(Continued on page K-8)

"Kid Vid"

Dealer Tips For Top Sales & Rentals THE ABCs OF MERCHANDISING THE KIDDIE CRUSADE

At this point in time, most video retailers are aware of how potent the children's video area is. Many are already deeply committed to it with breadth and depth, while others stock breadth. The mass merchant has become a factor with varying degrees of merchandising approaches.

But no matter what type of retailer you are, there are still some general guidelines and rules that should be adhered to, particularly if you want to convert kid video rental into kid video sales.

A cross section of manufacturers, distributors and retailers offers the following general guidelines for children's video merchandising. Some of the do's and don'ts seem almost self-apparent. But as many manufacturers and distributors will relate—particularly after field trips—it's still surprising how often the basics are overlooked.

Paying attention to basics and putting more focus on the category will mean that much more profit from one of the most attractive genres in the home video industry today and in the future.

- Develop a children's section that is clearly identifiable. Some retailers will call it the "Family" section while others will name it "Children's" or use a similar word connoting the same meaning.

- A number of dealers have opted to have children's product face out so kids and parents can easily see and read the packaging. Familiar characters will attract children. Having a children's section with spines only showing may frustrate kids.

- Shrewd merchandisers place the children's section upfront in the store so kids can "park" themselves there while mom and dad go to the back of the store looking for action/adventure, drama or other genres.

- Keep children's product at an eye and "reach" level, so children won't be frustrated.

- There's a difference of opinion as to how to display chil-

dren's product. Run all titles alphabetically, or group a certain label—like Disney, Children's Video Library (Vestron), Family Home Entertainment (IVE), or Magic Window (RCA/Columbia Pictures Home Video)—together. Some dealers report both approaches can work. Manufacturers, of course, who have a line or brand approach with similar packaging, would prefer their lines be kept intact within the children's section.

- Signage. In addition to display, retailers should take full advantage of all point-of-purchase material, posters, counter cards, and other material. One school of thought says that signage often works best in the window which takes pressure off the inside of the store which may be cluttered anyway. Perhaps 30 children's posters inside the store won't be as effective as one poster or other point-of-purchase element in a window, or an effective ad. If a manufacturer provides a self-contained merchandiser—such as Prism for Marvel Comics, all the better.

- Take advantage of all tie-ins, particularly in such markets as New York or Los Angeles. Can the movie studio press or promotion department provide elements that could be useful in store? Check the local media to see if any children's video related personalities are in town doing TV or radio. If Jim Henson is doing a local TV show, why not make an effort to organize an in-store appearance?

- If a dealer is in a more rural market, why not organize a children's video day with special promotions and pricing. A local shop is sure to provide costumes or uniforms for in-store personnel.

- Scour the local press as to theatrical debuts of children's motion pictures. If Disney releases a classic theatrically from its vaults, try to exploit that somehow at the store level.

- Frequently advertise the fact that your store(s) has children's video. Take advantage of any and all vendor or distributor co-op ad dollars. Choose local advertising media
(Continued on page K-6)



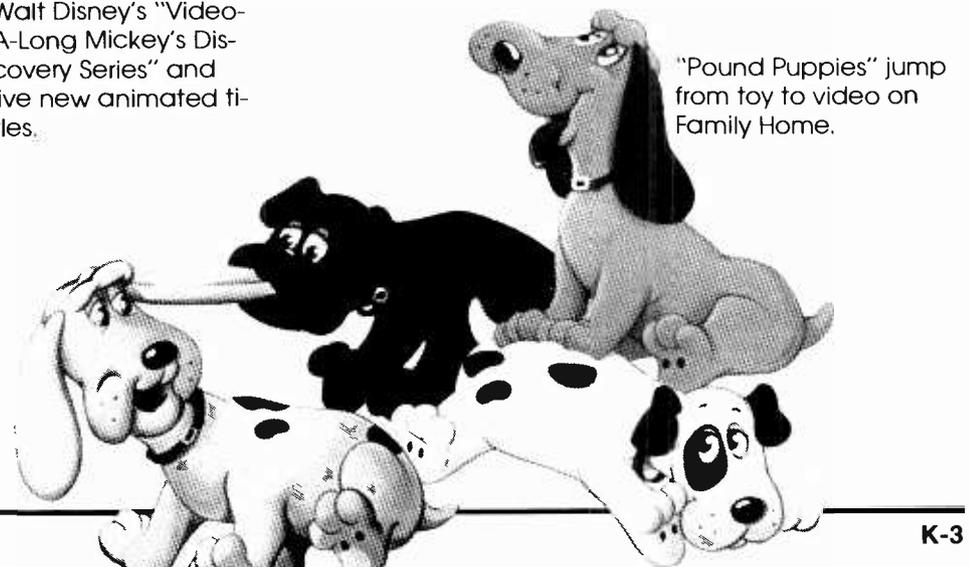
"Readers Of The Lost Alphabet" on Spinner. Video.



Walt Disney's "Video-A-Long Mickey's Discovery Series" and five new animated titles.



"Where Did I Come From?" on LCA/New World.



"Pound Puppies" jump from toy to video on Family Home.

"KID VIDEOS"



"He-Man" powers Vol. 23 on Magic Window.



"Reading Rainbow" with LaVar Burton on Children's Video Library.



"Strong Kids, Safe Kids" on Paramount.

Betty Boop in Republic's "Cartoon Fun."



Authors Pam Beall and Susan Nipp inspired "Wee Sing Together" original video from Price/Stern/Sloan.

PROGRAMMING SHIFTS: Licensed Characters Move Over To Make Room For Original Productions

During the past 12 months, there's been a noticeable shift in children's video programming—licensed characters are moving over to make room for more original, interactive and educational/interactive kid vid.

Sure, a snapshot look at Billboard's Top Kid Video Sales chart indicates that the great movie classics from the likes of Disney—"Pinocchio," "The Sword In The Stone," "Dumbo," "Robin Hood," "Alice In Wonderland"—and others dominate.

At the same time, strong licensed characters such as the Hugga Bunch, My Little Pony, Rainbow Brite, and the Gobots (Children's Video Library); Bugs Bunny and Daffy Duck (Warner Home Video); the Care Bears and Robotech (Family Home Entertainment); or He-Man and She-Ra (Magic Window/RCA/Columbia Pictures Home Video) are strong sellers.

But there's an undercurrent of change at the home video labels that should become more evident in the next six to 12-month period that should re-sculpt the kid vid landscape. That's not to say, of course, that a new release from the Disney vaults or a good children's movie from one of the major studios won't do well.

"There's a tremendous future for original programming," says Deborah Forte, Scholastic vice president, merchandising and new business development. "It was in the last year that we saw original programs gain best-seller status and that's a sign of things to come. That's the direction we are going in." Forte indicates that 17 of out last year's Top 40 titles fell into the original area. Scholastic is distributed by Karl-Lorimar, an emerging major force in "video publishing" which will include a heavy focus on children's program-
(Continued on page K-17)

HERE COMES MISTER ROGERS—AND THERE GOES THE 'NEIGHBORHOOD'!

The Video Debut—20 Years Later—
Of The Man Who Knows What Kids Like To Watch

like the idea of children being able to manage their own programming," says Fred "Mister" Rogers, a man who may have influenced more children with his early morning "Mister Rogers' Neighborhood" show on the Public Broadcasting Network than anyone else in children's programming.

It's estimated that Rogers' show is seen in more than 275 markets in the U.S. and reaches into more than six million households every day. The "Neighborhood" has been on the air for 20 years and Rogers, himself, has been in children's programming for 32 years.

"I know lots of families that have VCRs and program for their own convenience. I think it's wonderful," he adds.

Fred Rogers will make his home video debut this summer with "Dinosaurs & Monsters" on the CBS/Fox distributed Playhouse label. Later in the year, there will be a music-oriented cassette available, while terms of his multi-program pact with CBS/Fox will see more home videos in the years to come.

Rogers explains that his first home video won't be compilations of the "best" of the "Neighborhood." Rather, the approach will be to feature new live action footage and integrate existing material.

On the first cassette, he tackles a major issue for children—monsters—particularly for the two-to-five year old demographic.

The idea, he says, is to help children distinguish between



This little boy grew up to be Mister Rogers, now making his home video debut.

reality and fantasy and get in touch with their feelings about them.

New elements in the video, he explains, will be his on-site visit to a dinosaur museum in Pittsburgh (home of Rogers' Family Communications Inc. umbrella organization), as well as to a construction site where viewers will see a backhoe ("with its really big teeth" in action).

The "Neighborhood Of Make Believe" comes into play when Lady Elaine Fairchild, Lady Aberlin and Handyman Negri play a role in de-mystifying dinosaurs and monsters.

"I think it's the kind of video which will be very repeatable. Children can come back to it a year later after they have grown on the inside and be able to appreciate it that much

more. In addition, it's the kind of programming that can be watched by younger siblings as they grow up."

Rogers says he is excited about the prospects of being able to extend what he does to home video.

"Why fight it? It's a marvelous medium especially when we can use it the best way we can. The whole reason I became involved in television was because it was so awful at the time," he says.

How does Fred Rogers feel about a majority of the children's programming that's on broadcast TV and the slew of licensed characters that have found their way onto home video, particularly those chock-full of animated violence?

"I'm convinced that the major drama of any TV or home video is already inside the child. Parents need to be aware of what's going on inside their children and that's a helpful barometer.

"I'm not suggesting that kids watch anything that comes down the pike. I think children want to know what their family believes in. They want to belong and they take on the values parents are expressing.

"I'm not sure that all those programs are damaging. In fact, many of them provide role-playing vehicles where children can act out their fears or violence. They can be models or miniature life toys where children can dramatize things that are frightening. By understanding that, it can be helpful.

"But there is a time to play and if someone is watching a tape too, too much, then something's up. Children need alternatives. Home video can give them that."

JIM McCULLAUGH

PREMIERING THIS FALL!

KIDS KLASSICS HAS IT ALL!

The programs that children — and their parents — love.

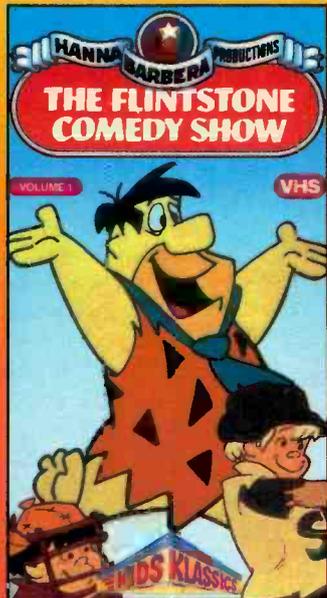
The largest, most diverse children's library available.

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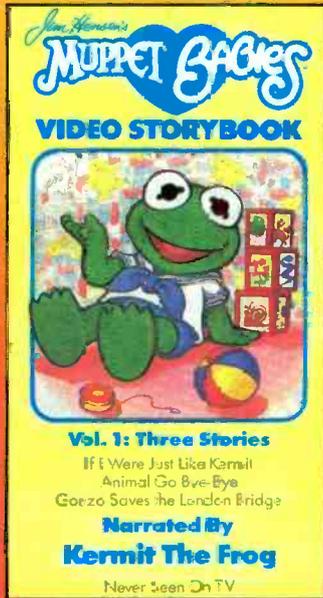
KIDS KLASSICS
The only children's video supplier you need. With more than 100 titles, all priced to retail at \$9.95.

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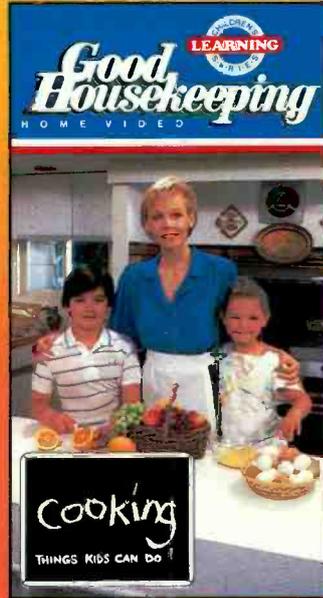
The Flintstones, Top Cat, Casper, and Scooby Doo are just the beginning in a specially selected group of all-time classic cartoons.

6 NEW TAPES!



Here are the award-winning Muppet Babies in exciting video presentations of their latest storybook adventures. Featuring Kermit the Frog himself as live host and narrator.

4 NEW TAPES!



The magazine America lives by presents a new children's learning series produced especially for home video. Featuring: Colors and Shapes, Letters and Numbers, Cooking, and Crafts and Activities.

2 NEW TAPES!



At last... music videos just for kids, made for kids to sing and dance to! New live productions with all the songs kids love.

Kids Classics, Inc. Home Video 401 Fifth Avenue, New York, NY 10016 (212) 481-0080 Telex 236464 Fax (212) 213-9319

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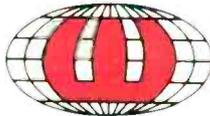


A Billboard Spotlight

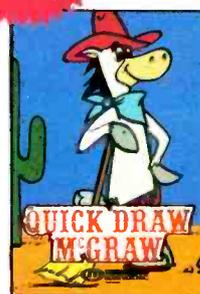
Hanna-Barbera Hits A Grand Slam For Summer!

4 Red-Hot Summer Sizzlers on Videocassette.



ONLY THROUGH
 **WORLDVISION**
 HOME VIDEO INC.
 A TAFT COMPANY

National Release Date August 5, 1986



ABCs

(Continued from page K-3)
 carefully. Maybe the local paper can be supplemented by a publication that is for parents or kids.

- To gain a sell-through advantage, have clerks ask parents if they liked a tape. If the reply is yes, convince a parent that renting a \$20 movie three times has already paid for half that title. Don't assume everyone knows that any video is available to buy. There's still a large consumer perception that home video in general is only to be rented. Let customers know they can "buy" children's product, especially today when more and more new VCR parents recognize how often kids like to watch the same video.

- Sticker all children's video tapes with a sale price. A customer may want to buy the used tape as he or she is returning it or else buy a new one at the now affordable prices.

- As a dealer, you should have product knowledge. That doesn't mean store personnel have to watch every children's tape. But manufacturer and distributor material often provides capsule information about the program. One example is RCA/Columbia Pictures Home Video's "The Video Gazette" where Magic Window titles are always highlighted. Also consider a staff person knowledgeable in the kidvid area.

- Choose optimum times to run portions of kid video on in-store monitors. That could be Saturday morning when mom and pop are returning a theatrical feature before lunch. That could result in a children's video purchase or at least an additional rental.

- As more and more suppliers enter the field, choose your suppliers carefully. Here, again, product and character knowledge become important. Try to learn some of the nuances of animation, animatics (a form of animation) and live action. Stay tuned to new developments such as interactive/educational videos and newer, original product that attempts to combine entertainment and education in a fun approach. The field is glutted with children's product. Double check possible "bandwagoning" suppliers who may be peddling lower quality product. The VCR parent and child have become much more sophisticated in the last year. In the long run, "quality," even at \$15 to \$30 (and above) price points may be the safest place to be if you are a video store. Perhaps it's wiser to let the mass merchants, including toy stores, take the \$10 and under children's product that's flooding into the marketplace.

- Gain a complete understanding of your store(s) demographics. For certain outlets in the chain, the clientele may be more adult. Other outlets may be surrounded by families.

JIM McCULLAUGH

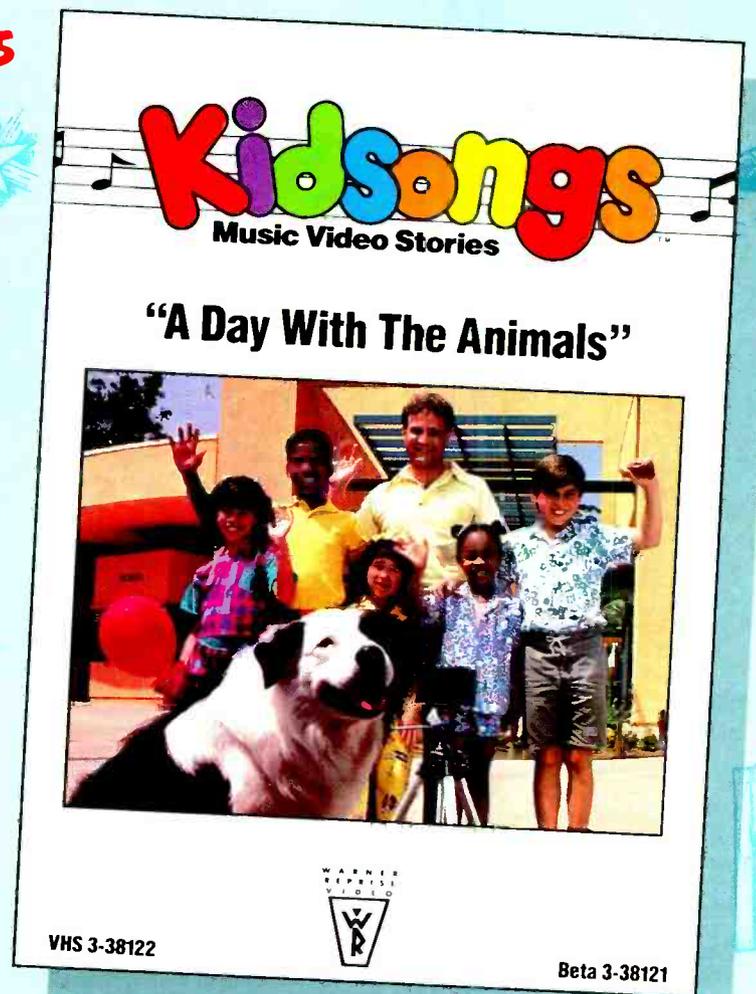
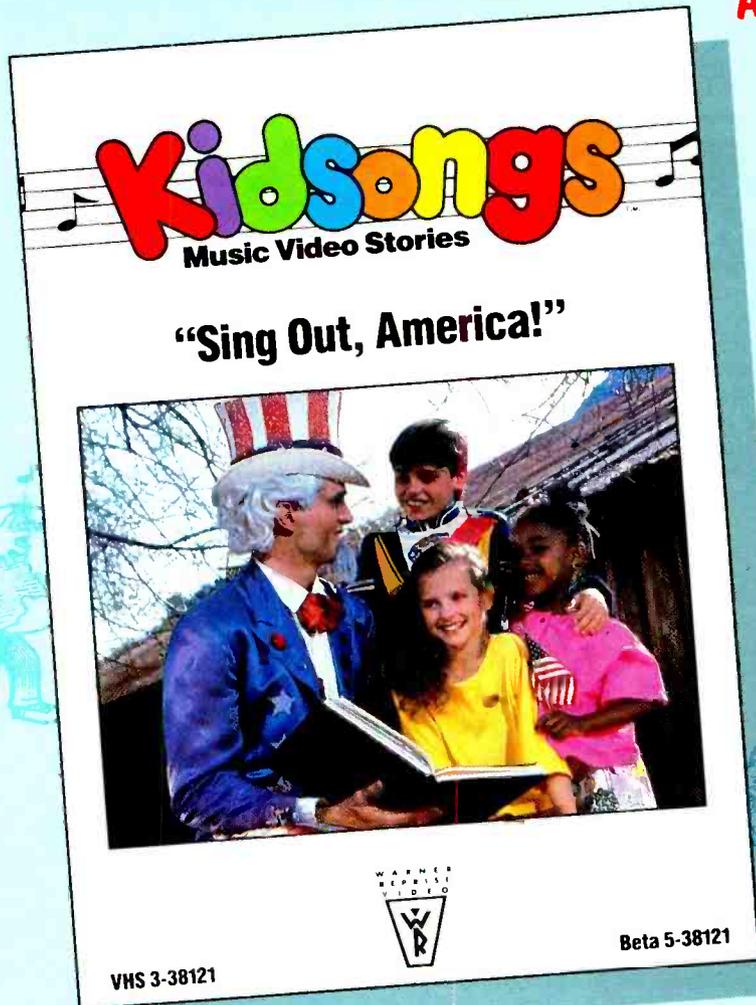
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Kidsongs™ are unique videocassettes that bring kids' favorite songs alive with original musical productions. Performed by real children—not puppets or cartoon characters—Kidsongs live action music videos encourage children to dance, sing, interact and even read along. Each Kidsongs cassette contains a minimum of 10 selections. Accompanied by printed song cards, Kidsongs are the perfect counterpart to children's records and books. Once kids and parents experience a Kidsongs video, they'll want to collect the whole series. At a suggested list price of just \$19.98 each, Kidsongs are educational, affordable and fun!

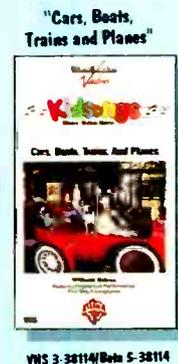
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GUIDE

(Continued from page K-3)

Tabernacle Choir. New storytelling titles: "The Invisible Prince" and "The Crystal Flower & The Sun" ("Stories From Far-Away Lands" series), "The Lion & The Mouse" and "The Tortoise & The Hare" (Aesop's Fables series), "Little Red Riding Hood" and "The Steadfast Tin Soldier & Thumbelina" (30 min.).

CBS/FOX/PLAYHOUSE VIDEO: Next month Playhouse releases the first in the "Mister Rogers" series, "Dinosaurs And Monsters" (64 min./\$19.98). The series was compiled from over 500 hours of the long-running PBS show "Mister Rogers Neighborhood," starring Fred Rogers, as well as new footage. In "Dinosaurs And Monsters," Mister Rogers helps young children understand what monsters are—and aren't—about, and their childhood fears about them (see page K-4). Another TV pioneer coming to



"Mr. Know-It-Owl's Video School" series on Apollo Educational Video.

Playhouse in August is "Mr. Wizard's World: Puzzles, Problems And Impossibilities" (46 min./\$19.98), starring Don "Mr. Wizard" Herbert, the original TV host who brought science out of the laboratory and into the living room for generations of kids. Also in August: "Casey At The Bat," a new episode from Shelley Duvall's "Tall Tales And Legends" with Elliott Gould, Carol Kane and Howard Cosell; second in the Robin Hood series, "The Swords Of Wayland"; and the 1980 feature, "The Pride Of Jesse Hallum," starring Johnny Cash and Brenda Vaccaro.

Also in August are three 1977-78 installments of the comic book hero, "The Amazing Spiderman" (93 min./\$24.98).

June Playhouse releases: 1985 feature "Kid Colter"; Jamie Lee Curtis as "Annie Oakley," from Shelley Duvall's Tall Tales And Legends series; "Learning Can Be Fun" with Alaina Reed (30 min./ages 4-7/\$14.98), focusing on good hygiene, exercise, saying please & thank you, the alphabet, colors, counting to 10; and "Draw And Color A Cartoon Party With Uncle Fred" (61 min./\$14.98), that is, Fred Laswell, creator of the "Barney Google and Snuffy Smith" strip. Most active series: "The Muppets," "Dr. Seuss," "Romper Room" and "Uncle Fred."

CONCORD: The "Fun Learning" educational series spans 16 45-60 minute programs on 12 subjects, and aims to help kids in basic studies, math, reading and science. Titles include "I Like Science" (ages 4-10), "Making Playthings" (all ages), "Planets Of The Sun," (all ages), "Sunday School Stories" (ages 3-8) and "I Like Animals" (ages 3 and up). Harmony Heart, an animated robot, is the "TV Tutor" who introduces each program. Developed by educators and grounded in "state-of-the-art" teaching methods, the series also features star cameos from Bill Cosby, Leonard Nimoy, Vincent Price, and Cher. Concord produces primarily for the sell-through market. No suggested retail price, although retailers sell the product in the \$14.95-\$19.95 range.

"Kid Vid"

New "Fun Learning" titles will debut at VSDA, and will feature a fresh packaging approach, Sherman says. A new series, billed as "Sure Cure For The Sell-Thru Blues," will be introduced through a select group of mass merchandisers this summer.

CONGRESS: Label's Children Series is paced by "Cartoon Classics" (starring Bugs, Porky, Elmer, Daffy, Popeye, Superman and Betty Boop) and animated cartoons of "Ali Baba," "Charles Dickens Classics," "Courageous Cat," "Farmer Grey," "Gramps & Scrappy," "Jack Frost," "The Little King," "Puss In Boots," "Mutt & Jeff" and "Tekkaman" adventures. Non-animated catalog includes "Flipper," starring Brian Kelley and the finny wonder, and "Gentle Ben, Vols. 1 & 2" with Dennis Weaver. Other youth-appeal titles capture the "Three Stooges" and cartoon classics based on "Moby Dick," "Sherlock Holmes," "Mark Twain," "H.G. Wells," "Robert Louis Stevenson" and "Dracula & Frankenstein." All-timers also of kid interest: Shirley Temple's "The Little Princess" (and other Temple titles), Abbott & Costello's "Africa Screams," Laurel & Hardy's "Flying Deuces" and a "Charlie Chaplin Festival." Most titles are priced at \$9.95.

CONTINENTAL: Featured are 12- and 16-cartoon pre-packs on Cinema Kid label, which include Speed Racer and Cartoon Classics tapes (30 min./\$9.95 each). New Mighty Hercules/Speed Racer and Cartoon Classics (starring Bugs, Daffy, Elmer Fudd and Casper) released in June will replace older titles in pre-pack. Also, for older kids, "The Original Ghostbusters, Vol. 3" offers three half-hour episodes of the TV sitcom with Larry Storch and Forrest Tucker (of F Troop fame), capitalizing on any lingering "Ghostbusters" association.

EMBASSY HOME ENTERTAINMENT: Recent releases: the animated "Tales Of Magic, Video Book 2," (favorite children's stories for ages 3-10); "Space Sentinels In Mission: Outer Space" (12 and under); four new "Three Stooges" compilations (60 min./\$14.95 each). From the Children's Treasures line debuts "Circus Angel," 1965 feature from Albert Lamorisse, Academy Award-winning director of "The Red Balloon," "The Raccoon's Buried Treasure," "The Daydreamer," and Jean Cocteau's subtitled classic "Beauty And The Beast" (\$39.95) in the Classic Collection series. Embassy's "Fun 4 Sale" sales campaign offers 15 family videos—features and cartoons—for \$19.95-\$24.95, including "The Berenstain Bears," "Huckleberry Finn," "Rascal Dazzle," "Savannah Smiles," "The Unicorn," "A Minor Miracle" and "Jungle Book," starring Sabu.

Embassy how-to titles repriced for sell-through promotion: "Baby Dynamics, Vols. 1 & 2," with Linda Weston hosting fitness programs for tots and toddlers, and "Arte Johnson's Kid Stuff," the first Embassy titled released at \$9.95, which finds the nutty comedian transforming household objects like milk cartons, string and paper plates into playthings for kids.

HAL ROACH STUDIOS: New for August: "Chartbusters From Kids Incorporated" (30 min./\$14.95), featuring 10 hit songs performed by the TV-bred group, including "Walking On Sunshine," "Freeway Of Love" and "Material Girl," with the Kids Inc. dancers. "The Best Of Kids Incorporated" rocks with 20 hits (60 min./\$24.95). The "Kids Incorporated" (Continued on page K-10)



Raffi visits with some of his fans following concert taped by A&M Home Video.

KID VID HIT LIST

Following is a recap chart of the top-selling kidvid titles during the eligibility period of 8/25/85 to 6/21/86.

1. PINOCCHIO (Walt Disney Home Video)
2. DUMBO (Walt Disney Home Video)
3. THE CARE BEARS MOVIE (Vestron)
4. ROBIN HOOD (Walt Disney Home Video)
5. BUGS BUNNY'S WACKY ADVENTURES (Warner Home Video)
6. PETE'S DRAGON (Walt Disney Home Video)
7. MY LITTLE PONY (Vestron)
8. RAINBOW BRITE AND THE MIGHTY MONSTROMURK MENACE (Vestron)
9. CARE BEARS BATTLE THE FREEZE MACHINE (Family Home Entertainment)
10. LIFE WITH MICKEY! (Walt Disney Home Video)
11. DAFFY DUCK: THE NUTTINESS CONTINUES... (Warner Home Video)
12. THE TRANSFORMERS: THE ULTIMATE DOOM (Family Home Entertainment)
13. SESAME STREET PRESENTS: FOLLOW THAT BIRD (Warner Home Video)
14. AN OFFICER AND A DUCK (Walt Disney)
15. HUGGA BUNCH (Vestron)
16. THE SWORD IN THE STONE (Walt Disney Home Video)
17. VOLTRON—CASTLE OF LIONS (Sony Video Software)
18. G.I. JOE: A REAL AMERICAN HERO (Family Home Entertainment)
19. THE TRANSFORMERS: MORE THAN MEETS THE EYE (Family Home Entertainment)
20. THE WALT DISNEY COMEDY AND MAGIC REVUE (Walt Disney Home Video)
21. VIDEO-A-LONG MICKEY'S DISCOVERY SERIES (Walt Disney Home Video)
22. RAINBOW BRITE AND THE STAR STEALER (Warner Home Video)
23. SHE-RA, PRINCESS OF POWER VOL. II (Magic Window)
24. IT'S YOUR BIRTHDAY PARTY WITH RAINBOW BRITE AND FRIENDS (Vestron)

25. SHE-RA, PRINCESS OF POWER (Magic Window)
26. VELVETEEN RABBIT (Family Home Ent.)
27. VIDEO-A-LONG THE DISNEY CLASSICS (Walt Disney Home Video)
28. VIDEO-A-LONG WINNIE THE POOH (Walt Disney Home Video)
29. RAINBOW BRITE III—THE BEGINNING OF RAINBOW LAND (Vestron)
30. PORKY PIG'S SCREWBALL COMEDIES (Warner Home Video)
31. THUNDERCATS—EXODUS (Family Home Ent.)
32. CARE BEARS IN THE LAND WITHOUT FEELING (Family Home Entertainment)
33. SUPERMAN (Warner Home Video)
34. A WALT DISNEY CHRISTMAS (Walt Disney)
35. FROM PLUTO WITH LOVE (Walt Disney)
36. THE TRANSFORMERS: S.O.S. DINOBOTS (Family Home Entertainment)
37. RAINBOW BRITE—PERIL IN THE PIT (Vestron)
38. CHARLOTTE'S WEB (Paramount Home Video)
39. STRAWBERRY SHORTCAKE'S HOUSE-WARMING SURPRISE (Family Home Ent.)
40. A FLY IN THE PINK (MGM/UA Home Video)
41. STRAWBERRY SHORTCAKE PETS ON PARADE (Family Home Entertainment)
42. ROBOTECH—VOL. 1 (BOOBYTRAP) (Family Home Entertainment)
43. MICKEY'S CHRISTMAS CAROL (Walt Disney)
44. THE TRANSFORMERS: FIRE ON THE MOUNTAIN (Family Home Entertainment)
45. THE TRANSFORMERS: HEAVY METAL WARS (Family Home Entertainment)
46. VOLTRON BATTLES PLANET DOOM (Sony Video Software)
47. AQUAMAN (Warner Home Video)
48. BUGS BUNNY AND ELMER FUDD CARTOON FESTIVAL (MGM/UA Home Video)
49. IT'S THE EASTER BEAGLE, CHARLIE BROWN (Media Home Entertainment)
50. CARE BEARS VOL. III (Karl-Lorimar)

MAGIC WINDOW



**INTRODUCING
AMERICA'S
NEW POPP STARS.**

Popples

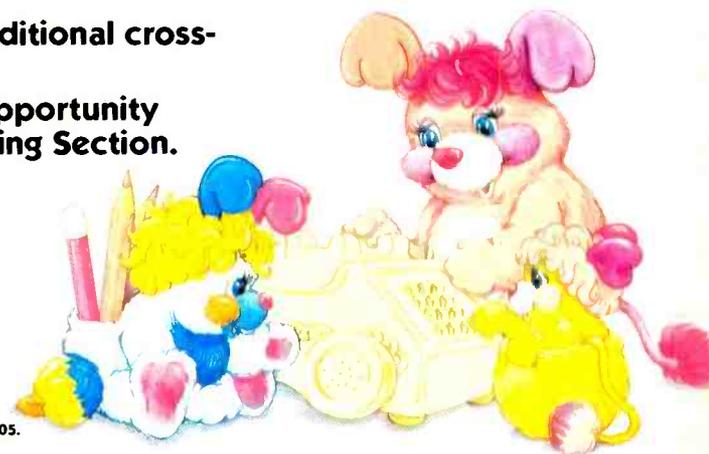


Meet the POPPLES, and say hello to the kidvid sensation of the year in a new series of videocassettes, available exclusively on MAGIC WINDOW.

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- Created by Those Characters from Cleveland, Inc.—originators of Care Bears and Strawberry Shortcake
- Mattel is the major toy licensee for these cuddly creatures
- The POPPLES are being backed by over \$10 million in advertising for 1986
- More than 40 licensees will offer additional cross-promotion you can count on

The POPPLES offer you the perfect opportunity to build-up your Children's Programming Section. So keep your eyes open... they'll be poppin' up soon!



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Pop Hotline 1-800-RCA/CPHY

GUIDE

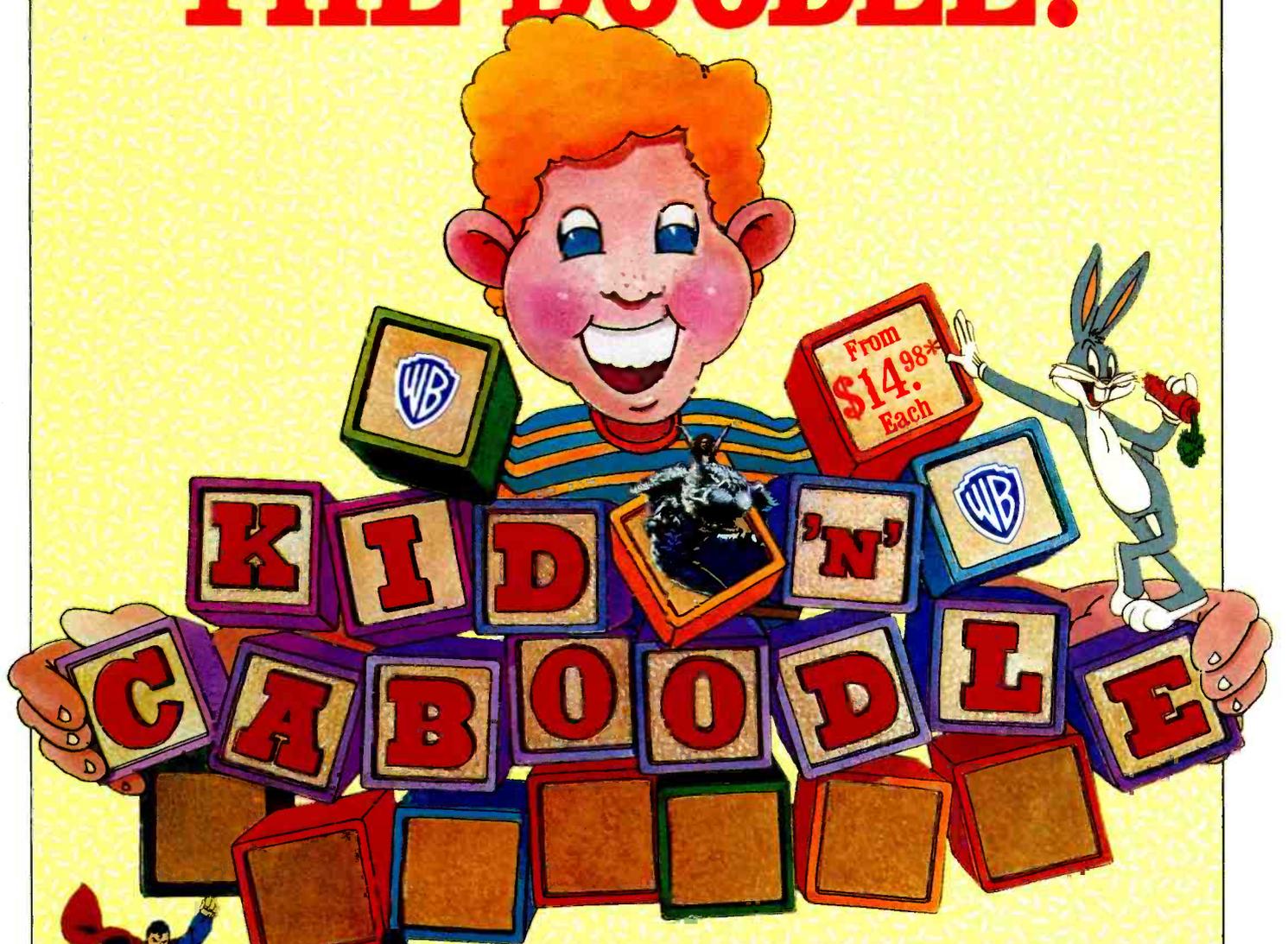
(Continued from page K-8)

porated" TV show is syndicated in more than 100 markets.

HARMONY GOLD: Distributed by Family Home Entertainment is the "Robotech" series, vols. 1-3 (30 min. each). Family Home purchased 85 episodes of the animated space adventure (Harmony has produced 65 new episodes), now being expanded by Harmony Gold into a theatrical feature, "Robotech, The Movie: The Untold Story," to be released by the Cannon Group. Post-production has been completed on the animated film, budgeted at \$8 million. A contemporary pop/rock soundtrack LP will also be released, featuring the title song, "In My Heart," composed and recorded by Three Dog Night exclusively for the movie. "Robotech" merchandise is licensed to 40 manufacturers boosting hundreds of licensed products including action toys, (Matchbox Toys) electronic products, sportswear and model kits. "Robotech" comics are nationally distributed and will be available through 7-11, B. Dalton Booksellers and Waldenbooks in addition to current retailers.

IVE: This month's major launch on Family Home Entertainment is "Pound Puppies" (\$14.95), the animated series based on the successful new toy line, produced for Tonka toys by Hanna-Barbera. Introduced in late '85, Pound Puppies stuffed animals have become toy best-sellers and could transfer in similar fashion to video. Featured voices include Jonathan Winters, Henry Gibson, Joanne Worley, Garrett Morris and Avery Schreiber. September lineup: animated TV episodes of "Defenders Of The Earth" (90 min./\$24.95), starring King Features' Flash Gordon, The Phantom, Mandrake, Lothar and Ming The Merciless in the ongoing series; and "Rupert And The Frog Song," produced by Paul & Linda McCartney and featuring McCartney's U.K. chart hit, "We All Stand Together," not previously released in the U.S. It could be the first non-pop music video accompanied by a hit single on its way up the kid vid and the pop charts at the same time. Rupert the Bear has been a favorite British children's character for 66 years. Video also includes the duo's "Seaside Woman" and "The Oriental Nightfish" shorts (30 min./\$9.95); animated "Star Fairies," based on the toy line; a second volume of "Mirthworm Masquerade." October: "Jem: Truly Outrageous," sprung from Hasbro's newest toy line, is a rocking kid music video for the '80s (90 min./\$24.95). Strong series sellers: "Strawberry Shortcake," "Inspector (Continued on page K-12)

GET YOUR SHARE OF THE BOODLE!



A SUPER-SAVINGS ASSORTMENT OF SIXTEEN KID-PLEASING VIDEOCASSETTES COMING THIS OCTOBER



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**FULL-LENGTH
ANIMATED
FEATURE FILM!**

Care Bears Movie II

**ALL
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**A NEW GENERATION.
IT'S A WHOLE NEW ADVENTURE.**



COME HELP THE CARE BEARS SAVE THE KINGDOM OF CARING!

These cuddly characters mean serious business. Soon, even more kids will share the excitement.

- ★ Last year, Care Bears attracted over \$500 million in merchandise and entertainment sales — 1986 projections are even higher!
- ♥ This Fall, Care Bears visibility will increase with the debut of a new Saturday morning network TV series.

Also this Fall, a major promotion of the Care Bears toy line will drive awareness to a new high! When the Care Bears call, kids come. So be sure to have plenty of their all-new, feature-length fun on hand when the word gets out!

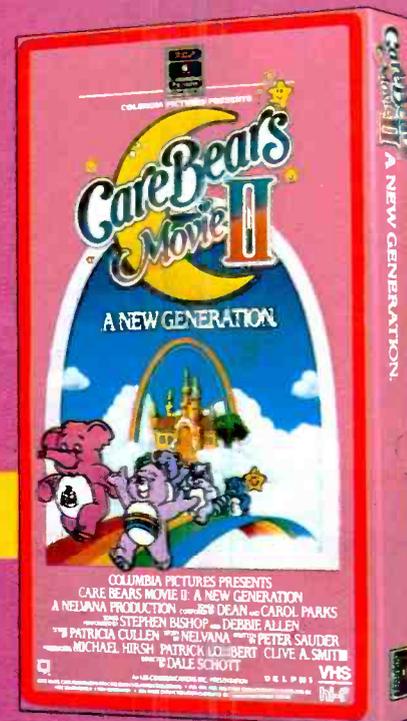
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Kids ask the darndest things.

Just when you least expect it, in a crowded elevator, in a supermarket line, that pesky little kid of yours pops the question.

Simply keep smiling. Because that's what you're going to do all through this cassette.

The best-selling book on sex education "Where Did I Come From?" has now become a wonderfully warm and funny animated video. It will entertain parents and children through the

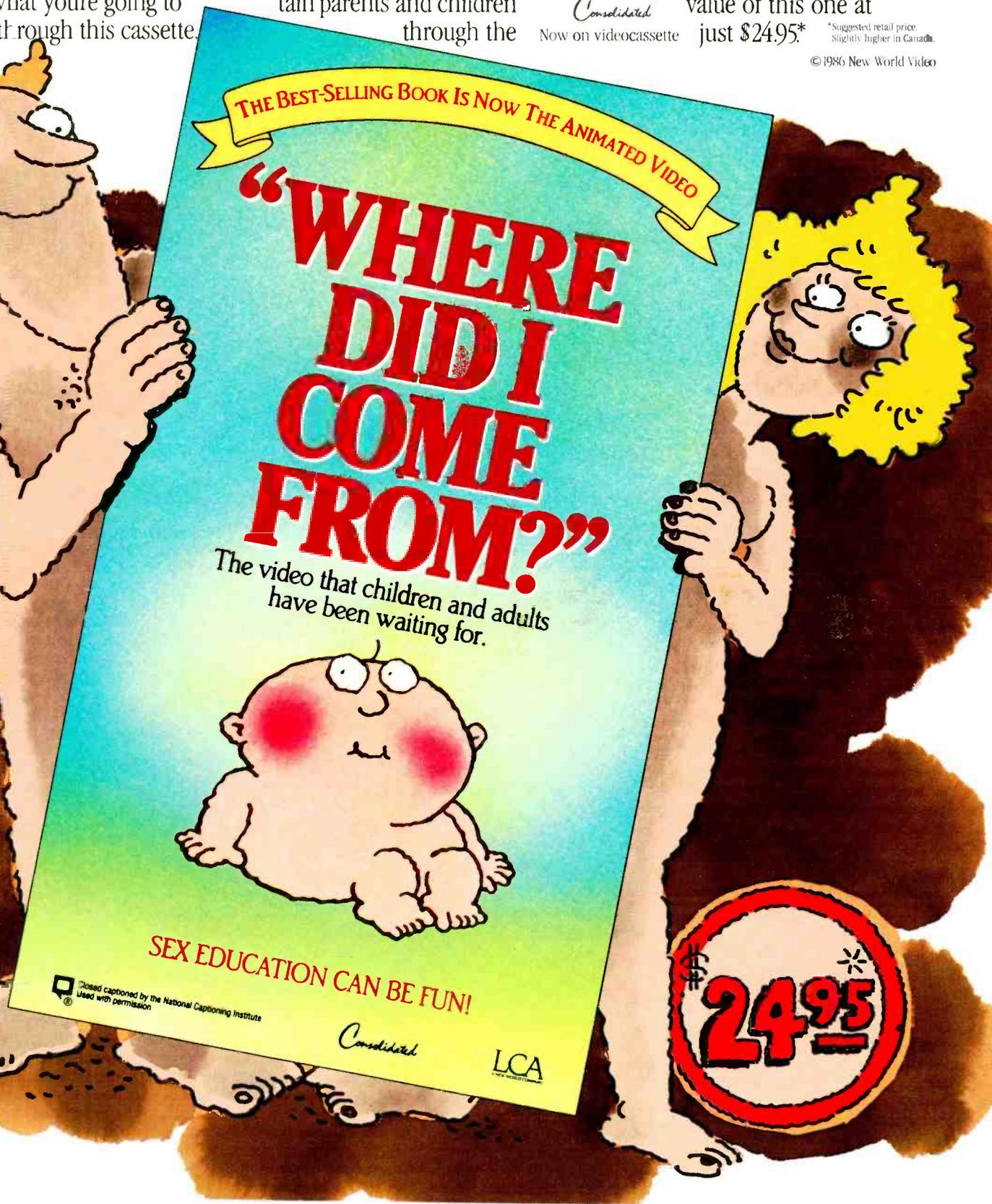
answers to all those awkward and unavoidable questions.

When you think of what you'll pay for their college education, then realize the value of this one at just \$24.95*

LCA
A NEW WORLD COMPANY
Consolidated
Now on videocassette

*Suggested retail price. Slightly higher in Canada.
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A Billboard Spotlight



GUIDE

(Continued from page K-10)

Gadget," "Gumby Collection," "Care Bears," "The Transformers," "Thundercats," "Faeries," "G.I. Joe" and "Robotech." FHE's pride of the hour: "The Velveteen Rabbit."

KARL-LORIMAR HOME VIDEO: New and seasonal: Timed to the unveiling of the renovated State Of Liberty on July 4 was "My Friend Liberty" on the Kideo Video label. The 30-minute clay-animated feature, produced by Jimmy Picker, winner of the 1984 Academy Award for Best Animated Short Subject, takes a humorous look at the Statue's history, as Miss Liberty steps down from her pedestal to teach a skeptical youngster a few lessons about freedom. Baseball is in season for older kids with "The Baseball Bunch" series on hitting, fielding and pitching from Scholastic Video. Produced by Major League Baseball Productions and sponsored by Kool Aid, the three 60-minute programs are based on award-winning syndicated TV shows. Several other baseball stars are also featured, including legendary Ted Williams on hitting and Tom Seaver on pitching.

Also recent and new from Scholastic: a young boy's adventure movie, "The Fire In The Stone" (97 min./\$39.95); Bill Cosby plays Aesop in "Aesop's Fables" telling the tale of "The Tortoise And The Hare" (30 min.). Kiddercise: "ABC's Fun Fit" with Mary Lou Retton; "Gymboree"; and made-for vocalizer "Clifford's Singalong Adventure."

Animated from Kideo Video label: "Mask" vols. 3 & 4; "Care Bears" vols. 3 & 4; "Inspector Gadget" vols. 1 & 2; "The Get Along Gang" vols. 1 & 2 (with songs performed by John Sebastian). Karl-Lorimar also weighs in with the "Gigglesnort Hotel" puppet series (45 min./\$39.95 each), and nature-as-teacher in the "The Animal Alphabet" (30 min.), featuring film integrated with charming, captivating music & lyrics by Elizabeth Swados.

KARTES VIDEO COMMUNICATIONS: "Tell Me A Story" series features four May titles: (30 min./\$14.95). Shipped pre-packed in free-standing floor display. For more information call toll-free: 1-800-582-2000.

KIDS KLASSICS: The under-\$10 label has licensed the "Muppet Babies Video Storybooks" from Henson Associates, based on the Saturday morning CBS TV show. The "Video Storybooks" brings to the small screen the picture book series published by Henson, combining entertainment and education. First three in the series will be released in August, with three more titles in early '87. The label has also

(Continued on opposite page)

gained rights to the Good House-keeping name and logo for their Children's Learning Series, debuting in August and targeted for ages 3-10. First titles: "Numbers & Letters," "Colors & Shapes," "An Introduction To Cooking," "Activities & Crafts." Also due: two-volume "Kids Sing-A-Long."

Also from Kids Classics: a three-cassette animated "Ninja" series from Japan; "Pinocchio" and animated classic fairytales from the Mel-O-Toons library; and a "Kids Sing-A-Long" video. Top catalog includes licensed cartoons like "Betty Boop" and classic TV episodes of "Howdy Dowdy," "Leave It To Beaver," "Andy's Gang," "Mr. Ed," "Ramar Of The Jungle," among their 75 titles. Prepacks are merchandised with 48 tapes of 12 selected titles. Titles are available on blister cards, in clamshell or shrink wrap for pegboard or shelf. Kid Classics is also distributing 20 WorldVision titles in short form for mass merchants.

MAGIC VIDEO: From St. Louis-based publishers on Magic Video Children's Theatre logo for September: Four TV specials based on "Award Winning Children's Books"—"Misunderstood Monsters," "A Tale Of Four Wishes" starring Rick Nelson, "The Incredible Book Escape" and "The Wrong Way Kid" starring Dick Van Dyke—(45 min./\$19.95 each). August: "Grimm's Fairy Tales I & II," hosted by Hayley Mills.

MATINEE VIDEO: Debuting soon in the Kids' Matinee Music Shoppe series: "Hot Hero" and "Love Songs & Money Isn't Everything"; "Shadow Spree & Clowning Around" and "Hocus Pocus Promise" from the Mr. Moon's Magic Circus series; "Jack & The Beanstalk" and "The Big Bad Wolf & Other Stories" from the animated Geppetto's Workshope series. All titles are geared toward kids ages 3-12.

MCA HOME VIDEO: Family-oriented standard bearers include Children's Theatre Company productions of "The Wind In The Willows" (75 min.) and "The Red Shoes" (79 mins./\$39.95 each), three collections of "Woody Woodpecker" cartoons (51-62 min./\$24.95), and TV shows "Battlestar Galactica," "Buck Rogers In The 25th Century," "The Hardy Boys" and "Nancy Drew." (\$19.95/eight episodes each). Also: TV episodes of "The Incredible Hulk," six tales on tape in the "Mark Twain Classics" series, "Mr. T's Be Somebody," and several more Children's Theatre Company productions.

MEDIA HOME: May was musical with "Play It Again, Charlie Brown" (25 min./\$14.95), newest in the 10-volume Snoopy Home Video Library Series, paced by the "It's The Easter Beagle" and "Be My (Continued on page K-14)



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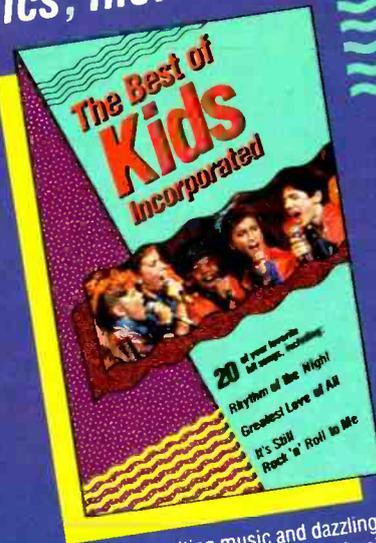
1986 Prism Entertainment
1875 Century Park East, Los Angeles, California 90067 Printed in the U.S.A.

*Suggested Retail Price

A Billboard Spotlight

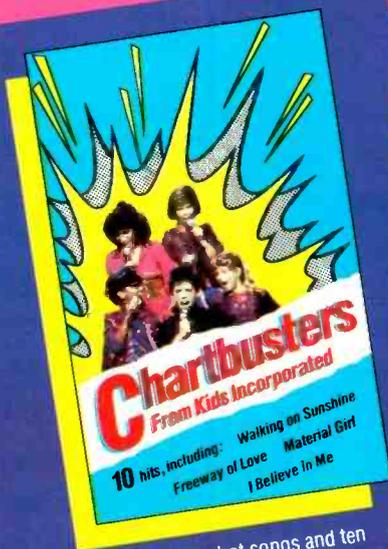
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Reserve your copies today!



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GUIDE

(Continued from page K-13)

Valentine" editions. Also of interest: two-volume "Adventures Of The Wilderness Family," six-volume "Laurel & Hardy Comedy Classics," two-volume "Cartoon Parade," two-volume "Flash Gordon," classic "Perils Of Pauline," "Felix The Cat" and "Topper."

MGM/UA HOME VIDEO: New and recent: "The Lone Ranger: Count The Clues," featuring Clayton Moore and Jay Silverheels from the original classic TV series, and "The Magic Of Lassie," with Jimmy Stewart, Mickey Rooney and Stephanie Zimbalist (\$29.95 each). Animated: two more tapes in the "Mighty Orbots" series, and "Pandamonium" for bear lovers. Still on demand: a digitally sound-enhanced "The Wizard Of Oz" (\$29.95); The Viddy Oh! label's "The Best Of Bug Bunny & Friends" (53 min./\$19.95); ongoing "Cartoon Festival" series starring Bugs, Daffy, Elmer, Porky, Tweety, Tom & Jerry; "Horton Hears A Who"; "The Pogo Birthday Special"; "Lassie's Great Adventure"; "The Lone Ranger: Justice Of The West"; live action/animated "The Phantom Tollbooth"; animated "Gilligan's Planet"; "The Original Our Gang Comedies"; latest in "The Pink Panther Cartoon Festival" series—"A Fly In The Pink," and "The Secret Of NIMH" (\$29.95). From the \$29.95 Shari Lewis series: "You Can Do It," "Have I Got A Story For You" (with coupon for Lamb Chop puppet) and "Kooky Classics," an introduction to opera and classical music. In April, MGM/UA began distributing what will add up to 19 D.F. Taffner \$24.95 animated titles as part of the Great Books On Video collection, beginning with "Journey To The Center Of The Earth," "Robinson Crusoe," "The Adventures Of Sinbad" and "Moby Dick."

MID-COM: Educational Imagination Tree video series for kids 8 and over: "Be A Magician" (comes with wand, magic balls, scarf, rings, rope and cord) and "Be A Cartoonist" (with sketch pad, pencils, pen and eraser)—\$29.95 each. Also new: "Kids In The Kitchen" series, and "How To Juggle."

NEW WORLD VIDEO: Spanking new from the action movie factory and the LCA label (a joint venture of New World and Consolidated) is New World's kid-vid breakthrough "Where Did I Come From?" (27 min./\$24.95), animated, of course, as well as "warm and funny," for parents of kids who ask the inevitable, awkward question. Print ads kid parents, "When you think of what you pay for their college education," you'll realize the value. Facts of life are explained in
(Continued on opposite page)

terms of "the sperm race," "the fertilization tango" and "womb service," and based on the best-seller by Peter Mayle, who also scripted. "Where Did I Come From?" is first of several Peter Mayle titles in the "First Aid For Parents" series. Future titles plan to cover puberty and the impact of divorce on young children. The New World/LCA tie-in should result in further expansion into the educational/entertainment market.

PARAMOUNT: August titles in this summer's \$16.95-\$29.95 "Tasty Video Treats" family product repricing campaign include: 1971 version of "Black Beauty"; 1969 "My Side Of The Mountain"; "A Dog Of Flanders" and animated "Ninja The Wonder Boy," "Robby The Rascal" and "Timefighters In The Land Of Fantasy." Still showing strength: 1985's "Explorers," "D.A.R.Y.L." and animated "Starchaser" (\$79.95). Other top features include "Sounder" and "Shane." Comedies: "Bad News Bears," "Popeye," "The Court Jester." Cartoons: "Charlotte's Web," two "Charlie Brown" and "Mr. Magoo," and "Wizard Of Oz." Fantasy: "The Little Prince" and "Jonathan Livingston Seagull." Food for thought: "Strong Kids, Safe Kids," with Henry ("The Fonz") Winkler and other cameos educating children and parents on basic skills for the prevention of sexual abuse and abduction.

PRISM: Recent animated adds to Video Collection's Children's Video Playground series from Rankin/Bass studios: "Hiawatha," "Robinson Crusoe," "Swiss Family Robinson" and "Robin Hood" (\$11.95 each). Other CVP headliners: "Cinderella," "Snow White" and "Sleeping Beauty." Top titles in the hour-long, double-feature \$19.95 Marvel Comics library celebrate "Spider-Man," "Doctor Doom," "Captain America," "The Incredible Hulk," "The Fly," "The Red Skull" and 18 other comicbook superheroes and villains—at last count. Prism promises to multiply "12 new cassettes every 90 days" in this series or "100 over the next two years."

PRICE/STERN/SLOAN: Original production of "Wee Sing Together" (60 min./\$29.95) has won critical praise for its musical treatments of tot tunes like "Itsy Bitsy Spider" and "I'm A Little Teapot" in made-for fantasy setting. Plans are in works for a followup by same creative crew in '87.

QUALITY TIME VIDEO: San Francisco-based label offers an interactive "Toddler Tunes & Tales" (\$29.95) through toy and bookstores or mail order. Geared for ages 2-4 and placed in a pre-school setting, kids experience music and movement through songs and stories.

SUCCESS STORIES!



A Billboard Spotlight

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The highly-acclaimed award-winning adventure series **READING RAINBOW** is now on home video. Loved and adored by millions of children, and trusted by their parents as quality fun learning entertainment, **READING RAINBOW** is designed to show kids just how much fun reading can be. Winner of the 1984/1985 American Film Festival Red Ribbon Award and endorsed by the National PTA, the NEA and many other highly respected

organizations, **READING RAINBOW** has the support that courts, and the recognition that spells success!

The initial release of **READING RAINBOW** on Children's Video Library includes four classics: **ARTHUR'S EYES**, **DIGGING UP DINOSAURS**, and a double-feature **GREGORY THE TERRIBLE EATER & GILA MONSTERS MEET YOU AT THE AIRPORT** (on one videocassette).

ARTHUR'S EYES
Narrated by **BILL COSBY**
Feature book by **MARC BROWN**
VHS: CA1433; Beta: CB1433;
Approx. 30 Minutes.

DIGGING UP DINOSAURS
Featuring the voice of **JERRY STILLER**
Feature book by **ALIKI**
VHS: CA1432; Beta: CB1432;
Approx. 30 Minutes.

GREGORY THE TERRIBLE EATER
Feature book by **SHARMAT/ARUEGO-DEWEY**
GILA MONSTERS MEET YOU AT THE AIRPORT
Feature book by **SHARMAT/BARTON**
VHS: CA1543; Beta: CB1543; Approx. 60 Minutes.



NATIONAL RELEASE DATE:
August 27, 1986

*Prices shown are U.S. Suggested Retail Price.

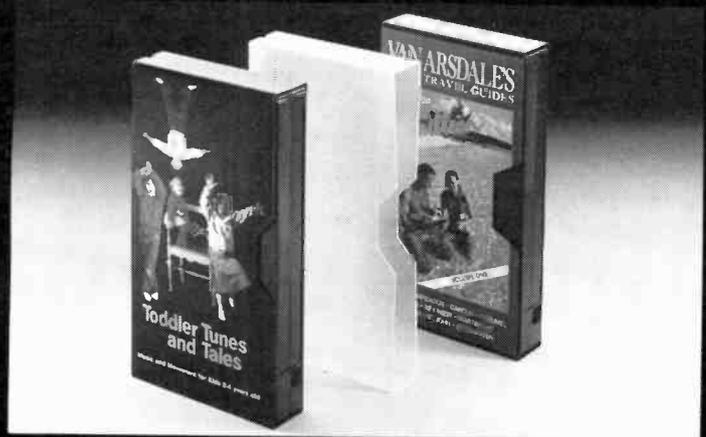
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(Continued on page K-18)

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CHILD'S PLAY

(Continued from page K-1)

more than three million unit sales with low priced children's product during that time frame using proprietary distribution.

A number of other companies—smaller independents, toy companies and others—wish to emulate the Western experience, particularly in mass market channels.

"No question about it," says Baskerville. "It's shifted toward a more traditional base to a mass market, and there's no turning back."

"On a percentage basis, video stores and traditional channels are likely to have less than one-half of the children's video market," he adds.

Baskerville also estimates that the kid vid market may be approximately \$150 million but realistically could range anywhere from \$90 million to \$200 million.

He also points out that there is more than one children's video market. The seven to eight and up ages are the prime target for the hot licensed characters such as a Transformers. Licensed characters are not that important to the six-year-old-and-under crowd although there are exceptions.

He, too, agrees that original programming and educational/entertainment/interactive programming is the wave of the future but suggests that one of the most significant developments the children's video

industry will witness this fall will be the invasion of the traditional toy suppliers to the market with lower priced product. Lower pricing across the board is already in evidence, he points out, as even Disney has added lower-priced product to their offerings.

An added observation: "For the traditional suppliers with licensed characters, they are going to find that 30 titles in a series, hot or not, won't be a help in the long run. Usually the first couple of titles of a hot licensed character do exceptionally well but volumes 15 and 16 don't help you that much."

Glenn Ross, marketing executive at RCA/Columbia Pictures Home Video, predicts a "fiercely competitive" Christmas. Last year everyone got involved, he says, and what the industry is seeing is many companies price restructuring in an obvious attempt to gain mass market exposure and sales.

"There's going to be a glut of children's product on the market this year and our own challenge with the Magic Window label is to highlight our product."

When RCA/Columbia launched Magic Window, Ross says, three initial titles [He-Man, Heathcliff and Beany & Cecil] were offered at \$24.95 with premiums [such as a battery-operated toothbrush or hand puppet] in special packages. That approach worked extremely well. Although Magic Window is

permanently suggesting list prices now of \$19.95 on many titles, including newer He-Man and Heathcliff adventures, Ross says the company will never "stray away from quality."

"When a parent goes in to the store and sees \$9.95 or \$7.95 product, they can't be sure of the quality. They don't know if it's full animation or animatics. We're sticking to our guns with quality animation. I also believe the strong licensed characters will continue to do well as the market is still driven by the strength of TV or a story."

Ross also doesn't believe, as does Walt Disney vice president Ben Tenn, that you can have a viable children's video market at \$10 suggested lists.

Ross agrees that there is a trend towards educational/entertainment combination titles, as evidenced by his own company's "Edison Twins" programming, live action fare that also teaches a lesson in a fun way.

"Our research," says Ross, "when we spoke to parents and teachers showed that kids are not interested in a straight or more serious educational video. Why? Children don't perceive that as a reward. What's acceptable is a marriage of education and entertainment."

"The consumer has gotten very informed," echoes Walt Disney's Tenn. "They are going for better value and the market has reached a (Continued on opposite page)

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\$14.95



*"Mommy I Can Learn Myself" Kids Videos are in no way associated with the companies listed above. Based on pre-orders, however, we anticipate our company to become their competition.

stage where they can figure it out. That is a truism for most businesses."

Tenn agrees that lowered pricing and wider distribution channels have been major trends in the children's video industry this year but he also believes pricing has stabilized for features at \$30 or higher, while half hour programs can be lower.

He also says that quality product, such as Disney's, have a perceived value and that there is no reason why a family won't purchase a title at \$29.95 if it's one they can watch and enjoy together. "You will pay more if it's good entertainment for the whole family."

Disney will be spending a small fortune advertising children's video this summer and for the balance of the year, driven by yet another ever-green release, "Alice In Wonderland."

Original programming, he agrees, is in the cards for the future but is not "our No. 1 priority right now." Disney figures its coveted library and marketing will be opening up new markets for some time to come.

SHIFTS

(Continued from page K-4) ming.

"The mothers and fathers of the baby boom," adds Forte, "have become much more sensitive about the type of programming that is available. They have become more positively disposed to programs that combine education and entertainment."

Forte also says that VCRs have fulfilled the promise that the home computer attempted to several years ago when it was touted as the new educational appliance wunderkind and that children would be sitting in front of computers with educational/entertaining programs. But the home computer industry is still in the doldrums.

As Scholastic continues its programming endeavors, Forte adds, they won't sacrifice quality for price, a stance taken by other children's video labels.

Says Suzie Peterson, head of new product development at MCA Home Video: "Parents have begun to look for more inherent value in children's programming, but they want it to be entertaining as well." MCA is developing a 13-cassette series called "Fables & Legends" (developed by Donald Thompson & Associates, Minneapolis), which will have a storybook feel to them. They'll explore such evergreens as King Arthur or "The Odyssey" in a simplified but fun manner. Each tape [all below \$19] will have several stories and be introduced in a campfire setting to set the storytelling mood. "There are stories and
(Continued on page K-20)

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GUIDE

(Continued from page K-15)

RCA/COLUMBIA PICTURES HOME VIDEO: Five new sequel titles on Magic Window: "He-Man & The Masters Of The Universe, Vol. 18," "Heathcliff And Cats & Co., Vol. 6," "The Edison Twins, Vol. 3," "Columbia Pictures Cartoons Vol. 8 Starring Mr. Magoo" ("When Magoo Flew" won 1954 Academy Award for Best Short Subject) and "Beany And Cecil, Vol. 11" (\$19.95 each). Other label leaders stem from previous volumes of "He-Man," "She-Ra," "Beany & Cecil," "Heathcliff," "Edison Twins" (non-animated) and "Columbia Cartoons Starring Mr. Magoo." Twenty-nine animated Magic Window titles have been "permanently" priced down to \$19.95.

RANDOM HOUSE HOME VIDEO: Released in May was "My Sesame Street Home Video," six half-hour tapes based on the TV series, produced by Children's Television Workshop. The series combines material from 17 seasons of the award-winning show with new material produced specifically for video. Titles include: "Learning About Letters," "Learning About Numbers," "Getting Ready To Read," "I'm Glad I'm Me," "Play Along Games And Songs" and "Bedtime Stories And Songs." An activity book is included. Tapes are closed-captioned for the hearing impaired. A major TV ad campaign is planned for the fall.

REPUBLIC PICTURES HOME VIDEO: Recent releases include: six Spotlite Video volumes of "Little Rascals" two-reelers (30 min./\$14.95 each); eight "Roy Rogers" films (\$24.95 each); the only ex-

isting "Gene Autry" color movie, "The Big Sombrero" (\$39.95); and three Spotlite cartoon collections—"Max Fleischer's Popeye Cartoons" (56 min.), "Cartoon Fun" with Little Lulu, Betty Boop, Raggedy Ann and Casper, and "Screen Song Sing-A-Long" (57 min.) starring the "bouncing ball" and popular song classics—all at \$14.95. Also kid-worthy: "Charlie Chaplin: The Early Years, Vols. 1-4"; "Mack Sennett Comedies: Vols. 1 & 2" with the Keystone Kops, Fatty Arbuckle, Ben Turpin (\$29.95 each); various "Little Rascals" collections; animated "Gulliver's Travels" and "Hoppity Goes To Town."

SONY VIDEO SOFTWARE: Anchoring the kid line is the TV show/toy sensation turned video hit, the eight-volume "Voltron: Defenders Of The Universe" series led by "Castle Of Lions" and "Planet Doom" episodes (83 min./\$49.95), and quality British production of six-volume "Black Beauty" (50 min./\$29.95). Also: animated classic "Curious George, Vol. 1-3" and full-length feature (83 min./\$49.95); "The Hobbit" (76 min./\$34.95); "Little Women," "Dogtanian," two-volume "Around The World With Willy Fogger," "Honey Honey," two-volume live-action "Children's Island," and five billion years worth of answers to crazy kid questions in "Once Upon A Time: And The Earth Was Created" (77 min./\$29.95). Seasonal: "The Snowman" and "Scrooge's Rock'N'Roll Christmas." New adventure: "Tranzor 2." Music to kids' ears: "Breakin' In The USA" (\$50 min./\$29.95).

SPINNAKER SOFTWARE: Hour-long programs in the four-tape "Captain Kangaroo" (ages 2-11/\$19.95 each) series, produced with Encyclopedia Britannica, teach

life skills with puppets, animation, music, special effects, stories and host Capt. Bob Keeshan's inventiveness. Interactive educational series focuses on "Reading: Readers Of The Lost Alphabet," "Math: Add Adventure Of The Time Taxi" (both ages 5-8), "Reading: The Search For The Stolen Sentence" (ages 8-10) and "Math: Close Encounters Of The Math Kind. Each 30-minute \$19.95 program contains a exercise workbook. Dealers can receive introductory prepacks by asking for "Video Telemarketing" at toll free 1-800-323-8088.

THORN-EMI: Top titles: Jim Henson's four-volume "Fraggle Rock" series (30 min./\$24.95 each); animated "The Talking Parcel" and "Wind In The Willows 1 & 2."

VESTRON: In August from Children's Video Library—"Tales Of Beatrix Potter" (43 min./\$24.95). Six Potter stories, including "Peter Rabbit," feature storyteller Sydney Walker and Potter's illustrations. CVL recently acquired home-vid rights to "The Centurions," the licensed character developed by Taft Merchandising. Kenner is promoting the toy line with a multi-million dollar budget building to Christmas. More than 30 manufacturers, including Coleco, Viewmaster, Hanes and Arco, have licensed clothes, bicycles, board games, watches and towels. "The Centurions" debuts in September. CVL expects "The Centurions" to hit with the impact of "Rainbow Brite" or "My Little Pony."

Recently released are the first three titles from the PBS series "Reading Rainbow," hosted by "Roots" LaVar Burton with voice-overs by Bill Cosby, Lorne Green, Madeline Kahn, Ruth Buzzi, James Earl Jones. Titles are "Arthur's



"The Flintstones" from Hanna-Barbera via WorldVision.

Eyes," "Digging Up Dinosaurs" (27 min./\$14.95 each) and double feature "Gregory The Terrible Eater"/"Gila Monsters Meet You At The Airport" (60 min./\$29.95). July releases: the animated learn-to-read-and-speller, "Adventures Of The Scrabble People: Pumpkin Full Of Nonsense" (30 min./\$19.95), based on Scrabble People toys and timeless boardgame from Selchow & Richter. Scrabble People licensed products include picture book, book/record, book/cassette, puzzles and ceramics; and "Challenge Of The Gobots, Vols. 4 & 5" (44 min./\$29.95). An animated May & June: "My Little Pony: Escape From Katrina" (voiced by Tammy Grimes & Paul Williams); "Robotman And Friends II: I Want To Be Your Robotman"; "Sweet Sea" (Avon will issue a line of Sweet Sea bath products); "Babar The Elephant Comes To America"; "Banjo The Woodpile Cat" (from "The Secret Of NIMH" team); "The Little Prince: Far Out Adventures On Far Off Planets"; and "The Adventures Of Sinbad The Sailor," narrated by Telly Savalas. Strong series sellers: "Care Bears," "Rainbow Brite," "Hugga Bunch," "Smurfs," "The Gobots."

VIDEO ASSOCIATES: "Our titles are ultimately aimed at parents

for children," says marketing vice-president Sharon Popp. "We're committed to providing viewers with programs to improve their lives." Set for September release is "Drug Free Kids: A Parents' Guide" (70 min./\$39.95), produced in association with the Scott Newman Foundation. Stars and experts lend endorsements and constructive reasonable advice on kid drug crisis. Current solid-response titles: "Emma And Grandpa" (120 min./\$29.95), also available in four 30-minute segments at \$16.95 each, and "Puppet Musical Classics" collection (90 min./\$29.95), available as "Peter & The Wolf," "Carnival Of The Animals" and "The Nutcracker" (28 min./\$16.95). Also active: 1981 feature "When I Am King," and "Magic Secrets," starring Steve Dacri, and including a prop kit of magic tricks (60 min./\$29.95).

WALT DISNEY HOME VIDEO: Disney films in their July lineup include: "Moon Pilot" (1962), "Unidentified Flying Oddball" (1979), "Lt. Robin Crusoe, U.S.N." (1966) with Dick Van Dyke, and "One Of Our Dinosaurs Is Missing" (1975) with Peter Ustinov and Helen Hayes. All are priced at \$69.95. Released in June was a colorized version of "The Absent-Minded Professor."

Disney's "Wonderland Sale" summer promotion continues to boost \$29.95 classics such as "Alice In Wonderland," two "Davy Crockett" features, and \$14.95 cartoons including three "Winnie The Pooh" tapes and cartoon collections "Mickey Knows Best" and "The Importance Of Being Donald." Of course, numerous recent and catalog Disney titles continue to sustain sales momentum: "Dumbo," "Pinocchio," "Robin Hood," "Pete's Dragon," "Life With Mickey," "From Pluto With Love," "An Officer And A Duck."

WESTERN PUBLISHING: In May, Western added two new video categories to its very successful 28-title Golden Book Video line: Golden Book Music Video and Golden Book Step Ahead Video. Each Music Video cassette is 30 minutes long and features 10 songs set to illustrations. Four fallbound titles include "Favorite Nursery Songs," "Sing, Giggle & Grin," "Animal Adventure Songs" and "See, Sing & Play." The educational Step Ahead line, geared toward ages 3-8, helps develop basic learning skills. (Continued on opposite page)

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and features Richard Scarry characters. Mid-summer titles: "Get Ready For Math," "Know The Alphabet," "Get Ready For School" and "Get Ready To Read." Prices range from \$10-\$12. Western has brought 24 of their most popular Golden Books to eight Golden Book Videos, including: "Scruffy The Tugboat," "Theodore Mouse Goes To Sea" and "The Poky Little Puppy"; children's authors and illustrators—Amye Rosenberg's "Peter Rabbit" and "Little Red Hen," Richard Scarry's "Three Little Pigs," Mercer Mayer's "Herbert The Timid Dragon"; and stories based on licensed characters from "Sesame Street," "Looney Tunes," "Masters Of the Universe," "Defenders Of The Earth," "Princess Of Power," "Hugga Bunch," "Care Bears," "Cabbage Patch Kids," "Pound Puppies" (\$9.95-\$14.95). More top titles: "Learn About Living," "Fairy Tales," "Mother Goose," four-cassette "Aesop's Fables," "Hans Christian Anderson," "My Pet Monster." Typical product includes three stories from 7-11 minutes each in length and averages 30 minutes.

WORLDVISION: This summer from Hanna-Barbera—the debut of "Huckleberry Hound" and "Quick Draw McGraw," and additional releases from "The Flintstones" and "Top Cat." Active cartoon series from H-B: "Scooby Doo," "Casper" "Yogi Bear," "Richie Rich" and "The Flintstones," including "The Flintstone Comedy Show: Silver Anniversary Special" and "The Flintstone Comedy Show 2" (59 min./\$24.95). Leading the animated Ruby-Spears catalog are "Scruffy," "Thundarr The Barbarian" and "Heathcliff & Marmaduke." Top characters in the Harvey Cartoon library are "Casper," "Spooky," "Little Audrey" and "Buzzy The Crow." Non-animated: "Shari Lewis: "One-Minute Bedtime Stories."

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Jim McCullaugh; All articles by Billboard writers; Cover & Design, Miriam King.



Harmony Heart, the animated robot, comes to life to promote Concord's "Fun Learning" series.

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Fairy Tales (Vol. 3)

Animated children's stories include Little Red Riding Hood, The Golden Goose, The Wild Swans, Lake of the Rainbows, The King's Ears.

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Princess Dawn, Terry and their dog Bip avoid the clumsily humorous wrath of The Grump and his mischievous magical dragon in this animated story of adventure and excitement.

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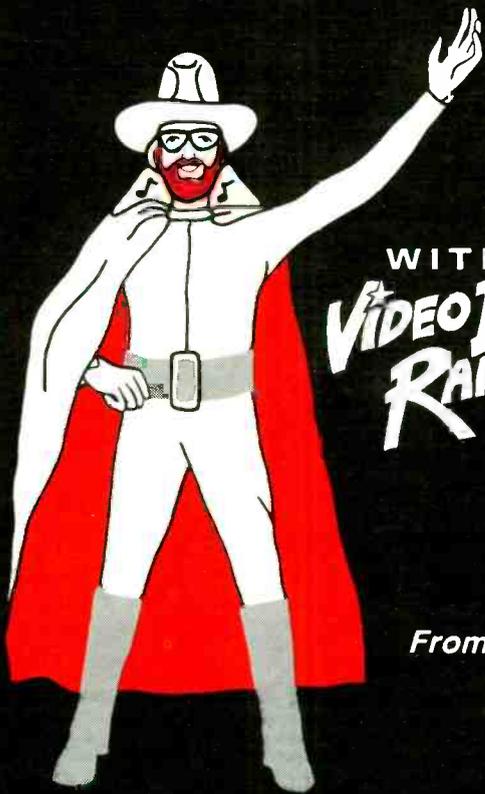
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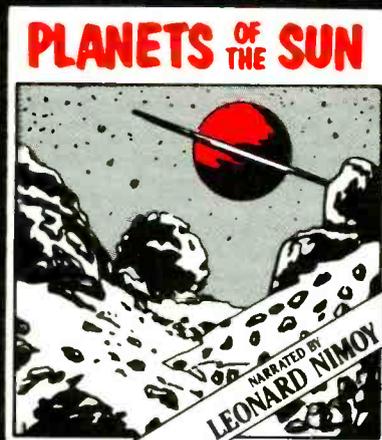


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SHIFTS

(Continued from page K-17)
topics, such as mythology, that children will learn about later on in school anyway," adds Peterson, "thus their strong value."

Anne Upson, director of programming, special projects and acquisitions, CBS/Fox Video, agrees with the trend towards original programming and projects that combine fun and learning.

"Parents are much more aware these days about children's video. The challenge is get more original programming out there. There's less interest by parents now to just let the VCR be a babysitter.

The CBS/Fox approach will be to develop more programs that do combine learning and entertainment, both using known personalities, as well as original concepts. She points to the new Mister Rogers projects and the Mr. Wizard series, as well as to a new "Kids In Motion" program hosted by Scott Baio and featuring music from Carly Simon and Tom Chapin.

"We are looking for name value," she says, "but for entertainment and learning elements as well."

C.J. Kettler, vice president, programming, Children's Video Library/Vestron, like other suppliers, says that the ante for licensed TV and toy characters has risen substantially in the past year, a fact compounded by the uncertainty of newly introduced characters whose "legs" in toys, TV or home video are unknown.

But, she agrees, that the major licensed characters, particularly at the high end, continue to do well in the children's video market. Vestron, for example, has acquired rights to the Gobots, as well as worldwide home video rights to the Centurions, the new characters developed by the Taft Merchandising Group Inc. They were introduced by Kenner at this year's New York Toy Fair.

Kettler says the company will maintain a "selective" posture about acquiring rights of this type and will scrutinize the company or companies behind certain properties a bit more judiciously before committing major dollars towards them.

Like others surveyed, Kettler agrees that the future is wide open for original productions which Vestron will pursue either on their own or with partners in co-venture or co-production arrangements.

A recent acquisition by Vestron of "Adventures Of The Scrabble People: Pumpkin Full Of Nonsense," an animated feature based on the Scrabble People Toys from Selchow and Richter, underscores the learning/fun approach. The half-hour video program "enhances our catalog significantly because all Scrabble People products, including the video, educate children while entertaining them." **J.M.**

Programmers Gather At NMS Panel

Back-To-Back Clips Discussed

BY STEVEN DUPLER

NEW YORK Video programmers discussed their move away from back-to-back videoclips, their relationship with radio, their problems in getting adequate clip service from labels, and a perceived dearth of creativity in the clip business at a panel here at the New Music Seminar (13-16).

The discussion was lively at times, if a bit one-sided; the cross-section of panelists—including representatives from cable, broadcast, and nightclub outlets—failed to include any label video promotion executives. Also absent was a spokesman for MTV who had been invited but canceled just beforehand.

Moderator Mitchell Rowen, publisher of the CVC Video Report newsletter, opened by inviting panelists to comment on the recent trend away from "wall to wall" videoclips and asked what types of new programming they had initiated during the past year.

Responses were varied, with representatives from U68 of Newark, N.J., and V66 of Boston noting that local programming, including concert news, sports, and weather, is important to their audience. Both said they had done research to discover the types of programs their viewers wanted other than videoclips.

"Our research has found a cross-pollination between music video fans and fans of vintage television shows," said Steve Leeds, U68's program director. "We're now programming a 'Golden Age Of Television' series, which offers them classic programs from the '50s and '60s."

Roxy Myzal, V66's program di-

rector, noted that her channel has begun to program wrestling (as does U68) as well as a celebrity interview show. Live, locally based programming is an important aspect of the channel as well, she said.

Celebrities are an important part of the ratings success of NBC's "Friday Night Videos" as well, said the show's Betty Hisiger. FNV had originally gone on

other types of specialized programming. Samuels said the show also makes an effort to show clips that are not seen anywhere else. "We see ourselves as an alternative video show," he said, citing the program's use of jazz, new age, and country clips all in one integrated "pop cultural magazine" format.

As for radio's influence on video programming, virtually all the programmers on the panel (with the exception of Hisiger) said they pay attention to the charts and the playlists but are not slaves to them.

"We're basically not competing with radio," said Leeds. Houston's Hit Video USA program director Mike Opelka agreed: "We all watch the charts and use them as a guideline, but we're certainly not held to them."

Added Samuels: "We're competing in a visual medium, so we look for visually exciting material—material that will hold you to the screen and not make you want to change the channel."

Said FNV's Hisiger: "We do very well going by the charts. It's still music, even though it's on TV. If it's not in the grooves and it's not happening, NBC is not at all interested."

Most programmers on the panel complained about inadequate service on the part of record companies, especially in terms of video promo departments' poor knowledge of clip and artist details and a lack of follow-through once a clip is delivered.

The panelists did temper their criticism, though, by noting that video promotion staffs are undermanned and hindered by execu-

(Continued on next page)

'You have to be more creative in programming to hold your audience'

the air playing wall-to-wall clips. But, says Hisiger, "We found our ratings were dropping enormously. The network audience became so bored with music video and music performers. So, we started booking very visible guest hosts. And we found that TV celebrities drew far better ratings than even very famous music personalities."

Jeff Lee of Black Entertainment Television said his "Video Vibrations" show has begun a "Monday Music Marathon" series of one-hour programs devoted to a particular artist. "We have found that you have to be more creative in your programming to hold your audience," he said.

Said ATI Video's Stuart Samuels, "As videos get more boring, shows have to become more imaginative." He said that ATI's "Night Flight" had begun to air more stand-up comedy, cult films, and



Golden Garland. No, that is not the unknown fourth member of ZZ Top holding up all that platinum. The band presented the plaque to Les Garland, MTV senior vice president of programming, during the July 4th party boat concert in New York Harbor. Framing Garland are, from left, Dusty Hill, Billy Gibbons, and Frank Beard of ZZ Top.

Video Track

NEW YORK

NOTED VIDEO DIRECTORS Godley & Creme recently wrapped Patti LaBelle's video for "Oh People," the second single off her chart-topping MCA album "Winner In You." To capture the impact of the song the producers took a tape of LaBelle singing the heart-rending Bruce Roberts/Andy Goldmark cover and played it on video monitors set up on the streets of Miami, Philadelphia, New York, New Orleans, and Houston to catch the reaction of passers-by. Lexi Godfrey produced it; Peter Sinclair was director of photography; and John Gaydon served as executive director.

Qwest/Warner Bros. recording artist Patti Austin completed the clip for "Gettin' Away With Murder." Directed by Ron Berti, the piece was shot on location in Toronto. Michael Rosen and Derek Sewell produced it for Total Eclipse. Tom Burstyn was director of photography. Editing by Wendy Vincent of Bananazz.

Sheena Easton plays the role of an advertising agency art director in her new clip for "So Far, So Good," a single from the soundtrack for the film, "About Last Night..." Her character is a spin-off from the role played by actress Demi Moore, who stars in the film with Rob Lowe. The piece, which also features footage from the movie, was directed by Ed Griles. Fay Cummins produced for N. Lee Lacy & Associates.

"Blue Angels," the video celebrating Liberty Weekend (while also promoting the film "Top Gun"), can still be seen on MTV. The piece is set to "Dreams," the new single from Van Halen's "5150" album on Warner Bros., and features the aerial gymnastics of crack Navy fighter pilots. It was produced by John Moranville and James Cross, who also produced "Top Gun." Michael Polito of Pacific Video edited.

LOS ANGELES

DIRECTOR JIM SHEA just completed Charlie Sexton's video for "Hold Me," the latest single off his MCA album "Pictures For Pleasure." The video was lensed at the Roxy, as well as a number of Southwestern locations during Sexton's tour. Tamara Wells produced for One Heart Productions. Gerry Wenner 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.

Amiga Program Offers Desktop Video Production

BY STEVEN DUPLER

NEW YORK A new \$100 computer program for the Commodore Amiga lets even nontechnical users produce bargain-basement music videos with high-quality computer graphics, special effects, animation, and digitized sound effects.

"For an investment of roughly \$2,000, an unsigned band could produce an unorthodox but nearly professional-looking video," says Mike Posehn, co-developer with Tom Casey of the program marketed by Electronic Arts of San Mateo, Calif. "We see this as the inception of 'guerrilla video,' where video-making technology is affordable to almost anyone."

The Amiga, introduced about two years ago by Commodore, has been touted for its advanced graphics capabilities and built-in four-channel stereo music synthesizer. The new Electronic Arts program is designed to take maximum advantage of these features.

According to Posehn, a novice using the Deluxe Video program can

produce videos that blend live footage with computer graphics and animation. The video maker has control of graphics; wipes, fades, and dissolves; 3-D axis rotation, and a host of other special video effects.

With the program, says Tim Mott, Electronic Arts' vice president of product development, "Videos made on the computer can be easily recorded on a videotape and shown on a VCR. Also these videos can be overlaid and mixed with those a user takes on a video camera."

Posehn notes some ancillary equipment is necessary for this kind of full-scale video making: Besides the Amiga, a VCR, and video camera, the would-be producer must be equipped with an optional genlock peripheral device, and a \$100 digitizer (called Amiga Live!). Other peripherals are in development now, says Commodore's David Archambault, including a genlock that will operate in real time.

To create a story board for a video, lay it out, and edit it, Deluxe Video employs a multiple-track video spreadsheet. This video-editing func-

tion includes a selection of 27 special effects, multiple frame animation, and three-dimensional axis rotation for titles.

The user also has complete control over background and foreground pictures and colors and other compositional parameters. There is even an on-screen remote controller that provides 12 commands—fast forward and reverse, cycle repeat, etc. All commands are mouse-controlled.

Potential users of Deluxe Video range from would-be music video producers to small companies that cannot afford professional video graphics and animation services, says Posehn. Even some professional video production houses have begun using the software for graphics and titles or to produce rough video story boards to show clients what a finished product will look like.

One such company is Los Angeles-based Hideaway Productions, whose Mike Demott says he finds clients prefer to see the computer-produced animated story boards instead of sketches or pictures. The software allows him "to quickly

show a client what his video will look like, allowing him to make changes without a lengthy trial and error process," he says.

Another firm, Associated Computer Services, Springfield, Mo., says it has been using Deluxe Video to generate video graphics and animated titles for small businesses looking to save money on production costs. Co-owner Eric Burgess says he has used the software to produce customized titles for video retail stores to place on tapes they rent and sell.

Deluxe Video can be incorporated into an Amiga-based software system along with two other low-cost Electronic Arts packages—Deluxe Paint and Instant Music. The three create an integrated production setup that Posehn compares to the Apple "desktop publishing" concept.

"In the same way the Macintosh has created a situation where it's now possible to print and publish a magazine with an extremely inexpensive small-scale computer setup, the Amiga and these three programs could make desktop video production a reality," says Posehn.

...newsline...

U68 OF NEWARK, N.J., is teaming with urban contemporary radio station WBLB to present "Radiovision," a 90-minute stereo simulcast video special. The show, set for Aug. 2 at 9 p.m., will be hosted by four WBLB DJs: Kenny Webb, Sergio Dean, Vaughan Harper, and Mr. Magic. The four will have the opportunity to program their favorite clips in a "battle of the DJs" format.

BLUES FANS SHOULD not miss the Georgia Public TV production of "The National Downhome Blues Festival," which airs Aug. 10 on most PBS stations. The hourlong special was shot in the fall of 1984, when 25 blues veterans gathered at the Moonshadow Saloon in Atlanta. Artists featured in the highlights program include Sonny Terry, Taj Mahal, Sunnyland Slim, Son Thomas, and Robert Junior Lockwood. Funding for the event was provided by the National Endowment of the Arts and the Fulton County Arts Council as well as the Corp. for Public Broadcasting and the Atlanta Bureau of Cultural Affairs.

ONE OF MTV'S more popular programming concepts has been Closet Classics—videos from rock's halcyon days. Come September, 15 of these gems will be released by Vestron in an hourlong "MTV Closet Classics" compilation package priced at \$29.95. Artists featured include the Beach Boys ("Surfin' USA"); the Who ("Magic Bus"); Ike & Tina Turner ("Proud Mary"); Yes ("All Good People"); the Moody Blues ("Nights In White Satin"); the Grateful Dead ("One More Saturday Night"); and Free ("All Right Now"). Check your headbands at the door.

PAINTBOX EFFECTS were really taken to the limit with the "Over And Over" video for dance artist Colonel Abrams. According to director/producer/editor Peter Lippman, Colonel Abrams was filmed against a blue background, and Editel's Jerry Pajawa then created all additional production elements on the Paintbox. Thus, all that neon as well as the animated spray-paint effects and surreal sets were digitally created.

THREE MORE PERFORMERS have been added to the list of artists who will appear at the third annual MTV Video Awards gala. In addition to previously announced artists Tina Turner, Whitney Houston, and Mr. Mister, the show will present Genesis, the Monkees, and the Hooters. Four more performers, yet to be named, will also appear. Presenters for the awards include Rod Stewart, Julian Lennon, Motley Crue, Janet Jackson, Jey Leno, and the Bangles.

RCA VIDEO PRODUCTIONS is looking good on the charts. Last week, RCA/Columbia Pictures' MusicVision line was responsible for two of the top 10 titles on the Billboard Top Music Videocassettes chart, Whitney Houston's "The No. 1 Video Hits," at No. 1, and Stevie Nicks' "I Can't Wait," at No. 2. The Houston compilation also has the distinction of being the first music video title to debut at the top spot on the chart.

Edited by STEVEN DUPLER

PROGRAMMERS GATHER AT NMS PANEL

(Continued from previous page)

tives above who "don't understand what they do."

Said Myzal: "I find I have to make all the calls to the labels rather than the other way around. We get virtually no information from the labels. Nine times out of

10 they don't know the director, producer, postproduction credits, or even the location of the shoot." Added Samuels: "A lot of labels don't understand what it takes to put a video show together and are not very effective in providing information."

Celia Hirschman, marketing director for Vis-Ability, an independent video marketing and promotion firm, pointed out that the issue of label servicing is two-sided. "It's true, since videos are marketing tools, labels should be very involved in servicing them to shows, both nationally and regionally," she said. "But shows have to be involved as well." Programmers could help labels out by providing local market record sales information to them, Hirschman noted.

Said Hisiger: "Video is the bastard infant of the industry. Label video people are understaffed and are not given enough support or resources."

Lee said that both his "Video

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artists, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

AC/DC

You Shook Me All Night Long
Who Made Who/Atlantic
Jaqui Byford/Mullaney, Grant, Mallet, Mulcahy
David Mallet

ALPHAVILLE

Dance With Me
Afternoons In Europe/Atlantic
PPM Productions
Karl Banquillier

MATT BIANCO

Yeah-Yeah
Matt Bianco/Atlantic
Directors International
Pete Cornish

DAVID FOSTER

Flight Of The Snow Birds
David Foster/Atlantic
K.A. Productions & Jack Of Hearts
John Zaritsky/Maurre
John Zaritsky

GENESIS

Invisible Touch
Invisible Touch/Atlantic
Carl Wyatt/Split Screen
Jim Yukich

CHAKA KHAN

Love Of A Lifetime
Destiny/Warner Bros.
Elliot Ames/Yellowbrick Film Group
Peter Clayton

PATTI LABELLE

Oh People
Winner In You/MCA
Lexi Godfrey
Kevin Godley & Lol Creme

STACEY LATTISAW

Nail It To The Wall
Take Me All The Way/Motown
Doug Forbes/Bob Radler Productions
Bob Radler

JULIAN LENNON

This Is My Day
Secret Value Of Daydreaming/Atlantic
Paul Greif/P&D
Peter Kagen

LOZNETTO

We Touch
Loznetto/Atlantic
Robert Raymond/Robert Raymond Productions
Michael Grady

MIKE & THE MECHANICS

Taken In
Mike & the Mechanics/Atlantic
Paul Flattery/Split Screen
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PROGRAMMING

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WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST	
VIDEOS ADDED THIS WEEK	39 STEPS STAY FAITHLESS Important NEW		
	ARCADIA THE FLAME Capitol MEDIUM		
	TOM COCHRANE & RED RIDER BOY INSIDE THE MAN Capitol BREAKOUT		
	CHERRY BOMBZ THE HOUSE OF ECSTASY Fake Doom NEW		
	CUCUMBERS ALL SHOOK UP PVC/Jem LIGHT		
	DOCTOR & THE MEDICS SPIRIT IN THE SKY I.R.S. LIGHT		
	GTR THE HUNTER Arista POWER		
	RAMONES SOMETHING TO BELIEVE IN Warner Bros. ACTIVE		
	THOMPSON TWINS NOTHING IN COMMON Arista BREAKOUT		
	LUTHER VANDROSS GIVE ME THE REASON Epic/CBS ACTIVE		
	WALK THE WEST LIVING AT NIGHT Capitol NEW		
	POWER ROTATION	38 SPECIAL SOMEBODY LIKE YOU A&M 2	
		THE ART OF NOISE PARANOIMIA Chrysalis 2	
		EURHYTHMICS MISSIONARY MAN RCA 4	
FABULOUS THUNDERBIRDS WRAP IT UP Epic 4			
FALCO JEANNY A&M 4			
JULIAN LENNON THIS IS MY DAY Atlantic 4			
MADONNA PAPA DON'T PREACH Warner Bros. 4			
MISSING PERSONS I CAN'T THINK ABOUT DANCIN' Capitol 4			
MOODY BLUES THE OTHER SIDE OF LIFE PolyGram 2			
OUTFIELD ALL THE LOVE IN THE WORLD Columbia 4			
ROBERT PALMER I DIDN'T MEAN TO TURN YOU ON Island 2			
DAVID LEE ROTH YANKEE ROSE Warner Bros. 4			
RUN-D.M.C./AEROSMITH WALK THIS WAY Profile 4			
BOB SEGER LIKE A ROCK Capitol 5			
WHAM! THE EDGE OF HEAVEN Columbia 4			
HEAVY ROTATION	JEAN BEAUVOIR FEEL THE HEAT Columbia 11		
	*BELINDA CARLISLE MAD ABOUT YOU I.R.S. 12		
	PETER CETERA GLORY OF LOVE Warner Bros. 9		
	*EMERSON, LAKE & POWELL TOUCH AND GO PolyGram 7		
	*PETER GABRIEL SLEDGEHAMMER Geffen 11		
	*GENESIS INVISIBLE TOUCH Atlantic 8		
	JANET JACKSON NASTY A&M 8		
	*KENNY LOGGINS DANGER ZONE Columbia 11		
	*JOHN COUGAR MELLENCAMP RUMBLE SEAT PolyGram 6		
	*PET SHOP BOYS OPPORTUNITIES EMI 13		
	PRINCE & THE REVOLUTION ANOTHER LOVERHOLENYOHEAD Warner Bros. 2		
	*ROD STEWART LOVE TOUCH Warner Bros. 9		
	*ANDY TAYLOR TAKE IT EASY Atlantic 11		
	*STEVE WINWOOD HIGHER LOVE Island 5		
ACTIVE ROTATION	AC/DC WHO MADE WHO Atlantic 10		
	BANANARAMA VENUS PolyGram 6		
	BIG COUNTRY LOOK AWAY PolyGram 6		
	BLOW MONKEYS DIGGING YOUR SCENE RCA 15		
	*JOHN CAFFERTY & THE BEAVER BROWN BAND VOICE OF AMERICA'S SONS Epic 12		
	DEVICE HANGIN' ON A HEART ATTACK Chrysalis 9		
	JOHN EDDIE JUNGLE BOY Columbia 7		
	HONEYMOON SUITE WHAT DOES IT TAKE Warner Bros. 3		
	*MICHAEL MCDONALD SWEET FREEDOM MCA 5		
	MIKE + THE MECHANICS TAKEN IN Atlantic 2		
	MODELS COLD FEVER Geffen 4		
	QUIET RIOT THE WILD AND THE YOUNG Epic 2		
	JERMAINE STEWART WE DON'T HAVE TO TAKE OUR CLOTHES OFF Arista 11		
	*JOHN WAITE IF ANYBODY HAD A HEART EMI 5		
MEDIUM ROTATION	CROWDED HOUSE WORLD WHERE YOU LIVE Capitol 2		
	DOKKEN IT'S NOT LOVE Elektra 5		
	LEVEL 42 HOT WATER PolyGram 4		
	LOVE AND MONEY CANDYBAR EXPRESS PolyGram 7		
	QUEEN A KIND OF MAGIC Capitol 7		
	SIMPLE MINDS ONCE UPON A TIME A&M 4		
	SPARKS MUSIC YOU CAN DANCE TO MCA 6		
	BREAKOUT ROTATION	A-HA HUNTING HIGH AND LOW Warner Bros. 9	
BERLIN TAKE MY BREATH AWAY Columbia 4			
CALL EVERYWHERE I GO Elektra 12			
CINDERELLA SHAKE ME PolyGram 4			
STEWART COPELAND/ADAM ANT OUT OF BOUNDS I.R.S. 2			
ELVIS COSTELLO/JIMMY CLIFF 7-DAY WEEKEND Columbia 4			
DENNIS DEYOUNG THIS IS THE TIME A&M 4			
OZZY OSBOURNE LIGHTNING STRIKES Epic 4			
PRINCE & THE REVOLUTION GIRLS AND BOYS Warner Bros. 2			
PETE SHELLEY ON YOUR OWN PolyGram 5			
STYLE COUNCIL (WHEN YOU) CALL ME Geffen 4			
DANNY WILDE ISN'T IT ENOUGH Island 12			
LIGHT ROTATION		JOAN ARMATRADING KIND WORDS A&M 5	
		BEACH BOYS ROCK'N'ROLL TO THE RESCUE Capitol 4	
	BIG AUDIO DYNAMITE E=MC ² Columbia 8		
	CARTER BURWELL SCREAM OF LOVE MCA 4		
	CACTUS WORLD NEWS YEARS LATER MCA 10		
	CURE LET'S GO TO BED ELEKTRA 15		
	DEL LORDS HEAVEN EMI 2		
	EUROPE THE FINAL COUNTDOWN Epic/CBS 4		
	GLASS TIGER THIN RED LINE EMI 8		
	HOODOO GURUS DEATH DEFYING Elektra 2		
	KEEL TEARS OF FIRE MCA 2		
	LIMITED WARRANTY VICTORY LINE Atlantic 2		
	REGINA BABY LOVE Atlantic 5		
	SHOXSIE & THE BANSHEES CITIES IN DUST Geffen 11		
SMITHEREENS BLOOD AND ROSES Enigma 9			
TALK TALK GIVE IT UP EMI 4			
NEW	ALPHAVILLE DANCE WITH ME Atlantic 2		
	BOOK OF LOVE YOU MAKE ME FEEL SO GOOD Warner Bros. 2		
	CHURCH COLUMBUS Warner Bros. 4		
	GO BETWEEN SPRING RAIN BIG TIME 3		
	LET'S ACTIVE IN LITTLE WAYS I.R.S. 4		
	LOZ NETTO WE TOUCH Atlantic 5		
STABILIZERS TYRANNY Columbia 2			

* Denotes Sneak Preview Recurrent. ** MTV Exclusive. For further information, contact Jeanne Yost, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.



I Know The Spare Tire Is In There Somewhere. Bob Stern of Doyle, Dane, and Bernbach pulls the name of the first-prize winner in CBS/Fox Video's "Return Of The Jedi" sweepstakes out of the prize itself—a Mercedes Benz. The sweepstakes drew more than 400,000 entries. From left are Joe Wiemeyer, CBS/Fox director of marketing; Stern; and David Brown, CBS/Fox vice president of marketing.

ABC/Vestron Set To Go On 'Liberty' Quick Turnaround Is Key To July 4 Clip

BY TONY SEIDEMAN

NEW YORK In one of the quickest turnarounds in home video history, the ABC/Vestron joint venture will be releasing a videocassette, by the end of this month, of the Statue of Liberty celebration.

The clip will be titled "Liberty Weekend—Commemorative Edition." It will run for 45 minutes and will be list priced at \$19.95. Turnaround for the program will be 15 days, says Vestron president Jon Peisinger. The only faster turnaround the company has accomplished was with its "Band-Aid" cassette, which hit the streets 10 days after it was recorded.

Like the "Band-Aid" program, "Liberty" will give an assist to charity, with a portion of Vestron's take going to the Statue of Liberty—Ellis Island Foundation. "At \$19.95, with the margins you typically work on, this is not going to be a get-rich-quick scheme."

Vestron has maintained "literally the whole operation on wartime footing," tightening timetables at all levels, from its corporate sales and marketing staff to its printers and video duplicators, Peisinger says. "Everyone, on top of their typical responsibilities, is behind pushing this thing through," he says. "When push comes to shove, the technology does permit, in effect, instant video-publishing."

The tape will be the first program to come out of the new ABC/Vestron Video joint venture. One of the main reasons it came about was the way ABC was "inundated" with

calls after the big event.

Among the events presented on the program will be the opening ceremonies, the lighting of the torch, the 22 large and 400 small sailing ships which made an appearance at Operation Sail, the 33 guest warships, the fireworks, and the closing ceremony at Giants Stadium. ABC carried more than 17-1/2 hours of

coverage of the Liberty festivities; all the footage used on the videocassette will come from broadcast material.

A "considerable campaign" is being planned to support "Liberty," Peisinger says. Although some conventional marketing elements will be left out due to the tight time (Continued on page 55)

Mr. Rogers Series Bows

NEW YORK Mr. Rogers, one of television's best-loved characters, is coming to home video via Playhouse Video, a CBS/Fox Video sub-label.

The first title in the series will be "Mr. Rogers Home Video: Dinosaurs And Monsters," an hour-long program which will hit the market at \$19.95 in August. Several other titles will be released before the end of the year.

The programs are coming to videocassette after lengthy negotiations between Playhouse and Rogers' representatives, says Susan Blodgett, Playhouse's director of marketing. "We worked with Mr. Rogers' group; we sat with him and discussed a number of titles that could possibly be used," she says.

Playhouse's marketing and promotional investment in the Mr. Rogers line will be limited initially. Almost no money will be spent on consumer advertising. "We basically do a lot of print advertising to our distributors and retailers,"

says Blodgett. "There's no TV, nor is there any cable. At this point in time, no, there's no print advertising" in consumer publications. "This is the first of a series. We can decide, depending on how it does, whether we want to put an ad in Parents Magazine," she says.

The main vehicle in the Playhouse marketing campaign has been the company's monthly new-release mailer—which is shipped direct to 20,000 retailers—and a selection of p-o-p materials. The August booklet gives a full page to Mr. Rogers. In addition, there is a full-page sell sheet added, and a standup display which carries six Mr. Rogers cassettes.

The CBS/Fox sales staff is also giving the title an extra push as they make their rounds of distributors.

Specialty stores won't be the only venues targeted by Playhouse. The company plans to reach "outside the normal video store."

(Continued on page 57)

Voyager & Janus Launch Laserdisk Film Classics

BY JIM McCULLAUGH

LOS ANGELES The Beatles' "Help," "High Noon," the original "Invasion Of The Body Snatchers," in scope form, "The Magnificent Ambersons," "It's A Wonderful Life," "The Red Balloon," and "Lola Montez" are all slated to be released this year in special laservideodisk form by The Voyager Co. here.

The firm, a joint venture between Voyager Press and Janus Films (Billboard, June 7), specializes in

'We want to create a line of software special editions'

distributing laser-optical videodisk software of collectible classic films, as well as made-for-home video titles and other programs designed to take advantage of the laserdisk's special features.

Product is available on the Criterion Collection, Voyager Press, and other still-evolving labels.

In addition, Waldenbooks, the country's largest book chain, will be test marketing product from the company in a selected New York outlet and (along with videodisk hardware) in one here, as that retail giant continues expanding its merchandising mix in the hi-tech media area.

Bob Stein, Voyager Press principal, says he considers book stores his primary market, although disks are also sold in such outlets as Tower Records.

"Our goal originally," he explains, "was and still is to be the Random House of tomorrow, creating special editions of software."

"I'm not sure that the studios really understand yet all the distinctions between tape and disk.

They're not used to sublicensing [as in] the book industry, where you've got hardcover, cloth, paperback, mass paperback, or trade paper. There are 100 ways to slice up a property. You might consider that we are doing what a book publisher does when it sends a volume to the Franklin Mint, which produces a deluxe edition."

To date, the company offers 30 enhanced titles. These include some in videocassette format, such as "The 39 Steps," "The Lady Vanishes," and "The Third Man." Prices on the disks and cassettes range from \$24.95 to \$95.

The catalog includes "Citizen Kane," "King Kong," "The 39 Steps," "The Lady Vanishes," "Swing Time," "Poetry In Motion," "Salt Of The Earth" (a controversial film that has been out of circulation for quite some time), "Discussions," "National Gallery Of Art," "Pearlstein Draws," "Knowledge-Disc," "Murder Anyone," "Many Roads To Murder," "Space Shuttle," "Apollo 17," "Shuttle Downlink," "Mars And Beyond," "Greetings From Earth," and "The First National Kidisc."

The videodisks, however, are not conventional movie offerings on that format. They are special annotated versions, again utilizing the advantages of laserdisk.

"Citizen Kane," for example, in addition to being handsomely packaged as a three-disk set, is a transfer from a negative found in the RKO vaults in Albany, N.Y. The title includes a visual essay—following the film—which mixes still frames, live action, and a running of the film at 25 times normal speed. Suggested list for the three-disk CAV (standard play) is \$89.95.

"King Kong," originally an 11-reeler, uses a fine-grained print from RKO for the first three reels, with the remainder being taken (Continued on page 55)

FOR WEEK ENDING JULY 26, 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	5	BACK TO THE FUTURE ▲◆	★ ★ NO. 1 ★ ★ Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
2	2	5	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	13	CED Laser	29.98 34.98
3	8	3	JAGGED EDGE	RCA/Columbia Pictures Home Video 30591	Glenn Close Jeff Bridges	1985	R	CED Laser	29.95 29.95
4	7	9	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R	CED Laser	29.98 34.98
5	3	9	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	CED Laser	29.95 29.95
6	5	7	AGNES OF GOD	RCA/Columbia Pictures Home Video 30563	Jane Fonda Anne Bancroft	1985	13	CED Laser	29.95 29.95
7	10	3	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	CED Laser	29.98 34.98
8	6	3	A CHORUS LINE	Embassy Films Associates Embassy Home Entertainment 2183	Michael Douglas	1985	13	CED Laser	24.95 34.95
9	4	17	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	CED Laser	29.98 34.98
10	RE-ENTRY		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.

TOP VIDEOCASSETTES SALES

...newslines...

A NO-LIST-PRICE line has been created by International Video Entertainment. Initial release of the line, titled "The Video Late Show," will be in October, when 18 titles will hit the market. Wholesale costs are designed to make possible retail prices of no more than \$14.95. The theme IVE is using for the line is "Yesterday's Fun From Yesterday's Movies At Yesterday's Prices With Today's State-Of-The-Art Quality." Among the titles in the first batch of releases will be "The Last Of The Mohicans," "Transatlantic Merry-Go-Round," "Abroad With Two Yanks," "Miss Annie Rooney," and "Joe Palooka." Wrestling titles and episodes from the "Death Valley Days" television series will also be included.

WORLD WAR II is the theme MGM Home Video is using for its August release schedule, when it will launch a "World War II Series." Titles in the series will include "30 Seconds Over Tokyo," "Where Eagles Dare," "They Were Expendable," and "Bataan." Price on all the titles, save the Clint Eastwood-starring "Eagles," is \$59.95. "Eagles" will sell for \$69.95.

HORSE RACING is getting some home video attention, with Mill City Entertainment Inc. and Starting Gate Inc. releasing "You Pick The Winners," a program which features handicapper Dan Teta. The program is a betting guide. It runs for just under an hour. During it, Teta gives advice on what bettors should look for and avoid in the animals they wager on. The companies have not yet determined a list price. Mill City is based in Wayzata, Minn., while Starting Gate's home town is St. Paul.

RIGHTS TO TROMA'S "Play Dead" have gone to Academy Home Entertainment. Troma is a New York-based production house specializing in low-budget exploitation films which often have a humorous slant.

INGRAM VIDEO has established a toll-free line its customers can use to discuss credit and accounts payable. Stores looking to talk about bucks can call (800)-251-5902.

WEDDINGS are the subject of two new instructional videocassettes, one from Worldvision Enterprises, and one from Kartes Video Communications. Worldvision's title is "How To Plan The Perfect Wedding." It stars Marion Ross, formerly of the TV series "Happy Days," runs for an hour, and is list-priced at \$29.95. Kartes' cassette is titled "Miss Manners On Weddings: For Better, Not Worse," runs for 50 minutes, and will sell for \$19.95. Judith Martin is "Miss Manners." Both titles deal with questions that might arise before, during, and after a wedding.

"THE EVERYDAY GOURMET," otherwise known as Kathleen Perry, is the star of another series due out from Kartes. The first release will be "Easy And Elegant Holiday Dinner Party." Volume 2 in the series will be "Winning Ways To Feed A Crowd." Both programs will show consumers low-cost ways of preparing quality, guest-pleasing food.

GOLF PRO JOHNNY MILLER is the star of Morris Video's "Golf The Miller Way." The half-hour program is designed to be an "on-the-course clinic," says the company, with Miller both detailing the strategic secrets of his game and demonstrating some moves.

THREE NEW CLASSICAL titles are due from Video Arts International. The company is releasing "La Gran Scena Opera Company," "Pas De Deux," and "Martha Graham: Three Contemporary Classics." "Pas" sells for \$49.95; the other two cost \$59.95 each. "La Gran Scena Opera Company" features parodies of great operas by a company which includes Luis Russinyol, Gabriella Tonnoziti-Casseruola, and Ansonia Ramada.

ARTEC'S next open house will be held on Aug. 10, at the company's Shelburne, Vt., facility. CBS/Fox will be sponsoring Saturday activities which will include a softball game and a picnic. Artec will have a special p-o-p tent at the event.

MULTIGENRE music is coming from Embassy Home Entertainment, a company which has not traditionally released many tune-oriented titles. Among the music titles due out are "Jazz In America—Max Roach In Washington, D.C.," "Jazz In America—Dizzy Gillespie In Redondo Beach," "Magnum Live!" and "Venom Alive In '85!" The last two are heavy metal bands. All the cassettes are list-priced at \$19.95.

THE BIBLE IS GOING to video via Hanna-Barbera Production's release of "Hanna-Barbera's The Greatest Adventure: Stories From The Bible." Ingram Video is handling distribution of the program to bookstores and libraries. The videos are being distributed by Abingdon Press to the Protestant market, Tabor Publishing to the Catholic markets, the Union Of American Hebrew Congregations to the Reform Jewish market, United Synagogues of America to the Conservative Jewish market, and HESA Inc. to homes and schools. List price on the programs is \$19.95.

TONY SEIDEMAN

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	38	JANE FONDA'S NEW WORKOUT ▲	★ ★ NO. 1 ★ ★ KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	52	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	3	7	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
4	NEW ▶		THE JEWEL OF THE NILE	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	79.98
5	5	49	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
6	4	30	CASABLANCA	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
7	NEW ▶		WHITE NIGHTS	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13	79.95
8	7	219	JANE FONDA'S WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
9	8	7	PLAYBOY VIDEO CENTERFOLD 2	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
10	23	12	AFRICAN QUEEN ▲ ◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
11	6	7	ROCKY IV	CBS-Fox Video 4735	Sylvester Stallone	1985	PG	79.98
12	9	51	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
13	13	5	JAGGED EDGE	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R	79.95
14	17	6	AUTOMATIC GOLF ▲	Video Associates VA39	Bob Mann	1983	NR	14.95
15	21	20	RETURN OF THE JEDI ▲	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	79.98
16	26	37	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
17	16	37	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
18	31	11	CADDYSHACK ▲	Warner Bros. Inc. Warner Home Video 2005	Chevy Chase Rodney Dangerfield	1980	R	24.98
19	19	39	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	29.98
20	24	4	WHITNEY HOUSTON THE #1 VIDEO HITS	MusicVision 6-20631	Whitney Houston	1986	NR	14.95
21	RE-ENTRY		KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
22	14	13	THE KING AND I ▲ ◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
23	27	17	WEST SIDE STORY ▲ ◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
24	12	38	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 600001	Judy Garland Ray Bolger	1939	G	29.95
25	18	86	PRIME TIME ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
26	33	49	PATTON ▲ ◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
27	10	34	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
28	29	71	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
29	15	35	MARY POPPINS ◆ ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
30	20	11	COCOON	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13	79.98
31	NEW ▶		RETURN OF THE LIVING DEAD	Thorn/EMI/HBO Video TVA3395	Clu Gulager James Karen	1985	R	79.95
32	30	26	THE BLUES BROTHERS ▲ ◆	Universal City Studios MCA Dist. Corp. 77000	Dan Aykroyd John Belushi	1980	R	24.95
33	28	11	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
34	38	29	PLAYBOY VIDEO CENTERFOLD ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
35	11	2	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R	79.95
36	39	22	THE MALTESE FALCON	CBS-Fox Video 4530	Humphrey Bogart Mary Astor	1941	NR	29.98
37	NEW ▶		MOONLIGHTING	ABC Circle Films Warner Home Video 35009	Cybill Shepherd Bruce Willis	1985	NR	29.98
38	25	14	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	79.95
39	22	5	WRESTLEMANIA 2	Titan Sports Inc. Coliseum Video 021	Various Artists	1986	NR	39.95
40	32	3	20,000 LEAGUES UNDER THE SEA ◆ ◆	Walt Disney Home Video 15	James Mason Kirk Douglas	1954	G	29.95

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

ABC/VESTRON

(Continued from page 53)

frame. Once the product hits the street, almost all of the emphasis will be on the consumer, he says.

On a "normal" title, Vestron usually has the master in place and the artwork completed five months before a program's scheduled release. "We are making that four- or five-month time frame include both the selling and the preparatory work for the marketing campaign, and that is happening in literally less than three weeks. The real mission will be to make sure the public is aware of the availability of the tape," he says, and Vestron "will be doing that . . . through a combination of advertising and promotional efforts."

Assisting in these number games will be the broad market reach of the program, which Peisinger claims will go to "a much wider range of outlets than we typically deal with—the bookstore trade, the mass merchandisers, they are all recognizing the opportunity to make a profit."

Essential to the quick turnaround on the program was the fact that ABC/Vestron deal was already in place.

None of the major stars who appeared during the festivities will be showing up on the cassette. Reportedly a major reason for that is the contract negotiations that would have been involved.

VOYAGER & JANUS

(Continued from page 53)

from a 35mm negative kept in the archives of the Library of Congress. The original soundtrack is included on audio one, while a running commentary from noted film historian Ronald Haver can be heard separately on audio two. A video documentary follows the film. The suggested retail price for the two-disk CAV set is \$74.95.

Fred Astaire's two-disk "Swing Time," at \$74.95, includes a commentary, recorded on the second audio track, by John Mueller, author of "Astaire Dancing: The Musical Films." The original soundtrack is on audio one.

Stein, who has a background in book publishing, says his interest in laserdisk doesn't stem from the format's superior picture resolution. He says laser-videodisk publishing offers "a richer palette" to authors with still, text, motion, sound, and digital-data combinations.

"I'm excited," he says, "about the potential in the interactive area, with . . . disks that can educate and entertain." He points to a title like MIT's demonstration disk, "Discussions," as an example.

Stein concedes the U.S. laserdisk hardware population is still relatively small (ranging from 125,000 to 250,000 players, depending on which analyst you talk to), but notes that interest in the medium is steadily increasing. At the recent American Library Assn. meet, 25 firms were selling optical media.

The Voyager Co. is located at 2139 Manning Ave., Los Angeles, CA 90025. The telephone number is 213-475-3524.

"Reinhold, picking up where he left off in 'Beverly Hills Cop,' displays an easygoing charm that works wonders..."
—Los Angeles Daily News

OFF BEAT

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Produced by JOE ROTH and HARRY UFLAND Screenplay by MARK MEDOFF Directed by MICHAEL DINNER

Available on VHS and Beta Videocassette.

Touchstone Home Video distributed by WDTNT Co., Burbank, California 91521. Printed in U.S.A. (HV-1917)

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NEW PRESBOOK DATE: JULY 24
STREET DATE: August 19

**MCA Releases
4 Mini-Movies:
Motown Hybrids**

BY JIM McCULLAUGH

LOS ANGELES MCA Home Video is releasing four Motown Video Originals, programs which meld original footage with classic Motown music.

The programs are all part of an ambitious, recently stepped-up involvement in the made-for-marketplace by the company's home video arm, which has a potential 70 originals in various stages of release or production.

The four programs, according to Suzie Peterson, director of special projects for the home video division, will be backed by one of the biggest advertising, promotion, and merchandising pushes the company has ever mounted for made-for's. The campaign will target both record and video-only stores.

At the same time, Motown will release soundtracks from the videos. The LPs and videos will have the same titles and packaging, for quicker customer recognition.

The programs are not the long-forms they might appear to be, but attempts to add a new dimension to the music video genre, Peterson says. "The mini-movies are a hybrid, somewhere between a movie and a longform music video," she says.

The four-set package includes "Motown's Mustang," (released July 10), a mini-movie, featuring 11 Motown tunes, which follows the career of a 1964 Mustang automobile; "Motown Time Capsule: The '60s," and "Motown Time Capsule: The '70s," (Aug. 11), both featuring newsreel footage and other visuals from those decades, mixed with Motown hits from the same periods; and "The Last Radio Station," (Sept. 11), another mini-movie, a fictional depiction of the last night of an all-audio radio station. All the videos are sell-through priced at \$29.95.

The writer/producer for the "Time Capsules" was Gino Tanasescu, while Mark Robinson directed "Motown's Mustang," and Dominic Orlando directed "The Last Radio Station."

The four clips, the first in a series, took shape when Motown Video's Burl Hechtman invited a number of video producers to submit proposals for longform videos married to Motown music. MCA Home Video eventually took on the project and agreed to fund it. Hechtman served as executive producer.

Motown Productions, Motown Record Corp., and Jobete Music Publishing, all under the same corporate banner, contributed a smooth business-affairs approach to the effort.

Conceptually, says Peterson, the "Time Capsules" are easier to explain, but the mini-movies, she feels, are "different enough" to warrant a newer approach to music video longform. "Mustang" follows the life cycle of the vintage 1964 auto through several owners, with the original purchaser, Mickey (actor Clyde Jones), trying to relocate it.

(Continued on next page)

The \$60 Million Smash

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MCA RELEASES MOTOWN MINI-MOVIES

(Continued from preceding page)

Three decades of Motown music—by such artists as Stevie Wonder, Marvin Gaye, Martha & the Vandellas, the Temptations, the Four Tops, and the Jackson Five—are in the video. Peterson claims that the video, with a running time of only 43 minutes, is "highly repeatable."

The '60s time-capsule project was a special challenge since the more serious sociopolitical footage of the time is mixed with lighter, nonpolitical songs, Peterson says.

Record stores seem a natural for the programs, particularly with the cross-promotions, but Peterson suggests that they will provide an interesting "test" for video-only stores.

MCA will promote the videos on a cross-section of radio station formats in as many as 20 major markets in the U.S., and with fashion promotional-clip segments for MTV and other cable outlets. It will also provide extensive in-store merchandising material.

Of the majors, MCA Home Video has been the most aggressive in terms of made-for videos. The company's experience dates back several years to videodisk projects such as "The First National Kid Disk," "Olivia—Physical," and numerous others, to more recent projects such as "The Doors: Dance On Fire," Cheech & Chong's "Get Out Of My Room," and the off-beat, video music biography "Stand By Me: A Portrait Of Julian Lennon."

Other original videos since January include "Gross Jokes," "Gary Yanker's Walking Workout, and numerous music video projects with such artists as Tom Petty, Jimmy Buffet, Triumph, the Alarm, and others. Upcoming are "Donna Mills: The Eyes Have It" with the "Knots Landing" star sharing beauty secrets; a Fat Boys music video; and "Body By Jake: Energize Yourself."

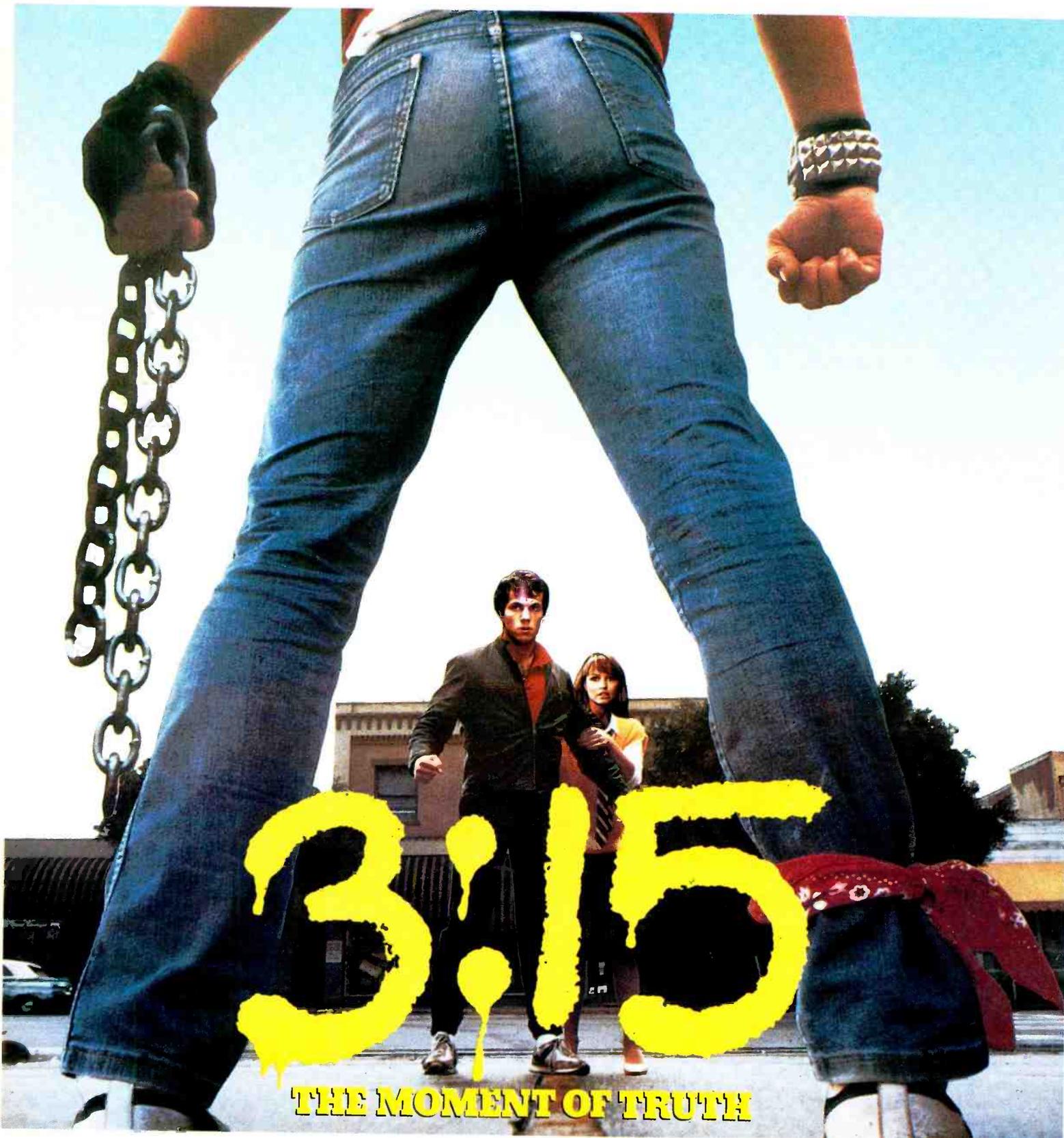
Reportedly, MCA Home Video also has an original, multiseries children's video project in the works.

MR. ROGERS

(Continued from page 53)

The subject matter of "Dinosaurs" is something "that Mr. Rogers feels strongly about. Dinosaurs and monsters are things that kids have fears about," she says. During the program, Mr. Rogers "explains why these are not real and why you should not be afraid of them." In addition, the program is designed to be used with parental interaction. Rogers "wants parents to talk about these problems with children," Blodgett says. A letter to parents is printed on the box sleeve, explaining how they can help use the programs to deal with their children's fears.

Even though the Mr. Rogers show has been on television for decades, over half of the footage in the video episodes is new. "There are certain segments that were taken out of some of the shows, but the actual talking to the camera and discussing it was all done originally," Blodgett says.



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Programming For Deaf Bows On Tape

NEW YORK Another narrow market has been targeted by video manufacturers, with All Occasion Video's release of a series based on programming created for the Silent Network, a cable television service designed specifically for the deaf.

"There are approximately 20 million people in this country that have some kind of hearing impairment," says All Occasion director of marketing Gary Hyman, and there is a limited amount of programming available. "There is no deaf station in the world other than the Silent Network," says Hyman.

As a service targeted specifically for the deaf, Silent Network has a relatively strong brand identity, Hyman says. The service originates in Los Angeles and is carried by 256 cable systems in every state in the U.S. except Alaska and Hawaii. But that doesn't mean viewers will be familiar with the footage already, he says. "The programming that I have is . . . highlights of all their shows that are not aired anymore," says Hyman. "It's not available on the network"—which has been on the air for eight years.

Silent Network program categories range from musicals to comedy to children's programming to exercise. Judy and Audrey Landers highlight "It's Music To Your Eyes," comedian Norm Crosby appears in "The Sign Of Our Times," and deaf actress Freda Norman stars in the visual-arts-oriented "Festival."

One reason the programming has special appeal to the deaf is that "they are all open caption, so you don't need a decoder." Many home video titles are offered in close-captioned formats. Hyman says the minimum price for a decoder is usually well over \$200, which can prove a barrier for some people.

List price for the programs is \$29.95. The shows wholesale for \$15. "If we can do between 2,000 and 4,000 of each, we'll be very satisfied," says All Occasion national marketing manager Steve Allen. "The programming was there already; it wasn't like we had to go out and shoot," says Hyman of the relatively low breakeven.

Major chains such as Tower and Wherehouse have expressed interest, he claims. The programs will also be marketed through libraries, book chains, and individual video specialty stores.

"There's mixed reaction," says Hyman, speaking of retailer interest in his programs. "The book people are very interested. The individual video stores are not as enthusiastic; they don't realize there is a community out there that is longing for this product."

One way Silent Network hopes to assist retailers in seeing the size of the potential marketplace is by distributing posters which say, "Video for the hearing impaired available here." All Occasion will be running lengthy commercials on the Silent Network itself on Saturdays.

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PRS Revenues Show Rise, As British Exports Boom

BY PETER JONES

LONDON The gross revenue of Britain's Performing Right Society (PRS) last year rose for the first time above the 70 million pounds mark to a total 74.48 million pounds (\$111.7 million), reflecting the continuing boom in the export of British music.

North America was again the biggest contributor, with some \$17.85 million. Income from the U.S. alone rose by 9.15% to \$15.6 million, less spectacular than the 35% upturn recorded in 1984 over 1983, but nonetheless firm evidence of the success of British music talent there.

The revenue from the U.S. and Canada would have been greater but for the decline in the value of the U.S. dollar against the pound sterling.

Roger Greenaway, PRS chairman, pointed in his July 10 speech at the PRS annual general meeting here to a build-up of society action to hit the premises in Britain where music is performed without license and to negotiations to increase broadcasting revenue.

But the overseas revenue position was one in which the U.S. loomed large, he said. Last year, he had referred to the outcome there of litigation in the Buffalo, N.Y., case. "What a relief it was that the legality of the blanket licensing system appeared to have finally been established beyond dispute."

He had also urged that a vigi-

lant watch be kept on the U.S. television industry whose attempts to pay less for music had by no means subsided. "Having failed in the courts, the TV industry there has attempted to gain its ends through legislative means. Bills have been introduced which, if enacted, would effectively abolish the composer's performing right as a means of securing an income from exploitation of music used in syndicated television programming on any of the thousand or so local television stations in the U.S."

Greenaway paid tribute to the three U.S. performing rights organizations for their efforts in "arousing public opinion against this outrageous measure. This is undoubtedly the most serious threat to composers' rights yet seen in the U.S."

He said the fact that the measure is opposed by the U.S. administration and that the European Economic Community had made powerful representations against it "does not, I'm afraid, guarantee this confiscatory legislation will fail. Broadcasters in the U.S. are a powerful lobby."

The PRS accounts showed a significant drop in revenue from cinemas, down by 33.6% to 449,000 pounds (\$675,000), reflecting the dramatic drop in boxoffice receipts last year.

Membership in the PRS increased in 1985 by 1,561, to a total 20,712, including 17,000 lyricists and composers.

U.K. Deals Inked On Vidclip Use BBC, Tyne Tees Sign On Pay-For-Play

This story prepared by Peter Jones and Nick Robertshaw.

LONDON The deals the BPI has struck with the BBC and the commercial television station Tyne Tees over pay-for-play use of music videos in TV shows are at least giving some shape to the debate between record companies and the small-screen programmers.

No financial details of the deals have been officially revealed. But insiders say the BBC has agreed to a fee of 150,000 pounds (\$225,000) to cover all planned music video use over the next 12 months.

It was originally said that the British Phonographic Industry (BPI) had sought payments of 500 pounds per clip use from the BBC. The BBC, which screens the top-rated "Top Of The Pops," won exemption from BPI's edict banning the use of music videos on British TV on May 31 by agreeing to what the BPI called "realistic negotiations."

However, further discussions are already in progress between the BPI and the BBC, over and above the existing pay-for-play deal which runs through June 30, 1987. The talks are over a proposed new program series which, if it goes on, will feature music videos and would, presumably, earn an extra fee.

Tyne Tees TV (Billboard, Inside Track, July 19) struck a deal with BPI while the other 14 independent TV companies continued firm resistance to the principle of pay-for-play, deeming music video use a valuable record-selling promotional aid. Tyne Tees, which puts out "The Tube," among other pop shows, has

also agreed on a blanket payment, undisclosed but obviously much less than the BBC figure, for clip use up to April 30 next year.

"The Chart Show," independently produced by Keith MacMillan for Channel 4, carried on for a few weeks under the BPI ban, but has now gone into a "rewind" format, using no current clips and almost exclusively depending on live or studio footage owned by the TV company—and therefore beyond BPI's control.

No discussions have started as yet between BPI and the commercial Channel 4, so the ban on the supply of videos by BPI member companies remains in force. But viewers will be seeing the music-video-based "Max Headroom Show" on C4 shortly, despite the ban.

**'One by one,
video users are
approaching us
to negotiate'**

That is because the producers of the series settled a payment deal at the outset, covering two showings of the series in the U.K. and some overseas screenings.

Thorn EMI Statement Out

LONDON Thorn EMI's music division is still one of the company's main problem areas, chairman and chief executive Sir Graham Wilkins has told shareholders in the U.K. electronics giant.

In his annual statement on trading results, Wilkins notes: "Recovery of the music business is taking somewhat longer than expected. The satisfactory profits being earned in the rest of the world continue to be offset by poor results in North America."

But, he adds: "There are signs of a progressive recovery which should be reflected in improving results in 1986-87."

Total turnover for the year through March 31 was \$4.97 billion, with pretax profits at \$157 million, according to the company's balance sheet. U.K. earnings accounted for about \$3 billion, European trade for \$973 million, and North and South American business for \$624 million, down from \$743 million in the previous financial year.

The past year has seen Thorn EMI structured into four main product sectors. On this basis, consumer and commercial earned \$1.58 billion, rental and retail \$1.33 billion, technology \$1.28 billion, and entertainment, which includes the company's music interests, \$1.08 billion. Profits from the entertainment sector were \$20.1 million.

Wilkins' statement includes a detailed account of the sale of Thorn EMI Screen Entertainment, a subject of some embarrassment to the parent company; the film and video division was resold by its new own-

er only one week after its purchase at a profit of about \$70 million. Company strategy is to concentrate on businesses where "adequate profits" can be made and where it has or can obtain a "competitive advantage," says Wilkins. TESE did not meet these criteria and therefore became one of a series of disposals intended to reduce the company's borrowing through more efficient use of resources.

VCRs Set Sales Records In U.K.

LONDON Sales of VCRs in the U.K. this year seem set to hit record heights, according to figures from BREEMA, the British Radio & Electronic Equipment Manufacturers' Assn. First-quarter returns show 381,000 VCRs delivered to shops, up 30% on the 293,000 registered in the first three months of last year.

The only sector of the electronic-equipment market that is expanding faster is compact disk players, which, at 68,000 deliveries to the trade, were up 400% on the same period of 1985 and only 10,000 down on the figures for the Christmas sales bonanza.

Says the BREEMA market survey: "The video recorder market is now clearly on an upward trend again, following a period of retrenchment." It also notes that camcorder deliveries have trebled, hitting the 15,000 mark for the same three-month period.

Industry Hopes Acts' Success Will Offset Piracy Turkish Talk Turkey: 'We Need Pop'

BY JOHN CARR

ISTANBUL Turkey's music industry, hampered by widespread cassette piracy and a lack of high-powered marketing drive, is counting on domestic and international pop product to boost consumer interest.

According to Hulusi Tunca, managing editor of Hey, a Turkish youth-oriented pop music weekly, "The market share of Western pop product is about 25% nowadays. But at the same time, domestic hard rock groups are taking first steps toward achieving full national recognition."

In particular, three Istanbul-based groups—Devil, Asansor, and Pyramid—have started playing theater venues not only here, the chief commercial city of Turkey, but also in the capital, Ankara, and in Izmir and Antalya.

"But record companies hesitate to sign local bands until they have really proved themselves," says Tunca, "so the groups record cassettes in private studios at their own expense. Each title sells around 20,000 copies on the legitimate market, and sales are clearly rising."

Part of the Turkish music busi-

ness problem stems from the absence of the major multinationals, which can provide adequate artist and repertoire development. Despite measures adopted by the Turkish government, cassette piracy exists on a massive scale. Legitimate product accounts for only about 10% of the overall annual cassette turnover of approximately 30 million.

However, sales here of the big international rock acts are rising fast, with the Scorpions, Duran Duran, and Modern Talking among the front-runners. No official figures are available, but Tunca estimates that a really successful album can top the 100,000-unit sales mark.

Total sales on a highly popular artist/composer can soar to a million if pirated product is taken into account. Bogus cassettes sell for the lira equivalent of \$1.50 each.

Says Tunca, "Albums are pressed here with one artist on one side and another on the other." It is a marketing tactic that is attractive to domestic buyers.

In the pop field, the preferences of Turkish fans center on European MOR artists, such as the Italian duo Al Bano & Romina Power. But hard rock and heavy metal run a close

second, says Tunca.

Shakin' Stevens, long a regular in the Hey magazine charts, is planning a tour of Turkey before the end of the year. A concert here earlier this year by Opus was very successful.

Tunca cites Turkish government policies as being favorable to the growth of Western-style repertoire in Turkey. For several years the music genre known as arabesk, which is related to Middle Eastern styles and massively pirated in rural areas, has been in official disfavor.

The authorities are promoting classical music on the state-run airwaves as part of a western cultural orientation.

Hey, with a readership of some 150,000, has followed the Turkish music scene for 17 years; it is the only journal in its field. Recently, it added a video section with charts to supplement its music sales charts.

The current top foreign album is the "Rocky IV" soundtrack, with "Joan Lui" by Italian singer Adriano Celentano in second place and Dire Straits' "Brothers In Arms" third.

Two Players Enter Music Scene Publisher, Radio Consultancy Group

TORONTO Within the course of one week, two major companies have sprung up in the Canadian music business, injecting new vitality in music publishing and competition in the radio consultancy field. Also, a new and potentially strong kid has moved onto the block in the independent record and management area.

The Canada Publishing Corp., a prestigious Canadian book publisher, has formed Thompson Music Publishing (TMP) and announced the appointment of veteran industryite Frank Davies as executive vice president and general manager. Davies, who has engineered many of Canada's music successes in his 16 years there, had been president of ATV Music of Canada until the firm was wound down late last year, following the sale of its parent company's assets to Michael Jackson.

In Winnipeg, Moffat Communications Ltd. executives Chuck McCoy and Pat Bohn have resigned their posts to create their own consulting company to the broadcast industry, McCoy-Bohn Communications International Inc. They officially leave their current posts in September to establish headquarters in Vancouver. Their first clients will be the nine Moffat stations.

And in Toronto, there is an addition to the indie corps. Embrace Records, essentially a management and publishing firm built around a label, has highly touted singer-composer Perris as its first artist. It is believed the label has secured major distribution for him in Canada and international signings are being sought.

The TMP will see Davies expand the base of Gordon V. Thompson Music, a major distributor of printed music acquired by Canada Publishing two years ago. He brings to TMP the copyright catalog and other current agreements of Partisan Music Production Inc., a publishing and production firm of which he was president before his ATV job. That includes the management of songwriters Eddie Schwartz and David Tyson, the representation of the Alliance Entertainment Corp. catalog of feature film and television music, publishing rights of CBS Masterworks artist Steve Kujala, the song catalogs of Juno winner Alfie Zappacosta (in conjunction with CBS Songs), the music of "Robotman and Friends," and the song catalogs of the Leggat Brothers and Klaatu, among other things.

Under Davies, ATV in Canada had built a respectable business as a copyright development company. It signed and developed Canadian songwriters and artists, sought solid management for those acts, helped secure record contracts, and even promoted the records. He thinks TMP is another opportunity to do exactly that, not to mention the subpublishing of foreign publishers' catalogs in Canada.

"This will be a company that will publish and develop music copyrights in the best tradition of the aggressive European publishers and some of the better U.S. companies," Davies said. "The development of

Canadian copyrights will take all forms, from demoing the songs of prespective recording artists, to seeking out good management for those acts, to finding the right record companies and producers for them, to helping promote their product when it is finally released."

The TMP move also brings back to the music business Arnold Gosewich, president and chief operating officer of Macmillan of Cana-

'Broadcasters must now pay more attention to the quality of programming'

da, a division of Canada Publishing. Gosewich, formerly chief of CBS Records Canada Ltd. and Capitol-EMI Records of Canada Ltd., will oversee the development of TMP. Gosewich says a game plan was developed with Canada Publishing chief Ron Besse, after the acquisition of Thompson Music, to take Canada Publishing into the copyright ownership end of the music publishing business.

"What we lacked, however, was the right person to guide us into this highly specialized and important area of the industry," Gosewich says. The man he had in mind was Davies, and when ATV folded, a deal was put into the works.

Meanwhile, McCoy and Bohn bring more than 35 years of broadcast experience to their consultancy

company. McCoy has been national program coordinator for Moffat since 1979, after a 10-year career with the CHUM Group. Bohn has been with Moffat for 15 years as program director in Moose Jaw, Hamilton, and, since 1982, front-running CHED Edmonton.

"Increased fragmentation and competition now require broadcasters to pay even more attention to the quality of their programming, and that's where we feel McCoy-Bohn Communications can really help," McCoy said.

Moffat radio vice president Jim McLaughlin says that while the company is sorry to see the two go, their expertise will be used well. "Our programming departments can only benefit" from the consultancy, he says.

The location of offices in Vancouver, rather than Toronto or Montreal, signals that McCoy-Bohn wants to corner the sizable, but still up-for-grabs, western Canadian market.

At Embrace, label chief Robert Luhtala says the key will be a good start from the gate with Perris. "A lot rides on having a successful start," he says. "From there, you can build."

At TMP, Davies says the time is ripe for the creation of a new major player in the publishing business, in view of imminent revision by the federal government of the 1924 Copyright Act. Those revisions are expected to greatly enhance the revenues of composers and publishing firms and better protect copyrighted material in the market.

'Born In The U.S.A.' Wins Top Album Poll: Dire Straits Is Best

TORONTO In one of the largest consumer music polls ever taken in North America, Dire Straits edged out the Beatles as favorite group and "Born In The U.S.A." by Bruce Springsteen was a runaway winner as favorite album.

Pepsi-Cola Canada's Music Poll Sweepstakes had 150,000 Canadians respond in six categories—best male artist, female artist, new artist, group, album, and country performer.

Canadian Corey Hart was the sole domestic winner, taking the best male artist category with 24% of the vote. Phil Collins and Canadian Bryan Adams tied for the second spot with 20% each.

Madonna grabbed 39% of the vote in the best female artist poll. Tina Turner finished second with 20% and Canada's Anne Murray wound up third with 12%.

Whitney Houston, with 31% of the ballots, took the best new artist honors, while Mr. Mister finished as runner-up with 23% and Tears For Fears took third with 16%.

Although Springsteen didn't

rank in the top three as best male artist, his "Born In The U.S.A." record was head and shoulders above the pack in the album polling. It garnered 57% of the votes, finishing well ahead of Pink Floyd's "Dark Side Of The Moon," which garnered 13%, and Michael Jackson's "Thriller" with 11%.

In the voting for best group, Dire Straits' victory was the narrowest in any category. Its 22% of the votes edged out the Beatles' 21% and ZZ Top's 20%.

Kenny Rogers, on the other hand, was a handy winner as best country performer. He snared 44% of the vote, while Alabama took in 21% and Willie Nelson grabbed 14% of the balloting.

In Ontario, the country's largest province, some of the results were different. The Beatles were the top group by one-tenth of a percentage point over Dire Straits (23% versus 22.9%).

In Toronto, Springsteen was third most popular male artist and Diana Ross was third most popular female artist. Dolly Parton was second behind Kenny Rogers.

EMI Australia Closes Custom-Pressing Division

BY GLENN A. BAKER

SYDNEY Forty years ago, the first recordings by Slim Dusty, Australia's domestically most successful recording artist (over 3 million album sales), were custom-manufactured by EMI and released on a private label.

For two decades, EMI has operated a full-scale custom-records division that occasionally uncovered a major talent like Dusty but more often allowed amateur and neophyte talents to capture their creative outpourings for posterity.

Now, following a particularly embarrassing profit downturn for the Thorn EMI Australia group (\$14 million to \$8 million), EMI has formally closed down its custom-pressing arm, though not without some honest regret.

Says general manager Brian Harris: "It did serve to attract a lot of interesting talent off the street. But business is business, and there was no reasonable business coming out of that area. What was viable five years ago isn't necessarily viable now."

"One of the problems is our automation. In the days of manual presses we could have a girl sit down and make up a 100-200 disk order for a client but now that is almost impossible and financially impractical."

But the closing has dealt a blow to small independent labels, which are now experiencing enormous difficulties in obtaining pressing time. The closing of Astor Records in Melbourne some years ago resulted in all pressing facilities being located in Sydney. With EMI, CBS, and Festival often working round-the-clock shifts to meet the demands of the six major record companies, the independent Powderworks Records is the only facility realistically able to handle small runs.

The situation has been further exacerbated by PolyGram's closing its New Zealand plant and the subsequent influx of New Zealand business to Sydney.

The blame for the sudden evaporation of pressing time is being laid on the compact disk boom. Many indie label chiefs believe that the overwhelming acceptance of CD technology in Australia has resulted in record companies suspending any further investment in conventional manufacturing equipment.

John Foy, head of the tiny Red Eye label, an offshoot of his specialist Sydney record store, says: "I couldn't start a label now. Unless you have a P&D deal with a major, there's no way you can guarantee getting a record out. Soon there'll be no middle ground between working live and winning an album deal with a major."

However, CBS Records here doesn't see the situation as quite so dramatically dire. Richard Harvey, factory manager, insists vinyl disks are still very much a priority for the company, that custom pressing work is readily accepted, and that no winding down is being contemplated.

Festival Records, the only inde-

pendent major, operates both a large pressing plant and the country's most modern cassette-duplication unit. It handles manufacturing for PolyGram and a number of specialist television marketers, such as Concept Records. It has an "open door" policy on custom work, although, like EMI, automation makes small runs uneconomical.

The real enemy of the vinyl disk in Australia would seem not to be the expensive, hard-to-obtain compact disk, but rather the cassette, which last year displaced the LP as the most popular music format in the country. The ratio currently sits at around 55/45 in favor of tape.

For EMI, the custom pressing shutdown was just part of an extensive reorganization. Nine staffers have been let go in a reshuffling of positions. Brian Harris returned from the World/Australian Record Club to his old post of general manager, also taking on the role of national marketing manager. Daymon Wynters, the international product manager, now also looks after independent labels (Liberation, Big Time, Wizard, etc.). Rob Walker is back from Capitol and Roger Davies Management in Los Angeles to become a&r director and national promotions manager.

David Snell (from EMI New Zealand) has replaced Rupert Perry as managing director of EMI Australia.

Harris attributes EMI's current woes to the sad state of the Australian economy and the domestic record market. "The Australian dollar is at an all-time low, and most of our parts come from overseas, so it is costing us 30% more just to release an album."

GMPA Calls For Radio Play

HAMBURG The German Music Publishers' Assn. has launched an attack on the country's radio programmers for failing to give sufficient airtime to national repertoire.

Claiming that foreign material dominates program schedules, the group has begun a promotional push on a list of 1,800 local titles under the heading "Made In Germany." Fifty albums will be circulated to radio and television stations and made available for sale in retail outlets. And some 800 titles will be released in 10 sets of four compact disks each.

Says Josef Bamberger, head of UFA Musik: "There's no doubt that German repertoire deserves better support from the media and from the retail trade. Making people aware of the wide range of material available is a valuable starting point."

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 7/19/86

This Week	Last Week	SINGLES
1	1	PAPA DON'T PREACH MADONNA SIRE
2	17	EVERY BEAT OF MY HEART ROD STEWART WARNER
3	6	LET'S GO ALL THE WAY SLY FOX CAPITOL
4	3	MY FAVOURITE WASTE OF TIME OWEN PAUL EPIC
5	2	THE EDGE OF HEAVEN WHAM EPIC
6	22	SING OUR OWN SONG UB40 DEP INTERNATIONAL
7	4	HAPPY HOUR HOUSEMARTINS GO! DISCS
8	8	VENUS BANANARAMA LONDON
9	5	TOO GOOD TO BE FORGOTTEN AMAZULU ISLAND
10	40	THE LADY IN RED CHRIS DE BURGH A&M
11	12	(BANG ZOOM) LET'S GO REAL ROXANNE/HITMAN HOWIE TEE COOLTEMPO
12	14	PARANOIMIA ART OF NOISE WITH MAX HEADROOM CHINA
13	7	I CAN'T WAIT NU SHOOZ ATLANTIC
14	24	HIGHER LOVE STEVE WINWOOD ISLAND
15	13	IT'S TERRIBLE BEING IN LOVE CLAIRE AND FRIENDS BBC
16	10	DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE
17	38	CAMOUFLAGE STAN RIDGWAY IRS
18	9	NEW BEGINNING (MAMBA SEYRA) BUCKS FIZZ POLYDOR
19	25	ROSES HAYWODE CBS
20	16	HEADLINES MIDNIGHT STAR SOLAR
21	26	BRILLIANT MIND FURNITURE STIFF
22	11	HUNTING HIGH AND LOW A-HA WARNER
23	37	SMILE AUDREY HALL GERMAIN
24	NEW	WHAT'S THE COLOUR OF MONEY HOLLYWOOD BEYOND WEA
25	18	CAN'T GET BY WITHOUT YOU REAL THING PRT
26	15	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/MCA
27	20	FRIENDS WILL BE FRIENDS QUEEN EMI
28	19	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA
29	21	ADDICTED TO LOVE ROBERT PALMER ISLAND
30	NEW	I DIDN'T MEAN TO TURN YOU ON ROBERT PALMER ISLAND
31	34	THE PROMISE YOU MADE COCK ROBIN CBS
32	29	LEVI STUBBS TEARS BILLY BRAGG GO! DISCS
33	NEW	SO MACHO SINITTA FANFARE
34	36	TELL ME TOMORROW PRINCESS SUPREME
35	32	LEFT OF CENTER SUZANNE VEGA A&M
36	23	AMITYVILLE (THE HOUSE ON THE HILL) LOVEBUG STARKSKI EPIC
37	27	CALL OF THE WILD MIDGE URE CHRYSALIS
38	33	SLEDGEHAMMER PETER GABRIEL VIRGIN
39	NEW	AIN'T NOTHING GOING ON BUT THE RENT GWEN GUTHRIE BOILING POINT
40	NEW	SUN STREET KATRINA AND THE WAVES CAPITOL
ALBUMS		
1	1	MADONNA TRUE BLUE SIRE
2	NEW	WHAM THE FINAL EPIC
3	3	EURYTHMICS REVENGE RCA
4	5	QUEEN A KIND OF MAGIC EMI
5	7	ROD STEWART EVERY BEAT OF MY HEART WARNER
6	4	GENESIS INVISIBLE TOUCH VIRGIN
7	NEW	VARIOUS NOW—THE SUMMER ALBUM EMI/VIRGIN
8	10	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND
9	2	BIG COUNTRY THE SEER MERCURY
10	6	HOUSEMARTINS LONDON O HULL 4 GO! DISCS
11	11	A-HA HUNTING HIGH AND LOW WARNER
12	8	SIMPLY RED PICTURE BOOK ELEKTRA
13	9	DIRE STRAITS BROTHERS IN ARMS VERTIGO
14	15	CHRIS DE BURGH INTO THE LIGHT A&M
15	12	PETER GABRIEL SO VIRGIN
16	30	ROBERT PALMER RIPTIDE ISLAND
17	13	SUZANNE VEGA A&M
18	14	SMITHS THE QUEEN IS DEAD ROUGH TRADE
19	20	SIMPLE MINDS ONCE UPON A TIME VIRGIN
20	16	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
21	18	WHITNEY HOUSTON ARISTA
22	17	SHADOWS MOONLIGHT SHADOWS PROTV
23	29	QUEEN QUEEN'S GREATEST HITS EMI
24	32	REAL THING BEST OF THE REAL THING PRT
25	21	PET SHOP BOYS PLEASE PARLOPHONE
26	23	BILLY OCEAN LOVE ZONE JIVE
27	22	CURE STANDING ON A BEACH/THE SINGLES FICTION
28	NEW	DAVID LEE ROTH EAT 'EM AND SMILE WARNER
29	28	ALED JONES PIE JESU 10 RECORDS
30	25	VARIOUS DANCE HITS VOL 2 TOWERBELL
31	19	LEVEL 42 WORLD MACHINE POLYDOR
32	NEW	GENE LOVES JEZEBEL DISCOVER BEGGARS BANQUET
33	26	SAM COOKE THE MAN AND HIS MUSIC RCA
34	31	PHIL COLLINS NO JACKET REQUIRED VIRGIN
35	37	MADONNA LIKE A VIRGIN SIRE
36	NEW	VARIOUS STREET SOUNDS 17 STREET SOUNDS
37	24	CHRIS REA ON THE BEACH MAGNET
38	27	STING BRING ON THE NIGHT A&M
39	33	GO WEST GO WEST/BANGS AND CRASHES CHRYSALIS
40	NEW	VARIOUS DRIVE TIME USA K TEL

CANADA (Courtesy The Record) As of 7/12/86

SINGLES		
1	2	SLEDGEHAMMER PETER GABRIEL GEFEN/WEA
2	1	LIVE TO TELL MADONNA WEA
3	4	ON MY OWN PATTI LABELLE & MICHAEL MCDONALD MCA
4	3	A DIFFERENT CORNER GEORGE MICHAEL CBS
5	5	HOLDING BACK THE YEARS SIMPLY RED ELEKTRA/WEA
6	8	INVISIBLE TOUCH GENESIS ATLANTIC/WEA
7	7	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
8	9	WHO'S JOHNNY ("SHORT CIRCUIT" THEME) EL DEBARGE MOTOWN/MCA
9	15	LOVE TOUCH ROD STEWART WARNER BROS./WEA
10	6	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M
11	16	I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
12	14	NO ONE IS TO BLAME HOWARD JONES WEA
13	11	THERE'LL BE SAD SONGS (TO MAKE YOU CRY) BILLY OCEAN JIVE/CBS
14	17	PETER GUNN THE ART OF NOISE FEATURING DUANE EDDY CHRYSALIS/MCA
15	NEW	HOW MANY LUBA CAPITOL
16	19	ALL I NEED IS A MIRACLE MIKE + THE MECHANICS ATLANTIC/WEA
17	NEW	THIN RED LINE GLASS TIGER CAPITOL
18	12	SOMETHING ABOUT YOU LEVEL 42 POLYGRAM
19	10	THE POWER OF LOVE JENNIFER RUSH CBS
20	NEW	PAPA DON'T PREACH MADONNA SIRE/WEA
ALBUMS		
1	3	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
2	2	PETER GABRIEL SO GEFEN/WEA
3	1	WHITNEY HOUSTON ARISTA/RCA
4	4	ROBERT PALMER RIPTIDE ISLAND/MCA
5	9	BILLY OCEAN LOVE ZONE JIVE/CBS
6	6	PET SHOP BOYS PLEASE CAPITOL
7	7	VAN HALEN 5150 WARNER BROS./WEA
8	5	HEART NEVER CAPITOL
9	8	GLASS TIGER THE THIN RED LINE CAPITOL
10	NEW	MADONNA TRUE BLUE SIRE/WEA
11	10	SIMPLY RED PICTURE BOOK WARNER BROS./WEA
12	12	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL
13	11	PATTI LABELLE WINNER IN YOU MCA
14	15	SOUNDTRACK TOP GUN COLUMBIA/CBS
15	13	ROLLING STONES DIRTY WORK COLUMBIA/CBS
16	17	CHRIS DE BURGH INTO THE LIGHT A&M
17	NEW	HOWARD JONES ACTION REPLAY WEA
18	NEW	KIM MITCHELL SHAKIN' LIKE A HUMAN BEING ALERT/POLYDOR
19	NEW	WHAM! MUSIC FROM THE EDGE OF HEAVEN COLUMBIA/CBS
20	NEW	LUBA BETWEEN THE EARTH AND SKY CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 7/14/86

SINGLES		
1	2	LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV
2	4	I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
3	7	VENUS BANANARAMA LONDON/METRONOME/PMV
4	1	ATLANTIS IS CALLING (SOS FOR LOVE) MODERN TALKING HANSA/ARIOLA
5	3	WONDERFUL WORLD SAM COOKE RCA
6	13	THE EDGE OF HEAVEN WHAM EPIC
7	9	BAD BOY MIAMI SOUND MACHINE EPIC/CBS
8	6	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/TELDEC
9	5	MIDNIGHT LADY CHRIS NORMAN HANSA/ARIOLA
10	8	SLEDGEHAMMER PETER GABRIEL VIRGIN/ARIOLA
11	17	INNOCENT LOVE SANDRA VIRGIN/ARIOLA
12	11	WHY CAN'T THIS BE LOVE VAN HALEN WARNER/WEA
13	10	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/DG/PMV
14	12	BEING BOILED HUMAN LEAGUE EMI
15	14	LOVE TOUCH ROD STEWART WARNER/WEA
16	NEW	LIMOUSINE HUBERT KAH BLOW UP/INTERCORD
17	16	INVISIBLE TOUCH GENESIS VIRGIN/ARIOLA
18	NEW	HUNTING HIGH AND LOW (RE MIX) A-HA WARNER/WEA
19	NEW	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/CBS
20	NEW	UNDERGROUND DAVID BOWIE EMI
ALBUMS		
1	1	MODERN TALKING READY FOR ROMANCE HANSA/ARIOLA
2	2	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
3	3	PETER GABRIEL SO VIRGIN/ARIOLA
4	5	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
5	4	QUEEN A KIND OF MAGIC EMI
6	6	HERBERT GROENEMEYER SPRUENGE EMI
7	9	COCKER JOE COCKER EMI
8	8	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
9	11	CHRIS REA ON THE BEACH MAGNET DG/PMV
10	13	WHITNEY HOUSTON ARISTA/ARIOLA
11	12	VAN HALEN 5150 WARNER/WEA
12	14	CURE STANDING ON A BEACH/SINGLES FICTION/METRONOME/PMV
13	15	COCK ROBIN CBS
14	17	ALPHAVILLE AFTERNOONS IN UTOPIA WEA
15	16	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
16	18	JENNIFER RUSH MOVIN' CBS
17	20	MUENCHENER FREIHEIT VON ANFANG AN CBS
18	NEW	AALGLATT/M BAP AHL MAENNER MUSIKANT/EMI
19	NEW	DEPECHE MODE BLACK CELEBRATION MUTE/INTERCORD
20	NEW	CC CATCH CATCH THE CATCH HANSA/ARIOLA

FRANCE (Courtesy of Europe 1) As of 6/29/86

SINGLES		
1	1	OURAGAN STEPHANIE CARRERE
2	2	EN ROUGE ET NOIR JEANNE MAS PATHE
3	3	LES BETISTES SABINE PATUREL CARRERE
4	5	THE PROMISE YOU MADE COCK ROBIN CBS
5	8	A KIND OF MAGIC QUEEN PATHE
6	7	PAS TOI JEAN JACQUES GOLDMAN CBS
7	6	BROTHER LOUIE MODERN TALKING HANSA/WEA
8	4	PARTENAIRE PARTICULIER CHRIS MUSIC/WEA
9	10	LIVE TO TELL MADONNA WEA
10	11	IF YOU WERE A WOMAN BONNIE TYLER CBS
11	NEW	LES DEMONS DE MINUIT IMAGES FLARENASH/WEA
12	9	SAUVER L'AMOUR DANIEL BALVOINE BARCLAY
13	15	LE PARKING DES ANGES MARC LAVOINE PHONOGRAM
14	13	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON RCA
15	14	CANOE ROSE VIKTOR LAZLO POLYDOR
16	18	A DIFFERENT CORNER GEORGE MICHAEL CBS
17	12	IN THE HEAT OF THE NIGHT SANDRA VIRGIN
18	17	WHEN THE GOING GETS TOUGH BILLY OCEAN CARRERE
19	NEW	BABY TALK ALISHA PHONOGRAM
20	NEW	DON'T YOU WANT MY LOVE NICOLE CBS

AUSTRALIA (Courtesy Kent Music Report) As of 7/21/86

SINGLES		
1	2	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/LIBERATION/EMI
2	3	STIMULATION WA WA NEE CBS
3	5	INVISIBLE TOUCH GENESIS VIRGIN/EMI
4	1	GREATEST LOVE OF ALL WHITNEY HOUSTON ARISTA/RCA
5	7	I WANNA BE A COWBOY BOYS DON'T CRY LEGACY/FESTIVAL
6	4	SLEDGEHAMMER PETER GABRIEL VIRGIN/EMI
7	NEW	PAPA DON'T PREACH MADONNA SIRE/WEA
8	8	ALL I NEED IS A MIRACLE MIKE AND THE MECHANICS WEA
9	9	WHO MADE WHO AC/DC ALBERT PRODUCTIONS/EMI
10	NEW	EDGE OF HEAVEN WHAM EP/CBS
11	10	THERE'LL BE SAD SONGS BILLY OCEAN JIVE/EMI
12	6	ADDICTED TO LOVE ROBERT PALMER ISLAND/FESTIVAL
13	12	ON MY OWN PATTI LABELLE AND MICHAEL MCDONALD MCA/WEA
14	18	WHEN TOMORROW COMES EURYTHMICS RCA
15	11	WHAT HAVE YOU DONE FOR ME LATELY JANET JACKSON A&M/FESTIVAL
16	16	I CAN'T WAIT NU SHOOZ ATLANTIC/WEA
17	17	IF YOU LEAVE OMD VIRGIN/EMI
18	NEW	SPIRIT IN THE SKY DR AND THE MEDICS EPIC/CBS
19	13	CHAIN REACTION DIANA ROSS CAPTCL/EMI
20	14	LIVING DOLL CLIFF RICHARD & THE YOUNG ONES WEA
ALBUMS		
1	1	WHITNEY HOUSTON ARISTA/RCA
2	NEW	MADONNA TRUE BLUE SIRE/WEA
3	2	JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
4	3	GENESIS INVISIBLE TOUCH VIRGIN/EMI
5	NEW	EURYTHMICS REVENGE RCA
6	4	AC/DC WHO MADE WHO ALBERT PRODUCTIONS/EMI
7	8	ORIGINAL MOTION PICTURE SOUNDTRACK PRETTY IN PINK A&M/FESTIVAL
8	6	PETER GABRIEL SO VIRGIN/EMI
9	5	DIRE STRAITS BROTHERS IN ARMS VERTIGO/POLYGRAM
10	11	JIMMY BARNES FOR THE WORKING CLASS MAN MUSHROOM/FESTIVAL
11	9	JOE COCKER LIBERATION/EMI
12	10	VAN HALEN 5150 WARNER/WEA
13	7	BRYAN FERRY/ROXY MUSIC STREET LIFE EG/POLYGRAM
14	15	VARIOUS CLASSIC LOVE SONGS CONCEPT
15	NEW	BILLY OCEAN LOVE ZONE JIVE/EMI
16	16	KEVIN BLOODY WILSON KEV'S BACK CBS
17	NEW	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
18	NEW	FEARGAL SHARKEY VIRGIN/EMI
19	17	PET SHOP BOYS PLEASE PARLOPHONE/EMI
20	14	EAGLES BEST OF THE EAGLES ASYLUM/WEA

JAPAN (Courtesy Music Labo) As of 7/21/86

SINGLES		
1	NEW	DIAMOND EYES SHONEN TAI WARNER/JANNYS
2	NEW	YOAKE NO NEW KYOKO KOIZUMI V CTOR/VARNING
3	5	SKIP BEAT KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
4	7	MERRY XMAS IN SUMMER KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
5	2	PRUSSIAN BLUE NO SHOZO ANZENCHITAI KITTY/KITTY M
6	1	SAIKAI NO LABYRINTH SONOKO KAWAIC CBS/SONY/WATANABE/ONAGU
7	3	SWEAT TEARS ALFE CANYON/TANABE
8	6	SEASON IN THE SUN THE TUBE CES/SONY/WHITE M
9	4	SHINDERARA TACHIE NO DENGON MAMIKO TAKAI CANYON/FUJI/PACIFIC/TANABE
10	NEW	SHADOW SUMMER HIDEKI ISHIKAWA RCA/GEIEI/TV/ASAHI M
11	11	GYPSY QUEEN AKINA NAKAMORI WARNER/PIONEER/MC CABIN
12	9	KIMI WA 1000 1986 OMEGA TRIBE VAP/NTV M
13	14	SONG FOR USA CHECKERS CANYON/THREE STARS
14	12	SAYONARA NO OCEAN KIYOTAKA SUGIYAMA VAP/NTV M/BERMUDA
15	8	MIETEMASUKA YUME TOMOMI NISHIMURA TOSHIBA/EMI/GEIEI/MTV M
16	18	CHIFO NI ORITA TENSHI MARI MIZUTANI VICTOR/SUN MUSIC
17	10	SEISHUN MASAHIKO KONDO CBS/SONY/JANNYS
18	15	DANCE BEAT WA YOAKEMADE YOKO OGINOME VICTOR/JCM/NICHION
19	16	NANIWA SAKAZUKI HIFOSHI ITSUKI TJC/TV ASHAI M/SOUND I
20	13	MOTOR DRIVE REBECCA CBS/SONY/SHINKO M/NTV M
ALBUMS		
1	1	MISATO WATANABE LOVIN' YOU EPIC/SONY
2	2	KIYOTAKA SUGIYAMA BEYOND EMBARK
3	NEW	ONYANKO CLUB PANIC THE WORLD CANYON
4	3	THE TUBE SEASON IN THE SUN CBS/SONY
5	4	SEIKO MATSUDA SUPREME SEIKO
6	6	MAWAYOSHI TAKANAKA JUNGLE JANE TOSHIBA/EMI
7	5	MOMOKO KIKUCHI ADVENTURE VAP
8	7	TOMOYO HARADA NEXT DOOR CBS/SONY
9	8	MIHO NAKAYAMA SUMMER BREEZE KING
10	11	TATSURO YAMASHITA POCKET MUSIC MOON
11	9	TOSHIKI KADOMATSU TOUCH AND GO RVC
12	13	SOUNDTRACK ROCKY IV CANYON
13	20	SEIKIMATSU THE END OF THE CENTURY CBS/SONY
14	14	GENESIS INVISIBLE TOUCH VIRGIN
15	10	HIROKO YAKUSHIMARU HANAZUKAN TOSHIBA/EMI
16	NEW	WHITNEY HOUSTON PHONOGRAM
17	NEW	GEORGE YANAGI FOR YOUR LOVE ATLANTIC
18	12	C-C-B BOKEN NO SUSUME PORIODOL
19	NEW	MASATOSHI NAKAMURA MONO COLUMBIA
20	17	YASUHIRO ABE TUNE BOX THE SUMMER 1986 TOSHIBA/EMI

ITALY (Courtesy Germano Ruscitto) As of 7/10/86

SINGLES		
1	1	LIVE TO TELL MADONNA WEA
2	2	RUN TO ME TRACY SPENCER CBS
3	NEW	THE EDGE OF HEAVEN WHAM CBS
4	7	LESSONS IN LOVE LEVEL 42 POLYGRAM
5	NEW	INNOCENT LOVE SANDRA VIRGIN/EMI
6	NEW	PAPA DON'T PREACH MADONNA WEA
7	4	ONCE MORE TAFFY CBS
8	5	YOU CAN LEAVE YOUR HAT ON JOE COCKER EMI
9	NEW	LOOKING FOR LOVE TOM HOOKER BABY RECORDS
10	9	WE NEED PROTECTION PICNIC IN THE WHITEHOUSE CBS
11	6	A DIFFERENT CORNER GEORGE MICHAEL CBS
12	14	SLEDGEHAMMER PETER GABRIEL ATLANTIC/WEA
13	11	LITTLE GIRL SANDRA VIRGIN/EMI
14	NEW	ATLANTIC IS CALLING MODERN TALKING DELTA/ATLAS
15	NEW	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX CGDMM
16	NEW	JUKE BOX BOY BALTIMORA EMI
17	8	ONE STEP KISSING THE PINK RCA
18	12	KISS PRINCE & THE REVOLUTION WEA
19	18	LOVE IN YOUR EYES LIMAH L EMI
20	10	MODERN LOVERS SANDY MARTON CBS



Luther's Grand Tour. Congratulating Epic recording artist Luther Vandross on the completion of his recent 10-week SRO tour are, from left, Ron McCarrell, vice president of marketing for Epic/Portrait/CBS Associated labels; Shep Gordon of Alive Enterprises; Ray Anderson, E/P/A senior vice president of marketing; Vandross; Cecil Holmes, E/P/A vice president, East Coast, black music a&r; Al Teller, president, CBS Records Division; Larkin Arnold, senior vice president, CBS Records; and Jimi Starks, E/P/A vice president of black music and jazz promotion.



ASCAP's Baby. Atlantic recording artist Regina celebrates the success of her No. 1 dance single, "Baby Love," at New York's Café Seiyoken. Pictured are, from left, manager Mike Belkin; co-manager and publisher Bill Deutsch of Deutsch/Berardi Music; ASCAP in Action editor Lauren Iossa; Regina; and ASCAP special projects analyst Bill Velez.



Blue Chip's High Profile. Blue Chip Records and Profile Records celebrate their distribution pact at a recent party at Manhattan's Limmelight, where Cory Daye premiered her debut Blue Chip/Profile release, "City Nights/Manhattan Cafés," with a 16-piece orchestra. Seen after the show are, from left, Blue Chip's Ron Rogers, Daye, and Profile vice president Steve Plotnicki.



Opening Night. PolyGram Records executives gather to congratulate artist Milton Nascimento after his recent opening-night show at the Beacon Theater in New York. The show was part of Nascimento's 10-city North American tour. Pictured, from left, are Donald Elfman, jazz promotion manager; Guenter Hensler, president, PolyGram classics; Nascimento; Joe Parker, vice president of marketing and sales, PolyGram classics; Dick Asher, president, PolyGram Records; and Richard Seidel, vice president, PolyGram jazz.



Liberace Joins CBS. Joseph F. Dash, senior vice president and general manager of CBS Masterworks, welcomes Liberace to CBS Records. Looking on are Liberace's longtime personal manager, Seymour Heller, left, and Christine Reed, vice president of a&r at CBS Masterworks, right.



Peer Pressure. Peer-Southern music publishing executives meet with Donovan after his recent performance at New York's Bottom Line. From left are Greg Hambleton, managing director, Peer-Southern, Toronto; Donovan; and Allan Tepper, director of creative services for Peer-Southern, New York.



GTR Heroics. Arista Records executives gather backstage at New York's Beacon Theater to congratulate members of GTR on their gold debut album. Shown celebrating after the show are, top row, from left, Sal Licata, president of RCA/A&M/Arista distribution; GTR's Steve Hackett and Max Bacon; Arista president Clive Davis; GTR's Steve Howe; Abbey Konowitch, vice president of video and artist development; Roy Lott, senior vice president, Arista operations; and Don Jenner, senior vice president, Arista marketing and promotion. In the front row are, from left, Jim Cawley, vice president of sales; Phil Quartararo, vice president of promotion; and Jay Ziskrout, associate director, national album promotion.

Paul-McCartney



NEW 7" + 12" SINGLE

7" A Side. PRESS (From The Forthcoming Album, PRESS TO PLAY) B Side. IT'S NOT TRUE
 12" A Side. 1. PRESS 2. IT'S NOT TRUE B Side. 1. HANGLIDE 2. PRESS (Dubmix)

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Radio

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

PETER GABRIEL'S "Sledgehammer" (Geffen) moves into the top slot on the Hot 100, propelled by outstanding sales gains and good airplay gains. **Kenny Loggins'** "Danger Zone" (Columbia) is close behind at No. 2, separated from **Genesis'** "Invisible Touch" (Atlantic) by a razor-thin margin in sales points and a slightly larger margin in airplay points. The latter drops to No. 3, despite holding steady in total points. For next week, these two should do battle with **Peter Cetera's** "Glory of Love" (Warner Bros.), which has pulled to within striking distance.

THE POWER PICK/AIRPLAY this week is **Berlin's** "Take My Breath Away" (Columbia), moving from 38 to 32 with 68 adds, over one-fourth of the radio panel, and excellent airplay moves around the country. It is top 10 in San Francisco; San Diego; Phoenix, Ariz.; Orlando, Fla.; Columbus, Ohio; and in Washington, D.C., where PD **Mark St. John** of WAVA added the track as an LP cut after seeing the movie "Top Gun." The response was "instantaneous" top 5 requests. "It achieved a high degree of familiarity quickly," he says, and the song is leaning female in his call-out research. Overall, it is No. 9 at WAVA. **Lionel Richie's** "Dancing On The Ceiling" (Motown) is runner-up for airplay pick.

"THE EDGE OF HEAVEN" by **Wham!** (Columbia) takes the Power Pick/Sales honor, followed closely by last week's airplay pick, **Bananarama's** "Venus" (London). Wham!'s swan song climbs from 31 to 22. "Venus" moves even faster, from 34 to 23, with top 10 radio reports from WMMS Cleveland, all three top 40 reporters in Chicago, KIIS Los Angeles (9 to 6), KZZP Phoenix (19 to 6), and WTIC Hartford, Conn. (21 to 9). Last week's sales pick, **Steve Winwood's** "Higher Love" (Island), jumps from 27 to 18 nationally, with early top 5 reports coming out of Madison, Wis., and Topeka, Kan.

HOT MOVERS AT RADIO: **Timex Social Club** (Jay), up to No. 20, continues its nationwide explosion with 10 No. 1 reports and 12 more top 5 reports this week. **Jeffrey Osborne** (A&M), at No. 21, moves into the top 5 at KHTZ Reno, Nev., and PRO-FM Providence, R.I., and it's No. 2 at WQUE New Orleans. New artist **Regina** (Atlantic) moves up five notches to No. 34 with five top 10 reports this week, including No. 8 at Z-100 New York. **Miami Sound Machine** (Epic), at No. 37, is No. 1 at WDAY Fargo, N.D.—just about as far as you can get from Miami. **Carl Anderson & Gloria Loring** (Carrere) tie with **Glass Tiger** (Manhattan) as the second-most-added records already on the chart, each with 37 new adds. Anderson & Loring are making big moves where they are being played, including 16 to 6 at 93Q Houston, 15 to 10 at K-106 Baltimore, and 6 to 1 at KBIU Lake Charles, La. **New Edition** (MCA), although losing its bullet at No. 51, is a top 10 hit in Detroit; El Paso, Texas; Sacramento, Calif.; Kansas City, Mo.; San Antonio, Texas; and other markets. **Stacey Q** (Atlantic), jumping 16 places to No. 57, is breaking out strongly in California and Texas and is spreading to Miami, where it moves from 9 to 2 at WPOW.

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Beverly Hills, CA 90210
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FOR WEEK ENDING JULY 26, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

225 REPORTERS

NEW TOTAL
ADDS ON

BERLIN	TAKE MY BREATH AWAY	COLUMBIA	68	183
ZZ TOP	VELCRO FLY	WARNER BROS.	62	62
BILLY OCEAN	LOVE ZONE	JIVE	61	61
RUN-D.M.C.	WALK THIS WAY	PROFILE	45	46
GLASS TIGER	DON'T FORGET ME (WHEN I'M GONE)	MANHATTAN	37	139

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

199 REPORTERS

NUMBER
REPORTING

DOUBLE	THE CAPTAIN OF HER HEART	A&M	36
KLYMAXX	MAN SIZE LOVE (FROM "RUNNING SCARED")	MCA	30
MARY JANE GIRLS	WALK LIKE A MAN	MOTOWN	29
DEVIC	HANGING ON A HEART ATTACK	CHRYSALIS	28
THE MONKEES	THAT WAS THEN, THIS IS NOW	ARISTA	27

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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	5	SLEDGEHAMMER	PETER GABRIEL	1
2	3	DANGER ZONE	KENNY LOGGINS	2
3	1	NASTY	JANET JACKSON	4
4	4	INVISIBLE TOUCH	GENESIS	3
5	11	GLORY OF LOVE	PETER CETERA	5
6	8	YOUR WILDEST DREAMS	THE MOODY BLUES	13
7	2	HOLDING BACK THE YEARS	SIMPLY RED	9
8	12	MAD ABOUT YOU	BELINDA CARLISLE	8
9	17	PAPA DON'T PREACH	MADONNA	6
10	14	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	BILLY JOEL	10
11	13	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	PET SHOP BOYS	11
12	9	WHEN THE HEART RULES THE MIND	GTR	17
13	15	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	7
14	6	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	14
15	20	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	12
16	19	DIGGING YOUR SCENE	THE BLOW MONKEYS	15
17	7	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	16
18	21	SECRET SEPARATION	THE FIXX	19
19	10	LIKE A ROCK	BOB SEGER & THE SILVER BULLET BAND	28
20	24	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	21
21	30	HIGHER LOVE	STEVE WINWOOD	18
22	27	RUMORS	TIMEX SOCIAL CLUB	20
23	16	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	29
24	32	SWEET FREEDOM	MICHAEL MCDONALD	24
25	18	NO ONE IS TO BLAME	HOWARD JONES	25
26	28	TAKE IT EASY	ANDY TAYLOR	26
27	37	VENUS	BANANARAMA	23
28	38	THE EDGE OF HEAVEN	WHAM!	22
29	33	SUZANNE	JOURNEY	27
30	36	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	31
31	29	HYPERACTIVE	ROBERT PALMER	35
32	23	ON MY OWN	PATTI LABELLE & MICHAEL MCDONALD	39
33	—	BABY LOVE	REGINA	34
34	—	ALL THE LOVE IN THE WORLD	THE OUTFIELD	30
35	39	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	41
36	—	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	32
37	22	LIKE NO OTHER NIGHT	38 SPECIAL	44
38	—	YANKEE ROSE	DAVID LEE ROTH	40
39	26	CRUSH ON YOU	THE JETS	36
40	—	DANCING ON THE CEILING	LIONEL RICHIE	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	INVISIBLE TOUCH	GENESIS	3
2	2	SLEDGEHAMMER	PETER GABRIEL	1
3	4	GLORY OF LOVE	PETER CETERA	5
4	3	DANGER ZONE	KENNY LOGGINS	2
5	5	NASTY	JANET JACKSON	4
6	10	PAPA DON'T PREACH	MADONNA	6
7	7	LOVE TOUCH (THEME FROM "LEGAL EAGLES")	ROD STEWART	7
8	11	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	JERMAINE STEWART	12
9	14	MAD ABOUT YOU	BELINDA CARLISLE	8
10	12	MODERN WOMAN (FROM "RUTHLESS PEOPLE")	BILLY JOEL	10
11	15	OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	PET SHOP BOYS	11
12	6	WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	EL DEBARGE	14
13	9	THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	BILLY OCEAN	16
14	8	HOLDING BACK THE YEARS	SIMPLY RED	9
15	20	HIGHER LOVE	STEVE WINWOOD	18
16	17	DIGGING YOUR SCENE	THE BLOW MONKEYS	15
17	24	RUMORS	TIMEX SOCIAL CLUB	20
18	23	THE EDGE OF HEAVEN	WHAM!	22
19	13	YOUR WILDEST DREAMS	THE MOODY BLUES	13
20	32	VENUS	BANANARAMA	23
21	34	DANCING ON THE CEILING	LIONEL RICHIE	33
22	25	SUZANNE	JOURNEY	27
23	27	YOU SHOULD BE MINE (THE WOO WOO SONG)	JEFFREY OSBORNE	21
24	28	ALL THE LOVE IN THE WORLD	THE OUTFIELD	30
25	33	SWEET FREEDOM	MICHAEL MCDONALD	24
26	38	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	32
27	29	TAKE IT EASY	ANDY TAYLOR	26
28	16	NO ONE IS TO BLAME	HOWARD JONES	25
29	30	SECRET SEPARATION	THE FIXX	19
30	35	ONE STEP CLOSER TO YOU	GAVIN CHRISTOPHER	31
31	37	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	37
32	19	WHEN THE HEART RULES THE MIND	GTR	17
33	18	DREAMS	VAN HALEN	38
34	21	TUFF ENUFF	THE FABULOUS THUNDERBIRDS	29
35	39	HANGING ON A HEART ATTACK	DEVICE	42
36	—	BABY LOVE	REGINA	34
37	—	TAKEN IN	MIKE & THE MECHANICS	43
38	22	CRUSH ON YOU	THE JETS	36
39	36	HYPERACTIVE	ROBERT PALMER	35
40	—	RUMBLESEAT	JOHN COUGAR MELLENCAMP	45

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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. (7)	13
Paisley Park (2)	
Sire (2)	
Geffen (1)	
Island (1)	
ATLANTIC (9)	12
Atco (2)	
Island (1)	
COLUMBIA (11)	12
Roiling Stones (1)	
ARISTA (6)	8
Jive (2)	
MCA (7)	8
I.F.S. (1)	
POLYGRAM	7
Polydor (4)	
Digdon (1)	
Mercury (1)	
Riva (1)	
A&M	6
EPIIC (2)	6
CBS Associated (1)	
Carrere (1)	
Scotti Bros. (1)	
Tabu (1)	
CAPITOL	5
RCA (4)	5
Grunt (1)	
EMI-AMERICA (2)	4
Manhattan (2)	
ELEKTRA (3)	4
Solar (1)	
CHRYSALIS (2)	3
China (1)	
MOTOWN (2)	3
Gordy (1)	
PROFILE	2
JAY	1
TOMMY BOY	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
90 ALL CRIED OUT	(Willesden, BMI/Myt Myt, BMI/Careers, BMI)	
89 ALL I NEED IS A MIRACLE	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Chappell, ASCAP) CHA/HL	
30 ALL THE LOVE IN THE WORLD	(Warning Tracks, ASCAP)	
76 ANOTHERLOVERHOLENYOHEAD	(Controversy, ASCAP) WBM	
34 BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	
68 BEFORE I GO	(Unichappell, BMI/David Roberts, Procan) CHA/HL	
94 THE BEST OF ME	(Air Bear, BMI/Neropub, BMI/Hollysongs, BMI/Warner-Tamerlane, BMI) CPP/WBM	
50 THE CAPTAIN OF HER HEART	(Z-Muzik/Almo, ASCAP) CPP/ALM	
36 CRUSH ON YOU	(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM	
33 DANCING ON THE CEILING	(Brockman, ASCAP) CPP/CLM	
2 DANGER ZONE	(Famous, ASCAP) CPP	
60 A DIFFERENT CORNER	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
15 DIGGING YOUR SCENE	(Blue Network, ASCAP) CPP	
71 DO YOU REMEMBER ME?	(See This House, ASCAP/Sudano Songs, BMI/Soft Summer Songs, BMI/Black Stallion, BMI) HL	
49 DON'T FORGET ME (WHEN I'M GONE)	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, PRO) CPP/ALM	
38 DREAMS	(Yessup, ASCAP) WBM	
22 THE EDGE OF HEAVEN	(Morrison Leahy, ASCAP/Chappell, ASCAP) HL	
93 EVERY LITTLE KISS	(Zappo, ASCAP)	
84 FEEL THE HEAT	(Hot Boy, ASCAP)	
80 THE FINEST	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
41 FRIENDS AND LOVERS	(WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP) WBM	
5 GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")	(Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP/WBM	
87 GREATEST LOVE OF ALL	(Golden Torch, ASCAP/Gold Horizon, BMI) CPP	
42 HANGING ON A HEART ATTACK	(Makiki, ASCAP/Arista, ASCAP) CPP	
92 HEADED FOR THE FUTURE	(Stonebridge, ASCAP) HL	
91 HEADLINES	(Hip Trip, BMI/Midstar, BMI) CPP	
18 HIGHER LOVE	(F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI)	
9 HOLDING BACK THE YEARS	(April, ASCAP) CPP/ABP	
96 HOT WATER	(Chappell, ASCAP/Island, BMI)	
35 HYPERACTIVE	(Island, BMI/Bungalow, ASCAP/Ackee, ASCAP/Les Etolies de La Musique, ASCAP) WBM	
58 I CAN'T WAIT	(Poolside, BMI)	
56 I WANNA BE A COWBOY	(Protoons, ASCAP/Terrace, ASCAP) CPP	
77 IF ANYBODY HAD A HEART	(Famous, ASCAP)	
67 IF LOOKS COULD KILL	(Blackwood, BMI/Stone Diamond, BMI) CPP	
55 IF SHE KNEW WHAT SHE WANTS	(Funzalo, BMI/Juters, BMI) HL	
86 I'M YOUR MAN	(Townsway, BMI/Nelana, BMI/Off Backstreet, BMI/Limited Funds, BMI/Uncity, BMI) CPP/CLM	
3 INVISIBLE TOUCH	(Anthony Banks, ASCAP/Phil Collins, ASCAP/Mike Rutherford, ASCAP/Hit & Run Music) WBM	
52 JUNGLE BOY	(John Eddie Music)	
48 A KIND OF MAGIC	(Queen, BMI/Beechwood, BMI) WBM	
28 LIKE A ROCK	(Gear, ASCAP) WBM	
44 LIKE NO OTHER NIGHT	(Rocknocker, ASCAP/John Bettis, ASCAP/WB, ASCAP/Irving, BMI/Calypto Toonz, PRO) WBM/ALM	
59 LIVE TO TELL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	
100 LIVING ON VIDEO	(Larry Spier, ASCAP/New Image, CAPAC) HL	
61 LOVE OF A LIFETIME	(Gamson Songs, ASCAP/WB, ASCAP/Jouissance, ASCAP)	
7 LOVE TOUCH (THEME FROM "LEGAL EAGLES")	(Makiki, ASCAP/Arista, ASCAP) CPP	
65 LOVE ZONE	(Zomba, ASCAP)	
8 MAD ABOUT YOU	(Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP) CPP	
47 MAN SIZE LOVE (FROM "RUNNING SCARED")	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	
81 MISSIONARY MAN	(RCA Music/Red Network, BMI)	
10 MODERN WOMAN (FROM "RUTHLESS PEOPLE")	(Joel Songs, BMI) CPP/ABP	
70 MONEYS TOO TIGHT (TO MENTION)	(Stan Flo, BMI/Otis, BMI)	
54 MOUNTAINS	(Controversy, ASCAP) WBM	
4 NASTY	(Flyte Tyme, ASCAP) WBM	
25 NO ONE IS TO BLAME	(Howard Jones Music, Ltd.) WBM	
83 NO PROMISES	(I.D., ASCAP/R.G.K., ASCAP)	
69 NOTHIN' AT ALL	(Music Corp. Of America, BMI) HL/MCA	
95 NOTHING IN COMMON	(Zomba, ASCAP)	
78 OH, PEOPLE	(Broozertoones, BMI/Nonpareil, ASCAP)	
39 ON MY OWN	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
98 ONE HIT (TO THE BODY)	(Promopub B.V., PRS) CPP	
31 ONE STEP CLOSER TO YOU	(Music Corp. Of America, BMI/Bayjun Beat, BMI/Rashida, BMI/MCA, ASCAP) MCA/HL	
97 ONE WAY LOVE	(T-Boy, ASCAP)	
11 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY)	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP	
6 PAPA DON'T PREACH	(Eliot, ASCAP/Jacobsen, ASCAP) WBM	
88 PETER GUNN	(Northridge, ASCAP/Ansta, ASCAP) CPP	
62 POINT OF NO RETURN	(Poolside, BMI) WBM	
74 ROCK'N'ROLL TO THE RESCUE	(Clairaudient, BMI/Daywin, BMI/Careers, BMI) CPP	
45 RUMBLESEAT	(Riva, ASCAP) WBM	
20 RUMORS	(J.King IV, BMI)	
19 SECRET SEPARATION	(Colgems-EMI, ASCAP/"Rats" Said The Tyrant, ASCAP) WBM	
1 SLEDGEHAMMER	(Clotline, BMI/Hidden Pun, BMI) WBM	
66 SOMEBODY LIKE YOU	(Rocknocker, ASCAP/Irving, BMI/Calypto Toonz, PRO) CPP/ALM	
64 SOMETHING ABOUT YOU	(Chappell, ASCAP/Island, BMI) CHA/HL	
27 SUZANNE	(Street Talk, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM	
24 SWEET FREEDOM (THEME FROM "RUNNING SCARED")	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	
26 TAKE IT EASY	(Poetlord, ASCAP/Marlor, ASCAP) CPP	
32 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	(GMPC, ASCAP/Famous, ASCAP) CPP	
43 TAKEN IN	(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Arlon, ASCAP/Chappell, ASCAP) HL/WBM	
46 THAT WAS THEN, THIS IS NOW	(Mosquitos, ASCAP)	
16 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)	(Zomba, ASCAP) HL	
63 TOUCH AND GO	(Not Listed)	
29 TUFF ENUFF	(Fab Bird, BMI/Bug, BMI) CPP	
57 TWO OF HEARTS	(On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP)	
72 VELCRO FLY	(Hamstein, BMI)	
23 VENUS	(Dayglow, ASCAP)	
79 VICTORY LINE	(Pink Bat)	
99 VIENNA CALLING	(Nada, ASCAP/Almo, ASCAP/Manuskript, GEMA) CPP/ALM	
75 VOICE OF AMERICA'S SONS	(John Caferty, BMI) WBM	
53 WALK LIKE A MAN (FROM "A FINE MESS")	(Clardige, ASCAP) MPL/HL	
73 WALK THIS WAY	(J.King IV, BMI)	
12 WE DON'T HAVE TO TAKE OUR CLOTHES OFF	(Bellboy, BMI/Chappell, ASCAP)	
82 WHAT DOES IT TAKE	(Screen Gems-EMI, BMI/Auto Tunes, BMI)	
17 WHEN THE HEART RULES THE MIND	(Basedown, PRS/WB, ASCAP/Kid Glove, BMI/Steve Hackett Ltd) WBM	
14 WHO'S JOHNNY ("SHORT CIRCUIT" THEME)	(Petwolf, ASCAP/Chappell, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/CHA/HL	
51 WITH YOU ALL THE WAY	(George Tobin, BMI)	
37 WORDS GET IN THE WAY	(Foreign Imported, BMI) CPP	
40 YANKEE ROSE	(Diamond Dave, ASCAP/Sy Vy, ASCAP)	
85 YOU DON'T HAVE TO CRY	(A La Mode, ASCAP/WB, ASCAP) WBM	
21 YOU SHOULD BE MINE (THE WOO WOO SONG)	(Nonpareil, ASCAP/Broozertoones, BMI) CPP	
13 YOUR WILDEST DREAMS	(WB, ASCAP/Bright Music, PRS) WBM	

SHEET MUSIC AGENTS

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

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

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd.

Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 1515 Broadway

New York, N.Y. 10036 Country albums should be sent to: Ed Morris, Billboard 14 Music Circle East

Nashville, Tenn. 37203

POP

PICKS

BOB DYLAN
Knocked Out Loaded
PRODUCER: Not listed
Columbia OC 40439

Apparently culled from a batch of different sessions, Dylan's new studio set is one of his most diverse musically: His sweeping '60s rock attack returns, but there are also bursts of Stones-like rock, gentle reggae, and folk-rock balladry. Collaboration is the keynote on tracks written with summer tour partner Tom Petty, Carole Bayer Sager, and Sam Shepard, as well as in the shifting lineup of supporting musicians.

QUEEN
A Kind Of Magic
PRODUCERS: Queen, Mack, David Richards
Capitol SMAS-12476

The British pop/rock quartet's recent big screen projects bring this new studio set instant familiarity via the previous single, "One Vision," and a number of songs originally produced for "Highlander." Best is the title single, which abounds in the intricate production touches the band is known for.

QUIET RIOT
QR III
PRODUCER: Spencer Proffer
Pasha OZ 40321

With hard rock's hold on AOR weakened, this quartet and producer Proffer shrewdly flesh out their guitar-based sound with lush keyboards from charter member John Purdell. Kevin DuBrow's vocals still rasp, Carlos Cavazo's guitars still scream, and the lyrics still tap an anthemic note, however. "The Wild And The Young" strikes the best balance.

ORIGINAL MOTION PICTURE SOUNDTRACK
A Fine Mess
PRODUCERS: Various
Motown 6180ML

A classy twist to the usual pop/rock grab-bag: classic '50s and '60s rock and pop songs, newly rendered by such performers as Los Lobos, Christine McVie, Billy Vera & the Beaters, the Mary Jane Girls, and Chico DeBarge. Add the Temptations' title single and tracks from Smokey

Robinson, Nick Jameson, and Burston & Littlejohn, and it's a strong package.

MUSIC FROM THE MOTION PICTURE SOUNDTRACK

Back To School
PRODUCER: Linda Goldner Perry
MCA MCA-6175

One of the summer's first boxoffice hits should help this pop, rock, and soul compilation find a ready audience. Tracks range from solid pop (the title song, performed by Jude Cole) to wacked-out rock (Rodney Dangerfield's inimitable version of "Twist And Shout"), with performers including Michael Bolton, Oingo Boingo, and Philip Ingram.

BLACK

PICKS

FULL FORCE
Full Force Get Busy 1 Time!
PRODUCERS: Full Force. J.B. Moore & Forbert Ford, Jr.
Columbia BFC 40395

Brooklyn's finest band—already proven via their first album and backing work with Lisa Lisa—aims to continue mining the same modern groove while paying homage to their roots. The album's dedication to James Brown and Sly Stone says it all, and the music, especially "Temporary Love Thing" and "Old Flames Never Die," does the progenitors justice.

COUNTRY

PICKS

MICKEY GILLEY
One And Only
PRODUCERS: Norro Wilson, Mickey Gilley
Epic FE 40393

While the country echoes are still here, Gilley opts mainly for mild rock and r&b sounds. Includes current 50's-like single, "Doo-Wah Days," and a fine interpretation of "Wall Of Tears."

POP

RECOMMENDED

BOB MARLEY & THE WAILERS
Rebel Music
PRODUCERS: Various
Island 90520

Compilation of Marley performances emphasizes his role as a social activist and political chronicler. Includes numerous favorites, most notably "Get Up, Stand Up," "Them Belly Full (But We Hungry)," "Slave Driver," and the title track.

THE BEACH BOYS
Made In U.S.A.
PRODUCERS: Various
Capitol STBK-12396

Double album highlights the best of the group's early recordings for Capitol, beginning with the likes of "409," "Surfin' U.S.A.," and "Surfer Girl," and running through "Good Vibrations," "Sloop John B.," and "Do It Again." An outstanding selection.

SPARKS
Music That You Can Dance To
PRODUCERS: Ron Mael, Russell Mael
MCA/Curb MCA-5780

The Mael Brothers return with a new label and a title single that should find action at mainstream radio. Other tracks offer duo's reliable mix of brisk pop, arch lyrics.

NEW AND NOTEWORTHY

DAVID + DAVID
Boomtown
PRODUCER: Davitt Sigerson
A&M SP 6-5134

Powerful, atmospheric debut for this songwriting and performing duo marries vivid original songs with rich arrangements and raw but appealing vocals. While the settings include deft contemporary accents, the work transcends the trend-of-the-week syndrome with sharply observed songs. These Davids (Baerwald and Ricketts, to be precise) bear close listening by mainstream AOR as well as college and alternative auditors.

NICK JAMESON
A Crowd Of One
PRODUCER: Nick Jameson
Motown 6210ML

Jameson, who recorded for Bearsville in the '70s, returns with a confident, self-contained studio set that offers sleek pop, rock, and r&b accents in a seamless mix.

MICHAEL DES BARRÉS
Somebody Up There Likes Me
PRODUCER: Bob Rose
MCA/Gold Mountain MCA-5763

Journeyman hard rocker with a blues-tinged rasp reminiscent of Paul Rodgers and Robert Palmer (whom Des Barres replaced in Power Station) is showcased with strong, splashy rock settings.

FLACO JIMENEZ
Ay Te Dejo En San Antonio
PRODUCERS: Chris Strachwitz, Flaco Jimenez
Arhoolie 3021

Journeyman conjunto stylist, championed in the past by Ry Cooder, among others, flexes his lean but spicy Tex/Mex style in his latest for the label; Los Lobos fans will recognize the title song.

TONIO K.
Romeo Unchained
PRODUCERS: Rick Neigher, Bob Rose, Howard Steele & T-Bone Burnett
What/A&M 7-01-682406

Singer/songwriter with offbeat vision and an ability to write in the pop/balladeer tradition. Best tracks: "Romeo And Jane," "Perfect World," and "Impressed."

DE FILM
Portrait
PRODUCERS: De Film
Portrait BFR 40412

Danish quintet debuts with accessible electronic Euro-pop that could find converts at mainstream and on the dance floor.

GORDON LIGHTFOOT
East Of Midnight
PRODUCER: Gordon Lightfoot
Warner Bros. 25482

Troubadour updates his production palette without deserting his gently melodic style, auguring well for AC acceptance. Includes one track produced by David Foster, the lush "Anything For Love."

PAUL BUTTERFIELD
The Legendary Paul Butterfield Rides Again
PRODUCER: Tom Panunzio
Amherst AMH 3305

White blues harp ace returns with a set slanted more toward pop/rock vocals than his past metier. The trade-off doesn't quite click.

EUGENE FRIESE
New Friend
PRODUCERS: Paul Winter, Eugene Friesen
Living Music LM-0007 (Windham Hill/A&M)

Paul Winter Consort cellist teams with its pianist/organist, Paul Halley, on evocative originals that will be embraced by new age and acoustic fusion devotees.

VARIOUS ARTISTS
Saturday Night Live
PRODUCER: Michael O'Donoghue
Arista ALB6-8435

Budget reissue of comedy sketches by Saturday Night Live's original Not Ready For Prime Time Players. Originality of material and brilliance of performers still holds up well.

THE BROOD
Profile
PRODUCER: Glen E. Friedman
Profile PRO-1216

Dance-oriented label continues to branch out, this time with heavy metal. The L.A.-based Brood offers a well-balanced set of hard rockers and acoustic-based forays for a depth of material not normally found in the genre.

CRO-MAGS
The Age Of Quarrel
PRODUCER: Christopher Williamson
Rock Hotel/Profile PRO-1218

New York hardcore metal outfit offers relentlessly chugging, power-chorded rock that de-emphasizes the screaming lead guitar work typical of metal. Powerful vocalist John Joseph centers the action.

ROBERT WYATT
Old Rottenhat
PRODUCER: Robert Wyatt
Gramavision/PolyGram 18-8604

British fusion conceptualist has had a stunning career overseas but remains relatively unknown in this country despite an active solo career. Collection of new recordings serves as a superior introduction to his work.

MATHILDE SANTING
Water Under The Bridge
PRODUCERS: Steve Parker, Dennis Duchhart & Mathilde Santing
Gramavision/PolyGram 51518-8605

Dutch vocalist with roots in both folk and ethnic musics uses her pure, airy voice like a true instrumentalist, despite the presence of vocals. The arrangements are engagingly simple, and the record could prove a real find for fans of a wide variety of music.

TOM COCHRANE & RED RIDER
PRODUCERS: Tom Cochrane, Patrick Moran, Ken Greer, Fraser Hill & Rick Hutt
Capitol ST-12484

Rocker, songwriter Cochrane evinces a sure-footed approach to both songwriting and his ability to work within the group context. Tunes are straight album radio fare.

BOOMERANG
PRODUCER: David Kerchenbaum
Atlantic 81652

Fem trio specializes in recycling the classic girl group sound. Best results are the eponymous title track, which sounds like it was written and arranged for the Supremes. Also noteworthy is "In The Darkness," which appears to be the best bet for radio.

RAVEN
Mad
PRODUCER: Raven
Atlantic 7-81670-1

British metal mavens aim to re-ignite fans' interest with this five-song minialbum. Release is timely, as the speed trio is gearing up for tour dates.

BLACK

RECOMMENDED

MISSION
PRODUCERS: Roy Carter & Mission
Columbia BFC 40222

Philadelphia-based band shows smooth chops and strong songwriting abilities. Results are aimed squarely at quiet storm formats and offer plenty of promise for crossover via hits and adult contemporary formats.

LEVERT
Bloodline
PRODUCERS: Various
Atlantic 81669

Second generation soul clan featuring the sons of vet Eddie Levert. Results are silky smooth and quite impressive.

VARIOUS ARTISTS
This Is The Funk
PRODUCERS: Various
Emergency EMLP 7507

New York underground compilation features several outstanding tracks suitable for both black and college radio. Spotlighted artists include Prince Charles & the City Beat Band, Defunkt, James White & the Blacks, and Funktionaries.

COUNTRY

RECOMMENDED

SWEETHEARTS OF THE RODEO
Sweethearts Of The Rodeo
PRODUCERS: Steve Buckingham, Hank DeVito
Columbia B6C 40406

Their harmonies are more brittle and snappy than the Judds, but sisters Janis Gill and Kristine Arnold bring to their music similar freshness and energy.

JAZZ

RECOMMENDED

MR. SPATS
Love Speaks
PRODUCERS: Steve Evans & June Bisantz
Pausa 7194

Fine New York band co-led by vocalist June Bisantz and Steve Evans follows up their self-marketed debut with this strong collection for Pausa. Fine band featuring Will Lee and Bob Moses concentrates on originals but adds a good cover of "So Much In Love."

CLASSICAL

RECOMMENDED

ADDINSELL: 'WARSAW' CONCERTO/RACHMANINOFF: PIANO CONCERTO NO. 2/LITOLFF: SCHERZO
Cristina Ortiz, Royal Philharmonic Orchestra, Atzmon
London 414 3448

The brilliant Litolff and lush Addinsell top off a pops-type program that guarantees broad response. Well-played and recorded to boot.

MOZART: SYMPHONIES NOS. 36 ('LINZ') & 38 ('PRAGUE')

Vienna Philharmonic Orchestra, Bernstein
Deutsche Grammophon 415 962
Vital music-making, particularly in the "Linz," that can probably be traced in considerable part to the emotional consistency that can inform "live" takes. A cycle that gains in appeal with each additional entry. Good, full sound.

LA PRIMADONNA: OBOE COLORATURA; WORKS BY LALLET, PONCHIELLI, YVON & PASCULLI
Hansjörg Schellenberger, Oboe & English Horn
Denon C37-7908

An unabashed romp through repertoire that titillates via virtuosic display. Schellenberger is a remarkable player who all but removes the "Carnival of Venice," in Lallet's apt paraphrase, from trumpet proprietorship.

SINGLES

PICKS *New releases with the greatest chart potential*

RECOMMENDED *Records with potential for significant chart action*

NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway

New York, N.Y. 10036
Country singles should be sent to: Billboard 14 Music Circle East Nashville, Tenn. 37203

EURHYTHMICS

Missionary Man (3:49)
PRODUCER: David A. Stewart
WRITERS: Stewart, Lennox
PUBLISHERS: RCA/Red Network, BMI
RCA PB-14414

In the last LP they fused rock and soul, this time it's blues and metal; tough stuff, not like the polite synth-pop days.

DOLBY'S CUBE FEATURING CHERRY BOMB

Howard The Duck (3:55)
PRODUCER: Thomas Dolby
WRITERS: T. Dolby, A. Willis, G. Clinton
PUBLISHERS: MCA/OH Backstreet, ASCAP/BMI
MCA 52868

Intergalactic fowl stars in new Lucasfilm, Dolby collaborates with Clinton, and the resulting movie theme is way too silly to pass up.

ASHFORD & SIMPSON

Count Your Blessings (4:18)
PRODUCERS: Nickolas Ashford, Valerie Simpson
WRITERS: N. Ashford, V. Simpson
PUBLISHER: Nick-O-Val, ASCAP
Capitol B-5598 (12-inch version also available, Capitol V-15243)

Preview of the duo's upcoming "Real Love" album recalls their own "Ain't No Mountain High Enough" in its tempo, dynamics, and scope.

NEW AND NOTEWORTHY

A=440

Method To My Madness (3:52)
PRODUCER: Nick Brown
WRITERS: T. Walsh, N. Brown
PUBLISHER: Baronof, ASCAP
Casablanca 994 917-7 (c/o PolyGram)

L.A. quartet's upbeat debut covers commercial pop, AOR, and dance bases, benefits from precise, punchy production, and has a slightly obsessive quality that adds flavor.

THE LOVER SPEAKS

No More "I Love You's" (4:04)
PRODUCERS: Jimmy Iovine, The Lover Speaks
WRITERS: David E.D. Freeman, Joseph Hughes
PUBLISHER: Anxious, BMI
A&M AM-2846

A dreamy, eerie, British beat ballad that carries rock overstatement to splendid heights and misses no Spectorian trick; towering walls of sound.

DANCE

PICKS

PATTI LABELLE

Oh People (5:04)
PRODUCER: Richard Perry
WRITERS: B. Roberts, A. Goldmark
PUBLISHERS: Broozertoones/Nonpareil, ASCAP
MCA 23651 (12-inch single; 7-inch reviewed July 12)

THE ART OF NOISE WITH MAX HEADROOM

Paranoia (6:40)
PRODUCER: The Art Of Noise
WRITERS: Dudley, Jeczalik
PUBLISHERS: Buffalo, ASCAP/Perfect, BMI
China/Chrysalis 4V9 43017 (c/o CBS) (12-inch single)

A marriage made in Silicon Valley: computer-generated TV host joins the inventive (living) musicians for a non-linear rock semi-instrumental.

EVELYN THOMAS

How Many Hearts (8:01)
PRODUCERS: Ian Levine, Fiachra Trench
WRITERS: Ian Levine, Fiachra Trench
PUBLISHER: Record Shack
Sea Bright PAL 7109 (12-inch single)

Diva who made her biggest splash with "High Energy" two years ago rocks out disco-style on a new label. Contact: 201-842-2613.

LIME

Say You Love Me (7:10)
PRODUCER: Denis LePage
WRITERS: Denis & Denyse LePage
PUBLISHER: Larry Spier, ASCAP
TSR TSR847 (12-inch single)

Pop-AC duet in a rock/hi-NRG production; duo had a top 10 dance hit last year with "Unexpected Lovers." Contact: 213-656-0970.

MIXMASTER GEE AND THE TURNTABLE ORCHESTRA

The Manipulator (8:00)
PRODUCER: Greg Royal
WRITER: G. Royal
PUBLISHERS: MCA/Unicity/Greg Ski, ASCAP
MCA 23631 (12-inch single)

Fierce-sounding MC/DJ sets a musical drone behind a detailed technical description of his craft.

AC

PICKS

ROSIE VELA

Magic Smile (4:24)
PRODUCER: Gary Katz
WRITER: Rosie Vela
PUBLISHER: Mercury Dime, ASCAP
A&M AM-2856

New artist's affinity for jazz, cabaret, and Steely Dan shines through on this sophisticated AC debut; for grown-up listeners weary of the obvious.

POP

RECOMMENDED

SOUTHSIDE JOHNNY & THE JUKES

Walk Away Renee (3:52)
PRODUCERS: John Rollo, John Lyon
WRITERS: M. Brown, B. Callilli, T. Sansone
PUBLISHER: New York Times, BMI
Atlantic 7-89394

Closer to the Four Tops than Left Banke; AOR stalwarts make inroads toward pop airplay.

DOCTOR & THE MEDICS

Spirit In The Sky (3:29)
PRODUCER: Craig Leon
WRITER: N. Greenbaum
PUBLISHER: Westminster
I.R.S. IRS-52880 (c/o MCA) (12-inch version also available, I.R.S. IRS-23653)

Very much like Norman Greenbaum's off-the-wall 1970 original; a No. 1 hit in England.

MARILYN MARTIN

Body And The Beat (3:42)
PRODUCERS: John Astley, Phil Chapman
WRITERS: R. Taylor, M. Hunter
PUBLISHERS: Melody, BMI/April, ASCAP
Atlantic 7-89386

Rough, fast, and aggressive.

AMERICAN GIRLS

American Girl (4:31)
PRODUCER: Dennis Herring
WRITERS: B. Howard, H. Shepard, D. Tressler, M. Watanabe
PUBLISHERS: American Girl/Firststars, ASCAP
I.R.S. IRS-52878 (c/o MCA)

Danceable debut by spirited female quintet.

STAN BUSH

The Touch (3:55)
PRODUCER: Richie Wise
WRITERS: S. Bush, L. Macaluso
PUBLISHER: Holey Moley, BMI
Scotti Brothers Z54-06207 (c/o CBS)

Hard rock à la "Van Hagar," from the film "The Transformers."

BLACK

RECOMMENDED

SMOKEY ROBINSON

Because Of You (It's The Best It's Ever Been) (3:30)
PRODUCERS: Steve Barri, Tony Peluso
WRITER: W. Robinson
PUBLISHER: Bertam, ASCAP
Tamla 1855 TF

Midtempo AC dance song.

GRANDMASTER FLASH

Behind Closed Doors (3:38)
PRODUCERS: Joseph Saddler, Vincent Castellano
WRITERS: G. Williams, J. Saddler, L. Dukes, R. Seawright
PUBLISHER: Grandmaster Flash
Elektra 7-69530

Conquest in progress; rap verses, musical chorus.

FOXX

Never (4:14)
PRODUCERS: Bobby Green, Bobby Manuel, Jim Stewart
WRITERS: V. Lee Green, Bee Bee Green
PUBLISHERS: Chatawa/Biolite, ASCAP
Malaco MAL 2129

Whispery, feminine ballad. Label based in Jackson, Miss.

JUMAR STARR FEATURING CHEROKEE

Spicy (6:42)
PRODUCER D.N.A.
WRITERS: J. Starr, J. Clarke, D.N.A.
PUBLISHERS: Hit & Hold/Stay Rich, ASCAP
Warlock WAR 004 (12-inch single)

Upbeat electro-soul. Contact: 212-794-1874.

GIVENS FAMILY

Holding On (3:40)
PRODUCER: not listed
WRITERS: Keys, Brown
PUBLISHERS: WIDR/Ghati, ASCAP
P J PJ542

Sibling quartet (ages 21 and younger) boasts fine voices and a faultless r&b production. Contact: 201-676-9732.

COUNTRY

RECOMMENDED

MARTY STUART

All Because Of You (3:12)
PRODUCER: Curtis Allen
WRITER: S. Forbert
PUBLISHER: Rolling Tide, ASCAP
Columbia 38-06230

To a throbbing beat, Stuart recites the rejuvenating powers of love.

TOM WOPAT

I Won't Let You Down (3:30)
PRODUCERS: Jerry Crutchfield, Herb Pedersen
WRITER: Gary Burr
PUBLISHERS: Garwin/WB/Bob Montgomery, ASCAP
EMI America B-8334

Wopat showcases a firm, expressive voice in this slow and melodic pledge of devotion.

VEGA BROTHERS

I Wanted To Fall In Love With You (3:52)
PRODUCERS: Jimmy Bowen, Chip Hardy
WRITERS: Robert C. Vega, Ray Justin Vega
PUBLISHER: Precedent, BMI
MCA 52874

Dramatic production and fragile vocals underscore lyrics about unfulfilled love.

DANCE

RECOMMENDED

LANA PELLAY

Pistol In My Pocket (6:14)
PRODUCERS: Morrison, Washbourn
WRITERS: Morrison, Washbourn
PUBLISHER: not listed
TSR TSR846 (12-inch)

Tough-gal hi-NRG licensed from England; "U.K. Vice"? Contact: 213-656-0970.

GEORGE CLINTON

Hey Good Lookin' (7:52)
PRODUCERS: Jimmy Clinton, Stephen Washington
WRITERS: S. Washington, G. Clinton, G. Shider
PUBLISHERS: X-O-Skeletal/Warner-Tamerlane/Our Parents, BMI
Capitol V-15241 (12-inch single; 7-inch reviewed June 28)

TINA B

Honey To A Bee (7:39)
PRODUCERS: Arthur Baker, John Robie
WRITERS: Arthur Baker, Tina B
PUBLISHERS: Shakin' Baker/Tine B Writin'/Irdulgent, BMI
VinylMania VMP 004 (12-inch single)

New Latin Rascals remix of the 1984 Elektra Records hit; a notable oddity to have an indie licensing material from a major. Contact: 212-924-7223.

FONDA RAE

Last Train To Clarksville (4:38)
PRODUCERS: Scott Nott, Danny Dee, Susan Bader
WRITERS: Tommy Boyce, Bobby Hart
PUBLISHER: Screen Gems-EMI, BMI
Urban Rock UR 922 (12-inch single)

T'mely Monkees cover is prettily done and not too souped up. Contact: 212-315-0540.

AC

RECOMMENDED

VIKTIM

Light Living (4:04)
PRODUCER: Ronnie Rogers
WRITER: Richard DiLorenzo
PUBLISHER: All Songs, BMI
40 Parking 002-45

AC-oriented power ballad; like Level 42 in subdued spirits. Contact: 305-989-5554.

TONY GRANITO

Somewhere In Time (4:44)
PRODUCER: Tom Cossie
WRITER: Tony Granito
PUBLISHER: Street Stuff, BMI
Saturn A-2111-45

21-year-old singer's high, piping tenor make this solidly constructed light-rock ballad distinctive. Contact: 412-834-3368.

BLACK

PICKS

SKIPWORTH & TURNER

Can't Give Her Up (4:00)
PRODUCER: Patrick Adams
WRITERS: Rodney Skipworth, Phil Turner
PUBLISHER: Larry Spier, ASCAP
Warner Bros. 7-28695 (c/o Warner Bros.) (12-inch version also available, Warner Bros. 0-20473)

Major label debut for the "Thinking About Your Love" duo, whose approach to r&b still favors personality over hi-tech.

LOOSE ENDS

Stay A Little While, Child (8:11)
PRODUCER: Nick Martinelli
WRITERS: McIntosh, Nichol, Eugene
PUBLISHERS: MCA/Brampton/Virgin, ASCAP
MCA 23635 (12-inch single)

British trio and Philly producer inject some Middle Eastern cadences for spice but stick to their basic easy-soul identity.

TEMPTATIONS

Lady Soul (4:35)
PRODUCERS: Peter Bunetta, Rick Chudacoff
WRITER: M. Holden
PUBLISHERS: Dream Dealers/Buchu, ASCAP
Gordy 1856GF

The decades-old tradition of Tempts harmonies lives on in a rich, rumbling dance ballad from their album "To Be Continued."

GREGORY ABBOTT

Shake You Down (4:04)
PRODUCER: Gregory Abbott
WRITER: G. Abbott
PUBLISHERS: Charles Family/Alli Bee/Grabitt, BMI
Columbia 38-06191

Sweet soul ballad features a distinctive new voice that's both steely and gentle, like an MOR-inclined Al Green; an outstanding debut.

COUNTRY

PICKS

LEE GREENWOOD

Didn't We (4:00)
PRODUCER: Jerry Crutchfield
WRITERS: Graham Lyle, Troy Seals
PUBLISHERS: Good Single/Irving/WB/Two Sons, BMI/ASCAP
MCA 52896

Greenwood alternately whispers and moans in this appraisal of good love turned bad; richly orchestrated.

POP

PICKS

HUEY LEWIS & THE NEWS

Stuck With You (4:20)
PRODUCER: Huey Lewis & The News
WRITERS: C. Hayes, H. Lewis
PUBLISHER: Hulex, ASCAP
Chrysalis V54-43019 (c/o CBS)

Rocker returns after a year's absence with his eye on the '50s and his tongue in his cheek; a skewed love lyric set to street-corner harmonizing.

DARYL HALL

Dreamtime (4:48)
PRODUCERS: Daryl Hall, David A. Stewart
WRITERS: Tom T-Bone Wolk
WRITERS: Daryl Hall, John Beebe
PUBLISHERS: Hallowed Hall/Red Network/Anxious, BMI
RCA PB-14387

A tidy blast of rock'n'roll; first solo outing since 1980 indulges a taste for '60s pop structure and immense, immodest production.

EL DeBARGE

Love Always (4:26)
PRODUCERS: Burt Bacharach, Carole Bayer Sager
WRITERS: B. Bacharach, C.B. Sager, B. Roberts
PUBLISHERS: New Hidden Valley, ASCAP/
Carole Bayer Sager/Broozertoones, BMI
Gordy 1857 GF

Shy, quiet voice plays up the vulnerability in this Bacharach-Sager ballad; teens will swoon.

SHEENA EASTON

So Far So Good (4:07)
PRODUCER: Narada Michael Walden
WRITERS: T. Snow, C. Weil
PUBLISHERS: Snow/Dyad, BMI
EMI America B-8332

Rousing theme from the film "About Last Night..." provides a bouncy, carefree summer sound.

ZZ TOP

Velcro Fly (2:50)
PRODUCER: Bill Ham
WRITERS: Gibbons, Hill, Beard
PUBLISHER: Hamstein, BMI
Warner Bros. 7-28650

Fourth "Afterburner" single is a techno-boogie stomper buried in fuzz and percussion; what the dance step must look like daunts the imagination.

RUN-D.M.C.

Walk This Way (3:38)
PRODUCERS: Russell Simmons, Rick Rubin
WRITERS: S. Tyler, J. Perry
PUBLISHER: Daksel, BMI
Profile PRO-5112

Rocking cover of an Aerosmith greatest hit is a top add this week on pop radio; the shortest distance between the street and the stadium. Contact: 212-529-2600.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	4	8	8	SOUNDTRACK COLUMBIA SC 40323 (CD) 1 week at No. One	TOP GUN
2	3	4	7	PETER GABRIEL GEFLEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
3	2	1	21	JANET JACKSON ▲ A&M SP-5106 (8.98) (CD)	CONTROL
4	5	5	5	GENESIS ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
5	1	2	10	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
6	6	6	11	BILLY OCEAN ▲ JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
7	7	3	70	WHITNEY HOUSTON ▲ ⁶ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
8	8	7	15	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
9	29	—	2	MADONNA SIRE 25442/WARNER BROS. (9.98)	TRUE BLUE
10	9	9	11	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
11	10	10	16	VAN HALEN ▲ ² WARNER BROS. 25394 (8.98) (CD)	5150
12	11	11	11	GTR ARISTA AL8-8400 (8.98) (CD)	GTR
13	12	14	7	RUN-D.M.C. ▲ PROFILE 1217 (8.98)	RAISING HELL
14	13	13	20	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
15	14	12	15	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
16	16	16	15	SIMPLY RED ELEKTRA 60452 (8.98)	PICTURE BOOK
17	17	17	34	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
18	18	19	11	38 SPECIAL ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
19	15	15	12	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
20	41	—	2	WHAM! COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
21	20	23	10	NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
22	19	18	55	HEART ▲ ³ CAPITOL ST-12410 (9.98) (CD)	HEART
23	25	26	7	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98) (CD)	EMERSON, LAKE, & POWELL
24	22	20	15	PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE
25	24	24	7	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98)	EL DEBARGE
26	26	28	6	BILL COSBY GEFLEN GHS 24104/WARNER BROS. (8.98)	FOR THOSE OF YOU WITH OR WITHOUT CHILDREN
27	21	22	17	THE JETS MCA 5667 (8.98)	THE JETS
28	30	30	8	BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
29	28	21	19	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
30	27	27	9	NU SHOOSZ ATLANTIC 81647 (8.98)	POOLSIDE
31	34	57	4	SOUNDTRACK EPIC SE 40398 (CD)	RUTHLESS PEOPLE
32	46	69	3	ROD STEWART WARNER BROS. 25446 (8.98) (CD)	ROD STEWART
33	59	—	2	STEVE WINWOOD ISLAND 25448/WARNER BROS. (8.98)	BACK IN THE HIGHLIFE
34	23	25	36	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
35	38	39	5	JEFFREY OSBORNE A&M SP-5103 (8.98) (CD)	EMOTIONAL
36	NEW ▶	1	1	DAVID LEE ROTH WARNER BROS. 25470 (8.98)	EAT 'EM AND SMILE
37	37	49	6	THE BLOW MONKEYS RCA AFL1-5899 (8.98)	ANIMAL MAGIC
38	31	29	46	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (8.98) (CD)	SCARECROW
39	32	32	7	THE FIXX MCA 5705 (8.98)	WALKABOUT
40	54	79	3	PETER CETERA WARNER BROS. 25474 (8.98)	SOLITUDE/SOLITAIRE
41	40	37	36	MIAMI SOUND MACHINE ● EPIC BFE 40131	PRIMITIVE LOVE
42	45	45	6	AC/DC ATLANTIC 81650 (8.98)	WHO MADE WHO
43	35	35	11	WHODINI ● JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
44	36	40	37	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
45	42	42	36	MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
46	44	41	26	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
47	33	31	16	THE ROLLING STONES ▲ COLUMBIA OC 40250 (CD)	DIRTY WORK
48	39	34	13	HOWARD JONES ELEKTRA 60466 (6.98)	ACTION REPLAY
49	49	53	7	THE CURE ELEKTRA 60477/WARNER BROS. (8.98)	STANDING ON THE BEACH
50	50	52	7	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
51	47	54	19	JACKSON BROWNE ● ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
52	43	38	73	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
53	69	95	3	SOUNDTRACK UNITED ARTISTS SW 40414	KARATE KID PART II
54	74	92	4	SOUNDTRACK MCA 6169 (9.98)	RUNNING SCARED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	55	6	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
56	51	47	10	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
57	48	43	60	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
58	60	60	10	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
59	53	48	16	JUDAS PRIEST ● COLUMBIA OC 40158 (CD)	TURBO
60	76	84	7	JERMAINE STEWART ARISTA/10 AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
61	52	36	22	FALCO ● A&M SP-5105 (8.98) (CD)	FALCO 3
62	57	46	15	JOE JACKSON A&M SP-6021 (9.98) (CD)	BIG WORLD
63	61	50	48	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD)	WELCOME TO THE REAL WORLD
64	72	65	15	ANITA BAKER ELEKTRA 60444 (8.98) (CD)	RAPTURE
65	62	44	10	THE S.O.S. BAND TABU FZ 40279/EPIC (CD)	SANDS OF TIME
66	67	71	5	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
67	58	51	32	SADE ▲ ² PORTRAIT FR 40263/EPIC (CD)	PROMISE
68	78	88	6	BRUCE HORNSBY & THE RANGE RCA NFL1-8058 (6.98) (CD)	THE WAY IT IS
69	65	63	24	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
70	95	—	2	BIG COUNTRY MERCURY 826844-1/POLYGRAM (8.98) (CD)	THE SEER
71	NEW ▶	1	1	THE MONKEES ARISTA AL9-8432 (9.98)	THEN & NOW... THE BEST OF THE MONKEES
72	125	—	2	QUEEN CAPITOL SMAS 12476 (8.98)	A KIND OF MAGIC
73	71	59	34	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
74	68	56	7	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98)	HEADLINES
75	56	33	22	SOUNDTRACK ● A&M SP-5113 (9.98) (CD)	PRETTY IN PINK
76	66	58	39	INXS ● ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
77	82	90	4	JOAN ARMATRADE A&M SP-5130 (8.98) (CD)	SLEIGHT OF HAND
78	119	—	2	SOUNDTRACK EMI-AMERICA SV 17206 (9.98)	LABYRINTH
79	63	61	13	THE ART OF NOISE CHRYSALIS BFV41528 (CD)	IN VISIBLE SILENCE
80	70	70	5	DIO WARNER BROS. 25443 (6.99)	INTERMISSION
81	73	66	22	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
82	91	105	4	TEENA MARIE EPIC FE 40318 (CD)	EMERALD CITY
83	81	72	32	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
84	105	134	4	GAVIN CHRISTOPHER MANHATTAN ST-53024/CAPITOL (8.98)	ONE STEP CLOSER
85	64	64	9	LOUDNESS ATCO 90512/ATLANTIC (8.98)	LIGHTNING STRIKES
86	106	—	2	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
87	90	77	10	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL
88	94	107	6	JOHN EDDIE COLUMBIA BFC 40181 (CD)	JOHN EDDIE
89	93	74	56	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
90	89	73	43	STARSHIP ▲ GRUNT BXL1-5488/RCA (8.98) (CD)	KNEE DEEP IN THE HOOPLA
91	86	89	13	MODELS GEFLEN GHS 24100/WARNER BROS. (8.98)	OUT OF MIND OUT OF SIGHT
92	85	67	62	THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
93	NEW ▶	1	1	QUEENSRYCHE EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
94	96	86	25	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
95	97	99	4	RICK JAMES GORDY 6185 GL/MOTOWN (8.98)	THE FLAG
96	98	114	5	JEAN BEAUVOIR COLUMBIA BFC 40403 (CD)	DRUMS ALONG THE MOHAWK
97	83	81	15	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
98	108	110	4	SOUNDTRACK ATLANTIC 81661 (9.98)	AMERICAN ANTHEM
99	84	76	18	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
100	103	120	3	SPYRO GYRA MCA 5753 (8.98)	BREAKOUT
101	92	75	16	JOE COCKER CAPITOL ST-12394 (8.98) (CD)	COCKER
102	75	62	13	KROKUS ARISTA AL8-8402 (8.98) (CD)	CHANGE OF ADDRESS
103	80	80	4	HEAR 'N AID MERCURY 826044-1/POLYGRAM (8.98)	HEAR 'N AID
104	188	—	2	CINDERELLA MERCURY 839976-1/POLYGRAM (8.98)	NIGHT SONGS
105	123	136	3	DEVICE CHRYSALIS BFV 41526	22B3
106	88	78	10	GIUFFRIA CAMEL/MCA 5742 (8.98)	SILK AND STEEL
107	87	87	6	CLASS OF '55 AMERICA/SMASH 830002-1/POLYGRAM (8.98) (CD)	CLASS OF '55
108	140	—	2	HANK WILLIAMS, JR. WARNER/CURB 25412/WARNER BROS. (8.98)	MONTANA CAFE
109	107	85	20	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE

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.

New Companies

Raw Power Records and Management Inc., formed by Bob Salles. Company will handle the production of independent records and the management and promotion of rock groups. First releases will include singles "New York Cat" by Omer Travers and "Nightmare At Noon" by Ism. Album releases will include "Sophomore Jinx" by Ism and the compilation LP "Rotten To The Core Vol. II." P.O. Box 253, Oakland Gardens, New York, N.Y. 11364-0253; 718-631-3868.

Mooreland House Music Group,

formed by Bob Bean. Company will specialize in talent management, booking, and other entertainment industry services. Current clients include Michael Twitty, Nashville Satin, Joni Twitty, and Timothy Thomas. Suite 100, 7100 Executive Center Drive, Brentwood, Tenn. 37027; 615-371-9660.

TC Productions and Records, formed by Tony Camillo. A full-service independent record label and production company distributed by Sutra Records. First sign-

ings are Cheater Jones, Gil Silverbird, and Barry Miles. 121 Meadowbrook Drive, Somerville, N.J. 08876; 201-359-5110.

Gallery II, a record label, formed by Music Unlimited Inc. Company is a television album marketer and will feature country product. First releases include the single "One Night In Dallas" by Stan Steel and an LP by the Cayman Island group Chuck & Barrie. 2136 N.E. 162nd St., N. Miami Beach, Fla. 33162-4924; 305-944-6463.

Owl and Ars Nova Music, a publishing subsidiary of Ars Nova Management. Company will represent songwriter and performer artist clientele. P.O. Box 421268, San Francisco, Calif. 94142-1268; 415-864-2800.

Wally Utsch Productions Inc., formed by Scott Suckling. A full-service music production company specializing in contemporary Christian music. First release is "Face To Face," an LP featuring Ed Trainer and Madaline Toliver. Company seeks new Christian artists for development. 42 Summit St., Nyack, N.Y. 10960; 914-358-3833.

Stuart Agins & Associates, formed by Stuart Agins. Company will be involved in talent management. First signing is Vox. The Fidelity Bank Bldg., 16th Floor, Philadelphia, Pa. 19109; 215-893-5171.

Top Ten Music Inc., formed by Joe Rosenberg. Company will publish a monthly music-business newsletter listing names, addresses, and telephone numbers of industry contacts. No. 6B, 185 West End Ave., New York, N.Y. 10023; 212-580-2162.

Bassment Records, formed by Mark Bass. First releases include "Bad Breath Billy" by the B-Boyz and "Elissa" by J.B. 22041 Sussex, Oak Park, Mich. 48237; 313-96-SOUND.



Measuring Up. Australian act Icehouse meets with Chrysalis executives in New York while on a promotional visit in support of its new album, "Measure For Measure." Standing are, from left, label president Jack Craig, executive vice president Jeff Aldrich, and group manager John Woodruff. Seated are group members Iva Davies and Bob Kretschmer and label chairman Chris Wright.

Lifelines

BIRTHS

Girl, Sara Lorraine, to **Sue and Tim Todd**, June 19 in Worcester, Mass. He is music director at WORC-AM. She is with Digital Equipment Corp.

Girl, Kirby Elizabeth, to **Babette and Kirk Stirland**, July 2 in New York. He is an account executive with United Stations. She is administrator of programs and operations for WNBC-AM.

Girl, Ruth Moulton, to **Sara Moulton and Bill Adler**, July 4 in New York. He is director of publicity for Rush Productions.

Boy, Marcel, to **Leon and Jackie Patillo**, July 5 in Santa Cruz, Calif. He is a recording artist for Myrrh/LA Records and has two albums to his credit, "Love Around The World" and "A Funny Thing Happened..."

Boy, Michael Laurence, to **Michele and Stephan Galfas**, July 9 in New York. He is a record producer, in which capacity he has worked with such artists as Stryper, John Waite, Southside Johnny, and Meatloaf, among others. She is music talent coordinator for "Saturday Night Live."

MARRIAGES

Melvyn R. Lewinter to **Janet M. Sorosky**, July 13 in New York. He is senior vice president of Atlantic Records, New York.

DEATHS

Dora Steinbigle, 79, July 13 in New York. She was the mother of Seymour Stein, president of Sire Records and vice president, international a&r, Warner Bros. Records. She is survived by a son, a daughter, and four grandchildren.

...newsline...

THE ESTATE OF John Lennon has signed with BMI for the licensing of performance rights in the U.S. and Canada, effective Jan. 1, 1986. Elsewhere in the world, the Lennon estate remains a member of PRS, the British performing rights society. Lennon's widow, Yoko Ono, also has signed with BMI for worldwide performance rights.

JONATHAN CAIN, a member of the platinum-plus band Journey, has signed a worldwide co-publishing agreement between his Frisco Kid Music (ASCAP) and Chappell Music. The agreement, which does not include Journey-recorded songs, covers such material as Lacy J. Dalton's current country hit "Working Class Man" (previously recorded by Jimmy Barnes) and Loverboy's "This Could Be The Night."

THE NEXT MEETING of the executive committee of the Music Industries Division of the UJA-Federation is set for noon Aug. 5 at CBS Records, 51 W. 52nd St., Room 1243, New York. Contact Anne Rose at (212) 980-1000, Ext. 110, to confirm attendance at the meeting.

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. 14-17, **Jack The Rapper's Family Affair '86 Convention**, Atlanta Airport Marriott. 305-423-2328.

Aug. 20-24, **Musicians' & Songwriters' Workshop**, Colorado Mountain College, Breckenridge, Colo. 303-453-6757.

Aug. 24-28, **Video Software Dealers Assn. (VSDA) Convention**, Bally's/MGM Hotel, Las Vegas. 609-424-7117.

Aug. 29-31, **20th Anniversary**

U.C. Berkeley Jazz Festival, U.C. Berkeley, Calif. Lisa Ferguson, D'chell Chambers, 415-642-7477.

SEPTEMBER

Sept. 4-7, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. 301-588-4114.

Sept. 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. 28-30, **Sponsorship In The Entertainment And Leisure Industry**, Sands Hotel, Atlantic City, N.J. Gina DiPiero, Delia Thompson, 615-748-8120.

EXECUTIVE TURNTABLE

(Continued from page 4)

WEA names **D. Rae** video manager for the Northeast region. He was previously senior buyer for Record Shack in Atlanta.

John Hankins joins Record World/Elroy Enterprises as classical product supervisor in Roslyn, N.Y. He was with the Wiz.

Blockbuster Entertainment Corp. in Dallas, Texas, elects **A. Clinton Allen III** to its board of directors. He is with the Advest Group.

HOME VIDEO. **Mitch Horwitz** is promoted to group vice president of programming and acquisitions for CBS/Fox Video in New York. He was vice president of programming and acquisitions.

Bill Hickman is appointed to the newly created post of director of national video accounts for MCA Distributing Corp. in Universal City, Calif. He was regional video director for the company.

Walt Disney Home Video in Burbank, Calif., names **Tania Steele** public relations manager. She was an independent publicist and marketing consultant in New York.

RELATED FIELDS. **Gary LeMel** is appointed president of the music division of Warner Bros. Inc., succeeding **Joel Sill**, who has resigned to form his own film music company. LeMel was head of Columbia Pictures' music arm.

Marc Bension is named president and **Larry Vallon** executive vice president of Universal Amphitheatre and Facility Merchandising Inc. in Los Angeles. Bension was vice president and chief operating officer. Vallon was vice president of entertainment.

Stan Monteiro is named president of Piranha Productions U.K.'s American-based company in Los Angeles. Piranha is a multimedia corporation involved with music, films, television, radio, and books.

Linda Goldner Perry is named vice president of Lorimar-Telepictures Music Group in Culver City, Calif. She recently completed work as music supervisor for Rodney Dangerfield's "Back To School."

Richard Cohen joins Dr. Jazz Operations, an Oak Park, Mich.-based record promotion and marketing firm, as associate director of marketing. He was a producer and director with KREM-TV.

Paul Bryant joins the staff of Top Billing, the Nashville-based talent agency. He was previously president of McFadden & Associates, a talent-management firm.

FOR THE RECORD

In the story on Hummingbird Productions (Billboard, June 28), it was incorrectly stated that **Radney Foster** is signed exclusively to Hummingbird for commercials. Foster is an exclusive songwriter for Uncle Artie Music of the MTM Music Group.

In our July 12 issue, the Grateful Dead were omitted as one of the acts on the No. 1 Boxscore listing.

A look at Arbitrons in New York, Los Angeles, and San Diego. ... See page 1

RCA'S XMAS VID SKED

(Continued from page 1)

Walt Disney Home Video apparently is scheduling its biggest holiday promotion yet. MGM Home Video is expected to become the first major to break the \$19.95 barrier. And CBS/Fox Video confirms the second flight of its Five Star program. Five Star's first flight moved more than a million units of product.

The price point for almost all of the product will be in the \$20-\$30 range.

Distributors expect the flood of catalog titles to put an extraordinary strain on companies that do not have an ample supply of A titles. "With the deluge of product coming out right now, I can't see these stores picking up B and C titles," says John Pough, owner of Videocassettes Unlimited in Southern California and national president of the Video Software Dealers Assn.

This year will see more holiday promotions than ever, executives say. The RCA/Columbia announcement also marks the earliest the starting gun has ever sounded in the Christmas sales race. The early intensity seems to be a result of the increasing importance of mass merchandisers and other nontraditional outlets, say distributors.

Manufacturers are moving early "because the chain stores who plan

their Christmas mailers many months in advance need more lead time to include the product," says Gene Silverman, president of midwestern distributorship Video Trend. The move is an "accommodation" to the needs of these outlets, he says.

Marketing and promotion investments will also be higher than ever before, retailers and distributors say. Disney's budget, estimated at \$10 million, is one example.

The forthcoming flood of product already is arousing manufacturer fears about oversaturation. "It's certainly going to be a crunch on the inventory dollars," says Rob Blattner, president of RCA/Columbia.

Retailers do not see the promotions as a negative, although they advise caution. "There is going to be a massive glut of for-sale product on the marketplace for Christmas. That's great. That's an opportunity to make money, but you have to think what sells and what doesn't," says Allan Caplan, chairman of Omaha-based Applause Video.

Artec's Gold sees "tremendous deflationary pressures" during the holiday season, with one positive by-product: an expanded postholiday market. Gold says the low prices mean the end buyer of the holiday

promotions is the consumer, not the retailer, as is the case with the rental industry. He says this will accelerate the shift of the marketplace toward sell-through.

In terms of quality of titles alone, Disney's holiday promotion is apparently its biggest yet. The only title announced so far is "Sleeping Beauty."

MGM \$19.95 titles will include "Network," "Jailhouse Rock," "Brainstorm," "Coma," "The Marx Brothers At The Circus," "North By Northwest," "The Sunshine Boys," "The Hunger," "Kelly's Heroes," "The Long Riders," "Forbidden Planet," and "Midnight Cowboy," dealers and distributors report.

The remaining titles in the RCA/Columbia promotion are "Perfect," "Stop Making Sense," "Starman," "Annie," "A Passage To India," "A Soldier's Story," "Stripes," "Oliver!" "Easy Rider," "The Bridge Over The River Kwai," "The Guns Of Navarone," "The Jolson Story," "Funny Lady," "Funny Girl," "Carmen," "On The Waterfront," and "The Caine Mutiny."

At presstime, neither Disney nor MGM executives were available to confirm the lists of titles.

Tower Has Beta Sale

BY CHRIS MORRIS

LOS ANGELES The continued decline of the Beta format is being reflected in Tower Video's sell-off of a large Beta overstock at the chain's Sunset Strip store here.

Tower's Beta Blow Out, scheduled to run July 11-24, is designed as a clearance of 18,000 Beta rental videocassettes that have accumulated in the chain's central warehouse in Sacramento. The cassettes are sale priced from \$8.95, for a single title, to \$59.95, for 10 tapes.

Tower's ad in a recent edition of the Los Angeles Times states succinctly: "We're buried in Betas."

However, Tower representatives are quick to state that the sell-off in no way represents an erosion of the chain's commitment to the format.

"We're still committed to Beta,"

says Joe Medwick, director of marketing for Tower. "But we have to deal with reality and with supply and demand. Beta is really declining for us."

"The sale is a space saver," he continues. "We're creating work room in our warehouse."

Bob Delaney, Tower's Los Angeles regional manager, says that the sunset-sale merchandise comprises warehoused product from the last two years not sold off in red-tag sales.

"We've been sitting on it, counting it, and we're tired of it," Delaney says.

He adds, "No stock has been pulled out of any stores. None of [this] reflects that we're getting out of Beta."

Delaney says the chain is maintaining its current level of Beta inventory on store shelves.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." At bookstores now.

CAMELOT CONFAB: A NEW ATTITUDE

(Continued from page 4)

in long-range planning.

These organizational changes have given the North Canton, Ohio-based operation a fresher perspective, and it became obvious during the convention that a heightened respect for competition is part of that perspective.

Camelot is the National Assn. of Recording Merchandisers' sole four-time winner of that organization's Merchandiser of the Year award; the chain last won the honor two years ago in a tie with Transworld Music Corp./Record Town. But while Mundorf cited that as evidence that Camelot is a proven player, he reminded field management that national mall chains like Musicland Group and Transworld—along with local and regional competitors—should not be taken lightly.

One example of this respect emerged when Mundorf referred to The Record Bar, a chain that has long been a fierce competitor with Camelot in several key markets, but which recently has fallen onto hard times. In a slide presentation, a

storefront shot of a Bar store prompted Mundorf to warn, "Don't count these guys out. They're coming back and they're going to be tough." Such caution regarding competitors had been rare at previous Camelot meets, which leaned toward a more boastful posture.

Mundorf said Camelot's new store design—first implemented at the Summit Mall store in Akron—will help the chain maintain its position in the face of its competition.

Open display of rental video prod-

uct in a uniform package, a gray color scheme, hi-tech signage, and framed prints related to music and entertainment are components in the new store design. And the chain is testing light boxes in the new floor plan—a display technique already employed by Musicland and other chains.

The growing emphasis on open display of videocassettes has also prompted Camelot to test Sensormatic and Knogo article surveillance systems. In the past, the com-

pany has resisted security systems.

Mundorf said the new design is not the only key to Camelot's image. The company is reviewing its hourly employee package with two goals in mind: to keep turnover to a minimum among "quality" sales staffers and to help attract mature candidates to fill upcoming vacancies in that work force.

Like other music retailers, Camelot's sales for this fiscal year (which ends Aug. 31) were adversely affected by a the winter slump of hit

product. However, Bonk says, the company's sales volume should top the \$170 million mark, a jump of some \$20 million over last year and an increase of more than \$100 million over the total five years ago.

Expansion accounts for some of that increase, and more stores will bow during the next 12 months. Mundorf told attendees that Camelot will open its 200th store before next year's convention.

FINANCIALLY SPEAKING

(Continued from page 65)

situation, discuss this with your tax advisor.

The new bill will radically change investment strategies. The capital-gain tax rate will go up to 27% from 20%. As part of your 1986 tax planning, consider selling appreciated stock with a low basis to benefit from this year's lower rate.

Investment tax credit is eliminated for most property placed in service on Jan. 1, 1986, or thereafter. It is interesting to note that there are special transition rules to permit investment tax credit on television and motion picture films that were subject to a general binding contract rule as defined in the bill as of Dec. 31, 1985.

In the past many entertainers and executives have invested in tax shelters in order to offset their salaries and other income. Under the new bill tax shelter losses will generally be deductible only against other shelter income or upon disposal of your shelter interest. Subject to certain phase-out limitations between \$100,000 and \$150,000 of income, you will be able to deduct up to \$25,000 of ac-

tively managed rental property loss against other income. Working interests in oil and gas properties are exempted from these changes. The disallowances would be phased in between 1987 and 1991.

We suggest that every taxpayer with income in excess of \$100,000

or investment properties of any sort meet with his or her advisers now so that proper planning can help avoid problems in 1987 and in the years to come.

Certified Public Accountant Paul Denis is a senior tax manager in the Century City office of

Ernst & Whinney, specializing in entertainment industry financial and tax consulting. If you would like a booklet on the new bill when it becomes law, call (213) 553-2800, or write to Kathryn Webster, Ernst & Whinney, 1875 Century Park East, Suite 2200, Los Angeles, Calif. 90067.

L.A. FIRM HAS ENTERTAINMENT FOCUS

(Continued from page 65)

managing director of the Bass Brothers investment operations, as a mentor.

Taplin first met the Besses when he was involved in the leveraged buyout of Lion's Gate Studios in 1980 and approached them as potential investors. Later, in January 1984, he helped them gain a stake in Walt Disney Productions.

"I would go down to Fort Worth where Richard was and listen to him do business on the speakerphone," Taplin says of Rainwater. "At Bass, every deal in America came across his desk, and he has been a constant encouragement to me."

Jac Holzman, although known

primarily as the founder of Elektra Records—which he started in his college dorm room in the '50s and sold to Warner Communications in 1970—also boasts a broad background in entertainment technology. He is credited with a major

role in moving Warners into CDs and home video and was CEO of Panavision when the company was owned by WCI.

First Media is based at 12400 Wilshire Blvd., Suite 1280, Los Angeles, Calif. 90025.

To Our Subscribers

As part of Billboard's ongoing effort to improve service to our subscribers, we are changing service bureaus this month.

All customer correspondence should now be addressed to Bill-

board, P.O. Box 2071, Mahopac, N.Y. 10541-2071.

There may be a slight delay in customer-service response this month while we convert to the new bureau. Please bear with us.



Billboard. TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	79	68	13	JEAN-MICHEL JARRE POLYDOR/DREYFUS 829125-1/POLYGRAM (9.98) (CD)	RENDEZ-VOUS
111	99	103	63	ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)	AS THE BAND TURNS
112	102	91	14	CULTURE CLUB VIRGIN/EPIC OE 40345/EPIC (CD)	FROM LUXURY TO HEARTACHE
113	113	94	37	THE JUDDS ● RCA/CURB AHL-1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM
114	112	97	41	STEVIE WONDER ▲² TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE
115	115	117	7	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
116	109	96	70	TEARS FOR FEARS ▲⁴ MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR
117	120	122	8	BODEANS WARNER BROS. 25403 (8.98)	LOVE & HOPE & SEX & DREAMS
118	104	83	38	SIMPLE MINDS ● A&M/VIRGIN SP-5092/A&M (8.98) (CD)	ONCE UPON A TIME
119	111	93	110	BRUCE SPRINGSTEEN ▲¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
120	122	108	19	JERMAINE JACKSON ARISTA AL8-8277 (8.98) (CD)	PRECIOUS MOMENTS
121	100	100	5	SOUNDTRACK SCOTTI BROS. SZ 40325/EPIC (CD)	COBRA
122	110	98	10	SIUXSIE AND THE BANSHEES GEFEN GHS 24092/WARNER BROS. (8.98)	TINDERBOX
123	114	102	18	STEPHANIE MILLS MCA 5669 (8.98) (CD)	STEPHANIE MILLS
124	124	112	11	DIANA ROSS & THE SUPREMES MOTOWN 5381ML3 (10.98)	25TH ANNIVERSARY
125	129	127	21	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED
126	127	137	4	GEORGE STRAIT MCA 5750 (8.98)	# 7
127	126	113	75	SADE ▲ PORTRAIT BFR-39581/EPIC (CD)	DIAMOND LIFE
128	101	101	10	JONATHAN BUTLER JIVE JL8-8408/ARISTA (8.98) (CD)	INTRODUCING JONATHAN BUTLER
129	135	129	145	SOUNDTRACK ▲² MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
130	117	109	14	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION
131	NEW	1	1	SOUNDTRACK COLUMBIA SC 40404	CLUB PARADISE
132	193	—	2	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
133	136	131	87	MADONNA ▲⁶ SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
134	161	—	2	RANDY TRAVIS WARNER BROS. 25435 (8.98)	STORMS OF LIFE
135	138	141	4	MTUME EPIC FE 40262	THEATER OF THE MIND
136	77	82	13	THE MONKEES ARISTA ALB6-8313 (6.98)	THE MONKEES' GREATEST HITS
137	137	142	6	WHITE WOLF RCA AFL-1-9555 (8.98)	ENDANGERED SPECIES
138	116	115	29	L.L. COOL J ● COLUMBIA BFC 42039 (CD)	RADIO
139	NEW	1	1	THE BEACH BOYS CAPITOL STBK-12396 (9.98)	MADE IN THE U.S.A.
140	132	132	171	ZZ TOP ▲⁵ WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
141	141	152	5	LARRY CARLTON MCA 5689 (8.98)	ALONE BUT NEVER ALONE
142	NEW	1	1	DOUBLE A&M SP 5133 (8.98) (CD)	BLUE
143	152	158	35	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE
144	133	133	55	MOTLEY CRUE ▲² ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
145	139	145	634	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
146	128	111	16	JULIAN LENNON ● ATLANTIC 81640 (9.98) (CD)	THE SECRET VALUE OF DAYDREAMING
147	146	151	144	PHIL COLLINS ▲² ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
148	134	121	45	FIVE STAR RCA NFL1-8052 (8.98)	LUXURY OF LIFE
149	142	123	56	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
150	144	143	11	THE TEMPTATIONS MOTOWN 5389 ML2 (9.98)	25TH ANNIVERSARY
151	159	161	6	THE CHURCH WARNER BROS. 25370 (8.98)	HEYDEY
152	121	106	10	GEORGE CLINTON CAPITOL ST-12481 (8.98)	R&B SKELETONS IN THE CLOSET
153	130	118	33	STEVIE NICKS ▲ MODERN 90479/ATLANTIC (9.98) (CD)	ROCK A LITTLE
154	191	—	2	CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98)	BURNIN' LOVE
155	143	138	26	CHERRELLE TABU BFZ 40094/EPIC (CD)	HIGH PRIORITY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	131	119	10	PHILIP BAILEY COLUMBIA FC 40209 (CD)	INSIDE OUT
157	170	172	3	SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)	TOO FAR TO WHISPER
158	165	163	6	SAVATAGE ATLANTIC 81634 (8.98)	FIGHT FOR THE ROCK
159	164	174	138	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
160	177	—	2	THE KINKS ARISTA AL 11-8432 (11.98) (CD)	COME DANCING WITH THE KINKS
161	167	144	23	FORCE M.D.'S WARNER BROS./TOMMY BOY TNLP 1010/WARNER BROS. (8.98)	CHILLIN'
162	156	149	7	JANE SIBERRY OPEN AIR OA 6-0305/A&M (6.98)	THE SPECKLESS SKY
163	162	157	55	STING ▲² A&M SP-3750 (8.98) (CD)	THE DREAM OF THE BLUE TURTLES
164	169	135	149	BOB SEGER & THE SILVER BULLET BAND CAPITOL SKBB-11523 (8.98)	LIVE BULLET
165	118	104	22	SLY FOX CAPITOL ST-12367 (8.98)	LET'S GO ALL THE WAY
166	160	160	6	TONY BENNETT COLUMBIA FC 40344 (CD)	THE ART OF EXCELLENCE
167	147	124	62	STANLEY JORDAN BLUE NOTE BT 85101/CAPITOL (8.98) (CD)	MAGIC TOUCH
168	168	159	97	TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
169	166	176	43	STARPOINT ● ELEKTRA 60424 (8.98) (CD)	RESTLESS
170	180	190	152	MADONNA ▲³ SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
171	149	126	15	KEEL MCA 5727 (8.98)	THE FINAL FRONTIER
172	148	148	6	HOWIE MANDEL WARNER BROS. 25427 (8.98)	FITS LIKE A GLOVE
173	171	156	31	THE CULT SIRE 25359/WARNER BROS. (8.98)	LOVE
174	155	146	17	UFO CHRYSALIS BFV 41518	MISDEMEANOR
175	194	194	3	THE BEAT FARMERS MCA/CURB 5759/MCA (8.98)	VAN GO
176	NEW	1	1	SOUNDTRACK EMI-AMERICA SV 17210 (9.98)	ABOUT LAST NIGHT
177	176	154	62	FREDDIE JACKSON ▲ CAPITOL ST-12404 (8.98) (CD)	ROCK ME TONIGHT
178	157	128	53	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP-5077/A&M (8.98)	CRUSH
179	179	184	36	THE CARS ▲ ELEKTRA 60464 (9.98) (CD)	GREATEST HITS
180	153	153	5	ROY BUCHANAN ALLIGATOR AL 4747 (8.98)	DANCING ON THE EDGE
181	192	—	2	ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN
182	174	178	132	PHIL COLLINS ▲ ATLANTIC 80035 (8.98) (CD)	HELLO I MUST BE GOING
183	NEW	1	1	RANDY CRAWFORD WARNER BROS. 25423 (8.98)	ABSTRACT EMOTIONS
184	154	147	60	BOB SEGER & THE SILVER BULLET BAND CAPITOL SF BK-12182 (8.98)	NINE TONIGHT
185	185	191	142	LIONEL RICHIE ▲¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
186	190	162	19	VANITY MOTOWN 6167 ML (8.98)	SKIN ON SKIN
187	NEW	1	1	BRUCE COCKBURN MCA/GOLD MOUNTAIN 5772/MCA (8.98)	WORLD OF WONDERS
188	145	116	7	KIM CARNES EMI-AMERICA ST-17198 (8.98)	LIGHTHOUSE
189	RE-ENTRY	—	—	BARRY MANILOW RCA AFL-1-7044 (8.98)	MANILOW
190	181	192	23	TEDDY PENDERGRASS ASYLUM 60447/ELEKTRA (8.98) (CD)	WORKIN' IT BACK
191	197	168	6	THE RAMONES SIRE 25433/WARNER BROS. (8.98)	ANIMAL BOY
192	200	170	27	FINE YOUNG CANNIBALS I.R.S. 5683/MCA (8.98) (CD)	FINE YOUNG CANNIBALS
193	175	180	93	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
194	158	155	18	VARIOUS ARTISTS WINDHAM HILL WH-1048/A&M (9.98) (CD)	WINDHAM HILL RECORDS SAMPLER '86
195	195	—	2	DAVID FOSTER ATLANTIC 81642 (8.98) (CD)	DAVID FOSTER
196	163	140	36	BARBRA STREISAND ▲³ COLUMBIA OC 40092 (CD)	THE BROADWAY ALBUM
197	198	193	43	THE CURE ELEKTRA 60435 (8.98) (CD)	THE HEAD ON THE DOOR
198	150	150	5	ORIGINAL BROADWAY CAST POLYDOR 827969-1/POLYGRAM (10.98) (CD)	THE MYSTERY OF EDWIN DROOD
199	186	187	24	VIOLENT FEMMES SLASH 25340/WARNER BROS. (8.98)	THE BLIND LEADING THE NAKED
200	151	125	16	KATRINA AND THE WAVES CAPITOL ST-12478 (8.98)	KATRINA AND THE ... WAVES

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 18	The Cars 179	John Eddie 88	Isle Of Man 181	Howie Mandel 172	Ozzy Osbourne 69	Simple Minds 118	Talking Heads 149, 168
AC/DC 42	Peter Cetera 40	El DeBarge 25	Joe Jackson 62	Barry Manilow 189	The Outfield 17	Simply Red 16	Tears For Fears 116
Alabama 81	Cherrelle 155	Emerson, Lake & Powell 33	Janet Jackson 3	Teena Marie 82	Robert Palmer 34	Siouxie and The Banshees 122	The Temptations 150
Joan Armatrading 77	Gavin Christopher 84	The Fabulous Thunderbirds 14	Jeanne Jackson 120	John Cougar Mellencamp 38	Teddy Pendergrass 190	Sly Fox 165	Randy Travis 134
The Art Of Noise 79	The Church 151	Falco 61	Freddie Jackson 177	Metallica 99	Pet Shop Boys 15	The Smiths 86	U2 159, 193
Atlantic Starr 111	Cinderella 104	The Fat Boys 87	Bob James/David Sanborn 50	Miami Sound Machine 41	Pink Floyd 145	SOUNDTRACKS	Ufo 174
Philip Bailey 156	Class Of '55 107	Fine Young Cannibals 192	Rick James 95	Midnight Star 74	Prince & The New Power Generation 24	About Last Night 176	Van Halen 11
Anita Baker 64	George Clinton 152	Five Star 148	Jean-Michel Jarre 110	Mike & The Mechanics 45	Queen 72	American Anthem 98	Vanity 186
Bangles 46	Bruce Cockburn 187	The Fixx 39	The Jets 27	Stephanie Mills 123	Queensryche 93	The Big Chill 129	VARIOUS ARTISTS
The Beach Boys 139	Joe Cocker 101	Force M.D.'s 161	Howard Jones 48	Models 91	The Ramones 191	Club Paradise 131	Windham Hill Records Sampler '86
The Beat Farmers 175	Phil Collins 147, 182, 52	David Foster 195	Stanley Jordan 167	The Monkees 136, 71	Lou Reed 56	Cobra 121	'86 194
Jean Beauvoir 96	L.L. Cool J 138	GTR 12	Journey 19	The Moody Blues 10	Rene & Angela 89	Karate Kid Part II 53	Violent Femmes 199
Tony Bennett 166	Bill Cosby 26	Peter Gabriel 2	Judas Priest 59	Melissa Morgan 94	Lionel Richie 185	Labyrinth 78	Wham! 20
Big Country 70	Randy Crawford 183	Genesis 4	The Judds 113	Motley Crue 144	The Rolling Stones 47	Pretty In Pink 75	White Wolf 137
The Blow Monkeys 37	The Cult 173	Glass Tiger 132	Rob Jungklas 115	Mr. Mister 63	Diana Ross & The Supremes 124	Running Scared 54	Whodini 43
Bodeans 117	Culture Club 112	Giuffria 106	Katrina And The Waves 200	Mtume 135	David Lee Roth 36	Ruthless People 31	Hank Williams, Jr. 108
Boys Don't Cry 55	The Cure 197, 49	Hear 'N Aid 103	Keel 171	New Edition 73	Run-D.M.C. 13	Top Gun 1	Steve Winwood 33
Jackson Browne 51	Depeche Mode 130	Heart 22	The Kinks 160	Stevie Nicks 153	The S.O.S. Band 65	Top Gun 1	Stevie Wonder 114
Roy Buchanan 180	'Device 105	Hiroshima 143	Krokus 102	Sade 127, 67	Lou Reed 56	Top Gun 1	Dwight Yoakam 97
Jimmy Buffett 66	Neil Diamond 21	HoneyMoon Suite 109	Patti LaBelle 5	Savatage 158	Starpoint 169	Top Gun 1	ZZ Top 44, 140
Jonathan Butler 128	Dio 80	The Hoopers 92	Julian Lennon 146	Bob Seger & The Silver Bullet Band 8, 164, 184	Starship 90	Top Gun 1	
The Call 125	Dire Straits 57	Bruce Hornsby & The Range 68	Level 42 29	Shadowfax 157	Jermaine Stewart 60	Top Gun 1	
Belinda Carlisle 28	Dokken 83	Whitney Houston 7	Loudness 85	Jane Siberry 162	Rod Stewart 32	Top Gun 1	
Larry Carlton 141	Double 142	INXS 76	Madonna 133, 170, 9		Sting 163	Top Gun 1	
Kim Carnes 188		Icehouse 58			George Strait 125	Top Gun 1	
					Barbra Streisand 196	Top Gun 1	

NEW MUSIC SEMINAR GOES TRADITIONAL

(Continued from page 1)

with an established niche in the industry.

As if to ensure attendees that the New Music Seminar had not gone "too corporate" in the wake of its success, the keynote speeches were preceded with a ballet dance by a solemn-looking woman in what appeared to be a modified chicken suit.

An "invocation" by Father Guido Sarducci followed, during which the Warner Bros. comedian defined new music as "music you don't hear on the radio every five minutes."

WEA U.K. music division chairman Rob Dickins tied his keynote address to the notion that "corporate" and "champion of new music" should not be mutually exclusive terms. He warned attendees "of the dangerous course we set ourselves on if we take an isolationist approach" and said the "anti-corporate feeling should be re-examined."

Co-keynoter Tony Berardini, general manager of album rock station WBCN Boston, gave a history of radio programming, keyed to the notion that formats have successively suffered the same mistake of locking themselves in too tightly. "If the dominant media ignore new [forms of entertainment], that new stuff will find its own medium," Berardini said. "If you are not prepared to deal with that, you will become irrelevant."

Dickins' keynote signaled a return to center stage of the independent vs. major label debate, with four separate panels dealing with the problems of competition, viability, and distribution faced by the independents. An "Indie/Major Face Off" panel moderated by attorney Rick Dutka of Tommy Boy Records

proved one of the seminar's more heated events, pitting representatives from both camps against each other for a debate focusing on the roles and limitations inherent in each approach.

Discussion revolved around the current wave of indie/major distribution deals and whether they are a threat to the independent scene or a viable way of achieving the best of both worlds.

Speaking in support of the majors, Steve Ralbovsky, East Coast a&r director for Columbia Records, said his label's association with the rap-oriented Def Jam label has furthered street music's appeal "outside the street."

But while Enigma Records CEO Bill Hein spoke in favor of the "creative hybrids" created by the kind of association his label enjoys with Capitol Records, other independents decried the trend. Both Cory Robbins, president of Profile Records, and Phil Jones, executive vice president of Fantasy, said independents can only exert complete control over their destinies by remaining totally independent.

The "American Rock Independents" and "Independent Label" panels focused on the current climate for independent labels as well as distribution and retail concerns. Both were made up of spokesmen from a variety of labels and distributors, including Twin/Tone, Jem West, Relativity, Celluloid, Rounder, Landmark, and Tee Vee Toons.

On a lighter note was the workshop "A Million Dollars Worth Of Mistakes," in which industry veterans shared some of their blunders with newcomers. Topics included

contracts, partnerships, in-house management, marketing, and distribution. Headed by Tommy Boy's Tom Silverman, the panel featured Sunnyview's Henry Stone, Alligator's Bruce Iglauer, Omni's Alan Rubens, and Criminal's Arthur Baker.

Workshops and panels skewed toward first-time registrants offered an introduction to a wide range of areas, including talent and booking, a&r, merchandising, music publishing basics, management, record contract negotiation, and publicity.

Music videos, a topic receiving increasing attention over the last few seminars, was covered this year by fewer panels, and they incorporated a more varied cross-section of the industry.

A "Video Programming" panel brought together representatives from cable, network, and satellite television, as well as nightclubs. Creative burnout among clip creators and outlets, an across-the-board move away from back-to-back clip play, and the problems of adequate label service were topics (see story, page 51).

Video's creative community met for a "Video Producers and Directors" panel. Epic's Dan Beck, the only label representative, confirmed that the record company will make at least 20%-30% fewer clips this year. Shrinking budgets took up the lion's share of discussion.

In addition to the panels, the seminar again offered a trade show, featuring more than 100 exhibitors.

Assistance in preparing this story provided by Kim Freeman, Steven Dupler, Steve Gett, Jim Bessman, Brian Chin, and Linda Moleski.

L.A.'S POWER 106 TOPS IN ARBITRON RATINGS

(Continued from page 1)

front, WNEW-FM scored a slight jump to 3.7 from its 3.9 winter share. The outlet's year-old competitor WXRK continued to gain ground with an increase from a 2.8 to a 3.1 share.

WPAT-FM made a solid 3.5 to 4.3 share jump, now that it has the easy listening format to itself. WPAT's corner on the market follows the mid-sweep departure of easy listener WRFM, which re-emerged as "soft rock" WNSR. The Bonneville outlet pulled a 1.9 spring share; it had drawn a 3.5 winter book as WRFM.

Viacom's WLTW continued to lead the adult contemporary pack, with a 3.8 to 4.2 jump. New York's three other AC contenders—WNBC, WYNY, and WPIX—all tied with a 2.0 share.

With the Mets baseball broadcasts in its bullpen, Gotham's sole country source, WHN, jumped from a 2.2 to a 3.0.

In second-ranked Los Angeles, KPWR's rise had been signaled in the last two Arbitron releases; the hybrid outlet came on air like gangbusters with a 4.4 winter share. The Emmis Broadcasting station filled an ideal programming hole between KIIS's top 40 fare and the city's three weak-signaled urban stations.

KROQ remained the market's top album rocker, although its shares fell for the first time in over a year. KROQ dropped from a 4.3 to a 3.8, while format competitor KLOS went up slightly from a 3.3 to a 3.4. Meanwhile, '70s stalwart KMET continues to struggle, this time slipping a full share to a 2.2.

Easy listeners KJOI and KBIG broke their winter ratings tie. KJOI

inched up from a 5.1 to a 5.2, and KBIG slipped to a 4.3.

Spanish outlets had a great book in Los Angeles, with KLVE leading the format with a 1.5 to 3.4 share jump. KTNQ took its Spanish fare to a 2.7 share, while KWKW moved up to a 1.7.

In Chicago, full-service AC station WGN had a typically great spring sweep with Cubs coverage and a whopping first place 11.4 share. On the music front, WGCI-FM further distanced itself from former urban leader WBMX. WGCI moved up from a 6.4 to a 7.2 share, while WBMX stayed steady at a 5.6.

WLUP Chicago maintained its album rock hold with a 4.6 share, while progressive rocker WXRT moved up to a 3.1 share.

Baseball also gave KFMB-AM San Diego a strong boost. The AC outlet made a 4.8 to 9.0 leap for the top slot in city. KFMB's vice president and general manager Paul Palmer says the jump was partly because of better diary placement among listeners. Other than carrying the Padres games, Palmer says KFMB-AM programming was "basically business as usual" through the spring sweep.

Hit-oriented AC outlet KFMB-FM jumped from a 5.9 to a 6.8, which Palmer attributes to the return of Buddy Rich as program director and the success of the "Rich Brothers" on the "B-Morning Zoo."

San Diego album rockers had strong books, as KGB and XTRA-FM tied for No. 5 in the market with 6.6 shares. Top 40 KSDO-FM moved up from a 4.3 to a 4.8, while three of San Diego's ACs—KIFM, KWLT, and KYXY—tied with 3.1 shares.

COMMITTEE SEEKS TO AMEND LICENSING BILL

(Continued from page 3)

by dropping the current antitrust provision in the Copyright Act, which prohibits writers from bargaining because they are considered private contractors. They reasoned that since TV theme-music composers are actually treated as employees, they could be exempted from the restriction.

The All-Industry Committee also took the opportunity to fire a few shots at the performing-rights societies, particularly ASCAP. It charged that ASCAP takes a 19% annual administrative fee from the funds it collects for its writers each year. "We certainly think that this is a significantly high figure," said Bruce Lehman, counsel for the All-Industry Committee, "particularly since there is an organization which

collects residuals within the motion picture . . . community, which only takes 3%."

Lehman also reacted to a recent "Dear colleague" letter to members of the House Judiciary Committee—circulated by Reps. Bruce Morrison, D-Conn., and Hamilton Fish, R-N.Y.—that suggested the House should not consider H.R. 3521 because local TV broadcasters had not exhausted their available marketplace options nor the court case still pending over ASCAP rates.

Pointing out that it has taken more than a year just for the first hearing on the case to be scheduled (for August 26), Lehman charged that the slow handling of the case

was "prima facie evidence that the system, as now set up, is unworkable and a burden" on local broadcasters. "Could you afford to hire expensive lawyers at \$250 an hour for that period of time?" he asked.

Some of those in attendance said afterward that they had reservations about the amendments. Said one staffer: "They brought out these amendments, but I didn't hear any numbers mentioned when that guarantee about continued payment was talked about. Also, [there was] no mechanism for carrying it out."

Another staffer, who also asked not to be identified, said, "They've got a hundred and some co-sponsors

of this bill so far [actually 166], but only three [of them are] on the subcommittee that's going to hold a hearing on the bill. It's obvious they're trying to sway some others, but the proposals don't seem all that substantial, at least not yet."

ASCAP and BMI were not invited to the meeting, but both had responses. Said ASCAP President Morton Gould: "We've only heard about the meeting secondhand, and we're not prepared to elaborate until we see the actual text. But based on what we've heard, the solution does not seem to meet the problem."

BMI president Frances Preston commented that "after 10 months

of promoting their legislation, the All-Industry Committee now recognizes the need to change their flawed bill." Preston also said she could not comment further until she could study the specifics, but added that "the present system is working well for the interests of composers and the public, and there's no necessity for Congress to legislate in this area."

There is also a Senate version of the bill, S. 1980, scheduled now for a full Judiciary Committee hearing on Aug. 12. A second House hearing will take place on July 23.

LASERVIDEO WOOS INDIE LABELS

(Continued from page 4)

ed music market.

On hand at the press briefing to offer such testimony were representatives of GRP Records, Marantha Music, Original Sound Records, and Rykodisc. Other labels named as having inked production agreements with LaserVideo include Dunhill Compact Classics, Mobile Fidelity, Reference Recordings, Sheffield Lab, Northeastern and Oriental Records, Mainstream, Tee-Vee Tunes, and Word.

LaserVideo's basic price schedule pegs CDs at \$2.85 each in quantities of 3,000 or more. From 500 to 2,999, the price is \$3. The minimum cumulative cost of any lesser quantity is

\$1,500, regardless of the exact number ordered. Packaging charges run about 75 cents per CD, and labels must supply all printed materials.

Mastering charge is \$1,350 per assembly, which includes setup fees for up to 25 tracks or index points. There is a \$2 charge for each additional track or index.

LaserVideo can also supply reference CDs at \$800 to \$1,200 per disk, depending on turnaround time, which can be as short as the same day at the top of the scale. Normal turnaround time for production orders was given as 60 days.

RCA/COLUMBIA INKS DEAL WITH SONY

(Continued from page 6)

Odds," "And Justice For All," "Breaker Morant," "Christine," "Educating Rita," "The Evil That Men Do," "Meatballs II," "Midnight Express," "Monty Python And the Holy Grail," "Moscow On The Hudson," "Silent Rage," "Taxi Driver," "The Toy," and "Used Cars."

In the children's area, titles include the first two volumes of "He-Man And The Masters Of The Universe," the first volume of "She-Ra, Princess Of Power," "Jason And The Argonauts," and the first volume of "Beany & Cecil."

Paramount's titles, inclusive in its distribution pact with Sony, are

"Beverly Hills Cop," "Teen Wolf," "Star Trek III: The Search For Spock," "The Bad News Bears," "Harold And Maude," "Play It Again Sam," "The Jazz Singer," "Witness," "Uncommon Valor," "Trading Places," "Footloose," "Airplane," "Flashdance," "Foul Play," and "Summer Rental."

Embassy's deal was with Eastman Kodak, a major U.S. proponent of 8mm, with both Kodak and Embassy distributing titles. Forty-six titles were to be rolled out over an 18-month period. Among the initial Embassy releases are "The Emerald Forest," "A Chorus Line," "Kiss Of The Spider Woman."

What female group had a Top 10 hit in 1934 entitled "Rock and Roll?"

POP MEMORIES are made of this...

COMING AUGUST 9

Record Research

Industryites Meet To Study Digital Impact

BY JIM McCULLAUGH

NEW YORK Representatives from Arista, Capitol, A&M, MCA, PolyGram, Telarc, and GRP sat down with six major consumer electronics manufacturers here July 15 for the industry's first major summit meeting on the issue of Digital Audio Tape (DAT).

Participants in the session exchanged information about the technology, discussed the possible formation of a DAT group, and agreed to continue the dialog at a fall gathering.

Representing the hardware side were Sony, Denon, Technics, Akai, Sanyo, Onkyo, as well as blank tape major Maxell.

Chris Byrne, vice president of sales and marketing for Akai, a former CD Group board member and organizer of the meet, says of the gathering: "In the end, there was agreement that digital technology will affect all areas of home entertainment. It's coming and can't be ignored. It was time to begin discussing it in a rational and cooperative manner."

The formation of a DAT group was discussed, but Byrne says the general feeling was that such an association now would be premature. The defunct CD Group's major emphasis was on consumer awareness and marketing. Realistically, however, DAT marketing is thought to be several years away.

The major label concern at the meeting, according to Byrne, was retailer and consumer confusion that would be created by rushing yet another digital format to market while CD is still maturing. A second major concern was the piracy issue involving possible digital duplication.

Label fears heightened in the wake of the recent Chicago Consumer Electronics Show, where Sony, Denon, and others (Billboard, June 14) demonstrated and talked more openly about DAT technology. Compounding fears were additional reports that a number of Japanese firms would showcase DAT players at the fall Tokyo Audio Fair as well as the winter CES in Las Vegas, Nev. Introduction to U.S. consumers was reportedly scheduled for late this year and early next year.

Ultimately, Byrne says, there is no stopping DAT. "Like it or not, we've become a digital industry. That extends to all hi-fi and video products. In one to three years, if it doesn't say digital, people won't buy it."

DAT will be a marketplace reality, according to Byrne, at some future date, but it will always be more expensive technology and limited to the high end of the market.

"It won't be a mass consumer item," he says.

Japanese May Postpone DAT Release

BY PETER JONES

LONDON As PolyGram chief Jan Timmer was mounting his latest offensive against DAT, news came from Tokyo that some of the major consumer electronics companies will defer the marketing launch of the new configuration, at least until next spring.

The decision is thought to be based to some extent on an increasing concern that early introduction of digital audio tape could decimate the CD market, in which many Japanese hardware companies have a substantial interest.

Much will depend on the public response to the DAT system when it is shown at the Tokyo Audio Fair in October. There may also be concern in Japan that the international record and music publishing industries might decide not to make their

repertoire available for DAT use, in line with Timmer's pronouncement. (See story, page 1.)

This consideration has, in turn, reinforced rumors that a major Japanese hardware company may be looking to acquire a multinational record company as a source of repertoire for DAT.

A report in London's Financial Times on July 11 quoted Matsushita as "having no definite plans for marketing DAT" and JVC was said to be "studying the marketing date."

In the CD vs. DAT struggle, Philips has commitments in both camps. The Dutch electronics giant—the pioneer of the universally standard compact cassette system—finds itself in the position of being the leading protagonist of the optical-disk system as a means of inhibiting the widespread home taping made pos-

sible by the invention of the cassette.

Furthermore, Philips has already lost one disk vs. tape battle in the video field and has also had to abandon its V2000 system in favor of VHS.

While making a heavy commitment to optical disk through its connection with Du Pont to form Philips-Du Pont Optical, Philips nevertheless has a stake in the DAT camp, having developed a rotary head system for the configuration.

Philips' primary concern must be for CD to have the breathing space needed to establish itself in the world marketplace. But if the Japanese go ahead in the spring with a full-scale launch of the DAT system, Philips may have to follow suit.

The ironies of the fluctuations in allegiance between disk and tape have not been lost on Timmer, but

he has said that when Philips introduced the compact cassette, the LP had had 10 years to establish itself.

Timmer also has said that for the first 15 years of its existence, the compact cassette, which was not originally designed to carry music, was considered to be markedly inferior to the LP. Also, the industry at that time seemed to be technology-proof because the cassette's introduction did not diminish the success of the LP.

Since then, however, there has been a major recession in the industry and home taping has become widespread. The problem of high youth unemployment in some markets, Timmer has said, makes home taping an attractive way of acquiring music.

POLYGRAM CHIEF DECLARES WAR ON DAT

(Continued from page 1)

community. The harm done to the music industry would mean that it had less and less money to invest in new artists and composers."

Timmer is giving new intensity to the attack on the Japanese consumer electronics companies that he began last March at the National Assn. of Recording Merchandisers convention in Los Angeles (Billboard, March 22). It is evident from the ferocity of his remarks, however, that new urgency has arisen while the penetration of the compact disk system still remains below the 5% threshold in many countries—a threshold widely regarded to be a benchmark for the success of the new configuration.

"Digital tape is bad for the record industry, bad for music publishers, bad for artists and composers, and bad for hardware and software retailers," Timmer says.

He insists that he and his music industry counterparts are not against the new technology in principle but are simply urging a phased

introduction that would take account of the present vulnerability of various sections of the industrial and creative communities.

"We're not saying never, never, never. We're simply saying not in this form and not at the present time, because it could cause widespread economic damage.

"And we're asking the Japanese hardware industry to sit down and discuss the matter with us in a civilized way. I find it an act of brutal arrogance and of total disregard for the legitimate interests of all concerned that such a request has not even been considered."

Asked if PolyGram would have held back on the introduction of CD if DAT's launch had preceded it, Timmer says the two situations could not be compared because CD came into the market at a time when the LP had had 30 years to establish itself.

"Furthermore, everyone agrees that CD has helped the music industry, whereas DAT could bring tre-

mendous disadvantages by reawakening indecision on the part of the consumer, and we've already caused the consumer quite enough difficulties."

Timmer points to the configuration conflict in the VCR field. "This was solved by market forces in favor of VHS, only for further confusion to be introduced by the arrival of another standard called 8mm, not in the form for which it was originally designed, as a simple camcorder, but as the new universal audio/video carrier of the future, with a capacity of eight or 16 hours of digital sound."

Timmer acknowledges that the record industry's response to digital tape could generate charges of "restraint of trade" but says, "My fight has nothing to do with the preservation of the record industry's bottom line. We are talking about much wider cross-sections of the public, whose interest could be severely jeopardized unless we can have the opportunity to put our case

before the Japanese rush to the marketplace with yet another new configuration.

"The basic mistake the Japanese hardware industry is making is in applying product life cycles, which, in many cases, are in the region of one year to 18 months. This policy of planned obsolescence could be a fatal one for the music consumer. Music cannot be regarded as a throw-away item with no durability and no pride of ownership.

"We have sought a dialog with the Japanese since 1983, and we still await a positive response."

Timmer says that in contrast to the Japanese attitude, the European tape and hardware industry has shown vision and perceptive understanding of the problems that DAT could visit upon the music industry. "They have been willing to sit down and discuss ways of resolving this problem."

He also praises the attitude of the EEC Commission, which called a meeting June 25 in Brussels to discuss the implications of DAT with representatives of the European hardware and software industry (Billboard, July 19).

"We have had a very positive response from the EEC," Timmer says. "The commission recognizes that this is not a question of the record industry protecting its profitability but a matter of vital importance for the future protection of intellectual property."

PLANNING HELPED THE OUTFIELD SUCCEED

(Continued from page 3)

would halt the band's momentum at its original base of support. So, he convinced the label to release the single at the beginning of November to album radio only, to maintain exposure for the group in that format through Christmas. If it succeeded there, the plan was to push the single at top 40 after New Year's.

"A lot of records die over the holidays, but 'Your Love' grew and grew vertically upwards," says Krones. "After it went top 10 AOR, the transition to CHR was pretty easy."

Columbia's top 40 push for "Your Love" commenced in February; the song attained top 10 status in May. Says Krones, "By the end of February the album was happening, and the sales in the last three months have been ridiculous: We sold 130,000 by the end of January, and a million more since February."

He credits album radio for breaking "Play Deep" and then top 40 for selling it.

About the same time the Outfield was moving from its album rock beginnings to top 40, the band also gained the support of MTV.

"We've seen the most success at MTV with artists who have a good AOR base and CHR track record," says Les Garland, the network's senior vice president of programming. "Don't get the idea we're chart watchers, but we do pay attention, especially to radio, and the trend for MTV artists is where they start at AOR and cross to CHR, sometimes with a bit of a lapse between the two."

The video for "Your Love" went on the channel in mid-February and peaked at No. 2 on MTV's "Top 20 Countdown" in late April.

"MTV picked up on the band early because they liked the sound so much and have been supportive from the beginning," says Krones, explaining that from the video standpoint, straight performance pieces were chosen to identify the group as a live rock'n'roll band. "We didn't want a situation where they had to be actors or something that wasn't what they are."

In June, MTV world-premiered the video for the Outfield's third single, "All The Love In The

World." The video was placed in power rotation out of the box.

The Outfield has also been featured prominently in the station's news segments since February, as well as in its coverage of the International Music & Media Conference in Montreux.

The final element of the promotional game plan, as explained by Rappaport and Krones, is touring.

Krones says that his band has been out touring since the beginning of October. The schedule has included two months of fall dates with the Hooters and a 47-city spring-summer tour with Starship.

After 34 weeks on the Top Pop Albums chart, "Play Deep" has gone well past platinum. The album should continue to do well, thanks to "All The Love In The World," which is bulleted at No. 30 after eight weeks on the Hot 100.

"The album could end up multi-platinum *a la* Men At Work," predicts Arma Andon, Columbia vice president of product marketing. He sees additional singles potential on "Play Deep."

What two bands each had more than 200 charted hits?

POP MEMORIES are made of this ...

COMING AUGUST 9

Record Research

Low-Profile PMRC Has Eye On Label Actions

BY BILL HOLLAND

WASHINGTON Eight months after reaching a compromise with 20 RIAA-member record companies in the battle over explicit lyrics, the Parents' Music Resource Center (PMRC) says it is "monitoring" the situation.

The lyric controversy has lately taken a back seat to the much-publicized 2,000-page Attorney General's Commission on Pornography report (Billboard, July 19), which trained its anti-smut guns on books, magazines, movies, and videotapes—but overlooked records and prerecorded audiocassettes. In contrast, the PMRC has adopted a low profile, with no press conferences or public appearances by its members.

"Right now," says spokesperson and administrative assistant Jennifer Norwood, "we're in a period of monitoring certain [new] releases and assessing warning labels—whether certain companies have complied, whether the labels are useful. We're also looking at the slew of releases by independent labels that don't carry the sticker and working on how to reach them."

Norwood adds that the PMRC "is a little disappointed" with the efforts of the RIAA-member companies, but refused to detail the concerns nor mention specific artists and labels except to say that "they're mostly the ones we were concerned with before [the agreement]." She adds that the group is also assessing whether warning stickers on albums increase sales.

The group has pledged that it will

not conduct any further "public outcry" until November. "We gave them a year," she says, referring to the RIAA labels. "At that time, we will approach them about some changes we think are necessary."

Norwood says that PMRC is not on the promo mailing lists of the labels. "We go out to record stores and buy any albums that either we've heard might contain something or that people at the grassroots level have told us about."

Was the PMRC in communication with the pornography commission? Norwood says members of the group testified before the commission earlier in the year, but, "no, they haven't been in touch with us at all." Norwood says the group has not contacted any state government representatives pushing for legislation forbidding the sale of records and audiotapes deemed obscene. "We're against that kind of legislation, we don't want it, so we haven't aligned ourselves with or contacted those who are proposing such laws."

Although Norwood says that the PMRC has been in touch with the RIAA "on a regular basis," RIAA president Stanley Gortikov says the group hasn't contacted his office "in the last three months."

Gortikov expresses surprise that the PMRC is planning to approach the RIAA in November with proposed changes in the compromise. "It was my understanding that they were to direct specific problems with specific records to the individual record companies," he says.

Entertainment Music Buys Nashville-Based Combine

NASHVILLE After nearly a year of negotiation, the Entertainment Music Co. Inc., of New York, has completed its purchase of the Combine Music Corp. here.

The deal for the thriving music-publishing company was made final July 14. Bob Beckham, who built Combine into a collection of the most lucrative song catalogs in Nashville and who was one of its principal owners, will continue as the company's chief operating officer.

Charles Koppelman, president of Entertainment Music, will be Combine's board chairman. Martin Bandler, vice president of Entertainment Music, will be Combine's president.

Although Koppelman has not announced the price paid for Combine, he characterizes earlier reports of \$7.5 million (Billboard, Dec. 14, 1985) as being "in the ballpark."

"We're not just investors looking for a good deal," Koppelman says. "We've been in the music business for 20-odd years." Among Entertainment Music's country-record productions are five albums for Dolly Parton, as well as album projects with Glen Campbell, Mac Davis, Lynn Anderson, and Johnny Cash. Kenny Rogers' recent country hit, "Tomb Of The Unknown Love," was one of the company's publishing copyrights.

"The whole idea behind this sale is to make Combine bigger and big-

ger," says Beckham. "We're looking to acquire other catalogs and develop new writers."

Even though Combine served as the publishing arm of the now-bankrupt Monument Records, Beckham says that Combine itself "has always been a very financially healthy entity." Prior to its sale, Beckham owned 30% of the company. Monument chief Fred Foster owned the remainder.

The Combine catalogs contain hits and standards by such writers as Kris Kristofferson, Larry Gatlin, Bob Morrison, and Tony Joe White.

EDWARD MORRIS

Indonesian Record Pirate Gets Probation, Fine

NEW YORK An Indonesian record pirate snared by a record industry sting operation has been given a suspended sentence, three years probation, and a fine of \$100,000 by a New York judge.

Anthony Dharmawan Setiono, aka Anthony Dharmawan, convicted of copyright infringement on May 22, was sentenced July 10 by federal Judge Edward R. Korman. Dharmawan paid the fine by forfeiting the \$100,000 bail posted in the case.

Immediately preceding sentenc-

INSIDE TRACK

ALL THE NEWS that's fit to print isn't necessarily fit to stock at the more than 800 Wal-Mart department outlets, which recently yanked 32 rock and teen magazines from its inventory, including **Rolling Stone**, **Circus**, **Creem**, **Hit Parader** and **Tiger Beat** in a magazine rack cleanup linked to the rising controversy over sex, violence and other potentially "objectionable" topics in the media. Understandably, sources at Wal-Mart won't confirm whether the hit list of dropped titles is connected to lobbying by fundamentalists already taking aim on men's magazines, although **Philip Salvatore**, vice president for **Curtis Circulation**, cites an internal Wal-Mart missive, issued by the consulting **Display Information Systems**, that attributes the trimming to "recent controversy." Curtis has meanwhile informed wholesalers that the Wal-Mart move may stem from a public attack by evangelist **Jimmy Swaggart**, who knocked the chain for selling publications harmful to youth. And just when we thought rock was co-opted by the establishment . . .

THE VOICE OF PORN? That's the sobriquet some video dealers fear may be attached to the home video trade in general and the **Video Software Dealers Assn. (VSDA)** in particular as it focuses on First Amendment issues for the agenda of its Aug. 24-28 convention in Las Vegas. Helping fuel anxiety among some insiders is the latest addition to the VSDA lineup, **Christie Hefner** of **Playboy**, confirmed last week as keynoter, as well as expectations that adult video, while absent from the list of scheduled panels, will still be front and center during the huddle. As Track went to press, rumors that national media were mulling snide digs at the X-rated element in the home video summit were already unnerving some members.

FOLK WISDOM: Add a concerted thrust into revived folk music as the latest baby-boomer marketing ploy. That's the premise behind **Danny Goldberg's** latest venture, **Gold Castle Records**, which received a premature unveiling July 14 in a New York Times profile of the manager, label chief, and movie music maven. Goldberg confirms that he's snared **Peter, Paul & Mary** for the label's first release, and also plans to record **Judy Collins**, while former **Windham Hill** staffer **Paula Jeffries** has been tapped as the fledgling line's first executive, vice president of operations. Distribution hasn't been set, however, since the company will be separate from Goldberg's MCA-distributed **Gold Mountain** imprint, and the formal announcement of the venture is expected to wait for at least one more major signing . . . Meanwhile, Goldberg's own list of personal missions (which included his "No Nukes" production mantle as well as his recent fight against rock censorship) adds another priority with "**Rock Against Drugs**," a new project expected to produce videos of major rockers cautioning kids against drug use.

NO MORE BONUS CUTS is the new compact disk edict said to be circulating through **CBS Records**, where **Bob Sherwood** has reportedly instructed staffers to abandon the inclusion of additional tracks for the CD versions of new albums. Sources say the internal memo cites new consumer research that claims regular LP and tape buyers believe they're getting the short end of the deal . . . On the compact disk royalty front, **Warner Bros.** and **Atlantic Records** have reportedly signalled plans to up their CD royalty formula, applying individual contractual rates on 80% of the configuration's list price, against a 25% packaging deduction, according to attorney **Don Friedman**. Friedman, speak-

ing during a **New Music Seminar** panel, also asserted that **Warner Bros.** plans to award royalties against a full 100% CD price base starting in 1988.

DENON AMERICA HAS acquired U.S. distribution rights to the Czech classical label, **Supraphon**, most recently handled here by Minneapolis-based **Intersound**. The deal becomes effective Aug. 1. Additionally, Denon's parent, **Nippon Columbia**, will also have international rights to Supraphon for all other territories, excluding Eastern Europe . . . The revived **Dunhill** label tells us that **Bruce Lundvall's** upcoming Broadway compact disk won't be the first CD-only tribute to the Great White Way. **Dunhill Compact Classics** has already shipped its own compilation of material from six musicals, "**The Best Of Broadway**," performed by **The London Symphony Orchestra and English Chorale**. Included are medleys from such boxoffice titans as "**The Sound Of Music**," "**My Fair Lady**" and "**West Side Story**."

BOB DYLAN granted a rare audience to a small group of **New Music Seminar** attendees following his July 15 **Madison Square Garden** concert. Greeting the contingent of radio programmers backstage, the erstwhile Mr. Zimmerman asked, "Are these the people that get to play whatever they want on the radio?" During the resulting flesh-pressing session, an ebullient Dylan reminisced about the days when "radio sounded different in every city we went to." The previous evening, he joined the **Fabulous Thunderbirds** onstage at the **Felt Forum** during a **NMS** showcase gig.

NO ONE'S TALKING, but street scuttlebutt has **Dick Griffey's Solar Records** set to switch from **Elektra** to **Capitol Records** . . . Latest word from Capitol Hill indicates **Sen. Albert Gore's** Senate Committee, now looking into record industry practices, will stay mum until after the summer recess . . . Hearings before the **California Assembly's Labor and Employment Committee** on industry-supported legislation that would enable labels to extend and renegotiate artist contracts (Billboard, July 5) has been rescheduled until mid-August. Opponents of the bill say the delay "seems to suggest [proponents] don't have the necessary votes to get it out of committee" . . . Some guys have all the trucks: **Rod Stewart** is said to be dickering with **Lincoln/Mercury** to become company spokesperson. The deal, rumored to be made by **Young & Rubicam**, would most likely focus on national television spots.

SOUND VIDEO UNLIMITED, regarded as the nation's second largest video distributor, has reached an agreement for purchase by **Baker & Taylor**, print distribution subsidiary of **W.R. Grace**, according to reliable sources. **Noel Gimble**, Sound Video chief, declined details on the buyout, saying, "I really can't discuss anything because it's a pretty big public company." As for the timing of the deal, Gimble noted, "The industry was growing and there are a lot of big players, and it's difficult for all of us." Among benefits emanating from the deal, per Gimble, would be increased working capital "as well as the fact that they have a couple of East Coast branches, which [would] make me a national distributor." The Sound Video/Grace linkup would be only the latest marriage between print publishing and video, already underscored by the presence of **Ingram Video** and the purchase of several video distributorships by **Charles Levy Circulating Co.**

Edited by SAM SUTHERLAND and FRED GOODMAN

exco have 20 days from filing to answer the suit.

Dharmawan was arrested by U.S. customs agents on Dec. 13, 1985, after offering 360,000 counterfeit cassettes for sale and shipping 5,000 counterfeit cassettes to a dummy import/export corporation based in New York. The dummy company was run by Recording Industry Assn. of America (RIAA) antipiracy undercover agents posing as businessmen.

The 5,000 tapes shipped from **Djakarta** and seized by the U.S. Cus-

toms Service at **JFK Airport** were all top 40 U.S. titles, including works by **USA For Africa**, **Phil Collins**, **Madonna**, **Michael Jackson**, and **Fleetwood Mac**. The tapes were accompanied by fraudulent documentation pertaining to the nature and value of the shipment, listing them as blank cassettes.

At the time of sentencing, assistant U.S. attorney **Laurence Shtasel**, who prosecuted the case, recommended that the court give Dharmawan a jail term and a substantial fine. **FRED GOODMAN**

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