

## Labels Set Yule Terms CDs, Cassettes Favored

#### BY GEOFF MAYFIELD

NEW YORK Major record labels, anticipating the holiday selling season, are playing let's make a deal and, in some cases, giving cassette and compact disk product the edge over LPs.

Music retailers characterize most of the buy-in programs as "typical," but the few innovations that stand out in this year's major label deals may be a harbinger of trends to come:

• More flexibility. Capitol and PolyGram have mix-and-match options for much of their product, allowing dealers to trade off dating for increased discounts.

• Increased emphasis on CD deals. PolyGram and MCA have CD discount programs; the latter has

## Summer Tours: Caution Amid A Boxoffice Boom

#### BY STEVE GETT

NEW YORK Coast-to-coast sellout dates for ZZ Top, Van Halen, and Neil Diamond highlighted business on this summer's concert circuit. The monthlong Bob Dylan/Tom Petty outing and the six-date nationwide Amnesty International tour were also among the top boxoffice winners.

However, promoters reporting strong summer tallies say exercising caution in booking several midlevel acts played as big a part in their success as mounting performances of frontline bands.

In the absence of a major outdoor (Continued on page 84) extended dating through January.

• Vinyl's continuing slide. WEA and PolyGram programs yield better discounts for cassettes than LPs. Arista's primary deal is a cassette-only offer.

"Obviously they're smart enough not to encourage us to buy vinyl, so hopefully we'll be smart enough not to buy too much," says Evan Lasky, president of the Denver-based, 84store Discount Tapes & Records. Like other dealers, he says the chain suffered a vinyl glut in the wake of the 1985 fourth quarter.

"We brought a lot of LPs in last year, and we ended up sending a lot of them back. I hate to end up giving a lot of money to the freight companies."

In an attempt to discourage ex-(Continued on page 85)

## **RCA Deal Gives Bertelsmann Multinational Label Ranking**

#### BY MIKE HENNESSEY

GUETERSLOH, West Germany The bid by German multimedia conglomerate Bertelsmann to take complete control of the RCA music operation, announced Sept. 9, is widely seen as a massive vote of confidence in the international music industry.

The bid, reportedly worth \$450 million, is expected to be completed by the end of this year; if consummated, it will be the biggest deal in the 151-year history of the Bertelsmann group.

The announcement ended months of speculation on prospective buyers for RCA Records, sparked by the widely held belief that General Electric would spin off the operation. Besides Bertelsmann, rumored buyers ranged from in-house management figures to such broad entertainment companies as Walt Disney and MCA.

One of the most consistently profitable corporations in West Germany, Bertelsmann is planning massive investments in the U.S. media market over the next three years in order to feed its increasing expansion into multimedia operations, including book publishing and book clubs, magazines, video production, *(Continued on page 78)* 

## Sears, K Mart Lead The Way Big Chains Flex Vid Muscle

#### BY TONY SEIDEMAN NEW YORK Mass merchants,

NEW YORK Mass merchants, buoyed by increasing VCR penetration and the flood of holiday promotions, are moving into video with a bigger commitment than ever, stocking product in thousands of new outlets on a permanent basis.

"More and more [mass merchants] are adding permanent departments," says Harold Okinow, president of Lieberman Enterprises. Penetration of mass merchants was "basically" at zero a year ago. "Nobody was really committed to it, and now we've got about half of our account base involved."

Retail titans Sears, Roebuck & Co. and K mart are two of the chains where video action is soaring. By the end of 1986, Sears will be carrying prerecorded video in over 500 of its 799 outlets. This will be Sears' first involvement in home video since its initial tests of the product ended in failure in the early '80s.

Prerecorded video titles will also be going into all of the 2,100 majormarket K marts, says an executive with the company. "It is our intention to distribute major titles from all the major studios," the executive says. In more than 500 of the K mart outlets, product will be carried in open displays instead of behind (Continued on page 76)

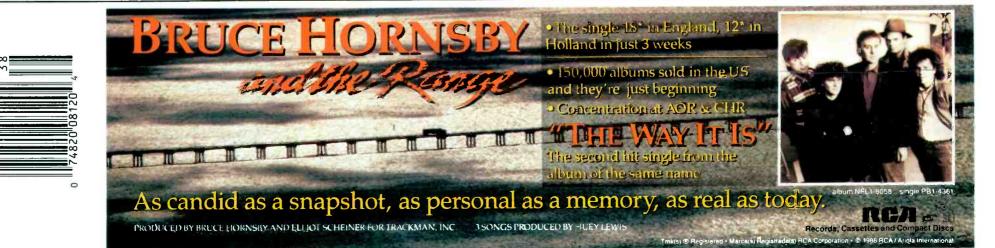
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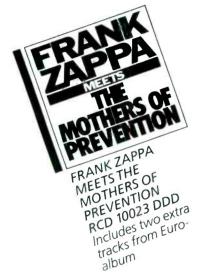
and collectively Jamie O'Hara and Kiera's Kane have been writing solid-country hits for The Judds, Alabama, John Conlee, Janie Frickie, Conway Twitty and the Oak Ridge Boys. Now they're bringing their rocking-bluegrass roots to their own springwater fresh Columbia debut album. **THE O'KANES** (B6C 40459). Featuring the single "**Oh Darlin**" 38-40459.



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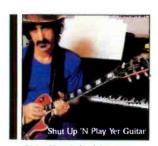
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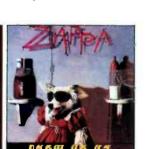
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**Power Playlists** 

Black

Country

Hot 100

Dance/Disco

Hits of the World

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Black Singles Action

**Country Singles Action** 

Hot 100 Singles Action

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Tina Turner, left, and Mark Knopfler of Dire Straits show off their MTV Video Music Awards in the press tent outside New York's Palladium. Dire Straits won best video and best group video honors. Turner shared best stage performance honors with Bryan Adams for their "It's Only Love" duet. (Photos: Chuck Pulin)

## A-ha, Dire Straits Cop MTV Honors No Place Like Home For Awards Show

This story reported by Steve Gett in New York and Chris Morris in Los Angeles.

NEW YORK The home viewer had the best seat in the house as Warner Bros. acts a-ha and Dire Straits copped most of the major honors Sept. 5 at the third MTV Video Music Awards.

Dire Straits won Best Video and Best Group Video honors for its 'Money For Nothing" clip. A-ha, the new trio from Norway, won in the Best Concept Video and Best New Artist categories for its "Take On Me" video.

The a-ha clip was also honored for Best Special Effects (Michael Patterson), Best Direction (Steve Barron), and Most Experimental (Barron). Barron and producer Simon Fields were also responsible for the winning Dire Straits clip. Both clips combine animation with live footage.

A second a-ha clip, "The Sun Al-ways Shines On TV," was honored for Best Editing (David Yardley) and Best Cinematography (Oliver

Stapleton).

The three-hour ceremony, cablecast live on MTV, was divided between the Universal Amphitheatre in Los Angeles and the Palladium in New York. Additional live and taped footage was fed from various locations. Attendees were encouraged to dress "rock'n'roll" for the event as MTV sought a departure from the traditional black-tie. sit-down awards ceremony.

The home audience enjoyed a well-paced and spontaneous pres-(Continued on page 84)

### Informational Meet Comes At End Of Session **House Hearing Set On Copy-Coding Issues**

#### BY BILL HOLLAND

WASHINGTON Responding to developments in copy-code technology and to music and movie industry concerns over hardware advances that threaten copyright protection, a House subcommittee will hold an informational hearing Sept. 25.

The announcement of the hearing before the House Subcommittee on Courts, Liberties, and the Administration of Justice follows by a week a similar announcement by the Senate Judiciary Committee (Billboard, Sept. 13) for a video-only hearing Sept. 23.

Both hearings are being viewed by observers as surprising developments, because they come so close to the end of the final session of the 99th Congress. Lawmakers are faced with last-minute deadlines on pending legislation before adjournment, scheduled for Oct. 3.

They also may indicate a feeling among some legislators-unhappy with the royalty provisions of the pending audio-only home taping bills-that a copy-code system

might be the way to restrict home taping without "taxing" consumers, as critics charge. The pending bills appear to lack any chance of passage in this Congress.

The House hearing, to be chaired by Rep. Robert W. Kastenmeier, D-Wis., will address the code systems of both audio and video. The Senate hearing will deal only with possible techniques to prevent the home taping of copyright videocassettes.

Insiders also point out that the

House hearing will give lobbyists from both industries a chance to see how legislators might view a bill in the next Congress that could address the concerns of both groups, allowing them to plan in the fall whether separate legislation might be more effective.

The record industry, through the RIAA, has already called for separate legislation to ban the importation and sale of Digital Audio Tape (Continued on page  $\overline{82}$ )

## 'Boss' 5-LP Live Set Due

NEW YORK Columbia will release a five-record set of live material by Bruce Springsteen before Christmas.

The collection of 40-plus songs, aimed squarely at the holiday gift-giving season, is titled "Bruce Springsteen And The E Street Band Live 1975-1985" and will include a 36-page booklet with lyrics and photographs. The set is slated for simultaneous release in LP box set, multicassette, and multicompactdisk formats, featuring material recorded in concert during the U.S. tours of 1975, 1978, 1980-81, and 1984-85. The album's producers are Springsteen, Jon Landau, and Chuck Plotkin.

## Sober Theme Expressed At Confab **National Video Plans Public Offering**

#### BY CHRIS MORRIS

LAS VEGAS National Video urged its store operators to gear up for tougher times in the retail marketplace during the opening business session of its convention here on Sept. 8. The franchiser also unveiled plans for a fall 1986 public stock offering.

In the only session of the five-day

convention open to the press. National Video president Ron Berger stressed the importance of developing bigger inventories and competing with superstores in the competitive, shake-out-prone video business.

Ron Beck, senior vice president in charge of finance for Morgan, Olmstead, Kennedy & Gardner Inc., underwriters of the forthcoming offer-

ing, announced plans for 1.5 million shares of National Video common stock to be sold Over the Counter at a probable per-share price of \$6-\$7 in a targeted mid-October launch.

Beck said that the offering, which will constitute approximately 38% of the company's outstanding shares, is designed to raise \$6 million-\$7 million.

Berger's hard-nosed, frankly downbeat speech reflected on the same realities confronted by retailers at the Video Software Dealers Assn. (VSDA) convention in Las Vegas two weeks before.

'Every Tom, Dick, and Southland is convinced of the video market's potential," Berger said, alluding to the Southland Corp.'s aggressive entry into the video market via the 7-Eleven Movie Quik rental program, and the mass merchant's encroachment into the video specialist's turf in general.

"The shake-out is here," Berger said. "It will soon end. Recovery is only a few months away."

However, Berger emphasized that strong capitalization and aggressive marketing are essential in a retail environment that is current-

ly in flux. "Get more financing, consolidate or sell out," Berger said. "Take advantage of opportunities in the current environment.'

Berger cited the research findings of the Fairfield Group an-(Continued on page 78)



Striking Gold. CBS Records executives present harpist Andreas Vollenweider, center, with his first U.S. gold album, for "White Winds," following his recent performance at New York City's Radio City Music Hall. Pictured with the artist are, from left, CBS Records International president Robert Summer, CBS Masterworks senior vice president and general manager Joseph Dash, CBS Records senior group vice president Seymour Gartenberg, and Vollenweider's manager, Darryl Pitt.

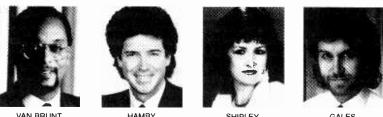
## Executive Turntable

**RECORD COMPANIES.** Peter Van Brunt is appointed vice president of business affairs for Dick Griffey Productions/Solar/Constellation Records in Los Angeles. In addition to his new responsibilities, he will continue as assistant general counsel.

Larry Hamby is named vice president of a&r for CBS Records Nashville. He served in a similar capacity for Epic/Portrait Records, West Coast. Shelia Shipley is promoted to vice president of promotion for MCA Rec-

ords Nashville. She was national director of that area. A&M Records in Los Angeles appoints David Gales to the newly created

post of executive director/product management. He was West Coast mar-



keting director for CBS Records.

Thomas Cording joins Elektra/Asylum Records as assistant manager of information services in New York. CBS Records International in New York appoints David Meakins senior

director of personnel, European operations. He was senior director of that area for CBS U.K.

Jeff Blake is appointed vice president of marketing for the Benson Co. in Nashville. He was vice president of creative marketing services for Spar-



## **RCA/Columbia Offers Beta Special For Wholesalers**

#### BY TONY SEIDEMAN

NEW YORK RCA/Columbia Pictures Home Video is seeking to burn off excess Beta inventory with the format's largest discount offer to date. But the details of the one-shot program have aroused considerable distributor ire.

The distributor-only campaign, which offers approximately 200 pre-1985 titles to wholesalers at \$7.75 apiece, includes no consumer advertising, price protection, or returns.

The lack of price protection left a number of distributors extreme-ly angry. "We're very upset," says one distributor who asked for

BY IRV LICHTMAN

NEW YORK The Welk Music

Group, bandleader Lawrence

Welk's substantial independent mu-

sic publishing company, says it is

making moves to maintain the mo-

mentum of one of its most active

According to Dean Kay, execu-

tive vice president and general man-

ager, such measures include bol-

stering capacity for in-house record

production, developing capabilities

for the representation of other U.S.

catalogs in foreign markets, and, in

turn, seeking more subpublishing arrangements for domestic exploi-

Kay says the company is likely to

achieve record-setting annual reve-

nues in 1986, adding that revenues are running about 15% ahead of last

year. Kay declines to report on the

cently unveiled a 24-track profes-

sional studio at its Nashville head-

quarters. Intended primarily for

use by Welk's 40 staff writers, it

will be made available for commer-

cial projects involving company as-

Los Angeles recording studio was

the primary recording facility for

the production of Welk staff writer

Tonio K.'s first A&M-distributed

U.S. representation deals include

the catalog of theater composer

Noel Gay, writer of the songs in the

current Broadway smash "Me And

My Girl," a number of dance record

projects, including Modern Talking

What? Records album.

Kay reports that the company's

In record production, Welk re-

company's bottom line.

vears ever.

tation.

sociations.

anonymity. "What are they trying to accomplish—to destroy Beta in one fell swoop? And if we allow them to do it, that gives license to every other manufacturer to do it," he says. "Price protection" is manufac-

turer compensation to distributors for the value lost by inventory when a title's price is cut for a promotion. Some distributors say this is not the first time RCA/Columbia has failed to grant it, and that they've had enough. "There's just no way that everyone's going to stand for it," says one.

But Rob Blattner, president of RCA/Columbia, says price protec-(Continued on page 78)

from Editions Intro in Germany,

and several Italian and French asso-

Welk's representation of U.S.

publishing catalogs abroad includes

George Strait's music. Also, an al-

bum by World Party, the brainchild

of Karl Wallinger, a Welk U.K.

staffer, has been released in En-

gland on Chrysalis Records, with a

hanced by a series of No. 1 country

hits-seven so far this year-and re-

cent rock cuts by the likes of Huey

Lewis & the News, David Lee Roth,

Con Funk Shun, James Ingram &

Welk's year thus far has been en-

U.S. release planned for October.

ciations.

Welk Moves To Maintain Momentum Five Star, Barbra Streisand, and Lin-

da Ronstadt, among others. Also, Kay reports a dramatic increase in the use of catalog material in theatrical films, TV shows, and jingles.

The Welk Music Group is an umbrella company for such wide-ranging catalogs, acquired over the years by Welk, as evergreen-rich T.B. Harms Music, Hall-Clement Publications, and Harry Von Tilzer Music. Kay operates out of corporate headquarters in Santa Monica, Calif.

## **Broad Range Of Topics For Vid Music Conference**

LOS ANGELES The primary agenda has been set for Billboard's Eighth Annual Video Music Conference, Nov. 20-22 at the Sheraton-Premiere Hotel here.

Film director/producer Taylor Hackford ("An Officer And A Gentleman," "White Nights") will keynote the event on Nov. 21, addressing the growing relationship among the cinema, video, and music arts.

Here is a partial list of seminar sessions:

"The State Of The Industry: An Overview"-an examination of the music video business in all its forms by heads of leading enter-

tainment firms.

• "Advertising/Corporate Sponsorship: It Pays Off"-an opportunity to hear the advertising community's perspective on music video as well as an outline of successful corporate sponsorship formulas.

• "Where Is The Audience: A Programming/Marketing Analysis"-a panel discussion on what music video consumers watch,

buy, and rent. • "Making The Deals 1986/87: A Simulation"-an interactive business affairs and legal session covering all aspects of music video ne-(Continued on page 84) row Records.

Marguerite Luciani is promoted to vice president of operations for Curb Records and Mike Curb Productions in Universal City, Calif. She was executive director of promotions.

HOME VIDEO. Donald Galletly is named vice president of corporate communications for Vestron Video in Stamford, Conn. He was with CBS Inc.

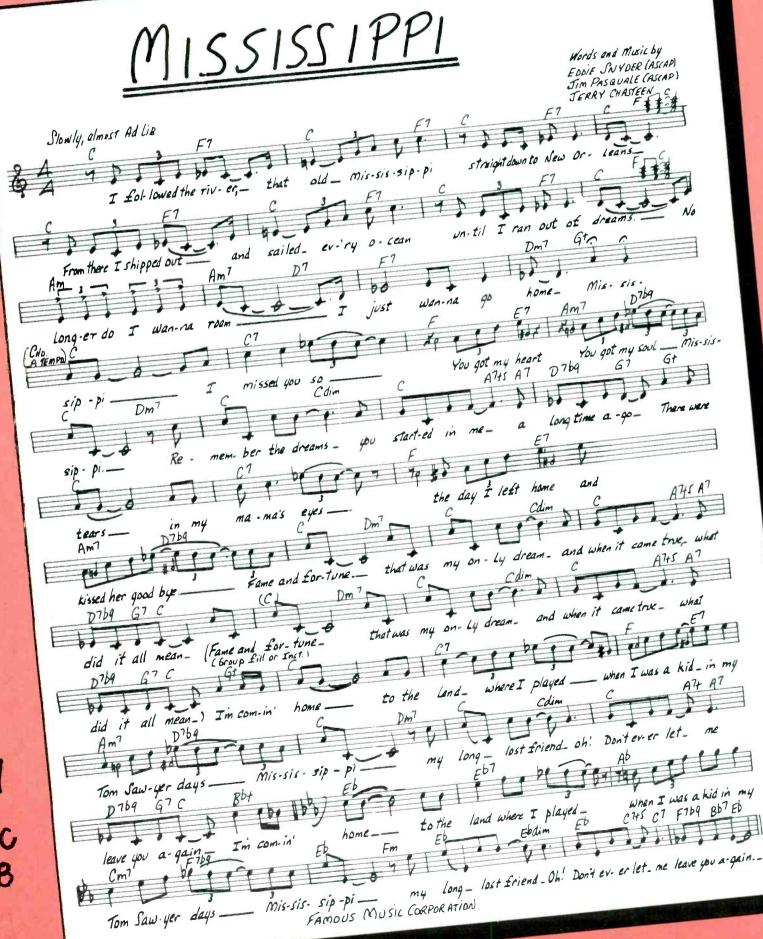
PRO AUDIO/VIDEO. Robert L. Wilson is promoted to vice president and general manager for Ampex Corp.'s magnetic tape division in Redwood City, Calif. He was vice president and chief financial officer. Wilson succeeds Donald F. Bogue, who was named vice president and general manager of the company's audio video systems division.

PUBLISHING. James Vellutato becomes creative director for Famous Music Publishing Co. in Los Angeles. He was professional manager for Chappell Music, West Coast.

Celia Hill is promoted to director of professional activities, Nashville, for the Chappell/Intersong Music Group-USA. She was a professional manag-

Glenn Friedman is named West Coast representative for Tree International in Nashville. He was head of his own company, the Music Umbrella. (Continued on page 78)

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## **MCA To Upgrade CD Conversion** Vintage Jazz Recordings Will Be Used

#### BY PETER KEEPNEWS

NEW YORK MCA Records is preparing to unveil a system that it says will dramatically upgrade the sound quality of vintage jazz recordings for reissue on compact disk.

disk. "We think we may have discovered a system to get early recordings into pristine condition for CD," Ricky Schultz, the executive director of MCA Jazz, said at the recent JazzTimes Convention here. "It seems like this system is for real."

Schultz refused to offer any details of the process beyond the fact that it is known as ERIC, which stands for Emotional Response Impulse Computer. He even declined to identify the engineer who invented it, explaining, "I don't want to reveal too much yet, because I don't want someone else who can move faster than us to get to this guy first."

The first MCA CDs to be mastered using the new process will be a series of jazz anthologies from the Decca catalog, due for release early next year.

Schultz made his remarks during a panel discussion on CD's impact on jazz sales. Like the other members of the panel, the MCA executive was enthusiastic about the role the compact disk has played in the revitalization of the jazz record industry, calling it "an incredibly timely and major shot in the arm for our music."

The panel was chaired by Larry Rosen, whose GRP label has been in the forefront of the jazz CD explosion virtually since the introduction of the configuration.

Stressing the importance of CD sales to MCA's recently revived Impulse jazz imprint, Schultz said MCA plans to "reposition Impulse as a CD label." Similarly, Steve Backer, director of jazz for RCA Records, said that he saw Novus, the label's new jazz subsidiary, as being "almost wholly in the CD business to the exclusion of black vinyl" within a year.

(Continued on page 82)



Showing Their Appreciation. George David Weiss, left, president of the Songwriters Guild of America, presents Ed Cramer with a special award during a recent reception in New York. The Guild honored the former BMI chief for his "devotion to and defense of creators."

## Supplies Jukebox Customers Seeburg Into CD Distrib

#### BY IS HOROWITZ

NEW YORK The Seeburg Corp., which began shipping its compact disk jukebox, LaserMusic, two weeks ago, has set up its own CD distribution facility to ease access to software for operator clients.

The Seeburg Compact Disc Distributing Co. (SCDD), which operates out of parent company headquarters in Addison, Ill., started operations with more than 300 titles, which is slated to increase to about 1,200 "within four to six months," says Joseph J. Pankus, Seeburg executive vice president. That number should be sufficient to provide adequate programming alternatives, he says.

Pop, country, r&b, big band, oldies, jazz, and classical are among the repertoire categories stocked. Pankus says arrangements for product have been made with all major labels and the top indies. Operators will be charged \$11.30 to \$11.60 per CD, depending on the volume ordered, he says.

In addition to ensuring supplies of CDs to operator customers, Pankus sees the company's new distribution company as providing a "bar-(Continued on page 82)



NEW YORK PolyGram Jazz, following intensive reissuing of Verve product in recent years, plans a series of live, direct-to-digital Verve recordings under the theme of Live At Vine Street.

Richard Seidel, vice president of PolyGram Jazz, marketed via Poly-Gram Classics, says that sessions at the famed Los Angeles showcase will initially feature vocals, led first by releases early next year by Nina Simone and Marlena Shaw.

Future product will include name instrumental groups, studio sets, and newer attractions. The new material stems from Vine Street's Monday night new jazz showcases put on by club owner Ron Berinstein, who will also serve as executive producer of the series.

According to Seidel, most compact disk versions of newly recorded product will contain bonus tracks. Although it has offered reissues in all configurations, the Verve catalog of CDs has been singled out for praise by jazz critics. A Silver Collection line has featured at least 60 minutes of music on each offering.

The Live At Vine Street approach parallels Verve founder Norman Granz' vaunted Jazz At The Philharmonic concerts, which began in 1944. Granz formed the Verve label in 1956.



#### by Paul Grein

HUEY LEWIS & the News' "Stuck With You" jumps to No. 1 on this week's Hot 100, leapfrogging over Lionel Richie's "Dancing On The Ceiling," which holds at No. 2. It's a big disappointment for Richie, who was hoping that "Dancing On The Ceiling" would extend his eight-year streak of solely authored No. 1 hits.

But turnabout is fair play. Six months ago, Lewis was the bridesmaid and Richie was the bride when "Say You, Say Me" beat "The Power Of Love" in the Oscar race for best original song.

"Dancing On The Ceiling" has run into particular resistance at black radio. The song peaked two weeks ago at No. 6 on Billboard's Hot Black Singles chart and this week falls to No. 13.

Richie's "Dancing On The Ceiling" album jumps to No. 5 in its fourth week on the Top Pop Albums chart, but even that is somewhat disappointing—at least by Richie's standards. In its fourth chart week, Richie's last album, "Can't Slow Down," was No. 1.

The No. 1 success of "Stuck With You" has enabled Lewis & the News' fourth album, "Fore!," to surge into the top 10 in just two weeks: It vaults from No. 42 to No. 10. The group's last album, "Sports," took 22 weeks to break into the top 10. And its album before that, "Picture This," never cracked the top 10: It peaked at No. 13.

"Stuck With You" also moves up to No. 1 on this week's Hot Adult Contemporary singles chart.

AST FACTS: Three young labels are enjoying their first top 10 singles on this week's Hot 100. Gloria Loring & Carl Anderson's "Friends And Lovers" at No. 3 is the first top 10 hit for Epic-distributed Carrere Records; Run-D.M.C.'s "Walk This Way" at No. 6 is the first for independently distributed Profile Records; and Glass Tiger's "Don't Forget Me (When I'm Gone)" is the first for EMI America-distributed Manhattan Records.

Paul McCartney's first single from his first Capitol studio album

## News top Richie in race to No. 1

in more than eight years is not performing as a first single should: It holds at No. 21 on this week's Hot 100. It may soon be surpassed by a record McCartney cut 23 years ago: the **Beatles**' "Twist And Shout," which jumps four notches to No. 25.

Columbia's "**Top Gun**" soundtrack returns to No. 1 on this week's Top Pop Albums chart after five weeks at No. 2 behind **Madonna**. It's the first soundtrack to drop from No. 1 and then bounce back since "Grease" in 1978.

**Bon Jovi's** "Slippery When Wet" leaps from No. 45 to No. 18 in its second week on the Top Pop Albums chart. It's a startling breakthrough for the East Coast band and good news indeed for Poly-Gram Records, which has four albums in this week's top 25.

And remix master Shep Pettibone has his second straight No. 1 hit on the Hot Dance/Disco Club Play chart. He did the honors on Claudja Barry's "Down And Counting" and on the former No. 1 club hit "Point Of No Return" by Nu Shooz. WE GET LETTERS: Larry Middleton Jr. of St. Petersburg, Fla., notes that Miami Sound Machine is only the second group—following Culture Club—to lift three top 10 singles from its debut album. The group's "Primitive Love" album has spun off "Conga," "Bad Boy," and "Words Get In The Way." Culture Club's 1983 debut "Kissing To Be Clever" yielded "Do You Really Want To Hurt Me," "Time (Clock Of The Heart)" and "I'll Tumble 4 Ya." Both albums are distributed by Epic.

Art Calvin of Orlando notes that two of this week's top five pop hits are by acts that were named after cities. Berlin is No. 4, just ahead of Miami Sound Machine.

**Double's** "The Captain Of Her Heart" appears to be peaking on this week's Hot 100 at No. 16, but not before becoming the biggest hit ever by a Swiss act. Felix Zurmuhle of Weiningen/Zurich points out that its closest competitor is **Krokus**' "School's Out," which climbed to No. 67. Zurmuhle adds that although the Double record cracked the top 10 in such key markets as Britain, Canada, West Germany, Italy, and France, it fell short of the top 10 in its country of origin. In Switzerland, it peaked at No. 11 last October.

Frank Carrado of Brooklyn notes that in addition to the current rash of remakes—a topic we explored in a recent column—several new songs have the same title as past hits. There's **Regina's** "Baby Love," **Andy Taylor's** "Take It Easy," **Van Halen's** "Dreams," and debuting this week, 'til tuesday's "What About Love." Concludes Carrado: "Can a new 'Call Me' be far behind?"

We'll close with an oldie-butgoodie. We mentioned a while back that all six of **Bryan Adams**' singles from "Reckless" cracked the top 15 on the Hot 100. Well, Tony Sundholm of Sudbury, Ontario, adds that all six singles also *debuted* in the 50s on that chart. "Run To You" and "Somebody" debuted at No. 59, "Heaven" entered at No. 52, "Summer Of '69" opened at No. 55, "One Night Love Affair" arrived at No. 56, and "It's Only Love" bowed at No. 53.

#### Meet Focuses On Entertainment Sponsorship New Speakers For Seminar

NEW YORK Six more speakers have been added to the agenda of the Billboard/Amusement Business conference on sponsorship, to be held at the Sands Hotel in Atlantic City, N.J., Sept. 28-30.

The conference, Sponsorship in the Entertainment & Leisure Industry, will present an analysis of the theories and practices of sponsorship with input from top experts in the field.

Newly scheduled to take part in the conference are Elizabeth Phillips of Ted Bates Advertising in New York; Mark Shevitz, the Seven-Up Co.; Joe Heitzler, Sports Communications Inc.; John Scher, Monarch Entertainment Bureau; James Koplik, Cross Country Concert Productions; and Brian Bedol, Karl/Lorimar Home Video.

Other speakers include representatives from Westwood One; Smith, Burke, and Azzam; Stroh Brewing Co.; MTV; Wrangler; R.J. Reynolds; Miller Brewing Co.; Rockbill; Molson Brewing Co.; Gary Reynolds & Associates; and Labatt Brewing Co. Ltd.

Cost for the seminar is \$345, which includes all sessions, materials, breakfast, table topic luncheon, and reception co-sponsored by Adolph Coors Co. For additional information, call 615-748-8120.



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### Washington Must Act DAT: THE PROBLEM IS US . . . NOT JAPAN says. Dale Carnegie would not be im-

#### BY RANDY POE

I once had a sociology professor who made some very unnerving statements. Every so often he would make seemingly racist comments that would cause the whole class to get angry and turn the session into a shouting match.

Did he mean what he said? Of course not. He was only trying to get a bunch of sophomores to learn to respond to such statements and to learn to think for themselves.

My sociology professor must have done his job well, because I have read the extremely strong anti-Japanese comments of Stanley Gortikov's recent "Open Letter to Japan" (Commentary, Sept. 6), and I cannot pass up the opportunity to respond.

This industry has reached a sad state when the head of an organization as powerful as the Recording Industry Assn. of America resorts to blaming Japan's equipment makers (my italics) for limiting musical careers and minimizing musical incentives

It is also a sad state of affairs when Gortikov says that these Japanese men and women "know little of fairness"-that he is "suspicious and apprehensive" of their plans for imposing DAT (Digital Audio Tape) upon us and that he fears the music business is "perceived as just another American industry to be trampled on or exploited by Japan."

But Gortikov doesn't stop there. After expressing his anxieties about the Japanese electronics industry. Japanese record rental shops, and Japanese exploitation of our recording industry, he closes in true presidential style: "Talk with us," he pressed. But then again, isn't that always the American Way? When we've finally gotten to the point where we've

allowed ourselves to get as screwed up as we possibly can, we point toward our favorite, all-purpose scapegoat in the East with that same old rallying cry: "Let's blame the Japanese!

Before I go any further, let me clarify my personal stance on the issues of DAT, home tape duplication, home video duplication, bootleg records, and everything else that steps on that precious property known as copyright. I'm against them all 100%.

I believe that a copyright is sacred. I believe that the music really does matter. And just like Gortikov, I don't want money taken out of my pocket and put in someone else's.

But to blame the Japanese equip ment makers for going after a profit when our government does absolutely nothing to stand in their way?

What a pity.

Perhaps Gortikov—and everyone else in the American music industry---should read Lee Iacocca's autobiography. When Iacocca met with Tomio Kubo, the chairman of Mitsubishi. Kubo explained to him that the Japanese look out for their own selfinterest and that he couldn't understand why Americans don't do the same. Neither can I.

'We stand naked, while the Japanese are wearing a full coat of armor'

Randy Poe is general manager of Leiber & Stoller.

> What has Gortikov done right? He has made his opinions about the problems our industry faces known to the legislators in Washington. And that is where he has hit the nail on the head.

> Our problems are not caused by a group of Japanese people in white smocks designing more and more fascinating electronic equipment. Our problem sits under a rotunda on Capitol Hill, saying to the Japanese, 'Send us everything you've got. We'll pay list price for all of it, and we'll screw ourselves into the ground at your request."

Sadly, Pogo continues to be right: "We have met the enemy ... and they is us."

Sommentary

Iacocca says Washington is giving the auto and steel industries to Japan. Well, wake up folks-Washington is giving it the music industry, too

Am I angry that our leaders are giving my livelihood to Japan? You bet!

Am I fearful or suspicious of Japanese equipment makers wanting to make a profit? No, I don't blame them for a moment. And don't try to tell me that we wouldn't do the same thing to them if their leaders gave us the same opportunity.

You want to see some folks who "know little of fairness"? I can show you a dais full, Gortikov. The point is not that we should screw each other, but rather that we should make every effort to be equally protected.

Right now, we stand naked, while the Japanese are wearing a full coat of armor we bought for them.

In my heart of hearts, do I really believe Gortikov is a racist? I think not. I believe he is merely angry, just as I am angry. He has made some very harsh, un-

diplomatic statements. They made me stop and think about the problems we face with the obvious onslaught of technology that will continually eat away at our profits while Ameri-ca says, "Keep on tearing us down"-not just to Japan, but to the rest of the world.

Gortikov would have made a very good sociology professor.

### Influence On Fans Can Be Used Positively **Performers Should Speak Out Against Drugs**

#### BY MELBA MOORE

As an entertainer, I often have the opportunity to influence large numbers of people

> Whether they know it or not, this is true of all entertainers. They help create trends; they don't just reflect them. Performing is like

being invited into someone's home. You have a personal effect on your audience, and

they on you. So it is our responsibility to make sure our messages re-

#### main clear and positive. There have been entertainers who were certainly guilty, either by silence or example, of making drugs fashionable, even if that wasn't their intention. As for myself, I feel

a responsibility to speak out boldly against drugs. Working with the Rev. Al Sharpton, Congressman Charles Rangel and U.S. attorney Rudolph Giuliani, I have discovered that we are in the midst of the most insidious, rampant killer drug trend known to

mankind Virtually unknown a year ago, crack has become the sinister force behind a host of tragedies: parents

SILVER ANNIVERSARY

losing jobs, parents killing children, children killing parents, children killing each other, teen-age girls selling their bodies. It has led to violent crimes, too numerous to identify, that make daily headlines in newspapers and on television.

Crack is so potent that users are virtually guaranteed to become addicts after a single use, that is, if they don't die from heart failure or stroke. It is as if the angel of death is on the rise again.

In New York, crack has moved from Harlem to Wall Street. It has become a crossover drug.

I have invited Freddie Jackson, Meli'sa Morgan, Paul Laurence,

around the country to aid local communities in keeping this killer out of their neighborhoods and helping those already addicted. I invite all colleagues to join in speaking out against drugs. We can

Prince, Force M.D.'s, Boogie Boys,

and others to do benefit concerts

help set a moral example and raise the consciousness of our own neighborhoods, our fans, and the general public. Our fans expect this of us now.

Let's not let them down.

Melba Moore's most recent album is "A Lot Of Love."

Letters to the Editor

#### **ERASING COLOR CODES**

I agree 100% with those who have written to suggest that the black charts should be changed to r&b or soul charts. I vote for the change.

Kerry Hanly, Manager, Sound Shop Kenner, La

It is the fans, those who buy records, that matter. Not the Record

As the summer of 1986 comes to a

close, it's hard for me to believe that

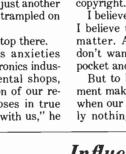
it has been 25 years since the Beach

There is only word to describe what the group has given us over the years: love. So happy 25, guys. Scott Elliott

Mauldin, S.C

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

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## Miami Outlets Go For Pieces Of Pie Some Areas, Like AOR, Are Neglected

#### BY LINDA THORNTON

The most common terms used to describe South Florida's radio market are diverse, competitive, and unevenly served.

Nearly every format, particularly in popular music, is covered by the 23 FM and 20 AM stations in the South Florida market (identified by Arbitron as Miami/Fort Lauderdale/Hollywood), the 11th largest market in the nation.

But the coverage, while extensive in mass-appeal formats such as adult contemporary, is underserved in others, notably album rock.

Popular music radio—including AC, top 40, album rock, urban, and Latin outlets—is a highly competitive and ever-changing business here, where one Arbitron share can mean \$1 million in advertising revenue and no station has had a 10 share of total listeners for years.

So many stations reaching for slices of the same listening pie have caused a trend toward segmentation in the past year and a half, with four FMs bending their top 40 or AC formats toward urban, jazz, classic hits, or soft rock.

AC is the most saturated format, with four English and two Spanish stations playing varieties of the style. RKO's WAXY-FM, with executive director of programming Rick Shaw and program director Kenny Lee, is a longtime AC leader with its familiar, mainstream AC playlist. WAXY also features a good dose of oldies in regular and specialty programming. The Amaturo Group's WJQY-FM

The Amaturo Group's WJQY-FM "Joy 107" also lands consistently in the market's top 10 with its barely AC, easy pop, heavy ballad sound. Sconnix Broadcasting's WMJX "Majic 102.7" has shown some progress lately as the first South Florida station to jump on the classic hits bandwagon.

But the flooding of the AC format found Gilmore Broadcasting's WLVE-FM "Love 94" at an all-time low 1.8 in the spring 1986 Arbitron. Love 94 does rate far better with its weeknight and weekend jazz programming. Longtime AC contender WAIA-FM "97.3 WA1A" took cover in July in a soft rock direction. A1A's new general manager, Bob Reich, says another format alteration and a new program director are forthcoming.

It is almost taken for granted now that Jefferson Pilot easy listener WLYF-FM "Life" is the Arbitronranked No. 1 South Florida station. But until last year, Metroplex top 40 WHYI-FM "Y-100" was a constant contender for first place in the market, with Guy Gannett's top 40 WINZ-FM "I-95" not far behind.

In 1985, a tremor of variation began to shake up the popular music market. Album rock WCKO-FM "K-102" was sold to Sconnix and became AC Majic, leaving TK Communications' WSHE-FM to monopolize the album rock field and double its ratings to a 6.3 by spring 1985. WSHE has topped Y-100 as the No. 1 contemporary music station in the last three Arbitrons.

In January 1985, EZ Communications hired program director/morning man Bill Tanner (who was at Y-100 from 1974-82 and WASH-FM Washington, D.C., from 1983-84) to revamp its former EZ-105 into urban contemporary WHQT "Hot 105." Hot 105's 100,000-watt debut was long overdue: Dade County's (Miami, Miami Beach, and vicinity) population is 40% Hispanic and 19% black. WTHM-FM "Rhythm 98" did beat Hot 105 to the urban punch, but with only 4,000 watts.

WEDR-FM "Star Force," which had long been serving the black community, was experiencing a rise in popularity. But Hot 105's black/ dance mix crossed over to Anglo, black and Latin audiences. Hot 105 grabbed an impressive 4.5 share in its first Arbitron, lost one-third of its audience by winter 1986, then bounced back up to a 4.9 in the spring 1986.

As if WSHE's audience increase and Hot's initial fire weren't enough, a new top 40 station came on the scene. In June 1985, Wodlinger's WCJX "96X" debuted with a jukeboxlike format of "Top 16" songs played over and over and lured a small but competitive 2 audience share. WINZ "I-95" responded to the squeeze by switching its top 40/ dance format to a rock/top 40 blend called classic adult rock and changing its name to "95 INZ."

In the fall 1985 Arbitron, Y-100 suffered its lowest ratings in years—a 5.1 share of total audience. "We allowed ourselves to be distracted [by competitive moves in the market] and wandered from the format," says Y-100's president/GM, David Ross.

Former WHLY Orlando PD Rick Stacy was recently hired to steer Y-100 back to a mainstream top 40 direction. Y-100's former PD Robert W. Walker is acting as vice president of programming while maintaining his afternoon drive shift.

In addition to audience lost to WSHE, Y-100 could have another fight on its hands. Station 96X, sold to Beasley/Reed Broadcasting in (Continued on page 13)



**Stand This Way.** WHTZ "Z-100" New York program director and Z-Morning Zoo leader Scott Shannon gets a lesson in personal positioning from Profile Records rap/rock stars Run-D.M.C. Standing tough are, from left, Shannon, Jam Master Jay (Jay Mizell), Run (Joseph Simmons), and D.M.C. (Darryl McDaniels).



Programmers reveal why they have jumped on particular new releases.

#### **TOP 40**

WTHZ Tallahassee, Fla., music director Rich Stevens says Madonna's new single, "True Blue" (Sire), is turning into a definite hit for the station, as is Peter Cetera and Amy Grant's duet, "The Next Time I Fall" (Warner Bros.). New Edition's "Earth Angel" remake (MCA) is "breaking all requests," he says. "Phones won't stop ringing. We're getting response from adults as well as young males and females." Another record that recently debuted on the station is Lisa Lisa & Cult Jam's ballad "All Cried Out" (Columbia). "It's very different from her other stuff," says Stevens, noting that many poeple thought it was going to be another disco song. Also very big is Cameo's "Word Up" (PolyGram), which seems to be following in the footsteps of "Rumors" and "Walk This Way" in terms of response, says Stevens.

#### **BLACK/URBAN**

WDJY Washington, D.C., is getting an early start on Jermaine Stewart's next single, "Jody" (Arista). "Not many [people] got into his last record, 'We Don't Have To Take Our Clothes Off,' until he made a splash with the video," says program director **Brute Bailey**. "As a result, it developed a thirst for him. So we jumped on this record earlier than the other stations in the area." Also added to WDJY's playlist is the Human League's "Human" (A&M), a record that Bailey says is "pop with an urban flavor." The Whistles' "Just For Fun" (Select) has wide appeal for the station's listeners. Says Bailey, "It's not a traditional, hard-core rap record, so it's assisting in holding both the older and younger demos."

#### **ALBUM ROCK**

There's plenty of hot product rockin' airwaves at KNAC Long Beach, Calif., says program director Jimmy "the Saint" Christopher. Album cuts topping the list are former Kiss guitarist Vinnie Vincent's "Invasion" (Chrysalis), Queensryche's "Dream In Infrared" (EMI America), and Black 'N Blue's "I Want It All Now" (Geffen). Bon Jovi's latest release, "Slippery When Wet" (Mercury), "is showing a lot of promise and is strong on calls," says Christopher, who notes the station has been big on "You Give Love A Bad Name" and "Let It Rock." Also getting attention are several cuts from Cinderella's debut album, "Night Songs" (Mercury). Christopher says these cuts "have been played to death." Other strong performers for KNAC include guitarist Yngwie Malmsteen's "You Don't Remember" (PolyGram) and Illusion's "I Like It Loud" (Geffen).

AL BRADY LAW joins Gannett hit outlet KTKS Dallas as vice president/ general manager after resigning the president/general manager post at WHDH/WZOU Boston. Law replaces John Hare, who moved across

town to Capital Cities/ABC country outlets WBAP/KSCS Dallas.

**AMERICAN MEDIA** continues on its expansion path with the \$10 million acquisition of KCEE/KWFM Tucson, Ariz. The seller is Sun-Com Ltd. This transaction is pending FCC approval, as is American Media's purchase of WDJO/WUBE Cincinnati. Both moves were made after American Media agreed to sell WLIF Baltimore to Jag Communications earlier this year for \$25 million. American Media currently owns properties in Long Island, N.Y., San Antonio, Orlando, and Baltimore.

VALERIE WOODSON joins Malrite Radio as director of new business devel-



opment. She was with an ad agency, where she gained extensive experience in the co-op advertising field, an area she will be strengthening for Malrite.

**PATTY MARTINEZ** is promoted to operations manager at KWIZ-AM-FM Santa Ana, Calif. A 13-year veteran of the country combo and the daughter of KLOK-AM-FM San Francisco's Bill Weaver, Martinez will maintain her air shift on KWIZ-FM.

**MARY BENNETT** is named vice president/station manager of WDTX Detroit, the Metropolis Broadcasting top 40/AC outlet. Bennett has been WDTX's general sales manager since it debuted in October; before that she spent 11 years with crosstown competitor WNIC.

**CAPITOL BROADCASTING CO.** agrees to purchase WMKR Baltimore and WNVZ Norfolk, Va., from S&F Communications, pending FCC approval. The purchase price has not been disclosed. The Capitol Broadcasting Co. is based in Raleigh, N.C., and owns several radio properties, various networks, and Coleman Research.

JOHN DEW is appointed GM of Shamrock Broadcasting's KGOL-FM Lake Jackson, Texas. He has been VP/GM at KRBE-AM-FM Houston since 1981. KGOL is expected to change its call letters to KZFX.

27 ないよう ためない ないない ない ないない ないない Cinderella' have blazed a Rock 'n' Roll trail to fame. A year ago they were a major energy source electrifying Philadelphia clubland. But Polygram's eager eye for raw talent picked them out and signed them to the Mercury label. (album) and 'Shake Me' (single) shook the charts to the roots. Already relleased internationally Cinderella are racing all the way to the top. PolyGram we give our artists the world. 

## The Sound of the Town That Set Music On

The soulful sound that first came out of Detroit in the sixties seems to own a permanent place on the charts.

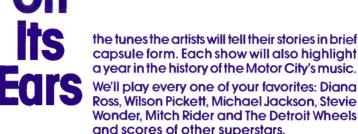
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### D.C. Outlets Group To Boost The Medium

#### BY BILL HOLLAND

WASHINGTON In a rare example of business togetherness, nine Washington radio stations, including three FM adult contemporary rivals, have banded together-without outside sponsorship-to devise a radio marketing campaign aimed at tilting the windmill of D.C.'s biggest daily newspaper, The Washington Post. What's even more surprising is that their ploy has worked.

Washington-area stations

#### 'We're not just competing with each other'

have long faced the depressing and staggering fact that the Post outbills the ad revenue of all area radio and TV stations combined. Earlier this year, a number of radio general managers and their sales managers met to plan an all-out attack based on the premise that be-cause Washington is such an on-the-go market, consumers often don't have the time to read the paper but can be

reached through radio ads. Eventually, the number of stations willing to chip in the \$4,000 apiece necessary to produce the campaign and the video accompanying it grew to 14: AC-formatted WCLY-FM/ WPGC-AM, WLTT-FM, and WTKS-FM, sister of all-news WTOP-AM, which has also signed on; WGMS AM-FM; WKYS-FM; WMAL-AM; WCXR AM-FM; WGAY-FM/WRC-AM; and WXTR-FM

Task force members got testimonials on the power of radio from Washington clients, interwove them into the video pitch, and then, after completion of the project, began to call on local, regional, and national agencies and clients.

The results so far have been very positive. Says WMAL sales manager Cathy Meloy, "We've given more than 100 presentations at this point, and it's worked on a local and national level. In addition, I think it gives the opportunity for radio to be seen as a medium in itself here in town and not just individual stations competing between themselves.'

Was there any bickering among rivals? "A little," says Meloy, "but once we got going, all that disappeared.

The group, which calls itself the Metropolitan Washington Radio Assn., is planning another, more extensive presentation, and several other stations have asked to join up.

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#### MIAMI MARKET

(Continued from page 10)

April, underwent a name, talent, and programming change with the hiring of Bill Tanner as PD. Tanner was dismissed from Hot 105 in early June, just before the spring Arbitron revealed a surge in ratings for the station.

Tanner was replaced at Hot 105 by former XHRM San Diego PD Duff Lindsey. When Tanner surfaced two weeks later at 96X, he brought along Hot 105 colleagues Colleen Cassiday and Cramer Haas and recruited popular 95 INZ jock Don Cox. Tanner also changed the station's calls to WPOW "Power 96" and flavored its expanded top 40 playlist with urban contemporary/dance tracks.

"Straight CHR has gotten Y-100 a series of declining rating books," Tanner said on his arrival at Power 96. "Power 96 will be CHR for Miami, which is 40% Latin."

Hispanic listeners are well-served in the market by two FM and six AM Spanish-language stations. Susquehanna's news/talk WQBA-AM has the third largest audience, with a 5.6 or 5.7 shares in the past several South Florida Arbitrons. The two Spanish FM stations take different approaches to the Latin AC format. WQBA-FM "FM 92" offers an Americanized AC style with about 40% of its playlist made up of English-language pop.

Its cosmopolitan population also makes South Florida a growing market for AM news/talk. Three outlets—WNWS, WINZ-AM, and WIOD—are vying for the expanding and lately younger news/talk audience.

Then there are those FM stations with small but loyal audiences, like WTMI-FM, a classical music station by day and jazz station by night that earns a steady 2.1-2.6 Arbitron share.

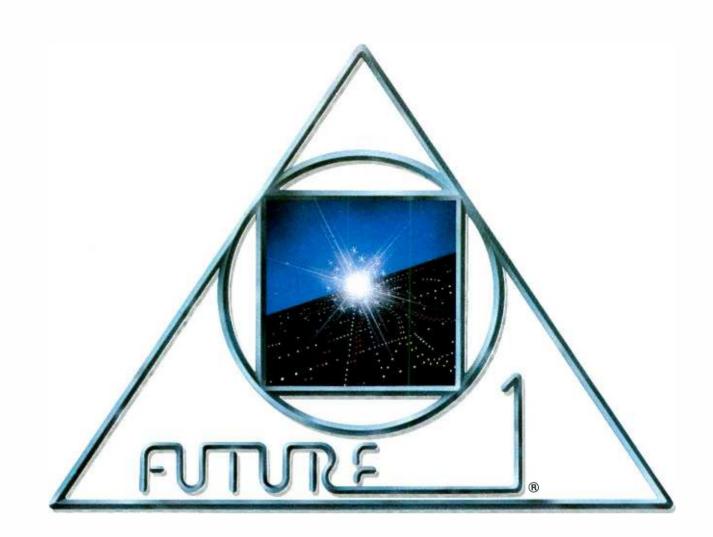
The programming sphere is expansive in South Florida. But, as a whole, the local commercial FM market plays it safe by sticking to hit formats. With the exception of jazz, which is featured to some extent at a few stations, no commercial stations are doing much in the way of alternative programming.

tive programming. While stations like Power 96, 95 INZ, and WA1A have varied their formats in an attempt to have more mass appeal, no one has yet challenged easy listening Life for its huge audience. Sunshine Wireless' Kiss (WKQS-FM) is the only local FM country music station.

And more surprisingly, since K-102 gave up the fight, no one has yet challenged WSHE, which enjoys two audiences with its hybrid album rock/pop format. "There are obvious challenges not

"There are obvious challenges not being made here, especially to SHE, then to Life and Kiss," says WAXY's Rick Shaw, a 26-year South Florida radio veteran. "That's rather remarkable, considering the number of stations in South Florida and the number that are doing AC. It seems like everyone's trying to get a piece of what Y-100 had, but I don't know if anybody's going to win in that arena."

Linda Thornton writes about radio regularly for the Miami Herald.



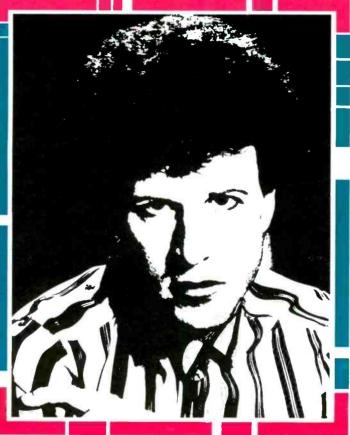
The Television Commercial for FM Radio that dares to entertain.... on the edge of tomorrow....



SUPERSPOTS, (312) 280-9433







eep a close watch on your listeners. They're about to do something extraordinary. They're going to multiply ... just as soon as you begin airing the new United Stations Programming Network AOR show, ROCK WATCH, starring OEDIPUS, the reigning monarch of on-air AOR personalities, and Billboard's 1985 Program Director of the Year

Every week, OEDIPUS will take listeners on a 3-hour trip to the heart of AOR, via R&R's Top 30 tracks. He'll even take them behind the scenes to hear brief, insightful comments directly from the top artists.

phenomenal drawing power it was already cleared by some of the stations before USP even officially announced its

Chicago

Detroit

Dallas

It's a show with such

So don't wait another

**ROCK WATCH is avail**able on a swap/exchange basis to stations in the top 170 Arbitron-rated markets. There are 10 commercial minutes per hour, evenly divided between local station and network.

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

For national sales information call United Stations Programming Network in New York at



### **YesterHits**

Hits From Billboard 10 and 20 Years Ago This Week

#### POP SINGLES-10 Years Ago

- 1. Play That Funky Music, Wild 2. I'd Really Love To See You Tonight, England Dan & John Ford Coley, BIG TEFF
- 3. A Fifth Of Beethoven, Walter Murphy & the Big Apple Band,
- (Shake, Shake, Shake) Shake Your Booty, K.C. & the Sunshine Band,
- 5. Lowdown, Boz Scaggs, COLUMBIA
- Bevil Woman, Cliff Richard, ROCKET
   Summer, War, UNITED ARTISTS
   If You Leave Me Now, Chicago, COLUMBIA

9. Disco Duck (Part 1), Rick Dees & His Cast Of Idiots, RSO You'll Never Find Another Love Like Mine, Lou Rawls, Philadelphia INTERNATIONAL 10

- POP SINGLES-20 Years Ago
- Cherish. Association, VALIANT You Can't Hurry Love, Supremes, MOTOWN 2
- Sunshine Superman, Donovan, EPIC Yellow Submarine, Beatles, CAPITOL

- Bus Stop, Hollies, IMPERIAL
   Beauty Is Only Skin Deep, Temptations, GORDY
   Black Is Black, Los Bravos, PRESS
- 8. 96 Tears, ? & The Mysterians, CAMEO
- 9. Wouldn't It Be Nice, Beach Boys,
- 10. Reach Out I'll Be There, Four Tops,

#### TOP ALBUMS-10 Years Ago

- Frampton Comes Alive, Peter Frampton, A&M
   Silk Degrees, Boz Scaggs, COLUMBIA
- Hasten Down The Wind, Linda Ronstadt, AsyLum
   Fleetwood Mac, WARNER BROS.
- Wild Cherry, EPIC Greatest Hits, War, UNITED ARTISTS
- Spirit, John Denver, RCA
- Spirit, Jefferson Starship, grunt All Things in Time, Lou Rawls, PHILADELPHIA INTERNATIONAL 9
- 10. Chicago X, COLUMBIA

#### TOP ALBUMS—20 Years Ago

- Revolver, Beatles, CAPITOL
   Dr. Zhivago, Soundtrack, MGM
   Somewhere My Love, Ray Conniff & the Singers, COLUMBIA
   The Sound Of Music, Soundtrack, RCA
- RCA
  5. What Now My Love, Herb Alpert & the Tijuana Brass, A&M
  6. Whipped Cream & Other Delights, Herb Alpert & the Tijuana Brass, A&M
- 7. Strangers In The Night, Frank Sinatra, REPRISE 8. Best Of the Beach Boys—Vol. 1,
- Aftermath, Rolling Stones, LONDON 10. Blonde On Blonde, Bob Dylan,

#### COUNTRY SINGLES-10 Years Ago

- 1. If You've Got The Money I've Got The Time, Willie Nelson, LONE STAR
- 2. Here's Some Love, Tanya Tucker,
- 3. The Games That Daddies Play,
- Conway Twitty, MC
- Can't You See/I'll Go Back To Her, Waylon Jennings, Rca
   All I Can Do, Dolly Parton, Rca

- All I Can Do, Dolly Parton, RcA
   You And Me, Tammy Wynette, EPIC
   Let's Put It Back Together Again, Jerry Lee Lewis, MERCURY
   I Don't Want To Have To Marry You, Jim Ed Brown & Helen Cornelius, LONE STAR
   After The Storm, Wynn Stewart, PLAYBOY
- 10. I Wonder If I Said Goodbye, Johnny Rodriguez, MERCURY

#### SOUL SINGLES-10 Years Ago

- 1. (Shake, Shake, Shake) Shake Your Booty, K.C. & the Sunshine Band,
- 2. Play That Funky Music, Wild
- Cherry, sweet city 3. Getaway, Earth, Wind & Fire, COLUMBIA
- 4. Get The Funk Out Ma Face, Brothers Johnson, ARM
- 5. Give It Up (Turn It Loose), Tyrone
- L'avis, columbia
  Lowdown, Boz Scaggs, columbia
  Just To Be Close To You, Commodores, motown
  You Should Be Dancing, Bee Gees, RSO
- 9. Only You Babe, Curtis Mayfield,
- Harvest For The World, Isley Brothers, T-NECK 10.

BILLBOARD SEPTEMBER 20 1986

New York

Washington, D.C

nation's leading AOR introduction including WBCN-Boston, K-ROCK—New York, KOME-San Jose, and WYSP—Philadelphia.

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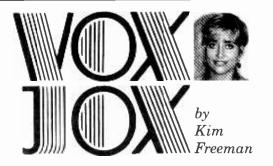
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DOOL TRACKS



**GHUCK MORGAN** takes over the PD post at Cap Cities/ABC outlet **WRQX** "Q-107" Washington, D.C. Morgan arrives from **KTKS** Dallas and replaces **Randy Lane** at Q-107, which has its work cut out for it in challenging Emmis' **WAVA** in the D.C. top 40 fight.

More changes in D.C. include the reported sale of **EZ Communication's WBMW** "B-106" to Infinity Broadcasting. Both parties were en route to the NAB/NRBA at presstime and were not able to elaborate on the transaction.

As a top 40, WBMW pulled a 2.3 share in the spring Arbitrons. Here's a scenario to ponder should Infinity assume ownership of WBMW: WWDC-FM remains D.C.'s only current-oriented, mainstream album rocker and pulled a 4.4 spring share; classic rock newcomer WCRX pulled a whopping 5.3 spring book; and Infinity re cently declared that its WYSP Philadelphia was doing classic rock- additionally, the group's WXRK New York certainly leans in that direction. Howard Stern's simulcast morning show on WXRK and WYSP is reportedly doing well from a financial standpoint. So, we suppose there's a possibility that Infinity would take WBMW album rock and make Stern a tri-state simulcaster. That would put Stern up against WWDC's the Greaseman, who succeeded Stern when he left the rocker and is pretty notorious in his own right.

**M**EANWHILE, back at the Dallas radio ranch, the new PD at Gannett's KTKS is rumored to be **Kevin Metheny**, former VH-1 programmer, and earlier, the PD at **WNBC** New York and other stations. We must note, however, that Metheny's name has cropped up as a candidate for several prime top 40 openings in the past several months. KTKS' new VP/GM, AI **Brady Law**, did not return calls regarding the subject.

Law, by the way, just moved from the president/GM spot at WZOU Boston, where other changes are taking place. The station is using the WZOU handles but you won't hear that on the air. It's strickly "Z-94," and that reflects a recent programming shift from rock-oriented hits to mainstream top 40.

There's a relatively new and rather impressive on-air lineup to go along with it. Here goes: In the mornings it's Christian Paul and J. Michael Fox. Known as J.J. Mc-Kay during his last post at WROQ Charlotte, N.C., Fox is not to be confused with J. Michael Foxx of WNCI Columbus, or that other guy from "Back To The Future." Handling Z-94's middays is Tom Jeffries from WGCL Cleveland, followed by Brian Pierce from WEZB New Orleans. Bob Campbell, formerly of WCZY Detroit, is the 6-10 p.m. man. Former WXKS Boston weekender Karen Blake follows Campbell, with WZOU veteran Scott Brunner manning the graveyard shift. Weekenders include Jeff St. John, Dan Justin, and Brian Phoenix, formerly at WRKO Boston.

And, checking back into Dallas,

#### WRQX enlists new PD in D.C. top 40 battle

**Ron Parker** leaves his assistant PD/afternoon drive duties at Gannett's **KKBQ-AM-FM** Houston, Texas, for the PD slot at **KEGL** there. After four years at KKBQ, Parker replaces **Randy Brown** at Dallas' top-rated top 40.

JAY STEVENS heads south to take on the programming duties at top 40 hit outlet WQUE "93Q" New Orleans next week. He leaves oldies/top 40 pair WBBF/WMJQ Rochester, N.Y., where he developed a great track record during his 2 1/2-year tenure. Says Stevens, "I'd been looking around for a major market position, and this kinda fell in my lap." WQUE VP/GM Dale Madison

gives a more detailed explanation of the move. "His [ratings] track record is very appealing, but equally important are his people skills." With Stevens' arrival, you can expect 93Q to lean a little more ur-ban, says Madison. "What I'm trying to do is couple Jay's CHR experience with that of my consultant Jerry Clifton, who really understands the urban format," Madison explains. "We will go right between WEZB and WYLD. When I became VP/GM three months ago, we made the decision that we could easily be a CHR in Seattle. With New Orleans' heritage of jazz and urban music, we're going to evolve the format into one that's more indicative of the market. We've done our research and the hole is there.' WEZB is the top 40 leader and WYLD is the market-leading urban station in New Orleans.

Before he heads out, Stevens will be helping the Rochester outlets replace him. Medium market experience is preferred, as is the ability to program both oldies and top 40, Stevens says. At WQUE, Stevens succeeds **Kevin McCarthy**, who left for the PD post at **WAPI** Birmingham, Ala., recently.

Michael St. John is apparently out as PD at hit outlet WYHY "Y- 107" Lebanon/Nashville. More on that next week.

adio

**R**USS MORLEY arrives in the Golden Gate city as PD of Price AC outlet KIOI "K101" San Francisco. That's a cross-country trek from WRMF West Palm Beach, Fla., where Morley was PD for several years. At K101, Morley succeeds Smokey Rivers, who landed at WMJJ Birmingham about a month ago.

And now an update on another K101 alumnus, Rivers' predeces-sor, Bill Gardner. We last heard from Gardner when he took the PD/morning man post at WLTF Cleveland. For various reasons, that lasted little more than a week, and Gardner has been flying loose since then. Anyway, Gardner and his private plane have landed at KZBS Oklahoma City, a well-rated AC. Gardner arrives as VP/programming and morning man, while Tony Maddox will stay securely on board as PD. "It's one of those stations where you feel the electricity in the hallways right off the bat," says the veteran Gardner.

**U**PSTATE NEW YORK offers plenty of Rolodex renewal opportunities: Ed Levine arrived Sept. 10 as PD for album rocker WPYX Albany, N.Y. The station's VP/ GM, John Kelly, says, "Levine did a magnificent job at WAQX [Syracuse, N.Y], a 3,000 watter in a major market, for eight years. He shows the kind of leadership abilities we want. He's very familiar with this format, and he'll be working closely with Burkhart/ Abrams, our consultant." Levine replaces Andi Turco, WPYX's PD for approximately a year, who Kelly says stepped down to concentrate on air-shift duties.

WNYS Buffalo dropped "hits" for "classic hits" as well as the WHTT calls abandoned just two months ago by the CBS Boston outlet, now known at WMRQ. That leaves PD Jim Randall looking for a gig ... And, at hit outlet WFLY Albany, N.Y., Steve Christian is the new PD.

**C**ONTEST-ORIENTED New York outlets beware: WHTZ "Z-100" perpetual winner Stuart Denning is reportedly ready to host a seminar on winning radio contests in the city. Denning was winning cash and prizes right and left on Z-100 until the station implemented a 30-day limit on contest entries a while back.

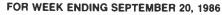
The rest of you may be in trouble too: GTE reportedly signed Denning as a spokesman for its GTE 2000, a phone with various speed-dialing features that helped Denning make a pest of himself at Z-100.

In last week's issue, we jumbled up the identification on WXRK New York midday talent the Madame. She'll continue to use the "Rock'n'Roll Madame" on air, while using Jo Maeder for off-air business dealings.

Brookline, Mass.-based broadcast advisor Clark Smidt adds AC outlet WVBF Boston to his clientele. Smidt signed WPIX New York on several weeks back.

A	L	B	U	M ROCK TRACKS
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national album rock ARTIST radio airplay reports. TITLE LABEL
	2	3	7	* * NO. 1 * *       EDDIE MONEY       COLUMBIA   TAKE ME HOME TONIGHT
2	1	2	14	PETER GABRIEL IN YOUR EYES
3	5	7	4	JOHN FOGERTY THE EYE OF THE ZOMBIE WARNER BROS.
4	3	4	10	STEVE WINWOOD SPLIT DECISION
5	6	6	5	TALKING HEADS WILD, WILD LIFE WARNER BROS.
6	4	1	14	GENESIS THROWING IT ALL AWAY
7	7	5	7	R.E.M. FALL ON ME
8	8	8	5	BOB SEGER & THE SILVER BULLET BAND IT'S YOU CAPITOL
9	12	23	3	* * * POWER TRACK * * * RIC OCASEK GEFFEN EMOTION IN MOTION
(10)	10	20	6	DAVID & DAVID WELCOME TO THE BOOMTOWN
	13	27	3	HUEY LEWIS & THE NEWS HIP TO BE SQUARE
12	9	12	6	TRIUMPH SOMEBODY'S OUT THERE
(13)	23	39	3	HUEY LEWIS & THE NEWS JACOB'S LADDER
14	15	15	6	BILLY JOEL A MATTER OF TRUST
15	17	19	6	BONNIE RAITT NO WAY TO TREAT A LADY WARNER BROS.
16	, <u>1</u>	14	7	GEORGE THOROGOOD REELIN' & ROCKIN'
	21	22	5	BON JOVI YOU GIVE LOVE A BAD NAME MERCURY
18	26	32	3	STEVE WINWOOD FREEDOM OVERSPILL
19	22	26	4	ICEHOUSE CROSS THE BORDER
20	25	31	4	FABULOUS THUNDERBIRDS LOOK AT THAT, LOOK AT THAT
21	14	11	8	DARYL HALL DREAMTIME
22	29	34	4	THE SMITHEREENS BLOOD & ROSES
23	19	13	12	THE FIXX BUILT FOR THE FUTURE
24	36	46	4	DAVID LEE ROTH GOIN' CRAZY
25	16	9	12	EURYTHMICS MISSIONARY MAN
26	38		2	BRUCE HORNSBY THE WAY IT IS
27	27	30	5	DON JOHNSON HEARTBEAT EPIC DAVID LEE ROTH TOBACCO ROAD
28	18	10	10	DAVID LEE ROTH TOBACCO ROAD WARNER BROS HUEY LEWIS & THE NEWS I KNOW WHAT I LIKE
(29)	34	40	3	CHRYSALIS HEART'S ON FIRE
30	33	38	4	GENESIS LAND OF CONFUSION
31	31	25	13	ATLANIC INXS KISS THE DIRT
32	28	24	6	ATLANTIC STEVE WINWOOD TAKE IT AS IT COMES
(33)	39	45	7	sland ★ ★ ★ FLASHMAKER ★ ★
(34)	NE	W >	1	ATCO
35	20	17	8	GLASS TIGER DON'T FORGET ME (WHEN I'M GUNE) MANHATTAN TIMBUK3 THE FUTURE'S SO BRIGHT
(36)	<u> </u>	WÞ	1	JOURNEY GIRL CAN'T HELP IT
(37)		RE-ENTI	1	COLUMBIA HUEY LEWIS WHOLE LOTTA LOVIN'
(38)	42		2	GENESIS IN TOO DEEP
(39)		RE-ENTI		ATLANTIC TOUCH THE NIGHT
40	24	18	9	NEIL YOUNG WEIGHT OF THE WORLD
(41)		W >	1	GEFFEN YOU CAN CALL ME AL
(12)		1 -	2	VAN HALEN LOVE WALKS IN
42	45	01	1 33	WARNER BROS.
43	32	21	23	PAUL MCCARTNEY ANGRY
43 (44)	32 48		2	THE MOODY BLUES THE OTHER SIDE OF LIFE
43 (44) 45	32 48 41	21 — 37	2	CAPITOL           THE MOODY BLUES         THE OTHER SIDE OF LIFE           POLYGRAM         ROD STEWART           ROD STEWART         ANOTHER HEARTACHE
43 (44) (45) (46)	32 48 41 46	37	2 16 2	CAPITOL         CAPITOL           THE MOODY BLUES POLYGRAM         THE OTHER SIDE OF LIFE           ROD STEWART WARNER BROS.         ANOTHER HEARTACHE           VAN HALEN         SUMMER NIGHTS
43 (44) 45 46 47	32 48 41 46 37	37 	2	CAPITOL         THE MOODY BLUES         POLYGRAM         ROD STEWART         WARNER BROS.         VAN HALEN         WARNER BROS.         HUEY LEWIS & THE NEWS    STUCK WITH YOU
43 (44) (45) (46)	32 48 41 46	37	2 16 2 9	CAPITOL       THE MOODY BLUES       POLYGRAM       ROD STEWART       WARNER BROS.       VAN HALEN       WARNER BROS.

Products with the greatest airplay gains this week.





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HOT AANTERIDADADV

## Featured Programming

HE MIDWEST will have its comic side exposed with "The Lighter Than Air Company Unltd. Ltd." Working out of Monona, Wis., the show's executive producer is Richard Flannigan, and Tom Kintopp produces all things technical. The 12-week fall service is using top Midwest talent and has 10 cuts per package. The initial samplings parody sports interviews, TV shows, movies, and commercials that already have us looking for "Raunch" beer made with "Swamp Lavachian" waters. The service is priced by market size and is available on a market-exclusive basis; it also has interactives that provide the script and characters for local air talents to "interview," enabling the spots to be tailored to individual shows.

adio

AS MENTIONED previously in these pages, KBZT Los Angeles personality Charlie Tuna is taking over the host spot on Westwood One's "National Music Survey." Tuna takes over for Bill St. James with the show that airs Sept. 21. The program, which was originally hosted by Dick Clark, is in its sixth year.

FOR THE FOURTH YEAR RUN-NING, Mutual Broadcasting System will be producing the live stereo simulcast for radio of the Country Music Assn. Awards. Mutual will bracket its coverage of the Oct. 13 event with special half-hour programs. Before the gala we'll get a live edition of its weekly music magazine "Lee Arnold On A Country Road." The preview show will highlight the year's country hits and feature interviews with award nominees. Arnold will also host a live program after the awards, seeking out the winners and other country stars during a backstage party at the Grand Ole Opry.

**R**ADIO INTERNATIONAL has announced that "Rock Over London" producer Paul Sexton has been upped to director of programs. Sexton will continue to be based in London, where he is editor of the "Rock Over London" news service.

ARCH OBLER, the man who made the radio generation's skin crawl with his graphic sound effects on "Lights Out Everyone" in the '30s and '40s, is back. The Broadcasting Connection of Portland, Ore., will be the exclusive syndicator for the reissue of "Lights Out Everyone." The original 52 episodes will be available in time for Halloween. The Obler-produced, half-hour shows were last heard on NBC in 1946 and were legendary to a generation of sound effects engineers as well as to listeners. Broadcast Connection also has made available the original Orson Welles 1938 production of "War Of The Worlds." For more information contact Victor Ives at 503-652-2030.

**C**ABALLERO SPANISH MEDIA of New York has developed a new syndicated short called "El Orgullo De Ser Hispano" (The Pride Of Being Hispanic) for the 20 major Spanish-speaking U.S. markets. The capsules will profile prominent Hispan-



**Brunch Bunch.** WRKI Danbury, Conn., staffers welcome members of Living Music Records group the Paul Winter Consort, who came out for a recent live broadcast and party to kick off WRKI's "I-95 Live Jazz Brunch" series. Standing, from left, are station promotion director Ron Valeri; Consort members Glen Velez, Paul Halley, Eugene Friesen, Rhonda Larson, and Paul Winter; and "Jazz Brunch" host Ethan Carey.

ic Americans and explore their pursuit of the American dream.

N THE SHORT form update category, some of **Promedia's** current "Blimps" bits will give us 90 seconds on shopping addiction, the architecture of the Golden Arches and burger joints in general, and the battle to reveal those "secret ingredients" every fast-food chain guards so dearly. Promedia's "Laugh Machine" spends 60 seconds giving Rodney Dangerfield's childhood and Steve Wright's life in Vermont the once-over.

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.

Sept. 19-21, Sylvia, Country Today, MJI Broadcasting, one hour. Sept. 19-21, Pat Benatar, Superstar Concert Series, Westwood

One, 90 minutes. Sept. 19-21, Willie Nelson, The Weekly Country Music Countdown, United Stations, three hours.

Sept. 19-21, **Tom Cochrane & Red Rider, Huey Lewis**, Rock Chronicles, Westwood One, one hour.

Sept. 19-21, **Tommy Dorsey**, The Great Sounds, United Stations, four hours.

Sept. 19-21, Luther Vandross, Star Beat, MJI Broadcasting, one hour.

Sept. 19-21, **The Who**, Dick Clark's Rock Roll And Remember,

United Stations, four hours. Sept. 19-21, Gordon Lightfoot, Countdown America With Dick

Clark, United Stations, four hours. Sept. 19-21, Billy Joel, Hot

Rocks, United Stations, 90 minutes. Sept. 19-21, **Pat Metheny**, Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Sept. 19-21, Iron Maiden, Metalshop, MJI Broadcasting, one hour. Sept. 19-21, Double, Rick Dees

Sept. 19-21, **Double**, Rick Dees Weekly Top 40, United Stations, four hours.

Sept. 20, The Fifth Dimension,

- Solid Gold Saturday Night, United Stations, five hours. Sept. 20-21, Elton John, the
- Howard Stern Show, DIR Broadcasting, three hours.
- Sept. 20-21, Yanni, Musical Starstreams, Musical Starstreams, two hours.

Sept. 20-21, Nu Shooz, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Sept. 21, **Ricky Skaggs**, Listen In With Ricky Skaggs Special, Westwood One, 90 minutes.

Sept. 22, Juice Newton, Nitty Gritty Dirt Band, Country Closeup, Narwood Productions Inc., one

hour. Sept. 22-28, Big Country, Rock

Today, MJI Broadcasting, one hour.

Sept. 23, **The Kendalls**, Solid Gold Country, United Stations, one hour.

Sept. 25, **Marty Robbins**, Solid Gold Country, United Stations, one hour.

Sept. 25, **Tina Turner**, Album Party, NBC Radio Entertainment, one hour.

ADULT CONTEM MOST ADD		ARY
A weekly national compilation added records on the radio sta reporting to the Top Adult Cor Singles chart.	ations cu	rrently
88 REPORTERS	NEW ADDS	TOTAL ON
TOTO I'LL BE OVER YOU columbia	13	58
BRUCE HORNSBY THE WAY IT IS RCA	11	11
JANET JACKSON WHEN I THINK OF YOU A&M	11	30
PETER CETERA NEXT TIME I FALL warner bros	10	11
CARLY SIMON Coming Around Again Arista	9	46

ional sample of radio playlists.	Compiled from nat	HART			
		ON CHART	2 WKS. AGO	LAST WEEK	NEEK
ARTIST	TITLE LABEL & NUMBER/DISTRIBUTING LAB	WKS. (	2 WKS	LAST	THIS WEEK
No. 1 * *	**				
LIS 4-43019 1 week at No. One HUEY LEWIS & THE NEWS	STUCK WITH YOU CHRYSAL	8	3	2	$\bigcirc$
ARRERE 4-06122/EPIC CARL ANDERSON & GLORIA LORING	FRIENDS AND LOVERS CA	10	1	1	2
LOVE THEME FROM "TOP GUN")	TAKE MY BREATH AWAY (L COLUMBIA 38-05903	12	6	5	3
	DANCING ON THE CELLING	10	4	4	4
EPIC 34-06120	WORDS GET IN THE WAY	14	2	3	5
MIAMI SOUND MACHINE FROM "RUNNING SCARED")		13	5	6	6
	MCA 52857 THROWING IT ALL AWAY	5	12	10	$\overline{(7)}$
GENESIS	SWEET LOVE ELEKTRA 69557	9	13	11	$\frac{}{}$
ANITA BAKER	HIGHER LOVE ISLAND 7-9954				9
♦ STEVE WINWOOD	LOVE ZONE JIVE 1-9510/ARIS	11	8	7	
BILLY OCEAN		8	11	13	(10)
MIKE & THE MECHANICS		11	7	8	11
ROM "THE KARATE KID PART II") • PETER CETERA	GLORY OF LOVE (THEME F WARNER BROS. 7-28662	15	9	9	12
	THE STORY OF MY LIFE o	7	14	14	13
RT A&M 2838	THE CAPTAIN OF HER HEA	15	10	12	14
	LOVE ALWAYS GORDY 1857/	7	16	15	15
♦ EL DEBARGE	LONELY IS THE NIGHT AR	6	17	16	(16)
AIR SUPPLY	I'LL BE OVER YOU COLUMBI	3	28	22	
◆ TOTO	THE OTHER SIDE OF LIFE				
THE MOODY BLUES	TRUE COLORS PORTRAIT 37-	5	20	18	18
CYNDI LAUPER		3	25	21	19
RNER BROS. 7-28667	YOU CAN CALL ME AL WA	5	22	19	20
ARISTA 1-9525 CARLY SIMON	COMING AROUND AGAIN	3	29	24	21)
E WOO WOO SONG) A&M 2814	YOU SHOULD BE MINE (TH	16	15	17	22
B SEGER & THE SILVER BULLET BAND	IT'S YOU CAPITOL 5623	3	27	26	23
	DREAMTIME RCA 14387	4	30	29	24)
DARYL HALL     M "LEGAL EAGLES")	LOVE TOUCH (THEME FROM	15	19	20	25
ROD STEWART	WARNER BROS. 7-28668	11	18	23	26
GORDON LIGHTFOOT	A MATTER OF TRUST COLU	4	31	28	20
◆ BILLY JOEL			51		
♦ JANET JACKSON		2	_	35	28)
ROSIE VELA		3	34	32	29
◆ GENESIS	INVISIBLE TOUCH ATLANTIC	16	21	25	30
WARNER BROS. 7-28640 GEORGE BENSON	KISSES IN THE MOONLIGHT	6	33	33	31
POLYDOR 883096-7/POLYGRAM THE MOODY BLUES	YOUR WILDEST DREAMS	22	24	30	32
IE (LOVE THEME FROM "COBRA") GLADYS KNIGHT AND BILL MEDLEY	LOVING ON BORROWED TIM SCOTTI BROS, 4-06267/EPIC	1	VÞ	NEV	33)
7-28660/WARNER BROS.		12	23	27	34
	I JUST CAN'T LET GO WARN	1	<b>V</b>	NEV	35)
AEL MCDONALD AND JAMES INGRAM	VENUS LONDON 886 056-7/POL	6	32	34	_
BANANARAMA 5/MCa	MAD ABOUT YOU I.R.S. 5281	7	26	34	
♦ BELINDA CARLISLE	WHO'S GONNA LOVE YOU TO				_
DAVID FOSTER		1		NEW	38)
UMBIA 38-06182	THE EDGE OF HEAVEN COL	9	37	38	39
BOUT LAST NIGHT") EMI-AMERICA 8332					

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Packed House. It was wall-to-wall well-wishers backstage at the recent Icehouse performance at Hollywood's Palace. Standing, from left, are Chrysalis' Daniel Glass, Device lead vocalist Paul Engemann, Divinyls' Christina Amphlett, Chrysalis' Kevin Sutter, Iva Davies of Icehouse, KGB San Diego MD Pam Edwards, Chrysalis' Steve Brack, KIIS Los Angeles MD Gene Sandbloom, the group's Bob Kretchmer, and Chrysalis' Jeff Laufer.



Golden Kiss. WPLJ New York MD Lisa Tonacci, left, and air personality J.J. Kennedy award local Warner Bros. promotion representative Valarie Goodman a gold award for Prince's "Kiss," which recently hit No. 1 on the WPLJ Powerhit Survey.



**TIC-Down.** WTIC Hartford takes 150 listeners to the mat for a World Wrestling Federation professional wrestling card at Hartford's Civic Center. Shown backstage at a party for 50 TIC-FM listeners and the wrestlers are, from left, WTIC announcer A.J., afternoon man Neil Jackson, wrestler Ricky "The Dragon" Steamboat, announcer Jane Welsh, air talent Mike West, and promotion director Pete Cosenza.



Hall Mark. WHYI "Y-100" Miami MD/assistant PD Frank Amadeo finds he's not dreaming as RCA promotion representative Shirley Torlucci makes a wake-up call to Y-100 for an early delivery of the new Daryl Hall single, "Dreamtime."



New Kids At Camp. The team from WNEW-AM New York gets a Giant-size promo as Giants wide receiver Lionel Manuel gets basic training in copy reading at the team's training camp in Pleasantville, N.Y. Standing, from left, are WNEW-AM sales manager Scott Savage, WNEW-AM's Tom Tracy, station promo director Mimi Mazzarella, morning personality Ted Brown, and Manuel.



A Tempting Helping. The Temptations lend a hand as they help their friends at WNQQ Blairsville, Pa., serve up another successful benefit for cystic fibrosis. Shown at the annual three-day dance marathon and remote broadcast are, from left, the Temps' Ali Ollie Woodson, Richard Street, and Melvin Franklin; WNQQ PD Hank Dale; Temptation Otis Williams; station GM and owner Ray Gusky; and band member Ron Tyson.

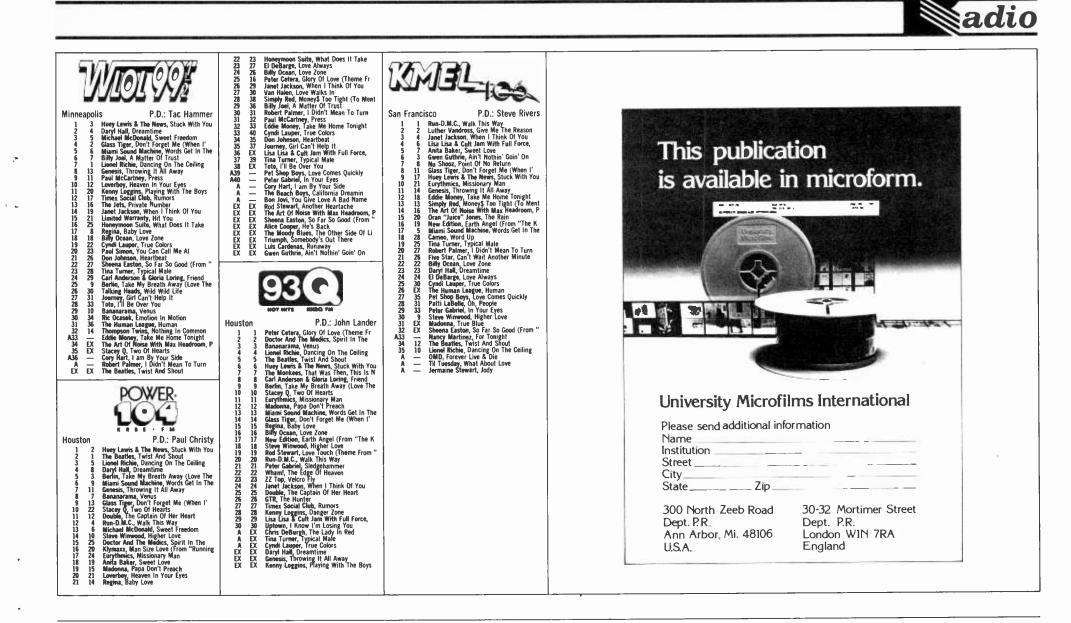


Mach 1 Country. After six hours of training, KASE Austin operations director Mike Carta is suited up and ready to broadcast from the sound barrler. The broadcast was live and getting remoter all the time as Carta flew with the 924 Tactical Fighter Group out of Bergstrom Air Force Base in an F-4 Phantom.



Give Me A "B". Tony Bennett gives KJOI Los Angeles a lesson in the "Art Of Excellence" as he drops by for an onair interview. The station featured Bennett's new release on its "Saturday Night Concert Special." Standing, from left, are CBS Records' Bob Garland, KJOI VP/GM Bob Griffith, Bennett, air personality Roger Barkley, and promotions director Robert Lyles.





## 

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#### alent

## **Bon Jovi Album Slides Toward Platinum Mark**

#### BY STEVE GETT

NEW YORK Bon Jovi's third Poly-Gram album, "Slippery When Wet," has gotten off to a flying start. After debuting on the Top Pop Albums chart last week at No. 45, the album has climbed to No. 18 and looks set to become one of the year's most successful hard rock releases.

"We couldn't be happier with the way the record has taken off," says manager Doc McGhee. "The sales were over 700,000 for the first three weeks. It's incredible how quickly the album went gold, and it shouldn't be long before platinum."

Beyond the strong material featured on the album, McGhee cites timing as one of the key factors behind its instant success. "Putting a record out at the right time really is very important," says McGhee. "We wanted to have an album out

"We wanted to have an album out by the end of the summer, but we also took a good hard look at what the other acts of this genre would be doing—you have to figure out where there'll be holes so you can get the attention."

Quick to credit PolyGram for its efforts in mapping out a game plan for breaking "Slippery When Wet," McGhee says, "We had incredible support from the beginning, and setting the record up with the label was very easy.

"Everybody there [PolyGram] was so into breaking Bon Jovi, it wasn't like I had to go in pushing or begging. In fact, when we were gearing up for the release, I'd go in for meetings with the marketing and promotion people and find they'd already worked out what they were doing."

The album's first single, "You Give Love A Bad Name," is bulleted at No. 68 on this week's Hot 100 Singles chart. "We set it up at AOR for three weeks, and it became the most requested song there," says David Leach, PolyGram's director of promotion.

"It's still not easy to take a song like this to CHR because that tends to be more receptive to urban/dance sounds," he adds. "You've got to have an especially strong record, and, fortunately, when the request phones were screaming for 'You Give Love,' we knew we had just that."

Leach is confident that "Slippery When Wet" boasts a number of songs with strong hit potential. "You've only got to listen to things like 'Livin' On A Prayer' and the ballad 'Never Say Goodbye' to know that the album's got depth," says Leach.

Recorded in Vancouver, "Slippery When Wet" was produced by Bruce Fairbairn. Says manager McGhee, "After the techniques he used with Honeymoon Suite and the feel he got for Loverboy, we thought Bruce would be a good per-

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son to put Bon Jovi in a slightly different light."

The album was completed in six weeks, says McGhee. Though he and Derek Shulman, PolyGram's vice president of a&r who signed Bon Jovi to the label in 1983, were often on hand in the studio to offer advice, fans were also invited to the sessions to give their opinions on the album.

"The band came up with an abundance of songs, and in the end we brought in kids off the street to find out what they liked," says McGhee. "They're the ones that are going to buy the record, so you can't get better feedback."

The video for "You Give Love A Bad Name" is in heavy rotation on MTV, and Bon Jovi is getting widespread exposure appearing as special guest on 38 Special's U.S. tour. "Playing live is vital for Bon Jovi,

"Playing live is vital for Bon Jovi, and, once again, they're doing a world tour," says McGhee. "They did Japan before the 38 Special dates, which run through Oct. 19. Then, there's a headline tour in the U.K., where 'You Give Love' is a hit."

## Hard Partying With Hot Host Mick Jones; Sean Makes Peace With Russian Rockers

#### by Steve Gett

NEW YORK Foreigner's Mick Jones played "mein host" to a swarm of celebrities at Manhattan's Hard Rock Cafe following the Sept. 5 MTV Video Music Awards. Tina Turner, Steve Winwood, and Rick James headed the star-studded guest list for the midnight supper.

The not so typically female Turner turned heads when she arrived clad in skin-tight leather, but she only stayed a short while, leaving discreetly by a back exit. Others were more sociable, though, and continued partying into the wee hours.

Paul Stanley of Kiss was as cordial as ever and said he's shelved plans to cut his eagerly awaited second solo release until after the next Kiss album has been recorded. After mingling with the likes of **Robert Tepper** and ex-Styx guitarist **Tommy Shaw**, Stanley moved along to chat with Jones, who was holding court with his wife, Ann, at a champagne-laden table. **Robin** Leach, where were you?

Rick James broke away to talk to the System's Mic Murphy, while across the room, Simply Red vocalist Mick Hucknall was having no difficulty holding back the drinks. A few feet away, tennis ace John McEnroe, fresh from his early exit from the U.S. Open, was enjoying the scene with wife Tatum O'Neal. With no line calls to dispute, McEnroe was in an extremely pleasant mood and said Van Halen's "5150" album is his current musical fave.

This marked the second consecutive year Jones has held this post-awards event at the Hard Rock. Jones, with a track record of memorable Foreigner parties, is the well-deserved winner of On The Beat's Swifty Lazar Award.

**B**ACK IN THE USSR: Three days after Jones' raveup, Sean Ono Lennon showed at the Hard Rock (no, he didn't get the wrong date!) to welcome top Soviet rock star Stas Namin, along with the 12 Soviet and 12 American children who are touring the U.S. with the musical "Peace Child."

Namin, his folk rock band, and his wife, Russian folk singer Ludmilla Sentchina, are providing music for "Peace Child," which is being presented in various U.S. cities through Oct. 9. The tour was made possible by the Reagan-Gorbachev cultural exchange.

The Stas Namin Band has sold over 25 million records in Eastern bloc countries and, during its inaugural American visit, is playing a number of concerts in addition to the musical.

SHORT TAKES I: Alice Cooper's debut album for MCA, "Constrictor," ships next week.

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

The master of rock horror plans to kick off a U.S. tour Oct. 28 in Lansing, Mich. ... Following its summer tour with Starship, the Outfield is opening for Journey through Friday (19). The U.K. band then goes home to start work on its second Columbia album . . . Madonna and hubby Sean Penn recently gave four performances at New York's Lincoln Center in the David Rabe workshop play, "Goose And Tomtom." Tickets were by invitation only ... Look for the Uptown Horns to guest with Columbia's Rodney Crowell at his show at Manhattan's Cat Club on Thursday (18) ... After a series of U.S. dates to support their album "The Queen Is Dead," the Smiths are set to embark on a two-week U.K. tour in mid-October ... David Ruffin and Eddie Kendricks have lined up a Sept. 23-Oct. 5 residen-cy at San Francisco's Fairmont Hotel ... Keel lead singer Ron Keel recently entered a Los Angeles studio to lay down vocals on "Best In The West," a track from Black'N'Blue's upcoming album, "Nasty Nasty." Gene Simmons

of Kiss is producing the record ... General Public's second I.R.S. album, "Hand To Mouth," is due Oct. 6, with a tour to follow ... Rita Coolidge has a duet with Rupert Holmes, "Touch And Go," set for fall release. A spokesman for Coolidge says her classic hit, "Higher And Higher," is programmed regularly for President Reagan on Air Force One.

HREE OF A KIND: Oct. 20 is the release date for Paul Young's third Columbia album, "War And Passion." The British vocalist plans an extensive U.S. tour next year ... OMD's third A&M album, "The Pacific Age," ships Sept. 29 ... Wang Chung's third Geffen release, "Mosaic," is due early next month. Peter Wolf the producer, not the singer—was at the knobs and Michael McDonald makes a guest appearance.

ALL THE RIGHT MOVIES: Manager Tommy Mottola says he is delighted with client Carly Simon's recent music/movie associations. Aside from contributing a song to the soundtrack for Tri-Star's "Nothing In Common," Simon also scored the Meryl Streep/Jack Nicholson flick, "Heartburn."

Arista has just issued Simon's "Heartburn" theme song, "Coming Around Again." Says Mottola, "I think the tie-

Says Mottola, "I think the tieins have been a major boost in her career. It's an interim period where she's been gathering material and cutting a few things for her next Arista album, which won't be out until next year."

SHORT TAKES II: Tina Turner got hers, now the Everly Brothers are set for an Oct. 2 presentation of their star on Hollywood's Walk Of Fame . . . John Barry has been signed to compose an original score for Eddie Murphy's next movie, "The Golden Child," due for Christmas release .... Rodney Dangerfield goes back to New York's Radio City Music Hall on Friday (19) for the first of two shows ... The Easybeats, the top Australian band of the '60s, have reformed for a one-time only tour Down Under. Dates start at the end of October ... Not content with having their single "Tuff Enuff" featured in the Ron How-ard-directed movie "Gung Ho," the Fabulous Thunderbirds have managed to get the song used in the upcoming Kirk Douglas/Burt Lancaster film "Tough Guys" ... Philip Bailey has a hectic fall schedule: Aside from playing U.S. and Japanese concerts, he's re-cording a new Earth, Wind & Fire album for Columbia.



Solid (As A Handshake). Valerie Simpson looks on while Nick Ashford, left, greets Simply Red vocalist Mick Hucknall after the U.K. band's recent show at the Ritz in New York. (Photo: Chuck Pulin)

### Welcome To The Big Time David + David Get Promo Push

BY LINDA MOLESKI

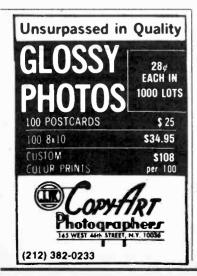
NEW YORK David + David's A&M debut album, "Boomtown," is benefiting from unusual promotional and marketing moves by the label. Released seven weeks ago, the album is at No. 94 on this week's Top Pop Albums chart. The first single, "Welcome To The Boomtown," is garnering considerable attention on album rock radio.

"We're taking a grassroots approach with this album," says Bob Reitman, A&M's general manager/ vice president.

To get the ball rolling, Reitman handed out a number of advance cassettes of "Boomtown" to every A&M executive.

"I said, 'Listen to this, and if you like it, here are some others to give to your friends in the business.' We wanted to get people talking about it. We wanted it to be heard in the environment it should be heard in," says Reitman.

Next, the label offered a limited number of free David + David albums through a strip advertisement on Billboard's front cover. "We got 400 responses from a broad section of people—record company presidents, booking agents, heads of a&r," says Reitman. "Before you turn on consumers, you have to turn on the radio



and trade people."

David + David was sent on an intracompany tour through A&M's San Francisco, Chicago, Boston, New York, Atlanta, Dallas, and Los Angeles branches to develop in-house awareness of the act.

A&M then directed its marketing efforts toward retailers by making the album's suggested list price \$6.98 rather than the standard \$8.98. The label has offered a 100% return rate on the record, with extended dating on returns.

"We [initially] shipped in excess of 25,000 records, and no one had ever heard of David + David," says Reitman. "It was all by word of mouth."

As for radio, the label has been creating a variety of David + David promotions with album rock stations. "We said to them, 'Design one for us and we'll do it,'" says Reitman. "In that way, they are part of the process rather than us telling them what to do. The same thing was done with retailers. We want to make sure it's very visible."

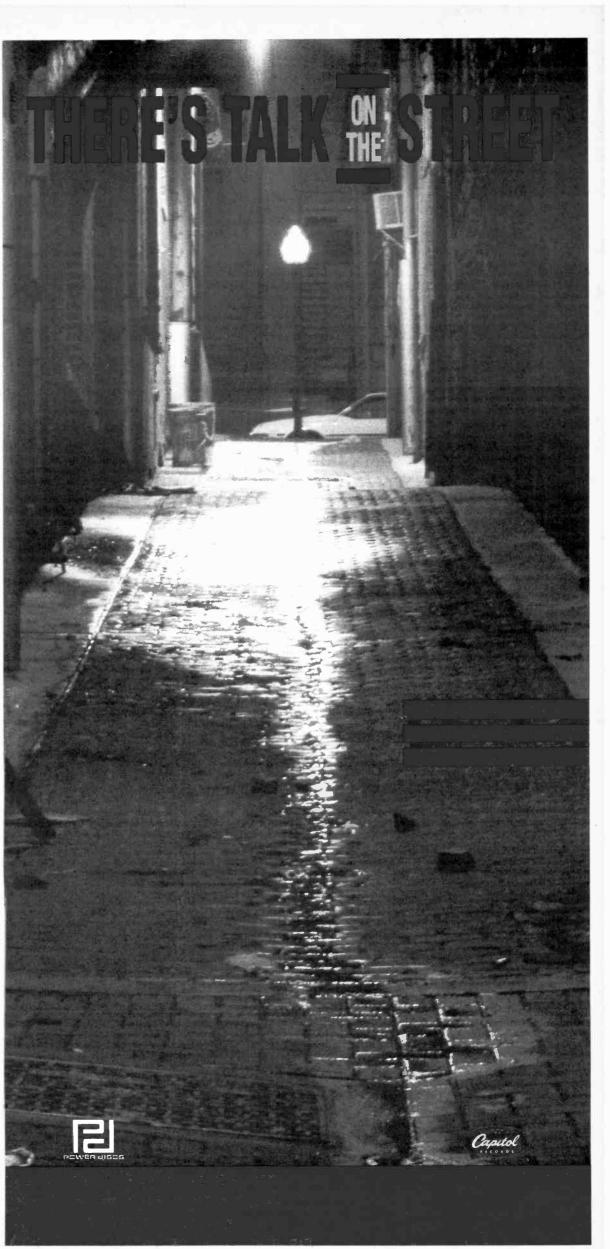
The company pressed some 2,500 14-minute interview disks, aptly titled "Introducing David + David: An A&M Interview Disk," which were sent to college radio, press, alternative radio, and 500 retail accounts.

David + David, which consists of David Ricketts and David Baerwald, was formed two years ago on the West Coast. The duo was signed by A&M after a temporary secretary presented an unsolicited tape to the a&r department.

"David and I were only together for about three weeks when we first had contact with the label," says Ricketts. "We've known each other for several years, but we decided to get together for the hell of it one day to do a song for a movie that doesn't even exist anymore."

"Boomtown" was recorded under the direction of producer Davitt Sigerson. Future plans for David + David call for the formation of a fiveor six-piece touring band. The act is represented by Berlin's manager, Perry Watts-Russell.

BILLBOARD SEPTEMBER 20, 1986



## **'alent** in Action

**CACTUS WORLD NEWS** Whisky A-Go-Go, West Hollywood, Calif. Tickets: \$12.50

RECENT MCA SIGNING Cactus World News has been nurtured under the wing of U2 vocalist Bono Hewson, and the relationship reverberated in every note of this recent showcase set. Before a largely industrial crowd, the quartet blew through a robust, fervent set chock-a-block with U2-isms.

Vocalist Eoin McEvoy is an engaging front man who sings in a lusty Hewsonlike bellow. He is partnered on stage with lead guitarist Frank Kearns, whose sheets of chords recall the style of U2's Edge. The rhythm section of Fergal MacAindris and Wayne Sheehy lays down a brazen bottom.

Songs from Cactus World News' debut album, "Urban Beaches," were augmented by unrecorded material; here, too, the emphasis was on uptempo, inspirational tunes in the manner of the band's better-known Irish brethren.

"Years Later" and "The Bridge" were among the set's standouts. But highlighting the show was an unexpected and moving encore cover of Simon & Garfunkel's "America."

If it concentrates on creating its own distinctive sound and image, Cactus World News can become an even more winning attraction. As is, the group is a new act worth cheering. CHRIS MORRIS

#### BODEANS

Cabaret Metro, Chicago Tickets: \$12

CHICAGO TREATS ITS renowned rock exports, few as there have been in recent years, like heroes. They don't even have to be from Chicago, exactly, to qualify as homegrown stars; they could be from Rockford, Ill., as is the case with Cheap Trick, or Milwaukee, like the Violent Femmes, or even nearby Waukesha, Wis

The latter is home base for the Bo Deans, a rootsy quartet making a splash with its Warner Bros. debut album, "Love & Hope & Sex & Dreams." The BoDeans gave their fans plenty to cheer about at this recent show, presenting more than 90 minutes of their scrappy, tuneful, country/Latin/raveup rock.

Singer-guitarists Sammy BoDean (born Sammy Llanas) and Bo BoDean (real name, Kurt Neumann) traded lead vocals and harmonized tangily, while bassist Bob BoDean (Bob Griffin) and drummer Guy BoDean (Guy Hoffman) anchored and propelled the

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whole shebang. "Love & Hope , . . " was thoroughly represented, along with new material.

Llanas, whose nasal, unorthodox vocals sometimes make you run to check whether your turntable's at the right speed (and whose singing can make or break your appreciation of this band), took on an added dimension of warmth in concert, to the point where he didn't sound odd at all.

Most impressive about the Bo-Deans was the flavor of genuineness they exuded. At a time when American rootsy guitar bands are seemingly a dime a dozen-and most of them latecomers to the genre-the Bo-Deans come off sounding like they grew up playing the stuff. They gave the Metro crowd a sincere, sweaty, great old time. MOIRA McCORMICK

#### SONNY ROLLINS

Hudson River Dayliner, New York *Tickets: \$20 (\$17.50 in advance)* 

T WAS AN UNUSUAL musical experience, to say the least. For one thing, the setting was out of the ordinary and, potentially, ideal-how many opportunities does one get to listen to the open-ended improvisations of Sonny Rollins, arguably the greatest living tenor saxophonist, in the open-air setting of a ship on the Hudson River? For another, Rollins, normally the most animated of performers, had recently injured his foot and was forced to play from a sitting

position all evening. The setting proved to be less than ideal, though. The Dayliner has a capacity of some 2,000, but the room in which Rollins played held only a few hundred, which meant that a lot of people paid a lot of money to see Sonny Rollins and never got to see him. They got to *hear* him, because the music was piped throughout the boat; unfortunately, it rained for most of the three-hour cruise, which made it impractical to listen to Rollins on the spacious upper deck.

Logistical problems notwithstanding, the Milestone artist played magnificently. If his injury hampered his mobility, it had no apparent impact on his creativity, and he blew chorus after chorus of inspired, at times rapturous, improvisation. His backing musicians, especially drummer Al Foster, were also in good form. But the high point of the evening came late in the second set, when Rollins was joined by an old associate, the great pianist Tommy Flanagan, who provided lush accompaniment on "In A Sentimental Mood.'

PETER KEEPNEWS



## BOXSCORE TOP CONCERT

ARTIST(S)	Venue	D-ta(a)	Gross Ticket Price(t)	Attendance Canacity	D
ZZ TOP	Reunion Arena	Date(s) Aug. 30-Sept. 2	Ticket Price(s) \$1,085.978	Capacity 62,113	Promoter Beaver Prods.
IONEYMOON SUITE	Dailas, Texas		\$16.50	seliout	
BOB SEGER & THE SILVER BULLET BAND THE FABULOUS THUNDERBIRDS	Pine Knob Music Center Clarkston, Mich.	Aug. 28-30, Sept. 2-3	\$1,000,000 \$16/\$12	<b>70,000</b> seliout	Nederlander Organization
BOB SEGER & THE SILVER BULLET BAND THE FABULOUS THUNDERBIRDS	Market Square Arena Indianapolis, Ind.	Sept. 6-8	<b>\$716,828</b> \$16/\$14	45,059 sellout	Sunshine Promotions
ELTON JOHN	Pine Knob Music Center Clarkston, Mich.	Aug. 17-18, 25	\$674,520 \$17.50/\$12.50	<b>48,000</b> sellout	Nederlander Organization
ELTON JOHN	Centrum in Worcester Worcester, Mass.	Sept. 3, 5-6	\$613,368 \$17.50/\$15	36,831 sellout	Don Law Co.
BUDWEISER SUPERFEST: LUTHER VANDROSS NEW EDITION MAZE MORRIS DAY	Louisiana Superdome New Orleans, La.	Aug. 8	\$517,074 \$21.50/\$20.50/\$18.50	27,012 30,515	A.H. Enterprises
STEPHANIE MILLS ELTON JOHN	Canadian National Exhibition Grandstand Toronto, Ont.	Aug. 26	\$440,275 (\$550,344 Canadian) \$23.50/\$19.50	24,298 sellout	Concert Prods. International
LUTHER VANDROSS	Holiday Star Theatre Merrillville, Ind.	Aug. 30-Sept. 1	\$367,109 \$20	18,484 20,400	Whiteco Star Tickets
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP	Greek Theatre Los Angeles, Calif.	Sept. 5-7	\$20 \$302,412 \$16.50/\$15/\$10	18,552 sellout	Star Tickets
HERMAN'S HERMITS ALABAMA	Minnesota State Fairgrounds	Aug. 29-30	\$295,500	37,101	in-house
BELLAMY BROTHERS JULIO IGLESIAS	St. Paul, Minn. Providence Civic Center	Sept. 6	\$10/\$6	41,392	Frank J. Russo
· · · ·	Providence, R.I.		\$50/\$25/\$20	sellout	
STEVIE WONDER	Birmingham-Jefferson Civic Center Birmingham, Ala.	Aug. 30	<b>\$238,904</b> \$16.50	16,034 seliout	Turning Point Prods.
ELTON JOHN	Providence Civic Center Providence, R.I.	Sept. 7	\$229,600 \$17.50	13,120 sellout	Frank J. Russo
HUEY LEWIS & THE NEWS	Otympic Saddledome Calgary, Alberta	Sept. 2	<b>\$224,350</b> ( <b>\$280,438 Canadian</b> ) <b>\$</b> 20	1 <b>3,982</b> 17,432	Brimstone Prods.
JUDAS PRIEST KROKUS	Canadian National Exhibition Grandstand Toronto, Ontario	Aug. 31	\$217,724 (\$272,155 Canadian) \$20	13,780 15,000	Concert Prods. International
STEVE WINWOOD JIMMY CLIFF	Great Woods Center for the Performing Arts Mansfield, Mass.	Sept. 6	<b>\$217,398</b> \$18.50/\$16/\$13.50	14,888 15,000	New England Programming
HUEY LEWIS & THE NEWS	Edmonton Northlands Coliseum Edmonton, Alberta	Sept. 3	\$197,152 (\$226,440 Canadian) \$20	12,347 18,432	Brimstone Prods.
JULIO IGLESIAS ROSANNE BARR	Rosemont Horizon Rosemont, III.	Aug. 15	\$191,900 \$50/\$20/\$17.50/\$15	<b>8,677</b> 13,319	Jam Prods.
AC/DC LOUDNESS	Market Square Arena Indianapolis, Ind.	Sept. 5	\$188,143 \$15.50/\$14.50	13,025 15,000	Sunshine Promotions
STEVE WINWOOD JIMMY CLIFF	Mann Music Center Philadelphia, Pa.	Sept. 4	\$169,685 \$17.50/\$15.50/\$12/\$10	13,537 sellout	The Concert Company Stephen Starr
AC/DC QUEENSRYCHE	Winnipeg Arena Winnipeg, Manitoba	Aug. 25	\$161,876 (202,345 Canadian) \$17.50	11,562 12,000	Concert Prods. International/Donald K. Donald/Nite Out Entertainment
MOODY BLUES THE FIXX	Seattle Center Coliseum Seattle, Wash.	Aug. 23	\$159,715 \$17	9,395 11,200	Country Club Promotions
AC/DC	Allen County Memorial Coliseum	Sept. 7	\$145,202	9,887	Sunshine Promotions
THE BEACH BOYS	Fort Wayne, Ind. Minnesota State Fairgrounds	Aug. 25	\$15.50/\$14.50 \$145,000	sellout 20,696	in-house
ALABAMA	St. Paul, Minn. MetroCentre	Sept. 6	\$9/\$5.50 \$141, <b>980</b>	seilout 9,160	Keith Fowler Promotions
CHARLIE DANIELS BAND 38 SPECIAL	Rockford, III. Jacksonville Veterans Memorial	Aug. 23	\$15.50 \$140.882	9,411	PACE Concerts
TED NUGENT	Coliseum Jacksonville, Fla.		\$14.50	11,676	Beach Club Bookings
AC/DC LOUDNESS	The Kiel St. Louis, Mo.	Sept. 3	\$135,540 \$14.50/\$13.50	9,597 10,032	Contemporary Prods.
THE OAK RIDGE BOYS EXILE	Kansas State Fairgrounds Hutchinson, Kan.	Sept. 6	\$126,842 \$12/\$10/\$8	12,545 20,000	in-house
OZZY OSBOURNE QUEENSRYCHE	Orange Co. Convention/Civic Center Orlando, Fla.	Sept. 6	\$124,092 \$14.75	8,542 sellout	Fantasma Prods.
RUN-D.M.C. WHODINI LL COOL J BEASTIE BOYS TIMEX SOCIAL CLUB	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	Aug. 23	\$123,012 \$13.50	9, <b>439</b> 10,000	Stage Right Prods.
OZZY OSBOURNE QUEENSRYCHE	Bayfront Center Arena St. Petersburg, Fla.	Sept. 7	\$122,145 \$15	8,143 8,400	Beach Club Promotions
UB40	Red Rocks Amphitheatre Denver, Colo.	Sept. 5	\$121,560	8,909	Feyline Presents
FINE YOUNG CANNIBALS	Five Season Center	Sept. 5	\$14.30/\$13.20 \$121,381	7,831	Keith Fowler Promotions
CHARLIE DANIELS BAND	Cedar Rapids, Iowa Cal Expo	Sept. 5	\$15.50 \$114,259	sellout 7,086	Bill Graham Presents
DOKKEN AC/DC	Sacramento, Calif. Wings Stadium	Sept. 1	\$16 \$110,866	10,000	Brass Ring Prods.
QUEENSRYCHE	Kalamazoo, Mich.		\$15	sellout	in-house
WILLIE NELSON & FAMILY	Minnesota State Fairgrounds St. Paul, Minn.	Aug. 21-22	\$106,000 \$9/\$5.50	13,437 41,392	
STEVIE WONDER	Cajundome Lafayette, La.	Aug. 28	\$104,396 \$16.50	7,179 12,000	Turning Point Prods. L.A. Magic Promotions
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Starlight Theatre Kansas City, Mo.	Aug. 16	\$103,139 \$14.50	7, <b>526</b> sellout	Contemporary Prods. New West Presentations

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

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## alent Aussie Rocker Neil Finn Steps Out On His Own

#### BY STEVE HOCHMAN

LOS ANGELES Neil Finn, an integral member of New Zealand's Split Enz until the group's 1984 breakup, has returned with a new band, Crowded House. With the Australia-based group's self-titled debut album just out on Capitol, singer/guitarist Finn wants whatever success that may come its way to be based on musical merit rather than gimmickry.

Finn says he had enough of gimmicks during his early days with Split Enz. When he joined that group in 1977, it was known primarily for its outrageous clown suits and art-rock epics, but it failed to make waves outside Australia and New Zealand.

Three years later, when Split Enz began to garner attention in the U.S. with the bouncy "I Got You," penned and sung by Finn, it had transformed into a relatively straightforward pop act. Out were the costumes and in were ingenious, cleverly presented songs. Following Split Enz' demise, Finn resolved to carry on in much the same way, with as little fuss as possible.

To do this, Finn decided, among other things, to form a band rather than go solo. Joining him in Crowded House are drummer Paul Hester and bassist Nicholas Seymour.

"I think the record company was keen for it to be called 'Neil Finn,'" says Finn. "But I didn't figure the name recognition would have been enough to take it beyond cult level. I'm a great believer in bands anyway. I enjoy the interaction of a group.'

Crowded House is scheduled to

**Producer Split In Middle Of Project Triumph Wins With Album** 

#### BY KIRK LAPOINTE

TORONTO With the release of its new MCA album, "The Sport Of Kings," Triumph can breathe a heavy sigh of relief. The Canadian rock trio says recording sessions for the album were sometimes worse than going to the dentist.

After reluctantly agreeing to bring aboard Ron Nevison to oversee production of the album with Mike Clink, the project was threat-ened by feuds in the studio that often pitted band members against each other and led to Nevison's departure midway through the project.

"We learned a lot from the experience with Nevison," says drummer Gil Moore, who handles much of the band's management with bassist Mike Levine. "Next time, we'll know how to do it all without the root canal."

'There's no question that it's the most commercial record we've done," adds guitarist Rik Emmett. 'And having Nevison here probably helped us in some respects. But, yeah, sections of this record

BILLBOARD SEPTEMBER 20, 1986

embark on a North American tour in the fall. The group rejected a plan for U.S. showcase concerts this summer.

Noting his previous experiences with showcases, Finn says, "People get tense because they feel they're supposed to toe the line and say, 'Isn't that great?' I'd rather just go out and do normal shows

Finn's gimmick-free attitude comes across best on the album, which was recorded earlier this year in Los Angeles. "It's not overly arranged or overproduced," he says. "I thank [producer] Mitchell Froom for that.'

Faced with a plethora of potential single releases from the album, Capitol opted to issue a budget-priced introductory 12-inch highlighting the upbeat "World Where You Live" and "Mean To Me" (also the two initial videos), plus "Something So Strong." When the album has begun to take hold, plans call for the release of a 7-inch single, the ballad "Don't Dream It's Over."

"They [Capitol] are doing things slightly different than usual because they need new ways to draw attention to things," says Finn. He adds that he is more than willing to go along with new approaches, as long as the focus is kept on the music.

One thing Finn is confident Capitol will not do is give up on Crowded House if the album fails to catch on quickly. "We're lucky," he says. "They're committed to go into it deep. We are too, for that matter."

were like going for root canal.' When the album was finished, Triumph's problems were not over. Right-hand man Joe Owens, a former Canadian label executive,

suddenly left the band's management organization only weeks before the record's release. In the wake of Owens' departure Levine plans to become heavily involved in radio promotion. "We'll be leaning heavily on MCA for pro-motion and publicity," Levine

says. Triumph has enjoyed strong album rock radio support over the years, but has yet to connect with a hit single. Hopes are high this time for the song "Somebody's Out There" to make significant impact on the Hot 100 Singles chart.

The band is supporting "The Sport Of Kings" on its fall U.S. tour. For the first time, the show will include a keyboardist, Rick Santers-a guitarist by general trade-with whom Emmett has been working on an album at the band's Metalworks studio in westend Toronto.

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STREET DATE: SEPTEMBER 26TH

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Video and

First 7" CHR Single

'EVERY MOMENT'

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by Nelson George

board of directors that includes several promi-

nent members of the in-

dustry will help decide

In Control. MCA's Controllers hosted a party in their hometown of Birmingham, Ala., for the release of the single "Distant Lover." Sitting, from left, are Ricky Lewis, Larry McArthur, Leonard Brown, and Reginald McArthur of the Controllers. Standing, from left, are WJLD DJ Jessie Champion; WJLD program director Oliver Brewer; WJLD DJ Dick Lumpkin; WATV music director Ron January; WATV DJ AI Bell; Ernie Singleton, MCA vice president of r&b promotion; Martha Thomas, MCA southeast regional promotion manager.

**RHYTHMEBLUES** 

## At Last, The Secret Is Out Ashford & Simpson Get Pop Exposure

#### BY JIM BESSMAN

NEW YORK After over two decades of hit making, Ashford & Simpson seem poised on the brink of major commercial recognition.

The songwriting and performing husband-and-wife duo has just released its fourth Capitol album, "Real Love," the first in two years, with the debut single, "Count Your Blessings," rapidly climbing the black chart. In recent weeks the pair has performed on "The David Letterman Show," taped guest spots on "One Life To Live" and "The Equalizer," and been profiled on the syndicated television program "Fame, Fortune & Romance" and by Charles Kuralt for CBS News

Additionally, as they prepare for a three-month concert tour, they are putting the A&S stamp on a score

#### 'We'll continue to grow and stay current'

for the NBC TV movie "Society's Child" as well as continuing work on their in-progress musical, "Pipes."

"Ashford & Simpson is one of the best-kept secrets in the music business," says Scott Sanders, president of the management division of Radio City Music Hall, which signed the team a year ago as its first client.

"They're producers, writers, recording artists, and performers, and have other talents yet to be discovered. While music is first and foremost in their career and lives, we're looking to spread their talent into other entertainment areas, especially legitimate acting in TV and film."

Bill Burks, Capitol Records vice president of artist and product development, says that an extensive advertising and merchandising campaign has been devised to launch and sustain "Real Love" through its "developmental period." He says that retail particularly assisted sales of Ashford & Simpson's previ-ous gold-selling album, "Solid."

"They've always been big album sellers," notes Burks. "Even in markets where pop stations were still testing [the title track hit single from "Solid"], local retail activity showed it deserved more support than it got."

Buoyed by reports that "Count Your Blessings" is already being

added to "cornerstone" pop stations like Power 106 in Los Angeles and Miami's Y-100, Burks foresees a "regional breakout situation." He says that besides a full flight of instore display materials, Capitol will likely offer a display contest or similar ploy to guarantee maximum

fourth-quarter exposure at retail. In a unique publicity venture for the label, a video interview with the artists will be fed through satellite nationwide to local news and talk shows for use as canned features or tour-stop tie-ins.

"They're their own best endorsement," says Burks of the interview material. "Everyone who sees them falls in love with them."

Both Nickolas Ashford and Valerie Simpson recognize that all the elements are in place for a career breakthrough.

'There's a strong foundation this time, and all the departments at Capitol are behind us," says Ashford. "Even the field men are calling up to say how great the record

Simpson says that "Real Love" combines Ashford & Simpson's more recent pop style with the earlier songwriting sensibility of their classic Motown period, "still using all the technology and synthesizers, yet not sounding sterile, which can happen.'

But she and Ashford insist that there has been no effort to change their music to accommodate pop playlists. "[Pop programmers] have to come back over to us because we are what we are, and to change would be a sellout," says Ashford. Adds Simpson, "We hope that

what we do will eventually get to everyone because of the pull of it."

Concludes Ashford, "We'll continue to grow and stay current but not lose our home base. That's what's allowed us to be around as long as we have been."

### Music community steps up its efforts to fight crack

Moore, Robert Bell of Kool & the Gang, and LL Cool J have just taped anticrack PSAs for New York's WCBS.

THERE HAVE BEEN two interesting developments

in the efforts of the black music community to fight

crack. Freddie Jackson, Melba Moore, and James

Brown will be appearing at an anticrack benefit con-

cert at the Plaza Hotel in New York on Sept. 23. The

concert is being held to benefit the Rev. Al Sharpton's

National Youth Movement. Promoter W.G. Garrison

is handling production. A more ambitious concert at

Madison Square Garden was originally announced,

but this effort was eventually decided upon because it

was more focused. Arthur Ashe and Muhammad Ali

are among the celebrities scheduled to appear. A

Also heartening is Motown's release of "Crack Killed Applejack" by General Caine, a hard-edged anticrack rap written by group member Mitch McDowell. With lyrics that recall the intensity of "Papa Was A Rolling Stone" and a bass line as vital as that on Cameo's "Single Life," "Applejack" has a chance of becoming a hit and making an impact. McDowell and Motown staff producer-writer Curtis Anthony Nolen, along with mixer Norman Whitfield Jr., have given the track a tough, ominous feeling that hopefully will attract the audience that needs to heed its message.

SHORT STUFF: This fall will see the release of several r&b personalities' autobiographies. Tina Turner's book has just hit bookstores, and Mary Wilson's is on the way. But the best book may be the "The Godfather Of Soul" by James Brown with Bruce Tucker, due from Macmillan in November. An advance read reveals that the Godfather can be as fiesty and provocative on paper as he always has been on record. Brown's recollections of his troubled childhood, life in a Georgia prison, the chitlin' circuit, runins with the government, and the evolution of his legendary bands are all well-described and laced with the overbearing pride that he's known for. In short, this book is big fun-probably the best autobiography by any black musician since Ray Charles' "Brother Ray back in the '70s.

Look for Melba Moore in an upcoming episode of "As The World Turns." She'll be performing "Fall-

how the funds raised will be distributed. Tickets are \$300; a table for ten is \$3,000. In addition, photographs from his long career donated for study

by scholars and students. One picture, printed in Living Blues, shows John R. with some of the other powerful r&b jocks on Nashville's WLAC, such as Gene Nobles, Hoss Allen, and Herman Grizzard. The same issue contains an interview with blues man Fenton Robinson, who once recorded for a John R.-operated label... The Aug. 10 issue of Dallas City, the Sunday magazine of the Dallas Times Herald, features a story by Cynthia Rose about the city's K104, Billboard's 1985 urban contemporary station of the year.

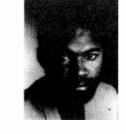
Paul Simon is scheduled to perform at the Apollo Theater Sept. 10 with South African band Stimela, doing material from Simon's Warner Bros. album "Graceland" ... Doug Wimbish, bassist on such rap classics as "White Lines" and "The Message," is cutting a solo album with the aid of ex-Sugar Hill session mates Reggie Griffen, Keith LeBlanc, and Skip Mc-Donald. Wimbish has been playing in the Jeff Beck Group recently . . . Omni Records has just issued Blue Magic's "Greatest Hits," containing the Philly Sound classics "Sideshow," "Stop To Start," "Chasing Rainbows," and nine other cuts. The bulk of the material was produced by Norman Harris in 1974.

Sam Chatmon, half brother of the legendary Delta blues man Charley Patton, was himself a fine guitarist/vocalist. In 1981, when he was more than 80 years old, he cut an album for Chicago's Flying Fish label, "Sam Chatmon And His Barbeque Boys," which has just been reissued. Though Chatmon has since passed away, the music lives on. For fans of lean, mean blues with Mississippi Delta grit, this is worth seeking out. (Continued on page 35)

FOR WEEK ENDING SEPTEMBER 20, 1986 Billboard HOT BLACK SINGLES ACTION RADIO MOST ADDED NEW TOTAL 96 REPORTERS ADDS ON THE HUMAN LEAGUE HUMAN A&M 54 34 STACY LATTISAW NAIL IT TO THE WALL MOTOWN 27 64 GENERAL KANE CRACK KILLED APPLEJACK MOTOWN 21 44 MELBA MOORE/FREDDIE JACKSON A LITTLE BIT MORE CAPITOL 20 83 MILLIE JACKSON HOT & WILD, UNRESTRICTED LOVE RCA 19 28 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 retail-ers 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.

MELBA MOORE/FREDDIE JACKSON LITTLE BIT MORE CAPITOL TINA TURNER TYPICAL MALE CAPITOL	21
	17
REBBIE JACKSON REACTION COLUMBIA	16
GREGORY ABBOTT SHAKE YOU DOWN COLUMBIA	15
KENNY G. WHAT DOES IT TAKE (TO WIN YOUR LOVE) ARISTA	15

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ing," from her current Capitol album, "A Lot Of Love." Moore is very video-busy these days. The singer-actress is taping "Melba And Friends," a syndicat-ed one-hour special that has Moore dueting with label mates Freddie Jackson and Joe Cocker. Her weekly video program, "Melba's Love Songs," has been renewed for 52 weeks ... The second single from Skyy's strong "From The Left Side" album on Capitol is "Non-Stop," written and co-produced by Randy Muller with Skyy leader Solomon Roberts.

The current issue of Living Blues magazine (No. 70) announces the acquisition of the late John R. (Rich-bourg) Collection by the

magazine's archives. which is part of the Univ. of Mississippi's blues archives. The pioneering white r&b DJ, who died Feb. 15, has had air checks, commercials, and

## Billboard. Hot Black Singles SALES & AIRP

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	SALES	HOT BLACK POSITION	ъ	に置	AIRPLAY	HOT BLACK
_	t —	TITLE ARTIST	+	THIS	LAST WEEK	TITLE ARTIST	
1	2	ALL CRIED OUT LISA LISA & CULT JAM WITH FULL FORCE	3	1	2	WHEN I THINK OF YOU JANET JACKSON	- 4
2	5	THE RAIN ORAN "JUICE" JONES	1	2	3	THE RAIN ORAN "JUICE" JONES	
3	4	(POP POP POP POP) GOES MY MIND LEVERT	2	3	1	(POP POP POP) GOES MY MIND	
4	1	AIN'T NOTHIN' GOIN' ON BUT THE RENT GWEN GUTHRIE	5	4	5	ALL CRIED OUT LISA LISA & CULT JAM WITH FULL FORCE	
5	3	LOVE ZONE BILLY OCEAN	12	5	6	WORD UP CAMEO	
6	6	DANCING ON THE CEILING LIONEL RICHIE	13	6	8	COUNT YOUR BLESSINGS ASHFORD & SIMPSON	
7	11	WHEN I THINK OF YOU JANET JACKSON	4	7	7	LOVE ALWAYS EL DEBARGE	
8	7	ONE LOVE WHODINI	15	8	12	EARTH ANGEL (FROM "THE KARATE KID, PART II") NEW EDITION	
9	8	WALK THIS WAY RUN-D.M.C.	8	9	11	THE MIDAS TOUCH MIDNIGHT STAR	
10	12	WORD UP CAMEO	6	10	10	I'M FOR REAL HOWARD HEWETT	
11	14	COUNT YOUR BLESSINGS ASHFORD & SIMPSON	7	11	13	I WANNA BE WITH YOU MAZE FEATURING FRANKIE BEVERLY	
12	21	EARTH ANGEL (FROM "THE KARATE KID, PART II") NEW EDITION	9	12	4	AIN'T NOTHIN' GOIN' ON BUT THE RENT GWEN GUTHRIE	
13	20	THE MIDAS TOUCH MIDNIGHT STAR	11	13	15	LADY SOUL THE TEMPTATIONS	
14	17	LOVE ALWAYS EL DEBARGE	10	14	17	CAN'T WAIT ANOTHER MINUTE FIVE STAR	
15	10	SWEET LOVE ANITA BAKER	22	15	27	TYPICAL MALE TINA TURNER	
16	18	FOOL'S PARADISE MELI'SA MORGAN	24	16	16	GIVING MYSELF TO YOU GLENN JONES	
17	9	GIVE ME THE REASON	25	17	18	WALK THIS WAY RUN-D.M.C.	+
18	28	I WANNA BE WITH YOU MAZE FEATURING FRANKIE BEVERLY	16	18	24	KISSES IN THE MOONLIGHT GEORGE BENSON	
19	24	SOWETO JEFFREY OSBORNE	20	19	21	ALWAYS JAMES INGRAM	
20	30	I'M FOR REAL HOWARD HEWETT	14	20	25	SHAKE YOU DOWN GREGORY ABBOTT	
21	26	GIVING MYSELF TO YOU GLENN JONES	19	21	31	REACTION REBBIE JACKSON	
22	29	LADY SOUL THE TEMPTATIONS	17	22	29	PASSION FROM A WOMAN KRYSTOL	
23	13	ROACHES BOBBY JIMMY AND THE CRITTERS	31	23	32	ONE PLUS ONE FORCE M.D.'S	
24	31	PASSION FROM A WOMAN KRYSTOL	21	24	40	A LITTLE BIT MORE MELBA MOORE & FREDDIE JACKSON	
25	23	ANOTHERLOVERHOLENYOHEAD PRINCE & THE REVOLUTION	28	25	14	SOWETO JEFFREY OSBORNE	
26	19	ALL THE WAY TO HEAVEN DOUG E, FRESH	26	26	9	LOVE ZONE BILLY OCEAN	+
27	32	CAN'T WAIT ANOTHER MINUTE FIVE STAR	18	27	36	HEAVEN IN YOUR ARMS R.J.'S LATEST ARRIVAL	
28	15	DO YOU GET ENOUGH LOVE SHIRLEY JONES	33	28	33	WHAT DOES IT TAKE (TO WIN YOUR LOVE) KENNY G.	
29	16	OH, PEOPLE PATTI LABELLE	40	20		JEALOUSY CLUB NOUVEAU	
30		TYPICAL MALE TINA TURNER	23	30	35	STAY A LITTLE WHILE, CHILD LOOSE ENDS	
31	25	CLOSER THAN CLOSE JEAN CARNE	44	31	23	ALL THE WAY TO HEAVEN DOUG E. FRESH	
32	33	RUMORS TIMEX SOCIAL CLUB	47	32	20	ONE LOVE WHODINI	
33	22	PRIVATE NUMBER THE JETS	47	33	20 19	DANCING ON THE CEILING LIONEL RICHIE	
34	39	SHAKE YOU DOWN GREGORY ABBOTT	27	33	26	FOOL'S PARADISE MELI'SA MORGAN	
35		FRIENDS AND LOVERS CARL ANDERSON & GLORIA LORING	54	34	20		
35	27		<u> </u>	35		OLD FRIEND PHYLLIS HYMAN	+-
30		TEMPORARY LOVE THING FULL FORCE	45		39	WRAPPED AROUND YOUR FINGER YARBROUGH & PEOPLES	+
-		ALWAYS JAMES INGRAM	30	37	22	ANOTHERLOVERHOLENYOHEAD PRINCE & THE REVOLUTION	
38		HUNGRY FOR YOUR LOVE HANSON & DAVIS	51	38	28	LOVE OF A LIFETIME CHAKA KHAN	4
39	-	KISSES IN THE MOONLIGHT GEORGE BENSON	29	39	_	NAIL IT TO THE WALL STACY LATTISAW	4
40	40	POINT OF NO RETURN NU SHOOZ	55	40		JODY JERMAINE STEWART	1

Paisley Park (1)	
Qwest (1)	
Tommy Boy (1)	
CAPITOL	7
MOTOWN (4)	7
Gordy (3)	
MANHATTAN (2)	6
P,I.R. (4)	
POLYGRAM Mercury (3)	6
Atlanta Artists (2)	
Polydor (1)	
RCA (3)	6
Jive (2)	
Total Experience (1)	
A&M	5
EPIC (2)	5
CBS Associated (1)	
Carrere (1) Tabu (1)	
ARISTA (2)	4
Jive (2)	~
ELEKTRA (3)	4
Solar (1)	
TOMMY BOY	3
CRITIQUE (1)	2
Critique/Golden Boy (1)	
FANTASY	2
Nob Hill (1)	
Reality/Danya (1)	,
FRESH	1
ICHIBAN Wilbe (1)	1
JAM PACKED	1
JAM PACKED	1
MACOLA	1
PJ	1
PROFILE	1
RENDEZVOUS	1
SUTRA	1

**BLACK SINGLES** 

A ranking of distributing labels by their number of titles on the Hot 100 chart.

NO. OF TITLES **ON CHART** 

9

8

8

8

**BY LAB** 

LABEL

MCA

ZAKIA

100

93

6

46

53

72

75

ASCAP)

(Oaksel, BMI/Unichappeli, BMI)

WISER AND WEAKER

(Temp Co., BMI) YOU ARE EVERYTHING

ABP April Blackwood

ALM Almo B-M Belwin Mills

B-3 Big Three

CLM Cherry Lane CPI Cimino

BP Bradley

CHA Chappell

(Oaksel, BMI/Unichappell, BMI) 34 WHAT DOES IT TAKE (TO WIN YOUR LOVE) (Jobete, ASCAP/Stone, BMI) CPP 61 WHATCHA GONNA DO (Alain, BMI/Figskibow, BMI/D.Frank, BMI) 4 WHEN I THINK OF YOU (Flyte Tyme, ASCAP) 77 WILD AND FREE (Mac-man, ASCAP/Blackwood, BMI/Kuzu, BMI/Dazzberry Jam, ASCAP/April, ASCAP) 10 WISFE AND WEAKEP

WISER AND WEAKER (Black Eye, ASCAP/Manely, BMI/Mighty Mathieson/BMI) CPP WONDER WHERE YOU ARE (WB, ASCAP/Gravity Raincoat, ASCAP) WORD UP (T-Man, BMI/Larry Junior, BMI/All Seeing Eye, ASCAP)

YOU ARE EVERYTHING (CBS, BMI/Huemar, BMI/Blackwood, BMI/Diesel, BMI/Unichappell, BMI) CPP/ABP YOU SHOULD BE MINE (THE WOO WOO SONG) (Nonpareil, ASCAP/Broozertoones, BMI) CPP YOU'RE MY LAST CHANCE (Ackee, ASCAP)

SHEET MUSIC AGENTS

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

CPP Columbia Pictures

HAN Hansen HL Hal Leonard

IMM Ivan Moguli

PLY Plymouth

WBM Warner Bros.

PSP Peer Southern

27

MCA MCA

WRAPPED AROUND YOUR FINGER

ATLANTIC (5)

Omni (2) Island (1) COLUMBIA (7)

Def Jam (1) WARNER BROS. (4)

Geffen (1) Paisley Park (1)

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

TITLE (Publisher - Licensing Org.)

- Sheet Music Dist. 89 100% PURE PAIN
- (Terrace, ASCAP) AIN'T NOTHIN' GOIN' ON BUT THE RENT 5
- (Dum Di Dum, ASCAP) 3 ALL CRIED OUT
- ALL CRIED OUT (Mokojumbi, BMI/My! My!, BMI/Careers, BMI/Willesden, BMI) CPP ALL OF MY LOVE
- (Fuss, ASCAP) ALL THE WAY TO HEAVEN 26
- (Entertaining, BMI/Danica, BMI)
- 30 ALWAYS (Keith Diamond, BMI/Willesden, BMI/Yah Mo, BMI)
- 28 ANOTHERLOVERHOLENYOHEAD (Controversy, ASCAP) BABY LOVE
- 90 99 BABY LOVÉ (Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP 66 BELIEVE IT OR NOT
- (Elliott, ASCAP)
- 57 BORROWED LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
- 76 BROKEN GLASS
- 63
- BROKEN GLASS (Mycenae, ASCAP) CAN'T GIVE HER UP (Larry Spier, ASCAP) CAN'T WAIT ANOTHER MINUTE (Ensign, BMI/Boomers Mothers, BMI/Naked Prey, 18 BMI) CPP
- 44 CLOSER THAN CLOSE
- 7
- Closer THAN Close (Sloopus, BMI/Gold Horizon, BMI) CPP COUNT YOUR BLESSINGS (Nick-O-Val, ASCAP) CRACK KILLED APPLEJACK (Insta CRAD)
- (Jobete, ASCAP) DANCING ON THE CEILING (Brockman, ASCAP) CPP/CLM 13
- 92 DISTANT LOVER
- (Jobete, ASCAP) CPP
- (Jobete, ASCAP) CPP 82 DO ME RIGHT (Robert Hill, BMI/Baby Beck, ASCAP) 33 DO YDU GET ENOUGH LOVE (Assorted, BMI/Henry Suemay, BMI) 64 DUKE IS BACK
- (Tee Girl, BMI/Rap City, BMI)
- 9 EARTH ANGEL (FROM "THE KARATE KID. PART II") (Dootsie Williams, BMI)
- FLAME OF LDVE (WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP) 74
- BILLBOARD SEPTEMBER 20, 1986

- 24 FOOL'S PARADISE
- (Fuss, ASCAP)
- 54 FRIENDS AND LOVERS
- (WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP
- ASCAP) 25 GIVE ME THE REASON (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP 19 GIVING MYSELF TO YOU (WB, ASCAP/Overdue, ASCAP/Song Of Solomon, BMI/Warner-Tamerlane, BMI) 5 GOOD TO GO (Ackee, ASCAP/Maxkidd, ASCAP) 5 HEADING SEWS

- (Ackee, ASCAP/Maxxkidd, ASCAP) 67 HEADLINE NEWS (Azrock, BMI/Datie, BMI) 39 HEAVEN IN YOUR ARMS (WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP) 81 HOLDING ON (Widr, ASCAP/Ghati, ASCAP) 78 HOT: WILD! UNRESTRICTED! CRAZY LOVE! (Wildr.den, BMI)
- (Willesden, BMI) HOW CAN WE BE WRONG 84
- (Music Specialists, BMI)
- 62 HUMAN
- HUMAN (Flyte Tyme, ASCAP) HUNGRY FOR YOUR LOVE (Beach House, ASCAP) I WANNA BE WITH YOU 51
- 16
- (Amazement, BMI) 85 IF YOU'RE READY (COME GO WITH ME)
- (Irving, BMI) 14 I'M FOR REAL
- ninee, ASCAP/Clarke, BMI)
- (Lakiva, BMI/Nominee, ASCAP/Clarke, B IN THE HOUSE (Fools Prayer, BMI/Gordy Groove, BMI) 94
- 36 JEALOUSY (Jay King IV, BMI)
- 48 JODY (Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP
- 91
- BMI) CPP JUKE BOX (Sounds Hear Everywhere, BMI) KISSES IN THE MOONLIGHT (Gratitude Sky, ASCAP/Bellboy, BMI/When Words, BMI/Collide, BMI) 29 52 L IS FOR LOVER
  - (WB. ASCAP/Gamson Songs, ASCAP/Jouissance, ASCAP
  - 17 LADY SOUL (Dream Dealers, ASCAP/Buchu, ASCAP/Arista,

- ASCAP) CPP 80 LAST NIGHT I NEEDED SOMEBODY (Downstairs, BMI/C'Index, BMI)

- (Downstairs, BMI/C'Index, BMI) 38 A LITTLE BIT MORE (Bush Burnin', BMI) 59 LOOK WHAT'S SHOWING THROUGH (Blackwood, BMI/ATV, BMI) 10 LOVE ALWAYS (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertoones, BMI) CPP 43 LOVE OF A LIFETIME (Gamson Songe ASCAP/WB ASCAP/Iouiscance
- (Gamson Songs, ASCAP/WB, ASCAP/Jouissance, ASCAP)

- ASCAP) 73 LOVE THE ONE I'M WITH (A LOTTA LOVE) (Music Corp. Of America, BMI/Kashif, BMI/Rare Blue, ASCAP) CPP/CLM 12 LOVE ZONE (Zomba, ASCAP) CPP 58 MAN SIZE LOVE (FROM 'RUNNING SCARED') (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP CPP
- 11 THE MIDAS TOUCH
- 11 THE MIDAS TOUCH (Hip Trip, BMI/Midstar, BMI) CPP 49 NALL IT TO THE WALL (Jobete, ASCAP/Perfect Punch, BMI) 60 NO HOW, NO WAY (A La Mode, ASCAP/WB, ASCAP) 97 NOT TONIGHT (Junior, ASCAP/EMI, BMI) 68 MIDECEP DEVISE

- 58 NURSERY RHYME (Beblica, ASCAP)
- 40 OH, PEOPLE (Broozertoone
- 40 OH, PEOPLE (Broozertoones, BMI/Nonpareil, ASCAP) CPP 42 OLD FRIEND (Bellboy, BMI/De Creed, BMI) 15 ONE LOVE (Zomba, ASCAP)

- 35 ONE PLUS ONE
- (T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP) 21 PASSION FROM A WOMAN
- PASSION FROM A WOMAN (Gratitude Sky, ASCAP/Alexandra Kee, BMI) POINT OF NO RETURN (POOlside, BMI) (POP POP POP POP) GOES MY MIND (Trycet, BMI/Ferncliff, BMI) 55
- 2
- 41 PRIVATE NUMBER (Almo, ASCAP/Crimsco, ASCAP/Irving, BMI) CPP/ALM 1 THE RAIN (Def Jam, ASCAP)

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- 86 REACH OUT
- (All Seeing Eye, ASCAP) 32 REACTION
- 88
- REACTION (Calgems-EMI, ASCAP) RING RING (Solid Smash, ASCAP/E.J.Gurren, ASCAP/Obededom ASCAP) ROACHES WILL DEVICE of the total Data

BMI/Mchoma, BMI/ 27 SHAKE YOU DOWN (Charles Family, BMI/Allı Bee, BMI/Grabbitt, BMI) 71 S.O.S. (Critique, BMI/EMI, BMI) 20 SOWETO (Line's General 10000 in

(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP STYLIN' (Assorted, BMI/American League, BMI) SWEET FREEDOM (THEME FROM RUNNING SCARED) (Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP SWEET LOVE

(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP TALK TO ME

TALK TO ME (Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP) TEMPORARY LOVE THING (Forceful, BMI/Willesden, BMI) TEN WAYS OF LOVING YOU (Len-Ion, BMI/Glasshouse, BMI/Idnyc-Derf, BMI) THERE'S JUST SOMETHING ABOUT YOU (Reav Williams RMI)

THUMDER AND LIGHTNING (T-Boy, ASCAP/Fly Girl, ASCAP) TWO OF HEARTS (On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) OPP TYPICAL MALE (WB, ASCAP/Almo, ASCAP/Myaxe, PRS/Good Single, BMI) CPP/ALM MALE LIVE & MAN (CPDM "A LINE MESS")

WALK LIKE A MAN (FROM "A FINE MESS")

(Claridge, ASCAP/Unichappell, BMI) 8 WALK THIS WAY

31 ROACHES (King IV, BMI/Grandma Hands, BMI)
 RUMORS (J.King IV, BMI/Danica, BMI)
 SAY LA LA (Screen Gems-EMI, BMI/Bernard Wright, BMI/Mchoma, BMI)

20 SOWETO (Joe's Songs, ASCAP/F.M., BMI) 37 STAY A LITTLE WHILE, CHILD

90

79

87

45

69

56

83

65

23

98

22 SWEET LOVE

(Beau Williams, BMI)

THUNDER AND LIGHTNING

#### FOR WEEK ENDING SEPTEMBER 20, 1986

## Billboard. HOT COUNTRY SINGLES

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national samp and one-stop sales reports and	d radio playlists. ARTIST
	3	_ N ₹	≤ບ 15	GOT MY HEART SET ON YOU	
$\overline{2}$	4	7	12	BLOGAN (D.GRAY, B.RENEAU) IN LOVE	RONNIE MILSAP
3	1	4	13	R.MILSAP.T.COLLINS.R.GALBRAITH (M.REID, B.DEES)	RCA 14365 REBA MCENTIRE
				J.BOWEN,R.MCENTIRE (P.MCMANUS. B.DIPIERO, G.HOUSE) ALWAYS HAVE ALWAYS WILL	MCA 52848 JANIE FRICKE
4	6	10	13		COLUMBIA 38-06144
( <u>5</u> )	7	12	12	J.L.WALLACE, T.SKINNER (J.D.MARTIN, J.JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
<u>(6)</u>	8	11	11	GUITARS,CADILLACS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 28688/WARNER BROS.
$(\mathcal{I})$	9	15	11	BOTH TO EACH OTHER (FRIENDS & LOVERS) R.LANDIS (J.GRUSKA, P.GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
8	12	17	11	JUST ANOTHER LOVE J.CRUTCHFIELD (P.DAVIS)	◆ TANYA TUCKER CAPITOL 5604
9	10	13	14	TEN FEET AWAY B.MEVIS (T.SEALS, B.SHERRILL, M.D.BARNES)	KEITH WHITLEY RCA 14363
10	13	18	14	GUITAR TOWN E.GORDY.JRT.BROWN (S.EARLE)	◆ STEVE EARLE MCA 52856
	16	19	9	CRY J.E.NORMAN (C.KOHLMAN)	CRYSTAL GAYLE WARNER BROS. 7-28689
12	5	6	14	STAND A LITTLE RAIN M.MORGAN,P.WORLEY (D.SCHLITZ, D.LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
(13)	17	20	10	SECOND TO NO ONE D.MALLOY (R.CASH)	◆ ROSANNE CASH COLUMBIA 38-06159
14	2	2	15	COUNTRY STATE OF MIND H.WILLIAMS, JR., B.BECKETT, JE. NORMAN (H.WILLIAMS, JR., R.A.WADE)	HANK WILLIAMS, JR. WARNER/CURB 7-28691/WARNER BROS.
(15)	18	21	9	IT'LL BE ME B.KILLEN (S.LEMAIER, J.P.PENNINGTON)	EXILE EPIC 34-06229
(16)	20	22	8	TOO MANY TIMES EARL THO	OMAS CONLEY AND ANITA POINTER
	21	23	11	NLARKIN.M.WRIGHT (M.SMOTHERMAN, S.PAGE, T.MCSHEAR) YOU CAN'T STOP LOVE SCH	RCA 14380
(18)				J.STROUD (P.OVERSTREET, T.SCHUYLER) DOO-WAH DAYS	MTM 72071/CAPITOL
	22	24	9	N.WILSON.M.GILLEY (E.HUNNICUTT, D.GILMORE, G.VINCENT)	LEE GREENWOOD
(19)	23	26	7	J.CRUTCHFIELD (G.LYLE, T.SEALS)	MCA 52896
(20)	24	29	6	DIGGIN' UP BONES K.LEHNING (P.OVERSTREET, A.GORE)	RANDY TRAVIS WARNER BROS. 7-28649
(21)	26	27	9		◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-06166
2	25	28	7	S.BUCKINGHAM (B.LLOYD, R.FOSTER)	RESTLESS HEART
( <u>2</u> )			11	T.DUBOIS,S.HENDRICKS (J.S.SHERRILL, B.DIPIERO)	RCA 14376
<u> </u>	28	33		I.BROWN.LLOVETT (LLOVETT)	MCA/CURB 52818/MCA GIRLS NEXT DOOR
24	14	8	15	TWEST (MRAGOGNA)	SOUTHERN PACIFIC
25	27	31	7	SOUTHERN PACIFIC.JE.NORMAN (T.GOODMAN, J.MCFEE, K.KNUDSEN, DESPERADO LOVE	
26	11	1	16	C.TWITY.D.HENRY.R.TREAT (M.GARVIN. S.JOHNS)	WARNER BROS. 7-28692
(27)	31	35	7	W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-06246
28	34	41	4	YOU'RE STILL NEW TO ME P.WORLEY (P.OVERSTREET, P.DAVIS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
(29)	32	38	6	STARTING OVER AGAIN T.BROWN.J.BOWEN (D.GOODMAN, J.W.RYLES)	STEVE WARINER MCA 52837
30	33	37	6	NO ONE MENDS A BROKEN HEART LIKE YOU T.COLLINS (J.SCHWEERS)	BARBARA MANDRELL MCA 52900
31)	35	40	5	CHEAP LOVE R.LANDIS (D.SHANNON)	JUICE NEWTON RCA 14417
32	36	39	6	HONKY TONK CROWD J.ANDERSON.J.E.NORMAN (L.A.DELMORE, L.CORDLE)	JOHN ANDERSON WARNER BROS. 7-28639
33	37	43	5	SHE USED TO BE SOMEBODY'S BABY LARRY, ST C.YOUNG (L.GATLIN)	EVE, RUDY:THE GATLIN BROTHERS COLUMBIA 38-06252
34	19	9	16	THAT'S HOW YOU KNOW E.GORDY,JR.,T.BROWN (W.WALDMAN, C.BICKHARDT)	TE LARSON (WITH STEVE WARINER) MCA 52839
35	38	44	4	AT THE SOUND OF THE TONE J.BOWEN, J.SCHNEIDER (M.D.BARNES, D.RICHARDSON)	JOHN SCHNEIDER MCA 52901
36	15	3	17	SOMETIMES A LADY P.WORLEY,E.RAVEN (E.RAVEN, F.MYERS)	◆ EDDY RAVEN RCA 14319
(37)	40	46	5	MY LIFE (JWHITE (MSPRO)	ANNE MURRAY
38	44	_	2	* * POWER PICK/AIF	
39	41	42	7	ALL BECAUSE OF YOU C.ALLEN (S.FORBERT)	MARTY STUART COLUMBIA 38-06230
			<b> </b>	* * * HOT SHOT DEE	BUT***
(40)	NE	<b>W</b>	1	TOUCH ME WHEN WE'RE DANCING H.SHEDD.ALABAMA (T.SKINNER, J.L.WALLACE, K.BELL)	ALABAMA RCA 5003-7
41	43	47	6	SO THIS IS LOVE N.WILSON.SNEED BROTHERS (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN EPIC 34-06167
(42)	53	65	3	HELL AND HIGH WATER BLOGAN (T.BROWN, A.HARVEY)	T GRAHAM BROWN CAPITOL 5621
43	47	60	4	FIDDLIN' MAN J.E.NORMAN (M.MURPHEY, C.RAINS, J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28598
44	46	56	5	I MISS YOU ALREADY N.LARKIN (M.RAINWATER, F.YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519
45	48	58	5	DADDY'S HANDS T.WEST (H.DUNN)	HOLLY DUNN MTM 72075/CAPITOL
46	30	14	17	HEARTBEAT IN THE DARKNESS D.WILLIAMS,G.FUNOIS (DLOGGINS, R.SMITH)	DON WILLIAMS CAPITOL 5588
(47)	50	50	6	I WON'T LET YOU DOWN J.CRUTCHFIELD.H.PEDERSEN (G.BURR)	TOM WOPAT EMI-AMERICA 8334
48	49	51	7	THAT'S WHAT HER MEMORY IS FOR RALVES (RMURRAY, JSCHWEERS, JD.HICKS)	BUTCH BAKER MERCURY 884 857-7/POLYGRAM
49	29	16	15	WORKING CLASS MAN	LACY J. DALTON
$\square$			1	WALDRIDGE (J.CAIN) est airplay and sales gains this week. ♦ Video clip availability.	COLUMBIA 38-06098

	433				
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
		<u> </u>		PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
<u>(50)</u>	54	70	3	V.GARAY (T.SEALS, D.FRITTS)	RONNIE MCDOWELL
(51)	55	75	3	B.KILLEN (R.MCDOWELL)	MCA/CURB 52907/MCA
52	65		2	OUT GOIN' CATTIN' R.L.SCRUGGS (M.MILLER, R.SCRUGGS)	SAWYER BROWN WITH "CAT" JOE BONSALL CAPITOL/CURB 5629/CAPITOL
53	56	66	4	ALIVE AND WELL B.SHERRILL (M.GARVIN, B.JONES)	TAMMY WYNETTE EPIC 34-0623
54	42	30	19	STRONG HEART R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
55	57	72	3	LOVE DON'T COME ANY BETTER THAN T B.BECKETT (K.ROBBINS, S.LONGACRE)	THIS SHELLY WEST WARNER BROS. 7-28648
56	62		2	EVERYTHING I USED TO DO G.WATSON,L.BOOTH (E.ROWELL)	GENE WATSON EPIC 34-06290
57	58	67	4	ALONG FOR THE RIDE ('56 T-BIRD) R.NICHOLS (D.O'KEEFE, B.BRAUN)	JOHN DENVER RCA 14406
58	75	-	2	WINE COLORED ROSES B.SHERRILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06296
59	39	25	11	YOU MADE A ROCK OF A ROLLING STON R.CHANCEY (C.WATERS, K.BROOKS)	IE THE OAK RIDGE BOYS MCA 52873
60	64	69	4	WHAT DID YOU DO TO MY HEART B.ARLEDGE (J.CALHOUN)	CHANCE MERCURY 884- 918-7/POLYGRAM
(61)	68		2	FOOLS FOR EACH OTHER	ED BRUCE WITH LYNN ANDERSON RCA 5005-7
<u>(62)</u>	77	<u> </u>	2	E.BRUCE,B.MEVIS (G.CLARK)	KATHY MATTEA
63	45	32	17	A.REYNOLDS (T.P.O'BRIEN)  A FRIEND IN CALIFORNIA M.HAGGARD,R.REYNOLDS (F.POWERS)	MERCURY 884 978-7/POLYGRAM MERLE HAGGARD
64		52		TIME STOOD STILL	EPIC 34-06097
	73	-	2	V.GOSDIN,R.J.JONES (R.J.JONES) THE PAGES OF MY MIND	COMPLEAT 158/POLYGRAM RAY CHARLES
65	52	34	10	B.SHERRILL,R.CHARLES (B.HILL, J.R.WILDE)	COLUMBIA 38-06172
(66)	70	73	4	R.MILSAP,R.DILLARD (S.HARRIS, J.ROSASCO, W.NELSON,	P.BUSKIRK, W.BREELAND) SILVER DOLLAR 7-0004
67	51	36	11	HONEYCOMB G.MORRIS,B.ALBERTINE,S.SMALL (B.MERRILL)	GARY MORRIS WARNER BROS. 7-28654
68	71	78	4	HAVE I GOT A HEART FOR YOU T.MCMILLAN (K.STEGALL, M.MORROW)	ROCKINHORSE LONG SHOT 1002/NSD
<b>69</b>	NE	W	1	WHAT YOU'LL DO WHEN I'M GONE J.BOWEN,W.JENNINGS (L.BUTLER)	WAYLON JENNINGS MCA 52915
70	74		2	PEOPLE'S COURT R.STEVENS (C.W.KALB, JR., D.SLATER, J.WHITE)	RAY STEVENS MCa 52924
71	72	77	4	ANYTHING FOR LOVE D.FOSTER (D.FOSTER, G.LIGHTFOOT)	GORDON LIGHTFOOT WARNER BROS. 7-28655
72	66	62	12	NOTHIN' VENTURED NOTHIN' GAINED B.MAHER.D.POTTER (D.SCHLITZ, D.POTTER, B.MAHER)	SYLVIA RCA 14375
73	59	45	19	COUNT ON ME J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
74	85	_	2	THESE SHOES D.EDMUNDS (L.LEE, J.GOIN)	EVERLY BROTHERS MERCURY 884 694-7/POLYGRAM
75	76	80	3	KING LEAR R.PENNINGTON (M.HOLT)	CAL SMITH STEP ONE 358
76	86	-	2	TALKIN' BLUE EYES B.STRANGE (J.JARRARD, C.QUILLEN)	MARTY HAGGARD MTM 72073/CAPITOL
77	78	81	3	WRAP ME UP IN YOUR LOVE J.CRUTCHFIELD,P.HIGDON (J.D.MARTIN, J.JARRARD)	J.D.MARTIN CAPITOL 5606
78	60	48	8	IF YOU'RE ANYTHING LIKE YOUR EYES J.MORRIS (T.SKINNER, J.L.WALLACE)	ROBIN LEE EVERGREEN 1043
79	61	64	5	SIXTEEN CANDLES C.MOMAN (L.DIXON, A.KENT)	JERRY LEE LEWIS AMERICA/SMASH 884 934-7/POLYGRAM
(80)	88		2	ROCKIN' MY COUNTRY HEART P.GARRETT (H.W.PRICE, P.GARRETT)	PAT GARRETT COMPLEAT 157/POLYGRAM
(81)	90		2	YOU'VE TAKEN OVER MY HEART	BOBBY G. RICE
82	80	63	19	G.KENNEDY (B.RICE)	DOOR KNOB 86-251 JOHNNY PAYCHECK
83	79	68	22	S.CORNELIUS, J.PAYCHECK (J.PAYCHECK)	MERCURY 884 720-7/POLYGRAM RANDY TRAVIS
84)			<u> </u>	K.LEHNING,K.STEGALL (P.OVERSTREET. D.SCHLITZ)	WARNER BROS. 7-28962 THE O'KANES
	NE		1	K.KANE,J.O'HARA (J.O'HARA, K.KANE)	COLUMBIA 38-06242 SLEWFOOT
85	89		2	R.BALL (J.GOLD)	STEP ONE 360
86	67	49	20	J.BOWEN, J.SCHNEIDER (D.WILLS, D.PFRIMMER)	MCA 52827
87	81	55	18	ROCKIN' WITH THE RHYTHM OF THE RA B.MAHER (D.SCHLITZ, B.MAHER)	RCA/CURB 14362/RCA
(88)	NE		1	AIN'T THAT PECULIAR G.FUNDIS (W.ROBINSON, W.MOORE, M.TARPLIN, R.ROGEF	
89	69	52	19	NOBODY IN HIS RIGHT MIND WOULD'VE J.BOWEN,G.STRAIT (D.DILLON)	LEFT HER GEORGE STRAIT MCA 52817
90	63	53	8	D.MITCHELL (M.KELLUM, D.MITCHELL)	MASON DIXON PREMIER ONE 101
91	82	61	20	SAVIN' MY LOVE FOR YOU M.WRIGHT (M.CLARK)	PAKE MCENTIRE RCA 14336
92	83	59	18	I'VE GOT A NEW HEARTACHE R.SKAGGS (W.WALKER)	RICKY SKAGGS EPIC 34-05898
93	91	74	25	UNTIL I MET YOU T.WEST (H.RIDDLE)	◆ JUDY RODMAN MTM 72065/CAPITOL
94	84	79	4	STRAIGHT TALKIN' J.SOLDMON (LSHELL, H.SHEDD, B.CANNON)	MELBA MONTGOMERY COMPASS 45-7
95	93	71	8	I'VE ALREADY CHEATED ON YOU B.SHERRILL (D.A.COE, W.NELSON)	DAVID ALLEN COE AND WILLIE NELSON COLUMBIA 38-06227
96	92	57	19	WILL THE WOLF SURVIVE J.BOWEN.W.JENNINGS (D.HIDALGO, L.PEREZ)	WAYLON JENNINGS MCA 52830
97	96	85	9	I'VE CRIED A MILE LROGERS (H.HOWARD, T.GLASER)	TARI HENSLEY MERCURY 884 852-7/POLYGRAM
98	87	54	9	LOVE KEEP YOUR DISTANCE H.STINSON.A.J.MASTERS (J.LANSDOWNE, A.J.MASTERS, L	A.J.MASTERS
99	97	90	8	SOME HEARTS GET ALL THE BREAKS J.BOWEN.R.MILLER (R.MILLER, G.BOATWRIGHT)	ROGER MILLER
100	94	92	9	STRANGER THINGS HAVE HAPPENED	MCA 52855
		- JL		R.BAKER (D.CHAMBERLAIN)	MERCURY 884 8587/POLYGRAM

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. A RIAA seal for sales of two million units.

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## Billboard. Hot Country Singles SALES & AIRPLAY

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

WEEK	LAST WEEK	SALES TITLE ARTIST	HOT CTRY POSITION	THIS WEEK	LAST WEEK	AIRPLAY TITLE ARTIST	HOT CTRY
			1			· · · · · · · · · · · · · · · · · · ·	
1	3	GOT MY HEART SET ON YOU JOHN CONLEE	1	1	4	IN LOVE RONNIE MILSAP	2
2	4	IN LOVE RONNIE MILSAP	2	2	1	LITTLE ROCK REBA MCENTIRE	3
3	5	ALWAYS HAVE ALWAYS WILL JANIE FRICKE	4	3	3	GOT MY HEART SET ON YOU JOHN CONLEE	1
4	6	GUITARS,CADILLACS DWIGHT YOAKAM	6	4	6	LONELY ALONE THE FORESTER SISTERS	5
5	10	BOTH TO EACH OTHER EDDIE RABBITT & JUICE NEWTON	7	5	7	ALWAYS HAVE ALWAYS WILL JANIE FRICKE	4
6	8	LONELY ALONE THE FORESTER SISTERS	5	6	8	GUITARS,CADILLACS DWIGHT YOAKAM	6
7	11	GUITAR TOWN STEVE EARLE	10	7	9	BOTH TO EACH OTHER EDDIE RABBITT & JUICE NEWTON	7
8	2	LITTLE ROCK REBA MCENTIRE	3	8	10	TEN FEET AWAY KEITH WHITLEY	9
9	12	JUST ANOTHER LOVE TANYA TUCKER	8	9	12	JUST ANOTHER LOVE TANYA TUCKER	8
10	13	CRY _ CRYSTAL GAYLE	11	10	16	CRY CRYSTAL GAYLE	1
11	14	SECOND TO NO ONE ROSANNE CASH	13	11	15	GUITAR TOWN STEVE EARLE	1
12	1	COUNTRY STATE OF MIND HANK WILLIAMS, JR.	14	12	5	STAND A LITTLE RAIN NITTY GRITTY DIRT BAND	1
13	23	IT'LL BE ME EXILE	15	13	17	SECOND TO NO ONE ROSANNE CASH	1
14	17	FARTHER DOWN THE LINE LYLE LOVETT	23	14	2	COUNTRY STATE OF MIND HANK WILLIAMS, JR.	1
15	9	TEN FEET AWAY KEITH WHITLEY	9	15	18	IT'LL BE ME EXILE	1
16	26	TOO MANY TIMES EARL THOMAS CONLEY AND ANITA POINTER	16	16	20	TOO MANY TIMES EARL THOMAS CONLEY AND ANITA POINTER	1
17	7	STAND A LITTLE RAIN NITTY GRITTY DIRT BAND	12	17	21	YOU CAN'T STOP LOVE SCHUYLER, KNOBLOCK & OVERSTREET	1
18	21	DIGGIN' UP BONES RANDY TRAVIS	20	18	22	DOO-WAH DAYS MICKEY GILLEY	1
19	20	HONKY TONK CROWD JOHN ANDERSON	32	19	23	DIDN'T WE LEE GREENWOOD	1
20	27	YOU CAN'T STOP LOVE SCHUYLER, KNOBLOCK & OVERSTREET	17	20	26	DIGGIN' UP BONES RANDY TRAVIS	2
21	28	SINCE I FOUND YOU SWEETHEARTS OF THE RODEO	21	21	24	THAT ROCK WON'T ROLL RESTLESS HEART	2
22	15	DESPERADO LOVE CONWAY TWITTY	26	22	25	SINCE I FOUND YOU SWEETHEARTS OF THE RODEO	2
23	-	DOO-WAH DAYS MICKEY GILLEY	18	23	27	A GIRL LIKE EMMYLOU SOUTHERN PACIFIC	2
24	-	DIDN'T WE LEE GREENWOOD	19	24	13	SLOW BOAT TO CHINA GIRLS NEXT DOOR	2
25	18	SLOW BOAT TO CHINA GIRLS NEXT DOOR	24	25	29	FARTHER DOWN THE LINE LYLE LOVETT	2
26	22	HONEYCOMB GARY MORRIS	67	26		I'M NOT TRYING TO FORGET YOU WILLIE NELSON	2
27	29	YOU'RE STILL NEW TO ME MARIE OSMOND WITH PAUL DAVIS	28	27	-	STARTING OVER AGAIN STEVE WARINER	2
28	-	THAT ROCK WON'T ROLL RESTLESS HEART	22	28	<b>—</b>	YOU'RE STILL NEW TO ME MARIE OSMOND WITH PAUL DAVIS	2
29	19	THAT'S HOW YOU KNOW NICOLETTE LARSON (WITH STEVE WARINER)	34	29	11	DESPERADO LOVE CONWAY TWITTY	2
30	25	ON THE OTHER HAND RANDY TRAVIS	83	30	_	NO ONE MENDS A BROKEN HEART LIKE YOU BARBARA MANDRELL	3

	number of titl of Country cha	
LABEL		OF TITLES
i i	0	N CHART
MCA (15) MCA/Curb (2	p ~	17
RCA (13) RCA/Curb (1	*	14
WARNER BROS Reprise (1) Warner/Curb	1	14
CAPITOL (5) MTM (5) Capitol/Curb	«× + (2).	12
COLUMBIA	*	* 12
POLYGRAM	and the	11
Mercury (8) Compleat (2) America/Sma		s
EPIC		8 *
EMI-AMERICA	A 4	2
STEP ONE	*	2
ATLANTIC/AME	RICA	1
BERMUDA DUN	ES	1
COMPASS	5	* 1
DOOR KNOB	ter to the	1
EVERGREEN		1
NSD Long Shot (1)	•	1
PREMIER ONE	y 14	1
SILVER DOLLAR	ton no + *	< 1

**COUNTRY SINGLES** 

A ranking of distributing labels

RY

50 WE HAD IT ALL

17

59

28

86

50 WE HAD IT ALL (Danor, BMI/Trving, BMI) 60 WHAT DID YOU DO TO MY HEART (Marledge, ASCAP) 69 WHAT YOU'LL DO WHEN I'M GONE (Larry Butler, BMI/Blackwood, BMI) 51 WHEN YOU HURT I HURT (Toron BMI (Stremment Lang BMI))

YOU CAN'T STOP LOVE

(Jack & Bill, ASCAP) HL

ALM Almo B-M Belwin Mills

B-3 Big Three BP Bradley

CLM Cherry Lane

CHA Chappell

CPI Cimino

(Jack & Din, ASCAP) HL 81 YOU'VE TAKEN OVER MY HEART (Chip'N'Dale, ASCAP)

51 WHEN YOU HURT I HURT (Tree, BMI/Strawberry Lane, BMI) 96 WILL THE WOLF SURVIVE (Davince, BMI/Ko K.O., BMI/Bug, BMI) 58 WINE COLORED ROSES (Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) 9 WORKING CLASS MAN (Frisco Kid, ASCAP/Chappell, ASCAP) 77 WRAP ME UP IN YOUR LOVE (Music Corp. Of America, BMI/Alabama Rand, ASCAP)

(Music Corp. Of America, BMI/Alabama Band, ASCAP)

YOU CAN'T STOP LOVE (Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) YOU MADE A ROCK OF A ROLLING STONE (Tree, BMI/Cross Keys, ASCAP) HL YOU'RE STILL NEW TO ME (Writers Group, BMI/Scarlet Moon, BMI/Web IV, BMI) YOU'RE THE LAST THING I NEEDED TONIGHT

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies

and may not represent mixed folio rights.

ABP April Blackwood CPP Columbia Pictures

HAN Hansen HL Hal Leonard

IMM Ivan Moguli MCA MCA

PLY Plymouth

WBM Warner Bros

PSP Peer Southern

31

-

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

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

- 88 AIN'T THAT PECULIAR
- ASCAR
- 53
- (JODERE, ASCAP) ALIVE AND WELL (Tree, BMI/Cross Keys, ASCAP) HL ALL BECAUSE OF YOU 39
- 57
- 4
- ALL BELAUSE UP YOU (Rolling Tide, ASCAP) ALONG FOR THE RIDE ('56 T-BIRD) (Bicameral, BMI/Slavetone, ASCAP) ALWAYS HAVE ALWAYS WILL (Texican, ASCAP/Cavesson, ASCAP) CPP ANYTHING FOR LOVE (Moose, CAPAC/Air Bear, BMI/Warner-Tamerlane, BMI) 71
- BMI) AT THE SOUND OF THE TONE 35
- (WB, ASCAP/Two Sons, ASCAP) BOTH TO EACH OTHER (FRIENDS & LOVERS) 7 (Colgems-EMI, ASCAP/WB, ASCAP/French Surf, ASCAP)
- 31
- 73
- 14
- ASCAP) CHEAP LOVE (Shidel, BMI/Bug, BMI) COUNT ON ME (Statler Brothers, BMI) COUNTRY STATE OF MINO (Bocephus, BMI/Tapadero, BMI) CPP
- 11 CRY
- (Shapiro Bernstein & Co., ASCAP)
- 45 DADDY'S HANDS (Blackwood, BMI) CPP/ABP 26 DESPERADO LOVE (Tree, BMI/Lowery, BMI) CPP/HL
- 19 DIDN'T WE (Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons,
- ASCAP) CPP/ALM 20
- ASCAP) CPP/ALM DIGGIN' UP BONES (Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI) DOO-WAH DAYS (Young Beau, BMI/Tapadero, BMI/Rok, BMI) CPP EVERYTHING I USED TO DO (Jack & Bill, ASCAP/Little Will, ASCAP/Ernie Powell, ASCAP) 18
- 56 ASCAP)
- ASCAP) FARTHER DOWN THE LINE (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) 23
- (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) FIDDLIN' MAN (Timberwolf, BMI/Cross Keys, ASCAP/Kahala, BMI) 43
- FOOLS FOR EACH OTHER 61
- (Chappell, ASCAP) A FRIEND IN CALIFORNIA 63 (Inorbit, BMI) CPP
- BILLBOARD SEPTEMBER 20, 1986

25 A GIRL LIKE EMMYLOU (That's What She Said, BMI/Long Tooth, BMI/K-Kuad, ASCAP/Standup, ASCAP)
 1 GOT MY HEART SET ON YOU (Simonton, BMI/M2D, ASCAP)
 10 GUITAR TOWN (Goldline, ASCAP) HL
 6 GUITARS, CADILLACS (Cool Unit Meth (BMI)

25 A GIRL LIKE EMMYLOU

- 6 GUITARS, CADILLACS (Coal Dust West, BMI) 8 HAVE I GOT A HEART FOR YOU (April, ASCAP/Blackwood, BMI) CPP/ABP 46 HEARTBEAT IN THE DARKNESS (MCA, ASCAP/Patchwork, ASCAP) HL 42 HELL AND HIGH WATER (April, ASCAP/Ides Of March, ASCAP/Preshus Child, Data
- BMD HOMEGROWN 90
- 67
- HOMEGROWN (Dale Morris, BMI/Screen Gems-EMI, BMI) HONEYCOMB (Golden Bell, ASCAP) CPP HONKY TONK CROWD (Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, Jonano UM, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, 32 ASCAP) HL
- 44 I MISS YOU ALREADY
- 44 I miss for hence, (Tree, BMI) HL
   47 I WON'T LET YOU DOWN (Garwin, ASCAP/WB, ASCAP/Bob Montgomery, (Garwin, ASCAP/WB, ASCAP/Bob Montgo ASCAP) IF YOU'RE ANYTHING LIKE YOUR EYES 78
- (Hall-Clement, BMI) HL 27 I'M NOT TRYING TO FORGET YOU
- (Willie Nelson, BMI) CPP
- 2 IN LOVE
- 2 IN LOVE (Lodge Hall, ASCAP/Milsap, BMI) CPP 38 IT AIN'T COOL TO BE CRAZY ABOUT YOU (Larry Butter, BMI/Blackwood, BMI/Southwing, ASCAP) 15 ITLL BE ME

- 15 ITLL BE ME (Tree, BMI/Pacific Island, BMI) CPP/HL 95 IVE ALREADY CHEATED ON YOU (Willie Nelson, BMI) CPP 97 IVE CRIED A MILE (Tree, BMI) HL 92 IVE GOT A NEW HEARTACHE (Cedarwood, BMI/Wayne Walker, BMI) HL 66 JUKEBOX SATURDAY NIGHT/NIGHT LIFE (Blarkword, BMI/Print) ASCAP Cree RM
- (Blackwood, BMI/Priority, ASCAP/Tree, BMI)
- CPP/ABP
  - 8 JUST ANOTHER LOVE (Web IV. BMI

- 75 KING LEAR

  - 75 KING LEAR (Lyn Pen, BMI) 3 LITTLE ROCK (Combine, BMI/Music City, ASCAP) 5 LONELY ALONE (MCA, ASCAP/Alabama Band, ASCAP) HL

  - (MCA, ASCAP/Alabama Band, ASCAP) HL 55 LOVE DON'T COME ANY BETTER THAN THIS (Irving, BM/Somebody's, SESAC) 98 LOVE KEEP YOUR DISTANCE (Desert Sands, BMI/Medicine, BMI) 37 MY LIFE'S A DANCE (Youngster Musikverlag, GEMA/Edition Sunrise, BMI) CPP CPP 85 NICE TO BE WITH YOU
  - (Interior, BMI) 30 NO ONE MENDS A BROKEN HEART LIKE YOU

  - NO ONE MENDS A BROKEN HEART LIKE YOU (Collins Court, ASCAP) CPP
     NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER (Hall-Clement, BMI) HL
     NOTHIN' VENTURED NOTHIN' GAINED (MCA, ASCAP/Don Schitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) CPP/ABP/HL
     OH DARLIN' (Const Kort, ASCAP)

  - 44 OH DARLIN' (Cross Keys, ASCAP)
     22 OLD VIOLIM (Dwight Manners, BMI)
     33 ON THE OTHER HAND (Writers Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL
     22 OLIT COM\* CATTINE 52 OUT GOIN' CATTIN'
  - (Zoo Crew, ASCAP/Colgems-EMI, ASCAP/Labor Of Love BMI 65
  - Love, BMI) THE PAGES OF MY MIND (April, ASCAP/Welbeck, ASCAP) CPP/ABP PEOPLE'S COURT (Ray Stevens, BMI/New London, ASCAP) ROCKIN' MY COUNTRY HEART 70
- 80
- (Red Barn, BMI)
  ROCKIN' WITH THE RHYTHM OF THE RAIN (MCA, ASCAP/Don Schlitz, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL
  SAVIN' MY LOVE FOR YOU (Warner-Tameriane, BMI/Flying Dutchman, BMI)
  SECOND TO NO OME (Chelcait, BMI/Atlantic, BMI)
  SHE USED TO BE SOMEBODY'S BABY (Latry Catling RMI) (Red Barn, BMI)

- (Larry Gatlin, BMI)
- 21 SINCE I FOUND YOU
- (Lawyers Daughter, BMI/Uncle Artie, ASCAP)

www.americanradiohistory.com

- 79 SIXTEEN CANDLES

29 STARTING OVER AGAIN

TALKIN' BLUE EYES

ASCAP

FMI ASCAP

(Hall-Clement, BMI) 93 UNTIL I MET YOU

(King Coal, ASCAP)

12

100

54

76

22

34

48

74

64

16

40

62

79 SIXTEEN CANDLES (Unichappell, BMI) HL 24 SLOW BOAT TO CHINA (Uncle Artie, ASCAP) 41 SO THIS IS LOVE (Tapadero, BMI/Little Shop Of Morgansongs, BMI) CPP

STRANGHT TALKIN' (Millhouse, BMI/Sheddhouse, ASCAP/Sabal, ASCAP) STRANCER THINGS HAVE HAPPENED (Millene-Opryland, ASCAP) STRONG HEART (Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL

(Alabama Band, ASCAP/Quillsong, ASCAP/Dejamus,

(Combine, BMI) THAT'S HOW YOU KNOW (Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-TML ASCASE

ASCAP) TEN FEET AWAY (WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP THAT ROCK WON'T ROLL

EMI, ASCAP) THAT'S WHAT HER MEMORY IS FOR (Tam Collins, BMI/Collins Court, ASCAP) CPP THESE SHOES (Carlsongs, BMI/Carlyric, ASCAP) TIME STDOD STILL

(Hookit, BMI//Blue Lake, BMI) TOO MANY TIMES (Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP) TOUCH ME WHEN WE'RE DANCING

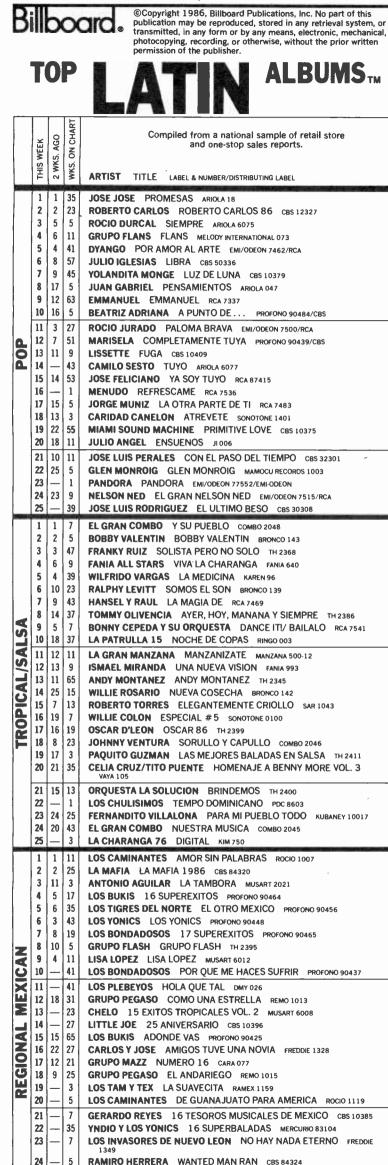
(King coal, ASCAP) WALK THE WAY THE WIND BLOWS (Colgems-EMI, ASCAP/White Sheep, ASCAP)

(Hookit, BMI/Blue Lake, BMI)

- 99 SOME HEARTS GET ALL THE BREAKS
- SOME HEARTS GET ALL THE BREAKS (Roger Miller, BMI/Tree, BMI) HL SOMETIMES A LADY (RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP STAND A LITTLE RAIN (Don Schitz, ASCAP/MCA, ASCAP/Sheddhouse, ASCAP) HL STANTIME OVER ACCOMMENT 36

(Forrest Hills, BMI/Write Road, BMI) 94 STRAIGHT TALKIN'

#### FOR WEEK ENDING SEPTEMBER 20, 1986



by Enrique Fernandez

MIAMI'S OWN Hansel y Raul opened the last of three broadcasts of SIN-TV's "Siempre en Domingo," originating in that city. "Everybody stand up!" yelled Hansel Martinez. "Now, everybody scream!" After the show, Hansel, whose group had played the show two weeks before, explained that it was brought back to open the program because it could be counted on to warm up the crowd.

The Miami broadcast boasted a mix of Latin and American artists, including Barry Manilow, who

#### Hansel y Raul opened 'Siempre en Domingo'

closed the show. Manilow is currently wooing the Latin market with a Spanish-language LP of his biggest hits. The show also featured Mexican pop star Emmanuel, ranchera king Vicente Fernández, salsa queen Celia Cruz, the group Pandora, and singer Oscar Athie.

The hottest crowd response went to Tina Turner, who belted out five of her latest hits while the younger members of the public crowded the floor around the stage. When asked by the show's host and producer, Raul Velasco, why she had accepted the invitation to play "Siempre en Domingo," the rock diva answered that it was for her many fans in South America. "Siempre en Domingo" is a Mexico-based showthough it usually broadcasts from a number of international locales-that gets beamed to virtually the en-

tire Spanish-speaking world. Latin rockers watching the show were treated to one of the most sophisticated new Spanish-language acts, Flan. This three-girl group, reminiscent of the Go-Go's, has a flip, bouncy attitude that could propel



it beyond the Latin market.

The show, taped at Miami's James L. Knight Center and broadcast later that evening, was sold out.

MERENGUE CONTINUES ITS BOOM in New York. Last week it made it to City Hall. Sponsored by promoter José Tejeda and Spanish-language radio station WKDM and officially endorsed by Mayor Ed Koch, a noontime merengue show on the steps of City Hall kept a lively crowd bopping. Observing the city employees who looked out the windows at the party below, Tejeda observed, "This is the first time the city's business is conducted to a merengue beat."

On Sept. 28, Tejeda will present a major concert by merengue star Johnny Ventura at the Felt Forum. The Dominican star will share the bill with Lourdes Chacon, Bonny Cepeda, Aramis Camilo, Carlos Manuel, and Jochy Hernández.

OR THE SALSA UNDERGROUND directory:

Miami: WDNA, weekdays 7-9:30 p.m., Saturdays 10 p.m.-midnight, Sundays 10 p.m.-1 a.m. Dario Rosendo, Virginia de Gregorio, Hector Gutiérrez, Moncho Ayala, Andy Harlow, Alfredo Caldero, Papy Burgos, Wilfredo Fernández, and Rafael Guerra. Salsa is alive and well in Texas, according to Mi-

chael Crockett, whose Austin-based Caravan Music keeps stores in Dallas, Houston, Austin, and San Antonio supplied with the music.

A NEW FORMAT for Spanish-language radio has been added in Houston. KQQK, formerly KXXX, went on the air last month with Spanish-speaking announcers and English-language music ... Uncon-firmed new promotion director of A&M's Latin division will dive into salsa and merengue ... José José at Atlantic City's Tropicana this month.



MEA CULPA: The lead item in last week's Keeping Score column started out: "Isaac Stern, whose trophy shelf is already burdened with awards memorializing a lifetime of achievement ... " was surely accurate, if one read no further. But then it went on to relate how the famed violinist had won CBS Records' Crystal Globe Award for selling more than 5 million albums abroad.

Well, of course, it wasn't Stern at all who won that award. It was Leonard Bernstein, along with the New York Philharmonic. And no one knew that better than this scribe, who nevertheless substituted bow for baton for some inscrutable reason.

So, apologies to maestro Bernstein, whose trophy shelf also sags, and deservedly so. As for Stern, it is only a matter of time, hopefully, before he will also be entitled to this particular mark of commercial achievment.

ONESUCH RECORDS views its repertoire mandate with a wide-angle lens. Put another way, the label continues to add new and seemingly disparate facets to the profile it projects to the industry.

Take the Nonesuch release due the end of September, which will be included in the company's fall stocking program just underway. Each of the six titles seems to point in a different direction. Together they define the eclectic road Bob Hurwitz has mapped out for the label.

Teresa Stratas will be heard in an album of theater music by Kurt Weill, with the Y Chamber Orchestra directed by Gerard Schwarz. Well, that's hardly far out for a putative classical label. But then there is a first U.S. label release by the World Saxophone Quartet; the repertoire is all Duke Ellington. And there's "The Big Gundown," with John Zorn and a group of rock musicians interpreting the film music of Ennio Morricone.

Albums by Steve Reich, the Boston Camerata under Joel Cohen, and a two-record set of Balanchine ballets onducted by Robert Irving round out the group. Dealer incentives under the Nonesuch stocking pro-

#### Bernstein, not Stern, won the Crystal Globe Award

gram include a 15% discount on \$10.98 product, and 25% on \$5.98s. Two orders may be placed at these discounts during the run of the program, which concludes Oct. 24, with back orders honored through Nov. 7. Special dating calls for payment by Jan. 10. Peter Clancy, Nonesuch marketing director, says

there will be dealer merchandising aids as well as dollars for local advertising in support of the release. As for compact disks, supply is improving, and Clancy says Nonesuch is now able to supply them "within two to three weeks" of LP/tape release

PASSING NOTES: Lincoln Mayorga and colleagues are back from Moscow with tapes for three albums they recorded with the Moscow Philharmonic under U.S. conductor Lawrence Leighton Smith and Soviet director Dmitri Kitaenko. The recordings will be released under the Sheffield Lab imprint (Keeping Score, Aug. 23).

(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.

JOAN SEBASTIAN RUMORES MUSART 6005

19 63

25

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#### IN THIS ISSUE

- Impact of CDs
- Radio
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- Repertoire trends
- Marketing trends
- Crossover trends
- Video

ISSUE DATE: NOVEMBER {

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Billboard.

## HOT DANCE/DISCO

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EEK	WEEK	AGO	z	CLUB PLAY	1
THIS WEEK	THIS WI LAST W 2 WKS. OI WKS. OI CHART		WKS. ON CHART	Compiled from a national sample of dance of LABEL & NUMBER/DISTRIBUTING LABEL	
	3	9	5	★ ★ NO. 1 ★ ★ WHEN I THINK OF YOU (REMIX) A&M SP-12193 1 week at No. One	◆ JANET JACKSON
2	1	2	9	DOWN AND COUNTING EPIC 49-05926	CLAUDJA BARRY
3	5	10	6	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S
4	7	17	6	GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY
5	2	1	10	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	♦ NU SHOOZ
6	4	4	9	TWO OF HEARTS ATLANTIC 0-86797	♦ STACEY Q
7	6	7	8	WALK THIS WAY PROFILE PRO-7112	♦ RUN-D.M.C.
8	14	23	5	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
9	10	14	5	MISSIONARY MAN (REMIX) RCA PD-14409	♦ EURYTHMICS
10	9	16	6	CAN'T GIVE HER UP (REMIX) WARNER BROS. 0-20473	SKIPWORTH & TURNER
	16	20	6	SOWETO (REMIX) A&M SP-12190	JEFFREY OSBORNE
12	8	8	8	SWEET FREEDOM (REMIX) MCA 23641	♦ MICHAEL MCDONALD
13	18	25	5	SAMPLE THAT! GEFFEN 0-20510/WARNER BROS.	BANG ORCHESTRA!
14	22	31	4	LOVE IN THE SHADOWS (REMIX) A&M SP-12187	E.G. DAILY
15	19	22	5	CELEBRATE POW WOW PW 412	SUBJECT
16	23	28	5	HOW MANY HEARTS SEA BRIGHT PAL-7109/PROFILE	EVELYN THOMAS
(17)	25	29	5	PARANOIMIA (REMIX)  THE ART OF NO	DISE WITH MAX HEADROOM
18	17	15	9	CHINA/CHRYSALIS 4V9-43017/CHRYSALIS LOVE CAN'T TURN AROUND FARLEY "JACKMASTER"	' FUNK & JESSE SAUNDERS
(19)	27	33	4	YOU ARE EVERYTHING COLUMBIA 44-05941	JAMES (D TRAIN) WILLIAMS
20	11	3	13	AIN'T NOTHIN' GOIN' ON BUT THE RENT	◆ GWEN GUTHRIE
(21)	34	46	3	POLYDOR 885 106-1/POLYGRAM LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION	
22	13	11	8	EMI-AMERICA V-19218 LOVE OF A LIFETIME (REMIX) WARNER BROS. 0-20487	CHAKA KHAN
(23)	31	32	5	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
24	30	43	3		PRINCE & THE REVOLUTION
25	12	6	10	PAISLEY PARK 0-20516/WARNER BROS. MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA	
25 (26)		0			SPARKS
	43		2	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	♦ ORAN "JUICE" JONES
27	15	5	10	PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.	MADONNA
28	33	37	4		DOCTOR AND THE MEDICS
29	*38	45	3		MICK JAGGER
30	41		2	100% PURE PAIN (REMIX) MERCURY 884 886-1/POLYGRAM	O'CHI BROWN
31	20	18	8	MAN SIZE LOVE (REMIX) MCA 23642	◆ KLYMAXX
32	· · · ·	W	1	REACTION (REMIX) COLUMBIA 44-05927	REBBIE JACKSON
3	37	41	3	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
34	39	39	4	ONE LOVE (REMIX) JIVE JD1-9506/ARISTA	
3	44		2	MARCIA BAILA SIRE 0-20448/WARNER BROS.	♦ RITA MITSOUKO
36		W	1	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	STACY LATTISAW
37	40	40	4	CAN'T WAIT ANOTHER MINUTE RCA PW-14422	FIVE STAR
38		WÞ	1	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
39	29	27	7	BASSLINE (REMIX) SLEEPING BAG SLX-18	MANTRONIX
40	46		2	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
41	21	19	10	CANDYBAR EXPRESS (REMIX) MERCURY 884 832-1/POLYGRAM	◆ LOVE AND MONEY
42	48		2	STORMY WEATHER LOGARHYTHM LR 1001/UPSIDE	FATS COMET
43	50		2	NOTHING IN COMMON (REMIX) ARISTA AD1-9519	◆ THOMPSON TWINS
44	47	—	2	VELCRO FLY (REMIX) WARNER BROS. 0-20524	ZZ TOP
45	24	13	9	YOU & ME COTILLION 0-96811/ATLANTIC	SIMPHONIA
46	26	24	7	WISER AND WEAKER (REMIX) COLUMBIA 44-05918	DENIECE WILLIAMS
(47)	NE	WÞ	1	OH YEAH (REMIX) MERCURY 884 930-1/POLYGRAM	YELLO
48	28	26	6	BORROWED LOVE (REMIX) TABU 4Z9-05920/EPIC	◆ THE S.O.S. BAND
49	49	49	3	STAY A LITTLE WHILE, CHILD (REMIX) MCA 23635	LOOSE ENDS
50	F	RE-ENTR	Y	NIGHTMARE OF A BROKEN HEART NEXT PLATEAU NP50045	C-BANK
BREAKOUTS	<ul> <li>Titles with future chart potential, based on club play this week.</li> <li>THE ORIGINAL WRAPPER (REMIX)/VIDEO VIOLENCE LOU REED RCA</li> <li>THE ORIGINAL WRAPPER (REMIX)/VIDEO VIOLENCE LOU REED RCA</li> <li>YOUR LOVE (IS ALL I NEED)/REACH OUT CAROL HAHN wide angle</li> <li>DREAMTIME (REMIX) DARYL HALL RCA</li> <li>GODFATHER OF HOUSE HOUSE HOUSE PEOPLE (CHIP E) UNDERGROUND</li> <li>TAKE ME AS I AM EROTIC EXOTIC ATLANTIC</li> <li>SATURDAY NIGHT LAUREN GREY DICE</li> </ul>				LOU REED RCA N wIDE ANGLE

		0			CALEC
THIS WEEK	WEEK	S. AGO	ZO⊢	<b>12 INCH SINGLES</b>	
THIS	LAST	2 WKS.	WKS. ON CHART	TITLE Compiled from a national sample of retail stor	e sales reports. ARTIST
				* * NO. 1 * *	
$\bigcirc$	1	3	5	DOWN AND COUNTING EPIC 49-05926 2 weeks at No. One	CLAUDJA BARRY
2	2	1	14	TWO OF HEARTS ATLANTIC 0-86797	♦ STACEY Q
3	6	5	12	AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	♦ GWEN GUTHRIE
4	4	4	12	VENUS (REMIX) LONDON 886 088-1/POLYGRAM	◆ BANANARAMA
5	5	7	5	WHEN I THINK OF YOU (REMIX) A&M SP-12193	♦ JANET JACKSON
6	3	2	9	PAPA DON'T PREACH SIRE 0-20492/WARNER BROS.	♦ MADONNA
$\bigcirc$	7	9	5	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S
8	9	12	6	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	♦ ORAN "JUICE" JONES
9	11	8	10	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	♦ NU SHOOZ
10	10	10	4	ANOTHERLOVER / GIRLS & BOYS PAISLEY PARK 0-2051 6/WARNER BROS.	RINCE & THE REVOLUTION
11	8	6	17	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB
(12)	12	13	8	MAN SIZE LOVE (REMIX) MCA 23642	◆ KLYMAXX
13	15	17	7	WALK THIS WAY PROFILE PRO-7112	♦ RUN-D.M.C.
14	13	20	4	STAY A LITTLE WHILE, CHILD (REMIX) MCA 23635	LOOSE ENDS
15	14	16	7	SWEET FREEDOM (REMIX) MCA 23641	♦ MICHAEL MCDONALD
(16)	18	25	11	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
	28	35	4	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
	34	-	2	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
19	16	22	4	LOVE IN THE SHADOWS (REMIX) A&M SP-12187	E.G. DAILY
(20)	27	27	5	MISSIONARY MAN (REMIX) RCA PD-14409	♦ EURYTHMICS
<u>(1</u> )	24	23	8	PRIVATE NUMBER (REMIX) MCA 23637	◆ THE JETS
22	20	31	4	CAN'T GIVE HER UP (REMIX) WARNER BROS. 0-20473	SKIPWORTH & TURNER
(23)	31	43	3	TYPICAL MALE (REMIX) CAPITOL V-15249	◆ TINA TURNER
(24) (24)	29	15	17	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE	HANSON & DAVIS
25	23	32	7		
25 26		14	10		DONNA GARRAFFA
	17 36	14 44	4	MUSIC THAT YOU CAN DANCE TO MCA/CURB 23640/MCA	♦ SPARKS
(27)		···		GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY
28	19	24	5		COLONEL ABRAMS
29 30	23 26	26	5	NIGHTMARE OF A BROKEN HEART NEXT PLATEAU NP50045	C-BANK
30 (31)		21 42	-	OH PEOPLE (REMIX) MCA 23651	PATTI LABELLE
$\vdash$	35 25		3	SAMPLE THAT! GEFFEN 0-20510/WARNER BROS.	BANG ORCHESTRA!
32 (33)		18	18 2	BABY LOVE ATLANTIC 0.86813	◆ REGINA
	44		<b>↓</b> −		JAMES (D TRAIN) WILLIAMS
34	32	19	8	LOVE OF A LIFETIME (REMIX) WARNER BROS. 0-20487	CHAKA KHAN
35		· · · ·	1	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
36	33	40	7	SHAKE! DICE TGR 1006	ERIKA
37		W	1	HUMAN A&M SP-12197	◆ THE HUMAN LEAGUE
38	41	37	3	DANCING ON THE CEILING (REMIX) MOTOWN 4564MG	
<u>39</u>		<b>W</b>	1		
40	30	29	5	CHINA/CHRYSALIS 4V9-43017/CHRYSALIS	
<u>(41)</u>	45	48	4		NICE & WILD
42	21	11	9	BORROWED LOVE (REMIX) TABU 429-05920/EPIC THE HOUSE MUSIC ANTHEM/MOVE YOUR BODY	◆ THE S.O.S. BAND
43	39	34	8	TRAX TX-117	MARSHALL JEFFERSON
(44)	47	49	6	SOWETO (REMIX) A&M SP-12190	JEFFREY OSBORNE
45	42	-	2	LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION EMI-AMERICA V-19218	▼ FET SHOF BUTS
(46)		W	1	MIDAS TOUCH SOLAR 66836/ELEKTRA	MIDNIGHT STAR
(47)		E-ENTR			ROBIN STANLEY
48	38	36	8	WE DON'T HAVE TO TAKE OUR CLOTHES OFF (REMIX) ARISTA ADI-9423	♦ JERMAINE STEWART
49	46		2	DON'T LEAVE ME THIS WAY MCA 23665	THE COMMUNARDS
<u>50</u>	NE	WÞ	1	EARTH ANGEL/SCHOOL MCA 23669	
BREAKOUTS	Z WALKLIKE AN EYGPTIAN (KEMIX) BANGLES COLUMBIA				
60					

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. A RIAA certification for sales of two million units. Records under Club Play are 12 inch unless herwise indicated.



#### by Brian Chin

SEPT. 3 was another milestone day for dance music, as Run-D.M.C.'s "Raising Hell" album shipped its 2 millionth copy on Profile. Will it top 3 million? Very possibly, assuming that followup singles can be worked on the top 40 level without the name recognition factor that Aerosmith provided to "Walk This Way." The other sales contenders in the cate-gory, Whodini's "Escape"—which is a million seller, according to Jive/ Arista-various albums by the Fat Boys and LL Cool J, and both of Run-D.M.C.'s previous two albums, prove again how powerful rap remains. It's a form that will continue to spawn hit records and artists, from the artist development/albumselling level to the hit-single level, as in the case of the current DJ Jazzy Jeff and Eric B. records.

SINGLES: Europeans provided the most notable singles this week: Millie Jackson's Jive debut, "Hot! Wild! Unrestricted! Crazy Love" was produced by an American, Timmy Allen, but midwifed by a British label: The cut is sultry and noncartoonish in a way she hasn't been in nearly a decade. Welcome back to a classic voice ... Brilliant's "Somebody" (Atlantic) is the first stateside release for a British trio making noise on import since early this year. It could be a key rock/ dance/urban crossover, with its vaguely familiar bass line-typically catchy and on-target, from the Stock-Aitken-Waterman production team.

Communards' "Dont Leave Me This Way" (MCA/London), the first U.S. single after several U.K releases from this Bronski Beat splinter group, comes in two humongously long mixes. It updates the Thelma Houston version of the Gamble/Huff classic but has an almost identical hyperdrive energy . Depeche Mode's robot-disco "A Question Of Time" (Sire) is remixed by Phil Harding; it's the group's toughest-sounding release yet, with an almost album rock attitude. On the flip of the four-cut EP is a long balladic version of "A Question Of Lust" that returns after a false ending ... Falco's "The Sound Of Mu-sik" (Sire) is more rap and tricky funk record-making from him. Quite long at 10 minutes, it rolls out all the arranging guns. The central hook is a good one, though partially obscured by the various break passages; the single edit will obviously be crucial.

NOTES FROM HOME: T.K.A.'s "Come Get My Love" (Tommy Boy) crosses Latin disco with teen-oriented rap rhythms in a package that has much the same appeal as the various club cuts and crossovers by Miami Sound Machine, Expose, Sa-Fire, Nocera, and Nancy Martinez. The group's first release, "One Way Love," is undergoing an interesting revival with prominent exposure on New York's urban-hybrid WQHT ... Kurtis Blow's "I'm Chillin'"

(Mercury), with Trouble Funk on backup, is more in the conventional acoustic go-go mode than any of the many, many electronic go-go-influenced raps. It will be interesting to see how that fares; beware the sudden ending ... The Shakes' "Hunt You Down" (Select) is the first vocal-group production by the Latin Rascals, to our memory. It has a very radio-style gloss and pop melody, but is heavy-duty enough for clubs— especially in the dub ... Bumper To Bumper's "Don't Hold Back" (Jump Street) carries multiple influences and is mixed by Danny Krivit and Jump Street's Jonathan Mann.

REMIXES: Five Star's "Find The Time" (Tent U.K.), remixed by Phil Harding and from the just-released "Silk And Steel" album, is finding its way to radio on import. This L.A.-recorded piece, like the current single, is making a decisive step toward a more mature sound. "Can't Wait Another Minute" is, by the way, to be re-released in a new U.S. mix done by Morales & Munzibai. Also on the album: the laid-back "Are You Man Enough" and a couple of strangely busy high-tempo cuts that might need some taming for club use ... Al Jarreau's "L Is For Lover" (Warners promo) is remixed by producer Nile Rodgers, opening with a new vocal break. Elsewhere on the like-titled album, which is the most propitious Rod-

Looking For Love—Tom Hooker Laser Light—Latin Lover Playtoy—David Lyme Doctor For My Heart—G. Niller What My Heart—Roger Mono Walk In My Shore—Hazel Dean Love Is Just A—Silent Circle An Illusion (mtt)—Squash Gang Sound Elfects—2 Lp 3—2YX Give Me The Love—Kinky Go

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gers project in several tries, is the jazzy "Pleasure" and a lot of good adult jazz/r&b.

Ish's "I Could Love You" (Geffen) is a remix and re-recording by Ish and Dan Joseph of the original John Robie album cut, now a very uncliched mix of rock and Miami, in five differently titled variations . Jeffrey Osborne's "Room With A '(A&M) is essentially a pop re-View cord, with an Arthur Baker mix/ Latin Rascals edit carrying the impact of a Hall & Oates or Level 42 cut.

BRIEFLY: Michelle Wow's "Long Time No See" (Sudden Music, 212-226-6885) sports good clean production, though it's not in any identifi-able pocket ... Tyrone Brunson's "The Method" (MCA) is cryptic, but with an interesting, booming Mtume production and Tim Regis-

Drain" (Select) is a fairly routine takeoff on the now pop-charting "The Rain," and won't likely be the last ... Stolen Kyss' "To Be With You" (Emergency) is as polished and radio-oriented as El DeBarge's recent singles ... Chico DeBarge's "Talk To Me" (Motown) has an offbeat melody and a rhythm feel out of "What Have You Done For Me Lately"... Ex-Motowners the Dazz Band's "Wild And Free" (Geffen) gets a Victor Flores remix and added production by Flores and George Black, giving the Midwest-sounding track wider appeal ... Moses Tyson's "Higher (Good God Almighty)" (MCA/Curb) is a Princestyle revival of the Sly Stone song "I Wanna Take You Higher" with a big-snare remix.

ford mix ... Leo Littlepage's "The

NOTES: A lot of rap records could be sounding cleaner in the future, thanks to the fine James Brown re-issue set "In The Jungle Groove" (Polydor), which includes eight cuts, newly remastered and remixed (by Tim Rogers) or re-edited (by Danny Krivit). Among the cuts is that beat of beats, "Give It Up, Turn It Loose." Goodbye to scratchy scratches, right?

## Capitol/EMI/Manhattan On The Prowl Timelier 12-Inches Sought

#### **BY BRIAN CHIN**

NEW YORK The recent consolidation of Capitol, EMI America, and Manhattan 12-inch promotion and marketing in a dance music department headed by Rusty Garner, national director of club promotion, will result in "12-inch singles being

#### 'The goal is to get the right mixes ahead of time'

distributed in a more efficient, timely way," says Garner.

Among the specific goals of the department is "to get the right mixes ahead of time so that records will be released properly," says Garner. "Also, we won't flood the market with unnecessary 12-inch singles."

Garner reports to each label's promotion vice president separately: Walter Lee at Capitol, Dick Wil-liams at EMI, and Jack Satter at Manhattan. In promotional practice, however, priorities are decided for individual records without regard to label affiliation.

Garner will continue to remix product for 12-inch release as well as farming out assignments to other studio consultants. Aldo Marin, for example, has remixed "Shackles '87" from the album by R.J.'s Latest

#### **RHYTHM & BLUES** (Continued from page 24)

Flying Fish is at 1304 W. Schubert, Chicago, Ill. 60614; 312-528-5455 ... Monte Moir-ex of the Time-who co-produced and wrote many of the best tracks on Alexander O'Neal's solo album, produced and wrote four songs on Precious Wilson's debut album on Jive. The album also

Arrival for promotional 12-inch release, while Arthur Baker has done the job for an upcoming Atlantic Starr track.

In addition, Garner expects the department to become more active in an a&r capacity, bringing EMI's international product as well as unsigned records to the consideration of each label, though Garner does not personally sign records.

The occasional instability of major-label dance departments over the years notwithstanding, Garner foresees the Capitol/EMI/Manhattan department developing more over the next six months to a year. Sales of 12-inch singles themselves would be one criterion for judging the performance of the department. But Garner stresses that because dance mixes will be included on albums whenever planning permits, Our results may not exclusively be a 12-inch sale. It could be an album sale or a single."

Garner is assisted in national promotion by Howard Holben, a longtime associate in Garner's Endless Music promotion firm. Together. their six-year relationship with EMI and Capitol as independent promoters before going in-house has made the transition smooth, according to Garner.

Upcoming projects include the Grace Jones single "I'm Not Perfect, But I'm Perfect For You," Jaki Graham's "Set Me Free," remixed for the U.S. market by Mark Berry, and a record by a Randy Muller-produced band, Full Circle.

contains the minor black hit "I'll Be Your Friend" ... Charlie Singleton produced the debut of RCA's Redd, which is not surprising since both male vocalists are managed by David Franklin's Atlanta-based company.

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bol-Man To Man Sex Symbol - Man To Man Jack The Groove - Raze Get Ready - Robin Stanley

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7.

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#### FOR WEEK ENDING SEPTEMBER 20, 1986



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THIS WEEK	4 WKS, AGO	WKS. ON CHAR	Compiled from a national sample of retail store and one-stop sales reports. ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
1	1	25	** NO. 1 ** SANDI PATTI WORD WR 8325/AAM 21 weeks at No. One
2	2	13	MICHAEL W. SMITH REUNION WR 8332/A&M THE BIG PICTURE
3	23	5	AMY GRANT MYRRH SP 3900/WORD THE COLLECTION
4	3	65	AMY GRANT  WORD SP 5060/A&M UNGUARDED
5	5	45	SANDI PATTI IMPACT RO 3910/BENSON HYMNS JUST FOR YOU
6	*6	13	BRYAN DUNCAN LIGHT 7-11-5709122/LEXICON HOLY ROLLING
7	× 4	33	CARMAN WORD WR 8321/A&M THE CHAMPION
8	¢9	218	AMY GRANT A WORD SP 5056/A&M (CD) AGE TO AGE
9	10	9	DENISE WILLIAMS SPARROW 1121 SO GLAD I KNOW
10	7	21	PETRA STAR SONG SP 6401/A&M CAPTURED IN TIME AND SPACE
11	14	5	WHITE HEART SPARROW SP 1128 DON'T WAIT FOR THE MOVIE
12	NE	WÞ	PETRA STAR SONG 7-102-07386-0/WORD BACK TO THE STREET
13	11	169	SANDI PATTI  MIPACT RO 3818/BENSON MORE THAN WONDERFUL
14	13	17	JIMMY SWAGGART BENSON RO 3645
15	16	5	DAVID MEECE MYRRH WR 8336/A&M CHRONOLOGY
16	8	69	RUSS TAFF MYRRH SP 751/A&M MEDALS
17	19	9	MATHEW WARD MYRRH 7-01-000521-4/WORD ARMED AND DANGEROUS
18	20	13	FIRST CALL STAR SONG 7-01-4144014/WORD UNDIVIDED
19	NE	**	STEVE GREEN SPARROW SP 1120 FOR GOD AND GOD ALONE
20	15	53	STRYPER ENIGMA 72077-1 SOLDIERS UNDER COMMAND
21	22	61	STEVE GREEN SPARROW ST 41022/CAPITOL HE HOLDS THE KEYS
22	29	5.	SHEILA WALSH MYRRH WR 8341/A&M SHADOW LANDS
23	17	105	SANDI PATTI IMPACT RO 3884/BENSON SONGS FROM THE HEART
24	NE	WÞ	LARNELLE HARRIS BENSON RO 3956 FROM A SERVANTS HEART
25	NE	~	MORGAN CRYAR STAR SONG 7-102-06686-4/WORD FUEL ON THE FIRE
26	18	133	AMY GRANT  WORD SP 5058/A&M (CD) STRAIGHT AHEAD
27	12	13	PHIL DRISCOLL SPARROW SP 1123 AMAZING GRACE
28	24	29	WAYNE WATSON DAYSPRING 7-01-413501-5/WORD GIANTS IN THE LAND
29	30	13	HARVEST GREENTREE RO 3936/BENSON ONLY THE OVERCOMERS
30	RE-E	NTRY	STRYPER ENIGMA E-1064 THE YELLOW AND BLACK ATTACK
31	31	125	CRISTY LANE ARRIVAL 9644/DOMINION ONE DAY AT A TIME
32	32	29	MARANATHA MARANATHA 7-01-015382-4/WORD PRAISE 8
33	26	Π	LARNELLE HARRIS IMPACT RO 3732/BENSON
34	NE	WÞ	ALLIES LIGHT 7-115-70915-7/LEXICON VIRTUES
35	34	45	LESLIE PHILLIPS MYRRH WR 8318/A&M BLACK & WHITE IN A GREY WORLD
36	35	29	TERI DESARIO WORD WR 8315/A&M VOICES IN THE WIND
37	36	21	MICHAEL CARD BIRDWING SPC 1117/SPARROW SCANDALON
38	21	177	MICHAEL W. SMITH REUNION WR 8128/A&M MICHAEL W. SMITH PROJECT
39	38	25	PHIL DRISCOLL BENSON C03915 INSTRUMENT OF PRAISE
40	39	45	DEGARMO AND KEY POWER DISC PWR 01079/BENSON COMMANDO SOZO
			c available.       Recording Industry Assn. Of America (RIAA) certification for sales of RIAA certification for sales of one million units.



**GHRIS EATON'S** got it all. He looks like a movie star, writes songs that people like Janet Jackson, Amy Grant, and Russ Taff love to cut, and sounds like a 30-year veteran of r&b bands on the chitlin circuit. Trouble is, nobody on this side of the Atlantic has

heard of him. That will change. Eaton's first album, "Vision," has

just been released on Reunion Records, and now that he's squared away with the immigration people, he's opening Grant's latest tour.

That stint marks the Wolverhampton, England, native's debut as a full-fledged concert performer.

"Well, in England I've mainly been writing for the past few years," he says. "I've done the odd one-off concert and an occasional show with a band in the past. And I've done some work with Cliff Richard and Sheila Walsh. But other than a short Christian tour at Christmas where I had a 30-minute spot in some pret-

ty big venues, this is my first true concert. "With Amy I'll be performing solo. I will use some keyboards with tracks, à la Howard Jones.

The situation is that I didn't know I was actually on Amy's tour until a month ago, and I just couldn't get a band together in that time. Since this is my first experience in America, we decided that people would be more likely to judge me as part of a band, as opposed to really getting to know me and my music."

At the moment, Eaton is best known as the author of Taff's thundering hit "Vision," from his "Medals" album. Eaton is one of the few artists who has dared to record a song after the trumpet-voiced Taff has put his vocal stamp on it.

"I was really happy Russ cut it because Russ is one



of my favorite vocalists-Christian and otherwise," he says. "A lot of my songs are very much r&b-based. I grew up listening to r&b. I enjoy music on a wide basis. There was even a time I went through the pseudorock of Pink Floyd and Yes. But I grew up on Motown, Paul Young, Daryl Hall, and Steve Winwood.'

#### If you haven't heard of Chris Eaton yet, you will

The album justifies Reunion's faith in Eaton, who was reportedly the focus of spirited bidding among various Christian and mainstream labels.

"I could have recorded an album a few years ago, but I just didn't feel the time was right," Eaton says. "When I was talking about working out a deal 18 months ago, I didn't know how it was going to work out. All I knew was that I wanted to work with people who understood both my spiritual and musical inspiration. Mike Blanton at Blanton & Harrell understood.

The great thing about Blanton & Harrell is that they've been managing artists over a long period of time, and I can see a pattern of what they're trying to do and how they are following it up. Sure they've done well with Amy Grant. I don't necessarily feel that I'm going the same way as Amy, but it is important to work with people who feel the same way I do." Eaton admits that "Vision" does not contain many

overtly religious messages—"Lyrically, it's not heavy, but it's very honest."



THE MOOD WAS REALISTIC but upbeat at the fifth JazzTimes Convention, held Sept. 4-7 at New York's Roosevelt Hotel under the auspices of the tireless Ira Sabin and his JazzTimes magazine. If the feeling among the roughly 150 attendees was less than euphoric, the consensus was that the jazz marketplace is healthier than it has been in years.

Nobody was denying that problems exist, but there were plenty of encouraging signs to point to. The fact

#### There were few blue notes at the latest industry confab

that most of the major labels are once again actively involved in recording and reissuing jazz was underlined by the presence on a single panel of five majorlabel representatives, all of them exclusively or primarily involved in jazz. The key role played by the compact disk in the music's renewed market strength (see separate story) was stressed by Larry Rosen of GRP Records, who moderated a CD panel for the third straight year and noted that two years ago the panel's main concern was explaining what a CD was. One key theme that surfaced repeatedly during the convention was the need for greater communication within the jazz community. It was heard, for example, during a radio seminar, at which **Rick Petrone** of **WYRS** Stamford, Conn., called for "more cooperation within the ranks" among jazz broadcasters. It was reiterated at a very informative panel outlining ways to produce and present subscription concert series, when promoter Todd Barkan spoke of "becoming less competitive among ourselves and more competitive with the other performing rights organizations.'



Pianist/educator/activist Billy Taylor sounded a similar note at that panel when, echoing remarks he also made in his keynote address, he stressed that people from the various facets of the jazz industry need to do a better job of sharing information. "There are so many people here who have so much information, Taylor said. "We have a lot of reasons for not talking to each other ... But I've observed a lot more of that [communication] here.'

That particular panel underlined another point Taylor made in his keynote speech: the need to market jazz as an art form rather than a form of entertainment. To that end, the question of finding ways to subsidize the music was a common refrain at the convention. It was addressed at a seminar on fund-raising, which emphasized the role of the fledgling National Jazz Service Organization, and at a seminar explaining the function of the American Federation of Jazz Societies, an umbrella group for local and regional not-for-profit jazz organizations.

The optimism that prevailed at the convention was not unchecked. The major-label panelists, for example, agreed that there was a revival going on but differed as to its extent and even its significance. Both Michael Cuscuna of Blue Note and Steve Backer of RCA suggested that the health of the jazz record business is a cyclical phenomenon, and Backer wondered out loud, "How long will this up cycle last?"

On the other hand, Ricky Schultz of MCA painted an unreservedly rosy picture, attributing the music's health in large part to "the coming of age of fusion jazz" as "a mass-appeal form." And, offering his own variations on a familiar theme, Schultz urged every-one in the jazz community to "stop all the infighting" and "pool our efforts and our energies."

BILLBOARD SEPTEMBER 20, 1986



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TOP MINI INE ALBUMS

FOR WEEK ENDING SEPTEMBER 20, 1986

Billboard.

## **Franchises Offered By CD Retailer CDW** Aims For 24 Stores In Two Years

#### **BY CHRIS MORRIS**

LOS ANGELES Compact Disc Warehouse, perhaps the first CDonly retail franchiser in the country, is getting bigger.

The company began in December 1984 in the beach community of Westminster as a 1,200-square-foot store with 2,500 CDs representing more than 1,000 titles. Today, the store's racks bulge with 15,000 disks from more than 3,500 titles.

As a sign of the booming CD times, CDW is branching out into

franchising. On Saturday (20) a new 2,400-square-foot store will open next door to the original location in Westminster. CDW co-founder Randy Sequiera will assume operation of the new store as the company's first franchisee.

"The idea of a specialized store for people going after the new busi-ness of CDs sounded exciting," says CDW president Edward J. Dempsey. "It's turned out to be more exciting than I thought it would be."

Sales in 1985 for CDW's store totaled \$500,000. "This year, we should do about double that," Dempsey says.

Dempsey, a 15-year veteran of the construction business as founder-president of Concrete Coring Co. in Hawthorne, Calif., started up the first Compact Disc Warehouse two years ago in partnership with Sequiera, his brother-in-law . "I owned a CD player, and I was

having trouble buying CDs for myself," Dempsey explains.

The company's retail outlet deals both domestic and import CDs; used CDs are also sold for \$8.99. A CDW lifetime club membership entitles customers to special discounts and higher repurchase prices on used **CDs** 

Half of the store's volume is in classical product, with 25% coming from pop sales. The remainder is made up of jazz and import sales.

CDW had grown to such an extent that the store had to establish two warehouses for its stock, which now totals 30,000 pieces. CDW's warehouse operation, staffed by 10 people, also serves as a one-stop, selling CDs to retailers around the country.

In July, CDW received authorization from California to begin franchising. Dempsey says he will use his background in the construction consultancy and licensing business to start up his franchise program.

"We put 40 people in the concrete-cutting business," Dempsey says. "Manufacturing licensing is almost the same as franchising.

The buy-in price on a CDW franchise is \$25,000. Other fees include monthly royalties of 4% of gross sales and national (1% of gross) and regional (2% of gross) advertising (Continued on page 40)

### Show Shows **Up In Force** At VSDA Confab

LAS VEGAS Show Industries, the Los Angeles parent company of the Music Plus chain and City-1-Stop, got extra mileage from this year's ideo Software Dealers Assn. (VSDA) convention. Taking advantage of its proximity to Las Vegas, the music and video firm sent 85 store managers, assistant managers, and home office staffers to attend some of the confab's activities, which were held Aug. 24-28.

Show staged an awards banquet at the Palace Station hotel here on Aug. 26 to honor achievements in video sales and rentals by the chain's managers.

Lou Fogelman, president of Show and recently elected VSDA national vice president, opened the banquet by explaining that the Vegas trip (Continued on page 40)

For photo glimpses of the VSDA meet in Las Vegas ... see page 79

×	0	CHART	Compiled from a national sample of retail store and one-stop sales reports.
THIS WEEK	WKS. AGO	WKS. ON C	ARTIST
÷,	4	3	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	152	AEROSMITH COLUMBIA PC-36865 (1980) 36 weeks at No. On AEROSMITH'S GREATEST HIT:
2	2	160	ELTON JOHN MCA 37215 (1974) ELTON JOHN'S GREATEST HITS
3	3	80	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973) GREETINGS FROM ASBURY PART
4	24	212	THE MONKEES ARISTA AL5-8061 (1976) THE MONKEES' GREATEST HITS
5	6	200	DON MCLEAN UNITED ARTISTS LN-10037 (1971) AMERICAN PIE
6	5	158	ELTON JOHN MCA 37216 (1977) ELTON JOHN'S GREATEST HITS VOL.
7	7	118	STEPPENWOLF MCA 37049 (1973) 16 GREATEST HITS
8	8	160	THE WHO MCA 37217 (1971) WHO'S NEXT
9	9	60	NEIL DIAMOND MCA 2106 (1974) 12 GREATEST HITS
10	н	110	THE GUESS WHO RCA AYL1-3662 (1971)
11	10	166	THE BEST OF THE GUESS WHO STEELY DAN MCA 37214 (1977)
12	14	32	AJ/ MEATLOAF EPIC PE-34974 (1977)
13	12	158	BAT OUT OF HELI
14	13	216	PRONOUNCED LEH-NERD SKI-NERD DAVID BOWIE RCA AYLI-3843 (1972)
15	17	28	THE RISE AND FALL OF ZIGGY STARDUS STEVE MILLER CAPITOL SH-16321 (1978)
16	15	216	GREATEST HITS 1974-1978 BILLY JOEL COLUMBIA PC-32544 (1974)
17	16	150	PIANO MAR AEROSMITH COLUMBIA PC-33479 (1975)
17			TOYS IN THE ATTIC HEART PORTRAIT PR-34799 (1977)
10	18	24	LITTLE QUEEI THE WHO MCA 5408 (1982)
_	21	20	THE WHO'S GREATEST HIT STEELY DAN MCA 5324 (1982)
20	22	16	GOLI TOM PETTY MCA 37248 (1979)
21	19	88	DAMN THE TORPEDOE: CHICAGO COLUMBIA PC-33900 (1975)
22	28	12	CHICAGO IX - GREATEST HIT
23	23	128	JANIS JOPLIN'S GREATEST HIT: JIMMY BUFFETT MCA 37150 (1977)
24	20	146	CHANGES IN LATITUDES, CHANGES IN ATTITUDE
25	24	64	SIMON AND GARFUNKEL COLUMBIA PC:9914 (1970) BRIDGE OVER TROUBLED WATE
26	26	40	HEART PORTRAIT PR-35555 (1978) DOG & BUTTERFL
27	25	160	STEELY DAN MCA 37220 (1980) GAUCH
28	NE	**	LED ZEPPELIN ATLANTIC SD-19129 (1971) LED ZEPPELIN I
29	27	76	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4516 (1970) COSMO'S FACTOR
30	29	122	MARVIN GAYE MOTOWN M5-191 (1976) MARVIN GAYE'S GREATEST HIT
31	30	210	THE WHO MCA 37003 (1978) WHO ARE YO
32	31	68	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4515 (1969) WILLY AND THE POOR BOY
33	32	72	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4512 (1969) GREEN RIVE
34	34	122	BOZ SCAGGS COLUMBIA PC-36841 (1980)
35	37	44	THE BEATLES CAPITOL SN-16021 (1976) ROCK 'N' ROLL MUSIC VOL.
36	33	166	JEFF BECK EPIC PE-33409 (1975) BLOW BY BLO
37	35	186	SPYRO GYRA INFINITY 37148 (1979) MORNING DANC
38	NE	WÞ	PHIL COLLINS ATLANTIC 16029 (1981) FACE VALU
-	1000	-	
39	36	44	CHEAP TRICK EPIC PE-35795 (1979) LIVE AT BUDOKAI

(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.

## news

THE FOURTH OPERATIONS CONFERENCE of the National Assn. of Recording Merchandisers (NARM) is set for Oct. 9-10 at the Registry Hotel in Bloomington, Minn. A dinner will feature a roundtable discussion on computerization and telecommunications, and a heavily programmed session the following morning will cover a broad range of related topics. Friday's speakers include NARM executive director Pam Cohen, Western Merchandisers' Bob Schneider, and Wherehouse Entertainment's Jesse Stancarrone. Afternoon tours of The Musicland Group's and Lieberman Enterprises' headquarters conclude the agenda.

ATLANTA COMPACT DISC has opened a new location on Jimmy Carter Blvd. in suburban Norcross, Ga. With Tampa Compact Disc in Florida's Gulf area (Billboard, May 10) and the original Brookhaven-area outlet in Atlanta, the CD-only retail web now has three locations. Expansion in other markets is being explored by president Kevin Sechrist, and he says the chain may have another store open by Christmas.

BIDS FOR JERRY'S KIDS: Autographs Records & Tapes, located in the Crown Center in Kansas City, Mo., joined in the spirit of the Jerry Lewis Labor Day telethon for the Muscular Dystrophy Assn. (MDA) with an Aug. 30 auction. Mike White, announcer from classic rock station KCFX, was on hand to take bids on 75 autographed albums from the likes of Bryan Adams, the Beach Boys, Chubby Checker, Tina Turner, Tom Petty, ZZ Top, and others. A Van Halen-signed set drew the day's top price of \$55; close behind was an Elton John signature, which went for \$42. Store owner Connie Vitale appeared on local television during the telethon to present a \$700 check, the auction's tally, to MDA.

FREIGHT NEWS TO GO: NARM members can keep abreast of trends affecting shipping costs and shipping/receiving procedures through a newsletter, sponsored by the trade group and prepared by Behme Asso-ciates. Subscription cost for the monthly transportation tips will be \$60, including first-class postage. Interested members should contact Behme Associates, 3436 Tanterra Circle, Brookeville, Md. 20833.

REEBOK SHOES has been enlisted by PolyGram Records to give extra legs to the Everly Brothers' national tour and their album, "Born Yesterday." Inspired by the duo's single, "These Shoes," pairs of Reeboks, along with watches and T-shirts, will be offered through in-store and radio station promtions located along the Everlys' route. PolyGram is also reservicing the single to accounts with a sticker bearing the logos of both the shoe manufacturer and Mercury Records.

MUSIC WEST RECORDS, a new age label based in San Rafael, Calif., whose roster includes guitarist Ray Lynch and pianist Jim Chappell, has developed a new merchandising aid, an in-store buyers' guide. The bin cards, designed for both LPs and openly displayed cassettes, feature the artist's name and album titles at the top, along with an invitation to consumers to "lift here." Curious shoppers who "lift" find a brief bio on the act, excerpts from published reviews of the artist's product, and 'fan mail'' from retailers and customers. A J-shaped plastic piece with artist's name and discography but sans the extra reading material is also available for stores utilizing space-saver cassette racks.

**REGGAE ONLY:** Irie-Ites Productions Inc., a year-old mail order house dedicated to reggae and Third World music, has opened a retail outlet in New York City's East Village. Located at 112 E. Seventh St., the store carries not only records, videos, and tapes, but also boutique items like jewelry, posters, T-shirts, and a custom line of Irie-Ites clothing. The company's offices are now housed at the same address.

**GEOFF MAYFIELD** 

1111	etailing								
H C H Lii TZ NN (2	COISCOREHome storage units for: CDs, Cassettes, Video 8 mm Ask your local retailerLift Discplay Inc., 7216 Bergenime Avenue, North Bergen, NJ 07047 (201) 662-8503, 662-8504Image: North State S						<b>B?</b> 1205		The Record Company That Doesn't Make RecordsImage: Company That 
-	Billboard. TOP COMPACT DISKS, "In any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying recording, or otherwise, without the prior written permission of the publisher."								
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP <sub>TM</sub> Compiled from a national sample of retail sales reports. ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL TM Compiled from a national sample of retail sales reports.
1	1	1	12	★ ★ NO. 1 ★ ★ PETER GABRIEL GEFFEN 2-24088/WARNER BROS. 6 weeks at No. One SO	1	1	1	33	★★ NO. 1 ★★ BACHBUSTERS TELARC 80123 12 weeks at No. One DON DORSEY
2	3	3	5	MADONNA SIRE 2-25442/WARNER BROS. TRUE BLUE	2	2	3	69	AMADEUS SOUNDTRACK FANTASY WAM-1791 NEVILLE MARRINER
3	2	2	10	GENESIS ATLANTIC 2-81641 INVISIBLE TOUCH	3	3	2	26	HOROWITZ: THE LAST ROMANTIC DG 419-045
4	4	4	6	STEVE WINWOOD ISLAND 25448-2/WARNER BROS. BACK IN THE HIGHLIFE	4	4	4	14	BACH MEETS THE BEATLES PRO ARTE CDD-211 JOHN BAYLESS
5	15	-	2	BILLY JOEL COLUMBIA CK 40402 THE BRIDGE	5	8	10	4	DOWN TO THE MOON CBS MK-42255 ANDREAS VOLLENWEIDER
6	5	5	8	SOUNDTRACK COLUMBIA CK 40323 TOP GUN	6	6	6	7	SYNCOPATED CLOCK PRO ARTE CDD-264 ROCHESTER POPS (KUNZEL)
7	7	6	53	WHITNEY HOUSTON ARISTA ARCD 8212 WHITNEY HOUSTON	7	5	5	24	SWING, SWING, SWING PHILIPS 412-626 BOSTON POPS (WILLIAMS)
8	6	8	17	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM THE OTHER SIDE OF LIFE	8	7	7	69	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041 CINCINNATI POPS (KUNZEL)
9	9	9	6	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255 DOWN TO THE MOON	9	18	-	2	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 VLADIMIR HOROWITZ
10	8	7	8	EURYTHMICS RCA PCD 1-5847 REVENGE	10	9	8	34	ORCHESTRAL SPECTACULARS TELARC 80115 CINCINNATI POPS (KUNZEL)
11	29	-	2	R.E.M. LR.S. IRSD 5783/MCA LIFES RICH PAGEANT	11	11	12	69	TIME WARP TELARC 80106 CINCINNATI POPS (KUNZEL)
12	10	11	13	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC TUFF ENUFF	12	10	9	13	TELARC SAMPLER #3 TELARC 80003 VARIOUS ARTISTS
13	12	10	13	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393 DOUBLE VISION	13	12	13	10	BEAUTIFUL DREAMER LONDON 417-242 MARILYN HORNE SONGS FROM LIQUID DAYS CBS MK-39564
14		WÞ	1	PAUL SIMON WARNER BROS. 2-25447 GRACELAND	14	14	14	21	PHILIP GLASS
15	20	12	16	VAN HALEN WARNER BROS. 2-25934         5150           DDF 0700170         50001700	15	13	11	17	KATHLEEN BATTLE, CHRISTOPHER PARKENING COPLAND: BILLY THE KID/RODEO ANGEL COC-47382
10	11 19	13 20	68 69	DIRE STRAITS WARNER BROS. 2-25264 BROTHERS IN ARMS	10	15 17	16 17	15 69	SAINT LOUIS SYMPHONY (SLATKIN) STAR TRACKS TELARC 80094
18	13	17	56	PINK FLOYD HARVEST CD 46001/CAPITOL DARK SIDE OF THE MOON CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2 CHRONICLES	17	20	25	3	CINCINNATI POPS (KUNZEL) BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963
19	13	18	69	PHIL COLLINS ATLANTIC 2:81240 NO JACKET REQUIRED	19	* 16	15	11	TE KANAWA, CARRERAS (BERNSTEIN) CELEBRATE AMERICA PRO ARTE CDD-263
20	23	19	23	THE OUTFIELD COLUMBIA CK40027 PLAY DEEP	20	19	18	69	HOUSTON SYMPHONY (COMISSIONA) TELARC SAMPLER #1 TELARC 80101
21	16	14	11	BOB SEGER & THE SILVER BULLET BAND CAPITOL CDP 46195 LIKE A ROCK	21	21	19	58	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699
22	NE	WÞ	1	DAVID LEE ROTH WARNER BROS. 2-25470 EAT EM AND SMILE	22	22	22	69	LOS ANGELES PHILHARMONIC (THOMAS) COPLAND: APPALACHIAN SPRING TELARC 80078
23	NE	w	1	BANANARAMA LONDON 828-013-2/POLYGRAM TRUE CONFESSIONS	23	23	20	22	ATLANTA SYMPHONY WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)
24	18	16	9	SIMPLY RED ELEKTRA 60452-2 PICTURE BOOK	24	27	-	2	BEGIN SWEET WORLD RCA RC01-7124 RICHARD STOLTZMAN
25	14	15	33	HEART CAPITOL CDP 46157 HEART	25	NE	WÞ	1	ROMANCES FOR SAXOPHONE CBS MK-42122 BRANFORD MARSALIS
26	28	-	20	ROBERT PALMER ISLAND 2-90471/ATLANTIC RIPTIDE	26	24	21	47	BLUE SKIES LONDON 414-666 KIRI TE KANAWA (RIDDLE)
27	F	RE-ENTR	Y	STEELY DAN MCA MCAD 5570 DECADE	27	25	23	8	ECHOES OF LONDON CBS MK-42119 JOHN WILLIAMS
28	22	21	10	EMERSON, LAKE & POWELL POLYDOR 829297-2/POLYGRAM EMERSON LAKE & POWELL	28	28	24	69	BERNSTEIN: WEST SIDE STORY DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)
29	25	23	4	WHAM! COLUMBIA CK 40285 MUSIC FROM THE EDGE OF HEAVEN	29	26	26	17	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120 CLEVELAND ORCHESTRA (DOHNANYI)
30	26	24	6	ANITA BAKER ELEKTRA 60444-2 RAPTURE	30	29	27	69	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244 NEVILLE MARRINER

BILLBOARD SEPTEMBER 20, 1986

4

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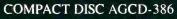
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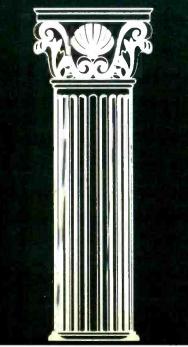
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## etailing

## **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.

**TELARC INTERNATIONAL** (216-464-2313) has released three compact disk portfolios designed to be sold with CD players as gift items or as promotional incentives in audio system sales.

Each portfolio package has a hinged lid and measures 13 inches by  $11^{1}/_{2}$  inches by  $3^{1}/_{4}$  inches. Full-color artwork on the front and back cross-merchandises the three sets.

Each portfolio highlights one broad area of musical interest with five Telarc CDs. The Sound Spectaculars portfolio includes "Time Warp," Tchaikovsky's "1812" Overture; Stravinsky's "Firebird"; "Orchestral Spectaculars"; and "Bachbusters."

Light Classics includes Vivaldi's "The Four Seasons"; Gershwin's



The Telarc label is boosting fourth-quarter traffic with value-priced portfolios of compact disks, each containing a collection of five compatible titles. The sets cost less than five disks bought separately.

"Rhapsody In Blue"; Pachelbel's "Kanon"; excerpts from Handel's "Messiah"; and Mozart's "Eine Kleine Nachtmusik."

Orchestral Masterpieces includes Beethoven's Symphony No. 9; Rachmaninoff's Symphony No. 2; Sibelius' Symphony No. 2; Beethoven's Symphony No. 5; and Tchaikovsky's Symphony No. 5.

Telarc says it is not suggesting a retail price for the portfolios.

#### SHOW INDUSTRIES

(Continued from page 37)

was intended to be a reward for the year-round efforts of Music Plus managers. He said that since VSDA plans to hold its convention here for the next four years, the employee junket to the video group's confab could become an annual event.

George Chronis, spokesman for Music Plus, says two buses were hired to take employees on the fivehour trek from two different meeting spots in Southern California.

The Plus people arrived Aug. 25 and received day passes that allowed them to visit the floor exhibits and attend seminars at the Las Vegas Convention Center during the first two days of their stay. They also joined the downtown party sponsored by Paramount Home Video, which, according to Chronis, was cited by many as the high point of the trip.

Because all but one of Music Plus' 42 stores have full-line video departments, Music Plus executives say managers' participation in VSDA's convention was an important learning opportunity. Further proof of the chain's video involvement is the fact that all of the key management excellence awards presented at the company's banquet had a video slant.

Two managers, Steve Moore from the Long Beach store and Marsha Allen from the Woodland Hills outlet, received awards for best overall performance in video operation.

Jeff Luther of the chain's Santa Monica store was honored for best gross video revenue. Bridgette Blangy, stationed at Lakewood, won for greatest increase in prerecorded video sales. Marina Del Ray manager Larry Robinson received the award for most new video customers. Irene Cuesta of the Hollywood unit earned the award for the greatest success in manager's specials (manager's specials are incentive programs that Music Plus uses to sell off excess rental videos after titles have run their course).

In addition to VSDA activities, the chain offered its employees an optional sightseeing trip to nearby Lake Mead on Aug. 26. Buses returned the flock to the Los Angeles area on Aug. 27, one day before the conclusion of the VSDA convention. GEOFF MAYFIELD

#### **CDW FRANCHIESE OFFERED** (Continued from page 37)

fund contributions. The renewal fee will be \$1,000.

CDW will provide standard services to its franchisees, including



aid in securing a lease on store space and store layout planning. The use of a \$6,000 electronic antitheft system comes with the package.

Significantly, all CDW franchises will be on-line with a chainwide computer system. Each store will be equipped with a \$12,000 Wise terminal that will link into the CDW Altos system. Inventory invoices will come to individual stores in the form of floppy disks.

"It's a heck of a good management tool," Dempsey says. "You'll know immediately what's moving and what's not moving." CDW is starting up its franchising operation conservatively.

"We have a half dozen very good prospects at the moment, and we expect three or four new stores by the end of the year. We're trying to develop our first stores in the West to make sure our computer system has no glitches in it." Dempsey says he hopes to sell 24 franchises within the first two years. "We want to be selective about who we chose at first. We don't want any failures in the first two years. Then we can be frisky about who we sign up."

Franchisees will be serviced by CDW's own warehouses and by new one-stops brought into the fold.

"We will set up six or more approved suppliers networked into the computer system," Dempsey says. He adds that companies in Denver; Miami, Fla.; and Boston are now discussing joining up as licensed suppliers to the chain.

Dempsey says that as CD software becomes increasingly sophisticated, CDW will move beyond music retailing into CD video, interactive disks, and the CD-ROM information storage format.

"I see the growth of the disk business just being phenomenal. We're just seeing the tip of it."



## **Grass Route**

### BY LINDA MOLESKI

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

**LANDMARK DISTRIBUTORS** has inked a distribution deal with the Island Records-owned labels **Mango, Antilles**, and **4th & Broad**way for the Northeast, marking the company's first venture into catalog product.

"This puts us in another area," says one of the distributor's cofounders, Gus Drakus, of the new pact. "It's our first major label deal that will get us into reggae, jazz, and soundtracks."

Previously, Landmark handled only 12-inch product, with the exception of some releases on **Profile**.

According to partner **Pat Mona**co, "Twelve-inch product gave us a good base. Now we want to distribute everything. Maybe even one day we'll sell classical stuff."

The Island-owned catalogs, which house some 200 titles, include releases by reggae artists Steel Pulse, Sly & Robbie, Black Uhuru, Bunny Wailer, and Jimmy Cliff on Mango; jazz artists Steve Khan, Jorge Ben, Birelli LaGrene, Nick Drake, and Ornette Coleman on Antilles; and dance artists Eric B., Mildred Scott, and Skipworth & Turner on 4th & Broadway. The company is also planning to reactivate some titles.

The first projects slated for release are an Eric B. 12-inch, "Eric B. Is President"; a Mildred Scott 12inch, "Automatic"; and a live performance compilation, "The Uproar Tapes: Volume I."

To accommodate the expansion, Landmark is in the process of increasing its sales and promotion staff and has just moved into larger office space. The company can now be reached at 12-20 36th Ave., Long Island City, N.Y. 11106; 718-937-6363.

SEEDS AND SPROUTS: Sutra just put out the **Fat Boys'** new 12-inch, "Big And Beautiful," which was remixed by the Latin Rascals Ex-Cream drummer Ginger Baker marks his return to record-ing with a solo project, "Horses & Trees," on Celluloid. Upcoming plans for the label include tours by Fela, the Golden Palominos, and Mandingo ... Sleeping Bag recently celebrated its birthday at Manhattan nightclub Area with guest performers Nocera and Joyce Sims Singer/songwriter Tom Chapin has released his first album on Flying Fish. "Let Me Back Into Your Life" includes tunes penned by George Clinton and Rich Look as well as a ballad written by Chapin's late brother, Harry ... Urban Rock is taking advantage of the current Monkees craze with Fonda Rae's 12-inch version of "The Last Train To Clarksville." The release is said to be grabbing attention across the country and is being licensed in several European markets ... Reggae act Burning Spear is gearing up for North American dates in October, which will coincide with the release of "People Of The World" on Slash.





## Harmony House Expands In Music, Resists Video

### BY FARL PAIGE

DETROIT The 21-unit Harmony House based here continues opening up new-look stores. The company's underlying philosophy seems to be that music retail chains electing to stay with their specialties and waiting out involvement in full-line video can achieve a greater presence in the marketplace.

According to Jerry Adams, vice president, and Lloyd Welch, marketing director, new stores like the one opened here Aug. 12 in suburban Birmingham reflect long and careful planning that has characterized Harmony House since its founding by Carl Thom almost 20 years ago.

Says Adams, "One thing we're trying is a separate area for prerecorded music cassettes, compact disks, and 45s. We're finding we can direct traffic flow." He adds that in each new unit various merchandising tests are being conducted.

Product selection and depth of inventory is seen in several catego-

FOR WEEK ENDING SEPTEMBER 20, 1986

ries. For example, Welch says there are 5,000 SKUs in the 45 singles area. Singles are in colored jackets: white for chart product spread along two walls; and red for catalog and green for country, both in wa-terfall bins. Pricing is \$1.99 or three for \$5.

Singles in this new store are located in the rear one-fourth of the 4,800-square-foot store, once an Accents, a unit of K mart "that we subdivided off," says Welch. With singles are music cassettes, displayed in Norelco boxes inside cases that are not locked. Explaining the seeming contradiction, Welch says the cases provide the psychological effect of security but also permit browsing convenience. The area is within constant view of employees at a cash wrap counter, which serves as the entryway to the annex area and hub for all CD sales activi-

ty. "Yes, we allow customers to play singles. We have excellent head-phones," says Welch of a throwback to the days of listening booths. Ad-

Billboord. TOP COMPUTER SOFTWA

ams says the demographic for singles trend is older today. "Look at all the oldies you see in commercials and what's happening in gold for-mat radio," Adams adds.

Occupying as much space as the 45s and music cassettes is the long wall of blank tape and accessories that covers left side of the store from front to back. "We have 352 SKU items in accessories: everything from Discwasher and other lines," Adams says. The wall of accessories is 65 feet long by 8 feet high, with about 7 feet utilized for the pegboarded items.

Directly in front, behind the main cash wrap, is blank tape. In audio, the chain offers Maxell, TDK, Fuji, Scotch. Denon. BASF, and TEACa brand rarely seen in such a lineup. In video, there is BASF, Maxell, TDK, Fuji, and Scotch.

The heart and soul of the store is CD, the configuration Thom is most enthusiastic about. Welch, who helps design the stores, says about 18% of the space is devoted to CDs. Thom earlier estimated a 15% share

for CD in terms of total store volume (Billboard, Feb. 15).

According to Adams, the big bugaboo with CD is still security. "What we need is a security strip put on at the manufacturer level, says Adams, who will continue to push the effort being explored by the National Assn. of Recording Merchandisers (NARM)/Video Software Dealers Assn. security device committee (Billboard, Feb. 1). A veteran with the rackjobber Handleman Co. before joining Harmony House 12 years ago, Adams is a founding member of the NARM retail advisory committee. In security fixturing right now, Harmony House is testing antitheft systems in several stores.

CD display has evolved through many stages. "One approach we have now is a browser unit with ad-justable width pockets," Adams says. "We can use the original package, the long box, really any size package." A notched strip that runs inside each row of the twin-row, 8-(Continued on next page)



### ALBUMS

The following configuration abbreviations are used: LP-album; EP-extended play; CA-cassette; NA-price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲=Simultaneous release on CD.

#### POP/ROCK

T. BLADE & THE ESQUIRES I'm A Business Man LP Tone-Cool TC-1142/\$8.98 THE CHAMELEONS UK Strange Times LP Geffen GHS 24119/WEA/\$8.98 CA M5G 24119/\$8.98 CHICAGO

LP Warner Bros. 1-25509/WEA/\$9.98 CA 4-25509/\$9.98 11TH HOUR BAND Hot Time In The City Tonight LP Tone-Cool TC-1141/\$8.98 FALCO LP Sire 1-25522/WEA/\$8.98 CA 4-25522/\$8.98 FLO & EDDIE The Best Of LP Rhino RNLP 70134/\$8.98 CA RNC 70134/\$8.98 THE MONKEES Changes LP Rhino RNLP 70148/\$8.98 CA RNC 70148/\$8.98 THE MONKEES The Rest Of... LP Rhino RNLP 70149/\$8.98 CA RNC 70149/\$8.98 **ROTH, DAVID LEE** Sonrisa Salvaie LP Warner Bros. 1-25516/WEA/\$8.98 4CA 4-25516/\$8.98

### BLACK

NEW ORDER Brotherhood LP Qwest 1-25522/WEA/\$8.98 CA 4-25511/\$8.98 WATTS, ERNIE Sanctuary LP Qwest 1-25513/WEA/\$8.98 CA 4-25513/\$8.98

### JAZZ

DAVIS, MILES Tutu LP Warner Bros. 1-25490/WEA/\$9.98 CA 4-25490/\$9.98

#### COUNTRY

GAYLE, CRYSTAL A Crystal Christmas LP Warner Bros. 1-25508/WEA/\$8.98 CA 4-25508/\$8.98 ORLEANS Grown-Up Children

LP MCA MCA-5767/\$8.98 CA MCAC-5767/\$8.98

WILLIAMS, HANK JR.

The Early Years LP Warner Bros. 1-25514/WEA/\$9.98 CA 4-25514/\$9.98

### **NEW AGE**

KITARO Tenku LP Geffen GHS 24112/WEA/\$9.98 CA M5G 24112/\$9.98

### COMPACT DISK

MONTY ALEXANDER TRIO Full Steam Ahead CD Concord CCD-4287/no list THE ATMOSPHERE COLLECTION: A DAY ON CAPE COD Babbling Brook

CD Ryko RCD 30015/no list

THE ATMOSPHERE COLLECTION: A DAY THE ATMOSPHERE COLLECTION: A DAY ON CAPE COD Early Cape Morning CD Ryko RCD 30014/no list THE ATMOSPHERE COLLECTION: A DAY ON CAPE COD Summer Rain

CD Ryko RCD 30017/no list

THE ATMOSPHERE COLLECTION: A DAY ON CAPE COD Sunset Surf

(Continued on next page)

#### ON CHART WEEK WEEK tosh SYSTEMS Apple I HIS AST WKS. CP/M Macin Atari Othei E BM RS TITLE Publishe Remarks BINGO BUGGLEBEE PRESENTS: HOME ALONE Quest Learning 1 4 9 A program for teaching childhood safety • • Introduction to the C-64 and keyboard with basic 2 7 31 I AM THE C-64 Creative/Activision • nming language HOMEWORK HELPER MATH WORD PROBLEMS 3 2 31 A two-part program designed to help students understand and solve math word problems. Spinnaker • • • • Program that develops speed, and shows progress in typing speed and accuracy. 4 1 103 EDUCATION **TYPING TUTOR III** Simon & Schuster • • • Contains over 600 problems in addition, subtraction, 5 5 138 MATH BLASTER Davidson & Associates livision, fractions and decim • • • students ages 6 through 12, with a game at the end. READER RABBIT AND THE FABULOUS WORD FACTORY Teaches children the basics of early reading. 6 6 22 The Learning Company • • • Recommended for ages 5-7 Teaches the basics of logic and circuitry to ages 9 and up. Presents user with a problem that is solved by using logic and building a machine to solve the problem. 7 8 15 **ROCKY'S BOOTS** The Learning Company • • • 8 10 3 STATES AND TRAITS DesignWare Educational game using geography and state facts. • • • Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different 9 3 155 NEW IMPROVED MASTER TYPE Scarborough • •• •• • • 10 American Educational Computer 9 37 SPANISH Foreign language program that can be used with any Spanish I course. • The program has 16 new drawing tools. Includes 50 new 1 17 1 **PRINT SHOP COMPANION** Broderbund . • . • MENT THE NEWSROOM: CLIP ART COLLECTION VOL. I 2 5 19 Additional disk with 600 new graphics. Springboard • . • 3 **Hi-Tech Expressions** Animated birthday greeting disk and all-occassion card 6 3 CARDWARE • • • • maker AGEN The program lets you design, illustrate and print your own newspaper. The program has a built-in word processor. 4 2 74 THE NEWSROOM Springboard • • • Combination of Word Processing, Data Base and Spread 5 3 56 **3 IN 1 BUNDLE** Timeworks • AN Sheet program 6 4 113 PRINT SHOP Broderbund At Home Print Shop • • • • $\geq$ BETTER WORKING SPREADSHEET Spreadsheet with word processing, data base and graphic capabilities. 7 7 19 Spinnaker • • ۲ ш Satelite Software 8 10 15 WORD PERFECT $\geq$ Solutions Word Processor • **H** 9 9 75 PAPERCLIP Batteries Included Word Processing Package • •\*

At Home Print Shop

Unison World

DISK 
 CARTRIDGE 
 CASSETTE

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• • • •

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58 8

PRINTMASTER

### HARMONY HOUSE

(Continued from preceding page) foot-long unit allows for such adjustments.

The new store plan has CDs in floor browsers toward the cassette annex and displayed along one wall in back of the rear cash wrap counter.

Harmony House's new stores are featuring what Adams and Welch call a subdued color scheme. Carpets are gray-blue. There is a light oak-color trim around the top of the exterior. Interior color is picked up in such areas as the browsers in Indian spice Formica replacing the previous dark grain walnut. "We feel we've achieved a comfortable feeling, a clean look," says Welch.

An interesting look is also achieved by angling the floor browser units. One entire wall is devoted almost entirely to album promotion displays. On opening day in Birmingham, Adams says he had a friendly debate with Punch Andrews, manager of Bob Seger, who lives nearby. "Punch was rapping on me about a wall display. I said, 'Look at the space Seger has in the bins.' He agreed."

Wary of tipping too many plans, Adams will say that other new stores will open in Sterling Heights, Livonia, and Lansing. All are approximately 4,000-5,000 square feet.

On principle, Harmony House is not disdainful of record stores' in-volvement with video product. In fact, the chain dabbled in rental for a year and a half at one point. But for now, Adams says he is not even interested in video as a for-sale product.

### **NEW RELEASES**

(Continued from preceding page)

CD Ryko RCD 30016/no list BENSON, GEORGE While The City Sleeps CD Warner Bros. 2-25475/WEA/\$15.98 BRAFF, RUBY/SCOTT HAMILTON A Sailboat In The Moonlight CD Concord CCD 4296/no list CORYELL, LARRY/EMILY REMLER Togethe CD Concord CCD-4289/no list DAVIS. MILES CD Warner Bros. 2-25490/WEA/\$15.98 INGRAM, JAMES Never Felt So Good CD Owest 2-25424/WEA/\$15.98 KITARO Tenku CD Geffen 2-24112/WEA/\$15.98

TALKING HEADS True Stories CD Sire 2-25512/WEA/\$15.98

WILLIAMS, HANK JR. Montana Cafe CD Warner Bros. 2-25412/WEA/\$15.98 WINWOOD, STEVE Arc Of A Dive

CD Island 2-9576/\$15.98

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

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The consumer electron-ics industry is reaching a point of healthy stability, and for retailers and marketers Winter CES\* is the perfect time to take fresh stock of the industry...to look closely at its new marketing directions and seek out the products and pricing, the producers and programs that will provide the greatest profit oppor tunities in 1987.

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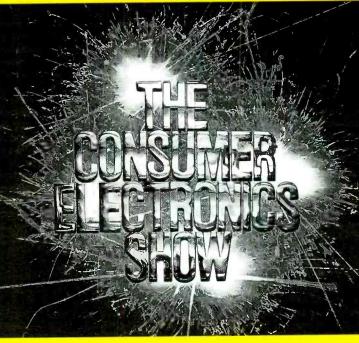
Here you will find new products to



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replenish Christmas stock, new products that mark growing trends, new products from innovative technologies, and new prod ucts from companies new to the industry.

At CES, you will also have an opportunity to attend major conferences and workshops where new technologies are explained, new market trends are revealed, and new techniques in sales and merchan dising are introduced.



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at 1/800-524-4433, and identify yourself as a Winter CES traveler

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### REGISTER NOW! SAVE THE \$25 ON-SITE FEE.

Preregister now for the 1987 International Winter Consumer Electronics Show by mailing this completed form to Consumer Electronics Shows, c/o CompuSystems. Inc., P.O. Box 6579, Broadview, IL 60153-6579. This form must be recieved by CompuSystems no later than Friday, December 12, 1986, in order for your badge to be mailed to you. Attach your business card or company letterhead to assure prompt processing. If received after December 12 and before December 24, 1986, please pick up your badge on-site, after showing two forms of ID, at the 1987 Winter CES "Will Call" Desk located in the Main Registration Area of the Las Vegas Convention Center. To register more than one qualified individual, please duplicate this Advance Registration Form. Complete Show information, including housing form, will be sent separately.

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Company	1	1	1	1	1	1	1	1	-1	1	1	1	1	1	1		1	1	1	1	
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Only 21 characters (as indicated) including spaces will appear on your Badge

ectronic Industries Association/Consumer Electronics Group.

Please check your badge category: 1 🗌 Retailer 2 🗌 Distributor 3 🗌 Dept./Chain Store Buyer 4 □ Prem./Catalog Buyer 5 □ Manufacturer's Rep. 6 □ Manufacturer 7 □ I 11 □ Adv./Mktg./PR/Consultant 12 □ Financial/Market Analyst 13 □ Other 7 🗍 Institutional Buyer



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## Video retailing Advertising Strategies Gain Increasing Importance

This story prepared by Earl Paige and Geoff Mayfield.

LAS VEGAS With increased competition forcing video retailers to reach a broader consumer base, advertising strategies received prime attention during the Video Software Dealers Assn. (VSDA) convention here Aug. 24-28.

### 'Sometimes, slick commercials are not effective'

Separate seminars on newspaper, radio, and television advertising were held three times each. Additionally, ad media statistics were included in a presentation prepared by The Fairfield Group, a Connecticut-based research firm, during the Aug. 26 business session (Billboard, Sept. 6).

Based on a survey of video consumers, The Fairfield Group found media reach differs between video renters and buyers.

Key percentages reported by the group show that, among rental customers, 28% responded to newspaper ads, 24% to point-of-purchase displays, 20% to TV spots, and 17% to ads placed in TV Guide. Newspaper was also the dominant medium for video sales, reaching 36% of those consumers, but the rest of the mix was different: 22% for TV ads, 12% for TV Guide, and 16% for magazine ads.

In the newspaper, TV, and radio seminars, representatives from each medium's ad bureau added their own statistical slant.

Newspaper advertising is hotter than ever, according to Pat Thavenot, Northeast regional vice president of the Newspaper Advertising Bureau. "Most newspapers enjoy 65% penetration weekdays and 85% on weekends," said Thavenot, who also participated in last year's VSDA convention. "They can target your market with zone editions, and more papers than ever now offer many special sections."

Arthur Trudeau, vice president of sales for the Television Bureau of Advertising (TBA), cited numbers that made a case for TV during his seminars. He said that on a per-day basis, households with VCRs watch more commercial television—an average of six hours and 49 minutes a day, compared to six hours and 33 minutes for non-VCR households.

Trudeau also said commercial TV accounts for 84% of VCR taping hours, with most of that (72%) devoted to network programming.

On a per-dollar basis, Trudeau said, advertising reaches 45 people in newspapers and 66 people through radio, while network TV reaches 153 people, with other commercial TV programming fetching anywhere from 104-183 viewers per dollar.

"You *can* afford television," Trudeau said. "In fact, with competition in the home video market increasing, you can't afford *not* to be on television."

Although radio was not mentioned in the Fairfield Group study, J. Ray Padden, national sales manager for the Radio Advertising Bureau (RAB), told seminar attendees that the medium can effectively supplement a video store's ad at-

tack. Padden boasted of radio's heavy saturation. He said there are 507 million radios in use nationally, including 370 million in homes (an average of 5.4 per house), 127 million in cars, and 18.3 million walkaround units. He added that 57% of all offices have radios in use, and 83% of those play the radio at least  $3\frac{1}{2}$  hours a day.

Padden also cited RAB statistics showing that radio scores better than any other medium during prime shopping hours, with a 49% pentration of media users. In the 25to 54-year-old demographic, he said, radio pulls 53% of media use during daytime hours.

Both Trudeau and Padden stressed that dealers can keep TV and radio production costs low by including local stations in their campaigns and having the stations produce their commercials. In other words, one need not necessarily retain an ad agency.

"Sometimes, the slickest commercials and the jazziest jingles aren't the most effective," Patton said. "Radio stations, even in medium and small markets, can produce creative commercials.

"If you have the money for an agency and you want to go that way, please do. If you have the money for a consultant, please do. But you can rely on the help of the station you're advertising with."

Patton and Trudeau both added that "high creativity" helps keep down production costs, while still yielding effective messages.

Trudeau said that making fewer versions of a commercial reduces production costs and yields more (Continued on next page)

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			op Kid V	<b>IDEO</b> SAL	.ES	
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of re	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
1	1	14	ALICE IN WONDERLAND A +	★ ★ Walt Disney Home Video 36	1 <b>951</b>	29.95
2	2	51	PINOCCHIO +	Walt Disney Home Video 239	1940	29.95
3	7	14	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
4	10	14	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
5	4	51	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
6	3	13	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
7	8	46	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
8	6	9	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
9	5	14	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
10	9	23	THE SWORD IN THE STONE	Walt Disney Home Video 229	1963	79.98
11	13	13	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
12	11	51	THE CARE BEARS MOVIE A +	Samuel Goldwyn Vestron 5082	1985	24.95
13	22	7	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No
14	16	42	PETE'S DRAGON A 🕈	Walt Disney Home Video 10	1977	29.95
15	15	28	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
16	14	26	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
17	23	9	BEDTIME STORIES & SONGS	Children's Television Workshop Random House Home Video 88309-8x	1986	No listing
18	21	9	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
19	18	15	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
20	<sub>25</sub>	″2-	SECRET OF NIMH	MGM/UA Home Video MV/MB800211	1982	29.95
21	12	23	SESAME STREET PRESENTS: FOLLOW THAT BIRD •	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
22	RE-E	ŃTRY	GETTING READY TO READ	Children's Television Workshop Random House Home Video 88317-90	1986	No listing
23	24	47	BUGS BUNNY'S WACKY ADVENTURES	Warner Bros. Inc. Warner Home Video 11504	1985	19. <b>9</b> 8
24	NE	WÞ	WINNIE THE POOH TOO SMART FOR STRANGERS	Walt Disney Home Video 736	1985	29.95
25	20	23	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95

• Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$5 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). 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.

## Seminar Stresses Co-op

LAS VEGAS Careful attention to getting as much co-op as possible gives home video retailers an edge in several areas of advertising, according to specialists who addressed ad seminars here at the August VSDA convention.

Pat Thavenot, regional vice president of the Newspaper Advertising Bureau, advised that newspapers have representatives to walk dealers through such details as planned ad programs, advance layouts, duplicate billing, and affidavits of performance.

The bureau has two experts on co-op, Dave Johnston and Noonie Turrentine, who take retailers' calls. The phone number is 312-644-1290. Thavenot said many newspapers have co-op experts, too.

Thavenot stressed aggressive pursuit of co-op dollars and urged dealers not to be fooled into thinking co-op accrues only on large, purchases. She suggested maintaining a deal sheet on each vendor, posting a co-op calendar, realizing that co-op often accompanies price discounts, and assuming there is co-op on every product a dealer handles.

"We have a computer in our Chicago office for tracking those gr products with co-op," she said.

Some attendees at one of VSDA's three television seminars noted that it can sometimes be difficult for video stores to get co-op funds through their distributors. Arthur Trudeau, vice president of sales for the Television Bureau of Advertising, recommended that dealers who encounter such difficulties should deal with the manufacturer if they can't get satisfaction from their distributors. "Video entrepreneurs must be

"Video entrepreneurs must be self-starters in initiating their TV campaigns," said Trudeau. "If you're having trouble getting coop, jump over the distributor and go straight to Hollywood. At every single headquarters for every studio, they have persons that handle this."

From his own extensive experience with TV advertising, Dennis Bowdin, president of the 75-store Movieland franchise based in South Lyon, Mich., agreed with Trudeau. He recalled that when he wanted to advertise a New World Video title called "House," he had to phone the manufacturer directly to get co-op funds.

Bowdin said the effort was worthwhile—New World co-op covered 50% of his \$5,000 TV budget for the month.

EARL PAIGE & GEOFF MAYFIELD



### Duke's Adds Audio Lines Against Tide

### **BY EARL PAIGE**

LOS ANGELES Duke's Video Movies Etc. in Tucson, Ariz., is pulling a switch on the many record/tape stores that have diversified into home video. The six Duke's stores will soon stock prerecorded audiocassettes and compact disks. "The main reason is extra in-

"The main reason is extra income," says owner Jim Pierce. Hoping to concentrate on hit product and perhaps some genre specialization, Pierce says cassettes and CDs should help Duke's weather the slow periods in video rental.

The steady move of record/ tape stores into video as "combo" stores prepares the public for similar diversification by video stores, Pierce says. His six stores face stiff competition from such combo chains as indigenous Zip's and Los Angelesbased Wherehouse and from specialty video stores like the nationwide chain National Video.

A longtime Tucson resident with a background in grocerystore management, Pierce entered the home video retail game after careful research in 1983. His wife, Suzie, came from a background in banking and helped amass financial research. Even in 1983, the pair sensed business was changing fundamentally. "We never even considered putting in Beta or video-(Continued on page 49) BY TONY SEIDEMAN

LAS VEGAS Communication is one of the most powerful tools video specialty retailers can use to compete with mass merchandisers and other alternative outlets, said retailers at a seminar here during the Video Software Dealers Assn. convention Aug 24-28.

"The secret in life is you get what you ask for," said Gary Messenger, president of the North American Video chain. And video specialty retailers aren't asking for enough from their distributors or giving enough to their consumers, he added.

Messenger shared the spotlight with Alan Caplan, chairman of Applause Video, and moderator Ralph King, president of the Durham, N.C.-based Advanced Retail Consultants and former senior vice president of marketing for The Record Bar chain.

Their message was that retailers need to be willing to demand cooperation from their distributors and listen to the demands of their consumers. Stores also need to be highly creative to meet the challenge of the mass merchandisers, they said, even if it means taking financial and marketing risks.

North American Video bought in heavily on "Witness"; when the feature was price-cut, Messenger "took a \$40,000 bath." However, he and Caplan have sold hundreds of copies of rental-priced films and built up a strong enough relationship with their distributors to be able to demand stock balancing, substantial co-op funds, and other items that are available to any retailer willing to demand them.

Most retailers do not know enough to ask for what they deserve, however, Messenger and Caplan said. Every distributor has some returns privileges he can pass on to his retailers and funds he can hand out. Retailers also don't think of asking their consumers to buy video product instead of renting it,

## 'You get what you ask for'

said King. In one survey, King said, he talked with 50 retailers: Thirtyfive "were not involved in the sale market" and thus were not taking in dollars they could have.

Among the other tactics and techniques recommended by the panelists:

• "Cherrypick" promotions, choosing only those titles most likely to sell or rent.

• Risk going for the fast buck before the mass merchandisers snatch it away. Applause put a recent A title on sale for \$59.95 the day it came in, Caplan said. Many mass merchants would not even carry a product priced that high, he said, and even though his outlets only took in a few titles, the sale was worth it in terms of helping to train consumers to buy—and buy at video specialty outlets.

• Ask consumers for their feelings on how things are being conducted. Both Caplan and Messenger use suggestions cards. Applause Video customers who turn theirs in signed get two free rentals, Caplan said. Most mass merchandisers have few salespeople, if any, devoted to video software. "Nobody else talks to [customers]. We talk to them," he said, and he sees that as a huge advantage.

• Personalize the service. All Applause Video staffers wear badges and a uniform. Consumers can easily identify staffers who give unsatisfactory service and praise those who do good work, Caplan said.

• Invest in information. Caplan said he spends \$4,000 a year on publications to keep up to date on the latest marketing and promotional techniques in all retailing industries, not just video. Messenger travels to both the winter and summer Consumer Electronics Shows, which he claims lets him know about upcoming product six months or more before it comes out.

• Pay attention to indirect messages. "How long your waiting list is is a good sign of how many copies of a movie you need," Messenger said. "I feel if I don't have a movie it's my fault," added Caplan. Empty shelves can be a sign to buy more stock, not steer customers to secondary titles, they said.

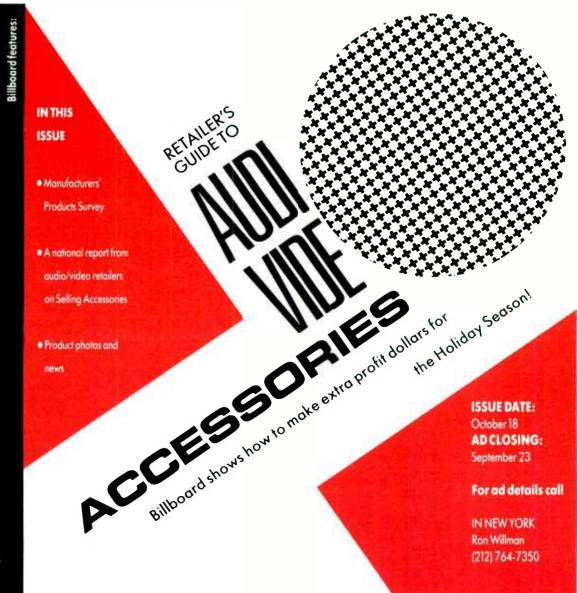
• Make life easy for customers. Applause Video outlets have a night return box for videocassettes. Consumers can also return product from one store to another. "The customer wants convenience," Caplan said.

• Put live product on the shelves. Both Caplan and Messenger have real titles out for consumers to hold. Caplan said his shrinkage rate is 1.8%; Messenger's is 1.85%. Both feel that number is more than offset by the benefits of consumers actually getting to touch the product.

• Talk with manufacturers if necessary. More and more manufacturers are hiring experts in merchandising, and almost all will give an assist to help push promotions and special items.

If video specialty retailers take these steps, "we can eat their lunch," said Messenger of the mass merchants.





### **ADVERTISING STRATEGIES** (Continued from preceding page)

dollars for time buys. Also, he said, repetition makes it easier for the viewer to remember a commercial.

Dennis Bowdoin, president of the 75-store Movieland franchise based in Michigan, shared another costsaving tip for TV ads: having a cable system with production facilities do the commercial. That same spot can then be aired on broadcast TV.

That benefit aside, Trudeau warned dealers not to rely too much on cable for market coverage. Noting that cable rates are lower than those of broadcast TV, he warned, "You get what you pay for, and you're paying for the thousands."

Patton advocated using more than one radio station for a campaign. "You cannot buy one newspaper and expect results. You cannot buy one TV station or one radio station. You should buy one, two, three, or four radio stations."

He also stressed the importance of targeting an audience, by program format and by dayparts. Rather than plugging radio as a sole medium for video stores, he suggested they tie their radio spots in with print ads.

Patton said that radio account executives can be helpful in determining an appropriate radio strategy. And if a dealer has trouble weighing one station against another, he suggested that a meeting be arranged with representatives of competing stations. "Just because a station is No. 1 doesn't mean you should buy them," he said.

For print advertising, Thavenot offered eight "commandments," selling points that should be considered for emphasis:

• Awareness of demographics, age, men-women ratio: "Only 29% of women today are the 'typical' wife and mother."

• Location: "whether you're next to Joe's Pizza" or another landmark.

• Stressing unique factors: store ambience, ease of parking, friendly staff.

• Merchandise concentration: "Why your store is special."

• Emphasizing selling professionalism.

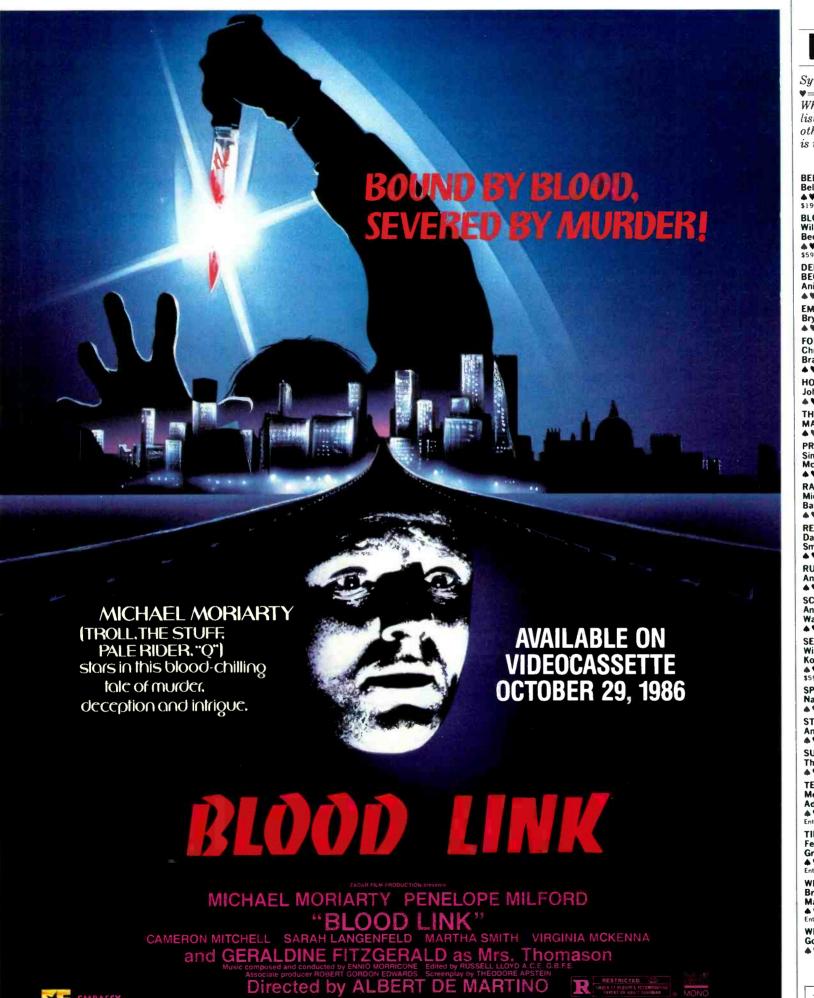
• Knowledgeable staff: "I've had a VCR six years and still need help," Thavenot said.

• Service.

• Realizing that some people read ads with the same attention they devote to newspaper articles.

At the same time, Thavenot stressed keeping copy to a minimum. "Usually less is more," she said.







A UNIT OF The Coalera Company

New Releases

## **HOME VIDEO**

Symbols for formats are  $\bullet = Beta$ ,  $\Psi = VHS$ ,  $\phi = CED$  and  $\phi = LV$ . Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated.

### FILMS

BELINDA Belinda Carlisle ♦ ♥ I.R.S. Home Entertainment 80464/MCA Home Video/ \$19.95

BLOOD AND GUTS William Smith, Micheline Lanctot, Henry Beckman ♦ ♥ Sybil Danning's Adventure Video 215-985/IVE/ \$59.95

**DEFENDERS OF THE EARTH: THE STORY** REGINS Animated Family Home Entertainment F3-196/IVE/\$24.95 EMPTY BEACH Bryan Brown, Anna Maria Monticelli Ughtning Video 9582/\$69.95

FORMULA FOR A MURDER Christina Nagy, David Warbeck, Rossano Brazzi ♣ ♥ Lightning Video 9585/\$69.95 HOLLYWOOD GHOST STORIES

John Carradine, host Warner Home Video 35008/WEA/\$29.98 THE MIRTHWORMS IN A MIRTHWORM 

Mickey Rooney, Leonard Whiting, Michal Bat-Adam RACHEL'S MAN ▲ ♥ Lightning Video 9069/\$59.95

RUPERT AND THE FROG SONG Animated ▲ ♥ Family Home Entertainment F1-198/IVE.

ne Entertainment F1-198/IVE/\$14.95 SCREAM & DIE Andrea Allan, Karl Lanchbury, Maggie Walker

♦ ♥ Lightning Video/\$69.95

SEVEN William Smith, Barbara Leigh, Guich

 William Smith, Barbara Leigh, Guich
 Kooch.
 ♥ Sybil Danning's Adventure Video 215-986/IVE/
 \$59.95 SPRING SYMPHONY

Nastassja Kinski, Rolf Hoppe ▲♥ Lightning Video 9940/\$79.95

STAR FAIRIES

Animated ♠ ♥ Family Home Entertainment F1-200/IVE/\$9.95 SUMO WRESTLING

The Grand Sumo Tournament ♦ ♥ USA Home Video 213-987/IVE/\$39.95

♥ USA Italia Tide 210 SOLAR TELL ME A RIDDLE Melvyn Douglas, Lila Kedrova, Brooke Adams ♦ ♥ Ginematheque Collection CC5033/Media Home. Entertainment/\$69.95

TIME FOR REVENGE Federico Luppi, Haydee Padilla, Julio De

Grazia ♦ ♥ Cinematheque Collection CC5026/Media Home. Entertainment/\$59.95

WHERE THE GREEN ANTS DREAM Bruce Spence, Wandjuk Marika, Roy Marika

♦ ♥ Cinematheque Collection CC5008/Media Home Entertainment/\$59.95 WILDCATS

Goldie Hawn, James Keach ♦ ♥ Warner Home Video 11583/WEA/\$79.95

To get your company's new video releases listed, send the following information—ti-tle, performers, distributor/manufacturer, format(s), catalog number(s) for each for-mat, and the suggested list price (if none, indicate "no list" or "rental")—to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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ideo retailing

	ä	CHART	Compiled from a nation	al sample of retail store rental reports.			
	LAST WEEK	WKS. ON		Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Ī	3	6	MURPHY'S ROMANCE	★ NO.1 ★ ★ RCA/Columbia Pictures Home Video 6-	Sally Field	1985	PG-13
1	4	5	IRON EAGLE	20649 CBS-Fox Video 6160	James Garner Louis Gossett Jr. Jason Gedrick	1986	PG-13
	2	9	THE JEWEL OF THE NILE A	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
	5	15	BACK TO THE FUTURE A ♦	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
+	1	7	SPIES LIKE US	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG
	10	13	JAGGED EDGE 🛦	RCA/Columbia Pictures Home Video 6- 20591	Glenn Close Jeff Bridges	1985	R
+	8	6	THE HITCHER	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R
	13	3	CLUE	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13
	9	5	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13
5	6	9	WHITE NIGHTS A	RCA/Columbia Pictures Home Video 6- 20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
1	7	6	HOUSE	New World Pictures New World Video 8525	William Katt George Wendt	1986	R
2	11	6	DELTA FORCE	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
3	12	4	YOUNGBLOOD	MGM/UA Home Video 800966	Rob Lowe Patrick Swayze	1985	R
4	19	3	AFTER HOURS	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R
5	15	19		CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
6	14	10	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE A	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
7	NE	WÞ	CLAN OF THE CAVE BEAR	CBS-Fox Video 6795	Daryl Hannah	1986	R
8	18	21	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
9	24	2	OFF BEAT	Touchstone Films Touchstone Home Video 1907	Judge Reinhold	1986	PG
0	21	16		CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R
1	22	15		CBS-Fox Video 4735	Sylvester Stallone	1985	PG
2	NE	wÞ	TARGET	CBS-Fox Video 7097	Gene Hackman Matt Dillon	1985	R
-	26	18	AGNES OF GOD A	RCA/Columbia Pictures Home Video 6- 20563	Jane Fonda Anne Bancroft	1985	PG-1
4	17	7	BRAZIL	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R
5	16	2	QUICKSILVER	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1986	PG
26	23	17	TO LIVE AND DIE IN L.A.	SLM Inc.	William L. Petersen Willem DaFoe	1985	R
27	20	9	BEST OF TIMES	Vestron 5123 Embassy Pictures	Robin Williams	1985	PG-1
28	27	14	BLACK MOON RISING A	Embassy Home Entertainment 1307 New World Pictures	Kurt Russell Tommy Lee Jones	1985	R
29	25	13	REMO WILLIAMS: THE ADVENTURE	New World Video 8503 HBO/Cannon Video TVA3676	Fred Ward Joel Grey	1985	PG-1
	32	2	BEGINS TROUBLE IN MIND	Charter Entertainment 90109	Kris Kristofferson Keith Carradine	1986	R
31	35	45	BEVERLY HILLS COP	Paramount Pictures	Eddie Murphy	1985	R
32	33	28	RETURN OF THE JEDI	Paramount Home Video 1134 CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG
33	31	23		CBS-Fox Video 1484	A. Schwarzenegger	1985	R
5 34	39	44	THE KARATE KID A +	RCA/Columbia Pictures Home Video 6-	Rae Dawn Chong Ralph Macchio	1984	PG
		w >	HAMBURGER THE MOTION	20406 Media Home Entertainment 851	Pat Morita Leigh McCloskey	1986	R
36	34	4	PICTURE	U.S.A. Home Video 938	Dick Butkus Sho Kosugi	1985	R
37	38	14		Bud Yorkin Productions	Gene Hackman	1985	R
38	36	2	MIAMI VICE II-THE PRODIGAL SON	Vestron 5119 Universal City Studios	Ellen Burstyn Don Johnson	1986	NR
38 39		2 ENTRY	INVASION U.S.A. A +	MCA Dist. Corp. 80349 Cannon Films Inc.	Philip Michael Thomas Chuck Norris	1985	R
	1 112-1			MGM/UA Home Video 800764	010001101113	1 1303	1 "

■ 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 or 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.





**AVA Aloha.** Nancy Lamaitis, a customer at Ecco Video in Waterville, N.Y., was the grand prize winner of the American Video Assn. (AVA) Video Winners Game consumer contest, conducted in AVA member stores during April through June. She won a \$5,000 trip to the Cannes Film Festival in France. Some 1 million rub-off game cards were distributed during the promotion. Support prizes included a projection television, 25 VCRs, 300 video head cleaners, and 800 VCR dust covers. From left: Frank and Nancy Lamaitis; John Power, president of AVA; and Ecco Video owner James West.

### **DUKE'S VIDEO MOVIES ETC.** (Continued from page 47)

### disks,'' he said.

In their research, the Pierces concluded that home video specialty stores were not concentrating on business basics. "We bought a VCR and started renting movies. We were appalled by the treatment we received. After the staff at one store was rude to Suzie, I went down and demanded an apology from the manager."

The Pierces say they concentrated on staff morale from the beginning. Duke's stores regularly have employee parties. Employees can rent VCRs for \$2 and movies for 50 cents with the money flowing into an employee fund. "We use it for the parties and a petty cash fund maybe someone needs \$10 just before payday. "We throw good parties. At one,

"We throw good parties. At one, we had strippers, both male and female, kegs of beer, two bands, and lots of prizes, including \$100 bills. We don't go crazy. If someone drinks too much, we see they are driven home safely."

Parents of two teen-age boys, Jim and Suzie Pierce also believe in community involvement. "We have a PAL program for teachers, Play And Learn. We give free movie rentals so teachers can arrange to entertain children who would otherwise go home to an empty house. We support other organizations. One is Casa De Los Ninos, a home for battered children."

The Pierces opened modestly in October 1983 on Tucson's northwest side on Oracle Road in 900 square feet with 400 movies. "We expanded six times, even though there are five video stores within a five-mile radius."

Although home video was off and running, banks still were not impressed, Pierce says. "When we were considering our second store in March [1984], the banks wanted nothing to do with it. But I had found this spot on Thornydale three miles away. I told the real estate person to come back the next day with the lease and we took the shot." Again expanding dramatically, the second store grew from 1,200 to 2,000 and then to 4,000 square feet and now serves as the main office site.

Store No. 3 was opened in December 1984 in 2,000 square feet on Tucson's south side. "We've expanded

### 'We never even considered putting in Beta or video disks'

that one three times, too." In June 1985 came a store more in Tucson's central section with 2,000 square feet.

This year has seen a March opening on the southwest side on St. Mary's in 2,400 square feet and a new 4,000-square-foot store in the same general area on Valencia.

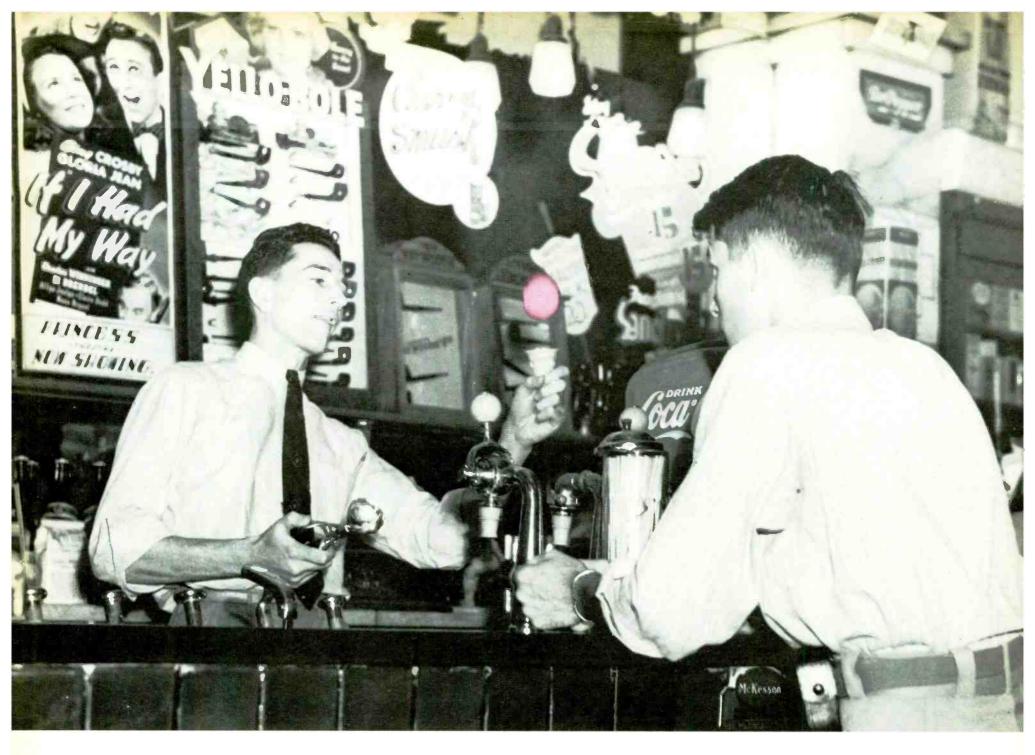
Pierce favors strip-center sites and now feels comfortable in the 2,500- to 4,000-square-foot size. Stores stock 3,000-4,000 pieces and some hardware, concentrating on VCRs.

"We feel our stores are attractive and fun to shop in—earth-tone carpeting, lots of plants, rustic wood fixturing. We're in the West, after all."

Pierce says computer terminals can destroy the friendly ambience. "After being around computers all day, who wants to hear all that didi-di racket? People come here for relaxation and entertainment."

Duke's started out with a \$30 membership club that has since been reduced to a one-time \$10 fee. Nonmembers rent at \$2.50, members at \$1.75. "We have coupons and lots of giveaways. We sponsor Little League baseball and soccer and do a lot of promotion."

The Pierces selected the name Duke's "because it's easy to remember and colorful." The "et cetera" part came about through research.



## SATISFACTION GUARANTEED

Back in 1938, when Bill Shaklett was serving ice cream at Buchanan & Tarpley Drug Store in Murfreesboro, Tennessee, he offered his clients more than a simple ice cream cone. He offered them guaranteed performance.

Bill perfected his technique of scoop tossing to the point that he guaranteed the success of each toss or he'd buy your cone himself. To this day, no one in Murfreesboro ever received a free scoop from Dr. William Shaklett, but his success attests to the people's belief in his commitment to his performance excellence.

Source Video Distribution Co. may not be in the business of ice cream scooping, but we are in the business of service and product delivery. Source has been dealing exclusively with video software from its beginning. Our parent company,



Source Video Distribution Co. carries in excess of 100,000 movies, representing 10,000 titles. \*Our guarantee applies to those titles in stock. Durr-Fillauer Medical, Inc. has been delivering goods and services since 1896. Our experience produces distribution channels unmatched in the industry, and you have our unqualified commitment to service of your video software needs.

Your success depends on your immediate receipt of the product you need, in good condition and with accurate billing. And, we're willing to put our guarantee on your satisfaction.

If you don't believe us, call us. If you place an order with us by 4:30 p.m. central standard time and we fail to ship it out that evening, we'll give you a 10 percent discount on your entire purchase."

We guarantee it.



## newsline.

HAROLD WEITZBERG, former executive vice president of sales and marketing for Karl/Lorimar Home Video, has re-entered the market with Child's Play Video, a line of 30-minute, \$11.95 tapes that employ a flash card approach to learning. Before his seven-year hitch in home video, Weitzberg spent nine years in education. Initial offerings include addition, subtraction, multiplication, and division taught via a rote drill technique. Target markets include video specialty stores, mass merchandisers, schools, and libraries.

VIDEO PURSUIT is an ongoing thing for San Jose, Calif.-based Newdex Inc., which markets the Post Movie Trivia game. The latest movie in the series is Warner Home Video's "Police Academy III," which will be released Oct. 29. WHV is the first major to use the idea as part of its promotional efforts. The card-game concept is meant to boost rental volume for prerecorded videos. The game contains trivia questions about the specific title rented. "Casablanca," "The Goonies," "Gremlins," and others are available as games. Twenty-seven more are under development. Suggested retail price is \$9.95. Newdex expects the game will move primarily as a rental item, at from 25%-30% of the normal video rental price.

IT WAS NO TROUBLE for Charter Entertainment to announce the winner of its "Trouble In Mind"—Signing For Dollars contest: Pittsburgh's Video Emporium store and VTR distributor won top honors. The petition-signing contest, which called for collecting signatures at both the distributor and dealer/consumer levels, was held July 1-Aug. 5. VTR received \$4,000 for collecting more than 1 million signatures and another \$1,000 because the winning store was in its area. More than 100,000 signatures were collected by the Video Emporium.

RIGHTS PRICES went close to the ceiling for Karl/Lorimar's purchase of a behind-the-scenes look at the making of Lionel Richie's "Dancin' On The Ceiling" videoclip. Insiders say the acquisition cost nearly \$200,000. At the same time, the company will reduce "Max Headroom" to \$29.95 from \$39.95. Also, look for K/L to scare up Halloween sales action with "Scream For Help," directed by Michael Winner, creator of "Death Wish." Print ads will use a theatrical-release approach, includ-ing the tag line, "Coming Soon On Videocassette." Add to that K/L's other Halloween releases: "The Comeback," "The Masks Of Death," and "Bloodsuckers From Outer Space."

SPORTSMEN ON FILM is taking aim at a narrow target audience with its new how-to big-game hunting and shooting video series. Thirteen titles, at \$49.95 each, are included in the initial offering. Among them: "Hunting The Cape Buffalo," "Hunting The African Lion," and "Botswana Safari.'

**EXCERPTS FROM TRAVEL TIPS.** the Republic Pictures Home Video series, will appear as part of American Airline's in-flight entertainment. Republic currently offers 12 Travel Tips destinations.

THE CHAIRMAN OF THE BOARD gets the colorization treatment as Hal Roach Studios releases Frank Sinatra's "Suddenly" in that fashion. The cult horror classic "Night Of The Living Dead" will also be released colorized. Both will be \$29.95.

**VIDEO ASSOCIATES** plans to do it again with "Looking Great Debbie's Way," the second tape from Debbie Reynolds. Video Associates had one of the exercise genre's best sellers with the original "Do It Debbie's Way." The new title offers Reynolds' personal beauty solutions for women "39 and holding."

MUSIC KEEPS ROLLING from MCA Home Video with the Sept. 11 release of former Go-Go Belinda Carlisle's first solo video.

"DR. DUCK'S Super Secret All-Purpose Sauce" is the name of Michael Nesmith's new made-for video, to be released through his Pacific Arts label. The 90-minute program, with an "Elephant Parts" bent to it, will be released Oct. 24 at \$39.95.

BAHAMIAN COOKING is the subject of the latest release from International Producer's Corp. Shot on location at the Graycliff restaurant in Nassau in late August, the program is titled "100% Bahamian Cooking." The hourlong program also features footage on local tourist attractions. Retail locales used include specialty outlets, airport shops, and cruise ships sailing in the Caribbean.

GIVING GOOD PARTIES will be easier after consumers watch "Cheers! Entertaining With Esquire," says Esquire Video, which produced the videocassette. "Cheers!" is sponsored by W.A. Taylor Co., which imports such beverages as Drambuie and Courvoisier. Running time for the program is 40 minutes, and suggested list is \$14.95. JIM McCULLAUGH

## **J2 To Produce High-End Product** 'Chef Paul Prudhomme' Is First Release

### BY TONY SEIDEMAN

NEW YORK J2 Communications is attempting to carve a place for itself in the crowded home video marketplace using sophisticated production, marketing, distribution, and promotion techniques.

The newly formed company's executive roster includes two industry pioneers: Jim Jimirro, president and chief executive of J2 and former head of Walt Disney Home Video, and Larry Finley, J2's vice president of acquisitions. Finley also founded and ran the International Tape/Disc Assn., among other achievements.

Other J2 executives include Arthur Reynolds, vice president of marketing, and Tom Coughlin, vice president of legal and business affairs.

J2 will specialize in using sophisticated marketing techniques to move sell-through-oriented product it has produced or acquired, Jimirro says. J2 will be publicly held. It has filed a prospectus with the Securities and Exchange Commission and plans to sell 1 million shares of stock at a value of \$6-\$7 each.

"We're going to have relatively few titles or projects, we're going to price them relatively aggresively, and we're going to market them, says Jimirro. The company will produce and release eight to 10 projects a year, although fewer titles may come out. J2 will "only take as many projects as we feel we have the resources to market," he says.

J2's high-toned marketing approaches will extend into the product itself. The firm's made-fors will have generous budgets and will feature high-visibility personalities. J2's first release is "Chef Paul Prudhomme's Louisiana Kitchen."

Prudhomme's culinary achievements have earned him worldwide fame, and his book has sold more than 500,000 copies. J2 plans to add to his already high visibility by conducting an eight-city media tour between

### 'We're going to price projects aggressively'

the beginning of October and Thanksgiving.

The program was shot on location in New Orleans and throughout Louisiana and is imbued with the flavor of the Cajun culture that inspires Prudhomme's cooking. In the video, Prudhomme talks about Cajun history and an original Cajun musical score written for the title is featured. To add to the video's value, each cassette will come packaged with a recipe book

In addition, the title is being carried by the upscale Neiman Marcus department store chain and will be carried in all of their 22 stores as well as the company's Christmas catalog. "Chef Paul" had a budget in the

low six figures. J2's marketing expenses may come close to the production figures, a reflection of its corporate orientation. The company has spent close to \$10,000 creating a glossy, four-color promotional brochure to promote the title.

To promote the Chef Prudhomme video, J2 has also produced what Jimirro claims is the first music video ever done specifically for a home video made-for. The eight-city tour will also be costly, Jimirro says. In essence, J2's promotional campaign for its made-for is larger than many that are designed to push A-level feature films.

Such expenses are essential in a crowded home video marketplace if a program is to gain the visibility, Jimirro savs.

How-to's will be only one of the program categories for which J2 will be creating titles. According to Jimirro, the company will also be pro-ducing children's titles and may be moving into the low-budget nontheatrical market. The movies would have budgets between \$1 million-\$1.5 million, Jimirro says, similar to the sums he spent at The Disney Channel and Walt Disney Home Video.

"We're just like any other business," says Jimirro of the trends in the home video industry. Techniques used to market packaged goods products are going to become increasingly important, he says. "It really is [in the] marketing." Just as in the packaged goods business, in which "tens of thousands of pieces of product fight for shelf space," new home video proliferates in the marketplace, Jimirro says.

Star power is also crucial to the success of product. "We've got to find more Prudhommes ... We have to market [them] more aggressively." If J2 is to succeed, Jimirro says, "We have to prove to the retailing and distribution community that we mean what we say." And if that is done, "Who can say that a new company can't come up with 1987's best product as easily as an old company.

### FOR WEEK ENDING SEPTEMBER 20, 1986

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		A CONTRACTOR	OP VI	DEOD	<b>12</b> N	3	) T	A	
EK	AGO	ON CHART	Compiled from a n	ational sample of retail store sales rep	ports.				
THIS WEEK	Z WKS. /	WKS. OF	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1 **	یرڈ ۱	, 13		Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox > Christopher Lloyd >>	1985	PG	Laser	34.9
2	10	3	MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 30649	Sally Field James Garner	1985	13	CED Laser	29.9 29.9
3	3	13	COCOON A	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	13	CED Laser	29. 34.
4	2 ৢ	5	WHITE NIGHTS A	RCA/Columbia Pictures Home Video 30611	Mikhail Baryshnikov Gregory Hines	1985	13	CED Laser	29. 29.
5	4	Ĵ.	DELTA FORCE	Cannon Films Inc. Image Entertainment 15049	Chuck Norris	1985	R	Laser	34.
6	NE	WÞ	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	13	CED Laser	29. 34.
7	5	11	JAGGED EDGE A	RCA/Columbia Pictures Home Video 30591	Glenn Close Jeff Bridges	1985	R	CED Laser	29. 29.
8	9	3	SPIES LIKE US	Warner Bros. Inc. Warner Home Video 11533	. Dan Aykroyd Chevy Chase	1985	PG	Laser	34.
9	6	17	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	CED Laser	29 29
10	8	5	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE A	Media Home Entertainment Image Entertainment I5047	Robert Englund Mark Patton	1985	R	Laser	34.

\$2 million for music video product). Titles certified prior to Oct. 1, 1985 were certified under different criteria.) 

I hternational Tape Disc Assn. certification for a million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.



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"...funny enough to redden faces in boardrooms all over the country."

People

The chairman of the world's biggest bus ness gets fired and everyone goes after his spot. Danny DeVito makes one mistake too many and exits by way of an open window. Judge Reinhold, the senator's son, gets close but falls for the chairman's daughter. Jane Seymour does anything in exchange. And Rick Moranis will keep trying. Even if it kills him.

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HBO PICTURES in association with SILVER SCREEN PARTNERS Presents A GUBER-PETERS COMPANY Production A Film by KEN FINKLEMAN "HEAD OFFICE" JUDGE REINHOLD • LORI-NAN ENGLER • EDDIE ALBERT • RICHARD MASUR • FICK MORANIS • DON NOVELLO • JANE SEYMOUR • WALLACE SHAWN and DANNY DE VITO Score by JAMES NEWTON HOWARD Executive Producers JON PETERS and PETER GUBER Produced by DEBRA HILL Written and Directed by KEN FINKLEMAN

### ome video

FOR WEEK ENDING SEPTEMBER 20, 1986

Billboard.

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recording, or otherwise, without the prior written permission of the publisher.

## **Ingram Plans Industry Show** More Than 500 Retailers Expected

NEW YORK Ingram Video expects to pull more than 500 retailers to its Music City Video Show, slated for Friday through Sunday (19-21) in the distributor's hometown of Nashville, Tenn.

The show will be held at Nashville's Opryland Hotel. Panels will discuss sales and marketing, inventory control, getting and using coop funds, selling used product to consumers, and other topics. Among the features of the event will be special sales and discounts of product and entertainment, which will include a band and a "Las Vegas Casino Night.'

Bringing Las Vegas to Ingram's customers was easier than getting many of them to go out to the VSDA convention in that city, says Brian Woods, Ingram's recently promoted vice president of sales and marketing. The Video Show is "a way to get a lot of VSDA-type contact between manufacturers and retailers and us, which did not take place since VSDA is out West," he says

The Music City Video Show will not be cheap. Woods estimates its cost "will approach six figures." The company hopes to make that back through the good will the event generates and the special sales it will be holding on Saturday and Sunday

The event will kick off on Friday

at 1 p.m., with the first of three panels, which will be offered free to registrants. The other panels will be held at 2:30 p.m. and 4 p.m.

Manufacturing executives sitting on the panel will include Paul Culberg, president of New World Home Video; Saul Melnick, vice president of sales and marketing for MGM/UA Home Video; Dick Pinson, vice president of sales and marketing for RCA/Columbia Pictures Home Video; Michael Karafa, vice president of sales and marketing for Vestron Video; and Jack Kanne, director of sales for Paramount Home Video.

Retail representation will include Bruce Sylvester, partner in the Latest & Greatest retail chain and president of Sylvester Technologies: Alan Caplan, president of Applause Video; and Gary Messenger, president of North American Video.

Regional sales representatives from all of the major and most indie manufacturers will also attend, says Woods.

On Saturday, Ingram will hold a special sale out of its warehouse, which will offer discounts of up to 40%. That night the company has slated its "Las Vegas Night." Sales and promotional efforts will continue on Sunday, running from 9 a.m. to noon.



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WORLD OF BLACK MUSIC COMPACT DISKS HORROR VIDEO THE WORLD OF GOSPEL THE WORLD OF COUNTRY MUSIC

NEW AGE MUSIC

## **BILLBOARD COVERS IT ALL!**

	CHART	Compiled from a nat	tional sample of retail store sales repor	ts.			
LAST WEEK	WKS. ON CH	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
2	3	New Sector Laboration	* * NO.1 * *	renormers	Υe	R	ď
1	46	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	60	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	31		CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
4	57	ALICE IN WONDERLAND A ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
7	15	BACK TO THE FUTURE A	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
6	13	KATHY SMITH'S BODY BASICS •	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
8	38		CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
5	227	JANE FONDA'S WORKOUT A	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
10	59	PINOCCHIO ♦	Walt Disney Home Video 239	Animated	1940	G	29.95
13	21	THE KING AND I A 🔶	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
9	4	MIAMI VICE II-THE PRODIGAL SON	Universal City Studios MCA Dist. Corp. 80349	Don Johnson Philip-Michael Thomas	1985	NR	29.95
NE	WÞ	CLAN OF THE CAVE BEAR	CBS-Fox Video 6795	Daryl Hannah	1986	R	79.98
17	14	AUTOMATIC GOLF	Video Reel Video Associates VA39	Bob Mann	1983	NR	14.95
8	42	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
1E	WÞ	TARGET	CBS-Fox Video 7097	Gene Hackman	1985	R	79.98
E-E	NTRY	MARY POPPINS • •	Walt Disney Home Video 23	Matt Dillon Julie Andrews	1964	G	29.95
6	12	WHITNEY HOUSTON THE #1 VIDEO	Arista Records Inc.	Dick Van Dyke Whitney Houston	1986	NR	14.95
5	94	HITS A	MusicVision 6-20631 KVC-RCA Video Prod.	Jane Fonda	1984	NR	39.95
2	2	QUICKSILVER	Karl Lorimar Home Video 058 RCA/Columbia Pictures Home Video	Kevin Bacon		-	-
2	5	IRON EAGLE	60644	Jami Gertz Louis Gossett Jr.	1986	PG	79.95
	NTRY		CBS-Fox Video 6160	Jason Gedrick Humphrey Bogart	1986	PG-13	79.98
-		THE MALTESE FALCON WINNIE THE POOH AND THE	CBS-Fox Video 4530	Mary Astor	1941	NR	29.98
4	7	BLUSTERY DAY	Walt Disney Home Video 63 RCA/Columbia Pictures Home Video 6-	Animated Mikhail Baryshnikov	1986	G	14.95
5	9		20611 Paramount Pictures	Gregory Hines	1985	PG-13	79.95
4	45	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
9	15	PLAYBOY VIDEO CENTERFOLD 2	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95
E-E	NTRY	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	29.98
4	6	MURPHY'S ROMANCE	RCA/Columbia Pictures Home Video 6- 20649	Sally Field James Garner	1985	PG-13	79.95
E-EI	NTRY	WEST SIDE STORY A +	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
E-EI	NTRY	AMADEUS A 🔶	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	79.95
E-EI	NTRY	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
0	5	HOUSE	New World Pictures New World Video 8525	William Katt George Wendt	1986	R	79.95
9	45	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	NR	29.95
7	6	THE HITCHER	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R	79.95
2	2	OFF BEAT	Touchstone Films Touchstone Home Video 1907	Judge Reinhold Meg Tilly	1986	PG	79.95
8	7	POUND PUPPIES	Family Home Entertainment F1193	Animated	1985	G	14.95
1	5	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13	79.98
1	3	CLUE	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13	79.95
3	3	AFTER HOURS	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R	79.95
6	9	THE JEWEL OF THE NILE A	CBS-Fox Video 1491	Michael Douglas	1985	PG	79.98
-			Warner Proc. Inc.	Kathleen Turner			

Chevy Chase • 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). A 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 suggested retail for non-theatrical titles. SF short-form. LF long-form. C concert. D documentary.

Warner Home Video 11533

Warner Bros. Inc

SPIES LIKE US

1985

PG 79.95

Dan Aykroyd

# A movie about audience participation.

Some movies touch an audience. This one grabs it by the throat and stomps the life out of it. For these are the demons of death. Vicious, bloodthirsty creatures who step from the screen and into your lap. And the worst part is, there's no way out. Unless, of course, you consider death a reasonable alternative.

Their rampage is a bloodbath of orgiastic proportions, all to the killer music of *Billy Ido!*, *Motley Crüe*, *Pretty Maids*, *Go West*, *Accept* and *Saxon*. But you won't exactly be whistling once you've seen this shocking, brutal gorefest.

Because, you see, in Demons, only the film remains uncut.



NEW WORLD VIDEC Now on videocassette ©1986 New World Viceo

## ideo music **Indie Animators Join Forces In Promotion Move**

### BY JIM BESSMAN

NEW YORK Twenty top New York-based independent animators have joined forces to promote their services to music video producers.

The Animators' Consortium. formed in August, is now circulating a 22-minute promotional reel showcasing members' various animation styles and techniques for production companies and record labels.

According to Dave Fleischer, group founder and representative, while no contracts have been signed yet, everyone who has seen the reel is "verbally committed" to

### **'Animation is** an inexhaustible medium for creating visuals to music'

future collaborations.

"Music video is searching for something which will make each clip stand apart from the others,' says Fleischer. He says that, with video producers attuned to animation in the wake of videos for Peter Gabriel's "Sledgehammer" and a-ha's "Take On Me," the medium, in turn, could be "the great salva-tion" for the animation field in general.

"Music video is a fantastic way for independent animators to stretch their skills, have fun, and make money," he adds, claiming that animation is a "virtually inexhaustible medium for creating visuals to music, much more so than film."

The consortium's members are mostly professionals who do commercial studio work in addition to their grant or self-financed animated art films, which get shown at independent animation festivals.

Fleischer contrasts such limited income-generating exposure with the government subsidizing of animators and artists in Canada and Yugoslavia, "the two best places in the world for animators" because of the state involvement.

He says that the consortium offers an alternative means of obtaining funding for animation projects through the production of music videos

In addition to Fleischer, the Animators' Consortium includes Jane Aaron, Joey Ahibum, Robert Breer, Debby Lee Cohen, Mary Cybulski and John Tintori, Tony Eastman, Doug Frankel, George Griffin, Willy Hartland, Emily Hubley, M. Henry Jones, Robert Niosi and Becky Wible, Marilyn Ono, Susan Pitt, Maureen Selwood, Susan Tremblay, and Michael Zodorozny.

All but Aaron and Breer are represented on the group's promo reel, highlights of which are Hartland's Eastern European-looking cut-out animation; Jones' color cutout animation for a video to the Fleshtones' "Soul City"; Ono's paintbox work for Yello's "Live At The Roxy"; Eastman's and Ahlbum's classic-style cell animation: Niosi and Wible's clay animation; Cybulski and Tintori's optical manipulation; and Cohen's ink-onglass animation.

But Fleischer notes that the art form offers many more techniques besides those featured on the reel, all of which can be applied to music video.

"Music video will be the flowering of independent animation," he says. "Seeing something moving to music is so inherently attractive that people don't want to go back to just hearing music and trying to imagine what they can imagine on their own.

"And more than any other medium except dance, animation has a natural affinity for music, since both mediums describe change over time. Recorded music seems to be there and then it's gone-you hear it and then it disappears. Animation is the same way. It's eva-nescent."

Live action. Fleischer adds, differs in the sense that it offers a "concrete, crisp physical image," which runs counter to the sensory experience of listening to music.

"When you close your eyes in the dark and hear a record, the image is not like a photograph, but more like a painted image, ' he says. "The colors and images are more closely related to animation than movies—they are never quite as crystalized."

The animation medium as applied to music, suggests Fleischer, follows the history of abstract painting. Noting the synesthesia whereby sound stimulates color perception and vice versa, he says that the artists Vasili Kandinski and Franz Kupka practiced "visual hearing" in their work. Kupka even painted while listening to the radio, he says, and gave his finished pieces musical titles.

"I'm especially intrigued by the idea of making something abstract look like a sound-making the musical and visual forms parallel so that the image moves the way the sound itself sounds," says Fleischer.

As an example of current music video animation following the same principles, Fleischer points

### 'Seeing something moving to music is inherently attractive'

to Susan Young's mix of calligraphic calypso dancers with Matisse-like water colors and forms in her animated clip to Wall Badar-ou's "Hi-Life."

Another important influence cited by Fleischer is the animator Norman McLaren, who was responsible for incorporating animation into the government-supported National Film Board of Canada. Fleischer further notes that while the consortium looks toward Eastern Europe for much of its inspiration in terms of current animation,



**DEGARMO & KEY** 

SAMANTHA FOX

Touch Me Touch Me/Jive/RCA Zomba Productions Ltd. Tony Van Den End

HOWARD HEWITT

nit To Love/Elektra

Cross The Border Measure For Measure/Chrysalis Karen Belione/Bellone Productions

You Know I Love You (Don't You) One To One/Elektra Curt Marvis

I'm For Real

I Commit To Lo Lyn Healy Dominic Sena

John Jopson

Wayne Isham

ICE HOUSE

HOWARD JONES

Every Moment Street Light/Power Discs/Capitol Brock & Associates, Inc. Marius Penczner

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable). label, producer/production house, director. Please send information to Bill-board, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

IAMES BROWN

Gravity Gravity/Scotti Brothers Kim Dempster John Beug, Ray Villalobos

BUCKS FIZZ New Beginning New Beginning/Polydor/PolyGram New Beginning Dinah Breakel Dee Trattman

ALICE COOPER He's Back (The Man Behind The Mask) Friday The 13th. Part VI (Soundtrack)/MCA Jeffrey Abelson/Parallex Productions Jeffrey Abelson HUEY LEWIS & THE NEWS Stuck With You Fore/Chrysalis Beth Broday/N. Lee Lacy/Associates Edd Griles

in Manhattan.

Where's The Fire The Wraith (Soundtrack/Scotti Brothers David Warlield/N. Lee Lacy/Associates Greg Gold

'TIL TUESDAY What About Love

Ross/Levine Inc. Ken Ross. Richard Levine YNGWIE MALMSTEEN'S RISING FORCE You Don't Remember, I'll Never Forget Trilogy/Polydo John B. House John B. House

many of the more established old-

er consortium artists-including

Griffin, Aaron, Breer, and Sel-

wood-are themselves heroes to

the younger members of the

potential consortium clients may

feel that sophisticated animation

techniques are too expensive. But

he stresses the independent nature

of the membership has made it "scrupulously cost-conscious." He

also points out that members are

aligned with various animation

houses and are often able to nego-

tiate favorable terms through

"We could do miracles with a

budget like the one for 'Take On

Me,' because we're used to work-

ing with infinitely smaller bud-

gets," he says. While Fleischer es-

timates that one minute of full cell

animation costs between \$30,000

and \$60,000, he says costs for dif-

Shadow Light Studio, a motion-

graphics and special-effects house

The consortium operates out of

ferent styles can vary greatly.

Fleischer says he is aware that

group.

them.

Two Former ATI Execs Start TV, Longform Production Company

NEW YORK Stuart Samuels and Eric Trigg have left ATI Video after four years' service to form their own production company, Samuels/Trigg Productions Inc. (STP).

Utililizing its principals' extensive backgrounds in television production and syndication, STP will develop popular entertainment programming for TV as well as home video. In addition, the company has become the sole representative for Zbigniew Rybczynski, the Oscarwinning music video director who was just honored with the MTV Video Vanguard Award.

Samuels and Trigg, formerly ATI director of programming and vice president of production, re-spectively, co-produced ATI's "Night Flight" and "Radio 1990" Night Flight" and "Radio 1990."

Samuels calls this programming 'pop product that wasn't banal, that was packaged intelligently with a certain sense of humor and awareness of the youth market." He says that in developing new programming for syndication, STP will similarly focus on "pop cultural trends presented to the mass audience" and has already linked with two other companies in this regard.

In a co-venture with Reba Merrill Associates, a Los Angeles firm that creates intimate "electronic press kits" of film stars for distribution to broadcast and cable outlets, STP is developing programming involving feature films and stars. Samuels says that two such program proposals are currently being considered for major syndication and cable distribution.

Samuels adds that STP is also working with John Weaver, head of Syndication Network Sales, on two pilots that combine STP's experience in music and film programming, both to be supported by major corporate sponsorship.

A second goal of STP is to develop low-cost, sale-oriented product for the home video mass marketplace. A professor of film history and pop culture at the Univ. of Pennsylvania from 1967-81, Samuels notes his expertise in these areas and says that together with Trigg's prior network and experimental TV production background, STP has the means to create home video programming combining music, newsreel, public domain, and original material. "The whole history of the 20th

century is on film," says Samuels, an expert on public domain films. He adds that because many of his former students have graduated into high executive positions at major entertainment corporations, they may also prove invaluable to STP in securing additional material.

Samuels stresses that STP is interested in releasing video product with original concepts. He says his product will be "cheap but interesting," because of its reliance on public domain and newsreel footage.

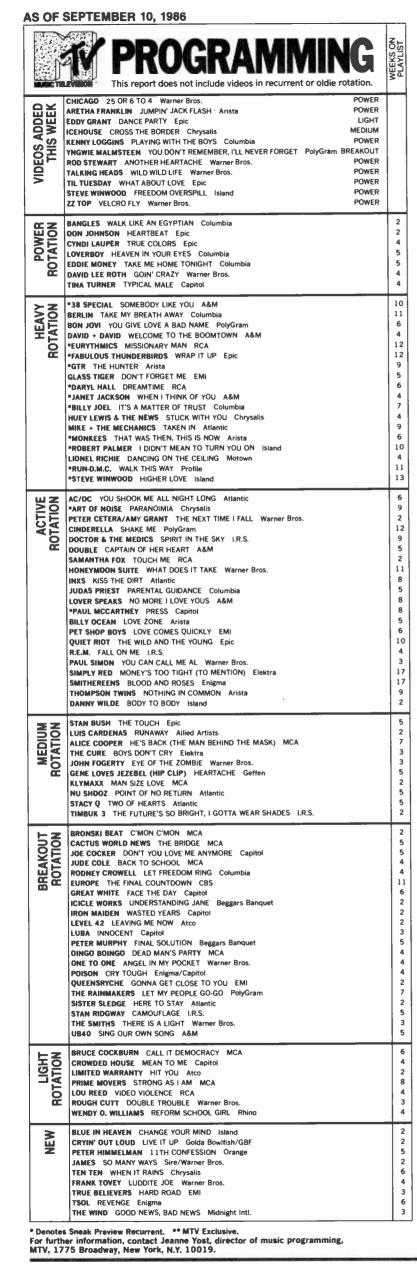
Samuels says that in developing the home video end of STP, the company is working with two consultants-Jim Lyle, of Video Publishing Resources, and Seth Willenson. He adds that any STP product-for syndication or home video-will be "translatable" into international programming.

We have access to a unique combination of archival, newsreel, and music material and hope to de-

velop an innovative and inexpensive way of presenting it," says Samuels, noting his music industry connection via ATI. His music industry contacts provide the third area of involvement for STP-management of Rybczynski. Samuels says that STP will act as

agents and co-producers for the acclaimed Polish director and his Zbig Vision production company. It will help him expand into commercials. longform music video, and feature film production as well as maintain his involvement in music video clip production.

Samuels says that STP will concentrate on Rybczynski's career for the time being and will not seek out other directors for manage-JIM BESSMAN ment.





CHICAGO Local talent will benefit from a new outlet for exposure when the cable show "Music Alive" hits Chicago-area television screens early next year.

The hourlong program will be seen four times a week on municipal cable channels 6 and 23 beginning Jan. 1. Segments will be produced by local college students, who will receive academic credit for their work.

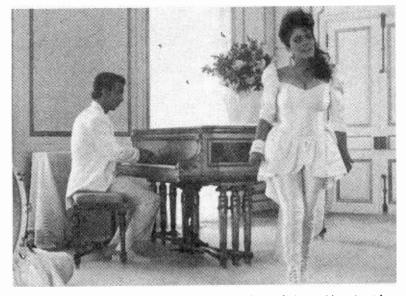
for their work. "Music Alive" was created by Kathryn Darrell, director of the city's Office of Film and Entertainment. She was inspired by the paucity of clubs using live bands, which meant that "a lot of talented groups had nowhere to go."

Darrell says she contacted the city's Office of Cable Communications to determine whether Chicago's municipal channels were available for film office use. When she discovered they were, Darrell contacted a number of Chicago music industry figures, including music educator Paul Kelly and Marty Feldman, operator of Paragon Recording Studios and president of the regional chapter of the National Academy of Recording Arts & Sciences (NARAS).

The group drew up a blueprint for "Music Alive," which will feature performances by area artists "from heavy metal to classical," according to Darrell. Three generically distinct acts will be spotlighted in each installment, she says. All will receive a video of their performance as payment. Local rock quintet Vengeance is scheduled to appear on the first program.

The music publication Chicago Musicale and the artists organization Chicago Music Coalition are to serve as talent scouts for "Music Alive." Prospective performers will be auditioned by NARAS-appointed committees. Once talent for each segment is chosen, the film board will select a college to produce that particular show. Participating institutions include Columbia College, Chicago State Univ., Loyola Univ., and Kennedy-King College (slated to produce the program's pilot).

**MOIRA McCORMICK** 



**Touch Of Class.** Lisa of Lisa Lisa & Cult Jam performs during a video shoot for "All Cried Out," the latest single off the group's Columbia album, "Lisa Lisa & Cult Jam With Full Force." The clip was shot in a French Renaissance estate by Soffer/Pantelich Productions. Also pictured is Cult Jam member Alex "Spanador" Mosely.

## /ideo Track

### **NEW YORK**

**L**PIC RECORDING act til tuesday's new video for "What About Love" recently premiered on MTV. Filmed on an estate in upstate New York, the clip includes performance footage as well as a narrative segment. It was directed by Ken Ross and Richard Levine, who also created the group's piece for "Love In A Vacuum." Ross & Levine are represented by producer Kris P., who used to be associated with director Zbigniew Rybczynski.

Second Vision put together a video tour package for London recording act Bananarama. "True Confessions: A Bananarama Video Dance Party" is a special compilation reel being shown in theaters across the country. Local radio stations and retailers are said to be doing promotional tie-ins with the event, in which grand-prize winners are accompanied by Bananarama to the screenings. The tour package supports the group's latest album, "True Confessions."

### LOS ANGELES

A PERFORMANCE clip for "I'll Be Over You," the first single off Toto's new Columbia album, "Fahrenheit," was filmed on a rooftop in L.A. with director Nick Morris. It was produced by Fiona O'Mahoney for Split Screen/MGMM Productions. Joseph Yacoe served as director of photography. Split Screen

www.americanradiohistory.com

also wrapped a piece on Jason & the Scorchers' "19th Nervous Breakdown," a remake of the Rolling Stones' classic. It was lensed by director Jim Yukich in front of a live audience. Paul Flattery produced. Jeff Zimmerman served as director of photography.

Innocent Tongues vocalists Robyn Rosenkrantz and Howard Kaminsky just finished a video for "Innocent," a project they hope will raise awareness of the hazards of drinking and driving. Dedicated to Dede Rosenkrantz and Lisa Blewett, who were killed by a drunk driver in 1984, the clip is being distributed nationally to educational, commercial, cable, and video outlets. Aaron Leider of Brookfield Productions produced. Sandra Tanaka served as associate producer.

### **OTHER CITIES**

**MANNHEIM STEAMROLLER** just completed a video for "Come Home To The Sea," the lead track from the group's new American Gramaphone album, "Fresh Aire VI." It is described as a musical voyage centering on impressions of Greek mythology. Chip Davis produced and directed. Technical production and effects were created at **Northwest Teleproductions** in Kansas City.

Edited by LINDA MOLESKI

Production companies and postproduction facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.



## **To audio/video** SSL Is Largest Maker Of High-End Consoles **UEI Acquires Solid State Logic For \$40 Million**

### BY STEVEN DUPLER

NEW YORK Solid State Logic Ltd. (SSL), the world's largest manufacturer of high-end recording consol<sup>2</sup>s, has been acquired for \$40 million by the UEI Group, a British public limited company composed of a variety of hi-tech firms.

Perhaps the most notable aspect of the merger is that it brings together SSL with Quantel, the largest member company of the UEI group and a firm that is a market leader in digital television and video postproduction graphics, special effects, frame store, and animation systems.

While the two firms remain separate and independent entities, their engineering staffs have already begun collaborating on bringing together Quantel's digital systems expertise with SSL's formidable skills in music and recording technology.

"This move should definitely accelerate greatly our progress toward the development of a fully digital. fully integrated audio/video production console system," says Doug Dickey, a vice president of SSL. The console maker said earlier this summer it was underway with research into the development of such a console, saying it was the next logical step in its engineering growth. There will be no changes in SSL management, says Dickey. Colin Sanders, the firm's founder and chairman, remains in that position, and other high-level executives will retain their posts. Sanders and Geoffrey Rampton, SSL's financial director, will both join the UEI board of directors, with Sanders now becoming the second largest shareholder in the group.

"As far as working with Quantel goes," says Dickey, "things really will be separate. It's not like you're going to see a Quantel/SSL booth at some trade show. But our engineering teams have already started meeting to make sure our systems and software will couple together." The combined strength of the two firms' engineering departments means more than 70 top engineers will be working on the all-digital production system, Dickey says.

According to Dickey, the motive behind the merger was "largely engineering-driven," although he says that SSL had for some time been examining its options in either going public or seeking a larger firm that would allow for greater capitalization. With the SSL acquisition, UEI now has market capitalization in excess of 180 million pounds sterling.

In addition to its two largest members, SSL and Quantel, the UEI group consists of Cosworth Engineering & Precision Castings, a manufacturer of hi-tech Grand Prix engine technology; camera maker Link Electronics; Link Systems, producer of medical technology; and a number of smaller firms.

The merger is sure to spark com-

### 'This move should greatly accelerate our progress'

parisons with some other recent acquisitions in the pro audio industry involving console makers, such as those with Mitsubishi/Quad Eight, Siemens/Neve, and Sony/MCI. Dickey says the buyout cannot be compared to these others.

"In the case of Quad Eight, Mitsubishi was picking up a firm that had gone into receivership," Dickey says. "The same almost holds true with Neve and Siemens. Neve had not turned a profit in quite some time. Ours is a much friendlier situation, and economics had far less to do with it than engineering needs."

Dickey says that SSL has not set a time limit on the development of an all-digital console but that work on such a system is proceeding apace.

UEI shares, which were trading in Britain at 2.96 pounds sterling, rose about 20 pence after news of the merger was made public, says Dickey. SSL's before-tax profit in the year ended March 31 was 3.3 million pounds sterling. At that time, the net tangible asset value of the firm was 4.2 million pounds sterling, of which 2.6 million was represented by cash. SSL employs 300 workers in Oxford, England.

## **Audio Track**

### **NEW YORK**

KURTIS BLOW WAS in recently at Greene Street Recording in Soho wrapping up his latest PolyGram album, "Kingdom Blow." Rod Hui coproduced, and funkmeister George Clinton guested on some of the sessions. Also there, Jocelyn Brown was finishing up her new Warner Bros. album with producer Russ Titelman. And Lovebug Starski has a work in progress there, tentatively ti-tled "Amityville II: The Sequel." Hui is engineering for Starski, along with studio owner/producer Steve Loeb. Finally, Lorimar's new syndicated animated television series, "Street Frogs," will feature music from rappers Melle Mel, Doug E. Fresh, Mr. Rhymes, and D St. Tracking is in progress now.

Remixer/producer Shep Pettibone recently completed a remix of Madonna's single "True Blue" with engineer Steve Peck at Right Track Studios. Pettibone also remixed Timex Social Club's "Rumours" and "Thinking About You" for the group's debut album on Danya Records, which was mixed at Shakedown Sound.

At Secret Sound, Design For Living was in finishing up its second album with producer/engineer Jay Henry. Also there, Sly Dunbar and Billy Patterson are producing two independent projects with Henry at the board.

**Evergreen Recording has Jorge Maldonado** in cutting tracks for a new album. Henry is engineering, assisted by **Gary Clugston**.

At audio/video house Sync Sound, guitar synthesist Chuck Hammer has been composing and producing a ballet for the Next Wave Festival at Brooklyn Academy of Music. Hammer has been using the SynthAxe and Synclavier in the studio's MIDI room. Choreographer of the ballet is David Gordon.

Rick Derringer has been in at Platinum Island Recording Studios cutting tracks with his band. Derringer is producing; Tom Edmonds is behind the console. Also there, Broadcast Arts has been working on Pee Wee Herman's new TV show, with Mark Mandelbaum engineering, assisted by Rich Travali.

### LOS ANGELES

**B**ALLS OF FIRE is working at A&M Recording Studios with producer Gordon Fordyce (David Bowie, Lindsey Buckingham). The unsigned band has been looking for a new drummer since the recent departure of ex-KISSer Peter Criss.

Baja has been recording at Mad (Continued on page 60)

## BMI Sponsors Film-Scoring Workshop

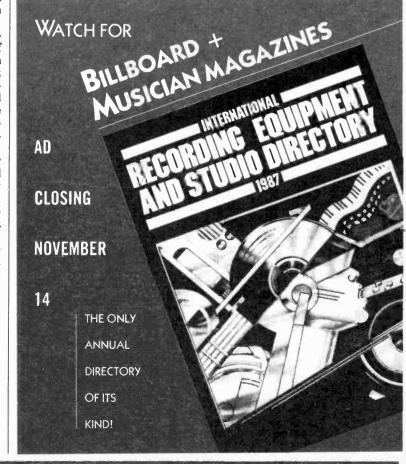
NEW YORK BMI is offering, free of charge, an eight-week film-scoring workshop taught by renowned composer/educator Earle Hagen. The course begins the week of Oct. 6 at the performing rights organization's Los Angeles office.

In order to qualify for admission to the course, composers who write for the orchestra and have a knowledge of orchestration and composition should send tapes, résumés, and other nonreturnable materials to Mrs. Ringer at the BMI offices, 6255 Sunset Blvd., Suite 2201, Hollywood, Calif. 90028. Only 20 composers will be selected. Deadline for submission is Friday (19).

Instructor Hagen is the author of "Scoring For Films," considered by many the definitive textbook on the subject. His credits include music for such television series as "The Dick Van Dyke Show," "Mod Squad," "That Girl," "Gomer Pyle USMC," and "I Spy." He recently scored the "Mike Hammer" series.

The workshop will include classroom studies and field trips to facilities, as well as hands-on work with sweetening, click tracks, overlays, etc.

Classroom topics will include the role of the composer during all stages of production as well as "the psychology behind the creative process," according to a BMI representative. The course ends with each student composing original music cues and conducting a symphony orchestra.





BILLBOARD SEPTEMBER 20, 1986

## THE LEGEND CONTINUES

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AND THE BEAT GOES ON

## ro audio/video



Reeling In The Gold. Paul Hardcastle was recently presented an Ampex Golden Reel Award in recognition of RIAA certification of his single "19." Plaques were presented to, from left, the artist, engineer Alvin Clark, and Fay Jones of Roundhouse Studios. Ampex Tape Sales rep Jim Clark made the presentation in London.



### **AUDIO TRACK**

### (Continued from page 58)

Hatter Studios with producer David Lullo and engineer Denis Degher.

British pop artist Graham Grace recently completed his first American album, "Shining Knight," on Palace Records at Westlake Studios in West Hollywood. Various producers on the album include Andy Markley, Paul Delph, Ken Gibson, Michael Lindsay, and Steve Sykes. Sykes also engineered and mixed all tracks as well as playing guitar parts. Mastering was by Bernie Grundman.

### **OTHER CITIES**

A-HA HAS BEEN tracking at Lahaina Sound Recording Studio in Maui, Hawaii. The band is producing, Steve Tose is engineering, and Dave Russell is assisting.

Boston-based act Sunlending is working at Blue Jay Studios in Carlisle, Mass., mixing a three-song demo. Rob Feaster is at the board, assisted by Stephen Seltzer.

At Sigma Sound in Philadelphia, producer Bill Lucas of Delev Music is working with Valhalla on its debut album. The band's Carlo and Marco Talarico and Eugene Beer are co-producing. Chief engineer is Gene Leone, assisted by William Riddle.

At Luxury Audio Workshop in Las Vegas, Tom Smothers has been working on his new animated series, "Ted E. Bear." Also, Rita Coolidge was in laying vocals for the soundtrack to an upcoming Disney film with producer Artie Butler and engi-neer Lee Watters. Finally, the Imperials were mixing their new project, also with Watters at the console.

AAV Australia in South Melbourne recently completed the new solo album for John Franham, lead singer with the Little River Band. Album was produced by Ross Fraser for Wheatley Records, via RCA. Engineer was Doug Brady, assisted by Michael Wickow

Producer Mike Powell is in at Sound Suite in Detroit working with vocalist Mike Jemison. Barney Perkins is at the board, assisted by Michael Grace. Also there, engineer Warren Woods has been cutting tracks on vocalist Le Suede with producers David McMurray and Harry Bowens for Mijohn Productions.

Producer Steve Haigler is working at Reflection Sound Studios in Charlotte, N.C., with the Graphic, cutting new tracks for an upcoming release. Also there, Carl Rosen is tracking a new album with producer Jamie Hoover and engineer Mark Williams.

Stevie Ray Vaughan was in at Dallas Sound Lab for audio sweetening sessions for material recorded and videotaped live at the Montreux Jazz Festival this summer. Los Angeles-based engineer Kurt Kinzel engineered overdubs with Ron Cote operating the interlock, which involved synchronizing 3/4-inch work tapes to the analog multitrack. Backup safeties were also made to Sony PCM-3324 digital multitrack.

Headway Studios in Westmin-ster, Calif., hosted ex-Righteous Brother Bill Medley, in working on a solo project with engineer Steve Kempster. Also, Dexter, voted the best unsigned band in America by JBL, Billboard, and Musician, is completing tracks for its upcoming EP. Steven McClintock is co-producing. with Kempster at the board.

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

## BULK AUDIO TAPES FROM SUNKYONG. YOU CAN'T GET BETTER BUT YOU CAN CERTAINLY PAY MORE.

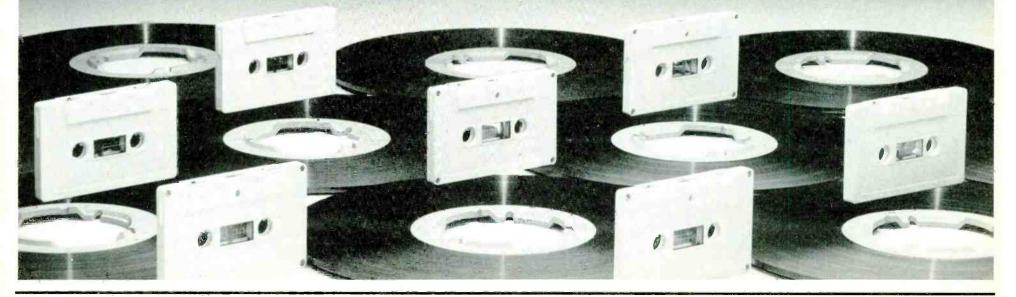
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## ro audio/video

## TEC Awards Ceremony Set For Nov. 13

NEW YORK The second Technical Excellence and Creativity (TEC) Awards ceremony is set for Nov. 13 at the Hyatt Regency in Los Angeles, coinciding with the 81st Audio Engineering Society (AES) convention.

The awards, established last year by the trade journal Mix magazine, recognize outstanding individuals, products and technologies, and institutions in the pro audio industry.

A secondary goal of the TEC Awards is to raise money for audio scholarship programs as well as charities that deal with deafness and hearing impairments.

Nominations and voting for the TEC awards are done by Mix's subscribers. The nominations are then reviewed by a panel of about 80 audio professionals who make up a voluntary advisory board.

The sponsors expect attendance to be about 800-900 people, with ticket-sales revenue estimated at \$30,000. Fifty percent of that money will be donated to the House Ear Institute of Los Angeles, a research/treatment center for deafness and hearing disorders. Twenty-five percent of the proceeds will go, respectively, to the Educational Foundation of the AES and the scholarship fund of the educational institution chosen as winner in the Recording School/Program category.

### *Electro Sound Aids Thailand*

NEW YORK Duplicating equipment manufacturer Electro Sound Inc. has joined forces with Thailand's Sukhothai Thammathirat Open Univ. (STOU) in an equipment and technology exchange program that involves 200,000 long-distance students.

The program, called Distance Teaching, will see the university using Electro Sound systems to manufacture on campus more than 1.2 million audiocassettes each year. These will be used by the school to reach and teach—its huge population of students spread throughout the country. In addition to the educational cassettes, STOU will continue to use printed texts, radio, television, and videotapes to communicate with its student body.

Saroj Nildam, STOU's audio/visual center director, and its technical director Wiriya Wonglaohakul, have already received training and instruction in using their newly acquired duplicating gear at Electro Sound's Sunnyvale, Calif., headquarters.

The equipment STOU acquired includes Electro Sound 8000 high speed pancake duplicators and model 1850 cassette loaders.

The Distance Teaching program is exceptionally suited to the needs of a developing nation like Thailand, says a representative of Electro Sound. STEVEN DUPLER Sony Ist won ak

Sony Corporation is proud to accept a 1985-86 Emmy for the development of the component Betacam' format video recording system for the broadcast industry. From all of us at Sony, thank you. **SONY**.

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## nternational

## WEA Release Aids Manila's Radio Veritas

### BY GLENN A. BAKER

MANILA A score of the major contemporary music stars of the Philippines, recruited by WEA Records chief executive Ramon Chuaying, have raised well over half a million pesos (some \$30,000) to help the rehabilitation of Radio Veritas. The public affairs station played an integral role in the "People Power" revolution that forced President Ferdinand Marcos from office here last February.

Inspired by "Do They Know It's Christmas?," "We Are The World," and other Western all-star fund raisers, Chuaying commissioned local songwriter Jim Paredes to pen "Handog Ng Filipino Sa Mundo." The song is recorded in both the Tagalog language and English ("A New And Better Way—The People's Anthem"). Soon after its release, it stormed to No. 1 on the Philippines chart and stayed there for a month.

Among the artists involved were Gretchen Barretto, Inang Laya, Noel Trinidad, Joseph Olfindo, APO Hiking Society, Edru Abraham, Kuh Ledesma, Leah Navarro, Ivy Violan, and Celeste Legaspi.

The project was the biggest ever undertaken by the small Filipino record industry. A moving video was created, incorporating television news footage of the crisis, when well over a million people took to the streets in Manila at the behest of Archbishop Jaime Cardinal Sin (as carried by Radio Veritas) to peacefully protect rebel troops from government forces.

Sin prepared a personal message to accompany the record release. It read, in part: "One cool February evening, the Filipino discovered a new self. One who found strength and courage not from weapons of war but weapons of peace."

Owned by the Catholic Church,

## Vidclips May Carry Subtitles In France U.S. And U.K. Pop Songs Targeted

PARIS Videoclips of American and British pop songs broadcast on French television may have to carry subtitles in the local language beginning in January of 1987 if a plan being proposed by Communications Secretary Philippe De Villiers is adopted.

Supporters of the plan say non-English-speaking viewers are entitled to have foreign lyrics made comprehensible, but the underlying motive appears to be to limit the inroads of foreign material in the national market. These limitations are a kind of cultural protectionism demonstrated over many years in efforts, largely ineffectu-

BY PETER JONES

LONDON Cliff Richard, the

Thompson Twins, Kim Wilde, Bon-

nie Tyler, Marillion's Fish, Holly

Johnson of Frankie Goes To Holly-

wood. and Nik Kershaw were

among more than 40 big pop

names who got together to record

an anti-drug single, "Live-In World," at EMI's Abbey Road Stu-

The record is set for U.K. re-

lease Oct. 20, via EMI, with a

hoped-for phased release world-

wide afterwards. It is part of a pop

industry campaign bannered the

Anti-Smack Project, which was

formally launched at a party at

London's Limelight Club the day

after the recording and exclusive-

ly filmed by MTV. "Live-In World" was written

and produced by Charley Foskett,

and the session was organized

along obvious Band-Aid-inspired

lines. All proceeds go to the Phoe-

nix House Charity in London to ex-

pand its existing drug rehabilitation program. The song begins,

"Put an end to that long and cold

existence you've lived by," and

artists involved took one line each,

George, recently fined for heroin

possession, would take a leading

role in the recording session, but

he failed to turn up because of a

misunderstanding. However, he

Originally, it was reported Boy

with an ensemble chorus.

dios here Sept. 7.

al, to defend "la chanson francaise" and preserve the integrity of the French language.

De Villiers reportedly hopes that when fans are made aware of the "banality" of English-language songs they will revert to buying domestic material. In addition, the cost of translating and adding subtitles to overseas lyrics may deter French TV stations from broadcasting them. De Villiers is also proposing a quota system requiring 50% of local recordings to be included in music-based TV shows.

Prime mover in the scheme is the 14-member Association of In-

was quoted in one newspaper as

saying, "I don't want to become

Next stage in the Anti-Smack

Project will be a double album set

for U.K. release in mid-November.

Foskett contributed new songs for

performance by various artists at

the Abbey Road starter session.

but other pop performers have donated existing tracks to help boost

the appeal. Final details of the

tracks are being withheld, though

two-thirds of the two-record pack-

edly not keen on being involved in

the initial recording session but

are interested in providing help for

Some major artists were report-

age has been completed.

the campaign.

the Bob Geldof of heroin.'

Popsters Sing Vs. Drugs

dependent Producers, representing indie labels in France. Alain Buglia, head of the WEA-distributed Flarenach label, says: "We think the public has the right to have a translation of foreign lyrics, and we also want to be on equal terms with our overseas counterparts. There should be rules to let the national companies do their business normally."

Rights society SACEM, whose director-general Jean-Loup Tournier has welcomed the De Villiers initiative, has itself called for quotas covering TV and radio broadcasts. In a document published earlier this year, it notes that the market share of French works has declined continually over the last decade. In terms of public performance earnings, it has dropped from 55.7% to 51.8%; in terms of mechanical rights, the share has declined from 48.4% to 45.4%.

Only public channels FR3 and Antenne Deux are named in the plan. Other broadcasters, such as the new Sixth Channel, which is specifically devoted to pop music, would not initially be affected. Also not immediately affected would be Music Box/Superchannel and Sky Channel; the two U.K .based satellite services whose transmissions are received here. De Villiers reportedly hopes to extend his plan to include the private networks, but observers doubt whether he would receive the necessary approval from the national commission which regulates their activities.

### U.S. Label To Release Soviet Jazz Fest LP

MOSCOW U.S. independent East Wind Enterprises will release an album of material recorded by Soviet state record company Melodiya at the recent All-Union Jazz Festival in Tbilisi, the USSR's major summer jazz event.

East Wind has previously released five Soviet jazz albums as well as organizing the first American tour, in June, of the highly rated Soviet group the Ganelin Trio.

More than 40 bands from the Soviet Union, Poland, Hungary, and

other Eastern bloc countries took part in the Tbilisi event. The event was videotaped by a number of national television studios.

The highlight of the festival was the appearance of 16-year-old Aziza Mustafa-Zadeh, daughter of the late Azerbajani pianist/composer Vagif Mustafa-Zadeh. Other artists included leading Soviet guitarist Alexei Kuznetsov, singer Tatevik Oganesian, Kim Nazarethov's Big Band, and the Ganelin Trio. VADIM YURCHENKOV

#### Radio Veritas was the only reliable source of information during the four peak days of crisis. As a professed Catholic, Marcos was forced to put up with the station's brave broadcasting policy as determined by general manager Bishop Ted Buhain. It was Radio Veritas that first carried the vital announcement that Defense Minister Enrile and General Ramos had defected from Marcos.

But the bold station paid a high price for its catalyst role. In one of the few instances of real violence during the entire revolution, Marcos troops staged an early morning raid on the Veritas transmitter

BY WILLEM HOOS

AMSTERDAM Two spin-off

television productions, set for na-

tional screening here later this

year, will give extra emphasis

and publicity to this year's Edi-

son Awards, handed out for clas-

sical recordings released in Hol-

Altogether, 153 recordings

were before the jury, headed by

Rob Edwards, deputy managing director of NVPI, Holland's na-

tional IFPI group. Edisons,

named after Thomas Alva Edi-

son, the U.S. citizen who invent-

ed the talking machine in 1887,

are seen in Europe as the Dutch

equivalent of the U.S. Grammy

Awards and are based on artistic

The various section awards

have been made in different

parts of the world over the past

couple of months, with all win-

ners filmed and interviewed by Dutch national TV station

An 80-minute Edison classical

special, with footage of concerts,

rehearsals, and recording ses-

sions, is set for transmission

here Nov. 9 and possibly abroad

the same network will be

screened in the Netherlands Dec.

7 and will include highlights of

the Classical Edison gala at the

Doelen Hall, Rotterdam, Oct. 29.

This concert will feature previ-

ous Edison winners like singer

Carolyn Watkinson, pianist Ma-

ria Joao Pires, and violinist

Schlomo Mintz, accompanied by

the Rotterdam Philharmonic.

This year's Edison winners:

conductor of the Philadelphia Or-

chestra, for Respighi's "Pines Of Rome," "Fountains Of Rome,"

Concertos: Yo-Yo Ma, cello, for

Elgar's Cello Concerto Op. 85

and Walton's cello concerto, with

the London Symphony, conducted by Andre Previn (CBS Master-

and "Roman Festival" (HMV).

Symphony: Riccardo Mutti,

conducted by James Conlon.

Another Edison special from

merit not sales figures.

NCRV

later.

land in 1985.

site, knocking it out of action and causing about \$2 million worth of damage. Though the station switched to another mast in the control of Enrile supporters, it suffered huge losses and is still unable to broadcast at full strength.

A TV telethon and the WEA releases have so far generated about \$500,000.

Additional funds may well come from international sales, as a result of the intervention of Billy Gaff, former manager of Rod Stewart, who advanced \$10,000 for all international rights to the recording and publishing.

## Honor Classical Performers Dutch Awards Set

### - work

Medieval/baroque: Paul Hillier, conductor of the Hilliard Ensemble, for Orlando di Lasso's "Motets And Chansons" (HMV).

Chamber: pianists Murray Pershia and Radu Lupu for Mozart's Sonata For Two Pianos and Schubert's Fantasy For Four-Handed Piano (CBS Masterworks);

Chamber orchestra: Christopher Hogwood, conductor of the Academy Of Ancient Music, for Haydn's Symphony No. 94 in G and Symphony No. 96 in D (L'Oiseau-Lyre).

Instrumental solo: cellist Heinrich Schiff, for Bach's Cello Suites 1-6 (HMV).

Choral: John Eliot Gardner, conductor of the Monteverdi Choir and the English Baroque Soloists, for Handel's "Solomon," with seven soloists (Philips Digital Classics).

Opera & operetta: Claudio Abbado, conductor of the Prague Philharmonic and the European Chamber Orchestra, for Rossini's "Il Viaggio a Reims" (Deutsche Grammophon).

Vocal solo/ensemble: baritone Tom Krause for the complete Jean Sibelius songs, a five-album set, of which he was featured on four. Also involved were soprano Elisabeth Sodenstrom, pianists Irwin Gage and Vladimir Ashkenazy, and guitarist Carlos Bonell (Argo).

Music composed after 1945: Barnard Haitink, conductor of the Amsterdam Concertgebouw for Shostakovitch's Symphony No. 6 and Symphony No. 11 (Decca).

ca). Historical/documentary special issue: Birgit Nilsson, with other soloists for Richard Strauss' "Die Frau Ohne Schatten," with Karl Boehm and the Vienna State Opera.

Special category for young Dutch musicians: the Amsterdam Loeki Stardust Quartet for virtuoso record music of Vivaldi, Frescobaldi, etc. (L'Oiseau-Lyre).

www.americanradiohistory.com

## THE GATEWAY TO LATIN AMERICA

**ISSUE DATE: NOVEMBER 1** 

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TORONTO CKFM-FM, a thriving light rock station here that has slowly but surely snared the upscale segment of that listening audience, has begun to weave new age music into its late-night programming.

The move follows what program director and station manager John Mackey calls "superb response" to a two-hour Sunday show of such instrumental tracks and may also signal an impending diversification of playlists by other stations in and out of Toronto

"It is still a gamble for us, even though we have more of an upscale audience that knows about this mu-sic," says Mackey. "We're still a pop radio station, but this is the instrumental music of the '80s, and we think our listeners will like it."

Indeed, new age music is getting a much higher profile in Canada these days. A&M Records reports brisk sales on a wide range of Windham Hill titles it distributes. And there is a glut of publicity surrounding "Persona," the latest release by Canada's best-known classical performer, Liona Boyd. The guitarist has enlisted the likes of Eric Clapton and Pink Floyd's David Gilmour for a new age release that marks a distinct career move and musical shift for her.

The Bamboo Club, a Toronto nightspot, was packed Aug. 27 for a show by Montreux, an ensemble of Windham Hill artists.

'I'm definitely getting the sense that this music is gaining mass acceptance," says bassist Michael Manring, whose "Automatic Weather" album has been featured prominently on CKFM in recent weeks.

Both Manring and mandolin player Mike Marshall marvel at the at-

tention their work has been getting, but they worry that a bandwagon effect will begin and that the overall reputation of new age music will suffer as a result.

"I don't worry about other musicians getting into it, because they'll add something," Marshall says. "It's the people who are going to jump in for a quick dollar that worry me.'

The CKFM move will see a 10% new age content between 10:30 p.m.-1 a.m., and Mackey says he doubts if "it would ever go above 15% to 20%. Still, that's a significant lift for a music genre form that only months ago had no real home in Canada outside some jazz programming and a few classical stations with some contemporary programming

Other stations may follow in CKFM's footsteps. One AM program director here says he's evaluating the music, even though he concedes it would be an immense challenge to program it.

CKFM brought in as consultants Anton Leo and John Carris, both of whom last year consulted CBC Radio when it needed a facelift in music programming. They assembled shows for the station and will be helping to weave the material into regular programming.

'We haven't had a book on the show because it's only a few weeks old," Mackey says. "But we've had really good reaction from listeners. There's a lot of them calling to find out where they can buy the albums. That doesn't happen a lot for other types of music."

Marshall says he senses that Canadians "are much more open to the music because they aren't narrow culturally." KIRK LaPOINTE

## nternational

### Worldwide Marketing Push Continues **Jarre Spectacular Scheduled For France**

### BY MIKE ZWERIN

PARIS Six months after his epic Houston performance, French in-strumentalist Jean-Michel Jarre is to mount a similar spectacular in Lyon, France's second largest city.

The event, set for Oct. 5, will coincide with a visit by the Pope. Citywide laser displays, fireworks, and huge graphic projections on Lyon's Renaissance facades are planned. Jarre himself was born and raised in Lyon.

Francis Dreyfus, artist manager and head of Jarre's record label, Disques Dreyfus, believes that despite selling more than 30 million albums worldwide, Jarre has not yet received proper recognition in the U.S. His albums sell only about 350,000 units in the American market, fewer than in Britain, and, until PolyGram signed a distribution deal earlier this year, they were available only as imports.

'In Europe, we don't automatically assume that if a record is instru-mental, it won't sell," he says. "And Europeans were proud that Jean-

Michel was received so enthusiastically for the Houston show. But the record company there was very slow in understanding how to market him.

They could not understand who this Frenchman was, bringing Texas technology back to Texas, and they remained ambivalent to the fact that he is an instrumental artist who does not make traditional tours. They were confused by the fact that he sells about equal quantities of LPs, CDs, and cassettes and surprised by the scale and efficiency of our operation in mounting the event and by the fact that local sales increased sixfold right after it.

"I think we have finally convinced them of Jarre's potential, though, particularly now that everyone is talking about new age. To him, it is 'old age.' He was making that kind of music 10 years ago. His potential mass audience is people who are fans of no particular ghetto, who like music in general."

Though "Rendezvous" is slipping out of the U.S. charts, the worldwide marketing campaign for the al-

### **U.S. Wins Polish Song Festival** 2nd Place Goes To Norwegian Group

WARSAW The International Song Festival, staged here Aug. 20-23 with the theme Promotions, was a major success for the U.S. The main prize went to "Hero Of My Heart," written by Alan Scott and Michael Jay and performed by Mary Getz, who also collected a special jury prize as "artistic" personality of the event.

Second prize went to "Cheerio," written by Eidvin Rolles and Lage Fosheim and performed by Norwegian group the Monroes, who were appearing under the Finnish flag. The third-prize-winning song was "Europe," performed by Miklos Varga of Hungary and co-written by Miklos Varga with Mihaly Varga and Istvan Ambrozy.

Special awards went to the Polish song "Diamonds & Salt," per-formed by Beata Kozidrak, who

also won the Curtis International Co.'s prize, and to the Australian composition "Sleeping Beauty,' performed by Robbie Krupski, an Australian of Polish descent.

There was also an award for the Japanese song "Oreno Aischikata." sung by Shigeru Matsazuki, who also took second prize in the competition section for best performance of a Polish song. Vicki Benckhert of Sweden took top award in the latter category.

All the concerts were broadcast live on Polish television, were carried on the Intervision network, and were recorded for use by some Eurovision TV territories.

The open-air venue where the contest was staged has a capacity of 6,000 and was packed for all performances.

## U.K. Youth Program Set

LONDON U.K. record producer Phil Wainman is seeking music industry support for a newly launched project designed to help unemployed teen-agers here find work. Dubbed "Falling On Your Feet," it will involve production of a series of videos and short radio programs on career topics.

Wainman, whose credits include the Boomtown Rats' "I Don't Like Mondays," conceived of the scheme after he had difficulty finding qualified youngsters to work at his Utopia Video company.

"This led me to consider the more general need for skill training and awareness of job opportunities, ' he says. "As an industry that exists largely on income from the youth market, it seems only appropriate that "Falling On Your Feet" should

originate from, be developed by, and in part be distributed by the music business."

Over two years in the planning, the scheme has government sup-port, with the Manpower Services Commission putting up more than \$300,000. The British Phonographic Industry is considering backing the project, and Wainman stresses the need for more sponsors, both large and small.

Up to 100 videos will be produced, the first to appear early next year. Distributed by relevant trade organizations, they will be sold at low cost through High Street outlets.

Radio programs on the same theme will be broadcast by independent local radio stations in the U.K.

bum is only just beginning, Dreyfus insists.

"We decided to continue and amplify what we did with Jarre's China concerts, which was to record and film the event as fully as possible and release the film four or five months after the record.'

Dreyfus said the film "Rendezvous In Houston" by Bob Giraldi was shown on British television in August and in France in September. "We synchronize digital sound with an FM station so the quality is much better than a clip, and the delay in time gives the album another run.

"After the U.K. screening, the album's sales started climbing again, and we expect the same to happen in the rest of Europe."

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## **Only 13 Releases Named In August CRIA Certifications Decline**

### BY KIRK LaPOINTE

TORONTO Apart from the continued brisk sales of Whitney Houston's debut and healthy retail by Bob Seger's "Like A Rock," August was a down month for music. The Canadian Recording Industry Assn. (CRIA) certified only 13 releases. Monthly certifications usually run from between 20 and 25 titles.

Houston's album moved past the seven-times-platinum mark, signifying 700,000 sales. It is already the biggest album RCA has ever distributed in Canada. Unofficial sales figures place it on the heels of Cyndi Lauper's "She's So Unusual" as the best-selling album ever by a female artist in Canada. Hopes are that Houston will be the next recipient of a diamond certification for 1 million Canadian sales, although it may take until the Christmas season to reach that mark.

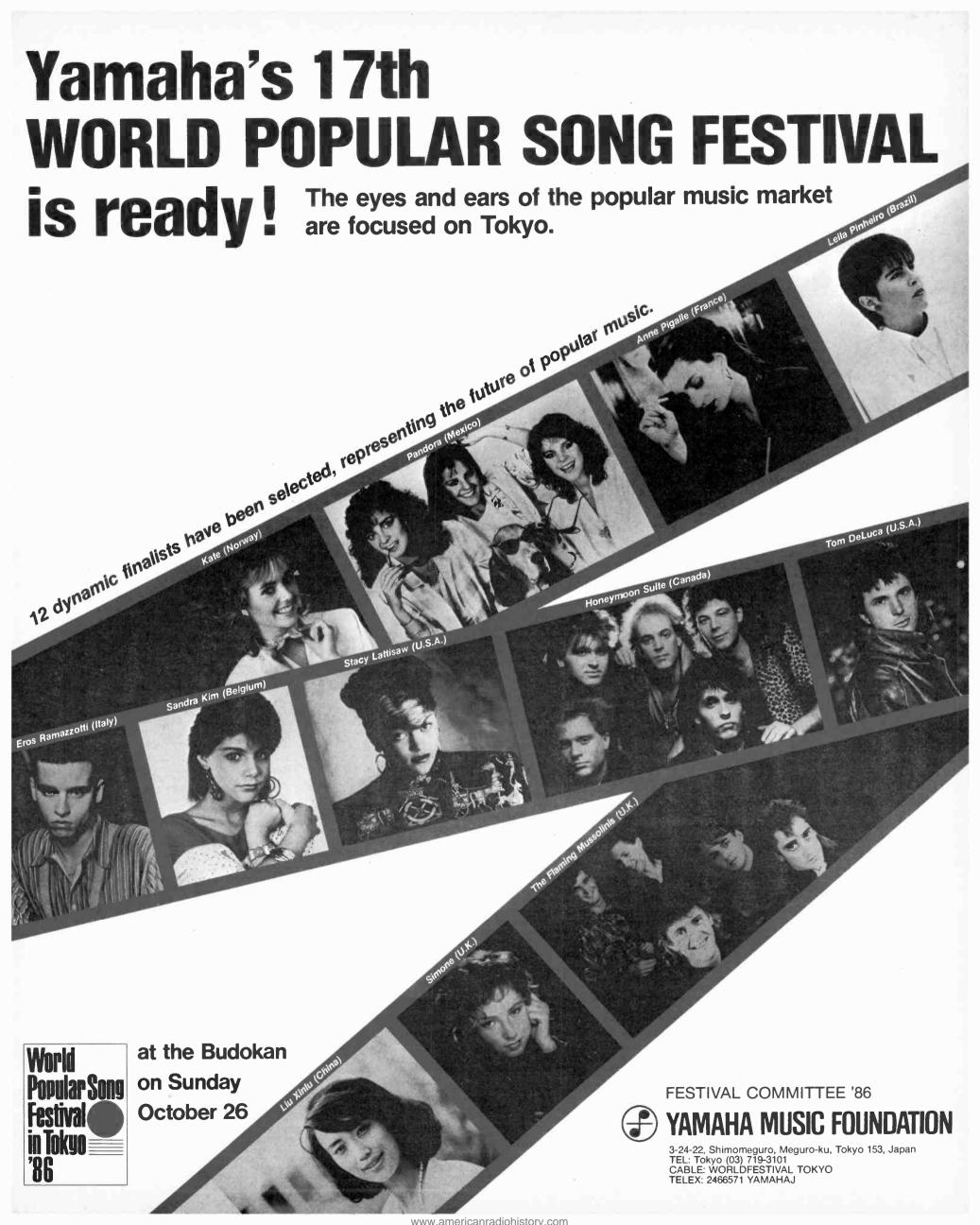
Meanwhile, Seger's newest album moved through the gold, platinum, and double-platinum marks in August. But it was the only other multiplatinum certification in the

Only "Why Not Me" by the Judds and "Music From The Edge Of Heaven" by Wham! were named platinum recipients by CRIA. Three French-language releases

went gold in the month, including "Cabrel Public" and "Photos de Voyages" by Francis Cabrel and the appropriately titled "Album D'Or" by Herbert Leonard. The Wham! album, the debut from GTR, and a self-titled album from Tom Cochrane & Red Rider went gold, the latter being the only Canadian content album to be certified in the month. El DeBarge's "Who's Johnny"

was certified gold as a single in August

Billboard compiles an unofficial list of certifications for individual distributing companies on a monthly and year-to-date basis. The August total was: CBS and Capitol-EMI, 4; RCA, 3; and MCA and Trans-Canada, 1. The year-to-date tally is: CBS, 48; Capitol-EMI, 30; RCA, 22; PolyGram, 16; A&M, 14; MCA, 13; WEA, 7; Distributions Se-lect, 3; and Trans-Canada, 1.



			C		Courtesy The Record) As of 9/4/86		ICT	RALIA (Courtesy Kent Music Report) As of 9/15/86
	2				SINGLES			SINGLES
			1 2		PAPA DON'T PREACH MADONNA WEA	1 2	2	VENUS BANANARAMA LIBERATION/EMI
			3	5	VENUS BANANARAMA LONDON/POLYGRAM	3	3	DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA PAPA DON'T PREACH MADONNA SIRE/WEA
			4	2	DANCING ON THE CEILING LIONEL RICHIE MOTOWN/MCA MAD ABOUT YOU BELINDA CARLISLE IR.S./MCA	4	4	THE DEAD HEART MIDNIGHT OIL CBS TRUE COLOURS CYNDI LAUPER CBS/PORTRAIT
			6	4	LOVE TOUCH ROD STEWART WARNER BROS./WEA	6	7	TOUCH ME (I WANT YDUR BODY) SAMANTHA FOX JIVE/LIBERATION/EMI
			7	16 14	FRIENDS & LOVERS GLORIA LORING & CARL ANDERSON CBS	7	19	YOU TAKE MY BREATH AWAY BERLIN CBS
	•,	the	9	7	SLEDGEHAMMER PETER GABRIEL GEFFEN/WEA	8	5 14	SPIRIT IN THE SKY DR AND THE MEDICS EPIC/CBS
6	4	The	11	3.	NASTY JANET JACKSON A&M	10	6 10	STIMULATION WA WA NEE CBS
1	61		12	13	STUCK WITH YOU HUEY LEWIS CHRYSALIS/MCA HIGHER LOVE STEVE WINWOOD ISLAND/WEA	12	11	GLORY OF LOVE PETER CETERA WARNER/WEA HOLY WORD I'M TALKING REGULAR/FESTIVAL
			14 15	9 NEW	DANGER ZONE KENNY LOGGINS CBS WORDS GET IN THE WAY MIAMI SOUND MACHINE EPIC/CBS	13	12	HIGHER LOVE STEVE WINWOOD ISLAND/FESTIVAL OH L'AMOUR ERASURE MUTE/RCA
	V/		16	10	INVISIBLE TOUCH GENESIS ATLANTIC/WEA	15 16	9 NEW	I WANNA BE A COWBOY BOYS DON'T CRY LEGACY/FESTIVAL
	V		17	17	WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART VIRGIN/A&M	17	NEW	FIGHT FOR OURSELVES SPANDAU BALLET CBS DANGER ZONE KENNY LOGGINS CBS
	1		18	19 NEW	MISSIONARY MAN EURYTHMICS RCA RUMORS TIMEX SOCIAL CLUB A&M	18	NEW 15	MAD ABOUT YOU BELINDA CARLISLE EPIC/CBS BEFORE TOO LONG PAUL KELLY MUSHROOM/FESTIVAL
G	Convr	right 1986, Billboard Publications, Inc. No part of this publication	20	NEW	DREAM TIME DARYL HALL RCA	20	18	HANDS UP IN THE AIR BOOM CRASH OPERA WEA
m	ay be i	reproduced, stored in any retrieval system, or transmitted, in any by any means, electronic, mechanical, photocopying, recording.	1	1	ALBUMS MADONNA TRUE BLUE SIRE/WEA	1	1	ALBUMS VARIOUS 1986 JUST FOR KICKS EMI
		wise, without the prior written permission of the publisher.	23	5	LIONEL RICHIE DANCING ON THE CEILING MOTOWN GENESIS INVISIBLE TOUCH ATLANTIC/WEA	23	3	EURYTHMICS REVENGE RCA LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
			4	4	EURYTHMICS REVENGE RCA	4	5	VARIOUS H'ITS AWESOME 1986 CBS MADONNA TRUE BLUE SIRE/WEA
		(Courtesy Music Week) As of 9/13/86	6	6	WHITNEY HOUSTON ARISTA/RCA PETER GABRIEL SO GEFFEN/WEA	6	4	WHITNEY HOUSTON ARISTA/RCA
Week	Last Week	SINGLES	7	2	SOUNDTRACK TOP GUN COLUMBIA/CBS KIM MITCHELL SHAKIN' LIKE A HUMAN BEING ALERT/POLYDOR	7	7	SIMPLY RED PICTURE BOOK ELEKTRA/WEA VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
1 2	2	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON I WANT TO WAKE UP WITH YOU BORIS GARDINER REVUE	9	NEW	HUEY LEWIS & THE NEWS FORE CHRYSALIS/MCA	9	8	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS KEVIN BLOODY WILSON KEV'S BACK CBS
3	3	WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART	10 11	9	DAVID LEE ROTH EAT 'EM AND SMILE WEA ROBERT PALMER RIPTIDE ISLAND/MCA	11	9	GENESIS INVISIBLE TOUCH VIRGIN/EMI
4 5	6	RAGE HARD FRANKIE GOES TO HOLLYWOOD ZTT	12 13	11	WHAM! MUSIC FROM THE EDGE OF HEAVEN COLUMBIA/CBS BILLY JOEL THE BRIDGE COLUMBIA/CBS	12 13	12	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/FESTIVAL JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM
6	23	GLORY OF LOVE PETER CETRA FULL MOON HOLIDAY RAP M C MIKER AND DEEJAY SVEN DEBUT	14	14	ROD STEWART WEA	14	13	JOE COCKER LIBERATION/EMI WHAM THE FINAL EPIC/CBS
7 8	4	BROTHER LOUIE MODERN TALKING RCA (I JUST) DIED IN YOUR ARMS CUTTING CREW SIREN	15 16	15 13	SIMPLY RED PICTURE BOOK ATLANTIC/WEA BILLY OCEAN LOVE ZONE JIVE/CBS	16 17	16 18	THE CURE STANDING ON A BEACH/THE SINGLES FICTION/WEA
9 10	7	SO MACHO SINITTA FANFARE HUMAN HUMAN LEAGUE VIRGIN	17 18	17	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA BELINDA CARLISLE BELINDA I.R.S./MCA	18	14	AC/DC WHO MADE WHO ALBERT PRODUCTIONS/EMI I'M TALKING BEAR WITNESS REGULAR/FESTIVAL
11	16	INTERNATIONAL	19	19	BANANARAMA TRUE CONFESSIONS POLYGRAM	19	NEW	THE JOHNNYS HIGHLIGHTS OF A DANGEROUS LIFE MUSHROOM/FESTIVAL
12	10	WHEN I THINK OF YOU JANET JACKSON A&M	20	16	BOB SEGER & THE SILVER BULLET BAND LIKE A ROCK CAPITOL	20	19	
13 14	28 22	WORD UP CAMEO CLUB YOU GIVE LOVE A BAD NAME BON JOVI VERTIGO	W	EST	GERMANY (Courtesy Der Musikmarkt) As of 8/1/86	JA	PAI	(Courtesy Music Labo) As of 9/1/86
15 16	37	WALK THIS WAY RUN D M C LONDON THORN IN MY SIDE EURYTHMICS RCA	1		SINGLES	1	NEW	SINGLES NAGISA NO USHIROYUBI SASAREGUMI CANYON/FUJI/PACIFIC
17	15	THE WAY IT IS BRUCE HORNSBY AND THE RANGE RCA	2	1 2	HOLIDAY RAP MC MIKER G AND DEEJAY SVEN RUSH/ARIOLA LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV	2	1	SKIP BEAT KUWATA BAND VICTOR/AMUSE/FUJI/PACIFIC
18 19	24 9	WASTED YEARS IRON MAIDEN EMI THE LADY IN RED CHRIS DE BURGH A&M	3	4	NEW YORK-RIO-TOKYO TRIO RIO METRONOME/PMV PAPA DON'T PREACH MADONNA SIRE/WEA	3	4	TSUITERUNE NOTTERUNE MIHO NAKAYAMA KING/NICHION/VARNING
20	11	AIN'T NOTHING GOING ON BUT THE RENT GWEN GUTHRIE BOILING	5	5	DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE/TELDEC	4	3 NEW	SUPER CHANCE 1986 OMEGA TRIBE VAP/NTV M/BERMUDA M JUSHINGINA KIMIGA SUKI CCB POLYDOR/NICHION
21 22	12	DANCING ON THE CEILING LIONEL RICHIE MOTOWN GIRLS AND BOYS PRINCE & THE REVOLUTION PAISLEY PARK	6	NEW	A QUESTION OF TIME (REMIX IX) DEPECHE MODE MUTE/INTERCORD	6	13	CHA CHA CHA AKEMI ISHII CBS/SONY/NICHION NOBLE RED NO SHUNKAN SAYURI KOKUSHO
23 24	25 26	IN TOO DEEP GENESIS VIRGIN	8	6 NEW	THE SOUND OF MUSIC FALCO GIG/TELDEC	8	2	CBS/SONY/FUJ/PACIFIC/APRIL M AOZORA NO KAKERA YUKI SAITO CANYON/TOHO/FUJI/PACIFIC
25	38	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS PRETTY IN PINK PSYCHEDELIC FURS CBS	10	19	TYPICAL MALE TINA TURNER CAPITOL/EMI ICE IN THE SUNSHINE BEAGLE MUSIC LTD RCA	9	10	BEE BOP PARADISE BEE BOP SHONEN SHOJO GASSHODAN WARNER/PIONEER/TOHO
26 27	39 NEW	HOLD ON TIGHT SAMANTHA FOX JIVE SWEET FREEDOM MICHAEL MCDONALD MCA	11	8	LIMOUSINE HUBERT KAH BLOW UP/INTERCORD THE LADY IN RED CHRIS DE BURGH A&M/DG/PMV	10 11	9 7	OMAE NI HEART BEAT BEE PUBLIC WARNER/POINEER/MC CABIN MERRY XMAS IN SUMMER KUWATA BAND
28 29	18 21	CALLING ALL THE HEROES IT BITES VIRGIN BREAKING AWAY JAKI GRAHAM EMI	13	15	DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA	12	6	VICTOR/AMUSE/FUJI/PACIFIC NETAKOMO OKIRU KOMORIUTA TUNNELS CANYON/NICHION/A TO Z/
30	17	ANYONE CAN FALL IN LOVE ANITA DOBSON & SIMON MAY	14 15	16 NEW	CAMOUFLAGE STAN RIDGWAY IRS/CBS RAGE HARD FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA	13	17	FUJ/PACIFIC MAKENAIDE KATOMOI NAMI SHIMADA COLOMBIA/VARNING P
31	NEW	ORCHESTRA BBC RAIN OR SHINE FIVE STAR RCA	16 17	11 9	SPIRIT IN THE SKY DOCTOR AND THE MEDICS IRS/CBS NASTY JANET JACKSON A&M/DG/PMV	14 15	12	YOAKE NO NEW KYOKO KOIZUMI VICTOR/VARNING P
32 33	19 20	I CAN PROVE IT PHIL FEARON ENSIGN A QUESTION OF TIME DEPECHE MODE MUTE	18	NEW	LOVE SPY MIKE MAREEN NIGHT 'N' DAY (MIKULSKI) SYX	16	NEW	FUSHIGINA TEJINA NO YONI ERI NITTA CANYON/FUJI/PACIFIC/BOND ROCKS HOUND DOG CBS/SONY/GRANDMOTHER
34 35	NEW 34		19 20	NEW 10	TI SENTO MATIA BAZAR BLOW UP/INTERCORD THE EDGE OF HEAVEN WHAM EPIC/CBS	17 18	11 15	PRUSSIAN BLUE NO SHOZO ANZENCHITAI KITTY/KITTY M BAN BAN BAN KUWATA BAND VICTOR/AMUSE/FUJIPACIFIC
36	33	TYPICAL MALE TINA TURNER CAPITOL		.	ALBUMS	19 20	19 NEW	CHECK POINT ICHIKO FUJII TJC/NICHION YUMEHIKO MARIKO FOR LIFE/JCM
37 38	30 NEW	NICE IN NICE STRANGLERS EPIC (FOREVER) LIVE AND DIE OMD VIRGIN	1 2	1 2	MADONNA TRUE BLUE SIRE/WEA CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV	1	3	ALBUMS
39 40	NEW 32	ROCK 'N' ROLL MERCENARIES MEAT LOAF WITH JOHN PARR ARISTA DREAMTIME DARYL HALL RCA	3	20	SOUNDTRACK TOP GUN CBS WHAM THE FINAL EPIC/CBS	2	2	MADONNA TRUE BLUE WARNER/PIONEER KUWATA BAND NIPPON NO ROCK BAND VICTOR
1	1	ALBUMS	5	14	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA	3	1 4	AKINA NAKAMORI FUSHIGI WARNER/PIONEER 1986 OMEGA TRIBE NAVIGATOR VAP
2	2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 7 EMI/VIRGIN LIONEL RICHIE DANCING ON THE CEILING MOTOWN	6 7	5	PETER GABRIEL SO VIRGIN/ARIOLA ROD STEWART EVERY BEAT OF MY HEART WARNER/WEA	5	NEW NEW	BILLY JOEL THE BRIDGE CBS/SONY LIONEL RICHIE SAY YOU SAY ME RVC
3 4	6 NEW	FIVE STAR SILK AND STEEL TENT PAUL SIMON GRACELAND WARNER	8 9	6	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA EURYTHMICS REVENGE RCA	7	6	SOUNDTRACK PRUSSIAN BLUE NO SHOZO KITTY KIYOTAKA SUGIYAMA BEYOND EMBARK
5	3	MADONNA TRUE BLUE SIRE QUEEN A KIND OF MAGIC EMI	10	11	SAMANTHA FOX TOUCH ME JIVE/TELDEC	9	NEW NEW	NYANGILAS SAISHO DE SAIGO WARNER/PIONEER
7	9 NEW	PAUL MCCARTNEY PRESS TO PLAY PARLOPHONE	11 12	7 9	QUEEN A KIND OF MAGIC EMI CHRIS REA ON THE BEACH MAGNET/DG/PMV	10 11 12	NEW 8 NEW	YOSUI INOUE CLAM CHOWDER FOR LIFE MISATO WATANABE LOVIN' YOU EPIC/SONY
9	5	CHRIS DE BURGH INTO THE LIGHT A&M	13 14	10 15	SIMPLY RED PICTURE BOOK ELEKTRA/WEA HERBERT GROENEMEYER SPRUENGE EMI	13	5	DAVID LEE ROTH EAT 'EM AND SMILE WARNER/PIONEER CHECKERS SONG FOR U.S.A. CANYON
10 11	10 7	VARIOUS THE HEAT IS ON PORTRAIT STATUS QUO IN THE ARMY NOW VERTIGO	15 16	12 16	LEVEL 42 WORLD MACHINE POLYDOR/DG/PMV JOE COCKER EMI	14 15	9 14	EIKICHI YAZAWA TOKYO NIGHT WARNER DARYL HALL DREAMTIME RVC
12 13	8 13	SIMPLY RED PICTURE BOOK ELEKTRA GEORGE BENSON WHILE THE CITY SLEEPS WARNER	17	NEWS	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV	16 17	12 10	WHAM THE FINAL EPIC/SONY BEET TAKESHI ASAKUSA KID VICTOR
14	16	COMMUNARDS LONDON	18 19	19 13	A-HA HUNTING HIGH AND LOW WARNER/WEA MODERN TALKING READY FOR ROMANCE HANSA/ARIOLA	18 19	11 15	KAI BAND THE KAI BAND TOSHIBA/EMI THE TUBE SEASON IN THE SUN CBS/SONY
15 16	17 12	JANET JACKSON CONTROL A&M GENESIS INVISIBLE TOUCH VIRGIN	20	18	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/ARIOLA	20	13	WHAM EDGE OF HEAVEN EPIC/SONY
17 18	NEW	BRUCE HORNSBY THE WAY IT IS RCA DIRE STRAITS BROTHERS IN ARMS VERTIGO	NE	TH	ERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/14/86	FR	AN	CE (Courtesy of Europe 1) As of 9/7/86
19 20	11 15	WHAM THE FINAL EPIC	1	1				SINGLES
21	19	JEAN MICHEL JARRE RENDEZVOUS POLYDOR PRINCE AND THE REVOLUTION PARADE PAISLEY PARK	2	2	SING OUR OWN SONG UB 40 VIRGIN SWEET FREEDOM MICHAEL MCDONALD MCA	1 2	1 2	LES DEMONS DE MINUIT IMAGES FLARENASH/WEA VILLE DE LUMIERE GOLD WEA
22 23	21 20	LUCIANO PAVAROTTI THE PAVAROTTI COLLECTION STYLUS A-HA HUNTING HIGH AND LOW WARNER	3 4	7	THE WAY IT IS BRUCE HORNSBY RCA WHO'S JONNY EL DEBARGE GORDY	3 4	3 5	PAPA DON'T PREACH MADONNA WEA HUNTING HIGH AND LOW A-HA WEA
24 25	NEW 18	DAVID SYLVIAN GONE TO EARTH VIRGIN ROBERT PALMER RIPTIDE ISLAND	5 6	4 NEW	TI SENTO MATIA BAZAR ARIOLA THE FINAL COUNTDOWN EUROPE EPIC	5	9 8	VENUS BANANARAMA BARCLAY/POLYGRAM
26	22	EVERYTHING BUT THE GIRL BABY THE STARS SHINE BRIGHT BLANCO	7	10 9	THE LADY IN RED CHRIS DE BURGH A&M	7	4	L'AMOUR À LA PLAGE NIAGARA POLYDOR EASY LADY SPAGNA CBS
27 28	24 25	QUEEN QUEEN'S GREATEST HITS EMI	9	NEW	EVERY BEAT OF MY HEART ROD STEWART WARNER I WANT TO WAKE UP WITH YOU BORIS GARDINER DANCE RECORDS	8 9	11 7	THE PROMISE YOU MADE COCK ROBIN CBS EN ROUGE ET NOIR JEANNE MAS PATHE
29	26	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG UB40 RAT IN THE KITCHEN DEP INTERNATIONAL	10	5	HOLIDAY RAP MC MIKER G & DJ SVEN DURECO	10 11	6 13	LES BETISTES SABINE PATUREL CARRERE INNOCENT LOVE SANDRA VIRGIN
30 31	27 30	WHITNEY HOUSTON ARISTA PETER GABRIEL SO VIRGIN	1 2	1 3	MADONNA TRUE BLUE SIRE UB40 RAT IN THE KITCHEN VIRGIN	12	12	OURAGAN STEPHANIE CARRERE
32 33	29 31	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND SIMPLE MINDS ONCE UPON A TIME VIRGIN	3	2	WHAM THE FINAL EPIC	13 14	NEW NEW	HOLIDAY RAP MC MIKER G AND DEEJAY SVEN CARRERE TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE
34 35	23 NEW	VARIOUS STREETSOUNDS HIP HOP ELECTRO 13 STREETSOUNDS	4 5	4 5	LIONEL RICHIE DANCING ON THE CEILING RCA MATIA BAZAR MELANCHOILIA ARIOLA	15 16	10 19	TES YEUX NOIRS INDOCHINE ARIOLA NUIT SAVAGE LES AVIONS EPIC/CBS
36	NEW	BONEY M THE BEST OF TEN YEARS STYLUS CURE STANDING ON A BEACH/THE SINGLES FICTION	6 7	6 10	EURYTHMICS REVENGE RCA CHRIS DE BURGH INTO THE LIGHT A&M	17 18	14 16	IF YOU WERE A WOMAN BONNIE TYLER CBS
37 38	33 34	ROD STEWART EVERY BEAT OF MY HEART WARNER SMITHS THE QUEEN IS DEAD ROUGH TRADE	8	7	ROD STEWART EVERY BEAT OF MY HEART WARNER	19	20	FOURTH RENDEZ YOUS JEAN-MICHEL JARRE DREYFUS/POLYGRAM
39 40	NEW 38	BILLY JOEL THE BRIDGE CBS VARIOUS HEARTBREAKERS STARBLEND	-		STEVE WINWOOD BACK IN THE HIGHLIFE ISLAND 25 JAAR THE BLUE DIAMONDS K TEL	20	37	EVE LEVE TOI JULIE PIETRI
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Inside Canada. Eartha Kitt, left, joins Grace Jones at L'Esprit in Montreal.

Hey, Hey, It's The Monkees. Arista Records executives present the Monkees with gold disks for their album "Then And-Now ... The Best Of The Monkees" backstage at a recent stop on the group's 20th anniversary reunion tour. Pictured, from left, are Peter Tork; senior vice president of operations Roy Lott; Mickey Dolenz; tour producer David Fischoff; vice president of promotion Phil Quartararo; senior vice president of marketing and promotion Don lenner; Davy Jones; vice president of video and artist development Abbey Konowitch; senior director of single promotion Rick Bisceglia; tour producer Howie Silverman; and vice president of sales Jim Cawley.





Enjoying A Piece Of History. Songwriter/performer Oscar Brown Jr. checks out the original manuscript of Lionel Hampton's "Flying Home" while visiting the BMI Archives in New York. Stan Catron, VP of performing rights, looks on.



Winning Team. Members of the Outfield are greeted by ASCAP membership services manager Ellen Meltzer following their recent show at New York's Radio City Music Hall. The group is on the road supporting its debut Columbia album, "Play Deep." Pictured, from left, are drummer Alan Jackman, guitarist John Spinks, and vocalist/bassist Tony Lewis.

Long-Distance Promotion. Frank Sinatra and AT&T special programs director Jerry Chappel display Hawaii's winning ticket to Sinatra's recent concert at Aloha Stadium. Tickets for the event couldn't be purchased—they were given away as premiums to purchasers of People Presents, AT&T Long Distance Gift Certificates like the one pictured above. The promotion was done to introduce the People Present to the 50th state.



All In The Family. Celebrating the Exit/Island Records association in New York are, front row from left, Exit chief executive officer Mary Neely, Exit/Island artist Charlie Peacock; and Island president Lou Maglia. Rear: Island's vice presidents Joel Webber and Jim Swindel. Peacock's album will be the first release under the new pact.



Welcome Back My Friends. British rockers Emerson, Lake & Powell are congratulated by PolyGram executives on the success of their self-titled Polydor debut album. Pictured in New York are, from leff, executive vice president of marketing and sales Bob Jamieson; PolyGram International executive vice presidents Jan Cook and David Fine; Keith Emerson; vice president of a&r Jim Lewis; Greg Lake; Cozy Powell; president and chief executive officer Dick Asher; and the group's manager, Alex Grob.



The Music and Video Division Anti-Defamation League of B'nai B'rith and the Music And Lerforming Arts Unit, B'nai B'rith Cordially Request The Lleasure Of Your Company For the Presentation of the Human Relations Award

Jack W. Eugster President & Chief Executive Officer, The Musicland Group At A Luncheon

to

Wednesday, September 24, 1986, 12:00 Noon

New York City

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\$250 Ler Plate

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Write: Mr. Gy Leslie Jack W. Eugster Testimonial Luncheon Suite 900, 823 United Nations Plaza New York, New York 10017 or phone: Jane E. Forster (212) 490 -2525, Ext. 391

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			JOE C	ning Arts Unit of B'nai B'rith OHEN ie Group			
-	DICK ASHER Polygram Records Inc.	<b>ROB BLATTNER</b> RCA-Columbia Pictures Home Vi	CLIVE I. DAVIS		IRA L. MOSS Moss Music Group Inc.	LEONARD WHI CBS/Fox Video	
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## **CPAs: Don't Ignore Audit Clauses Troubles Ahead For Artists Who Do**

### BY FRED GOODMAN

NEW YORK Artists and producers who give scant thought to the audit clauses in their contracts will probably regret it later, according to record industry attorneys and accountants.

"I think part of the problem is that when someone signs a recording contract, the audit provisions seem so remote," says accountant Stephen Tenenbaum, a partner specializing in recording royalties and business management at the New York-based accounting firm of La-venthol & Horwath. "If you're just concerned about the advance and royalty rate and not the audit and similar clauses, you may be sorry someday."

The reason is clear: Professionals polled say they have never been involved in an audit of a record company conducted for an artist that did not find underpayment.

Tenenbaum says that although more lawsuits are being filed as a result of audits, most disagreements are still settled before they get to court. Many settlements are not particularly favorable to the artists involved, however. Consequently, delineating your rights as much as possible is key. "A lot depends on the nature of a

claim and how strongly an agree-ment is worded," says Tenenbaum.

ARKET ACT

**BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS** 

COURTESY OF

NEW YORK STOCK EXCHANGE

Sale/

1000's

64.5 232.3

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74.0 13.8 13.0 77.5

AMERICAN STOCK EXCHANGE

OVER THE COUNTER

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56<sup>1</sup>/<sub>a</sub> 77<sup>1</sup>/<sub>2</sub> 68<sup>4</sup>/<sub>a</sub> 29<sup>1</sup>/<sub>2</sub> 41<sup>4</sup>/<sub>a</sub>

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118

5½ 30¾ 22¾ 58

22%

16 11<sup>3</sup>/<sub>4</sub> 16<sup>5</sup>/<sub>4</sub> 10<sup>3</sup>/<sub>4</sub> 17<sup>1</sup>/<sub>2</sub>

Close

35<sup>3</sup>/<sub>4</sub> 12<sup>1</sup>/<sub>4</sub> 11<sup>3</sup>/<sub>8</sub> 51<sup>3</sup>/<sub>4</sub>

16<sup>1</sup>/<sub>4</sub> 12<sup>3</sup>/<sub>4</sub> 9<sup>1</sup>/<sub>8</sub> 9<sup>1</sup>/<sub>8</sub> 9<sup>1</sup>/<sub>8</sub> 21<sub>9</sub>/<sub>8</sub> 16<sup>3</sup>/<sub>3</sub> 11<sup>1</sup>/<sub>8</sub>

6¼ 31¼

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+11/

+2½ -1½ -5¼ -2½ -4¾

-11/

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-1/8 +1/8

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Change

-1<sup>3</sup>/<sub>4</sub> +<sup>3</sup>/<sub>4</sub>

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PAINE WEBBER RESEARCH, 1285 Ave. of the Ave. New York, N.Y. 10019, (212) 713-2000

 NEW YORK STOCK EXCHAIN

 American Can
 1258.9

 John Blair & Co.
 254.4

 CBS Inc.
 506.0

 Capital Cities Communications
 116.1

 Coca Cola
 5185.5

 Walt Disney
 4168.9

 Scattmack Model
 2479.7

 Walt Disney
 4168.9

 Eastman Kodak
 3479.7

 General Electric
 4339.1

 Gulf & Western
 1416.7

 Handleman
 215.9

 MCA Inc.
 2128.1

 Orion Pictures Corp.
 254.2

 Sony Corp.
 891.9

 Taft Broadcasting
 148.7

 United Artists
 64.5

 Taft Broadcasting

 United Artists

 Vestron Inc.

 Viacom

 Warner Communications Inc.

 Westinghouse

Lorimar/Telepictures .....

New World Pictures .....

Company

Dommunications

 Infinity Broadcasting
 11<sup>1</sup>/<sub>2</sub>

 Josephson Inc.
 11<sup>1</sup>/<sub>2</sub>

 LiN Broadcasting
 53

 Lieberman Enterprises
 16<sup>3</sup>/<sub>6</sub>

 Malrite Communications Group
 12<sup>1</sup>/<sub>2</sub>

 Prism Entertainment
 9<sup>3</sup>/<sub>6</sub>

 Recoton Corporation
 9<sup>7</sup>/<sub>6</sub>

 Satellite Music Network, Inc.
 9<sup>3</sup>/<sub>6</sub>

 Sound Warehouse
 21<sup>1</sup>/<sub>9</sub>

 Trans World Music
 16

 Tri-Star Pictures
 11<sup>1</sup>/<sub>6</sub>

 Wall To Wall Sound & Video Inc.
 6

 Well To Wall Sound & Video Inc.
 6

 Westwood One
 33<sup>1</sup>/<sub>4</sub>

"If it's a gray area, you don't know what the ruling will be. There are so many factors that affect whether you will want to litigate or settle, and if you do settle, whether you get 20 cents on the dollar or 70 cents on the dollar. There's just no rule of thumb.'

Industry critics bemoan the way record companies structure the audit clauses of standard contracts. California attorney Don Engel, whose firm of Engel & Engel has litigated suits on behalf of Teena Marie, Boston, Olivia Newton-John, and Donna Summer, calls most audit clauses "just plain unfair," adding that "instead of becoming more liberal, record companies are becoming more onerous."

Among the strictures seen as most difficult are those that force the artist to pay the entire cost of an audit even if substantial underpayment is found; limits on how long an artist has to request an audit following payment; refusal to allow artists and producers to examine production records; and confidentiality of findings.

Although most film and television contracts force an artist or investor making an audit to bear the cost, Engel notes that author contracts in the book industry generally allow for recovery of audit costs if underpayment reaches a certain level. Although record companies are generally adamant in their refusal to accept a similar arrangement, Tenenbaum says that "a few far and between" have won such clauses from labels.

Clauses also place a limit on the time in which an artist or producer may request and conduct an audit. "The standard draft is a year," says Tenenbaum. "My standard response to that is to ask for six years. You can reach a compromise. To do an audit every year is prohibitively expensive for almost everyone; even every two years is too expensive for most."

Although costs vary greatly, \$10,000-\$15,000 is considered rockbottom for a quick audit. On the other end are international audits that involve litigation and could take months of research and years to resolve.

Since artists must agree to keep the results and discoveries of their audits secret, critics like Engel say that artists must spend money every time an audit is conducted just to uncover the same general accounting methodology that a label applies to its entire roster. "Artists should get together and form an or-ganization to audit through," says Engel. "They certainly can set standards and hire auditors if they get together.

Tenenbaum says CPAs are prevented from passing on information by their own profession's code of ethics. However, he adds, information can be passed on if permission is granted by the client and labelsomething he says has been done from time to time.

Refusing access to production and inventory records is also a serious issue. Labels seek to limit audits to sales records, denving information on how many records were pressed as cut-outs and free goods.

'As far as we're concerned, it's economically not feasible to do a proper audit without manufacturing and inventory records," says Tenenbaum. "If we can't see it, we take strong exception to that fact in our report. There's simply no other way to verify unit movement." Tenenbaum says he has had concessions in this area from some manufacturers.

While noting that labels are generally allowed a certain number of free goods, Tenenbaum says there's "a limit on how many they can give away. As part of an audit, an artist or producer should be able to verify that those are the only ones manufactured. Suppose a record company gives albums to the American Cancer Society as a deductible gift-is that permissible? You have to see the manufacturing and inventory records."

Engel is even more adamant. "It's the artist's performance," he says. "Is the performer not entitled to know how many records a label has pressed?"

Like Engel, Tenenbaum says artists would be wise to form an organization to do complete audits, the way the Harry Fox Agency does for publishers.

## newsline

NEW YORK RETAILER CRAZY EDDIE (NASDAQ/CRZY) reports a 41% increase in net sales for both the quarter and first six months ended Aug. 31. Comparable store sales increased 15% for the quarter and 13% for the year to date. Crazy Eddie stores in operation during the quarter totaled 26 vs. 20 stores a year ago. Net sales for the second quarter were \$74.8 million, compared with \$52.9 million for the same quarter of fiscal 1986. Net sales for the six-month period were \$139.3 million vs. \$98.8 million for the same period a year ago. Eddie Antar, chairman and CEO of Crazy Eddie, notes that this year's comparable store gains come on top of a 20% identical store increase recorded a year ago for both the second quarter and first half of fiscal 1986. Antar adds that the chain may open as many as five new stores during the third quarter and plans to occupy new headquarters and warehouse facilities in Edison, N.J.

MALRITE COMMUNICATIONS GROUP (NASDAQ/MALRA & MALR) says revenues rose 30% in the second quarter ended June 30, with profits from broadcast stations increasing 14% to \$7.5 million. First-half revenues rose 26%, with broadcast profits rising 15% to \$10.6 million for the year to date. Net income for the second quarter was \$634,000, or 5 cents per share, down from \$1.3 million, or 10 cents per share, in the same quarter of last year. Milton Maltz, chairman and CEO of Malrite, says the drop was a result of increased interest expense and the amortization of intangible assets acquired with the company's Los Angeles and Houston radio stations and television station in Puerto Rico. For the first half, Malrite showed a net loss of \$2.9 million, or 22 cents per share, including a one-time extraordinary charge of \$1.8 million in the first quarter, equal to 14 cents per share, associated with prepayment of high-interest debt.

LIN BROADCASTING (NASDAQ/LINB) last week completed the sale of its New York-based Page Boy Inc. paging operation to Nynex Corp. for about \$18 million. The company said the transaction will produce an after-tax gain of approximately \$8 million. The company had previously announced that it is negotiating to sell its other paging operation, based in Texas.

## **Shorewood Files Prospectus** -For Planned Public Offering

NEW YORK Shorewood Packaging Corp., believed to be the biggest fabricator of record jackets and CD and cassette packages, has filed a preliminary prospectus for a public offering with the Securities and Exchange Commission (SEC).

The offering, for 2 million shares, is being underwritten by PaineWeb-ber and the Robinson-Humphrey Co. Inc. The plan calls for 1.45 million shares to be sold by the company; an additional 550,000 will be sold by stockholders. The assumed public offering price is \$13. The total number of outstanding shares will be 5.65 million.

Shorewood has never paid dividends on its common stock, and the company says it anticipates that its earnings "for the foreseeable future" will be retained for use in its business and that no cash dividends will be paid on common stock.

Approximately \$8 million of the net proceeds of the sale will be used to prepay Shorewood's 15.5% subordinated zero coupon notes, due in 1993 and held by certain selling stockholders. Until fully utilized, the net proceeds of the offering will be invested in short-term interestbearing obligations. The company will not receive any of the proceeds from the sale of shares by the selling stockholders. Net sales for Shorewood during

the 45 weeks that ended May 3 were just under \$49 million, a pace that, if it holds up, will make 1986 sales the company's best to date. The company, which changed its fiscal calendar in 1985, had net sales of \$41.6 million for the 47 weeks that ended June 22, 1985, and net sales of \$43.3 million in fiscal 1984. Gross profits for the year to date are approximately \$19.5 million, up substantially from last year's 47-week tally of \$11.2 million.

Net earnings have been off in recent years. The company posted a high of \$3 million, or 73 cents per share, in fiscal 1984 and dipped to \$1.3 million for the abbreviated fiscal 1985. For fiscal 1986, the company will post net earnings of approxi-mately \$2 million, or 32 cents per share, a rate of less than 2.5%. At the time of the offering, Shorewood had an unused bank line of credit of approximately \$4.5 million.

Prior to the offering, Shorewood had a deficiency in net tangible book value per share of \$2.43. With the increase attributable to new investors, the pro forma net tangible book value per share is \$1.23. Until fall 1985, CBS Records

owned a majority of the equity of Shorewood's Canadian and U.K. subsidiaries. Those interests were reacquired by Shorewood for an aggregate price of \$2.8 million. Additionally, CBS purchased 30% of Shorewood's outstanding common stock in April 1982 for \$1.6 million and sold it back to Shorewood in October 1984 for \$5.5 million in cash. FRED GOODMAN

BILLBOARD SEPTEMBER 20, 1986



## ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review Send albums for review to: Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036 or Chris Morris, Billboard

9107 Wilshire Blvd. Beverly Hills, Calif. 90210 Country albums should be sent to: Ed Morris, Billboard 14 Music Circle E. Nashville, Tenn. 37203

## POP

AL JARREAU L Is For Lover PRODUCER: Nile Rodgers Warner Bros. 25477-1

Jarreau's warm, versatile voice and technical pyrotechnics get a good workout on this crowd-pleasing collection of love songs. The uptempo material wins the kudos here, with the title track, "(We Got) Telepathy," "Pleasure," and "Real Tight" appealing through pure swing. Rodgers has assembled a taut band; Steve Ferrone, Anthony Jackson, Hiram Bullock, and Rodgers himself push the grooves along. A sure shot at the top.

## THE B-52'S Bouncing Off The Satellites PRODUCER: Tony Mansfield Warner Bros. 25504-1

The patented danceable quirk-pop of this Georgia-bred new wave combo returns after a prolonged absence. Although the band's out-of-kilter songs are so good-humored they are hard to resist, producer Mansfield's synthesisms add unneeded weight to the group's fun-oriented sound. Still, wacky delights like "Housework," "Wig," and "Detour Thru Your Mind" will get hip radio action.

### **ORIGINAL MOTION PICTURE SOUNDTRACK** Playing For Keeps PRODUCERS: Various Atlantic 81678

All-star soundtrack features many of Atlantic's heaviest hitters, including Pete Townshend, Sister Sledge, Peter Frampton, Julian Lennon, and Phil Collins, whose "We Said Hello, Goodbye (Don't Look Back)" proves to be the album's best track. Also features Arcadia, Eugene Wilde, Hinton Battle, and Chris Thompson.

#### LIVE Abba

PRODUCER: Uncredited Atlantic 81675

Vault release features the international pop supergroup during a 1977 tour of Australia. Collection is essentially a greatest-hits package featuring "Waterloo," "Dancing Queen," "Chiquitita," and others.

STACEY Q Better Than Heaven PRODUCER: Jon St. James Atlantic 81676

Squeaky-voiced vocalist has already established her chart credibility with lead single "Two Of Hearts," and album conforms to the formula, tagging Stacey Q as the Leslie Gore of the '80s.

MOTORHFAD Orgasmatron PRODUCER: Bill Laswell GWR/Profile PAL 1223

Britain's loudest heavy metal act returns after two-year absence from recording scene with its strongest set to date. While ex-Hawkwind vocalist/bassist Lemmy still helms outfit, rest of lineup has changed—for the better. Radio airplay on album will be limited, but strong underground following should generate significant sales. Look for Metallica-style grassroots success.

### RECOMMENDED

### AI CATRA77

Dangerous Games PRODUCER: Richie Pololor Capitol ST-12477 Fourth LP by imaginative metal outfit finds Danny Johnson in unenviable formerly handled by Steve Vai. New kid acquits himself honorably; Graham Bonnet howls convincingly. Cover of "It's My Life" is coupled with impressive originals.

THE OUICK Wah Wah

PRODUCER: Philip Carden Thornatley A&M SP-6-5140 Heavily synthesized pop recalls both a more technocratic Hall & Oates and early, one-man-show Todd Rundgren. Strong vocals by Colin Campsie; George McFarlane Bass' mass of keyboard artillery never grates.

**MUSIC FROM THE MOTION PICTURE** SOUNDTRACK Sid And Nancy PRODUCERS: Various MCA 6181

Score for Alex Cox's tragicomic

portrait of Sex Pistol Sid Vicious boasts fine programmatic songs by Joe Strummer, the Pogues, Circle Jerks, and ex-Pistol Steve Jones. Actor Gary Oldman performs two numbers associated with Vicious

**BROKEN HOMES** PRODUCER: Jeff Eyrich MCA 39093

"Broken Stones" is the waggish moniker sometimes applied to this young L.A. band, and the foursome certainly does cop early Mick and Keith licks. Some strong minor-key rockers here, though.

THE LADDER PRODUCERS: Joe & Lou Parente Atco 90540

Strong debut by Philadelphia rock outfit evinces plenty of power and a wealth of ideas. Vocalist Frank Mancano helps establish driving attack, with best results on "Daydreams At Night."

FRANKIE VALLI & THE 4 SEASONS Greatest Hits Live PRODUCERS: Bob Gaudio & Charles Calello Priority/Capitol SLB 9369

Well-recorded covers of vocal group's greatest hits, presented largely in medley form. Results are clean and listenable but less satisfying than the originals

WHITE LION Fight To Survive PRODUCER: Peter Hauke Grand Slam SLAM 1 Auspicious debut set from East Coast hard rock quartet boasts formidable

production and playing. Highlights are "Broken Heart" and "All Burn In Hell," but band may need stronger material to make move from indie to major label status.



### MAZE FEATURING FRANKIE BEVERLY Live In Los Angeles PRODUCER: Frankie Be Capitol SWBB-12479

Capitol SW88-12479 Beverly's long-running pop/funk machine revisits "Running Away," "Too Many Games," and "Back in Stride" on this double LP. Package goes a long way toward solving the maze of mild anonymity surrounding this durable band with a tight, capities at the low paper of a paper exciting attack. Romance is a Beverly trademark, and "I Wanna Be With You" from the studio side is top 20 bound.

### **D-TRAIN**

Niracles Of The Heart PRODUCER: Hubert Eaves (II & James "D-Train" Williams Columbia BFC 40465 Singer/songwriter James Williams, aka D-Train, moves to a major after a

string of black hits on the independent Prelude label. Results augur well for continued strong run, and broader exposure via CBS web should expand Williams' following.

### RECOMMENDED

### PHYLLIS HYMAN

Living All Alone PRODUCERS: Thom Bell, Kenny Gamble P.I.R. ST-53029 Pop/soul diva Hyman ranges powerfully through every tempo of ballad, hitting home with current single, "Old Friend," and picking up dance speed on the Nick Martinelli-produced "Ain't You Had Enough Love."

GREGORY ABBOTT Shake You Down PRODUCER: Gregory Abbott Columbia BFC 40437 Classic soul sound from a silkysmooth young vocalist. Arrangements are seamless and production first-class, making this an unexpected find.

### COUNTRY

### RECOMMENDED

THE ALMOST BROTHERS PRODUCER: Tommy We MTM ST-71056

The team of Steve Mosto and Mike Ragogna debuts a gallery of melodic and appealing vocal harmonies. The songs, however, most of which Ragogna penned, are less than blockhusters

HANK THOMPSON PRODUCER: Joe Bob Barnhill Dot MCA-39089

Honky-tonk and swing master Thompson enlists the assistance of George Strait and the Oak Ridge Boys on this engaging mix of old ("Six Pack To Go," "Wild Side Of Life") and new ("Blondes With No Last Names").

FERLIN HUSKY PRODUCER: Joe Bob Barnhill Dot MCA-39077 Still one of country music's best singers, Husky makes his Dot debut with such favorites as "Gone," "Wings Of A Dove," "Sweet Misery," and "The Waltz You Saved For Me.



### WYNTON MARSALIS

i Mood PRODUCER: Steve Epstein Columbia FC 40308

The master trumpeter's latest is practically preordained for chart success. The model of an outstanding straight-ahead jazz recording, Marsalis' latest features the supreme control, technique, and melodic invention jazz fans have come to expect from the brilliant Grammy winner. Driven by his crack rhythm trio and fired by superior compositions, this LP is clinker-free. Jazz programmers can needle-drop at will

**ORIGINAL MOTION PICTURE SOUNDTRACK** Round Midnight PRODUCER: Herbie Han Columbia SC 40464

Soundtrack from film inspired in part by the lives of Bud Powell and Lester Young features the work of Dexter Gordon, with all-star rhythm sections led by Herbie Hancock. Mostly standards, with performances of varying quality.

**KEVIN EUBANKS** 

Face To Face PRODUCERS: Dave Grusin, Larry Rosen & Kevin Eubanks GRP 1029

Superb guitarist pairs with bassists Ron Carter and Marcus Miller for collaborations backed by a string section. Material covers a broad range, including "Relaxin' At Camarillo," "Wave," and "That's What Friends Are For." Eubanks continues to demonstrate that he is the finest young player in the Wes Montgomery school.

### RECOMMENDED

JOHN MCLAUGHLIN & MAHAVISHNU Adventures In Radioland PRODUCER: John McLaughlin Relativity/Important 88561-8081

Father of the fusion guitar returns with the latest edition of his band, featuring saxophonist Bill Evans, keyboardist Mitchel Forman, bassist Jonas Hellborg, and drummer Danny Gottlieb. Fine playing proves handicapped by a lack of memorable material

**MIKE STERN** Upside Downside PRODUCER: Hiram Bullock Atlantic 81656

Guitarist who made his mark with Miles Davis, Billy Cobham, and Blood, Sweat & Tears returns after a protracted absence. Results are a fine showcase of his unique solo style, and he receives strong support from Bob Berg, Jaco Pastorius, David Sanborn, and others

### SUBRAMANIAM

Blossom PRODUCERS: Stephan Goldman & L. Subramaniar Crusaders/MCA CRP-5784 Electric violinist works out in small

group settings with backup provided by Larry Coryell, John Handy, Herbie Hancock, and others.

### DUKE ELLINGTON

New Mood Indigo PRODUCERS: Duke & Mercer Ellington Doctor Jazz FW 40359

Later recordings from the '60s feature a rehash of several classic compositions, including the title tune, as well as a small group session conducted by Mercer Ellington.

THE MEL LEWIS ORCHESTRA Years At The Village Vanguard PRODUCERS: Stuart J. Allyn & Mel Lewis Atlantic 81655

Village Vanguard's Monday night "house band" continues to generate its own compositions while borrowing from the books of some of the greatest big bands. Performances are sure-footed, if predictable.



### RECOMMENDED

CYNTHIA CLAWSON

PRODUCER: John Rosasco Dayspring 7-01-414501-0 The most awesome natural singing talent in gospel music belongs to Clawson. Unfortunately, she hasn't Clawson. Unfortunately, she has n't done an album in several years; fortunately, she has one now. "Softly And Tenderly," from the film "Trip to Bountiful," is an absolute standout as the album leans toward the ballads Clawson does so well. Clawson definitely delivers the goods here.

GEORGE BEVERLY SHEA And Friends PRODUCER: Kurt Kaise Word 7-01-896010-X

The "friends" are Amy Grant, Sandi Patti, Stuart Hamblem, Bill Gloria Trio, Evie, and Bill Pearce, and this is an obvious attempt to have a new audience recognize the immense audience recognize the immense talents of one of the greatest hymn singers of our time. Shea still sings on Billy Graham crusades and has long been known as a master in his field— perhaps this will open up new vistas for him. He deserves it.

VARIOUS MUSICIANS Quiet Time PRODUCER: Duane Clark Firstfruits FF-R-002

"Quiet time" is the time set aside for silent meditation; the irony is that this culture is not geared for quiet time to be really quiet, hence an album of soft time. This is Windham Hill-type production of gospel standards. Given the demand for this type of music, it is sure to find a market.



BRAHMS: VIOLIN SONATAS, NOS. 1-3 Itzhak Perlman, Vladimir Ashkenazy Angel CDC 7 47403-2 (CD only)

These acclaimed performances, issued last fall on two LPs, make for an economical and desirable single CD. Well over one hour of superior musicmaking, and most collectors won't miss the fourth LP side filler of a movement from the "F.A.E." Sonata and several Hungarian dances.

BEETHOVEN: PIANO SONATAS, NOS. 21 (WALDSTEIN) & 30; ANDANTE FAVORI Claudio Arrau, Piano Philips 416 145

Deeply felt and communicative readings that engage attention without reliance on surface glitter or mere digital dexterity. Collectors will want to share Arrau's Olympian view of these keyboard staples.

DELIBES: COPPÉLIA (COMPLETE) National Philharmonic Orchestra, Bonynge London 414 502

Tempos that seem just for stage or armchair, plus a flair for spinning out a tune or highlighting orchestral colors, mark this attractive package. Seductive sound.

## HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**HUEY LEWIS & THE NEWS** make the big move to No. 1 on the Hot 100, with major gains in both retail and radio points. "Stuck With You" (Chrysalis) is No. 1 in sales points by a small margin and No. 1 in radio points by a large margin, with airplay on every Billboard pop reporting station. Lewis' overall lead over the next bulleted record (No. 6) is so wide that he may be "stuck" at No. 1 for a few weeks.

T IS UNUSUAL FOR a record to move up two or three positions in the top 10 without a bullet, but it can happen because bullets are based on point gains rather than chart moves. "Words Get In The Way" by **Miami Sound Machine** (Epic) gains strongly in retail points this week but loses radio points as it begins to be dropped by stations that added the record early. It has a net point gain, but it is not sufficient to earn a bullet. There were no strong records right ahead of it on the chart, however, so it moves from No. 8 to No. 5. Ironically, last week it earned a bullet without moving up the chart.

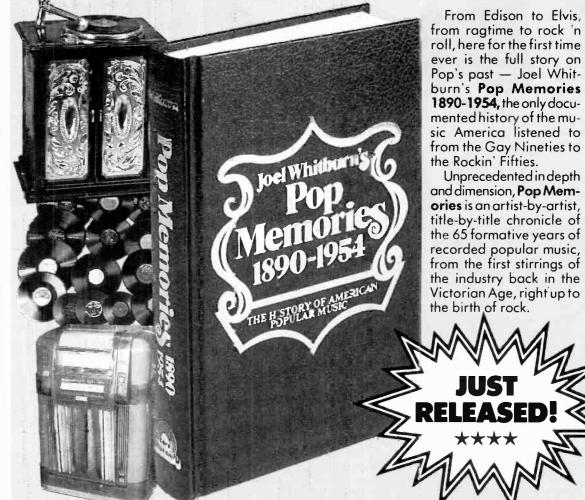
THIS WEEK'S Power Pick/Airplay, "Human" by the Human League (A&M), is only at No. 51, but already it is gaining more airplay points than every record in the 20s, 30s, and 40s—despite a smaller airplay base from which to score point gains. "Human" picks up 81 new adds from the pop panel and is taking big jumps at many stations that added it last week when it was the Hot Shot Debut. Among the major moves: 24-16 at WPOW Miami, 36-27 at WDJX Louisville, and 39-29 at KLUC Las Vegas. Although still in the middle of the chart, the record is a good bet to go top 10—no Power Pick/Airplay has yet failed to reach that plateau.

AFTER TWO WEEKS with few debuts, 10 records muscled their way onto the Hot 100 this week, led by **Corey Hart's** "I Am By Your Side" (EMI America) at No. 66. Only one of the debuts is by an artist new to the pop chart, **Luis Cardenas**, whose remake of "Runaway" (Allied Artists) enters at No. 92. Madonna's "True Blue" (Sire) has enough radio points to enter the Hot 100 but is not yet eligible to chart because the song is still an album cut; the single is due to ship this week.

**Q**UICK CUTS: Loverboy at No. 22 and Lisa Lisa & Cult Jam at No. 23 (both Columbia) are enjoying great success at radio, with 10 stations reporting Loverboy in their top five and 14 top five reports for Lisa Lisa, including six No. 1 reports. The point totals are close, but an indepth study shows a striking difference. Loverboy is on almost twice as many pop reporters (192 vs. 112) and garners two-thirds of its total points from radio; Lisa Lisa earns more than two-thirds of its points from sales. The Art Of Noise (Chrysalis) from England scores its first American top 40 hit. The record is already top 15 at 10 reporting stations, including a move from 21-15 at KZZU Spokane, Wash. PD John Langan says he added the record because of the "Max Headroom phenomenon." It's No. 7 in requests and is starting to pick up sales.

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BRUCE HO Radio Most A of the radio s those record ers and one- changes are Chart Dept CYNDI LAU JOURNEY BON JOVI	RNSBY THE WAY IT IS RCA dded is a weekly national compilation of the five records most an tations reporting to Billboard. Retail Breakouts is a weekly nation s with significant future sales potential based on initial market ri- stops reporting to Billboard. The full panel of reporters is publis made, or is available by sending a self-addressed stamped envel 1515 Broadway, New York, N.Y. 10036. <b>RETAIL BREAKOUTS</b> 193 REPORTERS IPER TRUE COLORS PORTRAIT GIRL CAN'T HELP IT COLUMBIA	39 dded to th onal indica eaction at hed perior lope to: Bi NUM REPOR 30	39 e play itor of the re dically illboar BER TING 0 0 9

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Billboard

## TOP POP ALBUMS

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			T .		
EK	WEEK	AGO	ON CHART	Compiled from a national sample of one-stop and rack sales repo	
THIS WEEK	LAST WI	2 WKS.	WKS. ON	ARTIST	TITLE
÷	LA	2	ŝ	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
	2	2	16	* * NO. 1 * *	
2	1	1	10	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)         4 weeks           MADONNA ▲ <sup>2</sup> SIRE 25442/WARNER BROS. (9.98) (CD)         CD	TOP GUN
(3)	4	5	15	RUN-D.M.C. A PROFILE 1217 (8.98)	RAISING HELL
4	3	3	10	STEVE WINWOOD ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
5	7	11	4	LIONEL RICHIE MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
6	5	4	9	DAVID LEE ROTH WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
$\bigcirc$	8	9	6	BILLY JOEL COLUMBIA OC 40402 (CD)	THE BRIDGE
8	6	6	13	GENESIS A ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
9	10	8	29	JANET JACKSON ▲ <sup>2</sup> A&M SP-5106 (8.98) (CD)	CONTROL
(10)	42		2	HUEY LEWIS & THE NEWS CHRYSALIS OV 41534 (9.98) (CD)	FORE!
11	9	7	15	PETER GABRIEL A GEFFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
12	11	10	19	BILLY OCEAN A JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
	14	17	16	BELINDA CARLISLE LR.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
(14)	15	16	7	EURYTHMICS RCA AJL1-5847 (9.98) (CD)	REVENGE
15	17	23 15	6 24	BANANARAMA LONDON 828 01 3-1/POLYGRAM (8 98)	TRUE CONFESSIONS
17	13	13	10	VAN HALEN ▲2 WARNER BROS 25394 (8 98) (CD)           WHAM! ● COLUMBIA OC 40285 (CD)         MUSIC	5150 FROM THE EDGE OF HEAVEN
(18)	45		2	BON JOVI MERCURY 830264-1/POLYGRAM (8 98)	SLIPPERY WHEN WET
19	16	13	78	WHITNEY HOUSTON ▲ <sup>6</sup> ARISTA AL8-8212 (8 98) (CD)	WHITNEY HOUSTON
20	19	18	23	BOB SEGER & THE SILVER BULLET BAND A CAPITOL PT 12:	
21	21	22	9		. THE BEST OF THE MONKEES
22	24	28	10	CINDERELLA MERCURY 830076-1/POLYGRAM (8.98)	NIGHT SONGS
23	18	14	18	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
24	28	34	5	R.E.M. IRS 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
25	22	20	19	THE MOODY BLUES  POLYDOR 829179-1/POLYGRAM (9.98) (CD)	THE OTHER SIDE OF LIFE
26	27	27	44	MIAMI SOUND MACHINE   EPIC BFE 40131 (CD)	PRIMITIVE LOVE
27	23	24	28	THE FABULOUS THUNDERBIRDS  CBS ASSOCIATED BFZ 4030	D4/EPIC (CD) TUFF ENUFF
28	20	19	42	THE OUTFIELD A COLUMBIA BFC 40027 (CD)	PLAY DEEP
29	25	25	19	38 SPECIAL • A&M SP-5115 (8 98) (CD)	STRENGTH IN NUMBERS
30	47	63	3		THE HAPPY ENDING MACHINE
( <u>31</u> ) ( <u>32</u> )	34	35	8	QUIET RIOT PASHA OZ 40321/EPIC (CD)	
33	39 48	46 50	5	DOUBLE A&M SP 51 33 (8.98) (CD) GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERIC	CA ST 17214 (8.98) LIVE
3	35	43	23	ANITA BAKER • ELEKTRA 60444 (8.98) (CD)	RAPTURE
35	72		23	DON JOHNSON EPIC FE 40366	HEARTBEAT
36	37	26	19	GTR • ARISTA AL 8-8400 (8 98) (CD)	GTR
37	30	30	11	SOUNDTRACK UNITED ARTISTS SW 40414	KARATE KID PART II
38	31	31	13	JEFFREY OSBORNE  A&M SP-5103 (8.98) (CD)	EMOTIONAL
39	29	29	11	PETER CETERA WARNER BROS. 25474 (8.98)	SOLITUDE/SOLITAIRE
40	41	44	44	ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
41	38	41	23	SIMPLY RED • ELEKTRA 60452 (8 98) (CD)	PICTURE BOOK
42	26	21	12	SOUNDTRACK • EPIC SE 40398 (CD)	RUTHLESS PEOPLE
43	32	32	15	JERMAINE STEWART ARISTA/10 AL8-8395/ARISTA (8.98)	FRANTIC ROMANTIC
44	33	33	14	AC/DC • ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
45	40	37	15	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (9.98) (CD)	EMERSON, LAKE, & POWELL
46	44	38	23	PET SHOP BOYS • EMI-AMERICA PW 17193 (8 98) (CD)	PLEASE
47	50	42	20	JOURNEY & COLUMBIA OC 39936 (CD)	RAISED ON RADIO
(48)	53	55	6	NEIL YOUNG GEFFEN GHS 24109/WARNER BROS. (8.98) (CD)	LANDING ON WATER
49	49	39	11	ROD STEWART WARNER BROS 25446 (8.98) (CD)	ROD STEWART
(50)	61	73	4	EDDIE MONEY COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
(51) (52)	57 123	60	10	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98) PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)	THIN RED LINE PRESS TO PLAY
(52)	123 54	54	14	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD) BRUCE HORNSBY & THE RANGE RCA AFL1-5904 (8.88) (CD)	THE WAY IT IS
54	36	36	25	THE JETS MCA 5667 (8.98) (CD)	THE JETS

EEK	EEK	AGO	ON CHART		
THIS WEEK	LAST WEEK	2 WKS.	WKS. O	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG, LIST PRICE)*	TITLE
55	43	40	15	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98) (CD)	EL DEBARGE
(56)	94		2	PAUL SIMON WARNER BROS, 25447 (9.98) (CD)	GRACELAND
57	55	49	63	HEART A4 CAPITOL ST-12410 (9.98) (CD)	HEART
58	51	47	9	QUEENSRYCHE EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
59	58	51	15	THE CURE ELEKTRA 60477/WARNER BROS. (8.98) (CD)	STANDING ON THE BEACH
<b>60</b>	62	75	21	THE ART OF NOISE CHRYSALIS/CHINA BFV41528 (CD)	IN VISIBLE SILENCE
$\sim$					
61	52	52	17	NU SHOOZ ATLANTIC 81647 (8.98) (CD)	POOLSIDE
62	75	113	3	ТRIUMPH мса 5786 (8.98)	THE SPORT OF KINGS
63	46	48	12	SOUNDTRACK MCA 6169 (9.98) (CD)	RUNNING SCARED
64)	65	66	8	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
65	60	58	45	<b>ZZ TOP</b> <sup>3</sup> WARNER BROS. 25342 (9 98) (CD)	AFTERBURNER
66	56	45	54	JOHN COUGAR MELLENCAMP A <sup>3</sup> RIVA 824 865-1/POLYGRAM (8 9	(CD) SCARECROW
67	67	71	5	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
68	59	53	19	WHODINI • JIVE JL8-8407/ARISTA (8.98)	BACK IN BLACK
<b>(69)</b>	76	89	4	UB40 A&M SP 5137 (8 98) (CD)	RAT IN THE KITCHEN
(70)	83	84	28	HONEYMOON SUITE WARNER BROS, 25293 (8 98) (CD)	THE BIG PRIZE
71	63	56	14	THE BLOW MONKEYS RCA AFL1-5899 (8.98) (CD)	ANIMAL MAGIC
(72)	82	76	11	SPYRO GYRA MCA 5753 (8.98) (CD)	BREAKOUT
73	64	61	44		MIKE & THE MECHANICS
				MIKE & THE MECHANICS  ATLANTIC 81287 (8.98) (CD)	
(74)	87	81	10	THE SMITHS SIRE 25426/WARNER BROS (8.98)	THE QUEEN IS DEAD
75	77	68	81	PHIL COLLINS ▲5 ATLANTIC 81 240 (9.98) (CD)	NO JACKET REQUIRED
76	78	77	15	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
77	79	79	47	INXS • ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
78	66	62	10	BIG COUNTRY MERCURY 826844-1/POLYGRAM (8.98) (CD)	THE SEER
(79)	110		2	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
80	70	57	15	THE FIXX MCA 5705 (8.98) (CD)	WALKABOUT
81	69	64	18	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
82	73	70	6	VAN MORRISON MERCURY 830077-1/POLYGRAM (8 98) NO GURU,	NO METHOD. NO TEACHER
83	68	67	23	PRINCE & THE REVOLUTION A PAISLEY PARK 25395/WARNER BROS	
(84)	95	97	6	THE SMITHEREENS ENIGMA ST 7 3208/CAPITOL (8 98) (CD)	ESPECIALLY FOR YOU
85	74	59	8		
				BOB DYLAN COLUMBIA OC 40439 (CD)	KNOCKED OUT LOADED
86	81	72	9	SOUNDTRACK EMI-AMERICA SV 17210 (9 98)	ABOUT LAST NIGHT
87	88	90	5	CARL ANDERSON EPIC 40410 (CD)	CARL ANDERSON
88	80	74	27	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (8.98) (CD)	WORLD MACHINE
89	84	80	24	JUDAS PRIEST  COLUMBIA OC 40158 (CD)	TURBO
90	109	127	3	AIR SUPPLY ARISTA AL 9-8426 (9.98)	HEARTS IN MOTION
<b>91</b>	108	134	3	GLORIA LORING ATLANTIC 81679 (8 98)	GLORIA LORING
92	85	82	68	DIRE STRAITS ▲ <sup>5</sup> WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
(93)	104	110	6	GREAT WHITE CAPITOL ST 12525 (8.98)	SHOT IN THE DARK
94)	96	99	6	DAVID & DAVID A&M SP 65134 (6 98) (CD)	BOOMTOWN
95	71	65	18	NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
(96)	98	109	5	SIGUE SIGUE SPUTNIK MANHATTAN ST 53033/EMI-AMERICA (8.98)	FLAUNT IT
(30) (97)					
-	114	161	3	ASHFORD & SIMPSON CAPITOL ST 12469 (8.98)	REAL LOVE
98	89	92	14	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
99	93	78	10	QUEEN CAPITOL SMAS 12476 (8.98) (CD)	A KIND OF MAGIC
100	99	88	11	DEVICE CHRYSALIS BFV 41526 (CD)	22B3
101	92	86	7	MISSING PERSONS CAPITOL ST 12465 (8.98)	COLOR IN YOUR LIFE
102	119	172	4	THE DAZZ BAND GEFFEN GHS 24110/WARNER BROS. (8 98)	WILD AND FREE
103	103	106	5	STRYPER ENIGMA ST 73217/CAPITOL (8.98) THE Y	ELLOW AND BLACK ATTACK
104	106	114	4	GWEN GUTHRIE POLYDOR 829532-1/POLYGRAM (8 98)	GOOD TO GO LOVER
105	97	87	34	BANGLES   COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
106	91	91	40	<b>DOKKEN</b> • ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
100	90	83	12	JOAN ARMATRADING &&M SP-5130 (8 98) (CD)	SLEIGHT OF HAND
141		69	27	·	
100		0.9 1	41	JACKSON BROWNE  ASYLUM 60457/ELEKTRA (8 98) (CD)	LIVES IN THE BALANCE
108 109)	86		1	GEORGE BENSON WARNER BROS, 25475 (8.98)	WHILE THE CITY SLEEPS

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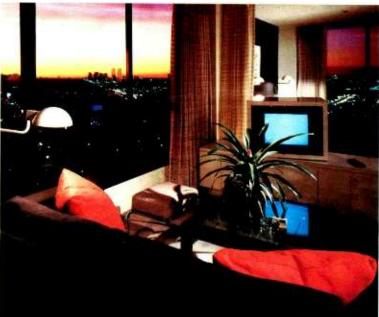


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### MCA CD CONVERSION (Continued from page 6)

The label executives' optimism was reinforced by the panel's retail and radio representatives. Rick Petrone, program director of WYRS Stamford, Conn., spoke of the success his all-jazz station has had with its frequent "CD spotlights." And Kevin Elliott, jazz CD buyer for Tower Records' uptown store in New York, claimed that the configuration "is growing so rapidly that we are ... desperately starting to look for [additional] room." He added that many young buyers, not necessarily jazz fans, have been induced to buy jazz recordings simply because they're available on CD.

Also on the panel was producer/ arranger Ettore Stratta, who praised CD for introducing "a new vitality" and "a new dimension in sound" to the recording process.

The fifth JazzTimes Convention, organized by the magazine of the same name, was held at the Roosevelt Hotel here Sept. 4-7 and attracted approximately 150 representa-tives of all facets of the jazz indus-try. For additional coverage of the convention, see Blue Notes, page

### SEEBURG CDS

(Continued from page 6)

rier of entry for competition." None of the other major manufacturers of jukeboxes-NSM and Wurlitzer in Germany and Rowe and Rockola in the U.S.-have announced entry into the CD equipment market.

Seeburg will have 300 Laser-Music units in the field by the end of September, says Pankus. He predicts that there will be more than 5,500 in operation within a year. The jukeboxes, each of which stocks 60 CDs, list at \$4,525.

The machines are being promoted to record retailers as audition devices for consumers. Programming and CD jacket display flexibility are being stressed to this market, and Pankus says a number of retail chains have expressed interest.

William F. Guler has been named general manager of SCDD. He comes to Seeburg from the Handleman Co., where he served most recently as director of purchasing and advertising.

### **HOUSE HEARING**

(Continued from page 3)

(DAT) machines without copy-coding systems. At an Aug. 4 Senate hearing, RIAA President Stanley Gortikov told the Senate Judiciary Committee that DAT has "struck fear into the hearts of the music industries throughout the world."

DAT machines were not addressed in the current audio-only home taping bills, which called for a royalty based on a percentage of the wholesale price of analog "music copyable" machines.

No witness list is yet available, and subcommittee staffers cautioned that hearing dates near the end of a session cannot always be viewed as firm.

For photo glimpses of the VSDA meet in Las Vegas ... see page 79

## FOR WEEK ENDING SEPTEMBER 20, 1986 Billboard, TOP POP, ALBUMS TH continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
.≓≊ (110)		-		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
	118 107	118	10 10	ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN STORMS OF LIFE
111	107	85		RANDY TRAVIS WARNER BROS. 25435 (8.98)	
112		93	18	LOU REED RCA AFL1-7190 (8.98) (CD)	MISTRIAL
113	100	100	15	MIDNIGHT STAR   SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
	NE	-	1	SOUNDTRACK ATLANTIC 81677 (9.98)	STAND BY ME
115	117	120	4	BONNIE RAITT WARNER BROS. 25486 (8.98)	
116	113	107	23	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD) GUI	
117	101	101	6	THE MONKEES RHINO RNLP 70140 (8.98)	THE MONKEES
118	122	105	32	OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
(19)	128	128	8		WHAT THE CAT DRAGGED IN
120	111	94	10	HANK WILLIAMS, JR. WARNER/CURB 25412/WARNER BROS. (8.98) (C	
121	120	108	6	THE MONKEES RHINO RNLP 70142 (8.98)	MORE OF THE MONKEES
122	153	119	13	JEAN BEAUVOIR COLUMBIA BFC 40403 (CD)	RUMS ALONG THE MOHAWK
123	115	115	42	NEW EDITION ▲ MCA 5679 (8.98) (CD)	ALL FOR LOVE
124	102	102	8	PIECES OF A DREAM P.L.R./MANHATTAN ST 53023/EMI-AMERICA (8.98	) JOYRIDE
125	112	96	40	SADE ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)	PROMISE
126	131	103	8	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
(127)	159		2	JAMES INGRAM QWEST 25424/WARNER BROS. (8.98)	NEVER FELT SO GOOD
128	129	133	5	SHIRLEY JONES P.I.R./MANHATTAN ST 53031/EMI-AMERICA (8.98)	ALWAYS IN THE MOOD
(129)	NE	w 🕨	1	VINNIE VINCENT CHRYSALIS BFV 41529	VINNIE VINCENT INVASION
(130)	140	177	5	ALVIN LEE ATCO 21R 90517/ATLANTIC (8.98)	DETROIT DIESEL
131	126	111	64	RENE & ANGELA  MERCURY 824 607-1M-1/POLYGRAM (8.98) (CD)	STREET CALLED DESIRE
132	NE	WÞ	1	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12479 (8.98)	LIVE FROM L.A.
133	130	126	26	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
134	121	121	6	THE MONKEES RHINO RNLP 70143 (8.98)	HEADQUARTERS
135	127	95	18	THE S.O.S. BAND TABU FZ 40279/EPIC (CD)	SANDS OF TIME
136	135	104	9	THE BEACH BOYS CAPITOL STBK-12396 (9.98)	MADE IN THE U.S.A.
(137)	145	184	3	KENNY G. ARISTA AL 8-8427 (8.98)	DUOTONES
138	116	116	8	TOM COCHRANE & RED RIDER CAPITOL ST 12484 (8.98)	OM COCHRANE & RED RIDER
139	134	129	56	MR. MISTER ▲ RCA AFL1-7180 (8.98) (CD) WEL	COME TO THE REAL WORLD
140	125	98	12	GAVIN CHRISTOPHER MANHATTAN ST-53024/CAPITOL (8.98)	ONE STEP CLOSER
141	124	124	6	THE MONKEES PISCES, AQUARIUS, C	APRICORN, AND JONES LTD.
142	148	122	24	THE ROLLING STONES ▲ COLUMBIA OC 40250 (CD)	DIRTY WORK
143	150	139	30	ALABAMA A RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
144	144	149	4		ILL FORCE GET BUSY 1 TIME
(145)	182	_	2	L.A. DREAM TEAM MCA 5779 (8.98)	KINGS OF WEST COAST
146	181		2	DOCTOR AND THE MEDICS LR.S. 5797/MCA (8.98)	LAUGHING AT THE PIECES
147	137	117	13	JIMMY BUFFETT MCA 5730 (8.98) (CD)	FLORIDAYS
148	132	132	11	SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)	TOO FAR TO WHISPER
149	132	102	11	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
145	135	125	23	JOE JACKSON A&M 5P-6021 (9.98) (CD)	BIG WORLD
(151)		W	1	ORAN "JUICE" JONES COLUMBIA BFC 40367	JUICE
152	146	135	14		
152				JOHN EDDIE COLUMBIA BFC 40181 (CD)	
	152	150	153		
154	149	136	118		BORN IN THE U.S.A.
155	141	145	95	MADONNA 崎 SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN

FW         Star         CARLE         INTERCENT           156         147         138         33         MELI'SA MORGAN CAPTOLE LATEL GUEL LET PRICEY           157         157         157         158         147         4         EARL KLUGM WARKER BROS, 26478 (6.89)         LITTLE CREATURES           158         158         151         137         70         THE HOOTERS & COLUMBLE OF 29912 (CD)         NERVOUS NICHT           160         160         166         164         124 ALMO OTERS & ACOLUMBLE OF 29912 (CD)         UNDER A BLOOD RED SKY           159         151         137         70         THE HOOTERS & ACOLUMBLE OF 2991 (CD)         UNDER A BLOOD RED SKY           160         156         164         124         13         DIO WARKE BROS 25443 (6.99)         INTERMISSION           161         158         141         13         DIO WARKE BROS 25443 (6.99)         THE BROS THE BEES & THE MONKEES           165         158         143         147         78         TERRINGER SKILL (6.99)         THE BROS THE BEES & THE MONKEES           166         158         143         147         78         TERRINGER SKILL (6.99)         THE RAINMAKERS           166         158         144         174         78         TERRINGE	CU						
156         147         138         33         MELL'SA MORGAN CAPTOL S1-12434 (8.99)         DO ME BADY           157         157         156         64         FALKING HEADS & unit 23505-memoresense. (8.99) (cD)         LITTLE CREATURES           158         137         17         THE MODTERS & COLUMBR RE 3991 (CD)         UNDER A BLOOD RED SV (GD)         THE AND RES SV (GD)         THE AND RES SV (GD)         THE AND RES SV (GD)         THEATE CF PAIN (GD)         UNDER A BLOOD RED SV (GD)         THEATE CF PAIN (GD)         THE AND RES SV (GD)         THEATE CF PAIN (GD)         THE AND RES SV (GD)         THEATE CF PAIN (GD)         THE AND RES SV (GD)         THE AND RES SV (GD)         THE AND RES SV (GD)         THE RAINMAKERS         THE RAINS AND SV (GD)         THE RAINMAKERS         THE RAINMAKERS SV (GD)			, ci	Z⊢			
156         147         138         33         MELI'SA MORGAN CAPTOL 51-12434 (8.98)         DO ME BADY           157         157         154         64         TALKING HEADS & see 23:555-MMERGEBROS. (8.99). (CD)         LITTLE CREATURES           158         153         173         70         THE MODTERS & couldwards or 5:912 (CD)         UNDER A BLOOD RED SOLVOUS NIGHT           166         166         166         164         62         124 Is and 90127/ATLAMIC (9.99) (CD)         THEATE OF PAIN           158         153         154         131         13         DIO MARED BIOS. 25:478 (8.99)         UNDER A BLOOD RED SV           160         156         154         141         13         DIO MARED BIOS. 25:478 (8.99)         UNDER A BLOOD RED SV           161         153         154         141         13         DIO MARED BIOS. 25:478 (8.99)         CITTER CF PAIN           162         164         18         THE RATONYS 20:48 (8.99)         THE BIROS. THE BEES & THE MONKEES           163         155         144         18         THE FAT BOYS 20:78 (8.90)         DIA & SIDE CF THE MONKEES           166         155         147         18         ELARS FOR FEARS & MERCINE SASCONCOMUCAD MED BIO CO         ELIMINATCRE           171         185	THIS	LAST VEEK	2 WKS	WKS. ( CHAR		TITLE	
Instrumental					MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY	
Tool Inc.         Tool Inc.         Tool Inc.         Tool Inc.         Tool Inc.         NERVOUS NIGHT           160         160         160         160         120         24 SLAND 30127/ATLANTIC (6: 36) (CD)         UNDER A BLOOD RED SKY           161         151         157         53         MOTLEY CRUE 42 ELECTIM 60418 (9: 90) (CD)         THEATE OF PAIN           162         155         154         141         13         JEAR CARNE COME 90422/AL ANTIC (8: 90)         CLOSE THAN CLOSE           163         154         141         13         DIO WARKER BIOS, 254-33 (6: 90)         INTERMISSION           164         133         121         HOWARD JONES LICETMA 06466 (6: 99)         ACTION REPLAY           165         156         144         18         THE FAT BOYS SUTRA 305 017 (8: 90)         BIG & BEAUTHEU           166         156         144         147         78         TEAR FOR FEARS 44 MERCUM 0349 DOIA NEEM (16: 90)         SONGS FROM THE BIG CHAR           167         168         143         147         78         TEAR SFOR FEARS 44 MERCUM 0349 DOIA NEEM (16: 90)         DARK SIDE OT THE MOON           168         143         147         78         TEAR SFOR FEARS 44 MERCUM 0349 DOIA NEEM (16: 90)         DARK SIDE OT THE MOON           170	157	157	154	64	TALKING HEADS A SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES	
Tool         Tool <t< td=""><td>158</td><td>158</td><td>171</td><td>4</td><td>EARL KLUGH WARNER BROS. 25478 (8.98)</td><td>LIFE STORIES</td></t<>	158	158	171	4	EARL KLUGH WARNER BROS. 25478 (8.98)	LIFE STORIES	
10         10         15         13         MOTLEY CRUE & 2 ELEXTRA 64418 0.990 (CD)         THEATRE OF PAIN           162         185         194         3         JEAN CARNE own 90492/41.4411c (8.96)         CLOSER THAN CLOSE           161         133         131         21         HOWARD JONES LEETAK 60466 (6.96)         ACTION REPLAY           165         184         -         2         THE MONKES BIOL 2443 (6.99)         THE BIRDS, THE BEES & THE ON REPLAY           165         185         -         2         THE MONKES BIOL 2443 (6.99)         THE BIRDS, THE BEES & THE ON REPLAY           166         186         141         18         THE FAIDON SUMERS BIOL 2443 (6.99)         THE BIRDS, THE BEES & THE ON REPLAY           167         189         -         2         THE RAINMAKERS BIOL 244 (6.99)         THE RAINMAKERS           168         141         147         78         TEARS FOR FEARS 44 MERCURY 824 90-POX (6.99)         CD)         DARK SIDE OF THE MOON           170         186         152         43         HIROSHIMA REP BRO 2474 (6.99)         CD)         DARK SIDE OF THE MOON           171         186         165         DO EANS WARRER BRO 2430 (6.99)         LOVE & HOPE & SEX & ORE AMD           172         185         166         160	159	151	137	70	THE HOOTERS A COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT	
162         185         194         3         JEAN CARNE owne sees2/11.vvnrc (s.56)         CLOSER THAN CLOSE           183         154         141         13         DD wamez BBOS, 2543 (s.9)         INTERMISSION           184         133         131         21         HOWARD JONES LEETRA.50046 (s.96)         ACTION REPLAY           185         -         2         THE MONKES SIGN ONE 9 144 (8.96)         THE BIRDS, THE BEES & THE MAINKEES           186         185         -         2         THE RAINMAKERS WERGEN 282 0214 (s.96)         THE RAINMAKERS           186         143         147         78         TEARS FOR FEARS 44 MERCURY 824 900-POLYGEM (S.96)         DARK SIDE OF THE MOON           186         143         147         78         TEARS FOR FEARS 44 MERCURY 824 900-POLYGEM (S.96)         DARK SIDE OF THE MOON           170         186         152         43         HIROSHIMA END STATUS (S.96)         ANOTHER PLACE           171         186         160         MADONNA AS WAMERE BROS 1: 23774 (K.96) (CD)         DARK SIDE OF THE MOON           172         181         164         160         MADONNA AS KEL : 23867 / MARKER BROS 2: 60: (CD)         MADONNA MA STATUS 2: 2360 / MARKER BROS 2: 60: (CD)         RADEID           172         189         3         LL COOL	160	160	166	146	U2 A ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY	
163         154         141         13         DID WARKER BROS. 254/3 (6.59)         INTERMISSION           164         133         21         HOWARD JONES (LICKTRA 60466 (6.90)         ACTION REPLAY           165         156         144         18         THE FAT BOYS SUITA 503, 510 (2.690)         BIG & BEAUTIFUL           167         169         -         2         THE RAINMAKERS MICHAY 824 300/PAYLIGAM (6.96) (CD)         SONGS FROM THE BIG CHARK           168         143         147         78         TEARS FOR FEARS AMERCUMY 824 300/PAYLIGAM (6.96) (CD)         SONGS FROM THE BIG CHARK           170         152         642         PIRK FLOYD Φ-MARKER BROS. 123774 (8.99) (CD)         ELIMINATOR           171         156         156         179         ZZ TOP Δ <sup>5</sup> WARKER BROS. 123774 (8.99) (CD)         ELOVE & HOPE & SEX & DREAMS           173         155         166         160         MADONNA Δ <sup>3</sup> set: -23867/WARKER BROS. (8.99) (CD)         FACEVALUE           174         176         160         7         BOOGHE BOYS CAPTOL ST 12488 (8.96)         SURVIVAL OF THE RESHEST           175         172         158         152         HHIL COLLING & 2 ATUNITIC STICKY (8.99) (CD)         FACEVALUE           176         177         179         183         3	(61)	175	157	63	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN	
10         13         21         HOWARD JONES LIEKTRA 60466 (6.99)         ACTION REPLAY           165         185          2         THE MONKEES ISSUO PROLP 144 (6.98)         THE BIRDS, THE BIES & THE MONKEES           166         156         144         18         THE FAT BOYS SUTIA SUS 1017 (8.98)         DIG & BEAUTIFUL           167         169          2         THE RAINMAKERS MERCURY 824 300/POLYGEAM (6.98) (CD)         SONGS FROM THE BIG CHAIR           168         163         147         78         TEARS FOR FEARS & MERCURY 824 300/POLYGEAM (6.98) (CD)         DARK SIDE OF THE MOON           170         168         152         43         HIROSHIMA ENC BRE 39938 (CD)         ANOTHER PLACE           171         166         156         179         2Z TOP A <sup>5</sup> WAINER BROS 2403 (9.9)         LOVE & HOPE & SEX & DREAMS           172         161         140         16         BODCANS WAINER BROS 2403 (9.9)         LOVE & HOPE & SEX & DREAMS           173         155         146         160         MADONNA A <sup>3</sup> sate: 123867/448.99         CD)         READENSING           173         174         166         7         BOOGRE BOYS CANTOLST 12488 (8.96)         CD)         FACC VALUE           174         176         160         7	(62)	165	194	3	JEAN CARNE OMNI 90492/ATLANTIC (8.98)	CLOSER THAN CLOSE	
Instruction         Instruction         Instruction         Instruction         Instruction           165         165         144         18         THE MONREES service Ser	163	154	141	13	DIO WARNER BROS. 25443 (6.99)	INTERMISSION	
166         144         18         THE FAT BOYS SUTIAN SUS 1017 (6.96)         BIG & BEAUTIFUL           167         169	164	139	131	21	HOWARD JONES ELEKTRA 60466 (6.98)	ACTION REPLAY	
103         103         114         115         116         116         BODEANS warned BIOS. 23403 (3.99)         LOVE & HOPE & SEX & DREAMS           171         156         156         179         ZZ TOP A <sup>5</sup> warned BIOS. 23403 (3.99)         LOVE & HOPE & SEX & DREAMS           173         155         146         160         MADONNA A <sup>3</sup> size 1.2387/warned BIOS. (4.99) (CD)         MADONNA           174         175         150         7         BOOGIE BOYS cantou St 12437/warned BIOS. (6.99) (CD)         MADONNA           175         172         158         32         PHIL COLLINS A <sup>2</sup> ATLANTIC SUB (0.99) (CD)         FACE VALUE           176         162         158         152         PHIL COLLINS A <sup>2</sup> ATLANTIC SUB (0.99) (CD)         THE COLLECTION           176         162         158         BOB MA	(65)	185	—	2	THE MONKEES RHINO RNLP 144 (8.98) THE BIRD	S, THE BEES & THE MONKEES	
105         105         105         105         105         105         105         105         105         105         105         105         106         107         108         113         147         78         TEARS FOR FEARS & MERCENER 324 300/PCI, VGRAM (8:98) (CD)         DARK SIDE OF THE MOON           170         188         152         43         HIROSHIMA ENC BE 39938 (CD)         ANOTHER PLACE           171         166         156         179         ZZ TOP A5 WARNER BROS 1-23774 (8:98) (CD)         ANOTHER PLACE           172         161         140         16         BODEANS WARNER BROS 1-23774 (8:98) (CD)         ANOTHER PLACE           173         155         146         160         MADONNA & sum encare BROS (3:96)         LOVE & HOPE & SEX & DREAMS           173         155         146         160         MADONNA & sum encare BROS (3:96) (CD)         MADONNA           174         176         160         7         BOOGIE BOYS CAPIOL ST 12488 (8:98)         SURVIVAL OF THE FRESHEST           175         172         158         152         PHIL COLLINS & attantic 516629 (6:98) (CD)         FACE VALUE           176         162         158         152         MAT GRANT AM SP 3900 (9:98) (CD)         THE COLLECT SUL 2:1616 (8:98)         CDUE	166	156	144	18	THE FAT BOYS SUTRA SUS 1017 (8.98)	BIG & BEAUTIFUL	
169         171         152         642         PINK FLOYD ● HARVEST SMAST 1163/CAPITOL (9.98) (CD)         DARK SIDE OF THE MOON           170         168         152         43         HIROSHIMA EPIC GRE 39938 (CD)         ANOTHER PLACE           171         166         156         173         ZZ TOP A <sup>5</sup> WARKER BROS 1-23774 (8.98) (CD)         ELIMINATOR           172         161         140         16         BODEANS WARKER BROS 25403 (8.98)         LOVE & HOPE & SEX & DREAMS           173         155         146         160         MADONNA A <sup>3</sup> SIRE 1-23867/WARKER BROS (19.98) (CD)         MADONNA           174         176         160         7         BOOGIE BOYS CANTOL ST 12488 (8.98)         SURVIVAL OF THE FRESHEST           175         172         159         37         LL COOL J ● COLUBBA BIC 42039 (CD)         FACE VALUE           176         162         158         152         PHIL COLLINS 4 <sup>2</sup> ATLANTIC SD16029 (6.98) (CD)         FACE VALUE           177         179         198         3         BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.98)         REBEL MUSIC           178         142         142         7         UTFO SELECT SEL 21616 (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN           178         181         153         100 <td>167</td> <td>169</td> <td></td> <td>2</td> <td>THE RAINMAKERS MERCURY 830-214-1 (8.98)</td> <td>THE RAINMAKERS</td>	167	169		2	THE RAINMAKERS MERCURY 830-214-1 (8.98)	THE RAINMAKERS	
Int         Int<         Int<         Int<         Int<         Int         In	168	143	147	78	TEARS FOR FEARS ▲ <sup>4</sup> MERCURY 824 300/POLYGRAM (8.98) (CD)	SONGS FROM THE BIG CHAIR	
100         120         120         120         120         120         120         120         120         120         120         120         120         120         121         120         121         121         121         121         121         121         121         123         124         123         123         125         146         160         MADONNA A <sup>3</sup> size 1-2362 (3:99)         LOVE & HOPE & SEX & DREAMS           173         155         146         160         MADONNA A <sup>3</sup> size 1-2362 (3:99)         CDV         MADONNA           174         176         160         7         BOOGEE BOYS CATIOL ST 12488 (8:99)         SURVIVAL OF THE FRESHEST           175         172         189         32         LL COOL J          Oculwas all ca 20:39 (CD)         FACE VALUE           176         162         158         152         PHIL COLLINS 4 <sup>2</sup> ATLANTIC SD 16:02 (3:9) (CD)         FACE VALUE           177         179         183         BOB MARLEY AND THE WAILERS ISLMO 90520/ATLANTIC (6:98)         REBEL MUSIC           178         142         142         7         UTFO SELECT SEL 21616 (3:98)         SKEZZE PLEZZER           178         142         142         151         AMY GRANT Adm SP 3900 (9:98) (CD) <td< td=""><td>169</td><td>171</td><td>162</td><td>642</td><td>PINK FLOYD  HARVEST SMAS11163/CAPITOL (9.98) (CD)</td><td>DARK SIDE OF THE MOON</td></td<>	169	171	162	642	PINK FLOYD  HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON	
17.1       163       173       174       163       174       175       175       146       16       BODEANS WARNER BROS. 25403 (8.98)       LOVE & HOPE & SEX & DREAMS         173       155       146       160       MADONNA & since 1.23867/WARNER BROS. (8.98) (CD)       MADONNA         174       176       160       7       BOOGIE BOYS CAPTOL ST 12488 (8.98)       SURVIVAL OF THE FRESHEST         175       172       169       37       LL COOL J & COLUMBIA BIC 4.2039 (CD)       RADIO         176       162       158       152       PHIL COLLINS & ATAINE SOL6929 (8.98) (CD)       FACE VALUE         177       179       188       3       BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.98)       REBEL MUSIC         178       142       142       7       UTFO SELECT SEL 21616 (8.98)       SKEEZER PLEEZER         178       157       165       TALKING HEADS & size 1.25186/WARNER BROS. (8.99) (CD)       THE COLLECTION         180       167       167       105       TALKING HEADS & size 1.25186/WARNER BROS. (8.99) (CD)       STOP MAKING SENSE         181       153       149       STEVIE WONDER & TATAMA 51.3411/WOTOWN (9.98) (CD)       IN SQUARE CIRCLE         182       183       112       SOUNDTRACK ATLANTC 81661 (9.98)	170	168	152	43	HIROSHIMA EPIC BFE 39938 (CD)	ANOTHER PLACE	
11         13         14         15         16         Description interface and an analysis of the set of	171	166	156	179	<b>ZZ TOP A</b> <sup>5</sup> WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR	
174       176       160       7       BOOGIE BOYS CAPTOL ST 12488 (8.98)       SURVIVAL OF THE FRESHEST         175       172       169       37       LL COOL J ● COLUMBIA BEC 42039 (CD)       RADIO         176       162       158       152       PHIL COLLINS 42 ATLANTIC SD 16029 (8.98) (CD)       FACE VALUE         177       179       198       3       BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.98)       REBEL MUSIC         178       142       142       7       UTFO SELECT SEL 21616 (8.98)       SKEEZER PLEZER         179       188       167       167       105       TALKING HEADS A SIRE 1-25186/WARNER BROS. (8.98)       THOSE OF YOU WITH OR WITHOUT CHILDREN         180       167       167       105       TALKING HEADS A SIRE 1-25186/WARNER BROS. (8.98)       THOSE OF YOU WITH OR WITHOUT CHILDREN         181       163       130       14       BILL COSBY ● GEFFEN GHS 24104/WARNER BROS. (8.98)       THOSE OF YOU WITH OR WITHOUT CHILDREN         182       188       151       49       STEVIE WONDER 42 TAMLA 61 341L/MOTOWN (9.98) (CD)       IN SQUARE CIRCLE         183       138       112       SOUNDTRACK ATLANTC B1661 (9.98)       THOSE OF YOU WITH OR WITHOUT CHILDREN         184       191       180       36       STRYPER ENGMA ST 23207/CAPTO	1 <b>72</b>	161	140	16	BODEANS WARNER BROS. 25403 (8.98)	DVE & HOPE & SEX & DREAMS	
175         172         169         37         LL COOL J ● COLUMBIA BFC 42039 (CD)         RADIO           176         162         158         152         PHIL COLLINS 42 ATLANTIC SD 16029 (8.98) (CD)         FACE VALUE           177         179         198         3         BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.98)         REBEL MUSIC           178         142         142         7         UTFO SELECT SEL 21616 (8.98)         SKEEZER PLEEZER           178         142         142         7         UTFO SELECT SEL 21616 (8.98)         SKEEZER PLEEZER           178         142         142         7         UTFO SELECT SEL 21616 (8.98)         SKEEZER PLEEZER           180         167         167         105         TALKING HEADS A SIRE 1-25186/MARNER BROS. (8.98) (CD)         STOP MAKING SENSE           181         163         130         14         BILL COSBY @ GEFTEN GIS 22104/MARNER BROS. (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN GEFTEN GIS 22101/MARNER BROS. (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN GEFTEN GIS 22101/MARNER BROS. (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN GEFTEN GIS 22101/MARNER BROS. (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN GEFTEN GIS 22101/MARNER BROS. (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN GEFTEN GIS 22101/MARNER BROS. (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN GEFTEN GIS 22102/MARNE	173	155	146	160	MADONNA ▲3 SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA	
17.6       17.6       162       152       OF       LELOUED 5 OF CONSTRUCTS OF 100 (CD)         176       162       158       152       PHIL COLLINS ▲2 ATLANTIC SD16029 (8.98) (CD)       FACE VALUE         177       179       198       3       BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.98)       REBEL MUSIC         178       142       142       7       UTFO SELECT SEL 21616 (8.98)       SKEEZER PLEEZER         178       142       142       7       UTFO SELECT SEL 21616 (8.98)       SKEEZER PLEEZER         178       142       142       7       UTFO SELECT SEL 21616 (8.98)       SKEEZER PLEEZER         178       142       142       7       UTFO SELECT SEL 21616 (8.98)       CD)       STOP MAKING SENSE         180       167       167       105       TALKING HEADS & SIRE 1-25186/MARNER BROS. (8.98)       CD)       STOP MAKING SENSE         181       163       130       14       GEFEN GIAS 24104/WARNER BROS. (8.98)       THOSE OF YOU WITH OR WITHOUT CHILDREN         182       188       151       49       STEVIE WONDER A2 TAMLA 6134TL/MOTOWN (9.98) (CD)       IN SQUARE CIRCLE         182       183       132       12       SOUNDTRACK ATLANTIC 81661 (9.98)       AMERICAN ANTHEM         184	174	176	160	7	BOOGIE BOYS CAPITOL ST 12488 (8.98)	SURVIVAL OF THE FRESHEST	
177       179       198       3       BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.98)       REBEL MUSIC         178       142       142       7       UTFO SELECT SEL 21616 (8.98)       SKEEZER PLEEZER         179       NEW▶       1       AMY GRANT AGM SP 3900 (9.98) (CD)       THE COLLECTION         180       167       167       105       TALKING HEADS & SIRE 1-25186/MARNER BROS. (8.98)       THOSE OF YOU WITH OR WITHOUT CHILDREN GEFFEN (158 24104/MARNER BROS. (8.98)         181       163       130       14       BILL COSS Yeit ONDER & TANLA 61341L/MOTOWN (9.98) (CD)       IN SQUARE CIRCLE         182       188       151       49       STEVIE WONDER & TANLA 61341L/MOTOWN (9.98) (CD)       IN SQUARE CIRCLE         183       138       112       12       SOUNDTRACK ATLANTIC 81661 (9.98)       AMERICAN ANTHEM         184       191       180       36       STRYPER ENIGMA ST 73207/CAPITOL (8.98) (CD)       SOLDIERS UNDER COMMAND         185       164       153       45       THE JUDDS ● RCA/CURB ANLI-7042/RCA (8.98)       ROCKIN' WITH THE RHYTHM         186       170       170       22       DEPECHE MODE SINE 25429/ WARNER BROS. (8.98)       GLANT SLOW DOWN         187       183       175       150       LIONEL RICHIE ▲ 10 MOTOWN 6059 ML (8.98) (CD)	175	172	169	37	L.L. COOL J  COLUMBIA BFC 42039 (CD)	RADIO	
Int       Int <thi< td=""><td>176</td><td>162</td><td>158</td><td>152</td><td>PHIL COLLINS ▲<sup>2</sup> ATLANTIC SD16029 (8.98) (CD)</td><td>FACE VALUE</td></thi<>	176	162	158	152	PHIL COLLINS ▲ <sup>2</sup> ATLANTIC SD16029 (8.98) (CD)	FACE VALUE	
1         AMY GRANT AAM SP 3900 (9.98) (CD)         THE COLLECTION           180         167         167         105         TALKING HEADS ▲ size 1-25186/WARNER BROS. (8.98) (CD)         STOP MAKING SENSE           181         163         130         14         BILL COSEN ● GEFFENGHS 24104/WARNER BROS. (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN (GEFFENGHS 24104/WARNER BROS. (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN (BS)           182         188         151         49         STEVIE WONDER 4 <sup>2</sup> TAMLA 6134TL/MOTOWN (9.96) (CD)         IN SQUARE CIRCLE           183         138         112         12         SOUNDTRACK ATLANTIC 81661 (9.98)         AMERICAN ANTHEM           184         191         180         36         STRYPER ENIGMA ST 73207/CAPTOL (8.98) (CD)         SOLDIERS UNDER COMMAND           185         164         153         45         THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)         ROCKIN' WITH THE RHYTHM           186         NEW ▶         1         WOODENTOPS COLUMBIA BFC 40468         GIANT           187         183         175         150         LIONEL RICHIE ▲ <sup>10</sup> MOTOWN 6059 ML (8.98) (CD)         CAN'T SLOW DOWN           188         170         170         22         DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)         BLACK CELEBRATION           189         190	177	179	198	3	BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.9	8) REBEL MUSIC	
180         167         167         105         TALKING HEADS & SIRE 1-25186/WARNER BROS. (8.98) (CD)         STOP MAKING SENSE           181         163         130         14         GEFFENGHS 24104/WARNER BROS. (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN GEFFENGHS 24104/WARNER BROS. (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN (8.98)           182         188         151         49         STEVIE WONDER 42 TAMLA 6134 TL/MOTOWN (9.96) (CD)         IN SQUARE CIRCLE           183         138         112         12         SOUNDTRACK ATLANTIC 81661 (9.98)         AMERICAN ANTHEM           184         191         180         36         STRYPER ENIGMA ST 73207/CAPITOL (8.98) (CD)         SOLDIERS UNDER COMMAND           185         164         153         45         THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)         ROCKIN' WITH THE RHYTHM           185         164         153         45         THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)         ROCKIN' WITH THE RHYTHM           185         164         153         150         LIONEL RICHIE ▲1° MOTOWN 6059 ML (8.98) (CD)         CAN'T SLOW DOWN           188         170         170         22         DEPECHE MODE SIRE 25429/ WARNER BROS. (8.98)         BLACK CELEBRATION           188         170         170         22         DEPECHE MODE SINE 25429/ WARNE	178	142	142	7	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER	
181         163         130         14         BILL COSBY ● GEFFENGHS 24104/WARNER BROS, (8.98)         THOSE OF YOU WITH OR WITHOUT CHILDREN (B.98)           182         188         151         49         STEVIE WONDER ▲2 TANLA 6134TL/MOTOWN (9.98) (CD)         IN SQUARE CIRCLE           183         138         112         12         SOUNDTRACK ATLANTIC 81661 (9.98)         AMERICAN ANTHEM           184         191         180         36         STRYPER ENIGMA ST 73207/CAPITOL (8.98) (CD)         SOLDIERS UNDER COMMAND           185         164         153         45         THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)         ROCKIN' WITH THE RHYTHM           185         164         153         45         THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)         ROCKIN' WITH THE RHYTHM           185         164         153         45         THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)         ROCKIN' WITH THE RHYTHM           186         187         183         175         150         LIONEL RICHIE ▲ <sup>10</sup> MOTOWN 6059 ML (8.98) (CD)         CAN'T SLOW DOWN           188         170         170         22         DEPECHE MODE SIRE 25429/WARNER BROS, (8.96)         BLACK CELEBRATION           188         170         170         22         DEPECHE MODE SIRE 25429/WARNER BROS, (8.98)         CROWDED HOUSE	(179)	NE	W	1	AMY GRANT A&M SP 3900 (9.98) (CD)		
181       183       1.50       1.4       GEFFEN GHS 24104/WARNER BROS. (8.98)       THOSE OF HOE WITTEN WITTEN WITTEN OF WITTEN WITTEN OF MITTEN OF M	180	167	167	105	TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE	
183         138         112         12         SOUNDTRACK ATLANTIC 81661 (9.98)         AMERICAN ANTHEM           184         191         180         36         STRYPER ENIGMA ST 73207/CAPITOL (8.98) (CD)         SOLDIERS UNDER COMMAND           185         164         153         45         THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)         ROCKIN' WITH THE RHYTHM           185         164         153         45         THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)         ROCKIN' WITH THE RHYTHM           185         164         150         LIONEL RICHIE ▲1° MOTOWN 6059 ML (8.98)         ROCKIN' WITH THE RHYTHM           186         170         170         22         DEPECHE MODE SIRE 25429/ WARNER BROS. (8.98)         BLACK CELEBRATION           188         170         170         22         DEPECHE MODE SIRE 25429/ WARNER BROS. (8.98)         CROWDED HOUSE           188         170         170         22         DEPECHE MODE SIRE 25429/ WARNER BROS. (8.98)         CROWDED HOUSE           189         190         190         4         CROWDED HOUSE CAPITOL ST 12485 (8.98)         CROWDED HOUSE           190         186         168         10         CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98) (CD)         BURNIN' LOVE           191         194         164         29	181	163	130	14		WITH OR WITHOUT CHILDREN	
18       11 <t< td=""><td>182</td><td>188</td><td>151</td><td>49</td><td>STEVIE WONDER ▲2 TAMLA 6134TL/MOTOWN (9.98) (CD)</td><td>IN SQUARE CIRCLE</td></t<>	182	188	151	49	STEVIE WONDER ▲2 TAMLA 6134TL/MOTOWN (9.98) (CD)	IN SQUARE CIRCLE	
185       164       153       45       THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98)       ROCKIN' WITH THE RHYTHM         186       NEW ▶       1       WOODENTOPS COLUMBIA BFC 40468       GIANT         187       183       175       150       LIONEL RICHIE ▲1° MOTOWN 6059 ML (8.98) (CD)       CAN'T SLOW DOWN         188       170       170       22       DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)       BLACK CELEBRATION         189       190       190       4       CROWDED HOUSE CAPITOL ST 12485 (8.98)       CROWDED HOUSE         190       186       168       10       CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98) (CD)       BURNIN' LOVE         191       194       164       29       THE CALL ELEKTRA 60440 (8.98) (CD)       RECONCILED         192       174       176       4       ALPHAVILLE ATLANTIC 81667 (8.98)       AFTERNOONS IN UTOPIA         193       189       185       68       BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)       NINE TONIGHT         194       177       178       5       RODNEY CROWELL COLUMBIA FC 40116 (CD)       STREET LANGUAGE         193       189       185       68       BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)       NINE TONIGHT         194       177 </td <td>183</td> <td>138</td> <td>112</td> <td>12</td> <td>SOUNDTRACK ATLANTIC 81661 (9.98)</td> <td>AMERICAN ANTHEM</td>	183	138	112	12	SOUNDTRACK ATLANTIC 81661 (9.98)	AMERICAN ANTHEM	
1       WOODENTOPS COLUMBIA BFC 40468       GIANT         187       183       175       150       LIONEL RICHIE ▲ <sup>10</sup> MOTOWN 6059 ML (8.98) (CD)       CAN'T SLOW DOWN         188       170       170       22       DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)       BLACK CELEBRATION         189       190       190       4       CROWDED HOUSE CAPITOL ST 12485 (8.98)       CROWDED HOUSE         190       186       168       10       CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98) (CD)       BURNIN' LOVE         191       194       164       29       THE CALL ELEKTRA 60440 (8.98) (CD)       RECONCILED         192       174       176       4       ALPHAVILLE ATLANTIC 81667 (8.98)       AFTERNOONS IN UTOPIA         193       189       185       68       BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)       NINE TONIGHT         194       177       178       5       RODNEY CROWELL COLUMBIA FC 40116 (CD)       STREET LANGUAGE         193       189       185       68       BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)       NINE TONIGHT         194       177       178       5       RODNEY CROWELL COLUMBIA FC 40116 (CD)       STREET LANGUAGE         195       NEW ▶       1       CHRIS DEBURGH A&M	184	191	180	36	STRYPER ENIGMA ST 73207/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND	
187       183       175       150       LIONEL RICHIE ▲10 MOTOWN 6059 ML (8.98) (CD)       CAN'T SLOW DOWN         188       170       170       22       DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)       BLACK CELEBRATION         189       190       190       4       CROWDED HOUSE CAPITOL ST 12485 (8.98)       CROWDED HOUSE         189       190       190       4       CROWDED HOUSE CAPITOL ST 12485 (8.98)       CROWDED HOUSE         190       186       168       10       CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98) (CD)       BURNIN' LOVE         191       194       164       29       THE CALL ELEKTRA 60440 (8.98) (CD)       RECONCILED         192       174       176       4       ALPHAVILLE ATLANTIC B1667 (8.98)       AFTERNOONS IN UTOPIA         193       189       185       68       BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)       NINE TONIGHT         194       177       178       5       RODNEY CROWELL COLUMBIA FC 40116 (CD)       STREET LANGUAGE         (195)       NEW ▶       1       SOUNDTRACK ARISTA AL-9-8348 (9.98)       NOTHING IN COMMON         (195)       NEW ▶       1       CHRIS DEBURGH A&M SP 5121 (8.98) (CD)       INTO THE LIGHT         197       197       -       104	185	164	153	45	THE JUDDS   RCA/CURB AHL1-7042/RCA (8.98)	ROCKIN' WITH THE RHYTHM	
188       170       170       22       DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)       BLACK CELEBRATION         189       190       190       4       CROWDED HOUSE CAPITOL ST 12485 (8.98)       CROWDED HOUSE         190       186       168       10       CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98) (CD)       BURNIN' LOVE         191       194       164       29       THE CALL ELEKTRA 60440 (8.98) (CD)       RECONCILED         192       174       176       4       ALPHAVILLE ATLANTIC 81667 (8.98)       AFTERNOONS IN UTOPIA         193       189       185       68       BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)       NINE TONIGHT         194       177       178       5       RODNEY CROWELL COLUMBIA FC 40116 (CD)       STREET LANGUAGE         (195)       NEW▶       1       SOUNDTRACK ARISTA AL-9-8348 (9.98)       NOTHING IN COMMON         (195)       NEW▶       1       CHRIS DEBURGH A&M SP 5121 (8.98) (CD)       INTO THE LIGHT         197       197       —       104       THE MOODY BLUES LONDON 820-006-1/POLYGRAM (8.98) (CD)       DAYS OF FUTURE PAST         198       173       174       5       MELBA MOORE CAPITOL ST 12471 (8.98)       A LOT OF LOVE         199       180       159	186	NE	W D	1	WOODENTOPS COLUMBIA BFC 40468	GIANT	
189       190       190       4       CROWDED HOUSE CAPITOL ST 12485 (8.98)       CROWDED HOUSE         190       186       168       10       CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98) (CD)       BURNIN' LOVE         191       194       164       29       THE CALL ELEKTRA 60440 (8.98) (CD)       RECONCILED         192       174       176       4       ALPHAVILLE ATLANTIC 81667 (8.98)       AFTERNOONS IN UTOPIA         193       189       185       68       BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)       NINE TONIGHT         194       177       178       5       RODNEY CROWELL COLUMBIA FC 40116 (CD)       STREET LANGUAGE         195       NEW▶       1       SOUNDTRACK ARISTA AL-9-8348 (9.98)       NOTHING IN COMMON         196       NEW▶       1       CHRIS DEBURGH A&M SP 5121 (8.98) (CD)       INTO THE LIGHT         197       197       —       104       THE MOODY BLUES LONDON 820-006-1/POLYGRAM (8.98) (CD)       DAYS OF FUTURE PAST         198       173       174       5       MELBA MOORE CAPITOL ST 12471 (8.98)       A LOT OF LOVE         199       180       159       12       RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)       THE FLAG	187	183	175	150	LIONEL RICHIE 410 MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN	
190       186       168       10       CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98) (CD)       BURNIN' LOVE         191       194       164       29       THE CALL ELEKTRA 60440 (8.98) (CD)       RECONCILED         192       174       176       4       ALPHAVILLE ATLANTIC B1667 (8.98)       AFTERNOONS IN UTOPIA         193       189       185       68       BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)       NINE TONIGHT         194       177       178       5       RODNEY CROWELL COLUMBIA FC 40116 (CD)       STREET LANGUAGE         (195)       NEW▶       1       SOUNDTRACK ARISTA AL-9-B348 (9.98)       NOTHING IN COMMON         (195)       NEW▶       1       CHRIS DEBURGH A&M SP 5121 (8.98) (CD)       INTO THE LIGHT         197       197       —       104       THE MOODY BLUES LONDON 820-006-1/POLYGRAM (8.98) (CD)       DAYS OF FUTURE PAST         198       173       174       5       MELBA MOORE CAPITOL ST 12471 (8.98)       A LOT OF LOVE         199       180       159       12       RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)       THE FLAGE	188	170	170	22	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)	BLACK CELEBRATION	
191         194         164         29         THE CALL ELEKTRA 60440 (8.98) (CD)         RECONCILED           192         174         176         4         ALPHAVILLE ATLANTIC B1667 (8.98)         AFTERNOONS IN UTOPIA           193         189         185         68         BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)         NINE TONIGHT           194         177         178         5         RODNEY CROWELL COLUMBIA FC 40116 (CD)         STREET LANGUAGE           195         NEW▶         1         SOUNDTRACK ARISTA AL-9-8348 (9.98)         NOTHING IN COMMON           195         NEW▶         1         CHRIS DEBURGH A&M SP 5121 (8.98) (CD)         INTO THE LIGHT           197         197         —         104         THE MOODY BLUES LONDON 820-006-1/POLYGRAM (8.98) (CD)         DAYS OF FUTURE PAST           198         173         174         5         MELBA MOORE CAPITOL ST 12471 (8.98)         A LOT OF LOVE           199         180         159         12         RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)         THE FLAG	189	190	190	4	CROWDED HOUSE CAPITOL ST 12485 (8.98)	CROWDED HOUSE	
192       174       176       4       ALPHAVILLE ATLANTIC 81667 (8.98)       AFTERNOONS IN UTOPIA         193       189       185       68       BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)       NINE TONIGHT         194       177       178       5       RODNEY CROWELL COLUMBIA FC 40116 (CD)       STREET LANGUAGE         195       NEW▶       1       SOUNDTRACK ARISTA AL-9-8348 (9.98)       NOTHING IN COMMON         195       NEW▶       1       CHRIS DEBURGH A&M SP 5121 (8.98) (CD)       INTO THE LIGHT         197       197       —       104       THE MOODY BLUES LONDON 820-006-1/POLYGRAM (8.98) (CD)       DAYS OF FUTURE PAST         198       173       174       5       MELBA MOORE CAPITOL ST 12471 (8.98)       A LOT OF LOVE         199       180       159       12       RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)       THE FLAG	190	186	168	10	CON FUNK SHUN MERCURY 826963-1/POLYGRAM (8.98) (CD)	BURNIN' LOVE	
193       189       185       68       BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12182 (8.98)       NINE TONIGHT         194       177       178       5       RODNEY CROWELL COLUMBIA FC 40116 (CD)       STREET LANGUAGE         (195)       NEW▶       1       SOUNDTRACK ARISTA AL-9-8348 (9.98)       NOTHING IN COMMON         (195)       NEW▶       1       CHRIS DEBURGH A&M SP 5121 (8.98) (CD)       INTO THE LIGHT         197       197       —       104       THE MOODY BLUES LONDON 820-006-1/POLYGRAM (8.98) (CD)       DAYS OF FUTURE PAST         198       173       174       5       MELBA MOORE CAPITOL ST 12471 (8.98)       A LOT OF LOVE         199       180       159       12       RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)       THE FLAG	191	194	164	29	THE CALL ELEKTRA 60440 (8.98) (CD)	RECONCILED	
194       177       178       5       RODNEY CROWELL COLUMBIA FC 40116 (CD)       STREET LANGUAGE         (195)       NEW▶       1       SOUNDTRACK ARISTA AL-9-8348 (9.98)       NOTHING IN COMMON         (195)       NEW▶       1       CHRIS DEBURGH A&M SP 5121 (8.98) (CD)       INTO THE LIGHT         197       197       —       104       THE MOODY BLUES LONDON 820-006-1/POLYGRAM (8.98) (CD)       DAYS OF FUTURE PAST         198       173       174       5       MELBA MOORE CAPITOL ST 12471 (8.98)       A LOT OF LOVE         199       180       159       12       RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)       THE FLAG	192	174	176	4	ALPHAVILLE ATLANTIC 81667 (8.98)	AFTERNOONS IN UTOPIA	
1         SOUNDTRACK ARISTA AL-9-8348 (9.98)         NOTHING IN COMMON           1         SOUNDTRACK ARISTA AL-9-8348 (9.98)         NOTHING IN COMMON           196         NEW▶         1         CHRIS DEBURGH A&M SP 5121 (8.98) (CD)         INTO THE LIGHT           197         197         —         104         THE MOODY BLUES LONDON 820-006-1/POLYGRAM (8.98) (CD)         DAYS OF FUTURE PAST           198         173         174         5         MELBA MOORE CAPITOL ST 12471 (8.98)         A LOT OF LOVE           199         180         159         12         RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)         THE FLAG	193	189	185	68	BOB SEGER & THE SILVER BULLET BAND CAPITOL ST BK-12	182 (8.98) NINE TONIGHT	
1         CHRIS DEBURGH A&M SP 5121 (8.98) (CD)         INTO THE LIGHT           197         197         —         104         THE MOODY BLUES LONDON 820-006-1/POLYGRAM (8.98) (CD)         DAYS OF FUTURE PAST           198         173         174         5         MELBA MOORE CAPITOL ST 12471 (8.98)         A LOT OF LOVE           199         180         159         12         RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)         THE FLAG			L	5	RODNEY CROWELL COLUMBIA FC 40116 (CD)	STREET LANGUAGE	
197         197         —         104         THE MOODY BLUES LONDON 820-006-1/POLYGRAM (8.98) (CD)         DAYS OF FUTURE PAST           198         173         174         5         MELBA MOORE CAPITOL ST 12471 (8.98)         A LOT OF LOVE           199         180         159         12         RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)         THE FLAG		NE	W	1	SOUNDTRACK ARISTA AL-9-8348 (9.98)	NOTHING IN COMMON	
198         173         174         5         MELBA MOORE capitol ST 12471 (8.98)         A LOT OF LOVE           199         180         159         12         RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)         THE FLAG	196	NE	W	1	CHRIS DEBURGH A&M SP 5121 (8.98) (CD)		
199         180         159         12         RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)         THE FLAG	197	197	_	104	THE MOODY BLUES LONDON 820-006-1/POLYGRAM (8.98) (CD)	DAYS OF FUTURE PAST	
	198	173	174	5	MELBA MOORE CAPITOL ST 12471 (8.98)	A LOT OF LOVE	
			100	12	DICK TAMES CORDUCTOR OF THE TOWN TO BOL TOD		
200         184         192         101         U2 ▲ ISLAND 90233/ATLANTIC (8.98) (CD)         THE UNFORGETTABLE FIRE	199	180	129	12	RICK JAMES GORDY 6185 GL/MOTOWN (8.98) (CD)		

### TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 29 AC/DC 44 Air Supply 90 Alabama 143 Aliphaville 192 Carl Anderson 87 Joan Armatrading 107 The Art Of Noise 60 Ashtord & Simpson 97 Anita Baker 34 Bananarama 15 Bangles 105 The Beach Boys 136 Jean Beauvoir 122 George Benson 109 Big Country 78 The Blow Monkeys 71 Bodeans 172 Bon Jovi 18 Boogie Boys 174 Bogie Boys 174 Bogs Bon's Cry 98 Jackson Browne 108 Jimmy Buffett 147 The Call 191 Belinda Carlisle 13	Jean Carne 162 Peter Cetera 39 Gavin Christopher 140 Cinderella 22 Tom Cochrane & Red Rider 138 Phil Collins 176,75 Con Funk Shun 190 Bill Cosby 181 Crowded House 189 Rodney Crowell 194 The Cure 59 David & David 94 The Dazz Band 102 El DeBarge 55 ChristoBurgh 196 Depeche Mode 188 Device 100 Neil Diamond 95 Diro 163 Dire Straits 92 Doctor And The Medics 146 Dokken 106 Double 32 Bob Dylan 85 John Eddie 152	Emerson, Lake & Powell 45 Eurythmics 14 The Fablous Thunderbirds 27 The Fat Boys 166 The Fix 80 Full Force 144 Kenny G. 137 GTR 36 Peter Gabriel 11 Genesis 8 Glass Tiger 51 Amy Grant 179 Great White 93 Gwen Guthrie 104 Daryl Hall 30 Heart 57 Hiroshima 170 Honeymoon Suite 70 The Hooters 159 Bruce Hornsby & The Range 53 Whitney Houston 19 INXS 77 Icehouse 81 James Ingram 127 Isle Of Man 110	Joe Jackson 150 Janet Jackson 9 Bob James/David Sanborn 76 Rick James 199 The Jets 54 Billy Joel 7 Don Johnson 35 Howard Jones 164 Shirley Jones 128 Oran "Juice" Jones 151 Journey 47 Judas Priest 89 The Judds 185 Rob Jungklas 149 Chaka Khan 67 Earl Klugh 158 LA. Dream Team 145 LL. Cool J 175 Patti LaBelle 23 Alvin Lee 130 Level 42 88 Huey Lewis & The News 10 Gloria Loring 91 Madonna 155, 173, 2	Bob Marley And The Wailers 177 Maze Featuring Frankie Beverfy 132 Paul McCartney 52 John Cougar Mellencamp 66 Metallica 133 Miami Sound Machine 26 Midnight Star 113 Mike & The Mechanics 73 Missing Persons 101 Eddie Money 50 The Monkees 165, 134, 117, 121, 141, 21 The Mody Blues 197, 25 Melba Moore 198 Meif'sa Moore 198 New Edition 123 Nu Shooz 61 Billy Ocean 12 Jeffrey Osborne 38 Ozzy Osbourne 118 The Outfield 28	Robert Palmer 40 Pet Shop Boys 46 Pieces Of A Dream 124 Pink Floyd 169 Poison 119 Prince & The Revolution 83 Queen 99 Queensyche 58 Quiet Riot 31 R.E.M. 24 The Rainmakers 167 Bonnie Raitt 115 Lou Reed 112 Rene & Angela 131 Lionel Richie 187, 5 The Rolling Stones 142 David Lee Roth 6 Run-D.M.C. 3 The S.O.S. Band 135 Sade 125 Bob Seger & The Silver Bullet Band 20, 193 Shadowfax 148 Sigue Sigue Sputnik 96 Paul Simon 56	Simply Red 41 The Smiths 74 SOUNDTRACKS About Last Night 86 American Anthem 183 The Big Chill 153 Karate Kid Part II 37 Nothing In Common 195 Running Scared 63 Ruthless People 42 Stand By Me 114 Top Gun 1 Bruce Springsteen 154 Spyro Gyra 72 Jermaine Stewart 43 Rod Stewart 49 Stryper 184, 103 Talking Heads 157, 180 Tears For Fears 168 The Temptations 126 George Thorogood And The Destroyers 33 Toto 79 Randy Travis 111 Triumph 62	U2 160,200 UB40 69 UTFO 178 Van Halen 16 Vinnie Vincent 129 Andreas Vollenweider 64 Wham! 17 Whodini 68 Hank Williams, Jr. 120 Steve Wonder 182 Woodentops 186 Dwight Yoakam 116 Neil Young 48 Z2 Top 65, 171
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(Continued from page 1)

stadium tour, the most significant ticket sales tended to be generated by multiple dates in arenas.

"It's been a very good summer probably the best ever in the history of our company. There really were no disappointments," says promoter John Scher of the New Jersey-based Monarch organization. "But, while we were very aggressive with major arena act business, we sat back on certain things," adds Scher. "One thing we stood by was not to put acts in bigger facilities than they can sell.

'Without naming names, some artists that are essentially theater attractions felt they could get into some of the bigger venues for the summer. We didn't bother with those—we let someone else take them."

Boxscore reports reflect disappointing summer outings for a number of acts. Julian Lennon suffered poor ticket sales in various cities, as did Robert Palmer. Mr. Mister had a particularly rough ride and found it hard to sell tickets, even when supported by the Bangles on certain dates.

"A lot of bands seem to be skipping the building process," says Steve Rennie of the Southern Cali-



fornia-based Avalon Attractions. "Maybe it's down to managers and agents not wanting to look on the down side and tell an act it should

play smaller places. "But there's a fine line between being pessimistic and realistic.

Rennie says Avalon enjoyed large dates with the Cure and Depeche Mode. "They may not be huge record-sellers yet, but they have a strong draw because they've built themselves up from clubs through theaters to the big gigs."

The boxoffice pulling power of an act cannot always be gauged by its success on the record charts, says Rennie. "That mentality has been a prescription for disaster," he says.

New England promoter Frank Russo says, "We've become more discerning in what we take on and have found that with certain acts you've got to say no. Promoters who don't are going to suffer some pretty heavy losses, and they won't be around two or three years from now."

On the up side, the Dylan/Petty tour was described as a complete success. Four outdoor stadium shows with the Grateful Dead were big ticket-sellers.

Neil Diamond grossed just under \$2.4 million from 14 sellouts at the Greek Theater in Los Angeles. More impressive, though, were Diamond's eight consecutive sellouts at New York's Madison Square Garden. Breaking house records, the veteran performer attracted a gate of \$2.7 million from 120,000 fans.

Prince-who eschewed tours in favor of playing a few select cities—and Julio Iglesias also helped Madison Square Garden gross over \$6 million during a 16-show, 25-day period.

ZZ Top continued its marathon "Afterburner" tour with a succession of SRO shows across the country. The Texas trio often broke house gross and attendance records, playing multiple-night concerts in major cities.

Also enjoying consistently strong boxoffice sales throughout the summer was Van Halen. Supporting its double platinum "5150" album, the group proved that the loss of David Lee Roth has not diminished its concert pull. Four sellout shows at New Jersey's Meadowlands Arena grossed almost \$1.3 million.

Van Halen was one of the few acts to play a major outdoor stadium show, headlining the July 19 Texxas World Music Festival at the Dallas Cotton Bowl. Ticket sales for the event, postponed from its original May 31 date when Houstonbased Pace Concerts was unable to secure \$10 million insurance, grossed \$1.4 million.

Nationwide, promoters say the cost for liability insurance is still a major headache but add that it has yet to force heavy increases in ticket prices. "It hasn't really had the dramatic impact I'd feared," says Scher.

The issue of property damage at heavy metal concerts, which had become a major concern by the beginning of the summer, has been helped by bands issuing public service announcements encouraging fans to "Enjoy, Don't Destroy.

'When Judas Priest came back to the Meadowlands at the end of August, the damage was 75% less than it had been when they played there earlier this year," says Scher. "Con-

fronting the problem in the press and on the radio definitely helped."

On the heavy metal front, double bills like Judas Priest and Dokken, Ozzy Osbourne and Metallica, and AC/DC and Queensryche were wellattended.

Strong summer packages like Stevie Nicks and Peter Frampton, Starship and the Outfield, and the Moody Blues and the Fixx also were significant draws. For rap fans, the triple bill of Run-D.M.C., Whodini, and LL Cool J was a boxoffice winner

Heading black music events were the Budweiser Superfests, which featured the likes of Patti LaBelle, New Edition, Ashford & Simpson, and Maze.

There was no Live Aid this summer, but charity concerts still made waves, with the Amnesty International shows grossing \$4 million. Produced by Bill Graham, with various local promoters helping along the way, the tour boasted Sting, Bryan Adams, Peter Gabriel, and U2 among its performers.

The only nonsellout was a June 8 date at Denver's McNichols Arena. High ticket prices (\$36) and unfamiliarity with mail-order procurement were cited as the reasons for the concert falling short of its capacity.

At the July 4 Farm Aid II concert in Austin, Texas, an SRO audience

year's event. "We never want to go

back to the black-tie style," he says.

mances by Tina Turner, Simply

Red, the Hooters, and 'til tuesday in New York, Robert Palmer, the Mon-

kees, Whitney Houston, and Pet

Shop Boys performed in Los Ange-

les. Van Halen was beamed in live

from New Haven, Conn., and Gene-

sis appeared in a taped perfor-

Palmer (Best Male Video for "Ad-

dicted to Love"), Houston (Best Fe-

male Video for "How Will I

Know?"), Bryan Adams and Turner

(Best Stage Performance In A Vid-

eo for "It's Only Love"), and David

Bowie & Mick Jagger (Best Overall Performance In A Video for "Danc-

Other major awards went to

The show included live perfor-

lie Nelson and 76 other performers play to benefit America's farmers. The event took in less money than last year's Farm Aid and may have suffered from a last-minute venue change and the national attention focused on the Liberty Weekend festivities.

Despite the grim economic situation in Texas, San Antonio-based promoter Jack Orbin says, "We had a pretty good summer-all the major acts came through for us and made up for some  $o\bar{f}$  the dramatic losses.

Orbin says his Stone City firm lost over \$30,000 on an Emerson. Lake & Powell date in San Antonio. "Julian Lennon was soft and Robert Palmer didn't do too well," says Orbin. "In fact, we passed on more dates than ever this summer.'

Other acts that did score nationwide at the boxoffice include Siouxsie & the Banshees, Jackson Browne, the Monkees, Joe Jackson, INXS, the Eurythmics, Lou Reed, and Simply Red.

Late summer starters like Bob Seger, David Lee Roth, Elton John, and Whitney Houston have been generating impressive boxscores and have paved the way for what promises to be an exciting fall schedule.

### A-HA. DIRE STRAITS COP MTV AWARDS (Continued from page 3)

entation, but those attending found much to grumble about in the pro-duction. Often they had to watch video monitors to keep track of the goings-on.

In Los Angeles, much of the audience roamed about the Universal Amphitheatre lobby for large portions of the show, as attention switched back and forth between the coasts.

At New York's Palladium, those people in the balcony seats found it impossible to see the stage, while those standing on the dance floor wondered aloud whether they were getting their money's worth for their \$50 tickets.

"The one down side to the show was the Palladium as a venue," says Tom Freston, MTV senior vice president/general manager. "We wanted the excitement of rock'n'roll, but the fact is it wasn't possible for ev-

### **BILLBOARD VIDEO MUSIC CONFAB**

• "Future Tech: Creative Uses & Business Applications"-an examination of newer production and consumer technology and how it relates to the creative community.

for artists to express their thoughts on music video.

Each panel will feature a crosssection of representatives from the entertainment business. International considerations as well as different musical genres, as they relate to video music, will be integrated as well.

This streamlined overview approach is a departure from last year, when individual topics were

segmented.

mance

Thursday evening, Nov. 20, will feature an opening cocktail party, with theme lunches planned for Friday and Saturday.

A music video awards ceremony. with winners chosen by industry peers, will close the convention Saturday evening, Nov. 22.

Additional special events, screenings, press conferences, and other functions are being planned and will be announced shortly, as will panelists.

Additional information about the program as well as exhibits and hospitality suites can be obtained by calling Jim McCullaugh, conference director, or Christina Ferguson,

conference coordinator. at 213-273-7040.

The Billboard Video Music Conference, now in its eighth year, has become the major U.S. summit meeting for the industry's prime movers-creators, distributors, directors, managers, artists, business affairs attorneys, retailers and oth-

Last year at the same site, the event drew more than 500 people and more than 30 exhibitors and hospitality suites.

Highlights included the industry première of Julian Lennon's first long-form video, the biographical "Stand By Me."

**CUSTOM PRESSING** erybody to see the show. 'That's one thing we want to im-TIME (Continued from page 4) gotiations. **AVAILABLE:** • "Artists On Video"-a forum WRITE TO BILLBOARD

**BOX NO. 955** FOR DETAILS

CD

of 40,500 paid \$810,000 to watch Wiling In The Streets"). prove on, but we did look at it as a Promoter Bill Graham, who co-TV event.' Freston says MTV was satisfied with the informal program and promises a similar format for next

produced the Live Aid show and coordinated the Conspiracy of Hope tour for Amnesty International, and Jack Healey, executive director of Amnesty International, were honored with Special Recognition awards. Two more special honors, the Video Vanguard awards, went to avant-garde director Zbigniew Rybcznski and Madonna, who made a surprise appearance in New York.

The remaining winners were Best Art Direction In A Video, ZZ Top-"Rough Boy" (Ron Cobb); Best Choreography In A Video: Prince & the Revolution—"Raspberry Beret" (Prince); and Viewers Choice Award: a-ha-"Take On Me.

The winners were selected from five nominees in each category by more than 1,900 members of the record and video music industries via a three-part voting process.

### LABELS' YULE DEALS FAVOR COMPACT DISKS, CASSETTES

(Continued from page 1)

cessive LP returns, WEA labels are offering both \$6.98 list and frontline product with a 6% discount on cassettes but only a 4% cut on LPs. Half of an account's billing is due in December, with the balance payable in January.

Similarly, PolyGram has a 6.5% discount with January dating for cassette box lots of its 15 best-selling titles and main catalog product; LP and "loose" cassette orders (less than box lots) of those same titles are discounted at only 4.8%. The company's offer for \$5.98 lists has a similar tack, with a whopping 23.1% discount on box-lot cassettes compared with 9.1% for LPs and loose cassettes.

Meanwhile, Arista is attacking the holidays with a cassette-only deal on what one retailer describes as "50 good titles," including artists like Whitney Houston and Whodini. Terms offer a 5% discount, with payment due in February.

One dealer, while agreeing with the philosophy of cassette-slanted offers, says he is concerned labels might hasten the LP's demise so quickly that buyers can't adjust: "I know that's the trend, and I certainly don't want to get stuck with a lot of returns, so those policies make sense. But I've been hearing a lot of talk from a lot of people that their labels will start putting a higher return penalty on vinyl during the next year.

"It looks like they might want to get out of the LP business, and if that's what they want to do, fine; I just want to know. I don't want to get stuck holding the LP bag."

Since last year's fourth quarter was characterized by many stores as a "CD Christmas," the compact disk offers have opened some dealers' eyes.

George Tunder, director of merchandising for the 75-store, Pittsburgh-based National Record Mart chain, says of MCA's offer, "You could really place a nice order—and take care of a lot of back orders with this program."

Howard Applebaum, vice president of the 27-store Kemp Mill Records web in the Washington, D.C., area, gives high marks to the MCA deal, provided the label can deliver. "I just placed an order for a ton of MCA CDs, and we only got 27% fill. But they say they're confident they can deliver at least 1 million CDs by December," he says.

To participate, dealers had to place orders by Sept. 8; product is due in stores by Nov. 15, and retailers receive January dating. Says Discount's Lasky, "If this were LPs or tapes it would be a press-to-order deal. It almost sounds like they have worked out some production capabilities."

Stores receive a free CD for every 10 they order of a title; the freegoods offer works out to an 8.8% discount. Dealers who order less than 10 units of a title still receive the extended dating.

PolyGram has two CD deals. Pop titles are discounted 4.8% with an extra 30 days dating. Their Classics CDs offer (the line includes jazz titles) has a multitiered discount: 4.8% with 60-day dating, 6.5% with 30 days, 7.4% with no dating.

Options abound in PolyGram's and Capitol's programs, and dealers give both companies high marks for their flexibility. For example, chains that elect for December payment

NASHVILLE The Country Mu-

sic Assn. (CMA), the six major rec-

ord labels in Nashville, and Kraft

Foods are spending more than

\$90,000 in the current Bring Home

Country's Brightest Stars mer-

The effort, which the CMA is co-

sponsoring with the National

Assn. Of Record Merchandisers, is

centered on the Oct. 13 CMA

chandising campaign.

CMA Awards Promo Set

get as much as a 7.4% discount for box lots of PolyGram's best-selling cassettes; they receive 6.5% for loose cassettes and LPs.

Hot product from the Capitol labels also has multitiered pricing, offering as much as an 8.9% discount with normal dating. Buyers may also choose to get an extra 30 days at a 6.9% discount; there is a 60-day option at 4.9%. The same terms are offered for midline titles.

Capitol has a one-shot deal on deep catalog, with a 4.9% discount for regular dating and an extra 30 days at 2.9%.

"I really like the Capitol program," says Kemp Mill's Applebaum. "We can tailor it to our business. I'm going to go out on a limb and go for December dating; I like to take whatever discounts I can get so that I can pass the savings on to my customers.

"The way they have it structured, a retailer can take whatever option works best for his operation. You can take as many shots as you want, and it's all computerized so that when product arrives you know it will come in at the right price."

"PolyGram and Capitol are trying to give you a choice; I like to see those kinds of things," says Discount's Lasky. Bob Say, vice president of the three-store Moby Disc chain in Los Angeles, says distributors' deals are helpful to small dealers, too.

"They're the most responsive to that. Obviously, they want to work with the customer and allow him to fit the programs to the situation that will benefit him the most," says Say.

The rest of the deals on the block appear to be standard fare, according to buyers. "The same old stuff," says one dealer. Another complains, "Overall, the percentages are down about a point from last year, and in most cases, there's 30 days' less dating on most of these programs."

But Applebaum says something is better than nothing: "The manufacturers really don't have to put anything on deal. To be able to get 5% off a CD is great, and it's great to buy WEA product at a cut rate. Any kind of discount program gives you room to move."

Among the other offers:

• CBS, in addition to its ongoing multitiered discount/dating options for country and Nice Price midline product, is offering 5% off 35 titles with December dating. A second phase will be announced shortly and may offer as much as a 7% cut.

• A&M has an option package for midlines: a 5% discount with 50% return guarantee, or 8% with the same return privilege as the 5% rate but with fewer ad dollars. The same titles may also be bought at an 18% discount without returns or ad coop.

• Windham Hill titles, distributed through A&M, are at a 6% discount with January dating.

• RCA's fall restocking program has 125 catalog titles—including artists like Starship, Alabama, and John Denver—at a 5% discount with February dating.

• MCA recently unveiled its biannual country program. The label has also added new titles to its Platinum Plus midline series and is offering extended dating on that line.

### for the 75-store, Pitts-National Record Mart of MCA's offer, "You run.

More than 1 million stickers and nearly 200,000 other pieces of point-of-purchase material have been shipped to retailers and rackjobbers throughout the country. Items available this year include two posters, one showing the CMA entertainer-of-the-year finalists and the other the album-ofthe-year contenders; divider cards and product stickers to highlight the CMA finalists and winners; bin cards; display flats; banners; bag stuffers; tent cards; shelf talkers; art sheets; and buttons for store clerks. To encourage participation, the

To encourage participation, the CMA is offering \$4,000 in cash prizes to the retailers and rackjobbers with the best displays. An "overall performance" plaque will be presented to the company showing the best support for the campaign.

The promotion will run throughout October.

MASS MERCHANTS MAKE BIG VIDEO MOVE

(Continued from page 1)

glass.

"There's rapid growth," agrees Steve Strome, vice president of video for rackjobber Handelman Enterprises. "It's the new hot button," he says. "You're going to see some of the bigger retailers this season expanding and giving more square footage to the product category. The bigger retailers we service will all be doing it."

Estimates by one key rackjobber are that last year about 25% of the outlets he served were testing the video waters. This year, close to 70% are deeply involved. The number of outlets is estimated to be several thousand. Rackjobbers describe the outlets they are serving as core mass merchants, the high-volume chains with many stores that account for about 12,000 outlets.

"Last year we did a lot of tests for their stores, and this year we're rolling programs out for all the stores," says Bill Perault, director of advertising for the New Englandbased distributor Artec. Artec is supplying 25-30 chains, each of which represents "hundreds" of outlets, he says.

"That's where the growth in the business is right now, and those people are primarily selling product through," he says.

Convenience outlets and drug, department, and grocery stores make up most of the population of new outlets, which concentrate on sellthrough product. Only the grocery stores, which see significant amounts of repeat business from consumers each week, are heavily into rentals. Among the chains mentioned as involved are Osco Drugs, Savon, Caldors, Eckert's, and numerous Northeastern grocery store chains.

"We're talking in the neighborhood of 30,000 outlets," says Fredrick Ramsdell, vice president of Congress Video, a manufacturer that has specialized in putting its product into mass-merchandise outlets. "More and more of them are getting into continuity programs, where video is like records or any other goods they stock," he says, noting outlets are building video into their planagrams and floor space.

Providing special impetus for the involvement in video has been this year's flood of holiday promotions, which has provided more than enough fuel for the sell-through campaigns of the alternative outlets. "For the first time in a long time in video, the mass merchants have gotten excited about programs," says Jeff Miller, senior national sales director for VTR Distributors' VidMass mass merchandising division.

The new outlets will be concentrating their efforts on hit titles, Miller says. "Their overall success is going to be with the major studios—the RCA/Columbia, the Paramount, and the Disney titles." A Sears spokesman confirms that this statement is true for the chain, saying that the company will carry feature film product rated G and PG as well as children's, music, and instructional videos.

Executives claim the new outlets will not endanger the existing video specialty store network. "The rental store is the rental store; he's not a sales store. They're two different businesses," says Okinow.

"I see the overall exposure of video to the consumer as being good for the industry as a whole," says VTR's Miller. He and other video executives say anything that increases the visibility of home video is inherently positive.

"The mass merchants will find the market open to them because a lot of the video-specialty stores have not involved them in video sales," he says. The result may be to push more specialty stores into sell-through, he claims, as they respond to the new competition.

"It's going to be highly visible. It's going to be in stores. It's going to be promoted. You're going to see a lot of ads," says Handelman's Strome.



Siskmakers

## **Lawsuit Charges Theft Of LL Cool J Name, Songs**

### **BY IRV LICHTMAN**

NEW YORK A plaintiff who claims to be the "real" LL Cool J is seeking damages of \$10 million in U.S. District Court here against Columbia Records, Def Jam Recordings & Publishing, Rush Productions, and several individuals, including the person allegedly using his name and persona.

According to the action filed Aug. 27, the plaintiff, Lawrence Humphrey, claims that the gold-selling album "Radio" criminally and fraudulantly uses his professional name, voice, and compositions. The suit also charges fraudulent use of the LL Cool J name during the rap performer's personal appearances.

The suit alleges that Humphrey and defendant James Todd Smith, boyhood friends in New York, recorded Humphrey and his compositions in the basement of Smith's home in 1984. According to the complaint, Smith supplied the "simple beat," which has no originality and which does not contain any original copyrightable material.

Humphrey claims that these "basement tapes" evolved into the "Radio" album, which appeared on the Def Jam label, marketed by Columbia. Smith is named in the action as the one credited with performing on the album. The plaintiff claims to have first become aware of this alleged theft when he heard the album on the radio.

Further, Smith, Def Jam Recording & Publishing, and Rush Productions co-owners Russell Simmons and Rick Rubin are accused of falsely crediting Humphrey's compositions to Smith and Rubin and fraudulantly notifying ASCAP, the performance rights society, that they were the authors and that Def Jam Publishing was the copyright proprietor. The action states that Simmons visited Smith's basement and observed Humphrey rehearsing and singing his own songs.

The action, in addition to seeking a total of \$10 million in damages, demands that the defendants be enioined permanently from manufacturing or distributing the "Radio" album while the action is pending and that all copies be removed from the market.

Although aware of the action, a spokesman for Columbia Records declined comment. The other defendants could not be reached at presstime.



S CBS SONGS FOR SALE? That's the speculation concerning the CBS Inc. music publishing company, greatly expanded several years ago when it acquired the vaunted United Artists/MGM catalogs for some \$60 million. Mike Stewart, current chief of the company and a key negotiator in the acquisition of the UA/MGM copyrights, with financial assistance from three insurance company partners (Prudential, Northwest Mutual, and Minnesota Mutual), is said to be trying to make the deal on behalf of himself and his financial backers. The selling price? Under \$100 million, but not by much, insiders say ... Just about wrapped up is a purchase of the Al Gallico Music catalog by Coca-Cola for a reported \$6 million or \$7 million. Gallico, one of music publishing's mainstays, is likely to stay on.

THE FATE OF THE CBS RECORDS/GROUP within a new CBS Inc. management structure appears more secure with the return, albeit temporarily, of CBS founder William Paley as CBS Inc. chairman, while Laurence Tisch replaces Thomas Wyman for the time being as acting chief executive officer. Tisch, whose Loews Corp. owns 24.9% of CBS shares, has been quoted as saying he regards the music industry as no more than a crap shoot. Yet, Paley is likely to balance that view with little desire to dismiss a division that he started more than 50 years ago and that brings in handsome profits as the world's largest recording company. The label operation earned \$81.4 million for the first half of 1986, compared with \$43.8 million in the same period last year.

NAB/NRBA RADIO '86 got off to a fast start Sept. 10 in New Orleans as Westwood One/Mutual threw a welcoming reception complete with an indoor mini-Mardi Gras parade. The American Comedy Network's parody newsletter, "Outside Radio," was a big hit again this year, especially the item headlined "Rick Sklar Reveals He Created Mike Joseph." EZ Communications' private party was also a smash. The convention's only hitch was the lack of room radios at its Marriott Hotel HQ.

**Motown Drops Midline LPs Dealers: Move Speeds Vinyl's End** 

NEW YORK In what some retailers see as a move that prematurely helps push vinyl product out of the market, Motown has dropped LPs from its extensive midline catalog.

There are some 200 titles in Motown's economy-price line. The label will continue to service accounts with cassettes, and many of the deleted LPs appear on Motown's recently introduced doubletitle CDs.

"We think they jumped the gun," says Harold Guilfoil, buyer for Disc Jockey's 39-store Wax Works chain, which is based in Ow-ensboro, Ky. "I think we understand why they did that, because many of those titles are really attractive to the cassette buyer.

"On the other hand, we'd prefer not to see anyone force the death of LPs. We think they still have legs. We think there's still plenty of time and plenty of room to sell LPs.'

A purchasing executive from a major music chain, who prefers anonymity, also sees the Motown deletion as a hasty decision: "Every vendor will tell you, 'We don't want to prematurely bury the LP. And yet they're all doing that. Some of the discount programs out there now discourage buying LPs (see related story, page 1). A lot of the labels seem to be doing everything they can to bring about something they said they couldn't and wouldn't do."

In terms of the overall market, he characterizes Motown's decision as a "little disappointing. There were about 30 titles that sold pretty well for us. But frankly, there are so many titles in there that don't move that the line can be a pain in the ass. Now if CBS or WEA were to drop LPs from their

midlines, that would be a major story." Guilfoil says a recent store visit

reinforced his belief that the LP market is still viable.

"There were some older people buying LPs by Mantovani and George Strait, and these are people that aren't interested in going to the expense of adding cassette decks to their stereos." says Guilfoil. "The labels have the possibility of rushing it too much. And we're afraid that if the Handlemans and the Liebermans of the world suddenly say they're dropping LPs, then a lot of the labels might act on it too quickly. We might have gotten out of 8-tracks at the right time, but it's not time yet to drop LPs.

"I know they only account for 18% of our business, but that's 18% more than zero. And I like that 18% more than zero.'

A spokesman at Motown says label president Jay Lasker declines to comment on the decision to drop vinvl midlines. GEOFF MAYFIELD BERTELSMANN AG'S acquisition of RCA Records from GE (see page 1) doesn't include RCA/Columbia Home Video, but ties remain. The video company continues to be distributed to music accounts through RCA's network. Also, RCA/Columbia has a contractual agreement with the label for first refusal rights on any project from RCA Video Productions, a unit of RCA Records, which is being made available to the home video market.

**B**UZZ WORDS: Record rental, cassette packaging, and the practice procedures of retailers to trades appear to be the hotter items on the agenda as the NARM **Retailers Advisory Committee and Manufacturers** Advisory Committee meet Monday-Thursday (15-18) in San Diego. Record dealers are concerned that with video stores eyeing compact disks as an inventory add-on and with their rental of movies they may engage in the illegal practice of renting CDs. That same concern led to ads in VSDA's newsletters warning vid dealers not to rent disks. Russ Bach, WEA executive VP of market development, plans to reveal results from a study regarding the sales impact of audiocassette long boxes, and RCA is also expected to push its recently announced 4- by 12-inch cassettes. Bach may also announce whether his company will reconsider its decision to market the Warner Reprise music video line in VHS only. Some video dealers squawked about the lack of a Beta offering for the line during VSDA's recent confab



Bob Gooding, whose resume includes promotion stints for Warner Bros., Arista, Qwest, and Black Hawk as well as program director at WCOL in Columbus, Ohio, is returning to New York from the West Coast to join RCA. The move reunites him with Steve Backer, who is producing sessions for the Novus label.

ALLEN KLEIN has made a deal with PolyGram U.S. in which he'll provide the label with finished goods from his ABKCO Records catalog, including early Rolling Stones albums. Stones plus the likes of the Animals and Herman's Hermits will be heard on compact disks. too. Some of the Stones product coming to CD in October includes "Hot Rocks," "Beggar's Banquet," and 'Let It Bleed." There are 17 Stones albums in all, 15 of which are in the initial CD release. Original producer Andrew Oldham is remastering them digitally, with upgraded chrome cassettes and virgin vinyl on the new releases.

T'S BEEN 27 YEARS since Warner Bros. Records released "Porgy & Bess Revisited" by (Rex) Stewart (Cootie) Williams & Co., which was produced by jazz writer and longtime NARAS exec George T. Simon. Well, those sesssions are back via Hugh Fordin's DRG/Disgues Swing (thanks to a deal with Mickey Kapp at Warner Bros. Special Products). Even the jacket art is the same, but updated are the liner notes by Simon ... Kid Stuff's Shelley Tirk reports a deal with Salt Lake City-based Thompson Productions for its line of nine features and some 50 how-tos to join the Kid Stuff home video catalog. First out are two G-rated fea-tures, "Harry's War" and "Where The Red Fern Grows."... Bill Bennett, Epic Records' VP of album promotion, will tie the knot this December in Hawaii with Robyn Kravitz, a former indie and Elektra Records VP of promotion. Bennett may make another big move much sooner, since he's said to be talking to MCA Records about filling the album promotion spot vacated by departing VP John Schoenberger ... Industry vet Mort Hillman was a primary winner last week in his run for the New York Assembly in November. As a Democrat in the 26th Assembly district in Queens, he's considered a shoo-in. And, Hillman glows, he beat a candidate backed by Gov. Mario Cuomo ... Music publishing rights to the big off-Broadway hit "Olympus On My Mind" have been acquired by Chappell Music.

BEN E. KING arrived in Los Angeles last week to do a video of his golden-oldie "Stand By Me" from the smash film of the same name; it will be rereleased as a single from the Atlantic Records soundtrack. Film stars Wil Wheaton and River Phoenix are also in the clip ... Atlantic chief Doug Morris is also joining the exec producer ranks in Hollywood. His project is "Hearts Of Fire," now filming in London and starring Bob Dylan and Fiona.

BARBRA STREISAND'S \$5,000-a-couple concert on Sept. 6-the first live performance by the singer in six years-raised \$1.5 million for 1986 Democratic senatorial candidates. A Republican sit-down dinner the following night in L.A. featured President Reagan and grossed the same amount. The Streisand fund-raiser also benefited one of the singer's pet projects, the Hollywood Women's Political Committee. The 17-song concert, which was held at Streisand's Malibu estate, was videotaped for possible broadcast on the HBO cable Edited by IRV LICHTMAN network.

## **Music, Movies Prove To Be A Perfect Summer Pair**

### BY STEVE GETT

NEW YORK Final boxoffice figures show eight of the top 10 domestic movies this summer were supported by pop music releases.

Highlighting the profitable association between the film and record-ing industries was "Top Gun." From Memorial Day through Labor Day, the Paramount movie grossed \$119.1 million at the boxoffice. Columbia's platinum soundtrack album reached No. 1 on the Top Pop Albums chart and produced two No. 1 hits on the Hot 100 Singles chart-Kenny Loggins' "Danger Zone" and Berlin's "Take My Breath Away."

The other nine top summer mov-"The other time up summer mov-ies, in order of highest gross, were "The Karate Kid, Part II," "Back To School," "Aliens," "Ferris Bueller's Day Off," "Ruthless Peo-ple," "Cobra," "Legal Eagles," ple," "Cobra," "Legal Bagico, "Poltergeist II," and "Running

Of these, only "Aliens" and "Pol-tergeist II" did not feature music

tie-ins. Director John Hughes did not jump on the soundtrack bandwagon for his "Ferris Bueller's Day Off," but two songs featured in the film, Yello's "Oh Yeah" and the Beatles' "Twist And Shout," were issued as singles.

Aside from "Top Gun," no other soundtrack album generated particularly dynamic sales. Several movie-originated songs did, however, make significant showings on the Hot 100 Singles chart.

Among the hit singles were Rod

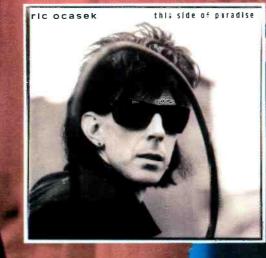
Stewart's "Love Touch" (from "Legal Eagles") and Peter Cetera's 'Glory Of Love" (from "The Karate Kid, Part II'').

Other top boxoffice draws were "About Last Night" and "Short Circuit." The latter featured El De-Barge's top 10 hit single, "Who's Johnny?"

Soundtrack albums could not help such movie flops as "Howard The Duck," "Big Trouble In Little China," and Prince's "Under The Cherry Moon.

## paradise is only an album away.

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### ric ocasek this side of paradise (GHS/MSG 24C98)

the new album/produced by chris hughes, ric ocasek and ross cullum/featuring the smash single "emotion in motion"(7-28/217)

management: ellipt roberts/jeff krame\* for lookout management/on geffen records and cassettes, ava lable soon on compact discs.



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