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Follows page 36

VOLUME 98 NO. 42

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October 18, 1986/\$3.95 (U.S.), \$5 (CAN.)

Nashville Execs Declare Country Music Fit & Able

BY GERRY WOOD

NASHVILLE A growth period without the deceptive qualities of the "Urban Cowboy" craze, a back-to-basics movement in discovering and promoting country acts, and improved international exploitation are hoped-for developments for stimulating the country music industry in the coming year.

With the national spotlight and industry focus on Nashville during Country Music Week, Saturday-Friday (11-17), a survey of those who direct and control Nashville's country thrust indicates the mood is on the upswing.

"We've got new, exciting acts we're breaking as an industry," says Rick Blackburn, senior vice president and general manager, CBS Records, Nashville. "When you've got new blood, it'll reactivate the consumer—and that's occurring now." Blackburn expects the

growth of country music compact disks to spread dramatically within the next year. "CD hardware will be a major purchase by our consumers this Christmas. In 1987, we'll enjoy a brisk pickup in CD software sales."

After chasing some false gods spawned by the faddish "Urban Cowboy" craze, Nashville label executives have honed their business practices, staffs, and rosters. "We have a better handle on who we are as an industry," says Blackburn, who also serves as president of the Country Music Assn. "I'm proud of the work the CMA has done in taking it to the street. We're all communicating better—not pie in the sky, but understanding our businesses better and forgetting the

(Continued on page 106)

WCI Refutes Racism Charges WEA: S. Africa Pullout In Works

BY NELSON GEORGE

NEW YORK Warner Communications Inc. (WCI), in response to an attack by the Rev. Jesse Jackson, has revealed plans for divestiture of its record operations in South Africa.

According to black WEA staffers, the divestiture plans were underway prior to Jackson's attack, which came in a letter to WCI chairman and CEO Steve Ross.

The civil rights leader is seeking "a bench-mark agreement" with WCI on a host of issues that he hopes to confront the entire record industry with. Among these are divestiture of investments in South Africa; higher salaries for black employees; alleged disparities in

promotional budgets for pop and black product; and recruitment of acts from smaller labels.

Jackson's Sept. 25 letter was sent to many in the entertainment

business. His attack coincides with a multimillion-dollar lawsuit filed against Elektra by Solar Records (see story below). Solar chairman

(Continued on page 107)

Action Stems From Elektra Deal Solar Suit Slams WEA

BY CHRIS MORRIS

LOS ANGELES Solar Records and its founder and chairman, Dick Griffey, are seeking damages in excess of \$386 million in a suit filed against Warner Communications Inc., the Warner/Elektra/Asylum labels, and publisher Warner Bros. Music

International.

The 19-count action, filed Sept. 23 in the Central District of California of the U.S. District Court, charges the companies with deprivation of civil rights, fraud, copyright infringement, and breach of good faith, among other abuses.

The suit alleges that WCI attempted "to gain control and dominion over Solar and Griffey... for the purpose of expropriating Solar and Griffey's business for itself."

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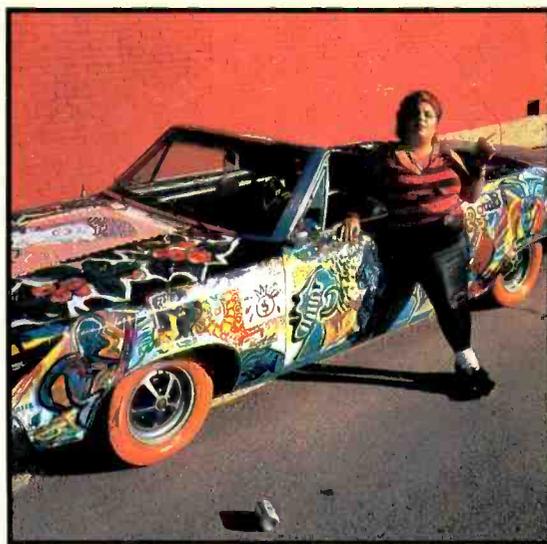
NARM Bringing Indie Distributions To Wholesale Meet

BY EARL PAIGE

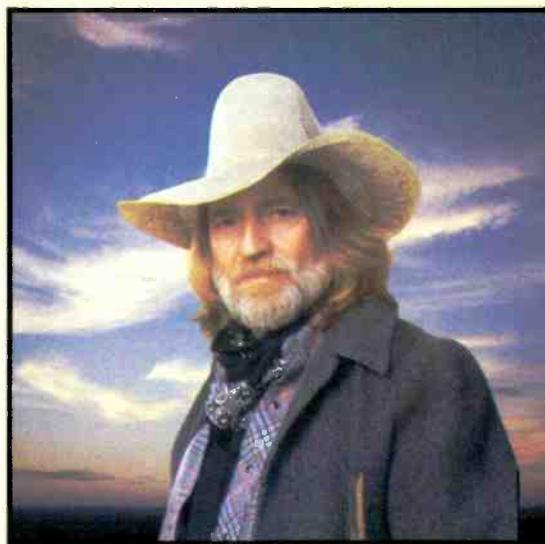
LOS ANGELES Independent label growth, audiocassette packaging, dwindling LP share, and sell-through of home video will be among the major topics Oct. 28-Nov. 1 at the National Assn. of Recording Merchandisers (NARM) Wholesalers Conference.

For the first time, NARM is combining what has been a joint rack-jobber and one-stop conference with a previously separate conference

(Continued on page 106)



Idiosyncratic, unorthodox and perfectly geared toward a mainstream audience? Impossible? Not if the name of the band is **Fetchin Bones**. Currently touring with REM, this fresh, raw, vibrant band has their first major label release, **BAD PUMPKIN**, out now on Capitol. Fetch 'em now, and be prepared when everyone else does.



"PARTNERS" is the new album that's 100% WILLIE and 100% Great. Produced by Chips Moman in the tradition of "Always On My Mind". "PARTNERS" includes fresh new versions of "Something In The Way She Moves" (Beatles), "When I Dream" (Crystal Gayle), "Heart Of Gold" (Neil Young), and "My Own Peculiar Way" (Willie's classic). On Columbia Records, Cassettes, and Compact Discs. FC 39894.

BMA Aims For Radio Input

MIAMI BEACH The election of a powerful radio personality as president and a surprisingly diverse board of directors were highlights of the Black Music Assn. (BMA) conference here Oct. 1-5.

The choice of Lee Michaels, program director of WGCI Chicago, as president marked the first time a prominent radio figure has headed the 8-year-old BMA, an organization dominated previously by record executives.

Also, the publishers of the two biggest black radio trade papers, Jack Gibson of Jack The Rapper and Sid

(Continued on page 107)



TOMORROW BELONGS TO EUROPE

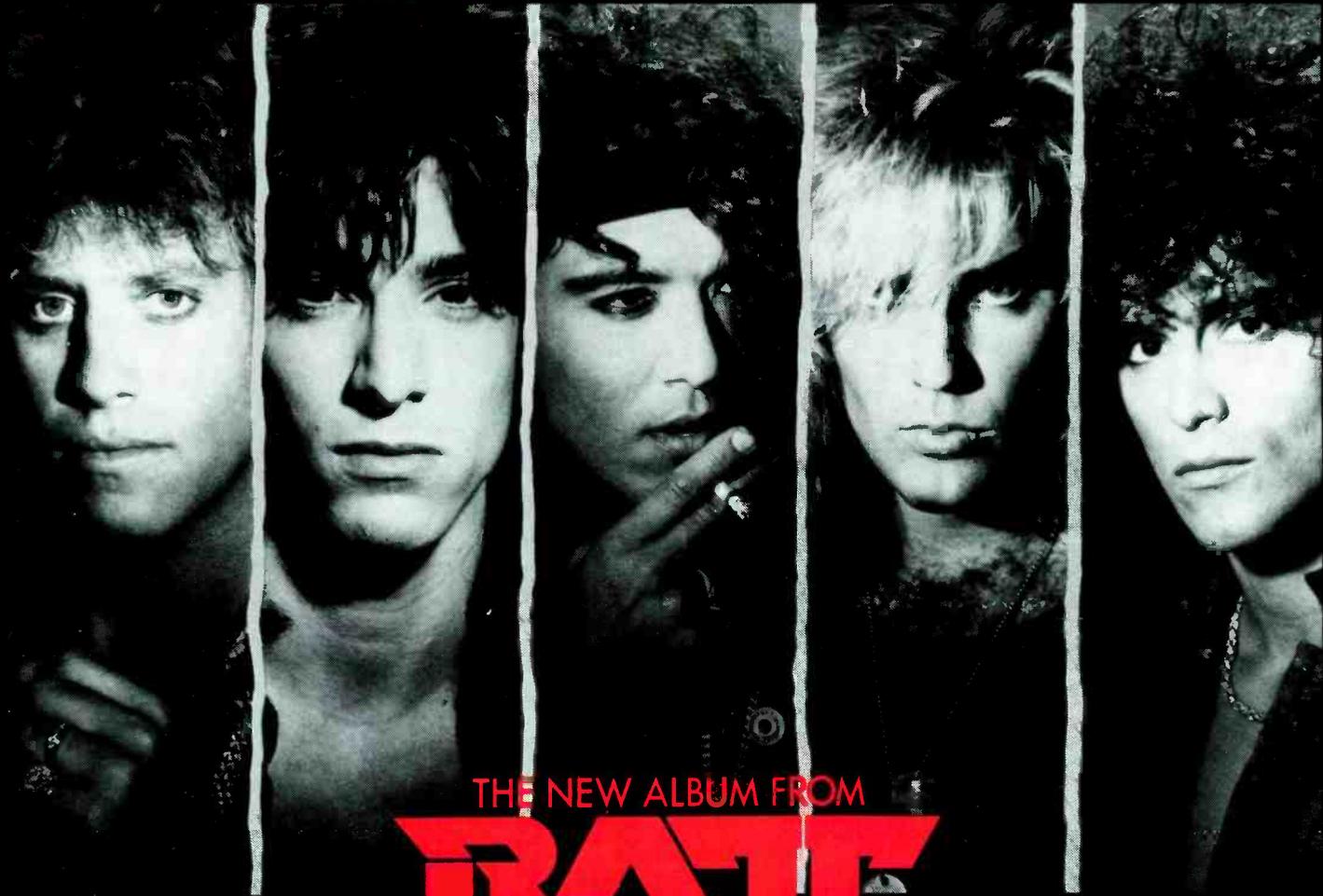
Be part of "The Final Countdown"! Worldwide rock 'n' roll. On Epic Records, Cassettes and Compact Discs.

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THE INFESTATION CONTINUES...

Dancing Undercover



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FEATURING THE SINGLE,

Dance

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Produced by Beau Hill, A Berle Compony Production
Personal Management: Marshall Berle

ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS



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BILL AIMED AT ALLEGED AD BIAS House Reacts To Black Radio Lobby

BY BILL HOLLAND

WASHINGTON After hearing recurring complaints from the nation's black broadcasters, Rep. Cardiss Collins, D-Ill., has introduced legislation (H.R. 5373) that would deny tax deductions to advertisers who discriminate against black-owned or black-formatted radio stations.

The measure, co-sponsored by Rep. Mickey Leland, D-Texas, chairman of the Black Congressional Caucus, would also strip tax breaks from advertisers who discriminate against black-owned television and print media.

Collins said H.R. 5373 would also permit a party to bring a civil suit on behalf of itself and others.

Black broadcasters, through the National Assn. of Black Owned Broadcasters (NABOB), aired their

concerns at a FCC hearing in February, where they told of specific instances when their stations had been passed over by national advertisers in favor of nonblack stations with lower ratings. The FCC has said it does not have sufficient information to determine if discrimination exists, but if such information were found by another body, it would support sanctions.

Trade associations for the advertising industry countered at the Oct. 2 hearing on the issue that black stations are not discriminated against but often are simply not the best means of reaching black buyers in a free market.

For example, said Gloria Lanza-Bajo, vice president of the American Assn. of Advertising Agencies, research might show that black buyers are reached better through TV than a local radio station. "That has

nothing to do with discrimination," she said.

However, James J. Hutchinson, executive vice president of Inter Urban Broadcasting Inc., which owns WYLD-AM/FM New Orleans, said that despite the station's top ratings, "We are not the No. 1 billing station." He contended that the reason the stations are excluded from national advertising buys is that buys are "specifically identified as 'no black,' 'no urban,' 'no ethnic.'"

Added Diane Johnson, advertising manager of top-rated WHUR-FM here, "The no-ethnic dictate is there. It's very racist and very real."

With only a few days remaining before Congress is expected to adjourn, H.R. 5373 will not see any action until it is reintroduced in January.

Retailer Protest Is A Likely Cause Of Changes CBS Records U.K. Revises Trading Terms

BY PETER JONES

LONDON The new trading terms introduced by CBS Records here on July 1, which generated a storm of protest from the retail industry, have been changed, though the company is not disclosing details.

The fact that there has been a change of policy was revealed by CBS managing director Paul Russell at the company's annual sales conference held here recently.

After CBS set the new terms in motion in July, it was followed by other majors, including EMI and PolyGram. The 5% return allowance for LPs and cassettes was eliminated as well as the 2.5% cash settlement discount—described in July by CBS as "archaic"—in favor of 30-day net payment terms. Dealer prices for CBS' three main pop album categories were reduced by about 8%.

It was the elimination of the 2.5% discount that fired the retail trade anger. This discount now appears to have been restored, at least to some extent.

Paul Russell approached the subject at the sales conference by saying that excitement generated by the televising of the British Record Industry Awards in 1984 and 1985 had died away. He concluded that 1986 had a "boring show."

At the time of Christmas of 1985, dealers had complained of the number of compilation albums and the lack of big new talent.

Russell told conference attendees, "Major retailers, also some of the smaller ones, had adopted a restrictive stocking policy, particularly with singles. More was being stocked of fewer titles, with the accent on singles from safe superstar acts." So CBS tried to change the situation by introducing new trading terms.

Russell said, "The changes didn't win us popularity. It lost us a few sales too. But we have now concluded arrangements with all segments of the retail side, big and small, which will ensure a practical commitment to breaking new CBS artists and a wide stocking policy

with particular emphasis on all artists' singles."

At the height of the dispute, Record Merchandisers, a leading rackjobber, refused to stock CBS product, and some retail chains took a similar approach as the other majors moved in with new trading terms (Billboard, Aug. 30).

Garry Nesbitt, head of the Our Price/Music Market chain, says he is pleased that CBS has "recognized the problems brought upon us by altering its rules and regulations."

When the new terms were announced in midsummer, Nesbitt said the policy would "encourage an even more conservative approach to stocking new product. Dealers won't want to know unless a record is in the charts. We're not acting as a&r people. It's a question of economics."

However there are no signs that PolyGram and EMI are planning to revise their terms so quickly. Both companies are saying the new terms were introduced so re-

(Continued on page 106)

H(e)aven Down Under Musical Exiles Eye Australia

BY GLENN A. BAKER

SYDNEY In what has been described as a reversal of the "brain drain" that has afflicted Australian music for decades, rapidly increasing numbers of internationally famous producers and session musicians are migrating Down Under with their families, their talents, and, in some cases, their recording studios.

Since the late '70s, Australia has become a new celebrity playground. David Bowie has a house in Perth, the city where his son goes to school, and George Harrison is building one on Queensland's Hamilton Island. Mick Fleetwood purchased a parcel of land in a lush area of New South Wales.

Status Quo bassist Alan Lancaster lives in Sydney and commutes to London for occasional recording and concert commitments. Elton John appears to enjoy socializing in the city, and members of Dire Straits have purchased plush Sydney penthouses and mansions.

But a more significant influx is highlighted by four behind-the-

scenes figures now operating here. They are Joe Wissert, who has produced No. 1 hits for Boz Scaggs, the Turtles, and Gordon Lightfoot, among others; Louis Shelton, an outstanding session guitarist and Seals & Crofts' long-time producer; Ricky Fataar, formerly a member of the Beach Boys and the Rutles; and David Courtney, mentor of Leo Sayer and a producer and writer for Three Dog Night, Roger Daltrey, and Dollar.

In search of an improved lifestyle, each is contributing significantly to Australian music's ceaseless battle for recognition and acceptance in the top half of the world.

The key appears to be the global success of Men At Work from 1982-83. At the time, band member Greg Ham said, "Americans have a thing about Australia being a last frontier. I think the Americans would like to think there is a last frontier around because they haven't got one of their own anymore."

Says Shelton: "I wasn't real crazy about dealing with smog, earthquakes, the threat of nuclear war, and an increase in violent crime

(Continued on page 107)

55 Dealers Participate WaxWorks Show Draws 1,500

BY ED MORRIS

OWENSBORO, Ky. Business was so good at the sixth annual WaxWorks/Videoworks trade show here Oct. 6-8 that even with twice last year's floor space and an accelerated check-out system, video buyers were standing in line for up to an hour at the cash register. WaxWorks executives estimate that there were 1,500 or more buyers at the show—compared with 900 to 1,000 last year.

Sales totals from the show were not available at presstime, but the 1985 edition brought in more than \$600,000 during the 12 hours the "video supermarket" was open.

About 55 video manufacturers and accessories dealers exhibited at the show—up from 43 last year. At the WaxWorks exhibit, the big push was on stocking CDs in video rental and retail stores.

In its Hear The Light promotion, WaxWorks offered retailers two CD prepacks: 150 for \$1,785, comprising 80 pop/rock, 30 country, 15 soundtracks, 15 classical, and 10 easy listening and jazz; and 300 for \$3,570, including 150 pop/rock, 75 country, 25 soundtracks, 30 classical, and 20 easy listening.

As part of its lure, for \$250 plus

shipping WaxWorks offered Hamilton fixtures to hold the CDs at \$250 and Gopher Products divider cards for 36 cents each. Album buyer Harold Guilfoil says there was widespread interest in the packages.

Shoppers were offered the option of checking their purchases out themselves, leaving them in the exhibit area until the second day of the sale, or having them shipped directly to their stores the day after

Big push on stocking CDs

the show ended.

The manufacturers trotted out several celebrities to attract shoppers. Karl Lorimar booths featured actor/gymnast Mitch Gaylord, promoting the movie "American Anthem," and Playboy model Rebekka Armstrong, star of the latest Playboy Centerfold series' cassette.

Wrestlers Debbie Combs and Man Mountain Link stalked the Video Game and Independent Media Marketing displays, respectively. Magician Tom Mullica appeared for Transworld, and make-up artist David Powell did demonstrations of his art for United Home Entertainment.

ment.

One of the more popular attractions was actress Sybil Danning, who signed autographs at the IVE enclave. Purchasers of IVE product were automatically registered for a drawing, the grand prize of which was dinner with Danning.

All product was color-coded to show prices—which ranged from \$7.90-\$61.85.

To make shopping and waiting more tolerable, Karl Lorimar ran a free bar from 11 a.m.-5 p.m. the first day of the show. The bar served to focus attention on the company's "Mr. Boston's Official Video Bartender's Guide." Another Karl Lorimar ploy was giving away \$100 each hour of the show, selecting winners from those who registered at the company's display.

On the evening before the show opened, CBS/Fox sponsored a welcoming reception, Transworld provided a magician to entertain the registrants, and IVE/USA/Montgomery/Thriller provided a cruise on the Ohio River.

MCA Records' Nanci Griffith and Capitol's Sawyer Brown gave a concert the evening of Oct. 7, which was followed by a "casino night" underwritten by Embassy Home Entertainment.



New Addition. Guenter Hensler, left, president of PolyGram Classics, meets with ECM Records founder Manfred Eicher, center, and director Lee Townsend to discuss plans for their new distribution pact. The agreement, covering the U.S. and Canada, includes upcoming releases as well as ECM's entire back catalog, which features recordings by Pat Metheny, Keith Jarrett, and John Abercrombie.

Executive Turntable

RECORD COMPANIES. Merlin Bobb is appointed director of a&r for the black music division of Atlantic Records in New York. He was music consultant and air personality for WBLS New York.

Island Records in New York promotes Bobby Ghossen to director of a&r, black music division and names Jean-Pierre Weiller director of jazz, Island/Antilles Records. Ghossen was director of dance music promotion. Weiller was president of Europa Records.

CBS Records International in New York makes the following appointments: Mason Munoz, director of marketing and sales, Columbia label;

RCA Red Seal Doubles Digital Remastering Emmerson Moves To Expand Artist Roster

BY IS HOROWITZ

NEW YORK RCA Red Seal has doubled the scope of its digital remastering program, even as the newly reorganized division steps up negotiations to make additions to its artist roster.

Michael Emmerson, recently appointed president of the classical operation, says he is moving rapidly to revitalize the label, which he feels has been neglected and allowed to decline in recent years.

Beginning in January, Red Seal will release 12 compact disks a month derived from the expanded remastering program, says Emmerson. Those already in preparation will bring the label's catalog in this category to 40 by the end of the year. This is in addition to new releases in the configuration.

A special feature of the vault enhancement program will revolve around the 1987 centenary of the birth of Artur Schnabel. Ten Schnabel CDs will be issued in the first quarter of the year, all remastered by Max Wilcox, alone who produced many of the pianist's recordings.

In some cases, says Emmerson, the digital remastering effort will dig back well into the acoustic recording era, involving a variety of vocal and instrumental artists.

On the new signings front, the label has inked a deal with the young Irish pianist, Barry Douglas, first-prize winner at this year's Tchaikovsky Competition in Moscow. His first recording for RCA, the Tchaikovsky Piano Concerto No. 1, was taped at the end of August and is being rush-processed for release in November. The deal with Douglas

is for three years, says Emmerson, and calls for three albums a year. His next recording will be of Musorgsky's "Pictures At An Exhibition."

Other signings are due shortly, says the new Red Seal chief. He says that young new artists are being eyed in addition to already established artists who may be ready for a label change.

Of those exclusive artists remaining on the label, Emmerson points to flutist James Galway, guitarist Julian Bream, and clarinetist Richard Stoltzman as talent that will benefit from a "reinforced commitment."

One exclusive Red Seal artist who will be leaving is pianist Emanuel

Ax, but the decision was the artist's and was made prior to his arrival, says the label chief. Several recent Ax recordings remain to be released, and he will record two new albums before his contract terminates—as pianist in a *lieder* recital and in chamber music with the Cleveland Quartet.

In general, says Emmerson, new product will be recorded with the world market in mind. "We have to activate and sell a product line that can be sold in many markets."

The French label Erato will continue as a major product contributor, and Emmerson says the possibility of co-productions is being discussed. RCA distributes Erato

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BOBB

MUNOZ

RIPLEY

HENDRICKS

Steve Ripley, director of special assignments, Epic/Portrait/Associated labels; Frank O. Hendricks, director of marketing and sales, classical and jazz product; and Alan J. Street, director of marketing and sales, special products. Munoz was previously vice president and general manager for Bronze Records. Ripley was upped from product manager. Hendricks was director of marketing and administration for the label. Street was marketing manager for CBS Records U.K.

RCA Records names Mike Sirls manager of national country promotion, Nashville. He joins from Chart Attack Promotions.

Robert Wieger is promoted to manager of West Coast artist development



STREET

FRIED

RELLA

GIANOPULOS

and publicity at Arista Records in Los Angeles. He was West Coast publicist. Also, Deborah Radel becomes publicity coordinator for the label in New York.

Marlene Cohen is named manager of creative services for Profile Records in New York. She was art director for SPIN magazine.

Don Kaye and Don Girovasi join the promotion department of Combat Records, a division of Relativity Records in Jamaica, New York.

DISTRIBUTION/RETAILING. WEA's Los Angeles branch appoints Steve Kim field merchandiser. He has been with the company since 1980.

The Music Shop in Nashville names the following general managers: David DeBusk for the Music Shop; Jacqueline Rather for the distribution division; and Dick Coleman for the Nashville 800 division.

HOME VIDEO. James N. Gianopulos is appointed vice president of business and legal affairs for the video division of the Paramount Television Group in Los Angeles. He was senior vice president for that area at RCA/Columbia Pictures International.

Vestron Video in Stamford, Conn., promotes Michael Wiese to vice president of nontheatrical programming and C.J. Kettler to vice president of film acquisition. Wiese was vice president of original programming. Kettler was vice president of children's video library.

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54% Increase In Third Quarter CBS Records Profits Rise

NEW YORK CBS/Records Group profits increased 54%, with an 8% hike in revenues, during the third quarter ending Sept. 30.

According to parent CBS Inc., the group's U.S. division, fueled by a strong showing by its artist roster, was the principal factor in the rise in profits. Profit gains for CBS Records International and Columbia House, the unit's club operation, were also cited.

CBS/Records Group profits for the third quarter reached an estimated \$19.2 million, up from \$12.5 million during the corresponding 1985 quarter. Third-quarter reve-

nues increased to \$339 million from \$313.6 million.

For the nine-month period, profits hit an estimated \$100.6 million, up from \$56.3 million during the corresponding period in 1985. Revenues reached \$1.02 billion, up from \$887.9 million during the corresponding period of 1985.

CBS Inc. profits in the third quarter declined 2% from the corresponding period of 1985. Although operating profits rose 20% in the quarter, income from continuing operations declined because of a number of unusual charges, the company reports.

**A-WONDERFUL!
A-WONDERFUL!
A-"WEIRD AL"
"POLKA PARTY!"**

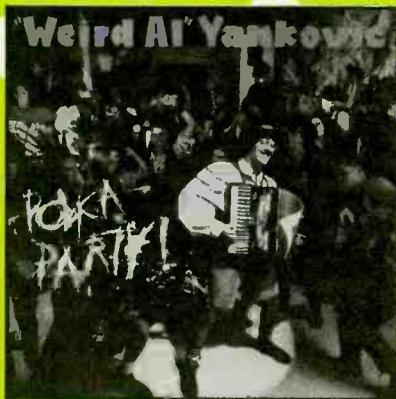
Break out the pretzels! "Weird Al" Yankovic is hosting a polka party!

It's "Weird Al"'s biggest bash yet. And his first two bashes were gold-plus!

To kick it off there's a video of the new single, "Living With A Hernia"! ZSA 06400

Why there's even a Christmas song for Christmas polka parties.

"Weird Al" thinks of everything!



"WEIRD AL" YANKOVIC'S "POLKA PARTY!"
FUN FOR ALL AND ALL FOR FUN!
ON ROCK 'N' ROLL RECORDS, CASSETTES AND COMPACT DISCS.



Profile Runs Away From The Pack

Rap Success Lets Indie Branch Out

BY FRED GOODMAN

NEW YORK In an era when most independent labels worry about the hegemony of the majors, the multi-platinum success of Run-D.M.C. is helping Profile Records plot a wide course that runs the gamut from pop to street music.

"We feel we can have pop hits

when we have the right records," says Cory Robbins, president of Profile. "But we still try to be a street label in the sense of awareness and reacting to trends before the major labels. It bothers me when we hear about a record after a major gets it; it would have bothered me when we were real small, and it still does even though our fi-

nancial well-being doesn't depend on it anymore."

Profile's financial well-being seems assured: Run-D.M.C.'s "Raising Hell" album has been certified double platinum in the U.S. only five months after its release and is charting strongly in several foreign markets. Robbins and his partner, label vice president Steve Plotnicki, say the album may ultimately sell 4 million units. "We've only done two singles at this point," says Robbins.

With new offices at 740 Broadway in Manhattan, the label has plenty of room to spread out. Yet Profile sees no reason to rush into expansion. The independent has a roster of about 35 artists and a full-time staff of 14.

"Our billing for the year has totaled around \$14 million," says Robbins. "That's not a normal ratio for staff to revenues, and we could easi-

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Jazz, Classical, Folk Repertoire

Vanguard Sold To Welk Unit

BY IRV LICHTMAN

NEW YORK The Welk Record Group, having officially purchased the 36-year-old Vanguard label Oct. 3, says it intends to convert much of the label's library into compact disks starting early in 1987. The label has produced only a sporadic flow of laser-read disks so far.

Acquisition of the label, which has a wide-ranging repertoire of classical, folk, jazz, and contemporary music among its 2,000 masters, ends ownership by Seymour and Maynard Solomon, who established the company in 1950. The brothers,

who also sold their music publishing interests to the Welk Record Group, will no longer be involved in the operations of the company, which has been based in New York (see Keeping Score, page 85). The purchase price was not announced, but it is understood that the buyout figure was between \$2.5 million and \$5 million.

Larry Welk, president of the Santa Monica, Calif.-based Welk Record Group—which also owns the Ranwood label and distributes Pat Williams' new Soundwings Records and the Hindsight label—said that

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Poll: Ownership Of CD Players

Rises To 6.4%, From 1.8% In '85

NEW YORK Ownership of compact disk players among families with stereo equipment rose to 6.4% this year, compared to 1.8% in 1985, according to a study commissioned by the market research department of Newsweek magazine.

In follow-up interviews with 552 households across the country, the survey found that new owners of CD players continued their interest in both LPs and cassettes, buying a median of five units in each category per year. The median number of CDs owned by each household is 14. Awareness of CD among those surveyed rose to 80% from 64% between 1985 and 1986.

CD buyers prefer rock music (40%), with country and classical each accounting for 15%, pop 14%, and jazz 12%. New titles account for 69% of purchases, and 35% were for replacement of other configurations, the sur-

vey found.

Player owners report satisfaction with the machines but are critical of how the software is marketed. CD display in record stores was criticized by 32% of owners, 23% expressed dissatisfaction with availability, and 16% were unhappy with title selection.

Those buying component CD players prefer regular units over portables by 63% to 11%. About 19% bought units built into a stereo system, and the remainder had car units.

Of those who were aware of CD, only 9% said they intended to install a car player in the next 12 months. Nearly three-quarters in this group said they were not considering car CDs at all, according to the Newsweek survey.

The median price of CD players bought as separate components was \$267. When bought as part of a stereo system, the typical cost was \$348.

Third Viacom Buyout Bid Rejected

Management Offers \$44 Per Share

NEW YORK A sweetened buyout bid by the senior management of Viacom International Inc.—the parent company of MTV—was rejected Oct. 7 by Viacom's outside directors.

The \$44-per-share bid, valued at \$2.9 billion, was the third offer tendered by a group headed by Terrence A. Elkes, president and chief executive officer of Viacom, that would have taken the diversified entertainment company private. Initially, the Elkes group had offered the equivalent of \$40.50 per share in cash and ex-

changeable preferred stock (Billboard, Sept. 27).

Following on the heels of the initial offer, Sumner Redstone of National Amusement Inc., a major Viacom shareholder, substantially increased his stake in the company. National Amusement now owns more than 18% of Viacom's stock, producing speculation that Redstone is interested in acquiring the company either alone or in concert with the management or other groups.

Viacom closed Oct. 7 at \$43.75, up \$1. FRED GOODMAN



Major Attraction. Arista Records president Clive Davis, right, and Qwest Records' Quincy Jones help Whitney Houston celebrate her recent sold-out shows in Los Angeles. An exclusive party, held at a private Bel-Air estate, also included Barry Manilow, Luther Vandross, Burt Bacharach and Carole Bayer Sager, and Warner Bros. Records' Mo Ostin, among others.

CHART BEAT



by Paul Grein

BOSTON'S "Third Stage" debuts at No. 15 on this week's Top Pop Albums chart, even though more than eight years have elapsed since the group's last release, "Don't Look Back." That album debuted at No. 10 in September 1978 and shot to No. 1 two weeks later.

"Third Stage" is only the fourth album so far this year to debut in the top 20. Van Halen's "5150" debuted at No. 13; Prince & the Revolution's "Parade" and Patti LaBelle's "Winner In You" both bowed at No. 14.

Boston's album is being boosted by the first single, "Amanda," which leaps 12 notches to No. 15 on this week's Hot 100. Both of Boston's first two albums generated top five hits—"More Than A Feeling" and "Don't Look Back," respectively.

"Third Stage" is Boston's first album for MCA Records. If it hits No. 1, it will be the second MCA debut album so far this year to top the chart, following "Winner In You." We might add that both Boston and LaBelle used to be on Epic.

"Third Stage" isn't the only label debut by a long-dormant act to crack this week's album chart. Alice Cooper enters at No. 133 with his MCA debut, "Constrictor"; James Brown bows at No. 168 with his Scotti Bros. debut, "Gravity."

FAST HOT 100 FACTS: Female solo artists account for the top three positions on the Hot 100 for the first time in more than seven years. Janet Jackson's "When I Think Of You" holds at No. 1 for the second week, Tina Turner's "Typical Male" jumps three spots

to No. 2, and Cyndi Lauper's "True Colors" leaps six spots to No. 3. The last time female soloists nailed down the top three positions was in July 1979, when they in fact controlled the top four. Anita Ward's "Ring My Bell" was No. 1,

Boston bows at No. 15 with LP after 8-year hiatus

Donna Summer's "Bad Girls" and "Hot Stuff" were No. 2 and No. 3, respectively, and Rickie Lee Jones' "Chuck E's In Love" was No. 4.

Don Johnson's "Heartbeat" jumps two notches to No. 5, one year to the week after Jan Hammer's "Miami Vice Theme"—the theme from the show that made Johnson a star—cracked the top five. Tony Sundholm of Sudbury, Ontario, notes that both records also hit the top 10 the same week—one year apart.

Lisa Lisa & Cult Jam With Full Force's "All Cried Out" jumps two notches to No. 9, more than 16 months after their "I Wonder If I Take You Home" hit No. 1 on Billboard's Hot Dance/Disco 12-Inch Singles Sales chart. "All Cried Out" is the third single from the group's eponymous album, following "I Wonder" and "Can You Feel The Beat."

Five '60s classics are listed on this week's Hot 100: The Beatles' "Twist And Shout" and Ben E. King's "Stand By Me," plus re-makes of the Rolling Stones' "Jumpin' Jack Flash," the Mamas & Papas' "California Dreamin',"

and Del Shannon's "Runaway." But listed ahead of all of them is the Ronettes' "Be My Baby," a piece of which is featured in Eddie Money's "Take Me Home Tonight," which jumps to No. 19 this week.

FAST ALBUM FACTS: Huey Lewis & the News' "Fore!" jumps to No. 1 in its fifth week on the Top Pop Albums chart. That's considerably faster than Lewis' last album, "Sports," which took 39 weeks to reach No. 1. Lewis & the News are only the fifth act so far in the '80s to land back-to-back No. 1 albums. They follow the Rolling Stones, Prince & the Revolution, Madonna, and Lionel Richie. It's worth noting that three of the five have come up in the last two months.

Iron Maiden's "Somewhere In Time" leaps 56 notches to No. 25 in its second week. It's likely to land in the top 10 alongside Bon Jovi's "Slippery When Wet," which jumps to No. 2. Both breakthroughs signify a robust market for heavy metal and hard rock acts. Iron Maiden's highest-charting album to date is 1983's "Piece Of Mind," which peaked at No. 14.

WE GET LETTERS: Mike Perini of Ypsilanti, Mich., notes that the Beatles' "Twist And Shout" has become the group's all-time longest-running chart single. The hit rode the chart for 11 weeks in 1964 and has now been listed for 11 additional weeks. The old record for a Beatles single was 19 weeks for "Hey Jude"; the old record for Beatles' "material" was 21 weeks for "Stars On 45." Notes Perini: "When Jaap Eggermont sacrilegiously put a load of Beatles classics into a medley shredder five years ago, he came up with a single that—in the slow-charting '80s—managed to stay on the chart longer than any Beatles single ever had. But now the unfair advantage he had [of the slower turnover on the charts in the '80s] has worked in the Beatles' favor and put them back out front where they belong."



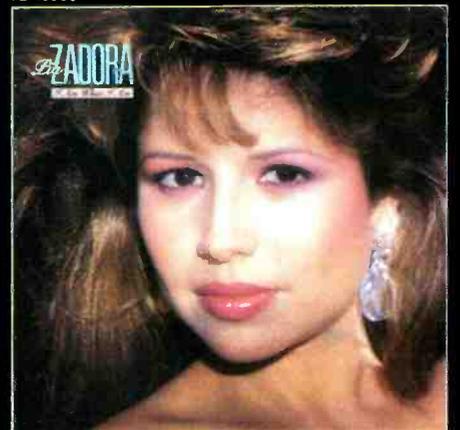
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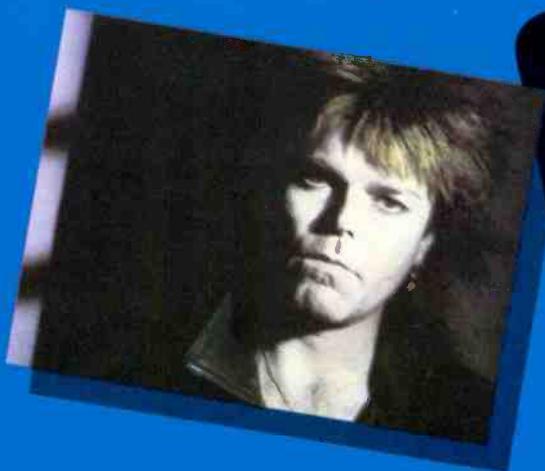
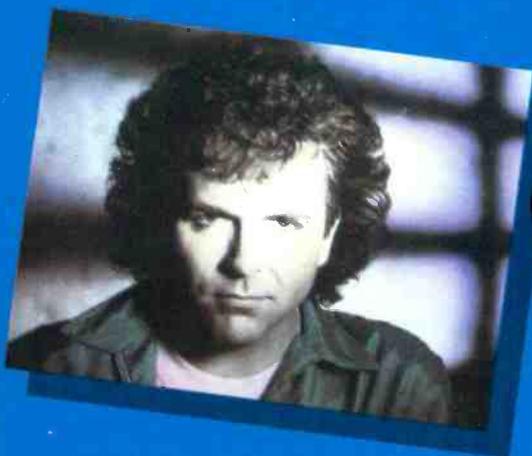
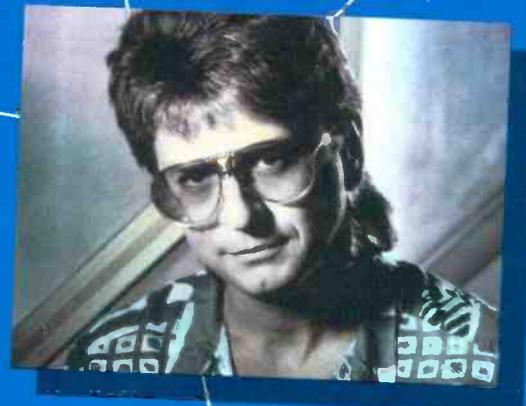
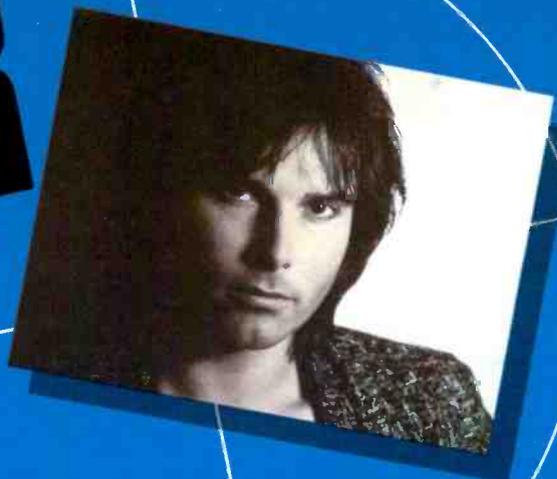


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A Visibility Problem

SIZING UP THE CASSETTE MARKET

BY ELLIOT GOLDMAN

Six-by-12, 6-by-6, 4-by-8, 6-by-10, 4-by-10 . . . ah, 4-by-12!

To anyone outside the music business, those figures sound like one of the magic formulas for the new Rubik's toy. But for those of us in the record industry, those should be important and fateful numbers, since they represent the future of our industry as it relates to a topic that should long since have been addressed:

How is the configuration that represents 60%-70% of our album sales to the consuming public—the prerecorded cassette—displayed and sold to that public?

For this issue to be addressed in terms of "existing fixtures," varying esoteric and inconclusive "tests," retailers' concepts of "store space," or financial controllers' per-unit cost analyses, is to miss the forest for the trees.

For an industry that spends millions trying to get "end caps," "window displays," and any sort of favorable position for the LP version of its product, ignoring how its cassette product is displayed is illogical and contradictory.

The basic strength and stability of the prerecorded music business is the fact that music is such an important part of the lifestyle of our primary buyers.

However, it has been clear from the first research done on consumer buying patterns that these primary record buyers—as well as the more casual buyers who purchase popular releases by major artists or are attracted by the phenomenal success of a breakthrough artist—are also very strong *impulse* buyers.

It is that impulse purchasing that is the difference between a stagnant and a successful business.

Under those circumstances, how our product is presented to the consumer at the retail level is all-important, and the specific packaging of that product is the most important

element of all.

Anyone who has watched consumers in retail stores browse through the colorful wall or step-down displays of 12-by-12-inch LP covers before going to request his selections at the cassette desk knows that when that 12-by-12-inch display is allotted less space because that configuration is not selling, we record manufacturers will be in trouble.

To believe that those same consumers are going to browse for mu-

excuse for an offense, and I can't believe that any record executive, much less an artist, considers it an adequate replacement for the 12-by-12-inch LP jacket cover, either as a merchandising tool or as a visual representation of the creative talent it contains.

The reasonable and obvious conclusion is that the cassette package must be an attractive merchandising element that both informs the consumer and entices him to buy the product. If not, we run the very

display of the CD and cassette side by side at retail, with the added merchandising value such display will yield.

I appreciate that a move to 4-by-12-inch cassette packaging will cause some short-term dislocation for retailers physically unprepared to handle the new packaging. For that reason, I believe we need to maintain a dual inventory of 4-by-12-inch and normal Norelco box formats for a transitional period.

But retailers' existing fixtures cannot dictate how record companies present their product to the market, and a transitional period of mutual cooperation is what we should all aim for.

To those financial types out there to whom this development looms as a dire threat, I must acknowledge that where the new 4-by-12-inch package replaces a Norelco-box-only sale, the additional costs involved are meaningful. (Where the 4-by-12-inch package replaces a 12-by-12-inch LP sale, the economic cost difference is negligible.)

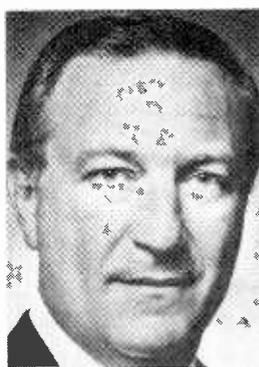
However, our research shows that these additional costs can be recouped with only a 5%-7% increase in volume or by preventing (an equal likelihood) a 5%-7% decline in volume.

In my judgment, those are manageable numbers, and if by some chance they become too difficult to bear, we will adjust to them as we would to any other cost factor.

It is my firm belief that this new packaging for cassette will have benefits that not only wipe out the increase in cost but yield a distinct economic benefit over the long term.

In summary, what all the facts and figures call for is the same industrywide commitment to a 4-by-12-inch cassette package that was achieved with the 6-by-12-inch CD package. Our artists and their music deserve this attention, and the growth of our business demands this new step forward—now.

'Product packaging—our first and possibly only line of offense at point-of-sale.'



Elliot Goldman is chairman and chief executive officer, RCA/Ariola.

sic with their heads cocked to one side trying to read the side of a Norelco box does not fill me with anticipation or confidence.

In addition, while radio remains the key element in gaining initial exposure for our product, and video enables us to gain some exposure for the visual attractiveness of both the product and the artists, the growing tendency of the major outlets for recorded music is toward sleeker and neater ambience in their stores. It is becoming more and more difficult to display such merchandising material as mobiles, posters, stand-ups, counter cards, etc.

In such an environment, product packaging becomes our first and possibly *only* line of offense at the point-of-sale level.

The Norelco box by itself is a poor

serious risk of confronting a very significant decline in impulse buying.

The 4-by-12-inch cassette package is the necessary and logical development that answers these issues.

I suppose an interesting debate could be held as to why the 4-by-12-inch size is better than 4-by-8 or 4-by-10 or 6-by-6, but that appears to me to be a debate without much purpose. The fact is that the more visibility we can give our product, consistent with the size the consumer is used to seeing and consistent with the already adopted 6-by-12-inch shape for compact disk, the easier and better will be the product presentation at the retail level.

Frankly, the 4-by-12-inch cassette package will tie in nicely with the CD package and will stimulate the

Letters to the Editor

LETTING PEOPLE DECIDE

It's incredible that Martin Ehman wants to set himself and his video store chain up as paragons of art and taste (Commentary, Sept. 27). Video dealers have no business—and I predict will have no success—asking film directors and distributors to excise portions of R-rated movies so they can be viewed by children.

In most intelligent films with story lines and emotions that demand a certain amount of maturity, expletives and nudity are included because those things are a part of real life. Far more harmful to youngsters are vulgar and coarse films like "Porky's" and "Friday The 13th," which treat sexual themes in a gratuitously cheap and violent fashion.

Children can walk into theaters and video rental stores anywhere and bring these movies home without question, whereas more sophisticated entertainment that might

give them a window on adult reality (or even healthy fantasy) is hidden by people like Mr. Ehman.

When Mr. Ehman proposes that he knows what is best for all families, he stands in line with the religious right and pressure groups that try to tell us what we cannot read or view. When will they realize that ultimately people must make their own decisions for themselves?

That's what the U.S. is all about.

Bill Paige
Chicago

EDITING FOR TASTE AND PROFIT

I join Martin Ehman in urging studios to edit their movies for home video (Commentary, Sept. 27).

As a parent of an 11-year-old and an 8-year-old, it was a pleasure to share with them the movie "Animal House." It was edited for TV. The crazy story was still there, but the parts and language they don't really have to be exposed to at their

age were deleted.

They thoroughly enjoyed the movie, one of the funniest of all time, without bare breasts and behinds and four-letter expletives blemishing a family get-together.

Don't get me wrong. I'm not a saint. If I am watching a movie without my kids present, nothing offends me.

There are a lot of good movies out there that I would love to share with my family, but I won't spend a nickel on them until I know they are fit for my home and children.

Studios should be aware that there is another profitable market out there waiting for them, but that they are sometimes only one word or one 30-second sequence away from reaping the gold.

Bob Walker
WQUE
Metairie, La.

of the LP in favor of the cassette and the compact disk, the angrier I get. I have about 400 LPs and about two tapes. Get the picture?

I like LPs just fine, and I own lots of 12-inch singles. Can I play them on a CD player?

I still don't believe that Motown is no longer producing LPs for Stevie Wonder's "In Square Circle" and others in its midline series. I'm pissed that the LP buyer is being slighted in favor of the cassette and CD buyer.

Michael Khan
New York

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.

PLAYING FAVORITES

The more I read about the demise

Portland Arbitrends Reissued KUPL DJ Discovered Diary Household

NEW YORK Results for the second phase of the June/July/August Arbitrends for the Portland, Ore., market have been retabulated and reissued due to the discovery of an Arbitron diary-keeping household by a KUPL Portland air personality.

While Arbitron is calling the situation "no big deal," a market programmer who requested anonymity termed it "diary tampering." At presstime, KUPL general manager Ed Hardy had not returned calls.

According to Arbitron spokesman Tom Mocarsky, the situation was brought to Arbitron's attention when a Portland newspaper reporter mentioned that a KUPL DJ had come across a diary-keeping household. "We talked to

[KUPL] and the [DJ], and they helped us locate this family. It was one household with four diaries in it."

Mocarsky says that because of

'The anonymity was compromised'

KUPL's cooperation, Arbitron will not take any disciplinary action against the country station. "Why would we punish them for helping us preserve the integrity of the survey? That integrity is what's important." He would not comment on whether other Portland stations were putting pressure on Arbitron to penalize KUPL in future Arbitrends of the summer

book.

According to Mocarsky, the diaries were thrown out of the survey "because the anonymity of the diary household was compromised."

He notes, "The diaries in question did not appear to be loaded. It was relatively light listening, and they hadn't heaved up on any one station." Mocarsky says Arbitron was simply playing it safe by reissuing the results of that Arbitrend.

Mocarsky would not reveal which KUPL personality came across the diary keepers, or how that meeting happened, but he notes that discovering the whereabouts of diaries can sometimes be accidental. "If a diary keeper calls a station or a personality, that's not the station's fault."

(Continued on next page)

Broadcast License Decisions For Females, Minorities Argued House Subcommittee Challenges FCC

BY BILL HOLLAND

WASHINGTON At a hearing on Oct. 2, angry members of the House Telecommunications Subcommittee lambasted officials from the Federal Communications Commission for turning their backs on a long-standing FCC policy of awarding preferences to females and minorities in hearings for radio and television broadcast licenses.

FCC Chairman Mark Fowler and the commissioners drew the ire of the subcommittee because of a brief filed before the U.S. Court of Ap-

peals in which the commission concluded that the policy exceeded FCC constitutional authority. However, Rep. Cardiss Collins, D-Ill., who chaired the three-hour hearing, said the FCC's brief went further.

"It is clear to me and to many of my colleagues that this is an attempt on the part of the current commission to abolish the credit." She added, "There is nothing that I have seen or heard to date which would justify such a policy switch."

Rep. Esteban E. Torres, D-Cal., who was asked to join the subcommittee hearing to make a statement,

called the FCC's legal brief "the Dred Scott decision of communications law," referring to the 1857 Supreme Court ruling that the Constitution does not protect blacks.

Rep. Al Swift, D-Wash., a frequent critic of the Fowler commission, called the brief "reprehensible" and told the FCC panel, "I didn't think anything you would do could surprise me. But I'm astonished."

Both Reps. Collins and Mickey Leland, D-Texas, who is also chairman of the Congressional Black Caucus, announced that they were introducing a bill that would codify the commission's preference policy on minority ownership.

Fowler said that the commission is only seeking to have the case remanded to the FCC so the commission could establish a "factual record" that would show that the policy promotes program diversity. Diversity is the desired effect of the policy, but Fowler said the policy is "suspended."
(Continued on next page)

...newslines...

PANACHE BROADCASTING of Pennsylvania agrees to acquire WWDB-FM Philadelphia, WTUX/WTLC Indianapolis, and WBLX Hamilton/Cincinnati from subsidiaries of NEWSystems Group Inc. and NEWSystems of Pennsylvania for \$28.5 million. Panache is owned by various investors and Charles Schwartz, the company's president and chief executive officer. Schwartz is an employee/investor in the NEWSystems Group, which is controlled by media entrepreneur Ragan Henry. Because of this connection, no major management or personnel changes are expected following the transaction, which is one of the reasons Henry accepted Schwartz's offer. When the deal is completed, Henry says, he will devote three months to the National Black Media Coalition and then become owner and president of Communications Management Corp.

GARY GROSS is appointed general manager of United Broadcasting's urban outlet WDJY Washington, D.C. Prior to this appointment, Gross was vice president of broadcast standards and practices for United, which owns nine radio stations.

JHAN HIBER will join Malrite Communications Jan. 1 in the newly created vice president/research post. At that time, he will close down his research and marketing consultancy as well as his Hiber Hotline newsletter.

TOM CASSETTY leaves his general manager post at Gaylord Broadcasting's WSM-AM-FM Nashville to become a partner in the newly formed Southern Broadcasting Corp., which is awaiting FCC approval on the purchase of WABD-AM-FM Fort Campbell, Ky. Bob Meyer is leaving sister outlet WKY Oklahoma City to serve as WSM's new GM. And Gaylord group programmer Gregg Lindhal will assume the GM duties at WKY.

OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

"My tip of the week," says KITS San Francisco program director Richard Sands, "is the Housemartins' 'Happy Hour' (Elektra). A former top 10 record in the U.K., the single hit No. 1 on KITS' request list after just one week of play, Sands says. "It sounds a lot like Freddy & the Dreamers or someone from the mid-'60s." The Bangles' "Walk Like An Egyptian" (Columbia) "is a real hit here," Sands says, commenting that the group departs from its '60s girl-group stance for a very "unusual" sound. The Pretenders' "Don't Get Me Wrong" (Sire/Warner Bros.) is "growing on us," he says, and Howard Jones' "You Know I Love You" (Elektra) is a probable add for the hit outlet.

ALBUM ROCK

Kurt Kelly, assistant PD/MD at KLOS Los Angeles, says the Stabilizers, with "One Simple Thing" (Columbia), are a band to watch. Early response on the midtempo track is similar to the initial buzz the Outfield and INXS garnered at KLOS last fall, says Kelly. "I'm not saying [the Stabilizers] are going to be the Outfield of 1986, but they are certainly off to a good start," Kelly reports. "Eddie Money's [Columbia] album has been a real surprise for us," says Kelly, noting that the album is breaking much faster than expected. "We can't seem to add a wrong track," says Kelly, who is now preparing to add Nos. 4 and 5, "One Love" and "I Want To Go Back." The Genesis album track "Tonight, Tonight" (Atlantic) is like "another 'In The Air Tonight,'" says Kelly. "I won't be surprised to hear it on a beer commercial in the future." Meanwhile, Peter Gabriel's "That Voice Again" (Geffen) is performing well, as are the latest albums from Huey Lewis & the News, Tina Turner, and Boston.

COUNTRY

"In the big sea of independent product, Adam Baker's 'Weren't You Listening' [Avista] is right at the top," says KOLO Reno PD Tony Thomas. "The guy has a great voice; it's a really strong ballad and a surprisingly great production for an indie. I hope programmers will not overlook this." Back in major label waters, Thomas calls attention to Ray Charles' "Dixie Moon" (Columbia). "It's a positive, very country song with an unmistakable sound that has a proven success record," says Thomas. The Osmond Brothers' "Looking For Suzanne" (EMI America) "could work really well for those who would put aside any prejudices they might have about the Osmond family," says the PD. "It's got a good, contemporary sound, with strong lead vocals from Merrill." Another Thomas track of choice is Steve Earle's "Some Day" (MCA), a country/rock record with strong adult appeal, Thomas says. Serving the same demo is Dan Seals' "You Still Move Me" (EMI America), "a love triangle story lots of people will relate to." And finally, John Conlee's "Carpenter" (Columbia) is "a song I've loved since I heard [writer] Guy Clark sing it, and I've been wondering who would cover it ever since."
KIM FREEMAN

Washington Roundup

FCC COMMISSIONER James Quello is not a man to mince words. In an Oct. 6 speech before the Pennsylvania Assn. of Broadcasters, he said that in recent years the FCC, although it has lifted many broadcaster burdens through deregulation, has made a few "blunders." Quello said that "I even contributed to some of them." Right at the top was the FCC repeal of its antitrafficking rules and the "trustee concept" used in the transfer of licenses. Quello explained that he's opposed to "professional raiders and financial opportunists with little or no broadcast or communications background or commitment." He added that "I don't think I was appointed . . . to accommodate a bunch of fast-buck artists trading broadcast properties like commod-

ities."

FCC CHAIRMAN Mark Fowler met some resistance on Capitol Hill last week (see story, above). He proposed at a congressional hearing that the FCC be given limited auction authority to sell off certain nonbroadcast frequencies and turn over the proceeds for loans to qualified minority broadcasters. He said the commission could earmark \$250 million for that purpose. However, later in the week, at a hearing that took the commission to task for reversing its stand on minority preferences, a witness groused that \$250 million "wasn't enough to buy one TV station in Los Angeles."

THE NAB IS URGING THE FCC to renew the Advisory Committee

on Radio Broadcasting for at least two more years. The committee played a valuable role in providing cost-free information on several domestic and international radio allocation issues and wants to continue that program and its agenda "for government/industry AM improvement."

THE FAIRNESS DOCTRINE—and whether or not it is constitutional—had FCC lawyers and judges scratching their heads earlier this month in a U.S. Court of Appeals panel meeting here. No conclusion was reached, but inquiries from the bench indicated judges were looking closely at a September ruling in the same court that the doctrine is only FCC policy and not a statutory requirement.
(Continued on next page)

WASHINGTON ROUNDUP

(Continued from preceding page)

ment. However, the court wants to know if the FCC plans to uphold it in a current TV case.

YOU WANT SYNDICATED? You got syndicated. The NAB has just published its 1986 directory of syndicated programming, which lists production libraries, jingles, and formats—automated, live, and live-assist. It also includes music and special programming. Listed are producer company names, addresses, and phone numbers. NAB members can get it for \$10, non-members for \$20. Call NAB services at 800-368-5644.

HOLD ON ... there is another NAB directory! This one is the 1986 Radio Financial Report. It contains summaries of statistics from the latest survey of station revenues and expenses. More than 100 tables are presented so that stations can compare their performances to those of others. This one is \$95 for members, \$195 for non-members, unless your station participated in the survey. Then, it is free. See phone number above.

WQBA-AM, THE 50,000 watt in Miami, has been found eligible to receive \$714,833 in compensatory damages to mitigate the effects of Cuban interference in its service area. The FCC approved the claim. Congress authorized such payments in 1983. WQBA had to change its transmitter location and operate with a modified radiation pattern. **BILL HOLLAND**

HOUSE CHALLENGES FCC

(Continued from preceding page)

pect' until a factual record is gathered.

The subcommittee grilled each of the commissioners: only one James Queilo, said he believed in using the preferences. Commissioners Patricia Diaz Dennis, Mimi Weyworth Dawson, and Dennis M. Patrick, all Reagan appointees, said they either do not believe in preferences or have questions about the constitutionality.

The case in question, Steele vs. FCC, concerns a challenge to the awarding of an FM permit to a woman.

ARBITRENDS REISSUED

(Continued from preceding page)

Diskettes with the recalculated second-phase results were air-expressed to Portland clients on Sept. 30, and the new information was loaded into Arbitron's main system on Oct. 1 for retrieval by other interested clients. The situation will not delay the release of Portland's summer book, Mocarisky says. **KIM FREEMAN**

**GRASS ROUTE
COVERS THE INDIE
LABEL SCENE
... see page 85**

The Sound of the Town That Set Music

On Its Ears

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

Now, every week, for three solid hours, your listeners can cruise to the infectious rhythms of **MOTOR CITY BEAT**, a new guaranteed ratings-grabber from US.

MOTOR CITY BEAT will include a focus on a different star or topic each week, with track after track of Detroit's best. Between

the tunes the artists will tell their stories in brief capsule form. Each show will also highlight a year in the history of the Motor City's music.

We'll play every one of your favorites: Diana Ross, Wilson Pickett, Michael Jackson, Stevie Wonder, Mitch Rider and The Detroit Wheels and scores of other superstars.

So don't spin your wheels. Call today and rev up your ratings with the hottest new show around!



MOTOR CITY BEAT is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

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

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

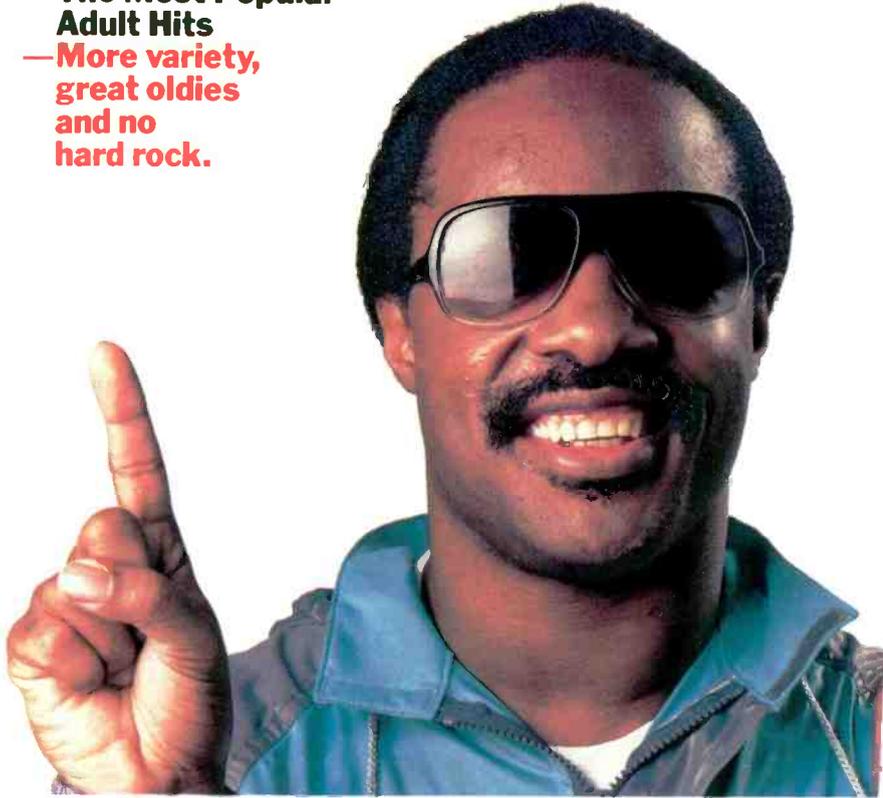


New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



The Most Popular Adult Hits
—More variety, great oldies and no hard rock.

STEVIE WONDER



New Weekly Specials
—VH-1's Hit List —
New Countdown Show every weekend.
—New Visions—
New Age/Jazz every Saturday.

OLIVIA NEWTON-JOHN



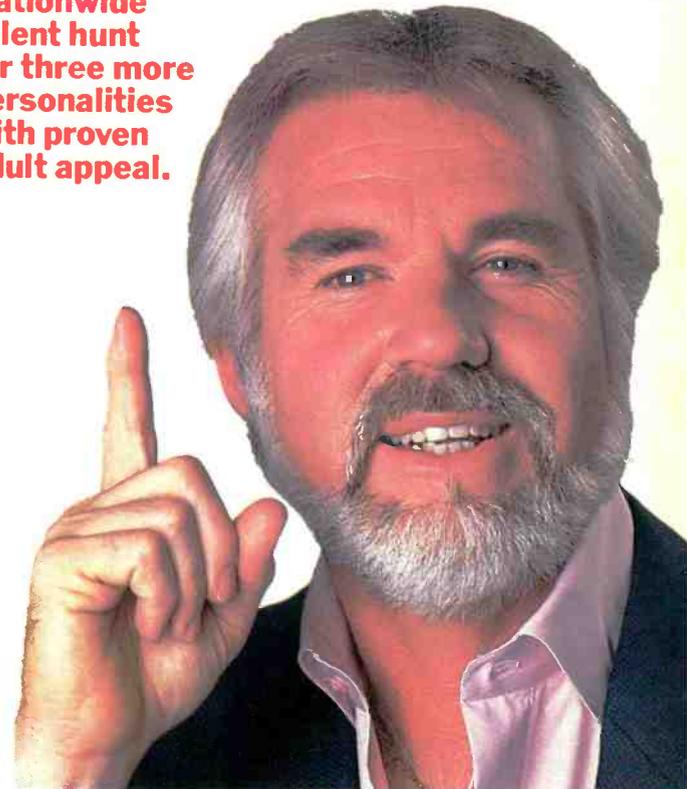
New Studio & Set
—More versatile facilities and more stages for more specials.

AIR SUPPLY



New VJ's
—Nationwide talent hunt for three more personalities with proven adult appeal.

KENNY ROGERS



**You crave more record-
VH-1 has put their**

More Celebrity Interviews

—Monthly interview specials with today's hottest stars.

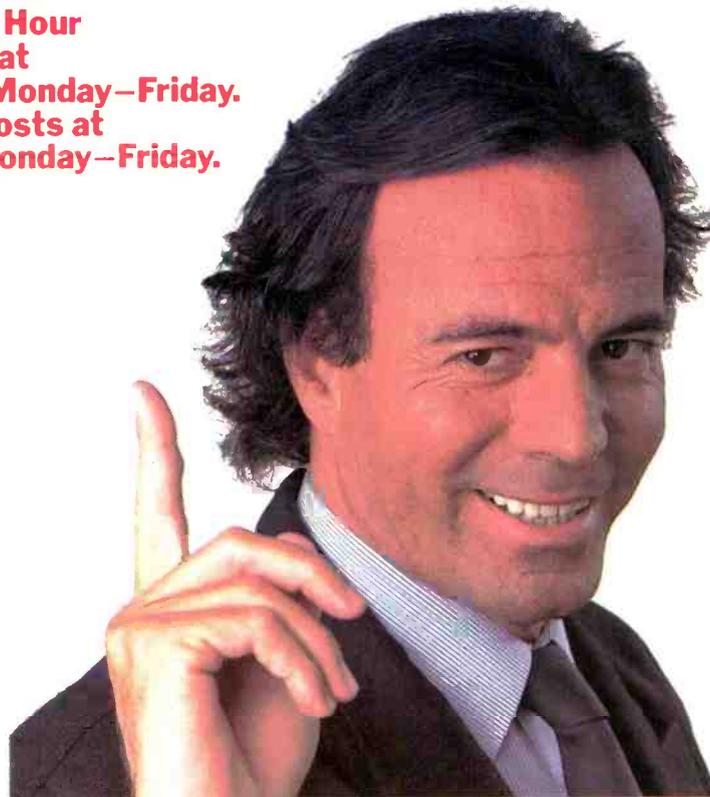
ASHFORD AND SIMPSON



New Programs

—Love Songs Hour every night at 10pm EST Monday–Friday.
—Celebrity Hosts at 9pm EST Monday–Friday.

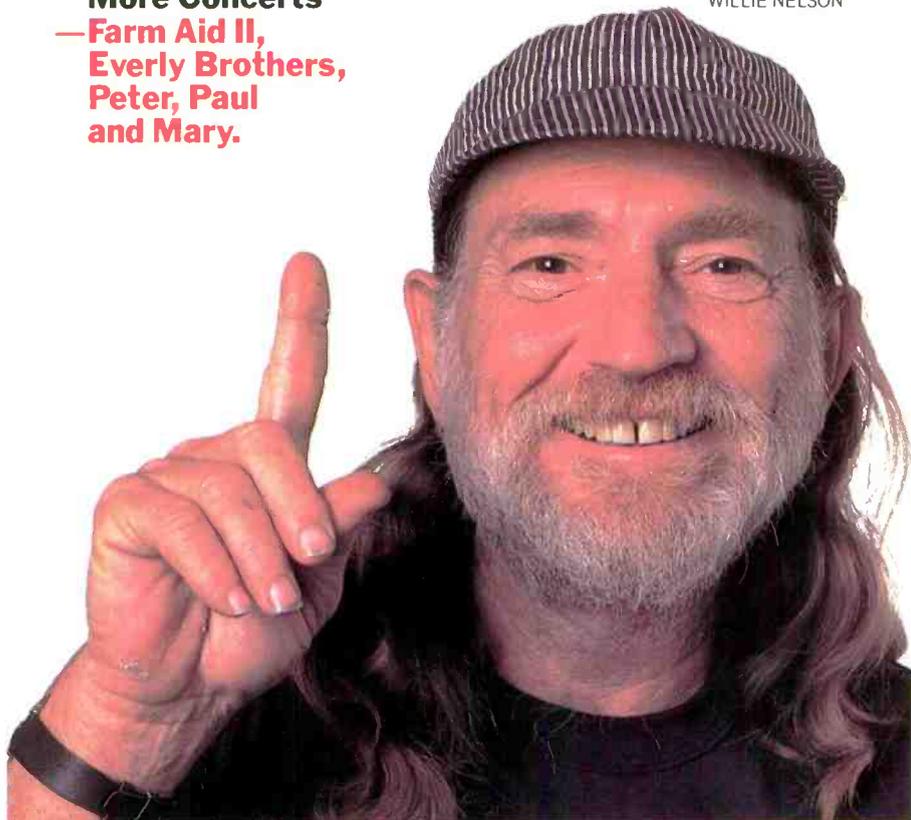
JULIO IGLESIAS



More Concerts

—Farm Aid II, Everly Brothers, Peter, Paul and Mary.

WILLIE NELSON



Hourly Entertainment Updates

—Rona Elliot of the Today Show reports on the Entertainment Watch every hour.

RONA ELLIOT



buying adults? finger on it!

Independent nationwide research from the Street Pulse Group, Opinion Research Corp. and A.C. Nielsen all dramatically indicates that VH-1 sells records and tapes to adults, 25-54. Why? VH-1 is their music on cable tv. VH-1 is where they see it and listen to it before they go out and buy it!

In response to further consumer research we've taken these steps to keep VH-1 in its unique and one-of-a-kind position to help you market music to those elusive (and music-loving) 25-54 year olds.



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NO. 10, UPPING ST.

The new album. The first 7" and 12" single, "C'mon Every Beatbox."

FC 40445

38-06364

44-05963

PRODUCED BY MICK JONES & JOE STRUMMER.



On Columbia Records, Cassettes and soon-to-be-available on Compact Discs.

Management: Gary Kurfirst. "Columbia,"  and  are trademarks of CBS Inc. © 1986 CBS Inc.



VOX JOX



by
Kim
Freeman

MICHAEL ST. JOHN didn't take long to resurface after leaving the PD post at **WYHY** "Y-107" Nashville about a month ago. St. John had brought spectacular ratings to the hit outlet. Now, he crops up as PD at **WWKX** "Kicks 104" Nashville, Capitol Broadcasting's new property, where he has his work cut out for him. In the spring Arbitrons, Kicks 104 had a 3.3 12-plus overall share compared with Y-107's 9.7 share. St. John's move also marks a return for him: He had served as Kicks 104's operations manager when it was launched in 1978.

ALSO RESURFACING recently was **Jon Holiday**. He was the PD at **WPOW** (formerly **WCJX**) Miami and is now programming across town at **WQAM**. That's an interesting move from contemporary hits to country. At the Sunshine Wireless AM outlet, Holiday replaces former PD **Gene Bridges** and will also handle the midday air shift.

Brand new to Florida is **Mark Thomas**, the new PD at Price Communications' **WIRK-AM-FM** West Palm Beach. He was operations manager at **WCRZ/WKMF** Flint, Mich. Filling in for Thomas in Flint are **WCRZ** assistant PD **Shelly James** and **WKMF** assistant PD **Timothy Murphy**, who will both assume acting PD titles for the time being.

GARY BERKOWITZ will soon be putting all of his energies into Cap Cities/ABC news/talker **WJR** Detroit. He will be leaving the operation of sister hit outlet **WHYT** to a yet-unnamed PD. "It was a difficult decision to make," says Berkowitz. "I love **WHYT** and its format, and I'm very proud that we've set it up so it can run all by itself." With regard to leaving the operations manager post at **WHYT** to concentrate on the same responsibility for **WJR**, Berkowitz says, "It will be nice to have just one job, and the **WJR** post will put me in a better position to get closer to a GM spot."

In the meantime, Berkowitz will be helping **WHYT**'s newly named GM, **John Cravens** (Billboard, Oct. 11), find a suitable PD for the top 40.

CONGRATULATIONS to **WGCI** Chicago PD **Lee Michaels** on his election to the 1987 presidency of the Black Music Assn. (see story, page 1). That appointment should give the BMA a great boost in getting more participation from the radio community.

Amy Schneider is the new promotion director at **WHTZ** "Z-100" New York. She arrives from **MTV**

Networks, where she was manager of client services.

THE USUALLY PEACEFUL city of Spokane, Wash., has a brand new battle on its hands, thanks to the arrival of **KVXO-FM** "Power 104," another entry in the album rock/top 40 hybrid field. At the programming helm is **Steve Thomas**, formerly with **KEZY** Anaheim, Calif., and **KHJ** Los Angeles. Thomas brings former **KKPL** Spokane staffer

St. John is back at WWKX Nashville

Vicky McCarthy on board as MD and former **KLUC-FM** Las Vegas, Nev., MD **Brian Christian** in as assistant PD.

Naming **Power 104** the "rock'n'roll mothership," Thomas makes no secret of his planned attack against leading hit outlet **KZZU** and album rocker **KEZE**.

STEVE MILLER is upped to PD at **WTPI** Indianapolis, where he'll continue as afternoon man. No word yet on whether the Ben Sidran/Steve Miller collaboration "Space Cowboy" will show up on the AC outlet. Assisting Miller is **Steve Cooper**, who is elevated to assistant PD/production manager and will continue handling mornings.

AS IF SPEED DIALERS weren't a big enough thorn in the side of promotion directors, **KOKE** Austin, Texas, threw its jocks into the prize-winning arena recently. While doing his **KOKE** morning show, **Bob Cole** made a chance monitor of major AC competitor **KEYI** Austin, where morning man **Dave Jarrott** was in the process of giving away a Mazda RX-7 to the 103rd "key caller." You guessed it... Cole won **KEYI**'s car and caused a big stir on the first day of the fall Arbitron sweep (Sept. 25). And it's not out of sheer generosity that Cole is giving the car away to a **KOKE** listener. He just bought his own RX-7 last month.

Getting along a bit better are **WKHK** and **WRNL** in Richmond, Va. Up until Saturday (18), the two will have been stiff competitors in the country format. On that day, **WRNL** will give that fight and switch from country to oldies. **WRNL** will accept advertising from **WKHK** that will remind listeners where to find their country music if the oldies don't sit right. Says **WRNL** GM **Claire Shaffner**, "To my knowledge, it's the first time one station has used

another for advertising, and I personally think it's a great and innovative idea."

Going back to country music is **WIRE** Indianapolis, which recently dropped its AC/oldies mix to return to a country format, which won it several awards in the past.

John Jenkins is the new PD at **Voyager's WMAG** High Point/Salem, N.C. He joins the hit-oriented AC from **WMJJ** Birmingham, Ala., where he held the PD post.

KITS San Francisco has named **Steve Masters** the new music director. He has been programming some special features for the hit station, including the "Modern Music Hour," and will continue on the 7 p.m. to midnight shift as well as take on MD duties. You should expect a bit more of that modern music rock approach to be seeping into the rest of **KITS'** regular programming.

YOU MAY BE ABLE to see forever on a clear day, but we prefer the overcast days, when one can occasionally catch an unfamiliar signal. Such was the weather Oct. 3, when we happened upon **WMJY** "Y-107" Long Branch, N.J. The 3,000-watter beamed into our midtown Manhattan headquarters with a music mix that might have surprised even regular listeners. The Monmouth Broadcasting station has been on the air for four years, but is just now fine-tuning a top 40/album rock hybrid format that sounded refreshingly innovative to us. **Y-107** operations manager **Joy Crosslin** says the station could use better record service to facilitate that move. Recent adds at **Y-107** include the latest by the Pretenders, Wang Chung, FM/U.K., Timbuk 3, Bad Company, Tom Cochrane & Red Rider, and Howard Jones.

WZEE "Z-104" Madison, Wis., gave a lot more than lip service to local talent Sunday (12), when the top 40 station staged its **The Beat Of The City Live** concert. For the past six months, Z-104 has had great success with the Sunday-night local showcase show, says the station's **Jonathan Little**. Seven acts featured on that series got a big shot at the Sunday concert, as Little had lured at least six label a&r execs down for the concert at the 10,000-seat Dane County Coliseum. Admission for listeners is \$3, plus a donation of a can of food for local food banks.

You see, Little has some experience with the ins and outs of the a&r arena. In 1969, he managed the **Underground Sunshine**, which he says sold 800,000 copies of a cover of the Beatles' "Birthday" for Intrepid/Mercury.

Rocktober happy birthday wishes go to **WDIZ** Orlando PD **Rad Messik** and **WBCN** Boston MD **Bob Kranes**. They marked milestones on Oct. 9 and 11, respectively... And congratulations go to **WPOW** Miami VP/GM **Greg Reed** and his wife, **Marianna**. They have a new baby boy, **Trevor Reed**.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
★★ NO. 1 ★★					
1	1	6	4	BOSTON MCA	AMANDA
2	3	3	7	HUEY LEWIS & THE NEWS CHRYSLIS	HIP TO BE SQUARE
3	2	1	7	RIC OCASEK GEFLEN	EMOTION IN MOTION
4	6	9	7	STEVE WINWOOD ISLAND	FREEDOM OVERSPILL
5	11	31	3	BILLY IDOL CHRYSLIS	TO BE A LOVER
6	4	2	11	EDDIE MONEY COLUMBIA	TAKE ME HOME TONIGHT
7	5	4	9	TALKING HEADS SIRE	WILD, WILD LIFE
8	8	10	10	DAVID & DAVID A&M	WELCOME TO THE BOOMTOWN
9	9	12	10	TRIUMPH MCA	SOMEBODY'S OUT THERE
10	13	16	9	BON JOVI MERCURY	YOU GIVE LOVE A BAD NAME
11	15	17	6	BRUCE HORNSBY RCA	THE WAY IT IS
★★★ POWER TRACK ★★★					
12	37	—	2	THE PRETENDERS SIRE	DON'T GET ME WRONG
13	21	27	4	JOHN FOGERTY WARNER BROS.	CHANGE IN THE WEATHER
14	23	36	3	BAD COMPANY ATLANTIC	THIS LOVE
15	19	22	4	TIL TUESDAY EPIC	WHAT ABOUT LOVE
16	20	20	5	TIMBUK 3 I.R.S.	THE FUTURE'S SO BRIGHT
17	17	21	4	BILLY SQUIER CAPITOL	LOVE IS THE HERO
18	10	11	7	HUEY LEWIS & THE NEWS CHRYSLIS	JACOB'S LADDER
19	12	13	8	DAVID LEE ROTH WARNER BROS.	GOIN' CRAZY
20	7	5	11	R.E.M. I.R.S.	FALL ON ME
21	32	—	2	BOSTON MCA	WE'RE READY
22	22	24	4	THE OUTFIELD COLUMBIA	EVERYTIME YOU CRY
23	43	—	2	KBC BAND ARISTA	IT'S NOT YOU, IT'S NOT ME
24	14	14	8	THE SMITHEREENS ENIGMA	BLOOD & ROSES
25	16	7	18	PETER GABRIEL GEFLEN	IN YOUR EYES
26	29	39	3	TINA TURNER CAPITOL	BACK WHERE YOU STARTED
27	27	35	3	JOHN FOGERTY WARNER BROS.	HEADLINES
28	30	30	16	JOURNEY COLUMBIA	GIRL CAN'T HELP IT
29	18	8	8	JOHN FOGERTY WARNER BROS.	THE EYE OF THE ZOMBIE
30	25	15	14	STEVE WINWOOD ISLAND	SPLIT DECISION
31	26	26	5	PETE TOWNSHEND ATCO	BAREFOOTIN'
32	24	18	10	BILLY JOEL COLUMBIA	A MATTER OF TRUST
33	38	—	2	WANG CHUNG GEFLEN	EVERYBODY HAVE FUN TONIGHT
34	40	—	2	RIC OCASEK GEFLEN	TRUE TO YOU
★★★ FLASHMAKER ★★★					
35	NEW ▶	1	1	GEORGIA SATELLITES ELEKTRA	KEEP YOUR HANDS TO YOURSELF
36	36	40	3	ARETHA FRANKLIN ARISTA	JUMPIN' JACK FLASH
37	NEW ▶	1	1	PETER GABRIEL GEFLEN	THAT VOICE AGAIN
38	28	19	18	GENESIS ATLANTIC	THROWING IT ALL AWAY
39	31	25	7	HUEY LEWIS & THE NEWS CHRYSLIS	I KNOW WHAT I LIKE
40	34	32	17	GENESIS ATLANTIC	LAND OF CONFUSION
41	NEW ▶	1	1	BOSTON MCA	COOL THE ENGINES
42	47	—	2	IGGY POP A&M	CRY FOR LOVE
43	33	33	5	NEIL YOUNG GEFLEN	WEIGHT OF THE WORLD
44	NEW ▶	1	1	PETE TOWNSHEND ATLANTIC	LIFE TO LIFE
45	NEW ▶	1	1	TALKING HEADS SIRE	PUZZLIN' EVIDENCE
46	44	44	6	HUEY LEWIS CHRYSLIS	WHOLE LOTTA LOVIN'
47	35	23	8	FABULOUS THUNDERBIRDS CBS ASSOCIATED	LOOK AT THAT, LOOK AT THAT
48	41	41	4	ROBERT PALMER ISLAND	I DIDN'T MEAN TO TURN YOU ON
49	42	28	9	BOB SEGER & THE SILVER BULLET BAND CAPITOL	IT'S YOU
50	45	37	11	STEVE WINWOOD ISLAND	TAKE IT AS IT COMES

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week.

Featured Programming

MJI BROADCASTING New York has made two additions to its staff. **Darryl Whitehead** comes on board as promotion director in time for the fifth anniversary of "Rock Quiz." MJI produces four of the short-form quiz programs each week. Because each one awards prizes, Whitehead will be a very busy man. He spent the previous year as the promotion coordinator at WHN New York.

Laurie Sayres is the producer for one of those short-forms, "Country Quiz." She's not a new face to the MJI network, but she will have new duties as she begins to co-produce MJI's "Country Today" program. Before joining MJI she was music director for KNEW-AM and its sister station in San Francisco, KSAN-FM.

"THE 12 HOURS of Christmas" is once again being offered by **Kris Stevens Enterprises** for the holiday season. The program is updated yearly and includes contemporary seasonal music as well as the standard Christmas favorites. The 12-album stereo set also includes comedy

segments and stories of how Christmas is celebrated around the world. Hosted by **Kris Eric Stevens**, the special offers 120 minutes of commercial time for local sponsors. You can hear its promo by calling Dial-A-Demo at 818-981-DEMO.

WORTH NOTING: **Satellite Music Network** racked up 19 new affiliates during the months of August and September. The **WZRC-FM** switch-over to SMN's **Z-Rock** format seems to have tapped a responsive hard rock market in the Chicago area and will be watched closely. All seven of SMN's formats gained at least one affiliate, and "Country Coast To Coast" picked up five.

Westwood One is continuing its sponsorship efforts with the current U.S. tour of **Triumph**. The tour, which began Sept. 18, is co-sponsored by **Budweiser** and runs through the end of 1986. This is the fourth full or partial sponsorship of a U.S. tour by **Westwood One** in 1986.

On a final note, **Rick Dees'** "American Music Magazine" has been picked up by the U.S. Armed

Forces Radio for airing on its 400 outlets, beginning in November. **PETER LUDWIG**

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.

Oct. 17, **Chuck Berry**, **Solid Gold Scrapbook**, **United Stations**, one hour.

Oct. 17-19, **Jackson Browne**, **Superstars Concert Series**, **Westwood One**, 90 minutes.

Oct. 17-19, **Alvin Lee**, **Mike Rutherford**, **Rock Chronicles**, **Westwood One**, one hour.

Oct. 17-19, **U2**, **Rock Watch: A Countdown To Ecstasy With Oedipus**, **United Stations**, three hours.

Oct. 17-19, **Cyndi Lauper**, **Countdown America**, **United Stations**, four hours.

Oct. 17-19, **Janie Frickie**, **The Weekly Country Music Countdown**, three hours.

(Continued on next page)

Guest Columnist

Slow Songs Are Dominating The Airwaves

BY DAVE ANTHONY

MINNEAPOLIS The music industry—what a business. Whatever proves successful is normally followed by dozens of copies. We find it throughout musical history. **Elvis** had his copiers, so did the **Beatles**. Now, we hear the airwaves full of **Madonna** and her clones. Sooner or later, these singers will burn out as the public becomes tired of them. But it doesn't matter—someone else is out in the underbrush right now with a new sound that inevitably will be copied.

For the past few months, the music industry has been trying very hard to fall into another rut. This one is made up of ballads. Am I alone, or have there been just truckloads of slow songs arriving on radio's doorsteps lately? If you're programming a top 40 station that leans toward AC, then maybe you're strolling around with an ear-to-ear smile. However, if you're striving to present a more conventional, straightforward style of top 40 (playing all the hits), then quite possibly this continuing string of sleepy ballads is making programming life difficult.

It would be easy if most of the ballads were lousy, but alas, the record industry has seen fit to ensure that the vast majority of slow songs are incredibly good—the type that you're bound to spot being lip-synched in every traffic jam by 18- to 34-year-old women. A clever trick devised by those slick promotion guys, no doubt.

So, now what happens? As a radio programmer, do you meekly accept your fate and add every great-sounding, syrupy snoozer that crosses your desk? At last count, enough ballads were on hand to enable top 40 stations everywhere to

out-adult the AC stations.

The solution to this barrage requires intelligent thinking, stamina, and guts. Intelligent thinking is what you'll need to figure out how many ballads are just enough for

A programming balance is needed

your exciting radio station without overdoing it.

Stamina is the will power and stick-to-it-iveness you need to brace yourself against the next avalanche of dreary (but great!) product.

And guts is the stuff heroes are made of—the same ingredient you'll need when the armies of fun record promotion people descend with more bags of cottony fluff. According to this group, everyone else is playing all these slow songs, so why not you? (It's kind of like a young sapling in a hurricane. Whoa, baby! Weather that storm!)

In any event, the current tidal wave of slow product is just another page in the music industry's manual of following whatever is successful with loads more of the same. And even though the product is great, nobody says we have to play it all at the same time. A programming balance is needed on radio stations. Top 40 means hits of all stripes.

Remember what fun we had in the late '70s programming artists like **Christopher Cross**... **Michael McDonald** (with and without the **Doobies**)... **Fleetwood Mac**... the **Eagles**... **Pure Prairie League**... **Steely Dan**... and more of the big passive giants? Remember experiencing the top 40 format's decline? (Kind of like sporting concrete shoes while surfing.) Wasn't that great fun? Well, it's happening

again and if we're not careful, we're going to get sucked down yet another time. This time we have different artists, but we're making the same mistake. Let's hear that variety! Let's hear the results of all that intelligent thinking! The stamina you'll exude will make you a better manager. And the guts you show will get you on every promotion person's Christmas list.

This is not meant to be a target-shoot on slow songs, but right now we've got to be careful. Sing the slow blues if you want, but be sure it's what you're looking for.

Dave Anthony is program manager of Legacy Broadcasting's KDWB-AM-FM Minneapolis.

FOR WEEK ENDING OCTOBER 18, 1986

Billboard* ADULT CONTEMPORARY MOST ADDED

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

	89 REPORTERS	NEW ADDS	TOTAL ON
MADONNA	17	49	
TRUE BLUE SIRE			
LIONEL RICHIE	14	78	
LOVE WILL CONQUER ALL MOTOWN			
KENNY ROGERS	12	36	
THEY DON'T MAKE THEM LIKE THEY USED TO RCA			
THE HUMAN LEAGUE	11	50	
HUMAN A&M			
RITA COOLIDGE	9	9	
TOUCH AND GO POLYGRAM			

FOR WEEK ENDING OCTOBER 18, 1986

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	★★ NO. 1 ★★ THROWING IT ALL AWAY ATLANTIC 7-89372	2 weeks at No. One ◆ GENESIS
2	4	7	7	I'LL BE OVER YOU COLUMBIA 38-06280	◆ TOTO
3	3	4	13	SWEET LOVE ELEKTRA 69557	◆ ANITA BAKER
4	2	1	12	STUCK WITH YOU CHRYSLIS 4-43019	◆ HUEY LEWIS & THE NEWS
5	10	13	7	TRUE COLORS PORTRAIT 37-06247/EPIC	◆ CYNDI LAUPER
6	12	21	4	THE NEXT TIME I FALL WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
7	9	14	7	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
8	13	30	3	LOVE WILL CONQUER ALL MOTOWN 1866	LIONEL RICHIE
9	6	3	14	FRIENDS AND LOVERS CARRERE 4-06122/EPIC	CARL ANDERSON & GLORIA LORING
10	5	5	12	LOVE ZONE JIVE 1-9510/ARISTA	◆ BILLY OCEAN
11	7	6	16	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") COLUMBIA 38-05903	◆ BERLIN
12	8	9	11	LOVE ALWAYS GORDY 1857/MOTOWN	◆ EL DEBARGE
13	19	20	6	WHEN I THINK OF YOU A&M 2855	◆ JANET JACKSON
14	11	8	18	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE
15	15	18	9	YOU CAN CALL ME AL WARNER BROS. 7-28667	◆ PAUL SIMON
16	24	27	5	I JUST CAN'T LET GO DAVID PACK WITH MICHAEL MCDONALD AND JAMES INGRAM WARNER BROS. 7-28605	
17	21	23	8	A MATTER OF TRUST COLUMBIA 38-06108	◆ BILLY JOEL
18	28	29	4	HUMAN A&M 2861	◆ THE HUMAN LEAGUE
19	16	11	11	THE STORY OF MY LIFE COLUMBIA 38-06136	NEIL DIAMOND
20	27	28	4	CALIFORNIA DREAMIN' CAPITOL 5630	THE BEACH BOYS
21	29	31	4	THE WAY IT IS RCA 5023	BRUCE HORNSBY & THE RANGE
22	20	19	9	THE OTHER SIDE OF LIFE POLYDOR 885 201-7/POLYGRAM	◆ THE MOODY BLUES
23	18	16	15	HIGHER LOVE ISLAND 7-99545/WARNER BROS.	◆ STEVE WINWOOD
24	26	26	5	LOVING ON BORROWED TIME (LOVE THEME FROM "COBRA") SCOTTI BROS. 4-06267/EPIC	GLADYS KNIGHT AND BILL MEDLEY
25	17	12	10	LOVELY IS THE NIGHT ARISTA 1-9521	AIR SUPPLY
26	36	—	2	TRUE BLUE SIRE 7-28591/WARNER BROS.	MADONNA
27	14	10	14	DANCING ON THE CEILING MOTOWN 1843	◆ LIONEL RICHIE
28	25	22	7	IT'S YOU CAPITOL 5623	BOB SEGER & THE SILVER BULLET BAND
29	23	17	15	TAKEN IN ATLANTIC 7-89404	◆ MIKE & THE MECHANICS
30	39	—	2	THEY DON'T MAKE THEM LIKE THEY USED TO RCA 5016	KENNY ROGERS
31	34	38	3	THE LADY IN RED A&M 2848	CHRIS DEBURGH
32	33	33	3	TYPICAL MALE CAPITOL 5615	◆ TINA TURNER
33	22	15	17	SWEET FREEDOM (THEME FROM "RUNNING SCARED") MCA 52857	◆ MICHAEL MCDONALD
34	35	37	3	DON'T FORGET ME (WHEN I'M GONE) MANHATTAN 50037/EMI-AMERICA	◆ GLASS TIGER
35	30	24	19	THE CAPTAIN OF HER HEART A&M 2838	◆ DOUBLE
36	32	32	4	LEAVING ME NOW POLYDOR 885 284-7/POLYGRAM	◆ LEVEL 42
37	37	—	2	WOMAN OF THE WORLD A&M 2869	DOUBLE
38	NEW	▶	1	EMOTION IN MOTION Geffen 7-28617/WARNER BROS.	◆ RIC OCASEK
39	31	25	19	GLORY OF LOVE (THEME FROM "THE KARATE KID PART II") WARNER BROS. 7-28662	◆ PETER CETERA
40	NEW	▶	1	LOVING STRANGERS ARISTA 1-9530	CHRISTOPHER CROSS

Products with the greatest airplay gains this week. ◆ Videoclip availability. • Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

FEATURED PROGRAMMING

(Continued from preceding page)

Oct. 17-19, **Moody Blues**, Hot Rocks, United Stations, 90 minutes.

Oct. 17-19, **Supertramp**, Legends Of Rock, NBC Radio Entertainment, two hours.

Oct. 17-19, **James Ingram**, Star Beat, MJI Broadcasting, one hour.

Oct. 17-19, **Anne Murray**, Country Today, MJI Broadcasting, one hour.

Oct. 17-19, **Leo Kottke**, Musical Starstreams, Musical Starstreams, two hours.

Oct. 17-19, **Lee Ritenour**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Oct. 17-19, **Paul McCartney**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Oct. 17-19, **Artie Shaw**, The Great Sounds, United Stations, four hours.

Oct. 17-19, **Yngwie Malmsteen**, Metalshop, MJI Broadcasting, one hour.

Oct. 18, **Paul Hogan, Steve Winwood**, Party America, ABC Radio Networks, two hours.

Oct. 18-19, **Device**, Entertainment Coast To Coast, Kris Stevens Enterprises, one hour.

Oct. 18-19, **Chaka Khan**, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Oct. 18-19, **Ben E. King**, Urban Music Magazine, Syndicate It Productions, one hour.

Oct. 18-19, **Jefferson Airplane, Bob Dylan**, Reelin' In The Years, Global Satellite Network, three hours.

Oct. 19, **Paul Young**, Rock Over London, Radio International, one hour.

Oct. 19, **The Pretenders, KBC Band**, Powercuts, Global Satellite Network, two hours.

Oct. 20, **KBC Band**, Rockline, Global Satellite Network, 90 minutes.

Oct. 20-26, **Paul Simon**, Rock Today, MJI Broadcasting, one hour.

Oct. 24-26, **Judds**, Country Today, MJI Broadcasting, one hour.

Oct. 24-26, **Lettermen**, The Great Sounds, United Stations, four hours.

Oct. 24-26, **Smokey Robinson & the Miracles**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Oct. 24-26, **Billy Ocean**, Hot Rocks, United Stations, 90 minutes.

Oct. 24, **Larry Gatlin & the Gatlin Brothers Band**, Music Of America, ABC Radio, 90 minutes.

Oct. 24-26, **Waylon Jennings**, The Weekly Country Music Countdown, United Stations, three hours.

Oct. 24-26, **Elton John**, Countdown America, United Stations, four hours.

Oct. 24-26, **David Lee Roth**, Profile '86, NBC Radio Entertainment, 90 minutes.

Oct. 24-26, **David Lee Roth**, Rock Watch: A Countdown To Ecstasy With Oedipus, United Stations, three hours.

Oct. 24-26, **Cameo**, Star Beat, MJI Broadcasting, one hour.

Oct. 24-26, **Wasp**, Metalshop, MJI Broadcasting, one hour.

Oct. 25, **OMD, Survivor**, Party America, ABC Radio Networks, two hours.

QUICK! NAME THE ONLY COUNT DOWN THAT STARTS WITH #1!



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

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

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

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

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

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



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

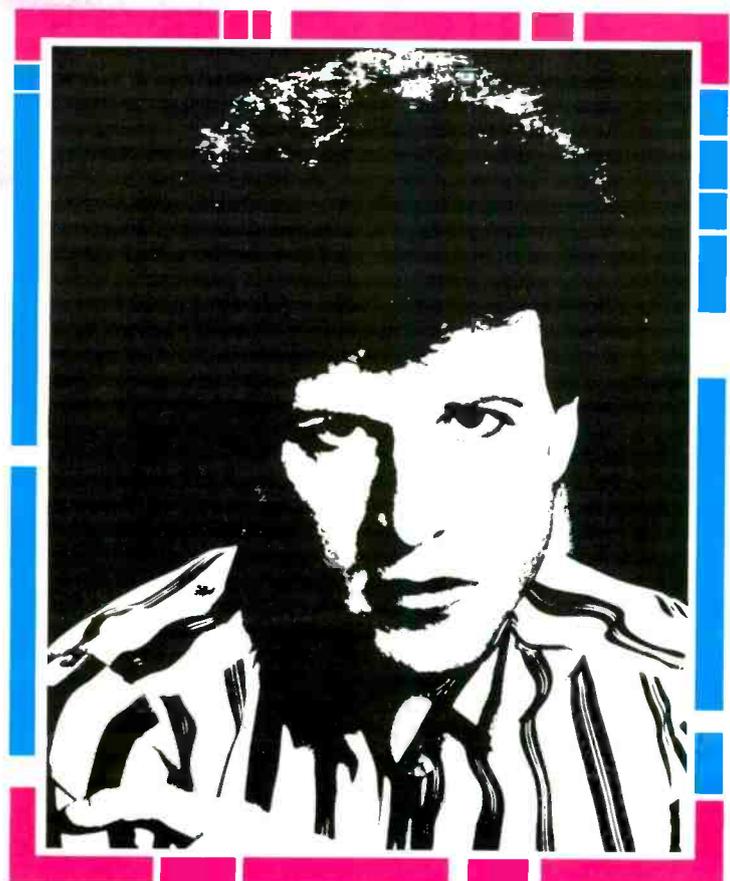


New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



ROCK WATCH

A Countdown to Ecstasy
with Oedipus



**NOW ON
THE AIR**

K 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.

It's a show with such phenomenal drawing power it was already cleared by some of the nation's leading AOR stations before USPEven officially announced its introduction including WBCN—Boston, K-ROCK—New York, KOME—San Jose, WYSP—Philadelphia, and KROQ—Los Angeles.

So don't wait another second to reserve this AOR show in your market. Call today. And reserve the one program that can count down the top tracks with the top AOR artists . . . and multiply your listeners . . . and ensure their undivided attention from now on.

ROCK WATCH is available 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 (212) 575-6100.



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



YesterHits[©]

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **If You Leave Me Now**, Chicago, COLUMBIA
2. **Disco Duck (Part 1)**, Rick Dees & His Cast Of Idiots, RSO
3. **A Fifth Of Beethoven**, Walter Murphy & the Big Apple Band, PRIVATE STOCK
4. **Lowdown**, Boz Scaggs, COLUMBIA
5. **Still The One**, Orleans, ASYLUM
6. **Play That Funky Music**, Wild Cherry, EPIC
7. **(Shake, Shake, Shake) Shake Your Booty**, K.C. & the Sunshine Band, TK
8. **She's Gone**, Hall & Oates, ATLANTIC
9. **Love So Right**, Bee Gees, RSO
10. **Rock'n Me**, Steve Miller Band, CAPITOL

POP SINGLES—20 Years Ago

1. **Reach Out I'll Be There**, Four Tops, MOTOWN
2. **96 Tears**, ? & the Mysterians, CAMEO
3. **Last Train To Clarksville**, Monkees, COLGEMS
4. **Cherish**, Association, VALIANT
5. **Psychotic Reaction**, Count Five, DOUBLE SHOT
6. **Walk Away Renee**, Left Banke, SMASH
7. **Poor Side Of Town**, Johnny Rivers, IMPERIAL
8. **What Becomes Of The Brokenhearted**, Jimmy Ruffin, soul
9. **Dandy**, Herman's Hermits, MGM
10. **See See Rider**, Eric Burdon & the Animals, MGM

TOP ALBUMS—10 Years Ago

1. **Songs In The Key Of Life**, Stevie Wonder, TAMLA
2. **Frampton Comes Alive**, Peter Frampton, A&M
3. **Fly Like An Eagle**, Steve Miller Band, CAPITOL
4. **Spirit, Earth, Wind & Fire**, COLUMBIA
5. **Silk Degrees**, Boz Scaggs, COLUMBIA
6. **Hasten Down The Wind**, Linda Ronstadt, ASYLUM
7. **Fleetwood Mac**, WARNER BROS.
8. **Wild Cherry**, EPIC
9. **Chicago X**, COLUMBIA
10. **Dreamboat Annie**, Heart, MUSHROOM

TOP ALBUMS—20 Years Ago

1. **Supremes A Go-Go**, The Supremes, 2. **Revolver**, Beatles, CAPITOL
3. **Dr. Zhivago**, Soundtrack, MGM
4. **The Mamas & The Papas**, DUNHILL
5. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
6. **Somewhere My Love**, Ray Conniff & the Singers, COLUMBIA
7. **Whipped Cream & Other Delights**, Herb Alpert & the Tijuana Brass, A&M
8. **The Sound Of Music**, Soundtrack, RCA
9. **And Then . . . Along Comes The Association**, VALIANT
10. **The Impossible Dream**, Jack Jones, KAPP

COUNTRY SINGLES—10 Years Ago

1. **You And Me**, Tammy Wynette, EPIC
2. **A Whole Lotta Things To Sing About**, Charley Pride, RCA
3. **Among My Souvenirs**, Marty Robbins, COLUMBIA
4. **Cherokee Maiden/What Have You Got Planned Tonight** Diana, Merle Haggard, CAPITOL
5. **Somebody Somewhere**, Loretta Lynn, MCA
6. **Her Name Is . . .**, George Jones, EPIC
7. **The Games That Daddies Play**, Conway Twitty, MCA
8. **I'm Gonna Love You**, Dave & Suger, RCA
9. **Come On In**, Sonny James, COLUMBIA
10. **Living It Down**, Freddie Fender, ABC/DOT

SOUL SINGLES—10 Years Ago

1. **The Rubberband Man**, Spinners, ATLANTIC
2. **Message In Our Music**, O'Jays, PHILADELPHIA INTERNATIONAL
3. **Just To Be Close To You**, Commodores, MOTOWN
4. **Love Ballad**, LTD, A&M
5. **You Are My Starship**, Norman Connors, BUDDAH
6. **Give It Up (Turn It Loose)**, Tyrone Davis, COLUMBIA
7. **(Shake, Shake, Shake) Shake Your Booty**, K.C. & the Sunshine Band, TK
8. **Lowdown**, Boz Scaggs, COLUMBIA
9. **Get The Funk Out Ma Face**, Brothers Johnson, A&M
10. **Mr. Melody**, Natalie Cole, CAPITOL



Jazz Stinger. MCA's the Yellowjackets give KACE Los Angeles a friendly sting at a reception after the group's concert at the Beverly Theater. Shown in the back row are, from left, Yellowjacket Ricky Lawson, KACE air talent Talaya Tirgueros, KACE production director Brad Williams, the band's Russell Ferrante, MCA Records' Sara Melendez, Yellowjackets Marc Russo and Jimmy Haslip, and MCA's Ricky Schultz. In front are KACE assistant MD Paul Perrodin, left, and MCA's Gynthia Johnson.



KRTH Fingers Hero. On the set of "Mid-Morning L.A.," KRTH Los Angeles recognizes John Finger as its fourth Hometown Hero. The 70-year-old honoree began his fund-raising for the March Of Dimes in 1948 and has continued to participate in walk-a-thons despite two strokes that have left him partially paralyzed. From left are Tommy Hawkins and Meredith MacRae of "Mid-Morning L.A.," Finger, and KRTH-AM morning man Al Connors.



Full-Scale Models. At the Paradise Theater in Boston, WERI Providence staffers gather with the Models. The band had just made its U.S. debut when WERI came backstage to size things up. Shown, from left, are Model Roger Mason, WERI MD Maurice Miner, the band's Sean Kelly, Geffen Records' John Brodey, and WERI's Kathy Sheldon.



Germane Appearance. The WAVA Washington Morning Zoo is right on time as it presents Jermaine Stewart with a cake at the Adams-Morgan Day Festival. Stewart was in Washington to perform at the festival when WAVA found out it was his birthday. Shown, from left, are WAVA morning man Don Geronimo, Stewart, and morning show producer John Nolan.



That's No Way To Treat A Man With A Lady's Name. Alice Cooper has a KZZP gun to his head in an attempt by KZZP Phoenix to get the release date of Cooper's new album, "Constrictor." The station wanted a scoop on the LP, claiming hometown privileges. In back are, from left, Cooper, PD Guy Zapoleon, and MCA Records' Billy Brill. Pictured in front is station morning man Bruce Kelly.



Listener A-Peel. Bananarama slips in some "True Confessions" as it gives KPWR Los Angeles the scoop during an on-air interview. Pictured are, from left, Bananarama's Keren Woodward, KPWR MD Al Tavera, the group's Siobhan Fahey, KPWR PD Jeff Wyatt, and Sarah Dallin of Bananarama.

POWER PLAYLISTS™

PLATINUM—Stations with a weekly cumulative audience of more than 1 million.
GOLD—Stations with a weekly cumulative audience between 500,000 and 1 million.
SILVER—Stations with a weekly cumulative audience between 250,000 and 500,000.

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

PLATINUM

POWER 95
WPLJ-FM RADIO

New York P.D.: Larry Berger

- 1 Carl Anderson & Gloria Loring, Friend
- 2 Stacey Q, Two Of Hearts
- 3 Janet Jackson, When I Think Of You
- 4 Miami Sound Machine, Words Get In The
- 5 Huesy Lewis & The News, Stuck With You
- 6 Cyndi Lauper, True Colors
- 7 Glass Tiger, Don't Forget Me
- 8 Oran "Juice" Jones, The Rain
- 9 Anita Baker, Sweet Love
- 10 Lionel Richie, Dancing On The Ceiling
- 11 Berlin, Take My Breath Away
- 12 Tina Turner, Typical Male
- 13 New Edition, Earth Angel
- 14 Genesis, Throwing It All Away
- 15 Billy Idol, A Matter Of Trust
- 16 Daryl Hall, Dreamtime
- 17 Lisa Lisa & Cult Jam With Full Force, Run-D.M.C., Walk This Way
- 18 The Human League, Human
- 19 Madonna, True Blue
- 20 Nu Shooz, Point Of No Return
- 21 Five Star, Can't Wait Another Minute
- 22 Don Johnson, Heartbeat
- 23 Bananarama, Venus
- 24 Boston, Amanda
- 25 Double, The Captain Of Her Heart
- 26 Steve Winwood, Higher Love
- 27 Robert Palmer, I Didn't Mean To Turn
- 28 The Dream Team, Let's Go Mets

4100
WHTZ FM

New York P.D.: Scott Shannon

- 1 Carl Anderson & Gloria Loring, Friend
- 2 Miami Sound Machine, Words Get In The
- 3 Stacey Q, Two Of Hearts
- 4 Janet Jackson, When I Think Of You
- 5 Anita Baker, Sweet Love
- 6 Oran "Juice" Jones, The Rain
- 7 Glass Tiger, Don't Forget Me
- 8 Cyndi Lauper, True Colors
- 9 Huesy Lewis & The News, Stuck With You
- 10 New Edition, Earth Angel
- 11 Tina Turner, Typical Male
- 12 Madonna, True Blue
- 13 Lisa Lisa & Cult Jam With Full Force, Run-D.M.C., Walk This Way
- 14 Lionel Richie, Dancing On The Ceiling
- 15 Berlin, Take My Breath Away
- 16 Tina Turner, Typical Male
- 17 Double, The Captain Of Her Heart
- 18 Billy Joel, A Matter Of Trust
- 19 Genesis, Throwing It All Away
- 20 Cameo, Word Up
- 21 Bon Jovi, You Give Love A Bad Name
- 22 Loverboy, Heaven In Your Eyes
- 23 Run-D.M.C., Walk This Way
- 24 Bananarama, Venus
- 25 Robert Palmer, I Didn't Mean To Turn
- 26 Don Johnson, Heartbeat
- 27 Boston, Amanda
- 28 Eddie Money, Take Me Home Tonight
- 29 Ben E. King, Stand By Me
- 30 Aretha Franklin, Jumpin' Jack Flash
- 31 Billy Idol, To Be A Lover
- 32 Lionel Richie, Love Will Conquer All

WLS
RADIO

Chicago P.D.: John Gehron

- 1 Carl Anderson & Gloria Loring, Friend
- 2 Janet Jackson, When I Think Of You
- 3 Robert Palmer, I Didn't Mean To Turn
- 4 Huesy Lewis & The News, Stuck With You
- 5 Glass Tiger, Don't Forget Me
- 6 Miami Sound Machine, Words Get In The
- 7 The Human League, Human
- 8 Boston, Amanda
- 9 Genesis, Throwing It All Away
- 10 Aretha Franklin, Jumpin' Jack Flash
- 11 Talking Heads, Wild Wild Life
- 12 Berlin, Take My Breath Away
- 13 Double, The Captain Of Her Heart
- 14 Eddie Money, Take Me Home Tonight
- 15 Toto, I'll Be Over You
- 16 Peter Cetera With Amy Grant, The Next
- 17 Madonna, True Blue
- 18 Anita Baker, Sweet Love
- 19 Lionel Richie, Dancing On The Ceiling
- 20 Loverboy, Heaven In Your Eyes
- 21 Journey, Girl Can't Help It
- 22 Peter Gabriel, In Your Eyes
- 23 Ric Ocasek, Emotion In Motion
- 24 Gladys Knight, Loving On Borrowed Time
- 25 Chicago, 25 Or 6 To 4
- 26 Lionel Richie, Love Will Conquer All
- 27 Steve Winwood, Freedom Overspill
- 28 Peter Cetera, I Am By Your Side
- 29 Peter Cetera, Glory Of Love
- 30 David & David, Welcome To The Boom
- 31 Bruce Hornsby & The Range, The Way It
- 32 The Beach Boys, California Dreamin'
- 33 Howard Jones, You Know I Love You

WBMM-FM
104.1

Chicago P.D.: Buddy Scott

- 1 Stacey Q, Two Of Hearts
- 2 Carl Anderson & Gloria Loring, Friend
- 3 Janet Jackson, When I Think Of You
- 4 Robert Palmer, I Didn't Mean To Turn
- 5 Miami Sound Machine, Words Get In The
- 6 Lisa Lisa & Cult Jam With Full Force, Run-D.M.C., Walk This Way
- 7 Tina Turner, Typical Male
- 8 Madonna, True Blue
- 9 Huesy Lewis & The News, Stuck With You
- 10 Billy Ocean, Love Zone
- 11 Cameo, Word Up
- 12 Genesis, Throwing It All Away
- 13 Anita Baker, Sweet Love
- 14 Don Johnson, Heartbeat
- 15 Regina, Baby Love
- 16 New Edition, Earth Angel
- 17 Rod Stewart, Another Heartache
- 18 Jermaine Stewart, Jody
- 19 Lionel Richie, Dancing On The Ceiling
- 20 Peter Cetera With Amy Grant, The Next

POWER 95
WPLJ-FM RADIO

New York P.D.: Larry Berger

- 1 Carl Anderson & Gloria Loring, Friend
- 2 Stacey Q, Two Of Hearts
- 3 Janet Jackson, When I Think Of You
- 4 Miami Sound Machine, Words Get In The
- 5 Huesy Lewis & The News, Stuck With You
- 6 Cyndi Lauper, True Colors
- 7 Glass Tiger, Don't Forget Me
- 8 Oran "Juice" Jones, The Rain
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- 21 Five Star, Can't Wait Another Minute
- 22 Don Johnson, Heartbeat
- 23 Bananarama, Venus
- 24 Boston, Amanda
- 25 Double, The Captain Of Her Heart
- 26 Steve Winwood, Higher Love
- 27 Robert Palmer, I Didn't Mean To Turn
- 28 The Dream Team, Let's Go Mets

KHIS
FM 102.7
AM 1150

Los Angeles P.D.: Mike Schaefer

- 1 Janet Jackson, When I Think Of You
- 2 Lisa Lisa & Cult Jam With Full Force, Run-D.M.C., Walk This Way
- 3 Tina Turner, Typical Male
- 4 Carl Anderson & Gloria Loring, Friend
- 5 Oran "Juice" Jones, The Rain
- 6 Cameo, Word Up
- 7 The B52's, Summer Of Love
- 8 Robert Palmer, I Didn't Mean To Turn
- 9 Ben E. King, Stand By Me
- 10 Anita Baker, Sweet Love
- 11 The Human League, Human
- 12 Don Johnson, Heartbeat
- 13 Genesis, Throwing It All Away
- 14 Madonna, True Blue
- 15 Van Halen, Love Walks In
- 16 Ben E. King, Stand By Me
- 17 New Edition, Earth Angel
- 18 Talking Heads, Wild Wild Life
- 19 Pet Shop Boys, Love Comes Quickly
- 20 Huesy Lewis & The News, Stuck With You
- 21 Glass Tiger, Don't Forget Me
- 22 Berlin, Take My Breath Away
- 23 Nu Shooz, Point Of No Return
- 24 Peter Gabriel, In Your Eyes
- 25 Journey, Girl Can't Help It
- 26 Don Johnson, Heartbeat
- 27 Eddie Money, Take Me Home Tonight
- 28 Steve Winwood, Higher Love
- 29 Peter Cetera With Amy Grant, The Next
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- 172 Talking Heads, Wild Wild Life
- 173 Pet Shop Boys, Love Comes Quickly
- 174 Huesy Lewis & The News, Stuck With You
- 175 Glass Tiger, Don't Forget Me
- 176 Berlin, Take My Breath Away
- 177 Nu Shooz, Point Of No Return
- 178 Peter Gabriel, In Your Eyes
- 179 Journey, Girl Can't Help It
- 180 Don Johnson, Heartbeat
- 181 Eddie Money, Take Me Home Tonight
- 182 Steve Winwood, Higher Love
- 183 Peter Cetera With Amy Grant, The Next
- 184 Steve Winwood, Freedom Overspill
- 185 New Edition, Earth Angel
- 186 Talking Heads, Wild Wild Life
- 187 Pet Shop Boys, Love Comes Quickly
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- 330 Berlin, Take My Breath Away
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- 395 New Edition, Earth Angel
- 396 Talking Heads, Wild Wild Life
- 397 Pet Shop Boys, Love Comes Quickly
- 398 Huesy Lewis & The News, Stuck With You
- 399 Glass Tiger, Don't Forget Me
- 400 Berlin, Take My Breath Away

WLS
RADIO

Chicago P.D.: John Gehron

- 1 Carl Anderson & Gloria Loring, Friend
- 2 Janet Jackson, When I Think Of You
- 3 Robert Palmer, I Didn't Mean To Turn
- 4 Huesy Lewis & The News, Stuck With You
- 5 Glass Tiger, Don't Forget Me
- 6 Miami Sound Machine, Words Get In The
- 7 The Human League, Human
- 8 Boston, Amanda
- 9 Genesis, Throwing It All Away
- 10 Aretha Franklin, Jumpin' Jack Flash
- 11 Talking Heads, Wild Wild Life
- 12 Berlin, Take My Breath Away
- 13 Double, The Captain Of Her Heart
- 14 Eddie Money, Take Me Home Tonight
- 15 Toto, I'll Be Over You
- 16 Peter Cetera With Amy Grant, The Next
- 17 Madonna, True Blue
- 18 Anita Baker, Sweet Love
- 19 Lionel Richie, Dancing On The Ceiling
- 20 Loverboy, Heaven In Your Eyes
- 21 Journey, Girl Can't Help It
- 22 Peter Gabriel, In Your Eyes
- 23 Ric Ocasek, Emotion In Motion
- 24 Gladys Knight, Loving On Borrowed Time
- 25 Chicago, 25 Or 6 To 4
- 26 Lionel Richie, Love Will Conquer All
- 27 Steve Winwood, Freedom Overspill
- 28 Peter Cetera, I Am By Your Side
- 29 Peter Cetera, Glory Of Love
- 30 David & David, Welcome To The Boom
- 31 Bruce Hornsby & The Range, The Way It
- 32 The Beach Boys, California Dreamin'
- 33 Howard Jones, You Know I Love You

WLS
RADIO

Chicago P.D.: John Gehron

- 1 Carl Anderson & Gloria Loring, Friend
- 2 Janet Jackson, When I Think Of You
- 3 Robert Palmer, I Didn't Mean To Turn
- 4 Huesy Lewis & The News, Stuck With You
- 5 Glass Tiger, Don't Forget Me
- 6 Miami Sound Machine, Words Get In The
- 7 The Human League, Human
- 8 Boston, Amanda
- 9 Genesis, Throwing It All Away
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- 27 Steve Winwood, Freedom Overspill
- 28 Peter Cetera, I Am By Your Side
- 29 Peter Cetera, Glory Of Love
- 30 David & David, Welcome To The Boom
- 31 Bruce Hornsby & The Range, The Way It
- 32 The Beach Boys, California Dreamin'
- 33 Howard Jones, You Know I Love You

96TIC-FM

Hartford P.D.: Gary Wall

- 1 Stacey Q, Two Of Hearts
- 2 Cyndi Lauper, True Colors
- 3 Eddie Money, Take Me Home Tonight
- 4 Lisa Lisa & Cult Jam With Full Force, Run-D.M.C., Walk This Way
- 5 Oran "Juice" Jones, The Rain
- 6 Tina Turner, Typical Male
- 7 Anita Baker, Sweet Love
- 8 The Human League, Human
- 9 Boston, Amanda
- 10 Robert Palmer, I Didn't Mean To Turn
- 11 Don Johnson, Heartbeat
- 12 Carl Anderson & Gloria Loring, Friend
- 13 Billy Joel, A Matter Of Trust
- 14 Janet Jackson, When I Think Of You
- 15 Madonna, True Blue
- 16 Peter Cetera With Amy Grant, The Next
- 17 Ric Ocasek, Emotion In Motion

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Lisa Lisa & Cult Jam With Full Force, Run-D.M.C., Walk This Way
- 2 Robert Palmer, I Didn't Mean To Turn
- 3 Genesis, Throwing It All Away
- 4 Cyndi Lauper, True Colors
- 5 Janet Jackson, When I Think Of You
- 6 Don Johnson, Heartbeat
- 7 Stacey Q, Two Of Hearts
- 8 Tina Turner, Typical Male
- 9 Anita Baker, Sweet Love
- 10 Billy Joel, A Matter Of Trust
- 11 Peter Gabriel, In Your Eyes
- 12 Bon Jovi, You Give Love A Bad Name
- 13 Daryl Hall, Dreamtime
- 14 Loverboy, Heaven In Your Eyes
- 15 Oran "Juice" Jones, The Rain
- 16 Van Halen, Love Walks In
- 17 The Human League, Human
- 18 Bricklin, Even When Your Done With Me
- 19 Madonna, True Blue
- 20 Midnight Star, Midas Touch
- 21 Corey Hart, I Am By Your Side
- 22 Journey, Girl Can't Help It
- 23 Boston, Amanda
- 24 Cameo, Word Up
- 25 Bruce Hornsby & The Range, The Way It
- 26 David Lee Roth, Goin' Crazy
- 27 Triumph, Somebody's Out There
- 28 The Beach Boys, California Dreamin'
- 29 Lionel Richie, Love Will Conquer All
- 30 Peter Cetera With Amy Grant, The Next
- 31 Eddie Money, Take Me Home Tonight
- 32 Ric Ocasek, Emotion In Motion
- 33 Billy Idol, To Be A Lover
- 34 New Edition, Earth Angel
- 35 Aretha Franklin, Jumpin' Jack Flash
- 36 Jermaine Stewart, Jody
- 37 Howard Jones, You Know I Love You
- 38 Steve Winwood, Freedom Overspill
- 39 Elton John, Heartache All Over The Wo
- 40 Jermaine Stewart, Jody

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Lisa Lisa & Cult Jam With Full Force, Run-D.M.C., Walk This Way
- 2 Robert Palmer, I Didn't Mean To Turn
- 3 Genesis, Throwing It All Away
- 4 Cyndi Lauper, True Colors
- 5 Janet Jackson, When I Think Of You
- 6 Don Johnson, Heartbeat
- 7 Stacey Q, Two Of Hearts
- 8 Tina Turner, Typical Male
- 9 Anita Baker, Sweet Love
- 10 Billy Joel, A Matter Of Trust
- 11 Peter Gabriel, In Your Eyes
- 12 Bon Jovi, You Give Love A Bad Name
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- 23 Boston, Amanda
- 24 Cameo, Word Up
- 25 Bruce Hornsby & The Range, The Way It
- 26 David Lee Roth, Goin' Crazy
- 27 Triumph, Somebody's Out There
- 28 The Beach Boys, California Dreamin'
- 29 Lionel Richie, Love Will Conquer All
- 30 Peter Cetera With Amy Grant, The Next
- 31 Eddie Money, Take Me Home Tonight
- 32 Ric Ocasek, Emotion In Motion
- 33 Billy Idol, To Be A Lover
- 34 New Edition, Earth Angel
- 35 Aretha Franklin, Jumpin' Jack Flash
- 36 Jermaine Stewart, Jody
- 37 Howard Jones, You Know I Love You
- 38 Steve Winwood, Freedom Overspill
- 39 Elton John, Heartache All Over The Wo
- 40 Jermaine Stewart, Jody

PowerHits
B94-FM

Pittsburgh P.D.: Nick Ferrara

- 1 Cameo, Word Up
- 2 Genesis, Throwing It All Away
- 3 Janet Jackson, When I Think Of You
- 4 Oran "Juice" Jones, The Rain
- 5 Cyndi Lauper, True Colors
- 6 Don Johnson, Heartbeat
- 7 Oran "Juice" Jones, The Rain
- 8 Jermaine Stewart, Jody

93Q HOT HITS 102.9 FM	
Houston	P.D.: John Lander
1	8 Lisa Lisa & Cult Jam With Full Force
2	2 Huey Lewis & The News, Stuck With You
3	3 Uptown, I Know I'm Losing You
4	1 Stacy Q, Two Of Hearts
5	5 Cyndi Lauper, True Colors
6	6 Robert Palmer, I Didn't Mean To Turn
7	4 The Beatles, Twist And Shout
8	7 Glass Tiger, Don't Forget Me
9	9 New Edition, Earth Angel
10	11 Janet Jackson, When I Think Of You
11	20 Bon Jovi, You Give Love A Bad Name
12	12 Don Johnson, Heartbeat
13	19 The Human League, Human
14	21 Anita Baker, Sweet Love
15	29 Oran "Juice" Jones, The Rain
16	16 Tina Turner, Typical Male
17	17 Genesis, Throwing It All Away
18	30 Ric Ocasek, Emotion In Motion
19	10 Eurythmics, Missionary Man
20	13 Miami Sound Machine, Words Get In The
21	14 Lionel Richie, Dancing On The Ceiling
22	26 Peter Gabriel, In Your Eyes
23	16 Double, The Captain Of Her Heart
24	— Boston, Amanda
A24	— Madonna, True Blue
26	22 Billy Ocean, Love Zone
27	28 Loverboy, Heaven In Your Eyes
A28	— Eddie Money, Take Me Home Tonight
29	— Cameo, Word Up
A29	— Huey Lewis & The News, Hip To Be Sq
EX	— Elton John, Heartache All Over The Wo
EX	— Van Halen, Love Walks In
EX	EX Billy Idol, To Be A Lover
EX	EX Wang Chung, Everybody Have Fun Tonigh
EX	EX Aretha Franklin, Jumpin' Jack Flash
EX	EX Chris DeBurgh, The Lady In Red
EX	EX Deice, Who Says
KMEL 100	
San Francisco	P.D.: Steve Rivers
1	1 Oran "Juice" Jones, The Rain
2	5 Cameo, Word Up
3	7 The Human League, Human
4	4 Eddie Money, Take Me Home Tonight
5	2 Janet Jackson, When I Think Of You
6	9 Five Star, Can't Wait Another Minute
7	8 Robert Palmer, I Didn't Mean To Turn
8	10 Tina Turner, Typical Male
9	13 Madonna, True Blue
10	3 Eurythmics, Missionary Man
11	14 Cyndi Lauper, True Colors
12	6 Lisa Lisa & Cult Jam With Full Force,
13	16 Nancy Martinez, For Tonight
14	17 Howard Hewett, I'm For Real
15	19 Midnight Star, Wides Touch
16	22 Ben E. King, Stand By Me
17	21 The Bang Orchestra, Sample That
18	24 The BS2's, Summer Of Love
19	23 "Til Tuesday, What About Love
20	20 Peter Gabriel, In Your Eyes
21	25 Orchestral Manoeuvres In The Dark,
22	26 The Secret Ties, Dancing In My Sleep

23	28 Boston, Amanda
24	11 Genesis, Throwing It All Away
25	32 Wang Chung, Everybody Have Fun Tonigh
26	31 Stacy Lattisaw, Nail It To The Wall
27	29 Jermaine Stewart, Jody
28	12 Nu Shooz, Point Of No Return
29	34 Chico De Barge, Talk To Me
30	15 Anita Baker, Sweet Love
A31	— Talking Heads, Wild Wild Life
32	EX Bon Jovi, You Give Love A Bad Name
33	EX Billy Idol, To Be A Lover
34	EX Pet Shop Boys, Love Comes Quickly
35	EX Bruce Hornsby & The Range, The Way It
EX	EX Bananarama, More Than Physical
A	— Huey Lewis And The News, Hip To Be Sq
A	— Lionel Richie, Love Will Conquer All
SILVER	
BOSTON'S 700 WZLW 94.5 FM	
Boston	P.D.: Harry Nelson
1	7 Billy Joel, A Matter Of Trust
2	1 Tina Turner, Typical Male
3	2 Don Johnson, Heartbeat
4	14 Robert Palmer, I Didn't Mean To Turn
5	6 Cyndi Lauper, True Colors
6	16 Boston, Amanda
7	17 Lisa Lisa & Cult Jam With Full Force,
8	4 Simply Red, Money\$ Too Tight
9	3 Huey Lewis & The News, Stuck With You
10	5 Billy Ocean, Love Zone
11	13 Genesis, Throwing It All Away
12	12 Daryl Hall, Dreamtime
13	10 Glass Tiger, Don't Forget Me
14	9 Eurythmics, Missionary Man
15	8 Janet Jackson, When I Think Of You
16	20 Peter Gabriel, In Your Eyes
17	21 Journey, Girl Can't Help It
18	19 The Human League, Human
19	23 Anita Baker, Sweet Love
20	24 Aretha Franklin, Jumpin' Jack Flash
21	22 Ric Ocasek, Emotion In Motion
22	25 Eddie Money, Take Me Home Tonight
23	30 Oran "Juice" Jones, The Rain
24	28 Madonna, True Blue
25	27 Talking Heads, Wild Wild Life
A27	— "Til Tuesday, What About Love
28	EX Corey Hart, I Am By Your Side
29	EX Huey Lewis And The News, Hip To Be Sq
30	EX Toto, I'll Be Over You
A	— Daryl Hall, Foolish Pride
A	— Timbuk 3, The Future's So Bright I Go
A	— Bon Jovi, You Give Love A Bad Name
A	— The Pretenders, Don't Get Me Wrong
A	— Steve Winwood, Freedom Overspill
A	— Billy Idol, To Be A Lover
EX	EX Lionel Richie, Love Will Conquer All
EX	EX Wang Chung, Everybody Have Fun Tonigh
EX	EX Bruce Hornsby & The Range, The Way It
EX	EX Don Johnson, Heartbeat
EX	EX Loverboy, Heaven In Your Eyes
EX	EX Madonna, True Blue
EX	EX Oran "Juice" Jones, The Rain
EX	EX Robert Palmer, I Didn't Mean To Turn
EX	EX Anita Baker, Sweet Love
EX	EX Corey Hart, I Am By Your Side
EX	EX Peter Cetera With Amy Grant, The Next
EX	EX Boston, Amanda
EX	EX Bon Jovi, You Give Love A Bad Name
EX	EX Huey Lewis & The News, Stuck With You
EX	EX Cameo, Word Up

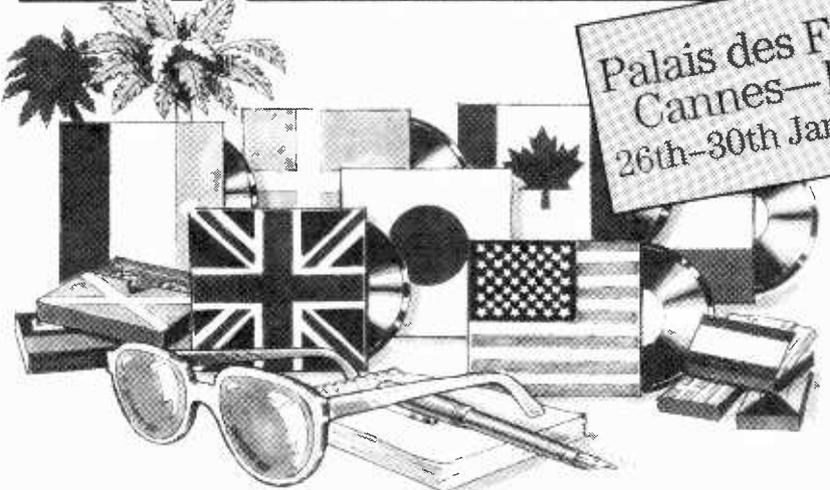
WBSB	
Baltimore	P.D.: Steve Kingston
1	2 Miami Sound Machine, Words Get In The
2	1 Huey Lewis & The News, Stuck With You
3	7 Janet Jackson, When I Think Of You
4	4 Stacy Q, Two Of Hearts
5	9 Genesis, Throwing It All Away
6	8 Anita Baker, Sweet Love
7	10 Cyndi Lauper, True Colors
8	3 Run-D.M.C., Walk This Way
9	11 Madonna, True Blue
10	6 Lisa Lisa & Cult Jam With Full Force,
11	16 Glass Tiger, Don't Forget Me
12	12 The Jets, Private Number
13	15 Tina Turner, Typical Male
14	5 Steve Winwood, Higher Love
15	21 Cameo, Word Up
16	19 Oran "Juice" Jones, The Rain
17	20 Nu Shooz, Point Of No Return
18	18 Don Johnson, Heartbeat
19	23 Boston, Amanda
20	22 Loverboy, Heaven In Your Eyes
21	24 Robert Palmer, I Didn't Mean To Turn
22	25 The Human League, Human
23	14 New Edition, Earth Angel
24	28 Peter Cetera With Amy Grant, The Next
25	26 Corey Hart, I Am By Your Side
26	EX Huey Lewis And The News, Hip To Be Sq
27	29 Ben E. King, Stand By Me
28	30 Lionel Richie, Love Will Conquer All
29	EX Bon Jovi, You Give Love A Bad Name
30	EX Billy Idol, To Be A Lover
EX	— Bangles, Walk Like An Egyptian
EX	— Wang Chung, Everybody Have Fun Tonigh
EX	EX Jermaine Stewart, Jody
WAVA 103.5 FM	
Washington	P.D.: Mark St. John
1	2 Lisa Lisa & Cult Jam With Full Force,
2	1 Glass Tiger, Don't Forget Me
3	6 Janet Jackson, When I Think Of You
4	4 Stacy Q, Two Of Hearts
5	8 Tina Turner, Typical Male
6	10 Daryl Hall, Dreamtime
7	7 New Edition, Earth Angel
8	9 Run-D.M.C., Walk This Way
9	3 Genesis, Throwing It All Away
10	11 The Human League, Human
11	16 Cyndi Lauper, True Colors
12	14 Eurythmics, Missionary Man
13	13 Don Johnson, Heartbeat
14	15 Loverboy, Heaven In Your Eyes
15	17 Madonna, True Blue
16	18 Oran "Juice" Jones, The Rain
17	20 Robert Palmer, I Didn't Mean To Turn
18	21 Anita Baker, Sweet Love
19	22 Corey Hart, I Am By Your Side
20	23 Peter Cetera With Amy Grant, The Next
21	24 Boston, Amanda
22	25 Bon Jovi, You Give Love A Bad Name
23	28 Huey Lewis & The News, Stuck With You
24	5 Cameo, Word Up
25	29

26	27 Jermaine Stewart, Jody
27	30 Billy Idol, To Be A Lover
28	EX Eddie Money, Take Me Home Tonight
29	EX Ric Ocasek, Emotion In Motion
30	EX Wang Chung, Everybody Have Fun Tonigh
A	— Bangles, Walk Like An Egyptian
A	— Huey Lewis And The News, Hip To Be Sq
A	— Bruce Hornsby & The Range, The Way It
A	— Elton John, Heartache All Over The Wo
A	— Ben E. King, Stand By Me
EX	EX Aretha Franklin, Jumpin' Jack Flash
EX	EX Lionel Richie, Love Will Conquer All
EX	EX Nu Shooz, Point Of No Return
94-Q 94.1 FM	
Atlanta	P.D.: Jim Morrison
1	1 Janet Jackson, When I Think Of You
2	2 Tina Turner, Typical Male
3	7 Cyndi Lauper, True Colors
4	4 Glass Tiger, Don't Forget Me
5	9 Don Johnson, Heartbeat
6	9 Anita Baker, Sweet Love
7	22 The Human League, Human
8	8 R.E.M., Fall On Me
9	15 Bon Jovi, You Give Love A Bad Name
10	11 Billy Joel, A Matter Of Trust
11	12 Genesis, Throwing It All Away
12	14 Robert Palmer, I Didn't Mean To Turn
13	24 Boston, Amanda
14	3 Eurythmics, Missionary Man
15	25 Oran "Juice" Jones, The Rain
16	19 Loverboy, Heaven In Your Eyes
17	19 Eddie Money, Take Me Home Tonight
18	26 Aretha Franklin, Jumpin' Jack Flash
19	10 Carl Anderson & Gloria Loring, Friend
20	13 Van Halen, Love Walks In
21	EX Madonna, True Blue
22	23 Peter Gabriel, In Your Eyes
23	34 Steve Winwood, Freedom Overspill
24	32 Lionel Richie, Love Will Conquer All
25	27 Triumph, Somebody's Out There
26	18 Billy Ocean, Love Zone
27	33 Bruce Hornsby & The Range, The Way It
28	30 Toto, I'll Be Over You
29	29 Michael McDonald, Sweet Freedom
30	20 Simply Red, Money\$ Too Tight
A31	— Talking Heads, Wild Wild Life
A32	— David & David, Welcome To The Boom
EX	EX Billy Idol, To Be A Lover
EX	EX Peter Cetera With Amy Grant, The Next
35	EX Ric Ocasek, Emotion In Motion
A	— Huey Lewis And The News, Hip To Be Sq
A	— Ben E. King, Stand By Me
A	— Daryl Hall, Foolish Pride
A	— Gregory Abbott, Shake You Down
A	— Robbie Nevil, C'est La Vie
A	— Timbuk 3, The Future's So Bright I Go
EX	EX The Pretenders, Don't Get Me Wrong
EX	EX Wang Chung, Everybody Have Fun Tonigh
WLOT 99.5	
Minneapolis	P.D.: Tac Hammer
1	1 Billy Joel, A Matter Of Trust
2	4 Janet Jackson, When I Think Of You

3	5 Kenny Loggins, Playing With The Boys
4	8 The Human League, Human
5	6 Tina Turner, Typical Male
6	9 Eddie Money, Take Me Home Tonight
7	7 Limited Warranty, Hit You
8	2 Robert Palmer, I Didn't Mean To Turn
9	2 Homeymoon Suite, What Does It Take
10	10 Cyndi Lauper, True Colors
11	20 Stacy Q, Two Of Hearts
12	14 Talking Heads, Wild Wild Life
13	13 Journey, Girl Can't Help It
14	17 Toto, I'll Be Over You
15	18 Ric Ocasek, Emotion In Motion
16	19 Corey Hart, I Am By Your Side
17	16 Don Johnson, Heartbeat
18	22 Madonna, True Blue
19	23 Peter Cetera With Amy Grant, The Next
20	3 Genesis, Throwing It All Away
21	21 Far Corporation, Stairway To Heaven
22	25 Boston, Amanda
23	12 Paul Simon, You Can Call Me Al
24	15 Carl Anderson & Gloria Loring, Friend
25	30 Lisa Lisa & Cult Jam With Full Force,
26	29 Billy Idol, To Be A Lover
27	34 Bruce Hornsby & The Range, The Way It
28	EX Wang Chung, Everybody Have Fun Tonigh
29	EX Huey Lewis And The News, Hip To Be Sq
30	32 Lionel Richie, Love Will Conquer All
31	31 Van Halen, Love Walks In
32	EX Cameo, Word Up
A33	— Daryl Hall, Foolish Pride
34	24 Loverboy, Heaven In Your Eyes
A35	— Bangles, Walk Like An Egyptian
A36	— Bon Jovi, You Give Love A Bad Name
A	— Jermaine Stewart, Jody
A	— David & David, Welcome To The Boom
KDWB	
St. Paul	P.D.: David Anthony
1	2 Carl Anderson & Gloria Loring, Friend
2	1 Homeymoon Suite, What Does It Take
3	1 Miami Sound Machine, Words Get In The
4	9 Janet Jackson, When I Think Of You
5	13 Robert Palmer, I Didn't Mean To Turn
6	3 Huey Lewis & The News, Stuck With You
7	14 Sheena Easton, So Far So Good
8	5 Loverboy, Heaven In Your Eyes
9	6 Kenny Loggins, Playing With The Boys
10	17 Stacy Q, Two Of Hearts
11	7 Berlin, Take My Breath Away
12	19 Billy Joel, A Matter Of Trust
13	15 Tina Turner, Typical Male
14	8 Genesis, Throwing It All Away
15	25 Eddie Money, Take Me Home Tonight
16	16 Paul Simon, You Can Call Me Al
17	21 The Human League, Human
18	10 Limited Warranty, Hit You
19	20 Cyndi Lauper, True Colors
20	24 Boston, Amanda
21	12 Don Johnson, Heartbeat
22	28 Ric Ocasek, Emotion In Motion
23	31 Madonna, True Blue
24	32 Corey Hart, I Am By Your Side
25	33 Far Corporation, Stairway To Heaven
26	11 Lionel Richie, Dancing On The Ceiling
27	18 Daryl Hall, Dreamtime
28	EX Bruce Hornsby & The Range, The Way It
29	36 Harold Faltermeyer, Top Gun Anthem
30	37 Oran "Juice" Jones, The Rain
A31	— Peter Cetera With Amy Grant, The Next
32	35 Triumph, Somebody's Out There

33	EX David & David, Welcome To The Boom
34	38 The Beach Boys, California Dreamin'
35	34 Rod Stewart, Another Heartache
36	EX Robbie Nevil, C'est La Vie
A37	— Toto, I'll Be Over You
38	EX Wang Chung, Everybody Have Fun Tonigh
A39	— Huey Lewis And The News, Hip To Be Sq
40	EX Quiet Riot, The Wild And The Young
A	— Joan Jett And The Blackhearts, Good M
A	— Steve Winwood, Freedom Overspill
KITS	
San Francisco	P.D.: Richard Sands
1	1 Huey Lewis & The News, Stuck With You
2	6 Cyndi Lauper, True Colors
3	4 Run-D.M.C., Walk This Way
A4	— Niel Diamond, The Story Of My Life
5	2 Miami Sound Machine, Words Get In The
6	24 Janet Jackson, When I Think Of You
7	21 The Human League, Human
8	16 Tina Turner, Typical Male
9	EX Boston, Amanda
10	19 Robert Palmer, I Didn't Mean To Turn
11	3 Bananarama, Venus
12	9 Berlin, Take My Breath Away
13	13 Steve Winwood, Higher Love
14	14 Eurythmics, Missionary Man
A15	— Madonna, True Blue
16	22 Nu Shooz, Point Of No Return
17	17 Genesis, Throwing It All Away
18	27 Eddie Money, Take Me Home Tonight
19	25 Cameo, Word Up
20	EX Billy Idol, To Be A Lover
21	EX Talking Heads, Wild Wild Life
22	EX Jermaine Stewart, Jody
23	EX Peter Gabriel, In Your Eyes
A24	— Nu Shooz, I Can't Wait
25	EX "Til Tuesday, What About Love
26	EX Steve Winwood, Freedom Overspill
A27	— General Cane, Crack Killed Apple Jack
28	20 Don Johnson, Heartbeat
29	EX David & David, Welcome To The Boom
30	EX Ric Ocasek, Emotion In Motion
A	— Bon Jovi, You Give Love A Bad Name
A	— The Pretenders, Don't Get Me Wrong
EX	EX Journey, Girl Can't Help It
EX	EX Loverboy, Heaven In Your Eyes
EX	EX Bruce Hornsby & The Range, The Way It
EX	EX Bangles, Walk Like An Egyptian
EX	EX Wang Chung, Everybody Have Fun Tonigh
EX	EX R.E.M., Fall On Me

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'Vice' Is Nice, But Johnson Wants Pop Stardom

BY STEVE GETT

NEW YORK Don Johnson knew he had his work cut out for him in shifting gears from pop cop to pop star. "I felt I was carrying a lot of dead weight from people who had tried to make the transition and, for one reason or another, weren't able to do it," he says. "Either they just didn't have the chops, the musical savvy, the background, or whatever."

"So there was a lot for me to overcome, and, in some ways, I feel I've done it. But there's still a lot of people out there who remain unconvinced."

Though "Heartbeat," the title track from his Epic debut album, is at No. 5 on this week's Hot 100 Singles chart, Johnson says he understands why many are still skeptical about his musical endeavors.

"There are those who feel, and rightfully so, that they've been



Optimistic Outlook. The BoDeans proved their live potential with songs from their Warner Bros. album "Love & Hope & Sex & Dreams" at New York's Ritz club. Pictured is singer/guitarist Sammie Bodean. (Photo: Chuck Pulin)

burned so many times before by people that have tried to capitalize on one fame or another," he says.

Johnson, who is determined to garner serious recognition as a recording artist, says, "I didn't want my album to come out with a lot of splashy, Hollywood hype. I want acceptance to come from radio and those other places records are traditionally made and broken."

Johnson readily admits that his status as a "Miami Vice" star helped stir initial interest in the "Heartbeat" album. "Obviously there's going to be a certain amount of curiosity or attention because I am who I am," he says. "And I wouldn't trade that for the world. I certainly don't apologize for it—I worked hard to get to where I am—but I want my record to live and die on its own merit."

Before going into the studio, Johnson connected with rock manager Danny Goldberg, who played a key role in getting the "Heartbeat" project off the ground.

"I pride myself in knowing a lot about the film business," says Johnson. "When it came to the record business, I felt I had the talent to be a recording artist, but I just didn't have the business sense of how you go about putting all the details together. So I really relied on Danny for that."

"I told him what I had in mind to do and how I wanted to approach the record," says Johnson. "Luckily for me, Danny understood where I was coming from, and he was able to put together all the elements that ultimately gave me the stage to create my vision."

In addition to Goldberg, Johnson was helped by various top-name musicians who agreed to play on the record. "I didn't just invite people down to the studio for their name value," says Johnson. "These guys are pals of mine: Willie Nelson I've known for

some time; Ronnie Wood and Stevie Ray Vaughan are people I've played guitar with at one time or another, in hotels or wherever; and Bonnie Raitt I ran into at the New Orleans Jazz Festival.

"So it's not just a bunch of studio session players that got together and then I came in and did the vocals," he adds. "In fact, most of the vocals were done live with the rhythm section while we were tracking."

Further proof that Johnson is serious about his musical pursuits is evi-

denced by his desire to play live concerts. "I definitely want to do them," he says. "Unfortunately, right now, 'Miami Vice' is taking up most of my time, but I'm hoping to go out and play some concerts next year."

A full-length feature video of the "Heartbeat" project is in postproduction and is due before year's end. Though still committed to (and enjoying) "Miami Vice," Johnson says he plans to make a movie in 1987.

Asked whether he is bothered by cynics who continue to question his

musical talent, Johnson says, "Hey, listen, I just love music and working with people—that's what gets me off."

"If I paid attention to what everybody said all the time, the rumors and the gossip, then either I wouldn't have time to do any work, or it would just mess up my mind. You just have to say, 'Hey, that's part of the gig.' You do your work and don't pay any attention."

(For the record, Johnson confided that he was not wearing socks while this interview was conducted.)

Plant, Idol Land Heavyweight Managers; Twisted Rockers Turn To Production

by Steve Gett

NEW YORK Robert Plant and Billy Idol have inked new management deals. Former Led Zeppelin vocalist Plant has teamed with Bill Curbishley, whose Trinifold (U.K.) and Left Field Services (U.S.) companies also handle Judas Priest and the four ex-Who members.

During his Zeppelin days, Plant was under the wing of the legendary Peter Grant. That relationship had been terminated, however, by the time Plant released his 1982 debut solo album, "Pictures At Eleven." Since then, the singer has been looking after his own business affairs.

Curbishley's New York office reports that Plant is assembling material for his fourth solo album, due next year. A producer and studio location have yet to be selected.

As for Idol, he's just hooked up with Freddie DeMann, whose client roster includes Madonna and Peter Cetera. Earlier this year, Idol parted company with Bill Aucoin. While completing the new "Whiplash Smile" album, the punky one was represented by ex-Aucoin employee and onetime Chrysalis a&r staffer Brendan Bourke and lawyer Stewart Silfen.

Incidentally, Idol's former Generation X band mate Tony James has found U.S. management for his group, *Signe Signe Sputnik*. After telling On The Beat that he was looking for a J.R. Ewing-type character, James decided Gotham-based David Krebs was the right man for the job. Krebs says the space-cadet rockers will be making their U.S. debut with an Oct. 31 Halloween show at New York's Palladium.

SISTERS ARE DOIN' IT FOR themselves: Twisted Sister has been lying low these past few months, but the band members have not been idle. Guitarist Jay-Jay French and bassist Mark "The Animal" Mendoza have been producing the debut album for new hard rock act *Reckless*, while singer Dee Snider has reportedly been at the knobs for a Long Island-based group.

A sneak preview of the French/

Mendoza project indicates that *Reckless* has strong potential. The band is co-managed by Twisted Sister's tour manager, Joe Gerber, and Phil Carson, who also represents Jimmy Page. The still-untitled *Reckless* album will be released in January on Carson's Atlantic-distributed Valentino label.

But what of Twisted's future? The glam-rockers are keeping quiet about their next project and have yet to announce a replacement for drummer A.J. Pero, who left the lineup earlier this year.

SHORT TAKES I: Rumors are flying that Steven Spielberg is planning to make a documentary on the Beatles. Word has it the fa-

due shortly and will feature Mr. Loaf's recent U.K. hit duet with John Parr, "Rock'n'Roll Mercenaries." Produced by Frank Farian, the Meat Loaf album has just been issued in Britain by Arista. Parr's second Atlantic album, "Running The Endless Mile," will be released at the end of October.

GOTTA SING, GOTTA DANCE: Michael Peters, choreographer to the stars, is recording his first album, with Michael "Maniac" Sembello producing. Says Peters, "We started working at Michael's L.A. studio in July and have put down six tracks so far."

Peters' lawyer, Ronnie Dashev, who also represents Lionel Richie and Sheila E., is shopping for a label deal. Hopefully, the album will be out early next year, says Peters, adding that there's a good chance some heavy names will be making guest appearances.

SHORT TAKES II: ZZ Top is playing European concerts through October. Then it's time for a two-month break in the band's native Texas. Dates in Japan and Australia have been booked for January, after which there's a good chance the group will return for more U.S. stadium shows... Eddie Junior, vocalist for the Tears For Fears spinoff group Mancrab, has filmed a gasoline commercial with Aretha Franklin and is set to star in the TV movie "The Jackie Robinson Story"... Sounds a little far-fetched, but the scuttlebutt is that Lionel Richie will make his movie debut in "Serving Time," playing George Hamilton's villainous butler... Noted U.S. film critic Rex Reed was not impressed by the movie "Sid & Nancy," which had its U.S. premiere at the New York Film Festival. In a particularly caustic New York Post review, Reed wrote, "Forced to choose between 'Sid & Nancy' and two hours at the dentist, I'll choose root canal." Reed acknowledged that Gary "Sid" Oldman and Chloe "Nancy" Webb realistically re-created their roles, but added, "I'm not sure if they can act or not. They both make the mutants in 'Aliens' look like the folks next door."

ON THE BEAT

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

Group Tours To Support 'Orgasmatron' Motorhead Runs Smoothly

NEW YORK British heavy metal group Motorhead has just embarked on a two-month U.S. tour in support of its debut Profile album, "Orgasmatron." The record's recent release marked the end of an 18-month recording hiatus for the band, precipitated by extensive legal battles with its former U.K. label, Bronze Records.

Though hardly a household name here, Motorhead—often referred to as "the world's loudest band"—has built a formidable U.S. cult following. With the recent success of Metallica, the word in hard rock circles is that Motorhead, with its similarly aggressive, no-holds-barred approach, is on the verge of a major breakthrough.

Like Metallica's top 30 Elektra album, "Master Of Puppets," the Bill Laswell-produced "Orgasmatron" is unlikely to garner significant radio airplay.

"The lack of radio support for our style of music is a problem everywhere," says Motorhead vocalist-bassist Lemmy. "But we made it in England without radio, and we've got to where we've got in the States without it."

It was 10 years ago that Lemmy, a onetime member of the U.K. band Hawkwind, put together the first Motorhead lineup. By the end of the '70s, the second version of the group—with Phil Taylor on drums and Fastway's Eddie Clarke on guitar—had established

(Continued on page 25)

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ELVIS IS MAIN ATTRACTION ON U.S. TOUR

BY CHRIS MORRIS

LOS ANGELES Elvis Costello's much-anticipated six-city U.S. tour kicked off here Oct. 1 with the first of five sold-out shows at the Beverly Theater.

Dubbed Costello Sings Again, the intimate-venue tour features the idiosyncratic vocalist in a different musical setting each night. Costello is being backed by two different assemblages during the tour: his regular group, the Attractions, and the Confederates, an aggregation of crack studio musicians who played on the singer's "King Of America" album, released earlier this year.

The tour, which coincides with the release of "Blood And Chocolate," his second Columbia album of 1986, continues through October. Other stops include San Francisco, Oct. 8-10; Chicago, Sunday-Tuesday (12-14); Boston, Thursday-Saturday (16-18); New York, Oct. 21-25; and Philadelphia, Oct. 27-29.

The first show of the L.A. visit was perhaps the least surprising: Costello & the Attractions (keyboardist Steve Nieve, bassist Bruce Thomas, and drummer Pete Thomas) ran through a retrospective of 25 songs from nine albums. The band fielded requests from the audience during the performance.

The second and third nights combined solo stints by Costello with full-band sets with the Confederates. On the second evening, there was also a miniset by the "Coward Brothers"—Costello and producer/musician T-Bone Burnett—who sang playful renditions of country standards. The Confederates (Burnett, guitarist James Burton, bassist Jerry Scheff, keyboardist Mitchell Froom, and drummer Jim Keltner) augmented selections from "King Of America" with crackling covers of blues, r&b, and country oldies.

The most eagerly sought-after ticket during the L.A. stint was for the penultimate night, dubbed the Spectacular Spinning Songbook. Taking a cue from "Wheel Of Fortune," the performance used a giant wheel bearing 40 song titles; spins by audience members determined the song selection, which was then performed by Costello & the Attractions.

John Doe of X and Tom Waits co-hosted the Songbook show; Susannah Hoffs and Vicki and Debbi Peterson of the Bangles performed three songs with Costello. Costello's wife, Caitlin O'Riordan of the Pogues, also performed—as a go-go dancer, disguised in a red wig.

The final L.A. concert, featuring Costello & the Attractions, leaned heavily on material from "Blood And Chocolate." Tom Petty guested on three encore numbers.

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Talent in Action

GENESIS

Exhibition Stadium, Toronto
Tickets: \$22.50

ONLY FOUR DATES into the 10-month "Invisible Touch" tour, Genesis, arguably the world's most popular rock band, was in top form. On a chilly, water-logged night in possibly the ugliest major league ballpark, 61,000 braved the elements for one of rock's classiest and most engrossing shows. Singer/drummer Phil Collins may be moving Genesis ahead commercially, but Toronto has been such a loyal market over the years for the veteran British group that even older work was warmly received.

Collins remains tireless, frenetic, and witty on stage, with a silky, nasal singing style that seems not to have aged in the decade that has passed since he took over vocal chores from Peter Gabriel. Keyboardist Tony Banks is both the band's on-stage link to its heritage and the propellant of today's more accessible melodies. Bassist/guitarist Mike Rutherford is a seamless player whose embellishments are integral to the deceptively simple Genesis sound. Drummer Chester Thompson and guitarist Daryl Steurmer have progressed beyond being sidemen in concert to adopt full-fledged roles.

The repertoire spanned nearly 15 years, but the audience was most comfortable in the 2½-hour set with the newer material. "Mama" opened the show, then Collins moved behind the drums for "Abacab," and the crowd shrieked its delight. "Invisible Touch" and "Throwing It All Away" were the highlights from the new album. But "The Brazilian" was a stunning stage number, too.

Lighting and sound were state of the art; few can rival the effort Genesis makes to have its music heard and seen. Rumors abound that this is the last hurrah for the band, though Genesis members deny it. If this is the finale, however, it's a topflight way to depart.

KIRK LAPOINTE

STEVE WINWOOD

Pier 84, New York
Tickets: \$15

BEFORE LAUNCHING this tour in late August, Steve Winwood had long been absent from the concert circuit. And, seemingly, from his point of view those heady years with Traffic are best left in the past.

At this Sept. 12 show, Winwood paid only passing lip service to his early days: a show-opening medley of Traffic's "Low Spark Of High Heeled Boys" (with Winwood on solo piano) and the instrumental "Glad," and later, pumped-up versions of the

Spencer Davis Group's "I'm A Man" and "Gimme Some Lovin'," the hits which introduced Winwood some two decades ago.

Beyond that, this nearly two-hour show was as '80s as could be. The shy teen prodigy of the past has re-emerged as a confident and commanding frontman.

The bulk of the material was drawn from Winwood's three Island "comeback" albums: "Arc Of A Diver," "Talking Back To The Night," and the recent "Back In The High Life." And it was those latter-day Winwood songs for which the sold-out venue erupted loudest.

Backed by an eight-piece horn-punctuated band, Winwood delivered punchier-than-the-record versions of his No. 1 summer smash, "Higher Love," the five-year-old hit "While You See A Chance," and more than a dozen other tightly arranged, funky, danceable party tunes from his recent work.

Some fans in the crowd might have bemoaned the lack of the more atmospheric, intricate Traffic-style compositions, but Winwood made up for that by demonstrating why he has earned his reputation as a brilliant vocalist and multi-instrumentalist.

JEFF TAMARKIN

BILLY JOEL

Glens Falls Civic Center
Glens Falls, N.Y.
Tickets: \$17.50

BILLY JOEL gave this hockey rink a street-corner ambience at his Sept. 29 concert, delighting the 7,650-strong crowd that had snapped up all the tickets just two hours after they went on sale. Not only was it Joel's first live show in 2½ years, but it was also the opening date of an extensive U.S. tour to promote his latest Columbia album, "The Bridge."

Offering an overview of his 15-year career, Joel and his six-man band performed for almost three hours. The 26-song set began with the new "Running On Ice" and ended with "This Night," one of four songs from his 1983 album, "An Innocent Man."

Those songs—and ones from the new album, particularly the single "A Matter Of Trust"—were highlights in a joyous concert marked by Joel's versatility and staggering physical energy.

The singer/songwriter/piano man gave his musicians plenty of rope. Especially memorable performances were given by sax man Mark Rivera and guitarist David Brown, whose fluid lines made "This Is The Time" simply ravishing.

While sentimentality has occasionally sabotaged Joel's work, that was never a problem at this near-faultless show. Warmth and a distinctive sense of community prevailed as Joel re-entered the performance arena with wonderful vengeance.

CARLO WOLFF

ANITA BAKER

Radio City Music Hall, New York
Tickets: \$25, \$20

MAKE NO MISTAKE: Anita Baker is a name we'll be hearing for years to come. At her recent Radio City debut—one of two concerts here—the Elektra recording artist welcomed an audience that was already madly in love with her. Preceded by her two albums, "The Songstress" and "Rapture," Baker had a repertory of
(Continued on page 25)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB SEGER & THE SILVER BULLET BAND THE FABULOUS THUNDERBIRDS	Boston Garden Boston, Mass.	Oct. 2-3	\$439,790 \$17/\$15	26,132 sellout	Don Law Co.
DAVID LEE ROTH CINDERELLA	Centrum in Worcester Worcester, Mass.	Oct. 5-6	\$315,330 \$16.50/\$14.50	19,892 sellout	Don Law Co.
VAN HALEN BACHMAN-TURNER OVERDRIVE	Tarrant County Convention Center Fort Worth, Texas	Sept. 30-Oct. 1	\$302,550 \$15	20,170 26,000	PACE Concerts
JULID IGLESIAS ROSEANNE BARR	Concord Pavilion Concord, Calif.	Oct. 3-4	\$297,051 \$25/\$15.50	15,109 16,950	in-house
ELTON JOHN	Pacific Amphitheater Costa Mesa, Calif.	Oct. 4	\$271,489 \$20.35/\$15	17,872 18,764	Nederlander Organization
JOURNEY GLASS TIGER	Rosemont Horizon Rosemont, Ill.	Oct. 4	\$270,221 \$17.50/\$16.50	15,543 sellout	Jam Prods.
JOURNEY THE OUTFIELD	McNichols Sports Arena Denver, Colo.	Sept. 19	\$267,159 \$17.05/\$15.95	16,286 18,235	Feyline Presents
BOB SEGER & THE SILVER BULLET BAND JOHN EDDIE	Capital Center Landover, Md.	Oct. 5	\$252,434 \$17.50	15,251 sellout	Cellar Door Prods.
ELTON JOHN	Oakland Coliseum Oakland, Calif.	Oct. 3	\$240,538 \$17.50	13,745 sellout	Bill Graham Presents
ELTON JOHN	McNichols Sports Arena Denver, Colo.	Sept. 30	\$237,334 \$17.60/\$16.50	13,846 18,365	Feyline Presents
JOURNEY GLASS TIGER	Riverfront Coliseum Cincinnati, Ohio	Oct. 2	\$228,966 \$16.50/\$14	14,192 sellout	Jam Prods.
BILLY JOEL	Providence Civic Center Providence, R.I.	Oct. 4	\$228,078 \$17.50	13,033 sellout	Frank J. Russo
LIDNEL RICHIE SHELIA E	Arizona Veterans Memorial Coliseum Phoenix, Ariz.	Sept. 19	\$226,755 \$17.50/\$15	13,149 15,500	Feyline Presents
JOURNEY GLASS TIGER	Met Center Bloomington, Minn.	Sept. 25	\$222,173 \$16.50	14,022 17,700	Jam Prods. Company 7
JOURNEY GLASS TIGER	The Arena St. Louis, Mo.	Sept. 30	\$210,880 \$16	15,614 sellout	Contemporary Prods.
THE OAK RIDGE BOYS THE FORESTER SISTERS	Western Washington Fairgrounds Puyallup, Wash.	Sept. 20-21	\$202,792 \$12/\$10/\$9	23,359 35,000	in-house
KENNY ROGERS PAUL ANKA LEE GREENWOOD	The Spectrum Philadelphia, Pa.	Oct. 1	\$200,866 \$17.50/\$15.50	11,936 19,455	North American Tours
38 SPECIAL BON JOVI	Roberts Municipal Stadium Evansville, Ind.	Oct. 4	\$190,400 \$14	13,600 sellout	Mid-South Concerts
TONY BENNETT	Fox Theater St. Louis, Mo.	Sept. 23-28	\$188,436 \$18.50/\$6.50	12,225 4,665	Fox Concerts
JOURNEY GLASS TIGER	Freedom Hall Arena Louisville, Ky.	Oct. 1	\$182,304 \$16	11,394 sellout	Jam Prods.
JOURNEY GLASS TIGER	Market Square Arena Indianapolis, Ind.	Sept. 28	\$178,782 \$15.50/\$13.50	11,544 sellout	Jam Prods.
OZZY OSBOURNE QUEENSRYCHE	Canadian National Exhibition Grandstand Toronto, Ontario	Sept. 26	\$178,620 (\$223,275 Canadian) \$19	11,908 12,500	Concert Prods. International
LIONEL RICHIE SHELIA E	Myriad Convention Center Oklahoma City, Okla.	Sept. 26	\$171,122 \$16.50	11,152	Contemporary Presentations
GEORGE STRAIT TANYA TUCKER BILLY PARKER	Tulsa State Fairgrounds Tulsa, Okla.	Sept. 28	\$164,000 \$15	10,997 15,000	Little Wing Prods. Ray Bingham Prods. in-house
THE OAK RIDGE BOYS THE FORESTER SISTERS NITTY GRITTY DIRT BAND	Universal Amphitheater Universal City, Calif.	Sept. 23-24	\$160,719 \$17.50/\$15.50/\$12.50	10,049 12,502	Universal City Studios
THE MOODY BLUES THE FIXX	James L. Knight International Center Miami, Fla.	Sept. 28	\$157,938 \$17.50	9,025 10,040 sellout	Fantasma Prods.
38 SPECIAL BON JOVI	Market Square Arena Indianapolis, Ind.	Oct. 4	\$155,142 \$13.50	11,544 sellout	Jam Prods.
BILLY JOEL	Rochester Community War Memorial Rochester, N.Y.	Oct. 2	\$153,003 \$17.50	8,820 sellout	Monarch Entertainment Bureau John Scher Presents
38 SPECIAL BON JOVI	Allen County Memorial Coliseum Fort Wayne, Ind.	Oct. 5	\$150,156 \$15.50/\$14.50	11,000 sellout	Jam Prods.
JOURNEY GLASS TIGER	Milwaukee Exposition & Convention Center Arena Milwaukee, Wis.	Sept. 26	\$136,274 \$16.50	8,259 sellout	Jam Prods.
JAMES TAYLOR	Shoreline Amphitheater Mountain View, Calif.	Oct. 4	\$131,213 \$16.50/\$14.50	8,153 15,000	Bill Graham Presents
TRIUMPH YNGWIE MALMSTEEN	Rochester Community War Memorial Rochester, N.Y.	Oct. 3	\$123,230 \$13.50/\$12.50	9,648 10,200	Monarch Entertainment Bureau John Scher Presents
ALABAMA CHARLIE DANIELS	Ohio Center Columbus, Ohio	Sept. 27	\$121,044 \$16.50	7,336 7,588	Keith Fowler Promotions
STEVIE WONDER	RPI Field House Rensselaer Polytechnic Institute Troy, N.Y.	Oct. 4	\$118,503 \$16.50	7,369 sellout	Magic City Prods.
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	Hammons Student Center Southwest Missouri State Univ. Springfield, Mo.	Oct. 1	\$117,375 \$15/\$12	8,372 sellout	Contemporary Prods.
ALABAMA THE BELLAMY BROTHERS	Knoxville Auditorium/Coliseum Knoxville, Tenn.	Sept. 28	\$112,233 \$16.50	7,108 sellout	Keith Fowler Promotions
THE OAK RIDGE BOYS THE FORESTER SISTERS	Concord Pavilion Concord, Calif.	Sept. 28	\$111,954 \$18.50/\$14.50/\$12.50	7,021 8,475	in-house Bill Graham Presents
HUEY LEWIS & THE NEWS DUANE EDDY & THE REBELS	Amarillo Civic Center Coliseum Amarillo, Texas	Sept. 12	\$109,788 \$15/\$14.50	7,393 7,800	Feyline Presents
NEIL YOUNG & CRAZY HORSE	RPI Field House Rensselaer Polytechnic Institute Troy, N.Y.	Sept. 24	\$107,880 \$15	7,284 sellout	Creative Concerts
OZZY OSBOURNE QUEENSRYCHE	Mississippi Coast Coliseum & Convention Center Biloxi, Miss.	Oct. 3	\$107,724 \$15/\$14	7,482 14,000	Alex Cooley/Southern Promotions

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Cactus World News—Out Of U2's Shadow

BY SHARON LIVETEN

LOS ANGELES Three years ago, the members of Cactus World News—guitarist Frank Kerns, singer Eion McEvoy, bassist Fergal MacAindris, and drummer Wayne Sheehy—were merely fans of U2. Since then, they have become proteges.

Cactus World News isn't complaining about the association with its fellow Irish band, but it is suffering from a slight identity crisis. The new MCA act evokes musical memories of U2; both groups rely on a thickly textured, guitar-based sound and share a similar style of anthemic lyrics. But the ties that bind go far beyond the music.

Cactus World News' debut two-song record, produced by Bono, was the first release on U2's Mother label. Realizing that comparisons (and criticism) were inevitable, the young group felt it had no alternative but to take advantage of the break.

"When we were offered the chance to record, nobody knew us," says McEvoy. "It was very early on, but we sent out tapes to a lot of people. When we sent one to Bono, we got a real quick reaction."

Only a few thousand copies of that first single were pressed, but they sold out quickly, says McEvoy. More importantly, however, the record helped attract the attention of MCA, which resulted in a deal.

The group's debut album, "Urban Beaches," produced by Chris Kimsey, has garnered strong college radio airplay, thus enabling Cactus World News to build a solid core following. The album has also spawned three singles: "Worlds Apart," "Years Later," and "The Bridge." (The latter is a remake of the A-side of the Mother record.)

Tim Devine, MCA's director of artist development and product manager for U2's debut Island album, views the development of Cactus World News as a mirror of U2.

"We built U2 from the street level up," says Devine. "We built an awareness campaign that began with the press and the clubs—the pacemakers. We're doing the same thing with Cactus and look on this as a long-term career act. We think that we're two to four years away from platinum."

MCA is making a concentrated effort to appeal to U2's legion of fans, says Devine. The 12-inch version of "The Bridge" has shipped with a laudatory quote from Bono featured prominently on the cover. In addition, during Cactus' recent national tour, MCA worked with U2 fan clubs around the country, coordinating ticket giveaways and other promotions.

TALENT IN ACTION

(Continued from preceding page)

greatest-hits quality to display. And display it she did, in glorious vocal and emotional finery.

Baker's pacing called for a jazz warm-up, an immediate dip into "Rapture," then the devastating David Lasley-written "You Bring Me Joy" to kick the show into high gear and create the charged mood that was sustained throughout.

So complete was Baker's musical command that it seemed impossible for her to make a mistake or overdo. Despite the cultish devotion with which her now-mass audience approaches her, Baker's stage demeanor (especially her Joe Cocker-like body movement!) showed her probing the music emotionally while elaborating on it vocally. Baker concentrated fully on each song and soaked in the wild applause between, not during, numbers.

The concert had a genuinely fresh spin, creating unexpected highlights. "Joy" was a peak, as was "Sweet Love." The memorable moments included the ecstatic surge of choral singing in "You're the Best Thing Yet"; Baker's delightful vocal and playful stage interpretation of "Angel"; and a truly heartfelt encore, "No One In The World."

The Radio City show lacked the intense, exhilarating atmosphere of danger that surrounded Baker's very first New York show, at Avery Fisher Hall during the JVC Jazz Festival this summer; after all, that was a much-anticipated first meeting. But Baker's jazz chops and her deep feeling for each song guarantee a truly spontaneous reading each time she sings. That's a pleasure one can live and relive endlessly. **BRIAN CHIN**

TANNAHILL WEAVERS

The Bottom Line, New York
Tickets: \$10

IN RECENT YEARS, there has been an upsurge of interest in traditional British and Irish folk music, and Scotland's Tannahill Weavers have been cited as one of the brighter young bands on the scene. Other groups like the Pogues and the Men They Couldn't Hang update the trad sound by mixing in rock influences, but the Tannahill Weavers are a purist's dream.

That meant acoustic instruments and nothing but when the quintet played here Sept. 14. Aside from the familiar sounds of guitar, fiddle, and mandolin, there were also pipes, bouzouki, and an unusual hand-held drum—all of which the group handled masterfully.

Most of the Tannahill Weavers' set consisted of age-old ballads, jigs, and

MOTORHEAD

(Continued from page 22)

itself as one of Britain's leading heavy metal acts.

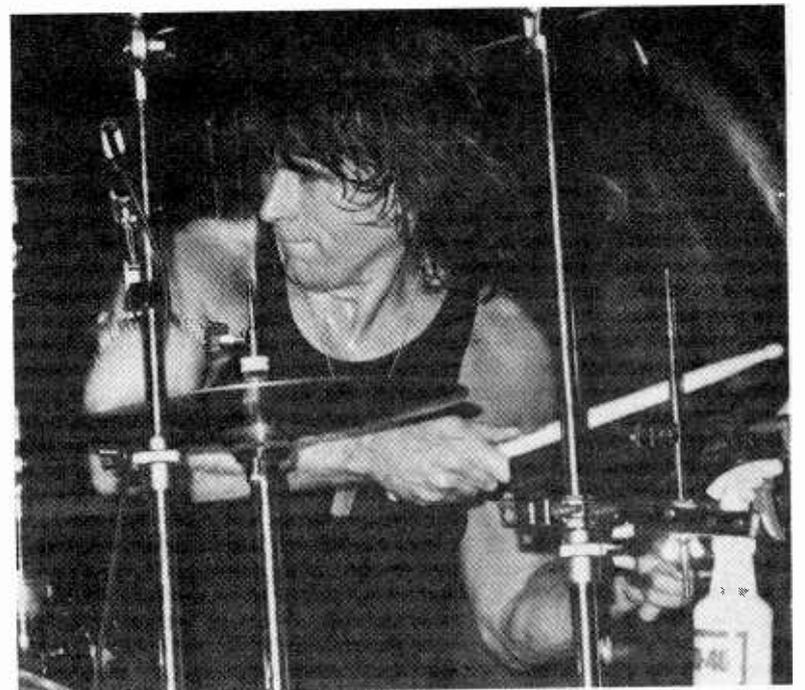
Despite subsequent personnel changes and the litigation with Bronze, Lemmy has refused to let Motorhead die. Citing "ruthless idiocy" as the key to his staying power, the veteran musician says, "It's never occurred to me to stop. Besides, what else am I going to do? Take a university course in brain surgery?"

Accompanying Lemmy in the

reels arranged by the group for a contemporary audience. But the "Tannies," as their friends call them, inserted a steady dose of humor and generally kept things from getting somber here. A song about a guy who was shipwrecked for five years could have been a real tearjerker, but not when the Weavers have him discovered by a blonde in a wet suit. And, though other tunes spoke of strife, battles, drinking, and the usual stuff of traditional folk, only this bunch would write of a piper who liked to listen to baseball games.

One particularly strong original, "Bustles And Bonnets," which appears on the group's current Green Linnet album, "Land Of Light," was a moving tale of the abuse of the oceans and especially the whale. One could easily imagine Crosby, Stills & Nash covering it beautifully. This was good-time music, and those who turned out for the show certainly had no trouble enjoying it.

JEFF TAMARKIN



On The Beat. Cozy Powell bashes the skins during a recent Emerson, Lake & Powell concert at New York's Madison Square Garden. (Photo: Chuck Pulin)

Concerts Scheduled To Promote New Album Lightfoot Returns To Mainstream

BY KIRK LaPOINTE

TORONTO Rumors have been circulating that Gordon Lightfoot is about to make major changes in his career. Word is out that he will call it quits from recording, that the recently released "East Of Midnight" is his final album for Warner Bros., and that he will continue fostering his career only through performances.

"I'm not going to say it's my last album, but I probably won't do another for some time," says Lightfoot. "We worked hard on this one."

With "East Of Midnight," Lightfoot—20 pounds and four years removed from a drinking habit he says "got in the way of my music and my life"—has produced what many followers consider to be his most sincere, assured album in a long time.

The first single, "Anything For Love," was a collaboration with fellow Canadian David Foster. Lightfoot says the song was "a learning experience that showed me a lot, even after all these years." The song fared well on U.S. adult contemporary radio and was a crossover single from AC to pop in Canada.

The new album's roots can be traced back to January of 1983,

when Lightfoot submitted five songs to Kenny Rogers. None of the songs made it onto Rogers' album. Not to be deterred, Lightfoot reworked the material, as if he had to prove to himself that he still had the right stuff.

Lightfoot sensed his stature slipping and felt he owed an album to

'We worked hard on this one'

himself. He says he was initially reluctant to collaborate with Foster "because I thought he might steal my thunder and he thought the same."

But the collaboration proved worthwhile. After four days of recording with Foster, Lightfoot had learned enough to rework five songs he thought were already finished.

"It was an expensive record to make, but I was given the latitude to go by trial and error," says Lightfoot. He recorded 22 songs, which is practically unheard of for an established artist. Lightfoot says he is willing to make a video to popularize "East Of Midnight."

Lightfoot's plans include touring, with a cluster of dates intermingled with periods of downtime. He is also going to spend some time boosting the profile of his respected repertoire, particularly the "Sundown," "Summertime Dream," and "Don Quixote" albums. He also plans to rerecord "Gord's Gold," a collection of greatest hits, and pare it down from a double album for release in compact disk configuration.

One senses, however, that this new, spiffier version of Lightfoot is not the kind of person who sits back and collects dust. He knows "East Of Midnight" has the bite his work has needed for a few years; perhaps it won't be long before the thought of recording strikes him again.

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Gamble & Laurence? Producer/artist Paul Laurence, left, greets one of his idols, producer/writer Kenny Gamble, at a New York party for RKO general manager Barry Mayo.

35-Year Veteran Has New Album The Blues Belong To Bobby Bland

BY JEFF HANNUSCH

NEW ORLEANS For the past 35 years, Bobby "Blue" Bland has lived by the motto "I have never liked changing much," and he hasn't. From his searing early Houston recordings to the brassy big band arrangements of the '60s and '70s right up to his contemporary work, blues has been Bland's forte, and he has rarely delivered anything that was less than excellent.

"At this point in my career, it would be pretty silly for me to go in another direction," says Bland. "I've been blessed with the ability to deliver this kind of music better than just about anybody else, so this is where I'm going to stay. I know the record business has changed a lot since I got into it, and a blues record doesn't get the same kind of attention it once did. But that doesn't really bother me;

there's always going to be a market for a good blues artist. The blues has been here since day one and will be here long after I'm gone."

Bland takes the same stable approach toward the business of music. When Bland signed with Malaco late last year, it was the first time he

ning that went into it," Bland says. "Material is the key. They've got some hot pens up there, such as George Jackson [who wrote "Down Home Blues"] and this fellow Larry Addison, who wrote 'Members Only.' There are a couple of ballads on the new album and something up-tempo, but the rest is pretty much blues.

"I went over the material with Mel Jackson [Bland's bandleader of 16 years], and made a few suggestions. I like a song with short sentences that go right to the point. I'm a singer that sings ahead of the beat. That kind of threw [Malaco producers] Tommy Couch and Wolf Stephenson at first, but they're used to it now."

Bland admits to being miffed by the attitude many of the younger DJs and programmers have toward his new records. "You've got a new generation of people involved in radio that has no respect for the blues. I used to make a point of stopping by the radio stations in all of the cities where we played, but now they won't even let you in the door. They tell you that you have to have an appointment, and they won't even talk to you on the air. I just got mad and don't do it anymore. Sure, it would be nice if they played my records like they used to, but hell, I could never make another record for the rest of my life and still go on working."

Bland still uses a crack nine-piece orchestra, and, although he does material from recent records, Bland knows why people come out to see him. His show is largely devoted to the songs that built his reputation. "I've slowed up some over the last few years," admits the 56-year-old vocalist. "There was a time when I used to work 300 one-nighters a year and think nothing of it. Now we do about half of that because I'm just not in the shape I was 10 years ago." Still, Bland doesn't foresee retiring in the near future. "This is my life out here singing," he emphasizes. "As long as I stay healthy and my voice doesn't let me down, this is the way I'm going to make my living."

'I deliver this music better than almost anyone'

inked a deal with a new company since being signed to Duke in 1952. That Don Robey-operated label was purchased by ABC in 1972, and then MCA bought ABC; Bland shifted with each move. In fact, Bland's old Duke albums are still a staple of MCA's mid-line catalog.

"Dave Clark was responsible for bringing me to Malaco," says Bland, referring to the legendary octogenarian promotion man. "We've known each other ever since we both worked for Duke, back in the '50s. As soon as I got my release from MCA, he came by my home in Memphis and said, 'Come with us, and let's get down to business.' That was all I needed to hear. I was only between contracts a week." Bland's initial Malaco outing, "Members Only," quickly became one of the label's hottest items. According to the Jackson, Miss.-based label, the single and the album are still moving; the album has passed the 100,000 mark, nearly double what Bland's last MCA effort tallied.

"I'm really comfortable at Malaco," says Bland. "There are really some Bobby Bland fans there. They make me feel like they're happy to have me around." Bland has recently finished a new album, tentatively titled "Secondhand Heart," which he hopes will repeat the success of "Members Only."

"I think it might even be better than the first [Malaco release] because there was a little more plan-

THE RHYTHM & THE BLUES

by Nelson George



THE EIGHTH BLACK MUSIC ASSN. conference, held in Miami Oct. 1-5, was a strange study in self-interest. Some seminars were well-attended and lively. The panel of a&r men listening to tapes and discussing how to get a deal was packed to capacity. No surprise there. So was a talk about crossover music, which is still one of the most emotional issues in black music.

Yet some panels were virtually empty. A panel on college radio had as many folks in the audience as on the panel. The same could be said of a panel called "Black Executives: A Dying Breed?," a rather depressingly titled discussion that apparently drove registrants (including most of the black executives in attendance) to the beach outside the Fontainebleau Hotel. Some said later that the very idea of the panel was unappealing and that scheduling it opposite the a&r panel was a mistake. People are more interested in talking about deals and new music than the industry's executive turntable. Maybe this was an example of enlightened self-interest overshadowing concern for a job status that most attendees will never attain.

But that is no justification for why the best parts of the conference—workshops on everything from stress management to the MIDI computer to the Caribbean music scene to a brilliant session on jingles, run by **Debbie McDuffie**—were so scantily attended. Those who did come were committed and inquisitive, picking up important information on areas of the business they either knew little about or sought more insight into. The BMA may have misjudged the concern of many of its members on some issues, but it cannot be faulted for attempting to provide useful information to its members.

In fact, the workshops were so good that one hopes the topics will be addressed in each city the BMA has a local chapter. These are the kinds of activities that will build the grassroots support the organization needs. The presence at the conference of such young promotion people as Atlantic college rep **Joe Grant**, Sleeping Bag's **Millie Walker**, and rapper **Andre Harrell** (just elected to the board of directors) will only be increased by the development of lines of communication among

the young faces flowing into the industry. Workshops held around the country are one way to do this.

Overall, this conference was an example of the BMA offering more than its members were willing to accept, a curious circumstance for an organization that in the past has been criticized for not offering enough information.

SHORT STUFF, BMA EDITION: **Carl Anderson**, hoping that his hit debut with **Gloria Loring**, "Friends & Lovers," has established him in the pop market, sang at a Columbia boat party on the opening night of the conference. His self-titled album and new single, "Can't Stop The Feeling," are in release. **Pauli Carmen** also performed on the boat, while other Columbia signees, including **Rebbie**

Jackson, **Oran "Juice" Jones**, **Isaac Hayes**, and **MCA of the Beastie Boys**, mingled with BMA members during the conference. . . **Percy Sutton** was a surprise visitor to the conference. While the National Assn. of Black Owned Broadcasters was gathering at the Black Caucus Weekend in Washington, the chairman of Inner City Broadcasting, which controls New York's famous Apollo Theatre, was sitting in on sessions at the BMA conference and asking questions about the record industry. With a label deal based on the talent discovered at the Apollo amateur night near completion, Sutton was clearly doing his homework. . . Despite an erratic microphone, **Jerry Butler** performed with his usual style at the BMA Awards dinner. . . The new **MFSB** backed contestants at the talent show with fine, funky flair. That was a particularly tough job because the group had to re-create arrangements from demo tapes the local winners had submitted. New Yorker **Leotis Clyburn** won first prize, an RCA contract, for his song "Quiet Girls Are Dangerous." Local winners were Philadelphia's **Rochelle Ferrell**, Toronto's **Marlon Dailey**, Washington's **Terry Star**, Los Angeles' **Leslie Ann Tatum**, Memphis' **Beverly White**, Miami's **Little Nicky**, and Cleveland's **Sasha**, aka **Kathy Bloxson**. **Sasha** has a song on the **Manhattans'** new Columbia album. . . The **MuchMusic** channel of Canada was all over the

(Continued on next page)

BMA meet should branch out—to chapter cities

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

96 REPORTERS			NEW	TOTAL
			ADDS	ON
ANITA BAKER	CAUGHT UP IN THE RAPTURE	ELEKTRA	26	38
VESTA	ONCE BITTEN, TWICE SHY	A&M	24	28
READY FOR THE WORLD	LOVE YOU DOWN	MCA	22	65
JEFF LORBER/KARYN WHITE	FACTS OF LOVE	WARNER BROS.	22	47
PATTI LABELLE	KISS AWAY THE PAIN	MCA	21	66

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

RETAIL BREAKOUTS

127 REPORTERS			NUMBER
			REPORTING
ONE WAY	DON'T THINK ABOUT IT	MCA	25
JESSE JOHNSON (FEATURING SLY STONE)	CRAZAY	A&M	21
FREDDIE JACKSON	TASTY LOVE	CAPITOL	17
JAMES BROWN	GRAVITY	SCOTTI BROS.	17
JEAN CARNE	FLAME OF LOVE	OMNI	15

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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	WORD UP	CAMEO	1
2	3	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION	6
3	8	SHAKE YOU DDWN	GREGORY ABBOTT	3
4	7	LADY SOUL	THE TEMPTATIONS	4
5	9	I'M FOR REAL	HOWARD HEWETT	2
6	5	WHEN I THINK OF YOU	JANET JACKSON	11
7	4	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	9
8	2	THE RAIN	ORAN "JUICE" JONES	10
9	14	TYPICAL MALE	TINA TURNER	5
10	12	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	7
11	6	THE MIDAS TOUCH	MIDNIGHT STAR	12
12	16	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	8
13	19	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	KENNY G.	15
14	21	STAY A LITTLE WHILE, CHILD	LOOSE ENDS	18
15	15	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	26
16	22	KISSES IN THE MOONLIGHT	GEORGE BENSON	13
17	13	(POP POP POP POP) GOES MY MIND	LEVERT	36
18	28	JEALOUSY	CLUB NOUVEAU	14
19	29	JODY	JERMAINE STEWART	23
20	23	REACTION	REBBIE JACKSON	16
21	10	I WANNA BE WITH YOU	MAZE FEATURING FRANKIE BEVERLY	37
22	27	OLD FRIEND	PHYLLIS HYMAN	21
23	33	NAIL IT TO THE WALL	STACY LATTISAW	19
24	17	WALK THIS WAY	RUN-D.M.C.	42
25	35	HUMAN	THE HUMAN LEAGUE	17
26	11	LOVE ALWAYS	EL DEBARGE	39
27	24	HUNGRY FOR YOUR LOVE	HANSON & DAVIS	41
28	39	NO HOW, NO WAY	RENE & ANGELA	29
29	—	TASTY LOVE	FREDDIE JACKSON	22
30	25	SWEET LOVE	ANITA BAKER	66
31	18	PASSION FROM A WOMAN	KRYSTOL	43
32	—	CRACK KILLED APPLEJACK	GENERAL KANE	24
33	37	ONE PLUS ONE	FORCE M.D.'S	49
34	40	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	27
35	31	HEAVEN IN YOUR ARMS	R.J.'S LATEST ARRIVAL	20
36	20	AIN'T NOTHIN' GOIN' ON BUT THE RENT	GWEN GUTHRIE	50
37	38	THUNDER AND LIGHTNING	MISS THANG	53
38	—	JUMPIN' JACK FLASH	ARETHA FRANKLIN	32
39	36	DANCING ON THE CEILING	LIONEL RICHIE	70
40	—	FLAME OF LOVE	JEAN CARNE	28

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	I'M FOR REAL	HOWARD HEWETT	2
2	1	WORD UP	CAMEO	1
3	3	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	7
4	4	TYPICAL MALE	TINA TURNER	5
5	7	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	8
6	9	SHAKE YOU DOWN	GREGORY ABBOTT	3
7	5	LADY SOUL	THE TEMPTATIONS	4
8	14	HUMAN	THE HUMAN LEAGUE	17
9	11	JEALOUSY	CLUB NOUVEAU	14
10	10	KISSES IN THE MOONLIGHT	GEORGE BENSON	13
11	12	REACTION	REBBIE JACKSON	16
12	13	HEAVEN IN YOUR ARMS	R.J.'S LATEST ARRIVAL	20
13	16	NAIL IT TO THE WALL	STACY LATTISAW	19
14	22	TASTY LOVE	FREDDIE JACKSON	22
15	23	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	25
16	19	OLD FRIEND	PHYLLIS HYMAN	21
17	8	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION	6
18	6	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	9
19	25	CRACK KILLED APPLEJACK	GENERAL KANE	24
20	21	STAY A LITTLE WHILE, CHILD	LOOSE ENDS	18
21	18	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	KENNY G.	15
22	35	LOVE WILL CONQUER ALL	LIONEL RICHIE	31
23	28	DON'T THINK ABOUT IT	ONE WAY	33
24	24	FLAME OF LOVE	JEAN CARNE	28
25	31	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	27
26	27	JODY	JERMAINE STEWART	23
27	26	ALL OF MY LOVE	GENOBIA JETER	30
28	29	TALK TO ME	CHICO DEBARGE	34
29	—	GOIN' TO THE BANK	COMMODORES	40
30	30	ROOM WITH A VIEW	JEFFREY OSBORNE	35
31	15	THE RAIN	ORAN "JUICE" JONES	10
32	33	NO HOW, NO WAY	RENE & ANGELA	29
33	34	THERE'S JUST SOMETHING ABOUT YOU	BEAU WILLIAMS	38
34	—	LOVE YOU DOWN	READY FOR THE WORLD	44
35	—	JUMPIN' JACK FLASH	ARETHA FRANKLIN	32
36	17	THE MIDAS TOUCH	MIDNIGHT STAR	12
37	—	WILD AND FREE	THE DAZZ BAND	47
38	—	KISS AWAY THE PAIN	PATTI LABELLE	54
39	39	S.O.S.	OLIVER CHEATHAM	45
40	20	WHEN I THINK OF YOU	JANET JACKSON	11

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
EPIC (4)	8
CBS Associated (1)	
Carrere (1)	
Scotti Bros. (1)	
Tabu (1)	
COLUMBIA (6)	7
Def Jam/Columbia (1)	
ELEKTRA (6)	7
Solar (1)	
MANHATTAN (3)	7
P.I.R. (4)	
MOTOWN (4)	7
Gordy (3)	
POLYGRAM	7
Mercury (3)	
Atlanta Artists (2)	
Polydor (2)	
RCA (4)	7
Jive (2)	
Total Experience (1)	
WARNER BROS. (4)	7
Geffen (1)	
Qwest (1)	
Tommy Boy (1)	
CAPITOL	6
MCA	6
A&M (4)	5
Virgin (1)	
ARISTA (3)	5
Jive (2)	
ATLANTIC (4)	5
Omni (1)	
FANTASY	2
Nob Hill (1)	
Reality/Danya (1)	
PROFILE	2
SELECT	2
CRITIQUE	1
FAST FIRE	1
After Five (1)	
ISLAND	1
4th & B'Way/Island (1)	
R&R	1
RENDEZVOUS	1
SLEEPING BAG	1
Fresh (1)	
SUPERTRONICS	1
SUTRA	1
TOMMY BOY	1
WORD-UP	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
50 AIN'T NOTHIN' GOIN' ON BUT THE RENT	(Dum Di Dum, ASCAP)	
26 ALL CRIED OUT	(Mokojumbi, BMI/My! My!, BMI/Careers, BMI/Willesden, BMI) CPP	
30 ALL OF MY LOVE	(Fuss, ASCAP)	
96 ALL THE WAY TO HEAVEN	(Entertaining, BMI/Danica, BMI)	
61 ALWAYS	(Keith Diamond, BMI/Willesden, BMI/Yah Mo, BMI)	
86 ARMED AND DANGEROUS	(Golden Torch, ASCAP/Sagittaire, ASCAP/April, ASCAP/Silver Sun, ASCAP/Martin Page, ASCAP/WB, ASCAP) CPP	
82 AS WE LAY	(Troutman's, BMI/Saja, BMI)	
73 BROKEN GLASS	(Mycenae, ASCAP)	
7 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	
65 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/Do, ASCAP/Silver Sun, ASCAP)	
91 CHOCOLATE LOVER	(Billion/Burnt Out, BMI)	
46 COAST TO COAST	(Promuse, BMI/Duke Bootee, BMI)	
9 COUNT YOUR BLESSINGS	(Nick-O-Val, ASCAP)	
24 CRACK KILLED APPLEJACK	(Jobete, ASCAP) CPP	
25 CRAZAY	(Shockadela, ASCAP/Almo, ASCAP) CPP/ALM	
70 DANCING ON THE CEILING	(Brockman, ASCAP) CPP/CLM	
99 DO YOU GET ENOUGH LOVE	(Assorted, BMI/Henry Suemay, BMI)	
33 DON'T THINK ABOUT IT	(Duchess, BMI/Perk's, BMI)	
6 EARTH ANGEL (FROM "THE KARATE KID, PART II")	(Dootsie Williams, BMI)	
68 ERIC B. IS PRESIDENT	(Robert Hill, BMI)	
93 EVEN WHEN YOU SLEEP	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
72 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	
28 FLAME OF LOVE	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	
75 FRIENDS AND LOVERS	(WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP)	
81 GIRLS AIN'T NOTHING BUT TROUBLE	(Not Listed)	
56 GIVE ME THE REASON	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
94 GIVING MYSELF TO YOU	(WB, ASCAP/Overdue, ASCAP/Song Of Solomon, BMI/Warner-Tamerlane, BMI)	
40 GOIN' TO THE BANK	(Tuneworks, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP/Careers, BMI) CPP	
57 GOOD COMBINATION	(WB, ASCAP/Peabo, ASCAP/Almo, ASCAP/Keecho, ASCAP) CPP/ALM	
89 GOTTA SEE YOU TONIGHT	(Paul Simpson, BMI)	
55 GRAVITY	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	
76 HEALING	(Nero, BMI/Hollysongs, BMI/WB, ASCAP/French Surf, ASCAP) CPP	
20 HEAVEN IN YOUR ARMS	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	
27 HOT! WILD! UNRESTRICTED! CRAZY LOVE!	(Willesden, BMI)	
17 HUMAN	(Flyte Tyme, ASCAP)	
41 HUNGRY FOR YOUR LOVE	(Beach House, ASCAP)	
37 I WANNA BE WITH YOU	(Amazement, BMI)	
88 I WANT YOU	(Jobete, ASCAP/Almo, ASCAP) CPP	
58 IF YOU'RE READY (COME GO WITH ME)	(Irving, BMI) CPP/ALM	
51 I'M CHILLIN'	(Kuwa, ASCAP/Hugabut, ASCAP)	
2 I'M FOR REAL	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Clarkee, BMI)	
14 JEALOUSY	(Jay King IV, BMI)	
23 JODY	(Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP	
78 JOYRIDE		
(Mchoma, BMI)		
97 JUKE BOX	(Sounds Heard Everywhere, BMI)	
32 JUMPIN' JACK FLASH	(Abkco, BMI) CPP	
63 JUST FOR FUN	(ADRA, BMI/Guinea Farm, BMI)	
92 KINDNESS FOR WEAKNESS	(Supertronic, BMI/Unknown Renoun, BMI)	
54 KISS AWAY THE PAIN	(Mercey Kersey, BMI/L'il Mama, BMI)	
13 KISSES IN THE MOONLIGHT	(Gratitude Sky, ASCAP/Bellboy, BMI/When Words, BMI/Collide, BMI)	
60 L IS FOR LOVER	(WB, ASCAP/Gamson Songs, ASCAP/Jouissance, ASCAP)	
4 LADY SOUL	(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP	
48 LAST NIGHT I NEEDED SOMEBODY	(Downstairs, BMI/C'Index, BMI)	
59 LET'S GO OUT TONIGHT	(Trycet, BMI/Ferrell, BMI)	
84 LET'S TRY AGAIN	(Colgems-EMI, ASCAP)	
8 A LITTLE BIT MORE	(Bush Burnin', BMI/Gene McFadden, BMI/Su-ma, BMI/Careers, BMI) CPP	
39 LOVE ALWAYS	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broerztoones, BMI) CPP	
87 LOVE ME DOWN EASY	(April, ASCAP/Midnight Magnet, ASCAP) CPP/ABP	
31 LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CPP	
44 LOVE YOU DOWN	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
67 LOVE ZONE	(Zomba, ASCAP) CPP	
69 MAGIC IN THE AIR	(Temp Co., BMI)	
12 THE MIDAS TOUCH	(Hip Trip, BMI/Midstar, BMI) CPP	
19 NAIL IT TO THE WALL	(Jobete, ASCAP/Perfect Punch, BMI) CPP	
29 NO HOW, NO WAY	(A La Mode, ASCAP/WB, ASCAP)	
21 OLD FRIEND		
(Bellboy, BMI/De Creed, BMI)		
90 ONE LOVE	(Zomba, ASCAP)	
95 ONE NIGHT OF LOVE	(RH, ASCAP)	
49 ONE PLUS ONE	(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)	
43 PASSION FROM A WOMAN	(Gratitude Sky, ASCAP/Alexandra Kee, BMI)	
98 POINT OF NO RETURN	(Poolside, BMI)	
36 (POP POP POP POP) GOES MY MIND	(Trycet, BMI/Ferrell, BMI)	
52 P.O.P. (PURSUITS OF PLEASURE) GENERATION	(Mtume, ASCAP)	
10 THE RAIN	(Def Jam, ASCAP)	
64 REACH OUT	(All Seeing Eye, ASCAP/PolyGram, ASCAP)	
16 REACTION	(Colgems-EMI, ASCAP)	
35 ROOM WITH A VIEW	(ATV Of Canada Ltd./Mussel Schwartz, BMI)	
3 SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)	
80 SHE'S A STAR	(Black Lion, ASCAP/Captain Z, ASCAP/Val-ie Joe, BMI)	
45 S.O.S.	(Critique, BMI/EMI, BMI)	
100 SOWETO	(Joe's Songs, ASCAP/F.M., BMI)	
85 SPLIT PERSONALITY	(ADRA, BMI/Kadoc/Mokojumbi, BMI/Willesden, BMI)	
18 STAY A LITTLE WHILE, CHILD	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
79 STYLIN'	(Assorted, BMI/American League, BMI)	
66 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	
34 TALK TO ME	(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP)	
22 TASTY LOVE	(Bush Burnin', BMI)	
74 TEN WAYS OF LOVING YOU	(Len-Ion, BMI/Glasshouse, BMI/Idnyc-Derf, BMI)	
38 THERE'S JUST SOMETHING ABOUT YOU	(Beau Williams, BMI/Ensign, BMI) CPP	
53 THUNDER AND LIGHTNING	(T-Boy, ASCAP/Fly Girl, ASCAP)	
62 TWO OF HEARTS	(On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) CPP	
5 TYPICAL MALE	(WB, ASCAP/Almo, ASCAP/Myaxe, PRS/Good Single, PRS) CPP/ALM	
71 UNFAITHFUL SO MUCH	(Forceful, BMI/Willesden, BMI)	
42 WALK THIS WAY	(Daksel, BMI/Unichappell, BMI)	
15 WHAT DOES IT TAKE (TO WIN YOUR LOVE)	(Jobete, ASCAP/Stone, BMI) CPP	
11 WHEN I THINK OF YOU	(Flyte Tyme, ASCAP)	
47 WILD AND FREE	(Mac-man, ASCAP/Blackwood, BMI/Kuzu, BMI/Dazzberry Jam, ASCAP/April, ASCAP) CPP/ABP	
1 WORD UP	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
77 YOU'RE MY FIRST, MY LAST, MY EVERYTHING	(Sa-vette, BMI/Six Continents, BMI)	
83 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.

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

HOT DANCE/DISCO

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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	2	10	GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY
★★ NO. 1 ★★ 2 weeks at No. One					
2	3	4	9	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
3	11	35	3	HUMAN A&M SP-12197	◆ THE HUMAN LEAGUE
4	7	15	5	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	STACY LATTISAW
5	8	13	5	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
6	5	6	9	SAMPLE THAT!/SAMPLES! (REMIX) GEFLEN 0-20512/WARNER BROS.	BANG-ORCHESTRA!
7	9	11	6	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
8	2	1	9	WHEN I THINK OF YOU (REMIX) A&M SP-12193	◆ JANET JACKSON
9	16	19	8	CAN'T WAIT ANOTHER MINUTE (REMIX) RCA PW-14422	FIVE STAR
10	10	12	7	LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION EMI-AMERICA V-19218	◆ PET SHOP BOYS
11	14	22	6	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
12	6	8	8	LOVE IN THE SHADOWS (REMIX) A&M SP-12187	◆ E.G. DAILY
13	18	24	4	ONE STEP (REMIX) MERCURY 884 990-1/POLYGRAM	K.T.P.
14	21	28	4	JODY (REMIX)/DANCEFLOOR ARISTA AD1-9476	JERMAINE STEWART
15	15	18	5	REACTION (REMIX) COLUMBIA 44-05927	REBBIE JACKSON
16	17	32	4	SUCH A FEELING ATLANTIC 0-86781	YOUNG & CO.
17	23	25	4	TYPICAL MALE (REMIX) CAPITOL V-15249	◆ TINA TURNER
18	4	3	10	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S
19	19	21	7	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
20	26	36	3	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
21	20	20	9	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
22	27	33	4	SING OUR OWN SONG A&M SP-12194	◆ UB40
23	45	—	2	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
24	37	—	2	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
25	38	—	2	HOW MANY LOVERS WARNER BROS. 0-20515	ANTHONY AND THE CAMP
26	31	43	4	YOU'RE SO STRONG (REMIX) COLUMBIA 44-05923	MENTAL AS ANYTHING
27	32	45	3	SOMEBODY (REMIX)/THE RED, RED GROOVY ATLANTIC 0-86771	BRILLIANT
28	29	42	3	THE SOUND OF MUSIK (REMIX) SIRE 0-20529/WARNER BROS.	◆ FALCO
29	12	9	9	CELEBRATE POW WOW PW 412	SUBJECT
30	42	—	2	SPECULATION (REMIX) MCA 23670	COLONEL ABRAMS
31	13	5	13	DOWN AND COUNTING EPIC 49-05926	CLAUDJA BARRY
32	49	—	2	SATURDAY NIGHT DICE TGR 1009/SUTRA	LAUREN GREY
33	36	37	4	KINDNESS FOR WEAKNESS SUPERTRONICS RY-015	THE CUT
34	44	48	3	HEARTACHE GEFLEN 0-20519/WARNER BROS.	◆ GENE LOVES JEZEBEL
35	22	7	9	MISSIONARY MAN (REMIX) RCA PD-14409	◆ EURYTHMICS
36	34	40	4	DON'T YOU TRY IT EMERGENCY EMDS-6567	RAWW
37	48	49	3	YOUR LOVE (IS ALL I NEED)/REACH OUT WIDE ANGLE TTW 8680	CAROL HAHN
38	41	46	4	DREAMTIME (REMIX) RCA 5714-1RD	◆ DARYL HALL
39	28	17	9	PARANOIMIA (REMIX) CHINA/CHRYSALIS 4V9-43017/CHRYSALIS	◆ THE ART OF NOISE WITH MAX HEADROOM
40	47	47	3	TAKE ME AS I AM ATLANTIC 0-86782	EROTIC EXOTIC
41	NEW	—	1	SO FAR SO GOOD (REMIX) EMI-AMERICA V-19220	◆ SHEENA EASTON
42	35	39	5	OH YEAH (REMIX) MERCURY 884 930-1/POLYGRAM	YELLO
43	33	27	6	MARCIA BAILA SIRE 0-20448/WARNER BROS.	◆ RITA MITSOUKO
44	24	14	9	HOW MANY HEARTS SEA BRIGHT PAL-7109/PROFILE	EVELYN THOMAS
45	25	16	8	YOU ARE EVERYTHING COLUMBIA 44-05941	JAMES (D TRAIN) WILLIAMS
46	NEW	—	1	MORE THAN PHYSICAL (REMIX) LONDON 886 080-1/POLYGRAM	◆ BANANARAMA
47	50	—	2	I SURRENDER/PARIS, PAREE CHRYSALIS 4V9-43018	ROBEY
48	NEW	—	1	WALK LIKE AN EGYPTIAN (REMIX) COLUMBIA 44 05935	◆ BANGLES
49	39	31	8	SPIRIT IN THE SKY I.R.S. 23653/MCA	◆ DOCTOR AND THE MEDICS
50	NEW	—	1	DIAL MY NUMBER/TENDER METRIC MET 8001	THE BACK BAG

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

1. DON'T HOLD BACK BUMPER TO BUMPER JUMP STREET
2. JEALOUSY/MALICIOUS JEALOUSY CLUB NOUVEAU KING JAY
3. I DIDN'T MEAN TO TURN YOU ON (REMIX) ROBERT PALMER ISLAND
4. ROOM WITH A VIEW (REMIX) JEFFREY OSBORNE A&M
5. CRY FOR LOVE (REMIX) IGGY POP A&M
6. DON'T THINK ABOUT IT (REMIX) ONE WAY MCA
7. I'M CHILLIN' (REMIX) KURTIS BLOW MERCURY

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	2	18	TWO OF HEARTS ATLANTIC 0-86797	◆ STACEY Q
★★ NO. 1 ★★ 3 weeks at No. One					
2	2	1	9	DOWN AND COUNTING EPIC 49-05926	CLAUDJA BARRY
3	3	3	9	WHEN I THINK OF YOU (REMIX) A&M SP-12193	◆ JANET JACKSON
4	6	13	5	HUMAN A&M SP-12197	◆ THE HUMAN LEAGUE
5	4	8	6	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
6	9	12	8	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
7	7	5	10	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
8	12	18	4	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	STACY LATTISAW
9	8	6	14	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	◆ NU SHOOZ
10	15	17	8	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
11	5	4	9	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S
12	10	10	15	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
13	17	21	6	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
14	11	11	5	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
15	16	16	8	LOVE IN THE SHADOWS (REMIX) A&M SP-12187	◆ E.G. DAILY
16	21	31	4	JEALOUSY/MALICIOUS JEALOUSY KING JAY TB 884/TOMMY BOY	CLUB NOUVEAU
17	13	14	8	STAY A LITTLE WHILE, CHILD (REMIX) MCA 23635	LOOSE ENDS
18	24	36	3	HOW MANY LOVERS WARNER BROS. 0-20515	ANTHONY AND THE CAMP
19	23	28	5	CAN'T WAIT ANOTHER MINUTE (REMIX) RCA PW-14422	FIVE STAR
20	20	24	7	TYPICAL MALE (REMIX) CAPITOL V-15249	◆ TINA TURNER
21	29	—	2	SPECULATION (REMIX) MCA 23670	COLONEL ABRAMS
22	NEW	—	1	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS.	MADONNA
23	NEW	—	1	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
24	31	47	3	TALK TO ME (REMIX) MOTOWN 4567MG	CHICO DEBARGE
25	28	39	3	SATURDAY NIGHT DICE TGR 1009/SUTRA	LAUREN GREY
26	30	35	4	KINDNESS FOR WEAKNESS SUPERTRONICS RY-015	THE CUT
27	19	9	16	VENUS (REMIX) LONDON 886 088-1/POLYGRAM	◆ BANANARAMA
28	NEW	—	1	GRAVITY (REMIX) SCOTTI BROS. 4Z9-05943/EPIC	◆ JAMES BROWN
29	26	29	9	PARANOIMIA (REMIX) CHINA/CHRYSALIS 4V9-43017/CHRYSALIS	◆ THE ART OF NOISE WITH MAX HEADROOM
30	14	7	16	AIN'T NOTHIN' GOIN' ON BUT THE RENT POLYDOR 885 106-1/POLYGRAM	◆ GWEN GUTHRIE
31	18	15	8	GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY
32	42	—	2	REACTION (REMIX) COLUMBIA 44-05927	REBBIE JACKSON
33	37	30	5	MIDAS TOUCH SOLAR 0-66836/ELEKTRA	◆ MIDNIGHT STAR
34	32	42	6	YOU ARE EVERYTHING COLUMBIA 44-05941	JAMES (D TRAIN) WILLIAMS
35	46	—	2	THUNDER AND LIGHTNING TOMMY BOY TB 889	MISS THANG
36	33	43	3	HOW MANY HEARTS SEA BRIGHT PAL-7109/PROFILE	EVELYN THOMAS
37	38	34	7	SAMPLE THAT!/SAMPLES! (REMIX) GEFLEN 0-20512/WARNER BROS.	BANG ORCHESTRA!
38	25	33	9	MISSIONARY MAN (REMIX) RCA PD-14409	◆ EURYTHMICS
39	34	48	3	A QUESTION OF TIME (REMIX) SIRE 0-20530/WARNER BROS.	DEPECHE MODE
40	44	—	2	THE SOUND OF MUSIK (REMIX) SIRE 0-20529/WARNER BROS.	◆ FALCO
41	41	46	3	SUCH A FEELING ATLANTIC 0-86781	YOUNG & CO.
42	43	44	3	RAGE HARD ZTT/ISLAND 0-96806/ATLANTIC	◆ FRANKIE GOES TO HOLLYWOOD
43	27	32	21	I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE FRESH FRE-5/SLEEPING BAG	HANSON & DAVIS
44	NEW	—	1	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
45	22	19	7	DANCING ON THE CEILING (REMIX) MOTOWN 4564MG	◆ LIONEL RICHIE
46	35	23	21	RUMORS/VICIOUS RUMORS JAY 001/MACOLA	TIMEX SOCIAL CLUB
47	RE-ENTRY	—	—	LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION EMI-AMERICA V-19218	◆ PET SHOP BOYS
48	RE-ENTRY	—	—	EARTH ANGEL MCA 23669	◆ NEW EDITION
49	45	—	11	THE HOUSE MUSIC ANTHEM/MOVE YOUR BODY TRAX TX-117	MARSHALL JEFFERSON
50	39	50	3	DON'T BREAK MY HEART CUTTING CR-209	SA-FIRE

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

1. TAKE ME AS I AM EROTIC EXOTIC ATLANTIC
2. TEMPORARY LOVE THING FULL FORCE COLUMBIA
3. WORLD DOMINATION (REMIX) THE BELLE STARS MCA
4. EXCITE ME CARLTON INFUTURE
5. WHAT DOES IT TAKE (TO WIN YOUR LOVE) (REMIX) KENNY G. ARISTA
6. I'M FOR REAL HOWARD HEWETT ELEKTRA

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

DANCE TRAX



by Brian Chin

OUR PERSONAL fave, for several reasons, is the **Source** featuring **Candi Staton's** "You Got The Love" (Source, 312-263-5095), which appeared in and blew out of the stores in a day last week. It's a wonderful, laid-back inspirational song, with the rich, expressive feel of Staton's numerous soul classics and a rhythm as much in the pocket as Tramaine's chart-topper of a year ago. The label conspicuously uses the word "house," but the sound itself is rather more New York than Chicago, if only because of its midtempo groove. **Farley "Jackmaster" Keith** mixed in decidedly house fashion, though, bringing out an elastic bass groove, with fresh, unexpected reconstructions of the tracks. The "houseappella" goes all the way with the club effects, while two more commercial mixes are on the A side. **Major**—as in a major hit, we mean. And look for an innovatively conceived, documentarylike video soon.

In other gospel news, the **Clark Sisters** will finally reappear, on Word Records through A&M, with a track to be mixed, quite appropriately, by **Walter Gibbons**. Meanwhile, the next project from Source Records will be—just wait—**Mavis Staples!** The makeup of the group itself is to remain confidential, with rotating featured artists.

ALBUMS: **New Order's** "Brotherhood" album (Qwest), as noted previously, has two aces for the mass club audience that discovered the group through its run of electronic hits: "Bizarre Love Triangle," pop hip-hop that feels just perfect, and "All Day Long," which starts out more pop and ends up less so, building up layers of sound. The difference this time is in the acoustic band sound of "Paradise" and "Way Of Life." Also check "Broken Promise," a speeding new wave cut.

Stacy Lattisaw's "Take Me All The Way" (Motown) is the album that makes clear that she's arrived, vocally. Overall, it's planted midway between the Whitney and Janet albums, with soft funk and topnotch ballads. "Over The Top" and "Jump Into My Life," a firm midtempo

New York/Minneapolis fusion, are good remix candidates; "The Hard Way" is an interesting Tina Turner-style rocker. Ballads alone would have floated the album. Nonetheless, "Love Me Like The First Time" and "You Ain't Leavin'" are excellent pop. In the latter, producer **Leon Sylvers** elicits Lattisaw's best vocal ever, and the title track with longtime collaborator **Narada Michael Walden** is also quite lovely.

Loose Ends' "Zagora" (MCA) includes the propulsive, sure-fire "Slow Down," already buzzed about on import; a bubbly "Ooh You Make Me Feel"; and the more straight-ahead, uptempo "Nights Of Pleasure." Again, a ballad is the stand-out: "Sweetest Pain," beautifully arranged, with background vocals by Loose Ends lead vocalist **Jane Eugene**, with Working Week's **Ju-liet Roberts**... **Rebbie Jackson's** "Reaction" (Columbia) plays well all the way through. Outstanding for clubs are "If You Don't Call (You Don't Care)," firmly mainstream radio r&b, and "Ain't No Way To

Love," sporting harder production and vocals, in which Jackson reveals an almost Stephanie Mills-ish edge.

SINGLES, BRIEFLY: The new Miami sound, which we'll go into a bit next week, is represented in **Sequal's** "She Don't Want You" (Joey Boy), a hip-hop cut with a Latin synthesizer hook. Hot and piercingly mixed, this may be the new wave in street music (consider Nocera, Nice & Wild, Nancy Martinez, and Trinere, among many others)... On the Joey Boy sister label JR, **Freshy 2's** "Word" is a hollow beatbox cut, notable for its speediness when the Northeast corridor is into more rubbery tempos... **P.S.O.'s** "Wanna Be Startin' Something" (Sunnyview) is not the Jackson song, but again, hip-hop with a perceptibly Latin undercurrent... Meanwhile, **Shannon's** "Prove Me Right" (Atlantic) puts her in a West Coast pop bag, away from a sound that's an obvious Miami influence; the cut is similar to the Pointer Sisters' "Dare Me." Mixed by **Eddison Electric** and **Merlin Bobb**, the dub has extra

New Album Departs From Hi-NRG Sound Stacey Q. Has A Hit, But Is It Disco?

BY BRIAN CHIN

NEW YORK That Stacey Q.'s "Two Of Hearts" hit No. 3 on last week's Hot 100 Singles chart may or may not prove that the public wants disco after all. But the song "wasn't calculated as a success," says Stacey Swain, identified by her real surname in the writing credits of three cuts on her Atlantic album "Better Than Heaven." "We've recorded so many songs as SSQ," she says, referring to the eclectic band that backs the single and the "Better Than Heaven" album. SSQ recorded a four-song EP in 1982 on Mal Records and the "Playback" album in 1983. The latter was eventually picked up by EMI America.

The new album's progressive leanings and general understatement

are both departures from the run-of-the-mill hi-NRG sound. "Disco" isn't a bad word, but the stigma of it can create an effect. If it's 'hi-NRG,' people are comfortable with it," Swain says.

But among the writing credits

'I didn't think I was preparing to do this; I just write and sing'

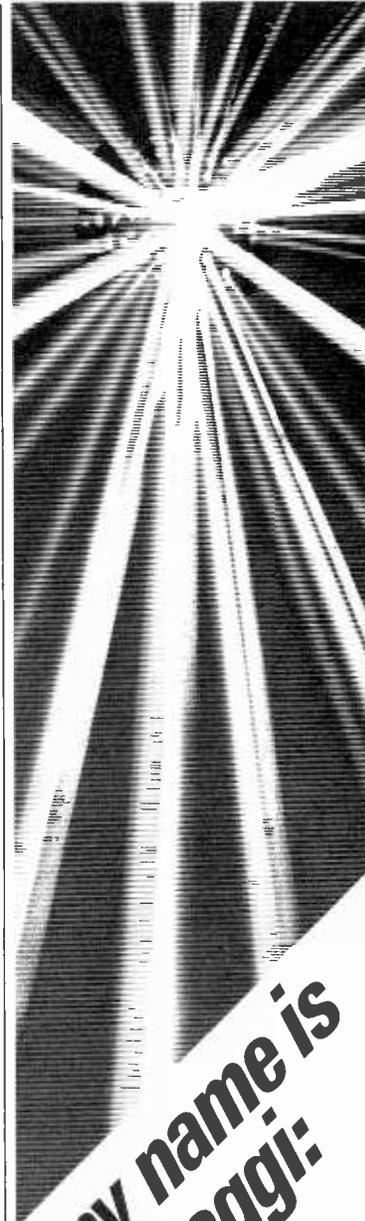
are names as far removed from disco as one can get. Yes vocalist **Jon Anderson** co-wrote "He Doesn't Understand" after meeting the band at the "Two Of Hearts" video shoot; **Utopia's Willie Wilcox** contributed the song "We Connect"; and members of **Berlin** participated in writing the title track.

"Between the EMI album and this one, we recorded a lot of rock songs, and it's funny to listen to them, because I don't have that rock edge in my voice. I have a hard time singing out," says Swain.

"Two Of Hearts" was originally an independent release on **On The Spot Records**. Co-produced by studio owner **Jon St. James**, **William Walker**, and club DJ **Jeff Fishman**, that version's local success on the pop level attracted the attention of Atlantic, which has been repeated-

(and needed) kick.

Big Country's "One Great Thing" (Mercury) is an elaborate remix of a basic track... **Whistle's** "Just For Fun" (Select) shows that there's such a thing as pop-rap. On the flip is "We're Called Whistle," a snappy go-go number... **Wayne Johnson's** "Power (Of Love)" (Sure Sound) is funky New York neosoul in the Colonel Abrams mode, with a nice acoustic guitar fill. Stand by for a possible major label signing... **Beastie Boys' "It's The New Style"** (DefJam/Columbia) is indisputably good musically and hot rhythmically. Conceptually, it's just a travesty of the no-goodism of **Schooly D.** "Paul Revere," the flip, is similar, with a strange rhythm track, played in tape-reverse... **Full Force's** "Unfaithful So Much" (Columbia) comes out brighter and busier than the "Unfaithful" album cut. A whole radio-drama rap version with U.T.F.O.'s **Doctor Ice** continues an entertaining tradition. "So Much" is also pumped up with extra keyboard tracks; the alternate mix ("It's Your Attitude") interweaves several songs, with another entertaining male-female rap exchange... **Thomas & Taylor's** "Love And Affection" (Thom/Tay) is a lovely slow-motion change of pace, with a slight Caribbean flavor; bonus on the flip is a remix of the sadly undiscovered "You Can't Blame Love."



my name is
Astroraggi:
my light
wraps you up

ly successful this year in picking up foreign and independent masters and crossing them from dance to black to pop (for example, **Nu Shooz**, **Regina**, **Trans-X**, and **Nancy Martinez**).

Swain indicates that in her case (as in the emergent pop-hi-NRG sound of Miami), the Hispanic population was key in establishing her record's base.

"We pounded the pavement all over East L.A. with the 12-inch," Swain says. "We did every little thing, singing in parks set up with sound systems for Latinos, and if a store sold 10 records, we'd say 'Thank you, have a T-shirt and a button.'"

The "Better Than Heaven" album was written and recorded in three weeks, as the single zoomed to No. 1 in cities where pop radio play opened up first. "I love that sparse, underproduced sound on **Patrice Rushen** albums," says Swain, who also cites **Depeche Mode** as an influence. "I didn't think I was preparing to do this; I just write and sing."

Swain is looking for the right tour to open for. In the meantime, **SSQ**—**Skip Hahn**, **Karl Moet**, **Rich West**, and album producer **Jon St. James**—has recorded sound-alike tracks for such TV series as "St. Elsewhere," "Hill Street Blues," and "Remington Steele."

"They've been musicians since they were out of the chute, and they have the club experience," says Swain. "I'd like to do a proper tour."

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U.S.A. & IMPORTS
(WHOLESALE FOR STORES)
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US & CANADIAN 12"

South Bronx—Scott La Rock
Lonely Too Long—Banana Rep.
Love Attack—Tony Caso
Whats Your Name—Egyptian Lover
Time Keeps Movin On—Calvin
Starting Over—Cyndi Cee
Don't Pretend—Tapps
Back To You—Crystal & Pink
What a Night—Terry Ilen
Fire—Linda
I Know You Love Me—Trinere
Sally Boy—Scott Yahney
Get The Doctor—Kool Mo D
Love On The Line—Jamie Johnston
Sea Cruise—Medley
Movement—Movement
Time After Time—Paul Parker

Heat Stroke—Janice Christie
Stone Fox Chase—(rmx)—Icarus
Aint Gonna Pay—Wally Jump Jr.
Various Club Trax—Megabeat
Rhythmic—Tribal Son
Make The Music—Bizmarkie
Rock Dancing—Tom Anderson
Sex Symbol—Man To Man
Jack The Groove—Raze
Get Ready—Robin Stanley

EUROPEAN 12'S

In The Dark—Angie Dillon
Gino Gino—Amazon
Trotsky—Gazabo
Feels Like The First Time—Sinitta
Stand Up (rmx)—Hazel Dean
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Pure Joy—DAF

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Applause—Angie Gold
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Somebody's Eyes (86rmx)—V. Willis
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LABEL SCENE
... see page 85**



New Christmas Product Includes Plenty Of CDs

BY EDWARD MORRIS

NASHVILLE It's shaping up to be a lively season for country Christmas records. There will be new product on the shelf from Ronnie Milsap, George Strait, the Oak Ridge Boys, and Crystal Gayle. Several promotions are in the making, and an increasing number of Christmas albums are being made available in the compact disk format.

Epic is debuting an acoustic holiday album titled "The Nashville Christmas Album." It offers vocal pairings of Willie Nelson & Connie Smith (with instrumental backing by Chet Atkins & Marty Stuart), George Jones & Gene Watson,

Tammy Wynette & the O'Kanes, Mickey Gilley & Libby Hurley, and Charly McClain & Wayne Massey. Sweethearts Of The Rodeo will also be featured. Soloists on the album, which is tagged a midline, are Janie Fricke, John Conlee (with Charlie Daniels on fiddle), Mark Gray, and Merle Haggard.

To date, the only seasonal single planned from Epic is the Ricky Skaggs & James Taylor duet, "New Star Shining," from Skaggs' new "Love's Gonna Get You" album. "The Nashville Christmas Album" is available on CD.

"Christmas With Ronnie Milsap" and "Season's Greeting," a CD sampler, are the new offerings from

RCA. Back from last year is the platinum-selling "Alabama Christmas" by Alabama. Kenny Rogers & Dolly Parton's "Once Upon A Christmas," also platinum, is back from 1984. The Milsap, Alabama, and Rogers & Parton albums, all of which are available on CD, each have a suggested retail tag of \$6.98. The CD sampler, which features 10 cuts from the artists Alabama, the Judds, Pake McEntire, Michael Johnson, and Keith Whitley, is marked for \$17.95.

To promote the Milsap album, RCA will join with Dodge Trucks and The Nashville Network (TNN) for an eight-week blitz called Watch And Win. Entrants will be asked to

watch TNN's "Video Country" and "Country Clips" to answer two Milsap/Dodge-related questions. The grand prize is an all-expenses-paid trip to a Milsap concert and a Dodge truck. Second prizes are four Pilot stereos, and third prizes are Milsap Christmas albums and Dodge key chains. TNN is also airing the special "Ronnie Milsap In Celebration" on Oct. 23 and 24.

New from MCA are "Christmas Again" by the Oak Ridge Boys and "Merry Christmas Strait To You" from George Strait. Previously released albums include "The Oak Ridge Boys' Christmas," "Christmas At Our House" by Barbara Mandrell, "Christmas To Christmas" by Lee Greenwood, "Country Christmas" by Loretta Lynn, "Merry Christmas From Brenda Lee," and "Tennessee Christmas" and "Rockin' Little Christmas," both by various artists.

Except for the Lynn and Lee albums, all the MCA Christmas product carries frontline prices. "The Oak Ridge Boys' Christmas" and

Mandrell's "Christmas At Our House" are on CD.

Final decisions on MCA Christmas singles are still being made, but likely titles include "Merry Christmas Strait To You" and "Rejoicing Love" from the Oaks.

Warner Bros. will issue two albums: the new "A Crystal Christmas" from Crystal Gayle and "Light Of The Stable," a recurring seasonal favorite from Emmylou Harris. The Harris album carries a midline price. Singles from Warners include "Have Yourself A Merry Little Christmas"/"Silver Bells" from Gayle, "White Christmas Makes Me Blue" by Randy Travis, and, from last year, Pinkard & Bowden's "A Christmas Gift."

A Warner spokesman says there will be several local retail and radio promotions built around the Gayle album and that the record will be supported by p-o-p material. Neither the Gayle nor the Harris album is on CD.

PolyGram's additions to the
(Continued on next page)

NASHVILLE SCENE

by Gerry Wood



THE Disney people really know how to throw a party, and when these masters of the home and home-away-from-home entertainment business put on the ritz, they often do it with country music.

The recent 15th anniversary celebration commemorating the birth of Walt Disney World in Orlando, Fla., should go down as a textbook study in positive public relations. From Oct. 2 to Oct. 5, the Disney folks hosted some 10,000 media types from America and beyond for three days of fun, frolic, press conferences, and interviews in the Magic Kingdom and elsewhere.

The No. 1 attraction for the international contingent was, of course, Disney World and the Epcot Center. But another important element at the event was the presence of music. From the breezy, upbeat ride that features the song "It's A Small World" to Michael Jackson's sensational new 3-D minimovie, "Captain EO," music provided the glue that held together the diverse activities of the Disney celebration.

Wherever you walked in the park, there was music, whether through loudspeakers or live entertainers. Music has always been a vital part of the various theme areas and attractions at the amusement park. Performances by country singers Crystal Gayle, Dolly Parton, Jerry Reed, and Reba McEntire were featured on that hallmark weekend. The country entertainers joined Toni Tennille, the Four Tops, the Temptations, the Miami Sound Machine, and other acts in helping Disney and other Florida attractions toast the event.

The festivities started at Lake Eola in Orlando as the Orlando/Orange County Convention and Visitors Bureau presented "The Magic Beyond the Kingdom," a show highlighting such entertainment as Sea World waterskiers, the Florida Symphony Orchestra, a jazz band from Rosie O'Grady's, and Toni Tennille. The show was further enlivened by fireworks.

Disney scored a media bonanza when retired Chief Justice Warren Burger kicked off the bicentennial celebration of the U.S. Constitution with a speech, ending with the announcement that Nicholas Daniloff, the recently freed American journalist, was a surprise guest. The print/radio/television media contingent suddenly had a scoop on its hands.

Later came a visit to Sea World and a birthday party for Baby Shamu, the first baby killer whale ever bred in captivity and now celebrating birthday No. 1. Among the Walt Disney officials available for interviews were Michael Eisner, chairman of the board; Frank Wells, president; and Roy E. Disney, vice

chairman. On the night of Oct. 3, The Magic Kingdom was the site of activities ranging from performances to parades. The guests enjoyed a country hoe-down on Oct. 4 sponsored by the Kissimmee/St. Cloud Resort Area. McEntire and Reed performed, and visitors attended a rodeo announced by Larry Mahan, where they feasted on such delicacies as catfish, 'gator, turtle, and frog legs.

The grand finale came that night with the Epcot Extravaganza and We The People Parade. Dolly Parton, now a figure in the amusement park business with Dollywood in Tennessee, performed, and thousands flocked to see the stunning Michael Jackson "Captain EO" film. State-of-the-art 3-D processes and special laser effects were combined in the 17-minute show. It was produced by George Lucas

of "Star Wars" fame and directed by Francis Coppola. Aside from starring in the film, Jackson wrote the original songs for the soundtrack.

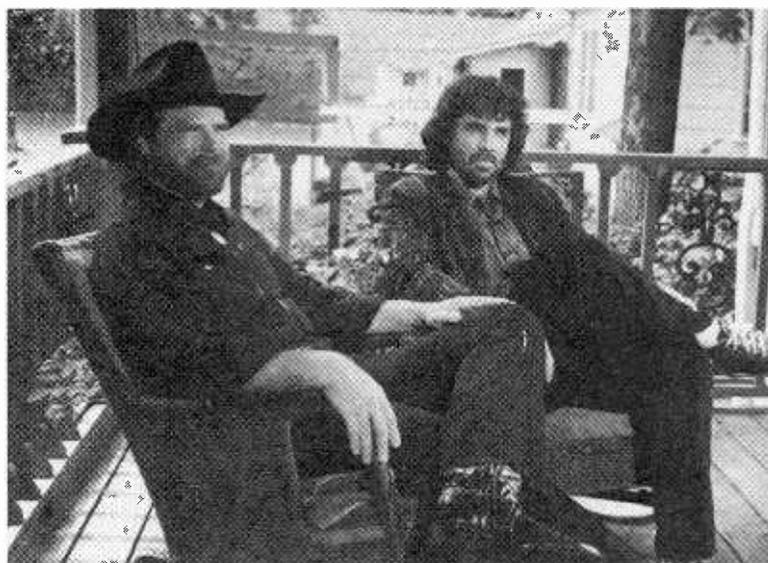
The logistics for the celebration almost defy the imagination, but the Disney staff—along with the co-sponsors—kept things running smoothly. Estimates are that Disney spent some \$1.5 million on the project, and total costs are near the \$8 million mark. But if the favorable publicity generated by the reports on "Entertainment Tonight" and by radio stations beaming live reports back to their listeners could be measured in terms of dollar value, the event would be a bargain for Disney and the co-sponsors.

Walt would have been proud.

NEWSNOTES: A myriad of activities enlivens Country Music Week, but one of the more important events is the homecoming concert by Kris Kristofferson and friends Wednesday (15). Presented by Mercury Records and WSIX Radio, the concert at the Boardwalk Cafe in Nashville benefits the Exchange Club Center for the Prevention of Child Abuse. Crazy Eddie Edwards is hosting the show, and tickets are available for \$20 at Ticketmaster outlets and the Boardwalk.

SIGNINGS: Tommy Brasfield to Opryland Music Group as an exclusive writer ... Writers Max D. Barnes and Chick Rains to Terrace Entertainment Corp. ... Ronnie Sessions to Compleat/PolyGram, with an album expected in February ... MCA's Steve Wariner to Entertainment Artists Inc. for bookings ... Tom Campbell inks writers agreement with Uncle Artie Music, a division of the MTM Music Group.

Disney World celebration hosts great music



Morris Seals Friendship. EMI America artist Dan Seals, left, and VH-1 guest VJ Gary Morris discuss their careers during a recent interview taping in Nashville.

FOR WEEK ENDING OCTOBER 18, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

131 REPORTERS				NEW	TOTAL
				ADDS	ON
THE JUDDS	CRY MYSELF TO SLEEP	RCA		76	78
DON WILLIAMS	THEN IT'S LOVE	CAPITOL		50	53
CONWAY TWITTY	FALLIN' FOR YOU FOR YEARS	WARNER BROS.		38	45
REBA MCENTIRE	WHAT AM I GONNA DO ABOUT YOU	MCA		37	93
MERLE HAGGARD	OUT AMONG THE STARS	EPIC		34	43

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

RETAIL BREAKOUTS

43 REPORTERS				NUMBER
				REPORTING
ALABAMA	TOUCH ME WHEN WE'RE DANCING	RCA		15
HOLLY DUNN	DADDY'S HANDS	MTM		15
BARBARA MANDRELL	NO ONE MENDS A BROKEN HEART	MCA		13
MARIE OSMOND	YOU'RE STILL NEW TO ME	CAPITOL/CURB		11
GATLIN BROS.	SHE USED TO BE SOMEBODY'S BABY	COLUMBIA		9

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New Emphasis At New Label, MCA

Ronnie McDowell Kisses His Sexy Image Goodbye

BY ANDREW ROBLIN

NASHVILLE No more silk shirts open to the navel for Ronnie McDowell. Since signing with MCA/Curb in January, McDowell says, he has shelved the sexy image he had been known for.

McDowell has changed more than his image and label. For the first time in his career, he has management: Tandy Rice and Joe Harris. Also for the first time, McDowell has an independent publicist: the Hyland Co. of Nashville. The publicity firm will, Mc-

Dowell hopes, help dispel the industry's dislike of his former image.

"No more pretty-boy image for me," McDowell says. "I guess my old label they thought it would sell records."

Apparently that image did, at least occasionally; sell records. McDowell's 1981 album, "Good Time Lovin' Man," sold over 200,000 copies, the most of any of his releases, he says.

Radio programmers have given plenty of airplay to the product of McDowell's amorous streak. "Watchin' Girls Go By," "Older Women,"

"You're Gonna Ruin My Bad Reputation," "You Made A Wanted Man Out Of Me," and "In A New York Minute" all became top five country hits.

But even with the help of hit singles, album sales have proven elusive for McDowell. "Translating hit singles into album sales is still a challenge," he says. "Even albums with four hit singles didn't always translate into big album sales."

"MCA is going to get my product out there where fans can buy it: on the racks. And Dick Whitehouse of Curb is behind what I'm doing. He's into new sounds; we're going to get away from the type of sound that hasn't sold albums."

For McDowell, it is time to experiment with his sound. His most recent single, "When You Hurt I Hurt," employs a lick he says he copped from

the Rolling Stones' "Brown Sugar." The next single from his "All Tied Up In Love" album will be a ballad. McDowell says he has not released a ballad as a single since 1977.

McDowell is also pursuing broader exposure for his music. Seven of his songs were on the soundtrack to the season premiere, on Sept. 27, of CBS' "Twilight Zone" series.

His BMI-affiliated publishing company, Strawberry Lane, continues to prosper, too. McDowell co-wrote and co-published eight of the 10 cuts on his latest album, including the first single, "All Tied Up," which reached No. 6 on the Hot Country Singles chart. McDowell is actively working the company's catalog; he has recently pitched songs to George Strait and Randy Travis, among others.

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VH-1 Visits Nashville

NASHVILLE VH-1 is increasing its presence in country music this month with a series of celebrity hosts, including Reba McEntire, Ricky Skaggs, and Gary Morris. Each of the guest-VJ segments was shot in Nashville and features appearances by country artists.

McEntire led the series—which is scheduled to coincide with Country Music Month—with a slot from Oct. 6-10. Her segment was taped at Sound Stage Studios, and her guests were Waylon Jennings, with whom she sang "Take Me Back To Tulsa," and Steve Earle, who performed his composition "My Old Friend The Blues." McEntire's second video, "What Am I Gonna Do About You," made its VH-1 debut during the period.

From Monday-Friday (13-17), Gary Morris presides. He is sched-

uled to perform several songs from his new acoustic album, "Plain Brown Wrapper." Also included are interviews with Stu Cook and John McFee of Southern Pacific, Dan Seals, and the Pinkard & Bowden musical comedy team.

Ricky Skaggs handles the reins for the Oct. 20-24 stretch. His segment was taped at Bill Monroe's Bluegrass Hall Of Fame, Ryman Auditorium (former home of the Grand Ole Opry), Music Row, Centennial Park, and the Country Music Hall Of Fame, all of which are in Nashville.

In the Centennial Park portion, Skaggs joins Randy Travis in singing Travis' recent No. 1 hit, "On The Other Hand."

The celebrity-host shifts air Monday-Friday from 9-10 p.m., EST.

NEW CHRISTMAS PRODUCT INCLUDES PLENTY OF CDS

(Continued from preceding page)

Christmas parade are "Christmas Memories" by Frankie Yankovic and "Christmas Present" and "Christmas Card" from the Statler Brothers. The "Christmas Present" album, available in CD, is the only frontline-priced item in the list.

Three additional Statler albums, all religious in nature, are being stocked for Christmas buyers: "The Holy Bible: Old Testament," "The Holy Bible: New Testament," and

the new "Radio Gospel Favorites."

Compleat Records has released a \$5.98 cassette by Bobby Helms called "Jingle Bell Rock."

Capitol will resurrect "Christmas Wishes" by Anne Murray and "Kenny Rogers' Christmas," both priced at midline and neither available on CD. No single releases from these albums are planned.

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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	15	JUST ANOTHER LOVE J. CRUTCHFIELD (P. DAVIS)	★ ★ NO. 1 ★ ★ 1 week at No. One ♦ TANYA TUCKER CAPITOL 5604
2	4	6	13	CRY J.E. NORMAN (C. KOHLMAN)	CRYSTAL GAYLE WARNER BROS. 7-28689
3	6	9	13	IT'LL BE ME B. KILLEN (S. LEMAIER, J. PENNINGTON)	EXILE EPIC 34-06229
4	7	10	12	TOO MANY TIMES N. LARKIN, M. WRIGHT (M. SMOTHERMAN, S. PAGE, T. MCSHEAR)	♦ EARL THOMAS CONLEY AND ANITA POINTER RCA 14380
5	5	8	14	SECOND TO NO ONE D. MALLOY (R. CASH)	♦ ROSANNE CASH COLUMBIA 38-06159
6	8	14	10	DIGGIN' UP BONES K. LEHNING (P. OVERSTREET, A. GORE)	RANDY TRAVIS WARNER BROS. 7-28649
7	10	13	13	DOO-WAH DAYS N. WILSON, M. GILLEY (E. HUNNICUTT, D. GILMORE, G. VINCENT)	♦ MICKEY GILLEY EPIC 34-06184
8	13	16	11	THAT ROCK WON'T ROLL T. DUBOIS, S. HENDRICKS (J.S. SHERRILL, B. DIPIERO)	RESTLESS HEART RCA 14376
9	9	12	15	YOU CAN'T STOP LOVE J. STROUD (P. OVERSTREET, T. SCHUYLER)	SCHUYLER, KNOBLOCH & OVERSTREET MTM 72071/CAPITOL
10	11	15	11	DIDN'T WE J. CRUTCHFIELD (G. LYLE, T. SEALS)	LEE GREENWOOD MCA 52896
11	1	3	15	BOTH TO EACH OTHER (FRIENDS & LOVERS) R. LANDIS (J. GRUSKA, P. GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
12	15	17	13	SINCE I FOUND YOU S. BUCKINGHAM (B. LLOYD, R. FOSTER)	♦ SWEETHEARTS OF THE RODEO COLUMBIA 38-06166
13	18	19	10	STARTING OVER AGAIN T. BROWN, J. BOWEN (D. GOODMAN, J. W. RYLES)	STEVE WARNER MCA 52837
14	19	20	8	YOU'RE STILL NEW TO ME P. WORLEY (P. OVERSTREET, P. DAVIS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
15	2	2	16	LONELY ALONE J.L. WALLACE, T. SKINNER (J.D. MARTIN, J. JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
16	23	25	9	SHE USED TO BE SOMEBODY'S BABY C. YOUNG (L. GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06252
17	20	22	10	NO ONE MENDS A BROKEN HEART LIKE YOU T. COLLINS (J. SCHWEERS)	BARBARA MANDRELL MCA 52900
18	21	23	9	CHEAP LOVE R. LANDIS (D. SHANNON)	JUICE NEWTON RCA 14417
19	22	24	10	HONKY TONK CROWD J. ANDERSON, J.E. NORMAN (L.A. DELMORE, L. CORDLE)	JOHN ANDERSON WARNER BROS. 7-28639
20	24	26	8	AT THE SOUND OF THE TONE J. BOWEN, J. SCHNEIDER (M.T. BARNES, D. RICHARDSON)	JOHN SCHNEIDER MCA 52901
★ ★ ★ POWER PICK/SALES ★ ★ ★					
21	25	28	5	TOUCH ME WHEN WE'RE DANCING L. SHEDD, ALABAMA (T. SKINNER, J.L. WALLACE, K. BELL)	♦ ALABAMA MCA 5003-7
22	26	27	6	IT AIN'T COOL TO BE CRAZY ABOUT YOU J. BOWEN (D. DILLON, R. PORTER)	GEORGE STRAIT MCA 52914
23	17	18	11	A GIRL LIKE EMMYLOU SOUTHERN PACIFIC, J.E. NORMAN (T. GOODMAN, J. MCFEE, K. KNUDSEN, S. COOKE)	SOUTHERN PACIFIC WARNER BROS. 7-28647
24	30	32	7	HELL AND HIGH WATER B. LOGAN (T. BROWN, A. HARVEY)	♦ T. GRAHAM BROWN CAPITOL 5621
25	12	1	17	ALWAYS HAVE ALWAYS WILL N. WILSON (J. MEARS)	♦ JANIE FRICKE COLUMBIA 38-06144
26	29	30	9	MY LIFE'S A DANCE J. WHITE (J. WHITE, M. SPIRO)	ANNE MURRAY CAPITOL 5610
27	32	38	4	TOO MUCH IS NOT ENOUGH E. GORDY, JR. (D. BELLAMY, R. TAYLOR)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
28	31	35	9	DADDY'S HANDS T. WEST (H. DUNN)	♦ HOLLY DUNN MTM 72075/CAPITOL
29	33	36	9	I MISS YOU ALREADY N. LARKIN (M. RAINWATER, F. YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519/ATLANTIC
30	16	7	18	GUITAR TOWN E. GORDY, JR. (T. BROWN, S. EARLE)	♦ STEVE EARLE MCA 52856
31	34	37	7	WE HAD IT ALL V. GARAY (T. SEALS, D. FRITTS)	DOLLY PARTON RCA 5001-7
32	35	39	6	OUT GOIN' CATTIN' R.L. SCRUGGS (M. MILLER, R. SCRUGGS)	SAWYER BROWN WITH "CAT" JOE BONSALE CAPITOL/CURB 5629/CAPITOL
33	36	44	6	WINE COLORED ROSES B. SHERRILL (D. KNUSTON, A. LOWENS)	GEORGE JONES EPIC 34-06296
34	14	4	15	GUITARS, CADILLACS P. ANDERSON (D. YOAKAM)	♦ DWIGHT YOAKAM REPRISE 28688/WARNER BROS.
35	39	47	4	GIVE ME WINGS B. MAHER (R. FLEMING, D. SCHLITZ)	♦ MICHAEL JOHNSON RCA 14412
36	38	45	5	WHAT YOU'LL DO WHEN I'M GONE J. BOWEN, W. JENNINGS (L. BUTLER)	WAYLON JENNINGS MCA 52915
37	37	42	7	WHEN YOU HURT I HURT B. KILLEN (R. MCDOWELL)	RONNIE MCDOWELL MCA/CURB 52907/MCA
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
38	42	—	2	MIND YOUR OWN BUSINESS H. WILLIAMS, JR., B. BECKETT, J.E. NORMAN (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
39	40	46	6	EVERYTHING I USED TO DO G. WATSON, L. BOOTH (E. ROWELL)	GENE WATSON EPIC 34-06290
40	44	67	2	LOVE'S GONNA GET YOU SOMEDAY R. SKAGGS (C. CHAMBERS)	RICKY SKAGGS EPIC 34-06327
41	27	21	11	I'M NOT TRYING TO FORGET YOU W. NELSON (W. NELSON)	WILLIE NELSON COLUMBIA 38-06246
42	48	51	4	STAND ON IT J. KENNEDY (B. SPRINGSTEEN)	MEL MCDANIEL CAPITOL 5620
43	45	49	6	WALK THE WAY THE WIND BLOWS A. REYNOLDS (T.P.O. BRIEN)	♦ KATHY MATTEA MERCURY 884 978-7/POLYGRAM
44	54	—	2	WHAT AM I GONNA DO ABOUT YOU J. BOWEN, R. MCENTIRE (D. GILMORE, B. SIMON, J. ALLISON)	REBA MCENTIRE MCA 52922
45	28	11	16	IN LOVE R. MILSAP, T. COLLINS, R. GALBRAITH (M. REID, B. DEES)	RONNIE MILSAP RCA 14365
46	51	57	5	OH DARLIN' K. KANE, J. O'HARA (J. O'HARA, K. KANE)	THE O'KANES COLUMBIA 38-06242
47	52	60	4	ONLY YOU J. KENNEDY (B. RAM, A. RAND)	♦ THE STATLER BROTHERS MERCURY 888 042-7/POLYGRAM
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
48	NEW ▶	—	1	CRY MYSELF TO SLEEP B. MAHER (P. KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
49	56	65	3	SHE THINKS THAT SHE'LL MARRY T. WEST (J. RODMAN, D. ORENDEK)	♦ JUDY RODMAN MTM 72076/CAPITOL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	49	50	6	FOOLS FOR EACH OTHER E. BRUCE, B. MEVIS (G. CLARK)	ED BRUCE WITH LYNN ANDERSON RCA 5005-7
51	53	55	6	TIME STOOD STILL V. GOSDIN, R. J. JONES (R. J. JONES)	VERN GOSDIN COMPLEAT 158/POLYGRAM
52	65	—	2	BAD LOVE M. WRIGHT (D. LINDE)	PAKE MCENTIRE RCA 5004-7
53	64	—	2	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R. HALL (R. BYRNE, T. BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
54	47	40	8	FIDDLIN' MAN J.E. NORMAN (M. MURPHEY, C. RAINS, J.E. NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28598
55	59	63	4	QUITTING TIME K. LEHNING (H. LARSON, G. JONES)	CON HUNLEY CAPITOL 5631
56	62	66	5	AIN'T THAT PECULIAR G. FUNDIS (W. ROBINSON, W. MOORE, M. TARPLIN, R. ROGERS)	NEW GRASS REVIVAL EMI-AMERICA 8347
57	57	58	6	THESE SHOES D. EDMUNDS (L. LEE, J. GOIN)	EVERLY BROTHERS MERCURY 884 694-7/POLYGRAM
58	NEW ▶	—	1	THEN IT'S LOVE D. WILLIAMS, G. FUNDIS (D. LINDE)	DON WILLIAMS CAPITOL 5638
59	61	69	3	NIGHT LIFE S. BUCKINGHAM (W. NELSON, P. BUSKIRK, W. BREELAND)	B.J. THOMAS COLUMBIA 38-06314
60	60	64	4	FIRE AT FIRST SIGHT T. SKINNER, J.L. WALLACE (T. SKINNER, J.L. WALLACE)	THE KENDALLS MCA/CURB 52933/MCA
61	NEW ▶	—	1	OUT AMONG THE STARS B. MONTGOMERY (A. MITCHELL)	MERLE HAGGARD EPIC 34-06344
62	43	33	18	TEN FEET AWAY B. MEVIS (T. SEALS, B. SHERRILL, M.D. BARNES)	KEITH WHITLEY RCA 14363
63	NEW ▶	—	1	FALLIN' FOR YOU FOR YEARS C. TWITTY, D. HENRY, R. TREAT (T. SEALS, M. REID)	CONWAY TWITTY WARNER BROS. 7-28577
64	41	29	17	LITTLE ROCK J. BOWEN, R. MCENTIRE (P. MCANUS, B. DIPIERO, G. HOUSE)	REBA MCENTIRE MCA 52848
65	68	73	4	SHE WANTS TO MARRY A COWBOY M. DANIEL (J.L. WILLIAMS)	JAMES & MICHAEL YOUNGER AIR 00106
66	46	31	19	GOT MY HEART SET ON YOU B. LOGAN (D. GRAY, B. RENEAU)	JOHN CONLEE COLUMBIA 38-06104
67	73	—	2	THAT'S MORE ABOUT LOVE (THAN I WANTED TO KNOW) E. GORDY, JR., T. BROWN (D. LEE, B. MCDILL, B. JONES)	NICOLETTE LARSON MCA 52937
68	50	34	15	FARTHER DOWN THE LINE T. BROWN, L. LOVETT (L. LOVETT)	LYLE LOVETT MCA/CURB 52818/MCA
69	58	43	18	STAND A LITTLE RAIN M. MORGAN, P. WORLEY (D. SCHLITZ, D. LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
70	NEW ▶	—	1	I CAN'T HELP THE WAY I DON'T FEEL B. BECKETT (M. GARVIN, C. WATERS, T. SHAPIRO)	KAYLEE ADAMS WARNER BROS. 7-28567
71	72	80	4	HOW MUCH DO I OWE YOU L. MORTON (S. KAROL, D. HALEY)	TONI PRICE MASTER 01/NSD
72	55	41	11	THAT'S WHAT HER MEMORY IS FOR R. ALVES (R. MURRAY, J. SCHWEERS, J.D. HICKS)	BUTCH BAKER MERCURY 884 857-7/POLYGRAM
73	66	54	20	THAT'S HOW YOU KNOW E. GORDY, JR., T. BROWN (W. WALDMAN, C. BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARNER) MCA 52839
74	81	—	2	I'LL GO STEPPIN' TOO G. SUTTON (T. JAMES, W. DENNY)	GLENN SUTTON MERCURY 884 974-7/POLYGRAM
75	NEW ▶	—	1	WE BELONG TOGETHER R. RUFF (C. CHASE)	CARLETTE LUV 125
76	NEW ▶	—	1	WEREN'T YOU LISTENING R. OATES (C. WATERS, M. GARVIN, T. SHAPIRO)	ADAM BAKER AVISTA 8602
77	63	48	19	COUNTRY STATE OF MIND H. WILLIAMS, JR., B. BECKETT, J.E. NORMAN (H. WILLIAMS, JR., R.A. WADE)	HANK WILLIAMS, JR. WARNER/CURB 7-28691/WARNER BROS.
78	69	56	20	DESPERADO LOVE C. TWITTY, D. HENRY, R. TREAT (M. GARVIN, S. JOHNS)	CONWAY TWITTY WARNER BROS. 7-28692
79	NEW ▶	—	1	THEY DON'T MAKE THEM LIKE THEY USED TO B. BACHARACH, C. BAYER SAGER (B. BACHARACH, C. BAYER SAGER)	KENNY ROGERS RCA 5016-7
80	77	72	7	LOVE DON'T COME ANY BETTER THAN THIS B. BECKETT (K. ROBBINS, S. LONGACRE)	SHELLY WEST WARNER BROS. 7-28648
81	79	85	3	LOVE LETTERS IN THE SAND J. KENNEDY (F. COOTS, C. KENNY, N. KENNY)	TOM T. HALL MERCURY 884 850-7/POLYGRAM
82	75	68	21	SOMETIMES A LADY P. WORLEY, E. RAVEN (E. RAVEN, F. MYERS)	♦ EDDY RAVEN DOOR 14319
83	67	53	19	SLOW BOAT TO CHINA T. WEST (M. RAGOGNA)	♦ GIRLS NEXT DOOR MTM 72068/CAPITOL
84	74	59	10	SO THIS IS LOVE N. WILSON, SNEED BROTHERS (S. DAVIS, D. MORGAN)	CHARLY MCCLAIN EPIC 34-06167
85	71	62	6	TALKIN' BLUE EYES B. STRANGE (J. JARRARD, C. QUILLEN)	MARTY HAGGARD MTM 72073/CAPITOL
86	78	76	8	ANYTHING FOR LOVE D. FOSTER (D. FOSTER, G. LIGHTFOOT)	GORDON LIGHTFOOT WARNER BROS. 7-28655
87	82	79	8	ALONG FOR THE RIDE ('56 T-BIRD) R. NICHOLS (D. O'KEEFE, B. BLAVER)	JOHN DENVER RCA 14406
88	83	81	6	PEOPLE'S COURT R. STEVENS (C. W. KALB, JR., D. SLATER, J. WHITE)	RAY STEVENS MCA 52924
89	70	52	10	I WON'T LET YOU DOWN J. CRUTCHFIELD, H. PEDERSEN (G. BURR)	TOM WOPAT EMI-AMERICA 8334
90	86	84	8	ALIVE AND WELL B. SHERRILL (M. GARVIN, B. JONES)	TAMMY WYNETTE EPIC 34-0623
91	88	87	15	YOU MADE A ROCK OF A ROLLING STONE R. CHANCEY (C. WATERS, K. BROOKS)	THE OAK RIDGE BOYS MCA 52873
92	NEW ▶	—	1	YOU'RE A BETTER MAN THAN I G. KENNEDY (J. BURTON, F. HORTON)	PERRY LAPOINTE DOOR KNOB 86-252
93	91	89	21	A FRIEND IN CALIFORNIA M. HAGGARD, R. REYNOLDS (F. POWERS)	MERLE HAGGARD EPIC 34-06097
94	92	88	8	WHAT DID YOU DO TO MY HEART B. ARLEDGE (J. CALHOUN)	CHANCE MERCURY 884 918-7/POLYGRAM
95	80	71	21	HEARTBEAT IN THE DARKNESS D. WILLIAMS, G. FUNDIS (D. LOGGINS, R. SMITH)	♦ DON WILLIAMS CAPITOL 5588
96	95	92	23	COUNT ON ME J. KENNEDY (D. REID)	THE STATLER BROTHERS MERCURY 884 721-7/POLYGRAM
97	76	61	11	ALL BECAUSE OF YOU C. ALLEN (S. FORBERT)	MARTY STUART COLUMBIA 38-06230
98	96	90	23	STRONG HEART R. HALL (T. ROCCO, C. BLACK, A. ROBERTS)	T.G. SHEPPARD COLUMBIA 38-05905
99	93	75	19	WORKING CLASS MAN W. ALDRIDGE (J. CAIN)	LACY J. DALTON COLUMBIA 38-06098
100	87	74	6	ROCKIN' MY COUNTRY HEART P. GARRETT (H.W. PRICE, P. GARRETT)	PAT GARRETT COMPLEAT 157/POLYGRAM

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

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	JUST ANOTHER LOVE	TANYA TUCKER	1
2	4	CRY	CRYSTAL GAYLE	2
3	5	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	4
4	8	DIGGIN' UP BONES	RANDY TRAVIS	6
5	9	IT'LL BE ME	EXILE	3
6	7	THAT ROCK WON'T ROLL	RESTLESS HEART	8
7	11	DOO-WAH DAYS	MICKEY GILLEY	7
8	10	DIDN'T WE	LEE GREENWOOD	10
9	12	SINCE I FOUND YOU	SWEETHEARTS OF THE RODEO	12
10	14	HONKY TONK CROWD	JOHN ANDERSON	19
11	13	YOU CAN'T STOP LOVE	SCHUYLER, KNOBLOCK & OVERSTREET	9
12	1	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	11
13	18	STARTING OVER AGAIN	STEVE WARINER	13
14	20	CHEAP LOVE	JUICE NEWTON	18
15	—	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	16
16	6	SECOND TO NO ONE	ROSANNE CASH	5
17	2	LONELY ALONE	THE FORESTER SISTERS	15
18	23	TOUCH ME WHEN WE'RE DANCING	ALABAMA	21
19	21	I MISS YOU ALREADY	BILLY JOE ROYAL	29
20	—	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	14
21	17	GUITAR TOWN	STEVE EARLE	30
22	—	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	17
23	15	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	25
24	16	GUITARS,CADILLACS	DWIGHT YOAKAM	34
25	30	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	20
26	27	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	44
27	—	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	40
28	26	WINE COLORED ROSES	GEORGE JONES	33
29	—	OUT AMONG THE STARS	MERLE HAGGARD	61
30	25	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	38

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	JUST ANOTHER LOVE	TANYA TUCKER	1
2	4	CRY	CRYSTAL GAYLE	2
3	5	IT'LL BE ME	EXILE	3
4	6	SECOND TO NO ONE	ROSANNE CASH	5
5	7	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	4
6	9	DIGGIN' UP BONES	RANDY TRAVIS	6
7	8	YOU CAN'T STOP LOVE	SCHUYLER, KNOBLOCK & OVERSTREET	9
8	10	DOO-WAH DAYS	MICKEY GILLEY	7
9	1	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	11
10	14	THAT ROCK WON'T ROLL	RESTLESS HEART	8
11	11	DIDN'T WE	LEE GREENWOOD	10
12	15	SINCE I FOUND YOU	SWEETHEARTS OF THE RODEO	12
13	19	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	14
14	18	STARTING OVER AGAIN	STEVE WARINER	13
15	20	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	17
16	2	LONELY ALONE	THE FORESTER SISTERS	15
17	21	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	16
18	22	CHEAP LOVE	JUICE NEWTON	18
19	23	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	20
20	24	TOUCH ME WHEN WE'RE DANCING	ALABAMA	21
21	25	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	22
22	27	HONKY TONK CROWD	JOHN ANDERSON	19
23	17	A GIRL LIKE EMMYLOU	SOUTHERN PACIFIC	23
24	29	MY LIFE'S A DANCE	ANNE MURRAY	26
25	30	HELL AND HIGH WATER	T GRAHAM BROWN	24
26	12	ALWAYS HAVE ALWAYS WILL	JANIE FRICKE	25
27	—	TOO MUCH IS NOT ENOUGH	BELLAMY BROS. & FORESTER SISTERS	27
28	—	DADDY'S HANDS	HOLLY DUNN	28
29	—	WE HAD IT ALL	DOLLY PARTON	31
30	—	OUT GOIN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSALE	32

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (13)	17
MCA/Curb (4)	
RCA	15
WARNER BROS. (12)	15
Warner/Curb (2)	
Reprise (1)	
CAPITOL (7)	14
MTM (5)	
Capitol/Curb (2)	
COLUMBIA	12
POLYGRAM	10
Mercury (8)	
Compleat (2)	
EPIC	9
EMI-AMERICA	2
AIR	1
ATLANTIC	1
Atlantic/America (1)	
AVISTA	1
DOOR KNOB	1
LUV	1
NSD	1
Master (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
56 AIN'T THAT PECULIAR	(Timberwolf, BMI/Cross Keys, ASCAP/Kahala, BMI)	HL
90 ALIVE AND WELL	(Jobete, ASCAP) CPP	
97 ALL BECAUSE OF YOU	(Tree, BMI/Cross Keys, ASCAP) HL	
87 ALONG FOR THE RIDE ('56 T-BIRD)	(Bicamer, BMI/Slavetone, ASCAP)	
25 ALWAYS HAVE ALWAYS WILL	(Texican, ASCAP/Cavesson, ASCAP) CPP	
86 ANYTHING FOR LOVE	(Moose, CAPAC/Air Bear, BMI/Warner-Tamerlane, BMI)	
20 AT THE SOUND OF THE TONE	(WB, ASCAP/Two Sons, ASCAP)	
52 BAD LOVE	(Dennis Linde, BMI)	
11 BOTH TO EACH OTHER (FRIENDS & LOVERS)	(Colgems-EMI, ASCAP/WB, ASCAP/French Surf, ASCAP)	
18 CHEAP LOVE	(Shidel, BMI/Bug, BMI)	
96 COUNT ON ME	(Stalder Brothers, BMI)	
77 COUNTRY STATE OF MIND	(Bocephus, BMI/Tapadero, BMI) CPP	
2 CRY	(Shapiro Bernstein & Co., ASCAP)	
48 CRY MYSELF TO SLEEP	(Irving, BMI)	
28 DADDY'S HANDS	(Blackwood, BMI) CPP/ABP	
78 DESPERADO LOVE	(Tree, BMI/Lowery, BMI) CPP/HL	
10 DIDN'T WE	(Irving, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/ALM	
6 DIGGIN' UP BONES	(Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI) CPP/HL	
7 DOO-WAH DAYS	(Young Beau, BMI/Tapadero, BMI/Rok, BMI) CPP	
39 EVERYTHING I USED TO DO	(Jack & Bill, ASCAP/Little Will, ASCAP/Ernie Powell, ASCAP) HL	
63 FALLIN' FOR YOU FOR YEARS	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP)	
68 FARTHER DOWN THE LINE	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	
54 FIDDLIN' MAN	(Tree, BMI/Pacific Island, BMI) CPP/HL	
64 FIRE AT FIRST SIGHT	(Hall-Clement, BMI) HL	
50 FOOLS FOR EACH OTHER	(Chappell, ASCAP) HL	
93 A FRIEND IN CALIFORNIA	(Inorhit, BMI) CPP	
23 A GIRL LIKE EMMYLOU	(That's What She Said, BMI/Long Tooth, BMI/K-Kuad, ASCAP/Standup, ASCAP)	
35 GIVE ME WINGS	(Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/ALM/HL	
66 GDT MY HEART SET ON YOU	(Simonton, BMI/N2D, ASCAP)	
30 GUITAR TOWN	(Goldline, ASCAP) HL	
34 GUITARS, CADILLACS	(Coal Dust West, BMI)	
53 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	(Rick Hall, ASCAP)	
95 HEARTBEAT IN THE DARKNESS	(MCA, ASCAP/Patchwork, ASCAP) HL	
24 HELL AND HIGH WATER	(April, ASCAP/Ideas Of March, ASCAP/Preshus Child, BMI) CPP/ABP	
19 HONKY TONK CROWD	(Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP) HL	
71 HOW MUCH DO I OWE YOU	(Emily Too, SESAC)	
70 I CAN'T HELP THE WAY I DON'T FEEL	(Tree, BMI/O'Lyric, BMI)	
29 I MISS YOU ALREADY	(Tree, BMI) HL	
89 I WON'T LET YOU DOWN	(Garwin, ASCAP/WB, ASCAP/Bob Montgomery, ASCAP)	
74 I'LL GO STEPPIN' TOO	(APRS, BMI)	
41 I'M NOT TRYING TO FORGET YOU	(Willie Nelson, BMI) CPP	
45 IN LOVE	(Lodge Hall, ASCAP/Misap, BMI) CPP	
22 IT AIN'T COOL TO BE CRAZY ABOUT YOU	(Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP) CPP/ABP	
3 IT'LL BE ME	(Tree, BMI/Pacific Island, BMI) CPP/HL	
1 JUST ANOTHER LOVE	(Web IV, BMI)	
64 LITTLE ROCK	(Combine, BMI/Music City, ASCAP)	
15 LONELY ALONE	(MCA, ASCAP/Alabama Band, ASCAP) HL	
80 LOVE DON'T COME ANY BETTER THAN THIS	(Irving, BMI/Somebody's, SESAC) CPP/ALM	
81 LOVE LETTERS IN THE SAND	(Bourne, ASCAP)	
40 LOVE'S GONNA GET YOU SOMEDAY	(Hall-Clement, BMI/Ricky Skaggs, BMI/Chip Peay, BMI)	
38 MIND YOUR OWN BUSINESS	(Acuff-Rose Opryland, BMI/Rightsong, BMI/Hiram, BMI)	
26 MY LIFE'S A DANCE	(Youngster Musikverlag, GEMA/Editon Sunrise, BMI) CPP	
59 NIGHT LIFE	(Tree, BMI/Glad, BMI)	
17 NO ONE MENDS A BROKEN HEART LIKE YOU	(Collins Court, ASCAP) CPP	
46 OH DARLIN'	(Cross Keys, ASCAP) HL	
47 ONLY YOU	(Hollis, BMI)	
61 OUT AMONG THE STARS	(Warner-Tamerlane, BMI/Ten Speed, BMI)	
32 OUT GOIN' CATTIN'	(Zoo Crew, ASCAP/Colgems-EMI, ASCAP/Labor Of Love, BMI)	
88 PEOPLE'S COURT	(Ray Stevens, BMI/New London, ASCAP)	
55 QUITTIN' TIME	(Tree, BMI/Cross Keys, ASCAP) HL	
100 ROCKIN' MY COUNTRY HEART	(Red Barn, BMI)	
5 SECOND TO NO ONE	(Chelcalt, BMI/Atlantic, BMI)	
49 SHE THINKS THAT SHE'LL MARRY	(Uncle Artie, ASCAP/Sabal, ASCAP)	
16 SHE USED TO BE SOMEBODY'S BABY	(Larry Gatlin, BMI)	
65 SHE WANTS TO MARRY A COWBOY	(Jack & Bill, ASCAP)	
12 SINCE I FOUND YOU	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
83 SLOW BOAT TO CHINA	(Uncle Artie, ASCAP)	
84 SO THIS IS LOVE	(Tapadero, BMI/Little Shop Of Morgansongs, BMI) CPP	
82 SOMETIMES A LADY	(RavenSong, ASCAP/Michael H. Golden, ASCAP/Collins Court, ASCAP) CPP	
69 STAND A LITTLE RAIN	(Don Schlitz, ASCAP/MCA, ASCAP/Shedhouse, ASCAP) HL	
42 STAND ON IT	(Bruce Springsteen, ASCAP)	
13 STARTING OVER AGAIN	(Forrest Hills, BMI/Write Road, BMI)	
98 STRONG HEART	(Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL	
85 TALKIN' BLUE EYES	(Alabama Band, ASCAP/Quillsong, ASCAP/Dejamus, ASCAP) HL	
62 TEN FEET AWAY	(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP	
8 THAT ROCK WON'T ROLL	(Combine, BMI)	
73 THAT'S HOW YOU KNOW	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)	
67 THAT'S MORE ABOUT LOVE (THAN I WANTED TO KNOW)	(Hall-Clement, BMI/Maplehill, BMI/Cross Keys, ASCAP/Tree, BMI)	
72 THAT'S WHAT HER MEMORY IS FOR	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
58 THEN IT'S LOVE	(Dennis Linde, BMI)	
57 THESE SHOES	(Carlsons, BMI/Carlyric, ASCAP)	
79 THEY DON'T MAKE THEM LIKE THEY USED TO	(New Hidden Valley, ASCAP/Walt Disney, ASCAP/CBS, BMI/Wonderland, BMI)	
51 TIME STOOD STILL	(Hookit, BMI/Blue Lake, BMI) CPP	
4 TOO MANY TIMES	(Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)	
27 TOO MUCH IS NOT ENOUGH	(Bellamy Bros., ASCAP)	
21 TOUCH ME WHEN WE'RE DANCING	(Hall-Clement, BMI) HL	
43 WALK THE WAY THE WIND BLOWS		
75 WE BELONG TOGETHER	(Colgems-EMI, ASCAP/White Sheep, ASCAP)	
31 WE HAD IT ALL	(Paukie, BMI)	
76 WEREN'T YOU LISTENING	(Danor, BMI/Irving, BMI) CPP/ALM	
44 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Jim's Allisongs, BMI)	
94 WHAT DID YOU DO TO MY HEART	(Marledge, ASCAP)	
36 WHAT YOU'LL DO WHEN I'M GONE	(Larry Butler, BMI/Blackwood, BMI) CPP/ABP	
37 WHEN YOU HURT I HURT	(Tree, BMI/Strawberry Lane, BMI) HL	
33 WINE COLORED ROSES	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL	
99 WORKING CLASS MAN	(Frisco Kid, ASCAP/Chappell, ASCAP)	
9 YOU CAN'T STOP LOVE	(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
91 YOU MADE A ROCK OF A ROLLING STONE	(Tree, BMI/Cross Keys, ASCAP) HL	
92 YOU'RE A BETTER MAN THAN I	(Door Knob, BMI/Chip'N'Dale, ASCAP)	
14 YOU'RE STILL NEW TO ME	(Writers Group, BMI/Scarlet Moon, BMI/Web IV, BMI) CPP	

SHEET MUSIC AGENTS

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

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



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FOR WEEK ENDING OCTOBER 18, 1986

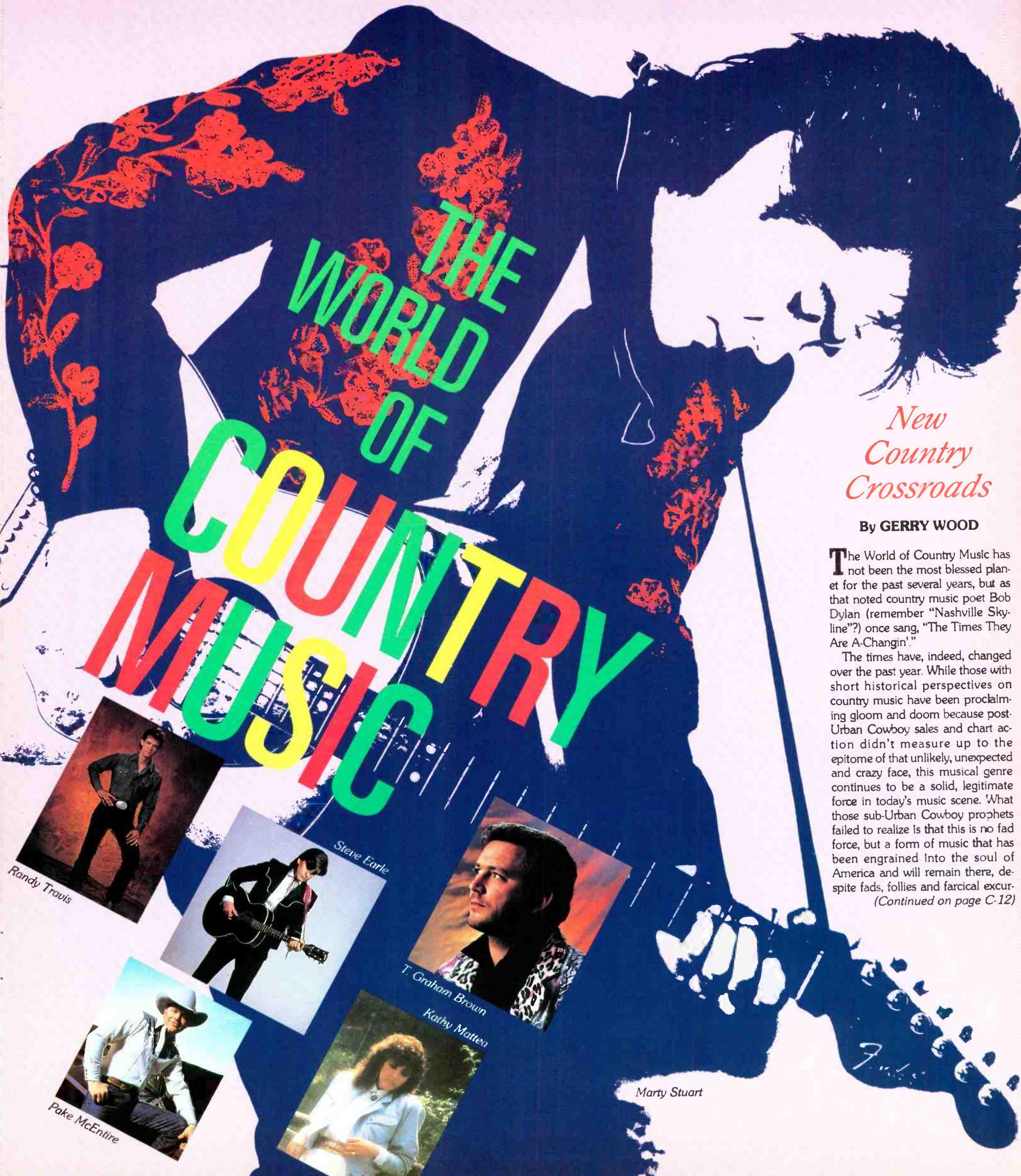
Billboard **TOP COUNTRY ALBUMS**™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	17	RANDY TRAVIS WARNER BROS. 1-25435 (8.98) 6 weeks at No. One	STORMS OF LIFE
2	2	3	13	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
3	4	6	12	EXILE EPIC FE 40401	GREATEST HITS
4	3	5	27	DWIGHT YOAKAM REPRIS 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
5	7	9	24	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
6	6	4	19	GEORGE STRAIT MCA 5750 (8.98)	# 7
7	5	1	12	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
8	8	7	48	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
9	9	8	19	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (8.98)	FOUR FOR THE SHOW
10	11	12	7	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
11	13	14	6	RAY STEVENS MCA 5789	SURELY YOU JOUST
12	12	13	7	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
13	17	20	4	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
14	14	15	9	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
15	10	11	34	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
16	15	10	33	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
17	20	21	6	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
18	18	19	17	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
19	22	23	4	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
20	16	16	19	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
21	19	18	28	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
22	28	33	29	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
23	21	17	68	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
24	24	30	21	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
25	23	25	51	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
26	26	39	100	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
27	25	22	26	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
28	30	24	24	EDDIE RABBITT RCA AHL1-7041 (8.98) (CD)	RABBITT TRAX
29	34	36	16	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
30	36	29	82	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
31	33	27	11	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
32	32	35	15	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
33	38	42	74	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (8.98)	PARDNERS IN RHYME
34	29	31	18	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM (8.98)	CLASS OF '55
35	35	40	14	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
36	27	28	48	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
37	31	26	30	MERLE HAGGARD EPIC 40286	A FRIEND IN CALIFORNIA
38	41	48	34	ANNE MURRAY CAPITOL SJ 12466 (8.98)	SOMETHING TO TALK ABOUT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	50	38	11	MARTY STUART COLUMBIA B6C 40302	MARTY STUART
40	43	46	7	MICKY GILLEY EPIC 40353	ONE AND ONLY
41	42	62	32	JOHN CONLEE COLUMBIA FC-40257	HARMONY
42	63	65	18	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
43	37	37	265	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
44	49	—	2	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
45	45	49	441	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
46	44	45	16	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
47	74	68	7	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
48	48	54	74	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
49	47	50	87	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
50	61	69	127	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (8.98) (CD)	ATLANTA BLUE
51	51	53	13	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE
52	55	51	75	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
53	58	63	131	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
54	52	56	239	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
55	66	67	32	DON WILLIAMS CAPITOL ST-12440 (8.98)	NEW MOVES
56	56	60	10	GENE WATSON EPIC 40306	STARTING NEW MEMORIES
57	59	61	32	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM (8.98)	BORN YESTERDAY
58	67	72	240	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
59	68	52	14	REBA MCENTIRE MERCURY 822-455-1 M-1	REBA NELL MCENTIRE
60	60	66	3	BARBARA MANDRELL MCA 5769	MOMENTS
61	75	64	13	ED BRUCE RCA AHL1-5808 (8.98)	NIGHT THINGS
62	71	71	20	PAKE MCENTIRE RCA AFL1-5809 (8.98)	TOO OLD TO GROW UP
63	RE-ENTRY			ALABAMA ▲ ² RCA AHL1-4663 (8.98) (CD)	THE CLOSER YOU GET
64	64	34	55	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
65	53	57	9	LACY J. DALTON COLUMBIA 40393	HIGHWAY DINER
66	RE-ENTRY			THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM (8.98)	TODAY
67	57	32	28	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
68	40	43	44	STEVE WARINER MCA 5672 (8.98)	LIFE'S HIGHWAY
69	69	41	16	CONWAY TWITTY WARNER BROS. 1-25408 (8.98)	FALLIN' FOR YOU FOR YEARS
70	54	55	29	JUDY RODMAN MTM 71050 (8.98)	JUDY
71	62	44	24	THE OAK RIDGE BOYS MCA 5714 (8.98) (CD)	SEASONS
72	70	58	10	JIMMY BUFFETT MCA 5730 (8.98)	FLORIDAYS
73	46	59	18	JOHNNY CASH AND WAYLON JENNINGS COLUMBIA 40347	HEROES
74	39	47	13	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
75	65	73	73	HANK WILLIAMS, JR. ● WARNER/CURB 25267/WARNER BROS. (8.98)	FIVE-O

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

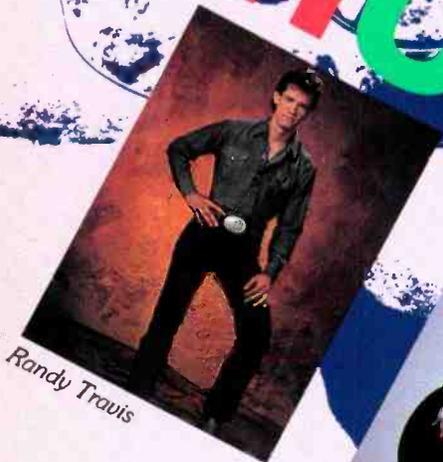


New Country Crossroads

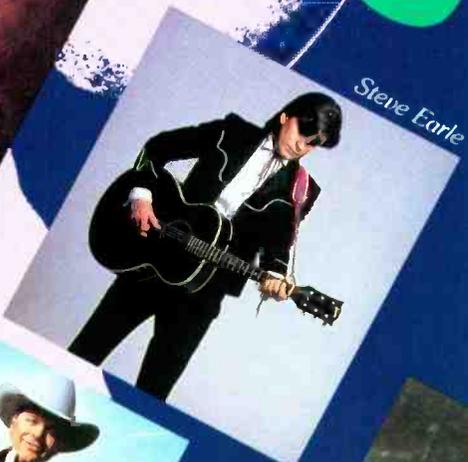
By **GERRY WOOD**

The World of Country Music has not been the most blessed planet for the past several years, but as that noted country music poet Bob Dylan (remember "Nashville Skyline"?) once sang, "The Times They Are A-Changin'."

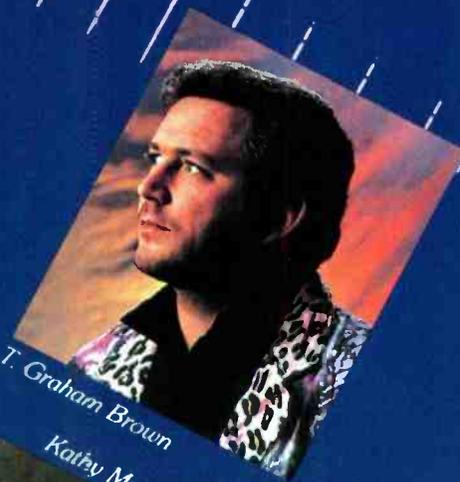
The times have, indeed, changed over the past year. While those with short historical perspectives on country music have been proclaiming gloom and doom because post-Urban Cowboy sales and chart action didn't measure up to the epitome of that unlikely, unexpected and crazy face, this musical genre continues to be a solid, legitimate force in today's music scene. What those sub-Urban Cowboy prophets failed to realize is that this is no fad force, but a form of music that has been engrained into the soul of America and will remain there, despite fads, follies and farcical excursions.
(Continued on page C-12)



Randy Travis



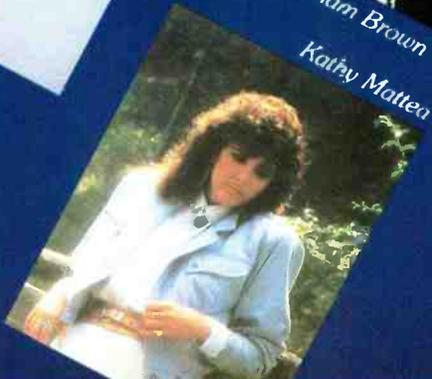
Steve Earle



T. Graham Brown



Pake McEntire



Kathy Mattea

Marty Stuart

GREAT AMERICAN ARTISTS MAKIN' GREAT AMERICAN MUSIC.



T. GRAHAM BROWN



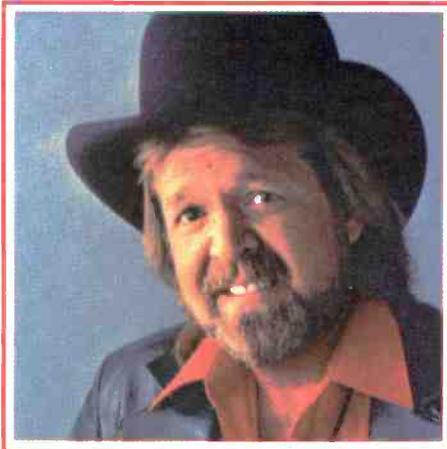
HOLLY DUNN



GIRLS NEXT DOOR



DOBIE GRAY



MEL MCDANIEL



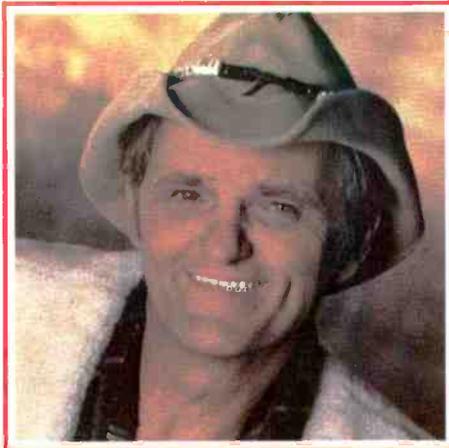
ANNE MURRAY



NEW GRASS REVIVAL



MARIE OSMOND



JERRY REED



JUDY RODMAN



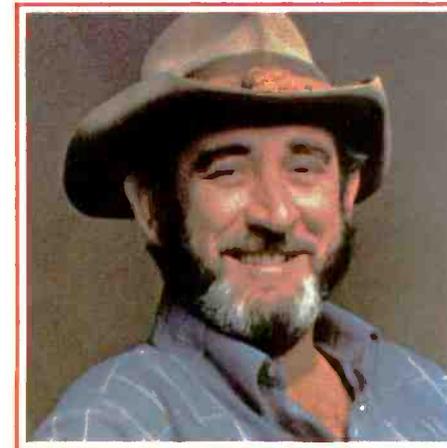
SAWYER BROWN



DAN SEALS



TANYA TUCKER



DON WILLIAMS

1986—That Pivotal Year NEW TALENT EVERYWHERE: NEWCOMERS ON THE BLOCK MOVE RIGHT UP TO THE TOP

By EDWARD MORRIS

Country music historians will likely remember 1986 as that pivotal year in which more than a dozen newcomers became serious chart contenders. And all the signs say these artists have staying power.

Three of the acts nominated for the Country Music Assn.'s 1986 Horizon Award—Randy Travis, the Forester Sisters, and Dwight Yoakam—didn't have a major record deal until last year. Travis and the Foresters have racked up a series of No. 1 singles, and Yoakam went into the Top 5 his first record out. Kathy Mattea, who joined the majors in 1983, also went Top 5 this year and is a Horizon contender.

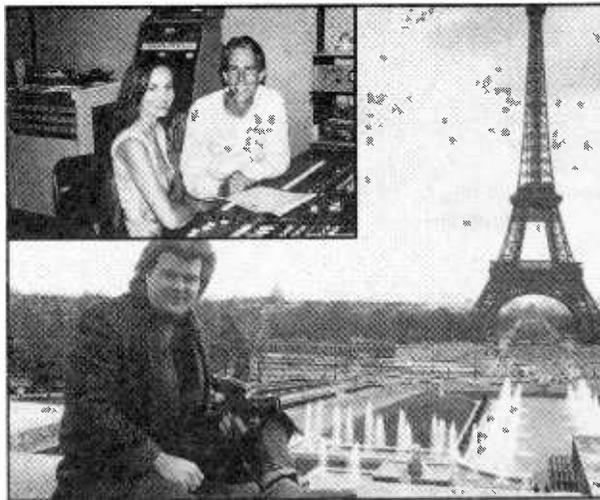
Of the 10 "New Faces" that showcased at the Country Radio Seminar in March, three (Travis, the Foresters, and Judy Rodman) went on to register No. 1 hits, and another, T. Graham Brown, climbed into the Top 5.

Some of the acts—notably Travis, Yoakam, and the Foresters—fall into the "new traditionalist" category, but other newcomers, such as Marty Stuart and Steve Earle, layer a rockabilly sound onto their country base. (Stuart is a newcomer in the solo sense only. At 13, he was playing mandolin for Lester Flatt, and he subsequently worked in Johnny Cash's band.)

New groups are getting their share of the country charts. Restless Heart, a Top 10 assemblage of former studio musicians, was a first round Horizon nominee. Southern Pacific, a group quilted together of one-time rockers, has settled comfortably and prominently into the country playlists.

The Foresters are not the only sister act causing country excitement. Siblings Kristine Arnold and Janis Gill, paired as Sweethearts Of The Rodeo, made the Top 20 their second record out.

Independent labels are contributing their share of hot new talent. After taking Judy Rodman to No. 1, MTM Records put the Girls Next Door into the Top 10 with their "Slow Boat To China." MTM's Schuyler, Knobloch & Overstreet had climbed into the Top 20 at press time with "You Can't Stop Love," the group's first single. Other strong indie performers are Holly Dunn, also on MTM, Robin Lee on



Above left: Crystal Gayle and Jim Ed Norman, executive vice president, Nashville Division, Warner Bros.
Above: Ricky Skaggs in Paris, early '86.

Evergreen, and A.J. Masters on Bermuda Dunes.

Keith Whitley, who emerged from a bluegrass music background, made his strongest bid to date this year with his Top 10 "Miami, My Amy." T. Graham Brown defies categorization, moving effortlessly from r&b to country sounds. His Top 5 version of "I Wish That I Could Hurt That Way Again" demonstrated that he can be as country as the best of them when he sets his voice to it.

Sawyer Brown, a glittery band that is country only in the loosest sense of the word, has nonetheless captured enough country hearts in its two years on Capitol Records to make it one of the label's bestsellers.

Although he only recently released his first single (on MCA/Curb), great things are being predicted for Lyle Lovett—not just as a stylist, but as a writer. He wrote or co-wrote every song on his debut album and was its co-producer.

(Continued on page C-15)



Dwight Yoakam

Right: Vince Gill, Michael Johnson and Juice Newton.
Below: Manager Larry McFaden, Lee Greenwood, producer Jerry Crutchfield, MCA Nashville president Jimmy Bowen.



INDEPENDENT LABELS: THE SEARCH FOR ALTERNATIVES

Independent country labels are hurting these days, and there are several sources of pain: short playlists, radio stations that don't play indie records as a matter of policy, lack of effective distribution systems, and the tendency for major labels to lure away the stars that the indies have so laboriously created.

But there are bright spots, too. Music videos have become a potent medium for exposing the new talent that radio snubs. The Nashville Network continues its open-door policy to good acts from small labels. Many secondary radio stations still showcase indie product. And the foreign market seems to be expanding.

To circumvent the retail distribution problem, some indies are turning to direct marketing.

"I'm very optimistic about the future," says Johnny Morris, head of **Evergreen Records**. "Our condition is healthy. It all depends on the product." Evergreen's brightest star is Robin Lee, a nominee this year for the Academy of Country Music's best new female artist.

To be sure, indies have not been excluded from the higher reaches of the chart. The well-financed **MTM Records**, distributed by Capitol, took Judy Rodman to the top of the charts this year, and has done nearly as well with the Girls Next Door. **Opryland USA**, a company not given to desperate ventures, will soon launch its own independent label under the leadership of former RCA exec, Jerry Bradley.

"A short playlist is like a country club," complains Joe Gibson, **Nationwide Sound**. "It says 'We own the territory, and you're not invited.'" He adds that while exposure and publicity have done "a great deal to develop artists, I don't see it translating into sales."

Lamenting the decline of the independent distribution network, Gibson says he foresees the possibility of several independent labels going together and setting up their own network, with outlets in different regions of the country.

Jeff Walker, publicist and music video promoter, says that spotty and underbudgeted distribution systems, the lack of promotional money for instore displays and artist visits, and the rising popularity of compact disks all conspire to make

(Continued on page C-15)

Below: Schuyler, Knobloch & Overstreet kid with label-mate Judy Rodman during MTM's Music Row party to celebrate Rodman's first No. 1 single "Until I Met You."

Below right: Restless Heart signs autographs at RCA's Fan Fair booth.



New Acts, New Outlets Expanding Horizons

VIDEO VERDICT: DOUBTS LINGER, BUT LABELS CONTINUE TO VOTE WITH THEIR POCKETBOOKS

By **ANDREW ROBLIN**

In 1986, it finally happened. After years in which country video was a sleeper category for video retailers, country at last produced a hit music video. In 1986, "Alabama—Greatest Video Hits" on RCA/Columbia became the first country video to achieve a platinum award for sales of 50,000 units.

But Alabama's platinum award—a feat for any genre of music video—hasn't unleashed a flood of country videos.

"[Home video] is a hits market," says Joe Galante, vice president of Alabama's record label, RCA. "Short of a few people like Lionel Richie and Alabama, it just isn't very financially rewarding, although you can put the videos out there and get exposure."

Most of Nashville's major acts now get that home video exposure with clip compilations or concert videos. Among the titles released in the past year are "Country Comes Alive" (with Kenny Rogers, Ronnie Milsap, the Judds, Earl Thomas Conley and Waylon Jennings), "Kenny & Dolly—Real Love," "Ronnie Milsap—Golden Video Hits," "Ricky Skaggs: Live In London," "The Statlers—Brothers In Song," "Hank Williams Jr.—A Star-Spangled Country Party" and Sawyers Brown's "Shakin'." This latest batch of country videos joins the already-large library of country concerts, television programs and films now out on video.

But, in light of video's diminished impact on rock record

THE NASHVILLE NETWORK: HIGHLY-RATED, VIEWER- TESTED, STILL- GROWING FORMAT

By **GERRY WOOD**

Quick now. Out of all the cable television networks in America, which one is the highest rated? CNN? ESPN? MTV? No, try again. How about TNN. Got it!

The Nashville Network, the country music-oriented cable service, has surged to the top of the A.C. Nielson ratings. In becoming the major No. 1 rated basic cable network in prime time, TNN with a 1.6 rating topped USA (1.4), ESPN (1.4), CNN (1.2), MTV (.8), CBN (.7), and a host of other competitors.

Maybe many music fans want their MTV, but more want their TNN. Only three years old, TNN now invades more than 26 million TV households and is recognized in the volatile cable industry as one of the fastest growing network entertainment services.

"The Nashville Network's prime time preeminence demonstrates the strength of our regular prime time series," says

The Sweethearts Of The Rodeo perform "Hey Doll Baby" on "Nashville Now," TNN's live nightly series hosted by Ralph Emery.



sales, labels here are re-examining country clips and their effect on country record sales.

Although doubts linger, labels continue to vote with their pocketbooks for video. Superstars like Alabama, Willie Nelson and Anne Murray release a video clip with virtually ev-



Don Everly, left, on "Nashville Now" with host Ralph Emery.



Lloyd Werner, senior vice president/sales and marketing for Group W Satellite Communications, the firm that markets and distributes TNN. Werner is excited about the demographic skew that shows a surprisingly young audience. "After several months of consistent growth, our regular series in the prime time block attracted more and younger viewers to the network." He cites such popular shows as "Video-Country," a half-hour daily music video show; "New Country," a nightly concert series; "Nashville Now," a 90-minute live variety show; and "Crook And Chase," a half-hour entertainment news magazine show hosted by Charlie Chase and Lorianne Crook.

Weekend attractions such as "Country Notes," the country cousin of "Entertainment Tonight," have proved to be some of the most popular shows beamed by TNN. Hosted by Janet Tyson and Greg Crutcher, "Country Notes" often scores as the most watched TNN show. The Network has created an harmonious blend of news, music, sports (racing and fishing fall naturally into the country music fans' demographic delights), cooking, game shows, situation comedies, and live concerts, including Willie Nelson's FarmAid I.

Want some impressive facts?

Beaming down to planet Earth from the Galaxy I satellite, TNN hits 32 hundred cable systems representing 64% of all U.S. cable households and 29% of all U.S. TV households.

TNN averages four thousand fan letters and five thousand fan phone calls per month.

It is the leading American specialty service in Canada.

(Continued on page C-15)

ery single. Others release videos as they see fit, but most acts of any stature make at least one video per year. Video exposure is especially important for developing acts. Even independent labels dig deep into their budgets to fund clips for their newcomers. MTM, a highly successful boutique label, has launched most of its acts with videos.

Clip production for country acts continues apace, partly because outlets for country videos have increased, even while outlets for rock videos seem to have decreased. A well-produced country clip—especially if it has crossover appeal—can get airplay on a staggering array of outlets. Rosanne Cash's "Second To No One," for instance, had aired on 68 different outlets by the end of September, including USA's "NightFlight," WTBS's "Night Tracks," six video pools and the usual national, regional and local country-clip programs.

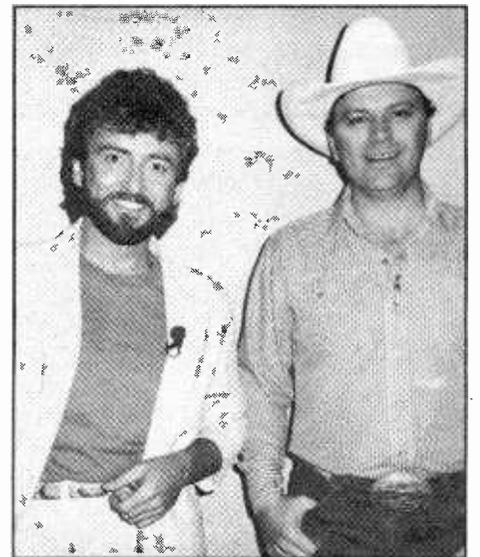
Several of the most widely seen country video shows have expanded in the past year. PBS's "Country Express" show, now underwritten by the Stroh Brewery Co. and hosted by the Nitty Gritty Dirt Band, doubled the markets it is seen in. "Country Express" now reaches 10 markets. In Nashville, Country Music Television (CMT) was purchased this past summer by Caribou Communications for \$10 million. James William Guercio, the record producer who heads Caribou, reportedly plans to invest between \$5 million and \$10 million to upgrade CMT. CMT's president, Nyhl Henson, says the all-country-video channel now reaches 6.2 million homes. At the Nashville Network, meanwhile, "Country Clips" and "VideoCountry" remain among the networks better-rated programs.

The past year has seen labels looking beyond clips and
(Continued on page C-15)

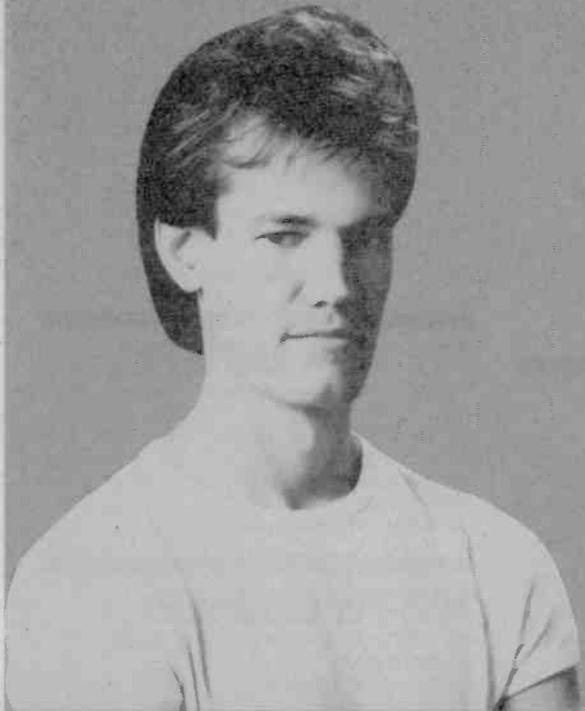


MTM's Girls Next Door swing to the beat while shooting "Baby I Want It" video.

Keith Whitley and Pake McEntire, RCA labelmates, before appearing on TNN's "Nashville Now."



ASCAP'S NEW GENERATION OF STARS



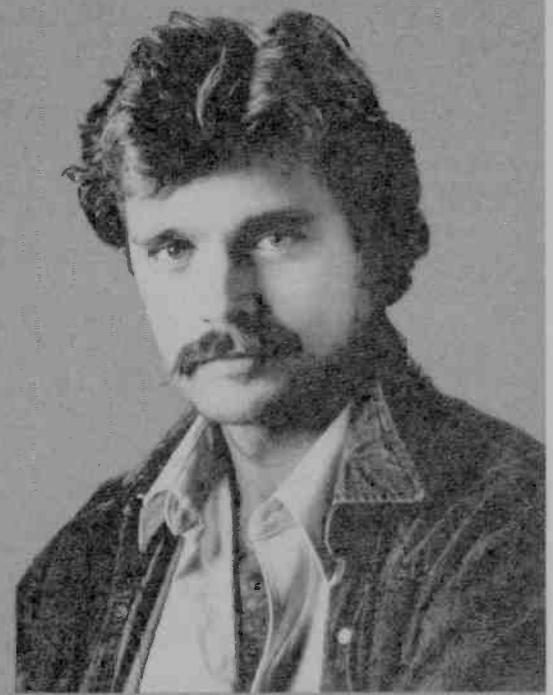
RANDY TRAVIS

Warner Bros. Records



T. GRAHAM BROWN

Capitol Records



JOHN SCHNEIDER

MCA Records

RESTLESS HEART

RCA Records



KATHY MATTEA

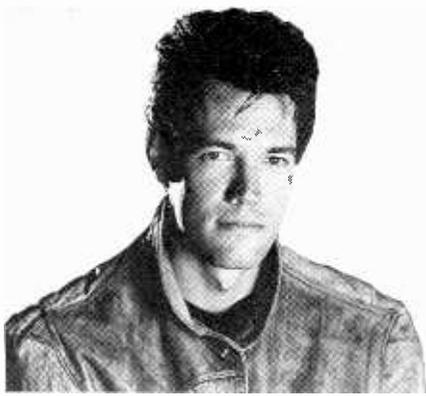
Mercury Records

THE FORESTER SISTERS

Warner Bros. Records



ascap
American Society of Composers, Authors & Publishers



Randy Travis

- 9 WARNER/CURB (8)
- 10 MCA/CURB (22)



George Strait

- 8 ANNE MURRAY (5) Capitol
- 9 TANYA TUCKER (3) Capitol
- 10 DOLLY PARTON (5) RCA

OVERALL TOP MALE ARTISTS

- Pos. ARTIST (No. of Charted Albums & Singles) Label
- 1 GEORGE STRAIT (10) MCA
 - 2 HANK WILLIAMS JR. (8) Warner/Curb
 - 3 LEE GREENWOOD (9) MCA
 - 4 WILLIE NELSON (9) Columbia
 - 5 RONNIE MILSAP (5) RCA
 - 6 RICKY SKAGGS (5) Epic
 - 7 JOHN SCHNEIDER (8) MCA
 - 8 MERLE HAGGARD (8) Epic
 - 9 GARY MORRIS (6) Warner Bros.
 - 10 EARL THOMAS CONLEY (5) RCA

OVERALL TOP DUOS

- Pos. ARTIST (No. of Charted Albums & Singles) Label
- 1 CHARLY McCLAIN & WAYNE MASSEY (4) Epic
 - 2 CRYSTAL GAYLE & GARY MORRIS (1) Warner Bros.
 - 3 SYLVIA & MICHAEL JOHNSON (1) RCA
 - 4 JOHNNY CASH & WAYLON JENNINGS (2) Columbia
 - 5 MARIE OSMOND & DAN SEALS (1) Capitol/Curb
 - 6 NICOLETTE LARSON & STEVE WARINER (1) MCA
 - 7 RAY CHARLES & HANK WILLIAMS JR. (1) Columbia
 - 8 EDDIE RABBITT & JUICE NEWTON (1) RCA
 - 9 EARL THOMAS CONLEY & ANITA POINTER (1) RCA
 - 10 MALCHAK & RUCKER (3) Alpine

TOP SINGLES

- Pos. TITLE—Artist—Label
- 1 ON THE OTHER HAND—Randy Travis—Warner Bros.
 - 2 HAVE MERCY—The Judds—RCA/Curb
 - 3 NEVER BE YOU—Rosanne Cash—Columbia
 - 4 YOU CAN DREAM OF ME—Steve Wariner—MCA
 - 5 WHOEVER'S IN NEW ENGLAND—Reba McEntire—MCA
 - 6 UNTIL I MET YOU—Judy Rodman—MTM
 - 7 BOP—Dan Seals—EMI-America
 - 8 MORNING DESIRE—Kenny Rogers—RCA
 - 9 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)—Lee Greenwood—MCA
 - 10 TOO MUCH DN MY HEART—The Statler Brothers—Mercury
 - 11 THE CHAIR—George Strait—MCA
 - 12 EVERYTHING THAT GLITTERS (IS NOT GOLD)—Dan Seals—EMI-America
 - 13 ONE LOVE AT A TIME—Tanya Tucker—Capitol
 - 14 THERE'S NO STOPPING YOUR HEART—Marie Osmond—Capitol/Curb
 - 15 NOBODY FALLS LIKE A FOOL—Earl Thomas Conley—RCA
 - 16 CAJUN MOON—Ricky Skaggs—Epic
 - 17 I COULD GET USED TO YOU—Exile—Epic
 - 18 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)—John Schneider—MCA
 - 19 MAMA'S NEVER SEEN THOSE EYES—The Forester Sisters—Warner Bros.
 - 20 LIFE'S HIGHWAY—Steve Wariner—MCA
 - 21 LIE TO YOU FOR YOUR LOVE—The Bellamy Brothers—MCA/Curb
 - 22 YOU'RE THE LAST THING I NEEDED TONIGHT—John Schneider—MCA
 - 23 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)—Lee Greenwood—MCA
 - 24 ONCE IN A BLUE MOON—Earl Thomas Conley—RCA
 - 25 I'LL NEVER STOP LOVING YOU—Gary Morris—Warner Bros.

OVERALL TOP ARTISTS

- Males, Females, Duos, Groups
- Pos. ARTIST (Combined Albums & Singles) Label
- 1 GEORGE STRAIT (10) MCA
 - 2 ALABAMA (9) RCA
 - 3 THE JUDDS (7) RCA/Curb
 - 4 HANK WILLIAMS JR. (8) Warner/Curb
 - 5 LEE GREENWOOD (9) MCA
 - 6 WILLIE NELSON (9) Columbia
 - 7 THE STATLER BROTHERS (8) Mercury
 - 8 RONNIE MILSAP (5) RCA
 - 9 EXILE (7) Epic
 - 10 REBA McENTIRE (7) MCA (2) Mercury



TOP ALBUMS

- Pos. TITLE—Artist—Label
- 1 ROCKIN' WITH THE RHYTHM—The Judds—RCA/Curb
 - 2 FIVE-O—Hank Williams Jr.—Warner/Curb
 - 3 GREATEST HITS VOL. 2—Ronnie Milsap—RCA
 - 4 GREATEST HITS—Earl Thomas Conley—RCA
 - 5 RHYTHM AND ROMANCE—Rosanne Cash—Columbia
 - 6 SOMETHING SPECIAL—George Strait—MCA
 - 7 PARDNERS IN RHYME—The Statler Brothers—Mercury
 - 8 40 HOUR WEEK—Alabama—RCA
 - 9 HANG ON TO YOUR HEART—Exile—Epic
 - 10 HIGHWAYMAN—Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson—Columbia
 - 11 SHAKIN'—Sawyer Brown—Capitol/Curb
 - 12 STREAMLINE—Lee Greenwood—MCA
 - 13 GEORGE STRAIT'S GREATEST HITS—George Strait—MCA
 - 14 GREATEST HITS—Alabama—RCA
 - 15 WON'T BE BLUE ANYMORE—Dan Seals—EMI-America
 - 16 GREATEST HITS VOL. II—Hank Williams Jr.—Warner/Curb
 - 17 LIVE IN LONDON—Ricky Skaggs—Epic
 - 18 ANYTHING GOES—Gary Morris—Warner Bros.
 - 19 WHY NOT ME—The Judds—RCA/Curb
 - 20 WHO'S GONNA FILL THEIR SHOES—George Jones—Epic
 - 21 THE FORESTER SISTERS—The Forester Sisters—Warner Bros.
 - 22 WHOEVER'S IN NEW ENGLAND—Reba McEntire—MCA
 - 23 A MEMORY LIKE YOU—John Schneider—MCA
 - 24 THE HEART OF THE MATTER—Kenny Rogers—RCA
 - 25 GUITARS, CADILLACS, ETC., ETC.—Dwight Yoakam—Reprise



Reba McEntire

OVERALL TOP GROUPS

- Pos. ARTIST (No. of Charted Albums & Singles) Label
- 1 ALABAMA (9) RCA
 - 2 THE JUDDS (7) RCA/Curb
 - 3 THE STATLER BROTHERS (8) Mercury
 - 4 EXILE (7) Epic
 - 5 THE FORESTER SISTERS (6) Warner Bros.
 - 6 SAWYER BROWN (6) Capitol/Curb
 - 7 NITTY GRITTY BAND (6) Warner Bros.
 - 8 THE OAK RIDGE BOYS (8) MCA
 - 9 THE BELLAMY BROTHERS (5) MCA/Curb
 - 10 SOUTHERN PACIFIC (6) Warner Bros.

OVERALL TOP LABELS

- Pos. LABEL (No. of Charted Albums & Singles)
- 1 RCA (97)
 - 2 MCA (105)
 - 3 COLUMBIA (73)
 - 4 WARNER BROS. (71)
 - 5 EPIC (65)
 - 6 MERCURY (46)
 - 7 CAPITOL (27)
 - 8 CAPITOL/CURB (12)

OVERALL TOP FEMALE ARTISTS

- Pos. ARTIST (No. of Charted Albums & Singles) Label
- 1 REBA McENTIRE (7) MCA (2) Mercury
 - 2 ROSANNE CASH (5) Columbia
 - 3 JANIE FRICKIE (7) Columbia
 - 4 JUICE NEWTON (5) RCA
 - 5 MARIE OSMOND (4) Capitol/Curb
 - 6 BARBARA MANDRELL (6) MCA
 - 7 JUDY RODMAN (4) MTM

OVERALL TOP ALBUM ARTISTS

- Males, Females, Duos, Groups
- Pos. ARTIST (No. of Charted Albums) Label
- 1 ALABAMA (6) RCA
 - 2 GEORGE STRAIT (5) MCA
 - 3 HANK WILLIAMS JR. (4) Warner/Curb
 - 4 WILLIE NELSON (6) Columbia
 - 5 THE JUDDS (3) RCA/Curb
 - 6 THE STATLER BROTHERS (5) Mercury
 - 7 RONNIE MILSAP (2) RCA
 - 8 LEE GREENWOOD (5) MCA
 - 9 EXILE (3) Epic
 - 10 EARL THOMAS CONLEY (3) RCA

OVERALL TOP SINGLES ARTISTS

- Males, Females, Duos, Groups
- Pos. ARTIST (No. of Charted Singles) Label
- 1 LEE GREENWOOD (4) MCA
 - 2 THE JUDDS (4) RCA/Curb
 - 3 STEVE WARINER (4) MCA
 - 4 THE FORESTER SISTERS (4) Warner Bros.
 - 5 GEORGE STRAIT (5) MCA
 - 6 REBA McENTIRE (4) MCA
 - 7 EXILE (4) Epic
 - 8 JOHN SCHNEIDER (4) MCA
 - 9 JUICE NEWTON (4) RCA
 - 10 NITTY GRITTY DIRT BAND (4) Warner Bros.

TOP NEW ARTISTS

- Pos. ARTIST (No. of Charted Albums & Singles) Label
- MALE VOCALIST
- 1 RANDY TRAVIS (4) Warner Bros.
- FEMALE VOCALIST
- 1 JUDY RODMAN (4) MTM
- GROUP VOCALISTS
- 1 SOUTHERN PACIFIC (4) Warner Bros.

TOP PUBLISHERS

- Pos. PUBLISHER, Licensee (No. of Charted Singles)
- 1 TREE, BMI (35)
 - 2 CROSS KEYS, ASCAP (29)
 - 3 MCA, ASCAP (22)
 - 4 HALL-CLEMENT, BMI (18)
 - 5 RICK HALL, ASCAP (6)
 - 6 PATCHWORK, ASCAP (10)
 - 7 IRVING, BMI (13)
 - 8 WB, ASCAP (26)
 - 9 STATLER BROTHERS, BMI (3)
 - 10 APRIL, ASCAP (16)

TOP PUBLISHING CORPORATIONS

- Pos. PUBLISHER
- 1 TREE
 - 2 WELK
 - 3 MCA
 - 4 WARNERS
 - 5 CBS
 - 6 MERIT
 - 7 ARISTA
 - 8 IRVING
 - 9 CHAPPELL
 - 10 STATLER BROTHERS

TOP SINGLES LABELS

- Pos. LABEL (No. of Charted Singles)
- 1 RCA (63)
 - 2 MCA (60)
 - 3 WARNER BROS. (51)
 - 4 COLUMBIA (47)
 - 5 EPIC (43)
 - 6 CAPITOL (22)
 - 7 MERCURY (30)
 - 8 CAPITOL/CURB (9)
 - 9 MCA/CURB (17)
 - 10 MTM (15)

Chart eligibility period is 9/14/85 to 9/13/86. Charts compiled by Billboard Research Dept. under the direction of Marty Feely.

Our songs have made us

#One Again!

Thanks to our winning team...

The writers for writing them.

The artists and producers for recording them.

Bob, Dan and Walter for pitching them.

The staff for administering them.

Buddy Killen

Buddy Killen—President and Chief Executive Officer

Donna Hilley

Donna Hilley—Executive Vice President



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TOP FEMALE SINGLES ARTISTS

- Pos. ARTIST (No. of Charted Singles) Label
- 1 REBA McENTIRE (4) MCA
 - 2 JUICE NEWTON (4) RCA
 - 3 ROSANNE CASH (4) Columbia
 - 4 JANIE FRICKIE (4) Columbia
 - 5 MARIE OSMOND (3) Capitol/Curb
 - 6 JUDY RODMAN (3) MTM
 - 7 BARBARA MANDRELL (3) MCA
 - 8 DOLLY PARTON (3) RCA
 - 9 LOUISE MANDRELL (3) RCA
 - 10 TANYA TUCKER (2) Capitol

TOP MALE SINGLES ARTISTS

- Pos. ARTIST (No. of Charted Singles) Label
- 1 LEE GREENWOOD (4) MCA
 - 2 STEVE WARINER (4) MCA
 - 3 GEORGE STRAIT (5) MCA
 - 4 JOHN SCHNEIDER (4) MCA
 - 5 HANK WILLIAMS JR. (4) Warner/Curb
 - 6 GARY MORRIS (5) Warner Bros.
 - 7 WAYLON JENNINGS (2) MCA (2) RCA
 - 8 RICKY SKAGGS (3) Epic
 - 9 JOHN CONLEE (2) MCA (2) Columbia
 - 10 DON WILLIAMS (2) Capitol (1) MCA

TOP SINGLES DUOS

- Pos. ARTIST (No. of Charted Singles) Label
- 1 CHARLY McCLAIN & WAYNE MASSEY (3) Epic
 - 2 CRYSTAL GAYLE & GARY MORRIS (1) Warner Bros.
 - 3 SYLVIA & MICHAEL JOHNSON (1) RCA
 - 4 MARIE OSMOND & DAN SEALS (1) Capitol/Curb
 - 5 NICOLETTE LARSON & STEVE WARINER (1) MCA

TOP SINGLES GROUPS

- Pos. ARTIST (No. of Charted Singles) Label
- 1 THE JUDDS (4) RCA/Curb
 - 2 THE FORESTER SISTERS (4) Warner Bros.
 - 3 EXILE (4) Epic



- 4 NITTY GRITTY DIRT BAND (4) Warner Bros.
- 5 THE STATLER BROTHERS (3) Mercury

TOP ALBUM LABELS

- Pos. LABEL (No. of Charted Albums)
- 1 MCA (45)
 - 2 RCA (27)
 - 3 COLUMBIA (26)
 - 4 EPIC (22)
 - 5 WARNER BROS. (20)
 - 6 MERCURY (16)
 - 7 WARNER/CURB (4)
 - 8 CAPITOL/CURB (3)
 - 9 CAPITOL (5)
 - 10 MCA/CURB (5)

TOP FEMALE ALBUM ARTISTS

- Pos. ARTIST (No. of Charted Albums) Label
- 1 REBA McENTIRE (3) MCA

- (2) Mercury
- 2 ROSANNE CASH (1) Columbia
- 3 JANIE FRICKIE (3) Columbia
- 4 MARIE OSMOND (1) Columbia/Curb
- 5 JUICE NEWTON (1) RCA
- 6 ANNE MURRAY (1) Capitol
- 7 EMMYLOU HARRIS (2) Warner Bros.
- 8 BARBARA MANDRELL (3) MCA
- 9 CHARLY McCLAIN (2) Epic
- 10 TANYA TUCKER (1) Capitol

TOP MALE ALBUM ARTISTS

- Pos. ARTIST (No. of Charted Albums) Label
- 1 GEORGE STRAIT (5) MCA
 - 2 HANK WILLIAMS JR. (4) Warner/Curb
 - 3 WILLIE NELSON (6) Columbia
 - 4 RONNIE MILSAP (2) RCA
 - 5 LEE GREENWOOD (5) MCA
 - 6 EARL THOMAS CONLEY (3) RCA
 - 7 MERLE HAGGARD (3) Epic
 - 8 RICKY SKAGGS (2) Epic

- 9 DAN SEALS (1) EMI-America
- 10 GARY MORRIS (1) Warner Bros.



Charly McClain & Wayne Massey

TOP ALBUM DUOS

- Pos. ARTIST (No. of Charted Albums) Label
- 1 CHARLY McCLAIN & WAYNE MASSEY (1) EPIC
 - 2 JOHNNY CASH & WAYLON JENNINGS (1) COLUMBIA
 - 3 KENNY ROGERS & DOLLY PARTON (1) RCA

TOP ALBUM GROUPS

- Pos. ARTIST (No. of Charted Albums) Label
- 1 ALABAMA (6) RCA
 - 2 THE JUDDS (3) RCA/Curb
 - 3 THE STATLER BROTHERS (5) Mercury
 - 4 EXILE (3) Epic
 - 5 SAWYER BROWN (2) Capitol/Curb

Chart eligibility period is 9/14/85 to 9/13/86. Charts compiled by Billboard Research Dept. under the direction of Marty Feely.

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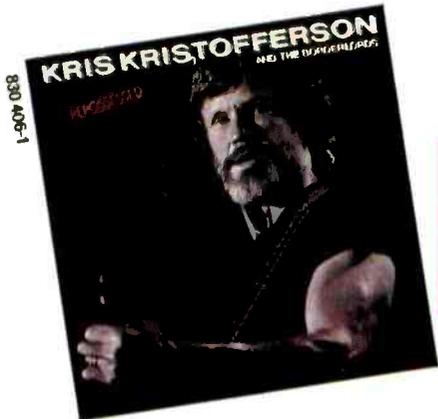
TURN TO MERCURY/SMASH FOR THE

MUSIC THAT MATTERS

THE STATLERS



RADIO GOSPEL FAVORITES from the group which has been a fan favorite for over twenty years. This is their first gospel album in a decade. Give it a listen and you'll know why they're the most awarded group in country music.



KRIS KRISTOFFERSON

What does a songwriting legend do while he's in the process of becoming one of the biggest film stars in the world? He continues to write songs, of course. After six years, the genius of Kristofferson is back with a solo LP. It has been worth the wait.

KATHY MATTEA

The CMA Horizon Award finalist brings you an album you'll be listening to for years. Kathy has some red-hot hits on this LP, including the top-5 "Love at the Five & Dime," and her latest release, "Walk The Way The Wind Blows." Timeless music from one of country's brightest stars.

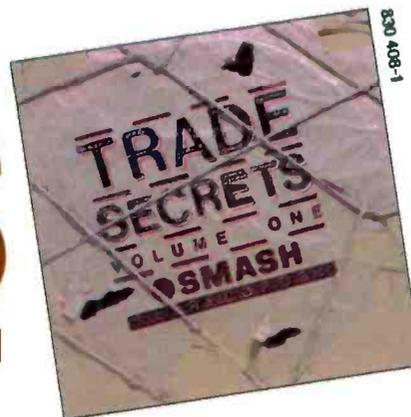


DONNA FARGO

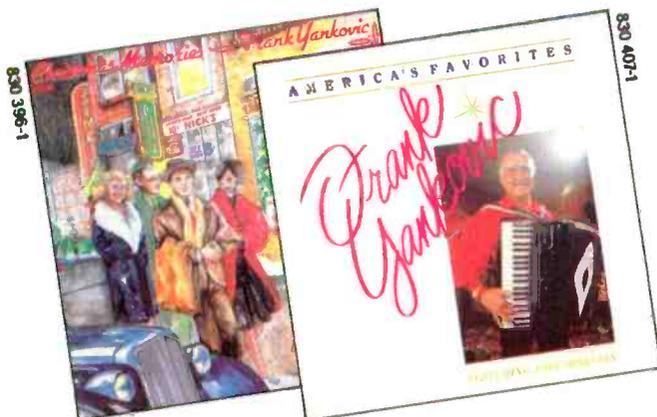
She's one of the great ladies of the industry, and this is one of the great albums of the year. Containing some of her past success stories as well as tomorrow's classics. WINNERS is just that.

TRADE SECRETS

VOLUME 1



Here's something to write home about. We took eight of the most exciting new acts presented to us this year, put them all together in an album showcasing tomorrow's superstars, at a special price. They're our trade secrets, but we'll share.



FRANK YANKOVIC

The 1986 Grammy-winner has put together a collection of AMERICA'S FAVORITES, and just in time for the holidays, CHRISTMAS MEMORIES. If you've been listening to music more and enjoying it less—maybe you need a good dose of the rousing polka music of Frank Yankovic. You can't listen and feel anything less than great.

WE'RE INTO PEOPLE MUSIC, AND THAT MATTERS.



PolyGram Records

IT'S GREAT TO BE NUMBER

Thanks to all the great artists who recorded our songs—34 charted singles during the year including 15 No. 1 singles.

1★	DON'T UNDERESTIMATE MY LOVE FOR YOU • LEE GREENWOOD
1★	HEARTBEAT IN THE DARKNESS DON WILLIAMS
1★	I'LL NEVER STOP LOVING YOU GARY MORRIS
1★	LONELY ALONE THE FORESTER SISTERS
1★	MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS
1★	MORNING DESIRE KENNY ROGERS
1★	OLD SCHOOL JOHN CONLEE
1★	100% CHANCE OF RAIN GARY MORRIS
1★	ON THE OTHER HAND RANDY TRAVIS
1★	ROCKIN' WITH THE RHYTHM OF THE RAIN • THE JUDDS
1★	SHE AND I ALABAMA
1★	STRONG HEART T.G. SHEPPARD
1★	YOU MAKE ME WANT TO MAKE YOU MINE • JUICE NEWTON
1★	WE'VE GOT A GOOD FIRE GOIN' DON WILLIAMS
1★	40 HOUR WEEK (For A Livin') ALABAMA

MCA Music Publishing Writers:

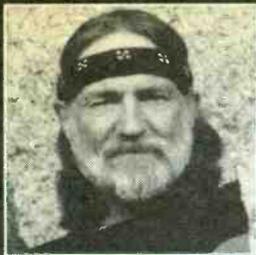
Lewis Anderson	Dave Loggins
Kristine Arnold	J.D. Martin
Roger Brown	Tom McHugh
Frank Dycus	Don Schlitz
Janis Gill	Lisa Silver
Lee Greenwood	Russell Smith
Jennifer Kimball	

Panorama Productions—production arm of MCA Music Publishing:

1★ Streamline LP • Lee Greenwood
1★ Don't Underestimate My Love for You • Lee Greenwood
**1★ I Don't Mind the Thorns
Lee Greenwood**
**1★ Hearts Aren't Made to Break
Lee Greenwood**
 Produced by Jerry Crutchfield

**MCA MUSIC
PUBLISHING**

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Willie Nelson



Ricky Skaggs



The Judds



George Jones



Hank Williams, Jr.



Rosanne Cash



Janie Frickie



Dan Seals



Paul Davis



Fred Parris



Paul Overstreet



Dwight Yoakam

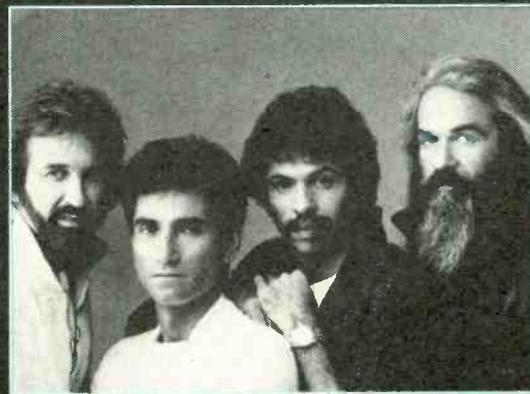


Crystal Gayle



Dolly Parton

Let's Hear It For This Year's CMA Nominees



The Oak Ridge Boys



Exile



Nicolette Larson



Steve Wariner



Waylon Jennings

ENTERTAINER OF THE YEAR

Willie Nelson
Ricky Skaggs
The Judds

TOP MALE VOCALIST

George Jones
Hank Williams, Jr.

TOP FEMALE VOCALIST

Rosanne Cash
Janie Frickie

SINGLE OF THE YEAR

"Bop"—Dan Seals
"Grandpa (Tell Me 'Bout The Good Old Days)"—The Judds

SONG OF THE YEAR (Awarded to the songwriter)

"Bop"—Paul Davis
"Lost In The Fifties Tonight
(In The Still Of The Night)"—Fred Parris
"On The Other Hand"—Paul Overstreet

HORIZON AWARD

Dan Seals
Dwight Yoakam

TOP VIDEO

The Judds—"Grandpa (Tell Me 'Bout The Good Old Days)"
Dwight Yoakam—"Honky Tonk Man"
George Jones—"Who's Gonna Fill Their Shoes"

ALBUM OF THE YEAR

The Judds—"Rockin' With The Rhythm"

VOCAL GROUP OF THE YEAR

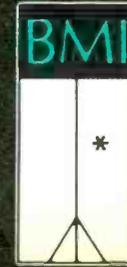
Exile
The Judds
The Oak Ridge Boys (Duane Allen)

VOCAL DUO OF THE YEAR

Crystal Gayle
Dolly Parton
Dan Seals
Nicolette Larson and Steve Wariner
Waylon Jennings and Willie Nelson

BMI

The First Family of Country Music



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PERFORMING RIGHTS ORGANIZATIONS

By DEBBIE HOLLEY

Never have all three performing rights organizations gone through as many significant corporate changes within a one-year period as during the past year. And never have they faced more intense challenges to their licensing structures and income as they do in the introduction of source licensing proposals in Congress.

Frances Preston, the most powerful person in the Nashville music industry for years, is now making her mark on the international scene as the new president and chief executive officer of BMI. Morton Gould has replaced Hal David as the newly appointed president of ASCAP. And SESAC has moved its headquarters from New York to Nashville and named Bob Thompson, a respected force in the Nashville music industry, its senior executive.

Following Preston's move to New York from Nashville two years ago as senior vice president, she was promoted to executive vice president, and then, this past May, to BMI's top position. She reports, "Nashville has gained a full-time PR person in New York. Daily, people are asking me about Nashville, and daily I'm talking about Nashville."

Preston says she feels that the source licensing issue is the most important matter before the industry, but that chances are slim that the proposed bills will come to vote during the present session of Congress. "It will probably be reintroduced in the next session, in January, with modifications." She has pledged BMI's efforts in continuing a campaign against the bills. "It's a major battle for the creators of music, and we can't rest one minute until the bill is defeated," she says.

BMI has a one-and-one-half million song repertoire and represents more than 50% of all music broadcast today. Forty-seven of 72 prime-time series this year have music licensed through BMI in them," Preston says.

"We're concentrating on maximizing our income with a big push on cable TV and general licensing," Preston adds. "We're planning to expand—including the Nashville office." BMI's Los Angeles headquarters will be moving into new offices during the week following Country Music Week.

ASCAP's president, Morton Gould, says, "As the new president of ASCAP, my chief priority is to make sure that the rights of our members are protected and strengthened; that the established and new vehicles for their music are licensed; and that members' royalties are collected and distributed to them as quickly as possible."

Gould also pledges his efforts in seeing that ASCAP continues its outreach to new talent and endeavors to be represented in all types of music.

Other than Gould replacing Hal David as president, the corporation has seen no major personnel changes. "ASCAP does adapt to the times, but the constant is the Board of Directors which makes ASCAP unique because policy is set by its writers and publisher members."

Gould is quite pleased with the Nashville operation. "I think our Nashville office is doing a first-rate job in looking after the interests of our Nashville membership," says Gould. After chairing his first ASCAP membership meeting in Nashville this past June, he met with ASCAP's Nashville writer advisory committee and says, "I was extremely impressed with the knowledge and innovative ideas of this group of writers... I think ASCAP and country music have become terrific partners over the years."

Of the source licensing bills, Gould says, "The good news is that it appears that there will be no further action for the remainder of this Congressional session. The bad news is that it is almost certain to surface again in the next session."

SESAC has moved its headquarters from New York to Nashville with Vincent Candilora leading the organization as executive vice president and chief operating officer.

According to Dianne Petty, vice president of the organization, SESAC's reasons for making the move to Nashville were well thought out. "We saw a city that was growing, a community that was growing, and we felt that the time for our move was now." Petty says, "We've reached a level where Nashville is getting ready to burst wide open... economically, the city is booming, and we wanted to be a part of that and to vest ourselves in it with this facility."

The future for SESAC is looking bright. The organization has acquired a state-of-the-art computerized system with personal computers at each work station. Priding itself on being a small organization, SESAC foresees this system aiding it in becoming more efficient for itself and its affiliates.

Thompson, too, says he fears the reintroduction of the source licensing bills.

ginning to level off and move up. Many have compensated for the drop by trimming demo costs, reducing professional staff size, and cutting back on staff writers. "I didn't have the cushion that I had before for marginal writers," says Tim Wippeman of Warner Bros. Music. "I had to let some of the writers go."

Some publishers are compensating for lowered mechanicals by cross-collateralizing writer's advances against their performance income. Others oppose this ploy. "I have never cross-collateralized on writers," Beckham says.

The rise of such popular new artists as Randy Travis, the Forester Sisters, Pake McEntire, Judy Rodman, and Sweethearts Of The Rodeo seem to be bolstering the confidence and faith of publishing executives. "New artists are having a direct effect on mechanicals," says Henry Hurt of Chappell. Many feel that these bright young additions to the country market can only help the publishing economy. Combine's Beckham asserts that "mechanicals hold a direct relationship to the quality of product that comes out—and I see some good signs."

The excitement and optimism evident in Nashville's publishers is a welcome sight from the low spirits and caution of the past few years. "We like to think that mechanicals will continue to rise," says MCA's Jerry Crutchfield. David Conrad says, "There's new music out there, and if retail and radio can work together, then mechanicals will pick up." Many feel that the music and artists are present, the outlets are present, and that these two positives can't go sour.

DEBBIE HOLLEY & EDWARD MORRIS

CREDITS: *Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Coordinators: Edward Morris & Debbie Holley; All editorial by Billboard writers; Design, Stephen Stewart; Cover, Douglas Brian Martin, Design & Direction Inc.*

CROSSROADS

(Continued from page C-1)

sions that featured Brooklyn lawyers wearing cowboy boots and hats. Anybody ready for a good laugh?

Just because country in the '80s became the disco of the '70s wasn't a reason to get excited... or later, depressed. It was only a flash phase that should have been recognized as such. Because then we could be ready for what happened in that turnaround year of 1986: country music has come again.

If there are any universal truths left in a generation of disbelief, let there be the fundamental fact that the youth will prevail. And, with that accepted, country music is in great shape for years to come.

Radio and TV airplay of country music has accelerated over the past year, along with the telltale factor of record sales. What has caused this surge? New hits by George Jones? A Tammy Wynette comeback? Johnny Cash savors a No. 1 rebound record? No, no, and no again.

No, we're talking about new blood. Never has there been such a surge of new talent in one field of music. Yes, Keith Stegall is making it. Yes, Earl Thomas Conley is making it. Yes, another bevy of boisterous new talents is making it... and making it big. Let's check those who have qualified for Country Music Assn. awards. Usually these accolades were reserved for those who had spent a decade, or lifetime, or two devoted to the world of country music. Now we have the Forester Sisters, Kathy Mattea, George Strait, Dwight Yoakam, the Judds, Randy Travis, Steve Earle... and other contenders for the crown of country music champion.

Coupled with bright and brash new talents like Reba McEntire and the emerging genius of groups like Exile, the present, and future, of country music could not look anything but good. The amalgamation of these talents with the proven entities such as Nicolette Larsen and Jimmy Buffett has made country cool in a period when country wasn't supposed to be cool.

Look what CBS Records has done with their Horizon Series of new artists such as Marty Stuart and Sweethearts Of The Rodeo. Marty Stuart hit the charts right out of the box, and the Sweethearts Of The Rodeo have become the Sweethearts Of The Radio, not to mention Video. Look what MTM Records has done with new artists such as Judy Rodman, Holly Dunn and the Girls Next Door. Actually establish a label presence with brand new acts. Look what RCA has done with Pake McEntire and the Judds. And Warner Bros. with Randy Travis and Dwight Yoakam. And Capitol with Sawyer Brown and T. Graham Brown. And MCA with John Schneider and Steve Earle...

Never have so many new acts broken through onto the country charts so convincingly. And never has it meant more.

Coupled with solid-selling established acts, the new-country surge should prove an important force for years to come. And the popularity is translating into impressive sales, along with radio airplay. Ricky Skaggs, with imaginative marketing by CBS, is aiming for an international audience, and has racked up more than 3 million in album sales within the past five years. And we all know about Willie Nelson, that friend of the farmer and the listener's ear.

The Nashville Network and Country Music Television have been capitalizing on the popularity of country music by taking it in video form to new markets and established radio markets. Impressive box office totals have been reported during the year, despite a fluctuating economy and enough liability insurance worries to keep Perry Mason in business for a decade or two.

It is not a field without problems. Singles remain soft sellers, indies are having a rough go of it, performing rights organizations face a powerful threat to their income with the source licensing proposal, and even Willie Nelson had severe problems hurdling the liability insurance problem for his July Farm Aid in Texas.

But the country music professionals—those who market and those who create—have demonstrated that they can meet challenges. And they have done it when it really counts. Now. And they will continue to do it when it really counts—in the future.

For that reason, the world of country music is gaining a golden and platinum global aura that blends successfully into America's cultural fabric with a significant and unique form of American music.

PUBLISHING: New Artists, New Avenues

It appears that mechanical income for publishers is at least at a leveling-off stage, and in some cases on the upswing. The influx of new recording artists and the various avenues being taken by Nashville publishers to generate income seem to be correcting the effects of the mechanical slowdown and accounting for the optimism publishers have for 1987.

Diversification is one key to the brighter outlook. "We are doing everything we possibly can to generate income from secondary uses," says Tree International's Donna Hilley. "We're going after a lot of commercials, television, and movies."

Country music is being pushed into all areas. According to Charley Feldman of Screen Gems, "exploring the ad business, the jingle business, and the soap opera market" has become an important income factor in publishing. "We're expanding in all areas, including the acquisition of contemporary phonograph records, due to the affiliation with the New York office," says Bob Beckham of Combine Music. Combine was recently sold to the Entertainment Corp. in New York.

Many publishers have created new positions within their companies for "media pluggers," people who shop songs specifically to ad agencies, movie companies, television production companies, and various other markets beyond the recording artist. "We pitch to those companies just as hard as we do the record community," says Almo/Irving Music's vice president David Conrad.

Some publishers, though few in number, report that their mechanical income is down from last year or just now be-



Country's "A" List
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The Hard Country Return
Of A Honky Tonk Hero

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On Warner Bros. Records

The Forester Sisters
Perfume, Ribbons & Pearls (1/4-25411)

Dwight Yoakam
Guitars, Cadillacs,
Etc., Etc. (1/4-25372)

Crystal Gayle
Straight To The Heart (1/4-25405)

Randy Travis
Storms Of Life (1/4-25435)
 *Top Single:
 "On The Other Hand"
 *Top New Male Vocalist

Southern Pacific
Killbilly Hill (1/4-25409)
 *Top New Group

Michael Martin Murphey
Tonight We Ride (1/4-25369)

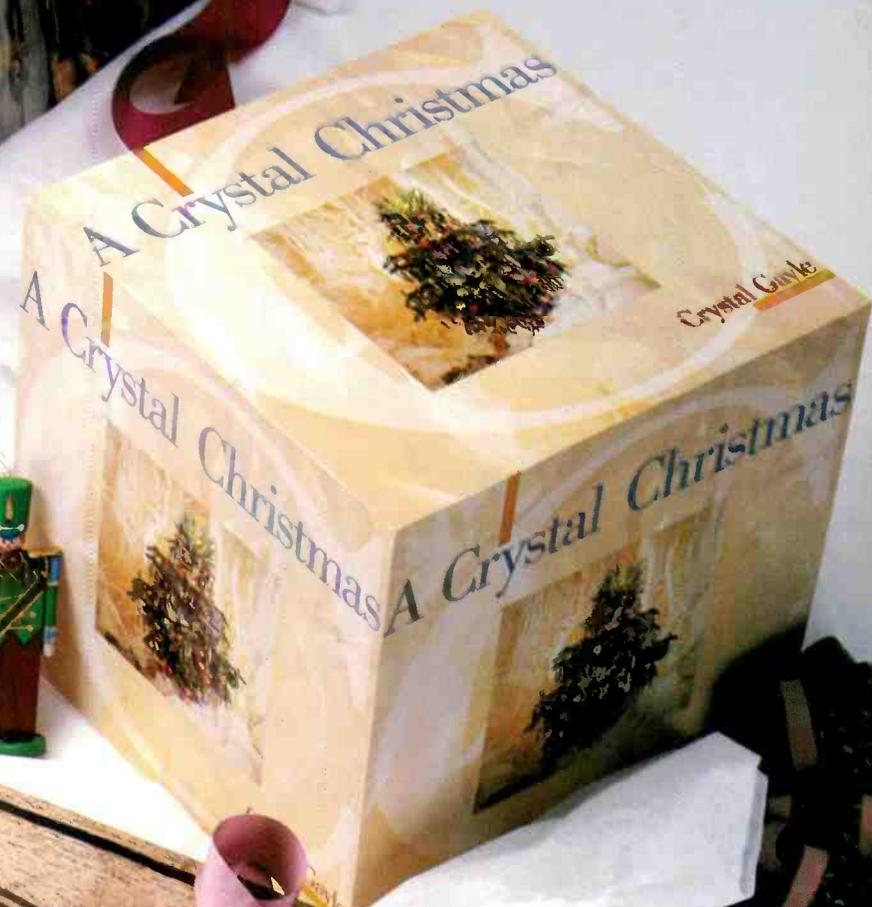
The Nitty Gritty Dirt Band
Twenty Years Of Dirt:
The Best Of (1/4-25382)

Hank Williams, Jr.
Montana Cafe (1/4-25412)

Gary Morris
Plain Brown Wrapper (1/4-25438)

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Christmas Comes Early
Crystal Gayle
 (1/4-25508) **A Crystal Christmas**
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PROFESSIONAL ASSOCIATIONS

By EDWARD MORRIS

More than any other form of popular music, country music is buoyed and strengthened by the "drumbeating" of many professional and educational organizations. Often born in reaction to hard times, these groups train their own membership in better ways of doing business, agitate and lobby for better economic conditions, and relentlessly showcase to the world at large the country music talent they are built on.

Foremost among these groups is the venerable and vital **Country Music Assn.** By convincing Nashville's competing musical factions that they all have a common interest that should be commonly worked toward, the CMA has created a united front that withstands success as well as adversity.

The banner activities for the CMA are October's "Country Music Month"—which includes the highly rated network awards show—and Fan Fair, co-sponsored with the Grand Ole Opry. Both have developed into magnificent media events, the effect of which has been to maintain the interest of longtime country fans and to gain the attention of potential new ones.

As part of its "Country Music Month," the CMA organizes the annual Talent Buyers Entertainment Marketplace. This feature not only shows concert promoters and talent bookers how to make more money with country music, it also gives them—via a series of showcases—a chance to see the new talent that has developed over the past year.

The CMA has been active in developing the European market for country music and has maintained a branch office in London since 1982.

On the West Coast, the **Academy Of Country Music** produces its own popular network awards show each spring, yoking Hollywood glamor and down-home sensibilities in the process and exposing a wide range of country talent to millions.

The Nashville Entertainment Assn. does not focus on country music, nor did it in its earlier manifestation as the Nashville Music Assn. Still, it has been a steady ally to country, particularly through its annual Banking Conference, its various showcases, and its Harlan Howard Birthday Bash.

In keeping country music prominently on the air, no group rivals the importance of the Country Radio Broadcasters, sponsor of the **Country Radio Seminar**. Even as the excitement of the "Urban Cowboy" period subsided, the Country Radio Seminar continued to grow, both in registration and influence. In recent years, the CRB has combined with the CMA to produce a series of "Music Industry Professional Seminars" as a part of the overall CRS educational program.

The CRS has gradually replaced the old "DJ Week," which used to be held in October, as the major radio event for country music. Unlike the DJ function, the CRS attracts music directors, program directors, general managers, and others who have the final decisions on how their stations will sound and what records they will play.

Capping the CRS is the "New Faces Show," a select parade of talent that has spotlighted for broadcasters almost every major country act of the past 15 years.

The **Nashville Songwriters Assn. Int'l** is clearly the melodic voice of the industry. It annually presents songwriter seminars, produces well-attended songwriters showcases, and elects members to its Songwriters Hall of Fame. The NSAI draws extra attention to its activities by bringing to Nashville such pop writers as Michael McDonald, Phoebe Snow, and Janis Ian to compare their creative notes with those of country's best writers.

Providing an educational base to the business is the **Country Music Foundation**. The CMF maintains the largest collection of country music recordings and artifacts in the world. Many of the most fascinating artifacts are embodied in the Country Music Hall Of Fame And Museum, which the CMF oversees. The Hall Of Fame And Museum attracts hundreds of thousands of visitors each year.

Staffed by experts, the CMF is a major and much-used research center for country music scholars, authors and journalists, and television and movie producers. The Foundation also has educational programs built around country music for students from the kindergarten through high school levels. As an outlet for current research, the Foundation publishes the *Journal Of Country Music*.

Last year, bluegrass fans and professionals established the **International Bluegrass Music Assn.** Headquartered in Owensboro, Ky., the IBMA has already held its first convention and is issuing a newsletter. And through its officers, the group has established strong retail and radio ties for the furtherance of this most traditional form of country music.

INDIE LABELS

(Continued from page C-3)

life tough for the indies. But he notes that the quality of indie product is improving—often matching that of the majors—and says that videos are giving indie artists a "forum."

Walker, who formerly ran the **Con Brio** independent label, points out that there are several ways for indies to make the most of their conditions. One way, he says, is to take the regional approach instead of trying for national exposure. Another is to cultivate a special market, such as several indie artists have with rodeo and racetrack fans.

The prudent indie label head, according to Walker, may need to take a part of the artist's publishing, booking, and merchandise income to offset the lack of record sales.

Walker says he sees little hope in working independent product the conventional retail routes. "The future of independents is in telemarketing," he says, adding that "they need to be more album-oriented."

Bill VomDick, who heads Nashville's **The Music Shop** and **The Distribution Co.**, says he is moving a lot of indie records. "We're moving tons," he asserts, "not cartons." The Music Shop sells directly to consumers who can phone in their orders on a toll-free number. When he set up the service, VomDick supplied telephone stickers with the number to radio stations throughout the country. At least one indie artist, he says, announces the number to potential record-buyers at each of her concerts.

In June, VomDick established The Distribution Company to service mom & pop stores in the U.S., as well as foreign clients. He says that the service was in the black within three months of its launching. He pays for all his records in advance and sells them for cash or C.O.D. to retailers.

Among his bestselling indie artists, VomDick reports, are Ray Price, Step One; Nanci Griffith, Philo; Robin Lee, Evergreen; Patsy Cline, Four Star; Bill Anderson, Swanee; Johnny Duncan, Pharoah; and Mason Dixon, Premier One.

The master of direct marketing of indie albums continues to be Lee Stoller of **LS Records**. Through PIs, direct time buys and imaginative cross promotions, Stoller has made Crisy Lane one of country's bestselling artists.

EDWARD MORRIS

VIDEO VERDICT

(Continued from page C-4)

home videos. Capitol, Warner Bros., CBS and RCA now use "video bios"—which combine the features of written biographies and music videos—to introduce new acts and draw fresh attention to established performers.

Warner Bros. and RCA have shipped video bios of Dwight Yoakam, Michael Johnson, Keith Whitley, and Earl Thomas Conley to radio stations. "With the success [Dwight Yoakam] is having, the video must have helped," says Nick Hunter, senior vice president of promotion for Warner Bros.

Capitol has made video bios for T. Graham Brown, Becky Hobbs and Sawyer Brown. Capitol uses the videos to generate excitement among its sales staff; the artists use the videos to generate bookings.

Several labels are also using video to teach artists the ABCs of dealing with the media. MCA, which until recently was reluctant to commission videos, sharpened the Vega Brothers' TV skills by training them with video.

"It's so difficult anyway for new acts, we decided to do this as an experiment," says publicist Kay Shaw West. "We want to prepare them for what we hope will be an onslaught of media attention."

Others have turned to Veri Lynn of Media Images in Nashville, a company that specializes in teaching performers and businessmen to cope with TV appearances. Acts hone their interviewing skills while working with Lynn. She will not name the acts she works with or even the labels they are signed to. But a spokeswoman for RCA confirms that several of the label's signees have worked with Lynn.

NEW TALENT

(Continued from page C-3)

er.

Many others of the new crop of performers are also seasoned songwriters. Yoakam penned his second Top 10 single, "Guitars, Cadillacs." Travis wrote the moving "Reasons To Cheat" on his bestselling "Storms Of Life" album. Thom Schuyler, Fred Knobloch, and Paul Overstreet evolved primarily as songwriters before forming their trio.

The members of Sawyer Brown, Restless Heart, Southern Pacific, and Wild Choir (a new group with Gail Davies as lead vocalist) write much of their own material. Earle composed his recent hit single, "Guitar Town." Vince Gill co-wrote his two Top 10s, "Oklahoma Borderline" and "If It Weren't For Him." J.D. Martin also has top-flight writing credentials.

Among the other new voices stirring up attention on Music Row is Pake McEntire, who went No. 3 with his Buddy Holly-ish "Savin' My Love For You;" Tom Wopat, who is proving that, like fellow "Dukes of Hazzard" star John Schneider, he can sing as well as act; and Butch Baker, a great voice still in search of a magic song.

NASHVILLE NETWORK

(Continued from page C-4)

TNN has won awards from The International Film And TV Festival of New York, National Cable Television Assn., Academy of Country Music, and Music City News.

TNN programs 18 hours daily—9 a.m. to 3 a.m. eastern time. A division of Opryland U.S.A. Inc. of Nashville, which is a division of Gaylord Broadcasting, TNN is not dividing the music audience. It is merging music fans of 50 states and Canada into an amalgam that has soared to the top of one of the most competitive arenas in entertainment—cable TV.

OPRYLAND MUSIC GROUP

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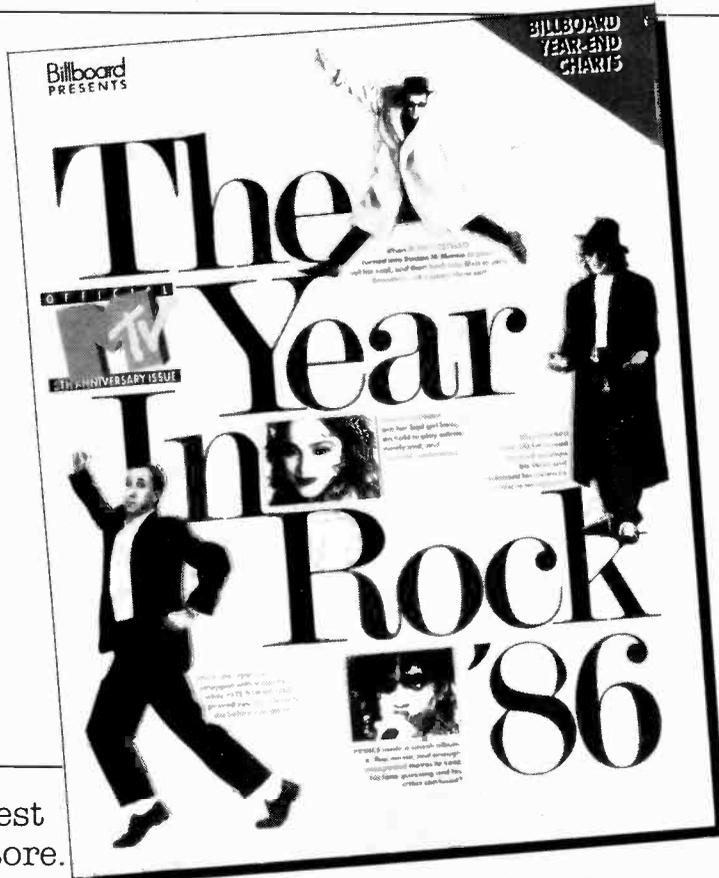
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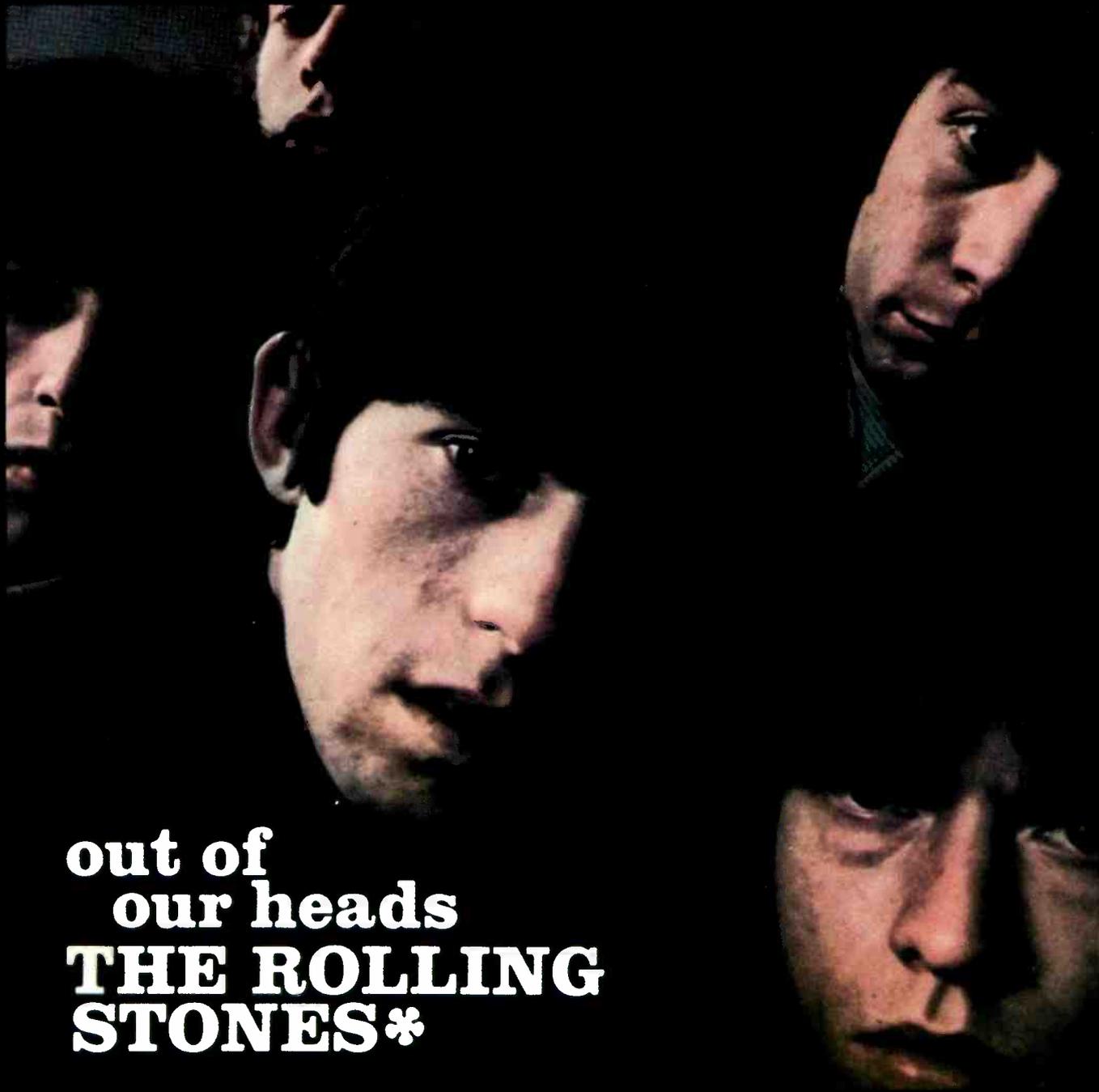
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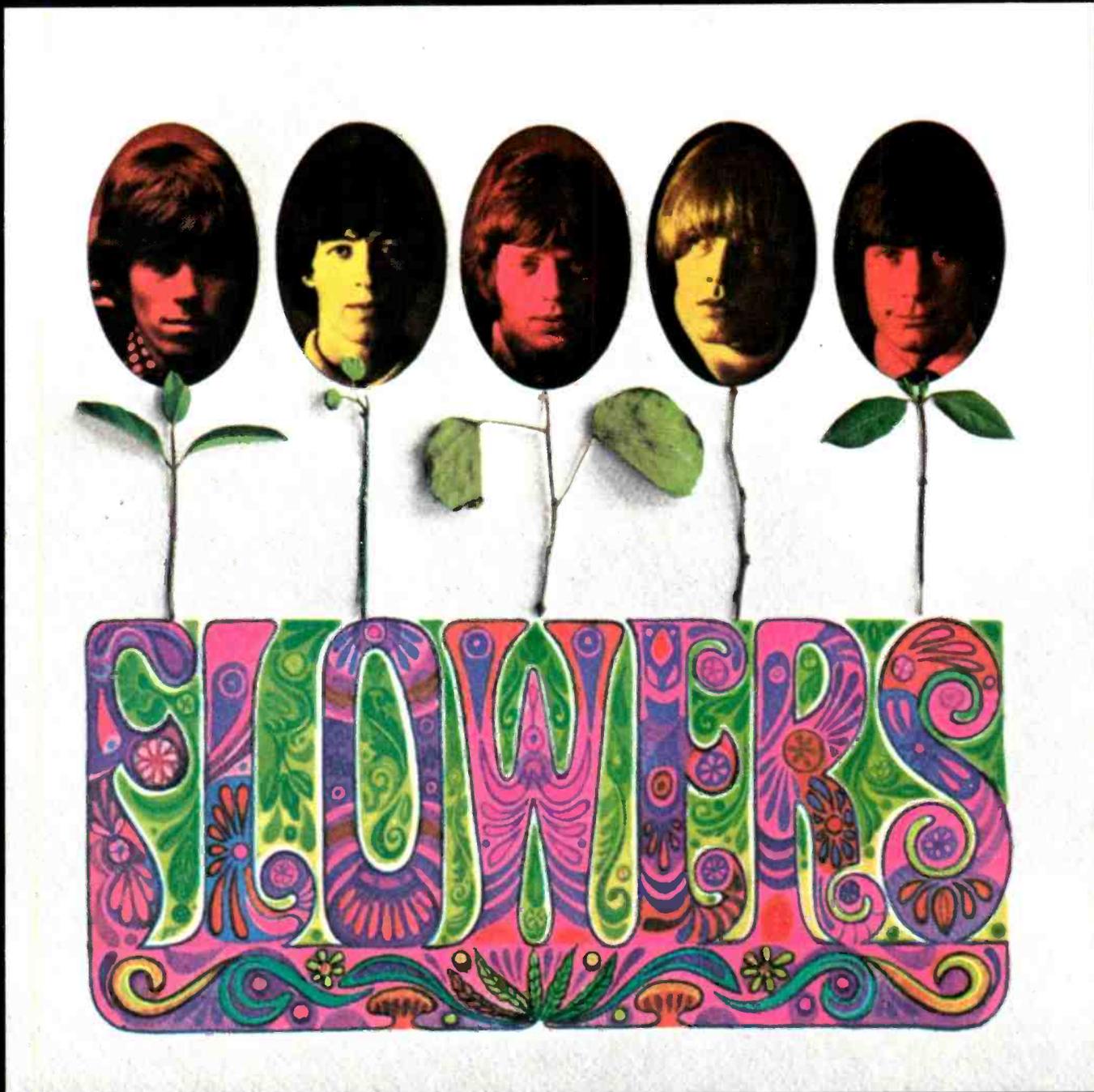
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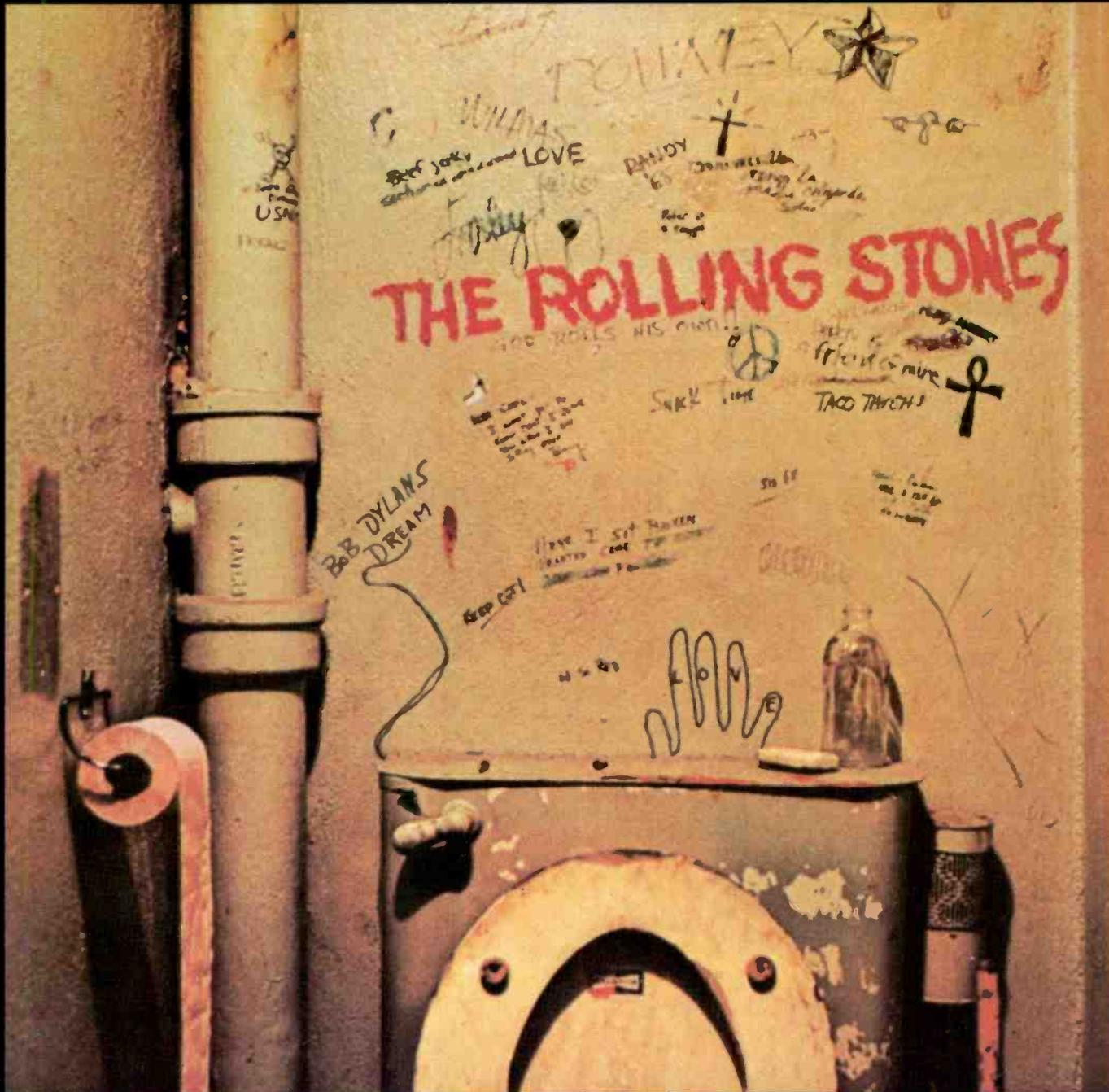
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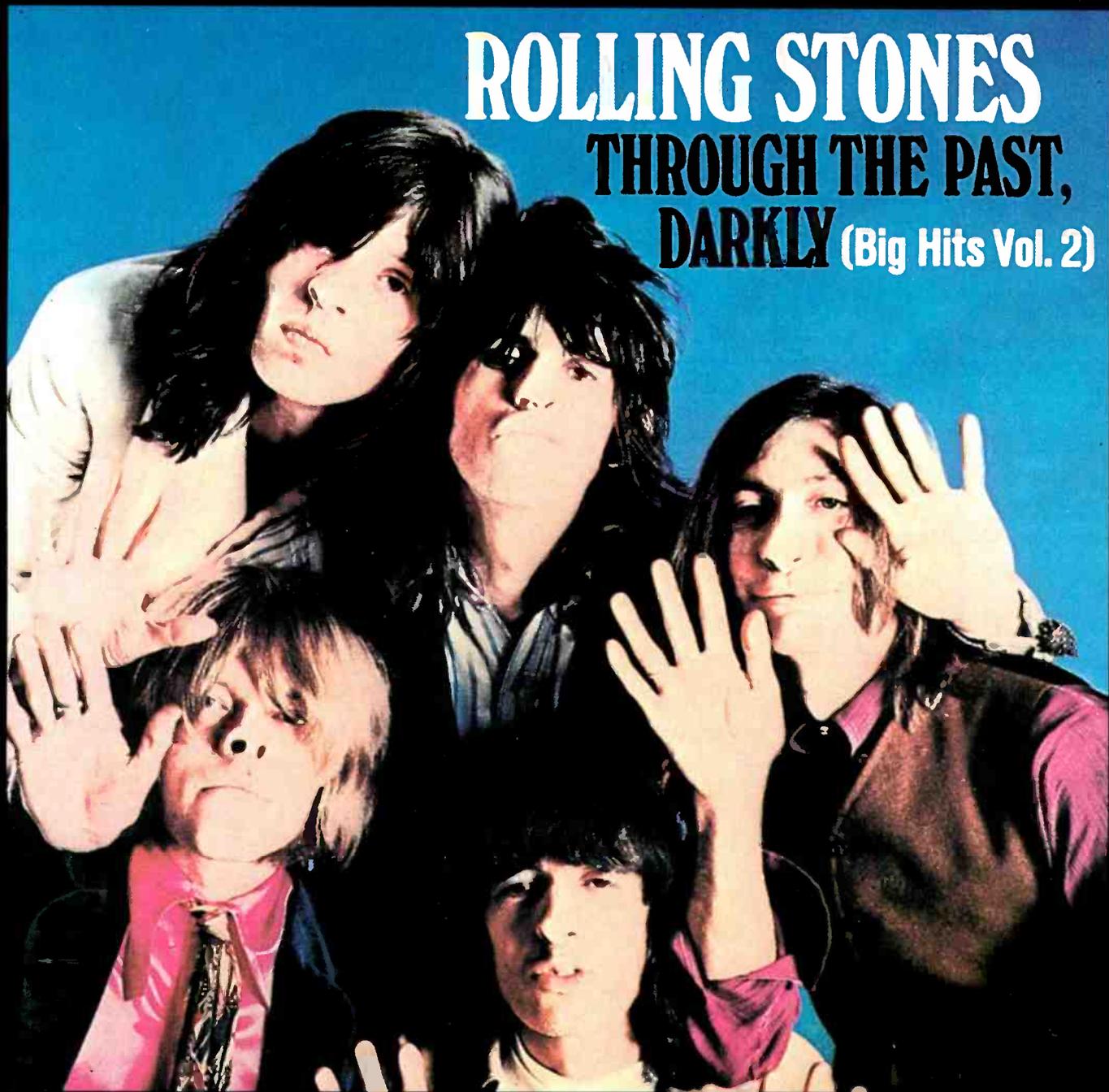
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Upbeat Mood At Record World Meet

Chain's Expansion Dominates Agenda

BY GEOFF MAYFIELD

LANCASTER, Pa. The Record World chain and parent company Elroy Enterprises scheduled a busy agenda for their annual convention.

Compared to other retailers' meets, there was little time to play. But the company's stunning expansion during this fiscal year—which saw another dozen stores added to the web—and anticipation of future growth sparked an upbeat mood among attendees here during the Sept. 28-Oct. 1 confab (Billboard, Oct. 11).

True to the convention's Play To Win theme, Elroy Enterprises' employees understand that their chain is quickly becoming a major player in the prerecorded music market. And they are excited by the opportunity this transition represents for their company.

Store designs are taking on an exciting hi-tech look, and a gradual roll-out of in-store computer terminals promises a more efficient means of product replenishment. In the meantime, Record World is coming to grips with the fact that adjustments need to be made in the way the company conducts business to keep up with its expansion.

For example, director of purchasing Steve Lerner told store managers that growing pains have stretched the amount of time it takes for ordered product to make its way from Elroy's warehouse to the retail floor. The company is still using the bag system, once a mainstay in music retailing, for replenishment on slower-turning titles. Lerner said the process can now take twice as long as it once did.

The longer order window has also caused the firm's advertising department to make adjustments. Phyllis Purpero, director of advertising, said her staff will attempt to forward ad notices a week earlier to give managers adequate time to get appropriate quantities of featured titles in stores.

Lerner also told field personnel

that because of the chain's larger size, purchasing department staffers no longer have the luxury of maintaining one-on-one contact with managers. Instead, he requested that stores funnel questions and

Mike Roney is top manager of the year

problems through their area supervisors.

Another Record World transition is one that confronts all music dealers. Tom Pettit, director of merchandising, said his staff has revised fourth-quarter inventory guidelines for bulk LPs down from last year's holiday-season numbers.

Tips in the buying and merchandiser sessions hold added importance for Elroy because its managers have more control over their everyday inventories than their counterparts in other chains. Ordering mistakes made at the store level can create returns headaches for corporate headquarters.

A solution to many of these problems is already in the works. Elroy's warehouse is already computerized, and the company is testing its newly developed PCXT computer register/inventory management system at Record World's Commack, N.Y., store.

The terminal will not only speed the ordering process, it will assist the firm's effort to cut shrinkage by automatically controlling markdowns, markups, and other price adjustments. Elroy president Roy Imber hopes to have all stores on line within two years.

But as the chain steps into the computer age, the convention underlined, the company will retain its commitment to people. From the opening remarks by Bruce Imber, vice president/director of planning, through the closing comments by vice president Bill Forrest, present-

ers reminded field personnel that the chain's ongoing expansion creates career growth opportunities because of the company's policy to promote from within whenever possible.

Two more indications of Elroy's commitment to its employees are the company's benefits package for home office staff and field management—which includes major medical, group life, and dental plans—and recognition of five-year managers and outstanding store-manager performance.

Pauline Pettit, director of operations, said that rather than giving a single manager-of-the-year award, as the chain has done in the past, managers from each region would receive awards. Winners, chosen by area supervisors, were Lori Thomas, Donna Murray, Mike Morrissey, Rob Waters, Mark Santivenere, Tony Aiello, and Mike Roney.

Roney, of White Marsh, Md., also earned most-outstanding-manager honors—and the way that accom-

(Continued on page 57)



Southern Talk. Veteran hitmaker Anne Murray, right, gives a backstage welcome to Marie Silcox, an order processor for the one-stop division of Central South Music Sales, following a concert at Nashville's Starwood Amphitheatre in support of her Capitol album "Something To Talk About."

Personal Touch Pays For Elroy's Imber

LANCASTER, Pa. "A lot of people in this company don't consider themselves to be working for Elroy Enterprises. They work for Roy."

That is how one staffer characterizes the relationship between Elroy/Record World employees and company president Roy Imber, who is also the president of the National Assn. of Recording Merchandisers.

The loyalty of Imber's work force and a methodical expansion program are paying off. Originally a four-store operation, the 28-year-old company will soon be up to 70 units. Much of that expansion has occurred since the mid-'70s, and a dozen units have opened this year.

"My goal is to make the company grow well, in a strong, concrete manner," says Imber. "I didn't start off expecting to get to 70 stores. If we get to 75, that's great. If we get to 80, that's fine. If we can get to 90 or 100—as much as we can get to and do it right."

"There are three things you have to look at when you open a store: money; personnel, in terms of store people; and its effect on your warehouse and home office. Money, thank God, is not a problem. We can afford to open new stores."

Imber says, "My feeling is that with five to 10 stores a year we can open them efficiently and work them right. More than that, to me, would not be healthy growth." But Imber made an exception to that rule this year, when he seized the opportunity to add to a growing market cluster in the Baltimore area through the acquisition of three Record & Tape Collector stores (Billboard, Sept. 13).

Still, the Maryland move complied with another Imber philosophy: to concentrate on "filling in" existing store pockets.

At the time of the purchase, the chain already had two locations in Baltimore, with another two

planned to open in the suburbs of Glenburnie and Westminster, so the three acquired stores fit Elroy's game plan. "That would give us seven in the area. Now you can go into the Baltimore Sun and have an ad that's meaningful, and it's efficient," says Imber.

As for future growth, he says,

'My goal's to make the company grow in a concrete way'

"There's still a lot of room in the area from Virginia to Massachusetts. The way we're running, it makes sense: The trucks go there. The supervisors go there. For advertising, you have an umbrella."

Such concentration will help fight one of the company's nagging problems. An ad in the Long Island/New York edition of Newsday covers some 20 stores, and labels are more tempted to spend money there than for "out-of-town stores," says Imber. "For a total package, it's very expensive. Right now we must be up to 20 newspapers that we have to advertise in to cover the company."

But the company is entertaining the notion of moving to new territories.

Says Imber, "We are looking at, for us, a store that's far away from right now, just to see if we can also run it out of our umbrella. A store that we won't deliver to by our own trucks. A store that won't have an area supervisor living right there."

"Relatively speaking, the miles aren't that bad. But it will be completely away from anything we're doing. It'll be interesting to see if we can handle it. The company's in a position where it can experiment a little bit. If it works, great—we've

discovered a new avenue. If it's a dismal failure, we'll have to take whatever lumps we get out of it, but it won't kill us."

On a closer front, Elroy is evaluating the 12 company-operated "record shops" in the T.S.S. department-store chain.

Of the T.S.S. locations, Imber says, "Business is not as good there as I'd like it to be. The growth is not keeping up with the Record World stores at the moment, and we have to look at the situation. If it does not grow or continue to grow, or if it takes a backward step, we'll have to take a look at it."

The NARM presidency, even though it occupies much of his time, has been a learning experience for Imber.

"The biggest benefit I've gotten from all the work I've done for NARM is the ability to converse with a [Camelot Music executive vice president] Jim Bonk or a [Tower Records president] Russ Solomon. For me personally, it was good to start dealing with a lot of people in the record companies who someone from a company of [Elroy's] size wouldn't normally meet."

"In terms of saying I got more out of the record companies: No, I don't believe that. In terms of knowledge, yes. Spending an afternoon in a meeting with a [CBS vice president] Paul Smith or a [WEA president] Henry Droz—or any of the people from record companies and other companies that we would deal with—you learn an awful lot."

A joke at Record World's recent convention about Imber's NARM activities was that his airline bonus mileage would be raffled off to store managers at next year's convention.

"This year has been a little more difficult timewise: We have a hectic program in our own company and

(Continued on page 57)

Canadian Stole Thousands Of Albums

Store Manager Is Fined

TORONTO Allister MacLean, former manager of the classical music department at A & A Records' flagship Young Street outlet in downtown Toronto, was sentenced Sept. 26 to pay \$5,000 or serve one year in jail after being found guilty of stealing thousands of albums from the store.

MacLean admitted to stealing 366 cassettes, but District Court Judge Hugh Locke said the former manager stole several thousand albums and cassettes. Maclean, 56, was given until late December to pay or else serve time.

Police seized more than 10,000 records and tapes from MacLean's home earlier this year. Under the ruling, roughly half of the albums will be returned to him. The stolen

items were worth about \$80,000 retail. Prosecutor Chris Punter says MacLean was unable to produce any receipts to substantiate his claim of having spent \$9,000 a year on records and tapes.

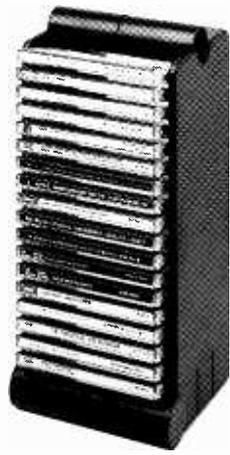
Punter says MacLean had a lifelong obsession with classical music and stole because he felt he was unjustly compensated for long hours and hard work at the store. He was prosecuted with five other employees a year ago when it was discovered that the store had been robbed over the years.

Three others have pleaded guilty and been granted discharges, charges were withdrawn against a fourth, and a trial is pending against a fifth employee.

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Jem Texas Is Thriving

BY GREG REIBMAN

GRAND PRAIRIE, Texas Even though many independent labels continue turning to major-label distribution, Don Gillespie, president of Jem Records Texas, believes that thanks to newcomers and entrepreneurs, the independent distribution business will remain healthy.

Given the fact that the 3-year-old distribution house services the Southwest—an area that has experienced an economic downturn—

and competes with the significantly larger 35-year-old Big State Distributors Corp., Gillespie's optimism is particularly notable.

Gillespie, a former Pickwick branch manager, founded Jem Records Texas in 1983 when he decided to merge his 3-month-old distributorship, Dagan Inc., with the South Plainfield, N.J.-based Jem Records (Jem East).

"Originally, [Jem Records Group president] Marty Scott and I got to-

(Continued on page 58)

FOR WEEK ENDING OCTOBER 18, 1986

Billboard TOP COMPACT DISKS

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POP™				
Compiled from a national sample of retail sales reports.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
★ ★ No. 1 ★ ★				
1	1	2	10	STEVE WINWOOD ISLAND 25448-2/WARNER BROS. 2 weeks at No. One BACK IN THE HIGHLIFE
2	2	1	16	PETER GABRIEL GEFEN 2-24088/WARNER BROS. SO
3	5	3	6	BILLY JOEL COLUMBIA CK 40402 THE BRIDGE
4	4	6	4	LIONEL RICHIE MOTOWN 6158MD DANCING ON THE CEILING
5	3	4	14	GENESIS ATLANTIC 2-81641 INVISIBLE TOUCH
6	7	7	12	SOUNDTRACK COLUMBIA CK 40323 TOP GUN
7	8	8	5	PAUL SIMON WARNER BROS. 2-25447 GRACELAND
8	6	5	9	MADONNA SIRE 2-25442/WARNER BROS. TRUE BLUE
9	29	—	2	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534 FORE!
10	10	9	57	WHITNEY HOUSTON ARISTA ARCD 8212 WHITNEY HOUSTON
11	18	12	4	PAUL MCCARTNEY CAPITOL CDP 46269 PRESS TO PLAY
12	13	16	24	ROBERT PALMER ISLAND 2-90471/ATLANTIC RIPTIDE
13	15	20	72	DIRE STRAITS WARNER BROS. 2-25264 BROTHERS IN ARMS
14	12	11	10	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255 DOWN TO THE MOON
15	9	19	73	PINK FLOYD HARVEST CD 46001/CAPITOL DARK SIDE OF THE MOON
16	22	27	3	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058 THE WAY IT IS
17	14	13	21	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM THE OTHER SIDE OF LIFE
18	17	17	5	DAVID LEE ROTH WARNER BROS. 2-25470 EAT 'EM AND SMILE
19	11	10	12	EURHYTHMICS RCA PCD 1-5847 REVENGE
20	NEW	1	1	TINA TURNER CAPITOL CDP 46323 BREAK EVERY RULE
21	16	14	6	R.E.M. I.R.S. IRSD 5783/MCA LIFE'S RICH PAGEANT
22	NEW	1	1	TALKING HEADS SIRE CDP 46157/WARNER BROS. TRUE STORIES
23	21	15	17	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC TUFF ENUFF
24	25	25	20	STEELY DAN MCA MCAD 5570 DECADE
25	20	18	4	THE MONKEES ARISTA ARCD 8432 THEN & NOW... THE BEST OF THE MONKEES
26	26	22	17	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393 DOUBLE VISION
27	24	29	73	PHIL COLLINS ATLANTIC 2-81240 NO JACKET REQUIRED
28	30	—	2	LINDA RONSTADT ELEKTRA 9 60474-2 FOR SENTIMENTAL REASONS
29	19	21	60	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2 CHRONICLES
30	RE-ENTRY			HEART CAPITOL CDP 46157 HEART

CLASSICAL™				
Compiled from a national sample of retail sales reports.				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL
★ ★ No. 1 ★ ★				
1	1	2	8	DOWN TO THE MOON CBS MK-42255 2 weeks at No. One ANDREAS VOLLENWEIDER
2	2	1	37	BACHBUSTERS TELARC 80123 DON DORSEY
3	5	6	11	SYNCOATED CLOCK PRO ARTE CDD-264 ROCHESTER POPS (KUNZEL)
4	4	4	30	HOROWITZ: THE LAST ROMANTIC DG 419-045 VLADIMIR HOROWITZ
5	3	3	73	AMADEUS SOUNDTRACK FANTASY WAM-1791 NEVILLE MARRINER
6	6	5	18	BACH MEETS THE BEATLES PRO ARTE CDD-211 JOHN BAYLESS
7	7	7	6	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 VLADIMIR HOROWITZ
8	9	10	73	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041 CINCINNATI POPS (KUNZEL)
9	8	8	73	TIME WARP TELARC 80106 CINCINNATI POPS (KUNZEL)
10	14	16	4	SABRE DANCE PRO ARTE CDD-250 HOUSTON SYMPHONY (COMMISSIONA)
11	10	9	28	SWING, SWING, SWING PHILIPS 412-626 BOSTON POPS (WILLIAMS)
12	11	11	38	ORCHESTRAL SPECTACULARS TELARC 80115 CINCINNATI POPS (KUNZEL)
13	13	12	17	TELARC SAMPLER #3 TELARC 80003 VARIOUS ARTISTS
14	18	26	3	HOLST: THE PLANETS TELARC CD-80133 ROYAL PHILHARMONIC ORCHESTRA
15	12	13	73	STAR TRACKS TELARC 80094 CINCINNATI POPS (KUNZEL)
16	15	14	25	SONGS FROM LIQUID DAYS CBS MK-39564 PHILIP GLASS
17	16	15	14	BEAUTIFUL DREAMER LONDON 417-242 MARILYN HORNE
18	17	17	7	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 TE KANAWA, CARRERAS (BERNSTEIN)
19	22	18	19	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382 SAINT LOUIS SYMPHONY (SLATKIN)
20	20	20	5	ROMANCES FOR SAXOPHONE CBS MK-42122 BRANFORD MARSALIS
21	21	21	15	CELEBRATE AMERICA PRO ARTE CDD-263 HOUSTON SYMPHONY (COMMISSIONA)
22	24	25	26	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)
23	23	22	62	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)
24	19	19	21	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING
25	25	23	73	TELARC SAMPLER #1 TELARC 80101 VARIOUS ARTISTS
26	26	24	73	COPLAND: APPALACHIAN SPRING TELARC 80078 ATLANTA SYMPHONY
27	27	—	2	ANNIVERSARY LONDON 417-362 LUCIANO PAVAROTTI
28	NEW	1	1	TCHAIKOVSKY: 1812 OVERTURE LONDON 417-300 MONTREAL SYMPHONY (DUTOIT)
29	29	29	21	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120 CLEVELAND ORCHESTRA (DOHNANYI)
30	30	30	12	ECHOES OF LONDON CBS MK-42119 JOHN WILLIAMS

New Releases

ALBUMS

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

POP/ROCK

ANGELIC UPSTARTS Brighton Bomb

LP Chameleon CHLP 8603/Suite Beat/\$8.98
CA CHC 8603/\$8.98

LOU ANN BARTON Forbidden Tones

LP Spindletop SPT-107/P.A.R.A.S. Group/\$8.98
CA SPT-107/\$8.98

JIM FEMINO All Night Party

LP Road RR-1A001/\$9.98
CA RR-1C001/\$9.98

FOR AGAINST For Against

LP Independent Project IPO 19/Suite Beat/\$8.98
CA IPC 019/\$8.98

TOMMY KEENE Run Now

LP Geffen GHS 24128/WEA/\$6.99
CA M5G 24128/\$6.99

JEFF LORBER Private Passion

LP Warner Bros. 1-25492/WEA/\$8.98

CA 4-25492/\$8.98

THE PRETENDERS Get Close

LP Sire 1-25488/WEA/\$9.98
CA 4-25488/\$9.98

SLAYER Reign In Blood

LP Geffen GHS 24131/WEA/\$8.98
CA M5G 24131/\$8.98

VARIOUS ARTISTS Modern Girls (Soundtrack)

LP Warner Bros. 1-25526/WEA/\$9.98
CA 4-25526/\$9.98

VARIOUS ARTISTS Motown Time Capsule, Volume I—The 60's

CA Motown 5398MC/MCA/\$4.98

VARIOUS ARTISTS Motown Time Capsule, Volume II—The 70's

CA Motown 5399MC/MCA/\$4.98

COMPACT DISK

PETER CETERA Solitude/Solitaire

CD Warner Bros. 2-25474/WEA/\$15.98

FOUR TOPS Anthology Volumes I & II

CD Motown 6188MD 2/MCA/no list

MARVIN GAYE Marvin Gaye Live At The London Palladium

CD Motown/Tamla 6191TD/MCA/no list

BOB JAMES Obsession

CD Warner Bros. 2-25495/WEA/\$15.98

(Continued on next page)

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.

COMPACT DISK devotees who want to take their prize CDs with them when they travel have an array of Case Logic (303-444-4706) carriers to choose from. Among the company's newest offerings are two cases that hold 30 disks each, one that holds 15, and one for eight.

The PSCD-30 case (whose suggested retail price is \$29) has an outside pocket for a personal CD player, a rigid plastic tray that aligns the 30 disks, a nylon cover backed with foam padding, zippered closings, and a webbed handle that expands into a shoulder strap. There are also two slots in the tray for double CDs. Model CD-30 (\$26 retail) has the same specifications except for the pocket.

Audio Plus



For digital music on the go, Case Logic's model PSCD-30 carries 30 compact disks. The CD cases are offered in three different sizes by the accessories supplier.

The CD-15 features one double CD slot, has a pocket to hold the case of a disk in use, and, like the other models, boasts a nylon-and-foam-padding skin around a rigid plastic tray. This 15-CD holder carries

a suggested retail tag of \$14.95. The smallest case—model CD-8—has a nylon and foam construction and is equipped with a detachable shoulder strap that

ELROY'S ROY IMBER

(Continued from page 55)

there are some restraints that the [NARM presidency] puts on it. But it's well worth it. Next year I think I'll miss it. I'll still be on the board, but I'll miss what I'm doing now."

If music retailing can be an inherited trait, the business is definitely in Imber's blood.

His father, Jack, founded the company now known as Elroy; his uncle Sam Goody started the Sam Goody chain, which later became a subsidiary of the The Musicland Group. Now, with sons Bruce, 26, and Mitchell, 24, finding roles within the company, his family's involvement in the industry spans three generations.

But he has been careful not to build their careers at the expense of the morale of other employees.

"I make them work harder than anyone else, and I gave them less privileges than anybody else. It was never, 'Come in, here's your office. Now you're vice president of sales.'"

Both sons started working in the chain's flagship store, in the Roosevelt Field mall in Garden City, N.Y., at age 16. Upon finishing his CPA studies, Bruce started working as a bookkeeper and has since become involved with store design and advertising strategies. He represented Elroy at NARM's recent advisory meetings in San Diego.

Roy characterizes Bruce as "a creative person" and says Mitchell "relates better with the managers and people in the stores. He's also spent more time in the stores, and I believe he has a little more flair for the merchandising end of the business."

"My hope is that they will make a good combination. I see Bruce more or less as being the Elroy part of the business and Mitchell developing the Record World part."

GEOFF MAYFIELD

MOOD IS UPBEAT AT RECORD WORLD MEET

(Continued from page 55)

plishment has been cited gives more proof that Elroy is a people company. Earlier this year, the chain suffered the tragic loss of regional supervisor Hank Gelb and area supervisor Peter Mark in an automobile accident. A plaque in their honor is on display in the chain's Roslyn, N.Y., headquarters and will list each year's most outstanding manager.

Elroy honored four five-year managers: Joe Logatto, Wayne Ol-

sen, Ray Zanfini, and Barbara Simmons.

Other Record World convention highlights:

- The first label appearance by CBS act the Burns Sisters. An impromptu, a cappella chorus sung by the group at an after-concert cocktail party marked what may well be the performing debut of John Kotekki, the label's veteran vice president of sales and marketing.
- A showcase of A&M's Bricklin.

Many attendees raved about the band's cover version of the Beatles' "I Am The Walrus."

- Presentations by all six major record distributors. Most notable was that of RCA/A&M/Arista, which featured a "name that tune" contest based on new and older releases from those labels. Three compact disk players were awarded as preliminary prizes; a color TV was the grand prize.
- A vendors exhibition with

booths manned by three accessories distributors and two independent record distributors, and an in-house booth to explain the company's PCXT computer system.

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LABEL SCENE
... see page 85**



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JEM TEXAS IS THRIVING

(Continued from page 56)

gether with the idea of doing some import business together," says Gillespie. "I was also interested in their [independent labels] Passport and PVC, so we had a marriage and formed Jem Records Texas."

Gillespie and Dagan Inc. control 50% of Jem Records Texas. Jem East, which went public in August of 1984, owns the other half. Gillespie describes Jem East as primarily an importer and record label operator and says Jem Texas' main function is distribution.

"When we started, we carried two import inventories, one in New Jersey and one in Texas. But that didn't seem to make sense," says Gillespie. Except for compact disks and hot-selling LPs or tapes stocked locally, import orders are now pulled from the East Coast unit and shipped directly to accounts.

Imports have accounted for ap-

proximately 10% of Jem Texas' annual volume, according to Gillespie. That share has recently risen as a result of import-only releases of the Sting double album and "Risky Business" soundtrack as well as increased CD volume.

Domestic and import CD volume combined has recently tripled. Gillespie predicts CDs will account for about 30% of Jem Texas' fiscal 1986 volume. "But that number would be much higher—perhaps as much as 70%-80%—if we could have gotten the supplies we wanted." Should fill improve, he figures the configuration could account for 80% of his volume.

As for the LP, he says, "I think the downturn on black vinyl will happen more slowly than many people have been predicting.

"We are seeing lots of new people get into the business. Even though

we lose some labels [most recently, Rhino, Big Time, and Dream Team moved to majors], there are always new companies coming along," he says.

In the past four months, Gillespie has seen the soft Sun Belt economy hurt sales, but not significantly.

Scott Taylor, buyer for 87-store, Dallas-based Sound Warehouse, Jem Texas' largest account, says, "They've been particularly useful tracking down titles for us that we've been having a hard time finding." The Timex Social Club's "Rumors" album on Macola, distributed by Jem, became the hottest-selling 12-inch single in the chain's history.

"Business has been very good," says Gillespie, noting 70% growth during Jem's first year of operation and a 40% climb last year. This year, despite the region's weak economy, he expects 20%-25% growth.

NEW RELEASES

(Continued from preceding page)

RIC OCASEK
This Side Of Paradise
CD Geffen 2-24098/WEA/\$15.98

JIMMY REED
Compact Command Performances
CD Motown 6206MD/MCA/no list

LITTLE RICHARD
Compact Command Performances
CD Motown 6206MD/MCA/no list

DIANA ROSS
Anthology Volumes I & II
CD Motown 6197MD-2/MCA/no list

DIANA ROSS & THE SUPREMES
Greatest Hits Vol. 1
Greatest Hits Vol. 2
CD Motown 8029MD/MCA/no list

THE TEMPTATIONS
Anthology Volumes I & II
CD Motown 6189MD-2/MCA/no list

BLACK
BROW & HOLT
Wild Fire
LP Tad's TRD LP111585/\$7.49
CA TRD CT 111585/\$7.49

BURNING SPEAR
People Of The World
LP Slash 1-25524/WEA/\$8.98
CA 4-25524/\$8.98

GREGORY ISAACS
All I Have Is Love, Love, Love
LP Tad's TRD LP15586/\$7.49
CA TRD CT 15586/\$7.49

GENERAL KANE
In Full Chill
LP Gordy/Motown 6216GL/MCA/\$8.98
CA 6216GC/no list

NEW AGE

BAFFO BANFI
Ma, Dolce Vita
LP Innovative Communication KS 80 032/Suite Beat/\$9.98
CA KSMC 80.032/\$9.98

DAVID FLIPPO
New Age Variations
LP Inner Light IL1101/\$9.98
CA IL1101C/\$9.98

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

STEFAN KUKURAGYA
The Essence Of Sentiment
LP Inner Light IL1102/\$9.98
CA IL1102C/\$9.98

MERGENER/WEISSER
Phancyful Fire
LP Innovative Communications KS 80.053/Suite Beat/\$9.98
CA KSMC 80.053/\$9.98

MISTRAL
Fortunes Of War
CA Mistral FW 1001/\$8.98

PEAK
Ebondazzar
LP Innovative Communications KS 80.044/Suite Beat/\$9.98

PSYCHAUDION
Psychaudion I
CA Psychaudion Sound Sources 001/\$6.98

SOFTWARE
Electronic Universe
LP Innovative Communication KS 80.055/Suite Beat/\$14.98
CA KSMC 80.055/\$14.98

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.

AUDIO PLUS

(Continued from preceding page)

doubles as a belt. Retail price is \$7.50. All four cases are available in red, black, blue, or gray.

Case Logic offers to retailers a four-shelf unit that holds 24-40 cases.

There are music calendars galore available from Great Northern Publishing (206-285-6838). The 1987 line, which is ready now, spotlights Bryan Adams, Madonna, U2, Buddy Holly, Michael Jackson, a-ha, Led Zeppelin, David Bowie, Barry Manilow, Iron Maiden, David Lee Roth, Pet Shop Boys, Elvis Presley, Paul Young, Wham!, George Michael, Motorhead, Stryper, and Jim Morrison & the Doors.

Each 11³/₄- by 16¹/₂-inch calendar includes a full-color cover page and 12 color and black-and-white photo pages of the featured act. The calendars, which retail for \$8.95 each, have a wire-o binding with a hanging loop.

FOR WEEK ENDING OCTOBER 18, 1986

Billboard

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TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	156	AEROSMITH COLUMBIA PC-36865 (1980) ★ ★ No. 1 ★ ★ 40 weeks at No. One AEROSMITH'S GREATEST HITS	
2	2	164	ELTON JOHN MCA 37215 (1974)	ELTON JOHN'S GREATEST HITS
3	3	84	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
4	5	204	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
5	4	216	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
6	7	122	STEPPENWOLF MCA 37049 (1973)	16 GREATEST HITS
7	6	162	ELTON JOHN MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
8	8	164	THE WHO MCA 37217 (1971)	WHO'S NEXT
9	9	64	NEIL DIAMOND MCA 1489 (1974)	12 GREATEST HITS
10	10	114	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
11	12	36	MEATLOAF EPIC PE-34974 (1977)	BAT OUT OF HELL
12	11	170	STEELY DAN MCA 37214 (1977)	AJA
13	15	32	STEVE MILLER CAPITOL SN-16321 (1978)	GREATEST HITS 1974-1978
14	13	162	LYNYRD SKYNYRD MCA 1685 (1973)	PRONOUNCED LEH-NERD SKI-NERD
15	14	220	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
16	16	220	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
17	19	24	THE WHO MCA 1496 (1982)	THE WHO'S GREATEST HITS
18	22	16	CHICAGO COLUMBIA PC-33900 (1975)	CHICAGO IX - GREATEST HITS
19	17	154	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
20	20	20	STEELY DAN MCA 5324 (1982)	GOLD
21	18	28	HEART PORTRAIT PR-34799 (1977)	LITTLE QUEEN
22	28	8	LED ZEPPELIN ATLANTIC SD-19129 (1971)	LED ZEPPELIN IV
23	23	132	JANIS JOPLIN COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
24	21	92	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
25	24	150	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
26	25	68	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
27	27	164	STEELY DAN MCA 37220 (1980)	GAUCHO
28	38	8	PHIL COLLINS ATLANTIC SD-16029 (1981)	FACE VALUE
29	26	44	HEART PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
30	29	80	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4516 (1970)	COSMO'S FACTORY
31	30	126	MARVIN GAYE MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
32	31	214	THE WHO MCA 37003 (1978)	WHO ARE YOU
33	35	48	THE BEATLES CAPITOL SN-16021 (1976)	ROCK 'N' ROLL MUSIC VOL. II
34	34	126	BOZ SCAGGS COLUMBIA PC-36841 (1980)	HITS
35	32	72	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4515 (1969)	WILLY AND THE POOR BOYS
36	33	76	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4512 (1969)	GREEN RIVER
37	37	190	SPYRO GYRA INFINITY 37148 (1979)	MORNING DANCE
38	NEW		VARIOUS ARTISTS MCA 1692 (1978)	ANIMAL HOUSE SOUNDTRACK
39	36	170	JEFF BECK EPIC PE-33409 (1975)	BLOW BY BLOW
40	39	48	CHEAP TRICK EPIC PE-35795 (1979)	LIVE AT BUDOKAN

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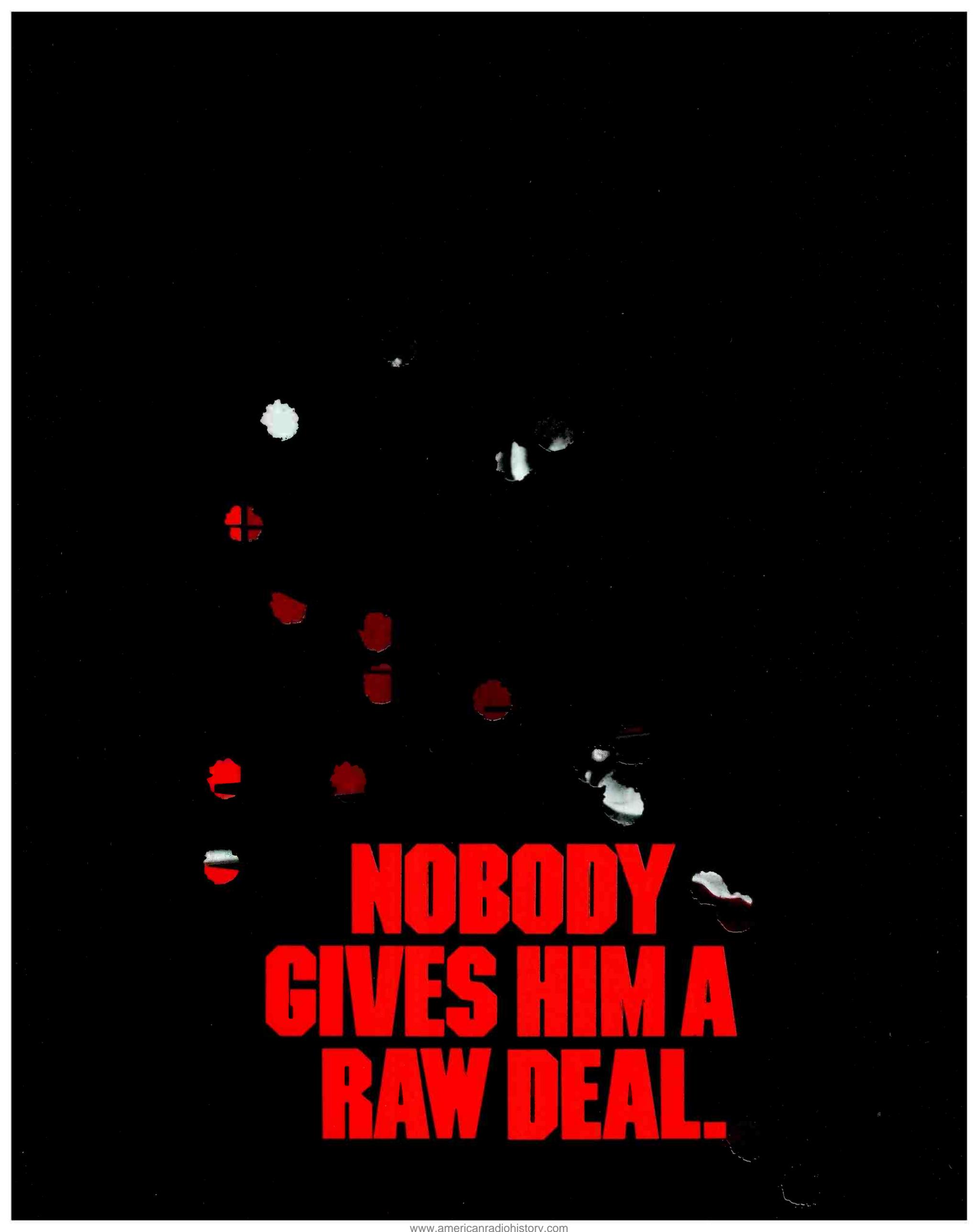
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- State of the Industry
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- Role of Future Technology
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- What does the Consumer Want?
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- Programming

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A DOZEN TITLES will be coming into Vestron Video's catalog via a joint venture deal between the home video manufacturer and Empire Entertainment. Vestron is spending \$35 million-\$40 million on the deal, which will give it worldwide video rights to all but one of the titles involved. Among the titles in the deal are "Decapitron" and "Robojox," which had budgets of \$8 million each. Lower-budgeted projects include "Ghoulies II," "Combat Zone," "From Beyond," and "Rawhide Rex." The deal is Vestron's second with Empire. The first deal brought such titles as "Ghoulies," "Re-Animator," and "Troll" to the company's catalog.

GROCERY STORE marketing techniques are being adopted by Continental Video, which will offer money-back coupons to consumers who rent its product during the holiday season. To push its November release of "Born American," the company will offer a coupon worth \$1 to consumers who rent the title. The coupons will appear in Video magazine and Video Times. Retailers who submit the coupons to Continental will get \$1 back and, in addition, a handling payment of 8 cents.

THE FIRST titles from Continental Video's distribution agreement with VCL Communications Ltd. will go on the market in November, when the company releases "Find The Lady" and "Deadly Encounter."

"CHRISTMAS STORIES" will be part of the CC Studio's ammunition in the fight for attention in the crowded Christmas marketplace. The program contains four stories: "Morris's Disappearing Bag," "The Clown of God," "The Little Drummer Boy," and "The Twelve Days Of Christmas." All the stories have been adapted from children's books noted for their quality, the company claims. List price on the title is \$29.95. Running time is 30 minutes.

CANADIAN EXERCISE star Charlene Prickett and CFAC television have signed a deal with Canadian Video Factory that gives CVF exclusive home video rights to Prickett's work. Prickett's "It Figures" series has been on Canadian television for 11 years, during which time she has produced 130 episodes. In the U.S., the show airs on the Lifetime cable network. CVF will begin releasing Prickett product in Canada in October; the first will be "No Jump Aerobics," which will have a list price of \$39.95.

CHILE AND PARAGUAY are the latest marketplaces into which MGM/UA Home Video Product has ventured. MGM/UA has signed a deal with Videoman Internacional de Argentina for release of its titles in those markets. Initial product will include "Gone With The Wind," "Dr. Zhivago," "Singin' In The Rain," "Brainstorm," "Fame," "The Dirty Dozen," and "Coma." MGM/UA claims the deal makes it the first U.S. major to have legitimate product in the Chilean and Paraguayan markets.

LICENSED PRODUCT based on toys will dominate Hi-Tops Video's release schedule in November. Four programs are coming out, three of them based on well-known toy lines: "Madballs," a 30-minute title that will sell for \$19.95; "My Pet Monster," which runs 60 minutes and will sell for \$29.95; and "Big Foot And The Muscle Machines," which runs for 53 minutes and lists for \$29.95. The program not based on a toy is "Rub A Dub Dub," which will run 60 minutes and list for \$29.95.

TWO DOCUMENTARIES are due from United Entertainment. "Bonnie And Clyde: Myth Or Madness" runs for 68 minutes and lists for \$49.95. It is narrated by Burl Ives and is part of the Famous Felons series. "Beyond Belief" is the second title; it has a running time of 94 minutes and a suggested list of \$59.95. "Beyond" deals with "actual psychic experiences," exploring ESP and faith healing.

PICTURE MUSIC International has acquired North American and Japanese rights to "Living INXS," a longform music video featuring the Australian band. In this country it will be released in cassette form by MGM/UA Home Video, and in Japan, Pioneer Artists will handle it. The concert, a royal command performance, was shot Nov. 4.

THE MUNSTERS are coming to video via MCA Home Video. Due out in December is "The Munsters' Revenge," a 1981 96-minute title starring Sid Caesar, Fred Gwynne, and Yvonne DeCarlo. List price on the title is \$39.95. Also due out from the company is a special Encore Edition laserdisk version of "Frankenstein," containing specially restored footage, photographs, and scenes replayed for study use. The laserdisk list price is \$29.98. "Captain America" and "Captain America II: Death Too Soon" are also on MCA's December release list.

THE ACCLAIMED BRITISH film "Letter To Brezhnev" is due out from Karl Lorimar Home Video in November at a list price of \$79.95. The feature tells the story of a British woman who falls in love with a Russian sailor and petitions the Soviet government to let her join him there.

TONY SEIDEMAN

Ad Campaign For Children's Line View-Master Launches \$3 Million Promo

BY MOIRA McCORMICK

CHICAGO View-Master Video, a division of the View-Master Ideal Group of Portland, Ore., is launching a \$3 million fourth-quarter advertising campaign to promote its Kidsongs children's video line.

According to Elliot Keyne, business director of the View-Master Ideal Group, the campaign will include radio and television spots, print advertising, a rebate and discount coupon program, a special Christmas promotion, and national spokesmen tours. "We're committed to becoming a major factor in the children's video market," says Keyne. "This is an aggressive campaign geared to create consumer awareness."

The View-Master Ideal Group, manufacturer of the View-Master three-dimensional viewer and other established children's products, decided to expand into video a year ago. "View-Master wanted to extend its business franchise, and video was a logical product extension," says Keyne. "Our goal is to provide high-quality, entertaining, collectible children's video. Parents are concerned that their kids watch good-quality TV, and video is a good alternative to TV programming. It can be controlled and monitored."

View-Master developed Kidsongs, described as "music video stories," with Warner Bros. Records and Together Again Productions (TAP). Warner Bros. is co-distributing the line with View-Master, and TAP is co-developing scripts as well as executing the filming and production work.

The 30-minute, \$19.95 cassettes

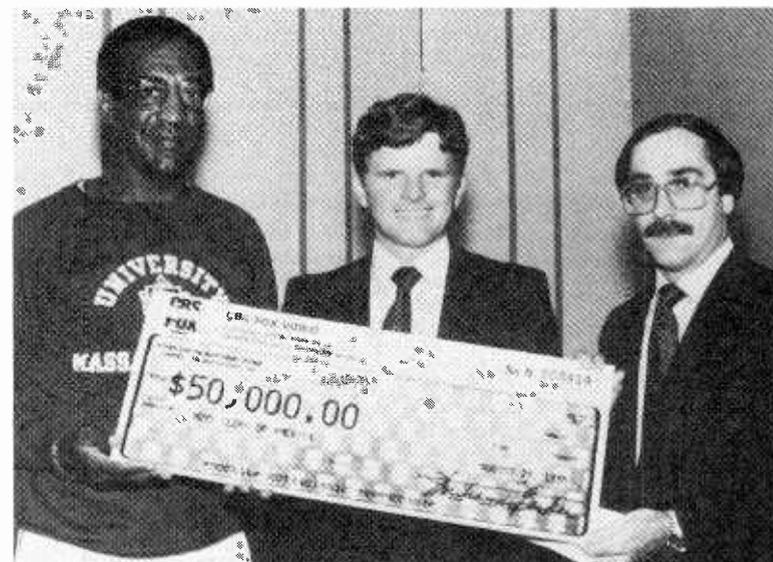
are designed for children ages 2-7. Keyne describes Kidsongs as "live-action music video shows, which take classic children's songs, update their sound to make them contemporary, and attach them to story lines." Each cassette is packaged with a sing-along lyric card.

Six titles are currently available: "A Day At Old MacDonald's Farm," "I'd Like To Teach The World To Sing," "Cars, Boats, Trains, And Planes," "Good Night, Sleep Tight," "A Day With The Animals," and "Sing Out, America!" Another four titles will ship at the beginning of 1987.

Each cassette features 10 to 12 children's songs, including "Frere Jacques," "London Bridge," "Bingo," "Hickory Dickory Dock," "This Old Man," and "A Tisket, A Tasket." The Kidsongs' live-action format and upbeat rendering of the songs "encourages kids to sing, dance, and interact," says Keyne.

View-Master had tested the videos before their May 1986 release, giving copies of "A Day At Old MacDonald's Farm" and "I'd Like To Teach The World To Sing" to 500 children and 500 parents in 13 cities. "Parents told us their kids watched

(Continued on page 64)



One For The Boys. CBS/Fox Video recently made a \$50,000 donation to the Boys Clubs of America. Pictured receiving the check are, from left, Bill Cosby, Robbie Calloway; director of government relations for the Boys Clubs; and Bob DeLellis, CBS/Fox Video's group vice president, consumer products division.

FOR WEEK ENDING OCTOBER 18, 1986

Billboard.

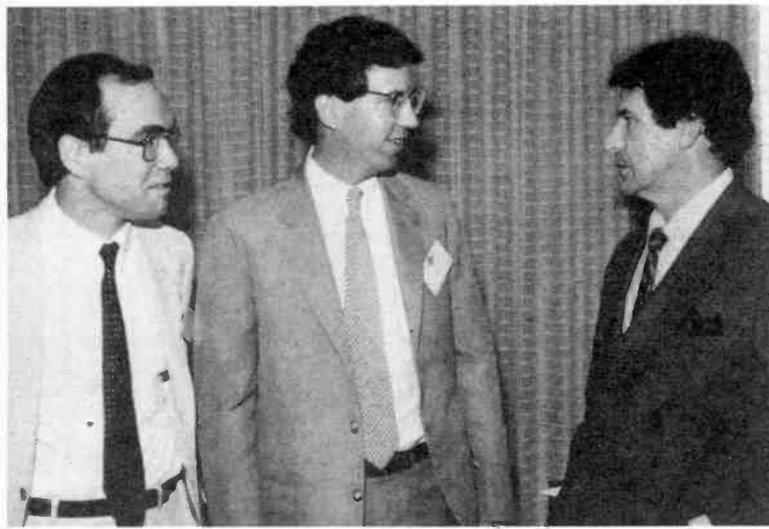
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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	7	MURPHY'S ROMANCE ♦	★ ★ NO. 1 ★ ★ RCA/Columbia Pictures Home Video 30649	Sally Field James Garner	1985	13	CED Laser	29.95 29.95
2	3	3	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	Laser	34.98
3	1	17	BACK TO THE FUTURE ▲ ♦	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
4	NEW ▶		BRAZIL ●	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R	Laser	34.98
5	8	5	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	13	CED Laser	29.98 34.98
6	NEW ▶		QUICKSILVER	RCA/Columbia Pictures Home Video 30665	Kevin Bacon Jami Gertz	1986	PG	Laser	29.95
7	7	7	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG	Laser	34.98
8	9	21	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	CED Laser	29.95 29.95
9	10	15	JAGGED EDGE ▲ ♦	RCA/Columbia Pictures Home Video 30591	Glenn Close Jeff Bridges	1985	R	CED Laser	29.95 29.95
10	4	7	DELTA FORCE ▲	Cannon Films Inc. Image Entertainment 15049	Chuck Norris	1985	R	Laser	34.95

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



Format Function. Executives from the 8mm Video Council discuss the creation of a mail-order software catalog for the format. Pictured, from left, are David Harney, council secretary and planning associate, consumer electronics division, Eastman Kodak; William Fisher, council treasurer and special products manager, consumer video products division, Sony Corp.; and Richard Quinlan, council chairman and national sales manager, video products, Aiwa America Inc.

VIEW-MASTER PROMO

(Continued from preceding page)

each tape in excess of 30-40 times in a 10-day period," says Keyne. "When we subsequently polled them to find out if they'd buy another Kidsongs tapes over the phone, sight unseen, 50% said yes."

View-Master is supporting its children's video line with extensive advertising. Two-page ad spreads appear in the September and October issues of Parents, Good House-

'We're also getting distribution in libraries and day-care centers'

keeping, People, and Working Mother magazines, using the tag line, "They are what they watch." The ads feature Kidsongs spokeswoman Mariette Hartley. The print ads also feature a \$5 rebate introductory offer, with the \$5 redeemable by sending in a coupon along with proof of purchase. The rebate offer is good through the end of the year, says Keyne. A \$5 discount coupon for Kidsongs is being offered in View-Master gift sets, he adds, which are available in toy and discount stores.

View-Master began a national TV ad campaign in early September. Spots are airing on shows that women ages 18-34 watch most heavily, "because they're most likely to have kids ages 2 through 7," says Keyne. "In November, we're starting a heavier campaign with spot market overlaps of the top 10 markets in the country."

A special TV-radio Christmas promotion is also being launched, titled Santa Claus Is Coming To Town. It involves 70 markets (50 radio stations and 20 TV stations), with 75-100 commercial spots on each. That promotion runs from October through Christmas, says Keyne.

View-Master has also put together an electronic news-release campaign concerning the role of Mike the Dog (featured in the film

"Down And Out In Beverly Hills") in Kidsongs titles "A Day With The Animals" and "Cars, Boats, Trains, And Planes."

Keyne says the company has launched a national shopping center tour, which hits 24 cities through the end of November. It involves multiscreen video demonstrations of Kidsongs product, along with songbook giveaways. Also on tour plugging Kidsongs is psychologist Stevanne Auerbach, who discusses the value and influence of children's toys and videotapes on regional TV and radio programs. In addition, says Keyne, a View-Master spokesman tour is slated for 10-20 cities in November and December.

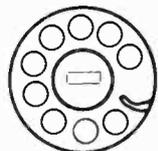
Keyne says discount and toy stores are the heaviest buyers of Kidsongs so far. "We're also getting distribution in video stores, record stores, bookstores, libraries, and day-care centers," he says. "By the end of the year, we expect to have sold a half-million total of these titles."

Special point-of-purchase materials have been developed for discount stores, involving a display which surrounds the TV monitor. "For video stores, we've developed a countertop display featuring Mariette Hartley," says Keyne.

View-Master plans to continue its Kidsongs line, and there are other lines on the horizon, according to Keyne. "We're looking at assessing opportunities for a new line next year," he says.

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	50	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	64	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	8	34	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
4	9	3	OUT OF AFRICA ▲	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	79.95
5	6	2	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
6	NEW ▶		DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R	79.95
7	4	17	KATHY SMITH'S BODY BASICS ●	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
8	3	35	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
9	7	231	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
10	14	42	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
11	5	61	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
12	NEW ▶		RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R	79.95
13	13	98	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
14	11	19	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
15	18	2	PLAYBOY VIDEO CENTERFOLD #3	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
16	17	46	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
17	22	54	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
18	NEW ▶		WILDCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R	79.95
19	NEW ▶		CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R	79.95
20	12	63	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
21	NEW ▶		THE JOLSON STORY	RCA/Columbia Pictures Home Video 6-20686	Larry Parks Evelyn Keyes	1946	NR	29.95
22	16	3	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13	79.95
23	33	2	F/X	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R	79.95
24	NEW ▶		CRITTERS	New Line Cinema RCA/Columbia Home Video 6-20666	Dee Wallace Stone M. Emmet Walsh	1986	PG-13	79.95
25	21	11	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	Animated	1986	G	14.95
26	15	8	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	Animated	1965	G	14.95
27	RE-ENTRY		PLAYBOY VIDEO CENTERFOLD #1 ▲	Karl Lorimar Home Video 501	Sherry Arnett	1985	NR	9.95
28	25	18	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
29	27	8	MIAMI VICE II-THE PRODIGAL SON ●	Universal City Studios MCA Dist. Corp. 80349	Don Johnson Philip-Michael Thomas	1985	NR	29.95
30	26	25	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
31	19	16	WHITNEY HOUSTON THE #1 VIDEO HITS ▲	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	NR	14.95
32	32	46	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
33	23	120	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
34	35	3	DICK CLARK'S BEST OF BANDSTAND ●	Dick Clark Video Vestron Music Video 1028	Various Artists	1986	NR	29.95
35	10	3	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13	79.95
36	20	80	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
37	31	2	20 MINUTE WORKOUT	Vestron 1033	Bess Motta	1986	NR	29.95
38	34	7	AN AMAZIN' ERA THE NEW YORK METS 25TH ANNIVERSARY	Major League Baseball Prod. Scotch Sports Collection Edition	New York Mets	1986	NR	19.95
39	39	22	AFRICAN QUEEN ▲◆	CBS-Fox Video 2025	Humphrey Bogart Katherine Hepburn	1951	NR	29.98
40	24	19	PLAYBOY VIDEO CENTERFOLD #2 ▲	Karl Lorimar Home Video 503	Teri Weigel	1986	NR	9.95

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Karl Lorimar Takes Can-Do Stance On How-To

By CHRIS MCGOWAN

LOS ANGELES Karl Lorimar Home Video is setting up a complex web of production and distribution relationships to create and market its how-to product, joining with companies ranging from the Ford Motor Co. to leading book publishers in order to see its product get a chance at success.

An increasing share of Karl Lorimar's catalog is made up of how-to videotapes. The Irvine, Calif.-based company shipped three new how-tos in September and will bow two more in November, making a total of 28 how-to titles overall. Eight to 12 more will come in 1987.

Several of the upcoming releases will have book and/or sponsorship tie-ins, and one of them—"How To (Really) Start Your Own Business"—will be supported by a \$50,000 sweepstakes giveaway.

"We've made a real commitment to this type of software, and we're being very aggressive in our marketing and sales efforts for how-to/instructional product," says Steve Gertz, product manager for Karl Lorimar. "We believe that this end in the video software business is the future," he says.

He claims Karl Lorimar is selling large numbers of instructional tapes. The firm divides its instructional product (some two-thirds of its catalog titles) into two groups,

how-to and sports and fitness, with the enormously successful Jane Fonda videos belonging to the latter division.

The Road To Achievement portfolio bowed Sept. 26 and includes three volumes: "Up The Corporate Ladder," "Winning At Work," and "Winning Entrepreneurial Style."

'We've made a real commitment to this software'

The tapes sell for \$19.95 apiece or \$59.95 together in a gift package.

Nov. 14 sees the debut of the \$14.95 "Professor Greenthumb's Guide To Good Gardening" and the \$29.95 "How To (Really) Start Your Own Business." A sweepstakes will back the latter video, a Karl Lorimar magazine joint-publishing venture, and the winner will receive \$50,000 to help start his or her own business venture.

Price points are kept low on the how-tos to induce sell-through. "If it's priced over \$20, retailers are reluctant to have it in an open display where people can pick it up and touch it and feel it. And these are very important elements in the buying process," Gertz says.

"The low price points will also encourage impulse buying and allow

more flexibility in distribution. The mass merchants have been telling us that they won't carry video unless it's \$20 or below," he says.

Using bookstores to move product is also a key element in the Karl Lorimar strategy. "We think videos and bookstores are a perfect match, because with some subjects you're better off seeing it than reading about it, so video is a natural. And with others the print medium offers the kind of detail that video can't provide," says Gertz.

In certain subjects, both media can play a role at the same time. "Behind The Wheel With Jackie Stewart" is a \$19.95 Karl Lorimar video for 1987 that will be tied to the book "Principles Of Performance Driving" by Jackie Stewart. "The Acupressure Facelift," part of the Lindsey Wagner's New Beauty series, will debut in March at \$19.95,

with an accompanying book set for release a month later.

"We're beginning to have success moving how-tos into bookstores such as Waldenbooks and B. Dalton," says Gertz. "It's a slow process. We're getting to know them, and they're getting to know us. But video is such a hot medium that book dealers are finding that it's drawing people into their stores. Many have accepted it and seen that it can sell in their stores."

Sponsorship is also part of the Karl Lorimar plan. "We're very aggressive in soliciting sponsorship for our videos, and we try to either get sponsors involved at the beginning or tie in later with them for promotional reasons."

Ford is sponsoring the Jackie Stewart video. "They put up all the production money, which was close to \$300,000. I believe that's the most

money involved yet in a how-to project."

Karl Lorimar instructional product will soon be aided by its KLTV (Karl Lorimar Video Television) consumer-awareness campaign. "We will be doing television and print ads for the campaign; we want to build brand awareness," comments Gertz.

Gertz sees longevity as a compelling attribute of the how-to/instructional category. "We're trying to get away from that two-month sales curve that you see with movie videocassettes, where you put all your money up front and in two months it's either a success or it's died. With how-tos, the information on the tapes is evergreen. We expect slow, steady sales over a long period of time. We're thinking long-term."

TV Episodes Boosted Cosby To Stardom 'I Spy' Series Bows On Cassette

NEW YORK Episodes of "I Spy," the series that boosted Bill Cosby to television stardom, are coming to the home video marketplace through the newly formed Briticin Productions Inc.

Briticin, a California-based manufacturer, will be selling "I Spy" packaged with two episodes to a cassette. List price on the product will be \$39.95.

All 82 episodes of "I Spy" will eventually be released, says Tony Marino, president of Briticin. Rights to "I Spy" were picked up after negotiations with Todd Fligner, president of T.F. Entertainment. "He had no way to market it properly or distribute it properly," says Marino, explaining how his company was able to pick up the rights to the programming.

Marino says he will be "disappointed with anything less than 6,000" units worth of sales on each of the titles in the "I Spy" series. He expects the other converted series his company will be marketing, "Matinee At The Bijou," to move 3,000 units a title.

"Matinee At The Bijou" is a series that ran for 64 episodes over a period of five years on PBS. Each "Matinee" episode runs for about 90 minutes. The shows try to re-create the atmosphere of a '30s movie theater. Included on the cassette is a film from either the western or horror genre, a chapter from a continuing film serial, a cartoon, and a newsreel. Such stars as Mae West, George Raft, Loretta Young, Charlie Chaplin, Cary Grant, and Gloria Swanson are included in just one early episode of the series.

While other small manufacturers have complained of an overcrowded marketplace, Marino says he has been able to assemble a network of distributors that includes Ingram Video, Sound Video Unlimited, and Schwartz Bros.

There is room for small companies in the business, Marino says. The combination of product that is "unique in nature" and experience can move product even into the

crowded home video marketplace, Marino claims. Marino and his partner, Bob Glickman, have each racked up about 10 years in the video business.

Another TV series being readied for the home video market by Briticin is "International Sport Adventure," which the company recently purchased from Viacom. Episodes from the series cover such topics as windsurfing, parachuting, and uphill auto racing. The company has also picked up some children's TV programming that was produced in Czechoslovakia,

and a package of horror shows.

Although many video retailers disdain TV-based programming, Marino believes it can be successful. Releases like "The Honeymooners" episodes "prove there is definitely a home video market for those type of shows," he says.

His company will eventually branch away from such product, however. "I wouldn't want to build an entire catalog of nothing but TV programming, but I certainly think there's a good place in the market for it," he says. TONY SEIDEMAN

September Certs Down '85 Numbers Much Higher

NEW YORK Gold and platinum video certifications in September by the Recording Industry Assn. of America lagged behind last year's totals for the same month. The sole exception was the platinum theatrical category, in which September awardees rose to 10 from 1985's eight.

However, the September gold total for theatricals dropped to 18 from 18 a year ago. Three nontheatrical titles were certified gold, as was one music video.

So far this year, 87 gold and 55 platinum theatrical awards have been granted. Last September, 116 theatrical titles had been certified gold, and 70 had been awarded platinum. In the nontheatrical category, 16 gold and 9 platinum awards have been granted for the year to date; last year, the corresponding period generated 94 gold and 40 platinum awards.

Embassy Home Entertainment and Thorn EMI/HBO (now HBO/Cannon) dominated the month's action. Embassy scored platinum with "A Chorus Line—The Movie," "The Sure Thing," "The Best Of Times," "The Emerald Forest,"

and "Kiss Of The Spider Woman" (the last is on Charter Home Entertainment, Embassy's sister company).

Thorn EMI/HBO garnered white metal with "Remo Williams—The Adventure Begins" and "The Hitcher." All of the above titles also won gold awards.

Embassy's "Eleni" was certified gold, as were "The Return Of The Living Dead," "Cease Fire," and "Maxie" for Thorn EMI/HBO.

Other theatrical winners were Warner Home Video's "After Hours" (gold and platinum) and MCA's "Out Of Africa" (gold and platinum) and "Gotcha!" (platinum).

"Baseball The Pete Rose Way" (Embassy), "Miami Vice II—The Prodigal Son" (MCA), and "An Amazin' Era—The New York Mets" (3M Co.) received gold awards in the nontheatrical category, and "Dick Clark's Best Of Bandstand" won music video gold for Vestron Music Video. Totals to date for 1986 in the latter category are 18 gold and 6 platinum. CHRIS MCGOWAN

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Retailers Discuss Collective Behind Closed Doors

BY EARL PAIGE

LOS ANGELES The trend of video retailers forming buying groups continues, but key participants in this activity have become uncharacteristically reluctant to speak about the topic.

'It was an interesting meeting, but that's all we are saying'

The initial meeting of one potential collective on Sept. 25 at the Mayfair Regency in Chicago was attended by prominent video retailers. Participants are downplaying the importance of the meeting and are not offering specific comment.

"No one from the group is talking to the media," says Allan Caplan, chairman of 16-store Applause Video in Omaha. "It was an interesting meeting, but that's all we are saying."

Even more reticent is Jack Messer, owner of Cincinnati's 14-unit The Video Store chain, who will only say that the list of partici-

pants previously revealed by a source "is not correct."

And yet it was not too long ago that both dealers were very willing to discuss the potential of the Chicago meeting (Billboard, Sept. 13). Earlier, Messer said, "It's more than just a buying group; it's a sharing of ideas and a cutting of costs." Caplan referred to the fact that bulk printing by such a group could cut per-unit costs "tremendously" for its members.

An industry attorney says, "They're probably worried that their present individual relationships with distributors will be jeopardized if in fact they are forming a buying group." Concerning the possible use of the Robertson-Patman Act against the group to prohibit price discrimination or antitrust action being taken, he says, "The fact that they are basically all from different parts of the country is a big factor in their favor."

Legal constraints are crucial for buying groups, according to Ed Empey, vice president of Video West, a 5-year-old buying group in Washington state. Empey, owner of the Lake Stevens Video store outside of Seattle, says, "Video West members all price product and rentals individually. We're

each independently owned. We never ever discuss price among us to avoid any sense of price fixing or standardization."

Gary Messenger, president of 12-store North American Video in Durham, N.C., was not at the meeting but was invited to attend. He says, "It was just Allan [Caplan], Jack [Messer], and a couple more."

Messenger's absence and his comment increases speculation concerning who actually attended the Chicago meeting. Besides Caplan and Messer, initial reports in-

dicated that Frank Barnako, president of 11-store Video Place in Herndon, Va.; Barry Rosenblatt, president of 28-store Video Library in San Diego; Steve Savage, president of four-store New Video in New York; and Hank Cartright, chairman of 38-store National Entertainment (Major Video) in Las Vegas, Nev., would attend.

Also expected were representatives from Movies To Go of St. Louis, which has 26 stores, and West Coast Video of Philadelphia, which has 58 stores. One source says presidents of the chains, Jim

Ellis of Movies To Go and Elliot Stone of West Coast Video, confirmed they could not attend.

Insiders say that internal politics is one of the reasons why the group organized by Caplan and Messer is so wary of discussing the meeting. Messer, Messenger, and Barnako are all directors on the national board of the Video Software Dealers Assn. Another VSDA director honoring the group's media embargo says he was not initially invited to the meeting but has been approached since that time.

FOR WEEK ENDING OCTOBER 18, 1986

Billboard.

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
★ ★ NO. 1 ★ ★						
1	1	18	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
2	2	55	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	5	55	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
4	8	17	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
5	4	13	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
6	6	18	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
7	3	18	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
8	12	27	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	79.98
9	11	18	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
10	10	50	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
11	13	46	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95
12	9	4	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
13	7	17	MICKY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
14	22	19	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
15	14	55	THE CARE BEARS MOVIE ▲ ◆	Samuel Goldwyn Vestron 5082	1985	24.95
16	21	32	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
17	20	30	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
18	18	2	RUPERT AND THE FROG SONG	Family Home Entertainment FI-198	1985	14.95
19	15	27	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
20	17	13	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
21	19	11	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
22	25	51	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	17.98
23	16	3	STAR FAIRIES	Family Home Entertainment FI-200	1985	9.95
24	23	27	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
25	24	11	GETTING READY TO READ	Children's Television Workshop Random House Home Video 88317-90	1986	No listing

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

First Northern California VSDA Meet Is A Success

LOS ANGELES The northern California chapter of the Video Software Dealers Assn. (VSDA) sold out exhibition space and grossed \$20,000 at its inaugural trade show in Oakland on Oct. 5.

The group's full-size trade show, held at the Oakland Con-

'A lot of people had never even heard of VSDA'

vention Center, drew more than 1,600 Bay area retailers and was supported by 76 registered exhibitors, including most major video manufacturers.

"It was gigantic, it was fantastic," says Ken Dorrance, president of the northern California VSDA chapter.

The group plans to make this an annual event. Unlike exhibitions held by the Los Angeles VSDA chapter, Dorrance says, the trade show was not tied to a regular meeting.

"It was strictly a place where the retailers could get together with the manufacturers and distributors to find out what's going on in the industry."

The northern California VSDA chapter has 150 members. There are more than 2,000 retailers in the Bay area, which is the fourth

largest video market in the country.

Dorrance says his group gave away more than 200 VSDA membership applications—"everything we had"—at the Oakland show.

"A lot of people had never even heard of VSDA," Dorrance says. "Nobody knows what VSDA does."

"We felt we created excitement for VSDA," he continues. "This is an example of what VSDA can do with support."

The show, free to retailers, included booths sponsored by every major home video manufacturer except MCA, Fox, and RCA/Columbia, according to Dorrance.

From the profits generated by the booths, the VSDA chapter will contribute \$3,000 to buy video equipment for a children's hospital in Oakland.

"Video has gotten a lot out of the Bay area—we think it's time we put something back," Dorrance says.

The chapter will mount another trade show in October, 1987. Dorrance says he anticipates 150-200 exhibitors at the next show, which will occupy the entire Oakland Convention Center.

CHRIS MORRIS

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

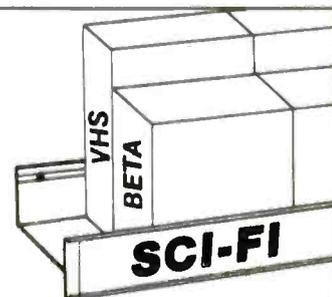
FILMS

- ACTOR**
Herschel Bernardi, Georgia Brown, Harold Gould
♠♥ USA 213-1088/VE/\$39.98
- AMOS**
Kirk Douglas, Dorothy McGuire, Elizabeth Montgomery
♠♥ Sony K0803/\$69.98
- BLACK WAX**
Gil Scott-Heron & the Midnight Band
♠♥ Sony R0234/\$29.98
- THE BLACK WINDMILL**
Michael Caine, Donald Pleasence, Clive Revill
♠♥ MCA 80098/\$89.98
- BLOOD MONEY**
Bryan Brown, John Flaus
♠♥ Sony K0444/\$69.98
- DR. JEKYLL AND MR. HYDE**
Kirk Douglas, Sir Michael Redgrave, Susan George
♠♥ Sony N0470/\$89.98
- INVITATION TO HELL**
Robert Ulrich, Joanna Cassidy, Susan Lucci
♠♥ Sony E0804/\$79.98
- KERRANGI**
Iron Maiden, Queensryche, Bon Jovi
♠♥ Sony R0471/\$29.98
- KEYSTONE**
Fatty Arbuckle, Charlie Chaplin, Mabel Normand
♠♥ Sony N0322/\$89.98
- LEGEND**
Tom Cruise, Tim Curry, Mia Sara
♠♥ MCA 80193/\$79.98
- METAL MANIA**
Nazareth, UFO, Uriah Heep
♠♥ Sony R0478/\$19.98
- RAND MCNALLY VIDEOTRIP TRAVEL GUIDE: NEW YORK CITY**
Tony Randall
♠♥ Lightning 8009/\$29.98
- RAND MCNALLY VIDEOTRIP TRAVEL GUIDE: HAWAII**
James Farentino
♠♥ Lightning 8008/\$29.98
- RAND MCNALLY VIDEOTRIP TRAVEL GUIDE: COLORADO SKI RESORTS**
Bob Beattie
♠♥ Lightning 8007/\$29.98

(Continued on next page)

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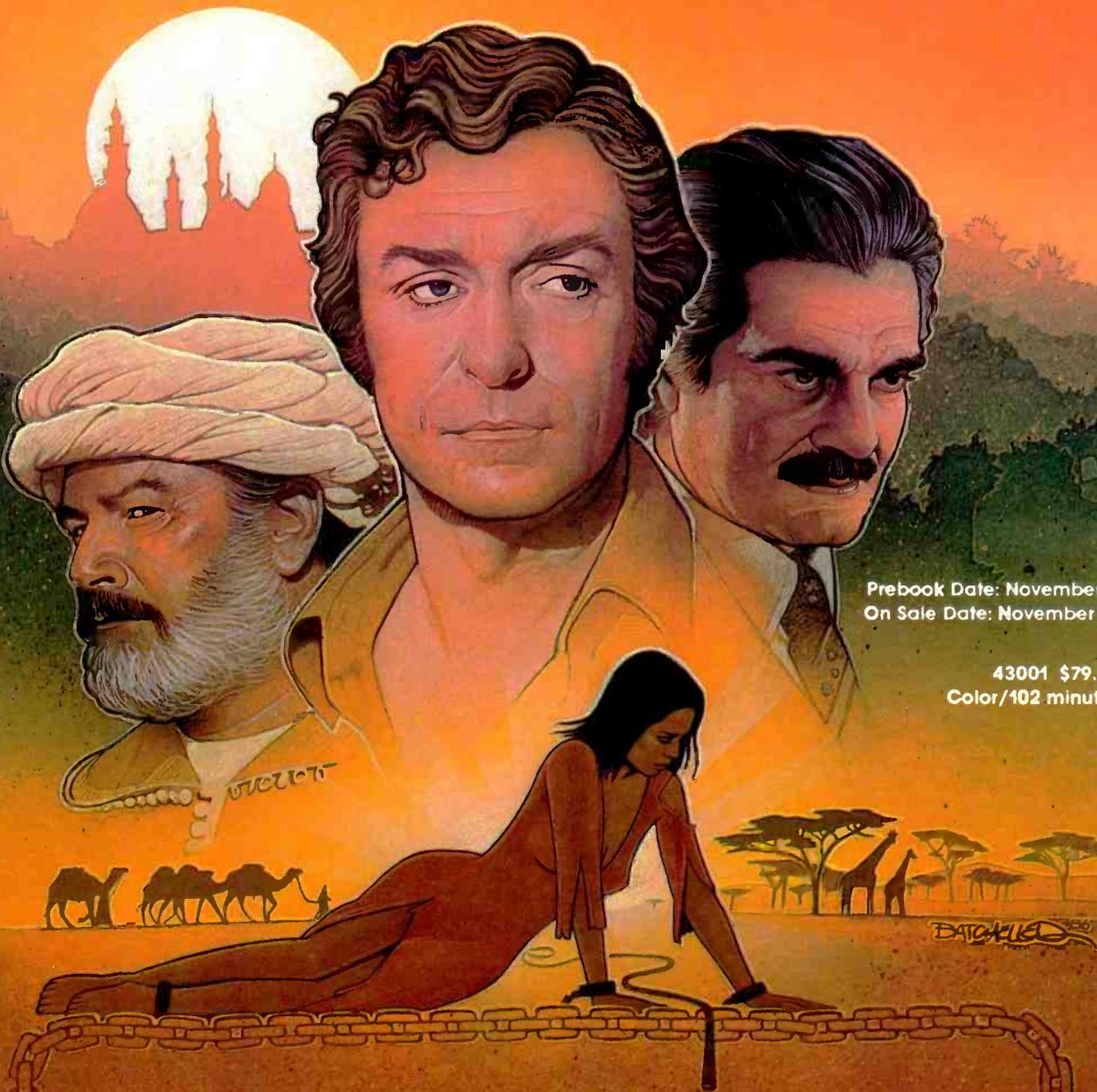
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REX HARRISON • WILLIAM HOLDEN • KABIR BEDI • BEVERLY JOHNSON
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MUSIC BY: MICHAEL MELVION SCREENPLAY BY: STEPHEN GELLER

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

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TRANS WORLD ENTERTAINMENT (U.S.A.)

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	1	4	OUT OF AFRICA ▲	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
2	29	2	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
3	2	3	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
4	3	10	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
5	6	3	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13
6	20	2	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R
7	8	19	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
8	5	9	IRON EAGLE	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
9	7	13	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
10	NEW ▶		WILDCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
11	NEW ▶		RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
12	4	11	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG
13	19	2	F/X	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
14	22	2	CRITTERS	New Line Cinema RCA/Columbia Home Video 6-20666	Dee Wallace Stone M. Emmet Walsh	1986	PG-13
15	9	17	JAGGED EDGE ▲◆	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
16	13	5	TARGET	CBS-Fox Video 7097	Gene Hackman Matt Dillon	1985	R
17	15	5	THE CLAN OF THE CAVE BEAR	CBS-Fox Video 6795	Daryl Hannah	1986	R
18	17	7	CLUE	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13
19	10	6	QUICKSILVER	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1986	PG
20	11	10	THE HITCHER ▲	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R
21	16	7	AFTER HOURS ▲	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R
22	14	13	WHITE NIGHTS ▲◆	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
23	18	8	YOUNGBLOOD	MGM/UA Home Video 800966	Rob Lowe Patrick Swayze	1985	R
24	21	23	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
25	30	3	SALVADOR	Hemdale Film Corp. Vestron 5167	James Woods Jim Belushi	1986	R
26	12	9	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13
27	24	10	DELTA FORCE ▲	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
28	NEW ▶		RAD	Embassy Pictures Embassy Home Entertainment 1308	Bill Allen Lori Loughlin	1986	PG
29	23	10	HOUSE ▲	New World Pictures New World Video 8525	William Katt George Wendt	1986	R
30	26	14	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
31	25	25	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
32	28	11	BRAZIL ●	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R
33	27	6	OFF BEAT	Touchstone Films Touchstone Home Video 1907	Judge Reinhold Meg Tilly	1986	PG
34	38	20	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R
35	31	19	ROCKY IV ▲	CBS-Fox Video 4735	Sylvester Stallone	1985	PG
36	32	21	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
37	33	22	AGNES OF GOD ▲◆	RCA/Columbia Pictures Home Video 6-20563	Jane Fonda Anne Bancroft	1985	PG-13
38	34	2	THE HOLCROFT COVENANT	HBO/Cannon Video TVA3003	Michael Caine Victoria Tennant	1985	R
39	36	49	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R
40	39	27	COMMANDO ▲	CBS-Fox Video 1484	A. Schwarzenegger Rae Dawn Chong	1985	R

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Video Adventure Is Secure In Foreign, Art Film Niche

BY MOIRA McCORMICK

CHICAGO With mass merchants and major chain stores flocking to the video business, the independent video retailer needs to discover and exploit a niche in order to thrive. An example of this kind of video pioneering is Video Adventure, a two-unit-chain in suburban Evanston here. The stores are owned and operated by Brad Burnside and specialize in offbeat art films and foreign language product.

Burnside, a newly elected national board member of the Video Software Dealers Assn. (VSDA), and his wife opened the first Video Adventure in 1980. He says that he "wanted to find ways that an indie like myself could build a strong, profitable business and stay there. I'm interested in marketing and survival for my own business and for those of people like me."

Burnside is a graduate of Northwestern Univ.'s radio, television, and film production program in Evanston. He had managed several Pacific Stereo stores for more than four years before founding Video Adventure. The first unit opened in a 300-square-foot storefront on Central Street and quickly outgrew that space. It then moved across the street to a 1,700-square-foot facility. Eventually, the 1,800-square-foot adjoining retail space was taken over by the flagship store. The second Video Adventure opened in south Evanston in October of 1984 and was 1,200 square feet in size.

From the beginning, Burnside stocked highbrow titles along with

the hits, gradually educating customers to the value of his inventory. "We just kept hammering on what Video Adventure meant," he says. "It meant a sophisticated, adventurous approach to home video. At first, people wouldn't rent a foreign film unless it was dubbed. Eventually, we got them to rent silent films."

Burnside says that as people became better attuned to the kind of videos the store carries, he was able to increase the number of offbeat tapes in stock.

He says, "Now I can afford to go out and buy some opera no one has heard of." Burnside's long-term goal, he says, is to show consumers they can do more with their VCRs than time shift and view A titles. Many B titles, such as "Brazil," "Dance With A Stranger," and "Dreamchild," move like A titles at Video Adventure, according to Burnside.

He remarks, "People say those can't compare with 'Jewel Of The Nile,' but some weekends, 'Jewel' will be on the shelves, and all copies of 'Brazil' will be out." Burnside stocks as many as 30 copies each of such titles as "After Hours," "Choose Me," "Paris, Texas," and "Blood Simple." Both Video Adventure units now have 10,000 titles between them, an inventory that is rotated between locations.

Burnside does carry the hits, however. He says, "We couldn't afford to buy the offbeat stuff if we weren't renting what's hot today. But turning over 49 copies of 'Raiders Of The Lost Ark' isn't interesting."

What Burnside won't stock is ma-

(Continued on next page)

NEW RELEASES

(Continued from preceding page)

RAND MCNALLY VIDEOTRIP TRAVEL GUIDE: SKI NEW ENGLAND
Bob Beattie
▲♥ Lightning 8008/\$29.95

RAND MCNALLY VIDEOTRIP TRAVEL GUIDE: SAN FRANCISCO
Jill St. John
▲♥ Lightning 8006/\$29.95

RAND MCNALLY VIDEOTRIP TRAVEL GUIDE: CENTRAL FLORIDA
Annette Funicello
▲♥ Lightning 8004/\$29.95

RED SKELTON'S CHRISTMAS DINNER
Red Skelton, Imogene Coca, Vincent Price
▲♥ Red Skelton, Imogene Coca, Vincent Price
▲♥ USA 213-1056/\$39.95

STAR TREK: THE CAGE
William Shatner, Leonard Nimoy, Jeffrey Hunter
▲♥ Paramount 01/SBI/\$29.95

STAR TREK: OBSESSION
William Shatner, Leonard Nimoy, DeForest Kelley
▲♥ Paramount 47/SBI/\$14.95

STAR TREK: WOLF IN THE FOLD
William Shatner, Leonard Nimoy, DeForest Kelley
▲♥ Paramount 36/SBI/\$14.95

STAR TREK: THE TROUBLE WITH TRIBBLES
William Shatner, Leonard Nimoy, DeForest Kelley
▲♥ Paramount 42/SBI/\$14.95

STAR TREK: THE GAMESTERS OF TRESKELION
William Shatner, Leonard Nimoy, DeForest Kelley
▲♥ Paramount 46/SBI/\$14.95

STAR TREK: A PIECE OF THE ACTION
William Shatner, Leonard Nimoy, DeForest Kelley
▲♥ Paramount 49/SBI/\$14.95

STAR TREK: THE IMMUNITY SYNDROME
William Shatner, Leonard Nimoy, DeForest Kelley
▲♥ Paramount 48/SBI/\$14.95

STAR TREK: A PRIVATE LITTLE WAR
William Shatner, Leonard Nimoy, DeForest Kelley
▲♥ Paramount 45/SBI/\$14.95

STAR TREK: RETURN TO TOMORROW
William Shatner, Leonard Nimoy, DeForest Kelley
▲♥ Paramount 51/SBI/\$14.95

STAR TREK: PATTERNS OF FORCE
William Shatner, Leonard Nimoy, DeForest Kelley
▲♥ Paramount 52/SBI/\$14.95

TAKE YOUR BEST SHOT
Robert Urich, Meredith Baxter Birney
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WILD WOMEN
Hugh O'Brian, Anne Francis, Marilyn Maxwell
▲♥ Playhouse/\$59.98

WITCHFIRE
Shelley Winters, Gary Swanson, David Mendenhall
▲♥ Lightning 9942/\$79.95

YOUR PLACE ... OR MINE
Tyne Daly, Bonnie Franklin, Robert Klein
▲♥ USA 213-974/IVE/\$39.95

YUMA
Clint Walker, Barry Sullivan, Edgar Buchanan
▲♥ Playhouse/\$59.98

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

Co-op Services Include Advertising, Marketing

Entertainment Network Helps Small Stores

BY JIM BESSMAN

NEW YORK A mom-and-pop video store support group has formed in Long Island, N.Y., to offer independent video stores the advertising and buying power of chain and franchise operations.

Entertainment Network of America Inc., based in Long Beach, seeks to promote a strong public image for local independent

stores through coordinated advertising, marketing, and merchandising efforts. Its goal is to provide member stores with a group identity so that they can compete with their stonger counterparts.

Founded in April by Sharon Sanders, the company aims to assist small stores' survival in the "rapidly changing" video industry.

"Because the industry is now

geared to the big stores, chains, and franchises, mom-and-pops are getting left out," says Sanders. "The Network gives independently owned and operated stores a way of networking together to get the same advertising and buying power of the bigger operations, even though they don't have that kind of money. This is important because the national chains can saturate the local market with ads, which the indie stores can't do."

For a monthly membership fee of \$250, Sanders guarantees purchase of at least one print ad per month tagging all area Network stores. "If one store spends \$250 on an ad, they get a \$250 ad. But if 10 spend \$250, they get the buying power of \$2,500. So we ask them to give up a little of their identity to be part of something bigger, so they look like a new store that's just popped up, that's part of a chain."

This procedure, says Sanders, is "tested and proven" with similar retail groups like Legend Pharmacies and True Value Hardware, (Continued on next page)



Rose's Record Breaker. The August VSDA convention in Las Vegas was a big hit for Ron and Ronnie Maslowski, owners of Take One Video in Meriden, Conn. The couple won the bat that Pete Rose used to break a National League record; he got five hits five times at bat for the 10th time in his career in an Aug. 11 game against the San Francisco Giants at Cincinnati. Embassy Home Video awarded the prize in a raffle to support the video "Baseball: The Pete Rose Way." Pictured, from left, are Ron Maslowski; Randy Bleimeister, senior vice president of distribution for Embassy; Ronnie Maslowski; and Alan Benjamin, Embassy's national accounts manager.



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VIDEO ADVENTURE TAKES A FRESH APPROACH

(Continued from preceding page)

material that is "inconsistent with our sophisticated, highbrow image. We carry 'Caligula' because it appeals to the film buff, but not 'I Spit On Your Grave.' We don't get much teen-age business or even much college student business."

Despite this situation, Video Adventure's locations near Northwestern Univ. have had a large hand in building its clientele, because of the patronage of the university's faculty and the nonstudents who reside there because of Evanston's intellectual atmosphere. "I wouldn't be here without the university, although I don't do much [business] with the students," Burnside says.

Video Adventure's customers, according to Burnside, are "a distinct group," which he had identified through extensive market research. "They're well-educated, half of them with graduate degrees. They're affluent, with average income from \$60,000-\$70,000."

Some 16,000 households are members of Video Adventure's rental club, according to Burnside. For a \$90 annual fee, members receive two free rentals, 10% off purchases, and \$1 daily rentals (nonmembers pay \$3 for rentals). In addition, members receive Video Adventure's monthly magazine and are eligible for special promotions, such as buying Video Adventure T-shirts at cost. "We have club members who drive in from a 30- to 40-mile radius," says Burnside. "Some even live in Madison, Wis. [180 miles away], and Indiana."

Burnside says Video Adventure recently completed a membership drive that raised \$25,000 in fees. An employee incentive program helped raise that tally: The employee credited with the most new membership signings won a free weekend for two in New Orleans.

Video Adventure's charity dona-

tions have also benefited employees. In one case, Burnside gave a VCR and free rentals to the local YMCA. The YMCA offered significantly discounted rates to Video Adventure employees in return.

Video Adventure engages in cross-promotions to further its image as an arts retailer, says Burnside. In October, the Central Street

'Eventually, we got people to rent silent films'

store is scheduled to participate in Gallery Night, an event in Evanston Arts Week, via a 74-minute presentation of the works of 10 Chicago video artists. The event, titled "Tales From Chicago," is presented by the Center for New Television.

"We're interested in the arts and creative projects," says Burnside. "It's something other video stores probably wouldn't think to do... I'd rather promote my business by doing something like this that benefits everybody instead of paying for another ad."

Burnside advertises in selected publications, including Reader, Chicago's free weekly, and a monthly newsletter published by Facets Multimedia, an art film theater. "We also run ads in the local Evanston paper, letting mainstream customers know what the new releases are," says Burnside.

In August, Video Adventure experimented with a targeted radio campaign on classical station WFMT-FM (Billboard, Aug. 30). The campaign was aimed at "classical, opera, and dance buffs," according to Burnside. "We're the only video retailer that's ever advertised on WFMT," he notes. "We ran two to

three 60-second spots a day for a week. When we ask new customers how they heard of us, 'WFMT' is still the No. 1 answer. We'd like to advertise with them again."

Video Adventure sometimes runs sale promotions on offbeat titles in a joint format with studios willing to help out. "Most co-op ads are a waste of time since you're in the same ad as everyone else," he says. One studio that has proven sympathetic to Video Adventure's cause is Embassy Home Entertainment, which ran a sale ad with the company on Ingmar Bergman films. "We take every opportunity to move our catalog," says Burnside.

As a VSDA board member, Burnside says he plans to concentrate on helping independent retailers "build a business that's viable down the road, after the Sears and Waldenbooks" have established themselves in the video business. Burnside is in the process of putting together a network of alternative retailers to aid in the acquisition and promotion of offbeat product.

"Of 30,000 video retailers, how many are going to carry Andy Kaufman's 'My Breakfast With Lassie'? There are less than 500 of those dealers, and they're routinely looking for interesting programs that will set them apart from the competition. There are a lot of suppliers out there who would like to reach these retailers, but it's just not cost-effective to mail 30,000 brochures to find the 500."

He says filmmaker Les Blank's company, Flower Films, and New-York based Corinth Video., have agreed to be a part of the network. Rhino Video of Los Angeles has also expressed an interest. He says, "There have to be a lot of people out there who want to sell to us. I'd like to see us share information."



NETWORK HELPS STORES

(Continued from preceding page)

members of which are independent entities sharing the group identity.

Entertainment Network currently numbers 12 stores in the New York boroughs of Brooklyn and Queens. Until it gains sufficient membership, Sanders will advertise in the local papers that are the most widely read within the stores' market coverage, then she will advertise in the major metropolitan dailies.

Sanders adds that when more stores join, Entertainment Network will be better able to obtain co-op funding through distributors.

In addition to the advertising function of the Network, Sanders has established a buyers group to allow members to secure product from a stronger position.

"Chains and franchises buy in bulk volume and get discounts that the average store buying only five to 10 copies doesn't get," she says. "With group buying power, our members should be eligible for the same volume discounts granted to major retailers."

Sanders says that she is establishing group payment and shipment policies to ensure drop shipping of product to individual member stores. Additionally, she is seeking to obtain for her members the more exclusive promotional materials usually reserved for bigger dealers.

While recognizing that her members are located in the same general vicinity, Sanders notes that each is given "protected territory." Depending on the locale, a store within a five- to 10-block radius of another that belongs to the group cannot be given Entertainment Network status.

"Instead of hurting each other, Network stores help each other out without competing with their direct [chain] competition," she says.

She adds that through membership cards given to customers at each Network store, courtesy rentals and purchases are available at other Network outlets.

"This lets the customer think that he's part of a big chain," she says, noting that customers looking for specific titles at stores lacking them are sent to nearby Network affiliates. "Some of our stores are fairly close to each other, but they're far enough away that it's not like sending them to their direct competitors."

Sanders says that Entertainment Network stores prominently display green identifying signs with white lettering and logo in the front windows. Among other benefits of membership, she adds, are special in-store promotional events as well as free access to industry functions, like a recent video seminar at which she spoke.

Sanders is looking to expand her video co-op concept nationally. She recently licensed the Entertainment Network name to Ellen Frankel, who will head a division of the company in Washington, D.C.

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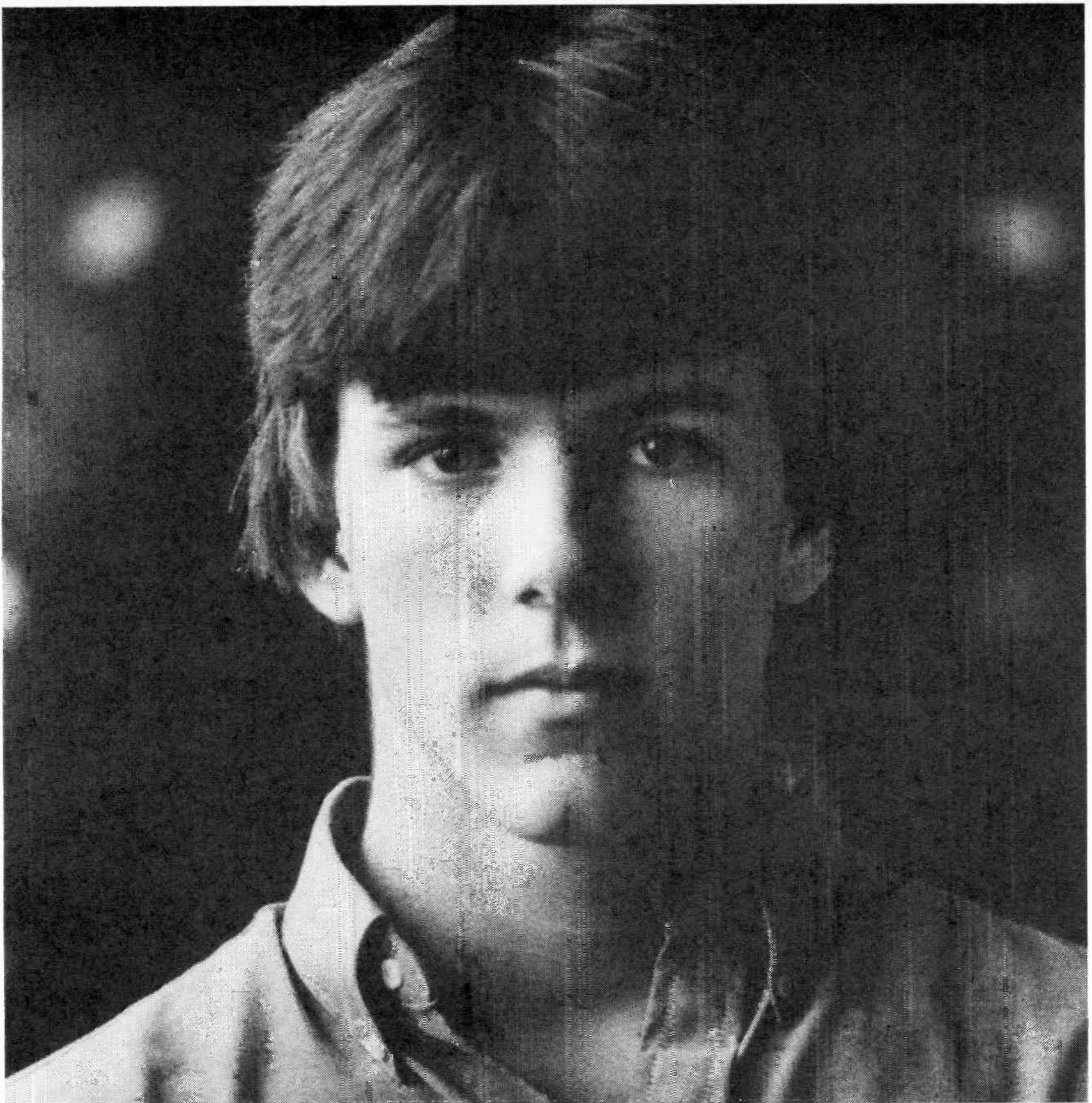
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HBO/Cannon Sees Growth In Cultural Product

BY AKIVA KAMINSKY

NEW YORK "There's resistance from video retailers to selling culture video. They don't know how to do it," says marketing director Tracy Dolgin, reflecting on his experience following the release this month of the last of 38 titles in the HBO/Cannon (formerly Thorn/EMI) Classic Performance series.

"Our goal is to try and raise awareness in the culture category so we can gain higher distribution levels. We're using a market-building as opposed to share-strategy approach to accomplish this, teaching the video retailer how to sell through properly."

Dolgin found that the culture-video audience is a lot broader than anyone had anticipated. "We went into shopping malls in late May and early June," he said. "Opera and ballet, exposed as a category and under specific titles, scored double digits in 'positive purchase intent.'"

Dolgin believes culture video will more than pay back: It will become a good source of incremental revenue for the video retailer. Some of the points he stresses:

- Market research suggests culture video is a viable category that will move through if the retailer stocks it.

- It is more a sell-through than rental product. The price point on Classic Performances is \$39.95, an attractive level to sell through compared, for example, to HBO/Cannon's Kids programming at \$14.95.

- VCR owners are trading up. Sound and image quality are now worthy of the subject. The market will grow on this basis alone.

More than 100,000 cassettes have been sold since the first releases came out in December 1984; sales in the Classic Performance series broke through 10,000 units on the most popular titles. Dolgin is satisfied with the results but hopes to improve the figures.

"Nobody's very happy with the sell-through and rental acceptance of this kind of product outside the major markets," he says.

Allan Caplan of Applause Video, with 16 outlets in Omaha, Neb., sees culture video as a viable narrowcast product. But outside New York City the interest just isn't there, he says. "I look for the 100% guaranteed easy sell-through." He does not carry the HBO/Cannon Classic Performance series.

According to Peter Balner, of Palmer Video, with 65 outlets in northern New Jersey, "Culture video, or any niche genre, has to be promoted either via mail or to an extremely specific group, and that's not what a video store has. We deal with a broad base."

In order to overcome video-retailer resistance, HBO/Cannon is implementing a marketing program built on research, a nationally advertised trivia contest, and alternate forms of distribution.

The centerpiece of HBO/Cannon's strategy to raise consumer

(Continued on next page)

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Valenti Decries Piracy In Japan, Calls For Action

BY SHIG FUJITA

TOKYO Adopting a no-holds-barred stance, Jack Valenti, chairman of the Motion Picture Assn. of America (MPAA), said here recently at a press conference that the problem of videocassette piracy is "most difficult and most serious, with losses most massive, by some strange irony, in Japan, generally considered one of the most law-abiding nations in the world."

Here on a three-day visit, Valenti had meetings with government and police officials. He said the movie industry was losing 40%-50% of all revenue from home video in Japan.

There are some 10,000 video stores in Japan and about 7,000 handle pirate product, he said. Of the 12 million-14 million videocassettes in Japan, half are pirated. Firm police action is crucial in fighting the pirates.

"They have to help trace and clamp down on the sources of supply of these illicit cassettes and root out the elements of organized crime that are deeply involved.

"We must tell the people of Japan that there is a thief in their community and that this thief is stealing what Japanese and American producers are creating for their benefit. We have to make the public appreciate that what the mind creates is no less valuable than what the hand produces," Valenti said.

He said piracy is a joint American-Japanese problem, and if no cure is found, piracy will ruin the Japanese film industry and cause U.S. efforts in Japan to collapse.

Also at the press conference were William Nix, MPAA vice chairman; U.S. actress Molly Ringwald; Japanese actor Koji Ishizaka; and Tan Ju Seng, MPAA's East Asia representative.

HBO/CANNON

(Continued from preceding page)

awareness is its recently announced Play For Keeps promotion. The culture category, one of six in the promotion, has a trivia question of its own and a corresponding grand prize: a trip for two to London's Royal Opera House, to be given both to the winner and the winner's retailer.

The promotion's 24-title display unit includes two cultural tapes along with contest entry forms. "This will encourage video retailers who normally stock movies to take other forms of video," says Dolgin. The promotion kicks off with ads in People and Time in late October. The drawing will be held in April.

In the final analysis, Dolgin believes growth areas lie outside video stores. "There are a fixed number [of stores] now, and they're not taking more copies." Consequently, HBO/Cannon works through distributors or rackjobbers specializing in book, record, and library sales. These distributors are setting up special sell-through and alternate-title plans in nonvideo outlets.



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Audio Track

NEW YORK

DONNA GARRAFFA AND **John Fair** have been working at **Unique Recording**, where producer **John Post** remixed and re-edited a 12-inch dance single called "Don't Make Me Wait." The song was originally produced by **Ed Terry** and is slated for release this month on **Tremper Records**.

Rap group **Hawk** has been mixing at **Sound Heights** in Brooklyn. Working with the band are engineer **Vince Traina** and assistants **Patricia Schiano** and **Milton Green**. Also there is heavy metal act **Evil Mask**, in session with engineer **Blaise Castellano**. Assistants are **Howard Clarke** and **Gerald Rogers**.

At **Giant Sound**, **Judy Collins** is working on material for her upcoming album. And **Marshall Crenshaw** was in working on music for the recently released **Francis Coppola** film, "Peggy Sue Got Married." Finally, **Bruce Jenner** was in to record a vocal track for a record commemorating **UNICEF's** "First Earth Run," a global event that will carry the Olympic torch from the United Nations building around the world.

Sadao Wantanabe was captured live at the **Bottom Line** by **Aura Sonic's ASL Mobile Video** remote recording unit for a Japanese radio broadcast. **Jim Anderson** handled the engineering and mixing. The mobile unit also recorded the **Duke Ellington Orchestra** at the Cathedral of St. John the Divine. The performance was recorded, engineered, and mixed to two-track digital by **Steven Remote**.

Boston-based act **Face To Face** recorded "Window To The World" for the recently released 20th Century Fox film "Jumpin' Jack Flash" at **Hit Factory** and **Power Station** with producer **Peter Coleman**. Coleman is known primarily for work with **Pat Benatar**.

Tommy Regisford has been mixing a project for **Jump Street Records** at **Blank Tapes Recording**. **Joe Ariotta** is at the desk.

LOS ANGELES

BERLIN HAS BEEN mixing its new project with engineer **Mike Shipley** at **Master Control** in Burbank. Also there, Atlantic act **Fire On Blonde** was in cutting a new single with producer **Derek Nakamoto**. Engineers were **Craig Burbridge** and **Robert Feist**. Other projects included Argentine act **ZAS**, in with producer **Kim Bullard** and engineer **Brian Malouf**. Malouf was also in mixing RCA's **Kenny Rogers** with producer **Jay Graydon**. Assistant engineers on these projects were **Ron Corbett** and **Amy Ziffer**.

At **Lion Share Recording**, Gefen group **Lone Justice** was in mixing its new album with producer **Jimmy Iovine** and engineer **Humberto Gatica**. Assistant engineer was **Ray Pyle**. Also in Studio A, **Kansas** has been working on vocal overdubs and mixing its next MCA project. **Thom Trumbo** is producing, with **Gatica** at the desk; **Pyle** again is assisting. And **Barbra Streisand** has been in working with

producer **Richard Baskin**, mixing a benefit performance for the American Women's Political Society. **Ed Greene** engineered the date in Studio B, assisted by **Laura Livingston**. Finally, **Dionne Warwick** has been in doing vocals for her new project for **Arista**. Producing are **Burt Bacharach** and **Carol Bayer Sager**. **Mick Guzowski** is engineering, assisted by **Ray Pyle**.

NASHVILLE

AT MUSIC MILL, **Harold Shedd** recently wrapped **Dobie Gray's** newest single for **Capitol EMI**. And **Joe Scaife** and **Mark Wright** are producing albums for **Kyle Petty**, **A Train**, and **New West**. Scaife and **George Clinton** are engineering these projects. Clinton has also been producing the **Frightened Band** with co-producer **Dino Zimmerman**. Producer **Ray Baker** recently was in with **PolyGram's Larry Boone**. The **Sneed Brothers** have been producing a new album on **Charly McClain**. Engineers are **Jim Cotton** and **Clinton**.

Comstock Records artist **Bobby Dale** was in **Chelsea Studio**, working with producer **Patty Parker**. Also working with **Parker** there is a family act, **Kellie & Company**, a three-sister group from Eastern Tennessee.

OTHER CITIES

SPORTS PERSONALITY AND former pro **Terry Bradshaw** was in **Dallas Sound Lab's Studio C** with producer **Jack Fliszar** for voiceovers on **Xerox's** new campaign. **Rusty Smith** engineered. In other commercial work at the Dallas-based facility, the **Dallas Cowboys** have just come in to begin work on their Christmas video. Producer **Dave Garner** was in using the Synclavier on radio spots for **Dewey Stevens Wine Cooler**.

Singer **Keta Bill** has been working at **Soundtrack Studios** in Sunnyvale, Calif., on her self-titled debut album. Co-producing with **Bill** are **Gregory Ercolino**, **John Sanders**, and engineer **Bruce Tambling**. Guitarists **Ronnie Montrose** and **Windham Hill's Michael Hedges** are slated to appear as guest artists.

Boz Scaggs was in at **Russian Hill Recording** in San Francisco overdubbing his most recent project for **CBS**. Engineering was **Bill Shnee**, assisted by **Gary Clayton**.

At **Southern Tracks Studios** in Atlanta, a 12-inch mix of artist **Harold Daniels'** new single was done recently. **Moses Dailey** produced; **Russ Fowler** engineered.

Former **Treacherous Three** rapper **Kool Moe Dee** has been wrapping the recording and mixing of his solo project at **Wire Sounds** in Teaneck, N.J.

At the **Music Annex** in Menlo Park, Calif., **CBS** artist **Chris Spheeris** recently completed mixing his latest new age release. The mix to digital two-track was carried out by engineer **Russell Bond**.

Program Will Feature Sting, Cher, Elton John 'Late Show' Seeks Studio Sound

BY CHRIS MCGOWAN

LOS ANGELES "The Late Show, Starring Joan Rivers" made its debut Oct. 9 with an audio system musical director **Mark Hudson** hopes "will revolutionize musical sound quality on television."

The live one-hour talk show, airing weeknights beginning at 11 p.m. EDT, is utilizing the same digital gear found in many recording studios in an attempt to re-create "studio sound" in a live setting for some of the biggest names in the music business.

Sting, Kenny Rogers, Belinda Carlisle, the Pointer Sisters, Elton John, Cher, Mickey Gilley, Stevie Nicks, George Benson, and David Lee Roth are among the acts slated for October appearances. The show will be delivered by satellite by the Fox Broadcasting Co. to independent TV stations.

"In the past, television audio has suffered from antiquated thinking, and a lot of great musicians have had a fear of sounding bad live on TV," comments Hudson, known for his musical contributions to films such as "Flashdance" and his musical comedy act the Hudson Brothers.

Says Hudson, "Now, thanks to MTV and 'Miami Vice,' you have small TV speakers delivering great sounds, and people have changed their thinking. We are going to attempt to re-create the sound quality of a recording studio on our set. That will include studying the songs to be played and working to re-create what made them special—such as certain delays and other effects."

"You've never heard gated echo on a drum sound before on television, for example," he says.

To deliver this quality, Hudson and sound designer **Tom Wilson** (who received Grammy nominations

for "Maniac" and "Crazy For You") paid special attention to the set's acoustical design and invested in such outboard equipment as a Yamaha SPX-90; a Lexicon Prime Time II digital delay processor; a Lexicon 224X digital reverb; an Aphex Aural Exciter type C; a Yamaha PM-3000C mixing console; and state-of-the-art AKG, Crown, Neumann, and Shure microphones.

"Once they hear the sound, we think a lot of musicians will prefer to come play on 'The Late Show,'" says Hudson. Future plans may include sending the audio digitally via a Sony PCM-1610 to the satellite, he says. "Fox has given me everything

I've asked for," says Hudson.

Besides working on the show's audio system, Hudson assembled a house band featuring the musicians **Vinnie Colautta**, **Randy Waldman**, **Beverly Dahlke**, **Brandon Fields**, **Steve Dudus**, and **Jimmy Johnson**.

"The Late Show" may not be the only recipient of Fox Broadcasting's emphasis on high-quality TV sounds. There are tentative plans for weekly worldwide satellite concert broadcasts beginning early in 1987. The 90-minute shows would air Saturdays on Fox-affiliated U.S. stations and Sundays in Europe (the Sky Channel) and Australia (Network 10).



Exclusive Tests. Ampex Corp. and Otari Corp. executives stand by their products after announcing a joint agreement under which Otari will exclusively use Ampex tape to test all its recorders. Shown, from left, are Tom Oelsner, parts manager of Otari; Ampex's Warren Simmons, senior product manager, audiotape products; Otari marketing manager John Carey; and Ampex's Bruce Pharr, marketing manager for audiotape products. Also pictured are the Otari DTR-900 digital multitrack recorder and Ampex 467 digital mastering tape.

SMPTE Meet Set For Oct. 26-31

NEW YORK Kicking off the 1986 Society of Motion Picture & Television Engineers (SMPTE) Convention here Oct. 26-31 will be a general reception sponsored by the magnetic tape division of **Agfa-Gevaert Inc.**

The reception is to be followed by an awards luncheon Oct. 25 at the Jacob Javits Convention Center, where the convention itself takes place. The reception runs from 11:30 a.m. to 12:15 p.m.

Citations and awards will be given for outstanding contributions to SMPTE and the audio/visual industry in the areas of service, research and development, and technological advancement. Agfa will also present its own Gold Medal Award, which honors the recipient for "outstanding leadership in the research, development, or engineering of new techniques and/or equipment."

This year's awardee is **Roland Zavada** of Eastman Kodak Co. Zavada will be cited for his work in improving the interface between motion picture and television imaging systems.

Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

A QUANTUM LEAP: **Quantum Sound Studios**, a new facility claiming to be the first SSL room in northern New Jersey, has opened its doors in Jersey City, N.J. The facility features a Synclavier digital audio system as well as an extensive complement of MIDI gear and synthesizers.

CHOICE OF THE PROS: Two mobile video units operated by **John Crowe Productions**, which has offices in Houston, Dallas, and Kansas City, have been chosen by ABC-TV for use during the National League Championship series between the New York Mets and the Houston Astros. The setup includes one large production trailer and a new tape and Chyron truck. Together, the two units have 13 cameras, five videotape recorders, two Chyrons, and still-store capability available to the pro-

ducers of the series.

TESTING, ONE, TWO, THREE: Belmont, Calif.-based **Otari Corp.** and the magnetic tape division of Redwood City, Calif.-based **Ampex Corp.** have pacted in a joint agreement under which the equipment manufacturer will test all its analog and digital tape recorders with Ampex tape. Otari will now package recorders it delivers in the U.S., Mexico, and Central and South America with Ampex Grand Master 456 analog or 467 digital mastering tape.

MUSE NEWS: **Jan Broner** has opened a new facility in Northridge, Calif., called **Muse Studios**. In addition to its recording studio, Muse features video facilities and live recording capabilities on a "venue-size" stage, with full lighting and concert sound. Equipment on hand includes a 28- by 24- by 8-inch Trident Series 75 board; an MCI JH-24 recorder with auto-locator; and a UREI/Hafler monitoring. Edited by STEVEN DÜPLER

Marketing Gives Townshend A Hit Radio-Only EP Forces Market Release

BY JIM BESSMAN

NEW YORK Because of swift responses to both retail and consumer demand, Atco/Atlantic Records has been able to turn what could have been simply an unsuccessful promotion for Pete Townshend's "Deep End Live!" videocassette into a strong video/album cross-marketing plan.

Last spring, Atco/Atlantic released to album radio a Townshend promotional EP bearing four tracks from the video. The purpose of that move was to draw consumer attention to the slow-moving video.

But to the label's surprise, reaction from radio—and empty-handed retailers—was so strong that an album release, previously unplanned, was forced.

"It was never our intention to put out this album," says Margo Knesz, Atco's general manager. "I didn't have a live Pete Townshend on my schedule for 1986 but was supposed to have 'Another Scoop' [a new studio album] scheduled. Now that's been put on hold until next year."

Separate full-length and mini-concert videocassette versions of Townshend's "Deep End" shows, taped last fall in Brixton, England, were released in April on Atlantic video. Knesz says that the programs "did well but not great."

Atco then decided to put out the radio-only EP to promote awareness of the new music and to make listeners aware that it was available only on video. "It was the same way we would use a single to promote an album, only in this case it was promoting a video," she says.

The EP was serviced to radio, with a notation stating that its mu-

sic could only be heard on radio or on the videocassette. But, says Mark Schulman, Atlantic Records vice president of advertising and video, response from programmers and tip sheets suggested a full album release was the way to go.

Says Knesz: "Radio jumped all over it with outstanding airplay, so my sales people were ready to kill

'We didn't want to release the album'

me. Retailers were asking for it, and there was no product to sell!

"Let's face it, concert videos aren't huge sellers," continues Knesz. "Music video hasn't taken off, so to speak, except for some top sellers, like Madonna."

In this case, she says, retailers wanted to buy product that turns over easily, "You can turn an album over faster than a video."

In the face of such demand, Atco decided that it had no choice but to release an album after obtaining permission from Townshend's management.

To help cross-merchandise the album and video and tie the two together aesthetically, the "Deep End Live!" album has been released with the same cover art as the video.

"We still think that when people buy an album, they can get excited enough about the music to want to get the video also," Knesz says. "Not every track on the video is on the album—many are on the video only." (The longer video version contains 18 cuts and runs for 87 minutes.)

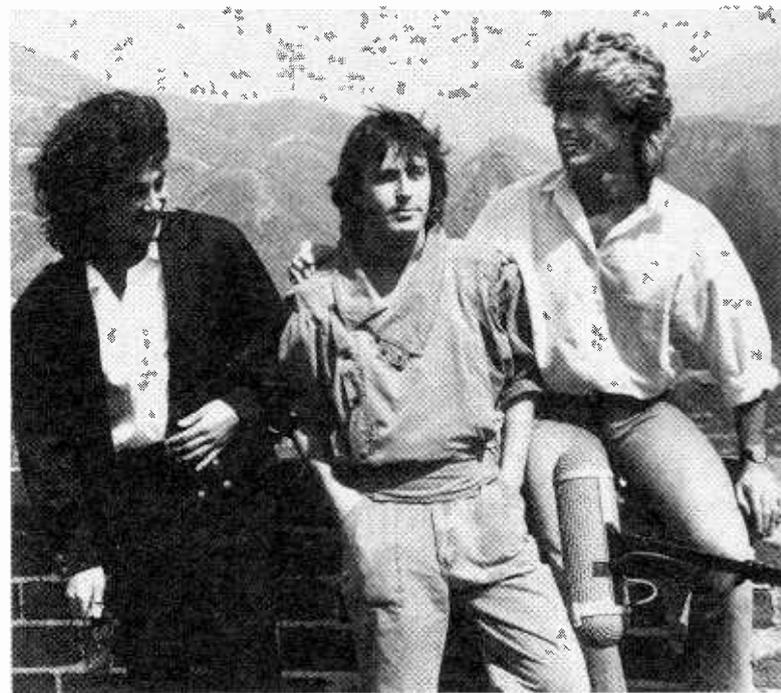
According to Knesz, the 10 tracks on the album are new in that they do not duplicate previ-

ously released Townshend solo performances. The first single is a cover of "Barefootin'," the lead track from the radio promo EP.

Schulman says that the "Barefootin'" segment from the videocassette has been pulled for use on MTV and other music video outlets and is tagged with both album and home video identification. He says that both products will be cross-promoted in advertising. A mail order piece of the video will even be included in the "Deep End Live!" albums and cassettes.

Other cross-merchandising tactics will include placing the video and album in retail outlets, "possibly side by side, in step-downs [as a] great Christmas package."

Knesz notes that, while no effect from the album has yet been seen on video sales, she feels that album sales can "bleed over for Christmas," if both products are merchandised properly.



Backs To The Wall. Wham's Andrew Ridgely and George Michael are shown with video producer Martin Lewis on the Great Wall of China. The three were there for the filming of Wham's "Foreign Skies," which has recently been released by CBS Fox Video.

Video Track

NEW YORK

POLYGRAM RECORDING artist Gwen Guthrie's video for "Ain't Nothin' Goin' On But The Rent" centers on a tongue-in-cheek theme about a heroic worker and "the victory of materialism." It was filmed on location in Manhattan with director Michael Oblovitz. Michael Owen produced for Z-Co Enterprises. The clip incorporates animation and special effects created by Windsor Video graphic designer Tom Leaser and animator Terry Koshel. Suzanne Rostok and Dave Leveen per-

formed postproduction work.

Showtime/The Movie Channel is slated to air a number of music programs this fall. Among them are Huey Lewis & the News' "Before!," a 30-minute documentary about the making of the video for "Stuck With You"; "Eric Clapton & Friends," an hourlong performance special featuring guest artists Phil Collins, Greg Phillinganes, and Nathan East; and Pete Townshend's "Deep End Live!," an hourlong concert from his recent "Face The Face" tour.

LOS ANGELES

PICTURE VISION recently completed Kenny Loggins' video for "Playing With The Boys," a single from the soundtrack album "Top Gun," on Columbia Records. It was filmed in one of the city's gymnasiums, where world volleyball champions were called upon to participate in a women vs. men match. Peter Israelson directed; Jon Small produced. Steven Saporita served as executive producer.

The Commodores' new video for "Goin' To The Bank" is a concept-

(Continued on page 80)

Stanley Donen Is Dancin' On Air After Directing Richie Clip

BY FRANK LOVECE

NEW YORK With his work on Lionel Richie's "Dancing On The Ceiling" video, Stanley Donen, director of such legendary '50s musicals as "Singin' In The Rain," "On The Town," and "Damn Yankees," is the first "old-line" Hollywood director to put his stamp of approval on the music video medium.

Although lately there has been an influx of big-name feature film directors onto the music video scene, they are mostly from the '70s and '80s crowd—William Friedkin, Allan Arkush, Paul Bartel, and Ridley Scott, to name a few. Among them, only Sam Peckinpah, the quintessentially '60s director of "The Wild Bunch," is from an earlier generation.

In true everything-old-is-new-again style, Donen has updated one of his most successful visual gimmicks for the Richie video, making it as fresh as when he first used it 35 years ago in a Fred Astaire musical.

For the clip, Donen reprised a routine he and Astaire made classic in the film "Royal Wedding." In that 1951 musical, Astaire appeared to be dancing on the walls and ceiling of his hotel room while singing "You're All The World To Me." In the Richie video, the artist and a troupe of dancers do likewise in a technical tour de force.

Donen says the unusual collaboration stemmed from the pair's involvement in the Academy Awards last March. "I was producing the Academy Awards show, and I asked Lionel to be on it," he says.

"I had never met him, so he asked me to come over and talk to him," says Donen. "He was in the studio recording 'Dancing On The Ceiling,' and after listening to the song, I asked him if he was aware that I had done a film with Fred Astaire dancing on the ceiling. I don't think he was, but by the night of the Oscars, I think he'd found out about it."

Glenn Goodwin, who co-produced the clip with Donen for Glenn

Goodwin & Associates, recalls that after the initial proposal was made, Richie and manager Ken Kragen arranged everything with Donen "and then called me in to produce it."

The video was shot during three days at Laird Studios in Culver City, Calif., with an additional day of location shooting done at Le Mondrian Hotel in West Hollywood. Sources close to the production estimate its cost at \$400,000, making it the most expensive videoclip ever produced (Billboard, Sept. 13).

The vertiginous effects were achieved using a slowly revolving room synchronized with a remote-controlled camera.

Three sets were used, two of them stationary: a complete room right-side-up; a complete room upside-down; and a revolving section of a room mounted on gimbals—two large rings fixed at right angles on an axis, ensuring that an object will remain suspended between them.

In the 1951 version of the stunt, a camera operator strapped to a harness actually revolved at the same speed as the room, while Astaire remained right-side-up.

For the Richie clip, however, a revolving, remote-controlled camera was used, and Los Angeles-based Composite Image Systems applied optical matting to show right-side-up dancers in the foreground and upside-down performers in the background.

"My whole history of doing musical numbers has been trying to show things that are impossible to do in real life," says Donen. He cites as examples films in which he used cartoons and live action shots together, double exposure, backward film, split-screen dancing, and other visual tricks.

It was in this context, says Donen, that he chose to shoot a music video. "I thought I could do a good musical sequence with Lionel's song. All anybody ever wants is a chance to do their best."

Richie, the 62-year-old Donen

says, "moves very well. He's very free and easy, and it's a pleasure to see him move. Obviously, he's not a trained dancer, but he learns very quickly."

In addition to the clip, a half-hour documentary titled "Lionel Richie: The Making Of 'Dancing On The Ceiling'" has been filmed for HBO. Karl Lorimar has obtained the home video rights to the cable special.

Donen is now in preproduction for three movies he will produce and direct—two musicals and a comedy—and he is also directing Richie's next video, for "Love Will Conquer All."

"I'm not fond of the word 'creating,'" says the director. "'Discovering' is much closer to what happens. Everything we do is taken from our experiences in life and from what we've read and seen and learned. Everything we create is already there—you just have to find it."

Billboard expanded pro-audio/video section

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New Videoclips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

A=440
Method To My Madness
 A=440/Casablanca/PolyGram
 Martin Fisher
 Brad Shaezle

AGENT ORANGE
Fire In The Rain
 This Is The Voice/Enigma
 Bill Henderson/Take 2 Productions
 Bill Henderson

CHRISTMAS
Big Plans
 In Excelsior Daylo/Big Time
 Michael Cudahy
 Cindy Kleine

THE COMMODORES
Goin' To The Bank
 United/Mercury/PolyGram
 Fiona O'Mahoney
 Nick Morris

THE DREAM SYNDICATE
Out Of The Grey
 Out Of The Grey/Big Time
 Chris Evans
 Keith Williams

EIGHT SECONDS
Kiss You (When It's Dangerous)
 Almacantar/Polydor/PolyGram

Alan Weinrib
 Stewart Dudley

FM/uk
Frozen Heart
 Indiscrete/Portrait
 Storm Thorgerson

THE GO-BETWEENS
Head Full Of Steam
 Liberty Bell And The Black Diamond Express/Big Time
 Vivian Horne/The Production Line
 Michael Geoghegan

BRUCE HORNSBY & THE RANGE
The Way It Is
 The Way It Is/RCA
 Helen Langrige
 Gerard De Thame

IT BITES
Calling All The Heroes
 The Big Lad And The Windmill/Geffen
 Dominick Anciano/Fugitive Film
 Sam Milne

ELTON JOHN
Heartache All Over The World
 Leather Jackets/Geffen
 Di Roberts
 Mike Brady

MIAMI SOUND MACHINE
Falling In Love (Uh-oh)
 Primitive Love/Epic
 Falcon Productions
 Errol Falcon

RIC OCASEK
Emotion In Motion
 This Side Of Paradise/Geffen
 Lisa Bryer/Glo Productions
 Tim Pope

LOU REED & SAM MOORE
Soul Man
 Soul Man (Soundtrack)/A&M

Ted Eccles, Whitney Green
 Gary Gutierrez

RENE & ANGELA
No How, No Way
 Street Called Desire/Mercury/PolyGram
 Simon Straker
 Mark Rezyka

THE SMITHEREENS
Behind The Wall Of Sleep
 Especially For You/Enigma
 Ken Weizer/Duke Productions Inc.
 Ken Weizer

TSOL
Colors
 Revenge/Enigma
 Tony Kunewalder/Musikfilm
 Tony Kunewalder

WALK THE WEST
Lonely Boy
 Walk The West/Capitol
 Joanne Gardiner/Georgian Communications
 George Bloom

Mahrer Wins Warner Award

LOS ANGELES Michele Mahrer, a director, cinematographer, and choreographer, is the recipient of the Warner Bros. Records Award in Music Video at the American Film Institute workshop.

The award, funded by Warner Bros., is meant to open a door for fresh new approaches to music video creation.

Mahrer, a graduate of the Australian Film and TV School and the National Institute of Dramatic Arts, is already working on a clip—"No Place Like Home"—with Warner country artist Randy Travis. Production is going on at AFI's television workshop, where she has access to state-of-the-art video facilities, a production budget of \$30,000, and the assistance of professional advisers in the video and music fields.

Mahrer was selected from among 132 applicants by a panel of judges selected by the AFI.

Billboard Awards Ceremony Set For Nov. 22

Indie Clips Sought In Competition

LOS ANGELES Billboard is soliciting independent music video clips for its 8th Annual Video Music Conference, scheduled for Nov. 20-22 at the Sheraton-Premiere Hotel here. Submissions must have budgets of \$10,000 or under. Three-quarter-inch tapes may be submitted to Billboard at 9107 Wilshire Blvd., Los Angeles, Calif. 90201. An industry panel consisting of professionals will judge the entries, with the winner receiving the prize for best overall independent production at the closing video awards ceremony Nov. 22.

VIDEO TRACK

(Continued from page 78)

al piece that features a cameo by Ray Parker Jr. It was directed by Nick Morris. Fiona O'Mahoney produced for Split Screen/MGMM Productions. Jeff Zimmerman served as cinematographer.

N. Lee Lacy/Associates was responsible for the clip for Peter Cetera & Amy Grant's duet, "Next Time I Fall." It was lensed at the Park Plaza Hotel in downtown L.A. with director Dominic Sena, who created a surreal look for the piece. Howard Woffinden pro-

duced. Lyn Healy was executive producer. The video supports Cetera's new Warner Bros. album, "Solitude/Solitaire." Other projects recently completed by the production company include the Beach Boys' "California Dreamin'," directed by Mick Kleber; Howard Hewett's "I'm For Real," directed by Sena; Lee Ritenour's "Earth Run," directed by Yuri Sivolop; John Eddie's "Stranded," directed by David Hogan; and the Outfield's "Every

Time You Cry," directed by David Fincher.

OTHER CITIES

BILLY IDOL is back on the scene with a video for "To Be A Lover," the first single off his new Chrysalis album, "Whiplash Smile." Currently airing on MTV, the performance piece was shot on location in London with director David Mallet. Jacqui Byford produced for MGMM Productions. Peter Sinclair served as director of photography.

WEA recording group Brighton Rock just wrapped a clip for "We Came To Rock." It's a performance piece that was directed by Stephen Surjik and produced by Allan Weinrib for Champagne Pictures of Canada. Chris Cooper edited. The video supports the band's debut album, "Young, Wild, And Free."

Edited by LINDA MOLESKI

Production companies and post-production facilities are welcome to submit information on current projects.



PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS ADDED THIS WEEK	WEEKS ON PLAYLIST
A=440 METHOD TO MY MADNESS PolyGram	BREAKOUT	
THE CITY WALK AWAY Chrysalis	NEW	
JOHN EDDY STRANDED Columbia	BREAKOUT	
EURHYTHMICS THORN IN MY SIDE RCA	POWER	
HAROLD FALTERMEYER/STEVE STEVENS TOP GUN ANTHEM Columbia	LIGHT	
FAR CORPORATION STAIRWAY TO HEAVEN Atco	NEW	
GENESIS THROWING IT ALL AWAY Atlantic	HEAVY	
IT BITES CALLING ALL THE HEROES Geffen	BREAKOUT	
ELTON JOHN HEARTACHE ALL OVER Geffen	ACTIVE	
LISA LISA & THE CULT JAM ALL CRIED OUT Columbia	LIGHT	
OUTFIELD ALL CRIED OUT Columbia	LIGHT	
POLICE DON'T STAND SO CLOSE TO ME '86 A&M	POWER	
PRETENDERS DON'T GET ME WRONG Warner Bros.	POWER	
LOU REED/SAM MOORE SOUL MAN A&M	MEDIUM	
JOE STRUMMER LOVE KILLS MCA	BREAKOUT	
THELONIOUS MONSTER TRY Epiaph	NEW	
TWO MINDS CRACK CRY CRY CRY Warner Bros.	NEW	
THE VENETIANS SO MUCH FOR LOVE Chrysalis	NEW	
POWER ROTATION		
A-HA I'VE BEEN LOSING YOU Warner Bros.	3	
BANANARAMA MORE THAN PHYSICAL PolyGram	4	
BELINDA CARLISLE I FEEL THE MAGIC I.R.S.	3	
CHICAGO 25 OR 6 TO 4 Warner Bros.	5	
COREY HART I AM BY YOUR SIDE EMI	4	
BILLY IDOL TO BE A LOVER Chrysalis	4	
JOURNEY GIRL CAN'T HELP IT Columbia	4	
KENNY LOGGINS PLAYING WITH THE BOYS Columbia	5	
RIC OCASEK EMOTION IN MOTION Geffen	4	
BILLY SQUIER LOVE IS THE HERO Capitol	4	
ROD STEWART ANOTHER HEARTACHE Warner Bros.	5	
WANG CHUNG EVERYBODY HAVE FUN Geffen	2	
STEVE WINWOOD FREEDOM OVERSPILL Island	5	
ZZ TOP VELCRO FLY Warner Bros.	5	
HEAVY ROTATION		
BON JOVI YOU GIVE LOVE A BAD NAME PolyGram	10	
DAVID + DAVID WELCOME TO THE BOOMTOWN A&M	8	
*ARETHA FRANKLIN JUMPIN' JACK FLASH Arista	5	
GLASS TIGER DON'T FORGET ME (WHEN I'M GONE) EMI	9	
*JANET JACKSON WHEN I THINK OF YOU A&M	8	
*BILLY JOEL IT'S A MATTER OF TRUST Columbia	11	
*DON JOHNSON HEARTBEAT Epic	6	
*CYNDI LAUPER TRUE COLORS Epic	8	
*LOVERBOY HEAVEN IN YOUR EYES Columbia	9	
*EDDIE MONEY TAKE ME HOME TONIGHT Columbia	9	
*ROBERT PALMER I DIDN'T MEAN TO TURN YOU ON Island	14	
PET SHOP BOYS LOVE COMES QUICKLY EMI	10	
*DAVID LEE ROTH GOIN' CRAZY Warner Bros.	8	
PAUL SIMON YOU CAN CALL ME AL Warner Bros.	7	
*TALKING HEADS WILD WILD LIFE Warner Bros.	5	
*TINA TURNER TYPICAL MALE Capitol	7	
ACTIVE ROTATION		
ARCADIA SAY THE WORD Atlantic	4	
*ART OF NOISE PARANOIMIA Chrysalis	13	
*BANGLES WALK LIKE AN EGYPTIAN Columbia	6	
PETER CETERA/AMY GRANT THE NEXT TIME I FALL Warner Bros.	6	
CINDERELLA NOBODY'S FOOL PolyGram	3	
FALCO THE SOUND OF MUSIK Warner Bros.	2	
SAMANTHA FOX TOUCH ME RCA	6	
FRANKIE GOES TO HOLLYWOOD RAGE HARD Island	3	
BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA	3	
HUMAN LEAGUE HUMAN A&M	4	
NU SHOODZ POINT OF NO RETURN Atlantic	9	
IGGY POP CRY FOR LOVE A&M	2	
SMITHEREENS BLOOD AND ROSES Enigma	21	
*TIL TUESDAY WHAT ABOUT LOVE Epic	5	
MEDIUM ROTATION		
BEACH BOYS CALIFORNIA DREAMIN' Capitol	3	
JAMES BROWN GRAVITY Scotti Bros./CBS Associated	4	
JASON & THE SCORCHERS 19TH NERVOUS BREAKDOWN EMI	3	
OMD (FOREVER) LIVE AND DIE A&M	3	
R.E.M. FALL ON ME I.R.S.	8	
TOTO I'LL BE OVER YOU Columbia	3	
PETE TOWNSHEND BAREFOOTIN' Atlantic	2	
WHAM! WHERE DID YOUR HEART GO? Columbia	3	
DANNY WILDE BODY TO BODY Island	6	
NEIL YOUNG WEIGHT OF THE WORLD Geffen	4	
BREAKOUT ROTATION		
BIG COUNTRY ONE GREAT THING Mercury/PolyGram	2	
CACTUS WORLD NEWS THE BRIDGE MCA	9	
CROWDED HOUSE DON'T DREAM IT'S OVER Capitol	2	
THE CURE BOYS DON'T CRY Elektra	7	
DEVICE WHO SAYS Chrysalis	2	
THE FIXX BUILT FOR THE FUTURE MCA	4	
F.M./u.k. FROZEN HEART CBS	2	
HOUSEMARTINS HAPPY HOUR Elektra	4	
IRON MAIDEN WASTED YEARS Capitol	6	
BEN E. KING STAND BY ME Atlantic	3	
LIMITED WARRANTY HIT YOU Atco	6	
YNGWIE MALMSTEEN YOU DON'T REMEMBER, I'LL NEVER FORGET PolyGram	5	
NEW YORK DREAM TEAM LET'S GO METS Vestron	4	
QUEENSRYCHE GONNA GET CLOSE TO YOU EMI	6	
THE RAINMAKERS LET MY PEOPLE GO-GO Mercury/PolyGram	11	
BRIAN SPENCE HEARD IT FROM THE HEART PolyGram	2	
GEORGE THOROGOOD REELIN' & ROCKIN' EMI	3	
LIGHT ROTATION		
BODEANS SHE'S A RUNAWAY Warner Bros.	3	
BRONSKI BEAT C'MON C'MON MCA	6	
E.G. DAILY LOVE IN THE SHADOWS A&M	3	
DREAM SYNDICATE OUT OF THE GREY Big Time	2	
TIM FEEHAN WHERE'S THE FIRE Scotti Bros./CBS Associated	4	
KTP ONE STEP PolyGram	9	
SCREAMING BLUE MESSIAHS WILD BLUE YONDER Elektra	11	
WALK THE WEST LONELY BOY Capitol	3	
NEW		
BOLSHOI A WAY I.R.S.	3	
THE BURNS SISTERS BAND I WONDER WHO'S OUT TONIGHT Columbia	3	
BILLY CHINNOCK SOMEWHERE IN THE NIGHT CBS	4	
CHRISTMAS BIG PLANS Big Time	4	
GO BETWEENS HEAD FULL OF STEAM Big Time	3	
JAMES SO MANY WAYS Sire/Warner Bros.	6	
MIRACLE LEGION THE BACKYARD Incas	3	
THEY MIGHT BE GIANTS PUT YOUR HAND INSIDE THE PUPPET'S HEAD Bar None	2	
TSOL COLORS Enigma	3	

* Denotes Sneak Preview Recurrent. ** MTV Exclusive. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	39	JOSE JOSE	PROMESAS	ARIOLA 6082
	2	2	3	EMMANUEL	TODA LA VIDA	RCA 7561
	3	3	9	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	4	6	15	GRUPO FLANS	FLANS	MELODY INTERNATIONAL 073
	5	4	27	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
	6	5	9	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
	7	7	49	YOLANDITA MONGE	LUZ DE LUNA	CBS 10379
	8	18	3	CAMILO SESTO	AGENDA DE BAILE	ARIOLA 6100
	9	9	55	MARISELA	COMPLETAMENTE TUYA	PROFONO 90439/CBS
	10	11	13	LISSETTE	FUGA	CBS 10409
	11	15	31	ROCIO JURADO	PALOMA BRAVA	EMI/ODEON 7500/RCA
	12	14	9	BEATRIZ ADRIANA	A PUNTO DE ...	PROFONO 90484/CBS
	13	12	3	FRANCO	YO CANTO	PEERLESS 2401
	14	8	45	DYANGO	POR AMOR AL ARTE	EMI/ODEON 7462/RCA
	15	16	5	NICOLA DE BARI	ENAMORARSE	CBS 11335
	16	19	7	CARIDAD CANELON	ATREVETE	SONOTONE 1401
	17	—	27	ALVARO TORRES	TRES	PROFONO 90455
	18	—	7	GLEN MONROIG	GLEN MONROIG	MAMOCU RECORDS 1003
	19	17	5	PANDORA	PANDORA	EMI/ODEON 77552/EMI-ODEON
	20	22	21	LUNA	MOTIVOS	TELE 010
	21	—	5	GUADALUPE PINEDA	TE AMO	TEAM 7003
	22	10	61	JULIO IGLESIAS	LIBRA	CBS 50336
	23	—	1	ANGELA CARRASCO	LA CANDELA	ARIOLA 6099
	24	—	41	JOSE LUIS RODRIGUEZ	EL ULTIMO BESO	CBS 30308
	25	—	3	MENUDO	REFRESCAME	RCA 7536
TROPICAL/SALSA	1	1	11	EL GRAN COMBO	Y SU PUEBLO	COMBO 2048
	2	3	51	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	3	2	9	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 143
	4	4	11	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541
	5	8	47	HANSEL Y RAUL	LA MAGIA DE	RCA 7469
	6	9	69	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345
	7	7	17	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	8	5	13	FANIA ALL STARS	VIVA LA CHARANGA	FANIA 640
	9	6	27	RALPHY LEVITT	SOMOS EL SON	BRONCO 139
	10	—	1	JOHNNY VENTURA	EL REY DEL MERENGUE	CBS 10440
	11	18	41	LA PATRULLA 15	NOCHE DE COPAS	RINGO 003
	12	—	1	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	13	12	3	MILLIE Y LOS VECINOS	SPECIAL DELIVERY	RCA 7535
	14	14	29	FERNANDITO VILLALONA	PARA MI PUEBLO TODO	KUBANEY 10017
	15	10	43	WILFRIDO VARGAS	LA MEDICINA	KAREN 96
	16	17	15	LA GRAN MANZANA	MANZANIZATE	MANZANA 500-12
	17	11	19	WILLIE ROSARIO	NUEVA COSECHA	BRONCO 142
	18	19	7	PAQUITO GUZMAN	LAS MEJORES BALADAS EN SALSA	TH 2411
	19	21	47	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	20	16	41	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
	21	23	39	CELIA CRUZ/TITO PUENTE	HOMENAJE A BENNY MORE VOL. 3	VAYA 105
	22	15	23	OSCAR D'LEON	OSCAR 86	TH 2399
	23	—	15	ORQUESTA LA SOLUCION	BRINDEMOS	TH 2400
	24	—	3	GRUPO NICHE	ME HUELE A MATRIMONIO	CODISCOS 21061
	25	20	29	LAS CHICAS DEL CAN	CHICAN	KAREN 92
REGIONAL MEXICAN	1	1	47	LOS YONICS	LOS YONICS	PROFONO 90448
	2	2	7	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
	3	6	21	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	4	4	15	LOS CAMINANTES	AMOR SIN PALABRAS	ROCIO 1007
	5	3	23	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	6	13	3	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDDIE 1360
	7	11	15	LISA LOPEZ	LISA LOPEZ	MUSART 6012
	8	5	29	LA MAFIA	LA MAFIA 1986	CBS 84320
	9	—	1	BRONCO	BRONCO	ARIOLA 56088
	10	9	39	LOS TIGRES DEL NORTE	EL OTRO MEXICO	PROFONO 90456
	11	—	1	LOS CADETES DE LINARES	YERBA, POLVO Y PLOMO	RAMEX 1168
	12	—	17	GRUPO EL TIEMPO	CADA DIA MAS	ROCIO 1088
	13	8	69	LOS BUKIS	ADONDE VAS	PROFONO 90425
	14	—	27	GRUPO PEGASO	EL ANDARIEGO	REMO 1015
	15	20	45	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	16	—	9	VICENTE FERNANDEZ	DE UN RANCHO A OTRO	CBS 20743
	17	—	1	CARLOS Y JOSE	CANCION DE UN PRESO	FREDDIE 1364
	18	—	43	LOS BONDADOSOS	POR QUE ME HACES SUFRIR	PROFONO 90437
	19	7	7	LOS TAM Y TEX	LA SUAVECITA	RAMEX 1159
	20	25	11	LOS INVASORES DE NUEVO LEON	NO HAY NADA ETERNO	FREDDIE
	21	17	67	JOAN SEBASTIAN	RUMORES	MUSART 6005
	22	15	9	GRUPO FLASH	GRUPO FLASH	TH 2395
	23	12	35	GRUPO PEGASO	COMO UNA ESTRELLA	REMO 1013
	24	—	3	GRUPO LIBERACION	ESTRENANDO NOVIO	DISA 1221
	25	18	53	LOS CAMINANTES	15 EXITOS	LUNA 1110



Spicy Deal. Mexican recording artist Emmanuel, second left, and RCA/Ariola Records International president Gregory Fischbach shake hands on an expanded agreement between the popular balladeer and the record company. Also pictured are RCA/Ariola-Mexico general manager Javier Migoya, left, and Emmanuel's manager and father, Senior Raul Acha.

LATIN NOTAS

by Enrique Fernandez



HE'S DOING IT HIS WAY. Puerto Rican singer Danny Rivera, widely respected as one of the most talented artists in Latin pop, records for his own label, **Discos DNA**. There have been offers from major record companies, but so far "they have not been worthy." Rivera knows the majors have a great promotional advantage, but for the time being, he'd rather be on his own.

"I can control the quality of my productions this way. And economically, it's much better. Of course, I also have to work a lot harder." Working independently, Rivera has managed to place his records in his native Puerto Rico, where he is considered a superstar, and the Latin U.S., Colombia, Venezuela, Panama and Costa Rica. "I'm well-placed but not well-promoted. Still, I have decided to sacrifice the promotional advantages for the sake of my independence."

In order to maintain his status in the Puerto Rican market, Rivera has had to release six or seven records in the past three years. "Puerto Rico is such a small market that it requires an increase in record production," explains Rivera. In spite of the hard work, he prefers it this way, for the time being. "The major companies promise to make you famous, but the reality is something else." A few years ago, Rivera was signed to TH, a strong Venezuelan-based indie, whose forte in the U.S. and Puerto Rico is salsa dance music.

On stage, Rivera is a riveting performer. His style gives the impression of a pure improvisation, since he will start up a song, apparently on a whim, then change to another, which he may sing a cappella or with the band, and then change again. In fact, his performances are carefully structured so he can size up a crowd and make those changes. Rivera never misses a beat, and his performances are always exciting, leaving the audience asking for more. A distinguishing characteristic is a powerful voice that can soar with a love ballad, or get funky with a Caribbean tune.

Rivera plans a New York show next year. In the meantime, he is playing throughout Puerto Rico in a tour sponsored by **Bacardi Rum**, and he is working on a new album, which will feature collaborations with Latin jazz whiz pianist **Michel Camilo**.

THE FIRST INTERNATIONAL Latin American Roadshow was convened by **WEA International** chairman **Nesuhi Ertegun** and vice chairman **Ramón López** in Cancún, Mexico. The two-day conference presented American, international, and Hispanic product to WEA's Latin affiliates and licensees.

Latin product presented at the roadshow included upcoming releases by Brazil's **Gilberto Gil**, **Kid**

Abelha, and **Ultraje A Rigor**; Spain's **Miguel Bosé**, **Objectivo Birmania**, **Angeles de Infierno**, **La Union** and **De Diego**; Mexico's **Faustino López** and **Patricia Santos**; and Chile's **Los Prisioneros** and **Aparato Raro**. In addition, conference participants were shown a video by Elektra artist **Rubén Blades**, and there were showcase performances by artists **Rocio Banquells**, **Orietta Aguilar**, **Lara y Monarrez**, and **Ricky Luis**.

Executives attending the roadshow included WEA's **Stephen Shrimpton** and **Keith Bruce**, and WEA affiliate directors **Roberto Ruiz** from Argentina, **Andre Midani** from Brazil, **Rene Leon** from Mexico, and **Saul Togarro** from Spain. Also on hand were representatives from WEA's licensees in Chile, Uruguay, Venezuela, Ecuador, Guatemala, Colombia, and Peru.

According to Bruce, who is director for Asia and Latin America, "The meeting coincides with our strong move into Spanish-language repertoire, including the recent signing of Miguel Bosé." Bruce asserted that WEA expects "great growth in this marketplace."

WHEN DO THEY SLEEP AROUND HERE? Tuesday nights at New York's legendary **Copacabana** club are devoted to Latin music—as are Saturdays—and they are as hot as anything on the weekend. Last week, Venezuelan salsa star **Oscar D'Leon** played to a full house of revelers that kept going until the wee hours without the least concern for Wednesday being a working day.

Journalist/promoter **Jesse Ramirez** has been organizing these Latin nights at different Manhattan venues for the past several years. The **Copa** nights, which have been going on for about three years now, have been the most successful. Tuesdays and Saturdays a full house of sharply dressed Latin music lovers turn up for the partying, which always features live performances by topnotch salsa talent like **D'Leon**. It used to be that salsa was found in uptown clubs and downtown jazz venues, but Ramirez has moved the music right smack into the heart of midtown limo country.

SPANISH SINGER Bertín Osborne is known in the Latin U.S. more for his appearances in the Spanish-language fanzines than for his music. The handsome and fashionable Osborne has been prime subject matter in the popular press, but now that he has been signed by **EMI**, we can expect a big campaign in the Latin U.S. market.

Osborne's former label, Spain's **Hispavox**, is now owned by **EMI**, and the major is looking into the international potential of some of the indie's talent.

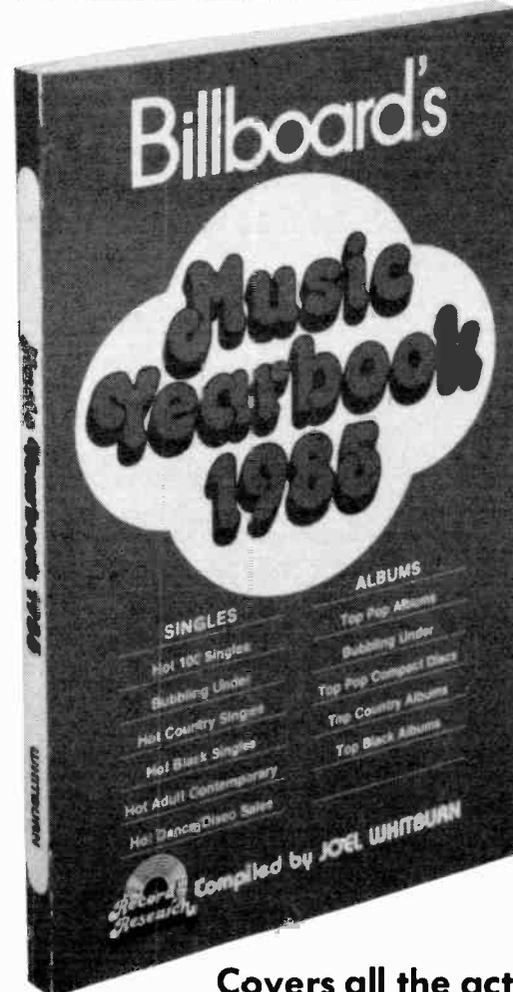
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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	3	2	3	EMMANUEL RCA	TODA LA VIDA
2	1	4	3	FRANCO PEERLESS	TODA LA VIDA
3	2	1	3	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
4	4	3	3	ROCIO DURCAL ARIOLA	LA GUIRNALDA
5	7	5	3	PANDORA EMI	SOLO EL Y YO
6	6	22	3	LOS YONICS PROFONO	CORAZON VACIO
7	5	6	3	BEATRIZ ADRIANA MELODY	HASTA CUANDO
8	8	19	3	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
9	16	24	3	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
10	11	7	3	LISSETTE CBS	EVA
11	9	12	3	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICL
12	15	17	3	NICOLA DI BARI CBS	ROSA
★★★ POWER PICK ★★★					
13	31	25	3	EL GRAN COMBO COMBO	GARANTIA
14	10	11	3	EDDIE SANTIAGO TH	TU ME QUEMAS
15	19	18	3	JORGE RIGO SONOTONE	NO RENUNCIARE
16	33	36	3	FRESAS PHILIPS	COMO NO QUERERTE A TI
17	20	14	3	CARIDAD CANELON SONOTONE	ATREVETE
18	13	9	3	FLANS MELODY	NO CONTROLES
★★★ HOT SHOT DEBUT ★★★					
19	NEW ▶		1	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
20	18	8	3	ROCIO JURADO EMI	VIBRO
21	23	16	3	JOSE JOSE ARIOLA	PRUEBAME
22	21	15	3	ROBERTO CARLOS CBS	DE CORAZON A CORAZON
23	22	10	3	BONNY CEPEDA RCA	ASESINA
24	24	32	3	GILBERTO SANTA ROSA COMBO	SIN UN AMOR
25	29	—	2	CHAYANNE ARIOLA	VUELVE
26	NEW ▶		1	PRISMA PEERLESS	DE COLOR DE ROSA
27	25	21	3	MENUDO RCA	BESAME
28	30	44	3	DIEGO VERDAGUER PROFONO	ESTOY CELOSO
29	42	—	2	CARMIN EMI	OTRA SEMANA
30	48	—	2	MIAMI SOUND MACHINE CBS	NO ME VUELVO A ENAMORAR
31	27	—	2	SOPHY VELVET	SOLA
32	12	20	3	EL GRAN COMBO COMBO	POR ELLA
33	—	28	2	YURI RCA	DAME UN BESO
34	NEW ▶		1	LUNNA TELE	NI PRINCESA NI ESCLAVA
35	34	34	3	LAS DIEGO CBS	QUEMARE
36	28	27	3	JOSE LUIS PERALES CBS	LA PRIMERA VEZ
37	14	13	3	LUIS ANGEL A&M	TU ME QUEMAS
38	NEW ▶		1	JOHNNY VENTURA CBS	EL LUNAR
39	—	48	2	FLANS MELODY	ME GUSTA SER SONRISA
40	40	35	3	LISA LOPEZ MUSART	NOCHE TROPICAL
41	17	26	3	THE NEW YORK BAND KAREN	COLE
42	NEW ▶		1	GRUPO EL TIEMPO ROCIO	TU EX-AMOR
43	37	39	3	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
44	45	30	3	ROBERTO CARLOS CBS	CONTRADICCIONES
45	36	38	3	JORGE MUNIZ RCA	LA OTRA PARTE DE TI
46	NEW ▶		1	LUPITA D'ALESSIO ORFEON	DEVUELVE ME EL CORAZON
47	26	23	3	BOBBY VALENTIN BRONCO	PART TIME LOVER
48	47	40	3	SANDY REYES SR	ENAMORAR
49	41	31	3	ROBERTO TORRES SAR	EL VIEJO
50	NEW ▶		1	NAPOLEON ARIOLA	NUNCA CAMBIAS

○ Products with the greatest airplay gains this week.

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	29	SANDI PATTI WORD WR 8325/A&M ★ ★ NO. 1 ★ ★ 25 weeks at No. One MORNING LIKE THIS	
2	2	17	MICHAEL W. SMITH REUNION WR 8332/A&M	THE BIG PICTURE
3	3	9	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION
4	12	5	PETRA STAR SONG 7-102-07386-0/WORD	BACK TO THE STREET
5	5	49	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
6	19	5	STEVE GREEN SPARROW SP 1120	FOR GOD AND GOD ALONE
7	4	69	AMY GRANT ● WORD-SP 5060/A&M	UNGUARDED
8	7	37	CARMAN WORD WR 8321/A&M	THE CHAMPION
9	6	17	BRYAN DUNCAN LIGHT 7-11-5709122/LEXICON	HOLY ROLLING
10	9	13	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
11	NEW ▶		GREG VOLZ MYRRH 7-01-684638-5	THE RIVERS RISING
12	30	65	STRYPER ENIGMA E-1064	THE YELLOW AND BLACK ATTACK
13	13	173	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
14	11	9	WHITE HEART SPARROW SP 1128	DON'T WAIT FOR THE MOVIE
15	24	5	LARNELLE HARRIS BENSON RO 3956	FROM A SERVANTS HEART
16	18	17	FIRST CALL STAR SONG 7-01-4144014/WORD	UNDIVIDED
17	23	109	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
18	15	9	DAVID MEECE MYRRH WR 8336/A&M	CHRONOLOGY
19	NEW ▶		A.D. SPARROW SPR 5406	RECONSTRUCTION
20	26	137	AMY GRANT ● WORD SP 5058/A&M (CD)	STRAIGHT AHEAD
21	8	222	AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
22	16	73	RUSS TAFF MYRRH SP 751/A&M	MEDALS
23	25	5	MORGAN CRYAR STAR SONG 7-102-06686-4/WORD	FUEL ON THE FIRE
24	17	13	MATHEW WARD MYRRH 7-01-000521-4/WORD	ARMED AND DANGEROUS
25	22	9	SHEILA WALSH MYRRH WR 8341/A&M	SHADOW LANDS
26	10	25	PETRA STAR SONG SP 6401/A&M	CAPTURED IN TIME AND SPACE
27	20	57	STRYPER ENIGMA 72077-1	SOLDIERS UNDER COMMAND
28	35	49	LESLIE PHILLIPS MYRRH WR 8318/A&M	BLACK & WHITE IN A GREY WORLD
29	14	21	JIMMY SWAGGART BENSON RO 3645	IT'S BEGINNING TO RAIN
30	NEW ▶		DINO BENSON RO 2309	A PLACE FOR US
31	31	129	CRISTY LANE ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
32	NEW ▶		BLOOD GOOD FRONTLINE RO 9002/BENSON	BLOOD GOOD
33	28	33	WAYNE WATSON DAYSRING 7-01-413501-5/WORD	GIANTS IN THE LAND
34	29	17	HARVEST GREENTREE RO 3936/BENSON	ONLY THE OVERCOMERS
35	39	29	PHIL DRISCOLL BENSON C03915	INSTRUMENT OF PRAISE
36	36	33	TERI DESARIO WORD WR 8315/A&M	VOICES IN THE WIND
37	32	33	MARANATHA MARANATHA 7-01-015382-4/WORD	PRAISE 8
38	33	81	LARNELLE HARRIS IMPACT RO 3732/BENSON	I'VE JUST SEEN JESUS
39	21	65	STEVE GREEN SPARROW ST 41022/CAPITOL	HE HOLDS THE KEYS
40	40	49	DEGARMO AND KEY POWER DISC PWR 01079/BENSON	COMMANDO SOZO

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

L ECTERN

by Bob Darden



This is the first installment of a two-part interview with Dave Perkins. Part two will appear next week.

DAVE PERKINS has a rock pedigree a mile long. He's recorded or toured or done both with the likes of Carole King, Vassar Clements, Papa John Creach,

Dave Perkins is a force in secular and Christian music

and Jerry Jeff Walker. And he's fronted the critically acclaimed Dave Perkins Band.

In contemporary Christian music, though, he's something of an unknown. So far, he's toured with Rick Cua, produced releases by Jerusalem and Servant, and signed a three-record deal with Word Records. That doesn't exactly make him a household word. Except in musical households.

But with the release of his first *What?/Myrrh* album, "The Innocence," Perkins is a force in contemporary music to be reckoned with. It's a powerful, guitar-dominated album that stands somewhere between the Byrds and Tom Petty & the Heartbreakers, with the urgency of U2. If the finished product is as compelling as the advance test pressing, "The Innocence" could be one of the year's best albums.

The son of traveling musical evangelists, Perkins left a promising career in law to pursue music. Stints in Macon, Ga., and Woodstock, N.Y., playing with a variety of acts honed his already-prodigious skills.

"It was during my ramblings that I began to really sense a void in my life," Perkins says. "I'd tried a lot

of things and been successful at many of them. In time, that took me as far away as possible from the spiritual upbringing I'd had originally.

"I entered a dark period where I saw nothing in the future and became a true fatalist. Then, in a blizzard one New Year's night in a filthy flophouse, I found myself crying out loud to God. I asked Him to speak to me, to tell me what He wanted me to do. I'd been afraid to acknowledge God in the past; I was afraid he'd take away my rock'n'roll and send me to Nairobi as an impoverished missionary or something.

"But in that moment, He changed my life. I began my walk with the Lord. I felt a tremendous release."

In 1979, Perkins started his own band. It was an immediate success in the Northeast, his old stomping ground. "The national labels started buzzing, and I went through an exhaustive negotiating process with six or seven labels. I'd be on the verge of signing with one, then another, when it would fall through.

"I eventually sold my publishing to CBS and moved my management to New York. This went on for the next two or three years. The band would do great, and then the deal would fall through. After a while, you begin to wonder what's wrong."

Suddenly, Perkins says, he realized that secular success wasn't what God wanted for him after all.

"I saw that I had never yielded that one area of my life to Jesus Christ, and that's funny, because the creative gift is the gift that's closest to the heart of God, the original creator," Perkins says.

"Once I turned over to Him my life and put away this image of a rock star, God did major work on my personality. Now I know I can't make a move without knowing that Jesus Christ has ordained that move."

JAZZ BLUE NOTES

by Peter Keepnews



CRITICAL REACTION to the new jazz movie "Round Midnight" has been ecstatic. It received a mixed review in this space last week, but critics for such publications as The New York Times and Time magazine have been lavish in their praise of the Bertrand Tavernier film and its star, saxophonist-turned-actor Dexter Gordon.

The Times' Janet Maslin, for example, hailed the movie as "a glowing, masterly tribute," while Time's Richard Corliss called it "poignant and beguiling" and commended Tavernier for finding the cinematic equivalent of "the cool, dark colors of bebop."

Every review so far has singled out Gordon's performance in the starring role of a self-destructive expatriate jazz musician. At least one writer, Jerry Tallmer of The New York Post, went so far as to say Gordon is worthy of an Oscar nomination.

"Round Midnight" opened in New York on Oct. 3, following a well-received showing at the New York Film Festival and a special by-invitation-only premiere held as a benefit for WBGO, Newark's all-jazz National Public Radio outlet. On the strength of the good reviews, the movie is off to a strong start at the box office.

Meanwhile, the very impressive Columbia soundtrack album, on which Herbie Hancock is prominently featured (as both pianist and composer) alongside Gordon, is said to be selling well. There was enough music recorded for "Round Midnight" that a second soundtrack album, this one on Blue Note, is being readied for release next month.

And Gordon—who had been off the scene for several years before "Round Midnight"—appears on the verge of a whole new kind of career breakthrough. Woody Allen is reported to be considering the saxo-

phonist for a role in his next film. Gordon himself says he'd kind of like to make a Western.

As we indicated last week, we were less than overwhelmed by "Round Midnight," finding it disappointingly clichéd. But we're delighted that a movie with a serious, artful approach to jazz and jazz musicians not

The critics rave for 'Midnight' and Gordon

only got made but has gotten such a positive response. It may not, as some optimistic jazz enthusiasts have suggested, do for bebop what "Urban Cowboy" did for country music or what "Amadeus" did for Mozart. But it will certainly help raise the music's profile—as well as that of one of its outstanding exponents. And we're all for that.

ALSO NOTED: Breakthru' Records, the 3-year-old label that specializes in the work of European fusion musicians, has just released its first five compact disks. CDs by guitarist Janne Schaffer, bassist Pekka Pohjola, keyboardist Stefan Nilsson, guitarist Thomas Alqvist, and the band Triangulus should be in the stores by the time you read this. Intercon Music of New Jersey is distributing . . . The fusion band Cabo Frio recently recorded the theme song for "The New Leave It To Beaver," seen on the cable superstation WTBS. The song will be included on the group's next MCA/Zebra album . . . BlackHawk Records has signed a European licensing deal with Bellaphon. The German firm will handle the busy young jazz label across the continent.

CLASSICAL KEEPING SCORE

by Is Horowitz



CRACKING THE MARKET: Radio stations in 20 cities across the country will participate in Telarc's campaign to promote its upcoming release of "Nutcracker." The performance is from the soundtrack to the film starring the Pacific Northwest Ballet, which Telarc itself recorded with the London Symphony conducted by Charles Mackerras. The movie opens nationally Nov. 26.

Each participating station gets 50 LP albums of the Tchaikovsky opus from Telarc as giveaways as well as 50 pairs of tickets for the movie from its distributor, Atlantic Releasing Corp. Only one station in each market is being selected and not all will be classical outlets.

While the full roster of stations had not yet been chosen at this writing, those already on the list include WGN-AM Chicago, WQXR New York, and KUSC Los Angeles. A special compact disk distribution will also be made to programmers attending this month's Music Personnel in Public Radio conference in New Orleans.

Release of the two-disk "Nutcracker" also marks the first time Telarc bypasses transparent blisterpack CD packaging for 6- by 12-inch cardboard (with jewel box). Reportedly, the blisterpack will eventually be abandoned by the label.

DESPITE THE SALE of Vanguard Records to the Welk Organization (see page 6), the former label's founders, Seymour and Maynard Solomon, will still figure prominently in music.

Seymour Solomon will continue to occupy space at former Vanguard headquarters in New York and maintain operating rights to the adjacent Masonic hall, which has become one of the frequently used

classical recording locations in the city. Sharing space with Solomon will be the Grammy-winning production/engineering team of Marc Aubort and Joanna Nickrenz.

Solomon says he will be recording and licensing new material to be released on a label still to be named. As with Vanguard, the repertoire range will reach be-

Radio stations will join in Telarc's 'Nutcracker' promo

yond classics to include international, folk, and related material. David Rothfeld will remain with the operation in a management capacity.

As for Maynard Solomon, most of his time will now be spent in research and writing. A noted musicologist, with a Beethoven biography on his list that has gained worldwide attention, he plans to do another Beethoven book as well as one on Schubert.

PASSING NOTES: Only within the last month, London Records suffered some promotional distress when Joan Sutherland bowed out of an arena/anniversary tour with Luciano Pavarotti because of an ear ailment. Now, PolyGram sister label Deutsche Grammophon will not have Herbert von Karajan on hand during the highly touted U.S. tour later this month of the Berlin Philharmonic. In the maestro's case, an insect bite in Switzerland brought on an attack of Lyme disease. Seiji Ozawa and James Levine will substitute. Ozawa will also handle a number of concerts set for Tokyo.

GRASS ROUTE

by Linda Moleski



THE RESPONSIBILITIES OF one-stops as distributors and the viability of 12-inch releases on cassette are expected to be among the hot topics at NARM's Independent Distributors and Manufacturers Conference Oct. 30-Nov. 1 in Scottsdale, Ariz., says John Salstone of Chicago-based M.S. Distributors.

NARM confab will reflect indies' upbeat mood

Now in its fifth year, the annual confab will bring together several of the nation's top independent distributors, manufacturers, and one-stops for a series of one-on-one meetings and business sessions, including "Profile Of A Successful Independent Record Manufacturer," "New Trends In Independent Record Promotion," and "Negotiating Your Best Freight Rate." NARM's 1985 retailer of the year, Terry Worrell of Sound Warehouse, will deliver the keynote address.

Salstone says he expects to see many new independent labels at the conference, noting that "without a doubt, it's one of the best times to start a new label." Salstone attributes the positive climate to radio's growing receptiveness to indie product and the branches' lack of time to break new artists.

"There was also a fear that independent distributors wouldn't pay," he says. "But now they're stronger than ever. There was a shake-out from 1982-84—many went out of business or defected to branch distribution. But things are hot again."

The three-day event will close with the First Annual Independent Music Awards presentation. Selected by

members of the independent advisory committee, best sellers in four categories will be recognized: album; 12-inch singles, 7-inch singles, and new artists. The honors are part of the overall NARM best-seller awards.

SEEDS & SPROUTS: Important Distributors has picked up the Road Runner line from now-defunct Greenworld Distribution. Included in the roster are metal mavens King Diamond. Important is also serving as the exclusive distributor for guitarist Steve Vai's album "Flexible." Though it was released more than a year ago, "it was a limited run," says vice president Howie Gabriel. "Now it will be out in full force." Vai is currently enjoying a successful stint as a member of David Lee Roth's band... Blues veteran Johnny Winter just released a new album, "3rd Degree," on Alligator Records. It features guest performers Tommy Shannon, "Red" Turner, and Mac "Dr. John" Rebennack... Rykodisc, in association with Musician magazine and Akai, is running a promotional contest through some 2,000 music retailers. The grand-prize winner will be flown to Los Angeles to do a "nincompoop interview" with the inimitable Frank Zappa. The results may be published in an upcoming issue of Musician magazine. Rykodisc is the exclusive distributor of Zappa CDs... SST recording artists the Meat Puppets are in Arizona working on the follow-up to "Out My Way." Other activities for the label include tours by Bad Brains, Angst, and Saccharine Trust... Hoboken, N.J.-based Cryin' Out Loud's video for "Live It Up" can be seen on MTV. The clip supports the band's debut EP, on Golda Bowlfish Records.

Billboard

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WEA Europe Chief Cites Challenges Notes Declining Vinyl, Cassette Sales

BY MIKE HENNESSEY

MONTREUX Three major problems the European record industry needs to address were discussed by Siegfried Loch, president of WEA Europe, when he opened the three-day WEA Starforce Road Show here Oct. 2.

Loch said the problems are a progressive decline in vinyl sales, a "distressing" slump in cassette sales in continental Europe at a time when cassette volume in the U.S. and U.K. is higher than that of LPs, and a dramatic drop in the number of retail outlets.

Addressing WEA staffers from 20 countries at the predominantly European gathering, Loch said that thanks to the success of the compact disk, the declining sales of singles and black LPs have not hurt the industry as much as it might have. He noted that the picture might have been even more favorable had CD production been able to keep pace with demand.

Loch said that 1985 global album sales (LP, cassette, and CD) today can be divided into three distinct and almost equal segments: 421 million in Europe, 415 million in the U.S., and 423 million in the rest of the world.

Of the 463 million singles sold worldwide last year, more than 50% were sold in Europe. And of the 600 million LPs sold globally, European markets accounted for 230 million. Only 161 million LPs were sold in the U.S., and this figure represented a drop in vinyl album unit sales of 21% in a year.

"The European drop in black LP sales was only 3%, but my view is that this percentage will increase," Loch said.

The growth of the cassette business worldwide is such that the configuration is now dominant among soundcarriers—accounting for 720 million of total annual LP unit sales of just under 1.3 billion.

"But we have seen a declining cassette business in some of the major continental markets, like France and Germany. This decline is very distressing, and we must address ourselves to this problem," he said.

Turning to the retailing situation, Loch said that all over Europe a decline in the number of retail outlets could be seen. "This is a very dangerous development. We must really work at increasing the understanding of, and the relationship

with, the retail trade. We should never forget that we do not sell our products direct to the consumer. We need the retailer as our partner."

Dealing with the CD success story, Loch said that the boom has really only just begun, with 1985 sales of 21 million units in the U.S., 17 million in Europe and 24 million in the rest of the world. Sales in 1986 could

'We don't sell direct to shoppers. We need retailers as our partners'

top 120 million.

WCI, Loch said, has reacted very quickly to the need for more CD software capacity, and, 10 months after taking the decision to build a CD production plant in Alsdorf, West Germany, production began in August.

"Right now, 160,000 CDs are on their way to your warehouses, and production will be 1 million units over the remainder of this year. Next year, Alsdorf will be producing 8 million units. 1987 will be the year of the CD for us," Loch said.

Loch said the advent of WEA's first all-European road show after the group's 15 years of existence was recognition of the fact that Europe is becoming one big marketplace, "although the national characteristics of each country are not being repressed."

The European music market is developing in a complex and fascinating way, he said. "Music has no barriers, and by its nature travels faster than any other marketable product. We have to be ready for this big European market."

Reviewing WEA's performance in Europe, Loch said that while the overall turnover in the market was up by 5%, thanks to CD, the WEA growth factor has been on the order of 11%, with a tally of 100 certified disks (double platinum, platinum, gold and silver) achieved in the first nine months of this year.

"This success is firstly due to the repertoire we received from our three American labels," Loch said, "especially Warner Bros. Our business with product from the American companies has increased by 18% over last year."

The U.K. has also been a tremen-

dous source of talent over the past two years, he said.

WEA's average market share in Europe, where the group had 13 marketing companies and 10 licensees, was more than 10%, and by the end of this year Loch is confident that WEA Europe will have achieved a turnover in excess of \$250 million. On the subject of promotion, Loch sounded a warning, pointing out that although it is an important element in marketing, it is only good as long as it helps to build artists and sell product.

"Many come to us and ask for our repertoire free of charge because they feel they are promoting our products. I do not necessarily believe this. We have to watch that promotion does not cut into our ability to sell repertoire. And we certainly have to charge for the use of our repertoire in such forms of media as cable television," Loch said.

The three-day meeting embraced product presentations from WEA's owned and licensed labels and inter-company workshops. Highlights included a show by Al Jarreau at the Montreux Casino and a gala dinner in the Chateau de Chillon.

Concert Sponsorship Gets A Boost In Spain

BY FERNANDO SALAVERRI

MADRID Sponsorship for rock music concerts and festivals is still a young, tentative aspect of the industry in Spain. But Chupete Productions, an aggressive new firm, is luring the private business sector into this area of the rock action.

The company has built a reputation for producing the Sun Festivals on the Spanish holiday island of Ibiza for the past couple of years.

The 1985 event was held on one day, with artists like Hombres G, Jimmy Page, and others. Last year, there was only partial sponsorship, and that was from just one company.

But the 1986 event pulled sponsorship participation from such major companies as Marlboro, Iberia, Le Clip, and Swiss Quartz. The extra funding meant the Sun Festival could be spread over three days, with a long roster of international artists, including Nina Hagen, Amazulu, Doctor & the Med-

ics, Dr. Feelgood, Rebelles, and Meninos do Brasil.

Says Roger Furre, Chupete president: "This represents remarkable progress. I attribute much of the growth in sponsor interest to the fact that we now videotape all our events. Sponsors know that even if only 20,000 people can be at the actual event, video compilations of the festival can be seen worldwide by millions.

"Ibiza itself may not have the population of many international cities and centers, but it has an appeal that ensures wide television interest in what we put on."

Furre wants to work closely with sponsors and to offer them a promotional campaign covering multiple events. "This would give Ibiza more music and provide more video entertainment for the world. And it could well open up the sponsorship market for other festivals on the Spanish mainland. This, in turn, would bring in more bands to Spain and make the country a priority spot on tour itineraries."

Delegation Visits London IFPI Headquarters China Studies Western Copyright Laws

LONDON Album piracy and public-performance rights were among the topics discussed when a delegation from the national copyright administration of China visited the IFPI headquarters here recently.

Led by deputy director Liu Gao, the delegation has been on a fact-finding mission to Europe, arranged by the Geneva-based World Intellectual Property Organization (WIPO). Shahid Alikhan, director of WIPO's developing countries division, attended the daylong London meeting, as did officials from the British government's Department of Trade & Industry.

Representing the industry here were executives of PolyGram, CBS, and WEA International, along with Ian Thomas, IFPI director general, and James Wolsey, director of overseas and antipiracy operations.

Wolsey said the Chinese were keen to learn from the experience of other countries and to study the international copyright industries in

framing their own copyright law. He said: "The meeting was extremely valuable and highlighted the Chinese government's open and positive attitude to copyright in general and to the piracy problem in particular."

IFPI estimates that over 60% of the Chinese record market is pirate product, with a \$40 million value, seemingly low but reflecting very

low prices. In units, the piracy rate is around 30 million albums annually.

Most of the pirate action is on local product but visits of foreign groups, notably Wham!, have increased the demand for international pop and rock. International companies—RCA, EMI and Philips among them—are already investing in plants and equipment in China.

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- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

U.K. Super Channel Set For January

LONDON Super Channel, the British satellite television operation aimed at the Pan-European market, may be set to launch its 24-hour service in early January 1987.

The channel, owned by 14 U.K. independent TV companies and Richard Branson's Virgin Group, was originally to have started this fall, but the launch was delayed by negotiations with the talent unions, notably the actors organization Equity and the Musicians' Union, over rights to transmit British TV pro-

grams throughout Europe.

But now agreement with the unions is said to be close, though the unions have expressed concern about the amount of imported material that Super Channel may broadcast.

The service is a joint operation with Music Box, the pop music channel that is already available to more than 5 million homes in Europe. Around 10 hours of Music Box programming will be included in the Super Channel service. Charles

Levison, Super Channel joint managing director, believes virtually all the European cable operations that take Music Box will additionally take Super Channel.

The rest of the Super Channel schedule will come from peak-viewing BBC and Independent Television programs, and there will be a special program of European news every day. The channel will be financed by advertising and transmitted via the ECS1 satellite.

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CANADA (Courtesy The Record) As of 10/2/86

SINGLES	
1	1 VENUS BANANARAMA LONDON/POLYGRAM
2	4 TAKE MY BREATH AWAY BERLIN CBS
3	3 STUCK WITH YOU HUEY LEWIS CHRYSALIS/MCA
4	8 RUMORS TIMEX SOCIAL CLUB A&M
5	2 GLORY OF LOVE PETER CETERA WEA
6	6 DANCING ON THE CEILING LIONEL RICHIE MOTOWN/MCA
7	5 PAPA OON'T PREACH MADONNA WEA
8	13 WALK THIS WAY RUN-D.M.C. LONDON/POLYGRAM
9	9 FRIENDS AND LOVERS GLORIA LORING & CARL ANDERSON CBS
10	7 MISSIONARY MAN EURYTHMICS RCA
11	11 TRUE COLORS CYNDI LAUPER PORTRAIT/CBS
12	10 MAD ABOUT YOU BELINDA CARLISLE I.R.S./MCA
13	17 I AM BY YOUR SIDE COREY HART AQUARIUS/CAPITOL
14	14 SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
15	15 TYPICAL MALE TINA TURNER CAPITOL
16	16 HEARTBEAT DON JOHNSON EPIC/CBS
17	12 HIGHER LOVE STEVE WINWOOD ISLAND/WEA
18	NEW SOMEODAY GLASS TIGER CAPITOL
19	R DREAMTIME DARYL HALL RCA
20	NEW WHEN I THINK OF YOU JANET JACKSON A&M

ALBUMS	
1	1 MADONNA TRUE BLUE SIRE/WEA
2	5 HUEY LEWIS & THE NEWS FORE CHRYSALIS/MCA
3	2 LIONEL RICHIE DANCING ON THE CEILING MOTOWN
4	4 GENESIS INVISIBLE TOUCH ATLANTIC/WEA
5	3 SOUNDTRACK TOP GUN COLUMBIA/CBS
6	6 TINA TURNER BREAK EVERY RULE CAPITOL
7	14 COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL
8	7 EURYTHMICS REVENGE RCA
9	8 WHITNEY HOUSTON ARISTA/RCA
10	10 CYNDI LAUPER TRUE COLORS PORTRAIT/CBS
11	9 PETER GABRIEL SO GEFEN/WEA
12	12 KIM MITCHELL SHAKIN' LIKE A HUMAN BEING ALERT/POLYDOR
13	11 STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA
14	13 BANANARAMA TRUE CONFESSIONS POLYGRAM
15	NEW CHRIS DE BURGH INTO THE LIGHT A&M
16	15 ROBERT PALMER RIPTIDE ISLAND/MCA
17	17 DON JOHNSON HEARTBEAT EPIC/CBS
18	18 BILLY JOEL THE BRIDGE COLUMBIA/CBS
19	19 PAUL McCARTNEY PRESS TO PLAY CAPITOL
20	20 RUN-D.M.C. RAISING HELL POLYGRAM

AUSTRALIA (Courtesy Kent Music Report) As of 10/13/86

SINGLES	
1	1 VENUS BANANARAMA LIBERATION/EMI
2	2 YOU TAKE MY BREATH AWAY BERLIN CBS
3	5 MATTER OF TRUST BILLY JOEL CBS
4	3 STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/FESTIVAL
5	4 TRUE COLOURS CYNDI LAUPER CBS/PORTRAIT
6	7 I COULD MAKE YOU LOVE ME WA WA NEE CBS
7	6 DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA
8	NEW DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
9	10 MAD ABOUT YOU BELINDA CARLISLE EPIC/CBS
10	11 GLORY OF LOVE PETER CETERA WARNER/WEA
11	NEW BAD MOON RISING THE REELS REGULAR/FESTIVAL
12	12 HIGHER LOVE STEVE WINWOOD ISLAND/FESTIVAL
13	8 THE DEAD HEART MIDNIGHT OIL CBS
14	16 SO MACHO SINITTA POSSUM/RCA
15	9 MISSIONARY MAN EURYTHMICS RCA
16	14 DANGER ZONE KENNY LOGGINS CBS
17	20 WILD WILD LIFE TALKING HEADS EMI
18	18 DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE/EMI
19	NEW IN TOO DEEP GENESIS VIRGIN/EMI
20	NEW YOU CAN CALL ME AL PAUL SIMON WARNER/WEA

ALBUMS	
1	1 CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
2	2 BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
3	3 VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
4	6 TALKING HEADS TRUE STORIES EMI
5	5 EURYTHMICS REVENGE RCA
6	4 LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
7	9 WHITNEY HOUSTON ARISTA/RCA
8	7 SIMPLY RED PICTURE BOOK ELEKTRA/WEA
9	17 PAUL SIMON GRACELAND WARNER/WEA
10	10 GENESIS INVISIBLE TOUCH VIRGIN/EMI
11	11 MADONNA TRUE BLUE SIRE/WEA
12	8 KEVIN BLOODY WILSON KEV'S BACK CBS
13	14 JOE COCKER LIBERATION/EMI
14	13 VARIOUS 1986 JUST FOR KICKS EMI
15	12 STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/FESTIVAL
16	15 PAUL KELLY & THE COLOURED GIRLS GOSSIP MUSHROOM/FESTIVAL
17	NEW ROD STEWART WARNER/WEA
18	16 AUSTRALIAN CRAWL THE FINAL WAVE FREESTYLE/RCA
19	NEW BANANARAMA TRUE CONFESSIONS LIBERATION/EMI
20	NEW SAMANTHA FOX TOUCH ME LIBERATION/EMI

BRITAIN (Courtesy Music Week) As of 10/11/86

This Week	Last Week	SINGLES
1	3	TRUE BLUE MADONNA SIRE
2	2	RAIN OR SHINE FIVE STAR TENT
3	1	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
4	NEW	EVERY LOSER WINS NICK BERRY BBC
5	9	YOU CAN CALL ME AL PAUL SIMON WARNER
6	4	WORD UP CAMEO CLUB
7	5	THORN IN MY SIDE EURYTHMICS RCA
8	14	I'VE BEEN LOSING YOU A-HA WARNER
9	29	IN THE ARMY NOW STATUS QUO VERTIGO
10	23	SUBURBIA PET SHOP BOYS PARLOPHONE
11	6	WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART 10 RECORDS
12	11	(FOREVER) LIVE AND DIE OMD VIRGIN
13	8	WALK THIS WAY RUN D M C LONDON
14	7	(I JUST) DIED IN YOUR ARMS CUTTING CREW SIREN
15	12	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS
16	18	MONTEGO BAY AMAZULU ISLAND
17	15	ALWAYS THERE MARTI WEBB BBC
18	21	TRUE COLOURS CYNDI LAUPER PORTRAIT
19	NEW	ALL I ASK OF YOU CLIFF RICHARD & SARAH BRIGHTMAN POLYDOR
20	26	WALK LIKE AN EGYPTIAN BANGLES CBS
21	13	LOVE CAN'T TURN AROUND FARLEY JACKMASTER FUNK DJ INTERNATIONAL
22	16	RUMORS TIMEX SOCIAL CLUB COOLTEMPO
23	10	GLORY OF LOVE PETER CETRA FULL MOON
24	30	WONDERLAND PAUL YOUNG CBS
25	19	IN TOO DEEP GENESIS VIRGIN
26	17	SWEET FREEDOM MICHAEL McDONALD MCA
27	37	MIDAS TOUCH MIDNIGHT STAR SOLAR
28	34	WORLD SHUT YOUR MOUTH JULIAN COPE ISLAND
29	27	SLOW DOWN LOOSE ENDS VIRGIN
30	20	I WANT TO WAKE UP WITH YOU BORIS GARDINER REVUE
31	24	WHO WANTS TO LIVE FOREVER QUEEN EMI
32	NEW	DON'T STANO SO CLOSE TO ME '86 POLICE A&M
33	22	ONE GREAT THING BIG COUNTRY MERCURY
34	NEW	THE WIZARD PAUL HARDCASTLE CHRYSALIS
35	38	ALL I WANT HOWARD JONES WEA
36	32	SO MACHO SINITTA FANFARE
37	NEW	TO BE A LOVER BILLY IDOL CHRYSALIS
38	NEW	YOU'RE EVERYTHING TO ME BORIS GARDINER REVUE
39	NEW	THINK FOR A MINUTE HOUSEMARTINS GO DISCS
40	25	PRETTY IN PINK PSYCHEDELIC FURS CBS

ALBUMS	
1	1 PAUL SIMON GRACELAND WARNER
2	2 FIVE STAR SILK AND STEEL TENT
3	NEW IRON MAIEN SOMEWHERE IN TIME EMI
4	5 MADONNA TRUE BLUE SIRE
5	3 EURYTHMICS REVENGE RCA
6	NEW TE KANAWA/CARRERAS/VAUGHAN SOUTH PACIFIC CBS
7	4 VARIOUS NOW THAT'S WHAT I CALL MUSIC 7 EMI/VIRGIN
8	7 COMMUNARDS LONDON
9	NEW NEW ORDER BROTHERHOOD FACTORY
10	6 TINA TURNER BREAK EVERY RULE CAPITOL
11	11 QUEEN A KIND OF MAGIC EMI
12	12 CHRIS DE BURGH INTO THE LIGHT A&M
13	10 HUEY LEWIS & THE NEWS FORE CHRYSALIS
14	8 BILLY BRAGG TALKING WITH THE TAXMAN GO DISCS
15	NEW OMO THE PACIFIC AGE VIRGIN
16	9 TALKING HEADS TRUE STORIES EMI
17	15 OIRE STRAITS BROTHERS IN ARMS VERTIGO
18	13 GENESIS INVISIBLE TOUCH VIRGIN
19	14 LIONEL RICHIE DANCING ON THE CEILING MOTOWN
20	NEW VARIOUS STREETSOUNDS 18 STREETSOUNDS
21	20 STATUS QUO IN THE ARMY NOW VERTIGO
22	17 SIMPLY RED PICTURE BOOK ELEKTRA
23	21 HOUSEMARTINS LONDON O HULL 4 GO DISCS
24	19 A-HA HUNTING HIGH AND LOW WARNER
25	29 WHAM THE FINAL EPIC
26	26 LUCIANO PAVAROTTI THE PAVAROTTI COLLECTION STYLUS
27	NEW CYNDI LAUPER TRUE COLOURS PORTRAIT
28	NEW MEAT LOAF BLIND BEFORE I STOP ARISTA
29	16 VARIOUS THE HEAT IS ON PORTRAIT
30	18 BON JOVI SLIPPERY WHEN WET VERTIGO
31	NEW PET SHOP BOYS PLEASE PARLOPHONE
32	24 MAGNUM VIGILANTE POLYDOR
33	22 BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
34	32 QUEEN QUEEN'S GREATEST HITS EMI
35	28 GEORGE BENSON WHILE THE CITY SLEEPS WARNER
36	NEW FALL BEND SINISTER BEGGARS BANQUET
37	23 JANET JACKSON CONTROL A&M
38	33 WHITNEY HOUSTON ARISTA
39	30 BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG
40	NEW VARIOUS STREETSOUNDS HIP HOP ELECTRO 14 STREETSOUNDS

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/6/86

SINGLES	
1	1 RAGE HARD FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
2	3 THE FINAL COUNTDOWN EUROPE EPIC/CBS
3	2 HOLIOAY RAP MC MIKE 'G' & DJ SVEN RUSH/ARIOLA
4	11 TAKE MY BREATH AWAY BERLIN CBS
5	4 TYPICAL MALE TINA TURNER CAPITOL/EMI
6	6 THE LADY IN RED CHRIS DE BURGH A&M/DG/PMV
7	5 HUMAN HUMAN LEAGUE VIRGIN/ARIOLA
8	9 HEARTBREAK HOTEL CC CATCH HANSA/ARIOLA
9	8 CAMOUFLAGE STAN RIDGWAY IRS/CBS
10	NEW DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/METRONOME/PMV
11	7 A QUESTION OF TIME (REMIX IX) DEPECHE MODE MUTE/INTERCORD
12	16 DANGER ZONE KENNY LOGGINS CBS
13	17 HI HI HI SANDRA VIRGIN/ARIOLA
14	13 TI SENTO MATIA BAZAR BLOW UP/INTERCORD
15	18 STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/ARIOLA
16	NEW THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
17	10 NEW YORK-RIO-TOKYO TRIO RIO METRONOME/PMV
18	NEW I WANNA WAKE UP WITH YOU BORIS GARDINER CHIC/TELDEC
19	NEW SOLO POR TI PETER KENT & LOUISA FERNANDEZ BELLAPHON
20	12 ICE IN THE SUNSHINE BEAGLE MUSIC LTD RCA

ALBUMS	
1	1 TINA TURNER BREAK EVERY RULE CAPITOL/EMI
2	2 SOUNDTRACK TOP GUN CBS
3	4 CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
4	3 MAONNA TRUE BLUE SIRE/WEA
5	5 HUEY LEWIS & THE NEWS FORE CHRYSALIS/ARIOLA
6	7 EUROPE THE FINAL COUNTDOWN EPIC/CBS
7	14 EURYTHMICS REVENGE RCA
8	10 CHRIS REA HERZKLOPFEN POLYSTAR/PMV
9	6 ROO STEWART EVERY BEAT OF MY HEART WARNER/WEA
10	15 AL JARREAU LIS FOR LOVER WEA
11	8 LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
12	12 CHRIS REA ON THE BEACH MAGNET/DG/PMV
13	9 SAMANTHA FOX TOUCH ME JIVE/TELDEC
14	11 PETER GABRIEL SO VIRGIN/ARIOLA
15	17 QUEEN A KIND OF MAGIC EMI
16	NEW DIE FLIPPERS NUR WER DIE SEHNSUCHT KENNT BELLAPHON
17	20 OIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV
18	13 WHAM THE FINAL EPIC/CBS
19	NEW THE HUMAN LEAGUE CRASH VIRGIN/ARIOLA
20	16 GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA

JAPAN (Courtesy Music Labo) As of 10/13/86

SINGLES	
1	2 CHA CHA CHA AKEMI ISHII CBS/SONY/NICHION
2	NEW HEART NO IGNITION SATOMI FUKUNAGA CANYON/FUJI/PACIFIC/BOND
3	NEW WATASHI DREAMING TOMOMI NISHIMURA TOSHIBA/EMI/GEIEI
4	1 FIN AKINA NAKAMORI WARNER/PIONEER/MC CABIN
5	NEW APPROACH YOKO MINAMINO CBS/SONY/S ONE CO/FUJI/PACIFIC
6	NEW SUBETE WA KONO YORUNI KOJI KIKKAWA SMS/WATANABE
7	3 MELODY MAMIKO TAKAI CANYON/FUJI/PACIFIC/TANABE
8	6 NATSU NO OWARI NO HAMONY YOSUI INOUE & ANZEN CHITAI KITTY/KITTY M/FIRE
9	4 SAY YES MOMOKO KIKUCHI VAP/JCM/BERMUDA/GEIEI
10	7 OTOME BIYORI MARI MIZUTANI VICTOR/SUN M
11	10 WILD HEARTS MOTOHARU SANO WITH HEART LAND EPIC/SONY/FUJI/PACIFIC/THUNDER
12	5 A TOSHIIKO TAHARA CANYON/JOHNNYS
13	9 AORORA NO SHOJO MIYOKO YOSHIMOTO TEICHIKU/GEIEI/TV ASAHI M
14	8 TSUITERUNE NOTTERUNE MIHO NAKAYAMA KING/NICHION/VARNING P
15	NEW MONOCHROME VENUS SATORU IKEDA TEICHIKU/WATANABE
16	13 SORA NI OKARENAGARA TOMOYO HARADA CBS/SONY/ASUKA AGENCY
17	NEW B BLUE BOOWY TOSHIBA/EMI/YUI M
18	NEW YUSUGE NO KOI SHINICHI MORI VICTOR/MORI M
19	15 BABY ROSE MASAHIKO KONDO CBS/SONY/JOHNNYS
20	11 AOZORA NO KAKERA YUKI SAITO CANYON/TOHO/FUJI/PACIFIC

ALBUMS	
1	NEW SONOKO KAWAI MODE DE SONOKO CBS/SONY
2	1 SHOGO HAMAOA J BOY CBS/SONY
3	2 CYNDI LAUPER TRUE COLOURS EPIC/SONY
4	NEW HUEY LEWIS & THE NEWS FORE TOSHIBA/EMI
5	NEW MINAKO HONOA CANCEL TOSHIBA/EMI
6	4 TOTO FAHRENHEIT CBS/SONY
7	3 CHAGE ASUKA MIXED BLOOD CANYON
8	5 MAONNA TRUE BLUE WARNER/PIONEER
9	6 BILLY JOEL THE BRIDGE CBS/SONY
10	8 MARIKO TAKAHASHI FOREST VICTOR
11	NEW NOBODY RESTLESS HEART TOSHIBA/EMI
12	7 LIONEL RICHIE SAY YOU SAY ME RVC
13	NEW MIYOKO YOSHIMOTO WING TEICHIKU
14	NEW IRON MAIEN SOMEWHERE IN TIME TOSHIBA/EMI
15	NEW BARBEE BOYS 3RD BREAK EPIC/SONY
16	13 AKINA NAKAMORI FUSHIGI WARNER/PIONEER
17	12 SHONEN TAI WARNER/PIONEER
18	NEW YNGWIE MALMSTEEN TRILOGY POLYDOR
19	11 KUWATA BANO NIPPON NO ROCK BAND VICTOR
20	9 1986 OMEGA TRIBE NAVIGATOR VAP

FRANCE (Courtesy of Europe 1) As of 10/5/86

SINGLES	
1	1 LES OMONS OE MINUIT IMAGES FLAR/WEA
2	3 EVE LEVE TOI JULIE PIETRI
3	2 HOLIOAY RAP MC MIKE 'G' & DJ SVEN CARRERE
4	7 TOUCH ME (I WANT YOUR BOOY) SAMANTHA FOX CARRERE/JIVE
5	6 VILLE DE LUMIERE GOLD WEA
6	4 VENUS BANANARAMA BARCLAY/POLYGRAM
7	5 PAPA OON'T PREACH MADONNA WEA
8	9 HUNTING HIGH AND LOW A-HA CBS
9	8 EASY LAOY SPAGNA CBS
10	NEW BRICK FAKE CBS
1	1 VARIOUS LE DISQUE DES RECORDS SLOW LEDERMAN/EMI
2	2 MADONNA TRUE BLUE WEA
3	3 JEAN MICHEL JARRE RENDEZ-VOUS DREYFUS/POLYGRAM
4	4 JEAN MAS FEMMES D'AUJOURD'HUI PATHE
5	5 THE CURE STANDING ON A BEACH POLYDOR
6	6 INDOCHINE INDOCHINE III ARIOLA
7	7 VARIOUS ALLEZ LES HITS COMPILATION CBS
8	8 COCK ROBIN WHEN YOUR HEART IS WEAK CBS
9	9 JEAN JACQUES GOLDMAN NON HOMOLOGUE CBS
10	10 DANIEL BALAVOINE SAUVEZ L'AMOUR BARCLAY

ITALY (Courtesy Germano Ruscitto) As of 10/2/86

SINGLES	
1	1 EASY LAOY SPAGNA CBS
2	2 PAPA OON'T PREACH MADONNA WEA
3	10 RUN TO ME TRACY SPENCER CBS
4	4 GEIL BRUCE & BONGO CGDMM
5	14 VENUS BANANARAMA POLYGRAM
6	3 LESSONS IN LOVE LEVEL 42 POLYGRAM
7	NEW RAGE HARD FRANKIE GOES TO HOLLYWOOD RICORDI
8	5 TOUCH ME (I WANT YOUR BOOY) SAMANTHA FOX CGDMM/JIVE
9	9 THE EDGE OF HEAVEN WHAM CBS
10	17 INNOCENT LOVE SANDRA VIRGIN/EMI
11	13 GREATEST LOVE OF ALL WHITNEY HOUSTON RCA
12	6 LOOKING FOR LOVE TOM HOOKER BABY RECORDS/CGDMM
13	8 FIGHT FOR OURSELVES SPANDAU BALLET CBS
14	7 I CAN'T WAIT NU SHOOZ WEA
15	NEW USSR EDDY HUNTINGTON BABY RECORDS/CGDMM
16	NEW SEXY GIRL SABRINA FIVE RECORDS/CGDMM
17	NEW TYPICAL MALE TINA TURNER EMI
18	NEW BELLO IMPOSSIBILE GIANNA NANNINI RICORDI
19	NEW HI HI HI SANDRA VIRGIN/EMI
20	19 HUNTING HIGH & LOW A-HA WEA

Promoter: Videos Hurting Tour Biz CPI Expands In U.S., Diversifies

BY KIRK LaPOINTE

TORONTO Exposure of artists through music video has had a "fairly substantial negative" effect on the concert-tour business, says Michael Cohl, president of Toronto-based Concert Productions International (CPI). Cohl also says there are "more acts than ever" overpricing themselves because they feel their large record sales will lead to large ticket sales.

Cohl says music video has "separated the once-inseparable" marriage of hit records and hit tours. Although videoclips have made instant stars of many artists, they've also had their down side, Cohl says.

"You can't simply say record sales are tied directly to ticket sales," he says. "I think video has helped to expose a lot of acts, but it's also overexposed others."

CPI, the largest promoter in Canada, has been expanding its territory into parts of the U.S. in recent months. CPI has acquired companies (including Feyline Productions) and access to facilities in the Denver area, Minneapolis, and northern Michigan. Brockham, the company's merchandising arm, has been showing impressive results lately, and CPI has been dabbling in such areas as Broadway show tours and tennis. It is also a partner in a new bid to bring a National Basketball Assn. team to Toronto and runs a

management company that recently acquired Billy Squier as a client.

"Overall, 1986 has not been as good as 1983, 1984, or 1985 for the touring business," Cohl says. "But things have picked up this fall and

'Tour sponsorship is necessary'

the downswing appears to have been temporary.

Cohl says it makes sense to diversify as a company, because the ups and downs of concert promotion can drain even the well-heeled firms.

"Some type of corporate sponsorship has become a necessity," he says, noting that CPI is backed by the Molson's beer. "The numbers on the losses are greater, and the numbers on the gains are getting smaller."

Montreal-based promoter Donald Tarlton, who runs Donald K. Donald Productions, has disparaged the concert business of late. He doesn't see much of a future in it and has been doing all he can to explore new areas of promotion and production.

"I think we have a difference of opinion on this," Cohl says. "I obviously have confidence in the business, but I do agree with him when he says that what everybody had is about to become less."

To keep up revenues, it has be-

come important to seek other markets. And while the spate of acquisitions may make CPI appear to be on a takeover binge, Cohl says he is content for the time being with what he has.

In the last year, significant competition has surfaced in the Toronto concert market, one of the half-dozen largest in North America. Skarrat Productions, based in nearby Hamilton, has joined forces with the Labatt's brewery to form Blue Live Entertainment, with plans to produce about 100 dates annually at the 2,700-seat Massey Hall and with other links in place to stage national tours. And promoters Gary Topp and Gary Cormier recently made an out-of-course settlement with CPI ensuring that the two promoters have access to the 16,000-seat Maple Leaf Gardens, the cornerstone facility for CPI.

But Cohl says 1986 "has been as good a year as we've ever had in southern Ontario," despite the Blue Live competition. "Maybe it just meant that they're filling a void. My company hasn't really got time to do 100 dates at Massey Hall."

The future may hold an NBA franchise, but Cohl's CPI will simply market the team, an effort he says "won't take much of my time." A decision is expected in the next year on the possible franchise.

Classical Guitarist Teams With Rockers

Liona Boyd Has Crossover New Age Album

TORONTO Some jaws dropped when word surfaced earlier this year that classical guitarist Liona Boyd was busily recording an album with the likes of Eric Clapton and David Gilmour of Pink Floyd.

And some were surprised when it was announced a few weeks ago that Boyd, ready to release her new age disk "Persona," had taken on Bruce Allen as a co-manager with Maureen Jack.

After all, Clapton and Gilmour are worlds removed musically from Boyd's work. And Allen, the operator behind the careers of Bryan Adams and Loverboy these days, seemed to have only Canadian nationality in common with her.

But the two moves are paying quick dividends. "Persona," Boyd's 13th album, shipped halfway to gold and is a brisk item at retail after only a few weeks. That's largely because it has become a huge crossover at radio.

"We're playing piles of it," says Ross Davies, program director at CHUM-FM Toronto, whose station has a new age show in the late-evening time slot. "And we've never played her before."

"It was a bit of a risk," Boyd admits. "But I felt like taking a chance at this stage."

Indeed, she is well-positioned to do so, with two gold albums under her belt and a considerable Canadian and international following.

"But it's not like I'm burning

bridges," she says. Classical tours of India and dates with symphonies in the U.S. are planned for 1987.

The near future, however, will see her tour Canada with a four-piece band, playing songs off her new album, which is partly written by her. Michael Kamen (Pink Floyd's "The Wall") produced it, keeping Boyd front and center throughout.

Earlier this year, she was talking to Allen and found they got along well. She was hoping he might recommend a well-connected manager. He called later and recommended himself.

"I said, 'You've got to be joking,'" Boyd recalls. "But he said it

would be a big challenge to him and that he sometimes got tired of the whole rock scene and saw this as a lifelong career to manage."

So far, Allen and Jack (who ran the Northern Lights for Africa Society fund following the African famine recording, "Tears Are Not Enough"), are giving Boyd's career a big lift.

"Bruce has a lot of clout, and Maureen has been a big help," Boyd says. "If this album does well, all indications are that I'll do another one like it. I hope I can break down some of the barriers that stand in the way of the music's commercial appeal."

KIRK LaPOINTE

Maple Briefs

PRAXIS TECHNOLOGIES, which recently opened its Compact Disk manufacturing plant just west of Toronto, plans to be producing 9.8 million units annually by the end of 1987, says senior vice president Alun Elias.

GOWAN IS MIXING his third album for CBS Canada. His last effort, "Strange Animal," went triple platinum in Canada. As such, it will rank as a top release in the first quarter of 1987.

EXPECT A LIVE ALBUM in the next few months from the Satalites, a well-regarded Toronto reggae-pop outfit, and more emphasis on New York state as a market for its music. A recent Buffalo gig was a smash, reports band leader Fergus Hambleton.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

U.K. Group To Promote CD-I Philips, PolyGram In Joint Effort

BY PETER JONES

LONDON European Interactive Media (EIM), counterpart to American Interactive Media Inc. (AIM), has been set up here by compact disk pioneers Philips and PolyGram to spearhead the development in Europe of software for the new Compact Disc Interactive (CD-I) system.

The new operation, headed up by Byron Turner, former director of creative development in Europe for Activision, was unveiled jointly by Jan Timmer, president of PolyGram International, and David Geest, chairman of Philips International's corporate group home interactive systems division.

Describing CD-I as a "powerful new media standard," Turner says, "The system's beauty is its capability to merge the best elements from a variety of traditional formats, such as computer software, print publishing, broadcasting, and entertainment into a single, multifunction, mass-market medium."

The CD-I standard permits basic text and data to be combined with such visual material as still pictures, diagrams, computer graphics, and animation, with sound ranging in quality from full digital stereo to telephone-grade speech.

Turner says the CD-I system

will be marketed to the general consumer public as an upscale CD player that will play existing digital audio CD disks as well as CD-I software.

"EIM's principal strategy will be to form joint-venture relation-

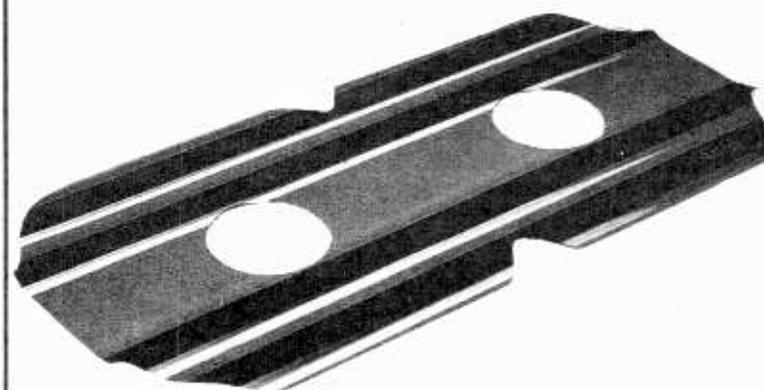
'We're committed to a global strategy'

ships with established content providers, principally those with substantial catalogs of existing material that can be readily converted and enhanced for the CD-I format.

"We will provide technological expertise, authoritative counsel, creative capability, and access to manufacturing capacity through the company's relationship with Philips Du Pont Optical," Turner says.

"We're committed to a global marketing strategy, and our ultimate objective is to penetrate all applicable markets for the CD-I software catalog to the greatest possible extent," he says.

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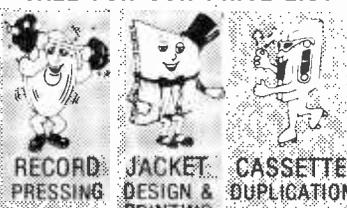
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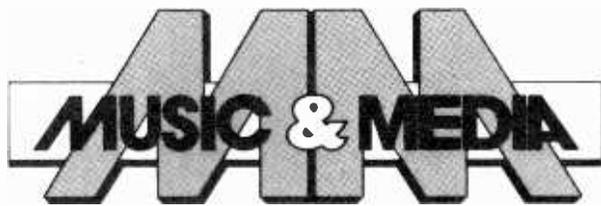
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NEW LINE COMES ON LINE: New Line Cinema Corp., the New York-based film producer and distributor, began trading on the American Stock Exchange Sept. 30. With an initial offering of 800,000 shares, the common stock opened on 116,500 shares at 7 $\frac{3}{4}$. For the fiscal year ended Dec. 31, New Line reported net income of \$974,000 on revenues of \$14.1 million, compared with net income of \$10,000 on revenues of \$4.4 million for 1984. For the six months ended June 30, New Line reported net income of nearly \$3 million on revenues of \$15.1 million, compared with net income of \$485,000 on revenues of \$7.4 million for the comparable period in 1985. New Line's AMEX ticker symbol is NLN.

SPEC-TACULAR RESULTS: Florida-based retailer Spec's Music Inc. (NASDAQ/SPEK) posted a hike in net earnings and sales for the fourth quarter and year ended July 31. Net earnings before extraordinary items for the fourth quarter increased by 75.9% to \$255,000, compared to \$145,000 for the fourth quarter of 1985. Net sales increased by 28.5% to \$5 million, compared to \$3.9 million in 1985. Same store sales increased by 14% over last year, and earnings per share before extraordinary items in the quarter were 12 cents, compared to 10 cents in the prior year. The company also had an extraordinary item of \$103,500 or 7 cents per share from the termination of its pension plan. Per-share earnings for the 1986 quarter are figured on a higher pool of available shares, up 600,000 over last year's comparable quarter to 2.06 million shares. The increase in sales and earnings was attributed to an increased commitment to the video rental business, as well as strong pre-recorded music sales. Net sales for the fiscal year increased by 10.7% to \$18.4 million from \$16.6 million in fiscal 1985. Net earnings before extraordinary items increased by 18.3% to \$969,000 or 48 cents per share compared to \$819,000 or 56 cents per share. Earnings per share for the year are based on a weighted average of 1.9 million shares outstanding vs. 1.4 million shares in 1985.

PRISM ENTERTAINMENT (NASDAQ/PSMN), the Los Angeles-based home video and TV syndication company, reported lower per-share earnings because of a greater number of average shares outstanding for its second quarter, ended July 31. Net sales and earnings were relatively unchanged, with sales of \$5.16 million, compared with \$5.15 million for the same period of 1985. Net earnings were up \$21,000 to \$439,000, but per-share income fell to 20 cents from 28 cents per share a year ago, as weighted average shares outstanding went to 2.2 million from 1.5 million. For the first six months of the year, Prism had increased sales of nearly \$12 million, compared with \$10.7 million for the same period a year ago. Year-to-date earnings also rose more than 40% to \$850,000, but the greater number of shares prevented a hike in per-share earnings. A proposed acquisition of Prism by Fries Entertainment was recently terminated "by mutual consent."

COSTAR CORP. (NASDAQ/CSTR) CONTINUES ITS SWITCH from audiocassette manufacturing to medical and lab-research equipment with the sale of its audiocassette assets. The Massachusetts-based company, formerly Data Packaging Corp., has agreed to sell its cassette-manufacturing operation to New Jersey-based Beres Industries for about \$375,000. The assets include equipment and a portion of the Costar inventory.

TAX LAW CHANGES AND THE COMMUNICATIONS INDUSTRY is the subject of a series of advisories being prepared by the Washington, D.C.-based accounting firm of Frazier Gross & Kadlec in association with communications law firm Dow, Lohnes & Albertson. The first advisory deals with the repeal of the general utilities doctrine and notes that its repeal will mean that the liquidation of most corporations will result in a double tax: one at the corporate level and another at the shareholder level. Under current law, a complete liquidation of a corporation in which appreciated property is distributed to shareholders generally results in only a portion of the income being taxed. The distributed property is taxable to shareholders, usually as a capital gain. If a company sells its assets and distributes the sale proceeds to its shareholders, the principle is the same: The corporation is not taxed on the sale of assets (except for recapture), and shareholders pay a gain on the sale proceeds over and above the cost of their stocks. Coupled with the new tax rate, which raises corporate tax rates above individual tax rates, liquidations could prove far less lucrative for shareholders. Subsequently, Frazier Gross & Kadlec is recommending that acquisitions, liquidations, and sales be completed by Dec. 31, prior to the advent of the new tax code. Additionally, alternative business structures should be examined for new companies to avoid double taxation; stock acquisitions should be considered carefully because of the new, higher tax cost of electing to take a basis in the assets of a purchased company; and it should be determined if new acquisitions for existing corporations can be structured as separate entities to isolate them from the effects of the General Utilities doctrine repeal. For further information on the advisory series, which will cover tax rate changes, retirement planning, pension funds, allocation of cost to individual assets in stock and asset purchases, and tax rate changes, contact Jack Kane, Tim Pecaro, or Jim Bond of Frazier at 202-966-2280.

Entertainment Upswing Predicted Report: Consumer Spending Will Rise

BY FRED GOODMAN

NEW YORK What will the pattern for consumer spending on entertainment be next year? According to one industry analysis and research company, U.S. consumer spending on entertaining will reach record levels this Christmas and on through 1987.

According to the New York-based research firm of Wilkofsky Gruen Associates, the coming months will be strong for home entertainment hardware manufacturers, while figures for out-of-home entertainment like movies, sporting events, theater, and concerts will also be higher than they were last year.

However, according to the company's newly released report, in-home software and entertainment, including recorded music, videocassettes, and cable and pay television, are predicted to experience "no growth in real terms."

Wilkofsky Gruen, headed by David Wilkofsky and Arthur Gruen, based its predictions on its own "entertainment index," a business forecasting system that attempts to identify relevant economic factors in order to predict total spending on entertainment products and services.

"What the leading indicators are telling us is that the already remarkable growth of consumer spending on entertainment will actually accelerate in the coming months," says Gruen, president of Wilkofsky Gruen. "Even though neither inflation nor real economic growth has done much recently to expand consumers' incomes, Americans continue to dig deeper into their pockets in order to be entertained."

The index projects that consumers will spend more than \$14 billion for entertainment during the fourth quarter of 1986, which is approximately 10% higher than in the same quarter of 1985. Consumer entertainment spending is predicted to rise 8% to 11% in the first two quarters of 1987.

The data projects that the average American household will spend \$520 on entertainment during 1986, or 1.65% of the household's total spending. In 1985, the \$481 spent by the same household equaled 1.61% of the family budget, while the \$172 spent in 1975 was only 1.23% of the budget.

The index focuses on the correlation between data and spending patterns in three areas of entertainment: hardware, including television sets, radios, videocassette recorders, and audio equipment; home entertainment software, including recorded music, videocassettes, and pay and cable television; and spending on entertainment outside the home, including motion pictures, spectator sports, legitimate theater, and other live concert performances.

The group does not track entertainment industries supported by advertisers, such as broadcasting.

The strongest performer in the index continues to be the hardware

sector, which Wilkofsky and Gruen has previously supported with optimistic, decadelong projections about video recorders. Hardware grew close to 12% throughout 1986, and the index projects that growth rate will rise to between 13% and 15% in the fourth quarter

'Live shows are the true stars in competing for consumer dollars'

of 1986 and to between 14% and 16% in the first half of 1987.

The index also suggests a strong improving trend for out-of-home entertainment, including motion pictures, sports events, live theater, music, and other performances. Consumer spending in this area, after a lackluster performance through most of 1986, is projected to increase by 7% to 9% in the fourth quarter of 1986, resulting in a modest full-year growth of 5%. Projected growth in the area during the first half of 1987 is 13% to 15%.

"The most dramatic story here is the continuing expansion of legitimate theater and other forms of live entertainment," says

Gruen. "Live entertainment performances are the true star performers in the competition for the consumers' dollars."

While out-of-home entertainment is increasing its earning power, the picture portrayed for in-home entertainment, including recorded music, is one of erosion.

For the rest of 1986, consumer spending is projected to rise at 10% to 12% above the levels of the fourth quarter of 1985. But spending growth in the first half of 1987 is predicted to drop to 4% to 6%.

"This is the first time in this decade that the index for this sector has shown no growth in real terms," says Gruen. "Since video and audio software remain strong, this flatness may be a result of conditions in the cable and pay-television industries. It will require additional time to determine if this is the beginning of a longer-term shift in consumer behavior from in-home to out-of-home entertainment."

The index, devised in 1975, is prepared quarterly from federal and private data series to act as leading indicators of consumer spending. Wilkofsky Gruen says its primary use—and reliability—is in predicting changes and turning points in consumer entertainment spending nine to 12 months in advance.

MARKET ACTION

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Company	Sale/ 1000's	Close 9/26	Close 10/6	Change
NEW YORK STOCK EXCHANGE				
American Can	684.8	81 $\frac{1}{4}$	83	+1 $\frac{1}{2}$
John Blair & Co.	350.3	13 $\frac{3}{4}$	13 $\frac{3}{4}$	- $\frac{1}{2}$
CBS Inc.	563.2	125 $\frac{1}{2}$	123 $\frac{1}{2}$	-2
Cannon Group	242.7	24 $\frac{1}{2}$	25	+ $\frac{1}{2}$
Capital Cities Communications	88.8	252 $\frac{1}{4}$	247 $\frac{1}{4}$	-5
Coca Cola	4054.5	34	35 $\frac{1}{2}$	+1 $\frac{1}{2}$
Walt Disney	3143.1	39 $\frac{3}{4}$	41 $\frac{1}{4}$	+1 $\frac{1}{4}$
Eastman Kodak	2383.2	54 $\frac{1}{4}$	55	+ $\frac{1}{4}$
General Electric	3029.5	72 $\frac{1}{2}$	71 $\frac{1}{2}$	- $\frac{1}{2}$
Gulf & Western	607.6	61 $\frac{1}{4}$	63 $\frac{1}{4}$	+1 $\frac{1}{4}$
Handleman	124.5	26 $\frac{1}{4}$	26 $\frac{1}{4}$	- $\frac{3}{4}$
MCA Inc.	884.3	41	39 $\frac{3}{4}$	-1 $\frac{1}{4}$
Orion Pictures Corp.	151.7	12 $\frac{1}{4}$	12 $\frac{1}{4}$	+ $\frac{1}{4}$
Sony Corp.	2314.4	20 $\frac{3}{4}$	19 $\frac{1}{2}$	-1 $\frac{1}{2}$
Taft Broadcasting	190.2	115 $\frac{1}{4}$	114	-1 $\frac{1}{4}$
MGM/UA	71.2	10 $\frac{1}{2}$	10 $\frac{1}{2}$	- $\frac{1}{4}$
Vestron Inc.	506.4	4 $\frac{7}{8}$	6 $\frac{1}{4}$	+1 $\frac{1}{4}$
Viacom	2516.7	40 $\frac{1}{4}$	42 $\frac{1}{4}$	+2 $\frac{1}{4}$
Warner Communications Inc.	1020.3	21 $\frac{1}{4}$	22 $\frac{1}{4}$	+ $\frac{1}{4}$
Westinghouse	1629.0	52 $\frac{1}{2}$	54 $\frac{1}{2}$	+2 $\frac{1}{2}$
AMERICAN STOCK EXCHANGE				
Commtron	583.9	9	8 $\frac{3}{4}$	- $\frac{1}{4}$
Lorimar/Telepictures	583.9	17 $\frac{1}{4}$	18 $\frac{1}{4}$	+ $\frac{1}{4}$
New World Pictures	54.6	13 $\frac{1}{2}$	13 $\frac{1}{4}$	- $\frac{1}{4}$
Price Communications	23.4	10 $\frac{1}{4}$	10	- $\frac{1}{4}$
Turner Broadcasting System	14.8	17 $\frac{1}{4}$	16 $\frac{1}{4}$	- $\frac{1}{4}$
Unitel Video	15.2	12	11 $\frac{1}{4}$	- $\frac{1}{4}$
Wherehouse Entertainment	61.7	18 $\frac{1}{2}$	18 $\frac{1}{4}$	- $\frac{1}{4}$

Company	Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	19 $\frac{1}{4}$	19 $\frac{1}{2}$	+ $\frac{1}{4}$
Infinity Broadcasting	12	12
Josephson Inc.	10 $\frac{7}{8}$	11 $\frac{1}{4}$	+ $\frac{1}{4}$
LIN Broadcasting	48 $\frac{3}{4}$	49	+ $\frac{1}{4}$
Lieberman Enterprises	15 $\frac{1}{4}$	15 $\frac{1}{4}$	- $\frac{1}{4}$
Malrite Communications Group	12 $\frac{1}{4}$	12 $\frac{1}{4}$
Prism Entertainment	6	5 $\frac{1}{2}$	- $\frac{1}{2}$
Recoton Corporation	9	9
Reeves Communications	8 $\frac{3}{4}$	8 $\frac{3}{4}$
Satellite Music Network Inc.	8 $\frac{1}{4}$	8 $\frac{1}{2}$	+ $\frac{1}{4}$
Scripps Howard Broadcasting	80 $\frac{1}{4}$	80 $\frac{1}{2}$	+ $\frac{1}{4}$
Sound Warehouse	21	20 $\frac{1}{4}$	- $\frac{1}{4}$
Tri-Star Pictures	11 $\frac{3}{4}$	11 $\frac{3}{4}$	+ $\frac{1}{4}$
Wall To Wall Sound & Video Inc.	5	5
Westwood One	28	27 $\frac{1}{4}$	- $\frac{1}{4}$

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

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POP

PICKS

BILLY SQUIER
Enough Is Enough
PRODUCER: Peter Collins
Capitol PJ-12483

Squier should be able to maintain unbroken string of platinum releases, but doubts linger as to whether "Enough Is Enough" will broaden his fan base. Strong sounds, slick arrangements, and fluid musicianship do not compensate for disappointing lack of balance in material.

'TIL TUESDAY
Welcome Home
PRODUCER: Rhett Davies
Epic FE 40314

With "What About Love" moving steadily up the pop charts, the second 'til tuesday album will satisfy, if not surprise, fans of the group's beautiful and usually brooding melodies. Brighter, up-tempo exceptions include "Will She Just Fall Down," a crisp and uncluttered Beatles-ish pop gem, and "Sleeping And Waking." The package makes excellent use of Aimee Mann's supple voice but may not expand the group's following.

HOWARD JONES
One To One
PRODUCER: Arif Mardin
Elektra 4-60499

On his third outing for the label, Jones proves that he's a solid singing/songwriting talent with plenty of staying power. Mardin's production is tight and punchy; the tunes are strong, and Jones' vocals and electronic keyboard work are as strong as ever. Opening track on side one ("You Know I Love You") is a sure smash. Other choice tracks: "All I Want," "Step Into These Shoes."

WANG CHUNG
Mosaic
PRODUCER: Peter Wolf
Geffen GHS 24115

English popsters offer a lively package of seamlessly produced material. Some good choices for singles here: "Rip It Up," "Hypnotize Me," "Let's Go," and the ballad "A Fool and His Money" (latter with a vocal assist from Michael McDonald). Only the excessive length of the tracks will interfere with airplay potential.

JOAN JETT & THE BLACKHEARTS
Good Music
PRODUCERS: Larry Smith, Reggie Griffin, Thom Panunzio, Ken Laguna
Blackheart/CBS BFZ 40544

Progressive-minded rock and pop programmers may do well to forget about the lead single, "Good Music," and go straight to the bad stuff: "Black Leather," a raunchy rap track wherein Jett waxes eloquent on dressing for success. No Jett-lag here.

PETE TOWNSHEND
Deep End Live!
PRODUCER: Uncredited
Atco 7 90553-1

Music from the soundtrack of the Atlantic Home Video release. Not all tracks from the video are included on the record, but Townshend fans will snap this up; it's a worthwhile live set that contains some infrequently performed material as well as a couple of old faves. Tracks include "Barefootin'," "Pinball Wizard," and "I Put A Spell On You."

O.M.D.
The Pacific Age
PRODUCER: Stephen Hague
Virgin/A&M SP-5144

Britain's synth-pop band goes for an expanded sound with this fine, well-produced album. Group's recent top five single from the "Pretty In Pink" soundtrack should help bolster sales, and the album's diverse selections will serve to attract a wider audience.

BIG AUDIO DYNAMITE
No. 10, Upping St.
PRODUCERS: Mick Jones & Joe Strummer
Columbia BFC 40445

Hardcore Clash fans will welcome the first collaboration between Jones and Strummer since Jones' purge following "Combat Rock." Second B.A.D. album again emphasizes rap/funk rhythms and "found" sound, with late Clash elements tossed in. Will garner hip radio and some dance action.

MEGADETH
Peace Sells... But Who's Buying
PRODUCERS: Dave Mustaine, Randy Burns
Combat/Capitol ST-12526

Major label debut bows one of speed metal's premier cult bands. Project plays host to an array of impressive tracks, including a hot remake of the blues standard "I Ain't Superstitious." Given a little push, the album should go a long way. Not for the weak-hearted.

IRON MAIDEN
Somewhere In Time
PRODUCER: Martin Birch
Capitol SJ-12524

British metal masters return with yet another solid collection of hi-tech, bombastic rock. In the Maiden tradition, epic tracks will once again make it difficult to get radio play, but they're key for live performances. Best cuts: "Wasted Years," "Stranger In A Strange Land," and "Alexander The Great."

RECOMMENDED

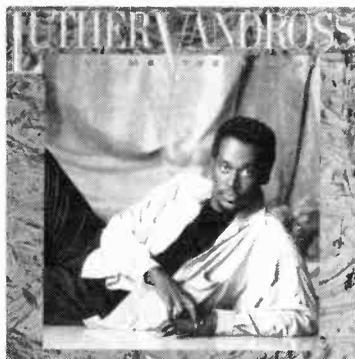
KIRI TE KANAWA & JOSE CARRERAS
South Pacific
PRODUCER: Jeremy Lubbock
FM/CBS 42205

The stars of DG's very popular "West Side Story" star in another American musical classic, with important roles also taken by Sarah Vaughan and Mandy Patinkin. Add Rodgers & Hammerstein at their best and digital recording that enhances the musical pleasures at hand. The stuff that crossover smashes are made of.

JIMMY SALVEMINI
Roll It
PRODUCER: Luther Vandross
Elektra 60479-1

All-star vocal contributions and

SPOTLIGHTS



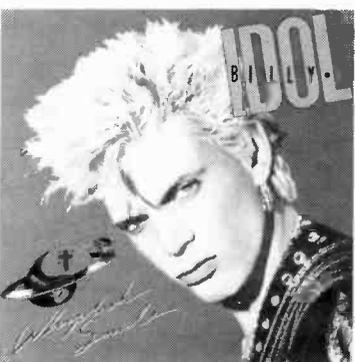
LUTHER VANDROSS
Give Me The Reason
PRODUCERS: Luther Vandross & Marcus Miller
Epic FE 40415

In a period when pop divas Whitney Houston and Cyndi Lauper are getting all the ink, Luther Vandross and Billy Ocean are quietly rewriting all the rules for male vocalists. With the release of "Give Me The Reason" Vandross has added another jewel to his crown. His special flair for charting the middle ground between black and adult formats has produced a massive audience, and there's plenty here to satisfy. First-rate musicians complete the performances, and the title track, the only successful single from "Ruthless People," gives the album the head start it hardly needs.



a-ha
Scoundrel Days
PRODUCERS: Alan Tarney, Mags & Pal Waaktaar
Warner Bros. 25501-1

Videogenic Norwegian band had a smash the first time out, and this varied package should demonstrate that the band has commercial follow-through. The title track, "Cry Wolf," and "The Weight Of The Wind" all have the rush that made "Take On Me" a megahit; remainder of the album is less upbeat but shows the trio moving in a diversity of musical directions.



BILLY IDOL
Whiplash Smile
PRODUCER: Keith Forsey
CHRYSALIS 0V41514

Hard to top "Rebel Yell," but Idol has matched the quality of his breakthrough album with eagerly anticipated follow-up. Though not a carbon copy of its predecessor, "Whiplash Smile" offers a similarly diverse material mix. Hard to select individual highlights since album boasts necessary depth for chart longevity. But quick spins of "World's Forgotten Boy," "Sweet Sixteen," and "Don't Need A Gun" provide positive indication that Idol is rocking on the right track.

Vandross' smooth, calculated production make the most of saccharine material and a centerpiece whose vinyl convictions are convincing only occasionally. One highlight is "Whether Or Not The World Gets Better," an AC-compatible duet made great by Phoebe Snow's counterpoint.

RICHARD LLOYD
Field Of Fire
PRODUCERS: Richard Lloyd & Stefan Glaumann
Moving Target MTO05

Celluloid subsidiary releases ex-Television guitarist's highly praised solo LP—previously available as an import—recorded in Stockholm with a thunderous Swedish band. Forceful fretwork abounds in this exciting comeback.

THE CHAMELEONS UK
Strange Times
PRODUCER: Dave M. Allen
Geffen GHS 24119

Third album by English quartet asserts twin guitar attack and dreamy atmosphere that U2 aficionados might buy. Includes second bonus disk of three covers, three original tracks.

BLACK

PICKS

KURTIS BLOW
Kingdom Blow
PRODUCER: Kurtis Blow
Mercury 830215

Rap pioneer Blow keeps his beat planted firmly in the street, guest shots by Bob Dylan and George Clinton notwithstanding. The real grabber here is first single, "I'm Chillin'"—featuring Trouble Funk—a marriage of go-go and rap. Beyond that, look for strong play on the title track and "Street Rock."

STANLEY CLARKE
Hideaway
PRODUCER: Stanley Clarke
Epic FE 40275

Since Clarke has had such a diverse offering of albums under his own name and as a sideman, it's only natural that he should eventually come around to a mellow outing. "Hideaway" manages to fit the quiet storm format while allowing Clarke to demonstrate his broad abilities as an instrumentalist. Tasteful.

RECOMMENDED

EXOTIC STORM
In The Beginning
PRODUCERS: William Bryand, Derrick Moore & Michael Jonzun
Epic BFE 40427

Funk band from (where else?) Minnesota offers strong material in a now-familiar groove. It's a hard-playing outfit, and best results are gleaned via the Michael Jonzun-produced "I Know You've Got A) Krush On Me."

COUNTRY

PICKS

WILLIE NELSON
Partners
PRODUCER: Chips Moman
Columbia FC39894

There is something endlessly refreshing about Nelson's tendency to sing anything he wants, oblivious to theme or genre. This fine sampler of styles includes covers of "Heart Of Gold," "Something In The Way She Moves," the ancient "Kathleen," and the movingly melancholy "Hello Love, Goodbye." Another winner for Willie.

KATHY MATTEA
Walk The Way The Wind Blows
PRODUCER: Allen Reynolds
Mercury 830 405-1 M-1

This is Mattea's most country effort to date—and a fine effort it is. Producer Reynolds' sensitivity shines through on every cut, the best of which are the title number; Mattea's recent top three hit, "Love At The Five & Dime"; and "Song For The Life."

JAZZ

RECOMMENDED

DUKE ELLINGTON
Money Jungle
PRODUCER: Alan Douglas
Blue Note BT 85129

Important reissue of famed 1962 trio date, with Ellington, Charles Mingus, and Max Roach in stellar form. Rerelease producer Michael Cuscuna has unearthed four hitherto-unheard Ellington compositions recorded at the sessions. A must.

THE ART FARMER/BENNY GOLSON JAZZTET
Back To The City
PRODUCER: Heien Keane
Contemporary/Fantasy C-14020

Reformed sextet still swings hard and exhibits the intelligent arrangements that were its original hallmark. This edition is a fine crew of veterans, including Curtis Fuller, Mickey Tucker, Ray Drummond, and Marvin "Smitty" Smith.

FRANK MORGAN
Lament
PRODUCER: Richard Brock
Contemporary/Fantasy C-14211

First-rate alto saxophonist covers all the bases with an outstanding quartet featuring Cedar Walton, Buster Williams, and Billy Higgins.

JIMMY WITHERSPOON FEATURING BEN WEBSTER
Roots
PRODUCER: Dave Axelrod
Atlantic 90535

Reissue of a remarkable 1962 date for Reprise that matched the great blues shouter with one of the premier tenor sax stylists in jazz history. Results are exquisite.

PHINEAS NEWBORN JR.
The Piano Artistry Of Phineas Newborn Jr.
PRODUCER: Nesuhi Ertegun
Atlantic 90534

Outstanding trio date from 1956 teamed the Memphis piano genius with bassist Oscar Pettiford and drummer Kenny Clarke. Results hold up well and are a fine addition to the thin catalog of Newborn's work.

CLASSICAL

PICKS

HOROWITZ IN MOSCOW (SOUNDTRACK)
Vladimir Horowitz
Deutsche Grammophon 419 499

Certain to challenge the pianist's two current chart-toppers for pre-eminence. The enormous publicity given this live program on TV aside, the playing, perhaps stimulated by the unique circumstances of the concert, is even more impressive than in the earlier entries. The hourlong program includes works by Scarlatti, Mozart, Rachmaninov, Scriabin, Chopin, and Schumann, with a sparkling closing bit of virtuosic fluff by Moszkowski.

#1



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TRIPLE PLAY!

BAD COMPANY "THIS LOVE"

(7-89355)

Incredible AOR airplay! Debuts on the singles chart this week at # 94 !

Management: Bud Prager/E.S.P. Management & Phil Carson

NANCY MARTINEZ "FOR TONIGHT"

(7-89371; 0-88789)

Top 5 Dance Charts! Top 5 in 12" Sales!
Top Record in Clubs!
Now crossing Top 40!

Management: Sizzle Records

BB 81
DANCE 2

REGINA "BEAT OF LOVE"

(7-89348; 0-86772)

The smash follow-up to her Top 10 hit, "BABY LOVE."

Management: Belkin Personal Management



On ATLANTIC RECORDS

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"WHEN I THINK OF YOU" by Janet Jackson (A&M) holds on to the top spot for a second week, with continued increases in both sales and airplay. The next two records, both bulleted, are gaining in points at an even faster rate. Either record—Tina Turner's "Typical Male" (Capitol) at No. 2 or Cyndi Lauper's "True Colors" (Portrait) at No. 3—could displace Jackson next week. The No. 1 record in sales—Stacey Q's "Two Of Hearts" (Atlantic)—slips to No. 11 in airplay and drops from 3 to 6 overall. It is strange to see airplay drop so sharply while sales are still increasing. This unusual disparity illustrates that every record follows a unique pattern in moving up and down the chart; only by looking behind the chart numbers can the full story be discovered.

THE NINE DEBUTS ON the chart are headed by Huey Lewis & the News' "Hip To Be Square" (Chrysalis), the follow-up to their No. 1 hit "Stuck With You." The new release has had extensive play as an album cut; as a single, it explodes onto the chart at No. 42. About 85% of the radio panel is already on the record, making it one of the highest debuts of the year. The other debuts are all by established artists except "Shake You Down" by Gregory Abbott (Columbia), which enters at No. 76 because of both radio adds and strong early sales off its urban radio base. It's a hit in Charlotte, N.C., where WROQ moves it 30-19.

ON THE SALES SIDE, the Power Pick this week is Cameo's "Word Up" (Atlanta Artists). The record has been crossing over from the black chart (where it is No. 1) at breakneck pace, with four Hot 100 reporting stations already listing it at No. 1, including WBZZ Pittsburgh and KITY San Antonio, Texas. The runner-up for the sales honor is Aretha Franklin's remake of "Jumpin' Jack Flash" (Arista), which is showing early strength in Chicago (19-11 at WLS), Atlanta (26-18 at WQXI), and Franklin's hometown of Detroit (32-24 at WCZY). Bon Jovi's "You Give Love A Bad Name" (Mercury) nabs the Power Pick/Airplay by a small margin over Wang Chung's "Everybody Have Fun Tonight" (Geffen). Wang Chung has another 51 radio adds to fuel its large gain. Bon Jovi has fewer adds but many great jumps at radio, including 21-2 at KTKS Dallas and two No. 1 reports.

QUICK CUTS: The Talking Heads, having regained their bullet last week, now pick up 24 additional stations to keep the momentum going with "Wild Wild Life" (Sire). It's top 20 in Chicago, Los Angeles, and Minneapolis and up to No. 58 nationally. New artist Robbie Nevil (Manhattan) takes the biggest jump of any record already on the chart, 25 places to No. 68, with 37 adds for "C'est La Vie." Another new artist, Nancy Martinez, is moving up the chart nicely with "For Tonight" (Atlantic), 92 to 81. The record jumps 15 to 11 at WPOW Miami "Power 96," where PD Bill Tanner says it was "an ear pick that came out of the clubs. It's now No. 5 in combined 7-inch and 12-inch singles sales in the Miami market. It tests especially well with the 18-24 age group."

FOR WEEK ENDING OCTOBER 18, 1986

Billboard		HOT 100 SINGLES ACTION	
RADIO MOST ADDED			
223 REPORTERS			
HUEY LEWIS & THE NEWS	HIP TO BE SQUARE	CHRYSA LIS	120 187
HOWARD JONES	YOU KNOW I LOVE YOU	ELEKTRA	60 60
DARYL HALL	FOOLISH PRIDE	RCA	55 55
WANG CHUNG	EVERYBODY HAVE FUN TONIGHT	GEFFEN	52 165
ELTON JOHN	HEARTACHE ALL OVER THE WORLD	GEFFEN	52 52
Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.			
RETAIL BREAKOUTS			
182 REPORTERS			
BILLY IDOL	TO BE A LOVER	CHRYSA LIS	36
LIONEL RICHIE	LOVE WILL CONQUER ALL	MOTOWN	31
WANG CHUNG	EVERYBODY HAVE FUN TONIGHT	GEFFEN	23
PETER CETERA/AMY GRANT	NEXT TIME I FALL	WARNER BROS.	22
BRUCE HORNSBY & THE RANGE	THE WAY IT IS	RCA	20
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Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	TWO OF HEARTS	STACEY Q	6
2	3	WHEN I THINK OF YOU	JANET JACKSON	1
3	6	TYPICAL MALE	TINA TURNER	2
4	7	HEARTBEAT	DON JOHNSON	5
5	9	TRUE COLORS	CYNDI LAUPER	3
6	1	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	7
7	8	THROWING IT ALL AWAY	GENESIS	4
8	11	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	9
9	17	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	8
10	15	A MATTER OF TRUST	BILLY JOEL	10
11	4	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	16
12	5	DREAMTIME	DARYL HALL	17
13	16	HEAVEN IN YOUR EYES	LOVERBOY	12
14	13	MISSIONARY MAN	EURYTHMICS	18
15	19	SWEET LOVE	ANITA BAKER	11
16	22	HUMAN	THE HUMAN LEAGUE	14
17	36	AMANDA	BOSTON	15
18	10	STUCK WITH YOU	HUEY LEWIS & THE NEWS	13
19	18	EARTH ANGEL (FROM "THE KARATE KID PART II")	NEW EDITION	23
20	12	WALK THIS WAY	RUN-D.M.C.	26
21	29	WORD UP	CAMEO	22
22	28	YOU GIVE LOVE A BAD NAME	BON JOVI	24
23	30	TAKE ME HOME TONIGHT	EDDIE MONEY	19
24	27	GIRL CAN'T HELP IT	JOURNEY	21
25	31	THE RAIN	ORAN "JUICE" JONES	25
26	32	SOMEBODY'S OUT THERE	TRIO	39
27	—	TRUE BLUE	MADONNA	20
28	21	POINT OF NO RETURN	NU SHOOS	35
29	14	LOVE ZONE	BILLY OCEAN	34
30	39	IN YOUR EYES	PETER GABRIEL	29
31	20	DANCING ON THE CEILING	LIONEL RICHIE	37
32	24	LOVE WALKS IN	VAN HALEN	27
33	40	I AM BY YOUR SIDE	COREY HART	31
34	—	JUMPIN' JACK FLASH	ARETHA FRANKLIN	32
35	23	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	38
36	—	EMOTION IN MOTION	RIC OCASEK	33
37	37	PARANOIMIA	THE ART OF NOISE WITH MAX HEADROOM	43
38	26	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	BERLIN	41
39	—	I'LL BE OVER YOU	TOTO	28
40	25	TWIST AND SHOUT	THE BEATLES	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	WHEN I THINK OF YOU	JANET JACKSON	1
2	2	THROWING IT ALL AWAY	GENESIS	4
3	5	TRUE COLORS	CYNDI LAUPER	3
4	4	TYPICAL MALE	TINA TURNER	2
5	9	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	8
6	8	HEARTBEAT	DON JOHNSON	5
7	3	STUCK WITH YOU	HUEY LEWIS & THE NEWS	13
8	11	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	9
9	6	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	7
10	14	SWEET LOVE	ANITA BAKER	11
11	7	TWO OF HEARTS	STACEY Q	6
12	16	HUMAN	THE HUMAN LEAGUE	14
13	21	AMANDA	BOSTON	15
14	20	TRUE BLUE	MADONNA	20
15	10	HEAVEN IN YOUR EYES	LOVERBOY	12
16	19	TAKE ME HOME TONIGHT	EDDIE MONEY	19
17	18	A MATTER OF TRUST	BILLY JOEL	10
18	23	GIRL CAN'T HELP IT	JOURNEY	21
19	25	I'LL BE OVER YOU	TOTO	28
20	13	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	16
21	29	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	30
22	30	THE RAIN	ORAN "JUICE" JONES	25
23	12	DREAMTIME	DARYL HALL	17
24	33	YOU GIVE LOVE A BAD NAME	BON JOVI	24
25	32	WORD UP	CAMEO	22
26	15	LOVE WALKS IN	VAN HALEN	27
27	36	LOVE WILL CONQUER ALL	LIONEL RICHIE	36
28	31	IN YOUR EYES	PETER GABRIEL	29
29	34	EMOTION IN MOTION	RIC OCASEK	33
30	17	MISSIONARY MAN	EURYTHMICS	18
31	37	I AM BY YOUR SIDE	COREY HART	31
32	39	JUMPIN' JACK FLASH	ARETHA FRANKLIN	32
33	—	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	42
34	—	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	40
35	—	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	46
36	35	EARTH ANGEL (FROM "THE KARATE KID PART II")	NEW EDITION	23
37	—	TO BE A LOVER	BILLY IDOL	45
38	27	WORDS GET IN THE WAY	MIAMI SOUND MACHINE	38
39	26	WALK THIS WAY	RUN-D.M.C.	26
40	22	LOVE ZONE	BILLY OCEAN	34

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HOT 100 SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (8)	17
Sire (4)	
Geffen (3)	
Island (2)	
COLUMBIA (12)	13
Def Jam (1)	
ATLANTIC (7)	9
Atco (1)	
Island (1)	
EPIC (4)	8
Blackheart/CBS Associated (1)	
Carrere (1)	
Portrait (1)	
Scotti Bros. (1)	
MCA (5)	7
I.R.S. (2)	
A&M (4)	5
A&M/Virgin (1)	
CAPITOL	5
CHRYSALIS (4)	5
China (1)	
EMI-AMERICA (3)	5
Manhattan (2)	
MOTOWN (3)	5
Gordy (2)	
POLYGRAM	5
London (2)	
Atlanta Artists (1)	
Mercury (1)	
Polydor (1)	
RCA	5
ELEKTRA (3)	4
Solar (1)	
ARISTA (1)	3
10/Arista (1)	
Jive (1)	
ALLIED ARTISTS	1
GEFFEN	1
JAY	1
PROFILE	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
25 OR 6 TO 4	(Laminations, ASCAP/Aurelius, ASCAP) CPP	
AIN'T NOTHIN' GOIN' ON BUT THE RENT	(Tiju, ASCAP/PolyGram, ASCAP)	
ALL CRIED OUT	(Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
AMANDA	(Hideaway Hits, ASCAP)	
ANOTHER HEARTACHE	(Irving, BMI/Calypto Toonz, PROC/Adams Communications, BMI/Zot, ASCAP/Rod Stewart, ASCAP/Intersong, ASCAP) CPP/ALM/CHA/HL	
BABY LOVE	(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsche-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	
CALIFORNIA DREAMIN'	(MCA, ASCAP) MCA/HL	
CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	
THE CAPTAIN OF HER HEART	(Z-Muzik, SUIISA/Almo, ASCAP) CPP/ALM	
C'EST LA VIE	(MCA, ASCAP/Aig, ASCAP/Bug, BMI)	
COUNT YOUR BLESSINGS	(Nick-O-Val, ASCAP)	
DANCING ON THE CEILING	(Brockman, ASCAP) CPP/CLM	
DON'T FORGET ME (WHEN I'M GONE)	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, PROC) WBM/CPP/ALM	
DON'T GET ME WRONG	(Hynde House of Hits/Clive Banks)	
DREAMTIME	(Hallowed Hall, BMI/Red Network, BMI/Anxious, PRS/Warner-Tamerlane, BMI) CPP/WBM	
EARTH ANGEL (FROM "THE KARATE KID PART II")	(Dootsie Williams, BMI) HL	
EMOTION IN MOTION	(Lido, ASCAP) WBM	
EVERYBODY HAVE FUN TONIGHT	(Chong, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM	
EVERYTIME YOU CRY	(Warning Tracks, ASCAP)	
FALL ON ME	(Unichappell, BMI/Night Garden, BMI)	
FOOLISH PRIDE	(Hallowed Hall, BMI/Red Network, BMI)	
FDR TONIGHT	(Pezaz, PRO/Kish Kish, CAPAC)	
(FOREVER) LIVE AND DIE	(Virgin, ASCAP) CPP	
FREEDOM OVERSPILL	(F.S.Limited, PRS/April, ASCAP/Hot Little Numbers, ASCAP) CPP/ABP/WBM	
FRIENDS AND LOVERS	(WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP) WBM	
GIRL CAN'T HELP IT	(Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM	
GIVE ME THE REASON	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")	(Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP	
GOIN' CRAZY!	(Diamond Dave, ASCAP/Sy Vy, ASCAP) WBM	
GOOD MUSIC	(Lagunatic, BMI/Filmworks, BMI)	
GRAVITY	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
HEARTACHE ALL OVER THE WORLD	(Intersong, ASCAP)	
HEARTBEAT	(Glasco, ASCAP/Collision, BMI/Moon & Stars, BMI) CPP	
HEAVEN IN YOUR EYES	(Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI) CPP	
HIGHER LOVE	(F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
HIP TO BE SQUARE	(Hulex, ASCAP)	
HUMAN	(Flyte Tyme, ASCAP) WBM	
I AM BY YOUR SIDE	(Lesse, ASCAP)	
I DIDN'T MEAN TO TURN YOU ON	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
I FEEL THE MAGIC	(She Devil, ASCAP/Spanish Johnny, ASCAP)	
I'LL BE OVER YOU	(Rehtakul Veets, ASCAP/California Phase, ASCAP)	
IN YOUR EYES	(Ciolline, BMI/Hidden Pun, BMI)	
JODY	(Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP	
JUMPIN' JACK FLASH	(Abkco, BMI) CPP	
LADY SOUL	(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP	
LOVE ALWAYS	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertones, BMI) CPP	
LOVE COMES QUICKLY	(Virgin, ASCAP/Charisma, ASCAP) CPP/WBM	
LOVE IS THE HERO	(Songs Of The Knight, BMI)	
LOVE WALKS IN	(Yessup, ASCAP) WBM	
LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CPP/CLM	
LOVE ZONE	(Zomba, ASCAP) HL	
A MATTER OF TRUST	(Joel Songs, BMI) CPP/ABP	
MIDAS TOUCH	(Hip Trip, BMI/Midstar, BMI) CPP	
MISSIONARY MAN	(RCA Music/Red Network, BMI) CPP	
MONEYS TOO TIGHT (TO MENTION)	(Stan Flo, BMI/Otis, BMI) HL	
MORE THAN PHYSICAL	(J&S, ASCAP/Almo, ASCAP/In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP)	
NAIL IT TO THE WALL	(Jobete, ASCAP/Perfect Punch, BMI)	
THE NEXT TIME I FALL	(Sin-Drome, BMI/Blackwood, BMI/Chappell, ASCAP/French Surf, ASCAP) CPP/ABP/CHA/HL	
PAPA DON'T PREACH	(Elliott, ASCAP/Jacobsen, ASCAP) WBM	
PARANOIMIA	(Buffalo, ASCAP/WB, ASCAP/Perfect Songs, BMI/Island, BMI) WBM	
PLAYING WITH THE BOYS	(Milk Money, ASCAP/Pet Wolf, ASCAP/Chappell, ASCAP/Famous, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/WBM/CHA/HL	
POINT OF NO RETURN	(Poolside, BMI) WBM	
PRIVATE NUMBER	(Almo, ASCAP/Crimscoc, ASCAP/Irving, BMI) CPP/ALM	
THE RAIN	(Def Jam, ASCAP)	
RUMORS	(J.King IV, BMI/Damca, BMI)	
RUNAWAY	(Mole Hole, BMI/Rightson, BMI/Bug, BMI)	
SHAKE YOU DOWN	(Charles Family, BMI/Alh Bee, BMI/Grabbit, BMI)	
SO FAR SO GOOD (FROM "ABOUT LAST NIGHT")	(Triple Star, BMI/Snow Songs, BMI/Dyad, BMI) CPP	
SOMEBODY'S OUT THERE	(Triumph, ASCAP) WBM	
STAIRWAY TO HEAVEN	(Superhype, ASCAP)	
STAND BY ME	(Rightsong, BMI/Trio, BMI/A.D.T. Enterprises, BMI) WBM	
STUCK WITH YOU	(Hulex, ASCAP) CPP/CLM	
SWEET FREEDOM (THEME FROM "RUNNING SCARED")	(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP	
SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	
TAKE ME HOME TONIGHT	(C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI) CHA/HL	
TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	(GMPC, ASCAP/Famous, ASCAP) CPP	
THIS LOVE	(Not Listed)	
THROWING IT ALL AWAY	(Anthony Banks, ASCAP/Phil Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM	
TO BE A LOVER	(East Memphis, BMI/Irving, BMI) CPP/ALM	
TRUE BLUE	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	
TRUE COLORS	(Denise Barry, ASCAP/Billy Steinberg, ASCAP) WBM	
TWIST AND SHOUT	(Screen Gems-EMI, BMI/Unichappell, BMI) WBM	
TWO OF HEARTS		
(On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) CPP		
TYPICAL MALE	(Myaxe, PRS/Almo, ASCAP/WB, ASCAP) WBM/CPP/ALM	
VENUS	(Dayglow, ASCAP) CPP	
WALK LIKE AN EGYPTIAN	(Peer International, BMI) CPP	
WALK THIS WAY	(Daksel, BMI/Unichappell, BMI) CHA/HL	
THE WAY IT IS	(Zappo, ASCAP) CPP/ALM	
WELCOME TO THE BOOMTOWN	(Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP) CPP/ALM	
WHAT ABOUT LOVE	(Intersong-USA, ASCAP/Tii Tunes, ASCAP) CHA/HL	
WHAT DOES IT TAKE	(Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM	
WHEN I THINK OF YOU	(Flyte Tyme, ASCAP) WBM	
WHERE DID YOUR HEART GO?	(Island, BMI/Ackee, ASCAP) WBM	
WHO SAYS	(Makiki, ASCAP/Arista, ASCAP) CPP/CLM	
WILD WILD LIFE	(Index, ASCAP)	
WORD UP	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
WORDS GET IN THE WAY	(Foreign Imported, BMI) CPP	
YOU CAN CALL ME AL	(Paul Simon, BMI) WBM	
YOU GIVE LOVE A BAD NAME	(Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/ABP	
YOU KNOW I LOVE YOU ... DON'T YOU?	(Howard Jones Ltd, PRS/Warner-Tamerlane, BMI)	

SHEET MUSIC AGENTS

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

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



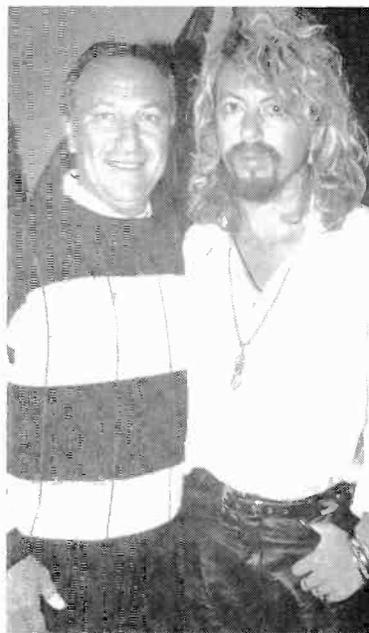
Men With A Mission. I.R.S. Records recruits help spread the word that "The Future's So Bright! Gotta Wear Shades," the title of the first single and album by Timbuk 3. The men, residents of the Union Rescue Mission in downtown Los Angeles, were paid to wear the signs during the city's recent Street Scene Music and Food Festival.



Outrageousness. Elton John, left, puts on his Sunday best for ASCAP's manager of public relations, Ken Sunshine, before one of his recent concerts at New York's Madison Square Garden.



Music On Their Minds. Chappell/Intersong Music Group-USA executives celebrate a newly signed agreement, under which the company has obtained the worldwide publishing rights to the hit off-Broadway musical "Olympus On My Mind." Shown at the Lamb Theater in New York are, from left, Chappell/Intersong president Irwin Z. Robinson, standards professional manager Mary Beth Roberts, composer Grant Sturiale, cast member Rusty Riegelman, lyricist Barry Harman, and producer Harve Brosten.



Sincerely, Elliot. RCA/Ariola Records president Elliot Goldman, left, wishes the Eurythmics' Dave Stewart a happy birthday during a recent bash at New York's Indochine restaurant. The group is currently playing European dates.



Nevil Premiere. Artist Robbie Nevil, right, and producer Alex Sadkin smile over the completion of Nevil's debut album for Manhattan Records. The self-titled project is slated for release later this month.



Catchy Tunes. BMI executives congratulate songwriter Cynthia Weil, center, during the organization's fifth annual Million-Airs Luncheon in Los Angeles. Weil was awarded 1 million broadcast performances for "You're My Soul And Inspiration," which she co-wrote, 2 million for "Here You Come Again," and 3 million for "You've Lost That Lovin' Feelin'." Pictured with Weil are, from left, songwriter David Foster, BMI president Frances Preston, BMI West Coast vice president Ron Anton, and songwriters Adrienne Anderson and Marty Panzer.



Hometown Show. PolyGram Records executives greet Bon Jovi backstage following the group's recent performance at New Jersey's Meadowlands Arena. The band is on tour supporting the smash album "Slippery When Wet." Shown celebrating are, from left, executive vice president of marketing and sales Bob Jamieson; group members Tico Torres, David Bryan, Alec John Such, and Jon Bon Jovi; vice president of a&r Derek Shulman; group member Richie Sambora; senior vice president of a&r Dick Wingate; and label president Dick Asher.



CBS Welcome. CBS Records International's top brass celebrate the signing of Brazilian superstar Milton Nascimento, left, to a long-term worldwide recording contract with the label. With Nascimento are Hans Beugger, center, managing director of CBS Records Brazil and vice president/general manager of Latin American operations, Southern zone, and Robert Summer, president of CBS Records International.

EXECUTIVE TURNTABLE

(Continued from page 4)

Sherri Sussman is appointed production executive for Hi-Tops Video in Los Angeles. She was a producer at Walt Disney Educational Media Co.

PUBLISHING. **Annette Rella** is promoted to creative manager for CBS Songs International in New York. She was an administrative assistant.

Allan Fried joins BMI's performing rights staff as executive, writer/publisher relations in New York. He was an assistant agent for International Creative Management.

Gary Lynn Petty is named creative director for Ray Stevens Music in Nashville. He was with CBS Songs.

PRO AUDIO/VIDEO. **Marina Belica** is promoted to vice president and executive director for Ciani/Musica in New York. She was executive director.

RELATED FIELDS. **Irv Davis** is promoted to sales manager at WHLI-AM radio in Hempstead, N.Y. He was director of sales development.

James Yelich becomes an agent for the Halsey Co. in Tulsa, Okla. He was a booking agent for Baird & Associates.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 17, **Second Jazz String Summit**, New York Univ., New York. Helene Browning, 212-596-2435.

Oct. 18, **Legal And Business Aspects Of The Music Industry—1986**, Alexis Hotel, Portland, Ore. 312-988-5580.

Oct. 24, **Music World**, O'Hare Expo Center, Rosemont, Ill. 813-443-5044.

Oct. 24, **Music Business Management Seminar**, Wyndham Hotel, Orlando, Fla. Al Schlesinger, 800-221-2747.

Oct. 25, **Reggae Report Magazine "Small Axe" Music Awards Show**, Konover Hotel Theatre, Miami Beach, Fla. 305-688-5522.

Oct. 27-28, **NARM Rackjobbers Conference**, La Posada, Scottsdale, Ariz. 609-424-7117.

Oct. 30, **Broadcast Music Inc. (BMI) Million-Airs Luncheon**, Plaza Hotel, New York. 212-586-2368.

Oct. 30-Nov. 2, **CMJ Music Marathon/1986 New Music Awards**, Roosevelt Hotel, New York. 516-248-9600.

Oct. 31, **International Radio And Television Society Newsmaker Luncheon**, Waldorf-Astoria, New York, 212-867-6650.

NOVEMBER

Nov. 1-2, **10th Annual Songwriters Expo**, Pasadena City College, Calif. 213-654-1666.

Nov. 7-8, **Music Publishing And The Law—1986**, Vanderbilt Plaza Hotel, Nashville. 312-988-5580.

Nov. 9, **International Assn. Of Professional Disc Jockeys (IAPDJ) D.J. & Club Expo '86; MasterMix Competition**, Independence Mall Holiday Inn, Philadelphia, Pa. Lee Donald, 609-596-0750.

...newsline...

REP. JOHN CONYERS JR., D-Mich., plans to introduce legislation that designates jazz as an American national treasure. This resolution was developed at a 1985 jazz issues forum in Washington, D.C. On Oct. 2, Rep. Conyers also chaired an issue forum, "Jazz—An American National Treasure," one of the events of the 16th annual Congressional Black Caucus Foundation Legislative Weekend.

DAVID POMERANZ, the writer/artist, has signed a publishing deal with Lorimar-Teletel Music Group, headed by Sam Trust. Pomeranz has written such hits as "Tryin' To Get The Feeling Again" and "The Old Songs" and has worked on film, television, and stage projects.

A STEERING COMMITTEE has been elected for the forum of New York Music Publishers' (NMPA), the educational arm of the National Music Publishers' Assn. Elected to serve a year are Michael Brettler, Marcy Drexler, Cherie Fononow, Holly Greene, Suzanne Landry, and Alan Tepper. Serving as NMPA liaisons are Charles J. Sanders and Karen Snowberg.

HAYDEN PLANETARIUM at the Museum of Natural History in New York has developed a show titled "Lasers Rock America." It runs one hour, but manages to include music by Bruce Springsteen, Bob Seger, Jimi Hendrix, Huey Lewis & the News, Steve Miller, the Beach Boys, ZZ Top, and John Cougar Mellencamp. It also features performances by Elvis Presley, Buddy Holly, Chuck Berry, Little Richard, and Jerry Lee Lewis.

"**BLACK SABBATH ANTHOLOGY**" is a music portfolio from Music Sales Corp. that contains 25 of the metal group's most familiar songs. A special feature of the book, which lists at \$12.95, is note-for-note transcriptions of the guitar solos in both standard notation and tablature.

New Companies

Multi Talent Entertainment, formed by Sharon Dengler and Curtis Pittman. A full-service booking agency and artist development company. First signings include Mason Dixon, Gene Stroman, and Night Life. 4815 Trousdale Drive, Suite 350, Nashville, Tenn. 37220; 615-320-5491. Also: P.O. Box 5100, Suite 108, Tyler, Texas 75712; 214-825-6957.

Sunfrost Music, a new publishing company, formed by Steve Goldmitz. 1385 Broadway, A33, Hewlett, N.Y. 11557; 516-569-6669.

R.I.L. Entertainment, a multifacet-

ed production and management company, formed by Robert Wells and La Vaba Mallison. First clients include Kool Moe Dee, Kids At Work, Creative Force, Delicious, the Disco Four, and the Awesome Foursome. 218 W. 155th St., New York, N.Y. 10039; 212-862-8840.

Super Bad Records, formed by Roger Hatcher. First release is "Gonna Make Love To Somebody's Old Lady" from the LP "Gonna Rock You." 11822 Acacia, Suite 4, Hawthorne, Calif. 90205; 213-461-3127.

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

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A. Total No. Copies (net press run)	61,083	58,976
B. Paid Circulation:		
1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	13,546	13,269
2. Mail Subscriptions	33,668	33,025
C. Total Paid Circulation (Sum of 10B1 and 10B2)	47,214	46,294
D. Free Distribution by Mail, Carrier or Other Means		
1. Samples, Complimentary, and Other Free Copies	2,107	1,219
E. Total Distribution (Sum of C and D)	49,321	47,482
F. Copies Not Distributed:		
1. Office use, Leftover, Unaccounted, spoiled after printing	1,127	1,120
2. Returns from News Agents	10,635	10,343
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)	61,083	58,976

11. I certify that the statements made by me above are correct and complete. (signature and title of editor, publisher, business manager, or owner) (signed) Sam Holdsworth, Executive Vice President.

Lifelines

BIRTHS

Girl, Nicole Katherine, to **David and Vicky Palladino**, Aug. 25 in Los Angeles. He is keyboard player for EMI's White Sister.

Boy, Joshua, to **Tom and Ruth Hartland**, Aug. 27 in Teaneck, N.J. He is a recording artist and songwriter for Resilient Records.

Girl, Jenifer Olivia, to **Joe and Kristine Puerta**, Sept. 7 in Calif. He is bass player for Bruce Hornsby & the Range.

Girl, Jessica Ashley, to **Craig and Karen Diable**, Sept. 12 in Cincinnati. He is promotion manager for Warner Bros. Records.

Girl, Molly Anne, to **Paul and Janis Fishkin**, Sept. 20 in New York. He is president of Modern Records.

Boy, Scott Austin, to **Stan and Denise Hitchcock**, Sept. 26 in Nashville. He is vice president of programming for Country Music Television. She was formerly with Warner Amex Cable and United Cable.

Girl, Gabrielle Elena Gale, to **Tony and Gretchen Gale-Prendatt**, Sept. 27 in New York. He is director of a&r black/urban music, PolyGram Records. She is a session vocalist and daughter of guitarist Eric Gale.

MARRIAGES

Ira Heilicher to **Jacqui Johnson**, Sept. 5 in Minneapolis. He is owner/president of Great American Music. She is a computer programmer at Great American Music.

Robb Joyce to **Jan Soukup**, Oct. 11 in Morse Bluff, Neb. He is head of RJ Management. She is a model with Faces.

15 Elected To Hall Of Fame

NEW YORK Fifteen artists have been selected to become members of the Rock and Roll Hall of Fame.

Scheduled to be officially inducted at the Hall's second annual dinner here Jan. 21 at the Waldorf-Astoria Hotel are the Coasters, Eddie Cochran, Bo Diddley, Aretha Franklin, Marvin Gaye, Bill Haley, B.B. King, Clyde McPhatter, Ricky Nelson, Roy Orbison, Carl Perkins, Smokey Robinson, Joe Turner, Muddy Waters, and Jackie Wilson.

At the event, nonperforming contributors to the development of rock'n'roll will also be recognized. Those honorees will be named shortly.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	2	4	6	HUEY LEWIS & THE NEWS CHRYSLIS OV 41534 (9.98) (CD)	1 week at No. One FORE!
2	4	8	6	BON JOVI MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	1	2	20	SOUNDTRACK ▲ ² COLUMBIA SC 40323 (CD)	TOP GUN
4	3	1	8	LIONEL RICHIE MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
5	5	3	19	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98)	RAISING HELL
6	8	6	14	STEVE WINWOOD ● ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
7	6	5	14	MADONNA ▲ ² SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
8	7	7	10	BILLY JOEL COLUMBIA OC 40402 (CD)	THE BRIDGE
9	9	9	17	GENESIS ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
10	10	10	33	JANET JACKSON ▲ ² A&M SP-5106 (8.98) (CD)	CONTROL
11	12	16	4	TINA TURNER CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
12	11	11	13	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
13	14	42	3	CYNDI LAUPER PORTRAIT OR 40313/EPIC	TRUE COLORS
14	13	15	14	CINDERELLA ● MERCURY 830076-1/POLYGRAM	NIGHT SONGS
15	NEW ▶		1	BOSTON MCA 6188 (9.98)	THIRD STAGE
16	17	26	6	PAUL SIMON WARNER BROS. 25447 (9.98) (CD)	GRACELAND
17	19	22	6	DON JOHNSON EPIC FE 40366 (CD)	HEARTBEAT
18	15	12	11	EURYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
19	20	19	27	ANITA BAKER ● ELEKTRA 60444 (8.98) (CD)	RAPTURE
20	18	14	19	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
21	21	24	9	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
22	16	13	23	BILLY OCEAN ▲ JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
23	27	32	48	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
24	43	136	3	TALKING HEADS SIRE 25512/WARNER BROS. (9.98)	"TRUE STORIES"
25	81	—	2	IRON MAIDEN CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
26	22	17	10	BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD)	TRUE CONFESSIONS
27	23	20	28	VAN HALEN ▲ ² WARNER BROS. 25394 (8.98) (CD)	5150
28	24	21	48	MIAMI SOUND MACHINE ● EPIC BFE 40131 (CD)	PRIMITIVE LOVE
29	26	23	82	WHITNEY HOUSTON ▲ ⁷ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
30	30	31	6	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
31	28	25	13	THE MONKEES ● ARISTA AL9-8432 (9.98) (CD)	THEN & NOW ... THE BEST OF THE MONKEES
32	44	—	2	JOHN FOGERTY WARNER BROS. 25449 (9.98)	EYE OF THE ZOMBIE
33	31	27	27	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
34	25	18	20	BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
35	40	40	14	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
36	41	45	8	EDDIE MONEY COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
37	29	29	7	DARYL HALL RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
38	39	43	4	CAMEO ATLANTA ARTISTS 830 265-1/POLYGRAM	WORD UP
39	36	39	12	QUIET RIOT PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
40	34	34	13	DOUBLE A&M SP 5133 (8.98) (CD)	BLUE
41	35	33	9	GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98)	LIVE
42	46	48	7	TRIUMPH MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
43	33	36	46	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
44	32	30	32	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
45	38	35	23	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE
46	48	50	18	BRUCE HORNSBY & THE RANGE RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
47	37	37	27	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
48	45	47	24	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
49	42	28	14	WHAM! ● COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
50	47	38	23	38 SPECIAL ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
51	50	46	10	NEIL YOUNG GEFEN GHS 24109/WARNER BROS. (8.98) (CD)	LANDING ON WATER
52	65	88	3	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
53	55	65	5	SOUNDTRACK ATLANTIC 81677 (9.98)	STAND BY ME
54	69	—	2	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98)	THIS SIDE OF PARADISE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	75	—	2	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM	TRILOGY
56	49	49	15	PETER CETERA WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
57	58	66	5	ORAN "JUICE" JONES DEF JAM/COLUMBIA BFC 40367/COLUMBIA	JUICE
58	51	41	22	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
59	67	71	10	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
60	60	61	6	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
61	61	62	7	GLORIA LORING ATLANTIC 81679 (8.98)	GLORIA LORING
62	68	105	4	STACEY Q ATLANTIC ATL 81676 (8.98)	BETTER THAN HEAVEN
63	52	51	18	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
64	53	53	8	UB40 A&M SP 5137 (8.98) (CD)	RAT IN THE KITCHEN
65	66	69	10	THE SMITHEREENS ENIGMA ST 73208/CAPTOL (8.98) (CD)	ESPECIALLY FOR YOU
66	78	80	45	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
67	63	63	12	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
68	56	52	17	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
69	54	54	21	NU SHOZZ ● ATLANTIC 81647 (8.98) (CD)	POOLSIDE
70	64	57	25	THE ART OF NOISE CHINA/CHRYSLIS BFV41528/CHRYSLIS (CD)	IN VISIBLE SILENCE
71	59	58	19	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (CD)	EMERSON, LAKE, & POWELL
72	62	56	19	JERMAINE STEWART 10/ARISTA ALB-8395/ARISTA (8.98)	FRANTIC ROMANTIC
73	57	59	19	THE CURE ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
74	76	83	5	VINNIE VINCENT INVASION CHRYSLIS BFV 41529	VINNIE VINCENT INVASION
75	72	68	49	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
76	79	67	23	WHODINI ● JIVE JLB-8407/ARISTA (8.98)	BACK IN BLACK
77	74	74	7	ASHFORD & SIMPSON CAPITOL ST 12469 (8.98)	REAL LOVE
78	99	101	7	KENNY G. ARISTA AL 8-8427 (8.98)	DUOTONES
79	119	—	2	LINDA RONSTADT ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
80	103	114	12	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
81	77	79	5	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
82	NEW ▶		1	CHICAGO WARNER BROS. 25509 (9.98)	18
83	98	118	3	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
84	95	119	3	FIVE STAR RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
85	85	97	3	THE B-52'S WARNER BROS. 25504 (8.98)	BOUNCING OFF THE SATELLITES
86	86	90	5	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
87	83	76	85	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
88	70	55	23	GTR ● ARISTA ALB-8400 (8.98) (CD)	GTR
89	126	—	2	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40518 (CD)	BLOOD & CHOCOLATE
90	71	44	15	SOUNDTRACK UNITED ARTISTS SW 40414	KARATE KID PART II
91	73	64	13	QUEENSRYCHE EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
92	90	75	58	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (CD)	SCARECROW
93	100	91	14	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
94	88	73	15	ROD STEWART WARNER BROS. 25446 (8.98) (CD)	ROD STEWART
95	97	103	6	THE RAINMAKERS MERCURY 830-214-1/POLYGRAM	THE RAINMAKERS
96	87	81	19	EL DEBARGE ● GORDY 6181 GL/MOTOWN (9.98) (CD)	EL DEBARGE
97	80	60	27	PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
98	82	87	10	GREAT WHITE CAPITOL ST 12525 (8.98)	SHOT IN THE DARK
99	104	107	10	THE MONKEES RHINO RNL 70140/CAPITOL (8.98)	THE MONKEES
100	89	89	8	GWEN GUTHRIE POLYDOR 829532-1/POLYGRAM (CD)	GOOD TO GO LOVER
101	NEW ▶		1	LUTHER VANDROSS EPIC FE 40415	GIVE ME THE REASON
102	106	132	3	REGINA ATLANTIC 81671 (8.98)	CURIOSITY
103	105	85	19	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
104	111	115	10	THE MONKEES RHINO RNL 70142/CAPITOL (8.98)	MORE OF THE MONKEES
105	96	82	14	BIG COUNTRY MERCURY 826844-1/POLYGRAM (CD)	THE SEER
106	102	77	15	SPYRO GYRA MCA 5753 (8.98) (CD)	BREAKOUT
107	101	72	9	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
108	108	117	38	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
109	109	100	8	THE DAZZ BAND GEFEN GHS 24110/WARNER BROS. (8.98)	WILD AND FREE

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

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RICKY • BRENDA RUSSELL • VESTA WILLIAMS • RAE DAWN CHONG • TOM SCOTT**

SOUL MAN



SP-3903

1

SOUL MAN AM-2883
**Sam Moore and
Lou Reed**

Produced by Davitt Sigerson

2

**EEK-AH-BO-STATIC-
AUTOMATIC** AM-2890
SP-12212
Sly Stone

Produced by Billy Valentine,
Sly Stone, Bryan Loren

3

LOVE AND AFFECTION
**Martha Davis &
Sly Stone**

Produced by Davitt Sigerson

Music Supervisors: David Anderle and
John McClain

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Billboard. TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	84	84	7	AIR SUPPLY ARISTA AL 9-8426 (9.98)	HEARTS IN MOTION
111	112	98	31	LEVEL 42 POLYDOR B27 487-1/POLYGRAM (CD)	WORLD MACHINE
112	94	86	48	MIKE & THE MECHANICS ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
113	113	106	14	RANDY TRAVIS WARNER BROS. 25435 (8.98)	STORMS OF LIFE
114	118	109	44	DOKKEN ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
115	93	78	67	HEART A CAPITOL ST-12410 (9.98) (CD)	HEART
116	NEW		1	BILLY SQUIER CAPITOL PJ 12483 (9.98)	ENOUGH IS ENOUGH
117	139	153	3	TIMBUK 3 I.R.S./MCA 5739/MCA (8.98)	GREETINGS FROM TIMBUK 3
118	NEW		1	COREY HART EMI-AMERICA PW 17217 (8.98)	FIELDS OF FIRE
119	115	94	9	CARL ANDERSON EPIC 40410 (CD)	CARL ANDERSON
120	107	108	28	JUDAS PRIEST COLUMBIA OC 40158 (CD)	TURBO
121	92	92	5	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12479 (8.98)	LIVE FROM L.A.
122	122	128	4	STRAY CATS EMI-AMERICA ST 17226 (8.98)	THERAPY
123	125	129	27	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
124	110	112	72	DIRE STRAITS A WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
125	127	130	9	STRYPYR ENIGMA ST 73217/CAPTOL (8.98)	THE YELLOW AND BLACK ATTACK
126	114	96	51	INXS ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
127	121	121	19	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
128	91	70	32	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
129	117	122	10	VAN MORRISON MERCURY 830077-1/POLYGRAM (CD)	NO GURU, NO METHOD, NO TEACHER
130	116	93	29	THE JETS MCA 5667 (8.98) (CD)	THE JETS
131	NEW		1	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
132	144	151	30	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
133	NEW		1	ALICE COOPER MCA 5761 (8.98)	CONSTRUCTOR
134	134	142	10	THE MONKEES RHINO RNLP 70143 (8.98)	HEADQUARTERS
135	135	144	14	HANK WILLIAMS, JR. WARNER/CURB 25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
136	129	111	18	BOYS DON'T CRY PROFILE PRO-1219 (8.98)	BOYS DON'T CRY
137	132	135	10	THE MONKEES RHINO RNLP 70141/CAPTOL (8.98)	PISCES, AQUARIUS, CAPRICORN, AND JONES LTD.
138	120	120	8	BONNIE RAITT WARNER BROS. 25486 (8.98)	NINE LIVES
139	123	110	12	POISON ENIGMA ST 12523/CAPTOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
140	NEW		1	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD)	SHOCKADELICA
141	128	116	19	THE FIXX MCA 5705 (8.98) (CD)	WALKABOUT
142	142	155	7	BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.98)	REBEL MUSIC
143	148	148	150	U2 ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
144	130	104	22	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
145	124	124	9	ALVIN LEE 21/ATCO 21R 90517/ATLANTIC (8.98)	DETROIT DIESEL
146	150	139	34	ALABAMA RCA AHL-17170 (8.98) (CD)	GREATEST HITS
147	136	123	6	JAMES INGRAM QWEST 25424/WARNER BROS. (8.98) (CD)	NEVER FELT SO GOOD
148	158	152	157	SOUNDTRACK A MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
149	155	162	122	BRUCE SPRINGSTEEN A COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
150	152		2	LINDA RONSTADT ASYLUM 60489/ELEKTRA (24.98) (CD)	'ROUND MIDNIGHT
151	145	149	6	THE MONKEES RHINO RNLP 144 (8.98)	THE BIRDS, THE BEES & THE MONKEES
152	157	143	8	EARL KLUGH WARNER BROS. 25478 (8.98) (CD)	LIFE STORIES
153	146	125	6	DOCTOR AND THE MEDICS I.R.S. 5797/MCA (8.98)	LAUGHING AT THE PIECES
154	154	147	36	OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
155	138	127	27	PRINCE & THE REVOLUTION PAISLEY PARK 25395/WARNER BROS. (9.98) (CD)	PARADE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	143	133	22	NEIL DIAMOND COLUMBIA OC 40368 (CD)	HEADED FOR THE FUTURE
157	156	146	14	ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN
158	NEW		1	CHEAP TRICK EPIC FE 40405	THE DOCTOR
159	191		2	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98)	LIVING ALL ALONE
160	167	154	68	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (CD)	STREET CALLED DESIRE
161	NEW		1	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
162	165	169	40	STRYPYR ENIGMA ST 73207/CAPTOL (8.98) (CD)	SOLDIERS UNDER COMMAND
163	153	137	9	SIGUE SIGUE SPUTNIK MANHATTAN ST 53033/EMI-AMERICA (8.98)	FLAUNT IT
164	133	99	13	SOUNDTRACK EMI-AMERICA SV 17210 (9.98)	ABOUT LAST NIGHT
165	149	138	6	L.A. DREAM TEAM MCA 5779 (8.98)	KINGS OF WEST COAST
166	137	131	15	SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)	TOO FAR TO WHISPER
167	163	172	99	MADONNA SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
168	NEW		1	JAMES BROWN SCOTTI BROS. FZ 40380/EPIC	GRAVITY
169	166	166	105	U2 ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
170	170	161	46	NEW EDITION MCA 5679 (8.98) (CD)	ALL FOR LOVE
171	131	95	16	SOUNDTRACK EPIC SE 40398 (CD)	RUTHLESS PEOPLE
172	RE-ENTRY			BON JOVI MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
173	178	188	67	MOTLEY CRUE ELEKTRA 60418 (9.98) (CD)	THEATRE OF PAIN
174	177	170	82	TEARS FOR FEARS MERCURY 824 300/POLYGRAM (CD)	SONGS FROM THE BIG CHAIR
175	160	157	44	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
176	176	174	68	TALKING HEADS SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
177	147	102	18	THE BLOW MONKEYS RCA AFL1-5899 (8.98) (CD)	ANIMAL MAGIC
178	141	141	8	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY 1 TIME
179	175	182	109	TALKING HEADS SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
180	161	134	12	BOB DYLAN COLUMBIA OC 40439 (CD)	KNOCKED OUT LOADED
181	195		2	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
182	169	165	74	THE HOOTERS COLUMBIA BFC 39912 (CD)	NERVOUS NIGHT
183	173	173	5	CHRIS DEBURGH A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
184	179	186	164	MADONNA SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
185	159	168	646	PINK FLOYD HARVEST SMAS11163/CAPTOL (9.98) (CD)	DARK SIDE OF THE MOON
186	187	195	156	PHIL COLLINS ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
187	174	171	26	DEPECHE MODE SIRE 25429/WARNER BROS. (8.98) (CD)	BLACK CELEBRATION
188	181	181	183	ZZ TOP WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
189	172	163	16	JOAN ARMATRADING A&M SP-5130 (8.98) (CD)	SLEIGHT OF HAND
190	140	140	9	SHIRLEY JONES P.I.R./MANHATTAN ST 53031/EMI-AMERICA (8.98)	ALWAYS IN THE MOOD
191	171	158	12	PIECES OF A DREAM P.I.R./MANHATTAN ST 53023/EMI-AMERICA (8.98)	JOYRIDE
192	194	187	9	MELBA MOORE CAPITOL ST 12471 (8.98)	A LOT OF LOVE
193	NEW		1	GENE LOVES JEZEBEL GEFEN GHS 24118/WARNER BROS. (8.98)	DISCOVER
194	164	160	31	JACKSON BROWNE ASYLUM 60457/ELEKTRA (8.98) (CD)	LIVES IN THE BALANCE
195	192	189	8	CROWDED HOUSE CAPITOL ST 12485 (8.98)	CROWDED HOUSE
196	NEW		1	PHANTOM, ROCKER & SLICK EMI-AMERICA ST 17229 (8.98)	COVER GIRL
197	188	185	5	WOODENTOPS COLUMBIA BFC 40468	GIANT
198	186	177	154	LIONEL RICHIE A MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
199	162	126	12	TOM COCHRANE & RED RIDER CAPITOL ST 12484 (8.98)	TOM COCHRANE & RED RIDER
200	196	145	11	MISSING PERSONS CAPITOL ST 12465 (8.98)	COLOR IN YOUR LIFE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|----------------------|-------------------------------------|------------------------------|---|--|--|--|----------------------------|
| 38 Special 50 | Cinderella 14 | Full Force 178 | Bob James/David Sanborn 103 | Maze Featuring Frankie Beverly 121 | Robert Palmer 23 | Simply Red 47 | Triumph 42 |
| AC/DC 63 | Tom Cochrane & Red Rider 199 | Kenny G 78 | Al Jarreau 121 | Billy Ocean 22 | Pet Shop Boys 97 | The Smithereens 65 | Tina Turner 11 |
| Air Supply 110 | Phil Collins 186, 87 | GTR 88 | Paul McCartney 30 | The Rainmakers 95 | Phantom, Rocker & Slick 196 | The Smiths 93 | U2 143, 169 |
| Alabama 146 | Alice Cooper 133 | Peter Gabriel 20 | John Cougar Mellencamp 92 | Bonnie Raitt 138 | Pieces Of A Dream 191 | SOUNDTRACKS | UB40 64 |
| Carl Anderson 119 | Elvis Costello & The Attractions 89 | Gene Loves Jezebel 193 | Metallica 132 | Regina 102 | Pink Floyd 185 | About Last Night 164 | Van Halen 27 |
| Joan Armatrading 189 | Crowded House 195 | Genesis 9 | Miami Sound Machine 28 | Rene & Angela 160 | Poison 139 | The Big Chill 148 | Luther Vandross 101 |
| The Art Of Noise 70 | The Cure 73 | Genesis 9 | Midnight Star 127 | Lionel Richie 198, 4 | Iggy Pop 161 | Karate Kid Part II 90 | Vinnie Vincent Invasion 74 |
| Ashford & Simpson 77 | David & David 59 | Glass Tiger 35 | Mike & The Mechanics 112 | Linda Ronstadt 79, 150 | Prince & The Revolution 155 | Ruthless People 171 | Andreas Vollenweider 67 |
| The B-52's 85 | The Dazz Band 109 | Amy Grant 86 | Missing Persons 200 | Run-D.M.C. 5 | Stand By Me 53 | Top Gun 3 | Wham! 49 |
| Anita Baker 19 | El DeBarge 96 | Great White 98 | Eddie Money 36 | R.E.M. 21 | Top Gun 3 | Bruce Springsteen 149 | Whodini 76 |
| Bananarama 26 | Chris DeBurgh 183 | Gwen Guthrie 100 | The Monkees 151, 134, 99, 104, 137, 31 | The Rainmakers 95 | Spyro Gyra 106 | Spyro Gyra 106 | Hank Williams, Jr. 135 |
| Bangles 108 | Depeche Mode 187 | Daryl Hall 37 | 137, 31 | Bonnie Raitt 138 | Billy Squier 116 | Billy Squier 116 | Steve Winwood 6 |
| George Benson 81 | Neil Diamond 156 | Heart 115 | The Moody Blues 45 | Stacey Q 62 | Stacey Q 62 | Stacey Q 62 | Woodentops 197 |
| Big Country 105 | Dire Straits 124 | Honeymoon Suite 128 | Melba Moore 192 | Jermaine Stewart 72 | Jermaine Stewart 72 | Jermaine Stewart 72 | Dwight Yoakam 123 |
| The Blow Monkeys 177 | Doctor And The Medics 153 | The Hooters 182 | Van Morrison 129 | Rod Stewart 94 | Rod Stewart 94 | Rod Stewart 94 | Neil Young 51 |
| Bon Jovi 172, 2 | Dokken 114 | Bruce Hornsby & The Range 46 | Motley Crue 173 | Stray Cats 122 | Stray Cats 122 | Stray Cats 122 | ZZ Top 75, 188 |
| Boston 15 | Double 40 | Whitney Houston 29 | New Edition 170 | Stryper 162, 125 | Stryper 162, 125 | Stryper 162, 125 | |
| Boys Don't Cry 136 | Bob Dylan 180 | The Human League 52 | Nu Shooz 69 | Talking Heads 176, 179, 24 | Talking Heads 176, 179, 24 | Talking Heads 176, 179, 24 | |
| James Brown 168 | Emerson, Lake & Powell 71 | Phyllis Hyman 159 | Ric Ocasek 54 | Tears For Fears 174 | Tears For Fears 174 | Tears For Fears 174 | |
| Jackson Browne 194 | Eurythmics 18 | INXS 126 | Billy Ocean 22 | The Temptations 80 | The Temptations 80 | The Temptations 80 | |
| Cameo 38 | The Fabulous Thunderbirds 44 | Icehouse 144 | Orchestrated Manoeuvres In The Dark 131 | George Thorogood And The Destroyers 41 | George Thorogood And The Destroyers 41 | George Thorogood And The Destroyers 41 | |
| Belinda Carlisle 34 | Five Star 84 | James Ingram 147 | Jeffrey Osborne 68 | Timbuk 3 117 | Timbuk 3 117 | Timbuk 3 117 | |
| Peter Cetera 56 | The Fixx 141 | Iron Maiden 25 | Ozzy Osbourne 154 | Toto 60 | Toto 60 | Toto 60 | |
| Cheap Trick 158 | John Fogerty 32 | Isle Of Man 157 | The Outfield 43 | Randy Travis 113 | Randy Travis 113 | Randy Travis 113 | |
| Chicago 82 | | Janet Jackson 10 | | | | | |

NARM BRINGING INDIE DISTRIBS TO WHOLESALE MEET

(Continued from page 1)

for independent distributors.

The new three-part event, with indie manufacturers featured along with distributors, will be held at the La Posada resort in Scottsdale, Ariz.

Commenting on the significance of adding label and distributor indies within the new format, George Hocutt, owner of California Record Distributors and chairman of the indie group, says, "This will be a fundamental difference. A lot of us are coming in early and staying through. I'm coming Monday to see the rack and one-stop people even though our part isn't until Thursday."

A resurgence of indie product is buoying the event, Hocutt says. "Acts like Run-D.M.C. and Boys Don't Cry are selling a ton to the racks and one-stops. We're seeing radio exposure for indie acts we couldn't have dreamed of a year ago. Indies have more credibility than ever."

Compact disk production and the future of the LP are two related issues on which indie delegates will focus particular attention. "You can see what the majors are doing to discourage the LP. I hope it isn't killed before its time," Hocutt says.

Don Weiss, president of Arrow Distributing, a racker based in Cleveland and chairman of the NARM rack committee, which is convening for its seventh meeting, says rackers will continue to be concerned about audiocassette packaging, still another factor in the LP-CD equation. But he hints that racks may be more sympathetic to the 4-by-12 than retail. "The WEA

program and the packages coming from RCA are promising if they're sturdy enough, if they hold together."

Weiss says he understands some of the impatience over the dragged-out audiocassette packaging debate encountered in San Diego during the NARM retail advisory and manufacturer advisory committee meet Sept. 15-18 (Billboard, Oct. 4).

In a lengthy debate at that meeting, WEA and RCA/A&M/Arista representatives said the 4-by-12 needs more support from other labels and a broader base of accounts. Some labels indicated a reluctance to invest in the new package until it is more of an industry standard. And some wanted to sound out the rackjobbers and planned to go to Scottsdale with the chain stores' concerns. Chain representatives opposed to the 4-by-12 continued to express fear over lost shelf space and concern over the need for refixturing to accommodate the expanded package.

But Weiss points out that rackjobbers have to refixture all the time. "We sometimes have to refixture every 48 months. I can't feel too sorry for those retailers who complain they have to refixture for the 4-by-12. As the business continues to shift from the LP to the cassette, we have to take every advantage in offering the cassette."

"We're the only industry that seems to get so frustrated over packaging," Weiss says, noting that he can recall debates about audiocassette packages "way back in 1970."

Weiss acknowledges there is op-

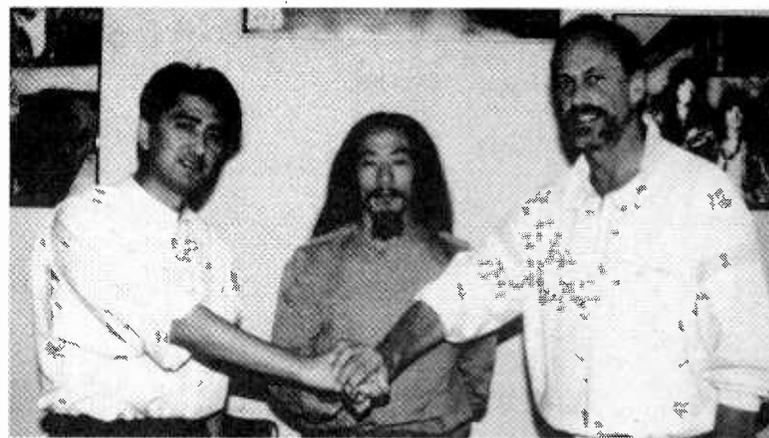
position to the 4-by-12-inch package among some rackjobbers, possibly tied to opposition from their accounts.

Weiss says rackjobbers are concerned about packaging of CDs and sell-through video, too.

Another fundamental change Weiss sees at this year's NARM rack event is the way racks are being welcomed by home video suppliers. "A year ago they didn't want to talk to rackjobbers. They were happy selling \$39 product to rental accounts. It would seem they finally came around to what I have been saying: 'Do you want to sell 10,000 pieces at \$49 each or sell half a million pieces at \$15-\$20?' Rackjobbers are going to be very important in sell-through video."

Another issue Weiss feels his group will explore will be "margins on CD. While we can't get into the specifics of pricing, it is a fact that margins are really short."

Heading up the one-stop portion of the event is Jason Blaine, president of The Music People, Oakland, Calif., who sees his sub-wholesale segment increasingly concerned with multiple configurations. "We have to figure out how we'll stay in business with the LP going to cassette, then CD, and now music video, and regular movie video, and all the accessories one-stops now handle. The addition of the indies makes it more meaningful. We [one-stops] always get together over there before Christmas and get all hyped up over all the product we're going to sell. Of course, we have our gripes with the manufacturers but it's all very positive [to talk things out]."



Honorable Deal. Geffen Records president Ed Rosenblatt, right, congratulates Kitaro, center, and his manager, Eiichi Naito, president of Amuse America, on the Japanese artist's new recording contract with the label. The first release under the worldwide agreement is "Tenku."

COUNTRY MUSIC FIT & ABLE

(Continued from page 1)

hype."

Blackburn doesn't feel "country music" is too restrictive a term or category in marketing Nashville's output. "We're overcoming it with good music. There's a clear mandate coming back from the consumer on such acts as Ricky Skaggs, Randy Travis, and George Strait. They're saying, 'Don't give me rock'n'roll or adult contemporary and call it country.'"

Joe Galante, vice president and general manager, RCA Records, Nashville, and chairman of the CMA, concedes the term "country music" has some limitations, but says, "I don't have a better name for it."

Whatever it's called, Galante is excited about its latest trend: "This is the first time I've ever seen country move toward youth. The generation in the younger demographics is saying, 'Give us more young acts, give us our own stars.' We weren't expecting that."

Galante views the "Urban Cowboy" period as more of an aberration than a landmark era, noting, "It was rejuvenating artists' careers and bringing them to a different level of sales [rather than breaking new, young acts]." He cautions against the tendency to go with all new acts, thus forgetting to maintain a blend of contemporary acts with traditional performers. "We need a balance of all sides. As a town we don't have to labor over the title of traditional or contemporary."

The RCA and CMA leader sees more groups breaking through to success and greater international penetration. "We're having more success with the Judds internationally than any other act," he says, but advises observers "not to go off the deep end" in viewing the traditional country surge. He says that the influx of youthful acts brings challenges as well as opportunities. "It's great to have youth, but it'll take time to build a broad base of record sales and ticket sales for them."

Despite a rough year for most booking agencies, Tandy Rice, chairman of the board of Top Billing Inc., sees the cycle on an upswing. "The entire industry has gone through some real belt tightening and adjustments, but Top Billing has just come off the best year in our last five years—up more than 10%." Traditional country music is the most successful, according to Rice, who says, "I wish I never

heard the words 'demographic' or 'survey.' It put some [bad] notions in some heads."

Jim Ed Norman, executive vice president of Warner Bros., Nashville, is seeking younger demographics without diluting the quality of the product. Norman notes that problems developed when country was layered with a pop sound to make it more accessible to radio. "The great melange of pop-sounding country music as we began to cross over started to neuter country music and take out the energy and impact to those who buy records. This brought a period when it was less compelling as an art form, and with that came the dwindling of sales."

Now it's picking up again, and Warner Bros. is enjoying its biggest year in sustained country growth and sales.

Like several other label leaders, Norman, who produces such acts as Crystal Gayle and Hank Williams Jr., is soft on videos. "I don't think the answer is in video—it's in the music. As an industry, we're interested in trying to perpetuate a consciousness in radio that allows this young, fresh sound."

A back-to-basics movement headed by such stars as Reba McEntire and George Strait is cited by Jerry Bradley, general manager of the Opryland Music Group. As Bradley plans to launch Nashville's newest label, he's keeping an eye on the problem of soaring expenses. "Costs need to be in line with potential sales," he says. "You can't spend \$200,000 to build a house on speculation and then sell it for \$150,000. It just doesn't make sense. If an album is going to sell 150,000 units, the costs should be in line with the income."

Connie Bradley, southern regional director of ASCAP, cites the difficulty in reaching the teen-age market but applauds performers who have broken through, like Willie Nelson, Hank Williams Jr., Alabama, and Jimmy Buffett. Pointing to such singers as the Forester Sisters, Kathy Mattea, and T. Graham Brown, Bradley says, "We're going back to the new generation of songwriter-artists coming up."

Roger Sovine, vice president of BMI, Nashville, says, "It's a return to good ole country music."

PROFILE RUNS AWAY FROM THE PACK

(Continued from page 6)

ly afford to have double the staff."

Although Profile has enjoyed pop hits with records like Run-D.M.C.'s "Walk This Way," Boys Don't Cry's "I Wanna Be a Cowboy," and Paul Hardcastle's "Rain Forest," the label wants to develop a presence in the rock marketplace via an unusual arrangement with the Rock Hotel imprint.

Under that deal, Rock Hotel—which is not owned by Profile—signs and markets heavy metal acts under its own logo, but Profile owns the records. Additionally, Profile is making a foray into mainstream black music with a soon-to-be-released album by veteran soul vocalist Luther Ingram.

Profile has also taken an active role in independent distribution. The label is now administering several

other, smaller imprints for distribution, including Seabright, Blue Chip, City Street, Twin, Shattered, and Motorhead's GWR label.

Separately, Robbins and Plotnicki are new partners with Pat Monaco in New York-based Landmark Distributing.

"We knew the Profile line could support Landmark for a while," says Robbins. "Now Landmark's got 30-40 better-known labels, plus a lot of others."

Profile is also looking for ways to vertically expand its operation.

"We'd love to find a good publishing catalog or existing masters," says Robbins. "They're a great investment, and we've never purchased an outside catalog even though our own is developing very well."

Outside the U.S., Profile makes artist-by-artist deals for individual territories, although PolyGram has

worldwide distribution of Run-D.M.C. outside North America. "We've never been approached for a good worldwide deal," says Robbins, who doesn't rule out the possibility of one in the future.

Although the majors have recently proven themselves more adept at marketing rap, neither Robbins nor Plotnicki is concerned about the label losing its edge.

"It's true that once upon a time we could have had any rap record and now the majors are our competitors," says Robbins. "But with a few exceptions they sign brand names after the fact."

"CBS never would have recognized LL Cool J by themselves," he adds. "I do see it as a threat in terms of acquiring existing rap acts that other labels want to sell off. And they're never going to acquire Run-D.M.C."

CBS U.K. REVISES TERMS

(Continued from page 3)

cently that they won't discuss what may happen in future.

Russell told the sales conference attendees, "Record companies need the opportunity for the public to buy talent on the widest possible basis, and we believe that under the new arrangement we now have with all retailers we have created the right commercial environment for that."

But according to Norman Smith, managing director of Terry Blood

Distribution, wholesalers are still trading under the terms introduced by CBS in July. "CBS never really regarded a second line of distribution, which is what they class us as being, as a good thing. When our turnover accounted for more than 5% of their total U.K. business, we were treated more as a threat than an assistance."

Changes have been made, but clearly there is more to come.

RCA RED SEAL

(Continued from page 4)

material in most of the world.

Eurodisk, the classical wing of Ariola, a subsidiary of Bertelsmann, also remains an active producer of recordings. Emmerson says part of his job will be to coordinate all the various product sources.

CDs now account for about 45% of Red Seal volume, with cassettes contributing 30% and LPs 25%. The 125 CDs in the division's catalog are slated to grow rapidly. Emmerson estimates that full-price LPs may largely disappear from the mix within three years, although they will enjoy a longer life at mid-price.

WCI REFUTES CHARGES

(Continued from page 1)

Dick Griffey, who recently signed a distribution deal with Capitol for his pop and r&b operation, serves as Jackson's business manager. But in an interview with Billboard, the former presidential candidate denies that Griffey's suit instigated his attack.

Ross is reportedly sending Jackson a "personal" letter that will not initially be released to the press.

"WCI cannot justify its business practices," says Jackson. "They have no defense. We want equity. We want parity within the music industry for blacks."

Jackson alleges that at WEA, only four of 66 sales staffers are black, that no regional branch office employees are black, that of the 1,300 wholesale and retail accounts to which WEA gives credit, only 20 are black-owned, and that WEA labels underestimate black music sales by failing to count superstar acts like Prince in their figures.

WCI, in a statement of policy dated Oct. 1, replied that "it has always been and will continue to be WCI's practice and policy to hire, compensate, and otherwise treat all employees on a nondiscriminatory basis" and that WEA "recognizes the special hardships facing black retailers and, in many instances, special consideration has been given in its policies to assist black retailers."

The WCI reply was first released at the National Assn. of Black Owned Broadcasters' conference in Washington, D.C., Oct. 4-5.

At WEA, the heads of the black music departments—Sylvia Rhone, Atlantic; Primus Robinson, Elektra; and Tom Draper, Warner Bros.—were "an integral part of formation of policy on this issue," says Robinson.

In light of Congress' recent votes for sanctions against South Africa, Jackson advocates that WCI, and by implication the entertainment industry, "move its operations into the black countries of southern Africa." He adds, "We can no longer separate the foreign and domestic questions. They have a choice of the South African or American market. They are not going to have Soweto and Watts, Johannesburg and Harlem. If they want the South African market, they can have it."

During a conference call with a group of black radio personnel, retailers, and promoters, Jackson urged black-owned radio stations to boycott WEA product and, according to sources in record promotion and radio, as many as 30 black/urban formats may comply. Among them are WBLS New York, WGCI and WBMX Chicago, and KJLH Los Angeles. Some reportedly may stop reporting WEA product or adding its new releases.

Jackson has scheduled a Los Angeles meeting with several prominent blacks in the industry there to discuss his offensive.

In a related development, Griffey announced at the Black Music Assn. conference in Miami Beach that an organization he chairs, Committee for a Free Africa, is raising \$6 million for an international antiapartheid telethon to be broadcast next year.

RADIO PARTICIPATION TOPS BMA AGENDA

(Continued from page 1)

ney Miller of Black Radio Exclusive, were elected to the 28-person board by the 550 registrants, a move that brought these sometime rivals together within an organization both have criticized in the past.

Bringing Michaels, Gibson, and Miller into the BMA reflected the organization's desire to encourage more radio participation. Few members of the black radio community attended the conference.

The BMA membership also made significant moves to increase the presence of women, young people, and grassroots entrepreneurs on the

board. Irene Ware, general manager of WGOK Mobile, Ala., was elected vice president. Other women elected included Sylvia Rhone, Atlantic Records black music director; Pat Jones, Atlantic national director of product management; and RCA Records staffer Hilda Williams.

Williams and Jones have been the prime movers behind the New York chapter.

The accent on youth was best represented by the election of Andre Harrell, president of the hip-hop production company Uptown Enterprises, who records for Profile as

part of the rap duo Dr. Jeckyll and Mr. Hyde. At 26, Harrell is one of the youngest board members ever.

On the entrepreneur side, Jonathan Black, Philadelphia attorney and chapter president, and King James, Philadelphia's top black retailer, are on the board as well.

Others elected to the board but yet to accept are Sheila Eldridge of Orchid public relations, Boston retailer Skippy White, producer-artist Mtume, and RKO New York general manager Barry Mayo.

While moves to diversify the board speak well for BMA's future, the con-

ference itself drew disheartening attendance at several seminars that addressed vital issues facing blacks in the music industry (see *The Rhythm & The Blues*, page 26.)

For example, the panel featuring a&r directors, moderated by Arista's Ed Eckstine, attracted an overflow crowd of would-be artists and songwriters. But panels on the controversial topics of whether black executives are being pushed out of the industry and on college radio were canceled because of poor attendance.

NELSON GEORGE

SOLAR TAKES WEA TO COURT

(Continued from page 1)

WCI would not comment on the suit at presstime.

Outlined in a detailed 56-page document, the suit stems from the black-owned label's five-year distribution arrangement with Elektra/Asylum, signed in May 1981. The terms of the distribution agreement were amended in January 1984.

Solar received a \$4.5 million loan from WCI for the construction of its Los Angeles offices in July 1981, and the action charges that Solar was "coerced, pressured, and intimidated into amending the distribution agreement . . . by threatening Solar with, among other things, withholding payments so that Griffey and Solar would be unable to pay the loan and mortgage payments on the Solar office building."

The document states that WCI foreclosed on the Solar building on June 10.

The document also quotes a May 28 letter from E/A-WCI to Griffey, in which the label requested Solar to assign all its rights to Midnight Star, the Deele, the Whispers, Lakeside, and Shalamar to E/A, "in consideration of [Elektra/Asylum] continuing to make the monthly overhead payments to Solar until Dec. 31, 1986 . . ."

Solar further maintains that E/A and WCI's business conduct from 1983 on "constitutes a deliberate strategy . . . to manipulate Solar's outstanding obligations and to force Solar into a precarious financial position."

According to the suit, E/A and WCI's alleged plan to "control and expropriate Solar's business" entailed the following:

- Withholding recording fund payments on an album by Lakeside as well as royalty payments for broadcast play and dance tracks.
- Refusal to pay for publicity, promotion and advertising, and improper allocation of funds to offset unrelated debts.
- Failure to reimburse Solar for album artwork costs.
- Refusal to market and distribute Solar product adequately.
- Interference with Solar's relationship with its artists—specifically, the unauthorized signing of Shalamar lead singer Howard Hewett to an Elektra solo contract; an unauthorized payment of \$600,000 "on behalf" of Solar and Griffey to Midnight Star (which also received an audit of the E/A-WCI books not approved by Solar); and the offer of a separate recording contract to the Deele.
- Retention of the company's masters.
- Unauthorized release of compact

disks.

- Replacement of the Solar logo with the E/A logo on promotional pictures of the black label's acts.
- Failure to pay Griffey his 1986 consulting fee of \$25,000, reduced from \$75,000 in the 1984 distribution amendment.
- Demands for additional albums not required in the distribution agreement.
- Failure to pay a promised annual stipend of \$10,000 to the Donny Hathaway Memorial Scholarship Fund established by Griffey.
- Impairment of "vital continuing in-person contact between Solar and

E/A" through E/A's May 1983 relocation of operations to New York.

Numerous charges of institutional racism are also made in the suit.

An unnamed "chief executive of E/A-WCI" is alleged to have "expressly stated that E/A-WCI would not promote Solar's artists on the 'same level' as white artists," and that the company would not produce or finance videos for Solar artists "because they were black."

The same executive is quoted as stating, "This is America. When you are black in America, you have to expect to get the short end of the stick, and you have to keep your

mouth shut."

Solar alleges that another corporate executive "was fired after he had advocated that E/A-WCI expend promotional and other monies on the same level . . . as were expended by E/A-WCI for white artists."

Solar has also requested that E/A be enjoined from further distribution of Solar product; that the distribution agreement and its amendment be rescinded; that E/A and WCI be enjoined from enforcing any of Solar's obligations for a period of two years; and for relief from foreclosure.

EXPATRIATES IN AUSTRALIA

(Continued from page 3)

in Los Angeles. I'd wanted to check out Australia for about 10 years, and my wife and I finally made it down here for a month in December 1982. That's all it took for me to realize this was definitely what I was looking for.

"I wanted to stay in the music business, but there are only a few places in the world that are major recording centers. I'd spent time in New York and London but would never want to live in either place, so Sydney seemed perfect. I went home and packed a 400-foot container full of everything we owned, including a 24-track recording studio. The break wasn't hard at all."

Shelton has established his own studio, as has South African Fataar, who formed a production partnership with Australian Mark Moffatt

and has so far turned out four top 10 singles here, for Kids In The Kitchen, Renee Geyer, Tim Finn, and Pat Wilson.

Fataar says, "It is fulfilling working here. There's a freedom and encouragement that make it easy to fall in love with Australia."

Success has also come readily to Wissert, who has produced two hits for local band Gangajang.

The newest arrival is David Courtney, the only Englishman of the four. He has been listening to young bands almost from the day he arrived. "I kept getting good reports about the country. Leo Sayer, Adam Faith, and Queen's producer, Roy Thomas Baker, all came back raving. What struck me here was the directness of the people I dealt with. In England they're too hostile,

and in America you never know where you stand.

"I knew there was something happening here musically just from listening to the music being made by Icehouse, INXS, Australian Crawl, and Men At Work. Harry Vanda & George Young, or Flash & the Pan, had been my heroes since I first heard [their '60s group] the Easybeats' 'Come In You'll Get Pneumonia,' so that was another attraction."

All four rave about the rare creative freedom they get here. They say the opportunity to produce, record, and write without accountants or attorneys lurking in the corner with a stopwatch or ledger sheet is too attractive to resist, even for some of the highest-paid specialists in music.

The indications are that this is just the beginning. Some fear that the trend might bring to Australia's sunny shores more major talents than a relatively small music industry can gainfully employ.

VANGUARD SOLD TO WELK UNIT

(Continued from page 6)

Jim Frey and Scott Mampe, the veteran classical marketing and a&r team, will choose selections from the classical catalog to be released on CDs.

Over the years, Vanguard has released classical performances by violinists Joseph Szigeti and Mischa Elman, conductor Leopold Stokowski, tenor Jan Peerce, and such current artists as countertenor Mark Deller, pianist Peter Serkin, and flutist Paula Robinson. Orchestras recorded by the label include the Vienna State Opera, the London Philharmonic, and Solisti di Zagreb.

Vanguard's folk library includes such major figures as Joan Baez, Pete Seeger, Woody Guthrie, Buffy Saint-Marie, and the Weavers. The label also recorded the 1963 Newport Folk Festival and bluegrass performance by Louis Armstrong and Larry Coryell. In recent years, Vanguard diversified with a number of rock and dance sessions.

The Welk Record Group is under the umbrella of Telekew Productions, one of many entertainment units owned by Larry Welk's father, bandleader Lawrence Welk.

Larry Welk says the label intends to make other buyout or distribution deals. When music publishing companies are acquired, they will be integrated into The Welk Music Group, the giant Welk music publishing operation.

U.S. distribution of Welk Record Group product is either by independent distribution or direct sale. The company has just hired Kent Crawford as vice president and director of sales and marketing. He is based in Santa Monica.

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Industry Bills Wither As Congress Adjourns

BY BILL HOLLAND

WASHINGTON The recording industry's audio-only home-taping bill appears certain to be reintroduced in some form when the nation's 100th Congress meets for its first session in January. But as far as the 99th is concerned, "It's dead as a doornail," as one staffer puts it.

Although the Senate version of the bill made it to a full Judiciary Committee hearing Aug. 4 and was on the committee agenda to be marked up, it would only have had a chance for committee passage if it received the unanimous consent of all members. Even with such consent, the rush toward the scheduled Oct. 10 adjournment seemed to eliminate any chance for further movement on the bill.

Before the adjournment, the bill's sponsor, Sen. Charles McC. Mathias, R-Md., chairman of the Copyright Subcommittee, who is retiring, made a request that the bill, S. 1739, be considered out of turn. The request met opposition from Sen. Howard Metzger, D-Ohio, who stated concern over the bill's final form. "And that was that," says the staffer.

The House version of the bill, H.R. 2911, introduced last year, never reached the subcommittee level.

S. 1739 initially called for a royalty fee on blank tape and music-copyable tape recorders, but many legislators had problems with the impact on consumers as well as the distribution scheme. The blank-tape provision was dropped, the distribution plans modified, and an alternative copy-coding plan was presented. Although the lawmakers seemed to favor the

copy-code technology as a better way to address the problem of home taping, proponents were unable to get the votes in time.

In August, the Reagan administration dealt a short-term blow to music copyright owners by calling the royalty-provision bill arbitrary and burdensome. However, administration officials favored protection for owners and suggested pursuing copy-coding.

The House version of the bill was never modified.

Also in limbo until the next Congress were the Senate and House versions of the source-licensing bill, S. 1980 and H.R. 3521. The Senate version made it to committee level; the House version, through two subcommittee hearings. The bills would have jettisoned the present separate per-use blanket license for music in syndicated TV shows bought by local stations and would have mandated an up-front source license instead.

Also facing an uncertain future in the few days remaining in the session is the recording industry's bill that would place a duty of 35% on Digital Audio Tape (DAT) machines that are not equipped with anticopying chips and a 4.1% tariff rate on DAT machines with scanners.

The bill, S. 2842, introduced only last month by Sen. John Danforth, R-Mo., is designed to discourage the anticipated import of the machines until the new Congress has an opportunity to consider a comprehensive response to the home taping problems faced by recording companies.

INSIDE TRACK

AMERICAN CAN HAS POSTPONED its initial offering of Musicland stock. Ken Koprowski, director of corporate communications for the parent company, denied that the decision had anything to do with a poor reaction to Musicland's profit picture on Wall Street. He says the decision was a result of "the adverse market conditions," adding that the proposed offering, in its original form, will be reintroduced "when market conditions improve sufficiently for us to go forward."

COLUMBIA RECORDS' BIGGIE for Christmas, the five-LP/cassette and three-CD Bruce Springsteen live set, is due in stores on Nov. 10, and DJ promos will go out before the end of October. At presstime, Track was told that the label, which has set no list price, will wholesale the LP/cassette set for under \$19. . . CBS/Records Group chief Walter Yetnikoff was feted on Oct. 7 in a private room of the posh Windows On The World restaurant in Manhattan to celebrate his 25th year with the company. Some 55 family members, personal friends, and CBS execs were on hand, including Laurence Tisch, acting head of CBS Inc. And speaking of Tisch, one of the candidates reported to be under consideration to assume permanently the position he has taken over temporarily is none other than MTV chief Bob Pittman, who is supposed to exit MTV at the end of the year to run a label through MCA. . . Harvey Leeds, Epic's national director of video promotion, is replacing Bill Bennett as vice president of album promotion at CBS Records.

IT STARTS WITH A SONG: Charlie Koppelman's name is cropping up as a partner, in tandem with Williams Electric, in the purchase of CBS Songs. The current chief of the music publishing unit, Mike Stewart, is also said to be trying to buy the company, in association with insurance companies that currently hold 50% of the company; CBS Inc. has the remaining 50% (Billboard, Sept. 20). Koppelman and Williams Electric were associated in the recent acquisition of Combine Music. . . Murray Deutch, the veteran music publisher/recorder man, has formed a unit, Cyclone Entertainment Ltd., that will serve as the umbrella company for the acquisition of music companies here and abroad, starting with two American labels and a British music firm. His current music operation, Buttermilk Sky Music, will also be part of the new complex. . . Bob Austin, who now runs Austin City Limits Music, is celebrating two anniversaries this month: 50 years of marriage to Minnie and 40 years in the music business.

DANNY GOLDBERG PRODUCTIONS is parlaying its music-related activities into a television/video venture. Goldberg has brought in Marcus Peterzell, formerly with Charles Koppelman's The Entertainment Television Co., to head up the new TV division, which is based in New York. First project is the 1986 New Music Awards for CMJ. Additional ventures will include animated children's programming and home video projects, all music related.

TWENTY-THREE YEARS IN THE MAKING: As a high school student in 1963, director David Lynch had a favorite song. He promised, in fact, that he'd name a movie after the song if he was ever in a position to do so. The current box-office success "Blue Velvet" is that movie. And that makes the song's writer, Bernie Wayne, very happy, not to mention its publisher, Lawrence Welk's Vogue Music.

PLAINTIFFS AND DEFENDANTS: The widow of Harry Chapin is to receive more than \$10 million as the result of a 1981 auto accident on the Long Island Expressway that caused the death of her husband, the artist/songwriter. A six-member jury in U.S. District Court in Brooklyn decided on Oct. 6 that the driver of the truck that killed Chapin was 60% responsible for the mishap and that Chapin was 40% responsible. The awarded figure of \$7.5 million does not include interest compounded from the date of the accident. The attorney for Sandy Chapin, Chapin's widow, who sued the driver for wrongful death, says that the jury probably projected that Chapin would have earned \$12 million, or \$600,000 a year, during the next two decades had he lived. . . A federal judge in Manhattan has ordered singer Helen Reddy to pay \$25,000 to a lawyer who successfully defended a \$5 million suit against her by a man she got into an altercation with after two concerts at Brooklyn's Walker Theater in 1980. Reddy has described lawyer George Berger's efforts on her behalf as "more than overkill." Reddy has asked for a review of Judge J.

Ward's decision.

TOWER-ING PIANIST: Vladimir Horowitz makes his first in-store appearance in more than a decade from 5-7 p.m. Oct. 14 at Tower Records' Lincoln Center store in Manhattan. The legendary pianist's appearance is timed to coincide with the release of the "Horowitz In Moscow" album on Deutsche Grammophon, his third for the label.

GOLD AMONG THE SILVER: The New York Mets baseball club may or may not be National League champs when this is read, but they've earned RIAA-certification for their \$19.95 home video release, "An Amazing Era—The New York Mets 25th Anniversary Film," from Scotch Sports Collectors Series. That means sales of at least 30,000 copies since the video's release on July 8.

THE RIGHTS OF BMI: Before making her last stop at the 35th CISAC Congress in Madrid last week, Frances Preston, BMI president and CEO, attended a series of meetings with the chiefs of such European rights groups as KODA and NCB (Denmark), TONO (Norway), STIM (Sweden), TEOSTO (Finland), BUMA and STEMRA (the Netherlands), and PRS (U.K.). At CISAC, Preston delivered statements by composer William Schuman and lyricist Norman Gimbel in support of U.S. membership in the Berne Convention for the Protection of Literary and Artistic Works, which is celebrating its 100th anniversary this year. . . Los Angeles Women In Music hosts a seminar at the Sportsman's Lodge in Los Angeles Oct. 20; the subject is music publishing. Evan Pace, director of a&r at Motown, moderates the event, which starts at 7:15 p.m. following a 45-minute cocktail get-together. . . Billboard columnist Paul Grein moderates a UCLA extension course, "The Contemporary Record Producer: An Ear For Hits," which meets for nine weeks starting Tuesday (14). For more info on the course, which will feature key producers, call 213-825-9064.

WINNING NUMBERS: John Power, president of the Tempe, Ariz.-based American Video Assn., says the service and buying group picked up 117 new members, and "we anticipate a like number in October." Power credits the swell to a recently developed membership drive. More details about the promotion are forthcoming. . . CBS Masterworks claims advance orders of 250,000 units for its operatic remake of "South Pacific." Seventy thousand of those orders are for compact disks. . . A consumer contest sponsored by Living Music (Billboard, Aug. 30) has exceeded expectations. The Paul Winter new age label was reaching for 500 stores to participate nationally, and one staffer says "the big cheeses at [distributor] A&M said we'd do well to get 200-300." With more than 800 outlets signed up for the promotion, including several Tower Records and Record World stores, demand has outstripped the 750 pop kits initially printed. Additional kits for the contest, which offers a six-day rafting trip through the Colorado River, have been readied.

BERLIN WALL: RCA Red Seal ran into a hitch on the way to marketing "What If Mozart Wrote 'Have Yourself A Merry Little Christmas'?" the seasonal classical/pop release from the Hampton String Quartet. Originally the label wanted to use the song 'White Christmas' in the album's title, but it was unable to obtain permission to do so from the song's composer, Irving Berlin. Somebody at the Nipper's logo must have been confident that it could receive such consent: The most recent mailing from RCA's Compact Disc Club lists the Hampton disk with 'White Christmas' in the title. . . Dom Violini, who recently retired after many years as Cleveland branch manager for RCA, will keep his hands in the music business as an occasional instructor in Camelot Music's classroom manager-training program, Camelot Tech. He will offer a label perspective of the retail market in half-day sessions.

LOOK FOR CHRYSALIS RECORDS finally to get into the black music market. Plans call for the introduction of Chrysalis U.K.'s black-oriented Cool Tempo label in the U.S. in the coming weeks. Ironically, the British imprint has been fueled by licensing agreements with American indies, including titles by the Real Roxanne and Timex Social Club.

Edited by IRV LICHTMAN

Floods: Some Stores Gain, Others Pained

LOS ANGELES Midwestern retailers are experiencing varying consumer reaction to the floods that have ravaged much of the area. One mall chain reported business had increased 35%-40%; a one-stop is reporting its best September gross in 12 years.

Hardest hit by the two-week period of heavy rains and lightning were freestanding record/tape and video stores. "There are some towns in bad shape," says Kevin Vogler at Sight & Sound Distributors, Kansas City, Kan.

In some areas, however, the rainfall proved to be quite a windfall. Jeff Boyd, owner of Vinyl Vendors of Kalamazoo, Mich., says, "We had our best September ever, comparable to last December. It rained 27 of 30 days, but with so many schools and other closings, it was like a snow day for kids." The company services 450 accounts in several states.

Few outright disasters were reported. A Movieland store in Shawnee, Okla., was seriously damaged Oct. 1, according to John O'Mahony, owner of the 23-store chain. But overall, the weather benefited Movieland's gross. Although O'Mahony says that continued flooding throughout Arkansas and Oklahoma is a concern, he notes that bad weather generally improves his sales.

A spokesman for the National Weather Service in St. Louis, where the Missouri River crested Oct. 7, says rain for September was 7.99 inches, compared with 1.43 inches a year ago. Interstate 70, which bisects Missouri, was closed at three points Oct. 5, and Amtrak service across Missouri had been disrupted for even longer.

"September is a disaster," says Barbara Borders, administrator of Continental Video in suburban Overland Park, Kan., and a director of the local video store trade group. "The new fall television season always slows down video rentals, and now this. Indian Creek came to within 20 feet of my home," she says.

But one aspect of Continental's business is booming. "You can't move in our service shop with all the lightning-damaged VCRs and other equipment."

Camelot Enterprise district manager Jack Miller reports from Chicago that the storms "were just enough to dampen everyone's spirit and send them to the malls in droves." Business was up 35%-40% in Miller's district during Oct. 3-5. Miller says that another factor influencing sales is the fact that "our fall program has kicked in and there is all the hot product happening. Our chain was up 15%-20%." EARL PAIGE

GOOD NEWS FROM

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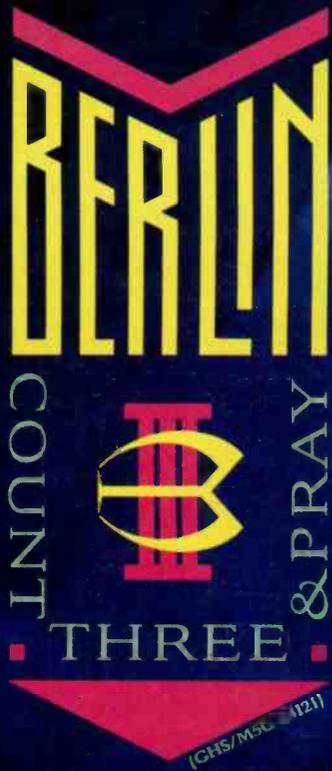
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