

# Billboard

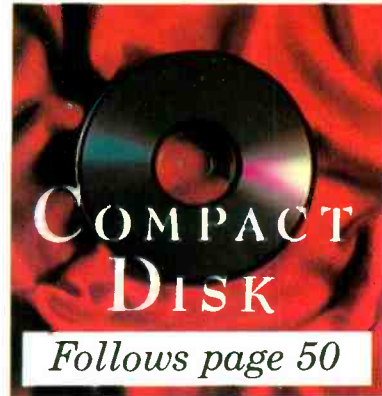
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NEWSPAPER



VOLUME 98 NO. 40

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 4, 1986/\$3.95 (U.S.), \$5 (CAN.)

## Dealers, Labels Debate Sales Clout Of 4-By-12s

BY GEOFF MAYFIELD

**SAN DIEGO** The music industry remains a house divided over the issue of audiocassette packaging, and inconclusive results of a recent WEA test will do little to resolve the long-standing debate soon.

Labels distributed by RCA/A&M/Arista and WEA remain committed to a 4- by 12-inch cassette box. But executives from those firms told attendees here at the Sept. 17 meeting of the National Assn. of Recording Merchandisers (NARM) retailers and manufacturers advisory committees that to be a successful marketing tool, the concept needs more support from other labels and from a broader base of accounts. (For additional NARM

coverage, see pages 4 and 39.)

Manufacturers seem concerned about paying for the extra expense of 4-by-12s until it is determined whether the box will become an industry standard, while some retail-

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## Superstars Seek To Control Gate \$\$ Promoters Balk At Flat Fees

BY STEVE GETT

**NEW YORK** Top U.S. promoters say new demands by superstar artists to have their concerts promoted on a flat-fee basis—which reduces

the promoters' take dramatically—could wreak havoc in the concert business.

Characterizing the proposed arrangements as "shortsightedness and pure greed," promoters say a

percentage net split arrangement, which is the norm, is the only way they can continue to promote a broad range of shows.

At least two major concert draws currently on tour, Lionel Richie and Billy Joel, are said to be calling on promoters to present shows for flat fees.

Sources indicate that the Richie dates are being offered to promoters at \$7,500 per show, while the payment for a Joel date is \$10,000.

One leading regional promoter, who, like others interviewed, requests anonymity, says he was dissatisfied with offers presented to him and was forced to turn down three Richie shows and two with

(Continued on page 91)

## Quiet Storm Sweeps Black Radio

BY NELSON GEORGE

**NEW YORK** Approximately 10 years after its inception, Quiet Storm programming has quietly become an integral part of black radio programming, attracting some 120 stations to the format and spawning its own superstars.

The mellow music format, which

features ballads and jazz instrumentals, is credited with bringing in the older listeners so attractive to advertisers while providing recording artists an alternative crossover route to broad commercial acceptance.

The format, begun in the mid-'70s at Washington, D.C.'s WHUR, the Howard Univ. station, has helped

break such artists as Whitney Houston, Anita Baker, Janet Jackson, and Kenny G.

Although many stations are using the format in their late-evening and overnight time slots, some program their entire day around Quiet Storm music. These include KUTE Los Angeles, WLNR Chicago, and

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## Word Inc. Chief Quits With Slap At Management

BY BOB DARDEN

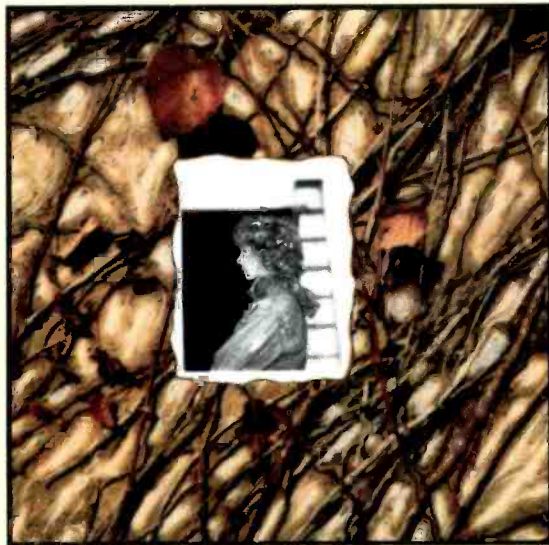
**WACO, Texas** Jarrell F. McCracken, president of religious communications giant Word Inc. here, resigned Sept. 17 from the company he founded 36 years ago.

McCracken's departure, effective Sept. 26, was announced in a memo circulated through Word offices by Robert Burton, president of ABC Publishing, a division of Capital Cities/ABC Inc. ABC Publishing purchased Word from McCracken in 1974. Gary R. Ingersoll, an ABC Publishing executive, has been named president of Word.

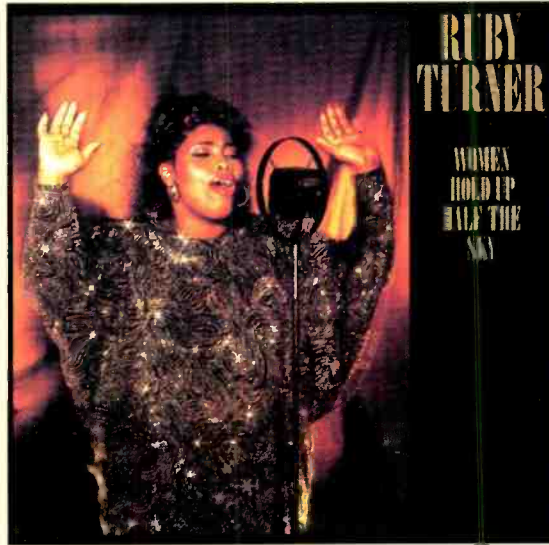
Burton's memo said McCracken was "resigning to pursue other in-

(Continued on page 85)

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## N.J. Jury Issues Indictments In Cutout Probes

BY JIM BESSMAN

**NEWARK, N.J.** A federal grand jury handed down extortion indictments here Sept. 23 stemming from the sale of 4 million-5 million cutout MCA records and tapes.

Among those indicted were industry veteran Morris Levy, president of Roulette Records and the Straw-

(Continued on page 91)

**HORROR SCI-FI VIDEO**  
Follows page 64



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OCTOBER 4, 1986

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# MPAA Lobbies At Senate Hearing Copy-Coding System For VCR Presented

BY BILL HOLLAND

WASHINGTON With the upcoming adjournment of the 99th Congress, Hollywood studios have decided to get a head start on the new Congress by entering the fight over home copying.

The movie industry told the Senate Judiciary Committee Sept. 23 that it wants legislation introduced in the next Congress for a copy-coding system to render future VCRs incapable of making unauthorized copies of prerecorded videocassettes and videodisks.

Jack Valenti, president and CEO of the Motion Picture Assn. of America (MPAA), presented the case for the new legislation, which would also contain a prohibition against "black boxes" designed to defeat anticopying technology, at the informational hearing chaired by Sen. Strom Thurmond, R-S.C.

Valenti called the copying problem a "malevolent threat to the creative future," and warned that, according to research by the A.C. Nielsen Co., there are more than 4 million multi-VCR households—one out of seven—in the U.S. and that VCR owners own 72 million unauthorized copies made from rented, borrowed, or previously purchased videocassettes or videodisks. He added that copying is displacing legitimate sales and rentals and poses a great risk that could result in fewer new works being produced.

Valenti also pointed to recent research by Nielsen and industry ana-

lyst Paul Kagan, which revealed that 182 million blank videocassettes were sold to consumers in 1985—up nearly 80% from 1984 sales. He said that number was "vastly in excess of what would be needed only to record and make copies of home movies or to record and erase for 'time-shift' purposes." He added that a leading tape manufacturer estimates that consumers will purchase an additional 275 million-300 million blank cassettes this year.

The MPAA spokesman said that the call for a "bilateral" system, which would require the full cooperation of VCR manufacturers, is in keeping with the "key principles put forward by the [Reagan administration] in its recent statement supporting the use of anticopying technology in home audio recorders" (Billboard, Aug. 16).

Officials from CBS/Fox and Macrovision were on hand at the hearing to demonstrate both "unilater-

(Continued on page 90)

## Legislation Would Outlaw Illegal Vid Copying VSDA Echoes MPAA Proposal

WASHINGTON The new president of the Video Software Dealers Assn. (VSDA), Arthur Morowitz, will soon send a letter to the Senate Judiciary Committee endorsing the call by the Motion Picture Assn. of America (MPAA) for legislation to outlaw unauthorized home copying of prerecorded videocassettes and videodisks, according to an MPAA announcement on Sept. 23.

Jack Valenti, president and CEO of the MPAA, made the surprising announcement at an informational hearing before the Judiciary Committee to discuss the problems of home video taping.

The legislation would mandate a "bilateral" anticopying system that would require VCR manufacturers to place chips in new machines. The chips would be triggered by encoded videocassettes, thus preventing so-called back-to-back copying.

"The nation's video dealers are with us on this," he told the committee. "They know what a threat [copying] is."

Both senior VSDA officials and Morowitz were unavailable for comment on the Valenti announcement.

BILL HOLLAND

## Video 8 System Competes With VHS-C Camcorders Sony, JVC Square Off At Dutch Fair

BY WILLEM HOOS

AMSTERDAM, Netherlands A heated quarrel between Japanese electronics giants Sony and JVC ignited unscheduled fireworks at the biannual Firoto '86 Audio/Video Fair, which attracted over 300,000 visitors to the RAI Exhibition Center here.

The cause of the dispute was a major advertising campaign

launched by Sony immediately before the Aug. 29-Sept. 7 fair. The campaign proclaimed the advantages of Sony's Video 8 system over JVC's VHS-C camcorders.

JVC responded with a counter-campaign that accused Sony of misleading the public. Philips, though not directly involved, said it supported JVC and described what Sony was doing as "ridiculous." Sony secured a court order for the

seizure of the JVC brochure in which the accusation was made.

The Dutch media reported every move. The U.S. market had previously seen a similar dispute.

For Sony, the argument was serious. Company profits have been hit hard by the recent 40% rise in the value of the yen: In the first two quarters of the current fiscal year, gross profits nosedived by 22% and 61%, respectively, and future forecasts are not good. Because of these "very hard times," Sony has decided on "an extremely aggressive policy," international vice president Masaaki Morita told guests at the fair.

The progress of Sony's 8mm camcorders here is also a subject of controversy. According to Morita, they have 55% of the Dutch video camera market only six months after their introduction. Local observers deny this, predicting that VHS-C will outsell 8mm. Akai, Hitachi, Grundig, Philips, Sharp, Toshiba, Saba, and Telefunken are just some of the companies supporting the JVC format, they point out.

Lack of prerecorded software has been a major headache for Sony Video 8. Potential customers were assured hundreds of titles would soon be available, but this is not yet the case. Dave Van Velzen, head of Sony importer Brandsteder Electronics, promises the problem will be solved within months and predicts that Video 8, which recently

(Continued on page 90)

## New Latin Section Created; Chart, Album Reviews Added

NEW YORK Billboard this week introduces the Hot Latin 50 chart as part of its new Latin music section.

The new weekly Latin airplay chart is compiled by the Billboard charts and research department by calling the top 70 Latin (Spanish-speaking) radio stations in the U.S. and Puerto Rico. The panel was selected and weighted based on the number of listeners each station has. (For a list of the complete panel, see page 70.)

Stations are asked to report their playlists along with any adds or extras they have for the week. The playlist information is collected by telephone and immediately entered into the Billboard computer. For each report, point values are as-

signed to playlist positions and multiplied by the station's weight to determine the number of points a title receives.

The computer calculates total points and ranks titles accordingly. Bullets are awarded to those titles showing the strongest airplay gains during the week.

This week the new chart appears on page 71. In addition to the airplay chart, Billboard will continue to publish the biweekly Top Latin Albums chart and the weekly Latin Notas column by Enrique Fernandez. Billboard's Latin coverage will also include album reviews in the Latin section and live reviews in the Talent in Action section.

# WEA's Droz Terms Pressing Time 'The Pits' Confab: CD Fill To Remain Slow

BY EARL PAIGE

SAN DIEGO Even as compact disk production increases, retailers can expect continuing slow fill on hits in the months ahead.

This forecast fueled frustration of retailers gathered for a panel here during the sixth annual National Assn. of Recording Merchan-

disers (NARM) Retail Advisory/Manufacturer Advisory confab Sept. 14-18. Delegates also fretted about Digital Audio Tape (DAT) coming on too fast and urged vendors to avoid promoting CD to video and stereo stores and through clubs.

The CD's longer production process makes it different from LP and

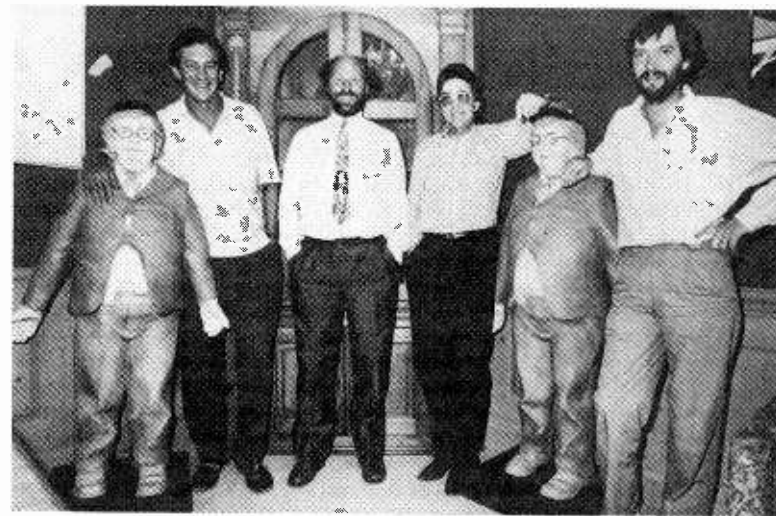
cassette configurations when a hit "starts to explode," said Paul Smith, CBS senior vice president and general manager of marketing. "We can turn it around overnight on cassette and LP. You're talking about a minimum of four weeks on CD."

"Our fill is the pits," said WEA president Henry Droz, although he noted the start-up of production at WEA's Olyphant, Pa., plant. Modules, each with 7 million-10 million CD capacity, are coming on line. One is running, but he said he doesn't know the start-up date for three others that are projected.

Capitol, RCA, MCA, and PolyGram executives all reported relatively stable production. Dennis White, executive vice president of record group services for Capitol, who noted that litigation still holds up Beatles CDs, said the label is using plants in Japan and the U.K. Sal Licata, president of RCA/A&M/Arista Distribution, said the company's labels are "in fine shape, with many contracts with overseas duplicators."

John Burns, senior vice president of MCA Distribution, said the label's position is "very comfortable. But this doesn't mean we don't run into problems with items taking off. We have a half-dozen constantly on back order." Describing PolyGram capacity as "adequate with few exceptions," Bob Jamieson, executive vice president of marketing and sales, said the Philips and Du Pont Optical plant is now running in Kings Mountain, N.C., and there are "plans for two or three plants in Europe in the next year and a half to two years."

(Continued on page 85)



**Ensign Comes Aboard.** Chrysalis Records executives meet with Nigel Grainge, founder of Ensign Records, to discuss activities under their newly signed pact, in which Chrysalis acquired the U.K.-based label. Ensign has achieved considerable success with such artists as the Boomtown Rats, Eddy Grant, and the Waterboys. The first Ensign/Chrysalis project will be World Party's "Private Revolution," slated for an October release. In addition, the entire Waterboys' catalog will be rereleased in November. Pictured at Chrysalis' London offices are, from left, Roy Eldridge, Chrysalis Records U.K. managing director; Chris Wright, Chrysalis Group PLC chairman; Grainge; and Doug D'Arcy, Chrysalis Records International managing director.

## Senate Bill Would Tax DAT Encourages Anticopying Chips

WASHINGTON The recording industry has made good on its warning to the manufacturers of Digital Audio Tape (DAT) recorders by having a Senate bill introduced that would discourage the importation of DAT machines that are not equipped with anticopying chips. The chips are designed to prevent the unauthorized duplication of copyrighted recordings.

The bill, S. 2842, introduced Sept. 19 by Sen. John C. Danforth, R-Mo., will serve to discourage the anticipated import of DAT machines until next year, when the new Congress has an opportunity to consider a comprehensive response to the home-taping problems faced by recording companies.

Last month, the administration said it favors the mandatory installation of so-called copy-code scanners as a remedy for unauthorized home taping.

In his introductory remarks, Sen. Danforth said: "If this approach is

to be a part of any congressional solution, it must be implemented before, not after, the new DAT machines flood the marketplace."

The bill would place a 35% duty on DAT machines without copy-code scanners and the current tariff rate of 4.1% on DAT machines that are equipped with scanners.

The industry has made it clear that DAT machines pose an even more dangerous threat than conventional recorders because of their ability to produce high-quality digital "replicates" of recordings.

"Should the United States fail to act promptly, we are likely to become, by default, the only major market for the Japanese electronics manufacturers, as they divert their exports from Europe to America," Danforth said.

Co-sponsors of S. 2842 are Sens. Lloyd Bensten, D-Tex., John Chafee, R-R.I., Pete Wilson, R-Calif., Alan Cranston, D-Calif., and Albert Gore, D-Tenn.

BILL HOLLAND

## Cites Multilevel Successes

### Lundvall: Manhattan/Blue Note Thrives

BY IRV LICHTMAN

NEW YORK The Manhattan/Blue Note label setup, completing the first half of its second fiscal year in September, has exceeded the goals of its original game plan, according to label chief Bruce Lundvall.

With creditable successes on pop, black, and jazz charts since an initial flow of product in February 1985, Lundvall assesses, the label has "achieved my aspirations to be a New York-based label with wide appeal, not just a boutique or cosmetic entity." That game plan also called for Manhattan/Blue Note to be parent EMI's East Coast counterpart to its West Coast-based Capitol Records.

Although during its first fiscal year, ending April 1, Lundvall admits to a "sporadic rather than steady flow of records," the label quickly achieved recognition with the "Sun City" recording by Artists United Against Apartheid and with a 51-week run on the top of the charts of a jazz album by guitarist Stanley Jordan.

So far this year, the company has spread its musical influence via a recent top 10 pop charter by Canada's Glass Tiger, jazz fusion group Pieces Of A Dream, and soul product by Bernard Wright. It has also

played a key role through its ties with Philadelphia International Records, Shirley Jones, and the O'Jays, among others.

Also committed to the New York theatrical scene, Manhattan/Blue Note got London cast album rights here to the current Broadway smash "Me And My Girl," starring Robert Lindsay. Lundvall claims he turned down rights to the New

York cast album after its smash opening because the \$200,000 recording cost was too steep (MCA is expected to release the U.S. album). The label's first foray into Broadway was the Grammy-winning "Ma Rainey's Black Bottom."

According to Stephen Reed, senior vice president of marketing and administration and second-in-com-

(Continued on page 84)

## RCA/Ariola Revamps European Operation, Closes Regional Office

NEW YORK RCA/Ariola Records International has reorganized its European management system in a move that dispenses with its European regional office.

In effect, this means that chief executives in Europe—except those in West Germany, Austria, and Switzerland—now report directly to Gregory Fischbach, recently named president of the international unit operating out of New York.

Before the restructuring, communications to New York operated through the regional office. The head of that office, Jack Davies, vice president of the European region, has resigned from the compa-

ny. The label will maintain its regional offices in Latin America and the Far East. The change in Europe, it is understood, reflects a greater desire for direct lines of communication to the home office in New York because most of the international activity takes place in Europe.

As for West Germany, Austria, and Switzerland, chiefs of those divisions continue to report directly to Monti Leuftner, chairman of Ariola RCA Musik in West Germany. Joe Kiener, vice president of international a&r and marketing, reports directly to Fischbach. IRV LICHTMAN

## Executive Turntable

**RECORD COMPANIES.** Peter Jamieson is named chairman of RCA/Ariola U.K. He was managing director U.K./Eire for EMI Records. Bernard Carbonez is appointed president and director general for RCA/Ariola-France. He was managing director for RCA/Ariola Belgium.

Joseph Galante is promoted to vice president and general manager for RCA Records Nashville. He was division vice president, Nashville.

Capitol/EMI America/Manhattan/Angel in Los Angeles names Jack Reynolds vice president of special markets.

Richard Nash is appointed director of national promotion for the black music division of Atlantic Records in New York. He was based in Cleveland as the label's r&b promotion representative.

Debbie Howard is named national director of secondary promotion for Island Records' black music division in New York. She was special markets coordinator for Elektra. Also, Kookie Gonzalez becomes coordinator of club and secondary promotion.

Kathy Coleman is promoted to manager of film music and a&r for MCA



GALANTE



NASH



HOWARD



COLEMAN

Records in Universal City, Calif.

WEA International in New York promotes Gordon Rossmeier to vice president/controller. He was assistant controller. Don Sweeney is named assistant controller/financial analysis and budgeting. He was manager of budgeting and planning for Warner Home Video.

Brenda Guttman is elevated to associate director of marketing administration for Arista Records in New York.

**PRO AUDIO/VIDEO.** Holly St. Lifer is appointed director of Performance Video Inc., the video production subsidiary of Monarch Entertainment, based in Montclair, N.J. She was managing producer for VH-1/Video Hits One.

Robert Schuman is named operations manager for Mediatech East in New York. He was director of operations for on-air promotion at HBO.

**PUBLISHING.** John Bird is named vice chairman of Gordon V. Thompson Music, a division of Canada Publishing Corp. in Ontario. In addition, Arnold Gosewich becomes president and chief operating officer of the company.

MCA Music promotes Lynda Riheldaffer to license and copyright supervisor. She was with the company for six years.

Timothy Murray joins BMI's legal staff in New York. He was an assistant district attorney in Kings County, N.Y.

Glenn Friedman is appointed West Coast representative for Tree International in Nashville. He is head of his own company, the Music Umbrella.

**TRADE GROUPS.** Sunny Richman has resigned as executive director of the National Assn. of Record Distributors and Manufacturers to pursue other interests. She will be succeeded by Holly Cass of Richman Brothers.

**RELATED FIELDS.** Seth Willenson is named vice president of acquisitions, development, and special projects for the video division of the Paramount Television Group in Los Angeles. He was head of his own management con-

(Continued on page 82)

# CONGRATULATIONS

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# Spec's Forecasts Growth For '87

## Doubling Predicted At Florida Confab

NASHVILLE Spec's Music, the retail chain, expects to double its size, or close to it, within the next year, according to plans outlined at the firm's first convention, held Sept. 16-19 at Indian River Plantation in Florida. Nearly 100 corporate officers, store managers, regional managers, and buyers attended.

The Miami-based operation aims to increase its holdings from its present 29 stores to 50 by the end of 1987. Spec's has debuted 12 stores within the past year, the conventioners were told, and is on the verge of opening two more.

In her keynote address, Spec's president Ann Spector Liefv out-

lined such recent corporate gains as the new distribution center in Miami, the move to centralized purchasing, near completion of an inventory management system, and the start of training programs for store personnel.

"A computer cannot take the place of a legal pad sitting on the counter for suggestions," she told the store managers.

She promised that Spec's will continue to battle the competition with "our product mix and depth of inventory and our aggressive mass media advertising program."

Representatives from all the major record labels attended the meet

and presented their fall product lines and major promotional campaigns. Officials from the blank tape and video companies were also on hand. Liefv said Spec's has enjoyed "dramatic" growth in its CD and video departments.

The newest stores in the chain, which is concentrated in southern and central Florida, are in Ormond Beach, Melbourne, Winter Haven, Plant City, Deland, Sanford, Bradenton, St. Cloud, Vero Beach, Lakeland, Seminole, and St. Petersburg Beach.

Dolly Legge, who manages the Dadeland Mall outlet, was given the web's manager-of-the-year award.

EDWARD MORRIS



**Branching Out.** Dennis White, executive vice president of Capitol/EMI America/Manhattan/Angel Records group services, meets with Allied Artists Records executives to sign an agreement under which Capitol will manufacture and distribute the Los Angeles-based label's product. One of the first releases under the new pact will be "Animal Instinct" from Luis Cardenas. Pictured are, from left, attorney Gerry Rosenblatt, consultant Steve Wax, Allied Artists executive vice president Kenny Buttice, White, Allied Artists chairman Kim Richards and vice president of production Michael Rapp.

## PolyGram Deal Initiated A Year Ago

### More Details On DJM Buy

LONDON The sale of DJM to PolyGram (Billboard, Sept. 27) was the culmination of negotiations that were initiated by the late Dick James a year ago, according to DJM managing director Stephen James, Dick James' son.

James says that because he and his father intended to sell the DJM group, they created a new music group, Dejamus, with operations in the U.K. and U.S., to accommodate new signings and acquisitions.

Dejamus, which is not part of the PolyGram deal, has just collected an Emmy Award for best score for Lawrence Rosenthal's work on the miniseries "Peter The Great." Another Dejamus property is the Billy Goldenberg score for the film of Sidney Sheldon's best-seller "Rage Of An-

gels."

Says James, "Dejamus has already built a good stable of writers on both sides of the Atlantic. In the U.K., we have Then Jericho signed to London Records, Impossible Dreamers and Psychic TV to RCA, the Skeletal Family to Chrysalis, Mark Smith of Boys Don't Cry to Profile, and Steve Jerome to PRT.

"And in the U.S., signed to our Nashville office are such writers as Rick Giles, Gary Harrison, Taylor Rhodes, and Robert White Johnson. Newly acquired via the L.A. office are writers Dana Rae and Richard Orange."

Dejamus' director of business affairs is Paul Davis, and its U.S. operations are headed by Arthur Braun.

## Police Raid Set For Holidays

### Brit Band's Blitz In Audio, Video

LOS ANGELES Although there are quite a few superstar album packages due out for the fourth quarter, A&M believes it has something extra propelling the Police's "Every Breath You Take—The Singles" (Billboard, Sept. 27).

Why? Simultaneous release of LP, cassette (both standard Norelco and 4x12), CD, and a \$19.95 home video, all elements in a concentrated, across-the-board marketing strategy. Street date is Nov. 3.

Packaging for all editions will be similar, and the label has also designed an in-store Police Department bin that will house all configurations.

Anticipating heavy CD demand,

the label also has taken steps to have ample product supply, taking into account post-Christmas demand.

The video—called "Every Breath You Take—The Videos"—will contain 14 clips, including "So Lonely" and "Synchronicity II." Two versions of "Don't Stand So Close To Me" will also be in the video, the original as well as a new version directed by Godley & Creme.

Both LP and video will allude to each other. Posters for the LP will also tag the video. A single, a newly recorded version of "Don't Stand So Close To Me," will be released Oct. 7.

## RCA, Big Time Ink Deal

NEW YORK RCA Records has confirmed it has established an exclusive U.S. manufacturing, distribution, and marketing arrangement with Australia's Big Time label.

Big Time, with an office in Los Angeles, will retain its staff and continue to launch promotion and marketing efforts for its product, according to Bob Buziak, president of RCA Records, and Fred Bestall, president of Big Time. But in an approach deemed unique, RCA's marketing and promotion team will be available to mount

additional campaigns in cooperation with Big Time staffers.

Big Time's debut within the RCA arrangement is due this month, featuring releases from Love & Rockets and the Lucky Show. Also, Big Time's catalog of 12 previous releases will be distributed by RCA.

Other artists on Big Time's roster are the Dream Syndicate, Christmas, Alex Chilton, the Exploding White Mice, and a compilation album, "Red Wave," with music from four underground U.S.S.R. bands.

# CHART BEAT



by Paul Grein

**JANET JACKSON'S** "When I Think Of You" leaps to No. 3 on this week's Hot 100, becoming the third top five hit from her former No. 1 album, "Control." This makes Jackson only the fourth female artist to earn three or more top five pop hits from a No. 1 album. She follows **Donna Summer** ("Bad Girls"), **Madonna** ("Like A Virgin"), and **Whitney Houston** ("Whitney Houston").

"When I Think Of You" is an odds-on favorite to become Jackson's first No. 1 pop hit. It has already become her first No. 1 hit on the Hot Dance/Disco Club Play chart (both "What Have You Done For Me Lately" and "Nasty" peaked at No. 2). But the song isn't doing quite as well as its predecessors on the Hot Black Singles chart. It inches up to No. 3 this week, whereas both of the prior smashes reached No. 1.

**DARYL HALL** this week scores his first top five solo hit, as "Dreamtime" jumps a notch to No. 5 on the Hot 100. With partner **John Oates**, Hall earned 10 top five hits, from "Sara Smile" in June 1976 to "Method Of Modern Love" in February 1985.

Al Michaels of Milwaukee notes that eight of Hall & Oates' top five hits have come since 1980, which puts the duo in a tie with **Madonna** and **Air Supply** for second place for the most top five hits so far in the '80s. In first place, with nine top five hits: **Lionel Richie**.

Despite the success of "Dreamtime," Hall's album, "Three Hearts In The Happy Ending Machine," is only a moderate hit: It holds at No. 29 on this week's Top Pop Albums chart.

**ALBUM FACTS:** **Bon Jovi's** "Slippery When Wet" jumps to No. 8 this week, becoming its first top

10 album, while **Cinderella's** "Night Songs" jumps to No. 15. **Bon Jovi** leader **Jon Bon Jovi** brought Cinderella to PolyGram and also sang backup vocals on the group's album.

**Tina Turner's** "Break Every

### Jackson has third top five hit

Rule" leaps to No. 16 in its second week. This easily outpaces Turner's last album, "Private Dancer," which took seven weeks to crack the top 20. Similarly, **Huey Lewis & the News' "Fore!"** jumps into the top five in only its fourth week on the chart. The group's last album, "Sports," took 28 weeks to crack the top five.

**Paul Simon's** "Graceland" jumps eight notches to No. 26 in its fourth week, easily topping the No. 35 peak of his last album, 1983's "Hearts And Bones." The album's first single, "You Can Call Me Al" stalls at No. 44 on this week's Hot 100, but the album is selling on the strength of lots of press and media attention.

Only three acts have three or more albums on this week's chart: the **Monkees**, **Madonna**, and the **Talking Heads**. The first two are pop sensations; the real story is that the Heads have steadily developed into a potent sales force.

**HOT 100 FACTS:** **Genesis** this week lands back-to-back top 10 singles for the first time in its 20-year history. "Throwing It All Away," the followup to the No. 1 "Invisible Touch," leaps five notches to No. 7.

**Madonna** has reached No. 1 with her last two singles and has a good head start on making it three in a row. "True Blue," the title song from her recent No. 1 album,

debut at No. 40, tying **Lionel Richie's** "Say You Say Me" and "Dancing On The Ceiling" as the highest-debuting single of the past year. Meanwhile, Richie's new single, "Love Will Conquer All," bows at No. 56.

**Chicago's** hi-tech remake of "25 Or 6 To 4" holds at No. 48 week, 44 notches below the peak of the low-tech 1970 original. It's a disappointing kickoff for the just-released "Chicago 18," though bear in mind that the first single from "Chicago 17"—"Stay The Night"—was also a chart disappointment.

**Ben E. King's** "Stand By Me" returns to the Hot 100 this week at No. 95, more than 25 years after it peaked at No. 4. This is even longer than the 22-year gap between the first release of the **Beatles' "Twist And Shout"** and the current rerelease (which peaked last week at No. 23). Both songs were revived by hit movies: "Stand By Me" is the title song of **Rob Reiner's** current film; "Twist And Shout" was featured in "Ferris Bueller's Day Off" and "Back To School." Can a chart resurgence for **Bobby Vinton's** 1963 smash, "Blue Velvet," be far behind?

"Stairway To Heaven" cracks the Hot 100 this week, nearly 15 years after it first appeared on "Led Zeppelin IV." The Zep classic was never released as a single, but a disco version by **Far Corporation** hits the chart at No. 93.

**WE GET LETTERS:** Charles LaPlante of New York notes that four album titles on this week's Top Pop Albums chart begin with the word "True." There's **Madonna's** "True Blue" at No. 5, **Bananarama's** "True Confessions" at No. 17, **Cyndi Lauper's** "True Colors" at No. 42, and **Talking Heads' "True Stories"** at No. 136.

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12 Dallas—Arcadia Theatre

13 San Antonio—Majestic Theatre

14 San Antonio—Majestic Theatre

15 McAllen—Villa Real Theatre

16 Corpus Christi—Ritz Theatre

17 Houston

18 Austin—Opry House

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# Black Music

## CROSSOVER BEGINS AT URBAN RADIO

*Adapted from a keynote address at the A&M Records convention in Los Angeles in September.*

BY LEE MICHAELS

Whenever I get the opportunity to speak to a record industry audience, one major topic always pops up: crossover.

Well, I think urban radio is the originator of much of today's crossover. If you get a record played on a major urban station in New York, Los Angeles, Chicago, San Francisco, Houston, Dallas, Miami, or other major markets where a significant percentage of that urban station's audience is nonblack, you have already crossed over.

Many times lots of energy is spent on getting a black record on a CHR station. That's fine. But at the same time, don't lose sight of the fact that the CHR station is only going to play that record when the urban station rams it down its throat. It happens all over the country.

Just recently in Chicago, for example, WBBM-FM was playing more than 80% of my playlist. Why? Evidently they came out of a coma and realized that they had lost a lot of audience.

Where is the audience going to? To the urban stations, WBMX and WGCI. You can see the footsteps leaving. Thirty percent of WGCI's listening audience is nonblack. WBMX Chicago: nonblack. That's got to tell you something. There are a lot of nonblack people listening to the urban format.

At KPWR "Power 106" in Los Angeles, the ratings show that 48% of its audience is nonblack, and I suggest that it's probably higher than that.

Don't shortchange or overlook the urban radio station. It's a viable format for both ratings and dollars. Reports show that urban stations around the country are earning anywhere from \$1 million-\$6 million in

profits, with gross figures that are staggering.

In Houston, for example, KMJQ took in almost \$15 million last year in revenues. The station sold recently for \$45 million. In 1977, KMJQ was purchased for \$750,000. Since then it has been bringing to the bottom line a minimum of \$1.5 million and as much as \$5 million.

And what about the black audience? In the record business, you're enjoying a great portion of our spending dollars: \$441.8 million on

similar situation. Your acts are perceived in certain ways by the listening and/or buying public—as teen oriented or adult oriented, for instance. To continue to grow, you have to be in touch with your public.

After being in the radio business since 1965 and, on two occasions, leaving radio for records, I have a number of concerns.

My major concern is that we are not communicating well enough. We talk to each other but we're not hearing what the other is saying.

### 'Let's be sure we're giving listeners and buyers the right product'

*Lee Michaels is program director at WGCI Chicago*

records and tapes.

Today, recording costs are phenomenally high. When we spend these astronomical dollars for the product, let's be sure that we're giving the listening audience and your buying public the right product. To know that, you have to be in touch on a continuous basis, whether its urban, CHR, or whatever.

You have to spend money on research first. Know who your potential buyer is. Identify that person, demographically, geographically—what they like, what they dislike.

Some urban radio stations are reported to be spending \$200,000 a year in research. I can testify that in 1985, WBMX Chicago spent over \$125,000, which helped take the station from No. 5 to No. 1 in less than two weeks. Why? Because we found out exactly what the listening audience in Chicago wanted.

In the record business, you have a

We need to express our concerns and problems more clearly, more precisely, more directly. We must leave the bull out and become partners so that we can continue to grow.

As partners, labels should be giving us the product we need to continue as a successful format. We'll be there to play it and add to your bottom line.

Hi-tech is a major part of our business—digital recordings, videos, compact disks. We're playing CDs. But some record companies are asking us to purchase them, and we have a problem with that.

The product must be exposed to the buying public. We're a major avenue for that. Why should we have to pay to play?

In Chicago recently, I heard a commercial promoting two black artists; neither was being played on the CHR station. I went to my sales

department and inquired whether we had a time buy on those particular artists. The answer was no. That's a major mistake, as we view it.

When you record people need exposure on a new or established act, you come to us first if it's an urban-formatted song. But when you are ready to give support to this act, in many cases you spend it on the wrong radio station.

In cases like that, I tell the local record rep of my concern, and the reply is always, "Well, we didn't have anything to do with that. It came out of the branch. There was a pop budget."

It's when there is a zero budget for urban radio that we have a problem.

If urban radio is going to continue to exist—and there are major concerns about that—we must first acknowledge that there are several types of urban stations. For example, "Power 106" in Los Angeles is a hybrid CHR/urban station. KGLH Los Angeles is probably closer to an r&b/urban station. But both stations are necessary in the market. And we want to make sure that whoever does a format does it right.

Remember, when you are producing a song, you've got to know who is going to buy the record. Who does it appeal to?

I can only encourage you to spend time on research, whether the act is new or established. You'll be amazed what you'll find out when you get into a focus group or do a perceptual study.

The real feedback that you need is how your act and your music are perceived—before spending half a million dollars in production.

### Letters to the Editor

there are many people (myself included) who prefer to buy LPs and make their own tapes of songs they like to play in the car or at parties.

So today I have to tell anyone who wants "In Square Circle" that they must buy it on CD (at twice the price) or on cassette. I get some strange looks. Perhaps I can find a one-stop that still has some in stock, or better yet, a budget warehouse.

In a letter to me, Jay Lasker, president of Motown, states that he foresees "the vinyl LP falling away as I saw the shellac disk and the 8-track tape." Further, he says he expects this to happen within three or four years.

I think Lasker is seriously jumping the gun. I can only hope no other major company follows Motown's lead.

Phil Strang  
President, Record Service Inc.  
Champaign, Ill.

**PRICING BLUES**

I'd like to know why the sudden rush to get rid of the LP just because com-

act disks have come along. Don't the record companies realize that everyone might not want to switch to CDs. Most record buyers, like me, can't afford the additional cost.

As far as I'm concerned, the record companies are pricing themselves—and me—out of the business.

It seems that every time I get to purchase a new album, I find the price has gone up 50 cents. And in my case, I have to travel 65 miles to buy it because the local store only carries top 10 artists.

Harry Jackson  
Hanover, W.Va.

**IN BAD TASTE**

It is the combination of movies like "Demons," set to "the killer music of Billy Idol, Motley Crue, Pretty Maids, Go West, Accept, and Saxon," and advertising like that on page 55 in the Sept. 20 issue of Billboard that gives the antirock movement its sometimes rightful ammunition.

It was a disgusting ad, and I would have hoped that Billboard would

show a bit more taste.

RoseAnn Nemes  
Van Nuys, Calif.

**CHEAP SHOTS**

Seeing that a video of the "behind-the-scenes" making of Lionel Richie's "Dancin' On The Ceiling" video was purchased for \$200,000 (Billboard, Sept. 20), I thought a few stills of some demo sessions my band did recently might also be of interest.

There are shots of half-eaten food, wires on the floor, the keyboard player smiling, etc. And the pictures could be had for only a few thousand dollars.

Zan Burnham  
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.*

# NAB/NRBA Meet Holds AOR Panel

## Personalities, New Music Discussed

BY KIM FREEMAN

NEW ORLEANS Personalities, women, new music, old music, and metal music were given heavy and often humorous attention at the AOR format room during the NAB/NRBA convention here (Billboard, Sept. 27).

"Like everybody else, we're trying to overcome that ever-popular image that all of us have green teeth, red necks, and aspire to own the world's largest hubcap collection," summarized WIYY Baltimore program director Tom Evans.

One of many programmers who have been challenged by a classic rocker in their market, WBCN Boston PD Oedipus said the "format of the year [could] only be a threat to AORs who haven't established themselves as a true base in the community—as much more than a music station. I see [classic rock] having very little effect on AOR in the long run."

All panelists agreed that album rockers must take advantage of their heritage and personalities from a promotion standpoint to maintain their edge on classic rockers.

WAPL Appleton/Green Bay, Wis., PD Brian Taylor said, "Every so often there's a big paranoia that strikes the format. I certainly hope you won't be afraid to take chances."

Reach out and relate to what's happening in your community. We've changed—I cut my ponytail off—and we've got to reflect that."

Most panelists said they were playing about 40%-50% currents and stressed that new music was most effective when heavily promoted.

### 'We've changed and we've got to reflect that'

WBCN plays up new songs during "Big Mattress" features, and WKLS Atlanta exposes fresh tracks by calling them all "exclusives."

"What do you do with a station that has a 17 share, with men [at] 12-plus and a 2.5 share with women?" queried panel moderator and consultant George Harris. Bill Wise said WKLS's biggest recent increase has been women aged 25-35. "We were a radio station that never played Billy Joel or Elton John before that time. We took off the Motley Crues and Molly Hatchets, which women were afraid to hear about," said Wise. (At the time, Wise was the WKLS PD and is now the WGTR Miami, Fla., PD. See Vox Jox, page 15.)

Respect for the female intellect was strongly urged. "We are not do-

ing promotions like "best legs" contests, which is very sexist," Wise continued. "We try not to abuse those females who may be coming to us." Wise said, "I think we've just opened it up from a music standpoint to where women don't think they're going to hear kick-ass screaming. Like a CHR, it's a fun, highly produced station, which lends itself to women. The key is keeping a macho-enough image while getting big shares with women."

As for personalities, "having fun" was the most repeated bit of advice. Said WIYY's Evans, "You shouldn't let the Morning Zoos of the world corner the humor market. When the great stations like WMMR, WBCN, and WSHE had the threat from CHR, the day the [album rockers] kicked in was the day the morning show kicked in."

On getting talent, WAPL's Taylor said, "In a smaller market, you can't always get the same caliber of personalities [as in major markets]. So, you have to develop those on your staff. Set up guidelines and let them push them."

For the future, Oedipus predicted that album rockers would borrow more and more of top 40's slick production values. "I love the top 40s of the '60s—the jingles, the energy. And all of that is applicable to AORs of the '80s."

## Court Brief Disputes Preferences For Women, Minorities

### FCC Opposes Bias In Broadcast Licensing

BY BILL HOLLAND

WASHINGTON The FCC told the U.S. Court of Appeals here that it no longer believes preferences should be granted to minorities and women who seek broadcast licenses.

In its brief, which concerns a case involving a radio license awarded to a Georgia woman over a competitor mainly by virtue of her gender, the FCC now says the preference—in use since the '70s—"fails to pass constitutional muster" and should be eliminated.

The FCC gives special weight to license applications from minorities and women if the applications from competitors are equal in such areas as local residency and finances. The brief, released Sept. 15, brings the FCC into line with administration and Justice Department opposition to racial preferences.

Last year, the appeals court panel ruled 2-1 against the legality of the gender preference, and several women's groups asked the full court for a review.

Plaintiff James Steele argued that the FCC erred in granting the license to Dale Bell of St. Simons, Ga., because she was acting as a "front" for her father, who owns several other radio stations in the state, and her husband, who invested in the new station.

The FCC said in its brief: "There is no factual basis to believe that such strong medicine as race- or gender-conscious licensing preferences are essential to achievement of the policy goal—in this case, increasing the diversity of broadcast programming."

At the present time, FCC figures show that minorities own only 210 of the 12,000 radio and television stations nationwide.

Billboard expands  
Power Playlists  
... see page 18



**Nasty Boys.** KKDJ Fresno, Calif., air talent Harlan Winslow and Kenny Ryback of the Los Angeles-based Promotion Dept. surround themselves with hard-core rockers backstage after a Dokken concert in Fresno. Standing, from left, are Dokken's Don Dokken and Jeff Pilson, Ryback, and members of Enigma/Capitol act Poison. Winslow is howling from the back row.

## OUT OF THE BOX

Programmers reveal why they have jumped on particular new releases.

### TOP 40

WTHZ Tallahassee music director **Rich Stevens** made an automatic add of Billy Idol's "To Be A Lover" (Chrysalis), based on the strength of the song itself and Idol's name value. Stevens says it has more adult appeal than Idol's previous work. A new band to WTHZ is veterans the Beach Boys, whose "California Dreamin'" (Columbia) is pulling good adult female response, Stevens says. Wang Chung's "Everybody Have Fun Tonight" (Geffen) "does not sound like any other Wang Chung song," the MD says. "It's an uptempo, mass-appeal, good-reaction kind of record." Eddie Money's "Take Me Home Tonight" (Columbia) was added last week at No. 37, and Arcadia's "Say The Word" (Atlantic) is showing natural teen appeal at night. Bon Jovi's "You Give Love A Bad Name" (Mercury/PolyGram) was the No. 1 request on Stevens' "Hot Five At Nine" show every night last week. The Commodores' "Going To The Bank" (Polydor) arrives with all the right elements. "It's danceable, uptempo, with a bit of a rap in it," Stevens reports. Another strong Z-103 mover is Wham!'s "Where Did Your Heart Go" (Columbia), "an instant reaction record that sounds like a winner," says Stevens. Last but not least is Lionel Richie's "Love Will Conquer All" (Motown), a midtempo tune that Stevens says "is much more commercial" than Richie's current smash, "Dancing On The Ceiling."

### BLACK/URBAN

The silver-lined clouds on KBLX Berkeley, Calif.'s Quiet Storm playlist are filled with several strong tracks of late, says the station's program director, **Tony Kilbert**. Three of them come from George Duke's current Elektra album. "The Morning, You And Love" features Duke in his "best vocal ever" says Kilbert, and on "Good Friend," the PD says, "you should hear some of those friends: Irene Cara, Stephanie Mills, Jeffrey Osborne, etc." The third Duke sleeper is "African Violet," an instrumental, "atmospheric" track, says Kilbert. Reflecting Quiet Storm's progressive and alternative nature, Kilbert says, is the I-Three's "Now That We Are Standing" (EMI America), "a killer." It's not a reggae record, he says, "but a beautiful, atmospheric, almost solemn, loving record that stops everything that comes before and after it." Mikki Howard's "Come Share My Love" (Atlantic) doesn't "have a single weak point. It's the kind of song you hear from beginning to end and don't get tired of for a second." And Patti LaBelle's "Winner In You" (MCA) is a natural for the Quiet Storm, says Kilbert.

### COUNTRY

Mel McDaniel's "Stand On It" (Capitol) gets a big rave from WSUN Tampa PD **Kevin Murphy**. "It's a great Southern record," says Murphy. "There's sort of a Dixie-rock, Springsteen feel to it." Murphy and WSUN music director **Jay Roberts** reach an easy agreement on Michael Johnson's "Give Me Wings" (RCA). "It's a good ballad—a real deep tune—with heavy female appeal," says Murphy; Roberts says it's "a very relatable, very mass-appeal song." Another strong tester is Judy Rodman's "She Thinks She'll Marry" (MTM), which, Roberts says, tested quite well with both genders. The Lionel Richie/Alabama collaboration, "Deep River Woman" (on Richie's Motown album), is being well-received and will probably get an extra boost when it is featured in the upcoming Country Music Awards television show. Another point of agreement between Murphy and Roberts is Merle Haggard's latest, "Out Among The Stars" (Epic). "That may be the biggest song he's done in a long, long time," says Roberts.

KIM FREEMAN

## ...newsline...

**REAMS BROADCASTING** of Toledo, Ohio, agrees to purchase country combo **WSIX-AM-FM** Nashville from Sky Communications. The purchase price was not disclosed. Reams also owns **WCWA/WIOT** Toledo, **WWCK-AM-FM** Flint, Mich., and **WKBZ/WRNF** Muskegon, Mich. All are album rock stations, but sources say Reams intends to keep country programming on the Nashville acquisition.

**WIN COMMUNICATIONS** makes major appointments at two of its newly acquired properties. First, James VanSickle is promoted to general manager of **WIRE-AM** and **WXTZ-FM** Indianapolis. He was VP/GM of **KBEZ** Tulsa since 1982 and will continue to oversee the growth of that station from Indianapolis. Meanwhile, **KBEZ** sales manager Linda Taber is elevated to general manager. And Mark Biviano is promoted to GM of Win's **WQAL** Cleveland. He was **WQAL**'s station manager.

**JAMES MELTZER** is appointed VP/GM at Price Communications stations **WWKB-AM** and **WKSE-FM** Buffalo, N.Y. (The latter is pending FCC approval of Price's purchase.) Most recently, Meltzer was VP/GM of **WZKC/WKLX** Rochester, N.Y.

**WAZY-FM** Lafayette, Ind., is bought by Radio Vision Of America for \$2 million. The seller is Lightfoot Broadcasting, and Blackburn & Co. brokered the deal.

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# VOX JOX



by  
Kim  
Freeman

**T**HE LONG-STANDING rock-market dominance of **WSHE** Miami, Fla. (Billboard, Sept. 20), was threatened as **WGTR** and **Bill Wise** arrived Sept. 19 to create stiff competition. **WGTR** are the new calls for **WAIA**, which stepped out of the crowded **AC** field to rock'n'roll. Wise, of course, left **WKLS** Atlanta after turning the rocker around and running it to the top of the spring ratings pile.

Making the imminent rock radio fight even more interesting (at least for us observers) is the fact that **WGTR** has lured **WSHE's** morning manpower team—(**Jim Herman** & (**Skip McBean**)—into its camp. The duo has a four-month noncompete contract with **WSHE**, however, and Wise says, "At this point, it looks like we'll wait that out."

"It's pretty wild," says Wise of **WGTR's** arrival. "We've been thinking this market needed a second AOR for a long time." Wise kicked the format off with continuous CD sides. As to where **WGTR** will position itself in relation to **WSHE** and other Miami outlets, Wise says research on this situation is just now underway. "There's a lot of things still to be determined."

**KPWR** "Power 106" Los Angeles is where **Jay Thomas** will land as morning man (Billboard, Sept. 27), and he's expected to start his shtick this week. Says **Power 106** PD **Jeff Wyatt**, "We believe Jay is the guy who can come in and really garner some attention." During his heyday at the old **WKTU** New York, Thomas was known for his offbeat, hip humor. He drew a huge audience, which was both demographically and ethnically broad. Will he sound different on **Power 106**? "We are not going to change Jay Thomas," says Wyatt. "Nobody can do that. But we will refine his sensitivity for the audience. He's got all of our support and I really see this as a growth opportunity for Jay, myself, and [Emmis]."

**Power 106's** ascent is old news by now, but it's interesting to follow Wyatt's philosophy on the proper time to bring a high-profile personality to the station. "When you are changing to an entirely new format," Wyatt says, "there are so many ducks to get into a row. It's important then to focus on the totality of the station. Because the morning show demands so much time, it might not have left us time to concentrate on other air shifts." After the spring and summer results, Wyatt says, "we could see that the morning show was really underperforming compared to the growth of the rest of

the station. We saw that [KIIS Los Angeles morning man] **Rick Dees** was really a stronghold, and that listeners might leave **KIIS** for other shifts, but in the mornings, they were [at **KIIS**]. All that and our gut feelings told us it was time."

**CHUCK CRANE** is the new PD at **WYNY** New York. He accepts the post after a year as assistant PD

## WSHE and WGTR begin rock war

and MD at **WLS-AM** Chicago. Crane's arrival at NBC's "favorite" AC outlet reunites him both with **Gotham** and with **WYNY VP/GM John Irwin**. Crane was operations manager during **WHTZ's** "Z-100" start up, and he had worked with **Irwin** 17 years ago in **Muncie, Ind.**

**Irwin** started looking for a PD about two months ago, when **Denise Oliver** resigned to take a post with the **United Stations**. **Irwin** says, "What you find is a crop of individuals with very specific expertise. AC experts, research experts, etc." **Irwin** says Crane's well-roundedness got him the job. "He blew me away—handling all the music, research, and incredible promotional campaigns at **WLS**. Plus he's worked with big-name talent like **Larry Lujack**."

Don't let Crane's top 40 track record fool you. "We will not be entering the **CHR** arena," says **Irwin**. "We will continue our path of being a very oldies-based AC, with as bright a presentation as possible."

**Crane** officially begins duties on Oct. 6 and says he will first set about "returning **WYNY** to a real New York-sounding station."

**WYLD** New Orleans co-stars, in a manner of speaking, in the not-to-be-missed new film "Down By Law." Lounge Lizards leader **John Lurie** and offbeat artist **Tom Waits** star, with the latter playing a down-and-out **WYLD** DJ known as "Lee Baby Sims" . . . **Mark "Dirtbag" DiDia** left his MD post at **WXRK** New York.

**Dan Rose** is now holding musical court Mondays at midday as the new MD at pop outlet **WVSR** Charleston, S.C. He's also doing afternoons and arrives fresh from the same shift at **WBSB** Baltimore. Rose replaces **Rod Hampton** . . . **Vic Edwards** is the new MD at "hottest hits" outlet **WPRO** Providence. He's been there for more than three years and continues as promotion director.

At country outlet **KSO** Des Moines, **Jim Patrick** get the nod as new music director. He's a five-

year staffer and replaces **Billy Cole**, who retired after 35 years in the business . . . **Bucks Braun** is the new PD at up-and-coming country station **WBZI** Xenia/Dayton, where **Dave Cusack** is handling music duties . . . **Johnny Austin** is the new program manager at **WQHK** Fort Wayne. Austin programmed **WITL-AM-FM** for five years before joining **WQHK**.

**ROSE POLIDORO** gets a well-deserved promotion and assumes the newly created post of creative services director for **WNEW-AM-FM**. She moves up from the promotion director post at **WNEW-FM** after close to five years with the rocker. In the new gig, she'll oversee advertising, promotion, and publicity for the combo. She'll be regrouping the AM promotion department and hiring a well-seasoned promotion director for the FM slot. A euphoric **Polidoro** says, "When the Mets clinched it on Wednesday [Sept. 17], I didn't think things could get any better. Then on Friday, I got the promotion!"

IT'S ONE OF THE GREAT mysteries of the world," says former **WMMS** Cleveland PD **John Gorman** of a recent **Crain's** Business Report story. The story guessed that **Gorman** would sign former competitor **WGCL** Cleveland as one of **Gorman Media's** first consulting clients. **Gorman** calls the report "pure speculation" and we call it respectable speculation. **Gorman** admits he sorely misses having a Cleveland station and admits he admires new **WGCL** owners **Metropolis Broadcasting**.

The linkup would still be rather ironic, however, as **Gorman** had never hidden his distaste for some of **WGCL's** operating procedures. Thickening the plot is apparent bitterness with **WMMS** owner **Malrite Communications**. "After 13 years with the station, sometimes people can part amicably, sometimes people can be spoilsports," **Gorman** says. "They have no legal ties to me. Right now, it's the 'my lawyers are talking to their lawyers' situation."

New York urban leader **WRKS** "Kiss" is having a blast with **Oran "Juice" Jones'** Def Jam/Columbia hit "The Rain." **Kiss** has woven afternoon personality **Carol Ford** into the lyrics so that she responds as the victim of **Jones'** rap attack.

# ALBUM ROCK TRACKS™

| Compiled from national album rock radio airplay reports. |           |            |               |   | TITLE                               |
|--|-----------|------------|---------------|---|-------------------------------------|
| THIS WEEK  | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL  | TITLE                               |
| 1  | 4         | 9          | 5             | <b>RIC OCASEK</b> GEFLEN                              | ★★ NO. 1 ★★<br>EMOTION IN MOTION    |
| 2  | 1         | 1          | 9             | <b>EDDIE MONEY</b> COLUMBIA                           | TAKE ME HOME TONIGHT                |
| 3  | 7         | 11         | 5             | <b>HUEY LEWIS &amp; THE NEWS</b> CHRYSALIS            | HIP TO BE SQUARE                    |
| 4  | 5         | 5          | 7             | <b>TALKING HEADS</b> WARNER BROS                      | WILD, WILD LIFE                     |
| 5  | 6         | 7          | 9             | <b>R.E.M.</b> IRS                                     | FALL ON ME                          |
| 6  | 22        | —          | 2             | <b>BOSTON</b> MCA                                     | ★★★ POWER TRACK ★★★<br>AMANDA       |
| 7  | 2         | 2          | 16            | <b>PETER GABRIEL</b> GEFLEN                           | IN YOUR EYES                        |
| 8  | 3         | 3          | 6             | <b>JOHN FOGERTY</b> WARNER BROS                       | THE EYE OF THE ZOMBIE               |
| 9  | 15        | 18         | 5             | <b>STEVE WINWOOD</b> ISLAND                           | FREEDOM OVERSPILL                   |
| 10   | 8         | 10         | 8             | <b>DAVID &amp; DAVID</b> A&M                          | WELCOME TO THE BOOMTOWN             |
| 11   | 11        | 13         | 5             | <b>HUEY LEWIS &amp; THE NEWS</b> CHRYSALIS            | JACOB'S LADDER                      |
| 12   | 12        | 12         | 8             | <b>TRUMP</b> MCA                                      | SOMEBODY'S OUT THERE                |
| 13   | 18        | 24         | 6             | <b>DAVID LEE ROTH</b> WARNER BROS                     | GOIN' CRAZY                         |
| 14   | 19        | 22         | 6             | <b>THE SMITHEREENS</b> ENIGMA                         | BLOOD & ROSES                       |
| 15   | 9         | 4          | 12            | <b>STEVE WINWOOD</b> ISLAND                           | SPLIT DECISION                      |
| 16   | 16        | 17         | 7             | <b>BON JOVI</b> MERCURY                               | YOU GIVE LOVE A BAD NAME            |
| 17   | 23        | 26         | 4             | <b>BRUCE HORNSBY</b> RCA                              | THE WAY IT IS                       |
| 18   | 14        | 14         | 8             | <b>BILLY JOEL</b> COLUMBIA                            | A MATTER OF TRUST                   |
| 19   | 10        | 6          | 16            | <b>GENESIS</b> ATLANTIC                               | THROWING IT ALL AWAY                |
| 20   | 24        | 36         | 3             | <b>TIMBUK 3</b> IRS                                   | THE FUTURE'S SO BRIGHT              |
| 21   | 41        | —          | 2             | <b>BILLY SQUIER</b> CAPITOL                           | LOVE IS THE HERO                    |
| 22   | 34        | —          | 2             | <b>'TIL TUESDAY</b> EPIC                              | WHAT ABOUT LOVE                     |
| 23   | 20        | 20         | 6             | <b>FABULOUS THUNDERBIRDS</b> CBS ASSOCIATED           | LOOK AT THAT, LOOK AT THAT          |
| 24   | 40        | —          | 2             | <b>THE OUTFIELD</b> COLUMBIA                          | EVERYTIME YOU CRY                   |
| 25   | 25        | 29         | 5             | <b>HUEY LEWIS &amp; THE NEWS</b> CHRYSALIS            | I KNOW WHAT I LIKE                  |
| 26   | 28        | 34         | 3             | <b>PETE TOWNSHEND</b> ATCO                            | BAREFOOTIN'                         |
| 27   | 43        | —          | 2             | <b>JOHN FOGERTY</b> WARNER BROS                       | CHANGE IN THE WEATHER               |
| 28   | 13        | 8          | 7             | <b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL | IT'S YOU                            |
| 29   | 21        | 19         | 6             | <b>ICEHOUSE</b> CHRYSALIS                             | CROSS THE BORDER                    |
| 30   | 32        | 37         | 14            | <b>JOURNEY</b> COLUMBIA                               | GIRL CAN'T HELP IT                  |
| 31   | NEW ▶     | —          | 1             | <b>BILLY IDOL</b> CHRYSALIS                           | ★★★ FLASHMAKER ★★★<br>TO BE A LOVER |
| 32   | 31        | 31         | 15            | <b>GENESIS</b> ATLANTIC                               | LAND OF CONFUSION                   |
| 33   | 36        | 41         | 3             | <b>NEIL YOUNG</b> GEFLEN                              | WEIGHT OF THE WORLD                 |
| 34   | 17        | 15         | 8             | <b>BONNIE RAITT</b> WARNER BROS                       | NO WAY TO TREAT A LADY              |
| 35   | NEW ▶     | —          | 1             | <b>JOHN FOGERTY</b> WARNER BROS                       | HEADLINES                           |
| 36   | NEW ▶     | —          | 1             | <b>BAD COMPANY</b> ATLANTIC                           | THIS LOVE                           |
| 37   | 33        | 33         | 9             | <b>STEVE WINWOOD</b> ISLAND                           | TAKE IT AS IT COMES                 |
| 38   | 26        | 27         | 7             | <b>DON JOHNSON</b> EPIC                               | HEARTBEAT                           |
| 39   | NEW ▶     | —          | 1             | <b>TINA TURNER</b> CAPITOL                            | BACK WHERE YOU STARTED              |
| 40   | NEW ▶     | —          | 1             | <b>ARETHA FRANKLIN</b> ARISTA                         | JUMPIN' JACK FLASH                  |
| 41   | 47        | —          | 2             | <b>ROBERT PALMER</b> ISLAND                           | I DIDN'T MEAN TO TURN YOU ON        |
| 42   | 30        | 30         | 6             | <b>38 SPECIAL</b> A&M                                 | HEART'S ON FIRE                     |
| 43   | 27        | 16         | 9             | <b>GEORGE THOROGOOD</b> EMI-AMERICA                   | REELIN' & ROCKIN'                   |
| 44   | 38        | 38         | 4             | <b>HUEY LEWIS</b> CHRYSALIS                           | WHOLE LOTTA LOVIN'                  |
| 45   | 39        | 39         | 12            | <b>GENESIS</b> ATLANTIC                               | IN TOO DEEP                         |
| 46   | 42        | 42         | 4             | <b>PAUL SIMON</b> WARNER BROS                         | YOU CAN CALL ME AL                  |
| 47   | 29        | 21         | 10            | <b>DARYL HALL</b> RCA                                 | DREAMTIME                           |
| 48   | NEW ▶     | —          | 1             | <b>TOM COCHRANE &amp; RED RIDER</b> CAPITOL           | THE UNTOUCHABLE ONE                 |
| 49   | 37        | 25         | 14            | <b>EURYTHMICS</b> RCA                                 | MISSIONARY MAN                      |
| 50   | 35        | 23         | 14            | <b>THE FIXX</b> MCA                                   | BUILT FOR THE FUTURE                |

○ Products with the greatest airplay gains this week.

## Featured Programming

LOOKING FOR COUNTRY MUSIC with a different hook? Check out the forthcoming "Country Plus," a three-hour weekly show originating out of Waikiki and Tom Dancer's Hawaii Live studios. As you may recall, Dancer was the force behind a 24-hour, live fundraising broadcast for the Statue of Liberty in January. The broadcast raised \$25,000 for the restoration cause.

Regarding Country Plus, Dancer says the show will offer a taste of Hawaii, through both occasional appearances by local country artists and the promotion prizes Country Plus will give to its affiliates. "We can ship a pineapple once a month to a listener's door or offer dream vacations on a regular basis," says Dancer. Country Plus is slated for a January 1987 debut.

"There are a lot of country stars who come on vacation here—Willie Nelson has a home in Hana, Maui—or stop by on their way home from Asian tours. We'll be bringing them in here as guest hosts when possible," says Dancer, who will serve as the program's regular host. Live conference calls will also be hooked up on occasion, and affiliate listeners will be able to talk directly with the stars by calling a toll-free number.

The weekly show will be broadcast live via Satcom 1R or on satellite delay. It's available on a barter basis, and there are several fringe benefits for affiliates.

To begin with, major-market stations that sign up for the full 52-week schedule will get a complete Hawaiian vacation free of charge to be offered at the station's discretion to an employee. Dancer will be asking affiliate personalities to come over and guest host the show. Stations will receive significant price breaks when they come to the Hawaii Live studios for remote broadcasts.

On the mainland, Country Plus will be marketed and distributed by Independent Syndicated Services of Calabasas, Calif. In Canada, Creative Broadcasting of Ontario will handle these duties.

ORANGE PRODUCTIONS of Nazareth, Pa., feels MOR is oversaturated with nostalgia, and so the company will debut "Something New." Beginning on the weekend of Oct. 11-12, the program will give the 35-plus market an hourlong syndication with new releases by traditional artists and new artists working in the traditional vein. The show's host and producer is Sid Mark, who is known for the "Sounds Of Sinatra." Mark will tap his personal associations with many of the artists to add current interviews to the mix. National sponsors are lined up for the bartered show, and there are six commercial minutes available locally.

Orange Productions also has a daily 60-second spot available for the urban contemporary market. "Reflections On The Black Experience" is designed to keep black history on the air beyond the confines of Black History Month (February). With the one-minute format, stations can use the feature daily

without interrupting the music flow. The trivia-oriented show is hosted and written by broadcaster/historian Mark Hyman and uses an emulator for computer-coordinated voice and music. For more information on either show, contact Orange at 215-667-8682.

WITH A DESIRE to get back to the street and away from what she calls the press conference "herd" instinct, Carol Pozefsky is launching her in-depth news service, Northeast Broadcasting Co. out of West New York, N.J. The emphasis will be exclusive one-on-one interviews with news makers and coverage of breaking stories with voice-of-the-people surveys. Spots will be available on a cash basis and can be purchased either singly or as a regularly scheduled package. Pozefsky has been an anchor/reporter for NBC and CBS and was the correspondent to the capital for New York's all-news WINS. Northeast is banking on the appeal of having news spots from outside the reach of a station's news staff that are tailored to various music formats. The company can be contacted at 201-662-0111.

ABC RADIO NETWORKS has promoted Darryl Brown to VP/group director. Brown will continue as director of the Contemporary Network, a position he has held since late 1980. The former Boston Celtic joined ABC in May of 1979 as manager of special projects.

Torey Malatia has been named PD of the recently established Beethoven Satellite Network in Chicago. Beethoven is a live satellite-delivered classical service that uses the Westar IV satellite. Before joining Beethoven, Malatia was PD of classical station KONC-FM Phoenix, Ariz. Malatia comes to Beethoven with a background of arts and entertainment reporting for both newspaper and television.

SUPERSPOTS of Chicago is taking its experience in black urban marketing into production and programming services for urban contemporary formats. The expansion of its catalog beyond the current offering of top 40 and album rock reflects its faith in the future of the format. Superspots will be offering customized IDs, sweepers, and promos as well as urban contemporary digital music libraries on CD.

ANOTHER CHOICE in image promotion for urban formats comes from Media General of Memphis, Tenn., and Larry Muhoberac in Los Angeles. The collaborative effort is a 26-cut package of IDs and promos titled "Ride The Rhythm." Composer/arranger Muhoberac produced the package and now adds it to his long list of credits. "Ride The Rhythm" is the first offering from Media General's "California Connection" series. For additional information contact Dick Denham at 901-320-4340. PETER LUDWIG

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local sta-

tions have option of broadcast time and dates.

Oct. 3, Crystal Gayle, Live From Walt Disney World, NBC Radio Entertainment, one hour.

Oct. 3-5, Hank Williams Jr., Country Today, MJI Broadcasting, one hour.

Oct. 3-5, Mr. Mister, Loverboy, Superstar Concert Series, Westwood One, 90 minutes.

Oct. 3-5, Midnight Star, Star Beat, MJI Broadcasting, one hour.

Oct. 3-5, Steve Winwood, Beat Farmers, Rock Chronicles, Westwood One, one hour.

Oct. 3-5, Paul McCartney, Rock Watch: A Countdown To Ecstasy With Oedipus, United Stations, three hours.

Oct. 3-5, Paul McCartney, Hot Rocks, United Stations, 90 minutes.

Oct. 3-5, Moody Blues, Countdown America, United Stations, four hours.

Oct. 3-5, Alice Cooper, Metalshop, MJI Broadcasting, one hour.

Oct. 3-5, Stylistics, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Oct. 3-5, Brook Benton, The Great Sounds, United Stations, four hours.

Oct. 3-5, Oak Ridge Boys, The Weekly Country Music Countdown, three hours.

Oct. 4-5, David & David, Isle Of Man, Burns Sisters, Entertainment Coast To Coast, CBS Radio-radio, one hour.

Oct. 4-5, Level 42, On The Radio, Nationally Syndicated Broadcasting Alliance, one hour.

Oct. 4-5, Suzanne Ciani, Musical Starstreams, Musical Starstreams, two hours.

Oct. 4-5, Stephen Stills, Dave Clark Five, Reelin' In The Years, Global Satellite Network, three hours.

Oct. 5, Boston, Eddie Money, Powercuts, Global Satellite Network/ABC, two hours.

Oct. 6, Ric Ocasek, Rockline, Global Satellite Network/ABC, two hours.

Oct. 6-12, R.E.M., Rock Today, MJI Broadcasting, one hour.

FOR WEEK ENDING OCTOBER 4, 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. |      |                               |  |
|  | NEW  | TOTAL                         |  |
| 89 REPORTERS   | ADDS | ON                            |  |
| LIONEL RICHIE<br>LOVE WILL CONQUER ALL<br>MOTOWN   | 36   | 37                            |  |
| PETER CETERA/AMY GRANT<br>THE NEXT TIME I FALL<br>WARNER BROS.   | 25   | 55                            |  |
| THE BEACH BOYS<br>CALIFORNIA DREAMIN'<br>CAPITOL   | 12   | 33                            |  |
| MADONNA<br>TRUE BLUE SIRE  | 11   | 12                            |  |
| BRUCE HORNSBY & RANGE<br>THE WAY IT IS<br>RCA  | 11   | 33                            |  |

FOR WEEK ENDING OCTOBER 4, 1986

Billboard

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## HOT ADULT CONTEMPORARY™

| Compiled from national sample of radio playlists.   |           |            |               |
|---|-----------|------------|---------------|
| THIS WEEK   | LAST WEEK | 2 WKS. AGO | WKS. ON CHART |
| TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL  |           |            |               |
| ARTIST  |           |            |               |
| 1   | 1         | 1          | 10            |
| ★ ★ NO. 1 ★ ★<br>STUCK WITH YOU <sup>CHRYSLIS 4-43019</sup> 3 weeks at No. One<br>♦ HUEY LEWIS & THE NEWS       |           |            |               |
| 2   | 3         | 7          | 7             |
| THROWING IT ALL AWAY ATLANTIC 7-89372<br>GENESIS  |           |            |               |
| 3   | 2         | 2          | 12            |
| FRIENDS AND LOVERS CARRERE 4-06122/EPIC<br>CARL ANDERSON & GLORIA LORING  |           |            |               |
| 4   | 7         | 8          | 11            |
| SWEET LOVE ELEKTRA 69557<br>♦ ANITA BAKER   |           |            |               |
| 5   | 8         | 10         | 10            |
| LOVE ZONE JIVE 1-9510/ARISTA<br>♦ BILLY OCEAN   |           |            |               |
| 6   | 4         | 3          | 14            |
| TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")<br>COLUMBIA 38-05903<br>♦ BERLIN                                |           |            |               |
| 7   | 11        | 17         | 5             |
| I'LL BE OVER YOU COLUMBIA 38-06280<br>♦ TOTO  |           |            |               |
| 8   | 6         | 5          | 16            |
| WORDS GET IN THE WAY EPIC 34-06120<br>MIAMI SOUND MACHINE   |           |            |               |
| 9   | 10        | 15         | 9             |
| LOVE ALWAYS GORDY 1857/MOTOWN<br>♦ EL DEBARGE   |           |            |               |
| 10  | 5         | 4          | 12            |
| DANCING ON THE CEILING MOTOWN 1843<br>♦ LIONEL RICHIE   |           |            |               |
| 11  | 12        | 13         | 9             |
| THE STORY OF MY LIFE COLUMBIA 38-06136<br>NEIL DIAMOND  |           |            |               |
| 12  | 14        | 16         | 8             |
| LONELY IS THE NIGHT ARISTA 1-9521<br>AIR SUPPLY   |           |            |               |
| 13  | 17        | 19         | 5             |
| TRUE COLORS PORTRAIT 37-06247/EPIC<br>♦ CYNDI LAUPER  |           |            |               |
| 14  | 19        | 21         | 5             |
| COMING AROUND AGAIN ARISTA 1-9525<br>CARLY SIMON  |           |            |               |
| 15  | 9         | 6          | 15            |
| SWEET FREEDOM (THEME FROM "RUNNING SCARED")<br>MCA 52857<br>♦ MICHAEL MCDONALD                                  |           |            |               |
| 16  | 13        | 9          | 13            |
| HIGHER LOVE ISLAND 7-99545/WARNER BROS.<br>♦ STEVE WINWOOD  |           |            |               |
| 17  | 15        | 11         | 13            |
| TAKEN IN ATLANTIC 7-89404<br>♦ MIKE & THE MECHANICS   |           |            |               |
| 18  | 20        | 20         | 7             |
| YOU CAN CALL ME AL WARNER BROS. 7-28667<br>♦ PAUL SIMON   |           |            |               |
| 19  | 18        | 18         | 7             |
| THE OTHER SIDE OF LIFE POLYDOR 885 201-7/POLYGRAM<br>♦ THE MOODY BLUES  |           |            |               |
| 20  | 23        | 28         | 4             |
| WHEN I THINK OF YOU A&M 2855<br>♦ JANET JACKSON   |           |            |               |
| 21  | 30        | —          | 2             |
| THE NEXT TIME I FALL WARNER BROS. 7-28597<br>♦ PETER CETERA WITH AMY GRANT                                      |           |            |               |
| 22  | 22        | 23         | 5             |
| IT'S YOU CAPITOL 5623<br>BOB SEGER & THE SILVER BULLET BAND   |           |            |               |
| 23  | 25        | 27         | 6             |
| A MATTER OF TRUST COLUMBIA 38-06108<br>♦ BILLY JOEL   |           |            |               |
| 24  | 16        | 14         | 17            |
| THE CAPTAIN OF HER HEART A&M 2838<br>♦ DOUBLE   |           |            |               |
| 25  | 21        | 12         | 17            |
| GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")<br>WARNER BROS. 7-28662<br>♦ PETER CETERA                   |           |            |               |
| 26  | 27        | 33         | 3             |
| LOVING ON BORROWED TIME (LOVE THEME FROM "COBRA")<br>SCOTTI BROS. 4-06267/EPIC<br>GLADYS KNIGHT AND BILL MEDLEY |           |            |               |
| 27  | 28        | 35         | 3             |
| I JUST CAN'T LET GO WARNER BROS. 7-28605<br>DAVID PACK WITH MICHAEL MCDONALD AND JAMES INGRAM                   |           |            |               |
| 28  | 37        | —          | 2             |
| CALIFORNIA DREAMIN' CAPITOL 5630<br>THE BEACH BOYS  |           |            |               |
| 29  | 36        | —          | 2             |
| HUMAN A&M 2861<br>♦ THE HUMAN LEAGUE  |           |            |               |
| 30  | NEW       | —          | 1             |
| LOVE WILL CONQUER ALL MOTOWN 1866<br>LIONEL RICHIE  |           |            |               |
| 31  | 34        | —          | 2             |
| THE WAY IT IS RCA 5023<br>BRUCE HORNSBY & THE RANGE   |           |            |               |
| 32  | 35        | —          | 2             |
| LEAVING ME NOW POLYDOR 885 284-7/POLYGRAM<br>♦ LEVEL 42   |           |            |               |
| 33  | NEW       | —          | 1             |
| TYPICAL MALE CAPITOL 5615<br>♦ TINA TURNER  |           |            |               |
| 34  | 26        | 22         | 18            |
| YOU SHOULD BE MINE (THE WOO WOO SONG) A&M 2814<br>♦ JEFFREY OSBORNE   |           |            |               |
| 35  | 24        | 24         | 6             |
| DREAMTIME RCA 14387<br>♦ DARYL HALL   |           |            |               |
| 36  | 29        | 25         | 13            |
| ANYTHING FOR LOVE WARNER BROS. 7-28655<br>GORDON LIGHTFOOT  |           |            |               |
| 37  | NEW       | —          | 1             |
| DON'T FORGET ME (WHEN I'M GONE) MANHATTAN 50037/EMI-AMERICA<br>♦ GLASS TIGER                                    |           |            |               |
| 38  | NEW       | —          | 1             |
| THE LADY IN RED A&M 2848<br>CHRIS DEBURGH   |           |            |               |
| 39  | 32        | 31         | 8             |
| KISSES IN THE MOONLIGHT WARNER BROS. 7-28640<br>GEORGE BENSON   |           |            |               |
| 40  | 31        | 29         | 5             |
| MAGIC SMILE A&M 2856<br>♦ ROSIE VELA  |           |            |               |

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



*A Special Edition of*  
**ROCKLINE**

HOSTED BY BOB COBURN

**GENESIS**  
**L I V E**

SATURDAY \* OCT. 11TH \* 11:00 PM EST

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POWERPLIS

PLATINUM—Stations with weekly cume audience of over 1 million. GOLD—Stations with weekly cume audience of over 500,000 up to 1 million.

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

PLATINUM

New York P.D.: Larry Berger. 1 Carl Anderson & Gloria Loring, Friend. 2 Miami Sound Machine, Words Get In The...

17 8 Timex Social Club, Rumors. 18 15 Berlin, Take My Breath Away (Love The). 19 9 Steve Winwood, Higher Love.

KIIS! FM 102.7 AM 1150

Los Angeles P.D.: Mike Schaefer. 1 2 Carl Anderson & Gloria Loring, Friend. 2 1 Berlin, Take My Breath Away (Love The).

7 13 Tina Turner, Typical Male. 8 18 Linda Auger, True Colors. 9 7 Michael McDonald, Sweet Freedom.

98! WCAU-FM

Washington P.D.: Chuck Morgan. 1 1 Huey Lewis & The News, Stuck With You. 2 2 Stacey Q, Two Of Hearts.

2.93

Atlanta P.D.: Bob Case. 1 2 Huey Lewis & The News, Stuck With You. 2 6 Eurythmics, Missionary Man.

Chicago P.D.: Jan Jeffries. 1 1 Carl Anderson & Gloria Loring, Friend. 2 2 Stacey Q, Two Of Hearts.

Chicago P.D.: Jan Jeffries. 1 1 Carl Anderson & Gloria Loring, Friend. 2 2 Stacey Q, Two Of Hearts.

Cleveland P.D.: Phil LoCasio. 1 3 Huey Lewis & The News, Stuck With You. 2 6 Genesis, Throwing It All Away.

Cleveland P.D.: Phil LoCasio. 1 3 Huey Lewis & The News, Stuck With You. 2 6 Genesis, Throwing It All Away.

4000 WHTZ FM

New York P.D.: Scott Shannon. 1 2 Carl Anderson & Gloria Loring, Friend. 2 3 Miami Sound Machine, Words Get In The.

17 8 Timex Social Club, Rumors. 18 15 Berlin, Take My Breath Away (Love The). 19 9 Steve Winwood, Higher Love.

Washington P.D.: Chuck Morgan. 1 1 Huey Lewis & The News, Stuck With You. 2 2 Stacey Q, Two Of Hearts.

100.7 FM

Tampa P.D.: Mason Dixon. 1 1 Huey Lewis & The News, Stuck With You. 2 3 Berlin, Take My Breath Away (Love The).

WMMR 100.7 FM

Cleveland P.D.: Kid Leo. 1 3 Genesis, Throwing It All Away. 2 2 Daryl Hall, Dreamtime.

295.5 WCYZ

Detroit P.D.: Brian Patrick. 1 1 Huey Lewis & The News, Stuck With You. 2 2 Stacey Q, Two Of Hearts.

108 FM

Boston P.D.: Sunny Joe White. 1 1 Lisa Lisa & Cult Jam With Full Force. 2 2 Janet Jackson, When I Think Of You.

17 8 Timex Social Club, Rumors. 18 15 Berlin, Take My Breath Away (Love The). 19 9 Steve Winwood, Higher Love.

Philadelphia P.D.: Scott Walker. 1 2 Stacey Q, Two Of Hearts. 2 3 Daryl Hall, Dreamtime.

100

Miami P.D.: Rick Stacy. 1 2 Huey Lewis & The News, Stuck With You. 2 3 Lisa Lisa & Cult Jam With Full Force.

power 96 fm

Detroit P.D.: Gary Berkowitz. 1 5 Miami Sound Machine, Words Get In The. 2 2 Carl Anderson & Gloria Loring, Friend.

POWER 104 KRBE-FM

Houston P.D.: Paul Christy. 1 1 Huey Lewis & The News, Stuck With You. 2 3 Glass Tiger, Don't Forget Me (When I).

Chicago P.D.: John Gehron. 1 1 Carl Anderson & Gloria Loring, Friend. 2 2 Huey Lewis & The News, Stuck With You.

17 8 Timex Social Club, Rumors. 18 15 Berlin, Take My Breath Away (Love The). 19 9 Steve Winwood, Higher Love.

Philadelphia P.D.: Scott Walker. 1 2 Stacey Q, Two Of Hearts. 2 3 Daryl Hall, Dreamtime.

100

Miami P.D.: Rick Stacy. 1 2 Huey Lewis & The News, Stuck With You. 2 3 Lisa Lisa & Cult Jam With Full Force.

power 96 fm

Detroit P.D.: Gary Berkowitz. 1 5 Miami Sound Machine, Words Get In The. 2 2 Carl Anderson & Gloria Loring, Friend.

POWER 104 KRBE-FM

Houston P.D.: Paul Christy. 1 1 Huey Lewis & The News, Stuck With You. 2 3 Glass Tiger, Don't Forget Me (When I).

WBBM-FM 104

Chicago P.D.: Buddy Scott. 1 1 Carl Anderson & Gloria Loring, Friend. 2 2 Stacey Q, Two Of Hearts.

17 8 Timex Social Club, Rumors. 18 15 Berlin, Take My Breath Away (Love The). 19 9 Steve Winwood, Higher Love.

POWERPLIS B94 FM

Pittsburgh P.D.: Nick Ferrara. 1 3 The Beatles, Twist And Shout. 2 2 Stacey Q, Two Of Hearts.

100

Miami P.D.: Rick Stacy. 1 2 Huey Lewis & The News, Stuck With You. 2 3 Lisa Lisa & Cult Jam With Full Force.

power 96 fm

Detroit P.D.: Gary Berkowitz. 1 5 Miami Sound Machine, Words Get In The. 2 2 Carl Anderson & Gloria Loring, Friend.

POWER 104 KRBE-FM

Houston P.D.: Paul Christy. 1 1 Huey Lewis & The News, Stuck With You. 2 3 Glass Tiger, Don't Forget Me (When I).

96 TIC-FM

Hartford P.D.: Gary Wall. 1 3 Lisa Lisa & Cult Jam With Full Force. 2 3 Carl Anderson & Gloria Loring, Friend.

17 8 Timex Social Club, Rumors. 18 15 Berlin, Take My Breath Away (Love The). 19 9 Steve Winwood, Higher Love.

Pittsburgh P.D.: Nick Ferrara. 1 3 The Beatles, Twist And Shout. 2 2 Stacey Q, Two Of Hearts.

Miami P.D.: Rick Stacy. 1 2 Huey Lewis & The News, Stuck With You. 2 3 Lisa Lisa & Cult Jam With Full Force.

Detroit P.D.: Gary Berkowitz. 1 5 Miami Sound Machine, Words Get In The. 2 2 Carl Anderson & Gloria Loring, Friend.

Houston P.D.: Paul Christy. 1 1 Huey Lewis & The News, Stuck With You. 2 3 Glass Tiger, Don't Forget Me (When I).

EX EX Triumph, Somebody's Out There  
EX EX Luis Cardenas, Runaway  
EX EX Cameo, Word Up  
EX EX Billy Squire, Love Is The Hero



Houston P.D.: John Lander

- 1 Stacey Q, Two Of Hearts
- 2 Huey Lewis & The News, Stuck With You
- 3 The Beatles, Twist And Shout
- 4 Doctor And The Medics, Spirit In The
- 5 Miami Sound Machine, Words Get In The
- 6 Lionel Richie, Dancing On The Ceiling
- 7 Cyndi Lauper, True Colors
- 8 Lisa Lisa & Cult Jam With Full Force
- 9 New Edition, Earth Angel (From "The K
- 10 Eurythmics, Missionary Man
- 11 Uplown, I Know I'm Losing You
- 12 Janet Jackson, When I Think Of You
- 13 The Monkees, That Was Then, This Is N
- 14 Cyndi Lauper, True Colors
- 15 Don Johnson, Heartbeat
- 16 Billy Ocean, Love Zone
- 17 Double, The Captain Of Her Heart
- 18 Genesis, Throwing It All Away
- 19 GTR, The Hunter
- 20 Peter Cetera, Glory Of Love (Theme Fr
- 21 Bananarama, Venus
- 22 Carl Anderson & Gloria Loring, Friend
- 23 Tina Turner, Typical Male
- 24 Berlin, Take My Breath Away (Love The
- 25 The Human League, Human
- 26 Don Johnson, Heartbeat
- 27 Run-D.M.C., Walk This Way
- 28 EX Lowerboy, Heaven In Your Eyes
- 29 EX Anita Baker, Sweet Love
- A Peter Gabriel, In Your Eyes
- A Aretha Franklin, Jumpin' Jack Flash
- EX EX Chris DeBurgh, The Lady In Red
- EX EX Device, Who Says
- EX EX Daryl Hall, Dreamtime



San Francisco P.D.: Steve Rivers

- 1 Janet Jackson, When I Think Of You
- 2 Lisa Lisa & Cult Jam With Full Force
- 3 Eurythmics, Missionary Man
- 4 Nu Shooz, Point Of No Return
- 5 Anita Baker, Sweet Love
- 6 Eddie Money, Take Me Home Tonight
- 7 Luther Vandross, Give Me The Reason
- 8 Oran "Juice" Jones, The Rain
- 9 Cameo, Word Up
- 10 The Human League, Human
- 11 Genesis, Throwing It All Away
- 12 Five Star, Can't Wait Another Minute
- 13 The Art Of Noise With Max Headroom, P
- 14 Tina Turner, Typical Male
- 15 Don Johnson, Heartbeat
- 16 Cyndi Lauper, True Colors
- 17 Madonna, True Blue
- 18 Pet Shop Boys, Love Comes Quickly

19 Nancy Martinez, For Tonight  
20 Peter Gabriel, In Your Eyes  
21 Patti LaBelle, Oh, People  
22 Run-D.M.C., Walk This Way  
23 New Edition, Earth Angel (From "The K

A24 Midnight Star, Midas Touch  
A25 The Bang Orchestra, Sample That  
26 EX 'Til Tuesday, What About Love  
A27 Ben E. King, Stand By Me  
28 Sheena Easton, So Far So Good (From "

29 EX Orchestral Manoeuvres In The Dark, (F  
30 8 Glass Tiger, Don't Forget Me (When I'  
A31 The Secret Ties, Dancing In My Sleep  
EX EX Jermaine Stewart, Jody  
33 9 Huey Lewis & The News, Stuck With You



Boston P.D.: Harry Nelson

- 1 Huey Lewis & The News, Stuck With You
- 2 Billy Ocean, Love Zone
- 3 Simply Red, Money's Too Tight (To Ment
- 4 Glass Tiger, Don't Forget Me (When I'
- 5 Janet Jackson, When I Think Of You
- 6 Don Johnson, Heartbeat
- 7 Billy Joel, A Matter Of Trust
- 8 Daryl Hall, Dreamtime
- 9 Tina Turner, Typical Male
- 10 Cyndi Lauper, True Colors
- 11 Stacey Q, Two Of Hearts
- 12 Eurythmics, Missionary Man
- 13 Van Halen, Love Walks In
- 14 Paul Simon, You Can Call Me Al
- 15 Genesis, Throwing It All Away
- 16 Run-D.M.C., Walk This Way
- 17 Lionel Richie, Dancing On The Ceiling
- 18 Lowerboy, Heaven In Your Eyes
- 19 Robert Palmer, I Didn't Mean To Turn
- 20 Lisa Lisa & Cult Jam With Full Force
- 21 Boston, Amanda
- 22 The Human League, Human
- 23 Ric Ocasek, Emotion In Motion
- 24 Peter Gabriel, In Your Eyes
- 25 Journey, Girl Can't Help It
- 26 Anita Baker, Sweet Love
- 27 Eddie Money, Take Me Home Tonight
- 28 Talking Heads, Wild Wild Life
- 29 EX 'Til Tuesday, What About Love
- A30 Aretha Franklin, Jumpin' Jack Flash
- A Wang Chung, Everybody Has Fun Tonight
- A Corey Hart, I Am By Your Side
- EX EX Lionel Richie, Love Will Conquer All
- EX EX The Art Of Noise With Max Headroom, P
- EX EX Toto, I'll Be Over You
- EX Rod Stewart, Another Heartache

**WBSB**

Baltimore P.D.: Steve Kingston

- 1 Lisa Lisa & Cult Jam With Full Force
- 2 Steve Winwood, Higher Love
- 3 The Beatles, Twist And Shout
- 4 Stacey Q, Two Of Hearts
- 5 Miami Sound Machine, Words Get In The
- 6 Lionel Richie, Dancing On The Ceiling
- 7 Huey Lewis & The News, Stuck With You
- 8 Janet Jackson, When I Think Of You
- 9 Anita Baker, Sweet Love
- 10 Carl Anderson & Gloria Loring, Friend
- 11 Genesis, Throwing It All Away
- 12 The Jets, Private Number
- 13 Daryl Hall, Dreamtime
- 14 Cyndi Lauper, True Colors
- 15 New Edition, Earth Angel (From "The K
- 16 Madonna, True Blue
- 17 Tina Turner, Typical Male
- 18 Don Johnson, Heartbeat
- 19 Eurythmics, Missionary Man
- 20 Regina, Baby Love
- 21 Glass Tiger, Don't Forget Me (When I'
- 22 Nu Shooz, Point Of No Return
- 23 Loverboy, Heaven In Your Eyes
- 24 Oran "Juice" Jones, The Rain
- 25 Cameo, Word Up
- 26 Billy Joel, A Matter Of Trust
- 27 Corey Hart, I Am By Your Side
- 28 EX The Human League, Human
- 29 EX Boston, Amanda
- A Ben E. King, Stand By Me
- A Robert Palmer, I Didn't Mean To Turn
- A Jermaine Stewart, Jody
- A Lionel Richie, Love Will Conquer All
- EX EX Peter Cetera With Amy Grant, The Next



Washington P.D.: Mark St. John

- 1 Run-D.M.C., Walk This Way
- 2 Glass Tiger, Don't Forget Me (When I'
- 3 Huey Lewis & The News, Stuck With You
- 4 Bananarama, Venus
- 5 Lisa Lisa & Cult Jam With Full Force
- 6 Stacey Q, Two Of Hearts
- 7 Bananarama, Venus
- 8 Carl Anderson & Gloria Loring, Friend
- 9 Janet Jackson, When I Think Of You
- 10 Daryl Hall, Dreamtime
- 11 Lionel Richie, Dancing On The Ceiling
- 12 New Edition, Earth Angel (From "The K
- 13 Van Halen, Love Walks In
- 14 Steve Winwood, Higher Love
- 15 Genesis, Throwing It All Away
- 16 Tina Turner, Typical Male
- 17 Eurythmics, Missionary Man
- 18 Cyndi Lauper, True Colors
- 19 Don Johnson, Heartbeat
- 20 The Human League, Human
- 21 Lowerboy, Heaven In Your Eyes
- 22 Madonna, True Blue
- 23 The Beatles, Twist And Shout
- 24 Michael McDonald, Sweet Freedom

24 EX Oran "Juice" Jones, The Rain  
25 Thompson Twins, Nothing In Common  
26 Anita Baker, Sweet Love  
27 Robert Palmer, I Didn't Mean To Turn

28 EX Huey Lewis & The News, Stuck With You  
29 EX Peter Cetera With Amy Grant, The Next  
30 Boston, Amanda  
EX EX Jermaine Stewart, Jody  
EX EX Cameo, Word Up



Atlanta P.D.: Jim Morrison

- 1 Huey Lewis & The News, Stuck With You
- 2 Janet Jackson, When I Think Of You
- 3 Eurythmics, Missionary Man
- 4 Carl Anderson & Gloria Loring, Friend
- 5 Don Johnson, Heartbeat
- 6 Glass Tiger, Don't Forget Me (When I'
- 7 Tina Turner, Typical Male
- 8 Billy Ocean, Love Zone
- 9 R.E.M., Fall On Me
- 10 Anita Baker, Sweet Love
- 11 Van Halen, Love Walks In
- 12 Billy Joel, A Matter Of Trust
- 13 Lionel Richie, Dancing On The Ceiling
- 14 Cyndi Lauper, True Colors
- 15 R.E.M., Fall On Me
- 16 Genesis, Throwing It All Away
- 17 Loverboy, Heaven In Your Eyes
- 18 Klymaxx, Man Size Love (From "Running
- 19 Tina Turner, Typical Male
- 20 Daryl Hall, Dreamtime
- 21 Steve Winwood, Higher Love
- 22 Eddie Money, Take Me Home Tonight
- 23 Peter Gabriel, In Your Eyes
- 24 Robert Palmer, I Didn't Mean To Turn
- 25 Michael McDonald, Sweet Freedom
- 26 Bon Jovi, You Give Love A Bad Name
- 27 Carl Anderson & Gloria Loring, Friend
- 28 Sheena Easton, So Far So Good (From "
- 29 Triumph, Somebody's Out There
- 30 Berlin, Take My Breath Away (Love The
- 31 Luther Vandross, Give Me The Reason
- 32 Toto, I'll Be Over You
- 33 EX Aretha Franklin, Jumpin' Jack Flash
- 34 EX Boston, Amanda
- A35 Lionel Richie, Love Will Conquer All
- A Madonna, True Blue
- A Oran "Juice" Jones, The Rain
- EX EX Peter Cetera With Amy Grant, The Next
- EX EX Steve Winwood, Freedom Overspill
- EX EX Bruce Hornsby & The Range, The Way It
- EX EX Ric Ocasek, Emotion In Motion
- EX EX Level 42, Leaving You Now
- EX EX Rod Stewart, Another Heartache



Minneapolis P.D.: Tac Hammer

- 1 Genesis, Throwing It All Away

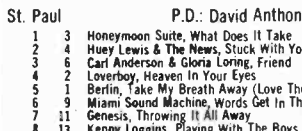
2 Billy Joel, A Matter Of Trust  
3 Kenny Loggins, Playing With The Boys  
4 HoneyMoon Suite, What Does It Take

5 EX Lowerboy, Heaven In Your Eyes  
6 Huey Lewis & The News, Stuck With You  
7 Times Social Club, Rumors  
8 Janet Jackson, When I Think Of You  
9 Limited Warranty, Hit You

10 Tina Turner, Typical Male  
11 Cyndi Lauper, True Colors  
12 Daryl Hall, Dreamtime  
13 Paul Simon, You Can Call Me Al  
14 Sheena Easton, So Far So Good (From "

15 Carl Anderson & Gloria Loring, Friend  
16 Don Johnson, Heartbeat  
17 Talking Heads, Wild Wild Life  
18 The Human League, Human  
19 Journey, Girl Can't Help It  
20 Toto, I'll Be Over You  
21 Ric Ocasek, Emotion In Motion  
22 Far Corporation, Stairway To Heaven  
23 Eddie Money, Take Me Home Tonight  
24 Corey Hart, I Am By Your Side  
25 Robert Palmer, I Didn't Mean To Turn

26 Stacey Q, Two Of Hearts  
27 The Art Of Noise With Max Headroom, P  
28 Madonna, True Blue  
29 Michael McDonald, Sweet Freedom  
30 Glass Tiger, Don't Forget Me (When I'



St. Paul P.D.: David Anthony

- 1 HoneyMoon Suite, What Does It Take
- 2 Huey Lewis & The News, Stuck With You
- 3 Carl Anderson & Gloria Loring, Friend
- 4 Lowerboy, Heaven In Your Eyes
- 5 Berlin, Take My Breath Away (Love The
- 6 Miami Sound Machine, Words Get In The
- 7 Genesis, Throwing It All Away
- 8 Kenny Loggins, Playing With The Boys
- 9 Lionel Richie, Dancing On The Ceiling
- 10 Limited Warranty, Hit You
- 11 Daryl Hall, Dreamtime
- 12 Janet Jackson, When I Think Of You
- 13 Glass Tiger, Don't Forget Me (When I'
- 14 Don Johnson, Heartbeat
- 15 Steve Winwood, Higher Love
- 16 Robert Palmer, I Didn't Mean To Turn
- 17 Belinda Carlisle, Mad About You
- 18 Tina Turner, Typical Male
- 19 Regina, Baby Love
- 20 Paul Simon, You Can Call Me Al
- 21 Sheena Easton, So Far So Good (From "
- 22 Cyndi Lauper, True Colors
- 23 Journey, Girl Can't Help It
- 24 Stacey Q, Two Of Hearts
- 25 Van Halen, Love Walks In
- 26 John Cougar Mellencamp, Rumplesat
- 27 The Human League, Human
- 28 New Edition, Earth Angel (From "The K
- 29 Chicago, 25 Or 6 To 4
- 30 Ric Ocasek, Emotion In Motion

31 Boston, Amanda  
32 Eddie Money, Take Me Home Tonight  
33 Rod Stewart, Another Heartache  
34 Corey Hart, I Am By Your Side

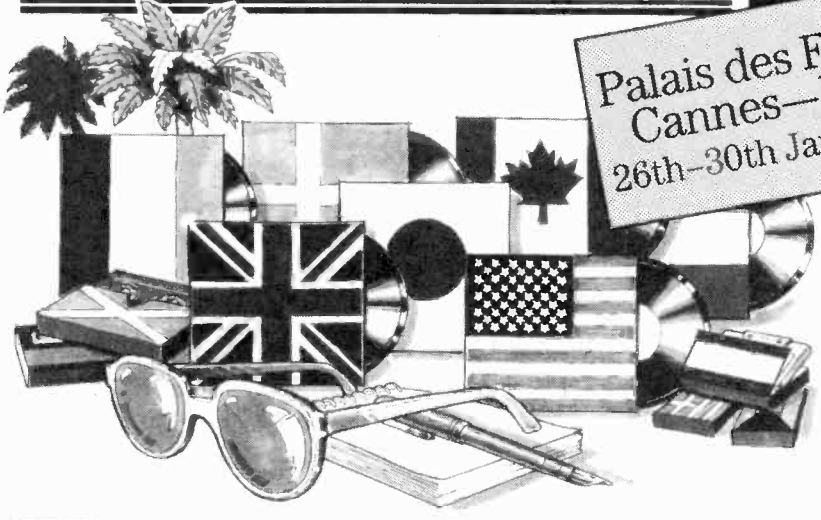
35 EX The Art Of Noise With Max Headroom, P  
36 EX Far Corporation, Stairway To Heaven  
A37 Madonna, True Blue  
A38 Triumph, Somebody's Out There  
A Oran "Juice" Jones, The Rain



San Francisco P.D.: Richard Sands

- 1 Carl Anderson & Gloria Loring, Friend
- 2 Huey Lewis & The News, Stuck With You
- 3 Bananarama, Venus
- 4 Madonna, Word Up
- 5 Miami Sound Machine, Words Get In The
- 6 Run-D.M.C., Walk This Way
- 7 Berlin, Take My Breath Away (Love The
- 8 The Beatles, Twist And Shout
- 9 Steve Winwood, Higher Love
- 10 Cyndi Lauper, True Colors
- 11 Lisa Lisa & Cult Jam With Full Force
- 12 Lisa Stacey & Cult Jam With Full Force
- 13 Lionel Richie, Dancing On The Ceiling
- 14 Eurythmics, Missionary Man
- 15 Billy Ocean, Love Zone
- 16 Cyndi Lauper, True Colors
- 17 Genesis, Throwing It All Away
- 18 New Edition, Earth Angel (From "The K
- 19 Regina, Baby Love
- 20 Peter Cetera, Glory Of Love (Theme Fr
- 21 Tina Turner, Typical Male
- 22 Double, The Captain Of Her Heart
- 23 Don Johnson, Heartbeat
- 24 Janet Jackson, When I Think Of You
- 25 Nu Shooz, Point Of No Return
- 26 The Art Of Noise With Max Headroom, P
- 27 Cameo, Word Up
- 28 Robert Palmer, I Didn't Mean To Turn
- 29 EX Anita Baker, Sweet Love
- 30 EX The Human League, Human
- A Boston, Amanda
- A Bruce Hornsby & The Range, The Way It
- A Talking Heads, Wild Wild Life
- A 'Til Tuesday, What About Love
- A Steve Winwood, Freedom Overspill
- A Genesis, Walk Like An Egyptian
- A Orchestral Manoeuvres In The Dark, (F
- EX EX Peter Gabriel, In Your Eyes
- EX EX Paul Simon, You Can Call Me Al
- EX EX Eddie Money, Take Me Home Tonight
- EX EX Billy Joel, A Matter Of Trust
- EX EX Five Star, Can't Wait Another Minute
- EX EX Journey, Girl Can't Help It
- EX EX Pet Shop Boys, Love Comes Quickly
- EX EX Ric Ocasek, Emotion In Motion
- EX EX Lowerboy, Heaven In Your Eyes
- EX EX Corey Hart, I Am By Your Side
- EX EX Rod Stewart, Another Heartache

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# Billboard's Hot 100 Panel Is Revised, Expanded

NEW YORK Effective with the Sept. 27 issue, Billboard has revised and expanded the Hot 100 radio panel. There are now 224 reporting stations. The panel is revised after each Arbitron ratings period, adjusting station weights to reflect changes in audience size and to add or delete stations based on format changes.

Stations reporting to the Hot 100 chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron. The entire playlist of each platinum and gold station is printed weekly in the magazine in the Power Playlists section (see page 18). Starting this week, the six stations in the silver category with the largest cumes will also be printed in the Power Playlists.

The weighted categories follow:

- Platinum stations, with a weekly cume over 1,000,000.
- Gold stations, with a weekly cume of 500,000-999,999.
- Silver stations, with a weekly cume of 250,000-499,999.
- Bronze stations, with a weekly cume of 100,000-249,999;
- Secondary stations, with a weekly cume of 50,000-99,999.

On the following list, new reporters are indicated by an asterisk.

## PLATINUM

KIIS-FM Los Angeles  
WBBM-FM Chicago  
WHTZ-FM New York  
WLS-AM Chicago  
WPLJ-FM New York

## GOLD

KKBQ-FM Houston  
KMEL-FM San Francisco  
KRBE-FM Houston  
WBZZ-FM Pittsburgh  
WCAU-FM Philadelphia  
WCZY-FM Detroit  
WGCL-FM Cleveland  
WHYI-FM Miami  
WHYT-FM Detroit  
WMMS-FM Cleveland

WRBQ-FM Tampa, Fla.  
WRQX-FM Washington, D.C.  
WTIC-FM Hartford, Conn.  
WXKS-FM Boston  
WYTZ-FM Chicago  
WZGC-FM Atlanta

## SILVER

KBEQ-FM Kansas City, Mo.  
KDWB-FM Minneapolis-St. Paul  
KHTR-FM St. Louis  
KITS-FM San Francisco  
KKRZ-FM Portland, Ore.  
KPKE-FM Denver  
KPLZ-FM Seattle  
KSDO-FM San Diego  
KSFM-FM Sacramento, Calif.  
KTFM-FM San Antonio, Texas  
KTKS-FM Dallas  
KUBE-FM Seattle  
KWOD-FM Sacramento, Calif.  
KWSS-FM San Jose, Calif.  
KZZP-FM Phoenix, Ariz.  
WAPI-FM Birmingham, Ala.  
WAVA-FM Washington, D.C.  
WBCY-FM Charlotte, N.C.  
WBEN-FM Buffalo, N.Y.  
WBJW-FM Orlando, Fla.  
WBLI-FM Boston  
WBMW-FM Washington, D.C.  
WBSB-FM Baltimore  
WEZB-FM New Orleans  
WGFM-FM Albany-Schenectady, N.Y.

WGTZ-FM Dayton, Ohio  
WHLY-FM Orlando, Fla.  
WHOT-FM Youngstown, Ohio  
WKCI-FM New Haven, Conn.  
WKDD-FM Akron, Ohio  
WKRQ-FM Cincinnati  
WKSI-FM Greensboro, N.C.  
WKSS-FM Hartford, Conn.  
WKTI-FM Milwaukee  
WLOL-FM Minneapolis  
WMC-FM Memphis, Tenn.  
WMKR-FM Baltimore  
WNCI-FM Columbus, Ohio  
WOKI-FM Knoxville, Tenn.  
WPOW-FM Miami  
WPRO-FM Providence, R.I.  
WPXY-FM Rochester, N.Y.  
WQXI-FM Atlanta  
WROQ-FM Charlotte, N.C.  
WXGT-FM Columbus, Ohio  
WXLK-FM Roanoke, Va.  
WYDD-FM Pittsburgh\*

WZOU-FM Boston\*  
WZPL-FM Indianapolis

## BRONZE

KAMZ-FM El Paso, Texas  
KATD-FM San Jose, Calif.\*  
KAYI-FM Tulsa, Okla.  
KBFM-FM McAllen, Texas  
KBOS-FM Fresno, Calif.  
KCPW-FM Kansas City, Mo.\*  
KCPX-FM Salt Lake City  
KDON-FM Salinas, Calif.  
KEYN-FM Wichita, Kan.  
KEZB-FM El Paso, Texas  
KEZY-FM Anaheim, Calif.  
KFMY-FM Provo-Salt Lake City  
KFYR-FM Bismarck, N.D.  
KGGI-FM San Bernardino, Calif.  
KHFI-FM Austin, Tex.  
KHIT-FM Seattle  
KHOP-FM Modesto, Calif.  
KIHK-FM Davenport, Iowa  
KIMN-FM Denver  
KITY-FM San Antonio, Texas  
KJYO-FM Oklahoma City  
KKFR-FM Phoenix, Ariz.\*  
KKRD-FM Wichita, Kan.  
KKXX-FM Bakersfield, Calif.  
KKYK-FM Little Rock, Ark.  
KLUC-FM Las Vegas, Nev.  
KMAI-FM Honolulu\*  
KMGX-FM Fresno, Calif.  
KMJK-FM Portland, Ore.  
KNBQ-FM Tacoma, Wash.  
KNMQ-FM Santa Fe-Albuquerque, N.M.  
KNOE-FM Monroe, La.  
KQKQ-FM Omaha, Neb.  
KQM-QFM Honolulu  
KRGV-FM McAllen, Texas  
KRQQ-FM Tucson, Ariz.  
KRXY-FM Denver, Colo.  
KSAQ-FM San Antonio, Texas  
KWTO-FM Springfield, Mo.  
KYNO-FM Fresno, Calif.  
KZOU-FM Little Rock, Ark.\*  
KZZU-FM Spokane, Wash.  
WAAL-FM Binghamton, N.Y.  
WABB-FM Mobile, Ala.  
WAMX-FM Huntington, W.V.  
WANS-FM Anderson-Greenville, S.C.  
WAPE-FM Jacksonville, Fla.  
WBBQ-FM Augusta, Ga.  
WCKK-FM Erie, Pa.  
WCGQ-FM Columbus, Ga.

WCKN-FM Anderson-Greenville, S.C.  
WDCG-FM Raleigh-Durham, N.C.  
WDJX-FM Louisville, Ky.  
WDLX-FM Washington, N.C.\*  
WERI-FM Providence, R.I.  
WFLY-FM Albany, N.Y.  
WFMF-FM Baton Rouge, La.  
WGGZ-FM Baton Rouge, La.  
WGRD-FM Grand Rapids, Mich.\*  
WHHY-FM Montgomery, Ala.  
WINK-FM Fort Meyers, Fla.  
WIOG-FM Saginaw, Mich.  
WIXX-FM Green Bay, Wis.  
WJXQ-FM Lansing, Mich.  
WKEE-FM Huntington, W.V.  
WKLQ-FM Grand Rapids, Mich.  
WKRZ-FM Wilkes-Barre, Pa.  
WKSE-FM Buffalo, N.Y.  
WKSF-FM Asheville, N.C.  
WKXX-FM Birmingham, Ala.  
WKZL-FM Winston-Salem, N.C.  
WKZW-FM Peoria, Ill.  
WLAN-FM Lancaster, Pa.  
WLRS-FM Louisville, Ky.  
WMJQ-FM Rochester, N.Y.  
WNDU-FM South Bend, Ind.  
WNFI-FM Daytona Beach, Fla.  
WNKS-FM Columbus, Ga.  
WNNK-FM Harrisburg, Pa.  
WNOK-FM Columbia, S.C.  
WNTQ-FM Syracuse, N.Y.  
WNVZ-FM Virginia Beach, Va.  
WOMP-FM Wheeling, W.V.  
WPST-FM Trenton, N.J.  
WQEN-FM Gadsden-Birmingham, Ala.  
WQID-FM Biloxi, Miss.  
WQQQ-FM Easton-Allentown, Pa.  
WQSM-FM Fayetteville, N.C.  
WQUE-FM New Orleans, La.  
WQUT-FM Johnson City, Tenn.  
WQXA-FM York, Pa.  
WRKR-FM Racine, Wis.  
WRNO-FM New Orleans, La.  
WRQC-FM Cleveland Heights, Ohio  
WRQN-FM Toledo, Ohio  
WRVQ-FM Richmond, Va.  
WSKZ-FM Chattanooga, Tenn.  
WSPK-FM Poughkeepsie, N.Y.  
WSSX-FM Charleston, S.C.  
WSTW-FM Wilmington, Del.  
WTLQ-FM Pittston-Scranton, Pa.  
WTYX-FM Jackson, Miss.  
WVIC-FM Lansing, Mich.  
WVSR-FM Charleston, S.C.

WWKX-FM Nashville, Tenn.  
WXIL-FM Parkersburg, W.V.  
WXXX-FM Burlington, Vt.  
WYHY-FM Nashville, Tenn.  
WZAT-FM Savannah, Ga.  
WZEE-FM Madison, Wis.  
WZOK-FM Rockford, Ill.  
WZYP-FM Huntsville, Ala.  
WZZU-FM Raleigh, N.C.

## SECONDARY

KBIU-FM Lake Charles, La.  
KCAQ-FM Oxnard, Calif.  
KFMW-FM Waterloo, Iowa  
KFRX-FM Lincoln, Neb.  
KHTY-FM Santa Barbara, Calif.  
KHTZ-FM Reno, Nev.  
KHYT-FM Tucson, Ariz.  
KIKX-FM Colorado Springs, Colo.  
KIOK-FM Tri-Cities, Wash.  
KISR-FM Fort Smith, Ark.  
KITE-FM Corpus Christi, Tex.  
KIYS-FM Boise, Idaho  
KKRQ-FM Iowa City, Iowa  
KOKZ-FM Waterloo, Iowa\*  
KQCR-FM Cedar Rapids, Iowa  
KSEL-FM Lubbock, Texas  
KSJL-FM San Antonio, Texas  
KTRS-FM Casper, Wyo.  
KWES-FM Odessa, Texas  
KYA-FM Billings, Mont.  
KZZB-FM Beaumont, Texas  
WCIL-FM Carbondale, Ill.  
WDAY-FM Fargo, N.D.  
WERZ-FM Exeter, N.H.  
WFBG-FM Altoona, Pa.  
WGAN-FM Portland, Maine  
WGLF-FM Tallahassee, Fla.  
WIGY-FM Bath-Portland, Maine  
WILK-FM Wilkes-Barre, Pa.  
WJDQ-FM Meridian, Miss.  
WJET-FM Erie, Pa.  
WJLK-FM Asbury Park, N.J.  
WKAU-FM Kaukauna, Wis.  
WKFR-FM Battle Creek, Mich.  
WKQB-FM Charleston, S.C.  
WMMC-FM Columbia, S.C.\*  
WPFM-FM Panama City, Fla.  
WRCK-FM Utica, N.Y.  
WTHZ-FM Tallahassee, Fla.  
WVBS-FM Wilmington, N.C.  
WYKS-FM Gainesville, Fla.

## All-Talk Supertalk Format Debuts, Aims To Draw Listeners To AM

NEW YORK Album rock pioneer Mike Harrison is attempting to forge a new programming trail with the development of Supertalk, an entertainment-oriented, all-talk format that he calls the "ultimate 25-plus" draw.

Harrison and former Capital Cities executive Al Herskovitz, partners in H&H Broadcasting, installed Supertalk at their first acquisition, WSPR Springfield, Mass., in May. High ratings are not the primary goal of Supertalk, says Harrison. "It's programming of sales concepts in a way that is attractive to audiences," he says.

Supertalk has the potential to revive flagging AM stations, Harrison says. Of more importance to the record community, he says, is the fact that the emphasis on entertainment makes Supertalk a great vehicle for promoting music and video.

"We are approaching talk in a hip—not an old-fart—manner," Harrison says. Recording artists, authors, and other entertainment figures will be guests on WSPR and future Supertalk stations.

"Traditionally, talk has been a 55-plus format, which has been afraid of rock stars," says Harrison. "But we feel this is going to be the ultimate 25-plus station. A little old lady enjoys hearing a punk rocker talking as much as a kid does. Young record buyers will be listening because [the format] is just so damn interesting. And people who are not normally exposed to [contemporary entertainment] will be exposed to product that they wouldn't otherwise know about."

Harrison has a track record of making talk appeal to younger demographics. From 1975 to 1985, he hosted "Harrison's Mike," a two-

hour weekly talk show on album rocker KMET Los Angeles. He says it was the longest-running show in the once-dominant station's history.

To grab younger demographics, Harrison is working on the premise that AM radio's programming content will have to be "more outrageous than anything on cable TV" in order for the band to succeed. That notion has resulted in the airing of comedy albums by Rodney Dangerfield and others on WSPR, obscurities and all.

Harrison says Supertalk is coming along when "a lot of listeners are dropping out of FM because it's become too staunch." Ironically, in the mid-'60s audiences tuned in FM for progressive programming. "AM is the place where creativity can grow now," Harrison says.

In addition to national stars, Supertalk intends to make celebrities

of local folk. "A town is full of experts," Harrison says. "The local record store owner should be giving music tips. The woman who owns the local cooking store should be giving cooking tips. Eventually, everybody in Springfield will get on the air."

Programming fare consists of a potpourri-style morning show, featuring phone calls, interviews snippets, and talk on everything from politics and economics to sex and drugs; an automated magazine-format program occupies middays, with live news breaks and a comedy album played in its entirety each weekday; Bill Brady, "who simply does one of the most outrageous shows I've ever heard," says to Harrison, is on air in the afternoons.

Off air, WSPR is conspicuous in the streets. A team of attractive young people—the Supertalk Pa-

trol—wanders the city each weekday conducting man-on-the-street interviews. These are played in rotation throughout the day, in much the same way hit records are played on a top 40.

WSPR is being marketed with specialized ads in local specialty newspapers "as opposed to blowing the budget on heavy TV or mass-appeal newspapers," Harrison explains.

Harrison and Herskovitz say H&H will be building an AM chain during the next several months, with Supertalk going up at each new acquisition. Supertalk is a registered trademark, and H&H plans to consult other groups on using the format. Harrison says syndicated longform Supertalk shows may be forthcoming but that the format will never be syndicated as a 24-hour service.

Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **A Fifth Of Beethoven**, Walter Murphy & the Big Apple Band, PRIVATE STOCK
2. **Play That Funky Music**, Wild Cherry, EPIC
3. **Lowdown**, Boz Scaggs, COLUMBIA
4. **Disco Duck (Part 1)**, Rick Dees & His Cast Of Idiots, RSO
5. **If You Leave Me Now**, Chicago, COLUMBIA
6. **Devil Woman**, Cliff Richard, ROCKET
7. **Still The One**, Orleans, ASYLUM
8. **I'd Really Love To See You Tonight**, England Dan & John Ford Coley, BIG TREE
9. **(Shake, Shake, Shake) Shake Your Booty**, K.C. & the Sunshine Band, TK
10. **She's Gone**, Hall & Oates, ATLANTIC

## POP SINGLES—20 Years Ago

1. **Cherish**, Association, VALIANT
2. **Reach Out I'll Be There**, Four Tops, MOTOWN
3. **96 Tears**, ? & the Mysterians, CAMEO
4. **Black Is Black**, Los Bravos, PRESS
5. **Beauty Is Only Skin Deep**, Temptations, GORDY
6. **Last Train To Clarksville**, Monkees, COLGEMS
7. **Cherry, Cherry**, Neil Diamond, BANG
8. **You Can't Hurry Love**, Supremes, MOTOWN
9. **Psychotic Reaction**, Count Five, DOUBLE SHOT
10. **I've Got You Under My Skin**, 4 Seasons, PHILLIPS

## TOP ALBUMS—10 Years Ago

1. **Frampton Comes Alive**, Peter Frampton, A&M
2. **Silk Degrees**, Boz Scaggs, COLUMBIA
3. **Hasten Down The Wind**, Linda Ronstadt, ASYLUM
4. **Fleetwood Mac**, WARNER BROS
5. **Fly Like An Eagle**, Steve Miller Band, CAPITOL
6. **Greatest Hits**, War, UNITED ARTISTS
7. **Wild Cherry**, EPIC
8. **Spitfire**, Jefferson Starship, GRUNT
9. **Spirit**, John Denver, RCA
10. **Chicago X**, COLUMBIA

## TOP ALBUMS—20 Years Ago

1. **Revolver**, Beatles, CAPITOL
2. **Dr. Zhivago**, Soundtrack, MGM
3. **Somewhere My Love**, Ray Conniff & the Singers, COLUMBIA
4. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
5. **The Sound Of Music**, Soundtrack, RCA
6. **Whipped Cream & Other Delights**, Herb Alpert & the Tijuana Brass, A&M
7. **Aftermath**, Rolling Stones, LONDON
8. **Strangers In The Night**, Frank Sinatra, REPRISE
9. **Best Of The Beach Boys—Vol. 1**, CAPITOL
10. **Sinatra At The Sands**, Frank Sinatra/Count Basie, REPRISE

## COUNTRY SINGLES—10 Years Ago

1. **The Games That Daddies Play**, Conway Twitty, MCA
2. **You And Me**, Tammy Wynette, EPIC
3. **All I Can Do**, Dolly Parton, RCA
4. **Here's Some Love**, Tanya Tucker, MCA
5. **A Whole Lotta Things To Sing About**, Charley Pride, RCA
6. **Let's Put It Back Together Again**, Jerry Lee Lewis, MERCURY
7. **If You've Got The Money I've Got The Time**, Willie Nelson, LONE STAR
8. **After The Storm**, Wynn Stewart, PLAYBOY
9. **Among My Souvenirs**, Marty Robbins, COLUMBIA
10. **Cherokee Maiden/What Have You Got Planned Tonight**, Merle Haggard, CAPITOL

## SOUL SINGLES—10 Years Ago

1. **Just To Be Close To You**, Commodores, MOTOWN
2. **Give It Up (Turn It Loose)**, Tyrone Davis, COLUMBIA
3. **(Shake, Shake, Shake) Shake Your Booty**, K.C. & the Sunshine Band, TK
4. **Message In Our Music**, O'Jays, PHILADELPHIA INTERNATIONAL
5. **Lowdown**, Boz Scaggs, COLUMBIA
6. **Get The Funk Out Ma Face**, Brothers Johnson, A&M
7. **You Are My Starship**, Norman Connors, BUDDAH
8. **Only You Babe**, Curtis Mayfield, CURTOM
9. **Harvest For The World**, Isley Brothers, T-NECK
10. **The Rubberband Man**, Spinners, ATLANTIC

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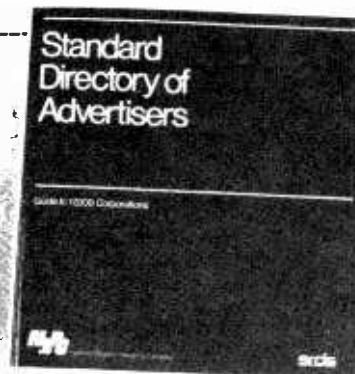
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# Multiplatinum Life: Lionel Can't Slow Down . . .

BY LINDA MOLESKI

NEW YORK Lionel Richie reached No. 1 on the Top Pop Albums chart last week with his latest Motown release, "Dancing On The Ceiling," but there isn't much time to celebrate that feat. The superstar is involved in a variety of promotional activities to keep himself in the public eye this fall.

"To prevent overexposure, you tend to have a burst of activity and

then pull back," says manager Ken Kragen. "Lionel's been pretty quiet for a while, with the exception of the Academy Awards period. He spent a year and a half making this record. Now we'll go into a bit of a burst for October and November and then pull back for a while."

Richie kicked off a 40-city U.S. "Outrageous" tour Sept. 29 in Phoenix, Ariz. More dates are tentatively set for next summer, says Kragen.

With 20 tons of equipment, the

show's highlights include rising stage platforms and musicians who dance—you guessed it—on the ceiling.

The busy fall schedule for Richie also calls for an upcoming HBO special—to be released on home video cassette later this year—and an appearance with Alabama on the upcoming Country Music Awards.

Richie teamed with Alabama on one of the songs from "Dancing On The Ceiling." Of the country association, Kragen says, "Well, Lionel's gone for that in the past. But I think

he finally has a record that could go to No. 1 on the country charts."

The album's title track peaked at No. 2 on the Hot 100 Singles chart in September, and Kragen says its expensive videoclip has provided invaluable exposure.

Hopes are high for the just-released followup single, "Love Will Conquer All," to hit the top spot, but, says Kragen, "There's got to be numerous hits on this album."

"Dancing On The Ceiling," which was produced by Richie and James Anthony Carmichael, attempts to ap-

peal to a wide variety of listeners, says Kragen.

"What Lionel went for with this album was to make sure that it covered a broad spectrum of tastes," says the manager. "He tries to push it a little farther each time without abandoning what the base of his audience is."

According to Kragen, Motown is targeting sales of 15 million to 20 million units worldwide for this release. Richie's last album, "Can't Slow Down," which is still on the Top Pop Albums chart, has reportedly sold between 10 million and 15 million copies.

## . . . And Tina Puts Success Behind Her In The Studio

NEW YORK Though "Private Dancer" registered megaplatinum worldwide sales and produced a run of hit singles, Tina Turner tried to put that success behind her while recording her new Capitol album, "Break Every Rule," says Lindsay Scott of the Roger Davies Management organization.

"I think it's always hard to follow up an album as huge as 'Private Dancer,'" says Scott. "That will always be the one special album of Tina's career, no matter if she does another that sells three times as many."

"So, she didn't go out and try to record an album that would top it. She just went in to record another album."

"Break Every Rule" climbs to No. 16 on this week's Top Pop Albums chart, while its first single, "Typical Male," is at No. 9 on the Hot 100 Singles chart.

Like its predecessor, the new album boasts an impressive list of producers and songwriters, including Terry Britten, Mark Knopfler, Rupert Hine, David Bowie, Bryan Ad-

ams, and Bob Clearmountain.

"On every level, the philosophy was the same as the last album," says Don Grierson, Capitol's vice president of a&r. "And that was to get the best with regard to material and producers."

Grierson acknowledges that the multiple-producer system can affect the consistency of an album, but he says that was not a concern with the Turner project.

"The record was tailor-made and everything came together," he says. "The producers were conscious of what they were trying to do. And with this caliber of producers, you know the work they do. That's the reason they're in the project."

Grierson says matching the phenomenal sales of "Private Dancer" may be difficult, "but only time will tell if it will. Personally, I think this album will go five or six cuts deep in terms of hit singles."

Turner is expected to embark on a world tour early next year.

BY LINDA MOLESKI

## . . . While Cyndi Remains Cool To Reprise Pressure

BY STEVEN DUPLER

NEW YORK Almost three years after the release of her Epic debut set, "She's So Unusual," Cyndi Lauper is back with her second album, "True Colors," which debuts on this week's Top Pop Albums chart at No. 42.

Industry eyes are watching closely to see whether she can match the multiplatinum success of her first release, but Lauper and her manager, David Wolff, say they are not feeling any pressure.

"We're not at all afraid of the sophomore slump," says Wolff. "There's not one throwaway track on the album, and the first single has done very well at radio."

The title cut of the album, last week's Power Pick/Sales on the Hot 100 Singles chart, is bulleted this week at No. XXX. Wolff defends the decision to release the ballad as the first single, rather than an upbeat track.

"There was a certain group of people that was surprised we elected to

choose a ballad," says Wolff. "But, it's really a multiformatted song."

"Girls [Just Wanna Have Fun] helped establish Cyndi's persona, then 'Time After Time' deepened that image," he adds. "Now that she's an established star, we felt we could go with a song like 'True Colors,' which has many shades to it."

The glossy, more sophisticated image Lauper is going for with the latest album involves a group effort on the part of the artist herself, Wolff, and various label staffers.

The campaign for "True Colors"—a project eight months in the making—calls for promotional and marketing angles covering radio, retail, and video, says Epic/Portrait product manager Jude Wilder.

"We're working hand in hand with the label," says Wolff. "Cyndi is very involved in all the marketing and promotion; we're actively protecting her image."

Says Lauper, "We went about it in a different way. This is not your typical ad campaign. It was researched a

(Continued on page 24)

## Purple, Crue To Helm Hard Rock Attack; Billy Enjoys Idle Time Before '87 Tour

by Steve Gett

NEW YORK Watch out for a hard rock bonanza in 1987. Deep Purple and Motley Crue plan to release albums in January, and new product from acts like Scorpions, Whitesnake, Kiss, and Def Leppard is scheduled to follow.

Purple manager Bruce Payne says the band is at Munich's Union Studios completing final mixes for its upcoming PolyGram set, "The House Of Blue Light." Recording sessions were held in Vermont, with bassist Roger Glover producing.

As for live dates, Payne says, "Purple start a European tour at the end of January; it runs through March. Then they'll be over here in the States for about three months."

Doug Thaler, who co-manages Motley Crue with Doc McGhee, says, "The Crue are just about to start recording their new [Elektra] album in L.A.—Tom Wer- man's producing again—and, if all goes ahead, we should be out in January."

Whitesnake is cutting its second Geffen set in Los Angeles, and Kiss is gearing up to work in New York. Scorpions and Def Leppard are working on new PolyGram albums in Europe.

Top 20 chart showings on this week's Top Pop Albums chart for David Lee Roth, Bon Jovi, and Cinderella prove the ongoing selling power of heavy rock.

One can only hope radio will come to recognize the music's popularity. The success of L.A.'s KNAC and the warm reception accorded the 24-hour Z-Rock format in Chicago are encouraging.

EUROPEAN VACATION: Billy Idol has been idling away his time on the Spanish isle of Majorca, enjoying a brief holiday before the Oct. 15 release of his new Chrysalis album, "Whiplash Smile."

Guitarist Steve Stevens has been suntanning with the peroxide one. The duo's next stop is London, where potential new members for Idol's road band will be auditioned. Plans call for a major tour to start in March.

FOUR-STRING HERO: Eddie Van Halen will produce and play bass on Sammy Hagar's next Geffen solo set. Van Halen manager Ed Leffler says studio sessions will start in early '87, with the album due for release "sometime next summer."

It's unlikely that Van Halen will release a new album before 1988, but, says Leffler, "It's kind of difficult to speculate at this point."

Meanwhile, Eddie and the boys continue their "5150" U.S. tour through November, with a number of foreign dates being considered for before year's end.

SHORT TAKES I: The Fat Boys have signed to star in a movie called "The Disorderlies" . . .

### ON THE BEAT

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

Manhattan Records has set a Nov. 14 release date for the new Grace Jones album, "Inside Story," produced by Nile Rodgers . . . Steve Winwood and Stevie Ray Vaughan guest on James Brown's Dan Hartman-produced "Gravity" album, just out on Scotti Bros. . . . Michael "Maniac" Sembello has been hired to co-write and produce the theme song for Joan Rivers' new late-night TV show . . . B.B. King recently filmed a commercial for the Frito Lay potato chip company . . . Whitney Houston kicks off five U.K. dates Oct. 16. Huey Lewis & the News will play British concerts Oct. 19-29 . . . After becoming national spokesman and honorary chairman of the board for the American Paralysis Assn., Julio Iglesias plans an Oct. 5 benefit concert at San Francisco's Herbst Theatre. A fund-raising dinner will be held at City Hall after the show, with all proceeds going to APA.

STUDIO CALLING: Mick

"Swiftly" Jones says Foreigner will start rehearsing material for its next Atlantic album in the next couple of weeks.

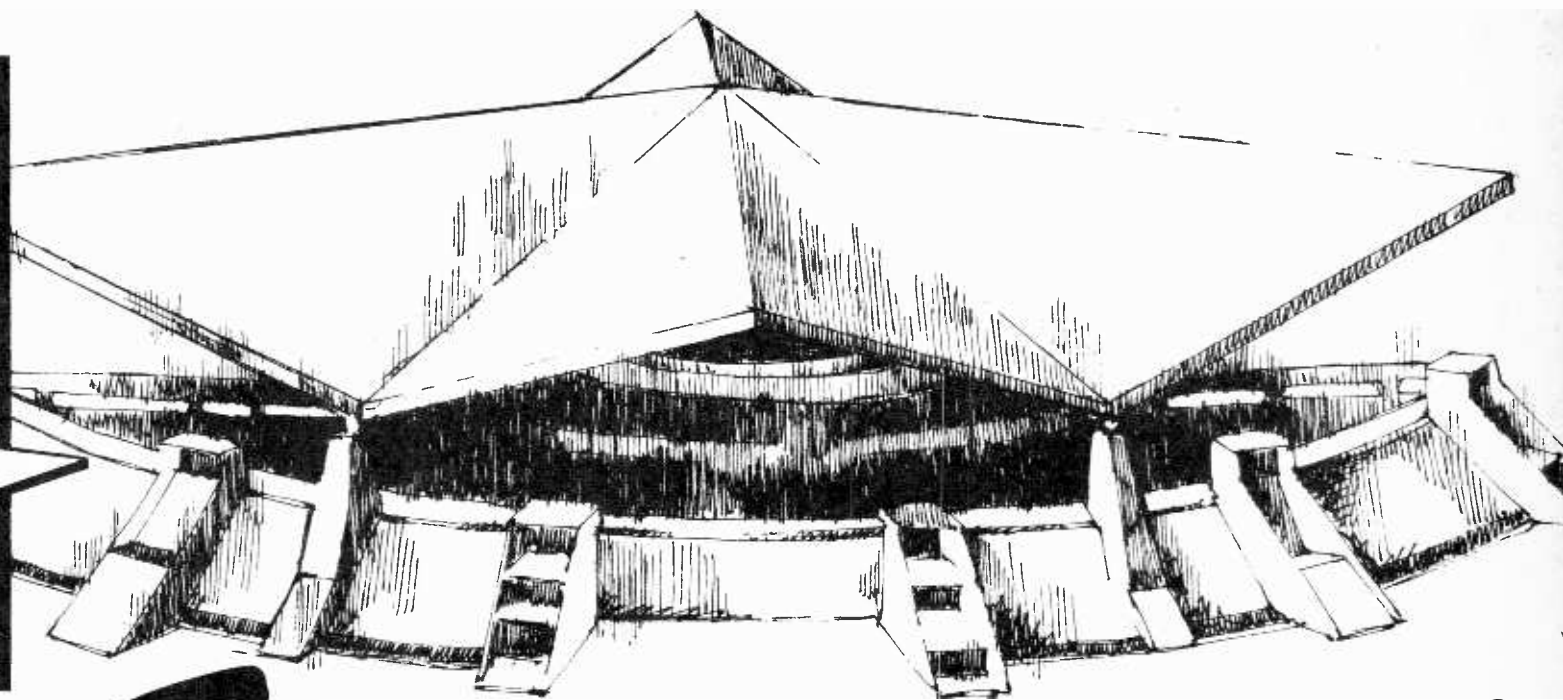
"I'm in the midst of writing at the moment," says Jones. "As soon as we're through rehearsing, we'll go into the studio, probably in November."

After collaborating with producers Mutt Lange and Alex Sadkin on the last two Foreigner albums, Jones says he may go it alone at the knobs this time. With his 1986 track record, including production work on Van Halen's "5150" and the new Bad Company album, he should be able to pull it off.

ROCK FOR REP: A pair of Don Johnson's socks, a Christie Brinkley bathing suit, Michael Des Barres' eyeliner, an autographed David Bowie tuxedo, and a pair of David Lee Roth's tights (the mind boggles!) are among the items reportedly being auctioned Oct. 27 at New York's Limelight club to raise money for the Gotham-based Mirror Repertory Company.

SHORT TAKES II: Congratulations to PolyGram on the gold certification of Cinderella's debut album, "Night Songs." The Philly-based hard rockers are touring with David Lee Roth, whose "Eat 'Em And Smile" has just hit double platinum . . . A-ha's second Warner Bros. album, due at the end of October, is titled "Scoundrel Days" . . . On The Beat ran into Dustin Hoffman on Manhattan's Columbus Avenue a few hours before he was awarded an Emmy for his role in "Death Of A Salesman." Hoffman's recording debut, on the soundtrack for his movie "Ishtar," has been delayed, with the film's release put back to spring of '87 . . . Luther Vandross' upcoming Epic album, "Give Me The Reason," features a duet with Gregory Hines . . . During a brief visit to Billboard's New York office, ex-Dire Straits drummer Pick Withers said he's in town with former Robert Plant bassist Paul Martinez to set up some new projects.

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Tony Williams  
Joan Rivers  
Clint Holmes  
Andy Andrews  
Loverboy  
Loretta Lynn  
The Gatlin Brothers  
Grandpa Jones  
Mitzi Gaynor  
Jan & Dean  
Danny & The Juniors  
Joe Terry  
Freddy Cannon  
Lou Christie  
Depeche Mode  
Book of Love

Mike & The Mechanics  
Keep It Dark  
Bruce Cockburn  
Mikhail Baryshnikov  
Everly Brothers  
Platinum Blonde  
Boys Don't Cry  
The Nylons  
Righteous Brothers  
Van Morrison  
John Lee Hooker  
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# Thompson Is Quintessential Cult Artist

## PolyGram Maps Strategy For Critical Fave

BY JEFF TAMARKIN

NEW YORK His tours routinely sell out, his albums consistently top critics' best-of-the-year lists, and fellow musicians often cite the British singer/songwriter/guitarist as an inspiration. After making almost 20 albums—either solo, with his ex-wife, Linda, or with Fairport Convention—without ever having entered the top 100 of Billboard's Top Pop Albums chart, Richard Thompson surely defines the term cult artist.

With the release of his new PolyGram album, "Daring Adventure," Thompson remains skeptical of his own commercial potential. The label, however, plans a full-scale effort to widen Thompson's audience, relying on talent, not tricks, to expand the artist's base.

"I'm afraid it's a fatal flaw of my personality in that I don't think of things in a commercial way," says Thompson. "But the record company has been extremely good

in giving me a lot of line to run with. They haven't hauled me in yet."

PolyGram senior vice president of marketing Harry Anger says, "The fact that Richard Thompson says he's not concerned with being a commercial success doesn't mean he wouldn't accept it if it should come. And from the company's standpoint that means we approach him on the basis that this is an artist who should be heard."

Anger says that because Thompson is known primarily as a live performer, PolyGram will build its campaign around his fall U.S. tour.

"We will attempt to motivate a buying pattern from the tour us-

**'I don't think of things in a commercial way'**

ing alternative press, keying in on that AOR station in the individual market that plays Richard Thompson, and going after the college market both through college radio and newspapers," says Anger.

"We will be consistently supporting the tour with airplay and targeted time buys keyed in with retailers who are aware of the importance of the artist," adds the label executive. "They generate word-of-mouth themselves, and that is an essential factor with Richard Thompson."

For his part, Thompson says he sees supporting the record with marketing and promotion as a necessary part of the music-making process.

"In this country, particularly, a record has to be marketed, and

people have to be made aware that it's out," says Thompson. "And one of the ways you do that is to talk to people and create a general awareness."

"Besides, sometimes it's interesting to me to talk about what I've done. It helps to clarify what it is that you do in your own eyes."

Thompson says he realizes he is not an artist who will sell singles, noting he would be genuinely surprised if he had a hit single. "But I don't despair of getting radio play," he says. "If the album as a whole was successful I'd be less surprised. I think the record company knows what they've got with me, and they might even be more optimistic than I am."

Says Anger, "As awareness of Richard Thompson has increased, the audience has increased. It's an evolutionary building process. I think Richard is being recognized more and more for his talent, and that's a sign that we're doing a lot better."

### CYNDI REMAINS COOL

(Continued from page 22)

lot, and we went for a more arty approach."

The video, too, was a "team project," says Lauper, noting that she was involved in every aspect of the production. Music Motions, the leading U.S. distributor of theatrical music shorts, has released the "True Colors" videoclip to 1,000 movie theaters nationwide.

Lauper kicked off an international concert tour Sept. 9 with a series of sellout dates in Japan. From there, she hits Australia and Hawaii, before returning to the U.S. in October. The North American leg of the tour begins Oct. 24 in Troy, N.Y., and runs through the middle of February.

After that, says Wolff, there is nothing definite. "We've been having discussions about a motion picture," he says. "If it happens, it could start shooting in March. Right now, we're just in the advanced talk stages. It would entail a co-starring role in a comedy/adventure film."

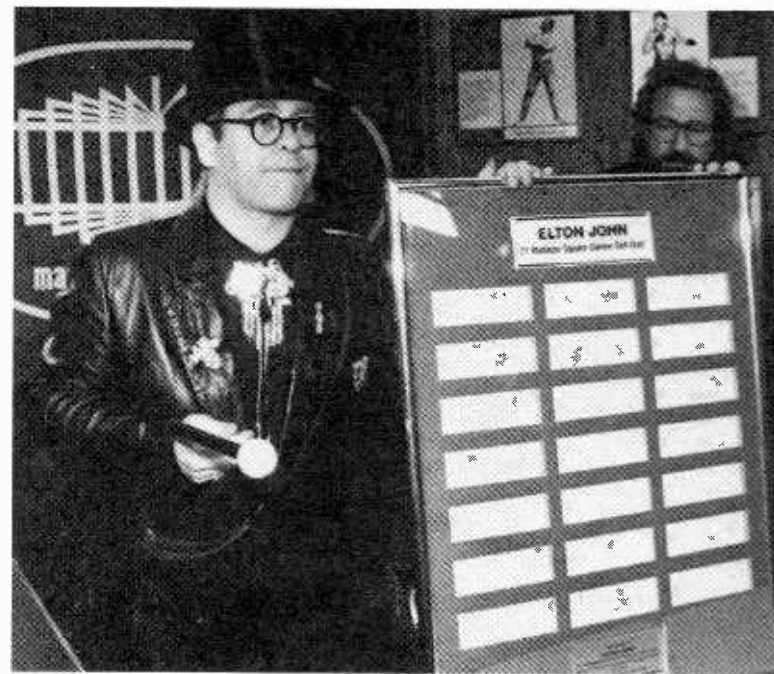
### Show Spotlights D.C.-Area Musical Diversity

## WAMA Awards Set For Oct. 20

BY BILL HOLLAND

WASHINGTON The second annual WAMMIES Awards show, sponsored by the Washington Area Music Assn., will be held Oct. 20 at the John F. Kennedy Center for the Performing Arts, where Hall of Fame Awards will be given to ex-Washingtonian Jimmy Dean and country radio pioneer Connie B. Gay.

The WAMMIE Awards were designed to raise the profile of the local music scene and to high-



**Record Breaker.** Backstage during his Sept. 11-14 engagement at New York's Madison Square Garden, Elton John was presented with an award for being the first contemporary artist to perform more than 20 times and attract more than 400,000 people to concerts at the venue. (Photo: Chuck Pulin)

## Talent in Action

**SIMPLY RED**  
Park West, Chicago  
Tickets: \$15

WHEN SIMPLY RED headlined here recently, the elements for a letdown were omnipresent. Riding the crest of a No. 1 summer single, the deliciously melancholy "Holding Back The Years," the group and its improbably soulful lead singer, Mick Hucknall, had been hyped from here to kingdom come. Park West was, appropriately, packed for the occasion, mostly by the type of concertgoers who never miss a Frankie Goes To Hollywood show.

Amazingly enough, though, given the previous track record of next-big-things, Simply Red put on an outstanding show. These nouveau-beat characters from Britain alternately beguiled and energized the crowd with their smooth-yet-gritty, jazzed-up soul, turning in a thoroughly professional set.

With red curls bobbing from under a black hat, Hucknall and his husky tenor commanded center stage. He was more than ably backed by the rest of the band:

bassist Tony Bowers, keyboardist Fritz McIntyre, drummer Chris Joyce, guitarist Sylvan Richardson, and trumpeter Tim Kellett. Simply Red's on-stage sound was boosted by backup singer Jannette Sewell and sax player Ian Kirkham.

Hucknall's bluesy self-portrait, "Sad Old Red" (from Simply Red's Elektra debut album, "Picture Book"), was particularly effective, as was the band's cover of the Valentine Brothers' funky indictment of Reaganomics, "Money's Too Tight (To Mention)." Another cover from "Picture Book," Talking Heads' "Heaven," was given an even more gospel-edged reading than on vinyl.

And then, of course, there was "Holding Back The Years," as achingly contemplative as one could wish. If this date was any indication of what's to come, Simply Red has a simply terrific future.

MOIRA McCORMICK

**ELTON JOHN**  
Saratoga Performing Arts Center  
Saratoga Springs, N.Y.  
Tickets: \$20, \$16, \$12

ELTON JOHN had a little difficulty hitting some of the high notes Aug. 30, when he drew 16,160 fans to SPAC. But the flamboyant pianist and still-compelling singer had no trouble keeping spirits up during a two-hour set.

While oldies like "Philadelphia Freedom," "Bennie And The Jets," and encores of "Your Song" and "Daniel" were wonderful, John seemed to work hardest on songs from the recent "Fire And Ice" album. He also gave a tantalizing glimpse of his upcoming Geffen set, "Leather Jackets." The one new tune was a beauty: a sultry, jet-set bossa nova with  
(Continued on next page)

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| ARTIST(S)  | Venue  | Date(s)     | Gross Ticket Price(s)                       | Attendance Capacity | Promoter  |
|--|--|-------------|---|---------------------|---|
| BILL COSBY   | Chicago Theatre<br>Chicago, Ill.                               | Sept. 19-21 | \$850,404<br>\$39.90/\$29.90/\$19.90/\$9.90 | 20,426<br>20,742    | Chicago Theatre Prods.<br>Shepardson                |
| NEIL DIAMOND   | Shoreline Amphitheater<br>Mountain View, Calif.                | Sept. 16-18 | \$818,390<br>\$22.50/\$16.50                | 41,963<br>45,000    | Bill Graham Presents                                |
| BOB SEGER & THE SILVER BULLET BAND<br>THE FABULOUS THUNDERBIRDS                                | Memorial Auditorium<br>Buffalo, N.Y.                           | Sept. 19-20 | \$456,414<br>\$16/\$14                      | 30,000<br>sellout   | Festival East Concerts                              |
| NEIL YOUNG & CRAZY HORSE   | Great Woods Center for the Performing Arts<br>Mansfield, Mass. | Sept. 20-21 | \$427,597<br>\$17.50/\$15/\$13.50           | 28,983<br>30,000    | New England Programming                             |
| AC/DC<br>LOUDNESS  | Centrum in Worcester<br>Worcester, Mass.                       | Sept. 17-18 | \$308,710<br>\$14.50/\$13.50                | 21,560<br>sellout   | Michael Strnar Presents                             |
| BOB SEGER & THE SILVER BULLET BAND<br>THE FABULOUS THUNDERBIRDS                                | Rupp Arena<br>Lexington, Ky.                                   | Sept. 17    | \$290,664<br>\$16                           | 18,774<br>sellout   | Sunshine Promotions                                 |
| RUN-D.M.C.<br>LL COOL J<br>BEASTIE BOYS<br>TIMEX SOCIAL CLUB<br>JUNKYARD BAND<br>DOUG E. FRESH | Capital Centre<br>Landover, Md.                                | Aug. 30     | \$271,348<br>\$16/\$14                      | 17,283<br>sellout   | G-Street Express<br>Stage Right Prods.              |
| BOB SEGER & THE SILVER BULLET BAND<br>THE FABULOUS THUNDERBIRDS                                | Kentucky Fair & Exposition Center<br>Louisville, Ky.           | Sept. 16    | \$256,048<br>\$16                           | 16,360<br>sellout   | Sunshine Promotions                                 |
| ELTON JOHN   | The Omni<br>Atlanta, Ga.                                       | Sept. 16    | \$252,858<br>\$17.50                        | 14,449<br>sellout   | Alex Cooley/Southern Promotions                     |
| NEIL YOUNG   | The Spectrum<br>Philadelphia, Pa.                              | Sept. 17    | \$244,151<br>\$17.50/\$15.50                | 14,464<br>sellout   | Gemini Concerts<br>Electric Factory Concerts        |
| JUDAS PRIEST<br>KROKUS   | Meadowlands Arena<br>East Rutherford, N.J.                     | Aug. 29     | \$223,436<br>\$15.50/\$14.50                | 15,886<br>sellout   | Monarch Entertainment Bureau<br>John Scher Presents |
| AC/DC<br>LOUDNESS  | Canadian National Exhibition Grandstand, Toronto, Ontario      | Sept. 12    | \$210,120<br>(\$262,650 Canadian)<br>\$19   | 14,008<br>14,500    | Concert Prods. International                        |
| NEIL DIAMOND   | Lawlor Events Center<br>Univ. of Nevada at Reno<br>Reno, Nev.  | Sept. 20    | \$209,568<br>\$17.50/\$15                   | 12,213<br>sellout   | Bill Graham Presents                                |
| AC/DC<br>LOUDNESS  | The Spectrum<br>Philadelphia, Pa.                              | Sept. 15    | \$182,968<br>\$14.50/\$12.50                | 13,582<br>14,737    | Gemini Concerts<br>Electric Factory Concerts        |
| JULIO IGLESIAS<br>ROSANNE BARR   | Capital Centre<br>Landover, Md.                                | Sept. 7     | \$179,729<br>\$18.50/\$16.50                | 9,731<br>14,500     | Cellar Door Prods.                                  |
| AC/DC<br>LOUDNESS  | Providence Civic Center<br>Providence, R.I.                    | Sept. 19    | \$177,115<br>\$14.50/\$13.50                | 12,444<br>sellout   | Frank J. Russo                                      |
| OZZY OSBOURNE<br>QUEENSRYPHE   | Nassau Veterans Memorial<br>Uniondale, N.Y.                    | Sept. 21    | \$176,860<br>\$16.50/\$14.50                | 11,400<br>12,500    | Larry Vaughan Presents<br>Ron Delsener Enterprises  |
| ELTON JOHN   | Tallahassee-Leon County Civic Center<br>Tallahassee, Fla.      | Sept. 20    | \$175,395<br>\$16.50                        | 10,768<br>sellout   | Fantasma Prods.                                     |
| WHITNEY HOUSTON<br>SYLVIA TRAYMORE   | San Diego Sports Arena<br>San Diego, Calif.                    | Sept. 18    | \$172,092<br>\$25/\$18.50                   | 9,051<br>sellout    | Pacificconcerts                                     |
| OZZY OSBOURNE<br>QUEENSRYPHE   | Providence Civic Center<br>Providence, R.I.                    | Sept. 16    | \$164,464<br>\$14.50/\$13.50                | 12,163<br>13,000    | Frank J. Russo                                      |
| ALABAMA<br>CHARLIE DANIELS<br>BELLAMY BROTHERS   | The Spectrum<br>Philadelphia, Pa.                              | Sept. 12    | \$162,788<br>\$15.50/\$14.50                | 10,990<br>sellout   | Gemini Concerts<br>Electric Factory Concerts        |
| ALABAMA  | York Interstate Fair<br>York, Pa.                              | Sept. 11    | \$160,271<br>\$18/\$15/\$12                 | 10,500<br>sellout   | in-house  |
| 38 SPECIAL<br>BON JOVI   | Greensboro Coliseum Complex<br>Greensboro, N.C.                | Sept. 21    | \$142,950<br>\$15                           | 9,530<br>12,000     | Beach Club Promotions                               |
| AC/DC<br>LOUDNESS  | Cumberland County Civic Center<br>Portland, Maine              | Sept. 16    | \$137,750<br>\$14.50                        | 9,500<br>sellout    | Frank J. Russo                                      |
| BOB SEGER & THE SILVER BULLET BAND<br>JOHN EDDIE   | Centennial Hall<br>Toledo, Ohio                                | Sept. 14    | \$134,760<br>\$15                           | 9,133<br>sellout    | Belkin Prods.                                       |
| JOURNEY<br>THE OUTFIELD  | Boise State Univ. Pavilion<br>Boise, Idaho                     | Sept. 16    | \$130,099<br>\$15                           | 8,688<br>sellout    | Beaver Prods.                                       |
| SANDI PATTI<br>FIRST CALL  | Met Center<br>Bloomington, Minn.                               | Sept. 18    | \$128,847<br>\$11.50/\$10.50/\$9.50         | 11,833<br>sellout   | Terry Garland                                       |
| 38 SPECIAL<br>BON JOVI   | The Spectrum<br>Philadelphia, Pa.                              | Sept. 19    | \$126,616<br>\$14.50/\$12.50                | 9,349<br>12,742     | Gemini Concerts<br>Electric Factory Concerts        |
| THE MONKEES<br>THE GRASS ROOTS<br>GARY PUCKETT & THE UNION GAP<br>HERMAN'S HERMITS             | Dane County Expo Center & Coliseum<br>Madison, Wis.            | Sept. 17    | \$100,184<br>\$14                           | 7,156<br>8,658      | Belkin Prods.                                       |
| WHITNEY HOUSTON<br>SYLVIA TRAYMORE   | Fresno Convention Center<br>Fresno, Calif.                     | Sept. 16    | \$99,715<br>\$17.50                         | 5,908<br>sellout    | Pacificconcerts                                     |
| WILLIE NELSON & FAMILY   | York Interstate Fair<br>York, Pa.                              | Sept. 13    | \$96,439<br>\$15/\$12/\$10                  | 7,438<br>10,500     | in-house  |
| NEIL YOUNG & CRAZY HORSE   | Rochester Community War Memorial<br>Rochester, N.Y.            | Sept. 15    | \$94,432<br>\$14.50/\$12.50                 | 7,070<br>9,377      | Monarch Entertainment Bureau<br>John Scher Presents |
| 38 SPECIAL<br>BON JOVI   | Broome County Veterans Memorial Arena<br>Binghamton, N.Y.      | Sept. 9     | \$92,499<br>\$14.50/\$13.50                 | 6,936<br>7,200      | Monarch Entertainment Bureau<br>John Scher Presents |
| THE STATLERS   | York Interstate Fair<br>York, Pa.                              | Sept. 7     | \$90,242<br>\$15/\$12/\$10                  | 6,917<br>10,500     | in-house  |
| ALABAMA<br>CHARLIE DANIELS BAND  | Stabler Arena<br>Lehigh Univ.<br>Bethlehem, Pa.                | Sept. 21    | \$88,458<br>\$15.50                         | 5,680<br>6,500      | Keith Fowler Promotrons                             |
| PETER, PAUL & MARY   | Concord Pavilion<br>Concord, Calif.                            | Sept. 21    | \$84,772<br>\$16.50/\$14.50                 | 5,463<br>8,475      | in-house  |
| 38 SPECIAL<br>BON JOVI   | Glens Falls Civic Center<br>Glens Falls, N.Y.                  | Sept. 14    | \$81,978<br>\$14.50                         | 5,787<br>7,200      | Monarch Entertainment Bureau<br>John Scher Presents |
| HANK WILLIAMS JR.<br>KRIS KRISTOFFERSON  | Concord Pavilion<br>Concord, Calif.                            | Sept. 19    | \$76,637<br>\$16.50/\$14.50                 | 4,913<br>8,475      | in-house  |
| ANNE MURRAY  | Concord Pavilion<br>Concord, Calif.                            | Sept. 20    | \$76,163<br>\$18.50/\$14.50                 | 4,473<br>8,475      | in-house  |
| NEIL YOUNG & CRAZY HORSE   | Stabler Arena<br>Lehigh Univ.<br>Bethlehem, Pa.                | Sept. 18    | \$73,981<br>\$15.50                         | 4,624<br>6,500      | Electric Factory Concerts                           |

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## TALENT IN ACTION

(Continued from preceding page)

modern jazz voicings titled "Paris."

But whether he was playing old, new, borrowed, or blue tunes, John seemingly could do no wrong as far as the audience was concerned.

"Rocket Man" soared, as John allowed three fine backup singers to lift his voice up. "Blue Eyes" segued easily into "I Guess That's Why They Call It The Blues." And on his personal creed, "I'm Still Standing," John brought the whole crowd to its feet.

The sound was exceptional, and the stage set spectacular. John limited his costume changes to three—at one point, he donned a tri-cornered headdress that evoked an aloe vera plant—and sported only one pair of glasses, but the spectacle never lagged.

CARLO WOLFF

**JOHN EDDIE**  
The Ritz, New York  
Tickets: \$14.50

**BIG COUNTRY**  
Hollywood Palladium  
Los Angeles, Calif.  
Tickets: \$15

**FLYING INTO HIGH** gear with "Dream House," the lead track of his self-titled Columbia debut album, John Eddie wasted no time at this Aug. 26 show attempting to establish himself as a full-fledged rocker. But the abandon with which he threw himself into the set—coupled with overpowering stage amplification—may have been reckless.

Eddie and his band were occasionally off-key, and when the hyperactive pace finally did slow



**Mohawk in Manhattan.** Jean Beauvoir strums during his recent opening date for the Eurythmics at New York's Pier 84. Beauvoir is playing live dates to support his Columbia debut album, "Drums Along The Mohawk." (Photo: Chuck Pulin)

down for the back-to-back ballads "Please Jodi" and "Stranded," the front man couldn't quite hit the high notes. Still, this part of the show was the musical high point, thanks to the band's beautifully subdued backing—including Jeff Levine's baroque keyboard transition—and the beauty of the songs themselves.

From there, it was full speed ahead, with brief stops for a slow version of the Jackson 5's "I Want You Back" and a misplaced verse of "Benny & The Jets" inserted into his own "Pretty Little Rebel."

The bottom line is that Eddie must learn the necessity of pacing his performances for his potential to be realized. The talent is there.

JIM BESSMAN

**WHEN BIG COUNTRY** last toured the U.S. two years ago, it was in the wake of scathing criticism of the group's second Mercury album, "Steeltown." Response to the band's latest album, "The Seer," has been far more positive, and this recent show saw Big Country behaving like a band already at the top rather than one climbing back up.

The group began its set confidently and for more than two hours kept hold of a crowd that only knew the biggest hits. Stuart Adamson delivered cutting vocals while the band's distinctive blend of bagpipe-sounding guitars and a tough, rock-steady rhythm section worked perfectly.

Somewhere along the way, Adamson has learned how to manipulate an audience without appearing to work at it. He had no trouble encouraging the near-capacity audience to sing along during songs like "Big Country," "Chance," and the recent single "Look Away." When fans didn't know the words—and many didn't—they cheered anyway.

Big Country proved it had a few new tricks up its sleeves with the material from "The Seer." Live, "The Teacher" was transformed from a typical, anthemic, Scottish-sounding Big Country tune into a mélange of psychedelic/metal/folk guitars.

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# Anticrack Record Out On Motown 'Applejack' Has Street Appeal

BY NELSON GEORGE

NEW YORK Several independent labels have put out anticrack records, but General Kane's "Crack Killed Applejack" on Motown is the first anticrack record on a major label and the first real "street" record from the company since some of Rick James' stronger singles.

Mitch McDowell, leader and songwriter of the seven-member band, says the record was done out of social obligation. "This thing has gone crazy," he says. "Kids are using this stuff. What better way to reach them than to speak their musical language? If they listen to the record, they're bound to get something from it." The song focuses on "Applejack," a high-school basketball

star who becomes addicted to crack, shames his family, ruins a brilliant future, and finally meets his death. It is a grim song, delivered in a stark, no-nonsense rap accompanied by a funky beat.

**'It's a record that makes a social statement'**

McDowell says inspiration for "Applejack" came from the tragic cocaine-induced death of college basketball star Len Bias. However, according to Motown a&r director Steve Buckley, the song itself has existed in various versions for about four years and is what really put General Kane in motion. The band had been in limbo at Motown for two years. Before Motown, the group—with a few different members—had released two albums on the CBS-distributed Tabu label.

"He first played it for me when I was at Capitol; back then it was called 'Death Lives in the Rock

House,'" says Buckley. "I felt it needed something different. For one thing, I told him that on the East Coast, 'rock house' wasn't a well-used term, that they called it crack. He kept playing with the song over the years. When I heard the 'Applejack' version, I played it for [Motown vice president of a&r] Russ Regan, whose excitement for the track is what helped push it through."

In the meantime, "Return of the Gar," the group's first Motown album, co-produced by McDowell and Curtis Nolen, was released this month. "It's hard-core r&b," says McDowell. "I'm tired of black people denying r&b. White rock acts are making better black music than our own people; a lot of the black crossover stuff is sickening. When will we understand that white folks are just like us; they buy what they like. You don't have to temper it."

As for special promotion regarding "Applejack," Curtis Shaw, the group's manager, says, "Motown is doing what it does best, solid promotion with an emphasis to airplay."

Buckley says, "The only problem (Continued on page 33)



**Camp Followers.** Anthony Malloy, leader of Anthony & the Camp, recently enjoyed a No. 1 dance single with "What I Like." Not long ago, he finished the followup release, "No More Lovers." Seen at the session are, from left to right, Jocelyn Brown, Malloy, Patti Austin, and producer John "Jellybean" Benitez. Anthony & the Camp record for Benitez's Jellybean label, distributed by Warner Bros.

## THE RHYTHM & BLUES

by Nelson George



THERE ARE MANY in the antiapartheid movement who have never forgiven Ray Charles for performing in South Africa and then not apologizing for it. In August, Charles was booked into Los Angeles' Beverly Theater, and, in response, an antiapartheid group, Unity in Action, called for a boycott of his show.

Before his appearance, Charles wrote a letter to Ron Wilkins of Unity in Action detailing his feelings about South Africa and apartheid. It is well worth reading:

"Over three decades ago I expressed to my business manager, Joe Adams, and to anyone else who would listen my total disdain of the South African racial policy and my burning desire to do something to help expedite the elimination of this policy. In those years the subject of South Africa and its racial policies was not a popular subject with most people, in particular, American blacks. However, I did not lose my desire to offer my help to the blacks of South Africa who could not help themselves. I am sorry, Mr. Wilkins, I cannot apologize for having performed in South Africa and having had thousands of black people, with tears in their eyes, express their thanks to me for doing so.

"In the late '70s, this office received a number of requests from several of the new black nations of South Africa for me and my orchestra, along with the Raelettes, to perform in their countries. These requests were answered in 1980, when I made numerous appearances for these black nations. This tour represented the first totally integrated audiences in such major cities as Johannesburg and Capetown. I did not play for the huge fees that most artists receive for performing in Sun City, the gambling resort, even though I was approached to do the same. I chose to play before totally black or integrated audiences with a fully integrated show. At that time the orchestra consisted of one Asian, two Latins, eight Caucasians, and six blacks, all appearing on stage, traveling on buses, and staying in hotels together, along with five female vocalists at every venue... an unheard-of feat in South Africa... one that could have brought forth severe repercussions to all concerned. The orchestra today still consists of an integrated group of musicians.

"If I were to apologize for my tour of South Africa

and my attempt to help my fellow men of color, then I would have to apologize for the shows I gave in support of Dr. Martin Luther King in the fight against bigotry in the '50s here in the U.S. Incidentally, during those years Dr. King's efforts were not very popular, and few performers gave of their time and/or talent. I would have to apologize for assisting black doctors in the early '60s who were trying to raise funds to do research on a little-known disease which primarily attacks the darker races of the world—sickle cell anemia. I was the first honorary chairman of the worldwide organization.

"Further, I will not apologize for my participation, along with approximately 40 top recording stars, in the Quincy Jones production 'We Are the World.' I'm sure you are aware that

all royalties from the same have gone to the aid of the starving people of Ethiopia. Simply stated, I will NOT apologize for lending my efforts to fight bigotry, whether it's in South Africa, the United States of America, or any other place on the face of this good earth."

**SHORT STUFF:** Freddie Jackson's upcoming Capitol album, "Just Like The First Time," sounds as strong as his platinum debut. The first single, "Tasty Love," is good, but the other three songs produced by Paul Laurence may just be stronger. Rufus Thomas' daughter Vaneese wrote and produced one song, "Still Waiting," after placing two tunes on Melba Moore's current album. Gene McFadden produced two songs, and Howard King, the session drummer, displays some impressive chops as a writer-producer on the title cut. While this album was being mastered at New York's Sterling Sound, Luther Vandross was also there mastering his Epic album. It'll be interesting to see how these two crooners do in the marketplace at the same time. Vandross has one advantage. His "Give Me The Reason," an already-established hit, will be contained on his album. Vandross toured much of this year, and Jackson hits the road again in late October.

Marlon Jackson has signed as a solo act with Capitol Records. An album is due in spring 1987. This summer he hosted a 24-hour world hunger telethon in Ja-

(Continued on page 33)

### Ray Charles speaks out on South Africa and apartheid

## Havens Wraps Project

NEW YORK Richie Havens, whose idiosyncratic interpretations of Beatles and Bob Dylan songs helped make his reputation on the '60s folk scene, has just recorded an 18-song digital album of music by these major artists.

Among the songs Havens recorded for this album are "Lay, Lady, Lay," "Eleanor Rigby," "The Times They Are A-Changin'," "My Sweet Lord," "Imagine," and

"Just Like A Woman." Havens has recorded some of the songs on previous albums, but all the songs on this album feature updated arrangements by Michael Raye.

Compact disk rights have been sold to Rykodisc. Producer Doug Yeager is negotiating to sell record and videocassette rights to the project. Havens is in London appearing with Bob Dylan in the film "Hearts of Fire."

FOR WEEK ENDING OCTOBER 4, 1986

## Billboard HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

|                                     |                       | 96 REPORTERS | NEW ADDS | TOTAL ON |
|-------------------------------------|-----------------------|--------------|----------|----------|
| LIONEL RICHIE                       | LOVE WILL CONQUER ALL | MOTOWN       | 45       | 49       |
| COMMODORES                          | GOIN' TO THE BANK     | POLYDOR      | 43       | 43       |
| LEVERT                              | LET'S GO OUT TONIGHT  | ATLANTIC     | 27       | 27       |
| JESSE JOHNSON (FEATURING SLY STONE) | CRAZAY                | A&M          | 23       | 68       |
| JAMES BROWN                         | GRAVITY               | SCOTTI BROS  | 22       | 34       |

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

### RETAIL BREAKOUTS

|                  |                        | 128 REPORTERS | NUMBER REPORTING |
|------------------|------------------------|---------------|------------------|
| JEAN CARNE       | FLAME OF LOVE          | OMNI          | 22               |
| THE HUMAN LEAGUE | HUMAN                  | A&M           | 21               |
| STACY LATTISAW   | NAIL IT TO THE WALL    | MOTOWN        | 17               |
| MILLIE JACKSON   | HOT! WILD! CRAZY LOVE! | JIVE          | 17               |
| GENERAL KANE     | CRACK KILLED APPLEJACK | GORDY         | 15               |

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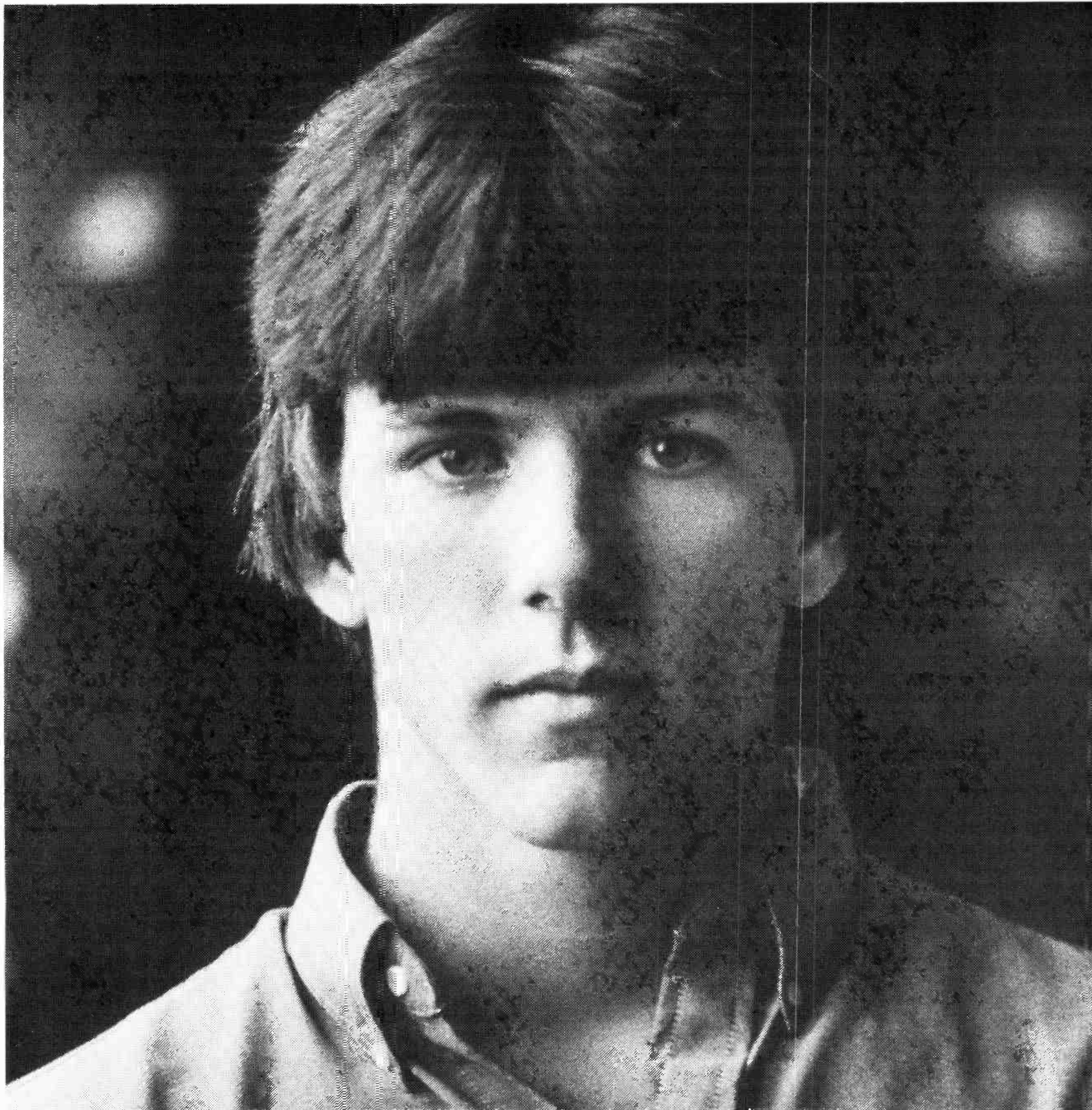
# TOP BLACK ALBUMS™

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| THIS WEEK   | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE                                |
|-------------|-----------|------------|---------------|--|--------------------------------------|
| ★★ NO. 1 ★★ |           |            |               |  |                                      |
| 1           | 2         | 1          | 26            | ANITA BAKER ● ELEKTRA 60444 (8.98) (CD)                        | RAPTURE                              |
| 2           | 1         | 2          | 17            | RUN-D.M.C. ▲ <sup>2</sup> PROFILE 1217 (8.98) (CD)             | RAISING HELL                         |
| 3           | 4         | 6          | 4             | LIONEL RICHIE MOTOWN 6158 ML (9.98) (CD)                       | DANCING ON THE CEILING               |
| 4           | 3         | 3          | 20            | BILLY OCEAN ▲ JIVE JLB-8409/ARISTA (8.98) (CD)                 | LOVE ZONE                            |
| 5           | 5         | 4          | 20            | WHODINI ● JIVE JLB-8407/ARISTA (8.98)                          | BACK IN BLACK                        |
| 6           | 6         | 5          | 32            | JANET JACKSON ▲ <sup>2</sup> A&M SP-5106 (8.98) (CD)           | CONTROL                              |
| 7           | 7         | 9          | 9             | ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA                  | JUICE                                |
| 8           | 21        | —          | 2             | CAMEO ATLANTA ARTISTS 830-265-1/POLYGRAM (8.98)                | WORD UP                              |
| 9           | 11        | 12         | 7             | LEVERT ATLANTIC 81669-1 (8.98)                                 | BLOODLINE                            |
| 10          | 8         | 7          | 14            | JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)                      | EMOTIONAL                            |
| 11          | 9         | 8          | 20            | PATTI LABELLE ▲ MCA 5737 (8.98) (CD)                           | WINNER IN YOU                        |
| 12          | 10        | 10         | 10            | SHIRLEY JONES P.I.R. ST-53031/MANHATTAN (8.98)                 | ALWAYS IN THE MOOD                   |
| 13          | 13        | 18         | 11            | THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98)                    | TO BE CONTINUED                      |
| 14          | 14        | 14         | 10            | UTFO SELECT SEL 21616 (8.98)                                   | SKEEZER PLEEZER                      |
| 15          | 15        | 16         | 4             | KENNY G. ARISTA ALB-8427 (8.98)                                | DUOTONES                             |
| 16          | 12        | 11         | 10            | JEAN CARNE OMNI 90492/ATLANTIC (8.98)                          | CLOSER THAN CLOSE                    |
| 17          | 16        | 20         | 43            | LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA FC 40135 (CD)    | LISA LISA & CULT JAM WITH FULL FORCE |
| 18          | 18        | 17         | 18            | MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)                | HEADLINES                            |
| 19          | 38        | —          | 2             | ASHFORD & SIMPSON CAPITOL ST 12469 (9.98)                      | REAL LOVE                            |
| 20          | 23        | 24         | 4             | GWEN GUTHRIE MERCURY 829-532/POLYGRAM (9.98)                   | GOOD TO GO LOVER                     |
| 21          | 17        | 13         | 17            | EL DEBARGE ● GORDY 6181GL/MOTOWN (8.98) (CD)                   | EL DEBARGE                           |
| 22          | 22        | 19         | 8             | FULL FORCE COLUMBIA BFC 40395                                  | FULL FORCE GET BUSY ONE TIME         |
| 23          | 19        | 21         | 79            | WHITNEY HOUSTON ▲ <sup>6</sup> ARISTA ALB-8212 (8.98) (CD)     | WHITNEY HOUSTON                      |
| 24          | 48        | —          | 2             | MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98)       | LIVE IN LOS ANGELES                  |
| 25          | 31        | 51         | 3             | GEORGE BENSON WARNER BROS. WB 1-2547 (8.98)                    | WHILE THE CITY SLEEPS ...            |
| 26          | 33        | 50         | 3             | FIVE STAR RCA AFL-19501 (8.98)                                 | SILK & STEEL                         |
| 27          | 32        | 40         | 3             | HOWARD HEWETT ELEKTRA 60487-1 (8.98)                           | I COMMIT TO LOVE                     |
| 28          | 28        | 28         | 6             | MELBA MOORE CAPITOL ST 12471 (9.98)                            | A LOT OF LOVE                        |
| 29          | 26        | 23         | 14            | BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8.98) (CD)         | DOUBLE VISION                        |
| 30          | 20        | 15         | 34            | MELI'SA MORGAN CAPITOL ST-12434 (8.98)                         | DO ME BABY                           |
| 31          | 24        | 25         | 11            | PIECES OF A DREAM MANHATTAN ST-53023/EMI-AMERICA (8.98)        | JOYRIDE                              |
| 32          | 27        | 27         | 6             | L.A. DREAM TEAM MCA 5779 (8.98)                                | KINGS OF THE WEST COAST              |
| 33          | 39        | 41         | 4             | PHYLLIS HYMAN P.I.R. ST 53029/MANHATTAN (9.98)                 | LIVING ALL ALONE                     |
| 34          | 34        | 34         | 16            | 52ND STREET MCA 5738 (8.98)                                    | CHILDREN OF THE NIGHT                |
| 35          | 36        | 26         | 67            | RENE & ANGELA ● MERCURY 824607-1M1/POLYGRAM (8.98) (CD)        | STREET CALLED DESIRE                 |
| 36          | 25        | 22         | 21            | THE S.O.S. BAND TABU FZ 40279/EPIC (8.98) (CD)                 | SANDS OF TIME                        |
| 37          | 45        | 53         | 3             | JAMES INGRAM QWEST 1-25424/WARNER BROS. (8.98)                 | NEVER FELT SO GOOD                   |
| 38          | 37        | 31         | 6             | CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)                      | DESTINY                              |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*        | TITLE                    |
|-----------|-----------|------------|---------------|---|--------------------------|
| 39        | 42        | 45         | 14            | JERMAINE STEWART 10/ARISTA ALB-8395/ARISTA (8.98)                     | FRANTIC ROMANTIC         |
| 40        | 29        | 29         | 10            | BOOGIE BOYS CAPITOL 12488 (8.98)                                      | SURVIVAL OF THE FRESHEST |
| 41        | 35        | 35         | 13            | CLARENCE CARTER ICHIBAN 1003 (8.98)                                   | DR. C.C.                 |
| 42        | 30        | 30         | 24            | PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD) | PARADE                   |
| 43        | 40        | 36         | 41            | L.L. COOL J ● COLUMBIA BFC 42039 (CD)                                 | RADIO                    |
| 44        | 41        | 37         | 6             | THE DAZZ BAND GEFEN GHS 24110/WARNER BROS. (8.98)                     | WILD AND FREE            |
| 45        | 53        | 61         | 3             | GLENN JONES RCA AFL-15807 (8.98)                                      | TAKE IT FROM ME          |
| 46        | 49        | 52         | 5             | STEVE WINWOOD ISLAND 25448/WARNER BROS. (8.98) (CD)                   | BACK IN THE HIGHLIFE     |
| 47        | 56        | 67         | 3             | MADONNA ▲ <sup>2</sup> SIRE 1-25442/WARNER BROS. (8.98) (CD)          | TRUE BLUE                |
| 48        | 47        | 38         | 20            | THE FAT BOYS SUTRA SUS 1017 (8.98)                                    | BIG AND BEAUTIFUL        |
| 49        | 46        | 33         | 17            | THE CONTROLLERS MCA 5681 (8.98)                                       | STAY                     |
| 50        | 52        | 39         | 11            | CON FUNK SHUN MERCURY 826 963-1/POLYGRAM (8.98)                       | BURNIN' LOVE             |
| 51        | 43        | 42         | 18            | NU SHOOZ ATLANTIC 81647 (8.98) (CD)                                   | POOLSIDE                 |
| 52        | 44        | 32         | 46            | THE JETS MCA 5667 (8.98) (CD)   | THE JETS                 |
| 53        | 54        | 44         | 21            | WILLIAM BELL WILBE WIL 3001 (8.98)                                    | PASSION                  |
| 54        | 57        | 43         | 45            | NEW EDITION ▲ MCA 5679 (8.98) (CD)                                    | ALL FOR LOVE             |
| 55        | 67        | —          | 2             | KRYSTOL EPIC BFE 40326  | PASSION FROM A WOMAN     |
| 56        | NEW ▶     | —          | 1             | GREGORY ABBOTT COLUMBIA BFC 40437                                     | SHAKE YOU DOWN           |
| 57        | 65        | —          | 2             | R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)                       | HOLD ON                  |
| 58        | 60        | 60         | 4             | CARL ANDERSON EPIC 40410  | CARL ANDERSON            |
| 59        | 50        | 54         | 14            | MTUME EPIC FE 40292   | THEATER OF THE MIND      |
| 60        | 64        | —          | 2             | GEORGE DUKE ELEKTRA 960480-1 (8.98)                                   | GEORGE DUKE              |
| 61        | 58        | 47         | 6             | SOUNDTRACK MCA 6169 (9.98)  | RUNNING SCARED           |
| 62        | 66        | —          | 2             | DENIECE WILLIAMS COLUMBIA FC 40084                                    | HOT ON THE TRAIL         |
| 63        | 59        | 62         | 24            | CA\$HFLOW ATLANTA ARTISTS 826028-1M1/POLYGRAM (8.98)                  | CA\$HFLOW                |
| 64        | 51        | 48         | 20            | SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)                                | PICTURE BOOK             |
| 65        | 62        | 65         | 36            | FORCE M.D.'S WARNER BROS./TOMMY BOY TB 1010/WARNER BROS. (8.98)       | CHILLIN'                 |
| 66        | 71        | 56         | 51            | STEVIE WONDER ▲ <sup>2</sup> TAMLA 6134TL/MOTOWN (9.98) (CD)          | IN SQUARE CIRCLE         |
| 67        | 70        | 55         | 38            | STEPHANIE MILLS MCA 5669 (8.98) (CD)                                  | STEPHANIE MILLS          |
| 68        | 61        | 46         | 43            | SADE ▲ <sup>2</sup> PORTRAIT FR 40263/EPIC (CD)                       | PROMISE                  |
| 69        | 63        | 63         | 4             | EARL KLUGH WARNER BROS. 25478 (8.98)                                  | LIFE STORIES             |
| 70        | 68        | 70         | 79            | LUTHER VANDROSS ▲ EPIC FE 39882 (CD)                                  | THE NIGHT I FELL IN LOVE |
| 71        | 55        | 49         | 16            | RICK JAMES GORDY 6185GL/MOTOWN (8.98)                                 | THE FLAG                 |
| 72        | 69        | 57         | 14            | GAVIN CHRISTOPHER MANHATTAN ST-53024 (8.98)                           | ONE STEP CLOSER          |
| 73        | 72        | 59         | 8             | SOUNDTRACK ● EPIC SE 40398 (8.98) (CD)                                | RUTHLESS PEOPLE          |
| 74        | 74        | 58         | 15            | SKYY CAPITOL ST-12448 (8.98)  | FROM THE LEFT SIDE       |
| 75        | 75        | 66         | 73            | ATLANTIC STARR ● A&M SP-5019 (8.98) (CD)                              | AS THE BAND TURNS        |

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



# I wanted to be like my dad, "Order me a dry martini."

*"I was twelve when I started drinking. I drank because I wanted to look cool, I wanted to look older."*

*It's not easy to say no when your friends, your parents and everyone else around you is pressuring you to drink. But alcohol is a drug. And you can get hooked on it.*

*It's a fact. The younger you start, the more addictive it is and the more damage it can do.*

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*To find out more, contact the National Council on Alcoholism in your area. Or write NCA, 12 West 21st Street, New York, New York 10010.*

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And say yes to your life.**

# HOT DANCE/DISCO™

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| THIS WEEK        | LAST WEEK   | 2 WKS. AGO | WKS. ON CHART | TITLE<br>Compiled from a national sample of dance club playlists.<br>LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST                               |
|------------------|---|------------|---------------|--|--------------------------------------|
| 1                | 1   | 1          | 7             | <b>★★ NO. 1 ★★</b><br><b>WHEN I THINK OF YOU (REMIX)</b><br>A&M SP-12193<br>3 weeks at No. One         | ◆ JANET JACKSON                      |
| 2                | 3   | 4          | 8             | <b>GOTTA SEE YOU TONIGHT</b> RCA PW-14405  | BARBARA ROY                          |
| 3                | 4   | 3          | 8             | <b>SUMMER OF LOVE (REMIX)</b> WARNER BROS. 0-20509   | THE B-52'S                           |
| 4                | 5   | 8          | 7             | <b>FOR TONIGHT</b> ATLANTIC 0-86789  | NANCY MARTINEZ                       |
| 5                | 2   | 2          | 11            | <b>DOWN AND COUNTING</b> EPIC 49-05926   | CLAUDJA BARRY                        |
| 6                | 8   | 13         | 7             | <b>SAMPLE THAT!</b> GEFEN 0-20510/WARNER BROS.   | BANG ORCHESTRA!                      |
| 7                | 6   | 9          | 7             | <b>MISSIONARY MAN (REMIX)</b> RCA PD-14409   | ◆ EURYTHMICS                         |
| 8                | 10  | 14         | 6             | <b>LOVE IN THE SHADOWS (REMIX)</b> A&M SP-12187  | ◆ E.G. DAILY                         |
| 9                | 9   | 15         | 7             | <b>CELEBRATE</b> POW WOW PW 412  | SUBJECT                              |
| 10               | 7   | 10         | 8             | <b>CAN'T GIVE HER UP (REMIX)</b> WARNER BROS. 0-20473  | SKIPWORTH & TURNER                   |
| 11               | 18  | 26         | 4             | <b>THE RAIN (REMIX)</b> DEF JAM 44-05930/COLUMBIA  | ◆ ORAN "JUICE" JONES                 |
| 12               | 12  | 21         | 5             | <b>LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION</b><br>EMI-AMERICA V-19218                          | ◆ PET SHOP BOYS                      |
| 13               | 20  | 38         | 3             | <b>SUMMERTIME, SUMMERTIME</b> SLEEPING BAG SLX-22  | NOCERA                               |
| 14               | 11  | 16         | 7             | <b>HOW MANY HEARTS</b> SEA BRIGHT PAL-7109/PROFILE   | EVELYN THOMAS                        |
| 15               | 19  | 36         | 3             | <b>NAIL IT TO THE WALL (REMIX)</b> MOTOWN 4563MG   | STACY LATTISAW                       |
| 16               | 16  | 19         | 6             | <b>YOU ARE EVERYTHING</b> COLUMBIA 44-05941  | JAMES (D TRAIN) WILLIAMS             |
| 17               | 14  | 17         | 7             | <b>PARANOIMIA (REMIX)</b><br>CHINA/CHRYSALIS 4V9-43017/CHRYSALIS                                       | ◆ THE ART OF NOISE WITH MAX HEADROOM |
| 18               | 25  | 32         | 3             | <b>REACTION (REMIX)</b> COLUMBIA 44-05927  | REBBIE JACKSON                       |
| 19               | 28  | 37         | 6             | <b>CAN'T WAIT ANOTHER MINUTE</b> RCA PW-14422  | FIVE STAR                            |
| 20               | 24  | 23         | 7             | <b>DIAMOND GIRL</b> ATLANTIC 0-86778   | NICE & WILD                          |
| 21               | 22  | 33         | 5             | <b>CAN'T LIVE WITHOUT YOUR LOVE</b> ATLANTIC 0-86791   | SUZY                                 |
| 22               | 30  | 40         | 4             | <b>WORD UP</b> ATLANTA ARTISTS 884 933-1/POLYGRAM  | ◆ CAMEO                              |
| 23               | 23  | 30         | 4             | <b>100% PURE PAIN (REMIX)</b> MERCURY 884 886-1/POLYGRAM   | ◆ O'CHI BROWN                        |
| 24               | 36  | —          | 2             | <b>ONE STEP (REMIX)</b> MERCURY 884 990-1/POLYGRAM   | K.T.P.                               |
| 25               | 39  | —          | 2             | <b>TYPICAL MALE (REMIX)</b> CAPITOL V-15249  | ◆ TINA TURNER                        |
| 26               | 21  | 24         | 5             | <b>ANOTHERLOVER.../GIRLS &amp; BOYS</b><br>PAISLEY PARK 0-20516/WARNER BROS.                           | ◆ PRINCE & THE REVOLUTION            |
| 27               | 31  | 35         | 4             | <b>MARCIA BAILA</b> SIRE 0-20448/WARNER BROS.  | ◆ RITA MITSOUKO                      |
| 28               | 42  | —          | 2             | <b>JODY/DANCE FLOOR</b> ARISTA AD1-9476  | JERMAINE STEWART                     |
| 29               | 17  | 11         | 8             | <b>SOWETO (REMIX)</b> A&M SP-12190   | JEFFREY OSBORNE                      |
| 30               | 29  | 29         | 5             | <b>RUTHLESS PEOPLE</b> EPIC 49-05931   | MICK JAGGER                          |
| 31               | 27  | 28         | 6             | <b>SPIRIT IN THE SKY</b> I.R.S. 23653/MCA  | ◆ DOCTOR AND THE MEDICS              |
| 32               | 44  | —          | 2             | <b>SUCH A FEELING</b> ATLANTIC 0-86781   | YOUNG & CO.                          |
| 33               | 35  | —          | 2             | <b>SING OUR OWN SONG</b> A&M SP-12194  | ◆ UB40                               |
| 34               | 15  | 6          | 11            | <b>TWO OF HEARTS</b> ATLANTIC 0-86797  | ◆ STACEY Q                           |
| 35               | <b>NEW ▶</b>  | 1          | 1             | <b>HUMAN</b> A&M SP-12197  | ◆ THE HUMAN LEAGUE                   |
| 36               | <b>NEW ▶</b>  | 1          | 1             | <b>DON'T LEAVE ME THIS WAY</b> MCA 23665   | THE COMMUNARDS                       |
| 37               | 37  | —          | 2             | <b>KINDNESS FOR WEAKNESS</b> SUPERTRONICS RY-015   | THE CUT                              |
| 38               | 13  | 7          | 10            | <b>WALK THIS WAY</b> PROFILE PRO-7112  | ◆ RUN-D.M.C.                         |
| 39               | 41  | 47         | 3             | <b>OH YEAH (REMIX)</b> MERCURY 884 930-1/POLYGRAM  | YELLO                                |
| 40               | 40  | —          | 2             | <b>DON'T YOU TRY IT</b> EMERGENCY EMDS-6567  | RAWW                                 |
| 41               | 34  | 42         | 4             | <b>STORMY WEATHER</b> LOGARHYTHM LR 1001/UPSIDE  | FATS COMET                           |
| 42               | <b>NEW ▶</b>  | 1          | 1             | <b>THE SOUND OF MUSIK (REMIX)</b> SIRE 0-20529/WARNER BROS.  | FALCO                                |
| 43               | 45  | —          | 2             | <b>YOU'RE SO STRONG (REMIX)</b> COLUMBIA 44-05923  | MENTAL AS ANYTHING                   |
| 44               | 43  | 44         | 4             | <b>VELCRO FLY (REMIX)</b> WARNER BROS. 0-20524   | ◆ ZZ TOP                             |
| 45               | <b>NEW ▶</b>  | 1          | 1             | <b>SOMEBODY</b> ATLANTIC 0-86788   | BRILLIANT                            |
| 46               | 47  | —          | 2             | <b>DREAMTIME (REMIX)</b> RCA 5714-1RD  | ◆ DARYL HALL                         |
| 47               | <b>NEW ▶</b>  | 1          | 1             | <b>TAKE ME AS I AM</b> ATLANTIC 0-86782  | EROTIC EXOTIC                        |
| 48               | <b>NEW ▶</b>  | 1          | 1             | <b>HEARTACHE</b> GEFEN 0-20519/WARNER BROS.  | ◆ GENE LOVES JEZEBEL                 |
| 49               | <b>NEW ▶</b>  | 1          | 1             | <b>YOUR LOVE (IS ALL I NEED)/REACH OUT</b> WIDE ANGLE TTW 8680   | CAROL HAHN                           |
| 50               | 26  | 5          | 12            | <b>POINT OF NO RETURN (REMIX)</b> ATLANTIC 0-86802   | ◆ NU SHOOZ                           |
| <b>BREAKOUTS</b> | Titles with future chart potential, based on club play this week.<br>1. HOW MANY LOVERS ANTHONY AND THE CAMP WARNER BROS.<br>2. SPECULATION (REMIX) COLONEL ABRAMS MCA<br>3. I CAN'T TURN AROUND (REMIX) J.M. SILK RCA<br>4. WORLD DOMINATION (REMIX) THE BELLE STARS MCA<br>5. NON-STOP (REMIX) SKYY CAPITOL<br>6. DIAL MY NUMBER/TENDER THE BACK BAG METRIC |            |               |  |                                      |

| THIS WEEK        | LAST WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE<br>Compiled from a national sample of retail store sales reports.<br>LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST                                    |
|------------------|--|------------|---------------|--|---|
| 1                | 1  | 1          | 7             | <b>★★ NO. 1 ★★</b><br><b>DOWN AND COUNTING</b><br>EPIC 49-05926<br>4 weeks at No. One                        | CLAUDJA BARRY                             |
| 2                | 2  | 2          | 16            | <b>TWO OF HEARTS</b> ATLANTIC 0-86797  | ◆ STACEY Q                                |
| 3                | 3  | 5          | 7             | <b>WHEN I THINK OF YOU (REMIX)</b> A&M SP-12193  | ◆ JANET JACKSON                           |
| 4                | 4  | 7          | 7             | <b>SUMMER OF LOVE (REMIX)</b> WARNER BROS. 0-20509   | THE B-52'S                                |
| 5                | 5  | 8          | 8             | <b>THE RAIN (REMIX)</b> DEF JAM 44-05930/COLUMBIA  | ◆ ORAN "JUICE" JONES                      |
| 6                | 6  | 9          | 12            | <b>POINT OF NO RETURN (REMIX)</b> ATLANTIC 0-86802   | ◆ NU SHOOZ                                |
| 7                | 7  | 3          | 14            | <b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b><br>POLYDOR 885 106-1/POLYGRAM                                     | ◆ GWEN GUTHRIE                            |
| 8                | 9  | 18         | 4             | <b>FOR TONIGHT</b> ATLANTIC 0-86789  | NANCY MARTINEZ                            |
| 9                | 8  | 4          | 14            | <b>VENUS (REMIX)</b> LONDON 886 088-1/POLYGRAM   | ◆ BANANARAMA                              |
| 10               | 11   | 16         | 13            | <b>CAN'T LIVE WITHOUT YOUR LOVE</b> ATLANTIC 0-86791   | SUZY                                      |
| 11               | 21   | 35         | 3             | <b>SUMMERTIME, SUMMERTIME</b> SLEEPING BAG SLX-22  | NOCERA                                    |
| 12               | 15   | 17         | 6             | <b>WORD UP</b> ATLANTA ARTISTS 884 933-1/POLYGRAM  | ◆ CAMEO                                   |
| 13               | 19   | 37         | 3             | <b>HUMAN</b> A&M SP-12197  | ◆ THE HUMAN LEAGUE                        |
| 14               | 12   | 14         | 6             | <b>STAY A LITTLE WHILE, CHILD (REMIX)</b> MCA 23635  | LOOSE ENDS                                |
| 15               | 24   | 27         | 6             | <b>GOTTA SEE YOU TONIGHT</b> RCA PW-14405  | BARBARA ROY                               |
| 16               | 14   | 19         | 6             | <b>LOVE IN THE SHADOWS (REMIX)</b> A&M SP-12187  | ◆ E.G. DAILY                              |
| 17               | 29   | 41         | 6             | <b>DIAMOND GIRL</b> ATLANTIC 0-86778   | NICE & WILD                               |
| 18               | 42   | —          | 2             | <b>NAIL IT TO THE WALL (REMIX)</b> MOTOWN 4563MG   | STACY LATTISAW                            |
| 19               | 26   | 38         | 5             | <b>DANCING ON THE CEILING (REMIX)</b> MOTOWN 4564MG  | ◆ LIONEL RICHIE                           |
| 20               | 10   | 6          | 11            | <b>PAPA DON'T PREACH</b> SIRE 0-20492/WARNER BROS.   | ◆ MADONNA                                 |
| 21               | 43   | 49         | 4             | <b>DON'T LEAVE ME THIS WAY</b> MCA 23665   | THE COMMUNARDS                            |
| 22               | 16   | 12         | 10            | <b>MAN SIZE LOVE (REMIX)</b> MCA 23642   | ◆ KLYMAXX                                 |
| 23               | 13   | 11         | 19            | <b>RUMORS/VICIOUS RUMORS</b> JAY 001/MACOLA  | TIMEX SOCIAL CLUB                         |
| 24               | 28   | 23         | 5             | <b>TYPICAL MALE (REMIX)</b> CAPITOL V-15249  | ◆ TINA TURNER                             |
| 25               | 20   | 22         | 6             | <b>CAN'T GIVE HER UP (REMIX)</b> WARNER BROS. 0-20473  | SKIPWORTH & TURNER                        |
| 26               | 17   | 13         | 9             | <b>WALK THIS WAY</b> PROFILE PRO-7112  | ◆ RUN-D.M.C.                              |
| 27               | 23   | 25         | 9             | <b>I GOT YOU COVERED</b> TREMPER TR 1019   | DONNA GARRAFFA                            |
| 28               | 46   | 39         | 3             | <b>CAN'T WAIT ANOTHER MINUTE</b> RCA PW-14422  | FIVE STAR                                 |
| 29               | 38   | 40         | 7             | <b>PARANOIMIA (REMIX)</b><br>CHINA/CHRYSALIS 4V9-43017/CHRYSALIS   | ◆ THE ART OF NOISE WITH MAX HEADROOM      |
| 30               | 34   | 46         | 3             | <b>MIDAS TOUCH</b> SOLAR 0-66836/ELEKTRA   | MIDNIGHT STAR                             |
| 31               | 45   | —          | 2             | <b>JEALOUSY/MALICIOUS JEALOUSY</b> KING JAY TB 884/TOMMY BOY   | CLUB NOUVEAU                              |
| 32               | 22   | 24         | 19            | <b>I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE</b><br>FRESH FRE-5  | HANSON & DAVIS                            |
| 33               | 18   | 20         | 7             | <b>MISSIONARY MAN (REMIX)</b> RCA PD-14409   | ◆ EURYTHMICS                              |
| 34               | 31   | 31         | 5             | <b>SAMPLE THAT!</b> GEFEN 0-20510/WARNER BROS.   | BANG ORCHESTRA!                           |
| 35               | 35   | —          | 2             | <b>KINDNESS FOR WEAKNESS</b> SUPERTRONICS RY-015   | THE CUT                                   |
| 36               | <b>NEW ▶</b>   | 1          | 1             | <b>HOW MANY LOVERS</b> WARNER BROS. 0-20515  | ANTHONY AND THE CAMP                      |
| 37               | 25   | 15         | 9             | <b>SWEET FREEDOM (REMIX)</b> MCA 23641   | ◆ MICHAEL McDONALD                        |
| 38               | <b>RE-ENTRY</b>  | 1          | 1             | <b>LOVE CAN'T TURN AROUND</b><br>HOUSE FU-10   | FARLEY "JACKMASTER" FUNK & JESSE SAUNDERS |
| 39               | <b>NEW ▶</b>   | 1          | 1             | <b>SATURDAY NIGHT</b> DICE TGR 1009/SUTRA  | LAUREN GREY                               |
| 40               | 33   | 26         | 12            | <b>MUSIC THAT YOU CAN DANCE TO</b> MCA/CURB 23640/MCA  | ◆ SPARKS                                  |
| 41               | 36   | 21         | 10            | <b>PRIVATE NUMBER (REMIX)</b> MCA 23637  | ◆ THE JETS                                |
| 42               | 30   | 33         | 4             | <b>YOU ARE EVERYTHING</b> COLUMBIA 44-05941  | JAMES (D TRAIN) WILLIAMS                  |
| 43               | <b>NEW ▶</b>   | 1          | 1             | <b>HOW MANY HEARTS</b> SEA BRIGHT PAL-7109/PROFILE   | EVELYN THOMAS                             |
| 44               | <b>NEW ▶</b>   | 1          | 1             | <b>RAGE HARD</b> ZTT/ISLAND 0-96806/ATLANTIC   | FRANKIE GOES TO HOLLYWOOD                 |
| 45               | 47   | —          | 2             | <b>OH YEAH (REMIX)</b> MERCURY 884 930-1/POLYGRAM  | YELLO                                     |
| 46               | <b>NEW ▶</b>   | 1          | 1             | <b>SUCH A FEELING</b> ATLANTIC 0-86781   | YOUNG & CO.                               |
| 47               | <b>NEW ▶</b>   | 1          | 1             | <b>TALK TO ME (REMIX)</b> MOTOWN 4567MG  | CHICO DEBARGE                             |
| 48               | <b>NEW ▶</b>   | 1          | 1             | <b>A QUESTION OF TIME (REMIX)</b> SIRE 0-20530/WARNER BROS.  | DEPECHE MODE                              |
| 49               | 37   | 45         | 4             | <b>LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION</b><br>EMI-AMERICA V-19218                                | ◆ PET SHOP BOYS                           |
| 50               | <b>NEW ▶</b>   | 1          | 1             | <b>DON'T BREAK MY HEART</b> CUTTING CR-209   | SA-FIRE                                   |
| <b>BREAKOUTS</b> | Titles with future chart potential, based on sales reported this week.<br>1. ONE LOVE (REMIX) WHODINI JIVE<br>2. WOPPIT B. FATS POSSE<br>3. MATCH MADE UP IN HEAVEN JILL PARIS INTERNATIONAL<br>4. FALLING IN LOVE SYBIL NEXT PATEAU |            |               |  |   |

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

# Dance TRAX



by Brian Chin

**ALL THE HITS, ALL THE TIME:** That is what the 12-inch single is becoming. Diverse and musically (or, at least, commercially) sound records jammed the mailbox this week. **Aretha Franklin's** "Jumpin' Jack Flash" (Arista), a long shot as originally produced by Rolling Stone **Keith Richards**, is an example of just how far one can replace an original production. The **Steve Thompson/Michael Barbiero** trio of remixes is far more "dance" than the single would ever suggest, with entire segments redone for clubs: Both remixers and producers are becoming braver that way... **Madonna's** "True Blue" (Sire) is a similar case: less radically different, but also a lot more street-feeling than the album cut, with a **Shep Pettibone** mix-and-effect treatment and

a **Latin Rascals** edit.

**J.M. Silk's** "I Can't Turn Around," the first single from a recent RCA signing, turns out to be an old **Isaac Hayes** song and—with no comment on what preceded what—does share a lot of the pro-

## Great records jam the mailbox

duction features with the already-smash "Love Can't Turn Around." The move to a major label, happily, didn't result in a commercialization of the house sound, though the production, Lord knows, benefits from the better pressing. There's just no competing with **Darryl Pandy's** vocal, but the cooler vocal treatment does fit the smoother flow of this track. Look out for a diverse album from the duo late in the winter next year... **Calvin's** "Time Keeps Moving On" (VinylMania) is a slower version of the Abrams-style soul, topped off with a kick-ass timbals, tambourine, and Emulator break-and-groove; that portion is conveniently isolated in a B-side instrumental. The "free-style" dub, too, is actually a little more interesting than the song itself. **Jose "Animal" Diaz** produced and co-wrote it, with the vocalist, **Donnie Calvin**, formerly with **Rocker's Revenge**; **VM's Manny Lehman** mixed.

**Jeff Lorber's** "Facts Of Love" (Warner Bros.), an **Evan Rogers/Carl Sturken** collaboration remixed

by **Larry Levan**, is very **Janet Jackson**, but with the sure pop-soul that has made "Step By Step" a modest but truly memorable delight... **Janice Christie's** "Heatstroke" (Supertronics) crosses **Full Force** and **Jam/Lewis** in a well-plotted rhythm pattern. It's heavy funk, with obvious **Jackson** influence. The "Control" album will be trailing babies for a year, at least.

**One Way's** "Don't Think About It" (MCA) pairs the band with **Eumir Deodato**: Its creamy **Roland** sound is similar to his production of **Juicy's** "Sugar Free." **Louise Silas** remixed... **Jack Graham's** "Set Me Free" (Capitol), the third single from an unnoticed but highly promising voice, combines an easy swing with punching midtempo breaks; **Graham** sings with a lot of heart... **Keith Patrick's** "Night To Remember" (Omni) has a particularly coincidental title, considering the closeness of the voice to **Howard Hewett**.

**REMIXES:** **Bang Orchestra's** "Samples!" (Geffen) reprises the hit "Sample That!" in a new, commercially released configuration, with a long mix more in the boom-boom break mode, without a bass line, and a "house mix" with a Chicago-style electrobass... **K.T.P.'s** "One Step" (Mercury) is remixed promotionally by the U.K.'s **Phil Harding**; it's more forceful and hard-edged... **Patti Austin's** "Just A Breath Away" (Qwest) is a timely single, given the huge appeal of mellow **Minneapolis** funk... **Nice & Wild's** "Diamond Girl" (Atlantic) is sounding a lot cleaner in a new mix, with two shorter **Emulator** instrumentals... **Colonel Abrams's** "Speculation" (MCA), the fifth single from the album, is in a new **Tim Regisford** remix, featuring **Abrams's** accusation and soulful declamation; a new monolog version winds up the B side.

**ALBUMS:** **James Brown's** "Gravity" (Scotti Bros.) has some terrific

beats, courtesy of co-writers **Dan Hartman** and **Charlie Midnight**; "Let's Get Personal," co-starring **Alison Moyet**, and "Goliath" both have a characteristic guitar and **Maceo Parker's** inimitable sax. "Turn Me Loose, I'm Dr. Feelgood" is also fun, if so fast only **Mr. Dynamite** could dance to it. In all candor, we liked the ballads best: "How Do You Stop" and "Return To Me." **Retronuevo**, anyone?

**Human League's** "Crash" (A&M/Virgin) couldn't be anything but a great-sounding pop album, given the **Jimmy Jam/Terry Lewis** production: "I Need Your Lovin'" and "Party," in a **K.C. & the Sunshine Band** style, are catchy and jingly; "Love On The Run" is more **Rushentlike**. The most interesting songs are "Love Is All That Matters," something like a children's morning hymn, and "Are You Ever Coming Back," a real human piece. The slightest cuts lead the album, though: "Money," just a run-through, and "Swang," which might have been better in a **McLaren** style.

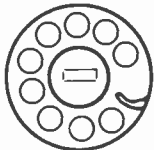
**NOTES:** Remixes to come include **Brilliant's** "Somebody," with **Freddie Bastone's** remix, and the U.K. B side, "Red Red Groovy," to replace current stock. Also coming is **Farley "Jackmaster" Funk's** remix of **R.T. & the Rockmen Unlimited's** "I Want To Go To Chicago" on **Criminal**; he will help remix a **Criminal** reissue of **John Rocca's** underground hits, including "I Want It To Be Real," "I.O.U.," and "Once Upon A Time."

We'd also like our friends abroad to know that we'll be taking our act to **London** for a couple of weeks this month: Give a call to **Billboard's** **London** office if you'd like to have a chat sometime between Oct. 9-24—or look for me among the heaving throngs of soul disciples at the **Barry Island** and **Caister Weekenders**.

**U.S. label** people: As you're reading this, you'd be doing **Dance Trax** an enormous favor if you'd rush us your next three weeks' worth of releases (as advance availability permits, of course) by Oct. 6. We will be closing all **October** columns that day and will stagger reviews to coincide with late-**October** release dates before staggering off to **London**.

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Various Club Trax—Megabeat  
Rhythmic—Tribal Son  
Make The Music—Bizmarkie  
Tequila—Mo Boss  
My Love—Ivan Leaper  
Oops—Latoya J & Cerrone  
Jack The House—Femme Fion  
Never Let You Down—J. McAllister  
So Special—Private Class  
Don't Break—Sa Fire  
Dance Your Way—Sharon Dee

Come On Dance—Stop  
Boys Ain't Nothing—Jazzy Jeff  
True (Tell Me)—Kinski Music  
Dont Go—Zwei Maenner  
Your Gonna Suffer—B. Redding  
Your Love Is All—Carol Hann  
Rock Dancing—Tom Anderson  
Sex Symbol—Man To Man  
Jack The Groove—Raze  
Get Ready—Robin Stanley

### EUROPEAN 12"S

On The House—Farley Remix  
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Heart To Heart—Patti Devick  
Laser Light—Latin Lover

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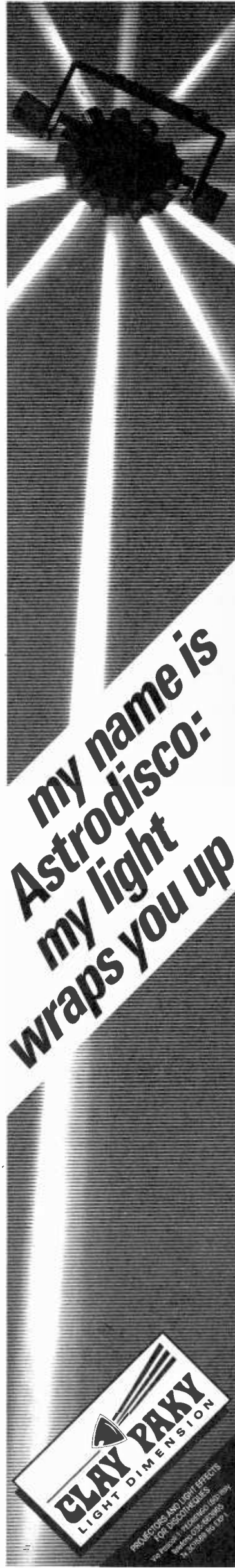
## ANTICRACK RECORD OUT ON MOTOWN

(Continued from page 26)

might be that some programmers won't take the record for what it is. They perceive it as some kind of "We-Are-The-World" charity thing. It's a real record from a real act that just happens to be making a social statement, that's all."

**McDowell** adds that the song is not by any means an attempt to ex-

plot the situation. "Crack affects all walks from the milkman to the lawyer in the boardroom. I'd like to think 'Crack Killed Applejack' takes up where [Grandmaster Flash & the Furious Five's] 'The Message' left off."





**Cash Collects Plaque.** ASCAP presents Johnny Cash with a commemorative plaque during a National Jewish Fund tribute dinner in his honor. Pictured are, from left, Bob Doyle and Tom Long, ASCAP representatives; Cash; Connie Bradley, ASCAP Southern region director; Merlin Littlefield, ASCAP associate director; Waylon Jennings, MC for the event; and John Briggs, ASCAP representative.

## Disk Jockey Records Doubled Sales Chain's Bluegrass Promo A Winner

BY EDWARD MORRIS

**NASHVILLE** In its second annual bluegrass music promotion, the Owensboro, Ky.-based Disk Jockey Records chain sold 6,000 bluegrass albums in a 45-day period. The figure doubled the chain's normal sales in that format, according to buyer Kirk Brandenberger.

The totals for the event, which ran from mid-May to late June, were released recently when the chain gave awards to the Bluegrass Album Band and Doyle Lawson for their best-selling albums.

Brandenberger says that 35

stores were involved in the Bluegrass Festival of Hits event. Each of the stores gave away—by drawing—a bluegrass gift pack. It consisted of an album each from the Sugar Hill, County, Rounder, and Rebel labels, a cassette from Gusto, a copy of Bluegrass Unlimited and Frets magazines, various instrument catalogs, and autographed pictures from Sugar Hill artists.

Each registrant in the giveaway was asked to list his or her favorite bluegrass act.

To focus on the array of bluegrass titles, the stores displayed

the albums on their "hit walls." Usually, the bluegrass is racked near the country records section with its own header cards, Brandenberger says.

Other activities included an in-store appearance by the Seldom Scene in a Disc Jockey store in Richmond, Va., radio spots in five markets, and the use of point-of-purchase material, provided primarily by Sugar Hill and Gusto.

Brandenberger says the promotion started earlier this year than last to coincide with the bluegrass festival season.

# NASHVILLE SCENE

by Gerry Wood



**NAMED AFTER MARTY ROBBINS** and blessed with the creative abilities of his father, Merle Haggard, Marty Haggard is climbing the Billboard Hot Country Singles chart with his first record.

Though the Haggard name helps, the new artist has blazed to No. 62 on his own merits and with his own voice. His MTM Records debut release, "Talkin' Blue Eyes," is a soft, mellow ballad—not the easiest route in breaking a new act—produced to perfection by Billy Strange. It is sung with an assurance and poise that bode well for this 28-year-old record rookie.

Referring to the crawl of the release up the country charts, Marty admits, "It's nerve-racking for me at this stage of the game. The record's doing good, but that don't mean nothing—it could die at any second. It's a week-to-week thing."

A newcomer to the charts, Marty is not a novice to show business itself. He started touring with his dad at age 13. Marty's older sister, Dana, tricked him into his first singing performance. "She booked a date with me and her band together without even asking me," he recalls. Marty reveals he did experience stage fright: "Oh, shoot, yeah, I was scared. It was in a bar, I was only 20, and I had never sung in front of nobody, much less a damn crowd."

Fortunately for Marty—not to mention Dana—the show turned out well, and he worked the road for three years with his sister and her band. Eventually growing tired of show biz, he quit the road to work as a hydroblaster in the California oil fields near his hometown of Bakersfield. It took him less than a year to discover he didn't want to be a hydroblaster—a hellish pursuit of climbing in tanks and dislodging hardened sulphur with high-pressure water guns. For obvious reasons, show biz suddenly took on a more attractive lure.

Merle wasn't exactly your typical dad. Marty's earliest memories were of no dad at all. Merle was serving time in the pen when Marty was born.

While Merle never came close to receiving father-of-the-year honors, he was an excellent role model as a professional entertainer. Marty's first memories of his father as a country singer came when "my grandma told me that was him singing on the radio. I didn't know that much about him. I'd get him and George Jones confused."

Later, Marty traveled with his dad, worked as a roadie, and eventually became a rhythm guitarist and harmony vocalist with the band. It was only after traveling with him that Marty recognized the importance of Merle Haggard, a point driven home dramati-

cally when Merle and Willie Nelson performed together: "It was a weird shock to see people's reaction to him. He did one song and stole the show from Willie."

A different reaction came from Marty's Bakersfield classmates when his dad enjoyed the immense success of "Okie From Muskogee," the battle anthem of the right wing. "Man, all the kids hated my dad. He was the one standing up for the right wing. They ended up taking it out on me, and I ended up having to fight every day because of that song."

Merle gave his son goodness as well as grief. He shared his musical influences with his son. Among them are Bob Wills (he willed his fiddle to Merle, who still plays it on-stage) and a number of crooners, especially Bing Crosby. Marty ad-

mits, "The real thing that turns my crank is the big-band sound. I had never really got to appreciate how good a real singer Bing Crosby was until I heard some of the older records my dad had."

Lacking a role model in how to obey the law, Marty predictably ended up on both sides of it. In 1977 he was shot by a hitchhiker he picked up. The bullet entered his navel, exited his back, and left Marty in critical condition. He was out of the hospital within a week. Six years later, Marty got into trouble. He was busted for cocaine possession in Los Angeles, a charge he beat 1½ years later after spending \$15,000 in legal fees. He also experienced a "rebirth" in a religious sense during that period—and his life has straightened out dramatically since then.

He now lives in Nashville with wife Shree and two small daughters in a modest but model household that would probably draw the admiration of Merle should he ever visit.

Billy Strange, Jim Foglesong of Capitol/EMI, and the MTM Records chiefs, including Alan Bernard, have made strong efforts to plug the younger Haggard into the hit syndrome. He handles the pressures that have haunted his father by losing himself in pinball machines, baseball games, family, and music—his favorites are Bob Wills, Michael Martin Murphy, Johnny Rodriguez and . . . yes . . . Merle Haggard.

There's a tale of two Haggards in the rise of Marty. It is hoped that there is also not a story of the fall of Merle, who has been canceling dates recently. For the first time, both are on the charts at the same time. Let's hope it's not the last time for this family affair to occur.

And how about those who might claim that Marty is

### Marty Haggard's debut song continues family tradition

**International:** Nick Erby, Melbourne, Australia; Greg Rogers, London.

**Publications:** Marty Feely, Billboard; Elma Greer, the Gavin Report.

**Publisher:** Dean Kay, Welk Mu-

### Directors To Be Elected Oct. 14

## CMA Awards Ceremony Set

**NASHVILLE** The Country Music Assn. (CMA) will hold its 28th annual membership meeting in the Roy Acuff Theatre at Opryland here, Oct. 14, beginning at 1 p.m. In addition to electing a new slate of directors, the CMA will present several awards.

Nominees selected by the CMA board of directors follow:

**Advertising agency:** Dick Gary, the Gary Group; Dick McCullough, E.H. Brown Advertising; Jack Walz, BDA-BBDO.

**Artist/musician:** Louise Mandrell, Richard Sterban, Sylvia.

**Artist manager/agent:** Jeffrey Beals, William Morris; Terry Cline, the Jim Halsey Co.; Tony Conway, Buddy Lee Attractions; Jack McFadden, McFadden & Associates.

**Composer:** Jerry Crutchfield, T.G. Sheppard.

**Broadcast personality:** Coyote Calhoun, WAMZ-FM Louisville, Ky.; Bobby Denton, WIVK-FM Knoxville, Tenn.; Edd Robinson, WSOC-FM Charlotte, N.C.

### Nominations can be made at meet

sic Group; Jay Morgenstern, Warner Bros. Music.

**Radio:** Al Greenfield, Greenfield Group; Bob Green, WYAY-FM Gainesville, Ga.

**Record company:** Jim Foglesong, Capitol/EMI America; Bruce Hinton, MCA; Steve Popovich, PolyGram.

**Record merchandiser:** Barrie Bergman, Record Bar; Bill Emerson, Big State Distributing; Jack Eugster, Musicland.

**Talent buyer/promoter:** Sonny Anderson, Disneyland/Walt Disney

(Continued on page 38)

FOR WEEK ENDING OCTOBER 4, 1986

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

| 131 REPORTERS        |                              |          | NEW  | TOTAL |
|----------------------|------------------------------|----------|------|-------|
|                      |                              |          | ADDS | ON    |
| BELLAMY BROTHERS     | TOO MUCH IS NOT ENOUGH       | MCA/CURB | 39   | 106   |
| MICHAEL JOHNSON      | GIVE ME WINGS                | RCA      | 35   | 79    |
| MEL MCDANIEL         | STAND ON IT                  | CAPITOL  | 34   | 61    |
| JUDY RODMAN          | SHE THINKS THAT SHE'LL MARRY | MTM      | 33   | 36    |
| THE STATLER BROTHERS | ONLY YOU                     | MERCURY  | 26   | 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.

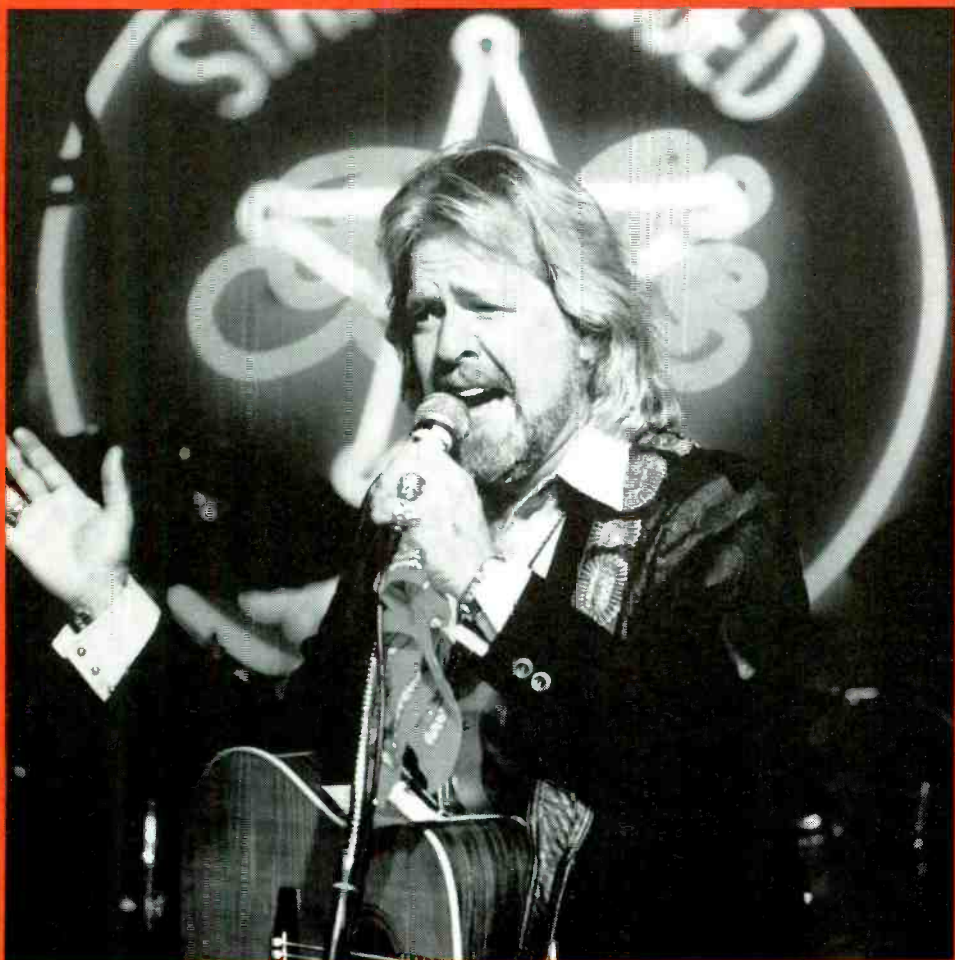
### RETAIL BREAKOUTS

| 44 REPORTERS     |                        |              | NUMBER    |
|------------------|------------------------|--------------|-----------|
|                  |                        |              | REPORTING |
| SOUTHERN PACIFIC | A GIRL LIKE EMMYLOU    | WARNER BROS  | 13        |
| MARIE OSMOND     | YOU'RE STILL NEW TO ME | CAPITOL/CURB | 10        |
| STEVE WARINER    | STARTING OVER AGAIN    | MCA          | 10        |
| MICKEY GILLEY    | DOO-WAH DAYS           | EPIC         | 9         |
| JUICE NEWTON     | CHEAP LOVE             | RCA          | 9         |

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# Billboard® HOT COUNTRY SINGLES™

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| THIS WEEK                      | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)   | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                               |
|--------------------------------|-----------|-----------|---------------|--|---|
| 1                              | 2         | 4         | 15            | ALWAYS HAVE ALWAYS WILL<br>N.WILSON (J.MEARNS)   | ★ ★ NO. 1 ★ ★<br>1 week at No. One<br>◆ JANIE FRICKE<br>COLUMBIA 38-06144 |
| 2                              | 3         | 5         | 14            | LONELY ALONE<br>J.L.WALLACE, T.SKINNER (J.D.MARTIN, J.JARRARD)                                 | THE FORESTER SISTERS<br>WARNER BROS. 7-28687                              |
| 3                              | 5         | 7         | 13            | BOTH TO EACH OTHER (FRIENDS & LOVERS)<br>R.LANDIS (J.GRUSKA, P.GORDON)                         | EDDIE RABBITT & JUICE NEWTON<br>RCA 14377                                 |
| 4                              | 4         | 6         | 13            | GUITARS, CADILLACS<br>P.ANDERSON (D.YOAKAM)  | DWIGHT YOAKAM<br>REPRISE 28688/WARNER BROS.                               |
| 5                              | 6         | 8         | 13            | JUST ANOTHER LOVE<br>J.CRUTCHFIELD (P.DAVIS)   | ◆ TANYA TUCKER<br>CAPITOL 5604  |
| 6                              | 7         | 11        | 11            | CRY<br>J.E.NORMAN (C.KOHLMAN)  | CRYSTAL GAYLE<br>WARNER BROS. 7-28689                                     |
| 7                              | 8         | 10        | 16            | GUITAR TOWN<br>E.GORDY, JR., T.BROWN (S.EARLE)   | ◆ STEVE EARLE<br>MCA 52856  |
| 8                              | 9         | 13        | 12            | SECOND TO NO ONE<br>D.MALLOY (R.CASH)  | ◆ ROSANNE CASH<br>COLUMBIA 38-06159                                       |
| 9                              | 10        | 15        | 11            | IT'LL BE ME<br>B.KILLEN (S.LEMAIER, J.PENNINGTON)  | EXILE<br>EPIC 34-06229  |
| 10                             | 13        | 16        | 10            | TOO MANY TIMES<br>N.LARKIN, M.WRIGHT (M.SMOTHERMAN, S.PAGE, T.MCSHEAR)                         | EARL THOMAS CONLEY AND ANITA POINTER<br>RCA 14380                         |
| 11                             | 1         | 2         | 14            | IN LOVE<br>R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, B.DEES)                                   | RONNIE MILSAP<br>RCA 14365  |
| 12                             | 14        | 17        | 13            | YOU CAN'T STOP LOVE<br>J.STROUD (P.OVERSTREET, T.SCHUYLER)                                     | SCHUYLER, KNOBLOCK & OVERSTREET<br>MTM 72071/CAPITOL                      |
| 13                             | 15        | 18        | 11            | DOO-WAH DAYS<br>N.WILSON, M.GILLEY (E.HUNNICUTT, D.GILMORE, G.VINCENT)                         | ◆ MICKEY GILLEY<br>EPIC 34-06184  |
| 14                             | 16        | 20        | 8             | DIGGIN' UP BONES<br>K.LEHNING (P.OVERSTREET, A.GORE)   | RANDY TRAVIS<br>WARNER BROS. 7-28649                                      |
| 15                             | 17        | 19        | 9             | DIDN'T WE<br>J.CRUTCHFIELD (G.LYLE, T.SEALS)   | LEE GREENWOOD<br>MCA 52896  |
| 16                             | 20        | 22        | 9             | THAT ROCK WON'T ROLL<br>T.DUBOIS, S.HENDRICKS (J.S.SHERRILL, B.DIPIERO)                        | RESTLESS HEART<br>RCA 14376   |
| 17                             | 18        | 21        | 11            | SINCE I FOUND YOU<br>S.BUCKINGHAM (B.LLOYD, R.FOSTER)  | ◆ SWEETHEARTS OF THE RODEO<br>COLUMBIA 38-06166                           |
| 18                             | 22        | 25        | 9             | A GIRL LIKE EMMYLOU<br>SOUTHERN PACIFIC, J.E.NORMAN (T.GOODMAN, J.MCFEE, K.KNUDSEN, S.COKE)    | SOUTHERN PACIFIC<br>WARNER BROS. 7-28647                                  |
| 19                             | 23        | 29        | 8             | STARTING OVER AGAIN<br>T.BROWN, J.BOWEN (D.GOODMAN, J.W.RYLES)                                 | STEVE WARINER<br>MCA 52837  |
| 20                             | 25        | 28        | 6             | YOU'RE STILL NEW TO ME<br>P.WORLEY (P.OVERSTREET, P.DAVIS)                                     | MARIE OSMOND WITH PAUL DAVIS<br>CAPITOL/CURB 5613/CAPITOL                 |
| 21                             | 24        | 27        | 9             | I'M NOT TRYING TO FORGET YOU<br>W.NELSON (W.NELSON)  | WILLIE NELSON<br>COLUMBIA 38-06246  |
| 22                             | 26        | 30        | 8             | NO ONE MENDS A BROKEN HEART LIKE YOU<br>T.COLLINS (J.SCHWEERS)                                 | BARBARA MANDRELL<br>MCA 52900   |
| 23                             | 28        | 31        | 7             | CHEAP LOVE<br>R.LANDIS (D.SHANNON)   | JUICE NEWTON<br>RCA 14417   |
| ★★★★★ POWER PICK/SALES ★★★★★   |           |           |               |  |   |
| 24                             | 30        | 32        | 8             | HONKY TONK CROWD<br>J.ANDERSON, J.E.NORMAN (L.A.DELMORE, L.CORDLE)                             | JOHN ANDERSON<br>WARNER BROS. 7-28639                                     |
| 25                             | 29        | 33        | 7             | SHE USED TO BE SOMEBODY'S BABY<br>C.YOUNG (L.GATLIN)   | LARRY, STEVE, RUDY: THE GATLIN BROTHERS<br>COLUMBIA 38-06252              |
| 26                             | 31        | 35        | 6             | AT THE SOUND OF THE TONE<br>J.BOWEN, J.SCHNEIDER (M.T.BARNES, D.RICHARDSON)                    | JOHN SCHNEIDER<br>MCA 52901   |
| 27                             | 32        | 38        | 4             | IT AIN'T COOL TO BE CRAZY ABOUT YOU<br>J.BOWEN (D.DILLON, R.PORTER)                            | GEORGE STRAIT<br>MCA 52914  |
| 28                             | 34        | 40        | 3             | TOUCH ME WHEN WE'RE DANCING<br>H.SHEDO, ALABAMA (T.SKINNER, J.L.WALLACE, K.BELL)               | ◆ ALABAMA<br>RCA 5003-7   |
| 29                             | 12        | 3         | 15            | LITTLE ROCK<br>J.BOWEN, R.MCENTIRE (P.MCMANUS, B.DIPIERO, G.HOUSE)                             | REBA MCENTIRE<br>MCA 52848  |
| 30                             | 35        | 37        | 7             | MY LIFE'S A DANCE<br>J.WHITE (J.WHITE, M.SPIRO)  | ANNE MURRAY<br>CAPITOL 5610   |
| 31                             | 11        | 1         | 17            | GOT MY HEART SET ON YOU<br>B.LOGAN (D.GRAY, B.RENEAU)  | JOHN CONLEE<br>COLUMBIA 38-06104  |
| 32                             | 37        | 42        | 5             | HELL AND HIGH WATER<br>B.LOGAN (T.BROWN, A.HARVEY)   | T GRAHAM BROWN<br>CAPITOL 5621  |
| 33                             | 19        | 9         | 16            | TEN FEET AWAY<br>B.MEVIS (T.SEALS, B.SHERRILL, M.D.BARNES)                                     | KEITH WHITLEY<br>RCA 14363  |
| 34                             | 21        | 23        | 13            | FARTHER DOWN THE LINE<br>T.BROWN, L.LOVETT (L.LOVETT)  | LYLE LOVETT<br>MCA/CURB 52818/MCA   |
| 35                             | 39        | 45        | 7             | DADDY'S HANDS<br>T.WEST (H.DUNN)   | HOLLY DUNN<br>MTM 72075/CAPITOL   |
| 36                             | 38        | 44        | 7             | I MISS YOU ALREADY<br>N.LARKIN (M.RAINWATER, F.YOUNG)  | BILLY JOE ROYAL<br>ATLANTIC/AMERICA 7-99519/ATLANTIC                      |
| 37                             | 41        | 50        | 5             | WE HAD IT ALL<br>V.GARAY (T.SEALS, D.FRITS)  | DOLLY PARTON<br>RCA 5001-7  |
| ★★★★★ POWER PICK/AIRPLAY ★★★★★ |           |           |               |  |   |
| 38                             | 51        | —         | 2             | TOO MUCH IS NOT ENOUGH<br>E.GORDY, JR. (D.BELLAMY, R.TAYLOR)                                   | BELLAMY BROTHERS WITH THE FORESTER SISTERS<br>MCA/CURB 52917/MCA          |
| 39                             | 46        | 52        | 4             | OUT GOIN' CATTIN'<br>R.L.SCRUGGS (M.MILLER, R.SCRUGGS)   | SAWYER BROWN WITH "CAT" JOE BONSAAL<br>CAPITOL/CURB 5629/CAPITOL          |
| 40                             | 40        | 43        | 6             | FIDDLIN' MAN<br>J.E.NORMAN (M.MURPHEY, C.RAINS, J.E.NORMAN)                                    | MICHAEL MARTIN MURPHEY<br>WARNER BROS. 7-28598                            |
| 41                             | 45        | 48        | 9             | THAT'S WHAT HER MEMORY IS FOR<br>R.ALVES (R.MURRAY, J.SCHWEERS, J.D.HICKS)                     | BUTCH BAKER<br>MERCURY 884 857-7/POLYGRAM                                 |
| 42                             | 47        | 51        | 5             | WHEN YOU HURT I HURT<br>B.KILLEN (R.MCOWELL)   | RONNIE MCDOWELL<br>MCA/CURB 52907/MCA                                     |
| 43                             | 27        | 12        | 16            | STAND A LITTLE RAIN<br>M.MORGAN, P.WORLEY (D.SCHLITZ, D.LOWERY)                                | NITTY GRITTY DIRT BAND<br>WARNER BROS. 7-28690                            |
| 44                             | 50        | 58        | 4             | WINE COLORED ROSES<br>B.SHERRILL (D.KNUTSON, A.L.OWENS)  | GEORGE JONES<br>EPIC 34-06296   |
| 45                             | 54        | 69        | 3             | WHAT YOU'LL DO WHEN I'M GONE<br>J.BOWEN, W.JENNINGS (L.BUTLER)                                 | WAYLON JENNINGS<br>MCA 52915  |
| 46                             | 52        | 56        | 4             | EVERYTHING I USED TO DO<br>G.WATSON (L.BOOTHE, E.ROWELL)                                       | GENE WATSON<br>EPIC 34-06290  |
| 47                             | 60        | —         | 2             | GIVE ME WINGS<br>B.MAHER (R.FLEMING, D.SCHLITZ)  | ◆ MICHAEL JOHNSON<br>RCA 14412  |
| 48                             | 33        | 14        | 17            | COUNTRY STATE OF MIND<br>H.WILLIAMS, JR., B.BECKETT (T.J.E.NORMAN (H.WILLIAMS, JR., R.A.WADE)) | HANK WILLIAMS, JR.<br>WARNER/CURB 7-28691/WARNER BROS.                    |
| 49                             | 55        | 62        | 4             | WALK THE WAY THE WIND BLOWS<br>A.REYNOLDS (T.P.O'BRIEN)  | KATHY MATTEA<br>MERCURY 884 978-7/POLYGRAM                                |

| THIS WEEK                  | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL          |
|----------------------------|-----------|-----------|---------------|---|--|
| 50                         | 56        | 61        | 4             | FOOLS FOR EACH OTHER<br>E.BRUCE, B.MEVIS (G.CLARK)  | ED BRUCE WITH LYNN ANDERSON<br>RCA 5005-7            |
| 51                         | 70        | —         | 2             | STAND ON IT<br>J.KENNEDY (B.SPRINGSTEEN)  | MEL MCDANIEL<br>CAPITOL 5620                         |
| 52                         | 44        | 47        | 8             | I WON'T LET YOU DOWN<br>J.CRUTCHFIELD, H.PEDERSEN (G.BURR)  | TOM WOPAT<br>EMI-AMERICA 8334                        |
| 53                         | 36        | 24        | 17            | SLOW BOAT TO CHINA<br>T.WEST (M.RAGOGNA)  | ◆ GIRLS NEXT DOOR<br>MTM 72068/CAPITOL               |
| 54                         | 42        | 34        | 18            | THAT'S HOW YOU KNOW<br>E.GORDY, JR., T.BROWN (W.WALDMAN, C.BICKHARDT)   | NICOLETTE LARSON (WITH STEVE WARINER)<br>MCA 52839   |
| 55                         | 59        | 64        | 4             | TIME STOOD STILL<br>V.GOSDIN, R.J.JONES (R.J.JONES)   | VERN GOSSIN<br>COMPLEAT 158/POLYGRAM                 |
| 56                         | 43        | 26        | 18            | DESPERADO LOVE<br>C.TWITY, D.HENRY, R.TREAT (M.GARVIN, S.JOHN)  | CONWAY TWITY<br>WARNER BROS. 7-28692                 |
| 57                         | 62        | 84        | 3             | OH DARLIN'<br>K.KANE, J.O'HARA (J.O'HARA, K.KANE)   | THE O'KANES<br>COLUMBIA 38-06242                     |
| 58                         | 63        | 74        | 4             | THESE SHOES<br>D.EDMUNDS (L.LEE, J.GOIN)  | EVERLY BROTHERS<br>MERCURY 884 694-7/POLYGRAM        |
| 59                         | 48        | 41        | 8             | SO THIS IS LOVE<br>N.WILSON, SNEED BROTHERS (S.DAVIS, D.MORGAN)   | CHARLY MCCLAIN<br>EPIC 34-06167                      |
| 60                         | 82        | —         | 2             | ONLY YOU<br>J.KENNEDY (B.RAM, A.RAND)   | ◆ THE STATLER BROTHERS<br>MERCURY 888 042-7/POLYGRAM |
| 61                         | 57        | 39        | 9             | ALL BECAUSE OF YOU<br>C.ALLEN (S.FORBERT)   | MARTY STUART<br>COLUMBIA 38-06230                    |
| 62                         | 66        | 76        | 4             | TALKIN' BLUE EYES<br>B.STRANGE (J.JARRARD, C.QUILLEN)   | MARTY HAGGARD<br>MTM 72073/CAPITOL                   |
| 63                         | 76        | —         | 2             | QUITTIN' TIME<br>K.LEHNING (HELLARD, GARVIN, JONES)   | CON HUNLEY<br>CAPITOL 5631                           |
| 64                         | 73        | —         | 2             | FIRE AT FIRST SIGHT<br>T.SKINNER, J.L.WALLACE (T.SKINNER, J.L.WALLACE)  | THE KENDALLS<br>MCA/CURB 52933/MCA                   |
| ★★★★★ HOT SHOT DEBUT ★★★★★ |           |           |               |   |  |
| 65                         | NEW ▶     | 1         | 1             | SHE THINKS THAT SHE'LL MARRY<br>T.WEST (J.ROOMAN, D.ROSENBER)   | ◆ JUDY RODMAN<br>MTM 72076/CAPITOL                   |
| 66                         | 77        | 88        | 3             | AIN'T THAT PECULIAR<br>G.FUNDIS (W.ROBINSON, W.MOORE, M.TARPLIN, R.ROGERS)                                      | NEW GRASS REVIVAL<br>EMI-AMERICA 8347                |
| 67                         | NEW ▶     | 1         | 1             | LOVE'S GONNA GET YOU SOMEDAY<br>R.SKAGGS (C.CHAMBERS)   | RICKY SKAGGS<br>EPIC 34-06327                        |
| 68                         | 49        | 36        | 19            | SOMETIMES A LADY<br>P.WORLEY, E.RAVEN (E.RAVEN, F.MYERS)  | ◆ EDDY RAVEN<br>RCA 14319                            |
| 69                         | NEW ▶     | 1         | 1             | NIGHT LIFE<br>S.BUCKINGHAM (W.NELSON, P.BUSKIRK, W.BREELAND)  | B.J. THOMAS<br>COLUMBIA 38-06314                     |
| 70                         | 72        | 81        | 4             | YOU'VE TAKEN OVER MY HEART<br>G.KENNEDY (B.RICE)  | BOBBY G. RICE<br>DOOR KNOB 86-251                    |
| 71                         | 58        | 46        | 19            | HEARTBEAT IN THE DARKNESS<br>D.WILLIAMS, G.FUNDIS (D.LOGGINS, R.SMITH)  | ◆ DON WILLIAMS<br>CAPITOL 5588                       |
| 72                         | 65        | 55        | 5             | LOVE DON'T COME ANY BETTER THAN THIS<br>B.BECKETT (K.ROBBINS, S.LONGACRE)                                       | SHELLY WEST<br>WARNER BROS. 7-28648                  |
| 73                         | 81        | —         | 2             | SHE WANTS TO MARRY A COWBOY<br>M.DANIEL (J.L.WILLIAMS)  | JAMES & MICHAEL YOUNGER<br>AIR 00106                 |
| 74                         | 75        | 80        | 4             | ROCKIN' MY COUNTRY HEART<br>P.GARRETT (H.W.PRICE, P.GARRETT)  | PAT GARRETT<br>COMPLEAT 157/POLYGRAM                 |
| 75                         | 67        | 49        | 17            | WORKING CLASS MAN<br>W.ALDRIDGE (J.CAINE)   | LACY J. DALTON<br>COLUMBIA 38-06098                  |
| 76                         | 71        | 71        | 6             | ANYTHING FOR LOVE<br>D.FOSTER (D.FOSTER, G.LIGHTFOOT)   | GORDON LIGHTFOOT<br>WARNER BROS. 7-28655             |
| 77                         | 61        | 66        | 6             | JUKEBOX SATURDAY NIGHT/NIGHT LIFE<br>R.MILSAP, R.DILLARD (S.HARRIS, J.ROSASCO, W.NELSON, P.BUSKIRK, W.BREELAND) | ROY CLARK<br>SILVER DOLLAR 7-0004                    |
| 78                         | 83        | —         | 2             | OH LOUISIANA<br>L.C.PARSONS (K.WESLEY)  | JIM AND JESSIE<br>MSR 198 310/NSD                    |
| 79                         | 64        | 57        | 6             | ALONG FOR THE RIDE ('56 T-BIRD)<br>R.NICHOLS (D.O'KEEFE, B.BRAUN)   | JOHN DENVER<br>RCA 14406                             |
| 80                         | 87        | —         | 2             | HOW MUCH DO I OWE YOU<br>L.MORTON (S.KAROL, D.HALEY)  | TONI PRICE<br>MASTER 01/NSD                          |
| 81                         | 78        | 70        | 4             | PEOPLE'S COURT<br>R.STEVENS (C.W.KALB, JR., D.SLATER, J.WHITE)  | RAY STEVENS<br>MCA 52924                             |
| 82                         | 86        | —         | 2             | WRONG TRAIN<br>E.PENNEY (E.PENNEY, J.MCBEE)   | BETH WILLIAMS<br>BGM 71086                           |
| 83                         | 79        | 72        | 14            | NOTHIN' VENTURED NOTHIN' GAINED<br>B.MAHER, D.POTTER (D.SCHLITZ, D.POTTER, B.MAHER)                             | SYLVIA<br>RCA 14375                                  |
| 84                         | 53        | 53        | 6             | ALIVE AND WELL<br>B.SHERRILL (M.GARVIN, B.JONES)  | TAMMY WYNETTE<br>EPIC 34-0623                        |
| 85                         | NEW ▶     | 1         | 1             | LOVE LETTERS IN THE SAND<br>J.KENNEDY (F.COOTS, C.KENNY, N.KENNY)   | TOM T. HALL<br>MERCURY 884 850-7/POLYGRAM            |
| 86                         | 88        | —         | 2             | PLEASE DON'T TALK ABOUT ME WHEN I'M GONE<br>R.PENNINGTON (S.CLARE, S.STREPT)                                    | RAY PRICE<br>STEP ONE 361                            |
| 87                         | 69        | 59        | 13            | YOU MADE A ROCK OF A ROLLING STONE<br>R.CHANCEY (C.WATERS, K.BROOKS)  | THE OAK RIDGE BOYS<br>MCA 5287-3                     |
| 88                         | 74        | 60        | 6             | WHAT DID YOU DO TO MY HEART<br>B.ARLIDGE (J.CALHOUN)  | CHANCE<br>MERCURY 884-918-7/POLYGRAM                 |
| 89                         | 84        | 63        | 19            | A FRIEND IN CALIFORNIA<br>M.HAGGARD, R.REYNOLDS (F.POWERS)  | MERLE HAGGARD<br>EPIC 34-06097                       |
| 90                         | 68        | 54        | 21            | STRONG HEART<br>R.HALL (T.ROCCO, C.BLACK, A.ROBERTS)  | T.G. SHEPPARD<br>COLUMBIA 38-05905                   |
| 91                         | 80        | 65        | 12            | THE PAGES OF MY MIND<br>B.SHERRILL, R.CHARLES (B.HILL, J.R.WILDE)   | RAY CHARLES<br>COLUMBIA 38-06172                     |
| 92                         | 85        | 73        | 21            | COUNT ON ME<br>J.KENNEDY (D.REID)   | THE STATLER BROTHERS<br>MERCURY 884 721-7/POLYGRAM   |
| 93                         | 89        | 82        | 21            | OLD VIOLIN<br>S.CORNELIUS, J.PAYCHECK (J.PAYCHECK)  | JOHNNY PAYCHECK<br>MERCURY 884 720-7/POLYGRAM        |
| 94                         | 92        | 77        | 5             | WRAP ME UP IN YOUR LOVE<br>J.CRUTCHFIELD, P.HIGDON (J.D.MARTIN, J.JARRARD)                                      | J.D.MARTIN<br>CAPITOL 5606                           |
| 95                         | 94        | 89        | 21            | NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER<br>J.BOWEN, G.STRAIT (D.DILLON)                                      | GEORGE STRAIT<br>MCA 52817                           |
| 96                         | 95        | 91        | 22            | SAVIN' MY LOVE FOR YOU<br>M.WRIGHT (M.CLARK)  | PAKE MCENTIRE<br>RCA 14336                           |
| 97                         | 90        | 68        | 6             | HAVE I GOT A HEART FOR YOU<br>T.MCMILLAN (K.STEGALL, M.MORROW)  | ROCKINHORSE<br>LONG SHOT 1002/NSD                    |
| 98                         | 96        | 75        | 5             | KING LEAR<br>R.PENNINGTON (M.HOLT)  | CAL SMITH<br>STEP ONE 358                            |
| 99                         | 98        | 90        | 10            | HOMEGROWN<br>D.MITCHELL (M.KELSUM, D.MITCHELL)  | MASON DIXON<br>PREMIER ONE 101                       |
| 100                        | 99        | 67        | 13            | HONEYCOMB<br>G.MORRIS, B.ALBERTINE, S.SMALL (B.MERRILL)   | GARY MORRIS<br>WARNER BROS. 7-28654                  |

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

# Billboard Hot Country Singles SALES & AIRPLAY™

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

| THIS WEEK | LAST WEEK | TITLE                        | ARTIST                               | HOT CTRY POSITION |
|-----------|-----------|------------------------------|--------------------------------------|-------------------|
| 1         | 2         | ALWAYS HAVE ALWAYS WILL      | JANIE FRICKE                         | 1                 |
| 2         | 4         | BOTH TO EACH OTHER           | EDDIE RABBITT & JUICE NEWTON         | 3                 |
| 3         | 5         | LONELY ALONE                 | THE FORESTER SISTERS                 | 2                 |
| 4         | 7         | JUST ANOTHER LOVE            | TANYA TUCKER                         | 5                 |
| 5         | 8         | CRY                          | CRYSTAL GAYLE                        | 6                 |
| 6         | 3         | GUITARS,CADILLACS            | DWIGHT YOAKAM                        | 4                 |
| 7         | 11        | TOO MANY TIMES               | EARL THOMAS CONLEY AND ANITA POINTER | 10                |
| 8         | 9         | SECOND TO NO ONE             | ROSANNE CASH                         | 8                 |
| 9         | 6         | GUITAR TOWN                  | STEVE EARLE                          | 7                 |
| 10        | 10        | IT'LL BE ME                  | EXILE                                | 9                 |
| 11        | 21        | THAT ROCK WON'T ROLL         | RESTLESS HEART                       | 16                |
| 12        | 13        | DIGGIN' UP BONES             | RANDY TRAVIS                         | 14                |
| 13        | 20        | DIDN'T WE                    | LEE GREENWOOD                        | 15                |
| 14        | 15        | YOU CAN'T STOP LOVE          | SCHUYLER, KNOBLOCK & OVERSTREET      | 12                |
| 15        | 17        | DOO-WAH DAYS                 | MICKY GILLEY                         | 13                |
| 16        | 18        | SINCE I FOUND YOU            | SWEETHEARTS OF THE RODEO             | 17                |
| 17        | 19        | HONKY TONK CROWD             | JOHN ANDERSON                        | 24                |
| 18        | 1         | IN LOVE                      | RONNIE MILSAP                        | 11                |
| 19        | 12        | LITTLE ROCK                  | REBA MCENTIRE                        | 29                |
| 20        | 29        | STARTING OVER AGAIN          | STEVE WARINER                        | 19                |
| 21        | 26        | A GIRL LIKE EMMYLOU          | SOUTHERN PACIFIC                     | 18                |
| 22        | 16        | GOT MY HEART SET ON YOU      | JOHN CONLEE                          | 31                |
| 23        | —         | CHEAP LOVE                   | JUICE NEWTON                         | 23                |
| 24        | —         | TOUCH ME WHEN WE'RE DANCING  | ALABAMA                              | 28                |
| 25        | 27        | WINE COLORED ROSES           | GEORGE JONES                         | 44                |
| 26        | 25        | TEN FEET AWAY                | KEITH WHITLEY                        | 33                |
| 27        | —         | TOO MUCH IS NOT ENOUGH       | BELLAMY BROTHERS                     | 38                |
| 28        | —         | I'M NOT TRYING TO FORGET YOU | WILLIE NELSON                        | 21                |
| 29        | —         | AT THE SOUND OF THE TONE     | JOHN SCHNEIDER                       | 26                |
| 30        | —         | STAND ON IT                  | MEL MCDANIEL                         | 51                |

| THIS WEEK | LAST WEEK | TITLE                                | ARTIST                               | HOT CTRY POSITION |
|-----------|-----------|--------------------------------------|--------------------------------------|-------------------|
| 1         | 2         | LONELY ALONE                         | THE FORESTER SISTERS                 | 2                 |
| 2         | 3         | ALWAYS HAVE ALWAYS WILL              | JANIE FRICKE                         | 1                 |
| 3         | 4         | BOTH TO EACH OTHER                   | EDDIE RABBITT & JUICE NEWTON         | 3                 |
| 4         | 5         | GUITARS,CADILLACS                    | DWIGHT YOAKAM                        | 4                 |
| 5         | 6         | JUST ANOTHER LOVE                    | TANYA TUCKER                         | 5                 |
| 6         | 7         | CRY                                  | CRYSTAL GAYLE                        | 6                 |
| 7         | 11        | IT'LL BE ME                          | EXILE                                | 9                 |
| 8         | 8         | GUITAR TOWN                          | STEVE EARLE                          | 7                 |
| 9         | 9         | SECOND TO NO ONE                     | ROSANNE CASH                         | 8                 |
| 10        | 13        | TOO MANY TIMES                       | EARL THOMAS CONLEY AND ANITA POINTER | 10                |
| 11        | 1         | IN LOVE                              | RONNIE MILSAP                        | 11                |
| 12        | 14        | YOU CAN'T STOP LOVE                  | SCHUYLER, KNOBLOCK & OVERSTREET      | 12                |
| 13        | 15        | DOO-WAH DAYS                         | MICKY GILLEY                         | 13                |
| 14        | 17        | DIGGIN' UP BONES                     | RANDY TRAVIS                         | 14                |
| 15        | 16        | DIDN'T WE                            | LEE GREENWOOD                        | 15                |
| 16        | 19        | THAT ROCK WON'T ROLL                 | RESTLESS HEART                       | 16                |
| 17        | 20        | SINCE I FOUND YOU                    | SWEETHEARTS OF THE RODEO             | 17                |
| 18        | 21        | A GIRL LIKE EMMYLOU                  | SOUTHERN PACIFIC                     | 18                |
| 19        | 25        | YOU'RE STILL NEW TO ME               | MARIE OSMOND WITH PAUL DAVIS         | 20                |
| 20        | 22        | STARTING OVER AGAIN                  | STEVE WARINER                        | 19                |
| 21        | 23        | I'M NOT TRYING TO FORGET YOU         | WILLIE NELSON                        | 21                |
| 22        | 26        | NO ONE MENDS A BROKEN HEART LIKE YOU | BARBARA MANDRELL                     | 22                |
| 23        | 27        | CHEAP LOVE                           | JUICE NEWTON                         | 23                |
| 24        | 28        | SHE USED TO BE SOMEBODY'S BABY       | THE GATLIN BROTHERS                  | 25                |
| 25        | 30        | AT THE SOUND OF THE TONE             | JOHN SCHNEIDER                       | 26                |
| 26        | —         | IT AIN'T COOL TO BE CRAZY ABOUT YOU  | GEORGE STRAIT                        | 27                |
| 27        | —         | HONKY TONK CROWD                     | JOHN ANDERSON                        | 24                |
| 28        | —         | TOUCH ME WHEN WE'RE DANCING          | ALABAMA                              | 28                |
| 29        | 12        | LITTLE ROCK                          | REBA MCENTIRE                        | 29                |
| 30        | —         | MY LIFE'S A DANCE                    | ANNE MURRAY                          | 30                |

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## COUNTRY SINGLES BY LABEL

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

| LABEL                | NO. OF TITLES ON CHART |
|----------------------|------------------------|
| MCA (12)             | 16                     |
| MCA/Curb (4)         |                        |
| CAPITOL (7)          | 14                     |
| MTM (5)              |                        |
| Capitol/Curb (2)     |                        |
| RCA                  | 14                     |
| WARNER BROS. (11)    | 13                     |
| Reprise (1)          |                        |
| Warner/Curb (1)      |                        |
| COLUMBIA             | 12                     |
| POLYGRAM             | 10                     |
| Mercury (8)          |                        |
| Compleat (2)         |                        |
| EPIC                 | 8                      |
| EMI-AMERICA          | 2                      |
| STEP ONE             | 2                      |
| AIR                  | 1                      |
| ATLANTIC             | 1                      |
| Atlantic/America (1) |                        |
| BGM                  | 1                      |
| DOOR KNOB            | 1                      |
| NSD                  | 3                      |
| Long Shot (1)        |                        |
| MSR (1)              |                        |
| Master (1)           |                        |
| PREMIER ONE          | 1                      |
| SILVER DOLLAR        | 1                      |

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

| TITLE   | Publisher - Licensing Org.   | Sheet Music Dist. |
|---|--|-------------------|
| 66 AIN'T THAT PECULIAR                        | (Jobete, ASCAP)  |                   |
| 84 ALIVE AND WELL                             | (Tree, BMI/Cross Keys, ASCAP) HL   |                   |
| 61 ALL BECAUSE OF YOU                         | (Rolling Tide, ASCAP)  |                   |
| 79 ALONG FOR THE RIDE ('56 T-BIRD)            | (Bicamer, BMI/Slavetone, ASCAP)  |                   |
| 1 ALWAYS HAVE ALWAYS WILL                     | (Texican, ASCAP/Cavesson, ASCAP) CPP   |                   |
| 76 ANYTHING FOR LOVE                          | (Moose, CAPAC/Air Bear, BMI/Warner-Tamerlane, BMI)   |                   |
| 26 AT THE SOUND OF THE TONE                   | (WB, ASCAP/Two Sons, ASCAP)  |                   |
| 3 BOTH TO EACH OTHER (FRIENDS & LOVERS)       | (Colgems-EMI, ASCAP/WB, ASCAP/French Surf, ASCAP)  |                   |
| 23 CHEAP LOVE                                 | (Shidel, BMI/Bug, BMI)   |                   |
| 92 COUNT ON ME                                | (Statter Brothers, BMI)  |                   |
| 48 COUNTRY STATE OF MIND                      | (Bocephus, BMI/Tapadero, BMI) CPP  |                   |
| 6 CRY   | (Shapiro Bernstein & Co., ASCAP)   |                   |
| 35 DADDY'S HANDS                              | (Blackwood, BMI) CPP/ABP   |                   |
| 56 DESPERADO LOVE                             | (Tree, BMI/Lowery, BMI) CPP/HL   |                   |
| 15 DIDN'T WE                                  | (Irving, BMI/WB, ASCAP/Two Sons, ASCAP) CPP/ALM  |                   |
| 14 DIGGIN' UP BONES                           | (Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI)                                 |                   |
| 13 DOO-WAH DAYS                               | (Young Beau, BMI/Tapadero, BMI/Rok, BMI) CPP   |                   |
| 46 EVERYTHING I USED TO DO                    | (Jack & Bill, ASCAP/Little Will, ASCAP/Ernie Powell, ASCAP) HL   |                   |
| 34 FARTHER DOWN THE LINE                      | (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)   |                   |
| 40 FIDDLIN' MAN                               | (Timberwolf, BMI/Cross Keys, ASCAP/Kahala, BMI) HL   |                   |
| 64 FIRE AT FIRST SIGHT                        | (Hall-Clement, BMI)  |                   |
| 50 FOOLS FOR EACH OTHER                       | (Chappell, ASCAP) HL   |                   |
| 89 A FRIEND IN CALIFORNIA                     | (Inorbit, BMI) CPP   |                   |
| 18 A GIRL LIKE EMMYLOU                        | (That's What She Said, BMI/Long Tooth, BMI/K-Kuad, ASCAP/Standup, ASCAP)                                   |                   |
| 47 GIVE ME WINGS                              | (Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schlitz, ASCAP)   |                   |
| 31 GOT MY HEART SET ON YOU                    | (Simonton, BMI/N2D, ASCAP)   |                   |
| 7 GUITAR TOWN                                 | (Goldline, ASCAP) HL   |                   |
| 4 GUITARS, CADILLACS                          | (Coal Dust West, BMI)  |                   |
| 97 HAVE I GOT A HEART FOR YOU                 | (April, ASCAP/Blackwood, BMI) CPP/ABP  |                   |
| 71 HEARTBEAT IN THE DARKNESS                  | (MCA, ASCAP/Patchwork, ASCAP) HL   |                   |
| 32 HELL AND HIGH WATER                        | (April, ASCAP/Ide Of March, ASCAP/Preshus Child, BMI) CPP/ABP  |                   |
| 99 HOMEGROWN                                  | (Dale Morris, BMI/Screen Gems-EMI, BMI)  |                   |
| 100 HONEYCOMB                                 | (Golden Bell, ASCAP) CPP   |                   |
| 24 HONKY TONK CROWD                           | (Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP) HL  |                   |
| 80 HOW MUCH DO I OWE YOU                      | (Emily Too, SESAC)   |                   |
| 36 I MISS YOU ALREADY                         | (Tree, BMI) HL   |                   |
| 52 I WON'T LET YOU DOWN                       | (Garwin, ASCAP/WB, ASCAP/Bob Montgomery, ASCAP)  |                   |
| 21 I'M NOT TRYING TO FORGET YOU               | (Willie Nelson, BMI) CPP   |                   |
| 11 IN LOVE                                    | (Lodge Hall, ASCAP/Milsap, BMI) CPP  |                   |
| 27 IT AIN'T COOL TO BE CRAZY ABOUT YOU        | (Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP)  |                   |
| 9 IT'LL BE ME                                 | (Tree, BMI/Cross Island, BMI) CPP/HL   |                   |
| 77 JUKEBOX SATURDAY NIGHT/NIGHT LIFE          | (Blackwood, BMI/Priority, ASCAP/Tree, BMI) CPP/ABP   |                   |
| 5 JUST ANOTHER LOVE                           | (Web IV, BMI)  |                   |
| 98 KING LEAR                                  |  |                   |
| (Lyn Pen, BMI)                                |  |                   |
| 29 LITTLE ROCK                                | (Combine, BMI/Music City, ASCAP)   |                   |
| 2 LONELY ALONE                                | (MCA, ASCAP/Alabama Band, ASCAP) HL  |                   |
| 72 LOVE DON'T COME ANY BETTER THAN THIS       | (Irving, BMI/Somebody's, SESAC) CPP/ALM  |                   |
| 85 LOVE LETTERS IN THE SAND                   | (Bourne, ASCAP)  |                   |
| 67 LOVE'S GONNA GET YOU SOMEDAY               | (Hall-Clement, BMI/Ricky Skaggs, BMI/Chip Peay, BMI)   |                   |
| 30 MY LIFE'S A DANCE                          | (Youngster Musikverlag, GEMA/Edition Sunrise, BMI) CPP   |                   |
| 69 NIGHT LIFE                                 | (Tree, BMI/Glad, BMI)  |                   |
| 22 NO ONE MENDS A BROKEN HEART LIKE YOU       | (Collins Court, ASCAP) CPP   |                   |
| 95 NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER | (Hall-Clement, BMI) HL   |                   |
| 83 NOTHIN' VENTURED NOTHIN' GAINED            | (MCA, ASCAP/Don Schlitz, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) CPP/ABP/HL |                   |
| 57 OH DARLIN'                                 | (Cross Keys, ASCAP)  |                   |
| 78 OH LOUISIANA                               | (Jim Tom, ASCAP/LaPanto, ASCAP)  |                   |
| 93 OLD VIOLIN                                 | (Dwight Manners, BMI)  |                   |
| 60 ONLY YOU                                   | (Hollis, BMI)  |                   |
| 39 OUT GOIN' CATTIN'                          | (Zoo Crew, ASCAP/Colgems-EMI, ASCAP/Labor Of Love, BMI)  |                   |
| 91 THE PAGES OF MY MIND                       | (April, ASCAP/Welbeck, ASCAP) CPP/ABP  |                   |
| 81 PEOPLE'S COURT                             | (Ray Stevens, BMI/New London, ASCAP)   |                   |
| 86 PLEASE DON'T TALK ABOUT ME WHEN I'M GONE   | (Remick, ASCAP)  |                   |
| 63 QUITTIN' TIME                              | (Tree, BMI/Cross Keys, ASCAP)  |                   |
| 74 ROCKIN' MY COUNTRY HEART                   | (Red Barn, BMI)  |                   |
| 96 SAVIN' MY LOVE FOR YOU                     | (Warner-Tamerlane, BMI/Flying Dutchman, BMI)   |                   |
| 8 SECOND TO NO ONE                            | (Chelcoid, BMI/Atlantic, BMI)  |                   |
| 65 SHE THINKS THAT SHE'LL MARRY               | (Uncle Artie, ASCAP/Sabal, ASCAP)  |                   |
| 25 SHE USED TO BE SOMEBODY'S BABY             | (Larry Gatlin, BMI)  |                   |
| 73 SHE WANTS TO MARRY A COWBOY                | (Jack & Bill, ASCAP)   |                   |
| 17 SINCE I FOUND YOU                          | (Lawyers Daughter, BMI/Uncle Artie, ASCAP)   |                   |
| 53 SLOW BOAT TO CHINA                         | (Uncle Artie, ASCAP)   |                   |
| 59 SO THIS IS LOVE                            | (Tapadero, BMI/Little Shop Of Morgansongs, BMI) CPP  |                   |
| 68 SOMETIMES A LADY                           | (RavenSong, ASCAP/Michael H. Goldsen, ASCAP/Collins Court, ASCAP) CPP                                      |                   |
| 43 STAND A LITTLE RAIN                        | (Don Schlitz, ASCAP/MCA, ASCAP/Sheddhouse, ASCAP) HL   |                   |
| 51 STAND ON IT                                | (Bruce Springsteen, ASCAP)   |                   |
| 19 STARTING OVER AGAIN                        | (Forrest Hills, BMI/Write Road, BMI)   |                   |
| 90 STRONG HEART                               | (Chappell, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Bibo, ASCAP) HL                             |                   |
| 62 TALKIN' BLUE EYES                          | (Alabama Band, ASCAP/Quillsong, ASCAP/Dejamus, ASCAP) HL   |                   |
| 33 TEN FEET AWAY                              | (WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP  |                   |
| 16 THAT ROCK WON'T ROLL                       | (Combine, BMI)   |                   |
| 54 THAT'S HOW YOU KNOW                        | (Screen Gems-EMI, BMI/Moon & Stars, BMI/Colgems-EMI, ASCAP)  |                   |
| 41 THAT'S WHAT HER MEMORY IS FOR              | (Tom Collins, BMI/Collins Court, ASCAP) CPP  |                   |
| 58 THESE SHOES                                | (Carlsons, BMI/Carlyric, ASCAP)  |                   |
| 55 TIME STOOD STILL                           | (Hookit, BMI/Blue Lake, BMI)   |                   |
| 10 TOO MANY TIMES                             | (Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)   |                   |
| 38 TOO MUCH IS NOT ENOUGH                     | (Bellamy Bros., ASCAP)   |                   |
| 28 TOUCH ME WHEN WE'RE DANCING                | (Hall-Clement, BMI)  |                   |
| 49 WALK THE WAY THE WIND BLOWS                | (Colgems-EMI, ASCAP/White Sheep, ASCAP)  |                   |
| 37 WE HAD IT ALL                              | (Danor, BMI/Irving, BMI)   |                   |
| 88 WHAT DID YOU DO TO MY HEART                | (Marledge, ASCAP)  |                   |
| 45 WHAT YOU'LL DO WHEN I'M GONE               | (Larry Butler, BMI/Blackwood, BMI)   |                   |
| 42 WHEN YOU HURT I HURT                       | (Tree, BMI/Strawberry Lane, BMI) HL  |                   |
| 44 WINE COLORED ROSES                         | (Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP)  |                   |
| 75 WORKING CLASS MAN                          | (Frisco Kid, ASCAP/Chappell, ASCAP)  |                   |
| 94 WRAP ME UP IN YOUR LOVE                    | (Music Corp. Of America, BMI/Alabama Band, ASCAP) HL   |                   |
| 82 WRONG TRAIN                                | (Chiplin, ASCAP/April, ASCAP)  |                   |
| 12 YOU CAN'T STOP LOVE                        | (Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)                                |                   |
| 87 YOU MADE A ROCK OF A ROLLING STONE         | (Tree, BMI/Cross Keys, ASCAP) HL   |                   |
| 20 YOU'RE STILL NEW TO ME                     | (Writers Group, BMI/Scarlet Moon, BMI/Web IV, BMI)   |                   |
| 70 YOU'RE TAKEN OVER MY HEART                 | (Chip'N'Dale, 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            | HL 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.      |

## NASHVILLE SCENE

(Continued from page 34)

just riding his dad's coattails if he gains success? "Anybody with any sense will know better," answers Marty. "Merle Haggard don't make people buy records. Nobody makes people spend that dollar, except themselves."

Don't expect a Haggard family feud. With regard to his feelings toward his father, Marty says, "Me and my daddy have such a good relationship that there is no resentment on my part toward him. Reality tells me that he's the best. His record proves that. If the fans want to compare me to the best, all that can do is help me. I'll do the best I

can do, and as long as I know that I've done that, then I'm successful."

**SIGNINGS:** It's official: **Johnny Cash** to PolyGram Records, announced, no less, by **Dick Asher**, president and CEO, and by **Steve Popovich**, senior VP of Nashville operations. Expect the first Cash PolyGram LP on the Mercury label early next year . . . **Riders In The Sky** to Buddy Lee Attractions . . . **Writers/performers Robert Joseph Sterling, John Cooke, Richard Theisen, and Greg Krochta** to AFC Records of Dallas.

## Everlys Promotion

**NASHVILLE** PolyGram and Reebok International have united to promote the Everly Brothers' single "These Shoes." The campaign coincides with the Everlys' summer and fall tour.

Reebok is providing prizes of shoes, watches, and T-shirts, and PolyGram is setting up radio contests.

"These Shoes" is being re-serviced to country and adult contemporary stations and carries the Mercury and Reebok logos.

## CMA AWARDS CEREMONY

(Continued from page 34)

World; Bill Luther, Von Braun Civic Center; Joe Sullivan, Sound Seventy Corp.

**Television/video:** Nyhl Henson, Music Village Productions; Lee Masters, MTV; Terry Lickona, Austin City Limits; Dick Thrall, Multimedia Entertainment.

**Directors-at-large:** Rick Blackburn, CBS Records; Tom Collins, Tom Collins Productions; Kathy Gangwisch, Kathy Gangwisch & Associates; Stan Mores, Scotti Bros., Mores & Nanas; Hap Peebles, Harry Peebles Agency; David Skepner, David Skepner & the Buckskin Co.; Howard Stark, MTM

Music Group; Nick Verbitsky, United Stations; Tandy Rice, Top Billing International.

Additional nominations in each category may be made from the floor at the time of the meeting.

Among the awards to be given are those for broadcast personalities of the year.

**The U.K. country charts are in Hits Of The World . . . see page 76**

FOR WEEK ENDING OCTOBER 4, 1986

# Billboard® TOP COUNTRY ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports.                                     |                                    |
|-----------|-----------|------------|---------------|---|------------------------------------|
|           |           |            |               | ARTIST  | TITLE                              |
|           |           |            |               | LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*  |                                    |
|           |           |            |               | ★★ NO. 1 ★★   |                                    |
| 1         | 3         | 4          | 10            | <b>JANIE FRICKE</b> COLUMBIA FC 40383   | BLACK & WHITE<br>1 week at No. One |
| 2         | 2         | 2          | 15            | <b>RANDY TRAVIS</b> WARNER BROS. 1-25435 (8.98)   | STORMS OF LIFE                     |
| 3         | 1         | 1          | 11            | <b>HANK WILLIAMS, JR.</b> WARNER/CURB 1-25412/WARNER BROS. (8.98)   | MONTANA CAFE                       |
| 4         | 4         | 3          | 17            | <b>GEORGE STRAIT</b> MCA 5750 (8.98)  | #7                                 |
| 5         | 5         | 6          | 25            | <b>DWIGHT YOAKAM</b> REPRISE 25372/WARNER BROS. (8.98)  | GITARS, CADILLACS, ETC., ETC.      |
| 6         | 7         | 8          | 10            | <b>EXILE</b> EPIC FE 40401  | GREATEST HITS                      |
| 7         | 6         | 5          | 46            | <b>THE JUDDS</b> ● RCA/CURB AHL 1-7042/RCA (8.98) (CD)  | ROCKIN' WITH THE RHYTHM            |
| 8         | 8         | 9          | 17            | <b>THE STATLER BROTHERS</b> MERCURY 422-826 782-1 M/POLYGRAM (8.98)   | FOUR FOR THE SHOW                  |
| 9         | 10        | 13         | 22            | <b>STEVE EARLE</b> MCA 5713 (8.98)  | GUITAR TOWN                        |
| 10        | 9         | 7          | 31            | <b>REBA MCENTIRE</b> MCA 5691 (8.98) (CD)   | WHOEVER'S IN NEW ENGLAND           |
| 11        | 12        | 11         | 32            | <b>ALABAMA</b> ▲ RCA AHL 1-7170 (8.98) (CD)   | GREATEST HITS                      |
| 12        | 18        | 25         | 5             | <b>LEE GREENWOOD</b> MCA 5770   | LOVE WILL FIND ITS WAY TO YOU      |
| 13        | 17        | 19         | 5             | <b>CRYSTAL GAYLE</b> WARNER BROS. 1-25405   | STRAIGHT TO THE HEART              |
| 14        | 14        | 27         | 4             | <b>RAY STEVENS</b> MCA 5789   | SURELY YOU JOUST                   |
| 15        | 15        | 16         | 7             | <b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406  | SWEETHEARTS OF THE RODEO           |
| 16        | 11        | 10         | 17            | <b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25382 (8.98)   | TWENTY YEARS OF DIRT               |
| 17        | 16        | 14         | 66            | <b>ROSANNE CASH</b> COLUMBIA FC 39463   | RHYTHM AND ROMANCE                 |
| 18        | 13        | 12         | 26            | <b>RONNIE MILSAP</b> RCA AHL 1-7194 (8.98) (CD)   | LOST IN THE FIFTIES TONIGHT        |
| 19        | 19        | 20         | 15            | <b>T GRAHAM BROWN</b> CAPITOL ST 12487 (8.98)   | I TELL IT LIKE IT USED TO BE       |
| 20        | 27        | —          | 2             | <b>GARY MORRIS</b> WARNER BROS. 1-25438   | PLAIN BROWN WRAPPER                |
| 21        | 22        | 42         | 4             | <b>JOHN SCHNEIDER</b> MCA 5795  | TAKE THE LONG WAY HOME             |
| 22        | 23        | 24         | 24            | <b>WILLIE NELSON</b> COLUMBIA FC-40327  | THE PROMISELAND                    |
| 23        | 59        | —          | 2             | <b>MARIE OSMOND</b> CAPITOL/CURB ST-12516/CAPITOL   | I ONLY WANTED YOU                  |
| 24        | 21        | 17         | 22            | <b>EDDIE RABBITT</b> RCA AHL 1-7041 (8.98)  | RABBITT TRAX                       |
| 25        | 26        | 33         | 49            | <b>EARL THOMAS CONLEY</b> RCA AHL 1-7032 (8.98) (CD)  | GREATEST HITS                      |
| 26        | 20        | 15         | 28            | <b>MERLE HAGGARD</b> EPIC 40286   | A FRIEND IN CALIFORNIA             |
| 27        | 25        | 23         | 9             | <b>RAY CHARLES</b> COLUMBIA FC 40338  | FROM THE PAGES OF MY MIND          |
| 28        | 36        | 34         | 46            | <b>RICKY SKAGGS</b> EPIC FE-40103   | LIVE IN LONDON                     |
| 29        | 28        | 21         | 80            | <b>GEORGE STRAIT</b> ● MCA 5567 (8.98) (CD)   | GEORGE STRAIT'S GREATEST HITS      |
| 30        | 32        | 37         | 19            | <b>BILLY JOE ROYAL</b> ATLANTIC/AMERICA 90508   | LOOKING AHEAD                      |
| 31        | 24        | 18         | 16            | <b>CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, &amp; JOHNNY CASH</b> AMERICA/SMASH 830 002-1 M1/POLYGRAM (8.98) | CLASS OF '55                       |
| 32        | 30        | 28         | 26            | <b>WAYLON JENNINGS</b> MCA 5688 (8.98) (CD)   | WILL THE WOLF SURVIVE              |
| 33        | 38        | 36         | 27            | <b>TANYA TUCKER</b> CAPITOL ST-12474 (8.98)   | GIRLS LIKE ME                      |
| 34        | 39        | 38         | 53            | <b>GEORGE STRAIT</b> ● MCA 5605 (8.98) (CD)   | SOMETHING SPECIAL                  |
| 35        | 46        | 26         | 13            | <b>KEITH WHITLEY</b> RCA CPL 1-7043 (8.98)  | L.A. TO MIAMI                      |
| 36        | 33        | 32         | 14            | <b>THE FORESTER SISTERS</b> WARNER BROS. 1-25411 (8.98)   | PERFUME, RIBBONS AND PEARLS        |
| 37        | 37        | 35         | 263           | <b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)   | GREATEST HITS                      |
| 38        | 34        | 39         | 9             | <b>MARTY STUART</b> COLUMBIA B6C 40302  | MARTY STUART                       |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST   | TITLE                     |
|-----------|-----------|------------|---------------|--|---------------------------|
|           |           |            |               | LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*               |                           |
| 39        | 31        | 31         | 98            | <b>THE JUDDS</b> ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)             | WHY NOT ME                |
| 40        | 45        | 41         | 12            | <b>T.G. SHEPPARD</b> COLUMBIA FC 40310                             | IT STILL RAINS IN MEMPHIS |
| 41        | 42        | 67         | 14            | <b>CONWAY TWITTY</b> WARNER BROS. 1-25408 (8.98)                   | FALLIN' FOR YOU FOR YEARS |
| 42        | 44        | 30         | 72            | <b>THE STATLER BROTHERS</b> MERCURY 824-420-1/POLYGRAM (8.98)      | PARDNERS IN RHYME         |
| 43        | 29        | 22         | 42            | <b>STEVE WARINER</b> MCA 5672 (8.98)                               | LIFE'S HIGHWAY            |
| 44        | 50        | 46         | 22            | <b>THE OAK RIDGE BOYS</b> MCA 5714 (8.98) (CD)                     | SEASONS                   |
| 45        | 35        | 43         | 14            | <b>GIRLS NEXT DOOR</b> MTM ST 71053/CAPITOL (8.98)                 | THE GIRLS NEXT DOOR       |
| 46        | 51        | 51         | 5             | <b>MICKEY GILLEY</b> EPIC 40353                                    | ONE AND ONLY              |
| 47        | 47        | 64         | 11            | <b>DAVID ALLEN COE</b> COLUMBIA FC 40346                           | SON OF THE SOUTH          |
| 48        | 54        | 70         | 32            | <b>ANNE MURRAY</b> CAPITOL SJ 12466 (8.98)                         | SOMETHING TO TALK ABOUT   |
| 49        | 53        | 57         | 439           | <b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)         | STARDUST                  |
| 50        | 48        | 49         | 85            | <b>ALABAMA</b> ▲ RCA AHL 1-5339 (8.98) (CD)                        | 40 HOUR WEEK              |
| 51        | 57        | 59         | 73            | <b>LEE GREENWOOD</b> ● MCA 5582 (8.98) (CD)                        | GREATEST HITS             |
| 52        | 49        | 40         | 12            | <b>REBA MCENTIRE</b> MERCURY 822-455-1 M-1                         | REBA NELL MCENTIRE        |
| 53        | 41        | 44         | 11            | <b>RONNIE MCDOWELL</b> MCA/CURB 5725/MCA (8.98)                    | ALL TIED UP IN LOVE       |
| 54        | 61        | 65         | 72            | <b>RONNIE MILSAP</b> ● RCA AHL 1-5425 (8.98) (CD)                  | GREATEST HITS VOL. 2      |
| 55        | 55        | 61         | 27            | <b>JUDY RODMAN</b> MTM 71050 (8.98)                                | JUDY                      |
| 56        | 63        | 50         | 237           | <b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 37951 (CD)         | ALWAYS ON MY MIND         |
| 57        | 65        | 54         | 7             | <b>LACY J. DALTON</b> COLUMBIA 40393                               | HIGHWAY DINER             |
| 58        | 40        | 29         | 8             | <b>JIMMY BUFFETT</b> MCA 5730 (8.98)                               | FLORIDAYS                 |
| 59        | 52        | 45         | 16            | <b>JOHNNY CASH AND WAYLON JENNINGS</b> COLUMBIA 40347              | HEROES                    |
| 60        | 60        | 68         | 8             | <b>GENE WATSON</b> EPIC 40306                                      | STARTING NEW MEMORIES     |
| 61        | 62        | 53         | 30            | <b>EVERLY BROTHERS</b> MERCURY 826 142-1/POLYGRAM (8.98)           | BORN YESTERDAY            |
| 62        | 43        | 47         | 30            | <b>JOHN CONLEE</b> COLUMBIA FC-40257                               | HARMONY                   |
| 63        | 69        | 60         | 129           | <b>ALABAMA</b> ▲ <sup>2</sup> RCA AHL 1-4939 (8.98) (CD)           | ROLL ON                   |
| 64        | 67        | 52         | 11            | <b>ED BRUCE</b> RCA AHL 1-5808 (8.98)                              | NIGHT THINGS              |
| 65        | 64        | 48         | 16            | <b>SOUTHERN PACIFIC</b> WARNER BROS. 1-25409 (8.98)                | KILLBILLY HILL            |
| 66        | NEW ▶     | —          | 1             | <b>BARBARA MANDRELL</b> MCA 5769                                   | MOMENTS                   |
| 67        | 56        | 62         | 30            | <b>DON WILLIAMS</b> CAPITOL ST-12440 (8.98)                        | NEW MOVES                 |
| 68        | 66        | 58         | 5             | <b>THE KENDALLS</b> MCA/CURB C5724/MCA                             | FIRE AT FIRST SIGHT       |
| 69        | 71        | 66         | 125           | <b>THE STATLER BROTHERS</b> MERCURY 818-652-1/POLYGRAM (8.98) (CD) | ATLANTA BLUE              |
| 70        | 73        | 69         | 51            | <b>LEE GREENWOOD</b> MCA 5622 (8.98)                               | STREAMLINE                |
| 71        | 70        | 63         | 18            | <b>PAKE MCENTIRE</b> RCA AFL 1-5809 (8.98)                         | TOO OLD TO GROW UP        |
| 72        | 68        | 75         | 238           | <b>ALABAMA</b> ▲ <sup>3</sup> RCA AHL 1-4229 (8.98) (CD)           | MOUNTAIN MUSIC            |
| 73        | 72        | 56         | 71            | <b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25267/WARNER BROS. (8.98)  | FIVE-O                    |
| 74        | 74        | 72         | 46            | <b>HANK WILLIAMS, JR.</b> WARNER/CURB 25328/WARNER BROS. (8.98)    | GREATEST HITS-VOLUME II   |
| 75        | 58        | 55         | 35            | <b>JOHN SCHNEIDER</b> MCA 5668 (8.98)                              | A MEMORY LIKE YOU         |

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

## NARM Meet Concludes LP Viable Bar Coding, CD, TV Also Discussed

This story prepared by Earl Paige and Geoff Mayfield.

**SAN DIEGO** The LP is still viable during the early stages of an album's release, according to manufacturers and retailers.

During the sixth annual meeting of the National Assn. of Recording Merchandisers (NARM) retail advisory and manufacturers advisory committees (Billboard, Sept. 27) held here Sept. 15-18 at the Hotel del Coronado, dealer and label executives also agreed that vinyl retains consumer favor among certain musical genres and within some geographic areas. Furthermore, they said the configuration continues to enjoy popularity as an import product.

"We finally agree on something," said Jim Bonk, chairman of the retailers advisory committee and executive vice president of Camelot Music. "We're all going down the same street for a change."

Bonk's remarks summarized conclusions reached during a discussion on the LP's status in the marketplace. The discussion was led by Lou Fogelman, president of Los Angeles-based Show Industries and its retail chain Music Plus. The LP was one of several topics on the agenda.

Fogelman made a strong case for the LP. "I don't think anybody would just like to see the LP go away," he said. "It does represent large numbers, even if it is on the decline, and those are numbers we can't afford to lose. It definitely is important on new releases."

He added that the configuration retains importance with catalog titles and in certain geographic "pockets."

Paul Smith, senior vice president and general manager of marketing for CBS, agreed that LP strength varies according to market, genre, and artist. "Generalization will kill us," he said. "We may be selling jazz on LP 10 years from now, 15 years from now, I certainly hope."

Bonk said, "Since rackjobbers for all intents and purposes in many of their accounts have gotten out of the LP, the full-line retail store is the only

place left. We went around the room here the other day on where everybody was at [with the LP], and in this group alone more than 20% of our business is still LP, about \$300 million-\$400 million worth of volume."

Henry Droz, president of WEA, estimated that by the end of this year LP "will be down overall to 20% of our gross dollar business." He said the LP's decline differs markedly from the "precipitous" dip of 8-track tape five years ago. He added that a "sudden decision" to drop vinyl would lead to "chaos." Said Droz, "Better to reduce the price and sell off."

Fogelman called for caution in remarks to media about the LP's fate, but NARM attorney Charles Ruttenberg—keeping an ever-watchful eye on antitrust considerations—warned against forming any consensus response. Several delegates spoke with concern about the tone of a recent trade article describing Motown's decision to drop midline LPs. Said Fogelman, "We hope the trades are

very careful . . . We hate to see a hype that could create a snowball, a self-fulfilling prophecy that would see LP really fall apart on us in six months."

Arnie Bernstein, senior vice president of operations for The Musicland Group, said, "There were some good-selling items of particular acts not available [in vinyl]. I sure hope that doesn't happen in terms of the rest of the year."

On the other hand, Smith cautioned that dealers need to be careful how they skew LP-cassette ratios when ordering certain acts during a peak selling season. "We had an example of it last Christmas. When you come with something like Kenny Rogers or Barbra Streisand, the LP sales are enormous, just totally out of proportion to anything that you're accustomed to. And if you ever lose sight of that you're going to lose a sale. We sold 1-1 on Streisand," he said, noting the LP-tape ratio of "The Broadway Album."

(Continued on page 41)

### Danjay's Lasky Speaks Out At NARM Meet Retailers Decry Substance Abuse

**SAN DIEGO** The industry drive to fight drug and alcohol abuse is an effort the retail community embraces, according to Evan Lasky, president of Denver-based Danjay Music/Budget Tapes & Records.

Lasky made his case here during the National Assn. of Recording Merchandisers (NARM) round table of retailers and labels (see separate story, this page) while applauding WEA's employee-assistance program. He said programs like WEA's "are important, but you can do much more. I am not telling you that any person in this room can stop another person from abusing drugs and alcohol. But you can help by letting them know such behavior is not acceptable. In the mind of the abuser,

nonchalant apathy is tantamount passive approval.

"If you are in a position to do so, you must make the person aware that he will be held responsible for his actions. Allowing him to get away with unacceptable behavior is less fair to everybody, especially him. As an industry, we have the opportunity to make a difference, especially among young people. As a recovering person who must fight the disease of chemical dependency on a daily basis, I urge you to join this battle. Educate yourself. Discuss it with family, friends, and employees. This is no longer something that happens to other people." **EARL PAIGE**

### Chicago-Area Chain Now Has 14 Units

## Rose Records Purchases Laury's Web

**CHICAGO** Rose Records here has acquired the four-unit Laury's Records chain, bringing the number of Rose stores to 14 (Billboard, June 7). According to Rose vice president of marketing Ronna Hoffberg, the sale will be finalized in mid-October.

Hoffberg says Laury's owner Larry Bell approached Rose "years ago" about the possibility of selling his chain, which has been in Bell's family since 1917. At the time, nothing came of the offer.

"Negotiations started again earlier this year," says Hoffberg. "We'd been in a growth mode ourselves." This time, Rose agreed to buy.

Rose and Laury's share a strong commitment to classical and compact disk product, Hoffberg says. "The philosophical alignment between Rose and Laury's made it a

natural wedding," she says. "Not only is it manifested in the product lines, but in an extraordinarily knowledgeable sales staff."

One of the Laury's units Rose is acquiring is in the city, downtown at Michigan Ave. and Randolph St. The other three are in the suburbs: one in north suburban Evanston (a comfortable distance from Rose's existing Evanston unit), and one each in north suburban Deerfield and Niles. This puts Rose in the latter two towns for the first time, which Hoffberg says is "a nice rounding geographically."

Laury's officials were unavailable for comment on the sale at presstime, but Hoffberg speculates that the move can be attributed in large part to the chain's too-heavy commitment to compact disk. "Rec-

ognizing that CD was a technological advancement rather than a fad, they focused their energies and capital on CDs to the exclusion of other configurations," she says. "At the time, they had no real competition. But it didn't take us long to build momentum until our inventory outstripped theirs."

"The CD market is the burgeoning one, but it's premature to be phasing out LPs and cassettes—especially the cassette, which is still a mighty marketable piece of plastic. Face it, you can walk into a Venture store and buy a compact disk. Laury's had a good selection, but not as good as ours. They lost their competitive edge . . . We're going to put Laury's back in the record and tape business." **MOIRA McCORMICK**

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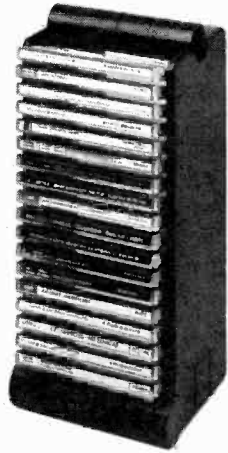
**The Monkees** (never before released original recording), **Rawhide** (by Frankie Laine), **The Honeymooners**, **Mary Tyler Moore** (by Sonny Curtis), **The Odd Couple**, **George of the Jungle**, **Car 54, Where Are You?**, **The Courtship of Eddie's Father** (by Harry Nilsson), **The Green Hornet** (by Al Hirt), **The Pink Panther** and **Peter Gunn** (by Henry Mancini), **The Partridge Family** (with David Cassidy - never before released), **The Brady Bunch** (never before released) and **52 more of the TV Generation's Favorite Songs.**

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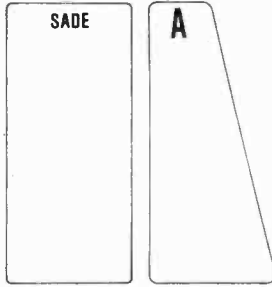
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FOR WEEK ENDING OCTOBER 4, 1986

# Billboard. TOP COMPACT DISKS

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|           |                 |            |               | <b>POP™</b>   |                                       |                                   |  |
|-----------|-----------------|------------|---------------|---|---------------------------------------|-----------------------------------|--|
|           |                 |            |               | Compiled from a national sample of retail sales reports.        |                                       |                                   |  |
| THIS WEEK | LAST WEEK       | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                     | TITLE                                 |                                   |  |
| 1         | 1               | 1          | 14            | <b>PETER GABRIEL</b> GEFGEN 2-24088/WARNER BROS.                | <b>SO</b>                             | ★★ NO. 1 ★★<br>8 weeks at No. One |  |
| 2         | 5               | 4          | 8             | <b>STEVE WINWOOD</b> ISLAND 25448-2/WARNER BROS.                | BACK IN THE HIGHLIFE                  |                                   |  |
| 3         | 4               | 5          | 4             | <b>BILLY JOEL</b> COLUMBIA CK 40402                             | THE BRIDGE                            |                                   |  |
| 4         | 2               | 3          | 12            | <b>GENESIS</b> ATLANTIC 2-81641                                 | INVISIBLE TOUCH                       |                                   |  |
| 5         | 3               | 2          | 7             | <b>MADONNA</b> SIRE 2-25442/WARNER BROS.                        | TRUE BLUE                             |                                   |  |
| 6         | 7               | —          | 2             | <b>LIONEL RICHIE</b> MOTOWN 6158MD                              | DANCING ON THE CEILING                |                                   |  |
| 7         | 6               | 6          | 10            | <b>SOUNDTRACK</b> COLUMBIA CK 40323                             | TOP GUN                               |                                   |  |
| 8         | 8               | 14         | 3             | <b>PAUL SIMON</b> WARNER BROS. 2-25447                          | GRACELAND                             |                                   |  |
| 9         | 10              | 7          | 55            | <b>WHITNEY HOUSTON</b> ARISTA ARCD 8212                         | WHITNEY HOUSTON                       |                                   |  |
| 10        | 12              | 10         | 10            | <b>EURHYTHMICS</b> RCA PCD 1-5847                               | REVENGE                               |                                   |  |
| 11        | 13              | 9          | 8             | <b>ANDREAS VOLLENWEIDER</b> CBS MASTERWORKS MK 42255            | DOWN TO THE MOON                      |                                   |  |
| 12        | 20              | —          | 2             | <b>PAUL MCCARTNEY</b> CAPITOL CDP 46269                         | PRESS TO PLAY                         |                                   |  |
| 13        | 9               | 8          | 19            | <b>THE MOODY BLUES</b> POLYDOR 829179-2/POLYGRAM                | THE OTHER SIDE OF LIFE                |                                   |  |
| 14        | 11              | 11         | 4             | <b>R.E.M.</b> I.R.S. IRSD 5783/MCA                              | LIFE'S RICH PAGEANT                   |                                   |  |
| 15        | 17              | 12         | 15            | <b>THE FABULOUS THUNDERBIRDS</b> CBS ASSOCIATED ZK 40304/EPIC   | TUFF ENUFF                            |                                   |  |
| 16        | 25              | 26         | 22            | <b>ROBERT PALMER</b> ISLAND 2-90471/ATLANTIC                    | RIPTIDE                               |                                   |  |
| 17        | 21              | 22         | 3             | <b>DAVID LEE ROTH</b> WARNER BROS. 2-25470                      | EAT 'EM AND SMILE                     |                                   |  |
| 18        | 18              | —          | 2             | <b>THE MONKEES</b> ARISTA ARCD 8432                             | THEN & NOW... THE BEST OF THE MONKEES |                                   |  |
| 19        | 15              | 17         | 71            | <b>PINK FLOYD</b> HARVEST CD 46001/CAPITOL                      | DARK SIDE OF THE MOON                 |                                   |  |
| 20        | 16              | 16         | 70            | <b>DIRE STRAITS</b> WARNER BROS. 2-25264                        | BROTHERS IN ARMS                      |                                   |  |
| 21        | 14              | 18         | 58            | <b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY FCD 623-COR2        | CHRONICLES                            |                                   |  |
| 22        | 23              | 13         | 15            | <b>BOB JAMES &amp; DAVID SANBORN</b> WARNER BROS. 2-25393       | DOUBLE VISION                         |                                   |  |
| 23        | 26              | 21         | 13            | <b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL CDP 46195 | LIKE A ROCK                           |                                   |  |
| 24        | 24              | 15         | 18            | <b>VAN HALEN</b> WARNER BROS. 2-25934                           | 5150                                  |                                   |  |
| 25        | 29              | 27         | 18            | <b>STEELY DAN</b> MCA MCAD 5570                                 | DECADE                                |                                   |  |
| 26        | 28              | 24         | 11            | <b>SIMPLY RED</b> ELEKTRA 60452-2                               | PICTURE BOOK                          |                                   |  |
| 27        | <b>NEW ▶</b>    |            | 1             | <b>BRUCE HORNSBY &amp; THE RANGE</b> RCA PCD 1-8058             | THE WAY IT IS                         |                                   |  |
| 28        | <b>RE-ENTRY</b> |            |               | <b>EMERSON, LAKE &amp; POWELL</b> POLYDOR 829297-2/POLYGRAM     | EMERSON, LAKE, & POWELL               |                                   |  |
| 29        | 19              | 19         | 71            | <b>PHIL COLLINS</b> ATLANTIC 2-81240                            | NO JACKET REQUIRED                    |                                   |  |
| 30        | 22              | 23         | 3             | <b>BANANARAMA</b> LONDON 828-013-2/POLYGRAM                     | TRUE CONFESSIONS                      |                                   |  |

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|-----------|--------------|------------|---------------|---|--|---------------------------|--|
|           |              |            |               | Compiled from a national sample of retail sales reports.      |  |                           |  |
| THIS WEEK | LAST WEEK    | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                    | ARTIST                                 |                           |  |
| 1         | 1            | 1          | 35            | <b>BACHBUSTERS</b> TELARC 80123                               | <b>14 weeks at No. One</b>             | ★★ NO. 1 ★★<br>DON DORSEY |  |
| 2         | 2            | 5          | 6             | <b>DOWN TO THE MOON</b> CBS MK-42255                          | ANDREAS VOLLENWEIDER                   |                           |  |
| 3         | 3            | 2          | 71            | <b>AMADEUS SOUNDTRACK</b> FANTASY WAM 1791                    | NEVILLE MARRINER                       |                           |  |
| 4         | 4            | 3          | 28            | <b>HOROWITZ: THE LAST ROMANTIC</b> DG 419-045                 | VLADIMIR HOROWITZ                      |                           |  |
| 5         | 6            | 4          | 16            | <b>BACH MEETS THE BEATLES</b> PRO ARTE CDD-211                | JOHN BAYLESS                           |                           |  |
| 6         | 5            | 6          | 9             | <b>SYNCOATED CLOCK</b> PRO ARTE CDD-264                       | ROCHESTER POPS (KUNZEL)                |                           |  |
| 7         | 7            | 9          | 4             | <b>HOROWITZ: THE STUDIO RECORDINGS</b> DG 419-217             | VLADIMIR HOROWITZ                      |                           |  |
| 8         | 10           | 11         | 71            | <b>TIME WARP</b> TELARC 80106                                 | CINCINNATI POPS (KUNZEL)               |                           |  |
| 9         | 9            | 7          | 26            | <b>SWING, SWING, SWING</b> PHILIPS 412-626                    | BOSTON POPS (WILLIAMS)                 |                           |  |
| 10        | 8            | 8          | 71            | <b>TCHAIKOVSKY: 1812 OVERTURE</b> TELARC 80041                | CINCINNATI POPS (KUNZEL)               |                           |  |
| 11        | 11           | 10         | 36            | <b>ORCHESTRAL SPECTACULARS</b> TELARC 80115                   | CINCINNATI POPS (KUNZEL)               |                           |  |
| 12        | 12           | 12         | 15            | <b>TELARC SAMPLER #3</b> TELARC 80003                         | VARIOUS ARTISTS                        |                           |  |
| 13        | 15           | 17         | 71            | <b>STAR TRACKS</b> TELARC 80094                               | CINCINNATI POPS (KUNZEL)               |                           |  |
| 14        | 14           | 14         | 23            | <b>SONGS FROM LIQUID DAYS</b> CBS MK-39564                    | PHILIP GLASS                           |                           |  |
| 15        | 13           | 13         | 12            | <b>BEAUTIFUL DREAMER</b> LONDON 417-242                       | MARILYN HORNE                          |                           |  |
| 16        | 26           | —          | 2             | <b>SABRE DANCE</b> PRO ARTE CDD-250                           | HOUSTON SYMPHONY (COMMISSIONA)         |                           |  |
| 17        | 18           | 18         | 5             | <b>BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS)</b> DG 415-963     | TE KANAWA, CARRERAS (BERNSTEIN)        |                           |  |
| 18        | 16           | 16         | 17            | <b>COPLAND: BILLY THE KID/RODEO</b> ANGEL CDC-47382           | SAINT LOUIS SYMPHONY (SLATKIN)         |                           |  |
| 19        | 17           | 15         | 19            | <b>PLEASURES OF THEIR COMPANY</b> ANGEL CDC-47196             | KATHLEEN BATTLE, CHRISTOPHER PARKENING |                           |  |
| 20        | 21           | 25         | 3             | <b>ROMANCES FOR SAXOPHONE</b> CBS MK-42122                    | BRANFORD MARSALIS                      |                           |  |
| 21        | 19           | 19         | 13            | <b>CELEBRATE AMERICA</b> PRO ARTE CDD-263                     | HOUSTON SYMPHONY (COMMISSIONA)         |                           |  |
| 22        | 22           | 21         | 60            | <b>GERSHWIN: RHAPSODY IN BLUE</b> CBS MK-39699                | LOS ANGELES PHILHARMONIC (THOMAS)      |                           |  |
| 23        | 20           | 20         | 71            | <b>TELARC SAMPLER #1</b> TELARC 80101                         | VARIOUS ARTISTS                        |                           |  |
| 24        | 23           | 22         | 71            | <b>COPLAND: APPALACHIAN SPRING</b> TELARC 80078               | ATLANTA SYMPHONY                       |                           |  |
| 25        | 25           | 23         | 24            | <b>WILLIAM TELL AND OTHER FAVORITE OVERTURES</b> TELARC 80116 | CINCINNATI POPS (KUNZEL)               |                           |  |
| 26        | <b>NEW ▶</b> |            | 1             | <b>HOLST: THE PLANETS</b> TELARC CD-80133                     | ROYAL PHILHARMONIC ORCHESTRA           |                           |  |
| 27        | 24           | 24         | 4             | <b>BEGIN SWEET WORLD</b> RCA RCD1-7124                        | RICHARD STOLTZMAN                      |                           |  |
| 28        | 28           | 28         | 71            | <b>BERNSTEIN: WEST SIDE STORY</b> DG 415-253                  | TE KANAWA, CARRERAS (BERNSTEIN)        |                           |  |
| 29        | 29           | 29         | 19            | <b>BEETHOVEN: SYMPHONY NO. 9</b> TELARC 80120                 | CLEVELAND ORCHESTRA (DOHNANYI)         |                           |  |
| 30        | 30           | 27         | 10            | <b>ECHOES OF LONDON</b> CBS MK-42119                          | JOHN WILLIAMS                          |                           |  |

**POP ALBUMS**

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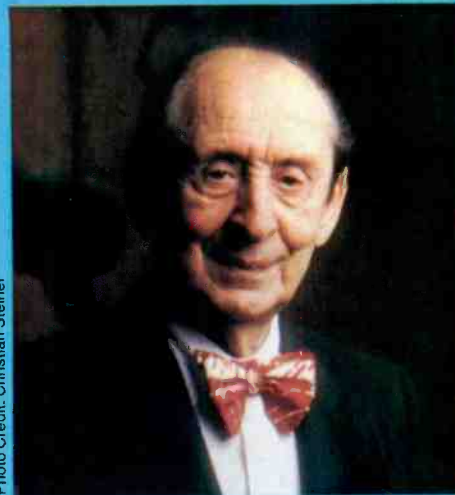


Photo Credit: Christian Steiner

In April, 1986 Vladimir Horowitz performed in the Soviet Union for the first time since he emigrated 61 years ago. That historic concert was televised live on CBS News "Sunday Morning" with Charles Kuralt and recorded by Deutsche Grammophon.

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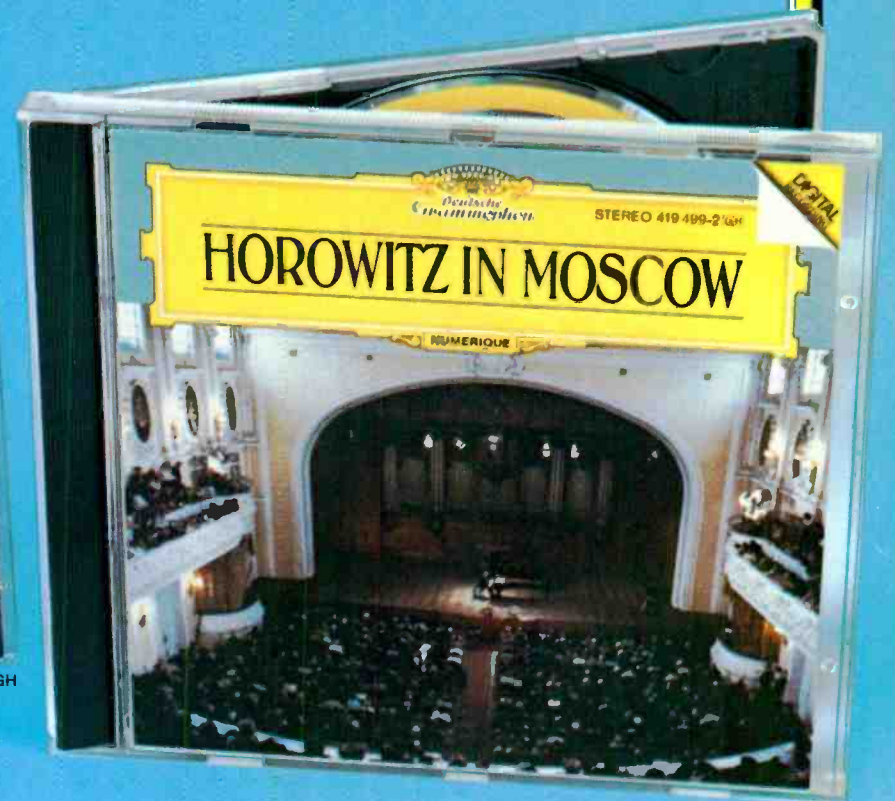


#1 Billboard Classical Chart

419 045-2 GH



419 217-2 GH



419 499-2 GH

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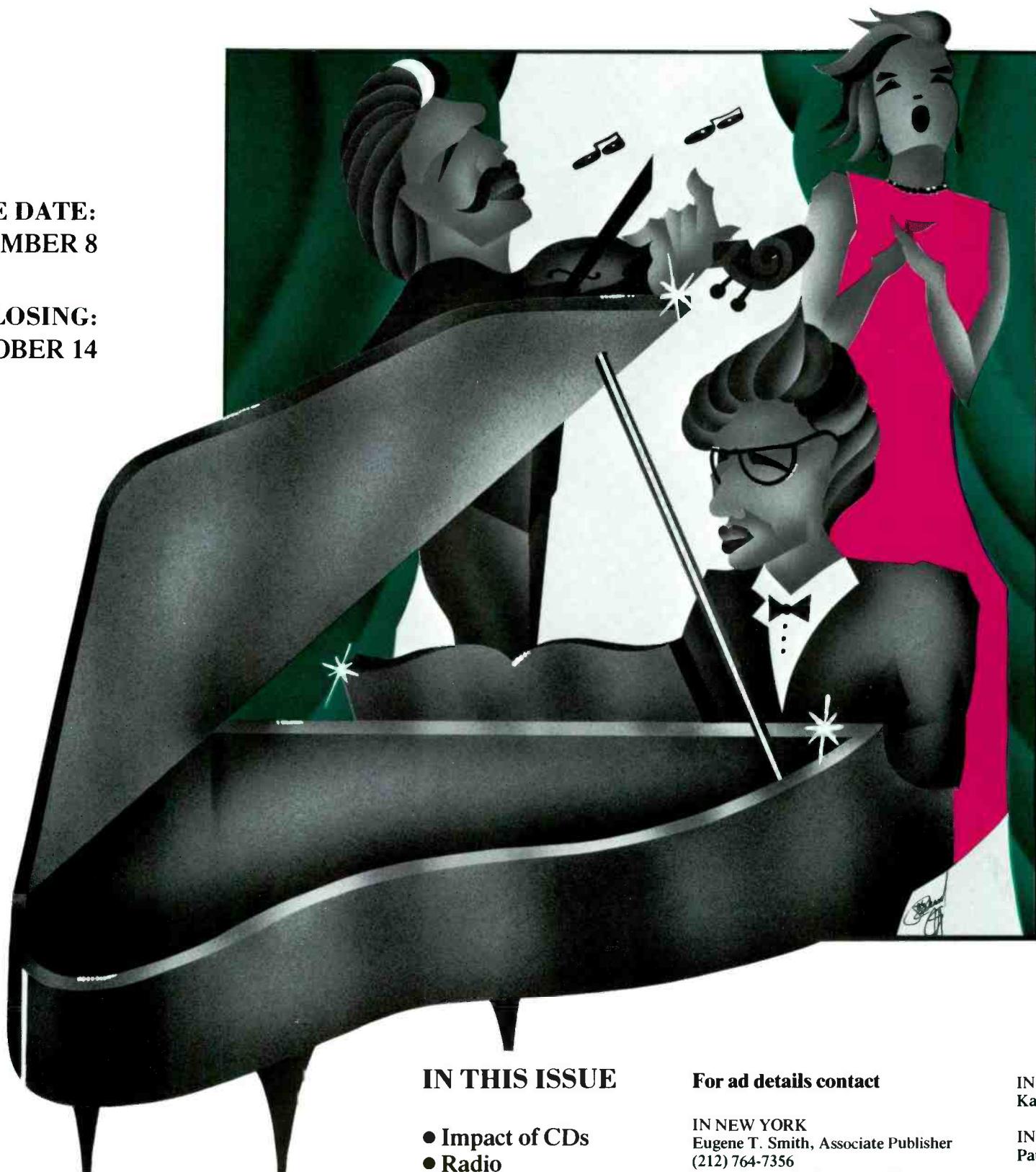
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# M U S I C

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ISSUE DATE:  
NOVEMBER 8

AD CLOSING:  
OCTOBER 14



ART: RICHARD AYALA

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

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or any Billboard Sales Office worldwide





This jukebox display piece, designed by the Syn-Comm Group, will push the sale of Maxell audiocassette and videotape during the blank-tape firm's Music Legends sweepstakes. The contest is one of two Maxell promotions featured this week in Audio Plus.

## Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

**AIMING TO CATCH** the wave of CD enthusiasts, Maxell (201-641-8600) has initiated an ambitious retail campaign for its high-end XLS and MX audiocassettes.

Prominent in this push to record stores and hi-fi specialty shops is an elaborate p.o.p. kit, which includes a motorized counter display. The unit, equipped with sequential lighting, simulates a stereo set and calls attention to the tape offerings.

Also in the kit are dangler cards that illustrate the tapes and brochures that describe the tapes' capabilities.

The campaign is built on the concept that CD buyers are sound enthusiasts who want top-quality tape. According to product description, the XLS and MX cassettes have been reformulated to bolster dynamic range and reduce bias noise levels.

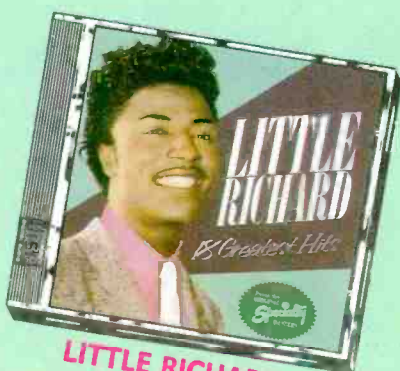
Additionally, the tapes are enclosed in "leaner, sturdier hi-tech shell cases" and feature an improved transport mechanism to lessen vibration.

Information on the promotion is available from Maxell's audio products manager, Bob Falco.

Meanwhile, Maxell's Music Legends sweepstakes is being touted in a jukebox-shaped floor display created by the Syn-Comm Group (212-838-0262). Winner will receive a vintage Wurlitzer valued at \$8,000.



"...Standards at Rhino are exceptionally high—and uncompromising."  
—DIGITAL AUDIO



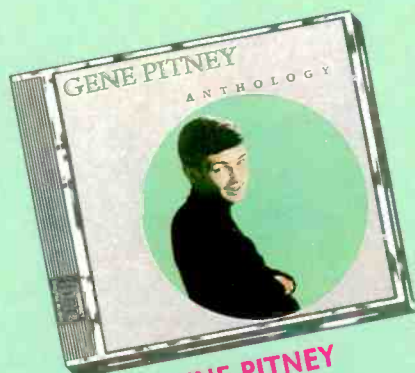
**LITTLE RICHARD:**  
18 Greatest Hits  
(RNCD 75899) Includes "Tutti Frutti," "Long Tall Sally," "Keep A Knockin'," "Jenny, Jenny" and "Good Golly Miss Molly."



**THE TURTLES:**  
20 Greatest Hits  
(RNCD 5160) Includes "It Ain't Me Babe," "You Baby," "Happy Together," "She'd Rather Be With Me," and "You Showed Me."



**DIONNE WARWICK:**  
Anthology  
(RNCD 75898) Includes "Don't Make Me Over," "Anyone Who Had A Heart," "Walk On By," "I'll Never Fall In Love Again" and "Do You Know The Way To San Jose."

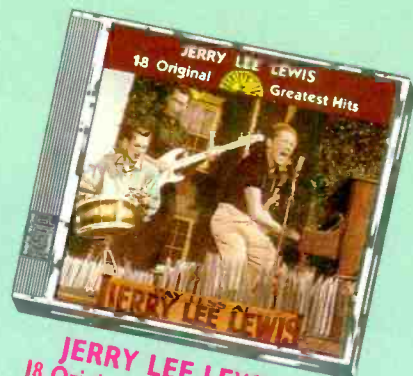


**GENE PITNEY**  
Anthology  
(RNCD 75896) Includes "Town Without Pity," "(The Man Who Shot) Liberty Valance," "Only Love Can Break A Heart," "It Hurts To Be In Love," and "I'm Gonna Be Strong." Available late October 1986

Rhino Records is proud to bring the classics of rock 'n' roll to the compact disc format. Each title features a generous helping of music (up to 20 songs) along with deluxe packaging featuring rare photos and historical notes in the Rhino tradition. All titles are painstakingly transferred from first generation master tapes with strict attention paid to preserving and enhancing premium sound quality.



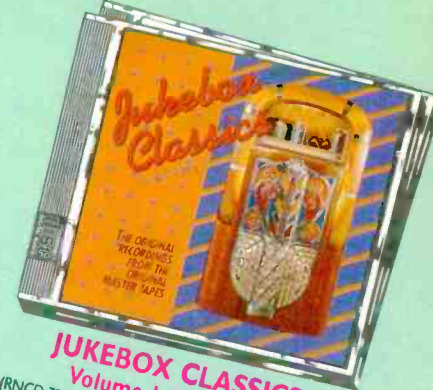
**THE EVERLY BROTHERS:**  
Cadence Classics  
(Their 20 Greatest Hits)  
(RNCD 5258) Includes "Bye, Bye Love," "Wake Up Little Susie," "All I Have To Do Is Dream," "Bird Dog," and "(Til) I Kissed You."



**JERRY LEE LEWIS:**  
18 Original Sun Greatest Hits  
(RNCD 5255) Includes "Whole Lotta Shakin' Goin' On," "Great Balls Of Fire," "Breathless," and "High School Confidential!"



**THE SHIRELLES:**  
Anthology  
(RNCD 75897) Includes "Dedicated To The One I Love," "Will You Love Me Tomorrow," "Mama Said," "Soldier Boy" and "Baby It's You."



**JUKEBOX CLASSICS:**  
Volume 1 & Volume 2  
(RNCD 75893, RNCD 75894) Each volume presents a deluxe cross-sampling of 16 classic rock and pop hits, including Lenny Welch "Since I Fell For You," Jerry Butler "For Your Precious Love," "He Will Break Your Heart," The Chordettes "Lollipop," "Mr. Sandman," Johnny Cash "I Walk The Line," and Carl Perkins "Blue Suede Shoes."



COMING FOR CHRISTMAS:  
"The Sun Story," "Best Of Nuggets," "Wonder Women—History Of The Girl Group Sound," "Carl Perkins—Original Sun Greatest Hits."

## BASIE LIVES!



**BASIE LIVES... ON DENON COMPACT DISC.** The spirit of "Count" Basie lives on. Denon celebrates the Basie Orchestra's 50th anniversary and the Count's birthday (August 21) with the historic release of "Long Live The Chief!" (33CY-1018) It's one of the most significant jazz recordings in recent years. Digitally recorded by DENON. THE FIRST NAME IN DIGITAL RECORDING.

## 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

**A-HA**  
**Scoundrel Days**  
LP Warner Bros. 1-25501/WEA/\$8.98  
CA 4-25501/\$8.98

### NARM MEET CONCLUDES LP VIABLE

(Continued from page 39)

Other issues received attention during the four-day NARM forum:

- UPC bar coding. In sharp contrast to a year ago, the advisory groups calmly discussed the controversial topic. Warehouse president Lou Kwiker offered an analysis of 36,500 SKUs of product on a label-by-label basis. He said that "with the exception of WEA and Motown" the LP and cassette ratios have improved dramatically. According to the study, WEA and Capitol lagged in CD. Kwiker's report was challenged at some points by various label representatives.

### BIG AUDIO DYNAMITE

**No. 10 Upping St.**  
LP Columbia BFC 40445/CBS/no list  
CA BCT 40445/no list

### THE CHAMELEONS UK

**Strange Times**  
LP Geffen GHS 24119/WEA/\$8.98  
CA M5G 24119/\$8.98

### THE DOYLE-WHITING BAND

**Flesh & Blood**  
LP Blue Wave 106/\$8.98  
CA 106/\$8.98

### JOAN JETT

**Good Music**  
LP CBS Assoc. BFZ 40544/no list  
CA BZT 40544/no list

### NEW ORDER

**Brotherhood**  
LP Qwest 1-25511/WEA/\$8.98  
CA 4-25511/\$8.98

### DAVID LEE ROTH

### Sonrisa Salvaje

LP Warner Bros. 1-25516/WEA/\$8.98  
CA 4-25516/\$8.98

### SWANS

**Holy Money**  
LP Jem PVC8952/\$8.98  
CA PVCC8952/\$8.98

### 'TIL TUESDAY

**Welcome Home**  
LP Epic FE 40314/CBS/no list  
CA Fet 40314/no list

### WANG CHUNG

**Mosaic**  
LP Geffen GHS 24115/WEA/\$8.98  
CA M5G 24115/\$8.98

### ROGER WILLIAMS

**Somewhere In Time**  
LP Bainbridge BT6265/\$8.98  
CA BTC6265/\$8.98

### COMPACT DISK

### GEORGE BENSON

**While The City Sleeps ...**  
CD Warner Bros. 2-25475/WEA/\$15.98

### FOUR TOPS

**Four Tops**  
**Four Tops Second Album**  
CD Motown 8027MD/MCA/no list

### SMOKEY ROBINSON

**Smokey**

(Continued on next page)

## Revised Retail Section Debuts

**NEW YORK** There are several changes in the retailing section beginning this week.

The weekly Top Computer Software chart has been dropped because of changes in the marketplace. The chart may be revived should the retail market show a renewed interest in computer software.

The weekly Grass Route column, which has run regularly in the retailing section, will now run in the general news section. The column, which focuses on independent labels and distributors, appears in this issue on page 67.

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AAMS CD 108

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T.V. Gopalakrishnan - Mridangam  
AAMS CD 109

#### "Exotic Sounds on Guitar"

Brij Bhushan Kabra  
Zakir Hussain - Tabla  
AAMS CD 110

#### "Mandolin Ecstasy"

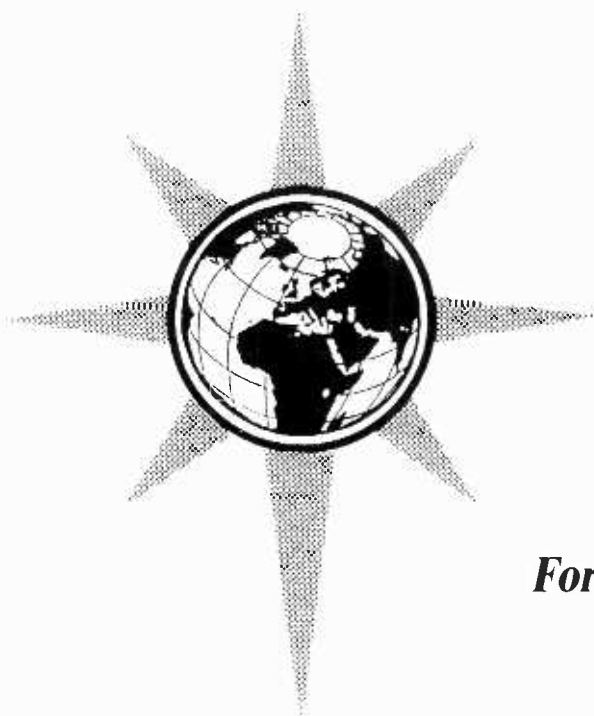
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Sikkil Bhaskaran - Violin  
Tanjore Upendran - Mridangam  
Palghat Sundaram - Ghatam  
AAMS CD 111

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## I.R.S. Act Hopes To Stimulate Debut Album Sales Timbuk 3 Makes Concert Tour Of Stores

BY CHRIS MORRIS

LOS ANGELES I.R.S. Records is attempting to stir retail interest for its new act Timbuk 3 with a projected "concert tour" of record stores around the country.

Timbuk 3 is the group name used by the Austin performers Pat MacDonald and his wife, Barbara K., who augment their vocal and guitar duets with electronic backing supplied by boom boxes and drum machines.

Earlier this month, the duo embarked on a 40-date club tour to support its debut album, "Greetings From Timbuk 3," released in August by I.R.S.

The MacDonalds will simultaneously perform in record stores along the concert route. I.R.S. hopes that Timbuk 3 will appear in as many as 15-20 shops by tour's end.

"We think this is a good way to get our retailers responsive," says I.R.S. vice president of sales Barbara Bolan.

To date, three retail performances have been confirmed: Streetside Records in Columbia, Mo.; Tower Records' Greenwich Village store in New York; and Sound Warehouse's Dallas store.

The label has 10 additional retail appearances in the planning stages; among the outlets being discussed are Rolling Stone Records of Chicago; SchoolKids Records of Ann Arbor, Mich.; Cat's Records of Nashville; Tower Records in the Georgetown section of Washington, D.C.; and one of Plan 9 Records' Virginia locations.

The forthcoming shows won't be the first retail appearances made by Timbuk 3; while the duo was in Los Angeles mixing its album, Timbuk 3 played a live date at Texas Records, a Santa Monica store with a history of in-store performances (Billboard,

August 30).

"I think that's when the kernel of the idea was born," Bolan says. "We thought they were portable enough that they would be relatively easy to set up for retail performances."

I.R.S. subsequently mounted a test performance at Waterloo Records in Austin Sept. 4. The show, which was promoted on radio station KLBJ, drew 100 attendees.

Bolan says that the test show resulted in a less electronic, acoustic-oriented approach to the retail concerts.

The retail series has been spurred to an extent by the fact that initial radio response to the Timbuk 3 al-

bum has outweighed retail reaction, according to Bolan.

"We've introduced a brand new artist, and response is oddly disproportionate," she says. "We're probably in the neighborhood of 120 AOR stations reporting. Added concentration at the retail level is important, so that we can get them involved in an intimate way."

A program designed to boost retail action on I.R.S. product is not unprecedented. Last year, the label set up a series of retailer-sponsored prerelease listening parties for R.E.M.'s "Fables of the Reconstruction." Fifteen locations, including Tower, Streetside, and Record Bar outlets, participated in the program.



**Needed Again.** Carroll McMullin, left, Eastern regional sales manager for Pfanstiehl, picks up the Waukegan, Ill.-based phono needle and cartridge company's President's Award for the seventh consecutive year. Earning the firm's C.A. Clinton Achievement Award for the second straight year is Los Angeles company 20th Century Marketing. President Fred Malzahn, accepts the honor.

### NEW RELEASES

(Continued from preceding page)

**A Quiet Storm**  
CD Tamla/Motown 8028TD/MCA/no list

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

**THE TEMPTATIONS**  
**Psychedelic Shack**  
**All Direction**  
CD Gordy/Motown 8022GD/MCA/no list

**GROVER WASHINGTON JR.**  
**A Secret Place**  
**All The King's Horses**  
CD Motown 8030MD/MCA/no list

**MARY WELLS**  
**Two Lovers**  
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**For Once In My Life**  
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**JOHN ANDERSON**  
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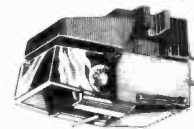
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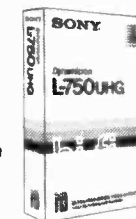
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# ...newsline...

**MAIL ORDER** is the latest tack taken by the 8mm Video Council. The group printed up catalogs titled "Cinema 8," which list 100 titles available in 8mm. Programs featured span several labels and range from Paramount's "Witness" to Sony Video Software's "Tina Turner, Live" to Embassy Home Entertainment's "Baseball The Pete Rose Way." A toll-free number, 800-VID-8MIL, has been established for consumers to call for information on the format and to order the catalog itself. Updated catalogs will be printed as new titles are released.

**NEW WORLD VIDEO** is releasing its first batch of titles from LCA. A total of 11 titles will be released in October, November, and December at list prices from \$14.95-\$19.95. The top title due out is "Gary Coleman For Safety's Sake, Home Safe Home," with a list price of \$19.95. Another title due is "The Electric Grandmother," also \$19.95. Other programs due out, all listed at \$14.95, include "The Immigrant Experience: The Long, Long Journey," "Fables Of Harry Allard," and "The Witches Of Salem: The Horror And The Hope."

**PRICE CUTS TO \$19.95** are to be implemented for some of MGM/UA Home Video's best-moving pop music titles. The company is dropping the price of "The Compleat Beatles," "Secret Policeman's Other Ball," "Pink Floyd: The Wall," "Jailhouse Rock," and "Fame," among others, to \$19.95 for the promotion.

**A NEW BATCH** of Golden Book Videos is due out from Western Publishing. The company will be releasing eight programs, which will bring the total number of the company's "storybook" titles in release to 28. All of Golden Book's videos carry a price from \$10-\$12. The new releases are "Aesop's Fables Of Patience & Honesty," "Aesop's Fables Of Contentment & Kindness," "Aesop's Fables Of Ambition & Persuasion," "Aesop's Pride & Perseverance," "Merry Mother Goose Rhymes & Stories," "Pound Puppies," "Learn About Living," and "Hans Christian Andersen."

**A SPACE EPIC** is due from Pacific Arts Video. "Footsteps Of Giants" will ship sometime in October and will detail the 25-year history of the American manned space program from Alan Shepard's 1961 flight to the space shuttle Challenger's explosion. The video retails for \$29.95. Preorder cutoff date for the title is Oct. 17.

**MORE FONDA** is coming from Karl/Lorimar Home Video, which has released "Jane Fonda's Low Impact Aerobic Workout" at a list price of \$39.95. The workout will run for 50 minutes and will be supported by a national advertising campaign and a barrage of four-color fliers, posters, and a standing floor display.

**JAZZ AND OPERA** highlight Video Arts International's (VAI) releases for fall. The company has created a new line, the Jazz Video Collection, which will launch with two titles: "The Coltrane Legacy" and "The Trumpet Kings." Host of "Trumpet" is Wynton Marsalis. Among the performers in the program are Dizzy Gillespie, Louis Armstrong, and Bunny Berigan. List price for the programs is \$39.95. The new classical titles from VAI are "The New Born King," "Amahl & The Night Visitors," and "Sherrill Milnes: An All-Star Gala." "Milnes" is \$49.95. The others are \$39.95.

**COLLECTIONS FROM** two musical greats are due from Vestron Video. The company is releasing "Elvis Memories" and "Gilbert & Sullivan Present Their Greatest Hits." Both retail for \$29.95. "Elvis Memories" looks at the King's entire career, from a 1956 Memphis concert to his 1968 Las Vegas "comeback" concert. The Sullivan video includes the songs "Pirates Of Penzance," "H.M.S. Pinafore," "Iolanthe," "The Gondoliers" and "The Mikado."

**"HAIL MARY,"** the controversial French film, is due out from Vestron Video. The Jean-Luc Godard film has been condemned by the Vatican and picketed at almost every theater where it has played. List price on the program is \$79.95.

**SPORTSMEN ON FILM** has created a new program line on hunting and shooting for the videocassette marketplace. The company is releasing 13 titles, list-priced at \$49.95. Most of the titles are less than an hour long. Among the subjects covered are "Late Season Elk Hunting," "Hunting Big Muleys," "Trapshooting," "Skeetshooting," and "Shotgun Hunting." The company has also reduced the list price on its six "Hunting Club" titles to \$19.95.

**JAZZ MUSICIAN** Jean-Michel Jarre has been caught on video by VCA/Technicolor. The company has done the duplicating and provided support services for the release of "Rendez-Vous Houston: A City In Concert," a program that will soon be released nationwide at \$24.95. The company is assisting the marketing efforts of the producers of the video, which was done via a 17-camera shoot. Bob Giraldi handled the direction of the film.

TONY SEIDEMAN

## Credit Managers Assn. Steps In To Review Assets Video Associates Closes Doors

BY TONY SEIDEMAN

**NEW YORK** Video Associates, a small Los Angeles-based manufacturer, has closed its doors, making a general assignment to the Credit Managers Assn. Of California in a move similar to a Chapter 7 bankruptcy.

Both industrywide conditions and problems specific to Video Associates itself drove the company under, says Andrew Shaddock, Video Associates' president. The company has several high-profile titles, including "Do It Debbie's Way," which has sold over 150,000 units, and "Bob Mann's Automatic Golf."

Shaddock says, "It happened on Friday [Sept. 18], when we made a general assignment of the company's assets for the benefit of creditors.

"It's an option under which the trustee has more flexibility and is under less rigid regulations than under bankruptcy. That should result in the most value being derived for the tapes."

The company folded for a number of reasons, he says. Foremost among them were several court cases, which were left over from the previous ownership of the company. Video Associates was sold last year and merged with Heritage Home Video at the same time. The final straw was a newly discovered volume of litigation, which in fact dates back to the previous ownership, which had a significant impact on the cost to the current investors of staying in business."

He describes the cases as "land-

lord-tenant claims and claims of former employees and/or former attorneys."

The company might have weathered its legal troubles, Shaddock

### 'Credit conditions right now are tight within the industry'

says, if industry conditions had been more favorable. "I think that credit conditions right now are rather tight within the industry," he

says. With companies unwilling to come up with the cash to pay for product, "a contributing factor was inability to collect account receivables when they were due."

Shaddock says that as business in reprinted "A" product grows during the holiday season, other small video companies may experience similar fiscal pressure.

As for what is going to happen to Video Associates' titles and inventory, the general assignment should result in a much more rapid disposition of assets than a Chapter 7 bankruptcy would produce, says

(Continued on next page)

## 'Amos'n'Andy' Documentary Release Stirs Controversy

BY AKIVA KAMINSKY

**NEW YORK** "Amos'n'Andy: Anatomy Of A Controversy" has spawned controversy from its inception and continues to draw fire from certain quarters.

The 55-minute, \$29.95 retrospective was first released to the syndicated broadcast/cable markets in 1984. Formal announcement of the home video release was made at the Video Software Dealers Assn. convention in Las Vegas. Ship date is Oct. 30.

The announcement followed by a few days a major media splash that augured continuing controversy. Producer Michael Avery,

president of the San Diego-based Avery Home Video Co., had just appeared on "Entertainment Tonight" to defend his show against critics who charged him with commercial exploitation.

Willis Edwards, head of the Beverly Hills chapter of the National Assn. of the Advancement of Colored People, appearing on the "ET" segment with Avery, said he was going to suggest to the NAACP's national council that it organize a boycott of the show's retailers.

"For video, that's the kind of publicity you're happy to get," said Avery. "If anybody's going to

(Continued on page 49)

FOR WEEK ENDING OCTOBER 4, 1986

Billboard.

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# TOP VIDEODISKS™

| Compiled from a national sample of retail store sales reports. |            |               |                         |  |                                      |                 |        |              |                |
|--|------------|---------------|-------------------------|--|--------------------------------------|-----------------|--------|--------------|----------------|
| THIS WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE                   | Copyright Owner, Manufacturer, Catalog Number                | Principal Performers                 | Year of Release | Rating | Format       | Price          |
| 1  | 1          | 15            | BACK TO THE FUTURE ▲◆   | ★★ NO. 1 ★★<br>Amblin Entertainment<br>MCA Dist. Corp. 80196 | Michael J. Fox<br>Christopher Lloyd  | 1985            | PG     | Laser        | 34.98          |
| 2  | 2          | 5             | MURPHY'S ROMANCE        | RCA/Columbia Pictures Home Video<br>30649                    | Sally Field<br>James Garner          | 1985            | 13     | CED<br>Laser | 29.95<br>29.95 |
| 3  | NEW        | ▶             | THE JEWEL OF THE NILE ▲ | CBS-Fox Video 1491   | Michael Douglas<br>Kathleen Turner   | 1985            | PG     | Laser        | 34.98          |
| 4  | 5          | 5             | DELTA FORCE ▲           | Cannon Films Inc.<br>Image Entertainment 15049               | Chuck Norris                         | 1985            | R      | Laser        | 34.95          |
| 5  | RE-ENTRY   | ▶             | BLACK MOON RISING ▲     | New World Pictures<br>Image Entertainment 15047              | Tommy Lee Jones                      | 1985            | R      | Laser        | 34.95          |
| 6  | 4          | 7             | WHITE NIGHTS ▲          | RCA/Columbia Pictures Home Video<br>30611                    | Mikhail Baryshnikov<br>Gregory Hines | 1985            | 13     | CED<br>Laser | 29.95<br>29.95 |
| 7  | 8          | 5             | SPIES LIKE US ▲         | Warner Bros. Inc.<br>Warner Home Video 11533                 | Dan Aykroyd<br>Chevy Chase           | 1985            | PG     | Laser        | 34.98          |
| 8  | 6          | 3             | ENEMY MINE              | CBS-Fox Video 1492   | Dennis Quaid<br>Louis Gossett Jr.    | 1985            | 13     | CED<br>Laser | 29.98<br>34.98 |
| 9  | 9          | 19            | WITNESS                 | Paramount Pictures<br>Paramount Home Video 1736              | Harrison Ford<br>Kelly McGillis      | 1985            | R      | CED<br>Laser | 29.95<br>29.95 |
| 10   | 7          | 13            | JAGGED EDGE ▲           | RCA/Columbia Pictures Home Video<br>30591                    | Glenn Close<br>Jeff Bridges          | 1985            | R      | CED<br>Laser | 29.95<br>29.95 |

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



**Lion Down On The Job.** MGM/UA Home Video has a new lion for its logo. Ready to pose for his shoot is Leo. Pictured, from left, are Peter Kempson, senior vice president and creative director of Sturtevant & Hildt, MGM/UA Home Video's ad agency; Stefanie Shulman, MGM/UA's director of marketing services; and Saul Melnick, MGM/UA's vice president of sales and marketing.

## Five Platinum, Eight Gold Titles In August RIAA Certs Are Still Off Last Year's Pace

NEW YORK Gold and platinum video certifications by the Recording Industry Assn. of America racked up another weak month in all categories in August.

Seven titles were certified gold and four platinum in the theatrical category, one gold and one platinum in nontheatricals, and none in music videos. So far this year, 74 gold and 45 platinum awards have been granted. Last August, 20 titles were certified gold and 13 platinum. In the year to date, 98 theatrical titles have been certified gold and 62 platinum.

Independents dominated the platinum awards, with Karl Lorimar Home Video taking home white metal for "Power," Media Home Entertainment winning with "The Delta Force," and New World Video scoring with "House." Warner Home Video was the only major that won platinum, bringing home a certification for "Spies Like Us." All the platinum titles also won gold awards.

Other winners in the race for

certification gold were MCA Home Video's "Brazil," Warner's "Revolution," and Vestron's "Troll."

Karl Lorimar won both nontheatrical certifications, winning gold and platinum for "Playboy Video Centerfold Volume 2 Starring Teri Weigel." Last August, six titles were certified gold and six platinum, with year-to-date totals at the end of August for nontheatricals of 87 gold and 37 platinum.

Year-to-date nontheatrical totals this year are 13 gold and nine platinum.

To gain theatrical gold, a title has to sell 75,000 units or take in list-price income of \$3 million. Theatrical platinum requires sales of 50,000 units worth \$6 million. Nontheatrical certification takes sales of 30,000 units worth \$1.2 million for gold, and 60,000 units worth \$2.4 million for platinum.

## 15 Tapes Certified Gold

NEW YORK The International Tape/Disc Assn. certified 14 theatrical and one nontheatrical titles gold in August.

RCA/Columbia Pictures was the leader, picking up awards for seven titles: "Big Trouble," "White Nights," "Jagged Edge," "Agnes Of God," "Murphy's Romance," "Fright Night," and "The Bride."

Four gold awards went to Embassy Home Entertainment: "Eleni," "A Chorus Line," "Kiss Of The Spiderwoman," and "The Best Of Times."

Walt Disney Home Video took two awards for "Sword In The Stone," and "Natty Gann," while Vestron Video won with "Troll."

The nontheatrical U.S. winner

was "Baseball The Pete Rose Way."

Qualifying for a U.S. gold videocassette award takes a minimum sale of 75,000 units or at least \$3 million at retail list. Nontheatrical videos require minimum sales of 25,000 units worth \$1 million at retail.

The ITA and the Home Video Board of Canada jointly awarded gold videocassette awards to 12 titles. Once again RCA/Columbia led, also with seven: "We Are The World," "The Bride," "Fright Night," "Murphy's Romance," "Agnes Of God," "White Nights," and "Jagged Edge." Vestron Video won with "Troll," "Re-Animator," and "Dungeonmaster," while Walt Disney Home Video won for "Sword In The Stone," and "Natty Gann."

## Hi-Tops Builds Muscle In Kidvid Wars Firm Has \$20 Million Budgeted For 2 Years

BY AKIVA KAMINSKY

NEW YORK With an acquisitions budget of \$20 million-\$25 million over the next two years, Hi-Tops Video has some heavy financial ammunition for the battles in home video's ongoing kidvid wars.

The only way the company can win is to take risks, both in creative acquisition and production of programming and in its marketing techniques, says Nancy Steingard, vice president of programming and production.

A division of Heron Communications, the British conglomerate, Hi-Tops Video is located in Los Angeles. Heron's largest video venture in

### 'We have a sense of what sells'

this country is L.A.-based Media Home Entertainment. A sister company to MHE, Hi-Tops Video uses MHE's duplicating, legal, and accounting services.

Hi-Tops launched the kidvid business for Heron in June, inheriting such properties as "Snoopy Home Video" from MHE.

Because it is constantly monitoring the marketplace, Hi-Tops has "a very good sense of what sells, what the retailer wants," Steingard claims. The company applies this information directly to its production schedule, says Steingard, who previously worked in programming and acquisitions at Family Home Entertainment and Disney. She plans to release four to six titles per month. Releases begin in late October with a mix of licensed and made-for product. It includes:

- "Inhumanoids" runs 90 minutes and lists for \$24.95. It features television cartoon characters licensed

from Hasbro-Sunbow, concurrent with their toy launch. Promotional materials include a poster and counter-card display.

- "Babar And Father Christmas" runs for 30 minutes and lists for \$14.95. It is a \$450,000 production by Crawley's Animation Studio, a Canadian company. Author Jean De Brunhoff's son Laurent narrates.

- "My Favorite Fairy Tales" lists for \$9.95 and runs 45 minutes. The program is the first of a five-part series. There are three tales on each tape, with two releases scheduled for October—"Little Red Riding Hood" and "The Three Little Pigs."

- "Dick Tracy" has a running time of 60 minutes and a list price of \$29.95. It consists of repackaged, animated color TV cartoons and is part of an ongoing series.

- "Enchanted Journey," list price \$29.95, runs for 84 minutes. The program uses the voices of Orson Welles and Jim Backus. The animal fable aired on HBO and has been transferred from Media Home Entertainment.

November releases include a half-hour animated special called "Madballs," the fad characters featured

### VIDEO ASSOCIATES CLOSES DOORS

(Continued from preceding page)

Leigh Lutz, estate administrator for the Credit Managers Assn.

The association is currently taking inventory of Video Associates' assets. The company plans to place ads in the trade magazines and sell off as much product as it can. Chances are good that Video Associates itself will be dissolved.

As for the fate of the company's titles, Lutz says, "We're going to have to take a look at each agreement and see what those terms include and see whether it's an asset

in People magazine in early September from the creators of Care Bears; "My Pet Monster," also new from the Care Bears people; "Big Foot," a one-hour, made-for-video special on the giant trucks, a Hasbro-Sunbow production; and "Rub-A-Dub-Dub" (Mother Goose rhymes).

Hi-Tops Video also has an exclusive animation license for Teddy Ruxpin, the animated talking toy from Worlds of Wonder with a hefty \$100 million sales record last year and a \$14 million ad budget. Plans call for early 1987 releases of existing and original shows. "We're looking for very high volume for Teddy Ruxpin," says Steingard.

Hi-Tops will kick off its marketing program with a heavy trade campaign designed to establish the company's name, according to Wendy Moss, vice president of sales and marketing. "We need industry support," she says. Next year she plans a much stronger consumer campaign in parents' magazines, comic books, and educational publications.

of the state or whether we have to return those assets to the licensors."

Under an assignment, creditors can begin to see some returns within eight to 12 months, say Lutz. By contrast, such payments sometimes do not come until four or five years later when a standard Chapter 7 proceeding is involved, he says. "There are a lot of possibilities in this particular case of generating some meaningful recovery for creditors," he says.

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**What's new for 1987?** Next April's Market will cover all major program categories; the seminar program includes a new multi-session Retailers Institute; exhibit floor space has been greatly expanded; and trade attendance is expected to jump from last year's 7,600 to 10-12,000 — with no consumer attendees.

To find out more about attending the New York International Home Video Market in April 1987 — or to reserve exhibit space — just fill out and mail the coupon below:

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FOR WEEK ENDING OCTOBER 4, 1986

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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 |
|-----------|--------------|---------------|---|--|--------------------------------------|-----------------|--------|-------|
|           |              |               |   | <b>★ ★ NO. 1 ★ ★</b>   |                                      |                 |        |       |
| 1         | 1            | 48            | JANE FONDA'S NEW WORKOUT ▲                        | KVC-RCA Video Prod. Karl Lorimar Home Video 069              | Jane Fonda                           | 1985            | NR     | 39.95 |
| 2         | 2            | 62            | THE SOUND OF MUSIC ▲◆                             | CBS-Fox Video 1051   | Julie Andrews<br>Christopher Plummer | 1965            | G      | 29.98 |
| 3         | 3            | 33            | ALIEN ▲◆  | CBS-Fox Video 1090   | Sigourney Weaver<br>Tom Skerritt     | 1979            | R      | 29.98 |
| 4         | 4            | 59            | ALICE IN WONDERLAND ▲◆                            | Walt Disney Home Video 36                                    | Animated                             | 1951            | G      | 29.95 |
| 5         | 6            | 229           | JANE FONDA'S WORKOUT ▲◆                           | KVC-RCA Video Prod. Karl Lorimar Home Video 042              | Jane Fonda                           | 1982            | NR     | 59.95 |
| 6         | 30           | 32            | AMADEUS ▲◆  | HBO/Cannon Video TVA2997                                     | Tom Hulce<br>F. Murray Abraham       | 1984            | PG     | 29.95 |
| 7         | 5            | 15            | KATHY SMITH'S BODY BASICS ●                       | JCI Video Inc. JCI Video 8111                                | Kathy Smith                          | 1985            | NR     | 29.95 |
| 8         | <b>NEW ▶</b> |               | OUT OF AFRICA                                     | Universal City Studios MCA Dist. Corp. 80350                 | Robert Redford<br>Meryl Streep       | 1985            | PG     | 79.95 |
| 9         | 7            | 17            | BACK TO THE FUTURE ▲◆                             | Amblin Entertainment MCA Dist. Corp. 80196                   | Michael J. Fox<br>Christopher Lloyd  | 1985            | PG     | 79.95 |
| 10        | 9            | 40            | CASABLANCA ▲                                      | CBS-Fox Video 4514   | Humphrey Bogart<br>Ingrid Bergman    | 1942            | NR     | 29.98 |
| 11        | 8            | 61            | PINOCCHIO ◆                                       | Walt Disney Home Video 239                                   | Animated                             | 1940            | G      | 29.95 |
| 12        | 19           | 44            | KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲            | JCI Video Inc. JCI Video 8100                                | Kathy Smith                          | 1984            | NR     | 29.95 |
| 13        | 23           | 17            | PLAYBOY VIDEO CENTERFOLD 2 ▲                      | Karl Lorimar Home Video 503                                  | Teri Weigel                          | 1986            | NR     | 9.95  |
| 14        | 26           | 6             | WINNIE THE POOH AND THE HONEY TREE                | Walt Disney Home Video 49                                    | Animated                             | 1965            | G      | 14.95 |
| 15        | <b>NEW ▶</b> |               | GUNG HO   | Paramount Pictures Paramount Home Video 1751                 | Michael Keaton<br>Gedde Watanabe     | 1986            | PG-13  | 79.95 |
| 16        | 10           | 16            | AUTOMATIC GOLF ▲                                  | Video Reel Video Associates VA39                             | Bob Mann                             | 1983            | NR     | 14.95 |
| 17        | 14           | 23            | THE KING AND I ▲◆                                 | CBS-Fox Video 1004   | Yul Brynner<br>Deborah Kerr          | 1956            | NR     | 29.98 |
| 18        | 18           | 9             | WINNIE THE POOH AND THE BLUSTERY DAY              | Walt Disney Home Video 63                                    | Animated                             | 1986            | G      | 14.95 |
| 19        | 17           | 44            | MARY POPPINS ●◆                                   | Walt Disney Home Video 23                                    | Julie Andrews<br>Dick Van Dyke       | 1964            | G      | 29.95 |
| 20        | 16           | 9             | POUND PUPPIES                                     | Family Home Entertainment F1193                              | Animated                             | 1985            | G      | 14.95 |
| 21        | 11           | 3             | THE CLAN OF THE CAVE BEAR                         | CBS-Fox Video 6795   | Daryl Hannah                         | 1986            | R      | 79.98 |
| 22        | 13           | 7             | IRON EAGLE  | CBS-Fox Video 6160   | Louis Gossett Jr.<br>Jason Gedrick   | 1986            | PG-13  | 79.98 |
| 23        | 31           | 11            | THE JEWEL OF THE NILE ▲                           | CBS-Fox Video 1491   | Michael Douglas<br>Kathleen Turner   | 1985            | PG     | 79.98 |
| 24        | 21           | 14            | WHITNEY HOUSTON THE #1 VIDEO HITS ▲               | Arista Records Inc. MusicVision 6-20631                      | Whitney Houston                      | 1986            | NR     | 14.95 |
| 25        | 22           | 47            | BEVERLY HILLS COP                                 | Paramount Pictures Paramount Home Video 1134                 | Eddie Murphy                         | 1985            | R      | 29.95 |
| 26        | RE-ENTRY     |               | AFRICAN QUEEN ▲◆                                  | CBS-Fox Video 2025   | Humphrey Bogart<br>Katherine Hepburn | 1951            | NR     | 29.98 |
| 27        | 15           | 6             | MIAMI VICE II-THE PRODIGAL SON                    | Universal City Studios MCA Dist. Corp. 80349                 | Don Johnson<br>Philip-Michael Thomas | 1985            | NR     | 29.95 |
| 28        | <b>NEW ▶</b> |               | YOUNG SHERLOCK HOLMES                             | Amblin Entertainment Paramount Home Video 1670               | Nicholas Rowe<br>Alan Cox            | 1985            | PG-13  | 79.95 |
| 29        | 24           | 22            | WEST SIDE STORY ▲◆                                | CBS-Fox Video 4519   | Natalie Wood<br>Richard Beymer       | 1961            | NR     | 29.98 |
| 30        | 37           | 47            | MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆           | Motown Pictures Co. MGM/UA Home Video 300302                 | Various Artists                      | 1983            | NR     | 29.95 |
| 31        | 12           | 3             | TARGET  | CBS-Fox Video 7097   | Gene Hackman<br>Matt Dillon          | 1985            | R      | 79.98 |
| 32        | 20           | 52            | PATTON ▲◆   | CBS-Fox Video 1005   | George C. Scott<br>Karl Malden       | 1970            | NR     | 29.98 |
| 33        | 29           | 96            | JANE FONDA'S PRIME TIME WORKOUT ▲◆                | KVC-RCA Video Prod. Karl Lorimar Home Video 058              | Jane Fonda                           | 1984            | NR     | 39.95 |
| 34        | <b>NEW ▶</b> |               | DICK CLARK'S BEST OF BANDSTAND                    | Dick Clark Video Vestron Music Video 1028                    | Various Artists                      | 1986            | NR     | 29.95 |
| 35        | RE-ENTRY     |               | AN AMAZIN' ERA THE NEW YORK METS 25TH ANNIVERSARY | Major League Baseball Prod. Scotch Sports Collection Edition | New York Mets                        | 1986            | NR     | 19.95 |
| 36        | 32           | 7             | HOUSE ▲   | New World Pictures New World Video 8525                      | William Katt<br>George Wendt         | 1986            | R      | 79.95 |
| 37        | 27           | 8             | THE HITCHER                                       | HBO/Cannon Video TVA3756                                     | Rutger Hauer<br>C. Thomas Howell     | 1985            | R      | 79.95 |
| 38        | 34           | 11            | WHITE NIGHTS ▲                                    | RCA/Columbia Pictures Home Video 6-20611                     | Mikhail Baryshnikov<br>Gregory Hines | 1985            | PG-13  | 79.95 |
| 39        | 35           | 31            | THE MALTESE FALCON                                | CBS-Fox Video 4530   | Humphrey Bogart<br>Mary Astor        | 1941            | NR     | 29.98 |
| 40        | 25           | 4             | QUICKSILVER                                       | RCA/Columbia Pictures Home Video 60644                       | Kevin Bacon<br>Jami Gertz            | 1986            | PG     | 79.95 |

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

## 'AMOS'N'ANDY'

(Continued from page 46)

make a big fuss out of it, everyone's going to want to see it." Continuing such publicity is Avery's main plan for grabbing the public's attention. TV Guide is preparing a four-color spread, he says. Several talk shows have expressed interest in the story.

The video is being distributed by Ray Atherton Distribution, Burbank, Calif. (which bootlegged "Amos'n'Andy" episodes until CBS cracked down), in association with Maljack Productions, Chicago. Maljack Productions has budgeted about \$15,000 for advertising in various video trade magazines.

The package displays the well-known picture of Amos, Andy and the Kingfish in a colorized photo. Avery predicts sales of 10,000-20,000 units for the title through the conventional video specialty store network. The final sales total, however, may ultimately depend on the public's perception of the controversy, which has dogged

**'If they make a fuss, everyone will want to see it'**

the special from its beginning in 1981.

Avery first conceived of this production as an exploration both of the radio and television aspects of the controversy. "We tried to come out with a balanced show, not stacked in favor of 'Amos'n'Andy.'" He didn't expect the program to become controversial itself.

CBS, copyright owner of the 78 extant episodes (produced between 1951 and 1953 and in syndication until 1966), agreed to allow Avery use of 22 minutes of clips at \$2,000 per minute. The network has no plans to rerelease the episodes in any form.

Avery came up with a script and rounded up surviving actors Ernestine Wade (Sapphire) and Alvin Childress (Amos). Nick Stuart (Lightning) did not appear because of financial considerations. Three people associated with the original show, including Wade, passed away between the time CBS granted the license and its airing.

The video, hosted by comedian George Kirby, features interviews with survivors, long-suppressed footage from a virtually complete episode, brief scenes and one-liners, and clips of the original white actors in the radio studio and in black face on film. Black leaders such as Jesse Jackson and retired NAACP public relations director Henry Lee Moon both speak well of the show, as do Redd Foxx and Marla Gibbs.

When Avery's three-year broadcast TV license for use of the clips ran out July 1986, he exercised his video option: CBS granted him a narrow two-year license, which took effect in July. "You'd have to classify it as a sleeper," said Avery. "It made its way out there, aired in a number of markets, and now it's perfect for home video."



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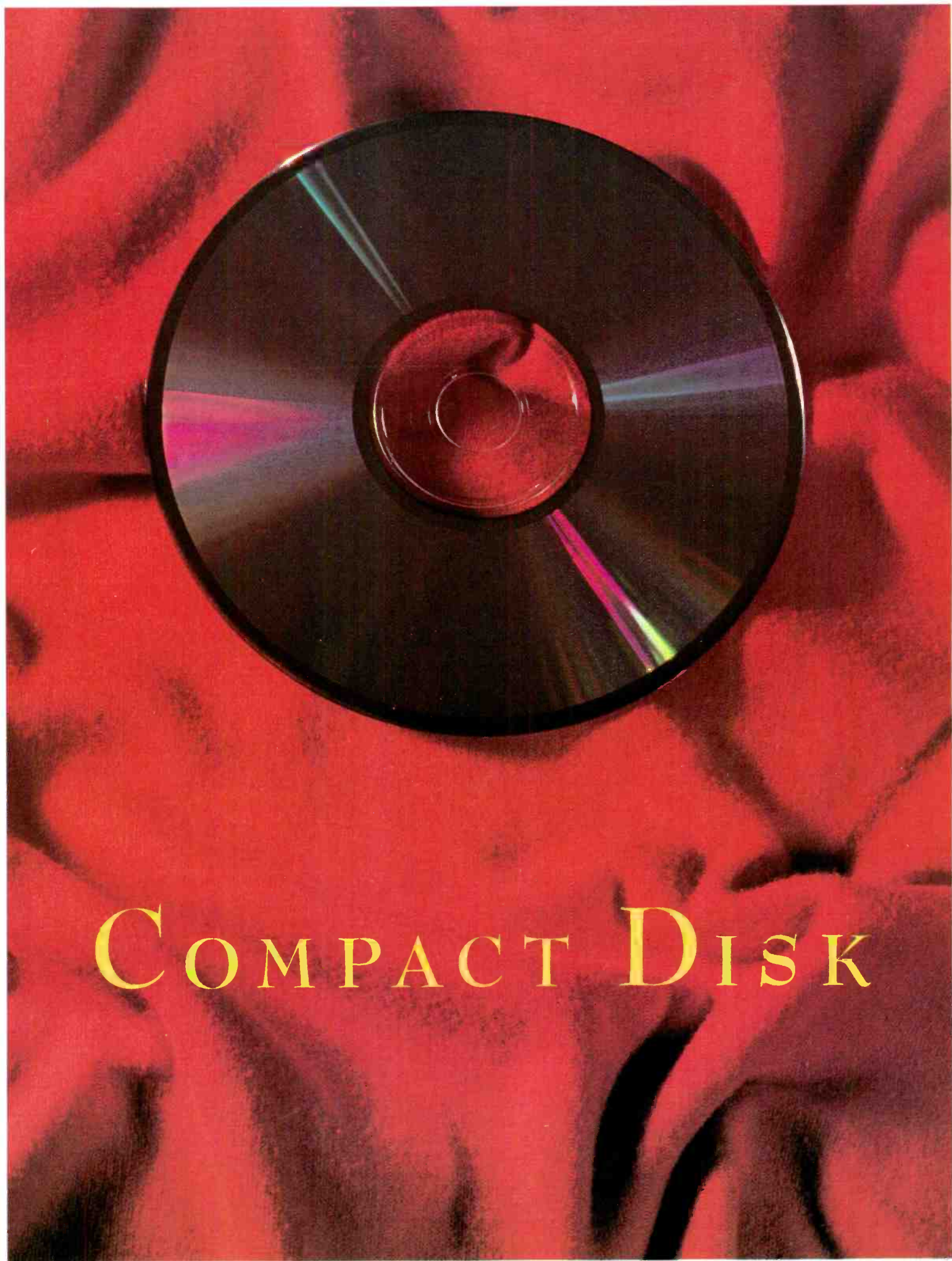
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# North American Software Production Leaps Ahead

## CD AVALANCHE: RAPID GROWTH EXCEEDS PREDICTIONS; MANUFACTURING TRENDS HOLD BOLD PROMISE FOR FUTURE

By IS HOROWITZ

The growth of compact disk is exceeding all predictions, but it is not happening without some pain.

Curves of availability and price follow different rise patterns for software and hardware, and where the gap is widest the hurt can be sharp.

That said, the rapid acceptance of the configuration by the American public can only be characterized as unprecedented. All signs (barring a potential detour if digital audio tape makes a premature market appearance) point to a glorious marketing future.

Take a few figures: In 1984, 5.8 million CDs were shipped by domestic labels, according to the Record Industry Assn. of America. Looking ahead at the time, the most optimistic industry spokesmen predicted shipments in 1985 to peak at about 16 to 17 million units.

As we all know, total shipments for the year came in at 22.6 million.

This is not merely an exercise in recapitulation. For we are again faced with current predictions . . . and the reality to come. There are good reasons to believe that the rosy prog-

proposed participants in the new technology sweeps are realized.

More dramatically put, the production capacity of U.S. CD pressing facilities may well rise to more than 150 million



Edward Dempsey, pres. of Huntington Beach-based CD Warehouse. The firm has two company-owned stores in Southern Calif. and plans to sell national franchises.

units a year, from about 10 million a year ago.

The key word, of course, is "capacity." Achievement depends on many factors, among them typical startup quality-control rejection rates that can substantially erode predictions. However, as the store of experience builds, so will the speed with which these problems, and others, are overcome.

Perhaps even more dramatic than the case with software is the snowballing growth of CD hardware. Worldwide, factory sales of players seem to be increasing by an annual factor of three. In 1984, about 965,000 were sold. Those who looked ahead to 1985 predicted the number would rise to 2 million for 1985. But the hardware tally for the year came in at 3.2 million, of which about one-third were sold in the U.S.

When all the figures are in for this year, it is considered probable that the quantity manufactured and sold to the trade will more than triple yet again, to more than 10 million in 1986, one-third again winding up in the U.S.

Not only are more players reaching these shores, they are also being offered to the public at considerably lower prices. Price tags of \$150 or less are no longer a rarity, and will figure even more frequently in the marketplace as new production sources such as Korea make their presence felt.

Certainly, price affects penetration and the conventional wisdom posits that the rate of market advance is directly tied to perceived value.

Still, say some observers, low-priced players are backing up in the pipeline. Their appeal is to a whole new segment of the public, some of whom have difficulty rationalizing the cost of CD software against that of the machines that play them.

The disparity between hardware and software prices sends bad signals to the consumer, says Robert Heiblim, marketing vice president for Denon America. Those who

(Continued on page C-10)

## COMPACT DISK '86

### CD IN EUROPE: ENTHUSIASM CONTINUES UNABATED, THOUGH SOFTWARE LAG IS EXPECTED TO PERSIST

By NICK ROBERTSHAW

More than three years after its introduction, European enthusiasm for the compact disk continues unabated. Estimates of hardware penetration, already bullish, have been revised upward, and demand for software has remained well ahead of manufacturing capacity, with serious delivery delays the inevitable consequence.

Despite the commissioning of new disk plants and the promise of more, this shortfall is expected to persist for some time to come.

According to projections published by Philips, originator of the system, European CD sales this year will account for some 42 million units out of a worldwide total of 100 million. By 1990, Philips predicts, the worldwide figure will reach 660 million. Last year, by comparison, Europe-wide sales were 15 million and global sales 50 million.

West Germany, Europe's biggest record market, is also the most advanced where CD is concerned. In 1985, says Philips, 5.5 million disks were sold, and this year's figure will be 10 million rising to 54 million by 1990.

Trade body IFPI gives an even higher figure of 6.7 million

for last year's sales, it should be noted, up from three million in 1984. Whichever is correct, it is clear that CD turnover in Germany now accounts for well over 10% of the overall market in value terms.

On average, CD equipment owners buy 15 disks annually, though this figure is expected to fall to 12 by 1988. The average for owners of conventional hi fi hardware is four vinyl records a year. Around 9,000 CD titles are now on the market, and apart from \$10 special offers made by multiple stores as traffic-building loss-leaders, prices for the vast majority of product are firm at \$17 or above.

Last year, classical recordings accounted for 60% of volumes, reflecting the very strong emphasis on such material in the early days of CD. This year the split between classical and pop is expected to be close to 50/50, and in the future a pattern of sales much closer to those in the vinyl sector is likely to emerge.

West German CD hardware penetration is currently around 2%. Some 200,000 players were sold last year, and the 1986 total will be 400,000, rising to 700,000 next year, on Sony estimates. Nearly 150 different models are on the

(Continued on page C-14)

nosis of 50 to 55 million CDs shipped in 1986 may also prove conservative.

Last year there was but a single plant on the North American continent producing compact disks on a commercial basis. Next year there may be a dozen or so in the U.S., plus another three in Canada. That is, if declared predictions by

**There are good reasons to believe that the rosy prognosis of 50 to 55 million CDs shipped in 1986 may prove conservative. The production capacity of U.S. CD pressing facilities may well rise to more than 150 million units a year, from about 10 million a year ago.**

CD '86

CD '85

# Holders, Shelves, Racks & Cleaners ACCESSORIES: FEATHERING THE NEST OF THE NEW SOUND LEADER

By EDWARD MORRIS

The fact that compact disks are still in short supply has done nothing to slow the outpouring of CD accessories. CD holders, shelves and racks are particularly plentiful as are CD cleaners. Here are some of the most heavily promoted items of the past six months:

- An adaptor that enables portable CD players to be connected into CD-ready car stereo receivers has been introduced by International Jensen at a suggested price of \$19.95. The adaptor kit uses one cable that plugs into an underdash-mounted connector. It supplies both the audio hookup and the power to operate a portable 9-volt CD player.

- It is more of an electronics store than a mere accessory, but the Sharp WQ-CD15 portable not only has a double cassette radio/recorder, but also a built-in CD player. All for \$449.95.

- Recoton's RCDS-1 "Care Pak" for CDs includes a radial cleaner, storage cabinet and two replacement jewel boxes. Suggested price \$29.95.

- Also from Recoton: the CD-1 maintenance system, containing a radial-type mechanical cleaner, natural chamois cleaning pad, non-corrosive cleaning solution, surface-restoring scratch-filler solution, chamois application cloth, and instruction book. Tagged at \$29.95.

- Alpha is introducing a radial CD cleaner no larger than a jewel box. It can be stored in a single slot of any CD organizer. Suggested price \$8.99.

- The Discwasher Compact Disc Cleaner uses a cleaning fluid that is sprayed directly onto the record and a cleaning surface that rotates in a true radial pattern around the disk in the cleaning unit. It carries a suggested \$19.95 ticket including, besides the cleaning unit and fluid, a cleaning pad grooming brush and a replacement cleaning pad.

- Hartzell's Dynasound Organizer division offers the Sound Sender, a device that enables one to play a CD unit, portable cassette player or personal stereo over a car radio's FM sound system by plugging it into the cigarette lighter. The two-ounce device consists of a small plastic housing and a wire with a cigarette lighter jack at one end and a jack for the player at the other. Suggested price \$26.95.

- The Geneva Group is marketing a clear plastic storage album for CDs that is the same size as a standard record album. The \$7.99 product holds four CDs in their jewel box holders and allows the disks to be taken out without removing the jewel box.

- The Discwasher CD Storage System holds up to 20 jewel boxes. It incorporates storage clips that pivot forward to allow the user to scan the titles and easily remove the disks. The \$19.95 unit can either be wall-mounted or placed on a flat surface.

- Nagaoka's storage system, the CD Flexi Keeper, is spring-loaded and displays up to 15 disks. It also adapts to cassettes and videotapes. Suggested price \$14.95.

# MERCHANDISING CD: SUCCESS BREEDS NEW SET OF REALITIES—CD IS NO LONGER AN AUTOMATIC SALE

## Dealer Tips For Keeping Numbers High In A Changing Market

By GEOFF MAYFIELD

As recently as last Christmas, merchandising compact disks was one of the easiest tasks in music retailing. Just put them out in the store and they sold themselves.

Said one retailer, "Our best selling CD was 'whatever we could get our hands on'."

But now that fill has slowly begun to improve and pop/rock hits are accounting for a larger piece of the CD pie, dealers are finding that their customers are becoming more choosy. No longer is it a matter of "Well, this isn't out so I'll get that." The configuration is still a robust seller and a great growth factor for suppliers and retailers alike, but the CD is no longer an automatic sale.

In light of the changing market, dealers offer sound advice that will keep CD numbers high:

- Carefully evaluate your buying decisions. For some stores, carrying as wide a selection as possible creates smart positioning. For others, it might be wiser to carry a more streamlined CD offering.

- Use display space—including bins where LPs were once housed—to emphasize the breadth of your selection.

- For hot selling current albums, merchandise the CD

send out an extra 400 CDs per store with as many as 10, 15 or 20 each on hot titles." He says that CDs now account for 20% of the chain's business, "and in some stores 35%."

As for broad selection, Applebaum says, "Generally we don't pass on any CDs. I still think there's a market for it." But with slower turns showing up on some CDs, George Tunder, director of merchandising for the 75-store, Pittsburgh-based National Record Mart, says that buyers should be more conservative. "There's no question about that. I have to question what the labels are putting out on CD and I am passing on some."

He says improved fill and a wider selection of hit titles have made consumers more hesitant to make impulse, alternate selections. "Before you could put out anything and it would sell. But now I think you're better off to stick with key titles than you are to go for a wide array of titles. We like to go with a wider range of selection, but you have to be careful what you decide to buy."

With some 2,000 titles in stock, National is definitely offering more than just hits, and Tunder says compact disks account for 12%-15% of the chain's volume. In some stores, the percentage goes much higher.

Knowing that customers are eager to add key selections to their CD libraries sparked an idea for seven-store Mainstream Records, Tapes & Video, based in Milwaukee. Manager Gene Knaack says the chain has enjoyed increased compact disk sales by sending out a monthly mailer that highlights new selections and advertises CD sales.

Mainstream holds a major sale one week each month, running on a Thursday-Sunday schedule. On each sale Sunday, CDs are priced at \$2-off the usual \$15.88 shelf tag. But customers who are on the chain's CD mailing list get to enjoy the extra savings during all four sale days.

"This allows them first crack at CDs, which as we all know is a product where the supply is not yet exceeding the demand," says Knaack. "It also gives them a week-and-a-half's notice about our new selections, so it gives them a chance to save up for the sale."

"As a result, Thursdays [during the monthly sale] have turned out to be tremendous CD days. The first time we did it was in March and in our main store we did 500 CDs compared to 150 LPs."

Knaack says Mainstream has also benefited by a cross-promotion done with American hardware dealers. In the campaign, customers who buy a new CD player from American receive a coupon worth \$70 for compact disk purchases at Mainstream. The music and hardware chains split the cost of the redeemed coupons. Unlike gift certificates, the store is not obliged to pay back cash for coupon redemptions that fall under \$70.

"That coupon guarantees us a customer," says Knaack. "In most situations they come right to Mainstream and often spend another \$10 or \$15 over the \$70 coupon. That sends them home with five or six disks to start off with."

Mainstream has been rewarded for its innovative-but-simple marketing ploys: Knaack says CDs account for as much as 30% of its business and continue to grow by "leaps and bounds." He adds the configuration has overtaken the LP in sales for the chain, outpaced only by cassettes.

CD '85



The CD section is the scene of increasing activity in record/tape/video stores.

along with the LP and cassette versions together in a step-down fixture, especially if the CD is released simultaneously.

- Do cross-merchandise promos with hardware dealers.

- Don't underestimate the power of pricing. With the cost of hardware steadily dropping, the CD consumer is not necessarily the well-moneyed person he was a year ago. Besides, rich folks can be price conscious, too.

"Price sells CD," says Howard Applebaum, vice president of the 29-store Kemp Mill Records chain in Washington, D.C. "I've never seen a product line where price effect sales as much as it does."

To capitalize on that philosophy, Kemp Mill regularly stages sales, offering \$2 per disk off the chain's usual \$15.99 and \$16.99 shelf prices. But for Applebaum, CD marketing is not a matter of price alone. He also stresses, "Put them out in bulk. Show an impressive selection."

"Customers are very sensitive to price and selection. When we do a promotion with, say the Telarc label, we'll

CD '85

## CD IN JAPAN: 10 MILLION PLAYERS STRONG

By SHIG FUJITA

The compact disk boom, which started in Japan at the end of 1984, is still continuing this year, and CD player production estimates for 1986 have been revised upward from the 6.5 to 8 million units back in March of this year to 10 million units as of the end of August.

In 1985, 4.3 million units were produced with 970,000 shipped domestically.

Of the 10 million units projected for this year, 1.8 to 2.5 million units are expected to be shipped domestically.

As of the end of 1985, it was estimated that only 4% of Japanese households owned CD players. The percentage is expected to rise to 7% as of the end of this year.

Yukiko Hattori, publicity, Sony Corp., which says it has a 30% share of the market, says that presently almost 90% of CD player buyers are men, with the greatest number being men in their 20s.

She says, however, that more women are now buying portable CD players, which are considered fashionable items.

Sony has 10 desk models and two portable CD players on the market, with the CDP-35 model priced at \$353.55 (Yen 54,800) being the most popular. The high-end model is the CDP-553ESD with digital output priced at \$1,032.25 (Yen 160,000).

The portable Discman—D-50MkII priced at \$321.30 (Yen 49,800)—is, of course, very popular, as are other portable CD players put out by Hitachi and other makers.

The in-car CD players are still not selling too well, possibly because of the high price, \$890.30 (Y138,000) for Sony's CDX-R7 AM/FM stereo car CD player and around \$645.15 (Y100,000) for the more popular models, and also because of the non-availability of space in cars.

The in-car CD player that Sony is pushing is the auto changer type CD player, CDX-J10, which gives over 12 hours of continuous play. The player with a 10-CD auto changer is placed in the car trunk and operated by the remote controller from the driver's seat. The remote control, Commander, can be attached to the flexible arm, GM-A10 priced at \$43.87 (Yen 6,800), attached to the car floor beside the driver for easy operation.

The CD-LaserVision videodisk player, first put on the market by Pioneer, is continuing to sell steadily.

(Continued on page C-22)



## To hear why Genesis records on Sony digital equipment, play them back on a Sony Compact Disc Player.

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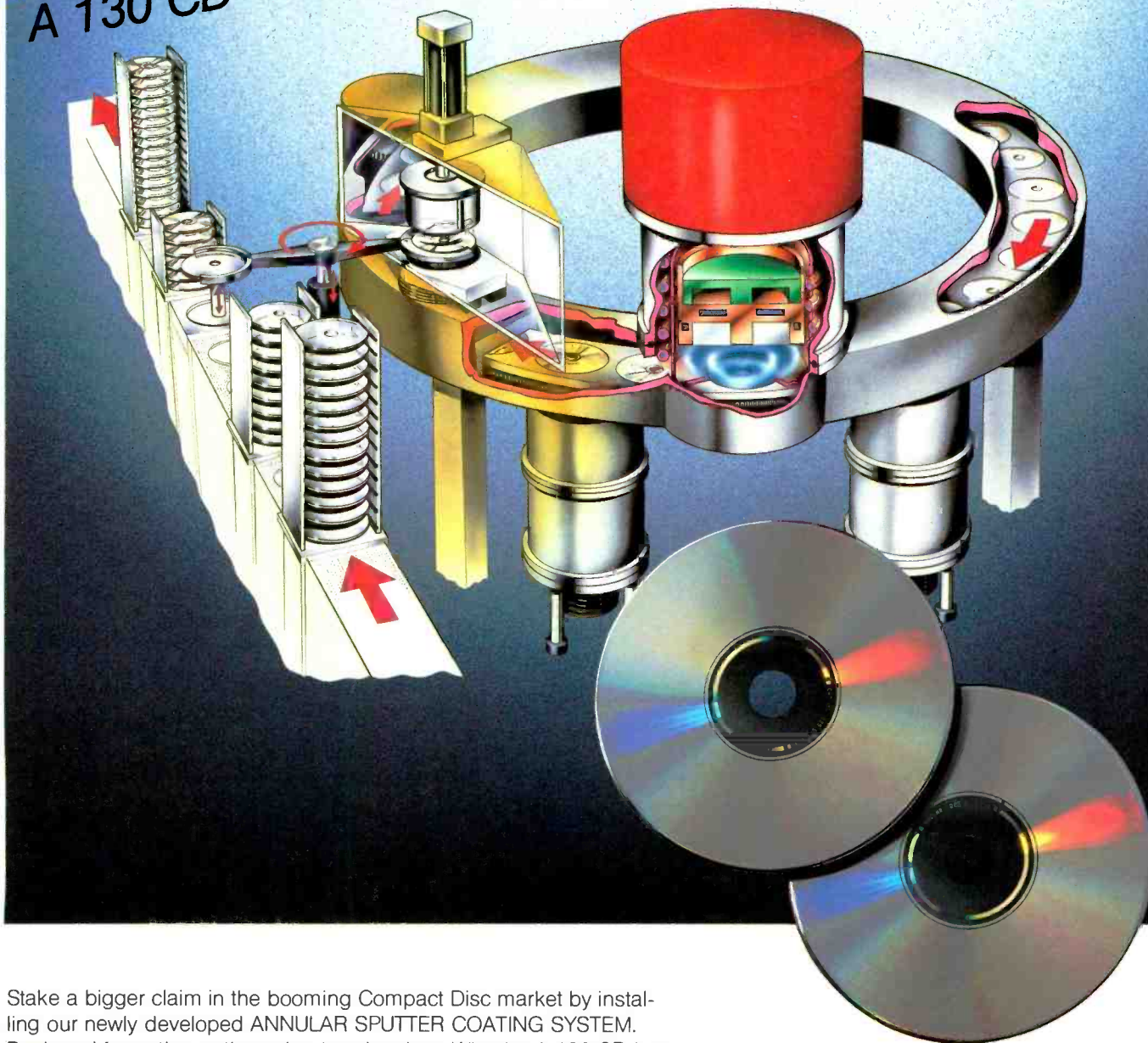
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## IN-STUDIO CD: THE SOUND OF MORE AIRPLAY

By GREG CORRADETTI

The convenience and efficiency of compact disks are quickly dissolving the initial novelty of the product. What four years ago was viewed simply as an exciting technological development by radio programmers and listeners alike, is now fast becoming an integral part of pop and classical radio.

CD's superiority over vinyl has helped bring them into demand by radio programmers all over the country. Bob Linder, general manager of the album rock formatted WDHA in Dover, N.J., says, "No scratches or skips, and the fact that you can blast them in the studio without the problem of audio feedback has made them very popular with deejays."

The absence of surface noise makes CDs an enviable commodity over records, but as program director Margaret Mercer of New York's classical WQXR says, all CDs are not created equal.

"The quality does vary from CD to CD," says Mercer, "but even at its worst you're still probably going to get better than your highest quality record."

Convenience is an attribute stressed by programmers. "Deejays can set them up quickly and easily," says Linder. "They are allowed the freedom to talk on the air and still have the CDs ready to go." To meet with the growing usage of CDs in the studio, WDHA has several compact disk players on hand at all times.

A recently raised question is whether the convenience of a still-limited product is causing a monopoly of the airwaves with available CDs, therefore leaving records otherwise in demand to be ignored. WFMT Chicago programs more than 60% of its classical format using CDs. Similarly, WDHA and WQXR account CDs as comprising half of each station's airtime.

Some program directors say however, that the increasing availability of CD product is quickly making a potential problem obsolete. "Companies are expanding their CD repertoire to include historic performances that were at one time non-existent on CD," says Mercer.

Many radio programmers concur that the material takes precedence over its presentation. Norman Telegreeny, program director at WFMT says, "We're not abandoning records and tapes. They can only supplement what's available on CDs. Balanced programming is para-

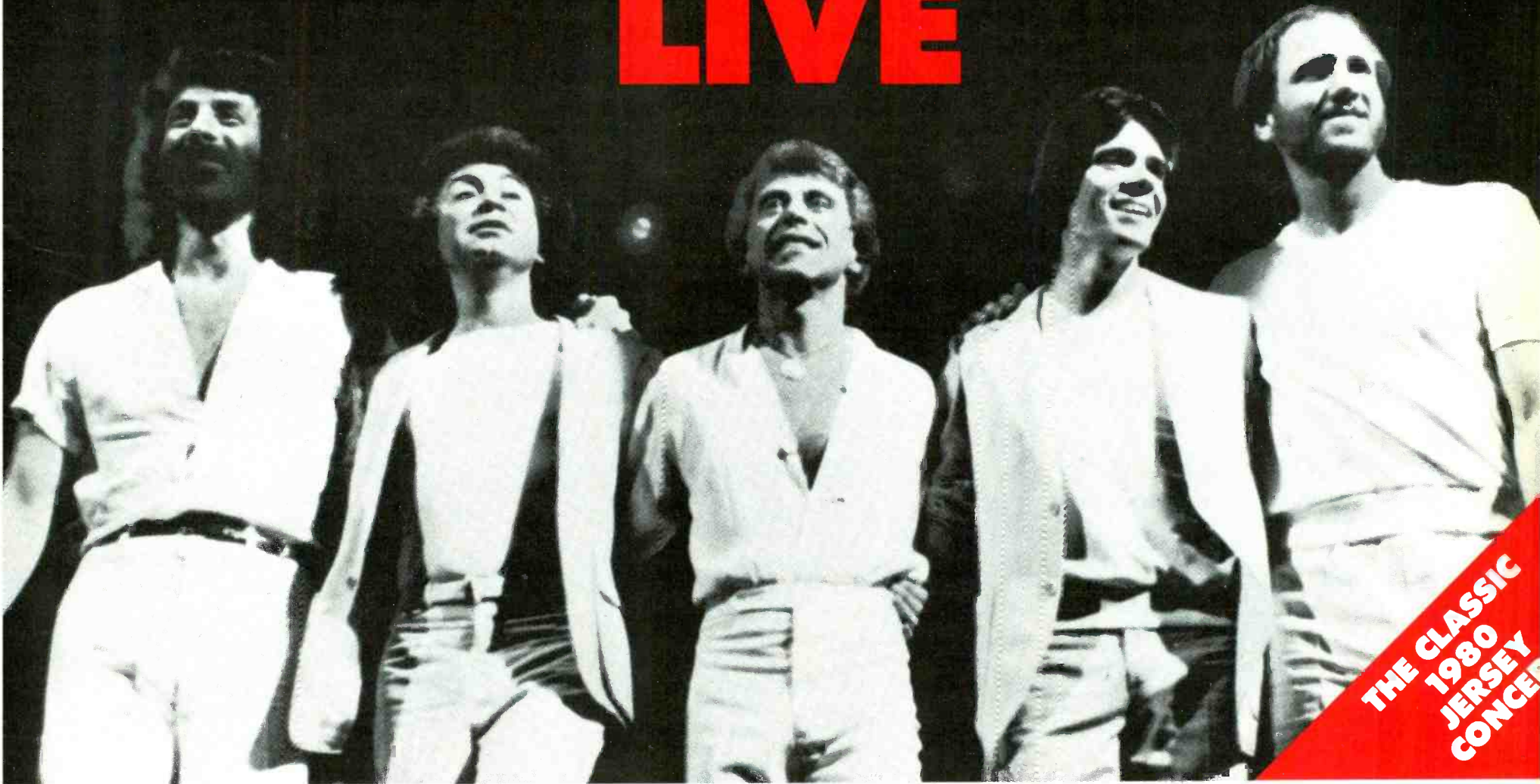
(Continued on page C-23)

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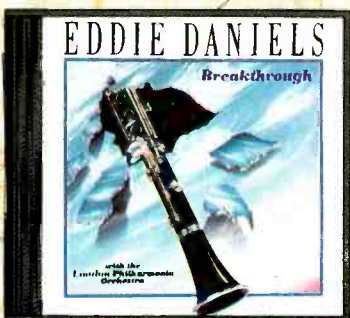
Diane Schuur/Timeless



Kevin Eubanks/Face to Face



Lee Ritenour/Earth Run



Eddie Daniels/Breakthrough



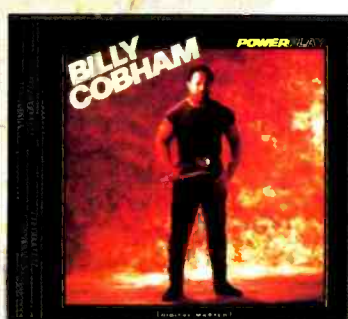
Glenn Miller/In The Digital Mood



Dave Valentin/Light Struck



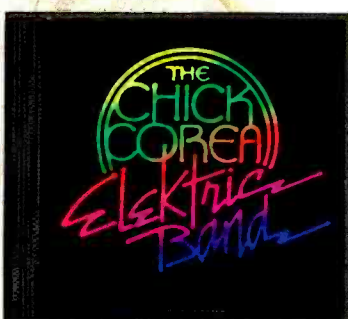
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## AVALANCHE

(Continued from page C-3)

may spend \$150 to \$200 for a player balk at paying \$13 or \$14 per CD (when offered on sale in metropolitan areas) to a more normal shelf price of around \$16 each.

A shelf price of \$12 per CD would put the industry in a more healthy position, he feels, and it would leap ahead if the price could be brought down to \$10.

At best, however, Heiblim sees the price of software coming down by no more than 10% next year, not nearly enough in his opinion.

Hans Gout, executive vice president of consumer products for Philips & Du Pont Optical Co., sees it differently. Current pricing levels "are not a big problem," he says. Gout doesn't feel there is any price resistance in the market. Prices are unlikely to come down until the industry generally shifts from a "demand situation to a supply situation." He does not see that happening for some time, and even then does not anticipate that prices will fall by much.

For those who consider lower software prices and adequate supply essential to sustained market growth, current manufacturing ferment holds great promise. Even if stated plans, which in the past have occasionally suffered from inflated hyperbole, are only partially realized, the very number and stature of the new players in the CD game herald dramatic results.

Here is a rundown of current and/or projected activity by manufacturers in the U.S. and Canada:

**Digital Audio Disc Corp. (DADC).** The plant in Terre Haute, Ind., set up originally as a joint venture by Sony and CBS Inc., and now wholly owned by Sony, expects 1986 production to total 20 million units. But expansion continues. Eight new presses will be activated shortly, says vice president and plant manager Jim Frische, to complement the 12 currently in operation.

By the end of 1987, DADC production should reach a rate of 4-to-5 million a month. Although still committed to divert a large chunk of its output to CBS Records, the company is taking on increasing supply obligations to other labels.

**Philips & Du Pont Optical Co. (PDO).** The plant now being outfitted at Kings Mountain, N.C., is slated for an official opening by December. Early production rates will be "moderate," says PDO's Hans Gout, with perhaps 15 million CDs pressed in 1987. A year later he sees capacity at 50 million a year.

Gout, who believes that it is essential that adequate sources of supply be available in major-market (Continued on opposite page)

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countries, says his company has provisional plans for yet another U.S. plant. However, a firm decision is at least a year away, and will depend largely on market growth patterns.

**Denon America.** The company's physical plant in Madison, Ga., was completed in September, with pilot product runs scheduled for December or no later than January, says Denon's Robert Heiblim. He says the company timetable calls for initial product delivery in March, 1987, with a planned capacity of one million units a month achieved soon after. "We can double that capacity without enlarging our plant," says Heiblim.

**CBS Records.** Label is the latest major to announce for domestic production. It will be converting its Pitman, N.J. plant from vinyl production to CD, with the former concentrated in the CBS Carrollton, Ga., facility. CD production at Pitman will begin in 1988, with a production goal of 20 million units a year envisioned by 1990.

**Warner Communications Inc. (WCI).** CD production at the company's Olyphant, Pa., factory, also a traditional supplier of vinyl disks, was due to begin in September. Before the end of 1986, an annualized production rate of 14 million units should be realized, says Geoffrey Holmes, WCI vice president.

Two production modules will provide this output rate. Plant design permits the addition of other modules if needed, adds Holmes.

**Capitol-EMI.** Presses were installed in the company's new CD facility in Jacksonville, Ill., in September, with test production anticipated in October. By next spring, a production rate of 7 million a year is anticipated, according to a company spokesman.

**LaserVideo Inc.** Company's new plant in Huntsville, Ala., is slated to begin custom pressing in December, says chairman James DeVries. The company holds to an eventual capacity at its new plant of 60 million units a year, while maintaining an annual rate of 2-to-3 million CDs at its Anaheim, Calif., plant.

LaserVideo has focused its initial client goals on independent labels, many of whom it is seeking to contract on priority-delivery terms.

**Discovery Systems.** Sample disks were due off production lines at the company's Dublin, Ohio, plant in mid-September, with commercial production eyed before the end of that month. By the end of 1987 the production rate should be up to 5 million a year, says Mary Perkins, marketing executive.

Discovery Systems has also approached record companies with a "facilities management plan" under (Continued on page C-16)

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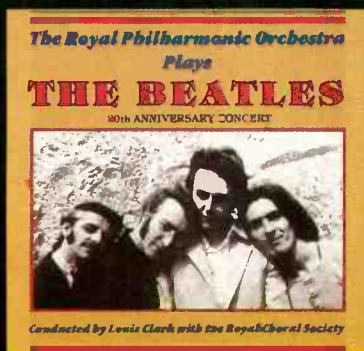
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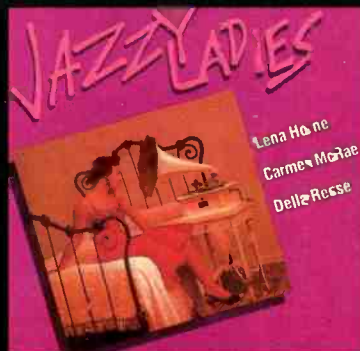
BEST OF BROADWAY



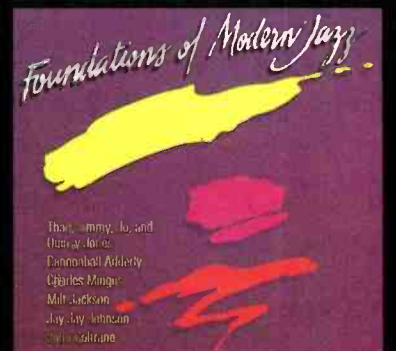
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## COMPACT DISK CHART REVIEWS

Following are recap charts of the top-selling CDs during the eligibility period of 9/7/85 to 9/6/86.

### POP

1. **BROTHERS IN ARMS**—Dire Straits—  
Warner Bros.
2. **NO JACKET REQUIRED**—Phil Collins—  
Atlantic
3. **WHITNEY HOUSTON**—Whitney  
Houston—Arista
4. **BORN IN THE U.S.A.**—Bruce Springsteen
5. **DARK SIDE OF THE MOON**—Pink  
Floyd—Harvest
6. **SCARECROW**—John Cougar  
Mellancamp—Riva
7. **PROMISE**—Sade—Portrait
8. **DREAM OF THE BLUE TURTLES**—  
Sting—A&M
9. **HEART**—Heart—Capitol
10. **THE BROADWAY ALBUM**—Barbra  
Streisand—Columbia

### CLASSICAL

1. **AMADEUS SOUNDTRACK**—Neville  
Marriner—Fantasy
2. **BERNSTEIN: WEST SIDE STORY**—  
Te Kanawa, Carreras (Bernstein)—DG
3. **TIME WARP**—Cincinnati Pops (Kunzel)—  
Telarc
4. **TCHAIKOVSKY: 1812 OVERTURE**—  
Cincinnati Pops (Kunzel)—Telarc
5. **STAR TRACKS**—Cincinnati Pops  
(Kunzel)—Telarc
6. **TELARC SAMPLER #1**—Various Artists—  
Telarc
7. **BLUE SKIES**—Kiri Te Kanawa (Riddle)—  
London
8. **BACHBUSTERS**—Don Dorsey—Telarc
9. **WEBBER: REQUIEM**—Domingo,  
Brightman (Maazel)—Angel
10. **BEETHOVEN: SYMPHONY NO. 9**—  
Berlin Philharmonic (Karajan)—DG

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### EUROPE

(Continued from page C-3)  
market from 43 companies, Philips accounting for the largest single share with around 30% of 1985 sales.

At launch, just 5% of the country's audio shops sold CD hardware; today the proportion is 50% and rising. Player prices have dropped substantially over the three and a half years equipment has been available. Some 40% of players now cost \$350-\$450, 27% cost \$450-\$700, and 8% more than \$700. Nearly a quarter of all players cost less than \$350. According to Philips, CD equipment now accounts for 14% of all hi fi turnover.

In the smaller neighboring territories of Austria and Switzerland, CD growth is also strong. Austrian disk sales last year were 250,000, more than double the 1984 figure, and should double again this year.

Switzerland, with its very high per capita incomes, is the real phenomenon of the European CD market, however. Despite a population only around 6.5 million, about one tenth of West Germany's, 1985 CD sales totalled 1.6 million units, and if the 160% 1984-85 growth rate is maintained will exceed four million this year.

Four CD plants are now operating in the GAS territories. PolyGram's Hanover facility, the world's biggest, which for a long time supplied European needs practically single-handed, has been joined by the Bertelsmann-owned Sonopress plant at Gutersloh and, since early this year, by the Koch Digitaldisc operation in Austria.

Koch expects output this year to be in the region of two million disks, rising to 3.5 million in 1987. In Switzerland, cassette manufacturer ICM has invested \$8 million in a new CD facility opened in October 1985, whose capacity is expected to reach 750,000 units monthly by the end of

this year.

British manufacture was, until May this year, entirely in the hands of Nimbus Records, an enterprising independent label with an impressive reputation for audiophile classical product which has been turning out CDs at its rural Wyastone Leys estate for two years, and is now engaged in building a second factory at Cwmbran at a cost of \$12 million.

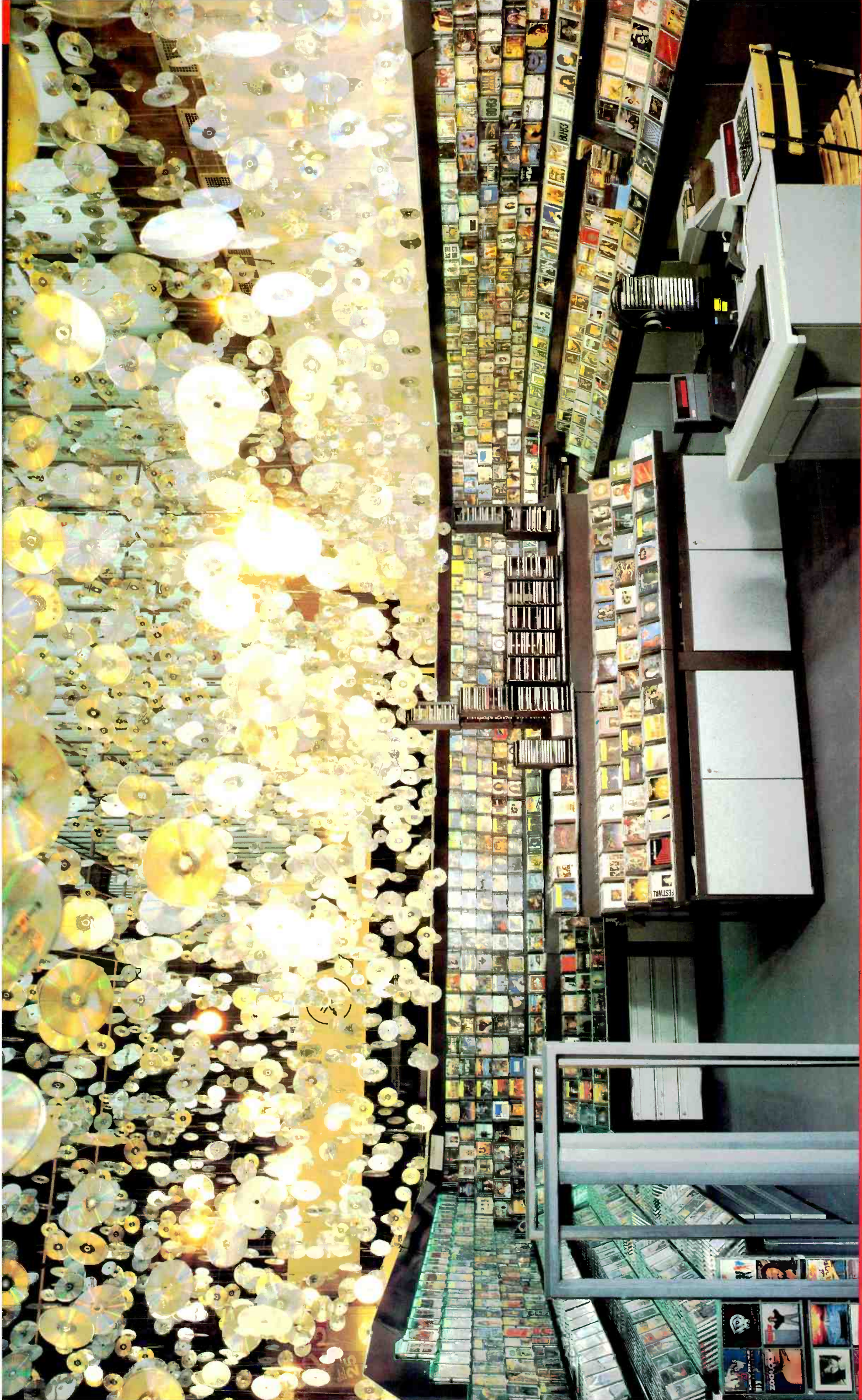
With an order book still five times maximum output, Nimbus will not mind if EMI's new Swindon plant, opened May 15 this year and adapted from an existing VHD facility, takes some of its third party business. EMI's production is expected to reach between 8 million-10 million units a year. A third U.K. CD manufacturer, Disctec, should be in operation this fall at a purpose-built 56,000 square foot facility in Southern England, with capacity intended to reach up to 20 million CDs a year.

U.K. CD sales have risen from 300,000 in 1983 to 800,000 in 1984, and 3.1 million last year, and are on target for a total of around 6 million in 1986, accounting for some 11% of overall industry turnover.

Prices are around \$18, and despite complaints from hardware firms that cheaper machines should be matched with cheaper software to maximize market potential they are unlikely to drop while supply shortfalls persist. Budget label Pickwick is a lone exception, selling original CD recordings at only \$10.50.

Player penetration was 1% at the end of 1985, and is expected to rise to 3%, or 600,000 machines installed, by the end of this year. As elsewhere in Europe, the 19% EEC tariff on Japanese imports has favored continental manufacturers, primarily Philips.

French CD sales last year were 1.4 million, up from 1 million in 1984, with 1985 player sales  
(Continued on page C-17)



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## AVALANCHE

(Continued from page C-11)

which they may acquire on-site modular manufacturing facilities with some management functions supplied by Discovery.

**Shape Optimedia.** Headquartered in Kennebunk, Maine, the company has already delivered some CD product. It projects reaching a capacity of 20 million a year by the end of 1987, with that rate doubled the following year, according to Holly LeBlanc, technology liaison officer.

**JVC Ltd.** The company's CD plant being readied in Tuscaloosa, Ala., is scheduled to open early in 1987, with an annual production rate of 10 million a year projected.

**Nimbus Records Ltd.** With two CD plants already in operation in the U.K., Nimbus says it will open a U.S. plant in Greene County, Va., next spring. The firm's goal is a production rate of 10 million annually.

**Memory-Tech Inc.** The joint venture established by ElectroSound and Mitsubishi will have its plant in Plano, Texas, operational by the summer of 1987, says Ronald Hoffman, ElectroSound financial officer. He projects an early annual capacity of 12 million CDs a year.

**Sanyo Laser Products.** Just formed, the company expects its Richmond, Ind., plant to be operational June '87. Initial annual capacity of 5 million will rise to 15 million by 1989, the rate currently claimed by Sanyo's Japanese plant.

**Praxis Technologies.** First product came off the company's production line late last June, with up to 5 million CDs projected during the Canadian company's first year. President Michael Sifton says production should accelerate to more than 25 million annually within two years. Plant is located in Mississauga, Ontario.

**Cinram Ltd.** First shipments from its plant in Scarborough, Ontario, are anticipated during the first quarter of 1987, says Lewis Ritchie, chief financial officer. He says shipments in 1987 should total 3.4 million units, advancing to 5.1 million the following year. The company went public in March and claims most Canadian major labels as clients.

**Americ Disc Inc.** Formed by a consortium of French and Canadian firms, the company expects to have its CD plant in Drummondville, Quebec, operational by early 1987.



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## EUROPE

(Continued from page C-14)

around 80,000. Italy has also been slow, comparatively speaking, in taking to the new carrier, with 1985 software sales of 1.1 million units compared with 700,000 in the previous year. France's only CD manufacturing site is the MPO factory in Normandy which began production late in 1984 and is now reportedly supplying around 8 million disks a year.

In Italy a three-way partnership between STET, Philips Italy and PDO plans to build the country's first CD plant, to be operational by 1988 with eventual output of 15 million units annually.

In Holland, third largest European CD market after West Germany and Britain, Sony importer Bransteder Electronics predicts 4% player penetration by year's end, compared with 2%, or around 85,000 machines, at the beginning of 1986.

But Philips, which claims more than 50% of the local CD hardware market, gives a more conservative estimate of 3% penetration by the end of the year.

CD, adds Philips, is the fastest-growing consumer product in the company's history, outstripping everything from washing machines to videorecorders.

According to PolyGram CD coordinator Anton Witkamp, CD software turnover will equal cassette values this year and conventional albums by 1989. Classical repertoire on CD has already surpassed classical LP turnover, and top pop albums can sell up to 40,000 units in Holland. A boom is underway, and a superboom is expected at Christmas time, Witkamp says. Projections from Dutch record industry organization NVPI suggest last year's figure of 1.4 million units sold will double in 1986.

Holland's first CD plant, set up by

DOCdisc, is expected to be operational this fall, with planned output of 5 million units a year using a unique technique which is claimed to be 25 times quicker than conventional processes and to require no clear air environment.

Record company Dureco will be next in the field with a \$5 million plant expected to produce up to 800,000 units next year.

Elsewhere in Europe, 100% year-on-year growth in both software and hardware sales may be taken as the norm. Belgian software sales last year were 430,000 on IFPI figures, up from 240,000 in 1984. For Denmark the comparable figures are 280,000 up from 130,000. In Sweden last year's total of 250,000 had already been exceeded mid-way through 1986.

With Britain, the Scandinavian territory is alone in operating High Street rental systems for CD players. Between them, Denmark, Norway,

Sweden and Finland accounted for 105,000 machine sales last year and the number should at least double in 1986.

Norway will get its first CD plant next year, courtesy of cassette firm EGVA, which is spending \$10 million on a facility at Telemark capable of producing 4 million units a year to start and up to 8 million annually by 1990. Plans for a plant at Malmo in Sweden are also in train, though details are vague, and elsewhere in Europe Sony is planning to spend \$50 million on a factory at Salzburg in Austria with production starting in mid-1987 at one million units a month, while WEA has be-

gun work on a new facility in Alsdorf, West Germany.

PDO, the Philips/Du Pont alliance, will also be announcing plans for a second European plant in addition to the massive Hanover factory, whose output is now over 50 million CDs a year and still rising, out of current total European capacity of between 80 million-85 million.

According to PDO's Hans Gout, European trade deliveries this year will exceed 40 million, while player sales will reach 3 million.

Assistance in preparing this story provided by Wolfgang Spahr in West Germany and Willem Hoos in Holland.

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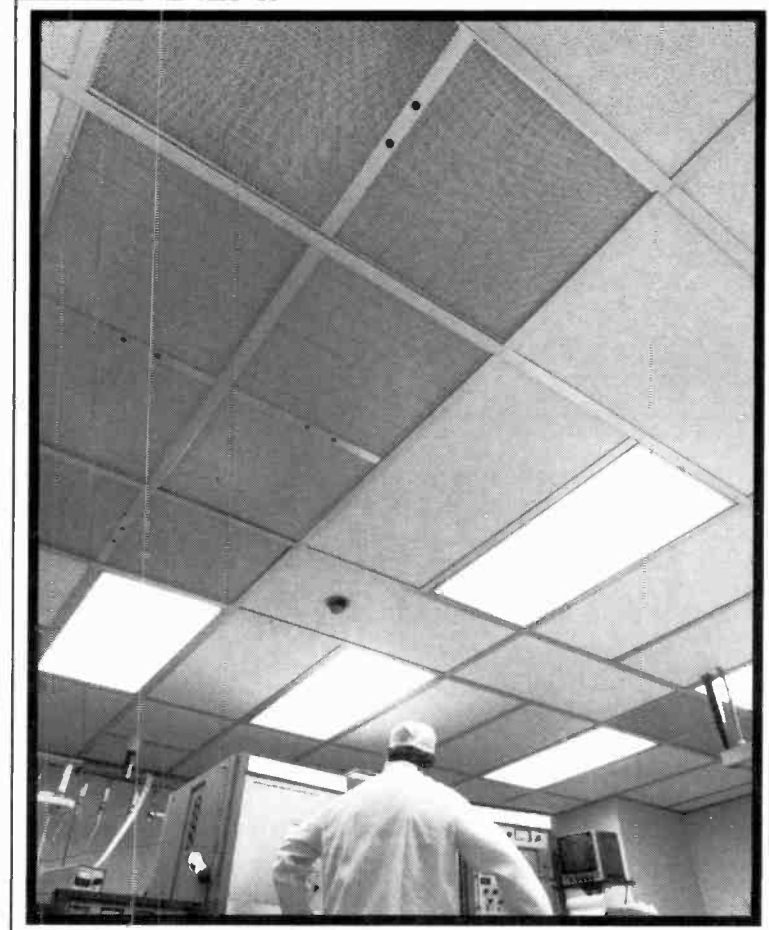
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## INDIES

(Continued from page C-4)

Jazz indies like GRP, Concord Jazz, Discovery, Muse, and others quickly implemented the CD as a major thrust in their marketing strategies. Roulette, which has a roster of jazz titles and rock classics in its vinyl/tape library, also jumped in.

Compact disks were also the catalyst for the formation of new labels like Digital Music Products (DMP), Rykodisc, and the recently estab-

lished Dunhill Compact Classics, none of which produces vinyl product. DMP markets CDs and cassettes recorded in real time; Ryko and Dunhill, are solely CD. All three companies have, in their own way, attempted to capitalize on the configuration's capabilities and its non-traditional audience.

Out of this flurry of independent label activity have come a diverse assortment of music: from Bach to Frank Zappa; Judy Garland to Mannheim Steamroller; Tommy James & the Shondells to Flim &

the BB's.

Rock'n'roll has proven again that it is here to stay with the CD's indestructible sound quality. Both Roulette and Dunhill Compact Classics report success with their series of rock anthologies. The former has compiled "Rock & Roll Hits Of The '50s" and "Rock & Roll Hits Of The '60s," the latter has committed the previously released "Crusin'" album series to CD, packaging two of the originals together on single disks.

"When I first went out to my distributors with it, they liked the idea

that I was because there wasn't much like that out at the time," says Chuck Walz, general manager for Roulette. The current collections contain songs pulled from the label's catalog, but Walz says arrangements have been made to pad their future sets with songs from Chess, Checker, MCA and Warner Bros.

Dunhill's "Crusin'," like its vinyl predecessor, includes disk jockey patter and period radio commercials. "It's really not an album. What it is is a time capsule," says Blonstein.

Both labels' oldies series target a portion of the baby boomer market which has consumed CD technology. Roulette's digital catalog also includes re-issue product from Count Basie, Tony Bennett, Maynard Ferguson, and Pearl Bailey. Meanwhile Dunhill has assembled CDs by the likes of Judy Garland, Woody Herman and Dionne Warwick, along with anthologies of modern jazz and big band greats.

New music recorded with all the sonic advantages of modern technology mark the attack of American Gramophone and DMP.

Having already established a base with audiophile recordings in Mannheim Steamroller's "Fresh Aire" series, American Gramophone made early efforts to invade the CD market.

"We really got our roots at the CES show in the hardware business" says Michael Delich, director of marketing. "Originally most of our product was sold through hi fi stores, as opposed to record stores."

Now that the label has moved into conventional record and tape outlets, Delich says demand is over-

(Continued on opposite page)

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(Con't from opposite page) powering supply. "Until production improves, we're not really marketing as much as we are allocating."

In addition to the "Fresh Aire" titles, the label is offering jazz and classical titles.

According to label president Tom Jung, DMP has found its niche by "trying to find new and interesting artists and recording live-to-two-track in-studio performances."

Jung's background in digital recording actually predates CD. Ten

years ago he engineered an audiophile 3-M album by Flim & The BB's, now one of DMP's most popular acts. Incidentally, that jazz trio has the distinction of recording solely in digital.

Jung says DMP is stressing not only the "sonic merits" of CD, but also its playing time. "Just about all of our titles are over an hour." Other popular artists for the label include Warren Bernhardt, Billy Barber and John Tropea.

At Rykodisc, Rose is trumpeting a complete catalog of Frank Zappa's career, including titles with the Mothers Of Invention. He says the artist's perfectionist nature in the studio made his previously released material a natural for the CD medium.

As an added incentive, each of the disks in the series (except "Grand Wazoo") include either extra songs over the original releases. In a few cases two whole albums have been pressed to one CD, and Roise says titles on some of the releases were resequenced from their original order.

Rykodisc's "Atmosphere" collection is its first in-house production, and the concept harks back to the "Environments" of the early '70s.

Says Rose, "They're 60-minute, ambient nature recordings in a se-

ries entitled a 'A Day On Cape Cod.' We have an 'Early Cape Morning' disk, a 'Babbling Brook,' 'Sunset Surf,' and 'Summer Rain.' These types of recordings were not our idea, but again we realized that they're more appropriate for CD

than they ever were for vinyl."

Realizing the potential of the compact disk, and recognizing the various demographic segments that comprise the CD's audience: those are the keys for the independent labels noticeable CD impact.



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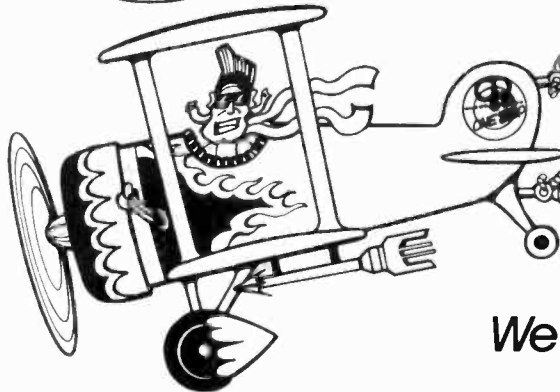
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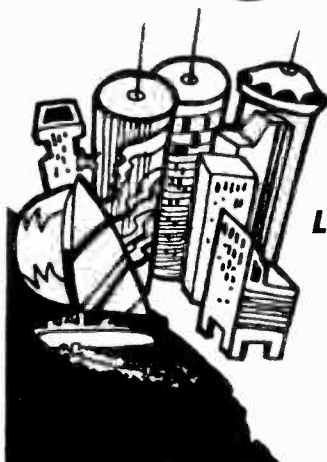
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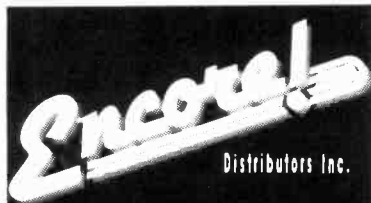
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**JAPAN**

(Continued from page C-7)

ly. There are presently over 100 CD player models on the market, and the larger stores have anywhere from 50 to 70 models on display. At discount stores, price cuts offered range from 10% for the new models to up to 30% for the old models.

Despite the fact that CD player ownership is still a little over 5%, production of compact disks continues to expand at an amazing pace when compared to the number of CD players in the hands of owners in Japan.

Whereas CD production for domestic shipment came to 7,273,000 CDs in the January-June 1985 period, it rose to 16,778,000 CDs for the January-June 1986 period.

Total production for 1986 for domestic shipment is expected to come to 40 million CDs since all the major CD makers—Sony, Victor

Co. of Japan (JVC) and Columbia—as well as the smaller makers are continuing to expand production.

Since it is generally considered that a similar amount will be produced for export, the actual CD production during 1986 should total about 80 million disks, some say over 100 million.

Shigekazu Takeuchi, sales promotion, CBS/Sony, points out that its Shizuoka plant is presently capable of making 3 million disks a month, while Sony's DADC plant in Indiana has a 1.5 million disks per month capacity. Sony is constructing a CD plant in Salzburg, Austria, which will go into production in July-August 1987 making one million disks a month. Consequently, Takeuchi says that by the end of 1987, Sony will have a total production capacity of 10 million disks a month.

JVC, which hiked its production capacity in July to 2.7 million disks a month, says its annual capacity is more than 30 million disks a year.

Consequently, the production of CDs is expected to surpass the production of black vinyl records for the year in number as well as in value, for the domestic market.

CBS/Sony's Takeuchi says that whereas those buying CDs included only 1% female buyers, the number has increased to 13% in the last two years. The availability of portable CD players at reasonable prices ap-

parently has resulted in more young women purchasing CD players and, subsequently, compact disks.

The CD software makers have worked together to put out catalogs listing all the CD titles available in the summer and the winter, with the makers giving them to the sales outlets, which then presented the catalogs to customers.

The latest catalog, the Summer 1986 CD Catalogue, lists 8,200 titles, and Takeuchi says the largest stores could be stocking a maximum of 5,000 titles.

The 8,200 titles available include 2,860 classical, 2,070 Japanese pop and new music, 1,230 jazz and fusion, 880 rock and pop and 810 easy listening material.

But Takeuchi points out that sales at sales outlets show a much different picture with 50% being Japanese music, 30% being pop and international repertoire and only 20% classical music. In the beginning, classical CDs accounted for more than 50% of sales.

From the Summer 1986 CD Catalogue, the record companies decided to offer the Reader's Digest-sized thick catalog for public sale at \$6.32 (Yen 980). Almost half a million copies have been printed. Of course, many of the catalogs will be purchased by the sales outlets to give away to their customers.

Reflecting the CD boom, record stores, which in the beginning had

(Continued on opposite page)

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# JAPAN

(Con't from opposite page)  
small CD comers in the back, now devote much greater space to CDs, with many having big displays in the most prominent places.

Takeuchi states that Japanese makers will continue to use the jewel case because it is liked by customers, although they are thinking of a thinner case.

Cardboard cases were tried once by one maker, but they were promptly rejected by customers.

# AIRPLAY

(Continued from page C-8)  
mount."

The possibilities for CDs in radio go beyond the actual content of playlists. "We've got our entire production library on CD," says Linder. "It can be used for sound effects so that where you once had a deejay trying to cue up track 50, you can now program it digitally."

Data storage as well can be logged onto CD. "CD has got tremendous application on radio," says Linder.

A major hinderance to the growth of CD usage on radio is the lack of servicing provided by records companies. However, most programmers acknowledge it as an improving situation, as well as one for which the companies are not entirely responsible. "The cost of production is still too high for companies to be able to distribute CDs to all sta-

tions," says Mercer. "But companies like PolyGram, CBS, Nonesuch, and RCA have really become quite good as far as CDs are concerned."

WFMT's Telegreeny says, "We'll gladly accept anything offered to us by the companies, but it is still not uncommon for us to go out and simply purchase the product ourselves."

It makes sense for records companies to increase their CD servicing to stations. Stations that make their audience aware of CD content on the air naturally create a higher demand for the product by the public. Linder at WDHA, which claims it was the world's first station programming CDs regularly, notes that compact disk sales in local retail outlets are currently 30% above those of records and tapes.

The growing dedication of programmers to CD product is developing incredible potential for CDs on the market. "We've got a major commitment to digital technology," says Linder. "The audience loves to hear that you're using CDs, and everyone loves to hear the quality. Companies that service you with compact disks are simply going to get more airplay."

**CREDITS:** Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All articles by Billboard writers; Charts compiled by Billboard Research Dept.; Design, Stephen Stewart; Cover, Douglas Brian Martin for Design & Direction Inc.

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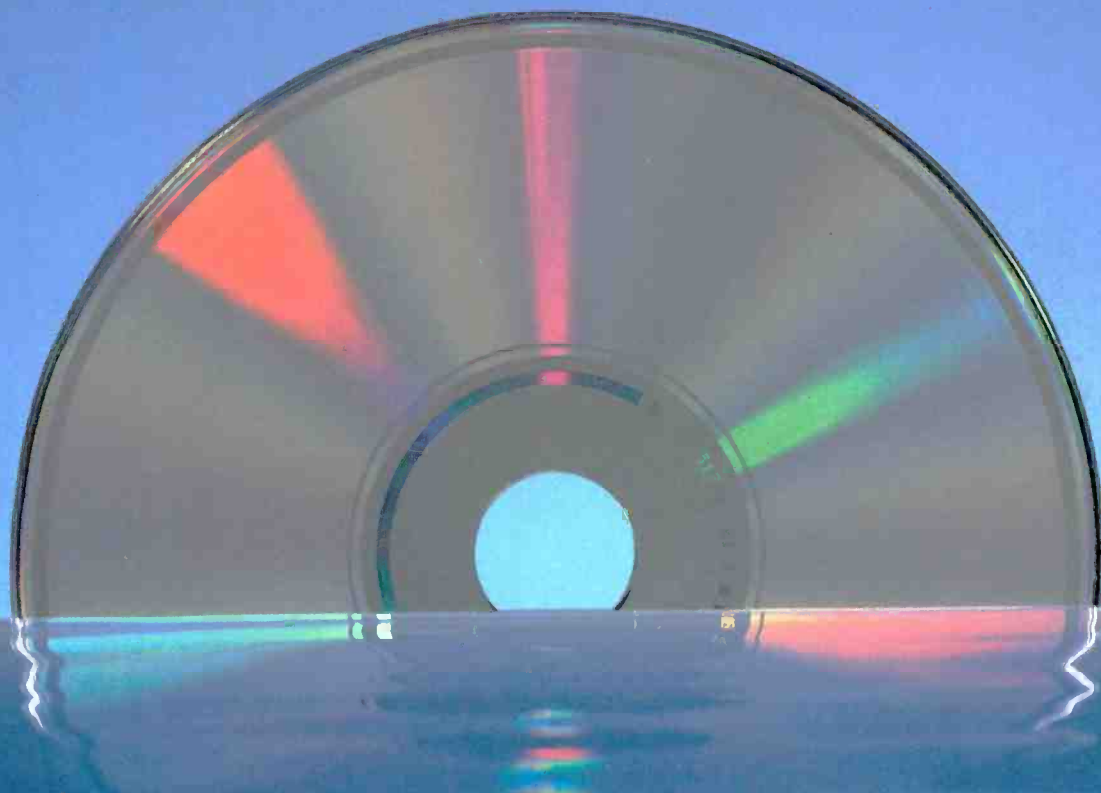
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**Oxygenated Hosts.** Air Supply members Russell Hitchcock, at left, and Graham Russel perform a tune on the set of VH-1, which they co-hosted the week of Sept. 22-26.

# 'Radio 1990' Ends 3-Year Cable Run Producer ATI Changes Programming

BY JIM BESSMAN

NEW YORK "Radio 1990," the half-hour music video/lifestyle show produced by ATI Video for the USA Cable network ends its 3½-year cable run at the end of September.

The demise of "Radio 1990" on USA Network comes at a time when ATI is coming off significant cutbacks in programming and personnel. The firm says it is now looking away from music-video-based shows in preparing its new round of programming.

"Music video doesn't get the numbers anymore," says Jeff Franklin, board chairman of the ATI Group. "When '1990' first came on the air, videos were made to be promotional tools and lasted about 45-90 seconds. Now, they've become lengthy, esoteric trips around the world instead of something you can watch a snip at a time. Record companies should put their feet down and recognize that these videos are hurting, not helping."

Franklin says that videos are hurting the concert business as well as the record business. He also claims that music is not selling as home video product.

Franklin says that "Radio 1990" is not completely dead and should be seen in syndication in some markets by the end of the year. The program will take the form of a weekend entertainment wrapup, along the lines of its current Friday night installment.

Looking to 1987, Franklin says ATI is preparing about four new shows, none of which rely on video clips. The firm's resurgence in video production follows the recent layoff of 10 employees, reducing the number of staffers to 24.

The company also recently underwent what Franklin calls a "12-month restructuring." Weekly programming hours, which were as high as 40 last summer, are now down to 22, though Franklin predicts this will rise to 28 in 1987.

"I sat back and looked at the business," he says. "There were

too many people, and we lost track and became factory-oriented. Now, we're not producing as much in-house, and we're taking on outside projects on a contract basis."

Among the projects in which ATI is now involved is "All Night Long," an eight-hour "miscellaneous" programming block which will be syndicated by Fox/Lorber Friday and Saturday nights, beginning in December. Franklin says that the show's programming will encompass comedy, music, and "associated insanity."

Also premiering in December through Fox/Lorber is "Dynaman," a dubbed Japanese animated/live-action half-hour program, featuring album rock music. The show is set to run Saturday mornings as well as late nights in some markets. Starting in January is the Program Partners-supplied half-hour weekly program "Let's Go To The Movies," which includes film-related "featurettes" and music.

In April, "Good Morning America" critic Joel Siegel will host the Fox/Lorber-syndicated "Nostalgia TV." Other programs in development at ATI include a children's series for cable or syndication and a music/horror show for syndicated radio.

ATI Group entities are also involved in film production, with tentatively titled "The In Crowd" for Orion; concert book with the Bob Seger tour; artist management with Isley-Jasper-Isley and George Clinton; and record production with Starpoint.

Despite the fate of "Radio 1990," Franklin says he hasn't yet decided to rule out completely the use of video clips in future productions. He says he's looking for new ways to use music video in the "All Night Long" blocks, noting that one way might involve the use of "catalog clips."

## Video Track

NEW YORK

**STEVIE WONDER** becomes a soap star for a day when he makes a cameo appearance on ABC-TV's "All My Children." Wonder performs a song he dedicates to Dr. Amy Stone (played by actress Catherine Christianson), who is lying in an accident-inflicted coma. Will ABC be smart enough to let Amy live? Will Stevie become an AMC regular? Tune in for more...

Former MTV programmer **Ron "Buzz" Brindle** will be instructing a course, titled "The Video Music Phenomenon," at the New School for Social Research this fall. Among those who are said to have signed up are **Michael Shore**, author of "The Rolling Stone Book Of Rock Video"; video directors **Ken Walz** and **Martin Lewis**; CBS Records video executive **Harvey Leeds**; and MTV VJ **Martha Quinn**. The class, which will be held Tuesday nights in October and November, will feature a variety of guest speakers from the music video field. For more information call 212-741-5615.

**Steve Winwood's** video for "Freedom Overspill," the second single from his latest Island/Warner Bros. album, "Back In The Highlife," was shot on location at the old Guggenheim estate in Long Island. It was directed by **Kurigami**, one of Japan's leading television commercial directors, marking the first time a major U.S. label has commissioned a Japanese director to make a promotional video. **Kiki Mayake** produced for **Little Magic Productions**.

CBS recording artist **Gregory Abbott** just completed a clip for his new single, "Shake You Down." It's described by editor **Greg Dougherty** as a special effects piece with "a warm, sultry quality." **Dominic Sena** directed. **Howard Woffinden** and **Beth Broday** produced for **N. Lee Lacy**.

**Ocean, Rose & Associates** was called upon to film **Big Country's** recent show at the Pier in Manhattan for future release. **Virgin Vision** produced. **Paul Cameron** served as director of photography. The production company also

(Continued on page 53)

## Opry Show, Charlie Daniels Featured TNN To Air Oct. Specials

NASHVILLE The Nashville Network (TNN) will celebrate Country Music Month this October by airing six music specials. Two of the programs are new; the others have previously been broadcast.

New are "Grand Ole Opry Live," an hourlong slice of the Oct. 11 Opry show, and the Charlie Daniels Volunteer Jam XII, which took place on July 12 and will air on Oct. 25.

Performers on "Opry Live" have yet to be named, but the Daniels program will have performances by the Charlie Daniels Band, the Judds, Pat Boone, Con Hunley, Dwight Yoakam, John Schneider, Dobbie Gray, and Carl Perkins.

The other specials are: "Hank Williams Jr. & Friends," Oct. 11. The hourlong show features the Forester Sisters, Randy Travis, Pam Tillis, Merle Kilgore, and Williams. It was originally aired on

TNN.

• "Country Rock," Oct. 13 and 14. It stars the Oak Ridge Boys, the Charlie Daniels Band, and Rosanne Cash. The hourlong show first aired on HBO.

• "Gilley's Saturday Night," Oct. 18. Mickey Gilley, Johnny Lee, Lacy J. Dalton, and Gail Davies all contribute to the show. Shot at Gilley's Pasadena, Texas nightclub, the hourlong show previously aired on TNN.

• "Ronnie Milsap In Celebration," Oct. 23 and 24. The two-hour special features Milsap, Ray Charles, Glen Campbell, Gladys Knight & the Pips, Janie Frickie, Leon Russell, Bobby Jones & New Life, and the Whites. This show was originally syndicated by Multimedia.

To spotlight the specials, TNN will advertise heavily in newspaper television sections and in cable guides.

## CSN Satellite Tour Will Be Broadcast To Clubs Nationwide

BY MOIRA McCORMICK

CHICAGO The College Satellite Network (CSN) is expanding its satellite-delivered college concert series to include nightclubs across the country.

The upcoming CSN Satellite Tour 1986-87 will encompass five dates from October to April, involving live concerts broadcast from the U.S., England, and Australia.

Jim Thompson, whose Thompson Network promotion/marketing firm here is coordinating the CSN tour, says that CSN had previous success with a satellite concert in the college market. That event was "Live From London," featuring Midge Ure, the Cult, and John

Parr. It was broadcast to 250 colleges nationwide last February.

"CSN then decided that nightclubs presented a viable ancillary market for satellite-delivered concerts," Thompson says.

In the upcoming tour, regional club operators in each city will act as co-promoters and must pay a licensing fee in addition to funding their own promotional efforts. A portion of that fee goes back into radio and print advertising support for the show, says Thompson. "This whole program has been designed as a money-maker for the clubs," he says.

The five concerts that comprise the Satellite Tour '86-'87 are "Live From London II," broadcast from

London's Dominion Theatre Oct. 15; "Live From Los Angeles," Nov. 12; "Live From Nashville," Feb. 18; "Live From Sydney," March 11; and "Live From New York," April 29.

No performers had been confirmed at presstime, but Thompson says CSN has spoken to and is awaiting confirmation from Pet Shop Boys, Oingo Boingo, Spandau Ballet, and Sique Sique Sputnik. Acts appearing on the CSN satellite concert series, he says, are "high profile, have a strong video presence, and appeal to the 18-35 demographic."

Thompson says CSN is also producing a short magazine feature similar to "Entertainment To-

night," called "Entertainment Now." This will run prior to each concert, he says. Show production will be handled by Peter Wagg, who oversaw last February's "Live From London" broadcast. Wagg is the creator of computer-generated TV personality Max Headroom.

Clubs participating in the concert tour may purchase a satellite dish and sign up for the entire series, or may try it out by simply "renting" one concert, Thompson says.

CSN say it plans to make the satellite tour an annual event. According to Thompson, seven dates are already planned for the 1987-88 tour. The season runs through the school year, from September to May.

Giveaways and other promotions are to be held at each club signed up for the tour. These culminate in a grand-prize trip for two to the New York concert. "Records and tour jackets will be given out via drawings," Thompson says. "In each club, there will be one major winner each night."

Thompson says that 30 clubs have already signed up for the Oct. 30 concert. "Our goal is to have 100 clubs hooked up by April," he says. So far, CSN is broadcasting the concerts in one club per market area, although the possibility of "market saturation" is also being discussed, he says.

# 8

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NOVEMBER 20-22, 1986 Sheraton Premiere Hotel, Universal City, California

BILLBOARD'S VIDEO MUSIC CONFERENCE is the summit meeting for the industry's prime movers. Creators, producers, directors, distributors, managers, artists, entertainment attorneys, retailers. This year all participants of the video music industry face a critical crossroads. For that reason your participation could very well shape music video for years to come.

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**KEYNOTE SPEAKER: TAYLOR HACKFORD**

... film director and producer: "White Nights"  
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"The Idolmaker" ... "La Bamba"  
"Chuck Berry: Hail! Hail! Rock 'n Roll!"

**AGENDA TOPICS:**

- State of the Industry
- Cinema/Video/Music Connection
- Advertising Community Viewpoint
- Corporate Sponsorship
- Role of Future Technology
- Business Affairs Update
- What does the Consumer Want?
- The Artist Perspective
- Programming

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**Billboard**  
BBVC8

# MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON  
PLAYLIST

| VIDEOS ADDED THIS WEEK        | ARTIST / TITLE                                     | WEEKS ON PLAYLIST |
|-------------------------------|--|-------------------|
| A-HA                          | I'VE BEEN LOSING YOU Warner Bros.                  | POWER             |
| BEACH BOYS                    | CALIFORNIA DREAMIN' Capitol                        | BREAKOUT          |
| BODEANS                       | SHE'S A RUNAWAY Warner Bros.                       | LIGHT             |
| BOLSHOI                       | AWAY I.R.S.  | NEW               |
| THE BURNS SISTERS BAND        | I WONDER WHO'S OUT TONIGHT Columbia                | NEW               |
| BELINDA CARLISLE              | I FEEL THE MAGIC I.R.S.                            | POWER             |
| CINDERELLA                    | NOBODY'S FOOL PolyGram                             | ACTIVE            |
| E.G. DAILY                    | LOVE IN THE SHADOWS A&M                            | LIGHT             |
| FRANKIE GOES TO HOLLYWOOD     | RAGE HARD Island                                   | ACTIVE            |
| GO BETWEEN                    | HEAD FULL OF STEAM Big Time                        | NEW               |
| BRUCE HORNSBY & THE RANGE     | THE WAY IT IS RCA                                  | ACTIVE            |
| JASON & THE SCORCHERS         | 19TH NERVOUS BREAKDOWN EMI                         | LIGHT             |
| BEN E. KING                   | STAND BY ME Atlantic                               | BREAKOUT          |
| MIRACLE LEGION                | THE BACKYARD Incas                                 | NEW               |
| O.M.D. (FOREVER) LIVE AND DIE | A&M  | MEDIUM            |
| TSOL COLORS                   | Enigma   | NEW               |
| GEORGE THOROGOOD              | REELIN' & ROCKIN' EMI                              | BREAKOUT          |
| TOTO                          | I'LL BE OVER YOU Columbia                          | MEDIUM            |
| VAN HALEN                     | LOVE WALKS IN Warner Bros.                         | POWER             |
| WALK THE WEST                 | LONELY BOY Capitol                                 | LIGHT             |
| WHAM!                         | WHERE DID YOUR HEART GO? Columbia                  | BREAKOUT          |
| <b>POWER ROTATION</b>         |  |                   |
| BANANARAMA                    | MORE THAN PHYSICAL PolyGram                        | 2                 |
| BANGLES                       | WALK LIKE AN EGYPTIAN Columbia                     | 4                 |
| CHICAGO                       | 25 OR 6 TO 4 Warner Bros.                          | 3                 |
| ARETHA FRANKLIN               | JUMPIN' JACK FLASH Arista                          | 3                 |
| COREY HART                    | I AM BY YOUR SIDE EMI                              | 2                 |
| BILLY IDOL                    | TO BE A LOVER Chrysalis                            | 2                 |
| DON JOHNSON                   | HEARTBEAT Epic                                     | 4                 |
| JOURNEY                       | GIRL CAN'T HELP IT Columbia                        | 2                 |
| KENNY LOGGINS                 | PLAYING WITH THE BOYS Columbia                     | 3                 |
| RIC OCASEK                    | EMOTION IN MOTION Geffen                           | 2                 |
| BILLY SQUIER                  | LOVE IS THE HERO Capitol                           | 2                 |
| ROD STEWART                   | ANOTHER HEARTACHE Warner Bros.                     | 3                 |
| 'TIL TUESDAY                  | WHAT ABOUT LOVE Epic                               | 3                 |
| STEVE WINWOOD                 | FREEDOM OVERSPILL Island                           | 3                 |
| ZZ TOP                        | VELCRO FLY Warner Bros.                            | 3                 |
| <b>BREAKOUT ROTATION</b>      |  |                   |
| BON JOVI                      | YOU GIVE LOVE A BAD NAME PolyGram                  | 8                 |
| DAVID + DAVID                 | WELCOME TO THE BOOMTOWN A&M                        | 6                 |
| GLASS TIGER                   | DON'T FORGET ME EMI                                | 7                 |
| *DARYL HALL                   | DREAMTIME RCA                                      | 8                 |
| *JANET JACKSON                | WHEN I THINK OF YOU A&M                            | 6                 |
| *BILLY JOEL                   | IT'S A MATTER OF TRUST Columbia                    | 9                 |
| *CYNDI LAUPER                 | TRUE COLORS Epic                                   | 6                 |
| *HUEY LEWIS & THE NEWS        | STUCK WITH YOU Chrysalis                           | 6                 |
| *LOVERBOY                     | HEAVEN IN YOUR EYES Columbia                       | 7                 |
| *EDDIE MONEY                  | TAKE ME HOME TONIGHT Columbia                      | 7                 |
| *ROBERT PALMER                | I DIDN'T MEAN TO TURN YOU ON Island                | 12                |
| LIONEL RICHIE                 | DANCING ON THE CEILING Motown                      | 5                 |
| *DAVID LEE ROTH               | GOIN' CRAZY Warner Bros.                           | 6                 |
| STACY Q                       | TWO OF HEARTS Atlantic                             | 7                 |
| PAUL SIMON                    | YOU CAN CALL ME AL Warner Bros.                    | 5                 |
| *TALKING HEADS                | WILD WILD LIFE Warner Bros.                        | 3                 |
| <b>MEDIUM ROTATION</b>        |  |                   |
| ARCADIA                       | SAY THE WORD Atlantic                              | 2                 |
| *ART OF NOISE                 | PARANOIMIA Chrysalis                               | 11                |
| PETER CETERA/AMY GRANT        | THE NEXT TIME I FALL Warner Bros.                  | 4                 |
| SAMANTHA FOX                  | TOUCH ME RCA                                       | 4                 |
| HUMAN LEAGUE                  | HUMAN A&M  | 2                 |
| BILLY OCEAN                   | LOVE ZONE Arista                                   | 7                 |
| PET SHOP BOYS                 | LOVE COMES QUICKLY EMI                             | 8                 |
| QUIET RIOT                    | THE WILD AND THE YOUNG Epic                        | 12                |
| R.E.M.                        | FALL ON ME I.R.S.                                  | 6                 |
| SIMPLY RED                    | MONEY'S TOO TIGHT (TO MENTION) Elektra             | 19                |
| SMITHEREENS                   | BLOOD AND ROSES Enigma                             | 19                |
| *TINA TURNER                  | TYPICAL MALE Capitol                               | 5                 |
| DANNY WILDE                   | BODY TO BODY Island                                | 4                 |
| <b>ACTIVE ROTATION</b>        |  |                   |
| JAMES BROWN                   | GRAVITY Scotti Bros./CBS Associated                | 2                 |
| LUIS CARDENAS                 | RUNAWAY Allied Artists                             | 4                 |
| ALICE COOPER                  | HE'S BACK (THE MAN BEHIND THE MASK) MCA            | 9                 |
| THE CURE                      | BOYS DON'T CRY Elektra                             | 5                 |
| EUROPE                        | THE FINAL COUNTDOWN CBS                            | 13                |
| ICEHOUSE                      | CROSS THE BORDER Chrysalis                         | 3                 |
| NU SHOOSZ                     | POINT OF NO RETURN Atlantic                        | 7                 |
| SISTER SLEDGE                 | HERE TO STAY Atlantic                              | 4                 |
| TIMBUK 3                      | THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES I.R.S. | 4                 |
| NEIL YOUNG                    | WEIGHT OF THE WORLD Geffen                         | 2                 |
| <b>HEAVY ROTATION</b>         |  |                   |
| BRONSKI BEAT                  | C'MON C'MON MCA                                    | 4                 |
| CACTUS WORLD NEWS             | THE BRIDGE MCA                                     | 7                 |
| THE FIXX                      | BUILT FOR THE FUTURE MCA                           | 2                 |
| JOHN FDGERTY                  | EYE OF THE ZOMBIE Warner Bros.                     | 5                 |
| GENE LOVES JEZEBEL (HIP CLIP) | HEARTACHE Geffen                                   | 7                 |
| HONEYMOON SUITE               | WHAT DOES IT TAKE Warner Bros.                     | 13                |
| HOUSEMARTINS                  | HAPPY HOUR Elektra                                 | 2                 |
| ICICLE WORKS                  | UNDERSTANDING JANE Beggars Banquet                 | 4                 |
| IRON MAIDEN                   | WASTED YEARS Capitol                               | 4                 |
| LEVEL 42                      | LEAVING ME NOW Atco                                | 4                 |
| YNGWIE MALMSTEEN              | YOU DON'T REMEMBER, I'LL NEVER FORGET PolyGram     | 3                 |
| NEW YORK DREAM TEAM           | LET'S GO METS Vestron                              | 2                 |
| POISON                        | CRY TOUGH Enigma/Capitol                           | 6                 |
| QUEENSRYCHE                   | GONNA GET CLOSE TO YOU EMI                         | 4                 |
| THE RAINMAKERS                | LET MY PEOPLE GO-GO Mercury                        | 9                 |
| UB40                          | SING OUR OWN SONG A&M                              | 7                 |
| <b>LIGHT ROTATION</b>         |  |                   |
| TIM FEEHAN                    | WHERE'S THE FIRE Scotti Bros./CBS Associated       | 2                 |
| EDDY GRANT                    | DANCE PARTY Epic                                   | 3                 |
| KTP                           | ONE STEP PolyGram                                  | 7                 |
| LIMITED WARRANTY              | HIT YOU Atco                                       | 4                 |
| ROUGH CUTT                    | DOUBLE TROUBLE Warner Bros.                        | 5                 |
| SCREAMING BLUE MESSIAHS       | WILD BLUE YONDER Elektra                           | 9                 |
| <b>NEW</b>                    |  |                   |
| BLUE IN HEAVEN                | CHANGE YOUR MIND Island                            | 4                 |
| BILLY CHINNOCK                | SOMEWHERE IN THE NIGHT CBS                         | 2                 |
| CHRISTMAS                     | BIG PLANS Big Time                                 | 2                 |
| CRYIN' OUT LOUD               | LIVE IT UP Golda Bowlfish/GBF                      | 4                 |
| JAMES                         | SO MANY WAYS Sire/Warner Bros.                     | 4                 |
| TRUE BELIEVERS                | HARD ROAD EMI                                      | 5                 |
| THE WIND                      | GOOD NEWS, BAD NEWS Midnight Intl.                 | 5                 |

\* Denotes Sneak Preview Recurrent. \*\* MTV Exclusive. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

## ideo music

### New Videoclips

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

**ALABAMA**  
Touch Me When We're Dancing  
The Touch/RCA  
Kitty Moon/Scene 3  
Marc Ball

**BIG COUNTRY**  
One Great Thing  
The Seer/Mercury/PolyGram  
Anthony Taylor  
Storm Thurgerson

**BRONSKI BEAT**  
C'Mon C'mon  
Truthdare Doubledare/MCA  
Alastair Bates/Limelight Films  
Peter Care

**THE BURNS SISTERS BAND**  
I Wonder Who's Out Tonight  
The Burns Sisters Band/Columbia  
Jane Rardon/Libman-Moore Productions  
Paula Walker

**CINDERELLA**  
Nobody's Fool  
Night Songs/Mercury/PolyGram  
Simon Straker  
Mark Rezyka

**DEVICE**  
Who Says?  
22B3/Chrysalis  
Michael Hanlyn/Midnight Films  
Meiert Avis

**JOHN EDDIE**  
Stranded  
John Eddie/Columbia  
Howard Woffinden, Nicholas Myers/N. Lee Lacy Associates  
David Hogan

**FRANKIE GOES TO HOLLYWOOD**  
Rage Hard  
Island  
Paul Weiland Film Co.  
David Bailey, Paul Morley

**BILLY IDOL**  
To Be A Lover  
Whiplash Smile/Chrysalis  
Jacqui Byford/MGMM  
David Mallet

**JOURNEY**  
The Girl Can't Help It  
Raised On Radio/Columbia  
Curt Marvis/The Company  
Wayne Isham

**KENNY MARKS**  
The Party's Over  
Attitude/Dayspring  
Bob Morganroth  
Eric Wyse

**MTUME**  
Pop Generation  
Theater Of The Mind/Epic  
Peter Bunche, Ricardo Siciliano/Furiousfilms  
Charlie Rice

#### VIDEO TRACK (Continued from page 51)

lensed Van Halen's New Haven, Conn., concert, which was shown, in part, at the MTV Awards show. Harlem's famous Cotton Club was the setting for Mtume's new video, for "Pop Generation." It features a number of cameo appearances, including those by artist Tracy Camila and Billboard's Nelson George. Charlie Rice directed. Peter Bunche and Ricardo Siciliano produced for Furiousfilms. The clip supports Mtume's latest Epic album, "Theatre Of The Mind."

#### OTHER CITIES

CBS/FOX VIDEO'S new long-form title, "Running Out Of Luck," starring Mick Jagger, recently premiered for one night only in eight cities around the country. It was co-written by the superstar, who also served as executive producer and contributed

**NEW EDITION**  
Earth Angel  
Karate Kid Part II (Soundtrack)/MCA  
Fishman & Preacher/Split Screen  
Fishman & Preacher

**THE OUTFIELD**  
Every Time You Cry  
Play Deep/Columbia  
Nicholas Myers, Howard Woffinden/N. Lee Lacy Associates  
David Fincher

**PENGUIN CAFE ORCHESTRA**  
Music For A Found Harmonium  
Jem  
Amy Somner, Cynthia Maurizio  
Amy Somner, Cynthia Maurizio

**BRIAN SPENCE**  
Hear It From The Heart  
Brothers/Polydor/PolyGram  
Paul Cowan  
Maurice Phillips

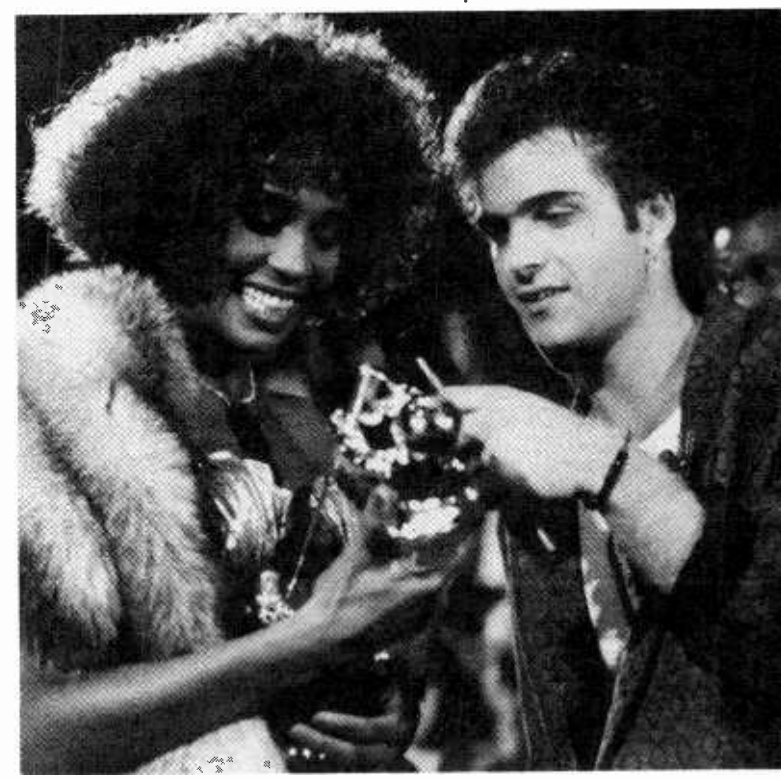
**TOTO**  
I'll Be Over You

Fahrenheit/Columbia  
Fiona O'Mahoney/MGMM  
Nick Morris

**WHAM!**  
Where Did Your Heart Go?  
Music From The Edge Of Heaven/Columbia  
Alex Johnson/Vivid Productions  
Andy Morahan

**STEVE WINWOOD**  
Freedom Overspill  
Back In The High Life/Island/Warner Bros.  
Kiki Miyake/Little Magic Productions  
Kurigami

**PETER WYLIE**  
Diamond Girl  
Siren  
Alastair Bates/Limelight Films  
Peter Care



Finest Female. That was the conclusion of the MTV Awards voting board as far as Whitney Houston is concerned; she won best female video at this year's event. Presenting the statuette at the Palladium in New York was Dweezil Zappa.

several tracks from his solo album, "She's The Boss." Filming for the project was done on location in Brazil and London with director Julien Temple. Edited by LINDA MOLESKI

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

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# Optical Disk Audio System To Debut

## CompuSonics Unit Is Priced At \$6,995

BY STEVEN DUPLER

**NEW YORK** An optical-disk-based digital audio recording/playback system aimed at the high-end home recording market will be available from selected consumer audio dealers this fall.

The DSP-1000, manufactured by CompuSonics Corp. of Palo Alto, Calif., is a write-once/read-many-times unit priced at \$6,995. It uses 5-inch optical disks, which will retail at \$99.95 for a single-side disk and \$175 for a double-side version. These will record one and two hours, respectively, of stereo music.

The unit, which will be carried by certain McIntosh Labs dealers in major markets, uses a laser to record only once onto the optical disk. Its 44.1 kHz sampling rate means it can record from standard compact disks; however, the DSP-1000's disks cannot be played on a CD player.

David Schwartz, CompuSonics' president, says his firm has formed agreements with three companies—Optotech Inc.; NTI Inc.; and Versatronex Inc.—to manufacture the recording system and disks used by the DSP-1000. Production is set to begin in October, with the first systems reaching dealers in November, he says.

Schwartz says CompuSonics

plans to market a computer software interface for the DSP-1000 (it is already fitted with an RS-232 port on the rear panel) sometime next year. This will allow users to access sound files stored on the disks randomly and also carry out home music editing functions, using either an Apple Macintosh or IBM PC. The company plans to expand its retail base to include computer dealers once this interface is complete.

The patented technology incorporated into the DSP-1000 is called CSX digital signal processing. It offers a wide selection of data rates, and, depending upon the type and quality of the source material (stereo or mono), the user can obtain from 37 minutes to 256 minutes per disk side.

Schwartz says the DSP-1000 is "suitable for a direct replacement for analog or digital tape recorders." One drawback, obviously, is its inability to record more than once on a disk, although future computer editing functions should greatly improve its efficacy.

The DSP-1000 is rack-mountable and weighs 25 pounds. It offers a full 20-20,000 Hz +/-1dB frequency response and a signal-to-noise ratio of 88dB. Other specifications (which the firm says may vary according to the CSX rate selected by the user) are second harmonic distortion of

0.013% at 15dB below full code; channel separation of -70dB at 100 Hz and -60dB at 12 kHz; and "negligible" wow and flutter.

Also unveiled recently by the company was a working prototype of a floppy-disk-based digital video recorder, which also utilizes the CSX digital technology. Schwartz says CompuSonics is seeking to form joint ventures with computer companies to bring the technology to the computer marketplace.

The prototype unit is capable of storing up to five minutes of semi-motion video, along with digital audio, on a single floppy disk.

Schwartz says that if a joint-venture partner is found, the two firms will develop a hardware board set using CSX software. CompuSonics will write the digital CSX signal processing algorithm software, and the partner firm will be responsible for developing the required hardware.

The DVR-1 prototype features random access video/audio recording and playback capability. Video and audio segments can be recorded from any source, including a video camera/microphone combination, a TV set, or a VCR. Functions are controlled either manually from the front panel or with a computer or access terminal via the RS-232 interface on the rear panel.



Shown in a rack configuration, the CompuSonics DVR-1 prototype digital video recorder pictured here uses floppy disks to store up to five minutes of digital video and audio information. The unit was designed to demonstrate the firm's proprietary CSX signal-processing technology.

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# BASF

## Audio Track

NEW YORK

**PRODUCER/BASSIST Jamaal Adeem Tacuma** has been working with Jump Street Records artist **Renée Hatfield** at Evergreen Recording. At the board is **Bob Kirschner**. Also there, **Rob Stevens** has been producing and engineering the **Slickaphonics'** new record for Blue Heron/Aspen Records and has been assisted by **Andrea Bella**. Additionally, **Roy Ayers** has been in recording and mixing his latest for CBS. **Hahn Rowe** is at the controls.

Atlantic artist **Jenny Burton** was working at the **Hit Factory** on vocals for the track "Do You Want It Bad Enough?" The tune was written and produced by **Preston & Allen Glass**.

Another Atlantic act, **Miki Howard**, worked with producer **LeMel Humes** at **Magic Venture and Quad Recording Studios**. The tune recorded is "Come Share My Love"; it was mixed at **Right Track** by **Eric Calvi**, who also engineered the tracks.

**Bunny Sigler** was in at **INS Recording** to track the B side of his next single. **Reggie Griffin** programmed all keyboard parts on the Linn 9000 and played guitar. **Robbie Watson** engineered. Also there, **Freddie Bastone** did work for Emergency Records act **Caroline Harding**. **Craig Bevan** and **Kevin Reynolds** shared the engineering tasks.

Musicians **Elliot Randall**, **Bernard Purdie**, **Jeff Baxter**, **Chris Donato**, and **Rave Tesar** have been working with producer/artist **Michael Carr** on an album at **West**

**55th Street Studios**. At the console, **Steve Rosenthal** is working with assistant **John Marino**. **Richie Havens** has also been there and completed a 24-track digital album for CD release. **Doug Yaeger** produced, with **Jerry Solomon** at the board.

LOS ANGELES

**PRODUCER GARY LUCAS** has been in at **Mad Hatter** with CBS artist **Tim Berne**. Working the board were engineers **Geoff Sykes** and **Nels Cline**, assisted by **Ira Rubnitz**. Artists for the session included **Bill Frisell** on guitar, **Hank Roberts** on cello, and **Alex Cline** on percussion.

**Glenn Campbell** has been working on a gospel record for the **Word** label at **Sunset Sound Factory** with producer **Marty Paich** and engineer **Tom Knox**. Also there, **Tom Waits** has been doing overdubs for his new album. **Biff Dawes** is engineering, assisted by **David Glover**.

**Chrysalis** artist **Laura Hunter** has been tracking her latest project at **Sunset Sound** in Hollywood with producer **Mike Chapman**. **David Leonard** engineered and **Mike Kloster** assisted. Also there, **Michael Jackson** and **Paul Williams** were producing overdubs for the soundtrack of "Ishtar," the forthcoming Columbia Pictures release. **Chris Minto** was at the board, assisted by **Jim Preziosi**. And CBS Records International act **Eighth Wonder** was in working with producer **Chapman**. **Leonard** was again at the console, with **Kloster** assisting. Finally,

**MCA's New Edition** was overdubbing for its new album with producer **Freddie Perren**, engineer **Gabe Velti**, and assistant **Stephen Shelton**.

There are a number of projects to report at **Capitol Recording Studios**: engineer **Eddy Schreyer** was in mastering 12-inch singles on **Billy Squier**, **Great White**, and **Glass Tiger**, all for Capitol. And Warner act **Chill Factor** was mixing its new album with producer "Hock" and engineer **Ray Blair**, assisted by **Peter Doell** and **Sam Ramos**.

NASHVILLE

**MTM** ARTIST **Judy Rodman** was in at **Master Mix Studios** cutting vocals with producer **Tommy West**. At the desk was **Warren Peterson**, assisted by **Vicki Hicks**. West recently produced a string session for Rodman's project at the **Bennett House** in Franklin, Tenn. **Al Delory** arranged and conducted the **Nashville String Machine**. Peterson engineered, assisted by **J.T. Cantwell**.

The **Forrester Sisters** have been tracking a new album at **Music Mill** with producer **Emory Gordy Jr.** **Jim Cotton** is engineering, assisted by **George Clinton**.

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



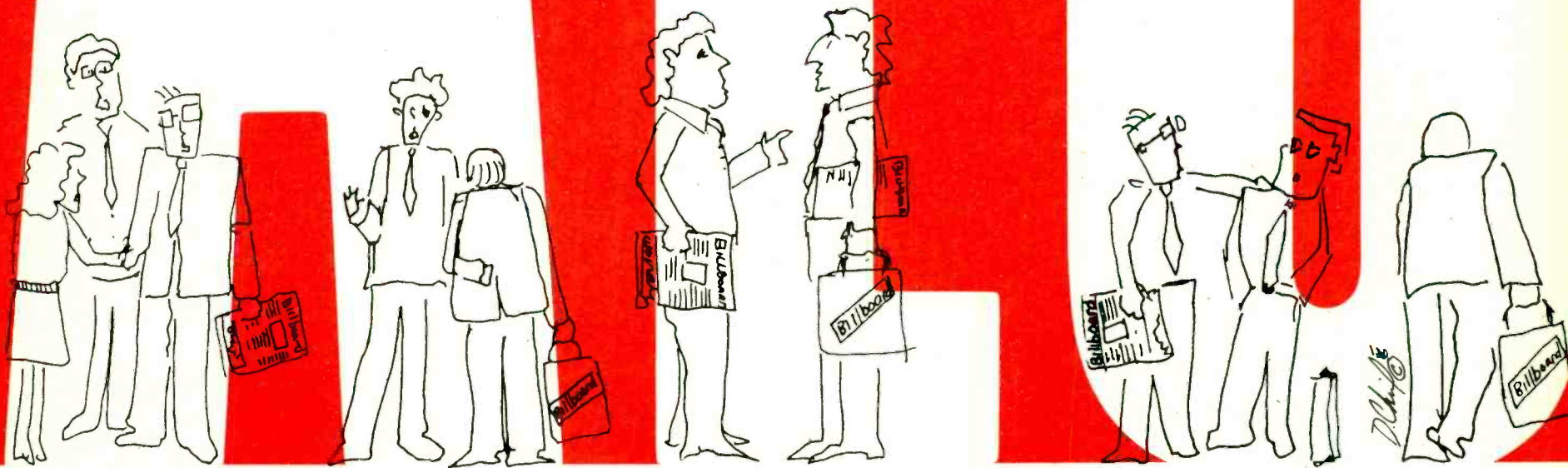
Billboard expanded pro-audio/video section

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ISSUE!**

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# Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production and duplication industries.

**BETA COMPONENTS:** Kopel Films Inc., the New York-based video postproduction facility has opened up a Betacam-to-Betacam conforming suite, said to be one of the first in that city. The suite is equipped with a Sony BVW-10 and BVW-40, Callaway CED controller, Tektronix 1730 waveform monitor, Tektronix 1720 vectorscope, Soundcraft 200B audio console, Sony BVU-800, Hotronics AE-61 time-base corrector, and Ikegami 20-9Rh monitor. Also featured in the new room are Datatek audio and video distribution amplifiers, Videotek VSG 200 sync generator, ADC video and audio patch bays, Crown D-75 amplifier, Nagra tape machine, Dahlquist speakers, and assorted high-end audio components.

President Harvey Kopel says Betacam-to-Betacam editing can save the client considerable sums compared to interformat editing. "Our Betacam room is a new concept in videotape editing," he says. "We call it video conforming. We take the off-line edit list or floppy disk, and—as in film—conform to A and B rolls. Then, you can bump up to 1-inch with only two source tapes, both created by us, freeing you to concentrate on your effects and titles." Utilizing the room for this purpose, says Kopel, "lets you complete about 80% of a project in a lower priced room before moving on to an interformat room for finishing."

**UNIQUELY STUDER:** Unique Recording of New York recently upgraded by purchasing four new Studer A800 24-track recorders to replace existing machines in studios A and B. Unique co-owner Bobby Nathan says he expects to purchase two more of the units to replace recorders in the studio's MIDI City room. Nathan cites client demand and "greater production flexibility when interfacing with our SSLs" as reasons for the buy. Unique's Studers are locked together for 48-track operation using Adams-Smith synchronizers.

**NEW ROOM IN MIDTOWN:** The new kid on the block is West 55th Street Studios, recently opened in Manhattan by owners Bill Tesar and Rita Leone. The facility is said to combine the latest MIDI gear

with a large studio and control room. Accouterments include an Otari MTR-90 24-track recorder, Studer two-track deck, Sony PCM-701 digital processor, Harrison console, and Westlake audio monitors.

The new studio is heavy on synths and related gear, as well. Featured are the Emulator 2 Plus; Yamaha TX 816 rack; Akai S900 sampler; Yamaha DX-7; a MemoryMoog Plus; MiniMoog; and Prophet 5. Drum machines include the E-mu SP-12; LinnDrum; Oberheim DMX; Yamaha RX-11; Simmons SDS-5 and SDS-7; and Roland Octapad Trigger. Sequencers include the Roland MC-500 with disk drive, Roland MSQ0-700, Yamaha QX-21, and Oberheim DXS. Steve Rosenthal is chief engineer and synth programmer at the facility.

Edited by STEVEN DUPLER



**Doctor In The House.** Doc Severinsen, second from left, listens to digitally recorded takes of the just-released "The Tonight Show Band With Doc Severinsen" album. The project was recorded at Conway Recording in Los Angeles. Picture with Severinsen are Jeff Tyzik, producer, left; Amherst Records president Leonard Silver, seated; and Allen Vizzutti, co-producer.

## New-Generation Digital 2-Track Recorders Due

**NEW YORK** Long promised and long awaited, new-generation digital two-track recorders from a number of manufacturers will soon be hitting the pro market.

As with their 24- and 32-track counterparts, however, the two-track machines utilize either the digital audio stationary head (DASH) or Prodigy (PD) formats, which remain incompatible.

At San Fernando, Calif.-based Mitsubishi Pro Audio, president Tore Nordahl says that demo models of the firm's new X-86 recorder, which utilizes the PD format, will

be available early this month. Nordahl says Mitsubishi has about 60 orders in Britain and North America for the units, and these will be filled by the end of 1986. For next year, he says, Mitsubishi is expecting to fill 300 orders for digital two-track recorders.

George Currie, vice president of pro audio for Sony in Teaneck, N.J., says his firm's PCM-3102 and 3202 DASH two-tracks have just been introduced into the U.S. About 10 machines have been shipped regionally for hands-on training, Currie says, although

some are already in use in studios around the country serving as beta test sites, including George Benson's Lahaina Sound in Maui, Hawaii.

At Nashville-based Studer Revox America, a spokesman says a "limited production run" of digital two-track machines is finally underway. While Studer is not promising domestic deliveries this year, the firm does say it will display a digital two-track at the Audio Engineering Society (AES) convention in November.

Another DASH supporter, TAS-

CAM, of Montebello, Calif., has no production plans at the moment for digital two-tracks, but the firm does say it plans to enter that arena rather than the digital multi-track market.

Finally, Otari Electric Corp., of Belmont, Calif., says it plans to have a digital PD two-track on the market by the middle of 1987. The firm currently offers one 32-track digital machine and says that lab work and r&d are continuing on the two-track model.

STEVEN DUPLER

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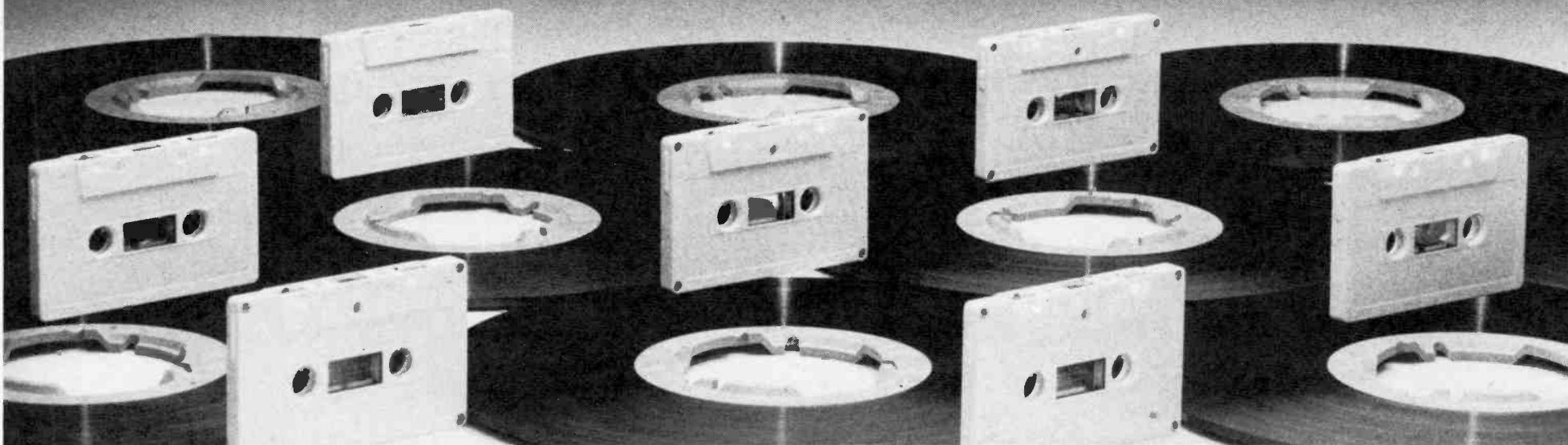
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- PRODUCERS AND DIRECTORS PROFILE
- SOFTWARE GUIDE
- RETAILERS GUIDE TO BUYING AND SELLING
- ARTISTS ON VIDEO
- 8-MM MUSIC VIDEO
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Billboard

ADULT  
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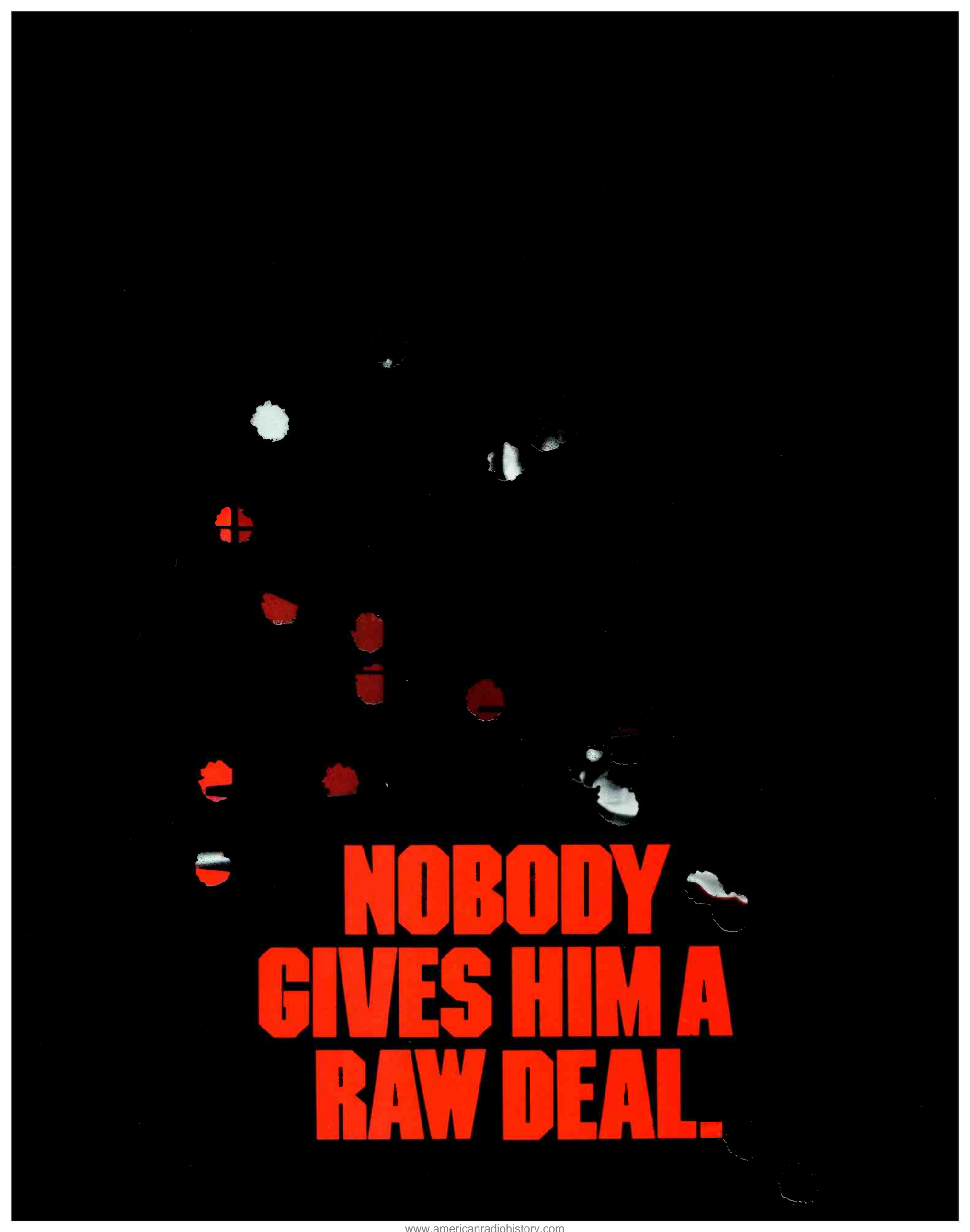
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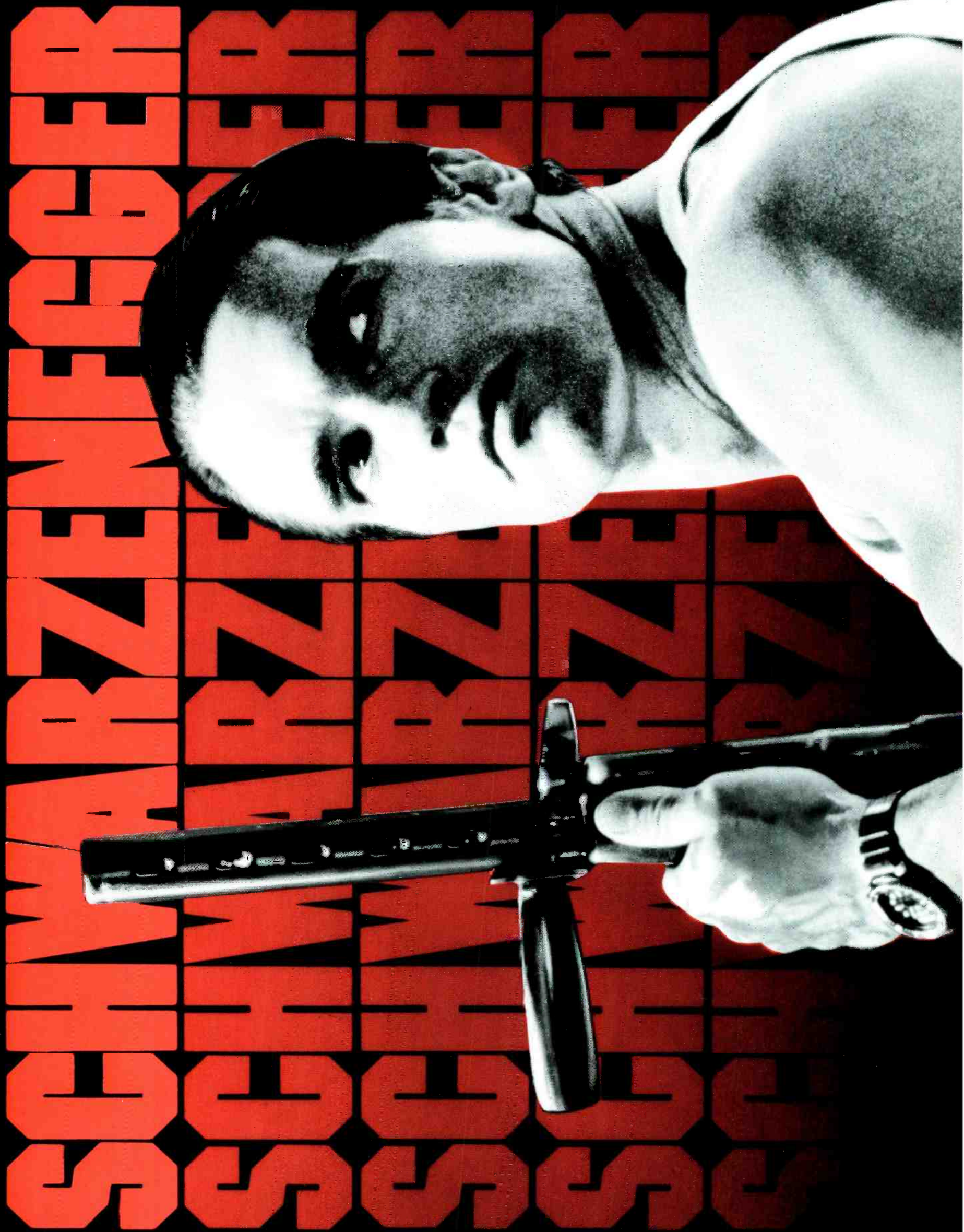
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Screenplay by GARY M. DeVORE and NORMAN WEXLER Produced by MARTHA SCHUMACHER Directed by JOHN IRVIN

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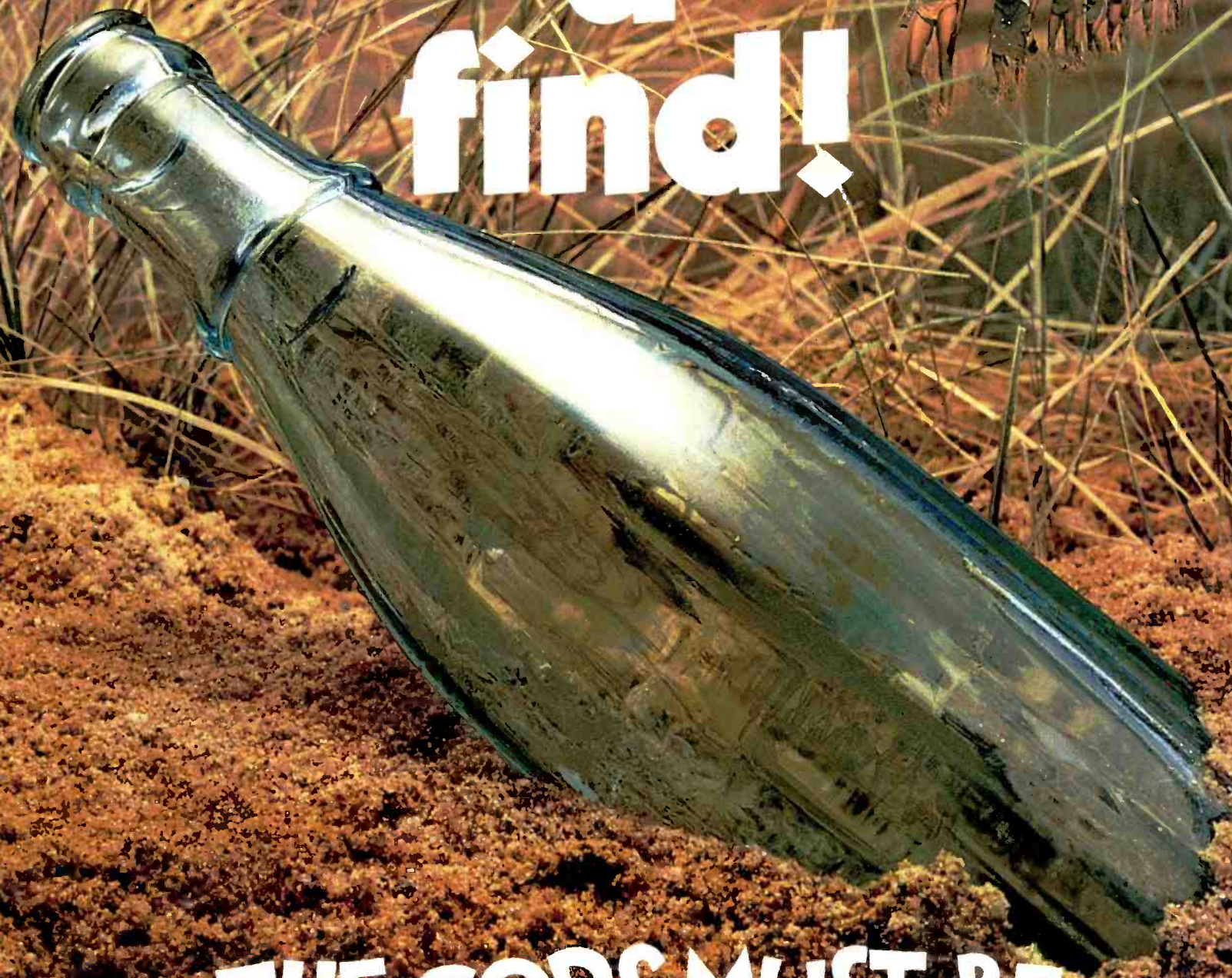
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# Adventureland-Sounds Easy Merger Is Cancelled

BY CHRIS MORRIS

LOS ANGELES Adventureland International's projected acquisition of video franchiser Sounds Easy has fallen through.

Adventureland's "agreement in principle" with Orem, Utah-based Sounds Easy was announced with a flourish at the Video Software Dealers Assn. (VSDA) convention in Las Vegas on Aug. 24 (Billboard, Sept. 6). The agreement would have brought the 132-store Sounds Easy chain into the Salt Lake City-based Adventureland's 1,205-outlet operation.

## 'Adventureland is a good company, but there were too many problems'

But the Adventureland-Sounds Easy merger was apparently null almost as soon as it was announced. Rumors of a breakdown in the deal, which surfaced on the last day of the VSDA confab, are confirmed by Sounds Easy founder and president David Meine.

"It was originally on Aug. 22 [when] we had the agreement in principle," Meine says. "On Aug. 27, when we were at VSDA, we had decided that we weren't interested in a merger."

"Adventureland should never have made the announcement," Meine adds. "That's what broke up any chance of there being a deal."

We told Marty [Martin Ehman, Adventureland president and chief executive officer] we had to present this to our franchisees."

Meine says that Ehman and Adventureland executive vice president Bill Mapes attended a meeting at Sounds Easy's national conference during VSDA "to mollify our franchisees." He adds, "Bill and Marty just dug a deeper hole."

Sounds Easy sent a formal letter to Adventureland calling off the deal on Sept. 3. Meine cites the riskiness of a merger with Adventureland as another motivation for backing out of the deal.

"We found out that less than 40% of video biz franchisees were paying franchise fees," Meine says, referring to the 232-outlet chain acquired by Adventureland as a wholly owned subsidiary in early August (Billboard, Aug. 23).

Meine also claims that a number of Adventureland outlets have closed "within the last several months." He says that five Adventureland stores have shut down in unspecified areas of the Midwest, with four closures in Des Moines and four in the company's home base of Salt Lake City.

"Our franchisees felt, 'If Adventureland is so strong, why are they losing so many stores?'" Meine says. Despite the experience with Adventureland, he confirms he has not ruled out the possibility of merging with another franchiser.

"If we can find a merger with a public, profitable company with no conflicts, then we may consider something like that," he says.

According to Meine, Portland-

based National Video, Adventureland's primary competitor with more than 600 stores in operation, approached Sounds Easy with a merger offer in December of 1985.

"There's another video company out there that wants us, too," he says.

However, Meine says that Sounds Easy is debt-free and profitable at the moment and will examine all merger offers carefully.

"We don't want to go with somebody and wreck what we've built in six years," Meine says. "Adventureland is a good company, but there were too many problems. The only

thing Adventureland cares about is getting the biggest the fastest."

Meine adds that Sounds Easy will be opening four new stores this month. He estimates that the company is the No. 5 video franchiser.

Adventureland's Ehman says that Sounds Easy's high concentration of stores in Utah—some 35 locations—created some concern on the part of members of his organization, who predicted direct territorial conflicts between existing Sounds Easy and Adventureland franchises.

"After we got back, we reviewed things and found a potential conflict

of interest," Ehman says. "Because of the overlap, it didn't make good business sense."

As far as the early announcement of the acquisition creating problems, Ehman says, "It could have been a little premature, but we had an understanding we were going to announce it Sunday [Aug. 24]."

Ehman says he was "disturbed" by Meine's citations of Adventureland failures, adding, "When you get up in numbers, you're going to have failures." He says that the store closings cited by Meine are principally company stores.

FOR WEEK ENDING OCTOBER 4, 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         | 16            | ALICE IN WONDERLAND ▲ ◆                    | Walt Disney Home Video 36                                       | 1951            | 29.95      |
| 2             | 2         | 53            | PINOCCHIO ◆                                | Walt Disney Home Video 239                                      | 1940            | 29.95      |
| 3             | 8         | 53            | DUMBO ▲ ◆                                  | Walt Disney Home Video 24                                       | 1941            | 29.95      |
| 4             | 3         | 16            | WINNIE THE POOH AND THE BLUSTERY DAY       | Walt Disney Home Video 63                                       | 1968            | 14.95      |
| 5             | 6         | 15            | WINNIE THE POOH AND THE HONEY TREE         | Walt Disney Home Video 49                                       | 1965            | 14.95      |
| 6             | 9         | 16            | WINNIE THE POOH AND TIGGER TOO             | Walt Disney Home Video 64                                       | 1974            | 14.95      |
| 7             | 7         | 16            | THE IMPORTANCE OF BEING DONALD             | Walt Disney Home Video 443                                      | 1986            | 14.95      |
| 8             | 4         | 15            | MICKEY KNOWS BEST                          | Walt Disney Home Video 442                                      | 1986            | 14.95      |
| 9             | 5         | 11            | POUND PUPPIES                              | Family Home Entertainment F1193                                 | 1985            | 14.95      |
| 10            | 11        | 25            | THE SWORD IN THE STONE                     | Walt Disney Home Video 229                                      | 1963            | 79.98      |
| 11            | 12        | 2             | CARE BEARS II: A NEW GENERATION            | RCA/Columbia Pictures Home Video 6-20682                        | 1986            | 79.95      |
| 12            | 10        | 48            | ROBIN HOOD ◆                               | Walt Disney Home Video 228                                      | 1973            | 29.95      |
| 13            | 13        | 30            | HUGGA BUNCH                                | Children's Video Library Vestron 1513                           | 1985            | 29.95      |
| 14            | 14        | 28            | VELVETEEN RABBIT                           | Family Home Entertainment F1173                                 | 1985            | 14.95      |
| 15            | 15        | 53            | THE CARE BEARS MOVIE ▲ ◆                   | Samuel Goldwyn Vestron 5082                                     | 1985            | 24.95      |
| 16            | 22        | 49            | BUGS BUNNY'S WACKY ADVENTURES ●            | Warner Bros. Inc. Warner Home Video 11504                       | 1985            | 19.98      |
| 17            | 16        | 44            | PETE'S DRAGON ▲ ◆                          | Walt Disney Home Video 10                                       | 1977            | 29.95      |
| 18            | 19        | 25            | SESAME STREET PRESENTS: FOLLOW THAT BIRD ● | Warner Bros. Inc. Warner Home Video 11522                       | 1985            | 79.95      |
| 19            | 18        | 11            | LEARNING ABOUT LETTERS                     | Children's Television Workshop Random House Home Video 88319-57 | 1986            | No listing |
| 20            | 24        | 9             | LEARNING ABOUT NUMBERS                     | Children's Television Workshop Random House Home Video 88315-24 | 1986            | No listing |
| 21            | RE-ENTRY  |               | CARE BEARS BATTLE THE FREEZE MACHINE ▲     | Family Home Entertainment F371                                  | 1983            | 29.95      |
| 22            | NEW ▶     |               | STAR FAIRIES                               | Family Home Entertainment FI-200                                | 1985            | 9.95       |
| 23            | 20        | 17            | MY LITTLE PONY: ESCAPE FROM CATRINA        | Children's Video Library Vestron 1403                           | 1986            | 19.95      |
| 24            | 21        | 9             | GETTING READY TO READ                      | Children's Television Workshop Random House Home Video 88317-90 | 1986            | No listing |
| 25            | 25        | 25            | RAINBOW BRITE AND THE STAR STEALER         | Warner Bros. Inc. Warner Home Video 11531                       | 1985            | 79.95      |

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

## Advantages Of T-160s Noted BASF In Cassette Promo

NEW YORK BASF Corp. is emphasizing a major push this fall for the eight-hour recording capacity of its T-160 blank videocassettes.

Despite the thinner tape required for such cassettes, the company claims its uniform coating allows "more brilliant color, fewer dropouts, and sharper pictures" than might be expected from a T-160. BASF claims an edge with this longer tape because the differing technology of European television broadcasting forced the German firm to develop enhanced coating capabilities.

"The whole broadcast system is different in Europe than it is in the U.S.; they use the PAL system as opposed to the MTSC that is used here," says John Ziemba, Bedford, Mass.-based national sales manager for BASF. "PAL has more lines of scan. It's a more critical image than MTSC, so the demand on VCRs for quality reproduction is higher."

"They can't afford to go to a slower speed, so the VCRs over there only have one speed. Since we are German-based, our company had to develop technology that would allow for a longer, thinner tape to serve the needs of consumers in our home market."

Compared to the two-, four-, and six-hour capacity of the T-120, the T-160 runs two hours and 40 minutes at

standard speed, five hours and 20 minutes at LP speed, and eight hours at SLP.

Throughout the summer, BASF representatives have been making a push for the longer tape at retail conventions—most recently the Video Software Dealers Assn. August meet in Las Vegas and earlier confabs for the Camelot Music and National Record Mart chains (Billboard, Aug. 30). Using the theme "Why does your eight-hour VCR only record for six hours?" at these confabs, BASF has tried to deliver the T-160's main selling point to store owners and managers in hopes they will pose that same question to their customers.

Packaging has been redesigned, bearing a large, bright orange "8" near the center of the box for all grades of T-160 tape. The new box, which BASF began shipping in September, also features a copy block that recommends the longer tape to record miniseries.

Merchandising tools, including dump bins and counter cards, are available to retailers. A consumer filter inserted by the manufacturer in its T-120s will also push T-160s.

Although other manufacturers also produce T-160s, BASF's campaign marks a more conspicuous stance for longer tapes than its competitors have taken. **GEOFF MAYFIELD**



**Winning Place For Show.** Music Plus store manager Jeff Luther, right, receives the best-gross-video-revenue award for his performance at the chain's Santa Monica, Calif., store. Presenting the honor at Show Industries' awards banquet, which was held at Palace Station in Las Vegas during the recent Video Software Dealers Assn. convention (Billboard, Sept. 20), is personnel chief Dick O'Keefe.

## New Releases

### HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

#### FILMS

**THE BLACK WINDMILL**  
Donald Pleasence, Delphine Seyrig, Clive Revill  
♠♥ MCA Home Video 80098/SBI/\$59.95

**CALLANETICS**  
Callan Pinckney  
♠♥ MCA Home Video 80429/SBI/\$24.95

**FIVE FIGHTERS FROM SHAOLIN**  
Chang Shen  
♠♥ MPI 1307/SBI/\$39.95

**GRAY LADY DOWN**  
Charlton Heston, David Carradine, Stacy Keach  
♠♥ MCA Home Video 55057/SBI/\$59.98

**INVITATION TO HELL**  
Susan Lucci, Robert Urich  
♠♥ Sony E0504/\$79.95

**MASTER HAROLD AND THE BOYS**  
Matthew Broderick, Zakes Mokae, John Kani  
♠♥ Karl Lorimar 343/SBI/\$59.95

**THE MEANEST MEN IN THE WEST**  
Charles Bronson, Lee Marvin, James Drury  
♠♥ MCA Home Video 80340/SBI/\$59.95

**9 1/2 WEEKS**  
Kim Basinger, Mickey Rourke  
♠♥ MGM/UA Home Video 0973/SBI/\$79.95

**NOMADS**  
Lesley-Ann Down, Pierce Brosnan  
♠♥ Paramount Home Video 12513/SBI/\$79.95

**THE NUCLEAR CONSPIRACY**  
Birgit Doll, Albert Fortell  
♠♥ Rainer Eriar Productions VM 2901/Vidmark/\$69.95

**PRETTY IN PINK**  
Molly Ringwald, Andrew McCarthy, Harry Dean Stanton  
♠♥ Paramount Home Video 1858/SBI/\$79.95

**RIN TIN TIN... HERO OF THE WEST**  
James Brown, Rin Tin Tin  
♠♥ Monterey Home Video 851/SBI/\$39.95

**SAMAR**  
George Montgomery, Gilbert Roland  
♠♥ Monterey Home Video 1075/SBI/\$59.95

**SANTA CLAUS—THE MOVIE**  
John Lithgow  
♠♥ Media 846/SBI/\$79.95

**SHATTERED: IF YOUR KID'S ON DRUGS**  
Eur. Reynolds, Judd Nelson, Karen Carlson  
♠♥ MCA Home Video 80430/SBI/\$24.95

#### SILVERHAWKS: ORIGIN STORY

Animated  
♠♥ Karl Lorimar 135/SBI/\$69.95

**SILVERHAWKS VOL. I: SKY SHADOW**  
Animated  
♠♥ Karl Lorimar 136/SBI/\$14.95

**SILVERHAWKS VOL. II: THE GOLD SHIELD**  
Animated  
♠♥ Karl Lorimar 137/\$14.95

**SPARE PARTS**  
Judith Speidel, Wolf Roth  
♠♥ Rainer Eriar Productions VM 2902/Vidmark/\$69.95

**TCHAIKOVSKY'S SWAN LAKE**  
Dame Margot Fonteyn, Rudolph Nureyev  
♠♥ Warner Home Video 34086/\$39.98

**TERROR IN THE JUNGLE**  
Robert Burns, Ivan Stephan  
♠♥ Academy Home Entertainment 1056/SBI/\$59.95

**THAT'S SINGING: THE BEST OF BROADWAY**  
Nell Carter, Barry Bostwick, Robert Morse  
♠♥ Karl Lorimar 067/SBI/\$59.95

**THE LILY TOMLIN SPECIAL VOL. I**  
Lily Tomlin, Richard Pryor, Alan Alda  
♠♥ Karl Lorimar 054/SBI/\$39.95

**TURTLE DIARY**  
Ben Kingsley, Glenda Jackson  
♠♥ Vestron 5173/\$79.95

**UTOPIA**  
Laurel & Hardy  
♠♥ Hal Roach Studios HR 1011/\$19.95

**BILL WALTON'S FAMILY FITNESS**  
Bill Walton  
♠♥ Advantage Video 050/\$29.95

**WHAM! IN CHINA: FOREIGN SKIES**  
George Michael, Andrew Ridgley  
♠♥ CBS Fox 7142/\$19.98

**DEBRA WINER AND ORCHESTRA**  
Debra Winer  
♠♥ MCA Home Video/no list

**THE YOUNG GRADUATES**  
Patricia Wymer, Steven Stewart, Gary Rist  
♠♥ Academy Home Entertainment 1057/\$59.95

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

FOR WEEK ENDING OCTOBER 4, 1986

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

| THIS WEEK | LAST WEEK    | WKS. ON CHART | TITLE   | Copyright Owner, Manufacturer, Catalog Number           | Principal Performers                  | Year of Release | Rating |
|-----------|--------------|---------------|---|---|---------------------------------------|-----------------|--------|
| 1         | 2            | 8             | <b>MURPHY'S ROMANCE</b>                                   | RCA/Columbia Pictures Home Video 6-20649                | Sally Field<br>James Garner           | 1985            | PG-13  |
| 2         | 3            | 9             | <b>SPIES LIKE US ▲</b>                                    | Warner Bros. Inc.<br>Warner Home Video 11533            | Dan Aykroyd<br>Chevy Chase            | 1985            | PG     |
| 3         | 1            | 7             | <b>IRON EAGLE</b>   | CBS-Fox Video 6160                                      | Louis Gossett Jr.<br>Jason Gedrick    | 1986            | PG-13  |
| 4         | 5            | 11            | <b>THE JEWEL OF THE NILE ▲</b>                            | CBS-Fox Video 1491                                      | Michael Douglas<br>Kathleen Turner    | 1985            | PG     |
| 5         | 4            | 17            | <b>BACK TO THE FUTURE ▲ ♦</b>                             | Amblin Entertainment<br>MCA Dist. Corp. 80196           | Michael J. Fox<br>Christopher Lloyd   | 1985            | PG     |
| 6         | 11           | 7             | <b>ENEMY MINE</b>   | CBS-Fox Video 1492                                      | Dennis Quaid<br>Louis Gossett Jr.     | 1985            | PG-13  |
| 7         | 7            | 15            | <b>JAGGED EDGE ▲</b>                                      | RCA/Columbia Pictures Home Video 6-20591                | Glenn Close<br>Jeff Bridges           | 1985            | R      |
| 8         | 38           | 2             | <b>OUT OF AFRICA</b>                                      | Universal City Studios<br>MCA Dist. Corp. 80350         | Robert Redford<br>Meryl Streep        | 1985            | PG     |
| 9         | 6            | 11            | <b>WHITE NIGHTS ▲</b>                                     | RCA/Columbia Pictures Home Video 6-20611                | Mikhail Baryshnikov<br>Gregory Hines  | 1985            | PG-13  |
| 10        | 16           | 3             | <b>THE CLAN OF THE CAVE BEAR</b>                          | CBS-Fox Video 6795                                      | Daryl Hannah                          | 1986            | R      |
| 11        | 13           | 5             | <b>AFTER HOURS</b>  | The Geffen Company<br>Warner Home Video 11528           | Griffin Dunne<br>Rosanna Arquette     | 1985            | R      |
| 12        | 10           | 4             | <b>QUICKSILVER</b>  | RCA/Columbia Pictures Home Video 60644                  | Kevin Bacon<br>Jami Gertz             | 1986            | PG     |
| 13        | 9            | 5             | <b>CLUE</b>   | Paramount Pictures<br>Paramount Home Video 1840         | Christopher Lloyd<br>Madeline Kahn    | 1985            | PG-13  |
| 14        | 14           | 6             | <b>YOUNGBLOOD</b>   | MGM/UA Home Video 800966                                | Rob Lowe<br>Patrick Swayze            | 1985            | R      |
| 15        | 15           | 3             | <b>TARGET</b>   | CBS-Fox Video 7097                                      | Gene Hackman<br>Matt Dillon           | 1985            | R      |
| 16        | 8            | 8             | <b>THE HITCHER</b>  | HBO/Cannon Video TVA3756                                | Rutger Hauer<br>C. Thomas Howell      | 1985            | R      |
| 17        | 12           | 8             | <b>HOUSE ▲</b>  | New World Pictures<br>New World Video 8525              | William Katt<br>George Wendt          | 1986            | R      |
| 18        | 18           | 8             | <b>DELTA FORCE ▲</b>                                      | Cannon Films Inc.<br>Media Home Entertainment M841      | Chuck Norris<br>Lee Marvin            | 1985            | R      |
| 19        | 17           | 21            | <b>COCOON ▲</b>   | CBS-Fox Video 1476                                      | Steve Guttenberg<br>Don Ameche        | 1985            | PG-13  |
| 20        | 19           | 12            | <b>A NIGHTMARE ON ELM STREET 2<br/>FREDDY'S REVENGE ▲</b> | Media Home Entertainment M838                           | Robert Englund<br>Mark Patton         | 1985            | R      |
| 21        | <b>NEW ▶</b> |               | <b>GUNG HO</b>  | Paramount Pictures<br>Paramount Home Video 1751         | Michael Keaton<br>Gedde Watanabe      | 1986            | PG-13  |
| 22        | <b>NEW ▶</b> |               | <b>YOUNG SHERLOCK HOLMES</b>                              | Amblin Entertainment<br>Paramount Home Video 1670       | Nicholas Rowe<br>Alan Cox             | 1985            | PG-13  |
| 23        | 20           | 23            | <b>WITNESS</b>  | Paramount Pictures<br>Paramount Home Video 1736         | Harrison Ford<br>Kelly McGillis       | 1985            | R      |
| 24        | 21           | 4             | <b>OFF BEAT</b>   | Touchstone Films<br>Touchstone Home Video 1907          | Judge Reinhold<br>Meg Tilly           | 1986            | PG     |
| 25        | 25           | 9             | <b>BRAZIL ●</b>   | Embassy International Pictures<br>MCA Dist. Corp. 80171 | Jonathan Pryce<br>Robert De Niro      | 1985            | R      |
| 26        | 22           | 19            | <b>TO LIVE AND DIE IN L.A. ▲</b>                          | SLM Inc.<br>Vestron 5123                                | William L. Petersen<br>Willem DaFoe   | 1985            | R      |
| 27        | 23           | 17            | <b>ROCKY IV ▲</b>   | CBS-Fox Video 4735                                      | Sylvester Stallone                    | 1985            | PG     |
| 28        | 27           | 18            | <b>ALIEN ▲ ♦</b>  | CBS-Fox Video 1090                                      | Sigourney Weaver<br>Tom Skerritt      | 1979            | R      |
| 29        | 31           | 30            | <b>RETURN OF THE JEDI ▲</b>                               | CBS-Fox Video 1478                                      | Mark Hamill<br>Harrison Ford          | 1983            | PG     |
| 30        | 26           | 20            | <b>AGNES OF GOD ▲</b>                                     | RCA/Columbia Pictures Home Video 6-20563                | Jane Fonda<br>Anne Bancroft           | 1985            | PG-13  |
| 31        | 24           | 11            | <b>BEST OF TIMES</b>                                      | Embassy Pictures<br>Embassy Home Entertainment 1307     | Robin Williams<br>Kurt Russell        | 1985            | PG-13  |
| 32        | 34           | 47            | <b>BEVERLY HILLS COP</b>                                  | Paramount Pictures<br>Paramount Home Video 1134         | Eddie Murphy                          | 1985            | R      |
| 33        | 36           | 25            | <b>COMMANDO ▲</b>   | CBS-Fox Video 1484                                      | A. Schwarzenegger<br>Rae Dawn Chong   | 1985            | R      |
| 34        | <b>NEW ▶</b> |               | <b>SALVADOR</b>   | Hemdale Film Corp.<br>Vestron 5167                      | James Woods<br>Jim Belushi            | 1986            | R      |
| 35        | 28           | 4             | <b>TROUBLE IN MIND</b>                                    | Charter Entertainment 90109                             | Kris Kristofferson<br>Keith Carradine | 1986            | R      |
| 36        | 32           | 11            | <b>THAT WAS THEN . . . THIS IS NOW</b>                    | Paramount Pictures<br>Paramount Home Video 1954         | Emilio Estevez<br>Craig Sheffer       | 1985            | R      |
| 37        | 29           | 15            | <b>REMO WILLIAMS: THE ADVENTURE<br/>BEGINS</b>            | HBO/Cannon Video TVA3676                                | Fred Ward<br>Joel Grey                | 1985            | PG-13  |
| 38        | 33           | 16            | <b>BLACK MOON RISING ▲</b>                                | New World Pictures<br>New World Video 8503              | Tommy Lee Jones                       | 1985            | R      |
| 39        | 35           | 6             | <b>PRAY FOR DEATH</b>                                     | U.S.A. Home Video 938                                   | Sho Kosugi                            | 1985            | R      |
| 40        | 30           | 13            | <b>KING SOLOMON'S MINES</b>                               | Cannon Films Inc.<br>MGM/UA Home Video 800876           | Richard Chamberlain                   | 1985            | PG-13  |

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

By CHRIS MCGOWAN

It is in the realm of home video that the horror and science fiction genres will perhaps achieve their greatest commercial success. In 1985, according to a Video Software Dealers Assn. survey, horror and sci-fi titles together accounted for 18.2% of the video software business in stores carrying adult product, and 16.8% in non-adult outlets. The former figure vies impressively with the action/adventure and comedy categories (each 18.5% in adult stores).

In fact, the horror and sci-fi genres are of the utmost importance to retailers and have accounted for a significant percentage of the platinum video hits on the 1986 Billboard charts: "Return Of The Jedi," "The Goonies," "Gremlins," "Back To The Future," "Ghostbusters," "Fright Night," "Weird Science," "Return Of The Living Dead," "A Nightmare On Elm Street, Part 2" and many others.

In 1985, the two genres took four of the top 12 positions on the year end Billboard rentals chart and five of the top 20 sales spots. Science fiction slipped last year,

down from a remarkable 19.6% share in 1984 dealer volume to a 9.3% share in 1985 non-adult outlets (7.1% adult). But it still accounts for a large number of chart titles, while horror has held steady (8.0% in 1984; 11.1% in 1985 adult stores, 7.5% 1985 non-adult).

Horror is a year-round major profit category for both dealers and retailers, although Halloween is still the ideal merchandising time. This fall, horror will be promoted by many manufacturers: HBO/Cannon is offering "The Mortician's Dozen" (13 horror titles in a mini-coffin prepack); IVE is promoting 51 titles from its Thrillervideo and Monterey Home Video

(Continued on page H-5)

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HORROR & SCI-FI

DOOMED TO SUCCEED

# Every woman likes to leave her mark.



NEW WORLD PICTURES IN ASSOCIATION  
WITH BALCOR FILM INVESTORS  
PRESENTS A DONALD P. BORCHERS PRODUCTION  
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WATANABE AS DUNCAN AND GRACE JONES MUSIC BY  
JONATHAN ELIAS STORY BY DONALD P. BORCHERS  
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PRODUCED BY DONALD P. BORCHERS DIRECTED BY  
RICHARD WENK

Starring CHRIS MAKEPEACE ("MEATBALLS")  
ROBERT RUSLER ("NIGHTMARE ON ELM STREET II")  
GEDDE WATANABE ("SIXTEEN CANDLES")  
AND GRACE JONES ("A VIEW TO KILL")  
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NEW WORLD VIDEO

But some play rougher than others. In fact, in one club on the bizarre side of town, the nightlife is so wild it can kill you. Some of

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turns on them. Suddenly, they're up to their necks in trouble. Because these women like nothing better than a warm body on a cold night.



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# Hot Product Survey A RETAILER'S GUIDE TO THE GALAXY OF HORROR/SCI-FI VIDEO CHILLERS

By CHRIS McGOWAN

The following is a quick-reference list of most program suppliers who offer horror and sci-fi titles, and a look at past standouts, current hits and upcoming releases.

**ACTIVE HOME VIDEO:** Active has enjoyed past success with "Death Curse Of Tartu," "Planet Of The Dinosaurs," "Rana, The Legend Of Shadow Lake," "Maneater," "The Legend Of Bigfoot," and "Disconnected." **October:** "Vincent Price Presents Dracula" (\$39.95).

**ACT/EVI:** Catalog titles include "Massacre At Central High," "The Seven Brothers Meet Dracula" and "The Castle Of Fu Manchu." No releases set for October through December.

**ALL SEASONS ENTERTAINMENT:** Past: "Exorcism," "Vengeance Of The Zombies" and others. Current: "The Possessed." **October:** special discount horror promotion. November-December: no releases set.

**CBS-FOX VIDEO/KEY VIDEO:** Past hits: "Star Wars" and "The Empire Strikes Back" (CBS-Fox); "Cat's Eye," "Night School," "Inferno," "Race With The Devil," and "The House On Haunted Hill" (Key Video). Current: "Return Of The Jedi" and "Alien" (a re-entry onto the Billboard charts), both on CBS-Fox. **October:** Key Video's Halloween special offers five titles—"Killer Party" (\$79.98), "The Vindicator" (\$79.98), "Dark Night Of The Scarecrow" (\$59.98), "Killerfish," (\$59.98) and "The Strangler"

(\$59.98). November-December: not yet set.

**CABLE FILMS:** Past: "The Most Dangerous Game," "The Evil Mind," "Monster Maker" and others. **October:** "Vampyr," "Day Of Wrath," "The Guest In The House," and

"White Zombie," all at \$24.95. **November:** "Africa Screams" and "One Body Too Many," both at \$24.95. **December:** "Vampire Bat" (\$24.95).

**CAMP VIDEO:** New label. **October:** "The Psychic" and "Nightmare House."

**CONTINENTAL VIDEO:** Past hits: "2,000 Maniacs," "Blood Feast," "Wizard Of Gore," and "Gruesome Two-some." Current: "The Revenge Of The Teenage Vixens From Outer Space" (\$39.95) and "I Was A Zombie For The FBI" (\$19.95). October-December: Nothing yet set.

**EMBASSY HOME ENTERTAINMENT/CHARTER ENTERTAINMENT:** Past Embassy hits include: "Children Of The Corn," "Bladerunner," "Amityville II: The Possession" and many other horror/sci-fi titles. Current: Embassy is offering the "Cheap Chills Promotion" (through  
(Continued on page H-6)

## 'The Fly' Soars; 'Aliens' Has Video Drooling VIDEOBEAT '86: FLYING INTO A FUTURE FILLED WITH HORROR STORIES THAT NEVER END

Paced by the boxoffice, even critical success of "Aliens," "The Fly" and "The Texas Chainsaw Massacre, Part 2," the future for horror/sci-fi video looks, well, terribly bright.

This time next year the average video family will be finishing supper and sitting down to a ghoulish dessert of engaging flies, aliens, cut-ups and victims—evoking equal parts fright and laughter. Who ever thought such horror would bring families together?

Obviously, the natural blockbuster is 20th Century Fox's "Aliens," one of the few sequels worthy of the original, and its projected \$100 million-plus boxoffice bonanza sends a lightning bolt through the industry that space horror is still a guaranteed money-maker on both screens.

Reviews of Jeff Goldblum's performance in 20th Century Fox's wild update of "The Fly" were Oscar-level, and the film hit No.1 at the boxoffice. If remakes such as "The Fly" can fly, then what about giving new wings—that is, applying today's special effects revolution—to the post-war modern-era classic films based on Jules Verne and H.G. Wells? It's already happening.

Suddenly, sequels—Paramount's "Friday The 13th, Part VI" and Cannon Group's "Texas Chainsaw Massacre, Part 2"—seem to have stronger screen preparation and marketing momentum than the originals and come as close to horror blockbuster status as any films out today, except for "Aliens," of course, with its big-budget impact. This is a reversal of the notion that sequels sink a little lower each time out.

"Friday The 13th, Part VI" also features a soundtrack by  
(Continued on page H-8)



**Top:** "The Fly" (20th Century); **Above:** Director George Romero with "Day Of The Dead" zombies (Media Home). **Below:** "Gremlins" (Warner Home).



**Top:** "Aliens" (20th Century); **Above:** "Motel Hell" (MGM/UA Home).

**Below:** "House" (New World).



# RETAILERS TAP FEAR FAUCET BY KEEPING CONSUMERS ON SHARP EDGE OF AWARENESS

By EARL PAIGE

MAJOR VIDEO, LAS VEGAS, 44 STORES

## 'Erect a permanent display for genres like horror, sci-fi, kids'

"People love to get scared to death," says Steve Edwards, vice president and director of marketing at National Entertainment, the Las Vegas company operating Major Video now erecting horror sections.

Major, with 44 stores around the country, some of them supersize 8,000 square foot plus units, considered several genres for emphasis. Analysis of revenue shows horror running 18%, says Edwards. Aside from its popularity across wide demographics, "from kids to adults," there is no end of product, which is important in deciding on a permanent display format.

"As a genre, horror is somewhat inexpensive from a production standpoint. Consequently, there's a tremendous amount of product. We can fill up a good size display and there's constantly new titles coming in."

Major constructs substantial sections, using textured resin board over a framework of 2 X 4s and plywood. The design is that of a castle. "Not every store accommodates these special displays. It depends on the store interior. We make the castle in various sizes, too. It is not always placed in the same spot," Edwards says.

While Major emphasizes kid video with a carousel motif above shelving right in front of its stores, other genres have been considered for special emphasis year-round. "We thought about westerns. When we looked at it, there weren't enough titles around for more than one shelf. I still think westerns will come around as a major genre," says Edwards, adding he was disappointed "Pale Rider" didn't lead to a rebirth. "I liked 'Silverado.' That kind of movie is what I think could come back."

## VIDEO PARADISE, HOPKINTON, MASS., 60 STORES 'Set up a buying procedure for each major genre, make volume purchases.'

Before emphasizing any genre video specialty dealers need to analyze which genres move best and why. "We're setting up a central order desk," says Pat Rogers, a principal at Video Paradise, a 60-unit franchisor in Hopkinton, Mass.

She says that as the burgeoning chain expanded,  
(Continued on page H-8)

**Above right:** Horror section at Major Video's Sunset Rd. store, Las Vegas.



"The Hitcher" (HBO/Cannon).

"Critters" (RCA/Columbia Pictures Home Video).



"Alligator" (Vestror).



# Increasing Sales & Rentals HOW TO PROMOTE THE DAYLIGHTS OUT OF NIGHTMARES—ALL YEAR ROUND

MAJOR VIDEO, LAS VEGAS, 44 STORES

## 'Do not allow your own prejudices to dictate your marketing motives.'

With genres like horror, sci-fi and others of a more grizzly nature, it is easy to allow personal attitudes to creep into marketing decisions, says Steve Edwards, vice president marketing at Major Video, the National Entertainment chains in Las Vegas. "I'm uncomfortable with all the violence in some of these films. I call them 'splatter' films." All the same, horror is popular and Edwards sees films like "Aliens" spurring endless sequels and copies. "We see a ton of horror every summer," Edwards says of a category Major Video treats with emphasis.

EROL'S, SPRINGFIELD, VA., 100 STORES

## 'To understand promotion, first know why certain genres have such appeal.'

At Erol's, the 100-store Virginia-based chain, advertising and purchasing constantly interact as genres are considered for promotion. Head buyer Joyce Bristow says some of the factors surrounding the category that purchasing must be conscious of going in: "First of all, horror is a very popular category. It's always right up there in the top five of our 17 categories along with drama, action/adventure, comedy, then either children's or horror. Maybe a 'Jedi' comes along and suddenly sci-fi gets in there, but horror is tremendously steady."

According to Ron Castell, vice president of advertising, horror films may lead in terms of shelf life. "We were discussing the life of a cassette and someone mentioned that a copy of 'Texas Chainsaw Massacre' had rented 318 times. Horror does especially well in inner-city and minority neighborhood stores."

Bristow adds her thoughts on the popularity of horror in urban centers, saying it may relate to the overall environment and intensity of city life. "Horror movies are very congruent to watching in your own home. People turn off the lights and turn on the VCR. It's like a mental rollercoaster ride."

BROYLES VIDEO, IRVING, TEXAS, ONE STORE

## 'Your customers may be your best bet in supplying props for some promos.'

In Irving, the Dallas-Ft. Worth suburb, Peggy Broyles at Broyles Video says she's going to hit up "some of the doctors that come in all the time. I'm going to see if we can  
(Continued on page H-8)



**Above:** "Nightmare On Elm Street" (Media Home).



**Right:** "Poltergeist II: The Other Side" (MGM/UA Home).



**Above:** Jack Nicholson in "The Shining" (Warner Home), repriced at \$24.98.

## DOOMED TO SUCCEED

(Continued from page H-1)

lines; Embassy has the "Cheap Chills" promotion (28 titles marked down to \$24.95 and \$29.95 each); MCA has an Alfred Hitchcock promo (13 titles, \$24.95 each); RCA/Columbia has the "Silver Scream Collection"; Warner Bros. is offering "Fiendish Delights"; and, Video Gems has 10 Halloween titles at \$24.95 or \$19.95 each.

Always a strong rental category, horror is now enjoying increasing sell-through success. "I think it's a good area for sell-through product," says Tracy Dolgin, HBO/Cannon product manager. "People who like horror movies tend to like them an awful lot, especially the cult ones, and to want to play them and get scared over and over and over again."

Dolgin says that horror and sci-fi have sales peaks before Halloween, before Christmas and after Christmas ("When all the new VCR owners go out and buy videos.") He finds horror and sci-fi rentals to be more evenly distributed throughout the year, and that the two genres seem especially suited to home video viewing.

"If you take a movie's theatrical boxoffice and try to project what it will do in video, you find that you do better on horror and sci-fi titles per boxoffice dollar than you do on almost any other genre. Video is a great medium for horror and sci-fi; a title in this area tends to do decently even if it wasn't a big hit in the theater. And if it's a good title, like 'The Terminator,' then it becomes a huge hit on video.

"If you have a movie that's scary, it doesn't have to have incredible reviews or wide distribution—it's just that people like to watch scary movies. That in itself is the draw as opposed to the title or star or anything else about it. People like to be scared, especially at home.

"And it's not just kids watching these films—the people who own VCRs are older with a higher income, as opposed to the movies, which tend to skew toward lower age groups. Horror is driven by adults who like to watch scary movies at home."

Len Levy, IVE senior vice president and general manager, agrees that horror appeals to all ages, but considers it more of a rental category. He also finds it a year-round commodity, although "obviously because of Halloween and everything that goes with it there's a little more emphasis at that time of year and people are more conscious of it."

IVE has enjoyed great success with its Thrillervideo and Monterey Home Video ("Midnight Madness" series) horror titles. "Horror product

(Continued on page H-8)

# NIGHT OF TERROR

They 'KILLED' Her...  
But She Refused To Stay 'DEAD'



When you're on the cutting edge of Brain Research, things are bound to go wrong! Can the teenagers, the psychic, the nurse, the doctors, the patients, the party guests, the rock band, and the street people all survive this haunted night of terror?

Probably not many.

## Night of Terror

Video Pictures presents Renee Harmon, Frank Neuhaus, Lauren Brent, Henry Lewis in the MediaCom, Ciara Production

Director of Photography, Richard Simonton • Production Facilities, Westlake Studios • Music by Rick Vartian • Songs by Michael Powers, Performed by Inz 'n' Outz • Written and Produced by Renee Harmon • Directed by Felix Girard.

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## RETAILER'S GUIDE

(Continued from page H-3)

Nov. 14) features 28 top-selling titles marked down to \$24.94 or \$29.95. Videos include: "The Howling," "Scanners," "The Fog," and "Piranha II." In the Reel Deals promotion, "Blade Runner" has also been knocked down to \$24.95. New Embassy releases include: "The Mystery Of Alexina" (\$59.95), "Dear, Dead Delilah" (\$59.95), "Billy The Kid Vs. Dracula" (\$59.95) and "Jesse James Meets Frankenstein's Daughter" (\$59.95).

Charter Entertainment (an Embassy label) is currently offering (as of Sept. 24): "The Manitou," "Horror Rises From The Tomb," "Murder Mansion," "Scream Of The Demon Lover," and "Picture Mommy Dead," all at \$59.95. October-December: not yet set.

**HAL ROACH STUDIOS:** **October:** A colorized "Night Of The Living Dead" (\$29.95), "White Zombie" and "Revolt Of The Zombies" at \$14.95 each.

**HBO/CANNON:** Past hits include "The Terminator" (currently knocked down to \$29.95 in the "Play For Keeps" promotion), "Dawn Of The Dead" and "Dreamscape." Current: "Return Of The Living Dead." **October-December:** The "Mortician's Dozen" offers 13 horror videos in a "coffin" pre-pack. Among the titles: "Dawn Of The Dead," "The Evil Dead," "Hor-

ror Of Frankenstein," "Scars Of Dracula," "Dawn Of The Mummy," "Martian," "Wolfman," "Xtro," "Zoltan, Hound Of Dracula," "The Oblong Box," "The Babysitter," "Count Yorga, Vampire," and "Black Sabbath." Price: \$59.95 to \$69.95, or \$24.95 each if the dealer buys the entire pre-pack (which gives a 55% discount).

**IVE/THRILLERVIDEO/USA HOME VIDEO/MONTEREY HOME VIDEO:** Both Thrillervideo and Monterey Home Video (in its "Midnight Madness" series) have numerous horror/sci-fi titles in its catalogs. Past hot sellers include: "Make Them Die Slowly," the "Tales From The Darkside" series (Thrillervideo) and "Silent Night, Deadly Night" (USA Home Video).

**October:** The IVE 51-title Halloween package will be fronted by three new Thrillervideo releases: "Invasion Of The Carol Enders" (\$29.95), "Natas... The Reflection" (\$29.95) and "Nightstalker" (\$39.95). It will also promote 48 other titles from the catalogs of the IVE labels, including "Silent Night, Deadly Night" (\$79.95), with most videos prices at \$29.95 or \$39.95. November-December: lineup not yet set.

**KARL-LORIMAR HOME VIDEO:** **October:** Karl-Lorimar's Halloween line features "Bloodsuckers From Outer Space" (retail price not available at presstime), "The Comeback" (\$59.95) and "Scream For Help" (\$79.95). No-

vember-December: lineup not yet set.

**LIGHTNING VIDEO: November:** "Crawlspace" starring Klaus Kinski. Early '87: "The Toxic Avenger."

**MCA HOME VIDEO:** Past hits include: "The Last Starfighter," "Dune," "Firestarter," "Terror In The Aisles," "The Andromeda Strain," "Dracula" (1931 version with Bela Lugosi), "Frankenstein (with Boris Karloff), "Iceman," "Halloween II," "Halloween III," "Video-drome," "The Thing" (John Carpenter version), "Psycho II," and many others.

Current hits: "Back To The Future" and "Weird Science." **October:** 13 Hitchcock titles will be reduced in price to \$24.95 for a four-month low price program. Included will be such horror-suspense classics as "Psycho" and "The Birds." Also: "Frankenstein Meets The Wolfman" (\$39.95), "The Legacy" (\$59.95) and "The Dark Secret Of Harvest House" (\$59.95). November-December: nothing yet set.

**MEDIA HOME ENTERTAINMENT:** Past hits include: "A Nightmare On Elm Street," "Halloween," "Hell Night," "King Kong" (original 1933 version), "The Thing" (original 1951 version), "Things To Come," and many others. Current hits: "A Nightmare On Elm Street 2: Freddy's Revenge," "Day Of The Dead," "Creepers" and "Creature." And, there is a current promotion that prices "A Nightmare On Elm Street," "C.H.U.D." and "Halloween" at \$19.95 (through the fall). **October:** "Fangoria Weekend Of Horrors" (\$59.95). **December:** "Invaders From Mars" (\$79.95) and "Wizards Of The Lost Kingdom" (\$69.95).

**MGM/UA HOME VIDEO:** Past hits: "2010: The Year We Make Contact," "2001: A Space Odyssey," "Poltergeist," "Burnt Offerings," "Soylent Green," "Invasion Of The Body Snatchers" (1978 version), "Westworld," "Logan's Run," and many others. Current: The "Movies Great Movies" promotion (through January) includes "Brainstorm," "Coma," "The Hunger," and "Forbidden Planet" among its \$19.95 titles. **October:** "The Haunting," "Motel Hell," "Theatre Of Blood," and "Freaks," each at \$59.95. November-December: nothing yet set.

**NEW WORLD VIDEO:** Past hits include "Godzilla 1985" and "Def-Con 4." Current hits: "Transylvania 6-5000," "House," "The Stuff," "The Annihilators," "The Ninth Configuration," "Star Crystal," "Aurora Encounter," "Mountaintop Motel Massacre," and "Ghostkeeper." The latter two titles, just released, are priced at \$69.95 and \$59.95, respectively. **October:** "Demons" (\$79.95) and "Torment" (\$69.95). **November-December:** "Making Contact" (\$79.95).

**PARAMOUNT HOME VIDEO:** Past hits include: "Star Trek: The Motion Picture," "Star Trek

II—The Wrath Of Khan," "Star Trek III: The Search For Spock," "Friday The 13th—Parts I, II, III, IV and V," "Barbarella," "The Dead Zone," "The Keep," "Rosemary's Baby," and many others. Current: Paramount has 50 episodes of the "Star Trek" TV show, each priced at \$14.95. **October:** "April Fool's Day" (\$79.95). **December:** A Paramount promotion will feature a number of catalog titles at \$19.95, including such horror/sci-fi fare as "King Kong" (1976 version), "War Of The Worlds" and the three "Star Trek" motion pictures.

**PRISM ENTERTAINMENT:** Past hits: "Ben," "Willard," "Dr. Death" and many others. Current: "Autopsy" (\$79.95), "Torso" (\$79.95), "Curse Of The Living Corpse" (\$39.95), "The Horror Of Party Beach" (\$39.95), "Frankenstein Meets The Space Monster" (\$39.95) and "Vultures" (\$79.95).

October-December: not yet set.

**RCA/COLUMBIA PICTURES HOME VIDEO:** Past hits include: "Ghostbusters," "Christine," "Runaway," "Starman," "Close Encounters Of The Third Kind—Special Edition," "The Man Who Fell To Earth," "Graduation Day," and many others. Current: "Fright Night" and "The Bride" are on the charts, and currently RCA/Columbia is promoting the "Silver Scream Collection," which features—"See No Evil" (\$69.95), "Earth Vs. The Flying Saucers" (\$69.95), "The Gamma People," (\$69.95) and "Curse Of The Demon" (\$69.95). "Critters" (\$79.95) was also recently released. October-December: not yet set.

**REPUBLIC PICTURES:** Past: "Day Of The Maniac," "I Spit On Your Corpse," "Night Of The Howling Beast," and others. **October:** (Continued on opposite page)

## HORROR/SCI-FI VID RENTAL REVIEW

Following is a recap chart of the top horror/sci-fi videocassette rentals during the eligibility period of Sept. 7, 1985 to Sept. 6, 1986.

1. GHOSTBUSTERS (RCA/Columbia Pictures Home Video)
2. RETURN OF THE JEDI (CBS-Fox Video)
3. BACK TO THE FUTURE (MCA Dist. Corp.)
4. GREMLINS (Warner Home Video)
5. COCOON (CBS-Fox Video)
6. A NIGHTMARE ON ELM STREET (Media Home)
7. STARMAN (RCA/Columbia Pictures Home Video)
8. THE GOONIES (Warner Home Video)
9. MAD MAX BEYOND THUNDERDOME (Warner Home)
10. TEEN WOLF (Paramount Home Video)
11. WEIRD SCIENCE (MCA Dist. Corp.)
12. FRIGHT NIGHT (RCA/Columbia Pictures Home Video)
13. THE TERMINATOR (HBO/Cannon Video)
14. A NIGHTMARE ON ELM STREET 2—FREDDY'S REVENGE (Media Home Entertainment)
15. SILVER BULLET (Paramount Home Video)
16. MY SCIENCE PROJECT (Touchstone Home Video)
17. FRIDAY THE 13TH, PART V—A NEW BEGINNING (Paramount Home Video)
18. D.A.R.Y.L. (Paramount Home Video)
19. CAT'S EYE (Key Video)
20. LIFEFORCE (Vestron)

## HORROR/SCI-FI VID SALES REVIEW

Following is a recap chart of the top-selling horror/sci-fi videocassettes during the eligibility period of Sept. 7, 1985 to Sept. 6, 1986.

1. RETURN OF THE JEDI (CBS-Fox)
2. GHOSTBUSTERS (RCA/Columbia Pictures Home Video)
3. BACK TO THE FUTURE (MCA Dist. Corp.)
4. STAR TREK III—THE SEARCH FOR SPOCK (Paramount Home Video)
5. GREMLINS (Warner Home Video)
6. COCOON (CBS-Fox Video)
7. ALIEN (CBS-Fox Video)
8. THE GOONIES (Warner Home Video)
9. THE TERMINATOR (HBO/Cannon Video)
10. MAD MAX BEYOND THUNDERDOME (Warner Home)
11. STARMAN (RCA/Columbia Pictures Home Video)
12. FRIGHT NIGHT (RCA/Columbia Pictures Home Video)
13. WEIRD SCIENCE (MCA Dist. Corp.)
14. A NIGHTMARE ON ELM STREET 2—FREDDY'S REVENGE (Media Home Entertainment)
15. MY SCIENCE PROJECT (Touchstone Home Video)
16. CLOSE ENCOUNTERS OF THE THIRD KIND—SPECIAL EDITION (RCA/Columbia Pictures Home Video)
17. TEEN WOLF (Paramount Home Video)
18. THE HITCHER (HBO/Cannon)
19. HOUSE (New World Video)
20. LIFEFORCE (Vestron)

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"The Horrible Dr. Hitchcock" (\$69.95), "Dorian Grey" (\$39.95) and—at \$29.95—"Dr. Terror's House Of Horror," "Count Dracula," "Cauldron Of Blood" and "Castle Of Evil." November-December: no releases.

**SONY VIDEO SOFTWARE OPERATIONS:** Past: "Devil Bat's Daughter," "Night Caller From Outer Space," "Robot Monster" and others. **October:** "Invitation To Hell" (\$79.95).

**VCL COMMUNICATIONS:** Past hits include: "The Ghoul," "Deathmoon," "Bloodsuckers," "Werewolf," "Prisoners Of The Lost Universe," and "The Graveyard." October-December: nothing yet set.

**VESTRON VIDEO:** Past hits: "Re-Animator," "Ghoulies," "Godzilla" (with Raymond Burr), "Life-force," "Future Kill," "An American Werewolf In London," "Little Shop Of Horrors," "The Adventures Of Buckaroo Banzai," "The Company Of Wolves," and many others. Current hits: "Troll" and "Once Bitten." **October:** "Rocktober Blood" (\$79.95), "Whodunit" (\$69.95), "The Craving," (\$69.95) and "Ghost Stories: Graveyard Thriller" (\$59.95). November-December: not yet set.

**VIDAMERICA:** Past: "The Corpse Vanishes," "Twins Of Evil," "The Demon" and others. **October:** "Stanley" and "Barracuda," both at \$69.95. November-December: not yet set.

**VIDEO DIMENSIONS:** Past: "Color Me Blood Red," "Mark Of The Devil," "Something Weird," "The Town Of Screaming Virgins," "The Monster Of Piedras Blancas," and others. October-December: not set.

**VIDEO GEMS:** Past: "Andy Warhol's Dracula," "Andy Warhol's Frankenstein," "The Crawling Hand," "The Slime People," "Crucible Of Terror," and many others. **October:** A special Halloween package offers five horror titles (\$24.95 each) and five sci-fi titles (\$19.95 each): "I Dismember Mama," "Don't Open The Door," "Love Me Deadly," "Fangs," "Messiah Of Evil," "The Blob," "The Last War," "Gorath," "Octaman," and "The Human Vapor."

**VIDMARK ENTERTAINMENT:** Past: "Bloodstalkers" and "Home For The Holidays." **October:** "Spare Parts" (\$69.95).

**WALT DISNEY HOME VIDEO:** Past hits: "Tron," "The Black Hole," "Something Wicked This Way Comes," and "The Watcher In The Woods." Current: "20,000 Leagues Under The Sea." October-December: nothing yet set.

**WARNER HOME VIDEO:** Past hits include: "The Amityville Horror," "Creepshow," "The Exorcist II: The Heretic," "The Fall Of The House Of Usher," "Love At  
(Continued on page H-8)

# They Scream Louder in Color!

## NIGHT OF THE LIVING DEAD

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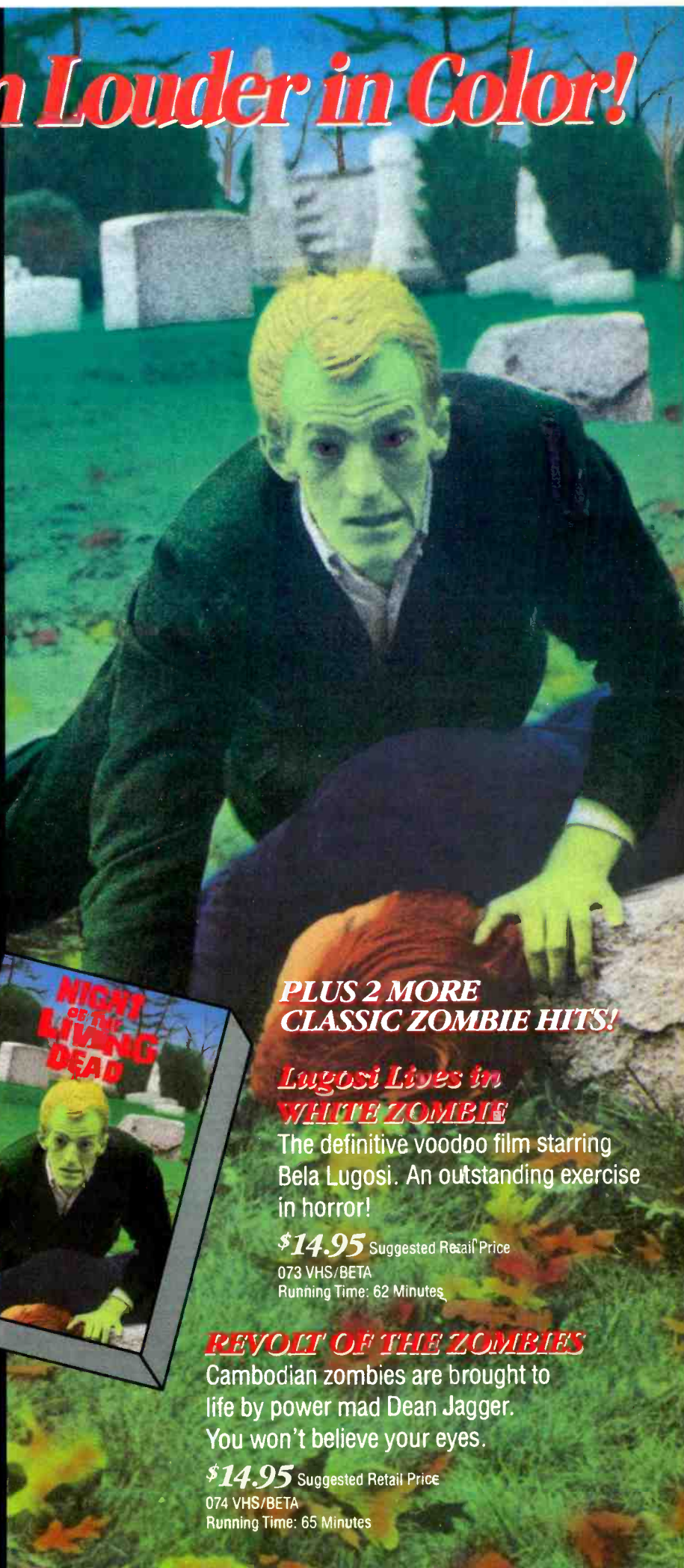
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Running Time: 62 Minutes

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Cambodian zombies are brought to life by power mad Dean Jagger. You won't believe your eyes.

**\$14.95** Suggested Retail Price  
074 VHS/BETA  
Running Time: 65 Minutes

## PROMOTE

(Continued from page H-4)

borrow some plastic skeletons or something like that for a real scary Halloween display."

LAKE STEVENS VIDEO WEST,  
LAKE STEVENS, WASH.,  
TWO STORES

### 'There's no end to sources for props in planning that special promotion'

At Lake Stevens Video West near Seattle, Ed Empey says, "Apparel stores always have manikins they're not using. We've got one now dressed in military gear. Sometimes you can rent them but most often it's a trade-out or you do a cross-promotion," adding that signing can promote the clothing store.

EROL'S, SPRINGFIELD, VA.,  
100 STORES

### 'Horror, sci-fi genres are tricky; buyers' insights vital to promotion'

Actually, Erol's buyers prefer to categorize horror as "horror-thriller." Head buyer Joyce Bristow says the thriller description indicates

"movies with more suspense." Certain mysteries also lean in the horror direction.

The fact is, horror is a difficult category to promote because it is a difficult category to buy, Bristow says. "There are two ends of the spectrum. Certain horror films will be too gross. At the other end, what appears to us initially as a good title ends up very tame, maybe a made-for British TV film from 1970." Often, the art work, cover and p-o-p, ends up disappointing. "We do a tremendous amount of research and screening in buying horror. Often we're looking to see if an individual movie is rated, or if it is not rated whether we should order it in."

## RETAILER'S GUIDE

(Continued from page H-7)

First Bite," "Piranha," "THX-1138," "Twilight Zone, The Movie," "The Illustrated Man," and many others. Current: "The Goonies" and "The Terminal Man." Also, "Gremlins," "The Exorcist" and "The Shining" have been repriced at \$24.98. **October:** "Fiendish Delights" promotion featuring: "The Bad Seed" (\$59.95), "The Spiral Staircase" (\$59.95), "Black Christmas" (\$59.95), "From Beyond The Grave" (\$59.95) and "Hollywood Ghost Stories" (\$29.98). November-December: nothing yet set.

**WIZARD VIDEO:** Past: "The Boogey Man," "I Spit On Your Grave," "Parasite," "Zombie." Current: "Breeders" and "Zombiethon." **November:** "Headless Eyes" and "Dreamaniac" (\$69.95 each). **December:** "Robot Holocaust" (\$69.95).

## VIDEOBEAT

(Continued from page H-3)

shock-rock trailblazer Alice Cooper, who plays with Jason's mask in ads proclaiming the Jason-like title single, "He's Back (The Man Behind The Mask)." Not only is Jason back, but so is Alice, he hopes, catapulted back into contention by songs on the original horror soundtrack, a dynamic marketing ploy for a horror series and a returning rock relic. But then Cooper always did have a flair for dramatic entrances, in this case, re-entrances.

Reviews for "Texas Chainsaw Massacre 2" were actually half-decent, which should keep the story alive for future sequels.

Speaking of blockbusters, this year, from the High Priests of Chattering Teeth, there was the Stephen King-directed "Maximum Overdrive," but nothing from Steven Spielberg. Still the cauldron bubbles over.

Films on their way in or out of production (scheduled for theatrical release in '87) also promise to keep the voltage high in coming months and years. In HBO/Cannon's "Return Of The Living Dead, Part 2," which begins filming late this year, a cylinder containing brain-chomping zombies falls off a truck and springs a leak, sending zombie gas into the air, thus making new zombies available for this sequel series. "Dead 2" is still a full year away from home video, but the sweet scent of zombie gas is laughing gas to horror-happy video vendors looking down the road at future sales and rentals.

Other productions for the '87-'88 home video season include: Cannon Group's "Journey To The Center Of The Earth" and "Masters Of The Universe"; De Laurentiis Entertainment's "Evil Dead II"; Warner Bros. and Spielberg's "Innerspace"; and independent productions of "Zombie Nightmare" (Tri-Gems), with a soundtrack on GWR/Profile; "Cyclone" (CineTel), "The Dead Next Door" (Master Cylinder), and "House II: The Second Story" (New World), the sequel to the scary/funny original high on the charts. Made-for horror videos are popping up like spring mushrooms.

Horror movies have always had their defenders and detractors. Yet "The Terminator" and "Nightmare On Elm Street" offer elements of humor and style that elevate them alongside the classics of every decade from the '30s to the '80s—

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whether romance, comedy, musical, drama or horror—regardless of setting, because they're remembered, discussed and watched again and again, rapidly becoming part of our cultural lore and language. The balance of art, technique and commercial bravado also set apart "The Company Of Wolves," "Videodrome," "Re-Animator," "The Howling," "Creepshow," "Lifeforce" and "Gremlins," among others (not to mention Spielberg's entire body

of work—and Hitchcock's, for that matter), and the special effects-laden films of the future promise to outdo the explosiveness of the present.

One final warning: Those looking for horror/sci-fi to disappear, like those hoping for a quiet night on Elm Street, will be sorely disappointed, if not disoriented. The home video/horror connection is one horror story that will not end. And like the monsters that are its stars, it just keep getting bigger and stronger.

## RETAILERS TAP

(Continued from page H-4)

Wednesday was set aside for buying. "We were having as many as 60 people involved. You can get carried away. We're going to split it up. We feel you can concentrate on buying movies in volume quantities when you know where you're going on each genre."

LAKE STEVENS VIDEO WEST,  
LAKE STEVENS, WASH.,  
TWO STORES

### 'If you have no window, rent one, even if it's just a store front'

Like many veteran video specialty dealers, Ed Empey at Lake Stevens Video West near Seattle ended up "with movies wall to wall and no place to do anything with p-o-p. We had no window at all."

Empey says many stores make no use of windows and can be approached for rental or exchange of window space. Luckily, Empey found another store with a window. "It's in a shopping center, lots of traffic. Now we can use the window for all kinds of promotions." Signing helps inform passersby and customers alike of the original Video West store, too.

EROL'S, SPRINGFIELD, VA.,  
100 STORES

### 'Don't forget to plug horror, sci-fi and main genres in year-round media'

Like many video specialty retailers, Erol's finds that some genres like horror and sci-fi are such solid movers little extra promotion is required. Nevertheless, Joyce Bristow,

head buyer, and Ron Castell, vice president advertising, point out how regular promotion vehicles are utilized.

Says Bristow, "We do a number of things. We make sure our staff is well informed about horror, as in all top categories." This is accomplished in meetings, through bulletins, signing in staff quarters and so on. "We will promote various titles with a page or pages in our magazine. We also assemble material, like we may present all the Stephen King titles so our customers know what's available. We also categorize things, such as some tongue-in-cheek titles like 'Piranha' or 'C.H.U.D.' We also do a cult collection."

### BROYLES VIDEO, IRVING, TEXAS, ONE STORE 'Consider year-round genre promotion as an element in adding store space'

Home video specialty dealers everywhere are strapped for space. Peggy Broyles at the family video store by the same name in Irving, a suburb of Dallas-Ft. Worth, says, after two and a half years, "We're finally going up from 1,200 to 2,400 square feet. We have about 4,000 pieces and 3,000 titles. We always believed in decorating. Last year for Halloween we had bats hanging from the ceiling and cobwebs." Those are the kinds of things you can do, utilizing the ceiling, no matter what size store you have, she adds. "Now we have the room to do some really special promotions and all year."

## DOOMED

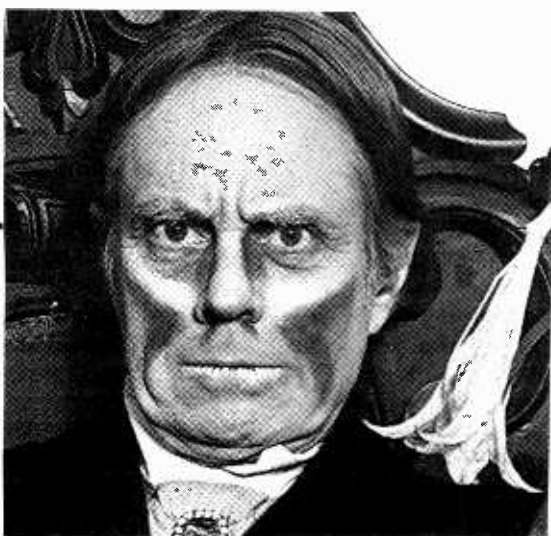
(Continued from page H-5)

has been very important to us because it's the genre that sells and is ordered with regularity. And new store openings invariably must have a horror section there; it's something that is drawn upon regularly." David Pierce, New World Video vice president of marketing and sales, says that horror has slipped slightly in recent years, perhaps because of a recent glut of horror product. But he still sees the genre as a solid mainstream contributor to New World's success. "Horror rents strong and will always rent strong."

In 1986, New World has had two big hits in "Transylvania 6-5000" and "House," both horror films with a slant of humor. Such films harken

back to a longstanding tradition of terror/comedy combinations, such as "Abbott And Costello Meet Frankenstein" and "An American Werewolf In London."

There are many industry analysts who say that the market share of horror and sci-fi may be even higher than the VSDA figures because the genres so often cross over into action/adventure and drama. In movies such as "Pale Rider" (was Clint Eastwood's mysterious character a man or a ghost?), definitions grow hazy. In any event, horror and sci-fi enjoy year-round sales and rentals, appeal to all ages and will be a large percentage of the video business for years to come. Both genres are as timeless as myths and as eternally appealing.



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# CLASSICAL KEEPING SCORE

by Is Horowitz



**LINES OF DEMARCATION:** We've been running the Crossover segment of the Top Classical Albums chart for several weeks now, and the overall response has been positive. Most readers find the separation useful, even if some may carp over details.

When Billboard decided to run the separate charts, it was with full knowledge that category-identification problems would be encountered. There would be ambi-

## The line between classical, crossover is sometimes thin

guities, and not all might agree with the decisions made.

A case in point is the reaction of **Thomas Mowrey**, a seasoned record producer—long with Deutsche Grammophon—and as a free-lancer responsible for albums by both **Wynton** and **Branford Marsalis**.

In a recent letter, Mowrey writes: "I love the new division of classical into 'classical' and 'crossover,' especially since it helped (I think) put my Branford Marsalis record up to No. 2 [now No. 3]."

Then he writes: "I think it absurd to categorize 'West Side Story' as a crossover. How is it that 'Rhapsody in Blue' is classical, and 'WSS' isn't? Is it because **Leonard Bernstein** says it isn't an opera?"

The decision on 'WSS' was difficult, with only a slight weight of the evidence favoring its designation as a crossover. It could have fallen the other way almost as easily, and the decision defended. It was a judgment call. There will be others in the future that not all will agree with.

Mowrey concludes his letter: "What a thorn patch you've set up for yourself! Anyway, good luck with the new charts. Tricky as the subject may be, it was well worth doing."

We agree, Tom.

**GOLD & TIN:** What better way for radio stations to celebrate anniversaries than with live music. That's just what both **WQXR** and **WNCN**, New York's powerhouse classical stations are doing this week and next.

For **WQXR**, 1986 marks 50 years since the station first assumed its classical music status. And this year is the 10th since **WNCN** was formed. Both have been celebrating these events with a variety of programming events this season.

But on Sept. 23, the senior station invited a host of advertisers and friends to a reception and concert by the New York Philharmonic at Avery Fisher Hall featuring a performance of "Fantasia On An Ostinato" by **John Corigliano**, a piece specially commissioned to help celebrate the anniversary.

**WNCN** caps its series of anniversary events with a concert at New York's recently refurbished Town Hall this Tuesday (30). Sponsored by the American Savings Bank, the concert will feature appearances by a number of prestigious artists, among them the **Cleveland Quartet**, pianist **Ruth Laredo**, violinist **Elmar Oliveira**, and flutist **Ransom Wilson**.

**PASSING NOTES:** **Lorin Maazel**, principal guest conductor of the Pittsburgh Symphony, has been named music director of the orchestra, effective Sept. 1... The St. Louis Symphony has been pledged its largest corporate commitment ever, \$1.1 million from the Southwestern Bell Foundation.

Philips' budget tape series starts the fall selling season attired in a newly designed "Venetian paper look," said to enhance its import image. Ten cassettes start off the series... The **Buffalo Philharmonic** has postponed its season opening because of financial difficulties.

# GRASS ROUTE

by Linda Moleski



**I**N AN EFFORT to compete with major label product, an increasing number of independent record companies are releasing compact disk samplers. Among the latest imprints to put out compilation projects of 60-plus minutes are Boston-based **Rykodisc** and Northridge, Calif.-based **Dunhill Compact Classics**.

"Compact disks are changing the way recordings are done," says **Noah Herschman**, director of marketing for **Rykodisc**. "Independents are starting to gear projects toward CDs—they design them for 70 minutes and then release an edited version on LP."

"Heartbeat Reggae" and "Rounder Folk," two titles collected from the **Rounder** catalog, are the latest additions to **Ryko's** sampler series. The former features artists from the **Heartbeat** roster, including **Black Uhuru**, **Burning Spear**, the **Mighty Diamonds**, **Mikey Dread**, and **Gregory Isaacs**. "Rounder Folk" is a collection of traditional and contemporary folk music from artists like **Diana Bell & Bill Grant**, the **Chicken Chokers**, **Nanci Griffith**, **Riders In The Sky**, and **Joe Val & the New England Bluegrass Boys**. Both are said to be the first compilation disks for their respective genres.

**Rykodisc's** first two samplers, "New Acoustic Music" and "Out Of The Blue," released last year, are said to be among the label's best sellers.

**Dunhill** has released "The Cruisin' Series," a compilation that combines rock'n'roll hits from 1962 and 1963, including "Soldier Boy," "The Wanderer," "Twist And Shout," and "Louie, Louie." The first side is hosted by veteran air personality **Russ "Weird**

Beard" Knight of **KLIF**; the second is hosted by **B. Mitchell Reed** and the **WMCA Good Guys**.

Other packages from **Dunhill** include "Legends," which consists of songs by **Johnny Cash**, **Jerry Lee Lewis**, **Roy Orbison**, **Carl Perkins**, and **Charlie Rich**; "Foundations Of Modern Jazz," with such artists as the **Jones Boys**, **John Coltrane**, **Thad Jones**, and

## CD compilations spark sales for indie labels

**Jimmy Cobb**; "Big Bands Vol. II," which includes **Les Brown**, **Henry Busse**, and **Duke Ellington**; and "The Best Of Broadway."

**SEEDS AND SPROUTS:** **Blackhawk Records**, the jazz arm of the **Aspen Records Group**, has just inked a distribution pact with **Bellaphon Distributors** in Germany for the European market... Los Angeles rock outfit **Teeze** is grabbing attention with its eponymous debut album on **SMC/Greenworld Records**. The release is said to have sold some 30,000 copies worldwide... Popular children's performer **Jonathan Sprout** has released "On The Radio," his third album, on **Sprout Records**. Some of you may have caught his recent concert segment on New Jersey's **CTN** cable network... **Landslide Records** celebrated the release of **Pacific Orchestra's** new album, "Hold Tight," at Manhattan's **Cat Club** last week.

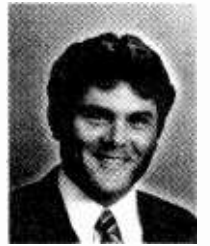
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**TOP SPIRITUAL ALBUMS™**

| THIS WEEK | 4 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports.                         |                              |
|-----------|------------|---------------|---|------------------------------|
|           |            |               | ARTIST  | TITLE                        |
|           |            |               | LABEL & NUMBER/DISTRIBUTING LABEL   |                              |
| 1         | 1          | 25            | ★ ★ NO. 1 ★ ★<br>REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR<br>REJOICE WR 8324/A&M 9 weeks at No. One | THERE IS HOPE                |
| 2         | 3          | 9             | THE WILLIAMS BROTHERS MALACO 4409   | HAND AND HAND                |
| 3         | 8          | 73            | DOUGLAS MILLER LIGHT LS5876/LEXICON   | UNSPEAKABLE JOY              |
| 4         | 11         | 41            | SHIRLEY CAESAR WORD 8299/A&M  | CELEBRATION                  |
| 5         | 2          | 49            | SANDRA CROUCH LIGHT LS5855/LEXICON  | WE'RE WAITING                |
| 6         | 9          | 21            | LOUISE CANDY DAVIS MALACO 4405  | BETTER THAN BLESSED          |
| 7         | 5          | 25            | TRAMAINÉ A&M SP 65110   | THE SEARCH IS OVER           |
| 8         | 4          | 61            | NICHOLAS COMMAND CRN 1003   | DEDICATED                    |
| 9         | 18         | 9             | MINISTER THOMAS A. WHITFIELD & COMPANY<br>SOUND OF GOSPEL SOG-2D151                                 | I'M ENCOURAGED               |
| 10        | 12         | 77            | THE WILLIAMS BROTHERS MALACO 4400   | BLESSED                      |
| 11        | 29         | 5             | JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 2B8504<br>LIVE AT MADISON SQUARE GARDEN                 |                              |
| 12        | 7          | 13            | DENISE WILLIAMS SPARROW 1121  | SO GLAD I KNOW               |
| 13        | 17         | 173           | REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059<br>ROUGH SIDE OF THE MOUNTAIN          |                              |
| 14        | 6          | 41            | THE WINANS QWEST 25344/WARNER BROS.   | LET MY PEOPLE GO             |
| 15        | 16         | 25            | DARYL COLEY PLUMBLINE 7012  | JUST DARYL                   |
| 16        | 21         | 33            | REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14777<br>THINGS ARE GOING TO WORK OUT SOMEHOW          |                              |
| 17        | 15         | 53            | CHARLES NICKS SOUND OF GOSPEL SOG-146   | COME UNTO JESUS              |
| 18        | 28         | 13            | DOROTHY MOORE REJOICE 8326/A&M  | GIVING IT STRAIGHT TO YOU    |
| 19        | 39         | 5             | CANDI STANTON BERACAH BRI-2001  | SING A SONG                  |
| 20        | 22         | 9             | DOROTHY NORWOOD ATLANTA INT'L AIR 10111<br>DOROTHY NORWOOD & FRIENDS                                |                              |
| 21        | 13         | 17            | THE GEORGIA MASS CHOIR SAVOY 14773  | I'M FREE                     |
| 22        | 33         | 5             | DERRICK BRINKLEY TYSCOT TR-86715  | GLORIOUS DAY                 |
| 23        | 10         | 53            | EDWIN HAWKINS BIRTHRIGHT 5887/LEXICON   | HAVE MERCY                   |
| 24        | 25         | 29            | THE JACKSON SOUTHERNAIRES MALACO 4406<br>LORD WE NEED YOUR BLESSING                                 |                              |
| 25        | 14         | 89            | WALTER HAWKINS LIGHT LS5857/LEXICON   | LOVE ALIVE III               |
| 26        | 30         | 9             | JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES KJ 8503<br>ESPECIALLY FOR YOU                    |                              |
| 27        | 19         | 97            | VANESSA BELL ARMSTRONG ONYX RO 3825   | CHOSEN                       |
| 28        | 35         | 5             | KING JAMES VERSION LIGHT 7-115-70898-3/LEXICON  | GRATEFUL FOR YOUR LOVE       |
| 29        | 26         | 9             | CALVIN BRIDGES I AM 5896/LEXICON  | RENEW MY SPIRIT              |
| 30        | NEW        |               | REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-2D156  | FREE SPIRIT                  |
| 31        | 40         | 89            | LUTHUR BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10075                                   | HE CARES                     |
| 32        | 31         | 17            | RODNEY FRIEND COMMAND CRF 1005  | WORTHY                       |
| 33        | 20         | 37            | AL GREEN WORD 5102/A&M  | HE IS THE LIGHT              |
| 34        | 34         | 65            | COMMISSIONED LIGHT LS5861/LEXICON   | I'M GOING ON                 |
| 35        | 24         | 29            | HOWARD SMITH LIGHT LS5880/LEXICON   | TOTALLY COMMITTED            |
| 36        | 23         | 57            | THE CANTON SPIRITUALS JAY & BEE 0069  | MISSISSIPPI PO BOY           |
| 37        | 38         | 65            | THE RANCE ALLEN GROUP WORD 8243/A&M   | I GIVE MYSELF TO YOU         |
| 38        | NEW        |               | DELIVERENCE TYSCOT TR-86615   | SAY YOU BELIEVE              |
| 39        | 27         | 5             | THE TRUTHETTES MALACO 4410  | GOD WILL MAKE THINGS ALRIGHT |
| 40        | 37         | 13            | MYRNA SUMMERS SAVOY 14734<br>YOU DON'T HAVE NOTHING (IF YOU DON'T HAVE JESUS)                       |                              |

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**L**ECTERN  
by Bob Darden



This is the first installment of a two-part interview with Larnelle Harris. Part two will appear next week.

LARNELLE HARRIS is a remarkable story. He began as drummer with the seminal Jesus rock group the Spurrilows. From there he joined the equally influential Spurrilow spin-off First Gear, where he moved

**Larnelle Harris chronicles his remarkable career**

to lead vocals. Eventually, he began a solo career. Today he is one of the most popular soloists in contemporary Christian music and is also a key member of the popular New Gaither Vocal Band. He's a three-time Grammy and five-time Dove Award winner. He's one of the few artists with a voice powerful enough to duet with Sandi Patti. Two of their duets, "I've Just Seen Jesus" and "More Than Wonderful," became instant standards. Harris is in a unique position for a number of reasons. His current album, "From A Servant's Heart," is shaping up to be his biggest-selling release to date. And, as is the case with his previous releases for Benson, it has been successful in all facets of the Christian marketplace. Harris, who is black, is one of the few artists who have managed to avoid being typecast in any one chart or style of music. Produced by Greg Nelson, "From A Servant's Heart" continues the musical trends of Harris' recent albums, "I've Just Seen Jesus," "Touch Me Lord," and "Give Me More Love In My Heart." It is filled with heavily orchestrated, highly dramatic praise ballads and Harris' distinctive, full-bodied tenor.

But Harris is more interested in talking about the lyrics than the music. "It wasn't all that long ago that I quit trying to get albums to work and started to sing songs the way I wanted to sing them," he says. "Hopefully, that's a sign of maturity. "It didn't feel right until I began to think what I wanted to say in a song. I wanted the listener to be able to look at me after hearing a song and say, 'Larnelle, I believe you mean that.' To do that, I had to sing about things that needed to be talked about. On an album I have 40 minutes to sing anything I want to," he says. "With all that I have been given, I have a responsibility to say some things that are life-changing and lasting. "So I'm just paying a whole lot more attention to the lyrics and how they are going to move the fellow in the front row of the audience. This guy may not know anything about music. That's not his concern. He's either sitting there with a whole bundle of joy he needs help expressing or he's just had a whole week where everything went nuts. Either way I need to say something he needs to hear." Harris and producer Nelson went through more than 400 songs before settling on the nine on "From A Servant's Heart." Harris says Nelson understands as well as he the importance of the lyrics and of making a working marriage of the music and the lyrics. Despite his present-day success, Harris says it has only been in recent years that he has fully understood what he's doing—and why. "It just sort of gradually came along since my First Gear days," he says. "I couldn't have done it then. I didn't really understand what was going on. There was never a point where I said, 'This is what I do.' Instead, I was thinking, 'I'll do this for a while until I figure out what I want to do.' Now I know."

**B**LUE NOTES  
by Peter Keepnews



MONK LIVES: An all-star benefit concert in Washington, D.C., will officially launch the fund-raising drive for the projected Thelonious Monk Jazz Center. The center is the joint brain child of two organizations: the Thelonious Monk Foundation, set up shortly after the brilliant pianist/composer's death in 1982, and the Beethoven Society of Washington, which in an admirable display of open-mindedness has decided that Monk's memory is worth perpetuating as much as Beethoven's. The concert, to be presented Oct. 6 at Constitution Hall, is being underwritten by the Beethoven Society and the District of Columbia Department of Recreation. According to concert producer Charles Fishman, whose credits include the Israel Jazz Festival, the concert will feature "mostly Monk's music and music dedicated to Monk," performed by a lineup including Dizzy Gillespie, Herbie Hancock, Gerry Mulligan, Billy Taylor, Wynton Marsalis, Branford Marsalis, Jon Hendricks, Clark Terry, and a number of other artists. Bill Cosby is slated to host part of the evening. Current plans call for the Thelonious Monk Jazz Center—which will probably be located either in Washington or in Rocky Mount, N.C., where Monk was born—to house a performance space, rehearsal rooms, a jazz archives, and a Thelonious Monk museum. Thinking big, the organizers envision the Jazz Center eventually sponsoring workshops, piano competitions, and other events. The Monk Foundation and the Beethoven Society will be coordinating all fund raising for this worthy goal.

LIONEL HAMPTON was recently honored in grand style by Broadcast Music Inc. (BMI), which licenses his compositions. The great vibraphonist was given BMI's first One Of A Kind Award at a lavish luncheon in New York on Sept. 4. Among those paying their respects to Hampton

**Monk is remembered; Hampton is honored**

were such New York political luminaries as Manhattan Borough President David Dinkins and Democratic Rep. Charles Rangel as well as several musicians. The able trio of pianist Mike Renzi, bassist Jay Leonhart, and drummer Terry Clarke provided music to dine by, with a temporarily vacant set of vibes on the bandstand—and the presence in the audience not just of Hampton, but also of a number of other inveterate jammers—strongly suggesting that the musical temperature would heat up before long. True to form, Hampton had joined the trio before he even had a chance to digest his lunch. He in turn was soon joined by the likes of Milt Hinton, Max Roach, Benny Powell, and even fellow vibist Gary Burton, who teamed with him to craft a rare four-handed version of "All The Things You Are" that swung like crazy. Talk about one of a kind!

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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 |
| 1         | 1          | 37            | JOSE JOSE   | PROMESAS                       | ARIOLA 6082                       |
| 2         | —          | 1             | EMMANUEL  | TODA LA VIDA                   | RCA 7561                          |
| 3         | 8          | 7             | JUAN GABRIEL  | PENSAMIENTOS                   | ARIOLA 6078                       |
| 4         | 2          | 25            | ROBERTO CARLOS  | ROBERTO CARLOS 86              | CBS 12327                         |
| 5         | 3          | 7             | ROCIO DURCAL  | SIEMPRE                        | ARIOLA 6075                       |
| 6         | 4          | 13            | GRUPO FLANS   | FLANS                          | MELODY INTERNATIONAL 073          |
| 7         | 7          | 47            | YOLANDITA MONGE   | LUZ DE LUNA                    | CBS 10379                         |
| 8         | 5          | 43            | DYANGO  | POR AMOR AL ARTE               | EMI/ODEON 7462/RCA                |
| 9         | 12         | 53            | MARISELA  | COMPLETAMENTE TUYA             | PROFONO 90439/CBS                 |
| 10        | 6          | 59            | JULIO IGLESIAS  | LIBRA                          | CBS 50336                         |
| 11        | 13         | 11            | LISSETTE FUGA   | FUGA                           | CBS 10409                         |
| 12        | —          | 1             | FRANCO  | YO CANTO                       | PEERLESS 2401                     |
| 13        | 20         | 13            | JULIO ANGEL   | ENSUEÑOS                       | J1006                             |
| 14        | 10         | 7             | BEATRIZ ADRIANA   | A PUNTO DE...                  | PROFONO 90484/CBS                 |
| 15        | 11         | 29            | ROCIO JURADO  | PALOMA BRAVA                   | EMI/ODEON 7500/RCA                |
| 16        | —          | 3             | NICOLA DE BARI  | ENAMORARSE                     | CBS 11335                         |
| 17        | 23         | 3             | PANDORA   | PANDORA                        | EMI/ODEON 77552/EMI-ODEON         |
| 18        | —          | 1             | CAMILO SESTO  | AGENDA DE BAILE                | ARIOLA 6100                       |
| 19        | 18         | 5             | CARIDAD CANELON   | ATREVETE                       | SONOTONE 1401                     |
| 20        | 24         | 11            | NELSON NED  | EL GRAN NELSON NED             | EMI/ODEON 7515/RCA                |
| 21        | 15         | 55            | JOSE FELICIANO  | YA SOY TUYO                    | RCA 87415                         |
| 22        | —          | 19            | LUNA  | MOTIVOS                        | TELE 010                          |
| 23        | 19         | 57            | MIAMI SOUND MACHINE   | PRIMITIVE LOVE                 | CBS 10375                         |
| 24        | 21         | 13            | JOSE LUIS PERALES   | CON EL PASO DEL TIEMPO         | CBS 32301                         |
| 25        | 17         | 7             | JORGE MUNIZ   | LA OTRA PARTE DE TI            | RCA 7483                          |
| 1         | 1          | 9             | EL GRAN COMBO   | Y SU PUEBLO                    | COMBO 2048                        |
| 2         | 2          | 7             | BOBBY VALENTIN  | BOBBY VALENTIN                 | BRONCO 143                        |
| 3         | 3          | 49            | FRANKY RUIZ   | SOLISTA PERO NO SOLO           | TH 2368                           |
| 4         | 9          | 9             | BONNY CEPEDA Y SU ORQUESTA  | DANCE IT!/ BAILALO             | RCA 7541                          |
| 5         | 4          | 11            | FANIA ALL STARS   | VIVA LA CHARANGA               | FANIA 640                         |
| 6         | 6          | 25            | RALPHY LEVITT   | SOMOS EL SON                   | BRONCO 139                        |
| 7         | 15         | 15            | ROBERTO TORRES  | ELEGANTEMENTE CRIOLLO          | SAR 1043                          |
| 8         | 7          | 45            | HANSEL Y RAUL   | LA MAGIA DE                    | RCA 7469                          |
| 9         | 13         | 67            | ANDY MONTANEZ   | ANDY MONTANEZ                  | TH 2345                           |
| 10        | 5          | 41            | WILFRIDO VARGAS   | LA MEDICINA                    | KAREN 96                          |
| 11        | 14         | 17            | WILLIE ROSARIO  | NUEVA COSECHA                  | BRONCO 142                        |
| 12        | —          | 1             | MILLIE Y LOS VECINOS  | SPECIAL DELIVERY               | RCA 7535                          |
| 13        | 16         | 9             | WILLIE COLON  | ESPECIAL #5                    | SONOTONE 0100                     |
| 14        | 23         | 27            | FERNANDITO VILLALONA  | PARA MI PUEBLO TODO            | KUBANEY 10017                     |
| 15        | 17         | 21            | OSCAR D'LEON  | OSCAR 86                       | TH 2399                           |
| 16        | 8          | 39            | TOMMY OLIVENCIA   | AYER, HOY, MANANA Y SIEMPRE    | TH 2386                           |
| 17        | 11         | 13            | LA GRAN MANZANA   | MANZANIZATE                    | MANZANA 500-12                    |
| 18        | 10         | 39            | LA PATRULLA 15  | NOCHE DE COPAS                 | RINGO 003                         |
| 19        | 19         | 5             | PAQUITO GUZMAN  | LAS MEJORES BALADAS EN SALSA   | TH 2411                           |
| 20        | —          | 27            | LAS CHICAS DEL CAN  | CHICAN                         | KAREN 92                          |
| 21        | 24         | 45            | EL GRAN COMBO   | NUESTRA MUSICA                 | COMBO 2045                        |
| 22        | —          | 33            | RUBEN BLADES  | ESCENAS                        | ELEKTRA 60432                     |
| 23        | 20         | 37            | CELIA CRUZ/TITO PUENTE  | HOMENAJE A BENNY MORE VOL. 3   | VAYA 105                          |
| 24        | —          | 5             | CUCO VALOY Y SU NUEVA TRIBU   | MEJOR QUE NUNCA                | TEAM 7004                         |
| 25        | 18         | 25            | JOHNNY VENTURA  | SORULLO Y CAPULLO              | COMBO 2046                        |
| 1         | 6          | 45            | LOS YONICS  | LOS YONICS                     | PROFONO 90448                     |
| 2         | 3          | 5             | ANTONIO AGUILAR   | LA TAMBORA                     | MUSART 2021                       |
| 3         | 7          | 21            | LOS BONDADOSOS  | 17 SUPEREXITOS                 | PROFONO 90465                     |
| 4         | 1          | 13            | LOS CAMINANTES  | AMOR SIN PALABRAS              | ROCIO 1007                        |
| 5         | 2          | 27            | LA MAFIA  | LA MAFIA 1986                  | CBS 84320                         |
| 6         | 4          | 19            | LOS BUKIS   | 16 SUPEREXITOS                 | PROFONO 90464                     |
| 7         | 19         | 5             | LOS TAM Y TEX   | LA SUAVECITA                   | RAMEX 1159                        |
| 8         | 15         | 67            | LOS BUKIS   | ADONDE VAS                     | PROFONO 90425                     |
| 9         | 5          | 37            | LOS TIGRES DEL NORTE  | EL OTRO MEXICO                 | PROFONO 90456                     |
| 10        | 17         | 23            | GRUPO MAZZ  | NUMERO 16                      | CARA 077                          |
| 11        | 9          | 13            | LISA LOPEZ  | LISA LOPEZ                     | MUSART 6012                       |
| 12        | 12         | 33            | GRUPO PEGASO  | COMO UNA ESTRELLA              | REMO 1013                         |
| 13        | —          | 1             | RAMON AYALA   | DEBAJO DE AQUEL ARBOL          | FREDDIE 1360                      |
| 14        | 20         | 7             | LOS CAMINANTES  | DE GUANAJUATO PARA AMERICA     | ROCIO 1119                        |
| 15        | 8          | 7             | GRUPO FLASH   | GRUPO FLASH                    | TH 2395                           |
| 16        | —          | 11            | ADELITA TAPIA   | AL MISMO NIVEL                 | ELA 035                           |
| 17        | 25         | 65            | JOAN SEBASTIAN  | RUMORES                        | MUSART 6005                       |
| 18        | —          | 51            | LOS CAMINANTES  | 15 EXITOS                      | LUNA 1110                         |
| 19        | 21         | 9             | GERARDO REYES   | 16 TESOROS MUSICALES DE MEXICO | CBS 10385                         |
| 20        | 11         | 43            | LOS PLEBEYOS  | HOLA QUE TAL                   | DMY 026                           |
| 21        | —          | 5             | LOS HURACANES DEL NORTE   | LO NUEVO DEL 86                | GARMEX 1007                       |
| 22        | —          | 7             | DAVID MARES   | THE VOICE IS BACK              | CBS 84321                         |
| 23        | —          | 7             | CARLOS Y JOSE   | CARLOS Y JOSE                  | DLV 338                           |
| 24        | 13         | 25            | CHELO   | 15 EXITOS TROPICALES VOL. 2    | MUSART 6008                       |
| 25        | 23         | 9             | LOS INVASORES DE NUEVO LEON   | NO HAY NADA ETERNO             | FREDDIE 1349                      |

**LATIN NOTAS**  
by Enrique Fernandez



**S**ALSA AND LITERATURE have always mixed in the work of Rubén Blades. The singer/songwriter's best-known songs, like "Pedro Navaja," combine poetry and fiction with a solid dance beat. And for some years now, it has been known that the Panamanian artist planned to adapt some of the work of Nobel laureate novelist Gabriel García Márquez, who has often professed admiration for Blades' work.

The long-announced adaptation is now a reality. Blades is in the studio finishing the mix of an Elektra LP that will consist of songs inspired by the famous writer. "These are not adaptations of his short stories, but my response to them. I think even García Márquez will be surprised when he hears them," says Blades.

"And just because the inspiration of these songs is literary, it doesn't mean I've recorded it with a symphony orchestra. We're making them danceable, popular." Blades recorded the album with his band, Los Seis Del Solar and a number of guest artists. The basic beat is

salsa, but, following the progressive line Blades is known for, the songs integrate other Latin and American rhythms.

Another long-expected Blades project, an English-language album, is in the works.

**B**ILLBOARD'S LATIN SECTION debuts in this issue. Responding to the growing needs of the Latin market, Billboard's expanded coverage will include this column, plus our biweekly Latin album chart, a new weekly Latin airplay chart, Latin album reviews, and increased Latin radio coverage. In addition, regular coverage of major Latin concerts will be included in Billboard's Talent In Action section.

We take this opportunity to invite record labels to submit their most important LPs for review consideration. Please send albums to Enrique Fernández, Billboard, 1515 Broadway, New York, N.Y. 10036. (Continued on page 85)

**Billboard Creates Latin Radio Panel**

**NEW YORK** Billboard this week introduces the Hot Latin 50 chart as part of a new Latin music section. The chart appears at right; for an explanation of the methodology used to generate it, see page 3.

Here is a complete list of the 70 reporting stations:

- KAFY/Bakersfield, Calif.
- KALI/Los Angeles
- KAMA/El Paso, Texas
- KAZA/Gilroy, Calif.
- KBNA/El Paso
- KCAL/Riverside, Calif.
- KCCY/Corpus Christi, Texas
- KCOR/San Antonio
- KDXX/El Paso
- KEDA/San Antonio
- KESS/Dallas
- KEYH/Houston
- KGBT/Brownsville, Texas
- KGLA/New Orleans
- KGST/Fresno, Calif.
- KIQI/San Francisco
- KIWW/Harlingen, Texas
- KLAT/Houston
- KLOC/Ceres, Calif.

- KLTN/Albuquerque
- KLVE/Los Angeles
- KNSE/Ontario, Calif.
- KNTA/San Jose, Calif.
- KQVO/Calexico, Calif.
- KQXX/Brownsville
- KRAY/Salinas, Calif.
- KRCX/Sacramento
- KSKQ/Los Angeles
- KSSA/Fort Worth
- KTNQ/Los Angeles
- KTRO/Oxnard-Ventura, Calif.
- KUNO/Corpus Christi
- KVIM/Indio, Calif.
- KVVA/Phoenix
- KWAC/Bakersfield
- KWKW/Los Angeles
- KXET/San Antonio
- KXEW/Tucson
- KXEX/Fresno
- KXMG/Tucson
- KXYZ/Houston
- KYST/Texas City, Texas
- WAMA/Tampa
- WAPA/Santurce, Puerto Rico
- WCHQ/Camuy, Puerto Rico
- WCMN/Arecibo, Puerto Rico

- WCMQ-AM/Miami
- WCMQ-FM/Miami
- WFID/San Juan
- WIAC/San Jose, Calif.
- WIND/Chicago
- WIOA/Santurce
- WIVA/Caguas, Puerto Rico
- WJIT/New York
- WKAQ/San Juan
- WKDM/New York
- WKJB/Mayaguez, Puerto Rico
- WMDO/Washington, D.C.
- WDCN/Miami
- WOJO/Chicago
- WOYE/Mayaguez
- WQBA/Miami
- WQBS/Santurce
- WSKQ/New York
- WSUA/Miami
- WTAQ/La Grange, Ill.
- WTYM/Tampa
- WXYX/Nuevo Bayamon, Puerto Rico
- WZAR/Ponce, Puerto Rico
- WZNT/San Juan



The name: **HANSEL & RAUL**. Listen to the new sound of tropical music in their second album: **TROPICAL** & find out what happened to María Teresa & Danilo in their new single María Teresa & Danilo Part II. Available on **RCA/Ariola International Records & Cassettes**.



**WATCH OUT** for **WILLIE COLON** and his **ESPECIAL N° 5!** (SOP 0100), includes the hit single "LO QUE ES DE JUAN" (st 16138). **WILLIE COLON** at his best. From the upbeat move-your-feet to the ballad. His most recent creations and a medley of his best known hits. For the dancer and the music lover alike. Not to be missed. On **SONOTONE**.

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



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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         | —         | —          | 1             | JUAN GABRIEL<br>ARIOLA                              | YO NO SE QUE ME PASO        |
| 2         | —         | —          | 1             | EMMANUEL<br>RCA                                     | TODA LA VIDA                |
| 3         | —         | —          | 1             | ROCIO DURCAL<br>ARIOLA                              | LA GUIRNALDA                |
| 4         | —         | —          | 1             | FRANCO<br>PEERLESS                                  | TODA LA VIDA                |
| 5         | —         | —          | 1             | PANDORA<br>EMI                                      | SOLO EL Y YO                |
| 6         | —         | —          | 1             | BEATRIZ ADRIANA<br>MELODY                           | HASTA CUANDO                |
| 7         | —         | —          | 1             | LISSETTE<br>CBS                                     | EVA                         |
| 8         | —         | —          | 1             | ROCIO JURADO<br>EMI                                 | VIBRO                       |
| 9         | —         | —          | 1             | FLANS<br>MELODY                                     | NO CONTROLES                |
| 10        | —         | —          | 1             | BONNY CEPEDA<br>RCA                                 | ASESINA                     |
| 11        | —         | —          | 1             | EDDIE SANTIAGO<br>TH                                | TU ME QUEMAS                |
| 12        | —         | —          | 1             | CAMILO SESTO<br>ARIOLA                              | ME LA ESTAS PONIENDO DIFICL |
| 13        | —         | —          | 1             | LUIS ANGEL<br>A&M                                   | TU ME QUEMAS                |
| 14        | —         | —          | 1             | CARIDAD CANELON<br>SONOTONE                         | ATREVETE                    |
| 15        | —         | —          | 1             | ROBERTO CARLOS<br>CBS                               | DE CORAZON A CORAZON        |
| 16        | —         | —          | 1             | JOSE JOSE<br>ARIOLA                                 | PRUEBAME                    |
| 17        | —         | —          | 1             | NICOLA DI BARI<br>CBS                               | ROSA                        |
| 18        | —         | —          | 1             | JORGE RIGO<br>SONOTONE                              | NO RENUNCIARE               |
| 19        | —         | —          | 1             | JOAN SEBASTIAN Y PRISMA<br>MUSART                   | OIGA                        |
| 20        | —         | —          | 1             | EL GRAN COMBO<br>COMBO                              | POR ELLA                    |
| 21        | —         | —          | 1             | MENUDO<br>RCA                                       | BESAME                      |
| 22        | —         | —          | 1             | LOS YONICS<br>PROFONO                               | CORAZON VACIO               |
| 23        | —         | —          | 1             | BOBBY VALENTIN<br>BRONCO                            | PART TIME LOVER             |
| 24        | —         | —          | 1             | JOSE FELICIANO<br>RCA                               | SE ME SIGUE OLVIDANDO       |
| 25        | —         | —          | 1             | EL GRAN COMBO<br>COMBO                              | GARANTIA                    |
| 26        | —         | —          | 1             | THE NEW YORK BAND<br>KAREN                          | COLE                        |
| 27        | —         | —          | 1             | JOSE LUIS PERALES<br>CBS                            | LA PRIMERA VEZ              |
| 28        | —         | —          | 1             | YURI<br>RCA   | DAME UN BESO                |
| 29        | —         | —          | 1             | LISSETTE<br>CBS                                     | VIVO                        |
| 30        | —         | —          | 1             | ROBERTO CARLOS<br>CBS                               | CONTRADICCIONES             |
| 31        | —         | —          | 1             | ROBERTO TORRES<br>SAR                               | EL VIEJO                    |
| 32        | —         | —          | 1             | GILBERTO SANTA ROSA<br>COMBO                        | SIN UN AMOR                 |
| 33        | —         | —          | 1             | WILLIE COLON<br>SONOTONE                            | LO QUE ES DE JUAN           |
| 34        | —         | —          | 1             | LAS DIEGO<br>CBS                                    | QUEMARE                     |
| 35        | —         | —          | 1             | LISA LOPEZ<br>MUSART                                | NOCHE TROPICAL              |
| 36        | —         | —          | 1             | FRESAS<br>PHILIPS                                   | COMO NO QUERERTE A TI       |
| 37        | —         | —          | 1             | ERICA BUENFIL<br>SONOTONE                           | EL ENGANO                   |
| 38        | —         | —          | 1             | JORGE MUNIZ<br>RCA                                  | LA OTRA PARTE DE TI         |
| 39        | —         | —          | 1             | ROCIO DURCAL<br>ARIOLA                              | QUEDATE CONMIGO ESTA NOCHE  |
| 40        | —         | —          | 1             | SANDY REYES<br>SR                                   | ENAMORAR                    |
| 41        | —         | —          | 1             | LIBERACION<br>DISA                                  | EL MUNEKO                   |
| 42        | —         | —          | 1             | ROBERTO CARLOS<br>CBS                               | SIMBOLO SEXUAL              |
| 43        | —         | —          | 1             | TOMMY OLIVENCIA<br>TH                               | DISELO A EL                 |
| 44        | —         | —          | 1             | DIEGO VERDAGUER<br>PROFONO                          | ESTOY CELOSO                |
| 45        | —         | —          | 1             | ROCIO JURADO<br>EMI                                 | PALOMA BRAVA                |
| 46        | —         | —          | 1             | CONJUNTO QUISQUEYA<br>VIVA                          | AY QUE BUENO ES             |
| 47        | —         | —          | 1             | ALVARO TORRES<br>PROFONO                            | TRES                        |
| 48        | —         | —          | 1             | FLANS<br>MELODY                                     | ME GUSTA SER SONRISA        |
| 49        | —         | —          | 1             | NELSON NED<br>EMI                                   | FIERA                       |
| 50        | —         | —          | 1             | MARISELA<br>CBS                                     | MI PROBLEMA                 |

○ Products with the greatest airplay gains this week.

# MIAMI SOUND MACHINE

Su Nuevo Sencillo

"NO ME VUELVO A ENAMORAR"



- Disco de oro y platino por las ventas del LP Primitive Love, en el mercado norteamericano.
- Primer artista en la historia que ha logrado colocarse simultaneamente en los "Charts" de la revista Billboard. 1) Spanish 2) Dance 3) Pop 4) Black.
- Primer artista este año que ha logrado colocar tres temas entre los primeros diez puestos de popularidad de la revista Billboard — Conga No. 10 — Bad Boy No. 8 — Words Get In The Way (No Me Vuelvo A Enamorar). No. 5
- Máximos vendedores de discos de 12" en el período 85-86, con Conga y Bad Boy en el mercado norteamericano.
- 1er. puesto en el Festival Internacional de Tokyo, Japón. (Mejor Artista - Mejor Canción).
- Autores e interpretes en las siguientes películas : Suave - Cobra - Hot Summer Nights - Top Gun.
- 1er. puesto en las listas bailables con Conga - 1er. puesto en las listas de baladas ( A/C ) con Words Get In The Way.
- Gira mundial 1986 — 110 Conciertos.



Discos CBS International

UN SUEÑO HECHO REALIDAD



# Radio '86 In New Orleans

Food For Thought & Cajun Cooking  
Highlight NAB/NRBA Confab, Sept 10-13



**Avert Thy Eyes.** Dick Cavett, center, demonstrates the correct way to interview someone less clothed than yourself at the Hicklin/Lubinsky Co. exhibit at Radio '86. On the beach with Cavett are model Cheryl Vassar and HLC partner Joseph Lubinsky.



**Moving Men.** The heavy lifters for CBS Radio's new project "On The Move With Tom Joyner" start loading for the first time together at Radio '86. Pictured, at top from left, are writer Ken Cauthern, CBS director of programming Frank Murphy, and the show's producer, Ron Cutler. Seated, in front from left, are show host Tom Joyner—morning man at KKDA Dallas and afternoon man at WGCI-FM Chicago—and CBS VP/programs Bob Kipperman.



**The DIR Dock.** Billboard folk and friends make the boarding call for DIR Broadcasting's cruise on the Natchez. Standing, from left, are Billboard's radio/singles sales manager Margaret LoCicero, associate publisher/marketing and sales director Gene Smith, and Hot 100 and AC chart manager Michael Ellis; KZZP Phoenix PD Guy Zapoleon; Billboard sales exec Norm Berkowitz; DIR show host/WXRK New York morning man Howard Stern, Billboard radio editor Kim Freeman; and DIR executive VP Peter Kauff.



**Trick The Night Fantastic.** With a Cheap Trick, ABC pulls a band out of the hat for a night cruise on the Natchez. Pictured, from left, are Howard Gillman of Global Satellite Network, Cheap Trick member Robin Zander, ABC VP John Axten, director of special programming for ABC Bev Padratzik, band member Rick Neilson, ABC radio president Jim Arcara, and the rest of the band, Jon Brant and Bun E. Carlos.



**Souped-Up Peacock.** There are no ruffled feathers here as the crew of "Soupy Sales Moldy Oldies" celebrates the 26th edition of the two-hour program for NBC Radio. Pictured are, from left, cast member Paul Dver, WNBC New York midday personality Soupy Sales, air talent Ray D'Ariano, and WNBC PD Dale Parsons.



**The Domino Effect.** The years tumble as Fats Domino and Dick Clark enjoy a reunion at Radio '86. Domino performed at a luncheon held by United Stations at the convention in Domino's hometown of New Orleans. Pictured, from left, are USP exec VP/programming Ed Salamon, president Nick Verbitsky, Domino, Clark, and USP GM Bill Hogan.



**Stump The Consultant.** Stephen Trivers of Kalamusic, far right, moderates a panel of programming consultants at Radio '86, as they give each other the business. The panelists were presented with typical station problems and then asked to offer their programming advice. Pictured, from left, are Alan Burns of Burns and Associates; E. Alvin Davis of Davis and Associates; and Dwight Douglas of Burkhardt, Abrams, Douglas, Elliot, and Associates.



**Silver Disk Award.** Outgoing EMI Records (UK) chairman Ken East accepts an inscribed silver salver from managing director Rupert Perry, right, at the company's annual sales conference in Torquay, England. East, also president and chief operating officer of EMI Music, Europe and International, will take up a consultative role with the company beginning in 1987.

## U.S. Girl Group SheRock Rivets China With Tour

BY HANS EBERT

SHANGHAI SheRock, the first American band to be invited to tour and record in China, has taken the republic by storm.

The group performed a total of 16 concerts in the cities of Shanghai, Huangzhou, and Guangzhou before an estimated 125,000 people. The band reached an additional 100 million people via television and another 60 million tuned in on the radio.

Previous attempts by the West to infiltrate the republic with modern music have not been very success-

**'We had to modify our dress and lyrics. They were minor changes'**

ful—Wham! and Jean-Michel Jarre are exceptions. The main reason is concern on the part of Chinese authorities over lyrics content.

Eddie Robertson, SheRock's lead singer, said in an interview with the South China Morning Post that the group had made some adjustments for the visit. "We had to modify our dress and some of the lyrics. But they were only minor changes. For instance, we had to change the word 'freedom' to 'friendship,' as the former apparently has rebellious connotations. But that kind of thing didn't worry us. We were representing the U.S. and were prepared to make a few adjustments to our act."

The China tour was organized last December, when the band didn't have a record contract and had yet to stage a concert. A demo tape of the group's music was given to the director/conductor of the Shanghai Symphony Orchestra,

Chen Zieyang, who, impressed by what he described as a "healthy attitude," convinced officials from the foreign affairs division of the Shanghai Bureau of Culture to let the band visit.

Despite the official approval, the real test came when SheRock gave its debut performance, at Los Angeles' Roxy club, in May before a delegation of Chinese and representatives from local record companies.

Chinese audiences lined up for 24 hours to obtain tickets for the SheRock concerts in their country; each show sold out within three hours. Now the group is attempting to corner another Asian market by touring Japan in November, where SheRock will record a television show and play three gigs. And the group has been asked to return to China next year.

## Virgin France Picks Up EG

PARIS Virgin France will distribute the independent U.K. label EG, formerly handled here by Polydor. Its artists include Roxy Music, Bryan Ferry, Robert Fripp, and Killing Joke, whose single "Adoration" is currently in the shops. The group will tour France in November.

Virgin plans to reactivate the label's back catalog on vinyl and CD before concentrating on forthcoming releases.

The company is also representing the U.K. label 4AD, whose artists include the Cocteau Twins, Dead Can Dance, and Colourbox.

# W. Germans Rethink Label Deals

## Company Talent Being Developed

BY WOLFGANG SPAHR

HAMBURG, West Germany The value of licensed label deals, once taken for granted, is being called more and more into question by German record companies. Some now believe their energies are better spent in establishing their own artists.

CBS marketing chief Heinz Canibol says, "For some time CBS Germany has had no direct label deal, only the distributed labels that come to us through CBS in America. This accords with our policy of concentrating on building the careers of our own acts, and it also means we don't have to take the risk of building up a label which then switches its distribution to someone else."

Helmut Fest, EMI Electrola's

deputy managing director, takes a similar view. "We have no label agreements where we are responsible for the entire promotion, marketing, and distribution of the label, but we do have exclusive distribution deals."

### 'All our top German acts aren't part of label deals'

"That's a worldwide EMI policy dating back to 1978. Since then EMI companies globally have concentrated on signing their own exclusive worldwide artists and building them up on a longterm basis. All our top German acts have direct deals with us and are not part of label deals."

Albert Slendebroek, Phonogram product manager, endorses his competitors' views. "We made a decision some years ago against label deals, and we have stuck with that policy. We believe that building up a strong national roster, including some acts like Yello and Warlock that have international potential, coupled to the marketing of product from our American and British sister companies, together constitute a solid, healthy

basis for the future."

Other company staffers believe both approaches are still important for success. Franz Von Auer-sperg, RCA repertoire director, says, "It's more interesting to foster your own talent, but at the same time label deals can be essential for those companies which, unlike the multinationals, cannot rely on American or British repertoire."

And at Teldec, which has label deals with Jive, Carrere, Delphine, and others, joint managing director Thomas Stein says, "The creativity of the labels is indispensable for our success, though naturally the conditions have to be [right]."

"Mutual trust is an essential ingredient. Labels have to fill a gap in your catalog. On the other hand, they shouldn't have to pay with the loss of their identity."

Ariola head Friedel Schmidt and Intercord's Herbert Kollisch also concede the need for label deals, particularly in light of the dominance of international product in the West German market. They say that with label deals the range of repertoire the company can offer is broadened, and turnover is stabilized, permitting greater develop of the company's overall service.

## CD Outlook Rosy In Germany, Says PMV Head

HAMBURG Compact disk sales will account for 15% of West German industry turnover this year and 30% in 1987. In 1984, the first full year after the system's introduction here, the figure was 5%.

According to Dieter Ohms, managing director of PolyGram distribution company PMV and the source of the CD statistics, the new configuration is largely responsible for the recent upturn in overall music-business earnings in Germany.

Its influence transcends demographic barriers, Ohms says. CD's appeal to sophisticated music lovers is shown by the high proportion of classical sales made on CD, but strong interest among younger consumers is the basis for Ohms' bullish 30% forecast for 1987.

"It is also becoming clear that the CD is about to win back those middle-age buyers who had turned their backs on the soundcarrier market in recent years."

CD hardware owners have proven voracious consumers of CD software, the PMV chief says. They spend the deutsche mark equivalent of almost \$250 on their initial CD purchases. The increased awareness of quality that CD has brought about also has implications for traditional carriers, he says.

"These carriers have been improved by the development of digital albums, direct metal mastering, improved cassette quality, and so on. We hope that the demand for quality will stop any further growth in home taping, because technically and musically copies on blank cassette are only second-class."

If the "triumphal march" of the compact disk continues, Ohms predicts, the market segments for low- and high-quality carriers will grow further apart, with those who want inexpensive, everyday music turning to the cassette and the more sophisticated buyers opting for CD.

ISSUE DATE:  
NOVEMBER 29  
AD CLOSING:  
OCTOBER 21  
FOR AD DETAILS CONTACT

GERMANO RUSCITTO

(39) 2-28-29-158

MILAN

TALIA

# CRTC Creates New Radio Rules

## Quotas, Ad Time Limits Are Revised

BY KIRK LaPOINTE

**HULL, Quebec** The Canadian Radio-television and Telecommunications Commission (CRTC) announced Sept. 19 that a wide range of rules has been overhauled to allow the beleaguered Canadian radio industry more breathing room. Advertising time limits for AM stations have been eliminated, repeat quotas for Canadian music on FM have been wiped out, and other measures have been introduced in the closest thing to deregulation that has yet hit the radio industry in Canada.

Concerning another area, however, the commission remained inflexible. Canadian-content quotas of 30% stay in effect for AM stations.

The commission made one point clear: If the industry flourishes as a result, there must be spin-off benefits given to Canadian recording artists and performers.

Among the rule changes are the following:

- There will be no daily or weekly limits on advertising for AM.
- The 150-hour-per-week commercial limit for FM will be maintained, but there will be no hourly maxi-

mum.

- Foreground advertising on FM won't be included in weekly totals.
- Required levels of foreground will be reduced to 15% for FM joint licensees and 9% for independent

### 'Societal concerns establish codes'

FM outlets.

• For FM joint licensees, a combined percentage of 50% foreground and mosaic programming remains in effect. For FM independents, a 30% weekly combined percentage for these categories is still enforced.

• There will be no restrictions on networking, except that Canadian stations may not ally themselves with foreign networks.

The CRTC also surprised many observers by reversing an earlier plan it had to allow the industry to self-regulate beer and wine advertising. Instead, the CRTC said it wasn't satisfied with what the advertising and radio industries had suggested in the way of self-controls. Therefore, it toughened exist-

ing rules.

From now on, celebrities can't be used to promote beer or wine. Pre-clearance of scripts will be maintained.

"The convergence of grave concerns prevalent in our society about the potential impact of the promotion of alcoholic beverages, particularly on youth, convinced the commission to not only reverse its original proposal but to establish a more restrictive code for pre-clearance of beer, wine, and cider commercials," CRTC chairman Andre Bureau said. "Self-regulation, after all, can only be permitted when the CRTC is assured that all the elements necessary for successful, consumer-sensitive self-regulation are present."

A key to the reversal may also have been the strong presentation by federal Health Minister Jake Epp at hearings concerning the matter. Epp wants to cut the number of such ads and impose many restrictions on them.

The CRTC plans a review of the new rules in two years. It says it expects AM radio, in particular, to respond to the new rules by providing more revenue for Canadian artists.

## Proceeds Would Be Used To Bolster Broadcast Industry

### Study Urges 5% Tax On VCRs, Cassettes

**OTTAWA** A federally appointed task force to advise on broadcast-policy changes has urged the imposition of a 5% tax on the sale and rental of videocassette recorders and videocassettes.

The recommended tax, contained in a massive report released Sept. 22 after nearly a 1½-year study of the broadcast industry, would bolster the Canadian television industry. Revenue raised under the tax would help offset the task force's other main recommendation that more federal money be poured into Canadian TV production.

"It's a half-baked, ill-conceived idea," says Jim Sintzel, president of the Video Retailers' Assn. of Canada (VRAC). "The object of more Canadian production is laudable, but it should be done through tax incentives, not taxes themselves."

The task force, headed by Gerry Caplan and Florian Sauvageau, was appointed early in 1985 by then-Communications Minister Marcel Masse. At the time, the Conservative government was under much public pressure to articulate policy on the fragile Canadian broadcast system. The task force aimed at quickly producing a blueprint for the next 25 years in Canadian broadcasting.

Since then, however, the debate on the role of the domestic industry has died down, Masse has been moved to another portfolio, and there is some question on how useful the Caplan-Sauvageau report will be to the new minister, Flora MacDonald, given that it was not her creation.

Even so, it is expected that many of the recommendations by the bi-

partisan task force will find their way into policy changes and amendments to legislation. Skeptics note that neither the current Conservative nor previous Liberal governments have had much success in introducing new broadcast laws. A 1983 Liberal bill, revived in 1984 by the Conservatives, recently died when the Conservatives ended the Parliamentary session.

Although it is expected to be reintroduced, the bill will still take a long time to move through the House of Commons. Cynics say a similar fate awaits any massive changes that might flow from the task force report, particularly because they are bound to be the subject of great debate.

Sintzel says the VRAC intends to lobby hard in coming months to let the government know his industry opposes such a tax.

"A lot of people are looking at the videocassette and saying, 'My God, we haven't taxed it enough.' Well, we're a more delicate business than many people think," he says.

Sintzel says the cost of administering the tax could very well outweigh the revenue derived from it.

The task force wants \$300 million (Canadian) pumped into the domestic industry. It sees the 5% tax on VCRs, cassettes, and satellite dishes as providing \$110 million of that total.

The seven-member study group also strongly criticized the federal broadcast regulator, the Canadian Radio-television and Telecommunications Commission, for creating a mishmash of confusing policies and failing to uphold many Canadian content infractions by broadcasters.

### Show Produces Original Clips By Superstars

## 'Vid Kids' Bows Second Season

**TORONTO** El De Barge, Janet Jackson, K.D. Lang, and Murray McLachlan are among the performers slated for the second season of "Vid Kids," a CBC-TV children's show produced by M&M Productions Ltd.

The program, featuring state-of-the-art video technology, is aimed at 5- to 11-year-olds. It won broad praise in its first full season; it is hosted by Bob Schneider.

"The thing that really makes us

different is that we produce original videos for the performers," says one of the program's producers, Vince Alexander.

Among the videoclip producers used by the show are Deborah Samuels of Champagne Productions and Chris Terry. Home video spin-offs of "Vid Kids" are expected; the first season's shows have been packaged for that market through Pan Canadian Films.

## Vid Cos. Set \$90 Mil Promo

### Say It's Industry's Largest Ever

**LONDON** Three video companies here—CBS/Fox, Embassy, and Medusa—have jointly launched what is claimed as the software industry's largest ever promotional campaign, valued at up to \$90 million.

For three months beginning Nov. 1, consumers nationwide will receive a holiday discount voucher worth \$3.75 for each title rented from one of the three labels. The vouchers can be collected and redeemed until the end of 1987 for savings of up to \$300 on package holidays offered by 22 leading tour operators.

Two national newspapers, the Daily Mirror and Sunday Mirror, will offer their own \$3.75 vouchers, redeemable in conjunction with the rental vouchers, for a combined \$7.50 saving.

The newspapers will carry full-page editorial features and advertisements promoting the campaign,

and a multimillion-dollar prime-time television advertising spend is also planned.

Says CBS/Fox managing director Stewart Till: "It's a massive incentive to encourage video rentals combined with a newspaper group that reaches over 50% of all VCR owners. There are currently about 9 million VCRs installed in the U.K., but only three in 10 users regularly rent videos. If we can get just some of those missing renters back, the size of the video software market could increase by around two-thirds. The potential for expansion is massive."

The promotion will cost dealers nothing, Till says. Extensive point-of-sale material will be provided free and books of 100 vouchers will be issued with each \$150 in orders invoiced this fall. A three-week series of roadshows by CBS/Fox dealers has been arranged to present details of the scheme.

## Queen Simulcast Planned

**LONDON** The first television/radio simulcast involving the entire independent radio network here will be broadcast Oct. 25 as a result of negotiations set in motion by Queen's manager, Jim Beach.

The coordinators of the project are Queen, marketing company Creative Planners, broadcasting company Channel Four, and the Assn. of Independent Radio Contractors' (AIRC) program committee.

Queen's recent Wembley Stadium show, part of a sold-out European tour, was filmed by a 14-camera team from Tyne TV's "The Tube" rock program, using fiber optics, miniature lenses, helicopter shots, and other state-of-the-art techniques.

The footage was reportedly so im-

pressive that Queen persuaded Channel Four to give it a 90-minute slot instead of the intended 60 minutes, and there may be a repeat of the show on Christmas Eve.

Few U.K. TV receivers have stereo sound, so the act suggested the linkup with commercial radio. Every U.K. independent radio station has been equipped with a satellite dish, the first time they have been linked in this way, and stereo sound will be beamed to them for transmission on their VHF channels.

Says AIRC program committee chairman Nigel Walmsley: "Hopefully, this venture will open the way for more spectaculars and other special events on independent radio."

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week) As of 9/27/86

| This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 1         | DON'T LEAVE ME THIS WAY COMMUNARDS LONDON                         |
| 2         | 2         | WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART 10 RECORDS |
| 3         | 6         | WORD UP CAMEO CLUB  |
| 4         | 13        | RAIN OR SHINE FIVE STAR TENT                                      |
| 5         | 4         | (I JUST) DIED IN YOUR ARMS CUTTING CREW SIREN                     |
| 6         | 3         | GLORY OF LOVE PETER CETERA FULL MOON                              |
| 7         | 10        | THORN IN MY SIDE EURYTHMICS RCA                                   |
| 8         | 9         | WALK THIS WAY RUN-D.M.C LONDON                                    |
| 9         | 5         | I WANT TO WAKE UP WITH YOU BORIS GARDINER REVUE                   |
| 10        | 11        | LOVE CAN'T TURN AROUND FARLEY JACKMASTER FUNK DJ INTERNATIONAL    |
| 11        | 8         | HOLIDAY RAP MC MIKER AND DEEJAY SVEN DEBUT                        |
| 12        | 17        | SWEET FREEDOM MICHAEL McDONALD MCA                                |
| 13        | 20        | RUMORS TIMEX SOCIAL CLUB COOLTEMPO                                |
| 14        | 24        | (FOREVER) LIVE AND DIE OMD VIRGIN                                 |
| 15        | 21        | STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS                    |
| 16        | 7         | RAGE HARD FRANKIE GOES TO HOLLYWOOD ZTT                           |
| 17        | 12        | BROTHER LOUIE MODERN TALKING RCA                                  |
| 18        | 25        | PRETTY IN PINK PSYCHEDELIC FURS CBS                               |
| 19        | 27        | ONE GREAT THING BIG COUNTRY MERCURY                               |
| 20        | 15        | YOU GIVE LOVE A BAD NAME BON JOVI VERTIGO                         |
| 21        | 14        | SO MACHO SINITTA FANFARE  |
| 22        | 22        | IN TOO DEEP GENESIS VIRGIN  |
| 23        | 33        | MONTEGO BAY AMAZULU ISLAND  |
| 24        | 36        | ALWAYS THERE MARTI WEBB BBC                                       |
| 25        | 16        | HUMAN HUMAN LEAGUE VIRGIN   |
| 26        | NEW       | YOU CAN CALL ME AL PAUL SIMON WARNER                              |
| 27        | 19        | WHEN I THINK OF YOU JANET JACKSON A&M                             |
| 28        | NEW       | WHO WANTS TO LIVE FOREVER QUEEN EMI                               |
| 29        | 35        | SLOW DOWN LOOSE ENDS VIRGIN                                       |
| 30        | NEW       | STATE OF THE NATION NEW ORDER FACTORY                             |
| 31        | 38        | BRAND NEW LOVER DEAD OR ALIVE EPIC                                |
| 32        | 29        | HEARTLAND THE THE EPIC  |
| 33        | NEW       | SAME OLD STORY ULTRAVOX CHRYSALIS                                 |
| 34        | NEW       | TRUE COLOURS CYNDI LAUPER PORTRAIT                                |
| 35        | 37        | DREAMER BB & Q COOLTEMPO  |
| 36        | 26        | HOLD ON TIGHT SAMANTHA FOX JIVE                                   |
| 37        | 31        | ROCK 'N' ROLL MERCENARIES MEAT LOAF WITH JOHN PARR ARISTA         |
| 38        | 25        | THE LADY IN RED CHRIS DE BURGH A&M                                |
| 39        | 23        | THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA                       |
| 40        | 30        | AIN'T NOTHING GOIN' ON BUT THE RENT GWEN GUTHRIE BOILING POINT    |
|           |           | <b>ALBUMS</b>   |
| 1         | 5         | FIVE STAR SILK AND STEEL TENT                                     |
| 2         | 1         | VARIOUS NOW THAT'S WHAT I CALL MUSIC 7 EMI/VIRGIN                 |
| 3         | 4         | PAUL SIMON GRACELAND WARNER                                       |
| 4         | 3         | EURYTHMICS REVENGE RCA  |
| 5         | 2         | TINA TURNER BREAK EVERY RULE CAPITOL                              |
| 6         | 6         | MADONNA TRUE BLUE SIRE  |
| 7         | NEW       | TALKING HEADS TRUE STORIES EMI                                    |
| 8         | 11        | HUEY LEWIS & THE NEWS FORE CHRYSALIS                              |
| 9         | 12        | COMMUNARDS LONDON   |
| 10        | 9         | QUEEN A KIND OF MAGIC EMI   |
| 11        | 10        | LIONEL RICHIE DANCING ON THE CEILING MOTOWN                       |
| 12        | 14        | CHRIS DE BURGH INTO THE LIGHT A&M                                 |
| 13        | 8         | BON JOVI SLIPPERY WHEN WET VERTIGO                                |
| 14        | 7         | HUMAN LEAGUE CRASH VIRGIN   |
| 15        | 13        | VARIOUS THE HEAT IS ON PORTRAIT                                   |
| 16        | NEW       | ELVIS COSTELLO BLOOD & CHOCOLATE DEMON IMPORTS                    |
| 17        | 18        | GENESIS INVISIBLE TOUCH VIRGIN                                    |
| 18        | 16        | BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA                       |
| 19        | 17        | DIRE STRAITS BROTHERS IN ARMS VERTIGO                             |
| 20        | 15        | SIMPLY RED PICTURE BOOK ELEKTRA                                   |
| 21        | 21        | JANET JACKSON CONTROL A&M   |
| 22        | 19        | GEORGE BENSON WHILE THE CITY SLEEPS WARNER                        |
| 23        | 22        | STATUS QUO IN THE ARMY NOW VERTIGO                                |
| 24        | 26        | A-HA HUNTING HIGH AND LOW WARNER                                  |
| 25        | 24        | JEAN MICHEL JARRE RENDEZVOUS POLYDOR                              |
| 26        | 23        | WHAM! THE FINAL EPIC  |
| 27        | 20        | PAUL MCCARTNEY PRESS TO PLAY PARLOPHONE                           |
| 28        | 32        | BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG               |
| 29        | 25        | JAKI GRAHAM BREAKING AWAY EMI                                     |
| 30        | 34        | WHITNEY HOUSTON ARISTA  |
| 31        | 30        | ROBERT PALMER RIPTIDE ISLAND                                      |
| 32        | 31        | LUCIANO PAVAROTTI THE PAVAROTTI COLLECTION STYLUS                 |
| 33        | 29        | PETER GABRIEL SO VIRGIN   |
| 34        | NEW       | SAXON ROCK THE NATIONS EMI  |
| 35        | 28        | EVERYTHING BUT THE GIRL BABY THE STARS SHINE BRIGHT BLANCO        |
| 36        | 35        | UB40 RAT IN THE KITCHEN DEP INTERNATIONAL                         |
| 37        | 27        | PRINCE & THE REVOLUTION PARADE PAISLEY PARK                       |
| 38        | 33        | QUEEN QUEEN'S GREATEST HITS EMI                                   |
| 39        | 36        | SIMPLE MINDS ONCE UPON A TIME VIRGIN                              |
| 40        | NEW       | BIG COUNTRY THE SEER MERCURY                                      |

## CANADA (Courtesy The Record) As of 9/18/86

| SINGLES |     |   |
|---------|-----|---|
| 1       | 3   | GLORY OF LOVE PETER CETERA WEA                                    |
| 2       | 1   | PAPA DON'T PREACH MADONNA WEA                                     |
| 3       | 4   | DANCING ON THE CEILING LIONEL RICHIE MOTOWN/MCA                   |
| 4       | 2   | VENUS BANANARAMA LONDON/POLYGRAM                                  |
| 5       | 5   | FRIENDS & LOVERS GLORIA LORING & CARL ANDERSON CBS                |
| 6       | 7   | TAKE MY BREATH AWAY BERLIN CBS                                    |
| 7       | 16  | MISSIONARY MAN EURYTHMICS RCA                                     |
| 8       | 8   | STUCK WITH YOU HUEY LEWIS CHRYSALIS/MCA                           |
| 9       | 14  | RUMORS TIMEX SOCIAL CLUB A&M                                      |
| 10      | 6   | MAD ABOUT YOU BELINDA CARLISLE I.R.S./MCA                         |
| 11      | 12  | HIGHER LOVE STEVE WINWOOD ISLAND/WEA                              |
| 12      | NEW | TRUE COLORS CYNDI LAUPER PORTRAIT/CBS                             |
| 13      | 13  | WORDS GET IN THE WAY MIAMI SOUND MACHINE EPIC/CBS                 |
| 14      | 20  | SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA                  |
| 15      | NEW | WALK THIS WAY RUN-D.M.C. LONDON/POLYGRAM                          |
| 16      | 15  | DANGER ZONE KENNY LOGGINS CBS                                     |
| 17      | 17  | WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART VIRGIN/A&M |
| 18      | 19  | DREAM TIME DARYL HALL RCA   |
| 19      | 11  | NASTY JANET JACKSON A&M   |
| 20      | NEW | TYPICAL MALE TINA TURNER CAPITOL                                  |
|         |     | <b>ALBUMS</b>   |
| 1       | 1   | MADONNA TRUE BLUE SIRE/WEA  |
| 2       | 2   | LIONEL RICHIE DANCING ON THE CEILING MOTOWN                       |
| 3       | 4   | EURYTHMICS REVENGE RCA  |
| 4       | 3   | GENESIS INVISIBLE TOUCH ATLANTIC/WEA                              |
| 5       | 5   | SOUNDTRACK TOP GUN COLUMBIA/CBS                                   |
| 6       | 6   | PETER GABRIEL SO GEFEN/WEA  |
| 7       | 7   | HUEY LEWIS & THE NEWS FORE CHRYSALIS/MCA                          |
| 8       | 8   | WHITNEY HOUSTON ARISTA/RCA  |
| 9       | 9   | STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA                    |
| 10      | 10  | BANANARAMA TRUE CONFESSIONS POLYGRAM                              |
| 11      | 11  | ROBERT PALMER RIPTIDE ISLAND/MCA                                  |
| 12      | 14  | BILLY JOEL THE BRIDGE COLUMBIA/CBS                                |
| 13      | 13  | KIM MITCHELL SHAKIN' LIKE A HUMAN BEING ALERT/POLYDOR             |
| 14      | 18  | AC/DC WHO MADE WHO ATLANTIC/WEA                                   |
| 15      | NEW | TINA TURNER BREAK EVERY RULE CAPITOL                              |
| 16      | 16  | BILLY OCEAN LOVE ZONE JIVE/CBS                                    |
| 17      | NEW | DON JOHNSON HEARTBEAT EPIC/CBS                                    |
| 18      | 12  | DAVID LEE ROTH EAT 'EM AND SMILE WEA                              |
| 19      | 15  | WHAM! MUSIC FROM THE EDGE OF HEAVEN COLUMBIA/CBS                  |
| 20      | NEW | DARYL HALL THREE HEARTS IN THE HAPPY ENDING MACHINE ARISTA/RCA    |

## WEST GERMANY (Courtesy Der Musikmarkt) As of 9/22/86

| SINGLES |     |   |
|---------|-----|---|
| 1       | 1   | HOLIDAY RAP MC MIKER G & DEEJAY SVEN RUSH/ARIELA          |
| 2       | 10  | RAGE HARD FRANKIE GOES TO HOLLYWOOD ISLAND/ARIELA         |
| 3       | 6   | TYPICAL MALE TINA TURNER CAPITOL/EMI                      |
| 4       | 5   | A QUESTION OF TIME (REMIX IX) DEPECHE MODE MUTE/INTERCORD |
| 5       | 8   | THE LADY IN RED CHRIS DE BURGH A&M/DG/PMV                 |
| 6       | 3   | NEW YORK-RIO-TOKYO TRIO RIO METRONOME/PMV                 |
| 7       | NEW | THE FINAL COUNTDOWN EUROPE EPIC/CBS                       |
| 8       | 11  | CAMOUFLAGE STAN RIDGWAY IRS/CBS                           |
| 9       | 2   | LESSONS IN LOVE LEVEL 42 POLYDOR/DG/PMV                   |
| 10      | 7   | DO YA DO YA (WANNA PLEASE ME) SAMANTHA FOX JIVE/TELDEC    |
| 11      | 20  | TI SENTO MATIA BAZAR BLOW UP/INTERCORD                    |
| 12      | 4   | PAPA DON'T PREACH MADONNA SIRE/WEA                        |
| 13      | 14  | HUMAN HUMAN LEAGUE VIRGIN/ARIELA                          |
| 14      | 12  | ICE IN THE SUNSHINE BEAGLE MUSIC LTD RCA                  |
| 15      | NEW | HEARTBREAK HOTEL CC CATCH HANSA/ARIELA                    |
| 16      | 16  | LOVE SPY MIKE MAREEN NIGHT 'N' DAY (MIKULSKI) SYX         |
| 17      | 9   | THE SOUND OF MUSIC FALCO TELDEC                           |
| 18      | NEW | STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/ARIELA     |
| 19      | 17  | DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA           |
| 20      | 15  | LIMOUSINE HUBERT KAH BLOW UP/INTERCORD                    |
|         |     | <b>ALBUMS</b>   |
| 1       | 1   | SOUNDTRACK TOP GUN CBS                                    |
| 2       | 2   | MADONNA TRUE BLUE SIRE/WEA                                |
| 3       | 3   | CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV                  |
| 4       | NEW | TINA TURNER BREAK EVERY RULE CAPITOL/EMI                  |
| 5       | 5   | LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA           |
| 6       | 6   | ROD STEWART EVERY BEAT OF MY HEART WARNER/WEA             |
| 7       | NEW | HUEY LEWIS & THE NEWS FORE CHRYSALIS/ARIELA               |
| 8       | 4   | WHAM! THE FINAL EPIC/CBS                                  |
| 9       | 7   | PETER GABRIEL SO VIRGIN/ARIELA                            |
| 10      | 9   | GENESIS INVISIBLE TOUCH VIRGIN/ARIELA                     |
| 11      | 11  | SAMANTHA FOX TOUCH ME JIVE/TELDEC                         |
| 12      | 8   | QUEEN A KIND OF MAGIC EMI                                 |
| 13      | 12  | EURYTHMICS REVENGE RCA                                    |
| 14      | 10  | CHRIS REA ON THE BEACH MAGNET/DG/PMV                      |
| 15      | 13  | SIMPLY RED PICTURE BOOK ELEKTRA/WEA                       |
| 16      | 16  | DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM/PMV       |
| 17      | 15  | JOE COCKER EMI  |
| 18      | 14  | HERBERT GROENEMEYER SPRUENGE EMI                          |
| 19      | 17  | NICKI GANZ ODER GAR NET VIRGIN/ARIELA                     |
| 20      | NEW | EUROPE THE FINAL COUNTDOWN EPIC/CBS                       |

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/27/86

| SINGLES |     |   |
|---------|-----|---|
| 1       | 2   | THE FINAL COUNTDOWN EUROPE EPIC                         |
| 2       | 1   | THE WAY IT IS BRUCE HORNSBY RCA                         |
| 3       | 9   | WALK THIS WAY RUN-D.M.C. LONDON                         |
| 4       | 5   | I WANT TO WAKE UP WITH YOU BORIS GARDINER DANCE RECORDS |
| 5       | 3   | SING OUR OWN SONG UB40 VIRGIN                           |
| 6       | 6   | THE LADY IN RED CHRIS DE BURGH A&M                      |
| 7       | 10  | GIVE A LITTLE LOVE HAMMOND & WEST CNR                   |
| 8       | 4   | SWEET FREEDOM MICHAEL McDONALD MCA                      |
| 9       | NEW | RAGE HARD FRANKIE GOES TO HOLLYWOOD WEA                 |
| 10      | NEW | WHAT'S THE COLOUR OF MONEY HOLLYWOOD BEYOND WEA         |
|         |     | <b>ALBUMS</b>   |
| 1       | 2   | UB40 RAT IN THE KITCHEN VIRGIN                          |
| 2       | 1   | MADONNA TRUE BLUE SIRE                                  |
| 3       | 3   | WHAM! THE FINAL EPIC                                    |
| 4       | 4   | LIONEL RICHIE DANCING ON THE CEILING RCA                |
| 5       | 10  | BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA             |
| 6       | 5   | CHRIS DE BURGH INTO THE LIGHT A&M                       |
| 7       | 6   | ROD STEWART EVERY BEAT OF MY HEART WARNER               |
| 8       | 9   | 25 JAAR/THE BLUE DIAMONDS K TEL                         |
| 9       | NEW | EUROPE THE FINAL COUNTDOWN EPIC                         |
| 10      | NEW | PRINCE & THE REVOLUTION PARADE PAISLEY PARK             |

## AUSTRALIA (Courtesy Kent Music Report) As of 9/29/86

| SINGLES |     |  |
|---------|-----|--|
| 1       | 1   | VENUS BANANARAMA LIBERATION/EMI                              |
| 2       | 4   | YOU TAKE MY BREATH AWAY BERLIN CBS                           |
| 3       | 2   | DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA              |
| 4       | 3   | TRUE COLOURS CYNDI LAUPER CBS/PORTRAIT                       |
| 5       | 6   | I COULD MAKE YOU LOVE ME WA WA NEE CBS                       |
| 6       | 13  | STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/FESTIVAL      |
| 7       | 17  | MATTER OF TRUST BILLY JOEL CBS                               |
| 8       | 7   | THE DEAD HEART MIDNIGHT OIL CBS                              |
| 9       | 5   | PAPA DON'T PREACH MADONNA SIRE/WEA                           |
| 10      | 9   | GLORY OF LOVE PETER CETERA WARNER/WEA                        |
| 11      | 8   | HIGHER LOVE STEVE WINWOOD ISLAND/FESTIVAL                    |
| 12      | 16  | MAD ABOUT YOU BELINDA CARLISLE EPIC/CBS                      |
| 13      | 19  | MISSIONARY MAN EURYTHMICS RCA                                |
| 14      | 14  | DANGER ZONE KENNY LOGGINS CBS                                |
| 15      | 15  | OH L'AMOUR ERASURE MUTE/RCA                                  |
| 16      | 11  | SPIRIT IN THE SKY DR. & THE MEDICS EPIC/CBS                  |
| 17      | 10  | TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/LIBERATION/EMI |
| 18      | NEW | SO MACHO SINITTA POSSUM/RCA                                  |
| 19      | NEW | FIGHT FOR OURSELVES SPANDAU BALLET CBS                       |
| 20      | 12  | STIMULATION WA WA NEE CBS                                    |
|         |     | <b>ALBUMS</b>  |
| 1       | 3   | CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS                       |
| 2       | 5   | LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA              |
| 3       | 7   | BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS                 |
| 4       | 2   | EURYTHMICS REVENGE RCA                                       |
| 5       | 1   | VARIOUS 1986 JUST FOR KICKS EMI                              |
| 6       | 4   | VARIOUS TOP GUN—ORIGINAL MOTION PICTURE SOUNDTRACK CBS       |
| 7       | 6   | SIMPLY RED PICTURE BOOK ELEKTRA/WEA                          |
| 8       | 10  | WHITNEY HOUSTON ARISTA/RCA                                   |
| 9       | 8   | MADONNA TRUE BLUE SIRE/WEA                                   |
| 10      | 11  | KEVIN BLOODY WILSON KEV'S BACK CBS                           |
| 11      | 13  | STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/FESTIVAL          |
| 12      | 12  | GENESIS INVISIBLE TOUCH VIRGIN/EMI                           |
| 13      | 9   | VARIOUS HITS AWESOME 1986 CBS                                |
| 14      | 15  | JOE COCKER LIBERATION/EMI                                    |
| 15      | 14  | JOHN COUGAR MELLENCAMP SCARECROW MERCURY/POLYGRAM            |
| 16      | 16  | VARIOUS 1986 JUST FOR KICKS-MEGA MIXES EMI                   |
| 17      | NEW | PAUL KELLY & THE COLOURED GIRLS GOSSIP MUSHROOM/FESTIVAL     |
| 18      | NEW | DRAGON DREAMS OF ORDINARY MEN MERCURY/POLYGRAM               |
| 19      | 17  | AC/DC WHO MADE WHO ALBERT PRODUCTIONS/EMI                    |
| 20      | 19  | THE CURE STANDING ON A BEACH/THE SINGLES FICTION/WEA         |

## UK COUNTRY (Courtesy Music Week) As of 9/6/86

| ALBUMS |     |   |
|--------|-----|---|
| 1      | 2   | EAGLES BEST OF THE EAGLES ASYLUM                            |
| 2      | NEW | JOHN DENVER ONE WORLD RCA                                   |
| 3      | 3   | EAGLES THE HOTEL CALIFORNIA ASYLUM K                        |
| 4      | 4   | KENNY ROGERS THE KENNY ROGERS STORY LIBERTY                 |
| 5      | 1   | VARIOUS DISCOVER COUNTRY/NEW COUNTRY STARBLEND              |
| 6      | NEW | FOSTER & ALLEN THE VERY BEST OF FOSTER & ALLEN RITZ         |
| 7      | 11  | DR HOOK DR HOOKS GREATEST HITS CAPITOL                      |
| 8      | 13  | PATSY CLINE SWEET DREAMS MCA                                |
| 9      | 19  | JOHN DENVER THE BEST OF JOHN DENVER RCA                     |
| 10     | 9   | EAGLES GREATEST HITS 71/75 ASYLUM                           |
| 11     | 8   | THE EVERLY BROTHERS LOVE HURTS K TEL                        |
| 12     | 6   | DOLLY PARTON DOLLY PARTONS GREATEST HITS CAPITOL            |
| 13     | 5   | JOHN DENVER DREAMLAND EXPRESS RCA                           |
| 14     | NEW | EVERLY BROTHERS THE VERY BEST OF THE EVERLY BROTHERS WARNER |
| 15     | 10  | DON WILLIAMS LOVE STORIES K TEL                             |
| 16     | 16  | DON WILLIAMS IMAGES K TEL                                   |
| 17     | NEW | CRYSTAL GAYLE CRYSTAL GAYLE SINGLES ALBUM UNITED ARTISTS    |
| 18     | 15  | DON WILLIAMS NEW MOVES CAPITOL                              |
| 19     | 7   | PERKINS/LEWIS/ORBISON/CASH CLASS OF '55 AMERICA/SMASH       |
| 20     | NEW | DON WILLIAMS THE VERY BEST OF DON WILLIAMS MCA              |
| 21     | 23  | JOHN DENVER GREATEST HITS VOLUME 2 RCA                      |
| 22     | NEW | JIM REEVES 20 OF THE BEST RCA                               |
| 23     | NEW | PADDY REILLY GREATEST HITS LIVE HARMAC                      |
| 24     | NEW | PATSY CLINE GOLDEN GREATS MCA                               |
| 25     | NEW | THE EAGLES HOTEL CALIFORNIA/THE LONG RUN ASYLUM             |
| 26     | NEW | ROGER WHITTAKER 20 ALL TIME GREATS POLYDOR                  |
| 27     | 12  | DOLLY PARTON VERY BEST OF DOLLY PARTON RCA                  |
| 28     | 17  | EAGLES ONE OF THESE NIGHTS ASYLUM                           |
| 29     | NEW | JOHN DENVER POEMS PRAYERS AND PROMISES RCA INTERNATIONAL    |
| 30     | 22  | LONE JUSTICE GEFEN  |

## ITALY (Courtesy Germano Ruscitto) As of 9/18/86

| SINGLES |     |   |
|---------|-----|---|
| 1       | 1   | EASY LADY SPAGNA CBS                                |
| 2       | 2   | PAPA DON'T PREACH MADONNA WEA                       |
| 3       | 3   | LESSONS IN LOVE LEVEL 42 POLYGRAM                   |
| 4       | 4   | GEIL BRUCE & BONGO CGDMM                            |
| 5       | 7   | TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX CGDMM/JIVE |
| 6       | 10  | LOOKING FOR LOVE TOM HOOKER BABY RECORDS/CGDMM      |
| 7       | 15  | I CAN'T WAIT NU SHOOZ WEA                           |
| 8       | 11  | FIGHT FOR OURSELVES SPANAU BALLET CBS               |
| 9       | 6   | THE EDGE OF HEAVEN WHAM CBS                         |
| 10      | 5   | RUN TO ME TRACY SPENCER CBS                         |
| 11      | 12  | LANCELOT VALERIE DORE EMI                           |
| 12      | 16  | GEANY FALCO CGDMM                                   |
| 13      | NEW | GREATEST LOVE OF ALL WHITNEY HOUSTON RCA            |
| 14      | NEW | VENUS BANANARAMA POLYGRAM                           |
| 15      | 8   | LIVE TO TELL MADONNA WEA                            |
| 16      | NEW | LOVE TOUCH ROD STEWART WEA                          |
| 17      | 9   | INNOCENT LOVE SANDRA VIRGIN/EMI                     |
| 18      | 20  | JUKE BOX BOY BALTIMORA EMI                          |
| 19      | 19  | HUNTING HIGH AND LOW A-HA WEA                       |
| 20      | 18  | MIRAGE SCOTCH EMI                                   |

# New York Club In Public Offering Wants Network Of Similar Venues

BY FRED GOODMAN

**NEW YORK** The management of New York club Catch A Rising Star is seeking to use funds from a public offering to establish a broad network of clubs and artist-management services and to move into radio, home video, and television program development.

According to a preliminary prospectus filed with the Securities and Exchange Commission, Catch A Rising Star Inc. hopes to raise a total of \$3.5 million via the issuance of 700,000 redeemable class A common stock purchase warrants. Each unit would consist of two shares of class A common stock and a warrant to purchase one additional share of common stock, exercisable through 1991.

Each proposed unit would be offered at \$5, with the warrants exercisable at \$3.50 each. Net proceeds to the company after underwriting discounts and commissions would be \$3.15 million. According to the preliminary prospectus, the offering price and warrants "do not necessarily bear any relationship" to the asset value or net worth of the company.

As of July 31, the company had total liabilities of \$1 million, with a stockholders' deficiency of \$155,549. The filing adds that "without the proceeds of this offering, the com-

pany will, in all likelihood, be unable to fund its operations and meet its current liabilities."

The company was formed in February by a group led by Richard Fields. Fields was previously president of the company that owned and managed the New York club and owns the Catch A Rising Star trademark. He has also served as co-manager of several entertainers who gained exposure through early ap-

## The firm seeks to develop radio and TV concepts related to the proposed clubs

pearances at Catch A Rising Star, including Pat Benatar and comedian Richard Belzer. Fields is chairman, president and chief executive officer of the new company.

The new company has a 10-year agreement to manage the New York club for a fee of \$100,000 for the first year and \$150,000 for each year after that. That contract is identified as the company's only source of operating income. As of April 30, the separate associates group that operates the club had a

working capital deficiency of \$346,743 and a shareholders' deficiency of \$218,473.

Under the proposal, a portion of the proceeds of the offering would be used to open Catch A Rising Star clubs around the country, patterned on the format used in New York. Licensing and franchising are also mentioned as future possibilities.

Additionally, the company intends to develop radio, home video, and TV program concepts related to the proposed clubs and the existing New York venue as well as unrelated original comedy and dramatic programming.

Although the company has not opened any new clubs, a number of sites are said to be under consideration, and it has an agreement in principle to acquire the lease and liquor license for a site in Harvard Square in Cambridge, Mass. Additionally, the company says it has a second agreement in principle to open a venue in a Washington, D.C., hotel.

The Catch A Rising Star format combines comedy and music acts featuring "undiscovered" or developing performers. Although the New York club seats 160, the company says its new clubs, on average, will be one-third larger.

Among the markets being examined are Boston; Washington, D.C.; Nashville; Atlantic City, N.J.; Chicago; Los Angeles; San Francisco; Toronto; Houston; Dallas; and London. The preliminary prospectus says the markets have been targeted because of high concentrations of tourists and yuppie clientele similar to the New York club. Approximately \$1.25 million is earmarked for club openings.

Each club would be operated by local managers reporting to the company. The company also intends to coordinate and book performers from its New York offices.

The company also hopes to manage artists appearing in its clubs. The filing notes that the company is currently managing and conducting negotiations to sign three performers to standard agreements that would grant the company 20% of the performers' gross income.

The company owns the rights to four programs, including shows that feature the New York club and artists associated with it, and plans to develop others. Additionally, the New York club sells a merchandised line of T-shirts, sweatshirts, and paraphernalia featuring the logo, and the company plans to expand the line for sale at each proposed club.

Underwriter for the offering would be Beuret & Company, Ltd.

# ...newsline...

**EARNINGS FOR SCHWARTZ BROS. (NASDAQ/SWAR)**, the entertainment distributor, dipped slightly in the second quarter, while sales rose by \$1.1 million. Last year, the company benefited from an extraordinary item of \$45,594, or 6 cents per share; this year, all income has been derived from operations. Net income for the second quarter this year was \$164,882, or 20 cents per share. Last year, prior to the extraordinary item, Schwartz had income of \$134,278, or 16 cents per share. Sales for the three months that ended July 31 were \$16.5 million, compared with \$15.3 million in the same quarter of last year. For the six months that ended July 31, Schwartz had sales of nearly \$34 million, producing net income of \$405,827, or 50 cents per share. For the first six months of 1985, the company had sales of \$30.5 million, with net income of \$401,072—including an extraordinary item of \$104,147—or 50 cents per share. The Maryland-based distributor handles videocassettes, records, CDs, cassettes, and accessories.

**CHICAGO-BASED PUBLISHER THE FIELD CORP.** has entered into a contract for the purchase of Muzak, a division of Westinghouse Broadcasting and Cable's Group W Radio. Price is undisclosed. Muzak, an environmental-music outfit offering three services and claiming more than 135,000 subscribers, operates a network of about 175 affiliates in North America, with additional affiliates in 15 foreign countries. Headquartered in New York, with music-library and production facilities on Long Island, Muzak employs approximately 225 people. Lee M. Mitchell, president of the Field Corp., terms Muzak "one of those rare businesses that has been successful for decades and still has the potential to grow substantially." Field, owned by Marshall Field V, publishes Weekly Reader and a number of suburban weeklies and operates several book clubs.

**VIDEO IMPRINT PRISM ENTERTAINMENT CORP. (NASDAQ/PSMN)** had a slight rise in second-quarter net earnings and sales but a drop in per-share earnings due to a greater number of average shares outstanding. For the three months that ended July 31, Prism had net sales of \$5.16 million, compared with \$5.15 million for the corresponding quarter a year ago. Net earnings were \$439,000, or 20 cents per share, compared with \$418,000, or 28 cents per share, a year ago. Per-share figures were based on 2.2 million and 1.5 million average shares, respectively. For the first six months of the year, sales increased to nearly \$12 million, compared with \$10.65 million last year. Year-to-date earnings rose more than 40%, to \$850,000, compared with \$601,000 in the first six months of last year. The greater number of weighted average shares outstanding also took its toll on the per-share earnings of the six-month period, with that figure decreasing from 40 cents to 38 cents.

# MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

| Company                        | Sale/<br>1000's | Close<br>9/12 | Close<br>9/19 | Change  |
|--------------------------------|-----------------|---------------|---------------|---------|
| <b>NEW YORK STOCK EXCHANGE</b> |                 |               |               |         |
| American Can                   | 725.6           | 77 1/2        | 79 3/4        | +2 1/4  |
| John Blair & Co.               | 609.4           | 27 1/4        | 13 3/4        | -14 3/4 |
| CBS Inc.                       | 643.4           | 131           | 125 1/4       | -5 3/4  |
| Cannon Group                   | 479.1           | 26 1/4        | 24 1/2        | -1 3/4  |
| Capital Cities Communications  | 139.2           | 245           | 254           | +9      |
| Coca Cola                      | 4899.5          | 34 1/4        | 33            | -1 1/4  |
| Walt Disney                    | 1986.9          | 38 1/4        | 36 3/4        | -1 1/2  |
| Eastman Kodak                  | 3210.8          | 53 1/4        | 52 1/4        | -1/4    |
| General Electric               | 4216.6          | 71 1/4        | 71 1/4        | -3/4    |
| Gulf & Western                 | 850.9           | 61 1/4        | 60 3/4        | -3/4    |
| Handleman                      | 118.2           | 25 1/4        | 25 1/4        | +1/4    |
| MCA Inc.                       | 1023.5          | 40 1/4        | 39 3/4        | -1      |
| Orion Pictures Corp.           | 605.4           | 11 1/4        | 13 1/4        | +2      |
| Sony Corp.                     | 921.1           | 20 1/4        | 21            | +3/4    |
| Taft Broadcasting              | 226.4           | 109 1/4       | 114 1/2       | +5 1/4  |
| MGM/UA                         | 132.3           | 10 1/4        | 10 1/4        | +1/4    |
| Vestron Inc.                   | 202.4           | 5             | 4 3/4         | -1/4    |
| Viacom                         | 18824.4         | 32 1/4        | 40 1/4        | +7 3/4  |
| Warner Communications Inc.     | 2728.2          | 19 1/4        | 22 1/4        | +3      |
| Westinghouse                   | 2156.5          | 53 1/4        | 53 1/4        | -3/4    |
| <b>AMERICAN STOCK EXCHANGE</b> |                 |               |               |         |
| Lorimar/Telepictures           | 977.8           | 19 3/4        | 18 3/4        | -1 3/4  |
| New World Pictures             | 114.8           | 13 1/4        | 13 1/4        | +1/4    |
| Price Communications           | 100.7           | 10 1/4        | 10 1/4        | +3/4    |
| Turner Broadcasting System     | 59.1            | 15 1/2        | 14 1/4        | -3/4    |
| Unitel Video                   | 44.9            | 9 1/4         | 9 1/4         | +1/4    |
| Wherehouse Entertainment       | 128             | 16 1/4        | 15 1/4        | -1      |

| Company                         | Open   | Sept. 22<br>Close | Change |
|---------------------------------|--------|-------------------|--------|
| <b>OVER THE COUNTER</b>         |        |                   |        |
| Crazy Eddie                     | 33     | 32 1/2            | -1/2   |
| Hal Roach                       | 11 1/4 | 12                | +3/4   |
| Infinity Broadcasting           | 12     | 12                | .....  |
| Josephson Inc.                  | 10 1/4 | 10 1/2            | +1/4   |
| LIN Broadcasting                | 49 1/4 | 49 3/4            | +1/4   |
| Lieberman Enterprises           | 13 1/4 | 14 1/4            | +3/4   |
| Mairite Communications Group    | 11 1/4 | 11 1/4            | +1/4   |
| Prism Entertainment             | 7 1/4  | 7 1/4             | .....  |
| Recoton Corporation             | 8 1/4  | 8 1/4             | +1/4   |
| Reeves Communications           | 8 1/4  | 8 1/4             | +1/4   |
| Satellite Music Network, Inc.   | 8 1/4  | 10 1/4            | +1 3/4 |
| Scripps Howard Broadcasting     | 81 1/2 | 81                | -1/2   |
| Trans World Music               | 14     | 14 1/2            | +1/2   |
| Tri-Star Pictures               | 10 1/4 | 10 1/4            | .....  |
| Wall To Wall Sound & Video Inc. | 5      | 5                 | .....  |
| Westwood One                    | 29     | 29 1/4            | +3/4   |

## Almi Moves To Acquire Unitel For \$22.5 Million

**NEW YORK** The Almi Group, a New York-based limited partnership headed by Michael Landes and Albert Schwartz, has teamed with the management of Unitel Video Inc. to acquire the video production company. The proposed buyout, subject to shareholder approval, is valued at approximately \$22.5 million.

The transaction, structured as a merger with Almi, offers \$12.50 per share in cash for Unitel stock. Unitel, which trades on the American Stock Exchange, closed Monday at 11 3/8, up 1 1/2 with 2.17 million shares outstanding.

Landers and Schwartz currently hold 15% of Unitel's stock.

In a prepared statement, the pair said the proposed merger "will enable us to further develop the vast potential of Unitel within this exciting growth industry. We believe that with our involvement in this company, Unitel will expand geographically and will acquire related businesses." Morris Englander, vice chairman of Almi, adds that the company has no plans to expand Unitel's physical operation per se, intending instead to bolster it exclu-

sively through continued acquisitions.

The proposed transaction is subject to negotiation of a definitive merger agreement, receipt of required regulatory approvals, satisfactory arrangements regarding continuation of key management personnel, and Unitel shareholder approval.

The Almi Group is a diversified entertainment company involved in motion pictures and television production and distribution, video games and vending machines, and a chain of videocassette rental and sale outlets. Almi recently sold the RKO Century Warner movie circuit, the largest in the New York metropolitan area, to Cineplex-Odeon Corp. Almi's chain of video outlets, located next door or within those theaters, still operates under the RKO Century Warner logo in Manhattan, Brooklyn, and Paramus, N.J.

Unitel Video is a full-service production house providing production, editing, and duplication services for TV commercials and video programs.

FRED GOODMAN

**Lionel Richie,  
Tina Turner, and  
Cyndi Lauper  
learn to adjust to  
multiplatinum life  
... see page 22**

## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** Highlights new and developing acts worthy of attention and other releases of special interest

**PICKS** New releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to:  
Fred Goodman, Billboard  
1515 Broadway  
New York, N.Y. 10036

or Chris Morris, Billboard  
9107 Wilshire Blvd.  
Beverly Hills, Calif. 90210

Country albums should be sent to:  
Ed Morris, Billboard  
14 Music Circle E.  
Nashville, Tenn. 37203

## POP

### PICKS

**RATT**  
Dancing Undercover  
PRODUCER: Beau Hill  
Atlantic 81683  
Nonstop metal blitz behind the distinctive vocals of Stephen Pearcy. Band has established itself as a leading purveyor of hard rock, and depth of selections here should continue its dominance of the genre, although offering scant chance for broader commercial play. Best bets: "Dance," "7th Avenue" and "Enough Is Enough."

**LINDA RONSTADT**  
For Sentimental Reasons  
PRODUCER: Peter Asher  
Asylum 60474-1-E  
This completes the singer's trilogy of evergreens with the backing of the late Nelson Riddle, and is also part of a special set of all three albums (see New & Noteworthy above). If the darling of a rock singer cooing on standards is no longer a novelty, blame Ronstadt for doing it so well over the course of three rich servings.

**COREY HART**  
Fields Of Fire  
PRODUCERS: Phil Chapman & Corey Hart  
EMI America PW-17217  
Slow-burning followup to Hart's hit debut finds the singer in introspective mode that should go over with his youthful fans. From cover art to lyric content, Hart pushes James Dean moodiness for all it is worth. Lead single, "I Am By Your Side," already a climber, is LP's choicest cut, but "Angry Young Man" (a natural for the singer) and "Broken Arrow" have chart followthrough.

**JAMES BROWN**  
Gravity  
PRODUCER: Dan Hartman  
Scotti Bros. FZ 40380  
Stepping out on a new label, the Godfather jams down hard with contemporary adaptation of his stone funk. Tight charts, throat-searing vocals, stabbing riffs—it's not new, but it's always hot. Includes the "Rocky IV" soundtrack hit "Living In America," and "Turn Me Loose, I'm Dr. Feelgood" should rip heads loose as a followup.

**CHEAP TRICK**  
The Doctor  
PRODUCER: Tony Platt  
Epic FE 40405  
Illinois pop/hard rock quartet's slowing career got a boost its last outing, "Standing On The Edge", but "Up To You" and "It's Only Love" check in as top single contenders.

**BAD COMPANY**  
Fame And Fortune  
PRODUCER: Keith Olsen  
Atlantic 81684-1  
British rock act's comeback album boasts slick production, courtesy of Olsen and executive producer Mick Jones. Avoiding dinosaurs-of-rock trap, band has come up with polished album rock radio material. Ex-Ted Nugent singer Brian Howe takes over lead vocal spot vacated by Paul Rodgers and helps augment more modern feel. Standout cut is John Waite-style single, "This Love."

**TELEVISION'S GREATEST HIST-VOLUME II**  
PRODUCERS: David Erlanger & Steven Gottlieb  
TeeVee Toons TVT1200  
Volume One put the label on the map and on the charts. Original themes, 65 of them, are mostly still making the rounds in syndication, and the Monkees theme is a real timely choice. The original two-album package has a winning mate.

**YNGWIE J. MALMSTEEN**  
Trilogy  
PRODUCER: Yngwie J. Malmsteen  
Polydor 831 073-1 Y-1  
Swedish guitar hero takes full control of this self-written, self-arranged, self-produced album that bows new vocalist Mark Boals. Project focuses on lengthy heavy metal cuts, but "You Don't Remember, I'll Never Forget" and "Fire" should serve to launch him above cult status.

**TERRI RICE**  
PRODUCER: Scott MacLellan  
21/Atco 90538  
Young vocalist gets a boost into the limelight via duet with Gregg Allman on "In You (I Found Me)." Rice has a strong voice and flair for well-timed delivery, yet end results are hampered by somewhat limp material.

**ALICE COOPER**  
Constrictor  
PRODUCER: Beau Hill  
MCA MCA-5761  
After series of disappointing releases in recent years, master of rock horror returns with highly refreshing debut MCA set. With Beau (Ratt) Hill producing, Cooper has gone for harder edge and delivered rock solid package that should hold strong appeal to fans from the "Billion Dollar Babies"/"School's Out" days, as well as younger metal ears.

**BLACK'N'BLUE**  
Nasty, Nasty  
PRODUCER: Gene Simmons  
Geffen GHS 24111  
L.A. quintet's second outing proves to be a solid collection of pop-metal fare. Helmed by Kiss member Gene Simmons, the release looks promising, as its title track and "I Want It All (I Want It Now)" have already grabbed the attention of album rock radio.

**MATTHEW SWEET**  
Inside  
PRODUCERS: Various  
Columbia BFC 40417  
Auspicious Columbia debut outing for singer/instrumentalist Sweet benefits from multiple producer approach. Material is pleasantly upbeat pop fare. Highlights are Alan Tarney-produced "Save Time For Me"—a Sweet-Jules Shear composition released as first single—and two cuts with Stephen Hague at knobs.

## SPOTLIGHTS



**BOSTON**  
Third Stage  
PRODUCER: Tom Scholz  
MCA 6188  
Boston's debut single, "More Than A Feeling," may have done more to influence the direction of album radio than any other recording. Now, the initial reaction to "Third Stage" lead single "Amanda" suggests that time—and programming—have stood still. Band's signature sound is intact, and there are few surprises—if anything, leader Tom Scholz has strived to maintain the band's sound by spurning many popular studio devices and trends. Results are a bonanza for fans of the Boston sound, with best bets for follow-up tracks "Can'tcha Say/Still In Love," "We're Ready," and "Hollyann."

## NEW AND NOTEWORTHY

**LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA**  
'Round Midnight  
PRODUCER: Peter Asher  
Asylum 9 60489-1-LR  
Holiday gift set is a boxed, three-record collection that combines the just-released "For Sentimental Reasons" (see review below) with the previously issued Riddle sessions, "What's New" and "Lush Life." Package includes an eight-page booklet with lyrics.

**FISHBONE**  
In Your Face  
PRODUCER: David Kahne  
Columbia BFC 40333  
Offbeat black rock band combines ska and mainstream rhythms for a heady brew of subversive, gonzo pop. Scant chance of airplay, but definitely something for the discerning fan.

**SOUNDTRACKS**  
Tony Banks  
PRODUCERS: Tony Banks & Richard James Burgess  
Atlantic 81680  
Album combines Genesis member's work for two films, "Quicksilver" and "Lorca And The Outlaws," adding to the swelling catalog of Genesis-related material.

**DIANE SCHURR**  
Timeless  
PRODUCER: Dave Grusin  
GRP GRP-A-1030  
Great ballad singing from the stylist, who has done the wise thing of including a greater selection of standards than usual in her albums, such as Cole Porter's "Easy To Love" and Irving Berlin's "How About Me." Quite a quartet of arrangers in Jeremy Lubbock, Johnny Mandel, Billy May and Pat Williams.

**THE AMAZING METS**  
PRODUCERS: Stan Vincent & Mike Duckman  
Buddah METS 1969  
Label takes advantage of chance to reissue this album. The recording, featuring songs performed by the

1969 "miracle Mets," was a novelty hit in 1969 and has been a sought-after collectors' item since.

## BLACK

### RECOMMENDED

**REBBIE JACKSON**  
Reaction  
PRODUCERS: Various  
Columbia BFC 40364  
Latest release from Jackson clan, "centipede" sister Rebbie's second Columbia album, is highlighted by several Reggie Lucas-produced tracks. Rebbie may not have sister Janet's street appeal, but "Reaction" boasts an array of top-quality material.

**STACY LATTISAW**  
Take Me All The Way  
PRODUCERS: Various  
Motown 0212 ML  
With the Jellybean-produced "Nail It To The Wall" currently percolating on the dance charts, Lattisaw has a fine leader for this diverse LP with plenty of hit potential. The Steve Barri-Tony Peluso-produced "A Little Bit Of Heaven" and Narada Michael Walden's title track sound like they could cross the finish line. For her part, songstress shows great versatility and fine delivery here.

## COUNTRY

### RECOMMENDED

**VERN GOSDIN**  
Greatest Hits  
PRODUCERS: Various  
Complet 671022-1  
Fourteen dazzlingly rendered lyrical essays by one of the best singers in country music. Herein Gosdin proffers such gems as "If You're Gonna Do Me Wrong (Do It Right)," "I Know The Way To You By Heart," and the soul-crushing "Today My World Slipped Away."

**MEL McDANIEL**  
Just Can't Sit Down Music  
PRODUCER: Jerry Kennedy  
Capitol ST-12528  
McDaniel and his whiskey baritone define state-of-the-art honkytonk country music. The definition has expanded enough to include a Bruce Springsteen song ("Stand On It"), but McDaniel covers the roots, too: bad habits ("Chain Smokin'"), downward mobility ("Lower On The Hog") and dancing ("Just Can't Sit Down Music").

**SAWYER BROWN**  
Out Goin' Catin'  
PRODUCER: Randy L. Scruggs  
Capitol/Curb ST-12517  
Sawyer Brown moves its yuppie country ever closer to mainstream pop. High-tech arrangements loaded with keyboards and horns characterize this set. Best cuts: "Better Be Some Tears," "Graveyard Shift" and the title cut.

**GEORGE JONES**  
Wine Colored Roses  
PRODUCER: Billy Sherrill  
Epic FE 40413  
There is a fair amount of album-stuffing in this one, but Jones—as always—finds the gold in it. The two best cuts are "You Never Looked That Good When You Were Mine," a duet with Patti Page, and the whimsical and slightly risqué "The Very Best Of Me."

**LARRY, STEVE, RUDY: THE GATLIN BROTHERS**  
Partners  
PRODUCER: Chip Young  
Columbia FC40431

The Gatlins' prodigious vocal talents again overwhelm—rather than elevate—the frail and transparent lyrics they have to work with. Best of the lot is "From Time To Time It Feels Like Love Again," a cut that features Janie Fricke.

**LEE GREENWOOD**  
Love Will Find Its Way To You  
PRODUCER: Jerry Crutchfield  
MCA MCA-5770

The soulful Greenwood searches through a pile of largely indifferent lyrics for a few bright ones, notably "Didn't We" and "Gonna Leave The Light On." The others are more format—than heart—oriented.

## JAZZ

### RECOMMENDED

**GEORGE RUSSELL & THE LIVING TIME ORCHESTRA**  
So What  
PRODUCER: George Russell  
Blue Note BT-85132  
Premiere jazz orchestrator and composer with a group composed largely of students. Material includes the title track, based on Miles Davis' solo from the original 1957 recording, as well as an arrangement of Carla Bley's "Rhymes" and an early version of Russell's own "Time Spiral."

**HANK MOBLEY**  
Straight No Filter  
PRODUCER: Alfred Lion  
Blue Note ST-84435  
Label's tenor mainstay, with tracks culled from three separate sessions. Sidemen include Lee Morgan, Freddie Hubbard and Donald Byrd on trumpets, with McCoy Tyner, Herbie Hancock and Barry Harris leading the rhythm sections.

**THE TONIGHT SHOW BAND WITH DOC SEVERINSEN**  
PRODUCER: Jeff Tyzik  
Amherst AMR 3311  
Heeeeere's an all-pro selection of standards and oldies, played con brio by the boys from Burbank. Big and brassy, it's an outside shot for the big band aficionado. Contact: 1800 Main St., Buffalo, N.Y. 14208.

## CLASSICAL

### RECOMMENDED

**BEETHOVEN: MISSA SOLEMNIS**  
Soloists, Vienna Singverein, Berlin Philharmonic Orchestra, Karajan  
Deutsche Grammophon 419 166  
A large-scale and exciting reading, in a first-rate recording that accommodates the tremendous performing forces with ease. Only in the Credo section do the solo participants dip below the superior level maintained elsewhere. Karajan's identification with the work is a fact of musical life, and his stateside tour with the BPO this month adds promo points.

**BEETHOVEN: SYMPHONIES, NOS. 1 & 5**  
Philadelphia Orchestra, Muti  
Angel CDC 7 47447  
The launch of yet another cycle of the ubiquitous nine. Muti's brisk tempos are negotiated with a fine sense of drama and with remarkable precision by the crack band. Sound has plenty of impact, but begs for greater transparency.



# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**"STUCK WITH YOU"** by Huey Lewis & the News (Chrysalis) has amassed such a large lead over the rest of the top charting records that even with point losses in both sales and airplay, it remains at No. 1 for the third week. "Friends And Lovers" by Carl Anderson & Gloria Loring (Carrere) continues to lead in sales points by a huge margin, but it lags in airplay points and remains at No. 2 overall. With continued strong gains this week, both Janet Jackson's "When I Think Of You" (A&M) and Glass Tiger's "Don't Forget Me (When I'm Gone)" (Manhattan) are close enough to compete for the No. 1 spot next week.

THERE ARE 10 NEW entries on this week's chart, led by Madonna's "True Blue" (Sire), with airplay on 180 stations. Madonna's debut at No. 40 ties the highest debut of the year to date, Lionel Richie's "Dancing On The Ceiling." Richie's new single, "Love Will Conquer All" (Motown), is the second highest debut this week. Ben E. King's "Stand By Me" (Atlantic) returns to the Hot 100 at No. 95.

AT THE RADIO '86 Convention in New Orleans, I was pleased to meet many leading top 40 programmers, including Buddy Scott of B96 Chicago and Bill Tanner of WPOW Miami. Billboard staffers managed to round up six programmers for a miniroundtable over lunch. Present were Bill Richards and Michael J. Foxx (WNCI Columbus), Guy Zapoleon (KZZP Phoenix), Brian Thomas (WBJW Orlando), Steve Perun (KBEQ Kansas City), and Rick Gillette (KSFM Sacramento). The talk included PDs' primary concern, ratings anxiety, and how they deal with it. Also discussed was the value of mentioning competing stations on the air; the use of urban crossovers vs. rock records to attract the right demographics; and the success of the new urban/top 40 hybrids like Power 106 in Los Angeles and Hot 105 in Miami, which is No. 2 in the current monthly ratings under PD Duff Lindsey.

THE FEEDBACK AT RADIO '86 on changes in Billboard's charts and editorial sections was positive, and more features of interest to radio are forthcoming. This week, six more stations are being added to the Power Playlists section, as requested by many radio programmers. The seven biggest Silver stations (250,000-500,000 weekly cume) will now be included each week, providing the complete playlists of the 28 largest and most influential top 40 stations in the country.

QUICK CUTS: MCA nabs both Power Picks this week. New Edition's "Earth Angel" is the Power Pick/Sales for the second time, and it's also showing strong moves at radio, including several No. 1 reports. It moves from 14-9 at WROQ Charlotte, N.C., where PD Reggie Blackwell says the single is top 10 in local sales and that it appeals to many younger listeners who are not familiar with the old Penguins song. Boston's "Amanda" is the Power Pick/Airplay, with great radio jumps, including 27-19 at KRBE Houston, 10-9 at WYDD Pittsburgh, 37-20 at WKSF Asheville, N.C., and 26-16 at WLRS Louisville.

FOR WEEK ENDING OCTOBER 4, 1986

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

224 REPORTERS

|  | NEW ADDS | TOTAL ON |
|--|----------|----------|
| LIONEL RICHIE LOVE WILL CONQUER ALL MOTOWN   | 126      | 128      |
| MADONNA TRUE BLUE SIRE                       | 93       | 180      |
| BILLY IDOL TO BE A LOVER CHRYSALIS           | 66       | 66       |
| BOSTON AMANDA MCA                            | 50       | 194      |
| WANG CHUNG EVERYBODY HAVE FUN TONIGHT GEFLEN | 49       | 49       |

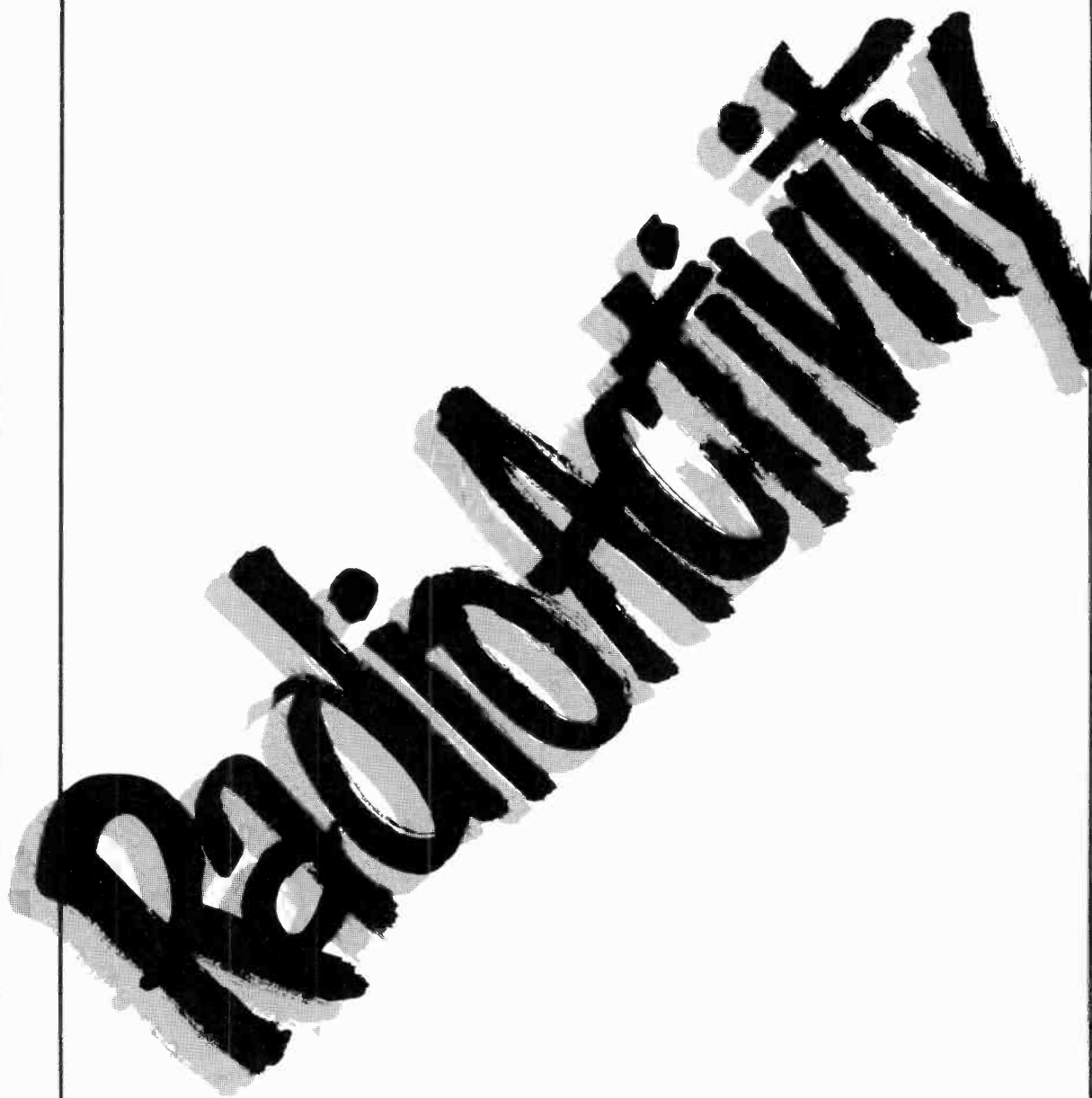
Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and 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

193 REPORTERS

|   | NUMBER REPORTING |
|---|------------------|
| COREY HART I AM BY YOUR SIDE EMI-AMERICA  | 41               |
| RIC OCASEK EMOTION IN MOTION GEFLEN       | 24               |
| EDDIE MONEY TAKE ME HOME TONIGHT COLUMBIA | 23               |
| THE HUMAN LEAGUE HUMAN A&M                | 21               |
| CAMEO WORD UP ATLANTA ARTISTS             | 20               |

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and distributors, and  
1,400 talent buyers  
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# Billboard

Contact Radio/Singles Category Manager  
**Margaret Lo Cicero**

1515 Broadway New York, N.Y. 10036  
(212) 764-7736



**Global Achievements.** CBS Records International executives present members of Toto with the Crystal Globe Award, which signifies career sales of 5 million album/tape units outside an artist's home territory. Shown at a recent reception in Los Angeles are, from left, group member David Paich; co-manager Mark Hartley; senior vice president of creative operations Bunny Freidus; group members Steve Lukather, Joseph Williams, Jeff Porcaro, Steve Porcaro, and Michael Porcaro; and co-manager Larry Fitzgerald.

## Monterey In Nashville

NASHVILLE Monterey Peninsula Artists, one of the top rock music booking agencies, is opening a Nashville office. Named Monterey Artists, the Nashville branch of the Carmel, Calif.-based agency has signed such acts as Vince Gill, Juice Newton, Lyle Lovett, Nicolette Larson, and the Nitty Gritty Dirt Band. Steve Dahl, formerly with the Jim Halsey Co., heads the Nashville Monterey operation, according to Dan Weiner, co-founder of the company. Beth Joslin has been named office manager.

"A lot of new artists are coming out of Nashville, and there's a real renaissance ahead," says Weiner, who left the ICM agency with Fred Bohlander to form Monterey Peninsula Artists in 1975. Weiner says he and Bohlander "take on clients where we like the music and then build a game plan to fit that artist's needs."

Monterey's client roster includes such acts as Bonnie Raitt, Carole King, Foreigner, and Huey Lewis & the News.

## 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. 1-3, **National Assn. of Black-Owned Broadcasters (NABOB) 10th Annual Fall Broadcast Management Conference**, Sheraton Grand Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

Oct. 1-5, **Eighth Annual Black Music Assn. (BMA) Conference**, Fountainbleau Hilton, Miami Beach. 215-545-8600.

Oct. 4-5, **Fourth Annual L.A. Guitar Show**, Hollywood Roosevelt Hotel, Hollywood, Calif. 818-344-3441.

Oct. 9-10, **National Assn. of Recording Merchandisers (NARM) Operations Conference**, Los Angeles. 609-424-7117.

Oct. 11-12, **Talent Buyers Entertainment Marketplace**, Sheraton

Music City, Nashville. 615-244-2840.

Oct. 13, **20th Annual Country Music Assn. (CMA) Awards Show**, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 14, **Broadcast Music Inc. (BMI) Country Music Awards**, Nashville. Howard Colson, 212-586-2000.

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.

## Lifelines

### BIRTHS

Girl, Simone Lee, to **Greg and Dana Calbi**, Aug. 11 in New York. He is a mastering engineer at Sterling Sound in New York.

Girl, Kari Seattle, to **Cameron and Susan Carpenter**, Aug. 21 in Toronto. He is the label manager for Motown Records, Canada.

Girl, Rebecca, to **Blake and Diane Lorick**, Aug. 30 in New York. He is senior vice president of Rockbill.

Boy, Mitchell David, to **Denny and Kathy Myers**, Sept. 6 in Hastings, Mich. He is an air personality at WBCH there in addition to being a lyricist and songwriter.

Twins, a boy, Bucklin Shelton, and a girl, Elizabeth Shelton, to **Rick and Suzanne Shelton-Foley**, Sept. 9 in Chicago. She is vice president of Video Pool's nightclub division. He is a video producer and director.

### MARRIAGES

**Larry Solters to Debra Jo Graff**, Aug. 31 in Los Angeles. He is senior vice president of MCA Records. She is an entertainment attorney.

**William F. Ludwig III to Lisa Marie Frankovelia**, Sept. 20 in Oak Brook, Ill. He manages Ludwig Drum Co.'s artist-relations program.

**Jeff Hanna to Melody McNair**, Sept. 20 in Nashville. He is a founding member of the Nitty Gritty Dirt Band.

### DEATHS

**John H. "Jack" Trux**, 61, Sept. 10 in Evanston, Ill. Trux was founder of Bang & Olufsen of America Inc., a highly respected audio specialty company. Before founding Bang & Olufsen, he held various management positions with Bell & Howell. He had also been with Ampex Corp. and Whirlpool Corp. Survivors include his wife, Ginny, and four children. In lieu of flowers, family members have asked that memorial contributions be made to Winnetka Presbyterian Church, 1255 Willow Rd., Winnetka, Ill.

**Jack Shook**, 76, of cancer Sept. 23 in Nashville. The former Grand Ole Opry star and Nashville studio guitarist was a member of the staff bands at WSM radio for 48 years. He also played with such famous pop and jazz acts as Kate Smith, Bob Crosby, and Paul Whiteman, among others. A left-handed guitar player, he was—along with Owen Bradley, Grady Martin, Chet Atkins, Harold Bradley, and others—an originator of the famed "Nashville Sound" style of recording. Shook is survived by his wife, Ruby, two daughters, and several grandchildren.

**Grass Route moves to the music section . . . see page 67**

# ...newslines...

**THE WILDLIFE WORTH SAVING:** Mannheim Steamroller, the American Gramophone label's hot music group, is donating a portion of proceeds from its album "Saving The Wildlife" to the Wildlife Species Survival Plan. Group composer/producer Chip Davis and the label he heads presented \$25,000 to the cause Sept. 17 during an annual meeting of the American Assn. of Zoological Parks and Aquariums in Minneapolis.

**A CLASSIC REPS CLASSICS:** Cab Calloway has been named by Audiofidelity Enterprises as the exclusive spokesman for the company's Jazz Classics line of videotapes. Calloway, says company chief Dan Pugliese, will make personal appearances, will be featured in a TV commercial, and will introduce and close each video. The line, listing at \$19.95 per cassette, consists of vintage jazz performances transferred from 16mm prints via audio and digital video signal enhancers.

**MUSIC SALES CORP.** has issued three song folios, including what is said to be the first book of its kind, the 110-page "Blues Fiddle" (\$10.95) by Julie Lyonn Lieberman, containing bios of 27 blues fiddlers as well as chapters on scales, chords, introductions, backups, and endings. The other song books are AC/DC's "Who Made Who" (\$8.95), named after the group's latest album, and "Original Randy Rhoads" (\$9.95), featuring transcriptions of the guitarist's best-known solos.

**LIONEL RICHIE** will sponsor a full scholarship for one student each year enrolled in the new Professional Designation in Songwriting Program at UCLA Extension. The program covers seven courses to be taken over a two-year period, taught by professional composers. It was developed in cooperation with the National Academy of Songwriters, of which Richie is a patron.

## New Companies

**Fresh! Entertainment**, formed by Arthur Hanson Jr. Company encompasses a record label, an artist-management firm, and a music publisher. First release is "The Girl's With Me" b/w "Traces" by Ede. 3542 Garfield Way S.E., Atlanta, Ga. 30354; 404-642-2645.

**Arpediem Recording & Promotion**, formed by Rita Van Daele. Company objective is to discover and introduce new musical acts to the industry. 192 Garden St., Roslyn Heights, N.Y. 11577; 516-292-9485.

**This Beats Workin' Management and This Beats Workin' Music**, formed by Jane Brinton and Duffy Lampasso. First signings include producers/remixers Shep Pettibone and Ian Levine and engineer/mixer Steve Peck. No. 6C, 50 E. 78th St., New York, N.Y. 10021;

212-879-6646.  
**Main Street Marketing and Promotion Inc.**, formed by Tom Kay. An independent record promotion and marketing firm headquartered in Minneapolis. Suite 104, 4517 Minnetonka Blvd., Minneapolis, Minn. 55416; 612-927-HITS.

**Platinum Pressing Inc.**, formed by Sherman Nealy. Company can produce 3,000 LPs, 12-inches, or 45s per 8-hour shift. 14097 N.W. 19th Ave., Opa Locka, Fla. 33054; 305-681-2024 or -2042.

**Infuture Records**, formed by Yvonne Turner and Karen Kohn. First release is "Excite Me" by Carlton. Company works with outside producers and maintains an open-door policy for reviewing material. 50 W. 34th St., New York, N.Y. 10011; 212-594-5351.

## EXECUTIVE TURNTABLE

(Continued from page 4)

sulting firm, Seth Willenson Inc.

**Stewart Warkow** is appointed executive vice president and director of the conductors division of ICM Artists Ltd. in New York. He was executive director of Carnegie Hall.

**Bill Schrank** is named director of music for Warner Bros. Inc. in Burbank, Calif. He joins from Columbia Pictures.

Stiletto, a Los Angeles-based entertainment firm, promotes **Sterling Meredith** to director of marketing.

Saban Productions in Los Angeles names **Mary Jo Mennella** vice president of the music division. She was ASCAP's West Coast representative.

**Ramon Hervey II** joins the personal management division of Alive in Los Angeles. He was head of Hervey & Co.

JLM Public Relations in New York appoints **Kim Akhtar** and **Alvin Eng** account executives. Eng was with the press office.

**Lisa Hook** is promoted to senior attorney in the law department of Viacom International in New York.

## FOR THE RECORD

In the story on Lost Highway, the new Country Music Assn. magazine (Billboard, Sept. 27), Steve Earle was erroneously identified as being signed to Epic Records. He is with MCA Records.

# 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         | FRIENDS AND LOVERS                              | CARL ANDERSON & GLORIA LORING        | 2                |
| 2         | 4         | WALK THIS WAY                                   | RUN-D.M.C.                           | 8                |
| 3         | 1         | STUCK WITH YOU                                  | HUEY LEWIS & THE NEWS                | 1                |
| 4         | 5         | DON'T FORGET ME (WHEN I'M GONE)                 | GLASS TIGER                          | 4                |
| 5         | 8         | TWO OF HEARTS                                   | STACEY Q                             | 6                |
| 6         | 11        | WHEN I THINK OF YOU                             | JANET JACKSON                        | 3                |
| 7         | 10        | DREAMTIME                                       | DARYL HALL                           | 5                |
| 8         | 3         | DANCING ON THE CEILING                          | LIONEL RICHIE                        | 10               |
| 9         | 9         | LOVE ZONE                                       | BILLY OCEAN                          | 11               |
| 10        | 13        | TYPICAL MALE                                    | TINA TURNER                          | 9                |
| 11        | 19        | HEARTBEAT                                       | DON JOHNSON                          | 12               |
| 12        | 14        | THROWING IT ALL AWAY                            | GENESIS                              | 7                |
| 13        | 15        | MISSIONARY MAN                                  | EURYTHMICS                           | 15               |
| 14        | 6         | WORDS GET IN THE WAY                            | MIAMI SOUND MACHINE                  | 17               |
| 15        | 17        | ALL CRIED OUT                                   | LISA LISA & CULT JAM WITH FULL FORCE | 13               |
| 16        | 29        | TRUE COLORS                                     | CYNDI LAUPER                         | 14               |
| 17        | 7         | TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") | BERLIN                               | 18               |
| 18        | 22        | A MATTER OF TRUST                               | BILLY JOEL                           | 20               |
| 19        | 24        | EARTH ANGEL (FROM "THE KARATE KID PART II")     | NEW EDITION                          | 23               |
| 20        | 21        | HEAVEN IN YOUR EYES                             | LOVERBOY                             | 16               |
| 21        | 31        | I DIDN'T MEAN TO TURN YOU ON                    | ROBERT PALMER                        | 19               |
| 22        | 20        | TWIST AND SHOUT                                 | THE BEATLES                          | 26               |
| 23        | 28        | SWEET LOVE                                      | ANITA BAKER                          | 21               |
| 24        | 16        | VENUS   | BANANARAMA                           | 25               |
| 25        | 12        | THE CAPTAIN OF HER HEART                        | DOUBLE                               | 31               |
| 26        | 18        | BABY LOVE                                       | REGINA                               | 24               |
| 27        | 27        | POINT OF NO RETURN                              | NU SHOOZ                             | 30               |
| 28        | 30        | LOVE WALKS IN                                   | VAN HALEN                            | 22               |
| 29        | 32        | MONEY\$ TOO TIGHT (TO MENTION)                  | SIMPLY RED                           | 28               |
| 30        | 26        | HIGHER LOVE                                     | STEVE WINWOOD                        | 27               |
| 31        | 23        | PRESS   | PAUL MCCARTNEY                       | 50               |
| 32        | —         | HUMAN   | THE HUMAN LEAGUE                     | 29               |
| 33        | —         | GIRL CAN'T HELP IT                              | JOURNEY                              | 32               |
| 34        | 38        | SOMEBODY'S OUT THERE                            | TRIUMPH                              | 49               |
| 35        | 33        | AIN'T NOTHIN' GOIN' ON BUT THE RENT             | GWEN GUTHRIE                         | 52               |
| 36        | 25        | SWEET FREEDOM                                   | MICHAEL MCDONALD                     | 36               |
| 37        | —         | YOU GIVE LOVE A BAD NAME                        | BON JOVI                             | 41               |
| 38        | 39        | SO FAR SO GOOD (FROM "ABOUT LAST NIGHT")        | SHEENA EASTON                        | 46               |
| 39        | —         | WORD UP   | CAMEO                                | 39               |
| 40        | 37        | IN YOUR EYES                                    | PETER GABRIEL                        | 35               |

| THIS WEEK | LAST WEEK | TITLE   | ARTIST                               | HOT 100 POSITION |
|-----------|-----------|---|--------------------------------------|------------------|
| 1         | 1         | STUCK WITH YOU                                  | HUEY LEWIS & THE NEWS                | 1                |
| 2         | 4         | THROWING IT ALL AWAY                            | GENESIS                              | 7                |
| 3         | 6         | WHEN I THINK OF YOU                             | JANET JACKSON                        | 3                |
| 4         | 5         | DREAMTIME                                       | DARYL HALL                           | 5                |
| 5         | 2         | FRIENDS AND LOVERS                              | CARL ANDERSON & GLORIA LORING        | 2                |
| 6         | 7         | DON'T FORGET ME (WHEN I'M GONE)                 | GLASS TIGER                          | 4                |
| 7         | 8         | TWO OF HEARTS                                   | STACEY Q                             | 6                |
| 8         | 16        | TYPICAL MALE                                    | TINA TURNER                          | 9                |
| 9         | 13        | HEARTBEAT                                       | DON JOHNSON                          | 12               |
| 10        | 17        | TRUE COLORS                                     | CYNDI LAUPER                         | 14               |
| 11        | 12        | HEAVEN IN YOUR EYES                             | LOVERBOY                             | 16               |
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| 13        | 11        | LOVE ZONE                                       | BILLY OCEAN                          | 11               |
| 14        | 19        | I DIDN'T MEAN TO TURN YOU ON                    | ROBERT PALMER                        | 19               |
| 15        | 22        | ALL CRIED OUT                                   | LISA LISA & CULT JAM WITH FULL FORCE | 13               |
| 16        | 9         | WALK THIS WAY                                   | RUN-D.M.C.                           | 8                |
| 17        | 20        | LOVE WALKS IN                                   | VAN HALEN                            | 22               |
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| 19        | 23        | MISSIONARY MAN                                  | EURYTHMICS                           | 15               |
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| 21        | 14        | WORDS GET IN THE WAY                            | MIAMI SOUND MACHINE                  | 17               |
| 22        | 25        | A MATTER OF TRUST                               | BILLY JOEL                           | 20               |
| 23        | 30        | HUMAN   | THE HUMAN LEAGUE                     | 29               |
| 24        | 15        | HIGHER LOVE                                     | STEVE WINWOOD                        | 27               |
| 25        | 28        | GIRL CAN'T HELP IT                              | JOURNEY                              | 32               |
| 26        | 33        | TAKE ME HOME TONIGHT                            | EDDIE MONEY                          | 33               |
| 27        | 18        | BABY LOVE                                       | REGINA                               | 24               |
| 28        | —         | AMANDA  | BOSTON                               | 38               |
| 29        | —         | TRUE BLUE                                       | MADONNA                              | 40               |
| 30        | 27        | MONEY\$ TOO TIGHT (TO MENTION)                  | SIMPLY RED                           | 28               |
| 31        | 35        | I'LL BE OVER YOU                                | TOTO                                 | 37               |
| 32        | 21        | VENUS   | BANANARAMA                           | 25               |
| 33        | 34        | PARANOIMIA                                      | THE ART OF NOISE WITH MAX HEADROOM   | 34               |
| 34        | 36        | IN YOUR EYES                                    | PETER GABRIEL                        | 35               |
| 35        | 32        | EARTH ANGEL (FROM "THE KARATE KID PART II")     | NEW EDITION                          | 23               |
| 36        | 29        | TWIST AND SHOUT                                 | THE BEATLES                          | 26               |
| 37        | —         | THE NEXT TIME I FALL                            | PETER CETERA WITH AMY GRANT          | 45               |
| 38        | —         | EMOTION IN MOTION                               | RIC OCASEK                           | 43               |
| 39        | —         | I AM BY YOUR SIDE                               | COREY HART                           | 47               |
| 40        | 26        | SWEET FREEDOM                                   | MICHAEL MCDONALD                     | 36               |

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## HOT 100 SINGLES BY LABEL

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

| LABEL               | NO. OF TITLES ON CHART |
|---------------------|------------------------|
| WARNER BROS. (10)   | 18                     |
| Geffen (3)          |                        |
| Sire (3)            |                        |
| Island (2)          |                        |
| COLUMBIA (10)       | 11                     |
| Def Jam (1)         |                        |
| MCA (7)             | 11                     |
| I.R.S. (4)          |                        |
| ATLANTIC (7)        | 9                      |
| Atco (1)            |                        |
| Island (1)          |                        |
| CAPITOL             | 7                      |
| EPIC (4)            | 7                      |
| CBS Associated (1)  |                        |
| Carrere (1)         |                        |
| Portrait (1)        |                        |
| A&M                 | 6                      |
| POLYGRAM            | 5                      |
| Polydor (2)         |                        |
| Atlanta Artists (1) |                        |
| London (1)          |                        |
| Mercury (1)         |                        |
| CHRYSALIS (3)       | 4                      |
| China (1)           |                        |
| EMI-AMERICA (3)     | 4                      |
| Manhattan (1)       |                        |
| RCA                 | 4                      |
| ARISTA (2)          | 3                      |
| Jive (1)            |                        |
| 10/Arista (2)       |                        |
| ELEKTRA (2)         | 3                      |
| Solar (1)           |                        |
| MOTOWN (2)          | 3                      |
| Gordy (1)           |                        |
| ALLIED ARTISTS      | 1                      |
| JAY                 | 1                      |
| PROFILE             | 1                      |

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE<br>(Publisher - Licensing Org.)<br>Sheet Music Dist.  |  |   |  |  |  |
|---|--|---|--|--|--|
| 48 25 OR 6 TO 4<br>(Laminations, ASCAP/Aurelius, ASCAP) CPP   | ASCAP) CPP/ABP/WBM   | 91 LOVE IS THE HERO<br>(Songs Of The Knight, BMI)   | 46 SO FAR SO GOOD (FROM "ABOUT LAST NIGHT")<br>(Triple Star, BMI/Snow Songs, BMI/Dyad, BMI) CPP                                    | 78 VELCRO FLY<br>(Hamsten, BMI) WBM  |  |
| 52 AIN'T NOTHIN' GOIN' ON BUT THE RENT<br>(Tiju, ASCAP/PolyGram, ASCAP)   | (WB, ASCAP/French Surf, ASCAP/Colegms-EMI, ASCAP) WBM  | 22 LOVE WALKS IN<br>(Yessup, ASCAP) WBM   | 99 SOMEBODY LIKE YOU<br>(Rocknocker, ASCAP/Irving, BMI/Calypso Toonz, PROC) WBM/CPP/ALM  | 25 VENUS<br>(Dayglow, ASCAP) CPP   |  |
| 13 ALL CRIED OUT<br>(Willesden, BMI/My! My!, BMI/Careers, BMI) CPP  | 32 GIRL CAN'T HELP IT<br>(Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP/Colegms-EMI, ASCAP) WBM                             | 56 LOVE WILL CONQUER ALL<br>(Brockman/Dyad, BMI/Poppy's, ASCAP)   | 49 SOMEBODY'S OUT THERE<br>(Triumph, ASCAP) WBM  | 8 WALK THIS WAY<br>(Daksel, BMI/Unichappell, BMI) CHA/HL   |  |
| 38 AMANDA<br>(Hideaway Hits, ASCAP)   | 57 GIVE ME THE REASON<br>(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP   | 11 LOVE ZONE<br>(Zomba, ASCAP) HL   | 79 SPIRIT IN THE SKY<br>(Westminster) HL   | 60 THE WAY IT IS<br>(Zappo, ASCAP)   |  |
| 53 ANOTHER HEARTACHE<br>(Irving, BMI/Calypso Toonz, PROC/Adams Communications, BMI/Zot, ASCAP/Rod Stewart, ASCAP/Intersong, ASCAP) CPP/ALM/CHA/HL | 64 GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")<br>(Fall Line Orange, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI) CPP        | 85 MAD ABOUT YOU<br>(Alpine One, BMI/Careers, BMI/This Is Art, BMI/Arista, ASCAP) CPP   | 93 STAIRWAY TO HEAVEN<br>(Sunhype, ASCAP)  | 89 WE DON'T HAVE TO TAKE OUR CLOTHES OFF<br>(Bellboy, BMI/Chappell, ASCAP)                             |  |
| 24 BABY LOVE<br>(Black Lion, ASCAP/Regina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP                          | 80 GOIN' CRAZY!<br>(Diamond Dave, ASCAP/Sy Vy, ASCAP) WBM  | 63 MAN SIZE LOVE (FROM "RUNNING SCARED")<br>(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP                                  | 95 STAND BY ME<br>(Right Song, BMI/Trio, BMI/A.D.T. Enterprises, BMI)  | 94 WELCOME TO THE BOOMTOWN<br>(Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP)                        |  |
| 70 CALIFORNIA DREAMIN'<br>(MCA, ASCAP) MCA/HL   | 12 HEARTBEAT<br>(Glasco, ASCAP/Cotillion, BMI/Moon & Stars, BMI) CPP   | 20 A MATTER OF TRUST<br>(Joel Songs, BMI) CPP/ABP   | 1 STUCK WITH YOU<br>(Hulex, ASCAP) CPP/CLM   | 65 WHAT ABOUT LOVE<br>(Intersong-USA, ASCAP/Til Tunes, ASCAP) CHA/HL                                   |  |
| 58 CAN'T WAIT ANOTHER MINUTE<br>(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP  | 27 HEAVEN IN YOUR EYES<br>(Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI) CPP | 71 MIDAS TOUCH<br>(Hip Trip, BMI/Midstar, BMI) CPP  | 36 SWEET FREEDOM (THEME FROM "RUNNING SCARED")<br>(Rodsongs, ASCAP/April, ASCAP/MGM-UA, ASCAP/Almo, ASCAP) CPP                     | 61 WHAT DOES IT TAKE<br>(Screen Gems-EMI, BMI/Auto Tunes, BMI) WBM                                     |  |
| 31 THE CAPTAIN OF HER HEART<br>(Z-Muzik, SUSA/Almo, ASCAP) CPP/ALM  | 29 HIGHER LOVE<br>(F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI) WBM  | 15 MISSIONARY MAN<br>(RCA Music/Red Network, BMI) CPP   | 21 SWEET LOVE<br>(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP  | 3 WHEN I THINK OF YOU<br>(Flyte Tyme, ASCAP) WBM   |  |
| 88 COUNT YOUR BLESSINGS<br>(Nick-O-Va, ASCAP)   | 47 I AM BY YOUR SIDE<br>(Liesse, ASCAP)  | 28 MONEY\$ TOO TIGHT (TO MENTION)<br>(Stan Flo, BMI/Otis, BMI) HL   | 33 TAKE ME HOME TONIGHT<br>(C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI) CHA/HL | 92 WHO SAYS<br>(Makiki, ASCAP/Arista, ASCAP) CPP/CLM   |  |
| 10 DANCING ON THE CEILING<br>(Brockman, ASCAP) CPP/CLM  | 19 I DIDN'T MEAN TO TURN YOU ON<br>(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM  | 45 THE NEXT TIME I FALL<br>(Sin-Drome, BMI/Blackwood, BMI/Chappell, ASCAP/French Surf, ASCAP) CPP/ABP/CHA/HL                              | 18 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")<br>(GMPC, ASCAP/Famous, ASCAP) CPP  | 72 WILD WILD LIFE<br>(Index, ASCAP)  |  |
| 4 DON'T FORGET ME (WHEN I'M GONE)<br>(Colegms-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypso Toonz, PROC) WBM/CPP/ALM                         | 83 I FEEL THE MAGIC<br>(She Devil, ASCAP/Spanish Johnny, ASCAP)  | 97 OH, PEOPLE<br>(Broozertones, BMI/Nonpareil, ASCAP) CPP   | 100 TAKEN IN<br>(Michael Rutherford, ASCAP/Pun/63 Songs, ASCAP/Arlon, ASCAP/Chappell, ASCAP) HL/WBM                                | 39 WORD UP<br>(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)             |  |
| 5 DREAMTIME<br>(Hallowed Hall, BMI/Red Network, BMI/Anxious, PRS/Warner-Tamerlane, BMI) CPP/WBM   | 37 I'LL BE OVER YOU<br>(Rehtakul Veets, ASCAP/California Phase, ASCAP) WBM   | 86 THE OTHER SIDE OF LIFE<br>(WB, ASCAP/Bright Music, PRS) WBM  | 90 THAT WAS THEN, THIS IS NOW<br>(Mosquitos, ASCAP) CPP  | 17 WORDS GET IN THE WAY<br>(Foreign Imported, BMI) CPP   |  |
| 82 EVERYBODY HAVE FUN TONIGHT<br>(Chong, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP)                                   | 35 IN YOUR EYES<br>(Clotfene, BMI/Hidden Pun, BMI)   | 55 PAPA DON'T PREACH<br>(Elliott, ASCAP/Jacobsen, ASCAP) WBM  | 7 THROWING IT ALL AWAY<br>(Anthony Banks, ASCAP/Phil Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM              | 68 WRAP IT UP<br>(East, BMI/Memphis, BMI/Irving, BMI/Pronto, BMI) CPP/ALM                              |  |
| 76 EVERYTIME YOU CRY<br>(Warning Tracks, ASCAP)   | 77 IT'S YOU<br>(Gear, ASCAP) WBM   | 34 PARANOIMIA<br>(Buffalo, ASCAP/WB, ASCAP/Perfect Songs, BMI/Island, BMI) WBM  | 69 TO BE A LOVER<br>(East Memphis, BMI/Irving, BMI)  | 81 YANKEE ROSE<br>(Diamond Dave, ASCAP/Sy Vy, ASCAP) WBM   |  |
| 96 FALL ON ME<br>(Unichappell, BMI/Night Garden, BMI)   | 59 JODY<br>(Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP  | 74 PLAYING WITH THE BOYS<br>(Milk Money, ASCAP/Pet Wolf, ASCAP/Chappell, ASCAP/Famous, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/WBM/CHA/HL | 40 TRUE BLUE<br>(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)  | 44 YOU CAN CALL ME AL<br>(Paul Simon, BMI) WBM   |  |
| 98 FOR TONIGHT<br>(Pezaz, PRO/Kish Kish, CAPAC)   | 51 JUMPIN' JACK FLASH<br>(Abcco, BMI) CPP  | 42 THE RAIN<br>(Def Jam, ASCAP)   | 14 TRUE COLORS<br>(Denise Barry, ASCAP/Billy Steinberg, ASCAP) WBM   | 41 YOU GIVE LOVE A BAD NAME<br>(Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/ABP |  |
| 73 (FOREVER) LIVE AND DIE<br>(Virgin, ASCAP) CPP  | 67 LOVE ALWAYS<br>(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertones, BMI) CPP   | 87 PRIVATE NUMBER<br>(Almo, ASCAP/Crimasco, ASCAP/Irving, BMI) CPP/ALM  | 26 TWIST AND SHOUT<br>(Screen Gems-EMI, BMI/Unichappell, BMI) WBM  |  |  |
| 66 FREEDOM OVERSPILL<br>(F.S.Limited, PRS/April, ASCAP/Hot Little Numbers,  | 62 LOVE COMES QUICKLY<br>(Virgin, ASCAP/Charisma, ASCAP) CPP/WBM   | 54 RUMORS<br>(J.King IV, BMI/Danica, BMI)   | 6 TWO OF HEARTS<br>(On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) CPP  |  |  |
|   |  | 84 RUNAWAY<br>(Mole Hole, BMI/Right Song, BMI/Bug, BMI)   | 9 TYPICAL MALE<br>(Myaxe, PRS/Almo, ASCAP/WB, ASCAP) WBM/CPP/ALM   |  |  |

| 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  | PLP Peer Southern     |  |  |
| CLM Cheryl Lane   | PLY Plymouth          |  |  |
| CPI Cimino  | WBM Warner Bros.      |  |  |

# Billboard

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## DEALERS, LABELS DEBATE SALES CLOUT OF 4-BY-12S

(Continued from page 1)

ers fear losing precious shelf space to the expanded package.

Russ Bach, senior vice president of marketing development for WEA, told attendees the distributor will continue testing the sales impact of the disposable cassette box. But he said results of a summer experiment, held in Musicland Group and Camelot Music stores (Billboard, Aug. 9), were not "statistically significant."

Dealers remain far from unanimous in their approval of the 4-by-12. Jim Bonk, executive vice president of Camelot Music, and Arnie Bernstein, senior vice president of operations for Musicland, said they still strongly favor the concept. But Russ Solomon, president and founder of Tower Records, and Terry Worrell, president of Sound Warehouse, continued to express opposition to the box based on the issue of store space.

Still, worries that the small size of the standard Norelco box may relegate audiocassettes to "back of the bus" status in music stores have spurred some label action. Announcements made here included:

- In addition to the recently shipped Talking Heads title, Bach said WEA will make forthcoming cassettes by other artists available in the 4-by-12, with Linda Ronstadt, Chicago, and Ratt scheduled for September release, Howard Jones and the Pretenders due in October, and Yes in November.

- Sal Licata, president of RCA/A&M/Arista Distribution, said the company has upped its fourth-quarter offering of cassettes with the long-box option to 41 titles, an increase of six since he and RCA/Ariola president Elliot Goldman first announced their commitment to the package (Billboard, Aug. 23).

- John Burns, senior vice president of sales for MCA Distribution, said 11 new age cassettes shipping in October will be available only in 4-by-12.

CBS endorses the long box, said Paul Smith, senior vice president and general manager of marketing, but cannot absorb the package's extra cost. Meanwhile, Capitol and PolyGram have adopted a wait-and-

see approach to the debate.

According to Bach, replacing a generic security box with WEA's 4-by-12-inch package for cassettes by Madonna, Steve Winwood, and David Lee Roth in a July-August test conducted through Musicland and Camelot "appears to have led to increased sales in one chain, but seems to have had little, if any, effect in the other chain."

Furthermore, Bach said that Dr. Susan Middlestadt of the Univ. of Illinois, who conducted the research, was unable to "combine or average" information from the two chains.

"While one chain provided the necessary store-level data on a daily basis, the other chain could only provide limited summary information," said Bach. "In fact, from this study it would be premature to draw any conclusions about the effects of using the 4-by-12 package," said Bach.

Bonk explained that the Camelot chain had misunderstood instructions for the test and lumped totals together for the two groups rather than providing the required store-by-store analysis. Despite the inconclusive results, WEA president Henry Droz was careful to note that "sales did not go down with the 4-by-12."

Bach said WEA would conduct further tests through early November, using the Ratt and Howard Jones cassettes in the Musicland, Camelot, and Record Bar chains. But since that announcement, the latter two chains informed WEA they will have to pass on this project because of short notice and preparations required by the fourth-quarter selling period.

Musicland's 513 stores are participating in the second phase of WEA's test, which began Sept. 22.

Unlike the first phase, in which both cassettes and LPs were displayed together in "impact sections" in the front of stores, Bach says the new phase will attempt to gauge more variables. Some stores will subtract LPs from their impact sections—an attempt to simulate the eventuality of a nonvinyl marketplace—while other stores will subtract cassettes from the hot

product section. Bach says the latter scenario forces customers to find their desired titles in a store's regular cassette area.

Further tests will be conducted in early 1987 to deduct other variables, according to Bach. With more lead time, it is more likely Camelot and Record Bar will participate in that phase.

During the advisory meetings, Bach, Droz, RCA's Licata, and David Steffen, vice president of sales for A&M, made it clear that there is no effort to "shove this down anyone's throat." Their companies will continue to carry dual inventory on long-box cassettes, offering standard Norelco boxes to accounts that still resist the 4-by-12.

"It's not for everyone, but we're not getting into the 4-by-12 because we're philanthropic organizations," said Steffen. "We're willing to make a financial commitment to see if it works."

He added that while labels' financial experts "would be just as happy if we dropped it," those companies' marketing executives see the package as an important sales tool. Noting the smaller size of the Digital Audio Tape configuration, which Steffen said will be "a fact of life at some point," he told delegates that today's decisions on cassette packaging—including display and security considerations—will "impact tape sales in the '90s."

Since many record stores now position themselves to be "home entertainment" centers, Bach added that as dealers pare vinyl product from their stock, "You may replace that space with other products you can sell or rent." Noting an earlier CBS study that said 65% of cassette buyers first shop stores' LP sections to make their buying decisions, he and Droz voiced concern that since some retailers are already dropping B and C title LPs from their inventories, labels are losing the merchandising advantage of that configuration's 12-inch-square display space.

That point was echoed by Floyd Glinert, senior vice president of Shorewood Packaging.

## MANHATTAN/BLEU NOTE THRIVES

(Continued from page 4)

mand since the label opened shop, a "big turning point" in the company's success was the decision that allowed the label to utilize the promotional clout of EMI America.

The label's "greatest frustration," says Reed, has been its inability to schedule enough pressing time for compact disk releases intended for the Blue Note catalog.

This situation is being rectified with the release on CD in October of 12 of Blue Note's 24 best sellers. The remaining CDs are due out before the end of the year. Reed says that Blue Note has a "guaranteed" commitment from such facilities as the Sony plant in the U.S., Toshiba EMI's plant in Japan, and EMI's plant in England.

Blue Note, started in 1939 by Alfred Lyons and Francis Wolff, represents a particular labor of love for jazz enthusiast Lundvall. The label has marketed about 100 Blue Note albums (out of a reservoir of some 500) on digitally remastered albums

and tapes and has been anxious to develop its compact disk catalog.

Previous Blue Note CDs have been few, led by the Stanley Jordan album that sold about 45,000 in the U.S., reports Lundvall. Another release was a four-volume set titled "One Night With Blue Note," a recording of a New York concert last year. Lundvall says EMI-owned vintage jazz labels such as World Pacific, Pacific Jazz, Aladdin, and Solid State will further bolster the company's jazz commitment.

Among new Blue Note acts, Lundvall is excited about Out Of The Blue, a group of six new jazz names, which Lundvall envisions as an "ever-evolving" attraction as "guys move on" to new associations. Its second album has just been released.

Lundvall's enthusiasm for CD, also realized via a CD-only instrumental album, "Digital Broadway" (to be followed by a Christmas release in October), is in great con-

trast to his fear of Digital Audio Tape. He agrees with EMI's stand, along with that of other key manufacturers, against providing software to coincide with the expected consumer debut of the new configuration next year.

In the weeks and months to come, Manhattan/Blue Note will market new sessions by Stanley Jordan, Robbie Nevil, Phyllis Hyman, Steve Van Zandt, Womack & Womack, and a new single from Glass Tiger.

Care in nurturing careers is exemplified by how the label is marketing Jordan. A pop endeavor by the guitarist, who names Jimi Hendrix and Stevie Wonder as great influences on his art, has been held back in favor of a "live"/studio package that does not duplicate material from his debut success.

"We didn't think a more broadly based Jordan album at this time was a good career move if it signaled to his fans that he was abandoning jazz," Lundvall explains.

## WORD INC. CHIEF RESIGNS

(Continued from page 1)

terests."

But McCracken says his departure was a result of repeated disagreements with Cap Cities/ABC executives over "management styles."

"It's a matter of one corporation deciding how they want to run a company," McCracken says. "Their ideas of direction for Word are different from my own. They have always had a very rigid management style."

"I don't operate that way; that's not how I built the company. And I don't think that's in the best interest to the company going forward. We had a disagreement over that direction."

McCracken says he doubts Cap Cities/ABC will move the Word offices from Waco.

On Sept. 19, Burton said Cap Cities/ABC supports the "mission and goals" of Word and that the management changes should not be construed otherwise.

"I told the Word employees that Cap Cities/ABC is committed to Word in Waco for the long haul," Burton says from his ABC Publishing office. "Waco is a good place for Word, and we've never contemplated anything else."

"I'm a strong supporter of the mission and goals of Word Inc., and I think Gary Ingersoll's proven leadership will only enhance what Word's already doing in the marketplace."

Ingersoll will direct all existing Word operations, including Word

Records, Word Publishing, and Direct Marketing Services. He was president of the ABC Publishing Agricultural Group and Hitchcock Publishing in the Midwest.

The announcement came following days of speculation at Word

## 'Their ideas of direction for Word are different from my own'

about the company's future. One industry insider says Cap Cities has had Word on the market for some time, with an estimated asking price of \$70 million.

McCracken founded Word in 1950 with a single record and \$70. Today Word has an estimated 60% share of the entire Christian music industry, with artists like Amy Grant, Sandi Patti, George Beverly Shea, and Bill Gaither. Industrywide, gross annual income from contemporary Christian music sales is estimated to total more than \$86.5 million.

"It has been exciting," McCracken says, "to see the impact of gospel music nationally, to watch it grow from being less than one half of 1% of the total marketplace to more than 5% or so. And most of that growth has been due to Word acts."

McCracken later started Word Books on an equally small basis,

and it dominates the religious publishing industry. Featured authors include the Rev. Billy Graham, the Rev. Robert Schuller, the Rev. James Dobson, and others.

McCracken sold Word to the publishing division of ABC in 1974 for stock that was valued at the time at \$12.6 million. McCracken continued to operate Word as president of an independent subsidiary. At the time, People magazine reported that he owned 132,000 shares of ABC stock.

Word has more than 400 employees, with offices in Waco, Nashville, Los Angeles, and London.

According to Burton's memo, Ingersoll joined ABC Publishing in 1982 from the publishing division of International Telephone and Telegraph Corp., where he had served as general manager of the technical and training division since 1979.

McCracken says his "No. 1 interest" will be Bentwood Farms, his Egyptian Arabian horse farm outside of Waco.

"And while that's what I'll concentrate on, I'll remain interested in religious book and record publishing," he says.

McCracken founded Bentwood Farms in 1970. It is said to be the largest breeding farm for Egyptian Arabian horses in the U.S., with more than half of the country's Egyptian Arabians.

## NARM CONFAB SEES CD FILL REMAINING SLOW

(Continued from page 4)

Retailers Ira Heilicher, president of Great American Music, and Jim Rose, managing partner of Rose Records, led the panel. Heilicher warned that "consumers are laying back now" to wait on hits. He sees tentativeness in catalog, too. "In the beginning they would buy anything to get that machine humming. Now they're laying back on deep catalog," he said, urging consideration of midline CDs. "Tape after tape does well [on midline], but when it comes out on CD, it does not sell as well proportionately [as full-priced CDs]."

Heilicher echoed the arguments of others when he called for CD policies on returns and advertising to be more like those for LPs and cassettes. "CD is special but not so special." He also said dealers lack "a history of repeat fill for Christmas" and that ordering too much in anticipation of low fill is "going to catch up with us."

Heilicher held up a sample DAT cassette. "We hear it can be pro-

duced with high-speed duplication. It may come out too soon. We're concerned. DAT is good, but it has its time and place. We want to see CD established."

In response to a call for a poll of labels' DAT plans, NARM counsel Charles Ruttenberg intervened, requesting that any comments made be general. Jim Cawley, vice president of sales distribution for Arista, recalled that at a meeting he attended with other label representatives some said they "would not support it in any shape or form. Others said, 'Let's talk about your technology.' I didn't see anyone say, 'Where do we sign up?' As far as high-speed duplication [of DAT], they haven't licked that yet."

DAT involves contact duplication—that is, tape touching master tape in real time—and, thus, duplication is not high-speed.

If DAT is introduced in 1988 or 1989, Cawley said, "I think it will be very high-priced. They're also having some problems with the hard-

ware."

Also worried by DAT was Tommy Silverman of Tommy Boy Records, who said, "I also must stress we want some antipiracy protection."

Rose characterized some vendors as "taking a narrow approach" by promoting CDs to video and nonmusic accounts. As for club sales, "It's always claimed club members are different consumers. I was never convinced of this," Rose said, adding that club price inducements hardly are welcome "at a time when our price is increasing."

Echoing Rose, Russ Solomon of Tower Records said, "It's not the video-store competition. There's another group of stores which use CD as a loss leader, and we object to that very strongly. It's equipment stores who shouldn't be in the music business in the first place."

David Jackowitz of Peaches Entertainment Corp. called for better identification on packages as to whether product is recorded in digital or analog.

middle of the Atlantic. It includes performances by José Luis Rodríguez, Basilio, Lucía Méndez, Lola Flores, Lolita, and a special appearance by opera star José Carreras. The other special, "Gracias A La Hispanidad" is produced by SIN Los Angeles affiliate, KMEX. This show is set in Disneyland, and it stars Camilo Sesto, Antonio de Jesús, and Daniela Romo.

THE TWO-WOMAN GROUP of

Cris Phillips and Yvonne Ulbarri calls itself Amigas. With their Grupo Ritmo, they play salsa, plus rock and Tex-Mex, the mix that's hot in their hometown, Albuquerque, N.M. They've released a 45 in their own Amigas label... Mario Bauza will be joined by Dizzy Gillespie, Paquito D'Rivera, Jorge Dalto, Daniel Ponce, Ignacio Berroa, and other musicians at an Oct. 25 concert at New York's Town Hall.

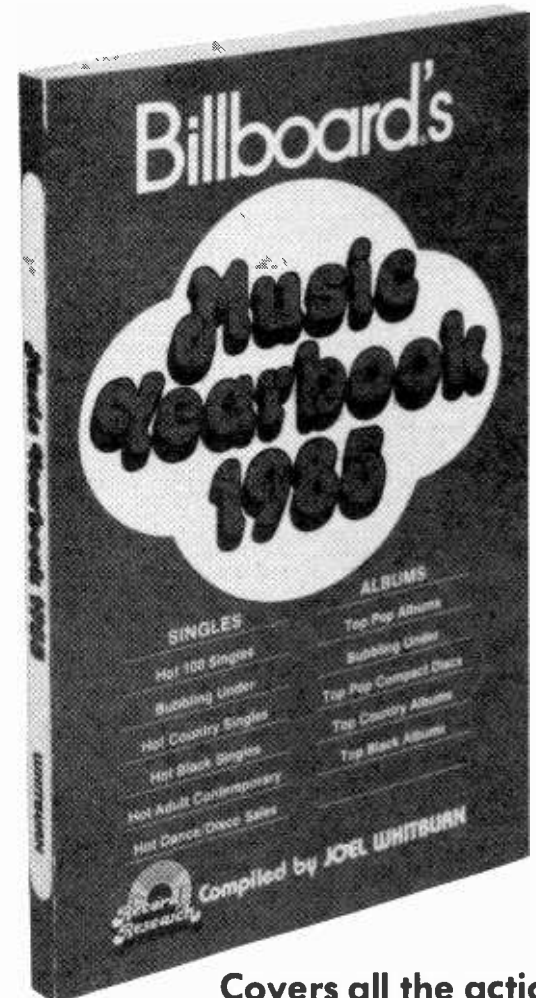
## NOTAS

(Continued from page 70)

CROSSING OVER IN THE OPPOSITE direction is another pop star, rock'n'roller David Lee Roth. A Spanish-language version of his "Eat 'Em And Smile" album is due for release Oct. 6 by Warner Bros.

IN CELEBRATION OF Hispanic Heritage Day (*El día de la Raza*), SIN-TV network will present two special shows on Oct. 12. "Gracias America," exclusively produced for SIN, was filmed aboard a ship in the

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## TOP POP ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>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         | 5          | 6             | LIONEL RICHIE MOTOWN 6158ML (9.98) (CD) 2 weeks at No. One                        | DANCING ON THE CEILING                   |
| 2         | 2         | 1          | 18            | SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)   | TOP GUN                                  |
| 3         | 3         | 3          | 17            | RUN-D.M.C. ▲ <sup>2</sup> PROFILE 1217 (8.98)                                     | RAISING HELL                             |
| 4         | 6         | 10         | 4             | HUEY LEWIS & THE NEWS CHRYSALIS OV 41534 (9.98) (CD)                              | FORE!                                    |
| 5         | 4         | 2          | 12            | MADONNA ▲ <sup>2</sup> SIRE 25442/WARNER BROS. (9.98) (CD)                        | TRUE BLUE                                |
| 6         | 5         | 4          | 12            | STEVE WINWOOD ● ISLAND 25448/WARNER BROS. (8.98) (CD)                             | BACK IN THE HIGHLIFE                     |
| 7         | 7         | 7          | 8             | BILLY JOEL COLUMBIA OC 40402 (CD)   | THE BRIDGE                               |
| 8         | 11        | 18         | 4             | BON JOVI MERCURY 830264-1/POLYGRAM (CD)   | SLIPPERY WHEN WET                        |
| 9         | 10        | 8          | 15            | GENESIS ▲ ATLANTIC 81641 (9.98) (CD)  | INVISIBLE TOUCH                          |
| 10        | 9         | 9          | 31            | JANET JACKSON ▲ <sup>2</sup> A&M SP-5106 (8.98) (CD)                              | CONTROL                                  |
| 11        | 8         | 6          | 11            | DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)                                   | EAT 'EM AND SMILE                        |
| 12        | 14        | 14         | 9             | EURHYTHMICS RCA A&M 1-5847 (9.98) (CD)  | REVENGE                                  |
| 13        | 12        | 12         | 21            | BILLY OCEAN ▲ JIVE JLB-8409/ARISTA (8.98) (CD)                                    | LOVE ZONE                                |
| 14        | 13        | 11         | 17            | PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)                          | SO                                       |
| 15        | 18        | 22         | 12            | CINDERELLA MERCURY 830076-1/POLYGRAM  | NIGHT SONGS                              |
| 16        | 62        | —          | 2             | TINA TURNER CAPITOL PJ 12530 (9.98) (CD)  | BREAK EVERY RULE                         |
| 17        | 15        | 15         | 8             | BANANARAMA LONDON 828 013-1/POLYGRAM (CD)   | TRUE CONFESSIONS                         |
| 18        | 16        | 13         | 18            | BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)                                      | BELINDA CARLISLE                         |
| 19        | 21        | 34         | 25            | ANITA BAKER ● ELEKTRA 60444 (8.98) (CD)   | RAPTURE                                  |
| 20        | 17        | 16         | 26            | VAN HALEN ▲ <sup>2</sup> WARNER BROS. 25394 (8.98) (CD)                           | 5150                                     |
| 21        | 25        | 26         | 46            | MIAMI SOUND MACHINE ● EPIC BFE 40131 (CD)   | PRIMITIVE LOVE                           |
| 22        | 26        | 35         | 4             | DON JOHNSON EPIC FE 40366 (CD)  | HEARTBEAT                                |
| 23        | 19        | 19         | 80            | WHITNEY HOUSTON ▲ <sup>7</sup> ARISTA AL 8-8212 (8.98) (CD)                       | WHITNEY HOUSTON                          |
| 24        | 23        | 24         | 7             | R.E.M. I.R.S. 5783/MCA (8.98) (CD)  | LIFE'S RICH PAGEANT                      |
| 25        | 22        | 21         | 11            | THE MONKEES ● ARISTA AL9-8432 (9.98) (CD)   | THEN & NOW ... THE BEST OF THE MONKEES   |
| 26        | 34        | 56         | 4             | PAUL SIMON WARNER BROS. 25447 (9.98) (CD)   | GRACELAND                                |
| 27        | 24        | 20         | 25            | BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)                 | LIKE A ROCK                              |
| 28        | 20        | 17         | 12            | WHAM! ● COLUMBIA OC 40285 (CD)  | MUSIC FROM THE EDGE OF HEAVEN            |
| 29        | 29        | 30         | 5             | DARYL HALL RCA A&M 1-7196 (9.98) (CD)   | THREE HEARTS IN THE HAPPY ENDING MACHINE |
| 30        | 27        | 27         | 30            | THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD)                    | TUFF ENUFF                               |
| 31        | 40        | 52         | 4             | PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)                                     | PRESS TO PLAY                            |
| 32        | 36        | 40         | 46            | ROBERT PALMER ● ISLAND 90471/ATLANTIC (8.98) (CD)                                 | RIPTIDE                                  |
| 33        | 33        | 33         | 7             | GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98)                   | LIVE                                     |
| 34        | 30        | 32         | 11            | DOUBLE A&M SP 5133 (8.98) (CD)  | BLUE                                     |
| 35        | 32        | 25         | 21            | THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD)                                  | THE OTHER SIDE OF LIFE                   |
| 36        | 28        | 28         | 44            | THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)  | PLAY DEEP                                |
| 37        | 37        | 41         | 25            | SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)  | PICTURE BOOK                             |
| 38        | 35        | 29         | 21            | 38 SPECIAL ● A&M SP-5115 (8.98) (CD)  | STRENGTH IN NUMBERS                      |
| 39        | 31        | 31         | 10            | QUIET RIOT PASHA OZ 40321/EPIC (CD)   | QUIET RIOT III                           |
| 40        | 47        | 51         | 12            | GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)                                 | THIN RED LINE                            |
| 41        | 38        | 23         | 20            | PATTI LABELLE ▲ MCA 5737 (8.98) (CD)  | WINNER IN YOU                            |
| 42        | NEW ▶     | —          | 1             | CYNDI LAUPER PORTRAIT OR 40313/EPIC   | TRUE COLORS                              |
| 43        | 78        | —          | 2             | CAMEO ATLANTA ARTISTS 830 265-1/POLYGRAM  | WORD UP                                  |
| 44        | 39        | 37         | 13            | SOUNDTRACK UNITED ARTISTS SW 40414  | KARATE KID PART II                       |
| 45        | 49        | 50         | 6             | EDDIE MONEY COLUMBIA FC 40096 (CD)  | CAN'T HOLD BACK                          |
| 46        | 46        | 48         | 8             | NEIL YOUNG GEFEN GHS 24109/WARNER BROS. (8.98) (CD)                               | LANDING ON WATER                         |
| 47        | 53        | 47         | 22            | JOURNEY ▲ COLUMBIA OC 39936 (CD)  | RAISED ON RADIO                          |
| 48        | 48        | 62         | 5             | TRIUMPH MCA 5786 (8.98)   | THE SPORT OF KINGS                       |
| 49        | 41        | 39         | 13            | PETER CETERA WARNER BROS. 25474 (8.98)  | SOLITUDE/SOLITAIRE                       |
| 50        | 52        | 53         | 16            | BRUCE HORNSBY & THE RANGE RCA AFL1-5904 (8.98) (CD)                               | THE WAY IT IS                            |
| 51        | 43        | 44         | 16            | AC/DC ● ATLANTIC 81650 (9.98) (CD)  | WHO MADE WHO                             |
| 52        | 45        | 38         | 15            | JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)   | EMOTIONAL                                |
| 53        | 55        | 69         | 6             | UB40 A&M SP 5137 (8.98) (CD)  | RAT IN THE KITCHEN                       |
| 54        | 54        | 61         | 19            | NU SHOZZ ATLANTIC 81647 (8.98) (CD)   | POOLSIDE                                 |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*     | TITLE                                |
|-----------|-----------|------------|---------------|--|--------------------------------------|
| 55        | 42        | 36         | 21            | GTR ● ARISTA AL8-8400 (8.98) (CD)                                  | GTR                                  |
| 56        | 44        | 43         | 17            | JERMAINE STEWART 10/ARISTA AL8-8395/ARISTA (8.98)                  | FRANTIC ROMANTIC                     |
| 57        | 57        | 60         | 23            | THE ART OF NOISE CHINA/CHRYSALIS BFV41528/CHRYSALIS (CD)           | IN VISIBLE SILENCE                   |
| 58        | 50        | 45         | 17            | EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (CD)              | EMERSON, LAKE, & POWELL              |
| 59        | 56        | 59         | 17            | THE CURE ELEKTRA 60477/WARNER BROS. (8.98) (CD)                    | STANDING ON THE BEACH                |
| 60        | 51        | 46         | 25            | PET SHOP BOYS ● EMI-AMERICA PW 17193 (8.98) (CD)                   | PLEASE                               |
| 61        | 69        | 79         | 4             | TOTO COLUMBIA FC 40273 (CD)  | FAHRENHEIT                           |
| 62        | 72        | 91         | 5             | GLORIA LORING ATLANTIC 81679 (8.98)                                | GLORIA LORING                        |
| 63        | 60        | 64         | 10            | ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)            | DOWN TO THE MOON                     |
| 64        | 66        | 58         | 11            | QUEENSRYCHE EMI-AMERICA ST 17197 (8.98)                            | RAGE FOR ORDER                       |
| 65        | 82        | 114        | 3             | SOUNDTRACK ATLANTIC 81677 (9.98)                                   | STAND BY ME                          |
| 66        | 99        | 151        | 3             | ORAN "JUICE" JONES DEF JAM/COLUMBIA BFC 40367/COLUMBIA             | JUICE                                |
| 67        | 65        | 68         | 21            | WHODINI ● JIVE JLB-8407/ARISTA (8.98)                              | BACK IN BLACK                        |
| 68        | 61        | 65         | 47            | ZZ TOP ▲ <sup>3</sup> WARNER BROS. 25342 (9.98) (CD)               | AFTERBURNER                          |
| 69        | 76        | 84         | 8             | THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)                | ESPECIALLY FOR YOU                   |
| 70        | 70        | 70         | 30            | HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)                     | THE BIG PRIZE                        |
| 71        | 73        | 94         | 8             | DAVID & DAVID A&M SP 65134 (6.98) (CD)                             | BOOMTOWN                             |
| 72        | 75        | 67         | 7             | CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)                          | DESTINY                              |
| 73        | 59        | 49         | 13            | ROD STEWART WARNER BROS. 25446 (8.98) (CD)                         | ROD STEWART                          |
| 74        | 77        | 97         | 5             | ASHFORD & SIMPSON CAPITOL ST 12469 (8.98)                          | REAL LOVE                            |
| 75        | 64        | 66         | 56            | JOHN COUGAR MELLENCAMP ▲ <sup>3</sup> RIVA 824 865-1/POLYGRAM (CD) | SCARECROW                            |
| 76        | 79        | 75         | 83            | PHIL COLLINS ▲ <sup>5</sup> ATLANTIC 81240 (9.98) (CD)             | NO JACKET REQUIRED                   |
| 77        | 71        | 72         | 13            | SPYRO GYRA MCA 5753 (8.98) (CD)                                    | BREAKOUT                             |
| 78        | 63        | 57         | 65            | HEART ▲ <sup>4</sup> CAPITOL ST-12410 (9.98) (CD)                  | HEART                                |
| 79        | 85        | 109        | 3             | GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)                       | WHILE THE CITY SLEEPS                |
| 80        | RE-ENTRY  | —          | —             | LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)       | LISA LISA & CULT JAM WITH FULL FORCE |
| 81        | 58        | 55         | 17            | EL DEBARGE ● GORDY 6181 GL/MOTOWN (9.98) (CD)                      | EL DEBARGE                           |
| 82        | 81        | 78         | 12            | BIG COUNTRY MERCURY 826844-1/POLYGRAM (CD)                         | THE SEER                             |
| 83        | 109       | 129        | 3             | VINNIE VINCENT INVASION CHRYSALIS BFV 41529                        | VINNIE VINCENT INVASION              |
| 84        | 86        | 90         | 5             | AIR SUPPLY ARISTA AL 9-8426 (9.98)                                 | HEARTS IN MOTION                     |
| 85        | 83        | 76         | 17            | BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)             | DOUBLE VISION                        |
| 86        | 80        | 73         | 46            | MIKE & THE MECHANICS ● ATLANTIC 81287 (8.98) (CD)                  | MIKE & THE MECHANICS                 |
| 87        | 89        | 93         | 8             | GREAT WHITE CAPITOL ST 12525 (8.98)                                | SHOT IN THE DARK                     |
| 88        | NEW ▶     | —          | 1             | THE HUMAN LEAGUE A&M/VIRGIN SO 5129/RCA (8.98) (CD)                | CRASH                                |
| 89        | 91        | 104        | 6             | GWEN GUTHRIE POLYDOR 829532-1/POLYGRAM                             | GOOD TO GO LOVER                     |
| 90        | 120       | 179        | 3             | AMY GRANT A&M SP 3900 (9.98) (CD)                                  | THE COLLECTION                       |
| 91        | 74        | 74         | 12            | THE SMITHS SIRE 25426/WARNER BROS. (8.98)                          | THE QUEEN IS DEAD                    |
| 92        | 97        | 132        | 3             | MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12479 (8.98)             | LIVE FROM L.A.                       |
| 93        | 67        | 54         | 27            | THE JETS ● MCA 5667 (8.98) (CD)                                    | THE JETS                             |
| 94        | 87        | 87         | 7             | CARL ANDERSON EPIC 40410 (CD)                                      | CARL ANDERSON                        |
| 95        | 68        | 42         | 14            | SOUNDTRACK ● EPIC SE 40398 (CD)                                    | RUTHLESS PEOPLE                      |
| 96        | 90        | 77         | 49            | INXS ● ATLANTIC 81277 (8.98) (CD)                                  | LISTEN LIKE THIEVES                  |
| 97        | NEW ▶     | —          | 1             | THE B-52'S WARNER BROS. 25504 (8.98)                               | BOUNCING OFF THE SATELLITES          |
| 98        | 102       | 88         | 29            | LEVEL 42 POLYDOR 827 487-1/POLYGRAM (CD)                           | WORLD MACHINE                        |
| 99        | 92        | 86         | 11            | SOUNDTRACK EMI-AMERICA SV 17210 (9.98)                             | ABOUT LAST NIGHT                     |
| 100       | 100       | 102        | 6             | THE DAZZ BAND GEFEN GHS 24110/WARNER BROS. (8.98)                  | WILD AND FREE                        |
| 101       | 114       | 137        | 5             | KENNY G. ARISTA AL 8-8427 (8.98)                                   | DUOTONES                             |
| 102       | 84        | 71         | 16            | THE BLOW MONKEYS RCA AFL1-5899 (8.98) (CD)                         | ANIMAL MAGIC                         |
| 103       | 116       | 167        | 4             | THE RAINMAKERS MERCURY 830-214-1 (8.98)                            | THE RAINMAKERS                       |
| 104       | 95        | 81         | 20            | ICEHOUSE CHRYSALIS FV 41527 (CD)                                   | MEASURE FOR MEASURE                  |
| 105       | 188       | —          | 2             | STACEY Q ATLANTIC ATL 81676 (8.98)                                 | STACEY Q                             |
| 106       | 106       | 111        | 12            | RANDY TRAVIS WARNER BROS. 25435 (8.98)                             | STORMS OF LIFE                       |
| 107       | 107       | 117        | 8             | THE MONKEES RHINO RNL 70140 (8.98)                                 | THE MONKEES                          |
| 108       | 101       | 89         | 26            | JUDAS PRIEST ● COLUMBIA OC 40158 (CD)                              | TURBO                                |
| 109       | 108       | 106        | 42            | DOKKEN ● ELEKTRA 60458 (8.98) (CD)                                 | UNDER LOCK AND KEY                   |

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

# CRASH

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*For making 1986 the YEAR OF THE TIGER...*



*The Debut Album*  
**THE THIN RED LINE**

*Featuring*  
**DON'T FORGET ME (When I'm Gone)**  
**THIN RED LINE, SOMEDAY**



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# Billboard TOP POP ALBUMS TM continued

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*        | TITLE                                       |
|-----------|-----------|------------|---------------|---|---|
| 110       | 113       | 119        | 10            | POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)                            | LOOK WHAT THE CAT DRAGGED IN                |
| 111       | 103       | 98         | 16            | BOYS DON'T CRY PROFILE PRO-1219 (8.98)                                | BOYS DON'T CRY                              |
| 112       | 98        | 92         | 70            | DIRE STRAITS <sup>▲</sup> 5 WARNER BROS. 25264 (8.98) (CD)            | BROTHERS IN ARMS                            |
| 113       | 88        | 63         | 14            | SOUNDTRACK MCA 6169 (9.98) (CD)                                       | RUNNING SCARED                              |
| 114       | 119       | 126        | 10            | THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)                             | TO BE CONTINUED                             |
| 115       | 115       | 121        | 8             | THE MONKEES RHINO RNLP 70142 (8.98)                                   | MORE OF THE MONKEES                         |
| 116       | 94        | 80         | 17            | THE FIXX MCA 5705 (8.98) (CD)   | WALKABOUT                                   |
| 117       | 104       | 105        | 36            | BANGLES ● COLUMBIA BFC 40039 (CD)                                     | DIFFERENT LIGHT                             |
| 118       | NEW       | ▶          | 1             | AL JARREAU WARNER BROS. 25477 (8.98) (CD)                             | L IS FOR LOVER                              |
| 119       | NEW       | ▶          | 1             | FIVE STAR RCA AFL1-5901 (8.98) (CD)                                   | SILK AND STEEL                              |
| 120       | 125       | 115        | 6             | BONNIE RAITT WARNER BROS. 25486 (8.98)                                | NINE LIVES                                  |
| 121       | 117       | 113        | 17            | MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)                       | HEADLINES                                   |
| 122       | 93        | 82         | 8             | VAN MORRISON MERCURY 830077-1/POLYGRAM                                | NO GURU, NO METHOD, NO TEACHER              |
| 123       | 123       | 127        | 4             | JAMES INGRAM QWEST 25424/WARNER BROS. (8.98)                          | NEVER FELT SO GOOD                          |
| 124       | 128       | 130        | 7             | ALVIN LEE ATCO 21R 90517/ATLANTIC (8.98)                              | DETROIT DIESEL                              |
| 125       | 127       | 146        | 4             | DOCTOR AND THE MEDICS I.R.S. 5797/MCA (8.98)                          | LAUGHING AT THE PIECES                      |
| 126       | 126       | 138        | 10            | TOM COCHRANE & RED RIDER CAPITOL ST 12484 (8.98)                      | TOM COCHRANE & RED RIDER                    |
| 127       | 105       | 83         | 25            | PRINCE & THE REVOLUTION ▲ PAISLEY PARK 25395/WARNER BROS. (9.98) (CD) | PARADE                                      |
| 128       | 147       | —          | 2             | STRAY CATS EMI-AMERICA ST 17226 (8.98)                                | THERAPY                                     |
| 129       | 129       | 116        | 25            | DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD)                  | GUITARS, CADILLACS, ETC., ETC.              |
| 130       | 146       | 103        | 7             | STRYPYR ENIGMA ST 73217/CAPITOL (8.98)                                | THE YELLOW AND BLACK ATTACK                 |
| 131       | 131       | 148        | 13            | SHADOWFAX WINDHAM HILL WH-1051/A&M (9.98) (CD)                        | TOO FAR TO WHISPER                          |
| 132       | NEW       | ▶          | 1             | REGINA ATLANTIC 81671 (8.98)  | CURIOSITY                                   |
| 133       | 112       | 95         | 20            | NEIL DIAMOND ● COLUMBIA OC 40368 (CD)                                 | HEADED FOR THE FUTURE                       |
| 134       | 111       | 85         | 10            | BOB DYLAN COLUMBIA OC 40439 (CD)                                      | KNOCKED OUT LOADED                          |
| 135       | 135       | 141        | 8             | THE MONKEES RHINO RNLP 70141 (8.98)                                   | PISCES, AQUARIUS, CAPRICORN, AND JONES LTD. |
| 136       | NEW       | ▶          | 1             | TALKING HEADS SIRE 25512/WARNER BROS. (9.98)                          | "TRUE STORIES"                              |
| 137       | 96        | 96         | 7             | SIGUE SIGUE SPUTNIK MANHATTAN ST 53033/EMI-AMERICA (8.98)             | FLAUNT IT                                   |
| 138       | 142       | 145        | 4             | L.A. DREAM TEAM MCA 5779 (8.98)                                       | KINGS OF WEST COAST                         |
| 139       | 139       | 143        | 32            | ALABAMA ▲ RCA AHL-7170 (8.98) (CD)                                    | GREATEST HITS                               |
| 140       | 156       | 128        | 7             | SHIRLEY JONES P.I.R./MANHATTAN ST 53031/EMI-AMERICA (8.98)            | ALWAYS IN THE MOOD                          |
| 141       | 141       | 144        | 6             | FULL FORCE COLUMBIA BFC 40395   | FULL FORCE GET BUSY 1 TIME                  |
| 142       | 134       | 134        | 8             | THE MONKEES RHINO RNLP 70143 (8.98)                                   | HEADQUARTERS                                |
| 143       | 143       | 158        | 6             | EARL KLUGH WARNER BROS. 25478 (8.98) (CD)                             | LIFE STORIES                                |
| 144       | 133       | 120        | 12            | HANK WILLIAMS, JR. WARNER/CURB 25412/WARNER BROS. (8.98) (CD)         | MONTANA CAFE                                |
| 145       | 130       | 101        | 9             | MISSING PERSONS CAPITOL ST 12465 (8.98)                               | COLOR IN YOUR LIFE                          |
| 146       | 110       | 110        | 12            | ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)                               | ISLE OF MAN                                 |
| 147       | 124       | 118        | 34            | OZZY OSBOURNE ▲ CBS ASSOCIATED FZ 40026/EPIC (CD)                     | THE ULTIMATE SIN                            |
| 148       | 148       | 160        | 148           | U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)                                | UNDER A BLOOD RED SKY                       |
| 149       | 149       | 165        | 4             | THE MONKEES RHINO RNLP 144 (8.98)                                     | THE BIRDS, THE BEES & THE MONKEES           |
| 150       | 118       | 99         | 12            | QUEEN CAPITOL SMAS 12476 (8.98) (CD)                                  | A KIND OF MAGIC                             |
| 151       | 153       | 133        | 28            | METALLICA ELEKTRA 60439 (8.98) (CD)                                   | MASTER OF PUPPETS                           |
| 152       | 155       | 153        | 155           | SOUNDTRACK <sup>▲</sup> 2 MOTOWN 6062ML (8.98) (CD)                   | THE BIG CHILL                               |
| 153       | NEW       | ▶          | 1             | TIMBUK 3 I.R.S./MCA 5739/MCA (8.98)                                   | GREETINGS FROM TIMBUK 3                     |
| 154       | 137       | 131        | 66            | RENE & ANGELA ● MERCURY 824 607-1M-1/POLYGRAM (CD)                    | STREET CALLED DESIRE                        |
| 155       | 140       | 177        | 5             | BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.98)               | REBEL MUSIC                                 |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE                      |
|-----------|-----------|------------|---------------|--|----------------------------|
| 156       | 157       | 136        | 11            | THE BEACH BOYS CAPITOL STBK-12396 (9.98)                       | MADE IN THE U.S.A.         |
| 157       | 145       | 125        | 42            | SADE <sup>▲</sup> 2 PORTRAIT FR 40263/EPIC (CD)                | PROMISE                    |
| 158       | 158       | 124        | 10            | PIECES OF A DREAM P.I.R./MANHATTAN ST 53023/EMI-AMERICA (8.98) | JOYRIDE                    |
| 159       | 144       | 112        | 20            | LOU REED RCA AFL-7190 (8.98) (CD)                              | MISTRIAL                   |
| 160       | 132       | 108        | 29            | JACKSON BROWNE ● ASYLUM 60457/ELEKTRA (8.98) (CD)              | LIVES IN THE BALANCE       |
| 161       | 121       | 123        | 44            | NEW EDITION ▲ MCA 5679 (8.98) (CD)                             | ALL FOR LOVE               |
| 162       | 150       | 154        | 120           | BRUCE SPRINGSTEEN <sup>▲</sup> 10 COLUMBIA QC 38653 (CD)       | BORN IN THE U.S.A.         |
| 163       | 136       | 107        | 14            | JOAN ARMATRADE A&M SP-5130 (8.98) (CD)                         | SLEIGHT OF HAND            |
| 164       | 165       | 140        | 14            | GAVIN CHRISTOPHER MANHATTAN ST-53024/CAPITOL (8.98)            | ONE STEP CLOSER            |
| 165       | 154       | 159        | 72            | THE HOOTERS ▲ COLUMBIA BFC 39912 (CD)                          | NERVOUS NIGHT              |
| 166       | 170       | 200        | 103           | U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)                         | THE UNFORGETTABLE FIRE     |
| 167       | 162       | 162        | 5             | JEAN CARNE OMNI 90492/ATLANTIC (8.98)                          | CLOSER THAN CLOSE          |
| 168       | 178       | 169        | 644           | PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)             | DARK SIDE OF THE MOON      |
| 169       | 179       | 184        | 38            | STRYPYR ENIGMA ST 73207/CAPITOL (8.98) (CD)                    | SOLDIERS UNDER COMMAND     |
| 170       | 174       | 168        | 80            | TEARS FOR FEARS <sup>▲</sup> 4 MERCURY 824 300/POLYGRAM (CD)   | SONGS FROM THE BIG CHAIR   |
| 171       | 171       | 188        | 24            | DEPECHE MODE SIRE 25429/WARNER BROS. (8.98)                    | BLACK CELEBRATION          |
| 172       | 151       | 155        | 97            | MADONNA <sup>▲</sup> 6 SIRE 25157-1/WARNER BROS. (8.98) (CD)   | LIKE A VIRGIN              |
| 173       | 189       | 196        | 3             | CHRIS DEBURGH A&M SP 5121 (8.98) (CD)                          | INTO THE LIGHT             |
| 174       | 160       | 157        | 66            | TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)            | LITTLE CREATURES           |
| 175       | 138       | 100        | 13            | DEVICE C-HRYSAIS BFV 41526 (CD)                                | 22B3                       |
| 176       | RE-ENTRY  |            |               | BON JOVI ● MERCURY 824 509-1/POLYGRAM (CD)                     | 7800 DEGREES FARENHEIT     |
| 177       | 163       | 187        | 152           | LIONEL RICHIE <sup>▲</sup> 10 MOTOWN 6059 ML (8.98) (CD)       | CAN'T SLOW DOWN            |
| 178       | 173       | 156        | 35            | MELI'SA MORGAN CAPITOL ST-12434 (8.98)                         | DO ME BABY                 |
| 179       | 167       | 135        | 20            | THE S.O.S. BAND TABU FZ 40279/EPIC (CD)                        | SANDS OF TIME              |
| 180       | 159       | 139        | 58            | MR. MISTER ▲ RCA AFL-7180 (8.98) (CD)                          | WELCOME TO THE REAL WORLD  |
| 181       | 166       | 171        | 181           | ZZ TOP <sup>▲</sup> 5 WARNER BROS. 1-23774 (8.98) (CD)         | ELIMINATOR                 |
| 182       | 185       | 180        | 107           | TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)          | STOP MAKING SENSE          |
| 183       | 122       | 122        | 15            | JEAN BEAUVOIR COLUMBIA BFC 40403 (CD)                          | DRUMS ALONG THE MOHAWK     |
| 184       | 184       | 164        | 23            | HOWARD JONES ELEKTRA 60466 (6.98)                              | ACTION REPLAY              |
| 185       | 186       | 186        | 3             | WOODENTOPS COLUMBIA BFC 40468                                  | GIANT                      |
| 186       | 169       | 173        | 162           | MADONNA <sup>▲</sup> 3 SIRE 1-23867/WARNER BROS. (8.98) (CD)   | MADONNA                    |
| 187       | 193       | 198        | 7             | MELBA MOORE CAPITOL ST 12471 (8.98)                            | A LOT OF LOVE              |
| 188       | 161       | 161        | 65            | MOTLEY CRUE <sup>▲</sup> 2 ELEKTRA 60418 (9.98) (CD)           | THEATRE OF PAIN            |
| 189       | 196       | 189        | 6             | CROWDED HOUSE CAPITOL ST 12485 (8.98)                          | CROWDED HOUSE              |
| 190       | 190       | 195        | 3             | SOUNDTRACK ARISTA AL-9-8348 (9.98)                             | NOTHING IN COMMON          |
| 191       | 199       | 170        | 45            | HIROSHIMA EPIC BFE 39938 (CD)                                  | ANOTHER PLACE              |
| 192       | 182       | 172        | 18            | BODEANS WARNER BROS. 25403 (8.98)                              | LOVE & HOPE & SEX & DREAMS |
| 193       | 152       | 147        | 15            | JIMMY BUFFETT MCA 5730 (8.98)                                  | FLORIDAYS                  |
| 194       | 168       | 149        | 17            | ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)             | CLOSER TO THE FLAME        |
| 195       | 176       | 176        | 154           | PHIL COLLINS <sup>▲</sup> 2 ATLANTIC SD16029 (8.98) (CD)       | FACE VALUE                 |
| 196       | 181       | 185        | 47            | THE JUDDS ● RCA/CURB AHL-1-7042/RCA (8.98)                     | ROCKIN' WITH THE RHYTHM    |
| 197       | 198       | 163        | 15            | DIO WARNER BROS. 25443 (6.99)                                  | INTERMISSION               |
| 198       | 180       | 174        | 9             | BOOGIE BOYS CAPITOL ST 12488 (8.98)                            | SURVIVAL OF THE FRESHEST   |
| 199       | 164       | 150        | 25            | JOE JACKSON A&M SP-6021 (9.98) (CD)                            | BIG WORLD                  |
| 200       | 183       | 192        | 6             | ALPHAVILLE ATLANTIC 81667 (8.98)                               | AFTERNOONS IN UTOPIA       |

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                      |                              |                              |   |   |                                       |  |                            |
|----------------------|------------------------------|------------------------------|---|---|---------------------------------------|--|----------------------------|
| 38 Special 38        | Belinda Carlisle 18          | The Fabulous Thunderbirds 30 | Janet Jackson 10                        | Bob Marley And The Wailers 155          | Pet Shop Boys 60                      | The Smithereens 69                     | Triumph 48                 |
| AC/DC 51             | Jean Carne 167               | Five Star 119                | Bob James/David Sanborn 85              | Maze Featuring Frankie Beverly 92       | Pieces Of A Dream 158                 | The Smiths 91                          | Tina Turner 16             |
| Air Supply 84        | Peter Cetera 49              | The Fixx 116                 | Al Jarreau 118                          | Paul McCartney 31                       | Pink Floyd 168                        | SOUNDTRACKS                            | U2 148, 166                |
| Alabama 139          | Gavin Christopher 164        | Full Force 141               | The Jets 93                             | John Cougar Mellencamp 75               | Porron 110                            | About Last Night 99                    | UB40 53                    |
| Alphaville 200       | Cinderella 15                | Kenny G 101                  | Billy Joel 7                            | Metallica 151                           | Prince & The Revolution 127           | The Big Chill 152                      |                            |
| Carl Anderson 94     | Tom Cochrane & Red Rider 126 | GTR 55                       | Don Johnson 22                          | Miami Sound Machine 21                  | Queen 150                             | Karate Kid Part II 44                  | Van Halen 20               |
| Carl Anderson 94     | Phil Collins 195, 76         | Peter Gabriel 14             | Howard Jones 184                        | Midnight Star 121                       | Queensryche 64                        | Nothing In Common 190                  | Vinnie Vincent Invasion 83 |
| Joan Armatrading 163 | Crowded House 189            | Genesis 9                    | Shirley Jones 140                       | Mike & The Mechanics 86                 | Quiet Riot 39                         | Running Scared 113                     | Andreas Vollenweider 63    |
| The Art Of Noise 57  | The Cure 59                  | Glass Tiger 40               | Oran "Juice" Jones 66                   | Missing Persons 145                     | R.E.M. 24                             | Ruthless People 95                     | Wham! 28                   |
| Ashford & Simpson 74 | David & David 71             | Amy Grant 90                 | Journey 47                              | Eddie Money 45                          | The Rainmakers 103                    | Stand By Me 65                         | Whodini 67                 |
| The B-52's 97        | The Dazz Band 100            | Great White 87               | Judas Priest 108                        | The Monkees 149, 142, 107, 115, 135, 25 | Bonnie Raitt 120                      | Top Gun 2                              | Hank Williams, Jr. 144     |
| Anita Baker 19       | El DeBarge 81                | Gwen Guthrie 89              | The Judds 196                           | The Moody Blues 35                      | Lu Reed 159                           | Bruce Springsteen 162                  | Steve Winwood 6            |
| Bananarama 17        | Chris DeBurg 173             | Daryl Hall 29                | Rob Jungklas 194                        | Lu Reed 159                             | Regina 132                            | Spyro Gyra 77                          | Woodentops 185             |
| Bangles 117          | Depeche Mode 171             | Heart 78                     | Chaka Khan 72                           | Melba Moore 187                         | Rene & Angela 154                     | Stacey Q 105                           |                            |
| The Beach Boys 156   | Device 175                   | Hiroshima 191                | Earl Klugh 143                          | Melba Moore 187                         | Rene & Angela 154                     | Jermaine Stewart 56                    | Dwight Yoakam 129          |
| Jean Beauvoir 183    | Neil Diamond 133             | Honeymoon Suite 70           | L.A. Dream Team 138                     | Van Morrison 122                        | Lionel Richie 177, 1                  | Rod Stewart 73                         | Neil Young 46              |
| George Benson 79     | Dio 197                      | The Hooters 165              | Patti LaBelle 41                        | Motley Crue 188                         | David Lee Roth 11                     | Stray Cats 128                         | ZZ Top 68, 181             |
| Big Country 82       | Director And The Medics 125  | Bruce Hornsby & The Range 50 | Cyndi Lauper 42                         | Mr. Mister 180                          | Run-D.M.C. 3                          | Stryper 169, 130                       |                            |
| The Blow Monkeys 102 | Whitney Houston 23           | The Human League 88          | Alvin Lee 124                           | New Edition 161                         | The S.O.S. Band 179                   | Talking Heads 174, 182, 136            |                            |
| Bodeans 192          | Dokken 109                   | INXS 96                      | Level 42 98                             | Nu Shooz 54                             | Sade 157                              | Tears For Fears 170                    |                            |
| Bon Jovi 176, 8      | Double 34                    | Icehouse 104                 | Huey Lewis & The News 4                 | Billy Ocean 13                          | Bob Seger & The Silver Bullet Band 27 | The Temptations 114                    |                            |
| Boogie Boys 198      | Bob Dylan 134                | James Ingram 123             | Lisa Lisa & Cult Jam With Full Force 80 | Jeffrey Osborne 52                      | Shadowfax 131                         | George Thorogood And The Destroyers 33 |                            |
| Boys Don't Cry 111   | Emerson, Lake & Powell 58    | Isle Of Man 146              | Gloria Loring 62                        | Ozzy Osbourne 147                       | Sigue Sigue Sputnik 137               | Timbuk 3 153                           |                            |
| Jackson Browne 160   | Eurythmics 12                | Joe Jackson 199              | Madonna 172, 186, 5                     | The Outfield 36                         | Paul Simon 26                         | Toto 61                                |                            |
| Jimmy Buffett 193    |                              |                              |   | Robert Palmer 32                        | Simply Red 37                         | Randy Travis 106                       |                            |
| Cameo 43             |                              |                              |   |   |                                       |  |                            |

## QUIET STORM SWEEPS BLACK RADIO

(Continued from page 1)

KBLX Berkeley.

Quiet Storm is the style's original name, but titles like Sunday Night Cool Out, Mellow Melodies, and Soft Touch have been applied to it to differentiate among competing stations. However, each program features the format's common denominators.

"Tempo and texture. That's the bottom line," says Lawrence Tanter, program director of KUTE, where Quiet Storm programming began in January 1984. KUTE followed the lead of KBLX, another successful full-time Quiet Storm station.

Citing the common refrain that there "are only two kinds of music: good and bad," Tanter says the format is "a hybrid that incorporates pop, jazz, fusion, international, and urban music. We're an adult contemporary station in the truest sense of the word."

Album tracks make up 90% of KUTE's playlist. Says Tanter, "We'll often play an album for six to seven weeks, especially if it's a core artist's." For KUTE, those core artists include Bob James, David Sanborn, Kenny Loggins, Sting, Carly Simon, Phyllis Hyman, Sade, and Andreas Vollenweider, among others.

Tanter says labels often look to KUTE when selecting follow-up singles. "Invariably, the songs we go on become second and third singles," he says.

"This will never be a No. 1 12-plus format," Tanter says. The median age of KUTE's audience is 30, which falls nicely between the station's 25-44 primary demographic and its 18-34 secondary target. "We've got Jaguar spots, American Airlines, etc., because the format reaches an upscale audience," says Tanter. Music information is important to those listeners. "We all have to be musicologists. We can't go mispronouncing our artists' names because our audience really cares about that."

In addition to heavy reliance on gut programming instincts, Tanter says he keeps his eye on foreign charts. "We were the first North American station to play Sade," Tanter says. He says KUTE aired Sade as an import after she broke in Great Britain.

Tanter says record companies have been supportive of Quiet Storm, but that KUTE still suffers from "a negative stigma based on the fact that some perceive us as being an urban, particularly those outside of Los Angeles."

"We are definitely a general market station," Tanter continues. "Eighty-five percent of our advertising is national buys. Our audience is 40% black, 40% white, and 20% other."

Record labels have indeed come to recognize Quiet Storm's appeal. "It is a format that has proven it

works," says Step Johnson, A&M's black promotion vice president, who has compiled a mailing list of stations that either daypart or program entirely within the format. "America's getting older, and Quiet Storm reaches that 25-plus demographic with disposable income. As a result, it provides a musical alternative as well," says Johnson.

As an example, he cites Janet Jackson's "Control" album, whose uptempo hits and flashy videos have made her a teen favorite. "What the Quiet Storm stations did was play 'Funny How Time Flies (When You're Having Fun),' one of the ballads on the album, introducing the older audience to the fact that there was something on the album for them as well," says Johnson. "We've sold 3 million records, and kids only go so far."

Elektra is so convinced of the format's strength that black promotion vice president Primus Robinson and black a&r director Scott Folks have put together "In A Mellow Mood," a 10-song radio compilation of cuts from current product that fits the Quiet Storm format. Included are songs from albums by Anita Baker, Howard Hewett, Midnight Starr, George Duke, Starpoint, and Peabo Bryson. Bryson, best known for his ballads, has titled his forthcoming album "The Quiet Storm."

Robinson sees Quiet Storm as a "new, viable link to crossover. When CHR gets very crowded, you can take a record from the Quiet Storm to AC and give the record great exposure with a white audience."

Undoubtedly, this year's most successful crossover from Quiet Storm to top 40 has been Anita Baker's Elektra album, "Rapture," a collection of jazz-influenced ballads that has surprised many by its near-platinum status.

Tony Anderson, Arista's vice president of r&b promotion, says Quiet Storm has filled a void in black radio. "Historically, urban radio played album cuts, but in the last few years the structure of the programming has not allowed that to happen. These Quiet Storm formats open up album play and allow the depth of a quality album to be heard."

Anderson notes that in Washington, D.C., where WHUR and WKYS are both programming nighttime mellow music programs, "that double-barreled effect is blowing Quiet Storm records out the door."

Though Arista's trio of black female stars—Whitney Houston, Dionne Warwick, and Aretha Franklin—have all enjoyed success as a result of Quiet Storm play, Anderson says saxophonist Kenny G's "Duotones" is currently the label's chief beneficiary. "We're finding that these programs are playing as many as five to six cuts," says Anderson. "And not just the vocal cuts. So Quiet Storm, unlike AC, leaves a lot of room for instrumental music as well."

WLNK Chicago, a 24-hour mellow music station that calls its format The Soft Touch, leans heavily on instrumental and straight jazz cuts by such artists as Ronnie Laws and Wynton Marsalis as well as more re-

laxed midtempo material. "By such dance acts as Loose Ends, another feature of the station," according to Barbara Fentress, assistant to the program director, is that four of the regular DJs are women.

Advertisers seeking Quiet Storm (25-54) demographics love Quiet Storm stations, according to Nicky Wise, vice president and media director of the large Chicago-based black agency Burrell Advertising. "The Quiet Storm makes it easier to target specific groups," he says. "If you're buying time for durable goods, like automobiles, or goods aimed at mothers or for diet soft drinks, these programs are a good buy. The music is not loud or abrasive. It's geared toward people who are winding down as opposed to getting wound up. You wouldn't put your whole schedule on the Quiet Storm, but because it is extremely targeted it is very useful."

Melvin Lindsay, now at WKYS Washington, D.C., popularized Quiet Storm at WHUR from 1977 until he moved to the rival station last year. Now, from 7 p.m.-midnight daily he battles the show he helped start with what he calls "Melvin's Melodies."

He sees Quiet Storm "as a way to play mellow r&b music that appeals to a more upscale audience but that is still gutsy enough for those who like downhome music."

Assistance in preparing this story was provided by Kim Freeman in New York.

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## SONY, JVC SQUARE OFF AT DUTCH ELECTRONICS FAIR

(Continued from page 3)

won the support of Canon and Blaupunkt, will win out over VHS-C in the Dutch market.

In the VCR market, Dutch sales are expected to total 500,000 machines this year, according to a survey made public at the fair, giving a 35% penetration level by year's end, with VHS dominant.

The same survey predicts 1986 CD player sales here will equal total sales in the three previous years and that the 1986 total will double in 1987. Overall audio industry turnover is expected to be 4% up on 1985, largely thanks to the booming CD market. CD software sales will be 2.5 million, compared with 900,000 in

1985.

CD and affiliated systems dominated Firato '86, and manufacturers offered notably less new record-playing equipment than in previous years, while those which had previously shown little interest in the laser format bowed their first CD models. Among these newcomers were Harman Kardon, Nakamichi, Teac, Stax, ADC, and Audio Technica. Both Sony and Philips launched a number of new models, including in-car machines, while Technics showcased what it claimed was the world's smallest player, less than 5 inches square and less than 1 inch deep.

Prototypes of CD-1 interactive systems were shown, but another

new technology with far-reaching implications, Digital Audio Tape (DAT), was not to be seen. Sony's Morita said at least one Japanese company would display a DAT system at the Tokyo Audio Fair in October, however. Would it be Sony? The company has not made any decisions on DAT, said Morita.

Philips International president Cor van der Klugt has made a strong personal appeal to the Japanese to postpone DAT introduction so as not to threaten CD growth. But Morita said here: "We make our own decisions on bringing a new product to the marketplace. We can launch DAT at any moment. We are ready for it."

Van der Klugt, who succeeded

Wisse Dekker in April this year, said that Philips, which employs 340,000 staff worldwide and has a turnover of almost \$26 billion, is now in good shape after heavy financial losses in 1984 for key divisions, including its audio and video business. By 1990, the company's 100th anniversary year, he predicted, turnover would be around 90 billion Dutch guilders (some \$38 billion).

The Philips chief also forecast that the U.S. market, accounting for 40% of all world consumer electronics business, was showing signs of recuperation after the invasion by Japanese competitors. "I think we shall see a major struggle there in the coming years."

## MPAA LOBBIES AT SENATE HEARING

(Continued from page 3)

al" and "bilateral" anticopying systems. Macrovision now has a unilateral system that will soon protect 70%-80% of new cassettes, but "black-box" manufacturers are also working on devices to defeat the system. Reps from both companies say that a bilateral chip device could be added to new VCRs for less than \$1.

Valenti also told the committee that MPAA now has the hefty endorsement of many of the nation's

video dealers in his industry's efforts to have new anticopying legislation developed.

However, Charles D. Ferris, representing the Home Recording Rights Coalition (HRRC), an alliance of VCR manufacturers, retailers, and consumers, countered that MPAA is wrong in saying that non-commercial home taping of pre-recorded videocassettes is illegal, and charged Hollywood with "holding a gun at the head" of manufacturers. Ferris said that "the VCR has provided a huge, unprecedented market" for Hollywood of "roughly \$1.8 billion" in 1985.

"If producers believe that some additional, potential income is being

displaced as a result of particular consumer practices, this does not justify blaming and attacking the VCR, any more than one would charge Santa Claus with failing to provide a warranty," Ferris said.

The House held a similar informational hearing on video and audio home-taping concerns on Sept. 25.

The record industry, which lobbied for passage of an audio-only home-taping bill in this Congress, is looking with great interest at the reaction of Congress to Hollywood's decision to enter the fray and may be considering the possibility of joining forces in efforts next year.

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... see page 18**

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## LABEL CHIEF INDICTED BY GRAND JURY

(Continued from page 1)

berries Record & Tapes retail chain, and Gaetano Vastola, a reputed soldier in the DeCavalante organized-crime family. MCA Records was not named as a defendant.

According to government officials, Levy was billed for \$1.25 million worth of cutouts supplied by MCA Records to John Lamonte, a cutout dealer who operated Out Of The Past Ltd. in Darby, Pa.

The indictment charges the "Vastola Organization," made up of Vastola and nine other defendants, with using threats and violence against Lamonte to obtain payment in the \$1.25 million transaction. Levy, Roulette controller Howard Fisher, and reputed organized crime figure Dominick Canterino were charged together with members of the Vastola group with extortion.

The extortion charges relating to the cutout deal total 32 counts. In addition, 11 counts of loansharking are leveled against Vastola and his associates.

In all, 21 people were charged in the New Jersey indictments.

The three extortion charges against Levy are punishable by up to 60 years in prison if he is convicted. Levy, arrested Sept. 23 in Boston, was released after posting \$50,000 bail. He is scheduled to be arraigned Monday (29). Fisher also faces up to 60 years' imprisonment if convicted.

Levy, reached after his arrest, says his indictment as well as that of Fisher is "a last-minute thing," added to the allegations after the two refused to appear as government witnesses.

"The only reason I was indicted was because I refused to cooperate," says Levy, adding that his arrangements with Lamonte were legitimate.

"Yes, we collected notes from Lamonte, and he signed them," says Levy. "He owed me \$1.4 million. The first check he wrote me, for \$15,000, bounced."

Thomas W. Greelish, U.S. attorney for the district of New Jersey,

stressed that the indictment regards MCA solely as the provider of the cutouts to Lamonte. He would not comment on whether there was any further involvement by the company but did say that it had been contacted during the investigation and had "provided information."

He added that MCA had received some payment for the cutouts, totaling "a few hundred thousand dollars."

Greelish said the cutout arrangement was made at the March 1984 National Assn. of Recording Merchandisers convention in Miami, with the records being delivered that summer. He said that the records were shipped in 60 truckloads from MCA to Out Of The Past and billed to Levy at his New York Roulette Records headquarters.

Greelish said that Lamonte refused to pay for the shipment, believing it to be "creamed," or stripped, of "choicer" titles. This refusal set in motion a series of discussions directed at ensuring payment by Lamonte.

The indictment charges Vastola; his associates Palmer Brocco, Nicholas John Massaro Jr., Elias Saka, and Rudolph Farone; Canterino; Levy; and Fisher with conspiracy to use extortionate means, including threats of violence and other criminal means, against Lamonte in trying to collect an extension of credit to him.

The indictment charges that during the period of October 1982 to October 1985 Vastola, Brocco, Massaro, Saka, Farone, and Larry Martire made extortionate loans—including a \$50,000 extension of credit to Lamonte in October 1982.

It charges Vastola, Brocco, and Saka with carrying out such means, which include Vastola's physical beating of Lamonte in May 1985, resulting in Lamonte's suffering a broken jaw.

The indictment further charges Vastola, Brocco, Saka, Massaro, Farone, Levy, Martire, Canterino,

and Fisher with teaming to obtain usurious interest payments from Lamonte of 2% weekly on the \$50,000 loan, "induced by wrongful use of the fear of injury to the person and property" of Lamonte.

Greelish said the indictment charges that there was a prior loan-shark arrangement between Lamonte and the Vastola organization, which led to the MCA transaction. According to Greelish, when Lamonte refused payment even after his beating, a meeting presided over by Canterino was called to settle a dispute between Levy and Vastola as to who was responsible for the payment to MCA.

He said Levy considered Vastola to be responsible for Lamonte and that both Vastola and Levy had guaranteed payment to MCA.

The outcome of the Canterino meeting, Greelish said, was that Out Of The Past was taken over by the Vastola group.

Greelish said that Lamonte is currently in protective custody and enrolled in the witness relocation program.

Greelish further noted that the indictment made no reference to organized crime. He refused to comment on rumors of organized-crime involvement in the record industry and further refused comment on grand jury investigations into the record business being conducted elsewhere.

Noting that the record-business aspect of the indictment had attracted the bulk of the media attention, Greelish stressed that the other offenses charged in the indictment could also result in "extended incarceration."

The indictments relating to the cutout deal are part of a larger 117-count indictment that was unsealed Sept. 22 in Newark. The charges are the result of a two-year joint investigation of the FBI and the Union County, N.J., Prosecutor's Office, in conjunction with the Organized Crime Drug Enforcement Task Force Program.

None of the other New Jersey indictments are related to the record industry. However, Vastola and members of his organization were also charged with copyright infringement involving the illegal duplication and sale of movie cassettes, specifically, "The Blob," "Men In War," "God's Little Acre," and "Animal Farm." They are alleged to have engaged in this enterprise at Video Warehouse Inc. in West Long Branch, N.J., and later Neptune City, N.J., the organization's purported headquarters.

A related indictment was handed down simultaneously by a federal grand jury in Baltimore. It charged former Maryland House of Delegates member George J. Santoni and others with involvement in a drug conspiracy as well as mail fraud and racketeering.

The rest of the charges centered on violations of the Racketeer Influenced and Corrupt Organizations Act (RICO), including heroin and cocaine trafficking, operation of "bust-out" businesses created to defraud merchandise manufacturers, defrauding Western Union Telephone Co., insurance fraud, bankruptcy fraud, and gambling. According to Greelish, the investigation resulting in the indictments began with "fairly extensive" gambling wiretaps authorized in Union City two years ago.

Greelish said that the RICO statute permitted the original gambling focus to extend into all areas of criminal activities conducted by the Vastola group, including the Lamonte cutout transaction.

He said that while the enormous amounts of money transacted in the record industry make it "vulnerable to criminal activity," every industry in the country is in a similar position.

Assistance in preparing this story by Fred Goodman in New York.

## PROMOTERS BALK AT FLAT FEES

(Continued from page 1)

Joel.

"You support an act from the first time around, take risks over the years, and then all of a sudden the rewards are being eliminated," he says. "You can't survive doing it that way."

Some secondary promoters are reportedly acquiescing to the flat-fee arrangement. But top regional promoters—many of whom refuse to bend—say that working with top concert draws helps assuage the day-to-day running costs of their operations and enables them to take chances on new acts.

John Scher of the New Jersey-based Monarch company says, "If the profitability of all the promoters is dramatically cut, where it's really going to hurt is in their ability to do club and theater-size shows with developing artists. The life line of our industry—the new acts—could get cut off."

Scher says asking promoters to work on a flat-fee basis can be detrimental even to major artists.

"Lionel Richie may have a record somewhere down the road that doesn't go to No. 1, and he may want local promoters who have inti-

mate relationships with radio and retail in their markets," says Scher. "Cutting a promoter's profit in half takes away his incentive to work those special kind of relationships on behalf of the artists."

Frank Russo of Concerts East stresses that the role of a promoter is "not just selling tickets" and says he has often helped managers get radio airplay.

"A key regional promoter can help by getting a program director to listen to a record a little more attentively than he did the first time," says Russo.

Scher says the teamwork among promoters, managers, and agents is "a relationship that can't be beat when it works in harmony." Scher says some agents, however, appear to be sympathetic to the promoters' concerns.

Another promoter vehemently opposed to flat fees is Cellar Door's Jack Boyle. "I see it having a potential domino effect," he says. "And what the rest of the industry had better start thinking about is, if the promoters are forced to take a fee, the next person who'll have to take a fee will be the agencies, and then

it'll be the managers."

Ken Kragen, whose Los Angeles-based organization manages Richie, says he is unable to comment on the structure of his client's booking arrangements.

"I've heard some discussion about the possibility of set fees on some dates, but I'm the wrong guy to ask," says Kragen, referring calls to Richie's agent, Howard Rose. Repeated calls to Rose's office produced no response.

Dennis Arfa, whose Gotham-based agency represents Joel, says he is unable to comment on deals for his client. "Any decisions that have come down have really gone through Billy's management," says Arfa. "As much as I'm the agent, I'm really delivering what the management has asked of me."

Calls to Rick London at Joel's management company were not returned.

Although some promoters have passed on Joel concerts, others say they now have dates after having held a series of negotiations with the artist's representatives.

"I'm satisfied with my Billy Joel deal," says Scher. "In my case,

there were businesslike negotiations; they asked me one thing, I countered with another, and we settled on a satisfactory deal."

Of a Joel concert he is promoting in New Haven, Conn., Jim Koplik of Cross Country says, "The fee that was offered to me was equal to the amount of money I'd make on a percentage deal anyway."

But, says Koplik, "There's talk of a date in Hartford and, if I got the same fee, I would pass and not do Joel there."

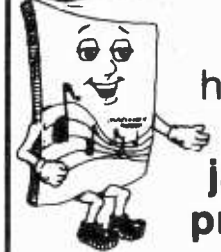
Koplik says he is also promoting a Richie date for a flat fee. "We'd gotten so far into the deal when they recently told me what the fee is, and I'm looking to donate it to charity. So, in essence, I'm not working for that fee."

The emergence of flat fees is the latest development in a market that has seen steadily rising percentage shares and high guarantees for artists. Some managers and agents are reportedly demanding a 90%-10% split in favor of the artist, a percentage one promoter calls "sacred, until recently, to acts like the Rolling Stones, the Who, and Bruce Springsteen."

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# PolyGram-Tin Pan Apple Ally Fat Boys On New Label

BY BRIAN CHIN

NEW YORK PolyGram is the latest major label to jump into the street-music fray: A distribution deal between PolyGram and the newly formed Tin Pan Apple Records brings the gold-selling Fat Boys into major distribution, ending the act's three-album relationship with the independently distributed Sutra label.

Also covered under the Tin Pan Apple umbrella are the Latin Rascals, the New York-based studio edit-and-remix team of Tony Moran & Albert Cabrera. Moran & Cabrera have built a strong following as producers and artists.

Custom-label activity of this sort has been on the increase this year. Examples include: the crossover success of Tommy Boy's Force M.D.'s and the label's linkup with Warner Bros., the release of the Warner-signed Club Nouveau through Tommy Boy as an independently distributed record in the 12-inch format, and the string of Def Jam/Columbia hits, notably the gold-certified "Radio" album

## MTV Shuffle Creates Two New Divisions

BY STEVEN DUPLER

NEW YORK MTV Networks has revealed a major management overhaul, in which the Viacom International Inc. subsidiary is split into two newly created divisions: MTV Networks Entertainment and MTV Networks Operations.

Bob Pittman—MTVN president and chief executive officer, who recently said he will leave the company sometime next year to form a record label and to work on various other entertainment ventures with MCA Records—has named Tom Freston, formerly senior vice president and general manager of MTVN, to the post of president of the entertainment division. Bob Roganti, who was senior vice president and general manager of MTVN advertising sales, is now president of the operations arm.

The purpose of the restructuring is to "ensure a smooth transition" as Pittman prepares to leave the firm, says Kenneth Gorman, executive vice president of Viacom International Inc. and chairman of the Viacom Networks Group.

Under the new arrangement, a major consolidation of the various MTVN executives and programming services takes place. Reporting to Freston are the programming, production, and marketing groups of MTV, VH-1, Nickelodeon, and Nick At Nite as well as all MTVN affiliate sales and marketing, business management and development, and press and public affairs executives.

Roganti now oversees all advertising sales for each of the four MTVN services, as well as MTVN promotional marketing and corporate services, including creative services and research.

by LL Cool J and Oran "Juice" Jones' pop-charting "The Rain."

RCA is readying a special 12-inch label to be called "ARF," in reference to RCA's historic Nipper logo. No artists have yet been signed to ARF, although the RCA label released J.M. Silk's house-music single "I Can't Turn Around" in September. This release represents another major-label effort to bring black street music to mainstream radio.

## 'We expect to do really big things'

In announcing the Tin Pan Apple agreement, PolyGram president and CEO Dick Asher praised the Fat Boys and the Latin Rascals as being "among the freshest and most dynamic performers around today." Tin Pan Apple is owned by Charles Stettler and Linda West. A Tin Pan Apple spokeswoman said, "We're very happy with the deal, and we expect both [bands] to do really big things." No other acts are currently signed to the new label.

The Fat Boys are now filming "Disorderlies," the act's first starring movie. The trio had co-starred in last year's "Krush Groove" with numerous other rap artists. The Fat Boys will release an album through PolyGram in early 1987, followed by the film soundtrack to "Disorderlies." The Latin Rascals, whose first single, "Bach To The Future," was released on Sutra recently, will release a like-titled album through Tin Pan Apple early in 1987.

The Fat Boys were known as the Disco 3 until the single "Fat Boys" became a hit. It was after this success that the band officially adopted the name. On Sutra, its three albums have all been major sellers: "Fat Boys" has sold more than 800,000 units; "The Fat Boys Are Back!" has sold more than 600,000; and "Big and Beautiful" is nearly equivalent to gold, according to Sutra.

# INSIDE TRACK

THE FEDERAL TRADE COMMISSION has given final approval to a consent agreement between Warner Communications Inc. and PolyGram Records Inc. relating to the ill-fated, FTC-nullified attempt by both labels to join forces abroad and in the U.S. The agreement, first announced last June (Billboard, June 28), stated that the companies would seek FTC approval before acquiring any interest in major record companies and notify the commission about any distribution agreements planned. The agreements carry the force of law . . . Shelly Rudin has left PolyGram Records as senior vice president of sales . . . Florence Greenberg, founder of Scepter Records, who now lives in Los Angeles, is writing her autobiography. It'll center, of course, on the years at Scepter when hits flowed from the likes of Dionne Warwick and B.J. Thomas, with much writing and record production done by none other than Burt Bacharach and Hal David . . . Sid Bernstein is back in management after signing Bobby Rock & the Dream, a group out of Bucks County, Pa. It's been five years since Bernstein last managed an act—Laura Branigan.

TRUTH IN ADVERTISING: Ads for the new Tower Records/Tower Video in Torrance, Calif., express respect for the competition and confidence in the Tower chain's own strength: Tag lines tell consumers that Tower's recently opened outlet is located "across the street" from the established Warehouse superstore.

THE AGREEMENT in which Fries Entertainment would purchase Prism Entertainment, the home video company, is off. Negotiating to finalize the deal since May, the companies have now decided to "agree to disagree." The impact of the breakup upon Prism is as yet uncertain.

GROWING PAINS are forcing the National Assn. of Recording Merchandisers and the Video Software Dealers Assn. to move from their Cherry Hill, N.J., address to a larger facility in Marlton, N.J., the first week of December. The new headquarters will give the crowded NARM/VSDA staff an additional 2,500 square feet . . . RCA/Ariola chief Elliot Goldman will keynote the NARM convention in February in Hollywood, Fla. On Dec. 13 Goldman receives the Humanitarian Award in New York from the AMC Cancer Research Center . . . Lou Kwiker, president of Warehouse, told a story of family loyalty during the recent NARM advisory committee meetings in San Diego. Two years ago, his wife could not find a 12-inch single she'd been searching for at Kwiker's chain and resorted to buying it from a competitor. "When my kids saw her get out of the car with a Licorice Pizza bag, they said 'How could you?' and wouldn't speak to her for two days," said Kwiker.

CBS RECORDS will inherit several executives as a result of layoffs at the CBS Technology Center in Stamford, Conn. The applied research unit, which CBS is expected to sell, is credited with helping to develop the LP and has been monitoring consumer com-

plaints on compact disk product. Of about 90 employees, 20 or so are expected to survive the cutback, some of whom will wind up in the company's broadcasting unit . . . Marvin Cane, former chief of Famous Music, is about to make a deal on a feature film comedy, for which he'll serve as associate producer. Cane promises lots of contemporary music for the soundtrack.

FRED, GINGER & NEIMAN-MARCUS: RKO Pictures Home Video has prepared a three-volume set of Fred Astaire & Ginger Rogers classics that will be sold by the upscale Neiman-Marcus department stores under the tag "Neiman-Marcus And RKO Pictures Present." The specially designed box, containing "Top Hat," "Shall We Dance?" and "Swingtime," sells for \$100 and contains never-released black-and-white stills. The store has purchased 3,000 copies, according to RKO's Ellen Wander. RKO has released seven musicals starring Astaire, which are sold separately for \$29.95 each.

PRIORITY RECORDS, owned by Bryan Turner and Mark Cerami and distributed by Capitol Records, is now shipping its first compact disk, a 1980 live concert by Frankie Valli & the Four Seasons. The company is preparing 10 compilation CDs of '50s and '60s hits . . . RCA's compact disk club has added book cassettes to its monthly mailings. CBS recently expanded its line of home entertainment software to include home video programmings . . . The CD boom has also meant a spirited revival of the industry fortunes of jacket fabricators. Ivy Hill, for instance, had its first printing last month of 1 million CD booklets, reports company president Ellis Kern, who is currently also busy chairing the Nov. 1 United Jewish Appeal dinner in honor of Willie Nelson . . . New York Gov. Mario Cuomo couldn't make Sept. 23's music and video B'nai B'rith luncheon in New York in honor of Musicland's Jack Eugster. Instead, none other than former U.S. Secretary of State Henry Kissinger delivered the keynote address . . . The third annual Music Industry Tennis Open for the benefit of the T.J. Martell Foundation for Leukemia and Cancer Research will be held Oct. 18, at the National Tennis Center in Flushing Meadow, N.Y. Contact tennis committee chairman Herb Linsky for more info at 212-247-4422 . . . The wife of Ervin Litkei, the New York-based wholesaler (Olympia Record Industries), has just had her third book of poetry, "Horn Of The Unicorn," published, replete with four-color reproductions of paintings by the author, Andrea Fodor Litkei.

CHRISTMAS WITH MADONNA: Sire Records will market a 6-cut Madonna EP, "You Can Dance," a month or so before Christmas. The package contains a previously unreleased cut, "Spotlight," and five remixes of previous releases. Edited by IRV LICHTMAN

## U.S. Latin Label Gets Tough On Parallel Imports

BY FRED GOODMAN

NEW YORK A U.S.-based Latin label is taking an aggressive stance against parallel imports and counterfeit recordings.

Profono Internacional Inc. of Los Angeles says it has served more than 100 cease-and-desist letters and undertaken 13 separate infringement suits in recent months as part of a drive to stem the flow of illicit product affecting the Latin and pop markets in the U.S.

Luis Pisterman, general manager for Profono, says the company—through its membership in the Assn. of Latin American Record Manufacturers (ALARM)—has been involved in raids on street and swap-meet vendors that have netted over 100,000 illegal cassettes in the last month. Profono,

which presently has copyright infringement suits pending in California, Illinois, and Florida, also plans to intensify its activities in Texas, where it wants to focus attention on flea markets and swap

## 'The counterfeits hurt everybody'

meets as well as on sale of illegal product through supermarkets and other retail outlets.

Pisterman says that although Profono and ALARM undertook their campaign in order to stem the flow of counterfeit and parallel import Latin titles in the American market, their raids have uncovered counterfeit versions of current releases by Madonna, Peter Cetera, and David Lee Roth as well. He

says the counterfeits are American-manufactured.

"The counterfeits are hurting everybody," he says. "We recently went to a swap meet where all the recordings being offered were counterfeits—and there was no Latin product."

ALARM, which was formed over five years ago to deal with illicit product, among other issues, employs its own team of investigators. Pisterman says that when the group had originally sought help from the FBI, it was told that record counterfeiting is a low priority. However, ALARM has been able to gain the cooperation of the Los Angeles Police Department and is working to teach vice officers to recognize counterfeit recordings.

Pisterman says there are regions where the local police do not

want to get involved. "Mostly, we've been going in with our own investigators and making people sign statements that the material they're selling is counterfeit in exchange for the product," he says. "There's some risk in that."

According to Pisterman, the battle against illegal product was undertaken because "we noticed our sales were getting smaller. And we think we can hurt the counterfeiters and make them think twice."

Pisterman says that with the quality of counterfeits improving, the problem could get worse. He notes there are other issues fueling the situation. "The big distributors are just not giving good service to the Latin market," he says. "But I think we have to try and put our house in order."



Frank Sinatra Strangers In The Night



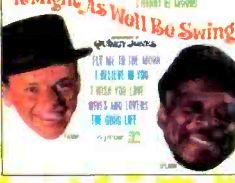
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