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NEWSPAPER



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VOLUME 98 NO. 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

November 1, 1986/\$3.95 (U.S.), \$5 (CAN.)

College Radio Conference Expected To Draw 2,000

BY LINDA MOLESKI

NEW YORK With labels again viewing college radio as a viable promotion tool, some 2,000 attendees are expected at the sixth annual CMJ (College Media Journal) Music Marathon at Manhattan's Roosevelt Hotel Thursday-Sunday (30-2). The event will focus on the discovery and development of new talent as well as the current climate at college radio.

"At this point in time, with the way album radio is and the glut of superstar product, college radio is more important than ever before," says Judy Libow, vice president of national album promotion for Atlantic Records. "It creates an outlet for

acts that would not otherwise be heard."

Because of album radio's shrinking playlists and the onset of the classic rock format, college radio is again being viewed as an important (Continued on page 67)

CDs Keep Business On Even \$ Keel RIAA: Half-Year Shipments Down 6.9%

BY IS HOROWITZ

NEW YORK Spectacular market growth of the compact disk helped maintain dollar volume of net factory shipments of recorded product over the first half of 1986, even as

the total number of prerecorded units shipped, with plummeting LPs in the vanguard, continued to slide.

At 278.6 million, unit shipments declined by 6.9% compared with the same period in 1985, according to a report by the Recording Industry

Assn. of America (RIAA). Shipments for the January-June period in 1985 came to 299.2 million.

Computed at suggested list price, units shipped this half-year were worth \$1.95 billion, a marginal 1.1% over the 1985 figure of \$1.93 billion.

CD shipments for the 1986 period, however, snowballed 148.8% in units to 18.6 million, from 7.5 million in the same period in 1985. At suggested list (largely simulated, since most labels do not specify CD list), CDs shipped in the half-year were valued at \$322.9 million, a leap of 155% over the 1985 six-month tally of \$126.6 million.

Significantly, prerecorded cassette shipments continued to show (Continued on page 77)

Peak Yule Vid Sell-Through Projected

This story prepared by Bill Holland in Washington and Geoff Mayfield in New York.

NEW YORK Bolstered by the unprecedented surge of sell-through promotions, video and music/video combo chains expect the highest fourth-quarter prerecorded video sales to date.

"I'll be real bold and predict that maybe 80% of our video business over the next couple of months will be in sell-through video," says Joe Medwick, director of marketing for Tower Video's 40 U.S. locations.

"We're stacking high and selling low, with more sell-through videos than ever before. We've never had as much [lower-priced] product or

as many ad dollars to work with."

And Medwick says he is already seeing increases over 1985's fourth-quarter pace: "Totals are up drastically. Most of the programs kicked in about a month ago, and we're already seeing a lot of areas [where prerecorded video sales] are jumping up."

(Continued on page 77)

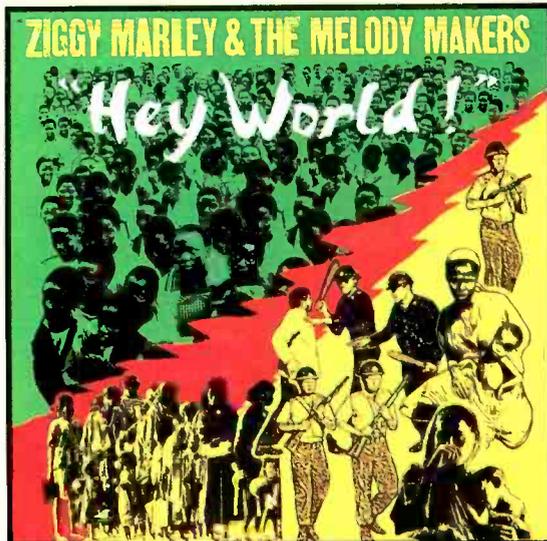
Finalists Named For Billboard Vid Music Awards

LOS ANGELES The Rolling Stones, the group's front man, Mick Jagger, and the Moody Blues have proved that their video—as well as audio—prowess is still something to be reckoned with.

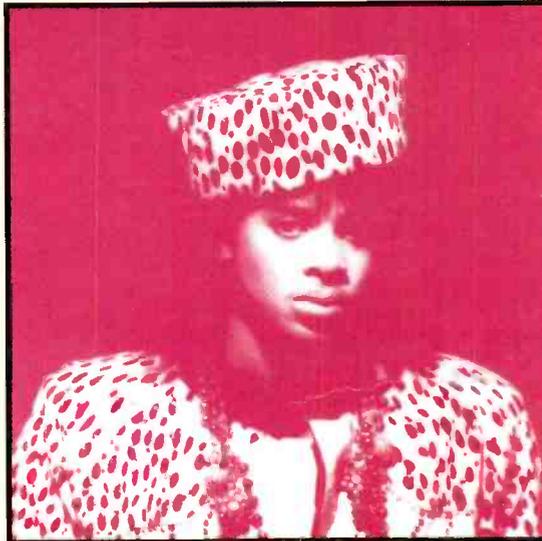
These venerable acts chalked up more than 20 final-ballot nominations for Billboard's upcoming Eighth Annual Video Music Awards, a ceremony that caps off the magazine's two-day Video Music Conference, to be held at the Sheraton-Premiere Hotel here Nov. 20-22.

Five finalists in each category were determined by an industry-wide mailing that encompassed 6,500 music and home entertainment executives around the world. (Continued on page 76)

ADVERTISEMENTS



ZIGGY MARLEY & THE MELODY MAKERS have done more than inherit the legacy of their father, they've added to it. HEY WORLD, (ST 17234) their new EMI America album, establishes ZIGGY MARLEY as the new voice of reggae and the coming of age of the MELODY MAKERS. Produced & arranged by David Marley, Tyrone Downie, Grub Cooper, Ricky Walters for Rita Marley Music.



SHOCKADELICA (SP-5122) from JESSE JOHNSON. The follow-up album to one of music's most successful solo debuts of all time. Contains the hit single "CRAZAY" (AM-2878) featuring Sly Stone. Produced by Jesse Johnson for J.W.J. Productions, Inc. On A&M Records, Compact Discs and BASF Chrome Tape. Management: Owen R. Husney and Ronald J. Soskin for American Artists.

It Looks Like A Hard-Rockin' Holiday Season

BY STEVE GETT

NEW YORK Christmas promises to be loud 'n' proud as a slew of hard rock acts bang their way to the peak of the Top Pop Albums chart: Boston's debut MCA album, "Third Stage," jumps to No. 1 on this week's Top Pop Albums chart just three weeks after its release, taking over the top spot from Bon Jovi's third PolyGram album, "Slippery When Wet."

"From our weekly sales summary of top items, there's a definite increase in the performance of hard rock product that's there right now," says David Blaine, vice president/general manager of the 25-store Waxie-Maxie chain in Wash- (Continued on page 77)



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VSDA Is Thriving With 35 Chapters Growth Contradicts Talk Of Shake-Out

BY EARL PAIGE

LOS ANGELES If there is a shake-out of independent home video stores in the offing, as some predict, the continuing growth of local branches of the Video Software Dealers Assn. tells another story.

The tally of VSDA local chapters is a record 35, with others still forming. Also, a growing number are now scheduling miniconventions that are spurring membership.

Although initial interest in VSDA in 1982 centered on preserving the first-sale doctrine with regard to video rentals, the current surge in new chapter formation is not primarily in response to legislative issues, say chapter leaders.

Instead, dealers now see chapters as a way to share expertise; remain vigilant regarding issues threatening their well-being, such as adult video restrictions; and to unify in the face of new rental competition from convenience and food stores, record/tape chains, and sell-through initiatives by mass merchandisers. Many cite a desire to socialize as a lure to chapter formation.

VSDA chapter growth and vitality is seen both in new groups being formed and in heretofore moribund chapters being revived, such as units in Houston, Denver, and Dallas. VSDA's current roster lists only four chapters as "inactive" over the past year. They are the Delaware Valley of New Jersey and Pennsylvania, Kansas City, northern New Jersey, and Washington state groups.

The new trend of miniconventions has grown from the initial success of local metropolitan chapters. The northern California chapter just grossed \$20,000, luring 1,600 attendees and 76 exhibitors to its first event (Billboard, Oct. 18). Similar exhibit events, often keyed to the holiday gift-giving season, are being held in North Carolina, New York City, Connecticut, here in suburban Riverside, and elsewhere.

Several participants in the new chapters point to a hope of bringing the excitement and advantages of the national group back home. "VSDA has a good program, and the local members here want that," says David Gillette, who, along with his mother, operates House of Video in Burley, Idaho. Idaho dealers will meet in Boise Dec. 3 to organize.

Even a less-than-successful VSDA chapter doesn't necessarily signal a shake-out, says Don Goldberg, owner of 6-year-old Video Li-

brary, Livingston, N.J., and head of a basically dormant chapter formed in late 1984. Goldberg says, "This is the sixth year we've been hearing shake-out but there's more stores opening every day."

Indeed, Goldberg opened a second store himself and then sold it. "And that owner is now opening a second store. We just opened another store, too," he says by way of explaining he has been too busy to revitalize the chapter. He says New

(Continued on page 77)

Quarterly Available Via Retailers Billboard Sets Music Mag

NEW YORK A promotional blitz involving MTV and Westwood One-produced radio programs will herald the Dec. 1 launch of a new quarterly consumer music magazine from Billboard Publications Inc.

The premier issue of Billboard's Inside Tracks is called "The Year In Rock '86," a collaborative effort by Billboard and MTV. The magazine's 1.4 million circulation will give it the highest circulation of any consumer music magazine to date.

"The Year In Rock '86" will be available exclusively in record stores, which will purchase bulk copies and then distribute them free with purchases to customers. A number of major retail chains—including Tower, National Record Mart, Turtles, Camelot, and Record World—have already made sizable orders of the publication.

A Billboard spokesman says most retailers ordering the magazine are taking "between 500 and 1,000 copies per store." These are shipped in a retail display carton, designed for point-of-purchase

use.

"We began this as an annual, but we got such a strong response from retailers and advertisers that we decided to begin a publishing cycle and introduce it as a quarterly publication called Billboard's Inside Tracks," says Joe Mangione, publisher of the new magazine. Mangione says advertising in the magazine will be drawn from consumer accounts, including audiotape, videotape, and hardware; cars and motorcycles; home video; and major record labels.

To help establish consumer awareness of the premier issue, a unique promotional campaign is set to kick off the week "The Year In Rock '86" hits record stores. At the core of the program are 110 on-air promo spots to be delivered by MTV VJs over a two-week period starting Dec. 1.

"The VJ spots will urge MTV viewers to go to their local record store to get the magazine free with purchase," says Sam Holdsworth, publisher of Billboard and editor in chief of the new publication.

(Continued on page 76)

Newmark & Lewis Tests Sales Viability In Latest Store N.Y. Discounter To Rack Music, Video

BY IRV LICHMAN

NEW YORK Newmark & Lewis, a 33-unit home entertainment hardware/appliance discounter here with an aggressive print and television ad thrust, is about to introduce prerecorded audio and video inventory.

The chain, started 50 years ago, gets the prerecorded software ball officially rolling Saturday (1) with a celebration at a new store, opening at the end of October, in the Westchester Mall near Peekskill, N.Y.

The strategy, according to Abe Tresh, vice president of corporate development at Newmark & Lewis, is to evaluate this single store's sales performance at the end of the year and then determine whether to offer audio and video inventory in other stores in the chain, located throughout the New York City, Long Island, and Connecticut areas. Tresh regards the hefty roles such other discounters as Crazy Eddie's

and The Wiz are playing in low-ball-priced recordings and videos as "certainly a factor" in his company's decision to stock the new inventory.

Racking the outlets is Ervin Litkei's New York-based Olympia Records Industries, a longtime whole-

'It's an experiment in merchandising'

saler with nearly 800 accounts in 16 states, covered by a sales staff of 14.

According to Litkei, the decision to offer prerecorded software was made following a trial run at Newmark & Lewis' annual home entertainment show last summer at the Nassau Coliseum in Hempstead, N.Y. With a decision to continue to feed inventory to other units, Litkei says that the chain's hefty print and TV advertising schedule would in-

corporate audio and video software products, with "competitive pricing" as a consumer lure.

Tresh says the "experiment to see how well we can merchandise the product" entails about 500 square feet in the Peekskill unit, whose overall footage runs 28,900 square feet. The Westchester Mall, opened a decade ago, also contains a music retailer under the the Record World banner.

Tresh notes that Newmark & Lewis abandoned attempts to rent videos several years ago. He adds that only sell-through merchandise will now be stocked. As for audio inventory, the inventory of cassettes and compact disks will far outdistance the stocking of LPs. Inventory value of software in both audio and video will amount to about \$100,000.

Newmark & Lewis grosses about \$350 million annually. This figure includes revenue from Bernie's TV & Appliances, a nine-unit chain.

Labels To Release Record Number For Holidays Pop, Rock Favorites Return On CD

BY IRV LICHMAN

NEW YORK As the song goes, "Everything old is new again": Owners of compact disk players are looking to refurbish their libraries of pop and rock favorites.

Labels have been dipping into catalog ever since the CD hit the market, but never have so many major CDs in this category reached dealer shelves in such concentration in time for holiday business.

The most massive reissue pro-

gram has been Motown Records' steady release during the past several months of unique twofer packages. The label has released 42 CDs, each containing the full lengths of two previously released albums by its now classic roster of stars, including Smokey Robinson, Stevie Wonder, Diana Ross & the Supremes, the Temptations, and Four Tops, among many others. Pricing of the CDs, which reproduce the cover artwork of the original albums, is on par with other single CD

releases.

Two labels, PolyGram and CBS, are likely to be happily battling it out for holiday buyers' attention with new digitally remastered Rolling Stones albums. The PolyGram release consists of 15 CDs that result from a new deal with Allen Klein's ABKCO Records, while CBS is ready to offer 14 Stones packages from Rolling Stones Records. The CBS albums were previously marketed through Atlantic Records.

And Frank Sinatra has given his fans with CD players an equivalent of MOR heaven with the first batch of CDs—nine of them—from his Reprise Records years. Interestingly, a Sinatra retrospective from CBS is going to be a gift-giving lure, but only on six LPs or three cassettes, for now at least. Apparently, a deal could not be made for a CD counterpart in time to make dealer shelves before Christmas, but a three-CD package is expected in January.

CBS is making its biggest single original cast/soundtrack release yet in November when 10 CDs hit the market. They include the cast albums of "The Sound Of Music," "West Side Story," "Gypsy," "Sweet Charity," "Mame," "Bar-num," the revival cast albums of "Show Boat" and "Anything Goes," and the soundtrack of "The Gradu-

(Continued on page 76)



Baby Grand. Pianist Vladimir Horowitz, right, signs an autograph for a young fan, Weston Friedman, while on a rare promotional visit to New York's Tower Records. Also pictured are, from left, the baby's father, Cory Friedman; PolyGram Classics' Dave Weyner; producer Thomas Frost; Steinway's Richard Probst; Juliana Lopes; and Mrs. Wanda Toscanini Horowitz.

Technidisc Turns Out CDs Capacity Will Soon Be Doubled

NEW YORK Technidisc Inc., a subsidiary of Producers Color Service in Troy, Mich., has begun commercial compact disk production, with two presses capable of turning out 500 finished units per hour in current operation.

Sharon Burman, marketing manager, says capacity will be doubled in January when another two presses are added. Turn-around time at present is 30 business days from receipt of master tapes, she says.

The price is \$7 per CD in quantities of less than 300. It is scaled to \$4 per CD for orders from 1,000 to 2,000 units. Jewel boxes and insert charges are extra. Prices are negotiable for quantities larger than 2,000, says Burman.

Technidisc is equipped to handle CD mastering and also offers 48-track recording and mixing facilities. In addition, the company manufactures videodisks and processes videotape.

IS HOROWITZ

Australian Record Vendor Wants To Compete With Majors Powderworks Begins Major Expansion

BY GLENN A. BAKER

SYDNEY After 15 years of operation under different names as a vendor of everything from children's records to the most avant-garde rock, Powderworks Records has embarked upon a major expansion that could see it become the seventh "major" record company in Australia.

In May, owner/operator Ken Harding sold the diverse company, which has a pressing plant and tape duplication facility, to Melbourne merchant bankers Gabler Bailees Australia P/L, a corporate risk management concern with interests in the satellite communications industry.

The company appointed shareholder John Evans, a co-founder of the prosperous television marketer J&B Records, general manager of Powderworks, which has a catalog of some 2,000 albums and is distributed by RCA.

Evans has set out to more than double Powderworks' pressing capacity by buying equipment from PolyGram New Zealand's recently closed plant. This happened to coincide with EMI Australia's decision to close down its custom pressing division. "We aim to service all areas of the record industry and will be going after the custom records business," he says.

His broad range of plans for Powderworks is. One is a national distribution network for independent labels and his own, more esoteric, repertoire. "RCA can't take everything we produce, only the more established artists," he says. "Most of us independents use the same shippers, warehouses, and agents but individually don't have the clout to reduce

costs. Now is the time to consolidate and set up an alternative."

Powderworks will continue to sign and record imaginative local talent, as it has in the past with Midnight Oil (snapped up by CBS worldwide), Spy Vs. Spy, Radiators, Strange Tenants, Secret Society, and Aboriginal outfits Warumpi Band and Gonwandaland Project.

Former RCA a&r chief Jon Kennett has been recruited, and plans are on for rehearsal and demo studios. "If we want to take Australian music overseas, it has to be recorded at the highest possible standards," says Evans. "But with the Third World budgets that most Oz bands are allocat-

ed, it's best to get them ready by teaching them how to maximize their studio time."

Also being started is Abstract Records, a budget label.

Powderworks has plans to move into the home video area. It has already seen a 37% growth in manufacturing business and a 42% rise in overall turnover since Evans came on board.

Says Evans, "In a way, we're more of a record company than some of the majors. We have our own pressing and tape plant, internal a&r staff, promotion, and publicity. And we have the finances to make real waves in the market."

Soviets Anticipate CDs 2 Companies To Show Hardware

BY VADIM YURCHENKOV

MOSCOW It looks as if the compact disk format will soon make its presence felt in the Soviet marketplace. Two national consumer electronics companies, one in the Ukraine and the other in Riga, have organized media get-togethers to showcase CD hardware.

According to Alexei Arshinov, veteran recording engineer and a spokesman for Melodiya, the state recording company, a large record-pressing plant is set to be built in Czechoslovakia to meet eventual consumer demand for CD material.

The aim, he says, is to use the most advanced equipment available to enable the plant to meet Melodiya orders and also take on custom-pressing business from all the major record companies in Eastern Europe.

Preliminary research in the compact disk format has been carried on for two or three years now at Melodiya's Moscow-based center, Gramzapis. It is much too early for details of a likely pricing policy for CD hardware or software, but news of the worldwide success of the configuration has excited public interest here.

Executive Turntable

BILLBOARD. John Babcock Jr. is promoted to the newly created post of general manager for Billboard magazine and becomes corporate vice president, based in New York. He was business manager and directories publisher.

RECORD COMPANIES. Ed Eckstine is appointed senior vice president and general manager for Wing/Casablanca Records, PolyGram's West Coast-based labels. He was with Arista where he was vice president of a&r.

CBS Records International's European division appoints Derek Jolink marketing manager for Epic/Portrait/Associated Labels and Mitch Vannoni media liaison and manager of tours and promotion. Also, CBS Records U.K. makes the following appointments: Mark Tattersall, international product manager; Judi Royston, international press and promotion manager, CBS; and Julia Elsdon, international press and promotion manager, Epic and Portrait. All will be based in London.



ECKSTINE



HAYDEN



GALLO



SEITLER

Mobile Fidelity Sound Lab in Petaluma, Calif., names Cheryl L. Werier national promotion director. She was with Mobile's Cafe Records.

Michael Bloom joins GRP Records in New York as director of publicity. He served in a similar capacity at Gramavision Records.

HOME VIDEO. CBS/Fox Video in New York makes these appointments: John L. Hayden, vice president of marketing, consumer products division; Bruce Pfander, director of marketing, consumer products division; and Nick Neumann, director of analysis and research. Hayden was with Beatrice/Hunt-Wesson. Pfander was with American Home Products Corp. Neumann was promoted from manager of his particular area.

Richard Keatinge is named associate director of production and production planning for low-budget movies at Vestron Video in Stamford, Conn. He was head of a mobile production facility for WGBH Boston.

PUBLISHING. Dejamus Inc./Nashion Music Inc., formerly Dick James Music, appoints Patrick Finch head of its Nashville operations. He was upped from professional manager.

PRO AUDIO/VIDEO. The Maxell Corp. of America in Moonachie, N.J., promotes Peter B. Gallo to manager of advertising and merchandising and Linda Healy to assistant advertising manager. Gallo was consumer merchandising manager. Healy was trade show manager.

LaserDisc Corp. of America, a Pioneer Co., appoints the following regional sales managers: Andy Flagg, Northeast; Larry Griffin, Southeast; Danny Stein, Midwest; Stan Martin, South; Dave Wallace, Northwest; and Tom Smelser, West.

RELATED FIELDS. Marshall Cohen is named senior vice president of research and corporate services for MTVN. He was upped from senior vice president for network and corporate services. Also, MTV Networks in New York promotes Harriet Seidler to vice president of marketing for MTV Music Television. She was vice president of the central region for the affiliate sales and marketing division.

Triad Artists in Los Angeles names Rob Heller a music agent in its personal appearance department. He was vice president of ICM's variety division.

Roger Gacon is promoted to vice president of Diversified Management Agency in Southfield, Mich.

ICM Artists Ltd. in New York appoints Wiley Hausam Northeast sales representative.

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Texans Seeking NARAS Chapter But Organization Is Noncommittal

BY CHARLENE ORR

DALLAS If Dallas/Fort Worth recording interests have anything to do with it, an eighth National Academy of Recording Arts & Sciences (NARAS) chapter will soon be formed here.

With Texas music becoming more prominent in the national market, Dallas/Fort Worth's Record Industry Coalition (RIC)—spearheaded by local business and recording personalities Ken Sutherland, Trammel Crow Jr., Tom Pitts, Gordon Perry, and Teresa LaBarbera—has convinced NARAS officials to consider lifting a 15-year freeze on new chapters.

"A Dallas/Fort Worth chapter

will have the capability of reaching such a large diversity of music," says LaBarbera. "We now record Latin in San Antonio; Christian in Waco; country in Fort Worth; r&b, heavy metal, pop, rock, soul, and classical music in Houston and Dallas. This is a territory virtually untapped."

NARAS, the nonprofit organization founded in 1957 "to recognize qualitative achievements in the recording field [through the Grammy Awards] and to foster leadership for artistic, educational, and technical progress in recording," has had a moratorium on adding chapters for some time. The seven existing chapters are in New York, Los Angeles, Nashville, Chicago, Memphis, San Francisco, and At-

lanta.

A spokeswoman for NARAS says the organization has been in touch with the Texas group, but adds that she is "not aware of anything happening at this point."

The proposed chapter here would serve all of Texas, even though it would be called the Dallas/Fort Worth Chapter. "We've gotten support from Austin, Houston, and San Antonio from people who realize how important NARAS would be for credibility," LaBarbera says.

Texas musicians have shown support for the project.



Industry Honor. WEA president Henry Droz presents Musicland Group chairman & chief executive officer Jack W. Eugster with a humanitarian award during the recent Music & Video luncheon sponsored by the Anti-Defamation League of B'nai B'rith in New York. Pictured are, from left, Joe Cohen, president of the music and performing arts unit of B'nai B'rith; Walter Yetnikoff, president of the CBS Records Group; Eugster; Droz; Henry Kissinger, guest speaker; Cy Leslie, chairman and chief executive officer of MGM/UA Home Entertainment Group; and Gerald Tsai, vice chairman and chief executive officer of the American Can Co.

Hall Of Fame Featured TV Specials For Ala. Awards

NASHVILLE The induction banquet and awards show for the Alabama Music Hall of Fame will be filmed for two television specials. Plans for the show were announced at a press conference held in Birmingham on Oct. 11. The show is scheduled to take place Jan. 15.

According to the announcement, made by Jimmy Durham, executive director of the hall, Production Associates, Nashville, will produce a two-hour special on the awards show and a one-hour special on Alabama musicians. A statewide tourist promotion, Alabama Reunion, will coincide the specials.

Pat Ledford, head of Production Associates, said she had gotten

commitments for prime-time placement for the specials from TV stations in Alabama and surrounding states. The specials will be written by Frank Slocum and directed by Norm Abbot. Buddy Killen, a 1985 Alabama Music Hall of Fame inductee and head of Nashville's Tree International music publishing company, will be music supervisor.

More than 20 acts are in the running for Hall of Fame honors, including the Temptations, Alabama, Emmylou Harris, W.C. Handy, Jimmy Buffet, Eleanor Bergquist, George Jones, and Hank Williams Jr.

Ceremonies will be held at Boutwell Auditorium in Birmingham. Tickets go on sale Dec. 1.

Folkways' Asch Dies

NEW YORK Moses Asch, founder and head of Folkways Records, died here Oct. 19 of a heart attack. He was 81 years old.

Folkways is believed to be the oldest independent label still in existence. Its catalog of more than 2,000 albums covers a wide breadth of material, including international folk and ethnic musics as well as spoken word and ambient recordings. Asch's role in recording American music was enormous: The label's catalog boasts recordings by Pete Seeger, Woody Guthrie, Leadbelly, Big Bill Broonzy, James P. Johnson, Coleman

Hawkins, and Mary Lou Williams.

Asch, the son of novelist Sholem Asch, was born in Poland and raised in Brooklyn. A job installing sound equipment in New York theaters led him into the recording world, where his first venture, in 1939, was releasing recorded versions of his father's stories. He formed Folkways in 1947.

Fiercely independent, the label pressed its own records in-house and fabricated its own jackets. Folkways' unique manufacturing approach allowed Asch to maintain a policy of keeping all titles in the label's catalog in print.

Fiscal Crisis Could Delay Move

New Orleans Plans Arts Panels

NEW ORLEANS Despite the fact that New Orleans is on the verge of financial collapse, many members of the local film and music industry hope to persuade city officials to create a film and video board and a music commission.

According to Cosimo Matassa of the New Orleans Music and Entertainment Assn., each board would act as an advisory group and would also contact movie and record companies, put together talent and agency directories, attend national music and film conferences, and promote New Orleans as a site for

filming and recording.

The annual budget for operating each office would be between \$60,000 and \$150,000, but the start-up monies may come from private fund-raising efforts.

Reaction from the mayor and city council members has been positive, but they warn that any new programs won't be popular while the city is in the midst of a budget crisis. Nevertheless, supporters hope to put a motion creating the two commissions before the city council within a few weeks.

JEFF HANNUSCH

CHART BEAT



by Paul Grein

BOSTON'S "Third Stage" jumps to No. 1 in only its third week on Billboard's Top Pop Albums chart. This matches the pace of the group's last album, "Don't Look Back," which shot to No. 1 in three weeks in September 1978. The difference, of course, is that that album was released just 15 months after the group's smash debut album wound up a 30-week run in the top 10; this album was released after an *eight-year* lay-off.

Only six other albums in the past five years have reached No. 1 in as few as three weeks: the Rolling Stones' "Tattoo You," AC/DC's "For Those About To Rock," Paul McCartney's "Tug Of War," Bruce Springsteen's "Born In The U.S.A.," USA For Africa's "We Are The World," and Van Halen's "5150." (The Stones' album and "We Are The World" did it in two weeks.)

"Third Stage" is MCA's fourth No. 1 pop album in less than 18 months, following the soundtracks to "Beverly Hills Cop" and "Miami Vice" and Patti LaBelle's "Winner In You." This is especially impressive because "Cop" was MCA's first No. 1 album in nearly 10 years. And since "Cop" copped the top spot, no other label has landed as many as four No. 1 albums. Warner Bros. is second with three; A&M, Columbia, and PolyGram have each notched two.

MADONNA'S "True Blue" leaps seven notches to No. 6 on this week's Hot 100, becoming her 10th consecutive top 10 single. This puts her in a tie with Brenda Lee for the most consecutive top 10 hits by a female singer in the rock era. Lee made the mark with 10 straight hits from 1960 to 1962.

Female singers tied for second place with nine consecutive top 10 hits are Aretha Franklin (1967-68)

and Donna Summer (1978-80).

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

In the '80s, only two other artists have landed as many consecutive top 10 hits: Michael Jackson, who has accumulated 12 (counting two duets with Paul McCartney), and Lionel Richie, who has earned 11 (counting a duet with

Boston is No. 1 after three weeks

Diana Ross). Richie's current hit, "Love Will Conquer All," will almost certainly extend his streak to 12 in a row: This week it jumps seven notches to No. 20.

FAST FACTS: Female vocalists account for six of this week's top 10 pop hits. Cyndi Lauper and Tina Turner hold at Nos. 1 and 2, respectively, and Madonna, Janet Jackson, Anita Baker, and Lisa Lisa are all ranked between Nos. 6 and 10.

"Typical Male" is Turner's third single in just over two years to reach No. 1 or 2 on the Hot 100. It follows "What's Love Got To Do With It" and "We Don't Need Another Hero." All three hits were written by Terry Britten and Graham Lyle and produced by Britten.

Eddie Money this week finally lands his first top 10 pop hit as "Take Me Home Tonight" jumps six notches to No. 9. Money, who has been on and off the charts since 1978, came close to the top 10 twice before. His first hit, "Baby Hold On," peaked at No. 11, and a 1982 single, "Think I'm In Love," reached No. 16. Money achieves his top 10 breakthrough with the help of Ronnie Spector,

who was last in the top 10 in November 1963 with the Ronettes' classic "Be My Baby."

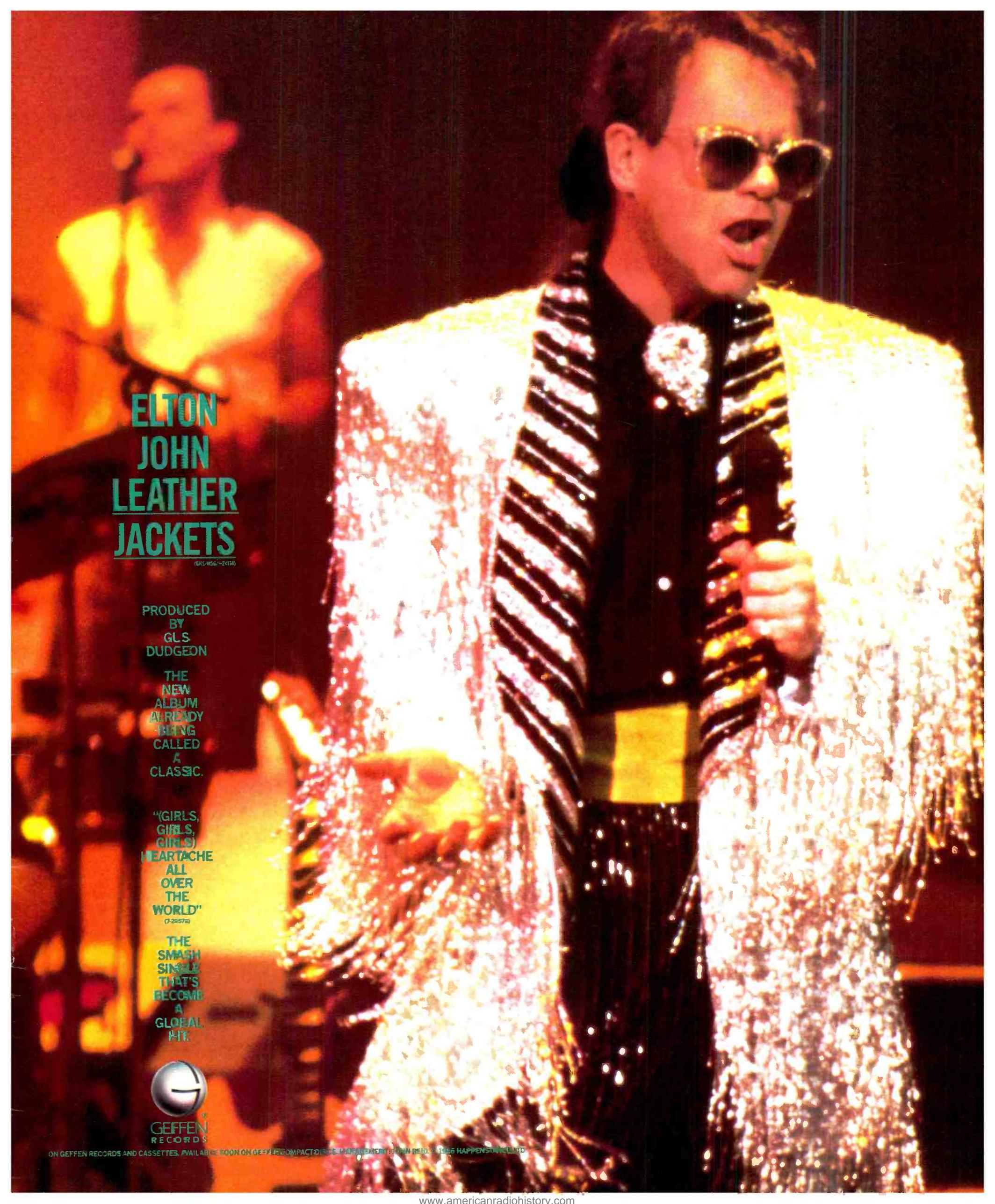
Lionel Richie's "Dancing On The Ceiling" drops to No. 7 on this week's Top Pop Albums chart, after spending just six weeks in the top five. This pales next to Richie's last album, "Can't Slow Down," which rode the top five for 38 consecutive weeks in 1983-84. It doesn't even approach Richie's first album, "Lionel Richie," which spent 10 straight weeks in the top five in 1982-83. The album could turn around on the strength of the new single, but the fact that it's dropped out of the top five this fast is surprising.

"The Tonight Show Band With Doc Severinsen" cracks the Top Pop Albums chart at No. 155. Though Severinsen had a respectable hit with the 1972 album "Brass On Ivory"—on which he teamed with Henry Mancini—this is the first album by the "Tonight Show" band.

And Jellybean produced three hits in the top 10 on this week's Hot Dance/Disco Club Play chart: Stacy Lattisaw's "Nail It To The Wall" at No. 3, Anthony & the Camp's "How Many Lovers" at No. 8, and Jermaine Stewart's "Dancefloor" at No. 9.

WE GET LETTERS: Michael Lee of Edmond, Okla., notes that Klymaxx's recent hit "Man Size Love" was the 15th song in chart history to peak at No. 15 and spend exactly 15 weeks on the chart. Seeking to top himself, Lee added that Rush's last four albums—"Exit . . . Stage Left," "Signals," "Grace Under Pressure," and "Power Windows"—have all peaked at No. 10. He notes that this makes Rush the first act to have four consecutive albums peak in the same position—excluding No. 1.

Michael Harwood of Sound Warehouse in New Orleans notes that Paul Simon's "Graceland" isn't the first case where the back cover of an album is the same as the front cover of a compact disk. The same approach was taken on Linda Ronstadt's 1984 hit, "Lush Life."



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11/2	Kalamazoo, MI	11/19	Worcester, MA
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Alive & Well

DON'T WRITE OFF THE INDIE VIDEO RETAILER

BY JOHN POWER

The home video trade press, including Billboard, seems convinced that the independent video dealer is going to evaporate overnight just because 7-Eleven and K mart have started to stock prerecorded video.

There have been too many articles lately that have said, in essence: "Independents and specialists wonder if they have a place in the industry's future."

We at the American Video Assn. (AVA) are confident that there is a very important place in the market for the independent video dealer—now, and in the future.

First, it is necessary to distinguish between the rentals market and the sales market. The independent has never generated most of his income from sales. He feels that if Target can sell titles, more power to it.

But from daily contact with consumers, the independent is convinced that the majority of VCR owners do not want to own movies; with few exceptions, they just want to view them.

So, if we are talking only about the sales market, perhaps a point could be made about the dangers posed by the mass merchants.

I suggest, however, that the independents aren't losing much sleep over this issue.

In the movie rental business,

chain stores, mass merchants, record stores, drugstores—or what have you—have no advantage over independents as long as the latter stay competitive in their own market. The indie can access the same product at virtually the same price as the largest operator.

In many other types of retail business, the large operation can indeed

compete effectively. That expansion, however, will come as the normal result of buying titles on a month-to-month basis. The key for the independent is to remain competitive in his own marketplace.

Moreover, the indie video retailer can respond to changes in market conditions and the needs of his customers more quickly than larger op-

petition can just as well come from another independent as it can from a larger company.

One must also be careful of making generalizations that may hold for major markets, but are totally inapplicable to smaller markets, where so many indie dealers do business. In many small towns there is no present likelihood of a 5,000-title store. Nor are there any mass merchants or chains to take away business from the specialist.

At AVA, we have not experienced a drop in membership; rather, it continues to grow every month. If a shake-out is happening, we're not seeing it.

We believe too many writers for magazines and newspapers are listening to each other instead of getting out and talking to successful independent dealers. At our convention last April we were amazed at the sophisticated level of business practices and marketing skills demonstrated by the indies we met.

We agree, of course, that some indies will be forced out of business. But that is a normal course of events in any competitive marketplace. Some department stores, discount stores, and record chains have been forced out of business too.

It is just not true to say that the specialist or independent video dealer is in trouble.

'He can respond to changes in market conditions more quickly'



John Power is president of the American Video Assn., based in Mesa, Ariz.

get product lines unavailable to the independent or get them at prices that put the independent at a serious disadvantage. But the video rental business is not like the record, book, or drugstore businesses, all of which depend on product sales rather than rentals.

It is true that the typical independent dealer will have to expand to

erations. If rentals were to wane and sales surge, then the specialist might be in trouble. But that is not happening at this time and appears unlikely to happen in the near future.

None of this is to say that some independents won't be hurt when low-ball pricing appears across the street. However, this form of com-

Urban: 'Margarine' For Black Radio

BY JOE SHAMWELL

One of the major controversies in black music circles today revolves around the use of the terms "urban" and "black" to describe black-oriented radio formats. The debate persists not only on the programming side, but on the sales side, too.

Those PDs, GMs, and SMs who are anxious to show that more than blacks listen to their stations fervently defend the "urban" logo. Equal numbers of the same, plus black community groups and individuals, decry the homogenization of one of the few remaining bastions of ethnic identity.

Who is right?

The heart of the disagreement centers on the fact that many people consider "black" a negative term. They perceive—or think others perceive—that black people are second class, powerless, unemployed, moneyless! Others believe

that labeling a music or format "black" is a vestige of racist thinking. Hence the term "urban." Bland. Noncontroversial.

In their best-selling book, "Positioning: The Battle For Your Mind," Al Ries and Jack Trout discuss the power of a name. They write:

"Take margarine, for example. Even though the product has been around for decades, it is still perceived as an imitation butter. (It's not nice to fool Mother Nature.) . . . The same principle is involved in the shift from colored to Negro to black. 'Negro' is a margarine name, forever relegating Negroes to second-class citizenship. 'Colored' doesn't sufficiently polarize the situation. The implication is, the less colored the better.

"Black" is a much better choice. It allows the development of 'pride of blackness,' an essential first step to long-term equality. (You might prefer to be white, but I prefer to be

black.)" As I see it, urban, like Negro, is a margarine name. It implies that, somehow, all those blacks listening aren't black. All "urban" advocates are overlooking a major factor—the importance of being first in the mind of the prospect—be it advertiser or listener.

In the overall media market, radio ranks No. 3 behind TV and newspapers. But in the black community, radio ranks No. 1!

Arbitron studies show blacks listen to radio 20% more than the general public. Why? Because black radio generally provides its audience with the only consistent, daily stream of entertainment, news, and consumer information that reflects the black community's lifestyles, aspirations, and identity. This is a community that spends \$240 billion annually!

Becoming urban forces black radio onto a mental ladder below other

forms of radio, newspapers, and the Coca-Cola of media—television. It destroys the community base of listeners. There are no communities made up of "urbans."

History has shown us that those market leaders that abandon their bases lose their strategic advantage (Volkswagen comes immediately to mind).

Black radio should position itself as the uncola of media, selling the fact that it is dominant and important to its audience. It should compare itself to TV and newspapers, not other radio stations.

By maintaining positive, community-oriented programming, black radio also maintains a loyal, stable base of listeners whose economic impact increases every year.

Black radio, like Coke: It's the real thing!

Joe Shamwell is general manager of WACR in Columbus, Miss.

Letters to the Editor

AYATOLLAHS IN PINSTripES

I don't think the war being waged by religious fundamentalists against rock'n'roll is too ominous because these religious warriors are not yet organized enough to constitute a threat to anything other than the peace of mind of their opponents. They are essentially a fragmented collection of cults, arguing constantly among

themselves over whose revelations are the most divine.

The one disturbing thing these groups have in common, however, is an amazing ability to raise funds. If they can ever agree on anything long enough, they have the money to threaten not only rock'n'roll, but also the Constitution of the U.S.

For now, though, these ayatol-

lahs in pinstripes are actually helping record sales by generating publicity for otherwise mediocre products.

Walter Williams
Long Beach, Calif.

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.

Series Scores For Stations' Promos

Mets/Sox Match Spurs Contests

BY KIM FREEMAN

LOS ANGELES Stations in New York and Boston were working as hard as the Mets and the Red Sox to come out winners after the World Series began on Oct. 18. Last-minute promotional activities went far beyond the expected scramble for tickets and giveaways as Gotham outlets rallied listeners to revive the Mets and Boston stations gloated over their 2-0 lead after game two. Numerous bets were made between the cities, and production departments went into extra innings turning hit tunes into pep songs for their local teams.

For many players, it was a great time to prep for a future in sports broadcasting. Stations were taking full advantage of players they had signed on early in the season for exclusive team reports.

"Everybody brought their Mets to work," says David Bieber, promotion director at album rocker WBCN Boston. When the Sox returned to Boston for game three, on Tuesday, WBCN was ready with a quickly assembled venture with Redi-Vision, a local firm that rents televisions, huge screens, and VCRs. During Charles Laquidara's morning show, listeners vied for that equipment, which was delivered to the lucky winners in time for the game, compliments of WBCN. That was for listeners who didn't win WBCN's ticket giveaways of two pairs for each game, which came complete with limo service and a free pregame dinner.

One of the cleverest promotions came from Emmis country outlet WHN New York, flagship station of the Mets. (The CBS Radio Network carried the Series, and both WHN and WCBS-AM air the games in New York.) "There were no postcards, no phone calls," says WHN's Susan Storms of the station's ticket-giveaway campaign. "All you had to do was be found listening to WHN." The station—which billed itself as "Sports Radio 1050" during the Series—sent patrols to businesses, homes, toll booths, restaurants, etc., seeking anybody tuned in. According to Storms, many listeners held up "We're listening to WHN" banners wherever they were.

"We didn't have time to do the postcard or phone route," Storms says, bringing up a problem all promotion directors face when planning campaigns around events that have last-minute results, like the Series. "It's been a very bizarre week," adds WBCN's Bieber, who advertised the station's write-in-for-tickets contest via local print. The Boston paper's ad deadline was a week before Bieber knew whether the Red Sox were in the Series, so disclaimers were included in case the team didn't make it.

One of many wagers is between top 40s WHTZ "Z-100" New York

and WXKS "Kiss 108" Boston. Z-100 promotion director Amy Schneider says, "[PD] Scott Shannon is a die-hard Mets fan, so we're going insane over this." The loser has to supply a "DJ slave for the day," says Schneider, adding that Shannon was quick to volunteer Z-Morning Zoo sidekick Jack Murphy.

Meanwhile, Kiss 108 got "Baby Love" recording star and supposed Mets fan Regina in the studio to record a version of that song plugging the Red Sox, which was whisked off to Z-100 in Regina's hometown. "I know Scott's gonna love that," says Kiss 108's Bill Costa.

Country outlet WBOS Boston used a "most outrageous" theme to select its ticket winners, according

to promotion director Kate Griffin. "One lady said she would do the whole team's laundry for a year."

Major League Baseball prices have kept stations from buying banner space inside Shea and Fenway stadiums. The alternative is getting listeners to bring station banners and fly them for a shot at always-elusive free television exposure. WPLJ is offering cash to listeners spotted with banners, but King says it's something of a hard sell.

The other alternative is signage within sight of the stadiums. WBCN, for example, has a huge balloon, which extends 200 feet in the air and is painted like a baseball, anchored in a parking lot next to Fenway.



Team Spirit. While posing in front of a "The Sox Rock" banner, strategically placed opposite an entrance to Fenway Park, the WBCN Boston club gives a cheer that could knock the footwear off of hometown heroes the Red Sox.

Guest Columnist

Station Managers Should Look For Well-Rounded PDs

BY JOHN IRWIN

FOR EVERY STATION MANAGER there will come a time when your program director moves on, and you're faced with finding a replacement. That was the situation I encountered a few months ago at WYNY New York, and here are some observations on the process.



Irwin

First and foremost, look for a well-rounded individual. Don't limit your search to merely finding a person whose greatest strength happens to be in the area of your station's biggest weakness at the moment. The temptation is to go for the quick fix—the feeling that if you can find someone who really knows music, you can teach him or her later how to market your product, deal with talent, or set up formats. If a person lacks that experience, however, you're taking on future headaches.

During my search for a PD, candidates would too often try to sell me by talking about only their main strengths, regardless of the fact that I had already told them about our needs and goals—which were broad. You hear, "I've got a music list that I know will get you a 4 share." Then they have trouble explaining how this list will work for your station and its particular market.

Another common mistake many PDs make in job-pitching is focusing too much on what the other stations are doing, without addressing what they see as the opportunities for your station.

Then there is the PD who has worked numerous formats and cities and merely states: "Just tell me what you want and I'll deliver." When I hear this line, I simply say that I want a good mass-appeal adult station that will garner me a 10 share without using "blue radio" tactics. And, oh yes, can you deliver

that in two books? I never got any takers.

The same guy who told me, "Just tell me what you want," did respond with, "Sure, I can do it. Give me a couple million for promotion and you got it!" All the while I was silently pleading, Will you guarantee it? Give me some substance I can hang my hat of hope on.

GO FOR STRONG PEOPLE skills. Aside from seeking the most experienced individual possible, another priority is to make sure the person has good people skills. This approach should be a must in hiring any department head. Whether you're piloting a No. 1 station or rebuilding, as is the case at WYNY, it only makes sense to hire people who can get others to perform to their maximum potential as quickly as possible.

Great-sounding radio stations come about when all elements of the programming operation are giving 110% to on-air product perfection. Getting all parties—air talent, upper management, and support personnel—to agree on the direction of the station is taking on a very difficult task. It takes a person with the patience of Job, the negotiating skills of Henry Kissinger, skin as thick as Iacocca's, and the aggressiveness of Phil Donahue.

IS THERE SUCH AN INDIVIDUAL? I doubt it. But the point is, don't be afraid to seek a person who has all of these traits, even if it adds to the length of your search.

After a search of several weeks at WYNY, we chose Chuck Crane, the assistant PD at WLS Chicago. I had been able to track Chuck's performance through the years, and although he hasn't built stations by himself into giants, he has worked alongside some of the best, and he has played a large role in the building of some great ones. Most importantly, he has strong skills in the areas I've mentioned. I also can't forget that he "asked for the order" the very first time we chatted.

In a job applicant, I look for someone:

- who has done his or her homework on my station and market.
- who can suggest game plans for the station that are realistic, with documentation to support any proposals.
- who thrives on the stress brought about by moving the station into the right programming avenue.
- who asks the right questions about the history of the station and wants to know why past game plans

haven't worked; who has the desire to gain knowledge of obstacles that have to be overcome.

• who shares scenarios that may be similar to the station's situation, possibly any that the individual has been involved in or has closely observed. Well-thought-out solutions are particularly appreciated. There are many ways that an applicant can take this approach, even by offering something like, "I recall a
(Continued on page 14)



Programmers reveal why they have jumped on certain new releases.

TOP 40

Coming off of a summer 4.8-6.5 12-plus overall jump, KSDO-FM San Diego program director Mike Preston credits part of that leap to 11-song sweeps. Two new songs used in those blitzes are Janet Jackson's "Control" (A&M) and Duran Duran's "Notorious" (Capitol). "There was really no question about the Jackson single," says Preston, who has gotten positive feedback in call-out research after playing the song for four weeks as an album track. "For the last couple of months, there seems to have been a backlash against Duran Duran," Preston says. "But I think 'Notorious' will change that. It's not an irritating song, and it really sounds more like an urban record." Preston says "Notorious" is a two-time winner of KSDO's Battle Of The New Sounds request show. "And not just with teens. Like the Jackson record, this one is doing very well with 18- to 49-year-old females."

COUNTRY

"Being consistent is what makes an entertainer a star," says KPLX Dallas music director Mac Daniels. "And that's what the Judds are all about." Since the mother-daughter duo arrived on the scene, each of its singles has performed superbly for KPLX, says Daniels. He expects the same from their latest outing, "Cry Myself To Sleep" (RCA). As usual, the Judds' single is very popular with KPLX's female demos, as is Reba McEntire's "What Am I Gonna Do About You" (MCA). "The women love this because they can really relate to it," Daniels says. From a different camp come the O'Kanes, with the single "Oh Darlin'" (Columbia). "It's a cross between the simplicity of bluegrass and the uniqueness and freshness of Ricky Skaggs' early stuff," Daniels reports. "It's a great, up-tempo record that's getting good male phones after just two weeks of play."

KIM FREEMAN

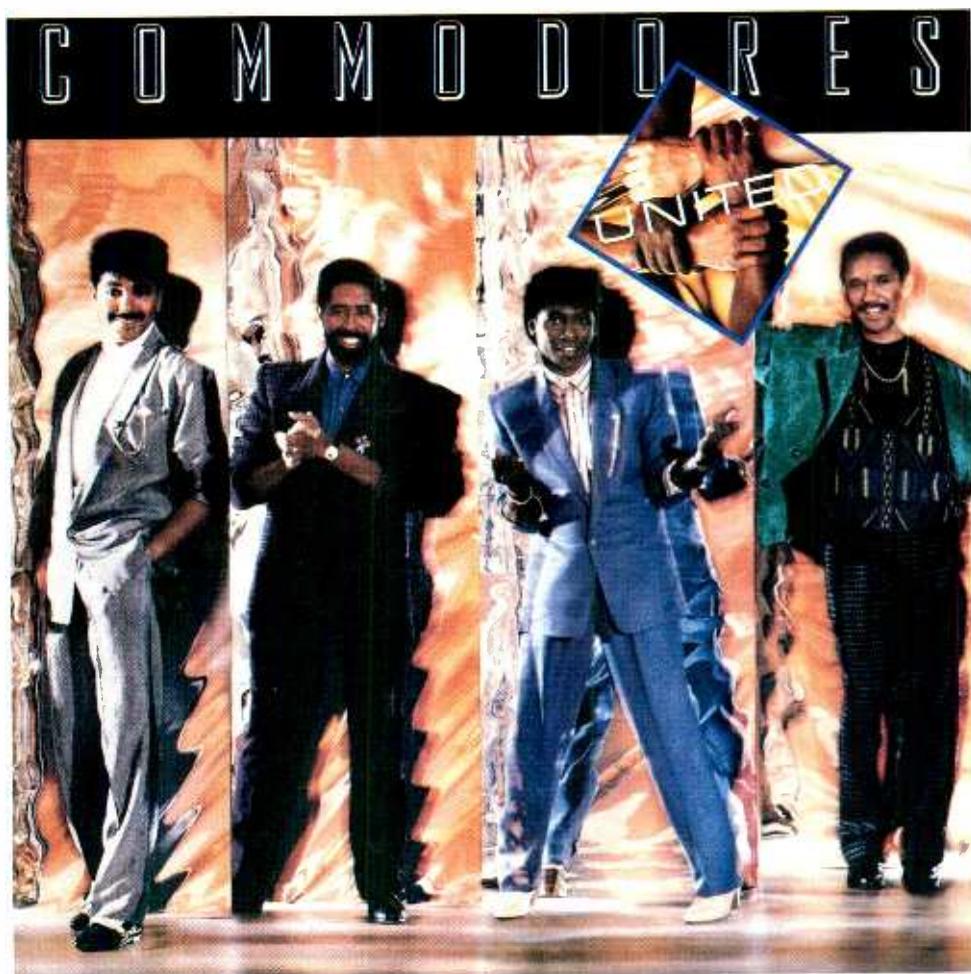
Summer Arbitron ratings are in ... see page 21

POLYGRAM WELCOMES

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records, six platinum records, two double platinum and three triple platinum albums. It is with great pride we present a new chapter in this amazing story, their newest album, "United." Featuring the smash single "Goin' To The Bank"

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Management: Dan Cleary



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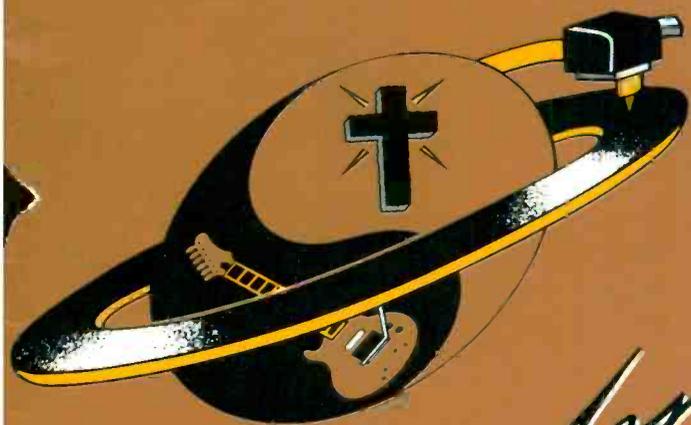


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IDOL BILLY



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Smile*

ROCK WATCH

A Countdown to Ecstasy
with Oedipus



**NOW ON
THE AIR**

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

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

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

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

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

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

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



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



FCC Agrees With Licensees: Rules Are Outdated

BY BILL HOLLAND

WASHINGTON The Federal Communications Commission has agreed with radio station owners, saying that its 35-year-old rules requiring a station's main studio to be in its community of license are outmoded. It has proposed to relax or even eliminate the requirements for television as well as radio stations.

In its Oct. 16 proposal, the FCC, which initiated the proceedings in response to a petition filed by a group of radio licensees (Billboard, June 28), said that the rules were "questionable in the context of current regulatory policies and broadcast station operations."

The licensees, who called themselves the Arizona Justice Committee, put it in simpler terms, pointing out that these days, radio listeners don't just knock on the front door of stations, they write or phone first. The rules are outdated, they said. The FCC agreed.

They also agreed that the studio programming origination rule was over the hill "since remote facilities and satellite transmission capability effectively allow origination to occur from anywhere."

The FCC proposed to eliminate the studio origination rule entirely and either amend the main studio rule to allow a station to locate the main studio within its Grade B contour or city grade contour—that is, its main broadcast area—or to eliminate the rule entirely.

In a separate statement, James Quello, FCC commissioner, agreed that the rules are antiquated, but underlined his concern that the elimination should not be taken as signaling "an effort to erode . . . a licensee's obligation to serve the needs and interests of the community to which it is licensed."

The FCC action is seen as a turnaround, because earlier this year, it had meted out several \$10,000 fines to radio stations that had shifted main studios and program origination.

GUEST COLUMNIST

(Continued from page 10)

problem situation in Detroit, but I can't recall the specifics on how it was corrected. Can I investigate it for you and drop you a note?"

• who doesn't like name-dropping, unless the person mentioned can give me a complete report on the applicant's work. If the applicant chooses to put another programmer or consultant on a pedestal, I find out if he or she can elaborate on that individual's philosophies.

As a final point, it's important to recognize that the applicant may not be totally realistic about the salaries your market pays. Find out the individual's salary history and expectations early in the game to avoid any misconceptions.

John Irwin is the vice president and general manager at NBC AC station WYNY New York.

VOX JOX



by
Kim
Freeman

BOB KRANES is indeed the new assistant PD/music director at WXRK "K-Rock" New York (Billboard, Oct. 25), a move that keeps him in the Infinity Broadcasting chain and brings him back to his Gotham home turf. Kranes left WLIR Long Island in September 1983 to join Infinity's WBCN Boston as MD. Of his decision, Kranes says, "K-Rock has the potential to be the best rock'n'roll station in New York, the No. 1 market."

At WBCN, PD **Oedipus** has already appointed **Carter Alan** music director, and Kranes will stay on board for a few weeks to assist the transition. A seven-year WBCN veteran, Alan spearheaded the album rocker's emphasis on local music, including the annual WBCN Rock'n'Roll Rumble. Alan retains his 10 p.m.-2 a.m. shift.

KEGL "the Eagle" Dallas underwent more changes when the morning team of **Robbin, Kenny & Cowan** was let go after six months on air. As many observers predicted, afternoon man **Moby** moved into the morning slot. Interestingly, **Bill Cowan**—thanks largely to his "Mr. Sports" character—was offered a job alongside **Moby** and took it.

As you'll recall, just a month ago, **KKBQ** Houston's **Ron Parker** was signed as PD of the Eagle and left after 24 hours. There is still no PD; **Joe Folger** continues to act as interim programmer, apparently with designs on scoring the position permanently. Shaking up the station further, promotions director **Kelly Wendord** jumped ship last week. Sources say she was asked to do a little too much programming.

LOS ANGELES LINE: Although we'd only been in L.A. for two days when presstime arrived, there's plenty to report on. First off, thanks to multimedia promoter **Kenny Ryback** for slipping us into a rehearsal, at a local TV studio, of Alice Cooper's road show, which

Kranes leaves WBCN for K-Rock

begins in Detroit on Halloween. The start date is fitting, as Cooper is back in black leather and fake blood with a show that will take old fans back to great memories and should introduce youngsters to Cooper at his finest. Also there, we found **Sky Daniels**, former **KMET** assistant PD, who says he is close to putting his ears to work in a prime-time a&r gig.

Next, we drooled over **KLOS'** CD library, which music director **Kurt Kelly** says is still not as well-stocked as he'd like it to be. (Labels, are you listening?) And, over lunch, **KLOS** program director **Tim Kelly** said he's cooking up consultancy plans. Expect further details in a few weeks, Kelly says, but don't send programming résumés to **KLOS**: Kelly is content, not to mention successful, there, and he intends to keep it that way.

More thanks to **Epic's Larry Douglas, Polly Anthony, and Laurie Anderson** for a super dinner with **Luther Vandross**, who is fit as a fiddle and getting ready for a promotional tour that starts early this month. By fit, we mean that **Vandross** has lost 127 pounds. He charmed us all through dinner by telling stories while we ate.

Also at the table was **KPWR**

"Power 106" program director **Jeff Wyatt**, who confessed to being a Taco Bell addict but settled for lobster. Wyatt secured a video appearance by **Vandross** at Power 106's fireworks/concert party on Sunday (26). Also enjoying the truly epic dinner were Power 106's music director, **Al Tavera**, and Wyatt's wife, **Kathy**.

And finally, for now, there's big talk on the street about two well-known L.A. promotion veterans forming **PAL Records**. That may not happen for a year or so, but you heard it here first.

JOHN GRIFFIN is the new PD at album rocker **WPLR** New Haven, Conn. He's been with **WPLR's** management team for 10 years and succeeds **Neal Mirsky**, who joined **DIR Broadcasting** recently. **Rich McMillon** moves into the assistant PD spot at **WLS** Chicago, replacing **Chuck Crane**, now at **WYNY** New York.

IN LAST WEEK'S ARBITRON listings, **WBZZ** Pittsburgh's ratings were wrong. The top 40 outlet moved from an 8.0 to a 7.9 overall 12-plus summer share. And talk/variety outlet **WMAQ** Chicago was mistakenly listed as a country station. Big apologies to both outlets.

XTRA-AM San Diego has a golden oldies opportunity as the afternoon drive shift opens up. That job opening follows the departure of **Michael Boss**, who split for cross-town **KLZZ**, which dropped AC for the ever-popular classic rock format early this month. **XTRA's** night man, **Gary Beck**, made the same trek, but he's already been replaced by two-year **XTRA** swing shifter **Nicki Silver**. According to PD **Jim LaMarca**, the afternoon slot will be personality-intensive, so "someone with a top 40 background will have a good start."

Of **KLZZ**, **LaMarca** says its true rock direction makes it "not as much of a direct competitor as we had expected." Nonetheless, **XTRA** is keeping in touch with its audience via liners that invite listeners to chat directly with **LaMarca** about the station. He's been airing them once a shift and getting 25-35 calls a day.

Promotions

ROCK LIVES!

WNEW-FM New York (AOR)
Contact: *Rose Polidoro*

As Rocktober rolls to a close, New Yorkers got treated to what's becoming a real tradition in the city: **WNEW-FM's** birthday festivities.

The **Metromedia** rocker started the party with a **Hard Rock Cafe** press conference, where afternoon star **Scott Muni** read off a roster of superstars who visited throughout the month. Like last year, the highlight of **Rocktober's** many special events was the "Shootout in the Sky," a downtown fireworks extravaganza set to music by **WNEW's Tom Couch**.

Across town at **WXRK "K-Rock,"** the station has plastered the city with posters that read "Be

Outrageous," a challenge to listeners to do the wildest, craziest thing in a competition for big cash prizes. That's a pretty tempting invitation coming from **K-Rock**, whose morning man is, of course, the always outrageous **Howard Stern**.

ANOTHER BUDDING October tradition is **Transylvania Mania**, a contest for a trip to **Dracula's** castle, organized and sold by **Marketing Entertainment Group of America**, based in New York. **WNVZ "Z-104"** Virginia Beach, Va., is one of several stations signed on to send one listener to **Bucharest, Romania**, for eight days of fun in and around **Count Dracula's** favorite haunt.

PUTTING RADIO'S theater-of-the-mind advantage to work for him recently was **Frank Bennett**, **KOME** San Jose, Calif., morning man. **Bennett** did a week of pseudoremoté broadcasts. In the minds of listeners, he was doing his shows from **Paris; London; Venice, Italy; Geneva, Switzerland; and Berlin**. In reality, he stayed in **San Jose**, creating a European atmosphere by taping chats with language majors from **San Jose Univ.** as well as employing a number of other tricks. **Bennett** did his homework via travel videos and compiled a library of foreign-sounding effects. And, oh yeah, disclaimers were run before and after each program.

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard

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ALBUM ROCK TRACKS™

				Compiled from national album rock radio airplay reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE		
1	2	2	9	HUEY LEWIS & THE NEWS CHRYSALIS	HIP TO BE SQUARE	★★ NO. 1 ★★	
2	5	5	5	BILLY IDOL CHRYSALIS	TO BE A LOVER		
3	6	12	4	THE PRETENDERS SIRE	DON'T GET ME WRONG		
4	7	11	8	BRUCE HORNSBY RCA	THE WAY IT IS		
5	1	1	6	BOSTON MCA	AMANDA		
6	8	13	6	JOHN FOGERTY WARNER BROS.	CHANGE IN THE WEATHER		
7	3	3	9	RIC OCASEK GEPFEN	EMOTION IN MOTION		
8	4	4	9	STEVE WINWOOD ISLAND	FREEDOM OVERSPILL		
9	11	23	4	KBC BAND ARISTA	IT'S NOT YOU, IT'S NOT ME		
10	10	15	6	'TIL TUESDAY EPC	WHAT ABOUT LOVE		
11	16	21	4	BOSTON MCA	WE'RE READY		
12	12	14	5	BAD COMPANY ATLANTIC	THIS LOVE		
13	9	10	11	BON JOVI MERCURY	YOU GIVE LOVE A BAD NAME		
14	14	16	7	TIMBUK 3 IRS	THE FUTURE'S SO BRIGHT		
15	31	—	2	THE POLICE A&M	DON'T STAND SO CLOSE TO ME '86	★★★ POWER TRACK ★★★	
16	23	35	3	GEORGIA SATELLITES ELEKTRA	KEEP YOUR HANDS TO YOURSELF		
17	17	17	6	BILLY SQUIER CAPITOL	LOVE IS THE HERO		
18	21	26	5	TINA TURNER CAPITOL	BACK WHERE YOU STARTED		
19	25	37	3	PETER GABRIEL GEPFEN	THAT VOICE AGAIN		
20	28	34	4	RIC OCASEK GEPFEN	TRUE TO YOU		
21	13	8	12	DAVID & DAVID A&M	WELCOME TO THE BOOMTOWN		
22	22	18	9	HUEY LEWIS & THE NEWS CHRYSALIS	JACOB'S LADDER		
23	15	7	11	TALKING HEADS SIRE	WILD, WILD LIFE		
24	34	—	2	BENJAMIN ORR ELEKTRA	STAY THE NIGHT		
25	NEW ▶	—	1	DON HENLEY GEPFEN	WHO OWNS THIS PLACE	★★★ FLASHMAKER ★★★	
26	36	40	19	GENESIS ATLANTIC	LAND OF CONFUSION		
27	29	33	4	WANG CHUNG GEPFEN	EVERYBODY HAVE FUN TONIGHT		
28	NEW ▶	—	1	STEVE MILLER CAPITOL	I WANT TO MAKE THE WORLD ...		
29	33	41	3	BOSTON MCA	COOL THE ENGINES		
30	20	22	6	THE OUTFIELD COLUMBIA	EVERYTIME YOU CRY		
31	35	45	3	TALKING HEADS SIRE	PUZZLIN' EVIDENCE		
32	18	6	13	EDDIE MONEY COLUMBIA	TAKE ME HOME TONIGHT		
33	41	—	2	DAVID & DAVID A&M	SWALLOWED BY THE CRACKS		
34	24	24	10	THE SMITHEREENS ENIGMA	BLOOD & ROSES		
35	45	—	2	THE STABILIZERS COLUMBIA	ONE SIMPLE THING		
36	42	42	4	IGGY POP A&M	CRY FOR LOVE		
37	27	27	5	JOHN FOGERTY WARNER BROS.	HEADLINES		
38	19	9	12	TRIUMPH MCA	SOMEBODY'S OUT THERE		
39	39	44	3	PETE TOWNSHEND ATLANTIC	LIFE TO LIFE		
40	26	19	10	DAVID LEE ROTH WARNER BROS.	GOIN' CRAZY		
41	NEW ▶	—	1	R.E.M. IRS	SUPERMAN		
42	30	28	18	JOURNEY COLUMBIA	GIRL CAN'T HELP IT		
43	48	—	2	RATT ATLANTIC	DANCE		
44	44	—	2	EDDIE MONEY COLUMBIA	WE SHOULD BE SLEEPING		
45	NEW ▶	—	1	TRIUMPH MCA	TEARS IN THE RAIN		
46	32	25	20	PETER GABRIEL GEPFEN	IN YOUR EYES		
47	43	39	9	HUEY LEWIS & THE NEWS CHRYSALIS	I KNOW WHAT I LIKE		
48	38	30	16	STEVE WINWOOD ISLAND	SPLIT DECISION		
49	NEW ▶	—	1	BON JOVI MERCURY	WANTED DEAD OR ALIVE		
50	40	32	12	BILLY JOEL COLUMBIA	A MATTER OF TRUST		

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

Featured Programming

WITH CLASSIC ROCK such a strong force in programming this year, one would expect to find consulting firms playing a part in the entrenchment. For stations that have found the format to be popular with their audience but don't want to pick up a satellite or do the programming themselves, there's "Rockin' Oldies." **Programming Consultants Inc.** of Albuquerque, N.M., has enlisted the aid of **Dick Bartley** to offer the format as a track-by-track, hour-by-hour computerized playlist. Bartley is well-known as the producer and host of his "Solid Gold Saturday Night" and "Solid Gold Scrapbook" programs, which are syndicated by **United Stations**.

The full-time format targets the 27- to 46-year-old demographic with the years 1955-1976 as its tracking territory. The playlist angle obviously allows plenty of room for customizing to particular market situations. A corresponding record library will be compiled, if needed.

1987 marks the 10th anniversary of Elvis Presley's death, and Programming Consultants has decided to reissue "The Presley Years." The 13-hour program was updated and rereleased in 1985 to mark the 50th anniversary of Presley's birth. Inquiries for the show have prompted PCI to update the package once again for January 1987 availability. The show is hosted by **Charlie Van Dyke**, and stations have the rights to two broadcasts in 1987.

Both "Rockin' Oldies" and "The Presley Years" are offered on a market-exclusive, cash basis. The company can be contacted at 800-843-7807.

NEW IN THE CO-HOST SPOT for **NBC Radio Entertainment's "Live From Disney World"** is **Nikki Courtney**. When **WMAQ Chicago** moved away from the country format and would no longer be picking up the show, **NBC** replaced **WMAQ's Nancy Turner** with **WUSN Chicago's** mid-morning personality **Courtney**. **WUSN** does have a country format and does air the show. The once-a-month concert series retains **WHN** personality **Dan Taylor** as co-host. Featured act for the November installment of "Live From Disney World" will be **Southern Pacific**.

Beginning Wednesday (29), **NBC Radio News** is set to air a half-hour special titled "Cocaine Hunger." Addressing a subject so much in the news these days, the special examines links in the drug chain, from the economic devastation of the Bolivian coca-growing peasants to the tragedy of babies born as crack addicts. A five-part series of 90-second **NBC Extra** reports also runs Monday through Friday (27-31) as a companion piece to the special.

AMERICAN IMAGE PRODUCTIONS of Nashville now has its "Blender" on 10 outlets nationwide. The 144-cut package is a key-mating service that will segue any outro to any intro, regardless of musical key. Initial use has centered on blending cuts in music sweeps, but it will be very interesting to see how

pervasive **Blender** use becomes as stations attempt to maximize their investment.

The instrumental cuts allow station talent to use voiceover to make a transition with an ID or promo. Running approximately 17 seconds, the actual modulation occurs at midpoint, and the cut can be trimmed as needed. A 12- by 12-key chart is provided to simplify cut selection, and the package comes either on a single CD or on tape. **American Image Productions** can be contacted at 800-251-2058.

NEWSMAKER INTERVIEWS INC., Los Angeles, has expanded its subscriber service to the next logical point. The 4-year-old programming service provides subscribers with a monthly index of 36 celebrities and newsmakers available as interview subjects. Short bios, interview hooks, and subject contacts are the staple elements of the service. The station then sets up and conducts each interview itself. Longer bios are also available.

The expansion is a simple one: Subscribers are now free to request the contact numbers only of personalities outside of the month's offerings. Subscribers will be limited to four requests per month and no more than three inquiries per request. The company can be contacted at 213-274-6866.

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

Nov. 1, **Miles Davis, Part One, The Jazz Show With David Sanborne**, **NBC Radio Entertainment**, two hours.

Nov. 1, **Journey, Regina**, **Party America**, **ABC Radio Networks**, two hours.

Nov. 1-2, **Harry James, Sinatra Special Of The Week**, **Creative Radio Network**, one hour.

Nov. 1-2, **Harry James, Sinatra Special Of The Week**, **Creative Radio Network**, one hour.

Nov. 1-2, **Aretha Franklin, On The Radio**, **Nationally Syndicated Broadcasting Alliance**, one hour.

Nov. 1-2, **Sheena Easton, On The Radio**, **Nationally Syndicated Broadcasting Alliance**, one hour.

Nov. 2, **Rudiger Lorenz, Musical Starstreams**, **Musical Starstreams**, two hours.

Nov. 3, **Housemartins, Rock Over London**, **Radio International**, one hour.

Nov. 3-9, **Pretenders, Rock Today**, **MJI Broadcasting**, one hour.

Nov. 7-9, **Ratt, Metalshop**, **MJI Broadcasting**, one hour.

Nov. 7-9, **Tina Turner, Star Beat**, **MJI Broadcasting**, one hour.

Nov. 7-9, **Lee Greenwood, Country Today**, **MJI Broadcasting**, one hour.

Nov. 8, **Miles Davis, Part Two, The Jazz Show With David Sanborne**, **NBC Radio Entertainment**, two hours.

Nov. 8, **General Public, Nu Shooz, Midnight Star, Party**

America, ABC Radio Networks, two hours.

Nov. 8-9, 'til **tuesday, On The Radio**, **Nationally Syndicated Broadcasting Alliance**, one hour.

Nov. 8-9, **Billie Holiday, Sinatra Special Of The Week**, **Creative Radio Network**, one hour.

Nov. 10-16, **Howard Jones, Rock Today**, **MJI Broadcasting**, one hour.

Nov. 12, **Southern Pacific, Live From Walt Disney World**, **NBC Radio Entertainment**, one hour.

Nov. 14-16, **The Bee Gees, Special**, **CBS Radioradio**, three hours.

Nov. 14-16, **Motorhead, Metalshop**, **MJI Broadcasting**, one hour.

Nov. 14-16, **Jean Carne, Star Beat**, **MJI Broadcasting**, one hour.

Nov. 14-16, **Gary Morris, Country Today**, **MJI Broadcasting**, one hour.

Nov. 15-16, **Billy Idol, On The Radio**, **Nationally Syndicated Broadcasting Alliance**, one hour.

Nov. 17-23, **Eddie Money, Rock Today**, **MJI Broadcasting**, one hour.

Nov. 21-23, **Saxon, Metalshop**, **MJI Broadcasting**, one hour.

Nov. 21-23, **Howard Huit, Star Beat**, **MJI Broadcasting**, one hour.

Nov. 21-23, **Gatlins, Country Today**, **MJI Broadcasting**, one hour.

Nov. 22-23, **Jermaine Stewart, On The Radio**, **Nationally Syndicated Broadcasting Alliance**, one hour.

Nov. 24-30, **Steve Winwood, Rock Today**, **MJI Broadcasting**, one hour.

Nov. 25, **The Oak Ridge Boys, the Judds, Merle Haggard**, **Music Of America, ABC Radio**, 90 minutes.

Nov. 28-30, **Poison, Metalshop**, **MJI Broadcasting**, one hour.

Nov. 28-30, **Stacy Lattisaw, Star Beat**, **MJI Broadcasting**, one hour.

Nov. 29-30, **OMD, On The Radio**, **Nationally Syndicated Broadcasting Alliance**, one hour.

Dec. 5, **Eric Clapton, Super-groups**, **ABC Radio Networks**, two hours.

FOR WEEK ENDING NOVEMBER 1, 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.

88 REPORTERS	NEW	TOTAL	ADDS	ON
BILLY OCEAN	19	39		
LOVE IS FOREVER JIVE				
MIAMI SOUND MACHINE	17	17		
FALLING IN LOVE EPIC				
BRUCE HORNSBY & RANGE	13	66		
THE WAY IT IS RCA				
THE HUMAN LEAGUE	13	70		
HUMAN VIRGIN				
RIC OCASEK	8	34		
EMOTION IN MOTION GEFEN				

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	I'LL BE OVER YOU COLUMBIA 38-06280	★★ NO. 1 ★★ 2 weeks at No. One ♦ TOTO
2	3	6	6	THE NEXT TIME I FALL WARNER BROS. 7-28597	♦ PETER CETERA WITH AMY GRANT
3	6	8	5	LOVE WILL CONQUER ALL MOTOWN 1866	♦ LIONEL RICHIE
4	2	1	11	THROWING IT ALL AWAY ATLANTIC 7-89372	♦ GENESIS
5	7	7	9	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
6	4	3	15	SWEET LOVE ELEKTRA 69557	♦ ANITA BAKER
7	5	5	9	TRUE COLORS PORTRAIT 37-06247/EPIC	♦ CYNDI LAUPER
8	11	18	6	HUMAN VIRGIN 2861/A&M	♦ THE HUMAN LEAGUE
9	8	4	14	STUCK WITH YOU CHRYSALIS 4-43019	♦ HUEY LEWIS & THE NEWS
10	10	13	8	WHEN I THINK OF YOU A&M 2855	♦ JANET JACKSON
11	12	21	6	THE WAY IT IS RCA 5023	♦ BRUCE HORNSBY & THE RANGE
12	18	26	4	TRUE BLUE SIRE 7-28591/WARNER BROS.	MADONNA
13	15	20	6	CALIFORNIA DREAMIN' CAPITOL 5630	♦ THE BEACH BOYS
14	13	16	7	I JUST CAN'T LET GO WARNER BROS. 7-28605 DAVID PACK WITH MICHAEL MCDONALD AND JAMES INGRAM	
15	9	9	16	FRIENDS AND LOVERS CARRERE 4-06122/EPIC	CARL ANDERSON & GLORIA LORING
16	21	24	7	LOVING ON BORROWED TIME (LOVE THEME FROM "COBRA") SCOTTI BROS. 4-06267/EPIC	GLADYS KNIGHT AND BILL MEDLEY
17	24	30	4	THEY DON'T MAKE THEM LIKE THEY USED TO RCA 5016	KENNY ROGERS
18	17	17	10	A MATTER OF TRUST COLUMBIA 38-06108	♦ BILLY JOEL
19	14	10	14	LOVE ZONE JIVE 1-9510/ARISTA	♦ BILLY OCEAN
20	19	11	18	TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN") COLUMBIA 38-05903	♦ BERLIN
21	16	15	11	YOU CAN CALL ME AL WARNER BROS. 7-28667	♦ PAUL SIMON
22	26	31	5	THE LADY IN RED A&M 2848	CHRIS DEBURGH
23	22	14	20	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE
24	20	12	13	LOVE ALWAYS GORDY 1857/MOTOWN	♦ EL DEBARGE
25	33	38	3	EMOTION IN MOTION GEFFEN 7-28617/WARNER BROS.	♦ RIC OCASEK
26	27	32	5	TYPICAL MALE CAPITOL 5615	♦ TINA TURNER
27	NEW	1		LOVE IS FOREVER JIVE 1-9540/ARISTA	♦ BILLY OCEAN
28	38	—	2	AMANDA MCA 52756	BOSTON
29	25	23	17	HIGHER LOVE ISLAND 7-99545/WARNER BROS.	♦ STEVE WINWOOD
30	29	27	16	DANCING ON THE CEILING MOTOWN 1843	♦ LIONEL RICHIE
31	28	28	9	IT'S YOU CAPITOL 5623	BOB SEGER & THE SILVER BULLET BAND
32	36	40	3	LOVING STRANGERS ARISTA 1-9530	CHRISTOPHER CROSS
33	30	34	5	DON'T FORGET ME (WHEN I'M GONE) MANHATTAN 50037/EMI-AMERICA	♦ GLASS TIGER
34	23	19	13	THE STORY OF MY LIFE COLUMBIA 38-06136	NEIL DIAMOND
35	NEW	1		STAND BY ME ATLANTIC 7-89361	♦ BEN E. KING
36	NEW	1		TAKE THIS LOVE A&M 2875	SERGIO MENDES BRASIL '86
37	37	36	6	LEAVING ME NOW POLYDOR 885 284-7/POLYGRAM	♦ LEVEL 42
38	40	—	2	WHERE DID YOUR HEART GO? COLUMBIA 38-06294	♦ WHAM!
39	34	29	17	TAKEN IN ATLANTIC 7-89404	♦ MIKE & THE MECHANICS
40	31	22	11	THE OTHER SIDE OF LIFE POLYDOR 885 201-7/POLYGRAM	♦ THE MOODY BLUES

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

Is there anything these leading Country Programmers can agree on?



(L-R) Russ Schell, WFMS Indianapolis; Jim Tice, WZZK Birmingham; Bill Mayne, WBAP Dallas-Ft Worth; Paul Johnson, WKY Oklahoma City; Greg Lindahl, WSM Nashville/WKY Oklahoma City; Jim Robertson, KIKK Houston; Doug Wilson, WPOC Baltimore.

Can they agree on Currents to Oldies Ratios, Crossovers, New Artists? Can they agree on The Format, Percentage of Talk?

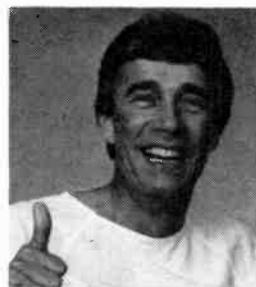
Can they even agree on "What's Country?"

Well, there is one thing these leading Country Radio Programmers do agree on...American Country Countdown with Bob Kingsley. ACC is special featured programming on all their stations *and another* 829 radio stations around the world. They have all come to rely on American Country Countdown's special blend of quality entertainment, listenability and the 40 hottest country hits of the week.

American Country Countdown...carrying the tradition forward since 1973.

ACC may be available in your market.
Check it out with Beverly Padratzick at the ABC Radio Networks: 212-887-5218.

**AMERICAN
COUNTRY
COUNTDOWN**

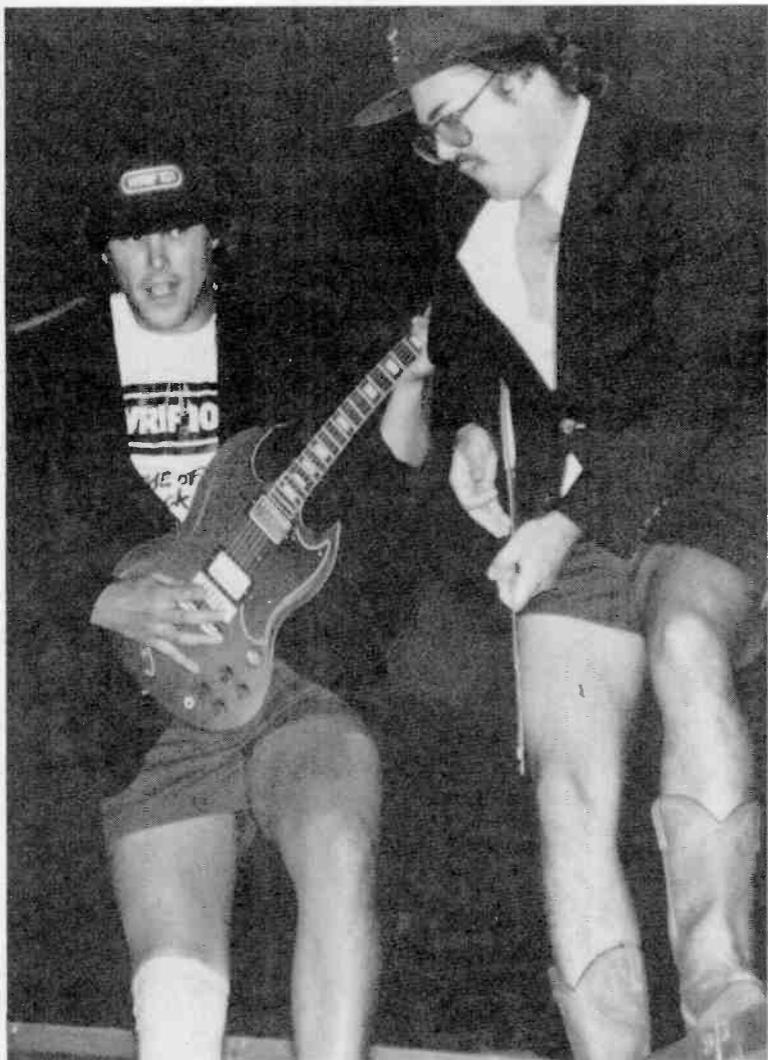


WITH BOB KINGSLEY

abc ABC Radio Networks



Blvalve Bash. WRKI Danbury, Conn., offers hardhat protection to everyone attending this year's Norwalk Seaport Oyster Festival. The station was providing free oysters and threatened to drop them from a plane. Of course, no oysters were dropped, but some festival attendees spotted wearing a station hard hat won 500 clam\$.



To Err Is Human, To Air-Guitar Is Sublime. WRIF Detroit gives lucky listeners a divine moment to jam with AC/DC. The contest winners were decked out "Angus-style" in honor of the band's lead guitarist, Angus Young—complete with cardboard cutouts, for air-guitar realism. Pictured, at left, is WRIF evening man Steve Kcstan with a contest winner.



A-Van-Guard Promo. WXRK New York turns a lucky listener into a road warrior: WXRK air personality the Rock'n'Roll Madame keys up contest winner Ron Martin as she presents him with the grand prize of the WXRK Road Warrior Van Sweepstakes.



Ingram-matically Correct. WXYV Baltimore is pluperfect in the present tense as James Ingram stops by to give the station's nighttime personality Sandi Mallory a copy of his new release, "Never Felt So Good."



Sound Therapy. New age music gets a libido checkup and sex therapy learns about the Byrds and the Beatles as "Musical Starstreams" host and producer Frank Forest meets with Dr. Ruth Westheimer. The photo was taken in the Radio Express suite at the recent National Assn. of Broadcasters convention.



Fried Switchboard. CFOX Vancouver, British Columbia, throws up its hands and takes a break when "Electric Lunch" call-ins overload its phone exchange. The phone company came to the rescue with a new high-volume exchange to handle the calls for CFOX's lunch-time program. Biting into a listener-supplied ceramic sandwich is show host Darrell A. Bear, while promotion director Pete Taylor waits for his half.



Screaming Into Pittsburgh. WXXP Pittsburgh gets a complex as the Screaming Blue Messiahs screech into town for a promo blitz. The band was on hand for on-air interviews and teamed up with station air talent for an autograph session. Seated, from left, are band members Kenny Harris, Bill Carter, and Chris Thompson. Standing, from left, are WXXP air personality Phil Kirzyc and Elektra Records' Jay Hart.

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Rock'n Me**, Steve Miller Band, CAPITOL
2. **Disco Duck (Part 1)**, Rick Dees & His Cast Of Idiots, RSO
3. **The Wreck Of The Edmund Fitzgerald**, Gordon Lightfoot, REPRISE
4. **If You Leave Me Now**, Chicago, COLUMBIA
5. **Love So Right**, Bee Gees, RSO
6. **Muskrat Love**, Captain & Tennille, A&M
7. **She's Gone**, Hall & Oates, ATLANTIC
8. **Tonight's The Night (Gonna Be Alright)**, Rod Stewart, WARNER BROS.
9. **Magic Man**, Heart, MUSHROOM
10. **Just To Be Close To You**, Commodores, MOTOWN

POP SINGLES—20 Years Ago

1. **Last Train To Clarksville**, Monkees, COLGEMS
2. **96 Tears, ? & the Mysterians**, CAMEO
3. **Poor Side Of Town**, Johnny Rivers, IMPERIAL
4. **Reach Out I'll Be There**, Four Tops, MOTOWN
5. **Dandy**, Herman's Hermits, MGM
6. **Hooray For Hazel**, Tommy Roe, ABC
7. **What Becomes Of The Brokenhearted**, Jimmy Ruffin, SOUL
8. **If I Were A Carpenter**, Bobby Darin, ATLANTIC
9. **Have You Seen Your Mother, Baby, Standing In The Shadow?**, Rolling Stones, LONDON
10. **Walk Away Renee**, Left Banke, SMASH

TOP ALBUMS—10 Years Ago

1. **Songs In The Key Of Life**, Stevie Wonder, TAMLA
2. **Spirit, Earth, Wind & Fire**, COLUMBIA
3. **The Song Remains The Same (Soundtrack)**, Led Zeppelin, SWAN SONG
4. **Fly Like An Eagle**, Steve Miller Band, CAPITOL
5. **Frampton Comes Alive**, Peter Frampton, A&M
6. **Boston**, EPIC
7. **Dreamboat Annie**, Heart, MUSHROOM
8. **Chicago X**, COLUMBIA
9. **Children Of The World**, Bee Gees, RSO
10. **One More For The Road**, Lynyrd Skynyrd, MCA

TOP ALBUMS—20 Years Ago

1. **Dr. Zhivago**, Soundtrack, MGM
2. **The Monkees**, COLGEMS
3. **Supremes A Go-Go**, the Supremes, MOTOWN
4. **The Mamas & the Papas**, DUNHILL
5. **Revolver**, Beatles, CAPITOL
6. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
7. **And Then . . . Along Comes The Association**, VALIANT
8. **Lou Rawls Soulin'**, Lou Rawls, CAPITOL
9. **Somewhere My Love**, Ray Conniff & the Singers, COLUMBIA
10. **The Kinks Greatest Hits**, REPRISE

COUNTRY SINGLES—10 Years Ago

1. **Cherokee Maiden/What Have You Got Planned Tonight**, Diana, Merle Haggard, CAPITOL
2. **Somebody Somewhere**, Loretta Lynn, MCA
3. **Her Name Is . . .**, George Jones, EPIC
4. **Living It Down**, Freddie Fender, ABC/DOT
5. **I'm Gonna Love You**, Dave & Sugar, RCA
6. **9,999,999 Tears**, Dickey Lee, RCA
7. **Among My Souvenirs**, Marty Robbins, COLUMBIA
8. **Come On In**, Sonny James, COLUMBIA
9. **A Whole Lotta Things To Sing About**, Charley Pride, RCA
10. **Show Me A Man**, T.G. Sheppard, HITSVILLE

SOUL SINGLES—10 Years Ago

1. **Love Ballad**, LTD, A&M
2. **The Rubberband Man**, Spinners, ATLANTIC
3. **Message In Our Music**, O'Jays, PHILADELPHIA INTERNATIONAL
4. **You Are My Starship**, Norman Connors, BUDDAH
5. **You Don't Have To Be A Star (To Be In My Show)**, Marilyn McCoo & Billy Davis Jr., ABC
6. **Just To Be Close To You**, Commodores, MOTOWN
7. **Give It Up (Turn It Loose)**, Tyrone Davis, COLUMBIA
8. **Shake Your Rump To The Funk**, Bar-Kays, MERCURY
9. **Enjoy Yourself**, the Jacksons, EPIC
10. **Anything You Want**, John Valenti, ARIOLA AMERICA

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1. The Co-op Source Directory, the most comprehensive source of manufacturer co-op programs available anywhere. Over 3,800 complete program summaries (8,000 brand names) organized in a simple, easy-to-use way. Each listing includes key program information: manufacturer, product classification, accrual rate, eligible media, contact name and number and more. The Co-op Source Directory simplifies your search for co-op, makes your promotion planning easier and results in more effective use of your time.

THREE STEPS TO GUIDE YOU THROUGH THE CO-OP MAZE...

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2. Customized Data Base Reports, are supplemental working tools designed to contain only the information essential to your specific sales needs. They are particularly valuable in generating sales leads . . . identifying co-op funds available to retail accounts . . . pinpointing expirations . . . conducting co-op audits, and saving you and your retail accounts time and money.

The Final Step To Effective Co-op Management . . .

3. Co-op Recovery Printouts, computerized printouts available in 8 retail categories, designed as a sales tool to help you work with retailers to identify the co-op funds the retailer qualifies for. All you add is earned accruals — you and the retailer can then easily develop an ad schedule. These three indispensable tools are derived from the SRDS data base of co-op information. This data base is constantly updated, so you're assured

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<p>KMEL 100</p> <p>San Francisco P.D.: Steve Rivers</p> <p>1 1 Cameo, Word Up 2 2 The Human League, Human 3 3 Robert Palmer, I Didn't Mean To Turn 4 4 Eddie Money, Take Me Home Tonight 5 5 Ben E. King, Stand By Me 6 6 Run-D.M.C., You Be Illin' 7 7 Nancy Martinez, For Tonight 8 8 The B-52's, Summer Of Love 9 9 The Howard Hewett, I'm For Real 10 10 'Til Tuesday, What About Love 11 11 Midnight Star, Midas Touch 12 12 Oran "Juice" Jones, The Rain 13 13 Five Star, Can't Wait Another Minute 14 14 Wang Chung, Everybody Have Fun Tonight 15 15 O.M.D., (Forever) Live And Die 16 16 The Secret Ties, Dancing In My Sleep 17 17 Boston, Amanda 18 18 Chico De Barge, Talk To Me 19 19 Stacy Lattisaw, Nail It To The Wall 20 20 Talking Heads, Wild Wild Life 21 21 Cyndi Lauper, True Colors 22 22 Jesse Johnson/Sly Stone, Crazy 23 23 Bananarama, More Than Physical 24 24 Tina Turner, Typical Male 25 25 Bruce Hornsby & The Range, The Way It 26 26 Billy Idol, I Am By Your Side 27 27 Samantha Fox, Touch Me 28 28 Huey Lewis & The News, Hip To Be Squa 29 29 Peter Dinklage, I Didn't Mean To Turn 30 30 The Pretenders, Don't Get Me Wrong 31 31 Janet Jackson, Control 32 32 Duran Duran, Notorious 33 33 Lionel Richie, Love Will Conquer All</p>	<p>BIO4 MEANS MUSIC</p> <p>Baltimore P.D.: Steve Kingston</p> <p>1 1 Janet Jackson, When I Think Of You 2 2 Genesis, Throwing It All Away 3 3 Cyndi Lauper, True Colors 4 4 Anita Baker, Sweet Love 5 5 Madonna, True Blue 6 6 Oran "Juice" Jones, The Rain 7 7 Glass Tiger, Don't Forget Me 8 8 Tina Turner, Typical Male 9 9 Cameo, Word Up 10 10 Boston, Amanda 11 11 Huey Lewis & The News, Stuck With You 12 12 Bruce Hornsby & The Range, The Way It 13 13 Robert Palmer, I Didn't Mean To Turn 14 14 Nu Shooz, Point Of No Return 15 15 Huey Lewis & The News, Hip To Be Squa 16 16 Ben E. King, Stand By Me 17 17 Corey Hart, I Am By Your Side 18 18 Lionel Richie, Love Will Conquer All 19 19 Bon Jovi, You Give Love A Bad Name 20 20 Wang Chung, Everybody Have Fun Tonight 21 21 Bangles, Walk Like An Egyptian 22 22 Billy Idol, To Be A Lover 23 23 Bruce Hornsby & The Range, The Way It 24 24 Jermaine Stewart, Jody 25 25 'Til Tuesday, What About Love 26 26 Eddie Money, Take Me Home Tonight 27 27 Duran Duran, Notorious 28 28 Gregory Abbott, Shake You Down 29 29 Survivor, Is This Love</p>	<p>WADA 101</p> <p>Washington P.D.: Mark St. John</p> <p>1 2 Janet Jackson, When I Think Of You 2 3 Tina Turner, Typical Male 3 4 The Human League, Human 4 5 Van Halen, Love Walks In 5 6 Madonna, True Blue 6 7 Genesis, Throwing It All Away 7 8 Oran "Juice" Jones, The Rain 8 9 Lisa Lisa & Cult Jam With Full Force, 9 10 Peter Cetera With Amy Grant, The Next 10 11 Cyndi Lauper, True Colors 11 12 Boston, Amanda 12 13 Bon Jovi, You Give Love A Bad Name 13 14 Robert Palmer, I Didn't Mean To Turn 14 15 Loverboy, Heaven In Your Eyes 15 16 Glass Tiger, Don't Forget Me 16 17 Corey Hart, I Am By Your Side 17 18 Eddie Money, Take Me Home Tonight 18 19 Cameo, Word Up 19 20 Ric Ocasek, Emotion In Motion 20 21 Huey Lewis & The News, Hip To Be Squa 21 22 Nu Shooz, Point Of No Return 22 23 Bangles, Walk Like An Egyptian 23 24 Wang Chung, Everybody Have Fun Tonight 24 25 Billy Idol, To Be A Lover 25 26 Jermaine Stewart, Jody 26 27 Lionel Richie, Love Will Conquer All 27 28 New Edition, Earth Angel 28 29 Bruce Hornsby & The Range, The Way It 29 30 Nu Shooz, Point Of No Return 30 31 EX Toto, I'll Be Over You A — Arsenas, All I Wanted A — Duran Duran, Notorious A — Kool & The Generators A — Gregory Abbott, Shake You Down A — Run-D.M.C., You Be Illin' EX EX Aretha Franklin, Jumpin' Jack Flash EX EX Ben E. King, Stand By Me EX EX Talking Heads, Wild Wild Life EX EX The Pretenders, Don't Get Me Wrong EX EX Elton John, Heartache All Over The Wo</p>	<p>WJOL 94-Q</p> <p>Atlanta P.D.: Jim Morrison</p> <p>1 2 Cyndi Lauper, True Colors 2 3 The Human League, Human 3 4 Boston, Amanda 4 5 Tina Turner, Typical Male 5 6 Anita Baker, Sweet Love 6 7 Bon Jovi, You Give Love A Bad Name 7 8 Madonna, True Blue 8 9 Oran "Juice" Jones, The Rain 9 10 Robert Palmer, I Didn't Mean To Turn 10 11 Aretha Franklin, Jumpin' Jack Flash 11 12 Don Johnson, Heartbeat 12 13 Steve Winwood, Freedom Overspill 13 14 Billy Joel, A Matter Of Trust 14 15 Eddie Money, Take Me Home Tonight 15 16 Lionel Richie, Love Will Conquer All 16 17 Bruce Hornsby & The Range, The Way It 17 18 Janet Jackson, When I Think Of You 18 19 Genesis, Throwing It All Away 19 20 David & David, Welcome To The Boom 20 21 Glass Tiger, Don't Forget Me</p>	<p>WJOL 94-Q</p> <p>Minneapolis P.D.: Tac Hammer</p> <p>1 2 The Human League, Human 2 3 Eddie Money, Take Me Home Tonight 3 4 Robert Palmer, I Didn't Mean To Turn 4 5 Janet Jackson, When I Think Of You 5 6 Stacey Q, Two Of Hearts 6 7 Tina Turner, Typical Male 7 8 Talking Heads, Wild Wild Life 8 9 Toto, I'll Be Over You 9 10 Ric Ocasek, Emotion In Motion 10 11 Corey Hart, I Am By Your Side 11 12 Madonna, True Blue 12 13 Peter Cetera With Amy Grant, The Next 13 14 Boston, Amanda 14 15 Cyndi Lauper, True Colors 15 16 Bruce Hornsby & The Range, The Way It 16 17 Lisa Lisa & Cult Jam With Full Force, 17 18 Huey Lewis & The News, Hip To Be Squa 18 19 Wang Chung, Everybody Have Fun Tonight 19 20 Kenny Loggins, Playing With The Boys 20 21 Billy Idol, To Be A Lover 21 22 Bon Jovi, You Give Love A Bad Name 22 23 Daryl Hall, Foolish Pride 23 24 Bangles, Walk Like An Egyptian 24 25 Cameo, Word Up 25 26 Lionel Richie, Love Will Conquer All 26 27 Oran "Juice" Jones, The Rain 27 28 Don Johnson, Heartbeat 28 29 David & David, Welcome To The Boom 29 30 Howard Jones, You Know I Love You 30 31 Limited Warranty, Hit You 31 32 Ben E. King, Stand By Me 32 33 Jermaine Stewart, Jody</p>	<p>KDWB 101</p> <p>St. Paul P.D.: David Anthony</p> <p>1 1 Janet Jackson, When I Think Of You 2 2 Eddie Money, Take Me Home Tonight 3 3 Billy Joel, A Matter Of Trust 4 4 Carl Anderson & Gloria Loring, Friend 5 5 Honeymoon Suite, What Does It Take 6 6 Robert Palmer, I Didn't Mean To Turn 7 7 Slacey Q, Two Of Hearts 8 8 The Human League, Human 9 9 Miami Sound Machine, Words Get In The 10 10 Madonna, True Blue 11 11 Sheena Easton, So Far So Good 12 12 Boston, Amanda 13 13 Tina Turner, Typical Male 14 14 Corey Hart, I Am By Your Side 15 15 Ric Ocasek, Emotion In Motion 16 16 Huey Lewis & The News, Stuck With You 17 17 Peter Cetera With Amy Grant, The Next 18 18 Loverboy, Heaven In Your Eyes 19 19 Bruce Hornsby & The Range, The Way It 20 20 Kenny Loggins, Playing With The Boys 21 21 Toto, I'll Be Over You 22 22 Oran "Juice" Jones, The Rain 23 23 Harold Faltermeyer, Top Gun Anthem 24 24 Huey Lewis & The News, Hip To Be Squa 25 25 Wang Chung, Everybody Have Fun Tonight 26 26 Triumph, Somebody's Out There 27 27 The Beach Boys, California Dreamin' 28 28 David & David, Welcome To The Boom 29 29 Cyndi Lauper, True Colors 30 30 Talking Heads, Wild Wild Life 31 31 Robbie Nevil, C'est La Vie 32 32 Steve Winwood, Freedom Overspill 33 33 Bon Jovi, You Give Love A Bad Name 34 34 Cameo, Word Up 35 35 Bangles, Walk Like An Egyptian 36 36 Quiet Riot, The Wild And The Young 37 37 Limited Warranty, Hit You 38 38 Anita Baker, Sweet Love 39 39 Lionel Richie, Love Will Conquer All 40 40 Elton John, Heartache All Over The Wo A — Brilliant, Someday A — O.M.D., (Forever) Live And Die A — Jesse Johnson/Sly Stone, Crazy A — Andy Taylor, When The Rain Comes A — Duran Duran, Notorious EX EX Joan Jett And The Blackhearts, Good M</p>	<p>105KITS</p> <p>San Francisco P.D.: Richard Sands</p> <p>1 1 Cyndi Lauper, True Colors 2 2 The Human League, Human 3 3 Madonna, True Blue 4 4 Boston, Amanda 5 5 Tina Turner, Typical Male 6 6 Billy Idol, To Be A Lover 7 7 Eddie Money, Take Me Home Tonight 8 8 Cameo, Word Up 9 9 Robert Palmer, I Didn't Mean To Turn 10 10 Oran "Juice" Jones, The Rain 11 11 Aretha Franklin, Jumpin' Jack Flash 12 12 Steve Winwood, Freedom Overspill 13 13 Huey Lewis & The News, Hip To Be Squa</p>
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SUMMER '86 ARBITRON RATINGS

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

Call	Format	Spring '86		Summer '86		Call	Format	Spring '86		Summer '86		Call	Format	Spring '86		Summer '86			
		'86	'86	'86	'86			'86	'86	'86	'86			'86	'86				
MIAMI																			
WLYF	easy listening	8.6	7.9	WFOX	AC	5.6	4.1	KMGI	AC	3.2	3.5	WFLA-AM	news/talk	4.1	4.1	KMEO-AM-FM	easy listening	8.2	11.1
WHQT	top 40	4.9	5.1	WARM-FM	AC	3.9	4.0	KVI	oldies	3.5	3.2	WTMP	urban	2.5	3.9	KNIX-AM-FM	country	10.7	11.0
WINZ-AM	news	3.6	5.1	WGST	news/talk	1.7	3.4	KLSY-AM-FM	AC	3.4	3.2	WSUN	country	3.6	3.6	KZZP-AM-FM	contemporary	11.9	11.0
WQBA-AM	Spanish	5.6	4.9	WOK	black	4.1	2.9	KING-FM	classical	3.0	2.9	WPLP	news/talk	2.7	3.0	KTAR	news/talk	8.3	9.5
WSHE	album rock	5.9	4.5	WPKS	country	2.4	2.0	KEZK	AC	3.4	2.6	WGUL-FM	MOR	3.9	2.5	KUPD	AOR	7.5	6.8
WJQY	AC	4.5	4.5	WYFE	gospel/jazz	1.2	1.0	KNBQ	top 40	2.7	2.6	WPDS	soft AC	3.9	2.4	KKLT	AC	4.9	4.4
WHYI	top 40	5.3	4.1	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WNLV	top 40	3.6	2.4	KKOL-FM	oldies	3.8	3.8
WNWS	news	4.0	4.0	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WNUV	beautiful	2.2	2.2	KKFR	top 40	2.1	3.6
WCMQ-FM	Spanish	3.9	3.9	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WDUV	beautiful	2.2	2.2	KSXL	classic hits	3.5	3.4
WAXY	AC	3.9	3.8	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHVE	AC/jazz	1.3	1.5	KLZI	AC	3.4	3.2
WEDR	urban	3.7	3.8	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	KAMJ	soft AC	2.2	2.8
WKQS	country	3.3	3.6	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	KDKB	AOR	3.2	2.9
WAQI	Spanish	3.2	3.6	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	KOY	AC	3.9	2.4
WIOD	AC	3.7	3.3	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	KLFF	nostalgia	2.6	2.4
WINZ-FM	top 40	2.7	3.1	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	KOY-FM	easy listening	6.1	2.3
WQBA-FM	Spanish	2.2	2.8	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	KUKQ	urban	3.0	2.0
WPOW	top 40	2.3	2.5	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	KFYI	news/talk	1.8	1.9
WTMI	classical	2.1	2.6	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	KVVA	Spanish	1.5	1.8
WMXJ	top 40	2.1	2.6	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	KSTM	AOR	1.6	1.7
WLVE	AC	1.8	2.3	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	KOOL	AC	1.9	1.0
WRHC	Spanish	2.2	1.8	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WKAT	nostalgia	2.2	1.7	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WAIA	AC	2.2	1.7	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WSUA	Spanish	1.3	1.6	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WFTL	AC	1.9	1.4	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WCMQ-AM	Spanish/MOR	1.7	1.1	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WRBD	urban	—	1.0	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
ATLANTA																			
WVEE	urban	8.6	11.0	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WKLS-FM	album rock	9.2	9.6	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WPCB	easy listening	9.2	7.9	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WQXI-FM	top 40	9.1	7.5	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WZGC	top 40	6.1	7.2	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WSB-AM	AC	5.7	6.6	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WSB-FM	AC	5.3	5.9	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WKHX	country	5.3	5.8	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WYAY	country	6.1	4.3	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
SEATTLE																			
WVEE	urban	8.6	11.0	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WKLS-FM	album rock	9.2	9.6	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WPCB	easy listening	9.2	7.9	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WQXI-FM	top 40	9.1	7.5	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WZGC	top 40	6.1	7.2	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WSB-AM	AC	5.7	6.6	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WSB-FM	AC	5.3	5.9	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WKHX	country	5.3	5.8	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WYAY	country	6.1	4.3	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
TAMPA/ST. PETERSBURG																			
WVEE	urban	8.6	11.0	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WKLS-FM	album rock	9.2	9.6	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WPCB	easy listening	9.2	7.9	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WQXI-FM	top 40	9.1	7.5	WYZZ	—	—	1.0	KLTX	soft AC	1.2	2.6	WHBO	oldies	1.5	1.3	—	—	—	—
WZGC	top 40	6.1	7.2	WYZZ															

Jones: Things Can Only Be Better On 3rd Album

BY STEVE GETT

NEW YORK Howard Jones didn't encounter the sophomore jinx with his second Elektra album, "Dream Into Action," but the British singer/multi-instrumentalist says he felt tremendous pressure to prove himself on the recently released follow-up, "One To One."

"There was more pressure than ever—I just didn't feel comfortable," says Jones. "But then again, I hope I never get to feel comfortable, because my work could start to go when the tension's gone. There's got to be tension. I've got to be concerned about the songs because that's when I'm at my best. And for me, this album had to be brilliant."

A year and a half in the making, "One To One" saw Jones writing an abundance of material, continually discarding songs until he was completely satisfied with the final selection. Jones says his determination to break fresh musical ground on the project led him to work with producer Arif Mardin, ending a two-album relationship with Rupert Hine.

"I thought I should get more experience by having someone who's been working in a different area," Jones says of the producer switch. "Arif is mainly known for his r&b work—he has a fantastic history—and I really loved what he did with Chaka Khan and Scritti Politti."

Collaborating with Mardin influenced Jones' songwriting. "When I knew we were going to be working

together, I geared some of my writing toward bringing out the most of his experience," says Jones. "I wanted each track to be different, to have different styles and atmospheres. But there were two or three that had a much more r&b slant."

Mardin's recording approach called for intense work on basic tracks. "That was a real eye opener

for me because I've never gone into that much detail," says Jones. "When it came to the vocals, Arif really pushed me and made me sing in a soulful way."

"You Know I Love You . . . Don't You," the first single from "One To One," is bulletted at No. 44 on this week's Hot 100 Singles chart. With songs like "All I Want" (the leadoff

single in the U.K.) and "The Balance Of Love (Give And Take)," the album boasts an abundance of potential hit singles.

Jones views videoclips as "invaluable promotional tools" and recently filmed one for "You Know I Love You . . . Don't You." (See separate story, page 51.) He says, however, (Continued on page 24)

Azoff: 'He's A Rock'n'Roll Legend'

Cooper's New Home Is MCA

NEW YORK Ready to charm with his snake or even lose his head on stage, Alice Cooper returns to the concert circuit Tuesday (28) in Lansing, Mich., kicking off a series of dates to promote his debut MCA album, "Constrictor." MCA chief Irving Azoff, who signed Cooper to the label last year, is optimistic that the master of horror rock is set for a serious comeback.

"I signed Alice because he's a living legend in rock'n'roll, and his rec-

ords deserve to be heard," says Azoff. "Alice is timeless; he has a major record audience built in, and we feel he will attract new fans. So we expect his sales will return to the platinum status that his live shows have always attained."

Cooper is equally confident that his new album and tour will enable him to re-establish himself in the public's eye. "All these kids have heard about the legend and heard their favorite rock stars talking about Alice Cooper, so I think it's time to give them a dose of what Alice is really about."

After ending a 16-album relationship with Warner Bros., Cooper was delighted to connect with MCA. "When I first met with MCA, I told them all the ideas I wanted to do on (Continued on page 24)

Howard Jones' new video features xerographic effects . . . see page 51

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Prince Pursues The Single Life; Heart Beats Again For New Album

by Steve Gett

NEW YORK Contrary to recent press reports, Prince is still leading the single life and has not gotten married. His Royal Purpleness has, however, disbanded his backing group, the Revolution. No explanation for the breakup has been given, though.

As for Prince's future plans, a spokesman says, "That's a good question—as usual, we don't know yet. He's always looking to move ahead and try different things, but it'll probably be a while before his next album and tour."

Despite losing their job, the ex-Revolution members are not sitting around sulking. Wendy and Lisa are collaborating on material for an album, with a number of major labels and top producers reportedly expressing interest in their work. The girls are also set to score a motion picture.

Meanwhile, longtime Prince drummer Bobby Z. is pursuing a career in production. Last year, he was at the knobs for the Suburbs' A&M album, receiving credit under the pseudonym Robert Brent.

STUDIO RETURN: Capitol a&r chief Don Grierson says Heart is in the preproduction stage for its upcoming album, due in early 1987. Plans call for the group to start basic tracks in a Los Angeles studio at the end of November. Once again, Ron Nevison will be at the helm for production duties.

Heart vocalist Ann Wilson has a Nevison-produced song, "The Best Man In The World," on the soundtrack album for Eddie Murphy's latest movie, "The Golden Child," which is slated for a Dec. 5 national release.

CLASSICAL STYLE: After donning a Harpo Marx outfit when he lost his voice during his New York concerts in August, Elton John dressed up as Wolfgang Amadeus Mozart at a recent L.A. party celebrating his string of sold-out concerts at the Universal Amphitheater. Sylvester Stallone and Sting were among those who showed at the Tinsel Town bash. John promises he'll be back for more U.S. concerts early next year.

SHORT TAKES I: Two members of the now-defunct Jam, Bruce Foxton and Rick Butler, are back

together in a new band, Sharp. The duo has been recording with Sharp's third member, Jimmy Edwards, and plans its first release on the U.K. indie label Unicorn . . . Comedian Sam Kinison, on tour to promote his debut Warner Bros. album, "Louder Than Hell," has inked a three-picture deal with Orion. Plans call for Bad Sam to start shooting the movie "Cold Dog Soup" in February . . . David Bowie, Roger Waters, and Genesis have contributed music to the upcoming animated movie "When

Touch," guitarist Stanley Jordan has a live album set for January release. It was recorded during his summer tour of the West Coast, Brazil, and the Midwest.

Jordan, who recently filmed a cameo appearance for the forthcoming Bruce Willis/Kim Basinger movie, "Blind Date," is working on a new studio album, set for March release.

WHAT THE PAPERS SAY: Following a recent item in this column mentioning Rex Reed's particularly caustic New York Post review of the flick about Sid Vicious and Nancy Spungen, "Love Kills," it should be pointed out that the Alex Cox-directed movie has garnered positive response from a number of other noted film critics. On The Beat's verdict: \$6 well spent.

SHORT TAKES II: George Michael is said to be contemplating legal action against a London daily newspaper, following a story in which he was accused of drunkenly forcing his way into an Andrew Lloyd Webber party, held in the VIP section of London's Limelight club, and then "throwing up" on his date . . . Box-office figures show "Top Gun" grossing more than \$150 million since its release . . . Chuck Berry's 60th-birthday party, held Oct. 18 at New York's Felt Forum, was highlighted by Dave Edmunds' splendid guitar work. Backstage, the veteran Welsh rocker 'fessed up to having a Columbia live album in the works . . . Look for Howard Jones' new Elektra album, "One To One," to soar up the Top Pop Albums chart. It's unquestionably one of the year's finest releases . . . A&M continues its series of promo-only compact disk singles with the Police's "Don't Stand So Close To Me '86." CD addicts should note that RCA recently issued a live four-track Eurhythmics set, recorded at L.A.'s Roxy club earlier this year . . . Following his sold-out stand at Madison Square Garden, Billy Joel took the wife (Christie Brinkley) to see the second Mets/Red Sox World Series game at Shea Stadium. Joel sang the national anthem and Brinkley seemed to be having fun playing with her camcorder, but their support wasn't enough to prevent the home team from losing.

ON THE BEAT

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

The Wind Blows," based on the antinuke cartoon book by Raymond Briggs. Bowie sings the title song, and Waters has written an original score. Other artists set to appear on the soundtrack include Paul Hardcastle, Squeeze, and Hugh Cornwell of the Stranglers . . . Simon LeBon and John Taylor, in Manhattan finishing up Duran Duran's "Notorious" album, were spotted hanging out with Julian Lennon at the trendy uptown eatery Metropolis . . . Bob Dylan is in Toronto through Nov. 7, shooting scenes for the movie "Hearts Of Fire" . . . Corey Hart has just embarked on a monthlong European promotional trip to support his recently released EMI America album, "Fields Of Fire" . . . Following a brief visit to his native Britain, Billy Idol is due back in the U.S. within the next couple of weeks to announce the members of his new touring band.

LATE-NIGHT RAPPING: Run-D.M.C. coaxed Joan Rivers to participate in an amusing rap session during a recent appearance on her new "Late Night" show. The New York rappers are gearing up for their appearance Friday (31) at the Madison Square Garden Crack-Down concert, after which they'll be ready to start shooting the movie "Tougher Than Leather."

FINGER PICKING: Following the success of his debut Manhattan/Blue Note album, "Magic



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GENESIS	The Forum Inglewood, Calif.	Oct. 13-17	\$1,440,421 \$18.50/\$17.50	85,739 sellout	Avalon Attractions
JOURNEY GLASS TIGER	The Spectrum Philadelphia, Pa.	Oct. 14-15	\$533,775 \$16.50	32,350 sellout	Beaver Prods.
JOURNEY GLASS TIGER	Pittsburgh Civic Arena & Exhibit Hall Pittsburgh, Pa.	Oct. 19-20	\$508,724 \$16	31,773 sellout	Beaver Prods. Civic Arena Corp.
BOB SEGER & THE SILVER BULLET BAND FRANKIE MILLER	Hartford Civic Center Hartford, Conn.	Oct. 19-20	\$414,142 \$16/\$14	25,937 sellout	Cross Country Concerts
LIZA MINNELLI CORBETT MONICA	Front Row Theater Cleveland, Ohio	Oct. 7-11	\$342,327 \$27.75/\$25.75	13,085 15,980 sellout	in-house
STEVIE WONDER	Olympic Saddledome Calgary, Alberta Canada	Oct. 18	\$306,835 (\$383,544 Canadian) \$22.50	17,851 sellout	Perryscope Concerts
WILLIE NELSON & FAMILY SWEETHEARTS OF THE RODEO	Front Row Theatre Cleveland, Ohio	Oct. 16-19	\$305,687 \$24.75	12,351 12,784 sellout	in-house
KENNY ROGERS PAUL ANKA LEE GREENWOOD	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Oct. 5	\$258,627 \$18.50/\$16.50	14,369 18,834	North American Tours
STEVIE WONDER	Winnipeg Arena Winnipeg, Manitoba Canada	Oct. 15	\$250,920 (\$313,650 Canadian) \$20/\$17.50	15,703 15,800	Concert Prods. International Donald K. Donald Prods. Nite Out Entertainment
KENNY ROGERS PAUL ANKA LEE GREENWOOD	Meadowlands Arena East Rutherford, N.J.	Oct. 4	\$245,383 \$18.50/\$17.50/\$15.50	14,564 21,456	North American Tours Monarch Entertainment Bureau
KENNY ROGERS & DOLLY PARTON LEE GREENWOOD	Joe Louis Arena Detroit, Mich.	Oct. 7	\$239,887 \$18.50/\$16.50	13,256 20,766	North American Tours
NEIL YOUNG & CRAZY HORSE	Rosemont Horizon Rosemont, Ill.	Oct. 18	\$234,549 \$17.50/\$15.50	13,449 14,995	Jam Prods.
STEVIE WONDER	Maple Leaf Gardens Toronto, Ontario Canada	Oct. 10	\$233,975 (\$291,344 Canadian) \$25/\$22.50	12,840 14,500	Concerts Prods. International
KENNY ROGERS & DOLLY PARTON LEE GREENWOOD	Montreal Forum Montreal, Quebec Canada	Oct. 9	\$220,867 (\$276,084 Canadian) \$23.50/\$19.50	12,471 17,165	North American Tours Donald K. Donald
JOURNEY GLASS TIGER	Buffalo Memorial Auditorium Buffalo, N.Y.	Oct. 18	\$218,695 \$16.50	13,254 sellout	Beaver Prods.
THE MOODY BLUES THE FIXX	Meadowlands Arena East Rutherford, N.J.	Oct. 18	\$196,085 \$17.50/\$15.50	12,345 14,953	Monarch Entertainment Bureau John Scher Presents
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP	The Ormi Atlanta, Ga.	Oct. 18	\$179,940 \$15.50	11,609 12,542	Alex Cooley Southern Promotions
HERMAN'S HERMITS	Utica Memorial Auditorium Utica, N.Y.	Oct. 12	\$178,137 \$18.50	9,629 11,892	North American Tours Magic City Prods.
38 SPECIAL BON JOVI	Mid-South Coliseum Memphis, Tenn.	Oct. 18	\$166,910 \$14.50	11,511 sellout	Mid-South Concerts
38 SPECIAL BON JOVI	Met Center Bloomington, Minn.	Oct. 12	\$166,640 \$14.50	11,849 12,500	Jam Prods. Company 7
JAMES TAYLOR	Pacific Amphitheatre Costa Mesa, Calif.	Oct. 7	\$166,250 \$19.25/\$14	11,225 18,764	Niederlander Organization
38 SPECIAL BON JOVI	Omaha Civic Auditorium Omaha, Neb.	Oct. 11	\$160,458 \$14.50/\$13.50	12,000 sellout	Jam Prods.
ELVIS COSTELLO	Rivera Chicago, Ill.	Oct. 12-14	\$148,248 \$20/\$18	7,500 sellout	Jam Prods.
THE OAK RIDGE BOYS WILLIAMS & REE	Concerts in the Country, Lanierland Cumming, Ga.	Oct. 17-18	\$145,781 \$13	11,483 16,664	in-house
38 SPECIAL BON JOVI	Nashville Municipal Auditorium Nashville, Tenn.	Oct. 17	\$143,550 \$14.50	9,900 sellout	Mid-South Concerts
BOB SEGER & THE SILVER BULLET BAND FRANKIE MILLER	Rochester Community War Memorial Rochester, N.Y.	Oct. 15	\$142,400 \$16	8,900 sellout	Monarch Entertainment Bureau John Scher Presents
ELVIS COSTELLO THE ATTRACTIONS THE CONFEDERATES	The Orpheum Theatre Boston, Mass.	Oct. 16-18	\$142,308 \$17.50/\$15.75	8,301 sellout	Don Law Co.
BOB SEGER & THE SILVER BULLET BAND FRANKIE MILLER	Onondaga County War Memorial Syracuse, N.Y.	Oct. 16	\$141,627 \$17	8,331 sellout	Creative Concerts
38 SPECIAL BON JOVI	Five Seasons Center Cedar Rapids, Iowa	Oct. 10	\$141,578 \$14.50	10,000 sellout	Jam Prods.
ALABAMA KATHY MATTEA	Concerts in the Country, Calhoun Calhoun, Ga.	Oct. 18	\$139,685 \$15.50	9,204 sellout	in-house
KENNY ROGERS LEE GREENWOOD	Rochester Community War Memorial Rochester, N.Y.	Oct. 10	\$137,229 \$16.50/\$13.50	8,612 9,161	North American Tours
CYNDI LAUPER	Neal S. Blaisdell Center Honolulu, Hawaii	Oct. 11	\$135,927 \$16.50	8,238 sellout	Tom Moffatt Prods. Kyodo Tokyo
BARBARA MANDRELL JOHN CONLEE TOM LORENTZ	Niagara Falls International Convention Center Niagara Falls, N.Y.	Oct. 11	\$135,270 \$17.50/\$15.50	7,852 10,428	Pate & Associates Blue Live Entertainment
BARBARA MANDRELL JOHN CONLEE	Copps Coliseum Hamilton, Ontario Canada	Oct. 10	\$132,553 (\$165,892 Canadian) \$19.50	8,497 15,489	Pate & Associates Blue Live Entertainment
KENNY ROGERS LEE GREENWOOD	Olympic Center Complex Lake Placid, N.Y.	Oct. 11	\$130,843 \$16.50/\$13.50	8,205 10,692	North American Tours
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	Norfolk Scope Cultural & Convention Center Norfolk, Va.	Oct. 12	\$130,838 \$20/\$18/\$16/\$14	7,900 9,900	H.G.M. Corp. Barry Singer
R.E.M. CAMPER VAN BEETHOVEN	UIC Pavilion Univ. of Illinois Chicago Chicago, Ill.	Oct. 19	\$128,427 \$14.50	8,857 sellout	Chicago Jam Concerts
ELVIS COSTELLO	Warfield Theatre San Francisco, Calif.	Oct. 8-10	\$118,460 \$18.50	6,520 sellout	Bill Graham Presents

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Talent in Action

THE BRIDGE BENEFIT
Shoreline Amphitheater
Mountain View, Calif.
Tickets: \$20

TO MANY BAY AREA residents, the Bridge Benefit, an all-acoustic charity concert featuring Nils Lofgren, Don Henley, Robin Williams, Tom Petty, Neil Young, and Bruce Springsteen, was something of a well-kept secret. All 17,000 tickets for the fund-raiser to aid the local Bridge School for nonverbal and disabled kids were sold by mail order long before the event, and subsequent publicity was kept to a minimum. Spearheaded by Peggi and Neil Young—themselves parents of an 8-year-old with cerebral palsy—the fund-raiser was a low-key event, bereft of the kind of pandemonium that usually accompanies appearances by the Boss.

All-acoustic evenings are currently quite trendy on the nightclub front, but for many of the big-name artists here, playing acoustic was definitely a new challenge. Tom Petty and Don Henley seemed particularly uneasy with the medium. Petty's essentially electric songs suffered from acoustic interpretations, despite help from Heartbreaker keyboardist Benmont Tench. His best offerings were covers: the old folk song/Presley standard "Blue Moon Of Kentucky" and "Twist And Shout," which got the otherwise sluggish crowd on its feet.

Henley couldn't cope as imaginatively. Backed by J.D. Souther, Danny Kortchmar, and ex-Eagle Tim Schmidt, he came off as stiff and uncompromising on such old Eagles' songs as "New Kid In Town" and "Desperado" as he did on covers of the Beatles' "Yes It Is" and Otis Redding's "You Don't Miss Your Water."

Young, Lofgren, and Springsteen coped much better. Young reserved his opening set for songs that work acoustically: "Comes A Time," "I Am A Child," "Heart Of Gold," and a duet with Springsteen on "Helpless." Young also invited such old cronies as David Crosby, Stephen Stills, and Graham Nash on stage for a reunion set, which included the songs "Change Partners" and "Ohio," thrilling the crowd and fitting right in with the evening's '70s folk-rock bent.

Lofgren, arguably the best musician but the least known of the bunch, proved his worth on his own "Keith Don't Go" and on Springsteen's "Man At The Top." Springsteen himself closed out the five-hour show with a 45-minute set, beginning with an a cappella rendition

of "Look But You Better Not Touch," followed by some difficult acoustic interpretations of "Born In The U.S.A.," "Mansion On The Hill," "Seeds," and "Darlington County." He then rewarded the restless audience with his four top 10 hits: "Fire," "Dancin' In The Dark," "Glory Days," and an all-cast finale of "Hungry Heart." The Boss dedicated his encore, Presley's "Follow That Dream," to Neil and Peggi Young and their son Ben.

The evening ended with the inevitable: "Teach Your Children," with the six performing artists given strong vocal support by the crowd.

GINA ARNOLD

JOURNEY

Rosemont Horizon, Chicago
Tickets: \$17.50, \$16.50

SOME BANDS ARE made for playing arenas, and Journey is one of them. With Steve Perry's soaring vocals, Neal Schon's searing guitar, and Jonathan Cain's spellbinding keyboards, the band's sound left no corner of the 16,000-seat Horizon unfilled at this recent performance.

The two new sidemen, bassist Randy Jackson and drummer Mike Baird, fit in perfectly. Jackson came on like a bass-slinging Clarence Clemmons, complete with flattop, while Baird kept a steady beat that never reached the point of distraction.

The San Francisco-based group showcased a few tunes from its latest Columbia album, "Raised On Radio," but spent most of the concert delivering a veritable 25-song greatest hits package. And if Journey tired of the old material, it never showed; each song was served up energetically, particularly "Separate Ways," the touching "Open Arms," "Lights," and the blues-infused "Lovin', Touchin', Squeezin'."

Playing on a clean gray set replete with trap doors, Journey was enhanced by more than 500 lights, many of them surrounding three triangular screens that provided a kaleidoscope effect. There were also projection video screens on each side of the stage so that even fans in the last rows received free guitar instructions from Schon when the cameras zoomed in on his nimble fingers.

When he's hot, as he was throughout the show, few vocalists can match Perry's sheer strength. And Eddie Van Halen aside, there's no rock guitarist as fluent as Schon. If their talent often transcends their material, so be it. As long as the band continues playing unpre-

(Continued on page 25)

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Rodney Crowell Focuses On Performing Moves Toward A Rock 'N' Roll Sound

BY JIM BESSMAN

NEW YORK After a five-year recording break, Rodney Crowell has returned with a modified sound and a renewed outlook on his own career. Now signed to Columbia, Crowell has connected with manager Rick Newman of Gotham-based New Star Enterprises.

Crowell says being able to concentrate fully on becoming a complete performer is the reason for his comeback.

"In short, I proved I was a singer with this album," Crowell says of his recently released Columbia debut, "Street Language," which has been cited for having more of a rock sound than his previous Warner Bros. country releases.

"Before, I let my opinion of myself as a songwriter get in the way of digging deeper into myself as a performer," says Crowell. "But now I have a lot more maturity and am clear-headed about putting as much energy into performing as writing the material."

Crowell says that after his last, self-titled Warner Bros. album, he decided to take a couple of years "to figure myself out a little and get straight personally by working on my marriage [to Rosanne Cash], evolving to where I could work on things I wanted to work on."

During this period, Crowell found

steady employment producing for others, including his wife. Eventually, though, he decided to concentrate on his own career.

"What I'm doing now is a more refined and stronger version of what I was doing before," says Crowell. "I was reaching for the rock'n'roll that I feel naturally, but because of the state of development that I was in I wasn't able to achieve the real core of what I felt."

But Crowell stresses that the new album's rock orientation is a result of his usual goal of "just trying to write a really good song and record it and perform it as well as possible." He voices no concern over forsaking Nashville with his current sound.

"I live in Nashville, but after five years without a record, I really don't have a country base," he says. "Besides, I don't feel as an artist that it's wise to get boxed in."

Says manager Newman, who also handles Pat Benatar, "Rodney shouldn't be categorized." Newman adds that his management goal is to take Crowell "across the board."

To achieve wider exposure, Newman has his client concentrating on the college market, first touring with the Hooters, then playing the rock club circuit with the BoDeans and on his own.

"Rodney's had the tag of 'country,' but most of the people who

come to the shows—including the young radio people—aren't familiar with his music before 'Street Language,' so he doesn't look like a country artist to them," says Newman.

Steve Ralbovsky, Columbia director of talent acquisitions, East Coast a&r, says "Street Language" has enough depth to appeal to both the country and pop markets.

"'Let Freedom Ring' [the album's first single] is a great up-tempo song which established him at album radio as an artist who may be a country guy but can kick butt and rock, too," says Ralbovsky.

"'When I'm Free Again' will be released next as a Nashville single, and come the new year, a third single, like 'She Loves The Jerk' or 'When The Blue Hour Comes,' could go both country and pop," Ralbovsky says.

ALICE COOPER

(Continued from page 22)

stage, which were pretty elaborate," says Cooper. "They said they didn't care how much it costs as long as we have fun. And that's exactly what I wanted to hear."

During recording sessions for the "Constrictor" album, Cooper deliberately went for a harder edge. "I didn't want to come back soft at



Picture This. Kenny Rogers showed up at New York's Witkin Gallery to celebrate the publication of his book, "Kenny Rogers' America," which features a formidable selection of photos taken during his travels. (Photo: Chuck Pulin)

all," he says. "This album is totally guitar-oriented. When [producer] Beau Hill came in, we told him we wanted very few keyboards and to go totally heavy with the guitars."

Of the decision to work with Hill, Cooper says, "To be very honest, I heard a couple of the things he did with Ratt and really liked the way the records sounded. They were just dirty enough, but were still getting played on the radio. I actually thought they sounded like Alice Cooper, so being as it was our sound, I thought we might as well go for that. We recorded with Beau in New York, but then mixed in Los Angeles with Michael Wagener because we wanted it to be even heavier."

Determined not to live on former glory, Cooper says, "The last thing I want Alice to be is a relic. As far as I'm concerned, Alice is timeless. When you see him on stage with the make-up, you don't know where he's from or what period."

Cooper says his upcoming live dates will include material from all phases of his career. "The show is also going to be something of a refresher course," he says. "Aside from the music, the presentation will be more spectacular and scarier than ever. I'd hate to have a whole generation go through without seeing me decapitated—at least once."

HOWARD JONES

(Continued from page 22)

that "even in the video age, I still think touring is vitally important. You still have to go out and be exciting live. It kind of adds permanence to what you do. When I see a gig I really like, it always leaves a huge impression on me, and I'll follow that person's career, probably forever. You build up a following live that you can't necessarily do any other way."

Tentative plans call for Jones to embark on a world tour in February, but don't expect him to be backed by a corporate sponsor. "I just won't do anything like that," he

In addition to his guillotine routine and other antics, Cooper will be entertaining the Jason character from the "Friday The 13th" movies during his concerts. The rocker, who performed "He's Back (The Man Behind The Mask)," the theme song to the recent "Friday The 13th, Part VI," says, "I think horror and rock is a perfect marriage, and I'm surprised more people don't capitalize on it. Having Jason join Alice on stage is great."

Now 38 years old, Cooper continues to talk about his stage character in the third person. Alice the performer has long appeared mentally unbalanced, but the real Cooper makes no secret of the fact that he is the one who has been closer to going over the edge.

With past vices that include knocking back two bottles of whiskey a day, Cooper says, "I had a choice: Stop drinking or die. I really didn't want to die—I'm no Sid Vicious. It used to be that I'd blame everything on Alice. I'd sit there and say I'm drinking because of Alice. But I realized Alice never drinks. He lives for that 90 minutes on stage, and my whole thing was 22½ hours a day of getting ready for that. It was like Baron Von Frankenstein was suffering and blaming it on the monster. But it wasn't the monster's fault at all."

1986

THE YEAR IN MUSIC & VIDEO



ISSUE DATE: DECEMBER 27

AD CLOSING: DECEMBER 2

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THE YEAR IN CHARTS AND NUMBER ONE AWARDS

1

TALENT IN ACTION

(Continued from page 23)

tentious rock each night as if it were its last, the legions of Journey fans will never tire of them.

MELINDA NEWMAN

LIONEL RICHIE

Municipal Auditorium, Nashville
Tickets: \$17.50

CLAPPING HANDS, STOMPING feet, and shrieks of excitement from a near-capacity audience greeted Lionel Richie as he came on stage for this Oct. 12 concert. The gentle piano intro to his classic hit "Hello" signaled the beginning of a fun-filled evening. Richie gave the fans what they asked for and more, performing songs from his latest Motown album, "Dancing On The Ceiling," and drawing from his massive back catalog. Crowd favorites like "All Night Long," "Easy," and "Truly" were standouts in the two-hour show.

In addition to great music and well-executed choreography, the entertainer was full of surprises. Midway through the concert, Alabama appeared—on two giant video screens, that is—as Richie sang "Deep River Woman," which he recorded in Nashville with the country-rock band. Shortly after that number, he broke into his hit "Se La," coaxing the audience to shout "Sheila." Sheila E., the tour's opening act, reappeared to join in on Richie's latest single, "Love Will Conquer All," and on "Higher Love."

The encore provided one last surprise: During Richie's performance of the new album's title track, keyboardist Michael Ruff was hoisted on wires in a dancing, flipping, kicking routine that lasted throughout the number. But this was just one of many highlights in a concert that had no low point. **DEBBIE HOLLEY**

WEATHER UPDATE MAHAVISHNU ORCHESTRA

The Ritz, New York

Tickets: \$15.50 (\$14.50 in advance)

THE PARTNERSHIP OF keyboardist Josef Zawinul and saxophonist Wayne Shorter at the helm of the influential fusion band Weather Report may not have been an equal one—it was Zawinul's musical vision that came to dominate the group—but it was a remarkable one. Now that it is over, Zawinul is attempting to carry on with a band that, as its name implies, is kind of like Weather Report but not exactly. Weather Update's New York debut last month strongly suggested that Shorter is not an easy man to replace.

Wisely, when Zawinul assembled

his new band, he didn't hire a saxophonist, and his choice of versatile guitarist Steve Khan to join the lineup of former Weather Report sidemen was a good one. But it remains to be seen whether the blend of Khan's guitars and Zawinul's synthesizers offers the same potential for varied colors and textures that made Weather Report so special.

At the Ritz, the ensemble sound was often a blur—which may have been a matter more of acoustics than of esthetics, but nonetheless made for a rather monotonous set. The repertoire was a mix of familiar Weather Report compositions and new material.

The rhythm section—Victor Bailey on bass, Peter Erskine on drums, and Robert Thomas Jr. on percussion—was solid, and there were inspired musical moments. Much of the time, however, Weather Update sounded like a band groping for a direction and a sound. Given Zawinul's track record, though, it's probable these will be found before too long.

In contrast, the latest version of guitarist John McLaughlin's Mahavishnu Orchestra, which opened the evening, played with tremendous fire and cohesion. Despite the group's battle with a miserable sound system, McLaughlin played some breathtaking solos, as did saxophonist Bill Evans.

The packed house loved Mahavishnu—which, incidentally, now records for the small Relativity label—and was respectful if less than enthusiastic toward Weather Update, which is currently without a label deal but is said to be considering offers from a number of the majors. **PETER KEEPNEWS**

NEIL YOUNG

Madison Square Garden
New York

Tickets: \$19, \$17

DURING THE PAST decade, Neil Young has traveled the distance from rock to electronic pop to rockabilly to country and back again to rock. Remaining constant, however, has been his ability to deliver riveting live performances, and this Oct. 7 show was no exception.

Reunited with his on-again-off-again band, Crazy Horse, Young staged a real "garage rock" show. Not only was most of the music based on the roots style he is best known for, but the stage was constructed to resemble a garage, complete with giant cockroaches, complaining neighbors, and roadies dressed as mice. "Friends"—including David Crosby, Graham Nash, and Jon "Liar" Lovitz of "Saturday Night Live" fame—stopped by for a visit during the "practice session."

Young offered songs from almost all phases of his career. He opened with the Buffalo Springfield's "Mr. Soul" and performed a new song for the final encore, a sprightly number with the characteristically insouciant refrain of "We don't want to be good."

Many members of the audience, certainly the largest congregation of hippies in New York since the last Grateful Dead show, chose to go to the bathroom or get a snack during the two-song "Trans" segment that featured electronically altered vocals. And, again demonstrating his lack of concern with

(Continued on page 31)

BOB SEGER & THE SILVER BULLET BAND

The Fabulous Thunderbirds



Madison Square Garden — September 23 & 25 — Sold-out \$591,000

Nassau Coliseum — September 26 — Sold-out \$227,400

WAY TO GO BOB...

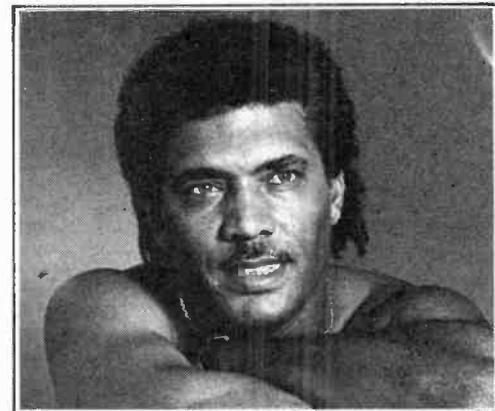
Something Fresh from the reggae capitol...

There's definitely a new and refreshing sound coming out of Jamaica. It's an electrifying fusion of rock and pulsating reggae rhythms — the new innovative reggae sound of Chris Stanley — and it's simply incredible!

Chris, who has spent many years 'behind the scenes' in the world of music, and who has in the past given us such favorites as **THE MOST INCREDIBLE THINGS**, **TURN ME LOOSE** and **COLOUR ME RAINBOW**, has now stepped out into the spotlight with his newest creation **INCREDIBLE**, an album already sweeping the international market in a whirlwind of popularity. The hit single on the album, **THINGS HAVE GOTTA CHANGE**, blasts out against injustices. His latest release is entitled **I WANT YOU**.

Hailing from Jamaica, that birthplace of reggae, nurturing the very soul of the sound; and having travelled extensively in the company of such notables as Billy Paul, Teddy Pendergrass and Ray, Goodman and Brown, Stanley has transformed the beat of the music by capturing the veracity of reggae and the untamed essence of rock in the urban contemporary vein.

Arranger, composer, musician and songwriter, Chris Stanley is indeed no newcomer to the music industry. This exciting addition to reggae royalty is the producer of such reggae as Sophia George (whose most re-



CHRIS STANLEY

cent single rocked the top ten of the British charts), Judy Mowatt, Marcia Griffiths, Toots, and Jimmy Riley — all of international fame.

Chris Stanley is also the owner of one of the most modern recording music studios in Jamaica, Music Mountain, situated in the salubrious climate of Stony Hill, Kingston, Jamaica. Music Mountain attracts a host of artists of international fame who seek a respite from the hustle and bustle of the city and an inspirational setting in which their music can unfold.

Chris' own words, "I aim to revolutionize a brand new sound from Jamaica for the world", are not to be taken lightly as he seems poised to capture and entrance his audience in a musical revolution set to overthrow his predecessors.

Things have gotta change and so does music. Stanley will no doubt make his indelible mark on the sound of reggae as he propels it into the 21st century with the inimitable sound of Chris Stanley!

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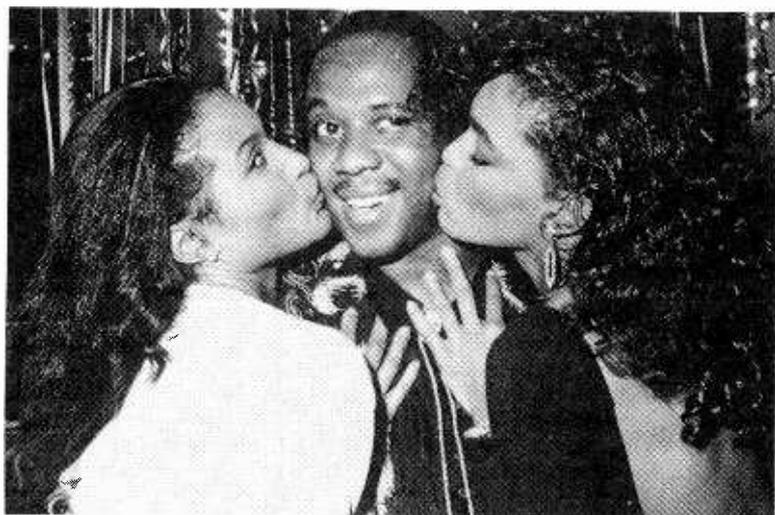
100 8x10 \$34.95

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Tasty Love. At his recent birthday party, Freddie Jackson celebrates with models Beverly Johnson, left, and Maria McDonald. McDonald was the love interest in three of Jackson's videos, and Johnson stars with the Capitol artist in his current video, "Tasty Love."

Does Johnson Have Time For Time?

Jesse Keeps Busy With Solo Projects

BY NELSON GEORGE

NEW YORK Rumors of a Time reunion involving a record on A&M, a tour, and a film have been floating around the industry for several months. Such rumors are music to the ears of fans of that rocking funk band.

But to Jesse Johnson, guitarist in the now legendary short-lived band, which was directed by Prince, a Time reunion is not something to dream about. "I don't miss the Time that much," he says. "I listen to the sound checks and the unreleased material, so I have the Time anytime I want. I think if we came together now we'd be a great band. I was one of the few guys in

the band to write for the Time. I wrote 'Jungle Love' and played all the instruments on the track. Prince had another tune called 'Jungle Love' that wasn't happen-

'If we reunited now we'd be great, but my album should come first'

ing. He took the title and lyric to that song and put them over my groove.

"I would consider doing [the reunion], but only if my thing is successful. A&M should work on Jesse's album first. The Time reunion would be a one-time thing. It would happen, and then it's gonna be gone again. I know there are a lot of people who only got turned on to us because of 'Purple Rain' and never got a chance to see us live. But right now my plan is to get my album out there and tour this fall and most of 1987."

The Johnson album in question, "Shockadelica," the follow-up to his near-platinum solo debut, was named after one of Johnson's pet phrases. "I've said 'shockadelica' for years to describe a feeling I get when I'm excited by a song or a woman," he says. The performer/producer says this album "is five singles deep," including the hit duet with Sly Stone, "Crazy." Though Johnson's album is filled with solid mainstream funk like "Burnin' You Up," it is the album's last song, "Black In America," that attracts immediate attention.

"The title is a little misleading," says Johnson. "The song is really about a universal situation where no matter what you do or who you are, people see you as a black or

Jew. If people listen to the words, they'll find the answer to what the song is about."

Color is something Johnson, a major member of Minneapolis' integrated music scene, pays considerable attention to in selecting female principals for his videos. As has happened with Prince, some blacks have complained that Johnson has used white women almost exclusively in his work. "In the 'Crazy' video I picked the girls: a black, a Puerto Rican, and a white," says Johnson. "The black girl looks black. The Latin looks Latin. The white girl looks white. I wanted them to be very distinctive."

While some may feel that Johnson's visual concepts as well as some elements of his music are outgrowths of his tenure with the Time, Johnson disagrees. "The way I look is just a projection of Jesse and my individuality. It is my concept. Nobody tells me what to do. In fact, I've seen many others steal visual ideas from me and try to act as if they created it." As for the often-referred-to "Minneapolis sound," Johnson says, "It's easy for people to use that term, but I don't think the stuff coming out of here sounds the same."

In November, Johnson plans to go on a 30-date "hide and seek" tour of 3,000- to 6,000-seat auditoriums, co-headlining with Teena Marie. The Johnson-produced Tamara & the Seen, whose next album is due in January, will serve as opening act.

Douglas Video has produced concert videos of Jimi Hendrix and George Clinton ... see page 50

THE RHYTHM & BLUES

by Nelson George



Studs Terkel, along with two distinguished former Billboard writers, John Sippel and Paul Ackerman.

SHORT STUFF: As part of A&M's efforts to revive Sly Stone, in addition to performing a duet with Jesse Johnson on "Crazy," the innovative funkster is featured on two cuts on the "Soul Man" soundtrack—"Eek-Ah-Bo-Static Automatic," a Sly original which received production help from Billy Valentine and Bryan Loren, and "Love And Affection," a duet with the Motels' Martha Davis. That sometime black girl Rae Dawn Chong makes her singing debut with the ironically titled "Black Girls" ... Original Concept's two-sided 12-inch on Def Jam/Columbia, "Bite'n My Stylee" b/w "Pump That Base (Get A Little Stupid ... HO!)," has a credit on its sleeve

that tells you just where the heads of today's hip-hop musicians are. Drum machines and synthesizers are so taken for granted in street music that the folks at Def Jam felt obligated to point out that two real guitar players and (can you believe it?) a real drummer actually performed on the record ... Regina Jones, once publisher of Soul magazine and later a publicist at Solar Records, is now in the management business. Along with E.J. Jackson she has formed Jackson Jones Management and is handling the affairs of A&M's current female project Vesta Williams ... Billy Ocean's 12-inch version of his new single, "Love Is Forever," has the ballad "Suddenly" on the B side ... Check out Trouble Funk's "EU Live: Two Places At The Same Time" 12-inch. One side, "New York Comes To Boogie," is 19:11 of vintage go-go throwdown, while the B side contains the lengthy (14:33) "Sho Nuff Bumpin'" and "The Theme From Escape From Del Go-Go." Go-go may never become the national craze some have hoped, but there is no question that Trouble Funk is one of the best live bands in the world ... Jazz is not this column's usual beat, but we can't help ourselves. With Wynton Marsalis' "J Mood," Branford Marsalis' "Royal Garden Blues," and Donald Harrison-Terrence Blanchard's "Nascence," there is definitely enough good music to fill some part of the programming spectrum on any Quiet Storm station. It is quality jazz made by young jazzmen. All credit to Columbia for giving this new generation of jazz classicists a shot.

Black album covers, videos have improved greatly

THE PACKAGING AND DESIGN of album covers, videos, and promotional items for black artists has, to these eyes, improved vastly in recent years. Perhaps one of the positive outgrowths of the music video explosion is that performers and record companies have been striving to develop strong, memorable images for their artists, black as well as white. These efforts are not always successful, and, at times, they're even laughable. But when you see videos like the Timex Social Club's "Jealousy," which makes creative use of stock footage from old black audience films of the '40s, Whodini's "One Love," which adds a more mature flavor to the image of that rap trio, and Melba Moore/Freddie Jackson's very classy and romantic "A Little Bit More," you feel that, even though black videos are still underbudgeted, at least the message of the videos themselves are on a par with any six-figure videos on MTV.

The Communications Excellence To Black Audiences Awards, held last week in New York, honored the images presented in several record industry videos. Grace Jones' "Island Life" (Island), Ahmad Jamal's "Digital Works" (Atlantic), and Wynton Marsalis' "Black Codes From The Underground" were cited for their covers. The videos for Durrell Coleman's "Somebody Took My Love," Johnny Gill's "Half-Crazy," and Freddie Jackson's "You Are My Lady" were praised. Also receiving accolades were posters for Atlantic's "Then and Now" Black Music Month campaign and a Whitney Houston poster. Given a special mention was Lionel Richie's Pepsi spots, both on television and radio.

GREAT PACKAGING AND music mark the MCA re-issue of 11 gems from the vault of Chess masters it acquired from the Sugar Hill label. The shipment includes two Bo Diddley albums ("Go Bo Diddley," "Bo Diddley"); two by Muddy Waters ("Muddy Waters Sings Big Bill Broonzy," "Muddy Waters at Newport 1960"); Howlin' Wolf ("Moanin' In The Moonlight"); John Lee Hooker ("Hooker Plays And Sings The Blues"); Little Milton ("We're Gonna Make It"); the soundtrack to "Rock, Rock, Rock"; a compilation album, "The Blues Vol. 1"; a self-titled Memphis Slim release; and an album with Broonzy's music on one side and Washboard Sam's on the other. Most of the original liner notes were supplied by the oral historian

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

96 REPORTERS			NEW	TOTAL
			ADDS	ON
KOOL & THE GANG	VICTORY	MERCURY	53	54
BOBBY BROWN	GIRLFRIEND	MCA	24	56
KRYSTOL	PRECIOUS, PRECIOUS	EPIC	21	35
RUN-D.M.C.	YOU BE ILLIN'	PROFILE	19	43
JANET JACKSON	CONTROL	A&M	19	22

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

125 REPORTERS			NUMBER
			REPORTING
READY FOR THE WORLD	LOVE YOU DOWN	MCA	35
LEVERT	LET'S GO OUT TONIGHT	ATLANTIC	20
ANITA BAKER	CAUGHT UP IN THE RAPTURE	ELEKTRA	18
COMMODORES	GOIN' TO THE BANK	POLYDOR	16
FULL FORCE	UNFAITHFUL SO MUCH	COLUMBIA	14

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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SHAKE YOU DOWN	GREGORY ABBOTT	1
2	4	LADY SOUL	THE TEMPTATIONS	9
3	6	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	2
4	5	TYPICAL MALE	TINA TURNER	3
5	3	I'M FOR REAL	HOWARD HEWETT	6
6	2	WORD UP	CAMEO	4
7	9	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	11
8	14	TASTY LOVE	FREDDIE JACKSON	5
9	17	HUMAN	THE HUMAN LEAGUE	7
10	15	JEALOUSY	CLUB NOUVEAU	10
11	8	WHEN I THINK OF YOU	JANET JACKSON	20
12	19	NAIL IT TO THE WALL	STACY LATTISAW	8
13	10	THE RAIN	ORAN "JUICE" JONES	22
14	18	JODY	JERMAINE STEWART	18
15	12	WHAT DOES IT TAKE (TO WIN YOUR LOVE)	KENNY G.	26
16	24	CRACK KILLED APPLEJACK	GENERAL KANE	13
17	20	OLD FRIEND	PHYLLIS HYMAN	14
18	11	COUNT YOUR BLESSINGS	ASHFORD & SIMPSON	28
19	28	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	17
20	30	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	12
21	25	JUMPIN' JACK FLASH	ARETHA FRANKLIN	23
22	23	HEAVEN IN YOUR ARMS	R.J.'S LATEST ARRIVAL	16
23	7	EARTH ANGEL (FROM "THE KARATE KID, PART II")	NEW EDITION	33
24	38	LOVE WILL CONQUER ALL	LIONEL RICHIE	15
25	13	THE MIDAS TOUCH	MIDNIGHT STAR	35
26	21	KISSES IN THE MOONLIGHT	GEORGE BENSON	31
27	32	FLAME OF LOVE	JEAN CARNE	21
28	35	DON'T THINK ABOUT IT	ONE WAY	19
29	16	REACTION	REBBIE JACKSON	34
30	22	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	46
31	34	NO HOW, NO WAY	RENE & ANGELA	32
32	33	THUNDER AND LIGHTNING	MISS THANG	59
33	29	HUNGRY FOR YOUR LOVE	HANSON & DAVIS	52
34	—	TALK TO ME	CHICO DEBARGE	24
35	26	STAY A LITTLE WHILE, CHILD	LOOSE ENDS	45
36	27	SWEET LOVE	ANITA BAKER	78
37	—	I'M CHILLIN'	KURTIS BLOW	36
38	31	(POP POP POP POP) GOES MY MIND	LEVERT	63
39	—	GOIN' TO THE BANK	COMMODORES	25
40	—	ROOM WITH A VIEW	JEFFREY OSBORNE	29

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	2
2	2	SHAKE YOU DOWN	GREGORY ABBOTT	1
3	6	HUMAN	THE HUMAN LEAGUE	7
4	8	TASTY LOVE	FREDDIE JACKSON	5
5	9	NAIL IT TO THE WALL	STACY LATTISAW	8
6	12	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	12
7	14	DON'T THINK ABOUT IT	ONE WAY	19
8	15	LOVE WILL CONQUER ALL	LIONEL RICHIE	15
9	11	JEALOUSY	CLUB NOUVEAU	10
10	10	HEAVEN IN YOUR ARMS	R.J.'S LATEST ARRIVAL	16
11	17	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	17
12	16	CRACK KILLED APPLEJACK	GENERAL KANE	13
13	7	WORD UP	CAMEO	4
14	13	OLD FRIEND	PHYLLIS HYMAN	14
15	3	TYPICAL MALE	TINA TURNER	3
16	19	TALK TO ME	CHICO DEBARGE	24
17	22	GOIN' TO THE BANK	COMMODORES	25
18	18	FLAME OF LOVE	JEAN CARNE	21
19	25	LOVE YOU DOWN	READY FOR THE WORLD	27
20	5	I'M FOR REAL	HOWARD HEWETT	6
21	4	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	11
22	23	ROOM WITH A VIEW	JEFFREY OSBORNE	29
23	27	KISS AWAY THE PAIN	PATTI LABELLE	30
24	21	JODY	JERMAINE STEWART	18
25	35	CAUGHT UP IN THE RAPTURE	ANITA BAKER	39
26	—	UNFAITHFUL SO MUCH	FULL FORCE	44
27	30	LET'S GO OUT TONIGHT	LEVERT	42
28	29	P.O.P. (PURSUITS OF PLEASURE) GENERATION	MTUME	43
29	—	GRAVITY	JAMES BROWN	37
30	31	JUMPIN' JACK FLASH	ARETHA FRANKLIN	23
31	28	THERE'S JUST SOMETHING ABOUT YOU	BEAU WILLIAMS	41
32	40	LAST NIGHT I NEEDED SOMEBODY	SHIRLEY JONES	40
33	39	GOOD COMBINATION	PEABO BRYSON	48
34	34	S.O.S.	OLIVER CHEATHAM	38
35	37	I'M CHILLIN'	KURTIS BLOW	36
36	38	WILD AND FREE	THE DAZZ BAND	47
37	26	NO HOW, NO WAY	RENE & ANGELA	32
38	—	IKE'S RAP/HEY GIRL	ISAAC HAYES	49
39	20	LADY SOUL	THE TEMPTATIONS	9
40	—	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	50

BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
POLYGRAM	9
Mercury (4)	
Polydor (3)	
Atlanta Artists (2)	
COLUMBIA (7)	8
Def Jam/Columbia (1)	
MCA (7)	8
Constellation (1)	
CAPITOL (6)	7
MTM (1)	
MOTOWN (3)	7
Goody (4)	
RCA (4)	7
Jive (2)	
Total Experience (1)	
WARNER BROS. (5)	7
Geffen (1)	
Tommy Boy (1)	
A&M (5)	6
Virgin (1)	
ATLANTIC (4)	6
Omni (2)	
ELEKTRA (5)	6
Solar (1)	
EPIC (3)	5
Scotti Bros. (1)	
Tabu (1)	
MANHATTAN (2)	5
P.I.R. (3)	
ARISTA (3)	4
Jive (1)	
PROFILE	3
SELECT	2
BDA	1
CRITIQUE	1
FAST FIRE	1
After Five (1)	
ISLAND	1
4th & B'Way/Island (1)	
MACOLA	1
Catawba (1)	
RENDEZVOUS	1
SLEEPING BAG	1
Fresh (1)	
SUPERTRONICS	1
SUTRA	1
TOMMY BOY	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
97 AIN'T NOthin' GOIN' ON BUT THE RENT	(Dum Di Dum, ASCAP)	
46 ALL CRIED OUT	(Mokojumbi, BMI/My! My!, BMI/Careers, BMI/Willesden, BMI) CPP	
51 ALL OF MY LOVE	(Fuss, ASCAP)	
65 AS WE LAY	(Troutman's, BMI/Saja, BMI)	
11 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	
39 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/Do, ASCAP/Silver Sun, ASCAP)	
79 CHOCOLATE LOVER	(Billion/Burnt Out, BMI)	
60 COAST TO COAST	(Promise, BMI/Duke Bootee, BMI)	
71 COME SHARE MY LOVE	(Warner-Tamerlane, BMI/Buffalo Factory, BMI)	
87 CONTROL	(Flyte Tyme, ASCAP)	
28 COUNT YOUR BLESSINGS	(Nick-O-Val, ASCAP)	
13 CRACK KILLED APPLEJACK	(Jobete, ASCAP) CPP	
92 CRACKIN' UP	(Fanny Mac, BMI)	
12 CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	
90 DESIRE	(Likasa/BMI)	
19 DON'T THINK ABOUT IT	(Duchess, BMI/Perk's, BMI)	
33 EARTH ANGEL (FROM "THE KARATE KID, PART II")	(Dootsie Williams, BMI)	
58 ERIC B. IS PRESIDENT	(Robert Hill, BMI)	
53 EVEN WHEN YOU SLEEP	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
50 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	
21 FLAME OF LOVE	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	
54 GIRLFRIEND	(Kamalar Music/Let's Shine Music/Ciinton St. Publishing)	
84 GIVE ME THE REASON	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
25 GOIN' TO THE BANK	(Tuneworks, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP/Careers, BMI) CPP	
48 GOOD COMBINATION	(WB, ASCAP/Peabo, ASCAP/Almo, ASCAP/Keecho, ASCAP) CPP/ALM	
83 GOTTA SEE YOU TONIGHT	(Paul Simpson, BMI)	
37 GRAVITY	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP	
85 HEALING	(Nero, BMI/Hollysongs, BMI/WB, ASCAP/French Surf, ASCAP) CPP	
16 HEAVEN IN YOUR ARMS	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	
17 HOT! WILD! UNRESTRICTED! CRAZY LOVE!	(Willesden, BMI)	
7 HUMAN	(Flyte Tyme, ASCAP)	
52 HUNGRY FOR YOUR LOVE	(Beach House, ASCAP)	
75 I WANNA BE WITH YOU	(Amazement, BMI)	
99 I WANT YOU	(Jobete, ASCAP/Almo, ASCAP) CPP	
64 IF YOU'RE READY (COME GO WITH ME)	(Irving, BMI) CPP/ALM	
49 IKE'S RAP/HEY GIRL	(Super Blue, BMI)	
36 I'M CHILLIN'	(Kuwa, ASCAP/Hugabut, ASCAP)	
6 I'M FOR REAL	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Clarkee, BMI)	
96 INSECURE	(Uncle Artie, ASCAP)	
10 JEALOUSY	(Jay King IV, BMI)	
18 JODY	(Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP	
67 JOYRIDE	(Mchoma, BMI)	
23 JUMPIN' JACK FLASH	(Abkco, BMI) CPP	
68 JUST FOR FUN	(ADRA, BMI/Guinea Farm, BMI)	
77 KINDNESS FOR WEAKNESS	(Supertronic, BMI/Unknown Renoun, BMI)	
30 KISS AWAY THE PAIN	(Mersey Kersey, BMI/L'il Mama, BMI)	
31 KISSES IN THE MOONLIGHT	(Gratitude Sky, ASCAP/Belboy, BMI/When Words, BMI/Collide, BMI)	
9 LADY SOUL	(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP	
40 LAST NIGHT I NEEDED SOMEBODY	(Downstairs, BMI/C'Index, BMI)	
42 LET'S GO OUT TONIGHT	(Trycet, BMI/Ferndiff, BMI)	
86 LET'S TRY AGAIN	(Colgems-EMI, ASCAP)	
2 A LITTLE BIT MORE	(Bush Burnin', BMI/Gene McFadden, BMI/Su-ma, BMI/Careers, BMI) CPP	
93 LOVE ALWAYS	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Broozertoonies, BMI) CPP	
57 LOVE IS FOREVER	(Zomba, ASCAP)	
15 LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CPP	
27 LOVE YOU DOWN	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
74 MAGIC IN THE AIR	(Temp Co., BMI)	
35 THE MIDAS TOUCH	(Hip Trip, BMI/Midstar, BMI) CPP	
8 NAIL IT TO THE WALL	(Jobete, ASCAP/Perfect Punch, BMI) CPP	
82 A NIGHT TO REMEMBER	(Sloopus, BMI/Golden Horizon, BMI)	
32 NO HOW, NO WAY	(A La Mode, ASCAP/WB, ASCAP)	
14 OLD FRIEND	(Bellboy, BMI/De Creed, BMI)	
55 ONCE BITTEN TWICE SHY	(Vesta Seven, ASCAP/Almo, ASCAP/Sir Gant, BMI)	
69 ONCE IN A LIFETIME GROOVE	(House Of Champions, ASCAP/April, ASCAP/MGM-UA, ASCAP)	
95 ONE PLUS ONE	(T-Boy, ASCAP/Fly Girl, ASCAP/Force M.D., ASCAP)	
80 OUTSIDE IN THE RAIN	(Colgems-EMI, ASCAP/Lem-Thom, ASCAP)	
63 (POP POP POP POP) GOES MY MIND	(Trycet, BMI/Ferndiff, BMI)	
43 P.O.P. (PURSUITS OF PLEASURE) GENERATION	(Mtume, ASCAP)	
81 PRECIOUS, PRECIOUS	(Alexandra Kee, BMI/Ajouurd'Hui, BMI)	
22 THE RAIN	(Def Jam, ASCAP)	
72 REACH OUT	(All Seeing Eye, ASCAP/PolyGram, ASCAP)	
34 REACTION	(Colgems-EMI, ASCAP)	
29 ROOM WITH A VIEW	(ATV Of Canada Ltd./Mussel Schwartz, BMI)	
76 SEXY	(Spectrum VII, ASCAP/Klymaxx, ASCAP)	
1 SHAKE YOU DOWN	(Charles Family, BMI/Aili Bee, BMI/Grabbitt, BMI)	
88 SHE'S A STAR	(Black Lion, ASCAP/Captain Z, ASCAP/Val-je Joe, BMI)	
89 SOMEONE	(Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)	
38 S.O.S.	(Critique, BMI/EMI, BMI)	
70 SPLIT PERSONALITY	(ADRA, BMI/Kadoc/Mokajumbi, BMI/Willesden, BMI)	
94 STAY	(Little Tanya, BMI/MCA, ASCAP)	
45 STAY A LITTLE WHILE, CHILD	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
91 STOP WATCH	(Stacey And Brother, ASCAP)	
100 STYLIN'	(Assorted, BMI/American League, BMI)	
78 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	
24 TALK TO ME	(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP)	
5 TASTY LOVE	(Bush Burnin', BMI)	
41 THERE'S JUST SOMETHING ABOUT YOU	(Beau Williams, BMI/Ensign, BMI) CPP	
59 THUNDER AND LIGHTNING	(T-Boy, ASCAP/Fly Girl, ASCAP)	
56 TIGHT FIT	(April, ASCAP/Blackwood, BMI/Henry Suemay, BMI)	
98 TWO OF HEARTS	(On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP) CPP	

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

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

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	1	3	5	HUMAN A&M SP-12197 2 weeks at No. One	◆ THE HUMAN LEAGUE
2	3	5	7	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
3	4	4	7	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	◆ STACY LATTISAW
4	9	11	8	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
5	6	9	10	CAN'T WAIT ANOTHER MINUTE (REMIX) RCA PW-14422	◆ FIVE STAR
6	8	13	6	ONE STEP (REMIX) MERCURY 884 990-1/POLYGRAM	K.T.P.
7	10	20	5	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
8	16	25	4	HOW MANY LOVERS WARNER BROS. 0-20515	ANTHONY AND THE CAMP
9	11	14	6	JODY (REMIX)/DANCEFLOOR ARISTA AD1-9476	JERMAINE STEWART
10	15	24	4	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
11	7	7	8	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
12	12	17	6	TYPICAL MALE (REMIX) CAPITOL V-15249	◆ TINA TURNER
13	17	23	4	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
14	2	2	11	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
15	20	27	5	SOMEBODY (REMIX)/THE RED, RED GROOVY ATLANTIC 0-86771	BRILLIANT
16	14	16	6	SUCH A FEELING ATLANTIC 0-86781	YOUNG & CO.
17	5	1	12	GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY
18	24	30	4	SPECULATION (REMIX) MCA 23670	COLONEL ABRAMS
19	32	46	3	MORE THAN PHYSICAL (REMIX) LONDON 886 080-1/POLYGRAM	◆ BANANARAMA
20	26	28	5	THE SOUND OF MUSIK (REMIX) SIRE 0-20529/WARNER BROS.	◆ FALCO
21	25	26	6	YOU'RE SO STRONG (REMIX) COLUMBIA 44-05923	MENTAL AS ANYTHING
22	33	—	2	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS.	MADONNA
23	28	32	4	SATURDAY NIGHT DICE TGR 1009/SUTRA	LAUREN GREY
24	13	6	11	SAMPLE THAT!/SAMPLES! (REMIX) GEFEN 0-20512/WARNER BROS.	BANG ORCHESTRA!
25	19	19	9	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
26	31	—	2	GRAVITY (REMIX) SCOTTI BROS. 429-05943/EPIC	◆ JAMES BROWN
27	30	34	5	HEARTACHE GEFEN 0-20519/WARNER BROS.	◆ GENE LOVES JEZEBEL
28	44	—	2	BRAND NEW LOVER EPIC 49-05965	DEAD OR ALIVE
29	23	22	6	SING OUR OWN SONG A&M SP-12194	◆ UB40
30	40	—	2	TALK TO ME (REMIX) MOTOWN 4567MG	CHICO DEBARGE
31	NEW	1	1	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545 JEFF LORBER FEATURING KARYN WHITE	
32	35	41	3	SO FAR SO GOOD (REMIX) EMI-AMERICA V-19220	◆ SHEENA EASTON
33	NEW	1	1	CRY FOR LOVE (REMIX) A&M SP-12203	◆ IGGY POP
34	18	15	7	REACTION (REMIX) COLUMBIA 44-05927	REBBIE JACKSON
35	48	—	2	DON'T HOLD BACK JUMP STREET JS 1005/4TH & B'WAY	BUMPER TO BUMPER
36	38	40	5	TAKE ME AS I AM ATLANTIC 0-86782	EROTIC EXOTIC
37	37	37	5	YOUR LOVE (IS ALL I NEED)/REACH OUT WIDE ANGLE TTW 8680	CAROL HAHN
38	22	10	9	LOVE COMES QUICKLY (REMIX)/THAT'S MY IMPRESSION EMI-AMERICA V-19218	◆ PET SHOP BOYS
39	43	—	2	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
40	42	—	2	LOVE CAN'T TURN AROUND (REMIX) COTILLION 0-96805/ATLANTIC	PHILLY CREAM
41	45	—	2	SET ME FREE (REMIX) CAPITOL V-15252	JAKI GRAHAM
42	NEW	1	1	I DIDN'T MEAN TO TURN YOU ON (REMIX) ISLAND 0-96804/ATLANTIC	◆ ROBERT PALMER
43	NEW	1	1	SACRIFICE (REMIX) ATLANTIC 0-86770	CYNDI PHILLIPS
44	NEW	1	1	ROOM WITH A VIEW (REMIX) A&M SP-12199	JEFFREY OSBORNE
45	NEW	1	1	JEALOUSY/MALICIOUS JEALOUSY KING JAY TB 884/TOMMY BOY	CLUB NOUVEAU
46	46	48	3	WALK LIKE AN EGYPTIAN (REMIX) COLUMBIA 44-05935	◆ BANGLES
47	47	50	3	DIAL MY NUMBER/TENDER METRIC MET 8001	THE BACK BAG
48	21	12	10	LOVE IN THE SHADOWS (REMIX) A&M SP-12187	◆ E.G. DAILY
49	29	21	11	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
50	27	8	11	WHEN I THINK OF YOU (REMIX) A&M SP-12193	◆ JANET JACKSON
BREAKOUTS	Titles with future chart potential, based on club play this week.				
	1. FREEDOM OVERSPILL (REMIX)/HIGHER LOVE (REMIX) STEVE WINWOOD ISLAND				
	2. AIN'T GONNA PAY ONE RED CENT WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT CRIMINAL				
	3. UNFAITHFUL SO MUCH (REMIX) FULL FORCE COLUMBIA				
	4. BEAT OF LOVE (REMIX) REGINA ATLANTIC				
5. MUSIQUE NON STOP KRAFTWERK WARNER BROS.					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	1	4	7	HUMAN A&M SP-12197 2 weeks at No. One	◆ THE HUMAN LEAGUE
2	2	5	8	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
3	6	6	10	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
4	9	22	3	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS.	MADONNA
5	5	3	11	WHEN I THINK OF YOU (REMIX) A&M SP-12193	◆ JANET JACKSON
6	8	8	6	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	◆ STACY LATTISAW
7	7	14	7	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
8	11	13	8	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
9	4	2	11	DOWN AND COUNTING EPIC 49-05926	CLAUDJA BARRY
10	12	10	10	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
11	3	1	20	TWO OF HEARTS ATLANTIC 0-86797	◆ STACEY Q
12	17	23	3	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
13	10	7	12	THE RAIN (REMIX) DEF JAM 44-05930/COLUMBIA	◆ ORAN "JUICE" JONES
14	14	21	4	SPECULATION (REMIX) MCA 23670	COLONEL ABRAMS
15	16	16	6	JEALOUSY/MALICIOUS JEALOUSY KING JAY TB 884/TOMMY BOY	CLUB NOUVEAU
16	18	18	5	HOW MANY LOVERS WARNER BROS. 0-20515	ANTHONY AND THE CAMP
17	15	12	17	CAN'T LIVE WITHOUT YOUR LOVE ATLANTIC 0-86791	SUZY
18	31	—	2	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
19	23	24	5	TALK TO ME (REMIX) MOTOWN 4567MG	CHICO DEBARGE
20	19	19	7	CAN'T WAIT ANOTHER MINUTE (REMIX) RCA PW-14422	◆ FIVE STAR
21	25	28	3	GRAVITY (REMIX) SCOTTI BROS. 429-05943/EPIC	◆ JAMES BROWN
22	37	—	2	LOVE CAN'T TURN AROUND (REMIX) COTILLION 0-96805/ATLANTIC	PHILLY CREAM
23	40	—	2	I DIDN'T MEAN TO TURN YOU ON (REMIX) ISLAND 0-96804/ATLANTIC	◆ ROBERT PALMER
24	13	9	16	POINT OF NO RETURN (REMIX) ATLANTIC 0-86802	◆ NU SHOOS
25	27	25	5	SATURDAY NIGHT DICE TGR 1009/SUTRA	LAUREN GREY
26	26	31	10	GOTTA SEE YOU TONIGHT RCA PW-14405	BARBARA ROY
27	29	—	2	JUMPIN' JACK FLASH (REMIX) ARISTA AD1-9529	◆ ARETHA FRANKLIN
28	20	11	11	SUMMER OF LOVE (REMIX) WARNER BROS. 0-20509	THE B-52'S
29	28	26	6	KINDNESS FOR WEAKNESS SUPERTRONICS RY-015	THE CUT
30	35	44	3	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
31	22	17	10	STAY A LITTLE WHILE, CHILD (REMIX) MCA 23635	LOOSE ENDS
32	30	32	4	REACTION (REMIX) COLUMBIA 44-05927	REBBIE JACKSON
33	24	20	9	TYPICAL MALE (REMIX) CAPITOL V-15249	◆ TINA TURNER
34	34	41	5	SUCH A FEELING ATLANTIC 0-86781	YOUNG & CO.
35	36	50	5	DON'T BREAK MY HEART CUTTING CR-209	SA-FIRE
36	33	37	9	SAMPLE THAT!/SAMPLES! (REMIX) GEFEN 0-20512/WARNER BROS.	BANG ORCHESTRA!
37	48	—	2	SHAKE YOU DOWN (REMIX) COLUMBIA 44-05959	GREGORY ABBOTT
38	21	15	10	LOVE IN THE SHADOWS (REMIX) A&M SP-12187	◆ E.G. DAILY
39	39	—	2	MORE THAN PHYSICAL (REMIX) LONDON 886 080-1/POLYGRAM	◆ BANANARAMA
40	49	—	2	ERIC B. IS PRESIDENT/MY MELODY 4TH & B'WAY BWAY-431/ISLAND	ERIC B. FEATURING RAKIM
41	32	33	7	MIDAS TOUCH SOLAR 0-66836/ELEKTRA	◆ MIDNIGHT STAR
42	NEW	1	1	BRAND NEW LOVER EPIC 49-05965	DEAD OR ALIVE
43	38	39	5	A QUESTION OF TIME (REMIX) SIRE 0-20530/WARNER BROS.	DEPECHE MODE
44	NEW	1	1	FREEDOM OVERSPILL (REMIX)/HIGHER LOVE (REMIX) ISLAND 0-20537/WARNER BROS.	◆ STEVE WINWOOD
45	45	—	2	(FOREVER) LIVE AND DIE A&M SP-12202	◆ ORCHESTRAL MANOEUVRES IN THE DARK
46	41	36	5	HOW MANY HEARTS SEA BRIGHT PAL-7109/PROFILE	EVELYN THOMAS
47	NEW	1	1	CRACK KILLED APPLEJACK GORDY 4568GG/MOTOWN	GENERAL KANE
48	NEW	1	1	CRY FOR LOVE (REMIX) A&M SP-12203	◆ IGGY POP
49	RE-ENTRY			DANCIN IN MY SLEEP NIGHT WAVE NWDS-2001	SECRET TIES
50	43	35	4	THUNDER AND LIGHTNING TOMMY BOY TB 889	MISS THANG
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				
	1. DON'T HOLD BACK BUMPER TO BUMPER JUMP STREET				
	2. IT'S THE NEW STYLE/PAUL REVERE BEASTIE BOYS DEF JAM				
	3. IN YOUR EYES PETER GABRIEL GEFEN				
	4. TIME KEEPS MOVIN' ON CALVIN VINYLMANIA				
	5. PANIC THE SMITHS SIRE				
	6. BABIES (REMIX) REAL LIFE MCA/CURB				
	7. I'VE BEEN LOSING YOU (REMIX) A-HA WARNER BROS.				
8. ORIENT AFFAIR CLASSIC DANCE IMPORT (FUTURE DANCE.W. GERMANY)					

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

Dance TRAX



by Brian Chin

SYLVESTER never fails to excite. He's a brilliant live performer and one of the few true high-concept geniuses in dance music. (And if you never saw him live with **Two Tons** in the late '70s, well, you missed it.) "Someone Like You" (Warner Bros.), his major label debut after all these years, is suitably eclectic, with audible influences from beat-box to **Jam & Lewis** to **Kashif** to **Stock/Aitken/Waterman**. And the trademark gospel/falsetto sets up a fine rave-up in a slightly left-of-center production. **Larry Levan** mixed... **Frankie Goes To Hollywood's** "Rage Hard" (Island) is something of a disappointment, even in the U.K., where it failed to reach No. 1. For the stateside audience, there's a remix of the track, by **Freddie Bastone**, which is much improved. Like the second "Two Tribes" mix, which took a less-talk-more-music approach, "Rage Hard" is restructured with more groove and more breaks and less distracting production drapery. Saving the narration for the dub version, where it belongs, that part of the production becomes less intrusive, sort of an updating of the off-stage direction of "Get On The Funk Train." (Remember?)

MORE SINGLES: Raps are getting more nasty. That's just a fact. The sad irony of the PMRC's ludicrous accusation that rap "says it's OK to beat people up" is that in fact, many of the most troubling raps only perpetuate many of the retrograde attitudes about sex

roles, for example, that the radical right would like to see ingrained (or reingrained) in the public through mass media and the schools. And where raps depict the ugliness of life, it is increasingly in the context of despair—an expression of the absolute loss of dignity—that, we believe, some members of society would prefer to the alternative.

That said, there are a number of notable rap breakouts this week: **Kool Moe Dee's** "Go See The Doctor" (Rooftop) is in the anecdotal soft-core style of "Girls Ain't Nothing But Trouble" and "Nightmares," with an electro-go-go rhythm track and another well-produced rap on the flip, "Monster Crack," which uses a familiar horn riff... **The Masters Of Ceremony's** "Cracked Out" (Strong City)—obviously, there's a trend going on here—also runs on a stark go-go-influenced track and adds melodic reference to "Atomic Dog" to a bleak and cautionary tale... **Al B. & Just Two M.C.s'** "Wong" (World to World) takes up the theme once again, but it may be most interesting for its reworking of **Yellow Magic Orchestra's** "Computer Games" groove.

BRIEFLY: **Mel & Kim's** "Showing Out" (Supreme/U.K.) is enjoying some action as an import; characteristically, this **Stock/Aitken/Waterman** production is the apparent result of deep study of the house sound, and its later (or, we should say, second) remix very closely duplicates the drive of Chicago music

with its repetitive bass groove. The instrumental "System" on the flip (another song, not a retitling of the A side) is similarly conceived, though it doesn't dig quite as deep... **Chaz Jankel's** "You're My Occupation" (A&M/U.K.), which will probably be released here next year, brings back the fresh vitality of Jankel's "Questionnaire" album. This cut, a midtempo melodic pop-funk, features **Brenda Jones** on lead vocal, apparently the same Jones as was on the last **Sinnamon** record and the "My Heart's Not In It" record of a few years back.

The **Ru's** "You're Givin' Love a Bad Name" (Smokin', through Tuff City) is an interesting release—a rock sleaze song—for the label and is quite good... **Sam Moore & Lou Reed's** "Soul Man" (A&M) is nearly a sound-alike of the original version. Moore's revival of his own part is almost comically soulful next to Reed's deadpan... **Ifa's** "You Turn Me On" (Metro Disc Int., 212-697-5895) is another Latin-street fusion, just the kind of stuff that's in ascendency right now, with the spread of the "Hot" format. Another New York incarnation of the Miami sound, by the way, was the No. 2-selling 12-inch down in Florida while we were visiting recently: **Sa-Fire's** "Don't Break My Heart," on Cutting... You might even classify **Kids In The Kitchen's** "Burning Desire" (Sire) in a similar category, as remixed by **Freddie Bastone**, with its added Latin breaks and sustained riff/tag.

ESG, of the influential "Moody,"

is back with more stripped-down soul riffing in "Bam Bam Jam" (Emerald, Sapphire and Gold Records), a cut that sounds more "garage" than ever. Also on the EP: "Standing In Line," more routine funk, and the fast bass riff "Crash."

SOME THOUGHTS on the recent Black Music Assn. Conference: This was an event that was a tutorial for the aspiring music professional (especially for one young man with a rap tape and a lyricist looking for a tip) and an opportunity to take stock for those already professionally committed to black music. Our colleague **Nelson George** may have been too modest in saying that the panel that he moderated on crossover and its implications was extremely illuminating (Billboard, Oct. 18). So was an often amusing panel of a&r executives, who cri-

tiqued the tapes of several audience members.

The BMA conference was an eye opener in terms of the unstated but omnipresent question of how to be a more effective advocate of black music. That's something that dance music people need to consider, especially because so many of the younger DJs out there don't quite realize the power they hold in their hands—not just reporting to a chart or a radio station, but cuing up a record and making it sell to the people on the dance floor. Strategy for us and for everyone begins with the realization that each of us is a caretaker of the music itself. Finally, many, many thanks to the people who put themselves out this week by sending over the cassettes that kept the column within shouting distance of being up to date while we were away for a couple of weeks.

Nov. 9 Meet Features Mix-Off Contest IAPDJ Sets N.J. Expo

PHILADELPHIA The International Assn. of Professional Disc Jockeys (IAPDJ), based in Marlton, N.J., is presenting a DJ & Club Expo here on Nov. 9. The event will be held from 10 a.m.-9 p.m. at the Independence Mall Holiday Inn.

Representatives from leading disk jockey and club equipment manufacturers, suppliers, and installers will display the latest in sound, lighting, and video technology at the Expo. Other events will include guest speakers and professional seminars by DJs, artists, remix consultants, label representatives, and equipment specialists. The first North American DJ Mix-

Off Competition will also be held during the Expo, featuring representatives from record pools throughout the U.S., Canada, and Mexico.

IAPDJ is a nonprofit organization composed of club and mobile disk jockeys. Its aim is to promote unity through the presentation of forums in which the industry can exchange ideas and experiences with fellow professionals.

Preregistration fee for the Expo is \$15, which covers convention materials, a T-shirt, and a special reception. For additional information, contact **Dara Lynn** at 609-596-0750.

BRIAN CHIN

TALENT IN ACTION

(Continued from page 25)

commercial success, Young didn't perform his current single, "Weight Of The World."

In the 2½ hours of churning guitar-bass-drums numbers, lilting solo pieces, and genuinely amusing skits, the only sour note was struck when a full-frontal nude of an attractive woman was flashed on a screen behind the stage. Such pandering to the libidos of teen-age boys by a 40-year-old man is unbecoming, to say the least.

JEAN ROSENBLUTH

THE TEMPTATIONS THE FOUR TOPS

Universal Amphitheater
Universal City, Calif.
Tickets: \$17.50, \$16

BOTH OF THESE legendary Motown acts started out some 25 years ago, have been on and off the charts ever since, and can still pull the fans in as easily as ever, judging by this recent sold-out show.

Although the two hard-working outfits long ago swapped any real urgency in their live performance for a highly polished Vegas-style approach, their trip down memory lane, with a few excursions into the recent past and present, still holds great appeal for their many loyal fans.

The Four Tops smoothly carved their way through a set that was virtually a greatest-hits collection, with

the famed voice of **Levi Stubbs** leading his troops through classics like "It's The Same Old Song," "Standing In The Shadows Of Love," and, of course, "Reach Out, I'll Be There."

The **Temptations** concentrated on newer material, playing cuts from their latest album, "To Be Continued." But, the biggest cheers came for vintage numbers like "My Girl," "Ball Of Confusion," and "Get Ready."

Maintaining trademark tight vocal harmonies, the **Temptations** gave the audience a demonstration of some fairly nifty footwork and synchronized moves. The group, which includes new members **Ron Tyson** and **Ali-Ollie Woodson**, original members **Otis Williams** and **Melvin Franklin**, and 15-year veteran **Richard Street**, sounded as good as ever.

This long, well-paced show centered on the individual sets but opened and closed with both groups on stage for all-star jam sessions. These segments consisted of some seemingly impromptu but actually well-rehearsed skits, in which the would-be rivals joked and sang each other's greatest hits. **IAN BLAIR**

ASHFORD & SIMPSON

Radio City Music Hall, New York
Tickets: \$22.50, \$20

ASHFORD & SIMPSON concerts always start with a bang, and this, the first of two recent Radio City sell-

outs, was no exception. Making a dramatic entrance atop a pair of connected staircases on each side of conductor **Raymond Chew's** piano, the glittery husband-and-wife team descended while singing their old standard, "Give Me Something Real." Their new Capitol album's title track, "Real Love," followed, and the rest of the show was an embodiment of that ideal.

Visually, two songs from the new album best illustrated the duo's focus on the ups and downs of intimate relationships. During the current single, "Count Your Blessings," each performer sang individually on a staircase before coming together at the conclusion. The majestic "What Becomes Of Love," during which **Simpson** was seated at the piano and **Ashford** was beside her, ended with the two floating toward the audience on a rolling piano platform.

But two older classics also stood out in a show that offered one high point after another: "You're All I Need To Get By" exemplified the joyous movement and voice so characteristic of **Ashford & Simpson** in performance. And "Reach Out And Touch" was acted out by **Ashford** with such passion and conviction that **Simpson** had no choice but to dash out into the audience, singing while touching outstretched hands in a showstopping tour de force.

JIM BESSMAN

DISCO & DANCE 12"

U.S.A. & IMPORTS
(WHOLESALE FOR STORES)
USA-CANADA-ENGLAND-GERMANY
ITALY-FRANCE-HOLLAND

US & CANADIAN 12"

One Of Those Days—Jazzy J
Beat Of The Drum—Wired
Mind Games—Culture Vibe
Breathless—Gina Desire
Let's Have Some Fun—Merge
Whisper To A Dream
(rmx)—Bobby O
Power Of Love—Wayne Johnson
Beyond The Clouds—Q Boys
Walking In—Pamela
Only In The Night—Voice
IMNXT—Denise Motto
Never Let—Bunny Sigler
People Say (Remix)—Herreys
South Bronx—Scott La Rock
Lonely Too Long—Banana Rep.
Love Attack—Tony Caso
Time Keeps Movin On—Calvin
Starting Over—Cyndi Cee

Dont Pretend—Tapps
Back To You—Crystal & Pink
What A Night—Terry Hen
Fire—Linda
I Know You Love Me—Trinere
Sally Boy—Scott Yahney
Get The Doctor—Kool Mo D
Sea Cruise—Medley
Movement—Movement
Time After Time—Paul Parker

EUROPEAN 12'S

What Have You Got—Astaire
Love Hangover—Tracy Ackerman
Deliverance—People Like Us
Give Me Your Love—Sisley Ferre
Catch The Fox—Den Harrow
Hey You—Joe Lockwood
Stay With Me Tonight—P. Ryan
Los Ninos (Rmx)—2 Of China

In The Dark—Angie Dillon
Gino Gino—Amazon
Feels Like The First Time—Sintia
Stand Up (rmx)—Hazel Dean
Eye Contact—Linda Lusardi
Pure Joy—DAF
Im On Fire (rmx)—Salico
Play The Game—Rudy & Co.
Vision—Solid Strangers
Love & Passion—Michael Bow

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Happy Hitmaker. MCA artist Reba McEntire savors the moment of winning the coveted Country Music Assn. entertainer of the year award.

In Wake Of Label Sale To PolyGram James HQ Moves Back To Nashville

BY EDWARD MORRIS

NASHVILLE Although Dick James Music and its allied British record label have been sold to PolyGram, the James family has retained the Dejamus (ASCAP) and Nashlon (BMI) catalogs and has moved its North American publishing headquarters back to Nashville.

Arthur Braun, who moved to Los Angeles last year to set up an office there, will return to Nashville to head up domestic operations. "PolyGram did not acquire any of our staff or offices," explains Stephen James, son of the late Dick James.

The Nashville office staff now

includes, in addition to Braun, Patrick Finch, head of Nashville operations; Kathryn Morrow, administration manager; and Carol Ann Earle, administrative assistant.

'PolyGram didn't acquire any of our staff'

Mike Sickas heads the Los Angeles office, and Erik Filkorn is administrative assistant there.

According to James, the Nashville headquarters will move Nov. 1 from 24 Music Square East to 63 Music Square East. Braun's shift back to Nashville squeezed out former general manager Jody Williams.

James says the switch from overseeing a large company to managing a fairly small one will allow him more time for the creative side of the business. "It was getting to the point where I was

spending at least 60% of my time on administrative and business affairs," he adds.

He estimates that there are around 800 songs in the U.S. catalogs and 450 in the U.K. collection. Dejamus has three songs in the top 100 in the U.K., James says, and two on the German charts. Upcoming American singles, according to Braun, include "White Christmas Makes Me Blue" by Randy Travis; "The Voice Of Rejoicing Love," the Oak Ridge Boys; "You Can't Take It With You," William Lee Golden; "This Ol' Town," Lacy J. Dalton; and "Heart Over Mind," Jennifer Rush.

Under the pared-down organization, Dejamus will work through overseas subpublishers instead of having its own foreign offices.

Formerly, says James, the U.S. operations were partially subsidized by U.K. activity. Now, each division will have to be self-sufficient to stay in business. James says the Los Angeles operation

(Continued on page 36)

NASHVILLE SCENE

by Gerry Wood



COUNTRY MUSIC WEEK FLOTSAM: As we emerge in bleary-eyed bliss from another Country Music Week, let's take a final look at the week that was.

Congratulations to **Reba McEntire**, who finally realized her longtime dream of becoming the Country Music Assn.'s entertainer of the year. Her acceptance speech was emotional and beautiful. The other sentimental favorite of the evening was **Randy Travis**, who just last March was singing songs when he could spring from his kitchen duties (cooking and dishwashing) at the Nashville Palace club. He faced a lot of stiff competition for the Horizon Award and won it with his laid-back, distinctive vocal style. And **Wesley Rose** won a much-deserved induction into the Country Music Hall of Fame. Head of Acuff-Rose Publishing (now part of the Opryland Music Group) and Hickory Records for many years, Rose has had a major impact on the international success of the country music business. He joins his father **Fred** in the hall.

Travis was surprised during the international press conference following the CMA Awards show when **Jim Ed Norman**, head of Warner Bros. Records/Nashville, presented him with a gold record for his first album, "Storms Of Life." WB claims the album is nearing 600,000 in sales since its release only four months ago—a remarkable achievement for a new artist... **George Strait** drew laughs when he accepted the award for best male vocalist award—presented by **Emmylou Harris**, **Linda Ronstadt**, and **Dolly Parton**—and remarked, "I didn't know which one to hug first."... Among those attending the Nashville Songwriters Assn. International banquet was **Sen. Albert Gore, D-Tenn.**, a leader in the legislative battle against the source-licensing proposals.

Jobete Music hosted a party for **Lionel Richie** following his Oct. 12 Nashville concert, drawing such talents as Reba McEntire, who had attended the performance at Municipal Auditorium, **Amy Grant**, **T.G. Shepart**, **Anita Pointer**, **Keith Stegall**, **Ray Stevens**, **John Schneider**, **Tanya Tucker**, **Lynn Anderson**, and **Tony Joe White**. Richie is very popular with members of the Nashville country music industry... Many industry figures also attended two shows at Music Row featuring **Jerry Jeff Walker**, always a favorite of the Nashville music community. His **Lost Gonzo Band** is now lost, but Walker puts on a powerful acoustic set that earned him a standing ovation.

Why wasn't **Alabama's** vocalist and bass guitarist **Teddy Gentry** playing with the group at the CMA Awards show? A chronic back ailment has sidelined the popular musician and forced a temporary leave of absence. "My doctors have advised me to stay off my feet as much as possible to avoid any potential injury to the spinal cord," says Gentry. He plans to continue touring with the band whenever possible for the remainder of the 1986 schedule, then rest, exercise, and get ready for a full touring schedule next year. Studio bass guitarist **Larry Paxton** is sitting in while Gentry's back is down.

Recapping the performance right organizations' awards banquets: Homiest atmosphere—**BMI**. Best visual effects—**ASCAP**. Most fun for those not winning awards—**SESAC**. The

latter organization staged a postawards gambling party featuring roulette, craps, blackjack, and other games to go along with its showboat-era theme. The money was play, but you wouldn't have guessed it watching some of Nashville's highest-rolling citizens going for the green.

MARK THIS DATE: The 1987 Grand Ole Opry's 62nd birthday celebration is set for Oct. 8-10. And the 1987 16th annual International Country Music Fan Fair will be held in Nashville June 9-14.

THE QUOTE OF COUNTRY MUSIC WEEK: Songwriter **Harlan Howard** at Tavern On The Row discussing with **Jerry Jeff Walker** and **Guy Clark** why writers need to go through hard trials and tribulations at some time during their careers: "Do you want to be happy, or do you want a well-balanced catalog?" Another songwriter, this one divorced several times, was overheard swearing to a fellow songwriter, "I'll never get married again. Next time, I'll just find a woman I hate and buy her a house."

Larry Gatlin will perform at Nashville's John Overton High School Nov. 4, when the school's band and Madrigal Singers debut new arrangements of Gatlin's country hit, "Runaway Go Home." The Music Educators National Conference has distributed sheet music of the antirunaway anthem to 55,000 music professionals throughout the country, Gatlin's publicist reports. Besides the runaway theme, Gatlin will also talk to the Overton students about the problems of drug addiction.

NEA Makes School Package 75 Acts Donate Services

NASHVILLE The Nashville Entertainment Assn. (NEA), with partial funding from the Metro Nashville School System, has produced a songbook and audiocassette package to supplement the vocal music program in the city's kindergarten through fourth-grade classes.

More than 75 professional performers recorded songs for the project, among them **Bobby Bare**, **Rosanne Cash**, **Gail Davies**, **Emmylou Harris**, **Loretta Lynn**, **Ann Murray**, the **Oak Ridge Boys**, the **Judds**, and **B.J. Thomas**. The recorded songs are on 10 cassettes,

to be used with the teacher's edition of the songbook.

A spokeswoman for the NEA says that 32,000 copies of the songbook will be distributed among 82 elementary schools throughout the city. The NEA's musical arts and education committee, working in conjunction with school representatives, selected songs to teach lessons in pitch, harmony, melody, form, movement, and dynamics.

During the cassette segment of the program, professional artists and a chorus of Nashville school children sing songs, which are

(Continued on page 36)

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

131 REPORTERS			NEW	TOTAL
			ADDS	ON
GARY MORRIS	LEAVE ME LONELY	WARNER BROS.	47	53
LYLE LOVETT	COWBOY MAN	MCA/CURB	44	45
GIRLS NEXT DOOR	BABY I WANT IT	MTM	40	42
EDDIE RABBITT	GOTTA HAVE YOU	RCA	39	40
CONWAY TWITTY	FALLIN' FOR YOU FOR YEARS	WARNER BROS.	29	107

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

RETAIL BREAKOUTS

43 REPORTERS			NUMBER
			REPORTING
BELLAMY BROTHERS	TOO MUCH IS NOT ENOUGH	MCA/CURB	19
BILLY JOE ROYAL	I MISS YOU ALREADY	ATLANTIC/AMERICA	15
HANK WILLIAMS, JR.	MIND YOUR OWN BUSINESS	WARNER/CURB	13
HOLLY DUNN	DADDY'S HANDS	MTM	11
T GRAHAM BROWN	HELL AND HIGH WATER	CAPITOL	7

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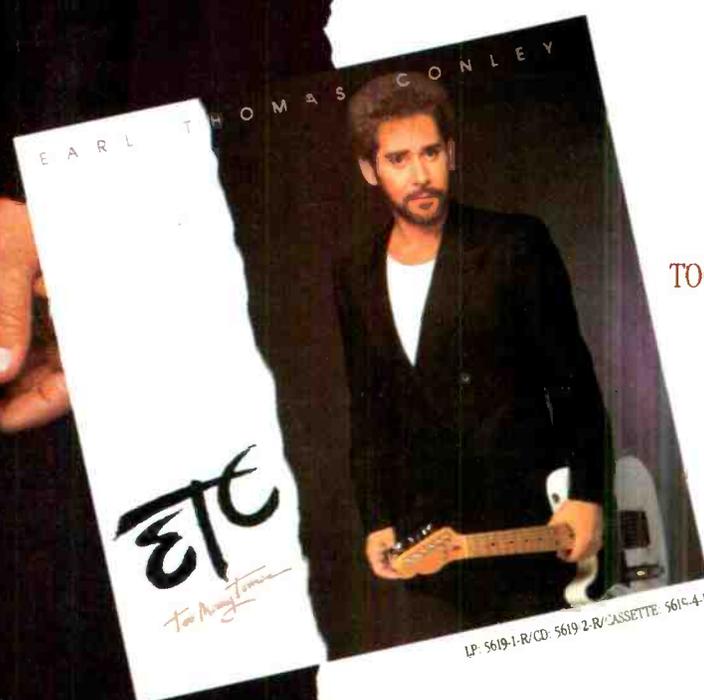
TOO MANY TIMES
we're taken with the illusion.
TOO MANY TIMES
excellence eludes us.
TOO MANY TIMES
the consistent growth of
an artist is not fully
appreciated.
TOO MANY TIMES
won't be one of those times.
TOO MANY TIMES
...the new album from
Earl Thomas Conley

After sales of **over 1 million units** since signing with RCA

- **11 #1 singles.**
- setting an unprecedented mark of **4 #1 singles** from 1 LP
- notching a **#1** and **two top-5 LP's**
- and establishing a new excellence for country music...

comes **TOO MANY TIMES**...
the new album that may just
change the way you look at
Earl Thomas Conley.

Includes the
hit duet with
Anita Pointer:
TOO MANY TIMES.



RCA



BMI Salute. Frances Preston, president of BMI, congratulates recipients of the BMI country-songwriter-of-the-year honors during Country Music Week in Nashville. From left are Preston, Sonny Lemaire, J.P. Pennington, Dennis Morgan, and Roger Sovine, BMI vice president.

**COUNTRY
MUSIC WEEK,
OCT. 11-17
Nashville
Shines**



Warner Bros. Wins. Accepting honors as ASCAP country publisher of the year are Warner Bros. Music Corp. representatives Pat Higdon, professional manager; Tim Wipperman, vice president and general manager, Nashville; professional managers Don Daily and Johnny Wright; Jay Morganstern, vice president, Los Angeles; and Chuck Kaye, chairman of the board.



Lost In Celebration. Songwriter Mike Reid, left, Joyce Milsap, Ronnie Milsap, and Rob Galbraith of Lodge Hall Music accept ASCAP's award for song of the year, "Lost In The Fifties Tonight (In The Still Of The Night)."



SESAC Sings Praises. Kendall Franceschi, SESAC's songwriter of the year, accepts an award for "Whoever's In New England" from Dianne Petty, SESAC vice president.



The Right Tree. Buddy Killen, head of Tree Publishing, BMI publisher of the year, accepts the award from Frances Preston.



Call It A Winner. BMI's 1986 Robert J. Burton Award winners, Dean Pitchford, center, and Tom Snow, are applauded by Frances Preston. The award is presented in honor of the most performed country song, "Don't Call It Love."



Write On. ASCAP southern director Connie Bradley congratulates Troy Sea's, ASCAP writer of the year.



Picture This. Posing with portraits of the new Nashville Songwriters Assn. International Hall of Fame inductees, Dolly Parton and Otis Blackwell, are Paul Milosevich, artist; Frances Preston; Maggie Cavender, executive director of NSAI; Blackwell; and NSAI president Tom Schuyler.



Howdee! Minnie Pearl greets Wesley Rose at the Country Music Hall Of Fame.

BMI

AWARDS

We Proudly Congratulate
Our
1986
CMA Award Winners

SONG OF THE YEAR

Awarded to the songwriter
"On The Other Hand"
Paul Overstreet

SINGLE OF THE YEAR

"Bop"
Dan Seals

MUSIC VIDEO OF THE YEAR

"Who's Gonna Fill Their Shoes"
George Jones

VOCAL GROUP OF THE YEAR

The Judds

VOCAL DUO OF THE YEAR

Dan Seals

INSTRUMENTAL GROUP OF THE YEAR

Oak Ridge Boys Band

HALL OF FAME

Wesley Rose



Paul Overstreet



Dan Seals



George Jones



The Judds



Wesley Rose

BMI

The
First Family
Of
Country Music



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NEA SCHOOL PACKAGE

(Continued from page 32)

then supposed to be discussed by the students.

The school system paid for the printing of the songbooks, but everything else was donated. The NEA estimates that the project would have cost \$700,000 to produce had not the performers' time and all materials been contributed without charge.

The Nashville Network will air a half-hour documentary on the making of the songbook in November.

In addition to those already named, the acts that sang for the program include Afrikan Dream-

land, Dennis Agajanian, Curtis Allen, Margaret Becker, Lane Brody, Bay Le Brook, T. Graham Brown, Vicki Carrico, Bruce Channel, Karen Charlton, Kathy Chiavola, Ashley Cleveland, Gene Cotton, Rodney Crowell, Rick Cua, Doublespur, Holly Dunn, Fifth Avenue, Rosie Flores, Mark Germino, Vince Gill, Girls Next Door, Maude Gold, and William Lee Golden.

Also donating their services were Karen Taylor-Good, Tanya Goodman, Betsy Hammer, Libby Hurley, Rob Jackson, Joanna Jacobs, Michael Johnson, Angela Kaset, Sandy Knox, Dickey Lee, Pat-

ty Loveless, Lyle Lovett, Kathy Mattea, Michael Mead, Nancy Montgomery, Dennis Morgan, Gary Morris, Jonell Mosser, Michael Martin Murphey, Neapolitan, Neville Brothers, Orleans, and Diana Rae.

Also Mon Reve, Riders In The Sky, Judy Rodman, Don Schlitz, Troy Seals, Lisa Silver, Marty Stuart, Sweethearts Of The Rodeo, Leah Taylor, the Hagers, the O'Kanes, the Speers, the Thrasher Brothers, Joleen Urbauer, the Vega Brothers, Kevin Welch, Tommy West, and White Heart.

JAMES GROUP MOVES HQ BACK TO NASHVILLE

(Continued from page 32)

"hasn't developed as well and as fast as we had hoped," adding that the office has been beset by high overhead costs.

While he does not rule out producing and shopping masters, James says he is happy to be rid of the James record label: "Having a label put us on a kind of a treadmill where we felt obligated to put out a certain number of records."

Immediate plans call for hiring an accountant for the Nashville office to run the accounts and royalty division and installing new computer systems for the Nashville and London operations.

To develop staff writers, James says he wants to limit the Nashville and Los Angeles rosters to 10 or fewer. Nashville writers include Rick Giles, Gary Harrison, Lon Wilson, Rich Grissom, Bob Regan, Robert White Johnson, Taylor Rhodes, Richard Orange, and Dana Rae.

James says he has an agreement with PolyGram not to reveal the sale price for the Dick James properties, but he notes that the amount is closer to the \$20 million estimate made by one magazine than the smaller figures speculated on earlier.

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	19	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
2	3	5	26	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
3	9	—	2	ALABAMA RCA 5649-1-R	THE TOUCH
4	4	2	15	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
5	5	4	29	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
6	6	6	21	GEORGE STRAIT ● MCA 5750 (8.98)	#7
7	2	3	14	EXILE EPIC FE 40401	GREATEST HITS
8	7	9	21	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
9	10	10	9	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
10	8	7	14	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
11	13	13	6	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
12	11	11	8	RAY STEVENS MCA 5789	SURELY YOU JOUST
13	15	8	50	THE JUDDS ● RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
14	26	—	2	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
15	12	12	9	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
16	18	15	36	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
17	17	17	8	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
18	20	16	35	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
19	14	14	11	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
20	21	20	21	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
21	23	24	23	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
22	24	21	30	RONNIE MILSAP RCA AHL 1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
23	19	19	6	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
24	NEW ▶	—	1	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
25	25	26	102	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
26	36	—	2	REBA MCENTIRE MCA 5807	WHAT AM I GONNA DO ABOUT IT
27	29	25	53	EARL THOMAS CONLEY RCA AHL 1-7032 (8.98) (CD)	GREATEST HITS
28	28	30	84	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
29	16	18	19	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
30	27	23	70	ROSANNE CASH COLUMBIA FC 39463	RHYTHM AND ROMANCE
31	42	—	2	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
32	33	43	267	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
33	32	33	76	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
34	35	29	18	THE FORESTER SISTERS WARNER BROS. 1-25411 (8.98)	PERFUME, RIBBONS AND PEARLS
35	38	42	20	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
36	44	44	4	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
37	34	34	20	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM	CLASS OF '55
38	67	—	2	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	31	31	13	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
40	22	22	31	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
41	41	67	30	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
42	37	28	26	EDDIE RABBITT RCA AHL 1-7041 (8.98) (CD)	RABBITT TRAX
43	46	52	77	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
44	68	74	15	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
45	45	51	15	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE
46	73	70	31	JUDY RODMAN MTM 71050 (8.98)	JUDY
47	59	64	57	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
48	39	39	13	MARTY STUART COLUMBIA B6C 40302	MARTY STUART
49	65	—	2	THE BELLAMY BROTHERS MCA/CURB 5812/MCA	GREATEST HITS, VOL. II
50	50	54	241	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
51	57	32	17	KEITH WHITLEY RCA CPL 1-7043 (8.98)	L.A. TO MIAMI
52	47	47	9	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
53	53	60	5	BARBARA MANDRELL MCA 5769	MOMENTS
54	RE-ENTRY	—	—	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
55	56	45	443	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
56	NEW ▶	—	1	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
57	48	48	76	RONNIE MILSAP ● RCA AHL 1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
58	55	59	16	REBA MCENTIRE MERCURY 822-455-1 M-1/POLYGRAM	REBA NELL MCENTIRE
59	49	36	50	RICKY SKAGGS EPIC FE-40103	LIVE IN LONDON
60	60	65	11	LACY J. DALTON COLUMBIA 40393	HIGHWAY DINER
61	NEW ▶	—	1	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
62	70	58	242	ALABAMA ▲ ³ RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
63	54	49	89	ALABAMA ▲ RCA AHL 1-5339 (8.98) (CD)	40 HOUR WEEK
64	51	41	34	JOHN CONLEE COLUMBIA FC-40257	HARMONY
65	64	50	129	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (CD)	ATLANTA BLUE
66	71	57	34	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM	BORN YESTERDAY
67	72	53	133	ALABAMA ▲ ² RCA AHL 1-4939 (8.98) (CD)	ROLL ON
68	52	35	16	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
69	66	66	115	THE STATLER BROTHERS MERCURY 812 184-1/POLYGRAM	TODAY
70	40	40	9	MICKEY GILLEY EPIC 40353	ONE AND ONLY
71	63	63	184	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
72	30	27	28	WILLIE NELSON COLUMBIA FC-40327	THE PROMISELAND
73	69	46	18	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
74	61	61	15	ED BRUCE RCA AHL 1-5808 (8.98)	NIGHT THINGS
75	62	62	22	PAKE MCENTIRE RCA AFL 1-5809 (8.98)	TOO OLD TO GROW UP

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

THE COUNTRY MUSIC ASSOCIATION

Song of the Year

"ON THE OTHER HAND"

rea-son I must go is on the oth-er hand.

no chord

Bb



**MCA Music Publishing
Congratulates**

DON SCHLITZ and

PAUL OVERSTREET

for writing this Award-Winning song,
RANDY TRAVIS

for his great recording, and

KYLE LEHNING and **KEITH STEGALL**

for their fine production.

MCA MUSIC PUBLISHING

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Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	IT'LL BE ME B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-06229
2	3	4	14	TOO MANY TIMES N.LARKIN, M.WRIGHT (M.SMOTHERMAN, S.PAGE, T.MCSHEAR)	EARL THOMAS CONLEY AND ANITA POINTER RCA 14380
3	4	6	12	DIGGIN' UP BONES K.LEHNING (P.OVERSTREET, A.GORE)	RANDY TRAVIS WARNER BROS. 7-28649
4	5	8	13	THAT ROCK WON'T ROLL T.DUBOIS, S.HENDRICKS (J.S.SHERILL, B.DIPIERO)	RESTLESS HEART RCA 14376
5	8	13	12	STARTING OVER AGAIN T.BROWN, J.BOWEN (D.GOODMAN, J.W.RYLES)	STEVE WARINER MCA 52837
6	10	14	10	YOU'RE STILL NEW TO ME P.WORLEY (P.OVERSTREET, P.DAVIS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
7	13	16	11	SHE USED TO BE SOMEBODY'S BABY C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06252
8	12	17	12	NO ONE MENDS A BROKEN HEART LIKE YOU T.COLLINS (J.SCHWEERS)	BARBARA MANDRELL MCA 52900
9	14	18	11	CHEAP LOVE R.LANDIS (D.SHANNON)	JUICE NEWTON RCA 14417
10	1	2	15	CRY J.E.NORMAN (C.KOHLMAN)	CRYSTAL GAYLE WARNER BROS. 7-28689
11	17	21	7	TOUCH ME WHEN WE'RE DANCING H.SHEED, A.LABAMA (T.SKINNER, J.L.WALLACE, K.BELL)	ALABAMA RCA 5003-7
12	16	20	10	AT THE SOUND OF THE TONE J.BOWEN, J.SCHNEIDER (M.T.BARNES, D.RICHARDSON)	JOHN SCHNEIDER MCA 52901
13	15	19	12	HONKY TONK CROWD J.ANDERSON, J.E.NORMAN (L.A.DELMORE, L.CORDLE)	JOHN ANDERSON WARNER BROS. 7-28639
14	19	22	8	IT AIN'T COOL TO BE CRAZY ABOUT YOU J.BOWEN (D.DILLON, R.PORTER)	GEORGE STRAIT MCA 52914
15	22	24	9	HELL AND HIGH WATER B.LOGAN (T.BROWN, A.HARVEY)	T GRAHAM BROWN CAPITOL 5621
16	6	7	15	DOO-WAH DAYS N.WILSON, M.GILLEY (E.HUNNICUTT, D.GILMORE, G.VINCENT)	MICKEY GILLEY EPIC 34-06184
17	7	12	15	SINCE I FOUND YOU S.BUCKINGHAM (B.LLOYD, R.FOSTER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-06166
18	23	27	6	TOO MUCH IS NOT ENOUGH E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
19	24	28	11	DADDY'S HANDS T.WEST (H.DUNN)	HOLLY DUNN MTM 72075/CAPITOL
20	25	29	11	I MISS YOU ALREADY N.LARKIN (M.RAINWATER, F.YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519/ATLANTIC
21	11	10	13	DIDN'T WE J.CRUTCHFIELD (G.LYLE, T.SEALS)	LEE GREENWOOD MCA 52896
22	9	1	17	JUST ANOTHER LOVE J.CRUTCHFIELD (P.DAVIS)	TANYA TUCKER CAPITOL 5604
23	28	35	6	GIVE ME WINGS B.MAHER (R.FLEMING, D.SCHLITZ)	MICHAEL JOHNSON RCA 14412
★★★ POWER PICK/SALES ★★★					
24	30	33	8	WINE COLORED ROSES B.SHERILL (D.KNUTSON, A.LOWENS)	GEORGE JONES EPIC 34-06296
25	26	32	8	OUT GOIN' CATTIN' R.L.SCRUGGS (M.MILLER, R.SCRUGGS)	SAWYER BROWN WITH "CAT" JOE BONSALE CAPITOL/CURB 5629/CAPITOL
26	29	38	4	MIND YOUR OWN BUSINESS H.WILLIAMS, JR. (B.BECKETT, T.JE.NORMAN (H.WILLIAMS, JR.))	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
27	31	36	7	WHAT YOU'LL DO WHEN I'M GONE J.BOWEN, W.JENNINGS (L.BUTLER)	WAYLON JENNINGS MCA 52915
28	32	40	4	LOVE'S GONNA GET YOU SOMEDAY R.SKAGGS (C.CHAMBERS)	RICKY SKAGGS EPIC 34-06327
29	18	9	17	YOU CAN'T STOP LOVE J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCH & OVERSTREET MTM 72071/CAPITOL
30	34	44	4	WHAT AM I GONNA DO ABOUT YOU J.BOWEN, R.MCENTIRE (D.GILMORE, B.SIMON, J.ALLISON)	REBA MCENTIRE MCA 52922
★★★ POWER PICK/AIRPLAY ★★★					
31	37	48	3	CRY MYSELF TO SLEEP B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
32	36	39	8	EVERYTHING I USED TO DO G.WATSON (L.Booth (E.ROWELL))	GENE WATSON EPIC 34-06290
33	38	42	6	STAND ON IT J.KENNEDY (B.SPRINGSTEEN)	MEL MCDANIEL CAPITOL 5620
34	43	58	3	THEN IT'S LOVE D.WILLIAMS, G.FUNDIS (D.LINDE)	DON WILLIAMS CAPITOL 5638
35	40	43	8	WALK THE WAY THE WIND BLOWS A.REYNOLDS (P.O'BRIEN)	KATHY MATTEA MERCURY 884 978-7/POLYGRAM
36	20	11	17	BOTH TO EACH OTHER (FRIENDS & LOVERS) R.LANDIS (J.GRUSKA, P.GORDON)	EDDIE RABBITT & JUICE NEWTON RCA 14377
37	27	26	11	MY LIFE'S A DANCE J.WHITE (J.WHITE, M.SPIRO)	ANNE MURRAY CAPITOL 5610
38	21	5	16	SECOND TO NO ONE D.MALLOY (R.CASH)	ROSANNE CASH COLUMBIA 38-06159
39	44	47	6	ONLY YOU J.KENNEDY (B.RAM, A.RAND)	THE STATLER BROTHERS MERCURY 888 042-7/POLYGRAM
40	42	46	7	OH DARLIN' K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06242
41	47	52	4	BAD LOVE M.WRIGHT (D.LINDE)	PAKE MCENTIRE RCA 5004-7
42	45	49	5	SHE THINKS THAT SHE'LL MARRY T.WEST (J.RODMAN, D.ORENDER)	JUDY RODMAN MTM 72076/CAPITOL
43	46	53	4	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
44	51	63	3	FALLIN' FOR YOU FOR YEARS C.TWITTY, D.HENRY, R.TREAT (T.SEALS, M.REID)	CONWAY TWITTY WARNER BROS. 7-28577
45	52	61	3	OUT AMONG THE STARS B.MONTGOMERY (A.MITCHELL)	MERLE HAGGARD EPIC 34-06344
46	33	23	13	A GIRL LIKE EMMYLOU SOUTHERN PACIFIC, J.E.NORMAN (T.GOODMAN, J.MCFEE, K.KNUDSEN, S.COOKE)	SOUTHERN PACIFIC WARNER BROS. 7-28647
47	57	—	2	YOU STILL MOVE ME K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 9851
48	55	—	2	THE CARPENTER B.LOGAN (G.CLARK)	JOHN CONLEE COLUMBIA 38-06311
49	39	37	9	WHEN YOU HURT I HURT B.KILLEN (R.MCDOWELL)	RONNIE MCDOWELL MCA/CURB 52907/MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	35	15	18	LONELY ALONE J.L.WALLACE, T.SKINNER (J.D.MARTIN, J.JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
51	56	67	4	THAT'S MORE ABOUT LOVE (THAN I WANTED TO KNOW) E.GORDY, JR., T.BROWN (D.LEE, B.MCDILL, B.JONES)	NICOLETTE LARSON MCA 52937
52	41	31	9	WE HAD IT ALL V.GARAY (T.SEALS, D.FRITTS)	DOLLY PARTON RCA 5001-7
53	60	—	2	SOMEDAY E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 52920
54	61	79	3	THEY DON'T MAKE THEM LIKE THEY USED TO B.BACHARACH, C.BAYER SAGER (B.BACHARACH, C.BAYER SAGER)	KENNY ROGERS RCA 5016-7
55	48	34	17	GUITARS, CADILLACS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 28688/WARNER BROS.
56	50	30	20	GUITAR TOWN E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 52856
57	49	25	19	ALWAYS HAVE ALWAYS WILL N.WILSON (J.MEARS)	JANIE FRICKE COLUMBIA 38-06144
★★★ HOT SHOT DEBUT ★★★					
58	NEW	—	1	LEAVE ME LONELY G.MORRIS (G.MORRIS)	GARY MORRIS WARNER BROS. 7-28542
59	72	—	2	HEART TO HEART G.DAVIES, P.PENDRAS (J.HIATT, F.KOLLER)	WILD CHOIR FEATURING GAIL DAVIES RCA 5011-7
60	66	75	3	WE BELONG TOGETHER R.RUFF (C.CHASE)	CARLETTE LUV 125
61	53	56	7	AIN'T THAT PECULIAR G.FUNDIS (W.ROBINSON, W.MOORE, M.TARPLIN, R.ROGERS)	NEW GRASS REVIVAL EMI-AMERICA 8347
62	NEW	—	1	COWBOY MAN T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
63	67	76	3	WEREN'T YOU LISTENING R.OATES (C.WATERS, M.GARVIN, T.SHAPIRO)	ADAM BAKER AVISTA/NSD 8602/AVISTA
64	54	41	13	I'M NOT TRYING TO FORGET YOU W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-06246
65	NEW	—	1	GOTTA HAVE YOU R.LANDIS (E.RABBITT, R.NIELSEN, R.LANDIS)	EDDIE RABBITT RCA 5012-7
66	NEW	—	1	BABY I WANT IT T.WEST (B.NIELSEN, CHAPMAN)	GIRLS NEXT DOOR MTM 72078/CAPITOL
67	71	—	2	SHE'S THE TRIP THAT I'VE BEEN ON R.BAKER (S.D.SHAFFER, D.FRAZIER)	LARRY BOONE MERCURY 888 044-7/POLYGRAM
68	58	55	6	QUITTING TIME K.LEHNING (HELLARD, GARVIN, JONES)	CON HUNLEY CAPITOL 5631
69	63	62	20	TEN FEET AWAY B.MEVIS (T.SEALS, B.SHERILL, M.D.BARNES)	KEITH WHITLEY RCA 14363
70	62	54	10	FIDDLIN' MAN J.E.NORMAN (M.MURPHEY, C.RAINS, J.E.NORMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28598
71	59	45	18	IN LOVE R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, B.DEES)	RONNIE MILSAP RCA 14365
72	NEW	—	1	SOUTHERN AIR R.STEVENS (B.HOLMES, S.DILL)	RAY STEVENS MCA 52906
73	NEW	—	1	LOOKING FOR SUZANNE T.CHOATE, D.W.WILSON (P.KENNERLEY)	THE OSMONDS EMI-AMERICA/CURB 8390/CAPITOL
74	80	—	2	TWO SIDES K.ESPY (S.DAVIS)	JIMMY MURPHY ENCORE 10033/NATIONWIDE SOUND
75	NEW	—	1	YOU CAN'T TAKE IT WITH YOU B.T.JONES, R.E.BALL (S.BOGARD, R.GILES)	WILLIAM LEE GOLDEN MCA 52944
76	68	70	3	I CAN'T HELP THE WAY I DON'T FEEL B.BECKETT (M.GARVIN, C.WATERS, T.SHAPIRO)	KAYLEE ADAMS WARNER BROS. 7-28567
77	NEW	—	1	ROMANCE R.BAKER (D.ROSSON)	JIM COLLINS TKM 111217
78	NEW	—	1	DIXIE MOON B.SHERILL (T.SEALS, E.SETSER)	RAY CHARLES COLUMBIA 38-06370
79	70	68	17	FARTHER DOWN THE LINE T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52818/MCA
80	65	65	6	SHE WANTS TO MARRY A COWBOY M.DANIEL (J.L.WILLIAMS)	JAMES & MICHAEL YOUNGER AIR 00106
81	NEW	—	1	DARK EYED LADY B.MCCracken (B.LEROY, J.BRITT)	BART CAMERON REVOLVER 86-013
82	NEW	—	1	THE AUCTION D.GOODMAN (D.GOODMAN, M.SHERILL, B.LANCASTER, C.HENDRICKS)	SOUTHERN REIGN REGAL 1
83	64	50	8	FOOLS FOR EACH OTHER E.BRUCE, B.MEVIS (G.CLARK)	ED BRUCE WITH LYNN ANDERSON RCA 5005-7
84	73	66	21	GOT MY HEART SET ON YOU B.LOGAN (D.GRAY, B.RENEAU)	JOHN CONLEE COLUMBIA 38-06104
85	69	59	5	NIGHT LIFE S.BUCKINGHAM (W.NELSON, P.BUSKIRK, W.BREELAND)	B.J. THOMAS COLUMBIA 38-06314
86	75	51	8	TIME STOOD STILL V.GOSLIN, R.J.JONES (R.J.JONES)	VERNON GOSLIN COMPLEAT 158/POLYGRAM
87	77	60	6	FIRE AT FIRST SIGHT T.SKINNER, J.L.WALLACE (T.SKINNER, J.L.WALLACE)	THE KENDALLS MCA/CURB 52933/MCA
88	74	74	4	I'LL GO STEPPIN' TOO G.SUTTON (T.JAMES, W.DENNY)	GLENN SUTTON MERCURY 884 974-7/POLYGRAM
89	76	57	8	THESE SHOES D.EDMUNDS (L.LEE, J.GOIN)	EVERLY BROTHERS MERCURY 884 694-7/POLYGRAM
90	81	69	20	STAND A LITTLE RAIN M.MORGAN, P.WORLEY (D.SCHLITZ, D.LOWERY)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28690
91	82	72	13	THAT'S WHAT HER MEMORY IS FOR R.ALVES (R.MURRAY, J.SCHWEERS, J.D.HICKS)	BUTCH BAKER MERCURY 884 857-7/POLYGRAM
92	79	73	22	THAT'S HOW YOU KNOW E.GORDY, JR., T.BROWN (W.WALDMAN, C.BICKHARDT)	NICOLETTE LARSON (WITH STEVE WARINER) MCA 52839
93	NEW	—	1	BLUEMONIA R.J.FRIEND (J.O'HARA, D.COOK)	VICKI LEE SUNSHINE 1400/APS
94	84	80	9	LOVE DON'T COME ANY BETTER THAN THIS B.BECKETT (K.ROBBINS, S.LONGACRE)	SHELLY WEST WARNER BROS. 7-28648
95	83	71	6	HOW MUCH DO I OWE YOU L.MORTON (S.KAROL, D.HALEY)	TONI PRICE MASTER 01/NSD
96	78	64	19	LITTLE ROCK J.BOWEN, R.MCENTIRE (P.MCMANUS, B.DIPIERO, G.HOUSE)	REBA MCENTIRE MCA 52848
97	95	93	23	A FRIEND IN CALIFORNIA M.HAGGARD, R.REYNOLDS (F.POWERS)	MERLE HAGGARD EPIC 34-06097
98	86	77	21	COUNTRY STATE OF MIND H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR., R.A.WADE)	HANK WILLIAMS, JR. WARNER/CURB 7-28691/WARNER BROS.
99	90	83	21	SLOW BOAT TO CHINA T.WEST (M.RAGOOGNA)	GIRLS NEXT DOOR MTM 72068/CAPITOL
100	96	94	10	WHAT DID YOU DO TO MY HEART B.ARLIDGE (J.CALHOUN)	CHANCE MERCURY 884-918-7/POLYGRAM

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

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	2
2	3	DIGGIN' UP BONES	RANDY TRAVIS	3
3	4	IT'LL BE ME	EXILE	1
4	5	THAT ROCK WON'T ROLL	RESTLESS HEART	4
5	9	STARTING OVER AGAIN	STEVE WARINER	5
6	8	HONKY TONK CROWD	JOHN ANDERSON	13
7	11	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	7
8	10	CHEAP LOVE	JUICE NEWTON	9
9	12	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	6
10	14	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	8
11	16	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	12
12	15	TOUCH ME WHEN WE'RE DANCING	ALABAMA	11
13	22	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	14
14	1	CRY	CRYSTAL GAYLE	10
15	18	I MISS YOU ALREADY	BILLY JOE ROYAL	20
16	27	WINE COLORED ROSES	GEORGE JONES	24
17	6	DOO-WAH DAYS	MICKEY GILLEY	16
18	7	SINCE I FOUND YOU	SWEETHEARTS OF THE RODEO	17
19	24	DADDY'S HANDS	HOLLY DUNN	19
20	13	JUST ANOTHER LOVE	TANYA TUCKER	22
21	19	BOTH TO EACH OTHER	EDDIE RABBITT & JUICE NEWTON	36
22	17	DIDN'T WE	LEE GREENWOOD	21
23	—	EVERYTHING I USED TO DO	GENE WATSON	32
24	20	SECOND TO NO ONE	ROSANNE CASH	38
25	—	OUT GOIN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSALE	25
26	—	GIVE ME WINGS	MICHAEL JOHNSON	23
27	28	HELL AND HIGH WATER	T GRAHAM BROWN	15
28	—	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	35
29	30	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	26
30	—	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	18

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	IT'LL BE ME	EXILE	1
2	3	TOO MANY TIMES	EARL THOMAS CONLEY AND ANITA POINTER	2
3	4	DIGGIN' UP BONES	RANDY TRAVIS	3
4	5	THAT ROCK WON'T ROLL	RESTLESS HEART	4
5	9	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	6
6	11	STARTING OVER AGAIN	STEVE WARINER	5
7	12	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	8
8	13	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	7
9	1	CRY	CRYSTAL GAYLE	10
10	16	TOUCH ME WHEN WE'RE DANCING	ALABAMA	11
11	14	CHEAP LOVE	JUICE NEWTON	9
12	15	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	12
13	18	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	14
14	19	HONKY TONK CROWD	JOHN ANDERSON	13
15	22	HELL AND HIGH WATER	T GRAHAM BROWN	15
16	6	DOO-WAH DAYS	MICKEY GILLEY	16
17	7	SINCE I FOUND YOU	SWEETHEARTS OF THE RODEO	17
18	23	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	18
19	24	DADDY'S HANDS	HOLLY DUNN	19
20	10	DIDN'T WE	LEE GREENWOOD	21
21	26	I MISS YOU ALREADY	BILLY JOE ROYAL	20
22	28	GIVE ME WINGS	MICHAEL JOHNSON	23
23	8	JUST ANOTHER LOVE	TANYA TUCKER	22
24	25	OUT GOIN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSALE	25
25	29	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	26
26	—	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	27
27	30	WINE COLORED ROSES	GEORGE JONES	24
28	—	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	28
29	17	YOU CAN'T STOP LOVE	SCHUYLER, KNOBLOCH & OVERSTREET	29
30	—	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	30

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (14)	19
MCA/Curb (5)	
RCA (14)	15
RCA/Curb (1)	
CAPITOL (6)	14
MTM (5)	
Capitol/Curb (2)	
EMI-America/Curb (1)	
WARNER BROS. (11)	14
Warner/Curb (2)	
Reprise (1)	
COLUMBIA	11
POLYGRAM	8
Mercury (7)	
Complet (1)	
EPIC	7
EMI-AMERICA	2
APS	1
Sunshine (1)	
AIR	1
ATLANTIC	1
Atlantic/America (1)	
NSD	4
Avista (1)	
Encore (1)	
Master (1)	
Luv (1)	
REGAL	1
REVOLVER	1
TKM	1

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

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

SHEET MUSIC AGENTS

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

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

Billboard

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Debuting Dec. 27, 1986

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FOR WEEK ENDING NOVEMBER 1, 1986

Billboard®

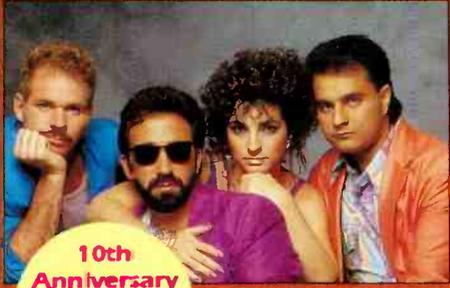
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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	2	1	5	EMMANUEL RCA	★★ NO. 1 ★★ TODA LA VIDA
2	1	2	5	FRANCO PEERLESS	TODA LA VIDA
3	3	3	5	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
4	5	5	5	PANDORA EMI	SOLO EL Y YO
5	6	7	5	BEATRIZ ADRIANA MELODY	HASTA CUANDO
6	13	19	3	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
7	4	4	5	ROCIO DURCAL ARIOLA	LA GUIRNALDA
8	10	8	5	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
9	7	6	5	LOS YONICS PROFONO	CORAZON VACIO
10	8	9	5	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
11	11	11	5	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICL
12	17	26	3	PRISMA PEERLESS	DE COLOR DE ROSA
13	9	10	5	LISSETTE CBS	EVA
14	12	12	5	NICOLA DI BARI CBS	ROSA
15	39	—	2	DANIELA ROMO ODEON	★★★ POWER PICK ★★★ DE MI ENAMORATE
16	22	22	5	ROBERTO CARLOS CBS	DE CORAZON A CORAZON
17	27	29	4	CARMIN A&M	OTRA SEMANA
18	18	30	4	MIAMI SOUND MACHINE CBS	NO ME VUELVO A ENAMORAR
19	14	14	5	EDDIE SANTIAGO TH	TU ME QUEMAS
20	16	16	5	FRESAS PHILIPS	COMO NO QUERERTE A TI
21	15	15	5	JORGE RIGO RODVEN	NO RENUNCIARE
22	19	13	5	EL GRAN COMBO COMBO	GARANTIA
23	36	38	3	JOHNNY VENTURA CBS	EL LUNAR
24	40	25	4	CHAYANNE ARIOLA	VUELVE
25	23	23	5	BONNY CEPEDA RCA	ASESINA
26	26	32	5	EL GRAN COMBO COMBO	POR ELLA
27	28	36	5	JOSE LUIS PERALES CBS	LA PRIMERA VEZ
28	31	24	5	GILBERTO SANTA ROSA COMBO	SIN UN AMOR
29	20	18	5	FLANS MELODY	NO CONTROLES
30	NEW ▶	—	1	VALERIA LYNCH RCA	★★★ HOT SHOT DEBUT ★★★ FUERA DE MI VIDA
31	32	43	5	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
32	35	35	5	LAS DIEGO CBS	QUEMARE
33	43	—	2	LUCERITO MUSART	ERA LA PRIMERA VEZ
34	25	28	5	DIEGO VERDAGUER PROFONO	ESTOY CELOSO
35	30	31	4	SOPHY VELVET	SOLA
36	21	17	5	CARIDAD CANELON SONOTONE	ATREVETE
37	38	47	5	BOBBY VALENTIN BRONCO	PART TIME LOVER
38	29	37	5	LUIS ANGEL A&M	TU ME QUEMAS
39	33	33	4	YURI RCA	DAME UN BESO
40	44	41	5	THE NEW YORK BAND KAREN	COLE
41	41	50	3	NAPOLEON ARIOLA	NUNCA CAMBIAS
42	NEW ▶	—	1	MARISELA CBS	MI PROBLEMA
43	45	—	2	NELSON NED EMI	FIERA
44	50	34	3	LUNNA TELE	NI PRINCESA NI ESCLAVA
45	NEW ▶	—	1	RAMON AYALA FREDDIE	DEBAJO DE AQUEL ARBOL
46	46	—	2	ERICA BUENFIL SONOTONE	EL ENGAÑO
47	47	—	2	LIBERACION TH	EL MUNECO
48	49	48	5	SANDY REYES SR	ENAMORAR
49	NEW ▶	—	1	MILLIE Y LOS VECINOS RCA	NO SE MUERA NA
50	NEW ▶	—	1	MARIO PINTOR PEERLESS	ADIOS QUE TE VAYA BIEN

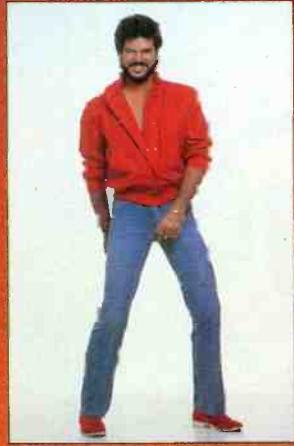
Products with the greatest airplay gains this week.

A Billboard SPOTLIGHT



10th Anniversary of the Miami Sound Machine

Miami Sound Machine



Wily Chirino



Hansel & Raul



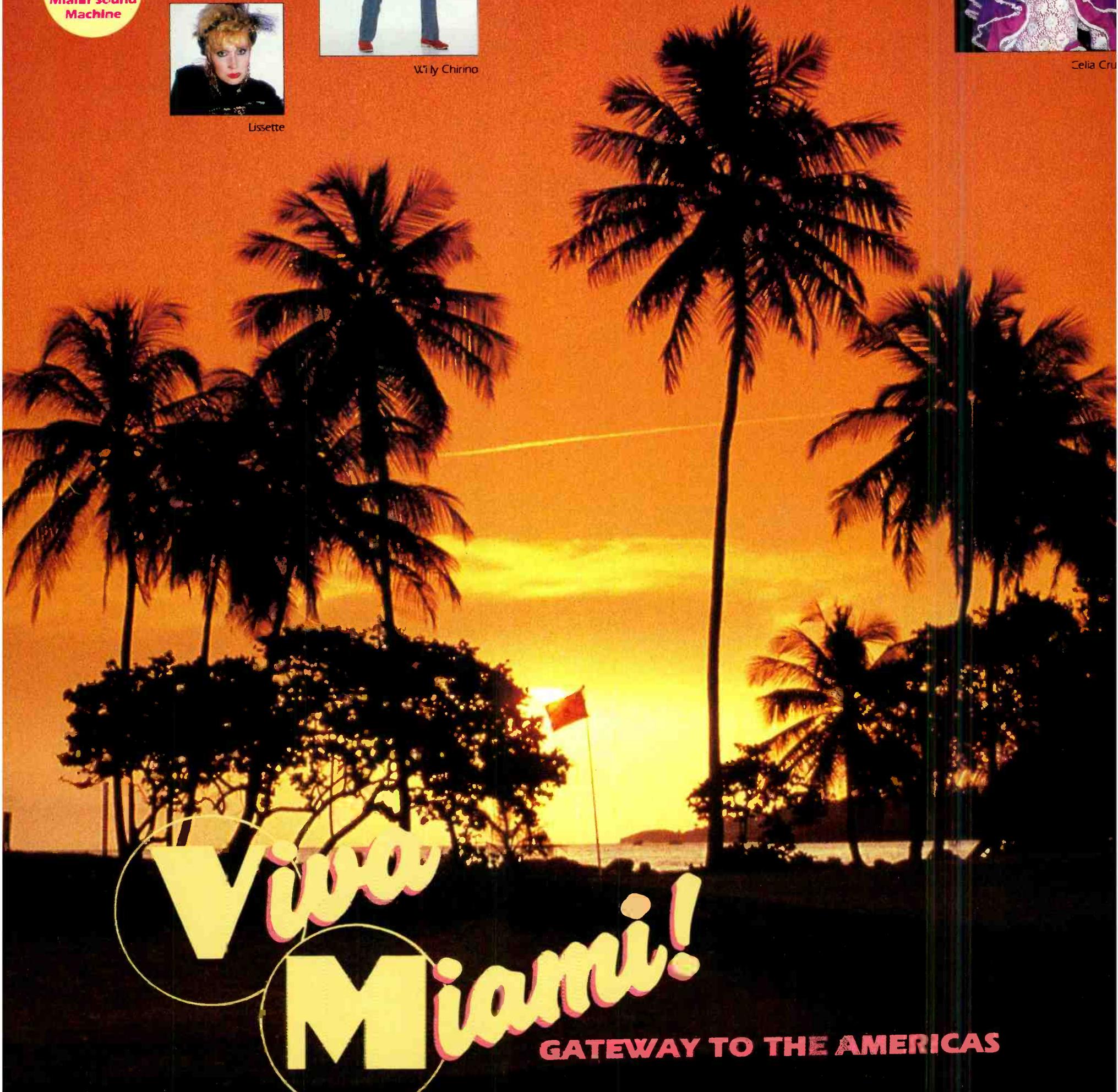
Susy Lemán



Celia Cruz



Lissette



Viva Miami!

GATEWAY TO THE AMERICAS



City of Miami, Florida

XAVIER L. SUAREZ
MAYOR



P. O. BOX 330708
MIAMI, FLORIDA 33233-0708
305-579-6010

Greetings!

As Mayor of Miami and on behalf of my colleagues on the City Commission, it gives me great pleasure to welcome the representatives of Billboard Magazine and its readers to our community.

Miami, as more and more people are discovering every day, is no longer a sleepy resort town, but a vibrant, cosmopolitan city with an international flavor and a colorful character. It is the gateway to the Americas, a center of commerce, high technology, film and television productions, medical research, and many other things that make it a major metropolis.

A significant element of Miami's development in the last few years is the emergence of a recording industry that might soon rival those that have been established elsewhere. This phenomenon is due in part to an economic infrastructure that includes many qualified professionals and technicians, the strategic location of the city, and the generally favorable investment climate of the State of Florida.

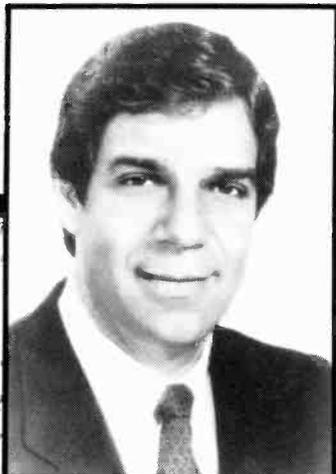
Let's not forget, however, the most important factor in this, as well as all other aspects of Miami's resurgence: Its multi-ethnic, multilingual, hardworking and hospitable population.

I am sure that you will find much that is of interest as you delve into the different angles of our local recording industry. I should hope that you also find the time to enjoy yourselves and soak up the sun.

Very truly yours,

A handwritten signature in black ink that reads "Xavier L. Suarez". The signature is written in a cursive, flowing style.

Xavier L. Suarez



The Hon. Xavier L. Suarez,
Mayor, City of Miami, Fla.

El tour que comenzo en ^{International} Tokyo
 habia habido cinco meses termino
 el 26 aqui en Miami. Estoy Post Card
 feliz.
 Te amo Miami!
 Tu beso
 Julia



THE NEW MIAMI BEACH, FLORIDA: Wide
 sandy beaches, blue Atlantic waters and all the
 sunshine you want!



The Crossover Aspirations of Talento Local

MIAMI TODAY: INTERNATIONAL GATEWAY, TEST GROUND—AND LAUNCH PAD FOR LATIN MUSIC MARKET IN FULL LIFT-OFF

By VIVIAN GUDE

For years, all Miami has meant is an exotic peninsula on the south of the country where senior citizens came to retire in their latter years after decades of hard work up north. It is no longer so. After "Miami Vice," "Golden Girls," and the Latinization of the city, Miami now represents a place full of energetic and passionate people who can have fun in two languages.

Miami today is considered by Latinos the most important "Latin American" city. Its influence on the popular tastes of the growing U.S. Latin market, Spanish-language broadcast and print media based here, have made it the perfect home for international Latin stars.

Who doesn't recognize the seductive beats of "Conga?"
(Continued on page M-16)



Putting Some Artful Distance Between Music and Politics

THE CUBAN SOUND: Inside And Out

By JAVIER SANTIAGO

There is a Spanish refrain that says "music is the soul of a nation." Cuba is no exception.

Here is a country that in the past successfully exported musicians such as Benny More and Perez Prado, and powerful singers the likes of Olga Guillot and Celia Cruz.

Now, two trends arise from the new generation. Yet, like fire and ice, these trends do not mingle. Cubans are as musically split as they are politically divided.

One trend, based in Havana, is called "La Nueva Trova," highlighting artists such as Pablo Milanes, Silvio Rodriguez, Sara Gonzalez, and the salsa group Irakere.

The other trend, dubbed "The Miami Sound," is based in that Floridian city, the capital of the Cuban exile, and is
(Continued on page M-12)

'You can't take the beauty out of a song just because of the political ideals of its composer.'

Miami today is considered by Latinos as the most important 'Latin American' city. Its influence on the popular tastes of the growing U.S. Latin market, Spanish-language broadcast and print media based here, have made it the perfect home for international Latin stars. And who doesn't recognize the seductive rhythms of the Miami Sound Machine? They have been able to project the city's cultural identity all over the world.



Tina Turner & "Siempre en Domingo's" Raul Velasquez.



Center left: Miami Sound Machine at ease and right, presented with gold and platinum disks by Solid Gold's Marilyn McCoo and producer Brad Lachman for their "Primitive Love" LP.

One of The Most Significant Breakthrough Stories Of 1986

MIAMI SOUND MACHINE: 10th Anniversary As Musical Ambassadors From Miami To A World Without Borders

By EMILIO ESTEFAN JR.

This special issue of Billboard celebrates the burgeoning growth of the Miami music scene—the musicians, radio stations, industry members, and audiences that have helped make the city of Miami one of the country's most progressive markets in terms of breaking down the musical barriers that exist in most of our other cities.

People often ask me to describe the Miami sound, but as with most of the other musical stylings that are associated with a particular city—be it New York, Chicago, San Francisco, New Orleans or Los Angeles—you know it when you hear it.

But it can be said that because Miami is made up of so many different ethnic cultures, the unique sound that has developed is a wonderfully exciting and lively mixture of rock, Latin and reggae combined with a myriad of other musical sounds and rhythms.

The members of our group, Miami Sound Machine, have been proud to act as musical ambassadors for the city of Miami as we've traversed the globe on our concert tours
(Continued on page M-22)

'During our travels and in our interactions with the people who make up the various parts of the musical communities of South America, Central America, Europe, and Japan, we can't help but notice the absence of any musical barriers.'



Clouds of Miami



Olga Guillot



Oscar D'Leon



Nydia Caro



Pablo Milanes



Lissette



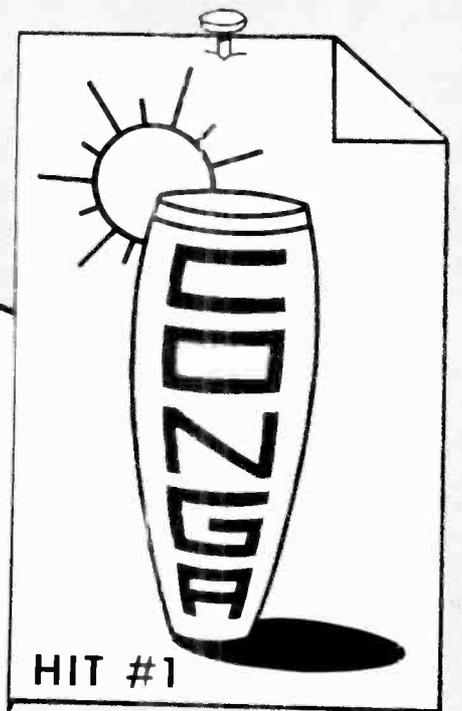
Celia Cruz



Hansel & Raul

MIAMI SOUND MACHINE

Miami's Sound that traveled 'round the world



"PRIMITIVE LOVE" certified Platinum...on Epic Records, Cassettes and Compact Discs.



Epicos CBS International





Milly, Jocelyn & Los Vecinos

Innovative Commercial Trends Pioneered In 11th Largest U.S. Market **MIAMI RADIO: Reflecting The Eclectic Musical Tastes, Wide Range Of Language And Politics In Highly Competitive Arena**

By LUIS VEGA

Bob Dylan's "Mr. Tambourine Man," Ruben Blades' "Chica Plastica," Janet Jackson's "Nasty," Celia Cruz's "Quimbara," Julio Iglesias singing in Portuguese? Only on Spanish-language radio, in some metropolitan areas, can you listen to such a diverse range of music, and Miami is just such a place.

Radio airwaves in Miami reflect the peculiar idiosyncra-

cies of its people—from language to politics.

The South Florida market, comprised of Miami, Fort Lauderdale, and Hollywood (according to Arbitron) is the 11th largest in the U.S. There are 23 FM and 20 AM radio stations serving the market out of which two FM and six AM are Spanish-language.

Their share might look small but their influence is not. Two innovative commercial trends in Spanish-language ra-

(Continued on page M-20)

'Miami Sound Machine's success is a good example of the powerful reach of Miami's Spanish-language radio. We were the first to play their music—first in Spanish, later in English. Many Latin Americans come to our city and leave impregnated with our sound.'



Lani Hall, Raul Velasquez, Olga Guillot



Raul, Emmanuel, Hanse'



Paul Anka, Diego Verdager, Amanda Miguel, Luis Angel



Angelica Maria, Omar Marchant, Mrs. Raul Velasquez

'Our listeners want to maintain their Latin culture and traditions. We only program English music when performed by a Latin artist—as a sign of support and because music, in any language, coming from a Latin performer represents a valid artistic expression of ourselves.'



Barry Manilow and amigos.

Channels 51 And 23 Battle For The Spanish-Language Airwaves **MIAMI TV: A Tale Of Two Stations Sharing Growth, Fighting For Ad Dollars**

By JOAN CHRISOS

The saga of Miami's two Spanish-language TV stations is almost as scintillating as the stations' own primetime soap operas. Consider the story line: New station WSCV-Channel 51 starts from scratch, takes on Goliath WLTU-Channel 23, and the battle for the money and power begins.

The story dates back to June 2, 1985. Channel 51, bought a year earlier by the large New York media organization, John Blair & Co., for \$17.75 million began broadcasting in Spanish to Latino households out of a small studio in Hollywood, Fla.

The target: Miami's Channel 23, which for 16 years had been South Florida's only Spanish-language TV station. When Channel 51 decided to take on Channel 23, it had only 20 employees, five TV cameras, and debts totaling more than \$17 million. But it saw an opportunity to reach the area's huge, burgeoning Latino audience.

"What we saw was that there was one TV station serving a market of close to one million people, compared to eight radio stations," says Julio Rumbaut, Channel 51's president.

'The big challenge is getting big corporations that advertise in the Spanish market to come in.'

The first chapter of the story has just been written, as both stations recently completed their first year of head-to-head competition. While it is too early to foretell the outcome, consider some of the most dramatic moments:

- From a small base, Channel 51 has expanded its audience to an average of 4% of all households watching TV at any one time, according to July figures issued by Arbitron.

- By contrast, Channel 23's share of the market has dropped from 10% in May 1985—prior to Channel 51's Spanish-language debut—to 6% in July, according to Arbitron.

- In its first year of operations as a Spanish-language station, ending last June, Channel 51 brought in about \$3.5 million in ad revenues. For 1986, Rumbaut expects the station to take in \$8 million in revenues.

- In 1985, Channel 23 collected about \$23 million in ad revenues, according to company figures. For the first six months of 1986, ad revenues at the station have been "basically flat" according to Blaine Decker, vice president of sales at Channel 23. But ad revenues in August have been approximately higher than in 1985 due to programming changes.

Both sides acknowledge that Channel 51 is gaining viewers. When someone new comes into the market, people tend to notice them and try them out, Decker says.

"Basically, they take a percentage [at first] and then when things even out, you both grow with the market. That's what's happening here," he says.

He believes Channel 51 is also attracting advertisers who were not using TV. Channel 51 is appealing to a different type of advertiser—the small Latino-owned retailer who normally could not afford Channel 23's ad rates and might have advertised on Spanish-language radio.

"Basically, Channel 51 is a radio station with pictures," Decker says.

Channel 51 disagrees.

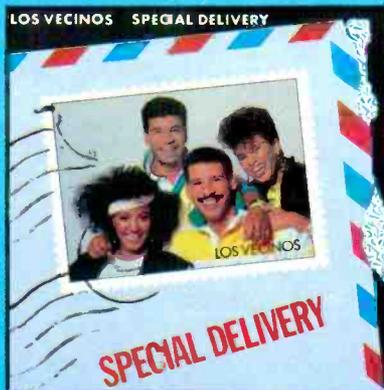
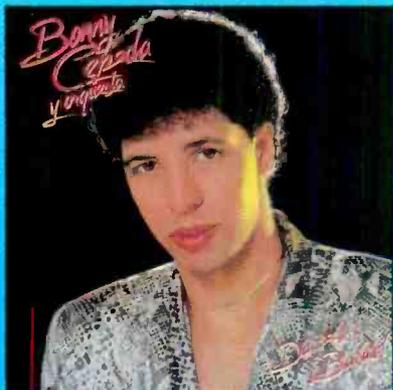
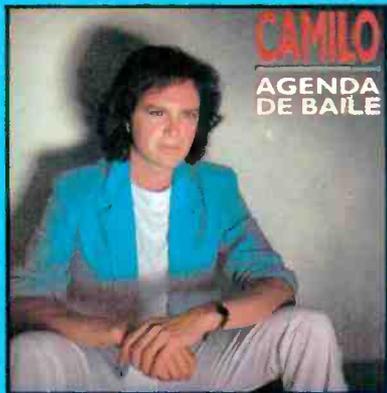
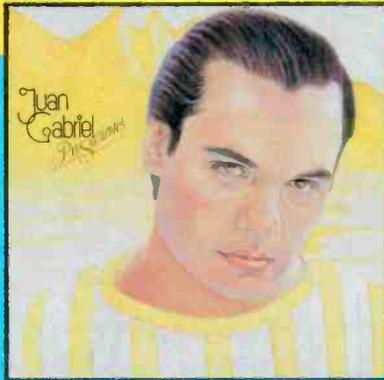
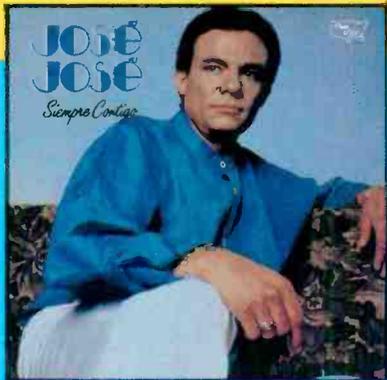
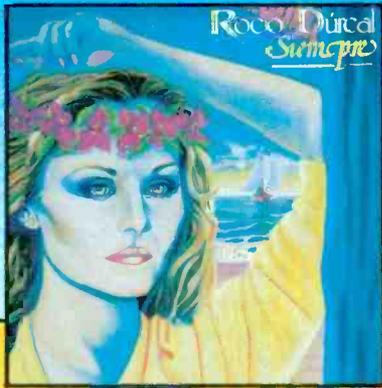
First, says Rumbaut, Channel 51 is targeting to appeal to a different type of viewer than Channel 23.

"We positioned ourselves in the beginning as being more of a local station," says Rumbaut.

Translation: Channel 51 is targeting more of the Miami Cuban and Colombian market than Channel 23, which as

(Continued on page M-23)

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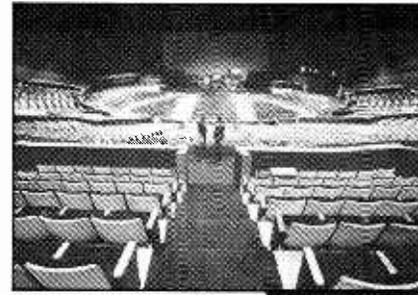
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A CONCERT-GOER'S GUIDE TO MIAMI'S MUSICAL VENUES & NIGHTLIFE



Pedro Pardo in concert.



James L. Knight Center

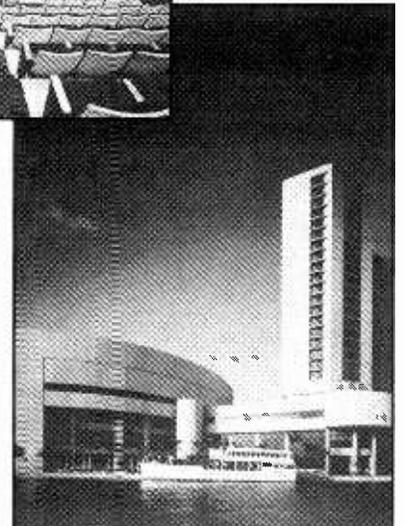
Emmanuel, right, with David Copperfield, center, and RCA International's Jorge Pino at Caesar's Palace.



Jose Luis Rodriguez



Sunrise Musical Theatre



Showcasing The Miami Sound's Top Artists

By RUBEN BETANCOURT

Fueled by the energy and beat of countless migrations, the Miami of today is a cauldron of musical alchemy. When cultural synthesis seemed the only thing missing, Tina Turner and Celia Cruz, top standard-bearers for cultures with as many similarities as differences, saw fit to grace the same stage before a worldwide audience of around a 100 million.

The place was the **James L. Knight Center**, a 5,100-capacity venue that has quickly become one of Miami's most popular music halls. During three Sundays in August, the Knight Center showed the world what the Miami sound is all about. By showcasing artists from Barry Manilow to Mexico's favorite charro, Vicente Fernandez, and from the Bangles to Angelica Maria, the taping of "Siempre en Domingo" (Always On Sunday) gave an audience around the world a look at what has become a truly international city.

The taping of the 17-year-old Mexican perennial—a 6-1/2-hour weekly hodgepodge of music, homespun humor

and dollops of wisdom from diminutive host Raul Velasco—couldn't have come at a better time. For the first time in its long history, Mexico's rambling version of the "Ed Sullivan Show" decided to make Miami its home for three consecutive Sundays and Miami wore its finest pastels for the occasion.

In true vaudevillian style—shades of the old Olympia Theater?—the Bangles followed Fernando Allende with as much aplomb, as Tony Bennett and ex-Chicago singer Peter Cetera met their Latin counterparts, Alvaro Torres and Emmanuel.

From the 10,000-capacity **Miami Beach Convention Center** to the elegant **Sunrise Musical Theater** in neighboring Fort Lauderdale, venues are counting on the culture's diversity to plan their seasons.

The James L. Knight Center offers the widest assortment of talent—from Neil Young to the latest south-of-the-border hearthrob—and its close proximity to the heart of Downtown Miami and its ambitious MetroMover makes it a favorite of Miami audiences.

Not far from the Knight Center, **Gusman Hall**, now under the tutelage of the Univ. of Miami and newly revamped, caters to a slightly jazzier, more upscale audience. When Don Johnson needed a venue to premiere his "Cease Fire" movie, his team turned to Gusman Hall and the night looked more like a Hollywood premiere than most Hollywood premieres. The hall seats 1,700.

Whether it is yet another beauty contest—soon to be televised, to be sure—or the newest soap opera star turned singer, or the biggest of Latin superstars—Brazilian Roberto Carlos, along with his 26-piece orchestra were recently there—when one hears about a Latin happening in this city, chances are the event will take place at **Dade County Auditorium**.

Since Cubans began arriving in the '60s, Dade County Auditorium has become a home away from home for Latin entertainers. A shy, slim and apparently complex young man named Julio Iglesias entered the U.S. by selling out night after night after night at Dade County Auditorium.

(Continued on page M-19)

Coconut Grove And Miami Beach Move Fast-Forward

By LOURDES F. BREZO

People bring people. People bring entertainment and a myth is created," says Manny Medina, chairman of the board and president of Terremark, a real estate development firm now in the entertainment business in Coconut Grove. In Miami, the connection between the two, development and entertainment, is a fact of life. Terremark's plans for **Monty's Landing** in Coconut Grove, downtown's specialty retail center, the Art Deco hotels, restaurants and clubs on Miami Beach are evidence of the connection.

"Coconut Grove is like many other entertainment areas in the larger cities around the U.S., but the Grove clings to its roots," Medina says. Monty's Landing, on Biscayne Bay, will take the existing Monty Trainer's Bayshore restaurant complex and convert it to a "festive retail project" with an open-air food market and open-air plaza for a variety of entertainment. Terremark also has **Monty Trainer's Village Inn**, a restaurant and club known for its fresh, original music on Monday nights and lively crowds; and **Monty's Stone Crabs** in the Mayfair, a shopping experience for the well-to-do.

Restaurateur Monty Trainer has contributed to the

nightlife with places such as **Cats**, a private, glossy spot at the **Mayfair**; **One South** in South Miami; and **Metro 107**, one of the newer additions just west of Greater Miami; in addition to Bayshore, Stone Crabs, and the Village Inn.

Coconut Grove, a village that preceded Miami proper, keeps moving through the night with jazz, dance and rock from sidewalk cafes and private clubs. **Regine's** is here. **Ensign Bitters, Faces, Angela's Cafe, Cafe Europa, Cafe Sci Sci, The Peacock, Senor Frog's**.

One of the more unique spots is **Biscayne Baby**, just behind the Mayfair. "Our format is 30 years of rock'n'roll," says Richie Chimelis, creative and financial director. Opened in June 1984, the club and diner is known for its special events. "I won't book an act that is mediocre because it will draw people. We are more concerned with the legitimacy of the music than with the draw," Chimelis says. Open from 8 p.m. to 5 a.m., the club with interesting "tropi-tech" graphics throughout gets up to 1,500 people through its doors nightly.

Across the Bay, on Miami Beach, the past is giving many places a future. A 1930s casino, the **1235 Club**, is now the place on the Beach for many. **OVO**, which combines dance

(Continued on page M-20)



Group 440 in full cha-cha



The Alarcon brothers, Jorge and Hector, with Spanish singer Lolita.

MIAMI PRINT

There is Time-Life in New York and Editorial America, S.A. in Miami. Both are media empires that sometimes follow and other times direct popular culture trends. But as the U.S. shifts from an industrial society to an informational one, and Latinos continue to become an increasingly important factor, only Editorial America has positioned itself as a leader and expert on both.

The company, part of De Armas Publications, is the world's largest publisher of Spanish-language magazines with offices in every major Latin American city as well as Miami and New York. Home of 11 different publications with a combined circulation of 50 million copies per year, Editorial America S.A. is expecting to gross \$67 million in sales this year—an 11% increase over last year.

When a Latin performer wants to project a cohesive image and create an impact in Latin America and Latin U.S., he need only visit our Miami headquarters. Our magazines reach 20 Latin American countries and all the important Spanish-speaking cities in the U.S. Even American performers interested in attaining bigger visibility in the Latin market, such as Barry Manilow, Lani Hall and La Toya Jackson, have been through our offices.

Started in 1966 by Venezuelan publishing tycoon, Armando de Armas, the company has had a steady growth for the last 20 years. "Vanidades" (Vanities), de Armas' flagship publication, with a half million circulation every two weeks, is considered the most popular Spanish-language magazine in the hemisphere.

The success of all the publications lies between savvy marketing and the right content. We bring Latinas (and some Latinos) information in Spanish with sensitivity: how to deal with an overtly jealous mate; make-up tips for those of us who will never look like Christie Brinkley; dealing with discrimination, both sexual and racial, at work; how to handle parents in their senior years; how to keep your children bilingual, etc. Everyday problems Latinas face but would confide only to a trustworthy friend.

Editorial America is also licensed to publish four Spanish-language versions of Hearst publications, Cosmopolitan, Good Housekeeping (Buenhogar), Harper's Bazaar, and Popular Mechanics, and has created magazines catering to specific demographical groups relevant to the Latin market, such as: teenagers with TU (You) and Coqueta (Coquette), for men-about-town Hombre de Mundo (Worldly Man), and for geography buffs Geomundo (similar to National Geographic).

All De Armas' magazines are prepared and edited by the 300 employees who work at the high-tech, six-story twin tower buildings in Miami, which also house a color separation facility. Another 4,000 employees are involved in the distribution aspect both in Latin America and the U.S.

The building, conveniently located across the street from Miami's International Airport, houses the editorial staff, even though three quarters of the 50 million copies sold are printed in the different countries where they circulate in accordance with each country's laws.

As a result of the financial woes adversely affecting Latin America, De Armas Publications has shifted its priorities and geared most of its efforts to the U.S. Recognizing the strength of the market and its incredible potential for growth, in 1984, De Armas Publications, launched an aggressive subscription drive in the entire U.S. Latin market, with sweepstakes and direct mailing.

Only an Ed McMahon letter announcing "you might have already won a million dollars" was missing.

All the magazines up to this point had been international in scope, but as the South Florida Latin market has become the richest in the country, last month we inaugurated a Gran Miami supplement in Vanidades and Hombre de Mundo, so that these magazines can continuously feature articles of special interest to South Florida's Latin community.

Parallel to De Armas recent push toward Latin U.S.A., a new magazine has found its way toward our roster, TV y Novelas—the first and only Spanish-language entertainment magazine created specifically for the U.S. Latin market. Printed in color, TV y Novelas is distributed by newsstands, grocery chains, record shops and subscriptions.

TV y Novelas is a Spanish-language hybrid of TV Guide, People Magazine, Soap World, and why not, The National Enquirer, with headlines that will grab you, pictures that show you exotic and private places, exclusive interviews and a lot of fun.

CRISTINA SARALEGUI
Cristina Saralegui is editor-in-chief of Spanish-language Cosmopolitan and TV y Novelas.

JULIO'S BIG PARTY

The traditional formula is very simple: first the album and then the tour. But Julio Iglesias defied logic and did it the other way around. Some of the positive accomplishments for his second American tour include 95 concerts in 47 cities to 650,000 people, 230 interviews with radio, press and TV. All this for the highest ticket price of the season (\$60 in casinos and up to \$27.50 in coliseums and arenas).

This tour ended with two concerts at Miami's Knight Center, Oct. 24 & 25, just four miles from his Indian Creek Island home. "To sing here is like singing at home," said Iglesias prior to the shows. "I'm not exaggerating when I say that I know practically everyone who will attend the Miami concerts. My friends, the family of my newspaper boy, my dogs' veterinarian, the gasoline station attendant, my hairdresser, airport employees, the Indian Creek Island Police, reporters who have known me all my life. It will be like a party, and that's why I wanted to end the tour near home. After sleeping in 70 different hotels during these past four months, I will love sleeping in my own bed and then go to sing."

When this tour ends, Iglesias will fly to L.A. in November to finish his second English-language LP for CBS. His first, "1100 Bel Air Place," the 68th LP he has recorded, was released in June 1984 and has sold nearly nine million units worldwide. Right now he has over 55 songs recorded for the new LP, but only five or six are definite. His collaborators include Ramon Arcusa, David Foster, Humberto Gatica and Tony Renis.

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Artists who have appeared in the venue include Tina Turner, Grace Jones, Chaka Kahn, Kool And The Gang, SOS Band and Billy Ocean.

The facility can also be utilized for tour parties (Prince, 1935) and for video or television production (Miami Vice).

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MIAMI CONCERTS: Getting The Show On The Road To And From The Americas

By LOURDES F. BREZO

As a gateway, Miami is just as important to the Latin music industry as Los Angeles and New York are to pop and Nashville is to country. It is the Miami-based production teams, sound technicians and promoters that keep top-name acts moving through the region, to and from South, Central and North America.

Ideal Productions Associates is one of Miami's busiest production houses offering bilingual services to clients like Maria Conchita Alonso through the Arnold Steiffel Co., Roberto Carlos, Raphael, Jose Luis Rodriguez, and Miami's top Latin concert promoters, among others.

Partners Tony Parodi and Joyce Fleming have worked together some 10 years and have more than 30 years of combined experience. Ideal emerged from an explanation to a tour accountant about how a show should be put on, ideally.

Parodi and Fleming have spent a large portion of their lives on the road in places like the Amazon, the Andes, El Salvador, and Mexico. Ideal makes Miami its home, but touring experience extends to 12 Latin American countries, most of the U.S. and Japan.

"We know what its like to be a stranger in a strange land," Fleming says. "We don't just translate, we interpret."

In addition to live concert work, Ideal provides services for special events telecasts by SIN and Miami's two full-time Spanish-language TV stations, WLTV Channel 23 and WSCV Channel 51. For SIN, Ideal has provided production services for numerous events, including the yearly League Against Cancer Telethon involving 73 artists and 104 sepa-

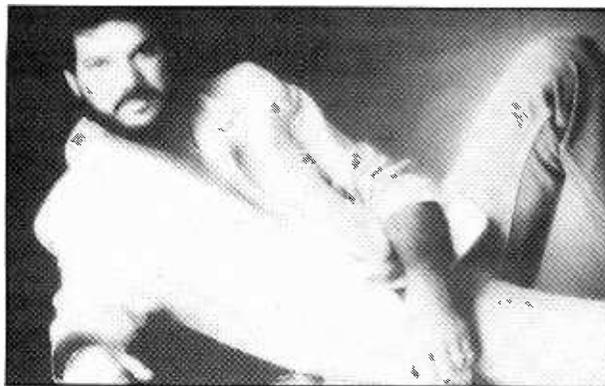
rate performances during 14 hours of live TV. Ideal also provided Parodi's services as stage and production manager for Televisa's "Siempre en Domingo" telecast from Miami over three consecutive Sundays. Approximately two million viewers watched each program in more than 18 countries.

"In order to succeed in Latin America, you have to improvise, so you learn and put that knowledge to work here," Parodi says.

'As a place from where to launch a tour, Miami is without peer. You can contract every aspect of production, every technician, musician and support needed for a first-class package just by picking up the phone.'

Often working alongside Ideal is **JC Sounds & Lighting**. "We end up going out of the country more often than we do out of state," says John Clark, president of JC, with more than 15 years in the business. "Just because we're a hop away from South America."

Clark has served as Julio Iglesias's on-staff touring engineer and is the exclusive sound and lighting contractor for WLTV's special event productions, among them the presti-
(Continued on page M-14)



Willy Chirino



Susy Leman



Pedro Pardo

Creative And Business Forces Join In Fresh Boost To South Florida Industry

MIAMI RECORDING: Latin Boom Gives Rise To New And Better Studios In Exciting Dash For International Crossover Sounds

By RUBEN BETANCOURT & LOURDES BREZO

The recording business in South Florida isn't what it used to be—it's better.

Latin American artists looking for the latest in technology and local-gone-national dance acts have given rise to new studios, better studios, and an exciting, creative atmosphere.

"We started our company during the lean years in the audio business. Many of the studios were dying. Miami has made an amazing recovery because of the Latin influx," says Eileen Alexander of **Synergetics**, the audio technical service/design firm that services 90% of South Florida studios.

Ross Alexander, Synergetics president, is perhaps one of the most respected industry people in the area, and perhaps the busiest. In the past year, Synergetics has worked on the design and installation of "Miami Vice" actor Philip Michael Thomas' studio at the **Miamiway Theatre**; the **Earthman Studios**, a Chinese-Jamaican venture; **Midiland**, a gathering of Latin musical and technical talent; John Cougar Mellencamp's studio; the refurbishing of **Criteria**; and **Circle Music**, another Ja-

maican venture.

"In the past two years, 40% of our work has been with Latin studio owners," Eileen says.

Studios here range from the grand Criteria, to the "humble" garage-studio facilities of the area's top engineers and production companies; each having found its own niche.

"The recording industry in Florida is not unlike that in [California or New York]," says Frank Loconto, president



Ross Alexander, Synergetic Services at Philip Michael Thomas's Miamiway Theatre studio.



of **Loconto Productions** and a member of the Florida Motion Picture, Television & Recording Advisory Council.

"Miami is one of the finest places where a new artist can polish his trade and develop an identity," says Larry Brahm, president of **MTI Home Video** and **And More Management**. Brahm, who helped develop and launch several major dance acts during his years with TK Records, currently works with Celi Bee, Olga and A Sleight Touch. His MTI Home Video produces and manufactures nationally-distributed how-to tapes. The first release, "Freedance With Marie Jahns," of "Flashdance" fame, has sold some 20,000 units, and a level II tape is expected soon.

Celi Bee, whose next recording is scheduled for release in November on **Top Hits (TH) Records**, has product out on both the Latin market and the dance market.

Brahms and **Pantera Group Enterprises** are sharing office space and will be sharing new studio facilities. The studio, designed by producer Luis Martinez, will allow the two firms to intergrate sound and video production.

(Continued on page M-16)

'We started our company during the lean years in the audio business. Many of the studios were dying. Miami has made an amazing recovery because of the Latin influx.'



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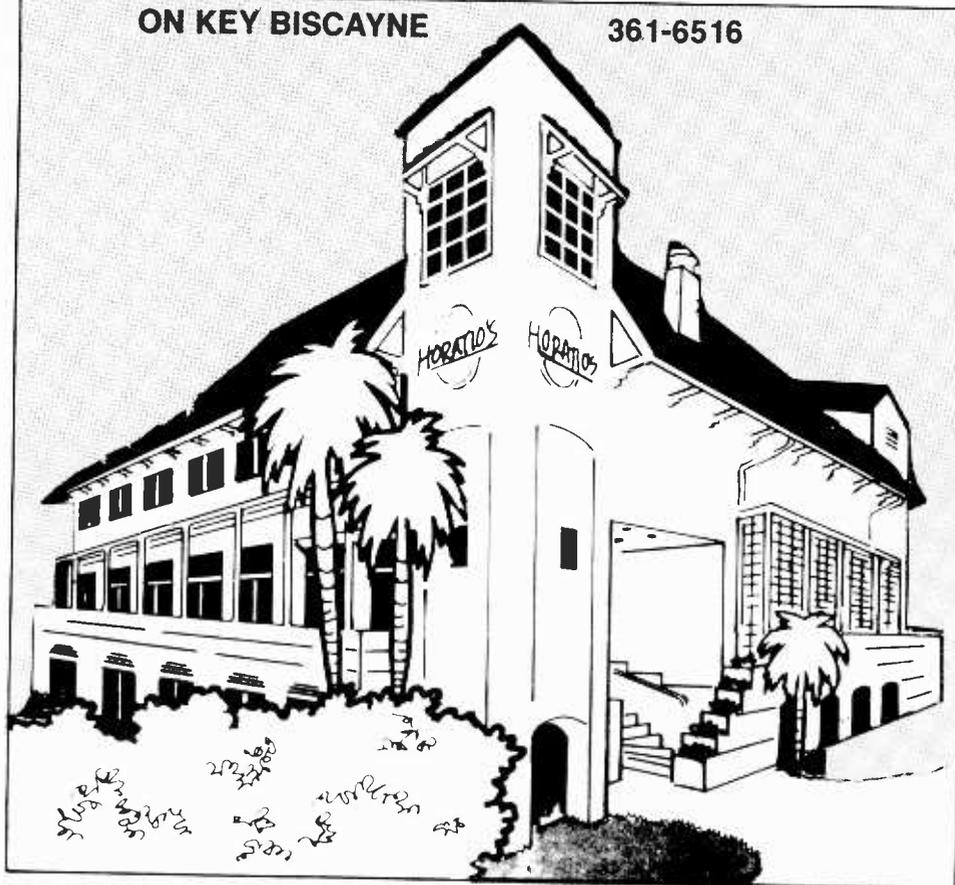
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JERRY SUAREZ

CUBAN SOUND

(Continued from page M-4)

headed by commercially successful performers like Miami Sound Machine, Clouds, Lissette and Willy Chirino.

"The main difference between us and the Nueva Trova movement is that we don't believe in mixing politics with music," says Emilio Estefan of Miami Sound Machine, a group that has had three top 10 singles in Billboard this year: "Conga," "Bad Boy," and "Words Get In The Way."

As Estefan points out, the sound coming out of Miami is a product of a generation of musicians who, in the majority, were born in Cuba but grew up in the U.S. "We went to American universities and grew up listening to American top 40 tunes," he says. For him, the only way to raise social conscience is by singing their own music and investing the proceeds to promote a cause. "This is how we have done it on various telethons throughout Latin America. But we will never promote a political cause using music as a vehicle."

Hence, the Sound of Miami moves out of politics to achieve success in the safest way: singing of the good things in life, things like partying and falling in love.

However, there is a unifying theme here, the universal love theme, that has not been ignored by Nueva Trova composers. Slowly, their music is creeping out of the island and becoming popular among Latin singers who have discovered in Pablo Milanes, Amaury Perez and Silvio Rodrigues, love songs that do not fall short of poetry and are not affected by an excessively commercial mind.

"You can't take the beauty out of a song just because of the political ideals of its composer," says CBS performer Lissette, one of the most successful singers exiled from Cuba. "I consider that some romantic songs produced by the Nueva Trova are beautiful; for example, Silvio Rodriguez's "Unicomio Azul" and Pablo Milanes' "Para Vivir."

But Lissette's opinion sharply differs from Olga Guillot's, a Cuban superstar belonging to an older generation. On a recent stop in Puerto Rico, this veteran of Latin showbiz reacted bitterly toward the music composed by Rodriguez and Milanes.

"What Trova are you talking about? I'm an exiled Cuban, and I don't have to mention these people in my interviews. There's no reason to give them free advertising."

Guillot's position does not match that of one of her peers, salsa singer Celia Cruz, who recently answered the same inquiry in a more diplomatic way.

"Now everybody's asking about the music that is made in Cuba. I don't think that Nueva Trova can be labeled 'good or bad.' Cuba has always produced good music. However, I myself will not record any of it."

Notwithstanding, in recent years Mexican singers Marco Antonio Muniz (RCA) and Guadalupe Pineda (Melody), as well as Venezuela's Soledad Bravo (TH Records), Spain's Pablo Abaira (Alhambra Records), Argentina's Nacha Guevara (Hispavox/CBS) and Puerto Rico's Nydia Caro (TH), Lucecita Benitez (Grabaciones Lobo) and Glenn Monroig (TeleRecords) have recorded some Nueva Trova songs. More recently, RCA/Ariola cut a double album in Spain titled "Querido Pablo," which included a variety of Milanes' themes recorded by 10 Latin artists; Spain's Joan Manuel Serrat, Argentina's Mercedes Sosa, and Brazilian Chico Buarque, to name a few.

Music produced and recorded in Cuba by Milanes and Rodriguez has made a surprising crossover in both hemispheres. In Uruguay and Argentina, their songs climb to the top 10 regularly. Even in Italy, Silvio Rodriguez was acclaimed by music critics as best songwriter at the 1982 San Remo Festival.

While being an interpreter of Nueva Trova songs can bring about some trouble (namely, censorship), any artist who decides to sing on Cuban soil might encounter flack.

Some years ago, Julio Iglesias caused furor when, while singing at a Miami nightclub, he announced that he had been invited to sing in Cuba. The audience went wild, and Iglesias later restated his position, claiming with naivete that he thought the Cuban community in Miami would have received this as a piece of "good news."

After performing at Cuba's Varadero Festival, Venezuelan Oscar D'Leon recalls the anger of some exiles, who decided to literally kick his albums out onto the streets. "I never had problems in Venezuela when I decided to perform at Varadero. However, in Mexico and Miami I was branded a

(Continued on page M-14)

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MIAMI CONCERTS

(Continued from page M-10)

gious OTI Song Festival. Clark counts many other superstars among his clients.

"From a business standpoint, you just can't ignore the enormity of the Latin American market," says Phil Rodriguez, president and founder of **Water Brothers Productions**. Along with sister Angela, Rodriguez works in Latin America, but Water Brothers specializes in bringing in major American and British acts.

In 1977, Water Brothers staged its first major productions: five shows in Caracas, Venezuela, featuring the Jacksons.

Perhaps the company's most noted accomplishment has been the Rock In Rio festival staged in 1984 in Rio de Janeiro. Water Brothers served as talent coordinator for the outdoor mega-event. The 10-day festival had attendance figures of 200,000 to 300,000 per day.

Says Rodriguez, "There are a lot of very stupid stereotypes about Latin America: 'Will there be a revolution while I'm touring there? Will I get kidnapped? And what about money?' With us, everything's up front with the devaluation factor built in. There is no point in taking risks in an already risky business."

"It can't possibly hurt for people to appreciate each other's cultures," Angela Rodriguez says. "As the U.S. has become Latinized, Latin America has become more and more Americanized."

Water Brothers' current plans include a New Music festival for November in Brazil, where Phil Rodriguez is promoting a sold-out Johnny Rivers tour.

Bringing top Latin acts to Miami are three principal promoters: **Concorde Productions**, **Silver River Productions**, and **Arie Kaduri Productions**.

John J. Sepulveda's Concorde Productions was among the first to bring major Latin talent to Miami. Five years ago, after leaving a thriving export venture, Sepulveda began staging concerts. As a promoter, he has coordinated many tours by household names.

"Miami is a strategic point, not only geographically, but also as a source of technological advances," Sepulveda says. "Once we began noticing how many major labels were relocating their Latin operations here, we knew we were on the right track."

Additionally, he says, most major Latin acts either maintain homes or offices here, or live here year-round.

Sepulveda says Miami's ambience is most conducive to Latin talent development because the culture shock is lessened by the familiarity of the language and customs.

"I feel like I'm in Latin America when I'm in Miami," says Oscar Novo, president of Silver River Productions. "The sun, the beach, the people here and their warmth are all reasons to keep going."

CUBAN SOUND

(Continued from page M-12)

Communist. So I had to explain to Miamians that I went to Cuba as a cultural ambassador, and that I owe my success to the work I do in capitalist countries. Still, as a result of that comment, my music was dumped from Cuba's airwaves."

In the meantime, numerous artists experienced similar boycotts in Miami, such as Puerto Rican singers Lucecita Benitez, Danny Rivera and Chucho Avellanet, and Hispavox/CBS songwriter Alberto Cortez, from Argentina.

"It's a shame, but Miami's problem is a gaping wound," says Lissette. "People will not support whoever goes to Cuba. The feeling is a legacy and whoever wants to play savior will be crucified and labeled a Communist."

Some performers, like the Argentinian duet Pimpinela, prefer to maintain audiences both inside and outside of Cuba by handling the situation with tact. "We are not interested in controversy. We have a huge following in Miami as well as tangible admiration from the Cuban people through their letters. We just don't get involved in political and social/economic themes," says Joaquin Galan, Pimpinela's male half.

While Pimpinela has been lucky, Jose Feliciano has not. Because of his comments against the Castro regime, the Puerto Rican singer has been censored in the Greater An-

(Continued on page M-19)

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MIAMI TODAY

(Continued from page M-4)

Of or Miami Sound Machine? Their music and story have already been featured on "Good Morning America," "Solid Gold," "Entertainment Tonight," and even the "Tonight Show." Their successes in Europe and Asia have come to our homes through Spanish-language TV. Miami Sound Machine has been able to project the city's cultural identity all over the world.

"Our music is a perfect reflection of who we are. An uneven combination of two cultures. Bilingual people living in a bi-cultural society enjoying the advantages of both worlds," says Marcos Avila, one of MSM's original members.

With lots of hard work and commitment to their musical roots, Miami Sound Machine has accomplished what many other Latin performers only dream of: crossover success. Their journey took 11 years and a thriving career in the Latin market.

Their big break came with the release of their first album for CBS in 1982, "Dr. Beat," which included some English songs, one of which became a huge dance success in European countries. This unexpected European popularity made it possible for MSM to tour the old continent, and it was while flying from Holland to England that their big crossover hit, "Conga," came to be.

Thanks to "Conga" and its very ethnic roots, MSM transcended Miami to become a first class international act. Their phenomenal success has impressed their peers and has served as a catalyst for organizing a strategy that can also make their dream come true.

Lisette is one of them. Growing up in a musical family in Cuba, Lisette, her sister Olguita (also a singer), and her parents Olga and Tony Alvarez, all appeared on a TV show in Cuba. After the revolution, the Alvarizes moved the family show to Puerto Rican TV, where they consolidated their careers. Lisette's wedding to Puerto Rican balladeer, Chucho Avellanet, was nationally broadcast and their divorce was later covered by all the newspapers.

"Caricatura" and "Fuga," her two latest albums, have been international successes, so much so that at the moment she's putting together English vocals for some of her recent Spanish songs. Still, Lisette prefers infrequent performing in her now native Miami.

Pedro Pardo, like Lisette, performs more regularly outside the country than within its boundaries. A well-known performer in Costa Rica, Colombia and Guatemala, Pardo, however, is not yet that recognizable in Miami.

"The problem is Cubans in Miami don't have the same strong base Latin performers who become popular in their native lands do. That moral, as well as the financial support that representing an ideal to your fellow countrymen brings, Cubans in Miami lack. U.S. Latins come from many different places. We still haven't found a personality we can all call our own," explains Susy Leman, popular Cuban-born singer recording for TH Records.

Susy is known in Mexico, Puerto Rico and the Dominican Republic and is slowly penetrating the fierce Venezuelan market. Her shows are must-see for Miami audiences.

"The grass is always greener on the other side. For example, Puerto Rico has always been one of my strongest markets, but since I moved to Miami, my popularity on the island has skyrocketed. It's the same thing with Cuban talent in Miami. Sometimes it's better to distance ourselves from the audience to maintain the aura of inaccessibility so necessary for being a star," says Lisette. "Still Miami is the perfect location for artists like us who must travel constantly north and south."

In addition to the business aspect, Miami offers great weather and the perfect location for the no-nonsense international superstar. Julio Iglesias owns an island, so Jose Luis Rodriguez had to move in, then Rocio Jurado bought an apartment and Ednita Nazario followed. Emmanuel is new in the neighborhood and so is Raphael.

Willy Chirino's is a completely different story. One of the most promising and enthusiastic of the local talent roster, Chirino was recently acknowledged by Warhol's Interview magazine as one to watch. He has been recording for CBS for the past few years, and his latest record, "Zarabanda," has proven to be one of his most successful projects. The song "Castigala" (Punish Her), a humorous musical monologue on new age machismo, has generated controversy for its

remorseless bravura.

"Miami has been very good to me. At times, I think it has spoiled me a little. When you feel appreciated locally as much as I do, it kind of diminishes the urge to expand. Now that my record is doing so well and causing an impact, it seems to be time to open up to new things," says Chirino.

Another local phenomenon is RCA's Hansel & Raul, whose debut album "La Magia De Hansel Y Raul" (Hansel & Raul's Magic) is considered a big commercial breakthrough for tropical music. Their hit single "Maria Teresa Y Danilo" talks about the perils and tribulations of a not-so-happy Latin couple.

Los Sobrinos Del Juez and Clouds Of Miami are also very popular local bands who mix their Caribbean heritage with American rhythms and contemporary preoccupations. Cloud's biggest hit is "Dora La Computadora" (Dora The Computer) which exposes, in a humorous way, the breakup of a relationship due to the husband's obsession with his home computer.

"Miami may not be the first in sales, but it is a testing ground for the Latin music industry. Most international divisions of U.S. labels are located here. Smaller divisions of lesser known Latin labels are here also," explains Rudy, well known composer, producer and singer. "It is becoming the place to be if you want to start your career in the Latin market, and the place to come if you are a Latin superstar who wants to maintain your status."

Rudy produced Jose Feliciano's last two albums for RCA and recently collaborated with Julio Iglesias on his Spanish-language album for CBS.

But Miami's biggest success stories are coming from the "Marielitos," the most recent immigrants from Cuba, who were simplified and vilified by Universal Studio's "Scarface."

For example, Jorge Luis Piloto, whose collaboration with Rudy on "Por Ella" (For Her), a duet between Jose Feliciano and Jose Jose, was nominated for a Grammy. Only a few years ago, Piloto was living the life of a musical troubadour in Cuba.

Another example is Las Diego, two sisters who are now recording for CBS. The team composed many of Cuban-born Maria Conchita Alonso's songs—"La Loca" (Madwoman), "Miedo" (Fear), "Tu Eres El Hombre" (You Are The Man)—for the A&M label.

Vivian Gude is a freelance writer in Miami.

MIAMI RECORDING

(Continued from page M-10)

Pantera has found its niche in the dance market with the development of groups like Expose, Sequal, and the Voice In Fashion—all with a Latin influence.

"We want to create Motown, Miami-style," president Frank Diaz states. "Miami doesn't have the viciousness found with labels up north. Here, we have friendly competitors."

Midiland, the work of Synergetics and engineer Eric Shillin (whose impressive credentials are second only to his reputation as a workaholic), will open in December in Coral Gables. The venture is the creation of businessman/promoter/talent manager Andy Valdez; composer Jorge Luis Piloto; producer Jorge Soler, who is also musical director for singer Lisette; and engineer Ricardo "Edito" Martinez.

"We will have two full-service studios. Our greatest ambition is to create a distinct sound," Valdez says.

"Our strength will be in the access to Midi technology," Piloto comments. Studio rental at Midiland will include state-of-the-art high-tech gear.

Another of several installations taking place in the area is that of Philip Michael Thomas at the Miamiway Theatre, a renovated movie house in North Miami.

"This started as a small, private facility and now has a life of its own," says engineer Richard Achor. The studio will include an exercise area, sauna and a 40-input console.

Achor also works with the folks at **Limelight Studios**, where the addition of a digital sound studio will make it the most complete audio and video production facility on the East Coast, according to president Ron Fenster.

The 100,000-square-foot center, near the Miami International Airport, will boast a 36-track digital Neve board with a Mitsubishi X850. 1987 will see the addition of the first seven DVR 1000 video recorders produced by Sony Broadcast.

Video credits include "Making Mr. Right," "Flight Of The Navigator," and Don Johnson's "Heartbeat" music video.

The sound recording facility was designed by the **Joiner Rose Group** out of Dallas, Texas.

Gator Sounds, in Hialeah, provides a 52-channel audio and a mobile video unit with four-camera capability.

The two-year-old studio is popular among Latin artists, says sales director Juan Gutierrez Arteaga, because of Hispanic management and its ability to cater to the "Hispanic mentality."

Climax Studios has been catering to Latins for 11 years with brother and sister Gloria and Pablo Cano and associate Orlando Hernandez at the helm. "A studio is not everything. It's limited. The creativity is in the production," Gloria states.

Along with the studio, the Canos have **Onyx Records, Poemas y Canciones Publishing Co.**, and the composing, arranging and musical talents of Pablo and Orlando. "Por Ella," recorded at Climax by Jose Feliciano & Jose Jose, was a Grammy nominee. The song is a collaboration of composer Rudy (Perez) and Piloto, now with Midiland.

International Sounds, recently refitted by Synergetics, also offers recording, production and publishing. The six-year-old studio's largest Latin client is CBS International, says Tom Pace, who is owner along with brother Lou.

Pace says, "Because of the great sound, and the staff we use, we have attracted a lot of clientele. The production company, **Freedom Sound Productions**, has a good reputation."

Freedom's most recent development is Nicole, whose "Don't You Want My Love," is on the "Ruthless People" soundtrack. International's engineering regulars include Eric Shilling, John Hagg, Barry Mraz, and Mark Richman.

Latins get to **Spectrum Studios** in Deerfield Beach from Mexico and Argentina by way of RCA producer Giacomo Tosti, says Jim Kalamasz. In Fort Lauderdale, Peter Frampton has had a 24-track studio installed in his apartment and **BRT Studios** was upgraded and remodeled.

Along the Intracoastal Waterway is **New River Studios**, only three years old, but with an international reputation.

(Continued on page M-19)

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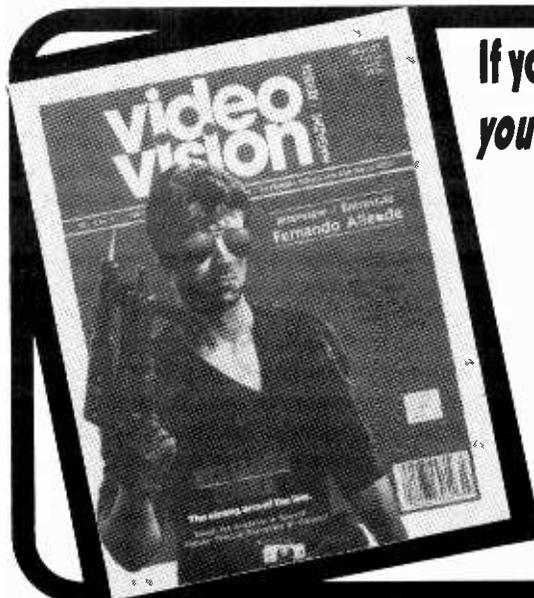
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CUBAN SOUND

(Continued from page M-14)

tille.

And while this whole game of give and take continues among Latin performers, Anglo-Saxon rock singers are apparently free of controversy. In August of last year, "We Are The World" reached the No. 1 spot on the list of Top Hits published by the Cuban newspaper Opinion. More recently, according to last May's edition of Tribuna De La Habana newspaper, the No. 1 song in Cuba was Madonna's "Material Girl," followed closely by Tina Turner's "Private Dancer" and Cyndi Lauper's "Girls Just Want To Have Fun."

Javier Santiago is a staff writer covering entertainment at *El Nuevo Dia* in Puerto Rico.

SHOWCASE

(Continued from page M-8)

Years after being blessed by this country's approval, he chose to end a tour at the **Orange Bowl**—home of the city's beloved Dolphins. The crowds materialized, of course, but even he had to admit the feeling wasn't quite the same.

Built literally from a swamp by the ambitious mayor of Sunrise, John Lomelo—now serving time for various offenses but still revered by his city's inhabitants—the Sunrise Musical Theater opened in 1976 and has been fighting for its share of the Miami audience ever since. In large part the theater has succeeded. By offering a mixed bag that includes Broadway touring companies, major American stars like Diana Ross, British heavyweights like Elvis Costello and The Clash, and now Julio Iglesias, the Sunrise Musical Theater, with its luxurious decor and relaxed red, non-pastel Fort Lauderdale atmosphere has become an open secret in a very short span of time.

The Grand Dame of Miami entertainment has been—and will most likely always be—the **Miami Beach Convention Center**. Presidents have been nominated there. The Zev Buffman theater crowd loves the place and its 10,000-seat capacity.

Currently the 32nd largest such facility in the country, the theater is undergoing a massive \$55-million renovation which will double its size by 1988, when the project is slated for completion.

Spearheaded by the Miami Beach Tourist and Convention Center Expansion Authority in an effort to attract convention business back to Miami Beach, the renovation will add one million square feet of total space to the already cavernous theater, making it upon completion the 8th largest in the country and the largest such multi-purpose facility in the entire southeast.

Ruben Betancourt is a freelance writer based in Fort Lauderdale.

RECORDING

(Continued from page M-16)

The 48-track facility, owned and managed by mother and daughter Paulina and Virginia Cayia, has been used by Miami Sound Machine, Cyndi Lauper, Jimmy Buffett, and Stewart Copeland. The one-room facility has a Neve console and Studer tape machines and is constantly upgrading its state-of-the-art technology.

Criteria Recording Studios, celebrating its 30th year as the area's first, is just to the south in North Miami Beach. Its 120 gold and platinum records and its five studios allow them to boast "where tomorrow's standards are set today." The bi-level East Wing Studios, a John Storyk/Criteria design, is the centerpiece of a new wing that includes the cutting center, under the direction of Mike Fuller.

Latin credits include Julio Iglesias, Basilio and Braulio.

Quadradiad Studios, also in North Miami, is going after more Latin clientele with constant upgrades, says studio manager and chief engineer Chris Rutherford. The nine-year-old studio is known for having "the punchiest drum sound around," Rutherford states.

At nearby Coconuts, heart-to-heart talks with owner Shirley Kaye and chicken soup are just as important as the out-

(Continued on page M-21)

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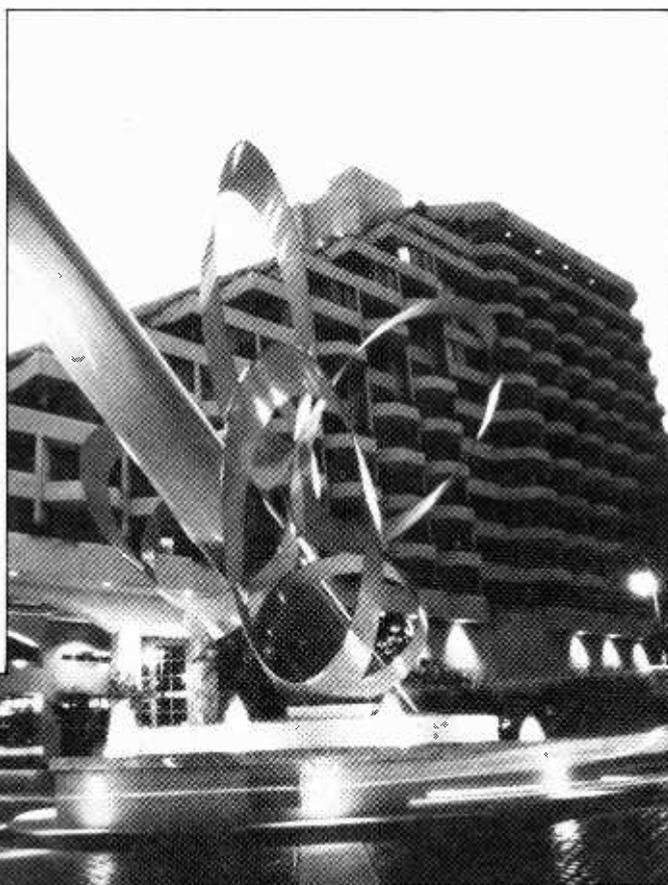
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FAST-FORWARD

(Continued from page M-8)

club and restaurant, boasts older, more international crowds. The club is the former Warsaw Ballroom. Downstairs at the **Waldorf** (Hotel) is more casual, yet every bit as sophisticated. The restaurant offers Art Deco chic as well as live music. **Cafe de Arts**, designed by renovation architect Les Beilinson, is a Venetian-style fantasy, also offering food and live entertainment. **The Carlyle Bar & Grille** is for dining. Lincoln Road Mall, once in danger of extinction, is now home to the renovated **Colony Theatre**, the **Miami City Ballet** and the **South Florida Art Center**, an artist's cooperative.

Dance clubs like **Casanova's**, **The Banana Boat**, **Rick's Bar**, **Mystique**, **Manhattan**, and the creatively bizarre **Fire And Ice**, among others, spice things up with salsa. Recently, Casanova's paid special tribute to Celia Cruz, the queen of salsa. New additions to the scene are **Rio**, **Oz** and **Parallel Bar**, a complex of jazz gardens under the stars, dance club and fitness center. Golob and partners Jeff Marks and Jorge Milian find the **Parallel Bar/Bodyworks** concept so successful they plan three more similar clubs for the Florida market.

All-Latin spots, **El Internacional**, **La Cale**, **Les Violines Super Club**, **El Greco**, **Copacabana Super Club** cater to an international audience.

"Artistically, the competition makes bands better themselves. Businesswise, it gets a little harder," says Carlos Oliva, a partner in Crossover Productions booking agency and leader of Los Sobrinos del Juez, the band credited with creating the Miami Sound. "In Miami we are getting bands from Venezuela, Puerto Rico, Santo Domingo." Oliva, whose group plays regularly at clubs and special events, represents along with associate Georgina Vidal, some 70 Latin groups and is responsible for booking events like the **Calle Ocho Festival**.

Calle Ocho, attended by some 1.5 million people, is a giant block party covering more than 20 blocks in Miami's Latin Quarter.

Lourdes F. Brezo is an account executive and writer with *Coumunications Group Inc.* in Miami.

MIAMI RADIO

(Continued from page M-6)

dio were pioneered on the airwaves of Miami: a bi-lingual music selection (American and Latin Top 40) and the all-news format.

Out of eight full-time Spanish-language radio stations, half are almost exclusively devoted to news.

"In Miami the audience is equally divided among music-oriented and news formats," says Cuco Arias, program director at Radio Alegre (WCMQ). "The news format dominates the ratings. We are home to a huge community of political refugees, from Cuba and more recently from Nicaragua. These people want to be informed about what's happening in their native countries."

"We are living in an American city where the majority speaks Spanish. Our audience is well-educated, sophisticated and exigent on what they want to hear," says Jose Luis Rodriguez, program director at Super Q (WQBA). "Spanish-language radio in Miami is a very competitive business."

In the local market one Arbitron share can mean close to \$1 million in advertising revenue, which focuses competition on two important factors: quality and segmentation. And in Miami this could translate to some well-produced propaganda.

"We run a normal news operation slightly slanted against Communism in Cuba. News from Cuba we editorialize a bit. Very similar to what Radio Marti does but without the political limitations they have; we are privately owned," explains Ernesto de la Torre, news director at Radio Mambi (WAQI).

Radio Marti is a controversial radio station that broadcasts Voice of America Spanish-language programming, funded by the State Department, to Cuba.

"Radio Marti doesn't broadcast propaganda. We use the same wire services as everybody else," clarifies Oscar Barcelo, staff writer for Voice of America's Washington, D.C. bureau. "We provide a service to people who live in countries where information is withheld from them. Besides news, our format includes music [from American top 40 to opera] and 'Esmeralda' our own soap opera."

"I'm 'Esmeralda's' narrator," continues de la Torre. "But

in Radio Mambi we also have our soap opera, 'Simplemente Maria' [Simply Mary] from Venezuela."

Mambi stands for a Cuban national hero who fought for the independence of Cuba from Spain many years ago, says de la Torre. He has worked on Spanish-language radio for over 40 years, first in his native Cuba, later in New York, and for the last 10 years in Miami.

This crazy race for the highest ratings through segmentation produces the perfect scenario for distortions to occur. Just as Phil Donahue talks about sex everytime the sweeps come to American TV, in Miami being anti-Communist it's not only good for the conscience but also for the ratings.

But to reach the younger more affluent generation, who might have been born in Cuba and raised in the U.S., stations have learned to speak their language and know their beat; a reality to which program directors of music-oriented stations pay close attention.

"Miami Sound Machine's success is a good example of the powerful reach of Miami's Spanish-language radio," says Rodriguez. "We were the first to play their music. First in Spanish, later in English."

"Our audience is younger than most other stations. The station's format includes romantic Spanish-language ballads mixed with tropical music. We play about 40% salsa," adds Arias. "Our listeners want to maintain their Latin culture and traditions. We only program English music when performed by a Latin artist. As a sign of support and because music, in any language, coming from a Latin performer represents a valid artistic expression of ourselves."

"It's sometimes hard to try to please everybody, especially when each person comes from a different place. Miami is such a mix of Latin nationalities," says Rodriguez. "Each faction has a different sound. For example, English music is well received no matter what Madonna sings about, but if we play a song with liberal ideas in Spanish we will get some complaints."

Many outsiders wonder then if Spanish-language radio is doing so well in Miami and more international Latin performers are moving to the city how is it that some major American labels are closing their Latin operations in Miami.

"Radio has nothing to do with selling a lot of records in the Latin industry. The labels have a big piracy problem on their hands that's eating them alive," says Rodriguez. "Plus, Latinos in the U.S. might have more disposable income than their counterparts in Latin America, but in the U.S., life is so fast they don't have time to listen to music as much as they used to."

Miami's Spanish-language radio stations are:

Music: WCMQ-FM92, WCMQ-Radio Alegre, WQBA-Super Q, WSUA-Radio Suave; **News:** WRHC-Cadena Azul, WOCN-Union Radio, WQBA-La Cubanissima, WAQI-Radio Mambi.

Luis Vega is a freelance writer based in Los Angeles.

MIAMI RECORDING

(Continued from page M-19)

board gear and the acoustics. Kaye is the only woman on the national board of the Society of Professional Audio Recording Studios (SPARS).

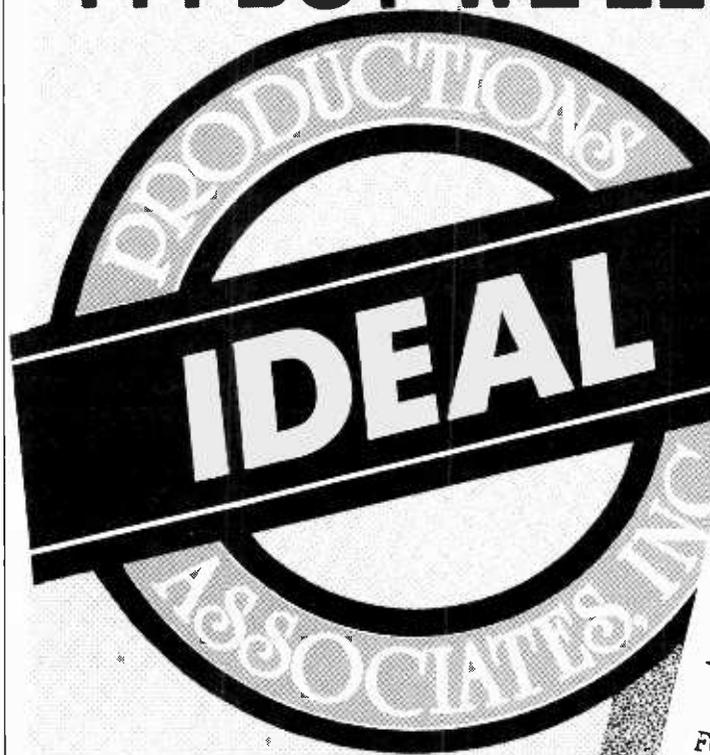
Another "everybody's mom" is Mary Fleming of **The System** sound company and musician's rehearsal studio. "I try to help people," she says.

Fleming, who has been in the sound business for more than 15 years, working throughout the U.S. and abroad with major, international artists, purchased the studio three years ago.

The studio's clientele includes most major Latin artists who record in the area, including Roberto Carlos, Julio Iglesias, and Miami Sound Machine.

Other facilities: **Hollywood Sync**, with a good amount of local work; **South Coast Record Company** and **Sound Track**, where much Spanish-language jingle work is done; **Music Specialists**, one of the few black-owned studios in the area; **Studio Ceneter**, built during Criteria's heyday just down the street; **Sunny Recording**, at the former TK Records studios; engineer Keith Morrison's, whose bilingual ability is bested only by his boardwork; **Sync Studios** in Downtown Miami; performer Manny Salas' home studio; the Bee Gees' **Middle Ear**; **Miami Sounds**; Julio Iglesias' facility at his Indian Creek home; Colombian composer and singer Felipe Iragorre's Synergetics-designed garage studio with a 40-input console; and so on.

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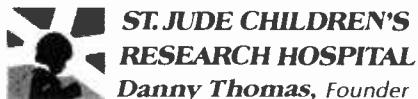
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MIAMI SOUND

(Continued from page M-4)

throughout the last 10 years. During our travels and in our interactions with the people who make up the various parts of the musical communities of South America, Central America, Europe and Japan, we can’t help but notice the absence of any musical barriers.

Even in the European countries and Japan, our music, in Spanish as well as English, has never been limited to only a certain format. Moreover, because the audiences in those countries are exposed to a wide diversity of music, they too are unlikely to limit their tastes to only one or two styles of music.

The city of Miami has been a pioneer in this country by exposing American audiences to music that is often described as “Latin” or “ethnic.” Our first top 10 hit, “Conga,” originally broke in Miami and was played on the top 40 stations in addition to the Latin stations that had always supported us.

The music industry couldn’t help but take notice that a Latin dance record performed by a pop group with Hispanic backgrounds was getting serious airplay and sales activity in one of the country’s major markets. Our success in Miami became possible because of the musical open-mindedness that has always characterized the city.

As our success spread out across the U.S., it was gratifying to see some of the barriers being broken down. Because “Conga” was crossing over, we were all extremely perceptive to the changes that began to take place. Recording artists and musical sounds that we hadn’t heard on the pop stations were suddenly getting airplay. Surely, one of the biggest developments in the music business this year has been the crossover of black and Latin artists, on the radio, in the clubs and in the public’s record collection.

We’re proud to come from a city that has played such an important role in opening these doors and in breaking down these barriers. Miami’s influence will continue for a long time to come. Viva Miami!

Emilio Estefan, Jr. is the bass player, manager and creator of Miami Sound Machine.

CREDITS: *Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Coordinator, Luis Vega; Cover & Design, Miriam King; Produced for Billboard by Marv Fisher.*

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MIAMI TV

(Continued from page M-6)

part of a national network (SIN—Spanish International Network), tends to buy programming that will appeal to the broadest level of its viewers, which includes a strong Mexican base in their L.A. based station KMEX-TV.

Channel 51, for example, incorporates the Cuban flag in its logo and has a segment in its daily news broadcast called "Noticias De Cuba" (News From Cuba).

Rumbaut says 80% of those local companies that advertise on Channel 51 also advertise on Channel 23. But he acknowledges that Channel 23 has an advantage in that it can tap into the lucrative national advertising market. Companies such as Coca-Cola spend a lot of money on national TV networks.

According to executives at both stations, in the end, it is the advertising dollars of the large national corporations that will make or break a TV station.

"The big challenge is getting big corporations that aren't advertising in the Spanish market to come in," says Raul Lopez, vice president and director of media research for Miami-based Strategy Research Corp., a market research firm that studies the Latin market.

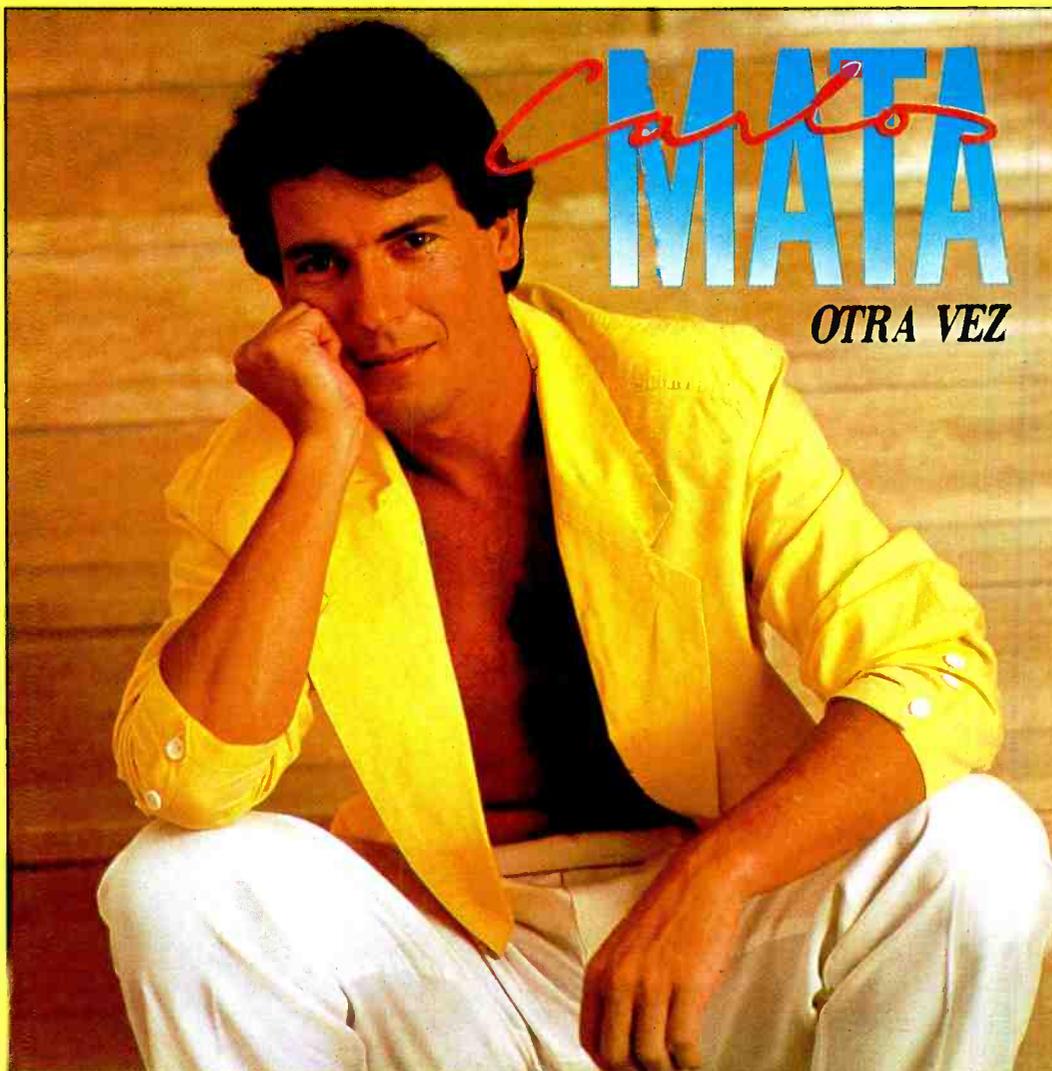
That could mean shifting some advertising money from English-language to Spanish-language—like Burger King just did.

In addition to WLTW and WSCV, Miami's Spanish-speaking audiences enjoy programming from several cable TV stations. These include HIT TV, El Can Musical (basically MTV for the Hispanic market), Dynamic Cable Vision, and TeleMiami. The Spanish-language version of Home Box Office (HBO) is GalaVision. English-language stations have limited Spanish-language programming as part of public service commitments.

While entertainment is important to Hispanics, so is broadcast news. Both WLTW and WSCV have local programs, SIN's national morning news magazine "Mundo Latino" originates in Miami, and Dynamic Cable Vision offers news in Spanish. Currently, SIN is looking for a location for its "Empresa de Comunicaciones Orbitales," a Spanish-language news agency to be directed by Jacobo Zabudovsky, formerly of Televisa's "24 Horas" news program, and involving the SIN news staff. The agency will be a division of SIN, and a service to which SIN will subscribe.

Joan Chrissos is a staff writer for the Miami Herald business section.

FROM MIAMI TO THE WORLD



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LATIN NOTAS

by Enrique Fernandez



THE TIME HAS COME AGAIN for the National Academy of Recording Arts & Sciences to screen nominations for the Grammys and to try to place each entry in the correct category. The Latin Grammys have been and still are the source of much controversy, and NARAS has worked to make sure the selections are as fair and correct as possible. Still, there are some unavoidable problems, and it's worthwhile to review why they crop up.

First of all, the Grammy is not an award for sales or airplay; it's not a reward for a "hot" record. Instead, this prize attempts to honor excellence—a subjective criterion. The members of NARAS vote for the recordings they consider, quite simply, the best, regardless of that record's performance in the market.

NARAS has worked hard to make Latin awards fair

The Latin Grammys are awarded in three categories: Latin pop, tropical, and Mexican regional. Like all categories, these headings represent a compromise, and not everyone likes them. Some salsa artists, for example, resent being classified as "tropical," which for them represents a kind of watered-down salsa. However, what else should it be called? *Merengue* is not salsa and neither is *cumbia*, yet they all have more in common with each other than with, say, a Mexican *ranchera*. The correct heading might be something like Afro-Hispanic Caribbean music, a totally undigestible mouthful of a name.

Mexican regional includes music of a traditional Mexican nature, like *rancheras* and *norteño*, but also *tejano* music and contemporary Mexican pop. Latin pop is a catchall for basically nontraditional Latin music. This usually means the international ballad, the kind of music that dominates the market. But it also includes the new Spanish-language rock/pop/dance sounds that are growing in popularity in the Latin scene.

Overlaps are inevitable. One record can sound Mexican, but the arrangements can push it into Latin pop. A Mexican *cumbia* is both Mexican and regional, but generally one thinks of it, as Mexicans do, in the category of tropical music. And a singer or group that is identified with the international ballad can turn around and do a disk of mariachi-backed *rancheras*, in which case, we have a Mexican regional record. And so on.

NARAS tries to work its way through these knotty issues by convening specialized committees on the different genres and a large screening committee to pass

judgment on all categories. Though the workings of the committee are not open to the press, some things can be said about them. For one, the proceedings are fair and honest; mistakes are made, but they're out of ignorance, not malice. For another, the Latin committee includes knowledgeable people—journalists, musicians, musicologists—who listen to each and every nomination and debate the classifications until they are satisfied with the results.

But it's the NARAS members who have the final word. Once all the nominated disks are placed in their correct categories, the whole list is sent to voting members. It's their selection that accounts for the top five names in each category, the actual nominations. And it's their voting power again that selects the top one out of each five for the final se-

lection.

Many worthy Latin acts do not make it to the final list, and this is a source of confusion and mistrust for Latin music connoisseurs. Alas, the voting members of NARAS may not know of many of these artists. NARAS still has very few Latin members, the kind of voters who can recognize and identify those worthy performers not known outside Latin music circles.

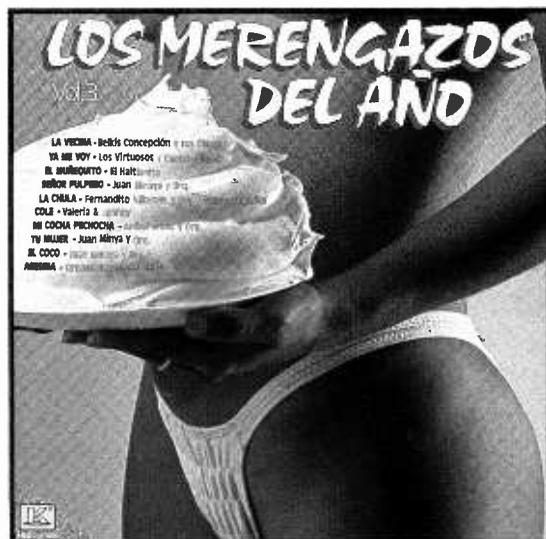
The obvious solution to this problem is for more Latin musicians and record production personnel to join NARAS. Their vote will make the difference. In the meantime, Latin music's impact in the U.S. is extending beyond the Latin communities. Artists who were virtually unknown outside the Spanish-speaking communities are now commanding the attention of mainstream America. It's a process of education that may be too slow for many people's tastes, but it's an ongoing process nonetheless.

THE CHEER FIESTA MUSICAL that brought José José, Yolandita Monge, Lisette, and Danny Rivera together at New York's Felt Forum Sept. 28 did what it was supposed to do. According to Procter & Gamble, sales of its sponsoring products, Cheer, Downy, Ivory, Joy, and Crest, increased by more than 25% during a 30-day period prior to the concert.

It was a promotional success, and some sort of congratulations are in order. Still, the production left much to be desired, with the sound going off, artists performing in no particular order, and big lulls between presentations. Latin concerts are usually smooth, professional affairs. The public deserves no less.



CARMIN, "Cerca de Ti," SP-37017. The hottest new female group to come out of Mexico. These talented four young girls play their own instruments and composed as well. "Otra Semana," is already climbing the charts. Other hits include: "A Punto de Serte Infiel," "Me Quieres o No Me Quieres." The LP contains romantic lyrics characterized by a pop and dance style. Produced by K.C. Porter and Jose Quintana. AyM Discos.



LOS MERENGAZOS DEL AÑO—VOLUMEN 3 KUBANEY 10020 CON LOS HITS INTERPRETADOS POR SUS ARISTAS ORIGINALES: *LA VECINA (Con lo mio no te metas) Belkis Concepción *LA COCHA PECHOCHA (Anibal Bravo) *LA CHULA Fernandito Villalona *EL MUÑEQUITO *COLE *ASESINA *TU MUJER *YA ME VOY *SEÑOR PULPERO *EL COCO.

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard

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TOP LATIN ALBUMS™

			THIS WEEK		2 WKS. AGO		WKS. ON CHART		Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL					
POP	1	2	1	EMMANUEL	TODA LA VIDA Y OTROS GRANDES EXITOS	RCA	7561			
	2	1	41	JOSE JOSE	PROMESAS	ARIOLA	6082			
	3	13	5	FRANCO	YO CANTO	PEERLESS	2401			
	4	3	11	JUAN GABRIEL	PENSAMIENTOS	ARIOLA	6078			
	5	—	1	JOSE FELICIANO	TE AMARE	RCA	56109			
	6	6	11	ROCIO DURCAL	SIEMPRE	ARIOLA	6075			
	7	8	5	CAMILO SESTO	AGENDA DE BAILE	ARIOLA	6100			
	8	12	11	BEATRIZ ADRIANA	A PUNTO DE ...	PROFONO	90484/CBS			
	9	5	29	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS	12327			
	10	10	15	LISSETTE	FUGA	CBS	10409			
	11	7	51	YOLANDITA MONGE	LUZ DE LUNA	CBS	10379			
	12	16	9	CARIDAD CANELON	ATREVETE	SONOTONE	1401			
	13	11	33	ROCIO JURADO	PALOMA BRAVA	EMI/ODEON	7500/RCA			
	14	9	57	MARISELA	COMPLETAMENTE TUYA	PROFONO	90439/CBS			
	15	15	7	NICOLA DE BARI	ENAMORARSE	CBS	11335			
	16	—	1	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET	6050			
	17	19	7	PANDORA	PANDORA	EMI/ODEON	77552/EMI-ODEON			
	18	23	3	ANGELA CARRASCO	LA CANDELA	ARIOLA	6099			
	19	4	17	GRUPO FLANS	FLANS	MELODY INTERNATIONAL	073			
	20	—	3	DANIELA ROMO	DUENO DE MI CORAZON	EMI	1336			
	21	14	47	DYANGO	POR AMOR AL ARTE	EMI/ODEON	7462/RCA			
	22	—	59	MIAMI SOUND MACHINE	PRIMITIVE LOVE	CBS	10375			
	23	—	1	BASILIO	SERA QUE ESTOY SONANDO	BMS	701			
	24	—	15	JOSE LUIS PERALES	CON EL PASO DEL TIEMPO	CBS	32301			
	25	20	23	LUNA	MOTIVOS	TELE	010			
TROPICAL/SALSA	1	1	13	EL GRAN COMBO	Y SU PUEBLO	COMBO	2048			
	2	4	13	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA	7541			
	3	2	53	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH	2368			
	4	3	11	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO	143			
	5	12	3	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH	2424			
	6	7	19	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR	1043			
	7	10	3	JOHNNY VENTURA	EL REY DEL MERENGUE	CBS	10440			
	8	13	5	MILLIE Y LOS VECINOS	SPECIAL DELIVERY	RCA	7535			
	9	5	49	HANSEL Y RAUL	LA MAGIA DE	RCA	7469			
	10	6	71	ANDY MONTANEZ	ANDY MONTANEZ	TH	2345			
	11	15	45	WILFRIDO VARGAS	LA MEDICINA	KAREN	96			
	12	9	29	RALPHY LEVITT	SOMOS EL SON	BRONCO	139			
	13	8	15	FANIA ALL STARS	VIVA LA CHARANGA	FANIA	640			
	14	—	1	HANSEL Y RAUL	TROPICAL	RCA	5701			
	15	—	55	BOBY VALENTIN	ALGO EXCEPCIONAL	BRONCO	135			
	16	11	43	LA PATRULLA 15	NOCHE DE COPAS	RINGO	003			
	17	—	1	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO	2049			
	18	14	31	FERNANDITO VILLALONA	PARA MI PUEBLO TODO	KUBANEY	10017			
	19	—	11	WILLIE COLON	ESPECIAL #5	SONOTONE	0100			
	20	22	25	OSCAR D'LEON	OSCAR 86	TH	2399			
	21	17	21	WILLIE ROSARIO	NUEVA COSECHA	BRONCO	142			
	22	20	43	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH	2386			
	23	24	5	GRUPO NICHE	ME HUELE A MATRIMONIO	CODISCOS	21061			
	24	18	9	PAQUITO GUZMAN	LAS MEJORES BALADAS EN SALSA	TH	2411			
	25	23	17	ORQUESTA LA SOLUCION	BRINDEMOS	TH	2400			
REGIONAL MEXICAN	1	3	23	LOS BUKIS	16 SUPEREXITOS	PROFONO	90464			
	2	1	49	LOS YONICS	LOS YONICS	PROFONO	90448			
	3	2	9	ANTONIO AGUILAR	LA TAMBORA	MUSART	2021			
	4	5	25	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO	90465			
	5	13	71	LOS BUKIS	ADONDE VAS	PROFONO	90425			
	6	15	47	LOS PLEBEYOS	HOLA QUE TAL	DMY	026			
	7	4	17	LOS CAMINANTES	AMOR SIN PALABRAS	ROCIO	1007			
	8	21	69	JOAN SEBASTIAN	RUMORES	MUSART	6005			
	9	24	5	GRUPO LIBERACION	ESTRENANDO NOVI	DISA	1221			
	10	—	37	YNDIO Y LOS YONICS	16 SUPERBALADAS	MERCURIO	83104			
	11	8	31	LA MAFIA	LA MAFIA 1986	CBS	84320			
	12	—	5	JUAN VALENTIN	JUAN VALENTIN	MUSART	2018			
	13	9	3	BRONCO	BRONCO	ARIOLA	56088			
	14	6	5	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDDIE	1360			
	15	—	1	LOS BONDADOSOS	REALIDADES	PROFONO	90492			
	16	—	1	FITO OLIVARES	LA PURA SABROSURA	GIL	1031			
	17	16	11	VICENTE FERNANDEZ	DE UN RANCHO A OTRO	CBS	20743			
	18	—	29	CARLOS Y JOSE	AMIGOS TUVE UNA NOVIA	FREDDIE	1328			
	19	—	3	FLACO JIMENEZ	EL INTERNACIONAL	DINA	1061			
	20	—	9	VICENTE FERNANDEZ	CANTA A AMERICA LATINA	CBS	1054			
	21	19	9	LOS TAM Y TEX	LA SUAVECITA	RAMEX	1159			
	22	—	31	LOS VASKEZ	EL SUPERSHOW	CBS	20748			
	23	14	29	GRUPO PEGASO	EL ANDARIEGO	REMO	1015			
	24	—	1	LA MIGRA	MALDITO VICIO	MAR	149			
	25	—	9	DAVID MARES	THE VOICE IS BACK	CBS	84321			

(CD) Compact disk available. •Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Applause Chain's Caplan Makes Strong Presence

BY EARL PAIGE

OMAHA, Neb. Allan Caplan admits he tries to be provocative and controversial.

A year ago, the chairman and founder of local 15-unit Applause

'We're adding 30 stores to Atlanta'

Video had a much lower national profile. Now, he frequently appears in video panels at trade conventions.

"I just came back from giving six speeches," he says. "CES Publishing flew me to Palm Beach, [Fla.]. The former president of Toys R Us was there carpeting people. Then I was at Ingram in Nashville for three seminars, and I don't even buy from Ingram."

Caplan often makes dramatic statements. "We're going to blow 30 stores into Atlanta," he says in response to recent expansion rumors.

There has also been speculation, including murmurs in his home market, that Caplan has the Applause chain on the selling block. In response, he says, "The Fairfield Group talked to us at the show [the Video Software Dealers Assn. (VSDA) convention]. I don't know if they're out buying with their own money or even buying. They might be just picking our brains. They're after a chain in the Midwest that grosses \$10 million, and we do that. And they want a management like ours that is in place."

At one point during VSDA's mail balloting in late May, Caplan admitted he would have reluctantly accepted a write-in board candidacy—had he received enough nominations. But at the same time, he characterized VSDA as "too much political bullshit."

Previously somewhat neutral on the trade group scene, Caplan's first such exposure to the retail community was at the American Video Assn. (AVA) Convention in April. He says his appearance there led to his panelist role—and his controversial remarks—at this year's Paul Kagan VCR Seminar, where he traded shots on pay-per-transaction with National Video executive vice president Troy Cooper (Billboard, June 7).

In his fast-forward enthusiasm, Caplan is gracious and untiring. Acting as a right-hand man for Caplan is president Bruce Shackman, who was lured from Sound Video Unlimited by Caplan two years ago.

Shackman says he sometimes has to backtrack and explain his boss' bluntness. Shackman plays straight man to Caplan at the weekly managers' meetings.

Explaining Applause's training program for franchising, Shackman says, "We turn down anyone who doesn't want to commit \$150,000. This is not an absentee ownership business. You have to train people and then go back and train them again. If you're a dentist just wanting investment, buy real estate."

Caplan credits a combination of marketing elements with buoying Applause, ranging from "chrome,

glass, and prettiness" to aggressive purchasing, flamboyant merchandising, and motivated people.

Discussing the role of advertising in Applause's success, Caplan says, "All our media is national. We use top agencies. That's why we're successful, and others are sucking wind."

Caplan regularly uses incentives to motivate his employees. "It drives our accountants crazy," he says. "We don't put it in paychecks. It comes right out of the register every day. We offered our people \$6 for every 'Gone With The Wind.' We

ordered 800 and sold 600."

Speaking of a handsome jacket he offers for certain promotions, he notes, "My managers will kill for one. We only had six made."

One of Applause's revenue-building techniques involves consumer preorders and subsequent rental of the preordered cassettes.

"We sell [a cassette] in advance for \$29.95 before it's on the street," Caplan says. "Say we buy it for \$51.50. Then we end up renting it 43 times, theoretically, at \$2.50. Put your own pad and pencil to it. Then there's also the selling price and

write-off. I don't want my accountants all over me if I go on and explain it."

The 39-year-old executive says he learned retailing by watching his father run a department store and haggle wholesalers with "50%, then 5% off that, then 5% more, and so on."

After coming to Omaha from Chicago in 1978, Caplan turned around a struggling telemarketing firm he bought for \$2,500 and reportedly sold for \$3 million.

FOR WEEK ENDING NOVEMBER 1, 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	20	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
2	2	57	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	5	15	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
4	3	57	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
5	4	20	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
6	NEW ▶		SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
7	6	19	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	1965	14.95
8	7	19	MICKEY KNOWS BEST	Walt Disney Home Video 442	1986	14.95
9	17	20	THE IMPORTANCE OF BEING DONALD	Walt Disney Home Video 443	1986	14.95
10	9	20	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
11	8	52	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
12	10	29	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	79.98
13	20	57	THE CARE BEARS MOVIE ▲ ◆	Samuel Goldwyn Vestron 5082	1985	24.95
14	16	32	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
15	14	21	MY LITTLE PONY: ESCAPE FROM CATRINA	Children's Video Library Vestron 1403	1986	19.95
16	18	34	HUGGA BUNCH	Children's Video Library Vestron 1513	1985	29.95
17	12	48	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95
18	24	53	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	17.98
19	15	29	SESAME STREET PRESENTS: FOLLOW THAT BIRD ●	Warner Bros. Inc. Warner Home Video 11522	1985	79.95
20	21	15	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
21	11	6	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
22	23	29	RAINBOW BRITE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
23	13	2	A MIRTHWORM MASQUERADE	Family Home Entertainment FI-195	1986	14.95
24	25	13	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
25	19	4	RUPERT AND THE FROG SONG	Family Home Entertainment FI-198	1985	14.95

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

Chain Offers 'Videoprinting' National Focuses On Child Abuse

BY CHRIS MORRIS

LOS ANGELES National Video focused attention on the problems of child abuse and abduction in the third installment of its annual Operation Safe Child program Oct. 21-23.

The Portland, Ore.-based video franchiser offered free "videoprinting" of children, a brochure on child safety created by National, and free rentals of Walt Disney Home Video's "Too Smart For Strangers" in more than 650 National Video stores as part of an ongoing community relations campaign.

The first two Operation Safe Child programs, held in 1985, videotaped a total of 60,000 children. The tapes are kept by parents for possible use in identifying lost or abducted children.

"We hope we can get 50,000-60,000 children on tape this time," says National Video chairman and president Ron Berger.

Using National's rental videotaping equipment, store employees shoot a two-minute tape of each participating child. Parents can either bring in a blank tape or buy one at a participating National Video store. All royalties on blank tape sold in connection with the campaign will be donated to the

Starlight Foundation, a nonprofit organization which tries to grant the wishes of dying children.

According to Berger, last year's Operation Safe Child events cost National an estimated \$1 million, with 500 stores participating. This year, the cost will be higher, he says.

Berger explains that Operation Safe Child had its genesis when Henry Winkler's "Strong Kids, Safe Kids" was released by Paramount Home Video.

"A number of our owners thought that people should watch it," he says. "We thought we could use video tools as a benefit to society."

Other dealers have instituted similar videoprinting.

This year, National's program hinges on the Disney tape, in which "Winnie The Pooh" characters instruct children about situations in which they should be cautious. Berger estimates that 2,500 rental copies of the cassette have been purchased chainwide.

Berger says that from now on, Operation Safe Child will take place in late October: "It's a better time to do the program. Halloween is right around the corner. It's a good time to make kids and parents aware of the problem."

(Continued on page 43)

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

- AMAHL AND THE NIGHT VISITORS**
Teresa Stratas, Giorgio Tozzi, Willard White
♠ Video Arts International 9032/\$39.95
- THE BEST OF DAN AYKROYD**
Chevy Chase, John Belushi, Jane Curtain
♠ Warner Home Video 35012/\$24.98
- COUPLES CONTACT**
K.C. Winkler, Cris Letelier
♠ Advantage 064/\$29.95
- DERSU AZALA**
Yuri Solomin, Maxim Munzuk, Akira Kurosawa
♠ Embassy Home Entertainment 4024/SBI/\$29.95
- THE FIX**
Vince Edwards, Tony Dale, Richard Jaeckel
♠ World Video Pictures 1041/SBI/\$59.95
- GLO FRIENDS SAVE CHRISTMAS**
Animated
♠ Children's Video Library 1435/SBI/\$19.95
- HERE COME THE MONKEES/I WAS A TEENAGE MONSTER**
The Monkees
♠ Musicvision 0714/SBI/\$19.95
- HOT ROD**
Robert Culp, Pernell Roberts, Greg Henry
♠ Charter Entertainment 90105/SBI/\$59.95
- HYPNOTIC PLACES, EXOTIC SPACES**
Conceptual
♠ Wallpaper WPV/\$24.95
- INSIDE THE THIRD REICH**
Rutger Hauer, Derek Jacobi, Blythe Danner
♠ Embassy Home Entertainment 1343/SBI/\$79.95
- LIVE**
Chaka Khan
♠ Warner Reprise 3-38125/WEA/\$24.98
- LUCAS**
Corey Haim, Charlie Sheen, Kerri Green
♠ CBS Fox 1495/SBI/\$79.98
- SHERRILL MILNES: AN ALL-STAR GALA**
Plácido Domingo, Mirella Freni, Julia Migenes-Johnson
♠ Video Arts International 9033/\$49.95
- MONKEES A LA CARTE/THE PRINCE AND THE PAUPER**
The Monkees
♠ Musicvision 0715/SBI/\$19.95
- THE NEW BORN KING**
Benjamin Luxon, Aled Jones
♠ Video Arts International 9034/\$39.95
- ORPHEUS**
Jean Marais
♠ Embassy Home Entertainment 6062/SBI/\$29.95
- PRAY T.V.**
John Ritter, Ned Beatty, Madolyn Smith
♠ Charter Entertainment 90104/SBI/\$59.95
- THE QUIET EARTH**
Bruno Lawrence, Alison Routledge, Peter Smith
♠ CBS Fox 3042/SBI/\$79.98
- RAGE OF ANGELS**
Jaclyn Smith, Ken Howard, Armand Assante
♠ RCA/Columbia 0684/SBI/\$69.95
- ROOSTER-SPURS OF DEATH**
Vincent Van Patten, Ty Hardin, Ruta Lee
♠ World Video Pictures 1072/SBI/\$59.95
- DAVID LEE ROTH**
David Lee Roth
♠ Warner Reprise 3-38126/WEA/\$19.98
- SACRED HEART—THE VIDEO**
Dio
♠ Warner Reprise 3-38127/WEA/\$29.98
- SAVING GRACE**
Fernando Rey, Edward James Olmos, Patricia Maureri
♠ Embassy Home Entertainment 2181/SBI/\$79.95
- SAY YES**
Jonathan Winters, Lissa Layng, Art Hindle
♠ RCA/Columbia 0629/SBI/\$79.95
- KATHY SMITH'S TONE UP**
Kathy Smith
♠ JCI 8112/\$29.95
- STITCHES**
Eddie Albert, Parker Stevenson
♠ Media Home Entertainment M842/\$79.95

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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
			★★ NO. 1 ★★				
1	2	4	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
2	1	6	OUT OF AFRICA ▲	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
3	30	2	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
4	3	4	F/X	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
5	4	5	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
6	5	3	WILDCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
7	6	3	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
8	8	12	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
9	NEW ▶		9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
10	7	5	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13
11	9	4	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R
12	11	21	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
13	12	11	IRON EAGLE	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
14	10	4	CRITTERS	New Line Cinema RCA/Columbia Home Video 6-20666	Dee Wallace Stone M. Emmet Walsh	1986	PG-13
15	13	13	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG
16	18	2	AMERICAN ANTHEM	Karl Lorimar Home Video 386	Mitch Gaylord Janet Jones	1986	PG-13
17	14	19	JAGGED EDGE ▲◆	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
18	15	15	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
19	33	2	8 MILLION WAYS TO DIE	CBS-Fox Video 6118	Jeff Bridges Rosanna Arquette	1986	R
20	16	12	THE HITCHER ▲	HBO/Cannon Video TVA3756	Rutger Hauer C. Thomas Howell	1985	R
21	19	9	CLUE	Paramount Pictures Paramount Home Video 1840	Christopher Lloyd Madeline Kahn	1985	PG-13
22	24	25	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
23	29	16	A NIGHTMARE ON ELM STREET 2 FREDDY'S REVENGE ▲	Media Home Entertainment M838	Robert Englund Mark Patton	1985	R
24	20	7	TARGET	CBS-Fox Video 7097	Gene Hackman Matt Dillon	1985	R
25	21	8	QUICKSILVER	RCA/Columbia Pictures Home Video 60644	Kevin Bacon Jami Gertz	1986	PG
26	22	15	WHITE NIGHTS ▲◆	RCA/Columbia Pictures Home Video 6-20611	Mikhail Baryshnikov Gregory Hines	1985	PG-13
27	31	3	RAD	Embassy Pictures Embassy Home Entertainment 1308	Bill Allen Lori Loughlin	1986	PG
28	26	27	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
29	23	9	AFTER HOURS ▲	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R
30	17	7	THE CLAN OF THE CAVE BEAR	CBS-Fox Video 6795	Daryl Hannah	1986	R
31	25	10	YOUNGBLOOD	MGM/UA Home Video 800966	Rob Lowe Patrick Swayze	1985	R
32	27	5	SALVADOR	Hemdale Film Corp. Vestron 5167	James Woods Jim Belushi	1986	R
33	NEW ▶		APRIL FOOL'S DAY	Paramount Pictures Paramount Home Video 1832	Jay Baker Deborah Foreman	1986	R
34	35	23	TO LIVE AND DIE IN L.A. ▲	SLM Inc. Vestron 5123	William L. Petersen Willem DaFoe	1985	R
35	37	12	HOUSE ▲	New World Pictures New World Video 8525	William Katt George Wendt	1986	R
36	32	12	DELTA FORCE ▲	Cannon Films Inc. Media Home Entertainment M841	Chuck Norris Lee Marvin	1985	R
37	28	11	ENEMY MINE	CBS-Fox Video 1492	Dennis Quaid Louis Gossett Jr.	1985	PG-13
38	36	13	BRAZIL ●	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R
39	NEW ▶		THE MONEY PIT	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
40	34	21	ROCKY IV ▲	CBS-Fox Video 4735	Sylvester Stallone	1985	PG

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

ideo retailing



The Original Rocky. Boxing great Rocky Graziano, left, the media star and former middleweight champion, mocks a bout with Gary Needle, vice president and general manager of VidAmerica, while Susan Marder, the video label's director of advertising and promotion, referees. Graziano's appearance at Video Shack's superstore in New York City was in support of a VidAmerica campaign for four sports titles, including "Boxing's Greatest Champions."

Stores Claim Tapes Not Obscene Pa. Outlets Fight Injunction

CHAMBERSBURG, Pa. Two local videocassette stores have filed papers in local court to fight an injunction, sought by the district attorney's office in Franklin County, that would bar the rental of two X-rated movie cassettes.

District Attorney John F. Nelson has requested a preliminary injunction to prevent seven local video stores from renting certain X-rated films that he says are obscene.

Action Video and Video Center have joined the Adult Gift Shop in denying that the X-rated films named in the injunction are obscene. The two videotape rental stores went further by claiming that an injunction would violate

the First Amendment of the Constitution. Action Video's response to the court dealt with the film "The X Factor," and the Video Center disputed that "The Sweethearts" is obscene. The Adult Gift Shop previously had claimed that "Taxi Girls" is not obscene.

District Attorney Nelson says the injunction is being sought in an attempt to define what constitutes community standards concerning obscene material. State law outlines certain criteria for determining whether material is obscene, including whether it violates community standards, Nelson says.

MAURIE H. ORODENKER

NATIONAL VIDEO HAS ANTI-CHILD ABUSE CAMPAIGN

(Continued from page 41)

In the past, the biggest out-of-pocket cost for the program has been advertising; last year, National spent an estimated \$70,000 on ads, which ran in TV Guide.

This year, Operation Safe Child is being advertised locally. Berger says that participating stores are tying in heavily with radio and television stations, local police,

and such organizations as the Jaycees and the Boy Scouts.

The first Operation Safe Child program in January 1985 received recognition from President Reagan in the form of a Private Sector Initiative Commendation, which termed the campaign "an exemplary community service in the finest American tradition."

NEW RELEASES

(Continued from preceding page)

TALES OF THE KLONDIKE VOL. III: IN A FAR COUNTRY
Robert Carradine, Scott Hylands
◆ Active Home Video 517/SBI/\$19.95

UMBERTO D
Vittorio De Sica, Carlo Battisti
◆ Embassy Home Entertainment 6131/SBI/\$29.95

WHAT YOU NEED
INXS

◆ Atlantic 50113/SBI/\$16.98

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

NARM Meet Furthers Telecommunications Linkups

BY GEOFF MAYFIELD

BLOOMINGTON, Minn. The task is far from complete, but record labels and key accounts are making strides toward accomplishing a computerized pipeline that would link suppliers with their customers.

Attendees here for the Oct. 9-10 National Assn. of Recording Merchandisers (NARM) Operations Conference reported several key accomplishments by both manufacturers and retailers that will help the music industry realize such a system.

All parties concerned could expect concrete savings and other benefits from successful implementation of ordering through telecommunications. During her sales presentation, Cathy Wall, a representative of General Electric Information Systems, said that between two trading partners, 70% of one company's computer input becomes another company's output. She added that 20% of a transaction's cost lies in the process of data entry and re-entry.

It appears that NARM's operations committee is also accomplishing another important trade group goal. During the recent retailers' advisory group meeting in San Diego, NARM president Roy Imber stressed the need for record distributors and dealers to soothe what had become an adverse relationship between those trading partners (Billboard, Sept. 27).

By necessity, the operations front has already become such a meeting ground. If automated transactions are to become a reality, the specialists who are formulating a workable game plan must understand that labels, wholesalers, and retailers all need to work from the same page.

The tone of this conference showed that earnest efforts are being made to ensure such cooperation.

Jim Nermyr, vice president of information systems and treasurer of the 520-store Musicland Group and chairman of NARM's operations committee, updated attendees on recommendations made by the seven-man task force:

- Following a lead established by CBS, the committee wants to add credit information to the standardized invoice that NARM has developed for automated transactions.

- Suppliers have been solicited for feedback on an efficient telecommunications standard. CBS, WEA, and PolyGram have already responded; the committee is awaiting word from RCA, MCA, and Capitol.

- Video manufacturers should place bar codes on the back of a video's package. A flat surface is important, the committee says, because placing the UPC code over the spine could be difficult for a fixed scanner to read.

- The committee, like the record labels, is split in opinion as to whether the number 9 should be used as a configuration code to differentiate 4- by 12-inch boxed audio-cassettes from their Norelco box-only counterparts. Recently WEA and MCA began using the 9 in the UPC bar code for long-box tapes.

In establishing an efficient telecommunications standard, Nermyr said the music industry may benefit from developments made in other business markets. He said a standard is being tested by the National Retail Merchants Assn. (NRMA) with some vendors. Should that testing prove successful, the operations committee is interested in seeing if that standard also "makes

sense" for the music business.

According to Nermyr, this possibility could be doubly attractive to vendors. If the music industry's standard were compatible with NRMA's system, label distributors

Labels, retailers, and wholesalers would benefit

could also link computerized transactions to such mass merchandisers as Montgomery Ward, Dayton Hudson, and Federated.

In the meantime, some labels and accounts are already engaged in automated replenishment:

- Musicland has been using telecommunications for CBS and RCA orders from drop shipments and is close to doing so with WEA. The chain has tested invoices with CBS and telecommunications returns with RCA.

- The Record Bar is transmitting drop shipment orders to CBS. The 126-store web will soon spread new and hot product with the system.

- Wherehouse is transmitting drop ship orders to CBS and will soon do so with RCA. The 185-store web is changing to adopt NARM standards for invoices and returns.

- Western Merchandisers, a

multiwarehouse rack and retail operation, has been using telecommunications for orders with CBS for two years and with RCA for four months. It will soon link with WEA. Western is working on modifications to handle invoices with the three distributors. Bob Schneider, vice president of operations for Western, circulated a "scorecard" at this conference, detailing the status of improvements that labels have been asked to make to assist retailers' data-processing functions, both for warehousing and store-level transactions.

The greatest improvement is seen in the bar coding of new releases, with all six distributors placing the UPC on all three configurations.

All distributors are making progress with the bar coding of catalog releases, although PolyGram is wrestling with the conversion of a European standard on some product that does not conform with the U.S. 10-digit UPC format. But Schneider indicated the distributor would be in line once that transition is completed.

Schneider also cited "across-the-board" improvement by all labels in assigning a standardized carton count for their compact disk shipments.

But while much progress is being made toward industrywide transactions made possible through tele-

communications, attendees here voiced some concerns other needed label efforts:

- Schneider said CBS is using an internal bar code on cartons of product shipped to Western's warehouse. He noted that the situation could be simplified if the label were to use UPC codes instead.

- Bruce Ogilvie, president and general manager of Abbey Road Record Distributors, said bar codes are needed on 7-inch singles. He told Marida Slobko, WEA vice president of data processing, that singles on Warner Bros. have UPCs but some on Elektra and Atlantic do not.

- Jesse Stancarone, vice president of management information systems for Wherehouse, echoed a concern voiced by chain president Lou Kwiker at the San Diego advisory meet: Labels need to be careful not to place a bar code over background colors that will obscure UPC information.

Dennis Young, president of Young Systems Ltd., said the key to Stancarone's comment is not so much a question of color as it is contrast. He said a contrast ratio of more than 90% is needed to ensure proper scanning; a light blue bar code over a white background—as used recently by Capitol—has only an 80% ratio. But the standard black ink over white, he said, has a 92% ratio.



LeVert Goes Out. On the stump for its chart-climbing Atlantic single, "Let's Go Out Tonight," LeVert appears at The Wiz on Seventh Street in Washington, D.C. From left are Dwayne Cunningham, r&b promotion manager, Atlantic; group members Gerald LeVert and Marc Gordon; Wiz manager Barbara Saunders; Harry Combs, LeVert's manager; and the band's Sean LeVert.

Push Includes Stores In 18 Markets Warners Mounts Major Jazz Promotion

BY MOIRA McCORMICK

CHICAGO Warner Bros. Records is mounting a major retail/radio promotion involving six jazz artists on the Warner Bros. and Qwest labels. The promotion, called Get Jazz, spotlights recently released albums by Earl Klugh, Miles Davis, Ernie Watts, Bob James, Bob James & David Sanborn, and Jeff Lorber.

According to Qwest president Harold Childs, who is also in charge of marketing Warner Bros. jazz product, the Get Jazz push is intend-

ed to beef up already increasing jazz sales. "The compact disk market is largely made up of jazz buyers," Childs says, "and radio is playing more jazz. That includes urban, AC, and AOR formats."

Childs says the Get Jazz promotion emphasizes that "we're not talking about 'the same old jazz,'" echoing the promotion's slogan, "Not the same old jazz."

Get Jazz, which began Oct. 13 and will run for three weeks, was the creation of Oscar Fields, vice president of sales and marketing for

black music at Warner Bros. According to Fields, "With [product from] that kind of artist power out at one time, it was the perfect opportunity to tie in major retail chains." The six spotlighted albums in Get Jazz are "Tutu" by Miles Davis; "Obsession" by Bob James; "Life Stories" by Earl Klugh; "Private Passion" by Jeff Lorber; "Sanctuary" by Ernie Watts; and "Double Vision" by Bob James & David Sanborn. "Double Vision" was released three months ago and

(Continued on next page)

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Rhino Records Thrives On The Unusual

BY CHRIS MORRIS

LOS ANGELES In the late '70s, the young Rhino Records store in Los Angeles recorded and released a homegrown theme song that still reflects its offbeat ambiance: "Go To Rhino Records" by Frank Zappa's bizarre street-singing protégé, Wild Man Fischer.

Since those early days, the Rhino Records label and store have parted company; founder Richard Foos and his partner, Harold Bronson, sold their retail operation to current owner Steve Ferber in 1979 in order to concentrate on their eccentric reissue/novelty label.

But the 12-year-old Rhino Records store—recognized as one of the city's premier independent retail shops—maintains its distinctive flavor as a unique, somewhat off-the-wall outlet specializing in up-to-the-minute, left-field music.

"Our stock runs to the hard to find, the happening, and the hip," says store manager David Crouch.

While Rhino originally served as a gathering place for import-LP and punk-rock aficionados, it has been

creeping toward the mainstream.

"We made a concession in the last five years," Crouch says. "We used to carry only weird stuff. Now we try to carry everything."

Rhino's 1,000 square feet of floor space is crammed with 30,000 rock, pop, jazz, blues, folk, country, reggae, African, and new age LP titles in single-copy depth, with imports in all categories. Another 10,000 pieces of back stock are kept in a cluttered storeroom.

Ninety new featured albums are displayed on the store's peg-board wall. A new \$8.98 LP sells for \$6.78; when it moves into the bins, the price rises to \$7.48.

"We also do specials on things we like," says Rhino blues buyer and longtime employee John Williams.

Another consistent lure for consumers is Rhino's large selection of used and cutout LPs.

"One-third of our business is in used and cutout product," Crouch says.

Williams adds that the store contains 30 bins of used records, most priced at \$2 and below, and eight bins of cutouts, which usually sell for \$4

each. The store also carries a selection of 600 used cassette tapes.

Although it is primarily still a haven for LP collectors, Rhino is moving into the compact disk age.

The store stocks 300 CD titles in a custom case hung over the record bins. Rhino's extreme space limitations have forced the store to take the disks out of their factory packaging; they are displayed face out in jewel boxes.

"The customers don't seem to mind," Crouch says. "We're waiting for the industry to standardize the packaging on CDs."

Rhino also rents out a selection of 200 music videocassettes. As with the store's LP selection, the video choices run toward the obscure and hard to find. The rental operation is not computerized; cash and Visa or Mastercard deposits are taken, with a daily fee of \$3.

The store also features a rack of 200 music-related books and 50 periodicals and fanzines for sale.

To maintain its diverse product selection, Rhino buys from 100 different domestic labels and importers and 20 import and independent distributors. City-1-Stop and Abbey Road are the shop's main suppliers.

Of the store's dozen employees, six are specialty buyers in individual musical genres.

"We have low [employee] turnover, thus expertise" is developed, says Crouch, who has worked at Rhino for six years.

While the store's stock turns over rapidly because of the heavy traffic the outlet gets, Rhino still blows out its used and cutout overstock in semi-annual "parking lot sales," held in May and November. Literally thousands of records are displayed behind the store, with prices ranging from 23 cents for most LPs to (in Crouch's words) "lousy disco 12-inches" for 15 cents.

In-store traffic is built with promotional events featuring talent favored by Rhino customers. This year, Geffen artist Peter Case performed an acoustic set in the shop, John Phillips of the Mamas & the Papas appeared

(Continued on page 47)

A Chance To Zap Zappa

NEW YORK Two thousand music retailers are participating in a promotional raffle that ties together the Ryko Records catalog of 10 Frank Zappa compact disks, hardware manufacturer Akai, and Musician magazine.

Consumers who fill in entry blanks available in the November issue of Musician can win in three prize categories. The grand prize offers a personal interview with Zappa in Los Angeles, in-

cluding airfare and hotel expenses, all available Zappa CDs on Ryko, and an Akai A70 CD player. Second prizes go to four winners, each receiving the Zappa CDs and Akai A30 CD player. Ten third-prize winners get the Zappa CDs. All entries are due Dec. 13.

Retailers who carry Musician will receive posters featuring Zappa, who is known for giving interviewees a rough time.



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Manoeuvres in L.A. A&M act Orchestral Manoeuvres In The Dark makes a house call at the Los Angeles-area headquarters of Show Industries, parent company of the Music Plus chain and City-1-Stop. From left are Tod Hackett, audio buyer, Show; Barry Ray, desk salesman, City-1-Stop; Chris Hollas, advertising specialist, Show; OMD members Paul Humphreys and Andy McCluskey; Curtis Hawkins, sales representative, A&M; and Mike Giesen, showroom manager, City-1-Stop.

WARNERS MOUNTS JAZZ PROMOTION

(Continued from preceding page)

is approaching gold status, according to Fields.

The promotion involves regional and/or national chains in 18 different markets, including Tower Records in Los Angeles and New York; Music Plus in Philadelphia; Kemp Mill in Baltimore; Spin-it in Chicago; Harbor Records in Tulsa, Okla.; Sound Warehouse in Dallas and Houston; and selected stores in the Ohio-based Camelot chain.

In certain markets, such as Atlanta, says Fields, "Various one-stop accounts are targeting mom-and-pop black retailers who do a lot of jazz business." Participating retail outlets receive point-of-purchase material in the form of a Get Jazz poster featuring all six albums as well as individual album slicks with which to construct displays.

Regional radio stations are tied in by running Get Jazz spots with tags announcing participating stores. Spots generally run during jazz pro-

grams on major urban stations or on jazz stations. Some AOR and AC outlets are also being targeted, Fields says. Three separate spots, each featuring a different pair of albums, are run in rotation. A print ad campaign in national trade publications and tip sheets is also underway.

Warner Bros.' most recent jazz promotion, which Fields says ran "a couple of years ago" and included Sanborn, Pat Metheny, the Yellowjackets, Larry Carlton, Ralph Towner, Jack DeJohnette, and Lester Bowie, yielded a reported 2.5 million in sales. "If this one is successful, we'd like to sell the same or more," says Fields.

Also hoped for in the Get Jazz promotion, according to Fields, is "greater visibility and album placement" for saxophonist Ernie Watts, a two-time Grammy winner. Watts is also the subject of his own Warner Bros. promotion, in con-

junction with Yamaha, whose woodwind products he endorses. Yamaha has donated six saxophones to be given away in drawings in selected markets, tying in with local retail and radio. "We've set up five of the six cities so far," says Fields, who adds that the local high schools will also be tied in in some markets.

The five cities (along with participating retail outlets and radio stations) are Baltimore (Record Masters, WEAA-FM); Washington, D.C. (Tower Records, WDCU-FM); Detroit (Sam's Jams, (WJZZ-FM); Atlanta (Peppermint Records, WVEE-FM); and San Francisco (retail outlet not yet determined, KJAZ-FM). Radio spots are advertising Watts' album as well as the sax giveaway, tagging the participating retailer. Ballot boxes were placed in each store Oct. 13, with drawings scheduled for Oct. 25 or Oct. 26.

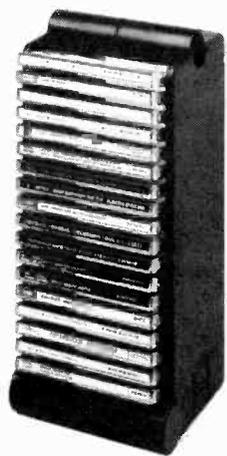
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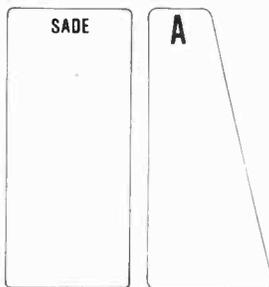
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FOR WEEK ENDING NOVEMBER 1, 1986

Billboard TOP COMPACT DISKS

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				POP™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE		
				★★ NO. 1 ★★			
1	1	1	12	STEVE WINWOOD ISLAND 25448-2/WARNER BROS. 4 weeks at No. One	BACK IN THE HIGHLIFE		
2	5	9	4	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!		
3	2	2	18	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO		
4	3	5	16	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH		
5	6	3	8	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE		
6	7	7	7	PAUL SIMON WARNER BROS. 2-25447	GRACELAND		
7	14	22	3	TALKING HEADS SIRE CDP 46157/WARNER BROS.	TRUE STORIES		
8	4	4	6	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING		
9	8	6	14	SOUNDTRACK COLUMBIA CK 40323	TOP GUN		
10	9	8	11	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE		
11	11	20	3	TINA TURNER CAPITOL CDP 46323	BREAK EVERY RULE		
12	29	16	5	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS		
13	13	12	26	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE		
14	10	15	75	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON		
15	15	14	12	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON		
16	16	13	74	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS		
17	12	10	59	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON		
18	18	29	62	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES		
19	17	17	23	THE MOODY BLUES POLYDOR 829179-2/POLYGRAM	THE OTHER SIDE OF LIFE		
20	NEW ▶		1	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET		
21	21	28	4	LINDA RONSTADT ELEKTRA 9 60474-2	FOR SENTIMENTAL REASONS		
22	20	19	14	EURYTHMICS RCA PCD 1-5847	REVENGE		
23	NEW ▶		1	STEVE WINWOOD ISLAND 29576-2/WARNER BROS.	ARC OF A DIVER		
24	27	23	19	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZK 40304/EPIC	TUFF ENUFF		
25	24	18	7	DAVID LEE ROTH WARNER BROS. 2-25470	EAT 'EM AND SMILE		
26	22	24	22	STEELY DAN MCA MCAD 5570	DECADE		
27	19	21	8	R.E.M. I.R.S. IRSD 5783/MCA	LIFE'S RICH PAGEANT		
28	NEW ▶		1	AL JARREAU WARNER BROS. 25477-2	L IS FOR LOVER		
29	30	—	9	ANITA BAKER ELEKTRA 60444-2	RAPTURE		
30	26	26	19	BOB JAMES & DAVID SANBORN WARNER BROS. 2-25393	DOUBLE VISION		

				CLASSICAL™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
				★★ NO. 1 ★★			
1	1	1	10	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER	4 weeks at No. One	
2	2	2	39	BACHBUSTERS TELARC 80123	DON DORSEY		
3	3	3	13	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)		
4	4	4	32	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ		
5	5	6	20	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS		
6	6	5	75	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER		
7	7	7	8	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ		
8	8	8	75	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)		
9	9	10	6	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)		
10	12	14	5	HOLST: THE PLANETS TELARC CD-80133	ROYAL PHILHARMONIC ORCHESTRA		
11	10	9	75	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)		
12	11	11	30	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)		
13	13	12	40	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)		
14	15	15	75	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)		
15	14	13	19	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS		
16	16	27	4	ANNIVERSARY LONDON 417-362	LUCIANO PAVAROTTI		
17	18	18	9	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 TE KANAWA, CARRERAS (BERNSTEIN)			
18	17	16	27	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS		
19	22	22	28	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)			
20	20	20	7	ROMANCES FOR SAXOPHONE CBS MK 42122	BRANFORD MARSALIS		
21	21	19	21	COPLAND: BILLY THE KID/RODEO ANGEL CDC-47382 SAINT LOUIS SYMPHONY (SLATKIN)			
22	19	17	16	BEAUTIFUL DREAMER LONDON 417-242	MARILYN HORNE		
23	23	23	64	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)			
24	25	25	75	TELARC SAMPLER #1 TELARC 80101	VARIOUS ARTISTS		
25	26	24	23	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING			
26	NEW ▶		1	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215	CLAUDIO ARRAU		
27	27	26	75	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY		
28	28	28	3	TCHAIKOVSKY: 1812 OVERTURE LONDON 417-300	MONTREAL SYMPHONY (DUTOIT)		
29	29	—	69	BEETHOVEN: SYMPHONY NO. 9 DG 410-987	BERLIN PHILHARMONIC (KARAJAN)		
30	30	29	23	BEETHOVEN: SYMPHONY NO. 9 TELARC 80120	CLEVELAND ORCHESTRA (DOHNANYI)		



Performer Amanda McBroom, center, is lending promotional support to Monster Cable's M series of sound cables with a retailer-oriented campaign that features a series of live performances, demonstrations, and special distribution of her "Dreaming" album. Announcing the endorsement with her are Monster Cable president John Lee, left, and Garry George, McBroom's manager.

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.

TO INTRODUCE its new M Series of sound cables, **Monster Cable** (415-777-1355) is distributing songwriter/singer Amanda McBroom's new "Dreaming" album and is promoting showcase appearances by the artist in Los Angeles, San Francisco, Dallas, and New York. McBroom's album was mastered with Monster Cable's ProLink and M Series equipment.

Monster Cable is distributing "Dreaming" to its network of hi-fi retailers, who will, in turn, make the album available to consumers at a suggested price of \$15 each.

McBroom will appear two evenings in each market. The first night is strictly for retailers and will feature a demonstration of the sponsor's equipment one hour before show time. Dealers in each market are being given tickets to the second show to sell to their customers. So far, tickets have been offered to the public for \$14 each.

McBroom performed in Los Angeles in September. She will play San Francisco Nov. 2-3. Dates for

RHINO RECORDS

(Continued from page 45)

for a book-signing party, and SST act Sonic Youth made a visit in conjunction with the release of its "Evol" album.

"Bands drop by, but because of space limitations, we don't have room to do in-stores very often," Crouch says.

The store's large main window is used for promotional displays designed by employees.

the other cities have not yet been set.

Jasco (405-752-0710) has introduced two display racks for its HE+ home entertainment accessories. The HE+ Counter Top Carousel program stocks three assortments, each one emphasizing a different area of home entertainment accessories: full line, stereo, and VCR/cable.

The Floor Carousel Program is built on a freestanding, rotating display, designed for such products as speaker wire, plugs, jacks and adapters, cable kits, signal switches cleaning devices, maintenance and storage accessories, and record and tape items.

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

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FALCO

Emotional

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CA 4-25522/\$8.98

MEETA GAJJAR

Sing Away The Dark

LP Rupal Intl. 1-2544/no list

GONE

Gone II But Never Too Gone

LP SST 083/\$8.98

CA C083/\$8.98

ELTON JOHN

Leather Jackets

LP Geffen GHS 24114/WEA/\$9.98

CA M5G 24114/\$9.98

LONE JUSTICE

Shelter

LP Geffen GHS 24122/WEA/\$8.98

CA M5G 24122/\$8.98

PILI PILI

Hot, Hot, Hot

LP Sage/\$8.98

▲ POLICE

Every Breath You Take The Singles

LP A&M SP 3902/\$9.98

CA CS 3902/\$9.98

CD CD 3902/no list

▲ VARIOUS ARTISTS

Soul Man (Soundtrack)

LP A&M SP 3903/\$9.98

CA CS 3903/\$9.98

CD CD 3903/no list

VARIOUS ARTISTS

Sounds From True Stories—David Byrne

(Soundtrack)

LP Sire 1-25515/WEA/\$9.98

CA 4-25515/\$9.98

COMPACT DISK

CHICAGO

18

LP Warner Bros. 2-25509/WEA/\$15.98

JERRY DOUGLAS

Under The Wire

CD MCA Jazz MCAD-5675/MCA/no list

JOHN FOGERTY

Eye Of The Zombie

LP Warner Bros. 2-25449/WEA/\$15.98

MARVIN GAYE

Compact Command Performances Vol. II

CD Motown/Tamla 6201TD/MCA/no list

AL GREEN

Let's Stay Together

I'm Still In Love With You

CD Motown 8018MC/MCA/no list

ROBERT GREENWICH & MICHAEL UTLEY

Mad Music

CD MCA Jazz/MCA/no list

JACKSON 5

Third Album

Maybe Tomorrow

CD Motown 8011MD/MCA/no list

TEENA MARIE

Compact Command Performances

CD Motown/Gordy 6182GD/MCA/no list

EDGAR MEYER

Unfolding

CD MCA Jazz MCAD-5694/MCA/no list

PERRI

Celibrate!

CD MCA Jazz ZEBD-5684/MCA/no list

SMOKEY ROBINSON & THE MIRACLES

Compact Command Performances Vol. II

CD Motown/Tamla 6202TC/MCA/no list

JOE SAMPLE

Carmel

CD MCA Jazz MCAD-37120/MCA/no list

SKYWALK

Silent Witness

CD MCA Jazz ZEBD-5680/MCA/no list

SPYRO GYRA

Breakout

CD MCA Jazz MCAD-5753/MCA/no list

SPYRO GYRA

Morning Dance

CD MCA Jazz MCAD-37148/MCA/no list

SPYRO GYRA

Catching The Sun

CD MCA Jazz MCAD-1487/MCA/no list

SPYRO GYRA

Incognito

CD MCA Jazz MCAD-5368/MCA/no list

SPYRO GYRA

Alternating Currents

CD MCA Jazz MCAD-5606/MCA/no list

EDWIN STARR

25 Miles

War And Peace

CD Motown/Gordy 8020GD/MCA/no list

JR. WALKER & THE ALL STARS

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...newsline...

VCR SALES PICKED UP in September, with 1.43 million machines sold to dealers during the month, up by 19.8% from last September's 1.19 million, according to the Electronic Industries Assn.'s (EIA) Consumer Electronics Group. That brings year-to-date VCR sales to 8.86 million, an increase of 14.6% from 1985's 7.73 million units. Camcorder sales slowed slightly, with 123,068 units moved in September, up 96.9% from last September's figures. Year-to-date camcorder sales are 496,835, up by 254.3% from 1985's 196,693.

TELEVISION SETS also showed strong numbers for September, with sales increasing by 8.9% from last September's numbers to 2.44 million units. Monochrome set sales were up by 20.5% to 463,657 units, according to the EIA. Year to date, TV sales are up by 6.9% from 1985, to 15.52 million units. Projection TV sets saw a sales increase of 32.6% for September over the same month last year, with 39,918 units sold. Year to date, projection set sales are up by 24.1% over last year's figures, to 208,070 units.

FEEDING THE WORLD, or at least helping out, is the goal of a compilation cassette due out from Sony Video Software Co. The cassette is titled "Video Aid—The Feed The World Compilation." Listing for \$29.95, the 90-minute program contains 21 songs and "messages" from David Bowie, Bob Geldof, and Boy George. Among the clips on "Feed The World" are Paul McCartney's "No More Lonely Nights," Bananarama's "Rough Justice," Duran Duran's "Save A Prayer," Frankie Goes To Hollywood's "Relax," and Wham!'s "Wake Me Up Before You Go-Go." All profits from the program will be donated to the Band-Aid Trust. Band-Aid's "Do They Know It's Christmas" will also be included.

THE METROPOLITAN MUSEUM OF ART has made an exclusive distribution agreement with Films Incorporated subsidiary HomeVision, the first result of which will be the release of "Treasures Of The Holy Land," a 30-minute videocassette that will cover 12,000 years of history. Philippe De Montebello, director of the Met, will narrate the program. The program is being released just as the largest exhibit of ancient art from Israel has started to make its way across the U.S., with "Treasures Of The Holy Land" opening to enthusiastic reviews in late September.

ADVANTAGE VIDEO has cut a deal with The Lido Group which will see its videos distributed nationwide to mass merchandising and other alternative video outlets. In addition, the company has hired Harold Weitzberg, former senior vice president of sales at Karl Lorimar Home Video, to oversee its sales and marketing efforts. Lido will be concentrating solely on mass outlets, and Weitzberg will focus on both traditional and mass retailers. Among the titles Advantage has recently released are "Bill Walton's Family Fitness," "Kiki Vendeweghe's Inner Winner," "Couple's Contact," "Marine Jahan's Fantastic Fitness Adventure," and "Scentual Massage."

INTERACCESS FILM Distribution Inc. is the new name Vestron has given to Producers Distribution Organization, a subsidiary it formed earlier this year to handle international motion picture distribution. IFD will be headquartered in Los Angeles at 2029 Century Park East, Suite 1010, 90067. Phone number is 213-551-1722. The company's London headquarters will open up on Nov. 1, with a temporary location of 159 New Bond St., London W1. Phone number is 011-493-5604.

A CAJUN COOKING music video will be shown on Country Music Television (CMT), courtesy of J2 Communications. J2 created a video to push its "Chef Paul Prudhomme's Louisiana Kitchen" cookbook, with original music performed by the Kershaw Brothers. CMT reaches 12 million households in the U.S. and Canada. Prudhomme has just embarked on an eight-week, 25-city tour.

THE BOOK OF GENESIS is the latest major transfer from print to video, with Vanguard Video scheduling the release of a series of programs centered on the Biblical segment. Eight titles will be released, four of them from the New Media Bible series and four from Vanguard's Bible Life And Times series. The New Media segments will re-create the episodes from the Bible and will be priced at \$49.95, while the Bible Life And Times will give background information and cost \$29.95. The New Media and Bible Life And Times share episode names: The titles of the four episodes being released are "In The Beginning," "Abraham," "Isaac, Esau And Jacob," and "Joseph."

GARY COLEMAN hosts Learning Corp. of America's "Home Safe Home," a 40-minute program that is the first of two titles to come under the company's "For Safety's Sake" heading. Designed for children under 12, the video is designed to teach kids how to respond to emergencies and use some basic first-aid techniques. The second part of "For Safety's Sake" is due in early 1987 and will deal with outdoor rather than indoor emergencies.

TONY SEIDEMAN

'We Represent Record Companies' RIAA Discontinues Video Certs

BY TONY SEIDEMAN

NEW YORK The Recording Industry Assn. of America has discontinued its gold and platinum videocassette award program, leaving the International Tape/Disc Assn. (ITA) the only major organization granting certifications in the U.S.

The ITA has been certifying titles since March 1980, although the number of awards the organization has handed out has usually been considerably fewer than the RIAA. Says ITA executive vice president Henry Brief: "The only time we give the award is when a member asks us to certify something," he says.

"We discontinued video membership a year ago," an RIAA spokeswoman says. Hence the termination of the video awards was inevitable, especially because the RIAA found itself certifying a tremendous number of movie and how-to titles. "It was just kind of a natural second step," the spokeswoman says, "because we represent record companies; we're a trade association for U.S. recording companies, and that's the business we've been in for almost 30 years."

No move back into video is likely, the RIAA spokeswoman says.

The ITA's certification program has no platinum category, but this could change quickly, Brief says. "If that's what our people decide would be something that would add to the award, yes, they will vote for it, and we will have it," he says. The ITA has more than 450

member companies. About 65 of these are video software firms.

Gold certifications are currently awarded to two categories of product: theatrical and nontheatrical. A theatrical title is any program that has been exhibited in a movie house. To earn ITA gold, a theatrical title must sell more than 75,000 units or take in over \$3 million at retail. Nontheatrical requires

sales of \$1 million or 25,000 units. When the ITA's first awards were handed out, in early 1980, there was a theatrical category only, and a take of \$1 million at retail was required for an award.

A panel of ITA members will determine any changes in categories or status, Brief says. Unlike the RIAA, the ITA has separate pro-

(Continued on next page)

1986 ITA Gold Certs

NEW YORK Following is a list of titles certified gold by the International Tape/Disc Assn. in 1986. ITA gold certification requires sales of 75,000 copies or sales totaling \$3 million at retail.

January 1986

THORN EMI/HBO VIDEO: "Code Of Silence," "Desperately Seeking Susan," "Fear City," "Secret Admirer," "Amadeus."

VESTRON VIDEO: "The Purple Rose Of Cairo," "Hot Moves," "Tracers," "The Company Of Wolves."

WALT DISNEY HOME VIDEO: "The Apple Dumpling Gang," "Babes In Toyland," "Baby," "Darby O'Gill & The Little People," "Davy Crockett," "Escape To Witch Mountain," "Herbie Goes Bananas," "Herbie Rides Again," "Herbie Goes To Monte Carlo," "North Avenue Irregulars," "Old Yeller," "The Parent Trap," "Pollyanna," "Winnie The Pooh And Friends," "Return To Oz," "Swiss Family Robinson,"

"Treasure Island," "The Watcher In The Woods."

SYBERVISION SYSTEMS: "Golf With Al Geiberger."

February 1986

MCA HOME VIDEO: "Weird Science," "Mask."

March 1986

WALT DISNEY HOME VIDEO: "My Science Project," "Davy Crockett," "King Of The Wild Frontier."

VESTRON VIDEO: "The Coca Cola Kid," "Rainbow Brite (No. 2)," "The Mighty Monstromurk Menace," "Lifeforce," "Prizzi's Honor."

RCA/COLUMBIA PICTURES HOME VIDEO: "Real Genius," "St. Elmo's Fire," "Alamo Bay," "Silverado."

April 1986

MGM/UA HOME VIDEO: "American Ninja," "Year Of The Dragon," "Invasion U.S.A.," "Mottown 25," "Missing In Action 2," "Missing In Action," "Frank (Continued on next page)

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
			Compiled from a national sample of retail store sales reports.						
			★ ★ NO. 1 ★ ★						
1	2	5	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	Laser	34.98
2	3	19	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
3		RE-ENTRY	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	13	CED Laser	29.98 34.98
4		NEW▶	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	Laser	34.98
5	4	3	BRAZIL ●	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R	Laser	34.98
6	7	9	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG	Laser	34.98
7		NEW▶	OUT OF AFRICA ▲	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	Laser	34.98
8	1	9	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 30649	Sally Field James Garner	1985	13	CED Laser	29.95 29.95
9	6	3	QUICKSILVER	RCA/Columbia Pictures Home Video 30665	Kevin Bacon Jami Gertz	1986	PG	Laser	29.95
10	8	23	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	CED Laser	29.95 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 nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Streisand TV Programs Released By CBS/Fox

NEW YORK Barbra Streisand's television shows of the '60s are coming to the home video marketplace via CBS/Fox Video.

The programs were all originally shown on CBS. The first two episodes, "My Name Is Barbra" and "Color Me Barbra," will be shipped Thursday (30), with "A Happening In Central Park" coming soon. CBS/Fox is calling the series The Streisand Specials, says Ken Ross, the company's director of music. Individually, the programs sell for \$29.98. For 60 days after their ship date, the initial two will sell together for \$49.98.

Response to the programs has already been strong, Ross says, because even among those in the industry, "a lot of people are fans of Barbra, and many people remember the programs." To update the shows, CBS/Fox has shot two- to three-minute-long introductions to each show, in which Streisand "reflects on the experience and tells some anecdotes," Ross says. "It personalizes the tape," he says. The running time of each show is 60 minutes.

Putting the programs together was not easy. There were four or five versions of audio for each show. Ed Green, who was the original audio engineer for the program, remastered the video versions. Also helping out was Marty Erlichman, who is Streisand's manager and was executive producer of the original shows. He was responsible for coordinating the details of getting the rereleases out.

Among the tunes on "My Name Is Barbra" are "People," "Secondhand Rose," "Don't Rain On My Parade," "My Man," and "Happy Days Are Here Again." Songs on "Color Me Barbra" include "Any Place I Hang My Hat Is My Home," "Who's Afraid Of The Big Bad Wolf," "Where Am I Going," and "Try To Remember." Each cassette contains more than 20 songs and has three 20-minute segments, two of which are conceptual; the other is composed of concert footage.

CBS/Fox plans on doing "a great deal of both trade and consumer advertising" to support the series, Ross says.

TONY SEIDEMAN

Manners, Safety Covered

New Product Line Is Just For Kids

AKIVA KAMINSKY

SOUTH PLAINFIELD, N.J. "Mommie I Can Learn Myself," produced and published by Kards for Kids, is a video product inspired by a line of children's stationery. Kards for Kids began operations in January 1986, producing the "Mommie I Can Do It Myself" line of greeting cards and stationery items. The fill-in cards contain stick-figure drawings, key words, the alphabet, and rule lines to guide children through writing a card or letter. Founder Carol Kulina says her company is the only greeting card manufacturer devoted to children.

Kards for Kids is a division of Pentacle Communications, which includes a 30-year-old printing company and a small full-service advertising agency, both owned by Ms. Kulina's husband.

Positive reaction to the greeting cards led Kulina to bring the characters to life in four videos in the "Mommie I Can Learn Myself" series: "Manners," "New Experiences," "Safety," and "Feelings." She consulted child psychologists, educators, and reading specialists in creating the original scripts and theme song for the series.

The tapes, targeted at the pre-

school to third-grade age group, cover a wide variety of subjects:

- "Manners". The tape includes lessons on how to answer the telephone, common courtesy when you meet someone, table manners, helping others, and how to say "please" and "thank you."

- "Safety". Important aspects covered are how to be careful at the playground, in school, on the bus,

'The concept is children talking to children'

with animals, riding bicycles, and in the car.

- "Feelings". The emphasis here is on respecting others' feelings as well as exercising honesty, knowing how to behave when feelings are hurt, and controlling emotions.

- "New Experiences". Situations addressed are going to the doctor, taking a first airplane flight, and responding to a new baby in the house.

The videos are 25-30 minutes each, and the suggested retail price is \$15.95-\$16.95. The first shipments in mid-September, which were sold from prototypes, grossed close to \$20,000 (more than 2,000 units).

The video packaging shows origi-

nal cartoon characters Oopsie and Billie as well as stick-figure people drawn that look as if they were drawn by a child. It includes the option of value-added packaging: Pieces from the Kards for Kids stationery line are included. A 24-unit counter display with full-color header is available.

The series is distributed by Edu-Vid of California and will be included in Fortunoff's Christmas catalog. No video distributor has thus far picked up the product, although, according to Kulina, several are reviewing the tapes. Regional distribution has been limited to New York state, California, and Las Vegas, Nev.

Consumer advertising plans include coupons in Parents magazine and Video Magazine.

The concept, according to Kulina, is "children talking to children. Children listen to their peers, identifying with the product because it looks like it was done by a child."

Two animated characters, Oopsie and her younger brother Billie, put on a show for children. After they introduce the subject, their voices are heard talking about pan-and-scan stick-figure drawings. Oopsie's and Billie's drawings form the basis of the shows.

1986 ITA GOLD CERTS

(Continued from preceding page)

Sinatra—Portrait Of An Album."

VESTRON VIDEO: "Fatal Attraction," "Flesh & Blood," "She," "Future-Kill."

May 1986

SYBERVISION SYSTEMS: "Tennis With Stan Smith," "Skiing With Jean Claude Killy."

MCA HOME VIDEO: "Back To The Future."

June 1986

VESTRON VIDEO: "Once Bitten," "My Chauffeur," "To Live And Die In L.A.," "Twice In A Lifetime."

July 1986

MCA HOME VIDEO: "Brazil."

August 1986

VESTRON VIDEO: "Troll." RCA/COLUMBIA PICTURES HOME VIDEO: "Big Trouble," "White Nights," "Jagged Edge," "Agnes Of God," "Murphy's Romance," "Fright Night," "The Bride."

WALT DISNEY HOME VIDEO: "Sword In The Stone," "Natty Gann."

EMBASSY HOME ENTERTAINMENT: "Eleni," "A Chorus Line," "Kiss Of The Spiderwoman," "The Best Of Times," "Baseball The Pete Rose Way."

September 1986

MCA HOME VIDEO: "Miami Vice II—The Prodigal Son," "Out Of Africa," "Olivia In Concert."

RCA/COLUMBIA PICTURES HOME VIDEO: "He-Man And The Masters Of The Universe," Volumes 1-10; "The Visions Of Siana Ross"; "Kiss Animalize Live Uncensored"; "Whitney Houston The #1 Video Hits"; "Alabama: Greatest Video Hits."

WALT DISNEY HOME VIDEO: "Off Beat," "Disney's Greatest Lullabies Volume Two," "Walt Disney Video-Alongs: The Disney Classics," "Walt Disney Video-Alongs Volume 2 Winnie The Pooh," "Walt Disney Video-Alongs Mickey's Discovery Series," "Disney's Greatest Lullabies Volume One," "The Importance Of Being Donald," "Mickey Knows Best," "Winnie The Pooh And Tigger Too," "Winnie The Pooh And The Blustery Day," "Winnie The Pooh And The Honey Tree," "Walt Disney Comedy Magic Review."

RIAA STOPS VIDEO CERTS

(Continued from preceding page)

grams for the U.S. and Canada. In Canada, the ITA hands out gold and platinum certifications. The separate programs may make it more difficult for some titles to get certified because the totals from the two nations will no longer be combined.

Brief hopes software manufacturers will more fully exploit the value of a gold certification than they have in the past. "It's something that we've long urged, and in the history of our golden videocassette program, only [Magnetic Video] really took advantage, and that was back in the early days of the video business.

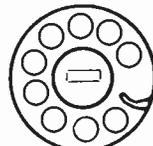
"This is a way of trying to merchandise what has become catalog in order to get additional sales or rentals out of proven sales winners," Brief says. "It has never

seemed sufficient to me for a company to get a plaque to put up in its office," he says. "What I see companies doing is merchandising the award winners by the application of a sticker or some other device. The ITA will have the seals, plaques, or anything else made up that the industry feels will help add to the merchandising of awards."

Nonmember companies will "probably" be able to get their titles certified by the ITA, "but we would have to apply a surcharge to them because we can't expect our member companies' dues to apply to nonmembers' certification expenses," Brief says. He sees a fee of \$100 over the normal per-title auditing charge of \$250. Member firms can use audits done by their own outside accounting firms.

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Mets Go Gold. Vestron Video's recent release of the 30-minute music video "Let's Go Mets" has already gone gold; the Recording Industry Assn. Of America has certified the title. Celebrating the event are Mets pitcher Roger McDowell; Jon Peisinger, president of Vestron; and Drew Sheinman, director of marketing for the Mets.

From Former Album Producer Vintage Hendrix Out

BY JIM McCULLAUGH

LOS ANGELES Alan Douglas, a veteran producer perhaps best known for his brief but memorable album production work nearly 20 years ago with Jimi Hendrix (in tandem with Chip Branton for Are You Experienced? Ltd.), has moved into the home video business, forming Douglas Video Corp.

'Young kids will buy those tapes'

Since its inception a year ago, Douglas Video Corp. has placed two home videos on the market and has several more in preproduction.

Douglas' two home video music titles, distributed through Sony as Sony Video Software EPs, are a 26-minute video called "Jimi Hendrix: Johnny B. Goode" and a 30-minute piece called "George Clinton And Parliament Funkadelic: The Mothership Connection, Live From Houston."

Both of these home tapes have accompanying soundtracks, available in LP or cassette on Capitol, with music that exactly parallels the videos.

The Hendrix tapes were filmed in locales like the Atlanta Pop Festival and feature such cuts as "Are You Experienced," "Johnny B. Goode," "All Along The Watchtower," "Art Attack," "The Star Spangled Banner," and "Voodoo Child."

Although the footage is vintage, great pains have been taken to make the sound on the videos state of the art.

"Why not extend the merchandising opportunities?" asks Douglas. "I went to Don Zimmerman, president of Capitol, and he liked the idea of the videos having corresponding LPs and cassettes."

Similarly, care was taken with the sound for the Clinton tape. (Douglas characterizes himself as the group's official "funk consultant.") The band had been in the habit of shooting its own footage for a number of years. It turned over much of this to Douglas for use in the project.

The songs include "Let's Take It Away," "Do That Stuff," "Mothership Connection," "Doctor Funkenstein," "Get Off Your Ass And Jam," "Night Of The Thumpasaurus People," "Atomic Dog," and "Double Oh-Oh/Bulletproof."

Douglas says he is also preparing additional Hendrix footage for yet another tape.

Also forthcoming is an Alice Cooper tape, to include "choice excerpts" from an older, 90-minute video, "Welcome To My Nightmare," which hit the market several years ago for \$50. Douglas plans to convert it into a Sony EP with accompanying LP and cassette soundtracks as well, now that the home video market has matured.

"The music video business is the record business all over again," he says, "but this time with more opportunity. Young kids will buy those tapes once the technology advances a little bit more and the price points come down. And those are conditions that are already taking place."

But Douglas says he won't stick primarily to vintage artists or even strictly to music. Also in preparation is a workout tape Douglas believes is innovative enough to capture consumer attention despite the plethora of titles already available in the genre.

Douglas, of course, is known for his work beyond Hendrix. He has produced a number of jazz artists, including Duke Ellington. Douglas has also had record, film, book, and television projects.

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	52	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
2	2	66	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
3	4	4	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
4	13	63	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
5	8	2	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
6	7	37	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
7	6	5	OUT OF AFRICA ▲	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	79.95
8	3	36	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
9	9	233	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
10	10	19	KATHY SMITH'S BODY BASICS ●	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
11	5	3	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R	79.95
12	19	44	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
13	15	4	PLAYBOY VIDEO CENTERFOLD #3	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
14	11	21	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
15	17	30	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	29.95
16	RE-ENTRY		MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
17	14	3	THE JOLSON STORY	RCA/Columbia Pictures Home Video 6-20686	Larry Parks Evelyn Keyes	1946	NR	29.95
18	NEW▶	9 1/2 WEEKS		MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	79.95
19	18	100	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
20	24	25	WEST SIDE STORY ▲◆	CBS-Fox Video 4519	Natalie Wood Richard Beymer	1961	NR	29.98
21	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
22	16	3	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R	79.95
23	22	65	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
24	NEW▶		MARNIE	Universal City Studios MCA Dist. Corp. 80156	'Tippi' Hedren Sean Connery	1964	PG	59.95
25	38	27	THE KING AND I ▲◆	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	NR	29.98
26	27	50	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	29.95
27	20	82	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
28	12	4	F/X	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R	79.95
29	25	48	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
30	26	29	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
31	29	56	PATTON ▲◆	CBS-Fox Video 1005	George C. Scott Karl Malden	1970	NR	29.98
32	37	20	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
33	32	3	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R	79.95
34	39	10	WINNIE THE POOH AND THE HONEY TREE	Walt Disney Home Video 49	Animated	1965	G	14.95
35	23	2	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13	79.95
36	21	5	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13	79.95
37	34	18	WHITNEY HOUSTON THE #1 VIDEO HITS ▲	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	NR	14.95
38	35	3	WILDCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R	79.95
39	31	122	THE JANE FONDA WORKOUT CHALLENGE ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Jane Fonda	1984	NR	59.95
40	30	2	8 MILLION WAYS TO DIE	CBS-Fox Video 6118	Jeff Bridges Rosanna Arquette	1986	R	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 nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Howard Jones Single Hinges On Unusual Clip

BY JIM BESSMAN

NEW YORK Elektra Records and Howard Jones are using an innovative videoclip to emphasize the artist's new look, sound, and target audience on the release of his third album for the label.

The xerographic video for the album's leadoff single, "You Know I Love You . . . Don't You," was directed by Wayne Isham and produced by Jay Roewe for The Company.

Expanding upon the techniques used in Jones and Isham's previous video collaborations—the clip for "Like To Get To Know You Well" and the concert videocassette "Dream Into Action"—the new clip fades back and forth between live action and xerography. The latter is a process that calls for xeroxing the original 35mm live action film frames so they can be hand-colored and animated on xerox paper. The xerox paper artwork is then re-filmed on 35mm.

The procedure allows for striking graphic effects. For example, "You Know I Love You" features colored musical notes popping off a sheet of manuscript paper and jumping into an ink pot, and a musical staff spewing out of a car's exhaust pipe.

"Howard loved what we did with

the Cars in "You Might Think" and wanted something that would be as visually arresting," says Robin Sloane, Elektra's director of video. "He also wanted something with more of an edge than his last video because the record itself has more of an edge."

Sloane says the label's objective

'After the song is gone, the video lives on'

was to "show a different side" of Jones. "We wanted to show he isn't just a pop artist with a lot of hit singles, but an extremely proficient and serious musician with a lot more depth than people realize."

"You Know I Love You" shows Jones dressed as a "heavy metal guy," driving a black Corvette convertible and sporting a different look than in his previous clips. Also, says Sloane, the clip attempts to overcome one problem perceived by the label—because Jones is a keyboardist, audiences often don't think of him as a front man.

Thus, the clip contains a 10-second segment showing Jones playing a portable, guitarlike keyboard. An-

imated notes spin out of the instrument and gently poke him in the stomach during a special video-only soundtrack mix created by the record's producer, Arif Mardin.

"We set it up so that Howard is like the master of the kingdom, and every time he plays keyboard, something funny and unusual happens to him." Humor is an important component in the clip, Sloane adds.

Jones spent a lot of time in the U.S. while making the album and is aware of the importance of a hit video, says Sloane.

"He'll have a hit single anyway." "But a good video can get attention and take an artist to another level in sales and image. That's what we're after here." Sloane says the clip should help broaden Jones' appeal to album radio.

Says Jones: "I like videos, though I don't like most of the videos I see, and I don't think the medium is used to its best. But personally, I love making videos—right from my first

single, video all seems a part of it, really. It's not just something that's been tacked on. I think it's a great way of getting over ideas and working visually."

According to Sloane, Jones' new clip was not one of the "cheaper" ones produced by Elektra. But, she adds, the video "cost a fraction" of the reported budgets for recent video extravaganzas from other labels.

Spending money is not the key to creating an outstanding video, Sloane says. Rather, the amount of preproduction planning time is crucial.

"Making a video is a time-consuming collaboration, not a last-minute solo effort," she says. "We've seen an education process over the last two years, which has got the message across that you just can't deliver a record and then start working on the video. You have to sit down with the artist well beforehand, choose the director, and decide the direction in which

you want to go with the clip."

In Jones' case, this was relatively easy because he spent much of his time recording and mixing the "One To One" album in Atlantic Studios here and was able to meet with Sloane during the summer. She says she's planning a trip to the U.K. to hold video preproduction meetings with Simply Red, although the band's record isn't due until the spring.

"You can't just make a three-minute commercial for a single without any relevance to the artist's overall career and image," Sloane says. "After the song is gone, the video lives on."

Howard Jones discusses his new album and his next tour . . . see page 22

Video Track

NEW YORK

NOTED VIDEO DIRECTOR Zbigniew Rybczynski created Lou Reed's video for "The Original Wrapper," the second single from his latest RCA album, "Mistrial." It is said revolve around the zany exploits of a group of men who roam around Manhattan's Soho district "putting hapless individuals into their original wrappers." New York Jet **Marty Lyons** and **Baby June Holzer** make cameo appearances. **Stuart Samuels** and **Eric Trigg** produced for **Zbig Vision, Ltd.** **Jack Lazkus** and **Rybczynski** served as cinematographers.

LOS ANGELES

LONDON-BASED Vivid Productions just opened a U.S. branch in Los Angeles. The two-year-old production outfit is said to be one of the most successful in the U.K., having produced clips for artists such as **Billy Idol**, the **Cars**, **Heart**, **Black Sabbath**, **Janet Jackson**, **Stevie Ray Vaughan**, **Sheila E.**, **Billy Ocean**, **Wham!** Company founder and president **Luc Roeg** will oversee both operations. Newly named managing director **Lyn Healy** will represent video directors **Jeff Stein**, **D.J. Webster**, and **Bryan Jones**. Vivid is located at 1143 Sierra Alta Way, Los Angeles, Calif. 90069; 213-278-0355.

Rock veteran **Iggy Pop's** video for "Cry For Love" was directed by **Julien Temple**, whose credits include clips for the **Rolling Stones**, **David Bowie**, and the **Kinks**. It was shot on location underneath the Terminal Island Freeway located in L.A.'s industrial section, which Temple describes as "a wasteland of American

dreams." The conceptual piece also features several of Pop's expressionistic paintings. **Amanda Pirie** produced. The video supports the first single off his new A&M album, "Blah Blah Blah."

The **Company** finished a clip for CBS recording artist **Jean Beauvoir's** new single "Missing The Young Days." Directed by **Mel Bradford**, it's a performance piece that employs unusual visual graphics. **Jay Roewe** produced.

OTHER CITIES

CHRISTIAN ROCK GROUP DeGarmo's video for "Every Moment" is a conceptual clip that is said to spotlight the efforts of the Mission Aviation Fellowship, a third world relief organization. Directed by **Marius Penczner**, it was filmed on location over a four-week period in the U.S. and Africa. **Ardent Teleproductions** of Memphis, Tenn., produced. The clip supports the band's new album, "Street Light."

Let it be known that not only MTV has exclusives: Hit Video U.S.A., the 24-hour music video broadcast station, recently world-premiered clips for **ZZ Top's** "Velcro Fly" and **Toto's** "I'll Be Over You." Other activity at the Houston-based channel included guest appearances by **Bruce Hornsby**, **Keel**, and **Billy Squier**.

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.



Back To School. Warner Bros. artist David Pack was joined by some friends during the taping of a segment of "Rockschool," a BBC production. Pictured at the taping are, from left, Michael McDonald, Amy Holland, Pack, and James Ingram.

2-Year-Old DMV Features Live, Conceptual Clips Dallas Channel Showcases Local Bands

BY CHARLENE ORR

DALLAS Despite tough times lately for many small local music video programs, Dallas Music Videos (DMV) says it is looking to a bright future through programming exclusively local talent.

The 2-year-old public-access cable show, aired via Dallas-based Heritage Cablevision, is specifically tailored for "no-budget" bands to get television exposure, says Kathy Blaylock, the show's executive producer. The show DMV runs for one hour at 9 p.m. (CST) Tuesday nights and is repeated Friday and Saturday evenings at midnight.

"We've been on the air since 1985, and we've grown so much in that

time because there's a need, a demand," says Blaylock. "People get tired of MTV's rotation, and many times, our local bands' music is just as good."

Conceding that DMV obviously cannot compete with MTV, Blaylock says the show offers an alternative. "Ours is a program for local musicians—no national acts or superstars appear on the show. The only similarity to MTV is the format, and someone had to come up with that," Blaylock says. "We go after the independents, the great deal of undiscovered talent in Texas that needs this medium to promote themselves."

DMV runs everything from audition tapes and live gig clips to con-

ceptual videos from such bands as the Source, Nothin' Fancy, and the Nelsons to better-known Texas acts like Bugs Henderson and Robert Lee Kolb.

"The idea is to let the public see what these bands are trying to see in their music and not what some producer is trying to say when he takes a song and adds his own meaning," says Blaylock.

The show has spawned DMV Productions Inc., a production company for bands that do not have video product. Blaylock says that the firm will work on "very limited" budgets and will not make a video without significant creative input from the artist.

(Continued on next page)

Reagan Jr. & Bernhard Set For CMJ Show

NEW YORK The odd couple of Ron Reagan Jr. and Sandra Bernhard is set to host the 1986 New Music Awards on Saturday (1) at the Twelfth Rose Theater (formerly the Savoy) here. The fourth annual awards show, produced by CMJ, will be taped for a national television broadcast.

While not all the presenters and performers for the show have been set, some interesting choices have already been confirmed. Award presenters include Yoko Ono, Run-D.M.C., George Clinton, David Johansen, and Tony James of Sigue Sigue Sputnik. Performers who have agreed to appear include jazz vocalist Bobby McFerrin, Jason & the Scorchers, and Gene Loves Jezebel.

The show's producers say that Lou Reed will be this year's inductee into the New Music Hall of Fame.

The New Music Awards show was televised last year by MTV. This year, USA Network, which reaches 31 million homes through its 6,500 affiliates, will air the show twice, at 8 p.m. on Nov. 10 and at 11 p.m. on Nov. 14.

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.

ANGST
Some Things (I Can't Get Used To)
Mending Wall/SST
Lisa English
Lisa English

BAD BRAINS
Hired Gun
I Against I/SST
Cindy Keefer/C Films Ltd.
Kurt Feldhun

BLACK FLAG
In My Head
Who's Got The 10 1/2/SST
John Hart
Randy Johnson

CROWDED HOUSE
Don't Dream It's Over
Crowded House/Capitol
Andrew McPhail/Meaningful Eye Contact
Alex Proyas

FIREHOSE
Brave Captain (Live)
SST
Bob Johnson
Bob Johnson

GIRLS NEXT DOOR
Baby I Want It
Girls Next Door/MTM
Alan Bernard, Mary Matthews/Studio Productions
Coke Sams

THE GRAPES OF WRATH
Misunderstanding
September Bowl Of Green/Capitol
Allan Moy, Keith Porteous, Dermot Shane/Netwerk
Joel Woods

OMD
(Forever) Live And Die
The Pacific Age/A&M
Design Art
Larry Williams, Leslie Libman

PAINTED WILLIE
Upside Down Town/Little Red Book
Live From Van Nuys/SST
John Hart
Randy Johnson

POLICE
Don't Stand So Close '86
Every Breath You Take, The Singles/A&M
Godley & Creme
Godley & Creme

LOU REED
The Original Wrapper
New Sensations/RCA
Stu Samuels, Eric Trigg
Zbig Rybczynski

LIONEL RICHIE
Love Will Conquer All
Dancing On The Ceiling/Motown
Stanley Doren, Douglass M. Stewart Jr.
Stanley Doren

JOE STRUMMER
Love Kills
Sid And Nancy (Soundtrack)/MCA
Initial Pictures Limited
Alex Cox

TRIUMPH
Somebody's Out There
The Sport Of Kings/MCA
D'Allan Productions
Don Allan

THE VENETIANS
So Much For Love
Calling In The Lions/Chrysalis
Alex McPhail/Meaningful Eye Contact
Alex Proyas

WORLD PARTY
Ship Of Fools
Private Revolution/Chrysalis
Danny Nissim/Chrysalis
Jeff Baynes

A slew of Christian artists are using big names in the secular world to make videos ... see page 59

DMV SHOWCASES LOCAL BANDS

(Continued from preceding page)

Both Blaylock and producer Leigh Tranchin say they feel DMV could become a profitable music video show if the program can attract the right commercial sponsor.

"We're just now beginning to toy with the idea of trying to find a commercial station to carry the show," says Blaylock. "So many other music shows have tried and failed that we're taking our time, doing it slowly and, hopefully, right."

In the meantime, the show maintains its community-access cable status, and all DMV staff, crew, engineers, and on-air personalities work as volunteers.

One interesting touch added by DMV in the past year is a live audience. According to Blaylock, the audience stemmed from a number of

people who were interested in working for DMV as well as the abundance of talent that would show up for the Tuesday auditions. The two groups became a "cheering section," and the studio audience was born.

DMV is filmed at the Richland Community College studio. In addition to airing clips, the VJs—usually Blaylock and Tranchin themselves—conduct interviews with band members and other guests, ask Texas music trivia questions for prizes, and inform viewers of local happenings and concerts. Call-in questions are also encouraged, Blaylock says.

Blaylock is realistic about the chances of ever having DMV picked up by commercial stations. "The

best thing about something like MTV is its slick, polished format," she says. "That's the way we have to be before we could go commercial. We still have our mistakes, especially being live. No station wants to take a chance on a rough production."

However, she says that several investors have shown interest in the show. "As we continue to expand and improve the production, someone is bound to notice the potential of a show like DMV."

Should that happen, would DMV continue to be loyal to local talent? Blaylock says it would, noting the importance of keeping to the program's original intent of helping expose "starving artists." She also says she'd like to see the DMV concept carried into other markets.

Of course, the "local band" music video show has already appeared in a number of markets and has not always met with great commercial success. Two examples of this situation are the recent deaths of Boston's V66 and Newark, N.J.'s U68. Both shows extensively programmed local talent and weren't able to generate enough revenue to stay alive.

MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW
AGENT DRANGE FIRE IN THE RAIN Enigma NEW	A-HA I'VE BEEN LOSING YOU Warner Bros. 5	*BANGLES WALK LIKE AN EGYPTIAN Columbia 8	*BELINDA CARLISLE I FEEL THE MAGIC I.R.S. 5	*BANANARAMA MORE THAN PHYSICAL PolyGram 6	A=440 METHOD TO MY MADNESS PolyGram 3	BODEANS SHE'S A RUNAWAY Warner Bros. 5	BOLSHOI A WAY I.R.S. 5
B-52'S THE GIRL FROM IPANEMA GOES TO GREENLAND Warner Bros. LIGHT	THE COMMUNARDS DON'T LEAVE ME THIS WAY MCA 2	BEACH BOYS CALIFORNIA DREAMIN' Capitol 5	PETER CETERA/AMY GRANT THE NEXT TIME I FALL Warner Bros. 8	BOBBY, JIMMY & THE CRITTERS ROACHES Macola 2	BIG COUNTRY ONE GREAT THING Mercury/PolyGram 4	BRUCE COCKBURN PEOPLE SEE THROUGH YOU MCA 2	THE BURNS SISTERS BAND I WONDER WHO'S OUT TONIGHT Columbia 5
DDCTDR & THE MEDICS BURN I.R.S. LIGHT	EURHYTHMICS THORN IN MY SIDE RCA 3	BON JOVI YOU GIVE LOVE A BAD NAME PolyGram 12	CINDERELLA NOBODY'S FOOL PolyGram 5	JASON & THE SCORCHERS 19TH NERVOUS BREAKDOWN EMI 5	CROWDED HOUSE DON'T DREAM IT'S OVER Capitol 4	E.G. DAILY LOVE IN THE SHADOWS A&M 5	THE CITY WALK AWAY Chrysalis 3
GENE LDVES JEZEBEL DESIRE Geffen BREAKOUT	ELTON JOHN HEARTACHE ALL OVER Geffen 3	DAVID + DAVID WELCOME TO THE BOOMTOWN A&M 10	SAMANTHA FOX TOUCH ME RCA 8	BEN E. KING STAND BY ME Atlantic 5	DEVICE WHO SAYS Chrysalis 4	DREAM SYNDICATE OUT OF THE GREY Big Time 4	FAR CORPORATION STAIRWAY TO HEAVEN Atco 3
GENERAL PUBLIC TOO MUCH OR NOTHING I.R.S. LIGHT	MONKEES DAYDREAM BELIEVER Arista 2	*ARETHA FRANKLIN JUMPIN' JACK FLASH Arista 7	*COREY HART I AM BY YOUR SIDE EMI 6	LISA LISA & THE CULT JAM ALL CRIED OUT Columbia 3	JOHN EDDIE STRANDED Columbia 3	EVERYTHING BUT THE GIRL DON'T LEAVE ME BEHIND Warner Bros. 2	MIRACLE LEGION THE BACKYARD Incas 5
GEORGIA SATELLITES KEEP YOUR HANDS TO YOURSELF Elektra MEDIUM	THE OUTFIELD ALL CRIED OUT Columbia 3	GENESIS THROWING IT ALL AWAY Atlantic 3	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA 5	LOU REED & SAM MOORE SOUL MAN A&M 3	JOHN EDDIE STRANDED Columbia 3	HAROLD FALTERMEYER/STEVE STEVENS TOP GUN ANTHEM Columbia 3	PETE TAYLOR ONE MORE HEARTACHE Profile 2
DARYL HALL FOOLISH PRIDE RCA POWER	POLICE DON'T STAND SO CLOSE TO ME '86 A&M 3	GLASS TIGER DON'T FORGET ME (WHEN I'M GONE) EMI 11	*BILLY IDOL TO BE A LOVER Chrysalis 6	SIMPLY RED COME TO MY AID Elektra 2	IT BITES CALLING ALL THE HEROES Geffen 3	GO BETWEEN HEAD FULL OF STEAM Big Time 5	THELONIOUS MONSTER TRY Epitaph 3
ISLE OF MAN DESPERATE SURRENDER CBS BREAKOUT	PRETENDERS DON'T GET ME WRONG Warner Bros. 3	HUMAN LEAGUE HUMAN A&M 6	*DON JOHNSON HEARTBEAT Epic 8	WHAM! WHERE DID YOUR HEART GO? Columbia 5	KTP ONE STEP PolyGram 11	THE QUICK DOWN THE WIRE A&M 2	TWO MINDS CRACK CRY CRY CRY Warner Bros. 3
HOWARD JONES YOU KNOW I LOVE YOU, DON'T YOU Elektra POWER	WANG CHUNG EVERYBODY HAVE FUN Geffen 4	*BILLY JOEL IT'S A MATTER OF TRUST Columbia 13	ROBBIE NEVIL C'EST LA VIE EMI 2		BRIAN SPENCE HEARD IT FROM THE HEART PolyGram 4	TSOL COLORS Enigma 5	
ROB JUNGKLAS MEMPHIS THING EMI BREAKOUT		*JOURNEY GIRL CAN'T HELP IT Columbia 6	OMD (FOREVER) LIVE AND DIE A&M 5		JOE STRUMMER LOVE KILLS MCA 3	WALK THE WEST LONELY BOY Capitol 5	
KROKUS SCREAMING IN THE NIGHT Arista LIGHT		*CYNDI LAUPER TRUE COLORS Epic 10	*RIC OCASEK EMOTION IN MOTION Geffen 6		GEORGE THOROGOOD REELIN' & ROCKIN' EMI 5		
M&M SONG IN MY HEAD RCA BREAKOUT		*LOVERBOY HEAVEN IN YOUR EYES Columbia 11	IGGY POP CRY FOR LOVE A&M 4				
MODELS EVOLUTION Geffen BREAKOUT		*EDDIE MONEY TAKE ME HOME TONIGHT Columbia 11	SMITHEREENS BEHIND THE WALL OF SLEEP Enigma 2				
NEW ORDER BIZARRE LOVE TRIANGLE Warner Bros. LIGHT		NU SHOOZ POINT OF NO RETURN Atlantic 11	*BILLY SQUIER LOVE IS THE HERO Capitol 6				
BEN ORR STAY THE NIGHT Elektra POWER		*DAVID LEE ROTH GOIN' CRAZY Warner Bros. 10	ANDY TAYLOR WHEN THE RAIN COMES DOWN MCA 2				
PET SHOP BOYS SUBURBIA EMI BREAKOUT		*TALKING HEADS WILD WILD LIFE Warner Bros. 7	*TIL TUESDAY WHAT ABOUT LOVE Epic 7				
LOU REED THE ORIGINAL WRAPPER RCA BREAKOUT		*STEVE WINWOOD FREEDOM OVERSPILL Island 7	TOTO I'LL BE OVER YOU Columbia 5				
LIONEL RICHIE LOVE WILL CONQUER ALL Motown MEDIUM		*ZZ TOP VELCRO FLY Warner Bros. 7	TRIUMPH SOMEBODY'S OUT THERE MCA 2				
JERMAINE STEWART JODY Arista LIGHT			*TINA TURNER TYPICAL MALE Capitol 9				
ROD STEWART EVERY BEAT OF MY HEART Warner Bros. POWER							
'WEIRD AL' YANKOVIC LIVING WITH A HERNIA CBS MEDIUM							

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Producer Nichols Starts Digital Hardware Firm

BY STEVEN DUPLER

NEW YORK Noted producer/engineer Roger Nichols, who has worked with Steely Dan, Frank Sinatra, and Placido Domingo, has formed a new digital audio hardware manufacturing firm, Wendel Labs, based in Canoga Park, Calif. The new company is developing a series of products based on Nichols' proprietary "digital percus-

200 Wendel Jr. units have been tested by artists like Stevie Wonder and Joe Walsh

sion replacement technology."

Heading up the engineering team at Wendel Labs' 3,000-square-foot facility is Jerry Garsva, previously a New York-based studio engineer and computer designer. Nichols and Garsva

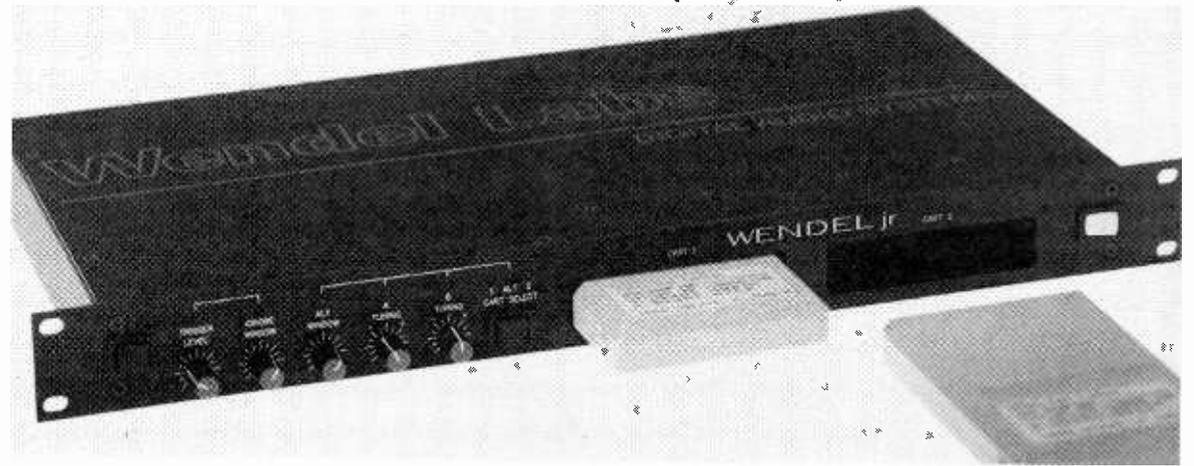
first collaborated during the 1979 Steely Dan "Gaucho" sessions.

The name "Wendel" comes from Nichols' first hand-built drum machine. Constructed in 1976 at a cost of \$80,000, the first Wendel rhythm computer was used on Steely Dan recording sessions. But its price tag obviously made manufacturing the unit for sale prohibitively expensive.

Nichols later updated the technology with a second-generation machine, dubbed Wendel II. The drum unit's performance on "Gaucho" was so superlative that it was reportedly nominated for a Grammy Award by the National Academy of Recording Arts & Sciences (NARAS) before the nominating committee discovered the drummer wasn't a human being.

The first product to come out of Wendel Labs has already been unveiled—a low-cost version of the original Wendel called Wendel Jr. In the works are a dynamic controller for Wendel Jr. and a high-resolution, 16-bit digital audio sampling device.

Wendel Jr. will sell for a sug-



Wendel Labs, the new firm owned by recording engineer/producer Roger Nichols, has introduced its first product, Wendel Jr. The digital drum computer is based upon proprietary percussion replacement technology developed by Nichols during his days in the studio with Steely Dan.

gested retail price of \$995, which puts it squarely in competition with units from established drum machine manufacturers such as Yamaha, Roland, and Korg.

Nichols' new machine uses ROM chips, loaded with digitally sampled acoustic percussion sounds, recorded by top session drummers. The ROM chips are housed in data cartridges called Wendel Carts. Once loaded into one of Wendel Jr.'s two cartridge slots, the samples are triggered by any number of sources, including live, prerecorded, or synthesized drum sound or MIDI signals.

Each slot can house separate

sounds or copies of the same sounds, with one cartridge slightly detuned in pitch. Wendel Jr. has the ability to recognize the two different input triggers and command the correct cartridge to replay the digital data.

Nichols says he already has a library of 50 of his personally recorded percussion sounds and plans to expand the selection continually. Each data cartridge sells for \$75. Wendel Labs also provides custom data-encoding services upon request.

Two hundred Wendel Jr. units have been beta-tested by a number of musicians and recording studios

—since last year, including Stevie Wonder, Jeff Porcaro, John Denver, Joe Walsh, Jeff "Skunk" Baxter, and Donald Fagen.

The firm has no timetable yet for the introduction of the next two products. The first is Wendel dmp, which will add real-time dynamic tracking capability and features custom metering, trigger sensitivity, and control circuitry. Suggested retail price for this rack-mounted unit is expected to be under \$750. Next in line is a PC-based digital sampler.

Johnson, Iglesias Are Clients Criteria In Rebound

BY TOM MOON

MIAMI Just one year ago, the only sounds emanating from once-busy Criteria Recording Studios here were cries of panic: Employees were worried about their paychecks, there were no future bookings, and the atmosphere was grim.

Now, with the help of a few big-gun clients like Julio Iglesias and Don Johnson, the studio is on the rebound.

"We fell on hard times there for a while," founder and studio president Mac Emerman says. "But even then we were contemplating significant upgrades in quality, and the decisions we made then have paid off."

Emerman's resolve to pump more than \$600,000 into the studio—in the form of a pair of Solid State Logic 6000 Series E consoles and Mitsubishi 32-track digital recorder—was a move that has seemed to justify itself. He says Criteria expects a "super fourth quarter," despite the fact that the last fiscal quarter is traditionally slow in south Florida recording.

Emerman points to a full schedule of block-booked projects ranging from Gregg Allman to Judas Priest to the Miami Sound Machine. Additionally, producers Bill Szyczyk and Tom Allom are returning to the studio to work with and help develop young, newly signed bands.

"It's a pretty broad roster," Emerman says. "What is particularly good about it is the number of people coming in who have had

success here in the past."

The twin SSL-configuration allows "a tremendous amount of flexibility," he continues. The control rooms of the facility's two digital-equipped studios are identical: The downstairs room is used mostly for basic tracks and live recording, while the smaller upstairs studio is intended for overdubs and mixing. Criteria still offers three analog rooms of different sizes as well.

The studio is set up for "maximum versatility," says Joel Levy, Criteria's general manager. Emerman credits Levy with "turning around" the 30-year-old operation. "We can run around the clock. And since the console remembers everything, our clients can move around according to their needs. Our schedules can accommodate more projects," Levy says.

Don Johnson's Epic album was one project that put Criteria solidly back in the limelight this year.

"Don was in here most of the spring and summer," says Emerman, adding that the booking required tight security measures to ensure privacy. "He liked the room, and he and his people recognized the capabilities of the equipment."

In an interview earlier this year, Johnson said that he was "surprised" by the studio and intended to spread the word about it. "We've got to let people know what kind of quality is down here. Most people think it's all just in New York or L.A., but there's real quality work going on down here."

Audio Track

NEW YORK

HALLOWEEN IS IN the air at West 55th Street Studios, as TV ghoul Zacherle wraps up his rap single "Overdrawn At The Blood Bank" with producers Andy & Leslie Zwerling. Steve Rosenthal engineered, assisted by John Marino. Also there, folkie Bill Mulligan was in working on his upcoming album, produced by Fitz. Rosenthal and Marino engineered again. Finally, Straightedge/Important act Attention is finishing up its new album. Bill Horwedel is producing and Rosenthal is engineering, assisted by Frank Garfi.

At Eras Recording, Hugh Forden produced Dorothy Louden's new album for DRG Records. And Earl Rose recently recorded his new album for Amadeus Records, with Questar Welsh at the board. Both records are due this month. Also there, the Brooklyn Tabernacle Choir is recording its new album through the end of the month. Ken Pennel is producing.

Run-D.M.C. was in at Secret Society Productions (Chung King House of Metal) with engineer Steven Ettinger. Also in is rapper MC Breeze, working with LL Cool J.

Clio Award winner Dorothea Joyce teamed with songwriter Sheila Rae to produce a new national TV campaign for Beechnut Baby Food at

Automated Recording.

LOS ANGELES

AT EVERGREEN RECORDING in Burbank, composer Elliott Lawrence was in working on music for the Emmy Awards show for NBC-TV. At the console was Ed Greene, assisted by Jim Behrendt and Rich Webb. Also there, composer Mike Post has been scoring episodes of "Hunter" and "The A-Team" for Stephen J. Cannell Productions and "Hill Street Blues" for MTM Productions. John Richards is engineering, assisted by David Marquette. Other television scoring projects at Evergreen include episodes of "Golden Girls," "Twilight Zone," "Webster," "Starman," "Valerie," and "Cagney & Lacey" for assorted networks and production companies.

Donna Summer was in at One On One Recording in North Hollywood with producers Rick Chudacoff and Peter Bunetta. At the board was Daren Klein, assisted by Toby Wright. Also in was Rae Dawn Chong, cutting a song for the A&M soundtrack to the film "Soul Man." Kevin McCormick produced, and Gabe Veltri engineered, assisted by Wright. Max Carl was in doing vocals for his upcoming MCA album, co-produced by Arthur Barrow. Dave Concors was at the board, assisted by Wright. Finally, Stanley

Clarke was in producing CBS Masterworks flutist Jim Walker. Csaba Petocz engineered.

At Sunset Sound Factory, Island artist Tom Waits is mixing an album of songs from his play "Frank's Wild Years." Biff Davis is at the board. The basic tracks were recorded at Universal Recording Corp. in Chicago by Waits and his band. Engineer for those sessions was Danny Leake. Album is due early next year.

There have been a number of recent major projects at Yamaha Research & Development Studio in Glendale: Depeche Mode was in working with producer Victor Flores and engineer Keith Cohen for Warner Bros.; Atlantic act Malice was in with producer/engineer Max Norman; Arista artist Patrice Rushen was working with co-producer Charles Mims and engineer Barney Perkins; and Bobby Womack was producing his own MCA project, with Perkins engineering.

OTHER CITIES

YOUNG TR3 HAS completed two sides at Criteria Recording in Miami, produced by TJ Prime Enterprises. Steve Johnston engineered, assisted by Charles Dye.

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

Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production and duplication industries.

LONDON BRIDGE HAS opened up: The newest Seattle-based facility is **London Bridge Studios Inc.** The studio offers 5,000 square feet, with a 24-foot ceiling height; a custom Neve 8048 mixing console; Sony tape recorders; and an assortment of microphones and signal processors. The studio says its "international portfolio" of clients includes the **Fixx** and **Queensryche**, but it is also interested in "breaking Northwest acts."

TEN YEARS AFTER: One Pass Inc., the largest video production and postproduction facility in northern California, just celebrated its 10th birthday. The company was founded by **Steve Michelson** in 1976, and a year later One Pass became the first independent facility in the country "designed from the ground up around the then-new 1-inch videotape format," according to a company representative. The facility offers full-service video capabilities, including production crews and equipment for both film and video; a 45-foot mobile unit; FlyPak; telecine; and full editorial, audio sweetening, computer graphics, and 3-D animation facilities. One Pass has been twice named to the **Inc. 500** list of fastest-growing private companies.

TAKING SONY TO THE BANK: Praxis Media Inc., South Norwalk, Conn., used some advanced video animation technology to shoot an "infomercial" for C.R. Bard, a manufacturer of hospital supplies. In order to work from the required perspective—the inside of a piggy bank—director **Chris Campbell**, executive producer **Dorria DiManno**, and line producer **Sandra Hammond** shot and edited the spot in **Palace Production Center's** 1-inch editing suite, making extensive use of the Sony BVH-2500 camera.

A NEW HOME: Kloss Video Corp., the major U.S. manufacturer of video projection systems, recently moved its administrative headquarters and research, engineering, and electronic manufacturing operations from Cambridge, Mass., to a new 102,000-square-foot facility in Waltham. The move puts the firm squarely in the middle of Boston's "silicon highway," Route 128.

SWINGIN' ON A STAR: For the past six months, **Howard Schwartz Recording** has been offering satellite communications services for recording sessions, and the response—particularly from the advertising community—has been excellent, according to the studio. Says Michael Laskow, studio manager: "We find that clients prefer the satellite [to phone patches] because the quality is almost indistinguishable from having all participants in one studio instead of a continent apart. It also eliminates waiting for next-day arrival of the tapes and is generally cheaper than flying the talent or producer cross-country."

Edited by **STEVEN DUPLER**



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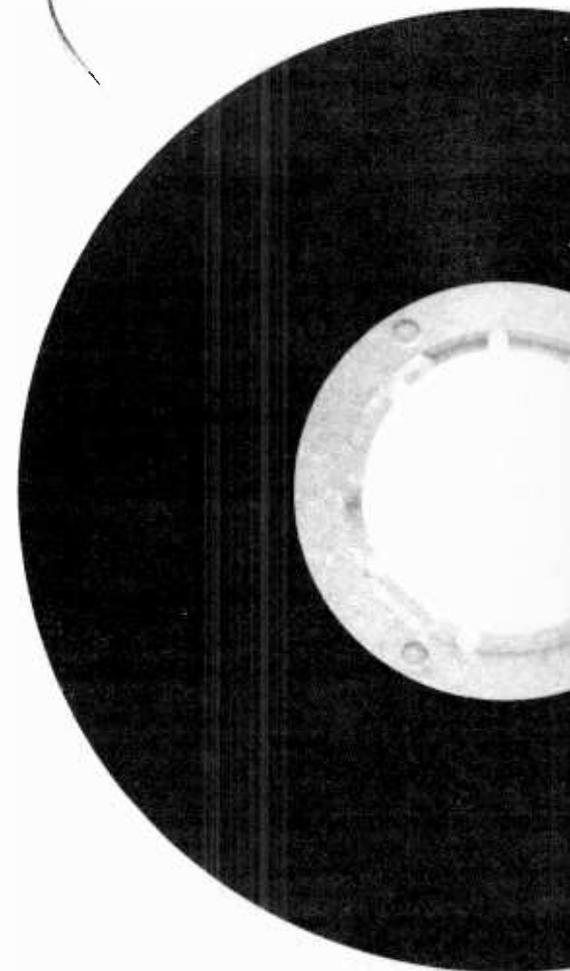
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TOP SPIRITUAL ALBUMS™

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	29	★ ★ NO. 1 ★ ★ REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR REJOICE WR 8324/A&M 13 weeks at No. One	THERE IS HOPE
2	2	13	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
3	7	29	TRAMAINÉ A&M SP 65110	THE SEARCH IS OVER
4	9	13	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
5	3	77	DOUGLAS MILLER LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
6	6	25	LOUISE CANDY DAVIS MALACO 4405	BETTER THAN BLESSED
7	5	53	SANDRA CROUCH LIGHT LS5855/LEXICON	WE'RE WAITING
8	12	17	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
9	14	45	THE WINANS QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
10	15	29	DARYL COLEY PLUMBLINE 7012	JUST DARYL
11	4	45	SHIRLEY CAESAR WORD 8299/A&M	CELEBRATION
12	11	9	JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 288504 LIVE AT MADISON SQUARE GARDEN	
13	29	13	CALVIN BRIDGES I AM 5896/LEXICON	RENEW MY SPIRIT
14	22	9	DERRICK BRINKLEY TYSOT TR-86715	GLORIOUS DAY
15	13	177	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059 ROUGH SIDE OF THE MOUNTAIN	
16	8	65	NICHOLAS COMMAND CRN 1003	DEDICATED
17	16	37	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14777 THINGS ARE GOING TO WORK OUT SOMEHOW	
18	NEW		JESSY DIXON & WORLD OF PENTECOST CHOIR I AM 7-90061-001-4/LEXICON	SONGS OF PENTECOST
19	17	57	CHARLES NICKS SOUND OF GOSPEL SOG-146	COME UNTO JESUS
20	20	13	DOROTHY NORWOOD ATLANTA INT'L AIR 10111	DOROTHY NORWOOD & FRIENDS
21	23	57	EDWIN HAWKINS BIRTHRIGHT 5887/LEXICON	HAVE MERCY
22	39	9	THE TRUHTHETTES MALACO 4410	GOD WILL MAKE THINGS ALRIGHT
23	NEW		T.E.T.R.E.C. TYSOT TR-85815	EVERYBODY DON'T KNOW WHO JESUS IS
24	19	9	CANDI STATON BERACAH BRI-2001	SING A SONG
25	26	13	JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES KJ 8503 ESPECIALLY FOR YOU	
26	NEW		REV. B.W. SMITH JR. PASTOR PR 75000	WATCH DEM DOGS
27	10	81	THE WILLIAMS BROTHERS MALACO 4400	BLESSED
28	28	9	KING JAMES VERSION LIGHT 7-115-70898-3/LEXICON	GRATEFUL FOR YOUR LOVE
29	25	93	WALTER HAWKINS LIGHT LS5857/LEXICON	LOVE ALIVE III
30	30	5	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
31	35	33	HOWARD SMITH LIGHT LS5880/LEXICON	TOTALLY COMMITTED
32	24	33	THE JACKSON SOUTHERNAIRES MALACO 4406 LORD WE NEED YOUR BLESSING	
33	38	5	DELIVERENCE TYSOT TR-86615	SAY YOU BELIEVE
34	27	101	VANESSA BELL ARMSTRONG ONYX RO 3825	CHOSEN
35	18	17	DOROTHY MOORE REJOICE 8326/A&M	GIVING IT STRAIGHT TO YOU
36	NEW		BILLY PRESTON KING JAMES KJ 8502/NINE/SOUND OF GOSPEL	MINISTRY OF MUSIC
37	36	61	THE CANTON SPIRITUALS JAY & BEE 0069	MISSISSIPPI PO BOY
38	NEW		ANGELIC GOSPEL SINGERS MALACO 4407	I'VE GOT VICTORY
39	21	21	THE GEORGIA MASS CHOIR SAVOY 14773	I'M FREE
40	40	17	MYRNA SUMMERS SAVOY 14734 YOU DON'T HAVE NOTHING (IF YOU DON'T HAVE JESUS)	

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GOSPEL LECTERN

by Bob Darden



AS THE VARIOUS newspapers, news magazines, television newscasts, and entertainment magazines belatedly discover Christian music, I keep getting asked the same questions: Why now? Why not five years ago? Why not five years from now?

The easy answer is that the tenor of the country has changed, that the unfettered hedonism of the '60s and '70s has given way to an age of accountability. After all, it is hard to imagine U2, the Alarm, the Call, Charlie Peacock, Kajagoogoo, or even Simple Minds sharing the stage at Woodstock.

But even if that is true, it is only part of the answer. Good Christian artists have always been around. Decent budgets have not. Recording budgets of \$100,000 are still the exception rather than the rule in contemporary Christian music. It's hard for any artist—no matter how talented—to sound as good on \$30,000 as Fleetwood Mac has done on a cool \$1 million.

Why are people suddenly discovering Christian music? Because they're picky, because they're used to the best, and because—until recently—religious music didn't sound as good as the music they heard on the radio. With better budgets come better musicians, better producers, more studio time, better videos.

Here are some random examples of what I'm talking about:

- **Star Song** recording artist **Morgan Cryar** recently shot his video "Pray In The USA" on location at the Lincoln Memorial, the Berlin Wall, across from a Czechoslovakian border patrol, and outside an Austrian prison camp. The video, shot entirely on 35mm film, was directed by **Sam Taylor**, who did the "TV Diners" and "Sharp Dressed Men" videos for ZZ Top.

- **Cynthia Clawson** returned to Waxahachie, Texas, to shoot footage for a video to accompany her rendition of "Softly And Tenderly," from the film "The Trip To Bountiful." Footage from the movie, which

won an Oscar for **Geraldine Page**, will also be featured in the video. "Softly And Tenderly" is on Clawson's brilliant new **DaySpring** album, "Immortal."

- **T-Bone Burnett** produced the latest album by Myrrh/LA artist **Leslie Phillips**. Burnett has produced recent albums by **Los Lobos**, **Elvis Costello**, the **BoDeans**, **Marshall Crenshaw**, and **Tonio K**.

A look behind Christian music's sudden popularity

- The enigmatic Mr. K., incidentally, joined a very select group of Christian artists when his first What? album, "Romeo Unchained," received a highly favorable review in a recent issue of Rolling Stone.

- **John Fischer's** latest album for Myrrh/LA, "Casual Crimes," was produced by **Victor LeComer** (who has done synthesizer arrangements for the **Pet Shop Boys**, **Cyndi Lauper**, and **Sheena Easton**) and engineered by Dublin native **Kevin Killen** (whose engineering credits include U2, **Peter Gabriel**, and **Howard Jones**).

- **John Potoker** served as co-producer on **Michael W. Smith's** hit Reunion album "The Big Picture." Potoker is best known for his remix engineering of releases by **Paul McCartney**, **Phil Collins**, and the **Rolling Stones**.

- **Randy Stonehill's** new Myrrh/LA album, "The Wild Frontier," features producer **Dave Perkins** (**Smash Palace**, **Carole King**), bassist **Rick Cua** (the **Outlaws**), and keyboard player **Reese Wynans** (**Delbert McClinton** and **Stevie Ray Vaughan**).

- And finally, let's not forget **Peter Cetera's** smash duet with Myrrh's **Amy Grant**, "The Next Time I Fall."

JAZZ BLUE NOTES

by Peter Keepnews

GIANTS REMEMBERED: The American Jazz Orchestra, which made its debut in May, begins its first full concert season at New York's **Cooper Union** on Friday (31). The repertory orchestra, directed by jazz critic **Gary Giddins** and pianist/composer/conductor **John Lewis**, will mark its return to action with a tribute to **Benny Goodman**.

A tribute to Goodman, a memorial for Thad Jones

The concert will feature classic arrangements from the Goodman book by **Fletcher Henderson**, **Edgar Sampson**, and others as well as a clarinet concerto written by **Bob Brookmeyer**. The concerto, the first work written expressly for the AJO, was largely funded by a grant from **BMI**.

The AJO's next concert, set for Dec. 1, will include the work of **Gil Evans**, **Claude Thornhill**, and **Henry Threadgill**. The orchestra, which recently received \$15,000 from the city of New York through the efforts of Manhattan Borough President **David Dinkins**, is also planning a tribute to **Thad Jones**.

Elsewhere, other steps are already being taken to perpetuate the memory of Jones—who, like Goodman, died this year. The cornetist/flugelhornist/composer/arranger/band leader's widow, **Lis**, has announced the establishment of the **Thad Jones Society**, the immediate goal of which is to raise enough money for a grave site and monument. Long-range plans include

assembling a complete library of Jones' arrangements and recorded works.

A minimum contribution of \$40 is requested of anyone interested in becoming a member of the **Thad Jones Society**. If you want to join or learn more about the organization, contact **Lis Jones**, **Bavnebjergspark 65, DK-3520 Farum, Denmark**.

A NEW DISTRIBUTOR specializing in jazz has opened its doors in Miami. **Perry Jans Distributors**, the brain child of industry veterans **Bob Perry** and **Morty Jans**, is currently handling about a dozen labels, primarily servicing small stores in Florida. The company also plans to function as a one-stop for jazz product on **Blue Note**, **Atlantic**, and other major or major-affiliated labels.

"We're concentrating on traditional jazz," says Perry, who also runs the **Blue Note** record store in Miami and hosts a weekly jazz/blues show on local radio station **WDNA**. "I'm not saying we wouldn't take on a fusion label, but we're more interested in the stuff that you don't hear a lot on the radio."

"There's no mystery to selling jazz records," continues Perry, whose lines include **Muse**, **Xanadu**, and the recently revived **Vee Jay**. "It's just a question of making the stuff available. People are a lot hipper than we give them credit for being."

Perry's plans include getting into the mail-order business, servicing the chains as well as the mom-and-pops, and eventually expanding beyond Florida. "People are starving for this music," he says, "and the people I'm working with live and breathe it."



Act III Productions, Inc. wishes it to be known that the proper credit of the composition, "The Ballad Of Paladin," as embodied in the motion picture entitled "Stand By Me" should be as follows:

**Written by Johnny Western,
Sam Rolfe and Richard Boone—
Irving Music (BMI)**

Act III Productions, Inc. acknowledges that, notwithstanding its diligence and efforts to ascertain the proper writers' credits, the correct credit did not appear in the film, and hopes that such omission did not cause the writers any undue inconvenience.

CLASSICAL KEEPING SCORE

by Is Horowitz



MUSICAL CHAIRS: Shifting of key personnel at some major classical labels continues, as each move opens yet another slot to be filled.

Latest news has **Irwin Katz**, RCA Red Seal marketing chief, moving over to CBS Masterworks to fill the post vacated abruptly a month or so ago by **Christine Read**. Katz will assume the position of vice president, Masterworks a&r, next week.

He leaves RCA after nine years with the label, following indications that he would be promoted there by Red

Key execs at major labels are playing musical chairs

Seal president **Michael Emmerson** to a VP slot, with marketing and sales responsibilities that would extend worldwide.

Before RCA, Katz was with CMS Records for a couple of years and earlier had retail experience at Discount Records under the late **Marvin Saines**. His musical credentials include playing trumpet in a number of major symphony orchestras, among them the Cleveland under **George Szell**, the Pittsburgh under **William Steinberg**, and the Detroit under **Paul Paray**.

At RCA, Emmerson says he may divide the responsibilities formerly handled by Katz between two executives. He's mulling separate marketing and sales Red Seal positions.

THE OPUS MAGAZINE Records Of The Year Awards, presented in New York Oct. 20, again ranged over a wide spectrum, concerned as usual with musical rather than commercial values. Only a couple of the al-

bums chosen enjoyed more than modest success over the counter.

Karen Moody of Deutsche Grammophon was at the awards party in Lincoln Center's music library to accept plaques for her label's recording of the Bruckner Symphony No. 8 by **Carlo Maria Giulini** and the Vienna Philharmonic and Rossini's "Il Viaggio A Reims" directed by **Claudio Abbado**. Other DG execs could not be there, said Moody, because they were at a party celebrating PolyGram's No. 1 Billboard chart positions in a number of repertoire areas.

Robina Young of Harmonia Mundi USA received the award for the **Milton Babbitt** album performed by pianist **Robert Taub**. Taub and Babbitt were also present. **Nancy Zannini** of Philips accepted awards for the Berg Violin Concerto performed by **Gidon Kremer** and the Bavarian Radio Symphony under **Colin Davis** and Handel's "Solomon" directed by **John Eliot Gardiner**.

The Opus Award for a CBS Masterworks' two-piano Mozart-Schubert album, performed by **Murray Perahia** and **Radu Lupu**, was picked up by the label's **Bonnie Barrett**. Bob Hurwitz of Nonesuch accepted a plaque for **Elliot Carter's** "Triple Duo" performed by Fires Of London. In the historic category, **Dorle Soria** received the award for a Metropolitan Opera issue of Verdi's "Simon Boccanegra." **David Hall** and **David Hamilton** were on hand to accept honors for "The Mapleson Cylinders," a collection of historic reissues of vocal recordings dating from 1900-1904.

THE VLADIMIR HOROWITZ Chicago recital Sunday (26) will be broadcast live on WFMT. Mail response for tickets was so strong that tickets were gone even before the box office opened at Symphony Hall. Word is that the pianist will not accept a fee.

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GRASS ROUTE

by Linda Moleski



SHANACHIE RECORDS of Ho-Ho-Kus, N.J., has opened **Shanachie Distribution**, based in Minneapolis, to service the region's one-stops and retail accounts better. The new operation will cover accounts in Indiana, Iowa, Illinois, Missouri, Minnesota, Wisconsin, Colorado, and the Dakotas.

"We opened it because we found that the distribution for nonpop labels was weak in the Midwest," says president **Rich Nevins**. "The distributors out there are glorified one-stops and are totally useless in terms of moving catalog product. So since they weren't doing an adequate job, we are attempting to do it ourselves."

The new arm is the company's first venture into the distribution market. Shanachie is still going through the traditional network on the East and West Coast, which are "more effective with catalog," says Nevins.

Shanachie's eclectic catalog includes reggae, Irish folk, and African pop titles by such artists as **Rita Marley**, **Steeleye Span**, **Yellowman**, and **Bunny Wailer**. In addition, Shanachie will distribute the country/bluegrass labels **Sugarhill** and **Rebel/County**, which, Nevins says, "shared our concern about the state of distribution in the Midwest."

Nevins says the company's goal is to have salesmen work with the area's retail outlets to develop the respective sections and convey the best of the three catalogs.

"The salesmen will go into the stores and do inventories to see what's selling and what isn't," says Nevins. "Our objective is to have a constant flow of catalog."

Shanachie Distribution, headed by sales director **Doug Ackerman**, is located at 327 14th Ave. S.E. St. 11, Minneapolis, Minn. 55414. For more information call the company's director of promotion, **Randall Grass**, at 201-445-5561.

SEEDS & SPROUTS: Moving Target/Celluloid Records recently celebrated the **Splatcats'** debut release, "Sin 73," at Manhattan's Southern Funk Cafe, where the group treated partygoers to a live performance... Veteran metal act **Motorhead's** latest album, "Orgasmatron," is reportedly doing extremely well for indie distributors. The record is on **GWR/Profile**... SST is scheduled to release its first CDs and, according to a

Shanachie sets up Midwest distribution arm

spokesman for the label, they're sure to "melt and spark many a prime stereo." Among them are **Sonic Youth's** "E.V.O.L.," the **Meat Puppets'** "Up On The Sun," **Black Flag's** "Who's Got The 10 1/2," and **Husker Du's** "Flip Your Wig"... **Dunhill Compact Classics**, one of the leaders in compilation disks, has just put out "The Real Blues Brothers." The project is filled with 60-plus minutes of cuts by such artists as **John Lee Hooker**, **Jimmy Reed**, **Lightnin' Hopkins**, and **Memphis Slim**... **Macola** is the latest indie label to get support from MTV, with **Bobby, Jimmy & the Critters'** clip for "Roaches." The song is a spin-off of the **Timex Social Club's** summer hit, "Rumors"... For those of you **New Riders Of The Purple Sage** fans, **Relix** recently released "Before Time Began," which consists of early New Riders studio cuts featuring **John Dawson**, **David Nelson**, **Jerry Garcia**, **Phil Lesh**, and **Mickey Hart**. On the album's flip side is a series of experimental cuts dubbed "The Backwards Tapes."

CBS Falls Following Trade Dispute PolyGram, WEA Lead U.K. Sales

BY PETER JONES

LONDON PolyGram has surpassed WEA as the top singles producer here and WEA has topped PolyGram as the No. 1 album company, according to market-share figures for the third quarter. The statistics show that CBS, involved in a trade-terms dispute during this period, fell down to fifth place from fourth in both areas.

In the singles sector, PolyGram had a 13.7% share, followed by WEA (13.5%), Virgin (10.5%), RCA/Ariola (8.4%), CBS (7.4%), EMI (6.8%), and A&M (6.1%). In the previous quarter, April-June, the top three places were taken by WEA (13.4%), PolyGram (12%), and Virgin (11.1%).

In the third quarter of 1985, the top three were PolyGram (15.9%), EMI (14.3%), and WEA (13.4%). The top individual label in the singles category was A&M, with a 6.1% share, reflecting the chart-topping success of Chris De Burgh's "Lady In Red."

In the album listing for companies, WEA was tops with 16.1%, followed by PolyGram (15.7%), EMI (12.4%), RCA Ariola (10.1%), CBS (9.6%), Virgin (8.4%), and A&M (5%). Only the order of the top three companies changed from the previous quarter, during which PolyGram had 18.8%, followed by WEA (12.7%) and EMI (11.4%). In the third quar-

ter of 1985, PolyGram topped the pack with 14.2%; WEA (12.7%) and EMI (11.4%) made up the rest of the top three.

The top individual label in the album category for the third quarter this year was EMI, with 5.3%, then Sire (5.2%) and Warner Brothers (5.1%).

CBS Records introduced its new trading terms in the U.K. on July 1, generating a storm of protest from the retail industry (Billboard, Oct. 18). At the company's annual sales conference in London recently, managing director Paul Russell admitted that "the changes didn't win us popularity. It lost us a few sales,

too."

At the height of the dispute, which has now been resolved, leading rackjobber Record Merchandisers refused to stock CBS product, as did some retail chains. Several majors, notably EMI and PolyGram, later followed CBS with revised trading terms.

Third-quarter top singles were, in order, "I Want To Wake Up With You," Boris Gardiner (Revue-/Creole); "The Lady In Red," Chris De Burgh (A&M); "Don't Leave Me This Way," Communards (London).

The top album artists were Madonna, Queen, and Chris De Burgh.

Vaughan Fails Finns

HELSINKI The Oct. 6 nonappearance of U.S. rock guitarist Stevie Ray Vaughan has angered the Finnish concert-going public, which was eagerly anticipating the show after two previous cancellations.

Vaughan was originally due to play here on May 23 and then Sept. 6, but neither show took place. Ticket buyers, about 1,600 of them, were promised a show on Oct. 6, and virtually all of them held on to their tickets instead of

requesting a refund.

The third concert was canceled just one day beforehand, causing much confusion, particularly for those planning to travel from well outside Helsinki.

Showco, the promoter of the event, placed a small advertisement in a local newspaper saying the show was postponed because Vaughan was ill, but that went almost unnoticed. There is talk of handing the matter over to the Finnish consumer ombudsman.

Teldec Has 1.5% Increase In West German Market

BY WOLFGANG SPAHR

HAMBURG Teldec here has posted a 1.5% increase in its market share for the first half of 1986, compared with the same period in 1985. The company now commands 9.7% of West German record industry turnover.

While overall singles sales fell 7% here in the first six months of 1986, Teldec's singles sales were 81% higher than in the same period in 1985. The company expects cassette volume to be up 15% for the year as a whole, and even in the LP sector of the market, where industrywide sales have fallen by 7%, Teldec has performed better than the average with a mere 4% decline.

Thomas Stein, managing director, is far from bullish, however, pointing out that in 1966 Teldec accounted for \$50 million, or 22%, of the West German industry's total \$230 million turnover. Last year, it accounted for only \$100 million, or 9%, of the \$1.1 billion total.

Stein also foresees continuing problems for the German industry as a whole. "Buyers of soundcarriers are getting older, not younger, and over the years consumer expenditure on our products has fallen, not increased.

"The average four-person

household in the medium income group spends \$2,500 a year on entertainment, but only \$50-\$60 of that goes on records and tapes, which from our point of view is far too little," he says.

Part of the solution, in Stein's view, is to continue to offer the kind of material, including folk and brass band music, which appeals to older buyers. Though not particularly glamorous, these genres have been a mainstay of the business for decades, he says, and will continue to be so in the future.

Teldec is more optimistic for its own Direct Metal Mastering (DMM) technology, now in 20 countries and making strong headway in the U.S.

Manfred Atzert, managing director for technology, promises further technical developments in the coming months designed to assure the future of the analog disk despite the advent of CD and perhaps digital audio tape (DAT). Atzert remains skeptical about DAT, noting that Teldec's ample experience in digital tape transfer has confirmed the "degradation" that occurs after repeated use. "We believe that panic about DAT is out of place," he says.

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Video Piracy Crackdown In W. Germany

HAMBURG Video piracy is costing the West German industry almost \$200 million a year, according to Gerhard Schulze, managing director of copyright protection society GVV.

Forged movie copies, which flood the market during the six-month window before official video release, jeopardize not only the video business but also the whole basis of film finance, Schulze warns, because up to 20% of production costs are expected to be recouped from video rights income.

The scale of the West German anti-piracy effort is impressive. Some 1,473 criminal proceedings are pending against offenders. This year, GVV action has led to 265 searches, the seizure of 45,000 cassettes, and the institution of 467 criminal proceedings.

The most modern technology is now employed by both the GVV and the police. With a data file on 16,000 movies, rights ownership and contract validity can be checked within hours. According to Jochen Tielke, head of the GVV investigation department, this has enabled forgers from Panama and the U.S. to be tracked down, while good cooperation between police, public prosecutors, and the GVV has in some cases led investigators to the heads of criminal gangs.

However, GVV chairman Wolf-Dieter Gramatke, also managing director of RCA/Columbia here, be-

lieves judges are still too lenient with offenders despite last year's copyright amendment, the fact that piracy is now considered a public offense, and its proven links with organized crime.

To date, the highest penalty has been a suspended 21-month sentence. Pirates can pay fines of \$1,500 out of their petty cash, Gramatke says, noting that one convicted offender was caught again only

High technology used in search for pirated tapes

days later with 1,000 illegal tapes in his possession.

A further headache comes from locally based pirates whose illegal copies are made and stored in apartments and attics and offered to friends and local residents via photocopied lists. One library with 3,000 cassettes was uncovered in an auto factory, and GVV estimates there are more than 1,000 illegal neighborhood video libraries in all, most of them in industrial regions like Dusseldorf, Dortmund, and Stuttgart.

Distribution is highly organized. Within days of the theft of a film copy from a cinema, U-matic copies are in the hands of key pirates in major cities who duplicate further

copies on VCR equipment. Within a week the film is on sale, and up to 10,000 tapes may be sold at around \$75 each, causing enough damage to threaten the survival of legitimate suppliers.

To control the situation the GVV has developed an overall strategy, which includes increasing cooperation with similar bodies in neighboring countries and splitting West Germany into sectors. Highly popular movies are used by police and GVV investigators, themselves mostly former policemen, as bait to lure the pirates, and round-the-clock surveillance may go on for days.

Some 15 illegal libraries have already been uncovered and raided, and the risks for offenders are growing.

Established video outlets cannot afford to carry illicit stock because, according to Schulze, competitors watch for improbably spectacular offers and report them to the GVV. The society's experts can also examine a retailer's entire stock in a short time and pick out even the most cleverly pirated copies.

The Virgin Group is set to make a public stock offering ... see page 65

ISSUE DATE:
NOVEMBER 29
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OCTOBER 21
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GERMANO RUSCITTO

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MILAN

TALIA

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 10/25/86

This Week	Last Week	SINGLES
1	1	EVERY LOSER WINS NICK BERRY BBC
2	2	TRUE BLUE MADONNA SIRE
3	7	ALL I ASK OF YOU CLIFF RICHARD & SARAH BRIGHTMAN POLYDOR
4	5	IN THE ARMY NOW STATUS QUO VERTIGO
5	4	YOU CAN CALL ME AL PAUL SIMON WARNER
6	9	WALK LIKE AN EGYPTIAN BANGLES CBS
7	3	RAIN OR SHINE FIVE STAR TENT
8	8	SUBURBIA PET SHOP BOYS PARLOPHONE
9	6	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
10	22	MIDAS TOUCH MIDNIGHT STAR SOLAR
11	25	YOU'RE EVERYTHING TO ME BORIS GARDINER REVUE
12	13	TRUE COLOURS CYNDI LAUPER PORTRAIT
13	14	ALWAYS THERE MARTI WEBB BBC
14	32	DON'T GET ME WRONG PRETENDERS WEA
15	23	THE WIZARD PAUL HARCASLE CHRYSLIS
16	10	I'VE BEEN LOSING YOU A-HA WARNER
17	11	THORN IN MY SIDE EURYTHMICS RCA
18	12	WORD UP CAMEO CLUB
19	20	WORLD SHUT YOUR MOUTH JULIAN COPE ISLAND
20	15	(FOREVER) LIVE AND DIE OMD VIRGIN
21	37	GIRLS AIN'T NOTHING BUT TROUBLE DJ JAZZY JEFF & FRESH PRINCE CHAMPION
22	28	THINK FOR A MINUTE HOUSEMARTINS GO DISCS
23	16	MONTEGO BAY AMAZULU ISLAND
24	17	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSLIS
25	24	DON'T STAND SO CLOSE TO ME '86 POLICE A&M
26	NEW	TO HAVE AND TO HOLO CATHERINE STOCK SIERRA
27	29	TO BE A LOVER BILLY IDOL CHRYSLIS
28	18	WE DON'T HAVE TO TAKE OUR CLOTHES OFF JERMAINE STEWART 10 RECORDS
29	39	CLOSE TO YOU GWEN GUTHRIE BOILING POINT
30	40	STAY WITH ME MISSION MERCURY
31	27	RUMORS TIMEX SOCIAL CLUB COOLTEMPO
32	19	WALK THIS WAY RUN D.M.C. LONDON
33	21	(I JUST) DIED IN YOUR ARMS CUTTING CREW SIREN
34	NEW	ALWAYS THE SUN STRANGLERS EPIC
35	30	LOVE CAN'T TURN AROUND FARLEY JACKMASTER FUNK DJ INTERNATIONAL
36	NEW	YOU KEEP ME HANGIN ON KIM WILDE MCA
37	NEW	TAKE MY BREATH AWAY BERLIN CBS
38	NEW	SHOWING OUT MEL & KIM SUPREME
39	26	WONDERLAND PAUL YOUNG CBS
40	NEW	LIVIN' ON A PRAYER BON JOVI VERTIGO
1	1	ALBUMS
2	2	PAUL SIMON GRACELAND WARNER
3	3	A-HA SCOUNDRELS DAYS WARNER
4	4	FIVE STAR SILK AND STEEL TENT
5	6	MADONNA TRUE BLUE SIRE
6	12	EURYTHMICS REVENGE RCA
7	7	VARIOUS THE CHART TELSTAR
8	5	CAMEO WORD UP CLUB
9	NEW	TE KANAWA/CARRERAS/VAUGHAN SOUTH PACIFIC CBS
10	NEW	ULTRAVOX U-VOX CHRYSLIS
11	NEW	HOWARD JONES ONE TO ONE WEA
12	10	VARIOUS NOW THAT'S WHAT I CALL MUSIC 7 EMI/VIRGIN
13	10	COMMUNARDS LONDON
14	32	ORIGINAL SOUNDTRACK TOP GUN CBS
15	18	HOUSEMARTINS LONDON O HULL 4 GO DISCS
16	8	IRON MAIDEN SOMEWHERE IN TIME EMI
17	17	OIRE STRAITS BROTHERS IN ARMS VERTIGO
18	11	QUEEN A KIND OF MAGIC EMI
19	13	HUEY LEWIS & THE NEWS FORE CHRYSLIS
20	14	CHRIS DE BURGH INTO THE LIGHT A&M
21	22	STATUS QUO IN THE ARMY NOW VERTIGO
22	39	SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M
23	28	PET SHOP BOYS PLEASE PARLOPHONE
24	25	WHAM THE FINAL EPIC
25	16	TINA TURNER BREAK EVERY RULE CAPITOL
26	25	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
27	20	GENESIS INVISIBLE TOUCH VIRGIN
28	NEW	WHITNEY HOUSTON ARISTA
29	15	LOOSE ENOS ZAGORA VIRGIN
30	27	CYNDI LAUPER TRUE COLOURS PORTRAIT
31	24	A-HA HUNTING HIGH AND LOW WARNER
32	29	TALKING HEADS TRUE STORIES EMI
33	26	OMD THE PACIFIC AGE VIRGIN
34	34	VARIOUS THE POWER OF LOVE WEST FIVE
35	23	BILLY BRAGG TALKING WITH THE TAXMAN GO DISCS
36	19	NEW OROER BROTHERHOOD FACTORY
37	31	SIMPLY RED PICTURE BOOK ELEKTRA
38	NEW	QUEEN QUEEN'S GREATEST HITS EMI
39	30	BOSTON THIRD STAGE MCA
40	37	VARIOUS STREET SOUNDS 18 STREET SOUNDS
41	36	BRYAN FERRY/ROXY MUSIC STREET LIFE 20 GREAT HITS EG

CANADA (Courtesy The Record) As of 10/16/86

		SINGLES
1	1	TAKE MY BREATH AWAY BERLIN CBS
2	2	RUMORS TIMEX SOCIAL CLUB A&M
3	10	SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
4	4	WALK THIS WAY RUN-D.M.C. LONDON/POLYGRAM
5	3	VENUS BANANARAMA LONDON/POLYGRAM
6	5	STUCK WITH YOU HUEY LEWIS CHRYSLIS/MCA
7	7	TRUE COLORS CYNDI LAUPER PORTRAIT/CBS
8	8	I AM BY YOUR SIDE COREY HART AQUARIUS/CAPITOL
9	15	TYPICAL MALE TINA TURNER CAPITOL
10	6	DANCING ON THE CEILING LIONEL RICHIE MOTOWN/MCA
11	9	FRIENDS AND LOVERS GLORIA LORING & CARL ANDERSON CBS
12	11	GLORY OF LOVE PETER CETERA WEA
13	13	SOMEDAY GLASS TIGER CAPITOL
14	14	HEARTBEAT DON JOHNSON EPIC/CBS
15	18	THE LADY IN RED CHRIS DE BURGH A&M
16	12	PAPA DON'T PREACH MADONNA WEA
17	17	HIGHER LOVE STEVE WINWOOD ISLAND/WEA
18	NEW	A MATTER OF TRUST BILLY JOEL COLUMBIA/CBS
19	20	WHEN I THINK OF YOU JANET JACKSON A&M
20	16	MISSIONARY MAN EURYTHMICS RCA
1	1	ALBUMS
2	2	HUEY LEWIS & THE NEWS FORE! CHRYSLIS/MCA
3	3	MADONNA TRUE BLUE SIRE/WEA
4	4	TINA TURNER BREAK EVERY RULE CAPITOL
5	5	COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL
6	6	SOUNDTRACK TOP GUN COLUMBIA/CBS
7	8	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
8	7	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
9	9	CYNDI LAUPER TRUE COLORS PORTRAIT/CBS
10	10	BANANARAMA TRUE CONFESSIONS POLYGRAM
11	11	EURYTHMICS REVENGE RCA
12	17	BILLY JOEL THE BRIDGE COLUMBIA/CBS
13	12	PAUL SIMON GRACELAND WARNER BROS./WEA
14	13	PETER GABRIEL SO GEFEN/WEA
15	15	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA
16	16	CHRIS DE BURGH INTO THE LIGHT A&M
17	16	IRON MAIDEN SOMEWHERE IN TIME CAPITOL
18	20	KIM MITCHELL SHAKIN' LIKE A HUMAN BEING ALERT/POLYDOR
19	NEW	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
20	NEW	BOSTON THIRD STAGE MCA
21	NEW	TALKING HEADS "TRUE STORIES" SIRE/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/13/86

		SINGLES
1	2	THE FINAL COUNTDOWN EUROPE EPIC/CBS
2	1	RAGE HARD FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
3	4	TAKE MY BREATH AWAY BERLIN CBS
4	5	TYPICAL MALE TINA TURNER CAPITOL/EMI
5	3	HOLIDAY RAP MC MIKER G AND DEEJAY SVEN RUSH/ARIOLA
6	10	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/METRONOME/PMV
7	7	HUMAN HUMAN LEAGUE VIRGIN/ARIOLA
8	6	THE LADY IN RED CHRIS DE BURGH A&M/DG/PMV
9	8	HEARTBREAK HOTEL CC CATCH HANSA/ARIOLA
10	13	HI HI HI SANDRA VIRGIN/ARIOLA
11	NEW	(FOREVER) LIVE AND DIE OMD VIRGIN/ARIOLA
12	NEW	TRUE BLUE MADONNA SIRE/WEA
13	9	CAMOUFLAGE STAN RIDGWAY IRS/CBS
14	NEW	SOME HEARTS ARE DIAMONDS CHRIS NORMAN HANSA/ARIOLA
15	NEW	DIE ROTE SONNE VON BARBADOS THE FLIPPERS BELLAPHON
16	16	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
17	14	TI SENTO MATIA BAZAR BLOW UP/INTERCORD
18	12	DANGER ZONE KENNY LOGGINS CBS
19	11	A QUESTION OF TIME (REMIX IX) DEPECHE MODE MUTE/INTERCORD
20	18	I WANNA WAKE UP WITH YOU BORIS GARDINER CHIC/TELDEC
1	1	ALBUMS
2	3	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
3	2	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
4	4	SOUNDTRACK TOP GUN CBS
5	7	MADONNA TRUE BLUE SIRE/WEA
6	5	EURYTHMICS REVENGE RCA
7	10	HUEY LEWIS & THE NEWS FORE CHRYSLIS/ARIOLA
8	10	AL JARREAU LIS FOR LOVER WEA
9	8	CHRIS REA HERZKLOPFEN POLYSTAR/PMV
10	6	EUROPE THE FINAL COUNTDOWN EPIC/CBS
11	NEW	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
12	9	ROO STEWART EVERY BEAT OF MY HEART WARNER/WEA
13	16	DIE FLIPPERS NUR WER DIE SEHNSUCHT KENNT BELLAPHON
14	11	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
15	19	THE HUMAN LEAGUE CRASH VIRGIN/ARIOLA
16	NEW	TALKING HEADS TRUE STORIES EMI
17	NEW	IRON MAIDEN SOMEWHERE IN TIME EMI
18	14	PETER GABRIEL SO VIRGIN/ARIOLA
19	12	CHRIS REA ON THE BEACH MAGNET/DG/PMV
20	15	QUEEN A KIND OF MAGIC EMI
21	13	SAMANTHA FOX TOUCH ME JIVE/TELDEC

FRANCE (Courtesy of Europe 1) As of 10/19/86

		SINGLES
1	2	HOLIDAY RAP MC MIKER G AND DEEJAY SVEN CARRERE
2	3	EVE LEVE TOI JULIE PIETRI CBS
3	1	LES DEMONS DE MINUIT IMAGES FLARENASH/WEA
4	4	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/CARRERE
5	6	VILLE DE LUMIERE GOLD WEA
6	NEW	FLASH STEPHANIE CARRERE
7	9	BRICK FAKES CBS
8	17	THE FINAL COUNTDOWN EUROPE CBS
9	5	VENUS BANANARAMA BARCLAY/POLYGRAM
10	8	J'VEUX PAS L'SAVOIR BIBIE CBS
11	13	VIVRE AILLEURS JACKIE QUARTZ CBS
12	18	C'EST PAS FACILE CAROL ARNAULD POLYDOR
13	11	LES BRUNES COMPTENT PAS POUR OES PRUNES LIO POLYDOR
14	12	LIBERTINE MYLENE FARMER POLYDOR
15	NEW	L'ENFANT JEAN MAS PATHE
16	20	NUIT SAUVAGE LES AVIONS CBS
17	19	BOULE OE FLIPPER CORYNNE CHARBY POLYDOR
18	7	PAPA OON'T PREACH MADONNA WEA
19	15	OH L'AMOUR ERASURE VIRGIN
20	10	HUNTING HIGH AND LOW A-HA WEA

AUSTRALIA (Courtesy Kent Music Report) As of 10/27/86

		SINGLES
1	1	VENUS BANANARAMA LIBERATION/EMI
2	3	YOU TAKE MY BREATH AWAY BERLIN CBS
3	2	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSLIS/FESTIVAL
4	5	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
5	4	MATTER OF TRUST BILLY JOEL CBS
6	14	YOUR'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
7	8	YOU CAN CALL ME AL PAUL SIMON WARNER/WEA
8	6	TRUE COLOURS CYNDI LAUPER CBS/PORTRAIT
9	10	LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
10	9	MAD ABOUT YOU BELINDA CARLISLE EPIC/CBS
11	12	BAD MOON RISING THE REELS REGULAR/FESTIVAL
12	11	I COULD MAKE YOU LOVE ME WA WA NEE CBS
13	13	WILD WILD LIFE TALKING HEADS EMI
14	NEW	TRUE BLUE MADONNA SIRE/WEA
15	7	DANCING ON THE CEILING LIONEL RICHIE MOTOWN/RCA
16	NEW	WALK THIS WAY RUN DMC LONDON/POLYGRAM
17	15	THE DEAD HEART MIDNIGHT OIL CBS
18	20	IN TOO DEEP GENESIS VIRGIN/EMI
19	NEW	DREAMS OF ORDINARY MEN DRAGON POLYDOR/POLYGRAM
20	18	SO MACHO SINITTA POSSUM/RCA
1	5	ALBUMS
2	2	PAUL SIMON GRACELAND WARNER/WEA
3	1	TALKING HEADS TRUE STORIES EMI
4	4	CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
5	4	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
6	NEW	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
7	3	VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
8	6	EURYTHMICS REVENGE RCA
9	8	GENESIS INVISIBLE TOUCH VIRGIN/EMI
10	7	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
11	11	KEVIN BLOODY WILSON KEV'S BACK CBS
12	12	JOE COCKER LIBERATION/EMI
13	13	MADONNA TRUE BLUE SIRE/WEA
14	9	WHITNEY HOUSTON ARISTA/RCA
15	14	SIMPLY RED PICTURE BOOK ELEKTRA/WEA
16	18	PAUL KELLY & THE COLOURED GIRLS GOSSIP MUSHROOM/FESTIVAL
17	NEW	HUEY LEWIS & THE NEWS FORE CHRYSLIS/FESTIVAL
18	17	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/FESTIVAL
19	15	JOHN FOGERTY EYE OF THE ZOMBIE WARNER/WEA
20	16	CHRIS DE BURGH INTO THE LIGHT A&M/FESTIVAL
21	15	ROD STEWART WARNER/WEA

JAPAN (Courtesy Music Labo) As of 10/27/86

		SINGLES
1	NEW	COSMIC LOVE 1986 OMEGA TRIBE VAP/NTV M/BERMUDA M
2	NEW	NANA CHECKERS CANYON/THREE STAR
3	NEW	YUKINO KAERIMICHI MINAYO WATANABE CBS/SONY/FUJI/PACIFIC
4	2	CHA CHA CHA AKEMI ISHII CBS/SONY/NICHION
5	3	FIN AKINA NAKAMORI WARNER/PIONEER/MC CABIN
6	1	SHINKOKU SHITE MARINA WATANABE WITH ONYANKO CLUB EPIC/SONY/CBS/FUJI/PACIFIC
7	NEW	LONELY BUTTERFLY REBECCA CBS/SONY/SHINKO M/NTV M
8	4	APPROACH YOKO MINAMINO CBS/SONY/S ONE CO/FUJI/PACIFIC
9	6	WATASHI DREAMING TOMOMI NISHIMURA TOSHIBA/EMI/GEIEI
10	15	B BLUE BOOWY TOSHIBA/EMI/YUI M
11	8	NATSU NO OWARI NO HARMONY YOSUI INOUE & ANZEN CHITAI KITTY/KITTY M/FIRE
12	5	SUBETE WA KONO YORUNI KOJI KIKKAWA SMS/WATANABE
13	9	SAY YES MOMOKO KIKUCHI VAP/JCM/BERMUDA/GEIEI
14	7	HEART NO IGNITION SATOMI FUKUNAGA CANYON/FUJI/PACIFIC/BOND
15	10	MELODY MAMIKO TAKAI CANYON/FUJI/PACIFIC/TANABE
16	17	CHA CHA CHA FINZY KONTINI CBS/SONY/NICHION
17	13	WILO HEARTS MOTOHARU SANO WITH HEART LAND EPIC/SONY/FUJI/PACIFIC/THUNDER
18	11	MONOCHROME VENUS SATORU IKEDA TEICHIKU/WATANABE
19	14	BECAUSE I LOVE YOU THE TUBE CBS/SONY/GUANBAL/WHITE M
20	NEW	100 CARAT NO HITOMI CHIGUSA NAGAYO VICTOR/FUJI/PACIFIC
1	3	ALBUMS
2	4	HUEY LEWIS & THE NEWS FORE TOSHIBA/EMI
3	1	CYNDI LAUPER TRUE COLOURS EPIC/SONY
4	5	SHOGO HAMADA JBOY CBS/SONY
5	2	KOME KOME CLUB EBIS CBS/SONY
6	6	SONOKO KAWAI MODE DE SONOKO CBS/SONY
7	8	TOTO FAHRENHEIT CBS/SONY
8	7	BARBEE BOYS 3RD BREAK EPIC/SONY
9	9	MINAKO HONOA CANCEL TOSHIBA/EMI
10	10	MADONNA TRUE BLUE WARNER/PIONEER
11	14	MARIKO TAKAHASHI FOREST VICTOR
12	11	NOBODY RESTLESS HEART TOSHIBA/EMI
13	12	CHAGE ASUKA MIXED BLOOD CANYON
14	13	BILLY JOEL THE BRIDGE CBS/SONY
15	19	LIONEL RICHIE SAY YOU SAY ME RVC
16	15	RED WARRIORS LESSON 1C COLUMBIA
17	15	YNGWIE MALMSTEEN TRILOGY POLYDOR
18	NEW	MASASHI SADA KIKYO FREE FIGHT
19	NEW	WHITNEY HOUSTON PHONGRAM
20	18	AKINA NAKAMORI FUSHIGI WARNER/PIONEER
21	18	1986 OMEGA TRIBE NAVIGATOR VAP

ITALY (Courtesy Germano Ruscitto) As of 10/16/86

		SINGLES
1	18	BELLO IMPOSSIBILE GIANNA NANNINI RICORDI
2	NEW	HOLIDAY RAP MC MIKER G & DEEJAY SVEN CGDMM
3	1	EASY LADY SPAGNA CBS
4	5	VENUS BANANARAMA POLYGRAM
5	2	PAPA DON'T PREACH MADONNA WEA
6	7	RAGE HARO FRANKIE GOES TO HOLLYWOOD RICORDI
7	8	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX CGDMM/JIVE
8	4	GEIL BRUCE & BONGO CGDMM
9	3	RUN TO ME TRACY SPENCER CBS
10	6	LESSONS IN LOVE LEVEL 42 POLYGRAM
11	19	HI HI HI SANDRA VIRGIN/EMI
12	NEW	SPIRIT IN THE SKY DOCTOR & THE MEDICS CBS
13	NEW	WONDERLAND PAUL YOUNG CBS
14	11	GREATEST LOVE OF ALL WHITNEY HOUSTON RCA
15	16	SEXY GIRL SABRINA FIVE RECORDS/CGDMM
16	9	THE EDGE OF HEAVEN WHAM CBS
17	13	FIGHT FOR OURSELVES SPANDAU BALLET CBS
18	20	HUNTING HIGH & LOW A-HA WEA
19	17	TYPICAL MALE TINA TURNER EMI
20	NEW	MAGICA MAGICA EMI CRISTINA D'AVENA FIVE RECORDS/CGDMM

Praxis Seeks Public Offering For \$20 Million

TORONTO Praxis Technologies, inundated by demands for compact disks and hoping to quadruple production at its Mississauga plant near here to 18 million CDs annually by next July, wants to issue public shares by mid-November in a bid to raise \$20 million (Canadian).

Michael Sifton, Praxis president, says securities commissions in Ontario and Quebec have been given preliminary prospectus information and will receive a final prospectus by the end of October. Underwritten by the Wood Gundy and Merrill Lynch financial houses, the issue is designed to help Praxis retain its market edge.

It is currently the only Canadian CD facility, but a majority of product is exported. There are no duties when CDs are imported from Canada into the U.S. But looming on the horizon is Americ Disc Inc., a consortium of companies which plans to open a CD plant in Drummondville, Quebec, within months. A third Canadian CD plant is in the works, to be operated by the Cinram music industry firm.

Sifton says the impending competition "is part of the thinking" behind quick expansion plans. Already slated are two new production cells, which would each make 4.5 million CDs annually. They will be operational in December and March.

"We think a public issue will enhance our overall position," says Sifton, who has been busy wooing investors. He says he expects the issue to be presold before it hits the stock exchanges Nov. 11. "It will mean we can use the funds as equity capital, rather than borrow from the banks." **KIRK LaPOINTE**

CAB Recommends AM Receiver Standards

C-QUAM Transmission Urged For Stereo

BY KIRK LaPOINTE

OTTAWA The Canadian Assn. of Broadcasters (CAB) has urged the federal Communications Department to enforce minimum AM radio receiver standards and adopt the C-QUAM (Motorola) system as the lone AM stereo transmission standard.

The CAB, in its strongest statement yet on AM stereo, says consumers are ill-served by cheap receivers and four different transmission standards. It believes the future of AM

greatly depends on technical enhancements, including stereo and better receivers.

The Communications Department has been reviewing the issues involved in AM stereo for some time and had set a March deadline for the related industries to make their views known. It extended the deadline to the end of 1986 when the industries could not submit policy statements in time. But the key was the CAB submission because the association represents a majority of Ca-

nadian AM outlets. The federal department, which enforces technical standards in Canada, is expected to issue a set of guidelines early in 1987 as a result of the recent CAB policy proposal.

"We've said to the [Communications Department] that the biggest problem today for AM is that there's too many cheap receivers being allowed into Canada," says Pierre Nadeau, vice president of the association. "It has given AM a bad reputation when consumers can buy \$5 receivers."

CAB, following closely parallel efforts by the National Assn. of Broadcasters (NAB), has proposed a series of minimum technical standards for receivers. It wants the federal department to ensure that any receivers made or sold in Canada meet those standards by March 31, 1990.

In the area of AM stereo, the association was equally categorical: There should not be conflicting standards to confuse the consumer. Following a survey of its membership earlier this year, the association recommends the adoption of the C-QUAM system in Canada, with receivers stereo-capable by 1990.

Nadeau says the standardization of AM stereo will "clear up an awful lot of confusion, help broadcasters make up their minds to go stereo, and accelerate the conversion of AM sta-

tions to stereo."

About 50 AM outlets now broadcast in stereo in Canada, representing about 12% of the industry. Many of those do not broadcast using the Motorola standard and could face conversion costs of roughly \$35,000, Nadeau believes. Conversion of a station from monaural to stereo transmission costs between \$50,000 and \$75,000, while full studio construction can run as high as \$250,000.

Some stations have been reluctant to convert to stereo because of the transmission confusion and the seemingly small market right now for AM stereo. The AM radio business in Canada has been steadily losing listeners to FM radio since the mid-70s and has been particularly hard hit in recent years, pushing back any modernization plans in many cases.

But Nadeau thinks AM broadcasters have a duty to convert their stations, and he hopes the new CAB policy will help.

"It's really the broadcasters' responsibility to equip in stereo," Nadeau says. "The consumer might be right to wait and so are manufacturers."

Nadeau says acceptance of the CAB proposal would prompt an industrywide campaign to revive the somewhat flagging image of AM. He thinks the federal department is willing to accept the CAB plan.

Singles Surged In Sept.

TORONTO The reopening of schools in September seems to have coincided with a revival of the singles department in record stores. The month's 24 certifications from the Canadian Recording Industry Assn. (CRIA) include seven gold singles, which is a disproportionately high number of singles to albums.

There were only three multiplatinum certifications in the month, further evidence of a slack late-summer and early-fall period for most of the industry. Although WEA Music of Canada Ltd. has had certified smash albums from Madonna, Genesis, and Peter Gabriel, the remainder of the record business doesn't seem amply supplied with hits.

The "Top Gun" soundtrack, Billy Ocean's "Love Zone," and Iron Maiden's "The Number Of The Beast" went double-platinum in September.

Among the seven platinum albums were two Canadian releases, Kim Mitchell's "Shakin' Like A Human Being," which also went gold in September, and Bruce Cockburn's "Stealing Fire." Janet Jackson's "Control," the Moody Blues' "The Other Side Of Life," Eurythmics' "Revenge," Patti LaBelle's "Winner In You," and Billy Joel's "The Bridge" went platinum in September, showing sales in Canada of at least

100,000.

The Mitchell album and Canadian band Haywire's debut album, "Bad Boys," were among the gold certifications from CRIA. The Joel and Eurythmics releases went gold, as did "True Confessions" by Bananarama; the self-titled album from Emerson, Lake & Powell; and "Belinda" by Belinda Carlisle.

The singles certifications included established and emerging artists. Lionel Richie's "Dancing On The Ceiling" and Huey Lewis & the News' "Stuck With You" raced to the top and were much-anticipated by radio and retail. Other artists also breaking through were Jackson with "Nasty," the second certified single from "Control," Bananarama with "Venus," Carl Anderson & Gloria Loring with "Friends And Lovers," Carlisle with "Mad About You," and Art Of Noise with "Peter Gunn," arguably the left-field hit of the year.

Billboard compiles an unofficial monthly and year-to-date list of certifications, according to distributing company. The September figures: CBS, PolyGram, and MCA, 6; A&M, 3; RCA, 2; and Capitol, 1. Year-to-date total: CBS, 54; Capitol-EMI, 31; RCA, 24; PolyGram, 22; MCA, 19; A&M, 17; WEA, 7; Distributions Select, 3; and Trans-Canada, 1. **KIRK LaPOINTE**



Song In Sync. CBS Songs Canada executives present Enterprise Advertising Agency staffers with the first annual Song Of The Year In A National Commercial Award. The company took top honors for its use of "Don't Blame Me" in a television commercial for Sealtest Yogurt. From left are CBS Songs senior director Wayne Patton; Enterprise's Elvin Letchford; CBS Songs manager of music marketing Sandra Power; Enterprise's Alan Smith, Cubby Marcus, and Melanie Allen; and CBS Songs vice president of music marketing John Velasco.

A Billboard Spotlight



Issue Date: December 13
Ad Deadline: November 11

For ad details contact:

Ron Betist (31) 20-62-84-83

Billboard's Amsterdam Office



Getting Their Fill. Dick Sandhaus, left, president of the Science Faction Corp., and Mark Hersch, vice president/director of sales & marketing for Pace Management Corp., ask which way it is to the hospitality suites.

Sponsorship In The Entertainment And Leisure Industry

**An Amusement Business/Billboard Seminar, Sept. 28-30
Sands Hotel
Atlantic City, N.J.**



Meeting Of The Minds. Billboard talent editor Steve Gett, right, gets Vusic Express Ltd. president William Uhre's views on the confab's video sponsorship seminar.



Keeping Productive. Marketing Entertainment Group of America's Dan Socolof, left, and Whitten Pell of Mega discuss the day's activities.



Helpful Hints. Billboard associate publisher/director of marketing & sales Gene Smith, left, and the Wrangler Group's David Allen share some useful marketing hints as an unidentified attendee looks on.



Overseas Friends. Jane Bowen of U.K.-based Bravery Creative Planners Ltd. talks with Murray Schwartz, executive producer of RPMC Inc. Radio.



Hello From Boardwalk. Joe Greenidge, left, public relations director for Atlantic City, welcomes WLS Chicago radio staffer David Perlmutter to the confab.



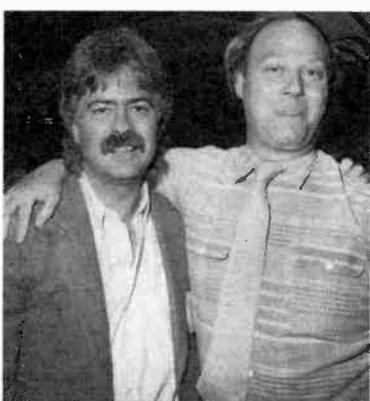
Meeting And Greeting. The Halsey Co.'s R.C. Bradley, left, smiles for a quick shot with Westwood One's Mark Kress.



Enjoying The Activities. Taking advantage of the confab's cocktail reception are, from left, RCA's Randy Miller, Westwood One's Mark Kress, and the Halsey Co.'s R.C. Bradley.



Idle Chat. "How 'bout those Mets?" asks Wayne Nederlander, left, senior vice president of Nederlander Concerts, of Charles Blum, director of marketing for Trafalgar Productions.



Local Support. Jim Koplik, left, of Cross Country Promotions, and John Scher of Monarch Entertainment wish each other luck before sitting on a panel, "The Role Of The Local Promoter In Sponsorship: Conflicts & Opportunities."



Anticipation. Waiting to see what's included in the hotel's continental breakfast are, from left, RCA's Randy Miller and Mike Omansky and Jive Records' Ed Strait.

Lifelines



Convention Highlight. Roger Daltrey, left center, shares the microphone with Perry Cooper, Atlantic vice president of artist relations & media development, for a rendition of "Wild Thing" during Atlantic Night at WEA's national sales meeting in Florida. The superjam also featured Atlantic artists Peter Frampton, Genesis, Ratt's Robbin Crosby, and some 20 label staff members.

New Companies

Smidek Group/Jo Mama Publishing/Trac 1/Allan Harris Productions, a publishing/production company with in-house recording facilities, formed by David L. Smith and John E. Bezdek. Company will produce music for several media. First signings include Allan Harris, Greg Best, and the band Amazing Grace. 2125 W. 76th St., Hialeah, Fla. 33016; 305-825-0887.

Quantum Sound Studios, formed by producer Reggie Lucas. The 24-track facility has an SSL console. The company offers the Synclavier and extensive racks of synthesizers and other equipment at a competitive rate. Current projects involve Randy Crawford, Rebe Jackson, and Bunny De Barge. 512 Paterson Plank Road, Jersey City, N.J. 07307; 201-656-7023.

Joshua Communications, a full-service production house, formed by Joshua Heydemann. Company will specialize in video news releases, public service announcements, intensive media training,

public relations presentation videos, and teleconferencing. 340 E. 34th St., Apt. 17G, New York, N.Y. 10016; 212-684-3998.

wordsWorth Public Relations, formed by Ron Weekes. Firm specializes in artist development, venue promotion, press kit concept/production, and media relations. Copywriting and graphic arts services are also available. 528 Tacoma Ave., Buffalo, N.Y. 14216-2405; 716-832-5894.

Music Shack Inc., formed by Jerry Atwood and Wayne Roberts. Company will provide production, promotion, and publicity for the Music Shack label. 1255 Lynnfield, Suite 221, Memphis, Tenn. 38119; 901-761-3680.

Massmedia Records and Jonco Music, formed by Jon Gorr. A record production company and music co-publishing company. 223 South St., Suite 2, Jamaica Plain, Mass. 02130; 617-254-1006.

COLLEGE RADIO CONFERENCE

(Continued from page 1)

route for exposing new music.

"We're looking to establish a base at the college level," says Libow. "Groups like INXS were there before they broke commercially, and they know that's where their roots are. For a band, college radio is an important entity."

Another recent industry development that has given college radio a boost is the major labels' suspension of independent promoters. "There was a lot of money allocated to indies," says Dave Margulies, associate editor of CMJ. "Now that that has subsided, labels are looking for alternative ways to promote releases. One of those is college radio."

Though Margulies acknowledges that college radio is not for everyone, he says that many new artists don't have a choice. "Acts like David + David and Timbuk 3 broke on album rock, but they were an exception. There are so few priorities for record companies; they can't break every act. They have to make priorities and stand by them."

Traditionally, college radio has

been better known for its value in developing artists than for its ability to sell records.

"It can be quite effective as a starting point for a new band that you want out there," says Nan Fisher, director of national alternative promotion for MCA. "College radio sells records to a point, but more importantly, it familiarizes people with the group."

Some of that label's acts that have recently benefited from college radio are the Damned, the Pogues, the Untouchables, Bronski Beat, What Is This, and the Beat Farmers, says Fisher.

One college station that seems to be defying tradition, however, is WRAS in Atlanta. Recognized as one of the country's leading progressive alternative outlets, WRAS broadcasts on a 100,000 watts frequency.

"As a college station, our biggest role is to break new artists," says WRAS assistant music director Kim Turner. "But we also sell a lot of records in the Southeast. We play a lot of major label product that

BIRTHS

Boy, Joseph Francis, to **David and Terry Sammarco**, Sept. 9 in Los Angeles. He is music consultant and clearance administrator for Mary Williams Music Clearance Corp. in Hollywood.

Girl, Jocelyn, to **James and Jeanne White**, Sept. 26 in Baltimore. She is singles specialist for the Baltimore/Washington sales office of the Warner/Elektra/Atlantic Corp.

Boy, Michael Angelo, to **Angelo and Sheila Arcuri**, Oct. 3 in Burbank, Calif. He is Ronnie James Dio's engineer. She is publicity coordinator for Niji Management.

Boy, Anthony Joseph, to **Joe and Billie Perry**, Oct. 10 in Boston. He is a guitarist with Aerosmith.

Boy, Corby John, to **John and Karen Lane**, Oct. 13 in Columbus, Ohio. He is program director at WTVN-AM.

Boy, Preston, to **Jeff and Elaine Schock** in New York on Oct. 21. She is director of publicity for Chrysalis Records; he works for Frank Management, Billy Joel's management company.

MARRIAGES

Robyn Jacobs to **Michael Nelson**, Sept. 13 in Atlanta. She is sales representative for Bowers Record Sleeve/Bowers Envelope.

Stephen Ray to **Susan Stougaard**, Sept. 27 in Los Angeles. He is East Coast a&r manager for Capitol Records. She is a film producer for Rumrunners Production.

John Capek to **Candy Cole**, Oct. 21 in Los Angeles. He is a songwriter/producer/musician with Unicity Music. She is an independent pro-

ducer. "We love to do promotions with them, but they're difficult to coordinate on a national level," says Libow. "That limits us to a few key stations, but we're always looking to do more. If they're willing to support us, we want to support them back. After all, that's what it's all about."

In addition to a series of panels on radio, record labels, management, heavy metal, retail, and marketing, the CMJ Music Marathon will feature a televised New Music Awards show, hosted by Ron Reagan Jr. and comedienne Sandra Bernhard. Among those scheduled to participate are Yoko Ono, Run-D.M.C., George Clinton, Sigue Sigue Sputnik's Tony James, Jason & the Scorchers, and Gene Loves Jezebel.

At presstime, preregistration for the convention was an estimated 1,000. Organizers expect to top last year's mark of 1,500 with strong walk-up business. Registration at the door will be \$85 for students, \$150 for nonstudents. For more information, contact Joanne Abbot Green at 516-248-9600.

doesn't get on commercial radio. We will cross over and play a single that is on commercial radio, but we play other cuts on the album as well. We feel listeners get burned out on one cut, and it gives them an idea of whether or not they want to buy the album."

According to Turner, the station's playlist is based on retail tracking and listener response. One example of WRAS's ability to sell records is the Smiths' "The Queen Is Dead," on Sire Records. "When it was No. 1 on our playlist, it was selling 150 copies a week," says Turner. "And we were the only ones playing it."

duction coordinator.

DEATHS

Moses Asch, 81, of a heart attack, Oct. 19 in New York. He was the founder and head of Folkways Records. Asch is survived by his wife, Frances; a son, Michael; a sister and brother; and two grandchildren. (See story, page 6.)

Janos Csupo, 66, of a heart attack, Sept. 17 in Budapest, Hungary. He was father of Attila Csupo, an employee in Billboard's Los Angeles office. He is survived by his wife, Aranka Krim, and two sons.

Reice Hamel, 66, on Oct. 1 in Los Angeles, of lung cancer. Hamel was one of the pioneers of remote recording, along with Wally Heider. He was best known for his innovations with such equipment as condenser microphones and was a frequent speaker for the Audio Engineering Society. He engineered such artists as Judy Garland, Buddy Rich, Barbra Streisand, Cannonball Adderly, George Shearing, the Limelighters, Tom Jones, and others.

Buck Ballard, 30, of heart failure, Oct. 5 in Dallas. He was the bassist with RCA group the Werewolves. He is survived by his wife, Kathy, his parents, two brothers, and two sisters.

Mark Franklin, 39, of cancer, Oct. 9 in Dallas. A musical conductor, composer, and performer, Franklin was known for his work with singer Marilyn Maye. Beginning as a church organist and later pianist for Atlanta's famed "Wits End Revue," he was spotted by Maye and became one of the youngest musicians ever to conduct the orchestras for "The Tonight Show," "The Ed Sullivan Show," and "The Mike Douglas Show." He is survived by his mother, a sister, and a brother. In lieu of flowers, family members have asked that donations be made to the Dallas chapter of the American Cancer Society.

Pedro J. Rosaly Jr., 67, following a lengthy illness, Oct. 10 in New York. Rosaly retired from CBS Records International as manager of creative services in 1980 after a 20-year career there. He specialized in the marketing of Latin-American product in the U.S. In addition to his executive responsibilities, he produced a number of record albums, notably best-selling Spanish-language recordings by Eydie Gorme.

Stanley Lebowsky, 59, of a heart attack, Oct. 19 in New York. He served as conductor for some of Broadway's biggest musical hits, including the current "Me And My Girl."

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.

NOVEMBER

Nov. 1-2, **10th Annual Songwriters Expo**, Pasadena City College, Calif. Joanne Braheny 213-654-1666.

Nov. 3-7, **1986 London Market**, Gloucester Hotel, South Kensington, London, England. 212-752-8400.

Nov. 7-8, **Music Publishing And The Law—1986**, Vanderbilt Plaza Hotel, Nashville. 312-988-5580.

Nov. 9, **International Assn. Of Professional Disc Jockeys (IAPDJ) D.J. & Club Expo '86; MasterMix Competition**, Independence Mall Holiday Inn, Philadelphia, Pa. Lee Donald, 609-596-0750.

Nov. 13, **Country Music Assn. Regional Roundtable**, Nashville. 615-244-2840.

Nov. 20-22, **Billboard's Eighth Annual Video Music Conference**, Sheraton Premiere Hotel, Universal City, Calif. Jim McCullaugh, 213-273-7040.

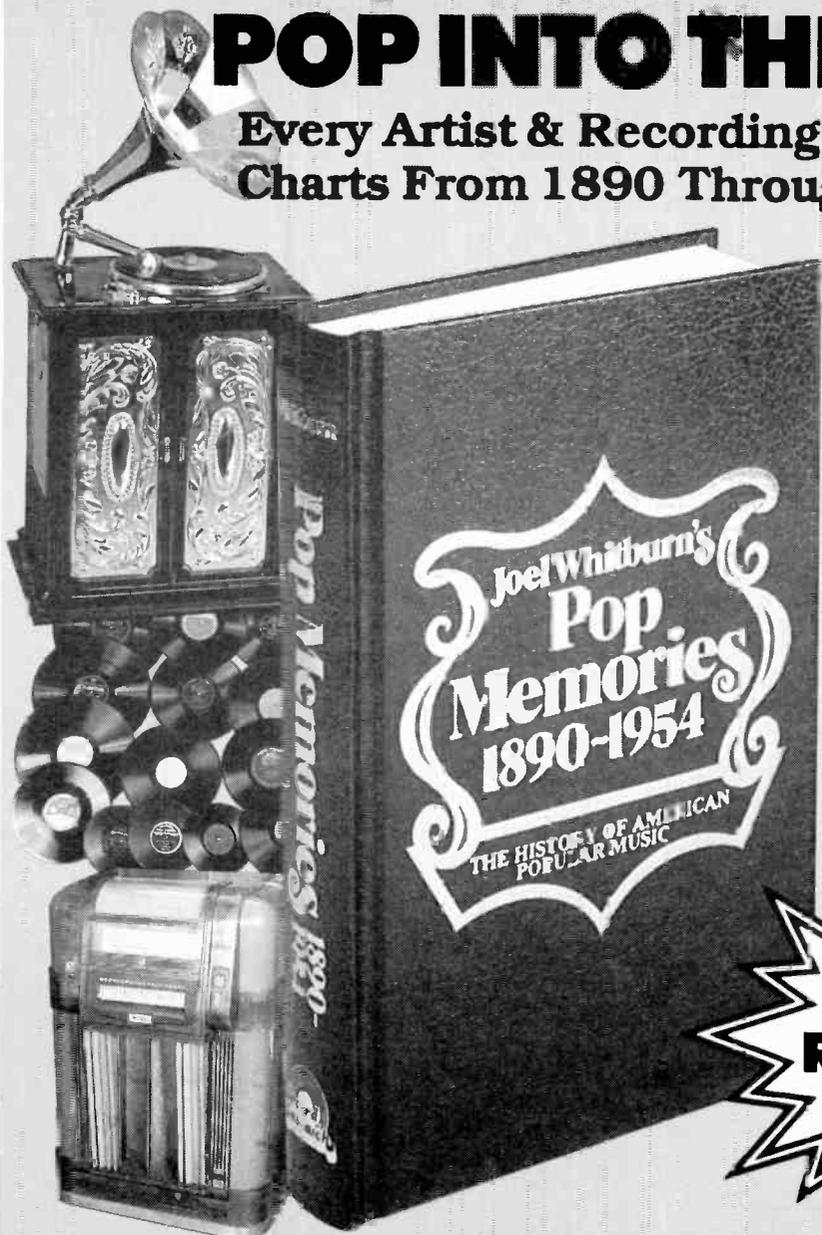
Nov. 21, **Platinum Factory Seminar Series VII—The Emergence Of The Independent Label And Production Company As Hit-makers**, Billie Holiday Theatre, Brooklyn, New York. Ed Adams, 718-636-1401.

JANUARY

Jan. 5, **Dynasty Records' Rapper's Rap-Off Finals**, Atlanta Civic Center, Atlanta. Anthony Stenson, 404-792-3812.

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- The Top 100 Hits
- The Top 10 Hits of Each Decade

ACHIEVEMENT SECTION (continued)

- The Biggest-Selling Records
- The Most-Recorded Songs
- The Best-Selling Sheet Music Songs
- Academy Award Winning Songs
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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

CYNDI LAUPER STAYS AT NO. 1 this week and even pulls a little farther ahead of the pack with sales and airplay gains for "True Colors" (Portrait). It is still a close battle among the top four records, however, and any one of them could hit the top next week. "Typical Male" by **Tina Turner** (Capitol) is actually No. 1 in sales this week, but Turner's sales gains are offset by a small loss in airplay points, so she is not able to earn a bullet or to dislodge Lauper. Moving up quickly behind the top four and likely to challenge for No. 1 soon are "Human" by the **Human League** (A&M) and "True Blue" by **Madonna** (Sire).

A FEW RECORDS that lost their bullets on the chart this week are continuing to gain sales. Sales points usually lag a few weeks behind radio points, and in most cases both must increase to gain sufficient points for a bullet. Two examples this week are "Girl Can't Help It" by **Journey** (Columbia) and "In Your Eyes" by **Peter Gabriel** (Geffen). Radio points have peaked on these records, but sales points are continuing to gain strongly. It pays to look at the full picture supplied by the top 40 sales and airplay charts when analyzing record activity.

POWER PICK/SALES honors go to "Hip To Be Square" by **Huey Lewis & the News** (Chrysalis), in its third week on the chart. The Hot Shot Debut in its first week and the Power Pick/Airplay in its second week, "Hip" is the eighth record to win all three honors since they were introduced last year. Five of the seven previous "Triple Crown" winners have gone to either No. 1 or No. 2, including "Typical Male," at No. 2 this week. The sixth winner, "Amanda" by **Boston** (MCA), is at No. 4 and is a sure bet to make No. 1 or No. 2. It would be safe to predict that Lewis' record will reach the top two.

THE BANGLES WIN THIS week's Power Pick/Airplay with "Walk Like An Egyptian" (Columbia). The 75 stations on the Billboard pop panel not yet playing it should note that every Power Pick/Airplay, without exception, has reached the top 10 on the Hot 100. The Bangles' third single from their album "Different Light," in a reverse of the usual pattern, has picked up more Billboard pop stations each week than the previous week: eight adds three weeks ago, then 19, then 33, and this week an outstanding 60 adds. In Seattle, PD Gary Bryan at KUBE says it's already a top five seller, with across-the-board appeal.

QUICK CUTS: There are 12 debuts on this week's chart, the most of any week this year. Leading the way is **Duran Duran's** "Notorious" (Capitol) at No. 56, with over half the panel already on the record. One new artist is among the debuts, British singer and pinup girl **Samantha Fox**, with "Touch Me (I Want Your Body)" (Jive), an international hit debuting on the U.S. chart at No. 93. **Bruce Hornsby's** "The Way It Is" (RCA) got caught in a chart jam and moves only from 30 to 27 despite strong sales and airplay gains.

FOR WEEK ENDING NOVEMBER 1, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

223 REPORTERS			NEW	TOTAL
			ADDS	ON
DURAN DURAN	NOTORIOUS	CAPITOL	113	113
GENESIS	LAND OF CONFUSION	ATLANTIC	81	83
SURVIVOR	IS THIS LOVE	SCOTTI BROS.	62	116
BANGLES	WALK LIKE AN EGYPTIAN	COLUMBIA	60	147
KOOL & THE GANG	VICTORY	MERCURY	57	58

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

RETAIL BREAKOUTS

172 REPORTERS			NUMBER
			REPORTING
ROBBIE NEVIL	C'EST LA VIE	MANHATTAN	30
DAVID & DAVID	WELCOME TO THE BOOMTOWN	A&M	25
GREGORY ABBOTT	SHAKE YOU DOWN	COLUMBIA	24
WANG CHUNG	EVERYBODY HAVE FUN TONIGHT	GEFFEN	23
THE PRETENDERS	DON'T GET ME WRONG	SIRE	23

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Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	TYPICAL MALE	TINA TURNER	2
2	2	TRUE COLORS	CYNDI LAUPER	1
3	6	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	3
4	7	AMANDA	BOSTON	4
5	10	HUMAN	THE HUMAN LEAGUE	5
6	11	SWEET LOVE	ANITA BAKER	8
7	4	WHEN I THINK OF YOU	JANET JACKSON	7
8	14	TRUE BLUE	MADONNA	6
9	17	TAKE ME HOME TONIGHT	EDDIE MONEY	9
10	3	HEARTBEAT	DON JOHNSON	14
11	18	YOU GIVE LOVE A BAD NAME	BON JOVI	11
12	15	WORD UP	CAMEO	12
13	8	ALL CRIED OUT	LISA LISA & CULT JAM WITH FULL FORCE	10
14	19	THE RAIN	ORAN "JUICE" JONES	13
15	9	A MATTER OF TRUST	BILLY JOEL	19
16	5	TWO OF HEARTS	STACEY Q	23
17	20	GIRL CAN'T HELP IT	JOURNEY	17
18	26	JUMPIN' JACK FLASH	ARETHA FRANKLIN	24
19	22	I AM BY YOUR SIDE	COREY HART	21
20	13	THROWING IT ALL AWAY	GENESIS	16
21	31	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	15
22	25	EMOTION IN MOTION	RIC OCASEK	22
23	24	SOMEBODY'S OUT THERE	TRIUMPH	30
24	32	LOVE WILL CONQUER ALL	LIONEL RICHIE	20
25	30	I'LL BE OVER YOU	TOTO	18
26	28	IN YOUR EYES	PETER GABRIEL	26
27	12	DON'T FORGET ME (WHEN I'M GONE)	GLASS TIGER	28
28	36	TO BE A LOVER	BILLY IDOL	29
29	—	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	25
30	37	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	27
31	21	FRIENDS AND LOVERS	CARL ANDERSON & GLORIA LORING	35
32	16	HEAVEN IN YOUR EYES	LOVERBOY	33
33	—	FREEDOM OVERSPILL	STEVE WINWOOD	32
34	23	STUCK WITH YOU	HUEY LEWIS & THE NEWS	34
35	—	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	31
36	29	EARTH ANGEL (FROM "THE KARATE KID PART II")	NEW EDITION	45
37	—	JODY	JERMAINE STEWART	42
38	—	CAN'T WAIT ANOTHER MINUTE	FIVE STAR	41
39	—	STAND BY ME	BEN E. KING	39
40	—	WILD WILD LIFE	TALKING HEADS	43

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1	1	TRUE COLORS	CYNDI LAUPER	1
2	4	I DIDN'T MEAN TO TURN YOU ON	ROBERT PALMER	3
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4	6	AMANDA	BOSTON	4
5	7	HUMAN	THE HUMAN LEAGUE	5
6	11	TRUE BLUE	MADONNA	6
7	3	WHEN I THINK OF YOU	JANET JACKSON	7
8	12	TAKE ME HOME TONIGHT	EDDIE MONEY	9
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31	19	TWO OF HEARTS	STACEY Q	23
32	40	WALK LIKE AN EGYPTIAN	BANGLES	36
33	22	STUCK WITH YOU	HUEY LEWIS & THE NEWS	34
34	25	HEAVEN IN YOUR EYES	LOVERBOY	33
35	38	(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	37
36	37	WHAT ABOUT LOVE	'TIL TUESDAY	38
37	—	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	44
38	—	STAND BY ME	BEN E. KING	39
39	—	DON'T GET ME WRONG	THE PRETENDERS	40
40	—	SOMEBODY'S OUT THERE	TRIUMPH	30

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HOT 100 SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (4)	14
Geffen (5)	
Sire (3)	
Island (2)	
COLUMBIA (12)	13
Def Jam (1)	
ATLANTIC (8)	9
Island (1)	
EPIC (5)	9
Blackheart/CBS Associated (1)	
Carrere (1)	
Portrait (1)	
Scotti Bros. (1)	
A&M (6)	7
Virgin (1)	
RCA (6)	7
Jive (1)	
ARISTA (3)	6
Jive (2)	
10 (1)	
MCA (5)	6
I.R.S. (1)	
POLYGRAM	6
London (2)	
Mercury (2)	
Atlanta Artists (1)	
Polydor (1)	
CAPITOL	5
CHRYSLIS (4)	5
China (1)	
EMI-AMERICA (1)	4
Manhattan (3)	
MOTOWN (3)	4
Gordy (1)	
ELEKTRA (2)	3
Solar (1)	
PROFILE	2

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
10 ALL CRIED OUT	(Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
81 ALL I WANTED	(Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI)	
4 AMANDA	(Hideaway Hits, ASCAP)	
96 BABY LOVE	(Black Lion, ASCAP/Régina Richards, ASCAP/Deutsch-Berardi, ASCAP/April, ASCAP/Maz Appeal, ASCAP) CPP/ABP	
60 CALIFORNIA DREAMIN'	(MCA, ASCAP) MCA/HL	
41 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	
48 C'EST LA VIE	(MCA, ASCAP/Afg, ASCAP/Bug BMI) WBM/MCA/HL	
97 COMING AROUND AGAIN	(C'est, ASCAP/Famous, ASCAP)	
73 CONTROL	(Flyte Tyme, ASCAP)	
75 CRAZAY	(Shockadella, ASCAP/Almo, ASCAP) CPP/ALM	
70 DANCING ON THE CEILING	(Brockman, ASCAP) CPP/CLM	
90 DAYDREAM BELIEVER	(Screen Gems-EMI, BMI)	
28 DON'T FORGET ME (WHEN I'M GONE)	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calyso Toonz, PROC) WBM/CLM	
40 DON'T GET ME WRONG	(Hynde House of Hits/Clive Banks) HL	
69 DON'T STAND SO CLOSE TO ME '86	(Virgin, ASCAP) CPP	
61 DREAMTIME	(Hallowed Hall, BMI/Red Network, BMI/Anxious, PRS/Warner-Tamerlane, BMI) CPP/WBM	
45 EARTH ANGEL (FROM "THE KARATE KID PART II")	(Dootsie Williams, BMI) HL	
22 EMOTION IN MOTION	(Lido, ASCAP) WBM	
31 EVERYBODY HAVE FUN TONIGHT	(Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM/CHA/HL	
66 EVERYTIME YOU CRY	(Warning Tracks, ASCAP)	
94 FALLING IN LOVE (UH-OH)	(Foreign Imported, BMI)	
51 FOOLISH PRIDE		
65 FDR TONIGHT	(Hallowed Hall, BMI/Red Network, BMI) CPP	
37 (FOREVER) LIVE AND DIE	(Pezaz, PRO/Kish Kish, CAPAC) (Virgin, ASCAP) CPP	
32 FREEDOM OVERSPILL	(F.S.Limited, PRS/April, ASCAP/Hot Little Numbers, ASCAP) CPP/ABP/WBM	
35 FRIENDS AND LOVERS	(WB, ASCAP/French Surf, ASCAP/Colgems-EMI, ASCAP) WBM	
74 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	(Mambadaddi, BMI/I.R.S., BMI/Criterion, ASCAP)	
17 GIRL CAN'T HELP IT	(Street Talk, ASCAP/Rock Dog, ASCAP/Frisco Kid, ASCAP/Colgems-EMI, ASCAP) WBM	
91 GIVE ME THE REASON	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
80 GOIN' CRAZY!	(Diamond Dave, ASCAP/Sy Vy, ASCAP) WBM	
98 GOIN' TO THE BANK	(Tuneworks, BMI/Careers, BMI/Franne Gee, BMI/Rightson, BMI/Nonpareil, ASCAP)	
84 GOLDMINE	(Nonpareil, ASCAP/Broozertoones, BMI)	
83 GOOD MUSIC	(Lagunatic, BMI/Filmworks, BMI)	
59 HEARTACHE ALL OVER THE WORLD	(Intersong, ASCAP) CHA/HL	
14 HEARTBEAT	(Glasco, ASCAP/Cotillion, BMI/Moon & Stars, BMI) CPP	
33 HEAVEN IN YOUR EYES	(Sordid Songs, ASCAP/Duke Reno, ASCAP/Irving, BMI/Poetical License, ASCAP/Famous, ASCAP/Ensign, BMI) CPP	
86 HIGHER LOVE	(F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
25 HIP TO BE SQUARE	(Hulex, ASCAP) CLM	
5 HUMAN	(Flyte Tyme, ASCAP) WBM	
21 I AM BY YOUR SIDE	(Liesse, ASCAP)	
3 I DIDN'T MEAN TO TURN YOU ON	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
18 I'LL BE OVER YOU	(Rehtakul Veets, ASCAP/California Phase, ASCAP) WBM	
26 IN YOUR EYES	(Clotfine, BMI/Hidden Pun, BMI)	
55 IS THIS LOVE	(Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM	
42 JODY	(Virgin, ASCAP/Gratitude Sky, ASCAP/Polo Grounds, BMI) CPP	
24 JUMPIN' JACK FLASH	(Abkco, BMI) CPP	
52 LADY SOUL	(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP	
64 LAND OF CONFUSION	(Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP)	
92 LIKE FLAMES	(Machine Age, ASCAP) WBM	
67 LOVE IS FOREVER	(Zomba, ASCAP)	
100 LOVE IS THE HERO	(Songs Of The Knight, BMI)	
53 LOVE WALKS IN	(Yessup, ASCAP) WBM	
20 LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CPP/CLM	
79 LOVE ZONE	(Zomba, ASCAP) HL	
19 A MATTER OF TRUST	(Joel Songs, BMI) CPP/ABP	
46 MIDAS TOUCH	(Hip Trip, BMI/Midstar, BMI) CPP	
62 MISSIONARY MAN	(RCA Music/Red Network, BMI) CPP	
77 MORE THAN PHYSICAL	(In A Bunch, PRS/Warner-Tamerlane, BMI/Terrance, ASCAP) CPP/WBM	
63 NAIL IT TO THE WALL	(Jobete, ASCAP/Perfect Punch, BMI) CPP	
15 THE NEXT TIME I FALL	(Sin-Drome, BMI/Blackwood, BMI/Chappell, ASCAP/French Surf, ASCAP) CPP/ABP/CHA/HL	
56 NOTORIOUS	(Copyright Control)	
88 PARANOIMIA	(Buffalo, ASCAP/WB, ASCAP/Perfect Songs, BMI/Island, BMI) WBM	
95 PLAYING WITH THE BOYS	(Milk Money, ASCAP/Pet Wolf, ASCAP/Chappell, ASCAP/Famous, ASCAP/Kikiko, BMI/Unichappell, BMI) CPP/WBM/CHA/HL	
49 POINT OF NO RETURN	(Poolside, BMI) WBM	
13 THE RAIN	(Def Jam, ASCAP)	
47 SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabbit, BMI) HL	
30 SOMEBODY'S OUT THERE	(Triumph, ASCAP) WBM	
82 SOMEDAY	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calyso Toonz, BMI)	
39 STAND BY ME	(C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI) CHA/HL	
34 STUCK WITH YOU	(Hulex, ASCAP) CPP/CLM	
8 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP	
9 TAKE ME HOME TONIGHT	(C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI) CHA/HL	
68 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")	(GMPC, ASCAP/Famous, ASCAP) CPP	
85 THIS LOVE	(Not Listed)	
16 THROWING IT ALL AWAY	(Anthony Banks, ASCAP/Phil Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM	
29 TO BE A LOVER	(East Memphis, BMI/Irving, BMI) CPP/ALM	
93 TOUCH ME (I WANT YOUR BODY)	(Zomba, ASCAP)	
6 TRUE BLUE	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	
1 TRUE COLORS	(Denise Barry, ASCAP/Billy Steinberg, ASCAP) WBM	
71 TWIST AND SHOUT	(Screen Gems-EMI, BMI/Unichappell, BMI) WBM	
23 TWO OF HEARTS	(On The Note, BMI/Bug, BMI/Tim Green, ASCAP/Four Buddies, ASCAP)	
2 TYPICAL MALE	(Myaxe, PRS/Almo, ASCAP/WB, ASCAP) WBM/CLM	
99 VENUS	(Dayglow, ASCAP) CPP	
72 VICTORY		

SHEET MUSIC AGENTS

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

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

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: 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

SURVIVOR

When Seconds Count

PRODUCERS: Ron Nevison & Frankie Sullivan
Scotti Bros. FZ 40457

"Eye Of The Tiger" hitmakers return with another package of pop ready-mades. Chicago-based quintet's material tends to be a little on the samey side, but "How Much Love" sounds like a sure thing as follow-up to current chart climber "Is This Love." Nothing revolutionary, but reliable radio fodder nonetheless.

ORIGINAL MOTION PICTURE SOUNDTRACK

The Color Of Money

PRODUCERS: Various
MCA 6189

Soundtrack to the Paul Newman/Tom Cruise vehicle features new tracks by Don Henley, Eric Clapton, Robert Palmer, B.B. King, Mark Knopfler, Willie Dixon, and Robbie Robertson with Gil Evans. Warren Zevon's "Werewolves Of London" is thrown in for good measure. A well-balanced collection, but omission of tracks by True Believers and BoDeans, used in the film, is a minus.

FRANKIE GOES TO HOLLYWOOD

Liverpool

PRODUCER: Stephen Lipson
ZTT/Island 90546

Former next-big-thing never managed to live up to all the ballyhoo, despite the more than respectable sales of "Welcome To The Pleasuredome." Like its predecessor, "Liverpool" boasts a big studio sound, sculpted by Trevor Horn's ZTT crew. Moody, evocative pieces could provide airplay exposure, but there's little here for top 40 outlets.

JOHN PARR

Running The Endless Mile

PRODUCER: 21st Century Wolff For Bogus Global Inc.
Atlantic 81689-1

Surprisingly diverse collection from soundtrack ("American Anthem," "St. Elmo's Fire") success story.

"Anthem" hit "Two Hearts" is included here, but real winner is "King Of Lies," even if it does steal a few tricks from "Addicted To Love."

ROBIN WILLIAMS

A Night At The Met

PRODUCER: Brooks Arthur
COLUMBIA FC 40541

Arguably the comedy album of the year, Williams wisecracks his way through a variety of topics from Reagan to lust to alcohol and drugs. Not recommended for the kiddies, Tipper Gore, or those easily offended by explicit language but a delight for gonzo-humor fans.

RECOMMENDED

KTP

Certain Things Are Likely

PRODUCERS: Peter Walsh, Phil Harding & KTP
Mercury 830 397

Band, formerly known as Kissing The Pink, proves itself much improved since its American debut on Atlantic. New label and a new, dance-oriented rock sound prove just the ticket, with "One Step" already established here as a club hit.

GEORGIA SATELLITES

PRODUCER: Jeff Glixman
Elektra 60496-1

The Yardbirds meet the Fabulous Thunderbirds and Bob Dylan in the middle of the road. Debut from straight-ahead rockers will certainly find a home on college radio; buzz could lead to wider acceptance. Radio can needle-drop on side two.

WARREN ZEVON

A Quiet Normal Life

PRODUCERS: Various
Asylum 60503

Greatest hits package from the City of Angels' No. 1 bad boy. Exposure of "Werewolves Of London" via the "Color Of Money" soundtrack could spur interest. Otherwise, it's a pretty fair sampling of his work for Asylum.

FASTWAY

Original Motion Picture Soundtrack to "Trick Or Treat"

PRODUCERS: Eddie Clarke & Will Reid Dick
Columbia SC 40549

Metal men get to craft an entire soundtrack for tongue-in-cheek film on the devil and rock'n'roll. Tunes are superior, band is on target, but will the higher soundtrack list price prove a handicap?

BILLY CHINNOCK

Learning To Survive In The Modern Age

PRODUCER: Billy Chinnock
CBS Associated BFZ 40357

Superior performer and tunesmith walks the line between singer/songwriter and no-holds-barred rocker. But there's an element of introspection that permeates, making Chinnock a thinking man's street survivor.

ADRIAN BELEW

Desire Caught By The Tail

PRODUCER: Adrian Bewlew
Island 90551

Solo outing by rock guitar's feral child is simultaneously engaging and eccentric. Bewlew's love affair with devices is carried to new heights, spurring interplay between percussive effects and unique melodic inventions. Radio: Forget it.

JOHNNY MATHIS & HENRY MANCINI

The Hollywood Musicals

PRODUCER: Denny Diante
Columbia FC 40372

It's old-fashioned, but it's de-lovely: Mathis and Mancini team for a straightforward and mellow run-through of soundtrack tunes, from Gershwin standards to Mancini-penned numbers. Well-arranged recital will appeal to buyers of Streisand's "Broadway Album."

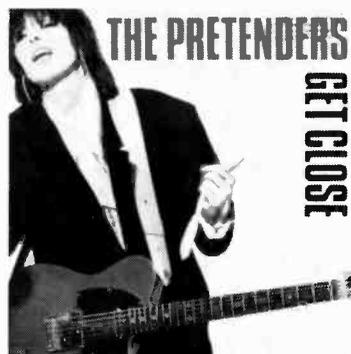
"WEIRD AL" YANKOVIC

Polka Party!

PRODUCER: Rick Derringer
Scotti Bros. FZ 40520

All the hits are here, sort of—"Living With a Hernia," "Addicted to Spuds,"

SPOTLIGHTS



THE PRETENDERS

Get Close

PRODUCERS: Bob Clearmountain & Jimmy Iovine
Sire 25488-1

First album in two years by the pop/new wave group features a revamped lineup and, mainly, a more subdued, sensuous sound. Front woman Chrissie Hynde remains one of rock's most prodigious female vocalists; her warm delivery is always welcome on AOR airwaves. Single "Don't Get Me Wrong" is moving on charts, with "My Baby" a good bet as a second pull.

NEW AND NOTEWORTHY

FRANK SINATRA

The Voice: The Columbia Years 1943-1952

SERIES PRODUCERS: James Isaacs & Joe McEwen
Columbia C6X 40343

Lavish six-record set presents Sinatra's recordings for Columbia. Although a commercial low point in his career, the Columbia dates cover a broad spectrum of work, including standards, film and show tunes, ballads, and swing material, all handled with the vocalist's special aplomb. Includes booklet and extensive liner notes. A unique Christmas gift item.

VARIOUS ARTISTS

The Complete Keynote Collection

PRODUCER: Harry Lim
Keynote/PolyGram Classics 18PJ-1051

Exhaustive 21-record set brings together all of the mid-'40s jazz sessions produced by Harry Lim for the Keynote label. Lim's diverse taste ensured recording of mainstream, Dixieland revival, and emerging bebop players, making the set a remarkably broad slice of jazz history that includes Lester Young, Coleman Hawkins, Rex Stewart, Benny Carter, Red Rodney, and Lennie Tristano, to name a few. Extensive annotation and a photo booklet are included for your \$200. The ultimate item for the jazzaholic.

"Toothless People"—in this very silly set of manic parodies and novelties by accordion pumper Yankovic.

GINGER BAKER

Horses And Trees

PRODUCER: Bill Laswell
Celluloid CELL 8126

Ex-Cream superdrummer returns after long hiatus with offbeat project emphasizing Third World and Middle Eastern rhythms and drones. Will find play at most unconventional radio outlets.

JOHNNY WINTER

Third Degree

PRODUCERS: Johnny Winter & Dick Shurman
Alligator AL 4748

Winter's third for Chicago label features albino guitarist tearing into acoustic and electric blues; Windy City rhythm section is augmented by Dr. John and Winter's original bassist and drummer from Texas.

PENTANGLE

In The Round

PRODUCERS: Doug Beveridge & Pentangle
Varrick/Rounder VR-026

British folk rock trendsetters of the '60s continue to perform this style better than anyone. Presence of guitarist Bert Jansch and vocalist Jacquie McShee provides the band's trademark sound.

LIL' ED & THE BLUES IMPERIALS

Roughousin'

PRODUCERS: Lil' Ed & the Blues Imperials
Alligator AL 4749

Alligator returns to the sound of its first success: Quartet from Chicago's West Side emphasizes danceable shuffles with slide guitar work recalling good-time blues king Hound Dog Taylor. Upbeat fun.

BURNING SPEAR

People Of The World

PRODUCERS: Winston Rodney & Nelson Miller
Slash 25524-1

Reggae giant's first album with major label distribution in some time is also one of his liveliest albums. Punchy production and potent band give terrific support to Spear's pungent vocals.

VARIOUS ARTISTS

Atlantic Honkers

PRODUCERS: Various
Atlantic 81666

Two-record package brings together some of Atlantic's greatest r&b saxophone recordings, including vehicles for King Curtis, Sam "The Man" Taylor, Willis "Gatortail" Jackson, Hal "Cornbread" Singer, Arnett Cobb, Red Prysock, Johnny Griffin, and others. A treasure trove.

VARIOUS ARTISTS

The Vocal Group Collection

PRODUCERS: Uncredited
Mercury 830 283-1 M-2

Double-album set features a side each by the Platters, Penguins, Del Vikings, and Danleers, digitally mastered. A fine package.

ERSEL HICKEY

The Rockin' Bluebird

REISSUE PRODUCER: Brian S. Poehner
Back-Trac P-18750

Early rockabilly artist, who scored big with "Bluebirds Over The Mountains" in 1958, is presented via his original Epic recordings. Contact: 76 Degraw St., Brooklyn, N.Y. 11231.

BLACK

PICKS

MIKI HOWARD

Come Share My Love

PRODUCER: Lemel Humes
Atlantic 81688

Atlantic throws its hat into the retro-nuevo black music ring with this outstanding album. Howard is a superb vocalist who compares favorably with Anita Baker. The tunes are lavishly arranged but far from saccharine, and material is unilaterally strong. Best bets for initial airplay should be the title track and "I Can't Wait (To See You Alone)," but the collection is solid from start to finish, and this album could go all the way.

RECOMMENDED

NORMAN DOZIER

I Am U

PRODUCER: Norman Dozier
Atlantic 81681

Singer/songwriter works in the current groove, with results prime for radio. Album's strength is also its weakness, as results tend to be somewhat faceless. Best: "La La Land."

COUNTRY

PICKS

JOHN ANDERSON

Countrified

PRODUCERS: John Anderson, Jim Ed Norman
Warner Bros. 25373-1

This is a real sampler album that contains the weird ("Do You Have A Garter Belt") and the wistful ("If I Could Have My Way"), the redneck ("The Fightin' Side Of Me"), and the reflective ("Yellow Creek"). But when Anderson stretches himself beyond the country-boy cliches, he remains a formidable talent.

THE O'KANES

PRODUCERS: Kieran Kane, Jamie O'Hara
Columbia B6C 40459

For lovers of melodic and acoustic country music, this male duet is the most exciting news since the Judds made their debut. The O'Kanes (Kieran Kane and Jamie O'Hara) are instrumentally and vocally in the bluegrass stable, but theirs is delicate and measured bluegrass that allows the smooth and unstrained vocals room to soar. Most of the material was written by Kane and O'Hara, and all of it is excellent.

RECOMMENDED

DONNA FARGO

Winners

PRODUCER: STAN SILVER
Mercury 830 236-1 M-1

"The Happiest Girl In The Whole U.S.A." is back with a pack of upbeat new and old material, including "Happiest Girl," "Funny Face," "You Can't Be A Beacon (If Your Light Don't Shine)," and "You Were Always There." Fargo has all the zest and sparkle here that she started with in the early '70s.

SUPER GRIT COWBOY BAND

This Way To The Stage

PRODUCER: Clyde Maddocks
Hoodawamp HS 3053

This group has the energy, informality, and wide range of styles of a top bar band. There's more than a little of the Charlie Daniels style in its handling of material.

GOSPEL

PICKS

2ND CHAPTER OF ACTS

Hymns

PRODUCER: Buck Herring
Live Oak 7-01-000721-7

A number of gospel artists are returning to the roots of that music after carving their own trail for years. 2nd Chapter has proven itself to have a timeless appeal, and this collection of timeless standards shows them in the back-to-basics movement. Retailers should be pleased to see this on the shelf.

GREG X. VOLZ

The River Is Rising

PRODUCERS: Jonathan David Brown and Greg X. Volz
Myrrh 7-01-684606-7

The former lead singer of Petra, called "the voice of Christian rock," has his debut solo album, and the result is what you would expect—hard-driving rock with an uncompromising message. Volz is on the cutting edge musically and aims at the young. It's a target he's certain to hit with this turned up loud.

DANCE

PICKS

KRAFTWERK *Musique Non Stop* (6:15)
 PRODUCER: not listed
 WRITERS: Hutter, Schneider, Bartos
 PUBLISHER: Klingklang, ASCAP
Warner Bros. 0-20549 (12-inch single)
 Early innovators of the minimalist electrocollage return in stark, imagistic style, bypassing melody but approaching mantra.

NEW ORDER *Bizarre Love Triangle* (6:32)
 PRODUCER: New Order
 WRITER: New Order
 PUBLISHER: Bmusic, ASCAP
Qwest 0-20546 (c/o Warner Bros.) (12-inch single)
 Semisymphonic disco remix from the British cult band's "Brotherhood" album; a reminder to the jaded of the synthesizer's infinite possibilities.

JAMES (D-TRAIN) WILLIAMS *Misunderstanding* (7:28)
 PRODUCERS: Herbert Eaves III, James (D-Train) Williams
 WRITERS: H. Eaves III, D. Eaves
 PUBLISHERS: Huemlar/Blackwood, BMI
Columbia 44-05967 (12-inch single; 7-inch version also available, **Columbia 38-06410**)
 Traditional r&b/jazz performance sparsely textured with street-smart electronics; very much a singer's record.

GENERAL PUBLIC *Too Much Or Nothing* (7:02)
 PRODUCER: David Leonard, Dave Wakeling, Ranking Roger
 WRITER: General Public
 PUBLISHERS: I.R.S./Publishers In General, ASCAP
I.R.S. 23683 (c/o MCA) (12-inch single; 7-inch reviewed Oct. 11)

NU SHOZ *Don't Let Me Be The One* (6:07)
 PRODUCERS: John Smith, Rick Waritz
 WRITER: John Smith
 PUBLISHER: Poolside, BMI
Atlantic 0-86764 (12-inch single)
 Northwest duo, whose DIY dance sound has topped the club chart twice so far, shows it can get plenty of busy mileage from beat box and synths.

JANICE CHRISTIE *Heat Stroke* (6:09)
 PRODUCER: Peter Lord
 WRITER: Peter Lord
 PUBLISHERS: Max/Leosun, ASCAP
SuperTronics RY 016 (12-inch single; 7-inch version also available, **SuperTronics RY 016**)
 Nail-hard electrofunk song in a whispery, breathy reading; follow-up to the club hit "I'm Hungry For Your Love." Contact: 718-330-0950.

ROBBIE NEVIL *C'est La Vie* (7:04)
 PRODUCERS: Alex Sadkin, Phil Thornalley
 WRITERS: Nevil, Pain, Holding
 PUBLISHERS: MCA/AFG, ASCAP
Manhattan V-56036 (12-inch single; 7-inch reviewed Oct. 11)

RECOMMENDED

CHAKA KHAN *Tight Fit* (6:18)
 PRODUCERS: Russ Titelman, Arif Mardin
 WRITERS: Bunny Sigler, Marvin Morrow
 PUBLISHERS: April, ASCAP Blackwood/Henry Suemay, BMI
Warner Bros. 0-20561 (12-inch single; 7-inch reviewed Oct. 11)

DEJA VU *U And Me 2 Nite* (6:37)
 PRODUCERS: James Bratton, Delores Drewry
 WRITERS: Eban Kelly, Jimi Randolph
 PUBLISHERS: STM/Urban Groove, BMI
Let's Go LG60010 (12-inch single)
 Bopping disco-soul track accompanies a minidrama in spoken and sung dialog; fine voices. Contact: 212-541-7640.

JOSHUA *Jimmy Because (My Name Is)* (7:18)
 PRODUCERS: Joe Mardin, Arif Mardin
 WRITERS: Fried, Shoshkes, Fried
 PUBLISHER: not listed
Atlantic 0-86763 (12-inch single)
 Novelty dance item is half patter song, half studio noodling, all a delight; engineers' wit at work.

NEW AND NOTEWORTHY

BOB GELDOF *This Is The World Calling* (3:58)
 PRODUCER: Brothers of Doom
 WRITER: Geldof
 PUBLISHER: Nob, ASCAP
Atlantic 7-89341

Revered for his humanitarian work, rock's Nobel Peace Prize nominee remains drastically underrated as a songwriter and performer; but name recognition alone should help boost this Boomtown Rats-ish confection of conscientious angst and self-aware humor.

RECOMMENDED

AL JARREAU *Tell Me What I Gotta Do* (3:58)
 PRODUCER: Nile Rodgers
 WRITERS: Tom Keane, Mike Himelstein, Jay Graydon
 PUBLISHERS: Music Corp. of America/Young Millionaires Club, BMI/
 Noted For The Record/Avodah, ASCAP
Warner Bros. 7-28538
 Jazzy AC with seat intro and outro.

JOHNNY KEMP *Anything Worth Having (Is Worth Waiting For)* (4:01)
 PRODUCERS: Shelley Scruggs, Brian Morgan
 WRITERS: S. Scruggs, B. Morgan, A. Lea
 PUBLISHERS: New Music Group/Music Corporation of America, BMI
Columbia 38-06390

Kashif protégé in down-tempo AC/soul ballad.

R. JUSTICE ALLEN *Crackin' Up* (3:59)
 PRODUCER: Wade Marcus
 WRITERS: R. Justice Allen, S. Allen
 PUBLISHER: Fanny Mac, BMI
Macola MRC-0940 (12-inch single)

One of the better crack raps, plus red-hot horns and jittery percussion. Contact: 213-469-5821.

LYN ROMAN *Don't Look Back* (3:33)
 PRODUCERS: Lyn Roman, Howie Rice, Jeff Pereira
 WRITERS: Howie Rice, Dorothy Seagazeley, Allen Dennis Rich
 PUBLISHERS: MCA/Unicity/Limited Funds/Nelana, BMI/Right By The Sea, ASCAP
Ichiban ICH 86-110 (12-inch version also available, **Ichiban 12-110**)

Up-tempo, urgent dance music. Contact: 404-926-3377.

JOESKI LOVE *My Girl* (3:30)
 PRODUCER: Vincent Davis
 WRITERS: V. David, J. Roper Jr.
 PUBLISHER: Vintertainment, ASCAP
Vintertainment/Elektra 7-69510

Rap artist of "Pee Wee's Dance" fame borrows a bass line from the Temptations and praises his lady in topical terms.

COUNTRY

PICKS

JANIE FRICKIE *When A Woman Cries* (4:19)
 PRODUCER: Norro Wilson
 WRITERS: B. Moore, M. Williams
 PUBLISHERS: Tapadero/Cavesson, BMI/ASCAP
Columbia 38-06417

Only country music tackles emotions as sensitively and literately as this song does; Frickie is superb in this ballad about longing for love.

TANYA TUCKER *I'll Come Back As Another Woman* (3:59)
 PRODUCER: Jerry Crutchfield
 WRITERS: R.E. Carpenter, K.M. Robbins
 PUBLISHERS: Let There Be Music/Irving, ASCAP/BMI
Capitol B-5652

Tucker follows her No. 1 "Just Another Love" with a menacingly determined promise to stay in the dreams of the lover who spurned her.

NIITY GRITTY DIRT BAND *Fire In The Sky* (3:50)
 PRODUCERS: Jeff Hanna, Bob Edwards
 WRITERS: Jeff Hanna, Bob Carpenter
 PUBLISHERS: Le-Bone-Aire/Vicious Circle, ASCAP
Warner Bros. 7-28547

Twenty years of making music together provides cohesiveness and momentum that fire this upbeat love

SINGLES

NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*

PICKS *Records with the greatest chart potential*

RECOMMENDED *Records with potential for significant chart action*

Singles appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036

Country singles should be sent to: Billboard 14 Music Circle E. Nashville, Tenn. 37203

POP

PICKS

DURAN DURAN *Notorious* (3:58)
 PRODUCERS: Nile Rodgers, Duran Duran
 WRITERS: Taylor, Rhodes, LeBon
 PUBLISHER: Copyright Control
Capitol B-5648

Reunited band (with new drummer Steve Ferrone) bows to the influence of its ex-Chic producer; Anglo-funk, sharp, tidy, made for dancing.

KANSAS *All I Wanted* (3:20)
 PRODUCER: Andrew Powell
 WRITERS: S. Walsh, S. Morse
 PUBLISHERS: Dangling Participle/Hard Fought/Stark Raving, BMI
MCA 52958

Three years since its last single and nine since "Dust In The Wind," the onetime AOR champs return, synth-backed and relatively mellow.

SURVIVOR *Is This Love* (3:40)
 PRODUCERS: Ron Nevison, Frankie Sullivan
 WRITERS: J. Peterik, F. Sullivan
 PUBLISHERS: Easy Action, ASCAP/Rude, BMI
Scotti Bros. ZS4-06381 (c/o CBS)

Up-tempo love song builds to double-time crescendos and a martial beat; the emotive rockers don't lose the "Rocky" spirit even when spooning.

POINTER SISTERS *Goldmine* (3:51)
 PRODUCER: Richard Perry
 WRITERS: Andy Goldmark, Bruce Roberts
 PUBLISHERS: Nonpareil, ASCAP/Broerztoones, BMI
RCA 5062-7-R

More of the fast-paced, semitheatrical, good-timey dance repertoire that's proved a potent vehicle for the sisters up to now.

MIAMI SOUND MACHINE *Falling In Love (Uh-Oh)* (3:07)
 PRODUCER: Emilio Estefan Jr.
 WRITERS: L. Dermer, J. Galdo, R. Vigil
 PUBLISHER: Foreign Imported, BMI
Epic 34-06352

Modestly arranged AC/dance ballad continues a remarkable variety show from a band that's now scored three top 10 hits in assorted genres.

PAUL YOUNG *Some People* (4:45)
 PRODUCERS: Hugh Padgham, Paul Young, Ian Kewley
 WRITERS: P. Young, I. Kewley
 PUBLISHERS: April, ASCAP/I.Q., PRS
Columbia 38-06423

With a lazy pop shuffle from his new LP, Britain's ace blue-eyed soul man earns high marks as co-composer as well as expressive vocalist.

MICHAEL McDONALD *Our Love (Theme From "No Mercy")* (4:18)
 PRODUCERS: Michael McDonald, Ted Templeman
 WRITERS: Michael McDonald, David Pack
 PUBLISHERS: Genevieve, ASCAP/Art Street, BMI
Warner Bros. 7-28596

Another movie theme in the wake of

the crossover success of "Sweet Freedom"; ethereal but danceable AC, presented in his stylized manner.

GLASS TIGER *Someday* (3:34)
 PRODUCER: Jim Vallance
 WRITERS: Glass Tiger, J. Vallance
 PUBLISHERS: Colgems-EMI/Tiger Shards/Irving/Calypto Toonz, ASCAP/CAPAC/BMI/PROC
Manhattan B-50048 (c/o Capitol)

New addition to Canada's pop constellation performs soft-spoken dance rock; quartet's debut, "Don't Forget Me," was a top two hit.

RECOMMENDED

STEVE MILLER BAND *I Want To Make The World Turn Around* (4:23)
 PRODUCER: Steve Miller
 WRITER: Steve Miller
 PUBLISHER: Sailor, ASCAP
Capitol B-5646

Dance ballad with a dreamy, idealistic tone.

FALCO *The Sound Of Musik* (4:12)
 PRODUCERS: Rob and Ferdi Bolland, F.F.R.
 WRITERS: R. Bolland, F. Bolland, Falco
 PUBLISHERS: Bolland/Falkenhorst
Sire 7-28590 (c/o Warner Bros.) (12-inch reviewed Sept. 6)

FABULOUS THUNDERBIRDS *Why Get Up* (3:50)
 PRODUCER: Dave Edmunds
 WRITERS: B. Carter, R. Ellsworth
 PUBLISHERS: Pending/Blame, BMI
CBS Associated ZS4-06396

Boogie'n'blues; and ain't it the truth?

QUEEN *Pain Is So Close To Pleasure* (3:56)
 PRODUCERS: Queen, Mack, David Richards
 WRITERS: F. Mercury, J. Deacon
 PUBLISHERS: Queen/Beechwood, BMI
Capitol B-5633

The British rockers pay stylistic homage to Smokey Robinson.

"WEIRD AL" YANKOVIC *Living With A Hernia* (3:16)
 PRODUCER: Rick Derringer
 WRITERS: D. Hartman, C. Midnight, A. Yankovic
 PUBLISHERS: April/Second Nature/U/A, ASCAP/Blackwood/Janiceps/United Lion, BMI
Rock 'N' Roll ZS4-06400 (c/o CBS)

Silly fellow has to fetch pretty far to parody James Brown.

BLACK

PICKS

NEW EDITION *Once In A Lifetime Groove* (4:07)
 PRODUCERS: Rod Temperton, Dick Rudolph, Bruce Swedien
 WRITERS: F. Perren, R. Wyatt, Jr., C. Perren
 PUBLISHERS: House of Champions/April/MGM/UA, ASCAP
MCA 52959

Polished and sophisticated dance-r&b from the "Running Scared" soundtrack; group's teen-fave status doesn't preclude grown-up material.

KLYMAXX *Sexy* (4:34)
 PRODUCERS: Fenderella, Bernadette Cooper
 WRITER: B. Cooper
 PUBLISHERS: Spectrum VII/Klymaxx, ASCAP
Constellation/MCA 52934

Combination of suggestiveness and sass that's served the ladies well in hits like "Man Size Love" makes its return; energetic and rather blatant.

JENNY BURTON *Do You Want It Bad Enough* (3:58)
 PRODUCERS: Preston Glass, Alan Glass
 WRITERS: Preston Glass, Joe Johnson
 PUBLISHERS: Glasshouse/Irving, BMI
Atlantic 7-89343

Former C-Bank singer's "Bad Habits" established her as a solo act last year; new offering is a dance-floor sound that hits hard in the rhythm section.

GRACE JONES *I'm Not Perfect (But I'm Perfect For You)* (3:22)
 PRODUCERS: Nile Rodgers, Grace Jones
 WRITERS: G. Jones, B. Wooley
 PUBLISHERS: Bruce Wooley/April/Grace Jones, ASCAP
Manhattan B-50052 (12-inch version also available, **Manhattan V-56038**)

A tradeoff between the busy Mr. Rodgers' tidy funk signature and the singer's gift for the indefinably off-center; oddly effective.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★ ★ No. 1 ★ ★					
1	3	15	3	BOSTON MCA 6188 (9.98) (CD)	THIRD STAGE 1 week at No. One
2	1	2	8	BON JOVI ▲ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	2	1	8	HUEY LEWIS & THE NEWS CHRYSALIS OV 41534 (9.98) (CD)	FORE!
4	4	3	22	SOUNDTRACK ▲ ² COLUMBIA SC 40323 (CD)	TOP GUN
5	6	11	6	TINA TURNER CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
6	7	6	16	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
7	5	4	10	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
8	13	*13	5	CYNDI LAUPER PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
9	8	5	21	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98)	RAISING HELL
10	9	7	16	MADONNA ▲ ² SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
11	10	8	12	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
12	11	10	35	JANET JACKSON ▲ ² A&M SP-5106 (8.98) (CD)	CONTROL
13	14	16	8	PAUL SIMON WARNER BROS. 25447 (9.98) (CD)	GRACELAND
14	12	9	19	GENESIS ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
15	18	25	4	IRON MAIDEN CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
16	15	14	16	CINDERELLA ● MERCURY 830076-1/POLYGRAM	NIGHT SONGS
17	16	12	15	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
18	20	24	5	TALKING HEADS SIRE 25512/WARNER BROS. (9.98)	"TRUE STORIES"
19	19	19	29	ANITA BAKER ● ELEKTRA 60444 (8.98) (CD)	RAPTURE
20	17	17	8	DON JOHNSON EPIC FE 40366 (CD)	HEARTBEAT
21	30	38	6	CAMEO ATLANTA ARTISTS 830 265-1/POLYGRAM	WORD UP
22	23	23	50	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
23	25	20	21	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
24	21	18	13	EURHYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
25	29	36	10	EDDIE MONEY COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
26	27	32	4	JOHN FOGERTY WARNER BROS. 25449 (9.98) (CD)	EYE OF THE ZOMBIE
27	38	46	20	BRUCE HORNSBY & THE RANGE RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
28	26	27	30	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
29	24	21	11	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
30	31	35	16	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
31	22	22	25	BILLY OCEAN ▲ JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
32	32	28	50	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
33	80	—	2	RATT ATLANTIC 81633 (9.98)	DANCIN' UNDERCOVER
34	28	26	12	BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD)	TRUE CONFESSIONS
35	50	52	5	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
36	40	42	9	TRIUMPH MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
37	34	33	29	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
38	43	54	4	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98)	THIS SIDE OF PARADISE
39	35	29	84	WHITNEY HOUSTON ▲ ⁷ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
40	41	48	26	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
41	33	31	15	THE MONKEES ● ARISTA AL9-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
42	37	39	14	QUIET RIOT PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
43	39	37	9	DARYL HALL RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
44	45	55	4	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM	TRILOGY
45	36	30	8	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
46	46	43	48	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
47	64	82	3	CHICAGO WARNER BROS. 25509 (9.98)	18
48	57	101	3	LUTHER VANDROSS EPIC FE 40415	GIVE ME THE REASON
49	51	53	7	SOUNDTRACK ATLANTIC 81677 (9.98)	STAND BY ME
50	42	44	34	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
51	48	56	17	PETER CETERA WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
52	66	79	4	LINDA RONSTADT ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
53	55	57	7	ORAN "JUICE" JONES DEF JAM/COLUMBIA BFC 40367/COLUMBIA	JUICE
54	53	45	25	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	44	41	11	GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98)	LIVE
56	58	59	12	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
57	47	47	29	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
58	60	60	8	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
59	59	62	6	STACEY Q ATLANTIC ATL 81676 (8.98)	BETTER THAN HEAVEN
60	74	118	3	COREY HART EMI-AMERICA PW 17217 (8.98)	FIELDS OF FIRE
61	61	65	12	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
62	49	40	15	DOUBLE A&M SP 5133 (8.98) (CD)	BLUE
63	95	131	3	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
64	73	116	3	BILLY SQUIER CAPITOL PJ 12483 (9.98)	ENOUGH IS ENOUGH
65	85	—	2	'TIL TUESDAY EPIC FE 40314	WELCOME HOME
66	68	74	7	VINNIE VINCENT INVASION CHRYSALIS BFV 41529	VINNIE VINCENT INVASION
67	65	66	47	LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
68	52	34	22	BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
69	56	49	16	WHAM! ▲ COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
70	54	51	12	NEIL YOUNG GEFEN GHS 24109/WARNER BROS. (8.98) (CD)	LANDING ON WATER
71	63	50	25	38 SPECIAL ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
72	62	67	14	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
73	98	133	3	ALICE COOPER MCA 5761 (8.98)	CONSTRUCTOR
74	76	80	14	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
75	75	78	9	KENNY G. ARISTA AL 8-8427 (8.98)	DUOTONES
76	109	—	2	ALABAMA RCA 5649-R-1 (8.98) (CD)	THE TOUCH
77	71	64	10	UB40 A&M SP 5137 (8.98) (CD)	RAT IN THE KITCHEN
78	67	63	20	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
79	79	86	7	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
80	82	84	5	FIVE STAR RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
81	81	83	5	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
82	69	69	23	NU SHOOUZ ● ATLANTIC 81647 (8.98) (CD)	POOLSIDE
83	70	58	24	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
84	86	89	4	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40518 (CD)	BLOOD & CHOCOLATE
85	NEW ▶	1	1	A-HA WARNER BROS. 25501 (8.98)	SCOUNDREL DAYS
86	84	75	51	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
87	94	140	3	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD)	SHOCKADELICA
88	90	72	21	JERMAINE STEWART 10/ARISTA ALB-8395/ARISTA (8.98)	FRANTIC ROMANTIC
89	91	85	5	THE B-52'S WARNER BROS. 25504 (8.98)	BOUNCING OFF THE SATELLITES
90	103	117	5	TIMBUK 3 I.R.S./MCA 5739/MCA (8.98)	GREETINGS FROM TIMBUK 3
91	118	—	2	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
92	92	99	12	THE MONKEES RHINO RNLP 70140/CAPITOL (8.98)	THE MONKEES
93	87	71	21	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (CD)	EMERSON, LAKE, & POWELL
94	93	81	7	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
95	89	76	25	WHODINI ● JIVE JLB-8407/ARISTA (8.98)	BACK IN BLACK
96	96	104	12	THE MONKEES RHINO RNLP 70142/CAPITOL (8.98)	MORE OF THE MONKEES
97	72	68	19	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
98	113	161	3	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
99	106	108	40	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
100	NEW ▶	1	1	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98)	MOSAIC
101	108	95	8	THE RAINMAKERS MERCURY 830-214-1/POLYGRAM	THE RAINMAKERS
102	78	73	21	THE CURE ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
103	83	70	27	THE ART OF NOISE CHINA/CHRYSALIS BFV41528/CHRYSALIS (CD)	IN VISIBLE SILENCE
104	77	61	9	GLORIA LORING ATLANTIC 81679 (8.98)	GLORIA LORING
105	100	87	87	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
106	88	77	9	ASHFORD & SIMPSON CAPITOL ST 12469 (8.98)	REAL LOVE
107	NEW ▶	1	1	HOWARD JONES ELEKTRA 60499 (8.98)	ONE TO ONE
108	114	—	2	BAD COMPANY ATLANTIC 81684 (9.98)	FAME & FORTUNE
109	97	92	60	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (CD)	SCARECROW

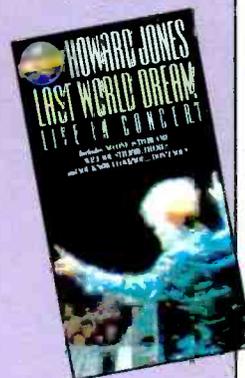
○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records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

h o w a r d j o n e s t o o n e



last year a platinum album, *dream into action*.
this year a number *one* single, "no *one* is to blame."
and now, a new album, *one to one*.
a hit single on its way to number *one*,
"you know i love you...don't you?"
and a new music video,
the last world dream—live in concert.
one by one, he's winning over multitudes.

produced by arif mardin
management: david r. stopps for friars management



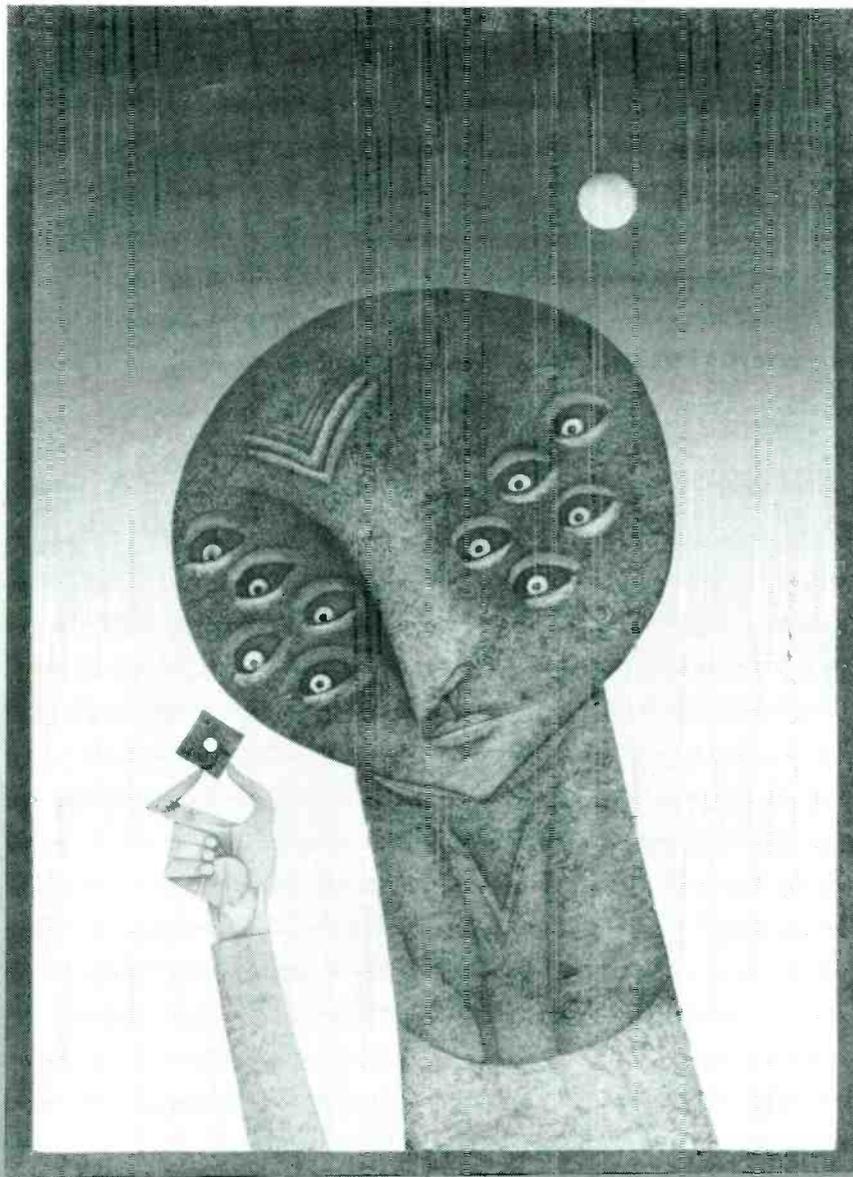
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Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	125	—	2	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
111	107	93	16	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
112	121	139	14	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
113	101	103	21	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
114	156	—	2	GENERAL PUBLIC I.R.S. 5782/MCA (8.98)	HAND TO MOUTH
115	158	—	2	PETE TOWNSHEND ATCO 90553/ATLANTIC (8.98)	DEEP END LIVE!
116	99	91	15	QUEENSRYCHE EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
117	135	158	3	CHEAP TRICK EPIC FE 40405	THE DOCTOR
118	138	—	2	BLACK 'N BLUE GEFEN GHS 24111/WARNER BROS. (8.98)	NASTY, NASTY
119	NEW	▶	1	GREGORY ABBOTT COLUMBIA BFC 40437	SHAKE YOU DOWN
120	142	—	2	NEW ORDER QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
121	122	127	21	MIDNIGHT STAR SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
122	102	102	5	REGINA ATLANTIC 81671 (8.98)	CURIOSITY
123	134	—	2	JOAN JETT AND THE BLACKHEARTS BLACKHEART/CBS ASSOCIATED BFZ 40544/EPIC	GOOD MUSIC
124	144	150	4	LINDA RONSTADT ASYLUM 60489/ELEKTRA (24.98) (CD)	'ROUND MIDNIGHT
125	105	112	50	MIKE & THE MECHANICS ATLANTIC 81287 (8.98) (CD)	MIKE & THE MECHANICS
126	116	96	21	EL DEBARGE GORDY 6181 GL/MOTOWN (9.98) (CD)	EL DEBARGE
127	111	109	10	THE DAZZ BAND GEFEN GHS 24110/WARNER BROS. (8.98)	WILD AND FREE
128	110	97	29	PET SHOP BOYS EMI-AMERICA PW 17193 (8.98) (CD)	PLEASE
129	112	100	10	GWEN GUTHRIE POLYDOR 829532-1/POLYGRAM (CD)	GOOD TO GO LOVER
130	117	94	17	ROD STEWART WARNER BROS. 25446 (8.98) (CD)	ROD STEWART
131	119	107	11	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
132	123	124	74	DIRE STRAITS WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
133	133	125	11	STRYPER ENIGMA ST 73217/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
134	132	132	32	METALLICA ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
135	159	159	4	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98)	LIVING ALL ALONE
136	130	123	29	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
137	128	114	46	DOKKEN ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
138	115	115	69	HEART CAPITOL ST-12410 (9.98) (CD)	HEART
139	127	111	33	LEVEL 42 POLYDOR 827 487-1/POLYGRAM (CD)	WORLD MACHINE
140	104	98	12	GREAT WHITE CAPITOL ST 12525 (8.98)	SHOT IN THE DARK
141	140	113	16	RANDY TRAVIS WARNER BROS. 25435 (8.98)	STORMS OF LIFE
142	131	134	12	THE MONKEES RHINO RNLP 70143 (8.98)	HEADQUARTERS
143	139	106	17	SPYRO GYRA MCA 5753 (8.98) (CD)	BREAKOUT
144	126	105	16	BIG COUNTRY MERCURY 826844-1/POLYGRAM (CD)	THE SEER
145	145	137	12	THE MONKEES RHINO RNLP 70141/CAPITOL (8.98)	PISCES, AQUARIUS, CAPRICORN, AND JONES LTD.
146	177	—	2	MILES DAVIS WARNER BROS. 25490 (9.98)	TUTU
147	NEW	▶	1	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
148	148	151	8	THE MONKEES RHINO RNLP 144 (8.98)	THE BIRDS, THE BEES & THE MONKEES
149	143	121	7	MAZE FEATURING FRANKIE BEVERLY CAPITOL ST-12479 (8.98)	LIVE FROM L.A.
150	183	—	2	RICHARD THOMPSON POLYDOR 829 728-1/POLYGRAM	DARING ADVENTURES
151	153	143	152	U2 ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
152	155	148	159	SOUNDTRACK MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
153	124	110	9	AIR SUPPLY ARISTA AL 9-8426 (9.98)	HEARTS IN MOTION
154	154	181	4	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
155	NEW	▶	1	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	163	168	3	JAMES BROWN SCOTTI BROS. FZ 40380/EPIC	GRAVITY
157	129	88	25	GTR ARISTA AL 8-8400 (8.98) (CD)	GTR
158	136	120	30	JUDAS PRIEST COLUMBIA OC 40158 (CD)	TURBO
159	141	119	11	CARL ANDERSON EPIC 40410 (CD)	CARL ANDERSON
160	137	154	38	OZZY OSBOURNE CBS ASSOCIATED FZ 40026/EPIC (CD)	THE ULTIMATE SIN
161	150	128	34	HONEYMOON SUITE WARNER BROS. 25293 (8.98) (CD)	THE BIG PRIZE
162	193	—	130	HUEY LEWIS & THE NEWS CHRYSALIS FV 41412 (CD)	SPORTS
163	166	138	10	BONNIE RAITT WARNER BROS. 25486 (8.98)	NINE LIVES
164	149	135	16	HANK WILLIAMS, JR. WARNER/CURB 25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
165	NEW	▶	1	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98)	EXPRESS
166	168	172	56	BON JOVI MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 DEGREES FAHRENHEIT
167	151	126	53	INXS ATLANTIC 81277 (8.98) (CD)	LISTEN LIKE THIEVES
168	NEW	▶	1	EUROPE EPIC BFE 40241	THE FINAL COUNTDOWN
169	172	178	10	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY 1 TIME
170	120	90	17	SOUNDTRACK UNITED ARTISTS SW 40414	KARATE KID PART II
171	167	149	124	BRUCE SPRINGSTEEN COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
172	147	129	12	VAN MORRISON MERCURY 830077-1/POLYGRAM (CD)	NO GURU, NO METHOD, NO TEACHER
173	169	144	24	ICEHOUSE CHRYSALIS FV 41527 (CD)	MEASURE FOR MEASURE
174	157	147	8	JAMES INGRAM QWEST 25424/WARNER BROS. (8.98) (CD)	NEVER FELT SO GOOD
175	178	185	648	PINK FLOYD HARVEST SMAS1 1163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
176	176	193	3	GENE LOVES JEZEBEL GEFEN GHS 24118/WARNER BROS. (8.98)	DISCOVER
177	165	157	16	ISLE OF MAN PASHA BFZ 40319/EPIC (8.98)	ISLE OF MAN
178	RE-ENTRY			BON JOVI MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
179	NEW	▶	1	LIZZY BORDEN METAL BLADE/ENIGMA ST 73224/CAPITOL (8.98)	MENACE TO SOCIETY
180	186	—	16	DEVICE CHRYSALIS BFV 41526 (CD)	22B3
181	185	162	42	STRYPER ENIGMA ST 73207/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
182	NEW	▶	1	CREEDENCE CLEARWATER REVIVAL FANTASY CCR2 (11 98) (CD)	CHRONICLES
183	164	160	70	RENE & ANGELA MERCURY 824 607-1M-1/POLYGRAM (CD)	STREET CALLED DESIRE
184	161	152	10	EARL KLUGH WARNER BROS. 25478 (8.98) (CD)	LIFE STORIES
185	146	130	31	THE JETS MCA 5667 (8.98) (CD)	THE JETS
186	NEW	▶	1	HOWARD HEWETT ELEKTRA 60487 (8.98)	I COMMIT TO LOVE
187	162	141	21	THE FIXX MCA 5705 (8.98) (CD)	WALKABOUT
188	NEW	▶	1	GEORGIA SATELLITES ELEKTRA 60496 (8.98)	GEORGIA SATELLITES
189	194	167	101	MADONNA SIRE 25157-1/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN
190	180	186	158	PHIL COLLINS ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
191	182	169	107	U2 ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
192	175	179	111	TALKING HEADS SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
193	195	—	2	LEVERT ATLANTIC 81669 (8.98)	BLOODLINE
194	171	176	70	TALKING HEADS SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
195	160	146	36	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
196	NEW	▶	1	WYNTON MARSALIS COLUMBIA FC 40308	J MOOD
197	190	170	48	NEW EDITION MCA 5679 (8.98) (CD)	ALL FOR LOVE
198	192	175	46	SADE PORTRAIT FR 40263/EPIC (CD)	PROMISE
199	184	142	9	BOB MARLEY AND THE WAILERS ISLAND 90520/ATLANTIC (8.98)	REBEL MUSIC
200	179	153	8	DOCTOR AND THE MEDICS I.R.S. 5797/MCA (8.98)	LAUGHING AT THE PIECES

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------|-------------------------------------|------------------------------|---|---------------------------------------|---------------------------------------|-----------------------|----------------------------|
| 38 Special 71 | Chicago 47 | Full Force 169 | Isle Of Man 177 | Gloria Loring 104 | Orchestral Manoeuvres In The Dark 63 | Band 37 | Toto 58 |
| A-Ha 85 | Cinderella 16 | Kenny G 75 | Janet Jackson 12 | Love & Rockets 165 | Dark 63 | Paul Simon 13 | Pete Townshend 115 |
| AC/DC 78 | Phil Collins 190, 105 | GTR 157 | Bob James/David Sanborn 113 | Madonna 189, 10 | Jeffrey Osborne 97 | Simply Red 57 | Randy Travis 141 |
| Gregory Abbott 119 | Alice Cooper 73 | Peter Gabriel 23 | Al Jarreau 81 | Ozzy Osbourne 160 | The Smithereens 61 | The Smiths 111 | Triumph 36 |
| Air Supply 63 | Elvis Costello & The Attractions 84 | Gene Loves Jezebel 176 | The Jets 185 | The Outfield 46 | SOUNDTRACKS | The Big Chill 152 | Tina Turner 5 |
| Alabama 195, 76 | Creedence Clearwater Revival 182 | Genesis 14 | Joan Jett And The Blackhearts 123 | Robert Palmer 22 | Karate Kid Part II 170 | Stand By Me 49 | U2 151, 191 |
| Carl Anderson 159 | The Cure 102 | Georgia Satellites 188 | Billy Joel 11 | Pet Shop Boys 128 | Top Gun 4 | Top Gun 4 | UB40 77 |
| The Art Of Noise 103 | David & David 56 | Gwen Guthrie 129 | Don Johnson 20 | Maze Featuring Frankie Beverly 149 | Paul McCartney 45 | Bruce Springsteen 171 | Van Halen 28 |
| Ashford & Simpson 106 | Miles Davis 146 | Howard Jones 107 | Jesse Johnson's Revue 87 | Paul McCartney 45 | John Cougar Mellencamp 109 | Spyro Gyra 143 | Van Vandenross 48 |
| The B-52's 89 | El DeBarge 126 | Oran "Juice" Jones 53 | Howland Jones 107 | Queensryche 116 | Metallica 134 | Billy Squier 64 | Vinnie Vincent Invasion 66 |
| Bad Company 108 | Dire Straits 132 | Journey 40 | Chaka Khan 131 | Quiet Riot 42 | Miami Sound Machine 32 | Stacey Q 59 | Andreas Vollenweider 72 |
| Anita Baker 19 | Doctor And The Medics 200 | Judas Priest 158 | Earl Klugh 184 | R.E.M. 29 | Midnight Star 121 | Jermaine Stewart 88 | Wang Chung 100 |
| Bananarama 34 | Dokken 137 | Chaka Khan 131 | Patti LaBelle 83 | The Rainmakers 101 | Mike & The Mechanics 125 | Rod Stewart 130 | Wham! 69 |
| Bangles 99 | Double 62 | Earl Klugh 184 | Stacy Lattisaw 154 | Bonnie Raitt 163 | Eddie Money 25 | Stryper 181, 133 | Whodini 95 |
| George Benson 94 | Steve Earle 110 | Howard Hewett 186 | Cyndi Lauper 8 | Ratt 33 | The Monkees 148, 142, 92, 96, 145, 41 | Van Morrison 172 | Hank Williams, Jr. 164 |
| Big Country 144 | Emerson, Lake & Powell 93 | Honeymoon Suite 161 | LeVert 193 | Regina 122 | The Moody Blues 54 | New Edition 197 | Steve Winwood 6 |
| Big Audio Dynamite 147 | Europe 168 | Bruce Hornsby & The Range 27 | Level 42 139 | Rene & Angela 183 | Van Morrison 172 | New Order 120 | Dwight Yoakam 136 |
| Black 'N Blue 118 | Eurythmics 24 | Whitney Houston 39 | Huey Lewis & The News 3, 162 | Lionel Richie 7 | Wynnton Marsalis 196 | Nu Shooz 82 | Neil Young 70 |
| Bon Jovi 166, 178, 2 | The Fabulous Thunderbirds 50 | The Human League 35 | Lisa Lisa & Cult Jam With Full Force 67 | David Lee Roth 17 | Lydia Love 149 | Ric Ocasek 38 | ZZ Top 86 |
| Boston 1 | Five Star 80 | Phyllis Hyman 135 | Lizzy Borden 179 | Run-D.M.C. 9 | Paul Simon 13 | Billy Ocean 31 | |
| James Brown 156 | The Fixx 187 | INXS 167 | | Sade 198 | Simply Red 57 | | |
| Cameo 21 | John Fogerty 26 | Icehouse 173 | | Bob Seger & The Silver Bullet Band 37 | Stacey Q 59 | | |
| Belinda Carlisle 68 | | James Ingram 174 | | Bob Seger & The Silver Bullet Band 37 | Rod Stewart 130 | | |
| Peter Cetera 51 | | Iron Maiden 15 | | Bob Seger & The Silver Bullet Band 37 | Stryper 181, 133 | | |
| Cheap Trick 117 | | | | Bob Seger & The Silver Bullet Band 37 | Talking Heads 194, 192, 18 | | |

BILLBOARD VIDEO MUSIC CONFERENCE

(Continued from page 1)

No consumer input was solicited. That same industry group will receive the final ballot to judge winners. All the videos chosen as finalists were made between Sept. 1, 1985, and Aug. 31, 1986.

Here is a breakdown of the finalists:

- Best overall video: "Harlem Shuffle," the Rolling Stones; "Hard Woman," Mick Jagger; "Your Wildest Dreams," the Moody Blues; "My Hometown," Bruce Springsteen; and "You Give Love A Bad Name," Bon Jovi.

- Best director: Ralph Bakshi, "Harlem Shuffle," the Rolling Stones; Brian Grant, "Your Wildest Dreams," the Moody Blues; Russell Mulcahy, "One Hit To The Body," the Rolling Stones; Jim Yukich, "Touch And Go," Emerson, Lake & Powell; and Dominic Sena, "This Could Be The Night," Loverboy.

- Best performance, group: "One Hit To The Body," the Rolling Stones; "Your Wildest Dreams," the Moody Blues; "Edge Of Heaven," Wham!; "Walk Like An Egyptian," the Bangles; and "You Give Love A Bad Name," Bon Jovi.

- Most innovative video: "Hard Woman," Mick Jagger; "Harlem Shuffle," the Rolling Stones; "Your Wildest Dreams," the Moody Blues; "Party At Ground Zero," Fishbone; and "Hell In Paradise," Yoko Ono.

- Best conceptual video: "Hard Woman," Mick Jagger; "Harlem Shuffle," the Rolling Stones;

- "Your Wildest Dreams," the Moody Blues; "Rain On The Scarecrow," John Cougar Mellencamp; and "If You Were A Woman," Bonnie Tyler.

- Best performance, male: "A Matter Of Trust," Billy Joel; "My Hometown," Bruce Springsteen; "Hard Woman," Mick Jagger; "Rumble Seat," John Cougar Mellencamp; and "America," Kurtis Blow.

- Best performance, female: "All Cried Out," Lisa Lisa; "Somewhere," Barbra Streisand; "Ain't Nothin' Goin' On But The Rent," Gwen Guthrie; "Papa Don't Preach," Madonna; and "Hell In Paradise," Yoko Ono.

- Best concert performance: "Parental Guidance," Judas Priest; "Heaven In Your Eyes," Loverboy; "Where Do The Children Go," Hooters; "You Give Love A Bad Name," Bon Jovi; and "Shake Me," Cinderella.

- Best performance by a new artist: "Ain't Nothin' Goin' On But The Rent," Gwen Guthrie; "All Cried Out," Lisa Lisa & Cult Jam; "Bottom Line," Big Audio Dynamite; "Let My People Go-Go," Rainmakers; and "Shake Me," Cinderella.

- Best longform program: "Nervous Night," Hooters; "Putting It Together/The Making Of The Broadway Album," Barbra Streisand; "The Ultimate Ozzy," Ozzy Osbourne; "Grace Under Pressure Tour," Rush; and "Break Out," Bon Jovi.

- Best computer graphics:

- "Hard Woman," Mick Jagger; "Turbo Lover," Judas Priest; "Party At Ground Zero," Fishbone; "Ain't Nothin' Goin' On But The Rent," Gwen Guthrie; and "The Big Money," Rush.

- Best special effects: "Harlem Shuffle," the Rolling Stones; "Hard Woman," Mick Jagger; "If You Were A Woman," Bonnie Tyler; "Mystic Rhythms," Rush; and "How To Be A Millionaire," ABC.

- Best editor: Nick Robson, "Edge Of Heaven," Wham!; Tom McQuade, "Danger Zone," Kenny Loggins; Bob Jenkins, "Let Freedom Ring," Rodney Crowell; Tim Waddell, "Your Wildest Dreams," the Moody Blues; Claude Borenzweig, "America," Kurtis Blow.

- Best audio: "Danger Zone," Kenny Loggins; "Somewhere," Barbra Streisand; "If You Were A Woman," Bonnie Tyler; "Your Wildest Dreams," the Moody Blues; and "You Give Love A Bad Name," Bon Jovi.

- Best costumes: "If You Were A Woman," Bonnie Tyler; "Walk Like An Egyptian," the Bangles; "Party At Ground Zero," Fishbone; "Venus," Bananarama; and "Shake Me," Cinderella.

- Best cinematographer: Dominic Sena, "I Need You," Maurice White; Dominic Sena, "Shake You Down," Gregory Abbott; Jeff Kimball, "Danger Zone," Kenny Loggins; Jeff Zimmerman, "Touch And Go," Emerson, Lake & Powell; and Steven Ramsey, "Rain On The Scarecrow," John Cougar Mellencamp.

- Best choreographer: Pat Birch, assistant Lori Eastman, associate Mama Lou Parks, "Harlem Shuffle," the Rolling Stones; Edmond Kresley, "If You Were A Woman," Bonnie Tyler; Wendi Biller, "Dial My Number," Pauli Carman; Bruno, "Venus," Bananarama; and Larry Vickers & Frank Hatchett, "Word Up," Cameo.

- Best lighting director: David Watkins, "A Different Corner," George Michael; Ward Russell & Jeff Kimball, "Danger Zone," Kenny Loggins; Andre Barkoviac, "Somewhere," Barbra Streisand; Jeff Zimmerman, "Touch And Go," Emerson, Lake & Powell; and Tony Mitchell, "Your Wildest Dreams," the Moody Blues.

- Best set designer: Wolf Kroeger, "Harlem Shuffle," the Rolling Stones; John Beard, "One Hit To The Body," the Rolling Stones; Stephan Roman, "If You

- Were A Woman," Bonnie Tyler; Rod Stratford, "Your Wildest Dreams," the Moody Blues; and Al McDowell, "Venus," Bananarama.

An award will be given out for the best independent video, chosen from among works that were produced by independent producer/directors for less than \$10,000. All submissions received by Billboard will be judged before the conference by a panel of industry members made up of professional producers, directors, record company executives, and other related industry participants.

Significantly, Fishbone's "Party At Ground Zero" received several nominations. The director of the clip, Henry Selick, was the recipient of last year's 3M/American Film Institute grant, designed to discover, encourage, and develop new video music directorial talent.

BILLBOARD TO START CONSUMER MUSIC MAGAZINE

(Continued from page 3)

tion. "They'll also help fulfill a goal we jointly share with MTV—to build record store traffic."

Along with the MTV spots, \$100,000 worth of radio support will be pumped into the promotional effort. Spots for "The Year In Rock '86" will run on Westwood One-produced shows, including "Scott Shannon's Rock In America," "Future Hits," "Line One," and others.

By making the publication available only to record retailers, Billboard hopes to "strengthen the connection between the music fan and the record store," says Holdsworth. The publication will also help retailers establish consumer awareness of Billboard charts and "hit product in all areas" directly at the store level, Holdsworth adds.

Editorially, "The Year In Rock '86" will feature a retrospective on the year's events in music and entertainment, with a heavy focus on behind-the-scenes information. For example, says Holdsworth, the magazine will offer not just year-

end chart listings in music and video, but insider insights into "why and how those artists attained the heights they reached this year."

Included will be 1986 top 10 listings for male artists, female artists, top groups, top albums, top singles, new artists, videocassettes, and music videos. Other sections in the publication will cover rock fashion; the latest audio and video hardware; and a special section on MTV's fifth birthday, with a look at the past, present, and future of music video.

Contributors to the publication will include Billboard and Musician magazine editorial staffers as well as noted industry freelancers.

Following publication of the premier "Year In Rock" issue, Billboard's Inside Tracks will appear next year on March 15, June 15, Sept. 15, and Dec. 1, says Mangione. The subsequent issues will focus on breaking acts, chart activity, and entertainment happenings in the respective quarterly period in which they appear.

POP, ROCK FAVORITES RETURN ON CD

(Continued from page 4)

ate." Another legend making his CD debut is Fred Astaire. PolyGram Jazz, also an early starter in CD reissues, has just marketed a collection of Irving Berlin songs recorded by the master dancer/singer in the early '50s.

Though no newcomer to CDs, the late Duke Ellington is to be handsomely represented in December with a three-CD package of recordings made between 1940-1942. The label is the revitalized Bluebird via RCA/Ariola.

Although not a reissue, Bruce Springsteen's box set of live performances on CBS, due early in November, will have a three-CD pack-

age at pricing that could bring it in at about \$30 at some discounters. Dealers anticipate it will be the smash draw of the holiday season (Billboard, Oct. 25).

One glaring glitch in CD reissues is that the Beatles catalog remains aloof from the laser-read configuration as the CD nears its fourth year on the U.S. market. There's no CD royalty deal yet between EMI and the Beatles interests, it seems, but word is that things may begin to hum next spring.

Meanwhile, the wide musical spread of pop and rock oldies-but-goodies just appearing on CD offers dealers a bull's eye of older demographic appeal in time for the gift-giving season. And if the expected rush on CD hardware occurs in the weeks ahead, the December software business may not be that hard an act to follow in January.

Douglas Video has produced concert videos of Jimi Hendrix and George Clinton ... see page 50

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New Issue / October 20, 1986

\$100,000,000



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HARD ROCKIN' HOLIDAY SEASON

(Continued from page 1)

ington, D.C.

"Boston and Bon Jovi were really cranking last week, and there's just a real strong glut of merchandise by—not metal—but hard rock at the moment," adds Blaine. "The AOR format in this marketplace is kind of a tight one, and if it's strong here, which it is, you can bet it's strong everywhere else."

According to Traci Donihoo of the Dallas-based 88-store Sound Warehouse chain, "Over the past nine months, what seems to have happened is more a pulling away from synthesizers and going back to a guitar-based sound."

In addition to the Boston and Bon Jovi albums, retailers point to new product from acts like Ratt, Iron Maiden, and Cinderella as particularly strong sellers.

Iron Maiden's latest Capitol al-

bum, "Somewhere In Time," has climbed to No. 15 with a bullet after four weeks; Cinderella's "Night Songs" and David Lee Roth's "Eat 'Em And Smile" are at Nos. 16 and 17, respectively; and Van Halen's double platinum "5150" album (Nov. 28) continues to sell.

Other hard rock releases in the top half of the chart include Ratt's "Dancin' Undercover" (33), Triumph's "The Sport Of Kings" (36), the self-titled Vinnie Vincent Invasion's Chrysalis debut (66), Alice Cooper's "Constrictor" (73), and Megadeth's "Peace Sells... But Who's Buying?" (91).

MCA has shipped more than 2.5 million copies of Boston's "Third Stage," says Larry Solters, the label's senior vice president of development and creative services. The leadoff single, "Amanda," is bullet-

ed at No. 4 on this week's Hot 100 Singles chart but has no accompanying videoclip. "If the machine works, why try to fix it?" asks Solters. "After shipping 2.5 million in three weeks, is a video really going to help?"

Solters says future Boston singles may be supported by videos, but he adds that the label's game plan is to maximize the group's mystique. "We sat down and figured that after six years, let's use that mystique, that bigger-than-life image Boston has for our benefit."

Though the Boston and Bon Jovi albums have been supported by top 40 radio airplay—Bon Jovi's "You Give Love A Bad Name" is bulletted at No. 11 on this week's Hot 100 Singles chart—labels say they still have to rely on the traditional methods for breaking most hard rock

acts.

In taking Cinderella's debut "Night Songs" album to gold status, Harry Anger, PolyGram's senior vice president of marketing, says, "Basically what we did was get everything together before the release so we were able to go out with a package where everything had a look and theme—the visuals, the packaging, and the video. We made a commitment up-front so the accounts knew we were really serious about the album."

Anger credits MTV with "generating the buzz" on Cinderella. "MTV lighted the spark and then the record really started to explode," says Anger. "From that, we used word of mouth, advertising at the point of purchase, and in-store play—the traditional methods. In addition to that, we were fortunate

enough that they got on the David Lee Roth tour."

Tim Carr, Capitol's East Coast manager of a&r, credits in-house teamwork with launching the debut Megadeth album. "It's been a case of advance preparation, in terms of making the field and sales staffs aware of where the band has played live, going for those markets, and also aiming for the specialty metal stores," says Carr.

As for the success of Iron Maiden's "Somewhere In Time" album, Carr says, "Basically, they made a classic Maiden album. Their sales have gone up on every release."

Labels are optimistic that the hard rock bonanza will continue into the New Year, with new albums due from such heavyweights as Deep Purple, Def Leppard, Scorpions, and Motley Crue.

PEAK YULE VID SELL-THROUGH PROJECTED

(Continued from page 1)

Also expecting high numbers is the 102-store Erol's chain. Dick Kerin, vice president of video clubs and software sales, estimates the firm will move 100,000 videos from October through December (Billboard, Oct. 25).

In 1985, Erol's sales totaled 143,483 units over 12 months, representing 26% of the year's overall volume. Should the club-oriented operation reach its holiday season goal of 100,000 pieces, Kerin says, video sales will account for 40% of the chain's business.

His bold prediction is based in part on the fact that Erol's—which rents only to club members—has opened sales to nonmembers.

While some retailers feel that Kerin's projection may be overly optimistic, most agree that the plethora of titles priced under \$30 and in-

creased ad budgets will send prerecorded video sales to new highs for the quarter.

"I know that I bought a ton of product, but I would really hate to project what it will do," says Dennis Bowdoin, president of the 75-store Movieland franchise, based in South Lyon, Mich. Still, he is looking for strong sales through the holidays.

"It's a good gift item, and I think this year the sell-through is going to be even better than last. There's no doubt that there's more sale-price videos out there, there's more people who are thinking of video as a gift item, and there's more VCRs out there than there were a year ago."

The 40-store Music Plus audio/video combo chain in the Los Angeles-area sees fruitful video sales this quarter.

"Last year, prerecorded sales video was 10% of our fourth-quarter business overall, including music product," says spokesman George Chronis. "This year, [president] Lou Fogelman is saying he thinks it will account for at least 20%-25% of our business."

According to Fogelman, the chain will spend more dollars on advertising video than ever before.

The 12-store Video Shack chain in New York City has traditionally pushed sales over rental. Says vice president Marcia Kesselman, "We're kind of different because we've always been sales-oriented."

"For example, our main store, at 49th and Broadway, has never sold less than 78% of total [volume]; our satellite stores, no less than 30%. Overall, about 55% sales."

But strengthened by this year's increased selection of lower-price titles, Kesselman offers a bullish sales forecast for this quarter of "close to 92%."

According to Tower's Medwick, his company is taking steps to push sales over rental. Recently, he centralized the buying of sell-through video for all stores through the chain's West Sacramento, Calif., office. And he says this year's holiday ad budget for video stands some \$2 million-\$3 million over 1985's cam-

paign.

"We're good at selling records; we're good at selling CDs. So we want to be good at selling video, too. Selling is what we do best, and we've always looked at rental as a preview to buy," says Medwick.

Video Shack's Kesselman thinks holiday season activities will help sales pick up ground on rental. "We think prerecorded video will be the No. 1 gift item in the country for Christmas. You can go into a store and buy a gift for everyone you know, and they'll be happy receiving it."

Erol's Kerin adds, "Not only are there more VCRs out there, but we sense that we're selling to non-VCR owners as well. Uncle Bob might not have a VCR, but [a videocassette is] a perfect gift for Aunt Molly who does."

To get that message across, Kerin says the chain is spending an estimated \$1.1 million on advertising.

Frank Valenick, president of 240-store franchise Network Video, looks for a 100% increase in prerecorded video sales this quarter over last year. However, for Network's 20 company-owned stores—which Valenick thinks could each move 1,000 titles—increased sales would only represent about 10% of total volume.

"Where we have stores in high-income areas, we can sell films. In the

middle- to low-income areas, which is a great part of middle America, people will rent," says Valenick.

Even less bullish on sell-through potential is Dan Potter, chairman and chief executive officer of the St. Paul, Minn.-based, 102-store Video Update franchise: "Can I disagree with all these reports? Sales are just going nowhere here, and we've pushed it."

"We'll try to push Disney product—'Sleeping Beauty'—and we'll probably get some numbers from that because kids will watch movies over and over. But no matter how low the price gets, maybe until it's \$9.95, people here just don't buy."

CDS KEEP BUSINESS ON EVEN KEEL

(Continued from page 1)

sluggish growth patterns, although the configuration's relative gain over declining LPs and EPs (a combined category) maintained strong momentum.

The RIAA reported net shipments of cassettes for the half-year at 154 million units, up 1.9% over the 151.1 million tally in the same period in 1985. Cassette shipments this year were valued at \$1.07 billion at suggested list, a gain of 1.5% over last year's \$1.06 billion.

In the view of some industry observers, the RIAA statistics on LPs provide new evidence for those predicting the relative early obsolescence of the LP format.

As a combined group, net LP and EP shipments tumbled 24.9% in units, and 26.4% in dollars for the surveyed period compared with a year ago. The 1986 half-year tally for the category came to 58.8 million units, and \$438 million at suggested list. The totals for the first six months of 1985 were 78.3 million units and \$595.2 million.

Unit shipments of singles dropped 23.5% for the period, to 46.3 million from 60.5 million. At suggested list, they were valued at \$111.3 million this year, down 20.1% from last year's \$139.3 million.

Some activity was in 8-tracks, with 900,000 shipped this half-year compared to 1.8 million in the 1985 peri-

od, a drop of 47.6%. Calculated at suggested list, 1986 half-year shipments were worth \$6.7 million, down 47.4% from 1985's \$12.7 million.

The RIAA figures are assembled from reports of member record companies and estimates of non-member shipments.

VSDA IS THRIVING

(Continued from page 3)

Jersey mom-and-pop stores did get behind a legislative initiative "that is about to pass. It basically confirms federal statutes on child pornography and hopefully will prevent any witch-hunts."

Many veteran store owners, like Paul Hellstern of Brightstar Home Video in Parma—a suburb of Cleveland—talk like the shake-out is over. Hellstern has been in business six years and just organized a VSDA chapter almost single-handedly. He contends that the 60 store representatives who showed up for the organization meeting attest to stability and indicate a desire by established store owners to close ranks in terms of sharing expertise. Hellstern says there was no legislative crisis or other galvanizing factors motivating chapter formation.

"I think the used-tape brokers were responsible" for encouraging

a lot of marginal stores to open "and then get in trouble," Hellstern says. "Sure, now and then an old store will go down, maybe from poor management. But today maybe 30,000 video stores is a more realistic number, not 40,000."

In Arkansas, where a new VSDA chapter is being organized, competition isn't coming from new stores so much as from food, drug, and convenience stores entering rental, says Henry Turner, owner of four National Video stores there. "New stores have reached a standstill." Turner, who has been in business since April 1984, cites a continuing surge into video in the Jonesboro region by convenience stores and larger outlets, like Skaggs/Alpha Beta, which has its own 500-square-foot video store. Turner just became a National Video franchisee.

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INSIDE TRACK



Whole World In His Hands. Bhaskar Menon, right, chairman and chief executive officer of EMI Music Worldwide, meets with Latin artist Bertin Osborne to sign an exclusive worldwide recording contract. Osborne was with Hispavox, one of EMI's two operating companies in Spain.

FCC May Query Infinity On Stern's 'Obscenity'

BY BILL HOLLAND

WASHINGTON A top official of the Federal Communications Commission says that the commission may ask Infinity Broadcasting Corp., the employers of controversial air personality Howard Stern, to respond to charges that Stern's on-air patter contains indecent or obscene material.

James McKinney, chief of the FCC's Mass Media Bureau, which handles complaints, says he is concerned about "blue format" radio. McKinney says that if he finds prima-facie evidence of obscenity or indecency quoted in written complaints and recordings of Stern's morning program, he will direct the station owner to submit comments to the commission.

The program originates at WXRK-FM New York but has been simulcast on WYSP-FM Philadelphia since the summer. McKinney says that since that time the commission has been "swamped" with complaints from Philadelphia listeners. Before joining WXRK-FM, Stern was with WNBC New York.

McKinney also says that he has not made a final determination on the matter, but expects to act promptly. McKinney says a written complaint lists words and phrases that are allegedly obscene or indecent. After listening to the air checks, he says some of the language is "borderline," "heavily laced with innuendo," and "a very tough call."

Mel Karmazin, president of the radio division of Infinity, denies that Stern has broadcast anything to violate FCC regulations.

"Howard Stern clearly does not broadcast anything that's obscene," he says. "He has a tight contract that clearly provides for him not to be broadcasting any of the words that are offensive to us, and he's never violated the contract."

Karmazin says he knows Stern "does a lot of double meaning," but that Infinity has "a series of business and legal people who are monitoring the program and don't quite understand what the complaint's about."

McKinney says that as soon as Stern's morning program was si-

mulcast from WYSP-FM, "the phones were flooded at our Philadelphia field office, and not only the field office, but a lot of complaints addressed to us here in Washington, D.C., too."

Karmazin says that lawyers representing Infinity have "put in a call to the commission to find out what's going on."

McKinney says the tapes were submitted by Donald Wildmon, executive director of the National Federation for Decency, headquartered in Tupelo, Miss. The initial complaint came from a listener.

In September, the FCC directed two public radio stations in California to respond by Oct. 22 to complaints that they had aired "obscene or indecent" programming. The complaints came from listeners in Santa Barbara and Yucaipa, Calif.

In both letters, McKinney wrote that "no determination" had yet been made by the commission but warned that the FCC has "statutory authority to take appropriate regulatory actions where licensees engage in the broadcast of 'obscene or indecent' programming." He directed both station owners to comment "on the subject complaint within 30 days," adding that the response "should include any information which you believe may aid the commission in determining whether the subject programming is 'obscene or indecent.'"

The U.S. Supreme Court, in a 1978 decision, ruled 5-4 that the FCC has the right to restrict broadcast of language it defines as "patently indecent" during hours when children would be in the listening audience.

The case involved a 1973 broadcast of a George Carlin comedy album sketch entitled "Seven Dirty Words," on Pacifica's WBAL-FM New York.

The majority disagreed with the Pacifica argument that the FCC can only ban "obscene" language under federal law and ruled that "indecent" language could also be banned.

Dissenting judges wrote that a decision to listen to such programming is voluntary, but the majority held that such language could be heard before a listener could switch the dial.

OUT OF SOUTH AFRICA: Warner Communications Inc. officially declared its intentions at presstime to divest from its WEA records operations in South Africa by selling the unit, which employs about 150, to current management there. It is estimated that the label's product accounts for 30%-35% of the country's sales of recordings. WCI, along with other U.S. corporations with wholly owned operations in South Africa, has been under fire for not cutting business ties with South Africa to protest the country's apartheid laws.

RETAILERS CAN LOOK FORWARD to a post-Christmas bonanza from the release of Michael Jackson's—needless to say—long-anticipated follow-up to "Thriller." CBS Records, Track hears, is trying its darndest to have the new album, which Quincy Jones once again produced, out on Jan. 3. A reminder: Jackson's "Thriller" sold more than 30 million copies worldwide, a record for a single album . . . **OUT OF THE BOX:** A single will be pulled from Bruce Springsteen's box set on CBS. It's "War," the old Edwin Starr hit. The release will mark the first time a Springsteen A side that was not written by the Boss has been marketed.

PLAINTIFFS & DEFENDANTS: Neil Tennant and Chris Lowe of Pet Shop Boys have been sued in U.S. District Court in New York by a company that claims it released them from an exclusive recording contract, along with master recordings, to allow them to join EMI America Records. The plaintiff, New York-based Nunzio Brocheno Productions Ltd., claims Tennant and Lowe agreed to indemnify the company if EMI failed to pay it monies based on sales of the hit duo's recordings. EMI, the action says, notified the production company that it considered the plaintiff to have breached the agreement with EMI. The plaintiff, saying Tennant and Lowe refuse to honor the guaranty, wants \$1 million in damages and seeks a jury trial . . . **Judge Edward Greenfield** of New York Supreme Court has decided that publisher/writer Clyde Otis is entitled to the renewal rights of 300 copyrights from a music publishing company he sold a half interest to in 1973. Judge Greenfield decided that Times Square Music, a successor company to New York Times Music, which originally made the deal, had breached the contract by assigning rights to some songs that it had no right to assign. The judge ordered a trial to assess damages. Meanwhile, the decision is being appealed, declare lawyers for the defendants.

DONATIONS are being accepted for the Michael Coolidge Scholarship Foundation Fund, to be administered by the National Assn. of Recording Merchandisers. Each year a grant of \$6,000 will be made to a deserving student. Coolidge, West Coast regional manager for Columbia Records Productions for 27 years, died in September of a heart attack at the age of 62. Donations can be sent to the NARM Scholarship Fund for Mike Coolidge, c/o CBS Records, 1801 Century Park W., Century City, Calif. 90067. They should be marked to the attention of Jack Storti.

OOPS! An item in Track in the Oct. 11 issue intimated incorrectly that MCA Records was intending to sign Chicago and Heart. Both groups are represented by MCA's Frontline Management and continue to record for their respective labels.

MICHAEL OLIVERI, Vestron Video's vice president of sales and marketing, has resigned to engage in an independent video venture. He'll be providing details of that business within the next few weeks.

TWO FOR THE SHOW: Atlantic Records feted Genesis on both coasts in tribute to sold-out dates at New York's Madison Square Garden (Oct. 3) and the Los Angeles Forum (Oct. 15). Besides Atlantic's own exec roster, attendees in New York included Julian Lennon; Jay Jay French and Mark Mendoza of Twisted Sister; and Adriana Kaegi of Boomerang. In Los Angeles, Cheap Trick, Marilyn Martin, Stephen Bishop, Joni Mitchell, and Philip Bailey were on hand.

ANOTHER LABEL FEELING THE CD SURGE is Hugh Fordin's specialty label, DRG Records, which recently got into the CD market with four releases and has just added three more. Fordin says a billing tally of the first releases was so good that he sped the newcomers to dealers' shelves. They are "Room With A View," a soundtrack starring Kiri Te Kanawa; "Say Amen,

Somebody," another soundtrack; and the cast album of "March Of The Falsettos."

SOME THINGS NEW ON SOME THINGS OLD: Bourne Music has a flurry of new activity on recordings of grand old chestnuts, including "When You Wish Upon A Star" on new albums by Linda Ronstadt and Johnny Mathis; "Willow Weep For Me" by Lou Rawls; and four melodies by Jimmie Van Huesen on a Rosemary Clooney tribute to the composer on Concord Records. Also, repackaged sets by Frank Sinatra and Frankie Laine contain evergreens from Bourne.

MEMORIES ARE MADE OF THESE: The histories of pop and rock are chronicled in different, yet equally intriguing, ways in two new publications. Joel Whitburn's "Pop Memories 1890-1954—The History Of American Popular Music" (Record Research Inc., Memomonee Falls, Wis.—\$50, hardcover; \$40, softcover) digs far enough into pop's past to require some nifty charting sources besides Billboard. First Pressings is a series of loose-leaf books compiled and edited by Galen Gart; they rely solely on Billboard editorial to chronicle rock history. Two volumes—published by Big Nickel Publications of Milford, N.H., for \$50 each or \$85 for both—are now available, covering 1948-50 and 1951-2. Initial coverage in the first volume, by the way, is on payola, and it carries the byline of then Billboard staffer Jerry Wexler.

THE MUSICIAN: One of the reasons our own Is Horowitz was honored at a NARAS producers luncheon in New York Oct. 15 is his long and continuing association with Andres Segovia as the producer of the legendary guitarist's recordings. But to Milt Gabler, a&r chief of Decca/MCA Records, where Horowitz was director of classical a&r, Segovia was merely a "a musician he had to pay double scale to." Gabler's kidding remark came as he introduced the record academy's award to Horowitz.

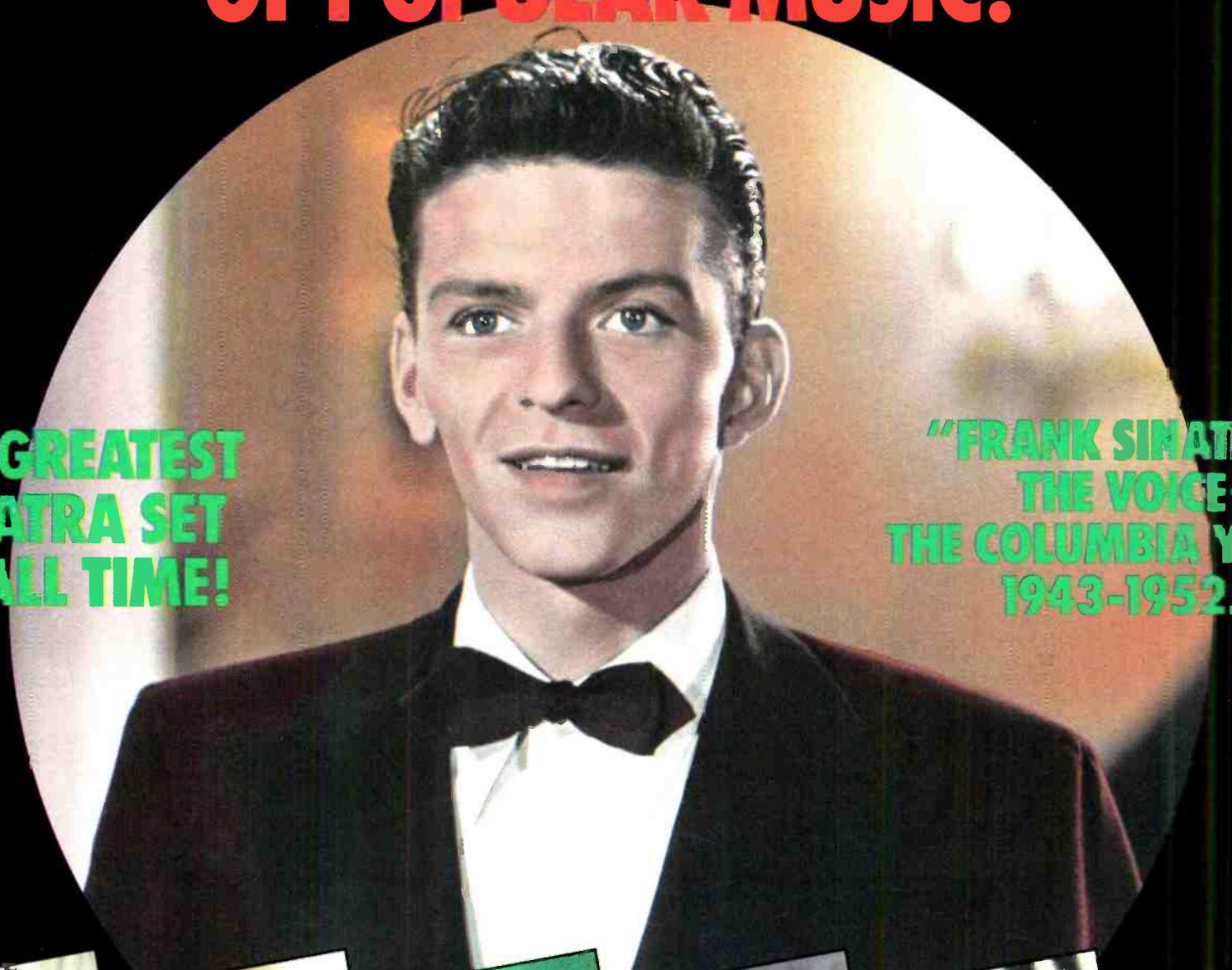
TREAT INSTEAD OF A TRICK: The Nashville chapter of NARAS and the Nashville Entertainment Assn., in cooperation with the city, are sponsoring a Halloween Parade along Music Row Friday (31) from 6-7 p.m. Its aim is to provide children with a safe alternative to random trick-or-treating.

HOME VIDEO ON THE HOME TEAMS: Though they failed to win the National League baseball pennant, the Houston Astros will have their own home video project out by mid-November from 3M's Magnetic Media Division. Like the Mets, which beat them, the Astros are celebrating their 25th anniversary, the theme of the tape. The Mets' "An Amazin' Era" anniversary tape is an RIAA-certified gold seller after having reached the 30,000-unit mark. As a matter of fact, 3M will soon have another \$19.95 Mets video, featuring 30 minutes of the team's 1986 season and another 30 of history.

OH BABY, WE GOT TO GO: Richard Berry, writer and performer of the timeless 1956 frat-rock classic "Louie Louie," has regained the royalty rights to the song. Berry signed away the lucrative tune to Limax Publishing 30 years ago; Artistic Rights, a New York-based rights reclamation group, assisted the songwriter in his seven-year battle to win it back. "Louie Louie" is currently heard in a California Cooler TV spot extolling the virtues of beach partying . . . Beach Boy Brian Wilson is recording a solo album with Gary Usher; it will include a song by Tom ("Like A Virgin") Kelly. A label outlet is being shopped . . . Composer/arranger Patrick Williams, who recently launched his all-digital label, Soundwings, is writing the tunes for a Broadway-bound musical version of "Sterile Cuckoo" with lyricist Pamela Phillips-Oland. A Los Angeles run will precede a move to New York . . . Friday (31) is the deadline for this year's National Assn. of Recording Merchandisers scholarship applications. High school youths who work for—or whose parents work for—a record industry company are eligible. Details regarding scholarships sponsored by the Video Software Dealers Assn. will be announced shortly . . . In addition to Narada audiocassettes MCA will be shipping in long-box packaging, the distributor will also give the 4- by 12-inch treatment to tapes from the MCA Classics catalog. There are no plans at this time to carry a dual inventory on either line, which will no doubt cause some grief for accounts that prefer to merchandise tapes in the standard Norelco box.

Edited By IRV LICHMAN

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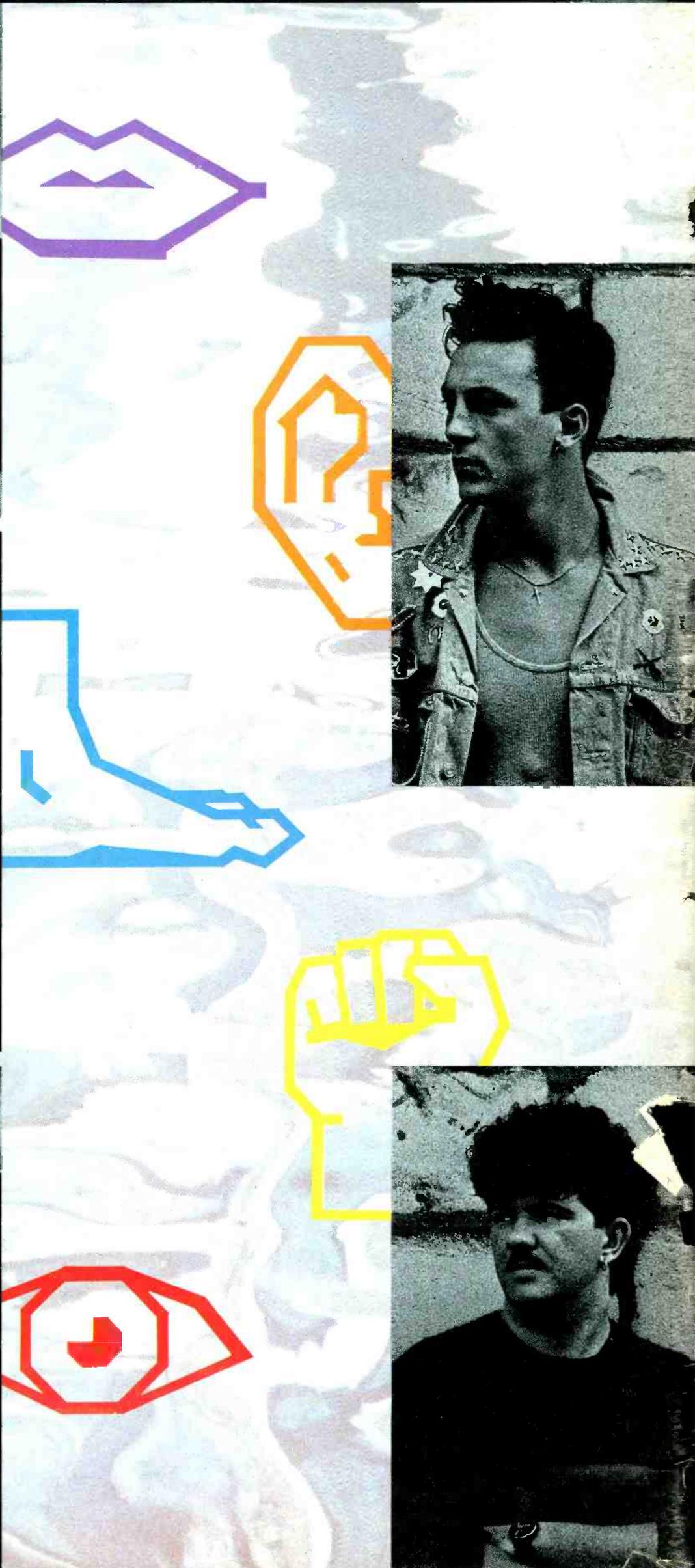
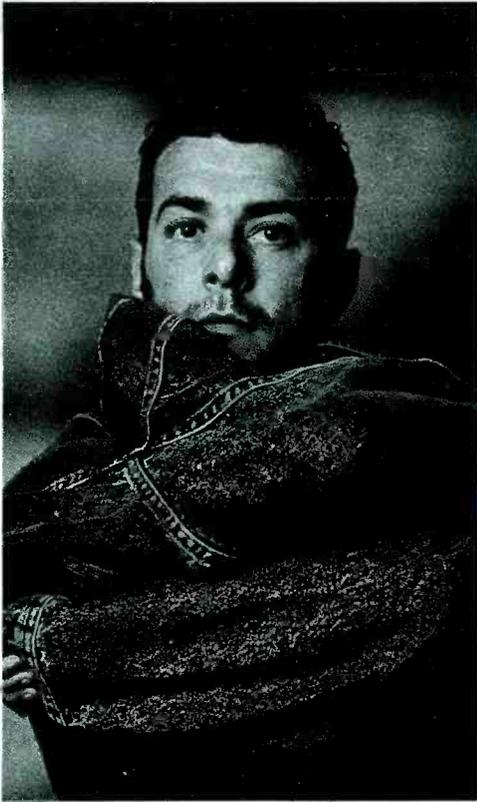
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