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NEWSPAPER

Lawyers: Standard artist contracts vulnerable to new court challenges
See page 3

American Virgin revs up with Winwood signing
See page 6

Madonna takes over at top of Hot 100
See page 66

VOLUME 99 NO. 6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

February 7, 1987/\$3.95 (U.S.), \$5 (CAN.)

Compact Disk Soars To Center Stage At Cannes

BY NICK ROBERTSHAW

CANNES To the surprise of no one, the compact disk and its spectacular progress in the world record markets have dominated the 21st MIDEEM, held here Jan. 26-30. One hundred years after the invention of the flat disk, there is general recognition that the introduction of CD represents an event of comparable significance, opening whole new areas of opportunity to a revitalized industry.

The unprecedented high profile of manufacturing companies at the international meet was graphic evi-

dence that the CD revolution is in full swing. Among about 20 such firms present, Austria's Koch International announced the opening of a U.S. office to seek custom-pressing clients from stateside indies; West Germany's Teldec premiered its Direct Metal Mastering-CD technology; and Australia's Disctronics cele-

(Continued on page 67)



New Study Reflects 12,000 Video Outlets Retailers Not Sold On Sell-Through

By JIM McCULLAUGH

LOS ANGELES Sell-through video has a long way to go before it reaches industry expectations, a new survey reveals.

According to the study, conducted jointly by New York-based Link Resources Corp. and Video Market-

ing, a Los Angeles-based research firm, two-thirds of single-store operators receive no more than 5% of their revenue from sell-through. For the larger chains—51 or more storefronts—26% receive no more than 5% of their revenue from sell-through product.

The survey was based on a sample of 267 respondents representing more than 12,000 retail outlets of

various types. Large chains and rackjobbers were included in the sample as well as smaller video specialty stores. Key buyers for each type of store operation were interviewed. The first phase of the study was conducted last summer with focus groups; the balance of the survey was completed in November and December.

Other survey findings:

- Timely shipment of product is more important to retailers than price.
- Retailers are troubled by a shorter window in the release of A titles at a lower price.
- Total dependence on direct distribution is not inevitable for the video industry.

(Continued on page 76)

Times Square Firms Fear Relocation

BY STEVEN DUPLER

NEW YORK A major relocation on the part of Midtown-based entertainment companies and recording studios is likely if the proposed Times Square redevelopment pro-

gram here goes ahead in its current form.

When word of the city's plan to develop Manhattan's Midtown area west of Fifth Avenue came in 1982, commercial rents began to climb. Rehearsal, production, and studio

spaces that for years rented for roughly \$4-\$5 a square foot are now going for \$15-\$25. These rates could soon rise to as much as \$45-\$65, says Jack Goldstein, executive director of the nonprofit Save the

(Continued on page 77)

CDs Boost '85 Global Music Sales By 2%

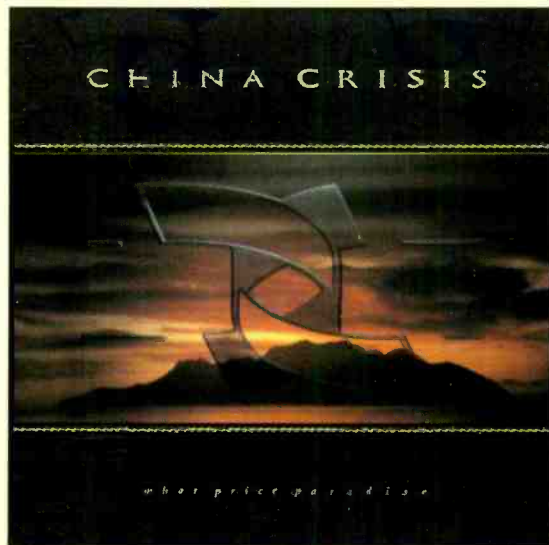
CANNES Worldwide sales of pre-recorded music in 1985 increased 2% over 1984, to \$12.25 billion, according to figures released at MIDEEM by the label trade group IFPI. Compact disk sales accounted for the increase, with unit sales up from 20 million to 61 million.

Total record and tape sales for 1986 are not available yet. IFPI did report, however, that 1986 saw a further 200% increase in CD volume worldwide, taking unit sales for the CD close to 200 million. The trade group forecasts a further threefold increase for 1987, with the implication that despite mushrooming CD production worldwide, supply shortfalls may persist for some time to

(Continued on page 73)



EXPOSURE, the eagerly awaited first album by **EXPOSURE**, is fast developing into one of '87's hottest debuts. It includes three #1 Dance hits, "Point Of No Return," "Exposed To Love," and the brand new across-the-board smash "Come Go With Me." **EXPOSURE**. Achieving maximum exposure, on Arista Chrome Cassettes, Records and Compact Discs.



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Retail Votes For Grammy In-Store Support

BY GEOFF MAYFIELD

NEW YORK Retailers and wholesalers hope to be winners, too, when the Grammy Awards are telecast Feb. 24 on CBS.

For the second straight year, orders have doubled for the Get Into Grammy Music point-of-purchase material provided annually by the National Assn. of Recording Merchandisers (NARM) in support of the awards program.

Pam Cohen, NARM executive director, says the larger demand for Grammy materials comes despite revival by the trade group of its Valentine's Day campaign; that date falls less than two weeks before

(Continued on page 73)

Billy Branigan. An Important New Artist in 1987!

"Make A Move" is his debut album featuring the single "Maybe Tonite". Watch for the video on MTV.



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IN THIS ISSUE

VOLUME 99 NO. 6

FEBRUARY 7, 1987

OEDIPUS' DRAMATIC ROCK PROGRAMMING

Oedipus, program director for longtime album rock leader WBCN in Boston, was a pioneer in the punk movement and continues to exert influence in the rock radio scene. He explains his philosophy in an interview with David Wykoff. **Page 21.**

Husker's Doing It Again: Another 2-Album Set

The Minneapolis-based trio Husker Du has produced a second two-album set, "Warehouse: Songs And Stories," its second outing for Warner Bros. The band and the label are hoping to make a dent in the mainstream with the new material. Jeff Tamarkin reports. **Page 23.**

SONY TO MARKET VIETNAM VIDEO SERIES

Sony Video Software is preparing to release the Emmy-winning 13-episode PBS documentary, "Vietnam: A Television History." It is Sony's most extensive licensing and promotional undertaking ever. Jim Bessman tells the story. **Page 48.**

Coliseum's Giants Video May Score Big

Coliseum Video is hoping it has a winner with its just-released, 20-minute video, "We're The N.Y. Giants." The firm says 40,000 tapes were shipped the first week. Billboard's Jim McCullaugh reports. **Page 68.**

FEATURES

70 Album & Singles Reviews	60 Latin Notas
24 Boxscore	68 Lifelines
6 Chartbeat	47 MTV Programming
61 Classical/Keeping Score	34 Nashville Scene
33 Dance Trax	23 On The Beat
4 Executive Turntable	10 Out Of The Box
31 Gospel Lectern	20 Power Playlists
61 Grass Route	27 The Rhythm & the Blues
78 Inside Track	15 Vox Jox
31 Jazz/Blue Notes	

SECTIONS

27 Black	56 Pro Audio/Video
64 Canada	10 Radio
59 Classified Actionmart	39 Retailing
9 Commentary	23 Talent
34 Country	68 Update
65 Financial	46 Video Music
48 Home Video	43 Video Retailing
62 International	

MUSIC CHARTS

Top Albums	Hot Singles
30 Black	16 Adult Contemporary
40 Compact Disks	28 Black
38 Country	27 Black Singles Action
65 Hits of the World	36 Country
60 Latin	34 Country Singles Action
42 Midline	32 Dance/Disco
15 Rock Tracks	65 Hits of the World
72 Pop	66 Hot 100
	67 Hot 100 Singles Action
	61 Latin 50

VIDEO CHARTS

49 Business And Education	45 Videocassette Rentals
49 Health And Fitness	50 Videocassette Sales
43 Kid Video	48 Videodisks

Forum: Artist Pacts Are Vulnerable

U.K. Cases Could Affect Other Courts

BY FRED GOODMAN

CANNES, France A recent series of lawsuits in the U.K. has music industry executives worried about legal challenges to standard artist contracts in other countries, according to a group of international entertainment attorneys meeting here Jan. 26 at MIDEM.

The International Assn. of Entertainment Lawyers (IAEL), whose members include attorneys from the U.S., Canada, and various Western European nations, said challenges to U.K. contracts charging undue influence and restraint of trade filed since the mid-'70s pose far-reaching problems for music publishers, record labels, and artist managers in all markets.

At the core of the cases are judg-

ments against music publishers, record labels, and managers for exerting undue influence over artists because of their superior bargaining position and power and judgments in favor of artists who claimed many rights of exclusivity during and after the terms of the contracts constituted a restraint of trade.

In the U.K., the string of contract challenges by artists beginning with *Schroeder vs. Macaulay* in 1974 and running through last year's suit brought by Elton John against Dick James Music has created a crisis in the sanctity of contracts, according to U.K. attorneys David Lester and Julian

Turton.

IAEL president David Peeporkorn said the British court rulings mean that "English companies can't feel safe [with their artist contracts] anymore." He predicts the issue "will spread to other countries."

In the U.S., attorney Michael Sukin said, the U.K. cases are revising "a standard of fairness not limited to publishers."

Lester termed the successful suit by singer/songwriter Gilbert O'Sullivan against Management Agency Ltd. as "the first case of devastating influence."

In that case, the court, ruling in favor of O'Sullivan, said that Management Agency had exerted undue influence while acting as his manager.

(Continued on page 67)



Year Starting Slowly For Hot Album Product

BY STEVE GETT

NEW YORK The new year moves into its second month with a marked lack of superstar product. New albums by Whitney Houston and Michael Jackson, expected in February, have been delayed. And with the absence of product from any other platinum-base acts save the Judds, this month's album releases are decidedly lean.

A survey of major labels indicates that retailers and consumers will not see the first wave of potential blockbusters until at least March. Leading the pack will be Houston's album, now due March 26. Epic, however, has set no new release date for Jackson's follow-up to "Thriller."

Other hot spring releases scheduled include albums from U2, Peter Wolf, David Bowie, Def Leppard, and Scorpions.

Labels appear unfazed by the current lack of superstar releases. Most are still working carry-over product from last year, and the recent American Music Awards (see story, this page) and the upcoming Grammy Awards (Feb. 24) will doubtless lead to renewed interest in best-selling items at retail.

"Our business has been extremely strong; it's up by significant amounts from previous years," says David Blaine, vice president/general manager of the 25-store Washington, D.C.-based Waxie Maxie chain. "We're getting strong continuing sales from things that have been out for some time. Last week, Bon Jovi and Genesis were our top-selling albums. Having some superstar product would just make things that much better."

"Historically, the year's first quarter has tended to offer slim pickings in terms of new releases," says Evan Lasky, president of the 85-store Denver-based Budget Tapes & Records franchise. "The one exception in recent years was 1984, when Warner Bros. came out with a new Van Halen album and then followed it with a Pretenders

(Continued on page 77)



Pride And Joy. Whitney Houston, right, celebrates with her mother, Cissy Houston, after the Arista recording artist captured four major honors at the American Music Awards. (Photo: Attila Csupo)

Awards Reflect Crossover's Vitality

AMA: HOUSTON WINS BIG

BY PAUL GREIN

LOS ANGELES Whitney Houston was the big winner at the 14th annual American Music Awards, held Jan. 26 at the Shrine Auditorium here. The 23-year-old singer took prizes for favorite album and favorite female vocalist in both the pop/rock and soul/r&b fields. Houston also won the award for favorite r&b video single for the second year in a row.

This is the third time in the past four years that an album has been declared the champion in both pop and r&b. Michael Jackson's "Thriller" won both awards in 1984; Prince & the New Power Generation's "Purpura Rain" won both in 1985. The string of dual awards dramatizes the strength of pop/black crossover, as does the fact that the award for favorite pop single has gone to a black artist for six of the past nine years. This year's recipient of that award was Billy

Ocean's "There'll Be Sad Songs."

Lionel Richie was the year's other big winner, with four citations. This brings his career total of American Music Awards to 15, just three shy of all-time champ—and fellow Krager & Co. client—Kenny Rogers. Richie was named favorite male vocalist in both pop and r&b for the second time in three years. Richie also won for favorite pop video single for the second time in three years, with "Dancing On The Ceiling" taking the prize "Hello" won in 1985.

Janet Jackson, who led all artists in the number of nominations (nine), won just two awards, for favorite r&b single and favorite female r&b video artist. In the seven categories in which she and Whitney Houston went head to head, Houston won five awards; Jackson, only one. One of Jackson's wins was for favorite r&b single, an award claimed seven

(Continued on page 76)

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Many East Coast Stores Forced To Close Winter Storms Chill Album Sales

This story prepared by Edward Morris in Nashville, Bill Holland in Washington, and Geoff Mayfield in New York.

NEW YORK Old Man Winter, making up for lost time with a late January attack on much of the Eastern U.S., had a chilling effect on record store business.

"At least it didn't happen at Christmas," says Terry Carruthers, Southeast regional director for the 191-store Camelot Music web.

Adds Howard Applebaum, vice president of the 29-store Washington, D.C.-based chain, "I made an arrangement with God that if there wasn't any snow in December, I wouldn't complain about it any other time."

The worst blow came Jan. 22, when a snowstorm dumped on states from New England to Georgia, forcing numerous store closings and limiting traffic for those that managed to remain open. Miseries continued for an Eastern cluster of markets—including Washington, D.C., Philadelphia, and southern New Jersey—when an overnight storm wiped out trade the following Monday, Jan. 26.

Since Southerners are unaccustomed to wintry conditions, it does not take much snow to slow business down. But even in the hearty Northeast, accumulations of a foot or more snarled traffic and caused a wave of store closings.

Despite 5 inches of traffic-paralyzing snow, Atlanta-based Turtles

did manage to keep all of its local stores open. Joe Martin, the 77-store chain's advertising director, says that while the Jan. 22 storm forced three to four hour delays for some outlets, all of its stores in the area eventually opened.

Others in that market were not as fortunate. Steve Bennett, vice president of marketing for the 130-store Record Bar chain, says, "We lost all of the Atlanta market for one day." Likewise, Camelot's five area stores

were also forced to close.

Camelot's Carruthers, who is based in Atlanta, says most of the chain's outlets in Georgia and the Carolinas suffered short days as a result of the Jan. 22 blast, adding that a store in Hendersonville, N.C., remained closed through Jan. 26.

Although he estimates the inclement weather will cause his region to suffer a decrease of 10%-20% for the week, Carruthers thinks

(Continued on page 73)



Megalabel Deal. Atlantic Records executives meet with founders of the heavy metal label Megaforce Records to finalize a worldwide distribution pact. The first releases under the new association include albums by Overkill, Testament, and former Kiss member Ace Frehley. Shown in New York are, from left, Megaforce attorney Michael Toorock, Atlantic executive vice president and general manager Dave Glew, Megaforce founder and vice president Jon Zazula, Atlantic president Doug Morris, and Megaforce founder and president Marsha Zazula.

Exclusive Miffs Dealers

BY EARL PAIGE

LOS ANGELES Several retailers have reacted angrily to the exclusive 90-day window granted the 521-store Musicland Group by Dick Clark Productions for a compact disk series (Billboard, Jan. 17).

Barrie Bergman, president and chief executive officer of the 130-store Record Bar chain, says of the exclusive window: "It's a terrible trend. I was very surprised."

Paul Brownstein, vice president of programs and sales for Dick Clark Productions, says he is working with the firm's business affairs department to explore another distribution arrangement for the two-volume set, "Dick Clark's All-Time Hits."

"We are looking at a number of distribution possibilities," says Brownstein, who acknowledges the firm received complaints from Musicland competitors.

"We got two letters. I have contacted the [complaining] firms. It's cool. It was my personal decision—a way we could test the package." He also notes that "Musicland does business with us" as a sponsor on Clark's syndicated radio show.

"We pressed 5,000 of each disk—it was not like a big deal. I think [the reaction] is because it's CD, and the implication was that it was a long-term deal," says Brownstein.

Record Bar's Bergman says he was "relieved" after hearing from

(Continued on page 68)

Goldman Extends His RCA/Ariola Contract Sees Music Publishing, Record Club Growth

BY IRV LIGHTMAN

NEW YORK RCA/Ariola's worldwide music publishing interests will play a bigger role in the company's fortunes, while the RCA Record Club operations in the U.S. are to be subject to "fresh ideas."

These are among the new mandates delivered by parent Bertelsmann to Elliot Goldman, who has just signed a new long-term agreement as president and CEO of RCA/Ariola after a little more than a year on the job.

Goldman, continuing as chief of all of RCA/Ariola's music interests in the U.S. and Canada, is giving up his day-to-day role as head of international operations, although his responsibilities in worldwide management and direction of financial and administrative services, now through the newly established Bertelsmann Music Group, continue.

It is expected that Rudi Gassner, former PolyGram executive in London, will assume international responsibilities out of New York (Billboard, Jan. 31). Goldman and Gassner report to Michael Dornemann and Monti Lueftner, co-chairmen of the Bertelsmann Music Group.

Goldman, who has just returned from meetings with Bertelsmann executives in Germany, says that "before agreeing to stay on" he had deemed it "OK with me" when Bertelsmann said it felt that Goldman had "an awful lot on the plate."

Goldman explains, "Bertelsmann has a lot of expertise in international activities, and they felt it would be more productive if international reported directly to the board."

As for music publishing, Goldman sees it as "an area that I feel very strongly about." Goldman has had a long history of music publishing involvement from his days at CBS on

through Arista and Warner Communications Inc.

While Bertelsmann's music publishing unit remains a highly active enterprise, RCA has downplayed its efforts for more than a decade.

It is Goldman's plan to meld all of Bertelsmann's publishing units into a more integrated setup. He notes

(Continued on page 76)

AFM Locals Mixed On Agreement With Labels

BY EDWARD MORRIS

NASHVILLE Local union resistance to ratification of the agreement recently reached by the American Federation Of Musicians' leadership and representatives of the recording industry continues to grow (Billboard, Jan. 31). But Jay Collins, president of Local 257 here, says he is advising members to vote yes on ratification, fearing that rejection of the pact will lead to a strike rather than a return to the bargaining table.

A strike, Collins maintains, would be ruinous to Nashville's recording musicians because they have no film work—and too few jingle projects—to fall back on.

In a letter to its membership dated Jan. 22, the executive board of New York Local 802 urged a no vote on the agreement, which specifies a 10% cut in contributions to the Music Performance Trust Fund and the Special Payments Fund as well as the exemption of royalty payments on titles selling under 25,000 units. Collins, who spoke to Billboard from Los Angeles, where he is involved in negotiations on union film contracts, says he expects the Los Angeles local to advise formally against ratification, too.

Collins is by no means an unqualified supporter of the agreement: "Our members are being asked by the federation to ratify

(Continued on page 76)

Executive Turntable

RECORD COMPANIES. David Altschul becomes head of Warner Bros. Records' legal and business affairs department in Los Angeles. He was upped from vice president of that area. Also, Richard Streicker is elevated from director to senior director of business affairs for the label. He is succeeded by Jeff Fenster, who served as a staff attorney.

Capitol Records in Los Angeles names Ron McCarrell vice president of marketing. He served in a similar capacity for Epic/Portrait/CBS Associated in New York.

Hale Milgrim is promoted to vice president of marketing and creative services for Elektra/Asylum/Nonesuch Records in New York. He was vice president of creative services.

Jean Riggins is appointed director of artist and product development for Capitol Records in Los Angeles. She was national telemarketing manager for the label.

Bob Myers becomes national singles promotion director for EMI America Records in Los Angeles. He was local promotion manager for RCA in Denver.

Delos International in Santa Monica, Calif., names Bob Lampkin direc-



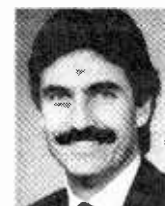
ALTSCHUL



STREICKER



FENSTER



MCCARRELL

tor of sales and marketing. He was compact disk buyer and product manager for the Federated Group.

DISTRIBUTION/RETAILING. In a restructuring of its field organization, the Musicland Group in Minneapolis, Minn., makes the following appointments: Paula Connerney as vice president of stores, Western division; Paul Ramaker, Western regional director; and Mary Jane Nagel, Central regional director.

Record Bar in Durham, N.C., promotes Chip Cappelletti to vice president of real estate planning and development. He was the chain's director of store planning.

HOME VIDEO. Embassy Home Entertainment in Los Angeles names Victoria



MILGRIM



RIGGINS



MORGENSTERN



DENNY

White vice president of business affairs. She was counsel for theatrical motion pictures at 20th Century-Fox Film Corp.

Diane Keating becomes vice president of International Video, a division of Orion Pictures in New York. She was director of program marketing for RCA/Columbia Pictures.

The Sony Video Software Co. appoints Jeff Ringler director of business affairs. He served in a similar capacity at MGM/UA Home Video.

New World Video in Los Angeles makes the following appointments: Cindy McWethy as assistant controller; Jeff Willner, operations manager; Sue Lindsay, credit manager; and Mike Silverman, staff accountant.

PUBLISHING. Jay Morgenstern is elected to the ASCAP board of directors as publisher member in New York. He is executive vice president and general manager of Warner Bros. Music and president of Warner Bros. Publica-

(Continued on page 68)

Great Grammy Music... and the label says ASCAP

Robert Palmer
Addicted to Love

Burt Bacharach
That's What Friends Are For

James Harris III, Terry Lewis
What Have You Done For Me Lately

Dan Hartman
Living in America

Louis A. Johnson, Gary Bias
Sweet Love

Prince
Kiss

Luther Vandross
Give Me The Reason

Steve Earle
Guitar Town

Jamie O'Hara
Grandpa (Tell Me 'Bout The Good Old Days)

Cy Coleman, Dorothy Fields
Sweet Charity

Douglas Furber,* Noel Gay*
Me and My Girl (Original Broadway Cast Recording)

Rupert Holmes
The Mystery of Edwin Drood (Original Broadway Cast Recording)

Stephen Sondheim
Follies in Concert (Original Cast Album)

Andrew Lloyd Webber,* Richard Maltby Jr.
Song & Dance (Original Broadway Cast Recording)

Bruce Broughton
Young Sherlock Holmes (Original Motion Picture Soundtrack)

Harold Faltermeyer
Top Gun Anthem (Original Motion Picture Soundtrack)

James Horner
Aliens (Original Motion Picture Soundtrack)

Wynton Marsalis
J Mood

Lee Ritenour
Earth Run

Philip Glass
Company

Witold Lutoslawski†
Sym. No. 3

Johnny Mercer
Trustee Award

Congratulations
to all our
outstanding 1987
Grammy nominees
in songwriting categories.

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American Society of Composers, Authors & Publishers

Virgin Signs Old Hand Winwood

U.S. Arm Revs Up With Growing Staff

BY DAVE DIMARTINO

LOS ANGELES With the worldwide signing of Steve Winwood, a nearly complete U.S. staff, and immediate plans for new age and classical lines, Virgin Records is rapidly making its presence felt in the U.S.

Winwood, nominated for six Grammy Awards for his recent "Back In The High Life" album on Island/Warner Bros., is one of Virgin's first major signings since it began U.S. operations last year. His debut album for the label is tentatively scheduled for release in early 1988.

"Take a look at his career, and take a look at where we are," says Jeff Ayeroff, co-managing director of Virgin America. "We're starting, and here's a man 20 years into his career, with six Grammy nominations. And we have an opportunity

to work with him. I think that's perfect."

In addition to Winwood, Virgin America's roster includes Warren Zevon, Culture Club, Heaven 17, Killing Joke, and a number of artists making their U.S. debut—among them Cutting Crew, the Other Ones, Pete Dinklage, Danny Wilson, T'Pau, and Spear Of Destiny. The label's first release was the soundtrack to "The Mission."

"We are a worldwide record company," says Ayeroff. "Because of America being such an important and large segment of the rock'n'roll market, we will obviously have a lot of influence on how acts break. If you take a look at the way English acts are breaking right now, a lot of these that are breaking in England broke in America first. So we're going to enable our English company to have a leg up on things if we

break them before they do."

Two new subsidiaries will demonstrate Virgin's growth as a full-line record company, says Ayeroff: a new age label called Venture, and Virgin Classics, a classical label directed by Simon Foster, former head of EMI's U.K. classical label. Product from both is expected within a year.

Though Virgin acts licensed to other U.S. labels are not affected by the formation of Virgin America, certain artists will move to the new label when their current contracts expire, Ayeroff says. "It's very funny how American companies have come to rely upon Virgin as a source of preselecting. Virgin comes with a shopping bag of artists. A&M gets this act, Warners gets that one, Arista gets another, Epic gets this one, and MCA gets that one. Well, from now on, we get to go through that bag."

Jordan Harris, the other co-managing director of Virgin America, adds that the licensing of Virgin's U.K. acts to U.S. labels means the company will initially have to work harder to establish itself as a separate entity. "We have to build up

(Continued on page 68)



Happy Deal. Celebrating the closing of an acquisition that brings Al Gallico Music Corp. into the Columbia Pictures Industries fold are, from left, Robert Holmes, president of the music publishing division of Columbia; Bill Green, director of music publishing at Columbia; Ken Lemberger, Columbia senior vice president of corporate operations and external affairs and general counsel; and Gallico. Under the terms of the deal, veteran publisher Gallico, who built a major catalog of country and rock oldies, stays on as a consultant to Columbia, reporting to Holmes.

Major Will Distribute New Age Label

Global Pacific, CBS Pact

BY LINDA MOLESKI

NEW YORK Global Pacific, the Sonoma, Calif.-based new age label, has joined the distribution ranks of CBS Records. Under the new agreement, CBS will handle product in the U.S., beginning with a sampler album titled "The Fruits Of Our Labor." The deal covers Global's back catalog as well as 15 upcoming releases by such instrumentalists as Paul Horn, David Friesen, and Steve Kindler.

CBS is the latest of the majors to enter the new age marketplace via

independent outfits. The signing was prompted, in part, by CBS' success with Andreas Vollenweider and Philip Glass, both of whom record for the Masterworks division.

Global had been distributed through an alternative network, selling direct to some 1,000 stores and 28 distributors. It also has 16,000 active mail-order customers, according to label co-founder Howard Sapper.

"We never went out into the mainstream in a big way," he says. "We've been selective and slow in

(Continued on page 68)

Verve Prepares First New Recordings In 15 Years

BY PETER KEEPNEWS

NEW YORK The Verve label's first newly recorded albums in 15 years will hit the stores in February, and the label is gearing up for an ambitious program of new recordings in the months ahead.

Verve, once one of the most active jazz labels on the market, has maintained a busy schedule of reissues under the direction of Richard Seidel, vice president of PolyGram Jazz. Seidel is also supervising Verve's return to recording, which was launched last year when the label signed a production deal with

Ron Berinstein, owner of the Vine Street Bar & Grill in Los Angeles, for a series of vocal albums.

The first three new Verve releases, due on the market Feb. 23, are vocal albums. Two of them, Nina Simone's "Let It Be Me" and Marlena Shaw's "It Is Love," were recorded live at the Vine Street Bar & Grill as part of the Berinstein deal, under which Verve will release about six albums a year. The third, "Astrud Gilberto Plus James Last Orchestra," was recorded for PolyGram Germany. All three releases will be available on CD and as cas-

(Continued on page 77)

I.R.S. Forms Own PMRC

LOS ANGELES History repeats itself as I.R.S. Records launches a new label, Primitive Man Recording Co., devoted to "the discovery and development of new artists."

Like I.R.S. itself, which founder Miles Copeland began in 1979 as a one-man operation in association with A&M, Primitive Man—or PMRC—will be run by one person and start with a deliberately small

artist roster. Distribution will be through MCA via I.R.S.

Sam Gennaway, former owner of Camel Records, a California retail outlet, has been named president of the label. He will handle all responsibilities for Primitive Man, including signings, sales, promotion, and publicity.

"This continues the tradition we

(Continued on page 77)

CHART BEAT



by Paul Grein

MADONNA's "Open Your Heart" jumps to No. 1 on this week's Hot 100, enabling the singer to tie several important records.

Madonna becomes the second female vocalist—following **Whitney Houston**—to land three No. 1 singles from one album. "Open Your Heart" is the third No. 1 hit from "True Blue," following "Live To Tell" and "Papa Don't Preach." "Whitney Houston" yielded "Saving All My Love For You," "How Will I Know," and "Greatest Love Of All."

Madonna also becomes the second female vocalist—following **Barbra Streisand**—to land a No. 1 hit in four successive years. Madonna's hits of the past two years were preceded by "Like A Virgin" in 1984 and "Crazy For You" in 1985. Streisand scored in 1977 with "Evergreen," in 1978 with "You Don't Bring Me Flowers," in 1979 with "No More Tears," and in 1980 with "Woman In Love."

And Madonna becomes the second female vocalist—following **Diana Ross**—to land five No. 1 hits strictly as a solo artist. Ross topped the chart on her own with "Ain't No Mountain High Enough," "Touch Me In The Morning," "Theme From Mahogany," "Love Hangover," and "Upside Down."

Furthermore, Madonna is the only female vocalist—and one of only four acts of any type—to land five No. 1 hits so far in the '80s. She follows **Daryl Hall & John Oates**,

Lionel Richie, and **Phil Collins**. (Richie's total includes a duet with **Diana Ross**; Collins' counts hits with **Marilyn Martin** and **Genesis**.)

Following up on a letter we printed from James Geoghan of Manhasset, N.Y., we'll note that all five of Madonna's No. 1 hits have had three-word titles. And only one of her singles with a three-word title ("Dress You Up") has fallen short of No. 1. We're not sure what this means, but we wouldn't bet against the No. 1 prospects of Madonna's upcoming single, "La Isla Bonita."

Perhaps the most dramatic indication of Madonna's popularity came in Billboard's "20 Years Of Record Piracy" supplement two weeks ago, where she was listed as the favorite artist of record pirates. (Talk about dubious distinctions!) The rest of the top five, in order: **Bruce Springsteen**, **Dire Straits**, **Julio Iglesias**, and **Lionel Richie**.

CHICAGO's "Will You Still Love Me" jumps four notches to No. 9 on this week's Hot 100. It's the second straight time that the first single from a Chicago album has been a relative dud and the second has sailed into the top 10. "Stay The Night," the first single from "Chicago 17," peaked at No. 16 in 1984, but the follow-up, "Hard Habit To Break," climbed to No. 3. A hi-tech update of "25 Or 6 To 4," released as the first single from "Chicago 18," peaked at No. 48 four months ago.

Actually, this isn't a new phenomenon for Chicago. "Another Rainy Day In New York City," the first single from "Chicago X," peaked at No. 32 in 1976. The second single, "If You Leave Me Now," shot to No. 1.

FAST FACTS: Three of the albums in the top five on this week's Top Pop Albums chart are debut collections. **Cinderella's** "Night Songs" is No. 3, the **Beastie Boys' "Licensed To Ill"** is No. 4, and **Bruce Hornsby & the Range's "The Way It Is"** is No. 5. It's the first time that new acts have accounted for three of the top five pop albums since late 1982, when the top three albums for seven straight weeks were **Men At Work's "Business As Usual,"** the **Stray Cats' "Built For Speed,"** and **"Lionel Richie."**

Luther Vandross finally lands his first top 20 pop hit this week as "Stop To Love" jumps two notches to No. 19. The breakthrough comes more than five years after Vandross first cracked the chart—and after he amassed five straight platinum albums. Vandross is probably just a few weeks away from another milestone—his first Grammy Award.

Linda Ronstadt & James Ingram's "Somewhere Out There" jumps eight notches to No. 21, becoming Ronstadt's biggest hit in nearly seven years. Until this smash ballad from the movie "An American Tail," Ronstadt hadn't placed a single in the top 25 since "Hurt So Bad" in 1980.

WE GET LETTERS: Tom Natoli of Jersey City, N.J., and Larry Zamparelli of Manhattan note that **Billy Vera** took 19 years and one month from the date he first cracked the Hot 100—in a duet with **Judy Clay**—to reach No. 1 with "At This Moment." We had reported that Vera's long hard climb to No. 1 took a mere 18 years and seven months.

ANDREW LLOYD WEBBER
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Recognizing Its Impact

THE WIDE WORLD OF URBAN MUSIC

BY RAY CAVIANO

It's 1987, and the urban revolution of black/dance music rolls on. In 1980, the "death of disco" cry rang throughout the music and radio industries. Obviously, dance music has not died. In fact, the entire urban/black/dance market is stronger than ever.

The question is, When will the music industry recognize this strong and lucrative market in a legitimate way? In recent years we have witnessed the emergence of some of the biggest and brightest stars ever to come from this rhythm-based arena. These artists, such as Madonna and Prince, have enjoyed enormous mass appeal. Their sound is, for the most part, danceable, yet it meets with r&b and top 40 acceptance. However, in an industry in which the road to the top of the pop charts is a long and hard one, the fact is that these popular artists release product in a business that has yet to fulfill the sales and artist-development potential of the urban-sound experience.

What about radio? How does it respond to the growth and popularity of the urban music scene? Well, the proof is in the pudding. A recent Arbitrons sweep showed that, as reported in Billboard, 15 urban radio stations in the top 24 markets in the country ranked in the top five in their respective market. Four of those stations were No. 1 in their market. Clearly, these urban radio outlets are doing something right. They are playing the right combination of different types of music, with an emphasis on urban/black/dance hit sounds. Many of these winning stations have maintained their base of a black audience while attracting other listeners. Thus, they are scoring sizable ratings that put them way ahead of the conventional radio pack.

Furthermore, close examination of the other radio outlets that are pulling big ratings shows that even a few adventurous top 40 radio stations have begun to add urban/black/dance hits early on. This is very encouraging. Perhaps these top 40 stations have discovered the formula that urban radio outlets are

using to achieve across-the-board demos and high ratings. Apparently, radio listeners do not categorize music the way that some radio programmers and record executives do. The radio audience has sent a distinct message: It wants to hear all types of hit music, and its tolerance for narrow-minded programming is limited.

tremely profitable market.

Why does a record still have to establish a complete urban/black/dance base before it can cross over? The hit urban stations are not waiting; when they see that a song has potential, they respond.

The passive promotional approach on the part of many record companies is due to the fact that

cates that the pop music market's thirst for these artists is far beyond the music industry's expectations. This probably explains the reason why such mainstream artists as Phil Collins and others have been accepted by the urban market: Their music incorporates an urban sound, a sound that has played a substantial role in their multiplatinum sales history.

It's high time that the record industry respond aggressively to this vital urban market through promotion, marketing, and artist development. Yes, without question, the music industry has made important inroads in this area, and yes, we have come a long way from the days of Alan Freed and Motown. But why do some record companies keep marketing product using old-fashioned promotional and marketing methodologies? For the industry to continue to be creative and flourish, we must not make a blanket stereotype of the music and its artists. Therefore, we should not limit our programming, marketing, and promotional strategies. High marks must go to those open-minded record and radio executives who refuse to categorize music unduly and who have the vision to market and program musical product that enables them to achieve higher ratings and sales.

We in the record and radio business must look to the listening and buying audience for the programming, marketing, and a&r decisions that we make. The sales of urban/black/dance artists and the ratings of urban stations seem to indicate overwhelmingly that the U.S. music market has developed a great desire to see this area of music grow and prosper. We must be increasingly receptive to this constantly emerging field so that it may reach its true potential in the marketplace. The people in the industry who tried to stop the disco/dance movement have obviously failed. The people who attempt to hamper or slow the growth and expansion of the urban/black/dance sound into the mainstream will meet a similar fate.

'Why does a record have to establish a complete urban/black base to cross over?'



Former disco executive Ray Caviano is currently an inmate at Taconic Correctional Facility in Bedford Hills, N.Y., where he remains an avid observer of the industry.

It can be said that the disco/dance movement of the late '70s expedited the cross-fertilization of music and audience response. Clearly, the U.S. wanted to dance to the music then, and it hasn't stopped dancing since.

In turn, we have noticed that many rock and pop groups, such as Wham!, Hall & Oates, Simply Red, Howard Jones, Human League, and Culture Club, utilize a rhythmic approach and blend music into one homogenous sound. As a consequence, the music itself has not separated into different divisions; on the contrary, it is coming together as it evolves.

When will some major record companies wake up and take advantage of the urban/black/dance market in a more effective way? It has taken a long time for the urban music market to develop to the position it now enjoys. It should be conceded that the expertise of several record company executives led to the emergence of many major artists from the urban music field. However, the prevalent issue is that the music industry still seems to be caught up in its old ways of containing this ex-

some black and dance promotional teams must show foolproof evidence that they have a bona fide hit on their hands before the pop promotional division will work it. A substantial number of radio listeners have already switched to urban stations to get the music they want to hear. To a certain degree, many record companies still promote musical product to the format formula of the '60s. It would appear that a great deal of urban radio stations and their listening audiences are responding faster to the music than some record companies can promote it.

We're in a day and age when Run-D.M.C., a so-called black rap group, can sell close to 3 million albums. Some of the major artists of the decade are Lionel Richie, Michael Jackson, Prince, Whitney Houston, Kool & the Gang, and Madonna. What do they all have in common? First of all, their music rose through the ranks of the urban/black/dance market. Moreover, they are evidence that white and black music buyers agree on the same choice. In addition, the incredibly huge number of records they have sold indi-

Letters to the Editor

COL. NORTH, NOBEL LAUREATE?

This is a special time of year in the music business, when we can all contemplate the deep and unfathomable mysteries of the Grammy nominations.

This year's crop is highlighted by the appearance of the Chicago Bears and their critically acclaimed "Super Bowl Shuffle."

We get to see the head-to-head competition between Prince and the Refrigerator [William Perry] that everyone has anticipated for so long! If this type of award mentality is contagious, Col. Oliver North might soon be nominated for a Nobel Peace Prize.

There are cynics who tell me you can classify the music business into two groups, crooks and dum-

mies. If this is true, it's not hard to figure out which category the NARAS folks belong in.

Walter Williams
Long Beach, Calif.

AND NOW THE BAD NEWS

Your publication certainly is a major spoke, if not the hub, in the wheel of the marketing of recorded music, radio, and video. About these functions, I have no quarrel.

Why, however, do you need the income from the advertising and promotion of gory and violent videos like the one which ran in a recent issue? Is January really that slow for you?

Of course, I don't have to buy the video. But then again, why do you have to promote this kind of

mindless vulgarity?

Jimmy Clark
Ozone Records
Pittsburgh, Pa.

A PLAN TO SAVE SINGLES

Say it isn't so. The end of the 7-inch single? I can't imagine it!

I am a collector of 7-inch singles; I have more than 2,000 disks from the '70s and '80s. The single has been the prime tool of making or breaking an album for many years.

Why have sales dropped? One reason may be the quality of the record itself. I have purchased many singles, and, unfortunately, some have been warped or cut off-center, and the sound quality leaves something to be desired.

Before casting aside the single, let's first investigate ways to improve the quality of the 7-inch disk. If word gets out that singles sound great, sales may begin to climb again.

Even if singles were to become extinct, I'd still be married to my oldies.

Gary Babikian
Everett, Mass.

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

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WZOU Boston Grabs Arbitron Gain All-Hit Format Challenges Market Giant

BY KIM FREEMAN

NEW YORK WZOU "Z-94" Boston logged its greatest Arbitron gain in well over a year with a 3.5 overall 12-plus share in the fall book. That is a jump from Z-94's 2.1 summer share, but it only represents part of the top 40 station's story.

Z-94 program director Harry Nelson is the first to admit that the demise of WHTT (now "quality-rock" WMRQ) as a hit outlet in July was a great boon to Z-94's growth. Still, major competition remains—particularly in top 40 juggernaut WXKS "Kiss 108."

Says Nelson, "When the project began in June, our consultant, George Williams, and I looked at where WZOU had been in the market over the years." WHTT's departure "left us lots of room and potential for growth that we hadn't had before. We decided that ZOU had been positioned as too much of a teen outlet. We didn't see that any progress could be made in older demos with the existing format."

Nelson's primary strategy is a tried-and-true approach: to go after adults through nonmusic elements of the station and, so as not to lose the teens, by creating a tight hit playlist. The "Zoo" handle was quickly replaced with Z-94.

Z-94 logged impressive fall growth in the adult market, with jumps from 2 to 4 shares in men and women 18-34. The teens not only stayed, but almost doubled to make Z-94 the second-ranked Boston teen

outlet and put it very close to Kiss 108 in that demo.

Musically, Nelson says, "The bottom line is that we play the hits." Z-94's current list runs from 30-35 titles, all running in an approximate two-hour rotation. On an average, between three and five new songs are added per week. "I'm a great believer in daypart-

'Your station has to sound larger than life'

ing—playing the teen records when you've got the most teens tuned." Recently, for example, Bon Jovi shared rotation with Billy & the Beaters; the former ran after 3 p.m., and the latter was played before that hour.

Nelson's currents-to-gold ratio ranges from 40/60 in the day to 85/15 at night. The rest of Z-94's playlist consists of roughly 30 recurrences—going back as far as eight years, although they are primarily 3-5 years old—and are selected to complement the currents list.

Like most top 40s, Z-94's music research consists of many elements. Nelson says, "Our ears play a very important role in finding what complements our overall sound."

With a primary goal of becoming the top FM in Boston, Nelson says competition from Kiss 108 is the station's "main focus." He says, "I'm

not fooled. Kiss 108 is still an extremely strong station, and it will be for a long time." Z-94's continued growth will depend on its ability to exploit its strengths and Kiss 108's weaknesses.

"We're a more focused hit station with a format that's more focused toward the top 30-35 singles," Nelson continues. "Kiss 108 has an extremely wide focus, and it often transcends into the urban format. We can get away from Kiss 108 the listeners who prefer straight top 40... the listeners that find Kiss' urban records unacceptable. Still, I have great confidence in Kiss 108, and I enjoy having them as a competitor. It really keeps me on my toes."

Nelson also expects Z-94 will experience additional growth by luring listeners who would prefer a more upbeat sound away from some of Boston's adult contemporary stations.

Z-94's GM, Bud Stiker, who joined in September, notes the difficulty of winning new fans in a market where many stations have developed extremely loyal audiences. "In the past, I think people tried to jam this station on the market," Stiker says. "Instead, we've kind of put our arms around Z-94—not too tightly, not too loosely—and I think Boston listeners are doing the same."

Nelson says Z-94's new personality lineup, its promotional approach, and superb production values are as important to Z-94's growth as its

(Continued on page 16)

OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

KSFM "FM-102" Sacramento PD Chris Collins says his pick hit this week is Freddie Jackson's latest, "Have You Ever Loved Somebody" (Capitol). "Our target audience being females 18-plus, this record is the epitome of an FM-102 record," Collins says. "It's not too hard, not too soft. It's a bouncy ballad with a very fine production—just a perfect record for us." Huey Lewis' "Fore" album has given FM-102 plenty of hits, Collins says, the latest of which may be the album track "Whole Lot Of Loving" (Chrysalis). The track "has gone crazy in our research after just a week and a half of play," the PD reports. Bruce Willis' "Respect Yourself" (Motown) is a "massive phone record with women 18-plus," he says. "It's not too big in our [sales] research, but it's proving its worth on the phones." Tia's "Boy Toy" (RCA) is a hot club record that's warming up on FM-102's list. "A lot of people think this is Madonna; it sounds just like her. At any rate, it's burning up the phones." Collins' final strong performer is Peter Gabriel's "Big Time" (Geffen).

BLACK/URBAN

"All of a sudden, there's a lot of good music out there," observes WAMO-FM Pittsburgh programmer Chuck Woodson. Many of Woodson's favorite records happen to be remakes done by new artists. He says these have real potential to broaden WAMO's audience because they come across as new tracks to young listeners and as "familiar, but fresh" material to the older demos. New Edition's entire "Under The Blue Moon" album has generated much response from listeners, with the remakes "Tears On My Pillow" and "Duke Of Earl" (not to mention its hit, "Earth Angel") doing especially well. Other fresh takes on classic tracks include Club Nouveau's "Lean On Me" (Tommy Boy/Warner Bros.), Bruce Willis' "Respect Yourself" (Motown), and Rose Royce's "Just My Imagination" (Omni/Atlantic). Royce's current single, "Doesn't Have To Be This Way," is also hot, says Woodson, as is Freddie Jackson's "Have You Ever Loved Somebody" (Capitol). "He's almost approaching Luther Vandross status, although Luther is not cooling off, either." Vandross' latest, "See Me" (Epic), can only add more fire to the artist's career, he adds. Madhouse's "6" (Paisley Park/Warner Bros.) is another hot pick of Woodson's, who guesses that the single features an anonymous Prince. Bobby Brown's "Your Tender Romance" and "The Girl Next Door" will further establish Brown's credibility as a solid solo performer, Woodson predicts. Finally, the Jacksons' "Time Out For The Burglar" (from MCA's "Burglar" soundtrack) is a good record released at the right time because "everybody's waiting for Michael," Woodson says.

ALBUM ROCK

Don Dixon's "Praying Mantis" (Enigma) "has garnered top requests for the last six or seven weeks," reports WBRU Providence, R.I., PD Rick Barr. "The appeal seems to be very much across the board." Barr says Dixon's upper-demo success with WBRU's audience surprised him a little, but then again, WBRU was once described as the station that "fooled its listeners into thinking that R.E.M. was a major act around the country way before they hit it big." The point is that WBRU's listeners are more willing to accept progressive tracks because of the station's long-standing programming slant. Bruce Hornsby & the Range's RCA album has generated five hits for WBRU so far. Says Barr, "Every single generates requests, and nobody seems to be tiring of him as an artist." The Georgia Satellites "can do no wrong" in Barr's book, and he's now heavily into "Battleship Chains" (Elektra). And World Party may prove itself to be more than a one-hit wonder; "Private Revolution" (Chrysalis), the group's first single off "Ship Of Fools," is hitting big for WBRU.

COUNTRY

Don Langford, PD of KRAK Sacramento, points to Lynn Anderson's "Don't We Shine" (Mercury/PolyGram) as a prime pick. "She's coming out with a whole new style," says Langford. "It's very contemporary, yet with the feel of a strong country record. It doesn't come across as if she went into the studio intending to create the perfect crossover record." The PD's second pick is Tom Wopat's "The Rock And Roll Of Love" (EMI America). Langford says he is impressed with the personal rounds Wopat made of the radio stations in central California.

KIM FREEMAN

Special Two-Album Package With Music, Interviews Epic Sets Nonexclusive Promo For REO

NEW YORK Over 800 top 40, album rock, and adult contemporary stations signed up to be a part of Epic Records' national campaign behind REO Speedwagon's forthcoming "Life As We Know It" album—the World Premiere Weekend, says Larry Stesel, EPA's West Coast director of merchandising.

The campaign's hook is a free two-record set consisting of 45 60-second, open-ended REO interview segments; 60-second instrumental beds from each cut on the album; and discography information. The second part of the set is the "Life As We Know It" album itself. Stesel estimates that close to 600 stations signed up early enough to get customized liners from REO band members.

The idea is that each station will create its own REO special in the week prior to the album's Feb. 9 street date. Participating stations are asked to comply with four Epic requests as part of the deal: to air one week's worth of REO promotions in some form; to announce the album's Feb. 9 retail availability; not to play the album before Feb. 5; and not to track the entire album. To participate, stations returned postcards with their consent to those requests.

The idea itself is not new. No-host interviews and special programming packages have been used by labels on and off for several years. "We used to do something we called 'Interchords,' a one-record interview series offered as a predone special," Stesel says. "But we haven't done something like this for about two years."

The idea was rolled out specifically for REO, Stesel says. "They've been in the mainstream for 14 years, and we felt it was time to do something special—give it a kick in the pants. It's not something you'd do with developing artists. It's worked beyond our wildest expectations." Indeed, REO's single "That Ain't Love" pulled 104 adds in its first shot out of the box last week.

"I prefer this to trip giveaways and some other kinds of promotions" says Chris Miller, program director of album rock outlet KRQR San Francisco. "We do a lot of trip giveaways on our own, and this is a service-type promotion that labels can provide."

Miller applauds the flexibility of Epic's project, adding that the non-exclusive element pretty much forces everybody to sign up for it. "Listeners always like to find out more about artists, and I can't tell

you how much time we spend going through the archives for old interviews," the PD adds. "This kind of promotion should be provided more often."

The World Premiere Weekend packages are set to arrive at participating stations Monday (2), and Stesel says he is confident that programmers will take full advantage of the deal. Lending weight to that confidence is the nonexclusivity of the offer. With multiple participants in many markets, Stesel says, "There will be plenty of competition to create the best special."

Stesel says the World Premiere Weekend is relatively cost-effective thanks to the number of stations it's reaching, but the promotion was not without its trials. The package was compiled by Radio Star's Bob Hamilton, and Stesel says he's been working on the project for three and a half months.

"It helps a lot that we're working with a band that will really play ball," Stesel notes. "[REO's lead singer] Kevin [Cronin] spent six hours doing interviews. The band had to deliver its music way in advance, plus pulling vocals off tracks for the instrumental beds."

KIM FREEMAN



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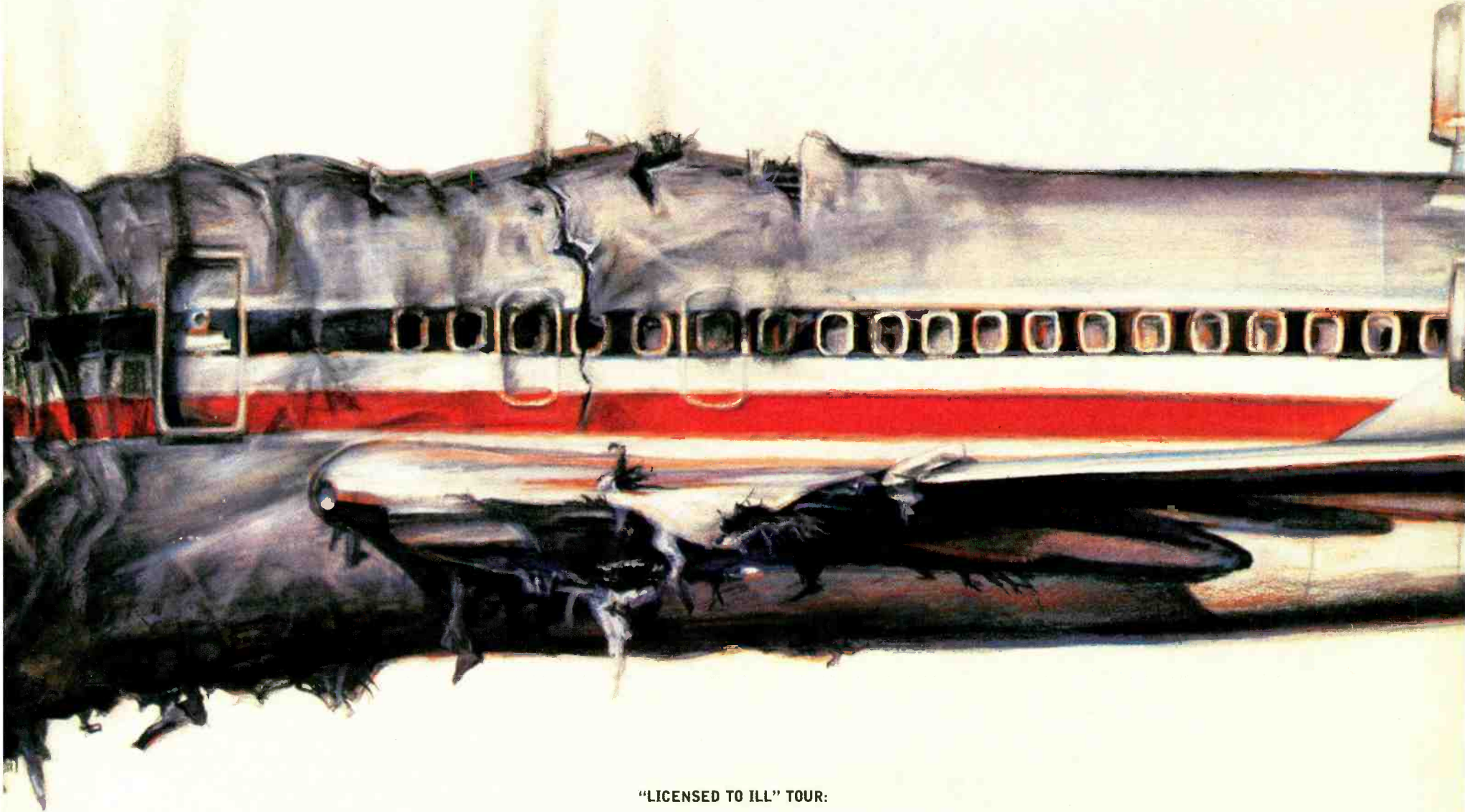
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Produced by Rodney Mills.

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METAL FATIGUE?








"LICENSED TO ILL" TOUR:

1/28 Missoula, MT	2/13 Denver, CO
1/30 Portland, OR	2/14 Kansas City, MO
1/31 Seattle, WA	2/15 St. Louis, MO
2/1 Bellingham, WA	2/17 Abilene, TX
2/2 San Francisco, CA	2/18 San Antonio, TX
2/3 Fresno, CA	2/19 Austin, TX
2/4 Santa Clara, CA	2/20 Houston, TX
2/5-6 San Francisco, CA	2/21 Dallas, TX
2/7 Hollywood, CA	2/22 New Orleans, LA
2/8 San Diego, CA	2/24 Tallahassee, FL
2/9 Tucson, AZ	2/25 St. Petersburg, FL
2/10 Phoenix, AZ	2/26 Ft. Lauderdale, FL
2/11 Las Vegas, NV	2/27 Jacksonville, FL



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-  PUMP IT UP HOMEBOY JUST DON'T STOP—THE BEASTIES GRAB THE BIG P IN ONLY 3 MONTHS!!!
-  YO LEROY, YOUR MAMA—SHE HATE THIS RECORD, MAN!—CURRENT SINGLE, "FIGHT FOR YOUR RIGHT (TO PARTY)," ³⁸⁻⁰⁶⁵⁹⁵OUT OF CONTROL!
-  HIP HOP BODY ROCKIN' DOIN' THE DO—1987 "LICENSED TO ILL" TOUR WITH SPECIAL GUESTS FISHBONE AND MURPHYS LAW ABOUT TO GET STUPID BUSY!
-  KEEP COOLIN' IN THE CRIB WATCHIN' MY TV—"FIGHT FOR YOUR RIGHT (TO PARTY)" VIDEO NOW CLASSING UP ALL MUSIC VIDEO ORIFICES AND ROCK AND DANCE JOINTS!

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WOX JOX



by
Kim
Freeman

FALL '86 ARBITRON RATINGS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight. (#) indicate Arbitron market rank.

Call Format Summer '86 Fall '86

DALLAS—(10)

KVIL	AC	7.1	8.8
KKDA-FM	urban	8.9	8.4
KPLX	country	6.6	8.3
KRLD	news	5.8	7.3
KMEZ-AM-FM	easy listening	6.0	7.2
KEGL	top 40	5.7	5.1
KTXQ	album rock	5.3	4.7
WBAP	country	6.7	4.6
KSCS	country	4.6	3.9
KTKS	top 40	4.6	3.7
KLUV	AC	3.3	3.4
KQZY	easy listening	3.8	3.3
KZEW	album rock	3.1	2.9
KMGC	AC	3.3	2.7
KHVN	gospel	1.7	2.7
KHYI	top 40	3.5	2.5
KDLZ	urban	2.3	1.6
WRR	classical/jazz	1.6	1.5
KZPS	top 40	1.0	1.3
KSSA	Spanish	2.0	1.2
KPBC	religious	.8	1.2
KLIF	talk	1.1	1.1
KAAM	MOR	.9	1.1
KRQX	oldies	.6	1.1
KKDA-AM	urban	.9	1.0

DENVER—(23)

KOSI	easy listening	10.2	9.3
KOA	news/talk	5.7	7.3
KBPI	AC	6.7	6.8
KBGO-FM	album rock	7.8	6.7
KMJI	AC	7.5	6.0
KRXY-FM	top 40	5.1	5.9
KYGO	country	4.5	5.6
KPKE	top 40	4.7	4.9
KOAQ	top 40	4.5	4.1
KHOW	AC	2.9	4.0
KVOD	classical	2.9	4.0
KAZY	album rock	3.6	3.9
KIMN	top 40	3.0	2.8
KEZW	nostalgia	3.9	2.7
KNUS	news/talk	3.6	2.6
KDKO	urban	2.1	2.3
KLZ	country	2.9	2.0
KHII	oldies	—	2.0
KRZN	oldies	1.9	1.1
KTCL	free-form rock	1.0	1.1
KDEN	news	1.0	1.1
KBRQ-FM	country	.6	1.0

PHOENIX—(24)

KNIX-AM-FM	country	10.9	11.7
KMEQ-AM-FM	easy listening	11.2	11.5
KZZP-AM-FM	contemporary	11.0	10.6
KTAR	news/talk	9.5	9.4
KUPD	album rock	6.8	7.2
KAMJ	soft AC	2.8	4.8
KKLT	AC	4.4	4.7
KSLX	classic hits	3.4	3.7
KOOL-FM	oldies	3.8	3.4
KDKB	album rock	2.9	3.2
KKFR	top 40	3.6	2.8
KLFF	nostalgia	2.4	2.7
KLZI	AC	3.2	2.6
KOY-AM	AC	2.4	2.5
KOY-FM	easy listening	2.3	2.4
KFYI	news/talk	1.9	2.2
KUKQ	urban	2.0	2.0
KVVA	Spanish	1.8	1.2
KSTM	album rock	1.7	1.1
KPHX	Spanish	—	1.1

geous" air talents have received in the last few months. From our vantage point, we see the subject too often covered from a one-sided, negative perspective, which could surely scare off media buyers.

Will top 40 KBTS Austin, Texas, have trouble because its new morning man is named **Michael Butts**? PD **Lisa Tonacci** thinks not and has hired Butts to start on Monday. He's most recently from

KIIQ-FM Reno kicks off as new country outlet

KDAB Salt Lake City and was chosen for his community involvement track record—he's in the Guinness Book for a record amount of hand shaking—and his adult presentation.

At the risk of venturing into "blue journalism," we'll tell you that "the Beaver" has hired a PD. That's country outlet **WBVE** "the Beaver, 96 1/2" Cincinnati. Station PD **Ray Miller** was most recently operations manager at **WKBZ/WRNF** Muskegon, Mich.

BONNIE STACY leaves the programming post at album rocker **KNCN** Corpus Christi, Texas, for the Dallas promo post for Virgin Records... **KKFR** Phoenix, Ariz., midday man **Scott Kramer** is looking for a new top 40, on-air gig. His résumé also includes work at **KDWB** and **WWTC**, both in Minneapolis/St. Paul. He can be reached at 602-966-5480.

Kevin Belcastro gets his first programming shot as PD of top 40 **WBEN-FM** Buffalo, N.Y. He's been with the station for two years as night jock.

It's nice to see **WNEW-FM** New York morning man **Dave Herman** lending his influential hand to the Covenant House, a crisis center for kids in dire straits. On Feb. 12, Herman will host a fund-raising evening of live music and comedy at a local night spot... Here's hoping **WHTZ** "Z-100" New York's **Scott Shannon** and **Captain Kevin** return in one piece from their "dream-camp" week working out with the Mets in Florida.

In our Jan. 24 recount of Motown's Bruce Willis party and related events, we mistakenly gave credit to **Bob Patton** for throwing a party for Billboard's black and jazz charts manager, **Terri Rossi**. The bash was orchestrated by **Diane Richardson** and other personal friends of Rossi's. Our apologies for the confusion.

KIIQ-FM "Kick FM" Reno, Nev., kicked off Monday (2) as a brand-new country outlet with former **KOLO-AM** Reno PD **Tony Thomas** at the programming helm. **KIIQ** is the former **KNSS-FM**, part of the MOR/easy-listening combo that Olympic Broadcasting bought last year. **KNSS-AM** retains that format.

Olympic—owner of country station **KRPM** Seattle; hit station **KZZU** Spokane, Wash.; and eclectic rocker **KKCY** San Francisco—raised big money in a public stock offering last year and is spending a lot of it on **KIIQ**'s launch. Although Reno already has one FM and two AM country stations, Olympic's research found that there was roughly 8 points of country came not being served and about as big a hole for classic rock. Opting for country, Olympic secured **Thomas**, who checked out of his morning man/PD post at **KOLO** on Dec. 31.

Thomas says it was Olympic's commitment to concepts it believed in that lured him away. **KZZU** has a solid stance in the ratings; **KRPM** is making great gains in Seattle; and Olympic has stayed behind **KKCY**, a risky venture ratingswise. **KIIQ**'s launch has been a collective company effort, says **Thomas**, with **KRPM** PD **Lee Rogers** and **KKCY** engineers assisting in various areas.

Thomas will handle mornings at **KIIQ**, and he's brought **Deb Spring** in from **KOLO** as MD and midday talent. **Steve Miller** joins as afternoon man and production director from an on-air spot at top 40 **KWNZ** Reno. **Dana Fraser** and **Dean Cravens** join as evening and overnight men, respectively. Both are recruits from **KRPM**.

Late last year, **Thomas** won an annual media person award given by a local television station. "The only reason I won is because I was so out there all the time," says **Thomas**. "You can bet that all of us at **KIIQ** will all be out there in the same way."

HOWARD STERN'S national "Howard Stern Show" on **DIR Broadcasting** will bite the dust after a Feb. 14 farewell show. On the air for roughly five months, the weekly had close to 100 affiliates and had delivered good week-end ratings for several affiliates, says a **DIR** rep. The program's demise is due to poor revenues. Part of that relates to high production costs for the live-on-tape, in-studio-audience show. But, basically the show didn't sell out with national advertisers.

We assume that has much to do with the mass-media attention **Stern** and other so-called "outra-

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	9	BON JOVI MERCURY	LIVIN' ON A PRAYER ★★ No. 1 ★★
2	3	4	11	THE ROBERT CRAY BAND MERCURY	SMOKING GUN
3	7	7	8	EDDIE MONEY COLUMBIA	I WANNA GO BACK
4	12	—	2	LOU GRAMM ATLANTIC	MIDNIGHT BLUE
5	6	8	9	ERIC CLAPTON WARNER BROS.	TEARING US APART
6	9	14	8	WORLD PARTY CHRYSALIS	SHIP OF FOOLS
7	10	20	3	ALAN PARSONS PROJECT ARISTA	STANDING ON HIGHER GROUND
8	8	12	9	KBC BAND ARISTA	AMERICA
9	11	17	7	STEVE MILLER CAPITOL	NOBODY BUT YOU BABY
10	2	1	14	THE PRETENDERS SIRE	MY BABY
11	17	25	3	BRUCE HORNSBY RCA	MANDOLIN RAIN
12	4	3	11	PETER GABRIEL GEFFEN	BIG TIME
13	19	27	4	LOS LOBOS SLASH	SHAKIN' SHAKIN' SHAKES
14	14	18	4	DEEP PURPLE MERCURY	BAD ATTITUDE
15	13	10	13	BILLY IDOL CHRYSALIS	DON'T NEED A GUN
16	28	—	2	REO SPEEDWAGON EPIC	THAT AIN'T LOVE ★★★ POWER TRACK ★★★
17	5	5	10	ANN WILSON CAPITOL	THE BEST MAN IN THE WORLD
18	20	22	7	EUROPE EPIC	THE FINAL COUNTDOWN
19	27	37	3	GEORGIA SATELLITES ELEKTRA	BATTLESHIP CHAINS
20	24	32	5	DAVID & DAVID A&M	AIN'T SO EASY
21	32	—	7	GENESIS ATLANTIC	TONIGHT, TONIGHT, TONIGHT
22	34	—	2	BOSTON MCA	CAN'TCHA SAY/STILL IN LOVE
23	15	15	22	HUEY LEWIS & THE NEWS CHRYSALIS	JACOB'S LADDER
24	16	16	8	THE KINKS MCA	WORKING AT THE FACTORY
25	33	39	5	CINDERELLA MERCURY	NOBODY'S FOOL
26	18	6	11	BRUCE HORNSBY RCA	ON THE WESTERN SKYLINE
27	30	30	7	IGGY POP A&M	REAL WILD CHILD
28	NEW	—	1	SAMMY HAGAR COLUMBIA	WINNER TAKES ALL ★★★ FLASHMAKER ★★★
29	23	13	17	BOSTON MCA	COOL THE ENGINES
30	NEW	—	1	STARSHIP GRUNT	NOTHING'S GONNA STOP US NOW
31	41	43	3	ERIC CLAPTON WARNER BROS.	MISS YOU
32	NEW	—	1	JULIAN COPE ISLAND	WORLD SHUT YOUR MOUTH
33	22	11	17	GEORGIA SATELLITES ELEKTRA	KEEP YOUR HANDS TO YOURSELF
34	25	23	10	THE SMITHEREENS ENIGMA	BEHIND THE WALL OF SLEEP
35	35	—	2	DAVE EDMUNDS COLUMBIA	THE WANDERER
36	26	26	5	JOURNEY COLUMBIA	I'LL BE ALRIGHT WITHOUT YOU
37	37	41	5	'TIL TUESDAY EPIC	COMING UP CLOSE
38	40	40	3	KANSAS MCA	POWER
39	45	—	2	BENJAMIN ORR ELEKTRA	TOO HOT TO STOP
40	NEW	—	1	STEVE WINWOOD ISLAND	THE FINER THINGS
41	21	9	14	ERIC CLAPTON MCA	IT'S IN THE WAY YOU USE IT
42	36	36	15	BON JOVI MERCURY	WANTED DEAD OR ALIVE
43	43	47	3	ROBIN TROWER GNP CRESCENDO	NO TIME
44	44	—	2	ROB JUNGKLAS MANHATTAN	MAKE IT MEAN SOMETHING
45	29	19	11	JASON & THE SCORCHERS EMI-AMERICA	GOLDEN BALL AND CHAIN
46	31	28	11	THE PRETENDERS SIRE	ROOM FULL OF MIRRORS
47	39	33	12	BRUCE SPRINGSTEEN COLUMBIA	FIRE
48	38	35	7	TIMBUK 3 I.R.S.	LIFE IS HARD
49	49	49	4	LOVE & ROCKETS RCA	ALL IN MY MIND
50	46	46	4	JOAN JETT AND THE BLACKHEARTS CBS	ROADRUNNER

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

WZOU BOSTON GRABS ARBITRON GAIN

(Continued from page 10)

music.

Three quarters of the way through the fall sweep, WRQX hired Z-94's morning team of J.J.

McKay and Christian Paul away. "That's probably the single greatest compliment to our station so far, because we put them together,"

says Nelson.

Afternoon man Brian Pierce was moved into mornings, where he was joined Monday (2) by Judy Patorelli to form the Pierce and Patorelli show. Patorelli is a familiar voice in the market, as she reported for many stations via her last post with the Metro Traffic service. Nelson describes the new morning fare as "quick-paced, humorous, and very informational, with a handle on what's going on." The pair will take a conversational approach—"as if they were sitting in your living room"—while the daypart remains very music intensive, Nelson says. The approach remains consistent throughout the day.

Before its summer switch to Z-94, the station had run an ongoing key-song-type contest in which listeners had to tune in all day to identify the designated tune to qualify for a weekly \$1,000 giveaway. Nelson says that campaign was ended because it demanded too much listener effort for too small a payoff.

A new promotion complementing Z-94's new sound is Continuous Cash Car-Toons, wherein a "car toon" is played frequently throughout the day. Callers win \$100 each time they identify the song and qualify to win one of five cars, including a Corvette, a Saab, and a Mercedes. The contest ran during the last two months of the fall book, and Nelson says it created great phone activity.

A television campaign was launched midbook with the "The switch is on to the new all-hit Z-94" theme. Most of Z-94's on-air imaging liners spin off that theme, and Nelson gives much credit to production director Jim Cutler for his expert "staging of the station."

From the likes of Paul Drew and Bill Drake, Nelson says he learned that "station promos are your commercials. Your station has to sound larger than life, and that is done through your production elements." Nelson runs imagers at least once every quarter hour. Most are voiced by Bobby Ocean, a top 40 jock on KFRC San Francisco for many years, who now runs his own production company in San Rafael, Calif.

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	NEW ADDS	TOTAL ON
83 REPORTERS		
JANET JACKSON	14	39
LET'S WAIT AWHILE A&M		
BRUCE HORNSBY & RANGE	14	61
MANDOLIN RAIN RCA		
STARSHIP	12	18
NOTHING'S GONNA STOP US NOW RCA		
THE JETS	10	51
YOU GOT IT ALL MCA		
KENNY ROGERS	9	35
TWENTY YEARS AGO RCA		

FOR WEEK ENDING FEBRUARY 7, 1987

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	2	4	9	BALLERINA GIRL MOTOWN 1873	★ ★ NO. 1 ★ ★ 1 week at No. One ◆ LIONEL RICHIE
2	1	2	9	AT THIS MOMENT RHINO 74403	◆ BILLY VERA & THE BEATERS
3	3	3	11	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	◆ CHICAGO
4	5	6	13	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM
5	4	1	12	THIS IS THE TIME COLUMBIA 38-06526	◆ BILLY JOEL
6	10	14	8	SOMEDAY MANHATTAN 50048/EMI-AMERICA	◆ GLASS TIGER
7	6	5	13	SHAKE YOU DOWN COLUMBIA 38-06191	◆ GREGORY ABBOTT
8	12	13	7	I'LL BE ALRIGHT WITHOUT YOU COLUMBIA 38-06301	◆ JOURNEY
9	8	8	14	STAY THE NIGHT ELEKTRA 7-69506	◆ BENJAMIN ORR
10	7	7	15	LOVE IS FOREVER JIVE 1-9540/ARISTA	◆ BILLY OCEAN
11	16	22	4	WITHOUT YOUR LOVE COLUMBIA 38-06570	◆ TOTO
12	11	10	14	FALLING IN LOVE (UH-OH) EPIC 34-06352	◆ MIAMI SOUND MACHINE
13	18	20	7	YOU GOT IT ALL MCA 52968	◆ THE JETS
14	22	36	3	MANDOLIN RAIN RCA 5087	◆ BRUCE HORNSBY & THE RANGE
15	15	15	9	IN YOUR EYES A&M 2894	JEFFREY OSBORNE
16	21	24	7	OPEN YOUR HEART SIRE 7-28508/WARNER BROS.	◆ MADONNA
17	17	18	9	JIMMY LEE ARISTA 1-9546	◆ ARETHA FRANKLIN
18	19	26	8	ALL I WANTED MCA 52958	◆ KANSAS
19	9	9	12	CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511	ANITA BAKER
20	20	23	9	SOMEONE GORDY 1867/MOTOWN	EL DEBARGE
21	14	12	11	TWO PEOPLE CAPITOL 5644	◆ TINA TURNER
22	25	31	4	STOP TO LOVE EPIC 34-06523	◆ LUTHER VANDROSS
23	13	11	20	THE WAY IT IS RCA 5023	◆ BRUCE HORNSBY & THE RANGE
24	35	—	2	LET'S WAIT AWHILE A&M 2906	JANET JACKSON
25	34	—	2	TWENTY YEARS AGO RCA 5078	KENNY ROGERS
26	29	33	5	CAN'T HELP FALLING IN LOVE EMI-AMERICA 8368	◆ COREY HART
27	26	17	20	THE NEXT TIME I FALL WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
28	24	19	19	LOVE WILL CONQUER ALL MOTOWN 1866	◆ LIONEL RICHIE
29	28	28	23	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
30	23	16	15	STAND BY ME ATLANTIC 7-89361	◆ BEN E. KING
31	31	34	7	DEEP RIVER WOMAN MOTOWN 1873	LIONEL RICHIE
32	36	—	2	JACOB'S LADDER CHRYSALIS 43097	◆ HUEY LEWIS & THE NEWS
33	30	25	8	IS THIS LOVE SCOTTI BROS. 4-06381/EPIC	◆ SURVIVOR
34	27	21	15	TAKE THIS LOVE A&M 2875	SERGIO MENDES BRASIL '86
35	NEW	1		ONLY LOVE REMAINS CAPITOL 5672	PAUL MCCARTNEY
36	NEW	1		SOMEONE LIKE YOU RCA 5105	DARYL HALL
37	37	38	3	C'EST LA VIE MANHATTAN 50047	◆ ROBBIE NEVIL
38	NEW	1		RESPECT YOURSELF MOTOWN 1876	◆ BRUCE WILLIS
39	33	30	17	EMOTION IN MOTION GEPFEN 7-28617/WARNER BROS.	◆ RIC OCASEK
40	32	27	12	STAY FOR AWHILE A&M 2864	◆ AMY GRANT

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.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Torn Between Two Lovers**, Mary MacGregor, ARIOLA AMERICA
2. **New Kid In Town**, Eagles, ASYLUM
3. **Blinded By The Light**, Manfred Mann's Earth Band, WARNER BROS.
4. **Car Wash**, Rose Royce, MCA
5. **Love Theme From "A Star Is Born" (Evergreen)**, Barbra Streisand, COLUMBIA
6. **Dazz**, Brick, BANG
7. **Enjoy Yourself**, the JACKSONS, EPIC
8. **I Wish**, Stevie Wonder, TAMLA
9. **I Like Dreamin'**, Kenny Nolan, 20TH CENTURY
10. **Lost Without Your Love**, Bread, ELEKTRA

POP SINGLES—20 Years Ago

1. **I'm A Believer**, Monkees, COLGEMS
2. **Georgy Girl**, Seekers, CAPITOL
3. **Snoopy Vs. The Red Baron**, Royal Guardsmen, LAURIE
4. **Tell It Like It Is**, Aaron Neville, PARLO
5. **Kind Of A Drag**, Buckingham, U.S.A.
6. **Words Of Love**, Mamas & the Papas, DUNHILL
7. **(We Ain't Got) Nothin' Yet**, Blues Magoos, MERCURY
8. **98.6**, Keith, MERCURY
9. **Good Thing**, Paul Revere & the Raiders, COLUMBIA
10. **Standing In The Shadows Of Love**, Four Tops, MOTOWN

TOP ALBUMS—10 Years Ago

1. **A Star Is Born (Soundtrack)**, Barbra Streisand & Kris Kristofferson, COLUMBIA
2. **Hotel California**, Eagles, ASYLUM
3. **Songs In The Key Of Life**, Stevie Wonder, TAMLA
4. **Wings Over America**, CAPITOL
5. **A Day At The Races**, Queen, ELEKTRA
6. **Year Of The Cat**, Al Stewart, JANUS
7. **Greatest Hits**, Linda Ronstadt, ASYLUM
8. **Boston**, EPIC
9. **Frampton Comes Alive**, Peter Frampton, A&M
10. **Fly Like An Eagle**, Steve Miller Band, CAPITOL

TOP ALBUMS—20 Years Ago

1. **The Monkees**, COLGEMS
2. **S.R.O.**, Herb Alpert & the Tijuana Brass, A&M
3. **Dr. Zhivago (Soundtrack)**, MGM
4. **The Sound Of Music (Soundtrack)**, RCA/VICTOR
5. **Winchester Cathedral**, New Vaudeville Band, FONTANA
6. **The Temptations Greatest Hits**, GORDY
7. **That's Life**, Frank Sinatra, REPRIS
8. **Got Live If You Want It**, Rolling Stones, LONDON
9. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M
10. **Spirit of '67**, Paul Revere & the Raiders, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **Near You**, George Jones & Tammy Wynette, EPIC
2. **Saying Hello, Saying I Love You, Saying Goodbye**, Jim Ed Brown & Helen Cornelius, RCA
3. **Moody Blue/She Thinks I Still Care**, Elvis Presley, RCA
4. **Uncloudy Day**, Willie Nelson, COLUMBIA
5. **Let My Love Be Your Pillow**, Ronnie Milsap, RCA
6. **Liars One, Believers Zero**, Bill Anderson, MCA
7. **Crazy**, Linda Ronstadt, ASYLUM
8. **Why Lovers Turn To Strangers**, Freddie Hart & the Heartbeats, CAPITOL
9. **Say You'll Stay Until Tomorrow**, Tom Jones, EPIC
10. **Two Less Lonely People**, Rex Allen Jr., WARNER BROS.

SOUL SINGLES—10 Years Ago

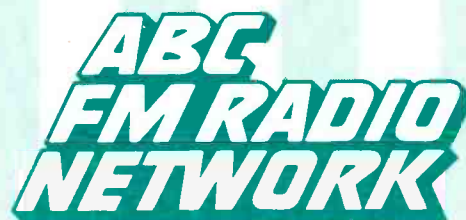
1. **I Wish**, Stevie Wonder, TAMLA
2. **Don't Leave Me This Way**, Thelma Houston, TAMLA
3. **Free**, Deniece Williams, COLUMBIA
4. **Be My Girl**, Dramatics, ABC
5. **Darlin' Darlin' Baby (Sweet, Tender Love)**, O'Jays, PHILADELPHIA INTERNATIONAL
6. **I Like To Do It**, K.C. & the Sunshine Band, TK
7. **Dazz**, Brick, BANG
8. **Ha Cha Cha (Funktion)**, Brass Construction, UA
9. **Fancy Dancer**, Commodores, MOTOWN
10. **I've Got Love On My Mind**, Natalie Cole, CAPITOL



Eight of the nation's hottest D.J.s want to party on your station!

- ▶ Featuring the country's biggest CHR hits of the week that you can dance to...in continuous music sweeps...with special "Party" remixes...Every Week!
- ▶ Nationwide "Party Reports" from America's leading air personalities!... from America's party capitals...where the music and fun never stop...Every Week!
- ▶ More star power per minute than any other party you've been to...Every Week!
- ▶ Hosted by Fast Jimi Roberts, WPLJ-FM New York, and Joe Nasty, KPWR-FM Los Angeles...consulted by Larry Berger... produced and created by Ron Cutler Productions...Every Week!

You are cordially invited to bring the party to your radio station...Every Week...Exclusively on



For information, contact Lisa Britto at (212) 887-5582 or Nancy Abramson at (212) 887 5646



Smokin' Seger Axe. WDTX Detroit makes sure listeners Sam and Vicki Dirso never forget rock'n'roll as station air personality Steve Courtney presents them with Bob Seger's axe. Seger personally autographed his guitar, and the station threw in a complete library of Seger's records for the contest-winning couple.



WRIF Riffs. WRIF Ann Arbor, Mich., gets ready to beam as Stevie Ray Vaughan goes live via satellite on "Rockline." Vaughan played live acoustic guitar and answered questions from the WRIF studios for the Los Angeles-based syndicated show. From left are Vaughan's guitar technician Rene Martinez, WRIF air personality Greg St. James, Vaughan, station PD Michael Mayer, and Mark Felsot, of the Global Satellite Network, which produces "Rockline."



WAXY Build-up. The morning crew at WAXY-FM Ft. Lauderdale, Fla., gets set to add Rick O'Riley and "Suds" Coleman, launching the duo's first show on WAXY. Pictured, from left, are WAXY news director Jeff Chase, O'Riley, morning man Coleman, morning show producer/special voices man Bob "T" Carter, and traffic reporter Dawn Murray.



Ready, Set, Charge! WUSL Philadelphia congratulates winning listener Anzella Moore as she completes her charge against the clock. She had 24 hours to put a \$10,000 dent in the station's charge card account—and did very nicely, thank you. In front, from left, are Moore's charge assistants Annette Church, William Davis, and LaVerne Williams; Moore; WUSL midday air talent Barbara Sommers; and WUSL GM Bruce Holberg. In back, from left, are station air personalities Don Banks and Frank Cerami, station promotion director Marc Rayfield, PD Tony Quartarone, and afternoon air personality Mike Love.



Satin Pillows. Wearing their matching satin jackets, the KASE Austin couch potatoes cushion country singer Kathy Mattea as she tries to rest between shows. From left are KASE air personality Terry Hunt, station operations director Mike Carta, and KASE MD Steve Gary.



Porsche Comes to Shove. The car giveaway craze gets more competitive, as WAVA Washington, D.C., Porsches harder and the third WAVA listener is ready to drive off in a station Porsche. From left are lucky listener John Baker Jr. and his fiancée; WAVA air talents Mike O'Meara, Don Geronimo, Flash Phillips, David Haines, Ken Martin, Erin Kelly, Frank Murphy, Colleen O'Donnell, and Loe Katz; and station GM Alan Goodman.



Deli-Laughs. The winner of MJI Broadcasting's The Comedy Hour's Big Break Contest indulges his taste for rye humor as he collects one of his prizes—lunch at the famous Carnegie Deli in New York. John Sellitti, left, was chosen as the winner from among hundreds of entries. The comedian, who hasn't let being blind stand in the way of success, also won an audition for "Late Night With David Letterman" and an appearance on "The Comedy Hour." With Sellitti are, from left, MJI vice president of affiliate relations Gary Krantz; the show's producer, Len Belzer; and the show's host, Emo Phillips.

Featured Programming

THE Radio Network Assn. has released the final sales figures for 1986, and the results are as expected—very good. Collective revenues for member networks were more than \$380 million, which is a full 16% over the 1985 total of \$328.7 million. Radio achieved the largest percentage gain in revenues for 1986 among the major media.

MCA RADIO NETWORK has opened an East Coast sales office. With almost 80% of the Los Angeles-based company's advertising dollars originating in the New York region, the network has decided to up its presence there. **Karen Grinthal**, formerly with **CBS RadioRadio**, is a key appointment in MCA's new office, where she becomes regional sales manager.

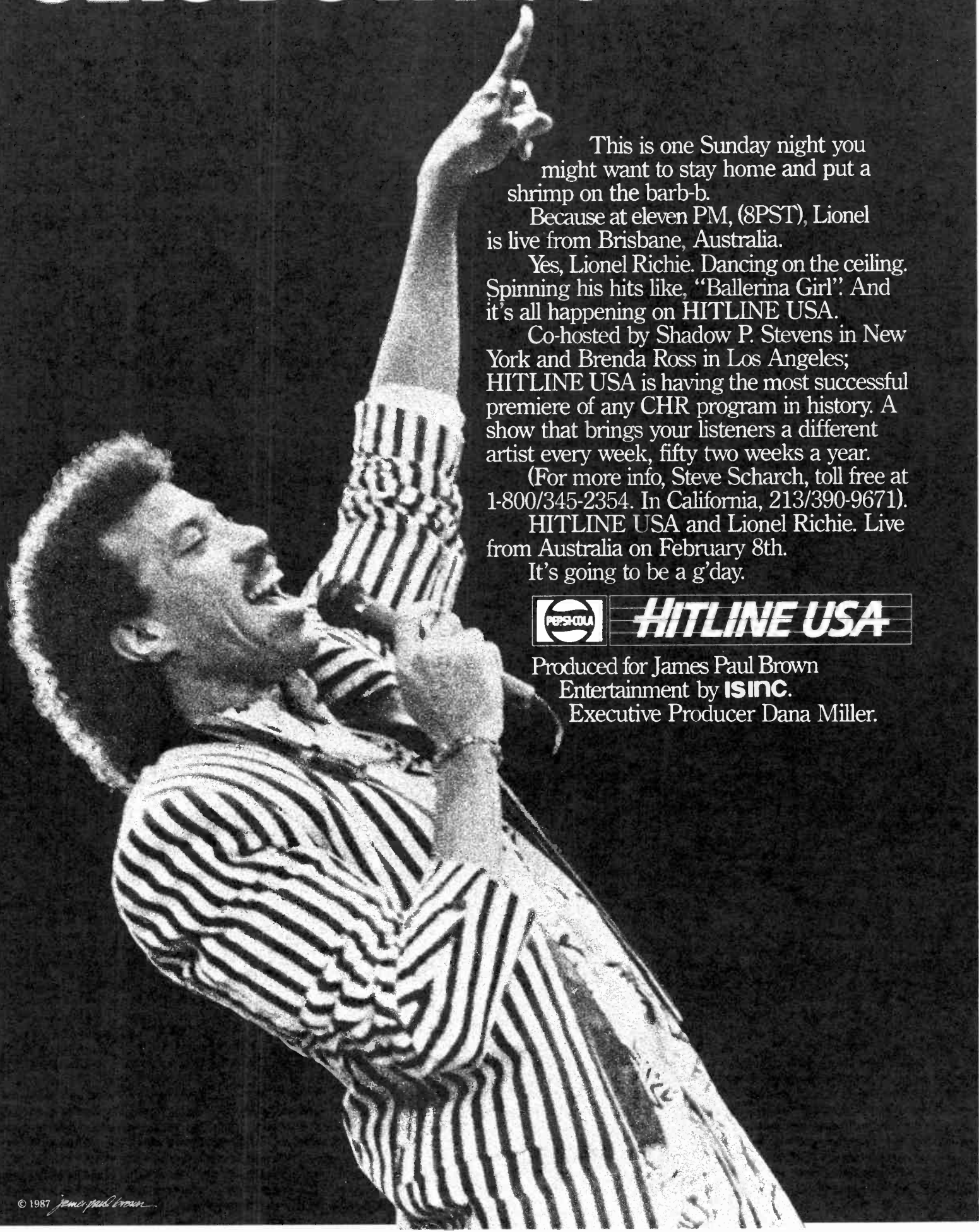
Meanwhile, back on the West Coast, **Barbara Nadler** has been promoted to director of affiliate relations, and **Roxy Myzal**, formerly of **DIR Broadcasting**, joins the staff of that department.

Both MCA offices will be concentrating their efforts on the company's current crop, which includes the one-hour album rock weekly **"Rock Of The World,"** **"The Great Starship,"** and MCA's upcoming entry in the country-concert format, **"Live From Nashville."** The new Gotham number is 212-605-0251.

WITH THE NEW YEAR under way, the next holiday due to be celebrated with syndicated specials is Valentine's Day. **United Stations Programming Network** is offering **"Love Songs Of Paul McCartney"** as its valentine. The three-hour show will have **Don K. Reed** as host and boasts a recent, exclusive inter-

(Continued on page 22)

ON FEB. 8TH LIONEL RICHIE GETS DOWN. UNDER.



This is one Sunday night you might want to stay home and put a shrimp on the barb-b.

Because at eleven PM, (8PST), Lionel is live from Brisbane, Australia.

Yes, Lionel Richie. Dancing on the ceiling. Spinning his hits like, "Ballerina Girl". And it's all happening on **HITLINE USA**.

Co-hosted by Shadow P. Stevens in New York and Brenda Ross in Los Angeles; **HITLINE USA** is having the most successful premiere of any CHR program in history. A show that brings your listeners a different artist every week, fifty two weeks a year.

(For more info, Steve Scharch, toll free at 1-800/345-2354. In California, 213/390-9671).

HITLINE USA and Lionel Richie. Live from Australia on February 8th.

It's going to be a g'day.



HITLINE USA

Produced for James Paul Brown
Entertainment by **ISINC**.
Executive Producer Dana Miller.

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POWERPLAYS™

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

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

PLATINUM New York P.D.: Larry Berger. Billboard logo, POWER 95 WPLJ-FM RADIO logo. Station logo: WPLJ-FM RADIO.

PLATINUM Los Angeles P.D.: Steve Rivers. KIIS-FM 102.7 AM 1180 logo. Station logo: KIIS-FM 102.7 AM 1180.

PLATINUM Washington P.D.: Chuck Morgan. 107 logo. Station logo: 107.

PLATINUM Tampa O.M.: Mason Dixon. 98! WCAU-FM logo. Station logo: 98! WCAU-FM.

PLATINUM Cleveland P.D.: Denny Sanders. 98NCX logo. Station logo: 98NCX.

PLATINUM Detroit P.D.: Brian Patrick. 295.5 WZZM-FM 1500 logo. Station logo: 295.5 WZZM-FM 1500.

GOLD New York P.D.: Scott Shannon. 7400 WHTZ FM logo. Station logo: 7400 WHTZ FM.

GOLD Boston P.D.: Sunny Joe White. 108 FM logo. Station logo: 108 FM.

GOLD Philadelphia P.D.: Scott Walker. 98! WCAU-FM logo. Station logo: 98! WCAU-FM.

GOLD Tampa O.M.: Mason Dixon. 98! WCAU-FM logo. Station logo: 98! WCAU-FM.

GOLD Cleveland P.D.: Denny Sanders. 98NCX logo. Station logo: 98NCX.

GOLD Detroit P.D.: Brian Patrick. 295.5 WZZM-FM 1500 logo. Station logo: 295.5 WZZM-FM 1500.

GOLD Chicago P.D.: John Gehron. WLS AM 89 logo. Station logo: WLS AM 89.

GOLD Boston P.D.: Sunny Joe White. 108 FM logo. Station logo: 108 FM.

GOLD Philadelphia P.D.: Scott Walker. 98! WCAU-FM logo. Station logo: 98! WCAU-FM.

GOLD Tampa O.M.: Mason Dixon. 98! WCAU-FM logo. Station logo: 98! WCAU-FM.

GOLD Cleveland P.D.: Denny Sanders. 98NCX logo. Station logo: 98NCX.

GOLD Detroit P.D.: Brian Patrick. 295.5 WZZM-FM 1500 logo. Station logo: 295.5 WZZM-FM 1500.

GOLD Chicago P.D.: John Gehron. WBBM-FM 104.1 logo. Station logo: WBBM-FM 104.1.

GOLD Boston P.D.: Sunny Joe White. 108 FM logo. Station logo: 108 FM.

GOLD Philadelphia P.D.: Scott Walker. 98! WCAU-FM logo. Station logo: 98! WCAU-FM.

GOLD Tampa O.M.: Mason Dixon. 98! WCAU-FM logo. Station logo: 98! WCAU-FM.

GOLD Cleveland P.D.: Denny Sanders. 98NCX logo. Station logo: 98NCX.

GOLD Detroit P.D.: Brian Patrick. 295.5 WZZM-FM 1500 logo. Station logo: 295.5 WZZM-FM 1500.

Oedipus Adds Drama To Rock Programming

BY DAVID WYKOFF

"THERE'S ALWAYS GOING to be a new format, and in the short run, they can be successful. But the great stations, the real survivors in this business, continue to do well because they're adaptive and creative with their music and their personalities," says Oedipus, program director for long-time album rock leader WBCN in Boston.



"I think that we're where we are now because we're willing to take chances, to constantly work on improving the entertainment that we provide. I'm fortunate to work for a company [Infinity Broadcasting] that lets me do my job. They encourage creativity and push all of us to grow and develop. And that's not the rule in this business now, especially for album rock. A lot of people are playing it safe and don't have much of an idea where they're going.

"There are an awful lot of creative people who aren't given the leeway to go to the next step and really develop their talent and programming. Moreover, there are a lot of people in the creative end who really don't belong there because that's not what they do well. That's not at all the case for us at WBCN."

Oedipus' rise in radio, from a volunteer writer for morning man Charles Laquidara in 1975 to a nationally respected on-air personality

and program director, is quick and dramatic—very much in the style of his outlook and operating philosophy.

In addition to writing humor for WBCN's morning show, Oedipus was asked by the station's news director to produce "Rock Journal," a weekly report on music news and developments.

"I was hanging out in the Boston clubs at the time, carefully watching the nascent rock'n'roll scene that was becoming punk. And that music delivered a needed jolt of energy, a kickback to its real power and adrenaline-producing roots," he says.

Many consider Oedipus a real pioneer in the punk movement. His Saturday afternoon show at the Massachusetts Institute of Technology station WTBS (now WMBR because Ted Turner purchased the station's call letters for his own network), the "Demi Monde," is widely acknowledged as the country's first punk show. "It was definitely the first show playing many of punk's earliest releases. Bands would come down for interviews as they passed through Boston, and many ended up staying at my apartment."

He became a regular part-time announcer for WBCN in 1977 after being given a once-a-week overnight shift. "I eventually worked up to full-time, and much of the credit for my growth should be given to [veteran rock programmer] Charlie Kendall, who helped me learn to become a professional. In fact, what I do now with DJs is what Charlie did

with me. He took my raw talent and helped mold it into something professional," he says.

OEDIPUS was named WBCN's PD in May 1981, just at the height of consultant John Sebastian's "kick ass" format at WCOZ Boston, a low

'A lot of people are playing it safe'

point for WBCN's ratings. "Sebastian's flagship station was in Boston, and it topped the ratings. But, ultimately, the format stagnated, and, at the same time, we worked to become more in touch with our listening audience. We've been on top since," he says.

He cites his employees' single-minded determination to improve and the station's highly creative atmosphere as linchpins to WBCN's current—and prolonged—success:

"Boston's a very, very competitive and adventurous market, probably the best in the country, and we've got to do a better job each and every day. Our personalities are constantly working on new ways to entertain and attract listeners. You've got to be hungry to work at WBCN, and it's a credit to the people who've been here for many years. In fact, the most demanding, hardest-working DJ here is Charles Laquidara. And he's been here the longest [18 years]. He's always try-

ing out new things, getting input from everyone he can. The day a DJ can't get better is the day that DJ's career is over."

As an album rock station, particularly an album rock station that prides itself on breaking new music, WBCN and Oedipus need to stay current with their audience. Says Oedipus, "It's very easy to get ahead of your audience. We live the music, and we get the record first. It's very easy to get burned out on a new release before the listeners are ready to pick up on it or to blow it out of proportion.

"We as a station make a very strong effort toward being on top of what's happening on the street. Our DJs are out at shows most nights of the week, and they're not at just the big shows at the Centrum. They're at the Rat or anywhere else there's something happening. Our offices aren't on the 50th floor of the Prudential Towers; they're right behind Fenway Park on street level."

Oedipus hires most of his personalities out of Boston's lively college radio scene. "There's a great well of talent in this area. Also, I prefer to work with younger, raw talent, with people who haven't been through the grind. These younger people are a lot more willing to work on honing their craft, working on the elements of entertainment. They're hungry, and they want to excel—not just bring home a paycheck at the end of the week.

"Excitement is an important part of album rock radio," says Oedipus. He looks to focus excitement on



Oedipus is program director of album rocker WBCN Boston, host of "Rock Watch," and radio focus plate.

what he terms "the current pop culture. We're looking to keep people excited about what's going on all around them. Obviously, music and entertainment have a lot to do with it, but there is more. We pride ourselves on our news coverage, and we have news reporters out on the street all the time. It's all part of the lifestyle, part of an approach to life. We know that radio's not a throw-away part of life, and we do our best to convey that feeling through our programming, which includes things like the "Sunday Morning Review" [a news and feature show] and extended news coverage.

(Continued on next page)

10	14	Cinderella, Nobody's Fool
11	8	Duran Duran, Notorious
12	13	Lionel Richie, Ballerina Girl
13	12	Genesis, Land Of Confusion
14	11	Run-D.M.C., You Be Illin'
15	15	Glass Tiger, Someday
16	9	Bruce Hornsby & The Range, The Way It
17	21	Europe, The Final Countdown
18	20	Shirley Murdock, As We Lay
19	16	Wang Chung, Everybody Have Fun Tonight
20	17	Bruce Springsteen & The E Street Band,
21	18	Bangles, Walk Like An Egyptian
22	24	Peter Gabriel, Big Time
23	25	Bruce Hornsby & The Range, Mandolin R
24	27	Crowded House, Don't Dream It's Over
A25	—	Corey Hart, Can't Help Falling In Lov
26	28	Eight Seconds, Kiss You (When It's Da
27	EX	Wang Chung, Let's Go!
28	25	Huey Lewis & The News, Jacob's Ladder
29	EX	Starship, Nothing's Gonna Stop Us Now
EX	EX	Huey Lewis & The News, Jacob's Ladder
A	—	Bruce Willis, Respect Yourself
EX	EX	China Crisis, Arizona Sky
EX	EX	Box And The B.C. Crew, Romnes Rapp
EX	EX	Hipsway, The Honeythief
EX	EX	Bob Geldof, This Is The World Calling



San Francisco P.D.: Lee Micheals		
1	3	Sweet Sensation, Hooked On You
2	5	The Jets, You Got It All
3	4	Jeff Lorber Featuring Karyn White, Fa
4	7	Anita Baker, Caught Up In The Rapture
5	16	Expose, Come Go With Me
6	6	Luther Vandross, Stop To Love
7	1	Madonna, Open Your Heart
8	10	Peter Gabriel, Big Time
9	12	Stacey Q, We Connect
10	EX	Chicago, Will You Still Love Me?
11	14	Cameo, Candy
12	19	Janet Jackson, Let's Wait Awhile
13	8	El DeBarge, Someone
14	2	Robbie Nevil, C'est La Vie
15	9	Gregory Abbott, Shake You Down
16	22	Five Star, Yes
17	21	Dead Or Alive, Brand New Lover
18	11	Ready For The World, Love You Down
19	23	Beastie Boys, (You Gotta) Fight For Y
20	28	Mel And Kim, Showing Out
21	30	Sheila E., Hold Me
22	EX	Cyndi Lauper, Change Of Heart
23	27	Huey Lewis & The News, Jacob's Ladder
24	29	Eddie Money, I Wanna Go Back
A25	—	Club Nouveau, Lean On Me
26	EX	Crowded House, Don't Dream It's Over
27	EX	Bon Jovi, Livin' On A Prayer
28	13	Chico DeBarge, Talk To Me
29	15	Billy Vera & The Beaters, At This Mom
30	17	Samantha Fox, Touch Me (I Want Your B
31	EX	Midnight Star, Engine #9
32	18	Genesis, Land Of Confusion
33	EX	Glass Tiger, Someday
34	EX	Bruce Willis, Respect Yourself
35	EX	Miki Howard, Come Share My Love
A	—	Wang Chung, Let's Go!
A	—	Hipsway, The Honeythief
A	—	Freddie Jackson, Have You Ever Loved
EX	EX	Starship, Nothing's Gonna Stop Us Now
EX	EX	Lionel Richie, Ballerina Girl
EX	EX	Boston, We're Ready

SILVER

WAVE

Boston P.D.: Harry Nelson

1	2	Bon Jovi, Livin' On A Prayer
2	5	Boston, We're Ready
3	4	Georgia Satellites, Keep Your Hands T
4	6	Peter Gabriel, Big Time
5	3	Gregory Abbott, Shake You Down
6	1	Billy Vera & The Beaters, At This Mom
7	7	Madonna, Open Your Heart
8	9	Glass Tiger, Someday
9	10	Huey Lewis & The News, Jacob's Ladder
10	12	Chicago, Will You Still Love Me?
11	15	Eddie Money, I Wanna Go Back
12	8	Janet Jackson, Control
13	14	Benjamin Orr, Stay The Night
14	19	Samantha Fox, Touch Me (I Want Your B
15	17	Bruce Willis, Respect Yourself
16	22	Luther Vandross, Stop To Love
17	18	The Jets, You Got It All
18	20	Ready For The World, Love You Down
19	13	Journey, I'll Be Alright Without You
20	21	Cinderella, Nobody's Fool
21	24	Beastie Boys, (You Gotta) Fight For Y
22	25	'Til Tuesday, Coming Up Close
23	26	Wang Chung, Let's Go!
24	30	Jeff Lorber Featuring Karyn White, Fa
25	27	Dead Or Alive, Brand New Lover
26	29	Corey Hart, Can't Help Falling In Lov
27	28	Hipsway, The Honeythief
28	EX	Starship, Nothing's Gonna Stop Us Now
29	EX	Crowded House, Don't Dream It's Over
30	EX	Billy Idol, Don't Need A Gun
A	—	Bruce Springsteen & The E Street Band,
A	—	Peter Cetera, Big Mistake
A	—	Lone Justice, Shelter
EX	EX	Janet Jackson, Let's Wait Awhile
EX	EX	Ric Ocasek, True To You

BIO 4

MEANS MUSIC

Baltimore P.D.: Steve Kingston

1	2	Madonna, Open Your Heart
2	5	Chicago, Will You Still Love Me?
3	3	Ready For The World, Love You Down
4	7	Samantha Fox, Touch Me (I Want Your B
5	10	Bon Jovi, Livin' On A Prayer
6	8	Robbie Nevil, C'est La Vie
7	6	Survivor, Is This Love
8	11	The Jets, You Got It All
9	4	Janet Jackson, Control
10	1	Gregory Abbott, Shake You Down
11	16	Chico DeBarge, Talk To Me
12	13	Cyndi Lauper, Change Of Heart
13	15	Glass Tiger, Someday
14	17	Linda Ronstadt And James Ingram, Some
15	9	Bangles, Walk Like An Egyptian
16	21	Beastie Boys, (You Gotta) Fight For Y
17	20	Huey Lewis & The News, Jacob's Ladder
18	26	Club Nouveau, Lean On Me
19	18	Bobby Brown, Girlfriend
20	22	Boston, We're Ready

94-Q

Atlanta P.D.: Jim Morrison

1	1	Billy Vera & The Beaters, At This Mom
2	6	Bon Jovi, Livin' On A Prayer
3	3	Luther Vandross, Stop To Love
4	5	Georgia Satellites, Keep Your Hands T
5	4	Robbie Nevil, C'est La Vie
6	7	Boston, We're Ready
7	8	Madonna, Open Your Heart
8	10	Anita Baker, Caught Up In The Rapture
9	15	Chicago, Will You Still Love Me?

WAVE

Washington P.D.: Mark St. John

1	1	Madonna, Open Your Heart
2	5	Bon Jovi, Livin' On A Prayer
3	3	Janet Jackson, Control
4	4	Gregory Abbott, Shake You Down
5	6	Chicago, Will You Still Love Me?
6	2	Corey Hart, Can't Help Falling In Lov
7	9	Huey Lewis & The News, Jacob's Ladder
8	13	The Jets, You Got It All
9	12	Beastie Boys, (You Gotta) Fight For Y
10	10	Cinderella, Nobody's Fool
11	11	Ready For The World, Love You Down
12	15	Linda Ronstadt And James Ingram, Some
13	14	Boston, We're Ready
14	16	Samantha Fox, Touch Me (I Want Your B
15	23	Club Nouveau, Lean On Me
16	7	Survivor, Is This Love
17	18	Robbie Nevil, C'est La Vie
18	19	Lionel Richie, Deep River Woman
19	22	Georgia Satellites, Keep Your Hands T
20	21	Billy Vera & The Beaters, At This Mom
21	24	Bruce Willis, Respect Yourself
22	29	Genesis, Land Of Confusion
23	25	Chico DeBarge, Talk To Me
24	26	Eddie Money, I Wanna Go Back
25	27	Genesis, Tonight Tonight Tonight
26	8	Duran Duran, Notorious
27	30	Bobby Brown, Girlfriend
28	EX	Cyndi Lauper, Change Of Heart
29	EX	Janet Jackson, Let's Wait Awhile
30	EX	Bruce Hornsby & The Range, Mandolin R
EX	EX	Blond Baber, Nothing's Gonna Change M
A	—	Dead Or Alive, Brand New Lover
A	—	Peter Gabriel, Big Time
EX	EX	Benjamin Orr, Stay The Night
EX	EX	Shirley Murdock, As We Lay
EX	EX	Cameo, Candy
EX	EX	Duran Duran, Skin Trade

WJOL 99.1

Minneapolis P.D.: Gregg Swedberg

1	1	Chicago, Will You Still Love Me?
2	3	Billy Vera & The Beaters, At This Mom
3	2	Madonna, Open Your Heart
4	11	Madonna, Open Your Heart
5	6	Genesis, Land Of Confusion
6	6	Eddie Money, I Wanna Go Back
7	13	Corey Hart, Can't Help Falling In Lov
8	8	Corey Hart, Can't Help Falling In Lov
9	4	Robbie Nevil, C'est La Vie
10	EX	Benjamin Orr, Stay The Night
11	12	Peter Gabriel, Big Time
12	5	Glass Tiger, Someday
13	17	Cyndi Lauper, Change Of Heart
14	18	John Parr, Blame It On The Radio
15	16	Luther Vandross, Stop To Love
16	22	Bon Jovi, Livin' On A Prayer
17	24	Crowded House, Don't Dream It's Over
18	20	Georgia Satellites, Keep Your Hands T
19	25	Jeff Lorber Featuring Karyn White, Fa
20	21	The Waitlets, Totally Nude
21	23	Samantha Fox, Touch Me (I Want Your B
22	EX	Dead Or Alive, Brand New Lover
23	23	Starship, Nothing's Gonna Stop Us Now
24	7	Nancy Martinez, For Tonight
25	30	Chico DeBarge, Talk To Me
26	29	Bruce Hornsby & The Range, Mandolin R
27	32	Pet Shop Boys, Suburbia
28	9	The Jets, You Got It All
29	34	Lionel Richie, Ballerina Girl
30	36	REO Speedwagon, That Ain't Love
31	15	Aretha Franklin, Jimmy Lee
32	35	Bruce Willis, Respect Yourself
33	EX	Ready For The World, Love You Down
34	EX	Club Nouveau, Lean On Me
EX	EX	Sheila E., Hold Me
EX	EX	Wang Chung, Let's Go!
A	—	Expose, Come Go With Me

105KITS

San Francisco P.D.: Richard Sands

1	1	Robbie Nevil, C'est La Vie
2	2	Dead Or Alive, Brand New Lover
3	3	Cyndi Lauper, Change Of Heart
4	4	Peter Gabriel, Big Time
5	5	Huey Lewis & The News, Jacob's Ladder
6	6	Glass Tiger, Someday
7	7	Pet Shop Boys, Suburbia

OEDIPUS ADDS DRAMA TO ROCK PROGRAMMING

(Continued from preceding page)

"Once we've earned our listeners' trust, we're free to experiment more, to do things that are out of the ordinary. We can play music that people tell us we just can't play. Why not? If something's good and we can get behind it, why can't we play it? We can do other kinds of important things, like the commercial-free 'Free South Africa' day. We can only do new and innovative things if we've earned the trust."

Oedipus continues to do his weekly show, the three-hour "Nocturnal Emissions" on Sunday evenings.

"It's a new music show, focusing primarily on import and American independent releases. New music has always been my forte and real interest in this business. Whether or not I were doing this show, I'd be orienting myself toward this. I'm always looking forward to it. It's the new stimulus, the new rush that keeps me excited." He says that some of the best music featured on "Nocturnal Emission" ends up going into regular programming for the station.

Oedipus also hosts a new national

Top 30 album cut countdown show, "Rock Watch: Countdown To Ecstasy With Oedipus," on the United Stations Programming Network. "We originally explored the possibilities for a new music show but discovered that there's not yet a market for that kind of programming. Nevertheless, we're doing a very fine show for album rock cuts.

"We're not like most of the other countdown shows. We try to make it fun and fast-paced. We don't talk about the success of artists or how many records they've sold. We try

to offer insights to their careers or amusing or entertaining anecdotes. It's written by Billy West, whom I work with at 'BCN, and both the quality of the writing and production values are very high. Also, it's fun to be the talent again instead of the director or producer."

When asked about his past Oedipus has a single answer. "I really don't think about what I've done or what we've done at 'BCN to any great extent. If you want to know about the station's past, you'd have to ask the promotion people. That's

not just something that concerns me; I'm too busy moving forward. That's what keeps me alive, keeps me going, in this business. It's what we're going to do tomorrow, new promotions, new music, new programming, or whatever. That's what gets me excited; that's what gets me off. I just don't have time to dwell on past accomplishments. There's just too much to do that I'm excited about doing."

FEATURED PROGRAMMING

(Continued from page 19)

view with McCartney. The interview was the only U.S. radio interview granted by McCartney while promoting "Press To Play."

OFF THE BEATEN TRACK: Taking pride in being as "untrendy as it comes, "Blues . . . From The Red Rooster Lounge" is a decidedly different all-blues show. Cary Wolfson hosts the show as the Red Rooster, and the complete catalog of blues is covered—from the latest Robert Cray to '40s recordings by Howlin' Wolf.

The show is on 20 noncommercial stations across the nation and has been heard on KBCO Boulder, Colo., since 1982. The show successfully captures an old-blues-bar feeling, and its listeners are reported to be amazingly loyal.

The one-hour weekly is available commercially from Longhorn Radio Network for cash; contact 512-471-1631 for more information.

PETER LUDWIG

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

Feb. 2-8, Charlie Daniels Band, Live From Gilley's, Westwood One, one hour.

Feb. 6-8, Club Nouveau, Star Beat, MJI, one hour.

Feb. 6-8, Steve Miller, David & David, Rock Chronicles, Westwood One, one hour.

Feb. 6-8, Peter Cetera, Hot Rocks, United Stations, 90 minutes.

Feb. 6-8, Judds, Country Today, MJI, one hour.

Feb. 7-8, Judith Pinter, Musical Starstreams, Frank Forest Productions, two hours.

Feb. 7-8, David Grisman, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Feb. 7-8, Neil Young, Superstar Concert Series, Westwood One, 90 minutes.

Feb. 8-14, Paul McCartney, Part 1, Rock Over London, Radio International, one hour.

Feb. 9-15, Bellamy Brothers, Live From Gilley's, Westwood One, one hour.

Feb. 13-15, Human League, Hot Rocks, United Stations, 90 minutes.

Feb. 14-15, Grammy Nominees, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Feb. 15-21, Paul McCartney, Part 2, Rock Over London, Radio International, one hour.

Feb. 16-22, Rolling Stones, Legends Of Rock, NBC Radio Entertainment, one hour.

Feb. 16-22, Peter Wolf, Rock Today, MJI, one hour.

Feb. 20-22, Pretenders, Hot Rocks, United Stations, 90 minutes.

Feb. 20-22, Sammy Hagar, Metalshop, MJI, one hour.

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Husker's Doing It Again: A Second Two-Album Set

BY JEFF TAMARKIN

NEW YORK When Husker Du initially approached Warner Bros. about making its second album for the label a two-record set, the company understandably balked at the idea. After all, the Minneapolis-based trio has no platinum track record. Its debut Warner Bros. album, 1986's "Candy Apple Grey"—

which followed seven indie albums and EPs—peaked at No. 140 on the Top Pop Albums chart.

But when the label heard the quality of material the band had recorded for the new "Warehouse: Songs And Stories," it agreed to go with the double package. Still, things were shaky until the last minute.

"There was no final OK on a dou-

ble album almost until the point of mastering," says Karen Berg, Warner Bros. director of East Coast a&r, who signed Husker Du. "We were concerned that it was only their second album for the label and that we're still trying to break them. With all the complaints about record prices, we were afraid of losing listeners while we're still trying to broaden their audience."

Berg says one factor that convinced Warner Bros. to proceed with the double set was that the band had already released the two-record independent album "Zen Arcade" in 1984 through the SST label. That record was a critical and college radio success and broadened the band's base considerably.

"If they hadn't had 'Zen Arcade' under their belts, I don't think we would have entertained the discussion as seriously as we did," says Berg. "We probably would have said, 'Absolutely not—it doesn't matter if you have two albums' worth of good material.' So we worked out the financial considerations—they made some concessions, we made some concessions—and then the people in Burbank were ready to see the possibilities of it."

Husker Du is aware of its situation as a former hard-core punk band now trying to dent the mainstream. The group's music has long since evolved from its original chaotic thrash, but it is still far from accessible by commercial radio standards.

According to guitarist/vocalist Bob Mould, "Since we signed with Warner Bros., our accessibility in mainstream media has gone up, our

accessibility in mainstream retail has gone up, but our accessibility in mainstream radio has not changed one bit. Hopefully, we can rectify that with this record."

Mould adds, however, that the group will not alter its natural musical evolution in order to win greater record sales.

"I think a record should be a reflection of where we're at as people during a certain segment of time," he says. "I'd still be involved in music even if we weren't selling any records, and I'd still enjoy it. Being on a major doesn't change why we do it. As for whether this record will sell, I don't like to predict the future. I just like to be part of it."

If anything has changed for Husker Du since coming to Warners, Mould says it is that it has "gotten a lot busier and [has] a lot more responsibilities. There are a lot of people to meet and work with at the company. But they're enthusiastic, which makes us happy."

Drummer Grant Hart, who along with bassist Greg Norton completes the lineup, says, "We're still in this more as a means of expressing ourselves than of expressing greed. And we're still constantly learning new things. If we weren't, it would be time to quit."

The Wolf-man Cometh: New LP A Smash Branson: Madman Across The Water?

by Steve Gett

NEW YORK Fearless prediction: Peter Wolf will establish himself as a major solo star in 1987. The ex-J. Geils Band front man has spent the better part of a year working on his second EMI America album, "Come As You Are." Due March 20, the project was recorded at various studios in Boston and New York, with Wolf and Eric "E.T." Thorngren co-producing.

On The Beat was recently given a sneak preview of three tracks from the album—the title cut, "Wind Me Up," and "Thick As Thieves"—and was, to put it mildly, knocked out. Longtime Wolf fans will be delighted to know that he has returned to a rock base. Particularly impressive was the song "Come As You Are," to be released as a single Feb. 11.

Wolf will support the new album with an extensive road outing. Details of his touring band are expected shortly.

HIGH FLYER: Richard Branson, head of the mighty Virgin empire, recently unveiled his latest wild'n'crazy venture to the U.K. press: He intends to cross the Atlantic in a hot-air balloon! Last year, the fearless Brit made the same trip by sea in record time—three days, eight hours, and 41 minutes, to be precise—on his Atlantic Challenger II vessel.

If all goes according to plan, Branson will take to the skies in June aboard the Virgin Flyer, the largest hot-air balloon ever built. At the end of 1986, he reportedly spent eight hours a day ballooning in Spain in order to get his pilot's license.

SHORT TAKES I: Dates are still being finalized, but look for Wang Chung to embark on a U.S. tour in late February or early March... Air Supply's Russell Hitchcock is gearing up to record a solo album for Arista. Partner Graham Russell has been writing songs for a rock opera, "Sherwood." Eager to quash any rumors of an Air Supply breakup, Hitchcock says he and Russell will be recording an album together toward year's end... After topping the U.K. charts at the end of 1986 with their version of Isley-Jasper-Isley's "Caravan Of Love," Britain's Housemartins are preparing for a U.S. visit... Word has it George Michael will record

his debut solo album in Paris... Paul Simon has had to extend his April U.K. tour due to heavy box-office demand. More than 100,000 applications were received for the original 20,000 tickets that went on sale through the mail... Look for a Ted Nugent cameo appearance in the comedy flick "State Park," due in April. The Motor City Madman performs the tune "Love Is Like A Chain Saw," which he describes as "a moving love song for these times." Whatever you say, Ted...

ON THE BEAT

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

Janet Jackson recently played a benefit miniconcert with the Ice Capades at New York's Madison Square Garden. Proceeds from the event went to the city's Coalition For The Homeless... Congrats to David Letterman on having his NBC-TV late-night show extended to five nights a week as of June 8. But why has the wacky chat show continually been probing sidekick Paul Shaffer about the state of MTV, asking questions like, "Are they still on the air?" Incidentally, Letterman's Friday bow will push "Friday Night Videos" back to 1:30 a.m., a dead-zone slot that may have been the kiss of death for "The Rock'N'Roll Evening News."

ROCK SOLID: New Geffen act Tesla could well become one of the first major hard rock breakthroughs of 1987. The Sacramento-based group's debut album, "Mechanical Resonance," is taking off extremely well, according to manager Cliff Burnstein of the Q-Prime organization, which also reps Dokken and Def Leppard. Tesla is on the road opening for David Lee Roth through February and then plans to hook up with another arena act.

On the Def Leppard front, Burnstein says the group has actually finished recording its upcoming Mercury album. Don't get too excited, though. Producer Mutt Lange still has to mix the record. He'll be aided in the studio by Nigel Green and Mick Shipley. The Leppard album is scheduled for May release, but then again, that might change.

As for Dokken, the group recently recorded the theme song for "Dream Warriors," the third movie in the "Nightmare On Elm Street" series. Elektra will issue the Dokken tune as a single prior to the film's Feb. 27 opening, but it won't be included on a soundtrack album.

NO HOLDING BACK: Elektra staffers, particularly Mike Bone, are very excited about the new Simply Red album, "Men And Women," due in March. The label plans to ship the leadoff single, "The Right Thing," on Feb. 16, a week before the group performs live at the Grammy Awards.

Meanwhile, in the U.K., the small TJM indie label is attempting to cash in on Simply Red's success with the release of a six-track album, "The Early Years." The package features tunes vocalist Mick Hucknall recorded during the late '70s with his old band, the Frantic Elevators.

SHORT TAKES II: Duran Duran will rehearse in Los Angeles for its upcoming world tour. The first leg of dates starts March 10 in Japan. European concerts are booked from March 30 through late May, and the group is set to hit the U.S. for a series of summer shows... After producing Waysted's debut Capitol album, "Save Your Prayers," Simon Hanhart will be at the knobs for the U.K. acts Congress and the Syndicates... The brilliant best-of Kate Bush album, "The Whole Story," has made it to the top of the U.K. charts... Culture Club's Roy Hay is putting the finishing touches on his debut solo album with producer Pete Henderson... How many times did Diana Ross change her costume during the recent American Music Awards? Answers on a post card, please... U.K. heavy metal act Motorhead is scheduled to embark on another U.S. tour in April to promote its "Orgasmatron" album... Daryl Hall has temporarily abandoned plans for a solo tour... George Benson is cutting tracks for his next album in New York with producers Barry Eastmond and Wayne Brathwaite... Tina Turner has assembled a new backup band for her "Break Every Rule" tour. Three of the players who worked on her last road trip—drummer Jack Bruno, bassist Bob Feit, and guitarist James Rabson—are in the lineup.

Taylor's Muse Rocks Harder There's Life After Duran Duran

BY ETHLIE ANN VARE

LOS ANGELES New Year's resolutions for ex-Duran Duran guitarist Andy Taylor included giving his career a total make-over. After landing a solo deal with MCA in 1986, Taylor has hired a new manager, Arnold Stiefel, to help him promote his new, hard-rock-oriented sound with a grassroots approach.

Taylor says his recent decision to leave Danny Goldberg's Gold Space management fold was based on "personal reasons," not for any incompetency on the previous manager's part.

"It was a case of having philosophical differences about how I wanted to approach my career," says Taylor. New manager Stiefel also represents Rod Stewart, Little Richard, and actor Matthew Broderick.

Taylor's debut MCA album, "Thunder," originally due in stores at the beginning of January, is set for a Feb. 9 release. Musicians featured on the record include former Sex Pistols guitarist Steve Jones, ex-Missing Persons bassist Pat O'Hearn, and Hall & Oates drummer Mickey Currie.

With Jones working on his own solo project, Taylor intends to take a three-piece on the road. Initial plans had called for a series of dates opening for David Lee Roth, but these were canceled at the last minute.

"I felt bad reneging on David," says Taylor. "But it made no sense for me to go out and promote an album that no one has heard—at an incredible loss."

The pairing of Roth and Taylor was interesting, since the former

Duran Duran player's background is in synth-pop with an audience skewed to younger females.

"I wanted people to understand that I'm a rock act, not a pop act," says Taylor. "A transition has to be made. And, rather than attempt to headline, I'd much prefer to be an opening act for somebody within the right framework of music."

Taylor hopes to have connected with another arena attraction by March. After five platinum years with Duran Duran, he has no reservations about starting his solo career from scratch.

"I'd rather sell 200,000 or 300,000 copies of my own first album and build it up from there," he says. "There's no one to split it with, so it's not going to hurt me."

According to Taylor, the promotional campaign for "Thunder" will be based on building a base at album radio rather than launching an aggressive top 40 campaign.

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Legendary Jam. Bruce Springsteen, right, and Roy Orbison jammed on stage at the second annual Rock and Roll Hall of Fame induction dinner, held Jan. 21 at New York's Waldorf-Astoria hotel. Also pictured is Smokey Robinson, one of the 15 rock giants inducted at the event. (Photo: Chuck Pulin)

Talent in Action

BRUCE WILLIS
The Ritz, New York
Tickets: \$12.50

BILLED AS "the return of a legend," television superstar Bruce Willis arrived in town for his debut Manhattan concert amid a blaze of media hype. Despite the build-up, however, Willis appeared confident and comfortable on stage, displaying the cocky charm that has ingratiated him with TV-viewing audiences.

Supported by a thoroughly professional backup band, the Heaters, Willis kicked off his 50-minute set with a cover of "Secret Agent Man." Sporting a trench coat and shades, Willis made obvious references to the character he plays in the popular TV series "Moonlighting." Not surprisingly, this elicited enthusiastic response from the sold-out crowd.

Willis may be an entertaining performer, but he is a merely adequate singer, possessing little more than an average r&b vocal style. His rendition of the Drifters' "Under The Boardwalk," though serviceable, paled beside the original. And on duets with June Pointer ("Respect Yourself") and Ben E. King ("Stand By Me"), Willis seemed to falter, letting the stronger vocalist take over. Other guest artists on hand at this date were Billy Joel, who played key-

boards during an encore number, and saxophonist David Sanborn.

Whether Willis will garner serious musical recognition with his debut Motown album, "The Return Of Bruno," remains to be seen. In concert here, the overall effect evoked memories of the Blues Brothers.

NADINE REIS

PETER CASE
Club Lingerie, Hollywood, Calif.
Tickets: \$10

EX-PLIMSOU PETER CASE treated a sold-out hometown audience to a delightful folk-oriented set at the trendy Club Lingerie, but you didn't need a ticket to enjoy his act. Before the show, the artist took his guitar to the streets, playing and singing in the brisk night air to about 100 unfortunates literally left out in the cold in front of the packed club.

Inside, Case delivered an energetic acoustic set that drew heavily on songs from his Geffen debut album. The material did not suffer from its nonelectric presentation. For the most part, Case played solo, but he was sometimes accompanied by Marvin Etzioni, formerly of Lone Justice, on mandolin and Andy Williams on guitar.

Case romped through such poi-

(Continued on page 26)

AB
Amusement Business®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GENESIS	Richfield Coliseum Cleveland, Ohio	Jan. 25-27	\$996,083 \$17.50	37,946 sellout	Belkin Prods.
BILLY JOEL	The Spectrum Philadelphia, Pa.	Jan. 7-8 & 24	\$918,882 \$17.50/\$15	54,673 sellout	Electric Factory
GENESIS	Indiana Convention Center & Hoosier Dome Indianapolis, Ind.	Jan. 24	\$875,000 \$17.50	50,000 sellout	Belkin Prods.
GENESIS	Reunion Arena Dallas, Texas	Jan. 18-19	\$638,242 \$17.50	38,000 sellout	PACE Lewis Messina
GENESIS	The Summit Houston, Texas	Jan. 15-16	\$566,970 \$17.75	34,000 sellout	PACE Concerts Lewis Messina
BILLY JOEL	The Centrum in Worcester Worcester, Mass.	Jan. 19-20	\$436,573 \$17.50	25,169 sellout	Don Law Co.
PETER ALLEN THE ROCKETTES	Chicago Theatre Chicago, Ill.	Jan. 20-25	\$405,556 \$24.90/\$19.90/\$9.90/\$4.90	23,251 27,904	Chicago Theatre Prods. Inc.
CROSBY, STILLS & NASH JOHN FERRENTINO	Tower Theatre Upper Darby, Pa.	Jan. 15-18	\$340,025 \$25/\$15	15,360 sellout	Electric Factory
PETER ALLEN THE ROCKETTES	Fox Theatre Atlanta, Ga.	Jan. 13-18	\$319,983 \$20.25/\$17.25/ \$14.25/\$10.25	23,110 36,144	in-house
BON JOVI CINDERELLA	Cow Palace San Francisco, Calif.	Jan. 24	\$239,250 \$18.50/\$16.50	14,500 sellout	Bill Graham Presents
BON JOVI CINDERELLA	Long Beach Convention & Entertainment Center Long Beach, Calif.	Jan. 21	\$218,729 \$16.50/\$15.50	13,783 sellout	Avalon Attractions
BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	San Diego Sports Arena San Diego, Calif.	Jan. 19	\$208,823 \$17/\$16	12,643 15,000	Eric Chandler Ltd.
BON JOVI CINDERELLA	San Diego Sports Arena San Diego, Calif.	Jan. 16	\$198,240 \$15	13,675 sellout	Avalon Attractions
ALABAMA JOHN SCHNEIDER	Richmond Coliseum Richmond, Va.	Jan. 23	\$181,401 \$16.50	11,931 12,000	Keith Fowler Prods.
BON JOVI CINDERELLA	Lawlor Events Center Univ. of Nevada, Reno Reno, Nev.	Jan. 23	\$148,289 \$15.50	9,567 sellout	Bill Graham Presents
CROSBY, STILLS & NASH	The Wang Center for the Performing Arts Boston, Mass.	Jan. 21	\$144,836 \$18.50	8,150 sellout	Don Law Co.
BON JOVI CINDERELLA	Thomas & Mack Center Univ. of Nevada at Las Vegas Las Vegas, Nev.	Jan. 18	\$141,645 \$15/\$13.50	9,514 11,845	Beaver Prods.
TRIUMPH BRIGHTEN ROCK	Maple Leaf Gardens Toronto, Ontario	Jan. 9	\$139,759 (\$194,265 Canadian) \$22.50	8,634 10,000	Concert Prods. International
IRON MAIDEN YNGWIE MALMSTEEN'S RISING FORCE	The Omni Atlanta, Ga.	Jan. 20	\$127,999 \$15.50	8,258 8,800	Brass Ring Prods.
BON JOVI CINDERELLA	Fresno Convention Center Fresno, Calif.	Jan. 20	\$122,097 \$14	9,085 sellout	Avalon Attractions
DAVID LEE ROTH TESLA	Springfield Civic Center Springfield, Mass.	Jan. 20	\$118,114 \$15.50/\$14.50	8,305 9,500	Don Law Co.
KIM MITCHELL HELIX	Maple Leaf Gardens Toronto, Ont. Canada	Dec. 31	\$118,019 (\$164,046 Canadian) \$19	13,521 14,000	Concert Prods. International
DAVID COPPERFIELD	Fox Theatre Atlanta, Ga.	Jan. 20	\$107,000 \$18.75/\$16.75	6,557 9,356	Gemini Prods.
IRON MAIDEN YNGWIE MALMSTEEN'S RISING FORCE	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Jan. 16	\$100,848 \$14.50	7,185 7,500	Fantasma Prods.
GEORGE STRAIT JOHN CONLEE	Mississippi State Fair Coliseum Jackson, Miss.	Jan. 24	\$100,076 \$13.50	7,413 sellout	TRN Enterprises
BON JOVI CINDERELLA	Hersheypark Arena & Stadium Hershey, Pa.	Jan. 2	\$94,245 \$15	7,653 sellout	Electric Factory
CROSBY, STILLS & NASH	Stabler Arena Moravian College Bethlehem, Pa.	Jan. 20	\$79,515 \$15	5,308 6,500	Makoul Prods.
THE STATLERS SYLVIA	Greenville Memorial Auditorium Greenville, S.C.	Jan. 18	\$75,790 \$13.25	5,947 6,084	Varnell Enterprises
THE PRETENDERS IGGY POP	Fox Theatre Atlanta, Ga.	Jan. 23	\$64,581 \$15.75	4,426 sellout	Southern Promotions Concert Promotions
THE GREGG ALLMAN BAND DICKY BETTS	Miami MetroZoo Miami, Fla.	Jan. 18	\$45,431 \$6/\$3	13,575 sellout	PACE Concerts
GEORGE CARLIN	Long Beach Convention & Entertainment Center Long Beach, Calif.	Jan. 23	\$44,941 \$17.50/\$16	2,877 3,135	Avalon Attractions
JOHNNY MATHIS	San Diego Symphony Hall San Diego, Calif.	Jan. 23	\$43,250 \$22.50/\$20	2,160 sellout	Pacificconcerts Inc.
BON JOVI CINDERELLA	National Orange Showgrounds San Bernardino, Calif.	Jan. 19	\$36,058 \$15	6,500 sellout	Avalon Attractions
THE ROBERT CRAY BAND JERRY MILLER BAND	Moore Theatre Seattle, Wash.	Jan. 9	\$35,000 \$13.50/\$12.50	2,800 sellout	Mark L. Rose Prods.
BRUCE HORNSBY & THE RANGE RESTLESS HEART	Tennessee Performing Arts Center Nashville, Tenn.	Jan. 24	\$31,509 \$13.50	2,334 sellout	Southern Promotions Concert Promotions
LOOK UP BASH 'N' THE CODE	Sam Houston Coliseum Houston, Texas	Jan. 24	\$28,865 \$11.50/\$9.50	2,894 5,174	Brandon William KFBJ Radio
NAZARETH MALICE	Westport Playhouse St. Louis, Mo.	Jan. 22-23	\$23,585 \$13.50	2,020 sellout	Contemporary Prods.
BRUCE HORNSBY & THE RANGE GARY CHAPMAN	Bayfront Theatre St. Petersburg, Fla.	Jan. 17	\$19,740 \$14	1,665 2,000	Fantasma Prods.
BRUCE HORNSBY & THE RANGE RESTLESS HEART	Capri Theatre Atlanta, Ga.	Jan. 20-21	\$19,550 \$11.50	1,700 sellout	Southern Promotions Concert Promotions
WASP SAXON RAVEN	The Orpheum Theatre Boston, Mass.	Jan. 25	\$17,951 \$14.50	1,363 2,763	Don Law Co.
THE ROBERT CRAY BAND EVAN JOHNS THE H-BOMBS	The Austin Opera House Austin, Texas	Jan. 24	\$17,000 \$10	1,700 sellout	in-house Waterloo Records

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TALENT IN ACTION

(Continued from page 24)

gnant, acutely written originals as "I Shook His Hand," "Echo Wars," and "Steel Strings," and he also offered a moving cover of the Pogues' "Pair Of Brown Eyes." Several new songs were debuted at the show. These reflected Case's blues and folk roots, echoing the lazy stylings of Jimmy Reed and the rough-hewn balladry of the young Dylan.

Case turned on the juice during his encore, when he was joined by former Plimsouls guitarist Eddie Munoz and Peter Buck of R.E.M. for an electric version of the Plimsouls' hit "A Million Miles Away." **CHRIS MORRIS**

JOE ELY

Fitzgerald's, Berwyn, Ill.
Tickets: \$10

ON THIS GLOOMY Saturday night, when the Bears had just blown the playoffs, the best medicine to be found in all of Chicagoland was Joe Ely. The veteran Texas roadhouse rocker was holding forth for the last of three nights at Fitzgerald's; located in a southwest suburb, it's the closest thing Chicago has to a roadhouse. The venue proved to be the perfect venue for Ely and his murderously good four-piece band. As a spirit lifter, they couldn't be beaten. (For a story on an Ely concert longform video, see page 46.)

Those who had never seen Ely and had him figured as strictly a country boy had such misconceptions corrected in a hurry. The opening number,

"Poorhouse," a two-fisted rocker, set the table for Ely's two-hour-plus set. The band's undiluted energy gave the impression that it was powering the sound system, not vice versa.

Much of the set, thirstily received by the shoulder-to-shoulder crowd, consisted of unreleased material. Ely has the equivalent of three albums in the can, one of which was to be issued on his longtime label, MCA, but his contract ran out. One can only hope some of this material will ultimately see the light of day. Standouts at this show included "Clap Your Hands"—with its chunky, nasty guitar groove—the r&b shuffle "My Eyes Got Lucky," and a charming, sassy little number called "Me 'n Billy The Kid."

Of course, Ely could not get away without a few signature tunes, most notably "Musta Notta Gotta Lotta," rendered during the first of two substantial encores. Ely's outstanding group consisted of red-hot guitarist David "Coochie" Grissom, venerable session saxman Bobby Keys, bassist Jimmy Pettit, and drummer Davis McLarty. **MOIRA McCORMICK**

CHRISTOPHER PARKENING

Colden Center for the Performing Arts, Queens College, New York
Tickets: \$13, \$11

CLASSICAL GUITARIST Christopher Parkening is blessed with a clean, fluid style, uncanny interpretive skills, and a wonderful sense of

drama. The EMI/Angel recording artist used these gifts to entrance a sellout crowd at the Colden Center.

The program was culled from works for the guitar and lute by a wide cross-section of classical composers of various periods, styles, and nationalities, including Heitor Villa-Lobos, Fernando Sor, Irish luteist John Dowland, Enrique Granados, and Jean Baptiste-Besard. Also included were pieces adapted from a piano

prelude by Debussy, and an Eastern-influenced orchestral work by Ravel, "The Empress Of The Pagodas."

The high point of the evening came with Parkening's brilliant rendition of Sor's "Variations On A Theme Of Mozart, Op. 9," which left the audience spellbound.

Parkening began to receive national attention while still in his teens and today ranks with the finest guitarists in the world. He has studied with

Andres Segovia and Gregor Piatigorsky and has appeared in concert with major symphony orchestras.

Also featured on this recent bill was fellow guitarist David Brand, who performed four duets with Parkening near the concert's end. These were engaging—particularly the Intermezzo from "Goyescas" by Granados—though they lacked the emotional power of Parkening's solo performance. **STEVEN DUPLER**



Hip To Play Ball. Backstage after the first of his two recent shows at the Los Angeles Forum, Huey Lewis met with several members of the California Angels. Pictured, from left, are pitchers Don Sutton and Kirk McCaskill, Lewis, and first baseman Wally Joyner.

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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	CANDY	CAMEO	1
2	3	JIMMY LEE	ARETHA FRANKLIN	4
3	4	FALLING	MELBA MOORE	2
4	6	COME SHARE MY LOVE	MIKI HOWARD	6
5	7	C'EST LA VIE	ROBBIE NEVIL	7
6	5	AS WE LAY	SHIRLEY MURDOCK	5
7	2	STOP TO LOVE	LUTHER VANDROSS	14
8	11	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	3
9	12	BIG FUN	THE GAP BAND	8
10	10	BALLERINA GIRL	LIONEL RICHIE	9
11	14	SITUATION #9	CLUB NOUVEAU	10
12	8	CONTROL	JANET JACKSON	19
13	9	VICTORY	KOOL & THE GANG	26
14	26	SLOW DOWN	LOOSE ENDS	11
15	21	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	13
16	20	SERIOUS	DONNA ALLEN	12
17	19	PAUL REVERE	BEASTIE BOYS	34
18	28	YOU GOT IT ALL	THE JETS	15
19	24	HEAT STROKE	JANICE CHRISTIE	22
20	16	LOVE YOU DOWN	READY FOR THE WORLD	40
21	13	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	41
22	33	HOLD ON	R.J.'S LATEST ARRIVAL	17
23	23	TWO PEOPLE	TINA TURNER	20
24	18	I WANNA KNOW YOUR NAME	FORCE M.D.'S	28
25	15	GIRLFRIEND	BOBBY BROWN	43
26	17	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	35
27	—	IF I SAY YES	FIVE STAR	16
28	25	CAUGHT UP IN THE RAPTURE	ANITA BAKER	46
29	32	TO BE CONTINUED	THE TEMPTATIONS	25
30	30	LOVIN' EV'RY MINUTE OF IT	DOUG E. FRESH & THE GET FRESH CREW	38
31	22	SHIVER	GEORGE BENSON	42
32	—	SEND IT TO ME	GLADYS KNIGHT & THE PIPS	21
33	—	ENGINE NO. 9	MIDNIGHT STAR	24
34	29	SHAKE YOU DOWN	GREGORY ABBOTT	75
35	—	SOMEONE LIKE YOU	SYLVESTER	27
36	36	BABY DON'T GO TOO FAR	LUTHER INGRAM	37
37	35	TENDERONI	O'BRYAN	49
38	—	STAY	HOWARD HEWETT	18
39	—	DOESN'T HAVE TO BE THIS WAY	ROSE ROYCE	23
40	27	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	60

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	5	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	3
2	1	CANDY	CAMEO	1
3	4	FALLING	MELBA MOORE	2
4	6	AS WE LAY	SHIRLEY MURDOCK	5
5	8	BIG FUN	THE GAP BAND	8
6	11	BALLERINA GIRL	LIONEL RICHIE	9
7	12	SITUATION #9	CLUB NOUVEAU	10
8	10	SERIOUS	DONNA ALLEN	12
9	15	SLOW DOWN	LOOSE ENDS	11
10	14	IF I SAY YES	FIVE STAR	16
11	16	STAY	HOWARD HEWETT	18
12	13	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	13
13	7	C'EST LA VIE	ROBBIE NEVIL	7
14	2	JIMMY LEE	ARETHA FRANKLIN	4
15	3	COME SHARE MY LOVE	MIKI HOWARD	6
16	18	DOESN'T HAVE TO BE THIS WAY	ROSE ROYCE	23
17	19	SEND IT TO ME	GLADYS KNIGHT & THE PIPS	21
18	24	YOU GOT IT ALL	THE JETS	15
19	26	ENGINE NO. 9	MIDNIGHT STAR	24
20	23	HOLD ON	R.J.'S LATEST ARRIVAL	17
21	22	SOMEONE LIKE YOU	SYLVESTER	27
22	21	TO BE CONTINUED	THE TEMPTATIONS	25
23	28	SHE (I CAN'T RESIST)	JESSE JOHNSON	29
24	17	TWO PEOPLE	TINA TURNER	20
25	25	U-TURN	J.BLACKFOOT	33
26	33	THINKIN' ABOUT YA	TIMEX SOCIAL CLUB	31
27	32	LIVING ALL ALONE	PHYLLIS HYMAN	30
28	36	LOVE IS A DANGEROUS GAME	MILLIE JACKSON	32
29	37	LET'S WAIT AWHILE	JANET JACKSON	36
30	9	STOP TO LOVE	LUTHER VANDROSS	14
31	30	EASY LOVE	THE ROSE BROTHERS	39
32	—	JUMP INTO MY LIFE	STACY LATTISAW	47
33	—	RESPECT YOURSELF	BRUCE WILLIS	45
34	—	LOOKING FOR A NEW LOVE	JODY WATLEY	48
35	35	HEAT STROKE	JANICE CHRISTIE	22
36	40	HOW DO YOU STOP	JAMES BROWN	44
37	27	I WANNA KNOW YOUR NAME	FORCE M.D.'S	28
38	—	HOLD ME	SHEILA E.	51
39	34	BABY DON'T GO TOO FAR	LUTHER INGRAM	37
40	38	YOU SEND THE RAIN AWAY	REBBIE JACKSON	50

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (12)	13
Constellation (1)	
CAPITOL	7
COLUMBIA (5)	7
Def Jam (2)	
ATLANTIC (3)	6
Omni (2)	
21 Records (1)	
POLYGRAM	6
Polydor (3)	
Mercury (2)	
Atlanta Artists (1)	
RCA (3)	5
Jive (1)	
Total Experience (1)	
A&M (5)	6
Virgin (1)	
ELEKTRA (4)	5
Solar (1)	
MOTOWN (4)	5
Gordy (1)	
WARNER BROS. (3)	6
Paisley Park (2)	
Megatone (1)	
ARISTA (3)	4
Jive (1)	
MANHATTAN (3)	4
P.I.R. (1)	
E.P.A	3
Epic (2)	
Scotti Bros. (1)	
EMI-AMERICA	3
MACOLA	3
Catawba (1)	
Egyptian Empire (1)	
PJ (1)	
PROFILE	3
FANTASY	2
Danya (1)	
Reality/Danya (1)	
CRITIQUE	1
EDGE	1
ICHIBAN	1
ISLAND	1
4th & B'Way (1)	
MALACO	1
Muscle Shoals Sound (1)	
P.I.R.	1
RENDEZVOUS	1
RHINO	1
SUPERSTAR INTERNATIONAL	1
SUPERTRONICS	1
SUTRA	1
Fever (1)	
TOMMY BOY	1

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

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
69 6	(Parsons, ASCAP)	
5 AS WE LAY	(Troutman, BMI/Saja, BMI)	
73 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP)	
37 BABY DON'T GO TOO FAR	(MCA, ASCAP)	
9 BALLERINA GIRL	(Brockman, ASCAP)	
8 BIG FUN	(Temp Co., BMI)	
88 BOOY AND SOUL (TAKE ME)	(Mlume, BMI)	
70 BRENDA	(Larchris, BMI)	
1 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
46 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	
94 CELEBRATE (OUR LOVE)	(Critique, BMI/EMI, BMI)	
7 C'EST LA VIE	(MCA, ASCAP/Afg, ASCAP/Bug, BMI)	
62 COME GO WITH ME	(Panchin, BMI)	
6 COME SHARE MY LOVE	(Warner-Tamerlane, BMI/Bufalo Factory, BMI)	
19 CONTROL	(Flyte Tyme, ASCAP)	
79 DEEPER LOVE	(Realsongs, ASCAP)	
83 DELANCEY STREET	(Protoons, ASCAP/Turn Out Brothers, ASCAP)	
23 DOESN'T HAVE TO BE THIS WAY	(Rare Blue, ASCAP/Orca, ASCAP) CPP	
39 EASY LOVE	(Muscle Shoals, BMI/Jalew, BMI)	
24 ENGINE NO. 9	(Hip Trip, BMI/Midstar, BMI) CPP	
63 EVERY LITTLE BIT	(Beezer, ASCAP/Frustration, BMI)	
91 EVERYTHING MUST CHANGE	(Almo, ASCAP)	
77 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	
2 FALLING	(Rightsong, BMI/Franne Golde, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP) CPP	
82 FASCINATION	(Trycet, BMI/Fernciff, BMI)	
43 GIRLFRIEND	(Kamalar, ASCAP/Let's Shine, ASCAP)	
93 GOIN' TO THE BANK	(Tuneworks, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP/Careers, BMI) CPP	
78 GOLDMINE	(Nonpareil, ASCAP/Broozertoones, BMI) CPP	
95 GOOD THINGS COME TO THOSE WHO WAIT	(Amber Pass, ASCAP/Disco Fever, ASCAP/Panda, ASCAP)	
3 HAVE YOU EVER LOVED SOMEBODY	(Zomba, ASCAP/Wilkesden, BMI)	
72 HE WANTS MY BODY	(Glasshouse, BMI/Irving, BMI)	
22 HEAT STROKE	(Max, ASCAP/Leosun, ASCAP)	
76 HERE NOW	(Etude, BMI/Fanny Mac, BMI)	
51 HOLD ME	(Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)	
17 HOLD ON	(Arrival, BMI)	
44 HOW DO YOU STOP	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
65 I NEED YOUR LOVING	(Flyte Tyme, ASCAP)	
28 I WANNA KNOW YOUR NAME	(Mighty Three, BMI)	
16 IF I SAY YES	(Ensign, BMI/Marvin Morrow) CPP	
97 IKE'S RAP/HEY GIRL	(Super Blue, BMI)	
41 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	(Bruce Woolley, ASCAP/April, ASCAP/Grace Jones, ASCAP/DeShufflin, ASCAP) CPP/ABP	
81 INCREDIBLE	(Hinding, ASCAP/Skeeterman, BMI/Lil' Tad, BMI/Spirit Marlon, BMI)	
66 IT'S THE NEW STYLE	(Def Jam, ASCAP)	
4 JIMMY LEE	(Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)	
47 JUMP INTO MY LIFE	(Rare Blue, ASCAP/Kashif, BMI/Music Corp. Of America, BMI)	
36 LET'S WAIT AWHILE	(Flyte Tyme, ASCAP/Crush Club, BMI)	
30 LIVING ALL ALONE	(Downstairs, BMI/C'Index, BMI/Mighty Three, BMI)	
48 LOOKING FOR A NEW LOVE	(Not Listed)	
32 LOVE IS A DANGEROUS GAME	(Zomba, ASCAP/Wilkesden, BMI)	
100 LOVE IS FOREVER	(Zomba, ASCAP)	
40 LOVE YOU DOWN	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
68 THE LOVER	(Tpyge, BMI)	
38 LOVIN' EV'RY MINUTE OF IT	(Entertaining, BMI/Danica, BMI/Zomba, ASCAP)	
58 LOWDOWN SO AND SO	(Warner-Tamerlane, BMI/Advansus, BMI/W.B.M., SESAC/Warner's Thunder, SESAC/Rain Dance, SESAC)	
90 MARY GOES ROUND	(MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP/Trixie Lou, BMI/Ready For The World, BMI/Moonwalk, ASCAP)	
35 MISUNDERSTANDING	(Huemar, BMI/Blackwood, BMI) CPP/ABP	
64 MR. BIG STUFF	(Malaco, BMI/Caraljo, BMI)	
60 ONCE BITTEN TWICE SHY	(Vesta Seven, ASCAP/Almo, ASCAP/Sir Gant, BMI) CPP/ALM	
80 ONCE IN A LIFETIME GROOVE	(House Of Champions, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP/ABP	
34 PAUL REVERE	(Def Jam, ASCAP)	
45 RESPECT YOURSELF	(East Memphis, BMI/Irving, BMI/Klondike, BMI)	
67 SAVE THE BEST FOR ME	(Almo, ASCAP/Crimsko, ASCAP/Ziggurat, BMI)	
21 SEND IT TO ME	(Of Backstreet, BMI/Streamline Moderne, BMI/Lauren Wood, BMI)	
12 SERIOUS	(Triage, BMI/Living Disc, BMI)	
99 SEXY	(Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP	
75 SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabitt, BMI)	
84 SHARE MY WORLD	(Lifo, BMI)	
29 SHE (I CAN'T RESIST)	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	
87 SHE KNEW ABOUT ME	(Downstairs, BMI/Gritbit/BMI/Mighty Three, BMI)	
42 SHIVER	(Gratitude Sky, ASCAP/Bellboy, BMI)	
52 SHOWING OUT	(Terrace, ASCAP)	
10 SITUATION #9	(Jay King IV, BMI)	
11 SLOW DOWN	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
61 SOMEHOW, SOMEWAY	(Widr, BMI)	
27 SOMEONE LIKE YOU	(Philly World, BMI)	
89 SOMETHING ABOUT YOU	(Whiz Kid, BMI/Irving, BMI)	
71 SOMETHING SPECIAL	(Off Backstreet, BMI/Limited Funds, BMI)	
18 STAY	(WB Music/E/A, ASCAP/Make It Big, ASCAP/Rockwood, BMI)	
57 STONE LOVE	(Delightful, BMI)	
14 STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
55 SWEET LOVE	(Old Brompton Road, ASCAP/Derglenn, BMI) CPP	
56 TAKE IT FROM ME	(Tuneworks, BMI/Careers, BMI/Reydon, BMI/Franne Gee, BMI/Rightsong, BMI)	
13 TAKE IT TO THE LIMIT	(Bush Burnin', ASCAP/Khari International, ASCAP)	
96 TASTY LOVE	(Bush Burnin', ASCAP)	
59 TEARS ON MY PILLOW	(Intersong, ASCAP)	
49 TENDERONI	(Almo, ASCAP/Crimsko, ASCAP/Music Corp. Of America, BMI/Ziggurat, BMI) CPP/ALM	
86 (THEY LONG TO BE) CLOSE TO YOU	(Jac, ASCAP/Blue Seas, ASCAP)	
31 THINKIN' ABOUT YA	(Onica, BMI)	
25 TO BE CONTINUED	(Jobete, ASCAP/Tall Temptations, ASCAP) CPP	
85 TOGETHER	(Warner-Tamerlane, BMI/Deertrack, BMI/Martin Page,	

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.



Climactic Celebration. Klymaxx celebrates the release of its new album, "Running Scared," at Hollywood's Roxy. Hanging out at the club are, from left, XHRM program director Gene Harris, Lakeside's William Shelby with daughter Starr Denise, Klymaxx's Lorena Shelby, XHRM music director Lee McCollum, Klymaxx's Cheryl Cooley, XHRM general manager Darryl Cox, and Klymaxx's Robin Grider.

RHYTHM & BLUES

(Continued from page 27)

mix and a live version cut in London last November. Club jocks should have fun cutting between the live and studio interpretations . . . **Meli'sa Morgan's** cut from the "Golden Child" soundtrack on Capitol, "Deeper Love," has just been released as a single. **Dennis Lambert** and **Jeremy Smith** produced . . . **Larry Blackmon** is planning a film, "A Tacky Guy," that will utilize many of the actors who've appeared in Cameo videos. The band-leader hopes to shoot this spring.

Big rappers are in. First the **Fat Boys**. Then **Heavy D. & the Boyz**

with "Mr. Big Stuff" on MCA. **Chubb Rock** is the latest over-weight entry in rap, with a new single coming on Select . . . **Randy Muller**, who has either produced or arranged for the Brooklyn, N.Y.-based bands **B.T. Express**, **Brass Construction**, and **Sky**, has brought a new Brooklyn band, **Full Circle**, to EMI America. The first single is "Workin' Up A Sweat," featuring a special "sweaty mix" . . . **Judy Hutson** is back on the scene, working as publicity director for Sutra/Fever Records.

FOR WEEK ENDING FEBRUARY 7, 1987

Billboard TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	14	FREDDIE JACKSON ● CAPITOL ST 12495 (8.98) (CD)	★★ NO. 1 ★★ JUST LIKE THE FIRST TIME
2	2	2	16	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
3	3	3	11	BEASTIE BOYS DEF JAM 40238/COLUMBIA (CD)	LICENSED TO ILL
4	4	4	20	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
5	5	5	44	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
6	6	6	11	READY FOR THE WORLD MCA 5829 (8.98) (CD)	LONG TIME COMING
7	10	11	13	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
8	8	8	19	GREGORY ABBOTT COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
9	7	7	50	JANET JACKSON ▲ ³ A&M SP-5106 (8.98) (CD)	CONTROL
10	9	9	10	KOOL & THE GANG MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
11	13	13	8	NEW EDITION MCA 5912 (8.98)	UNDER THE BLUE MOON
12	11	10	22	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
13	14	15	27	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
14	12	12	11	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
15	16	20	8	CLUB NOUVEAU WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
16	18	18	24	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
17	15	14	35	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
18	17	19	22	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
19	24	30	16	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
20	20	17	29	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98) (CD)	TO BE CONTINUED
21	21	21	31	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
22	25	26	8	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
23	19	16	18	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
24	29	31	7	NAJEE EMI-AMERICA ST 17241 (8.98)	NAJEE'S THEME
25	22	22	22	KENNY G. ARISTA AL-8427 (8.98) (CD)	DUOTONES
26	32	35	8	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
27	27	28	7	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
28	30	24	13	MILLIE JACKSON JIVE/RCA 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
29	23	29	16	JESSE JOHNSON A&M SP-5122 (8.98) (CD)	SHOCKADELICA
30	33	34	5	THE GAP BAND TOTAL EXPERIENCE 2700-1/RCA (8.98)	GAP BAND 8
31	28	23	13	COMMODORES POLYDOR 831-194-1/POLYGRAM	UNITED
32	37	39	4	ROBBIE NEVIL MANHATTAN ST-53006 (8.98) (CD)	ROBBIE NEVIL
33	38	25	10	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
34	34	38	21	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE
35	35	44	7	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT
36	26	41	8	GRACE JONES MANHATTAN ST-53038 (8.98) (CD)	INSIDE STORY
37	39	33	15	CHICO DEBARGE MOTOWN 6214MLA (8.98)	CHICO DEBARGE
38	31	27	38	BILLY OCEAN ▲ ² JIVE/ARISTA JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	32	21	GEORGE BENSON WARNER BROS. WB 1-2547 (8.98) (CD)	WHILE THE CITY SLEEPS . . .
40	36	40	10	TIMEX SOCIAL CLUB DANYA/FANTASY F 9645/FANTASY (8.98)	VICIOUS RUMORS . . . THE ALBUM
41	45	36	13	ONE WAY MCA 5823 (8.98)	ONE WAY XI
42	42	51	3	MANTRONIX SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
43	44	45	12	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
44	41	49	13	JEFF LORBER WARNER BROS. 1-25492 (8.98) (CD)	PRIVATE PASSION
45	43	37	20	MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
46	47	43	17	AL JARREAU WARNER BROS. 25477-1 (8.98) (CD)	L IS FOR LOVER
47	59	57	20	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
48	50	50	10	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
49	55	54	9	THE CRUSADERS MCA 5781 (8.98) (CD)	THE GOOD AND BAD TIMES
50	49	48	38	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
51	46	47	11	ISAAC HAYES COLUMBIA FC 40316	U-TURN
52	52	42	16	KURTIS BLOW MERCURY 830 215-1 M-1/POLYGRAM	KINGDOM BLOW
53	58	56	25	LEVERT ATLANTIC 81669-1 (8.98)	BLOODLINE
54	60	67	3	ROBERT CRAY HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
55	48	63	21	FIVE STAR RCA AFL-19501 (8.98) (CD)	SILK & STEEL
56	54	55	97	WHITNEY HOUSTON ▲ ⁷ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
57	51	62	15	JAMES (D-TRAIN) WILLIAMS COLUMBIA BFC 40465	MIRACLES OF THE HEART
58	64	71	28	SHIRLEY JONES P.I.R./MANHATTAN ST-53031/MANHATTAN (8.98) (CD)	ALWAYS IN THE MOOD
59	57	58	27	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
60	63	73	35	EL DEBARGE ● GORDY 6181GL/MOTOWN (8.98) (CD)	EL DEBARGE
61	NEW ►		1	SYLVESTER MEGATONE 25527/WARNER BROS. (8.98)	MUTUAL ATTRACTION
62	61	60	12	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
63	62	52	32	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
64	53	46	38	WHODINI ● JIVE/ARISTA JL8-8407/ARISTA (8.98) (CD)	BACK IN BLACK
65	66	66	16	JAMES BROWN SCOTTI BROS. FZ 40380/EPIC	GRAVITY
66	70	—	2	VARIOUS ARTISTS SELECT SEL 21617 (8.98)	GIFT RAPPING
67	56	69	20	ASHFORD & SIMPSON CAPITOL ST 12469 (9.98)	REAL LOVE
68	74	59	26	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
69	69	61	17	THE HUMAN LEAGUE VIRGIN SP 5129/A&M (8.98) (CD)	CRASH
70	NEW ►		1	BOBBY WOMACK MCA 5899 (8.98)	WOMAGIC
71	71	72	17	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
72	NEW ►		1	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (8.98) (CD)	STANDARDS VOLUME 1
73	67	68	7	O'BRYAN CAPITOL ST 12520 (8.98)	SURRENDER
74	72	70	17	WHISTLE SELECT SEL 21615 (8.98)	WHISTLE
75	68	53	61	LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA FC 40135 (CD)	

○ 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.

GOSPEL LECTERN

by Bob Darden



HERE is another sampling of recently released Christian music that I feel deserves mention for both good and bad reasons.

"When All Is Said And Done," Evie, Word Records
"When All Is Said And Done" is proof that a distinctive vocalist can overcome amateurish production,

Evie's latest release is a mixed bag of vocal power

sloppy, awkward rhymes, and a long layoff between releases. The result is an album that's divided between three outstandingly bad and eight believable, musical—even memorable—songs.

I'll mention the bad first, only because they are so bad. "United We Stand" (a clunky duet with Pelle Karlsson), "Another Angel In The Sky," and the title cut are all examples of how *not* to make music.

And yet they are bracketed by songs like "Make Straight The Way," "Rally The Army," and "Glorify Your Name"—all of which seamlessly meld the best elements of classical and rock music. Evie is able to segue effortlessly from MOR ballads ("Winter To Spring") to MOR pop ("This Jesus") to traditional black gospel ("He That The Son Has Set Free"). And there are few voices capable of such stylistic range.

"Stand Up—At Opryland U.S.A.," the Kingsmen, Riversong Records

"Stand Up—At Opryland U.S.A." is a good intro-

ductory album for someone unfamiliar with the particular pleasures of serious Southern gospel music. The Kingsmen, despite adding drums, bass, and various other instruments, remain one of the most traditional of all popular Southern gospel groups. Consequently, virtually every song contains razor-sharp male harmonies, unabashed evangelical messages in the lyrics, and plenty of audience participation. The goal of Southern gospel is to take the listener back to a country camp-meeting sing-along of 60 years ago. And despite the cavernous confines of Opryland, the Kingsmen pull it off.

A number of the tunes are vocal showcases for the soloists in the band (who range from squeaky counter-tenors to rumbling basses). The country feel is further reinforced on a number of tracks by the addition of a banjo, steel guitar, or harmonica as well as the humorous introduction by country legend Roy Acuff. Although virtually all of the tunes fall squarely in the Southern gospel tradition, the Kingsmen do make successful forays into straight country ("Angels Are Hard To Find") and country rock ("Stand Up"). The only serious flaw is a bit of shameless self-promotion by Kingsman Jim Hammill.

"Together," the Florida Boys, Canaan Records

This album by the legendary Florida Boys is disappointing. Side one is an uneasy mélange of soft pop and gospel. Side two is more traditional, and songs like "I'll Live A Million Years" and "I'm Gonna Leave It All Behind Me" have the élan that has always marked the group's performances. But overall, the songwriting is not as strong as it has been in the past.

JAZZ BLUE NOTES

by Peter Keepnews



IT'S TAKEN AWHILE, but ECM Records is finally making its presence felt in a big way in the domestic compact disk marketplace.

"ECM is the kind of label that should have been doing CDs all along," says Kathryn King, the influential West German label's U.S. director of publicity and promotion and half of its full-time presence here. (Lee Townsend, director of U.S. operations, is the other half.) "Now we have the capacity to do it."

It seems only natural that ECM, which has always had an audiophile image (it once advertised its albums as having "the most beautiful sound next to silence"), should maintain a high CD profile. But the label, founded and still run by the perfectionist producer Manfred Eicher, had been relatively inactive in that area until it switched U.S. bosses last October, becoming a division of PolyGram Classics after a long tenure under the aegis of Warner Bros.

Caught in the production crunch, ECM released only 15 CDs domestically through Warners. Under its new deal with PolyGram, the label is releasing all new product in LP, cassette, and CD form simultaneously and has also initiated an aggressive program of releasing CD versions of catalog titles.

Thus, for example, plans call for the entire ECM catalogs of Pat Metheny and Keith Jarrett, historically the label's best-selling artists, to be available on CD before long (Metheny, of course, no longer records for ECM; Jarrett remains on the roster). Four Metheny CDs and three by Jarrett have been on the market via Warners for some time; PolyGram released three of the guitarist's catalog titles ("New Chataqua," "Travels," and "Rejoicing") and two of the pianist's ("Standards, Vol. 1" and "Standards Live") on silver disk shortly after ECM made the switch. The complete ECM works of Chick Corea, the Art Ensemble Of

Chicago, and other label stalwarts should also be available in the format eventually.

The first new ECM releases under the PolyGram arrangement came out in November and, according to King, have been selling well. The standout album in that initial batch was "Spirits," a two-record solo set by Jarrett that is almost certainly his most unusual recording to date: It includes almost no piano and instead features overdubbed improvisations on such in-

Jarrett and Metheny titles lead ECM's CD onslaught

struments as flute, guitar, and miscellaneous percussion. January's release consists of new albums by bassist Miroslav Vitous, guitarist Steve Tibbetts, and the trio of Corea, Vitous, and Roy Haynes as well as three new titles in ECM's classically oriented New Series and six more catalog CDs, including Jarrett's "Standards, Vol. 2" and "Belonging" and Metheny's "Bright Size Life" and "Pat Metheny Group." More product, including catalog CDs, is due in February.

By moving from Warner Bros. to PolyGram, ECM has become the third separate jazz operation under the PolyGram Classics umbrella. The others are PolyGram Jazz, which oversees all reissue activity as well as new recording on the Verve label, and PolyGram Special Imports, which handles domestic distribution for several European jazz labels, notably Italy's prolific Black Saint and Soul Note.

"We're not stepping on each other's toes in terms of repertoire," King says. "Together, this is a stronger jazz operation than any I've seen."

FOR WEEK ENDING FEBRUARY 7, 1987

Billboard

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TOP INSPIRATIONAL ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
1	2	25	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION	★ ★ No. 1 ★ ★ 1 week at No. One
2	1	45	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS	
3	6	21	STEVE GREEN SPARROW SP 1120	FOR GOD AND GOD ALONE	
4	7	21	PETRA STAR SONG 7-102-07386-0/WORD	BACK TO THE STREET	
5	3	65	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU	
6	4	9	STRYPER ENIGMA 82339-1	TO HELL WITH THE DEVIL	
7	5	33	MICHAEL W. SMITH REUNION WR 8332/A&M	THE BIG PICTURE	
8	11	53	CARMAN WORD WR 8321/A&M	THE CHAMPION	
9	8	85	AMY GRANT ● WORD SP 5060/A&M	UNGUARDED	
10	18	125	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART	
11	16	13	DEGARMO AND KEY POWER DISC PWR 01087/BENSON	STREET LIGHT	
12	9	17	SANDI PATTI IMPACT RO 3874/BENSON	THE GIFT GOES ON	
13	13	189	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL	
14	24	25	WHITE HEART SPARROW SP 1128	DON'T WAIT FOR THE MOVIE	
15	17	13	STEVE CAMP SPARROW SPR 1129	ONE TO ONE	
16	22	238	AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE	
17	14	29	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW	
18	19	13	CARMAN POWER DISC PWR 01086/BENSON	A LONG TIME AGO	
19	12	13	SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD	HYMNS	
20	15	13	BRENTWOOD SINGERS BRENTWOOD R25027	KIDS SING PRAISE	
21	RE-ENTRY		THE MARANATHA KIDS MARANATHA 7100068827/WORD	KIDS PRAISE	
22	31	33	FIRST CALL DAYSRING 7-01-4144014/WORD	UNDIVIDED	
23	NEW ▶		THE MARANATHA KIDS MARANATHA 710-0183820/WORD	FIRST SUNDAY SINGALONG	
24	34	21	LARNELLE HARRIS BENSON RO 3956	FROM A SERVANTS HEART	
25	28	73	STRYPER ENIGMA 72077-1	SOLDIERS UNDER COMMAND	
26	29	49	WAYNE WATSON DAYSRING 7-01-413501-5/WORD	GIANTS IN THE LAND	
27	20	89	RUSS TAFF MYRRH SP 751/A&M	MEDALS	
28	NEW ▶		DALLAS HOLM DAYSRING 701-414301-8/WORD	AGAINST THE WIND	
29	RE-ENTRY		PHIL DRISCOLL BENSON C03915	INSTRUMENT OF PRAISE	
30	21	9	PHILIP BAILEY MYRRH SP 754/A&M	TRIUMPH	
31	10	17	AMY GRANT MYRRH SP 5057/A&M	A CHRISTMAS ALBUM	
32	37	33	BRYAN DUNCAN LIGHT 7-11-5709122/LEXICON	HOLY ROLLING	
33	23	9	MESSIAH PROPHET PURE METAL 790-060-0477/REFUGE	MASTERS OF THE METAL	
34	25	17	BLOOD GOOD FRONTLINE RO 9002/BENSON	BLOOD GOOD	
35	35	5	MYLON LEFEVRE COLUMBIA BZT 40334	LOOK UP	
36	36	5	NEW GAITHER VOCAL BAND WORD 7-01-000733-0	ONE X 1	
37	26	13	CHRIS EATON REUNION WR 8349/A&M	VISION	
38	32	25	DAVID MEECE MYRRH WR 8336/A&M	CHRONOLOGY	
39	30	17	GREG VOLZ MYRRH WR 8352/A&M	THE RIVER IS RISING	
40	33	9	KATHY TROCCOLI REUNION WR 8351/A&M	IMAGES	

(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.

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
①	2	3	10	★★ NO. 1 ★★ C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL 1 week at No. One	◆ ROBBIE NEVIL
2	1	1	9	COME GO WITH ME ARISTA AD1-9539	◆ EXPOSE
3	3	4	10	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
④	4	6	7	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS.	◆ MADONNA
5	8	11	7	CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC	◆ CYNDI LAUPER
6	7	7	11	BOY TOY (REMIX) RCA 5769-1-RD	TIA
7	9	10	8	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
8	10	9	8	COME GET MY LOVE TOMMY BOY TB 887	TKA
⑨	14	25	4	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
10	11	16	8	GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) WARNER BROS. 0-20588	◆ THE B-52'S
⑪	13	18	7	EVER FALLEN IN LOVE (REMIX) I.R.S./MCA 23707/MCA	◆ FINE YOUNG CANNIBALS
12	12	12	7	DISCO (EP) EMI-AMERICA SQ-17246	PET SHOP BOYS
⑬	16	21	5	PICK IT UP KLUB KR 511	SOFONDA C
⑭	17	22	5	SHE DON'T KNOW I'M ALIVE A&M SP-12220	WILLIE COLON
15	6	5	11	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
16	5	2	11	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
⑰	20	35	4	DESIRE (COME AND GET IT) (REMIX) GEPFEN 0-20568/WARNER BROS.	◆ GENE LOVES JEZEBEL
⑱	21	37	4	TURN ME LOOSE CRIMINAL CRIM 00006	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
⑲	19	28	5	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
⑳	22	38	4	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
㉑	30	44	3	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
㉒	27	39	3	JIMMY LEE (REMIX) ARISTA AD1-9547	◆ ARETHA FRANKLIN
㉓	32	—	2	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
㉔	25	30	7	TRACTION POW WOW WOW 418	AMPERSAND
25	15	15	10	GOOD THINGS COME TO THOSE WHO WAIT FEVER SF 812/SUTRA	NAYOBE
⑳	28	36	4	MR. BIG STUFF MCA 23691	◆ HEAVY D. & THE BOYZ
㉗	29	32	4	IF I SAY YES (REMIX) RCA 5921-1-RD	FIVE STAR
㉘	31	40	4	KNOCK ME SENSELESS VINYL MANIA VMR-006	EASTBOUND EXPRESSWAY
㉙	44	—	2	SHE (I CAN'T RESIST) (REMIX) A&M SP-12219	JESSE JOHNSON
30	18	14	10	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
㉛	42	—	2	SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) (REMIX) MCA 23649	PATTI LABELLE
㉜	38	—	2	NEVER TOO LATE TO LOVE YOU (REMIX) MERCURY 888 246-1/POLYGRAM	◆ K.T.P.
33	35	29	12	C'MON EVERY BEATBOX (REMIX)/BADROCK CITY COLUMBIA 44-05963	◆ BIG AUDIO DYNAMITE
34	24	13	13	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
㉞	40	41	5	SO MUCH FOR LOVE (REMIX) CHRYSALIS 4V9-43046	THE VENETIANS
㉟	41	49	3	INFECTED (REMIX) EPIC 49-05982	◆ THE THE
㊱	46	—	2	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
㊲	45	—	2	STOP TO LOVE (REMIX) EPIC 49-05980	◆ LUTHER VANDROSS
㊳	39	—	2	A TRICK OF THE NIGHT (REMIX) LONDON 886 119-1/POLYGRAM	◆ BANANARAMA
㊴	NEW	1	1	WE LOVE YOU (REMIX) A&M SP-12215	◆ ORCHESTRAL MANOEUVRES IN THE DARK
41	43	46	3	IT'S THE NEW STYLE/PAUL REVERE DEF JAM 44-05958/COLUMBIA	BEASTIE BOYS
42	33	27	8	BAND OF GOLD (REMIX) I.R.S. 23706/MCA	BELINDA CARLISLE FEATURING FRED A PAYNE
㊶	48	—	2	ON THE HOUSE (REMIX) WARNER BROS. 0-20589	MIDNIGHT SUNRISE FEATURING JACKIE RAWE
44	23	23	7	WORLD MACHINE (REMIX) POLYDOR 885 471-1/POLYGRAM	LEVEL 42
㊸	NEW	1	1	DON'T NEED A GUN (REMIX) CHRYSALIS 4V9-43090	BILLY IDOL
㊹	NEW	1	1	IF YOU ONLY KNEW D.J. INTERNATIONAL DJ 779	CHIP E.
47	47	50	3	LEGACY (REMIX) CHINA/CHRYSALIS 4V9-43086/CHRYSALIS	◆ THE ART OF NOISE
㊺	NEW	1	1	THE WAY TO MY HEART SUNSET 2777	MATT WARREN
49	26	8	13	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
㊼	NEW	1	1	FACE IT STATE STREET SSR-1001	MASTER C&J

BREAKOUTS	1. WINNERS MANFRIDAY WARNER BROS.
	2. LOWDOWN SO & SO RAINY DAVIS COLUMBIA
	3. EGO MANIAC (REMIX) JOCELYN BROWN WARNER BROS.
	4. SEXAPPEAL GEORGIO ALLENTINI PICTURE PERFECT
	5. LET'S GET BRUTAL NITRO DELUXE CUTTING
	6. DO THE DANCE (REMIX) TRANCE-DANCE EPIC
	7. AIN'T IT PRETTY (REMIX) JON GIBSON FRONTLINE/MAN
	8. THE HONEYTHIEF (REMIX) HIPSWAY COLUMBIA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
①	1	2	12	★★ NO. 1 ★★ SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS. 2 weeks at No. One	SYLVESTER
②	2	3	11	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
③	3	6	9	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
④	5	4	7	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS.	◆ MADONNA
⑤	6	7	9	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
⑥	8	8	9	COME GO WITH ME ARISTA AD1-9539	◆ EXPOSE
7	4	1	15	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
⑧	9	11	5	KNOCK ME SENSELESS VINYL MANIA VMR 006	EASTBOUND EXPRESSWAY
⑨	10	12	11	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
10	7	5	13	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
⑪	12	14	4	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
⑫	15	9	7	CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC	◆ CYNDI LAUPER
13	11	17	8	BOYS (REMIX) DICE TGR 1008/SUTRA	LEAH LANDIS
14	14	21	3	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
15	13	13	14	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
⑬	17	24	5	PICK IT UP KLUB KR 511	SOFONDA C
⑰	27	29	9	SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC	DONNA ALLEN
⑱	33	35	3	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
⑲	32	46	3	FASCINATED ATLANTIC 0-86731	COMPANY B
㉑	30	47	5	HEAT STROKE SUPERTRONICS RY 016	JANICE CHRISTIE
21	16	10	14	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
22	22	31	4	STOP TO LOVE (REMIX) EPIC 49-05980	◆ LUTHER VANDROSS
23	19	27	8	MR. BIG STUFF MCA 23691	◆ HEAVY D. & THE BOYZ
㉔	34	—	2	TURN ME LOOSE CRIMINAL CRIM 00006	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
25	29	36	12	LOVE YOU DOWN MCA 23680	◆ READY FOR THE WORLD
㉖	28	—	2	BOOM BOOM ZYX 5571	PAUL LEKAKIS
27	23	23	12	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
28	35	45	9	BOY TOY (REMIX) RCA 5769-1-RD	TIA
29	21	19	21	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
30	18	18	16	SHAKE YOU DOWN (REMIX) COLUMBIA 44-05959	◆ GREGORY ABBOTT
㉛	40	28	7	I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP 50047	C-BANK FEATURING DIAMOND EYES
32	25	20	22	FOR TONIGHT ATLANTIC 0-86789	◆ NANCY MARTINEZ
㉞	NEW	1	1	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
34	20	25	22	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
35	24	16	11	WALK LIKE AN EGYPTIAN (REMIX) COLUMBIA 44-05935	◆ BANGLES
36	37	50	3	DISCO (EP) EMI-AMERICA SQ-17246	PET SHOP BOYS
㊱	NEW	1	1	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
㊲	45	38	5	FACE IT STATE STREET SSR-1001	MASTER C&J
39	36	30	9	MATCH MADE UP IN HEAVEN PARIS INTERNATIONAL P-1206	JILL
40	38	32	3	JIMMY LEE (REMIX) ARISTA AD1-9547	◆ ARETHA FRANKLIN
㊴	42	—	2	BAND OF GOLD (REMIX) I.R.S. 23706/MCA	BELINDA CARLISLE FEATURING FRED A PAYNE
42	26	26	11	GIRLFRIEND MCA 23643	◆ BOBBY BROWN
43	43	37	17	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
44	48	43	4	I NEED YOUR LOVING (REMIX) A&M SP-12213	◆ THE HUMAN LEAGUE
㊸	NEW	1	1	LOVE LETTER CUTTING CR-211	GIGGLES
㊹	NEW	1	1	EVER FALLEN IN LOVE (REMIX) I.R.S./MCA 23707/MCA	◆ FINE YOUNG CANNIBALS
㊺	NEW	1	1	CRY WOLF (REMIX) WARNER BROS. 0-20610	A-HA
48	39	42	3	A TRICK OF THE NIGHT (REMIX) LONDON 886 119-1/POLYGRAM	◆ BANANARAMA
㊼	RE-ENTRY			THE CALLING AIRWAVE AW 12-95000	KEN HEAVEN
50	47	49	24	DIAMOND GIRL ATLANTIC 0-86776	NICE & WILD

BREAKOUTS	1. ONE LOOK (ONE LOOK WAS ENOUGH) PAUL PARKER DICE
	2. DO THE DANCE (REMIX) TRANCE-DANCE EPIC
	3. SO COLD THE NIGHT (REMIX) COMMUNARDS MCA
	4. 6 (REMIX) MADHOUSE PAISLEY PARK
	5. ZERO IN JULY FOCUS EMI-AMERICA

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.

CHART RESEARCH PACKAGES

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Top Black Singles Of The Year, 1946 through 1985. (\$50.00)

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The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

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dance TRAX



by Brian Chin

SOMETIMES, if you're good, things time out perfectly. For instance, right now, when radio is so receptive to dance, we notice that many of the producers of moderate-size hits (or even honorable stiffs) in the last year have come out with really solid, well-made records. Their craft is developing, and we hope that the club/radio springboard will encourage these young creative people to aim high in quality and content. And we hope that they'll all be noticed by name.

NEW SINGLES: Cyre's "Last Chance" (Fresh, through Sleeping Bag) sounds like a stone winner, especially for "hot" radio—the bull's eye that producer Jose "Animal" Diaz nearly hit with his Calvin single a few months back. This one sports a dense and exciting rhythm track and emphatic lead vocal—and goes the final mile in edits, something a major label would probably chicken out on.

Several Atlantic singles warrant collective consideration, if only because they are the result of smart (and very nearly simultaneous) a&r sightings by the label. Picture Perfect's "Prove It, Boy," from the production team behind last year's Modern-Nique single, is a very good, snappy reconstruction of Janet Jackson elements with a tauter, surface-tense New York feel... Genuine Parts' "Did It Feel Like Love" has an atypically neat, polite, high-pitched lead vocal, and the sweetly melodic approach equals a

sort of more-marimba version of the Secret Ties record, with Stacey Q. singing. Secret Service, whose "Find Yourself" single was noted here last time, co-produced... Company B's "Fascinated" (Atlantic) is another classy production by Ish Ledesma, sonically hot and lushly flowing in the style of his long-lived Blue Moderne sleeper of last summer. Note the reuse of a classic bass line.

SOME EVEN MORE mainstream records: Starpoint's "He Wants My Body" (Elektra) is perfectly ready for pop radio, the groundwork having been laid by the string of near-crossovers from the "Restless" album last year. This Lionel Job/Preston Glass production duplicates indie-label rawness nicely... Millie Scott's "Ev'ry Little Bit" (4th & B'way) is a fine r&b production by Bruce Nazarian and Duane Bradley, precisely sung and very nearly the equivalent of a female Freddie Jackson record.

BRIEFLY: Nancy Martinez' "Move Out" (Atlantic) reappears on 12-inch in a very dynamic Morales & Munzibai mix, adding a socking bass drum... There is a lurching new remix of Duran Duran's "Skin Trade" (Capitol) by Larry Levan... Vesta Williams' crunchy "Something About You" (A&M) is remixed by Flyte Tyme's Steve Hodge, with understandably familiar texture... Phil Fearon's second U.S. release is the pop/house-style

revival of the Show Stoppers' "Ain't Nothin' But A House Party" (Cooltempo/Chrysalis/Ensign), produced by Stock/Aitken/Waterman, who've already crossed to black radio with their first in that vein, Mel & Kim's "Showing Out"... Farm Boy's midtempo "Jackin' Me Around" (Trax), now minus Daryl Pandy's lead vocal, drops back into the chant-and-sample pack of Chicago. The house mix is sonically tighter. On the flip of the 7-inch is Boris Badenough's "Hey Rocky!" which sounds like a dig to us... Chicago Music Syndrome's "Work It" (Dance-Sing, 516-694-4545) clones Chicago in its up-tempo trance-disco format.

NOTES: Incidentally, but not so incidentally—the Brits are doing it again. Steve "Silk" Hurley's "Jack Your Body" has succeeded Jackie Wilson at the top of the U.K. national pop chart. We can only stand by and congratulate all of the U.K. bands who will, in the years to come, sell U.S. music back to the U.S. and be called creative, audacious whiz kids by the U.S. music industry. Another oldie-but-goodie has returned to the U.K. chart: John Rocca's "I.O.U." on the City-Beat/Beggar's Banquet label (to be released here on Criminal), with two complete, fun overhauls, one in up-tempo house style and one in mid-tempo go-go style.

In other oldies-but-goodies news, Chuck Stanley's revival of Philly production veteran Bobby Martin's "Day By Day" (Def Jam) jogged my primal memory very pleasantly: I think it was a Continental Four record lip-synced at a junior high school talent show. The honoring of history that Def Jam and Full Force display is heart-warming. Oh, and the official A side is "The Finer Things In Life," more fly-guy conspicuous consumption... We closed this column slightly early and had only heard the single mix of Herb Alpert's "Keep Your Eye On Me" (A&M), the newest Jimmy Jam/Terry Lewis project; even at that length, it was very tasty indeed.

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- Joy Toy—Spooky
- Trouble—Girly
- Never Gonna Leave—Subject
- Fresh Enough—Social Illness
- My House Is Bigger—MGSQ
- Work It—Chic. Music Syndrome
- The Journey—Legend
- Love Attack—Konk
- Work Your Body—Darryl Pandy
- Back To Burn—T La Rock
- Hey Rocky—Boris Badenov
- Gipsy & Queen (Canada Remix)
- Love Letter—Giggles

- Just A Little Time—Sabita
- Hypnotic Tango (Rmx)—My Mine
- Bridge Is Over—Boogie Down Prod.
- Haunted by Love—Rita John
- Gotta Jack—Dexter D&Dynasty
- Call My Number—Oh Romeo
- Turntable Terror Tracks
- Energy Is Eurobeat—Man 2 Man
- Boom Boom—Paul Lekakis
- You Cant Hide—F. Knuckles
- It's You—ESP
- Face It—Master C&J
- Lust Or Love—Malibu
- Ready Or Not—Hotline
- Party—38 Street
- The Walk—M.T.R.
- Love & Devotion (Rmx)—M. Bow

EUROPEAN 12"
Agent Of Liberty—Mike Mareen
You (Remix)—Boytronic

- Fresh—Scandal Eyes
 - Power Run—Laser Dance
 - Lady Valentine—Monte Christo
 - Love Hangover (rmx)—T. Ackerman
 - Lay All Your Love—Poison #9
 - Love Is The Cure—James & S Weiss
 - Stop What You Do—Larabell
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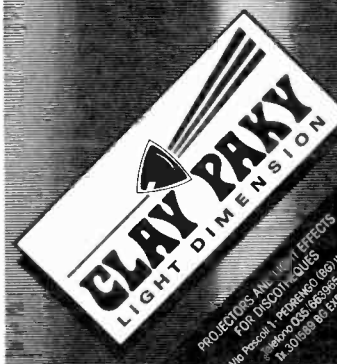
AMERICAN ARTISTS

(Continued from page 27)

up on American Artists/CBS. We're looking to have three British groups signed by the end of 1987."

The logo/label deal is part of a "continuing effort to build the Minneapolis music scene," according to Husney. "We want to make sure this town is more than a glitch in time, that it doesn't go the way of Philadelphia, Macon, and Memphis. We want to be sitting here in 1997."

Husney says more and more unsigned performers are moving to Minneapolis to try to get a deal, which he sees as a healthy situation for all facets of the local music industry. "When the creative part meets a good business community," he says, "it's good for the groups, the management, and the growth of the community in general."



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All for Jones. George Jones, left, is congratulated on his many hits by CBS executives at a Nashville ceremony with CBS sales managers from throughout the U.S. Pictured with Jones are Danny Yarbrough, center, sales manager, CBS Dallas, and Barry Mog, sales manager, CBS Atlanta.

John Anderson Gets 'Clipped' Makes Video For 'Countrified'

BY ANDREW ROBLIN

NASHVILLE One by one, most well-known country singers have come to terms with music video. The latest country singer to make a videoclip is Warner Bros.' John Anderson.

Anderson's first video is for "Countrified." It was directed by Martin Kahan and produced by Melissa Reghanti for Autograph Productions.

"A lot of fans have been coming up to me ever since 'Swingin',' asking, 'When are you going to do a video?'" Anderson says. "First, it took a while to negotiate with Warner Bros. on the money. When we did, I waited two or three singles, until I felt we had the right record and a

time when we needed a video."

Anderson has had hit records—notably, the No. 1 "Black Sheep" in December 1983—since "Swingin'" hit No. 1 on the country charts and No. 43 on the pop charts in the spring of 1983. But he wants to revitalize his career.

"I want to get my name and sound out where all the other country artists have been going," he says. "[I want] all that exposure they've been getting on VH-1 and TNN and all the other good country outlets."

"Countrified," which was shot in black and white on a budget of some \$50,000, may gain Anderson the exposure he wants. Director Kahan casts Anderson as a "hip observer

of the funny things in life."

In a scene shot in New York City, Anderson unknowingly walks into the middle of a street bust being conducted by plain-clothes policemen, one of whom is disguised as a street musician. Later, a bouncer outside the chic nightclub Nell's refuses to admit Anderson.

In scenes shot close to Anderson's home, near Smithville, Tenn., Holstein cows are shown while Anderson sings about "seeing the stars."

"John has an 'aw, shucks' personality, but he's not a hick," Kahan says. "So I used the cows as a deflating, fun thing. Pretentiousness is often a problem in videos, and I wanted to avoid that."

NASHVILLE SCENE

by Gerry Wood



FACED with enough economic upturns and downturns to match its unpredictable weather, Key West, Fla., was the site for the Country Music Assn.'s (CMA) first quarterly board meeting for 1987. The problems, potentialities, and promises of the country music industry were discussed and explored during the two days of committee and board meetings at The Reach resort, Jan. 21-22. The first day provided some sunny skies and wind-whipped, balmy temperatures. Just like trends in country music, the second day blew through like a squall bringing temperatures that the local Conchs called cold, which in Key Wester lingo translates to anything below 75° F. ("Conchs" are not only a shellfish that provides one of the gourmet staples of the Keys served in chowder, salad, fritter, or fried forms, but it's also the name that the locals prefer to be called.)

First CMA meeting ever in Key West

Besides being the first CMA meeting ever held in Key West, this gathering was also the first presided over by the new chairman of the board, Jim Foglesong, president of Capitol/EMI Records, Nashville, and Al Greenfield, who heads the Phoenix-based Greenfield Group and is president of the CMA. They conducted an intensive two-day set of meetings and related social events.

Long recognized as one of the most successful industry organizations (if not the most successful), the CMA board meetings are productive because of the preliminary legwork and research that takes place between its quarterly sessions. The first day kicked off at 9 a.m. with one-hour meetings of the executive council members, including Foglesong, Greenfield, Bill Denny, Joe Galante, Dick McCullough, Jim Ed Norman, Joe Talbot, and Irving Waugh. Then followed two ampersand committee meetings—Planning & Development and Marketing & Promotion.

Afternoon sessions were held for the Radio, International, TV/Video, Membership, Merchandising, Finance, and the Hall of Fame Criteria committees. The evening's social events wiped away the cobwebs spun by the closed-door sessions. George Drescher and Alice Prager-Drescher provided welcome kits to Key West—which included a clipping of this column for Nov. 22, 1986, featuring Key West's Jimmy Buffett—and also hosted a sunset cruise as street per-

formers showcased their routines at Mallory Dock: A unicyclist who also juggled flaming torches and a man who dressed in a box, flapped his cardboard wings, and whistled like a bird were the favorites. The M/V Conch Republic, a funky but functional vessel, sailed the country music leaders toward the setting sun. They joined in the local tradition of applauding the spectacular dip of the sun into the ocean.

Later the Old Town Trolley transported the group from dockside to the Curry Mansion, a grand Victorian home where a buffet supper was followed with a performance by Bertie Higgins. Known for his hit song "Key Largo," Higgins was an appropriate entertainer. He also wowed the crowd with a new song he had just finished,

"Key West."

On Thursday, the committees funneled their findings into general morning and afternoon board meetings. Foglesong, Greenfield, and CMA executive director Jo Walker-Meador said the meetings provided an upbeat thrust for the CMA and a sober but sure boost for the country music industry, which seems to be bottoming out from its troubled last few years.

The events surrounding CMA meetings always provide a good opportunity for the leaders of the record, retail, radio, and media sectors of the industry to mingle personalities and ideas. Among the tidbits surfacing: Jerry Bradley, vice president and general manager of Opryland Music Group, expects his first product to be on the market by Feb. 11—a single by Charley Pride on 16th Ave. Records, produced by Ray Baker with an album to follow in April. Bill Denny, former head of Cedarwood Publishing and now president of Nashville Gas Co., revealed that he would like to telecast the annual Nashville Gas-sponsored Christmas parade nationally on the Nashville Network, stocking it with country music stars. Talks are underway, and we feel it would be a powerful TNN Christmas season tradition. Walker-Meador and Foglesong will be traveling to Canada Feb. 28 as CMA representatives to the Canadian Country Music Hall of Fame induction ceremonies in Edmonton, Alberta.

The quote of the week comes from a tombstone in a Key West cemetery: "I Told You I Was Sick."

Seminar Seeks Promotions To Illustrate Radio Marketing

NASHVILLE Organizers of the Country Radio Seminar, to be held here Feb. 19-21, are asking station representatives to send in video spots, air checks, and promotional items to illustrate country radio's marketing efforts.

Video spots—on 1/2-inch videotape and marked with the station call letters, address, and name of the particular campaign—should be sent to Erica Farber, the Interep Cos., 100 Park Ave., New York, N.Y. 10017. The tapes will be returned, organizers say.

The seminar also is soliciting a 90-second air check or station highlight, plus a 60-second promo spot, or a two-minute air check or station highlight, plus a 30-second promo. Tapes should begin with a legal ID and be on reel-to-reel at 7 1/2 speed. These are to be sent to Barry Mar-dit, WWWW-FM, 2930 East Jefferson Ave., Detroit, Mich. 48207.

Printed matter or such other sta-

tion promotional material as T-shirts, belt buckles, caps, and bumper stickers go to Frank Mull, Mull-Ti-Hit Promotions, 50 Music Square, West, Suite 6094, Nashville, Tenn. 37203.

NEJA Benefit Roast Scheduled

NASHVILLE "Hats Off To Maggie," a benefit roast of Maggie Cavender, executive director of the Nashville Songwriters Assn. International will be held Thursday (5) at the Sheraton Music Center here. The roast was originally scheduled for last November.

Proceeds from the roast will go to the National Entertainment Journalists Assn.

Co-hosts for the event will be
(Continued on page 38)

FOR WEEK ENDING FEBRUARY 7, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

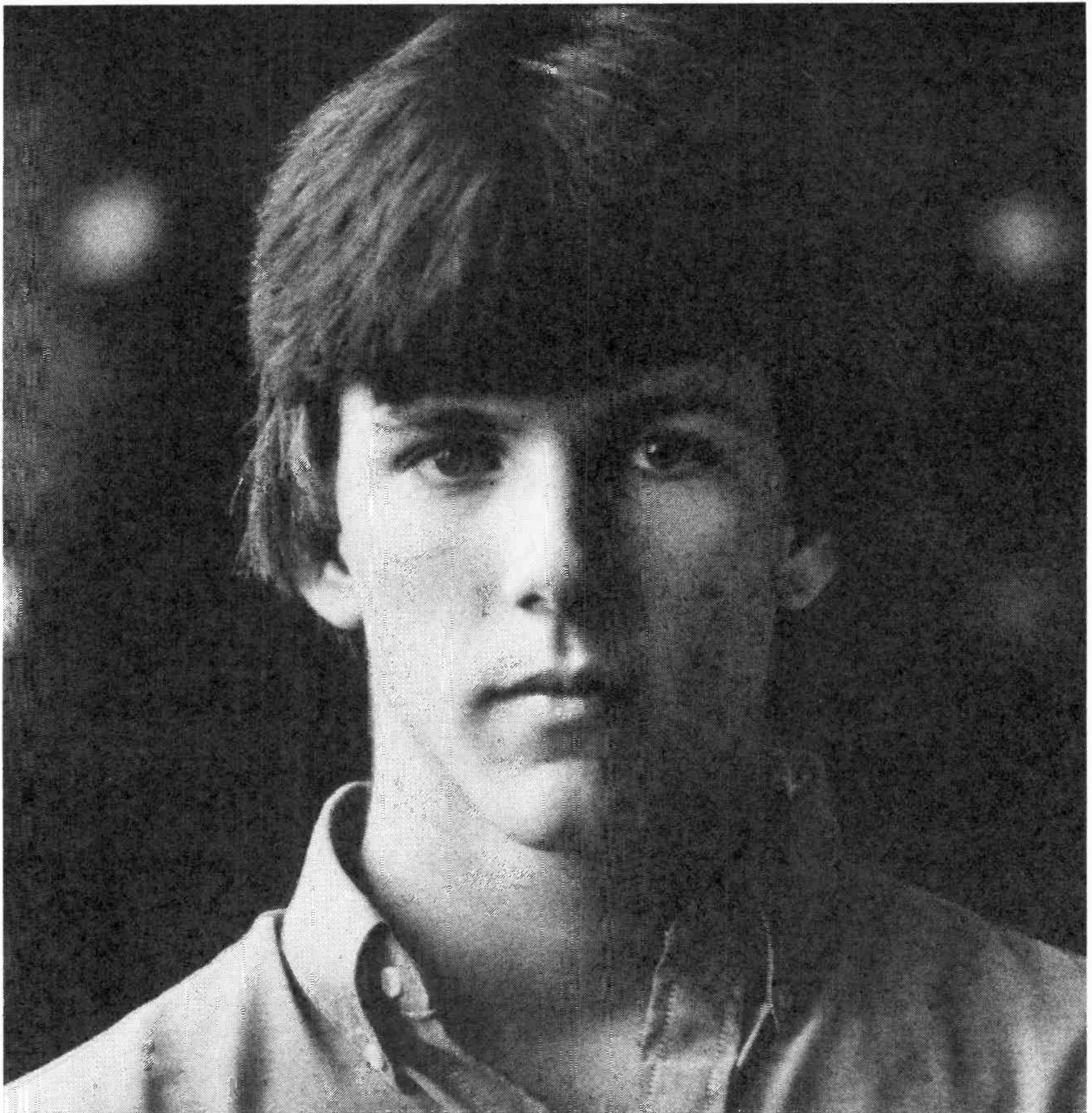
		138 REPORTERS	NEW ADDS	TOTAL ON
REBA MCENTIRE	LET THE MUSIC PICK YOU UP	MCA	68	73
MICHAEL M. MURPHY/HOLLY DUNN	FACE IN THE CROWD	W.B.	66	71
DON WILLIAMS	SENIORITA	CAPITOL	47	47
KATHY MATTEA	YOU'RE THE POWER	MERCURY	45	54
WAYLON JENNINGS	ROSE IN PARADISE	MCA	44	105

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
GEORGE STRAIT	OCEAN FRONT PROPERTY	MCA	12
THE GATLIN BROTHERS	TALKIN' TO THE MOON	COLUMBIA	8
RESTLESS HEART	I'LL STILL BE LOVING YOU	RCA	8
STEVE WARINER	SMALL TOWN GIRL	MCA	6
KEITH WHITLEY	HOMECOMING '63	RCA	5

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	15	★★ No. 1 ★★ LEAVE ME LONELY G.MORRIS, B.ALBERTINE, S.SMALL (G.MORRIS)	GARY MORRIS WARNER BROS. 7-28542
2	2	4	18	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
3	4	8	12	HOW DO I TURN YOU ON R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, R.BYRNE)	RONNIE MILSAP RCA 5033-7
4	5	7	14	I'LL COME BACK AS ANOTHER WOMAN J.CRUTCHFIELD (R.CARPENTER, K.M.ROBBINS)	TANYA TUCKER CAPITOL 5652
5	6	10	12	STRAIGHT TO THE HEART J.E.NORMAN (G.LYLE, T.BRITTEN)	CRYSTAL GAYLE WARNER BROS. 7-28518
6	12	13	13	RIGHT HAND MAN D.GANT, E.RAVEN (G.SCRUGGS)	EDDY RAVEN RCA 5032-7
7	11	12	13	FIRE IN THE SKY J.HANNA, B.EDWARDS (J.HANNA, B.CARPENTER)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28547
8	13	18	11	I CAN'T WIN FOR LOSIN' YOU N.LARKIN, E.TONLEY (R.BYRNE, R.BOWLES)	EARL THOMAS CONLEY RCA 5064-7
9	14	17	11	MORNIN' RIDE J.CRUTCHFIELD (S.BOGARD, J.TWEELE)	LEE GREENWOOD MCA 52984
10	1	3	16	YOU STILL MOVE ME K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 9851
11	15	16	14	HOMECOMING '63 B.MEVIS (D.DILLON, R.PORTER)	◆ KEITH WHITLEY RCA 5013-7
12	16	21	9	NO PLACE LIKE HOME K.LEHNING (P.OVERSTREET)	RANDY TRAVIS WARNER BROS. 7-28525
13	17	22	11	MIDNIGHT GIRL/SUNSET TOWN S.BUCKINGHAM (D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
14	18	23	10	BABY'S GOT A NEW BABY J.STROUD (J.F.KNOBLOCH, D.TYLER)	◆ S-K-O MTM 72081/CAPITOL
15	21	25	8	I'LL STILL BE LOVING YOU T.DUBOIS, S.HENDRICKS, RESTLESS HEART (M.A.KENNEDY, P.BUNCH, P.ROSE, T.CERNEY)	RESTLESS HEART RCA 5065-7
16	20	24	9	FOREVER J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 888 219-7/POLYGRAM
17	22	26	9	WHAT CAN I DO WITH MY HEART R.LANDIS (O.YOUNG)	JUICE NEWTON RCA 5068-7
18	23	27	7	SMALL TOWN GIRL T.BROWN, J.BOWEN (J.JARVIS, D.COOK)	STEVE WARINER MCA 53006
19	24	29	7	TWENTY YEARS AGO J.GRAYDON, K.MIMS (M.SPRIGGS, W.NEWTON, D.TYLER, M.NOBLE)	KENNY ROGERS RCA 5078-7
20	25	30	8	TAKE THE LONG WAY HOME J.BOWEN, J.SCHNEIDER (J.NEEL, D.CRIDER)	JOHN SCHNEIDER MCA 52989
21	9	9	15	GOTTA HAVE YOU R.LANDIS (E.RABBITT, R.NIELSEN, R.LANDIS)	EDDIE RABBITT RCA 5012-7
22	27	31	7	TALKIN' TO THE MOON C.YOUNG (L.GATLIN)	◆ LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06592
23	28	34	7	I ONLY WANTED YOU P.WORLEY (SHAPIRO, GARVIN, JONES)	◆ MARIE OSMOND CAPITOL/CURB 5663/CAPITOL
24	26	28	10	PARTNERS AFTER ALL C.MOMAN (C.MOMAN, B.EMMONS)	WILLIE NELSON COLUMBIA 38-06530
25	10	11	15	COWBOY MAN T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
26	30	40	4	OCEAN FRONT PROPERTY J.BOWEN, G.STRAIT (D.DILLON, H.COCHRAN, R.PORTER)	GEORGE STRAIT MCA 52996
27	7	2	17	FALLIN' FOR YOU FOR YEARS C.TWITTY, D.HENRY, R.TREAT (T.SEALS, M.REID)	CONWAY TWITTY WARNER BROS. 7-28577
28	34	45	3	"YOU'VE GOT" THE TOUCH H.SHEDO, ALABAMA (W.ROBINSON, J.JARRARD, L.PALAS)	ALABAMA RCA 5081-7
29	8	6	16	THE CARPENTER B.LOGAN (G.CLARK)	JOHN CONLEE COLUMBIA 38-06311
30	37	50	3	KIDS OF THE BABY BOOM E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53018/MCA
31	35	39	8	THE ROCK AND ROLL OF LOVE J.CRUTCHFIELD (B.MCDILL, C.BLACK)	TOM WOPAT EMI-AMERICA 8364
32	39	44	7	ON AND ON J.WHITE (J.BUCKNER)	ANNE MURRAY CAPITOL 5655
33	38	41	9	LOVIN' THAT CRAZY FEELIN' B.KILLEN (R.MCDOWELL, J.MEADOR, B.CONN)	RONNIE MCDOWELL MCA/CURB 52994/MCA
34	42	47	5	THE BED YOU MADE FOR ME P.WORLEY (P.T.CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
35	41	48	4	THE RIGHT LEFT HAND B.SHERRILL (D.KNUTSON, A.LOWENS)	GEORGE JONES EPIC 34-06593
36	40	42	10	THIS OL' TOWN W.ALDRIDGE (G.GREEN, R.GILES)	LACY J. DALTON COLUMBIA 38-06360
37	43	46	8	WILD-EYED DREAM S.BUCKINGHAM (A.RHODY)	RICKY VAN SHELTON COLUMBIA 38-06542
38	19	1	17	CRY MYSELF TO SLEEP B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
39	51	—	2	◆◆◆ POWER PICK/AIRPLAY ◆◆◆ ROSE IN PARADISE J.BOWEN, W.JENNINGS (S.HARRIS, J.MCBRIDE)	WAYLON JENNINGS MCA 53009
40	47	53	4	GYPSIES ON PARADE R.L.SCRUGGS (M.MILLER)	SAWYER BROWN CAPITOL/CURB 5677/CAPITOL
41	49	—	2	DON'T GO TO STRANGERS B.LOGAN (J.D.MARTIN, R.SMITH)	T GRAHAM BROWN CAPITOL 5664
42	29	19	10	DEEP RIVER WOMAN L.RICHIE, J.CARMICHAEL (L.RICHIE)	LIONEL RICHIE MOTOWN 1873
43	32	14	17	THEN IT'S LOVE D.WILLIAMS, G.FUNDIS (D.LINDE)	DON WILLIAMS CAPITOL 5638
44	48	52	8	LET'S BE FOOLS LIKE THAT AGAIN N.LARKIN (L.ANDERSON)	TOMMY ROE MERCURY 888 206-7/POLYGRAM
45	46	51	8	DIDN'T WE SHINE J.KENNEDY (D.SCHLITZ, J.WINCHESTER)	LYNN ANDERSON MERCURY 888 209-7/POLYGRAM
46	33	15	18	WHAT AM I GONNA DO ABOUT YOU J.BOWEN, R.MCENTIRE (D.GILMORE, B.SIMON, J.LALLISON)	◆ REBA MCENTIRE MCA 52922
47	59	—	2	THE MOON IS STILL OVER HER SHOULDER B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCA 5091-7
48	NEW	1	1	◆◆◆ HOT SHOT DEBUT ◆◆◆ LET THE MUSIC PICK YOU UP J.BOWEN, R.MCENTIRE (T.SEALS, E.SETSER)	REBA MCENTIRE MCA 52990
49	57	60	5	WALL OF TEARS H.SHEDD (R.LEIGH, P.MCCANN)	K.T. OSLIN RCA 5066

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	NEW	1	1	A FACE IN THE CROWD S.GIBSON, J.E.NORMAN (K.STALEY, G.HARRISON)	MICHAEL MARTIN MURPHY AND HOLLY DUNN WARNER BROS. 7-28471
51	56	59	4	LONE STAR STATE OF MIND T.BROWN, N.GRIFFITH (PALGER, G.LEVINE, F.KOLLER)	NANCI GRIFFITH MCA 53008
52	36	38	10	QUIETLY CRAZY E.BRUCE, B.MEVIS (M.WILLIAMS, S.CROPPER)	ED BRUCE RCA 5077-7
53	31	20	14	WHEN A WOMAN CRIES N.WILSON (B.MOORE, M.WILLIAMS)	JANIE FRICKE COLUMBIA 38-06417
54	64	87	3	AT THIS MOMENT J.BAXTER (B.VERA)	BILLY VERA & THE BEATERS RHINO 74403
55	60	63	4	GOODBYE SONG T.CHOATE (J.F.KNOBLOCH, D.TYLER)	◆ GENE STROMAN CAPITOL 5662
56	62	84	3	THEY ONLY COME OUT AT NIGHT W.ALDRIDGE (W.ALDRIDGE, L.PALAS, J.JARRARD)	THE SHOOTERS EPIC 34-06623
57	NEW	1	1	YOU'RE THE POWER A.REYNOLDS (C.BICKHARDT, F.C.COLLINS)	KATHY MATTEA MERCURY 888 319 7/POLYGRAM
58	61	68	4	IT'S GOODBYE AND SO-LONG TO YOU B.FISHER (R.COULTURE, H.J.BREAU)	LISA CHILDRESS AMI 1947
59	45	37	10	KILLBILLY HILL SOUTHERN PACIFIC (J.E.NORMAN (J.MCFEE, T.GOODMAN)	◆ SOUTHERN PACIFIC WARNER BROS. 7-28554
60	65	74	4	TAKE A LITTLE BIT OF IT HOME L.HINDS, A.J.MASTERS (SHERRILL, DILLINGHAM)	A.J.MASTERS BERMUDA DUNES 104
61	NEW	1	1	SEÑORITA D.WILLIAMS, G.FUNDIS (H.DEVITO, D.FLOWERS)	DON WILLIAMS CAPITOL 5683
62	63	69	5	15 TO 33 D.GOODMAN (D.GOODMAN, M.SHERRILL, F.DYCUS, J.W.RYLES)	SOUTHERN REIGN REGAL 17441
63	68	77	4	LONG GONE LONESOME BLUES B.STONE (H.WILLIAMS)	DENNIS ROBBINS MCA 52987
64	44	32	14	ME AND YOU S.SILVER (D.FARGO)	DONNA FARGO MERCURY 888 093-7/POLYGRAM
65	53	36	19	SHE THINKS THAT SHE'LL MARRY T.WEST (J.RODMAN, D.ORENDER)	◆ JUDY RODMAN MTM 72076/CAPITOL
66	50	33	20	GIVE ME WINGS B.MAHER (R.FLEMING, D.SCHLITZ)	◆ MICHAEL JOHNSON RCA 14412
67	74	—	2	KEEP THE FAITH S.STONE (K.STEGALL, J.SALES)	JIMMY MURPHY ENCORE 10036/MSD
68	52	35	19	LOVE'S GONNA GET YOU SOMEDAY R.SKAGGS (C.CHAMBERS)	RICKY SKAGGS EPIC 34-06327
69	NEW	1	1	WALK ME IN THE RAIN T.WEST (T.ROMEO)	GIRLS NEXT DOOR MTM 72084/CAPITOL
70	54	43	21	OH DARLIN' K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06242
71	75	86	3	ONE OF THE BOYS M.DANIEL, L.EVERETTE (K.BLAZY, P.BARNHART)	CHERYL HANDY COMPLEAT 170/POLYGRAM
72	67	54	13	IT WON'T HURT P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28565/WARNER BROS.
73	79	—	2	SUDDENLY SINGLE B.KILLEN (M.D.BARNES, T.SEALS)	THE 'BAMA BAND COMPLEAT 163/POLYGRAM
74	55	56	7	WHEN YOU GAVE YOUR LOVE TO ME R.PENNINGTON (J.SHOFFNER)	RAY PRICE STEP ONE 366
75	NEW	1	1	CAN'T STOP MY HEART FROM LOVING YOU K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06606
76	77	—	2	A LITTLE BIT OF HEAVEN B.SHERRILL (K.ROBBINS, P.WILLIAMS)	RAY CHARLES COLUMBIA 38-06370
77	NEW	1	1	OLD BRIDGES BURN SLOW N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
78	83	—	2	WE ALWAYS AGREE ON LOVE D.JOHNSON (D.JOHNSON)	ATLANTA SOUTHERN TRACKS 1074
79	58	49	10	COUNTRIFIED J.ANDERSON, J.E.NORMAN (T.LAZAROS)	◆ JOHN ANDERSON WARNER BROS. 7-28502
80	NEW	1	1	YOU'VE GOT A RIGHT R.OATES (K.KANE, B.CHANNELL)	ADAM BAKER AVISTA 8703
81	NEW	1	1	I'M GONNA GET YOU C.YOUNG (D.LINDE)	BILLY SWAN MERCURY 888 320 7/POLYGRAM
82	70	73	4	I AIN'T NEVER D.CHAMBERLAIN (M.TILLIS, W.PIERCE)	THE LOWES API 1002
83	NEW	1	1	THERE'S STILL ENOUGH OF US D.GOODMAN (R.J.FRIEND)	LIZ BOARDO MASTER 02/MSD
84	66	55	14	IT SHOULD HAVE BEEN EASY L.BUTLER (B.MCDILL)	THE WHITES MCA/CURB 52953/MCA
85	NEW	1	1	OH WHAT A NIGHT J.KENNEDY (B.MCDILL, D.LEE)	MEL MCDANIEL CAPITOL 5682
86	69	78	4	HOW BEAUTIFUL YOU ARE (TO ME) N.WILBURN (A.DOWNING)	BIG AL DOWNING VINE STREET 103
87	82	76	13	ONE MAN BAND J.KENNEDY (K.BELL, B.MCGUIRE)	MOE BANDY MCA/CURB 52950/MCA
88	81	62	22	WALK THE WAY THE WIND BLOWS A.REYNOLDS (T.P.O'BRIEN)	◆ KATHY MATTEA MERCURY 884 978-7/POLYGRAM
89	78	57	18	MIND YOUR OWN BUSINESS H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS)	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
90	84	71	25	DADDY'S HANDS T.WEST (H.DUNN)	◆ HOLLY DUNN MTM 72075/CAPITOL
91	87	64	18	BAD LOVE M.WRIGHT (D.LINDE)	PAKE MCENTIRE RCA 5004-7
92	85	66	20	TOO MUCH IS NOT ENOUGH E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
93	90	88	22	WINE COLORED ROSES B.SHERRILL (D.KNUTSON, A.LOWENS)	GEORGE JONES EPIC 34-06296
94	76	80	4	LIKE AN OKLAHOMA MORNING T.DEE (T.DEE, A.MORTON)	TONY MCGILL KILLER 1004/T.N.T.
95	71	58	23	HELL AND HIGH WATER B.LOGAN (T.BROWN, A.HARVEY)	◆ T GRAHAM BROWN CAPITOL 5621
96	73	81	4	MEMORY ATTACK J.TWEELE (J.TWEELE, S.BOGARD)	RALPH MAY & THE OHIO RIVER BAND EVERGREEN 1048
97	86	82	7	DARLINGTON COUNTY N.LARKIN (B.SPRINGSTEEN)	JEFF STEVENS AND THE BULLETS ATLANTIC/AMERICA 7-99494/ATLANTIC
98	95	93	21	WHAT YOU'LL DO WHEN I'M GONE J.BOWEN, W.JENNINGS (L.BUTLER)	WAYLON JENNINGS MCA 52915
99	72	67	7	WHERE'S THE FIRE G.J.HORTON (S.LONGACRE, S.LORBER)	SUSIE ALLANSON TNP/ENIGMA 75001/CAPITOL
100	88	65	22	IT AIN'T COOL TO BE CRAZY ABOUT YOU J.BOWEN (D.DILLON, R.PORTER)	GEORGE STRAIT MCA 52914

○ Products with the greatest airplay 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	THE CARPENTER	JOHN CONLEE	29
2	6	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	4
3	1	YOU STILL MOVE ME	DAN SEALS	10
4	9	LEAVE ME LONELY	GARY MORRIS	1
5	10	HOW DO I TURN YOU ON	RONNIE MILSAP	3
6	11	FOREVER	THE STATLER BROTHERS	16
7	8	COWBOY MAN	LYLE LOVETT	25
8	13	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO	13
9	5	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	T.G. SHEPPARD	2
10	12	GOTTA HAVE YOU	EDDIE RABBITT	21
11	15	NO PLACE LIKE HOME	RANDY TRAVIS	12
12	7	WHEN A WOMAN CRIES	JANIE FRICKE	53
13	16	RIGHT HAND MAN	EDDY RAVEN	6
14	3	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	27
15	4	DEEP RIVER WOMAN	LIONEL RICHIE	42
16	18	I CAN'T WIN FOR LOSIN' YOU	EARL THOMAS CONLEY	8
17	23	PARTNERS AFTER ALL	WILLIE NELSON	24
18	19	MORNIN' RIDE	LEE GREENWOOD	9
19	22	BABY'S GOT A NEW BABY	S-K-O	14
20	24	STRAIGHT TO THE HEART	CRYSTAL GAYLE	5
21	25	FIRE IN THE SKY	NITTY GRITTY DIRT BAND	7
22	14	CRY MYSELF TO SLEEP	THE JUDDS	38
23	20	ME AND YOU	DONNA FARGO	64
24	28	THE RIGHT LEFT HAND	GEORGE JONES	35
25	—	I ONLY WANTED YOU	MARIE OSMOND	23
26	17	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	46
27	—	TALKIN' TO THE MOON	LARRY, STEVE, RUDY:THE GATLIN BROTHERS	22
28	26	THEN IT'S LOVE	DON WILLIAMS	43
29	30	HOMECOMING '63	KEITH WHITLEY	11
30	21	GIVE ME WINGS	MICHAEL JOHNSON	66

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	LEAVE ME LONELY	GARY MORRIS	1
2	2	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	T.G. SHEPPARD	2
3	4	HOW DO I TURN YOU ON	RONNIE MILSAP	3
4	5	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	4
5	6	STRAIGHT TO THE HEART	CRYSTAL GAYLE	5
6	12	RIGHT HAND MAN	EDDY RAVEN	6
7	11	FIRE IN THE SKY	NITTY GRITTY DIRT BAND	7
8	13	I CAN'T WIN FOR LOSIN' YOU	EARL THOMAS CONLEY	8
9	14	MORNIN' RIDE	LEE GREENWOOD	9
10	1	YOU STILL MOVE ME	DAN SEALS	10
11	15	HOMECOMING '63	KEITH WHITLEY	11
12	16	NO PLACE LIKE HOME	RANDY TRAVIS	12
13	17	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO	13
14	18	BABY'S GOT A NEW BABY	S-K-O	14
15	21	I'LL STILL BE LOVING YOU	RESTLESS HEART	15
16	20	FOREVER	THE STATLER BROTHERS	16
17	22	WHAT CAN I DO WITH MY HEART	JUICE NEWTON	17
18	23	SMALL TOWN GIRL	STEVE WARINER	18
19	24	TWENTY YEARS AGO	KENNY ROGERS	19
20	25	TAKE THE LONG WAY HOME	JOHN SCHNEIDER	20
21	27	TALKIN' TO THE MOON	LARRY, STEVE, RUDY:THE GATLIN BROTHERS	22
22	9	GOTTA HAVE YOU	EDDIE RABBITT	21
23	28	I ONLY WANTED YOU	MARIE OSMOND	23
24	26	PARTNERS AFTER ALL	WILLIE NELSON	24
25	10	COWBOY MAN	LYLE LOVETT	25
26	30	OCEAN FRONT PROPERTY	GEORGE STRAIT	26
27	7	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	27
28	—	"YOU'VE GOT" THE TOUCH	ALABAMA	28
29	8	THE CARPENTER	JOHN CONLEE	29
30	—	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	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 (11)	17
MCA/Curb (6)	
CAPITOL (8)	15
MTM (4)	
Capitol/Curb (2)	
TNP/Enigma (1)	
RCA (14)	15
RCA/Curb (1)	
COLUMBIA	11
WARNER BROS. (9)	11
Reprise (1)	
Warner/Curb (1)	
POLYGRAM	9
Mercury (7)	
Compleat (2)	
EPIC	4
EMI-AMERICA	2
NSD	2
Encore (1)	
Master (1)	
AMI	1
API	1
ATLANTIC	2
Atlantic/America (2)	
AVISTA	1
BERMUDA DUNES	1
EVERGREEN	1
MOTOWN	1
REGAL	1
RHINO	1
SOUTHERN TRACKS	1
STEP ONE	1
T.N.T.	1
Killer (1)	
VINE STREET	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
62 15 TO 33	(MCA, ASCAP/Right Road, BMI/Forrest Hills, BMI/Al Gallico, BMI) CPP/HL	
54 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP)	
14 BABY'S GOT A NEW BABY	(A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)	
91 BAD LOVE	(Dennis Linde, BMI)	
34 THE BED YOU MADE FOR ME	(Warner-Tamerlane, BMI/Sportsman, BMI)	
75 CAN'T STOP MY HEART FROM LOVING YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP)	
29 THE CARPENTER	(April, ASCAP/GSC, ASCAP) CPP/ABP	
79 COUNTRIFIED	(Pending)	
25 COWBOY MAN	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) HL	
38 CRY MYSELF TO SLEEP	(Irving, BMI) CPP/ALM	
90 DADDY'S HANDS	(Blackwood, BMI) CPP/ABP	
97 DARLINGTON COUNTY	(Bruce Springsteen, ASCAP/Ensign, BMI)	
42 DEEP RIVER WOMAN	(Brockman, ASCAP)	
45 DIDN'T WE SHINE	(MCA, ASCAP/Don Schlitz, ASCAP/Fourth Floor, ASCAP/Hot Kitchen, ASCAP) HL	
41 DON'T GO TO STRANGERS	(MCA, ASCAP)	
50 A FACE IN THE CROWD	(AMR, ASCAP/Nashion, BMI)	
27 FALLIN' FOR YOU FOR YEARS	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
7 FIRE IN THE SKY	(Le-Bone-Aire, ASCAP/Vicious Circle, ASCAP)	
16 FOREVER	(Statler Brothers, BMI)	
66 GIVE ME WINGS	(Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/ALM/HL	
55 GOODBYE SONG	(A Little More Music, ASCAP/Sharp Circle, ASCAP)	
21 GOTTA HAVE YOU	(Briarpatch, BMI/Englishtown, BMI) CPP	
40 GYPSIES ON PARADE		
2	(Zoo Crew, ASCAP)	
2 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	(Rick Hall, ASCAP)	
95 HELL AND HIGH WATER	(April, ASCAP/Idea Of March, ASCAP/Preshus Child, BMI) CPP/ABP	
11 HOMECOMING '63	(Blackwood, BMI/Larry Butler, BMI/South Wing, ASCAP) CPP/ABP	
86 HOW BEAUTIFUL YOU ARE (TO ME)	(Port St. Joe, BMI/Julian, BMI)	
3 HOW DO I TURN YOU ON	(Lodge Hall, ASCAP/Rick Hall, ASCAP) CPP	
82 I AIN'T NEVER	(Cross Keys, ASCAP) HL	
8 I CAN'T WIN FOR LOSIN' YOU	(Rick Hall, ASCAP)	
23 I ONLY WANTED YOU	(Tree, BMI/Cross Keys, ASCAP) HL	
4 I'LL COME BACK AS ANOTHER WOMAN	(Let There Be Music, ASCAP/Irving, BMI) CPP/ALM	
15 I'LL STILL BE LOVING YOU	(Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL	
81 I'M GONNA GET YOU	(Dennis Linde, BMI)	
100 IT AIN'T COOL TO BE CRAZY ABOUT YOU	(Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP) CPP/ABP	
84 IT SHOULD HAVE BEEN EASY	(Jack & Bill, ASCAP) HL	
72 IT WON'T HURT	(Coal Dust West, BMI)	
58 IT'S GOODBYE AND SO-LONG TO YOU	(Intersong, ASCAP/Chappell, ASCAP) HL	
67 KEEP THE FAITH	(April, ASCAP/Keith Stegall, ASCAP/Hall-Clement, BMI/Welk, BMI)	
30 KIDS OF THE BABY BOOM	(Bellamy Bros., ASCAP)	
59 KILLBILLY HILL	(Long Tooth, BMI/That's What She Said, BMI)	
1 LEAVE ME LONELY	(WB, ASCAP/Gary Morris, ASCAP)	
48 LET THE MUSIC PICK YOU UP	(Two Sons, ASCAP/Warner-Tamerlane, BMI/WB, ASCAP)	
44 LET'S BE FOOLS LIKE THAT AGAIN	(Old Friends, BMI) CPP	
94 LIKE AN OKLAHOMA MORNING	(Little Bill, BMI/Little Amber, BMI)	
76 A LITTLE BIT OF HEAVEN	(Irving, BMI/Almo, ASCAP/Hobsong, ASCAP)	
51 LONE STAR STATE OF MIND	(Lucrative, BMI/Bait And Beer, ASCAP)	
63 LONG GONE LONESOME BLUES	(Acuff-Rose Opryland, BMI/Hiram, BMI)	
68 LOVE'S GONNA GET YOU SOMEDAY	(Hall-Clement, BMI/Ricky Skaggs, BMI/Chip Peay, BMI) HL	
33 LOVIN' THAT CRAZY FEELIN'	(Tree, BMI/Strawberry Lane, BMI) HL	
64 ME AND YOU	(Prima-Donna, BMI)	
96 MEMORY ATTACK	(Unichappell, BMI/Chappell, ASCAP) HL	
13 MIDNIGHT GIRL/SUNSET TOWN	(Almo, ASCAP/Don Schlitz, ASCAP) CPP/ALM	
89 MIND YOUR OWN BUSINESS	(Acuff-Rose Opryland, BMI/Rightsong, BMI/Hiram, BMI) CPP/HL	
47 THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
9 MORNIN' RIDE	(Chappell, ASCAP/Unichappell, BMI) HL	
12 NO PLACE LIKE HOME	(Writers Group, BMI/Scarlet Moon, BMI)	
26 OCEAN FRONT PROPERTY	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI/South Wing, ASCAP) HL	
70 OH DARLIN'	(Cross Keys, ASCAP) HL	
85 OH WHAT A NIGHT	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Hall-Clement, BMI/Maplehill, BMI)	
77 OLD BRIDGES BURN SLOW	(Lowery, BMI)	
32 ON AND ON	(Artist Records, ASCAP)	
87 ONE MAN BAND	(Ensign, BMI/April, ASCAP/Butler's Bandits, ASCAP) CPP	
71 ONE OF THE BOYS	(Southern Grand Alliance, ASCAP)	
24 PARTNERS AFTER ALL	(Chip Moman, BMI/Attadoc, BMI/Unichappell, BMI/Rightsong, BMI)	
52 QUIETLY CRAZY	(Cavesson, ASCAP/Tapadero, BMI) CPP	
6 RIGHT HAND MAN	(Earthly Delights, BMI)	
35 THE RIGHT LEFT HAND	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) HL	
31 THE ROCK AND ROLL OF LOVE	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Chappell, ASCAP/Serenity Manor Music) HL	
39 ROSE IN PARADISE	(Blackwood, BMI/April, ASCAP)	
61 SENORITA	(Almo, ASCAP/Little Nemo/Danny Flowers, ASCAP)	
65 SHE THINKS THAT SHE'LL MARRY	(Uncle Artie, ASCAP/Sabal, ASCAP) HL	
18 SMALL TOWN GIRL	(Tree, BMI/Cross Keys, ASCAP) HL	
5 STRAIGHT TO THE HEART	(Irving, BMI/Chappell, ASCAP) CPP/ALM/HL	
73 SUDDENLY SINGLE	(Tree, BMI/WB, ASCAP/Two Sons, ASCAP)	
60 TAKE A LITTLE BIT OF IT HOME	(Al Gallico, BMI)	
20 TAKE THE LONG WAY HOME	(Song Pantry, ASCAP/Believus Or Not, ASCAP/Warner-Tamerlane, BMI)	
22 TALKIN' TO THE MOON	(Larry Gatlin, BMI)	
43 THEN IT'S LOVE	(Dennis Linde, BMI)	
83 THERE'S STILL ENOUGH OF US	(New Albany, BMI)	
56 THEY ONLY COME OUT AT NIGHT	(Rick Hall, ASCAP/Alabama Band, ASCAP)	
36 THIS OL' TOWN	(Riva, ASCAP/Dejamus, ASCAP) HL	
92 TOO MUCH IS NOT ENOUGH	(Bellamy Bros., ASCAP)	
19 TWENTY YEARS AGO	(Warner House of Music, BMI/WB Gold, ASCAP)	
69 WALK ME IN THE RAIN	(Wherefore, BMI/Lawyers Daughter, BMI)	
88 WALK THE WAY THE WIND BLOWS	(Colgems-EMI, ASCAP/White Sheep, ASCAP) HL	
49 WALL OF TEARS	(April, ASCAP/Lion Hearted, ASCAP/New and Used, ASCAP) CPP/ABP	
78 WE ALWAYS AGREE ON LOVE	(Brother Bill's, ASCAP)	
46 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Jim's Allisongs, BMI) CPP	
17 WHAT CAN I DO WITH MY HEART	(Oh The Music, BMI)	
98 WHAT YOU'LL DO WHEN I'M GONE	(Larry Butler, BMI/Blackwood, BMI) CPP/ABP/HL	
53 WHEN A WOMAN CRIES	(Tapadero, BMI/Cavesson, ASCAP) CPP	
74 WHEN YOU GAVE YOUR LOVE TO ME	(Almarie, BMI)	
99 WHERE'S THE FIRE	(Somebody's Music, SESAC/WB, ASCAP/WB Gold, ASCAP)	
37 WILD-EYED DREAM	(Tree, BMI) HL	
93 WINE COLORED ROSES	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL	
10 YOU STILL MOVE ME	(Pink Pig, BMI)	
57 YOU'RE THE POWER	(Colgems-EMI, ASCAP)	
80 YOU'VE GOT A RIGHT	(Cross Keys, ASCAP/Old Friends, BMI)	
28 "YOU'VE GOT" THE TOUCH	(Alabama Band, ASCAP)	

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

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

RECORDING INDUSTRY FACULTY POSITION

Middle Tennessee State University's Recording Industry Management program, which has over 350 majors, is seeking a sixth full-time faculty member to teach music industry courses. The person should be able to teach a survey course and at least two specialized courses in areas such as music publishing, copyright law, promotion and publicity, marketing, legal problems or career development and preferably be able to teach in some other area of Mass Communications as well. Applicants must possess a Master's degree in Mass Communications, Music, Music Education, Business or related area, or a Juris Doctor degree, and college level teaching and industry experience. This is a full-time tenure-track position effective August 1, 1987. Instructor/Assistant Professor rank, based on qualifications and experience. A Center for Recording Arts and Sciences and a Center for Popular Music are also located on Campus.

Send resume, three letters of recommendation by March 1, 1987 to Geoffrey Hull, Search Chairman, P.O. Box 21, Middle Tennessee State University, Murfreesboro, TN 37132. Women and Minorities are urged to apply.

BENEFIT ROAST

(Continued from page 34)

Bobby Bare and songwriter/performer Thom Schuyler. Rosters include songwriters Mae Boren Axton, Dickey Lee, and Bobby Braddock. Also attending will be Joe Walker-Meador, executive director of the Country Music Assn., Connie Bradley, Frances Preston, Robert Thompson, Brenda Lee, banker Clarence Reynolds, and producer and studio owner Jack Clement.

Tickets are \$35 each and available at the door. A reception is scheduled for 7 p.m. CST, followed by the roast and dinner at 8 p.m.



National Entertainment Journalists Assn. members take their hats off to Maggie Cavender, front left, executive director of Nashville Songwriters Assn. International at a meeting announcing a roast of Cavender, scheduled for Thursday (5) at 7 p.m. CST at the Sheraton Music City in Nashville. Pictured with Cavender are, clockwise from top left, NEJA members Vernell Hackett, Al Louis, Jay Diamond, Stacy Harris, and roaster Dickey Lee.

FOR WEEK ENDING FEBRUARY 7, 1987

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
				★★ NO. 1 ★★	
1	1	1	16	REBA MCENTIRE MCA 5807	3 weeks at No. One (CD) WHAT AM I GONNA DO ABOUT YOU
2	2	2	16	ALABAMA ▲ RCA 5649-1-R	THE TOUCH
3	3	3	33	RANDY TRAVIS ● WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
4	5	6	35	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	# 7
5	7	7	16	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
6	6	5	43	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
7	4	4	15	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
8	10	9	14	GEORGE JONES EPIC 40413	WINE COLORED ROSES
9	9	10	40	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
10	8	8	16	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
11	12	11	64	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
12	11	13	29	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
13	16	19	9	RESTLESS HEART RCA 5648	WHEELS
14	14	12	16	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
15	13	14	14	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
16	15	18	33	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
17	18	16	9	KENNY ROGERS RCA 5633	THEY DON'T MAKE THEM LIKE THEY USED TO
18	21	33	11	THE O'KANES COLUMBIA BL 4059	THE O'KANES
19	20	20	13	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
20	17	15	50	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
21	19	17	20	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
22	24	44	18	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
23	22	25	14	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
24	23	23	28	EXILE EPIC FE 40401	GREATEST HITS
25	27	39	12	KATHY MATTEA MERCURY 830 405-1/POLYGRAM	WALK THE WAY THE WIND BLOWS
26	28	30	17	MICHAEL JOHNSON RCA AEL1-9501	WINGS
27	26	21	23	LEE GREENWOOD MCA 5770 (CD)	LOVE WILL FIND ITS WAY TO YOU
28	30	47	25	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
29	25	22	49	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
30	29	27	16	THE BELLAMY BROTHERS MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
31	31	24	22	RAY STEVENS MCA 5789 (CD)	SURELY YOU JOUST
32	40	57	9	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
33	45	53	37	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
34	34	41	15	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
35	37	26	98	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
36	49	69	3	EDDY RAVEN RCA 5728-1-R	RIGHT HAND MAN
37	36	28	44	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
38	38	40	35	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	41	37	14	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
40	44	34	116	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
41	35	29	28	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
42	39	35	22	JOHN SCHNEIDER MCA 5795 (CD)	TAKE THE LONG WAY HOME
43	43	48	23	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
44	48	50	48	JOHN CONLEE COLUMBIA FC-40257	HARMONY
45	33	32	14	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
46	42	36	67	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
47	47	42	35	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
48	51	67	30	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
49	56	45	30	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
50	53	54	44	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
51	32	38	20	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
52	57	58	13	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
53	50	31	281	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
54	46	43	45	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
55	58	—	2	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL	SKO
56	60	62	457	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
57	54	46	62	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
58	65	73	23	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
59	62	—	2	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
60	55	70	34	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
61	63	72	15	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
62	52	49	117	HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS.	GREATEST HITS, VOLUME I
63	75	—	13	LACY J. DALTON COLUMBIA 40393	HIGHWAY DINER
64	74	55	90	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
65	59	68	36	PATSY CLINE MCA 6149 (CD)	SOUNDTRACK-SWEET DREAMS, THE LIFE AND TIMES OF PATSY CLINE
66	61	51	67	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
67	67	—	7	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
68	72	—	27	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
69	64	63	45	JUDY RODMAN MTM 71050 (8.98)	JUDY
70	68	60	89	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
71	71	—	21	KENNY ROGERS LIBERTY 5112/CAPITOL	TWENTY GREATEST HITS
72	NEW ▶	—	1	PATSY CLINE MCA 4038	THE PATSY CLINE STORY
73	73	71	40	EDDIE RABBITT RCA AHL1-7041 (8.98) (CD)	RABBITT TRAX
74	69	52	103	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
75	70	56	147	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON

○ 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.

Winter NARM Confab Reports High Registration

This story prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

LOS ANGELES A record number of early registrations indicates that this year's National Assn. of Recording Merchandisers (NARM) meet, slated for Feb. 13-16 in Miami Beach, Fla., at the Fontainebleau

'We're seeing less of a tuxedo and long-dress crowd'

Hilton, will be one of the trade group's strongest ever, according to convention chairman Pat Moreland.

Moreland, a principal in Show Industries and director of the Los Angeles company's City-1-Stop, says chains are sending more delegates to the convention, thus pumping up attendance figures. For instance, Record World president Roy Imber, who is also the current NARM president, is sending six delegates to this year's meet, double the number that represented the chain last year.

A revised convention fee schedule has apparently had a salutary effect on retailers' convention planning. This year the fee drops to \$200 for each delegate beyond the first two from a member company.

NARM attendance also reflects the organization's efforts in recent years to address issues pertinent to middle management from larger chains, members from smaller operations, and independent retailers. "NARM is changing," says Moreland. "We're seeing less of the tuxedo and long-dress crowd. Our seminars are aimed so delegates come

away with ideas they can practically apply when they get back home."

To that end, three of the four scheduled seminars address nuts-and-bolts store issues:

- In-store displays, to be led by consultant Peter Glen, who has been retained by such manufacturer and retail clients as Nike, Sears, and Chess King. The session will include demonstrations by merchandisers from WEA, CBS and the Handleman Co.

- Security, with theft prevention tips, to be conducted by Mike McCaffery, who oversees his own security consulting firm.

- Computerization. Western Merchandisers' Bob Schneider, a member of NARM's operations committee, will lead a panel discussion on the ways in which data processing systems can benefit smaller retail operations.

- Bob Sherwood, CBS vice president of marketing, will lead a panel discussion regarding labels' a&r concerns.

Mickey Granberg, NARM executive vice president, says that although Sherwood's a&r session does not relate to store matters, the seminar was scheduled because the convention committee felt the subject matter would be of interest to those directly involved with the selling of music. "This will help give them a sense of how the business is run from the label side and how those decisions are made," she says, adding that a similar seminar was well received at NARM's wholesalers conference last October in Scottsdale, Ariz.

Casual attendance in Miami Beach is expected to be lower than it was at last year's meet in Los Angeles. "We are seeing fewer of our



Actor Tim Reid, left, and Elektra recording artist Anita Baker are two of the celebrities who will appear at the upcoming NARM convention.



local \$50 registrations for store managers and independent retailers," says Moreland. "Los Angeles is such a retailing community. Many registrants dropped by. It wasn't necessary to have a hotel room. In Miami they will need a room. No one just drops by Miami."

But on the plus side, Granberg notes that a four-city swing through the Southeast has boosted both NARM membership and convention attendance. And although local registrations might wind up being down, several out-of-state member chains are taking greater advan-

tage of the program then they did last year, largely because the 1987 plan offers more value.

The 1986 special cost \$25, but that less expensive package only entitled attendees to participate in seminars, product presentations, and a store managers' party. This year, the \$50 offer allows registrants to attend two full days of convention activities, including, for the first time, the Best Seller awards banquet. The Musicland Group, Camelot Music, and Record World are but three of the chains that are taking advantage of the manager package.

As it has in years past, Musicland will reward several store and district managers with enrollment for the entire convention, and president Jack Eugster says the chain will use the two-day package to bring along its Southeast store managers. He notes the company utilized last year's \$25 plan to invite managers in or near the Los Angeles area, but because Musicland has a higher concentration of stores in California than it does in Florida, this year's delegation will be somewhat smaller.

Camelot is bringing its 20 district supervisors and four regional direc-

(Continued on page 42)

Record Shop Reels In Sales With Video California-Based Chain Doesn't Rent

BY EARL PAIGE

LOS ANGELES Record Shop, the 29-unit mall chain, is delighted with the resulting sales of its first fling at prerecorded video.

"We put it in five stores in mid-October, and it did so well we immediately added it in 10 more by mid-November," says Mary Ann Levitt, president. "We were very pleased even though we were late for Christmas business."

Mort Gerber, general manager of the chain's Sausalito, Calif., headquarters, stocked 200 VHS pieces, "basically one of everything. Commtron helped us pick the selection and was very helpful. We quickly adjusted and reordered in twos, threes, and deeper." He is currently analyzing sales reports and polling store managers in order to assess trends and tastes in his region.

Music video is the chain's best-selling video category, though its sales, like those of other genres, vary according to market tastes. The Record Shop stores, spread throughout nine states from Illinois to California, are located in what Gerber describes as "high-end and blue-collar" malls. The initial video rollout was in Minneapolis (formerly the chain's headquarters, where it retains a warehouse and support staff), Des Moines, and Salt Lake City. As part of an expansion, more units have been added in Minneapolis, Phoenix, Las Vegas, Chicago, and in Nebraska and South Dakota.

Sales of movie titles "vary considerably," says Gerber. "In some stores the pop titles like '48 Hours' did best, in others it was the classics." Children's titles have moved

only moderately so far.

Public-domain videos are not part of the product mix. The chain has experimented with these titles in the past to "spectacularly unsuccessful" results, which Gerber attributes to "every drugstore having this stuff."

According to Levitt and Gerber, the chain has no interest in rental, which was attempted in the Chicago Water Tower unit years ago.

Levitt serves on the National Assn. of Recording Merchandisers retail advisory committee with Jim Bonk, executive vice president and CEO of the 191-store Camelot Music web, which has claimed success with rental in malls. Levitt is clearly surprised by Camelot's success with a rental program in a mall environment. "In some malls, just the population of the people who work there can be substantial, but not enough, in my opinion, to warrant a rental library," she says.

The chain's management waited out the developing home video market "until we were comfortable there was a sales business out there," says Gerber. "We see it as a plus business: There's no extra rent, no extra payroll, no extra home-office cost. If it adds 2%-4% more profit, that's a nice piece of money over a whole chain."

Record Shop is still primarily in the prerecorded-music business. With most of its stores measuring about 2,000 square feet, space is a precious commodity. Gerber and Levitt say that in no case was any appreciable amount of product removed to make room for video. "It's an add-on," says Gerber. "We didn't put it in one store because it was going to replace something."

Describing the experiment as a learning experience, Levitt says the next challenge is "to see how we can begin buying direct. Every vendor is basically different. One has an opening order of \$25,000 and a reorder quote of \$5,000. Return authorizations, or stock balancing, varies as well."

Regional variances will give store managers wide latitude in buying decisions. The chain is also testing higher-priced product. "Our people are being encouraged to take special orders. It's all part of seeing where this is going," says Gerber.

Because of the start-up, there was no attempt to advertise video or even to promote it heavily. "We have observed that there is an image among the video stores that video is not for sale. That's an advantage for us."

Retooling the stores for video display proved an uncomplicated procedure. "Our regular fixture people constructed 4-foot-long modular plexiglass shelves. They have a lip so we can put the videocassette in at an attractive angle. The shelves fit right into slatboard walls. The 4-foot length gives us flexibility; we can easily have 8 feet."

Displays are near the cashwrap counter "but are totally accessible to the customer. We were at first concerned about theft. Now we're hearing we had no theft to speak of."

And how did the chain's sales staffs react to the new product? "They were totally positive," Gerber says. "We are set up on an incentive basis, and this relates directly to added sales."

New Outlet Caters Solely To New Age Aficionados

BY CHRIS MORRIS

LOS ANGELES A retail outlet catering exclusively to the burgeoning new age music market recently opened here.

Located just off the busy Melrose Avenue shopping corridor, the 700-square-foot storefront is called Only New Age Music. The shop started doing business with limited stock in late December; its official "opening day" reception took place on Jan. 21.

Owner Suzanne Doucet, who operates the store with her husband James Bell, is herself a new age musician, who released a triple-album set on Phonogram in her native Germany. After her arrival in the U.S. in 1980, Doucet began distributing both her own work and the music of other new age artists to retailers around the country.

"We realized by doing this—and from traveling around the country—that there's a real need for a place where people can find everything" in the genre, says Doucet. Although Only New Age Music's stock is still limited at this point, she hopes to carry the 1,000 new age ti-

tles she says are currently available from domestic and foreign labels.

The store stocks all music configurations; Doucet says that cassette sales account for 60% of her volume, compact disks, 30%, and LPs, 10%.

Like many other independent retailers, Doucet bemoans the unavailability of CDs. At present, the store has only about 50 titles in stock in the compact format.

"I was ordering a lot of CDs, and [my suppliers] were just out of stock on everybody," she says.

Doucet describes Only New Age Music as an "audio gallery." In fact, the store resembles an art gallery; tapes, LPs, and CDs are hung or shelved on the white walls, illuminated by subdued track lighting. A color TV monitor screening a promotional "visual music" videocassette—20 titles are available for sale—is tucked discreetly in a corner. Most of the store is open space.

To better educate customers hungry for information about new age music, the rear portion of the store has been established as a "listening bar." Two audiocassette ma-

(Continued on page 41)

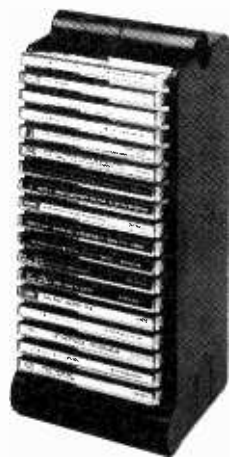
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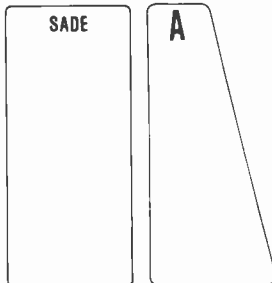
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FOR WEEK ENDING FEBRUARY 7, 1987

Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	2	19	★★ NO. 1 ★★ BRUCE HORNSBY & THE RANGE RCA PCD 1-8058 3 weeks at No. One THE WAY IT IS	
2	2	5	15	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
3	3	3	21	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
4	4	6	30	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
5	6	1	14	BOSTON MCA MCAD 6188	THIRD STAGE
6	9	9	26	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
7	8	8	32	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
8	5	4	11	BRUCE SPRINGSTEEN COLUMBIA C3K 40558 BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985	
9	7	7	12	THE POLICE A&M CD 3902	EVERY BREATH YOU TAKE/THE SINGLES COLLECTION
10	10	13	18	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
11	14	14	21	ANITA BAKER ELEKTRA 2-60444	RAPTURE
12	13	12	20	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
13	16	10	22	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
14	12	15	25	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
15	11	11	14	BOSTON EPIC EK 34188	BOSTON
16	21	24	9	THE PRETENDERS SIRE 2-25488/WARNER BROS.	GET CLOSE
17	19	18	85	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
18	15	19	4	LED ZEPPELIN ATLANTIC 2-19127	LED ZEPPELIN II
19	17	16	89	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
20	RE-ENTRY			ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
21	25	—	24	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON
22	24	—	12	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT
23	26	22	11	THE ROLLING STONES ABKCO 6667-2/POLYGRAM	HOT ROCKS 1964-1971
24	NEW ▶		1	CAMEO ATLANTA ARTISTS 830 265 2/POLYGRAM	WORD UP
25	22	25	7	CINDERELLA MERCURY 830076-2/POLYGRAM	NIGHT SONGS
26	18	—	3	BILLY IDOL CHRYSALIS VK-41514	WHIPLASH SMILE
27	20	17	17	TALKING HEADS SIRE CDP 46157/WARNER BROS.	TRUE STORIES
28	28	—	2	ERIC CLAPTON WARNER BROS. 2-25476	AUGUST
29	NEW ▶		1	LED ZEPPELIN ATLANTIC 2-19128	LED ZEPPELIN III
30	23	21	36	STEELY DAN MCA MCAD 5570	DECADE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL™	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	13	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 10 weeks at No. One VLADIMIR HOROWITZ	
2	2	2	46	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
3	4	3	24	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
4	3	4	27	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
5	5	6	14	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
6	6	5	53	BACHBUSTERS TELARC 80123	DON DORSEY
7	7	7	34	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
8	9	9	22	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
9	8	8	13	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
10	10	12	8	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
11	13	15	12	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
12	11	10	89	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
13	12	11	19	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
14	15	16	89	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
15	14	14	54	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
16	16	17	89	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
17	19	20	78	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
18	18	18	20	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
19	20	21	44	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
20	21	22	89	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
21	17	13	10	TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 80137	LONDON SYMPHONY ORCHESTRA
22	22	24	4	VERDI: OTELLO ANGEL CDCB-47450	PLACIDO DOMINGO
23	26	—	69	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
24	24	26	33	TELARC SAMPLER # 3 TELARC 80003	VARIOUS ARTISTS
25	NEW ▶		1	TIES AND TAILS PRO ARTE CDD-	ROCHESTER POPS (KUNZEL)
26	23	23	42	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
27	27	27	3	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
28	28	—	31	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
29	25	25	72	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
30	30	30	21	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS

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

▲ **CROSSFIRE CHOIR**
Crossfire Choir
LP Passport PB 6056/PARAS Group/\$8.98
CA PBC 6056/\$8.98
CD PBCD 6056/NA

▲ **EG COMPILATION**
Angels In Architecture
LP EG EGED47/PARAS Group/NA
CA EGEDCA7/NA
CD EGEDCD47/NA

ESQUIRE
Esquire
LP Geffen GHS 24101/WEA/\$8.98
CA MSG 24101/\$8.98

LCVE TRACTOR
Compilation
CA DB 84/no list

▲ **SYNERGY**
Metropolitan Suite
LP Audion SYN 204/PARAS Group/\$9.98
CA SYNC 204/\$9.98
CD SYNCD 204/NA

VARIOUS ARTISTS
Squares Blot Out The Sun
CA DB B5/no list

COMPACT DISK

ASSOCIATION
Greatest Hits
CD Warner Bros. 2-1767/WEA/\$15.98

BLACK SABBATH
Paranoid
CD Warner Bros. 2-3104/WEA/\$15.98

THE CULT
Love
CD Sire 2-25359/WEA/\$15.98

THE DEL FUEGOS
Boston, Mass.
CD Warner Bros./Slash 2-25339/WEA/\$15.98

MADHOUSE
8
CD Paisley Park 2-25545/WEA/\$15.98

THE TIME
What Time Is It?
CD Warner Bros. 2-23701/WEA/\$15.98

JAZZ

▲ **BILL BERGMAN**
Midnight Sax
LP Passport Jazz PJ 88022/PARAS Group/\$8.98

CA PJC 88022/\$8.98
CD PJC88022/NA

▲ **CANONEO**
Desperately Seeking Fusion
LP Passport Jazz PJ88016/PARAS Group/\$8.98
CA PJC88016/\$8.98
CD PJC88016/NA

▲ **POCKET CHANGE**
Random Axis
LP Passport Jazz PJ88018/PARAS Group/\$8.98
CA PJC88018/\$8.98
CD PJC88018/NA

▲ **KEN WILEY**
Visage
LP Passport Jazz PJ 88020/PARAS Group/\$8.98
CA PJC 88020/\$8.98
CD PJC88020/NA

NEW AGE

PETER DAVISON
Winds Of Space
LP Higher Octave Music 7001/HGM/\$9.98
CA HOM/\$9.98

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

New Releases

LOS ANGELES OUTLET CATERS TO NEW AGE CLIENTELE

(Continued from page 39)

chines with headphones may be used to audition a selection of 300 tapes stocked by the store.

"In the metaphysical bookstores, people can listen to tapes, but they have a very limited selection. And in the record stores, people cannot listen to what they would like to have," says Doucet. "That's why we built the listening bar, where they can listen to all the demos."

She adds that she hopes to add another two or three machines to enlarge this customer service.

Only New Age Music will expand its operations in April, when it hosts the first of a projected series of seminars. The premier session will be given by harpist Joel Andrews.

"The seminars are to educate people, not only in what is what, but also in how to use [the music]," Doucet says. "We'll do seminars for professionals, like people who do massage. They use a lot of new age music for massage."

She adds that she will also use her contacts in the new age field to assist clients in the commissioning of new compositions.

Doucet classifies her wide-ranging clientele as "very well-educated and all ages—from 16 up to 70 years old—with many young people."

She finds her customers very specific in their tastes: "Most people go for the quiet music. They do not go so much for the pop crossover like

in the past. The past was Jean-Michel Jarre and Kitaro and [Andreas] Vollenweider. They want the real thing.

"In this type of music the star is not the artist," Doucet says. "The star is the listener. The market is not looking for stars. It's the total opposite. They want to find themselves."

Doucet says the market for new age will expand and envisions Only New Age Music becoming a chain in the future.

"First there was yoga, then there were health food stores, then it was metaphysical book stores," says Doucet. "I think the next step is Only New Age Music stores."

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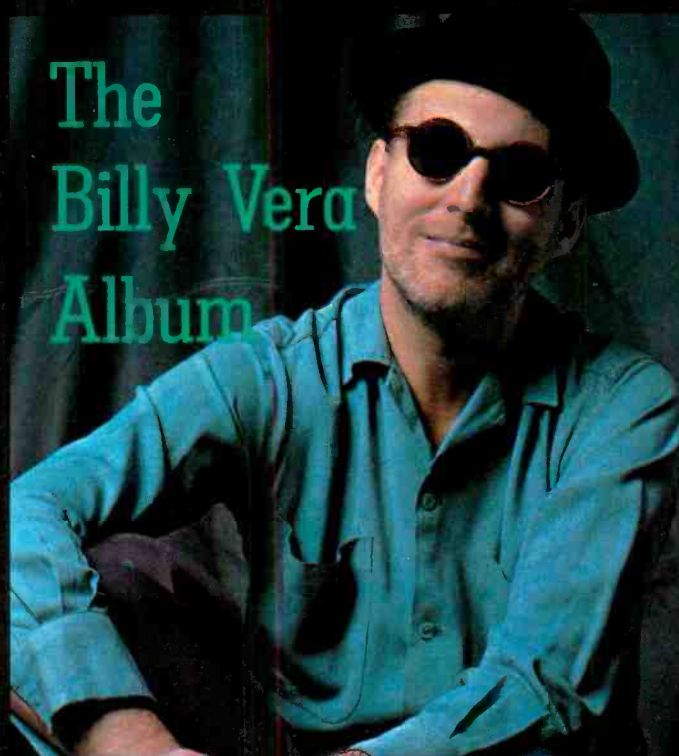
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GIVENS FAMILY

PJ 2544

FREAK-A-HOLIC
by
THE EGYPTIAN LOVER

DMSR-00774

SNAKE
by
BOBBY JIMMY
AND THE CRITTERS

MRC-0967

HERE NOW
by
SANRA FEVA

MRC-0961



Jetting Home. It was a homecoming for Joan Jett, Epic recording artist and Long Island native, when she and Blackhearts Ricky Byrd and Paul Harkins made an in-store appearance at Record World's Walt Whitman Mall outlet in Huntington, N.Y. Hundreds of fans kept the store crowded for more than two hours to welcome home the rocker, who will soon make her acting debut with Michael J. Fox in the film "Light Of Day." Shown at the autograph session are, from left, Byrd, Jett, and Harkins.

WINTER NARM CONVENTION

(Continued from page 39)

tors, and will stage one of its quarterly district supervisor meetings just prior to NARM's confab. Record World, meanwhile, is using the \$50 plan to reward its five manager-of-the-year winners.

Long-range planning has also spurred member interest. NARM announced in September that Elliot Goldman, president and chief executive officer of RCA/Ariola, will keynote.

One aim of the convention committee was to streamline events and "make the whole thing just more fun," says Moreland, noting that DJs will be poolside all three days. And for all the frustrated stars in its membership, she adds that

NARM will introduce an unusual sort of jam session. More specifically, it is the "First Annual NARM Jam Session," and Moreland is inviting delegates to bring their instruments and perform.

Typifying the streamlined agenda is the best-seller awards banquet, which schedules a single performer instead of two, as was the case last year. "We observed many people did get up and leave last year, and it wasn't the quality of the performers but just too much entertainment," says Moreland.

Elektra artist Anita Baker, who made a cameo appearance during the WEA product presentation at last year's NARM meet, will be fea-

tured at this year's awards banquet.

More emphasis is being placed on top-draw keynoters and other personalities, says Moreland, adding that the awards banquet will feature Joe Smith, newly named vice chairman and chief executive officer of Capitol Industries EMI. Smith is renowned for his witty MC talents.

Actor Tim Reid, of the long-running CBS-TV comedy "WKRP In Cincinnati" and the network's current series "Simon & Simon," will coordinate the presentation of NARM's advertising awards, an event that has been revamped from previous years.

"This will be a first—holding it as a luncheon, instead of sometime in the afternoon when the only ones there were the recipients, it seemed," says Moreland.

As evidenced by Baker's appearance, entertainment is a special concern of the committee in planning recent NARM conventions. Says Moreland, "We're presenting Miami Sound Machine for the scholarship dinner. This is not the kind of band we have had in the past."

An event that NARM initiated last year with great success, the store managers' bash at Tower Records, appears to be even more of a draw this year, according to Moreland. The invitation-only party, which will be themed Miami Splash, is scheduled for the Spec's Music store in Coral Gables; MTV VJ Alan Hunter will MC. The top door prize will be an expenses-paid trip to London, which will include a record run at Tower Records store there; second prize will be a record run at Spec's the night of the party. Other prizes to be raffled include VCRs and CD players.

The NARM convention, to be held earlier in the year than any of its previous meets, also may benefit because it falls on the long President's Day weekend, says Moreland. The group will likely revert again to late March next year as it continues moving back and forth between Miami to Los Angeles.

FOR WEEK ENDING FEBRUARY 7, 1987

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TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	172	★ ★ NO. 1 ★ ★ AEROSMITH COLUMBIA PC-36865 (1980)	56 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	180	ELTON JOHN MCA 1689 (1974)	ELTON JOHN'S GREATEST HITS
3	4	220	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
4	3	100	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
5	5	138	STEPPENWOLF MCA 1599 (1973)	16 GREATEST HITS
6	6	178	ELTON JOHN MCA 1690 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
7	8	52	MEATLOAF EPIC PE-34974 (1977)	BAT OUT OF HELL
8	10	24	LED ZEPPELIN ATLANTIC SD-19129 (1971)	LED ZEPPELIN IV
9	7	180	THE WHO MCA 1691 (1971)	WHO'S NEXT
10	11	32	CHICAGO COLUMBIA PC-33900 (1975)	CHICAGO IX - GREATEST HITS
11	9	232	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
12	14	24	PHIL COLLINS ATLANTIC SD-16029 (1981)	FACE VALUE
13	13	48	STEVE MILLER CAPITOL SN-16321 (1978)	GREATEST HITS 1974-1978
14	12	80	NEIL DIAMOND MCA 1489 (1974)	12 GREATEST HITS
15	15	130	THE GUESS WHO RCA AYLI-3662 (1971)	THE BEST OF THE GUESS WHO
16	16	186	STEELY DAN MCA 37214 (1977)	AJA
17	19	20	VARIOUS ARTISTS MCA 1692 (1978)	ANIMAL HOUSE SOUNDTRACK
18	18	236	DAVID BOWIE RCA AYLI-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
19	17	178	LYNYRD SKYNYRD MCA 1685 (1973)	PRONOUNCED LEH-NERD SKI-NERD
20	24	16	AC/DC ATLANTIC SD-16018 (1980)	BACK IN BLACK
21	20	36	STEELY DAN MCA 1483 (1982)	GOLD
22	28	12	THE EAGLES ASYLUM 6E-105 (1976)	GREATEST HITS 1971-1975
23	21	236	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
24	22	40	THE WHO MCA 1496 (1982)	THE WHO'S GREATEST HITS
25	23	170	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
26	25	148	JANIS JOPLIN COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
27	31	32	THE BEATLES CAPITOL SN-16020 (1976)	ROCK 'N' ROLL MUSIC VOL. I
28	34	8	BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
29	30	64	THE BEATLES CAPITOL SN-16021 (1976)	ROCK 'N' ROLL MUSIC VOL. II
30	26	166	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
31	27	44	HEART PORTRAIT PR-34799 (1977)	LITTLE QUEEN
32	29	84	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
33	32	96	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4516 (1970)	COSMO'S FACTORY
34	NEW ▶		JAMES TAYLOR WARNER BROS. 2979 (1976)	JAMES TAYLOR'S GREATEST HITS
35	33	108	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
36	36	142	BOZ SCAGGS COLUMBIA PC-36841 (1980)	HITS
37	35	180	STEELY DAN MCA 37220 (1980)	GAUCHO
38	38	230	THE WHO MCA 37003 (1978)	WHO ARE YOU
39	39	142	MARVIN GAYE MOTOWN M5-191 (1976)	MARVIN GAYE'S GREATEST HITS
40	37	60	HEART PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY

(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.

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Web Enjoys Dramatic Growth Coast To Coast

BY GREG REIBMAN

DALLAS With 59 stores nationwide, the 3½-year-old, Las Vegas-based video franchiser Major Video Inc. has been enjoying rapid coast-to-coast growth.

The web's success has been particularly evident in Texas, where, despite a soft economy, seven Major Video superstores have opened in the past eight months. The outlets, located in Odessa, Lubbock, Arlington, and El Paso, are operated by franchisee United Texas Entertainment, which holds exclusive rights to all Major Video outlets in Texas.

With an eighth store scheduled to go on line in February, United Texas vice president Danny Cos says business has been "better than we ever expected." Future locations have yet to be selected, "but we are definitely planning to grow statewide."

When United Texas opened its first Major Video store in Lubbock on May 30, Cox says the market was competitive yet vulnerable. "Everyone had the same product, but we were able to compete by having

more convenient hours and better selection. When we first came in, nobody wanted to be open on Sundays. But we were committed to being open seven days a week until midnight."

In keeping with chain policy, each superstore is at least 4,000 square feet (and typically 5,000-6,000 square feet) and opens with approximately 6,000 titles. With more than 400 new titles available monthly, "It doesn't take long before inventory increases substantially above initial start-up," says Bill Jebb, director of finances at National Entertainment Inc., Major Video's parent company.

Another important franchise policy that Cox says he agrees with "wholeheartedly" is National Entertainment's strict requirement that it approve all Major Video locations. "They insist that the store be located in a shopping center which is near or adjacent to a grocery store," says Cox. "And they are both very particular and very right about being so choosy."

Jebb says the location parameters have "worked very well for us nationwide. We look for a high popula-

tion density in an area that is primarily low to middle class with high traffic at that particular location. If it's not in a mall, then there should be a big grocery store across the street."

Major Video's superstores work, Jebb claims, "because they provide the customer with a bigger selection and those good titles that everybody wants when they first come out. With multiple stores, one also has the flexibility of moving stock from store to store. It makes it very difficult for the smaller stores to come in and compete with

us."

When a store first opens, National Entertainment works closely with the franchisee to see to it that the outlet "attracts a lot of attention," says Jebb. "For our Las Vegas stores we will take advantage of the show people who are in town [playing the casinos], but no matter where it is, we make sure to invite the mayor, city councilmen, local representatives, and so on. We throw a pretty big party."

Although Beta is not a major player at all Major Video locations, Cox calls it a "small but important

factor" in Texas. "On the average, our Beta customers are more active than VHS customers. That's probably because they don't have as many choices as VHS owners."

During the last 10 days before Christmas, Cox says, video sell-through was particularly strong. "I expect sales will continue to grow in the next month or two now that so many people got VCRs as gifts."

Rental remains the biggest factor for Major Video. On the average, Cox says, each superstore will rent 500-1,000 units per day. On New

(Continued on page 45)

FOR WEEK ENDING FEBRUARY 7, 1987

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	Suggested List Price
★★ NO. 1 ★★						
1	1	15	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	71	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	3	34	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	5	43	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
5	6	71	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
6	4	66	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
7	7	34	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
8	8	29	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
9	11	8	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
10	9	17	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
11	12	33	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
12	10	34	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
13	17	12	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
14	15	13	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
15	20	5	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
16	14	4	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
17	18	33	MICKY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
18	24	11	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95
19	21	3	WRINKLES IN NEED OF CUDDLES	Children's Video Library Vestron 1437	1986	19.95
20	13	46	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
21	RE-ENTRY		LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
22	16	8	MY LITTLE PONY-THE MOVIE	DEG Inc. Vestron 5171	1986	79.95
23	23	13	THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95
24	RE-ENTRY		LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
25	25	2	RAMBO: THE RESCUE	Family Home Entertainment F4-215	1986	39.95

● 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.



In BASF's latest effort to promote the eight-hour capability of its T-160 videocassette, the manufacturer is marketing a specially priced, introductory two-pack that couples a T-120 with the longer tape.

Video Plus

BY EDWARD MORRIS

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

THERE'S A NEW VCR head-cleaner on the market from Discwasher (312-671-5680). The Wet Video Head Cleaner kit is designed for VCRs that are "heavily contaminated or receive a great deal of use." Packaged in a plastic storage case, the cleaner uses a fluid

that is applied to a nonabrasive tape to remove dust and oxide from the video, audio, and sync heads and pinch rollers. It takes approximately 30 seconds to complete the operation, and the kit is good for up to 100 cleanings.

To use the cleaner—which carries a suggested retail price of \$17.95—the consumer puts five to six drops of the cleaning solution into a fluid-applicator well, inserts the unit into the VCR and presses the play button. The tape automatically stops when the process is finished.

BASF (617-271-4064) has intro-

(Continued on page 45)

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.

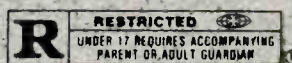
- MY BEAUTIFUL LAUNDETTE**
Saeed Jaffrey, Roshan Seth, Daniel Day Lewis
♠♥Karl-Lorimar 385/SBI/\$79.95
- BETTER GOLF**
Dave Collingwood
♠♥Red Rose Production Co./\$49.95
- BILL**
Mickey Rooney, Dennis Quaid, Largo Woodruff
♠♥U.S.A. 341/SBI/\$59.95
- BILL: ON HIS OWN**
Mickey Rooney, Dennis Quaid
♠♥U.S.A. 60721/SBI/\$59.95
- CAPE FEAR**
Gregory Peck, Robert Mitchum, Polly Bergen
♠♥MCA 80514/SBI/\$59.95
- CLAMBAKE**
Elvis Presley, Shelley Fabares, Will Hutchins
♠♥MGM/UA 1054/SBI/\$69.95
- DIRTY DISHES**
Carole Laure, Pierre Santini
♠♥Embassy 1915/SBI/\$29.95
- ELLIS ISLAND**
Ben Vereen, Greg Martyn, Melba Moore
♠♥U.S.A. 62034/SBI/\$79.95
- ELVIS: THAT'S THE WAY IT IS**
Elvis Presley
♠♥MGM/UA 0373/SBI/\$69.95
- THE EMPTY CANVAS**
Bette Davis, Horst Buchholz, Catherine Spaak
♠♥Embassy 2139/SBI/\$59.95
- FIRES ON THE PLAIN**
Eiji Funakoshi, Osamu Takizawa, Asao Sano
♠♥Embassy 6081/SBI/\$29.95
- FOOL FOR LOVE**
Sam Shepard, Kim Basinger, Randy Quaid
♠♥MGM/UA 0894/SBI/\$79.95
- FEDERICO FELLINI'S GINGER & FRED**
Marcello Mastroianni, Giulietta Masina
♠♥MGM/UA 1065/SBI/\$79.95
- HOTLINE**
Lynda Carter, Steve Forrest
♠♥U.S.A. 63042/SBI/\$39.95
- KID GALAHAD**
Elvis Presley, Lola Albright, Charles Bronson
♠♥MGM/UA 1055/SBI/\$69.95
- LEAVE 'EM LAUGHING**
Mickey Rooney, Red Buttons
♠♥U.S.A. 514/SBI/\$39.95
- LUMIERE**
Jeanne Moreau, Lucia Bosé, Francine Racette
♠♥Embassy 4009/SBI/\$29.95
- MOSBY'S MARAUDERS**
Kurt Russell, James MacArthur, Nick Adams
♠♥Walt Disney 503/SBI/\$69.95
- ON THE TOWN**
Gene Kelly, Frank Sinatra, Jules Munshin
♠♥MGM/UA 0057/SBI/\$29.95
- THE ORACLE**
Caroline C. Powers, Roger Neil, Victoria Dryden
♠♥U.S.A. 65310/SBI/\$59.95
- JANE POWELL'S FIGHT BACK WITH FITNESS**
Exercise
♠♥Karl-Lorimar 170/SBI/\$24.95
- PSYCHO III**
Anthony Perkins
♠♥MCA 80359/SBI/\$79.95
- RIDING WITH DEATH**
Ben Murphy, Katherine Crawford, Richard Dysart
♠♥MCA 80515/SBI/\$39.95
- ROLLERCOASTER**
George Segal, Richard Widmark, Timothy Bottoms
♠♥MCA 66037/SBI/\$59.95
- SHOW BOAT**
Kathryn Grayson, Ava Gardner, Howard Keel
♠♥MGM/UA 0167/SBI/\$59.95
- SHOW OFF!**
Malcolm-Jamal Warner
♠♥Children's Video Library 3145/\$59.95



IN EVERY WAR, THERE ARE THOSE WHO DIE
...AND THOSE WHO MAKE A KILLING!

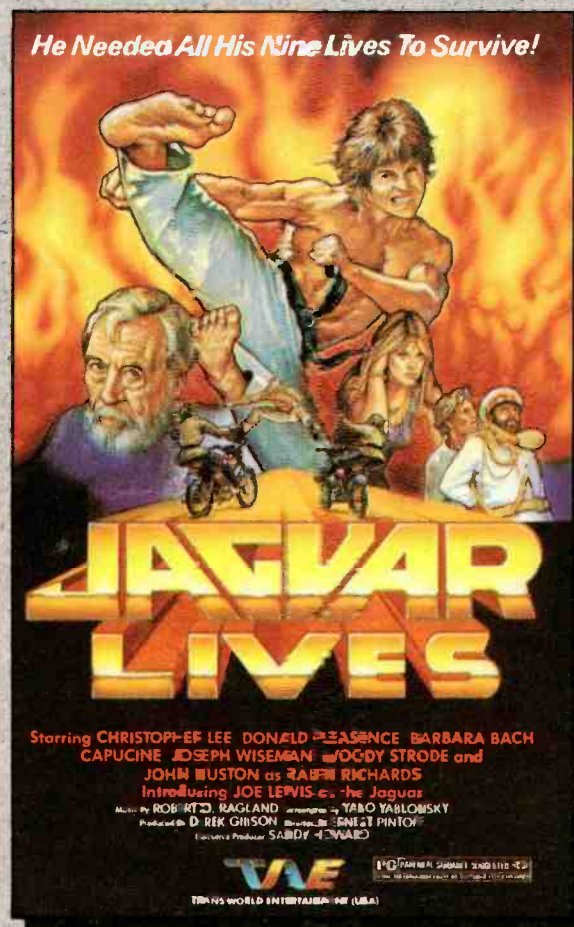
GAME FOR VULTURES

Two men from opposite worlds collide in a conflict of ideals, governments, big business and certain destruction in this action-packed tale of courage and destiny.



43003 COLOR/113 MINUTES \$79.95

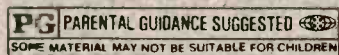
PREBOOK DATE: FEBRUARY 25
ON SALE DATE: MARCH 11



HE NEEDED ALL HIS NINE LIVES TO SURVIVE!

JAGUAR LIVES

The JAGUAR, one of the world's deadliest secret agents, tracks some of the world's deadliest enemies — in a thrilling tale of savagery and revenge.



43004 COLOR/91 MINUTES \$79.95

With the purchase of every "Game For Vultures" Video you'll receive a \$6.00 discount on a "Jaguar Lives" video.



TRANS WORLD ENTERTAINMENT (U.S.A.)

NOT AVAILABLE IN CANADA

(Continued on next page)

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	1	8	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
2	2	9	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
3	3	12	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
4	4	9	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
5	6	5	MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R
6	5	18	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
7	10	4	THE MANHATTAN PROJECT	HBO/Cannon Video TVA3907	John Lithgow Christopher Collet	1986	PG
8	11	15	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
9	8	15	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
10	7	11	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
11	9	10	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
12	NEW ▶		HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG
13	12	10	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
14	13	20	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
15	NEW ▶		OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
16	14	18	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
17	19	3	INVADERS FROM MARS	Cannon Films Inc. Media Home Entertainment M877	Karen Black Hunter Carson	1986	PG
18	15	16	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
19	17	4	BLUE CITY	Paramount Pictures Paramount Home Video 1649	Judd Nelson Ally Sheedy	1986	R
20	18	8	JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R
21	NEW ▶		A FINE MESS	RCA/Columbia Pictures Home Video 6-20723	Ted Danson Howie Mandel	1986	PG
22	16	12	POLICE ACADEMY 3: BACK IN TRAINING ▲	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
23	20	11	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
24	22	2	RAN	CBS-Fox Video 3732	Tatsuya Nakadai	1985	R
25	28	12	AT CLOSE RANGE ●	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R
26	23	35	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
27	24	11	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG
28	21	8	VAMP	New World Pictures New World Video A86150	Grace Jones Chris Makepeace	1986	R
29	30	2	ECHO PARK	Paramount Pictures Paramount Home Video 2391	Susan Dey Tom Hulce	1986	R
30	25	14	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
31	26	13	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R
32	27	7	SWEET LIBERTY	Universal City Studios MCA Dist. Corp. 80434	Alan Alda Michael Caine	1986	PG
33	38	17	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
34	29	4	FIRE WITH FIRE	Paramount Pictures Paramount Home Video 5812	Craig Sheffer Virginia Madsen	1986	PG-13
35	31	4	DESERT BLOOM	RCA/Columbia Pictures Home Video 6-20689	Jon Voight Jobeth Williams	1986	PG
36	34	17	WILDCATS ▲	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
37	35	13	HIGHLANDER	HBO/Cannon Video TVA3761	Christopher Lambert Sean Connery	1986	R
38	33	3	VIOLETS ARE BLUE	RCA/Columbia Pictures Home Video 6-20690	Sissy Spacek Kevin Kline	1986	PG-13
39	40	4	JUST BETWEEN FRIENDS	HBO/Cannon Video TVA3919	Mary Tyler Moore Ted Danson	1986	PG-13
40	32	12	LUCAS	CBS-Fox Video 1495	Corey Haim Kerri Green	1986	PG-13

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for 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.



MAJOR VIDEO ENJOYS RAPID GROWTH

(Continued from page 43)

Year's Eve, one store rented more than 2,000 tapes.

Each store is fully computerized. Although memberships are required, there is no enrollment fee, and personal references are accepted in lieu of credit card deposits.

National Entertainment was formed in 1983, when board chairman Hank Cartwright, an early pioneer in home video software wholesaling, acquired the seven-store Captain Video chain in Las Vegas. The name was changed to Major Video because of the firm's desire to franchise operations nationwide without conflicting with any other stores that might be named Captain Video in other markets. Of National's 59 stores, 12 are company-owned.

National's Jebb says the web's expansion plans are "somewhat difficult to project because of our location requirements. There are some areas, such as San Francisco, Chicago, and much of Southern California, where it is very difficult to find an excellent location."

The Southwest, however, is proving to be very strong, Jebb adds. "There is tremendous interest in Texas. United Texas is our exclusive franchisee there, but there are a number of others who want to speak to them to see if they could have an accommodation in part of the state."

Although United Texas has the option to involve other players, Cox says it has no plans at present to relinquish rights. "We've been approached, but for now we plan to keep the operation under our wing."

United Texas was formed last year by Danny Cox's father Bobby, a former restaurateur who holds the title of president for the new firm.

"This is the my family's first experience with the video business, and it's been a terrific one," says

the younger Cox. "It's a fun business to be in, especially if you like movies as much as my family and I do. It's a real treat to work with video customers. When they come in, they are almost always in a good mood because they are treating themselves to a movie and they feel real good about the experience."

He reports a strong working relationship with National Entertainment. "They work real well with us. We order a lot of processing materials from their warehouses. And [National president] Gary Moore always seems to have an open line whenever we need help."



Young And Restless Dealer. Beth Maitland, Emmy Award-winning star of the CBS-TV soap opera "The Young And The Restless," entered the home video market with the opening of Private Eye Video in the Los Angeles suburb of Valencia. The actress and her business partner, recording engineer Christopher Banning, hope the single-store enterprise will develop into a chain.

VIDEO PLUS

(Continued from page 43)

duced a VHS videocassette Trial-Pack that combines a T-160, eight-hour, extra-quality tape with and a T-120, six-hour, extra-quality one, in a package designed to retail for the price of two T-120s of this grade.

The aim of the promotion is to focus on extra value, in this case the two extra hours of recording time, as opposed to emphasizing lower pricing alone as a way of attracting consumers.

NEW RELEASES

(Continued from preceding page)

SO YOU STAND ON THE WRONG SIDE OF THE BALL, TOO!

Instructional
◆♥ Black Swan Enterprises/\$59.95

WOMAN TIMES SEVEN
Shirley Maclaine, Alan Arkin, Michael Caine

◆♥ Embassy 2089/SBI/\$59.95

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

Record Shop chain takes video plunge ... see page 39



Village Shoot. Mercury/PolyGram artist Billy Brannigan is shown with MGGM director Nick Morris on location in Washington Square Park in Greenwich Village. The park was one of a number of New York City locations employed during the shoot for Brannigan's first clip, "Maybe Tonight." The single is from the artist's debut album, "Make A Move," which ships Feb. 16.

Orr Seeks Identity Beyond The Cars In Sci-Fi Solo Clip

NEW YORK The Cars' videoclips have mostly been characterized by an emphasis on bold graphics and animation rather than concert footage.

While these types of videos can establish a strong group identity, they don't necessarily do much for the images of the individual band members.

That's why Benjamin Orr, the Boston-based band's bassist, and Elektra Records have gone the performance video route for his second solo clip, "Too Hot To Stop."

The label says it is banking on the futuristic, computer-lit clip to create a stronger visual presence for Orr and to help pull him from the shadow of the Cars.

In addition to director Jon Small, the creative team assembled for the video includes artistic director Jean Renard, who worked on Orr's debut "Stay The Night" production.

"Performance videos always look the same," says Renard. "There's a guy with a guitar and a guy with a camera. But Ben wanted this clip to have a specific look and be lit in a particular way—more elegant than rock'n'roll but without losing its edge."

That particular look and lighting are the product of the 42- by 22-foot science-fiction-type backdrop created by designer Alain Vaes, who has created sets for the New York City Ballet, among other groups. The backdrop required complex computerized lighting to bring out its full depth of field.

The drop is set behind the musicians and features an expansive "window" into starry, moonlit space. Because the backdrop is translucent, light is admitted from the rear, giving the illusion of huge volume and dimension.

Looking at the drop, the moon and stars seem to shine on stone pillars and walls as well as the steps painted at the drop's bottom. These stairs merge with the real steps of

the musicians' stage.

"Some stars are translucent, some are holes in the drop and are brighter to create more depth," says Vaes. The designer points out that the blend of modern and ancient architectural elements in the stone foundation as well as the metal ventilation tubing within give the setting a "futuristic planet feel."

The key to translating this feel to video, though, is the unique lighting. By using a Kliegl computer system, lighting designer Tim Hunter was able to change the lighting—and the video's atmosphere—106 times in four minutes.

"You couldn't do that by hand," says Hunter, who has used the system for theatrical work with Alvin Ailey and other dance companies.

For "Too Hot To Stop," Hunter rigged 50 lights of assorted sizes and colors around the backdrop. Nearly half the computer's program controls the backdrop lighting, he says, with the other half lighting the band.

"We've tried hard to create a visual image different from other videos," Hunter says.

"When lit, the realism is amazing," says Renard. Still, the designer points out that there are "extraordinary problems" inherent in working with translucent backdrops of such size.

For example, Vaes' backdrop cost \$35,000-\$40,000 "just to execute and not counting the artistic fee commanded by such a big name." (Vaes projects typically run between \$750,000 and \$1 million.)

According to Vaes, Orr borrowed a crystal scepter from a Salem, Mass., witch to give him energy. Orr says, "My only idea was to have the video have something to do with outer space. That's what seems to capture attention the most these days, so I wanted to see if we could go out there for a while—or at least fool the camera into thinking we had." **JIM BESSMAN**

Praxis' Hat In The Longform Ring Latest Release Has Joe Ely In Concert

BY MOIRA McCORMICK

CHICAGO Video production house Praxis Media Inc. is entering the longform music videocassette market with releases targeted at specific segments it says are ignored by major producers and distributors.

Via its Barznton Productions arm, the South Norwalk, Conn.-based Praxis has released its second program, "Joe Ely: Live From Texas" (for a review of a live Ely concert, see page 26). The videocassette follows the firm's initial 1986 blues guitar release, "Further On Down The Road," which featured six-string legends Albert Collins, Roy Buchanan, and Lonnie Mack.

Barznton is also in the midst of establishing its own distribution network, which it says will handle the Ely cassette as well as the "Road" tape. Both videos are currently available by mail order—the Ely tape through the artist's fan club and the "Road" program via blues label Alligator Records.

The Barznton music division is a co-venture between Praxis and music video producer John Ware. As such, Barznton falls under the aegis of Praxis' proprietary programming entity, which has so far been involved in the areas of children's/family, multiuse informational, and travel/space programming.

According to Chris Campbell, Praxis' president, the 3½-year-old firm—projected to gross \$4 million

in 1987—also provides consulting, editorial, and creative video services. Praxis also operates a \$2 million postproduction facility, the Palace Production Center.

The first Barznton project came about when longtime acquaintances Ware and Campbell contacted Alli-

in "Further On Down The Road," says Campbell. "We'd gone down to Austin, Texas, for background material on Albert and Lonnie," he recounts. "We caught Joe Ely's [Texas] Sesquicentennial concert and decided we had to do a program on him."

Upon working out the details with Ely's manager, Mike Crowley, the video was shot at what is claimed to be Texas' oldest dance hall, Gruene Hall.

The audio was again recorded digitally, and the resulting program is an hour long and priced at \$19.95.

Campbell says that international business will figure strongly into the now-forming Praxis Media Distribution. "We'll be going international the same time as domestic, through Marvin Goodman Associates of New York, the same people who did the Elvis Presley retrospectives internationally," he says. "There's a big European and Japanese market for this type of American music."

Domestic advertising for Barznton titles will target "finely tuned market sections," Campbell says. The firm will use "buff books" such as Musician and Guitar Player as well as the Alligator album inserts.

"We're planning a third release," he says. "But we still need to recoup costs on the first two. We're talking to four different artists right now, and we're hoping to get production started in the summer."

'There's a big European market for this music'

gator Records and arranged to film the December 1985 Collins/Buchanan/Mack show at New York's Carnegie Hall.

"We recorded the audio digitally," says Campbell, who claims the show was the first rock event at the venerable venue to be captured in digital.

Seven cameras were used for the shoot, which was then edited into two programs: a 90-minute home video version and a 60-minute broadcast version. Campbell says the broadcast program will air this summer, either via syndication, public television, or cable.

"Further On Down The Road" features concert footage and interviews detailing the history of each of the three performers. The production was budgeted at \$170,000, says Campbell.

The Joe Ely program has its roots

Video Track

NEW YORK

PICTURE VISION recently completed a video for "Together," a duet featuring Glen Jones and Jenobia Jeter. It was shot on location in a Manhattan church by director Peter Israelson. Jon Small produced. The production company is now in Los Angeles to lens clips for the Alan Parsons Project and rappers Run-D.M.C.

LOS ANGELES

ATLANTIC RODENTS Ratt returned to one of their old haunts, the Whiskey A-Go-Go, to lens a video for "Dance," the second single off their latest album, "Dancin' Undercover." It's a festive performance piece that was directed by the group's manager, Marshall Berle, nephew of Milton. Berle also received credit on the band's last video, for "Body Talk," which appears in Eddie Murphy's new film, "The Golden Child."

OTHER CITIES

NOTED DIRECTOR Wayne Isham was behind the camera for Deep Purple's video for "Bad Attitude," which recently premiered on MTV. Filmed on location at a Norwalk, Conn., recording studio, the piece takes a firsthand look at the veteran rockers at work. The clip supports the group's first single off

its latest Mercury/PolyGram release, "The House Of Blue Light."

Corey Hart just wrapped a video for "Dancing With My Mirror," the third single off his EMI America album, "Fields Of Fire." It's a live-performance piece with conceptual footage, lensed in Toronto, blended in. It was directed by Rob Quarty, who also created clips for Hart's

"Angry Young Man" and "Can't Help Falling In Love." Bruce Braut produced. Suzanne Rostock edited.

Europe is garnering plenty of attention for its video for "The Final Countdown." The live-performance piece has been featured on MTV's playlist for 30 weeks, which un-

(Continued on next page)



Nerves Of Steel. Coatimundi (better known as Andy Hernandez) took leave from Kid Creole & the Coconuts to co-star in the upcoming Warner Bros. film "Slammer." He's shown here molesting his unworried female lead, Madonna. Also starring in the film is Griffin Dunne.



PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON
PLAYLIST

VIDEOS ADDED THIS WEEK		
THE BARBUSTERS	LIGHT OF DAY CBS	ACTIVE
PETER CETERA	BIG MISTAKE Warner Bros.	ACTIVE
CHINA CRISIS	ARIZONA SKY A&M	LIGHT
BOB GELDOF	LOVE LIKE A ROCKET Atlantic	LIGHT
GENERAL PUBLIC	COME AGAIN I.R.S.	LIGHT
HIPSWAY	THE HONEYTHIEF Columbia	LIGHT
BRUCE HORNSBY & THE RANGE	MANDOLIN RAIN RCA	HEAVY
IN PURSUIT	ONLY FOR YOU MTM	LIGHT
LOS LOBOS	SHAKIN' SHAKIN' SHAKES Warner Bros.	HIP CLIP
PSYCHEDELIC FURS	HEARTBREAK BEAT Columbia	LIGHT
BRUCE SPRINGSTEEN	FIRE Columbia	SNEAK PREVIEW
PAUL YOUNG	WHY DOES A MAN HAVE TO BE STRONG Columbia	LIGHT
SNEAK PREVIEW VIDEOS		
DEEP PURPLE	BAD ATTITUDE Mercury/PolyGram	2
HUEY LEWIS & THE NEWS	JACOB'S LADDER Chrysalis	3
EDDIE MONEY	I WANNA GO BACK Columbia	4
PRETENDERS	MY BABY Warner Bros.	3
STARSHIP	NOTHING'S GONNA STOP US NOW RCA	3
WANG CHUNG	LET'S GO Geffen	3
HEAVY ROTATION		
BEASTIE BOYS	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) Columbia	7
*BON JOVI	LIVING ON A PRAYER Mercury/PolyGram	9
*ERIC CLAPTON	IT'S IN THE WAY THAT YOU USE IT Warner Bros.	12
THE ROBERT CRAY BAND	SMOKING GUN Hightone/PolyGram	12
EUROPE	THE FINAL COUNTDOWN Epic	31
*PETER GABRIEL	BIG TIME Geffen	7
GEORGIA SATELLITES	KEEP YOUR HANDS TO YOURSELF Elektra	15
GLASS TIGER	SOMEDAY EMI	14
*HOWARD JONES	YOU KNOW I LOVE YOU, DON'T YOU Elektra	15
*JOURNEY	I'LL BE ALRIGHT WITHOUT YOU Columbia	7
*KANSAS	ALL I WANTED MCA	10
*KBC BAND	AMERICA Arista	6
CYNDI LAUPER	CHANGE OF HEART Epic	14
*MADONNA	OPEN YOUR HEART Sire/Warner Bros.	12
*RATT	DANCE Atlantic	14
SMITHEREENS	BEHIND THE WALL OF SLEEP Enigma	16
VAN HALEN	BEST OF BOTH WORLDS Warner Bros.	11
STEVIE RAY VAUGHAN & DOUBLE TROUBLE	SUPERSTITION Epic	7
WORLD PARTY	SHIP OF FOOLS Chrysalis	10
ACTIVE ROTATION		
A-HA	CRY WOLF Warner Bros.	4
JULIAN COPE	WORLD SHUT YOUR MOUTH Island	9
DEAD OR ALIVE	BRAND NEW LOVER Epic	14
DAVE EDMUNDS BAND	THE WANDERER Columbia	4
COLIN JAMES HAY	HOLD ME Columbia	2
ROB JUNGKLAS	MAKE IT MEAN SOMETHING Manhattan	7
LONE JUSTICE	SHELTER Geffen	8
PAUL SIMON	BOY IN THE BUBBLE Warner Bros.	7
TIMBUK 3	LIFE IS HARD I.R.S.	4
BRUCE WILLIS	RESPECT YOURSELF Motown	3
STEVE WINWOOD	THE FINER THINGS Warner Bros.	4
MEDIUM ROTATION		
BILLY BRANIGAN	MAYBE TONIGHT PolyGram	3
CROWDED HOUSE	NOW WE'RE GETTING SOMEWHERE Capitol	10
DON DIXON	PRAYING MANTIS Enigma	7
STEVE EARLE	SOMEDAY MCA	7
JASON & THE SCORCHERS	GOLDEN BALL & CHAIN EMI	2
LOVE & ROCKETS	ALL IN MY MIND Big Time	13
POISON	TALK DIRTY TO ME Enigma/Capitol	6
IGGY POP	REAL WILD CHILD A&M	6
PSEUDO ECHO	LIVING IN A DREAM RCA	3
SPOONS	BRIDGES OVER BORDERS Mercury/PolyGram	2
STRYPER	CALLING ON YOU Enigma	6
TESLA	MODERN DAY COWBOY Geffen	7
WEIRD AL YANKOVIC	POLKA PARTY MEDLEY Epic	2
LIGHT ROTATION		
BRIGHTON ROCK	WE CAME TO ROCK Atco	4
CONCRETE BLONDE	STILL IN HOLLYWOOD I.R.S.	3
EIGHT SECONDS	KISS YOU PolyGram	5
COREY HART	CAN'T HELP FALLING IN LOVE EMI America	4
KILLER DWARFS	KEEP THE SPIRIT Grudge	6
STEVE MARTIN	DENTIST Geffen	4
NEW MAN	FLYING COWBOY Epic	2
OMD	WE LOVE YOU A&M	6
PRETENDERS	ROOM FULL OF MIRRORS Warner Bros.	3
RATT	BODY TALK Atlantic	7
STRANGLERS	ALWAYS THE SUN Epic	2
THE THE	INFECTED Epic	4
HANK WILLIAMS JR. WITH VAN HALEN	MY NAME IS BOCEPHUS Warner Bros.	3

* Denotes former Sneak Preview Video.
For further information, contact Jeanne Yost, director of music programming,
MTV, 1775 Broadway, New York, N.Y. 10019.

ideo music



Electrifying Duet. Tina Turner is assisted by guitarist Robert Cray on the Sam Cooke classic, "A Change Is Gonna Come," as well as Wilson Pickett's "634-5789," during the taping of her HBO special, "Break Every Rule." The program will air on the cable channel in March.

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.

RUSS TAFF
I'm Not Alone
Medals/Horizon/A&M
Marc Paglia
Doug Grimm

JODY WATLEY
Looking For A New Love
Jody Watley/MCA
Frank Hilton/MGMM
Brian Grant

KIM WILDE
You Keep Me Hangin' On
Another Step/MCA
A.W.G.O.
Greg Masuak

GREGORY ABBOTT
I Got The Feelin' It's Over
Shake You Down/Columbia
Howard Woolfender/Propaganda Films
Dominic Sena

CHINA CRISIS
Arizona Sky
What Price Paradise/A&M
A.W.G.O.
Stuart Orme

THE DAMNED
Anything
The Damned/MCA
Helen Langridge
Gerard Bed Thame

BOB GELDOF
Love Like A Rocket
Deep In The Heart Of Nowhere/Atlantic
Julian Ludlow/A 40 Productions
Willy Smax

REBBIE JACKSON WITH ROBIN ZANDER
You Send The Rain Away
Reaction/Columbia
Carl Mazzaconne/Mainline Productions
Joe Layton

PATTI LABELLE
Something Special
Winner In You/MCA
Rabia Dockray/Cream Cheese Productions
Marty Callner

O'BRYAN
Tenderoni
Surrender/Capitol
Alastair Bates/Limelight
Peter Care

PSYCHEDELIC FURS
Heartbreak Beat
Midnight To Midnight/Columbia
Tammara Wells/One Heart Productions
Jim Shea

SINITTA
Feels Like The First Time
Orni
Peter Ward/Technique Of Persuasion
Steve Graham

STACEY Q
We Connect
Stacey Q/Atlantic
Philip Rose/Propaganda Films
Greg Gold

VIDEO TRACK

(Continued from preceding page)

doubtedly played an invaluable role in breaking the Swedish rockers here in the U.S. It was directed by Nick Morris, who also created clips for Paul Young's "Some People" and Eddie Money's "I Wanna Go Back." The video supports the title track off Europe's second Epic album.

Aretha Franklin teamed up with George Michael to shoot a clip for "I Knew You Were Waiting," a duet off her latest Arista album, "Aretha." It was filmed in her hometown of Detroit and blends

classic footage of such acts as Ike & Tina Turner and Sonny & Cher with performance footage of Franklin and Michael. Andy Morahan directed. Daniel Stewart and Luc Roeg produced for Vivid Productions.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Sony To Market 13-Part Vietnam Documentary

BY JIM BESSMAN

NEW YORK Sony Video Software will release the Emmy-winning 13-episode Public Broadcasting Service documentary, "Vietnam: A Television History," as part of a forthcoming series considered to be its most extensive and ambitious licensing and promotional undertaking ever.

To Sony, the series represents the potential social benefits of home video as an educational tool. Besides planning an enormous publicity and advertising campaign to support it, the company is taking the utmost care in packaging the product.

Scheduled to ship in March, "A Television History" is the lead entry in Sony's Vietnam Video Collection. The 13-part series is priced at \$195.65 and consists of a boxed set of six two-hour cassettes and the one-hour "Legacies" concluding episode. Singly, each volume of the 1983-aired documentary costs \$29.95, with the exception of "Legacies," which is \$19.95.

In addition to the PBS series, Sony will release in April "Television's Vietnam," the controversial rebuttal to "A Television History,"

which was produced by conservative watchdog group Accuracy In Media and aired on PBS after heavily publicized bickering. Both parts of the Charlton Heston-hosted response—"The Impact Of Media" and "The Real Story"—are together on one \$29.95 cassette.

Other Vietnam Video Collection tapes to be released in the spring are "Soldiers In Hiding," which concerns Vietnam veterans who continue to live out their wartime experiences in U.S. woodlands; "A Program For Vietnam Veterans . . . And Everyone Else Who Should Care," a discussion between several veterans moderated by actor Charles Haid; "Vietnam Requiem," a recounting of the postwar experiences of five veterans; and "Missing In Action," which documents a recent expedition to Vietnam in search of MIA remains. These titles are each priced at \$29.95 and will be followed by additional entries.

The centerpiece of the collection, "A Television History," was produced by Boston public station WGBH at a cost of \$4.6 million. The series took six years to complete and explores the Vietnam War from

French involvement in 1945 through the U.S. evacuation of Saigon in 1975. Until now it has been available only to schools through Films Inc. at a cost of \$2,500.

"It's the granddaddy of all Vietnam docs," says John O'Donnell, president of Sony Video Software Co. "There's footage from 30 or 40 different countries, and it's structured in such a way that a [prisoner of war] can describe getting shot down over North Vietnam while you

watch actual North Vietnamese footage of him being shot down, then get an account of it from the North Vietnamese general who was there. The entire series shows incredible attention to detail and attempts to present both sides in juxtaposition."

O'Donnell says that he contracted with WGBH last summer following nearly a year of discussions and only now has completed obtaining the necessary clearances for home

video release. Treatment of the series as product, he adds, is "first class" all the way, starting with packaging.

"We're doing the same thing we did with 'Monterey Pop,'" says O'Donnell, referring to Sony's video release of the famous concert documentary. "We're packaging each tape in a booklike flap package with extensive liner notes detailing each individual episode inside and more

(Continued on page 50)

Golf Title Spurs Sell-Through Success

Mann's Drive Leads To Big Sales Score

BY JIM McCULLAUGH

LOS ANGELES Bob Mann claims that if he and Jane Fonda were to make a tape together, "we would sell 2 million units the first month." Judging by his track record, he might be right.

While sports enthusiast Mann may not get the publicity of the larger home video firms, he can arguably lay claim to the title of "father of sell-through video."

Four and half years ago, he brought out "Automatic Golf," a how-to cassette that promised to increase a player's drive by 30 to 80 yards, on his independent Video Reel label.

To date, according to Mann, the program—which now lists for \$14.95—has sold about 450,000 units and shows no signs of letting up.

Mann's company now employs 40 people, and he has his own in-house duplicating facility, which runs around the clock. Two titles, "In-

stant Karate" and "Isometric Stretch," were added last year. A general exercise tape for muscle tone should be available by May 1, while bowling, bicycling, and swimming tapes will be added by year's end.

Mann attributes his success to several factors, including the quality of the golf tape and a sell-through marketing intuition that allowed him to get a jump on the competition. He says he is well-positioned for the mushrooming special-interest video market, which "will be far larger than any of the recent studies predict."

"The tape had a legitimate message and that's what it takes," he says. He notes that any number of critics, including golf experts, have attempted to question its validity, but he maintains that they all ended up praising its techniques. The word of mouth among weekend golfers has also been phenomenal, he says.

"It's especially important to have

the message," he says, "because of the inability to browse a tape the way you can a book." Mann says his biggest fear now is that inferior tapes from "fast-buck-oriented companies" will flood the market and discredit it.

Another plus at the outset, he says, is that the tape was perceived as a sporting goods product first and a video product second. It quickly gravitated to locales like K mart's sporting goods department, where it sold well.

The golf tape emerged from two original tapes that Mann put on the market at \$69.95 each. During the 1983 Christmas season, Mann recalls, he lowered the price to \$39.95, taking a cue from Paramount, which had reduced prices on certain feature films, while also following his own instincts about where the market was heading.

By the summer of 1984 the tape was at \$24.95. Mann says he will

(Continued on next page)

...newslines...

WARNER HOME VIDEO EXITS SOUTH AFRICA by entering into an agreement in principle to divest its interest there to the Gallo Group. The Gallo Group is a subsidiary of the Premiere Group Limited, a South African conglomerate chaired by Tony Bloom. The move follows an earlier corporate move by WCI to disinvest its holdings in South Africa.

VIDEO PIONEER ANDRE BLAY has concluded an agreement with New Century Entertainment Corp. for the U.S. and Canadian home video distribution rights to "Heat," a new Burt Reynolds film scheduled for a March theatrical release. Blay, the former chairman and chief executive officer of Embassy Home Entertainment, now controls a major independent home video production and distribution organization.

SONY PLANS TO ADDRESS THE ROMANCE MARKET with a rental-oriented line timed for Valentine's Day availability. The first two titles in the Passion & Romance Video Library are "Bouquet Of Barbed Wire" and "Second Chance." Each will consist of three cassettes, which will be packaged separately for triple rentals but will be sold as one package to dealers for the price of a single feature. And if dealers purchase one copy of both titles, they will get a free copy of "Loving," starring Geraldine Page and Lloyd Bridges, a \$69.95-list tape.

RCA/COLUMBIA PICTURES HOME VIDEO launches Wrap Up Hollywood—Encore, a first-quarter sell-through promotion with 20 best-selling catalog titles at \$29.95 each. The campaign begins Feb. 19 and ends June 24. Street date is March 10. Spicing things up will be the addition of "Lost Horizon," complete with recently restored footage, "From Here To Eternity," and "Jolson Sings Again." A multimillion-dollar ad campaign will support the effort. Also among the titles are "Blue Thunder," "Kramer Vs. Kramer," "Starman," and "The Big Chill." The first edition of the promotion, which ended Dec. 31, racked up more than 1.75 million units.

EAST TEXAS DISTRIBUTING has opened a San Diego branch office. The 16,700-square-foot facility is the fifth fully stocked branch of the Houston-based distributor.

HBO/CANNON VIDEO says it has sold more than 250,000 units of Rodney Dangerfield's "Back To School." The company says that at least 20% of that figure was attributable to the company's massive ad campaign, which included a great deal of television advertising.

VIDEO MUSIC NOTES: Vestron Musicvideo releases "Ultravox—The Collection," a 54-minute retrospective at \$29.95, and "Spandau Ballet—Live Over Britain," a 51-minute compilation at \$29.95.

JIM McCULLAUGH

FOR WEEK ENDING FEBRUARY 7, 1987

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	Suggested List Price
1	1	7	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	Laser	39.95
2	9	3	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R	Laser	34.98
3	2	15	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	Laser	39.98
4	NEW		PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	13	Laser	39.95
5	NEW		RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R	Laser	39.95
6	4	5	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG	Laser	34.98
7	NEW		POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	13	Laser	39.95
8	3	33	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
9	5	3	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG	Laser	39.98
10	6	5	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	13	Laser	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.

BOB MANN'S SELL-THROUGH SUCCESS

(Continued from preceding page)

soon reduce the price of "Automatic Golf" to a suggested \$12.95 list, which he calls the correct price point for the sell-through mass market. Huge chains can still discount it and have a margin, he claims: "That's where the mass market wants it."

The \$10 price point is also the catalyst for reducing a majority of illegal duplication, he maintains, since "it doesn't make sense to copy it then."

'I think the real ballgame is in the mass merchants'

Mann, who claims a number of larger companies have expressed an interest in acquiring his firm, says he will concentrate on a limited number of well-promoted releases. "We don't want to release a certain number of titles every month or every quarter."

In the last few months, he says, the special-interest market has finally taken off. That market, he claims, lies in the huge discounters like J.C. Penney and K mart as well as the sporting goods chains. He adds that drugstores and convenience outlets, which number about 125,000, are also rapidly embracing

low-price videos, as are supermarkets and bookstores.

Two kinds of made-for videos are also emerging, he says: a branded, advertised high-product value tape at \$9.95 and a generic type at \$6.99.

As the price points come down, says Mann, the need for distributors also lessens. "There isn't enough margin in the product for distributors," he says. Mann estimates that 85% of his distribution is direct. Video Reel also supplements his retail orientation with direct-response ads in business, sports, health, and lifestyle magazines.

"But the real ballgame," he says, "is in the mass merchants. The video chains can also do well with made-fors. The big mistake is being made by the independent video stores who insist upon being rental-oriented. The sell-through business will pass them right by."

Mann predicts that special-interest video will surpass theatrical video in volume by the end of 1988. By 1991, he figures to do \$500 million with 20 titles. "We will sell three million units this year on just six titles," he says.

By the end of this year, Mann predicts, the entire special-interest video market could sell 100 million units, doing close to \$1 billion at wholesale and \$1.5 billion at retail. And, he adds, "The market will double each year for the next three years."

FOR WEEK ENDING FEBRUARY 7, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★ ★ NO. 1 ★ ★						
1	1	5	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	2	5	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	5	5	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
4	3	5	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	8	5	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney presents deep muscle exercise techniques.	19.95
6	4	5	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
7	7	5	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Dist. Corp. 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
8	6	5	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
9	15	5	RAQUEL, TOTAL BEAUTY AND FITNESS	HBO/Cannon Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	39.95
10	10	5	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
11	11	5	JAZZERCISE	MCA Dist. Corp. 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
12	18	5	JANE FONDA'S P. B. & R. WORKOUT	Karl Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
13	12	5	20 MINUTE WORKOUT: SPECIAL EDITION	Vestron 751	This at-home exercise plan features a variety of exercises by Bess Motta.	9.95
14	14	5	EVERYDAY FAMILY FITNESS WITH RICHARD SIMMONS	Karl Lorimar Home Video 043	Aerobic workout with sections on thighs, stomach and face.	29.95
15	13	5	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds leads three separate workouts set to big band music.	39.95
16	9	5	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
17	NEW ▶		JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	19.95
18	19	5	20 MINUTE WORKOUT	Vestron 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
19	NEW ▶		LET'S JAZZERCISE	MCA Dist. Corp. 80005	Judi Sheppard Missett continues her winning system of aerobic exercise.	39.95
20	20	3	STOMACH FORMULA	Karl Lorimar Home Video 053	Richards Simmons leads a tough routine of intensive abdominal exercises.	19.95
BUSINESS AND EDUCATION™						
★ ★ NO. 1 ★ ★						
1	3	5	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
2	5	5	BUY A HOME	Morris Video	Robert G. Allen shows the intricacies of home buying & financing.	29.95
3	6	5	CARS: CONSUMER REPORTS	Karl Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
4	12	3	CONSUMER REPORTS: HOW TO BUY A HOUSE, CONDO, OR CO-OP	Karl Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
5	4	5	CHANGE YOUR JOB TO CHANGE YOUR LIFE	Karl Lorimar Home Video 023	Step-by-step guide through the job-finding process.	29.95
6	1	5	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
7	8	3	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
8	NEW ▶		YOUR NEWBORN BABY WITH JOAN	Meridian Entertainment	Joan Lunden hosts this comprehensive guide to new baby care.	29.95
9	10	5	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
10	NEW ▶		HOW TO PLAN A PERFECT WEDDING	Worldvision Home Video	Marion Ross leads the bride and groom through every facet of planning.	29.95
11	NEW ▶		LIVING LANGUAGE FRENCH LESSONS	Karl Lorimar Home Video 059	Learn basic French in just 6 weeks—simply look, listen, and repeat the phrases!	29.95
12	9	5	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
13	2	3	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
14	7	5	LIVING LANGUAGE SPANISH LESSONS	Karl Lorimar Home Video 060	Learn to speak Spanish at your own pace in six easy weeks.	29.95
15	11	5	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95

◆ 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. Next week: Recreational Sports; Hobbies And Crafts.

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S&S Increases Tape Output Special-Interest Product To Debut

LOS ANGELES Simon & Schuster Video plans to step up its made-for-video profile this year by releasing "The Palm-Aire Seven Day Plan To Change Your Life" in April at \$29.95. The tape is its first original production.

The Florida-located Palm-Aire spa, which is frequented by celebrities, is contributing to production, marketing, and distribution costs of the tape, says Marc Jaffe, president of Simon & Schuster Video. The video will also be sold by the spa both on the premises and through its direct-mail catalog.

At the time of the video release, Prentice-Hall, Simon & Schuster's sister company, will release a \$19.95 book of the same name. Additionally, a 32-page instructional booklet will accompany the video. Consumers will be able to purchase either the tape or the book separately or the products as a package. The tape is broken into four main segments covering diet, relaxation, beauty, and exercise suggestions. By focusing on one aspect per week, a viewer can interact with the tape for a period of 28 days.

Says Jaffe, "We're optimistic about this market, particularly in the wake of all the sell-through Christmas promotions. Retailers are not only learning about selling but about special-interest videos as well."

The initial push of the video will be through bookstores because of the book cross-promotion, but Jaffe sees distribution across the board. He points out that the nature of the program does not lend itself to rental. "It's the kind of tape you need to come back to," he says. Paramount, which distributes Simon & Schuster product into traditional video stores, will handle the product for those channels.

In addition to the Palm-Aire tape, two gardening videos priced at \$19.95—"Plant Care Tips And Tricks" and "Lawn Care Tips And Tricks"—will be available in March. These tapes are based on the work of plant expert Jerry Baker. Six additional videos will follow later in the year, including a sports how-to, an outdoor-activities, and a cooking tape.

The Baker tapes will be the first Simon & Schuster product priced at \$19.95. Baker, K mart's spokesman for horticulture and author of the best-selling "Plants Are Like People," will also embark on a 38-city promotional tour in March to support the cassettes.

The company's most recent releases have been "Fresh Start," a program designed to assist people who want to quit smoking, and "Hugh Johnson's How To Enjoy Wine."

SONY TO RELEASE VIETNAM TAPES

(Continued from page 48)

general quotes from reviews on the back. And at the end of each cassette, we're tagging on a 'video bibliography'—a two- or three-minute section describing other outstanding Vietnam documentaries, to show the American people the wealth of material on Vietnam that is available on videocassette."

While O'Donnell admits that most of these other titles are from Sony, he says that CBS Video Library's "The Vietnam War With Walter

'It attempts to present both sides in juxtaposition'

Cronkite" subscription series will also be mentioned. He adds that the bibliography will also note the availability of WGBH transcripts of each program as well as the companion book "Vietnam: A History" by journalist Stanley Karnow.

O'Donnell says that Sony will shortly launch a massive promotion behind "A Television History" and the related titles. He says that the campaign will cost \$500,000 and will include extensive advertising in mass-circulation news and feature magazines, major newspapers, and periodicals directed at "military and history buffs." Veterans will be specifically targeted through their groups' mailing lists.

To generate and maintain publicity, Sony has taken the unusual step of hiring a public relations firm in-

dependent of its regular-release publicity company to specialize in its Vietnam product promotion. As part of what could be a yearlong press campaign, Sony is for the first time sending out press preview tapes, which give the background of the documentary and briefly excerpt each episode.

Additionally, some 200 92-page press review compilations printed by WGBH are being sent to key distributors and press reviewers across the country. O'Donnell adds that Karnow will also participate in publicizing the video release.

"It's definitely the biggest thing we've ever done in terms of advance effort and dollar backing," says O'Donnell. "But we expect it to sell for the next 20 years, unlike a movie which goes off the racks in a month."

Morton Broffman, president of Chicago-based distributor Sound Video and head of Films Inc., who negotiated the 16mm rights for sales to schools during WGBH's production of the series says, "This is the definitive history of an American experience." "We think that many consumers will see it as important a part of their home collection as the Encyclopaedia Britannica."

Adds O'Donnell, "This kind of product brings out the potential use of the VCR for social good. It lets consumers have access to a wide range of important historical material, which they should be able to see in dealing with what remains a very complicated issue."

FOR WEEK ENDING FEBRUARY 7, 1987

Billboard

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TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	16	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	★ ★ NO. 1 ★ ★ KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
2	4	66	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	2	13	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
4	3	14	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
5	5	4	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
6	7	133	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
7	6	64	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
8	10	80	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
9	28	3	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney	1986	NR	19.95
10	9	97	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
11	8	64	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
12	14	8	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
13	11	29	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
14	23	33	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
15	18	79	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
16	16	92	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
17	NEW ▶		HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG	79.95
18	12	64	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
19	31	114	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
20	21	56	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
21	22	18	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
22	25	9	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
23	NEW ▶		BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13	79.95
24	27	62	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
25	17	77	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
26	15	14	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
27	NEW ▶		OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R	79.95
28	19	10	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
29	20	61	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
30	13	9	THE BEST OF DAN AYKROYD ▲	Broadway Video Warner Home Video 35012	Dan Aykroyd	1986	NR	24.98
31	37	31	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
32	39	18	THE MUSIC MAN ●	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
33	29	8	MY NAME IS BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1963	NR	29.95
34	24	25	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
35	35	8	1986 METS A YEAR TO REMEMBER	New York Mets Sports Channel/Rainbow Home Video	New York Mets	1986	NR	19.95
36	40	5	THE POLICE: EVERY BREATH YOU TAKE-THE VIDEOS	A&M Records Inc. A&M Video 6-21022	The Police	1986	NR	19.95
37	26	14	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
38	33	50	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
39	30	4	MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R	79.95
40	34	2	INVADERS FROM MARS	Cannon Films Inc. Media Home Entertainment M877	Karen Black Hunter Carson	1986	PG	79.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for 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.

Fast Forward

BY KEN JOY

A biweekly survey of technical developments in the hardware and software sides of the home video business.

IT'S HARD TO BELIEVE that the VCR is entering its second decade.

Sony first introduced consumer VCRs to the world in 1976 with its SL-7200 Betamax, and forever changing the entertainment industry. Given the flood of sales this past Christmas—and the technology that is just around the corner—home entertainment will surely change again in the second decade.

Since the VCR's introduction in the U.S., enough units have been sold for one in every eight Americans to own one, and a growing number now own two. In the Soviet Union, VCRs have become the No. 1 consumer electronics black-market item, and in other countries, like England, videotapes are rented from vans and street corners.

Who would have guessed, even two short years ago, that you could find blockbuster movies on videotape next to the milk at 7-Eleven stores?

The VCR has changed us from being a people absorbed in the vast wasteland of broadcast television, with its plethora of late-night talk shows and movies on their 287th run, to being a people in charge of its entertainment destiny. Not only can we take charge of that vast wasteland (time-shifting), but we can use both the tube and the VCR as a self-help appliance to rid ourselves of a little cellulite (Jane Fonda and her many imitators), to educate ourselves in foreign matters ("The Joy Of French," Vidmark), and to babysit our kids ("Old Time Rock & Roll," Hanna Barbera's HDTV/Worldvision).

We have become masters of the pause control and kings of the fast forward. Madison Avenue executives now lay awake nights in a cold sweat over the millions of Americans who are fast-forwarding through the commercials in the "Cagney & Lacey" show they taped on Monday, while watching it on Thursday and missing whatever else the network is broadcasting.

So heavily has the VCR penetrated our society that it is almost assumed you have one. It is now chic, when asked, "Did you see that show on television the other night," to respond by saying, "Oh, I taped it, but I haven't gotten 'round to screening it yet."

What does the next decade have in store for us?

Surely, miniaturization will continue to play a major role in the use of the VCR. Samsung's introduction of a 4mm camcorder at least signals the introduction to a new technology that could replace some conventional pastimes, like reading.

Proponents of the tiny formats contend that video books and magazines will one day replace that antiquated medium known as "paper" (you know, that stuff that is squeezed behind two giant inky rollers), and major magazines will

(Continued on page 54)

"...A whopping good tale...a medieval murder mystery."
David Anser — *Newsweek*

Who, in the name of God, is getting away with murder?

SEAN CONNERY
F. MURRAY ABRAHAM

THE NAME OF THE ROSE

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THE OUTRAGEOUS I

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—Michael Medved, SNEAK PREVIEWS

"'SOUL MAN' IS VERY, VERY GOOD."

—Joel Siegel, ABC-TV

"A CHARMING, FUNNY COMEDY."

—Ira Hellman, PEOPLE MAGAZINE

"A CHEERFUL FRAT-HOUSE VERSION OF 'TOOTSIE.'"

—Janet Maslin, THE NEW YORK TIMES

NEW WORLD PICTURES in Association With BALCOR FILM INVESTORS
Presents A STEVE TISCH Production A STEVE MINER Film SOUL MAN
Starring C. THOMAS HOWELL RAE DAWN CHONG ARYE GROSS
JAMES B. SIKKING LESLIE NIELSEN and JAMES EARL JONES
as Professor Banks Edited by DAVID FINFER Music Score by
TOM SCOTT Written by CAROL BLACK
Co-Producers CAROL BLACK and NEAL MARLENS
Produced by STEVE TISCH Directed by STEVE MINER



NEW WORLD VIDEO
Now on videocassette

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ROCK

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Now Available on Videocassette from **Family Home Entertainment**

New Age Tapes Evoke Soothing Atmosphere

LOS ANGELES Believing that new age music/visual imagery videocassettes are a fertile hybrid still in search of a market, Moodtapes has been formed here to launch a series of such product.

The key to the market, according to marketing head Nancy Mills, is to develop such alternative marketing avenues as bookstores, health food outlets, nature-oriented stores, video vending machines, mail-order catalogs, and even hospitals.

The hospital market is being tapped by using a national satellite network that services patients' viewing needs.

The first tape in the series is "Tranquility," which, according to Mills, is proving to be viable programming for convalescents. In that tape, glowing sunrises, clouds, and ocean waves are married to a calming and rhythmic melodic concerto.

Creator of Moodtapes is Ron Roy of Ron Roy Productions. Upcoming productions in the series are "Energy" and "Passion." The tapes have a suggested list price of \$39.95 each.

FAST FORWARD

(Continued from page 51)

begin issuing video "editions" to their subscribers. In this case, the future is here. A travel magazine in New York is putting out monthly video issues to be sold at newsstands and in bookstores. A 30-minute program is \$4.95!

While record industry experts predict the demise of the vinyl record in the next 10-15 years (thanks to the CD), video futurists see the compact laser disk—disks you can record on that are small enough to fit in your wallet or send through the mail—becoming the standard for the majority of communications and entertainment.

People will look back on chrome videotape wondering how such an inferior medium could have ever spawned such a massive growth industry.

But then, mankind thought cave walls were the most advanced art medium for thousands of years.

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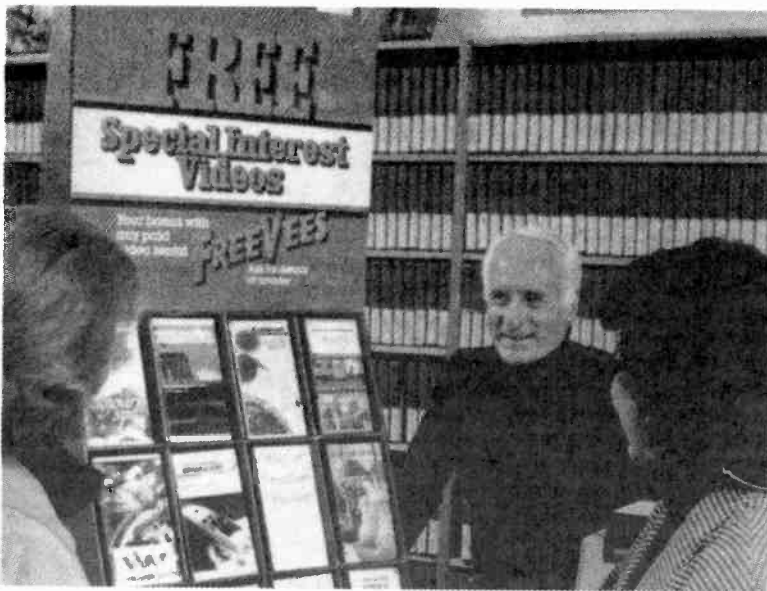
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The Video Information Network offers an in-store display for its advertiser-oriented videos.

Fox Hills Video Turns To Nontheatrical Sell-Through

BY MOIRA McCORMICK

CHICAGO Fox Hills Video, the 6-month-old sister company of Media Home Entertainment, is making use of a \$15 million acquisition budget to develop its catalog of nontheatrical sell-through product. According to president Jack Bernstein, Fox Hills will be releasing its first three titles April 8 and expects to issue some 36 titles by December 1987.

Fox Hills has served as distributor of the \$19.95 classic-film line Nostalgia Merchants since November, and Bernstein says that line will also be beefed up in the ensuing year.

Fox Hills' April releases consist of three titles. "Bizarre Sports And Incredible Feats" is priced at \$19.95. "How To Become The Love Of His Life" and "How To Read A Woman Like A Book" are priced at \$14.95 each. All three are original programs by Scanline Communications.

Bernstein says "Love Of His Life" and "Like A Book," both 30-minute programs, are to be the focus of an "extensive marketing campaign" targeting male-female audiences aged 18-28 and involving trade and consumer advertising and television interviews.

"Book sales in the area of romance and relationships are in the millions," says Bernstein. "There's a large audience out there." Both titles utilize dramatization, extensive graphics, and original music scores.

The other title, "Bizarre Sports And Incredible Feats," is "a compilation of clips from dogs downhill skiing to elephants playing soccer to Eskimos running 100-yard dashes on their knuckles, with interesting narration and great musical tracking," according to Bernstein. "It raises the age-old question 'Why would anyone want to do that?' It's not for the sports enthusiast, in that sense."

Fox Hills product will be available primarily through mass merchants, bookstores, and large video chains that carry sell-through, says Bernstein. He adds, "It's not limited to

one retail environment."

Nor is the \$15 million acquisition budget limited to one type of programming. Bernstein says, "We're involved in getting whatever programming we want to acquire, from sports to lifestyles. We have 15-20 programs currently committed by different production companies, of which we're working with three majors and speaking to others."

Bernstein says a portion of the acquisition budget will be utilized to secure the participation of "big names who will lend themselves to video—especially in sports. Some of the budget is also for promotion.

"Most of our thrust has been in acquisition. Starting from scratch, it takes awhile to build an inventory of contemporary product priced at \$14.95-\$24.95."

As for Nostalgia Merchants, Bernstein says its existing 88 titles will be augmented by another 100, which are now in the can. "New titles won't be just films," he notes. "We'll be releasing titles based around classic big band and current events as well." Nostalgia Merchants films, he notes, are very rarely in the public domain. "And one of our criteria is that we won't put out a film unless we can't transfer it from an original 35mm print. Other companies have 'King Kong,' for example, but ours is taken from a previously unused print."

Bernstein says Fox Hills is planning a specialized marketing strategy to get its new line noticed in the plethora of sell-through product. In addition to "unique ads for targeted audiences," he says, "We're also doing market research with exit interviews at sell-through establishments, gathering information on what people want. We're also thinking of putting focus groups together."

Also included among plans for the company's future is the distribution of titles that will be marketed via direct mail, television, and other channels.

BY JIM McCULLAUGH

LOS ANGELES Seattle-based Video Information Network (VIN) will roll out its FreeVeEs free rental advertiser video concept to more than 1,000 stores in March, according to the company's president, Dan Haggart. Half the stores will be in Southern California, the rest in the mid-Atlantic region.

The company hopes to add a region a month thereafter and be in 10,000 stores by the end of the year, says Haggart.

The concept, he explains, is to offer consumers the opportunity to rent a manufacturer's video advertising message for free when they pick up a movie. In turn, the advertisers pay VIN, while the dealer gets paid on a monthly basis by VIN. Dealers can also earn commissions from catalog-oriented shopping tapes.

Test marketing has been completed in 20 stores in five states, according to Haggart. To date, VIN has a total of 20 advertisers. No tape was specifically prepared for the test.

"This is a new medium," says Haggart, "and advertisers have not made tapes for it. The tapes we have were used at conventions and other trade events. Because of that, some are not completely appealing to the average consumer. Eventual-

ly, however, manufacturers will fine-tune their approach and begin making tapes specifically designed for this purpose."

Travel as well as health and beauty tapes proved most the most successful during the test—as did the 12- to 15-minute length. Other test videos included messages from automotive, home decorating, fashion, electronics, food and cooking, gardening, and publishing firms. Haggart predicts that home-catalog-type shopping tapes will become a major category.

The VIN president says he looks at the concept, created in 1985, as a "new advertising medium." He figures about 30 million of the 40 million U.S. VCR households rent videos every week. Since consumers are under no obligation to take the advertiser videos, Haggart also reasons that they won't find them "intrusive," and that the videos should have more impact because of specific viewer interest.

The minimum advertiser participation charge is \$22,500 to display in 500 stores in a single region for 90 days, plus an additional \$6,750 to cover duplication, packaging, and distribution of three tapes per store to 500 stores. From the test, Haggart says the cost per viewing varied from a low of 88 cents to a high of \$2.15.

Dealers are required to keep a log of which tapes go out. That information is passed along to advertisers, who can then gauge a monthly tally of consumer viewings.

"Some advertisers," says Haggart, "may want to rotate their tape every 60 days into another region. Others might want to have it available in all the 20 regions we've divided the country into. We're looking at a long sell cycle." Primarily, he says, Fortune 500 companies are being sought.

As the concept grows and becomes a successful traffic builder, VIN will be offering radio spots, ad slicks, and other promotional tools to attract interest. Already provided is a freestanding, 7-foot-high point-of-purchase floor display that holds 20 tapes face out.

Video Trends is the distributor that will be doing the actual placing of tapes in stores. Haggart says the prime focus will be on video specialty stores, but adds that he considers such larger chains as Warehouse, Erol's, National Video, and Adventureland, to be viable candidates.

Former RCA Records executive and international marketing consultant David Heneberry is executive vice president of the company and manages East Coast operations.

A BILLBOARD SPOTLIGHT

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ProDigi Making Inroads In Nashville

Mitsubishi Has Edge In Digital Battle

BY ANDREW ROBLIN

NASHVILLE In an industry lacking a single digital recording standard—and with no sign of one on the horizon—how do the reigning formats, DASH and ProDigi, stack up in this city, one of the major U.S. recording centers?

Internationally, DASH leads the pack, with more than 300 Sony digital machines in place around the globe. New York is also clearly a DASH town, with 24 Sony digital multitracks in place.

But ProDigi, based on the Mitsubishi 32-track format and adopted by that firm, along with Otari and AEG, has been making strong inroads in this city as well as Los Angeles, where the number of DASH and ProDigi multitracks is about equal despite Sony's initial jump on the market.

Nashville studios and equipment rental houses boast 13 Mitsubishi 32-tracks, as opposed to only eight in New York. There are just three Sony 24-track digital decks here. Many Nashville studio owners say they opted for the 32-track format because of its greater versatility.

"The Sony is 24-track, and I feel the next form of upgrading will be in the form of additional tracks," says Mike Poston, co-owner and general manager of Nashville's newest Mitsubishi-equipped digital studio, Sixteenth Avenue Sound.

"People were already having to lock up two 24-track analog machines [to get more tracks]," he

says. "Why Sony came out with a 24-track digital deck in the first place is beyond me."

Mitsubishi has a significant edge in the market here mostly because "several key figures jumped on the bandwagon early on," says Mike Porter, Mitsubishi's Southeastern field service representative and regional manager. He cites Poston and MCA Records/Nashville president Jimmy Bowen as two key figures who "attracted followers" to the Mitsubishi camp.

Bowen leases Sound Stage Studios exclusively for MCA acts. The facility features three Mitsubishi X-800s.

One studio that entered the digital arena with a now-defunct format has come into the Mitsubishi fold. The Castle, located in the Nashville suburb of Franklin, went digital three years ago and was the first studio here to do so, according to owner Jozef Nuyens. The Castle originally went with 3M's 32-track digital machine, but now uses the Mitsubishi X-850.

Nuyens says that the sonic differences between the Mitsubishi and Sony machines are "minimal," but notes that the extra tracks—and, most importantly, the preponderance of Mitsubishi machines here—were responsible for his decision.

Ken Criblez, staff engineer at Emerald Sound, echoes this last point. "The Mitsubishi has become a standard around this town," he says. "Most other rooms have it."

Still, despite Mitsubishi's early

lead here, the Sony PCM-3324 has its share of Nashville advocates. Norbert Putnam's Digital Recorders has two of the Sony machines, says engineer Gary Paczosa, who contends that the Sony machine is actually more versatile than the Mitsubishi.

"A lot of people ask why we have two 24-track machines, when everybody else in town has one 32-track," he says. "Two machines give you unlimited tracks by bouncing and making slaves. They also give you unlimited editing capability. You can crossfade so edits are inaudible." In addition, says Paczosa, the two machines can be "locked up in two minutes."

But Sony seems to be fighting an uphill battle in Nashville. "Historically, this has been a one-machine-per-studio town," says Graeme Goodall, Sony's regional sales manager. "With the exception of Norbert Putnam, no one really got into locking up two 24-track machines."

The concept of "one machine per studio," is not a factor in New York or Los Angeles. Gus Skinas, Sony's product manager for digital audio, says his firm has 24 multitracks in New York and 27 in Los Angeles. While Mitsubishi has just eight machines in New York, it has placed an impressive 28 32-track recorders on the West Coast.

The Sony PCM-3324 sells for \$114,000, plus \$14,000 for its remote control. Mitsubishi's X-850 sells for \$160,000.



Stronger Samples. MIDILAB, an Atlanta-based, computerized music-production facility recently upgraded with a fully loaded, version 4.0 Kurzweil 250 digital-sampling system as well as an Apple Macintosh Plus with Soundesigner software. The new version 4.0 allows on-line access to more than 96 instrument voices and 341 keyboard setups. MIDILAB is using the new system for its album, jingle, and audio-for-video work.

Audio Track

NEW YORK

AFRIKA BAMBAATAA was in at **Platinum East** working on his latest project for **Tommy Boy**. The album will feature duets with **Tina Turner**, **Grace Jones**, and **David Bowie**. Producer/engineer **John Robie** was assisted by **Bryan Martin**. Also there, dance artist **Rainy Davis** was in mixing her debut album for **CBS**. **Pete Warner** and the artist were producing. **Jay Henry** was at the console, with **Martin** assisting.

Jimmy Lifton was in at **Planet Sound's** Synclavier room completing his upcoming release for **Orphan Records**. **Bruce Nazarian** produced.

James St. James, executive producer for **Lifeline Productions**, took over **Roxie Recording Studios** in Queens for 198 straight hours to produce the second album for **Jireh Records'** inspirational artist **Bernard Corbett**. **St. James** also oversaw **Patrick Adams'** production of new vocalist **Willie Belcher**.

We hear from **Bow-Legged Lou** that **Full Force** is in at **Sigma Sound**, wrapping production on two cuts the group penned for **Arista's** recently signed **La La**. **Full Force** also wrote and produced two tracks for **Samantha Fox's** upcoming album. It will be back at **Sigma** to produce new projects for **U.T.F.O.** and the **Weather Girls**. Additionally, the band is starting postproduction there on its singing protégée, **Cheryl "Pepsi" Riley**. When all these projects are behind them, **Full Force** will begin working on another album for **CBS**.

LOS ANGELES

ANDRAE CROUCH WAS IN at **Skip Taylor Recording** last month, laying tracks for a **Light/Lexicon** project with producer **Bill Maxwell**. Also there, **Kevin O'Neal** (formerly with the **Busboys**) was in producing **Dee Lacy** for **Macola**. Finally, **Enigma** act **Tyton** was in working on its upcoming album. **Ron Goudie** was producing. **Tom McCauley** was at the console, with **Joe Shay** assisting, for all three projects.

Over in **Tinseltown**, **Nick Mundy** was in at **Baby'O Recorders** working on his **Warner Bros.** debut. **Skip**

Drinkwater was in to produce. At the desk were **David Bianco** and **Ernie Sheesley**.

NASHVILLE

GOVERNMENT CHEESE, whose band members hail from **Bowling Green, Ohio**, was in at **Chelsea Studios** working on a 32-track digital recording. Indie producer **Scott Tutt** was in on the project. **Jon "Mr. Big" D'Amelio** was at the controls. **Dave Hieronymus** and **Kevin Smith** assisted.

OTHER CITIES

SANTANA WAS IN at **Plant Studios** in **Sausalito, Calif.**, with producers **Jeffrey Cohen** and **Don Miley** collaborating on a 48-track dance mix. The cut, "**Veracruz**," with engineering by **Maureen Droney** and **Robert Missbach**, will be included on the group's upcoming **CBS** release. **Stuart Hirotsu** and **Gordon Lyon** were assisting at the desk. Also there, **Huey Lewis & the News** mixed live concert tracks from an **Oakland** gig. The final mixes will be used for videos being filmed to support their "**Jacob's Ladder**" and "**Simple As That**" singles. The band produced. **Missbach** was at the controls, assisted by **Hirotsu**.

Necropolis Of Love was in **Sandy Perlman's** new **San Francisco** studio, **Alpha & Omega**, where it was working on a new 12-inch. **Bandleader Peter Vinella** served as producer. **Matt Wallace** was at the knobs.

Boston rappers **W.B.** (short for *(Continued on next page)*)

Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

STATION AVIATION: Talk about diversification of studio business! **Power Station** co-owner **Tony Bongiovi** and **Ed Evans**, the facility's chief engineer, recently helped out in a scientific study on noise level in the cabin of the record-breaking aircraft **Voyager**. Because **Bongiovi** and **Evans** are both licensed pilots and experts in the field of aircraft noise control, the pair served as consultants to the **Voyager** project engineers to ensure that the aircraft's pilots were safeguarded against hearing damage.

THE OAK GROWS: Berkeley, Calif.-based **Live Oak Productions** has sprouted a new room, dubbed the **Attic**, equipped for preproduction and electronic music. Among the hi-tech toys offered to **Attic** clients are the **Kurzweil 250** music system with 50 kilohertz sampling option; the **Yamaha TX816** rack system, featuring eight **DX-7** modules and **Opcode** voice editor and **Librarian** software; an **Apple Macintosh** with **Performer MIDI** software; and synths by **E-mu**, **Oberheim**, **Garfield**, and **Casio**.

The **Attic** also houses what **Live Oak** says is the **Bay area's** only **Publison Infernal Machine 90** digital signal processor. Unlike many preproduction suites, the **Attic** is capable of handling fairly substantial sessions (up to 20 musicians). The room is linked via 16 tie lines to **Live Oak's** main 24-track room downstairs; a spokesman for the studio says the **Attic** will soon be converted to 24-track as well.

STUDIO UPDATES: **Studio Masters Recording**, Los Angeles, has added a completely automated mix-down and video postproduction room, featuring the **Neve 8128** 48-channel console with **Necam 96** automation. The studio is owned by **Randy Wood**, former president of **Dot Records**. The new room was designed by **Don Blake**, co-founder of the original **United Western Recording**; contractor **John Wright**; and studio consultant **George Augspurger**.

Chris Hubbard, owner of **Sausalito, Calif.-based Gate Five Studios**, is establishing a new equipment rental agency, set to open this month.

London's **Abbey Road** has completed a new home for its **Direct Metal Mastering (DMM)** vinyl cutting equipment. The new room is situated on the studio building's top

floor and forms part of **Abbey's Penthouse Suite**. The addition of the lathe makes the **Penthouse** a completely self-contained recording center, with tracking, cutting, and relaxation facilities all on one floor, says a studio spokesman.

The Enterprise, Burbank, Calif., has installed the first set of **Quested** monitors to be found in the U.S. The cone-type speakers, designed and built by **Roger Quested Co.**, are popular in London studios. The **Enterprise** will serve as the only U.S. studio where the **Questeds** will be demonstrated and will also act as U.S. distributor for the speaker maker.

HOT POTATOES: **Neve** reports a number of significant console sales: Producer **Kashif** took delivery of a new automated **Neve V Series** board last fall and has been using the console on the new **Whitney Houston** record. Also, Nashville-based **Reflections Studios** has taken delivery of a new **Neve 8232** board. At **New York's Magno Sound & Video**, owner **Ralph Friedman** recently acquired a 48-track **V Series** console with **Necam 96** automation.

A REAL CHARACTER: **Video Post & Transfer** of **Dallas** has in- *(Continued on next page)*

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ro audio/video



Moonlighting. Steven Paul Perry, in foreground, the first pop artist signed to PM Records, a division of Total Experience, was joined recently in the label's studio by Yarbrough & Peoples. The pair came by to listen to the mix of Perry's debut single, "Jnder The Latin Moon."

SOUND INVESTMENT

(Continued from preceding page)

stalled its second **Dubner Texta** advanced character generator and graphics system in postproduction Suite No. 2. VP&T claims the addition of the system now gives the facility the most advanced on-line editing capabilities of any video post house in the Southwest. The Dubner Texta is unique in that it offers a practically unlimited se-

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AUDIO TRACK

(Continued from preceding page)

White Boy) **Crew** were in at that city's **Syntex Studios** working on their second single, "Rock You," on **Dimex Records**. Instrumental tracks were done by **Beatmaster Jay** and **L.T. Rock**, members of Beantown funk/fusion act the **B-Street Band**. A takeoff on **Queen's** "The Champions (We Will Rock You)," the song was produced by **John V. Johnson**. Co-production credits go to **Larry Thomas**. **John Hartcorn** was at the knobs.

Urban Blight was in Jersey City, N.J.'s **Quantum Sound Studios** producing its next release, a five-song EP titled "From The East Side To The West Side." **Butch Jones** was at the board, with **Craig Johnson's** assistance. Also there, **Earl "The Pearl" Monroe** was in to work on releases for **BBQ** and **Virgi Williams**. Both artists are signed to Monroe's new **Elektra/Pretty Pearl** label. Jones and Johnson teamed up again for this project.

Columbia artist **Linda Imperial** was in Richmond, Va.'s **Starlight Studios** working on a 12-inch single, which **Don Miley** produced. **Mureen Drony** engineered.

Material for the Audio Track column should be sent to **Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.**

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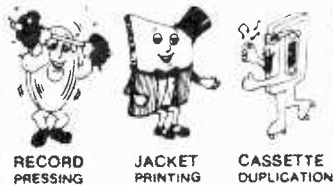
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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	13	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732
	2	5	25	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
	3	3	25	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	4	9	15	JOSE FELICIANO	TE AMARE	RCA 56109
	5	8	13	EDNITA NAZARIO	TU SIN MI	MELODY 094
	6	11	7	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	7	4	5	EMMANUEL SOLO		RCA 5919
	8	13	25	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	9	2	11	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1
	10	10	15	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET 6050
TROPICAL/SALSA	11	6	5	MARISELA	PORQUE TENGO GANAS	PROFONO 90502
	12	—	1	GRUPO FLANS	20 MILLAS	MELODY 099
	13	23	5	PIMPINELA	EL DUENDE AZUL	CBS 11339
	14	7	19	FRANCO	YO CANTO	PEERLESS 2401
	15	—	5	DANIELA ROMO	DUENO DE MI CORAZON	EMI 1336
	16	16	15	BASILIO	SERA QUE ESTOY SONANDO	BMS 701
	17	18	13	YOLANDITA MONGE	MI CANCION ES PREFERIDA	CBS 10433
	18	15	11	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	19	21	23	CARIDAD CANELON	ATREVETE	SONOTONE 1401
	20	19	11	PRISMA	DESDE LA INTIMIDAD	PEERLESS 40098
REGIONAL MEXICAN	21	17	19	CAMILO SESTO	AGENDA DE BAILE	ARIOLA 6100
	22	24	41	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
	23	—	1	TATIANA	CHICAS DE HOY	EMI 1316
	24	—	27	GRUPO FLANS	FLANS	MELODY INTERNATIONAL 073
	25	—	45	ROCIO DURCAL	CANTA A JUAN GABRIEL	ARIOLA 6043
	1	3	17	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	2	1	27	EL GRAN COMBO	Y SU PUEBLO	COMBO 2048
	3	2	9	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	4	6	33	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	5	5	17	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440
6	4	67	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368	
7	9	27	BONNY CEPEDA Y SU ORQUESTA	DANCE IT! BAILALO	RCA 7541	
8	—	77	ANDY MONTANEZ	ANDY MONTANEZ	TH 2345	
9	7	13	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98	
10	12	9	LA PATRULLA 15	ACARICIAME	TH 1912	
REGIONAL MEXICAN	11	19	25	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 143
	12	23	3	JOSE MEDINA Y SU ORQUESTA	DECIDIDO	RINGO 005
	13	13	15	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO 2049
	14	—	1	EL BAILONGO CON DON FRANCISCO	EL BAILONGO	MK 2323/IND
	15	—	49	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
	16	14	39	OSCAR D'LEON	OSCAR 86	TH 2399
	17	—	13	WILLIE COLON	ESPECIAL #5	SONOTONE 0100
	18	—	1	SERGIO VRAGAS Y LOS HIJOS DEL REY	SERGIO VARGAS Y LOS HIJOS DEL REY	KAREN 102/IND
	19	—	13	PAQUITO GUZMAN	LAS MEJORES BALADAS EN SALSA	TH 2411
	20	—	3	LA GRAN MANZANA	A MANZANAZO LIMPIO	LIMBO 600
REGIONAL MEXICAN	21	18	13	GRUPO NICHE	ME HUELE A MATRIMONIO	CODISCOS 21061
	22	—	1	LUIS RAMIREZ Y REY DE LA PAZ	TRIBUTE TO CAL TJADER	CAYMAN 9025/IND
	23	8	15	HANSEL Y RAUL	TROPICAL	RCA 5701
	24	—	1	JULY MATEO	RASPUTIN	KAREN 045/IND
	25	—	11	SANDY REYES	SANDY REYES	KAREN 90
	1	1	7	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	2	3	7	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	3	9	5	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
	4	11	7	LOS YONICS	CORAZON VACIO	CBS 90489
	5	4	7	LITTLE JOE	TIMELESS	CBS 10458
6	5	17	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119	
7	20	21	LOS TAM Y TEX	LA SUAVECITA	RAMEX 1159	
8	6	17	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDDIE 1360	
9	—	13	GRUPO LIBERACION	ESTRENANDO NOVI0	DISA 1221	
10	8	39	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465	
REGIONAL MEXICAN	11	13	13	LOS BONDADOSOS	REALIDADES	PROFONO 90492
	12	2	23	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
	13	10	5	GRUPO MAZZ	NUMERO 16 PARTE 2	CBS 84333
	14	—	1	GRUPO PEGASO	AMOR FINGIDO	REMO 1017/IND
	15	22	3	LOS CAMINANTES	CUMBIAS AL ESTILO DE LOS CAMINANTES	LUNA 1128
	16	17	37	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	17	—	1	GRUPO LA SOMBRA	ALL I COULD DO IS CRY	FREDDIE 1365
	18	21	63	LOS YONICS	LOS YONICS	PROFONO 90448
	19	—	49	LOS PLEBEYOS	HOLA QUE TAL	DMY 026
	20	—	5	RENACIMIENTO 74	EL NEGRO GANGOSO	RAMEX 1172
REGIONAL MEXICAN	21	19	3	GERARDO REYES	Y SU BANDA SINALOENSE	CBS 20790
	22	—	65	LOS CAMINANTES	15 EXITOS	LUNA 1110
	23	—	1	LA MAFIA	A TODO COLOR	CBS 84335
	24	—	1	JOE POSADA	PENAS	CBS 84334
	25	—	1	RAMON AYALA	15 ANIVERSARIO	FREDDIE 1375

(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.

LATIN NOTAS

by Tony Sabournin

THE THIRD ANNUAL Blue Note Latin Jazz Festival, at New York's Blue Note nightclub, ought to be interpreted as a 13-day invitation to a&r personnel from all musical genres to experience a unique art form threatened with extinction. Of all the Latin styles, it's perhaps the most demanding, because the percussive dancing flavor—anchor to the Latin roots—cannot get in the way of jazz improvisations, nor can the improvisations get in the way of the rhythm. To add trouble to complexity, soloists and orchestras must play as a coordinated ensemble.

The most glorious jazz names have learned from it—Charlie Parker, John Coltrane, Dizzy Gillespie, Stan Getz, etc. Latin jazz practitioners have also been the core of Latin music's development in the U.S.—from Machito & the Afro-Cubans, musically masterminded by Mario Bauzá, to the big-band and Latin-jazz *piquete* of Tito Puente, the remaining link to the glory days of yesteryear, who played with the Afro-Cubans at the tender age of 17. (Coincidentally, Bauzá and Puente are contenders for this year's Grammy in the tropical Latin category.)

Perhaps the meatiest part of the story lies with the Blue Note itself, a Greenwich Village establishment sufficiently preoccupied with the survival of jazz for the past few years to notice Latin musicians' consistent following. Three years ago, spurred by the lack of attention exhibited by better-known enterprises, the Blue Note held its first Latin Jazz Week. This year's lineup reflects the club's intention to perpetuate this cultural segment with the infusion of new blood. Master Cuban *conguero* Mongo Santamaría and his group open the festivities Tuesday-Sunday (3-8) with the group of young Dominican keyboardist Michel

Camilo, a 1986 Cassandra winner. WBGO Newark's Chico Mendoza, a roly-poly bundle of raw enthusiasm and joy, brings his big band for a one-night-only engagement. Star jazz saxophonist Paquito D'Rivera's Havana/New York group will exchange ending chords Feb. 10-15 with the internationally known Ray Barretto and his band.

A New York jazz nightclub supports a struggling genre

The poignant part of the story reads like this: You won't find the name of a ballad-oriented, multinational company associated with the artists performing at this festival. It almost hurts to think that if it weren't for outfits like Concorde Picante and Buddah—good labels, although they lack the operational facilities that multinationals have—legends like Puente and Santamaría would not be recorded. It hurts for real to listen to the rumor that Machito & the Afro-Cubans, currently co-led by the late singer's son Mario Grillo and trumpeter Alfredo "Chocolate" Armenteros, are setting permanent residence in Spain to take advantage of the better economic climate that exists for music in Europe. If the industry is really interested in uniting the record-buying public—one that is educated, wise, and aware enough not to buy an import or a pirated product—it should also invest in the growth of musical forms with recognized followings.

LA RADIO LATINA

by Carlos Agudelo

VALentine's DAY is promotion time for Spanish radio stations around the country. "Slave for one day" is the theme chosen for a promotion by KGBT-AM Brownsville, Texas. The station will send a DJ to the winning couple's home, where he will perform chores from 9 a.m.-5 p.m. on Feb. 14. The DJ will also bring along a \$1,000 check.

Valentine's Day inspires some unusual promotions

In Los Angeles, KALI-AM is organizing a daytime barbecue, where a lucky couple will be honored. The celebration will continue with a party at the Hollywood Palladium, with performances by guest artists. Los Joao is scheduled to make an appearance. Also invited are Marisela & Alvaro Torres. Each woman at the party will receive a bouquet.

On Feb. 14 in Miami, WQBA-FM "Super Q" is sponsoring a dance concert with El Gran Combo and another concert the next day with Mexican singer Emmanuel. The events will be held at the James L. Knight Convention Center.

According to Maria Cristina Ruiz, WQBA's program director, the station pioneered compact disk broadcasting in Spanish Dec. 31 with the tune "Hasta Que Te Conoci," sung by Ariola's Juan Gabriel. The plan is to gradually increase the number of CDs played on the air—not only those by Latin singers but also those by U.S. recording artists. The station has a bilingual top 40 format.

JOSE LUIS MARTINEZ is the new program direc-

tor at KIIW-FM Harlingen, Texas. Martinez replaces Mike Cantu at the Tex-Mex, tropical, and pop-formatted station. No substantial changes in programming are foreseen by Martinez, whose assistant is now Rudy Cantu. . . WSUA-AM Miami has moved Silvana Galvez from the news department to the 6-10 a.m. DJ spot on weekdays. She replaces Roberto Vengoechea. . . In Camuy, Puerto Rico, WCHQ-FM is planning to emphasize current top 40 hits in its programming, according to Rafi Ortiz. The station plays a mixture of pop, salsa, and merengue.

"BILLBOARD LATIN HITS COUNTDOWN," a syndicated program based on the Hot Latin 50 weekly chart, debuted on 30 stations around the country on Jan. 31. The two-hour weekly broadcast, hosted by "El Jefe," will feature the first 20 songs in each week's chart. The format of the show includes interviews with at least one of the featured singers as well as promotional contests. Barry Richards, executive producer for Spanish International Marketing, the firm producing the program, says the goal is to enlist 50 stations to carry the weekly countdown in the U.S. and Puerto Rico. In New York and Miami, the program will be hosted by WJIT New York program director Silvio Iglesias.

WJIT, whose rating in the last Arbitron survey was .7, up .1 from the summer survey, claims to be the "fastest-growing Spanish radio station" and the only one showing an increase in audience within the last year. Part of the growth is attributed to "Cafe Con Leche," a morning show that has attracted a large number of 18- to 49-year-old women as a morning audience.

Billboard

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	1	1	16	DANIÉLA ROMO EMI	DE MI ENAMORATE
2	2	2	17	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
3	5	7	5	EMMANUEL RCA	ES MI MUJER
4	3	3	13	MARISELA PROFONO	TU DAMA DE HIERRO
5	4	4	19	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
6	6	5	10	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
7	7	8	7	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
8	9	6	17	PRISMA PEERLESS	DE COLOR DE ROSA
9	12	12	10	JUAN GABRIEL ARIOLA	QUE LASTIMA
10	17	11	14	FLANS PROFONO	TIMIDO
11	11	14	11	LOS BUKIS PROFONO	ESTE ADIOS
12	14	13	14	EDNITA NAZARIO MELODY	TU SIN MI
13	10	9	19	PANDORA EMI	SOLO EL Y YO
14	8	10	19	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
15	15	16	14	BASILIO BMS	VIVIR LO NUESTRO
★★★ POWER PICK ★★★					
16	27	45	3	JOSE FELICIANO RCA	TE AMARE
17	25	32	4	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
18	20	18	19	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
19	29	35	4	PIMPINELA CBS	ME HACE FALTA UNA FLOR
20	21	34	3	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
21	19	20	15	VALERIA LYNCH RCA	FUERA DE MI VIDA
22	24	24	10	MARIA CONCHITA ALONSO A&M	SUETAME
23	23	27	12	JOSE MEDINA RINGO	Y ME DECIDI
24	16	17	12	BRAULIO CBS	JUGUETE DE NADIE
25	36	—	2	BRAULIO CBS	EN BANCARROTA
26	26	39	3	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
27	49	46	7	VERONICA CASTRO PEERLESS	MACUMBA
28	18	25	16	LUCERITO MUSART	ERA LA PRIMERA VEZ
29	13	15	19	FRANCO PEERLESS	TODA LA VIDA
30	22	19	19	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
31	32	29	19	ROCIO DURCAL ARIOLA	LA GUIRNALDA
32	42	26	12	ANDY MONTANEZ TH	ME LA ESTAS PONIENDO DIFICIL
33	38	44	3	LA PATRULLA RINGO	ACARIAME
34	35	22	19	LOS YONICS PROFONO	CORAZON VACIO
35	34	23	18	CARMIN A&M	OTRA SEMANA
36	37	40	11	PEDRO PARDO ARIES	CELOS
37	31	30	8	WILKINS MASA	SI YO FUERA MUJER
★★★ HOT SHOT DEBUT ★★★					
38	NEW ▶	1	1	BONNY CEPEDA RCA	SIGA BAILANDO
39	33	43	3	ORO NEGRO ORDA	TU BOCA
40	46	48	9	LITTLE JOE CBS	MI NENA
41	RE-ENTRY			ANGELA CARRASCO ARIOLA	NO LO CAMBIO POR NADA
42	28	28	19	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
43	43	—	6	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
44	41	21	19	EMMANUEL RCA	TODA LA VIDA
45	40	41	3	SOPHY VELVET	TU TIENES LA CULPA
46	NEW ▶	1	1	WILFRIDO VARGAS KAREN	CUANDO ESTES CON EL
47	39	37	19	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICIL
48	45	31	7	LUPITA D'ALESSIO CBS	TE ESTAS PASANDO
49	44	42	3	MENUDO RCA	CARA O CRUZ
50	48	33	19	ROBERTO CARLOS CBS	DE CORAZON A CORAZON

○ Products with the greatest airplay gains this week.

CLASSICAL KEEPING SCORE

by Is Horowitz



LOOKING AHEAD: RCA Records may be placing much current stress on refurbishing major catalog items for compact disk, but it is also bending its resources toward new recording projects in line with Michael Emmerson's rebuilding mandate.

It's just six months since Emmerson came to the label as Red Seal president, but a pattern is already beginning to emerge. It will not only involve expanded commitments to solo artists. An ambitious orchestral program has also been mapped, the results of which will begin to become apparent later this year and early in 1988.

With his new Red Seal management team now in place and the Bertelsmann corporate transfer of power in its final administrative stages, Emmerson can look ahead and focus on new recording projects.

As for orchestral plans, a cycle of the Beethoven symphonies with Andre Previn and the Royal Philharmonic is due to begin in June, and an "agreement in principal" has been reached with the conductor to tackle the complete orchestral works of Copland with the Los Angeles Philharmonic.

"We have also reconfirmed our commitment" to Leonard Slatkin and the St. Louis Symphony, says the Red Seal chief. With them, he expects that some Tchaikovsky ballets will be recorded and, perhaps, the Shostakovich Symphony No. 10.

Lots more orchestral work will be undertaken overseas.

Starting in May, a Sibelius cycle will be launched with the Finnish Radio Orchestra under its regular conductor, Jukka-Pekka Saraste. And beginning in July, a Nielsen cycle will get underway with the Royal Danish Symphony and Paavo Berglund. But before

that, Berglund and the orchestra will tape a Mozart album for RCA.

And that's not all. Later in the year, probably November, the Berlin Symphony under its principal conductor Claus Peter Flor will undertake a recorded traversal of the Martinu symphonies.

On the solo instrumental side, Emmerson has signed an exclusive recording agreement with the

Red Seal chief schedules new recording projects

young violinist Joseph Anton Swenson, who has won sponsorship and career awards from the Leventritt and Avery Fisher Foundations. This is a long-term deal, says Emmerson, with repertoire plans still to be set. However, the Shostakovich A Minor Concerto is said to be a likely early candidate.

Meanwhile, Emmerson's first signing, Tchaikovsky Competition gold medalist Barry Douglas, has his second album at the starting block—a Mussorgsky and Liszt program, with future projects slated to include the Liszt Piano Concertos with an orchestra still to be chosen, and the Brahms F minor Piano Quintet in a collaboration with the Tokyo String Quartet.

As for Erato Records, distributed nearly worldwide by RCA, Emmerson sets particular store on material the French label has in the works with Mstislav Rostropovich. In the course of an 18-album commitment, Rostropovich is expected to rerecord all the major works for cello as well as appearing in other repertoire as conductor.

GRASS ROUTE

by Linda Moleski



TOMMY BOY has formed **Body Rock**, a new label devoted to developing and promoting hard-core street product. Initial releases are 12-inches by former **Soul Sonic Force** member **M.C. King Tre** ("Take A Pause"), **Smitty D & Rock Squad** ("Kic Kic"), **M.C. G.L.O.B.E.** ("Get Ridiculous"), and **SS2** ("It's Time"). The logo currently has two projects in the studio.

Hard-core finds a home at new label, Body Rock

"We're garnering a lot of college airplay and some commercial," says **Rodd Houston**, head of promotion for the label. "Body Rock was designed as a way to focus on one particular style of music. We want it to be synonymous with the hip-hop sound."

According to Houston, the records are showing strength in the New York, Philadelphia, Los Angeles, and Miami markets.

Other activity at Tommy Boy includes a debut album by New York rappers **Stetsasonic**, titled "On Fire." According to label chief **Monica Lynch**, the record's already off to a healthy start, and a single is expected to be shipped this week.

Also one to watch for, says Lynch, is "Lean On Me," the follow-up to **Club Nouveau's** current r&b hit, "Situation #9." It's a remake of the memorable **Bill Withers** tune, released in 1972.

EXTRACURRICULAR ACTIVITIES: **Comstock Records** president **Frank Fara** has written "How To Open Doors In The Music Industry . . . The Indepen-

dent Way," a short, easy-to-understand book that offers helpful hints to new artists and songwriters who are seeking that elusive hit record. Based on Fara's own experiences, it attempts to dispel some of the common myths in the business and gives insight into a few of its unwritten rules. Subjects include shopping for the right label, the importance of record promotion, and how to be successful in the international marketplace. The book also contains a special chapter on producers, written by studio veteran **Patty Parker**. The cost is \$10. For more information, contact Starfield Press, P.O. Box 3357, Shawnee Mission, Kan. 66203.

SEEDS & SPROUTS: Veteran bluesman **Albert Collins** is slated to appear on "Late Night With David Letterman" Feb. 12 for an all-out jam with **Paul Shaffer** and the boys. He will be playing cuts from his latest release, "Cold Snap," on **Alligator** . . . As some of you may have witnessed, one of the highlights of the recent "American Music Awards" TV show was a performance by **Profile's Run-D.M.C.** The rap trio was up for awards in several categories . . . The latest label to spring up in the New York area is **Solo Winds**, with "Manhattan Carnival," a jazz/fusion album by saxophonist **Dave Tofani**. The firm can be reached at P.O. Box 20771, Cathedral Finance Station, New York, N.Y. 10025; 212-864-7003 . . . **Fever Records** is capturing radio's heart with "Show Me," a new 12-inch by the **Cover Girls**. The act is being packaged as an updated version of the **Supremes** . . . Ontario-based **Somersault Records** has entered the U.S. market with 12-inches by pop-rock act **Vis-A-Vis** and dance artist **Rita Johns**, definitely worth checking out.

PolyGram To Aid Indie Retailers Small West German Shops Declining

BY WOLFGANG SPAHR

HAMBURG, West Germany In West Germany in recent years, the small-to medium-size specialist record retailer has become an endangered species. Faced by increased competition from the major chains and supermarkets, with their big-money promotional muscle, the independent retailers have found it hard to cope.

Just a few years ago, there were 4,000 such outlets. Now there are barely 2,000, all of them of great importance to the record companies.

Trade organizations point up the problems, most of them concerned with terms relating to the supply of soundcarriers. There are many areas on the map of West Germany now where records just aren't available unless the consumer is prepared to travel to make a purchase.

Now PolyGram Music Sales, which distributes product by Deutsche Grammophon, Phonogram, Metronome, PolyGram-Klassik, Polystar, and Karussell, has launched a new initiative aimed specifically at encouraging the smaller-shop specialist.

Dieter Oehms, Music Sales executive, says: "It is up to us to offer any help we can. We are providing longer periods for payments, substantial promotional support for new releases, and a guaranteed 24-

hour delivery service. We're also offering special terms to those dealers who are prepared to support us by stocking the entire repertoire. The terms, the discounts, and other offers are all slanted at feeding strength into what was becoming a very weak sector of our industry."

'We want to give the trade a vitamin injection'

Oehms says the medium-class dealer is the main target. "That means using the compact disk to encourage shops to stock a great deal of our releases. I'm all against forms of price competition where CDs are concerned. We regret that large department stores are using compact disks, at a price of some \$10, simply as a lure to get people into the shops. That's not something that we at PolyGram support."

But he says he is pleased that many hardware shops are now offering CD software along with the players. "It's another worthwhile expansion for the German soundcarrier market. Our sales force of over 70 people is adapting to this situation.

"However we have to adapt our service all the way along the line.

German dealers who order singles, including 12-inchers, before they get into the charts will find it pays off. Releases in this category are now available for about \$2 for the small disk and \$3.50 for the 12-inch version.

"What we're doing is rewarding the dealers for their creativity when it comes to helping us sell new artists."

And traders prepared to gamble on opening up new specialist retail shops in today's record/tape climate are being offered special discounts and longer periods of payment. They also get a total returns quota of 15% so they can avoid running into financial problems created by the stock misjudgment so many newcomers go through.

On the classical side, PolyGram Music Sales grants a yearly sales bonus of up to 6%. Dealers now are paying \$10 for a classical LP.

Says Oehms: "There have been too many people talking about the imminent death of the specialist record trade in Germany. We want to give that trade an injection of vitamins so it can again become the strong partner it has been in the past decades.

"And, anyway, we have to do whatever we can to help Germany defend its position as the second biggest soundcarrier market in the Western world."



New Chief. Franco Reali, general manager of RCA S.p.A., RCA/Ariola's Italian company, delivers the keynote address during the label's sales convention in Rome. Reali was recently named president of the Italian firm, succeeding the late Giuseppe Ornato.

U.K. Video Case Is First Of Its Kind Satellite Pirate Charged

LONDON Video piracy in the U.K. was up slightly in 1986 and is currently at about 25% of the total market. The illegal copies were mainly imported from the Middle East or Far East or back-to-backed by local small-time operators.

However, the piracy situation here is taking a new turn, with the Federation Against Copyright Theft (FACT) now involved in its first prosecution of a satellite pirate.

A man is due to appear in court on copyright theft charges after he allegedly pirated satellite programs by linking up four VCRs to a satellite dish and then selling the tapes. "This is the first case of its kind here," says Peter Duffy, FACT director.

Of the conventional-type pira-

cy, Duffy says some of the pirate copies now available were of good quality and involved films that have not yet had theater release in the U.K. "The staple diet of our investigators' work is dealing with back-to-back copying of newly released videos. We don't have any trouble finding people doing it. The problem is applying resources to deal with it."

David Rozalla, chairman of Warner Home Video U.K., has two explanations for the upturn in video piracy. "First, the product is better, and the bootleggers are getting there before a legitimate supply can be provided. Second, there has been an increase in consumer interest and so pirates see a better profit opportunity."

Tax Instituted To Support National Movie Industry German Video Retailers Criticize Levy

BY WOLFGANG SPAHR

HAMBURG, West Germany A new levy on West Germany's video retailers, introduced to support the national movie industry, has already come in for heavy criticism here. Complaints center both on the method of collection and on the principle of the levy itself.

Under new legislation effective Jan. 1, video dealers whose turnover is at least \$80,000 annually must pay 1% to the Central Film Aid Office in Berlin. For those with higher earnings, the levy rises to a maximum of 2%.

More than 10,000 video businesses have already been required to report their 1986 earnings for assessment purposes, but critics say the high administrative burden the system imposes could have been avoided if the levy were raised directly from the country's 50 or so video software distributors.

The video retail sector is currently in the same state of turmoil that occurred in more developed markets, including the U.K., some years back. Many newcomers are jumping on the bandwagon, but bankruptcies are running at the rate of hundreds a month. The total number of so-called videotheques may be in five figures, but it is believed that no more than 3,000 are substantial and well-established businesses.

Video dealers suffer a number of commercial disadvantages. Customers under 16 are excluded by law

from videotheques where adult material is sold. Value-added tax on video software is 14%, twice the level for cinemas and books.

These circumstances have fueled resentment that movie theaters are the only other sector of the entertainment industry required to contribute to the film levy. Public television sta-

tions ARD and ZDF make an optional payment, but pay and private TV stations are currently exempt.

Moreover, the video industry has only two votes on Film Aid Office committees. Although its earnings now exceed those from cinema admissions, 80% of the votes remain in the hands of the film sector.

Pepsico To Sponsor U.K.'s 'American Countdown'?

CANNES Pepsico's northern Europe operation is expected to announce a major U.K. sponsorship deal for Piccadilly Productions' weekly "American Countdown" show, which is hosted by DJ Paul Gambaccini.

The soft-drinks giant will underwrite the costs of producing and distributing the two-hour show for one year, with options for renewal. No figure has been set on the value of the deal, but it is likely to be worth in excess of \$150,000.

Currently, Piccadilly Productions funds the program, which went on air in the U.K. in May, following U.S.-born Gambaccini's departure from the BBC. The program is now taken by 10 leading U.K. radio stations.

Although heavily involved in pop sponsorship, Pepsico has not

previously ventured into U.K. commercial radio. It has not advertised on the Independent Local Radio (ILR) network in the past three years. The deal, therefore, is seen as a demonstration that major international corporations can be persuaded to commit to the medium.

At MIDEM, held here Jan. 26-30, Piccadilly's Simon Cole would say only that he was looking at ways to expand the "American Countdown" project. The Pepsi deal brings with it an element of irony in that U.S. syndicator Westwood One, which Piccadilly Productions is representing here at Cannes, is believed to be chasing Coca-Cola to sponsor a rival countdown show.

Cole, who set up Piccadilly Productions last year as the ILR sector's first production and syndication company, is currently finalizing details of a new series, "Rockline," in partnership with former Capital Radio executives

Tony Hale and Tim Blackmore. A joint production company is likely to be established for the project, which Cole hopes to launch in May.

"I hope this project will light up the music business," he says. "It will be one hour a week, aimed at the 15-24 age group, and will be the first U.K. weekly program

syndicated live by satellite.

"If I were a record company promotion man, I would say, 'This is the vehicle for me.' The ILR network has more listeners than BBC's Radio One, so it stands to reason it sells more records, but its influence is dissipated."

Japan VCR Outlook Bleak

TOKYO Japanese VCR exports were up only 8.7% in volume last year, to a total of 27.70 million units, and value was down 21.1% to \$8.33 million, according to statistics prepared by the government's finance ministry.

And, in view of the stockpile expansion noted in the U.S., the main market for Japanese video hardware, the industry here believes

1987 offers only bleak prospects for improvement.

The statistics also show that VCR exports during the month of December came to 1.93 million units, down 6.7% from the same month in 1985, with value down 25.3% to \$548.45 million. December was the second straight month in which monthly exports were down from the previous year.

HITS

of the

WORLD

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CANADA (Courtesy The Record) As of 1/22/87

Rank	Artist	Single	Label
1	3	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG GEFEN/WEA
2	2	WALK LIKE AN EGYPTIAN	THE BANGLES CBS
3	1	THE LADY IN RED	CHRIS DE BURGH A&M
4	7	C'EST LA VIE	ROBBIE NEVIL MANHATTAN/CAPITOL
5	5	THE WAY IT IS	BRUCE HORNSBY & THE RANGE RCA
6	4	YOU GIVE LOVE A BAD NAME	BON JOVI POLYGRAM
7	6	CAN'T HELP FALLING IN LOVE	COREY HART CAPITOL
8	8	WORD UP	CAMEO POLYGRAM
9	11	NOTORIOUS	DURAN DURAN CAPITOL
10	NEW	OPEN YOUR HEART	MADONNA SIRE/WEA
11	19	SHAKE YOU DOWN	GREGORY ABBOTT COLUMBIA/CBS
12	14	AMANDA	BOSTON MCA
13	12	THE NEXT TIME I FALL	PETER CETERA/AMY GRANT WEA
14	NEW	TOUCH ME	SAMANTHA FOX JIVE/RCA
15	20	THE RAIN	ORAN "JUICE" JONES CBS
16	9	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS CHRYSALIS/MCA
17	NEW	KISS YOU (WHEN IT'S DANGEROUS)	EIGHT SECONDS POLYGRAM
18	13	STAND BY ME	BEN E. KING ATLANTIC/WEA
19	NEW	CHANGE OF HEART	CYNDI LAUPER PORTRAIT/CBS
20	NEW	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHOES	TIMBUK 3 I.R.S./MCA

Rank	Artist	Album	Label
1	1	PAUL SIMON GRACELAND	WARNER BROS./WEA
2	2	BON JOVI SLIPPERY WHEN WET	MERCURY/POLYGRAM
3	3	MADONNA TRUE BLUE	SIRE/WEA
4	4	BOSTON THIRD STAGE	MCA
5	5	HUEY LEWIS & THE NEWS FORE!	CHRYSALIS/MCA
6	9	BRUCE HORNSBY & THE RANGE THE WAY IT IS	RCA
7	6	BILLY IDOL WHIPLASH SMILE	CHRYSALIS/MCA
8	11	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-85	COLUMBIA/CBS
9	10	GLASS TIGER THE THIN RED LINE	CAPITOL
10	7	THE POLICE EVERY BREATH YOU TAKE—THE SINGLES	A&M
11	12	GENESIS INVISIBLE TOUCH	ATLANTIC/WEA
12	8	LIONEL RICHIE DANCING ON THE CEILING	MOTOWN
13	16	PRETENDERS GET CLOSE	WARNER BROS./WEA
14	15	SOUNDTRACK TOP GUN	CBS
15	20	BANGLES DIFFERENT LIGHT	COLUMBIA/CBS
16	17	PETER GABRIEL SO	ATLANTIC/WEA
17	NEW	BILLY JOEL THE BRIDGE	COLUMBIA/CBS
18	13	CHRIS DE BURGH INTO THE LIGHT	A&M
19	NEW	DURAN DURAN NOTORIOUS	CAPITOL
20	14	COREY HART FIELDS OF FIRE	AQUARIUS/CAPITOL

MUSIC & MEDIA PAN-EUROPEAN CHARTS 01/31/87

Rank	Artist	Single	Label
1	1	THE FINAL COUNTDOWN	EUROPE EPIC
2	6	VICTORY KOOL & THE GANG	MERCURY
3	3	YOU KEEP ME HANGIN' ON	KIM WILDE MCA
4	2	TAKE MY BREATH AWAY	BERLIN CBS
5	4	OPEN YOUR HEART	MADONNA SIRE
6	8	IS THIS LOVE	ALISON MOYET CBS
7	5	SOMETIMES ERASURE	MUTE
8	7	IN THE ARMY NOW	STATUS QUO VERTIGO
9	14	C'EST LA VIE	ROBBIE NEVIL MANHATTAN
10	10	CRY WOLF	A-HA WARNER BROTHERS
11	9	LAND OF CONFUSION	GENESIS VIRGIN
12	20	EACH TIME YOU BREAK MY HEART	NICK KAMEN WEA
13	12	LIVIN' ON A PRAYER	BON JOVI VERTIGO
14	13	SO COLO THE NIGHT	THE COMMUNARDS LONDON
15	NEW	CELEBRATION RAP	MC MIKER G' & DEEJAY SVEN DURECO
16	NEW	SHAKE YOU DOWN	GREGORY ABBOT CBS
17	17	THE RAIN	ORAN "JUICE" JONES DEF JAM/CBS
18	NEW	CARAVAN OF LOVE	THE HOUSEMARTINS GO DISCS/CHRYSALIS
19	15	SHOWING OUT	MEL & KIM SUPREME
20	NEW	THE MIRACLE OF LOVE	EURYTHMICS RCA

Rank	Artist	Album	Label
1	1	MAONNA TRUE BLUE	SIRE
2	2	A-HA SCOUNDREL DAYS	WARNER
3	3	EUROPE THE FINAL COUNTDOWN	EPIC
4	4	EURYTHMICS REVENGE	RCA
5	8	PAUL SIMON GRACELAND	WARNER
6	5	SOUNDTRACK TOP GUN	CBS
7	11	TINA TURNER BREAK EVERY RULE	CAPITOL
8	13	BON JOVI SLIPPERY WHEN WET	VERTIGO
9	6	SPANDAU BALLET THROUGH THE BARRICADES	CBS
10	NEW	DEEP PURPLE THE HOUSE OF THE BLUE LIGHT	POLYDOR
11	7	COMMUNARDS LONDON	
12	9	DURAN DURAN NOTORIOUS	EMI
13	18	GENESIS INVISIBLE TOUCH	VIRGIN
14	10	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & E STREET BAND LIVE/1975-85	CBS
15	12	QUEEN LIVE MAGIC	EMI
16	19	PET SHOP BOYS DISCO	PARLOPHONE
17	15	KATE BUSH THE WHOLE STORY	EMI
18	14	POLICE EVERY BREATH YOU TAKE—THE SINGLES	A&M
19	17	DIRE STRAITS BROTHERS IN ARMS	VERTIGO
20	16	PETER GABRIEL SO	VIRGIN

BRITAIN (Courtesy Music Week/Gallup) As of 1/31/87

This Week	Last Week	Single	Label
1	1	JACK YOUR BODY	STEVE SILK HURLEY LONDON
2	NEW	I KNEW YOU WERE WAITING (FOR ME)	GEORGE MICHAEL/ARETHA FRANKLIN EPIC
3	4	C'EST LA VIE	ROBBIE NEVIL MANHATTAN
4	3	IS THIS LOVE	ALISON MOYET CBS
5	5	NO MORE THE FOOL	ELKIE BROOKS LEGEND
6	2	REET PETITE	JACKIE WILSON SMP
7	22	HEARTACHE	PEPSI & SHIRLIE POLYDOR
8	15	DOWN TO EARTH	CURIOSITY KILLED THE CAT MERCURY
9	7	SURRENDER	SWING OUT SISTER MERCURY
10	20	ALMAZ	RANDY CRAWFORD WARNER
11	6	BIG FUN	GAP BAND TOTAL EXPERIENCE
12	13	RAT IN MI KITCHEN	UB40 DEP INTERNATIONAL
13	11	WASTELAND	MISSION MERCURY
14	12	SOMETHING IN MY HOUSE	DEAD OR ALIVE EPIC
15	24	I LOVE MY RADIO	TAFFY TRANS GLOBAL
16	8	HYMN TO HER	PRETENDERS REAL
17	10	REAL WILD CHILD (WILD ONE)	IGGY POP A&M
18	14	THIS WHEELS ON FIRE	SIOUXIE AND THE BANSHEES WONDERLAND
19	9	IT DIDN'T MATTER	STYLE COUNCIL POLYDOR
20	21	JACK THE GROOVE	RAZE CHAMPION
21	35	YOU SEXY THING	HOT CHOCOLATE EMI
22	16	WALKING DOWN YOUR STREET	BANGLES CBS
23	23	I O U FREEZ	CITYBEAT
24	NEW	MUSIC OF THE NIGHT/WISHING YOU WERE HERE	MICHAEL CRAWFORD/SARAH BRIGHTMAN POLYDOR
25	26	ONCE BITTEN TWICE SHY	VESTA A&M
26	19	BALLERINA GIRL	LIONEL RICHIE MOTOWN
27	NEW	IT DOESN'T HAVE TO BE THIS WAY	BLOW MONKEYS RCA
28	39	BEHIND THE MASK	ERIC CLAPTON DUCK
29	NEW	MAGIC SMILE	ROSIE VELA A&M
30	34	VICTORY KOOL & THE GANG	CLUB
31	17	SOMETIMES ERASURE	MUTE
32	18	THE RAIN	ORAN "JUICE" JONES DEF JAM
33	33	TRAMPOLINE	JULIAN COPE ISLAND
34	40	LOVE IS FOREVER	BILLY OCEAN JIVE
35	NEW	CROSS THAT BRIDGE	WARD BROTHERS SIREN
36	NEW	BEST KEPT SECRET	CHINA CRISIS VIRGIN
37	28	SHAKE YOU DOWN	GREGORY ABBOTT CBS
38	25	CARAVAN OF LOVE	HOUSEMARTINS GO DISCS
39	NEW	YOU DON'T KNOW	BERLIN MERCURY
40	31	OPEN YOUR HEART	MADONNA SIRE

Rank	Artist	Album	Label
1	2	PAUL SIMON GRACELAND	WARNER
2	1	KATE BUSH THE WHOLE STORY	EMI
3	4	BANGLES DIFFERENT LIGHT	CBS
4	3	QUEEN LIVE MAGIC	EMI
5	5	MADONNA TRUE BLUE	SIRE
6	8	THE PRETENDERS GET CLOSE	WEA
7	13	ELKIE BROOKS NO MORE THE FOOL	LEGEND
8	9	MICHAEL MCDONALD SWEET FREEDOM	WARNER
9	7	BON JOVI SLIPPERY WHEN WET	VERTIGO
10	6	VARIOUS NOW THAT'S WHAT I CALL MUSIC 8	EMI/VIRGIN
11	11	POLICE EVERY BREATH YOU TAKE—THE SINGLES	A&M
12	12	ELKIE BROOKS VERY BEST OF ELKIE	TELSTAR
13	17	ERIC CLAPTON AUGUST DUCK	
14	21	LIONEL RICHIE DANCING ON THE CEILING	MOTOWN
15	14	EURYTHMICS REVENGE	RCA
16	10	DEEP PURPLE HOUSE OF BLUE LIGHT	POLYDOR
17	19	FIVE STAR SILK AND STEEL	TENT
18	16	DIRE STRAITS BROTHERS IN ARMS	VERTIGO
19	15	PET SHOP BOYS DISCO	PARLOPHONE
20	23	VARIOUS THE SINGING DETECTIVE	BBC
21	NEW	VARIOUS UPFRONT 4 SERIOUS	
22	20	GENESIS INVISIBLE TOUCH	VIRGIN
23	25	EUROPE THE FINAL COUNTDOWN	EPIC
24	18	HUEY LEWIS & THE NEWS FORE	CHRYSALIS
25	39	ANITA BAKER RAPTURE	ELEKTRA
26	28	VARIOUS HITS 5	CBS/WEA/RCA
27	24	A-HA SCOUNDREL DAYS	WARNER
28	26	PETER GABRIEL SO	VIRGIN
29	22	COMMUNARDS LONDON	
30	30	PLACIDO DOMINGO THE COLLECTION	STYLUS/RCA
31	27	HOUSEMARTINS LONDON O HULL 4	GO DISCS
32	37	MISSION GOD'S OWN MEDICINE	MERCURY
33	29	ORIGINAL SOUNDTRACK TOP GUN	CBS
34	34	WHITNEY HOUSTON	ARISTA
35	36	THE THE INFECTED	EPIC/SOME
36	33	WHAM! THE FINAL	EPIC
37	32	BERLIN COUNT THREE AND PRAY	MERCURY
38	NEW	BRYAN FERRY/ROXY MUSIC STREET LIFE—20 GREAT HITS	EG
39	35	SIMPLY RED PICTURE BOOK	ELEKTRA
40	31	SIMPLE MINDS ONCE UPON A TIME	VIRGIN

WEST GERMANY (Courtesy Der Musikmarkt) As of 1/29/87

Rank	Artist	Single	Label
1	1	SHOWING OUT	MEL & KIM BLOW UP/INTERCORD
2	5	SOMETIMES ERASURE	MUTE/INTERCORD
3	4	THE RAIN	ORAN JUICE JONES DEF JAM/CBS
4	2	WALK LIKE AN EGYPTIAN	BANGLES CBS
5	NEW	REALITY	RICHARD SANDERSON CARRERE/TELDEC
6	3	KEINE STERNE IN ATHEN	STEPHAN REMMLER MERCURY/PHONOGRAM
7	6	HEARTBEAT	DON JOHNSON EPIC/CBS
8	9	ELECTRIC SALSA	OFF ZYX/MIKULSKI
9	7	LAND OF CONFUSION	GENESIS VIRGIN/ARIELA
10	16	C'EST LA VIE	ROBBIE NEVIL MANHATTAN/EMI
11	NEW	ICH LIEBE DICH	CLOWNS UND HELDEN TELDEC
12	8	YOU KEEP ME HANGIN' ON	KIM WILDE MCA/WEA
13	NEW	EACH TIME YOU BREAK MY HEART	NICK KAMEN WEA
14	18	SO COLD THE NIGHT	COMMUNARDS LONDON/METRONOME/PMV
15	NEW	MIAMI VICE THEME	JAN HAMMER MCA/WEA
16	10	WARRIORS (OF THE WASTELAND)	FRANKIE GOES TO HOLLYWOOD ISLAND/ARIELA
17	NEW	OH L'AMOUR	ERASURE MUTE/INTERCORD
18	17	OPEN YOUR HEART	MADONNA WEA
19	11	WHERE ARE YOU?	16 BIT ARIOLA
20	20	CRY WOLF	A-HA WARNER/WEA

Rank	Artist	Album	Label
1	1	TINA TURNER BREAK EVERY RULE	CAPITOL/EMI
2	2	ENGELBERT TRAUEMEN MIT ENGELBERT	ARIELA
3	NEW	DEEP PURPLE THE HOUSE OF THE BLUE LIGHT	A&M/DG/PMV
4	3	CHRIS DE BURGH INTO THE LIGHT	A&M/DG/PMV
5	4	A-HA SCOUNDREL DAYS	WARNER/WEA
6	5	RONDO VENEZIANO	FANTASIA VENEZIANA BABY/ARIELA
7	9	MADONNA TRUE BLUE	SIRE/WEA
8	7	FRANKIE GOES TO HOLLYWOOD	LIVERPOOL ISLAND/ARIELA
9	10	SPANDAU BALLET THROUGH THE BARRICADES	CBS
10	13	PET SHOP BOYS DISCO	PARLOPHONE/EMI
11	18	DRAFI DEUTSCHER GEMISCHTE GEMUEHLE	ELECTROLA/EMI
12	17	PAUL SIMON GRACELAND	WARNER/WEA
13	NEW	BON JOVI SLIPPERY WHEN SET	VERTIGO/PHONOGRAM/PMV
14	16	KOOL & THE GANG FOREVER	METRONOME/PMV
15	6	PETER MAFFAY TABALUGA UND DAS LEUCHTENDE SCHWEIGEN	TELDEC
16	20	BRUCE HORNSBY & THE RANGE THE WAY IT IS	RCA
17	11	KATE BUSH THE WHOLE STORY	EMI
18	NEW	SOUNDTRACK MIAMI VICE 2	MCA/WEA
19	12	EUROPE THE FINAL COUNTDOWN	EPIC/CBS
20	15	QUEEN LIVE MAGIC	EMI

AUSTRALIA (Courtesy Kent Music Report) As of 2/2/87

Rank	Artist	Single	Label
1	1	FUNKY TOWN	PSEUDO ECHO EMI
2	2	WALK LIKE AN EGYPTIAN	BANGLES LIBERATION/EMI
3	4	YOU KEEP ME HANGING ON	KIM WILDE MCA/WEA
4	3	GOOD TIMES	INXS/JIMMY BARNES MUSHROOM/FESTIVAL
5	8	FRENCH KISSIN' IN THE USA	DEBBIE HARRY CHRYSALIS/FESTIVAL
6	5	PRESSURE DOWN	JOHN FARNHAM WHEATLEY/RCA
7	7	TO BE A LOVER	BILLY IDOL CHRYSALIS/FESTIVAL
8	12	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG WEA
9	6	YOU'RE THE VOICE	JOHN FARNHAM WHEATLEY/RCA
10	10	(DON'T FORGET ME) WHEN I'M GONE	GLASS TIGER MANHATTAN/EMI
11	14	TWO OF HEARTS	STACEY Q ATLANTIC/WEA
12	9	I WANNA WAKE UP WITH YOU	BORIS GARDINER POWDERWORKS/RCA
13	15	SUGAR FREE	WA WA NEE CBS
14	NEW	DON'T DREAM IT'S OVER	CROWDED HOUSE CAPITOL/EMI
15	11	LADY IN RED	CHRIS DE BURGH A&M/FESTIVAL
16	19	OPEN YOUR HEART	MADONNA SIRE/WEA
17	NEW	LET'S GO TO PARADISE	MENTAL AS ANYTHING CBS
18	NEW	LIKE FLAMES	BERLIN MERCURY/POLYGRAM
19	NEW	BIZARRE LOVE TRIANGLE	NEW ORDER FACTORY/CBS
20	NEW	THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES	TIMBUK 3 I.R.S./CBS

Rank	Artist	Album	Label
1	1	JOHN FARNHAM WHISPERING JACK	WHEATLEY/RCA
2	3	PAUL SIMON GRACELAND	WARNER/WEA
3	2	VARIOUS SUMMER '87	POLYSTAR/POLYGRAM
4	4	POLICE EVERY BREATH YOU TAKE	A&M/FESTIVAL
5	5	EURYTHMICS REVENGE	RCA
6	11	LIONEL RICHIE DANCING ON THE CEILING	MOTOWN/RCA
7	6	HUEY LEWIS & THE NEWS FORE	CHRYSALIS/FESTIVAL
8	7	BILLY IDOL WHIPLASH SMILE	CHRYSALIS/FESTIVAL
9	12	CROWDED HOUSE	CAPITOL/EMI
10	8	KEVIN BLOODY WILSON KEV'S BACK	CBS
11	9	SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP	A&M/FESTIVAL
12	10	BILLY JOEL THE BRIDGE	FAMILY PRODUCTIONS/CBS
13	NEW	RICHARD CLAYDERMAN CONCERTO	WEA
14	15	THE ANGELS HOWLING	MUSHROOM/FESTIVAL
15	14	GENESIS INVISIBLE TOUCH	VIRGIN/EMI
16	17	TALKING HEADS TRUE STORIES	EMI
17	16	MADONNA TRUE BLUE	SIRE/WEA
18	NEW	V SPY V SPY A O MOD TV VERSION	WEA
19	NEW	THE THE INFECTED	EPIC/CBS
20	13	VARIOUS 1987-LET'S PARTY	FESTIVAL

JAPAN (Courtesy Music Labo) As of 2/2/86

Rank	Artist	Single	Label
1	NEW	NO MORE RENAI GOKKO	ONYNAKO CLUB CANYON/FUJI/PACIFIC
2	1	TOO ADULT	MONAYO WATANABE CBS/SONY/FUJI/PACIFIC/VARNING P
3	NEW	KID TOSHIHIKO TAHARA	CANYON/JANNYS
4	3	YUKIGUNI IKUZO YOSHI	TFC/DAI ICHI/ONGAKU SHUPPAN
5	2	KOGARASHI NIKAKARETE	KYOKO KOIZUMI VICTOR/VARNING P
6	6	OROKAMONO	MASAHIKO KONDO CBS/SONY/NICHION/JANNYS
7	7	TOKI NO NAGARE NI MI WO MAKASE	TELESA TENN TARLUS/JC
8	5	WHITE RABBIT KARA NO MESSAGE	MARINA WATANABE EPIC/SONY/CBS/FUJI/PACIFIC
9	4	RAKUEN NO DOOR	YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC
10	NEW	STAR YUI ASAKA	HUMMING BIRD/NICHION/TOPPONGI OFFICE

Rank	Artist	Album	Label
1	NEW	MAMIKO TAKAI ITOGUCHI	CANYON
2	3	SOUNDTRACK TOP GUN	CBS/SONY
3	2	YOKO OGINOME NON STOPPER	VICTOR
4	1	AKINA NAKAMORI CRIMSON	WARNER/PIONEER
5	4	HOUND DOG LOVE	CBS/SONY
6	5	ANZENCHITAI ANZENCHITAI FIVE	KITTY
7	6	YUMI MATSUYOYA ALARM A LA MODE	TOSHIBA EMI
8	NEW	SATOSHI IKEDA MISSING	TEICHIKU
9	8	MIHO NAKAYAMA EXOTIC	KING
10	10	KYOKO KOIZUMI THE BEST	VICTOR

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 1/31/87

Rank	Artist	Single	Label
1	1	SHOWING OUT	MEL & KIM RCA
2	3	LIVING ON A PRAYER	

CD Keys Year Of Growth For PolyGram Germany

HAMBURG PolyGram Germany reports a turnover of \$184 million for 1986, up 11% from the previous year. The group—which includes Deutsche Grammophon, Phonogram, and Metronome as record product sources, distributed through PolyGram Musikvertrieb—increased its share of the pop music market in Germany to just over 20%.

The company notes that children's repertoire released via the Karussell arm played "a positive part" in the notable upturn, as did exports to 40 countries abroad. The report on the year's achievements also stresses the part played by the compact disk, introduced by PolyGram some four years ago, which again showed the highest growth rate of any area in 1986.

PolyGram Germany's 1986 classi-

cal music turnover was up 26% over the previous year, whereas the domestic classical market as a whole was up by just 10%. CD made the biggest advance in this division, helped by the easing of the software supply crunch in the second half of the year. The PolyGram classical catalog now offers 950 titles.

At the end of 1986, the PolyGram-controlled plant of Philips and Du Pont Optical in Hanover produced its 100 millionth compact disk. The report notes that rejects now are running at less than 10%. The highest reject rate, at the start of CD production, was 30%.

The Hanover plant supplies PolyGram's CD needs, along with custom orders from approximately 50 companies that have thus far bought a total 40 million units.

Industrywide Campaign Finnish CD Push Working

HELSINKI A concentrated campaign to boost the popularity of compact disks here, started during the Christmas season, is starting to pay off. The promotion will continue for the next few months.

Behind the drive is the Electronic Wholesalers & Importers Assn., whose members include Philips, Pioneer, Sony Akai, Technics, and Marantz, plus the Finnish recording industry through its national IFPI branch. Full-page advertisements pointing out the audio quality of CD and underlining the wide range of software selection now available—some 2,600 different titles—are being taken in leading newspapers.

Finnish record companies pro-

duced their first CD titles here in late 1985 and early 1986. Initial product came from the catalogs of CBS, EMI Finland, Poko, and Finnlevy.

But Finland has a long way to go to catch up with some of its neighbors in terms of CD acceptance. There are now only an estimated 35,000 CD players in domestic use, which has a population of around five million. That number, however, is now said to be growing rapidly.

For coverage of the MIDEM confab... see pages 1, 62

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Tax Revisions Urged For Musicians Could Deduct Professional Losses

BY KIRK LaPOINTE

OTTAWA A House of Commons committee has urged the federal government to ease the tax burden on musicians and other artists through a series of measures it says would make life as an artist less onerous.

Among other things, the committee recommends that artists be allowed to deduct their losses as professional artists from other sources of income and that they be allowed to use "block averaging" so they aren't stung by the tax man when they suddenly succeed financially.

The committee, whose report must be answered by the government by late March, expressed the general view that artists are too se-

verely squeezed by the current tax regime: When they're just beginning, the system doesn't give them a break, and when they profit, the system swoops down and gets a huge chunk of the cash.

The committee wants "professional artist" to be a category defined under the Income Tax Act and for eight specific measures to be introduced to effect tax relief.

Among the measures that would affect musicians and video producers:

- Losses incurred as professional artists could be deducted from other sources of income as long as those artists have a "reasonable expectation of profit."

- Artists could deduct costs associated with artistic employment

from employment income.

- Organizations promoting artists could be allowed to issue receipts giving tax deductions for gifts.

- Block averaging could be instituted for artists so they aren't paying taxes.

The government was also urged to examine the entire issue of charitable donations to arts-oriented groups with "a view to increasing private donations and encouraging volunteerism." Such a measure, for example, would help symphonies immensely.

Finance Minister Michael Wilson is expected to issue the annual government budget soon, but it is unlikely that relief measures for artists will be included.

More Money For Each Project

Capitol's New Chief Maps '87 Strategy

OTTAWA Capitol Records-EMI of Canada will double its a&r budget this year. But the company's newly installed chief, Richard Lyttelton, says it's not likely that its sizeable domestic roster will also double.

Instead, Lyttelton says, substantially more money will be poured into each project to insure that both the recording and the artist are ready to compete on an international scale.

"The one thing I really want to do is make sure that every project can stand beside the competition," he says.

Lyttelton, who came to Capitol-EMI Canada last year as an interim replacement for president and chief executive David Evans, was appointed full-time to the post when Evans retired following a stroke last year. The British native had most recently run Capitol's South African operations and has had a well-respected career within EMI and as a private businessman in the U.K. and Finland.

He says he plans to change the emphasis of the company slightly. There have been more people added to the marketing, sales, and promotion team, while "a half-dozen or so" staffers have been dropped from the company's administration.

Lyttelton says he intends to alter the company's return policy. "Quite frankly, on a personal level, I've been used to selling records that stay sold," he says.

Lyttelton says he doesn't like the fact that product can be bought at volume discounts and returned for full-rate credit. That policy is going to end, he insists. He adds that he is worried about the potential of parallel exports when product manufacturing exceeds demand in the domestic marketplace.

"We've taken \$4 million off the balance sheet in the last few months," he says. "Now we're manufacturing much more tightly to demand."

The policy may mean occasional supply shortfalls, but it should also rid Capitol-EMI of large returns and paper losses from them.

Capitol-EMI has one of the strongest domestic rosters of any company in Canada. Anne Murray, Glass Tiger, and two-time Juno-winning female vocalist Luba are major hits at home, and the first two are also established international acts. The company also distributes various independent labels, the rosters of which include Rush and Corey Hart.

The coming year shows further promise domestically for the roster. The company has particularly high hopes for the Partland Brothers, whose debut album has been chalking up healthy sales and airplay, even in the tight Christmas and January period, and Rock & Hyde, a comeback album of sorts for the two major frontmen for the Payola\$, Bob Rock and Paul Hyde. The Rock & Hyde release is a joint effort with EMI England and, if successful, may signal further such collaborations between the two territories.

Despite the rosy outlook, however, Capitol-EMI isn't going on a signing spree this year. "I can see signing one, maybe two, artists this year," Lyttelton says.

And there will be no attempt to in-

crease market share through the acquisition of independent labels for distribution—unless such indies have their own sales and marketing teams. "The problem is that [indie signing] can detract from your mainstream," Lyttelton says.

The company has had several arrangements with other Capitol companies in its acquisition of artists. At one time, its a&r funds were part of a North American pool of money. Capitol's a&r chief, Deane Cameron, had input into U.S. signings, but the company's network of a&r officials also had some influence on who was signed in Canada.

Now, says Lyttelton, Canada is operating autonomously. Capitol has three labels to which artists can be pitched in the U.S., and it is common for Capitol Canada to test interest abroad before a Canadian release. But the lack of American interest "wouldn't necessarily preclude our signing the act," he says. "There's another 40% of the market out there." KIRK LaPOINTE

Maple Briefs

SEVERAL DEPARTMENT store accounts are rumored to be reconsidering their involvement in the record business because of low yields per square foot of floor space. At presstime, it appeared certain that an announcement was forthcoming from two major chains. Full details will be available soon.

THE RECORD, a Canadian music industry publication, reports that "Nikita" by Elton John was the top single and "Whitney Houston" the top album in 1986. "Venus" by Bananarama, "Rumors" by Timex Social Club, "Conga" by Miami Sound Machine, and "Don't Forget Me (When I'm Gone)" by Canada's Glass Tiger fill out the top five in

singles. "True Blue" by Madonna, "Live" by Bruce Springsteen, the "Top Gun" soundtrack, and "Invisible Touch" by Genesis round out the album top five. Corey Hart's "Fields Of Fire" placed 13th to lead Canadian albums, one notch ahead of Glass Tiger's "The Thin Red Line."

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe at the new Billboard office: 83 Hamilton Avenue, N., Ottawa, Ontario, Canada M4E 1M3.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

MADONNA'S "OPEN YOUR HEART" (Sire) makes it to No. 1 this week on its outstanding radio strength. **Billy Vera & the Beaters' "At This Moment"** (Rhino) holds at No. 1 in sales—but Madonna is close behind and gaining. **Bon Jovi's "Livin' On A Prayer"** (Mercury) has made enormous point gains each week and has jumped over other strong records to No. 3. It's in position to challenge Madonna next week. Four other bulleted records in the top 10 are making strong point gains.

SIX NEW STATIONS were added to the Hot 100 radio panel this week. These are stations that changed format to top 40 or increased their audience size in the last several months to qualify for reporting status. The stations, all FM, are KEGF Dallas-Fort Worth, WDTX Detroit, KXYQ Salem-Portland, Ore., KYRK Las Vegas, WNYZ Utica-Rome, N.Y., and WKHI Ocean City, Md. This brings the pop radio panel to 227 reporters. The panel will be revised in about two months to reflect the fall 1986 Arbitron ratings. As in the past, we will print the complete list of pop reporters when the revisions are completed.

THE POWER PICK/SALES this week goes to "(You Gotta) Fight For Your Right (To Party!)" by the **Beastie Boys** (Def Jam). The record, at No. 24 nationally, is now top five on 10 reporting stations, including No. 1 at KZOU-FM Little Rock, Ark. PD **Jerry Lousteau** says it has been the best-selling single in Little Rock for four weeks and has been No. 1 in phone requests for six weeks. Despite the heavy rock/rap sound of the record, Lousteau says he consistently gets calls from listeners up to age 40, and he plays it around the clock.

THE BIGGEST JUMP ON the chart and Power Pick/Airplay goes to **Starship's "Nothing's Gonna Stop Us Now"** (RCA), last week's Hot Shot Debut. It picks up 72 adds and strong upward moves—including 24 to 10 at WYDD Pittsburgh—to surge 22 places to No. 42 on the Hot 100. The second-biggest gainer in airplay points is **Janet Jackson's "Let's Wait Awhile"** (A&M), her fifth single from "Control." It jumps 46 to 36, with good moves at radio and sales reports beginning to come in. Among the markets where it's already top 20 are San Francisco; Detroit; San Jose, Calif.; San Diego; Miami; Birmingham, Ala.; and San Antonio, Texas.

QUICK CUTS: There are eight new records on the chart, led by veteran **Tina Turner** with the Hot Shot Debut, "What You Get Is What You See" (Capitol), at No. 74. Two American artists bow on the Hot 100. The **Robert Cray Band** has its first pop chart record with "Smoking Gun" (Mercury) at No. 88, while **Rob Jungklas** debuts at No. 91 with "Make It Mean Something" (Manhattan). One last note: Although "We Connect" by **Stacey Q** (Atlantic) loses its bullet at No. 46, the record is top 10 at nine stations, including No. 3 at KAMZ El Paso, Texas, No. 2 at KGGI Riverside, Calif., and No. 6 at KMAI Honolulu.

FOR WEEK ENDING FEBRUARY 7, 1987

Billboard
HOT 100 SINGLES ACTION

RADIO MOST ADDED
227 REPORTERS

	NEW ADDS	TOTAL ON
TINA TURNER WHAT YOU GET IS WHAT YOU SEE CAPITOL	73	73
STARSHIP NOTHING'S GONNA STOP US NOW GRUNT	72	164
REO SPEEDWAGON THAT AIN'T LOVE EPIC	52	131
LOU GRAMM MIDNIGHT BLUE ATLANTIC	50	100
EUROPE THE FINAL COUNTDOWN EPIC	38	124

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
197 REPORTERS

	NUMBER REPORTING
BILLY IDOL DON'T NEED A GUN CHRYSALIS	31
BRUCE HORNSBY & THE RANGE MANDOLIN RAIN RCA	24
CROWDED HOUSE DON'T DREAM IT'S OVER CAPITOL	21
BRUCE WILLIS RESPECT YOURSELF MOTOWN	20
EUROPE THE FINAL COUNTDOWN EPIC	20

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ARTIST LAWSUITS

(Continued from page 3)

er, publisher, and record label. Significantly, the court awarded O'Sullivan all of his copyrights and masters as well as the lion's share of the profits earned under the original contracts.

Since then, British courts have also ruled against clauses that give managers a share of an artist's income after the artist/manager contract has expired on deals negotiated during the term of the artist/manager agreement.

While noting that "the pendulum seems to have swung the other way a bit" in Elton John's suit against Dick James Music, Lester added that the court denied John's contention of undue influence only on the grounds that John had waited too long to file the challenge.

With regard to companies in the U.S., Sukin said that the British cases are already making their influence felt through "greater in-house policing" of contracts, especially among music publishers. "We are clearly going the U.K. route in our own American fashion," he said.

French attorney Louis Bernard Buchman noted that despite differences between English and French judicial systems, "the solutions [to problems of contract sanctity] at the end of the day in France are not very different from those in the U.K."

Turton suggested that music publishers, record companies, and managers protect themselves by advising artists they are dealing with to seek outside counsel before signing a contract. A clause acknowledging that the artist has been so advised was also suggested.

While noting that it is difficult to develop a checklist of problems to avoid, Turton said that percentage and length of terms are "the most obvious targets" in management litigation.

"It is a good idea for a manager to have impositions placed on him to show an obligation [to the artist] rather than just what he is due," said Turton. He added that managers should avoid the practice of

'U.K. companies can't feel safe with their artist contracts anymore'

signing long-term deals on behalf of their artists, since benefits accrued by a manager under those deals might later seem "unreasonable."

For music publishers, Turton said the onus "is now on the publisher to show he is earning his percentage." He proposed more reasonable splits and "a more than nominal advance" if the publisher is not securing cover versions for the artist.

Turton said that periods of exclusivity should also have specified cut-off dates. He noted that in contracts where publisher payments are keyed to the release of recordings, delaying payment indefinitely because a recording has not been released "could lead to a perpetual contract, which the courts might see as unreasonable."

Another sensitive area for pub-

lishers is royalty computation. Turton noted that while John did not win a judgment against Dick James, the court criticized the publisher's practice of awarding its foreign subpublishing to its own international affiliates in order to artificially dilute an artist's receipts. Under those subpublishing arrangements, the affiliate receives 50% of the artist's earnings in the foreign territory, and then the artist must split the remaining half-share with the parent company in the home territory. Sources familiar with U.S. music publishing practices say this criticism has already led to the restructuring of some arrangements between U.S.-based publishers and their overseas affiliates in order to avoid these challenges.

Aside from the issues engendered by the U.K. cases, the IAEL also used the forum to discuss developments in case law in member countries. Among the most notable topics was a review of the issues surrounding blanket licensing in the U.S. and the proposed introduction in the U.K. of a nonresident withholding tax of 29% for foreign artists working in Great Britain.

The IAEL, created 12 years ago and now based in Paris, affords attorneys specializing in entertainment the opportunity to meet and exchange ideas. Reports for this year's forum have been printed in book form and are available from Maklu Publishing of Antwerp, Belgium, and Apeldoorn, Netherlands.

IAEL's Peeperkorn said about 100 attorneys registered for this year's forum.

COMPACT DISK SOARS TO CENTER STAGE AT CANNES

(Continued from page 1)

brated the production start-up of its \$30 million Melbourne plant, the first one Down Under (Billboard, Nov. 29, 1986).

By 1988, it is predicted, some 50 plants will be operational worldwide.

Even with annual CD sales growth running at 200% (see separate story, page 1), there are signs output will eventually overshoot demand, causing WEA chairman Ne-suhi Ertegun to declare: "People who are rushing to open new plants may find themselves in difficulties. They would be better advised to study the market first."

Ertegun also reiterated his opposition to the introduction of digital audiotape (DAT), saying WEA would not license repertoire and would call on other companies to follow suit.

But a more philosophical view was taken by Steve Smith, European head of Tower Records, who described DAT as "one of the biggest hypes we've got around at the moment." Speaking at a LaserVideo seminar on CD's impact, Smith went on: "Finally, the Japanese manufacturers have found a way to hang themselves."

Smith also dismissed the possibility of CD rental. "We would never do it, because it would alienate everyone we work with. We can't see it being widespread except, perhaps, in small communities with economic problems."

Speaking on CD pricing, Smith noted, "Hopefully, the industry will

take the view that it has been overcharging the public long enough and will reduce its prices."

Also keeping a high profile were accountants, financial advisers, and similar companies. One firm, Arthur Young, even flew in a U.K. tax inspector to answer questions about the new withholding tax rule that takes effect in Britain beginning April 6. Under the new rule, the Chancellor of the Exchequer requires promoters to collect the Inland Revenue Tax from the earnings of overseas entertainers performing in the U.K. at the basic rate, currently 29%.

The accounting firm Peat Marwick McLintock also had a substantial presence at MIDEM. In addition to handling the forthcoming flotation of Britain's largest commercial radio station, Capital Radio, the company is closely involved in planning this summer's 24-hour One World rock festival.

The latter is set for Wembley Stadium on July 11 and will be an all-star, round-the-clock television extravaganza, with major acts linked by satellite with other pop superstars playing in other parts of the world, including the Soviet Union and China. The aim is to promote world unity and raise millions for the Save the Children Fund and other charities.

Terry Waite, the Archbishop of Canterbury's special envoy, is a supporter of the One World project and is scheduled to host a live satellite discussion from Wembley with

guests likely to include Bishop Desmond Tutu and Mother Theresa.

It is expected that Queen will perform at a concert in Moscow; Sade or Cliff Richard will play in China; and U2 and Sting are reportedly invited to play in Managua. Among the Wembley-based acts so far invited: Peter Gabriel, Simple Minds, Whitney Houston, and Meat Loaf.

At MIDEM, an IFPI antipiracy seminar reported positively on progress in such countries as Saudi Arabia, Egypt, Greece, and Singapore, where a new copyright law providing maximum piracy penalties of five years in jail came into effect Jan. 26.

James Wolsey, IFPI's director of overseas and antipiracy operations, described this as "the most significant development in our piracy campaign to date, because Singapore is such a big exporter." He added that even at MIDEM, antipiracy lawyers for IFPI had received complaints about pirated cassettes being offered in the Palais des Festivals.

Attendance at this year's MIDEM will top 8,000, organizers say, with more than 1,500 companies from 51 countries. However, the emphasis at this year's event has shifted to seminars, press conferences, and promotions and away from hard business dealing. By mid-week, traffic in the Palais was distinctly sparse.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 7, American Jewish Committee 1987 Human Relations Award honoring Lou Fogelman, New York Hilton, New York. 212-751-4000.

Feb. 7, "Top Hat" Dinner & Awards Banquet honoring Ray Charles, Sheraton Premiere Hotel, Universal City, Calif. Tracey McGlover, 818-995-6545.

Feb. 7-11, International Trade Fair For Musical Instruments, Orchestral Electronics, Musical Accessories, And Sheet Music, Frankfurt, Germany. 069-75-75-320.

Feb. 10-13, Performance Magazine's Seventh Annual Summit Conference, Fairmont Hotel, New Orleans. Shelly Brimacombe, 817-338-9444.

Feb. 13-17, National Assn. Of Recording Merchandisers (NARM) Convention, Fontainebleau Hotel, Miami. 609-424-7404.

Feb. 17-20, Second Annual Winter Music Conference, Marriott Hotel and Marina, Fort Lauderdale, Fla. 305-563-3888.

Feb. 19-21, Country Radio Broadcasting Inc. Seminar, Opryland Hotel, Nashville. Frank Mull, 615-327-4488.

Feb. 20-21, Gavin Seminar For Media Professionals, Westin St. Francis, San Francisco. Ron Fell, 415-392-7750.

Feb. 20-22, Jack The Rapper's Annual Down-home Fish Fry, Orlando Marriott, Orlando, Fla. Billye Love, 305-423-2328.

MARCH

March 5, International Radio And Television Society (IRTS) Gold Medal Banquet honoring Allen Neuharth, Waldorf-Astoria, New York. 212-867-6650.

March 10-13, 82nd AES Convention, Queen Elizabeth II Convention Center, Westminster, England. 212-661-2355.

March 11-14, International Tape/Disc Assn.'s (ITA) Technology And Marketing: Partnership For The '80s, Hyatt Regency, Hilton Head, S.C. 212-956-7110.

March 28-31, National Assn. Of Broadcasters (NAB) 65th Annual Convention And International Exposition And 41st NAB Broadcast Engineering Conference, Convention Center, Dallas. 202-429-5300.

APRIL

April 6, Academy Of Country Music Awards, Knoxberry Farms Goodtime Theater, Buena Park, Calif. 213-462-2351.

April 8-11, American Video Assn. Convention, Pointe South Mountain Resort, Phoenix, Ariz. Mary Bonacci, 800-528-7400.

April 16, National Assn. Of Black Owned Broadcasters' (NABOB) Third Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

April 21-23, New York Home Video Show, Jacob K. Javits Convention Center, New York. Barbara Stockwell, 800-248-5474.

CLARK CD MIFFS RETAILERS

(Continued from page 4)

Brownstein.

Gary Ross, senior vice president of marketing and merchandising for Musicland (which includes Sam Goody, Discount, and Licorice Pizza stores), plays down the exclusivity aspect. "We considered it a test," he says, adding that the chain routinely tests products. "It's very customary, not only for us, but for many of our competitors."

In his letter to Dick Clark Productions, Bergman wrote, "By limiting your product to one chain of music stores, no matter how good or big they may be, you are severely curtailing your potential audience."

Claiming that Record Bar feels "highly discriminated against," Bergman concluded the letter by writing, "We have no choice but to consider your exclusive with Musicland permanent. This also goes for

any other product that you or your firms are associated with."

The 191-store Camelot Music chain also sent a letter of complaint to Dick Clark's firm. "We fired off a note to them," says Larry Mundorf, a senior vice president at Camelot.

"We would object in most cases like this, of exclusivity on any product with interesting potential, and this rang those kinds of bells for us. The upshot of it is that we will have to take a hard look at this [product] when it is released on a broader scope."

Brownstein also phoned an apology to Camelot.

"It's unfortunate that this product is not in any of the showplaces of retail out there," says Stan Goman, senior vice president of Tower Records. "I haven't heard anything from our store managers, so it must not be that popular."

FOR THE RECORD

A story in the Jan. 24 issue about the romance-video market stated that Prism Romance Theatre consists of 90-minute features based on the Bantam Loveswept series, developed by Commworld. Bantam, however, has no agreements with Commworld or Prism.

In a record review in the Jan. 31 issue, the phone number listed for V.I.P. Records was incorrect. The correct number is 718-331-6394.

Peter Cetera's management company was misidentified in the Jan. 31 issue. He is handled by DeMann Entertainment of Los Angeles.

Ambient Video Inc., a sell-through video manufacturer. First release is "Pacific Waves." P.O. Box 170445, San Francisco, Calif. 94117; 415-664-2006 or 213-668-1428.

Stepping Stone Records, an independent record label interested in all types of music. Company is currently accepting demo tapes and promotional material. 91 Nahant St., Wakefield, Mass. 01880; 617-245-7037 or 245-8138.

Don King Music Group Inc., a music publishing company. Current signings include Terry Brown, Don

BIRTHS
Girl, Elizabeth Louise, to **Christopher** and **Sandy Long**, Dec. 3 in Berkeley, Calif. He is vice president in charge of production for Concord Jazz Records.

Girl, Michelle Suzanne, to **Scott MacLachlan** and **Elaine Black-MacLachlan**, Jan. 19 in Los Angeles. She is assistant to John David Kalodner, a&r executive at Geffen Records. He is a songwriter.

MARRIAGES

Lisa Steinborn to **Thomas Moen**, Jan. 17 in Pompton Plains, N.J. She is West Coast manager for Billboard Information Network.

DEATHS

Lula Harris, 96, Jan. 6 in Albemarle, N.C. Harris and her late husband, Robert P. Harris, toured extensively with Ringling Bros. and Barnum & Bailey Circus as physician and nurse, aiding performers and audience members alike. Later, she was active as a model and in the Stage Mothers' Club in New York. She is survived by a daughter, a son, two grandchildren, and three great-grandchildren. In lieu of flowers, family members have asked that donations be made to the Actors' Fund of America, 1501 Broadway, New York, N.Y. 10036.

Daniel Vandersall, 66, after a brief illness, Jan. 14 in New York. Vandersall, a conductor, appeared as a cellist and commentator with the Nieuw Amsterdam Trio and the Arpa-Cello duo. He was a member of the Pittsburgh Symphony under Fritz Reiner, the New York Philharmonic Summer Stadium Symphony, and the Metropolitan Opera Orchestra and first was cellist and assistant conductor of the New Jersey Symphony. He was conductor of the Senior Symphony Orchestra for the last eight years.

Theodore H. Cooper, 79, Jan. 19 at Cedars Sinai Hospital in Los Angeles. Cooper was a property master for motion pictures and television. Born in New York City, Cooper moved to Los Angeles more than 60 years ago and worked as property master for the TV series "Gunsmoke," "Have Gun, Will Travel," and "Death Valley Days." Cooper is survived by his wife, Freda, and two

Lifelines

sons, Paul, West Coast senior vice president at Atlantic Records, and Lewis, product coordinator with TKO Graphics, Los Angeles. In lieu of flowers, contributions should be made to the Motion Picture and Television Fund.

Jim Anglin, 73, following a lengthy illness, Jan. 21 in Madison, Tenn. Anglin, a songwriter, composed hits for such artists as Kitty Wells, Johnny & Jack, and Roy Acuff, among others. His catalog of tunes includes "Lonely Mound Of Clay," "Just Inside The Pearly Gates," "I Don't Claim To Be An Angel," "Jealousy, Queen Of Honky Tonk Street," "One By One," and "Let Your Conscience Be Your Guide." In 1935, Anglin began performing with his brothers, Jack and Red, on WSIX Nashville. They recorded for

Columbia during 1937-38 as the Anglin Twins & Red. After serving in World War II, Anglin concentrated on songwriting, co-writing many songs with his brother Jack. Others who have recorded Anglin songs include Little Jimmy Dickens, Roy Drusky, Buck Owens, and Waylon Jennings.

Robert Warren, 71, of cancer, Jan. 19 in New York. Warren was a music arranger for 25 years for big bands headed by Artie Shaw, Guy Lombardo, Eddy Duchin, among others. He is credited with establishing the first BMI-cleared music publishing company when the performance rights group was formed in 1940. In the '60s, he started to write satirical books and songs. An album, "Insanity," was recently marketed by New York-based RP Records.

EXECUTIVE TURNTABLE

(Continued from page 4)

tions.

Kurt Denny is appointed associate director of performing rights for BMI in Nashville. He was free-lancing for several film and video houses.

The Zomba Music Publishing Group in New York names **Nancy Wesh-coff** to the newly created post of manager of copyright administration. She was assistant to the president of Overseas Music Services Inc.

Danny McGuffey is named vice president of sales for Sparrow-Star Song in Chatsworth, Calif. He was director of sales for the Sparrow Corp.

Bug Music in Los Angeles appoints **David Kawanishi** director of royalties. He has been with the company for the past year.

Evelyn Sasko becomes manager of the copyright, licensing, and contract department of the Richmond Organization in New York, succeeding **Jay Mark**, who recently retired. She was with United Artists.

VIRGIN AMERICA SIGNS WINWOOD

(Continued from page 3)

this image as a world label as opposed to seeing Virgin with an Epic label for Culture Club, Virgin with an A&M label with the Human League, and that sort of thing. In a few years' time, these acts will be coming from Virgin," Harris says.

With the planned addition in April of Island's Jim Swindell as vice president of sales, Virgin America will boast a staff of 35 and will continue to grow. Ayeroff says the relationship between himself and Harris—both former product managers at A&M—is unique. "We've worked together for 12 years; we are as different as night and day and as complementary as yin and yang. The working relationship with us has al-

ways been sort of magical."

Ayeroff and Harris cite Virgin's WEA distribution through Atlantic, the acquisition of Winwood, and the addition of key people like Swindell and vice president of national promotion Phil Quartararo as major factors for the new label.

"We're not so overconfident to think it's written in stone that this will work," says Ayeroff. "And when I say that if it doesn't work with us, it's not going to work with anybody, I don't mean to say that we're the only people that could do it. But it's the circumstances. This is the petri dish with the right mold in it. This is it."

CBS DISTRIBUTES GLOBAL PACIFIC

(Continued from page 6)

our development because we wanted to be prepared before we went into something like this."

Sapper says the label will continue to sell to alternative markets to help augment CBS' efforts. In addition, it plans a number of promotional activities, including touring, long- and short-form videos, and listening parties.

Global Pacific was formed in Hawaii in 1979 by Sapper, Vikki Spiers, and Howard Morris. Though it has since moved its headquarters to the San Francisco area, it still operates a state-of-the-art 24-track recording studio on the islands. Sapper says

the label plans to expand its staff of 17 and open additional offices in Los Angeles and New York.

Other artists on the Global roster include Paul Greaver, Richard Garneau, Bob Kindler, Robert Aeolus Myers, Penny Little, Ben Hurley, Ben Tavera King, Sulubika, Joaquin Lievano, and Georgia Kelly.

"We welcome our new arrangement with Global Pacific," says Paul Smith, senior vice president and general manager of marketing for CBS Records. "We know this will be a fruitful relationship for both parties."

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	AT THIS MOMENT	BILLY VERA & THE BEATERS	2
2	2	OPEN YOUR HEART	MADONNA	1
3	6	CHANGE OF HEART	CYNDI LAUPER	4
4	11	LIVIN' ON A PRAYER	BON JOVI	3
5	8	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	5
6	5	LAND OF CONFUSION	GENESIS	6
7	7	SOMEDAY	GLASS TIGER	8
8	10	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	7
9	3	C'EST LA VIE	ROBBIE NEVIL	11
10	14	BALLERINA GIRL	LIONEL RICHIE	12
11	13	WE'RE READY	BOSTON	10
12	4	CONTROL	JANET JACKSON	16
13	9	SHAKE YOU DOWN	GREGORY ABBOTT	13
14	16	THIS IS THE TIME	BILLY JOEL	20
15	19	LOVE YOU DOWN	READY FOR THE WORLD	14
16	21	WILL YOU STILL LOVE ME?	CHICAGO	9
17	20	NOBODY'S FOOL	CINDERELLA	18
18	24	SOMEWHERE OUT THERE	LINDA RONSTADT AND JAMES INGRAM	21
19	23	STOP TO LOVE	LUTHER VANDROSS	19
20	26	YOU GOT IT ALL	THE JETS	17
21	35	JACOB'S LADDER	HUEY LEWIS & THE NEWS	15
22	12	VICTORY	KOOL & THE GANG	29
23	25	JIMMY LEE	ARETHA FRANKLIN	28
24	32	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	24
25	28	BIG TIME	PETER GABRIEL	22
26	18	WALK LIKE AN EGYPTIAN	BANGLES	30
27	29	TALK TO ME	CHICO DEBARGE	23
28	33	CAN'T HELP FALLING IN LOVE	COREY HART	31
29	38	RESPECT YOURSELF	BRUCE WILLIS	26
30	15	IS THIS LOVE	SURVIVOR	34
31	30	STAY THE NIGHT	BENJAMIN ORR	25
32	37	I'LL BE ALRIGHT WITHOUT YOU	JOURNEY	27
33	17	COMING AROUND AGAIN	CARLY SIMON	45
34	22	NOTORIOUS	DURAN DURAN	38
35	—	I WANNA GO BACK	EDDIE MONEY	32
36	—	BRAND NEW LOVER	DEAD OR ALIVE	33
37	27	FALLING IN LOVE (UH-OH)	MIAMI SOUND MACHINE	50
38	—	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	35
39	—	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	37
40	—	CANDY	CAMEO	41

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	OPEN YOUR HEART	MADONNA	1
2	6	LIVIN' ON A PRAYER	BON JOVI	3
3	7	WILL YOU STILL LOVE ME?	CHICAGO	9
4	2	AT THIS MOMENT	BILLY VERA & THE BEATERS	2
5	9	CHANGE OF HEART	CYNDI LAUPER	4
6	10	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	5
7	12	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	7
8	14	JACOB'S LADDER	HUEY LEWIS & THE NEWS	15
9	13	WE'RE READY	BOSTON	10
10	3	LAND OF CONFUSION	GENESIS	6
11	15	YOU GOT IT ALL	THE JETS	17
12	8	SOMEDAY	GLASS TIGER	8
13	4	SHAKE YOU DOWN	GREGORY ABBOTT	13
14	5	C'EST LA VIE	ROBBIE NEVIL	11
15	16	LOVE YOU DOWN	READY FOR THE WORLD	14
16	17	BALLERINA GIRL	LIONEL RICHIE	12
17	18	STOP TO LOVE	LUTHER VANDROSS	19
18	20	STAY THE NIGHT	BENJAMIN ORR	25
19	24	BIG TIME	PETER GABRIEL	22
20	19	TALK TO ME	CHICO DEBARGE	23
21	25	I'LL BE ALRIGHT WITHOUT YOU	JOURNEY	27
22	28	RESPECT YOURSELF	BRUCE WILLIS	26
23	11	CONTROL	JANET JACKSON	16
24	27	I WANNA GO BACK	EDDIE MONEY	32
25	29	NOBODY'S FOOL	CINDERELLA	18
26	33	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	24
27	30	BRAND NEW LOVER	DEAD OR ALIVE	33
28	31	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	35
29	35	SOMEWHERE OUT THERE	LINDA RONSTADT AND JAMES INGRAM	21
30	38	LET'S WAIT AWHILE	JANET JACKSON	36
31	23	THIS IS THE TIME	BILLY JOEL	20
32	21	IS THIS LOVE	SURVIVOR	34
33	36	WITHOUT YOUR LOVE	TOTO	40
34	37	CAN'T HELP FALLING IN LOVE	COREY HART	31
35	39	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	37
36	22	WALK LIKE AN EGYPTIAN	BANGLES	30
37	—	NOTHING'S GONNA STOP US NOW	STARSHIP	42
38	—	LET'S GO!	WANG CHUNG	43
39	34	JIMMY LEE	ARETHA FRANKLIN	28
40	—	CAUGHT UP IN THE RAPTURE	ANITA BAKER	39

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. (5)	15
Geffen (5)	
Sire (3)	
Island (1)	
Paisley Park (1)	
COLUMBIA (9)	10
Def Jam (1)	
POLYGRAM	9
Mercury (6)	
Atlanta Artists (1)	
London (1)	
Polydor (1)	
E.P.A	8
Epic (6)	
Portrait (1)	
Scotti Bros. (1)	
MCA (7)	8
I.R.S. (1)	
CAPITOL	7
RCA (4)	6
Grunt (1)	
Jive (1)	
A&M	5
ATLANTIC	5
ELEKTRA	5
MOTOWN (4)	5
Gordy (1)	
ARISTA (3)	4
Jive (1)	
EMI-AMERICA (2)	5
Manhattan (3)	
CHRYSALIS	2
PROFILE	2
NEXT PLATEAU	1
OAK LAWN	1
RHINO	1
SLEEPING BAG	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
81 AIN'T SO EASY	(Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP)	CPP/ALM
80 ALL I WANT	(Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	
53 ALL I WANTED	(Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI) MCA/HL	
47 AS WE LAY	(Troutman, BMI/Saja, BMI) HL	
2 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP) WBM	
12 BALLERINA GIRL	(Brockman, ASCAP) CLM	
76 THE BEST MAN IN THE WORLD	(Famous, ASCAP/Ensign, BMI) CPP	
68 BIG MISTAKE	(Fall Line Orange, ASCAP)	
22 BIG TIME	(Clifone, BMI/Hidden Pun, BMI)	
33 BRAND NEW LOVER	(Latebond, PRS/WB, ASCAP) WBM	
41 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	
31 CAN'T HELP FALLING IN LOVE	(Gladys, ASCAP/Chappell, ASCAP/Intersong, ASCAP) CHA/HL	
39 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	
11 C'EST LA VIE	(MCA, ASCAP/Afg, ASCAP/Bug, BMI/Screen Gems-EMI, BMI) CPP/WBM/MCA/HL	
4 CHANGE OF HEART	(Stone And Muffin, BMI/Relia, BMI) CPP	
44 COME GO WITH ME	(Panchin, BMI)	
45 COMING AROUND AGAIN	(C'est, ASCAP/Famous, ASCAP) CPP	
66 COMING UP CLOSE	(Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL	
16 CONTROL	(Flyte Tyme, ASCAP) WBM	
97 CRAZY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	
70 CRY WOLF	(ATV Music) HL	
75 DEEP RIVER WOMAN	(Brockman, ASCAP) CLM	
52 DON'T DREAM IT'S OVER	(Roundhead, BMI)	
77 DON'T GET ME WRONG	(Hynde House of Hits/Clive Banks) HL	
58 DON'T LEAVE ME THIS WAY	(Mighty Three, BMI)	
51 DON'T NEED A GUN	(Boneidol, ASCAP/Rare Blue, ASCAP) CLM	
49 EVERYBODY HAVE FUN TONIGHT	(Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM/CHA/HL	
37 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI) MCA/HL	
50 FALLING IN LOVE (UH-OH)	(Foreign Imported, BMI) CPP	
48 THE FINAL COUNTDOWN	(Screen Gems-EMI, BMI) WBM	
95 THE FINER THINGS	(F.S.Limited, PRS/Wilkin' David, BMI/Blue Sky Rider, BMI)	
59 FIRE	(Bruce Springsteen, ASCAP)	
69 FOR TONIGHT	(Pezaz, PRO/Kish Kish, CAPAC)	
100 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	(Mambadaddi, BMI/I.R.S., BMI/Criterion, ASCAP)	
60 GIRLFRIEND	(Kamalar, ASCAP/Let's Shine, ASCAP)	
96 HAVE YOU EVER LOVED SOMEBODY	(Zomba, ASCAP)	
92 HOLD ME	(Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)	
73 THE HONEYTHIEF	(Virgin, ASCAP/Nymph, BMI) CPP	
72 HOOKED ON YOU	(Lifo, BMI)	
89 (I KNOW) I'M LOSING YOU	(Stone Agate, BMI) CPP	
61 I NEED YOUR LOVING	(Flyte Tyme, ASCAP)	
32 I WANNA GO BACK	(Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)	
67 IF I SAY YES	(Marvin Morrow/Ensign, BMI) CPP	
27 I'LL BE ALRIGHT WITHOUT YOU	(Colgems-EMI, ASCAP)	
34 IS THIS LOVE	(Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM	
15 JACOB'S LADDER	(Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM	
28 JIMMY LEE	(Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)	
7 KEEP YOUR HANDS TO YOURSELF	(No Surrender, BMI/Warner-Tamerlane, BMI/Eleksylum, BMI) WBM	
86 KISS YOU (WHEN IT'S DANGEROUS)	(Eight Seconds, PRO CAN/PolyGram Songs, BMI)	
6 LAND OF CONFUSION	(Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM	
43 LET'S GO!	(Chong, PRS/Warner-Tamerlane, BMI) WBM	
36 LET'S WAIT AWHILE	(Flyte Tyme, ASCAP/Crush Club, BMI) WBM	
3 LIVIN' ON A PRAYER	(Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/WBM	
83 LOVE IS FOREVER	(Zomba, ASCAP) HL	
14 LOVE YOU DOWN	(Music Corp. Of America, BMI/Off Backstreet, BMI/Walk On The Moon, BMI/Ready For The World, BMI/Trixie Lou, BMI) MCA/HL	
91 MAKE IT MEAN SOMETHING	(Almo, ASCAP/Irving, BMI)	
35 MANDOLIN RAIN	(Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM	
63 MIDNIGHT BLUE	(Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM	
84 MY BABY	(Hynde House of Hits/Clive Banks)	
82 THE NEXT TIME I FALL	(Sin-Drome, BMI/Blackwood, BMI/Chappell, ASCAP/French Surf, ASCAP) CPP/ABP/CHA/HL	
18 NOBODY'S FOOL	(Chappell, ASCAP/Eve, ASCAP) CHA/HL	
42 NOTHING'S GONNA STOP US NOW	(Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM	
38 NOTORIOUS	(Colgems-EMI, ASCAP)	
1 OPEN YOUR HEART	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Rafelson, ASCAP/Bertus, BMI/Doraffo, BMI)	
26 RESPECT YOURSELF	(East Memphis, BMI/Klondike, BMI/Irving, BMI)	
93 RONNIES RAPP	(Promuse, BMI/Fudge, BMI)	
13 SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI) HL	
57 SHELTER	(Little Diva, BMI/Little Steven, ASCAP) WBM	
65 SKIN TRADE	(Skin Trade, ASCAP/Colgems-EMI, ASCAP) WBM	
88 SMOKING GUN	(Calhoun St., BMI/Bug, BMI/Robert Cray, BMI)	
8 SOMEDAY	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, BMI) WBM/ALM	
78 SOMEONE	(Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI) CPP/MCA/HL	
64 SOMEONE LIKE YOU	(Hallowed Hall, BMI/Red Network, BMI) CPP	
21 SOMEWHERE OUT THERE	(MCA, ASCAP/Music Corp. Of America, BMI) MCA/HL	
56 STAND BY ME	(Rightson, BMI/Trio, BMI/A.D.T. Enterprises, BMI) WBM/CHA/HL	
25 STAY THE NIGHT	(Orange Village, ASCAP) HL	
87 STONE LOVE	(Delightful, BMI)	
19 STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
85 SUBURBIA	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP	
90 SUMMERTIME, SUMMERTIME	(Washinwear, BMI/Beach House, ASCAP)	
23 TALK TO ME	(Music Corp. Of America, BMI/Franne Gee, BMI/Rightson, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP/Arista, ASCAP) CPP/MCA/CHA/HL	
54 THAT AIN'T LOVE	(Fate, ASCAP) WBM	
20 THIS IS THE TIME	(Joel, BMI) CPP/ABP	
5 TOUCH ME (I WANT YOUR BODY)	(Zomba, ASCAP) HL	
94 A TRICK OF THE NIGHT	(J&S, ASCAP/Almo, ASCAP) CPP/ALM	
98 TRUE TO YOU	(Ric Ocasek, ASCAP/Lido, ASCAP)	
99 TWO PEOPLE	(Myaxe, PRS/Irving, BMI/WB, ASCAP)	

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

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

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: Jean Rosenbluth, Billboard 1515 Broadway New York, N.Y. 10036

and 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

RECOMMENDED

PSEUDO ECHO

Love An Adventure
PRODUCER: Mark S. Berry
RCA 5730-1-R

Australian pop band's second album is well-produced, professionally played package of rock ready-mades. Lack of hooks and a lingering facelessness make the band a dubious chart proposition, however.

WEDNESDAY WEEK

What We Had
PRODUCER: Don Dixon
Enigma ST-73215

Femme-fronted quartet that issued an LP on L.A. indie Warf Rat a couple years back returns with collection of rocking pop tunes with a dark cast. Production is superior, and vocal comparisons to the Bangles are not inappropriate: Front woman Kristi Callan burns on leads.

BILLY VERA

The Billy Vera Album
PRODUCER: L. Russel Brown
Macola MRC-0981

Tracks recorded by Vera in 1977 for Midland International Records are resurrected to capitalize on success of "At This Moment." Nice r&b-inflected tunes (with incongruous country touches), although pleasant, are unlikely to graze charts.

RUBEN BLADES Y SEIS DEL SOLAR

Agua De Luna
PRODUCER: Ruben Blades
Elektra 9 60721

Latin star Blades' latest, based in part on the works of Nobel Prize-winning author Gabriel García Márquez, bears comparison to his impassioned "Buscando America." Blades' growing reputation outside the Latin market ensures broader play and sales.

ROBYN HITCHCOCK

Invisible Hitchcock
PRODUCER: None listed
Relativity 88561-8089

Compelling collection of oddball outtakes, mostly acoustic, will likely sell to fans only. Those fans are legion, however; Hitchcock's most recent studio effort has been the No. 1 college album for a number of weeks.

MOVING HEARTS

PRODUCER: None listed
Green Linnet SIF 3305

Live Hearts

PRODUCER: Steve Turner
Green Linnet SIF 3306

First U.S. release for these two albums featuring Christy Moore, Ireland's premier song stylist. Self-titled studio record is an unusual fusion of traditional Irish music, rock, and jazz; as ever, Moore's vocals are captivating. A haunting cover of Jackson Browne's "Before The Deluge" stands out. Live album lacks the Irish influence—and charm—of the studio effort but is more likely to appeal to a mainstream audience.

DION & THE BELMONTS

Reunion: Live At Madison Square Garden 1972
PRODUCERS: Dion DiMucci & Zach Glickman
Rhino RNLP 70228

The street-corner kings run through their hits in this relic, cut at a Garden rock'n'roll revival show. Vocals are loose; band (directed by the ubiquitous Billy Vera) is pretty tight. Tapes could have used some editing.

A HISTORY OF NEW ORLEANS

RHYTHM & BLUES

Volume 1: 1950-1958

Rhino RNLP 70076

Volume 2: 1959-1962

Rhino RNLP 70077

Volume 3: 1962-1970

Rhino RNLP 70078

PRODUCERS: Various

Attractive, superlatively programmed history hits most of the high points of postwar r&b in the Crescent City. Sadly, there is no Fats Domino here, and several cuts surfaced on Rhino's recent Huey "Piano" Smith and Neville Brothers compilations, but that's quibbling. Top-notch selection and annotation make these collections a must for any well-stocked oldies bin or comprehensive LP collection.

PATRICK STREET

PRODUCER: Donal Lunny
Green Linnet SIF 1071

Traditional Irish fare performed with real mastery; vocal and instrumental selections are equally mesmerizing and could catch on among open-minded new age fans.

POP ART

Snap Crackle Pop Art
PRODUCER: Ethan James
Stonegarden SGN-829

Third home-brewed album by this aptly named L.A. band is cerebral, brightly arranged pop. Front man Dave Steinhart's vocals border on the affected, but the album gives up its share of intelligent pleasures. Contact: 12436 Marva Ave., Granada Hills, Calif. 91344.

BLACK

PICKS

BUNNY DeBARGE

In Love
PRODUCERS: Various
Motown 6217ML

Bunny's bid to join brothers El and Chico on the charts as a solo artist should do the trick; spunky, up-tempo numbers are intermingled with the ballads that were her major contribution to DeBarge. First single, "Save The Best For Me," is somewhat formulaic, but its peppy sentiment is the real thing.

RECOMMENDED

STEADY B

Bring The Beat Back
PRODUCER: Lawrence Goodman
Jive/RCA 1020-J

Fast-talking Philly rapper hits chart stride on the easy-access "Cheatin' Girl" and the title trip. Warren

SPOTLIGHT



THE JUDDS

HeartLand
PRODUCER: Brent Maher
RCA/Curb 5916-1-R

With each new outing, the Judds become more vocally adventurous and more eager to assert their delicate mastery over wide-ranging material, new and old. This album—as mournfully country as "The Sweetest Gift" and as airily jazzy as "Cow Cow Boogie"—floats confidently just above the grasping tentacles of format. Maher relies almost totally on acoustic backing to trace and emphasize the Judds' vocal beauty; "HeartLand" has all the elements to earn the Judds universal acceptance.

NEW AND NOTEWORTHY

LOU GRAMM

Ready Or Not
PRODUCERS: Pat Moran & Lou Gramm
Atlantic 7 81728

Gramm's outstanding vocal capabilities, featured on numerous Foreigner hits, shine on highly auspicious debut solo set. Production is less sophisticated than on Foreigner works, but Gramm was doubtless keen to avoid Mick Jones' protracted style of recording. Material is strong throughout and should appeal to album rock and top 40 radio. Standouts: "She's Got To Know," "Ready Or Not," and "If I Don't Have You."

BRUCE WILLIS

The Return Of Bruno
PRODUCER: Robert Kraft
Motown 6222ML

The quality of the music on this album is almost beside the point; "Moonlighting" star's popularity will undoubtedly catapult it into the upper reaches of the chart. For the record: Choice of material—especially an admirable take on the Drifters' "Under The Boardwalk," with vocal backing by the Temptations—and musicianship are fine, but Willis' vocals barely pass muster.

McGlone's youthful themes should find an audience by capturing early innocence of rap's no-frills thrills.

MOONFOU

PRODUCER: None listed
All That's Art ATA-JMM-1001

Five witty dance tracks move to the requisite beat. "Shut Up" and "Buckwheat Rap" are attracting attention in N.Y.C.; unfortunately, words of the latter are often unintelligible.

COUNTRY

RECOMMENDED

TONY RICE

Me & My Guitar
PRODUCERS: Anthony Rice, Bill Wolf
Rounder 0201

The title reference here is to the James Taylor number, not necessarily the contents of the album. Besides being an ace guitarist, Rice also has an unerring ear for durable songs, demonstrated here by the inclusion of such hardies as "Four Strong Winds" by Ian Tyson and assorted Gordon Lightfoot tunes.

JAZZ

PICKS

CHICK COREA

Trio Music, Live In Europe
PRODUCER: Manfred Eicher
ECM 1310 827 769

1984 dates find an acoustic Corea reunited with Miroslav Vitous and Roy Haynes. As always, they complement each other handsomely, especially on the album's three standards. The only miss: Haynes' drum-solo track, which would probably be more fun in person than it is on record.

WAYNE SHORTER

Phantom Navigator
PRODUCER: Wayne Shorter
Columbia FC 40373

Fans of "Mr. Gone"-era Weather Report should rejoice when they hear this one; Shorter's compositions and blowing will conjure fond memories of his former band's sophisticated fusion hits. Plenty of lyrical soprano sax is heard here—welcome news to those disappointed by Shorter's diminished role in Weather Report's last days.

RECOMMENDED

TIM BERNE

Fulton Street Maul
PRODUCER: Gary Lucas
Columbia FC 40530

Progressive altoist makes his major label bow with an unusual quartet recording featuring guitar and cello. At best, album is rigorous and aggressively exploratory, but some tracks lean on aimless avant-gardisms.

BILL SHIELDS

Shieldstone
PRODUCERS: Bill Shields & Stanley Clarke
R.S.V.P./Optimism Inc. 9001

Pianist-synthesist Shields gives some fairly predictable tunes a good workout here, with nice contributions by guest stars Clarke, John Abercrombie, and Freddie Hubbard. Contact: 213-850-3350.

ALPHONSE MOUZON

Love Fantasy
PRODUCER: Alphonse Mouzon
MPC/Optimism Inc. 6001

Vet fusionsioneer Mouzon works out on drums and synthesizer with noteworthy guest players, including altoist Brandon Fields, pianist Jeff Daniel, and guitarist Ray Parker Jr. Standout is a cooking version of Miles Davis' "Milestones." Radio should reach for it. Contact: 213-850-3350.

BARRY MILES

Zoot Suit Stomp
PRODUCER: Barry Miles
T.C./Sutra 35003

Onetime piano prodigy Miles shuffles through a familiar-sounding program of funk numbers and mood pieces, accompanied by brother Terry Silverlight on drums. Contact: 1790

Broadway, New York, N.Y. 10019.

STEVE TIBBETTS

Exploded View
PRODUCER: Manfred Eicher
ECM 1335 831 109

Sounds like Jimi Hendrix meets Windham Hill; too hard-edged for the new age crowd, but this ensemble recording's many textures yield fun listening for adventurous ears.

GOSPEL

RECOMMENDED

THE CATHEDRALS

Travelin' Live
PRODUCER: Lari Gose
Benson R02324

The Cathedrals are probably the hottest group in Southern gospel now, and this album keeps them on a roll. Mixing up-tempo numbers with big ballads, the group has cornered the country sound in gospel.

THE GOSPEL SONGBIRDS

Help Is On The Way
PRODUCER: Ted Jarrett
T-Jaye 1721

This group, led by the Rev. Andrew Cheairs, combines singing with preaching in an intense delivery. Using elements of black gospel and pop/r&b, the group presents soulful selections with strong promise.

CLASSICAL

PICKS

ROUND-UP

Frankie Laine, Cincinnati Pops Orchestra, Kunzel Telarc CD-80141

This may turn out to be the crossover record of the season. Opening cattle sounds and horse whinnies are but a prelude to a nostalgic romp through a familiar range of background scores to Western films by such as Elmer Bernstein, Franz Waxman, Alfred Newman, and Dimitri Tiomkin; also included is appropriate folk material arranged by Richard Hayman. Natural and digital sound effects and Laine's vocals add to the verisimilitude. A winner.

RECOMMENDED

BACH: ENGLISH SUITES, NOS. 2 & 3

Ivo Pogorelich, Piano Deutsche Grammophon 415 480

Pogorelich proves that he doesn't need the challenge of explosive virtuosity to stimulate his interpretive gifts. Musical and extremely satisfying, his Bach should convert doubters and please that growing constituency seduced by his readings of the Romantic literature.

HAYDN: SYMPHONIES, NOS. 102 & 104

English Chamber Orchestra, Tate Angel CDC 7 47462

Just tempos, brisk but not hasty, mark performances notable for split-second orchestral discipline and superior sound. Precision, fortunately, is not achieved at the cost of freshness. Basic repertoire, right out of Haydn's top drawer.

DVORAK: STRING QUARTETS, NOS. 10 & 13

Panocha Quartet Supraphon C37-7910 (Denon)

This fine ensemble, one of the better groups to bid for prominence on the international scene, benefits from and will surely contribute to the surge in popularity of the Dvorak quartets. Connoisseurs will welcome these lyrical and idiomatic performances.

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

band's gruff core tempered by production glitz; could mean a move to the mainstream a la Simple Minds.

RECOMMENDED

PAUL YOUNG

Why Does A Man Have To Be Strong (4:21)
PRODUCERS: Hugh Padgham, Paul Young, Ian Kewley
WRITERS: P. Young, I. Kewley
PUBLISHERS: April/1.Q., ASCAP
Columbia 38-06630

Brooding mood piece in stormy textures.

DON JOHNSON Voice On A Hotline (4:05)

PRODUCER: Chas Sandford
WRITERS: K. Wakefield, B. LaBounty
PUBLISHERS: April/Lady Of The Lake, ASCAP/Captain Crystal, BMI
Epic 34-06662

Slow-surge rock ballad is the TV fave's third release.

BURNS SISTERS BAND

Listen To The Beat Of A Heart (3:57)
PRODUCER: Richard Gottehrer
WRITERS: S. Burns, R. Riddle
PUBLISHERS: CAK/Songs of Jennifer/Thunderkat/Sheila Burns, ASCAP
Columbia 38-06641

Rock ballad with vaulting, close-harmony chorus; if Heart teamed up with the Bangles, they could hardly do better.

BOB GELDOF Love Like A Rocket (4:50)

PRODUCER: Rupert Hine
WRITERS: Bob Geldof, Doom
PUBLISHERS: NOB/RCA/Blue Network Atlantic 7-89309

A sequel, 20 years later, to Ray Davies' "Waterloo Sunset"; bouncy hooks plus the liquid guitar of guest Eric Clapton.

SANTANA Veracruz (3:40)

PRODUCERS: Jeffrey Cohen, Carlos Santana
WRITERS: C. Santana, G. Rolle, C. Thompson, J. Cohen, B. Miles
PUBLISHERS: Light/Blackwood/Justa/When Words Collide, BMI/Urmlia, ASCAP
Columbia 38-06654

Hard dance rock graced by Carlos Santana's eloquent guitar.

MATTHEW SWEET Blue Fools (3:41)

PRODUCER: David Kahne
WRITER: M. Sweet
PUBLISHERS: Blackwood/Charm Trap, BMI
Columbia 38-06640

Neo-'60s foray sounds intriguingly like a cross between Green Gartside and Marshall Crenshaw.

BLACK

PICKS

ISAAC HAYES Thing For You (3:58)

PRODUCER: Isaac Hayes
WRITER: I. Hayes
PUBLISHERS: Sugar Blue, BMI
Columbia 38-06655

Basso charisma in a slow-dance ballad; a more conventional style than the dramatic monolog of his top 10 "Ike's Rap."

HERB ALPERT Keep Your Eye On Me (3:02)

PRODUCERS: James Harris III, Terry Lewis
WRITERS: Jimmy Jam, Terry Lewis
PUBLISHER: Flyte Tyme, ASCAP
A&M AM-2915

The ubiquitous Flyte Tyme sound gets in a new wrinkle, with trumpet as lead voice and singers in supporting roles.

FULL FORCE Old Flames Never Die (3:52)

PRODUCERS: Full Force, J.B. Moore, Robert Ford
WRITER: Full Force
PUBLISHERS: Forceful/Willesden, BMI
Columbia 38-06600

Ever-fluent ensemble tips its hat to influential forebears, setting Family Stone vocal arrangements in a cozy, upbeat pop tune.

CHERYL LYNN New Dress (3:59)

PRODUCERS: Cheryl Lynn, Bernadette Cooper
WRITERS: B. Cooper, R. Johnson
PUBLISHERS: Spectrum VII/Slap Me 1, ASCAP
Manhattan B-50056 (c/o Capitol)

Dynamic singer comes back kicking in a label debut that can almost out-muscle Jackson or LaBelle; LP title is

"Start Over," and she means it.

LILLO Sexy Girl (4:00)

PRODUCERS: Paul Laurence, Timmy Allen
WRITERS: P. Laurence, T. Allen
PUBLISHERS: Bush Burnin'/Johnnie Mae, ASCAP
Capitol V-15283 (12-inch single)

Spare, insistent dance-r&b from his LP; standard subject matter phrased with quivering urgency.

RECOMMENDED

CHAKA KHAN Earth To Mickey (4:34)

PRODUCER: Arif Mardin
WRITER: Charlie Singleton
PUBLISHER: Irving, BMI
Warner Bros. 7-28459

Audio engineers strut their stuff in a wild bit of put-down funk; tape-loop artist Joshua contributes disorienting effects.

SURFACE Happy (3:57)

PRODUCERS: David "Pic" Conley, David Townsend, Bernard Jackson
WRITERS: D. Townsend, B. Jackson, D. Conley
PUBLISHER: Brampton, ASCAP
Columbia 38-06611

Diffident love ballad.

SCHERRIE PAYNE & PHILLIP INGRAM

Incredible (3:50)
PRODUCER: Wayne Henderson
WRITER: Phillip Ingram
PUBLISHERS: Skeeterman/Lil' Tad/Spirit Marlon, BMI/Minding, ASCAP
Superstar International SS-50-12 (12-inch single)

Former Supreme and partner trade off on disco/r&b tune and usher the Los Angeles indie label onto the Black Singles chart. Contact: 213-464-0722.

PHIL FEARON

Ain't Nothing But A House Party (3:22)

PRODUCERS: Stock, Aitken, Waterman
WRITERS: C. Fisher, J. Thomas
PUBLISHER: Jamie, BMI
Colttempo/Chrysalis VS4-43073 (c/o CBS)

British star brings a venerable rock'n'roll rave-up into the modern age.

MIKEY-D & THE L.A. POSSE

My Telephone (6:35)
PRODUCER: Paul McKasty
WRITERS: Michael Deering, Paul McKasty
PUBLISHERS: La Paula/228, ASCAP
Public PA008 (12-inch single)

Elaborate plot line, great timing, witty arrangement; a storytelling approach similar to Kool Mo Dee's. Contact: 212-724-0210.

SCOTT & RAVEN

The Monkey Paw (A New Dance Kraze) (3:11)

PRODUCER: Le Ray Ruffin II
WRITERS: T. Scott, G.L.C. Mims, R. Ruffin II
PUBLISHER: New Trend, BMI
Columbia 38-06603

Not your average dance-funk track; weird, wandering, and funny.

FEMALE BODY INSPECTORS

The Girl Pulled A Dog (3:37)
PRODUCER: Norman "Slam" Whitfield, Jr.
WRITERS: Michael Whitfield, Norman Whitfield Jr.
PUBLISHERS: Mad Inspectors, BMI/Churchout, ASCAP
Warner Bros. 7-28524 (12-inch version also available, Warner Bros. 0-20580)

Showy, "Atomic Dog"-type studio funk, originally released last summer (reviewed Aug. 16); included in the soundtrack to "Modern Girl."

TIERRA Hollywood (5:27)

PRODUCER: Craig Cooper
WRITERS: Caddich, Apple, Vincent, Olegar, R. Salas
PUBLISHERS: Al Rogers/PACM INT'L, BMI/ASCAP
Satellite S-12-011 (12-inch single)

Veteran band's brassy, big-ensemble sound makes a pleasant change from power chords and thin synths. Label based in Woodland Hills, Calif.

ROSIE GAINES Crazy (3:58)

PRODUCERS: Patric Moten, Joe Greene
WRITERS: P. Moten, J. Greene
PUBLISHERS: Payback/Jarmel, BMI
Epic 34-06613

Midtempo r&b ballad; clear, strong vocal.

LEON HAYWOOD Spell Bound (3:50)

PRODUCER: Leon Haywood
WRITER: L. Haywood
PUBLISHER: Jim Edd, BMI
Evejim EJ 1987 (12-inch version also available, Evejim EJ 1987)

Clipped, minimal disco-funk. Contact: 213-292-3452.

COUNTRY

PICKS

DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS

To Know Him Is To Love Him (3:48)
PRODUCER: George Massenburg
WRITER: Phil Spector
PUBLISHER: Vogue, BMI
Warner Bros. 7-28492

This fourth-time-around rendition radiates with a trio of fine harmonizing vocalists; dreamy, delicate, and warming to the heart.

OAK RIDGE BOYS

It Takes A Little Rain (To Make Love Grow) (3:55)
PRODUCER: Jimmy Bowen
WRITERS: James Dean Hicks, Roger Murrah, Steve Dean
PUBLISHER: Tom Collins, BMI
MCA 53101

No pain, no gain, say the Oaks in their first Bowen-produced single; their churchy harmonies uplift an inspirational message.

RICKY SKAGGS

I Wonder If I Care As Much (2:50)
PRODUCER: Ricky Skaggs
WRITER: D. Everly
PUBLISHER: Acuff-Rose Opryland, BMI
Epic 34-06650

A slow-paced and mournful cover of the 1957 Everly Brothers effort; Skaggs' vocals are just as driving and emotion-laden as the original ones.

STEVE EARLE Goodbye's All We Got Left (3:16)

PRODUCERS: Emory Gordy Jr., Tony Brown
WRITER: Steve Earle
PUBLISHER: Goldline, ASCAP
MCA 53011

Tremolo guitar licks and Hammond organ, heard in "Guitar Town," still ring true in this big-beat country rocker.

LYLE LOVETT God Will (2:13)

PRODUCERS: Lyle Lovett, Tony Brown
WRITER: Lyle Lovett
PUBLISHERS: Michael H. Goldsen/Lyle Lovett, ASCAP
MCA 53030

Destined to be the official "kiss-off" song of every betrayed lover; God's forgiving nature, says Lovett, is "the difference between God and me."

MICHAEL MARTIN MURPHEY & HOLLY DUNN

A Face In The Crowd (4:08)
PRODUCERS: Steve Gibson, Jim Ed Norman
WRITERS: Karen Staley, Gary Harrison
PUBLISHERS: AMR/Nashlon, ASCAP/BMI
Warner Bros. 7-28471

Sharp imagery and spirited harmonies are set to a driving beat as the duo rhapsodizes about the effects of love.

RECOMMENDED

DAVID ALLAN COE

Need A Little Time Off For Bad Behavior (3:01)
PRODUCER: Billy Sherrill
WRITERS: B. Keel, D.A. Coe, L. Latimer
PUBLISHERS: Window/Goodlat/RobinSparrow, BMI
Columbia 38-06661

This bluesy/country/funk tune showcases Coe's distinctive bad-boy vocal personality, escorted by wailing harmonica.

KRIS KRISTOFFERSON They Killed Him (3:20)

PRODUCER: Chips Moman
WRITER: Kris Kristofferson
PUBLISHER: Resaca, BMI
Mercury 888 345-7 (c/o PolyGram)

In his first Mercury single, Kristofferson ponders the ironic fate that befalls peacemakers. Johnny Cash released the song in 1984.

PAM TILLIS

I Wish She Wouldn't Treat You That Way (2:59)
PRODUCER: Marshall Morgan
WRITERS: Kevin Welch, Walker Ingleheart
PUBLISHERS: Cross Keys/Perfect Circle, ASCAP
Warner Bros. 7-28444

Mainstream country sound could provide Tillis' long-sought commercial breakthrough.

ALIBI It Only Hurts When I Cry (3:54)

PRODUCER: not listed

WRITERS: Max Troy Barnes, Dave Richardson
PUBLISHER: Crosskey
Comstock COM 1833

Canadian group combines vocal elements of Restless Heart and Exile; sharp hook and big, emotional harmonies. Contact: 913-631-6060.

LINDA LEE

Without Taking Off My Clothes (2:47)
PRODUCER: Mac Phillips
WRITERS: Matthews, Lee, Parrish
PUBLISHER: Old Guide, BMI
Bakphil B-1033

A brisk, uptempo demand that there be a ring before romping. Contact: 615-865-4399.

JIMMY WILCOX

The Swingin' Side Of Them Swingin' Doors (2:05)
PRODUCER: Ray Edwards
WRITERS: Jay Marshall, Dave Gillon
PUBLISHER: Royal Haven, BMI
Silver Stirrup 121286

Western swing at its finest; Wilcox's smooth vocals display all the standard finesse. Contact: 713-999-3841.

TERRAH SLOANE

Country Girl Going To Town (2:33)
PRODUCER: Jim Merritt
WRITERS: Terrah Sloane, Jim Merritt
PUBLISHER: Vivian Rae, BMI
Azbarr 6051

A true country vocal and a shadow of country swing. Contact: TMC Productions, Box 12353, San Antonio, Texas 78212.

DUDE MOWREY Hello Houston (2:26)

PRODUCER: Little Richie Johnson
WRITER: Harlan Howard
PUBLISHER: Tree, BMI
Royal DM 100

Appropriately spare instrumental background and ingratiating, vibrant vocals.

JIM CHRISTOPHER

Shame, Shame On You (2:32)
PRODUCER: not listed
WRITERS: Allen Lowrance, Eddie Lowrance, Gary Farmer
PUBLISHERS: Loose Ends/Pitts-Stop, ASCAP
SCM (no number)

Nicely executed song labors under banal lyrics. Contact: P.O. Box 110829, Nashville, Tenn. 37222.

BOBBY YATES The Ugly Song (2:30)

PRODUCER: Ray Edenton
WRITER: Bobby Yates
PUBLISHER: Vear, BMI
Rave 1002

Novelty number done in traditional country style. Contact: NSD, Nashville.

DANCE

PICKS

JOCELYN BROWN Ego Maniac (6:44)

PRODUCER: Hubert Eaves III
WRITERS: Hubert Eaves III, James Batton
PUBLISHERS: Huemar/Blackwood/Mom's Back Porch, BMI
Warner Bros. 0-20469 (12-inch single)

Spacious production leaves lots of room between funky slap bass and tough, gritty vocal; her first since the No. 1 "Love's Gonna Get You."

WANG CHUNG Let's Go! (8:00)

PRODUCER: Peter Wolf
WRITER: Wang Chung
PUBLISHER: Chong, BMI
Geffen 0-20602 (12-inch single; 7-inch reviewed Jan. 24)

NANCY MARTINEZ Move Out (6:07)

PRODUCER: Teneen Ali
WRITERS: R. Dubuc, D. Pacifici
PUBLISHERS: Devil Eyes, PRO/Kish Kish, CAPAC
Atlantic 0-86734 (12-inch single)

Follow-up to the club success and pop crossover of "For Tonight"; Latin beat gives way to a hard disco-rock thump and heavy electro-percussion.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★ Compiled from a national sample of retail store, one-stop, and rack sales reports.					
1	1	1	22	BON JOVI ▲ ⁴ MERCURY 830264-1 /POLYGRAM (CD) 5 weeks at No. One	SLIPPERY WHEN WET
2	2	4	54	BANGLES ▲ COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
3	4	6	30	CINDERELLA ▲ MERCURY 830076-1 /POLYGRAM (CD)	NIGHT SONGS
4	7	11	11	BEASTIE BOYS DEF JAM BFC 40238 /COLUMBIA (CD)	LICENSED TO ILL
5	5	5	34	BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
6	3	3	17	BOSTON ▲ ³ MCA 6188 (9.98) (CD)	THIRD STAGE
7	8	8	22	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
8	6	2	11	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA CSX 40558 (CD)	
9	9	10	49	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
10	10	7	30	MADONNA ▲ ³ SIRE 25442 /WARNER BROS. (9.98) (CD)	TRUE BLUE
11	11	9	24	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
12	13	15	33	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
13	12	13	8	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
14	14	12	35	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
15	16	16	19	CYNDI LAUPER ▲ PORTRAIT OR 40313 /EPIC (CD)	TRUE COLORS
16	15	14	22	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
17	20	23	15	GEORGIA SATELLITES ELEKTRA 60496 (8.98)	GEORGIA SATELLITES
18	18	20	17	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
19	17	17	20	CAMEO ▲ ATLANTA ARTISTS 830 265-1 /POLYGRAM (CD)	WORD UP
20	22	22	26	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
21	19	19	14	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
22	26	30	10	BILLY VERA & THE BEATERS RHINO RNLN 70858 /CAPITOL (8.98) (CD)	BY REQUEST
23	24	24	15	GREGORY ABBOTT COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
24	23	21	43	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
25	25	26	13	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
26	21	18	12	THE POLICE A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
27	29	29	30	GLASS TIGER MANHATTAN ST-53032 /EMI-AMERICA (8.98) (CD)	THIN RED LINE
28	30	36	35	PETER GABRIEL ▲ GEFEN GHS 24088 /WARNER BROS. (8.98) (CD)	SO
29	37	49	8	ROBERT CRAY MERCURY/HIGHTONE 830 568-1 /POLYGRAM (CD)	STRONG PERSUADER
30	27	28	24	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
31	28	25	10	KOOL & THE GANG ● MERCURY 830 398 1 /POLYGRAM (CD)	FOREVER
32	33	33	12	STRYPER ENIGMA PJAS 73237 /CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
33	36	59	11	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
34	34	38	30	STEVE WINWOOD ▲ ISLAND 25448 /WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
35	39	41	40	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
36	31	27	18	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
37	38	46	11	ROBBIE NEVIL MANHATTAN ST 53006 /EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
38	44	55	15	EUROPE EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
39	35	35	13	KANSAS MCA 5838 (8.98) (CD)	POWER
40	32	32	13	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
41	43	44	10	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
42	40	31	13	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
43	48	50	8	NEW EDITION ● MCA 5912 (8.98)	UNDER THE BLUE MOON
44	42	37	19	TALKING HEADS ● SIRE 25512 /WARNER BROS. (9.98) (CD)	"TRUE STORIES"
45	41	34	20	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
46	45	45	64	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
47	47	39	36	SOUNDTRACK ▲ ³ COLUMBIA SC 40323 (CD)	TOP GUN
48	50	58	7	ERIC CLAPTON WARNER BROS. 25476 (9.98) (CD)	AUGUST
49	49	53	14	SURVIVOR SCOTTI BROS./CBS ASSOCIATED FZ 40457/EPIC (CD)	WHEN SECONDS COUNT
50	54	61	17	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
51	46	47	98	WHITNEY HOUSTON ▲ ⁷ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
52	60	62	26	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
53	52	52	8	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
54	51	43	31	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	56	60	26	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
56	55	42	39	BILLY OCEAN ▲ ² JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
57	77	—	2	DEEP PURPLE MERCURY 831 318 IMI/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
58	63	76	40	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
59	53	40	21	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
60	59	54	19	TIMBUK 3 I.R.S. 5739/MCA (8.98)	GREETINGS FROM TIMBUK 3
61	57	51	19	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
62	58	57	15	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
63	64	72	17	COREY HART EMI-AMERICA PW 17217 (8.98) (CD)	FIELDS OF FIRE
64	62	48	16	RATT ● ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
65	66	71	13	STEVE MILLER CAPITOL PJ 12445 (9.98) (CD)	LIVING IN THE 20TH CENTURY
66	67	74	21	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
67	61	56	64	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
68	68	82	23	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
69	72	106	4	SOUNDTRACK GEFEN GHS 24125/WARNER BROS. (9.98)	LITTLE SHOP OF HORRORS
70	71	90	21	VINNIE VINCENT INVASION CHRYSALIS BFV 41529 (CD)	VINNIE VINCENT INVASION
71	92	—	2	SOUNDTRACK MCA 39096 (6.98)	AN AMERICAN TAIL
72	65	69	15	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
73	73	73	16	'TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
74	70	68	15	HOWARD JONES ELEKTRA 60499 (8.98) (CD)	ONE TO ONE
75	89	94	7	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
76	78	84	8	KATE BUSH EMI-AMERICA ST 17242 (8.98) (CD)	THE WHOLE STORY
77	86	98	14	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
78	111	136	8	CLUB NOUVEAU WARNER BROS. 25531 (8.98)	LIFE, LOVE AND PAIN
79	82	64	44	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
80	84	86	13	JEFF LORBER WARNER BROS. 25492 (8.98)	PRIVATE PASSION
81	90	105	11	LONE JUSTICE GEFEN GHS 24122 (9.98) (CD)	SHELTER
82	75	70	18	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
83	83	85	8	THE KINKS MCA 5822 (8.98) (CD)	THINK VISUAL
84	110	153	7	WORLD PARTY ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
85	69	67	22	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
86	91	91	14	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
87	80	80	16	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
88	96	75	16	ALABAMA ▲ RCA 5649-R-1 (8.98) (CD)	THE TOUCH
89	74	66	11	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
90	94	96	13	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
91	104	128	15	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
92	76	63	29	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
93	100	92	14	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK-
94	79	65	18	LINDA RONSTADT ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
95	85	77	29	THE MONKEES ● ARISTA AL-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
96	102	104	12	JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98)	STILL STANDING
97	88	88	9	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
98	103	110	17	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
99	98	78	25	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
100	107	107	70	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 DEGREES FAHRENHEIT
101	106	83	43	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
102	101	79	17	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
103	93	93	14	BERLIN GEFEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE AND PRAY
104	87	87	101	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
105	105	89	22	DON JOHNSON ● EPIC FE 40366 (CD)	HEARTBEAT
106	99	99	9	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
107	95	95	7	PET SHOP BOYS EMI-AMERICA SQ 17246 (6.98)	DISCO
108	81	81	9	GRACE JONES MANHATTAN 53038/EMI-AMERICA (8.98) (CD)	INSIDE STORY
109	112	121	7	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE

○ 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.

GRAMMY IN-STORE MATERIALS

(Continued from page 1)

fore the Grammy show.

Despite measures taken to avoid the shortfall that NARM experienced during last year's Grammy promotion, some members will again receive fewer materials than they ordered. For the first time, NARM instituted an order deadline, Dec. 15, and, based on increased demand in 1986, boosted initial print orders for the 1987 campaign.

For example, 61,000 two-sided album-size flats were produced last year, according to Lynn Lindsley, director of membership services for NARM. This year, NARM placed an order for 130,000 flats, and Lindsley says that even with more than double the quantity, demand for the item is still exceeding supply.

"Obviously, it's a very important campaign for our retailers," says Cohen. She adds that increased orders from rackjobbers—particularly Handleman Co. and Lieberman Enterprises—are also contributing to the p-o-p crunch.

"We consider the Grammy promotion to be one of our more successful promotions each year," says Fred Caughran, senior buyer at Handleman's Detroit headquarters. "We have seen increased sales for

acts who have exposure from sweeping the awards or a successful showcase on the broadcast."

In recent years, dealers have even seen Grammy appearances fuel postshow sales for acts that fall outside of the pop mainstream, including Wynton Marsalis, Herbie Hancock, and Amy Grant. In the wake of the 1986 telecast, Phil Collins and Whitney Houston saw Grammy recognition pump new life into their award-winning albums.

Enthusiasm for the Grammys is by no means confined to the racks. NARM's Lindsley says momentum for the awards show is also seen among the trade groups' retail members, a point echoed by Lori Harris (formerly Winterburn), director of operations for the 75-store, Pittsburgh-based National Record Mart chain.

"We do a big splash every year," says Harris. "It's nothing that we've done in a patronizing manner. [The Grammys are] like our industry's Academy Awards, and Grammy promotions have done real well for us."

Lindsley says that orders from Trans World Music Corp. (including Record Town and Tape World

stores), Camelot Music, and Music Plus' parent company, Show Industries, have noticeably increased over those placed for last year's promotion, and she notes that participation spills over to "all the major NARM chains," with most requests either meeting or exceeding their 1986 levels.

Bill Rees, vice president of marketing for Camelot, says feedback from the chain's 191 stores led his department to beef up orders for NARM's Grammy display items.

"That's what came back to us from [divisional managers] Vern Benke and Larry Hodgson. Stores were saying, 'Give us enough material so that we can really do something,'" says Rees. Unlike years past, he adds, Camelot will not produce its own customized display materials for the campaign. "We're going to rely on NARM to provide us with the p-o-p to get the job done," he says.

As it has for the past two years, Camelot will run a Grammy-themed newspaper ad in all of its markets the day after the awards telecast, featuring several nominated titles on sale. Related radio spots will run in key cluster markets.

"We did something similar for the American Music Awards, running a chainwide print ad the day after the show, and it seems to have worked real well for us," says Rees.

In addition to building in-store displays, National Record Mart and the 42-store Wax Works chain, based in Owensboro, Ky., will place key nominated titles at \$2 off their everyday price and will support that promotion with advertising in some markets.

Wax Works buyer Harold Guilfoil says the web will complement the NARM materials with large banners, made in-house, to help catch the attention of mall customers. The chain will also distribute a bag-stuffer ballot inviting customers to guess which of the nominated acts will actually win awards. Stores are encouraged to use those ballots to conduct contests in which gift certificates will be awarded to consumers who pick the most winners.

Like Camelot, Handleman has also seen benefits from the American Music Awards, says Caughran. The wholesaler launched a two-month campaign for its accounts, tying into both the Grammy and the American Music Awards programs.

Key titles featured in those shows are sale-priced and prominently displayed, he adds, and Handleman provides an in-store video drawing attention to the promotion.

Another wholesaler stepping up participation this year is Los Angeles-based City-1-Stop, a division of Show Industries. Show's beefed-up order for Get Into Grammy Music materials was done largely on behalf of the independent stores that City services.

But if NARM members are excited about the Grammys' sales potential, some say they hope that labels will turn up the heat a notch by stepping up their involvement. George Balicky, vice president of advertising and marketing for National Record Mart, says that although some labels supported the chain's Grammy campaign with co-op dollars, he would like to see labels generate their own awards-related promotions.

"We're enthusiastic about it, but I can't say that I've heard anything like that from the record labels. A&M, with Janet Jackson, is the only one that's approached us about a Grammy promotion," says Balicky.

WINTER STORMS CHILL ALBUM SALES

(Continued from page 4)

a concurrent colder-than-usual climate in northern Florida helped soften the blow. "Colder temperatures chase people away from the beaches and into the stores," he says.

"We're still having problems with snow in the Carolinas," says Record Bar's Bennett. As late as Jan. 27, malls in those two states were closing early in response to snow-clogged roads. The chain's worst days were Jan. 22, 23, and 26, according to Bennett, who adds that the Carolinas and Tennessee were the hardest-hit states. More than 30 of the chain's stores closed at one time or another.

Randy Davidson, president of Nashville-based Central South Music Sales, estimates that nearly a fifth of the company's 60 Sound Shop locations lost one or two days as a result of snow and freezing weather. Stores affected were in Kentucky, Tennessee, and North Carolina.

To the north, the Jan. 22 bluster shut down numerous industry concerns, including virtually all record label offices in New York. Both the 58-store Strawberries Records & Tapes, based in Framingham, Mass., and the 82-store, Cinnaminson, N.J.-based Wall-To-Wall Sound & Video webs closed their warehouses early. The National Assn. of Recording Merchandisers, busily preparing for its upcoming convention, closed its Marlton, N.J., office at noon. The next storm had NARM running on a skeleton crew of four on Jan. 26 and forced another early closing on Wall-To-Wall's home office.

Larry Gaines, Edison, N.J.-based vice president and general manager for the Musicland Group's Eastern division, estimates that the two stormy days caused short or lost days for about 60% of the 140 Sam Goody, Musicland, and Discount stores that his office oversees.

"I'm not expecting to see any dol-

lars come out of Monday [Jan. 26] or Thursday [Jan. 22]," says Gaines.

Half of Strawberries' stores were affected by the first storm, according to general manager Ivan Lipton. But he says the downturn "wasn't catastrophic. When we saw the numbers, we were happy with what we did."

'It was like a graveyard here'

Lipton credits a chainwide compact disk sale as the steam that helped the chain counter the snowy assault.

The Jan. 22 storm caused several of Long Island-based Record World's 70 stores to close early, and the chain was also slowed down by the weekend storm.

"On Monday [Jan. 26], most of our stores were closed except for those in Connecticut and upper New

York state," says Tom Pettit, director of merchandising.

Randi Swindel, East Coast regional director for Tower Records stores in New York and Washington, says her stores suffered an overall decrease of 60% from the two storms. The D.C. store was hit the hardest, where the back-to-back storms dumped 26 inches of snow. Tower's store there closed early on Jan. 22. According to store manager Rob Bruce, "It was a graveyard here Monday." As a result, business for that location was down by 80%, according to Swindel.

Likewise, Washington-area chains Waxie Maxie (24 stores), Kemp Mill Records (29 stores), and Olsson's Records and Books (four stores) were affected by the storms.

Waxie Maxie closed its stores on the afternoon of Jan. 22; all but two locations were closed the following Monday. "Even with all the snow, our total week was several points ahead of last year," says David

Blaine, vice president and general manager.

Kemp Mill's Applebaum says, "We screwed up." Employees had just barely arrived at the chain's stores Jan. 22 when management decided to close for the day. "Just like the federal government," quips Applebaum.

He says Saturday business was "excellent," but otherwise sales that weekend were slow. Kemp Mill did open Jan. 26 to "very little business, and we closed by 7 p.m."

Olsson's closed three of its outlets, but the flagship store gained student traffic when Georgetown Univ. shut down. "We had a distinctly young crowd," says financial officer Nathan Norton.

The pair of storms was also "a killer" for the Philadelphia area, according to Brian McEvoy, buyer for Wall-To-Wall Sound & Video. He says, "Even if stores were open, nobody was out shopping."

Not A Fair-Weather Shop

BY BILL HOLLAND

WASHINGTON What stayed open and continued to deliver despite the two snowstorms that paralyzed the mid-Atlantic region Jan. 22-26?

Not the U.S. Postal Service. The answer is Erol's, the family-owned chain with 110 video club stores in the Washington area, Baltimore, Philadelphia, and Norfolk, Va.

"People went out for groceries, and they went out to rent videos," says Vans Stevenson of Erol's. "We did 20% better for that [snow] weekend than we'd projected. One store, in Manassas, Va., did almost \$10,000 in one day, nearly triple the usual business. And the storms hit hard down there."

The chain utilized headquarters

staff and skeleton crews in the stores throughout the period of heavy snow and cold and kept all but one of the 110 stores open. Stevenson, director of public relations at the chain's headquarters, found himself behind a sales counter in the Bethesda, Md., store. "We were unbelievably busy," he says.

The 11-store Video Place, which plays Avis to Erol's Hertz here, didn't do too badly either. "We lost Thursday," says president Frank Barnako, "But we still did 14% better than we'd projected for the week. It's nice—liberal leave and the schools off for five days." Video Place's four downtown stores suffered, however.

"They were open Monday, but we lacked an essential ingredient—customers," sighs Barnako.

CD BOOSTS '85 GLOBAL MUSIC SALES 2%

(Continued from page 1)

come.

IFPI lists 27 CD plants currently on line in nine countries, including four in the U.S., five in the U.K., nine in continental Europe, and eight in Japan. Their combined output is estimated tentatively at 275 million units annually. The figure—based on manufacturers' most optimistic calculations and reflecting gross output, with no account taken of rejects—is almost certainly a substantial exaggeration.

As indication of the global rush into CD production, IFPI names a further 30 companies planning to open plants before 1988, almost half of them in North America. The latter group includes Denon America, PDO, CBS, WEA, Memory Tech, Discovery Systems, and Laser-Video.

Attention at the MIDEM event

this year focused heavily on CD, with at least 20 manufacturers represented and many U.S., British, and other labels seeking to license material for CD release.

The corollary to CD's explosion is vinyl's decline, now proceeding at an unexpected and to some degree unwelcome pace. The trend is already visible in IFPI's 1985 figures, where world sales of singles and EPs are given as 730 million, compared with 750 million in 1984. Album sales totaled 730 million in 1985, compared with 850 million in 1984.

Only prerecorded cassettes, with world sales up from 850 million in 1984 to 900 million in 1985, have so far succeeded in bucking the trend, though the arrival of digital audiotape may introduce a new and unpredictable variable in the sales

equations.

On the state of the world market in general, IFPI notes the potential for growth in Third World markets is currently dominated by pirate product. If piracy in Nigeria, Saudi Arabia, India, and Indonesia alone were eradicated overnight, says the trade body, an additional 220 million units of legitimate product might be sold.

NICK ROBERTSHAW

For coverage of
the MIDEM confab
... see pages 1, 62

A Billboard Spotlight

MUSIC PUBLISHING

It all starts with a song!

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- to persuade distributors, wholesalers and retailers to carry your music print catalog

IN THIS ISSUE

Overview '87

Special coverage of country music, home video,
domestic and international music publishing

Analysis of the music print market

An update on video rights as they pertain to
music copyrights

Legislative battles in congress

Protecting against the erosion of copyright value

The CD impact on copyrights

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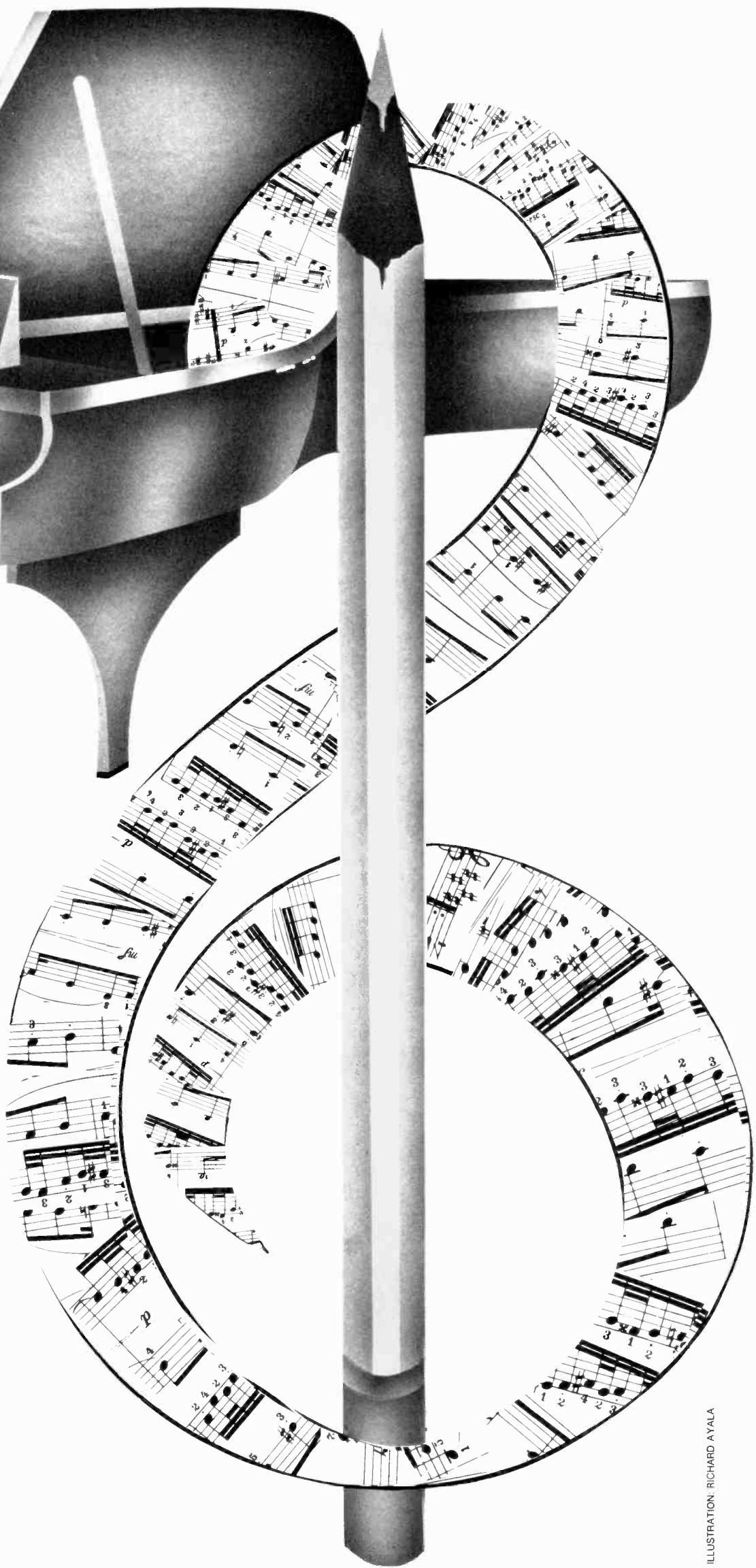


ILLUSTRATION: RICHARD AYALA

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	116	122	52	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
111	97	97	9	DEBBIE HARRY GEFEN GHS 24123/WARNER BROS. (8.98)	ROCKBIRD
112	117	144	8	THE COMMUNARDS MCA 5794 (8.98)	THE COMMUNARDS
113	143	164	28	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
114	114	116	14	VARIOUS ARTISTS PRIORITY SL 9466 (7.98)	RAP'S GREATEST HITS
115	118	101	114	BOSTON ▲ ⁹ EPIC JC 34188 (CD)	BOSTON
116	123	109	12	PAUL YOUNG COLUMBIA FC 40543 (CD)	BETWEEN TWO FIRES
117	132	160	20	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
118	109	103	25	R.E.M. ● I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
119	122	120	17	ALICE COOPER MCA 5761 (8.98)	CONSTRUCTOR
120	113	111	14	W.A.S.P. CAPITOL ST 12531 (8.98) (CD)	INSIDE THE ELECTRIC CIRCUS
121	108	102	27	EURHYTHMICS ● RCA AUL1-5847 (9.98) (CD)	REVENGE
122	128	125	10	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX
123	126	180	7	ROBIN TROWER GNP CRESCENDO GNP 2187/GNP (8.98) (CD)	PASSION
124	124	133	21	GEORGE BENSON WARNER BROS. 25475 (3.98) (CD)	WHILE THE CITY SLEEPS
125	121	123	28	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98) (CD)	TO BE CONTINUED
126	170	—	2	TESLA GEFEN GHS 24120/WARNER BROS. (8.98)	MECHANICAL RESONANCE
127	115	100	18	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD)	TRILOGY
128	125	119	13	SLAYER DEF JAM GHS 24131/GEFFEN (8.98)	REIGN IN BLOOD
129	153	185	3	SOUNDTRACK CAPITOL SJ 12544 (9.98)	THE GOLDEN CHILD
130	119	114	34	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
131	120	108	61	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
132	135	191	3	VARIOUS ARTISTS MERCURY 830 617 1 (CD)	ROCK FOR AMNESTY
133	137	143	46	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
134	139	132	30	RANDY TRAVIS ● WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
135	NEW	▶	1	THE ALAN PARSONS PROJECT ARISTA AL-8448 (9.98)	GAUDI
136	140	124	12	COMMODORES POLYDOR 831 194 1/POLYGRAM	UNITED
137	147	157	9	KENNY ROGERS RCA 5633-1-R (9.98) (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
138	149	149	19	FIVE STAR RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
139	151	156	16	BLACK 'N BLUE GEFEN GHS 24111/WARNER BROS. (8.98)	NASTY, NASTY
140	141	137	35	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
141	129	118	26	BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD)	TRUE CONFESSIONS
142	154	148	12	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
143	131	112	28	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
144	152	167	17	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98)	LIVING ALL ALONE
145	145	141	88	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
146	130	129	19	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
147	157	150	662	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
148	134	126	17	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD)	SHOCKADELICA
149	156	130	144	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
150	142	139	62	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
151	138	135	15	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
152	133	131	35	THE CURE ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
153	160	145	16	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
154	148	142	9	BOB GELDOF ATLANTIC 81687 (9.98) (CD)	DEEP IN THE HEART OF NOWHERE
155	127	127	138	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	136	113	10	SOUNDTRACK MCA 6192 (9.98) (CD)	MIAMI VICE II
157	164	154	15	A-HA WARNER BROS. 25501 (8.98) (CD)	SCOUNDREL DAYS
158	167	162	11	KRAFTWERK WARNER BROS. 25525 (8.98)	ELECTRIC CAFE
159	163	163	43	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
160	150	115	18	JOHN FOGERTY ● WARNER BROS. 25449 (9.98) (CD)	EYE OF THE ZOMBIE
161	146	117	21	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
162	161	161	30	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
163	144	134	23	TRIUMPH MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
164	159	138	146	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
165	168	147	65	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
166	178	169	13	VARIOUS ARTISTS TEE VEE TOONS TVT 1200 (16.98)	TELEVISION'S GREATEST HITS VOLUME II
167	180	194	3	XTC GEFEN GHS 24117 (8.98)	SKYLARKING
168	158	158	43	BOSTON ▲ ⁴ EPIC FE 35050 (CD)	DON'T LOOK BACK
169	196	—	2	THE DAVE EDMUNDS BAND COLUMBIA FC 40603	LIVE - I HEAR YOU KNOCKIN'
170	162	146	48	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFC 40304/EPIC (CD)	TUFF ENUFF
171	175	181	56	STRYPHER ENIGMA ST 73217/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
172	186	171	23	DARYL HALL RCA AUL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
173	169	168	60	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
174	155	155	17	GENE LOVES JEZEBEL GEFEN GHS 24118/WARNER BROS. (8.98)	DISCOVER
175	184	179	16	NEW ORDER QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
176	189	199	18	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
177	166	140	13	SOUNDTRACK MCA 6189 (9.98)	THE COLOR OF MONEY
178	171	178	25	STRYPHER ENIGMA ST 73207/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
179	181	151	43	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
180	NEW	▶	1	CROWDED HOUSE CAPITOL ST-12485 (8.98)	CROWDED HOUSE
181	194	183	9	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 386 (11.98) (CD)	FRESH AIRE # 6
182	177	166	159	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
183	185	190	11	MOTORHEAD PROFILE/GWR PAL 1223/PROFILE (8.98)	ORGASMATRON
184	176	170	39	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE
185	193	184	83	HEART ▲ ⁴ CAPITOL ST-12410 (9.98) (CD)	HEART
186	165	165	29	CREEDENCE CLEARWATER REVIVAL ● FANTASY CCR2 (11.98) (CD)	CHRONICLE I
187	172	159	74	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (CD)	SCARECROW
188	187	174	13	FRANKIE GOES TO HOLLYWOOD ISLAND 90546/ATLANTIC (8.98) (CD)	LIVERPOOL
189	183	175	16	GENERAL PUBLIC I.R.S. 5782/MCA (8.98) (CD)	HAND TO MOUTH
190	NEW	▶	1	THE HOUSEMARTINS ELEKTRA 60501 (8.98)	LONDON O HULL 4
191	200	188	12	KROKUS ARISTA AL-8445 (8.98) (CD)	ALIVE AND SCREAMIN'
192	182	172	16	JOAN JETT AND THE BLACKHEARTS BLACKHEART/CBS ASSOCIATED BFC 40544/EPIC (CD)	GOOD MUSIC
193	173	173	12	SOUNDTRACK COLUMBIA SC 40549	TRICK OR TREAT
194	RE-ENTRY	▶	1	QUEENSRYCHE EMI-AMERICA ST 17197 (8.98) (CD)	RAGE FOR ORDER
195	NEW	▶	1	FATES WARNING ENIGMA/METAL BLADE ST-73231/CAPITOL (8.98)	AWAKEN THE GUARDIAN
196	197	197	3	SOUNDTRACK COLUMBIA SC 40464/CBS	ROUND MIDNIGHT
197	174	186	22	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
198	198	189	39	WHODINI ● JIVE JLB-8407/ARISTA (8.98) (CD)	BACK IN BLACK
199	191	176	22	THE RAINMAKERS MERCURY 830-214-1/POLYGRAM (CD)	THE RAINMAKERS
200	199	193	26	THE MONKEES RHINO RNLP 70142/CAPITOL (8.98)	MORE OF THE MONKEES

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 157	Robert Cray 29	Peter Gabriel 28	Jason & The Scorchers 96
AC/DC 130	Creedence Clearwater Revival 186	Bob Geldof 154	The Jets 58
Gregory Abbott 23	Crowded House 180	Gene Loves Jezebel 174	Joan Jett And The Blackhearts 192
Alabama 88	The Cure 152	General Public 189	Yngwie J. Malmsteen 127
Anita Baker 24	David & David 55	Genesis 12	Mannheim Steamroller 181
Bananarama 141	Chico DeBarge 90	Georgia Satellites 17	Paul McCartney 197
Bangles 2	Dead Or Alive 75	Glass Tiger 27	John Cougar Mellencamp 187
Beastie Boys 4	Deep Purple 57	Amy Grant 66	Metallica 133
George Benson 124	Dire Straits 145	Howard Jones 74	Metal Church 93
Berlin 103	Dokken 173	Grace Jones 108	Miami Sound Machine 46
Big Audio Dynamite 151	Duran Duran 13	Oran "Juice" Jones 161	Steve Miller 65
Black 'N Blue 139	Steve Earle 153	Journey 35	Eddie Money 30
Bon Jovi 100, 110, 1	The Dave Edmunds Band 169	KBC Band 77	The Rainmakers 199
Boston 115, 168, 6	Europe 38	Kansas 39	Ratt 64
Bobby Brown 97	Eurythmics 121	The Kinks 83	Ready For The World 41
Kate Bush 76	The Fabulous Thunderbirds 170	Klymaxx 122	Lionel Richie 182, 11
Cameo 19	Fates Warning 195	Kool & The Gang 31	Kenny Rogers 137
Peter Cetera 54	Five Star 138	Kraftwerk 158	The Pretenders 42
Chicago 50	John Fogerty 160	Krokus 191	Queensryche 194
Cinderella 3	Samantha Fox 33	Cyndi Lauper 15	R.E.M. 118
Eric Clapton 48	Aretha Franklin 40	Janet Jackson 9	The Rainmakers 199
Club Nouveau 78	Frankie Goes To Hollywood 188	Freddie Jackson 25	Rod Stewart 117
Phil Collins 104	Kenny G. 68	Bob James/David Sanborn 140	Stevie Ray Vaughan & Double Trouble 53
Commodores 136		Bob James 142	Stryper 171, 32, 178
The Communards 112		Jeff Lorber 80	Survivor 49
Alice Cooper 119		Al Jarreau 146	Talking Heads 44
			The Temptations 125
			Tesla 126
			George Thorogood And The Destroyers 99
			"Ti Tuesday 73
			Timbuk 3 60
			The Tonight Show Band/Doc Severinsen 72
			Toto 85
			Bob Seger & The Silver Bullet Band 101
			Paul Simon 16
			Simply Red 179
			Slayer 128
			The Smithereens 52
			The Smiths 162
			Robert Palmer 67
			The Alan Parsons Project 135
			Pet Shop Boys 107
			Pink Floyd 147
			The Pointer Sisters 89
			Poison 113
			The Police 26
			Iggy Pop 98
			The Pretenders 42
			Queensryche 194
			R.E.M. 118
			The Rainmakers 199
			Ratt 64
			Ready For The World 41
			Lionel Richie 182, 11
			Kenny Rogers 137
			Linda Ronstadt 94
			David Lee Roth 92
			Run-D.M.C. 14
			Bob Seger & The Silver Bullet Band 101
			Paul Simon 16
			Simply Red 179
			Slayer 128
			The Smithereens 52
			The Smiths 162
			Robert Palmer 67
			Madonna 10
			Megadeth 87
			Yngwie J. Malmsteen 127
			Mannheim Steamroller 181
			Paul McCartney 197
			John Cougar Mellencamp 187
			Metallica 133
			Metal Church 93
			Miami Sound Machine 46
			Steve Miller 65
			Eddie Money 30
			The Rainmakers 199
			Ratt 64
			Ready For The World 41
			Lionel Richie 182, 11
			Kenny Rogers 137
			Linda Ronstadt 94
			David Lee Roth 92
			Run-D.M.C. 14
			Bob Seger & The Silver Bullet Band 101
			Paul Simon 16
			Simply Red 179
			Slayer 128
			The Smithereens 52
			The Smiths 162
			Robert Palmer 67
			SOUNDTRACKS
			An American Tail 71
			The Color Of Money 177
			The Golden Child 129
			Little Shop Of Horrors 69
			Miami Vice II 156
			Round Midnight 196
			Stand By Me 59
			Top Gun 47
			Trick Or Treat 193
			Bruce Springsteen 155, 8
			Stacey Q 117
			Stevie Ray Vaughan & Double Trouble 53
			Stryper 171, 32, 178
			Survivor 49
			Talking Heads 44
			The Temptations 125
			Tesla 126
			George Thorogood And The Destroyers 99
			"Ti Tuesday 73
			Timbuk 3 60
			The Tonight Show Band/Doc Severinsen 72
			Toto 85
			Randy Travis 134
			Triumph 163
			Robin Trower 123
			Tina Turner 45
			Van Halen 79
			Luther Vandross 18
			Vangelis 106
			VARIOUS ARTISTS
			Rap's Greatest Hits 114
			Rock For Amnesty 132
			Television's Greatest Hits Volume II 166
			Billy Vera & The Beaters 22
			Vinnie Vincent Invasion 70
			Andreas Vollenweider 143
			W.A.S.P. 120
			Wang Chung 62
			Whodini 198
			George Winston 164
			Steve Winwood 34
			World Party

STUDY SHOWS SELL-THROUGH NOT LIVING UP TO EXPECTATIONS

(Continued from page 1)

• Large chains are becoming more efficient at maximizing rental turns.

• A significant amount of point-of-purchase material is never seen by the consumer.

Tim Baskerville of Video Marketing says the study was an attempt to "see what makes buyers from different classes of trade tick. It's the first survey that attempted to look at the different channels of distribution and compare how they operate in a systematic, numerical way."

Of the sample, 15% earned no revenue from selling prerecorded cassettes.

"It's startling that you could have that many stores not attempting to sell anything," says Baskerville. "Even more dramatic is that 49.5% reported that their sales revenue from prerecorded was no more than 5%. We're talking about a growing sell-through market—but if that is true overall, a lot of stores appear to be giving it lip service."

The survey indicates that 1986's promotional video product has been feeding rental inventories.

Baskerville acknowledges, however, that for larger chains, sheer rental volume might be masking sell-through dollars. Another factor is that sell-through in 1986 was largely a fourth-quarter phenomenon.

In terms of selecting product sources—whether direct or through wholesalers—the entire sample indicated that the most important issue was getting delivery on time, followed by fulfillment of the order. Price ranked third, except among the larger chains, where it was the second priority.

Respondents were asked to rank their priorities. After price, they ranked as follows: good sales staff, p-o-p availability, co-op advertising, wide selection, and distance.

"The field is extremely competitive," says Baskerville, "and nothing will tick a retailer off more than being told by a supplier that delivery of a hot title will be delayed by a day or two."

The co-op element, according to Baskerville, revealed some dramatic contrasts among different classes of the trade, particularly between large chains and small operators.

"We found," says Baskerville, "that mom-and-pop retailers were baffled and frustrated by co-op and tended to write it off as a waste of time, whereas the larger chains often made decisions about which distributor to go to for special promotions because of co-op. There were many horror stories in the survey about how clumsy the whole co-op system is."

Questions on p-o-p revealed "that much of that material is discarded and never used." The sample showed that 43% of p-o-p material is thrown away or never used—significant in light of the huge expenditures studios lay out for its creation and mailing. Of the larger chains, 59% tossed out p-o-p material. P-o-p material was more appreciated by the mom-and-pops.

"The studios," says Baskerville, "are, in effect, throwing out a large amount of money. We don't have a solution, however, since the smaller stores do use it and find it very valuable."

Another significant survey finding, says Baskerville, is how much more efficient the large video

chains are becoming in maximizing rental turns per unit compared with the mom-and-pops—128.7 vs. 75.1 turns. The finding seems to deflate the notion that the mom-and-pops can maintain dominance through specialized knowledge of product.

"The large chains," he says, "are continuing to take a big chunk of the business away from the mom-and-pops—and as long as they are becoming increasingly more sophisticated in moving inventory from store to store and expanding, it does not bode well for smaller dealers, particularly in two years, when VCR unit growth slows."

Also revealing, says Baskerville, is how valued the distributor relationship is, even to large chains.

On the distribution front, says Baskerville, it might have been believed that the market was hurtling toward direct distribution, but "when you start talking to these large accounts, you realize how much value the distributor adds with inventory control, computer tracking, and speedy delivery."

"It's likely, even when stores could get a better deal buying direct, they will continue the distributor relationship. Of course, if a supplier wants to go direct, that's different."

Looking at the survey overall, Baskerville says, "There's a lot of fear out there among all classes of retailers. The mom-and-pops are scared to death that they will be run over by the mass merchants, and the larger retailers think they are not going to be treated fairly because supplier policy has been geared to serving the mom-and-pops."

"Everybody thinks everyone else

has some secret advantage and is being favored."

One other hot topic that came up was the time window between the initial release of an A title and its re-emergence as a low-price title.

"Retailers were particularly emo-

tional about this issue," Baskerville says. "By not being told when the product is being re-released, they feel they might be getting stuck in many cases, having too many rental copies that they can't unload in time."

WHITNEY, LIONEL ARE BIG AMA WINNERS



Family Ties. The Judds celebrate their two American Music Awards victories backstage with Mickey Gilley, left, and James Ingram. (Photo: Attila Csupo)

(Continued from page 3)

years ago by brother Michael Jackson's "Don't Stop Till You Get Enough."

Alabama won for favorite country album for the third time in the past four years. The platinum perennial also won as favorite country group for the fifth consecutive year. This ties Barbara Mandrell's five-year lock on the favorite country female vocalist award from 1981-85 as the longest winning streak in the history of the awards.

After a one-year interruption, Mandrell won the country female vocalist award again this year, while Willie Nelson took the equivalent male award for the fourth time in the past six years.

Here is the complete list of winners.

Pop/Rock

Album: "Whitney Houston," Arista.



Material Honor. Madonna shows off her award as best female video artist at the American Music Awards ceremony. (Photo: Attila Csupo)

Single: Billy Ocean's "There'll Be Sad Songs," Jive/Arista.

Male Vocalist: Lionel Richie, Motown.

Female Vocalist: Whitney Houston, Arista.

Duo/Group: Huey Lewis & the News, Chrysalis.

Video Single: Lionel Richie's "Dancing On The Ceiling," Motown.

Male Video Artist: Billy Ocean, Jive/Arista.

Female Video Artist: Madonna, Sire/Warner Bros.

Video Duo/Group: Huey Lewis & the News, Chrysalis.

Soul/R&B

Album: "Whitney Houston," Arista.

Single: Janet Jackson's "Nasty," A&M.

Male Vocalist: Lionel Richie, Motown.

Female Vocalist: Whitney Houston, Arista.

Duo/Group: New Edition, MCA.

Video Single: Whitney Houston's "Greatest Love Of All," Arista.

Male Video Artist: Lionel Richie, Motown.

Female Video Artist: Janet Jackson, A&M.

Video Duo/Group: Kool & the Gang, De-Lite/PolyGram.

Country

Album: Alabama's "Greatest Hits," RCA.

Single: the Judds' "Grandpa," RCA.

Male Vocalist: Willie Nelson, Columbia.

Female Vocalist: Barbara Mandrell, MCA.

Duo/Group: Alabama, RCA.

Video Single: the Judds' "Grandpa," RCA.

Male Video Artist: George Jones, Epic.

Female Video Artist: Reba McEntire, MCA.

Video Duo/Group: Alabama, RCA.

GOLDMAN EXTENDS RCA/ARIOLA CONTRACT

(Continued from page 4)

that the Interworld/Ariola operation has strong centers of activity, including Germany and the U.K., but views much of it as "kind of hanging out there by itself without a cohesive approach. It's a little chaotic."

In choosing between major acquisitions and a slower, carefully nurtured pattern of growth, Goldman says he is likely to lean toward the latter approach. But he does not rule out buyouts and would "not shy away from major acquisitions if they were available under favorable [economic] conditions." While associated with Arista, Goldman played a key role in setting up Arista/Career Music, which under the direction of Billy Meshel has evolved into a "very profitable" venture.

The RCA Record Club was not part of the original joint venture between Bertelsmann and RCA. However, in acquiring the remaining 75% of RCA it did not already own from General Electric last December, Bertelsmann added the record club as well. Goldman says the record club is "doing very well, but on the other hand there's a lot to look at with the tremendous growth of mail order in the U.S. and other parts of the world." Goldman is talking "fresh ideas," but, reflecting the highly competitive nature of record club operations, he declines to be more specific.

With regard to the RCA/Ariola label situation in the U.S., Goldman comments, "I anticipate a good year in 1987. 1986 was a cleanup year,

one in which things from the past came home to roost." He adds that the label's artist roster was pared, and in "painful" actions many veteran employees left under a voluntary retirement plan.

The perception of the label, flying high with the success of Bruce Hornsby, among others, is "totally different from a year ago," says Goldman. As a result, he says, high-quality musical creativity is being brought to the label.

According to Goldman, the company's regained strength in the marketplace is evident in yet another way. He says, "For the first time in many years, RCA executives in our home office and in the field are being intensely recruited by other labels."

NASHVILLE WORKS TO AVERT MUSICIANS-UNION STRIKE

(Continued from page 4)

an agreement that contains a provision [the 25,000-unit exemption] that cannot be costed out. That is the gigantic question mark.

"It appears that no one—not even the record companies—can know what the impact will be because they so jealously guard the statistical information. So we do not know how many titles will be removed from the obligation to contribute to those two funds with the 25,000-unit exemption. If an enormous amount of titles are exempted, it could be an enormous cutback."

He adds that from the statistics he does have, however, the drop in funding should not be too substantial.

Collins says the 435 recording musicians eligible to vote on ratification in Nashville stand little chance of prevailing in the face of Los Angeles' more than 2,000 voters. All told, Collins says, there are 6,000 eligible voters.

Representatives of the Montreal and Toronto locals were the first to walk out on the negotiations when the 10% cut was proposed by the re-

ording industry. They were then joined by Los Angeles and New York, leaving Nashville as the only nonwalkout in the dealings.

Collins says he met with 45-50 of his members Jan. 9, just before resumption of the negotiations, which had stalled in November. The members agreed to accept a cut if that meant not striking, but a majority did agree to strike if the record labels decided to cut contributions to the funds altogether.

FEBRUARY RELEASE SCHEDULE

(Continued from page 3)

record. That really helped."

Meanwhile, many labels are aggressively attacking the compact disk market. Increased availability of pressing time together with booming CD hardware sales has led to a major push on catalog items (Billboard, Jan. 24). Long-awaited compact disks from the Beatles are set to bow this month, with Capitol shipping the group's first four albums on Feb. 26.

"At this point in time, CDs are really picking up the slack," says Lasky. "The labels are getting a lot of strong catalog items out, and that's what's holding things together right now."

What follows is a label-by-label listing of February front-line product.

• **A&M:** New albums from China Crisis ("What Price Paradise") and the Ward Brothers ("Madness Of It All") are set for Feb. 2 release. Due the same day is a CD-only version of "Bring On The Night," a two-record

live set from Sting previously available as a European import.

• **ARISTA:** The Houston album and Carly Simon's label debut are now set for March, but Arista staffers have high hopes for Patrice Rushen's "Watch Out," due Feb. 26.

• **ATLANTIC:** Hard rock dominates the label's February release schedule, with albums due from Raven ("Life's A Bitch"), Overkill ("Taking Over"), Manowar ("Fighting The World"), and Reckless ("No Frills"). The latter was produced by Twisted Sister's Mark Mendoza and Jay Jay French (credited as J. French-Segall); Overkill's album is the first Atlantic/Megaforce release. Atlantic is also issuing a Pete Townshend two-album set, "Another Scoop," a collection of the artist's demo tapes, home recordings, and unreleased songs. Other February releases include albums from Nice & Wild, Martee LeBow, John Philip, and Frozen Ghost.

• **CAPITOL:** San Francisco-based

rocker Eric Martin issues an eponymous album Feb. 20. Most of the tracks were produced by Richie Zito. Also shipping that day is Jon Butcher's "Wishes."

• **CHRYSALIS:** There is a possibility the second Go West record

'CDs are really picking up the slack. The labels are putting out a lot of strong catalog stuff'

will ship this month, but Chrysalis has scheduled no releases until March.

• **COLUMBIA:** The soundtrack to Sylvester Stallone's new movie, "Over The Top," could be a winner if the film fares well at the box office. Highlighted by a newly recorded Sammy Hagar song, the album also features cuts by Asia, Eddie Money, Kenny Loggins, and Cheap Trick's Robin Zander. Other Columbia releases are the Psychedelic Furs' "Midnight To Midnight" and Patty Smyth's "Never Enough."

• **ELEKTRA:** Starpoint's "Sensational" is due in mid-February, as is "Ba-Doop-Bop-Bang" from Grand Master Flash. The new Simply Red album, "Men And Women," is set for March release.

• **EMI AMERICA:** New albums

from Peter Wolf and John Waite are due in March/April. Meanwhile, the label has three February releases: "Tonight" by the Nu Romantics, "Plain And Simple" by Foster Sylvers & Hy Tech, and "On The Air," an Eddie Cochran collection.

• **I.R.S.:** In addition to albums by Torch Song ("Exhibit A") and Intimate Strangers ("Charm"), I.R.S. has a soundtrack for the movie "Athens, Ga.—Inside Out." It includes songs from R.E.M., Love Tractor, and eight other acts.

• **ISLAND:** Island's two February releases are "St. Julian" by Julian Cope and an eponymous set from the Sacramento-based 77's.

• **MANHATTAN:** Set for Feb. 20 release is Cheryl Lynn's label debut, "Start Over." Due the same day are "Romance & Revolution" by James Howard, "Other Aspects" by Eric Dolphy, "America—Do You Remember The Love?" by James Blood Ulmer, "The Real McCoy" by McCoy Tyner, and "Gettin' Around" by Dexter Gordon. The Tyner and Gordon sets are reissues.

• **MCA:** Ex-Duran Duran guitarist Andy Taylor unveils his debut solo album, "Thunder," Feb. 23. The record was co-produced by Taylor and onetime Sex Pistol Steve Jones. Ex-Shalamar vocalist Jody Watley releases her self-titled debut album the same day. MCA's other February releases include the Oak Ridge Boys' "Where The Fast Lane Ends" and the movie soundtrack "Some Kind Of Wonderful."

• **MOTOWN:** Smokey Robinson's "Keep Me" highlights Motown's

February releases. Also set to emerge are albums by FGO and Blake & Hynes.

• **POLYGRAM:** Originally set for fall 1986 release, Billy Brannigan's John Rollo-produced debut album, "Make A Move," finally hits the streets Feb. 9. The artist is Laura Brannigan's younger brother. U.K. hard rock group Magnum has its new album, "Vigilante," out the same day.

• **RCA:** The Judds follow their double-platinum "Rockin' With The Rhythm" with a new album, "HeartLand," due Feb. 2. Reissues dominate the rest of RCA's February schedule. These include a two-record Jefferson Airplane compilation; albums from the Bluebird vaults by Paul Desmond and Johnny Hodges; and a series of double albums from Dizzy Gillespie, Fats Waller, Shorty Rogers, and Louis Armstrong.

• **VIRGIN:** Making its return to the U.S. market with the recently released soundtrack for "The Mission," Virgin has its first batch of pop/rock product coming this month. Titles include Killing Joke's "Brighter Than A Thousand Suns," Heaven 17's "Pleasure One," and Cutting Crew's "Broadcast."

• **WARNER BROS.:** Few new releases are scheduled from the Warner/Sire/Geffen stable. A new Sheila E. album ships Feb. 23 on Paisley Park. Other product includes the debut Geffen set from Esquire—featuring Yes member Chris Squire's wife, Nikki—and the second album from Chris Isaak.

VERVE'S NEW RECORDINGS

(Continued from page 6)

settes as well as in LP form.

Although the initial emphasis of Verve's new incarnation is on vocalists, Seidel stresses that the label plans a "three-pronged approach" aimed at "being consistent with what Verve has meant in the past." In addition to vocal jazz, he says, the label will concentrate on Brazil-

Nascimento as a guest artist; and the first U.S. album by Uakti, a percussion group that has worked with Nascimento. All three acts are signed to PolyGram Brazil. Nascimento's most recent album was released in the U.S. by PolyGram on the Polydor label.

In addition, the legendary Brazilian songwriter/performer Antonio Carlos Jobim has signed with Verve and is working on a new album with his group; it will primarily feature new material. Verve also plans to release an album by Brazilian vocalist Leila Pinheiro.

Tentatively scheduled for May release are an album by the group Quartet West, led by bassist Charlie Haden and including saxophonist Ernie Watts, pianist Alan Broadbent, and drummer Billy Higgins, and a new album by Sphere, the critically praised cooperative group consisting of saxophonist Charlie Rouse, pianist Kenny Barron, bassist Buster Williams, and drummer Ben Riley.

The Verve label will offer several Brazilian albums

ian music, an area in which Verve was a pioneer in the '60s, and "straight-ahead, swinging" small-group jazz.

Due in April are a number of Brazilian albums, including a new release by singer/songwriter Milton Nascimento, featuring saxophonist Wayne Shorter on some tracks; the first U.S. album by Wagner Tiso, Nascimento's keyboardist, with

TIMES SQUARE DEVELOPMENT

(Continued from page 1)

Theaters Foundation.

According to a survey by the foundation, hundreds of industry businesses—including music publishers, production companies, recording studios, and artist management firms—say they could be forced, at great expense, to leave the area if the zoning commission's plan to raze theaters and landmark buildings and put up hotels and high-rent skyscrapers becomes reality. The neighborhood has been the focal point of entertainment industry activity in the city for more than 50 years.

Ancillary and support businesses that have thrived on the proximity of the Midtown recording studios could suffer as well. These include such professional equipment-rental houses and major musical-instrument retailers as Manny's and Sam Ash on West 48th Street.

One neighborhood cited by some studios as a possible new recording center is Chelsea, located between 14th and 30th streets on Manhat-

tan's West Side.

Two well-known mastering facilities and at least three recording studios say they are already looking for less expensive lodgings because their leases will soon expire.

The Save the Theaters Foundation has been working since 1982 to keep entertainment industry companies from leaving the area. But the organization estimates that some 200-300 firms—including many film- and theater-related businesses—have moved to other neighborhoods in the past year.

"Rents are going up," says Curt Hagedorn, associate director of the foundation. "And it's not only dependent upon whether the 42nd Street redevelopment program actually goes through in the form in which it's been envisioned.

"It's simply that once landlords hear about a major project like this, it drives the property values up so high that businesses whose leases are up for renewal can't afford to stay."

successfully established with I.R.S.," says Copeland about the label launching. "As I.R.S. moves into the realm of a major label, it becomes of necessity less of an underground label. I've always liked the idea of a small, tight, creative unit."

Also continuing an I.R.S. tradition, the new label's initials—PMRC—are an obvious reference to Parents Music Resource Center, an industry watchdog

group whose founders are wives of members of Congress.

First releases on Primitive Man, due in late March or early April, will be by the Balancing Act—a Los Angeles band that previously recorded independently—and the Bears, featuring guitarist Adrian Belew.

I.R.S., whose most recent signings include the dBs and Concrete Blonde, emphasizes that its own signing policy has not significantly

altered. "We will still continue to sign acts from the street," a label spokesman says. "It's not as if we're necessarily turning all acts that excite us at a regional level over to Primitive Man. But Primitive Man will certainly concentrate on those."

Who will sign whom, says label president Gennawey, generally depends on "whoever finds the band first. If it's a band that I tend to run upon, then the band would go to Primitive Man. If it's a band that Jay [Boberg, I.R.S. president] or the I.R.S. a&r department run upon, they will sign it.

"It's merely a matter of taste, and I think Miles wisely perceived that. There's certain things I.R.S. just can't do, because it's I.R.S.—and they've already established something of a reputation."

DAVE DIMARTINO

Save the Theaters is still compiling the results of a questionnaire it mailed to approximately 2,000 entertainment-related businesses in the Midtown-West area. Once this is complete—possibly by the end of February—the information will be supplied to the city planning commission "to get them to recognize the problem," says Goldstein.

The questionnaire asked, among other things, the firm's current rent, date of lease renewal, the number of times it had moved within the district, and whether the business was currently looking for new space. According to Hagedorn, many businesses whose leases are up for renewal soon say they are planning to look elsewhere.

The foundation has presented several zoning provisions to protect entertainment-related businesses. Among the proposals:

• **Inclusionary Zoning.** Any new construction would have a provision for businesses indigenous to the entertainment district. This might in-

clude allowing recording studios or production facilities to lease space on the lower floors of new buildings. The developer would benefit in that such space would not be included in determining the overall size of the building.

• **Midblock Height Restrictions.** Any new midblock buildings would be kept to a lower height than buildings located on main avenues. Thus, existing buildings housing studios or production facilities might not be torn down in favor of high-rent office towers. This has been a tradition in N.Y. zoning law in order to preserve neighborhood flavor and airspace, but it is not certain that the ordinance will be included in the new zoning package.

"Hopefully, there can be a mix of development and preservation," says Hagedorn. "It would be a crime to see all these businesses leave the Midtown-West area."

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Bank Sues Allied Chief Seeks Outstanding Loans

This story prepared by Chris Morris and Dave DiMartino.

LOS ANGELES Kim Richards, president of fledgling Allied Artists Records, is facing a massive lawsuit by a local bank, and his operating company has been placed in receivership.

On Jan. 20, Union Bank filed suit in California Superior Court against Richards and his Consolidated Allied Cos. Inc., a consortium including Allied Artists Records, to secure the payment of \$7 million in outstanding loans. The suit cites Richards for fraud and breach of promissory notes, among other charges.

On the same day, Superior Court Judge Ricardo Torres granted a request by the bank that Consolidated Allied be placed in protective receivership. An order restraining Richards from selling the company's assets was simultaneously filed. A hearing on the receivership was scheduled for Jan. 30.

Richards, whose label has mounted a high-profile promotional campaign for vocalist-drummer Luis Cardenas and his single "Runaway" (which recently scored a Grammy nomination for best shortform music video), denies the charges leveled against him.

According to Union Bank's suit, the majority of the outstanding money was used to secure leveraged leases on recording studio equipment. Riviera Capital Corp., a Huntington Beach firm not named in the suit, leased the equipment to Consolidated Allied and sold the loans to Union Bank, with Consolidated Allied responsible for the payments.

The bank alleges that Consolidated Allied has not made payments on the loans—which were secured last May—since last October and that the loans were secured through a fraudulent misrepresentation of the company's assets by Richards.

Central to the bank's case is its assertion that Consolidated Allied's financial statements indicated cash deposits of \$11 million in an institution called Recording Artists International Credit Union.

According to the suit and depositions from Union Bank vice president

Wayne-Kent A. Bradshaw and the lending institution's attorney, Peter Csato, the bank subsequently discovered on Jan. 14 via a reverse telephone directory that the credit union's telephone number, supplied to the bank by Richards, "in fact rang through to premises maintained by Consolidated."

The suit maintains that Consolidated Allied "does not own cash funds of approximately \$11 million or any substantial funds at all."

According to the depositions of Union Bank vice presidents Kent W. Stevens and Terry Ettenheim, at a meeting between Richards and the bank officers on Jan. 12, Richards "indicated that the \$10 million in cash reflected on Allied's financial statement was a line of credit which the Credit Union established and which was a collateralized by master tapes."

The depositions of Ettenheim, Stevens, and Csato further state that on Jan. 12, Richards announced that "a trailer truck containing 'several million dollars of equipment' was 'stolen,'" but that no police report had been filed, "because the police indicated that the filing of a police report would make it more difficult to recover the trailer truck and equipment."

However, according to documents supplied to Billboard by Richards' attorney, Brent Horner, the theft of a trailer truck from the parking lot of Consolidated Allied's Santa Fe Springs offices was reported on Nov. 22.

The theft complaint does not list any recording equipment among the stolen property; the truck, valued at \$76,000, is the only item listed.

Richards characterizes the Union Bank allegations as "worse than inaccuracies—they're blatant lies. The receivership was obtained under false pretenses." Richards denies the bank officers' recounting of the Jan. 12 meeting. He says that his company's current financial difficulties are tied to the purported equipment theft.

"The company became top heavy, in that certain pieces of equipment, due to the theft that occurred, were unable to work and garner income," he says.

Giants Video Scores Big 40,000 Shipped In 1st Week

LOS ANGELES Coliseum Video is hoping to score big with its just-released "We're The N.Y. Giants" videocassette. In its first week, the 20-minute, \$19.95 title shipped approximately 40,000 units, according to Coliseum's Marcia Kesselman.

The Giants became football's world champs with their Jan. 25 Super Bowl drubbing of the Denver Broncos, 39-20.

The cassette includes the video for a Giants single marketed by Little Major Record Distributors and A-1 Creative Records. The single and video feature players Lionel Manuel, William Roberts, and Andy Headen. The remainder of the program includes player interviews and outtakes from the video single.

The title is being promoted quite

heavily in New York and is getting airplay on MTV, VH-1, the Madison Square Garden Network, and other outlets, Kesselman says. Radio and newspaper advertising is also being employed.

In addition to video specialty stores, such outlets in New York as B. Dalton Booksellers and Lamston's are carrying the program. Kesselman says she doesn't expect much action from the Colorado area.

Last year, the Chicago Bears' "Superbowl Shuffle" video racked up more than 100,000 units, but that title was released during the middle of the 1985 football season. The confident Bears finished out the season at 18-1, scoring a lopsided Super Bowl victory over the New England Patriots.

JIM McCULLAUGH

INSIDE TRACK

INDUSTRY LOBBYISTS ARE ELATED about President Reagan's broad trade-competitiveness package delivered to Congress the day following his State of the Union address Jan. 27; the document contains a section on protecting copyrights. A fact sheet says, "The Reagan administration seeks a 'technological' solution to the potential problems of unauthorized copying of copyright material on digital audiotape recorders." The proposal augments a similar administration position from last year concerning conventional audiotape recorders... Also on the D.C. front, lobbyist Hillary Rosen has been hired by incoming Recording Industry Assn. of America president Jay Berman to head the trade group's new government relations division from its D.C. headquarters. Under Rosen, RIAA's lobbying activities will still utilize the talents of the Arnold & Porter law firm.

VINYL RELIEF: Watch for at least one major label to cut back on service of 12-inch promo disks to album radio stations. The cost-cutting move would also satisfy radio's call for relief from the glut of vinyl product.

VINYL, ETC., STATISTICS: Taking into account only the initial order of 1.5 million copies of the Bruce Springsteen live box set, Columbia Records says that it took 773,129 pounds of vinyl, 910 million feet of cassette tape, and 62 semitrailers or trucks. And if that tonnage is not enough, all that vinyl and tape would need five football fields to contain them.

THE SOUNDTRACK OF "PLATOON," Oliver Stone's critically acclaimed feature film about the Vietnam War, is to be released by the end of the month by Atlantic Records. The film, a Hemdale/Orion production, features a bevy of original recordings of hits from the Vietnam War era. Considered one of the best war movies ever, "Platoon" has emerged as a top box-office draw.

GETTING HIS MTV: Steve Leeds, longtime booster of local video programming, has gone over to the other side. The former program director of now-defunct clip channel U-68 has signed on with MTV as director of on-air talent. Leeds will be working with other supervisory personnel "to improve the overall look and presentation of VJ segments." It's a safe bet that his responsibilities could expand to include duties previously handled by recently departed program director Steve Casey.

THE SAFE SEX TOUR? A contract rider on the Beastie Boys' nationwide tour reportedly calls for a "rainbow assortment" of condoms to be placed in the dressing room at each show. Meanwhile, Columbia Records said to be so concerned over possible troubles on the tour that its legal department is drawing up a document to be issued to "anyone who comes into contact with the group" in order to avoid lawsuits from Beastie-related incidents. The rowdy trio has already been banned from a number of hotels and caused chaos in dealings with the press.

HAL LEONARD PUBLISHING has acquired the print rights to the ATV Music catalog, rich in songs by John Lennon & Paul McCartney. First project under the deal is a soon-to-be-released, complete Beatles collection in three editions—piano/vocal, easy piano, and guitar. Deal was made with SBK Entertainment World, which administers the Michael Jackson-owned publisher as a result of SBK's recent purchase of CBS Inc.'s music publishing interests. Previous print rights were held by Cherry Lane Music.

LAUREN KEISER, former president of Cherry Lane Music, is establishing a pop music publishing unit with Carl Fischer Inc., the publisher/print distributor. It's called Music Tree Press. Keiser says plans also call for special audio and videocassette product.

WONDER BOYCOTT: A spokesman for Stevie Wonder confirms that the artist has decided not to perform in Arizona unless it restores Martin Luther King Jr.'s birthday as a state holiday. The new governor of Arizona, Evan Mecham, rescinded the holiday as one of his first official acts but later suggested that the matter be approved or denied by statewide referendum. Last year, then-Gov. Bruce Babbitt made the event a holiday by executive proclamation after a proposal to that effect had been voted down by the Arizona legislature. Wonder was presented with a copy of the proclamation by Babbitt six months ago at a concert in Tempe.

ASCAP & SUPER BOWL III: The folks at the Museum of Broadcasting in New York have ASCAP to thank for a videotape copy of Super Bowl III, the 1969 championship game in which the New York Jets beat the heavily favored Baltimore Colts. In chronicling the history of television in all its variety, the museum had been looking for videos of the first three Super Bowls. Engineers at ASCAP, which videotaped the 1969 Super Bowl to monitor music performances, found a copy in its archives and presented it to the museum. The New York Times reported on Super Bowl Sunday, Jan. 25. Alas, the first two Super Bowls on video are yet to be uncovered, if indeed they exist at all. Many historic TV events on tape were erased by the networks that first broadcast them... Many music industry execs who made the trek to Super Bowl XXI Jan. 25 and/or the American Music Awards Jan. 26 got fouled up on the return flights east, thanks to East Coast snowstorms and the closing down of the American Airlines terminal at Los Angeles Airport for about eight hours because of toxic-fume leaks from a passenger's suitcase (real hot records?)... And in a final Super Bowl note, Marty Weiss, veteran industryite and marketing director of KM Records, sent out "Have A Super Sunday" cards to friends that, in addition to reminding the recipient of Super Bowl XXI's starting time, offered an "Ex-New Yorker Pick: Denver (Broncos), 24, New Jersey (Giants), 23." Weiss' card tagged the Broncos (who scored 20 points) as "Jack Armstrong" and the Giants (who scored 39) as "Rambo."

REPLACING SOUTHERN PACIFIC'S lead singer Tim Goodman is David Jenkins, former guitarist and singer for Pablo Cruise. The Warner Bros. Records act begins its tour early this month, playing three dates with Huey Lewis & the News. Its third album is due this spring.

LOOK FOR EXPANSION of Bob Thiele's label interests—currently Doctor Jazz and Signature—as a consequence of a merger soon with a new public company. Both labels are part of Thiele's Teresa Gramophone Co.... The New Jersey Jazz Society's board of advisors has made its annual selection of a musician and nonmusician who have made significant contributions to jazz. The instrumentalist is Bud Freeman, while Thiele is the nonmusician. NJJS will present honorary plaques to both on March 15 at the Rutgers Commons at Rutgers Univ. That's the date for the Pee Wee Russell Memorial Stomp, a concert that for the past 17 years has used proceeds to benefit a scholarship in Russell's name at the university and the Institute of Jazz Studies. NJJS is also helping to underwrite a proposed Jazz Hall of Fame at Rutgers.

READER'S DIGEST is promoting its first compact disk package via its mail-order recorded music unit. It's a five-CD release, "World's Favorite Music," which is selling at \$49.95, \$10 more than its eight-LP and -cassette counterparts. And in June, reports Bruce Trachtenberg, public relations director of Reader's Digest, the company makes its second CD release, "Best Loved Melodies," with the number of CDs involved yet to be determined.

HOW TO SING FOR YOUR SUPPER: A six-week seminar for young singers seeking a career as recording artists gets under way March 5 at the Universal Jazz Coalition in New York. Rupert Holmes, Ellie Greenwich, Gene McDaniels, George Butler, Nancy Jeffries, and Milt Gabler are among industryites who will conduct lecture-demonstrations and critique demos. For more info, contact Cobi Narita at the Universal Jazz Coalition, 380 Lafayette St., New York, N.Y., or phone 212-505-5660.

FRIENDS OF CAL ROBERTS, who is retiring after 33 years with CBS Records, gather to wish him well Thursday (5) at label studios in New York. Roberts has been a familiar figure in the industry in the area of CBS custom pressing and duplicating, known as CBS Records Productions... That fellow calling Los Angeles music/video firms who's referring to himself as "Mike Hennessey of Billboard" is not Mike Hennessey of Billboard. He's a fraud seeking freebies... Allie Sherman, former coach of the New York Giants football team and now a sports analyst for ESPN and a Warner Communications Inc. exec, speaks to the monthly gathering of the music and performing arts unit of B'nai B'rith at the Sutton Place Synagogue in Manhattan. Meet starts at 5:30 p.m. Thursday (5).

Edited by IRV LICHTMAN

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