

Billboard

NEWSPAPER

VIDEO
STARTS

ON PAGE 48

VOLUME 99 NO. 5

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

January 31, 1987/\$3.95 (U.S.), \$5 (CAN.)

Philips Eyes Fall Debut For CDV To U.K. Consumers

BY NICK ROBERTSHAW

LONDON Compact Disc Video (CDV) is coming to the U.K. in the fall.

At a private industry presentation here, Maurice Oberstein, chief executive of PolyGram Leisure U.K., said 5-inch CDV singles and 12-inch albums were the main proposed carriers for the new technology, though 8-inch disks are also likely to be marketed.

Philips, which has developed CDV systems through its joint venture with Du Pont, plans to launch the

format in Europe at a Berlin electronics fair in August, with U.K. consumer promotion starting shortly afterward.

Singles, which will carry about six minutes of video and 20 minutes of music, should retail for about
(Continued on page 88)

Wholesalers Slam WEA \$ Hike

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

NEW YORK Wholesalers are reacting harshly to WEA's new price structure, with the two leading rackjobbers cutting back their orders from the distributor and some one-stops passing the increase

along to their retail customers.

Observers see the racks' actions as temporary maneuvers and speculate that they are attempting to gain some sort of concession in the way of advertising or other compensations, since it is doubtful that WEA will readjust its recently revamped pricing. And WEA sources, who request anonymity, say they

anticipated wholesalers would initially react strongly to the new structure.

The plan, announced last month (Billboard, Dec. 20, 1986), moves WEA toward a one-price concept, a development long sought by many retailers. The restructuring represented some sort of price hike for roughly 80% of the distributor's customers, but wholesalers absorbed the largest increases and lost their functional discounts. In response to the hike, some racks and one-stops are playing hardball.

"Any price increase puts a two-step distributor at more of a disadvantage."
(Continued on page 96)

New Age Labels Seek New Angles

BY STEVEN DUPLER

NEW YORK Facing a market "glutted" with new age music, many of the genre's labels are seeking ways to distinguish themselves from the pack in an attempt to maintain the mellow music's momentum.

Among the problems facing new

age labels this year is the need to establish stronger artist recognition, broaden label rosters to reach larger audiences, and "separate the crap from the real music," says one label executive.

By initially forging a strong identity for the entire label, rather than its individual artists, Windham

Hill—the undisputed leader of the new agers—set an example which virtually every competing label followed.

The tactic was effective. Some labels were able to emulate—albeit on a smaller scale—Windham Hill's achievement of building consumer
(Continued on page 88)

Billboard, Halsey To Launch Song Competition

CANNES, France The Billboard World Song Festival, a joint venture of Billboard magazine and The Jim Halsey Co., will debut later this year.

The competition, announced here at MIDEM, will accept entries from writers throughout the world in six categories: pop/rock, country, black, gospel, jazz, and Latin.

Winners in each category will be awarded cash prizes in addition to gold, silver, and bronze medals. The finals will be televised from the West Coast during the latter part of
(Continued on page 88)

THE JIM HALSEY CO.

35th Anniversary Special

Follows page 60

ADVERTISEMENTS

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Rookies Slug Their Way Into Pop's Top 10

BY DAVE DIMARTINO

LOS ANGELES Three of this week's top 10 albums share the distinction of being debut collections by artists little known a year ago.

The Beastie Boys reach No. 7 this week on the Top Pop Albums chart and with Cinderella (No. 4) and Bruce Hornsby & the Range (No. 5) form a powerful trio of rookies that are a happy surprise to many, particularly
(Continued on page 94)

SPOTLIGHT ON

CANADA

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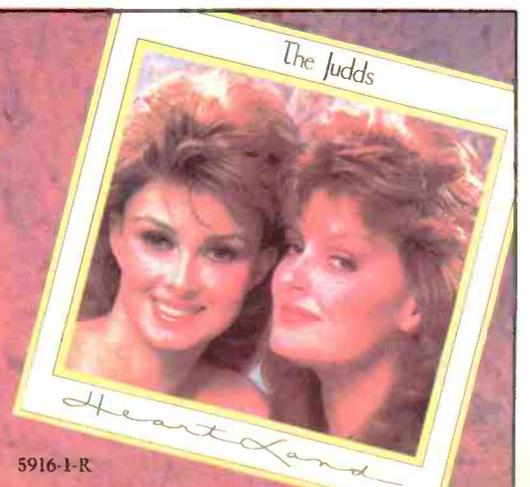
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The Judds newest... Heartland

LP & Cassette in-store Feb. 2; CD March 2

In addition to their **2nd Platinum Certification** for **ROCKIN' WITH THE RHYTHM**, The Judds are starting off the New Year right . . . with

- **American Music Association Awards Show** performance of "Don't Be Cruel," January 26
- **American Country Music Awards Show** Co-Hosts, April 6
- 17-City Marlboro Tour with **Alabama**
- Westwood One Album Premiere
- **Tonight Show**, January 22 . . . **AND MORE!!**



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JANUARY 31, 1987

CONFAB EXAMINES ALBUM ROCK

The album rock format will be "on the offense" in 1987, according to the programmers who gathered at the Burkhart/Abrams/Douglas/Elliott convention in Palm Springs, Calif., Jan. 13-16. Billboard's radio editor, Kim Freeman, was there and filed this report. **Page 10.**

How To Achieve 'World Power'

To make his upcoming A&M album, titled "World Power," Joe Jackson combined a 50-piece orchestra with modern electronic instruments in a live setting. The resulting all-instrumental record "expresses a variety of emotions," according to the artist. Pro audio/video editor Steven Dupler reports. **Page 64.**

SPOTLIGHT ON CANADA

The close of 1986 brought new hope to the domestically owned segment of the Canadian recording industry in the guise of a \$25 million federal assistance program. Correspondent Kirk LaPointe reports on this development as well as goings-on in the radio and video industries. **Follows page 72.**

The Industry Prepares For MIDEM

Delegations from all over are getting ready for MIDEM '87, to be held Monday-Friday (26-30) in Cannes. Billboard correspondents in Canada, West Germany, the U.K., Italy, France, Holland, and the U.S. provide the details. **Pages 73-82.**

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Rhino Horns In On Chart Success

Vera & Beaters' Hit Takes Indie To Top

BY CHRIS MORRIS

LOS ANGELES The second-time-around success of Billy Vera & the Beaters' "At This Moment," currently in its second week at No. 1 on Billboard's Hot 100 Singles chart, finds tiny Los Angeles-based Rhino Records enjoying its first single smash—with a 6-year-old recording. Best known as a specialist in cata-

log-reissue LPs (among them a highly successful slate of the Monkees' old Colgems albums), Rhino parlayed the fortuitous use of "At This Moment" on the NBC-TV comedy series "Family Ties" into an unforeseen hit for journeyman Los Angeles rocker Vera and his band.

An aggressive Rhino promotion campaign, with marketing and merchandising support from Capitol

Records, the label's distributor, turned the single into a crossover hit at top 40, AC, black, and even country radio.

"By Request," the Vera album from which "At This Moment" is drawn, has also benefited from the single's popularity: The collection is bulleted at No. 26 on this week's Top Pop Albums chart. Like the majority of Rhino's other releases, "By Request" is a compilation of licensed material.

Rhino director of a&r Gary Stewart says the compilation was spurred by persistent requests for Vera's two out-of-print albums, released in 1981 on Alfa Records, the U.S. subsidiary of a Japanese label, at the Rhino Records retail store, previously operated by label toppers Richard Foos and Harold Bronson.

The Alfa records enjoyed only moderate success when they were released in 1981; the album "Billy & The Beaters," cut live by producer Jeff "Skunk" Baxter at the Roxy in Los Angeles, rose to No. 118 on the Top Pop Albums chart after 10 weeks. "At This Moment," the second single release, climbed to No. 79 on the Hot 100 Singles chart in September 1981.

In spite of the lukewarm national performance of his records, however, Vera and his r&b-oriented band remained popular fixtures on the Los Angeles club front, prompting Stewart to license the Alfa material. *(Continued on page 97)*

Labels, Musicians Union Reach Three-Year Accord

BY IS HOROWITZ

NEW YORK An agreement between the recording industry and the American Federation of Musicians (AFM) was hammered out Jan. 13, but only after representatives of key union locals walked out of the talks.

The proposed three-year pact, which trims industry contributions to the Music Performance Trust Funds (MPTF) and the Special Payments Fund (SPF), now goes to the AFM membership for ratification.

While ratification is usually pro forma, opposition to the agreement's terms on the funds by AFM members who perform the

bulk of recording services casts doubt on the outcome.

The Los Angeles, Nashville, and New York locals all rapped the agreement, with some local union officers urging members to turn down the pact.

Victor Funtealba, AFM president, on the other hand, hailed the pact as a "tremendous victory" and predicted ratification. The results won't be known until Feb. 13.

The negotiations, which broke down in November when no headway could be made on the future of the funds, were postponed until this month, and the outgoing contract continued in force on a conditional basis. At the time, it was *(Continued on page 97)*

President Would Be Given Retaliatory Powers

Senators Sponsor Stern Antipiracy Bill

BY BILL HOLLAND

WASHINGTON Sen. Pete Wilson, R-Calif., and five co-sponsors introduced a tough antipiracy bill Jan. 20 in the Senate.

The bill would give the president retaliatory and revocatory powers that would compensate for the billion-dollar overseas losses incurred each year by industries affected by inadequate intellectual property protection.

The bill, S. 335, is being viewed as the toughest and most far-reaching measure yet introduced that comes to grips with increasingly serious threats caused by worldwide counterfeiting and piracy. It also offers similarly stern retaliatory measures to deal with restricted market access of copyrighted U.S. products overseas, including Canada.

The primary supporters of the new bill are the Recording Industry Assn. of America, the Motion Picture Assn. of America, and the Assn. of American Publishers. Initial co-sponsors are Sens. Alan Cranston, D-Calif.; Frank Lautenberg, D-N.J.; George Mitchell, D-Maine; John Heinz, R-Pa.; and Malcolm Wallop, R-Wy.

Titled the Antipiracy and Market Access Act, the bill, under Title I and Title II, would establish a mechanism designed to identify priority problems after a 30-day review of trade estimate reports. Negotiations with designated priority countries would then be required over the next six months—a time period

greatly shortened from last year's version of the bill.

Finally, if a settlement could not be reached after negotiations with a country's government, or if improvements were not satisfactory, the president would be required to take retaliatory action. Action could range from complete termination, withdrawal, or suspension of "any trade agreement entered into with such foreign country" to increased duties or restricted entry of imported products.

Under the pending bill the president could impose measures that have an economic impact "substan-

tially equivalent to the lost revenues of U.S. companies resulting from the lack of adequate and effective intellectual property protection in the foreign country or instrumentality in question."

Title III and Title IV would augment existing provisions in Generalized System of Preferences and the Caribbean Basin Initiative laws, which are aimed at intellectual property protection and market access. They would give the president greater powers to revoke benefits and "dole out punishments that are proportionate to the offense."

(Continued on page 96)

Senate DAT Bill Imminent

WASHINGTON A bill requiring all digital audiotape (DAT) machines imported and sold in this country to be equipped with anticopying technology will be introduced in the Senate by the end of January.

The recording industry, wasting no time after the start of the 100th Congress, plans to have the bill introduced with four still-unnamed co-sponsors.

The industry has been unable to convince Japanese hardware manufacturers to voluntarily equip their forthcoming DAT machines with an anticopying chip.

Unlike the stop-gap DAT tariff bill introduced near the end of the last Congress, the new legislation is written to address copyright in-

fringement dangers and will be assigned to the Senate Copyright Subcommittee, to be chaired by Sen. Dennis DeConcini, D-Ariz.

The industry, in the past, has been unable to gain the support of DeConcini on home taping issues. As early as 1981, DeConcini opposed the first audio and video home taping bill, which included a royalty provision.

Although no company has announced plans to introduce DAT machines for sale in the U.S. this year and DAT manufacturers kept a low profile at the Winter CES Show (Billboard, Jan. 24), the Recording Industry Assn. of America (RIAA) has put DAT legislation at *(Continued on page 96)*

Some Dealers Report Drops Of 50%

European Trade: The Big Chill Hurts

BY PETER JONES

LONDON With the U.K. and virtually all of continental Europe hit by the worst weather conditions in 40 years and with transportation, heating, telephone links, and postal services thrown into chaos by the arctic spell, record and video dealers have suffered varying degrees of trading hardship.

As temperatures dropped well below freezing, sales dipped for many businesses, with some reporting drops of as much as 50% during the coldest stretch of days.

Ultimately, a thaw set in after eight days and averted an even greater catastrophe. Official government health warnings further chilled dealer spirits. In the U.K., commuters were advised not to travel to work unless the journey was absolutely necessary. And in the Netherlands and Belgium, the advice was to not even leave home unless it was essential, particularly on Jan. 15-16, the two most frigid days.

However, dealers in a few areas of Britain report that the icy weather was "almost good for business." Bob Kingdon, of KMK Records in Beckenham, Kent, one of the hardest hit counties, says, "Most commuters just couldn't get to London, so some opted for a spell at home with a new record, CD, or videotape to while away the time."

Among the U.K. mass merchants, Woolworth and Boots said the problem was not so much a lack of customers as a serious interruption of supplies, with delivery services struggling to get through nearly impassable routes.

The problem started with the factories, though courier services operated surprisingly well under the circumstances. "But it was absolutely crazy," says Kelvin McCarthy, operations manager at Courier Express, in Maidstone, Kent. Ordinarily, the company operates 28 vehicles at a time, but most were out of com-

mission. "It took eight hours to dig one vehicle out of the snow. We had to contend with drifts up to 10 feet deep," says McCarthy.

Many small businesses couldn't open up because staffers were unable to get in to work.

Steve Mason, head of Pinnacle, a leading U.K. distributor, says, "We managed to get records out every day, but we were probably 50% down on our weekly turnover."

But while things were bad for the record/tape trade in general, "serious concern" is widely expressed in the video dealer business. Says Derek Mann, chairman of the Video Trade Assn. (VTA), "Television attractions and sell-through opportu-

nities hit trade through the Christmas holiday period. Then came the snow to put consumer rental habits on ice.

"Now there is very serious concern about trading in the next three months. Each of the 4,000 specialist dealers in the country has seen an average drop in takings of around 500 a week—so we're talking about 2 million pounds there. We had four bad weeks right after Christmas and now another couple because of the weather. It could add up to a 12-million-pound overall loss to the industry."

The poor trading is confirmed by Gallup, which compiles the U.K.'s (Continued on page 91)

Entertainment Lawyers Set Meetings For MIDEM

NEW YORK The limitations on free bargaining of contracts with performers and composers and recent developments in music-business law will be the topics at this year's meeting of the International Assn. of Entertainment Lawyers, to be held Monday-Tuesday (26-27) at MIDEM in Cannes. (For a complete Cannes preview, see pages 73-82.)

The Monday session, dubbed "Limitation Of Free Bargaining And Sanctity Of Contracts With Performing Artists And Composers," will deal with ensuring the validity and enforceability of artist and composer contracts. Papers on the subject will be presented by Michael Sukin and Alvin Deutsch of the U.S., David Lester and Julian Turton of the U.K., Andre Schmidt and Olivier Carmet of France, Gunther Poll and R. Benoit of West Germany, and Arend Jan van der Marel and Reinier de

Jonge of the Benelux countries.

Tuesday's session, titled "The Music Business And The Law: Important Developments In 1986," will serve as a catchall, covering new issues confronting industry attorneys in Europe and North America. Among the topics to be discussed are source licensing vs. blanket licensing in the U.S., presented by Stephen Rush; case law in France since the enactment of a new law in July 1985, by Brian Lewis; case law in the U.K. and the position of commercial channels, by Michael Flint; case law in Germany, by Gunther Poll; case law in Holland, by David Peeporkorn; case law and legislation in Canada, by Richard Hahn; and remedies against proposed Common Market legislation involving statutory licenses for cable distribution, by Cees van Rij.

FRED GOODMAN

Shelter Re-Emerges With New Owner '70s Label Was Home To Leon Russell

BY STEVE GETT

NEW YORK Shelter Records, formerly owned by performer Leon Russell and producer Denny Cordell, is being reactivated under new ownership. A large part of the label's catalog and its associated publishing companies—Skyhill Publishing Co. (BMI) and Tarka Music (ASCAP)—were recently acquired by Ian Ralfini, former vice president of Vestron Music Video.

Ralfini, who helmed Warner Bros.' U.K. music operations during the '60s and was later CEO of Anchor Records, is seeking major label distribution for Shelter. The label's catalog includes albums by Russell, Tom Petty & the Heartbreakers, Phoebe Snow, Dwight Twilley, Freddie King, and the Gap Band.

"What we acquired is somewhere in the region of 50-60 masters," says Ralfini. "These include six Leon Russell albums. We also have the first two Petty albums for the rest of the world except the U.S. and

Canada, where they're still on MCA."

In addition to reissuing catalog items, Ralfini plans to operate Shelter as an active label.

"A few other people were interested in buying the label," he says. "But I think what they would have done was bought it, CD'd it, and burned it out. I'm not looking at it that way. It's got to be done properly, and I'm looking to establish a fairly broad-based roster."

Shelter was distributed by MCA until December. Ralfini hopes to finalize a new deal by March. "I'm talking with all the majors to see which marriage makes sense for what I want to do," he says.

Of the publishing, Ralfini says, "There are about 750 titles in the company. We're really just starting to get into that now. The other day I found about 40 unreleased Tom Petty songs—one that came from that batch, 'Lost In Your Eyes,' is actually on the Don Johnson album."

Not included in the publishing

catalog, however, are certain titles retained by Russell when he parted company with Cordell.

"We still have a very strong selection, though," says Ralfini. "There are things like 'A Song For You.' It's a nice catalog, but nothing's really happened in the last five or six years. My intention is to activate the publishing company and to sign new writers."

Ralfini has taken office space on West Fourth Street in Manhattan and has hired Janis Ian's manager, Stan Schnier, as general manager of the publishing division.

"There are three people working on the publishing end in New York," says Ralfini. "Obviously, we'll be using MIDEM to sort out our international subpublishing deals. I'll be getting the record company into shape myself over the next few months. We also want to have an active label running out of England, which may well be a joint venture."



Unique Talent. Capitol Records president Don Zimmermann, second right, shows off the label's latest acquisition, Skinny Puppy. The group is gearing up for North American club dates in support of its debut album, "Mind: The Perpetual Intercourse." With Zimmermann are, from left, group members Nivek Ogre, Cevin Key, and Dwayne Goettel.

Executive Turntable

BILLBOARD. Michael Ellis is promoted from Hot 100 chart manager to assistant director of charts, based in Billboard's New York office. He will continue to oversee the Hot 100 and AC singles charts as well as write his weekly column, Hot 100 Singles Spotlight. Also, Peggy Dold is named manager of the newly created special project sales group. She has held various marketing and sales positions in the record industry and, most recently, worked on a free-lance basis for Billboard.

RECORD COMPANIES. Michael Leon is promoted to senior vice president of East Coast operations for A&M Records, based in New York. He was vice president.

Arnold Levine is named vice president of creative services for CBS Rec-



LEON



LEVINE



JOHNSON



LYONS

ords Division in New York. He was head of his own media company, Levine Communications.

Wayman "Slack" Johnson is appointed vice president of black music promotion for EMI America Records in Los Angeles. He was regional black music promotion director for EMI America/Manhattan, based in Atlanta.

I.R.S. Records in Universal City, Calif., names Barry Lyons vice president of promotion. He was Midwest promotion/marketing manager for Elektra Records.

Ron Goldstein is named president and chief executive officer for Private Music in New York. He was vice president of marketing and creative services at Arista. (For Goldstein's comments on new age, see story, page 1.)

RCA/Ariola France appoints the following executives: Philippe Desindes as director of RCA/Ariola International and licensees; Jean-Claude Larco, director of sales and marketing; and Laurence Le Ny, director of



WHITESIDE



ANTHONY



RELLA



GIANCHETTI

promotion. Desindes was with Polydor France. Larco was with WEA France. Le Ny was with CBS France.

Dede Whiteside is appointed national director of pop promotion for the MTM Music Group in Nashville. She was national director of promotion and marketing for the Aspen Record Group. Also, Don Kamerer becomes national director of sales and marketing, based in Los Angeles. He was previously country chart manager for Billboard.

Capitol Records in Los Angeles names Tasha Mack national secondaries promotion manager for the AC and top 40 formats. She was coordinator of artist relations for the label.

Relativity Records in Jamaica, N.Y., appoints Mike Corcione director of national album promotion. He was with the label's parent company, Important Record Distributors.

Lisa Gladfelter joins Enigma Records in Los Angeles as publicist. She was with Jet Entertainment.

DISTRIBUTION/RETAILING. Don Edwards is appointed director of movie management for Stars To Go, a Los Angeles-based supplier of video rental programs to convenience stores. He was manager of audio/video development for Waldenbooks.

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PERSONALITY PLUS!

When it comes to **personality**, *Rockin' America Top 30 Countdown* has a personality all its own: America's most listened-to morning man, Scott Shannon.

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 **WESTWOOD ONE RADIO NETWORKS**

Fowler Resigns From Top FCC Post Considered Architect Of Deregulation

BY BILL HOLLAND

WASHINGTON Mark S. Fowler, Federal Communications Commission (FCC) chairman since 1981 and its architect of deregulation, announced Jan. 16 that he will leave the post this spring.

In his letter of resignation to President Reagan, Fowler wrote that he had served as chairman "longer than any other chairman" and added, "I think it's about time" to step down. The early notice of departure is expected to provide adequate time for the White House to name a successor. There are several published reports that the administration plans to nominate Commis-

sioner Dennis R. Patrick for the job.

Fowler's term as FCC chairman ended last summer, and there was speculation then whether he would stay for a second term. Under FCC rules he continued to serve as chairman, even though he had not yet been renominated.

When he steps down, Fowler will have left his imprint throughout the communications world. In addition to radio and television, Fowler's quest to free communications businesses from decades of accumulated red tape fundamentally reshaped the telephone industry and allowed the rapid growth of new industries, such as cable and satellite television and those deal-

ing with fiber optics and common-carrier transmissions.

In his letter, Fowler said he was proud of the "communications regulation we have in place. We turned out regulation that was headed nowhere and turned toward those principles that the framers of the Constitution and Declaration of Independence intended: toward freedom, toward enterprise."

No one ever accused Fowler of a lack of ardor or rhetorical flourish in his five-year drive to free broadcasters and other communications businesses from unnecessary regulatory burdens.

Just last week, the commission proposed amending the FCC's duopoly rule prohibiting common owner-

(Continued on page 96)



Give Peace A Chance. Posing with the Red Army Choir during their recent trip to Moscow are, from left, David Foster, Linda Thomson Jenner, and Alan Thicke. Foster and Thicke co-wrote "Rendezvous For Peace... Love Lights The World," a song that Foster will perform with the choir at the upcoming Rendezvous '87 in Quebec City, Canada. A single will be released on Atlantic Records.

Staff Will Move To N.Y.C.

Malaco Maps Savoy Plans

BY JEFF HANNUSCH

NEW ORLEANS Leading gospel label Savoy Records, sold by Prelude Records to Malaco Records, the Jackson, Miss.-based independent r&b and gospel label (Billboard, Jan. 17), will be getting a facelift courtesy of its new owners.

The purchase agreement, concluded Dec. 31, calls for Malaco to assume all of Savoy's assets and liabilities, including the publishing rights to more than 1,000 songs,

with existing stock, artist contracts, and all existing gospel masters held by Savoy. The agreement does not include any of the jazz or r&b material, which was sold separately several years ago to Joe Fields' Muse Records.

Malaco says it plans to keep most of Savoy's existing staff but will shift it from Newark, N.J., to New York. Session tapes (dating back to the late '50s), masters, and business files will be shipped to Jackson. According to a source at Malaco, the

(Continued on page 94)

Kaffel's Fantasy Buys Out Granz's Pablo Jazz Label

LOS ANGELES Fantasy Inc. has acquired Pablo Records from founder and noted jazz producer/manager/impresario Norman Granz for an undisclosed sum.

The 14-year-old label, with a catalog of approximately 350 titles by such renowned jazz performers as Ella Fitzgerald, Dizzy Gillespie, Count Basie, Art Tatum, and John Coltrane, joins the storied Riverside, Contemporary, Prestige, and Milestone labels in Fantasy's jazz stable.

Official announcement of the ac-

quisition will be made at MIDEM on Thursday (29), and few details of the deal were available at press-time.

In a prepared statement, Fantasy president Ralph Kaffel said, "We plan to release about 15 new albums this year, and most of these will be released on compact disk as well... We will also have a midpriced album release of 20 titles by the summer."

He also said that Granz "will continue his independent management and concert promotion activities and

(Continued on page 97)

Alabama Stars Honored

BY EDWARD MORRIS

BIRMINGHAM, Ala. It was one of the slowest-moving awards ceremonies in recorded history. But the second Alabama Music Hall Of Fame Induction Banquet & Awards Show, held here Jan. 15, brought out enough native stars to keep the audience enthralled well into the evening.

Held at Boutwell Auditorium, the show was halted time and again in deference to the TV crew taping the event for syndication. It ultimately took more than four hours to present eight awards.

Alabama, the RCA recording group, won two of the honors: the

governor's achievement award for popular music and the America's music award. The act also served as honorary chairmen of the event. Other winners were the Temptations and Lionel Richie (the governor's achievement award), Rachel Mathes (classical performance award), Hank Williams Jr. (the music industry award), and the Muscle Shoals Rhythm Section (musical creators award).

Inducted into the Alabama Music Hall Of Fame were Sonny James and W.C. Handy (performing achievement lifework award), Sam Phillips (nonperforming achievement lifework award), and Jerry

(Continued on page 97)

CHART BEAT



by Paul Grein

THE BANGLES' "Different Light" begins its second year on Billboard's Top Pop Albums chart by jumping two notches to No. 2. That's somewhat surprising considering that the group's current hit single, "Walk Like An Egyptian," reached No. 1 six weeks ago and this week dips to No. 19.

We pointed out two weeks ago that "Different Light" cracked the top five in its 51st week on the chart. Well, the very industrious David Rosoff of St. Paul, Minn., notes that only three albums in the past 20 years have taken longer to reach the top five. The **Jimi Hendrix Experience's** "Are You Experienced" cracked the top five in its 59th chart week, in October 1968; the **Who's** "Tommy" did the trick in its 53rd chart week, in September 1970; and **Judy Collins's** "Wildflowers" rang the bell in its 52nd week, in December 1968.

All three of those albums were hits in a two-year span in the late '60s and early '70s, which was—not coincidentally—a fertile period for album-oriented radio.

BILLY VERA & the Beaters' "At This Moment" holds at No. 1 on this week's Hot 100 and also jumps to No. 1 on the Hot Adult Contemporary Singles chart. The smash also leaps 23 notches to No. 64 on the Hot Country Singles chart and inches up two notches to No. 94 on the Hot Black Singles chart.

Two readers note that "At This Moment" is the fifth No. 1 hit in the rock era to have been cut live. The song, which was recorded at the Roxy in Los Angeles, follows **Little Stevie Wonder's** "Fingertips," **Chuck Berry's** "My Ding-A-Ling," **John Denver's** "Thank God I'm A Country Boy," and **Paul McCartney's** "Coming Up (Live At Glasgow)."

Our thanks to Costas Zougris of

Athens and the prolific K.H. of Allentown, Pa., for this item.

Also, Vera's "By Request" jumps four notches to No. 26 on this week's Top Pop Albums chart. That makes it by far the highest-charting album to date for Rhino Records. The little-label-that-could's previous

Bangles begin 2nd chart year by climbing to No. 2

top-charting album was "The Monkees," which peaked at No. 92 in October.

FAST FACTS: The **Beastie Boys'** "Licensed To Ill" jumps four notches to No. 7 in its 10th week on the Top Pop Albums chart. It's the second rap album to crack the top 10, following **Run-D.M.C.'s** "Raising Hell." Impressively, "Licensed" is a bit ahead of where "Raising Hell" was at this point in its chart ascendancy. In its 10th week, the Run-D.M.C. album was No. 9. **Rick Rubin** produced both albums; Rush Productions manages both acts.

Genesis' "Land Of Confusion" jumps two notches to No. 4 on this week's Hot 100, becoming the third top five hit from the group's former top five album, "Invisible Touch." That's noteworthy because prior to "Touch," the group had never cracked the top five with an album or single.

Cameo's "Candy" jumps to No. 1 on this week's Hot Black Singles chart, four months after the group topped the chart with "Word Up." Since "Word Up" was Cameo's long-awaited pop breakthrough hit, you might expect "Candy" to be further along on the pop chart than "Word Up" was at the same point. You might expect that, but you'd be

wrong. The week that "Word Up" topped the black chart, it was No. 39 pop. This week, "Candy" is No. 47 pop. Nobody ever said crossover would be easy.

George Howard's "A Nice Place To Be" jumps to No. 1 on this week's Hot Jazz Albums chart. It's Howard's third No. 1 jazz album in a row, following "Dancing In The Sun" and "Love Will Follow." The only difference is that those albums were on Palo Alto Records and the new one is on MCA.

WE GET LETTERS: Mike Perini of Ypsilanti, Mich., notes that **George Winston's** new age smash, "December," recently became the longest-charting album to fall short of the top 40. The album, which peaked at No. 54, has been listed on the Top Pop Albums chart for 145 weeks. That tops the former champ, the **San Sebastian Strings'** "The Sea," which peaked at No. 52 in 1968 and charted for 143 weeks. (We'll leave it to you to ponder whether "The Sea" was the first new age hit.) Perini adds that the second runner-up in this category earned that distinction just a few months ago—**Talking Heads'** "Stop Making Sense," which peaked at No. 41 and fell off the chart after 118 weeks.

Bruce Kilgour of the Musicland Group in Costa Mesa, Calif., suggests that **Boston** is the first group in the video era to achieve back-to-back top 20 hits without videoclips. "Amanda" reached No. 1 last November, and "We're Ready" this week jumps four notches to No. 12.

Rex Parish of Wichita has several additions to our recent item on singles that flopped on their first release and later went on to crack the top 10. His additions: **Patti Austin & James Ingram's** "Baby, Come To Me," **John Cafferty & the Beaver Brown Band's** "On The Dark Side," **Daryl Hall & John Oates'** "She's Gone," the **Shirelles'** "Dedicated To The One I Love," and the **Youngbloods'** "Get Together." **Fred Washko** of Hazleton, Pa., also got into the act, citing **Frankie Goes To Hollywood's** "Relax." And **Matt Wilson** at Watermark added **Tom Jones'** "I'll Never Fall In Love Again" and **Cream's** "Sunshine Of Your Love." Hey, look, we never said our list was exhaustive.

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The Censor's Label

AN OBLIQUE ATTACK ON FREE EXPRESSION

BY BOB GUCCIONE JR.

The foolish thing about the U.S. is not that it is an adolescent nation compared to the rest of the world, but that it consistently fails to realize or understand this. As a society we tend to overreact—like a teenager panicking at some minor life crisis.

So it has been with the rock-lyrics-content issue. A lot of fuss over what still amounts to nothing tangible. Rock may express social tragedies, just as music has been the popular expression and often anguished cry of its times since the caves. And in the unintended inspiration of a particular song, a particular person may have found the justification or excuse to hurt himself or others. But it is not the fault of the music or the musician.

This is a very important distinction to see clearly. In the Ozzy Osbourne trial, for instance, there is a serious difference between proving that John McCollum was listening to Osbourne's "Suicide Solution"—a song of questionable taste—and implying that the subsequent suicide was the fault of the record and the artist.

Such quiet logic is not immediately overheard over the din of a frenzied mob that wants to lynch first and ask questions later.

There is also a subtle difference between being taught to look before we leap and learning the lesson. Because we have serious problems in our society, we leap to the conclusion that our popular music is to blame. We race to the conclusion that the solution is restricting the music.

Unquestionably, a lot of popular music is rebellious, hostile, and deliberately antagonistic toward traditional values—that's why it's popular. But so what? Is our society so weak that we crack like fragile crystal when sung to?

If we say that music dissolves our society and corrupts our children, that is an indictment of our society

and ourselves as parents, not music.

Our haste to corral musicians and their music could be mortally dangerous. Messing with freedom of expression is like juggling vials of nitroglycerine; it's OK until you drop one.

Labeling records inhibits artistic expression—full stop. True, no more than the little star the Nazis forced Jews to wear for identification inhibited Jews in prewar Ger-

What will start as labeling of some pretty gruesome and mediocre albums will swiftly escalate and finally absorb major works of art. In reaching for the *unreachable* perfection of expression, artists will err and in some ways offend. And they too will have to be labeled.

History has always shown us that if you can take away a little freedom, you can before long take away as much as you want.

Bloom, Frank Zappa and Danny Goldberg, all of whom have written here) passionately believe that society's problems have been incorrectly diagnosed and that the prescribed operation of stigmatizing art is fatally wrong. Nor will it solve the specific social problem, since music is not the cause. Worse, society will have been fed a placebo it thought medicine.

Besides histrionics and exaggerations, there are tangible flaws in the "evidence" of the organizations concerned about record content. For instance, when the Ozzy Osbourne trial was dismissed originally, the prosecution was given 60 days to find evidence of a subliminal message on "Suicide Solution." It claims to have found one. I heard it. It was unclear, but there was definitely something there.

Steve Williamson of the Institute of Bio Acoustic Research (IBAR) found the message in a guitar break in the song. IBAR spent literally hundreds of hours extracting it, the way a chemist isolates bacteria from a virus. The wording seems to suggest a tasteless endorsement of suicide. Based on this, a motion was filed to reopen the trial.

We investigated this, and discovered that the version of the song used to establish the alleged lyrics and subliminal message was from the audio track of the live-performance video—recorded a year and a half after McCollum shot himself. After exhaustive searches by IBAR, hidden messages could not be verified on the record McCollum was listening to.

Inaccuracies—or pure falsehoods—like this distort the issue. An impression is given that taints popular music. While rational argument is conducted, the proponents for music censorship are out spreading the initial, incomplete impression.

And the U.S., being the sort of country it is, reacts spontaneously and emotionally—too soon and too much.

'Is our society so weak that we crack like fragile crystal when sung to?'



Bob Guccione Jr. is editor & publisher of SPIN magazine

many. That made perfect sense to a society in desperate panic then, too.

But we know that couldn't happen again, don't we?

Labels, which the Parents Music Resource Center (PMRC) is pushing for harder than ever, amount to censorship, although admittedly a clever, oblique form. Because out-and-out censorship by a review board is not possible, the people who would like to set moral standards have found a backdoor way of doing so. It involves a bit more effort but achieves basically the same thing.

By labeling something, you brand it. Good or bad. Acceptable or not. Thumbs up, thumbs down.

What will happen to a labeled record? Individual record stores and chains won't display it prominently or at all, fearful of community pressure. And without display, a record is virtually doomed. The little label is, effectively, its death sentence.

As adroit propagandists, the PRMC says the label is a "consumer tool" for parents. We haven't needed our hands held before, but maybe we do now. Let's give them the benefit of the doubt. In that case, lyrics printed in easy view are preferable, and not necessarily on the album cover.

Perhaps they should just be made available somewhere else in the store. After all, restaurants don't print their food licenses on menus, but they have to have them and they're there if you want to see them. This way, one album is not declared dirty, another clean. No stigma, therefore no threat of censorship.

Artists are the most sensitive to censorship, therefore they are the first to doomsay. They feel invisible hands strangling them before anyone else sees the stranger.

Writers like myself (and Howard

Letters to the Editor

DAT & PROPERTY RIGHTS

I guess I'm an audiophile. The amount of money I spend on equipment and high-end recordings suggests that, anyway. I never buy pre-recorded cassettes, but I do like to copy compact disks and LPs for playing in my car, taking to the country, and the like—and digital audiotape is a very tempting technology.

RIAA president Stanley Gortikov's dogmatic, self-righteous letters to the Japanese (Commentary, Dec. 27, 1986) offend me greatly.

In what sense is my copying a record or CD I have already paid for piracy? In what sense have I infringed upon the intellectual property rights of artists if I make a party tape rather than play DJ all night?

I've already made my contribution to the artist for his creation. I do not also owe him for using the same material in several media. Surely he does not have intellectual

property rights to the same material in each medium I have use for. The song, not the medium, is the artist's property.

People like me will have no use for DAT if we cannot use it to transport songs by putting them on tape. If all I can use a DAT player for is playing prerecorded tapes, I'll just buy CDs.

You would think that people like Gortikov would learn from the laserdisk-vs.-VCR battle. VCR won, despite a clearly inferior image, solely because of recordability. If you copy-protect DAT, you can forget it.

Robert T. Fancher
New York

THE SOUND OF HOME

Out here in the Arabian Gulf there are a lot of people working in the oil industry. They come from Texas and California, India and Pakistan, Thailand and Great Britain—all over. One thing they all have in com-

mon is an FM station that broadcasts great-sounding country music.

Billboard is used to rank the songs played, and—believe me—it is relaxing for me to sit back in the afternoon and listen to the top country songs here, so far from home.

Frank G. Anderson
Dhahran, Saudi Arabia

PINNING DOWN HYPE

An item in a recent Inside Track column (Dec. 27, 1986) needs correction. It reads, "Hype for the set includes a nifty 'Back to 78' button parodying Phil Spector's none-too-successful 'Back to Mono' campaign of years ago."

Just for the record, Eric Small (now CEO of Modulation Sciences in Brooklyn) and I had hundreds of the latter buttons made up when I worked at Sterling Sound. They were an instant success, and some client took a bunch to AES in Los Angeles that year, where they made

their way to Spector. You can imagine my delight when I saw the famous button on the cover of one of his records.

The intent of the button was to try to bring a little reality into the quadrasonic scene that was just starting up then. At the time, quad had progressed to the point that consumer machines had twice as many speakers but sounded twice as bad. Indeed, less was more! I guess the campaign worked after all.

Bob Ludwig
Vice President, Masterdisk
New York

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

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Album Rock Back To The Present

PDs: Format To Feature More Currents

BY KIM FREEMAN

PALM SPRINGS, Calif. Album rock radio will be more currents-oriented, more eccentric, and, in general, more "on the offense" this year if the roughly 100 programmers who attended the Burkhart/Abrams/Douglas/Elliot convention employ the main strategies stressed here Jan. 13-16, at the Atlanta-based consultancy's annual client convention.

"From a musical standpoint," said B/A/D/E exec Lee Abrams, "We have to stress a balance of different elements rather than an over-the-top commitment to any one form of music." Abrams said the format had "been really stung on artists like Bon Jovi, Cinderella, and Europe. We weren't as aggressive as we should have been with them."

"Everything has been classic rock this, classic rock that," Abrams continued. "We have to realize there are new artists, too. We must take an aggressive attitude toward currents, rather than [thinking of them] as something that gets in the way of oldies."

Abrams also described the album rock format as "the new MOR" in the sense that "we have an audience that is growing with us, and we have to take advantage of that." Outside of a more progressive musical approach, Abrams said overall presentation should involve more "off-the-wall, oddball-type things."

To achieve that goal, some attendees suggested heavier use of non-traditional radio elements throughout the day. During one programmers' roundtable, KTXQ "Q-102" Dallas assistant PD Redbeard noted that more members of the 18-34 demographic are going to movies and that more elements of that side of the entertainment field should be used in programming. "After all, hit

movies are using *our* music," Redbeard said. Dialog drop-ins from a film—as part of an intro or outro to the movie's theme song—were recommended.

Abrams added label promotion people and artist managers to the list of possibilities for unusual interview guests.

KYY5 "KY-102" Kansas City appeared to have an early handle on the oddball elements with its Hippo

'We have to stress a balance of different elements'

mascot. Revived about a year ago, the KY-102 Hippo is presented as "someone who just happened to be born with a hippo head," said a KY-102 representative. "We don't want him to be like the [KGB San Diego] Chicken, running around doing crazy things."

The hippo has been instrumental in the merchandising of KY-102's clothing line and is featured in station promotional material wearing outfits appropriate for the season at hand. KY-102 created quite a buzz this month by revealing the identity of the Hippo at a station New Year's party. It's a young law student.

Compact disks were also a hot issue, with programmers expressing a desire for researched guidance on what players held up best over time in the studio. Bill Wise, PD of all-CD rocker WGTR Miami (Billboard, Jan. 24), suggested that attendees unite in applying pressure on labels not yet offering regular CD service to radio.

Programmers urged each other to use CDs as a promotional focal point. "You'll be staking your claim

on technology," said one attendee, whose station recently staged a contest giving listeners starter CD libraries. "And retailers will want to ride on your coattails."

KFOG San Francisco VP/GM Tony Salvatore outlined a scenario common to other album rock stations that have been leaders in their market for many years and fall victim to their own strengths. In San Francisco—which has five album rock stations—KRQR beat KFOG soundly in the fall 12-plus Arbitron results.

"KRQR has moved the sound of its station right up against ours. They have become the 'more music alternative,'" Salvatore said. "Our strength was that we developed into a true [overall] personality—in our jocks, our production, our presentation. Now, KRQR is playing the same music, but with none of the mumbo jumbo. It's almost gotten to a point where we think it's cute, but the audience may be saying 'enough already.'"

Salvatore said KFOG has been No. 1 in seven of the last nine books, and that "ultimately, you have to let the other guy play follow the leader and remain the leader yourself."

FCC Initiates Review Of AM Broadcast Rules

BY BILL HOLLAND

WASHINGTON The Federal Communications Commission has initiated a major review of its AM broadcast rules in an effort to make it easier for broadcasters to save the fast-failing radio form.

The FCC review, announced Jan. 15, is based on its own April study on the status of AM broadcasting, along with extensive public comments filed at the commission. In the new review, the commission has announced four "near-term" actions and two longer-term actions, and it has deferred action on three considerations, including a uniform system standard for AM stereo.

The commission, in its announcement, says it is acting "to remove governmental intrusion and thereby free" broadcasters so they may pursue "entrepreneurial initiative."

Several of the near-term actions have already been announced, including an examination of the use of multiple synchronous transmitters to extend AM signal coverage; abolishing or amending the main studio and program origination rule; relaxing the "duopoly" rule prohibiting common ownership of two or more commercial stations serving the same area, along with other multiple-ownership issues. The final near-term action will explore ways to best rid AM radio of RF lighting interference as well as that from appliances and motors.

(Continued on page 16)



Trenton Trek. Glass Tiger members visit with WPST Trenton staffers prior to an on-air interview discussing their latest Manhattan album, "Thin Red Line." Pictured are, from left, midday personality Dave Hoeffel, group mate Alan Frew, general manager/vice president Tom Taylor, and group mate Al Donnelly.

OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

"What format are you going to put us under?" was KPWR "Power 106" Los Angeles program director Jeff Wyatt's first question, and it's a good one. As most readers know, Power 106's upbeat, pop/urban fare doesn't fall into any traditional categories. It's placed here for lack of a perfect pigeonhole. That said, here's some Wyatt wisdom: The Impressions' "Can't Wait 'til Tomorrow" (MCA) has "that Motown feel that nothing much out there now has. It's really mass-appeal, with great, positive lyrics," he says. Madhouse's "6" (Paisley Park/Motown) is an instrumental that Wyatt describes as 'garage music,' as opposed to 'house' music. Power 106 is dayparting the single at night, and Wyatt expects it will really catch people's ears. Another Power pick is Georgio Allentini's "Sex Appeal" (Picture Perfect). "Some are finding that this doesn't hit quite right, because it's sort of in the Prince groove," Wyatt says. "But, I find that very attractive. It's totally dance—a fun record with a great base line." Other strong performers are Uptown's "I Know I'm Losing You" (Oak Lawn) and Cyndi Lauper's "Change Of Heart" (Portrait/CBS).

ALBUM ROCK

KRIX Brownsville, Texas, PD Ace Paladino says, "We're really excited about the new Robin Trower—"Passion" (Crescendo). It's in power rotation, getting top 10 phones and especially good responses from males, 18-24." KRIX just added Concrete Blonde's "Still In Hollywood" (I.R.S.), and Paladino says he hears great potential in the track, although it's too soon to gauge how responses will go. And Colin James Hay's "Hold Me" (Columbia) "looks like it has the right stuff," the PD predicts.

COUNTRY

KSON-AM-FM San Diego PD Mike Shepard says Waylon Jennings' "Rose In Paradise" (MCA) sounds like a hit. "On the one hand, it's vintage Waylon, and it's also produced very nicely," Shepard says. The Bellamy Brothers' "Kids Of The Baby Boom" (MCA/Curb) is getting KSON's listeners to the phones in a big way, and that's after just two weeks of play. Shepard says he is quite impressed with the success of Marie Osmond's "I Only Wanted You" (Capitol/Curb). "I thought the reception might be a little tentative to this, because it's heavily produced," says Shepard. "But, it's doing well with both our contemporary audience and our core audience." The core, Shepard guesses, perceives Osmond positively as a pure and unthreatening performer.

KIM FREEMAN

...newsline...

JAY COOK is appointed president of Gannett Radio, replacing Joe Dorton (Billboard, Jan. 24). Cook was Gannett's Southern region vice president and was president/general manager of KKBQ-AM-FM Houston.

NEIL KEARNEY is appointed vice president/general manager of young country outlet WBVE-FM "the Beaver" Cincinnati. Kearney arrives at Reams Broadcasting's WBVE from Reams' WKBZ/WRNF Muskegon, Mich., where he was vice president/general manager.

DKM BROADCASTING names Bill Struck vice president/general manager of KLZ/KAZY Denver, replacing Marvin Rosenberg, who resigned. Previously, Struck was vice president/general manager of KSSS/KVUU Colorado Springs, Colo.

JEFF HY is appointed general manager of WBLQ "Q-1400" Erie, Pa. He was general sales manager at KXEL/KOKZ Waterloo, Iowa. WBLQ is an urban outlet with strong doses of crossovers and classic oldies.

CAPITOL BROADCASTING CO. promotes Marylou Harris to general manager of Capitol Satellite and Communications Systems, the company's new technologies division. She had been operations manager of Capitol Satellite.

BOB SCHERNER is appointed general manager of KKSJ/KKLI Portland, Ore. He was the combo's station manager.

Stations Touch Down In L.A. For Super Bowl Push

LOS ANGELES Super Bowl-ticket and Los Angeles-trip giveaways and parody songs dominated station promotions in New York as the town's Giants and the Denver Broncos headed out to Pasadena for the Sunday (25).

Country outlet WHN encased its trip giveaway in a "Super Bowl" campaign, wherein winners qualified by being a designated caller to receive one of 21 bowls—of the soup variety, that is.

Big band/nostalgia and album

'We're kind of overloaded with Super Bowl stuff'

rock combo WNEW-AM-FM answered the phones with "Your Super Bowl station" all week and sent a pair of listeners out to Pasadena for the weekend with tickets to the game. For those staying in Gotham, the stations offered the next best thing—a free party at the Ritz night club to watch the game on huge video screens. Various sponsors, including Hebrew National, were lined up to add authenticity to the event in the form of ballpark franks and all manner of Giants attire, says WNEW-FM's Neil Barry. WNEW is also giving away a highly coveted 1987 Giants season ticket as part of its campaign.

With the support of Adidas, WXRK also has a 1987 Giants season ticket in the prize closet. The album rock outlet's Max Felder says WXRK leads the way in the quantity of Giants-related parody songs. "Wanna Whole Lotta Touchdowns" by Earthdog Fred (Norris) & the Fred Tones, featuring morning man Howard Stern, is one of the best, says Felder.

"We're kind of overloaded on Super Bowl stuff," says WPLJ's Russ King. A highlight throughout the season for the top 40 station was Giants quarterback Phil Simms' exclusive reports. In the week preceding the championship game, Simms intensified that with a daily countdown to the Super Bowl. At presstime, he was scheduled to make a cameo appearance Monday (26) for a game review. In addition, Steve McPartland, a member of WPLJ's "Waking Crew" morning show, has been filing on-site reports from Pasadena.

Gotham's WHTZ "Z-100" sent Z-Morning Zoo partner Jack Murphy out to Los Angeles to co-host a bi-coastal pregame morning show Jan. 23. The show was expected to include guest appearances by various sports and entertainment celebrities, and Z-100's trip winners were to be included in the affair. Z-100 also had a plethora of parody and pep-rally-type songs, most produced by Z-100's production team.

(Continued on page 16)

Love Songs of PAUL MCCARTNEY

VALENTINE'S DAY



Let's get right to the heart of the matter . . . the LOVE SONGS OF PAUL MCCARTNEY. When it comes to Valentine's Day, the United Stations Programming Network has produced the perfect radio event for your station . . . the three-hour special: LOVE SONGS OF PAUL MCCARTNEY.

Recently, following the release of PRESS TO PLAY, United Stations obtained the only radio interview in the United States granted by Paul McCartney. Not only does McCartney talk about his music, but about the early days with the Beatles, his collaboration with John Lennon, and the ultimate break-up of the group.

No other popular artist has ever written so many elegant contemporary love song classics. From early Beatles' hits like I WANNA HOLD YOUR HAND, SHE LOVES YOU and LOVE ME DO, through the classics like YESTERDAY and MICHELLE, Paul McCartney has always been a master of writing the music celebrating romance.

In his solo career, McCartney has created such songs as MAYBE I'M AMAZED, MY LOVE and his most recent release ONLY LOVE REMAINS. Even his duets—some of the most famous duets of all time—celebrate the nature of love in such songs as THE GIRL IS MINE with Michael Jackson and EBONY & IVORY with Stevie Wonder.

Because we know your listeners will never have enough of SILLY LOVE SONGS, call United Stations Programming today to reserve this special for your market. Just call "US" at (703) 276-2900 and say "I WILL".

"LOVE SONGS OF PAUL MCCARTNEY" is available on a swap/exchange basis to radio stations in the top 170 Arbitron rated metro markets. For national sales information call (212) 575-6100.

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



BILLY JOEL

'86

THE ENCORES

9/29 CIVIC CENTER, GLENS FALLS, NY
10/2 ROCHESTER WAR MEMORIAL, ROCHESTER, NY
10/4 CIVIC CENTER, PROVIDENCE, RI
10/7 SPECTRUM, PHILADELPHIA, PA
10/8 SPECTRUM, PHILADELPHIA, PA
10/10 CAPITOL CENTER, WASHINGTON, DC
10/13 SPECTRUM, PHILADELPHIA, PA
10/15 MADISON SQUARE GARDEN, NEW YORK, NY
10/17 MADISON SQUARE GARDEN, NEW YORK, NY
10/19 MADISON SQUARE GARDEN, NEW YORK, NY
10/21 THE CENTRUM, WORCESTER, MA
10/22 THE CENTRUM, WORCESTER, MA
10/24 COLISEUM, NEW HAVEN, CT
10/25 COLISEUM, NEW HAVEN, CT
10/27 CIVIC ARENA, PITTSBURGH, PA
10/29 RICHFIELD COLISEUM, CLEVELAND, OH
10/31 ROSEMONT HORIZON, CHICAGO, IL
11/1 ROSEMONT HORIZON, CHICAGO, IL
11/3 CIVIC CENTER, ST. PAUL, MN
11/5 CIVIC CENTER, OMAHA, NE
11/7 JOE LOUIS ARENA, DETROIT, MI
11/8 JOE LOUIS ARENA, DETROIT, MI
11/14 BYU MARRIOTT CENTER,
SALT LAKE CITY, UT
11/15 McNICHOLS ARENA, DENVER, CO
11/17 COMMUNITY CENTER, TUCSON, AZ
11/19 ASU ACTIVITY CENTER, PHOENIX, AZ
11/21 SPORTS ARENA, SAN DIEGO, CA
11/22 FORUM, LOS ANGELES, CA
11/24 COLISEUM, OAKLAND, CA
11/26 ARCO ARENA, SACRAMENTO, CA
11/28 PNE COLISEUM, VANCOUVER, B.C.
12/1 MEMORIAL COLISEUM, PORTLAND, OR
12/2 TACOMADOME, TACOMA, WA
12/5 NORTHLANDS COLISEUM,
EDMONTON, ALBERTA
12/6 SADDLEDOME, CALGARY, ALBERTA
12/8 WINNIPEG ARENA, WINNIPEG, MANITOBA
12/11 MAPLE LEAF GARDENS, TORONTO, ONTARIO
12/13 CIVIC CENTER, OTTAWA, ONTARIO
12/14 QUEBEC FORUM, MONTREAL, CANADA
12/18 NASSAU COLISEUM, UNIONDALE, NY
12/19 NASSAU COLISEUM, UNIONDALE, NY
12/21 NASSAU COLISEUM, UNIONDALE, NY
12/22 NASSAU COLISEUM, UNIONDALE, NY



10/4 PROVIDENCE, CIVIC CENTER
2/1 PROVIDENCE, CIVIC CENTER

10/7 PHILADELPHIA, SPECTRUM
10/8 PHILADELPHIA, SPECTRUM
10/13 PHILADELPHIA, SPECTRUM
1/7 PHILADELPHIA, SPECTRUM
1/8 PHILADELPHIA, SPECTRUM
1/24 PHILADELPHIA, SPECTRUM

10/10 WASHINGTON DC, CAPITOL CENTER
1/26 WASHINGTON DC, CAPITOL CENTER
1/27 WASHINGTON DC, CAPITOL CENTER

10/15 NEW YORK, MADISON SQUARE GARDEN
10/17 NEW YORK, MADISON SQUARE GARDEN
10/19 NEW YORK, MADISON SQUARE GARDEN
12/18 NEW YORK, NASSAU COLISEUM
12/19 NEW YORK, NASSAU COLISEUM
12/21 NEW YORK, NASSAU COLISEUM
12/22 NEW YORK, NASSAU COLISEUM

10/21 WORCESTER, THE CENTRUM
10/22 WORCESTER, THE CENTRUM
1/19 WORCESTER, THE CENTRUM
1/20 WORCESTER, THE CENTRUM

10/24 NEW HAVEN/HARTFORD, COLISEUM
10/25 NEW HAVEN/HARTFORD, COLISEUM
1/22 NEW HAVEN/HARTFORD, CIVIC CENTER
2/2 NEW HAVEN/HARTFORD, CIVIC CENTER

10/27 PITTSBURGH, CIVIC ARENA
1/15 PITTSBURGH, CIVIC ARENA

10/29 CLEVELAND, RICHFIELD COLISEUM
1/11 CLEVELAND, RICHFIELD COLISEUM
1/12 CLEVELAND, RICHFIELD COLISEUM

1/17 DETROIT/ANN ARBOR, JOE LOUIS ARENA
1/18 DETROIT/ANN ARBOR, JOE LOUIS ARENA
2/5 DETROIT/ANN ARBOR, CRISLER ARENA

2/8 INDIANAPOLIS, MARKET SQUARE ARENA
4/2 INDIANAPOLIS, MARKET SQUARE ARENA

THE BRIDGE TOUR

WE WOULD LIKE TO THANK
THE FOLLOWING FOR THEIR
CONTRIBUTION IN PROMOTING

THE BRIDGE TOUR

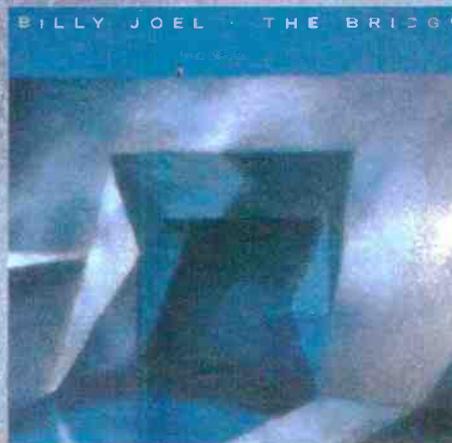
ALBATROSS PRODUCTIONS
BELKIN PRODUCTIONS
BRASS RING PRODUCTIONS
CELLAR DOOR PRODUCTIONS
CONCERT PRODUCTIONS INTERNATIONAL
CONCERTS WEST
CONTEMPORARY PRODUCTIONS
CROSS COUNTRY CONCERTS
RON DELSENER ENTERPRISES
DICESARE-ENGLER PRODUCTIONS
DONALD K. DONALD
ELECTRIC FACTORY CONCERTS
EVENING STAR PRODUCTIONS
FAHN AND SILVA
FEYLINE PRESENTS
GEMINI CONCERTS
BILL GRAHAM PRESENTS
HARVEY AND CORKY PRODUCTIONS
JAM PRODUCTIONS
DON LAW COMPANY
MAGIC CITY PRODUCTIONS
MONARCH ENTERTAINMENT
NEDERLANDER ORGANIZATION
ROSE PRODUCTIONS
SUNSHINE PROMOTIONS
UNITED CONCERTS
LARRY VAUGHN PRODUCTIONS



'87

- 1/7 SPECTRUM, PHILADELPHIA, PA
- 1/8 SPECTRUM, PHILADELPHIA, PA
- 1/11 RICHFIELD COLISEUM, CLEVELAND, OH
- 1/12 RICHFIELD COLISEUM, CLEVELAND, OH
- 1/15 CIVIC CENTER, PITTSBURGH, PA
- 1/16 MEMORIAL AUDITORIUM, BUFFALO, NY
- 1/19 THE CENTRUM, WORCESTER, MA
- 1/20 THE CENTRUM, WORCESTER, MA
- 1/22 CIVIC CENTER, HARTFORD, CT
- 1/24 SPECTRUM, PHILADELPHIA, PA
- 1/26 CAPITOL CENTER, WASHINGTON, DC
- 1/27 CAPITOL CENTER, WASHINGTON, DC
- 1/30 CUMBERLAND COUNTY CIVIC CENTER,
PORTLAND, ME
- 2/1 CIVIC CENTER, PROVIDENCE, RI
- 2/2 CIVIC CENTER, HARTFORD, CT
- 2/5 CRISLER ARENA, ANN ARBOR, MI
- 2/6 FREEDOM HALL, LOUISVILLE, KY
- 2/8 MARKET SQUARE ARENA, INDIANAPOLIS, IN
- 2/10 RIVERFRONT COLISEUM, CINCINNATI, OH
- 2/12 THE ARENA, ST. LOUIS, MO
- 2/13 KEMPER ARENA, KANSAS CITY, MO
- 2/15 HILTON COLISEUM, AMES, IOWA

AND
THE BRIDGE TOUR
CONTINUES...

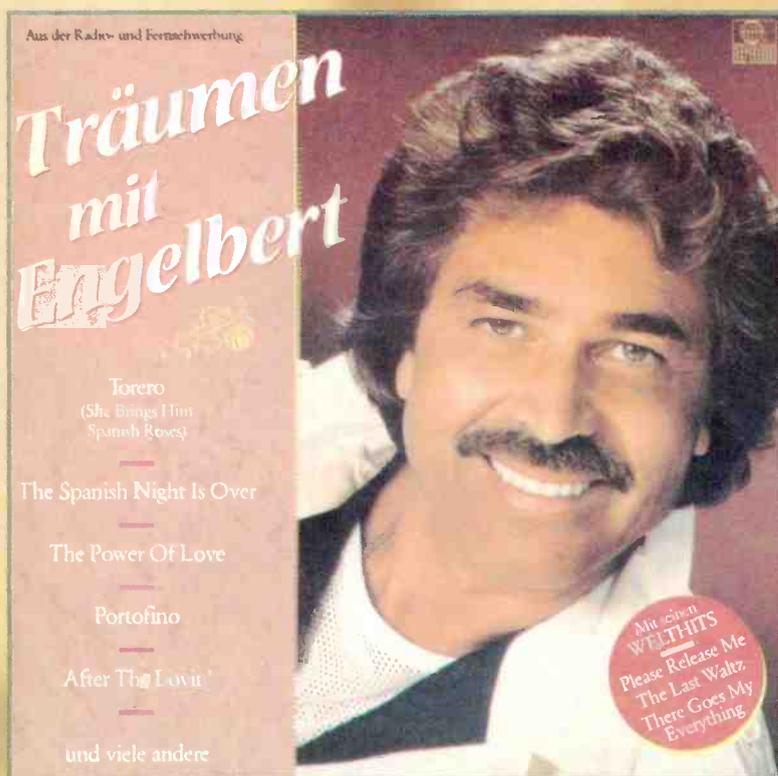


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ENGELBERT HUMPERDINCK IS #1 AGAIN!

Engelbert Humperdinck's album is platinum. Twenty years after his first #1 record, Engelbert's topped the charts again with *Traumen mit Engelbert*. For three weeks now it's been the top selling album in West Germany.

Engelbert's International 20th Anniversary Tour begins this week.



Includes the Songs; *The Spanish Night Is Over*, *Please Release Me*, *Torero*, *After The Lovin'*, *The Power Of Love*, *Portofino*.

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Public Relations



VOX JOX



by
Kim Freeman

STEVE CASEY is the new PD at the Broadcast Group's adult hit outlet **KKFR** Phoenix. He will also assume group programming duties when the company completes an expansion of its radio roster.

The programming chief at MTV for the last two years, Casey is a veteran in radio—and Phoenix. Several years ago, Casey programmed **KUPD** there, before serving one year as partner in the Sebastian/Casey consultancy. He helped put MTV on the air, then went to **WLS-AM-FM** Chicago as operations manager for two years before **Bob Pittman** lured him back to MTV.

Casey's arrival caps a series of moves the Broadcast Group has made to beef up **KKFR**. Former **WLS** personality **Slim Nelson** joined the station as afternoon talent; **Steve Goddard** is on board as morning man from the market's leading hit station, **KZZP**; and **Sue Krautkramer** joined as director of marketing and promotions. She's fresh from **KDWB** Minneapolis and earlier had worked at **KZZP**.

At MTV, former **WNEW-FM** New York PD **Charlie Kendall** is described by the channel as a "candidate" for Casey's post.

EZ COMMUNICATIONS makes three major appointments. **WEZS** Richmond, Va., PD **Dave Dillon** is transferred to the operations manager post at **WOKV/WAIV** Jacksonville, Fla. Dillon's position at AC outlet **WEZS** should be filled shortly. In Pittsburgh, **Jim Richards** moves in from his PD post at **EZ's KYKY** St. Louis for the same slot at **WBZZ "B-94"** Pittsburgh. He replaces **Nick Ferrara**, who moved to Gannett's **KSDO-AM-FM** San Diego a while back. Richard's post at **KYKY** is filled by **Kris O'Kelly**, who returns to the **EZ** fold after serving the Sun Group for a year as national PD. Previously, O'Kelly had been PD at **EZ's WEZB** New Orleans.

THE INK IS DRY on **Brian Phillips'** contract to join **WMMS** Cleveland as PD (Billboard, Jan. 24). **WMMS** operations manager **Kid Leo** says Phillips—who was PD at **WSSX** Charleston, S.C.—came highly recommended from both the record and radio communities. "WMMS prides itself in many new accomplishments, and much of that is achieved by recruiting the best talent," says Leo. "If we hadn't snapped up Brian, somebody else would have." Other **WMMS** news is almost old news: The station won Rolling Stone's annual readership poll, AGAIN. That makes it eight consecutive years. The feat will be feted with an "appreciation day" concert by

Joan Jett Feb. 1.

JOHN RODY, morning man at **KZEW** Dallas for 10 years, was let go Jan. 19... Top 40 outlet **WIGY** Bath, Maine, brings **Scott Barrett** in as assistant PD. He was last at **WGCL** Cleveland (now **WNCX**). Barrett also handles afternoons. **WIGY's** music coordinator, **Scott Lief**, is upped to MD and retains his evening slot; weekender **Derek**

Casey quits MTV to program KKFR Phoenix

James segues to full-time overnights as **Kevin Smith** leaves that slot to become **WIGY's** full-time technician; and **David Scott Emerson** arrives as a new weekender.

SNOW IN APRIL? It wouldn't seem so strange to you if you were one of the many rockers ice-basking in the 40-degree Palm Springs breezes during last week's Burkhardt/Abrams album rock convention. (Story, page 10.) The weather broke some temperature records, and Arista's **Jay Ziskrout** broke some records in the body contortion field during a hotly contested golf tournament sponsored by **MJI** Broadcasting. Far more graceful golfers included **MJI's Gary Krantz**; **WBRU** Providence, R.I.'s **Rick Barr**; **WIYY** Baltimore's **Tom Evans**; **WDIZ** Orlando's **Rad Messick**; **Virgin's Michael Plen**; and others who were driving their carts too fast for us to identify.

Having only caught the tail end of the event, I can still say that **PolyGram's Bon Jovi** party appeared to be a highlight, as was the collection of stars mingling at the **CBS/MJI** party featuring comedian **David Belzer**. His intro—"So, you're all going classic rock"—got one evening off to a good start. **Warner Bros.** used an elegant area museum to throw a party for **Los Lobos**, who performed their latest, "Shakin' Shakin' Shakes." And **Geffen** closed the confab with a midnight party the night of Jan. 16.

"A mental enema" was suggested for format programmers in general by **KAOS** Eagles Nest, Ind., PD **Mel Maxwell**. While his request did not become a rallying call among attendees, there were some who nodded along when **Maxwell** suggested that he and his colleagues were throwing around 15-year-old ideas. "I just wonder sometimes if I would listen to what we're doing if I wasn't in this business," he concluded.

ROADBLOCK—SAN DIEGO: Having the opportunity to spend a day in the beautiful city by the bay between Palm Springs and Los Angeles, here's some ear observations on stations there.

KFMB-FM "B-100" is a contemporary AC, with new tracks by **Paul McCartney**, the **Jets**, **Crowded House**, and 'til tuesday in regular rotation. It's a logical direction for **B-100** because five stations in the city are classics and/or oldies oriented.

Recipients of random phone calls and listeners with **B-100** window stickers have the chance to win \$1,000 a pop in an ongoing giveaway. Our favorite elements on the station are the frequent IDs.

KFMB-AM continues its strong, full-service AC and is running a \$10,000 double-play giveaway... **KIFM** is still running its gorgeous "Lite's Out San Diego" jazz fusion show at night; the AC features about 50% jazz during regular programming.

XTRA-FM "91X" has a great supply of "cutting-edge" music" and nifty liners by **Siouxsie & the Banshees**, **Love & Rockets**, **Depeche Mode**, and others promoting its Sunday night new music show... Cross-town rocker **KGB** was in the midst of an all-star weekend of music sweeps... **XTRA-AM** takes a fresh approach to its "Classic Gold" fare with oldies but goodies by the likes of the **Rolling Stones** and **Aretha Franklin**.

KCBQ-AM-FM "Eagle 105" is billing itself with "all the greatest hits" liners and running a \$5,000 giveaway with five-in-a-row song sweeps... Until recently, **KCBQ** was a country outlet; that market is now left to **KSON-AM-FM**, which is airing 12 in-a-row sweeps and a nice mix of contemporary country music. Says **KSON PD Mike Shepard**: "Right now, we really want to reinforce that we are the country station."

Edens' "California Classics" outlet, **KLZZ-AM-FM**, is still just that. New PD **Garry Wall** has not made any changes yet... **Gannett's** top 40 **KSDO-FM** is positioning itself with "music power" and "more variety, less repetition" liners and is running a dollar-bill serial-number contest.

Urban XHRM "92.5" absolutely jumps out of the receiver. Imaging items include "We're not just another spot on your dial, we're your party station," and the outlet is in the midst of a \$100,000 giveaway.

TWO HOT OPENINGS: KIVA "Power 105" Albuquerque VP/GM **Howard Johnson** is looking for a sizzling drive-time talent for his new fusion-format station... The **NSBA** Radio Network in Los Angeles is looking for an enthusiastic, willing-to-learn office manager/executive assistant. Those interested in growing with the company should call president **Jeff Leve** at 213-306-8009.

New York-based **TeeVee Toons** Records—home of "Television's Greatest Hits," volumes one and two—has a cool Valentine's promotion available. It's a six-track single featuring the love themes from "I Love Lucy" and other hit shows. Call 212-929-0570.

ALBUM ROCK TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL | Compiled from national album rock radio airplay reports. | TITLE |
|-----------|-----------|------------|---------------|--|--|-----------------------------|
| 1 | 2 | 4 | 8 | BON JOVI MERCURY | ★ ★ NO. 1 ★ ★ | LIVIN' ON A PRAYER |
| 2 | 1 | 1 | 13 | THE PRETENDERS SIRE | | MY BABY |
| 3 | 4 | 8 | 10 | THE ROBERT CRAY BAND MERCURY | | SMOKING GUN |
| 4 | 3 | 3 | 10 | PETER GABRIEL GEFLEN | | BIG TIME |
| 5 | 5 | 9 | 9 | ANN WILSON CAPITOL | | THE BEST MAN IN THE WORLD |
| 6 | 8 | 11 | 8 | ERIC CLAPTON WARNER BROS. | | TEARING US APART |
| 7 | 7 | 13 | 7 | EDDIE MONEY COLUMBIA | | I WANNA GO BACK |
| 8 | 12 | 14 | 8 | KBC BAND ARISTA | | AMERICA |
| 9 | 14 | 18 | 7 | WORLD PARTY CHRYSALIS | | SHIP OF FOOLS |
| 10 | 20 | — | 2 | ALAN PARSONS PROJECT ARISTA | ★ ★ ★ POWER TRACK ★ ★ ★ | STANDING ON HIGHER GROUND |
| 11 | 17 | 27 | 6 | STEVE MILLER CAPITOL | | NOBODY BUT YOU BABY |
| 12 | NEW ▶ | — | 1 | LOU GRAMM ATLANTIC | ★ ★ ★ FLASHMAKER ★ ★ ★ | MIDNIGHT BLUE |
| 13 | 10 | 10 | 12 | BILLY IDOL CHRYSALIS | | DON'T NEED A GUN |
| 14 | 18 | 28 | 3 | DEEP PURPLE MERCURY | | BAD ATTITUDE |
| 15 | 15 | 17 | 21 | HUEY LEWIS & THE NEWS CHRYSALIS | | JACOB'S LADDER |
| 16 | 16 | 20 | 7 | THE KINKS MCA | | WORKING AT THE FACTORY |
| 17 | 25 | — | 2 | BRUCE HORNSBY RCA | | MANDOLIN RAIN |
| 18 | 6 | 6 | 10 | BRUCE HORNSBY RCA | | ON THE WESTERN SKYLINE |
| 19 | 27 | 43 | 3 | LOS LOBOS SLASH | | SHAKIN' SHAKIN' SHAKES |
| 20 | 22 | 30 | 6 | EUROPE EPIC | | THE FINAL COUNTDOWN |
| 21 | 9 | 2 | 13 | ERIC CLAPTON MCA | | IT'S IN THE WAY YOU USE IT |
| 22 | 11 | 5 | 16 | GEORGIA SATELLITES ELEKTRA | | KEEP YOUR HANDS TO YOURSELF |
| 23 | 13 | 7 | 16 | BOSTON MCA | | COOL THE ENGINES |
| 24 | 32 | 38 | 4 | DAVID & DAVID A&M | | AIN'T SO EASY |
| 25 | 23 | 23 | 9 | THE SMITHEREENS ENIGMA | | BEHIND THE WALL OF SLEEP |
| 26 | 26 | 32 | 4 | JOURNEY COLUMBIA | | I'LL BE ALRIGHT WITHOUT YOU |
| 27 | 37 | — | 2 | GEORGIA SATELLITES ELEKTRA | | BATTLESHIP CHAINS |
| 28 | NEW ▶ | — | 1 | REO SPEEDWAGON EPIC | | THAT AIN'T LOVE |
| 29 | 19 | 16 | 10 | JASON & THE SCORCHERS EMI-AMERICA | | GOLDEN BALL AND CHAIN |
| 30 | 30 | 34 | 6 | IGGY POP A&M | | REAL WILD CHILD |
| 31 | 28 | 29 | 10 | THE PRETENDERS SIRE | | ROOM FULL OF MIRRORS |
| 32 | RE-ENTRY | — | — | GENESIS ATLANTIC | | TONIGHT, TONIGHT, TONIGHT |
| 33 | 39 | 42 | 4 | CINDERELLA MERCURY | | NOBODY'S FOOL |
| 34 | NEW ▶ | — | 1 | BOSTON MCA | | CAN'TCHA SAY/STILL IN LOVE |
| 35 | NEW ▶ | — | 1 | DAVE EDMUNDS COLUMBIA | | THE WANDERER |
| 36 | 36 | 33 | 14 | BON JOVI MERCURY | | WANTED DEAD OR ALIVE |
| 37 | 41 | 41 | 4 | 'TIL TUESDAY EPIC | | COMING UP CLOSE |
| 38 | 35 | 35 | 6 | TIMBUK 3 I.R.S. | | LIFE IS HARD |
| 39 | 33 | 25 | 11 | BRUCE SPRINGSTEEN COLUMBIA | | FIRE |
| 40 | 40 | — | 2 | KANSAS MCA | | POWER |
| 41 | 43 | — | 2 | ERIC CLAPTON WARNER BROS. | | MISS YOU |
| 42 | 21 | 15 | 17 | BOSTON MCA | | WE'RE READY |
| 43 | 47 | — | 2 | ROBIN TROWER GNP CRESCENDO | | NO TIME |
| 44 | NEW ▶ | — | 1 | ROB JUNGKLAS MANHATTAN | | MAKE IT MEAN SOMETHING |
| 45 | NEW ▶ | — | 1 | BENJAMIN ORR ELEKTRA | | TOO HOT TO STOP |
| 46 | 46 | 46 | 3 | JOAN JETT AND THE BLACKHEARTS CBS | | ROADRUNNER |
| 47 | 29 | 21 | 17 | RIC OCASEK GEFLEN | | TRUE TO YOU |
| 48 | 24 | 12 | 14 | STEVE MILLER CAPITOL | | I WANT TO MAKE THE WORLD |
| 49 | 49 | 49 | 3 | LOVE & ROCKETS RCA | | ALL IN MY MIND |
| 50 | 34 | 22 | 9 | BRUCE SPRINGSTEEN COLUMBIA | | BECAUSE THE NIGHT |

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.



Rock Invasion. Vinnie Vincent Invasion members drop in on KISW Seattle staffers while on a recent tour promoting their eponymous debut album on Chrysalis. Shown are, from left, program director Doug Cooper; Robert Nesbitt, Chrysalis Pacific Northwest regional promotion director; general manager Beau Phillips; group members Vinnie Vincent and Dana Strum; and Jeff Laufer, Chrysalis West Coast associate director of albums.

SUPER BOWL PROMOTIONS

(Continued from page 11)

Urban outlet WRKS threw Super Bowl weekends during which listeners competed for Giants jerseys and \$100 bills to qualify for the grand prize of a trip to Pasadena.

Oldies outlet WCBS-FM scheduled a Super Bowl weekend, which included highlights of previous games, several liners from Giants players, and "touchdown" music.

All New York stations are likely to take full advantage of the Meadowlands party for the Giants set to take place Tuesday (27). Most have broadcast booths at the New Jersey stadium and are expected to in-

corporate remote broadcasts into their programming to wrap up the season.

In Denver, hit outlet KRCY "Y-108" sent one pair of listeners out to the game and will host a viewing party at a local bar with a big-screen television. Pregame promotion included several Bronco songs and a giveaway of "Bronco Mania," a video of team highlights from the season.

Hit station KPKE had listeners beg and plead on post cards to win the station's trip to Pasadena. In addition, KPKE's morning team of Steven B. & the Hawk flew out to

Los Angeles for live broadcasts, and listeners were invited to buy passage on the charted party plane. KPKE's sister station, AC-formatted KHOW, asked listeners to submit Bronco-related poems, songs, or odes to qualify for its trip giveaway. KHOW's midday man, Tom Kelly, went to Los Angeles with KPKE's team to send back his own live program.

Talk outlet KOA described its campaign as "going on the road with the Broncos." Starting on the Sunday before the game, KOA supplied remote broadcasts, talk shows, and reports from staff members in Los Angeles.

Of course, Super Bowl campaigns were not limited to stations in New York and Denver. WNCX Cleveland sent two listeners to Los Angeles. Game tickets were included as well as passes to Disneyland and the NBC and Universal studios in case the winners couldn't stomach the game without their Browns in it.

And in the home of the Super Bowl, various outlets had tickets to give away and plenty of reports on how crazy the city had become with all the visitors.

FCC INITIATES REVIEW OF AM BROADCAST RULES

(Continued from page 10)

Longer-term actions under consideration include permitting existing daytime-only stations to operate at night, possibly with lower power levels, and a study of technical parameters—protected contours, RF bandwidth limitations—that could result in relaxed rules on station power.

Action on new antenna designs was deferred, the FCC says, "until sufficient test data has been obtained. Also deferred were changes in channel and station classification changes and current station power

limitations.

As for an AM stereo uniform standard, the commission, in a prime example of understatement, admitted that "interest has been expressed in the development" of such a standard. Actually, broadcasters have been clamoring for the FCC to choose a system since its 1982 decision to leave it up to the marketplace. The commission says once an NTIA study on that topic is completed, it may reconsider the issue.

While the FCC is beginning to re-examine its old rules governing AM broadcasting, the NAB is at work on improving AM sound. Through the National Radio Systems Committee (NRSC) the NAB is carrying forth a new voluntary national standard to both stations and receiver manufacturers. NAB is now advising stations to consider implementing the standard, which will only cost most stations several hundred dollars. It calls for a 75-microsecond AM pre-emphasis characteristic and a 10 kHz bandwidth for audio immediately following a station's AM audio processor but prior to modulation.

For receiver manufacturers, it calls for the use of a complementary AM de-emphasis and an optional notch filter. The NRSC standard has been high on NAB's priority list since its announcement in September at the Radio '86 Convention in New Orleans.

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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 |
| | | | | ★ ★ NO. 1 ★ ★ | |
| ① | 2 | 5 | 8 | AT THIS MOMENT RHINO 74403 1 week at No. One | BILLY VERA & THE BEATERS |
| ② | 4 | 11 | 8 | BALLERINA GIRL MOTOWN 1873 | ◆ LIONEL RICHIE |
| ③ | 3 | 6 | 10 | WILL YOU STILL LOVE ME? WARNER BROS. 7-28512 | ◆ CHICAGO |
| 4 | 1 | 1 | 11 | THIS IS THE TIME COLUMBIA 38-06526 | ◆ BILLY JOEL |
| 5 | 6 | 7 | 12 | SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973 | ◆ LINDA RONSTADT AND JAMES INGRAM |
| 6 | 5 | 2 | 12 | SHAKE YOU DOWN COLUMBIA 38-06191 | ◆ GREGORY ABBOTT |
| 7 | 7 | 3 | 14 | LOVE IS FOREVER JIVE 1-9540/ARISTA | ◆ BILLY OCEAN |
| 8 | 8 | 4 | 13 | STAY THE NIGHT ELEKTRA 7-69506 | ◆ BENJAMIN ORR |
| 9 | 9 | 9 | 11 | CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511 | ANITA BAKER |
| ⑩ | 14 | 22 | 7 | SOMEDAY MANHATTAN 50048/EMI-AMERICA | ◆ GLASS TIGER |
| 11 | 10 | 10 | 13 | FALLING IN LOVE (UH-OH) EPIC 34-06352 | ◆ MIAMI SOUND MACHINE |
| ⑫ | 13 | 20 | 6 | I'LL BE ALRIGHT WITHOUT YOU COLUMBIA 38-06301 | JOURNEY |
| 13 | 11 | 8 | 19 | THE WAY IT IS RCA 5023 | ◆ BRUCE HORNSBY & THE RANGE |
| 14 | 12 | 13 | 10 | TWO PEOPLE CAPITOL 5644 | ◆ TINA TURNER |
| 15 | 15 | 19 | 8 | IN YOUR EYES A&M 2894 | JEFFREY OSBORNE |
| ⑬ | 22 | 33 | 3 | WITHOUT YOUR LOVE COLUMBIA 38-06570 | ◆ TOTO |
| 17 | 18 | 23 | 8 | JIMMY LEE ARISTA 1-9546 | ◆ ARETHA FRANKLIN |
| ⑮ | 20 | 29 | 6 | YOU GOT IT ALL MCA 52968 | ◆ THE JETS |
| ⑰ | 26 | 30 | 7 | ALL I WANTED MCA 52958 | ◆ KANSAS |
| ⑱ | 23 | 24 | 8 | SOMEONE GORDY 1867/MOTOWN | EL DEBARGE |
| ⑲ | 24 | 32 | 6 | OPEN YOUR HEART SIRE 7-28508/WARNER BROS. | ◆ MADONNA |
| ⑳ | 36 | — | 2 | MANDOLIN RAIN RCA 5087 | ◆ BRUCE HORNSBY & THE RANGE |
| 23 | 16 | 14 | 14 | STAND BY ME ATLANTIC 7-89361 | ◆ BEN E. KING |
| 24 | 19 | 15 | 18 | LOVE WILL CONQUER ALL MOTOWN 1866 | ◆ LIONEL RICHIE |
| ⑳ | 31 | 39 | 3 | STOP TO LOVE EPIC 34-06523 | ◆ LUTHER VANDROSS |
| 26 | 17 | 12 | 19 | THE NEXT TIME I FALL WARNER BROS. 7-28597 | ◆ PETER CETERA WITH AMY GRANT |
| 27 | 21 | 16 | 14 | TAKE THIS LOVE A&M 2875 | SERGIO MENDES BRASIL '86 |
| 28 | 28 | 27 | 22 | COMING AROUND AGAIN ARISTA 1-9525 | CARLY SIMON |
| ⑳ | 33 | 37 | 4 | CAN'T HELP FALLING IN LOVE EMI-AMERICA 8368 | ◆ COREY HART |
| 30 | 25 | 25 | 7 | IS THIS LOVE SCOTTI BROS. 4-06381/EPIC | ◆ SURVIVOR |
| ⑳ | 34 | 35 | 6 | DEEP RIVER WOMAN MOTOWN 1873 | LIONEL RICHIE |
| 32 | 27 | 18 | 11 | STAY FOR AWHILE A&M 2864 | ◆ AMY GRANT |
| 33 | 30 | 21 | 16 | EMOTION IN MOTION Geffen 7-28617/WARNER BROS. | ◆ RIC OCASEK |
| ⑳ | NEW | 1 | 1 | TWENTY YEARS AGO RCA 5078 | KENNY ROGERS |
| ⑳ | NEW | 1 | 1 | LET'S WAIT AWHILE A&M 2906 | JANET JACKSON |
| ⑳ | NEW | 1 | 1 | JACOB'S LADDER CHRYSLIS 43097 | ◆ HUEY LEWIS & THE NEWS |
| ⑳ | 38 | — | 2 | C'EST LA VIE MANHATTAN 50047 | ◆ ROBBIE NEVIL |
| 38 | 29 | 17 | 19 | HUMAN VIRGIN 2861/A&M | ◆ THE HUMAN LEAGUE |
| 39 | 35 | 36 | 9 | VICTORY MERCURY 888 074-7/POLYGRAM | ◆ KOOL & THE GANG |
| 40 | 32 | 28 | 22 | I'LL BE OVER YOU COLUMBIA 38-06280 | ◆ TOTO |

○ 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.

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Billboard ADULT CONTEMPORARY MOST ADDED

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

| | 84 REPORTERS | NEW ADOS | TOTAL ON |
|---|--------------|----------|----------|
| BRUCE HORNSBY & RANGE MANDOLIN RAIN RCA | 14 | 47 | |
| KENNY ROGERS TWENTY YEARS AGO RCA | 10 | 26 | |
| JANET JACKSON LET'S WAIT AWHILE A&M | 10 | 26 | |
| DARYL HALL SOMEONE LIKE YOU RCA | 9 | 19 | |
| PAUL MCCARTNEY ONLY LOVE REMAINS CAPITOL | 8 | 22 | |

Promotions

LIFESTYLES OF THE WILD & CRAZY

WBLM Portland, Maine, pulled off a creative post-party season promotion that furthered its goal of being perceived as an important part of a listener's comfort zone. Shortly after New Year's, the album rock outlet offered the WBLM "Dust Busters" cleaning service to winning listeners. Although the contest had just three winners, WBLM program director **Jose Diaz** says the buzz it created on the street was remarkable. "We had cleaning services calling us to ask what we were up to because they were getting so many work orders," says Diaz. "It had listeners saying, 'Hey, they really know what my life is like'."

IN SEVEN HEAVEN

The "Rich Brothers" morning team at adult hit outlet **KFMB-FM** ("B-100") San Diego staged an effective listening campaign during a recent show when it asked members of its audience to call in and pledge an extra seven minutes of listening per day. If they reached their deliberately unstated goal, the Rich Brothers—led by PD **Bobby Rich**—told listeners that the infamous "Mr. B-100" would come up with some big surprise. Ringleader Rich says the drive was taken quite seriously by listeners, many of whom called in detailing what sacrifices they would make to grab an extra seven minutes of the B-Morning Zoo.

When the goal was met, Mr. B-100 announced that the station would be giving away \$1,000 every seven minutes. They didn't specify for how long the giveaway would run.

To understand all the sevens in this story, you'd have to understand that the Rich Brothers often pose as pseudo numerologists. The year 1987 is special to people in this profession for reasons too complicated to fathom, let alone explain!

An effective, ongoing campaign that's keeping B-100 highly visible in San Diego is the use of its mobile studio. According to PD Rich, DJs often take the unit on the road during regular shifts and drop in on nightclubs, retail outlets, and various hot spots. When those locations have B-100 playing in-house, the effect of *seeing* exactly what you're *hearing* can be very powerful, says Rich.

THE WEATHER IS HERE . . .

WXYQ Stevens Point, Wis., took advantage of the city's seasonally bad weather to send winning listeners on a hot cruise through the waters off Cancun, Cozumel, and other warm locales. For four weeks in advance of the cruise, WXYQ distributed entry blanks at various retail outlets sponsoring the event. Over 6,000 listeners responded to the "Cruisin' With The Q" contest, and hourly winners qualified for the grand prize cruise by phoning in after hearing their names on air.

UNTRADITIONAL TRADITION

KLOL Houston is gearing up for its
(Continued on next page)

ROCKLINE

HOSTED BY BOB COBURN



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Featured Programming

WESTWOOD ONE will be commemorating the 20th anniversary of Rolling Stone Magazine with a four part series of radio specials airing throughout the year. The series was produced with the cooperation of Rolling Stone and will be aired to coincide with four special 1987 issues celebrating the magazine's 20 year history.

The April, June, and August specials, each two hours long, will look back at rock'n'roll's influence on popular culture, the best live performances, and the best recordings of the past 20 years. The final installment in November will be a live four hour broadcast from the WW1 studios in L.A. and N.Y., with celebrity interviews, observations by writers and editors, listener call-ins, and of course, the music the magazine chronicled.

BEVERLY Padratzick has left her post as director of special programming at **ABC Radio Networks** to become the first VP/GM of **Radio Today Entertainment**. RTE was recently formed as a joint venture between the New York production firm **Radio Today** and the large television syndicator **LBS Communications Inc.** The new division will serve as the radio clearance and distribution arm for the parent companies.

The initial offering from RTE will be the **Timothy White** interview show "**Rock Stars**," slated for a late March bow. This will mark LBS's first entry in radio.

Currently, Radio Today is producing the **NBC Radio Entertainment** programs "**Flashback**" and "**Soupy Sales' Mouldy Oldies**."

NBC RADIO ENTERTAINMENT'S "**The Jazz Show With David Sanborn**" observed its first an-

niversary with its Jan. 3 broadcast. The show began with 30 affiliates and now numbers 112 stations on its roster.

The initial idea was to produce a jazz show to air on non jazz stations. To that end the show has been successful, making inroads on every contemporary format except country. One target listener for the show was the progressive rock fan of the '60s, whose musical tastes have expanded to include crossover jazz and fusion. The show seems to have hit the mark, as it generates an encouraging amount of listener letters each week as well as positive response from jazz record labels in regards to album sales.

Album premiers began to play an important role in the first year of programming, and if record companies are truly happy, more can be expected. The show debuted Sanborn's most recent release in January. CDs will also be used more and more in 1987.

ANOTHER "not for jazz fans only" show, "**Kaleidophonic Jazz**," continues to log modest success on two outlets in California. The three hour "jazz diversity" show programs a wider range of jazz and jazz-related tracks than the Sanborn show. **Syndicom** of Redwood City, Calif., which markets the show, will be announcing its country diversity series "**Country-Phonics**" soon.

OFF THE BEATEN TRACK: More and more these days, non-commercial programs make a crossover bid. This week's entry is the progressive rock "**Music View**," being syndicated nationally on disc by New York's **New Programs**. Beginning Feb. 1, the

weekly half hour of interviews, music and news will feature artists from the top of the country's progressive playlists. Produced and hosted by former **WNYU-FM PD Jon Fox**, the show will include a weekly review and editorial feature by Rockpool alternative editor **Jack Rabid**. For more information, contact Fox at 212-219-8144.

RADIO AS A POSITIVE FORCE. The international distributor **Radio Express** of Los Angeles has contracted with **WIVI-FM St. Croix, Virgin Islands**, to carry **Dr. Ruth Westheimer's** radio show. **WIVI GM Bob Edwards** says that the decision to carry the sex therapist's program came about because of the "high incidence of teenage pregnancy, child abuse and incest. The program will be extremely helpful... and will assist us in combating these serious problems."

THE NATIONAL VERSION of **Contemporary Marketing Inc.'s "Mystery Minutes"** made its national debut in mid-January on **CBS affiliate KRQR San Francisco**. "Mystery Minutes" is a whodunit radio promotion consisting of 47 miniepisodes. **CMI** is the marketing division of **Contemporary International Productions Corp.** in St. Louis.

The mystery/thriller episodes are full of murder, deceit, and intrigue and are designed to run four times daily. Different and successive clues are being revealed in each spot. At the conclusion of the series, listeners will make a stab at identifying the villain, with the winning listener receiving a trip for two on the **Orient Express**.

To keep the mystery solution a secret between markets, each market gets its own culprit in one of 20 different endings.

The promotion was originally test-marketed on Gannett station **KSD-FM St. Louis** in fall 1985. For the test run only, station **PD Bill Garcia** and his air staff did all the characters in three nights of recording sessions. It was reminiscent of the old days of radio drama, and Garcia says it was both a challenge and a great deal of fun. Garcia reports an excellent listener response to the run, which garnered a 1985 Flair Award and a 1986 Marconi Award.

PETER LUDWIG

PROMOTIONS

(Continued from preceding page)

fourth annual **Rock 'N' Roll Auction**, slated for April 18 at **Houston's Hard Rock Cafe**. As in years past, proceeds from the event will go to a charitable cause, this year's being the **End Hunger Network**, a non-profit group to educate, inspire, and support efforts to end hunger.

The album rock outlet has already received 101 rock 'n'roll-related items, and the coffers are still open. Those wishing to contribute should call **KLOL's Cathy Pletcher-Baker**.

KIM FREEMAN



Making Connections. CBS RadioRadio manager of programming Frank Cammarata finally connects with James Brown—and gets his original, mint-condition copy of Brown's King release "Think" autographed. The hardest-working man in rock'n'roll was in the CBS studios for a guest appearance on "Rock Connections" to talk about his involvement with the Rock And Roll Hall Of Fame.

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.

- Jan. 30., **Everly Brothers**, Solid Gold Scrapbook, United Stations, one hour.
- Jan. 30-Feb. 1, **Scorpions**, Metalshop, MJJ, one hour.
- Jan. 30-Feb. 1, **Cameo**, Star Beat, MJJ, one hour.
- Jan. 30-Feb. 1, **New Colony Six**, the **Buckingham's**, **Mitch Ryder & the Detroit Wheels**, Solid Gold Saturday Night, United Stations, five hours.
- Jan. 30-Feb. 1, **David Sanborn**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.
- Jan. 31, **Timbuk 3**, Rick Dees' Weekly Top 40,

DIR, 90 minutes.

- Jan. 31-Feb. 1, **Bruce Springsteen**, On The Radio, NSBA, one hour.
- Jan. 31-Feb. 1, **REO Speedwagon**, Powercuts, Global Satellite Network, two hours.
- Jan. 31-Feb. 1, **Peter Davison**, Musical Starstreams, Musical Starstreams, two hours.
- Jan. 31-Feb.1, **Spencer Davis**, **Four Tops**, Reelin' In The Years, Global Satellite Network, three hours.
- Feb. 2-8, **Kinks**, Off The Record With Mary Turner, Westwood One, one hour.
- Feb. 2-8, **David Bowie**, Part 1, Legends Of Rock, NBC Radio Entertainment, one hour.
- Feb. 6-8, **Steve Miller**, **David & David**, Rock Chronicles, Westwood One, one hour.
- Feb. 7-8, **Judith Pinter**, Musical Starstreams, Musical Starstreams, two hours.
- Feb. 9-15, **David Bowie**, Part 2, Legends Of Rock, NBC Radio Entertainment, one hour.

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Some clients and artists worked with in 1986 include Jean-Michel Jarre - Live in Houston, Public Broadcasting. Will Ackerman, Wynton Marsalis, Shadowfax, Herbie Hancock, Clair Brothers, Dizzy Gillespie, CBS Records, the Russian Ballet, and Michael Hedges, just to name a few.

We can also offer you in-house mixing packages on our Solid State Logic console. Our highly experienced and professional staff of engineers and technicians are always ready to answer any questions you may have concerning remote recordings.

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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. **Car Wash**, Rose Royce, MCA
3. **Dazz, Brick**, BANG
4. **New Kid In Town**, Eagles, ASYLUM
5. **Hot Line**, Sylvers, CAPITOL
6. **Blinded By The Light**, Manfred Mann's Earth Band, WARNER BROS.
7. **Love Theme From "A Star Is Born"** (Evergreen), Barbra Streisand, COLUMBIA
8. **I Wish**, Stevie Wonder, TAMLA
9. **Enjoy Yourself**, The Jacksons, EPIC
10. **Walk This Way**, Aerosmith, COLUMBIA

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

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

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. **Got Live If You Want It**, Rolling Stones, LONDON
7. **The Temptations Greatest Hits**, GORDY
8. **That's Life**, Frank Sinatra, REPRISE
9. **Born Free**, Roger Williams, KAPP
10. **Whipped Cream & Other Delights**, Herb Alpert's Tijuana Brass, A&M

COUNTRY SINGLES—10 Years Ago

1. **Near You**, George Jones & Tammy Wynette, EPIC
2. **Let My Love Be Your Pillow**, Ronnie Milsap, RCA
3. **Saying Hello, Saying I Love You, Saying Goodbye**, Jim Ed Brown & Helen Cornelius, RCA
4. **I Can't Believe She Gives It All To Me**, Conway Twitty, MCA
5. **Uncloudy Day**, Willie Nelson, COLUMBIA
6. **Don't Be Angry**, Donna Fargo, ABC/DOIT
7. **Liars One, Believers Zero**, Bill Anderson, MCA
8. **Moody Blue/She Thinks I Still Care**, Elvis Presley, RCA
9. **Why Lovers Turn To Strangers**, Freddie Hart & the Heartbeats, CAPITOL
10. **Crazy**, Linda Ronstadt, ASYLUM

SOUL SINGLES—10 Years Ago

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

GET NASTY WITH JANET JACKSON ON FEB. 1ST.

On February 1st, HITLINE USA opens with Janet Jackson. Live.

She'll spin her hits, including her new single, "Let's wait awhile," "Nasty" and "Control"; talk to your listeners from all over the US.

(If that's not enough, the show's co-hosted by Shadow P. Stevens in New York, and Brenda Ross in Los Angeles.)

Remember. Sunday, February 1st, eleven PM (8 PM PST). HITLINE USA. The 52 week a year show that gives your audience a different CHR artist every week—Next week, live from Australia, Lionel Richie.

To connect your station, call Steve Scharch, toll free 1-800/345-2354. In California, 213/390-9671.

Call now. Because even if it's too late for your listeners to get nasty with Janet, at least they can get down with Lionel.



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

PLATINUM

WPLJ-FM RADIO 95

New York P.D.: Larry Berger

| | | |
|----|----|--|
| 1 | 3 | Billy Vera & The Beaters, At This Mom |
| 2 | 2 | Gregory Abbott, Shake You Down |
| 3 | 1 | Bangles, Walk Like An Egyptian |
| 4 | 4 | Robbie Nevil, C'est La Vie |
| 5 | 5 | Janet Jackson, Control |
| 6 | 6 | Samantha Fox, Touch Me (I Want Your B) |
| 7 | 7 | Madonna, Open Your Heart |
| 8 | 9 | Cyndi Lauper, Change Of Heart |
| 9 | 10 | Shirley Murdoch, As We Lay |
| 10 | 8 | Bruce Hornsby & The Range, The Way It |
| 11 | 14 | Bon Jovi, Livin' On A Prayer |
| 12 | 13 | Duran Duran, Notorious |
| 13 | 17 | Genesis, Land Of Confusion |
| 14 | 11 | Ben E. King, Stand By Me |
| 15 | 12 | Wang Chung, Everybody Have Fun Tonight |
| 16 | 18 | Luther Vandross, Stop To Love |
| 17 | 15 | Kool & The Gang, Victory |
| 18 | 21 | Stacey Q, We Connect |
| 19 | 3 | Survivor, Is This Love |
| 20 | 20 | Bon Jovi, Livin' On A Prayer |
| 21 | 24 | Aretha Franklin, Jimmy Lee |
| 22 | 19 | Peter Cetera With Amy Grant, The Next |
| 23 | 26 | Glass Tiger, Smedley |
| 24 | 10 | Janet Jackson, Let's Wait Awhile |
| 25 | 16 | Aretha Franklin, Jimmy Lee |
| 26 | 13 | Janet Jackson, Let's Wait Awhile |
| 27 | 17 | Janet Jackson, Let's Wait Awhile |
| 28 | 18 | Janet Jackson, Let's Wait Awhile |
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| 48 | 38 | Janet Jackson, Let's Wait Awhile |
| 49 | 39 | Janet Jackson, Let's Wait Awhile |
| 50 | 40 | Janet Jackson, Let's Wait Awhile |

WHTZ-FM 100

New York P.D.: Scott Shannon

| | | |
|----|----|--|
| 1 | 2 | Billy Vera & The Beaters, At This Mom |
| 2 | 1 | Robbie Nevil, C'est La Vie |
| 3 | 5 | Bangles, Walk Like An Egyptian |
| 4 | 4 | Samantha Fox, Touch Me (I Want Your B) |
| 5 | 6 | Janet Jackson, Control |
| 6 | 7 | Madonna, Open Your Heart |
| 7 | 3 | Gregory Abbott, Shake You Down |
| 8 | 8 | Cyndi Lauper, Change Of Heart |
| 9 | 13 | Bon Jovi, Livin' On A Prayer |
| 10 | 9 | Bruce Hornsby & The Range, The Way It |
| 11 | 15 | Shirley Murdoch, As We Lay |
| 12 | 12 | Duran Duran, Notorious |
| 13 | 18 | Genesis, Land Of Confusion |
| 14 | 11 | Ben E. King, Stand By Me |
| 15 | 20 | Beastie Boys, (You Gotta) Fight For Y |
| 16 | 16 | Kool & The Gang, Victory |
| 17 | 17 | Wang Chung, Everybody Have Fun Tonight |
| 18 | 14 | Luther Vandross, Stop To Love |
| 19 | 24 | Stacey Q, We Connect |
| 20 | 23 | Survivor, Is This Love |
| 21 | 25 | Bruce Willis, Respect Yourself |
| 22 | 10 | Bon Jovi, Livin' On A Prayer |
| 23 | 2 | Gregory Abbott, Shake You Down |
| 24 | 3 | Class Tiger, Smedley |
| 25 | 28 | Janet Jackson, Control |
| 26 | 27 | Janet Jackson, Control |
| 27 | 26 | Janet Jackson, Control |
| 28 | 29 | Janet Jackson, Control |
| 29 | 28 | Janet Jackson, Control |
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| 45 | 44 | Janet Jackson, Control |
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| 47 | 46 | Janet Jackson, Control |
| 48 | 47 | Janet Jackson, Control |
| 49 | 48 | Janet Jackson, Control |
| 50 | 49 | Janet Jackson, Control |

WLS-AM 89

Chicago P.D.: John Gehron

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|----|----|--|
| 1 | 2 | Billy Vera & The Beaters, At This Mom |
| 2 | 1 | Gregory Abbott, Shake You Down |
| 3 | 3 | Class Tiger, Smedley |
| 4 | 13 | Chicago, Will You Still Love Me? |
| 5 | 7 | Genesis, Land Of Confusion |
| 6 | 3 | Robbie Nevil, C'est La Vie |
| 7 | 4 | Bangles, Walk Like An Egyptian |
| 8 | 6 | Ben E. King, Stand By Me |
| 9 | 15 | Wang Chung, Everybody Have Fun Tonight |
| 10 | 10 | Janet Jackson, Let's Wait Awhile |
| 11 | 11 | Billy Joel, This Is The Time |
| 12 | 12 | Benjamin Orr, Stay The Night |
| 13 | 14 | Madonna, Open Your Heart |
| 14 | 19 | Bruce Willis, Respect Yourself |
| 15 | 15 | Huey Lewis & The News, Jacob's Ladder |
| 16 | 16 | Carly Simon, Coming Around Again |
| 17 | 17 | Janet Jackson, Let's Wait Awhile |
| 18 | 18 | Lone Justice, Shelter |
| 19 | 19 | Bruce Hornsby & The Range, The Way It |
| 20 | 20 | Survivor, Is This Love |
| 21 | 21 | Eddie Money, I Wanna Go Back |
| 22 | 22 | Luther Vandross, Stop To Love |
| 23 | 23 | Bruce Hornsby & The Range, Mandolin R |
| 24 | 24 | Tina Turner, Two People |
| 25 | 25 | Journey, I'll Be Alright Without You |
| 26 | 26 | The Human League, I Need Your Loving |
| 27 | 27 | Toto, Without Your Love |
| 28 | 28 | Peter Cetera With Amy Grant, The Next |
| 29 | 29 | Gregory Abbott, Shake You Down |
| 30 | 30 | Janet Jackson, Control |
| 31 | 31 | Janet Jackson, Control |
| 32 | 32 | Janet Jackson, Control |
| 33 | 33 | Janet Jackson, Control |
| 34 | 34 | Janet Jackson, Control |
| 35 | 35 | Janet Jackson, Control |
| 36 | 36 | Janet Jackson, Control |
| 37 | 37 | Janet Jackson, Control |
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| 49 | 49 | Janet Jackson, Control |
| 50 | 50 | Janet Jackson, Control |

WBBM-FM 96.1

Chicago P.D.: Buddy Scott

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|----|----|---|
| 1 | 3 | Gregory Abbott, Shake You Down |
| 2 | 2 | Billy Vera & The Beaters, At This Mom |
| 3 | 4 | Robbie Nevil, C'est La Vie |
| 4 | 5 | Bangles, Walk Like An Egyptian |
| 5 | 11 | Samantha Fox, Touch Me (I Want Your B) |
| 6 | 6 | Janet Jackson, Control |
| 7 | 8 | Madonna, Open Your Heart |
| 8 | 7 | Ready For The World, Love You Down |
| 9 | 9 | Wang Chung, Everybody Have Fun Tonight |
| 10 | 10 | Cyndi Lauper, Change Of Heart |
| 11 | 12 | Kool & The Gang, Victory |
| 12 | 13 | Lionel Richie, Ballerina Girl |
| 13 | 14 | Chicago, Will You Still Love Me? |
| 14 | 15 | Luther Vandross, Stop To Love |
| 15 | 16 | Jesse Johnson, Feat'g Shirley Stone |
| 16 | 17 | Peter Gabriel, Big Time |
| 17 | 18 | Nancy Martinez, For Tonight |
| 18 | 19 | Aretha Franklin, Jimmy Lee |
| 19 | 20 | Huey Lewis & The News, Jacob's Ladder |
| 20 | 21 | Bruce Willis, Respect Yourself |
| 21 | 22 | Bobby Brown, Girlfriend |
| 22 | 23 | Genesis, Land Of Confusion |
| 23 | 24 | Anita Baker, Caught Up In The Rapture |
| 24 | 25 | Jeff Lorber Feat'g Karyn White, Fa |
| 25 | 26 | Club Nouveau, Lean On Me |
| 26 | 27 | Duran Duran, Notorious |
| 27 | 28 | Exposé, Come Go With Me |
| 28 | 29 | Janet Jackson, Let's Wait Awhile |
| 29 | 30 | Meat Or Alive, Brand New Lover |
| 30 | 31 | Miami Sound Machine, Falling In Love |
| 31 | 32 | Run-D.M.C., You Be Illin' |
| 32 | 33 | Wang Chung, Everybody Have Fun Tonight |
| 33 | 34 | Bruce Springsteen & The E Street Band, As Usual |
| 34 | 35 | Janet Jackson, Let's Wait Awhile |
| 35 | 36 | Janet Jackson, Let's Wait Awhile |
| 36 | 37 | Janet Jackson, Let's Wait Awhile |
| 37 | 38 | Janet Jackson, Let's Wait Awhile |
| 38 | 39 | Janet Jackson, Let's Wait Awhile |
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| 42 | 43 | Janet Jackson, Let's Wait Awhile |
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| 47 | 48 | Janet Jackson, Let's Wait Awhile |
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| 49 | 50 | Janet Jackson, Let's Wait Awhile |

KLIS-FM 102.7 AM 1150

Los Angeles P.D.: Steve Rivers

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|----|----|--|
| 1 | 1 | Billy Vera & The Beaters, At This Mom |
| 2 | 2 | Shirley Murdoch, As We Lay |
| 3 | 3 | Ready For The World, Love You Down |
| 4 | 5 | Madonna, Open Your Heart |
| 5 | 6 | Janet Jackson, Control |
| 6 | 7 | Chico DeBarge, Talk To Me |
| 7 | 8 | Pet Shop Boys, Suburbia |
| 8 | 9 | Gregory Abbott, Shake You Down |
| 9 | 10 | Stacey Q, We Connect |
| 10 | 11 | Cyndi Lauper, Change Of Heart |
| 11 | 12 | Samantha Fox, Touch Me (I Want Your B) |
| 12 | 13 | Genesis, Land Of Confusion |
| 13 | 14 | Dead Or Alive, Brand New Lover |
| 14 | 15 | Luther Vandross, Stop To Love |
| 15 | 16 | Bon Jovi, Livin' On A Prayer |
| 16 | 17 | Janet Jackson, Control |
| 17 | 18 | Janet Jackson, Control |
| 18 | 19 | Janet Jackson, Control |
| 19 | 20 | Janet Jackson, Control |
| 20 | 21 | Janet Jackson, Control |
| 21 | 22 | Janet Jackson, Control |
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| 49 | 50 | Janet Jackson, Control |

WJLA-FM 108 FM

Boston P.D.: Sunny Joe White

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|----|----|--|
| 1 | 3 | Billy Vera & The Beaters, At This Mom |
| 2 | 6 | Madonna, Open Your Heart |
| 3 | 4 | Cyndi Lauper, Change Of Heart |
| 4 | 9 | Samantha Fox, Touch Me (I Want Your B) |
| 5 | 8 | Communards, Don't Leave Me This Way |
| 6 | 10 | Nancy Martinez, For Tonight |
| 7 | 15 | Glass Tiger, Smedley |
| 8 | 11 | Chico DeBarge, Talk To Me |
| 9 | 13 | Luther Vandross, Stop To Love |
| 10 | 16 | Corey Hart, Can't Help Falling In Lov |
| 11 | 17 | Genesis, Land Of Confusion |
| 12 | 18 | Journey, I'll Be Alright Without You |
| 13 | 19 | Anita Baker, Caught Up In The Rapture |
| 14 | 17 | Chicago, Will You Still Love Me? |
| 15 | 22 | Dead Or Alive, Brand New Lover |
| 16 | 20 | Billy Joel, This Is The Time |
| 17 | 21 | Genesis, Land Of Confusion |
| 18 | 26 | Til Tuesday, Coming Up Close |
| 19 | 23 | Pet Shop Boys, Suburbia |
| 20 | 24 | Debbie Harry, French Kissin |
| 21 | 27 | Aretha Franklin, Jimmy Lee |
| 22 | 22 | Peter Gabriel, Big Time |
| 23 | 24 | Cinderella, Nobody's Fool |
| 24 | 31 | Bon Jovi, Livin' On A Prayer |
| 25 | 25 | Huey Lewis & The News, Jacob's Ladder |
| 26 | 29 | Ann Wilson, The Best Man In The World |
| 27 | 33 | Boston, We're Ready |
| 28 | 29 | Eddie Money, I Wanna Go Back |
| 29 | 35 | James Brown, How Do You Stop |
| 30 | 30 | Beastie Boys, (You Gotta) Fight For Y |
| 31 | 31 | Ready For The World, Love You Down |
| 32 | 32 | Lone Justice, Shelter |
| 33 | 32 | Jeff Lorber Feat'g Karyn White, Fa |
| 34 | 34 | Lionel Richie, Ballerina Girl |
| 35 | 35 | The Jets, You Got It All |
| 36 | 36 | Sweet Sensation, Hooked On You |
| 37 | 37 | Eight Seconds, Kiss You When It's Dan |
| 38 | 38 | Daryl Hall, Someone Like You |
| 39 | 39 | Billy Idol, Don't Need A Gun |
| 40 | 40 | Exposé, Come Go With Me |
| 41 | 41 | Chris DeBurg, The Lady In Red |
| 42 | 42 | Claydon Knight, Send It To Me |
| 43 | 43 | Gladys Knight, Don't Dream It's Over |
| 44 | 44 | Europe, The Final Countdown |
| 45 | 45 | Exposé, Come Go With Me |
| 46 | 46 | Exposé, Come Go With Me |
| 47 | 47 | Exposé, Come Go With Me |
| 48 | 48 | Exposé, Come Go With Me |
| 49 | 49 | Exposé, Come Go With Me |
| 50 | 50 | Exposé, Come Go With Me |

96.1 FM

Hartford P.D.: Lyndon Abell

| | | |
|----|----|--|
| 1 | 1 | Billy Vera & The Beaters, At This Mom |
| 2 | 2 | Samantha Fox, Touch Me (I Want Your B) |
| 3 | 4 | Ready For The World, Love You Down |
| 4 | 5 | Bon Jovi, Livin' On A Prayer |
| 5 | 11 | Genesis, Land Of Confusion |
| 6 | 6 | Madonna, Open Your Heart |
| 7 | 8 | Cyndi Lauper, Change Of Heart |
| 8 | 9 | Gregory Abbott, Shake You Down |
| 9 | 10 | Linda Ronstadt And James Ingram, Some |
| 10 | 15 | Luther Vandross, Stop To Love |
| 11 | 12 | Nancy Martinez, For Tonight |
| 12 | 13 | Anita Baker, Caught Up In The Rapture |
| 13 | 14 | Cameo, Candy |
| 14 | 14 | Bangles, Walk Like An Egyptian |
| 15 | 17 | Billy Joel, This Is The Time |
| 16 | 18 | Jeff Lorber Feat'g Karyn White, Fa |
| 17 | 19 | Lionel Richie, Ballerina Girl |
| 18 | 19 | Janet Jackson, Let's Wait Awhile |
| 19 | 20 | Janet Jackson, Let's Wait Awhile |
| 20 | 21 | Janet Jackson, Let's Wait Awhile |
| 21 | 22 | Janet Jackson, Let's Wait Awhile |
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| 41 | 42 | Janet Jackson, Let's Wait Awhile |
| 42 | 43 | Janet Jackson, Let's Wait Awhile |
| 43 | 44 | Janet Jackson, Let's Wait Awhile |
| 44 | 45 | Janet Jackson, Let's Wait Awhile |
| 45 | 46 | Janet Jackson, Let's Wait Awhile |
| 46 | 47 | Janet Jackson, Let's Wait Awhile |
| 47 | 48 | Janet Jackson, Let's Wait Awhile |
| 48 | 49 | Janet Jackson, Let's Wait Awhile |
| 49 | 50 | Janet Jackson, Let's Wait Awhile |

96.1 FM

Atlanta P.D.: Bob Case

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|----|----|--|
| 1 | 5 | Madonna, Open Your Heart |
| 2 | 3 | Genesis, Land Of Confusion |
| 3 | 6 | Bon Jovi, Livin' On A Prayer |
| 4 | 7 | Cyndi Lauper, Change Of Heart |
| 5 | 10 | Chicago, Will You Still Love Me? |
| 6 | 8 | Glass Tiger, Smedley |
| 7 | 9 | Samantha Fox, Touch Me (I Want Your B) |
| 8 | 2 | Genesis, Land Of Confusion |
| 9 | 1 | Robbie Nevil, C'est La Vie |
| 10 | 12 | Boston, We're Ready |
| 11 | 14 | Chico DeBarge, Talk To Me |
| 12 | 16 | Ready For The World, Love You Down |
| 13 | 15 | Billy Joel, This Is The Time |

Q107

Washington P.D.: Chuck Morgan

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|---|----|---------------------------------------|
| 1 | 2 | Chicago, Will You Still Love Me? |
| 2 | 4 | Madonna, Open Your Heart |
| 3 | 6 | Gregory Abbott, Shake You Down |
| 4 | 5 | Glass Tiger, Smedley |
| 5 | 7 | Genesis, Land Of Confusion |
| 6 | 1 | Corey Hart, Can't Help Falling In Lov |
| 7 | 9 | Billy Joel, This Is The Time |
| 8 | 10 | Samantha Fox, Touch Me (I Want Your |

Up And Down On The Air: In The Beginning . . .

AT THE BEGINNING of summer 1973, Bruce Johnson instructed me to have a lady jock on one of the top 40 stations by Labor Day. I subsequently persuaded management at KFRC to fill an open position with a female. It was Shana, age 20.

In 1976 I convinced Dwight Case to form a concert promotion subsidiary, General Concerts, with me as the manager. Our first concert, held in Buffalo, New York, featured Elton John. It lost \$85,000 for RKO Radio. To attract new clients in 1977 RKO Radio Reps offered the programming services of RKO Radio, including mine, at no increase in pay. The takers were Nationwide (13Q) and Fairchild (KLIF).

Rosalie Trombley became CKLW's music director under Ted Atkins. She had been the weekend telephone receptionist. She was my MD when I returned to CKLW in 1969-70 and was the best with whom I worked.

George Klein joined WHBQ about 30 years ago and was PD a couple of times. The RKO files include letters and memos permitting George to accept expensive gifts from his boyhood best friend, Elvis. These included Cadillacs, clothes, and his Las Vegas wedding to Barbara. To this day, George is loyal to his best friend.

Barbra Streisand once called Machine Gun Kelly during his afternoon drive show at KHJ and talked to him on the air for nearly half an hour. That same year I interviewed Frank Sinatra for a one-hour special. It was his first interview of any kind in seven years.

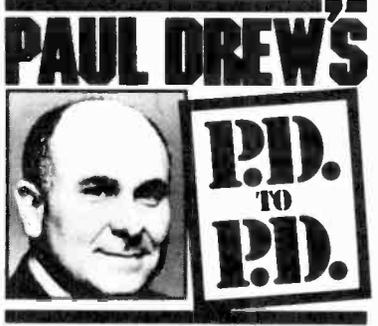
I met Fred Leopold only once. He was an attorney with Youngman, Hungate & Leopold, for many years RKO's corporate counsel. He told of Tom O'Neil's negotiations with Howard Hughes for the purchase of RKO Pictures, buying WOR-AM for \$25,000 and getting KFRC for nothing.

On May 19, 1970, RKO told the FCC: "The general manager is the only person who hires and fires DJs at KHJ. Similarly, the general manager is the only person who hires and fires other personnel at KHJ. Department heads are hired or fired by the general manager after consultation with New York headquarters. None of the KHJ DJs or other personnel has either been hired or fired by Mr. Drake. Mr. Drake does not have authority to hire or fire any station personnel, nor has he ever attempted to exercise such authority."

RKO Radio held management meetings almost once a year. In December 1973 the site was San Juan, Puerto Rico. It was after 9 p.m. when I arrived, and the trip from airport to hotel took about an hour by car. Riding through the darkness with me were engineering vice president George Capalbo and WAXY GM Jack Collins. I was holding a radio/cassette player and put on a tape of WAXY Miami. Could the station's signal be so strong? I nudged George and had Jack believing he had one of the best FM signals in the U.S. At WRKO, Gerry Cagle (aka Gerry Peterson) had everything going his way. If I called him on his private line

at 9 p.m. or in the middle of the day on a weekend, he'd almost always be in his office. When he got to KHJ, I could call him at almost any time on any weekday and he would hardly ever be there.

Hubert DeLynn was just under president Jack Poor at RKO General when we met in 1973. One day we were in his New York office going



over proposed programming percentages for license renewals. I was nervous about the news and public affairs reductions I was recommending. Was he ever surprised! He said Drake-Chenault had always told him they were fine. A likeable guy, Hubert ordered that future program percentages reflect reality . . . what programming believes is best for the station. How could you not like him?

The 1976 bicentennial promotion Hands Across The Pacific is the most satisfying event of my broadcasting career. It resulted in us delivering eight Koala bears to the San Diego Zoo, where millions have been enjoy-

ing them . . . RKO Radio and the people of RKO Radio did it. The Australian government put something like \$275,000 into the satellite broadcasts.

Los Angeles magazine asked for my comments about KHJ going country in March 1981. The article stated: "It is a strange move orchestrated by new general manager Neil Rockoff—apt name—that convinces RKO topper Dwight Case that he can pull off what he did in New York. Rockoff, in the opinion of former RKO programming honcho Paul Drew, did a great job of promoting himself and has nothing to lose. Why nothing to lose? Drew thinks Rockoff may just be biding his time while a San Diego FM station he's bought as a member of a small investment group matures through the three-year FCC-imposed waiting period before it can be resold. Rockoff will then be a millionaire, adjudges Drew."

Les Garland's free concert in 1975 at the Boston Common drew over a quarter-million listeners and was on the front page of the Sunday paper. I was there and can never forget the concerned city fathers telling Les it was too loud . . . Les saying he'd fix it . . . and not. It was a GREAT day for 68/WRKO.

In 1973-74 I fought a losing battle with the record industry and the program directors over the increasing length of records. Whereas the top 40 listener had been hearing six to seven records in 20 minutes, the number was often reduced to five. "Hey Jude" was the landmark, and the av-

erage length of the top 10 records each week continued to rise. Reduced commercial loads and clustering have been a compensation, but it's not the same as what made Drake great: 60 seconds maximum, two units maximum for stop sets, the sweeps.

There was an RKO general policy of Aug. 2, 1965, that stated: "An employee shall not be hired or transferred to a division in which an immediate relative is employed or is in direct or indirect line of authority. An immediate relative shall be defined as a parent, brother, sister, son, daughter, husband, wife, uncle, or aunt." When I left RKO in the late '70s this policy was still in effect, even though society had changed and non-related employees in direct and indirect line of authority were living together out of wedlock.

Good memories remain of the appreciation I received from Tom Baker at WROR and Pat Norman at KFRC for recommending Gary Berkowitz and Gerry Cagle to PD jobs after I left RKO. The PDs at WHBQ, KHJ (and now KIIS) should collaborate on a book about working with Rick Dees. You wouldn't believe most of it. He is a great talent.

Of the RKO PDs with whom I worked I can say I learned from each and every one, some more than others. Contrary to what some might think, I'm not that creative. The winning ideas came from the PDs and Harvey Mednick. Harvey is a true genius who has ideas worth millions.

| | |
|-----|---------------------------------------|
| 18 | Bangles, Walk Like An Egyptian |
| 19 | Beastie Boys, (You Gotta) Fight For Y |
| 20 | Shirley Murdoch, As We Lay |
| 21 | Europe, The Final Countdown |
| 22 | Toto, I'll Be Over You |
| 23 | Ben E. King, Stand By Me |
| 24 | Peter Gabriel, Big Time |
| 25 | Bruce Hornsby & The Range, Mandolin R |
| 26 | Survivor, Is This Love |
| A27 | Crowded House, Don't Dream It's Over |
| 28 | Eight Seconds, Kiss You When It's Dan |
| 29 | Howard Jones, All I Want |
| A | Wang Chung, Let's Go! |
| A | Ron And The D.C. Crew, Ronnie's Rapp |
| A | Huey Lewis & The News, Jacob's Ladder |
| EX | Hipsway, The Honeythief |
| EX | Bob Geldof, This Is The World Calling |

SILVER

Z94

Boston P.D.: Harry Nelson

| | |
|-----|--|
| 1 | Billy Vera & The Beaters, At This Mom |
| 2 | Bon Jovi, Livin' On A Prayer |
| 3 | Gregory Abbott, Shake You Down |
| 4 | Georgia Satellites, Keep Your Hands T |
| 5 | Boston, We're Ready |
| 6 | Peter Gabriel, Big Time |
| 7 | Madonna, Open Your Heart |
| 8 | Janet Jackson, Control |
| 9 | Glass Tiger, Sometday |
| 10 | Huey Lewis & The News, Jacob's Ladder |
| 11 | Cyndi Lauper, Change Of Heart |
| 12 | Chicago, Will You Still Love Me? |
| 13 | Journey, I'll Be Alright Without You |
| 14 | Benjamin Orr, Stay The Night |
| 15 | Eddie Money, I Wanna Go Back |
| 16 | Billy Joel, This Is The Time |
| 17 | Bruce Willis, Respect Yourself |
| 18 | The Jets, You Got It All |
| 19 | Samantha Fox, Touch Me (I Want Your B |
| 20 | Ready For The World, Love You Down |
| 21 | Cinderella, Nobody's Fool |
| A22 | Luther Vandross, Stop To Love |
| 23 | Don Johnson, Heartache Away |
| 24 | Beastie Boys, (You Gotta) Fight For Y |
| 25 | EX 'Til Tuesday, Coming Up Close |
| 26 | EX Wang Chung, Let's Go! |
| 27 | EX Dead or Alive, Brand New Lover |
| 28 | EX Hipsway, The Honeythief |
| 29 | EX Corey Hart, Can't Help Falling In Lov |
| EX | EX Jeff Lorber Featuring Karyn White, Fa |
| A30 | EX Crowded House, Don't Dream It's Over |
| A | EX Starship, Nothing's Gonna Stop Us Now |
| A | EX Janet Jackson, Let's Wait Awhile |
| EX | EX Billy Idol, Don't Need A Gun |
| EX | EX Ric Ocasek, True To You |

WAVA

POWER 107

Washington P.D.: Mark St. John

| | |
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| 1 | Madonna, Open Your Heart |
| 2 | Corey Hart, Can't Help Falling In Lov |
| 3 | Janet Jackson, Control |
| 4 | Gregory Abbott, Shake You Down |
| 5 | Bon Jovi, Livin' On A Prayer |
| 6 | Chicago, Will You Still Love Me? |
| 7 | Survivor, Is This Love |
| 8 | Duran Duran, Notorious |
| 9 | Huey Lewis & The News, Jacob's Ladder |
| 10 | Cinderella, Nobody's Fool |
| 11 | Ready For The World, Love You Down |
| 12 | Chicago, Will You Still Love Me? |
| 13 | The Jets, You Got It All |
| 14 | Boston, We're Ready |
| 15 | Linda Ronstadt And James Ingram, Some |
| 16 | Samantha Fox, Touch Me (I Want Your B |
| 17 | Billy Vera & The Beaters, At This Mom |
| 18 | Robbie Nevil, C'est La Vie |
| 19 | Lionel Richie, Deep River Woman |
| 20 | Bangles, Walk Like An Egyptian |
| 21 | Billy Joel, This Is The Time |
| 22 | Georgia Satellites, Keep Your Hands T |
| 23 | Club Nouveau, Lean On Me |
| 24 | Bruce Willis, Respect Yourself |
| 25 | Chico DeBarge, Talk To Me |
| 26 | Eddie Money, I Wanna Go Back |
| 27 | Genesis, Tonight Tonight Tonight |
| 28 | Ron-D.M.C., You Be Ilfin |
| 29 | EX Bobby Brown, Girlfriend |
| A | EX Benjamin Orr, Stay The Night |
| A | EX Cameo, Candy |
| A | EX Shirley Murdoch, As We Lay |
| A | EX Duran Duran, Skin Trade |
| EX | EX Bruce Hornsby & The Range, Mandolin R |
| EX | EX Janet Jackson, Let's Wait Awhile |
| EX | EX Cyndi Lauper, Change Of Heart |

WJOL 99.1

Minneapolis P.D.: Gregg Swedberg

| | |
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| 1 | Chicago, Will You Still Love Me? |
| 2 | Madonna, Open Your Heart |
| 3 | Billy Vera & The Beaters, At This Mom |
| 4 | Robbie Nevil, C'est La Vie |
| 5 | Glass Tiger, Sometday |
| 6 | Genesis, Land Of Confusion |
| 7 | Nancy Moliney, Talk To Me |
| 8 | Corey Hart, Can't Help Falling In Lov |
| 9 | The Jets, You Got It All |
| 10 | Kansas, All I Wanted |
| 11 | Huey Lewis & The News, Jacob's Ladder |
| 12 | Peter Gabriel, Big Time |
| 13 | Eddie Money, I Wanna Go Back |
| 14 | Benjamin Orr, Stay The Night |
| 15 | Aretha Franklin, Jimmy Lee |
| 16 | Luther Vandross, Stop To Love |
| 17 | Cyndi Lauper, Change Of Heart |
| 18 | John Parr, Blame It On The Radio |
| 19 | Eddie Money, I Wanna Go Back |
| 20 | Georgia Satellites, Keep Your Hands T |
| 21 | The Walleets, Totally Nude |
| 22 | Bon Jovi, Livin' On A Prayer |
| 23 | Samantha Fox, Touch Me (I Want Your B |
| 24 | Crowded House, Don't Dream It's Over |
| 25 | Jeff Lorber Featuring Karyn White, Fa |
| 26 | Dead or Alive, Brand New Lover |
| 27 | Limited Warranty, Beat Down The Door |
| 28 | Jesse Johnson (Featuring Sly Stone), |
| 29 | Bruce Hornsby & The Range, Mandolin R |
| 30 | Chico DeBarge, Talk To Me |
| 31 | Carly Simon, Coming Around Again |
| 32 | Pet Shop Boys, Suburbia |
| A33 | EX Starship, Nothing's Gonna Stop Us Now |
| 34 | EX Lionel Richie, Ballerina Girl |

KDWB 101

St. Paul P.D.: David Anthony

| | |
|----|--|
| 1 | Billy Vera & The Beaters, At This Mom |
| 2 | Genesis, Land Of Confusion |
| 3 | The Jets, You Got It All |
| 4 | Madonna, Open Your Heart |
| 5 | Chico DeBarge, Talk To Me? |
| 6 | Limited Warranty, Beat Down The Door |
| 7 | Survivor, Is This Love |
| 8 | Gregory Abbott, Shake You Down |
| 9 | Corey Hart, Can't Help Falling In Lov |
| 10 | Nancy Martinez, For Tonight |
| 11 | Eddie Money, I Wanna Go Back |
| 12 | Glass Tiger, Sometday |
| 13 | Kansas, All I Wanted |
| 14 | Boston, We're Ready |
| 15 | Bon Jovi, Livin' On A Prayer |
| 16 | Bangles, Walk Like An Egyptian |
| 17 | Georgia Satellites, Keep Your Hands T |
| 18 | Robbie Nevil, C'est La Vie |
| 19 | Benjamin Orr, Stay The Night |
| 20 | Jesse Johnson (Featuring Sly Stone), |
| 21 | Luther Vandross, Stop To Love |
| 22 | Carly Simon, Coming Around Again |
| 23 | Journey, I'll Be Alright Without You |
| 24 | Jeff Lorber Featuring Karyn White, Fa |
| 25 | Bon Jovi, You Give Love A Bad Name |
| 26 | Huey Lewis & The News, Jacob's Ladder |
| 27 | Cyndi Lauper, Change Of Heart |
| 28 | Peter Gabriel, Big Time |
| 29 | Lone Justice, Shelter |
| 30 | Toto, Without Your Love |
| 31 | Pet Shop Boys, Suburbia |
| 32 | Ric Ocasek, True To You |
| 33 | Bruce Willis, Respect Yourself |
| 34 | Chico DeBarge, Talk To Me |
| 35 | EX The Walleets, Totally Nude |
| 36 | EX A-Ha, City Walls |
| 37 | EX Crowded House, Don't Dream It's Over |
| 38 | EX Dead or Alive, Brand New Lover |
| 39 | EX Bruce Hornsby & The Range, Mandolin R |
| 40 | EX David & David, Ain't So Easy |
| A | EX Europe, The Final Countdown |
| A | EX Billy Idol, Don't Need A Gun |
| A | EX Rob Junekalis, Make It Mean Something |
| EX | EX Commnards, Don't Leave Me This Way |

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|-----|--|
| 9 | Bananarama, A Trick Of The Night |
| 10 | Lone Justice, Shelter |
| 11 | Billy Idol, Don't Need A Gun |
| 12 | The Pretenders, Don't Get Me Wrong |
| 13 | Crowded House, Don't Dream It's Over |
| 14 | The Human League, I Need Your Loving |
| 15 | A-Ha, Cry Wolf |
| 16 | Ric Ocasek, True To You |
| 17 | David & David, Ain't So Easy |
| 18 | James Brown, How Do You Stop |
| A19 | Julian Pope, World Shut Your Mouth |
| A20 | EX Psychedelic Furs, Heartbreak Beat |
| A21 | EX Kate Bush, Experiment Four |
| A22 | EX Wang Chung, Let's Go! |
| A23 | EX Hipsway, The Honeythief |
| A24 | EX Duran Duran, Skin Trade |
| A25 | EX Eight Seconds, Kiss You When It's Dan |
| A26 | EX Bob Geldof, Love Like A Rocket |
| A27 | EX Iggy Pop, Real Wild Child |
| A28 | EX New Order, Bizarre Love Triangle |
| A29 | EX OMD, We Love You |

KMEL 100

San Francisco

| | |
|----|--|
| 1 | Madonna, Open Your Heart |
| 2 | Robbie Nevil, C'est La Vie |
| 3 | Sweet Sensation, Hooked On You |
| 4 | Jeff Lorber Featuring Karyn White, Fa |
| 5 | The Jets, You Got It All |
| 6 | Luther Vandross, Stop To Love |
| 7 | Anita Baker, Caught Up In The Rapture |
| 8 | El DeBarge, Someone |
| 9 | Gregory Abbott, Shake You Down |
| 10 | Peter Gabriel, Big Time |
| 11 | Ready For The World, Love You Down |
| 12 | Stacey Q, We Connect |
| 13 | Chico DeBarge, Talk To Me |
| 14 | Cameo, Candy |
| 15 | Billy Vera & The Beaters, At This Mom |
| 16 | EX Expose, Come Go With Me |
| 17 | EX Samantha Fox, Touch Me (I Want Your B |
| 18 | EX Genesis, Land Of Confusion |
| 19 | EX Janet Jackson, Let's Wait Awhile |
| 20 | EX Kool & The Gang, Victory |
| 21 | EX Dead or Alive, Brand New Lover |
| 22 | EX Five Star, If I Say Yes |
| 23 | EX Beastie Boys, (You Gotta) Fight For Y |
| 24 | EX Bananarama, A Trick Of The Night |
| 25 | EX Chicago, Will You Still Love Me? |
| 26 | EX Cyndi Lauper, Change Of Heart |
| 27 | EX Huey Lewis & The News, Jacob's Ladder |
| 28 | EX Met And Kim, Showing Out |
| 29 | EX Eddie Money, I Wanna Go Back |
| 30 | EX Sheila E., Hold Me |
| 31 | EX The Human League, I Need Your Loving |
| 32 | EX Bon Jovi, Livin' On A Prayer |
| 33 | EX Nocera, Summertime, Summerime |
| 34 | EX Aretha Franklin, Jimmy Lee |
| 35 | EX Glass Tiger, Sometday |
| EX | EX Midnight Star, Engine #9 |
| EX | EX Crowded House, Don't Dream It's Over |
| EX | EX Bruce Willis, Respect Yourself |
| EX | EX Mike Howard, Come Share My Love |
| EX | EX Lionel Richie, Ballerina Girl |
| EX | EX Boston, We're Ready |

BIO4

MEANS MUSIC

Baltimore P.D.: Steve Kingston

| | |
|----|---|
| 1 | Gregory Abbott, Shake You Down |
| 2 | Madonna, Open Your Heart |
| 3 | Ready For The World, Love You Down |
| 4 | Janet Jackson, Control |
| 5 | Chicago, Will You Still Love Me? |
| 6 | Survivor, Is This Love |
| 7 | Samantha Fox, Touch Me (I Want Your B |
| 8 | Robbie Nevil, C'est La Vie |
| 9 | Bangles, Walk Like An Egyptian |
| 10 | Bon Jovi, Livin' On A Prayer |
| 11 | The Jets, You Got It All |
| 12 | Billy Vera & The Beaters, At This Mom |
| 13 | Cyndi Lauper, Change Of Heart |
| 14 | Duran Duran, Notorious |
| 15 | Glass Tiger, Sometday |
| 16 | Chico DeBarge, Talk To Me |
| 17 | Linda Ronstadt And James Ingram, Some |
| 18 | Bobby Brown, Girlfriend |
| 19 | Corey Hart, Can't Help Falling In Lov |
| 20 | 22 Huey Lewis & The News, Jacob's Ladder |
| 21 | 28 Beastie Boys, (You Gotta) Fight For Y |
| 22 | 22 Boston, We're Ready |
| 23 | 24 Bruce Willis, Respect Yourself |
| 24 | 26 Billy Joel, This Is The Time |
| 25 | 27 Janet Jackson, Let's Wait Awhile |
| 26 | 29 Club Nouveau, Lean On Me |
| 27 | A27 El DeBarge, Someone |
| 28 | 30 Peter Gabriel, Big Time |
| 29 | A29 Duran Duran, Skin Trade |
| 30 | A30 Georgia Satellites, Keep Your Hands T |
| | Cameo, Candy |

94-Q

Atlanta P.D.: Jim Morrison

| | |
|---|---------------------------------------|
| 1 | Billy Vera & The Beaters, At This Mom |
| 2 | Gregory Abbott, Shake You Down |
| 3 | Luther Vandross, Stop To Love |
| 4 | Robbie Nevil, C'est La Vie |
| 5 | Georgia Satellites, Keep Your Hands T |
| 6 | Bon Jovi, Livin' On A Prayer |
| 7 | Boston, We're Ready |
| 8 | Madonna, Open Your Heart |
| 9 | Genesis, Land Of Confusion |

105KITS

San Francisco P.D.: Richard Sands

| | |
|---|---------------------------------------|
| 1 | Robbie Nevil, C'est La Vie |
| 2 | Dead or Alive, Brand New Lover |
| 3 | Cyndi Lauper, Change Of Heart |
| 4 | Peter Gabriel, Big Time |
| 5 | Huey Lewis & The News, Jacob's Ladder |
| 6 | Glass Tiger, Sometday |
| 7 | Pet Shop Boys, Suburbia |
| 8 | Genesis, Land Of Confusion |



Money Helps Meet Needs. WRQX "Q-107" Washington, D.C., celebrates with Eddie Money after it announced that their combined efforts brought in a monumental 3,901 toys for needy children. This was one of the few years in which the U.S. Marine Corps' Toys For Tots campaign satisfied the number of requests coming in from the Washington area. From left are CBS' Jim Caparra, WRQX PD Chuck Morgan, Bill Graham Management's Arny Pistilnick, Money, WRQX MD Pam Trickett, Columbia's John Fagot, WRQX night driver Gary Spears, and Columbia's Mark Benesch and Ritch Bloom.



Family Greetings. WNEW-FM New York operations director and afternoon man Scott Muni, right, gives the Madison Square Garden audience a special holiday greeting with Yoko Ono and Sean Lennon. Mother and son dropped by to help WNEW's Father Christmas give his best to the sold-out crowd at the station's recent holiday Cerebral Palsy Benefit Concert.



Anchorage Away. In a twist on the win-a-trip giveaway, KNBZ Anchorage, Alaska, presents three winners from the lower 48 with round-trip airfare to Alaska for the holidays. Shown are, from left, KNBZ PD Gordon Mills; midday personality Rosie Mills; winners Jim Rainwater, Heidi Crawford, and Faith Hundley and her daughter; and the pilot.



Poor Little Richie Girls. WUSL Philadelphia tops two lucky listeners' outrageous evening with a backstage visit with Lionel Richie. The station treated the two contest winners to a complete night out on the town. Standing, from left, are WUSL air talents Lady B and Beej In The Morning, winner Natalie Blair, Richie, winner Janine Reichel and friend Vicki Waldman, and WUSL promotion director Marc Rayfield.



Texas-Size New Year's. KKQB Houston air personality Hollywood Henderson, left, takes a breather as the station's New Year's Eve party—billed as the largest indoor teen party ever—rages on. The event included a live broadcast by Henderson, a live tie-in with MTV, and a Texas-size light/laser/music show provided by Horizon Enterprises. With Henderson are Horizon's Gary Seline, center, and KKQB staffer Chris Cane.



Stuck-Up. WBSB-FM Baltimore shows Troy Trocey just what the right bumper sticker will get you as the station's morning men present him with the contest's grand prize—a new Buick Regal. Shown, from left, are morning driver Don O'Brien, Trocey, Buick dealership owner Maury Wilkins, and morning co-host Brian Wilson.



A Lot Moore. Meiba Moore, left, answers a listener's question as she spends a couple of hours in WPIX New York's "PIXPenthouse." Moore talked to listeners and gave away copies of her album "A Lot Of Love" while on the interview show with its host, Holly Levis.

Success: Nowadays, That's Life For Robbie Nevil

BY LINDA MOLESKI

NEW YORK After penning hits for the likes of El DeBarge, the Pointer Sisters, and Vanity, singer/songwriter Robbie Nevil has finally attained recognition in his own right. "C'est La Vie," the lead-off single from his eponymous Manhattan debut album, recently reached No. 2 on the Hot 100 Sin-

gles chart.

Nevil started pursuing a singing career several years ago, but his talent as a songwriter kept him out of the limelight.

"For the last four years I've been busy writing for other artists," says Nevil. "In the process of sending tapes to record companies, producers started hearing my material, and they'd say, 'Well, we'd like to

cut this song with so-and-so.'"

Even so, Nevil landed his own record deal in 1984. "I was sending some of my tunes to an a&r guy at Capitol for some of their artists," says Nevil. "He heard me and said, 'That's really good. I'd like to meet you.' Then he introduced me to [Manhattan president] Bruce Lundvall."

Recognizing Nevil's potential,

Lundvall immediately signed him as the first artist on the newly formed Manhattan label.

"There was no one else there at the label back then," says Nevil. "It was just me and Bruce, which I'm really proud of. He wanted me to be the first artist out as well, but the producer I wanted to work with, Alex Sadkin, was finishing up Foreigner's 'Agent Provocateur' album at the time, and then he did Arcadia. So my album was put on hold until he was ready."

Sadkin, whose credits also include projects for Duran Duran, the Thompson Twins, and Grace Jones, produced Nevil's album at RAK Studios in London. (Philip Thornalley receives credit as the album's second producer.)

"Alex wanted me to go to England to get out of what I was used to and to focus just on the record," says Nevil. "Because the music

scene and the surroundings are so different there, it gave me and the players a fresh perspective on things."

Nevil has undertaken U.S. and European promotional trips to support his album. "I may be doing some gigs in Los Angeles and New York," he says. "But there are no immediate touring plans, although it's something that I want to do."

In the meantime, Nevil plans to continue writing for other artists and to get more involved in production work. He says two longtime favorites with whom he hopes to collaborate are Michael Jackson and Stevie Wonder.

Nevil is represented by the heavy-weight Nu Visions Management organization, which also handles the careers of Steve Winwood, Peter Cetera, Bananarama, and Frankie Goes To Hollywood.

Yetnikoff & Teller Say, 'Hello Dolly!' 'Heartbeat' Vid Needs A Transfusion

by Steve Gett

NEW YORK CBS Records head honcho Walter Yetnikoff and Columbia prez Al Teller hosted an entertaining soiree Jan. 14 at the downtown New York eatery Gotham to celebrate the signing of Dolly Parton. Among the celebs who showed for the event were Andy Warhol, David Brenner, Calvin Klein, Grace Jones, and the New York Giants' Lionel Manuel, Andy Headen, and William Roberts—the same trio that cut the single "We're The New York Giants."

Parton, clad in an eye-catching outfit, spent the better part of two hours smiling and posing for a swarm of photographers. Midway through the party, she and Yetnikoff gave brief speeches. Later, the songstress exchanged a few words with On The Beat and said she plans to start recording her debut Columbia album within the next couple of months.

MONEY FOR NOTHING: Now this may get some tempers flaring (please, no calls), but did anyone catch the Jan. 17 HBO premiere of Don Johnson's longform video for his Epic debut album, "Heartbeat"? Six months in the making—at a reported cost of over \$2 million—the whole affair was, to these eyes, quite a sore.

The hourlong opus commences with Johnson doing his "Salvador" bit, portraying a photographer in war-torn Central America. Hospitalized after getting caught in the crossfire, he relives some of his past experiences, with the likes of Paul Shaffer, Willie Nelson, and David Carradine making cameo appearances. (A brief erotic encounter is included, but those interested in viewing a nine-minute romp between Johnson and Lori Singer will have to catch the CBS Fox home video edition.) Accompanying the footage are most of the tracks from the "Heartbeat" album.

When Johnson addressed television reporters—via satellite hookup from Miami—a few days before the HBO airing, he said the aim of the venture was to "trigger the viewer's senses and imagination." Unfortunately, however, watching the video has simply marred this viewer's fu-

ture enjoyment of listening to Johnson's album.

Defying cynics who tag him as a TV star out to make a quick buck by making a record, Johnson proved he can definitely cut it on a musical level with the "Heartbeat" album. The pop cop has every reason to be proud of the package, which boasts some excellent material.

But as for the hourlong video, one can only wonder whether the project will do anything to enhance the sockless wonder's mu-

ON THE BEAT

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

sical endeavors. As Siskel & Ebert might say: Two thumbs down.

SHORT TAKES I: The release of Whitney Houston's second Arista album has been pushed back to March. Meanwhile, insiders are whispering that we'll have to wait even longer for the new Michael Jackson album. On the subject of the Thriller Kid, U.K. press reports suggest that Jackson is interested in buying Motown. The label's U.K. division denies that there is any truth in the rumors . . . Check out Frank Sinatra on the Feb. 25 episode of CBS-TV's "Magnum P.I." . . . Following his brief role as a teacher in "Back To The Future," Huey Lewis has expressed interest in starring in a movie—but not just yet. The hip-not-square rocker will be on tour for the better part of 1987 . . . Isaac Hayes is set to embark on an extensive national promo trip to support his Columbia album "U-Turn." He'll be on the road Feb. 1-March 10 . . . The new U2 album is nearing completion and should be out by the end of March. The Irish rockers plan to start rehearsing for a major world tour as soon as they've finished recording.

CONCERTS COME SLOWLY: Pet Shop Boys should have been in the midst of their first U.S. tour by now. Instead, they are busy writing material for their

second EMI America album in a West London recording studio.

Live dates were postponed because the U.K. act didn't have enough time to prepare its elaborate stage show, according to vocalist Neil Tennant. Plans call for a world tour to commence in September. This should coincide with the release of the new album.

Meanwhile, word has it Steven Spielberg recently approached Tennant and partner Chris Lowe to work on the soundtrack for one of his upcoming projects.

SHORT TAKES II: REO Speedwagon's new album, "Life As We Know It," ships Feb. 9. Says an official spokesman, "It really shows the gutsier side of REO—there's only one ballad on the album." The group has shot a video for the first single, "That Ain't Love," with director David Hogan, the man responsible for Bob Seger's "Like A Rock" clip. REO plans to hit the road in March . . . Kiss starts recording its next album in March with Ron Nevison producing. Guitarist/vocalist Paul Stanley has written an abundance of material, including collaborations with Desmond Child and Holly Knight . . . Congrats to Bananarama's Keren on the recent birth of a son, Thomas . . . Johnny Mathis and Henry Mancini will be performing material from their Columbia album "The Hollywood Musicals" during a Feb. 4-8 stand at New York's Radio City Music Hall. Bill Cosby is set for six shows, March 13-15, at the same venue . . . Is Boston gearing up to tour in support of its excellent "Third Stage" album? The chances of live dates look good, and word has it a giant spaceship has been commissioned to take on the road. Rumors that it will take six years to construct have been denied . . . Rock drummer Luis Cardenas and his manager, Kim Richards, are knocked out that the artist received a Grammy nomination for the spectacular video for his recent single, "Runaway." Cardenas' rousing version of the Del Shannon classic is featured on his Allied Artists debut solo album, just out in the U.K. on the CAR label.

Waysted On Its Way, Loudly Ex-UFO Bassist Leads Brit Band

BY STEVE GETT

NEW YORK British hard rock act Waysted is gearing up to break ground in the U.S. with its debut Capitol album, "Save Your Prayers," due in stores Thursday (29). Bandleader/bassist Pete Way, who enjoyed a good deal of international success during the late 1970s with UFO, is confident Waysted has the right ingredients to make it here.

"UFO had some records that did well in America and we were able to go around most of the country headlining arenas," says Way. "Unfortunately, with no disrespect to any of my former colleagues, I think the band ultimately lost its direction. But Waysted really seems tailor-made for the States. Because I was so used to working in America with UFO, I tend to write music that fits an American mold. It's got that English base, but it's very accessible to American audiences."

Way says Waysted will have obvious appeal to the heavy metal market. But, he adds, "At the same time, I believe the group has the potential to cut across the board in the same way bands like Def Leppard have done."

Accompanying Way in his latest endeavour are vocalist Danny Vaughn, drummer John DiTeodora, and ex-UFO guitarist Paul Chapman. Previously signed to the British independent label Music For Nations, Waysted landed a worldwide deal with the Capitol/EMI in the summer of 1985.

"We spent a lot of time writing and rehearsing before we actually started recording," says Way. "We finally went into the studio last March and spent about two or three months on the album."

Several top-name producers were considered for the project, according to Way. Ultimately, however, the group chose the relatively unknown Simon Hanhart, whose main claim to fame was his production of the last Marillion album, "Misplaced

Childhood."

"The names that originally came up were those you tend to rely on for instant hits," says Way. "Ron Nevison was one and we were very keen on him because I'd worked with him in the UFO days. It was a question of using someone like him or looking for somebody we considered to be fresh and hungry—or at least somebody who looked like they were potentially able to break a band."

"It's great if you can break a band with a producer who looks like he's up-and-coming, instead of working with somebody who's already given somebody a sound, like Nevison has done with Ozzy Osbourne and Heart. If you have a hit with somebody like that, people say 'Well, they're using his sound.' If you can do it with someone new, then people will be after that guy to get your sound."

"Save Your Prayers" was released in Europe toward the end of 1986. Waysted played opening dates for Iron Maiden in various Eastern bloc countries before embarking on an extensive European trek as support act for British pop/boogie band Status Quo, which climaxed with a

(Continued on next page)

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Event Will Showcase Local Talent Boston Music Awards Set

BY DAVID WYKOFF

BOSTON "Boston celebrates its music!" That is the theme of the Boston Music Awards, a first-time event to be held on April 11 at the 2,700-seat Opera House. The event, combining an awards ceremony with live performances, is being produced by Candace Avery and Peter Gold in association with Omni-

WAYSTED

(Continued from previous page)

seven-night stand at London's Hamersmith Odeon in December.

Plans call for Waysted to hit U.S. concert halls in late February, and there is a good chance the group will again be opening for Iron Maiden. Waysted is managed by Wilf Wright (UFO's former manager) and is booked in the U.S. by Bill Elson of the Gotham-based ICM agency.

"America is the best touring ground in the world," says Way. "In most countries you can only play for about two or three weeks. There are so many markets in America, which is great if you're determined to sustain your career. I wouldn't want to tour the club circuit, though, because I think this band is going to do very well in arenas. If you can project in arenas then that's the best way to gain maximum exposure. And that's what we're looking for."

bus Productions, producers of the New York Music Awards. Official media sponsors include MTV, WBCN-FM, and the Boston Phoenix.

"Boston is producing many acts of international stature, and the area is host to over 1,500 performing bands and many first-rate music schools," says Avery. "We look to recognize the outstanding performers who live in or come from Boston and draw national attention to the area's great well of talent."

Primary focus of the Boston Music Awards will be in the pop/rock field, though the 43 award categories and three hall-of-fame honors also include jazz, folk, blues, r&b, and ethnic music. Nominations come from a polling of local industry figures; winners will be voted in a public and music industry ballot. Half of the awards will be presented to recipients at the ceremony and the remaining half announced at that time.

WBCN plans a live broadcast of the show, and Avery and Gold are soliciting television rights and corporate sponsorship. Avery expects to present eight live acts. Performers and the event's co-hosts have yet to be finalized.

Tickets for the event go on sale at the end of February. A portion of the revenues will be donated to the Boston Music Foundation, a non-profit organization formed to provide grants and a support system for local musicians.



BOXSCORE TOP CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|--|--|------------|---------------------------------|---------------------|---|
| BILLY JOEL | Richfield Coliseum Richfield, Ohio | Jan. 11-12 | \$661,325 \$17.50 | 37,782 sellout | Belkin Prods. |
| BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES | Arizona Veterans Memorial Coliseum & Fairgrounds Phoenix, Ariz. | Jan. 10-11 | \$455,119 \$16/\$15 | 28,546 sellout | Evening Star Prods. |
| HUEY LEWIS & THE NEWS BONNIE HAYES & THE WILD COMBO | The Forum Inglewood, Calif. | Jan. 12-13 | \$453,068 \$18.50/\$17 | 24,618 sellout | Avalon Attractions |
| DAVID LEE ROTH TESLA | Meadowlands Arena & Giants Stadium East Rutherford, N.J. | Jan. 15 | \$279,708 \$17.50/\$15.50 | 19,487 sellout | Monarch Entertainment Bureau John Scher Presents |
| BILLY JOEL | Civic Arena & Exhibit Hall, Pittsburgh, Pa. | Jan. 15 | \$279,415 \$17.50 | 16,060 sellout | Dicesare-Engler Presents |
| BON JOVI CINDERELLA | Arizona Veterans Memorial Coliseum & Fairgrounds Phoenix, Ariz. | Jan. 14 | \$224,028 \$15/\$14 | 16,002 sellout | Evening Star Prods. |
| IRON MAIDEN YNGWIE MALMSTEEN'S RISING FORCE | The Spectrum Philadelphia, Pa. | Jan. 13 | \$223,436 \$15/\$13 | 15,405 sellout | Electric Factory Concerts |
| HUEY LEWIS & THE NEWS BONNIE HAYES & THE WILD COMBO | San Diego Sports Arena San Diego, Calif. | Jan. 9 | \$197,435 \$17.50 | 11,802 sellout | Fahn & Silva Presents |
| IRON MAIDEN YNGWIE MALMSTEEN'S RISING FORCE | Capital Centre Landover, Md. | Jan. 8 | \$182,947 \$15.50 | 11,803 14,500 | Cellar Door Prods. |
| DAVID LEE ROTH TESLA | Providence Civic Center, Providence, R.I. | Jan. 16 | \$172,198 \$16.50 | 11,190 sellout | Don Law Co. |
| BON JOVI CINDERELLA | Tucson Community Center Arena, Tucson, Ariz. | Jan. 13 | \$129,125 \$15/\$13.50 | 9,562 sellout | Evening Star |
| GEORGE STRAIT KEITH WHITLEY | Lake Charles Civic Center Lake Charles, La. | Jan. 17 | \$120,585 \$15 | 8,039 sellout | Varnell Enterprises |
| RATT POISON | Richfield Coliseum Richfield, Ohio | Jan. 4 | \$120,508 \$15/\$14 | 8,522 10,500 | Belkin Prods. |
| BON JOVI CINDERELLA | El Paso County Coliseum El Paso, Texas | Jan. 11 | \$115,880 \$15.50/\$14.50 | 8,000 sellout | Stardate Concerts |
| GEORGE STRAIT JOHN CONLEE | Hirsch Memorial Coliseum, Shreveport, La. | Jan. 16 | \$112,028 \$14 | 8,002 sellout | Varnell Enterprises |
| DAVID LEE ROTH TESLA | Augusta Civic Center Augusta, Maine | Jan. 17 | \$102,960 \$15.50/\$14.50 | 7,217 8,700 | Don Law Co. |
| GEORGE STRAIT | The Celebrity Theatre, Minneapolis, Minn. | Jan. 9-10 | \$79,492 \$14.95/\$9 | 6,158 8,160 | in-house |
| RUN-D.M.C. ORAN "JUICE" JONES | Univ. of Nevada at Las Vegas Las Vegas, Nev. | Dec. 30 | \$78,976 \$16 | 4,936 6,646 | Michael Schivo Presents |
| STATLER BROS. SYLVIA | Greenville Memorial Auditorium, Greenville, S.C. | Jan. 18 | \$78,038 \$13.50 | 5,780 sellout | Varnell Enterprises |
| CYNDI LAUPER CONCRETE BLONDE | Frank Erwin Center Univ. of Texas at Austin Austin, Texas | Jan. 10 | \$77,935 \$14.50/\$12.50 | 5,663 | in-house PACE Concerts |
| THE OAK RIDGE BOYS THE FORESTER SISTERS | Braden Auditorium Illinois State Univ. Normal, Ill. | Jan. 18 | \$75,323 \$16/\$15/\$13/\$10 | 5,578 6,914 | in-house |
| STATLER BROS. SYLVIA | Cumberland County Memorial Auditorium/Arena Fayetteville, N.C. | Jan. 17 | \$68,971 \$13.50 | 5,109 sellout | Varnell Ent. |
| BUNNY WAILER GIL SCOTT-HERON | James L. Knight International Center Miami, Fla. | Dec. 13 | \$51,210 \$25/\$20 | 2,618 5,000 | Solomonic Prods. |
| MICHAEL JOHNSON | Orchestra Hall Minneapolis, Minn. | Dec. 26-27 | \$46,698 \$15.50/\$13.50/\$9 | 3,709 4,930 | in-house |
| NEW ORDER RICHARD LLOYD | James L. Knight International Center Miami, Fla. | Dec. 15 | \$35,085 \$15 | 2,517 5,000 | Brass Ring Prods. |
| MARSHALL TUCKER BANK HEARTSFIELD | Westport Playhouse St. Louis, Mo. | Dec. 27 | \$31,324 \$15 | 2,168 sellout | Contemporary Prods. |
| COMMODORES KENNY BYRD | The Celebrity Theatre, Minneapolis, Minn. | Jan. 2-3 | \$25,036 \$14.95/\$9 | 2,295 6,120 | in-house |
| ROBERT CRAY CURTIS SALGADO & THE STILLETTO'S | Starry Night Portland, Ore. | Jan. 10 | \$22,000 \$10 | 2,200 sellout | Double Tee Prods. |
| BAD BRAINS FLIPPER GANG GREEN | The Ritz New York, N.Y. | Jan. 17 | \$19,802 \$12/\$10 | 1,574 sellout | Monarch Entertainment Bureau John Scher Presents |
| JOHNNY THUNDER THE HOMEWRECKERS | The Ritz New York, N.Y. | Jan. 16 | \$15,588 \$13.50/\$12.50 | 1,406 1,574 | Monarch Entertainment Bureau John Scher Presents |
| TODD RUNDGREN | Westport Playhouse St. Louis, Mo. | Dec. 26 | \$15,170 \$14.50 | 1,084 sellout | Contemporary Prods. |
| ROBERT CRAY BAND CURTIS SALGADO & THE STILLETTO'S | Erb Memorial Union Ballroom, Univ. of Oregon Eugene, Ore. | Jan. 11 | \$10,770 \$8.50/\$7.50 | 1,350 sellout | Double Tee Promotions |
| THE RAINMAKERS | Westport Playhouse St. Louis, Mo. | Jan. 10 | \$4,725 \$7.50 | 733 sellout | Contemporary Prods. |



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Talent in Action

COMMUNARDS
The Ritz, New York
Tickets: \$13.50

THE COMMUNARDS' recent New York debut set was not confined to the compelling dance/disco of vocalist Jimmy Somerville's previous group, Bronski Beat. In fact, none of that band's songs were offered here, not even its big hits.

Such neglect of Somerville's career-establishing numbers, like "Small Town Boy," was probably a mistake. Though appreciative, the audience wasn't overly enthusiastic until midway through the set, when the Communards performed "Disenchanted." This tune, from the group's self-titled MCA debut album, reverted to Bronski-style electronic drums and synths, and kicked up the intensity level. Prior to this, the Communards—backed by female rhythm and string sections—offered more subdued, stylistically diverse pop tunes, propelled by co-founder Richard Coles' keyboard prowess.

Gliding over the material throughout was Somerville's poignant falsetto. His extraordinary voice was particularly well set off on "Lover Man," a duet with second vocalist Sarah Jane Morris, during which she took the deeper part. Somerville and the Communards proved themselves quite capable of such excursions into standard pop fare. As a result, though, their recent No. 1 dance hit, "Don't Leave Me This Way," almost seemed out of place in the show.

JIM BESSMAN

THE LYRES
The Channel, Boston
Tickets: \$4.50

OVER THE PAST eight years, Boston's Lyres have outlasted every new trend embraced by the U.S. rock underground—from hardcore to psychedelic, garage rock to white noise—by resolutely sticking to their own brand of primal, ferocious rock'n'roll. Singer/organist Jeff Conolly (aka Monoman because of his devotion to obscure monaural '60s singles) writes songs every bit as riff-heavy and rowdily catchy as "Louie, Louie" and "You Really Got Me" without ever falling into shameless imitation.

At this Jan. 10 show—the quartet's last major local outing before a cross-country tour to promote its Ace Of Hearts album "Lyres Lyres"—the group rebounded from a very slow start to eventually thrill the partisan full house. Rousing versions of Conolly originals like "Don't Give It Up Now" and "Not Looking Back" built momentum to a climactic finish with "Help You Ann."

As always, Conolly skirted the line between reckless wild man and determined bandleader. Guitarist Danny McCormack broke out of his stone-faced concentration by the show's finale and delivered a variety of tremolo-drenched riffs and solos.

DAVID WYKOFF

Michael Sterling

is

The Artist

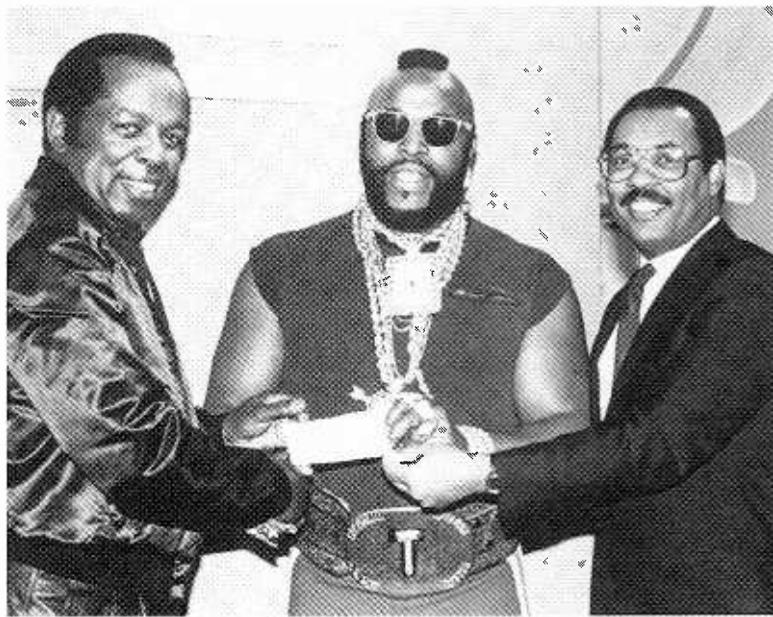
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**Top Aussie bands
in outstanding tour
... see page 35**



Checkin' In. Mr. T, center, donated \$10,000 to the United Negro College Fund on the recently broadcast "Lou Rawls Parade Of Stars" telethon. Accepting on behalf of the UNCF are Lou Rawls, left, and executive vice president and chief operating officer Virgil Ecton.

Murdock's 'As We Lay' Lifts Off

Ballad Hit Follows Two Upbeat Singles

BY BRIAN CHIN

NEW YORK The title alone of Shirley Murdock's "As We Lay" might have marked it as a sleeper upon its release in late 1985 on Murdock's first Elektra album. But with gradual regional exposure—specifically, through day-parted quiet storm play—the cut has emerged as a top five black single and a pop crossover hit, more than a year after its release.

Two Murdock singles, "No More" and "Truth Or Dare," had already met with some response during 1986, according to Doug Daniels, Elektra's director of national marketing and promotion, special markets. But those up-tempo numbers turned out to be stage setters for the latest in the recent line of black-ballad smashes.

Daniels says that quiet storm radio formats lend themselves to records that require gradual exposure. "When a record is in regular rotation, you have to come to the

'We weren't sure there was going to be a third single since we'd already tried the two up-tempo cuts'

table with bullets and sales every week. After six formats are great because a record doesn't have to perform immediately," he says. "As We Lay" was a passive record; it took four or five weeks, but then the telephones would light up, requests would come, and sales would start." WZAK Cleveland's Lyn Tolliver and WBLN New York's Vaughn Harper had been playing the record for four to six months by the time the single was released, says Daniels.

The other salient point underscored by "As We Lay," says Daniels, is simply that "you go for your strengths. We felt the up-tempo songs had instant hooks. We got some play but were unable to spread them across the country." Also, programmers had complained of being overloaded with ballads during the year.

"[Album producer] Larry Troutman always said 'As We Lay' was a hit. We weren't sure there was going to be a third single, but we'd tried the two up-tempo cuts, and he had every right to see his choice released," says Daniels. Murdock's album had earlier been projected to sell in the five-figure range; now, "substantial six-fig-

ures" are expected.

Murdock says Elektra will be funding a video for the next single—another ballad, "Go On Without You." She is already in the studio with Troutman—with whom she co-wrote the Zapp hit "Computer Love" as well as five of the nine tracks on her own album—recording tracks for her next album.

Murdock toured with Zapp as a backup vocalist and sang a solo spot during the band's set after the release of the album. She's now touring solo, opening for such acts as Meli'sa Morgan and Howard Hewett as well as Zapp.

"As We Lay," she says, "represents a lot of me: gospel, the blues, and the Motown records I grew up on, which were real vocal." The track, previously recorded by another Troutman-produced band, Human Body, was forged in the studio with great patience. "We labored over it, pulled and tugged. Roger and I set up a living room in the auditorium so it wouldn't sound stiff and 'studio,' and I did many styles of vocals."

Murdock stresses the nonexploitative nature of the song: "Some people will just take the title and run with it," she says. But the song's heart is its reflection on emotional consequences, Murdock says. "I don't mind singing about the truth and real-life situations, at least to show that someone identifies with the struggle. But I want to go beyond that and spark some thought. You have to consider the morning after."

A&M Records releases the first compact disk for DJs . . . see page 34

THE RHYTHM & THE BLUES

by Nelson George



IN THE COLUMN-writing business, one hates, but often cannot avoid, repeating certain subjects. Repetition, alas, is part of the job. Same people. Same topics. Sometimes even the same words slip in here and there. Yet some items demand our constant attention.

And so it's time to talk about the Grammy nominations in the r&b category. As usual, the mix incorporates both great records and ones undeserving of recognition, whether the standard be based on sales or artistry. However, one nomination in particular (in the category of best r&b performance by a duo or group) is more than undeserving: It is a slap in the face to all of the industry's great black music makers.

How in the world did the Chicago Bears' "Super Bowl Shuffle" 12-inch single end up in the r&b category? Its funky beat and featured rapping notwithstanding, the "Shuffle" is purely a novelty record or, if one is in a charitable mood, a comedy record.

Consequently, records by the Force M.D.'s ("Tender Love"), Midnight Star ("Headlights"), Lisa Lisa & Cult Jam ("I Wonder If I Take You Home"), the S.O.S. Band ("Sands Of Time" album), Cherrelle & Alexander O'Neal ("Saturday Love"), the Temptations ("Lady Soul"), Col. Caine ("Crack Killed Apple Jack"), and the Timex Social Club ("Rumors") were among the many that, as they say in the street, got disrespected and dismissed.

Year after year the core black artists, those with a low crossover profile, are denied the exposure a Grammy can provide. Nominating "The Super Bowl Shuffle" over more worthy records perpetuates a shameful history.

SHORT STUFF: Word is that Jimmy "Jam" Harris, Terry Lewis, and Jesse Johnson have already started cutting tracks for the upcoming Time reunion album on A&M. Jerome Benton, having left Prince's operation, recently choreographed the video for Herb Albert's Harris-Lewis-produced single, "Keep Your Eye On Me." Now the word is that Benton also has a recording deal with A&M. With the Time reunion, and a movie involving Harris, Lewis, Johnson, Benton, Morris Day, and, maybe, Vanity in the works, some folks

are calling A&M's Hollywood lot "Minneapolis West" . . . Cyndi Mizell, one of the top background singers in New York, has been signed by Columbia. Mizell, who recently backed Freddie Jackson on his national tour, will be produced by Michael Powell, Hubert Eaves and James Williams of "D" Train, and Reggie Grif-fith . . . Prince has given Meli'sa Morgan a song for her next Capitol album as a sort of "thank you" for her Paul Laurence-produced cover of "Do Me Baby" . . . Looks like Prince will be hitting the road this spring with a band containing only one member of his original "Dirty Mind"-era contingent, keyboardist Matt Fink. Shelia E. will see double duty, playing trap drums and performing material from her upcoming album. A new second keyboardist, bassist, and guitarist have been added. At one time

it looked like Prince's next release would be a triple album, according to Warner Bros. sources, and there is still talk of a two-record set, which means we should have new Prince, Michael Jackson, and Whitney Houston albums in the market simultaneously . . . Speaking of Michael Jackson, there is talk that his new album's song selection is still unsettled and, as with "Thriller," a lot of last-minute changes are anticipated. Those who've heard it say "Bad," the record that Jackson hired Martin Scorsese to make into a multimillion-dollar video, is, well, baaaad in the James Brown sense of the word . . . Considering how much Jodi Watley's Andre Cymone-David Z-produced "Looking For A New Love" sounds like a "Control" outtake, it'll be interesting to see if Watley's video will have any Janet Jackson-style choreography. As a member of the "Soul Train" troupe, Watley was a great dancer even before Shalamar's formation . . . Big changes coming in CBS' black a&r department . . . Run-D.M.C. has completed work in Los Angeles on a very elaborate video for "Tricky" that includes the trio descending from the sky in a helicopter . . . Veteran songwriter Leon Ware has signed with the Los Angeles indie label Sonic Atmospheres. Ware has written a number of r&b standards, including "If I Ever Lose This Heaven" and "I Wanna Be Where You Are." He also produced and wrote Marvin Gaye's classic "I

(Continued on page 32)

Should 'Super Bowl Shuffle' be a Grammy nominee?

FOR WEEK ENDING JANUARY 31, 1987

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

| | 95 REPORTERS | NEW ADDS | TOTAL ON |
|-----------------|-----------------------------|----------|----------|
| KOOL & THE GANG | STONE LOVE MERCURY | 31 | 33 |
| SHEILA E. | HOLD ME PAISLEY PARK | 30 | 42 |
| JODY WATLEY | LOOKING FOR A NEW LOVE MCA | 29 | 56 |
| JANET JACKSON | LET'S WAIT AWHILE A&M | 26 | 63 |
| BUNNY DEBARGE | SAVE THE BEST FOR ME MOTOWN | 24 | 42 |

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

RETAIL BREAKOUTS

| | 125 REPORTERS | NUMBER REPORTING |
|----------------|---------------------------------|------------------|
| MILLIE JACKSON | LOVE IS A DANGEROUS GAME JIVE | 14 |
| MTUME | BODY AND SOUL (TAKE ME) EPIC | 14 |
| PHYLLIS HYMAN | LIVING ALL ALONE PIR | 13 |
| JAMES BROWN | HOW DO YOU STOP SCOTTI BROS | 10 |
| REBBIE JACKSON | YOU SEND THE RAIN AWAY COLUMBIA | 10 |

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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 | 3 | CANDY | CAMEO | 1 |
| 2 | 1 | STOP TO LOVE | LUTHER VANDROSS | 3 |
| 3 | 4 | JIMMY LEE | ARETHA FRANKLIN | 2 |
| 4 | 10 | FALLING | MELBA MOORE | 4 |
| 5 | 6 | AS WE LAY | SHIRLEY MURDOCK | 6 |
| 6 | 7 | COME SHARE MY LOVE | MIKI HOWARD | 5 |
| 7 | 8 | C'EST LA VIE | ROBBIE NEVIL | 7 |
| 8 | 2 | CONTROL | JANET JACKSON | 11 |
| 9 | 5 | VICTORY | KOOL & THE GANG | 15 |
| 10 | 15 | BALLERINA GIRL | LIONEL RICHIE | 10 |
| 11 | 17 | HAVE YOU EVER LOVED SOMEBODY | FREDDIE JACKSON | 8 |
| 12 | 14 | BIG FUN | THE GAP BAND | 9 |
| 13 | 9 | I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) | GRACE JONES | 17 |
| 14 | 19 | SITUATION #9 | CLUB NOUVEAU | 12 |
| 15 | 11 | GIRLFRIEND | BOBBY BROWN | 22 |
| 16 | 13 | LOVE YOU DOWN | READY FOR THE WORLD | 27 |
| 17 | 12 | MISUNDERSTANDING | JAMES (D TRAIN) WILLIAMS | 20 |
| 18 | 25 | I WANNA KNOW YOUR NAME | FORCE M.D.'S | 21 |
| 19 | 21 | PAUL REVERE | BEASTIE BOYS | 38 |
| 20 | 31 | SERIOUS | DONNA ALLEN | 13 |
| 21 | 24 | TAKE IT TO THE LIMIT | RAY, GOODMAN & BROWN | 14 |
| 22 | 29 | SHIVER | GEORGE BENSON | 19 |
| 23 | 27 | TWO PEOPLE | TINA TURNER | 18 |
| 24 | 26 | HEAT STROKE | JANICE CHRISTIE | 24 |
| 25 | 18 | CAUGHT UP IN THE RAPTURE | ANITA BAKER | 34 |
| 26 | 33 | SLOW DOWN | LOOSE ENDS | 16 |
| 27 | 16 | ONCE BITTEN TWICE SHY | VESTA WILLIAMS | 45 |
| 28 | — | YOU GOT IT ALL | THE JETS | 23 |
| 29 | 30 | SHAKE YOU DOWN | GREGORY ABBOTT | 65 |
| 30 | 39 | LOVIN' EV'RY MINUTE OF IT | DOUG E. FRESH & THE GET FRESH CREW | 41 |
| 31 | 37 | THE LOVER | EGYPTIAN LOVER | 50 |
| 32 | — | TO BE CONTINUED | THE TEMPTATIONS | 28 |
| 33 | 38 | HOLD ON | R.J.'S LATEST ARRIVAL | 29 |
| 34 | 23 | IT'S THE NEW STYLE | BEASTIE BOYS | 49 |
| 35 | 40 | TENDERONI | O'BRYAN | 35 |
| 36 | 32 | BABY DON'T GO TOO FAR | LUTHER INGRAM | 37 |
| 37 | 20 | GOLDMINE | THE POINTER SISTERS | 48 |
| 38 | — | FACTS OF LOVE | JEFF LORBER FEATURING KARYN WHITE | 51 |
| 39 | 22 | GOIN' TO THE BANK | COMMODORES | 56 |
| 40 | 34 | YOU BE ILLIN' | RUN-D.M.C. | 63 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT BLACK POSITION |
|-----------|-----------|---|--------------------------|--------------------|
| 1 | 1 | CANDY | CAMEO | 1 |
| 2 | 3 | JIMMY LEE | ARETHA FRANKLIN | 2 |
| 3 | 4 | COME SHARE MY LOVE | MIKI HOWARD | 5 |
| 4 | 5 | FALLING | MELBA MOORE | 4 |
| 5 | 8 | HAVE YOU EVER LOVED SOMEBODY | FREDDIE JACKSON | 8 |
| 6 | 7 | AS WE LAY | SHIRLEY MURDOCK | 6 |
| 7 | 6 | C'EST LA VIE | ROBBIE NEVIL | 7 |
| 8 | 9 | BIG FUN | THE GAP BAND | 9 |
| 9 | 2 | STOP TO LOVE | LUTHER VANDROSS | 3 |
| 10 | 12 | SERIOUS | DONNA ALLEN | 13 |
| 11 | 13 | BALLERINA GIRL | LIONEL RICHIE | 10 |
| 12 | 15 | SITUATION #9 | CLUB NOUVEAU | 12 |
| 13 | 18 | TAKE IT TO THE LIMIT | RAY, GOODMAN & BROWN | 14 |
| 14 | 17 | IF I SAY YES | FIVE STAR | 25 |
| 15 | 21 | SLOW DOWN | LOOSE ENDS | 16 |
| 16 | 23 | STAY | HOWARD HEWETT | 30 |
| 17 | 16 | TWO PEOPLE | TINA TURNER | 18 |
| 18 | 22 | DOESN'T HAVE TO BE THIS WAY | ROSE ROYCE | 31 |
| 19 | 24 | SEND IT TO ME | GLADYS KNIGHT & THE PIPS | 26 |
| 20 | 10 | SHIVER | GEORGE BENSON | 19 |
| 21 | 26 | TO BE CONTINUED | THE TEMPTATIONS | 28 |
| 22 | 31 | SOMEONE LIKE YOU | SYLVESTER | 33 |
| 23 | 27 | HOLD ON | R.J.'S LATEST ARRIVAL | 29 |
| 24 | 30 | YOU GOT IT ALL | THE JETS | 23 |
| 25 | 25 | U-TURN | J.BLACKFOOT | 36 |
| 26 | 29 | ENGINE NO. 9 | MIDNIGHT STAR | 32 |
| 27 | 20 | I WANNA KNOW YOUR NAME | FORCE M.D.'S | 21 |
| 28 | 35 | SHE (I CAN'T RESIST) | JESSE JOHNSON | 40 |
| 29 | 11 | MISUNDERSTANDING | JAMES (D TRAIN) WILLIAMS | 20 |
| 30 | 36 | EASY LOVE | THE ROSE BROTHERS | 44 |
| 31 | 28 | TENDERONI | O'BRYAN | 35 |
| 32 | 40 | LIVING ALL ALONE | PHYLLIS HYMAN | 42 |
| 33 | 39 | THINKIN' ABOUT YA | TIMEX SOCIAL CLUB | 39 |
| 34 | 34 | BABY DON'T GO TOO FAR | LUTHER INGRAM | 37 |
| 35 | 33 | HEAT STROKE | JANICE CHRISTIE | 24 |
| 36 | — | LOVE IS A DANGEROUS GAME | MILLIE JACKSON | 43 |
| 37 | — | LET'S WAIT AWHILE | JANET JACKSON | 47 |
| 38 | — | YOU SEND THE RAIN AWAY | REBBIE JACKSON | 53 |
| 39 | 19 | I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) | GRACE JONES | 17 |
| 40 | — | HOW DO YOU STOP | JAMES BROWN | 46 |

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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 (11) | 12 |
| Constellation (1) | |
| COLUMBIA (6) | 8 |
| Def Jam (2) | |
| CAPITOL | 7 |
| MOTOWN (5) | 6 |
| Gordy (1) | |
| WARNER BROS. (4) | 6 |
| Megatone (1) | |
| Paisley Park (1) | |
| A&M (4) | 5 |
| Virgin (1) | |
| ATLANTIC (2) | 5 |
| Omni (2) | |
| 21 Records (1) | |
| ELEKTRA (4) | 5 |
| Solar (1) | |
| ARISTA (3) | 4 |
| Jive (1) | |
| MANHATTAN (3) | 4 |
| P.I.R. (1) | |
| POLYGRAM | 4 |
| Polydor (2) | |
| Atlanta Artists (1) | |
| Mercury (2) | |
| RCA (2) | 4 |
| Jive (1) | |
| Total Experience (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) | |
| CHRYSALIS | 1 |
| Cooltempo (1) | |
| EDGE | 1 |
| ICHIBAN | 1 |
| ISLAND | 1 |
| 4th & B'Way (1) | |
| MALACO | 1 |
| Muscle Shoals Sound (1) | |
| P.I.R. | 1 |
| POSSE | 1 |
| PRISM | 1 |
| RENDEZVOUS | 1 |
| RHINO | 1 |
| SLEEPING BAG | 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. |
|--------------------------------|---|---|
| 6 AS WE LAY | (Troutman, BMI/Saja, BMI) | BMI/Nonpareil, ASCAP/Careers, BMI) CPP |
| 94 AT THIS MOMENT | (WB, ASCAP/Vera-Cruz, ASCAP) | 48 GOLDMINE (Nonpareil, ASCAP/Broozertones, BMI) CPP |
| 37 BABY DON'T GO TOO FAR | (MCA, ASCAP) | 88 GOOD FRIEND (Mycenae, ASCAP) |
| 10 BALLERINA GIRL | (Brockman, ASCAP) | 78 GOOD THINGS COME TO THOSE WHO WAIT (Amber Pass, ASCAP/Disco Fever, ASCAP/Panda, ASCAP) |
| 9 BIG FUN | (Temp Co., BMI) | 8 HAVE YOU EVER LOVED SOMEBODY (Zomba, ASCAP/Willesden, BMI) |
| 71 BODY AND SOUL (TAKE ME) | (Mtime, BMI) | 24 HEAT STROKE (Max, ASCAP/Leosun, ASCAP) |
| 70 BRENDA | (Larchris, BMI) | 77 HERE NOW (Etude, BMI/Fanny Mac, BMI) |
| 1 CANDY | (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) | 73 HOLD ME (Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI) |
| 34 CAUGHT UP IN THE RAPTURE | (WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP) | 29 HOLD ON (Arrival, BMI) |
| 7 C'EST LA VIE | (MCA, ASCAP/Aig, ASCAP/Bug, BMI) | 46 HOW DO YOU STOP (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) |
| 83 COME GO WITH ME | (Panchin, BMI) | 92 I CAN PROVE IT (Rare Blue, ASCAP) |
| 5 COME SHARE MY LOVE | (Warner-Tamerlane, BMI/Bufalo Factory, BMI) | 52 I NEED YOUR LOVING (Flyte Tyme, ASCAP) |
| 11 CONTROL | (Flyte Tyme, ASCAP) | 21 I WANNA KNOW YOUR NAME (Mighty Three, BMI) |
| 86 DEEPER LOVE | (Realsongs, ASCAP) | 25 IF I SAY YES (Ensign, BMI/Marvin Morrow) CPP |
| 93 DELANCY STREET | (Protoons, ASCAP/Turn Out Brothers, ASCAP) | 72 I KE'S RAP/HEY GIRL (Super Blue, BMI) |
| 31 DOESN'T HAVE TO BE THIS WAY | (Rare Blue, ASCAP/Orcas, ASCAP) CPP | 17 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (Bruce Woolley, ASCAP/April, ASCAP/Grace Jones, ASCAP/DeShufflin, ASCAP) CPP/ABP |
| 44 EASY LOVE | (Muscle Shoals, BMI/Jalew, BMI) | 96 INCREDIBLE (Minding, Ascsp/Skeeterman, bmi/Lil' Tad, bmi/Spirit Marlon, bmi) |
| 32 ENGINE NO. 9 | (Hip Trip, BMI/Midstar, BMI) CPP | 49 IT'S THE NEW STYLE (Def Jam, ASCAP) |
| 89 EVERY LITTLE BIT | (Beezer, ASCAP/Frustration, bmi) | 2 JIMMY LEE (Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI) |
| 79 EVERYTHING MUST CHANGE | (Almo, ASCAP) | 54 JUMP INTO MY LIFE (Rare Blue, ASCAP/Kashif, BMI/Music Corp. Of America, BMI) |
| 51 FACTS OF LOVE | (Music Corp. Of America, BMI/Bayjun Beat, BMI) | 47 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI) |
| 4 FALLING | (Rightsong, BMI/Franne Golde, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP) CPP | 42 LIVING ALL ALONE (Downstairs, BMI/C'Index, BMI/Mighty Three, BMI) |
| 22 GIRLFRIEND | (Kamalar, ASCAP/Let's Shine, ASCAP) | 58 LOOKING FOR A NEW LOVE |
| 56 GOIN' TO THE BANK | (Tuneworks, BMI/Franne Gee, BMI/Rightsong, | |
| 60 SHOWING OUT | (Terrace, ASCAP) | |
| 12 SITUATION #9 | (MCA, ASCAP/Willesden, BMI) | |
| 16 SLOW DOWN | (Jay King IV, BMI) | |
| 61 SOMEHOW, SOMEWAY | (Widr, BMI) | |
| 33 SOMEONE LIKE YOU | (Philly World, BMI) | |
| 81 SOMETHING SPECIAL | (Off Backstreet, BMI/Limited Funds, BMI) | |
| 30 STAY | (WB Music/E/A, ASCAP/Make It Big, ASCAP/Rockwood, BMI) | |
| 87 STONE LOVE | (Delightful, BMI) | |
| 3 STOP TO LOVE | (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP | |
| 98 SUMMERTIME, SUMMERTIME | (Washinwear, BMI/Beach House, ASCAP) | |
| 57 SWEET LOVE | (Old Brompton Road, ASCAP/Derglenn, BMI) CPP | |
| 75 TAKE IT FROM ME | (Tuneworks, BMI/Careers, BMI/Reydon, BMI/Franne Gee, BMI/Rightsong, BMI) | |
| 14 TAKE IT TO THE LIMIT | (Bush Burnin', ASCAP/Khari International, ASCAP) | |
| 76 TALK TO ME | (Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP) | |
| 67 TASTY LOVE | (Bush Burnin', ASCAP) | |
| 80 TEARS ON MY PILLOW | (Intersong, ASCAP) | |
| 100 TELL ME WHAT I GOTTA DO | (Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Noted For The Record, ASCAP/Avodah, ASCAP) | |
| 35 TENDERONI | (Almo, ASCAP/Crimasco, ASCAP/Music Corp. Of America, BMI/Ziggurat, BMI) CPP/ALM | |
| 39 THINKIN' ABOUT YA | (Danica, BMI) | |
| 28 TO BE CONTINUED | (Jobete, ASCAP/Tall Temptations, ASCAP) CPP | |
| 18 TWO PEOPLE | (WB, ASCAP/Almo, ASCAP/Myaxe, PRS/Good Single, | |

| PRS) CPP/ALM | 36 U-TURN | (A.Naga, BMI) |
|-----------------------------------|--|---------------|
| 15 VICTORY | (Delightful, BMI) CPP | |
| 99 WHERE DID WE GO WRONG? | (Abkco, BMI/Ashtray, BMI) | |
| 95 WHOOPIT | (Sand Box, ASCAP/Hamilton, ASCAP) | |
| 90 WORDS INTO ACTION | (Unichappell, BMI/C & D, BMI) | |
| 63 YOU BE ILLIN' | (Protoons, ASCAP/Rush Groove, ASCAP) | |
| 66 YOU BETTER QUIT | (Perk's, BMI/Duchess, BMI) | |
| 23 YOU GOT IT ALL | (Holmes Line, ASCAP) CPP | |
| 53 YOU SEND THE RAIN AWAY | (Irving, BMI/Glasshouse, BMI/American League, BMI) CPP/ALM | |
| 74 YOU'RE GONNA COME BACK TO LOVE | (Muscle Shoals, BMI) CPP/ABP | |
| 62 ZERO IN JULY | (Chrystal Isle, BMI/Mark Bynum, BMI/Electric Apple, BMI) | |

| SHEET MUSIC AGENTS | | | |
|---|-----------------|-----|-------------------|
| are listed for piano/vocal sheet music copies and may not represent mixed folio rights. | | | |
| ABP | April Blackwood | CPP | Columbia Pictures |
| ALM | Almo | HAN | Hansen |
| B-M | Belwin Mills | HL | Hal Leonard |
| B-3 | Big Three | IMM | Ivan Mogull |
| BP | Bradley | MCA | MCA |
| CHA | Chappell | PSP | Peer Southern |
| CLM | Cherry Lane | PLY | Plymouth |
| CPI | Cimino | WBM | Warner Bros. |



Oprahland Visit. MCA's the Jets recently performed on the nationally syndicated "Oprah Winfrey" show in Chicago. Posing after the show are, from left, Moana and Kathy Wolfram of the Jets, Winfrey, and Eugene, Eddie, Elizabeth, Rudy, Leroy, and Haini Wolfram of the Jets.

RHYTHM & BLUES

(Continued from page 28)

Want You" album... On Columbia, Gregory Abbott's "Shake You Down" album is gold, while the Beastie Boys' "Licensed To Ill" is platinum. Abbott's new single is "I Got The Feelin'." The Beasties come back with "She's Crafty"... Herman Kelly, with that boogie standard "Dance To The Drummer's Beat" to his credit, has a new single, "God Son" b/w "Bassmordrums" on Afterschool Records. Contact: P.O. Box 14157, Detroit, Mich. 48214; 313-822-7590... Three of the five records nominated in the blues category of the Grammys this year are by Alligator artists: Albert Col-

lins' "Showdown!" (which also features Johnny Copeland and Robert Cray), James Cotton's "Live From Chicago!" and Clarence "Gatemouth" Brown's "Pressure Cooker"... Alan White of Los Angeles has just started a Florence Ballard memorial fan club. To contact him write P.O. Box 36A02, Los Angeles, Calif. 90036... The Houston Rockets' Akeem Olajuwon is making his recording debut with "The Unbeatable Dream," a 12-inch single on Las Vegas Records. For more information, contact George Luster Jr. at Apt. 4, 2241 N. Jones, Las Vegas, Nev. 89108-3321; 702-646-1303.

FOR WEEK ENDING JANUARY 31, 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 |
|-----------|-----------|------------|---------------|---|--|
| | | | | Compiled from a national sample of retail store and one-stop sales reports. | |
| | | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 1 | 13 | FREDDIE JACKSON ● CAPITOL ST 12495 (8.98) (CD) | JUST LIKE THE FIRST TIME 9 weeks at No. One |
| 2 | 2 | 2 | 15 | LUTHER VANDROSS ▲ EPIC 40415 (CD) | GIVE ME THE REASON |
| 3 | 3 | 3 | 10 | BEASTIE BOYS DEF JAM 40238/COLUMBIA (CD) | LICENSED TO ILL |
| 4 | 4 | 4 | 19 | CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD) | WORD UP |
| 5 | 5 | 5 | 43 | ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD) | RAPTURE |
| 6 | 6 | 6 | 10 | READY FOR THE WORLD MCA 5829 (8.98) (CD) | LONG TIME COMING |
| 7 | 7 | 8 | 49 | JANET JACKSON ▲3 A&M SP-5106 (8.98) (CD) | CONTROL |
| 8 | 8 | 7 | 18 | GREGORY ABBOTT COLUMBIA BFC 40437 (CD) | SHAKE YOU DOWN |
| 9 | 9 | 9 | 9 | KOOL & THE GANG MERCURY 830-398-1-M/POLYGRAM (CD) | FOREVER |
| 10 | 11 | 11 | 12 | ARETHA FRANKLIN ● ARISTA AL-8442 (8.98) (CD) | ARETHA |
| 11 | 10 | 10 | 21 | LIONEL RICHIE ▲3 MOTOWN 6158 ML (9.98) (CD) | DANCING ON THE CEILING |
| 12 | 12 | 12 | 10 | BOBBY BROWN MCA 5827 (8.98) | KING OF STAGE |
| 13 | 13 | 14 | 7 | NEW EDITION MCA 5912 (8.98) | UNDER THE BLUE MOON |
| 14 | 15 | 18 | 26 | SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98) (CD) | SHIRLEY MURDOCK! |
| 15 | 14 | 13 | 34 | RUN-D.M.C. ▲2 PROFILE 1217 (8.98) (CD) | RAISING HELL |
| 16 | 20 | 29 | 7 | CLUB NOUVEAU WARNER BROS. 25531-1 (8.98) | LIFE, LOVE & PAIN |
| 17 | 19 | 20 | 21 | PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/MANHATTAN (9.98) | LIVING ALL ALONE |
| 18 | 18 | 19 | 23 | MELBA MOORE CAPITOL ST 12471 (9.98) (CD) | A LOT OF LOVE |
| 19 | 16 | 15 | 17 | TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD) | BREAK EVERY RULE |
| 20 | 17 | 16 | 28 | THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98) (CD) | TO BE CONTINUED |
| 21 | 21 | 23 | 30 | CLARENCE CARTER ICHIBAN 1003 (8.98) | DR. C.C. |
| 22 | 22 | 24 | 21 | KENNY G. ARISTA AL-8427 (8.98) (CD) | DUOTONES |
| 23 | 29 | 22 | 15 | JESSE JOHNSON A&M SP-5122 (8.98) (CD) | SHOCKADELICA |
| 24 | 30 | 39 | 15 | LOOSE ENDS MCA 5745 (8.98) (CD) | THE ZAGORA |
| 25 | 26 | 40 | 7 | GEORGE HOWARD MCA 5855 (8.98) (CD) | A NICE PLACE TO BE |
| 26 | 41 | 41 | 7 | GRACE JONES MANHATTAN ST-53038 (8.98) (CD) | INSIDE STORY |
| 27 | 28 | 37 | 6 | DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98) | OH, MY GOD! |
| 28 | 23 | 17 | 12 | COMMODORES POLYDOR 831-194-1/POLYGRAM | UNITED |
| 29 | 31 | 47 | 6 | NAJEE EMI-AMERICA ST 17241 (8.98) | NAJEE'S THEME |
| 30 | 24 | 26 | 12 | MILLIE JACKSON JIVE/RCA 10161016-J/RCA (8.98) | AN IMITATION OF LOVE |
| 31 | 27 | 21 | 37 | BILLY OCEAN ▲2 JIVE/ARISTA JLB-8409/ARISTA (8.98) (CD) | LOVE ZONE |
| 32 | 35 | 55 | 7 | MIKI HOWARD ATLANTIC 81688 (8.98) | COME SHARE MY LOVE |
| 33 | 34 | 50 | 4 | THE GAP BAND TOTAL EXPERIENCE 2700-1/RCA (8.98) | GAP BAND 8 |
| 34 | 38 | 36 | 20 | HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD) | I COMMIT TO LOVE |
| 35 | 44 | 44 | 6 | RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98) | TAKE IT TO THE LIMIT |
| 36 | 40 | 60 | 9 | TIMEX SOCIAL CLUB DANYA/FANTASY F 9645/FANTASY (8.98) | VICIOUS RUMORS... THE ALBUM |
| 37 | 39 | 64 | 3 | ROBBIE NEVIL MANHATTAN ST-53006 (8.98) (CD) | ROBBIE NEVIL |
| 38 | 25 | 25 | 9 | KLYMAXX MCA 5832 (8.98) (CD) | KLYMAXX |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|--|------------------------------|
| 39 | 33 | 33 | 14 | CHICO DEBARGE MOTOWN 6214MLA (8.98) | CHICO DEBARGE |
| 40 | 32 | 42 | 20 | GEORGE BENSON WARNER BROS. WB 1-2547 (8.98) (CD) | WHILE THE CITY SLEEPS ... |
| 41 | 49 | 45 | 12 | JEFF LORBER WARNER BROS. 1-25492 (8.98) (CD) | PRIVATE PASSION |
| 42 | 51 | — | 2 | MANTRONIX SLEEPING BAG TLX 8 (8.98) | MUSIC MADNESS |
| 43 | 37 | 28 | 19 | MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98) | LIVE IN LOS ANGELES |
| 44 | 45 | 48 | 11 | VESTA WILLIAMS A&M SP 5118 (8.98) | VESTA |
| 45 | 36 | 27 | 12 | ONE WAY MCA 5823 (8.98) | ONE WAY XI |
| 46 | 47 | 32 | 10 | ISAAC HAYES COLUMBIA FC 40316 | U-TURN |
| 47 | 43 | 43 | 16 | AL JARREAU WARNER BROS. 25477-1 (8.98) (CD) | L IS FOR LOVER |
| 48 | 63 | 61 | 20 | FIVE STAR RCA AFL-1-9501 (8.98) (CD) | SILK & STEEL |
| 49 | 48 | 38 | 37 | PATTI LABELLE ▲ MCA 5737 (8.98) (CD) | WINNER IN YOU |
| 50 | 50 | 52 | 9 | THE POINTER SISTERS RCA 5609-1-R (8.98) (CD) | HOT TOGETHER |
| 51 | 62 | 65 | 14 | JAMES (D-TRAIN) WILLIAMS COLUMBIA BFC 40465 | MIRACLES OF THE HEART |
| 52 | 42 | 46 | 15 | KURTIS BLOW MERCURY 830 215-1 M-1/POLYGRAM | KINGDOM BLOW |
| 53 | 46 | 34 | 37 | WHODINI ● JIVE/ARISTA JLB-8407/ARISTA (8.98) (CD) | BACK IN BLACK |
| 54 | 55 | 56 | 96 | WHITNEY HOUSTON ▲7 ARISTA ALB-8212 (8.98) (CD) | WHITNEY HOUSTON |
| 55 | 54 | 54 | 8 | THE CRUSADERS MCA 5781 (8.98) (CD) | THE GOOD AND BAD TIMES |
| 56 | 69 | 53 | 19 | ASHFORD & SIMPSON CAPITOL ST 12469 (9.98) | REAL LOVE |
| 57 | 58 | 31 | 26 | ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA | JUICE |
| 58 | 56 | 30 | 24 | LEVERT ATLANTIC 81669-1 (8.98) | BLOODLINE |
| 59 | 57 | 66 | 19 | R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98) | HOLD ON |
| 60 | 67 | — | 2 | ROBERT CRAY HIGHTONE/MERCURY 830 568-1/POLYGRAM | STRONG PERSUADER |
| 61 | 60 | 58 | 11 | BOB JAMES WARNER BROS. 25495 (9.98) (CD) | OBSESSION |
| 62 | 52 | 62 | 31 | BOB JAMES/DAVID SANBORN ● WARNER BROS. 25390 (8.98) (CD) | DOUBLE VISION |
| 63 | 73 | 74 | 34 | EL DEBARGE ● GORDY 6181GL/MOTOWN (8.98) (CD) | EL DEBARGE |
| 64 | 71 | 63 | 27 | SHIRLEY JONES P.I.R./MANHATTAN ST-53031/MANHATTAN (8.98) | ALWAYS IN THE MOOD |
| 65 | 65 | 70 | 7 | BOBBY BLAND MALACO 7439 (8.98) | AFTER ALL |
| 66 | 66 | 72 | 15 | JAMES BROWN SCOTTI BROS. FZ 40380/EPIC | GRAVITY |
| 67 | 68 | 68 | 6 | O'BRYAN CAPITOL ST 12520 (8.98) | SURRENDER |
| 68 | 53 | 49 | 60 | LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA FC 40135 (CD) | FULL FORCE GET BUSY ONE TIME |
| 69 | 61 | 59 | 16 | THE HUMAN LEAGUE VIRGIN SP 5129/A&M (8.98) (CD) | CRASH |
| 70 | NEW ► | | 1 | VARIOUS ARTISTS SELECT SEL 21617 (8.98) | GIFT RAPPING |
| 71 | 72 | 75 | 16 | STACY LATTISAW MOTOWN 6212 ML (8.98) | TAKE ME ALL THE WAY |
| 72 | 70 | 51 | 16 | WHISTLE SELECT SEL 21615 (8.98) | WHISTLE |
| 73 | 64 | 57 | 27 | UTFO SELECT SEL 21616 (8.98) | SKEEZER PLEEZER |
| 74 | 59 | 35 | 25 | FULL FORCE COLUMBIA BFC 40395 | FULL FORCE GET BUSY ONE TIME |
| 75 | 74 | 67 | 11 | MILES DAVIS WARNER BROS. 25490 (9.98) (CD) | TUTU |

○ 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.

| CLUB PLAY | | | | | | |
|---------------|---|------------|---------------|---|--|---|
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Label & Number/Distributing Label | ARTIST | |
| ★ ★ No. 1 ★ ★ | | | | | | |
| 1 | 1 | 2 | 8 | COME GO WITH ME ARISTA AD1-9539 | EXPOSE | |
| 2 | 3 | 5 | 9 | C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL | ◆ ROBBIE NEVIL | |
| 3 | 4 | 6 | 9 | SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755 | ◆ MEL & KIM | |
| 4 | 6 | 13 | 6 | OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS. | ◆ MADONNA | |
| 5 | 2 | 1 | 10 | SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS. | SYLVESTER | |
| 6 | 5 | 4 | 10 | I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL | ◆ GRACE JONES | |
| 7 | 7 | 10 | 10 | BOY TOY (REMIX) RCA 5769-1-RD | TIA | |
| 8 | 11 | 19 | 6 | CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC | ◆ CYNDI LAUPER | |
| 9 | 10 | 18 | 7 | WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704 | BRENDA K. STARR | |
| 10 | 9 | 16 | 7 | COME GET MY LOVE TOMMY BOY TB 887 | TKA | |
| 11 | 16 | 21 | 7 | GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) WARNER BROS. 0-20588 | ◆ THE B-52'S | |
| 12 | 12 | 20 | 6 | DISCO (EP) EMI-AMERICA SQ-17246 | PET SHOP BOYS | |
| 13 | 18 | 22 | 6 | EVER FALLEN IN LOVE (REMIX) I.R.S./MCA 23707/MCA | ◆ FINE YOUNG CANNIBALS | |
| 14 | 25 | 40 | 3 | JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG | STACY LATTISAW | |
| 15 | 15 | 17 | 9 | GOOD THINGS COME TO THOSE WHO WAIT FEVER SF 812/SUTRA | NAYOBE | |
| 16 | 21 | 27 | 4 | PICK IT UP KLUB KR 511 | SOFONDA C | |
| 17 | 22 | 37 | 4 | SHE DON'T KNOW I'M ALIVE A&M SP-1 2220 | WILLIE COLON | |
| 18 | 14 | 14 | 9 | WE CONNECT (REMIX) ATLANTIC 0-86757 | STACEY Q | |
| 19 | 28 | 38 | 4 | CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM | ◆ CAMEO | |
| 20 | 35 | 43 | 3 | DESIRE (COME AND GET IT) (REMIX) Geffen 0-20568/WARNER BROS. | ◆ GENE LOVES JEZEBEL | |
| 21 | 37 | 49 | 3 | TURN ME LOOSE CRIMINAL CRIM 00006 | WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT | |
| 22 | 38 | 50 | 3 | SHOW ME (REMIX) FEVER SF 814/SUTRA | THE COVER GIRLS | |
| 23 | 23 | 30 | 6 | WORLD MACHINE (REMIX) POLYDOR 885 471-1/POLYGRAM | LEVEL 42 | |
| 24 | 13 | 8 | 12 | BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS. | ◆ NEW ORDER | |
| 25 | 30 | 35 | 6 | TRACTION POW WOW WOW 418 | AMPERSAND | |
| 26 | 8 | 3 | 12 | MUSIQUE NON STOP WARNER BROS. 0-20549 | ◆ KRAFTWERK | |
| 27 | 39 | — | 2 | JIMMY LEE (REMIX) ARISTA AD1-9547 | ◆ ARETHA FRANKLIN | |
| 28 | 36 | — | 3 | MR. BIG STUFF MCA 23691 | ◆ HEAVY D. & THE BOYZ | |
| 29 | 32 | 47 | 3 | IF I SAY YES (REMIX) RCA 5921-1-RD | FIVE STAR | |
| 30 | 44 | — | 2 | ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA | PAUL PARKER | |
| 31 | 40 | 42 | 3 | KNOCK ME SENSELESS VINYL MANIA VMR-006 | EASTBOUND EXPRESSWAY | |
| 32 | NEW ► | 1 | 1 | LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD | J.M. SILK | |
| 33 | 27 | 26 | 7 | BAND OF GOLD (REMIX) I.R.S. 23706/MCA | BELINDA CARLISLE FEATURING FRED A PAYNE | |
| 34 | 26 | 31 | 7 | NOTORIOUS (REMIX) CAPITOL V-15264 | ◆ DURAN DURAN | |
| 35 | 29 | 23 | 11 | C'MON EVERY BEATBOX (REMIX)/BADROCK CITY COLUMBIA 44-05963 | ◆ BIG AUDIO DYNAMITE | |
| 36 | 20 | 12 | 12 | GOLDMINE (REMIX)/SEXUAL POWER RCA 5774-1-RD | ◆ THE POINTER SISTERS | |
| 37 | 17 | 7 | 11 | CONTROL (REMIX) A&M SP-1 2209 | ◆ JANET JACKSON | |
| 38 | NEW ► | 1 | 1 | NEVER TOO LATE TO LOVE YOU (REMIX) MERCURY 888 246-1/POLYGRAM | ◆ K.T.P. | |
| 39 | NEW ► | 1 | 1 | A TRICK OF THE NIGHT (REMIX) LONDON 886 119-1/POLYGRAM | ◆ BANANARAMA | |
| 40 | 41 | 48 | 4 | SO MUCH FOR LOVE (REMIX) CHRYSALIS 4V9-43046 | THE VENETIANS | |
| 41 | 49 | — | 2 | INFECTED (REMIX) EPIC 49-05982 | ◆ THE THE | |
| 42 | NEW ► | 1 | 1 | SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) (REMIX) MCA 23649 | PATTI LABELLE | |
| 43 | 46 | — | 2 | IT'S THE NEW STYLE/PAUL REVERE DEF JAM 44-05958/COLUMBIA | BEASTIE BOYS | |
| 44 | NEW ► | 1 | 1 | SHE (I CAN'T RESIST) (REMIX) A&M SP-1 2219 | JESSE JOHNSON | |
| 45 | NEW ► | 1 | 1 | STOP TO LOVE (REMIX) EPIC 49-05980 | ◆ LUTHER VANDROSS | |
| 46 | NEW ► | 1 | 1 | ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744 | DEBBIE GIBSON | |
| 47 | 50 | — | 2 | LEGACY (REMIX) CHINA/CHRYSALIS 4V9-43086/CHRYSALIS | ◆ THE ART OF NOISE | |
| 48 | NEW ► | 1 | 1 | ON THE HOUSE (REMIX) WARNER BROS. 0-20589 | MIDNIGHT SUNRISE FEATURING JACKIE RAWE | |
| 49 | 34 | 25 | 10 | MEMORIES EMERGENCY EMOS-6569 | CAROLYN HARDING | |
| 50 | 45 | 45 | 3 | I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP-50047 | C-BANK FEATURING DIAMOND EYES | |
| BREAKOUTS | Titles with future chart potential, based on club play this week. | | | | | <ol style="list-style-type: none"> 1. DON'T NEED A GUN (REMIX) BILLY IDOL CHRYSLIS 2. IF YOU ONLY KNEW CHIP E. D.J. INTERNATIONAL 3. BIG TIME (REMIX) PETER GABRIEL GEFLEN 4. FASCINATED COMPANY B ATLANTIC 5. THE LOVER EGYPTIAN LOVER EGYPTIAN EMPIRE 6. ELECTRIC CAFE (LP CUTS) KRAFTWERK WARNER BROS. 7. CRY WOLF (REMIX) A-HA WARNER BROS. 8. LICENSED TO ILL (LP CUTS) BEASTIE BOYS DEF JAM |

| 12-INCH SINGLES SALES | | | | | | |
|-----------------------|--|------------|---------------|---|--|---|
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Label & Number/Distributing Label | ARTIST | |
| ★ ★ No. 1 ★ ★ | | | | | | |
| 1 | 2 | 3 | 11 | SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS. | SYLVESTER | |
| 2 | 3 | 4 | 10 | WE CONNECT (REMIX) ATLANTIC 0-86757 | STACEY Q | |
| 3 | 6 | 11 | 8 | C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL | ◆ ROBBIE NEVIL | |
| 4 | 1 | 1 | 14 | BRAND NEW LOVER EPIC 49-05965 | ◆ DEAD OR ALIVE | |
| 5 | 4 | 5 | 6 | OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS. | ◆ MADONNA | |
| 6 | 7 | 12 | 8 | SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755 | ◆ MEL & KIM | |
| 7 | 5 | 2 | 12 | CONTROL (REMIX) A&M SP-1 2209 | ◆ JANET JACKSON | |
| 8 | 8 | 10 | 8 | COME GO WITH ME ARISTA AD1-9539 | EXPOSE | |
| 9 | 11 | 27 | 4 | KNOCK ME SENSELESS VINYL MANIA VMR 006 | EASTBOUND EXPRESSWAY | |
| 10 | 12 | 14 | 10 | MEMORIES EMERGENCY EMOS-6569 | CAROLYN HARDING | |
| 11 | 17 | 21 | 7 | BOYS (REMIX) DICE TGR 1008/SUTRA | LEAH LANDIS | |
| 12 | 14 | 39 | 3 | CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM | ◆ CAMEO | |
| 13 | 13 | 9 | 13 | BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS. | ◆ NEW ORDER | |
| 14 | 21 | — | 2 | SHOW ME (REMIX) FEVER SF 814/SUTRA | THE COVER GIRLS | |
| 15 | 9 | 22 | 6 | CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC | ◆ CYNDI LAUPER | |
| 16 | 10 | 6 | 13 | MUSIQUE NON STOP WARNER BROS. 0-20549 | ◆ KRAFTWERK | |
| 17 | 24 | 32 | 4 | PICK IT UP KLUB KR 511 | SOFONDA C | |
| 18 | 18 | 18 | 15 | SHAKE YOU DOWN (REMIX) COLUMBIA 44-05959 | ◆ GREGORY ABBOTT | |
| 19 | 27 | 36 | 7 | MR. BIG STUFF MCA 23691 | ◆ HEAVY D. & THE BOYZ | |
| 20 | 25 | 19 | 21 | DON'T LEAVE ME THIS WAY MCA 23665 | ◆ THE COMMUNARDS | |
| 21 | 19 | 17 | 20 | SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22 | NOCERA | |
| 22 | 31 | 47 | 3 | STOP TO LOVE (REMIX) EPIC 49-05980 | ◆ LUTHER VANDROSS | |
| 23 | 23 | 20 | 11 | I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL | ◆ GRACE JONES | |
| 24 | 16 | 15 | 10 | WALK LIKE AN EGYPTIAN (REMIX) COLUMBIA 44-05935 | ◆ BANGLES | |
| 25 | 20 | 8 | 21 | FOR TONIGHT ATLANTIC 0-86789 | ◆ NANCY MARTINEZ | |
| 26 | 26 | 16 | 10 | GIRLFRIEND MCA 23643 | ◆ BOBBY BROWN | |
| 27 | 29 | 34 | 8 | SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC | DONNA ALLEN | |
| 28 | NEW ► | 1 | 1 | BOOM BOOM ZYX 5571 | PAUL LEKAKIS | |
| 29 | 36 | 49 | 11 | LOVE YOU DOWN MCA 23680 | ◆ READY FOR THE WORLD | |
| 30 | 47 | — | 4 | HEAT STROKE SUPERTRONICS RY 016 | JANICE CHRISTIE | |
| 31 | 22 | 13 | 12 | ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692 | NEW EDITION | |
| 32 | 46 | — | 2 | FASCINATED ATLANTIC 0-86731 | COMPANY B | |
| 33 | 35 | — | 2 | WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704 | BRENDA K. STARR | |
| 34 | NEW ► | 1 | 1 | TURN ME LOOSE CRIMINAL CRIM 00006 | WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT | |
| 35 | 45 | 23 | 8 | BOY TOY (REMIX) RCA 5769-1-RD | TIA | |
| 36 | 30 | 29 | 8 | MATCH MADE UP IN HEAVEN PARIS INTERNATIONAL P-1206 | JILL | |
| 37 | 50 | — | 2 | DISCO (EP) EMI-AMERICA SQ-17246 | PET SHOP BOYS | |
| 38 | 32 | — | 2 | JIMMY LEE (REMIX) ARISTA AD1-9547 | ◆ ARETHA FRANKLIN | |
| 39 | 42 | — | 2 | A TRICK OF THE NIGHT (REMIX) LONDON 886 119-1/POLYGRAM | ◆ BANANARAMA | |
| 40 | 28 | 33 | 6 | I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP 50047 | C-BANK FEATURING DIAMOND EYES | |
| 41 | 15 | 7 | 13 | EVERYBODY HAVE FUN TONIGHT (REMIX) GEFFEN 0-20551/WARNER BROS. | ◆ WANG CHUNG | |
| 42 | NEW ► | 1 | 1 | BAND OF GOLD (REMIX) I.R.S. 23706/MCA | BELINDA CARLISLE FEATURING FRED A PAYNE | |
| 43 | 37 | 28 | 16 | FALLING IN LOVE NEXT PLATEAU NP 50049 | SYBIL | |
| 44 | 39 | 31 | 13 | TOUCH ME (I WANT YOUR BODY) (REMIX) JIVE 1014-1-JD/RCA | ◆ SAMANTHA FOX | |
| 45 | 38 | 43 | 4 | FACE IT STATE STREET SSR-1001 | MASTER C&J | |
| 46 | RE-ENTRY | — | — | UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05955 | FULL FORCE | |
| 47 | 49 | 40 | 23 | DIAMOND GIRL ATLANTIC 0-86778 | NICE & WILD | |
| 48 | 43 | — | 3 | I NEED YOUR LOVING (REMIX) A&M SP-1 2213 | ◆ THE HUMAN LEAGUE | |
| 49 | 34 | 41 | 3 | GOOD THINGS COME TO THOSE WHO WAIT FEVER SF 812/SUTRA | NAYOBE | |
| 50 | 41 | 30 | 12 | IT'S THE NEW STYLE/PAUL REVERE DEF JAM 44-05958/COLUMBIA | BEASTIE BOYS | |
| BREAKOUTS | Titles with future chart potential, based on sales reported this week. | | | | | <ol style="list-style-type: none"> 1. (I KNOW) I'M LOSING YOU UPTOWN OAK LAWN 2. JUMP INTO MY LIFE (REMIX) STACY LATTISAW MOTOWN 3. ON THE HOUSE (REMIX) MIDNIGHT SUNRISE FEATURING JACKIE RAWE WARNER BROS. 4. LET THE MUSIC TAKE CONTROL (REMIX) J.M. SILK RCA 5. CRY WOLF (REMIX) A-HA WARNER BROS. 6. BIG FUN (REMIX) THE GAP BAND TOTAL EXPERIENCE |

○ 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.

3 HOT NEW ACTS FROM CANADA

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dance TRAX



by Brian Chin

NEW SINGLES: The first single from Jocelyn Brown's upcoming album debut is "Ego Maniac" (Warner Bros./Jellybean), a shrewd Hubert Eaves production powered by a go-go rhythm and Brown's unique sweet and barbed voice. It's very close in construction and impact to "Somebody Else's Guy"; edit it by Little Louie Vega... Rainy Davis, who also made her first splash with a strong independent release that achieved substantial crossover play (last summer's "Sweetheart" on Supertronics), now appears on Columbia with "Lowdown So And So," a flexible radio/club record with another engaging vocal performance... We're charmed, again, by Konk's, whose latest, "Love Attack" (Dog Brothers, 212-475-1351), is more of the band's original street/Latin/funk fusion, with a lengthened instrumental groove version on the flip.

Two more personal picks: Secret Society's "Find Yourself" (Society, 305-262-8937) is a very successful grafting of a Duran Duran-like monotone vocal to the Miami Latin disco beat; it could be key in diversifying that sound. Bill Kelly was mix consultant... Scott LaRock's "The Bridge Is Over" (B-Boy), follow-up to a major underground hit, "South Bronx," brings more Jamaican toasting cadences to rap, though the one-finger piano hook is just as interesting, as is the Billy Joel allusion and the shamelessly personal effrontery of the street version. On the flip: "A Word From Our Sponsor," cutting First Choice's "Love Thang" to an unsentimental theme of self-determination. We must agree: You're the sponsor, homeboy.

POP-DISCO: Hipsway's "The Honeythief" (Columbia) is a stylish, mid-tempo pop-rocker already charting on the Hot 100; it's noteworthy for its prominent use of rap-record grunge as a mood-setting device... Meanwhile, records like Debbie

Gibson's "Only In My Dreams" (Atlantic) seem directly headed for radio, with a detour through more pop-oriented dance floors; that's merely an indication of how mainstream the dance approach has become (and possibly an explanation of why we need really bizarre things like house music to make up a night). Fred Zarr produced and Little Louie Vega mixed.

REMIXES: S.O.S. Band's "No Lies" (Tabu), remixed by New York's Dave Ogrin, is the clubbiest thing on the album, and very Time-like, with disco breaks... Wang Chung's "Let's Go" (Geffen), remixed by Shep Pettibone, adds a looped break and keyboard antics in the last stretch that bump up the energy level... Chaka Khan's "Earth To Mickey" (Warner Bros. promo), a Charlie Singleton production from her album of last summer, revisits the rap motif with a lot of good edit work... Patti LaBelle's "Something Special" (MCA), commercial pop-soul, reappears with Louil Silas Jr.'s remix.

NOTES: Joyce Sims' upcoming single sounds like a real winner for followers of teen beat and mainstream black radio as well... Scheduled for imminent release on Columbia: "Let's Dance: The DJ's Collection Of Dance Club Classics," a two-record set compiled by Jellybean Benitez (and annotated by yours truly), cataloging some of the most collectible '70s 12-inch releases and unavailable album cuts. Among the 12-track lineup are Marlena Shaw's noncommercial "Touch Me In The Morning"; Sharon Ridley's "Changin'"; Buddy Miles' "Pull Yourself Together"; Dan Hartman and Leatta Holloway's "Vertigo/Relight My Fire"; Patrick Hernandez's "Born To Be Alive," and Eddy Grant's "Walking On Sunshine." The collection, mastered at 12-inch levels on vinyl, will also be released on CD. (See story on the first club

DJ promo CD, this page.)

A personal plea: Doesn't anyone out there want to make a soul record? It's ironic and frustratingly convoluted to consider that producers feel compelled to produce (and labels feel compelled to choose as singles) up-tempo material because radio perceives such records to be the most accessible, at least compared to ballads. That's a boon and a bane to clubs, since it ensures that the overall selection of club music is plentiful. (A glut is a glut, of course.) But meanwhile, clubs are blamed for turning everything in music into electronic disco, and on top of all that, DJs are also said to be following radio!

One thing that has indeed suffered from the proliferation of dance clubs is live performance—not only as regards the self-contained band, which was displaced by the DJ, but also the artists who do the track-date circuit and who need the challenge of live work to develop. The forging of stagecraft—building the background of a performer and the character of a vocalist—all but disappears when the artist only needs one or two familiar songs to sing to make a club appearance. In turn, the producer has less of an artist to work with even after a couple of hit singles have made their way through clubs.

We asked a producer of several recent top 10 pop records whether he prefers working with an artist who can write songs. His response: "I prefer to work with an artist who can sing." It's already manifestly clear (to everyone but pop radio) that clubs and club music are way ahead of the rest of pop in the ability to move ahead stylistically and technologically. But clubland's propensity for instant music does create a special responsibility for producers to keep artistic standards up, and that means giving more to the vocalist: more room in the track and more credit, too.

A&M Bows First Dance Club CD Release Sound Quality, Marketing Dictate Label's Decision

BY BRIAN CHIN

NEW YORK A&M has set a Friday (30) release date for the first compact disk aimed at dance club DJs. The promotional-only CD contains a club remix version of Herb Alpert's new single, "Keep Your Eye On Me."

Sound quality and marketing dictated the label's logic in pressing the run of 1,000 CDs, according to A&M vice president/general manager Bob Reitman. Although clubs are only beginning to outfit themselves with CD players, Reitman says, "My guess is that pretty soon, if they want the best sound, they'll be there."

In the meantime, the promo CD, whether actually used in clubs or merely auditioned by club DJs using vinyl copies at work, serves to "call attention to a really fabulous

tune and production by Jimmy Jam and Terry Lewis and a fabulous performance by Herb Alpert," says Reitman. "We thought it would start to take off in the club/

**'We're using
the CD format
to get attention'**

urban markets, so we're taking advantage of [the CD format] to get attention. Once they listen to it, it's the music."

Reitman also hopes that A&M's image will have benefited from the forward thinking implied by its series of promo-only CDs, which have included a six-artist sampler and special disks by 38 Special, Orchestral Manoeuvres In The Dark,

and the Police.

The Alpert CD, packaged in the cardboard Digi-Pak tray, is being distributed through A&M's press and sales departments as well as through Leslie Doyle and Chris Kerr, the label's dance music promotion staffers in New York and Los Angeles, respectively.

Clubs and club DJs had been catalysts, too, in the last introduction of a new retail format for recorded music, the 12-inch single. Like the CD, the 12-inch, initially known as a "disco disc," was created to satisfy the exacting audio demands of its users. Later, the musical opportunities afforded by the longer play time of the 12-inch single format and its inherent marketability helped cement its popularity with performers, professionals, and consumers.



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TALENT IN ACTION

(Continued from page 27)

AUSTRALIAN MADE

Subiaco Oval
Perth, Australia
Tickets: \$35, \$26

A WILDLY ENTHUSIASTIC, 30,000-strong crowd showed for this Jan. 10 Perth stopover of Australian Made, an ambitious six-date national tour offering Australia the best of its own immense musical talent. The bill comprised eight home-grown acts: Mental As Anything, the Triffids, the Saints, I'm Talking, the Divinyls, the Models, Jimmy Barnes, and INXS.

From the moment Mental As Anything hit the stage for a set that essentially comprised both sides of its multiplatinum greatest-hits album, there was undeniably a rare magic in the air. Even the normally sedate, even austere Triffids peppered their set with warm greetings to their hometown audience.

The slick but truly soulful funk of I'm Talking, powered by the superb vocals of Kate Ceberano and the mysteriously beautiful Zan, hit a responsive chord with the animated crowd. It was the always-surprising Saints, however, that really brought the audience to its feet. Originally a primal-punk ensemble, the Saints astounded the audience with a textured maturity that a decade of performance, much of it in Europe, has wrought, delivering post-punk rock blended with soul and a little folk-rock.

The volatile Divinyls, now armed with ex-Blondie guitarist Frank Infante, took the energy a step further. As night fell, the hugely popular Jimmy Barnes unleashed a blistering hard rock set that ended with an unexpected workout on "Wild Thing," a showstopper from his previous band, Cold Chisel.

Finally, the effervescence and optimism of the day were brought into sharp focus by INXS, who ripped

through a crisp, visually exciting performance capped by an encore of the Australian rock classic "The Loved One," which saw Barnes return to the stage.

Australian Made's greatest achievement would appear to be the gathering of remarkably diverse

fan pockets into a single, unified audience that proved more than willing to absorb and appreciate such a wide array of performances. It has, as INXS leader Michael Hutchence observed from the stage, "started a new era for Australian music."

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| ZYX 5583 — NEW YORK BOOT MIX Vol. 2 Various Artists | ZYX 5580 — SINERY: Don't you know |
| ZYX 5589 — DE LEE: Dancing in the rhythm of night | ZYX 5578 — ALBERT ONE: For your Love |
| MEM 8047 — KOTO: Jabdah (Remix) | ZYX 5575 — MICHAEL BEDFORD: More than a kiss (Remix) |
| | ZYX 5572 — KINKY GO: I'm a winner |
| | ZYX 5570 — LINDA JOE RIZZO: Heartflash |
| | ZYX 5568 — D.J. FIFTY: Into the groove (a-thon) Rap |
| | ZYX 5569 — ALEPH: Fire on the moon |
| | ZYX 5573 — ATTACK: Don't Stop |
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Release Me—Kelly Charles
My House Is Bigger—MGSQ
Work It—Chicago Music
Syndrome
The Journey—Legend
Love Attack—Konk
Work Your body—Darryl Pandey
Back To Burr—T La Rock
Hey Rocky—Boris Badervov
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
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Power Run—Laser Dance
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Lay All Your Love—Poison #9
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Danny Thomas, Founder



Cattin' Around. Capitol/Curb's Sawyer Brown attends a reception at the Landmark Hotel in Las Vegas wrapping up a national radio campaign and giveaway contest promoting the group's latest single and album, both titled "Out Goin' Cattin'." Group member Bobby Randall is about to cut the cake. Looking on are, from left, George Collier, director of West Coast operations, Capitol Records, Nashville; group members Joe Smyth, Gregg "Hobie" Hubbard, Mark Miller, and Jim Scholten; and Bonnie Rasmussen, director of publicity and artist development, Capitol/EMI America, Nashville.

Tree Brings Nashville To Columbia Deal Stresses Film, Television Exposure

NASHVILLE Tree International and Columbia Pictures Music Group have reached an agreement that the principals say will get more Nashville-based music and scripts into movies and television. The announcement of the agreement was made at a press luncheon here Jan. 19.

The deal will have Tree function as a creator of music and as an access route for stories and scripts to Columbia's movie- and TV-production branches. Columbia has its own music publishing offices in New York and Los Angeles.

Songs created through Tree specifically for use in movie and TV projects will be co-published with Columbia.

An additional feature of the

agreement calls for Tree to find and develop musical acts in conjunction with Columbia.

Speaking at the luncheon were Buddy Killen, Tree owner and CEO; Donnal Hilley, Tree vice president; Bob Holmes, senior vice president and general manager of the Columbia Pictures Music Group; Bill Green, director of music publishing for Columbia; Bodie Chandler, vice president of music for Columbia Pictures Television; and Bones Howe, vice president of music for features for Columbia.

Howe said the production divisions have "a great need for music on a constant basis." While Tree will not be the exclusive source of music for Columbia production, the arrangement will move its songs to the front of the line, the principals agreed.

Tree will soon send Hilley, creative services director Bob Montgomery, and Meadowgreen Music partner and general manager Randy Cox to Los Angeles to get them acquainted with Columbia's production processes and needs.

Killen said Tree does not want to be deluged by scripts and script ideas and that it will be selective in the writing it forwards to Columbia for consideration. Tree's profit in the scriptwriting area of the agreement will not only be in developing music-using vehicles but also in acting as co-developer of the projects that result from writings.

According to Howe, Columbia is looking to its Nashville connection to provide music of all sorts—not just country material.

EDWARD MORRIS

NASHVILLE SCENE

by Gerry Wood



CRYSTAL GAYLE. What do you think about when you hear that name? Crystalline sounds soaring clear and true on your radio and stereo. Ankle-length, straight brown hair bordering on the sensuous and the silly. A beautiful face that movie stars crave and men pursue. A body that many women would die for and a soul-felt intensity in her voice that many singers would cry for.

"Cry," that old Johnny Ray tear-jerker, was recycled by Crystal last year, and won her a nomination for "Best Country Vocal Performance, Female" from the National Academy of Recording Arts And Sciences.

"I'm elated and excited about (the Grammy nomination)," Gayle says. The announcement came a day before her Jan. 9 birthday. "I've always been a fan of that song.

When Jim Ed (Norman, her producer) thought about doing an older song for the album, I didn't even need lead sheets for it."

The Warner Bros. artist is ready to work on her next LP between stints on the road, and has been recording an album of duets with label mate Gary Morris. And Crystal Gayle has some big news about a new business venture: she's opening a crystal shop in Nashville. "This has been a dream of mine for a long time," she confides. "I've collected it for years and I've always wanted to bring into Nashville things I see when I'm on the road." The shop will be named Crystal's For Fine Gifts & Jewelry, and the location will probably be in the blue blood Bell Meade area. Crystal hopes her new store will be open by June. It'll feature major lines of crystal and porcelain.

If Crystal's shop is successful, expect other country music stars to follow the trend. Lacy J. Dalton will be opening a lace shop. Dan Seals, Eddie Rabbitt, and Eddy Raven could open a zoo. Southern Pacific would be a natural for a railroad and the Statler Brothers should consider the hotel business. Lyle Lovett might be well advised to open a Valentine card shop—without any help from Patty Loveless. The Shooters gun store would be a business bull's-eye. And how about a horticultural venture from Lee Greenwood, Holly Dunn, and the Forester Sisters. Look out, Crystal, these capitalists are coming to get you.

NEWSNOTES: The new Sawyer Brown single "Gyp-

sies On Parade," concerning the rigors of road life, is highly autobiographical. Over the past three years the Capitol/Curb group has played nearly 800 concerts to 2.5 million people, logging some 300,000 miles . . . John Elliot of Lorenz Creative Services co-hosted with Jim Weber ASCAP's annual Gospel Songwriters Workshop . . . Among those slated to appear at Merwyn Conn's Silk Cut Festival 1987 at Wembley are Boxcar Willie, Jerry Lee Lewis, John Schneider, Bobby Bare, Tanya Tucker, Moe Bandy, Riders In The Sky, Rex Allen, Jr., Little Jimmy Dickens, O.B. McClinton, Wanda Jackson, the Bellamy Brothers,

David Alan Coe, George Hamilton, IV, and Emmylou Harris and the Hot Band. The shows are slated for the Wembley Arena, April 18, 19, and 20.

K.T. Oslin kicked off a three-week promotion tour supporting her first RCA single, "Wall Of Tears." A showcase in Los Angeles attracted Gerry House of KLAC; Rick Honea, Rolfe Taylor, and Pamela Baker with Transtar Syndication; R.J. Curtis, music director for KZLA; and RCA executives Gary Greenburg, Bonnie McCassey, and Carson Schreiber . . . Compleat Records continues to expand its roster with the addition of three new acts. Ernie Cash, Rob Corless and the vocal group Razorback have been added to the label, according to Charlie Fach, president . . . Congratulations to the O'Kanes. Kieran Kane and Jamie O'Hara hit Billboard's top 10 with their first Columbia single. Few acts have been able to accomplish this feat, among them the Forester Sisters, S.K.O., and Dwight Yoakam. Columbia officials say the radio success has been accompanied by strengthened retail activity.

"Road-weariness, a desire to spend more time with my family, and an interest in furthering my solo career" add up to John McEuen leaving the Nitty Gritty Dirt Band. The other members of the Warner Bros. group—Jeff Hanna, Jimmie Fadden, Jimmy Ibbotson, and Bob Carpenter—will audition replacements in Aspen during February . . . RCA artist Keith Whitley and his wife Lorrie Morgan are expecting their first child this fall . . . Earl Thomas Conley is building a barn to house his riding horses at his 62-acre farm near Nashville . . . Former Univ. of Texas football coach Daryl Royal dropped by the "Austin City Limits" set as Lyle Lovett rehearsed. The MCA artist autographed his LP for the country music-loving coach.

Is Crystal's crystal all it's cracked up to be?

High Gear Suits McEntire

BY EDWARD MORRIS

NASHVILLE Music awards have their own virtues: they look good on the shelf; they give the artist and his or her management something to crow about; they make for a good story in the morning edition. But a fleeting moment of glory hardly guarantees that an artist's career will shift into overdrive. Not so with Reba McEntire. In the aftermath of winning the County Music Association's 1986 entertainer-of-the-year and female-vocalist-of-the-year prizes, McEntire's "Whoever's In New England" album went gold in January, and her concert fee rose by an average of 10% to 15% over last year's prices.

"Whoever's In New England" is McEntire's first gold album, and earning it makes her one of the top selling women artists in country music. Her current album, "What

Am I Gonna Do About You," rose to No. 1 on the Top Country Albums chart in 14 weeks and has sold more than 300,000 copies.

"In the 10 years I've been in the music business," McEntire says about the upshot of her awards, "I've never seen such a drastic change." Shortly after the awards show she appeared at Billy Bob's in Fort Worth, Texas, and "It was like instant stardom." Opening for George Jones in Florida, she says the crowd began screaming when the lights were doused. "I thought, 'Gosh, who showed up?' Then the MC went out, and the people started chanting, 'Reba, Reba, Reba.'"

According to McEntire, her managers anticipated a big win from the CMA and reduced her bookings until the awards results were in. This strategy gave her agency, the Jim Halsey Co., the leverage it needed

(Continued on next page)

FOR WEEK ENDING JANUARY 31, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

139 REPORTERS

| | | | NEW ADDS | TOTAL ON |
|----------------------|-------------------------------------|----------|----------|----------|
| T. GRAHAM BROWN | DON'T GO TO STRANGERS | CAPITOL | 67 | 69 |
| WAYLON JENNINGS | ROSE IN PARADISE | MCA | 61 | 62 |
| M. JOHNSON | THE MOON IS STILL OVER HER SHOULDER | RCA | 51 | 52 |
| THE BELLAMY BROTHERS | KIDS OF THE BABY BOOM | MCA/CURB | 45 | 119 |
| ALABAMA | "YOU'VE GOT" THE TOUCH | RCA | 30 | 121 |

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 JONES | THE RIGHT LEFT HAND | EPIC | 9 |
| THE GATLIN BROTHERS | TALKIN' TO THE MOON | COLUMBIA | 8 |
| GEORGE STRAIT | OCEAN FRONT PROPERTY | MCA | 7 |
| WILLIE NELSON | PARTNERS AFTER ALL | COLUMBIA | 6 |
| S-K-O | BABY'S GOT A NEW BABY | MTM | 6 |

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Signatures Galore. Pictured at the signing of the Screen Gems/Colgems-EMI/Writers Group joint-venture finalization are, from left in front, James Stroud, Writers Group, and Charles Feldman, Screen Gems/Colgems-EMI. Standing, from left, are Scott Siman, attorney; Thom Schuyler, writer; Steve Singleton, Screen Gems; Fred Knobloch, writer; Cliff Audretch, Writers Group; Bob McKenzie, Writers Group; and Robin Palmer, Writers Group.

RCA Plans Budget Line Catalog Cassettes For \$3.98

BY ANDREW ROBLIN

NASHVILLE RCA Records plans to market a line of \$3.98 country cassettes, with shipments beginning in February or March.

The Sound Value program will feature major catalog items reduced to a price of \$3.98 from top-line prices of \$8.98 and midline prices of \$5.98.

"These will be entering into the lower price part of the budget business," says Joe Galante, RCA/Nashville vice president and general manager. "It's mainly geared toward larger accounts and should help these rackjobbers and large retailers."

Galante terms the cassette-only Sound Value product "a good line if

bought in volume." Set to wholesale for \$1.50, most retail action is expected to be near the \$3.98 range. The minimum cassette shipment will be 120 units.

Sound Value will feature such present or past RCA artists as Dave & Sugar, Razy Bailey, Earl Thomas Conley, Jim Ed Brown & Helen Cornelius, Ronnie Milsap, Willie Nelson, Charley Pride, Waylon Jennings, Dolly Parton, and Jerry Reed. The albums are in the original format that once sold for \$8.98.

"The purpose of the Sound Value line is to reflect the marketplace," notes Galante. "Country catalog has long since passed the glory days of being able to sell at \$8.98."

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Jamboree Seeks Stars

NASHVILLE Jamboree U.S.A. is resuming its Starquest talent contest this year and has set Feb. 28 as the deadline for preliminary entries. Finals will be held live at Capitol Music Hall in Wheeling, W. Va., site of the weekly Jamboree U.S.A. radio broadcast, on April 26.

First prize is a two-song demo session at WJS Studios there; three appearances on Jamboree U.S.A.; 10 copies of a professionally designed press kit; and a letter of reference from the Jamboree. Second prize is two appearances and 10 press kits. And third prize is one appearance on the show.

Each act that applies is charged a \$25 entry fee.

To enter, country music acts must send a self-addressed, stamped envelope to Starquest, Jamboree U.S.A., 1015 Main St., Wheeling, W. Va. 26003. Those who write for this information will be sent rules and entry forms.

First-round auditions require an act to submit an audio- or videocassette performance, a still photo, a completed entry form, and the \$25 entry fee.

A panel of music industry judges will pick the winners from the 25 acts chosen as finalists.

McENTIRE

(Continued from previous page)

to ask for the higher fees. McEntire, sensitive to the pricing issue, is determined to justify the increase: "I've always thought you're only worth the number of tickets you can sell." Booking agent George Mallard says that McEntire's fee will be determined by the size of the venue, and will range from \$15,000 plus a percentage of the gate to a flat \$25,000.

To sweeten the deal for talent buyers, McEntire plans to streamline and update her stage presentation each year. Recently, she and the band spent a week in Texas, polishing the act under the tutelage of New York choreographer Chris Dunbar. "You'd be surprised how much money we put back into the show," McEntire says.

Within a week after her CMA triumph, McEntire was invited to appear on "The Late Show" and "Hollywood Squares." Pleading exhaus-

tion, she declined both offers, but ultimately did do an interview for the "Today Show."

In accepting the top CMA Award, McEntire took a swipe at industry types prone to sexual discrimination. Throughout her career McEntire has been told that female artists sell tickets only in certain markets, and that female artists could not hope to match the record sales of male artists. Such bias fueled her determination: "I want to be up there with the big boys."

Her sense of self and of her music, she explains, led her to decline an offer to do a segment of a production number on the CMA Awards show itself. "My songs are story songs," she told the producers, "and I don't want to cut them up."

January was a busy month for McEntire. She began recording both a follow-up album to "What Am I Gonna Do About You" and a 1987 Christmas album. The single "What Am I Gonna Do About You" went No. 1. Her new single, "Let The Music Lift You Up," is a song she describes as sounding "patriotic, gospel, and country" and "a good song for spring."

Between now and June, McEntire and her band will tour the North-western U.S. and Canada.

**Canadian country
label may move to
U.S. if support is not
given to its artists
... see page 73**

★ ATTEND ★ COUNTRY RADIO SEMINAR XVIII FEBRUARY 19-21, 1987 — NASHVILLE

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- Dr. HARLES CONE returns by popular demand with a new seminar "Self-Help . . . How To Improve Yourself So That You're Better Qualified To Progress To Management". It's a "Self-Improvement" clinic which would teach a program director, music director, and/or sales manager or general manager how to make himself more effective. (Friday 2:00 p.m.)
- GEORGE BURNS "How to Get There From Here . . . Mapping the Future of Country Radio" traces how Country Radio has evolved to its present state and maps a course for the future. (Saturday 9:00 a.m.)

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HOT COUNTRY SINGLES™

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'YOU STILL MOVE ME' by Dan Seals and 'KIDS OF THE BABY BOOM' by The Bellamy Brothers.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'GIVE ME WINGS' by Michael Johnson and 'ROSE IN PARADISE' by Waylon Jennings.

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 | 5 | YOU STILL MOVE ME | DAN SEALS | 1 |
| 2 | 4 | THE CARPENTER | JOHN CONLEE | 8 |
| 3 | 3 | FALLIN' FOR YOU FOR YEARS | CONWAY TWITTY | 7 |
| 4 | 1 | DEEP RIVER WOMAN | LIONEL RICHIE | 29 |
| 5 | 2 | HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) | T.G. SHEPPARD | 2 |
| 6 | 11 | I'LL COME BACK AS ANOTHER WOMAN | TANYA TUCKER | 5 |
| 7 | 9 | WHEN A WOMAN CRIES | JANIE FRICKE | 31 |
| 8 | 7 | COWBOY MAN | LYLE LOVETT | 10 |
| 9 | 8 | LEAVE ME LONELY | GARY MORRIS | 3 |
| 10 | 13 | HOW DO I TURN YOU ON | RONNIE MILSAP | 4 |
| 11 | 17 | FOREVER | THE STATLER BROTHERS | 20 |
| 12 | 10 | GOTTA HAVE YOU | EDDIE RABBITT | 9 |
| 13 | 16 | MIDNIGHT GIRL/SUNSET TOWN | SWEETHEARTS OF THE RODEO | 17 |
| 14 | 6 | CRY MYSELF TO SLEEP | THE JUDDS | 19 |
| 15 | 21 | NO PLACE LIKE HOME | RANDY TRAVIS | 16 |
| 16 | 25 | RIGHT HAND MAN | EDDY RAVEN | 12 |
| 17 | 14 | WHAT AM I GONNA DO ABOUT YOU | REBA MCENTIRE | 33 |
| 18 | 18 | I CAN'T WIN FOR LOSIN' YOU | EARL THOMAS CONLEY | 13 |
| 19 | 19 | MORNIN' RIDE | LEE GREENWOOD | 14 |
| 20 | 23 | ME AND YOU | DONNA FARGO | 44 |
| 21 | 15 | GIVE ME WINGS | MICHAEL JOHNSON | 50 |
| 22 | 29 | BABY'S GOT A NEW BABY | S-K-O | 18 |
| 23 | 26 | PARTNERS AFTER ALL | WILLIE NELSON | 26 |
| 24 | 24 | STRAIGHT TO THE HEART | CRYSTAL GAYLE | 6 |
| 25 | 20 | FIRE IN THE SKY | NITTY GRITTY DIRT BAND | 11 |
| 26 | 12 | THEN IT'S LOVE | DON WILLIAMS | 32 |
| 27 | 22 | LOVE'S GONNA GET YOU SOMEDAY | RICKY SKAGGS | 52 |
| 28 | — | THE RIGHT LEFT HAND | GEORGE JONES | 41 |
| 29 | 28 | SHE THINKS THAT SHE'LL MARRY | JUDY RODMAN | 53 |
| 30 | — | HOMECOMING '63 | KEITH WHITLEY | 15 |

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

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

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



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FOR WEEK ENDING JANUARY 31, 1987

Billboard TOP COUNTRY ALBUMS™

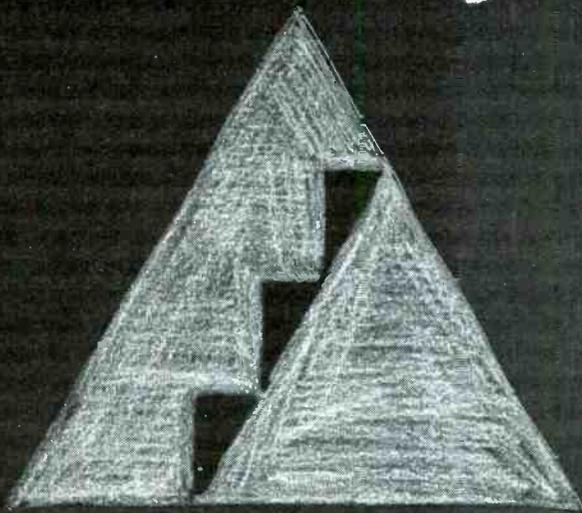
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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|--|--|
| | | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 3 | 15 | REBA MCENTIRE MCA 5807 | WHAT AM I GONNA DO ABOUT YOU |
| 2 | 2 | 1 | 15 | ALABAMA RCA 5649-1-R | THE TOUCH |
| 3 | 3 | 2 | 32 | RANDY TRAVIS ● WARNER BROS. 1-25435 (8.98) | STORMS OF LIFE |
| 4 | 4 | 4 | 14 | RICKY SKAGGS EPIC FE 40309 | LOVE'S GONNA GET YA |
| 5 | 6 | 7 | 34 | GEORGE STRAIT ● MCA 5750 (8.98) | # 7 |
| 6 | 5 | 5 | 42 | DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) | GUITARS, CADILLACS, ETC., ETC. |
| 7 | 7 | 6 | 15 | EARL THOMAS CONLEY RCA 5619-1-R | TOO MANY TIMES |
| 8 | 8 | 8 | 15 | SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL | OUT GOIN' CATTIN' |
| 9 | 10 | 12 | 39 | STEVE EARLE MCA 5713 (8.98) | GUITAR TOWN |
| 10 | 9 | 10 | 13 | GEORGE JONES EPIC 40413 | WINE COLORED ROSES |
| 11 | 13 | 9 | 28 | HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98) | MONTANA CAFE |
| 12 | 11 | 11 | 63 | THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD) | ROCKIN' WITH THE RHYTHM |
| 13 | 14 | 14 | 13 | WILLIE NELSON COLUMBIA FC 39896 | PARTNERS |
| 14 | 12 | 13 | 15 | DAN SEALS EMI-AMERICA PW 17231 | ON THE FRONT LINE |
| 15 | 18 | 18 | 32 | T GRAHAM BROWN CAPITOL ST 12487 (8.98) | I TELL IT LIKE IT USED TO BE |
| 16 | 19 | 20 | 8 | RESTLESS HEART RCA 5648 | WHEELS |
| 17 | 15 | 16 | 49 | ALABAMA ▲ RCA AHL1-7170 (8.98) (CD) | GREATEST HITS |
| 18 | 16 | 17 | 8 | KENNY ROGERS RCA 5633 | THEY DON'T MAKE THEM LIKE THEY USED TO |
| 19 | 17 | 15 | 19 | GARY MORRIS WARNER BROS. 1-25438 | PLAIN BROWN WRAPPER |
| 20 | 20 | 21 | 12 | LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431 | PARTNERS |
| 21 | 33 | 36 | 10 | THE O'KANES COLUMBIA BL 4059 | THE O'KANES |
| 22 | 25 | 24 | 13 | JOHN ANDERSON WARNER BROS. 1-25373 | COUNTRIFIED |
| 23 | 23 | 26 | 27 | EXILE EPIC FE 40401 | GREATEST HITS |
| 24 | 44 | 44 | 17 | LYLE LOVETT MCA/CURB 5748/MCA | LYLE LOVETT |
| 25 | 22 | 23 | 48 | REBA MCENTIRE MCA 5691 (8.98) (CD) | WHOEVER'S IN NEW ENGLAND |
| 26 | 21 | 22 | 22 | LEE GREENWOOD MCA 5770 | LOVE WILL FIND ITS WAY TO YOU |
| 27 | 39 | 41 | 11 | KATHY MATTEA MERCURY 830 405-1/POLYGRAM | WALK THE WAY THE WIND BLOWS |
| 28 | 30 | 31 | 16 | MICHAEL JOHNSON RCA AEL1-9501 | WINGS |
| 29 | 27 | 29 | 15 | THE BELLAMY BROTHERS MCA/CURB 5812/MCA | GREATEST HITS, VOL. II |
| 30 | 47 | 47 | 24 | SWEETHEARTS OF THE RODEO COLUMBIA 40406 | SWEETHEARTS OF THE RODEO |
| 31 | 24 | 25 | 21 | RAY STEVENS MCA 5789 | SURELY YOU JOUST |
| 32 | 38 | 34 | 19 | MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL | I ONLY WANTED YOU |
| 33 | 32 | 19 | 13 | MERLE HAGGARD EPIC 40107 | OUT AMONG THE STARS |
| 34 | 41 | 45 | 14 | THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM | RADIO GOSPEL FAVORITES |
| 35 | 29 | 28 | 27 | JANIE FRICKE COLUMBIA FC 40383 | BLACK & WHITE |
| 36 | 28 | 27 | 43 | RONNIE MILSAP RCA AHL1-7194 (8.98) (CD) | LOST IN THE FIFTIES TONIGHT |
| 37 | 26 | 32 | 97 | GEORGE STRAIT ● MCA 5567 (8.98) (CD) | GEORGE STRAIT'S GREATEST HITS |
| 38 | 40 | 33 | 34 | NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.96) | TWENTY YEARS OF DIRT |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|--|--|
| 39 | 35 | 38 | 21 | JOHN SCHNEIDER MCA 5795 | TAKE THE LONG WAY HOME |
| 40 | 57 | 57 | 8 | HOLLY DUNN MTM ST 1052/CAPITOL | HOLLY DUNN |
| 41 | 37 | 37 | 13 | MEL MCDANIEL CAPITOL ST 12528 | JUST CAN'T SIT DOWN MUSIC |
| 42 | 36 | 39 | 66 | EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD) | GREATEST HITS |
| 43 | 48 | 30 | 22 | CRYSTAL GAYLE WARNER BROS. 1-25405 | STRAIGHT TO THE HEART |
| 44 | 34 | 35 | 115 | THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD) | WHY NOT ME |
| 45 | 53 | 48 | 36 | BILLY JOE ROYAL ATLANTIC/AMERICA 90508 | LOOKING AHEAD |
| 46 | 43 | 43 | 44 | TANYA TUCKER CAPITOL ST-12474 (8.98) | GIRLS LIKE ME |
| 47 | 42 | 42 | 34 | THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM | FOUR FOR THE SHOW |
| 48 | 50 | 46 | 47 | JOHN CONLEE COLUMBIA FC-40257 | HARMONY |
| 49 | 69 | — | 2 | EDDY RAVEN RCA 5728-1-R | RIGHT HAND MAN |
| 50 | 31 | 40 | 280 | WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD) | GREATEST HITS |
| 51 | 67 | 61 | 29 | KEITH WHITLEY RCA CPL1-7043 (8.98) | L.A. TO MIAMI |
| 52 | 49 | 68 | 116 | HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS. | GREATEST HITS, VOLUME I |
| 53 | 54 | 71 | 43 | WAYLON JENNINGS MCA 5688 (8.98) (CD) | WILL THE WOLF SURVIVE |
| 54 | 46 | 50 | 61 | HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) | GREATEST HITS, VOLUME II |
| 55 | 70 | 70 | 33 | SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98) | KILLBILLY HILL |
| 56 | 45 | 53 | 29 | T.G. SHEPPARD COLUMBIA FC 40310 | IT STILL RAINS IN MEMPHIS |
| 57 | 58 | 51 | 12 | RODNEY CROWELL COLUMBIA 40116 | STREET LANGUAGE |
| 58 | NEW ▶ | — | 1 | SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL | SKO |
| 59 | 68 | — | 35 | PATSY CLINE MCA 6149 | SOUNDTRACK-SWEET DREAMS, THE LIFE AND TIMES OF PATSY CLINE |
| 60 | 62 | 49 | 456 | WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD) | STARDUST |
| 61 | 51 | — | 66 | GEORGE STRAIT ● MCA 5605 (8.98) (CD) | SOMETHING SPECIAL |
| 62 | NEW ▶ | — | 1 | DONNA FARGO MERCURY 422 830236-1/POLYGRAM | WINNERS |
| 63 | 72 | 64 | 14 | VERN GOSDIN COMPLEAT 671022-1/POLYGRAM | GREATEST HITS |
| 64 | 63 | 67 | 44 | JUDY RODMAN MTM 71050 (8.98) | JUDY |
| 65 | 73 | 69 | 22 | THE KENDALLS MCA/CURB C5724/MCA | FIRE AT FIRST SIGHT |
| 66 | 61 | 65 | 90 | LEE GREENWOOD ● MCA 5582 (8.98) (CD) | GREATEST HITS |
| 67 | RE-ENTRY | — | — | PATSY CLINE MCA 12 (8.98) (CD) | GREATEST HITS |
| 68 | 60 | 60 | 88 | RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD) | GREATEST HITS VOL. 2 |
| 69 | 52 | 55 | 102 | ALABAMA ▲ RCA AHL1-5339 (8.98) (CD) | 40 HOUR WEEK |
| 70 | 56 | 56 | 146 | ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD) | ROLL ON |
| 71 | RE-ENTRY | — | — | KENNY ROGERS LIBERTY 5112/CAPITOL | TWENTY GREATEST HITS |
| 72 | RE-ENTRY | — | — | GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98) | THE GIRLS NEXT DOOR |
| 73 | 71 | 59 | 39 | EDDIE RABBITT RCA AHL1-7041 (8.98) (CD) | RABBITT TRAX |
| 74 | 55 | 58 | 89 | THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM | PARDNERS IN RHYME |
| 75 | RE-ENTRY | — | — | LACY J. DALTON COLUMBIA 40393 | HIGHWAY DINER |

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

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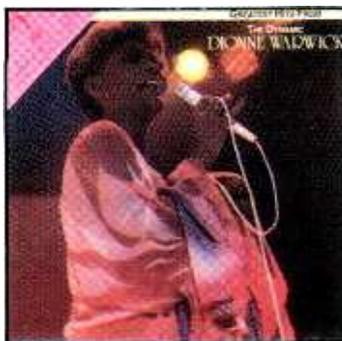
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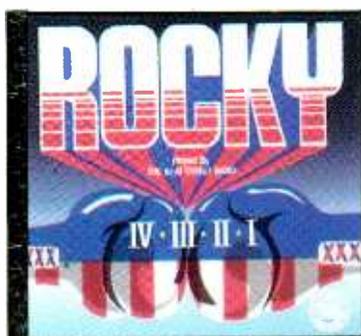


**BENNY GOODMAN
ORIGINAL RECORDINGS-VOL. II**
Courtesy RCA Special Products

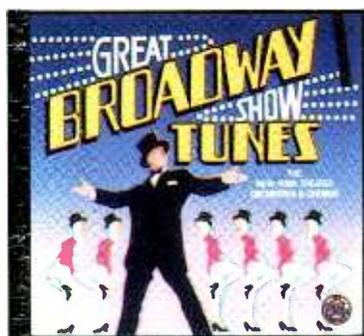


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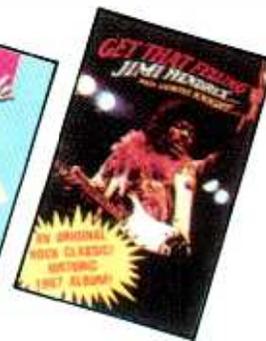
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NARM Confab Hails More Uniform WEA Bar Coding

BY GEOFF MAYFIELD

NEW YORK A more uniform application of bar codes by WEA on its catalog product and implementation of contents labels by two vendors are key developments that came as welcome news to the National Assn. of Recording Merchandisers (NARM) operations committee during its Jan. 12-13 meeting in New Orleans.

These long-sought developments are seen as key wins for retailers with computerized inventory management systems, says committee chairman Jim Nermyr, vice president of information and systems and treasurer of the 521-store Musicland Group.

RCA/A&M/Arista and WEA have both begun placing contents labels on their product shipments, which Nermyr says has been a committee goal.

"The UPC symbol is being used by them on these labels, in all cases by WEA, and for LPs and cassettes by RCA. The labels have the manufacturers' [catalog] number and quantities, and in RCA's case, they've also added the artist's name and the selection name, so we've got most of what we're looking for on the contents label," says Nermyr.

WEA probably would not have been able to implement the innovation were it not for the distributor's improvement in placing bar codes on all of its product. As recently as NARM's retail advisory committee meeting in San Diego in October, Lou Kwiker, president and chief executive officer of Wherehouse Entertainment, took WEA to task for

Operations Committee Ups Schedule Rapid Changes Spur Semiannual Meetings

NEW YORK Rapid progress in electronically transmitted transactions between music suppliers and their accounts and other developments that have an impact on retailers' automated systems have prompted NARM's operations committee to step up its meeting schedule.

Pam Cohen, NARM executive director, and committee chairman Jim Nermyr say the trade group's operations conferences will return to a biannual schedule. In 1986, there was only one such meeting, held last October in Minneapolis (Billboard, Sept. 27 and Oct. 4, 1986).

The next conference is tentatively scheduled for April in Los Angeles. A tour of Wherehouse Enter-

tainment, Show Industries (parent of Music Plus and City-1-Stop), or both facilities may be included on the agenda.

In addition to operations committee members, the conference will be open to all interested regular and associate members of NARM. Representatives from labels, one-stops, and computer service firms attend these forums.

Nermyr and Cohen say the return to a semiannual meeting schedule reflects the rapid developments occurring in retailers' data-processing applications. The conferences supplement the committee's quarterly meeting schedule.

Between meetings, operations committee members are utilizing

another computer-provided service to communicate developments to one another: All have been added to Entertainment Systems International's E-Mail network.

Although the committee's Jan. 12-13 meeting in New Orleans was productive, Cohen says attendance was light.

Besides Musicland's Nermyr, other members in attendance were Bill Hartill, Record World; Bud Jacks, Handleman Co.; and Bob Schneider, Western Merchandisers. But schedule conflicts prevented three members from attending: Peter Blei, Spec's Music; David Borgendale, Lieberman Enterprises; and Jesse Stancarone, Wherehouse Entertainment.

GEOFF MAYFIELD

only placing bar codes on some of its product. But Nermyr says the vendor made significant strides during the last half of 1986, with UPC symbols now appearing on virtually all of WEA's catalog titles.

Despite his stern words at the San Diego summit, Kwiker now praises WEA's improvement: "I think the Warner/Elektra/Atlantic group of companies made the commitment toward bar coding—in terms of going back and getting the catalog and making sure that we have a machine-readable symbol—

for the first time in 1986. We're now in a position to use vendor-source codes on our product."

Kwiker adds that he and other dealers have been fighting for industrywide use of the bar code for 13 years and that participation is now far enough along for the symbol to be used as a means of tracking inventory, actual sales, and returns.

But Nermyr says the New Orleans meeting drew attention to the fact that PolyGram is still lagging. Originally, the distributor was be-

hind the game because so much of its product comes from Europe, where a 13-digit standard is used rather than the 10-digit UPC code. Now, although the vendor has converted to the 10-digit format, the committee finds that bar codes are not always matching up with catalog numbers.

"Although they're putting them on new releases, it doesn't necessarily mean they can be scanned," says Nermyr. "It's a problem with their numbering of product. It's just a matter of somebody having dropped the ball here; they're having problems internally getting the correct numbers on the product."

He says the committee is in contact with PolyGram about the implementation problems and expects a response from the vendor by mid-November. Of the six major distributors, he says PolyGram is the only one that is not yet applying bar

codes to its catalog product. But after the bar-code-number discrepancy is solved, improvement is expected in PolyGram's completion of the conversion from the 13-digit standard to UPC.

Nermyr is enthusiastic about the moves by RCA/A&M/Arista and WEA toward the application of contents labels.

"These are new developments entirely, and, of course, we'd like to see the other four major manufacturers go to that as well," says Nermyr. "This is the first time we've seen not just one, but two manufacturers add this."

"It has the bar code, so now if we can get a few more manufacturers to put it on their shipments, we can start using bar-code readers right at the point of receipt at our distribution centers, tracking the product as it comes in. That was a big [development] because that's the first time we've seen progress in standard contents labeling."

WEA is joining the telecommunications field this year, another bright light for retail-chain programmers. CBS and RCA/A&M/Arista have already implemented or tested direct supplier-to-account computer links with Musicland, Western Merchandisers, Wherehouse Entertainment, and Record Bar, electronically transmitting such transactions as product replenishment, direct shipment orders, returns, and invoices.

"It looks like WEA is going to be very aggressive this year. They have both orders and returns scheduled for the first quarter, with invoices scheduled for the second quarter," says Nermyr. "That's probably a little optimistic, but I would say by the end of the year, we'll see WEA with all those programs installed."

Despite his note of caution, Marida Slobko, WEA vice president of data processing, confirms that the distributor still plans to meet that

(Continued on page 45)

Savvy Service Is Key At Skippy White's Black Music Store Uses Cover-Only Merchandising

BY DAVID WYKOFF

BOSTON One-on-one service and cover-only album merchandising, two tenets of music retailing's past, remain part of the standard operating procedure for Skippy White's, Boston's longtime black music retail leader.

"We've been merchandising with just sleeves for the 26 years we've been in business," says company owner and president Skippy White. "One of its major advantages is that it cuts down on pilferage and allows our clerks to concentrate on personal service instead of store security."

Product is filed along the walls and behind the display and register counters encircling White's two stores, located in Boston's predominantly black South End/Roxbury and Mattapan neighborhoods.

White says knowledgeable service and wide selection in black product distinguish his stores. "In many ways, I think that we really don't have much competition. The area's larger chains focus on hot product, and self-service is generally the rule," he says.

"What we can offer is knowledgeable, pleasant service, things that don't always go together. We deal in many black styles that are very far from the mainstream, and it's

important to know what's happening in those fields."

White estimates that 98% of his prerecorded inventory is black music. In addition to the store's strength in current r&b, White's also does strong business in blues, gospel, reggae, Calypso, oldies, and other regional musics. "There are many stores that are strong in one or two of these fields, but we're the only one with range and depth in all of them," says White, adding that much of his business stems from referrals made by customers at other Boston-area stores.

Oldies, especially r&b 45s, are the bread and butter of White's business. "I collected oldies, then started selling them to friends and other collectors. The retail business grew out of that. And it continues to be an important part of what we do today. We get customers coming in from all over the country. We keep our warehouse stocked with upwards of a half a million oldies 45s," he says.

Many of the more traditional musical styles are currently on the upswing, according to White. "Gospel has made a tremendous comeback in the past three years. Gospel as a style can be broken down into three separate categories—contemporary, choirs, and traditional—and

all three continue to grow very quickly. We're also now doing a good business in gospel videos, something that didn't exist a year or two ago," says White.

Many mainstream musical trends begin in the black community, and White now sees rap making the big step across to the pop mainstream. "Rap declined in importance for a few years, but it's made a strong development over the past two years. We're getting suburban white teenagers coming into our stores to find out what's the hottest thing in rap. That's a sure sign that rap will make real inroads into the suburban chains' stores."

Although White has been able to anticipate some trends, he finds himself lagging behind in others, particularly in video and compact disks. "Video could now be as strong as 10% of our business. We thought about making a strong commitment a number of years ago, but we didn't have the numbers to justify it. Now, we concentrate on black music videos and movies that do well in the black communities," he says.

Similarly, White's CD inventory is in tune with his clientele's tastes. "Though we buy all the new CDs that are available, we're concentrat-

(Continued on page 45)

Bryan's Music Menagerie

NASHVILLE Call it a "mom-and-pup" operation.

There it sits on Highway 82 in Columbus, Miss.—this big, freestanding store with a sign out front of an English sheepdog holding a record, and a legend that proclaims the establishment to be Bryan's Records & Pets Center. No wonder people drop in—even when vinyl and vipers are the farthest things from their mind.

Wayne Bryan, who runs the store his father started in the mid-'50s, says the full-service music and pet mix is no merchandising gimmick. The elder Bryan, after a long career in radio and television repair, bought the record store to give his wife something to do. In time, he developed an interest in tropical fish—and from there the menagerie with music just grew.

The store, according to the younger Bryan, has 3,200 square feet of floor space and a wall separating the two specialties. While it is not his promotional thrust, he says it is

fairly common for shoppers to do business on both sides of the wall.

Bryan's handles recorded music in all configurations, including compact disks. Bryan estimates he carries about 200 CDs and 2,000 tapes. He says he is cutting back on the number of LPs he stocks. Stocking wisely, he says, is his key to making a profit on the records, faced as he is with such nearby competition as Camelot Music, Peppermint, and Wal-Mart.

Singles, which he sells for \$1.89 each, continue to be one of Bryan's hottest lines, attracting mostly black music and country music buyers. Although he does not sell wholesale, he says jukebox operators frequently buy singles from him, too.

Bryan doesn't engage in any blatant cross-promotions between his disks and dogs. He lets his logo do that for him. It is a fish with a record in the middle. And it swims through all his ads.

EDWARD MORRIS

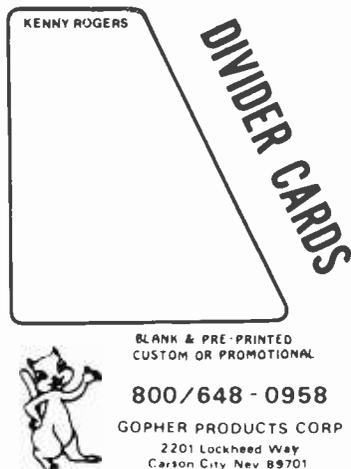
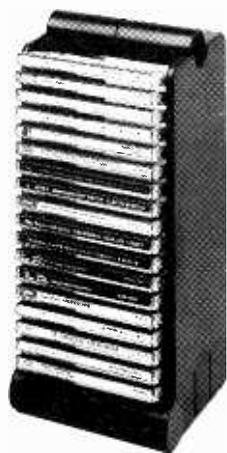
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A

FOR WEEK ENDING JANUARY 31, 1987

Billboard TOP COMPACT DISKS

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|-----------|-----------|------------|---------------|--|---|--|--------------------|--|--|--|--|--|--|--|
| | | | | Compiled from a national sample of retail sales reports. | | | | | | | | | | |
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE | | | | | | | | | |
| | | | | ★★ NO. 1 ★★ | | | | | | | | | | |
| 1 | 2 | 1 | 18 | BRUCE HORNSBY & THE RANGE RCA PCD 1-8058 | THE WAY IT IS | | 2 weeks at No. One | | | | | | | |
| 2 | 5 | 4 | 14 | BON JOVI MERCURY 830264-2/POLYGRAM | SLIPPERY WHEN WET | | | | | | | | | |
| 3 | 3 | 5 | 20 | PAUL SIMON WARNER BROS. 2-25447 | GRACELAND | | | | | | | | | |
| 4 | 6 | 7 | 29 | GENESIS ATLANTIC 2-81641 | INVISIBLE TOUCH | | | | | | | | | |
| 5 | 4 | 3 | 10 | BRUCE SPRINGSTEEN COLUMBIA C3K 40558 | BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 | | | | | | | | | |
| 6 | 1 | 2 | 13 | BOSTON MCA MCAD 6188 | THIRD STAGE | | | | | | | | | |
| 7 | 7 | 6 | 11 | THE POLICE A&M CD 3902 | EVERY BREATH YOU TAKE/THE SINGLES COLLECTION | | | | | | | | | |
| 8 | 8 | 9 | 31 | PETER GABRIEL Geffen 2-24088/WARNER BROS. | SO | | | | | | | | | |
| 9 | 9 | 8 | 25 | STEVE WINWOOD ISLAND 25448-2/WARNER BROS. | BACK IN THE HIGHLIFE | | | | | | | | | |
| 10 | 13 | 10 | 17 | HUEY LEWIS & THE NEWS CHRYSALIS VK-41534 | FORE! | | | | | | | | | |
| 11 | 11 | 12 | 13 | BOSTON EPIC EK 34188 | BOSTON | | | | | | | | | |
| 12 | 15 | 17 | 24 | MADONNA SIRE 2-25442/WARNER BROS. | TRUE BLUE | | | | | | | | | |
| 13 | 12 | 13 | 19 | LIONEL RICHIE MOTOWN 6158MD | DANCING ON THE CEILING | | | | | | | | | |
| 14 | 14 | 15 | 20 | ANITA BAKER ELEKTRA 2-60444 | RAPTURE | | | | | | | | | |
| 15 | 19 | 21 | 3 | LED ZEPPELIN ATLANTIC 2-19127 | LED ZEPPELIN II | | | | | | | | | |
| 16 | 10 | 11 | 21 | BILLY JOEL COLUMBIA CK 40402 | THE BRIDGE | | | | | | | | | |
| 17 | 16 | 14 | 88 | PINK FLOYD HARVEST CD 46001/CAPITOL | DARK SIDE OF THE MOON | | | | | | | | | |
| 18 | RE-ENTRY | | | BILLY IDOL CHRYSALIS VK-41514 | WHIPLASH SMILE | | | | | | | | | |
| 19 | 18 | 19 | 84 | DIRE STRAITS WARNER BROS. 2-25264 | BROTHERS IN ARMS | | | | | | | | | |
| 20 | 17 | 16 | 16 | TALKING HEADS SIRE CDP 46157/WARNER BROS. | TRUE STORIES | | | | | | | | | |
| 21 | 24 | 18 | 8 | THE PRETENDERS SIRE 2-25488/WARNER BROS. | GET CLOSE | | | | | | | | | |
| 22 | 25 | 25 | 6 | CINDERELLA MERCURY 830076-2/POLYGRAM | NIGHT SONGS | | | | | | | | | |
| 23 | 21 | 20 | 35 | STEELY DAN MCA MCAD 5570 | DECADE | | | | | | | | | |
| 24 | RE-ENTRY | | | BANGLES COLUMBIA CK40039 | DIFFERENT LIGHT | | | | | | | | | |
| 25 | RE-ENTRY | | | ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255 | DOWN TO THE MOON | | | | | | | | | |
| 26 | 22 | 28 | 10 | THE ROLLING STONES ABKCO 6667-2 POLYGRAM | HOT ROCKS 1964-1971 | | | | | | | | | |
| 27 | 20 | 29 | 75 | CREEDEnce CLEARWATER REVIVAL FANTASY FCD 623-CCR2 | CHRONICLES | | | | | | | | | |
| 28 | NEW ▶ | | | ERIC CLAPTON WARNER BROS. 2-25476 | AUGUST | | | | | | | | | |
| 29 | RE-ENTRY | | | LED ZEPPELIN ATLANTIC 2-19129 | LED ZEPPELIN | | | | | | | | | |
| 30 | 29 | 23 | 23 | GEORGE WINSTON WINDHAM HILL CD 1025/A&M | DECEMBER | | | | | | | | | |

| | | | | CLASSICAL TM | | | | | | | | | | |
|-----------|-----------|------------|---------------|---|--|--|--------------------|--|--|--|--|--|--|--|
| | | | | Compiled from a national sample of retail sales reports. | | | | | | | | | | |
| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST | | | | | | | | | |
| | | | | ★★ NO. 1 ★★ | | | | | | | | | | |
| 1 | 1 | 1 | 12 | HOROWITZ IN MOSCOW DG 419-499 | VLADIMIR HOROWITZ | | 9 weeks at No. One | | | | | | | |
| 2 | 2 | 4 | 45 | HOROWITZ: THE LAST ROMANTIC DG 419-045 | VLADIMIR HOROWITZ | | | | | | | | | |
| 3 | 4 | 2 | 26 | SYNCOATED CLOCK PRO ARTE CDD-264 | ROCHESTER POPS (KUNZEL) | | | | | | | | | |
| 4 | 3 | 3 | 23 | DOWN TO THE MOON CBS MK-42255 | ANDREAS VOLLENWEIDER | | | | | | | | | |
| 5 | 6 | 5 | 13 | SOUTH PACIFIC CBS MK-42205 | TE KANAWA, CARRERAS | | | | | | | | | |
| 6 | 5 | 6 | 52 | BACHBUSTERS TELARC 80123 | DON DORSEY | | | | | | | | | |
| 7 | 7 | 8 | 33 | BACH MEETS THE BEATLES PRO ARTE CDD-211 | JOHN BAYLESS | | | | | | | | | |
| 8 | 8 | 7 | 12 | FILMTRAX PRO ARTE CDD-280 | LYN LARSEN | | | | | | | | | |
| 9 | 9 | 9 | 21 | HOROWITZ: THE STUDIO RECORDINGS DG 419 217 | VLADIMIR HOROWITZ | | | | | | | | | |
| 10 | 12 | 14 | 7 | POMP ON PARADE PRO ARTE CDD-267 | HOUSTON SYMPHONY (COMMISSIONA) | | | | | | | | | |
| 11 | 10 | 10 | 88 | AMADEUS SOUNDTRACK FANTASY WAM-1791 | NEVILLE MARRINER | | | | | | | | | |
| 12 | 11 | 12 | 18 | HOLST: THE PLANETS TELARC 80133 | ROYAL PHILHARMONIC ORCHESTRA | | | | | | | | | |
| 13 | 15 | 18 | 11 | KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355 | KATHLEEN BATTLE | | | | | | | | | |
| 14 | 14 | 15 | 53 | ORCHESTRAL SPECTACULARS TELARC 80115 | CINCINNATI POPS (KUNZEL) | | | | | | | | | |
| 15 | 16 | 16 | 88 | TCHAIKOVSKY: 1812 OVERTURE TELARC 80041 | CINCINNATI POPS (KUNZEL) | | | | | | | | | |
| 16 | 17 | 17 | 88 | TIME WARP TELARC 80106 | CINCINNATI POPS (KUNZEL) | | | | | | | | | |
| 17 | 13 | 11 | 9 | TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 80137 | LONDON SYMPHONY ORCHESTRA | | | | | | | | | |
| 18 | 18 | 20 | 19 | SABRE DANCE PRO ARTE CDD-250 | HOUSTON SYMPHONY (COMMISSIONA) | | | | | | | | | |
| 19 | 20 | 22 | 77 | GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 | LOS ANGELES PHILHARMONIC (THOMAS) | | | | | | | | | |
| 20 | 21 | 21 | 43 | SWING, SWING, SWING PHILIPS 412-626 | BOSTON POPS (WILLIAMS) | | | | | | | | | |
| 21 | 22 | 23 | 88 | STAR TRACKS TELARC 80094 | CINCINNATI POPS (KUNZEL) | | | | | | | | | |
| 22 | 24 | 27 | 3 | VERDI: OTELLO ANGEL CDCB-47450 | PLACIDO DOMINGO | | | | | | | | | |
| 23 | 23 | 25 | 41 | WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 | CINCINNATI POPS (KUNZEL) | | | | | | | | | |
| 24 | 26 | 26 | 32 | TELARC SAMPLER #3 TELARC 80003 | VARIOUS ARTISTS | | | | | | | | | |
| 25 | 25 | — | 71 | THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412 244 | NEVILLE MARRINER | | | | | | | | | |
| 26 | RE-ENTRY | | | BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932 | BERLIN PHILHARMONIC (KARAJAN) | | | | | | | | | |
| 27 | 27 | — | 2 | VIVALDI: THE FOUR SEASONS TELARC 80070 | BOSTON SYMPHONY (OZAWA) | | | | | | | | | |
| 28 | RE-ENTRY | | | PLEASURES OF THEIR COMPANY ANGEL CDC-47196 | KATHLEEN BATTLE, CHRISTOPHER PARKENING | | | | | | | | | |
| 29 | 29 | 29 | 10 | DVORAK: CELLO CONCERTO CBS MK-42206 | YO-YO MA | | | | | | | | | |
| 30 | 30 | 30 | 20 | ROMANCES FOR SAXOPHONE CBS MK-42122 | BRANFORD MARSALIS | | | | | | | | | |

NARM CONFAB HAILS MORE UNIFORM WEA BAR CODING

(Continued from page 43)

schedule.

What once was perceived as a sticky controversy—whether such transactions should be handled directly from vendor to dealer or through a third-party mailbox—has apparently abated. Nermyr says that decision will probably be left to each individual distributor but notes that as more and more retailers—beyond the eight or 10 that are now involved—begin telecommunicating their transactions, it will probably be easier for vendors to work through a third party. Moreover, he expects that each vendor will select its own third-party service, and he does not expect to see a single computer-service company cornering the entire market.

Substantial progress has been seen on the part of Trade Service Publications in the effort to establish a data base for the prerecorded music industry since the NARM Operations Conference in Minneapolis in September (Billboard, Sept. 27,

1986).

The company was seen as a logical player to provide a data base since it already publishes Phonolog, but sources say Trade Service had shown slow progress from the time it was first approached at NARM's 1986 convention in Los Angeles to the time of the Minneapolis meet. But now, Nermyr says, substantial progress has been made, fueled in part by the fact that establishment of a data base would benefit its own existing product, particularly Phonolog.

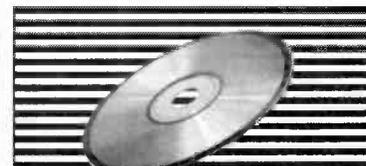
Entertainment Systems International (ESI), which made a presentation at the fall conference, is also still a player in providing the industry's data base. Nermyr says the company could also be retained by vendors to play the role as a third-party mailbox. He calls GE Information Service—the third vendor to make a pitch in Minneapolis—the “Cadillac” of the third-party services, but while it has performed

well in test situations, he terms its cost “prohibitive.” Some committee members think that GE actually provides more options and services than will be required for most record industry vendor-dealer transactions.

Nermyr says a “brand new player” is Los Angeles-based Computer Sciences Corp. (CSC). The company's Infonet system will service WEA's automated transactions with Musicland and other chains.

The New Orleans committee examined a “paperback book” approach to handling singles returns, a concept that was informally discussed at the NARM Wholesalers Conference in October in Scottsdale, Ariz.

“We discussed it for the first time, and there are some real issues. We have to go back to the manufacturers and see how they're going to address those issues.”



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SKIPPY WHITE'S

(Continued from page 43)

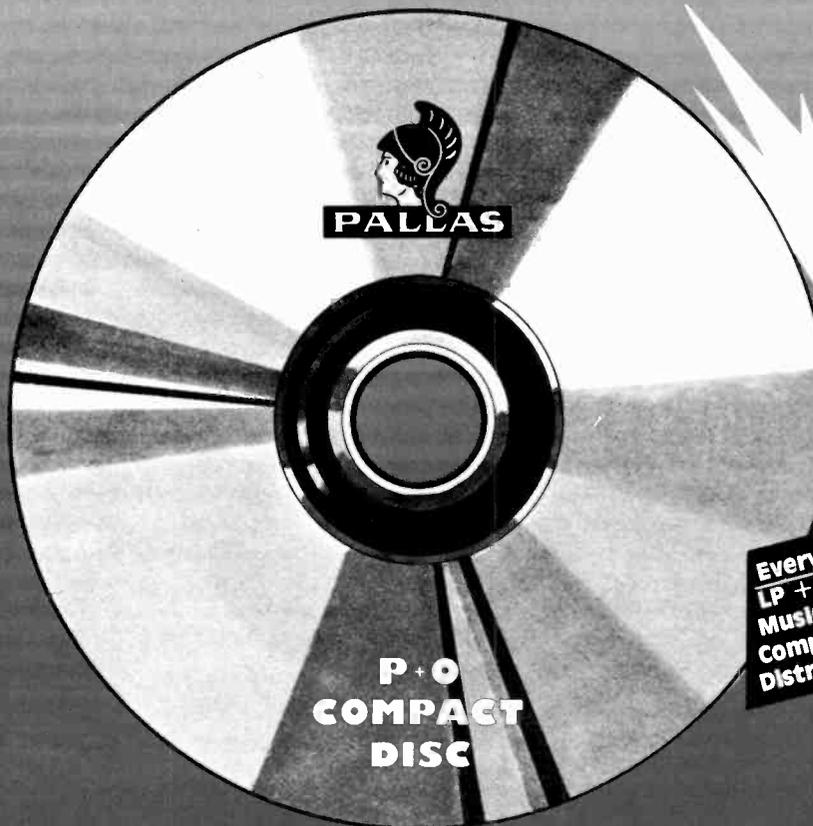
ing on the titles that the larger chains may not stock. Maybe a John Lee Hooker title instead of a George Benson title. And though CDs remain a small portion of business, probably around 2%, they are growing for us. At this time last year, we couldn't have measured their percentage of our sales it was so small," says White.

Both of White's stores measure slightly under 1,000 square feet. In February, White will relocate his flagship store three blocks further north to move out of the path of gentrification in Boston's South End. "The new store will be right next to the new Mass. Ave. subway stop, which we're very excited

about. Moreover, many of the more timid consumers may find it a less intimidating area to shop," says White. White's warehouse space will remain in the basement of the old South End location.

White's strong ties with many of Boston's black and community/college radio stations have been a boon to the store's promotional efforts, he says. "I've worked as a DJ at a number of local stations, most recently WILD and WCVG. We sponsor shows on many stations. We supply many stations and DJs with music to use for their shows. A good portion of our customers listen regularly to these stations, so it serves us very well."

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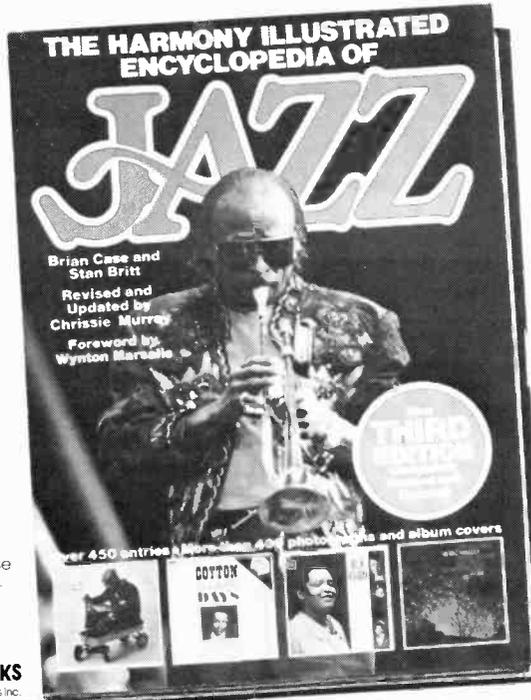
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▲=Simultaneous release on CD.

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CA 70229/\$8.98

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CA 70228/\$8.98

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CA 8441/\$8.98
CD 8441/no list

FOR AGAINST
Echelons
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CA IPC 019/\$9.98

GABELL CABELL
Gang Bang
EP Ship Wreck GC1002/\$4.98

MERE MORTALS
Omnia In Numeris Sita Sunt
LP Ice Productions WRA1-304/\$7.98

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CA RACA 1696/\$8.98

WHITE ANIMALS
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A History Of New Orleans Rhythm & Blues: Vol. 2
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CA 70077/\$8.98

VARIOUS ARTISTS
A History Of New Orleans Rhythm & Blues: Vol. 3
LP Rhino 70078/\$8.98
CA 70078/\$8.98

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The Rodgers And Hart Songbook
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Two Hearts
CD PDK 4001/Optimism/no list

DOROTHY LOUDON
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CD DRG CDSL5203/\$16.98

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CD Innovative Communication KSCD 80 053/Chameleon/no list

ALPHONSE MOUZON
Love, Fantasy
CD MPC 6001/Optimism/no list

PERE UBU
Terminal Tower: An Archival Collection
CD Twin/Tone TTRCD 8561/Chameleon

STING
Bring On The Night
CD A&M 6705/no list

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CD Twin/Tone TTRCD 8667/Chameleon

VARIOUS ARTISTS
Music From Great Australian Films
CD DRG CDSL 12582/\$16.98

VARIOUS ARTISTS
Nuggets: A Classic Collection From The Psychedelic Sixties
CD Rhino RNCD 75892/no list

VARIOUS ARTISTS
Wonder Women: The History Of The Girl Group Sound
CD Rhino RNCD 75891/no list

BILLY VERA & THE BEATERS
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▲ **JAMES GALWAY & THE CHIEFTAINS**
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▲ **JOACHIM KUHN**
Wandlungen/Transformations
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CD 29/no list

DAVID LIEBMAN
The Loneliness Of A Long Distance Runner
LP CMP 24/Gemini/no list
CD 24/no list

NEW AGE

▲ **JOHN BERGAMO**
On The Edge
LP CMP 27/Gemini/no list
CD 27/no list

CLARA MONDSHINE
Memorymetropolis
LP Innovative Communication KS 80.022/Chameleon/\$9.98
CA KSMC 80.022/\$9.98

KURT REIMANN
Electronic Nightworks
LP Innovative Communication KS 80.047/Chameleon/\$9.98
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▲ **STEVE ROACH, KEVIN BRAHENY, RICHARD BURMER**
Western Spaces

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CA ICDC 87.101/\$9.98
CD ICDC 87.101/no list

VARIOUS ARTISTS
I.C. Sample I

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CA ICDC 87.201/\$12.98

▲ **GLEN VELEZ**
Internal Combustion

LP CMP 23ST/Gemini/no list
CD 23/no list

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

Audio Plus

BY EDWARD MORRIS

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

THE SOUND SENDER is a handy new device from Hartzell (612-646-9456) that makes it possible for consumers to play their portable cassette players or compact disk units through their car radio's FM sound system simply by plugging them into the car's cigarette lighter. No extra wiring is required, and the Sound Sender can be used in trucks, vans, RVs, boats, and rental vehicles.

The device eliminates the need for using earphones while driving. Designed to retail for around \$30, the Sound Sender weighs 2 ounces and consists of a small plastic housing (4½ inches by 1¾ inches by 1¾ inches) and a wire with a cigarette-lighter jack at one end and a jack for a cassette player at the other.

New from Magnavox (615-521-4499) are a stereo radio-cassette recorder and an AM/FM radio. The Model D8060 recorder features AM/FM/FM-stereo tuning bands and a two-way, four-speaker system. It can handle both normal and chrome tapes. The player also features cue and review, AC/DC operation on six C batteries, electronic tape-speed control, and a built-in condenser microphone. Additional amenities are pause control, mono/stereo control, slide volume and tone controls, automatic recording-level controls, and continuously adjustable monitoring levels. The recorder carries a suggested retail tag of \$60.

The Magnavox AM/FM radio, Model D1220, operates on three AA

batteries. It is equipped with rotary tuning controls, rotary on/off and volume control, a slide AM/FM selector, earphone jack, and telescopic and feroceptor antennas. Suggested retail price is \$13.

Maxell (201-641-8600) has bowed a Free Upgrade promo, aimed at moving consumers into higher-grade audiotapes. Under the plan, anyone who purchases a 10-pack of Maxell's UDS, XL, or XLS 90-minute blank cassettes gets a free cassette of the next higher grade. Maxell says the 10-pack concept also allows the tapes to be displayed on the floor instead of on walls or behind glass cases.



When consumers plug Hartzell's Sound Sender into a car's cigarette lighter, they can hear sounds from their portable cassette or compact disk players through their car radio's FM stereo sound system.

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ROCKIN' 50s



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Peggy Sue, Buddy Holly • Maybelline, Chuck Berry • Blue Suede Shoes, Carl Perkins • Be-Bop-A-Lula, Gene Vincent • Bird Dog, Everly Brothers • Keep A Knockin', Little Richard • Way Down Yonder, Freddy Cannon • Rebel Rouser, Duane Eddy • See You Later, Alligator, Bill Haley & The Comets • Chantilly Lace, Big Bopper • Little Darlin', Diamonds • Great Balls of Fire, Jerry Lee Lewis • La Bamba, Ritchie Valens • Bye Bye Love, Everly Brothers.

LOVIN' 60s



LOVIN' 60s • CDL9458

When Will I Be Loved, Everly Brothers • Darling Be Home Soon, Lovin' Spoonful • Every Beat Of My Heart, Gladys Knight & The Pips • Dedicated To The One I Love, Mamas & The Papas • Sealed With A Kiss, Brian Hyland • Happy Together, Turtles • Then You Can Tell Me Goodbye, Casinos • Stay, Maurice Williams & The Zodiacs • I'm Your Puppet, James & Bobby Purily • Wedding Bell Blues, 5th Dimension • Worst That Could Happen, Brooklyn Bridge • Since I Fell For You, Lenny Welch • La-La-Means I Love You, Delfonics • Let It Be Me, Jerry Butler & Betty Everett.

MELLOW 60s



MELLOW 60s • CDL9461

Up-Up & Away, 5th Dimension • Daydream Believer, Monkees • Monday Monday, Mamas & The Papas • She'd Rather Be With Me, Turtles • You Belong To Me, Duprees • Suspicion, Terry Stafford • Chapel Of Love, Dixie Cups • You Were On My Mind, We Five • Guantanamera, Sandpipers • Angel Of The Morning, Merilee Rush • Raindrops, Dee Clark • He Will Break Your Heart, Jerry Butler • Poetry In Motion, Johnny Tillotson • Little Help From My Friends, Joe Cocker.

JUMPIN' JIVE 50s



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LOVIN' 50s



LOVIN' 50s • CDL9439

Since I Don't Have You, Skyliners • Sixteen Candles, Crests • All I Have To Do Is Dream, Everly Brothers • True Love Ways, Buddy Holly • Venus, Frankie Avalon • Donna, Ritchie Valens • Just A Dream, Jimmy Clanton • Only You, Platters • It's All In The Game, Tommy Edwards • It's Only Make Believe, Conway Twitty • Teen Angel, Mark Dinning • My Special Angel, Bobby Helms • Young Love, Sonny James • Goodnight Sweetheart, Spaniels.

ROCKIN' 60s



ROCKIN' 60s • CDL9459

Summer In The City, Lovin' Spoonful • Magic Carpet Ride, Steppenwolf • Pushin' Too Hard, Seeds • Psychotic Reaction, Count Five • Dirty Water, Standells • The Letter, Box Tops • Feelin' Alright, Joe Cocker • Hot & Nasty, Humble Pie • (We Ain't Got) Nothin' Yet, Blues Magoos • Venus, Shocking Blue • Summertime Blues, Blue Cheer • Time Won't Let Me, Outsiders • Eli's Coming, Three Dog Night • (I'm Not Your) Steppin' Stone, Monkees.

SOCK HOP 60s



SOCK HOP 60s • CDL9460

I'm A Believer, Monkees • The Shoop Shoop Song (It's In His Kiss), Betty Everett • Duke of Earl, Gene Chandler • Tossin' and Turnin', Bobby Lewis • Rescue Me, Fontella Bass • Celebrate, Three Dog Night • Dancing In The Streets, Mamas & The Papas • Land Of 1000 Dances, Cannibal & The Headhunters • Runaway, Del Shannon • Leader Of The Pack, Shangri-las • Lies, Knickerbockers • Wild Thing, Troggs • Palisades Park, Freddy Cannon • Party Lights, Claudine Clark.

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Los Angeles-Based Video Biz Is Sold—Again

BY CHRIS MORRIS

LOS ANGELES For the second time in six months, Los Angeles-based franchiser Video Biz has been sold—this time apparently for good. In the wake of a failed attempt by

'We didn't want to have to buy it out of bankruptcy'

giant Salt Lake City-based franchise Adventureland International to acquire the firm—a deal that appeared to be sealed, but which broke down and led to cross-litigation (Billboard, Nov. 8, 1986)—Video Biz principals Robert Moffett and M. Ray Fenster have sold their stock in the franchise company to a partnership based in the Orlando suburb of Longwood, Fla.

Directing the new Video Biz are president Patrick Hall, a former executive for hardware rental firms

PortaVideo and Ram Electronics, and vice president Ed Fainelli, Video Biz's master franchiser for Florida, where 31 of the chain's outlets are located.

Terms of the deal, which closed Nov. 26, have not been disclosed, but Fainelli says the acquisition was a cash sale and entailed the purchase of all of Moffett and Fenster's stock and assumption of Video Biz's debts.

Video Biz's Los Angeles offices were closed in December, with all operations now being directed out of Longwood.

News of the Video Biz sale came to light following the shuttering of the chain's flagship store in Beverly Hills, Calif. The location's lease ran out in December. A call by Billboard to the company's Los Angeles home office was answered by an automatic tape message, which indicated that the number had been reassigned a Florida area code.

Fainelli, who bought the Florida master franchise in November 1984, says that Video Biz tallies 114 fran-

chises and 240 individual stores on paper. "I'm hoping to be left with 90 franchises when it all washes out. We're probably going to lose 25; we're looking for 130 stores," he says.

Fainelli says the company's recent financial status following the failed Adventureland takeover was shaky, with bankruptcy proceedings "very possible." He adds, "We didn't want to have to buy it out of bankruptcy. We decided to take the debts and make it clean and pretty."

According to Fainelli, many of the recently incurred debts were run up

during the time Moffett and Fenster negotiated the Adventureland-Video Biz pact for the Utah franchiser's brief stewardship of the company.

The new owners of Video Biz advised franchisees of the sale on Nov. 27. Since then, the company has moved forward to secure new marketing and merchandising support.

Fainelli says that Video Biz has agreed with the World Franchise Center of Orlando to move franchise sales on a commission basis and has cut a deal with Vestron Vid-

eo to direct-mail point-of-purchase materials to Video Biz franchisees.

Asked if the still-pending litigation between Adventureland and Video Biz would in any way affect the present acquisition, Fainelli says, "I don't see how it could. We're not named in it at all. There was never any lien on [the stock]. Our attorney assured us that [Adventureland] wouldn't be mad at us for any reason."

The suits between Adventureland and Video Biz began flying in October, only two months after public

(Continued on page 51)

FOR WEEK ENDING JANUARY 31, 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 | Price |
|---------------|-----------|---------------|--|--|-----------------|-------|
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 14 | SLEEPING BEAUTY | Walt Disney Home Video 476 | 1959 | 29.95 |
| 2 | 2 | 70 | PINOCCHIO ♦ | Walt Disney Home Video 239 | 1940 | 29.95 |
| 3 | 3 | 33 | ALICE IN WONDERLAND ▲ ♦ | Walt Disney Home Video 36 | 1951 | 29.95 |
| 4 | 6 | 65 | ROBIN HOOD ♦ | Walt Disney Home Video 228 | 1973 | 29.95 |
| 5 | 4 | 42 | THE SWORD IN THE STONE ♦ | Walt Disney Home Video 229 | 1963 | 29.95 |
| 6 | 5 | 70 | DUMBO ▲ ♦ | Walt Disney Home Video 24 | 1941 | 29.95 |
| 7 | 7 | 33 | WINNIE THE POOH AND TIGGER TOO | Walt Disney Home Video 64 | 1974 | 14.95 |
| 8 | 9 | 28 | POUND PUPPIES | Family Home Entertainment F1193 | 1985 | 14.95 |
| 9 | 8 | 16 | CHARLOTTE'S WEB | Hanna-Barbera Prod. Inc. Paramount Home Video 8099 | 1973 | 19.95 |
| 10 | 11 | 33 | WINNIE THE POOH AND THE BLUSTERY DAY ♦ | Walt Disney Home Video 63 | 1968 | 14.95 |
| 11 | 13 | 7 | THE ADVENTURES OF TEDDY RUXPIN | Children's Video Library Vestron 1547 | 1986 | 24.95 |
| 12 | 12 | 32 | WINNIE THE POOH AND THE HONEY TREE ♦ | Walt Disney Home Video 49 | 1965 | 14.95 |
| 13 | 22 | 45 | VELVETEEN RABBIT | Family Home Entertainment F1173 | 1985 | 14.95 |
| 14 | 17 | 3 | MADBALLS | Hi-Tops Video HT 0009 | 1986 | 19.95 |
| 15 | 21 | 12 | DISNEY'S SING-ALONG SONGS | Walt Disney Home Video 480 | 1986 | 14.95 |
| 16 | 14 | 7 | MY LITTLE PONY-THE MOVIE | DEG Inc. Vestron 5171 | 1986 | 79.95 |
| 17 | 19 | 11 | A TALE OF TWO CHIPMUNKS | Walt Disney Home Video 477 | 1986 | 14.95 |
| 18 | 23 | 32 | MICKEY KNOWS BEST ♦ | Walt Disney Home Video 442 | 1986 | 14.95 |
| 19 | RE-ENTRY | | RAINBOW BRITE AND THE STAR STEALER | Warner Bros. Inc. Warner Home Video 11531 | 1985 | 79.95 |
| 20 | 10 | 4 | MY PET MONSTER | Hi-Tops Video HT 008 | 1986 | 29.95 |
| 21 | 15 | 2 | WRINKLES IN NEED OF CUDDLES | Children's Video Library Vestron 1437 | 1986 | 19.95 |
| 22 | 24 | 2 | POPPLES: COOKIN' UP A STORM | Magic Window 6-20678 | 1986 | 14.95 |
| 23 | 20 | 12 | THE UNSINKABLE DONALD DUCK | Walt Disney Home Video 478 | 1986 | 14.95 |
| 24 | 25 | 10 | CANINE COMMANDO | Walt Disney Home Video 477 | 1986 | 14.95 |
| 25 | NEW ▶ | | 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.

Smaller Dealers Protest Wholesale Price Hikes

BY JIM McCULLAUGH

LAS VEGAS If video manufacturers continue to raise their wholesale prices, they may well see a grass-roots boycott—and possibly other acts of protests—from some independent dealers. But other independents are simply prepared to resign themselves to what they believe is an imminent marketplace reality.

That was the feeling expressed by some of the 100 smaller video-specialty-store operators here Jan. 9 who attended the American Video Assn. meeting during the Consumer Electronics Show.

While the AVA meeting was designed to attract new members, tout the benefits of the organization, and advertise the group's April 8-11 convention in Phoenix, an informal discussion focused on one of the industry's controversial issues—wholesale price increases (Billboard, Jan. 17).

Most vocal was Andy Lasky, a one-store Portland dealer, who countered the vendors' major arguments supporting price increases.

"Manufacturers say it's going to wash out the 99-cents rental mentality and that the increases will result in more money being spent by them on pull-through advertising," Lasky said. "But video is a loss leader for convenience stores. Those stores are not concerned about how much they rent video for."

"And the television advertising they are doing is making us look like fools. All it's helping is pre-book. If manufacturers want to help us, why not advertise 45 days after street date, when a title starts to lose steam, not 45 days ahead." He added that while HBO/Cannon's massive push on "Back To School" is impressive, its timing is out of sync.

"I don't want to mow lawns," said

another dealer, from Orange County in California. "Paramount and RCA/Columbia will react to what we do. Sixty-five percent of my money is predetermined by new releases. Maybe I will decide not to buy B and C titles. Independent dealers like us still represent the biggest segment of business to them. We are the largest group. We need to make a statement back [to video manufacturers]."

"Even though I don't want to, I'm cutting back 50% on \$89.95 product. The other studios will look at the numbers on CBS/Fox and RCA/Columbia. If they can still do 200,000 on a unit, the other studios will follow suit. But if they do 150,000 or less, then they might think twice. The best way to get your message across is to cut back orders."

Said another dealer: "The solution is obvious. Quit buying or raise the rental prices."

AVA president John Power, whose group represents 2,000 dealers, told the confab attendees: "We've received a number of letters from dealers who say they won't use a manufacturer's promotional material, they won't promote a title, they won't buy B titles, and they won't buy as many titles—all as a way of expressing protest."

Another dealer echoed Power's stance, saying, "The studios will respect you if you stand up for your rights."

A small contingent of independents, however, was more philosophical about the price hikes. One New Mexico dealer said he has been in the video business for six years and had seen the flurry by retailers surrounding earlier Warner and Disney rental programs. "This will blow by, too," he said. "I'm not real concerned about prices going up. I hope I've run my business well enough so it won't affect me."

New Releases

HOME VIDEO

Symbols for formats are ♣=Beta, ♥=VHS, ♦=CED and ♠=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

- BIG TROUBLE IN LITTLE CHINA**
Kurt Russell, James Hong, Suzee Pai
♣♥ CBS/Fox/\$79.98
- BORN OF FIRE**
Documentary
♣♥ National Geographic 1057/\$29.95
- CHILD OF GLASS**
Barbara Barrie, Biff McGuire, Anthony Zerbe
♣♥ Walt Disney 425/\$69.95
- CLUB PARADISE**
Robin Williams, Peter O'Toole, Twiggy
♣♥ Warner 11600/\$79.95
♣ 11600/\$34.98
- DARIO ARGENTO'S WORLD OF HORROR**
Karl Malden, David Hemmings, Jessica Harper
♣♥ Vidmark VM3302/\$59.95
- DEVILFISH**
John Garko, William Berger, Iris Peynard
♣♥ Vidmark VM3201/\$59.95
- THE DOLLMAKER**
Jane Fonda, Levon Helm, Geraldine Page, Amanda Plummer
♣♥ Playhouse/\$79
- FIVE MILE CREEK—VOL. 15**
Louise Caire Clark, Rod Mullinar, Liz Burch
♣♥ Walt Disney 509/\$49.95
- FLIGHT OF THE NAVIGATOR**
Joey Cramer, Veronica Cartwright, Cliff De Young
♣♥ Walt Disney 499/\$79.95
- GETTING EVEN**
Edward Albert, Audrey Landers, Joe Don Baker
♣♥ Vestron 5188/\$79.95
- GODLEY & CREME: HISTORY MIX**
Various Artists
♣♥ Vestron MusicVideo 0753/\$16.95
- GOLDY II: THE SAGA OF THE GOLDEN BEAR**
Jessica Black, Jeff Richards, Dan Dalton
♣♥ Vestron 4480/\$69.95
- THE GREAT WHALES**
Documentary
♣♥ National Geographic 1055/\$29.95
- A HARD DAY'S NIGHT**
The Beatles
♣♥ MPI MP 1064/\$39.95
- HELP!**
The Beatles
♣♥ MPI MP 1342/\$69.95
- HOTEL**
Rod Taylor, Catherine Spaak, Karl Malden
♣♥ Warner 11524/\$59.95
- MIDNIGHT**
Lawrence Tierney, John Amplas, Melanie Verliin
♣♥ Vidmark VM3301/\$79.95
- MOSBY'S MARAUDERS**
James MacArthur, Nick Adams, Kurt Russell
♣♥ Walt Disney 503/\$69.95
- MY AMERICAN COUSIN**
Margaret Langrick, John Wildman
♣♥ Media Home Entertainment M852/\$79.95
- NON-IMPACT AEROBICS**
Carlos Rosas, Debbie Rosas
♣♥ Vestron 1064/\$29.95
- RAIN FOREST**
Documentary
♣♥ National Geographic 1056/\$29.95
- RAINBOW BRITE'S SAN DIEGO ZOO ADVENTURE**
Animated
♣♥ Children's Video Library 1549/\$29.95
- RETURN TO TREASURE ISLAND—VOL. ONE**
Brian Blessed, Christopher Guard, Reiner Schone
♣♥ Walt Disney 500/\$49.95
- TEDDY RUXPIN: THE TREASURE OF GRUNDO**
Animated
♣♥ Hi-Tops HT 0021/\$24.95
- THE SEA GYPSIES**
Robert Logan, Mikki Jamison-Olsen
♣♥ Warner 11280/\$59.95
- SEX APPEAL**
Louie Bonanno, Tally Brittany, Marcia Karr
♣♥ Vestron 5189/\$79.95



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(Continued on page 51)

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High Plains Drifter. Plus other movie greats like *The Last Starfighter*, *The Best Little Whorehouse in Texas*, *The Deer Hunter*, *Dune*, *Streets of Fire*, *To Kill a Mockingbird*, *The Sword and The Sorcerer*, *Battlestar Galactica*, *Repo Man* and *Sbenandoah*. It's a bevy of Hollywood beauties. . . 15 in all and all for just \$24.95 each. To make your customers *Movie Moguls*, contact your MCA distributor today.

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TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|-----------|-----------|---------------|--------------------------------------|--|-------------------------------------|-----------------|--------|
| | | | ★★ NO. 1 ★★ | | | | |
| 1 | 1 | 7 | SHORT CIRCUIT | CBS-Fox Video 3724 | Steve Guttenberg Ally Sheedy | 1986 | PG |
| 2 | 2 | 8 | COBRA | Warner Bros. Inc. Warner Home Video 11594 | Sylvester Stallone | 1986 | R |
| 3 | 3 | 11 | INDIANA JONES AND THE TEMPLE OF DOOM | Paramount Pictures Paramount Home Video 1643 | Harrison Ford Kate Capshaw | 1984 | PG |
| 4 | 4 | 8 | POLTERGEIST II THE OTHER SIDE | MGM/UA Home Video 800940 | Jobeth Williams Craig T. Nelson | 1986 | PG-13 |
| 5 | 7 | 17 | DOWN AND OUT IN BEVERLY HILLS | Touchstone Films Touchstone Home Video 473 | Nick Nolte Richard Dreyfuss | 1986 | R |
| 6 | 6 | 4 | MAXIMUM OVERDRIVE | DEG Inc. Karl Lorimar Home Video 395 | Emilio Estevez | 1986 | R |
| 7 | 5 | 10 | RAW DEAL | DEG Inc. HBO/Cannon Video TVA9982 | A. Schwarzenegger | 1986 | R |
| 8 | 11 | 14 | 9 1/2 WEEKS | MGM/UA Home Video 800973 | Mickey Rourke Kim Basinger | 1986 | R |
| 9 | 8 | 9 | SPACECAMP | ABC Motion Pictures Vestron 5174 | Kate Capshaw Lea Thompson | 1986 | PG |
| 10 | 9 | 3 | THE MANHATTAN PROJECT | HBO/Cannon Video TVA3907 | John Lithgow Christopher Collet | 1986 | PG |
| 11 | 10 | 14 | THE MONEY PIT ▲ | Amblin Entertainment MCA Dist. Corp. 80387 | Tom Hanks Shelly Long | 1986 | PG |
| 12 | 12 | 9 | THE GODS MUST BE CRAZY | Playhouse Video 1450 | Marius Weyers Sandra Prinsloo | 1984 | PG |
| 13 | 13 | 19 | OUT OF AFRICA ▲◆ | Universal City Studios MCA Dist. Corp. 80350 | Robert Redford Meryl Streep | 1985 | PG |
| 14 | 17 | 17 | F/X ▲ | HBO/Cannon Video TVA3769 | Bryan Brown Brian Dennehy | 1986 | R |
| 15 | 15 | 15 | PRETTY IN PINK | Paramount Pictures Paramount Home Video 1858 | Molly Ringwald Jon Cryer | 1986 | PG-13 |
| 16 | 14 | 11 | POLICE ACADEMY 3: BACK IN TRAINING ▲ | Warner Bros. Inc. Warner Home Video 20022 | Steve Guttenberg Bubba Smith | 1986 | PG |
| 17 | 18 | 3 | BLUE CITY | Paramount Pictures Paramount Home Video 1649 | Judd Nelson Ally Sheedy | 1986 | R |
| 18 | 16 | 7 | JO JO DANCER, YOUR LIFE IS CALLING | RCA/Columbia Pictures Home Video 6-20683 | Richard Pryor | 1986 | R |
| 19 | 23 | 2 | INVADERS FROM MARS | Cannon Films Inc. Media Home Entertainment M877 | Karen Black Hunter Carson | 1986 | PG |
| 20 | 19 | 10 | THE TRIP TO BOUNTIFUL | Island Pictures Embassy Home Entertainment 1341 | Geraldine Page | 1985 | PG |
| 21 | 27 | 7 | VAMP | New World Pictures New World Video A86150 | Grace Jones Chris Makepeace | 1986 | R |
| 22 | NEW ▶ | | RAN | CBS-Fox Video 3732 | Tatsuya Nakadai | 1985 | R |
| 23 | 26 | 34 | BACK TO THE FUTURE ▲◆ | Amblin Entertainment MCA Dist. Corp. 80196 | Michael J. Fox Christopher Lloyd | 1985 | PG |
| 24 | 25 | 10 | LEGEND ▲ | Universal City Studios MCA Dist. Corp. 80193 | Tom Cruise Tim Curry | 1986 | PG |
| 25 | 22 | 13 | SLEEPING BEAUTY | Walt Disney Home Video 476 | Animated | 1959 | G |
| 26 | 20 | 12 | MURPHY'S LAW | Cannon Films Inc. Media Home Entertainment M849 | Charles Bronson | 1986 | R |
| 27 | 21 | 6 | SWEET LIBERTY | Universal City Studios MCA Dist. Corp. 80434 | Alan Alda Michael Caine | 1986 | PG |
| 28 | 24 | 11 | AT CLOSE RANGE ● | Orion Pictures Vestron 5170 | Sean Penn Christopher Walkin | 1986 | R |
| 29 | 32 | 3 | FIRE WITH FIRE | Paramount Pictures Paramount Home Video 5812 | Craig Sheffer Virginia Madsen | 1986 | PG-13 |
| 30 | NEW ▶ | | ECHO PARK | Paramount Pictures Paramount Home Video 2391 | Susan Dey Tom Hulce | 1986 | R |
| 31 | 35 | 3 | DESERT BLOOM | RCA/Columbia Pictures Home Video 6-20689 | Jon Voight Jobeth Williams | 1986 | PG |
| 32 | 33 | 11 | LUCAS | CBS-Fox Video 1495 | Corey Haim Kerri Green | 1986 | PG-13 |
| 33 | 28 | 2 | VIOLETS ARE BLUE | RCA/Columbia Pictures Home Video 6-20690 | Sissy Spacek Kevin Kline | 1986 | PG-13 |
| 34 | 29 | 16 | WILDCATS ▲ | Warner Bros. Inc. Warner Home Video 11583 | Goldie Hawn | 1986 | R |
| 35 | 38 | 12 | HIGHLANDER | HBO/Cannon Video TVA3761 | Christopher Lambert Sean Connery | 1986 | R |
| 36 | 31 | 18 | GUNG HO | Paramount Pictures Paramount Home Video 1751 | Michael Keaton Gedde Watanabe | 1986 | PG-13 |
| 37 | 30 | 11 | AMERICAN ANTHEM | Karl Lorimar Home Video 386 | Mitch Gaylord Janet Jones | 1986 | PG-13 |
| 38 | 34 | 16 | RUNAWAY TRAIN | Cannon Films Inc. MGM/UA Home Video 800867 | Jon Voight Eric Roberts | 1985 | R |
| 39 | 37 | 2 | DREAM LOVER | MGM/UA Home Video 800819 | Kristy McNichol | 1986 | R |
| 40 | 36 | 3 | JUST BETWEEN FRIENDS | HBO/Cannon Video TVA3919 | Mary Tyler Moore Ted Danson | 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.

Store Has Best Of Worst Va. Shop Offers Classic Stinkers

BY BILL HOLLAND

WASHINGTON With a business philosophy that could be summed up as offering the best of the worst, Jim and Jane McCabe's one-shop-only Video Vault, in the staid, upscale Old Town section of Alexandria, Va., is a certified success.

In fact, if "Saturday Night Live" were still doing the "Really Bad Films" segment, the McCabes would have merited a guest shot on the show.

The couple opened the shop, located on the first floor of a three-story, 18th-century brownstone, in December 1985. They soon found their audience by offering cult films unavailable elsewhere in the area.

Cult films? We're talking Russ Meyer's schlocky '60s teasers, Herschel Gordon Lewis' drive-in splatter gore-fests, and just plain horrible low-budget classics like "Creeping Terror," in which the monster was a rug with college students underneath, their sneakers occasionally showing through.

Jim McCabe has been a fan of the foul since he was a kid and sets certain standards. "A good bad movie may be technically bad, but it's good fun—like 'Plan Nine From Outer Space.' A plain bad movie is something like 'Heaven's Gate.'"

"Heaven's Gate" is a widely familiar title, but some perhaps have not heard of "Plan Nine." McCabe explains it is a 1959 stinker by Ed Wood Jr. that starred Bela Lugosi, at least until he died a few days after shooting began. Wood replaced him with a much taller friend, who wore a cape

over his head for the rest of the movie. He thought viewers wouldn't notice. They did.

Fans of such terrific tripe come from all over the suburban Washington-Maryland-Virginia area to rent (and sometimes buy) at the Video Vault. McCabe even says a few very enthusiastic members drive in from Baltimore and Richmond, Va.

More than 250 of the 2,000 titles at the Video Vault are of the so-called cult variety. The rest are current best sellers, kid vids, and a large selection of classics and foreign films. The shop also carries some music video longform not easily obtainable yet from area stores, especially the titles from Rhino Video. The store carries adult material, but it is not a big part of the business.

Jane McCabe, who works part time at the store when she is not working as a lawyer for the Department of Transportation, chuckles at the observation that the cult films are not displayed in the front room. "Some of our customers looked at the titles and the cover art and were a little dismayed, so we decided to put that stuff back in the third room."

McCabe says he believes his shop is the first in the country to specialize in cult movies, and he hopes to add another shop soon in Maryland.

Knowing where to get the hard-to-find titles is one of McCabe's talents. He often finds himself dealing directly "with little companies, one-person companies," when larger distributors don't come through. "I'll ask for a movie I've read about that's on video, and they'll say, 'Sorry, it's not available.' But I'll know it is."

VIDEO BIZ IS SOLD FOR SECOND TIME IN 6 MONTHS

(Continued from page 48)

announcement of the acquisition (Billboard, Aug. 23, 1986).

Adventureland, charging that the Video Biz partners had misrepresented the size and worth of the company, sought a rescission of the acquisition and \$15 million in damages from Moffett and Fenster. In a countersuit, Video Biz alleged that Adventureland had no intention of paying the full purchase price for the firm and sought a dismissal of the original complaint and \$6.5 million in damages from the Salt Lake City company and several of its principals.

Former Video Biz president Moffett, while acknowledging that settlement of the suits is pending, with

depositions still being taken, confirms the November sale of the company to the Florida partners, saying, "Ed [Fainelli] owns Video Biz."

Moffett says that he and Fenster held their Video Biz stock as collateral security on Adventureland's down payment on the company. According to Moffett, after 30 days, Adventureland failed to make good on the payment of outstanding sums due Video Biz (alleged in Video Biz's suit to be \$150,000).

Moffett and Fenster began discussions with Fainelli about the sale of the withheld stock in mid-November. According to Moffett, Video Biz's attorneys gave Adventureland notice of the impending sale: "We gave them the right to step in to prevent the sale." He claims that no matter how the litigation between the two companies eventually shakes out, "[Adventureland] couldn't unseat the sale."

Adventureland offers no comment about the new Video Biz sale. As for its suit against Video Biz, Kevin Millicam, the Salt Lake City firm's manager of communications, quotes Adventureland's attorneys as saying it "is still in litigation, and we expect to prevail."

Assistance in preparing this story provided by Earl Paige.

NEW RELEASES

(Continued from page 49)

JOHNNY SHILOH
Brian Keith, Kevin Corcoran

◆ Walt Disney 310/\$69.95

WISE GUYS

Danny DeVito, Joe Piscopo, Don Hedaya

◆ CBS/Fox \$79.98

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

CBS/Fox Releases Intensify Colorization Debate

BY FRANK LOVECE

NEW YORK With CBS/Fox's recent releases of "Yankee Doodle Dandy" and "The Maltese Falcon" in colorized versions and its upcoming releases of "Forty-Second Street" and other classic films originally made in black and white, the largest home video label has entered the controversial realm of colorization. Until now, only Walt Disney and Hal Roach Studios have offered a small number of colorized cassettes, and Vestron will market its first on Feb. 25.

The growing number of colorized cassettes entering the marketplace

has begun to draw video retailers into the controversy. Two factors—uncertainty over the eventual decision by the U.S. Copyright Office on protection for certain colorized films and a growing backlash by the American Film Institute, the Directors Guild of America, the Writers Guild, the American Society of Cinematographers, and such powerful opinion shapers as Woody Allen, Steven Spielberg, James Stewart, and Martin Scorsese—cloud the marketability of colorized cassettes.

At this early stage, video retailers and distributors appear mixed on colorization's potential. While agreeing that the novelty factor

may initially draw in consumers, many wonder whether colorization will prove to be a fad like 3-D and whether the backlash will extend to the retail level. Already, letters by film scholars and industry members

'Proponents say they enhance black and white'

advocating boycotts and legislation have been published in the New York Times and other influential periodicals.

The controversy reached a head late last year when media mogul Ted Turner, owner of superstation WTBS and of more than 3,000 MGM, Warner Bros., and RKO films, embarked on colorizing an initial batch of 100 for WTBS telecasting. Among them are "Casablanca," "Father Of The Bride," "They Drive By Night," "The Bad And

The Beautiful," "Miracle On 34th Street," and the films in video release through CBS/Fox. Turner, replying to a reporter's question over creators' rights, responded, "The last time I checked, they were my films," further fueling a debate over the alleged alteration of art.

At issue are technical, aesthetic, marketing, legal, and ethical considerations. Such subjects of discussion have recently been in the news and are certain to become issues among consumers.

Technically, colorization involves the making of a pristine video master of a black-and-white film or TV show. A computer then divides key frames into 525,000 picture elements, or pixels. A computer operator/art director assigns color values to each pixel. The computer colorizes succeeding frames on its own, until reaching the next key frame.

Two companies dominate the colorization industry: Los Angeles' Color Systems Technologies (CST),

a publicly traded company, and Toronto's Colorization Inc., owned equally by Hal Roach Studios and an affiliated company, HRS Industries. The Turner library and at least 16 Disney films are being colorized by CST.

CST and Colorization differ in their aesthetic approaches far more than their technical methods. CST executive vice president Charles Powell says his company researches extensively to determine actual colors of actors' features and wardrobes and of sets, props, and other film elements. On the other hand, Earl Glick, chairman of Hal Roach Studios, says he prefers a revisionist approach using updated colors.

Regardless, some of the earliest colorized movies, including "Topper" (Colorization), Laurel and Hardy's "Way Out West" (Colorization), and the more recent "Yankee Doodle Dandy" (CST) are widely regarded as unnatural-looking, a charge the colorizers readily accept.

(Continued on next page)

...newsline...

NEW CENTURY PRODUCTIONS concludes a \$10 million transaction with Karl Lorimar Home Video for the U.S. and Canadian home video distribution rights for a package of theatrical features from New Century Productions' 1987-88 film schedule. The first three feature films in the deal are "Nowhere To Hide," "Russkies," and "Kid Gloves."

SOUTHERN CALIFORNIA VIDEO DISTRIBUTORS SQUARED OFF LAST WEEK at the Palace Nightclub in Hollywood for Media Home Entertainment's Chainsaw Chili Cook-Off And Party. Co-host Leatherface was also on hand. After the chili, Michael Martin Murphy performed a set.

PACIFIC ARTS VIDEO will release "Vagabond"—the Agnes Varda film that won first place at the 1985 Venice Film Festival—in February. It was also named best picture of 1985 by the French Critics Union.

THE FIRST SELF-LIQUIDATING MADE-FOR VIDEO is how J2 Communications characterizes "How To Have A Moneymaking Garage Sale." Comedienne Phyllis Diller hosts the DBA Communications-produced video, which will sell for \$19.95. The program takes viewers through a number of "trash-marketing" tips. At the end of a garage sale, the consumer can even make money back by offering the cassette for sale.

JANE POWELL joins the made-for video ranks with a "Fight Back With Fitness" program from Karl Lorimar at \$24.95. The cassette is designed to address the 36 million Americans who suffer from stiffness in the hands and joints as well as other arthritic symptoms.

CROCUS ENTERTAINMENT is the name of the venture that will distribute video products from Mill City Entertainment Inc. (MCE) and Video Learning System (VLS), two companies that produce video for the home market. The library will consist of exercise, how-to, children's, educational, self-help, sports, and music videotapes. Crocus will soon release "John Elway," which focuses on the fundamentals of offensive football and features the Denver Broncos' quarterback.

MICROWAVE COOKING is the theme of a new cassette and book package priced at \$34.95 from Best Film & Video. Pat Hutt, author of the best-selling "Microwave Cooking Starts Here," is featured.

SEAGRAM DISTILLERS CO. and Video Gems have teamed up for "A Toast To Hosting!" a 50-minute, \$19.95 bartender/hosting guide that will be available in March. The cassette will come with a set of cards giving a quick guide to recipes and a video reference number so that the cassette can be fast-forwarded to find specific cocktails and other items.

"HOW CAN I TELL IF I'M REALLY IN LOVE," a teen-ager's guide to intimacy and sexuality, is being made available from Paramount for \$29.95. It is hosted by Justine Bateman of television's "Family Ties" and features Jason Bateman and Ted Danson. The tape, says the company, is as serious in nature as the company's previous "Strong Kids, Safe Kids."

VISTA HOME VIDEO, the newly formed independent headed by former HBO/Cannon topper Nick Santrizos, is offering three new titles: "Men," "Revenge Of The Barbarians," and "Mania." Each is \$79.95.

A LOW PRICE POINT of \$19.95 is set for six RKO Pictures Home Video titles, all part of the Star Series. Included are such John Wayne titles as "Back To Bataan," "Allegheny Uprising," and "Tycoon" and Cary Grant's "The Bachelor And The Bobby Soxer," "In Name Only," and "The Toast Of New York."

JIM McCULLAUGH

FOR WEEK ENDING JANUARY 31, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Type | Price |
|-----------|--------------|---------------|--|---|----------------------|-----------------|------|-------|
| 1 | 2 | 9 | CONTROL-THE VIDEOS ● | ★ ★ NO. 1 ★ ★ A&M Records Inc. A&M Video 6-21021 | Janet Jackson | 1986 | SF | 12.95 |
| 2 | 1 | 9 | EVERY BREATH YOU TAKE-THE VIDEOS ● | A&M Records Inc. A&M Video 6-21022 | The Police | 1986 | LF | 19.95 |
| 3 | 12 | 7 | COLOR ME BARBRA | Barwood Films Ltd. CBS-Fox Music Video 3518 | Barbra Streisand | 1966 | C | 29.95 |
| 4 | 4 | 7 | LIVE WITHOUT A NET ● | Warner Bros. Records Warner Music Video 38129 | Van Halen | 1986 | C | 29.98 |
| 5 | 11 | 7 | MOTLEY CRUE UNCENSORED | Elektra/Asylum Records Elektra Entertainment 40104-3 | Motley Crue | 1986 | LF | 19.98 |
| 6 | 6 | 9 | DAVID LEE ROTH ● | Diamond Dave Touring, Inc. Warner Reprise Video 3-38126 | David Lee Roth | 1986 | SF | 19.98 |
| 7 | 10 | 11 | MY NAME IS BARBRA | Barwood Films Ltd. CBS-Fox Music Video 3519 | Barbra Streisand | 1965 | C | 29.95 |
| 8 | 8 | 31 | THE #1 VIDEO HITS ▲◆ | Arista Records Inc. MusicVision 6-20631 | Whitney Houston | 1986 | SF | 14.95 |
| 9 | 3 | 7 | THE MAKING OF DANCING ON THE CEILING | Karl Lorimar Home Video 394 | Lionel Richie | 1986 | D | 14.95 |
| 10 | 5 | 11 | THE VIDEO ALBUM, VOLUME II | CBS Video Music Enterprises CBS-Fox Music Video 6199 | Billy Joel | 1986 | LF | 19.98 |
| 11 | NEW ▶ | | DOKKEN | Elektra/Asylum Records Elektra Entertainment 40102-3 | Dokken | 1986 | SF | 19.98 |
| 12 | 9 | 15 | WHAM! IN CHINA-FOREIGN SKIES | CBS Video Music Enterprises CBS-Fox Music Video 7142 | Wham! | 1986 | C | 19.98 |
| 13 | NEW ▶ | | HOROWITZ IN MOSCOW | MGM/UA Home Video 40105 | Vladimir Horowitz | 1986 | C | 39.95 |
| 14 | 7 | 19 | STARING AT THE SEA | Elektra Records Elektra Entertainment 40101 | The Cure | 1986 | LF | 24.98 |
| 15 | NEW ▶ | | BON JOVI | Polygram MusicVideo-U.S. Sony Video Software 95W50030 | Bon Jovi | 1985 | SF | 9.95 |
| 16 | 19 | 13 | THE COMPLEAT BEATLES ▲◆ | MGM/UA Home Video 700166 | The Beatles | 1982 | D | 19.95 |
| 17 | 13 | 15 | THE VIDEO ALBUM, VOLUME I ● | CBS Video Music Enterprises CBS-Fox Music Video 6198 | Billy Joel | 1986 | LF | 19.98 |
| 18 | 16 | 61 | MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆ | Motown Pictures Co. MGM/UA Home Video 300302 | Various Artists | 1983 | D | 29.95 |
| 19 | 17 | 9 | LIVE IN JAPAN | Enigma Records, Inc. Enigma Music Video 2000 | Stryper | 1986 | C | 24.95 |
| 20 | 14 | 23 | GENESIS LIVE: THE MAMA TOUR | Picture Music Intl. Atlantic Video 50111-3-5 | Genesis | 1986 | C | 24.98 |

● 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.

COLORIZATION DEBATE

(Continued from preceding page)

They point to the very recent "The Maltese Falcon" (CST), whose color received mixed reviews, to illustrate improvements in the process.

Colorization technology is analogous to that of digital sampling, a hotly debated issue in the audio industry. Digital sampling allows a small sample of a musical performance to be analyzed by computer, stored, and recreated in almost infinite ways. The controversy is whether, for instance, a Phil Collins solo is protected or can be sampled, recreated in any number of ways, and then inserted into other songs by whoever buys the performance rights. This is very different from a Collins song being remade by another artist.

Colorization is analogous to digital sampling in that the process does not actually remake a movie. In colorization, the actual, original work is "sampled" and recreated in color.

Why colorize old films? Proponents say that with few exceptions, black-and-white films on TV do not attract as many viewers as color films. No one has claimed this, however, for black-and-white TV shows. While viewer studies done by the companies involved are dubious, the Nielsen ratings for colorized movies on WTBS have indeed been higher than for comparable showings of the original versions. At this stage, however, this is partially due to novelty value.

Making colorized films available on video is a continuation of the TV argument, although no quantifiable studies have yet been done to support it. One function of the video marketing is to help recoup the high cost of colorizing, which, at \$2,000-\$3,000 per minute of film, can surpass a quarter-million dollars for an average-length feature. Reportedly, Turner's initial investment in colorization is \$18 million. Colorized movies generally carry a higher suggested list than their black-and-white counterparts, with CBS/Fox titles carrying the top figure of \$34.98.

Another reason for colorized videos, say proponents, is to widen consumers' choices. Opponents say consumers and retailers are already overwhelmed by the number of video titles released each month. They also say public demand would not justify adding spoken dialog to silent films, which has long been technologically possible.

The legal issues are only slightly more clear-cut. Hal Roach Studios, Ted Turner, and others having their films colorized do hold the copyrights. Yet as a current suit involving Paul Simon and the video release of "The Graduate" illustrates, those copyrights may not be complete. Simon was granted an injunction halting production and sales of "The Graduate" on the grounds that while Embassy owns the copyright, Simon did not sign away the video rights to his music when the film was made in 1967—years before he or anyone envisioned the film being on videocassette.

While a copyright protects both the black-and-white original and any colorized version of a film, according to Copyright Office general counsel Dorothy Schrader, coloriza-

tion of public-domain (PD) films—those whose copyrights have lapsed or were never properly registered—remains a gray area. A Copyright Office ruling, which is expected within the next few months, will grant colorized versions of PD films a copyright if the office decides that they constitute "a new work of art."

Interestingly, a recent report in American Film noted that "while proponents of coloring have, in their public statements, insisted that they are merely 'enhancing,' not changing, black-and-white films, in their briefs to the Library of Congress they argue that coloring does in fact involve such fundamental alteration and creative control that it constitutes a new work of authorship worthy of copyright protection."

Such tactics lead to questions of creative and ethical considerations, which many in the film industry predict will lead to legislation or, as in England, negotiations between copyright holders and the works' creators. There, the Directors Guild of Great Britain has reached agreements with the government-run BBC network not to run colorized versions of several "designated classics." Additionally, the commercial Channel 4 station there has agreed not to run colorized films at all.

Colorization proponents say no desecration of art is occurring; they point out that unlike one-of-a-kind painting, the original black-and-white negative of a film still exists after colorization, which uses a videotape master. Opponents say that the theoretical availability of negatives in a vault is useless if TV stations and video labels decide to use colorized movies exclusively. This decision could be made, they say, to save time on inventory and duplication and for other economical reasons. They also say this counters proponents' arguments of greater consumer choice.

Yet even if no more black-and-white films were readily available, say colorization proponents, the color knobs on most TV sets still can be turned off to achieve black and white. Opponents counter that many color TV sets have no such controls. Even if they did, opponents continue, there is a vast difference between an original black-and-white image and one electronically drained of color, as evidenced by the many "decolorized" videos on MTV.

One other point often made by proponents is that wide-screen movies must be panned and scanned—that is, squarishly cropped—to fit onto TV screens. Colorization proponents also say movies shown on commercial TV are cut for commercials, time constraints, and censorship. Opponents say panning and scanning is virtually a technical necessity and that cable and video provide adequate arenas for complete, uncut films.

At the heart of the controversy is whether film is art, a mere commodity, or both. The fact that Turner and others rarely if ever consulted with film creators over the colorization of their work or offered them financial participation has helped to define the commodity stance.

FOR WEEK ENDING JANUARY 31, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Remarks | Price |
|-----------|------------|---------------|-------|---|---------|-------|
|-----------|------------|---------------|-------|---|---------|-------|

Compiled from a national sample of retail store sales reports.

TOP RECREATIONAL SPORTS VIDEOCASSETTES™

| ★ ★ NO. 1 ★ ★ | | | | | | |
|---------------|-------|---|---|---|---|-------|
| 1 | 2 | 5 | GOLF MY WAY WITH JACK NICKLAUS | Worldvision Enterprises Inc. 2001 | Easy-to-follow guide for the beginning golfer. | 84.95 |
| 2 | 1 | 5 | AUTOMATIC GOLF | Video Reel VA 39 | Bob Mann's methods increase players' drive by 30 to 80 yards. | 14.95 |
| 3 | 3 | 5 | WARREN MILLER'S LEARN TO SKI BETTER | Karl Lorimar Home Video 098 | A definitive guide to the art of skiing. | 24.95 |
| 4 | 12 | 5 | TACKLING FOOTBALL: A WOMAN'S GUIDE TO WATCHING THE GAME | MPI Home Video MPI1 344 | Tom Dreesen presents a guide designed to turn any woman into a fan. | 24.95 |
| 5 | NEW ▶ | | WAYNE GRETZKY: HOCKEY MY WAY | Coliseum Video GZ001 | The 'Great One' teaches the basic techniques and points of the game. | 39.95 |
| 6 | 8 | 5 | WARREN MILLER'S SKI COUNTRY | Karl Lorimar Home Video 097 | Tour of 21 ski areas around the world includes ski footage. | 59.95 |
| 7 | 11 | 5 | BASS FISHING: TOP TO BOTTOM | 3M/Sportsman's Video Leisure Time Video | Ricky Clunn shows how to fish at all depths plus casting techniques. | 69.95 |
| 8 | 15 | 5 | HOW TO PLAY POOL STARRING MINNESOTA FATS | Karl Lorimar Home Video 018 | The pool master reveals his secrets for shooting to win—every time. | 19.95 |
| 9 | 5 | 5 | SUCCESSFUL WHITETAIL DEER HUNTING | 3M/Sportsman's Video Leisure Time Video | Proven strategies for finding and taking the big buck. | 69.95 |
| 10 | 7 | 5 | MARTY HOGAN: POWER RAQUETBALL | Pacific Arts Video 598 | Lessons include serving, returning, forehand, backhand & court strategy. | 19.95 |
| 11 | 17 | 5 | MICKEY MANTLE'S BASEBALL TIPS | CBS-Fox Video 6963 | Mantle, Whitey Ford & Phil Rizzuto give tips to improve your game. | 19.95 |
| 12 | NEW ▶ | | COLEMAN'S GUIDE TO CAMPING | Twin Tower Video | Bruce Jenner hosts this complete guide to a perfect camping vacation. | 19.95 |
| 13 | 13 | 5 | JIMMY HOUSTON'S GUIDE TO BASS FISHIN' | United Entertainment, Inc. | How to find bass and locate them in unfamiliar waters. | 29.95 |
| 14 | 4 | 5 | JAN STEPHENSON'S HOW TO GOLF | Karl Lorimar Home Video 147 | Program addressing aspects of golf such as putting and tee shots. | 29.95 |
| 15 | 18 | 3 | WAY OF THE WHITETAIL | 3M/Sportsman's Video Leisure Time Video | Learn to locate deer by understanding what they eat, where they live, etc. | 69.95 |
| 16 | 16 | 3 | SKI MAGAZINE'S LEARN TO SKI | Karl Lorimar Home Video 098 | Beginner's guide to skiing, designed to teach basic techniques. | 19.95 |
| 17 | 9 | 5 | GOLF THE MILLER WAY | Morris Video | Johnny Miller's tips and tricks for golfing success. | 29.95 |
| 18 | 14 | 3 | NFL CRUNCH COURSE | NFL Films Video | Profiles of football greats plus the NFL's greatest hits. | 19.95 |
| 19 | 10 | 5 | BIGMOUTH | 3M/Sportsman's Video Leisure Time Video | A fascinating and dramatic study of the bass' entire lifecycle. | 79.95 |
| 20 | 6 | 5 | PETE ROSE: WINNING BASEBALL | Embassy Home Entertainment 1 106 | Inside info on becoming a great hitter and how to develop the winning edge. | 19.95 |

TOP HOBBIES AND CRAFTS VIDEOCASSETTES™

| ★ ★ NO. 1 ★ ★ | | | | | | |
|---------------|-------|---|---|---|--|-------|
| 1 | 1 | 5 | CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1 | J2 Communications | Unique techniques are revealed in this video on Cajun cooking. | 19.95 |
| 2 | 2 | 5 | CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2 | J2 Communications | How to prepare Cajun and Creole classics from scratch. | 19.95 |
| 3 | 12 | 5 | LET'S TAP WITH BONNIE FRANKLIN | Karl Lorimar Home Video 065 | Tap dancing for beginners as well as a workout for heart & legs. | 39.95 |
| 4 | 7 | 5 | CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK | Warner Home Video 34025 | Preparation and presentation of over 20 of his favorite recipes. | 29.95 |
| 5 | 3 | 5 | YES YOU CAN MICROWAVE | JCI Video Inc. JCI Video 8200 | Common-sense guide to the basics of microwave cooking. | 29.95 |
| 6 | 4 | 3 | MAKING STAINED GLASS WINDOWS | Sonoma And Ashland Video Prod. | Tim Yockey shares his artistry in glass cutting, soldering, puttying, etc. | 59.95 |
| 7 | NEW ▶ | | VIDEO AQUARIUM | The Video Naturals Co. | For the fish lover whose time or bad luck makes owning live fish impossible. | 19.95 |
| 8 | 11 | 5 | DO-IT-YOURSELF: FURNITURE REFINISHING | D.I.Y. Video Corp. | Includes stripping, sanding, staining and finishing furniture. | 19.95 |
| 9 | 5 | 5 | HUGH JOHNSON'S HOW TO ENJOY WINE | Simon & Schuster Video Paramount Home Video | A definitive look at wine from cooking to decanting and buying. | 29.95 |
| 10 | NEW ▶ | | JULIA CHILD: POULTRY | Random House Home Video | How to prepare the perfect chicken, holiday turkey, and special roast duck. | 29.95 |
| 11 | 15 | 5 | JULIA CHILD: FISH AND EGGS | Random House Home Video | From simple pan-fried fish to custards and souffles. | 29.95 |
| 12 | 10 | 3 | CASINO GAMBLING WITH DAVID BRENNER | Karl Lorimar Home Video 052 | Learn the basic strategies for winning Craps, Blackjack & Roulette. | 39.95 |
| 13 | 6 | 5 | JULIA CHILD: SOUPS, SALADS, AND BREAD | Random House Home Video | Making French bread, tossed salads, and light and hearty soups. | 29.95 |
| 14 | 8 | 3 | BELLYDANCE: MAGICAL MOTION | Magic Motion Video | Instructor Atea and five dancers demonstrate the art of bellydance. | 29.95 |
| 15 | 9 | 5 | THE VICTORY GARDEN | Crown Video | Planning, planting, maintaining, and harvesting of the home garden. | 24.95 |

◆ 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: Health And Fitness; Business And Education.

Billboard

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FOR WEEK ENDING JANUARY 31, 1987

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Price |
|-----------|-----------|---------------|--|--|--------------------------------------|-----------------|--------|-------|
| 1 | 2 | 15 | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ | KVC-RCA Video Prod. Karl Lorimar Home Video 070 | Jane Fonda | 1986 | NR | 39.95 |
| 2 | 1 | 12 | INDIANA JONES AND THE TEMPLE OF DOOM | Paramount Pictures Paramount Home Video 1643 | Harrison Ford Kate Capshaw | 1984 | PG | 29.95 |
| 3 | 3 | 13 | SLEEPING BEAUTY | Walt Disney Home Video 476 | Animated | 1959 | G | 29.95 |
| 4 | 4 | 65 | JANE FONDA'S NEW WORKOUT ▲ | KVC-RCA Video Prod. Karl Lorimar Home Video 069 | Jane Fonda | 1985 | NR | 39.95 |
| 5 | 9 | 3 | SECRETS OF THE TITANIC | National Geographic Video Vestron 1063 | Martin Sheen | 1986 | NR | 29.95 |
| 6 | 5 | 63 | STAR TREK III-THE SEARCH FOR SPOCK | Paramount Pictures Paramount Home Video 1621 | William Shatner DeForest Kelley | 1984 | PG | 19.95 |
| 7 | 7 | 132 | STAR TREK II-THE WRATH OF KHAN ▲◆ | Paramount Pictures Paramount Home Video 1180 | William Shatner Leonard Nimoy | 1982 | PG | 19.95 |
| 8 | 11 | 63 | STAR TREK: THE MOTION PICTURE ▲◆ | Paramount Pictures Paramount Home Video 8858 | William Shatner Leonard Nimoy | 1980 | G | 19.95 |
| 9 | 10 | 96 | RAIDERS OF THE LOST ARK | Paramount Pictures Paramount Home Video 1376 | Harrison Ford Karen Allen | 1981 | PG | 19.95 |
| 10 | 6 | 79 | THE SOUND OF MUSIC ▲◆ | CBS-Fox Video 1051 | Julie Andrews Christopher Plummer | 1965 | G | 29.98 |
| 11 | 8 | 28 | WITNESS | Paramount Pictures Paramount Home Video 1736 | Harrison Ford Kelly McGillis | 1985 | R | 19.95 |
| 12 | 14 | 63 | BEVERLY HILLS COP | Paramount Pictures Paramount Home Video 1134 | Eddie Murphy | 1985 | R | 19.95 |
| 13 | 18 | 8 | THE BEST OF DAN AYKROYD ▲ | Broadway Video Warner Home Video 35012 | Dan Aykroyd | 1986 | NR | 24.98 |
| 14 | 17 | 7 | PLAYBOY VIDEO CENTERFOLD #4 | Karl Lorimar Home Video 513 | Luanne Lee | 1986 | NR | 9.95 |
| 15 | 16 | 13 | THE CAGE | Paramount Pictures Paramount Home Video 60040-01 | Jeffrey Hunter Susan Oliver | 1964 | NR | 29.95 |
| 16 | 13 | 91 | GONE WITH THE WIND ▲◆ | MGM/UA Home Video 900284 | Clark Gable Vivien Leigh | 1939 | G | 89.95 |
| 17 | 36 | 76 | ALICE IN WONDERLAND ▲◆ | Walt Disney Home Video 36 | Animated | 1951 | G | 29.95 |
| 18 | 15 | 78 | PINOCCHIO ◆ | Walt Disney Home Video 239 | Animated | 1940 | G | 29.95 |
| 19 | 19 | 9 | COLOR ME BARBRA | Barwood Films Ltd. CBS-Fox Music Video 3518 | Barbra Streisand | 1966 | NR | 29.95 |
| 20 | 25 | 60 | MARY POPPINS ●◆ | Walt Disney Home Video 23 | Julie Andrews Dick Van Dyke | 1964 | G | 29.95 |
| 21 | 32 | 55 | CASABLANCA ▲ | CBS-Fox Video 4514 | Humphrey Bogart Ingrid Bergman | 1942 | NR | 29.98 |
| 22 | 21 | 17 | PLAYBOY VIDEO CENTERFOLD #3 ● | Karl Lorimar Home Video 509 | Rebekka Armstrong | 1986 | NR | 9.95 |
| 23 | 26 | 32 | KATHY SMITH'S BODY BASICS ▲ | JCI Video Inc. JCI Video 8111 | Kathy Smith | 1985 | NR | 29.95 |
| 24 | 12 | 24 | WHITE CHRISTMAS | Paramount Pictures Paramount Home Video 6104 | Bing Crosby Danny Kaye | 1954 | NR | 19.95 |
| 25 | 20 | 8 | PLAYBOY VIDEO CALENDAR | Karl Lorimar Home Video 510 | Various Artists | 1986 | NR | 19.95 |
| 26 | 35 | 13 | MY FAIR LADY ▲◆ | CBS-Fox Video 7038 | Rex Harrison Audrey Hepburn | 1964 | G | 29.98 |
| 27 | 31 | 61 | KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲ | JCI Video Inc. JCI Video 8100 | Kathy Smith | 1984 | NR | 29.95 |
| 28 | 27 | 2 | CALLANETICS | Callan Productions Corp. MCA Dist. Corp. 80429 | Callan Pinckney | 1986 | NR | 19.95 |
| 29 | 23 | 7 | MY NAME IS BARBRA | Barwood Films Ltd. CBS-Fox Music Video 3519 | Barbra Streisand | 1963 | NR | 29.95 |
| 30 | 22 | 3 | MAXIMUM OVERDRIVE | DEG Inc. Karl Lorimar Home Video 395 | Emilio Estevez | 1986 | R | 79.95 |
| 31 | 33 | 113 | JANE FONDA'S PRIME TIME WORKOUT ▲◆ | KVC-RCA Video Prod. Karl Lorimar Home Video 058 | Jane Fonda | 1984 | NR | 39.95 |
| 32 | 24 | 19 | NORTH BY NORTHWEST | MGM/UA Home Video 600104 | Cary Grant Eva Marie Saint | 1959 | NR | 19.95 |
| 33 | 28 | 49 | AMADEUS ▲◆ | HBO/Cannon Video TVA2997 | Tom Hulce F. Murray Abraham | 1984 | PG | 29.95 |
| 34 | NEW ▶ | | INVADERS FROM MARS | Cannon Films Inc. Media Home Entertainment M877 | Karen Black Hunter Carson | 1986 | PG | 79.95 |
| 35 | 39 | 7 | 1986 METS A YEAR TO REMEMBER | New York Mets Sports Channel/Rainbow Home Video | New York Mets | 1986 | NR | 19.95 |
| 36 | 38 | 8 | POLTERGEIST II THE OTHER SIDE | MGM/UA Home Video 800940 | Jobeth Williams Craig T. Nelson | 1986 | PG-13 | 79.95 |
| 37 | 29 | 30 | AUTOMATIC GOLF ▲ | Video Reel VA39 | Bob Mann | 1983 | NR | 14.95 |
| 38 | 40 | 16 | THE SWORD IN THE STONE | Walt Disney Home Video 229 | Animated | 1963 | G | 29.95 |
| 39 | 30 | 17 | THE MUSIC MAN ● | Warner Bros. Inc. Warner Home Video 11473 | Robert Preston Shirley Jones | 1962 | G | 24.98 |
| 40 | 34 | 4 | THE POLICE: EVERY BREATH YOU TAKE-THE VIDEOS | A&M Records Inc. A&M Video 6-21022 | The Police | 1986 | NR | 19.95 |

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Firm Boosts Prospects Of Sponsored Video

BY WOLF SCHNEIDER

LOS ANGELES The recently formed Drummond Divine Co. is breaking new ground in production and packaging of publisher-related and corporate-sponsored video programs for home video, cable, and television syndication. Producer Geoffrey Drummond, who pioneered the concept of a sponsored videocassette with the "Mr. Boston Official Video Bartenders Guide," has now joined forces with marketer Amy Divine, formerly the head of InterImage Associates Inc., a program development company active in pay television.

The result? Even more activity for the New York-headquartered independent. Two videocassettes, "The Relaxed Body" and "Fitness: Getting It All Back," produced in conjunction with American Health Magazine, were just released by Karl Lorimar Home Video in January. In March, Karl Lorimar is slated to release "Baby Animals Just Want To Have Fun" and "Animal Adventures In The Wild," both co-produced by Drummond Divine with Scholastic-Lorimar Productions.

Also through Karl Lorimar, the Drummond Divine Co. is bringing Norman Vincent Peale to home video. Production has now been completed on a videocassette based on the book "The Power Of Positive Thinking." Recently Drummond was commissioned to produce a family variety pilot for Home Box Office, and it has in development a syndicated television series with child psychologist Dr. Lee Salk.

Promotional tie-ins are essential to all this activity. Says Drummond: "I was producing original home video and television programs. What I found was, as the home video business—and especially the alternative programming end of it, the fitness, education, and children's programs—began to blossom, it moved more and more into the traditional areas of television tie-ins."

Together with Divine, Drummond says his approach is now to create "an original concept, to do a sponsor tie-in, and to use the home video product as the grounds for experimentation for something that could go on television, either cable or syndication."

It's tricky, he feels, because if a company narrowcasts too severely it loses creative control.

"The first rule of thumb," he says, "is to produce a good program an audience will want to see. Often people will do a show that fits the sponsor's product but forgets the audience. The show has to be appealing to them on its own. In the early days of cable, people made the mistake of narrowcasting. I think that's happening now in home video.

"You have to produce a good program that will enhance the sponsor's relationship with its constituency. Consumer goods companies would rather sponsor 'The Cosby Show' than 'How To Cook Pea
(Continued on next page)

FIVE STAR COLLECTION III

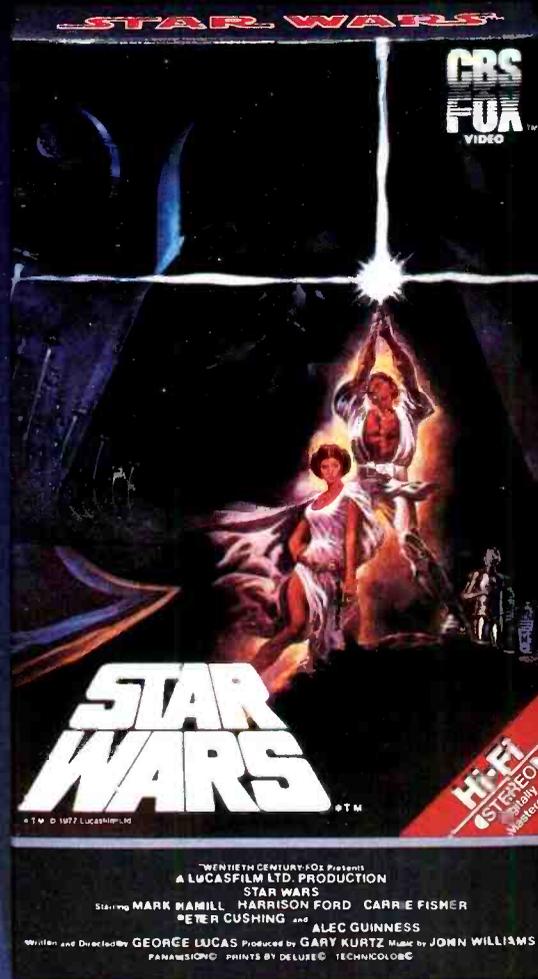
A collection of titles featuring 46 Academy Award[®] nominees and winners.

And at \$29.98 each,* the 60 titles that make up the Five Star Collection III are surefire sales winners. Musicals like *The Sound of Music*. Classics like *Casablanca*. Rousing dramas like *Rocky I, II and III*. And of course, one-of-a-kind

films like *Star Wars*.

Stock up now and award your customers with a videocassette collection that they'll want to own. Then you'll see that with the Five Star Collection III—the winner is you!

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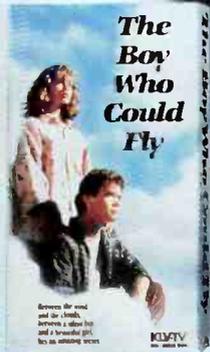


And get a chance to be a winner in the Five Star Collection III Sweepstakes —display your Sweepstakes P.O.P. today!

Why You Should Recommend "The Boy Who Could Fly" As The Best Family Film Of The Year.



WINNER OF
"THE AWARD FOR
OUTSTANDING
ACHIEVEMENT"
FROM THE
ACADEMY OF
FAMILY FILMS.



Pre-Order: 2/12/87
Street Date: 3/4/87
Catalog #: 551

Coming Soon On Videocassette.

1. Audiences and critics across the Country are calling it an outstanding movie.

"The Boy Who Could Fly" soars...
—People Magazine

"...An extraordinarily touching movie, sensitively acted and directed!"

—Jeffrey Lyons,
Sneak Previews

"A fantastic movie."
—Judith Crist

"This is the best holiday film, the best of the season... see this film with your kids!"

—Joel Siegel,
Good Morning America

2. It's from the makers of "The Last Starfighter."

3. The stars are Bonnie Bedalia, Fred Gwynne, Colleen Dewhurst and Louise Fletcher.

4. The story "The Boy Who Could Fly," is a warm and graceful, uplifting fable.

It's the story of Millie, who at the age of 14, bears two burdens, the ache from her Father's recent death and the anxiety of a new neighborhood and school. She meets Eric, the strange mute boy next door who dreams of flying. Between them, they learn if you wish long enough and love hard enough, anything is possible.

5. Do yourself and your customers a favor, sit down with "The Boy Who Could Fly" tonight, a film for the whole family.

**Discover For Yourself
The Magic Of "The Boy
Who Could Fly." The Film
Disney Wishes They Made.**

KARL-LORIMAR
FEATURE FILMS

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SPONSORED VIDEO

(Continued from preceding page)

Soup.' People in home video sometimes forget this."

As a rule, Drummond says, home video sponsors are "not commercial sponsors" in the traditional sense, but rather, partners in marketing and promotional tie-ins. They may offer premiums along with the videocassette purchase, direct marketing campaigns for sell-through of the videocassette, or the distribution connections that move the cassettes into nontraditional retail outlets.

"Mr. Boston," which has sold more than 30,000 units, served as a model, says Drummond. "Production was fully paid for by the sponsor; the promotion, advertising, and distribution came from Karl Lorimar; and we put it together and produced it." Creative marketing support came from sponsor Glenmore, which tagged it in ads and in in-store point-of-purchase and placed on bottles more than half a million promotional "neck ringers."

In states where legally allowed, the cassette was sold in liquor stores. Creative packaging saw the video sold in three different ways: as a cassette only, a book-and-cassette package (the book being the "Mr. Boston Official Bartenders Guide"), and in a "gift pack" including a measuring glass. Gift stores, airport shops, mass merchants, bookstores, and the traditional video outlets have all carried the cassette.

There's no corporate sponsor for "Baby Animals Just Want To Have Fun" or "Animal Adventures In The Wild," but Toys R Us did create a toy for "The Animal Alphabet," the first show in a Scholastic-Lorimar series.

The retailer has made a major merchandising commitment to the series, which combines live animal footage with original stories and songs. The two new Karl Lorimar-financed shows will be half-hour programs. The Scholastic tie-in will get a direct-mail ad for the cassettes into the Scholastic catalog, which goes to millions of school children, and, in addition, to video stores, mass merchants, and toy stores. Karl is also hoping to have its merchandise sold in museum and zoo gift shops.

"The Power Of Positive Thinking" is, according to Drummond, the largest selling single-authored book in the history of publishing. For its 35th anniversary, Simon and Schuster is putting out a special edition through its Prentice Hall subsidiary. Audiotapes are about to be issued as well. Drummond believes that timing is perfect for the 70-minute videocassette, scheduled to be released in April. There will be an integrated promotional push with Simon and Schuster. Karl Lorimar financed production of the videocassette, which cost "in the low hundreds of thousands," according to Drummond.

Filming of the show took place at the home of its host (and author of the book), Norman Vincent Peale. Now 88 years old, Peale lives in Quaker Hill, N.Y., near the foothills of the Berkshire Mountains.

"We have created a home video
(Continued on next page)

Cable Program Promo Set For 'Massacre 2'

LOS ANGELES As part of its push for "The Texas Chainsaw Massacre, Part 2," Media Home Entertainment has produced a special half-hour cable show that is expected to be available to more than 1,000 cable systems in the U.S. as special programming.

Titled "Tobe Hooper On Horror," the program profiles filmmaker Tobe Hooper, who directed both volumes of "Texas Chainsaw Massacre" and "Poltergeist." In addition to discussing the sequel, the show also features behind-the-scenes footage and clips from the film.

Writer/actor L.M. Kit Carson, screenwriter for the sequel and "Paris, Texas," is the host and moderator of the show, which uses a question-and-answer format.

Produced and distributed by J-Nex Satellite News Services, Media says the show could reach as many as 90% of the 20 million cable television households in the U.S.

Media president Peter Pirner says he views the show as a pull-through promotion that will stimulate rentals, noting that horror fans will not only learn about the video from the cable program but through the program advertisements local cable companies run in their directories.

"It's another tool to use to support the rental traffic for video dealers after we've presold the product," Pirner says.

Another wrinkle in the movie's campaign is a "Chainsaw 2" T-shirt, created by New York-based Movie Tees Inc., which dealers can sell to consumers.

The cotton T-shirts feature a puff-printing system that will make the logo from the movie pop out from the surface of the shirt. Suggested retail price, to be set by individual dealers, is between \$9.95 and \$11.95.

Mark Gilula, Media vice president of marketing, says the shirt represents an added merchandising opportunity for video dealers.

SPONSORED VIDEO

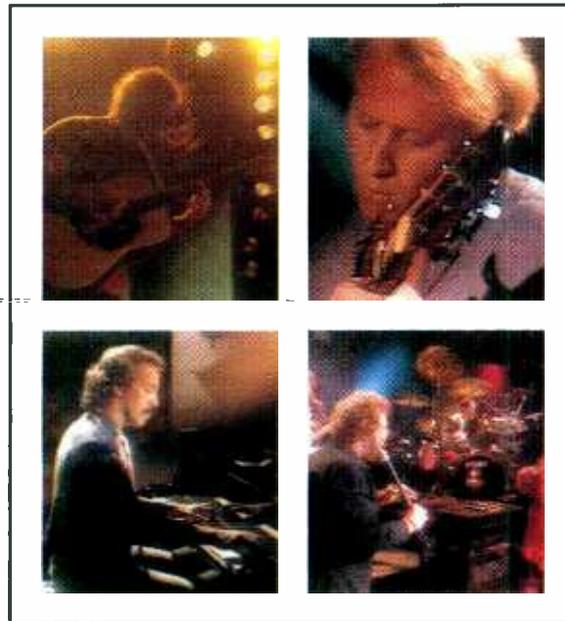
(Continued from preceding page)

based on the book, which is an opportunity for a personal meeting and sense of conversation with Norman Vincent Peale. It is not a religious show. Everybody knows 'The Power Of Positive Thinking.' It's almost a cliché. But considering he wrote it in 1952, the book really contains a tremendous amount of current thinking about imaging, about stress and pressure, about coping with things, about happiness."

"It's completely nonsectarian and his stories are not religious. They're about selling aluminum as a kid, with a positive attitude, about selling strategies in business."

The Drummond Divine Co. often works in tandem with Karl Lorimar in making its deals with sponsors. Sometimes a client is approached directly, sometimes arrangements are made with the sponsor's ad agency. Drummond is convinced sponsoring is the wave of the future.

TWO NEW WAYS TO PROFIT FROM THE WINDHAM HILL VIDEO EXPERIENCE.



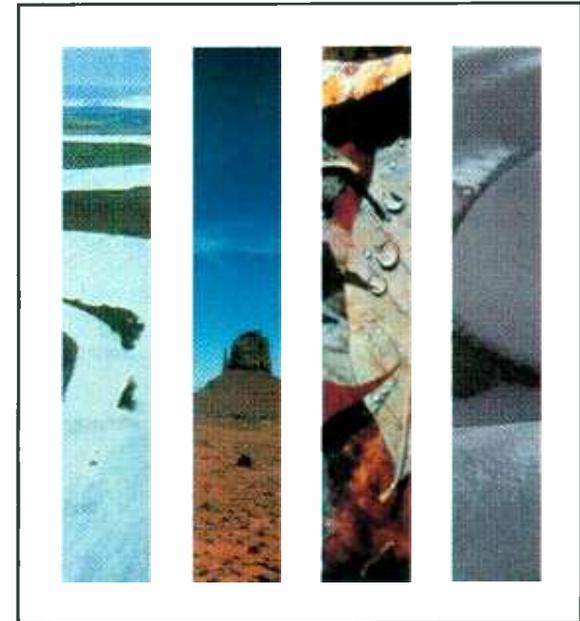
Windham Hill In Concert

featuring the Music of Windham Hill
Michael Hedges William Ackerman
Scott Cossu Shadowfax

\$29.95
SUGG. RETAIL



Now your customers can watch the Windham Hill musicians work their musical magic in a live concert setting. They'll thrill to virtuoso performances by guitarists Michael Hedges and Will Ackerman, pianist Scott Cossu, and Shadowfax. And as always, the Windham Hill digital stereo soundtrack comes through flawlessly on this hi-fi stereo video cassette.

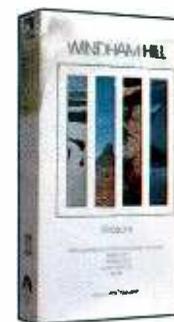


Seasons

Selections from the WINDHAM HILL Videos.
WATER'S PATH WESTERN LIGHT
AUTUMN PORTRAIT WINTER

A Dann Moss Production.

\$19.95
SUGG. RETAIL



Your customers can sample some of Windham Hill's most visually and musically inspiring work on this stereo, hi-fi video-cassette. This musical and scenic masterpiece features selections from four Windham Hill videos—Water's Path, Western Light, Autumn Portrait, and Winter. But be prepared—once they've sampled Windham Hill for only \$19.95, they'll get a craving for the entire collection.

Enhance your Windham Hill selection today by contacting your authorized Paramount Home Video Distributor.



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On Videocassette in Stereo Hi-fi



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New Made-For-Movies Chill To The Bone

BY WOLF SCHNEIDER

LOS ANGELES Made-for-video movies are finally beginning to hit the marketplace, but they just might scare home viewers to death. They're nothing like the exercise tapes, how-to programs, music videos, and children's shows that are the lion's share of original video fare.

Judging by Los Angeles-based Wizard Video, an independent program supplier that is actively pursuing made-for-video movies, and the recent activities of such other firms as Prism Entertainment, the theme is horror.

Billed as "too frightening for the silver screen, too ghastly for the unsuspecting audience, too bizarre for

'Too frightening for the silver screen'

any theatre to show," Wizard's line bowed last year with "Breeders" and "Dreamiac." "Breeders" sold about 12,000 units.

Wizard executives say that combined with foreign sales it was enough to turn a profit. Now the company has commissioned 10 more made-for-video movies in the action/horror/sci-fi genre in which it specializes. Beginning with "Robot Holocaust," it will be releasing about one title per month for the balance of 1987.

"There is an acknowledged market for B product when people go the video store and the A product isn't there," says Charlie Weinryt, Wizard Video executive vice president. "By offering video premieres, we have a chance to rise to that B-product echelon.

"Robot Holocaust" is a story of destruction set against the ruins of New York City after mechanical conquerors have seized control of the Earth and reduced mankind to slavery.

Like the other films in Wizard's made-for-video series, "Robot Holocaust" was shot on 35mm for approximately \$1 million, far less than the "average" studio movie, which costs about \$16 million, and considerably less than the average independent feature, generally budgeted at about \$4 million.

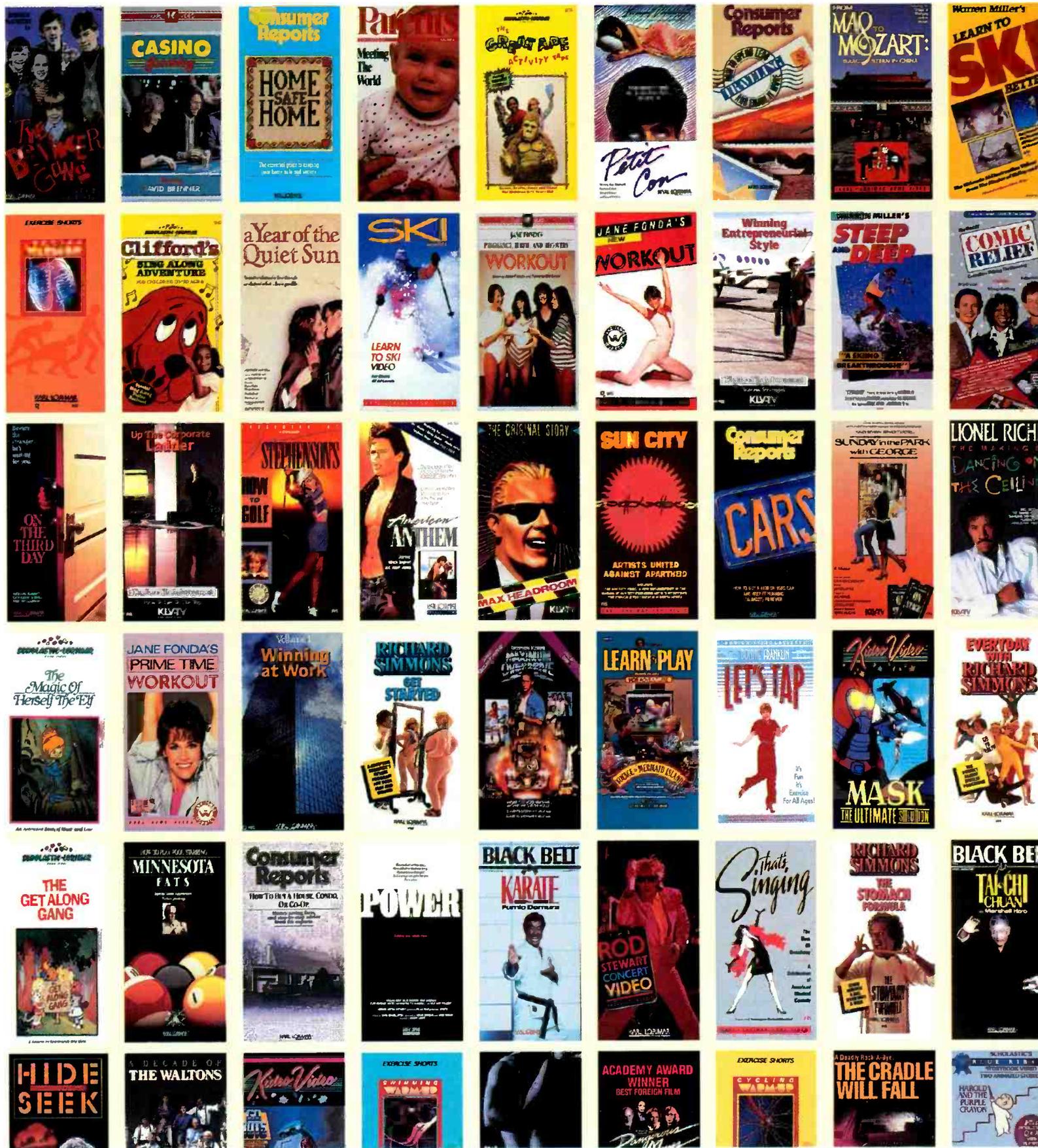
According to the film's writer/director, Tim Kincaid, "I use all brand-new kids right out of acting school, all in their early 20s. I cast for beauty and personality."

He compares his 90-minute made-for-video features to original paperback novels. "They have a built-in audience of people who will buy them and read them.

"This film is like an '80s version of the old '30s Flash Gordon serials. It's got a square-jawed hero, a virtuous leading lady, and comic relief from a robot. The evil villains are mostly robots. It's a sci-fi/adventure film. It's for the adolescent

(Continued on page 60)

WHAT YOU GET DEPENDS ON WHAT



Advantage Video Bows New Line With A 'Plus'

LOS ANGELES Advantage Video, based in Newport Beach, Calif., hopes to add a new dimension to the home video market with Video Plus, a series of programs that includes not only a tape but what the company terms "proprietary lifestyle product" integral and necessary to the program. The tapes are priced between \$19.95 and \$29.95 and include the Video Plus product, which carries a \$10 and \$15 retail value.

Video Plus programming features instructional self help, how-to and children's programming, according to Charles Sleichter, president.

The initial title is "Bill Walton's Family Fitness" video. This title comes with two sets of Contact isokinetic exercise straps for use with the exercise program.

Other programs in the initial eight-title release include "The Inner Winner Workout And Nutritional Program," featuring professional basketball star Kiki Vandeweghe, and including a supply of nutritional supplements; "Couples Contact," with film stars K.C. Winkler and Cris Letelier, plus Contact exercise straps; "Rope Dancing," demonstrated by experts Ken Pierce and Karen Beck, and packaged with a Life-Line Premier jump rope; "Four Weeks To Fuller Firmer Breasts," a women's conditioning program that features and is packaged with Swedish Dynamic Muscle Toner; "Scentual Massage," a total relaxation program that comes with herbal rubbing oils; "Spider Man Super Fit Youth Fitness System," featuring Spider Man and packaged with a Total Body Muscle Toner; and "Footbag Basics," a footbag instructional program packaged with a Wham-O Hacky Sack Footbag.

Sleichter says that the product is meant to be sold with freestanding point of sale or counter Video Plus displays. Though the combined cassette/product packaging prevents placement on traditional video shelving, Sleichter says the products' mass-merchant potential extends beyond video dealers to include nontraditional video outlets such as drug stores and sporting goods stores.

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More than 30,000,000 VCR homes are beginning to learn that there's more to home video than just movies.

It's a growing idea:

They're getting more fit with the Jane Fonda series.

Giving their children a head start with Colorforms Learn 'N Play educational entertainment.

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Finding more business success with the Road to Achievement series.

And enjoying new feature films like *Maximum Overdrive*, *American Anthem*, *Max Headroom*, Broadway shows, and music videos.

These videos and hundreds more, are all part of KLV-TV; the most extensive lineup of entertainment and information videos in the industry.

And, all produced to the finest programming standards by Karl Lorimar.

If you are not yet an Official KLV-TV Affiliate store, call Gary Hunt or Jeff Jenest at 1 (714) 474-0355 for details. And start watching what you get out of video rentals and sales grow into something much bigger.

KLV-TV
KARL LORIMAR VIDEO

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Take your sales up into the wild blue yonder.

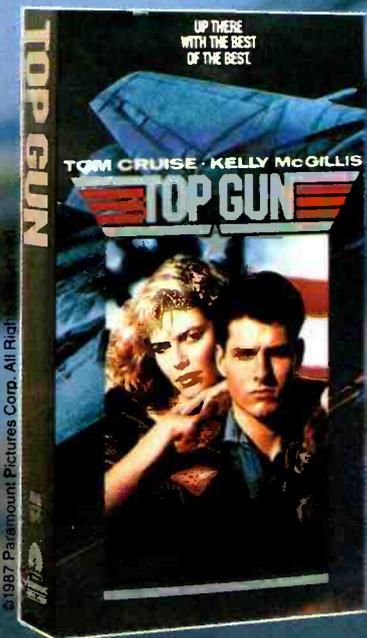
TOP GUN™

Tom Cruise and Kelly McGillis light up the sky and screen in the blockbuster hit of the year, **TOP GUN**. And now all of the action and all of the heat are on videocassette for just **\$25.95**.

The action and the aerial photography are superb—even the #1 soundtrack is out of this world!

Let Tom Cruise take your sales up into the wild blue yonder. Contact your authorized Paramount Home Video Distributor today.

PARAMOUNT PICTURES PRESENTS
A DON SIMPSON/JERRY BRUCKHEIMER
PRODUCTION • A TONY SCOTT FILM
TOM CRUISE • TOP GUN • KELLY MCGILLIS
VAL KILMER • ANTHONY EDWARDS
TOM SKERRITT • MUSIC SCORE BY HAROLD
FALTERMEYER • WRITTEN BY JIM CASH &
JACK EPPS, JR. • PRODUCED BY DON SIMPSON
AND JERRY BRUCKHEIMER • DIRECTED BY
TONY SCOTT • A PARAMOUNT PICTURE
ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM
AVAILABLE ON COLUMBIA RECORDS AND CASSETTES



VHS
Beta
STEREO

\$26⁹⁵ SUGG
RETAIL

CN STEREO VIDEOCASSETTE
STEREO LASER VIDEO DISC AND STEREO 8MM.



Warner Arms Strong Campaign With 26 Titles

LOS ANGELES Warner Home Video is promoting 26 titles—24 reissues and two home video premieres—at \$24.98 each, effective March 25, in a continuation of its The Best Of The Lot campaign. To date, more than 1.6 million videocassettes have been sold as a result of that fourth-quarter campaign, according to the company.

New entries are "Calamity Jane" and Fred Zinnemann's "The Sundowners."

The reissues, many of which will be available in VHS HiFi Stereo for the first time, are "Altered States," "Bullitt," "Cool Hand Luke," "Dial M For Murder," "East Of Eden," "The Green Berets," "Jeremiah Johnson," "Loving You," "Mad Max Beyond Thunderdome," "Magnum Force," "Mean Streets," "National Lampoon's European Vacation," "Never Say Never Again," "The Outlaw Josey Wales," "The Outsiders," "Pale Rider," "Police Academy 2: Their First Assignment," "The Prince And The Showgirl," "The Song Remains The Same," "Strangers On A Train," "Superman II," "Them!" "Time After Time," and "Victory At Sea."

SPOOKY MADE-FORS

(Continued from page 58)

market." Since he's shooting for the video screen instead of the bigger movie screen, Kincaid says, "We do more close-ups than usual, but we avoid the television look. We keep in mind that it's going to be on a square screen, but we try to give the big shots as much horizon as we can. I compose for the wide screen, but keep as much air above and below to fill in for details as I can."

Wizard Video's Weinryt says, "Horror/action/adventure is the most easily marketable genre without a theatrical release. You can't make a 'small, meaningful film' without promoting it. With a horror film, audiences know what it is. They don't need to read critical reviews.

"People want to be scared. You get yourself into that kind of mood. I think it's a release of some sort. It releases inner fears, tension. Why do people go on roller coasters or to haunted houses? Horror movies are flat-out entertainment. They'll howl at it. They'll clap. They'll get excited. These movies are perfect for video parties."

Who goes for the gore? Both males and females, ages 12-40, says Weinryt. Since these video exclusives will not be running theatrically, they don't carry MPAA ratings. But if they did, Weinryt figures they would carry R ratings.

**Smaller vid dealers
protest price hikes
... see page 48**

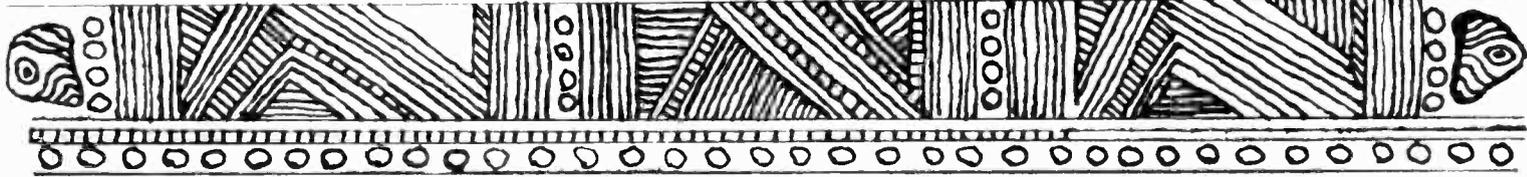
THE JIM HALSEY



TULSA • LOS ANGELES • NASHVILLE • LONDON

THIRTY-FIVE
YEARS

***Dedicated To
The Artists And Their Art—
A Global Vision***



HITT CONVERTS EXPERIENCE TO EXCELLENCE WITH FAIRS, SPECIAL EVENTS AND MAJOR THEATRES

A Billboard Advertising Supplement

There is no possibility of pigeon-holing John "Mr. Fair" Hitt. While no one else racks up the volume dollar of business annually reached by Hitt in the process of booking every major fair in the U.S. and Canada, his involvement extends deep into major theatre and special events territory as well.

Since establishing The Halsey Company's Fair and Rodeo division in 1970, Hitt's reputation for dealing squarely with fair managers has opened subsequent doors to national venues of all types. Hitt is recognized throughout the industry as one of the most successful packagers and sellers of talent to major theatres. Hitt's background before joining The Halsey Company included long stints at both MCA and The Associated Booking corporation.

"The theatres are a major part of our business," reflects Hitt. "This past year, we booked our artists into theatres all over the country. Our association with these theatres is very important to us and we are proud to note that they are booking more of our

acts today than they ever have. These buyers include people like: the Nederlander Organization; The Lee Guber Theatres [Westbury & Valley Forge]; The Front Row Theatre in Cleveland; Holiday Star Theatre in Merrillville, Ind.; The Celebrity Dinner Theatre in Carlton, Minn.; The South Shore Music Circus in Cohasset, Mass.; Warwick Musical Theatre in Warwick, R.I.; The Greek Theatre in Los Angeles; Universal Amphitheatre in Los Angeles; Concord Pavillion; and The Sunrise Music Theatre.

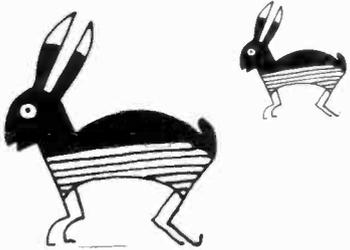
The fair and rodeo circuit has seen dramatic changes since artist's first began trudging through drafty dressing rooms and mud puddles to perform a few decades ago.

"It's changed a lot since I first joined this company 16 years ago," says John Hitt, Executive Vice President, who oversees the fair and rodeo division. "It used to be that a flatbed truck or a homemade stage was standard anywhere our artists went. A lot of time the fair manager's office was the dressing

room, with men and women both using it. We encouraged fairs to upgrade their talent, making suggestions about how to treat the artists. At the same time, we encouraged artists to play these venues and to upgrade their production. The budgets and the caliber of acts have improved considerably."

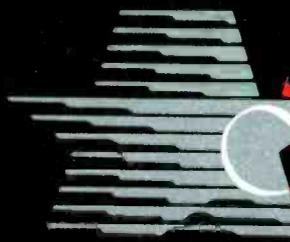
The great outdoors has always offered a special appeal to country artists, who have traditionally been more amenable to meeting the people than their pop counterparts. However, finding that common ground and making it comfortable for artists and audiences alike has not been achieved without considerable negotiation. Conservative fair managers oftentimes had even more conservative boards of directors preventing major expenditures for talent. Contracts became lengthier as artists' demands increased, and arguments about the number of riders reached its zenith a couple of years ago.

"Fairs still represent a majority of the business in
(Continued on page H-13)



Super showman Roy Clark was all smiles at the public shredding of his concert rider during a June 1985 Nashville press conference. Observing the occasion with Clark, from left, are: Miles Johnson, General Manager of the Clay County Fair, Spencer, Iowa; Halsey executive John Hitt; and fair pioneer Hap Peebles.





Brenda Lee

...The World Is
Her Stage!

INTERNATIONAL HIGHLIGHTS:

ROYAL COMMAND PERFORMANCE FOR QUEEN ELIZABETH II—*London*
ROYAL COMMAND PERFORMANCE FOR THE PRESIDENT—*Brazil*
THE OLYMPIA THEATER—*Paris*
THE EDISON AWARDS—*Belgium*
SRO TOUR OF JAPAN & THE ORIENT

INTERNATIONAL FESTIVALS OF MUSIC:

SILK CUT FESTIVAL—*London*
DEUTCHLANDHALLE—*Berlin*
FESTHALLE—*Frankfurt*
HALLENSTADIUM—*Zurich*
PARQUE de la ATRACIONES—*Barcelona/Madrid*

WORLDWIDE MILLION SELLING SINGLES

Too numerous to mention, but they include:

| | |
|----------------------------|--|
| "I'M SORRY" | "AS USUAL" |
| "SWEET NOTHIN'S" | "EMOTIONS" |
| "ALL ALONE AM I" | "TOO MANY RIVERS" |
| "I WANT TO BE WANTED" | "COMIN' ON STRONG" |
| "FOOL #1" | "JOHNNY ONE TIME" |
| "BREAK IT TO ME GENTLY" | "ROCKIN' AROUND THE CHRISTMAS TREE" |

RECENT PERSONAL APPEARANCE HIGHLIGHTS (US/CANADA):

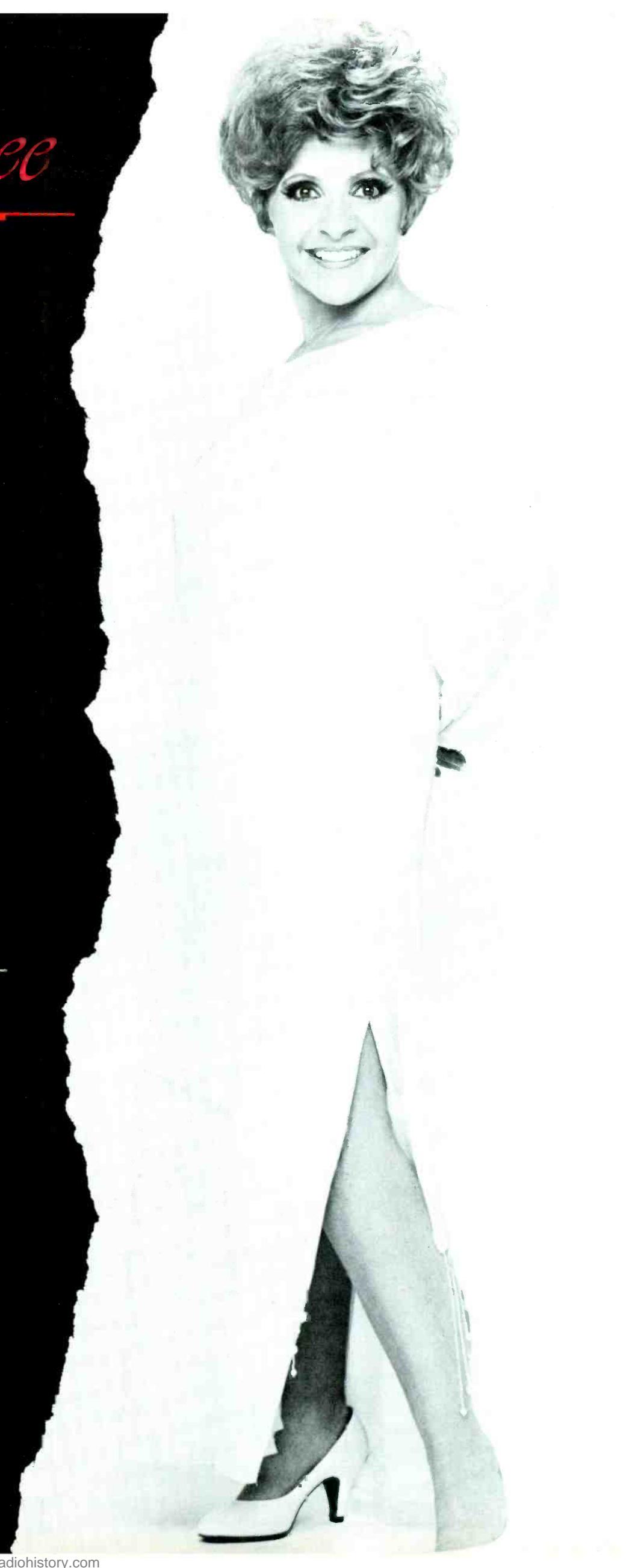
WESTBURY MUSIC FAIR—*Westbury, New York*
THE FRONTIER HOTEL—*Las Vegas*
ROYAL YORK HOTEL—*Toronto*
FAIRMONT HOTELS—*Dallas/New Orleans*
HARRAH'S—*Lake Tahoe*
PINE KNOB THEATER—*Clarkston, Michigan*
IMPERIAL PALACE—*Las Vegas*

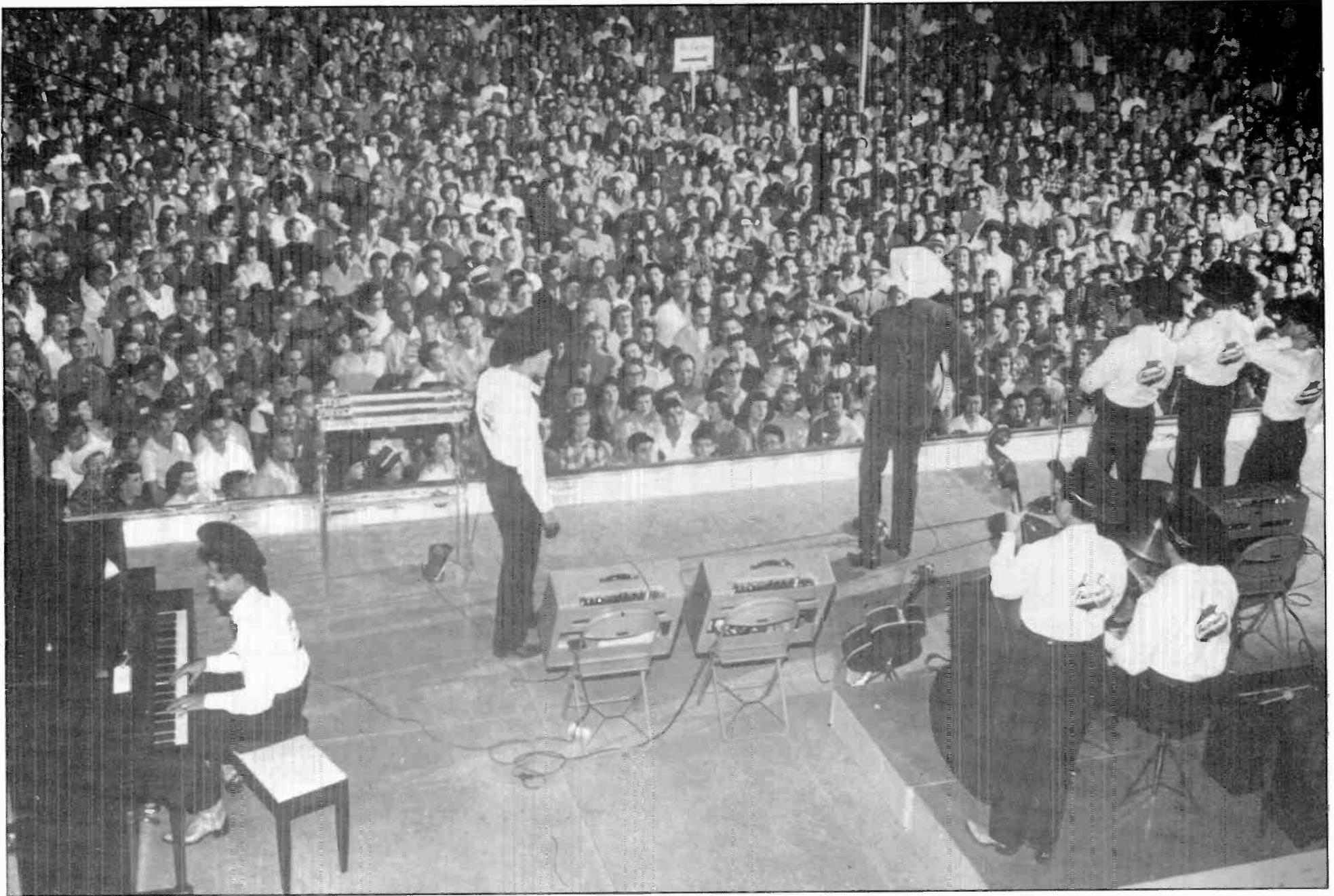
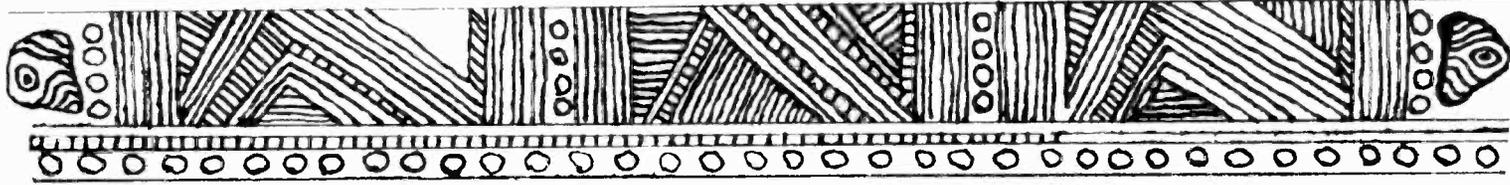
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P.O. Box 4003 Beverly Hills, CA 90213 (213) 273-2473 Tlx. 510 600 2463
1111 16th Ave. South Nashville, TN 37212 (615) 329-1700





ARTISTS SELL PRODUCTS: MUSIC + BUSINESS = PROFITS

A capacity crowd at the 1952 Texas State Fair in Dallas turns all ears toward Hank Thompson (center, in white hat) and the Brazos Valley Boys. Thompson was at the vanguard of corporate sponsorship, appearing as an entertainer/spokesman for Falstaff Beer.

Matchmaking is a popular pastime at The Jim Halsey Company, where corporate sponsorships, product endorsement and television commercials play a key role in the relationship between Halsey artists and leading corporations. Uniting the perfect product with the perfect performer is no small task, but the challenge of igniting that special chemistry helps keep the music world finely-tuned to the needs of the business community.

"The most important accomplishment in a corporate project is to build a relationship that is beneficial to *both* the artist and the corporation," says Judi Pofsky, Senior Vice President for Television. "Our artists are people who speak for their products with absolute reliability and integrity."

Over the years, The Jim Halsey Company has pioneered introductions between the business sector and the music industry, linking celebrity singers, ac-

tors, and comedians with a who's-who list of major corporations including: Amana, American Express, AT&T, Converse, Dr Pepper, Ford Trucks, Getty Oil, Kentucky Fried Chicken, McDonald's, Miller Beer, Pillsbury, Red Man Tobacco, and Wyler's Lemonade.

Pofsky predicts increased interaction between corporate heavy-hitters and Halsey artists, citing current sponsorship/endorsements between Roy Clark, Hunts and Nissan; Lee Greenwood and Coors; The Judds and Sun Country; The Oak Ridge Boys and Shepler's Western Stores; Merle Haggard and George Dickel; Jana Jae and Walmart; Williams & Ree and Ken's Pizza; and Minnie Pearl for Kellogg's Corn Flakes and Spic 'N Span.

A top-priority project is the further career development of The Judds, with a network television series as the next frontier. Working for the past year-

and-a-half with the duo's manager, Ken Stilts, Halsey has developed a half-hour situation comedy in conjunction with Tony Eaton (Tall Pony Productions) and Steve Bender (BRB Entertainment).

Targeted for network television, the singing mother-daughter team is expected to appear in this year's fall line-up. In addition, tailored programming for other roster artists is expected for network, cable and syndicated television. Six to eight specials featuring a number of Halsey artists are already scheduled for network, cable and syndication in 1987 and 1988.

"We're constantly looking for television exposure," says Pofsky. "It's a tremendous benefit for our artists *and* for their corporate clients."

One of the First Corporate Sponsorships
Early in his career, Jim Halsey recognized the ad-
(Continued on page H-20)

The Forester Sisters



1985

DEBUT TOP 10 SINGLE, "THAT'S WHAT YOU DO (WHEN YOU'RE IN LOVE)" ...
 FIRST #1 SINGLE, "I FELL IN LOVE AGAIN LAST NIGHT" ...
 DEBUT LP, THE FORESTER SISTER ...
 #1 SINGLE, "JUST IN CASE" ...
 MUSIC CITY NEWS NOMINEE FOR STAR OF TOMORROW ...
 ALABAMA JUNE JAM ...
 GOOD MORNING AMERICA ...

1986

#1 SINGLE, "MAMA'S NEVER SEEN THOSE EYES" ...
 FIRST TIME IN COUNTRY MUSIC HISTORY THAT AN ARTIST HAS PRODUCED THREE #1 SINGLES FROM A DEBUT ALBUM ...
 GRAMMY NOMINATIONS FOR LP, THE FORESTER SISTERS AND VOCAL GROUP OF THE YEAR ...
 ACM NOMINATION FOR VOCAL GROUP OF THE YEAR ...
 PHILIP MORRIS FESTIVAL OF STARS, KENTUCKY DERBY CONCERT EVENT ...
 ALABAMA JUNE JAM ...
 #1 SINGLE, "LONELY ALONE" ...
 CMA NOMINATIONS FOR THE HORIZON AWARD AND VOCAL GROUP OF THE YEAR ...
 #1 SINGLE, "TOO MUCH IS NOT ENOUGH" WITH THE BELLAMY BROTHERS ...
 LAS VEGAS DEBUT WITH THE OAK RIDGE BOYS AT CAESAR'S PALACE ...
 TOUR'D WITH ALABAMA THE OAK RIDGE BOYS, RICKY SKAGGS, LEE GREENWOOD AND GEORGE JONES ...

1987

TODAY SHOW (1/22/87) ...
 AMERICAN MUSIC AWARDS NOMINATIONS FOR VOCAL GROUP OF THE YEAR AND COUNTRY VIDEO FOR "I FELL IN LOVE AGAIN LAST NIGHT" ...
 SEE THE FORESTER SISTERS ON THE AMERICAN MUSIC AWARDS, MONDAY, JANUARY 26TH AT 8 P.M. EST ON ABC ...
 FEBRUARY 4TH, THEIR NEW SINGLE RELEASE, "TOO MANY RIVERS", FROM THEIR FORTHCOMING ALBUM TO BE RELEASED THIS SPRING ...
 EUROPEAN TOUR (SPRING OF 1987) — WEMBLEY FESTIVAL APRIL 19 AND OTHER DATES TBA ...
 THE FORESTER SISTERS 1ST ANNUAL PEPSI CELEBRITY GOLF TOURNAMENT IN CHATTANOOGA, TENNESSEE MAY 10-11 TO BENEFIT MUSCULAR DYSTROPHY ASSOCIATION ...
 THE BEST IS YET TO COME!

MANAGEMENT: G. GERALD ROY/STELLAR ENTERTAINMENT, INC.

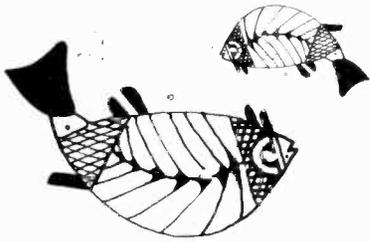
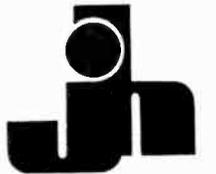
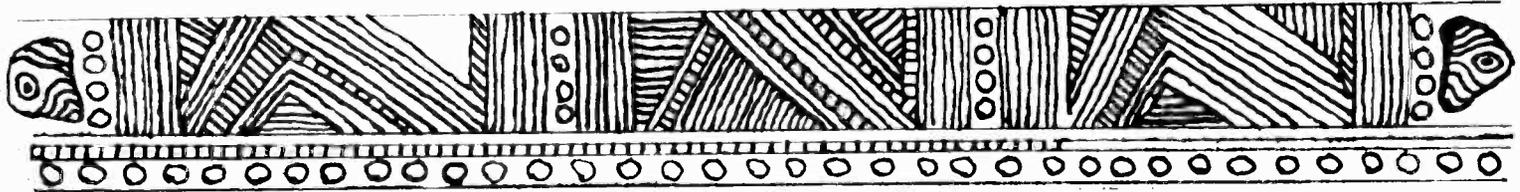
AGENCY: THE JIM HALSEY COMPANY

PUBLICITY: FRAN DALTON / ROY & ROY PUBLIC RELATIONS



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HALSEY HOT IN VEGAS

The Jim Halsey Company's most recent Las Vegas accomplishment deserves a place in the Guinness Book Of World Records.

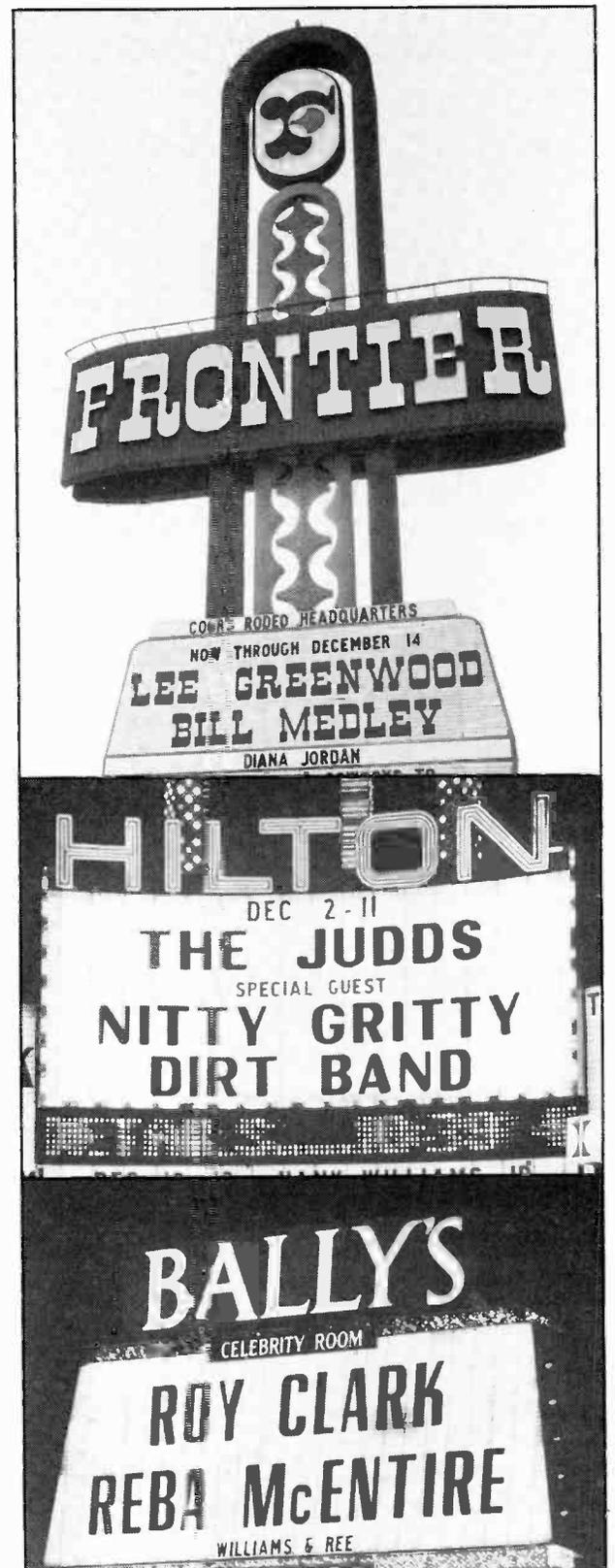
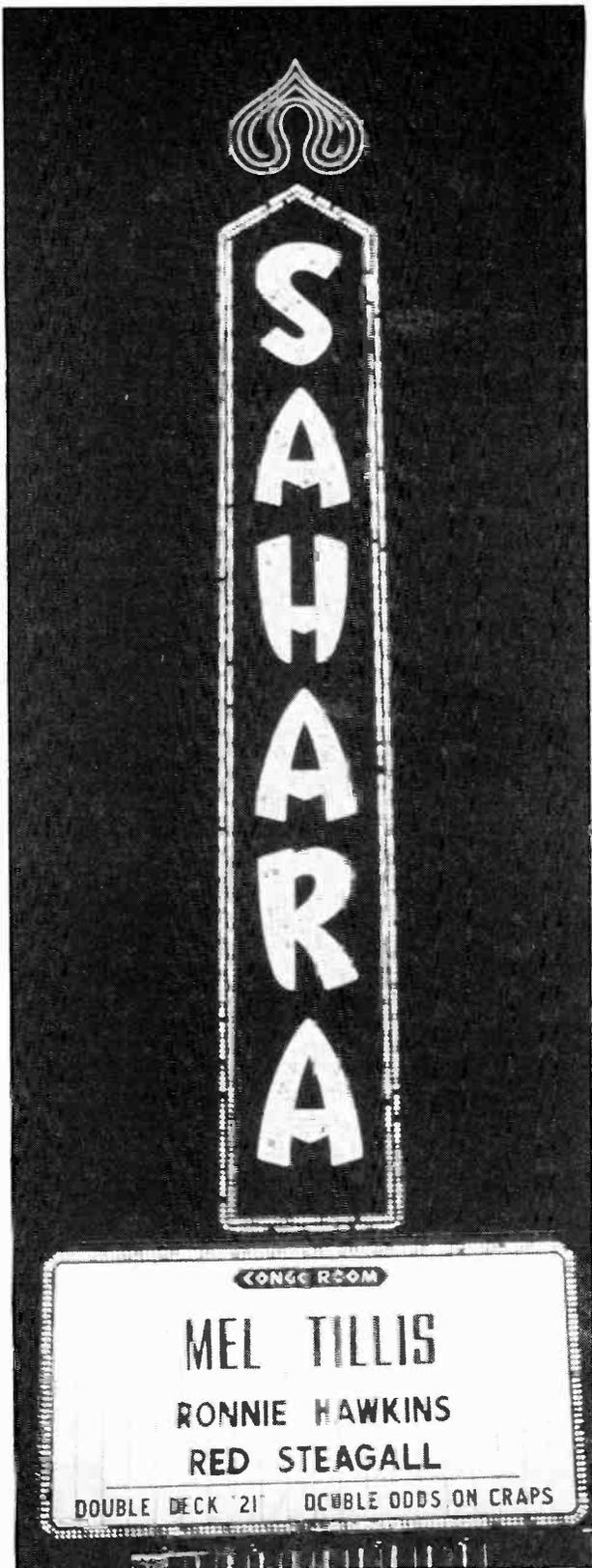
No organization has ever dominated the Entertainment Capitol of the World's star policy scene the way The Halsey Company did on Thanksgiving weekend, 1986. The Las Vegas strip was lighted from one end to another with Halsey stars during this year's annual Fair Buyer's Convention. The marquees of Caesar's Palace, Bally's Grand Hotel, The Las Vegas Hilton, The Sahara Hotel, and The Frontier Hotel spotlighted the performances of 10 Halsey superstars.

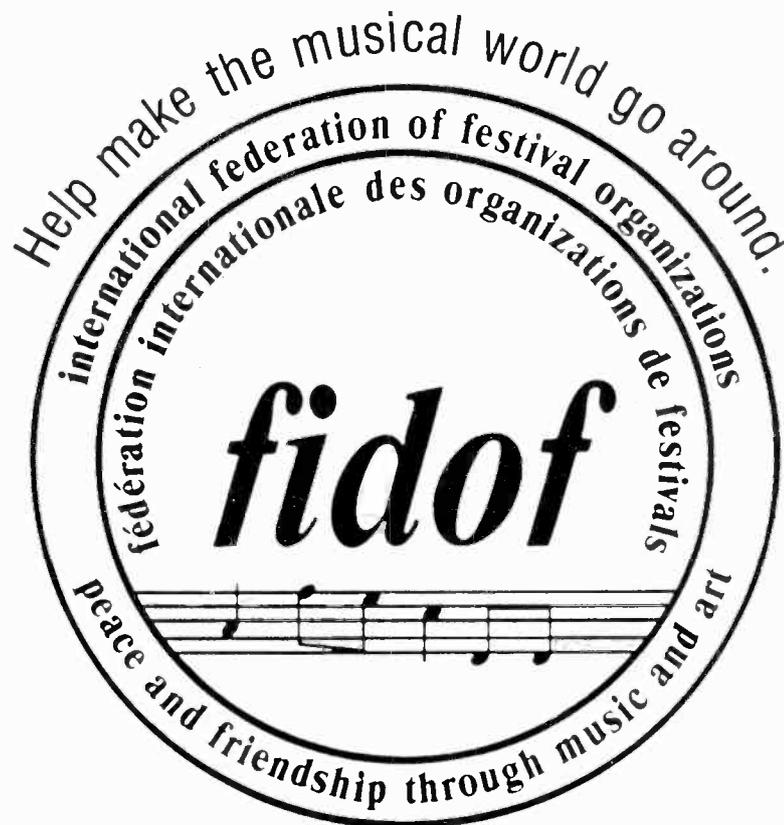
This year's list of Vegas performers featured an electric combination of long-time Halsey veterans as well as some of the roster's hottest newcomers: Roy Clark, Reba McEntire and Williams & Ree at Bally's Grand Hotel; The Oak Ridge Boys and The Forester Sisters at Caesar's Palace; The Judds and The Nitty Gritty Dirt Band at The Las Vegas Hilton; Mel Tillis at The Sahara Hotel; The Righteous Brothers followed by Lee Greenwood and Bill Medley at the Frontier Hotel.

Halsey's presence in Las Vegas has been felt for over three decades; his first booking was Hank Thompson at the Showboat in 1956. The following
(Continued on page H-22)



Senior Vice President for Television Judi Pofsky joins the chorus line backstage at Caesar's Palace with, from left: Forester Sisters Kathy, June, Kim and Christy; and Forester fan Jim Halsey.





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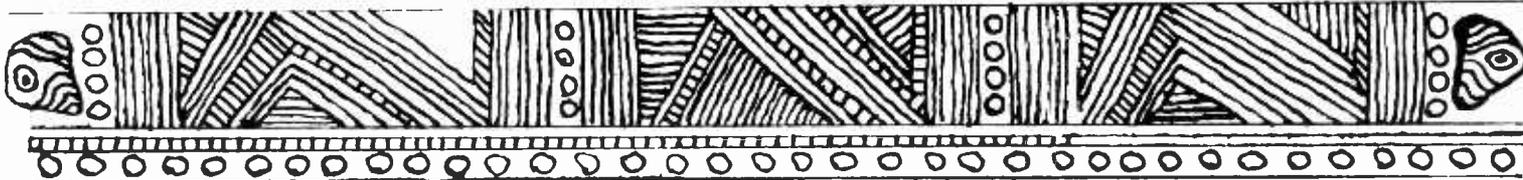
International Federation of Festival Organizations
P.O. Box 4003, Beverly Hills, CA 90213
Tel: 213-273-2473 Tlx: 510 600 2463 Halsey LA

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Augusto Alguero - Spain *Honorary Members:* Ambassador Les Reed - England Ambassador Prof. V. Cvrtje - Yugoslavia Sonny Anderson - Disney World - USA

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Member of the International Music Council - (UNESCO)



The Jim Halsey Company's 35 years at the forefront of the entertainment industry may be attributed, in part, to a dynamic combination of talented and inspired personnel. Jim and Sherman Halsey, Terry Cline and John Hitt have assembled a broadly-based group of music business professionals whose credentials reflect the company's diversity and commitment to creatively serve its artists and their art.

Judi Pofsky, Senior Vice President for Television and Motion Pictures, enters her 13th year at the helm of the company's television and corporate sponsorship division. Pofsky's expertise in securing and coordinating visual media exposure for Halsey artists has been instrumental to the company's reputation as a film and television innovator.

Steven Pritchard, Senior Vice President, Nashville Operations, draws upon an extensive background in the management and booking of contemporary and rock'n'roll talent to help chart the company's future course. Pritchard's dedication to the planning and routing of concert performances makes him an invaluable player. Assistant Agent **Debbie Clark** is critical to Pritchard's gameplan. Clark devotes daily attention to key promoters, managers and prospective buyers.

CPA, Vice President and Chief Financial Officer **Ernie Smith** directs the company's fiscal policy. As an Executive Committee member, the former FBI agent projects long-range planning in addition to overseeing day-to-day disbursement of funds.

Known by every major talent buyer in the U.S., Vice President **Herb Gronauer**, with nearly 40 years in show business, is a booking legend. Gronauer's stints with MCA, Chartwell, Willard Alexander, and General Artists have produced an expertise in all categories of popular music—from rock and country to big band and MOR. Gronauer's input has led to the company's success with corporations, conventions and the Classics roster.

For more than a decade, Vice President **Ron Baird** has been active in the mainstream of modern music. The seasoned agent has also logged time with the Good Music Agency and his own company, Baird &

Terry Cline, President



Associates. Baird joined Halsey Company in 1978 and continues to be a driving force in the diversification process.

An alumnus of ICM and Headline International Talent, Vice President **George Mallard** has chalked up nearly 12 years as an agent and catalyst in the area of artist development. Mallard is a vital presence in the company's Nashville office.

Newest team member **James Yelich** comes aboard as an agent following several years as a pro-

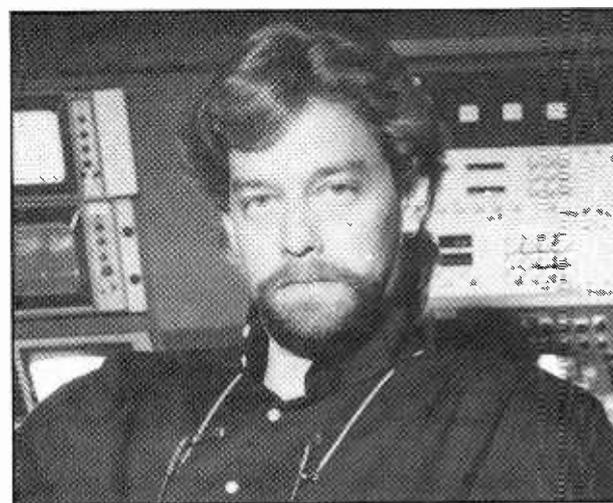
Assets Assume Center Stage

ducer and agent with Baird & Associates. Yelich heads up the company's strategy for Performing Arts Centers, symphonies and city celebrations.

Fred Woods, Director of Artist Relations, is recognized industry-wide for his command of crucial venues, including major auditoriums, arenas, casino staging and concert production. Woods works closely with Halsey artists, providing a key link in the company/client network.

Corporate Development expert **R.C. Bradley** structures corporate sponsorship ventures, product endorsements and tour sponsorships from the company's West Coast office. Bradley also contributes to the company's artist relations, drawing upon a diverse background in radio, promotion and personal management.

Jim Halsey, Chairman and CEO



Sherman Halsey, Vice Chairman (Photo: Scarpatti)

Bridget Dolan, Director of Publicity and Public Relations, coordinates the company's industry and international press relations. The Magna Cum Laude graduate of St. Mary's of Notre Dame keeps in constant contact with major consumer and industry publications, maximizing coverage of newsworthy events.

Nashville-based Director of Television **Carey Daniel** specializes in the placement of prime television appearances for Halsey artists. Daniel confers regularly with network executives, program producers and artists.

Daniel's counterpart on the West Coast is Assistant Agent and Television Liaison **Tracy Johnson**. Johnson serves as the primary Halsey representative for specific television and motion picture accounts.

Longtime Administrative Assistant **Rusty Myres**, in the company's L.A. office, has aided Chairman Jim Halsey for over a decade, rendering valuable assistance in the implementation of executive policies.

In the Tulsa headquarters, Executive Assistant to the President **Cameron Randle** consults daily with President Terry Cline to orchestrate the agency's special projects and diversification plans. Randle will receive a juris doctorate from the Univ. of Tulsa College of Law and has studied international law at Queen's College, Oxford Univ., England.

Administrative Assistant **Judy Seale** brings consummate planning and organizational skills to the task of helping Cline carry out his executive duties. Seale serves as an invaluable troubleshooter and artist liaison.

Dana Duffie, Administrative Assistant to John Hitt, has for seven years played a primary role in the development of the company's national reputation in the areas of fairs, rodeos, theatres and special events.

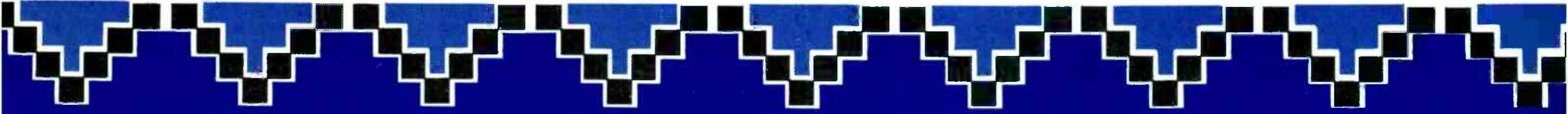
Office Manager **Carla Garnecky** approaches her ninth year with the company, overseeing the personnel policy and taking an active part in accounting procedures and the contract control department.

Rounding out the support team are valued assets

John Hitt, Executive Vice President



from both the Tulsa and Nashville offices, including: **Mary Thomason**, Assistant to James Yelich/Fred Woods; **Teresa Guthrie**, Assistant to Herb Gronauer; **Sherrie Stevens**, Assistant to Ron Baird; **Debbie Denton**, Tulsa Assistant to Steve Pritchard/George Mallard; **Molly Pearce**, Assistant to George Mallard; **Anna Jones**, Accountant; **Michelle Clevenger**, Tulsa Receptionist; **Betsy Francis**, Nashville Receptionist; and **Julia Gibson**, Contracts.



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JIM HALSEY

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Pass It On.

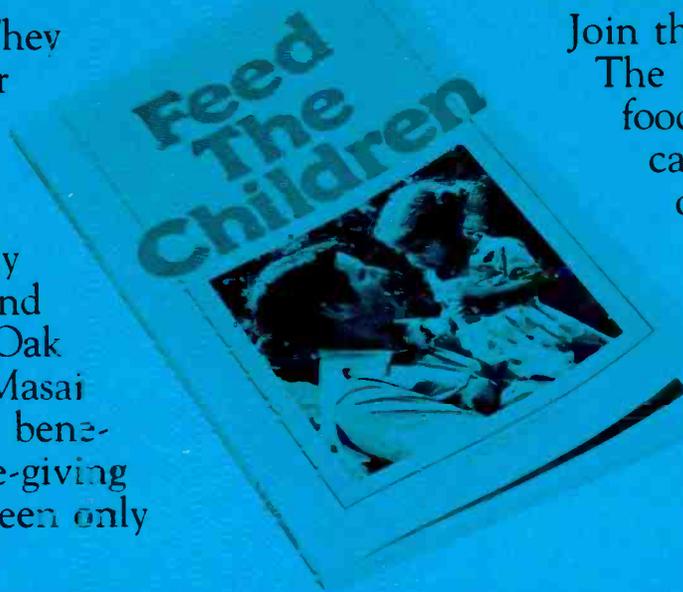
When Jim Halsey and the Oak Ridge Boys wanted to do something about the drought and famine in Africa, they chose Feed The Children.

The reason was simple. . . . They wanted the proceeds from their Nice France Benefit Concert to be put to work immediately. They wanted to PASS IT ON!

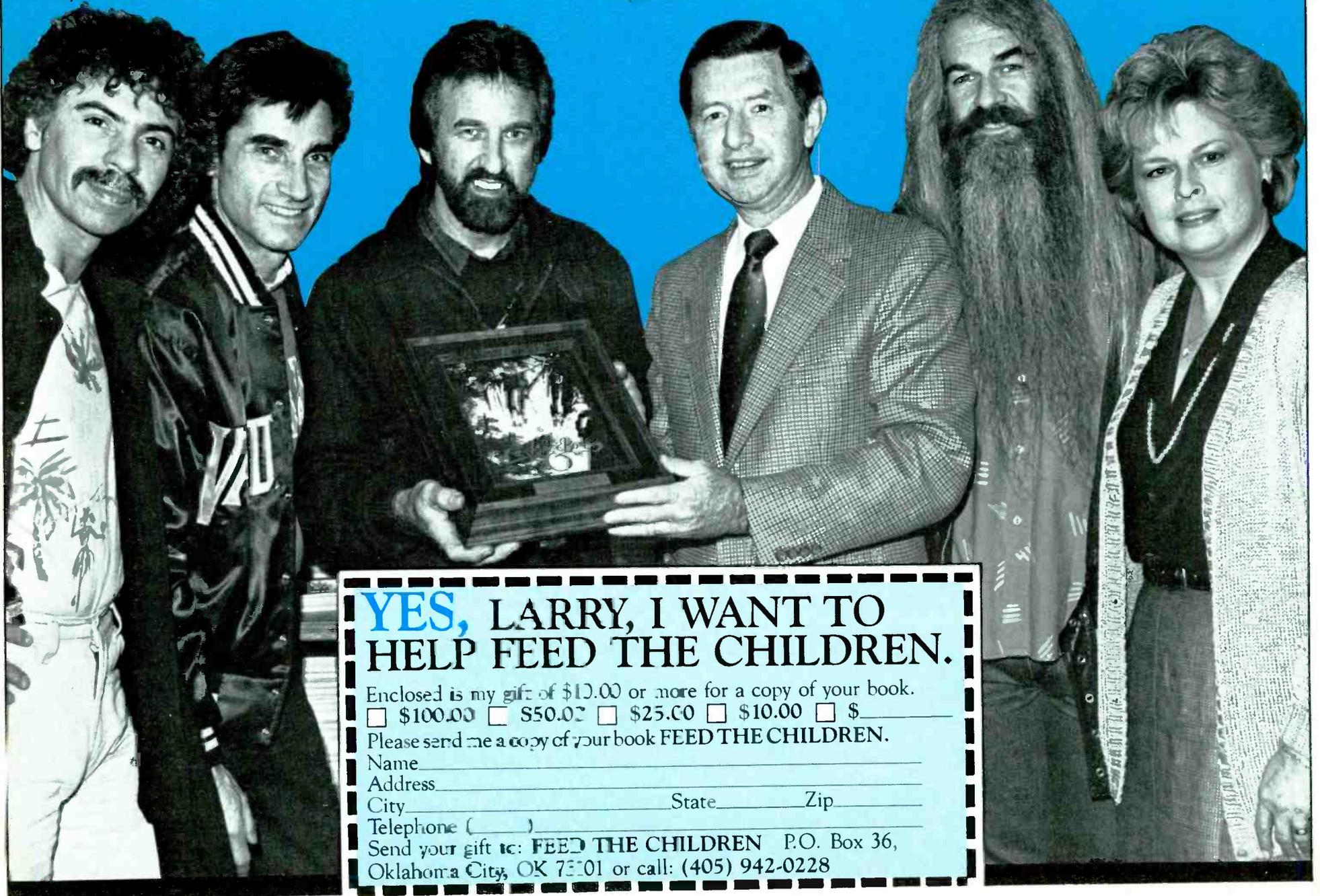
Feed The Children immediately began drilling four water wells and dedicated one to each of the Oak Ridge Boys. Thousands of Masai peoples in Kenya, East Africa, benefited directly. There is now life-giving water where before there had been only dry, arid desert.

Inspired by the immediate success of their East Africa project, the Oak Ridge Boys have now scheduled a second benefit concert — this time for America's 20 million hungry.

Join the Oak Ridge Boys and help Feed The Children PASS IT ON . . . as food, clothing, medical aid and education for needy children. For a gift of \$5.00 or more we will also include the new book, **FEED THE CHILDREN**, the story of one man's fight against hunger and disease.



From left to right: Joe Bonsall, Richard Sterban, Duane Allen, Larry Jones, William Lee Golden and Frances Jones.



YES, LARRY, I WANT TO HELP FEED THE CHILDREN.

Enclosed is my gift of \$10.00 or more for a copy of your book.

\$100.00 \$50.00 \$25.00 \$10.00 \$_____

Please send me a copy of your book FEED THE CHILDREN.

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Telephone (____) _____

Send your gift to: FEED THE CHILDREN P.O. Box 36,

Oklahoma City, OK 73101 or call: (405) 942-0228



HALSEY MENTOR MAINTAINS KEY ROLE

A teen-age promoter/manager in 1950, Jim Halsey was preparing to set the music industry on fire when he met Leo Zabelin, then Associate Publisher of Downbeat Magazine. The pair struck up a lasting friendship based on Zabelin's intricate knowledge of the entertainment and press industries.

Through the years, Zabelin has provided sage advice and counsel, serving as a sounding board and consultant for the company's unprecedented growth and success. In 1970, Zabelin officially came on board as Director of Publicity and Public Relations, remaining in that capacity until his semi-retirement in 1982.

Today, Zabelin's input is utilized on a daily basis. "Leo's contribution to my life and to the success of this company over the past 35 years can never be measured in the true value of their worth," stresses Halsey.

Leo Zabelin, Director Emeritus of Halsey's Press and Publicity Division, remains a vital link in the company's media relations network.



HITT CONVERTS

(Continued from page H-4)

my department, while several rodeos have abandoned talent in recent years to focus on the rodeo stars. However, such venerable shows as the San Antonio Livestock Expo & Rodeo, the Houston Livestock Show & Rodeo in Kansas City, Missouri, continue to offer big names and big budgets each season. They often have bigger names in the grandstand than in the rodeo," says Hitt. "One in Texas tried it without any entertainment a couple of years ago, and noticed a large decrease in attendance. The entertainment came back the next year."

Hitt views 1987 as a bigger year than the one just completed. "It looks like the biggest year for our major acts, which are already 70% booked for the summer months that make up the fair and rodeo season."

Considering the number of fairs across the nation enjoying steady crowds and record attendance during the '86 season, Hitt's prediction is cause for celebration among fair managers, talent buyers, performers and the general public—which appears determined to keep fairs and rodeos firmly affixed to its social agenda.

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Congratulations, Jim

on 35 years of making American music an international language.



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Steeped in tradition, the Hollywood Roosevelt Hotel was the site of the first academy awards and continued to be "the place" during the heyday of old Hollywood.

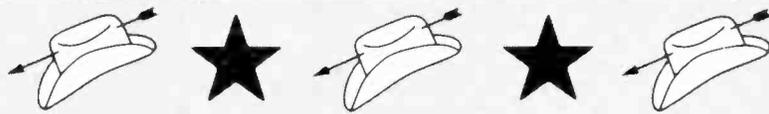
Now, meticulously restored to capture all the excitement and glamour, the Hollywood Roosevelt is once again taking its place as a mecca for celebrities and visitors alike.

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HAVE YOU HEARD THE ONE ABOUT THE INDIAN AND THE WHITE GUY?

Everyone's talking about Terry Ree (the Indian) and Bruce Williams (the White Guy) these days.

But they're not making jokes.

Williams and Ree are one of the most popular music/comedy teams today.

Together, they weave outrageous routines around original songs and parodies, providing audiences with an ever-ready supply of good-natured ethnic humor and commentary on our times.

Both are also accomplished musicians who put on a lively, entertaining show that keeps audiences in stitches.

They entertain millions every week on TNN's popular cooking show, *Country Kitchen*, and as corporate spokesmen Williams and Ree are certain to sell your product, too, as they've done for major accounts like the Ken's Pizza franchise.

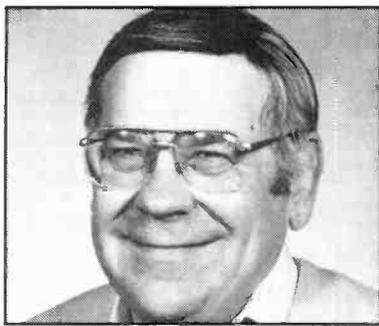
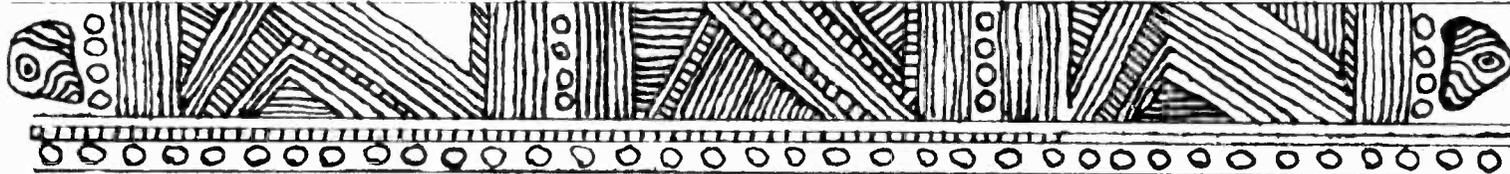
Williams and Ree will prove to you that laughter is the best medicine.



THE JIM HALSEY CO., INC.

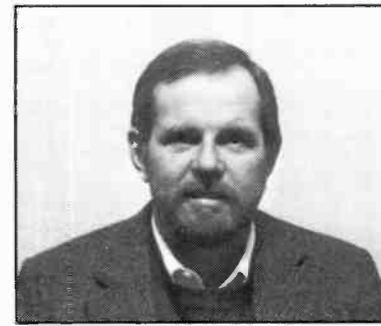
ASCAP
salutes
Jim Halsey
for all of his
efforts on behalf of
songwriters and artists
throughout the world.

ascap
American Society of Composers, Authors & Publishers

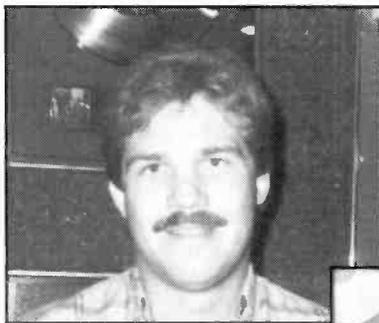


Herb Gronauer, Vice President

Back row: Melinda Cooper. Front row (from left): Michelle Zichella, Rusty Myres, Tracy Johnson, Prof. Armando Moreno, Judi Pofsky.



Steven Pritchard, Senior Vice President, Nashville Operations



James Yelich, Agent



Standing (from left): Stuart Dill, Merissa Ide. Seated: Bob Burwell.



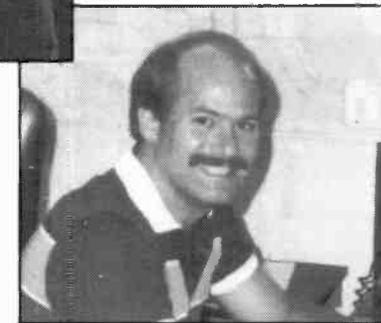
Judi Pofsky, Senior Vice President for Television

Ron Baird, Vice President

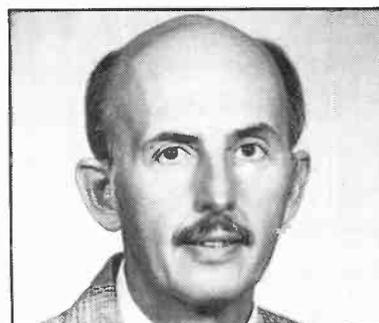


Ernie Smith, CPA, Vice President and Chief Financial Officer

Back row (from left): Michelle Clevenger, Eridget Dolan, Cameron Randle, Herb Gronauer, Ernie Smith, Judy Seare, James Yelich. Center row (from left): Sherrie Stevens, Debbie Denton, Carla Garnecky, Dana Duffie, Mary Thomasor. Front row (from left): Ron Baird, Teresa Guthrie, John Hitt, Anna Jones, Terry Cline. (Photo: Chris Horn)



George Mallard, Vice President



Back row (from left): George Mallard, Steve Pritchard, Carey Daniel. Front row (from left): Debbie Clark, Betsy Francis, Molly Pearce.



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The Jim Halsey Co. Inc.

*We congratulate you on a
spectacular 35 years of service,
and wish you continued
success in the future.*

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Reno and Lake Tahoe

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COLLEGE SEMINARS SLATED AS HOT NEW PRODUCT

Pure excitement is the registered reaction from all parties involved in The Halsey Company's hot new project—the "Careers In Entertainment" seminar series. Conceived, written and produced by Jim Halsey, the copyrighted contents are the culmination of over 35 years in the entertainment business.

The comprehensive one-day sessions will provide a unique "how-to" strategy for people interested in exploring career options in the entertainment business. With The Jim Halsey Company, the Univ. of Tulsa's Division of Continuing Education is co-sponsoring the first seminars, slated for Saturday, Feb. 21 on the T.U. campus.

The "Careers In Entertainment" program is produced by The Halsey Company for presentation at colleges and universities, as well as in association with independent promoters. The series will provide an important first-ever service for the public, as well as introduce academicians to a substantial new fundraising vehicle.

Topics for the eight-hour symposium include artist management and booking; recording and music publishing; event promotion; publicity, press and public relations; the international music scene; and motion pictures, television and video.

"The entertainment industry has classically been an apprentice industry," says company President Terry Cline, who will keynote the event with Chairman Jim Halsey and a forum of top executives, writers, agents and producers. "The 'Careers In Entertainment' seminars are designed to present an informative and motivational agenda for the thousands of people who want to explore career possibilities," Cline continues, "but who otherwise have no way of gaining access to leaders of this caliber and information that is this helpful and detailed. It's a very exciting project which has already generated plenty of interest from schools and promoters across the country."

Grammy-winner Roy Clark will appear as a guest speaker at the Tulsa seminar to address the session and accept a special appreciation award from Univ. of Tulsa President J. Paschal Twyman.

Cline reports that additional Halsey artists will be featured at future seminars, which at present include dates in Florida, Wisconsin and Oklahoma.

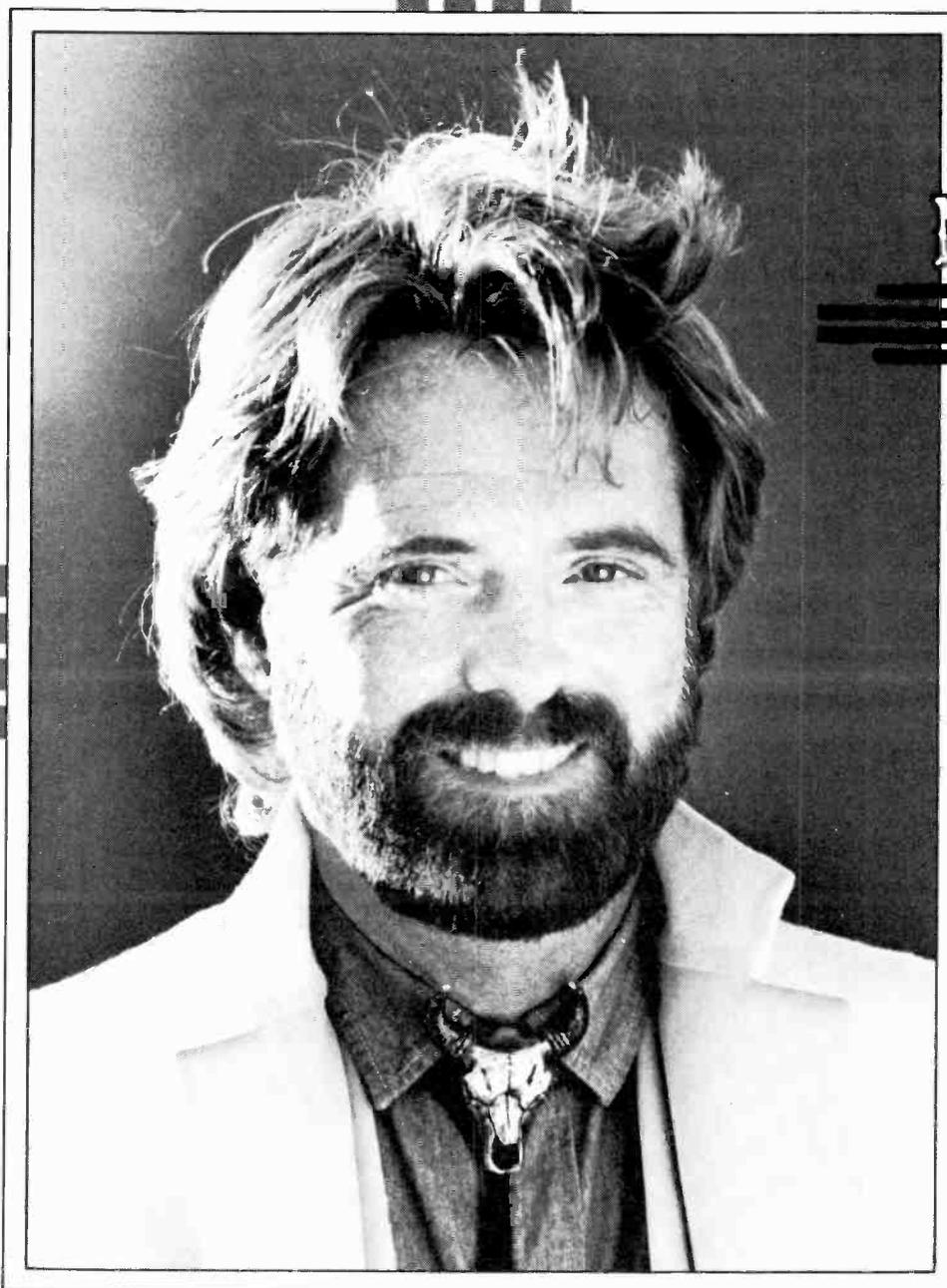
ARTISTS

(Continued from page H-6)

vantages of teaming name attractions with a major corporate sponsor. Halsey quickly became convinced that utilizing an artist's popularity, coupled with appearances at events before thousands of people, was an effective way of enhancing the sponsor's product beyond the normal venues of radio, television and newspaper.

Halsey orchestrated one of the first and most successful corporate sponsorship deals between Falstaff Beer and artist Hank Thompson in 1952. Thompson's deal included a regular radio show, a weekly regional television show, and television commercials, plus point of sales marketing with Hank Thompson and the band appearing at various state fairs, rodeos and other celebrations under the sponsorship of Falstaff Beer. Thompson's bus, band outfits, supplemental radio, television and newspaper ads, as well as posters were all supplied by Falstaff. This successful artist/corporate sponsorship arrangement lasted for eight years, from 1952 through 1960, making it a groundbreaking prototype for present-day endorsement deals.

MICHAEL MARTIN MURPHEY



MICHAEL MARTIN MURPHEY MAKES MUSIC MAGIC.

He turns personal glimpses of life into stories written and sung from the heart.

Experiencing pop success around the world with hits like "What's Forever For", "Geronimo's Cadillac" and "Disenchanted", Michael remains at heart a country artist.

Self-penned megahits "Wildfire" and "Carolina In The Pines" rank among BMI's biggest earners, with over a million in airplay. With 14 LPs to his credit, Michael continues to write the majority of songs on his albums and is steadily increasing his contribution to the film and video genres.

Michael's magic was seen on the silver screen in the film *Hard Country*, in which he appeared with Kim Basinger and Jan Michael Vincent, co-wrote the story and served as musical director.

He's right at home with nearly every type of music including country, swing, rock and folk, from which he blends a style of music all his own — Americana.

With his distinct and personal style the source for the new album *Americana*, Murphey is again headed to the top of the charts.

Michael Martin Murphey makes music magic — and his audiences love him for it.

Next time, you're in Taos, New Mexico, stop by Michael's Western Artifact Retail Store, Cowboys & Indians on the Plaza.



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Dear Jim

CONGRATULATIONS!

For twenty-two years we
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you and the best in country
music, records, television
& entertainment.

Warmest Regards,

*Don
&
Bill*

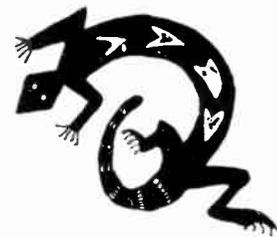


F.I.D.O.F.

The International Federation of Festivals Organizations (Federation Internationale Des Organisations De Festivals) was founded 21 years ago by Prof. Armando Moreno and a group of dedicated festival organizers as a means to bring all of the world festivals together in one united body. It serves as an information center, a network between the various festival organizers and participants. It helped establish the importance of the festival stage for both the professional and the newcomer.

Festivals are more important today than ever before as a means of communicating between peoples of the world. F.I.D.O.F.'s networking of information is the link between the seven continents and the 57 countries whose membership includes 360 member music festivals. At F.I.D.O.F.'s annual General Assembly held each year during MIDEM in Cannes, France, ideas and information are exchanged.

Jim Halsey serves as its current president succeeding Augusto Alguero (Spain), who served as President for many years. Prof. Armando Moreno (Split, Yugoslavia) has been Secretary General since inception in 1966. F.I.D.O.F. is part of the International Music Council, a member body of UNESCO. Headquarters are in Los Angeles, Calif., and Split, Yugoslavia. An impressive Board of Directors from the music industry worldwide functions as its governing body, along with its member festivals worldwide. (Membership is open upon recommendation and request.)



VEGAS

(Continued from page H-8)

year, in 1957, he moved Thompson downtown to The Golden Nugget. Wanda Jackson was another early Halsey artist. It was Wanda who told Jim about a great guitarist she had heard while playing in a club in Washington, D.C. and whom she had hired to perform in her band. That was 1959 and the guitarist was Roy Clark.

Roy and Jim met in November, 1959—an association and friendship that continues to this day. The same can be said about Halsey's relationship with Hank Thompson.

During the 1970s, Jim pioneered a fresh concept for the Las Vegas strip in the form of "Country Music U.S.A.," a review which ran at the Howard Hughes' Landmark Hotel.

Roy Clark, Mel Tillis, The Oak Ridge Boys, Jimmy Dean, Ray Price, Hank Thompson, Tammy Wynette, Minnie Pearl, Donna Fargo, and Freddy Fender were just a few of the acts under Jim's aegis who graduated from the Landmark to headline other Hughes' hotels on the strip—The Frontier, The Desert Inn and The Sands.

Thirty years later, the tradition continues stronger than ever.

DOIN' WHAT COMES NATURALLY.

Through the countless television appearances and international tours, he's garnered fans around the world since penning his first hit tune, "Sheila", at age 14. Today, Tommy continues to be right at home with traditional love ballads, country rock, and blues. No matter where he appears, fans love to hear "Sweet Pea", "Jam Up And Jelly Tight", "Working Class Hero", "It's Now Winter's Day", "Dizzy", "Everybody", "Some Such Foolishness" and his newest hit "Let's Be Fools Like That Again".

Give Tommy a chance to sing his song for you. He'll do it, naturally.



TOMMY ROE

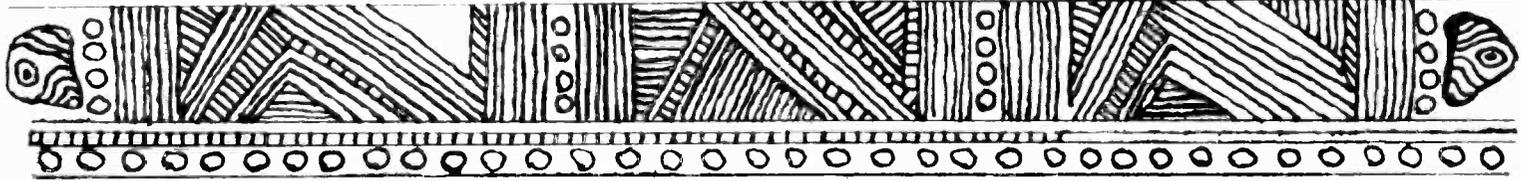


PolyGram Records
.....



THE JIM HALSEY ©., INC.

Personal Management — Dave Hoffman
(612) 476-6400



The Oak Ridge Boys hosted a pre-concert bash before their sold-out show at L.A.'s Universal Amphitheatre in September '86. Special guests included (from left): Jim Halsey; Duane Allen; Art Gasterlum, Principle Admin. Coordinator, Office of the Mayor, L.A.; William Lee Golden; Sylvia Cunliffe, F.I.D.O.F. Director, GM, Dept. of General Services, City of Angeles & Chairwoman of the annual L.A. Street Scene festival; Joe Bonsall; Richard Sterban.

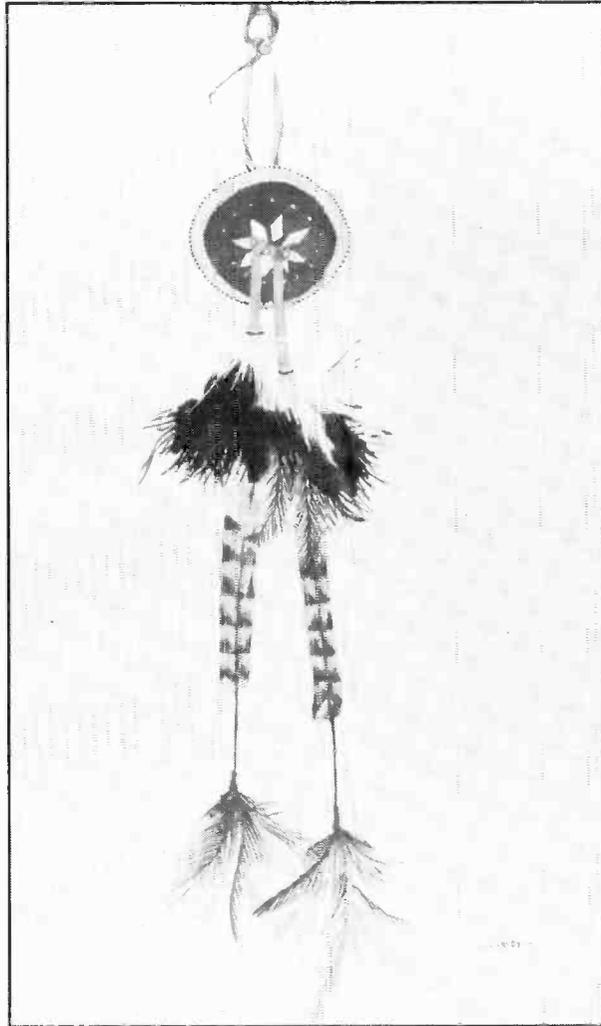
Former Kansas Gov. John Carlin (left) visits with (from left): Jim Halsey; London promoter Jeffrey Kruger; and British publicist Tony Byworth during the 1985 Neewollah International Music Festival in Independence, Kansas.



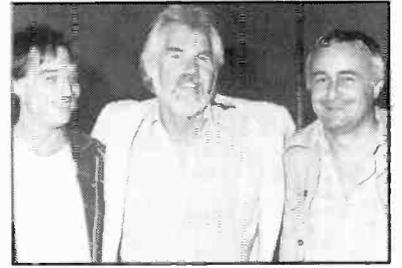
Below: Grammy-winner Lee Greenwood checks in with company President Terry Cline at the Fair Buyer's convention in Las Vegas, Nevada.



Dog Soldier Hair Tie by Minisa Crumbo



Below: Here's where it all began! Up-and-coming manager Jim Halsey (left) and rising country star Hank Thompson (far right), frame the singer's legendary Brazos Valley Boys in a 1952 press photo.



Country-pop heartthrob Kenny Rogers (center) greets special guests Lajos Turi (left) and Zolt Pence before Rogers concert appearance at the 1985 Tulsa International Music Festival. Hungarian recording artist Turi took first place in the festival competition. Pence is Managing Director of Interkoncert, the Hungarian state concert bureau.



Oak Ridge Boy Duane Allen and wife Norah Lee warm up for the 1986 Grammys with Jim and Minisa Halsey at the pre-awards bash held at the Halseys' Beverly Hills home.

Evangelist Richard Roberts and wife Lindsay chat with Brenda Lee and Halsey President Terry Cline at a press and corporate reception honoring Ms. Lee and The Diamond's double bill at Tulsa's Brady Theatre.



Grammy • Award • Winner

Larry Hart



GRAMMY AWARD WINNER

4-TIME GRAMMY AWARD NOMINEE

1986 WINNER AT THE LOS ANGELES INTERNATIONAL
SONG FESTIVAL

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HUMPERDINCK'S #1 RECORD IN GERMANY, HAV-
ING SOLD OVER ONE MILLION COPIES

COMPLETION OF LARRY'S OWN ALBUM — *FROM MY
HEART*

A NEW MUSICAL — "JUKIN'" WITH "DUKES OF
HAZZARD" STAR, JAMES BEST

MUSIC FOR A NEW PLAY — "HEARTFELT"

"OUTRAGEOUS, IRREVERENT. ONE OF A KIND LARRY
HART." — HOT PROPERTIES

"GREAT VOICE, GREAT WRITER." — USA TODAY

"A GREAT PERFORMER!" — DAILY VARIETY

"U.S. IS TOP PRIZE-WINNER AT FIRST L.A. MUSIC FES-
TIVAL. LARRY HART LANDED FIRST PRIZE FOR HIS
ELECTRICALLY COMPELLING SONG, 'AM I LOSING
YOU.'" — WILL THUSHER, VARIETY

"HE IS NEVER AT A LOSS WHEN IT COMES TO SUR-
PRISES DURING HIS PERFORMANCE." — BILL
WILLARD, REVIEW JOURNAL

Personal Management



THE JIM HALSEY CO., INC.

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- DODGE TRUCKS
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- FINA GAS
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- GERITOL
- GOLDEN SKILLET
- HUNTS KETCHUP
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- KEN'S PIZZA
- KENTUCKY FRIED CHICKEN
- LAREDO
- LIBERTY OVERALLS
- MARS CANDY
- MCDONALD'S
- MERCURY MOTORS
- MILLER BEER
- NIKE
- NISSAN
- OKLAHOMA DEPARTMENT OF TOURISM
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- TENNESSEE DEPARTMENT OF TOURISM
- TEXACO
- TRUCK STOPS OF AMERICA
- UNITED AIRLINES
- UNITED STATES DEPARTMENT OF CULTURAL AFFAIRS
- WAL-MART
- WESSON
- WEST VIRGINIA DEPARTMENT OF TOURISM
- WHATABURGER
- WYLER'S LEMONADE



THE JUDDS



DWIGHT YOAKAM



BELLAMY BROTHERS



JANA JAE



EDDY RAVEN



DOTTIE WEST



WILLIAMS & REE



GARY MULE DEER



BILL MEDLEY



LARRY HART



SOUTHERN PACIFIC



FRED TRAVALENA



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DAVID FRIZZELL

*Based on cumulative Nielson ratings x national average number of persons in household.

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\$1.875 billion television
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artists, and currently 7500
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Worldwide,
sell!



ROY CLARK



MERLE HAGGARD



OAK RIDGE BOYS



FORESTER SISTERS



RAY PRICE



REBA MCENTIRE



MINNIE PEARL



DON WILLIAMS



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TAMMY WYNETTE



BRENDA LEE



BOBBY BARE



LEE GREENWOOD



PAT BOONE



RIGHTEOUS BROTHERS



PAM TILLIS



TOMMY ROE



DESERT ROSE



MICHAEL MARTIN MURPHEY



HOLLY DUNN



FREDDY FENDER



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DAVID SLATER



THE DIAMONDS



KINGSTON TRIO



GEORGE LINDSEY



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All these entertainers have one thing in common . . . They have come to Oklahoma City to give performances to benefit a nationally respected center of excellence in fine arts and an independent, United Methodist university of rich heritage: Oklahoma City University.



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Sylvia Cunliffe, Chairperson
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April 4 and 5, 1987***

**Los Angeles International
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**Los Angeles Street Scene Festival
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Extend Congratulations and Best Wishes to the
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Put this man to work for you.



You need your product to sell. You need your convention to go over *big*. You need your concert to be a sell-out. You need George Lindsey. Take advantage of a face that is recognized by over 30 million people a week on "Hee Haw" and put him to work for you.

From bib overalls to Broadway, from the gas station in Mayberry to the corn fields of "Hee Haw", a timeless thread of humor has lent a common theme to his varied endeavors. Every Monday night for eight years George Lindsey entertained 20 to 30 million people interna-

tionally with his character "Goober" on the Andy Griffith Show; and 35 million during his ten years with "Hee Haw".

He has danced on Broadway, brought down the house in nightclub acts, appeared in countless dramatic television roles and attracted celebrities and money to raise over \$1.5 million for charities.

And now he's ready to work for you. When you need to sell, successfully, you need George Lindsey.

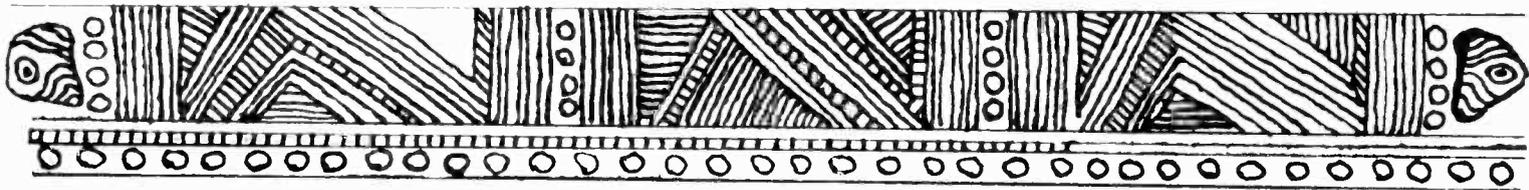
George Lindsey. He sells.

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SHERMAN HALSEY CHARTS NEW COURSE WITH CENTURY CITY ARTISTS

We are dedicated to the artist's integrity—creatively working hand-in-hand to develop their career," says Sherman Halsey, "but we do so through communication, not fabrication." The 29-year-old Vice Chairman of The Jim Halsey Company is responsible for much of that entity's corporate growth and creative direction, but devotes the majority of his time to the development of Century City Artists, the personal management/production company he heads up from Los Angeles.

"Century City locates unique new artists and creates individual marketing strategies for them," he explains. "This comprehensive plan is designed to achieve a continued dynamic impact on the viewing and listening public."

Halsey has met with considerable success in achieving those goals during the past year. Accolades reeled in during 1986 include Halsey's receiving the New York International Film Festival's Gold Medal Award as producer/director of newcomer Dwight Yoakam's "Honky Tonk Man" video; being named as Cashbox magazine's Manager of the Year for his work with Yoakam; and a nomination for the Country Music Assn.'s Video of the Year. 1987 has already earned Halsey a nomination in the American Music Assn.'s Best Short Form Country Video category.

"As important as the music is in the overall mar-

keting of a new artist—especially with today's younger, image and fashion-conscious audience—video plays an essential part in creating a dynamic and lasting impression at the viewer/listener level," relates the manager/director.

"We devised a plan with Dwight to create a lasting impression by combining his music with visual media," Halsey continues. "The album, 'Guitars, Cadillacs, Etc. Etc.," went to No. 1 after only 11 weeks on



Sherman Halsey directing Dwight Yoakam in Las Vegas during the filming of Yoakam's "Honky Tonk Man" video. (Photo: V. Lee Hunter)

the charts and is *still* in the top 10, nearly a year later. It's the first time in history that's happened. It proves how effective the video market is for country music and the potential it has if used correctly."

Sherman Halsey's reputation as a fast-rising figure in the management/production realm is closely tied to the skyrocketing popularity of hillbilly rocker Yoakam. To preface Yoakam's much-heralded arrival on the music scene, Century City helped orchestrate an extensive marketing campaign geared toward paving the way for the honky tonk heart-throb.

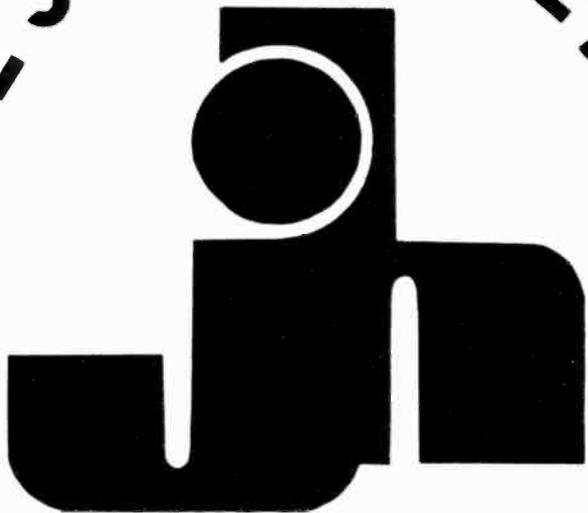
"Dwight is one of the greatest living hillbilly singers, and certainly didn't need any help in terms of musical style," he emphasizes. "What he needed was to be able to go in the studio with his band and not have someone interfere with his artistic integrity. He just needed to *be* Dwight Yoakam."

That artistic license was supplied, in large part, by Warner Bros. Nashville head Jim Ed Norman and then-Warner/Reprise Vice President & Director of Creative Marketing Jeff Ayeroff. Both men recognized Yoakam's potential and were instrumental in launching his career.

Halsey is quick to credit Yoakam's stellar band—Pete Anderson, Brantley Kearns, J.D. Foster, and Jeff Donovan—for their part in the singer's success. Characterized by both rock and country critics as among the hottest in the business, the band's airtight interplay and forceful stage presence comprise a critical element, both in the Yoakam show

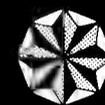
(Continued on page H-40)

THE JIM HALSEY



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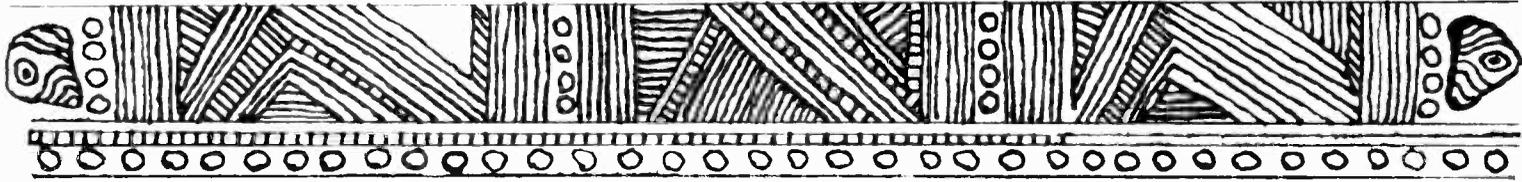
DOTTIE WEST MEANS BUSINESS!

- Grammy, Clio, CMA, ACM, BMI and ASCAP Award Winner, 18 Grammy nominations including being the first female country artist to win a Grammy
- 2 Showtime Specials—"Special Delivery" and "Dottie West and Friends"
- Female lead role in the New World feature—"The Aurora Encounter"
- Female lead role in the record breaking stage presentation of "The Best Little Whorehouse in Texas"
- Network Specials—too numerous to list
- Performs over 200 live concerts a year with over a 90% return rate
- Has written over 400 songs, has recorded 45 albums and has charted over 100 singles

...DOTTIE WEST
MEANS
REPEAT
BUSINESS!

MICHAEL BROKAW
MANAGEMENT


THE JIM HALSEY
CO., INC.



IN REVIEW

Billboard, Dec. 15, 1985

The 90 Who Will Make It Happen: Jim Halsey
Oklahoma Business
Halsey is recognized the world-over as the impresario par excellence.

Chicago Tribune, Jack Hurst
Jim Halsey, Super Agent
Kansas Magazine

The man responsible for bringing the International Music Competition to the U.S.

THE BEST OF COUNTRY MUSIC, Fred Deller & Richard Wootton.

Jim Halsey has been called the single most important man in country music.

Los Angeles Herald Examiner, James Bacon
Jim Halsey is to country music what William Morris and I.C.M. are to Hollywood talent.

Chicago Sun Times, Pat Harris
Halsey was one of the first to recognize the value of television.

Nevada State Journal, Kathy Haq
When a country act appears on stage that's the "Show" in show business. But Jim Halsey handles the business—he puts on the show behind the scenes.

Las Vegas Sun, Joe Delaney
Jim Halsey's most recent Las Vegas accomplishment deserves a place in the Guinness Book of World Records.

Washington (D.C.) Star, Boris Weintraub
The man who made Roy Clark famous. When the going gets tough, Jim Halsey's stars really get going.

Chicago Tribune, Jack Hurst
Tulsa's titan of country talent today is the top booking and management agency in country music.

St. Louis Post Dispatch, Dick Richmond
Country music's only impresario.

Los Angeles Herald Examiner
Halsey turning country into gold.

Topeka (Kansas) Capitol-Journal
Jim Halsey, the prince of pickin' and grinnin'.

(TWA) Ambassador Magazine, James Morgan
When it comes to today's sophisticated marketing of country music, Jim Halsey does not play second fiddle to anybody.



Jim Halsey presents *Gatemouth Brown* to the Russians in 1979.

Music Management & International Promotion (Denmark)

Halsey's warm sense for artistic creations combined with a very international understanding of cultures earns him respect from many nations (as well as from business associates).

Pravda (about Halsey's Roy Clark/Oak Ridge Boys Russian tour):

In one of the songs, sung by the ensemble, they tell about a train, which carries from Florida to the north fruit, turkeys and various things, in which the fertile land of this state is rich. Figuratively speaking, one could say that today this train makes stops at Moscow, Leningrad and Riga. The American guys and girls sing here of their striving for peace, happiness and love. And this is the best confirmation that people of goodwill always understand one another.

Soviet Life (in an interview with Halsey):

Jim Halsey, the impresario, says: "We all have the responsibility of improving relations between our peoples. Artists and performers do this through their art."

Tulsa World, Tom Carter

The man (Halsey) who, more than any other, took country music from rural barn dances to the world's finest concert halls.

Esquire Magazine

Jim Halsey—one of the 100 Country Music Heavies.

Billboard Bicentennial Issue

Jim Halsey—one of the Top 200 Music Industry Executives.

MURRAY McLAUCHLAN

CANADA'S CONTRIBUTION TO THE UNIVERSAL LOVE OF COUNTRY MUSIC. MURRAY McLAUCHLAN IS A NAME YOU WON'T FORGET. LIKE A SECRET THAT CAN'T BE KEPT, THE TALENT AND APPEAL OF McLAUCHLAN IS QUICKLY MAKING ITS WAY AROUND THE WORLD.

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HIS CREDITS SPEAK FOR THEMSELVES.

WINNER OF 8 JUNO AWARDS, INCLUDING:

- 1973 COMPOSER OF THE YEAR ("FARMER'S SONG")
- 1973 FOLK SINGER OF THE YEAR
- 1974 FOLK SINGER OF THE YEAR
- 1975 COUNTRY MALE VOCALIST OF THE YEAR
- 1976 COUNTRY MALE VOCALIST OF THE YEAR
- 1978 FOLK ARTIST OF THE YEAR
- 1984 COUNTRY MALE VOCALIST OF THE YEAR
- 1986 COUNTRY MALE VOCALIST OF THE YEAR

THE CANADIAN BROADCASTING COMPANY'S TELEVISION SPECIAL "FLOATING OVER CANADA", BROUGHT McLAUCHLAN A WAVE OF CRITICAL AND COMMERCIAL SUCCESS, REINFORCING HIM AS A CANADIAN HOUSEHOLD NAME.

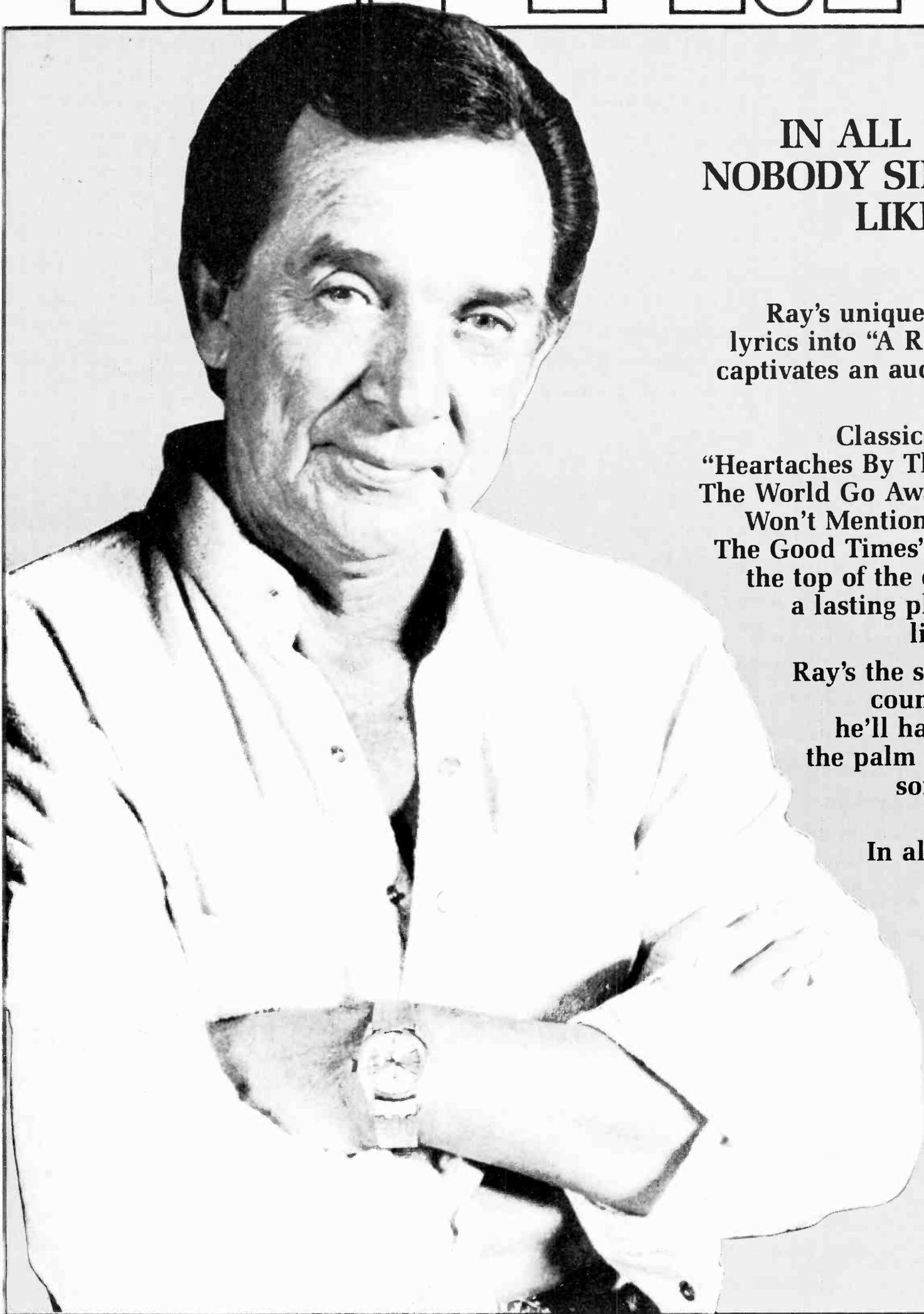
EXPERIENCE THE APPEAL OF MURRAY McLAUCHLAN — CANADA'S CURRENT CLASSIC.



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RAY PRICE



**IN ALL THE WORLD,
NOBODY SINGS A SONG
LIKE RAY PRICE.**

Nobody!

Ray's unique voice turns a set of lyrics into "A Ray Price Song", and captivates an audience like very few voices today.

Classics like "Danny Boy", "Heartaches By The Number", "Make The World Go Away", "Night Life", "I Won't Mention It Again" and "For The Good Times", have taken him to the top of the charts and won him a lasting place in the hearts of listeners everywhere.

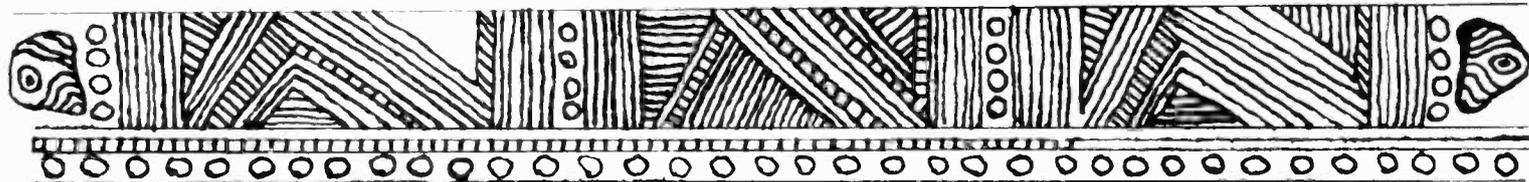
Ray's the spokesperson for the country-pop ballad, and he'll have your audience in the palm of his hand with his songs of sadness, love, and joy.

**In all the world, nobody
sings a song like
Ray Price. Just ask
your audience.**



THE JIM HALSEY CO., INC.

SOR
STEP ONE RECORDS



COMPANY COMMITS ITSELF TO CHARITY PROJECTS

Roy Clark. Reba McEntire. Brenda Lee. Minnie Pearl. Lee Greenwood. Tammy Wynette. The Oak Ridge Boys. George Lindsey. These and other Halsey artists devote a considerable portion of their time and talent each year to select charities and other fundraising events.

Special events require special preparation, undergirded by a foundation of carefully-coordinated teamwork. With this attitude in mind, The Halsey

Company's longstanding commitment to planning and orchestrating effective special events continues with a slew of projects scheduled for 1987.

At the moment, CMA Entertainer of the Year Reba McEntire is conferring with Halsey advisers to lay the groundwork for a benefit to take place in the singer's home state of Oklahoma during '87. That state's political royalty was recently treated to a gala evening of entertainment at Oklahoma City's

colossal Myriad Center when super-picker Roy Clark performed at a charity function saluting outgoing Governor and Mrs. George Nigh.

Plans are currently on tap to expand Clark's successful Celebrity Golf Tournament in September 1987, following more than a decade of generating income for Tulsa's Children's Medical Center. Clark's "Hee-Haw" counterpart, funnyman George Lindsey, has utilized The Halsey Company's organizational skills and accessible rosters for 15 years to raise in excess of one million dollars for the Alabama Special Olympics and other charities, through his annual star-studded George Lindsey Celebrity Golf Tournament. Halsey Company input has also contributed to the prestigious Amana Tournament, benefiting a variety of educational goals.

Additional special projects are in store for the coming months, with several taking on an international scope. Country-pop icons The Oak Ridge Boys will continue their efforts to fight global hunger through affiliation with the worldwide Feed The Children campaign; their recent benefit concert in Nice, France made possible the opening of four critically-needed water wells in troubled Kenya.

PRESIDENT

(Continued from page H-3)

and George Lindsey represent Halsey's impressive lineup of available comedy talent. The Righteous Brothers and Pat Boone are classic pop acts the company books. There's even Night Magic—an illusionist extravaganza—on the roster.

Cline says The Halsey Company is actively finding and cultivating new types of venues. "Every community, every city, now has a city celebration or a festival or an outdoor event during the summer-time; and every one of them is using talent. Another important area we've expanded into is the Performing Arts-type series; these have become important venues for all types of music, from classical to pop to bluegrass." He also lists corporate-sponsored tours and convention shows as contributing new performance income.

The booking agency began in 1951 when Halsey—then a promoter/showman who had represented ice shows, wrestling matches and other events—became friends with western swing star Hank Thompson. Cline joined the company as a youngster in 1973. Although now just 35 years old, the Halsey President has been on the job for 14 years.

Cline has helped guide the booking agency into the era of computerization and has overseen its dramatic staff growth. There are now 12 full-time booking agents at The Jim Halsey Company, and with the addition of accountants, contract department workers, and other support people, the office employs some 25 staffers.

Headed by Cline, the company's main office in Tulsa continues to be the organizational headquarters, although substantial booking is also done in the Nashville division. The West Coast branch in Los Angeles, while involved in every area of the entertainment industry, is primarily devoted to coordinating television appearances, motion pictures, commercials and general media visibility.

(Continued on page H-46)

The Righteous Brothers

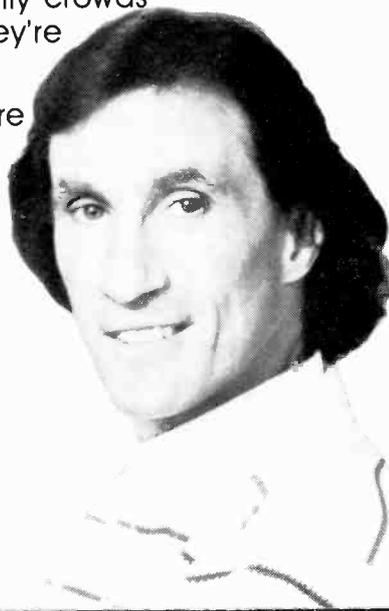
Making their Silver Anniversary year a golden one.
It's like a gigantic family reunion.

Bill Medley and Bobby Hatfield are together again — touring, and celebrating with their fans like never before.

Just listen to the audience reaction to "You've Lost that Loving' Feeling", "Just Once In My Life", "Unchained Melody", "Ebb Tide", and "You're My Soul and Inspiration" — musical classics of our time.

If anything, The Righteous Brothers have gained in popularity, as standing-room-only crowds attest, no matter where they're booked.

The Righteous Brothers are together again, and fired-up for another 25 years at the top.



THE JIM HALSEY ©, INC.
Tour Manager: Barry Rillera
714/964-5044

Freddy Fender

FREDDY FENDER MESSES WITH YOUR HEART.

He's been called the Ambassador of Tex-Mex, that special brand of music that blends the all-American spirit of country music with the beauty and sadness of Mexican ballads.

"Wasted Days and Wasted Nights" and "Before The Last Teardrop Falls" helped kick his career off to a gold record start and he hasn't stopped yet.

In addition to his international popularity — Freddy consistently drew enthusiastic crowds throughout Europe, Canada, Australia and New Zealand — he is a rising actor.

Catch him in concert!
His audience hangs on every word — every note — while Freddy thrives on the warm rapport with all of his fans.

When you book Freddy Fender, you book the best.



*Coming this summer!
Freddy Fender
starring in
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Directed by Robert Redford.*



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- Jim Halsey's Hometown!

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* Halloween spelled backwards



**DIVERSIFICATION
OF TALENT ON
TAP FOR '87**



**IT'S A
SMALL WORLD**

It's a small world' has always been the theme of The Halsey Company, from the early days of touring Hank Thompson and the Brazos Valley Boys to recent European and Asian tours. Halsey has always recognized worldwide opportunities for his artists. Expanded tours on a global basis make the company's attractions universal in appeal, and records are sold on a worldwide basis. Songwriting and music publishing opportunities expand and a ticket-buying audience is created that is not limited by geographical boundaries.

The artists' ability to perform before a variety of audiences actualize the company's philosophy of creating peace and harmony through the performer's art. The expansion of the company's artists to a global level resulted in the company's interest and commitment to the world festival organization, F.I.D.O.F., and further toward a goal of creating understanding between all people, which was the catalyst for the first major international concert tour of country music.

Years later, the presentation in 1976 of the spectacularly successful Roy Clark/Oak Ridge Boys concert tour of the Soviet Union (including 18 sold-out performances before an enthusiastic Russian audience) proved again that on a people-to-people level the goals of the company were successful. This tour was a part of the U.S. State Department Cultural Exchange Program.

Since then Halsey has been elected President of F.I.D.O.F. (Federation Internationale Des Organizations De Festivals), representing over 360 major world festivals in 57 countries, and his dream of world peace and harmony is being expanded.

Now The Halsey Company has its own version of cultural exchange, as their roster of popular artists are constantly touring somewhere around the world on a continuous basis.



**TEAM CONCEPT
ENSURES
BOOMING
BOTTOM LINE**

This company works as a team," says Ernie Smith, the company's CPA, Vice President of Finance and Executive Committee member. "The responsibility we have to our artists extends beyond our booking the right venues—it includes assembling our team to fully capitalize on the artists' talents, involving input and implementation from all of our teammates—the company members, the artists, the artist's manager, record company and the promoter.

"It takes a united effort to make it work," Smith continues, "and we work at that. We're a team here."

Smith also makes it clear that the bottom line is of critical importance and when the team is fulfilling its maximum potential, the bottom line benefits.

JANA JAE

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the experience!

Bobby Bare


THE JIM HALSEY CO., INC.



SHERMAN HALSEY

(Continued from page H-30)

and in Century City's comprehensive gameplan.

"That's what we're looking for—magnetic originality—both in Century City personnel and in the artists we represent," Halsey explains. "After strategies are implemented to promote the artist as much as possible, the artist *has* to deliver the goods. Dwight and the guys in the band were able to go into hard-core rock venues with new music groups like Violent Femmes and Husker Du and blow the roof off with a musical genre those audiences had never seen before."

From the company's home office in Los Angeles, Halsey keeps an open line to Century City's Nashville branch, headed by Vice President Bob Burwell, whose expertise in record company relations and interaction with music industry field personnel on the retail level provides an important practical foundation for the company.

Plans are in full swing for the launching of a major production company in 1987, based upon the same corporate and creative philosophies as the management wing. Video producer Joseph McGraw (Beat Rodeo, Stan Ridgeway) and MTV's Cutting Edge producer Jessica Cooper (Timbuk 3, Love Tractor) will join the ranks. Celebrated London director and still-photographer David Montgomery, whose work ranges from Esquire, Vogue and Vanity Fair to internationally acclaimed television commercials, will become one of the first directors to work exclusively with Century City Artist's production wing.

Halsey describes the full-service production company as addressing every area of the artist's and record label's needs, from creative direction to every aspect of production, as well as servicing and marketing of videoclips. The production wing will concentrate not only on commercial and shortform projects, but will entail longform music pieces, and television shows for cable and syndication.

"We are being very selective," says Halsey, "in putting together a carefully calculated team of specialists, each with their own sphere of responsibility toward the individual artists and record labels."

"As a management company," he continues, "we direct an artist's career—one may need help with marketing, another with image. The production company is an extension of this process, allowing us to draw upon a real synergy between the manpower and expertise within the two companies."

If Sherman Halsey's success continues true to form, Century City Artists—the company with its head in the artistic clouds and both feet planted in music industry reality—may soon find itself at the forefront of the entertainment community.

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THANKS, JIM, FOR SHARING YOUR FRIENDS WITH US!

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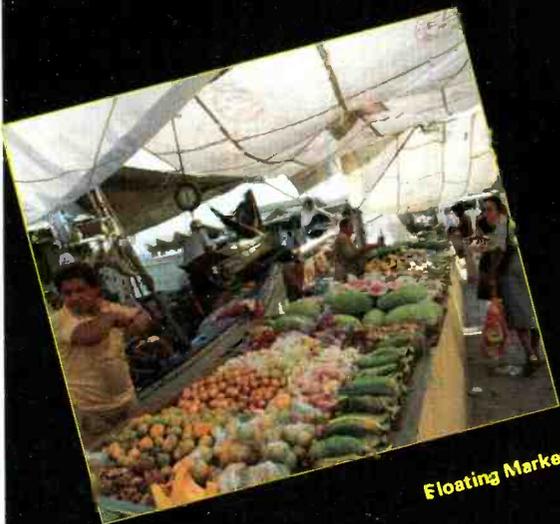
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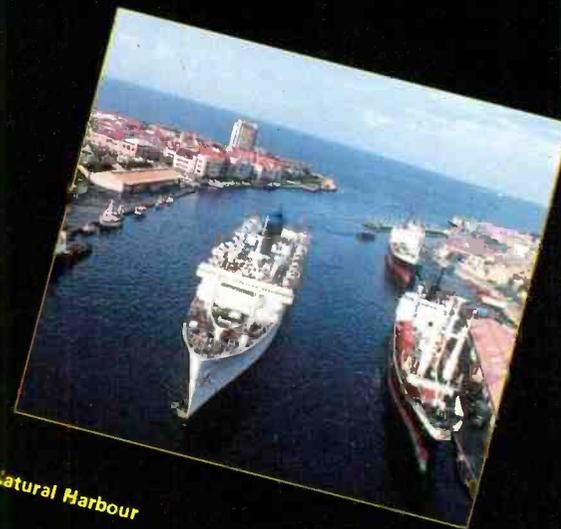
For more information about festival entry-procedures and special festival-vacation package tour:

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CURACAO



Floating Market



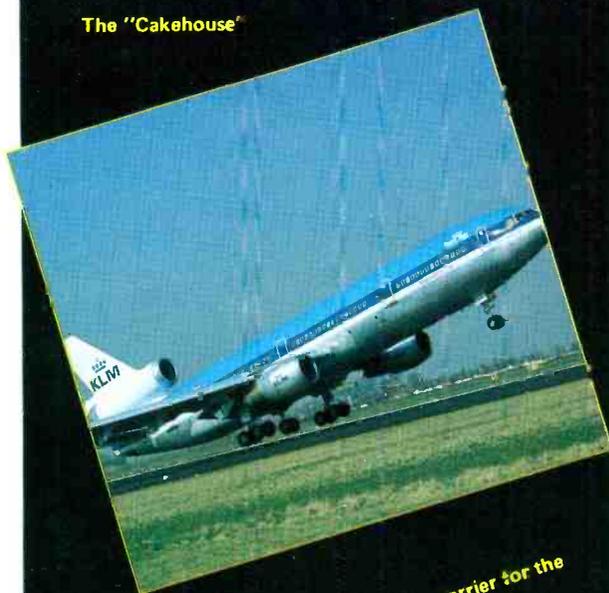
Natural Harbour



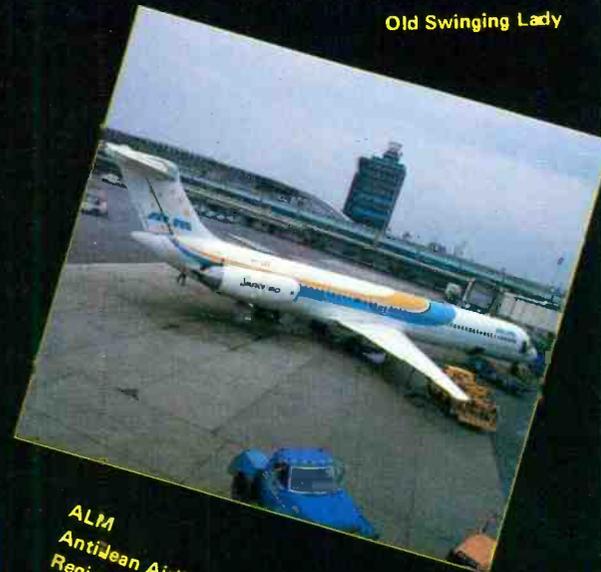
The "Cakehouse"



Old Swinging Lady



KLM Royal Dutch Airline, carrier for the European contestants.



ALM Antilean Airlines, carrier for the Regional contestants.

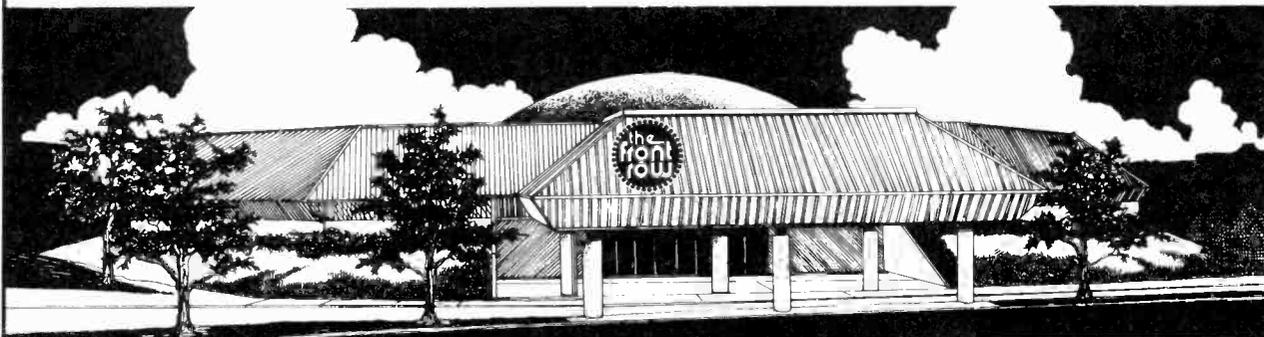


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NEW PROFIT CENTERS FOUND FOR PERFORMING ARTS CENTER

If necessity is the mother of invention, it has also fostered its share of creativity. Performing Arts Centers know that for a fact, having responded to an era of conservative trust authorities and limited resources by broadening and enhancing their conventional programs.

"Performing Arts Centers are looking for ways to generate revenue and their subscribers are looking for new forms of entertainment," says James Yelich, who works exclusively with P.A.C.s and city celebrations for the Halsey roster. "Popular music is becoming more and more accepted in the P.A.C. realm," he notes. "Nostalgia, country, folk and new age music are all on the increase."

Yelich is optimistic about the future of municipal bashes, civic festivities and P.A.C. fare, pointing to the nationwide need for wide-appeal talent in these contexts. Halsey artists have proven themselves as viable profit centers and consistent money-makers in both areas.

Southwest sage Michael Martin Murphey, a soft-spoken crowd pleaser, will headline with the Utah Symphony for a series of trendsetting performances in Salt Lake City, Snowbird and Park City later this year. Perennial gospel-pop favorite Pat Boone has made his mark in P.A.C.s this past year, too, as has vocal dynamo Brenda Lee.

For several years, Roy Clark has cultivated an ardent following among P.A.C. patrons, whose appreciation for the master virtuoso's prowess in jazz, blues and classical extends far beyond traditional country confines.

Yelich sees Clark's success on the P.A.C. circuit as indicative of the future course in store for other Halsey heavyweights.

"We should have a record year of Roy Clark performances in P.A.C.s," predicts Yelich, "and I think that's contagious." ❦

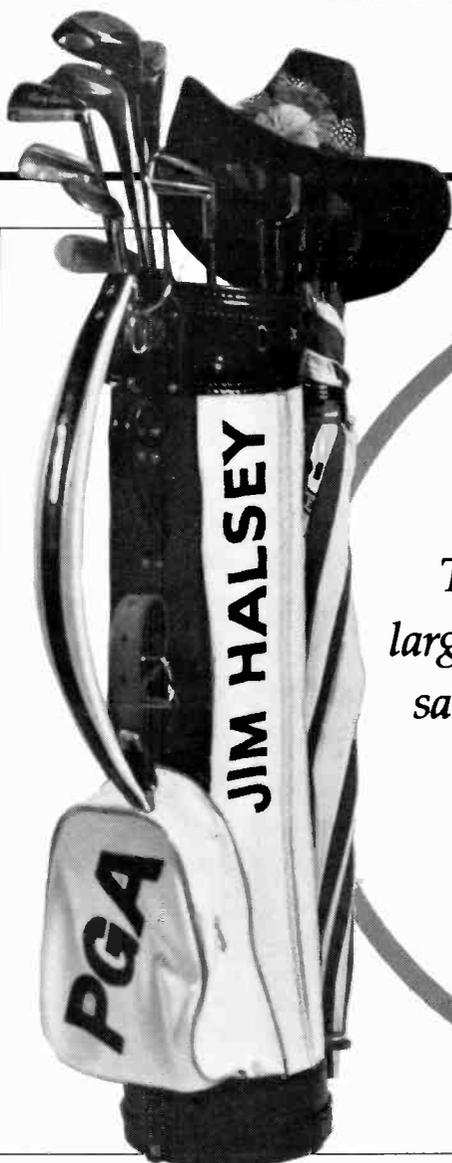
AMERICAN INDIAN ART COLLECTION TOUR

Over the years, Jim and Minisa Halsey have assembled what is considered to be one of the finest collections of museum-quality American Indian art held in a private collection.

Minisa Crumbo (Halsey), a noted Indian artist, has exhibited her paintings and drawings all over the world. She is the only American Indian artist ever to be invited to the Soviet Union, and one of her paintings hangs in the Pushkin Museum in Moscow.

Now for the first time, a representation of the Halsey Company Collection will be on tour around the world for selected exhibitions. The show will consist of 30 original paintings by contemporary masters, including Gilbert Benjamin Atencio (san Ildefonso), Jean E. Bales (Iowa), Archie Blackowl (Cheyenne), Acee Blue Eagle (Creek-Pawnee), Robert Chee (Navaho), Minisa Crumbo (Creek-Potawatamie), Woody Crumbo (Potawatamie), Chebon Dacou (Choctaw-Creek), Enoch Kelly Haney (Creek-Seminole), Joan Hill (Cherokee-Creek), Jack Hokeah (Kiowa), Wolf Robe Hunt (Acoma), Charles Lovato (Santo Domingo), Gary McLain (Choctaw), Loren Pahsetopah (Osage), Paul Pahsetopah (Osage-Cherokee), Jerome Tiger (Creek-Seminole), Calvin Vigil (Jicarilla Apache), and Beaten Yazz (Navaho).

Many of the Halsey Company pieces previously on loan to museums and universities across the nation have been reassembled for this show. ❦



*The PGA of America, world's
largest working sports organization,
salutes Jim Halsey on 35 years in
the entertainment business.*





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Named Billboard's Best New Country Group, Southern Pacific has scored big with their first five consecutive singles including: "Thing About You", "Perfect Stranger", "Reno Bound", "A Girl Like Emmylou" and their latest "Killbilly Hill".

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TALL PONY PRODUCTIONS
SALUTE YOU,
JIM HALSEY.

FESTIVAL OF STARS A BIG HIT

Major venues across the country are abuzz over the dynamic new Festival Of Stars package offered by The Halsey Company. Already, 20 series have been set at prominent venues including The Universal Amphitheatre in Los Angeles, The Fabulous Fox Theatre in St. Louis and several Nederlander facilities.

Innovative packaging is top priority for promoters on the lookout for successful series. The Festival Of Stars—now booking for '87 and '88—offers a double wallop of talent and household-name recognition, combining the artistry of big-name performers to ensure a creative and complementary bill.

The Festival Of Stars series provides a two-tiered headline package structured to maximize promoter profit by treating concert goers to a two-for-one evening of entertainment.

Joining forces for the Festival are showstoppers Roy Clark and Mel Tillis; The Oak Ridge Boys and The Forester Sisters; Merle Haggard and Tammy Wynette; Lee Greenwood and The Judds; and Reba McEntire and Michael Martin Murphey.

Also available is the popular "Hootenanny" package featuring folk-favorites The Kingston Trio and The Limelighters.

Senior Vice President Steven Pritchard is overseeing a special marketing strategy for the accompanying promotional campaign, encompassing radio and television spots, newspaper ads and posters.

DON WILLIAMS
REBA McENTIRE
Thanks Halsey, for over 400 Fabulous Shows in the past eight years.

Sylvia
Lee Greenwood
Tammy Wynette
Mel Tillis

The Oak Ridge Boys
WILLIAMS AND REE
"THE INDIAN AND THE WHITE GUY"
ROY CLARK
ROY ORBISON

Merle Haggard
RAY PRICE
B.J. THOMAS

GARLTON
Celebrity Theater®
We bring out the Stars in Minnesota.

Dear Jim,

A very special thanks to you,
Terry Cline and everyone at

The Jim Halsey Co. Inc.

It's a pleasure to be associated with you.

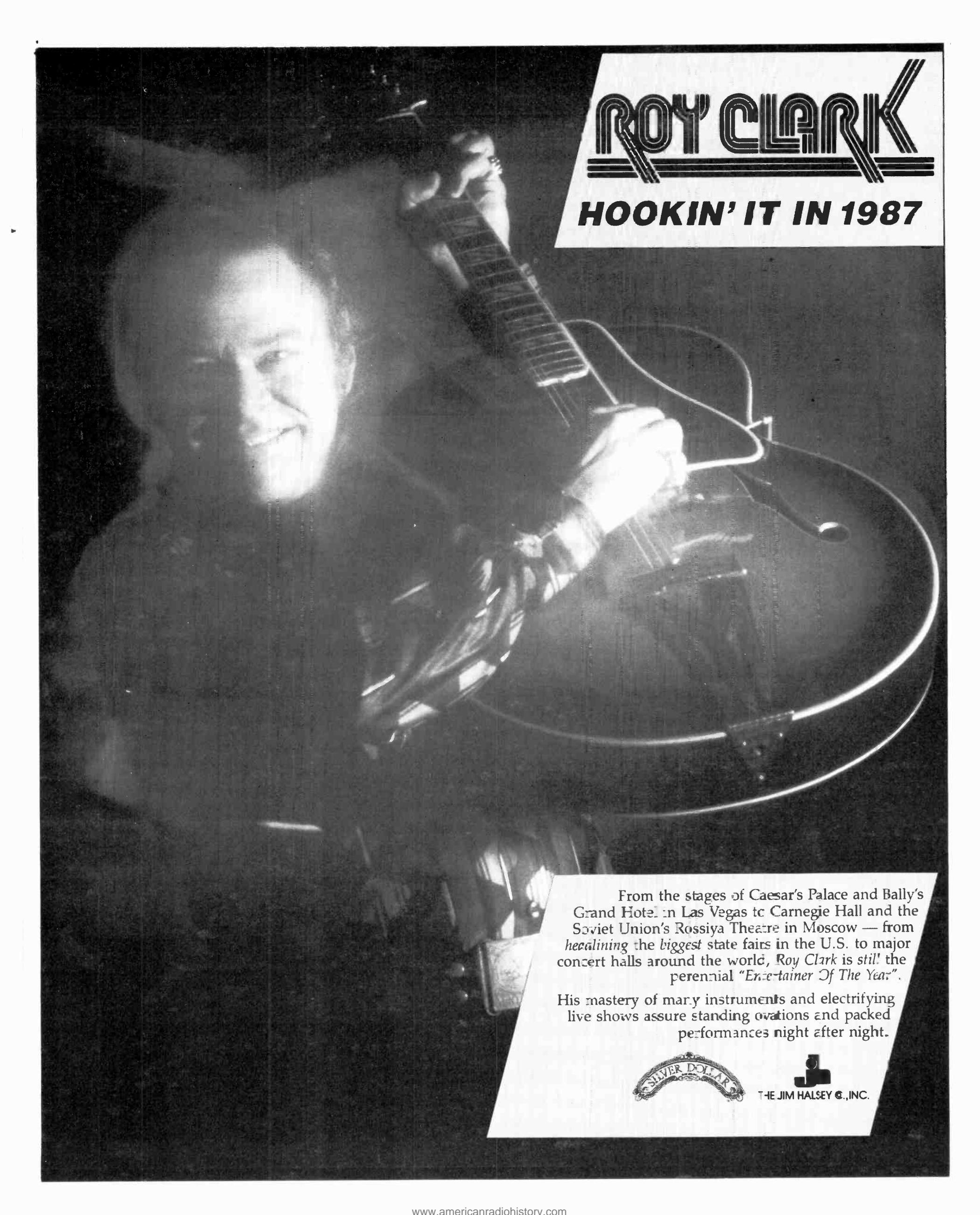
Happy 35th!



The Kruger Organisation

P.O. Box 130, Hove, East Sussex BN3 6QU, England.

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A black and white photograph of Roy Clark playing an electric guitar. He is wearing a dark jacket and a watch on his left wrist. The lighting is dramatic, highlighting his face and the guitar against a dark background.

ROY CLARK

HOOKIN' IT IN 1987

From the stages of Caesar's Palace and Bally's Grand Hotel in Las Vegas to Carnegie Hall and the Soviet Union's Rossiya Theatre in Moscow — from headlining the biggest state fairs in the U.S. to major concert halls around the world, Roy Clark is still the perennial "Entertainer Of The Year".

His mastery of many instruments and electrifying live shows assure standing ovations and packed performances night after night.



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PRESIDENT

(Continued from page H-34)

"The agent's role, particularly at Halsey, has changed drastically over the last 10 years. I think this is true in the entertainment business in general, but I know in our office it's made up of business professionals and marketing executives. The field is a lot more respected today than it used to be, and there's a good reason for that. Our agents deal with people straight."

Cline stresses the importance to his company of maintaining a high profile at conventions and entertainment business confabs. "A great deal of the college business, the fair business and the convention business is done that way. The Performing Arts Centers have their trade association. It's very important to go to all these meetings and to keep up your profile, because to develop a relationship with these buyers is to assure providing them with entertainment year after year."

"The vast majority of our business consists of repeat customers. And we are aggressively looking for new business every day."

Cline believes the company has prospered because of teamwork. He emphasizes that The Halsey Company looks for "talent and attitude" when it looks at representing artists: "Talent will take you a long way, and attitude will take you *all* the way. You

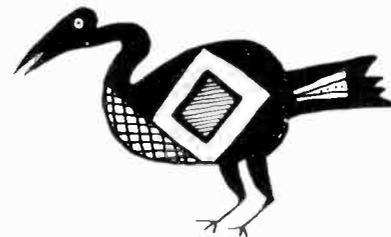
have *got* to have a good team and that means the manager and the record company as well as the booking agent.

"Part of our booking agent services stem from the fact that it behooves us to try and make the right career move or to get the right exposure or find the right vehicle for exposure. We might not be directly compensated, but down the line our booking commissions will bring in more money. We're always looking down the road."

"I would say the greatest challenge facing us is to keep up with the growth, to innovate and change as we expand to diversify into other areas. It's always been hard to make money on the road. What's making it harder than ever is that expenses are so high. But I think every business in the U.S. is experiencing that. The challenge is to do business within the confines of operating budgets in order to be profitable."

Cline and Halsey take the notion of success through teamwork to the highest level at The Halsey Company: The two talk by telephone daily, frequently several times a day.

Comments Terry Cline on the remarkable success story of The Jim Halsey Company's booking agency, "We've shown that as country music has broadened, we have broadened. We develop new talent as well as established stars. Ever since I've been here, we've been continually growing. We always will."



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It's through the leadership and innovative spirit of Jim, John Hitt and so many others at The Jim Halsey Co. that the entertainment industry has enjoyed so much success.

From Amana to the Jim Halsey Co., we give you a well-deserved standing ovation.

Amana
A **Raytheon** Company



FOUNDER

(Continued from page H-3)

Of the 18 sold-out shows in three cities, Halsey says, "It changed my life. I was apprehensive at first because of everything I'd heard about how difficult it would be. But I came away with a totally different attitude. A rapport was established with the audience from the first bar of music that was played, and I realized we can change the world through music and art by creating a state of harmony with audiences—a relationship that isn't political."

College Seminars

Halsey plans to take his methodology for discovering and making artists to the college campus this year, introducing a "Careers In Entertainment" seminar series. Planned as comprehensive one-day sessions, the first is scheduled next month at the Univ. of Tulsa. Some 20 such seminars are expected to appear on the calendar this year, with a summer series expanded to two five-day sessions available for college credit. Topics will range from personal management to public relations. The course will include a "Careers In Entertainment" textbook written by Halsey, with a series of audio and video cassettes in the works.

"I want it to be motivational and inspirational," says Halsey, who's been developing the project during the last five-year plan and implementing it in the current one. "It's a perfect vehicle for a co-sponsor in every market. In fact, we've already secured the local newspaper, a bank and an auto dealer for our first."

Festival Of Stars

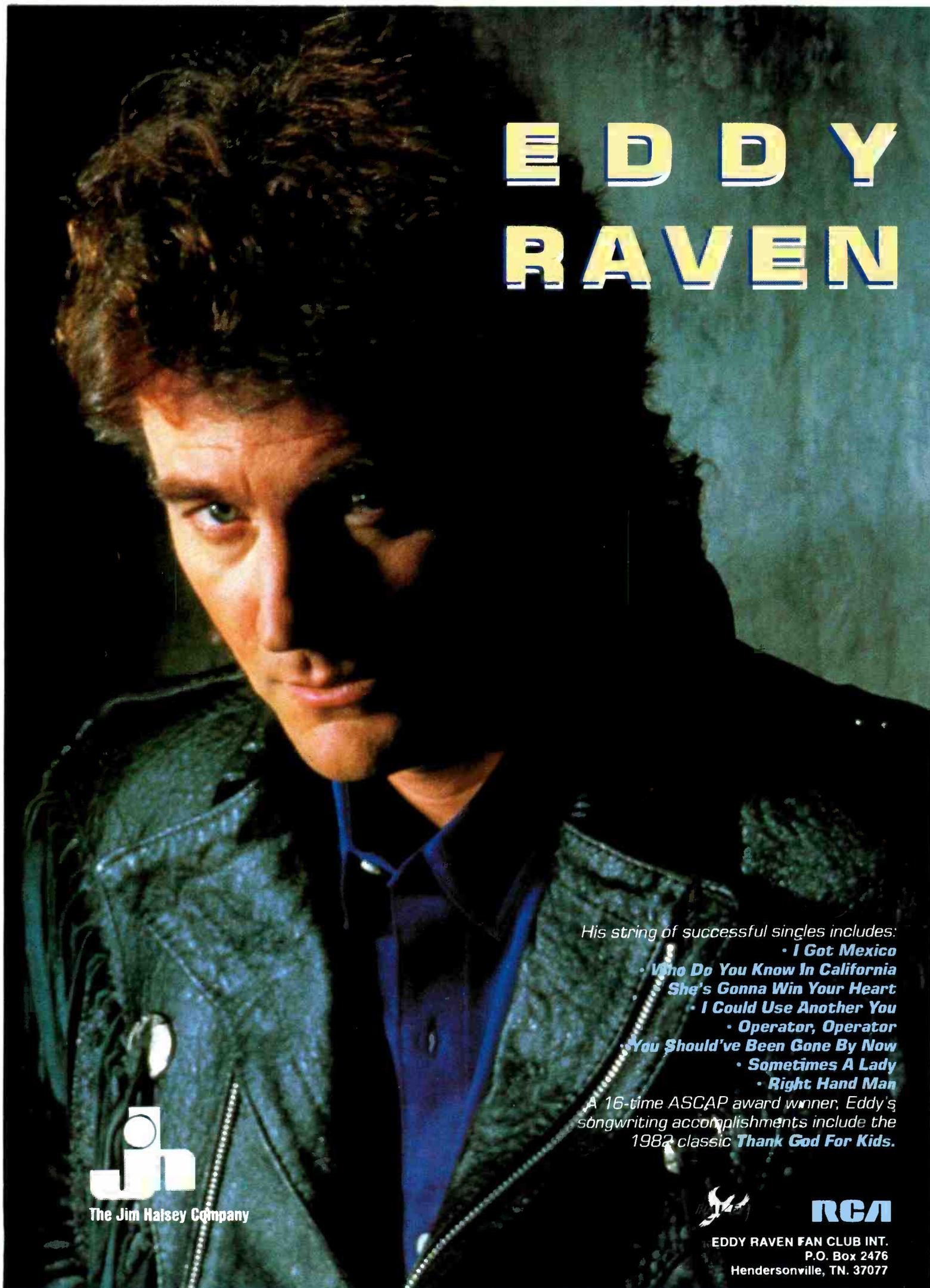
On the concert front, Halsey intends to borrow a marketing strategy from Broadway by packaging artists and selling subscription series. The current offerings under this configuration on the same bill are: The Judds and Lee Greenwood, Roy Clark and Mel Tillis, Tammy Wynette and Merle Haggard, The Oak Ridge Boys and The Forester Sisters, and Reba McEntire and Michael Martin Murphey. The series has been signed to play some 20 venues nationally, ranging from the Westbury Music Fair on Long Island in New York to the Universal Amphitheatre in Los Angeles.

"We were selling these shows anyway," says Halsey, "and by convincing promoters to buy a year in advance and sell them as

(Continued on page H-50)



PHOTOGRAPH BY JIMMY HARRIS



EDDY RAVEN

His string of successful singles includes:

- *I Got Mexico*
- *Who Do You Know In California*
- *She's Gonna Win Your Heart*
- *I Could Use Another You*
- *Operator, Operator*
- *You Should've Been Gone By Now*
- *Sometimes A Lady*
- *Right Hand Man*

A 16-time ASCAP award winner, Eddy's songwriting accomplishments include the 1982 classic *Thank God For Kids*.



The Jim Halsey Company



RCA

EDDY RAVEN FAN CLUB INT.
P.O. Box 2476
Hendersonville, TN. 37077

FOUNDER

(Continued from page H-49)

a package to their ticket-buyers, the attractions should be enhanced. The reason we can do this is we do have the strength representing the artists—so that we can lock-in promotions with record companies that will sell both tickets and product.”

Broadway

Halsey has plans to give something back to Broadway, however, in the form of a musical sometime in the course of the current five-year plan. Participating as one of a consortium of producers, Halsey says one project is scheduled to arrive in New York next year. There's also a project “written specifically for Roy Clark,” but the singer's schedule is booked through 1987, which would postpone a debut on the stage until sometime afterward.

Billboard World Song Festival

Later this year, Halsey and Billboard will coordinate the debut of the World Song Festival. The event will cull promising songwriters from around the world, showcasing their talents in six different categories. Cash prizes and performances of the winning songs on a television show scheduled for November are expected to contribute to the reappearance of the awards on an annual basis, with Halsey producing and orchestrating the festival.

“I see the next five years as some of the most promising we've had,” says Halsey. “I really don't see any limits on where we can go, and the energy we're bringing in to these projects continues to make ours a very special company built on people power.”

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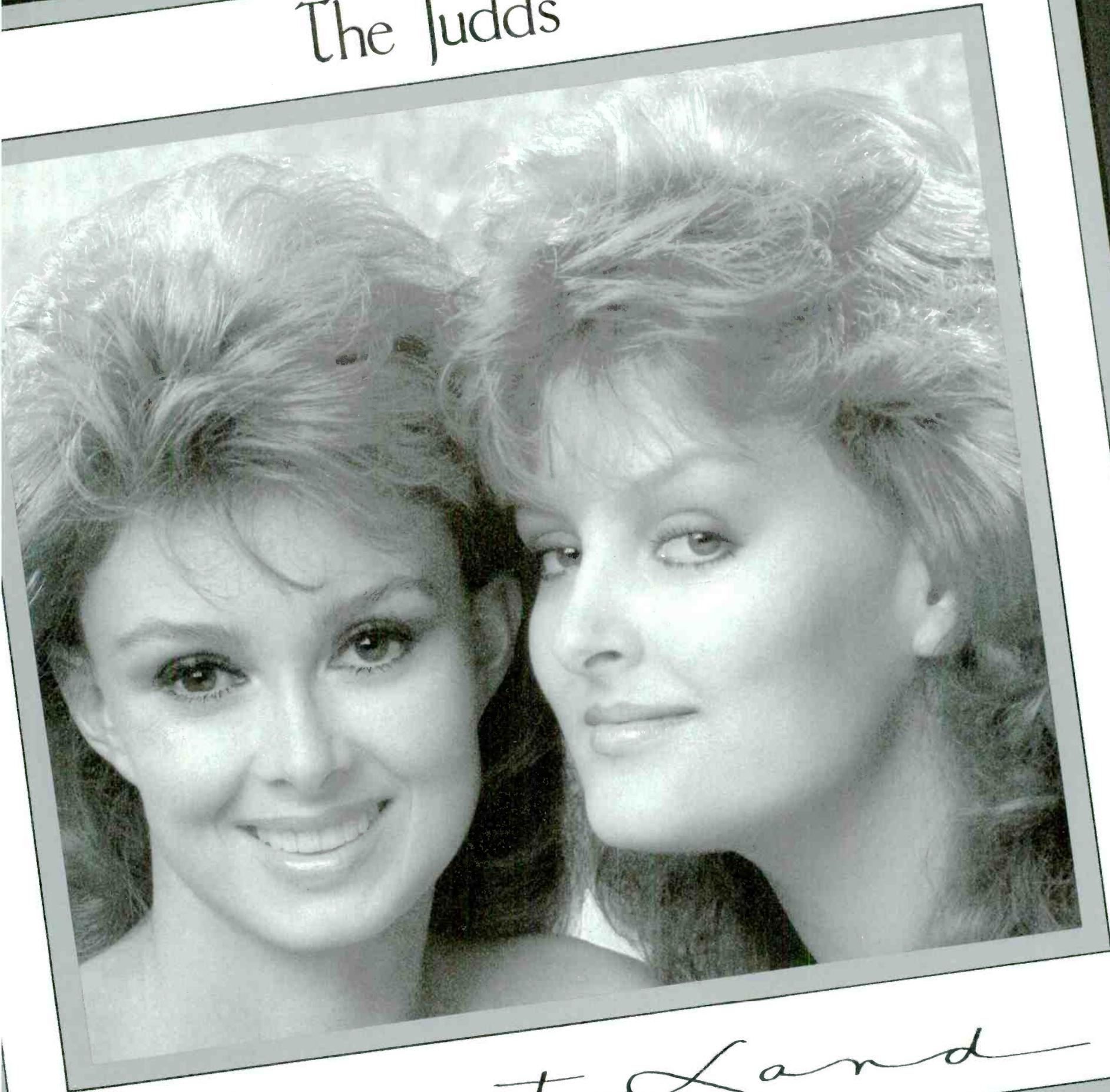
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The Judds



Heartland

"DON'T BE CRUEL"
The first single from
their new RCA album, Heartland.
Commercial release date in the United States and Europe for
album, February 2nd.

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The Oak Ridge Boys

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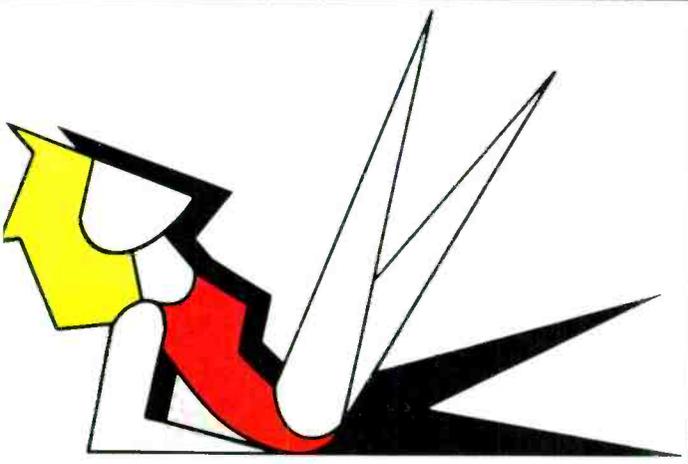
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IN THIS ISSUE
NEW VIDEO CHART:
TOP 20 HEALTH & FITNESS VIDEOS



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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 | 15 | DANIELA ROMO EMI | DE MI ENAMORATE |
| 2 | 2 | 2 | 16 | JOSE JOSE ARIOLA | Y QUIEN PUEDE SER |
| 3 | 3 | 4 | 12 | MARISELA PROFONO | TU DAMA DE HIERRO |
| 4 | 4 | 5 | 18 | ROCIO DURCAL ARIOLA | QUEDATE CONMIGO ESTA NOCHE |
| ⑤ | 7 | 19 | 4 | EMMANUEL RCA | ES MI MUJER |
| 6 | 5 | 6 | 9 | DYANGO Y ROCIO DURCAL EMI | LA HORA DEL ADIOS |
| ⑦ | 8 | 15 | 6 | ANGELICA MARIA RCA | EL HOMBRE DE MI VIDA |
| 8 | 10 | 8 | 18 | JOAN SEBASTIAN Y PRISMA MUSART | OIGA |
| 9 | 6 | 3 | 16 | PRISMA PEERLESS | DE COLOR DE ROSA |
| 10 | 9 | 7 | 18 | PANDORA EMI | SOLO EL Y YO |
| ⑪ | 14 | 12 | 10 | LOS BUKIS PROFONO | ESTE ADIOS |
| 12 | 12 | 14 | 9 | JUAN GABRIEL ARIOLA | QUE LASTIMA |
| ⑬ | 15 | 16 | 18 | FRANCO PEERLESS | TODA LA VIDA |
| 14 | 13 | 11 | 13 | EDNITA NAZARIO MELODY | TU SIN MI |
| 15 | 16 | 13 | 13 | BASILIO BMS | VIVIR LO NUESTRO |
| 16 | 17 | 9 | 11 | BRAULIO CBS | JUGUETE DE NADIE |
| 17 | 11 | 10 | 13 | FLANS PROFONO | TIMIDO |
| ⑱ | 25 | 22 | 15 | LUCERITO MUSART | ERA LA PRIMERA VEZ |
| 19 | 20 | 25 | 14 | VALERIA LYNCH RCA | FUERA DE MI VIDA |
| 20 | 18 | 20 | 18 | BEATRIZ ADRIANA PROFONO | HASTA CUANDO |
| | | | | ★★★ POWER PICK ★★★ | |
| ⑳ | 34 | — | 2 | VICENTE FERNANDEZ CBS | HOY PLATIQUE CON MI GALLO |
| 22 | 19 | 17 | 18 | JOSE FELICIANO RCA | SE ME SIGUE OLVIDANDO |
| ⑳ | 27 | 31 | 11 | JOSE MEDINA RINGO | Y ME DECIDI |
| 24 | 24 | 28 | 9 | MARIA CONCHITA ALONSO A&M | SUETAME |
| ⑳ | 32 | 35 | 3 | EDDIE SANTIAGO TH | QUE LOCURA ENAMORARME DE TI |
| ⑳ | 39 | — | 2 | LOS HIJOS DEL REY KAREN | LA QUIERO A MORIR |
| ⑳ | 45 | — | 2 | JOSE FELICIANO RCA | TE AMARE |
| 28 | 28 | 27 | 18 | JUAN GABRIEL ARIOLA | YO NO SE QUE ME PASO |
| ⑳ | 35 | 45 | 3 | PIMPINELA CBS | ME HACE FALTA UNA FLOR |
| ⑳ | 36 | 24 | 8 | LA PATRULLA BRONCO | OJO AJA |
| 31 | 30 | 38 | 7 | WILKINS MASA | SI YO FUERA MUJER |
| 32 | 29 | 33 | 18 | ROCIO DURCAL ARIOLA | LA GUIRNALDA |
| ⑳ | 43 | — | 2 | ORO NEGRO ORDA | TU BOCA |
| 34 | 23 | 21 | 17 | CARMIN A&M | OTRA SEMANA |
| 35 | 22 | 26 | 18 | LOS YONICS PROFONO | CORAZON VACIO |
| | | | | ★★★ HOT SHOT DEBUT ★★★ | |
| ⑳ | NEW ▶ | 1 | 1 | BRAULIO CBS | EN BANCARROTA |
| ⑳ | 40 | 39 | 10 | PEDRO PARDO ARIES | CELOS |
| ⑳ | 44 | — | 2 | LA PATRULLA RINGO | ACARICIAME |
| 39 | 37 | 29 | 18 | CAMILO SESTO ARIOLA | ME LA ESTAS PONIENDO DIFICIL |
| 40 | 41 | — | 2 | SOPHY VELVET | TU TIENES LA CULPA |
| 41 | 21 | 23 | 18 | EMMANUEL RCA | TODA LA VIDA |
| 42 | 26 | 18 | 11 | ANDY MONTANEZ TH | ME LA ESTAS PONIENDO DIFICIL |
| ⑳ | RE-ENTRY | | | JUAN GABRIEL ARIOLA | HASTA QUE TE CONOCI |
| 44 | 42 | — | 2 | MENUDO RCA | CARA O CRUZ |
| 45 | 31 | 32 | 6 | LUPITA D'ALESSIO CBS | TE ESTAS PASANDO |
| 46 | 48 | 42 | 8 | LITTLE JOE CBS | MI NENA |
| 47 | 50 | — | 2 | OSCAR DE FONTANA LAD | PERDIDOS |
| 48 | 33 | 36 | 18 | ROBERTO CARLOS CBS | DE CORAZON A CORAZON |
| 49 | 46 | 44 | 6 | VERONICA CASTRO PEERLESS | MACUMBA |
| 50 | 47 | 37 | 6 | THE NEW YORK BAND KAREN | SI TU ERES MI HOMBRE |

○ Products with the greatest airplay gains this week.

LATIN NOTAS

by Tony Sabournin

JUST BECAUSE there were no formal announcements regarding the managerial changes made late last year at **Discos CBS International**—**Frank Welzer** as the new vice president, administration and marketing, and **Nick Cirillo** as senior vice president, Latin American operations—it does not mean the label has been dragging its feet. After its sweeping success with the “Primitive Love” album, **Miami Sound Machine** is putting the final touches on its new vinyl, “Rhythm’s Gonna Get You.” An April release date has been set to coincide with a tour sponsored by Pepsi-Cola, for whom MSM recently completed Spanish/English radio and television commercials. Regarding the label’s unarguable hot act, director of creative operations and East Coast promotion man **Sergio Rozenblat** says, “For CBS, Miami Sound Machine’s success is a matter of personal pride as well as a corporate victory.”

As is the case whenever a decisive statement must be made, **Discos CBS** will be relying on its star-studded stable for what is predicted to be a very interesting year. **Stalwart Julio Iglesias** is completing a new release in Spanish, mainly, according to industry savants, to recapture that section of the Latin segment that he seemingly lost during his crossover efforts. In a similar concluding stage is Brazilian multiseller **Roberto Carlos**, and multinamed **Florencia Vicenta de Casillas Martínez Cardona**, aka **Vikki Carr**, who is completing an album with songs by **José Luis Perales**. The Argentinian brother-sister duet **Pimpinela**, currently shooting the final episodes of a *novela*, will have a new album out in February.

Braulio, young veteran of two albums, is already being projected as the singer/composer to look out for

in the coming years. His “Juguete De Nadie” (“Nobody’s Toy”) from his recent release “Lo Bello Y Lo Prohibido” (“The Beautiful And The Forbidden”) is receiving ample airplay around the nation. Miami-based **Lisette**, fresh from a triumphant appearance at Puerto Rico’s **Caribe Hilton**, is preparing for a March 21 concert at the **James L. Knight Center** in **Coconut**

‘Discos CBS International is on the move’

Grove. The foremost exponent of *ranchero* music, **Vicente Fernández**, also has a new release, “Hoy Platique Con Mi Gallo” (“I Spoke Today With My Fighting Cock”), as do renowned orchestra leader **Ray Conniff** (his “30th Anniversary” album) and CBS newcomer **Palito Ortega**.

The label is also strengthening its foothold on *merengue*. **Johnny Ventura**’s debut album generated strong initial sales, according to national sales director **Juan Estevez**, and the label has acquired releases by **Andrés Montero** (whose hit “Dime Lo Que Hacemos” has had great radio exposure on the East Coast), **Jerry Legrand**, and **Jochy Hernández**.

Two new signings strongly suggest the label’s future direction. **Top Banana**, a group of Puerto Rican *rockeros* who, according to Rozenblat, “just might transfer to this hemisphere the excitement and popularity that Spanish rock has enjoyed in Europe”; and **Las Diego**, who, since their arrival from Cuba in the Mariel exodus, have penned hits for **Yolandita Monge**, **Lisette**, and **María Conchita Alonso**.

LA RADIO

LATINA by Carlos Agudelo

NEW ARBITRON RESULTS have made **WQBA-AM** “La Cubanísima” the second station in the Miami market. Its 5.5 share, .6 more than last summer’s, has placed it well ahead of **WCMQ-FM**, which lost .1 point for a 3.8 share. **WAQI** follows with 3.5; **WQBA-FM** is next with 2.3; **WCMQ-AM** has a 1.6, up .5 points from the summer survey; and **WSUA** figures last with 1.1, down .5.

In **Houston**, **KXYZ-AM** “Radio 13,” with a 1.7 share,

WQBA-AM ‘La Cubanísima’ scores big in Miami market

and **KLAT-AM** “La Tremenda,” with 1.6, maintain their heated competition for Hispanics’ attention. **KEYH** figures third with a 1 share.

SOME SONGS JUST refuse to die or let go. **Roberto Carlos**’ “De Corazon A Corazon” is one. It keeps holding the middle ground in the Hot Latin 50 chart, despite coming from an album that is already 1 year old. **Bobby Valentin**’s “El Señor De La Señora” is another case of endurance.

With increasing boldness and more and more salsa, *merengue* and *norteño* acts are borrowing creativity from the pop repertoire. At this time, there are four versions of “Toda La Vida” being played over the airwaves. The versions by **Emmanuel** and **Franco** are well-known to listeners. The other two—a *merengue* interpretation by **July Mateo** and a *norteño* tune by **Los Condes De Nuevo Leon**—are making their way up in the playlists. **Andy Montañez** is having more

success in the charts with his own version of “Me La Estas Poniendo Dificil” than **Camilo Sesto**, who first made it popular. Meanwhile, **Veronica Castro** sings “Macumba” in a pop style, while **Georgie Dann** makes it more danceable. The trend has alarmed some record executives who fear this crossover among different genres may shift sales and airplay from pop to dance music.

KBRG-FM **FREMONT**, Calif., programmed by **Homero Campos**, has been added to the Hot Latin 50 panel of reporting radio stations. Also entering the panel is **WSRA-FM** “Sonorama 107” **Rio Piedras**, Puerto Rico, programmed by **David Gleason F.** The station is the base for “Musica En Flor,” a programming service that is distributed to 27 radio stations in Central and South America. It also provides consulting and research services for a number of stations in Puerto Rico and the U.S. The station’s 25,000 watts of power beamed out from 3,000 feet give it a potential audience of 75% of the island’s population. Radio stations **WZNT** and **WIAC-FM** “Sistema 102,” both of San Juan, Puerto Rico, have been dropped from the panel. Stations interested in being part of our reporting panel are invited to write to **La Radio Latina**.

KBNA-FM “Que Buena” and sister-station **KDXX-AM** “Doble XX” **El Paso**, Texas, programmed by **Raul Oscar Gomez** and **Jose Luis Garcia**, respectively, are having good results with their formats. **KBNA** has a bilingual mixture of top 40 and Latin top 40. **KDXX** has a multigenre format with *norteño* and Spanish pop as its ingredients.

CLASSICAL KEEPING SCORE

by Is Horowitz



IT ISN'T OFTEN that a symphonic work written a mere three years ago gets two major recordings, but that is the case with Witold Lutoslawski's Third Symphony. Its first recording, following some label jockeying for première disk rights, was by Esa-Pekka Salonen and the Los Angeles Philharmonic on CBS Records.

Lutoslawski himself conducts the new recording, due out on Philips in February. The orchestra is the Berlin Philharmonic. The symphony is coupled with "Les Espaces Du Sommeil," an earlier Lutoslawski work in which Dietrich Fischer-Dieskau appears as baritone soloist.

In a recent interview Lutoslawski responds to the nagging question of seeking total accuracy in a recording. "There mustn't be any moment at which a student, studying the record with the score in front of him, could say that they are not playing precisely." He admits that this can be "a great handicap for a performer."

But if a performer is "mainly preoccupied with being precise," he doesn't entirely feel free to interpret the piece," admits Lutoslawski. Yet, he declares himself entirely pleased with the new recording's outcome.

CLEARING THE AIR: The Voice of America plans to rebroadcast segments of a program featuring Soviet refusnik pianist Vladimir Feltsman that was first aired over Woodstock, N.Y., station WDST. Jerome Gillman, head of WDST, has been told by Natalie Clarkson, chief of the VOA's Russian branch, that the program will be repeated several times, aimed at different geographic areas of the Soviet Union.

It will be recalled that Feltsman, whose failed campaign to emigrate was supported by many international artists, was the performer in a solo recording that was released about a year ago by CBS Records International. The live recording was made informally during a recital at the U.S. Embassy in Moscow and the tapes just as informally transported to the West.

Much of this *emigre* recording, as well others Feltsman recorded in the Soviet Union while he was still in the good graces of the government, were used in the

Lutoslawski's 3rd symphony receives a 2nd recording

WDST program. The program also includes a telephone interview with Feltsman by WDST classical programmer Leslie Gerber.

PASSING NOTES: The Medici String Quartet will be heard in a Ravel/Shostakovich package for Nimbus. Also upcoming for the U.K. ensemble is a recording of the Mendelssohn Octet—with guests, of course... An album of Jewish folk songs played by Itzhak Perlman is being readied by Angel. The recording was made in Israel.

The Handleman Co. will sponsor a Detroit Symphony "Great Performers" concert Feb. 7 featuring Leontyne Price... New videocassettes from Kultur in March will include "Going on 50," a program with Zubin Mehta and the Israel Philharmonic. Also due are cassettes with performances by Arturo Toscanini and Artur Rubinstein.

GRASS ROUTE

by Linda Moleski



THERE'S MORE TO Texas than cowboys and cattle. The Lone Star state is currently one of the hottest areas for independent dance product.

According to Big State Distributors' Noble Womble, a good number of r&b records are generating sales and radio airplay there, particularly in the Dallas area. Among them are Edge's "U-Turn" by J. Blackfoot, Reality's "Lovin' Ev'ry Minute Of It" by Doug E. Fresh & the Get Fresh Crew, and Source's "You

Texas is dancing to an indie beat

Got The Love" by Candi Staton.

Starting to cross over to the pop market is Tommy Boy's "Situation #9" by Club Nouveau and Sleeping Bag's "Summertime, Summertime" by Nocera, Womble says. But Profile is having the biggest crossover success with three of its titles: "Ronnie's Rapp" by Ron & the D.C. Crew, "Baby Don't Go Too Far" by Luther Ingram, and "You Be Illin'" by Run-D.M.C.

Many more records have the potential to make the jump to top 40, says Womble, but, as is true in most areas, conservative programming makes it difficult for them to get airplay. One example is the Timex Social Club's "Rumors," which, Womble says, was "played hard" on urban stations for three to four months before top 40 picked it up.

"It's a constant battle to prove to radio that independents are not fly-by-night companies," he says. "We have quality records, and we have to educate them to that."

Womble credits much of the records' early exposure to area clubs, which are "getting more hip to the Miami and New York sounds. Sometimes they're on a record for a year before [radio] will touch it."

Big State distributes some 250 lines, 75% of which carry dance-oriented product. The company operates out of Dallas, Houston, and Denver.

OF SPECIAL NOTE: Congratulations to Amherst Records, which was recently nominated for a Grammy Award in the best-pop-instrumental-performance category. "Johnny's Theme," a track from the label's "The Tonight Show Band With Doc Severinsen" album, is up against such heavyweights as "Top Gun Anthem," from the "Top Gun" motion picture soundtrack, and "The Brazilian," from Genesis' "Invisible Touch" album. It's been 12 years since this honor was last bestowed upon an indie—that was Avco with Van McCoy's "The Hustle (I)" in 1975. According to a spokesman for the label, the "Tonight Show" album has sold more than 300,000 copies, and a second volume is expected to be released in February. Other indie logos up for Grammys this year include GRP, Alligator, Shanachie, Nighthawk, RAS, Flying Fish, Rounder, Sugar Hill, and Concord Jazz.

SEEDS & SPROUTS: Chicago-based A-1 Creative Records has gotten into the Super Bowl spirit with "We're The New York Giants," a rap/dance 12-inch that features team members Lionel Manuel, William Roberts, and Andy Headen. The record is said to be getting airplay on WBLS and WPLJ and is being distributed by Little Majors in the New York/New Jersey/Connecticut area as well as California.

FOR WEEK ENDING JANUARY 31, 1987

Billboard

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TOP CLASSICAL ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | |
|-----------|------------|---------------|--|--|
| | | | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
| 1 | 1 | 14 | ★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD) | 12 weeks at No. One VLADIMIR HOROWITZ |
| 2 | 3 | 50 | HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD) | VLADIMIR HOROWITZ |
| 3 | 2 | 24 | HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD) | VLADIMIR HOROWITZ |
| 4 | 4 | 26 | KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD) | KATHLEEN BATTLE |
| 5 | 6 | 18 | DVORAK: CELLO CONCERTO CBS IM-42206 (CD) | YO-YO MA |
| 6 | 5 | 16 | VERDI: OTELLO ANGEL DSB-3993 (CD) | PLACIDO DOMINGO |
| 7 | 7 | 12 | VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD) | PLACIDO DOMINGO |
| 8 | 8 | 34 | ROMANCES FOR SAXOPHONE CBS M-42122 (CD) | BRANFORD MARSALIS |
| 9 | 9 | 22 | ANNIVERSARY LONDON 417-362 (CD) | LUCIANO PAVAROTTI |
| 10 | 10 | 46 | PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) | KATHLEEN BATTLE, CHRISTOPHER PARKENING |
| 11 | 15 | 8 | TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA RC-5708 (CD) | BARRY DOUGLAS |
| 12 | 11 | 116 | AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD) | ● NEVILLE MARRINER |
| 13 | 12 | 12 | BEETHOVEN: SYMPHONY NO. 3 L'OISEAU LYRE 417-235 (CD) | ACADEMY OF ANCIENT MUSIC (HOGWOOD) |
| 14 | 13 | 10 | BERNSTEIN BY BOSTON PHILIPS 416-360 (CD) | BOSTON POPS (WILLIAMS) |
| 15 | 16 | 16 | MOZART: THE MARRIAGE OF FIGARO PHILIPS 416-370 (CD) | ACADEMY OF SAINT MARTIN-IN-THE-FIELDS (MARRINER) |
| 16 | 20 | 4 | SALZBURG RECITAL DG 415-361 (CD) | KATHLEEN BATTLE |
| 17 | 14 | 8 | TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 10137 (CD) | LONDON SYMPHONY ORCHESTRA |
| 18 | 19 | 14 | HOLST: THE PLANETS TELARC 10133 (CD) | ROYAL PHILHARMONIC ORCHESTRA |
| 19 | NEW▶ | | COPLAND: SYMPHONY NO. 3 DG 419-170 (CD) | NEW YORK PHILHARMONIC (BERNSTEIN) |
| 20 | 18 | 44 | TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD) | WYNTON MARSALIS |
| 21 | NEW▶ | | REICH: SEXTET NONESUCH 79138 (CD) | STEVE REICH |
| 22 | 22 | 32 | THE KRONOS QUARTET NONESUCH 79111 | THE KRONOS QUARTET |
| 23 | 23 | 182 | HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD) | WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD) |
| 24 | 24 | 84 | GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD) | LOS ANGELES PHILHARMONIC (THOMAS) |
| 25 | 17 | 16 | PUCCINI: TOSCA LONDON 414-597 (CD) | KIRI TE KANAWA |

TOP CROSSOVER ALBUMS™

| | | | | |
|----|----------|----|--|---------------------------------|
| 1 | 1 | 16 | ★★ NO. 1 ★★ RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD) TE KANAWA, CARRERAS | 14 weeks at No. One |
| 2 | 3 | 24 | DOWN TO THE MOON CBS FM-42255 (CD) | ANDREAS VOLLENWEIDER |
| 3 | 5 | 10 | STRATAS SINGS WEILL NONESUCH 79131 (CD) | TERESA STRATAS |
| 4 | 6 | 20 | OPERA SAUVAGE POLYDOR 829-663 | VANGELIS |
| 5 | 7 | 24 | SONGS FROM LIQUID DAYS CBS FM-39564 (CD) | PHILIP GLASS |
| 6 | 8 | 24 | BEGIN SWEET WORLD RCA AML1-7124 (CD) | RICHARD STOLTZMAN |
| 7 | 2 | 12 | A CHRISTMAS CELEBRATION ANGEL DS-37363 (CD) | KATHLEEN BATTLE |
| 8 | 4 | 12 | CHRISTMAS WITH KIRI LONDON 414-632 (CD) | KIRI TE KANAWA |
| 9 | 11 | 24 | BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD) | TE KANAWA, CARRERAS (BERNSTEIN) |
| 10 | 10 | 4 | WHAT IF MOZART WROTE "HAVE YOURSELF A . . ." RCA 5625 (CD) | HAMPTON STRING QUARTET |
| 11 | 12 | 24 | BACHBUSTERS TELARC 10123 (CD) | DON DORSEY |
| 12 | RE-ENTRY | | SWING, SWING, SWING PHILIPS 412-626 (CD) | BOSTON POPS (WILLIAMS) |
| 13 | 13 | 14 | PERSONA CBS BFM-42120 (CD) | LIONA BOYD |
| 14 | 15 | 24 | BERNSTEIN: WEST SIDE STORY DG 415-253 (CD) | TE KANAWA, CARRERAS (BERNSTEIN) |
| 15 | NEW▶ | | BACH MEETS THE BEATLES PRO ARTE 211 (CD) | JOHN BAYLESS |

(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.

Jackson Joins Rock, Classical For 'World Power'

BY STEVEN DUPLER

NEW YORK Joe Jackson can never be accused of locking himself into one musical format, and his upcoming A&M release, "World Power," due in March, confirms his innovative standing.

The project, now being mixed at RCA Studios here, is an all-instrumental work combining symphonic and electronic instruments in a live recording setting.

Two engineers were brought in for the unusual live sessions: longtime Jackson associate Mike Frondelli, who handled the "rock'n'roll end of things," and Grammy-winning classical engineer Paul Goodman.

Together the pair oversaw the unwieldy studio setup in RCA's big room, Studio A. Approximately 50 orchestral musicians were employed for the recording, playing—among other instruments—violins, saxophones, cellos, oboes, double basses, percussion, and assorted other woodwinds.

Playing side by side with the orchestral ensemble were digital synthesizers, a full drum kit, and electric guitar and bass.

The instrumental album is "abstract" and carries no story line, says Jackson. "It expresses a variety of emotions."

Jackson says he chose to record the project with both orchestral and contemporary instruments because he wanted to "use everything that was available to me" to bring those emotions to light.

"Composers who have written orchestral music in various times have always drawn on whatever instruments and technology were available to them at that time," Jackson says.

Frondeili, who is also working on Pat Benatar's next Chrysalis album, says the sessions were a first for him. "It's been a great exchange of ideas and information," he says. "And while I don't have a chance to use a 60-piece orchestra on a typical rock record, I might use a horn or string section, and this has definitely given me some good ideas."

Most essential to the success of the project, says Frondelli, was the spontaneity captured by the live recording process. "We were looking most of all for the reaction between all the musicians and the conductor [George Manahan]. There's a certain excitement on a project of this type, particularly with so many musicians involved—it's not like a string overdub date."

The logistics of the recording were intricate and often difficult to work out, says classical engineer Goodman. He notes that although there

were live sequences going in the control room, only the conductor was receiving all the parts in his headphones.

"The musicians really had to take all their cues entirely from the conductor," adds Frondelli. "Even the synthesist was conducted through various musical passages with no

'It's been a great exchange of ideas'

time, and that was no easy trick."

Frondeili spells out the way the sessions were approached: "Prewritten keyboard sequences were played by the synthesist and fed to the conductor. He then would conduct the orchestra back into the piece during the

breaks in the sequence. We had to be really careful about the lines of communication—who was being fed what signal."

The orchestra musicians were often working in the dark, as they were not receiving the same feed as the conductor, says Frondelli. On several occasions, some of the first-chair musicians needed to get headphones with at least part of the signal in order to follow what were usually highly complex, polyrhythmical passages.

Goodman describes his role in the project as primarily one of achieving the proper balance, both within the orchestra and alongside the electronic instruments.

"The balances of the orchestra were 99% gotten at the sessions; because of the enormous amount of microphone leakage, it would have been

impossible to get it in the mix," he says. "My job was to keep everything in balance during the sessions."

Goodman is a noted classical engineer who is currently up for two Grammys (for New World's "Candida" with Leonard Bernstein and the first Vladimir Horowitz studio recordings). His credits include work with the St. Louis, Chicago, and Dallas symphony orchestras and engineering on "La Cage Aux Folles," "Me And My Girl," and Sondheim's "Sunday In The Park With George."

"I found this recording very intriguing," he says. "I had never worked in a split situation like [sharing the board with Frondelli], and it was a real challenge to attempt to integrate the synthesizers, drums, and guitars into the balance of the orchestra."

Audio Track

NEW YORK

ASHFORD & SIMPSON were in at 39th Street Music Productions completing tracks for an upcoming project. **Tim Cox** was at the desk. **John Paul Cavanaugh** assisted.

New dance/pop act **Jailbait** was in at **Unique Studios** to lay vocal tracks for its debut album. **Roey Shamir** was engineering the sessions. Now the group is working on guitar and vocal overdubs at **MediaSound Studios**; its first single is "Let Me Be The One." **Rob Freeman** is producing the group.

Jennifer Rush was in at **Giant Sound** working on her upcoming CBS release. **Desmond Child** produced. **Gragg Lumsford** was at the console. Also there, Warner Bros. artist **Michael Franks** was in to work on his next release. **Rob Mounsey** was producing. **Jon Wolfson** was at the board. Finally, **Bethany Wilde** is breaking in the new Synclavier room. **Ollie Cotton** is doing the production with **Greg Frey**. **Hans Tobason** is at the controls for the project.

LOS ANGELES

NATALIE COLE WAS in at **Larabee Sound** earlier this month, working on an upcoming album for Manhattan. **Gabe Veltri** was at the knobs, with **John Hegedes** assisting. Also there, Chrysalis artist **Jellybean Benitez** was in producing his own project. **Eddie Delena** was engineering. **Jeff Lorenzen** was assisting. Finally, **Rick Nowels** was in mixing Capitol's **Eric Martin**. **George Tutko** was at the desk, assisted by **Elmer Flores**.

Bernie Taupin worked on his upcoming RCA album at **Soundcastle Studio Center**. **Martin Page** was handling production. **Ed Thacker** was at the console. **Bino Espinoza** assisted.

RCA act **What If** was in **Studio B** at Hollywood's **Conway Recorders**, working on its latest project. The band used the **Mitsubishi 32-track digital recorder** and was co-producing with **Mick Guzauski**. **Guzauski** also engineered. **Gary**

Wagner assisted. Also there, MCA's the **Boys** were working with producer **Eddie Watkins** on a new project. At the board was **Mike Canafally**. Assisting him were **Marnie Riley** and **Richard McKernan**.

NASHVILLE

COMSTOCK RECORDS producer **Patty Parker** was in at **Chelsea Studio** working on a new single by country artist **R.J. McClintock**.

Over on **Belmont Boulevard**, **Penny Morris** was in at **Sound Emporium** to work on an upcoming project. **Bill Rice** and **Johnny Morris** were producing. **Gary Laney** and **Billy Sherrill** were at the knobs. Also there, **Bill McCorvey** was in to work on demos for **Tom Collins Music**. **Rich Alves** produced, and **Laney** was at the controls. Finally, **John Garrett** was in

working on ads for **General Motors**. **Laney** was at the desk.

OTHER CITIES

GLADYS KNIGHT & THE PIPS were in at Las Vegas' **Luxury Audio Workshop** to work on a single for their upcoming MCA release. **Howie Rice** produced. **Curt Serrioli** engineered. Also there, **Santa Fe** was in to finish the 48-track mix for its new album, on **CIA Records**. The band was producing itself. **Lee Waters** was at the console.

In December, **Huey Lewis & the News** were in **Seattle, Wash.**, at **London Bridge Studios**. The band was doing overdubs and a mix on a live version of its "Jacob's Ladder" single. **Robert Missbach** was at the board. **Rakesh Parashar** assisted.

Mixing on the PBS television
(Continued on next page)



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AES Sked Announced

NEW YORK A full schedule of technical papers and workshops is set for the upcoming 82nd Audio Engineering Society (AES) convention at London's new Queen Elizabeth II Conference Centre, March 10-13.

The annual European AES meeting is traditionally the venue where dozens of new products and technologies are presented to the pro audio community, and this year appears to be no exception.

While many of the technologies outlined in the technical papers are often years from the product stage (if, indeed, they arrive there at all), the European show has in past years seen the introduction of the DASH and ProDigi digital recording formats, the Soundfield microphone, and the first compact disk mastering systems.

Some of the notable technical papers at this year's convention will cover the following:

- The "audiosphere," a new computer-assisted 3-D audio simu-

lation system.

- A new multizone sound-reinforcement system with a remote wireless control facility.

- A digital audio recording format offering extensive single-machine editing capabilities.

- A programmable measuring system for digital audiotape recorders with stationary heads based on a real-time computer.

- A carbon-fiber radial loudspeaker system.

- Computer-control techniques for ambisonic sound fields.

Among the workshop topics created by workshop chairman **Tim Shelton** are "Sound in Musicals," "Digital Audio Fundamentals," "Electronically Assisted Acoustics," "VLSI, Time Code Fundamentals," and "Audio Apparatus Interfaces."

More than 150 manufacturers have already registered for exhibition space at the annual European meet.

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

SYNTHLY MARVELOUS: Record Plant Scoring Inc., the division of Los Angeles-based Record Plant Studios that has operated the Studio M scoring stage on the Paramount Pictures lot for the past five years, has opened a second facility on the lot's Stage L. The new room is dedicated to electronic music, and features a Trident 65 console, Synclavier and Fairlight digital synthesizers, as well as others synths by PPG, E-mu, Yamaha, etc. The new room also offers 35mm film and video projection. The synth room can be interlocked with Studio M's computerized SSL board for "hybrid synthesizer/full orchestra recording dates," says the Plant's Chris Stone.

The new room is MIDI-controlled via a StratoMac IV, an enhanced Apple Macintosh computer

designed by Julian Music Systems (JMS) in conjunction with Apple. Further upgrade plans include the addition of JMS' Rackintosh, a rack-mountable version of the StratoMac designed for studio and road applications. Says Stone: "We have all the toys, and you only pay for what you need."

THE DUB EXPANDS: Baltimore's Dub Centre has completed its expansion program, and the audio duplication facility is now capable of grinding out more than six million cassettes a year. Dub has also added high speed labeling and packaging capabilities, as well as complete distribution services. The firm's toll free number is 1-800-DUB-0080.

GREAT PLAINS AES: A "mini Audio Engineering Society (AES)" convention was recently hosted by the Ohio State University AES section. More than 1,000 students, audio pros, and studio reps gathered at the OSU Student Ballroom to view the wares and services of such exhibitors as Solid State Logic, Altec Lansing, and Crosslink Video Productions. A number of workshops were also featured, including a discussion on stereo television presided over by Ralph Landon, chief engineer of local NBC-TV affiliate WCNH. Other subjects covered were music video produc-

tion, MIDI, and room acoustics. The OSU AES section hopes to make the event an annual occurrence.

L.A. PRO: The Los Angeles Pro Video Expo '87 is set for May 20-22 at the L.A. Convention Center. In addition to an equipment exhibition area, the Expo will offer seminars and workshops in professional video management, production, and technology. Contact 1-800-248-5474 for registration information.

GEARING UP: Advanced Music System/Calrec says it will be on hand for the London AES meet, March 10-13, with its most comprehensive exhibit ever at any European AES. Key products displayed will include new software updates for the AMS AudioFile, a hard-disk based digital recording system; and Calrec's assignable broadcast console, which offers up to 128 assignable channels and 12 stereo groups. Calrec microphones, including the Ambisonic Soundfield mike will also be on display.

EXPANDING PLANET: Dallas-based Planet Dallas recently completed a control room upgrade and redesign. The design was by Carl Yancher of Los Angeles' Lakeside Associates. The new control room houses Lakeside monitors, an MCI 528 B automated console, an MCI

JH 24 recorder, and outboard gear by Lexicon, Yamaha, and others.

READING LIST: If you missed the Third International AES Conference held in Tokyo back in 1985—or if you were there and feel like reminiscing—you may want to pick up a new book published by the audio organization, "The Present & Future of Digital Audio." The volume contains 30 papers presented

at the conference by leading international experts in the field. In the U.S., the book costs \$25 for AES members, \$35 for non-members.

Also from the AES library is a volume titled "Stereo Audio Technology for Television & Video." This new book contains 25 papers on this subject, first presented at the Fourth AES International Conference, held last year in Rosemont, Ill. Price is the same as "Digital Audio," and information on ordering may be obtained by calling the Society, 212-661-2355.

Edited by STEVEN DUPLER

AUDIO TRACK

(Continued from preceding page)

special "The Thelonus Monk Tribute" was done at Sheffield Audio-Video Productions in Phoenix, Md. The show, which features such jazz greats as Wynton Marsalis, Herbie Hancock, and Dizzy Gillespie, is set to air in March. Dave Glasser was at the knobs, with Bill Mueller assisting. Also there, Tom Alonzo was in scoring the movie soundtrack to "Tusks." It will be mixed later this month to a Sony 3202 digital two-track.

Patti LaBelle was in at Kajem in Gladwyne, Pa., to lend her vocal talent to a cut from an upcoming album by MCA act the Oak Ridge Boys. Eli Ball was producing. Bob Bullock was at the board, with Jim Campbell assisting.

In Woodland Hills, Calif., Hand In Hand was in at Preferred Sound working on basic tracks—keyboards and horns—and vocal overdubs. The project, spearheaded by producer/arranger Craig Taubman, includes L.A. session musicians and a children's choir. Mixing was also done there. Matty Spindel was at the console, with Scott Campbell assisting. Also there, Kenny James, a winner of last year's "Star Search" contest, was in working on overdubs and vocals for two tunes. Michael Wicks was on keyboards, and Bill Elliot did the arrangement. Frank Day and Elliot co-produced for Camel Records.

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*Nielsen HomeVideo Index, Dec. 1986. Subject to qualifications available upon request.

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'60s Meet MTV: Only In 'America' KBC Band Clip Propels Album's Sales

BY JIM BESSMAN

NEW YORK Can Woodstock-era musicians survive—and even thrive—in the age of MTV? For the KBC Band, headed by Jefferson Airplane veterans Paul Kantner, Marty Balin, and Jack Casady, the answer is yes.

Arista Records executives attribute some of the “dramatic” increase in sales of the KBC Band's eponymous debut album to a heavily promoted video, added to MTV as an exclusive on Dec. 24.

The label is now preparing a promotional program hinged on the band's “America” video; it will be hooked into radio, retail, and MTV.

Jim Cawley, Arista's vice president of sales and distribution, says that “KBC Band” was moving slowly when “America” began its run on MTV.

Now, he says, retail accounts across the U.S. have been seeing strong sales on the album. He attributes this to the clip and the increase in radio play that accompanied it.

“It's the most amazing example of [the power of video] I've ever seen,” says Hawley. “Of a half-dozen Turtles stores surveyed in Atlanta, sales went from 22 units last week to over a hundred this week.”

“A Bay-area Tower store sold over 50 units in the past week, after selling no more than 10 a week before Christmas,” Hawley continues. “One Strawberries store went from five to 90 copies in one week, and the entire Sound Warehouse chain went from 62 total to 364 in one week.”

Instead of trying to escape '60s labels and political views, the video for “America” embraces them. The clip presents a hopeful, if sometimes critical, portrait of the U.S. as seen through the grown-up eyes of the '60s generation.

Director Louis Schwartzberg

uses time-lapse and aerial photography, much of it culled from his own extensive film library. (The director's firm, Energy Productions, specializes in such footage and served as the official film crew for the Liberty Weekend festivities in July.)

In all, 25 U.S. cities and natural landscapes are employed, with per-

‘It's the best example of video's power I've seen’

formances by the band keyed in to such backdrops as the Pittsburgh Paint & Glass building, the Union Pacific Railway, Monument Valley, and the St. Louis arch.

But also included are snippets of Vietnam War footage, a basketball game played by veterans in wheelchairs, a food giveaway to the poor in Los Angeles' MacArthur Park, and other scenes depicting the underside of the American dream.

“It's a pastiche of America, but it's not a Republican Party travelog,” says Kantner, who co-wrote the song with Balin. “We have a great patriotic love for the country, but we also think it still needs help.”

Given the wealth of songs released during the past few years with the U.S. as their subject, a primary concern of both band and label was to make the clip fresher than its somewhat tired subject matter.

Abbey Konowitch, Arista's vice president of video and artist development, recalls how Kantner “didn't want ‘America’ to resemble the videos to ‘Born In The USA,’ ‘Pink Houses,’ or Jackson Browne's ‘For America.’”

“It was clearly a visual song,” says Konowitch, “but we didn't want a corny cliché where we fol-

lowed the lyrics so closely there was no space left in the mind of the viewer.”

The original submission by Schwartzberg was beefed up with the addition of the performance footage as well as the politically tinged Vietnam shots.

When the video entered sneak-preview status on MTV, “that gave it the boost we needed,” says Konowitch. “It was getting pretty good response when it went on radio, but having MTV play it five times a day through Christmas was the breakthrough.”

Also helping on the radio side was Arista's shipment of the clip to 150 album rock radio station programmers just prior to Christmas.

“As soon as we saw the video, we knew it was special,” says Sean Coakley, Arista's senior director of national album promotion.

Coakley says that since the video servicing, radio programmers have responded to “America” as hoped, with increased rotation and listener requests taking the single into the top 10 on album rock charts.

To further fuel the push, Arista is readying an extensive promotional campaign based on the “America” video, with tie-ins to local radio and retailers as well as MTV. Featured will be national travel giveaways and an in-store display contest with the “America” clip run continuously in stores.

Steve Shmerler, vice president of creative marketing for Arista, says that WBCN Boston has already promoted “America” at Strawberries via the station's “Big Mattress Song Of The Week” morning-show feature. Shmerler says that copies of the video and 12-inch singles of the song were given away to buyers of the album, tape, or CD.



The Definitive Herb. A&M Records co-founder Herb Alpert just wrapped a new high-definition video with director Zbigniew Rybczynski. The clip was shot at North River Studios on Manhattan's Lower West Side. Choreography was by Jerome Benton (formerly of the Time). The video is only the second clip to utilize the Sony high-definition video system. (Photo: Chuck Pulin)

Video Track

LOS ANGELES

L.R.S. recording duo **Timbuk 3's** video for “Life Is Hard,” currently on MTV and Houston-based Hit Video U.S.A., is a unique clip that was filmed in one take—with no edits—on a street corner in Vernon, Calif. It was directed by **Carl Grasso**, who was also behind the scenes for the group's first video, “The Future's So Bright, I Gotta Wear Shades.” **Jessica Cooper** produced. **C.D. Taylor** was assistant director. **Peter Smokler** served as director of photography. “Life Is Hard” is the second single off Timbuk 3's debut album, “Greetings From Timbuk 3.”

Timbuk 3's label mate **Concrete Blonde** took to the streets of Los Angeles to shoot its debut clip, for “Still In Hollywood.” It was directed by **Jane Simpson**, whose production credits include videos for **Chaka Khan**, **ELO**, and the **Untouchables**. **Tina Silvey** of **Silvey-Lee Productions** produced. The piece supports the group's debut self-titled album.

One Heart Corp. was responsible for **Journey's** clip for “I'll Be Alright Without You,” the latest single from the group's Columbia album “Raised On Radio.” It's also the latest in a series of live-performance videos from the group, filmed at the Omni in Atlanta. **Michael Collins** directed. **Tammara Wells** produced. **Martin Pitts** served as director of photography.

The production company also wrapped the **Psychedelic Furs'** clip for “Heartbreak Beat.” It's a dramatic visual piece that was filmed in black and white by director **Jim Shea**. **Gerry Wenner** was cinematographer.

Former **Blondie** member **Debbie Harry** is back with a video for

“French Kissin' In The U.S.A.,” the first single off her debut Gefen album, “Rockbird.” It was filmed at songwriter **Allee Willis'** '50s-style house in California's San Fernando Valley and features an appearance by Harry's longtime manager/boyfriend, **Chris Stein**. **Jeff Stein** directed. **Michael Ader** and **Luc Roeg** produced for **Vivid Productions**.

OTHER CITIES

PATTI LABELLE teamed up with comedian **George Carlin** to create a video for “Something Special,” the latest single off LaBelle's MCA album “Winner In You” and the theme song to the upcoming Walt Disney film “Outrageous Fortune,” starring **Shelley Long**, **Bette Midler**, and **Carlin**. For the clip, Carlin revives his role in the movie of a hippie from New Mexico. The video was filmed at various locations in Las Vegas with director **Marty Calner**. **John Caldwell** produced.

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.

A Virginia vid store offers cult films for lovers of the best of the worst in movies . . . see page 51



Giant Steps. As a tune-up for the Super Bowl, three members of the National Conference champion N.Y. Giants recorded a single, “We're The N.Y. Giants,” and appeared in its accompanying video for Little Major Record Distributors and A-1 Creative Records. Standing, from left, are wide receiver **Lionel Manuel**; A-1 Creative Productions president **Eddie Thomas**; tackle **William Roberts**; and linebacker **Andy Headen**. Seated in the center of the huddle are Little Major's **Robin Friedman** and Little Major president **Mel Fuhrman**. The Giants video is distributed nationally by **Coliseum Video**.

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New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

BROKEN HOMES

Steeltown
Broken Homes/MCA
N. Lee Lacy/Associates
Yuri Ormeltchenko

DURAN DURAN

Skin Trade
Notorious/Capitol
Peter Kagan
Paula Greif

EASTERHOUSE

Whistling In The Dark
Easterhouse/Columbia
James McKay
Derek Jarman

EXPOSE

Come Go With Me
Exposure/Arista
Peter Lippman/The Company
Peter Lippman

GENERAL PUBLIC

Come Again
Hand To Mouth/I.R.S.
Mark Hankey/Overplus Productions
Luis Aira

COLIN JAMES HAY

Hold Me
Looking For Jack/Columbia
Front Row Films
Pete Cornish

HIPSWAY

The Honeythief
Hipsway/Columbia
Toby Courlander/Jump Productions
Greg Masvak

FREDDIE JACKSON

Have You Ever Loved Somebody
Just Like The First Time/Capitol
Joel Hinman/Bell One Productions
Michael Oblowitz

AL JARREAU

Real Tight
L. Is For Lover/Warner Bros.
Michael Ader/Vivid Productions
Tony Vanden Ende

AL JARREAU

Tell Me What I've Gotta Do
L. Is For Lover/Warner Bros.
Michael Ader/Vivid Productions
Tony Vanden Ende

JOURNEY

I'll Be Alright Without You
Raised On Radio/Columbia
Tammara Wells/One Heart Productions
Mike Collins

LITTLE AMERICA

Walk On Fire
Little America/Geffen
Daniel Stewart, Lyn Healy/Vivid Productions

MADHOUSE

6
8/Warner Bros.
Alastair Bates/Limelight
Peter Care

PRETENDERS

My Baby
Get Close/Sire
Simon Fields/Limelight
Steven Barron

TOTO

Without Your Love
Fahrenheit/Columbia
Eric Wooster
Tommy Chong

VOW WOW

Nightless City
Shock Waves/Capitol
Hideaki Tsushima
Hideaki Tsushima

WAYSTED

Heaven Tonight
Save Your Prayers/Capitol
Bryony Cranstoun
Julian Cardam

PAUL YOUNG

Why Does A Man Have To Be Strong?
Between Two Fires/Columbia
Fiona O'Mahoney/MGMM
Nick Morris

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| 3 | 4 | 8 | COUNTRY AIRS RICK WAKEMAN | CODA LANDSCAPE SERIES | NAGE 10CD |
| 4 | 5 | 9 | WINE DARK SEA STEPHEN CAUDEL | CODA LANDSCAPE SERIES | NAGE 6CD |
| 5 | 15 | 2 | VOICES ROGER ENO | EDITIONS EG | EGED 42 |
| 6 | 8 | 2 | DOWN TO THE MOON ANDREAS WOLLENVEIDER | CBS | CBS 57001 |
| 7 | 3 | 3 | MIST ON THE RIDGE VARIOUS | A NEW AGE MINI ALBUM CODA SERIES | NAGE 1000 |
| 8 | NEW | 1 | OXYGENE JEAN MICHEL JARRE | POLYDOR | 231055 |
| 9 | 6 | 3 | TENKU KITARO | GEFFEN | 924112 |
| 10 | NEW | 1 | LEAGUE OF CRAFTY GUITARISTS ROBERT FRIPP | EDITIONS EG | EDEG 43 |
| 11 | 9 | 9 | ATMOSPHERIC CONDITIONS JOHN THEMIS | CODA SERIES | NAGE 1CD |
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| 14 | 10 | 5 | CLOUD SCULPTING PHIL THORNTON | POLYDOR | KNEWL 02 |
| 15 | 14 | 9 | SONGS WITHOUT WORDS DASHIELLE RAE | CODA SERIES | NAGE 4CD |
| 16 | NEW | 1 | BACK TO THE FUTURE JAQUES LOUSSIER | STALT | STL 8 |
| 17 | 7 | 9 | STANDING STONES VARIOUS | A NEW AGE COMPILATION CODA SERIES | NAGE 5CD |
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| 19 | NEW | 1 | EQUINOX JEAN MICHEL JARRE | POLYDOR | PHOL-5007 |
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MTV PROGRAMMING

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

WEEKS ON PLAYLIST

| VIDEOS ADDED THIS WEEK | VIDEOS | WEEKS ON PLAYLIST |
|-------------------------------------|---|-------------------|
| DEEP PURPLE | BAD ATTITUDE Mercury/PolyGram | SNEAK PREVIEW |
| GENE LOVES JEZEBEL | SWEETEST THING Geffen | LIGHT |
| COLIN JAMES HAY | HOLD ME Columbia | MEDIUM |
| JASON & THE SCORCHERS | GOLDEN BALL & CHAIN EMI | LIGHT |
| NEW MAN | FLYING COWBOY Epic | LIGHT |
| SPOONS | BRIDGES OVER BORDERS Mercury/PolyGram | MEDIUM |
| STRANGLERS | ALWAYS THE SUN Epic | LIGHT |
| WEIRD AL YANKOVIC | POLKA PARTY MEDLEY Epic | MEDIUM |
| JULIAN COPE | WORLD SHUT YOUR MOUTH (HIP CLIP) Island | 8 |
| HUEY LEWIS & THE NEWS | JACOB'S LADDER Chrysalis | 2 |
| EDDIE MONEY | I WANNA GO BACK Columbia | 3 |
| PRETENDERS | MY BABY Warner Bros. | 2 |
| STARSHIP | NOTHING'S GONNA STOP US NOW RCA | 2 |
| WANG CHUNG | LET'S GO Geffen | 2 |
| BEASTIE BOYS | (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) Columbia | 6 |
| *BDN JDVI | LIVING ON A PRAYER Mercury/PolyGram | 8 |
| *ERIC CLAPTON | IT'S IN THE WAY THAT YOU USE IT Warner Bros. | 11 |
| THE ROBERT CRAY BAND | SMOKING GUN Hightone/PolyGram | 11 |
| EUROPE | THE FINAL COUNTDOWN Epic | 30 |
| *PETER GABRIEL | BIG TIME Geffen | 6 |
| GENESIS | LAND OF CONFUSION Atlantic | 9 |
| GEORGIA SATELLITES | KEEP YOUR HANDS TO YOURSELF Elektra | 14 |
| GLASS TIGER | SOMEDAY EMI | 13 |
| *HOWARD JONES | YOU KNOW I LOVE YOU, DON'T YOU Elektra | 14 |
| *JOURNEY | I'LL BE ALRIGHT WITHOUT YOU Columbia | 6 |
| *KBC BAND | AMERICA Arista | 5 |
| *KANSAS | ALL I WANTED MCA | 9 |
| CYNDI LAUPER | CHANGE OF HEART Epic | 13 |
| *MADONNA | OPEN YOUR HEART Sire/Warner Bros. | 11 |
| *STEVE MILLER BAND | I WANT TO MAKE THE WORLD TURN AROUND Capitol | 10 |
| *RIC OCASEK | TRUE TO YOU Geffen | 9 |
| *RATT | DANCE Atlantic | 13 |
| SMITHEREENS | BEHIND THE WALL OF SLEEP Enigma | 15 |
| VAN HALEN | BEST OF BOTH WORLDS Warner Bros. | 10 |
| WORLD PARTY | SHIP OF FOOLS Chrysalis | 9 |
| *PAUL YOUNG | SOME PEOPLE Columbia | 10 |
| A-HA | CRY WOLF Warner Bros. | 3 |
| DEAD OR ALIVE | BRAND NEW LOVER Epic | 13 |
| DAVE EDMUNDS BAND | THE WANDERER Columbia | 3 |
| HUMAN LEAGUE | I NEED YOUR LOVING A&M | 7 |
| ROB JUNGKLAS | MAKE IT MEAN SOMETHING Manhattan | 6 |
| LONE JUSTICE | SHELTER Geffen | 7 |
| PAUL SIMON | BOY IN THE BUBBLE Warner Bros. | 6 |
| 'TIL TUESDAY | COMING UP CLOSE Epic | 5 |
| TIMBUK 3 | LIFE IS HARD I.R.S. | 3 |
| STEVIE RAY VAUGHAN & DOUBLE TROUBLE | SUPERSTITION Epic | 6 |
| BRUCE WILLIS | RESPECT YOURSELF Motown | 2 |
| STEVE WINWOOD | THE FINER THINGS Warner Bros. | 3 |
| BILLY BRANIGAN | MAYBE TONIGHT PolyGram | 2 |
| DON DIXON | PRAYING MANTIS Enigma | 6 |
| STEVE EARLE | SOMEDAY MCA | 6 |
| LOVE & ROCKETS | ALL IN MY MIND Big Time | 12 |
| STEVE MARTIN | DENTIST Geffen | 3 |
| OMD | WE LOVE YOU A&M | 5 |
| POISON | TALK DIRTY TO ME Enigma/Capitol | 5 |
| IGGY POP | REAL WILD CHILD A&M | 5 |
| PSEUDO ECHO | LIVING IN A DREAM RCA | 2 |
| STRYPHER | CALLING ON YOU Enigma | 5 |
| *DWEZIL ZAPPA | LET'S TALK ABOUT IT Barking Pumpkin | 8 |
| BANANARAMA | TRICK OF THE NIGHT Polydor | 7 |
| BRIGHTON ROCK | WE CAME TO ROCK Atco | 3 |
| KATE BUSH | EXPERIMENT IV EMI | 5 |
| CONCRETE BLONDE | STILL IN HOLLYWOOD I.R.S. | 2 |
| CROWDED HOUSE | NOW WE'RE GETTING SOMEWHERE Capitol | 9 |
| COREY HART | CAN'T HELP FALLING IN LOVE EMI America | 3 |
| HUNTERS & COLLECTORS | THROW YOUR ARMS AROUND ME I.R.S. | 3 |
| IRON MAIDEN | STRANGER IN A STRANGE LAND Capitol | 8 |
| KILLER DWARFS | KEEP THE SPIRIT Grudge | 5 |
| PAUL McCARTNEY | PRETTY LITTLE HEAD Capitol | 6 |
| PRETENDERS | ROOM FULL OF MIRRORS Warner Bros. | 2 |
| RATT | BODY TALK Atlantic | 6 |
| TESLA | MODERN DAY COWBOY Geffen | 6 |
| THE THE | INFECTED Epic | 3 |
| HANK WILLIAMS JR. WITH VAN HALEN | MY NAME IS BOCEPHUS Warner Bros. | 2 |

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

JAZZ BLUE NOTES

by Peter Keepnews



A LOT OF PEOPLE consider jazz to be America's only indigenous art form. A lot of people see it as this country's most important contribution to world culture. Now there's a movement to make that kind of thinking a matter of official record.

A resolution declaring jazz "an American national treasure" was introduced last year in the House of Representatives by Michigan Democrat **John Conyers**, a longtime friend of the music. Nothing hap-

Legislators take steps to 'treasure' the music

pened to Conyers' bill in the last Congress, but he's reintroducing it next month, and it looks as if California Democrat **Alan Cranston**, who had introduced an equivalent bill in the Senate, will follow suit.

A similar resolution, proclaiming the music "a treasure of our city," was recently passed by New York's City Council. The New York version of the bill—modeled directly on Conyers' proposal, but emphasizing the many great musicians who have lived and worked in the city over the years—was unanimously adopted by the City Council on Jan. 7.

Conyers' proposal describes jazz as, among other things, "a unifying force, bridging cultural, religious, ethnic, and age differences" and "a true music of the people, finding its inspiration in the cultures and most personal experiences of the diverse people that constitute our nation." And, noting that the music "has not

yet been properly recognized nor accorded the institutional status commensurate with its value and importance," the resolution calls on Congress to designate it "a rare and valuable American national treasure to which we should devote our attention, support and resources to make certain it is preserved, understood, and promulgated."

The move to confer "national treasure" status on jazz grew out of a series of forums on the music's status that Conyers has hosted in Washington. The idea behind the bill, according to Conyers, is to "establish a more positive framework for policy development and resource allocation with respect to this music."

The New York resolution, which will become law as soon as Mayor **Edward Koch** signs it, was similarly motivated. While acknowledging that the bill is largely "symbolic," **Wendell Foster**, the Bronx Democrat who sponsored it, cites the practical value of placing the music's significance on the record.

"If we've already declared it a treasure of New York City," Foster asks, "how can the Parks Dept. or the Cultural Affairs Dept. say there's no money in their budgets for jazz?"

ALSO NOTED: **John Snyder** is no longer in charge of jazz at **Atlantic**. The industry veteran and the label had what is being described as an "amicable disagreement" over the direction of Atlantic's jazz department. They parted company just a few weeks after the release of the multirecord historical anthology that Snyder put together.

GOSPEL LECTERN

by Bob Darden



HERE'S A SAMPLING of recent releases I've enjoyed and the reasons why.

"Triumph," Philip Bailey, Myrrh/LA Records

This would have been a memorable album if all it contained was "Come Into His Presence," which could just be the classic song of 1986. It is a haunting, heartfelt praise ballad sung in Bailey's most gorgeous falsetto. Fortunately, there's more than "Come Into His Presence" here. There is, for instance, "Marvelous," a slick and silky tune that would have fit perfectly into any of the classic Earth, Wind & Fire albums. It is all but irresistible and features a hummable, memorable chorus. In fact, this is the best EW&F album released by anyone in years—and it is much more passionate than Bailey's mainstream releases.

Other equally compelling songs include the joyous, bouncy "Thank You," the shimmering ballad "Love Of God," and the modern r&b of "All Soldiers." But there's not a weak cut in the lot. This is rapidly becoming my favorite album from late last year. And don't be surprised if "Come Into His Presence" isn't in the official hymnbooks of the year 2086.

"The Wild Frontier," Randy Stonehill, Myrrh/LA

"The Wild Frontier" is the album a lot of us have been waiting for Randy Stonehill to make. Propelled by the guitar and production skills of **Dave Perkins**, "The Wild Frontier" screams into the '80s. At its best—the surging title track and the anthemic "Here Come The Big Guitars"—this album sounds like a mixture of Big Country and Bruce Hornsby & the Range.

In that same league is the **Tonio K./T Bone Burnett**-styled retrorock of "What Do You Want From Like" and a divine updating of one of the first contem-

porary Christian songs, **Chet Powers'** "Get Together." Elsewhere, "Evangeline" is an ambitious, melancholy bit of Americana, and "Defender" is filled with a thundering, ragged passion.

"The Wild Frontier," alas, can't maintain this pace on the rest of the album. But even on the lesser songs, the music is never less than emphatic, the lyrics never less than challenging. This is risky, chance-taking record-making. As a line of the title track goes, "We mis-

A sampling of new releases finds much worthwhile

take a spider's web for a safety net." In this case, the successes are worth an occasional fall.

"Only The Overcomers," Harvest, Greentree Records

Harvest joins **Dallas Holm**, **Wayne Watson**, and a handful of Christian artists who continue to make viable music while working exclusively in a middle-of-the-road framework. With lyrics that are always devastatingly on target, "Only The Overcomers" is aimed squarely at the Christian community. The topics range from evangelical to fervent exhortation of the Body.

The album is spiced with muscular production by **Bill Maxwell**, and it benefits from an all-star band. And as is true of earlier Harvest albums, the singing of **Jerry Williams** and **Ed Kerr** is a definite strength throughout.

All the group lacks is that little added "something" that makes you walk away humming the tunes. But there's no denying the passion and sincerity of these performances.

TOP JAZZ ALBUMS™

| | | | Compiled from a national sample of retail store and one-stop sales reports. | |
|-----------|------------|---------------|---|--|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
| 1 | 3 | 7 | ★ ★ NO. 1 ★ ★ GEORGE HOWARD MCA 5855 | 1 week at No. One A NICE PLACE TO BE™ |
| 2 | 1 | 15 | MILES DAVIS WARNER BROS. 25490 (CD) | TUTU |
| 3 | 2 | 25 | ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD) | DOWN TO THE MOON |
| 4 | 8 | 7 | STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (CD) | STANDARDS VOLUME 1 |
| 5 | 5 | 9 | THE CRUSADERS MCA 5665 | THE GOOD AND BAD TIMES |
| 6 | 4 | 11 | BOB JAMES WARNER BROS. 25495 (CD) | OBSESSION |
| 7 | 16 | 13 | BRANFORD MARSALIS COLUMBIA FC 40363 (CD) | ROYAL GARDEN BLUES |
| 8 | 7 | 17 | SOUNDTRACK COLUMBIA SC 40464 | ROUND MIDNIGHT |
| 9 | 6 | 17 | WYNTON MARSALIS COLUMBIA FC 40308 (CD) | J MOOD |
| 10 | 9 | 23 | KENNY G. ARISTA AL8 8427 (CD) | DUOTONES |
| 11 | 10 | 33 | BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (CD) | DOUBLE VISION |
| 12 | 11 | 27 | BOBBY MCFERRIN BLUE NOTE BT-85110/EMI-AMERICA (CD) | SPONTANEOUS INVENTIONS |
| 13 | 12 | 17 | AL JARREAU WARNER BROS. 25477-1 (CD) | L IS FOR LOVER |
| 14 | 13 | 15 | DIANE SCHUUR GRP A-1030 (CD) | TIMELESS |
| 15 | 33 | 3 | DEXTER GORDON BLUE NOTE BT-85135/MANHATTAN (CD) | THE OTHER SIDE OF ROUND MIDNIGHT |
| 16 | 15 | 19 | GEORGE BENSON WARNER BROS. WB 1-25475 (CD) | WHILE THE CITY SLEEPS ... |
| 17 | 19 | 11 | DAMON RENTIE TBA TBA 219/PALO ALTO | DON'T LOOK BACK |
| 18 | 18 | 15 | STANLEY CLARKE EPIC FE 40275 | HIDEAWAY |
| 19 | 17 | 11 | JEFF LORBER WARNER BROS. 1-25492 (CD) | PRIVATE PASSION |
| 20 | 30 | 3 | NAJEE EMI-AMERICA ST-17241 | NAJEE'S THEME |
| 21 | 29 | 7 | ROBERT CRAY HIGHTONE/MERCURY 830 568-1 M-1/POLYGRAM | STRONG PERSUADER |
| 22 | 22 | 9 | TANIA MARIA MANHATTAN ST 53045 | THE LADY FROM BRAZIL |
| 23 | 26 | 9 | TOM SCOTT SOUNDWINGS SW 2102 (CD) | ONE NIGHT/ONE DAY |
| 24 | 14 | 31 | SPYRO GYRA MCA 5753 (CD) | BREAKOUT |
| 25 | 23 | 9 | GEORGE SHAW TBA 218/PALO ALTO | ENCOUNTERS |
| 26 | 27 | 9 | FREE FLIGHT CBS MASTERWORKS FM 42143 | ILLUMINATION |
| 27 | 21 | 11 | THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMR 3311 (CD) | THE TONIGHT SHOW BAND |
| 28 | 28 | 11 | ANITA BAKER ▲ ELEKTRA 60444 (CD) | RAPTURE |
| 29 | 20 | 15 | KEVIN EUBANKS GRP 1029 (CD) | FACE TO FACE |
| 30 | 40 | 9 | MAX BENNETT & FREEWAY TBA/PALO ALTO 216/PALO ALTO | THE DRIFTER |
| 31 | 31 | 7 | PAUL WINTER LIVING MUSIC LM 0012/WINDHAM HILL (CD) | WINTERSONG |
| 32 | 34 | 15 | MEL TORME & ROB MCCONNELL CONCORD JAZZ CJ 306 (CD) | MEL TORME/ROB MCCONNELL AND THE BOSS BRASS |
| 33 | 25 | 19 | LEE RITENOUR GRP 1021 (CD) | EARTH RUN |
| 34 | 24 | 27 | PIECES OF A DREAM MANHATTAN ST-53023 | JOYRIDE |
| 35 | 37 | 11 | ETTA JAMES & EDDIE "CLEANHEAD" VINCENT FANTASY 9647 | BLUES IN THE NIGHT |
| 36 | NEW ▶ | | PETER KATER P.D.K. 4001/OPTIMISM (CD) | TWO HEARTS |
| 37 | 39 | 11 | GENE HARRIS TRIO PLUS ONE CONCORD JAZZ CJ 303 | GENE HARRIS TRIO PLUS ONE |
| 38 | 36 | 7 | MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 386 (CD) | FRESH AIRE VI |
| 39 | NEW ▶ | | HENRY JOHNSON MCA/IMPULSE MCA 5754/MCA | YOU'RE THE ONE |
| 40 | 35 | 31 | YELLOWJACKETS MCA 5752 (CD) | SHADES |

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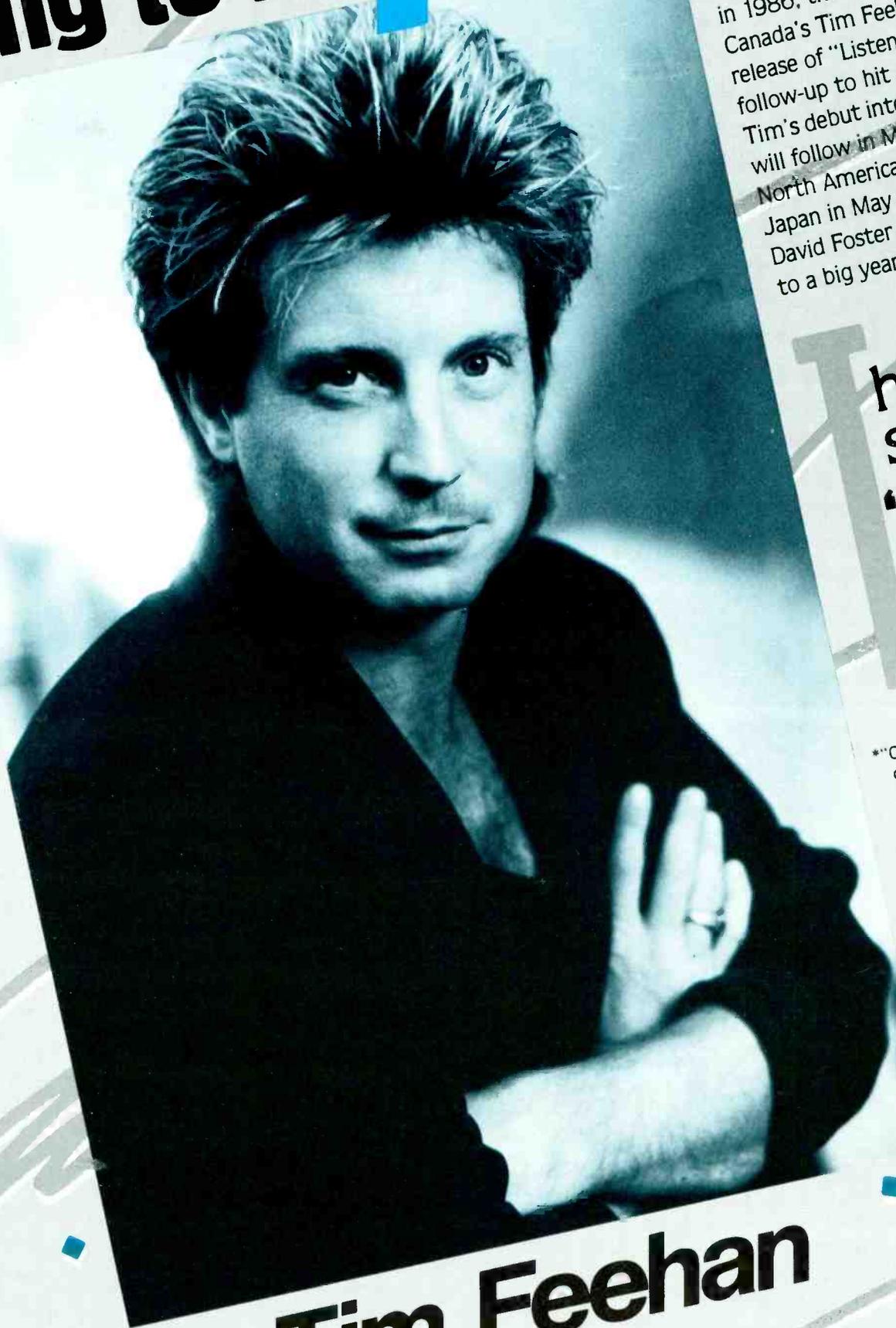
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Tim Feehan

Signed to Scotti Brothers Records, Los Angeles in 1986, the new year looks bright for Canada's Tim Feehan. February brings the release of "Listen for the Heartbeat", follow-up to hit single "Where's the Fire". Tim's debut international album "Tim Feehan" will follow in March just in time for a North American tour. Then it's off to Japan in May as lead singer with the David Foster World Tour. A great start to a big year for Tim Feehan.

**he new single...
'Listen for the Heartbeat'
TİM FEEHAN**

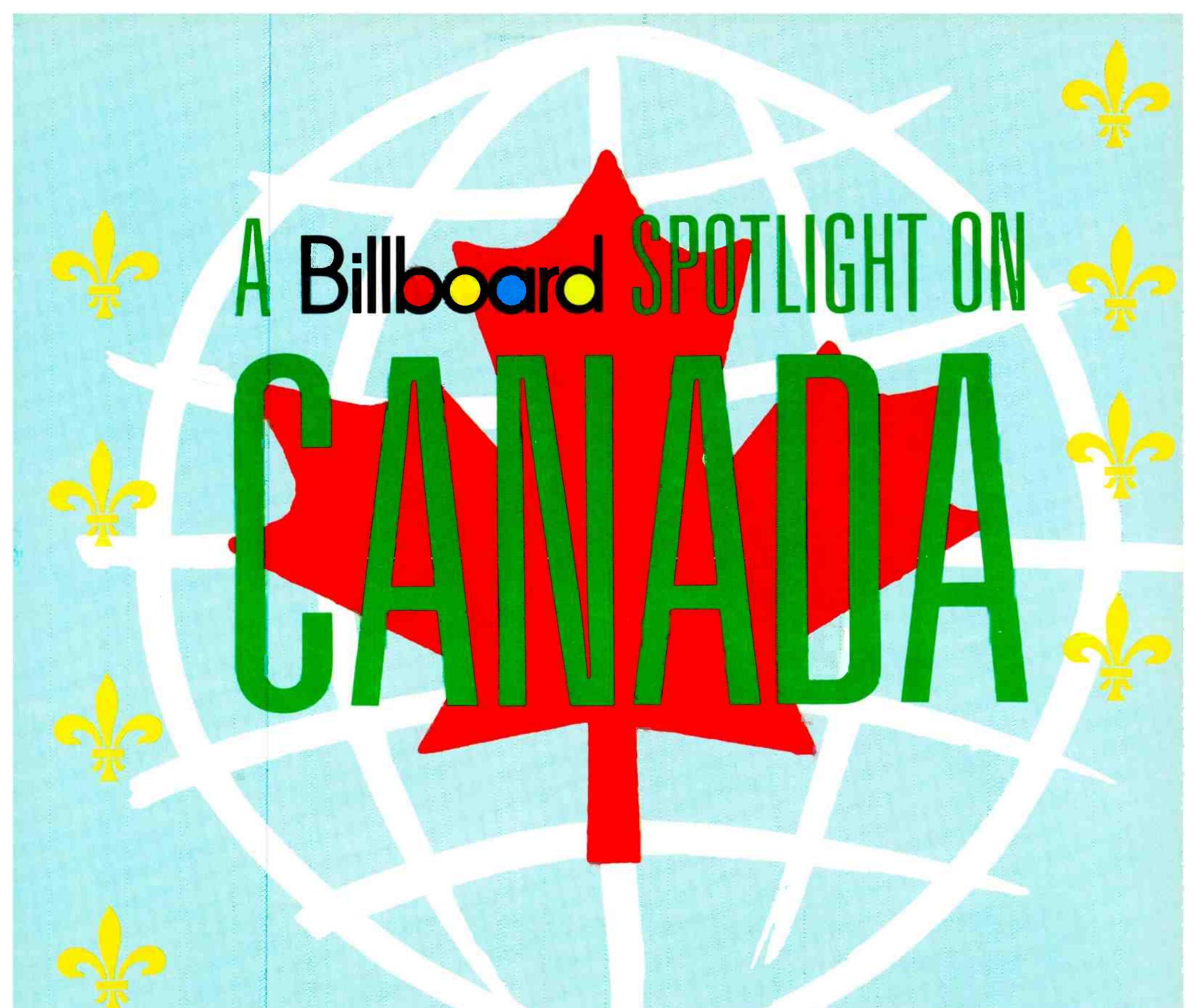
*"Good Rockin' Tonight predicts 1987 is going to be Tim's year!"
— Stu Jeffries, host of Canada's National Friday Night Video show.

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TM

Epic

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(213) 651-1634 Canada: (403) 962-0758



A Billboard SPOTLIGHT ON CANADA

By KIRK LaPOINTE

Operating in the shadow of the U.S. and deluged by its music, the Canadian recording industry has always taken for granted the difficulties of making its voice heard below the border. It has come to accept, if somewhat grudgingly, that not every successful Canadian artist will reach similar stature abroad. It acknowledges that each of its recording stars is an outsider elsewhere and must be well-supported and immediately compelling to attract attention in the most competitive market in the world. While Canadian content radio regulations often give domestic artists a foot in the door at home and companies find it is relatively easy to spread the news about recordings in the small Canadian market, there is no such ease of entry into the U.S. Thus, when there are breakthroughs—Bryan Adams and Corey Hart in 1985, Glass Tiger in 1986—the divergent Canadian industry practically rallies as one in some sort of nationalistic ritual.

What the business has found harder to swallow, however, is the apparent indifference of its own federal government to its plight. If Canadians seem

willing to support their musicians, the Canadian government has shown little interest in upholding the companies that back those musicians. Other cultural industries have received sizeable subsidies, but the music business has been what Canadian Recording Industry Assn. (CRIA) president Brian Robertson calls "a poor orphan" among the arts. Particularly maddening to the business is the country's copyright law, left unchanged for more than 60 years, which annually deprives the industry and its artists of more than \$60 million due to lax infringement penalties and an outmoded mechanical rate. Irritating, too, is a federal sales tax that adds 12% to the price of a recording.

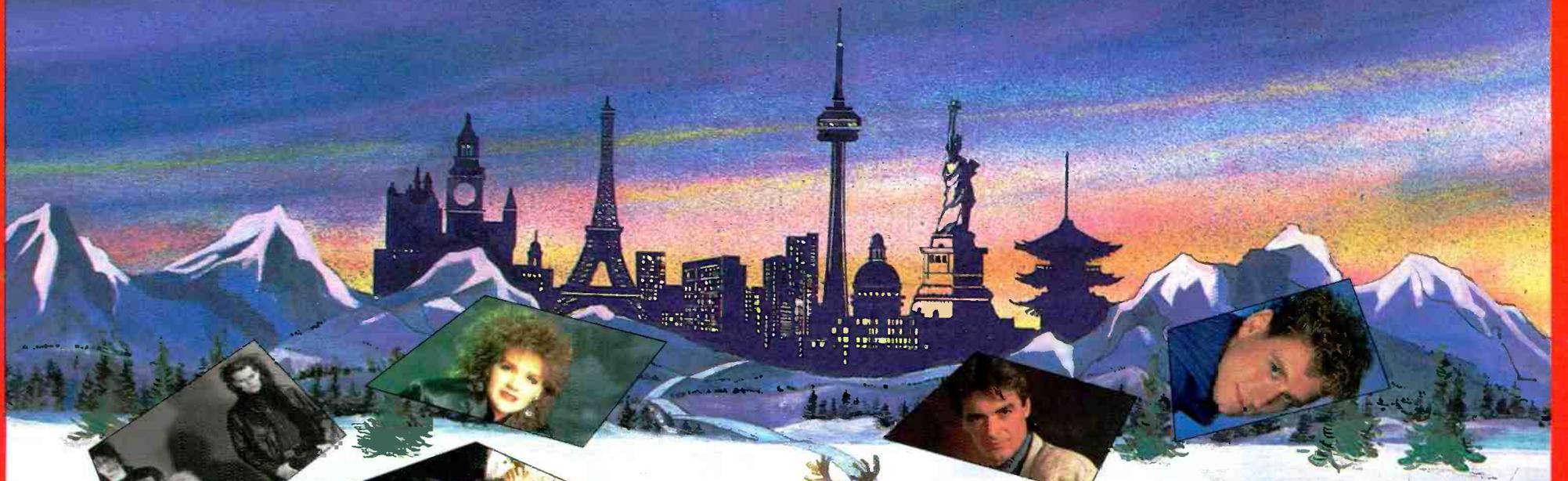
But there came good news in 1986 for the Canadian-owned element of the business. After more than three years of delays and after many executives assumed no help would be forthcoming, a federal assistance program worth \$25 million over five years was unveiled. The Sound Recording Development Program (SRDP) will help Canadian companies produce records and music videos, support artists when they tour internationally, make it possible for cash-strapped executives to attend trade

fairs and improve their business practices and provide a smattering of funds for syndicated radio programming. Robertson says the funds are spread very widely and that the overall impact on the beleaguered independent sector will be "modest." But Earl Rosen, executive director of the Canadian Independent Record Production Assn. (CIRPA), whose members will benefit from the program, is more optimistic: "It should provide a firm financial base for several companies. I think it's as much money as the industry can absorb right now."

And there are hopeful signs that 1987 will resolve that long-troubling copyright situation. In mid-1986, the conservative government outlined its general intentions in the field through a "white paper" of policy and appeared certain to follow that move with the introduction of legislation early in 1987 to amend the 1921 Copyright Act. "The real test [of government support] will be what they do with copyright," Robertson says. At year's end, the industry was still concerned that the government was headed in the wrong direction on a few copyright issues, but the overall revisions are likely to

(Continued on page C-8)

AT HOME IN CANADA... AT HOME EVERYWHERE!



PROUD DISTRIBUTORS OF

AQUARIUS
RECORDS
anthem
RECORDS - TAPES

NETTWERK



  **CAPITOL RECORDS—EMI OF CANADA LIMITED** 





Right: Luba



Above: Honey-moon Suite



Center: Glass Tiger



Above: Platinum Blonde



Above: Parachute Club's Lorraine Segato and John Oates. Right: Haywire

Left: Partland Brothers



A Billboard Spotlight



Above: Billy Newton-Davis. Right: K.D. Lang.



Top 10 New Faces For '87 STARS OF THE FUTURE ALREADY SPARKLING ON GLOBAL HORIZON

Not so long ago, it was feasible to sign a Canadian artist, record his album for \$25,000, modestly promote and market it and recoup your investment exclusively on Canadian sales. Publishing revenue was considered gravy and international licensing was like winning the lottery.

But that was then and this is now. The days of signing a Canadian artist for the Canadian market are long gone. Just about anyone handed a contract is being aimed internationally with a sizeable recording and video production budget. In the cases of Bryan Adams, Corey Hart, Loverboy, and Glass Tiger, such an approach has resulted in big rewards and recognition for the country's music. In countless unsuccessful stabs, however, the losses have been heavy. Who are the possible Canadian stars of the future? What are their credentials as they try to break internationally? Billboard assesses the next generation of Canadian talent, many of whom are faces to watch in '87:

1. The Parachute Club. Veteran Toronto group with a danceable, literate brand of music. Juno winners in '85 as Group of the Year, with two platinum-plus albums out in Canada. A third release, "Small Victories" (on RCA in the U.S.) was partly produced by John Oates of Hall & Oates, who shares vocals with the band's Lorraine Segato on "Love Is Fire," the first single. Oates' commercial influence and clout should help open some doors for this deserving group.

2. Platinum Blonde. Reigning teen idols in Canada whose second CBS album, "Alien Shores," went quadruple platinum domestically and mysteriously failed elsewhere. But British-born singer Mark Holmes has proven himself as a solid writer whose work can command AOR and a wide audience, not just hit radio and youngsters. The band is increasingly polished in concert and appears to have the musical depth to succeed internationally.

3. K.D. Lang. Perhaps the most eagerly anticipated Canadian project of '87 is her first major release due early in the year, produced by Dave Edmunds. Alberta native Lang defies definition, can be compelling and outrageous onstage and is equipped with enough moxie and charisma to take her to the top. A crowd pleaser and a good bet for success. Signed to Sire Records.

4. Gowan. His last CBS album, "Strange Animal,"

went triple platinum at home but couldn't connect in other territories. Due in February with his third album (again produced by David Tickle), the Toronto-based Gowan is a cross vocally between Phil Collins and Chris De Burgh and musically between

Genesis, Yes and Tears For Fears. He is also an aggressive performer with a sharp onstage wit.

5. The Partland Brothers. The fact that they flourished at home in the late-'86 airplay scramble with their debut Capitol album, "Electric Honey," should mean only good things for them outside of Canada. "Soul City" and two or three other tracks are strongly suited for radio and were well-received domestically. Music in the Lindsey Buckingham mold. Toronto-based band signed to Manhattan Records in the U.S.

6. Haywire. Debut album went gold the hard way: (Continued on page C-13)

An Interview With WEA's Stan Kulin, CBS' Bernie DiMatteo, PolyGram's Peter Erdmann PRESIDENTS' PANEL: FACING THE ISSUES, MEETING THE CHALLENGES

By KIRK LaPOINTE

Their companies dominate the headlines in news about the Canadian recording industry, but the president of WEA Music of Canada Ltd., CBS Records of Canada Ltd. and PolyGram Inc. Canada largely keep a low profile. Billboard asked Stan Kulin of WEA, Bernie DiMatteo of CBS and Peter Erdmann of PolyGram to discuss how they run their firms and what are some of the issues facing them and the industry. Kulin is a Canadian industry veteran, DiMatteo was given the CBS post after work for the company in New York and Erdmann is a German native.

Billboard: What are some of the challenges of running a company in Canada?

Kulin: I think it has always been a difficult situation given the geography of the country, given that the distribution has to take place over 4,800 miles and very thin pockets of population over much of that distance. Given the small population relative to other countries, I've always felt the business has done a remarkable job in controlling distribution and manufacturing costs. The other challenge is to develop a domestic star system. I think we all have to agree that there has been a dramatic improvement over the last five or six years in this area. All the companies are one way or another today committed to this. It's a difficult task and aggravated by the fact that 26% or 27% of the population speaks

French and cuts down the market even more. I think that's why, at least with our company, we look to sign acts that have a chance internationally to make our money back.

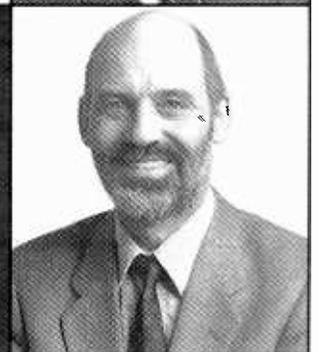
(Continued on page C-6)

Right: Bernie DiMatteo, president, CBS Records of Canada Ltd.



Below: Stan Kulin, president, WEA Music of Canada Ltd.

Below right: Peter Erdmann, president, PolyGram Inc. Canada



CIRPA Promises No Relaxation Of 'CanCon' Vigil RECORD INDUSTRY SEARCHES FOR ALTERNATIVE ROUTES AROUND RADIO'S SOFTER SOUNDS

Until recently, "deregulation" was a dirty word in Canada. In the radio business, the word implied an end to the diverse and orderly broadcast system, a concession to profiteers and a devastation of the cultural community.

Then came along a dirtier word: "overregulation." In the radio business, it meant preventing broadcasters from responding to shifting tastes, forcing them to stick to unprofitable formats and propping up some domestic releases that would not have been playlisted in the absence of Canadian content quotas.

Now there's a new catchword to describe what's going on in radio: "re-regulation." In the last two years, new rules have been introduced in Canada to give broadcasters the freedom to alter formats and play as many commercials as they can sell and the audience will bear. And, in some cases, those once-untouchable content quotas have been relaxed.

These looser Canadian Radio-Television and Telecommunications Commission (CRTC) regulations have generated a shakeout never before seen in the business. Practically overnight, stations have abandoned long-standing formats. The CRTC's chief official for radio, Peter Flemming, summarizes the result in '86: "Gold, gold and more gold."

Right across the country, the trend in radio was to a softer sound and an older audience. In such major markets as Vancouver, Edmonton, Winnipeg, Toronto, Ottawa, Montreal, and Halifax, stations used the new rules to try to land the upscale 25-49 demographic. In the process, contemporary hit radio was largely abandoned, outlets for new music were reduced and enemies in the record business were made. Record executives complained that radio had betrayed their symbiotic relationship and warned that progressive Canadian music would be stopped dead in its tracks. An irony of the situation: the CRTC's loosened rules took hold just as its political master, the federal government, announced it would help subsidize new Canadian music production. Said one cynical consultant: "It's like Ford announcing a buyer's incentive program for the Edsel."

Not surprisingly, the Canadian Assn. of Broadcasters warmly greeted the elimination of daily and weekly limits on advertising for AM, the erasing of limits on how often FM could repeat songs, the striking down of hourly ad limits for FM and the reduction in foreground programming requirements for FM. It had earlier welcomed flexible CRTC rules

on format changes. "Many parts of the radio industry are suffering and the commission has shown a willingness to listen and respond," says Pierre Nadeau, the association's vice-president of radio.

Indeed, by year's end, the moves under CRTC chairman Andre Bureau toward a supervisory instead of a regulatory approach were paying dividends for the business. The Radio Bureau of Canada reported an upswing for several radio stations. There was an increase in national advertising, but smaller stations in some regions were still hurting.

VRAC's Jim Sintzel and MuchMusic's Moses Znaimer PROFILES IN VIDEO REVEAL PAINS AND GAINS OF VOLATILE INDUSTRY, OFFERING SHARP U.S. CONTRAST

Jim Sintzel has reason to be frustrated. Moses Znaimer has reason to be smug.

Sintzel is the Toronto lawyer who has been trying to organize retailers in the estimated \$1.3 billion video business. He has warned them that failure to band together means certain abuse at the hands of government. Taxes, blank tape levies, VCR surcharges, continued copyright problems, classification red tape and Criminal Code changes to widen the definition of pornography are just some of the troubles he forsees. So far, however, his Video Retailers Assn. of Canada (VRAC) has been fighting uphill to lure members. Its annual convention last fall was cancelled when Canadian video distributors wouldn't participate. Sintzel wishes to champion the cause, but he admits he can no longer ignore his law practice. "I have to eat," he says.

Znaimer is the Toronto broadcaster whose CITY-TV station got involved in music video programming a decade ago and has since launched the successful MuchMusic Network across Canada. It did not take many fiscal years for MuchMusic to turn a profit: one. And, while many have been predicting doom for vidclips, Znaimer's service keeps reeling

The BBM Bureau of Measurement surveys generally showed strong initial sampling of softer stations and slightly smaller retained audiences. For the most part, however, those smaller audiences were sufficiently high-quality for stations to stick to their new guns.

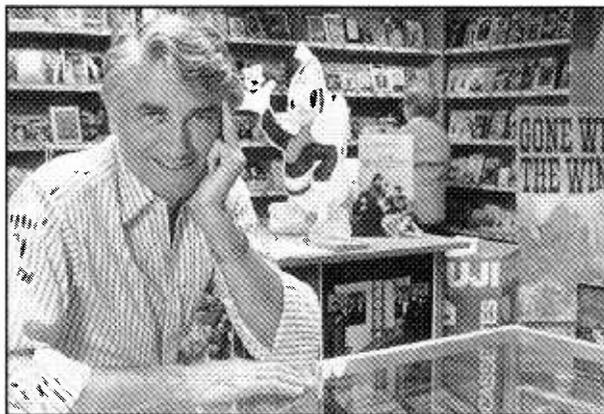
The most publicized format change came at CHUM-AM Toronto, for three decades considered the flagship contemporary hit radio station in Canada and widely regarded as one of North America's
(Continued on page C-14)

in more subscribers on cable. By year's end, it was closing in on one million paying customers. Last year, he launched a French-language equivalent to MuchMusic called MusiquePlus and promised to champion the cause of Quebec music. MuchMusic also opened a Vancouver bureau. This is bad news for those who would have loved to see Znaimer's vision falter. "I must express happiness," he says.

The two organizations offer interesting contrasts to their U.S. counterparts. The Video Software Dealers Assn. (VSDA) is a well-grounded group that serves as an effective lobbying force, but VRAC is little more than a one-man outfit with only a sliver of the estimated 8,500 retailers aboard. MTV has seen its ratings dip and been forced to tighten its playlist to retain its audience. MuchMusic's appeal seems to be stable, even widening, and its playlist is broadening to include block programming in the fields of black, country and possibly new age music.

While economies of scale have meant lower video prices in the U.S., most price points in Canada remain comparably high and have hindered any movement to sell-through. Selection is often limited and retailers often haven't been willing to devote much effort to sell-through when they can survive on rentals. The business is also plagued by uneven distribution—"Some companies write off the Mari-
(Continued on page C-14)

Johnnie Lovesin, Liberty Silver and Rob Laidlaw live on MuchMusic's "Big Ticket" in November.



Moses Znaimer, president/executive producer, MuchMusic/Citytv.



Canada's Number One
Video Show!

**VIDEO
HITS**

WITH A 66% SHARE
OF THE TEENAGE VIEWING
AUDIENCE!



VIDEO HITS
starring Samantha Taylor
weekdays at 5 p.m.



CBC Television



PRESIDENTS' PANEL

(Continued from page C-3)

DiMatteo: I don't see any particular difference in running a company in Canada versus the U.S. Although, during the first year, when my family was getting oriented and we were trying to get settled, there were some difficult moments. Things like work permits, landed immigrant status, making friends, etc. Relocation is much more difficult for a wife than it is for the husband or the kids. The husband has his work, the kids have school and the wife has lots of time on her hands to miss her friends and family back home. That makes it a bit of a strain at the beginning, but once over those personal hurdles, the business of working here is pretty much the same as working in the States. The record business in Canada is somewhat different, but mostly for the best. The country is enormous and it makes distribution a bit more difficult, but because we have to deal with far fewer radio stations, it makes it a bit easier to get full coverage. We can actually give a record a fair shot in Canada. Sometimes that doesn't happen in other territories.

Erdmann: I would say No. 1 on the list is the high import duties we're paying in comparison to the U.S. The LP and cassette are being made locally and are priced properly. The CD, up to this point, can only be brought in from abroad [Editor's Note: PolyGram's intra-company arrangement differs from some other companies that buy from Canadian CD plants] and add about \$4 to the price of a disk. One of the greatest disparities in Canada is the price difference between an LP and a CD. That I consider unfortunate, but I can't wish away the costs. Another thing is the [12%] federal sales tax. It really adds an unfair cost. And something that has hit us really hard this year is the dollar exchange. The cost [of imported records] has gone up 43% as a result of the dollar. And the higher cost we are paying attracts a higher import duty and higher federal sales tax. As a result, instead of the price of a compact disk coming down, we had to raise them. That I consider unfortunate. We should be supporting this new configuration at this critical time, not turning people off. That, unfortunately, is the price of doing business in Canada.

Billboard: What kind of music succeeds or fails here that might not in the U.S. or elsewhere?

DiMatteo: I don't think there really is much of a difference in the tastes of Canadians and Americans. If you look at the charts, you'll see pretty much a mirror image of the U.S. charts in Canada and vice versa. Of course, there are some ethnic differences that do have an impact, i.e. we'll sell more French product because of the influences of the Quebec marketplace; and we'll probably sell less r&b product because of the lower percentage of black population in Canada. But, on balance, I don't see much difference.

Kulin: I think there is a difference. It's obvious to me. We don't have the huge big black base to start with, so you can get an artist like Anita Baker and we lag considerably behind [the U.S.] in sales. Traditionally, with some of the British acts like Genesis, Phil Collins and Elton John—they do a lot better proportionately. Our share is about 20% of the U.S. I think Canada is more open to it. But domestically, you have to look to rock'n'roll to make your money back.

Erdmann: There shouldn't be much of a difference in tastes between people in Canada and peo-



Mark Gane & Martha Johnson of M+M.

ple in the U.S., but there are differences and it's because of the way the market works. We've been very successful with European MOR and we can work a record on the basis of one single. I remember the success we had with Louise Tucker ["Midnight Blue"] when we distributed Arista. We committed to the record, even though we knew its success depended on one song. As a result, Arista in the U.S. was forced to release the record, but it didn't succeed there. If basically what you have is one hit tune [in the U.S.], you're better off [as a company] not touching it because if you don't succeed, you've spent an enormous amount of money. There are other differences, too. I would think that for every 10 Americans who like country music, there should be one Canadian. But we're not set up to work the records. Nine out of a possible 10 records we could work we don't release because we just can't work a small market like that.

Billboard: What are some of the key issues facing the industry and what might be some of the solutions?

DiMatteo: I think that one of the main problems confronting the industry in Canada and in the rest of the world is unauthorized copying of copyrighted works, i.e. home taping, etc. I think the only fair solution to the problem is a blank tape royalty to become part of the proposed new Copyright Act. This royalty will be divided in some equitable way among the artists, the publishers and the record companies. The royalty should approximate an amount that would equal a full royalty for the artist, full copyright payment to the publisher and some profit for the record company [who, by the way, made an investment in the sound recording and is entitled to a return on that investment].

I think a second issue confronting the industry is similar but different, nonetheless. I'm talking about counterfeiting and bootlegging. It's a similar problem in that these actions deprive the rightful recipients of revenue, but it's substantially different because the counterfeiters and bootleggers are criminals. I believe that we should try to secure stiffer criminal and civil penalties and we should always prosecute to the fullest extent of the law.

One other important issue facing the Canadian recording industry is to get our domestic product to be more readily accepted outside of Canada, and in particular, the States. This is a very complex issue and it sometimes gets clouded by a rare success here or there. But, on balance, based on what I've personally seen, this country is as rich in its development of domestic talent as any in the world. Production is first class. Many in the States have been known to disclaim Canadian product by pointing to

the Canadian content regulations [for radio] and the fact that Canadian artists can easily sell a bundle of records because radio is required to play their product. All I can say is that it is a myth. We must continually try to get the message across that Canadian records sell well in Canada only if they are good records, period, not because they can satisfy the content regulations.

Erdmann: I think the problem lurking around the corner is where is the album going. I hope we don't see the album go as quickly as the 8-track, just because record companies want the market to dry up faster than consumers do. I think the market will be there for quite some time. It will be more cumbersome [for retailers] to carry all three configurations, but I think there is more life left in the album than people would have us believe. We also have to consider economics, because it will be impossible for young people to buy \$20 CDs all the time.

The next thing we have to worry about is the packaging and selling of CDs and tapes. That is something we're doing very badly—selling what's in the stores. What still bugs me is that half of the information you need is missing [in liner notes]. That is something we all have to improve.

Kulin: We have just come off our best year ever. It's been a marvelous year, particularly after May. But I can tell you our market share would have been a lot bigger had we had an adequate supply of CDs. We've had problems ever since we started selling them in this country. For WEA, one of the major issues is to improve our supply of CDs. And, based on information I'm now getting, we should be in a pretty good position by no later than February or March of '87 to get the good CD fills of some of our competitors. On CDs, I would hope that down the road manufacturers' cost would be dropping. I think it's important for the industry that the price of that configuration come down. In fact, it could be going up because of increased royalties and I think it will hurt the configuration.

The other thing is the ongoing situation of us having to pay a federal sales tax. I have never been able to understand this, considering that books are exempt. Now I hear they're thinking of applying it to books. If they do—and I think that would be wrong—I guess my argument won't hold up.

There should be some concern as to whether we will have the number of outlets available for recorded music in the future. There is some talk going on as to whether some of the major department store chains should be carrying records. I think that is a concern that the industry is going to have to address. I sure would hope they would continue to do so and that that situation wouldn't change.

Another thing is the need for radio to get back and experiment a little bit and try some new things instead of relying on gold in the way it has this past year and to remember that we need a flow of new acts and new talent to keep both radio and our business viable and healthy.

Billboard: What would be the impact on your company of a free trade agreement with the U.S.?

Kulin: It's hard for me to speculate at this point. My intuition tells me it would have a rather significant impact. Rather than an independent company up here, we might have a branch-type operation. And how many branches there would be is open to conjecture. I think you could see areas such as our Midwest being supplied maybe out of a Chicago branch. And at the same time, it's possible that

(Continued on page C-17)



GROWS GIANTS IN CANADA.



LOVERBOY

GOWAN

PLATINUM BLONDE

BIG NEW ALBUMS COMING SOON TO A CHART NEAR YOU!

CBS RECORDS CANADA

DEVELOPING MORE ARTISTS IN MORE COUNTRIES BECAUSE, IN THE WORLD OF MUSIC, OUR BUSINESS IS THE WORLD!



OVERVIEW

(Continued from page C-1)

quell many complaints. Among the probable new laws: a maximum \$1 million fine for infringement, up from the meager \$200 current maximum.

The recording business is coming off a flat first six months and a sharp rebound in the second half of 1986. Bostered by a quadrupling of compact disk sales, overall recording revenues were expected to increase 5% to 6% overall in 1986 for a total of \$325 million at the wholesale level and roughly \$550 million to \$600 million at retail. WEA Music of Canada Ltd. had its finest year ever and commanded roughly one-quarter of the market. RCA-Ariola had its best year, MCA upped its market share with several strong-selling releases and the acquisition of Motown for distribution, CBS was riding the Bruce Springsteen "Live" recording to what appeared to be unquestionably its finest fourth quarter ever, and PolyGram had its best-ever first quarter and a strong finish to 1986. The Record, the Canadian industry trade publication, cited "Whitney Houston" as the top album and "Nikita" by Elton John as the top single of 1986.

Without a doubt, the big news in the business was the CD. If Canada was somewhat slow out of the gate with the new configuration because of inadequate supply and cautious marketing, it caught up in 1986 and seemed certain to outpace many territories in the coming year. Two reasons for the glowing outlook: growing consumer acceptance and a disproportionate number of manufacturing plants to supply the demand. First to surface was Praxis Technologies Inc., which opened its facility just west of Toronto in late summer and was immediately swamped with business. Two other plants are slated for 1987 in Canada: Americ Disc Inc. in Drummondville, Quebec, 100 miles east of Montreal, with a scheduled February 1987 opening, and Cinram Ltd. in Toronto, aiming for start-up sometime in 1987. The presence of Praxis and even the operation of two other plants is not likely to lower CD prices in Canada—the best CD bargains in downtown Toronto still mean a \$16 outlay—but retailers and recording companies are jubilant that the new technology hasn't been lost on consumers.

"The advent of the CD seems to have brought consumers into the stores who haven't been there," says Peter Erdmann, president of PolyGram Inc. The big shift two years ago was the strong surge of the cassette as it challenged the LP for supremacy. Now being outsold nearly two-to-one, the LP is also likely to be outsold by the CD by the end of 1987. But, because the CD market partly involves new consumers, there is reason to be optimistic about a substantial revenue increase this year.

From an artistic point of view, 1987 is shaping up as one of the industry's finest years. Bryan Adams quietly recorded his fifth album late in 1986 and will lead what is potentially the biggest Canadian musical invasion ever. Several star Canadian attractions, including Loverboy, Rush, Corey Hart, Glass Tiger, Honeymoon Suite, Platinum Blonde, and Gowan, will issue new releases this year and should receive major pushes abroad. Additionally, brisk-selling late '86 recordings in Canada by the Parachute Club and the Partland Brothers will get early '87 international releases.

Last year at this time, the domestic music industry was coming off its headiest performance ever.

The previous year had seen the release of two Canadian blockbusters, "Reckless" by Adams and "Boy In The Box" by Hart, both of which sold more than 1.2 million copies in Canada (12 times platinum) and now rank 1-2 in domestic recording history. Platinum Blonde's "Alien Shores" was a quadruple platinum release and Gowan's "Strange Animal" went triple platinum in the phenomenal year.

But the successes of '86 were milder. Hart's "Fields Of Fire," Glass Tiger's "The Thin Red Line," and Honeymoon Suite's "The Big Prize" were the best-selling Canadian releases, but each sold less than one-quarter of the top '85 recordings. Even so, it was far from a disappointing year, particularly for the veterans of the business. Rush and Triumph re-emerged with their top-selling albums in some time, Kim Mitchell established himself as a bonafide solo star in Canada, Bruce Cockburn consolidated his successes as a conscientious observer and literate musician and Anne Murray departed stylistically but drew praise, and Gordon Lightfoot returned to form with his sincerest record in some time. There were plenty of promising newcomers: Haywire, Jim Foster, Eight Seconds, the Partland Brothers, Chalk Circle, One To One, Cats Can Fly, Eye Eye, Billy Newton-Davis, Doubledate, and 54-40 among them.

If newer music faces one problem in Canada right now, it may be radio. Last year saw a significant shift toward adult contemporary and gold formats and a noticeable reduction in the number of airplay outlets for new acts. Overnight, it seemed, contemporary hit radio aimed at a young audience turned into softer, reflective radio that sought the yuppie and baby boomer. The move was prompted by a loosening of federal radio regulations, and while many viewed the development as a mere swing of the pendulum that will inevitably swing back, others were worried that it would choke Canadian new music and stifle several companies.

"Where is tomorrow's gold going to come from?" asks Robertson. Still, for all the attendant publicity about radio's sudden conservatism, there were hopeful signs for many forms of music.

Seemingly best-equipped to capitalize on radio's current appetite is "new age" music. By year's end, A&M, PolyGram, RCA, and Capitol were heavily involved in mining music from the seemingly bottomless new age pit. Two previously platinum Canadian artists, classical guitarist Liona Boyd and MOR pianist Frank Mills, scored well with their new age re-

leases. Retailers were reporting healthy new age sales, particularly in CDs, and many leading radio stations now feature new age music either as block programming or part of their regular mix.

Optimism may be merited among many black music advocates. The shift to softer radio formats opened the door to many Canadian black artists. Coincidentally, the Junos for most promising male and female vocalists went to two blacks, Billy Newton-Davis and Kim Richardson. Even so, the executive director of the Black Music Assn. of Canada (BMAC) says the developments have so far been merely "cosmetic." Daniel Caudeiron notes the lack of a black music radio outlet, the absence of a concerted black artist development policy by the major labels and the disarray of the black industry. "There's a certain skepticism on my part," Caudeiron says. "Some of us have been through this before in 1978 and 1979 when Claudja Barry and Gino Soccio were getting a lot of attention in Canada, but nothing much happened to them. This could be the same thing all over again."

No element of the business has been in such a state of decline as the French-language music industry. Even though songstress Martine St. Clair is easily the best-selling Canadian female artist, the number of French releases has steadily fallen in recent years, many companies have been forced into bankruptcy and many artists have simply had to move to France or find other professions. But the government's \$25-million package should provide the most help of all to the Quebec-based business. Fully 40% of the funds are earmarked for French-language music. Another promising development in late '86 was the introduction of MusiquePlus, the Montreal-based equivalent of the MuchMusic Network. "We will expose as much French-language music as we can get our hands on," says MusiquePlus president Moses Znaimer, who launched the service on Quebec cable and has drawn strong praise from the francophone music industry.

The quietest success in the Canadian industry is children's music. With more fanfare abroad than at home, such artists as Raffi, Robert Munsch, Sharon, Lois and Bram, Bob Schneider, and Fred Penner regularly score gold and platinum certifications for such labels as Kids' Records, Troubadour, Elephant and others. "We don't get a lot of attention, but we are in business and often doing well," says Kids' Records president Bill Usher. Children's music has greatly benefited in the last two years from boosts in Canadian television production. Many children's artists host or regularly appear on national TV shows. Among the major labels, A&M has made the strongest commitment to the music and has prodded retailers to move some product from the back of their stores and display it prominently. Says Usher: "Very few parents want to walk through the rock department to get to a children's record."

The same aversion to enduring rock in the stores can be said of the consumer for country or classical recordings, both traditionally displayed in the rear of the retail outlet.

Although Canada readily embraces such country artists as Kenny Rogers, Dolly Parton, Alabama, Willie Nelson, Ricky Skaggs, and Janie Frickie, the domestic country industry has performed unevenly in recent years. WEA signed Juno-winning Prairie Oyster at year's end and another new artist on its roster, K.D. Lang, sings with a country twang. But the Canadian industry has lacked a crossover artist to

(Continued on page C-12)



Kim Mitchell



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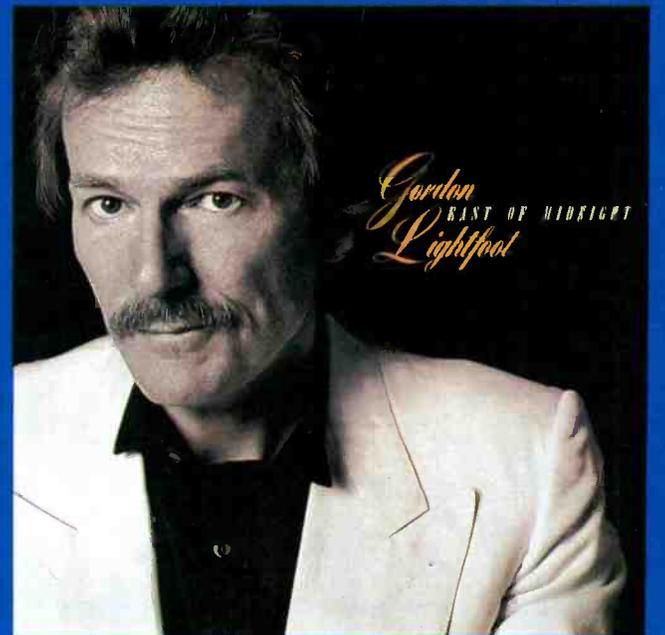
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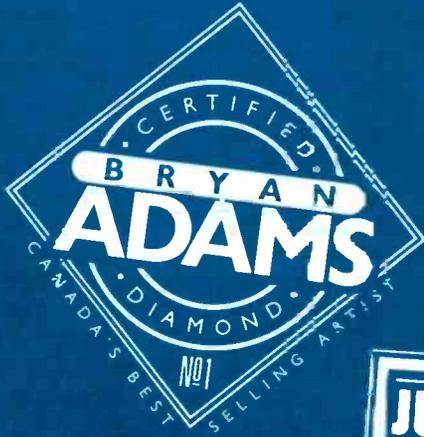


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OVERVIEW

(Continued from page C-12)

Massey Hall in Toronto for roughly 100 nights a year and capture that middle ground between the clubs and the hockey rinks. "He is doing things I really have no interest in doing," says CPI president Michael Cohl. "There is room for both of us." Concert business in Vancouver was dwarfed in '86 by the presence of Expo, but the 60,000-seat indoor B.C. Place proved useful as a major facility. Toronto promoters are anxiously eyeing the 1988 or 1989 opening of a similar domed stadium there.

Although some predict a change in the nature of indies, in the relationship between radio and the recording industry and in the depth of material carried by many of the country's retailers, the basic structure of the business remains largely unchanged. The broadcast business is Canadian-owned and foreign-owned multinationals rule the record industry. No one expects that to change.

The wild card in the coming year, however, could be the current negotiations by Canadian and American officials for a wide-ranging free trade arrangement between the world's two largest trading partners. A deadline to reach a pact has been set by both governments for this fall, but even at this late stage, there remains considerable uncertainty about what is on the table and what isn't. Is Canada's 14.5% import duty on recording up for grabs? Is its sizeable customs levy on compact disks—which add nearly \$4 to the retail price—about to be eliminated? Would the independence of the Canadian operations of multinationals be jeopardized? There are many faces to watch in the Canadian recording industry in the coming years, but those are three key questions to watch in the coming months.

PRESIDENTS' PANEL

(Continued from page C-6)

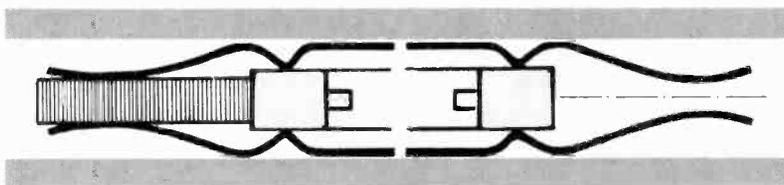
Cleveland would be supplied out of a Toronto branch. My personal view is that all the cultural industries should be excluded from the free trade talks. I think the country has something to offer and that it's vital that culture be left off the table.

DiMatteo: Of course, I don't know how the free trade issue will be resolved in the cultural area, but if there actually were free trade, i.e. if records were allowed to flow freely from the U.S. into Canada and vice versa, I think that the Canadian industry would suffer. The U.S. market is 10 times the size of the Canadian market and the volumes that are produced in the States are very much greater than in Canada. There is a much higher risk of U.S. companies generating surplus records than Canadian companies. If they unload that surplus into Canada, it would have a dramatic negative effect on our industry here.

Erdmann: Unfortunately, there is very little known about where the negotiations are going. Theoretically, it should be beneficial because of the elimination of duties. Unfortunately, I can't say much until I see a blueprint for what the government wants to do.

CREDITS: *Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All editorial by Kirk LaPointe, Billboard's Canadian correspondent in Ottawa; Design, Stephen Stewart; Cover, Douglas Brian Martin for Design & Direction Inc.*

help in azimuth



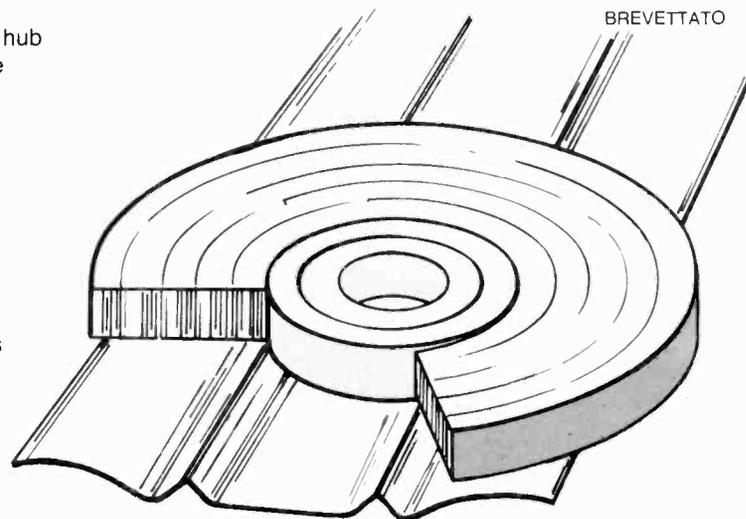
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Inner wave: low flexibility

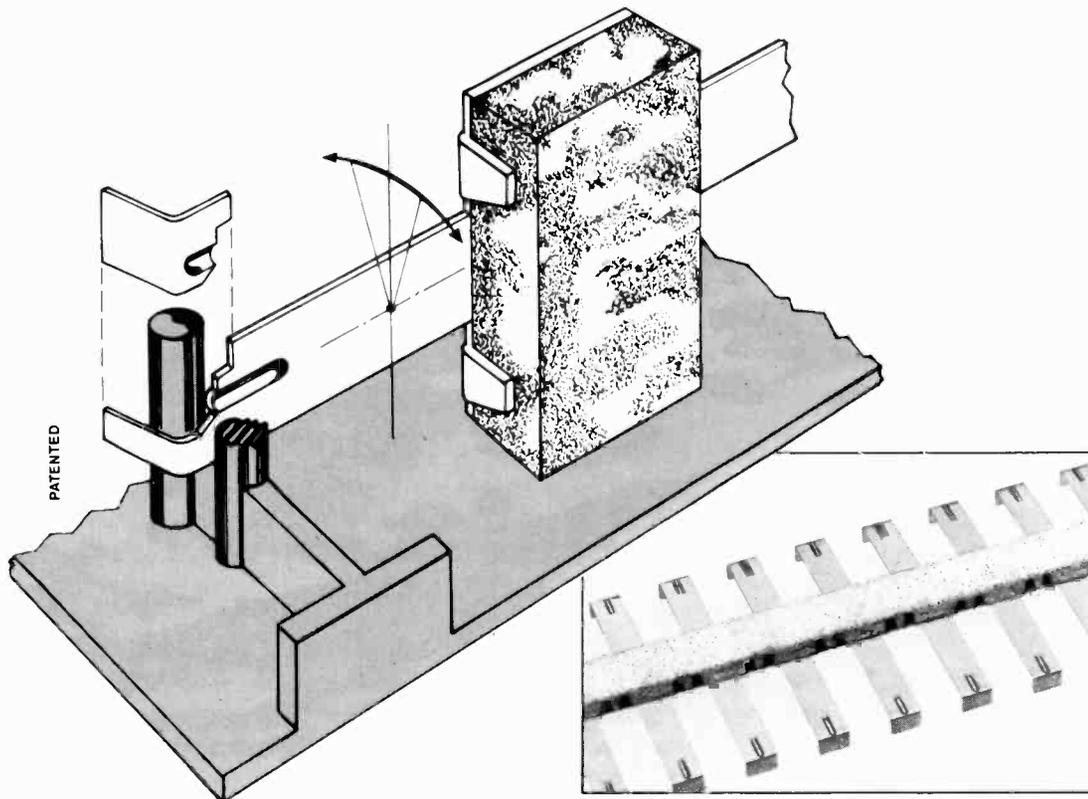
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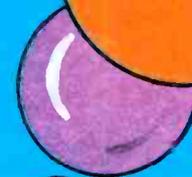
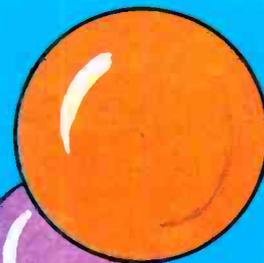
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Maple Briefs

WHO SAYS ONE PERSON can't make a difference in the frequently bureaucratic world of a multinational record company? Kim Cooke, a product manager at WEA Music of Canada Ltd., is a dedicated music fan who last year revived classic Aretha Franklin material for a Canada-only release. This time, he has set his sights on old Otis Redding recordings. The first volume, a two-record set called "Mr. Pitiful," is just out. A second set is scheduled for imminent release. No one believes the packages will go 10-times-platinum, but they are well-wrought releases for the aficionado and a nice sign that you can still do something about your love for music at a big record company in this day and age.

RICHARD LYTTLETON is installed as the new president of Capitol-EMI of Canada. He replaces David Evans, who is retiring after suffering a stroke early in 1986. Evans, who is well-liked and much-admired throughout the industry, will be a tough act to follow.

PUBLICLY, NO ONE is making much an issue of it. Privately, however, it's a big gripe: New U.S. visa laws are making it tough for smaller Canadian artists to tour. Blues and jazz performers, who thrive on a steady diet of U.S. club work, are feeling the pinch most. Performers need to prove they have "pre-eminence" to gain work permits or multiple-entry visas.

Canadian TV Showcase At MIDEM Is Canceled

OTTAWA A \$1.2 million (Canadian) television showcase of Canadian pop artists scheduled for MIDEM Tuesday (27) has been scrubbed after a French network backed off its plan to broadcast and help finance the show and a last-ditch attempt to secure partial financing from a Canadian film agency failed.

'We didn't meet the criteria for Telefilm support. We gave it a shot, but it didn't work'

The program was being produced by Juno Awards show producers Peter Steinmetz and Gary Blye and would likely have featured Corey Hart as a headliner. Confirmed artists included Glass Tiger, Luba, and Liberty Silver, all Juno winners. Chalk Circle, Erroll Starr, and Quebec artists Martine St-Clair, Daniel Lavoie, Richard Seguin, UZEB, Michel Rivard, and Marjo were slated to appear. Partners in the deal were to be Steinmetz, the Canadian Independent Record Production Assn.

(CIRPA), and l'Association de l'Industrie Spectacle du Quebec (ADISQ).

The publicly owned Canadian Broadcasting Corp. (CBC) had committed to broadcast the show in Canada, Music Box was set to broadcast in Britain, and FR-3 in France expressed interest in broadcasting across Europe. But when FR-3 pulled out of the project, financing was in jeopardy. Efforts were made to trim the program's budget to \$1 million, but that would have meant a \$250,000 shortfall.

On Jan. 5, just three weeks before the scheduled event, organizers approached Telefilm Canada, a federal government agency that finances television films, to get funds. CBC, the federal Department of Communications, and the Canadian recording industry had already invested in the show.

"We just didn't meet the criteria for Telefilm support," says Steinmetz. "We gave it a shot, but it didn't work."

Telefilm chief Peter Pearson says the agency doesn't finance promotional or awards shows. His agency was created to help finance Canadian TV projects, but the aim is to recoup that investment. Pearson says programs like the MIDEM gala

Country Label Opposes FM Proposal Bid Calls For Reduced Domestic Airplay

BY KIRK LaPOINTE

OTTAWA The president of Savannah Records, Brian Ferriman, says he will pack up his company and its roster and move to the U.S. if the federal broadcast regulator allows a proposal by country FM stations to cut Canadian content requirements.

Ferriman says there would be no point to operating a country label in Canada without such supports as Canadian content rules.

"Why bother wasting time here when I might as well try my hand in the U.S.?" he says.

The Canada Radio-television and Telecommunications Commission

(CRTC) has asked for public comments on a bid backed by the Canadian Assn. of Broadcasters (CAB) to reduce the amount of Canadian music country stations need to play. The bid calls for a reduction from the current 30% to 20% Canadian content. The CAB says that in return, the 16 country FM outlets will bolster country music programming and provide free advertising to artists.

But the proposal has drawn sharp criticism from the Canadian music business, which says that the country industry is in such a fragile state that it would face enormous difficulties following any erosion of CanCon rules.

Ferriman has spent the last few years developing what has become the most focused country indie in Canada. His artists include the Good Brothers, Terry Carisse, Gary Fjelgaard, Terry Sumsion, Matt Minglewood, Michelle Wright, and Anita Perris & Tim Taylor. He says

'We're fledgling and need support to make us viable'

they would all move with him in the event of a ruling by the CRTC to trim Canadian content.

"What we're talking about with the country industry is roughly what the rock industry was in 1975," he says. "We're fledgling. In the same way that parents help their kids to walk, we need some support to make us viable."

The good news, he says, is that the business should soon start yielding international successes. However, he contends, in the meantime, it is key that no supports be removed.

A CRTC move to cut CanCon would be ironic in view of recent measures taken by the federal government to boost Canadian record production.

have little appeal after an initial broadcast and would not likely return the investment. Other awards shows, including the Junos, have been turned down in the past when they approached Telefilm.

The show was to have been the first-ever showcase of Canadian talent at the music trade fair, and while Steinmetz acknowledges that the late cancelation is a little embarrassing to the Canadian business,

he says everything is in place to stage such a show next year.

"I'm quite confident we can make it work then," he says. "We have the necessary commitments."

Steinmetz says he intends to press the federal government to alter Telefilm policies so music variety projects can be financed.

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Master Album. Soprano Kiri Te Kanawa and conductor Jonathan Tunick are presented with platinum disks for U.K. sales of the Rodgers & Hammerstein musical "South Pacific" on CBS Masterworks. From left are CBS Masterworks vice president of business affairs Robert Perlstein, senior vice president & general manager Joseph Dash, Te Kanawa, Tunick, and CBS Records International director of marketing & sales Frank Hendricks. (Photo: Chuck Pufin)

The U.K. Gears Up For Cannes

Representation Will Be Down From '86

BY NICK ROBERTSHAW

LONDON Though it will fall slightly below the level established at last year's massive 20th-anniversary MIDEM, British attendance at MIDEM '87 will maintain the tradition of full-scale involvement that reflects the continuing strength of U.K. product in world markets, the central role of London-based trade organizations in international industry affairs, and, in particular, the vigor of Britain's independent-label sec-

tor, whose recent difficulties have underscored the importance of overseas sales.

According to MIDEM's own figures, 310 U.K. companies participated in 1986, more than from any other territory. At presstime, this year's total was well over 200, which includes 88 exhibitors.

Of these, more than 50 will benefit from the British Overseas Trade Board (BOTB) subsidy administered through the British Phonographic Industry, and another 24 will gain by the same subsidy administered through the Music Publishers' Assn. Each receives about \$3,600 toward the cost of a four-unit stand, subject to certain BOTB conditions, notably that the company's primary object be to sell rather than buy material, the benefits of which will accrue to the U.K.

Since product with a U.K. connection accounts for more than 20% of global prerecorded music earnings and generates royalty income in excess of \$500 million annually, the government investment is not wasted.

Record company exhibitors include CBS, Island, K-Tel, Pickwick, and Starblend. Starblend is a secondary marketing operation, now in its fifth year, with a wide range of product, including the Country Store catalog of 40 mid-price country albums; the Solitaire Collection love-song series of 12 double albums; and the Masterpiece "backtracking" label, featuring such artists as Neil Sedaka and Eric Clapton.

In addition, Starblend recently set up Solitaire, which it hopes to build into a viable indie label. Managing director Tony Harding is seeking overseas material for selected television-marketing projects and hopes to acquire suitable material for potential marketing in the U.K. Most deals, however, will be preset and finalized at MIDEM.

BBC Records & Tapes, now in its seventh year as a MIDEM participant, will be waving the flag after one of its most successful years ever. With some 550 titles in its catalog, the company will be look-

ing for additional licensees, paying particular attention to markets in which BBC TV and radio programs are aired.

Managing director Humphrey Walwyn says he will try hard to license the BBC Radio One "In Concert" series, which goes back 20 years, and will also be pushing the solo album by former Clannad singer Enya. But his attention will mainly be on the launch of a series of nine Sound FX compact disks aimed at the professional market. Specially commissioned and recorded, and packaged in a wooden case with detailed indexing, the package will sell for just under \$600, which includes a license for unlimited use for a three-year period.

Island, which celebrates its 25th anniversary this year, is expected to concentrate on the Mango (Third World and African music), Antilles (jazz/new direction), and 4th & Broadway (club/dance music) labels, with both U.K. chief Clive Banks and founder Chris Blackwell in attendance.

Lightning Distribution, whose head, Ray Laren, has almost 30 years of experience in the industry, is looking to acquire CD rights for the fastest-growing of its divisions. Laren says MIDEM's traditional role as "the best place for contacts" remains a key motivation for attendance.

FM-Revolver Records, formerly Heavy Metal Records, will seek to license partners for major territories not yet covered. As managing director Paul Birch explains: "We are looking for masters of all types, from dance music to heavy metal, to release in the U.K. and other parts of Europe. We're also looking for new finished-product customers as well as licensees throughout the world to exploit our extensive catalog and to help us develop new U.K. acts worldwide."

Radio Vision, the U.S.-based music-programming distributor that recently launched a U.K. operation under Simon Woodroffe, is attending MIDEM for the first time. Its

(Continued on page 82)

Action May Be In Suites—Not On Show Floor

French Gain Bigger Contingent For MIDEM

BY PHILIPPE CROCCO

PARIS More participants but fewer stands than last year is the word on the French attendance at MIDEM '87, which takes place Monday-Friday (26-30) in Cannes at the Palais des Festivals. Though very much an international event, it was founded by Frenchman Bernard Chevry, takes place annually on French soil, and is therefore expected to attract national participation greater than the country's status in world music markets might otherwise justify. Last year the size of the French contingent was exceeded only by that from Britain.

Virgin France, WEA France, and Vogue are among prominent labels that have not booked exhibition space this year, preferring a more discrete participation. PolyGram will exhibit, however, with a stand twice the size of last year's, as will CBS France, EMI Pathe, Carrere, and, for the first time, independent labels Scorpio Music and Agone.

No fewer than four French CD

companies will also be in attendance: MPO, Areacem, Lordisc, and Digipress. Their participation is testimony to the speed with which the manufacturing industry here has adopted the new carrier.

Also making its debut is the Bureau de Liaison Interprofessionnel de la Musique (BLIM), a new body set up last year as a channel of communication between music business and government interests. Spokesman Jean-Loup Tournier is expected to spell out the industry's aims and discuss ways to achieve greater exposure for French-originated productions and the French song in general.

Together with a number of other French organizations, including ADAMI and SPEDIDAM, BLIM plans a series of MIDEM press conferences at which it will put forward a range of recommendations and suggestions under the general slogan "Together so that the music can advance." One key element will be the demand that France's 33% value-added tax on records, tapes,

and videos be reduced to 7% in line with the standard rate for other cultural products.

TV6, France's new music channel, will have a stand for the first time, affirming its identity as a major national broadcaster. The channel enjoys strong support from the French record industry, which fears that if it were to disappear an identical but foreign-owned network would quickly replace it. At MIDEM, TV6 will be looking to develop new productions and co-productions in partnership with French record companies and with its fellow members in the International Federation of Music Television Channels.

In the MIP-Radio section of MIDEM, a symposium led by Christian Blachas of Communication and Business will ask debate whether or not FM radio, which has changed the media landscape in France, is now an adult medium. Together with the MIDEM Organization, Communication and Business will also sponsor awards voted by a jury of professionals under the name Challenge Of FM Communication.

At the meet, Classique will celebrate its fifth anniversary with increased attendance by agents, producers, and publishers and continued support from French regional orchestras and other musical institutions.

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Boosters Will Take Texas To The World

Lone Star State Delegation Sets MIDEM Campaign

AUSTIN The eyes at MIDEM '87 should be on Texas as the state's music interests combine forces for a move into the international market.

Under the banner of the Texas Music Assn. and Texas Music Commission, a 45-member delegation is representing more than 50 Texas-originated record projects for global exploitation, according to Mike Tolleson, entertainment attorney, a member of TMC and its MIDEM director. Tolleson estimates that \$100,000 spent in promotion on the MIDEM project will generate twice as much in revenues for the state's entertainment industry.

"The world thinks of Texas in terms of the oil industry and the im-

ages portrayed in the 'Dallas' TV series," says Tolleson. "The much-publicized oil woes of the past year have encouraged Texas to develop some of its natural resources, and the music industry is our new rising star."

Tolleson points out that the state is home to 17,000 professional musicians, 600 radio stations and a large club and concert circuit as well.

The Texas delegation to MIDEM will exhibit in a red, white and blue Lone Star theme booth, which will offer audio and video facilities to introduce the international music industry to Texas talent and facilities for international projects.

In addition to Tolleson, the Texas

Music Commission will be represented at MIDEM by Trammell S. Crow, chairman, Lucky Tomblin, the singer/songwriter who is vice chairman, and Steve Mendell.

The Texas Music Assn., a statewide organization of companies, professional individuals and supporters of Texas music, will be represented by its president, Ernie Gammage.

The Texas Music Commission was created by the state legislature in May 1985. Gov. Mark White appointed a nine member panel to the TMC and charged them with encouraging and cultivating the Texas Music industry. IRV LIGHTMAN

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Germany Looks To MIDEM For Global Exposure

BY WOLFGANG SPAHR

HAMBURG The encouraging recovery of the German record market in recent months and the worldwide success of German productions sung in English by such now-regular chart names at Modern Talking, Jennifer Rush, Drafci Deutscher, Sandra, and others have encouraged native companies, producers, and songwriters to invest in MIDEM in a bid to place product on a full global scale. More than 150 representatives of various sectors of the German music business are at MIDEM this year, with 30 companies booking stands.

Michael Karnstedt, head of Peer Publishing's European operation, says the global reach of contemporary music imbues MIDEM with a special importance. "The Pan-European scheme of things becomes more and more important in today's music business," says Karnstedt. "English-language productions from Germany are opening up doors for a really international acceptance of our business."

Karnstedt says this success is responsible for Peer's worldwide publishing companies agreeing to a joint venture with Roland Kluger in Holland in an effort to provide the company with a heavier and even healthier presence in Europe.

Says Karnstedt: "Everybody is talking about a united Europe these

days. We believe in it and we invest in its future." He says MIDEM is the "international summit" of the music business, but adds: "It is not necessarily the right moment for concluding spectacular deals. Rather, it is a concentration of music industry know-how."

Peer has organized a meeting of the most important international managers at MIDEM this year. "We want to launch new artists on their careers in Cannes, and we want to check out potential catalog deals. The fact is MIDEM remains the barometer of the business."

George Glueck, managing director of Intro in Berlin, anticipates good business at MIDEM, particularly since his company published six of the 12 No. 1 hits in West Germany last year. Intro topped the charts for seven months in 1986 with such names as Falco, Modern Talking, and Status Quo. Says Glueck: "Our 1986 success in getting a total of 34 chart titles placed gave us precisely the right kind of motivation to come here and obtain the best possible international deals for our product."

The same line is taken by Gotez Kiso, head of Chappell/Intersong in Germany. At MIDEM he represents Dieter Bohlen's artists Modern Talking, C.C. Catch, and Chris Norman. Bohlen has collected more than 200 gold records from all over the world and will be scouting for

new projects.

"Whatever critics may say, MIDEM is the accepted meeting point of the business, and it saves us all a great deal of money and time," Kiso says.

Teldec's joint managing directors, Manfred Atzert and Thomas Stein, are almost fully booked with appointments for their stay at Cannes, owing to the curiosity regarding the company's new DMM-CD technology, direct metal mastering for the

compact disk configuration. More than 100 potential licensees are coming to MIDEM to study DMM-CD.

Teldec has thus booked a bigger stand than usual and in advance of MIDEM's start opened a special office to coordinate meetings and appointments. Further, the company, which has a 10% market share of the German record business, is interested in buying new product and in placing its national artists (Falco

and Peter Maffay among them) into the global scheme of operations.

"Our ears are wide open in Cannes for anybody who has new sounds to offer. Our own team is 15-strong," says Stein. "Our search is for a mixture of technology and music at MIDEM," Atzert adds.

Josef Bamberger, managing director of Ariola-linked UFA Publishing, will discuss the new organization and implications of publishing.

(Continued on page 82)

Independent Labels Group For MIDEM Single Stands Will Represent Several Imprints

NEW YORK Independent-label representatives who will share a stand and a contingent of Texas-based music companies are among the U.S. groups setting sail for this year's MIDEM convention in Cannes. All told, approximately 150 U.S. companies are expected to participate in the meet, to be held Monday-Friday (26-30).

The U.S. independent stand, which will serve 20 labels covering a broad range of music, was organized by Frank Kelcz, marketing director for the New York-based Perard Associates, MIDEM's U.S. representative.

Although there have been previous "group" stands put together by

U.S. indies, this year's stand is the first effort by the festival itself to attract new participants with a special package.

"They realized that there were a lot of independent labels that wanted to go," says Don Rose, president of Rykodisc USA, one of the labels participating in the stand. Rose adds that a special discount rate of \$2,400 for the stand is a one-time deal. "The idea is to give you a taste," he says.

Participants in the stand will also benefit from a tie-in with the Miller Brewing Co., arranged by Kelcz. The company has given the contingent 150 cases of beer for daily "Miller time" cocktail parties at the

booth. Participating labels have each kicked in \$60 to cover shipping costs.

The group promotion and special rate are seen as a way to compete with companies from countries like Australia, Canada, and the U.K., which receive government assistance. Common stands are planned by Australia, Holland, Norway, Belgium, Austria, Sweden, and Finland.

Also slated for the meet is a Texas Music Assn. stand, featuring 10 independent music companies from the Lone Star state.

In addition, Fantasy Records will be a first-time participant.

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EVD Support Results In High Turnout Dutch Reps Take On MIDEM

BY WILLEM HOOS

AMSTERDAM More than 100 representatives of the Dutch record industry and affiliated trades are participating in this year's MIDEM '87, which takes place Monday-Friday (26-30) in Cannes, France. For the third year in succession, Economische Voolightings Dienst (EVD), the Netherlands foreign trade agency created to stimulate Dutch exports worldwide, has financially supported a Dutch "island" in the exhibition hall, with 15 companies buying space at individual stands.

The EVD has its own joint stand with the Conamus Foundation, which has been promoting Dutch music domestically and abroad for more than quarter of a century.

To emphasize the strong Netherlands presence, a Dutch Day is set for Monday. It features a special English-language edition of the trade magazine Muziek & Beeld Info and giveaways of 4,000 double-sided cassettes titled "From Holland With Love," which promote the music of 28 Dutch acts.

Hosts at Dutch Day are John de Mol, managing director of Conamus, and Theo Herengreen, an EVD project manager. A high-ranking government official will be the special guest.

The only Dutch act set to perform at MIDEM this year is rap duo M.C. Miker G. & DJ Sven. Last summer the act had a smash hit with the single "Holiday Rap," which went to No. 1 in the Netherlands, West Germany, Australia, Scandinavia, France, Spain, and Italy, selling some 2 million units in European territories.

M.C. Miker G. & DJ Sven's new single, "Celebration Rap," was released in the Netherlands at the beginning of November and is also a major hit. The duo is signed to indie Dureco, which has a joint stand at MIDEM with Dutchy Publishing. Leader of this delegation is Martin Hilster, managing director of both companies since January of last year.

Rob Ebbers, Dutchy general manager, is seeking distribution deals for "Celebration Rap" in South American and Asian territories and is also seeking international interest in the LP "Hunting The Queen" by Dutch act Martin Peters & the Dream.

At the meet, Ebbers also will be pushing the LP "Kajan," a fusion of church organ and synthesizer music, already gold in the Netherlands with sales of more than 50,000 units.

Dureco international a&r promotion chief Frits van Swoll is seeking disco/dance repertoire for the High Fashion label, a Dureco specialist outlet in this field.

Willem van Kooten believes he is the only Dutchman to have visited every MIDEM so far. He is managing director of publisher Nada Music of Red Bullet Productions and is chairman of independent record company CNR. He is looking for international exposure for the songs of acts signed to Nada.

Also on van Kooten's list is writer/musician Robbie van Leeuwen, former frontman of pop

group Shocking Blue, which topped Billboard's Hot 100 with "Venus."

Two female acts, Centerfold and Mai Tai, are being promoted at MIDEM by Cees Baas, managing director of CNR. The former has already been featured in the Dutch-language "Playboy" magazine. The act's new single is a cover of "Radar Love," which gave the Netherlands' top rock band Golden Earring a U.S. top 10 hit in 1974.

Mai Tai's last single, "Turn Your Love Around," is released by PolyGram in the U.S.

Two Dutch publishers are sharing a stand at MIDEM: The Company of the Two P(i)eters and Universal Songs. The two Peters (Schoonhoven and van Bodegraven) have bought all the shares in Universal, but the two firms continue working under separate names. Universal, with a catalog of 12,000 titles, is the leading gospel music publisher in the Netherlands.

On the Universal roster is U.S. writer/producer Tom Parker, the man behind the classical-oriented project "Young Amadeus," which followed his "Young Messiah" release by four years.

Tony Berk, Roba Music chief, is at the meet for the 15th time. While interested in international repertoire, he is also there to sell three new Dutch acts. Another MIDEM veteran is Cees Wessels, who has made 16 trips to the event. Wessels is the managing director of heavy metal specialists Roadrunner Records. He also founded Emergo Records six months ago to represent new music acts.

With a stand of its own is Le Disque, a production company with Rob and Ferdi Bolland and Michael Lambrechtsten as co-managing directors. They are working on the upcoming "live" album of Falco as well as the Bolland's own annual joint album for Teldec of West Germany.

Jean-Pierre Burdorf, one of three managing directors of production firm 4-Tune, is promoting "The Girl In Black," the debut solo LP of Anita Heilker, formerly with the top all-female group the Dolly Dots. He is also pushing the single "Let's Go Crazy," recorded by U.S. disco group the Trammyps in the Netherlands.

New indie record company Streetheat Records is also at this year's MIDEM. The company specializes in funk and disco repertoire and tops its plug list with a 12-inch single titled "I Need Your Loving" by funk band M Bitious.

Dutch rights organization BUMA/STEMRA has its own stand at the confab, with general managers Ger Willemsen and Jan Verhagen on hand. Also there is wholesaler/distributor Bertus. At last year's event, Bertus signed distribution deals with French label New Rose; Swiss label Bridge; and U.S. labels DMP, Private Music, Telarc, Dunhill, Rykodisc, and Mobile Fidelity.

Among other Dutch companies with a Cannes presence but no individual stands are Peer Music Holland, Dutch branch of the Peer Southern Organization, and independent record company Megadisc.

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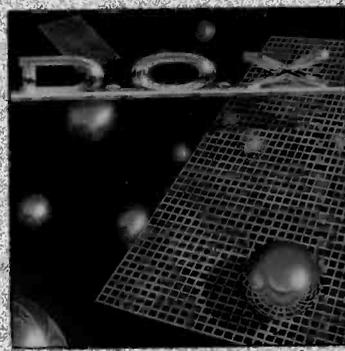
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Italian Execs View MIDEM As Part Of Routine

BY VITTORIO CASTELLI

MILAN As in previous years, the overall attitude of the Italian industry towards attending MIDEM is that it is part of normal routine rather than a matter of rooftop-shouting about great expectations.

In general, the Italian music business executive believes that license deals are often set and signed before MIDEM even starts Monday (26), but he nevertheless regards a trip to the south of France as being well worthwhile even if purely on public-relations grounds.

Sandro Coppola, president of the Atlas/Delta publishing group, admits that Cannes at MIDEM time is a good place for publishers to be. "But many publishers these days don't sell songs as such anymore. The business is much more about offers of finished product."

Italian record producers are enjoying a big international reputation for their high standards in the disco-dance field. Names like Sandy Marton (Ibiza), Den Harrow (Baby), and Carrara (DDD) are among the many who have achieved Pan-European popularity.

Says Coppola: "These were all made-in-Italy productions and carried a special kind of approach to dance music. But it has to be admitted that that success is fading a little now. My guess is that there will be many Italian producers in Cannes just watching closely for new trends, new ideas, and new directions in which they can take their sounds. MIDEM is a good showcase in that sense."

Another aspect of the Italian mood at MIDEM is offered by David Matalon, president of the Ducale/Arion group, which covers just about every part of the music-producing process. He says: "For a while, I seriously thought about not bothering to book a stand for my companies and just turn up in Cannes as a visitor."

"But I had to change my mind because many producers from all over the world announced they were visiting MIDEM and would want to meet up with us. But anyway, to me MIDEM is more important for the industrial side of the business—the pressing and duplicating—than for artist and catalog exchanges and buying and selling individual items.

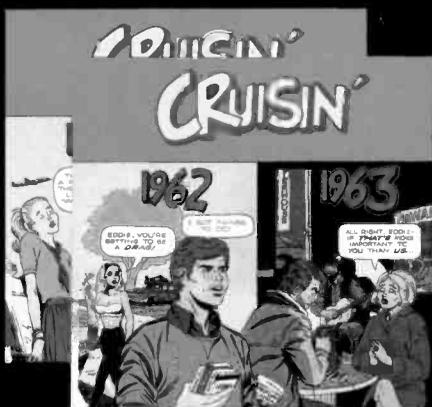
"While our net of distributors all over the world, apart maybe from South America, is fairly complete, I foresee important business being built up in other areas. For instance, I'll definitely be signing a deal in Cannes with representatives of the Korean company Sunkyon. This will mean they will produce our CDs, while we take care of boxes, inlay cards, assembly, and so on.

Matalon says he will also be using his MIDEM visit to "keep a close eye" on the digital audiotape (DAT) situation. "There's no way we can stop progress in our industry. If DAT has to happen in Europe, then I want to be among the first of the companies to take advantage of its technological development."

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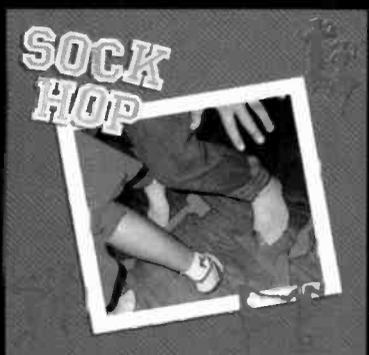
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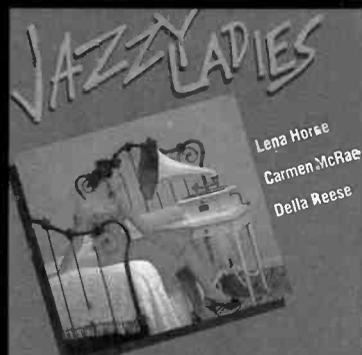
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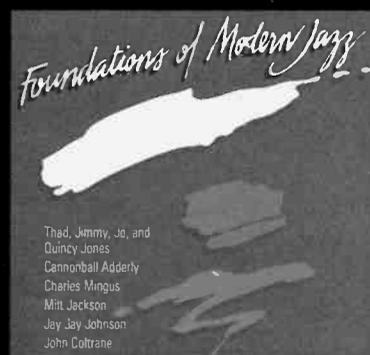
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GERMANY AT MIDEM

(Continued from page 77)

Ende, head of Francis, Day, and Hunter, is seeking new deals for his German material.

Ralph Siegel, owner of Jupiter Records and Siegel Publishing in Munich, this year booked a Palais des Festivals stand at MIDEM after two years' absence. He says: "For me, fostering contacts with our partners from overseas is a more important aspect of MIDEM than actually concluding deals."

Virtually all the big West German companies are represented at this year's gathering, including RCA, which sent managing director Michael Anders and a&r chief Franz von Auersperg in hopes of placing in other territories releases by RCA's national rock acts. Says Anders: "We're not sailing in on a wave of very high expectations, but we do know our product has international quality."

Ariola from Munich is represented, as well as Bellaphon from Frankfurt, the latter seeking business for its new CD plant in Germany. Bellaphon president Branko Zivanovic says: "We've developed a unique new technology in the business of pressing compact disks and MIDEM is the right place for us to unveil it."

THE U.K. AT MIDEM

(Continued from page 73)

package of specials will include Elton John's new Australian show, the new Lionel Richie video special, and HBO's '60s reunion concert, "A Night At The Fillmore."

The company is also moving into variety programming with the "Cover Story" magazine profile series, expected to prove popular among European program buyers.

British involvement in CD manufacturing will be represented by pioneer audiophile company Nimbus, the first U.K. company to press CDs, and Disctec, a new operation.

Among the music TV channels, Music Box no longer has a stand following its merger with the "Best Of British" Super Channel, and, although MTV's new European operation will be represented, the company may keep a low profile until its plans are finalized.

Sky Channel will have its own stand in addition to its participation in the joint stand taken by the International Federation of Music TV Channels. Sky is announcing plans for the second World Video Awards, and it plans to unveil new formats for "Sky Trax" shows as it moves into its fourth year of music production. Now in 7.7 million homes in 18 countries, it plans a groundbreaking special from Budapest and others from Yugoslavia, Scandinavia, and Switzerland. To produce these, it will work with local record industries and will showcase national acts.

British artists scheduled to perform at MIDEM galas include Level 42, Carmel, and Basia in the MIDEM Trophies Gala Sunday (25), and Kim Wilde and Orchestral Manoeuvres In The Dark in the Prestige Gala Thursday (29).



101 Strings

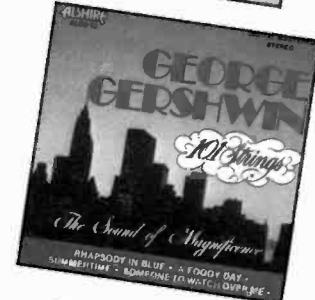
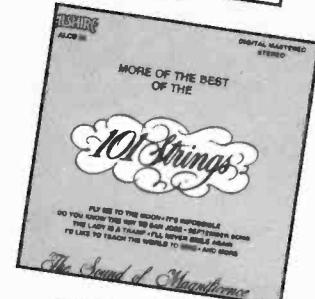
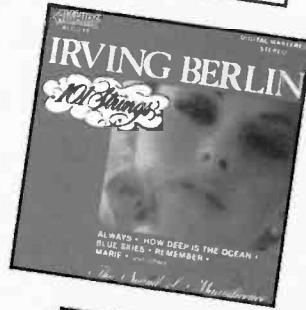
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|----|-----|---|
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| 2 | 13 | WALK LIKE AN EGYPTIAN THE BANGLES CBS |
| 3 | 9 | EVERYBODY HAVE FUN TONIGHT WANG CHUNG GEFEN/WEA |
| 4 | 3 | YOU GIVE LOVE A BAD NAME BON JOVI POLYGRAM |
| 5 | 7 | THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA |
| 6 | 6 | CAN'T HELP FALLING IN LOVE COREY HART CAPITOL |
| 7 | 20 | C'EST LA VIE ROBBIE NEVIL MANHATTAN/CAPITOL |
| 8 | 2 | WORD UP CAMEO POLYGRAM |
| 9 | 12 | HIP TO BE SQUARE HUEY LEWIS & THE NEWS CHRYSALIS/MCA |
| 10 | 11 | TRUE BLUE MADONNA SIRE/WEA |
| 11 | 17 | NOTORIOUS DURAN DURAN CAPITOL |
| 12 | 4 | THE NEXT TIME I FALL PETER CETERA/AMY GRANT WEA |
| 13 | 10 | STAND BY ME BEN E. KING ATLANTIC/WEA |
| 14 | 18 | AMANDA BOSTON MCA |
| 15 | 15 | DON'T GET ME WRONG THE PRETENDERS SIRE/WEA |
| 16 | 14 | HUMAN HUMAN LEAGUE VIRGIN/A&M |
| 17 | 5 | TO BE A LOVER BILLY IDOL CHRYSALIS/MCA |
| 18 | NEW | (FOREVER) LIVE AND DIE ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN/A&M |
| 19 | 19 | SHAKE YOU DOWN GREGORY ABBOTT COLUMBIA/CBS |
| 20 | 8 | THE RAIN ORAN "JUICE" JONES CBS |
| | | ALBUMS |
| 1 | 1 | PAUL SIMON GRACELAND WARNER BROS./WEA |
| 2 | 5 | BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM |
| 3 | 4 | MADONNA TRUE BLUE SIRE/WEA |
| 4 | 3 | BOSTON THIRD STAGE MCA |
| 5 | 2 | HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA |
| 6 | 9 | BILLY IDOL WHIPLASH SMILE CHRYSALIS/MCA |
| 7 | 7 | THE POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M |
| 8 | 8 | LIONEL RICHIE DANCING ON THE CEILING MOTOWN |
| 9 | 11 | BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA |
| 10 | 10 | GLASS TIGER THE THIN RED LINE CAPITOL |
| 11 | 6 | BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-85 COLUMBIA/CBS |
| 12 | 14 | GENESIS INVISIBLE TOUCH ATLANTIC/WEA |
| 13 | 12 | CHRIS DE BURGH INTO THE LIGHT A&M |
| 14 | 15 | COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL |
| 15 | R | SOUNDTRACK TOP GUN CBS |
| 16 | 16 | PRETENDERS GET CLOSE WARNER BROS./WEA |
| 17 | R | PETER GABRIEL SO ATLANTIC/WEA |
| 18 | 20 | WHITNEY HOUSTON ARISTA/RCA |
| 19 | 17 | CYNDI LAUPER TRUE COLORS CBS |
| 20 | R | BANGLES DIFFERENT LIGHT COLUMBIA/CBS |

MUSIC & MEDIA PAN-EUROPEAN CHARTS 01/24/87

| | | HOT 100 SINGLES |
|----|-----|--|
| 1 | 1 | THE FINAL COUNTDOWN EUROPE EPIC |
| 2 | 2 | TAKE MY BREATH AWAY BERLIN CBS |
| 3 | 3 | YOU KEEP ME HANGIN' ON KIM WILDE MCA |
| 4 | 6 | OPEN YOUR HEART MADONNA SIRE |
| 5 | 7 | SOMETIMES ERASURE MUTE |
| 6 | 13 | VICTORY KOOL & THE GANG MERCURY |
| 7 | 11 | IN THE ARMY NOW STATUS QUO VERTIGO |
| 8 | 20 | IS THIS LOVE ALISON MOYET CBS |
| 9 | 15 | LAND OF CONFUSION GENESIS VIRGIN |
| 10 | 18 | CRY WOLF A-HA WARNER BROTHERS |
| 11 | 5 | DON'T LEAVE ME THIS WAY COMMUNARDS LONDON |
| 12 | 16 | LIVIN' IN A PRAYER BON JOVI VERTIGO |
| 13 | 14 | SO COLD THE NIGHT THE COMMUNARDS LONDON |
| 14 | NEW | C'EST LA VIE ROBBIE NEVIL MANHATTAN |
| 15 | 8 | SHOWING OUT MEL & KIM SUPREME |
| 16 | 9 | WALK LIKE AN EGYPTIAN BANGLES CBS |
| 17 | 19 | THE RAIN ORAN "JUICE" JONES DEF JAM/CBS |
| 18 | 4 | TRUE BLUE MADONNA SIRE |
| 19 | 10 | WAR BRUCE SPRINGSTEEN CBS |
| 20 | NEW | EACH TIME YOU BREAK MY HEART NICK KAMEN WEA |
| | | HOT 100 ALBUMS |
| 1 | 1 | MADONNA TRUE BLUE SIRE |
| 2 | 2 | A-HA SCOUNDREL DAYS WARNER |
| 3 | 3 | EUROPE THE FINAL COUNTDOWN EPIC |
| 4 | 4 | EURHYTHMICS REVENGE RCA |
| 5 | 5 | SOUNDTRACK TOP GUN CBS |
| 6 | 7 | SPANDAU BALLET THROUGH THE BARRICADES CBS |
| 7 | 17 | COMMUNARDS LONDON |
| 8 | 10 | PAUL SIMON GRACELAND WARNER |
| 9 | 9 | DURAN DURAN NOTORIOUS EMI |
| 10 | 8 | BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & E STREET BAND LIVE/75-85 CBS |
| 11 | 6 | TINA TURNER BREAK EVERY RULE CAPITOL |
| 12 | 12 | QUEEN LIVE MAGIC EMI |
| 13 | 13 | BON JOVI SLIPPERY WHEN WET VERTIGO |
| 14 | 11 | POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M |
| 15 | 14 | KATE BUSH THE WHOLE STORY EMI |
| 16 | 19 | PETER GABRIEL SO VIRGIN |
| 17 | 18 | DIRE STRAITS BROTHERS IN ARMS VERTIGO |
| 18 | 20 | GENESIS INVISIBLE TOUCH VIRGIN |
| 19 | NEW | PET SHOP BOYS DISCO PARLOPHONE |
| 20 | NEW | THE PRETENDERS GET CLOSE REAL RECORDS/WEA |

BRITAIN (Courtesy Music Week/Gallup) As of 1/24/87

| This Week | Last Week | SINGLES |
|-----------|-----------|--|
| 1 | 1 | JACK YOUR BODY STEVE SILK HURLEY LONDON |
| 2 | 1 | REET PETITE JACKIE WILSON SMP |
| 3 | 3 | IS THIS LOVE ALISON MOYET CBS |
| 4 | 6 | C'EST LA VIE ROBBIE NEVIL MANHATTAN |
| 5 | 5 | NO MORE THE FOOL ELKIE BROOKS LEGEND |
| 6 | 4 | BIG FUN GAP BAND TOTAL EXPERIENCE |
| 7 | 10 | SURRENDER SWING OUT SISTER MERCURY |
| 8 | 8 | HYMN TO HER PRETENDERS REAL |
| 9 | 15 | IT DIDN'T MATTER STYLE COUNCIL POLYDOR |
| 10 | 18 | REAL WILD CHILD (WILD ONE) IGGY POP A&M |
| 11 | 24 | WASTELAND MISSION MERCURY |
| 12 | 29 | SOMETHING IN MY HOUSE DEAD OR ALIVE EPIC |
| 13 | 31 | RAT IN MI KITCHEN UB40 DEP-INTERNATIONAL |
| 14 | 30 | THIS WHEELS ON FIRE SIOUXSIE AND THE BANSHEES WONDERLAND |
| 15 | 32 | DOWN TO EARTH CURIOSITY KILLED THE CAT MERCURY |
| 16 | 28 | WALKING DOWN YOUR STREET BANGLES CBS |
| 17 | 9 | SOMETIMES ERASURE MUTE |
| 18 | 11 | THE RAIN ORAN "JUICE" JONES DEF JAM |
| 19 | 17 | BALLERINA GIRL LIONEL RICHIE MOTOWN |
| 20 | 35 | ALMAZ RANDY CRAWFORD WARNER |
| 21 | 40 | JACK THE GROOVE RAZE CHAMPION |
| 22 | NEW | HEARTACHE PEPSI & SHIRLIE POLYDOR |
| 23 | 37 | IOU FREEZ CITYBEAT |
| 24 | 36 | I LOVE MY RADIO TAFFY TRANS GLOBAL |
| 25 | 7 | CARAVAN OF LOVE HOUSEMARTINS GO DISCS |
| 26 | 34 | ONCE BITTEN TWICE SHY VESTA A&M |
| 27 | 16 | LAND OF CONFUSION GENESIS VIRGIN |
| 28 | 19 | SHAKE YOU DOWN GREGORY ABBOTT CBS |
| 29 | 20 | OVER THE HILLS AND FAR AWAY GARY MOORE 10 RECORDS |
| 30 | 13 | CRY WOLF A-HA WARNER |
| 31 | 12 | OPEN YOUR HEART MADONNA SIRE |
| 32 | 14 | THE FINAL COUNTDOWN EUROPE EPIC |
| 33 | 33 | TRAMPOLINE JULIAN COPE ISLAND |
| 34 | 39 | VICTORY KOOL & THE GANG CLUB |
| 35 | NEW | YOU SEXY THING HOT CHOCOLATE EMI |
| 36 | 26 | THE BOY IN THE BUBBLE PAUL SIMON WARNER |
| 37 | 22 | LIVIN' ON A PRAYER BON JOVI VERTIGO |
| 38 | 21 | SO COLD THE NIGHT COMMUNARDS LONDON |
| 39 | NEW | BEHIND THE MASK ERIC CLAPTON DUCK |
| 40 | NEW | LOVE IS FOREVER BILLY OCEAN JIVE |
| | | ALBUMS |
| 1 | 1 | KATE BUSH THE WHOLE STORY EMI |
| 2 | 2 | PAUL SIMON GRACELAND WARNER |
| 3 | 5 | QUEEN LIVE MAGIC EMI |
| 4 | 8 | BANGLES DIFFERENT LIGHT CBS |
| 5 | 3 | MADONNA TRUE BLUE SIRE |
| 6 | 4 | VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN |
| 7 | 6 | BON JOVI SLIPPERY WHEN WET VERTIGO |
| 8 | 13 | THE PRETENDERS GET CLOSE WEA |
| 9 | 11 | MICHAEL MCDONALD SWEET FREEDOM WARNER |
| 10 | NEW | DEEP PURPLE HOUSE OF BLUE LIGHT POLYDOR |
| 11 | 7 | POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M |
| 12 | 22 | ELKIE BROOKS VERY BEST OF ELKIE TELSTAR |
| 13 | 27 | ELKIE BROOKS NO MORE THE FOOL LEGEND |
| 14 | 9 | EURHYTHMICS REVENGE RCA |
| 15 | 25 | PET SHOP BOYS DISCO PARLOPHONE |
| 16 | 15 | DIRE STRAITS BROTHERS IN ARMS VERTIGO |
| 17 | 23 | ERIC CLAPTON AUGUST DUCK |
| 18 | 14 | HUEY LEWIS & THE NEWS FORE CHRYSALIS |
| 19 | 10 | FIVE STAR SILK AND STEEL TENT |
| 20 | 28 | GENESIS INVISIBLE TOUCH VIRGIN |
| 21 | 24 | LIONEL RICHIE DANCING ON THE CEILING MOTOWN |
| 22 | 19 | COMMUNARDS LONDON |
| 23 | 16 | VARIOUS THE SINGING DETECTIVE BBC |
| 24 | 17 | A-HA SCOUNDREL DAYS WARNER |
| 25 | 29 | EUROPE THE FINAL COUNTDOWN EPIC |
| 26 | 26 | PETER GABRIEL SO VIRGIN |
| 27 | 18 | HOUSEMARTINS LONDON O HULL 4 GO DISCS |
| 28 | 12 | VARIOUS HITS 5 CBS/WEA/RCA |
| 29 | 20 | ORIGINAL SOUNDTRACK TOP GUN CBS |
| 30 | NEW | PLACIDO DOMINGO THE COLLECTION STYLUS/RCA |
| 31 | 39 | SIMPLE MINDS ONCE UPON A TIME VIRGIN |
| 32 | NEW | BERLIN COUNT THREE AND PRAY MERCURY |
| 33 | 30 | WHAM! THE FINAL EPIC |
| 34 | 31 | WHITNEY HOUSTON ARISTA |
| 35 | NEW | SIMPLY RED PICTURE BOOK ELEKTRA |
| 36 | 37 | THE THE INFECTED EPIC/SOME |
| 37 | NEW | MISSION GOD'S OWN MEDICINE MERCURY |
| 38 | NEW | A-HA HUNTING HIGH AND LOW WARNER |
| 39 | 38 | ANITA BAKER RAPTURE ELEKTRA |
| 40 | 35 | BONNIE TYLER THE GREATEST HITS TELSTAR |

WEST GERMANY (Courtesy Der Musikmarkt) As of 1/19/87

| | | SINGLES |
|----|-----|---|
| 1 | 2 | SHOWING OUT MEL & KIM BLOW UP/INTERCORD |
| 2 | 1 | WALK LIKE AN EGYPTIAN BANGLES CBS |
| 3 | 3 | KEINE STERNE IN ATHEN STEPHAN REMMLER MERCURY/PHONOGRAM |
| 4 | 4 | THE RAIN ORAN JUICE JONES DEFJAM/CBS |
| 5 | 6 | SOMETIMES ERASURE MUTE/INTERCORD |
| 6 | 9 | HEARTBEAT DON JOHNSON EPIC/CBS |
| 7 | 13 | LAND OF CONFUSION GENESIS VIRGIN/ARIELA |
| 8 | 15 | YOU KEEP ME HANGIN' ON KIM WILDE MCA/WEA |
| 9 | 17 | ELECTRIC SALSA OFF ZYX/MIKULSKI |
| 10 | 8 | WARRIORS (OF THE WASTELAND) FRANKIE GOES TO HOLLYWOOD ISLAND/ARIELA |
| 11 | NEW | WHERE ARE YOU 16 BIT ARIOLA |
| 12 | 12 | VICTORY KOOL & THE GANG METRONOME/PMV |
| 13 | 7 | IN THE ARMY NOW STATUS QUO VERTIGO/PHONOGRAM |
| 14 | 5 | YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI |
| 15 | 11 | WORD UP CAMEO MERCURY/PHONOGRAM |
| 16 | NEW | C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI |
| 17 | 18 | OPEN YOUR HEART MADONNA WEA |
| 18 | NEW | SO COLD THE NIGHT COMMUNARDS LONDON/METRONOME/PMV |
| 19 | 10 | SUBURBIA PET SHOP BOYS PARLOPHONE/PMV |
| 20 | NEW | CRY WOLF A-HA WARNER/WEA |
| | | ALBUMS |
| 1 | 2 | TINA TURNER BREAK EVERY RULE CAPITOL/EMI |
| 2 | 1 | ENGELBERT TRAUUMEN MIT ENGELBERT ARIOLA |
| 3 | 5 | CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV |
| 4 | 9 | A-HA SCOUNDREL DAYS WARNER/WEA |
| 5 | 4 | RONDO VENEZIANO FANTASIA VENEZIANA BABY/ARIELA |
| 6 | 3 | PETER MAFFAY TABALUGA UND DAS LEUCHTENDE SCHWEIGEN TELEDEC |
| 7 | 12 | FRANKIE GOES TO HOLLYWOOD LIVERPOOL ISLAND/ARIELA |
| 8 | 8 | BRUCE SPRINGSTEEN LIVE 1975-85 CBS |
| 9 | 10 | MADONNA TRUE BLUE SIRE/WEA |
| 10 | 19 | SPANDAU BALLET THROUGH THE BARRICADES CBS |
| 11 | 18 | KATE BUSH THE WHOLE STORY EMI |
| 12 | 14 | EUROPE THE FINAL COUNTDOWN EPIC/CBS |
| 13 | 13 | PET SHOP BOYS DISCO PARLOPHONE/EMI |
| 14 | 6 | ROGER WHITTAKER HITS AVON/INTERCORD |
| 15 | NEW | QUEEN LIVE MAGIC EMI |
| 16 | 16 | KOOL & THE GANG FOREVER METRONOME/PMV |
| 17 | NEW | PAUL SIMON GRACELAND WARNER/WEA |
| 18 | 11 | DRAFI OETSCHER GEMISCHTE GEMUEHLE ELECTROLA/EMI |
| 19 | 7 | MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/ARIELA |
| 20 | 17 | BRUCE HORNSBY AND THE RANGE THE WAY IT IS RCA |

AUSTRALIA (Courtesy Kent Music Report) As of 01/19/87

| | | SINGLES |
|----|-----|---|
| 1 | 1 | FUNKY TOWN PSEUDO ECHO EMI |
| 2 | 4 | WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI |
| 3 | 2 | GOOD TIMES INXS/JIMMY BARNES MUSHROOM/FESTIVAL |
| 4 | 7 | YOU KEEP ME HANGING ON KIM WILDE MCA/WEA |
| 5 | 3 | YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA |
| 6 | 5 | TO BE A LOVER BILLY IDOL CHRYSALIS/FESTIVAL |
| 7 | 13 | PRESSURE DOWN JOHN FARNHAM WHEATLEY/RCA |
| 8 | NEW | FRENCH KISSIN' IN THE USA DEBBIE HARRY CHRYSALIS/FESTIVAL |
| 9 | 6 | LADY IN RED CHRIS DE BURGH A&M/FESTIVAL |
| 10 | 10 | TWO OF HEARTS STACEY Q ATLANTIC/WEA |
| 11 | 9 | (DON'T FORGET ME) WHEN I'M GONE GLASS TIGER MANHATTAN/EMI |
| 12 | 8 | YOU CAN CALL ME AL PAUL SIMON WARNER/WEA |
| 13 | 15 | EVERYBODY HAVE FUN TONIGHT WANG CHUNG WEA |
| 14 | NEW | SUGAR FREE WA WA NEE CBS |
| 15 | 17 | CHANGE OF HEART CYNDI LAUPER PORTRAIT/CBS |
| 16 | 11 | (I JUST DIED) IN YOUR ARMS CUTTING CREW SIREN/EMI |
| 17 | 16 | I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA |
| 18 | 20 | HIP TO BE SQUARE HUEY LEWIS AND THE NEWS CHRYSALIS/FESTIVAL |
| 19 | 12 | DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM |
| 20 | 14 | THORN IN MY SIDE EURHYTHMICS RCA |
| | | ALBUMS |
| 1 | 1 | VARIOUS SUMMER '87 POLYSTAR/POLYGRAM |
| 2 | 2 | JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA |
| 3 | 5 | PAUL SIMON GRACELAND WARNER/WEA |
| 4 | 4 | POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL |
| 5 | 3 | EURHYTHMICS REVENGE RCA |
| 6 | 11 | HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL |
| 7 | 7 | BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS |
| 8 | 10 | KEVIN BLOODY WILSON KEV'S BACK CBS |
| 9 | 6 | VARIOUS 1987-LET'S PARTY FESTIVAL |
| 10 | 8 | LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA |
| 11 | 17 | BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL |
| 12 | 13 | VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS |
| 13 | NEW | SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M/FESTIVAL |
| 14 | 19 | THE ANGELS HOWLING MUSHROOM/FESTIVAL |
| 15 | 12 | GENESIS INVISIBLE TOUCH VIRGIN/EMI |
| 16 | 14 | CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS |
| 17 | 15 | TALKING HEADS TRUE STORIES EMI |
| 18 | NEW | CROWDED HOUSE CAPITOL/EMI |
| 19 | 16 | MADONNA TRUE BLUE SIRE/WEA |
| 20 | 9 | BRUCE SPRINGSTEEN LIVE 75-85 CBS |

FRANCE (Courtesy Europe 1) As of 01/18/87

| | | SINGLES |
|----|-----|--|
| 1 | 1 | T'EN VA PAS ELSA CARRERE |
| 2 | 3 | VOYAGE VOYAGE DESIRELESS CBS |
| 3 | 2 | THE FINAL COUNTDOWN EUROPE CBS |
| 4 | 4 | PREMIER BAISER EMMANUELLE AB/POLYGRAM |
| 5 | 5 | MAMAN DOROTHEE AB |
| 6 | 9 | DON'T LEAVE ME THIS WAY COMMUNARDS BARCLAY |
| 7 | 6 | TAKE MY BREATH AWAY BERLIN CBS |
| 8 | 10 | MUSULMANES MICHEL SARDOU TREMA |
| 9 | 8 | TRUE BLUE MADONNA WEA |
| 10 | 15 | C'EST LA OUADE CAROLINE LOEB BARCLAY |
| 11 | 7 | LA VIE PAR PROCURATION J J GOLDMAN CBS |
| 12 | 17 | IN THE ARMY NOW STATUS QUO CBS |
| 13 | 11 | L'ENFANT JEAN MAS PATHE |
| 14 | 18 | BASCULE AVEC MOI MARC LAVOINE PHONOGRAM |
| 15 | 16 | P' TIT BOUCHON SABINE PATUREL CARRERE |
| 16 | 14 | I'VE BEEN LOSING YOU A-HA WEA |
| 17 | 13 | EVE LEVE TOI JULIE PIETRI CBS |
| 18 | NEW | TES ETATS D'AME...ERIC LUNA PARKER BARCLAY |
| 19 | 12 | FEEL THE HEAT JEAN BEAUVOIR VIRGIN |
| 20 | 20 | HI HI HI SANDRA VIRGIN |

ITALY (Courtesy Germano Ruscitto) As of 1/15/86

| | | SINGLES |
|----|-----|--|
| 1 | 1 | THE FINAL COUNTDOWN EUROPE CBS |
| 2 | 5 | ALLELUIA FOOTBALL STAR RCA |
| 3 | NEW | THROUGH THE BARRICADES SPANDAU BALLET CBS |
| 4 | 2 | NOTORIOUS DURAN DURAN EMI |
| 5 | 3 | TUTTO MATTO LORELLA CUCCARINI POLYGRAM |
| 6 | NEW | OPEN YOUR HEART MADONNA WEA |
| 7 | 8 | WAR BRUCE SPRINGSTEEN CBS |
| 8 | 9 | BELLO IMPOSSIBILE GIANNA NANNINI RICORDI |
| 9 | NEW | L'AMORE E' A MARTINEZ & L CUCCARINI CGDMM |
| 10 | NEW | CELEBRATION RAP MC MIKER 'G' & DEEJAY SVEN CGDMM |
| 11 | 11 | TRUE BLUE MADONNA WEA |
| 12 | 12 | TAKE MY BREATH AWAY BERLIN CBS |
| 13 | NEW | LOVE IS LIKE A GAME TRACY SPENCER CBS |
| 14 | NEW | VICTORY KOOL & THE GANG POLYGRAM |
| 15 | NEW | WORD UP CAMEO POLYGRAM |
| 16 | 6 | HOLIDAY RAP MC MIKER 'G' & DEEJAY SVEN CGDMM |
| 17 | 10 | CATCH THE FOX DAN HARROW BABY RECORDS/CGDMM |
| 18 | NEW | EACH TIME YOU BREAK MY HEART NICK KAMEN WEA |
| 19 | NEW | PEPE' PIPPO FRANCO RICORDI |
| 20 | 7 | WALK THIS WAY RUN-D.M.C. POLYGRAM |

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

PICKS

LOS LOBOS

By The Light Of The Moon
PRODUCERS: T-Bone Burnett & Los Lobos
Slash/Warner Bros. 25523

First-rate follow-up to the East L.A. quintet's surprise 1985 critical/commercial hit, "How Will The Wolf Survive?," is masterful. Hispanic-American band delivers the rocking goods, both on brooding, socially conscious material and party-up dance tunes. Sure to garner rock-crit kudos; up-tempo numbers will seduce radio.

THE LEROI BROTHERS

Open All Night
PRODUCERS: Mike Buck & Steve Doerr
Profile PRO-1224

The Fabulous Thunderbirds have showed that the market is ripe for down'n'dirty rock'n'roll, and this top-notch album from Texas veterans fills the bill; this could be the record that keeps Profile's hot streak going. Radio: Take your pick among the first three tracks on side one.

RECOMMENDED

HUSKER DU

Warehouse: Songs And Stories
PRODUCERS: Bob Mould & Grant Hart
Warner Bros. 25544

Prolific Twin Cities rockers bound back with a two-record set of screaming ravers and hard-edged ballads. Will move at alternative level, but slim production values and so-so writing this time around limit breakout potential.

RED BOX

The Circle & The Square
PRODUCERS: David Motion, Chris Hughes
Sire 25436

Promising debut effort from English duo of Simon Toulson-Clarke and Julian Close, who mate enigmatic lyrics featuring soft-pedaled social comment with a bright synth-pop sound and sparkling backing vocals. Could score if worked beyond college/alternative matrix.

VARIOUS ARTISTS

The Birth Of Rhapsody In Blue
PRODUCER: None listed
Musicmasters MMD 20113X/20114T

Jazz—or what passed for jazz in the cafe society of the '20s—wore white tie and tails at Paul Whiteman's 1924 Aeolian Hall concert. Of course, the big debut was that of Gershwin's "Rhapsody In Blue," but there were other delights as well. That evening's program is lovingly restored here on two digitally recorded LPs, on which something of recorded history is made.

BLUE YONDER

PRODUCERS: John Brand, Arif Mardin
Atlantic 81686

Intriguing vocals by front woman Sandy Stewart are the chief asset of this duo's debut album; although "Windsong" might cut a radio groove, moody songs generally lack necessary momentum for chart longevity.

C.S. ANGELS

Chasing Shadows
PRODUCERS: C.S. Angels, Kevin Moloney
Island 90545

Former Comsat Angels remain true to their roots on this effort. Moody, atmospheric arrangements make up the unusual project, which was supervised by label mate Robert Palmer. Appealing rhythms, but record is not likely to break group's cult status.

DAVID DEE

Sheer Pleasure
PRODUCER: Don Davis
Edge EDLP 003

Electric blues guitarist Dee is a real find: A stinging guitar style, gritty vocals, and strong horn charts are married for one of the finest blues dates in a long, long time. Bluesmen beware: There's a new gun in town and he's slingin' smoke.

MAUREEN MCGOVERN

Another Woman In Love
PRODUCERS: Ron Barron & Maureen McGovern
CBS BFM 42314

McGovern proves her mettle as an interpreter (and wins liner kudos from no less a peer than Mel Torme) on this pleasantly understated set of standards and complementary new compositions. More than a hint of Streisand's influence here, and that isn't bad.

KAREN KAMON

Voices
PRODUCER: Phil Ramone
Atco 90575

Kamon and Ramone take another shot after cool reception accorded the singer's CBS debut. Vocalist puts her silky pipes to OK use on so-so material by such writers as Tonio K. and Russ Ballard.

MADHOUSE

8
PRODUCER: None listed
Paisley Park/Warner Bros. 25545

Prince's boutique label comes up with an odd one: a package of jazz-funk instrumentals, professionally played but so anonymous that the musicians aren't even listed on the package.

SYNERGY

Metropolitan Suite
PRODUCER: Larry Fast
Passport Records SYN-204

Fast's first album in six years shows why he is respected not only for his synthesizer playing but also for technical innovations. This date offers more warmth than one might associate with an all-electronic project. Record may have trouble finding a home at radio, but in-store play could pump sales—especially for dealers who do well with new age product.

THE TOMS

Yawning For Pleasure
PRODUCER: T. Marolda
Black Sheep BS 10902

In 1979 the Toms released one of the finest pop-rock albums of the decade; the songwriting on 1982's "Four-Letter Words" was also first-rate.

NEW AND NOTEWORTHY

COLIN JAMES HAY

Looking For Jack
PRODUCER: Robin Millar
Columbia FC 40611

Debut solo set from former Men At Work leader is brimming with hit potential, starting with the lead track and first single, "Hold Me." Superb production from Millar, topped with superior material from Hay, guarantees much stronger showing than last Men At Work album.

HIPSWAY

PRODUCER: Gary Langen
Columbia BFC 40522

CBS is prepping a major push for this U.K. act, which arrives on these shores with a solidly produced, tuneful collection of dance-pop material. "The Honeythief" is a slick choice to lead the band onto the charts, with several potential follow-ups waiting in the wings.

Hence, this mini-LP's slick AC sound is a letdown, but the record does contain one potential smash, "There Goes My Heart," featuring Richie Sambora of Bon Jovi on guitar. Group mastermind Tom Marolda worked on the "Staying Alive" soundtrack and has written a number of instantly recognizable jingles. Contact: 213-457-3121.

MINUTEMEN

Ballot Result
PRODUCER: Mike Watt
SST 068

Swan song for the late, lamented Southern California postpunk powerhouse is a largely live retrospective of the trio's furious and perceptive sociopolitical tracts. Essential for alternative radio and retail outlets.

WAXING POETICS

Hermitage
PRODUCERS: Mitch Easter, Mike Mills, Waxing Poetics
Emergo/Important EM 9610

Formerly U.K.-only label bows in U.S. with this quasi-pop mixed bag; though band has been together four years, sound is still nascent. Participation of R.E.M.'s Mills and popmeister Easter will undoubtedly draw attention from cognoscenti.

THE DOYLE-WHITING BAND

Flesh And Blood
PRODUCER: Mark Doyle
Blue Wave 106

Hard-drivin' duo of Mark Doyle and Joe Whiting has been together since the early '70s, when it recorded for RCA as Jukin' Bone. Blues-rock focus hasn't changed, although the emphasis has shifted to the latter. Perry a listen. Contact: 3221 Perryville Road, Baldwinsville, N.Y. 13027.

ROBERT WEGMANN

Dangerous Curves
PRODUCER: R. Wegmann
Fumiko/Important 002

Moody album leaps all over the place, from '50s hop to Bill Nelson noise, and seems tailor-made for alternative radio. "Simple Love Song" is witty and tuneful; "Secret Desire" really is a simple love song, and a very pretty one, at that.

THE CREEPERS

Miserable Sinners
PRODUCER: Jon Langford
In Tape Thirty-Nine

Ex-Fall member Marc Riley's new band has already caught on at college radio, and it should find favor among fans of slightly dissonant music everywhere. Best cuts are "Honest Lies" and a cover of Eno's "Baby's On Fire." Contact: Last Time Round,

P.O. Box 14645, Chicago, Ill. 60614.

BLACK

RECOMMENDED

J. BLACKFOOT

U-Turn
PRODUCER: Homer Banks
Edge EDLP-001

A few years back, Blackfoot's "Taxi" helped reignite interest in classic soul. His latest offering mixes in funkier vehicles, like "Warning" and the title track, but it's still straight Memphis soul on the album's remaining tunes.

COUNTRY

PICKS

THE BELLAMY BROTHERS

Country Rap
PRODUCER: Emory Gordy Jr.
MCA/Curb C5721

The ever-versatile Bellamys are back with a mixed bag of insights and delights, rendered in every style from ballad to (seriously!) the rap alluded to in the title. Includes the Bellamys/Forester Sisters' hit, "Too Much Is Not Enough," and the provocative "Kids Of The Baby Boom."

HANK WILLIAMS JR.

Hank Live
PRODUCERS: Hank Williams Jr. & Barry Beckett. Jim Ed Norman
Warner/Curb 25538

Bocephus socks out what's expected of him—a rough'n'rowdy concert set of "rock'n'roll country blues," with some heated instrumental work from his band on the usual self-mythologizing originals and a hearty brace of covers, including a roof-raising take on ZZ Top's "La Grange."

TAMMY WYNETTE

Anniversary: Twenty Years Of Hits
PRODUCER: Billy Sherrill
Epic E2 40625

This two-record package fully lives up to the title, containing such country masterpieces as "Apartment No. 9," "Stand By Your Man," "Til I Can Make It On My Own," and three hit duets with George Jones. And the essential "D-I-V-O-R-C-E" is here, too.

JAZZ

PICKS

DAVID SANBORN

A Change Of Heart
PRODUCERS: Michael Colina, Marcus Miller, Ronnie Foster, Philippe Saisse
Warner Bros. 25479

No staggering surprises here—just saxman Sanborn's tasty combo of driving funk and taut ballads, all circumscribed by his trademark sound. "Double Vision," Sanborn's collaboration with Bob James, is still a chart fixture after six months; expect hot action at retail and a warm welcome on the jazz side of the dial for this one.

RECOMMENDED

BILLY ECKSTINE

I Want To Talk About You
REISSUE PRODUCER: Don Schlitten
Xanadu 207

The great jazz singer, recorded in the early '40s in front of the Earl Hines band and in 1945 as the leader of his own. Prebop emphasis is on ballads, with some fine playing throughout.

JIMMY RANEY & SONNY CLARK

Together!
REISSUE PRODUCER: Don Schlitten
Xanadu 209

Two superb jazzmen—Raney on guitar and Clark on piano—with light, melodic touches prove a fine pairing on these quartet and quintet dates from 1954.

VARIOUS ARTISTS

Bebop Revisited, Vol. 6
REISSUE PRODUCER: Don Schlitten
Xanadu 208

Compendium of small groups from the late '40s and early '50s features tenor saxophonists Paul Quinichette, Eddie "Lockjaw" Davis, John Hardee, and Frankie Socolow. All are of interest to jazz collectors, but the Quinichette date proves to be the standout.

GOSPEL

PICKS

RANDY STONEHILL

The Wild Frontier
PRODUCER: Dave Perkins
Myrrh SPCN-7-01-683706-8

This is high-energy, back-to-basics rock'n'roll from Stonehill, who allows a touch of Springsteen to creep onto the record as well as '60s roots; an example of the latter is the inclusion of that era's "Get Together." Producer Perkins has pulled the best from this veteran rocker.

JANET PASCHAL

I Give You Jesus
PRODUCER: Joe Huffman
Shiloh RO4623

Paschal often sings at Jimmy Swaggart's crusades and on his TV programs, which means she is exposed to more than 160 million people regularly. The eight songs on this album are easy on the ear, soft, and flowing, with a middle-of-the-road sound. With her talent and platform, this is sure to succeed.

CLASSICAL

RECOMMENDED

VIVALDI: THE FOUR SEASONS

Stern, Zukerman, Mintz, Perlman, Israel Philharmonic Orchestra, Mehta
Deutsche Grammophon 419 214

Each violinist in this all-star group takes the solo spotlight in successive seasons for refreshing variety. The set is, of course, excerpted from the live "Huberman Festival" package of several years ago. There's still lots of sales life here, however.

MOZART: SYMPHONIES, NOS. 40 & 41

Prague Chamber Orchestra, Mackerras
Telarc CD-80139

A musicological case is made in the notes for faster tempi than usual, particularly in the minuets, and Mackerras shows that it works. Bracing readings, well-judged balances, and excellent sound. More than 71 minutes of music.

MOZART: EINE KLEINE NACHTMUSIK; DIVERTIMENTI IN E FLAT & D MAJOR

Orpheus Chamber Orchestra
Deutsche Grammophon 419 192

The prize here is the D major divertimento, which features an accomplished quartet of horn players. It's an early work, as is the E flat. The disciplined yet poetic playing of the conductorless ensemble is nowhere better displayed than in the trim, deceptively spare reading of the ubiquitous "Nachtmusik."



Congratulations



Whitney Houston
Michael Masser
Linda Creed &
Arista Records
on your Grammy nomination for
Record of the Year for
“Greatest Love Of All”



You've surely made our year,
and inspired millions around the world.
Thanks for your support,
and for giving us your song.



Special Olympics

This page courtesy of a generous friend of Special Olympics

NEW AGE LABELS

(Continued from page 1)

loyalty across its entire artist list.

But, label executives say, an overabundance of product and labels is confusing both retailers and consumers and making it more difficult for a label to establish a "new age star" to lead its roster.

"The new age splash is past," says Howard Gabriel, general manager of Important Records, which distributes several indie new age labels as well as its own Relativity imprint.

Likening the current scene to the videoclip phenomenon, Gabriel says that once Windham Hill titles began to sell, "everybody in the world was indiscriminately throwing new age music into the stores.

"At one time, I could sell anything electronic or new age. Now, there's a tremendous amount of oversaturation out there, and the sales barrage has passed. The public for this stuff is not a strong buying audience. They buy their three or four records and that's it."

Important's new age survival tactics now include "much greater selectivity" in signing new artists and labels and actively building images for existing artists.

Says Gabriel, "We'll have a selection, but it's going to be only the key stuff. It has to have special merit."

The acts Gabriel is working hardest are Relativity signees Tangerine Dream and guitarist Max Lasser. "T. Dream is fairly easy," he says. "They came to us as a well-established band with a good following. Lasser, who was Andreas Vollenweider's guitarist, doesn't have nearly the same recognition."

The tools for image building are the same as in any other musical genre: as much press, touring, video, and public exposure as possible.

"Touring is incredibly important," says Gabriel. "It lets you put a face on an often faceless form of music." Both Lasser and Tangerine Dream will be on the road this

spring and summer.

Ron Goldstein, newly named president of Private Music and former president of Island Records (see Executive Turntable, page 4), says he also plans to explore a number of publicity and promotional avenues this year. These include more touring for his artists—both in a "Private Music Presents" format and on individual bills—as well as artist posters, in-store appearances, etc.

Two of Private's best-selling artists, guitarist Leo Kottke and synthesist Patrick O'Hearn, have each sold about 50,000 units of their initial Private albums.

While these numbers are more than respectable for a new age title, they do not come close to the genre's sales champion—Windham Hill's George Winston, who has one platinum and two gold records under his belt.

Other strong-selling new age acts include Living Music's Paul Winter, Geffen's Kitaro, CBS Masterworks' Vollenweider, Polydor's Jean-Michel Jarre, Gramavision's Terry Riley and Steven Halpern, and Windham Hill's Mark Isham.

The power of video is not being ignored by new age labels. One outlet for the acts is the "New Visions" program, run two hours weekly on the VH-1 24-hour cable network.

When the show first began about 10 months ago, submissions were difficult to come by. Now, says Ellen Goosenberg, the show's producer and program director, submissions are up by 100%, and labels are supplying more artist profiles and interviews. Also, says Goosenberg, the clips feature more shots of the artists rather than the usual ambient or landscape footage.

"Labels like Jem and Avalon, which weren't doing videos at all, are now supplying them to us on a regular basis," says Goosenberg.

Windham Hill and Private Music share an important advantage over other independent new age labels:

Both are distributed by a major record company—A&M and RCA, respectively.

Private's deal with RCA is relatively new, and Goldstein says one of his primary goals is to "find out just how accessible our product is and whether or not it's selling through" in areas outside the East and West coasts.

One new signing Private is banking on heavily is guitarist Carlos Alomar, a top sessioner who has worked with David Bowie and Iggy Pop. "Proper publicity will be vital to [Alomar's] success," says Goldstein.

Windham Hill, on the other hand, has an "umbrella strategy," which allows the company to sign a variety of acts to a number of sublabels, including Open Air, Magenta, Hip Pocket, and Lost Lake Arts as well as children's label Windham Hill/Rabbit Ears. More recently, Windham Hill began distributing Winston's Dancing Cat Records and Winter's Living Music label.

Sam Sutherland, managing director of Windham Hill, says the company has always steered away from the new age tag, defining itself more by its audience.

One Windham Hill priority this year is guitarist Michael Hedges. Hedges recorded a strong-selling instrumental album, "Aerial Boundaries," on Windham Hill and also recorded a vocal album on the Open Air label. Last fall, he was featured in a showcase for A&M executives, and his eclectic program included a unique guitar/vocal cover of Sheila E.'s "A Love Bizarre"—hardly a new age staple.

"We haven't tried to stand still in terms of the types of music we record," says Sutherland. "Now, it's becoming apparent that we have some artists who deserve a stronger individual image. The question is: When do we promote someone as part of the Windham Hill family, and when do we move beyond that?"

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"AT THIS MOMENT" by Billy Vera & the Beaters (Rhino) continues to increase in points, although not sufficiently for a bullet, and holds at No. 1 for the second week. Madonna's "Open Your Heart" (Sire), with airplay on 218 of the 221 pop reporters, is No. 1 in airplay points and still gaining strongly; it will challenge Vera for the top next week. No other records are close enough in points to compete for No. 1 yet. Genesis' "Land Of Confusion" (Atlantic) moves to No. 4 on the strength of sales gains but begins to lose radio points and loses its bullet. Two other top 10 records have strong potential to hit the top in the near future: Cyndi Lauper's "Change Of Heart" (Portrait) and Bon Jovi's "Livin' On A Prayer" (Mercury), which is the biggest point gainer on the chart and moves from No. 15 to No. 9.

THE BIGGEST POINT GAINER below the top 20 in both sales and airplay this week is "Jacob's Ladder" by Huey Lewis & the News (Chrysalis). It's the seventh double Power Pick on the Hot 100. No previous double Power Pick has failed to reach No. 1, with two of them—Madonna and Bon Jovi—now in the top 10 and moving up strongly. Lewis' record is already on 213 of the pop reporters, the third most widely played record on the chart behind Madonna and Chicago's "Will You Still Love Me?" (Warner Bros.).

THIS WEEK'S DEBUTS are all by reigning rockers, the sole exception being the chart debut at No. 91 of Canada's Eight Seconds (Polydor) with "Kiss You (When It's Dangerous)." Lou Gramm of Foreigner makes his solo bow with "Midnight Blue" (Atlantic), and Bruce Springsteen debuts with his composition "Fire" (Columbia), originally recorded by the Pointer Sisters. Starship earns the Hot Shot Debut at No. 64 with 40% of the panel adding "Nothing's Gonna Stop Us Now" (Grunt).

IT IS UNUSUAL for a record to regain a bullet, but Anita Baker's "Caught Up In The Rapture" (Elektra) did last week and continues to bullet at No. 43 this week with 10 new adds and strong response where it's being played. It is top 10 at six reporting stations and No. 4 at WHYT Detroit, Baker's hometown. New artist Nocera pulls off an even rarer feat of getting a bullet back after dropping on the chart the previous week, as "Summertime, Summertime" (Sleeping Bag) turns around and moves from No. 94 to No. 90 thanks to new activity in several markets. In San Antonio, PD Brian White at KITY says Nocera has been steadily close to the top 10 in sales and has been a top five phone record. White says it's especially strong with Hispanics.

QUICK CUTS: Wang Chung's "Let's Go" (Geffen) ties for the biggest jump on the chart—21 places—on the strength of 56 adds. The other two most-added records already on the chart are Expose's "Come Go With Me" (Arista), already No. 1 in Miami, and Europe's "The Final Countdown" (Epic), which ties for biggest chart jump.

PHILIPS EYES FALL LAUNCH FOR CDV TO U.K. CONSUMERS

(Continued from page 1)

\$7.50 and are seen as an ideal way to introduce the youth market to CD product.

Hardware should eventually range from portable singles players to sophisticated combination CDV/television units and will be priced "very attractively," according to a Philips spokesman. The company is not yet disclosing precise costs. Initially, it is likely that one or possibly two different CDV machines will be offered.

Although existing CD units will not play the new CDV software, the system possesses "backward compatibility," meaning that current audio CD disks will be playable on CDV equipment. Commenting on the launch, Oberstein admitted there are those who will not support CDV. "There will be those spoilers who can find a thousand different reasons for not getting involved. Anybody can research and declare that there is nothing to be had in all this, so let's wait and see."

Picture Music International managing director Geoff Kempin, who attended the presentation, said afterward: "We have always been enthusiastic about laser technology. Pioneer has been marketing combined CD/LV players for some time

with great success, and we have always made our material available in LaserVision.

"There are terrific benefits from CDV, not least in terms of quality. We've tried hard to put across the benefits of hi-fi videocassette. We make a point of providing separately sourced video and audio masters where most people cut the corner and supply one, but that extra care and extra cost has not been converted at the consumer level.

"But CDV is a much more easily

sold concept. The consumer understands CD very well, and it is a small step to understand CDV as well. It's sound-driven, whereas videocassette is seen as movie-driven.

"We look forward to the introduction, though of course when considering putting software out on CDV you have to remember that initially the machine base will be zero."

In the U.S., the CDV technology has been demonstrated to a number of labels (Billboard, Nov. 8).

BILLBOARD, HALSEY TO LAUNCH SONG COMPETITION

(Continued from page 1)

1987. The Jim Halsey Co. will produce the festival.

Details of the competition, including entry regulations, judging procedures, and prizes, will be disclosed at a press conference March 4 in Los Angeles.

"It is our fervent hope," says Halsey, "that this festival will provide the much-needed opportunity for songwriters throughout the world to have their creativity recognized, properly rewarded, and exposed to an audience far greater than ever before possible. It is this melding of

world talent that can emerge as a powerful tool for better understanding among peoples and be a force for world peace."

Sam Holdsworth, Billboard's publisher and editor in chief, says, "We feel privileged to have entered into this venture with Jim Halsey, whose rich experience in the field will assure the festival's success. There are several unique factors that will be introduced in this event that are certain to make the Billboard World Song Festival one of the most exciting of its kind."

FOR WEEK ENDING JANUARY 31, 1987

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

228 REPORTERS

| | | NEW ADDS | TOTAL ON |
|-------------------|-----------------------------|----------|----------|
| STARSHIP | NOTHING'S GONNA STOP US NOW | 89 | 89 |
| REO SPEEDWAGON | THAT AIN'T LOVE | 76 | 76 |
| WANG CHUNG | LET'S GO! | 56 | 120 |
| BRUCE SPRINGSTEEN | FIRE | 55 | 60 |
| LOU GRAMM | MIDNIGHT BLUE | 49 | 49 |

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on initial market reaction at the retailers and one-stops reporting to Billboard. The full panel of 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

198 REPORTERS

| | | NUMBER REPORTING |
|---------------------------|----------------------------------|------------------|
| BRUCE HORNSBY & THE RANGE | MANDOLIN RAIN | 47 |
| HUEY LEWIS & THE NEWS | JACOB'S LADDER | 35 |
| BRUCE WILLIS | RESPECT YOURSELF | 32 |
| BEASTIE BOYS | FIGHT FOR YOUR RIGHT (TO PARTY!) | 26 |
| JANET JACKSON | LET'S WAIT AWHILE | 26 |

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Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT 100 POSITION |
|-----------|-----------|--|---------------------------------------|------------------|
| 1 | 2 | AT THIS MOMENT | BILLY VERA & THE BEATERS | 1 |
| 2 | 5 | OPEN YOUR HEART | MADONNA | 2 |
| 3 | 1 | C'EST LA VIE | ROBBIE NEVIL | 3 |
| 4 | 4 | CONTROL | JANET JACKSON | 6 |
| 5 | 7 | LAND OF CONFUSION | GENESIS | 4 |
| 6 | 9 | CHANGE OF HEART | CYNDI LAUPER | 5 |
| 7 | 10 | SOMEDAY | GLASS TIGER | 7 |
| 8 | 12 | TOUCH ME (I WANT YOUR BODY) | SAMANTHA FOX | 10 |
| 9 | 3 | SHAKE YOU DOWN | GREGORY ABBOTT | 8 |
| 10 | 14 | KEEP YOUR HANDS TO YOURSELF | GEORGIA SATELLITES | 11 |
| 11 | 16 | LIVIN' ON A PRAYER | BON JOVI | 9 |
| 12 | 6 | VICTORY | KOOL & THE GANG | 15 |
| 13 | 17 | WE'RE READY | BOSTON | 12 |
| 14 | 18 | BALLERINA GIRL | LIONEL RICHIE | 14 |
| 15 | 8 | IS THIS LOVE | SURVIVOR | 16 |
| 16 | 20 | THIS IS THE TIME | BILLY JOEL | 18 |
| 17 | 15 | COMING AROUND AGAIN | CARLY SIMON | 28 |
| 18 | 11 | WALK LIKE AN EGYPTIAN | BANGLES | 19 |
| 19 | 22 | LOVE YOU DOWN | READY FOR THE WORLD | 17 |
| 20 | 21 | NOBODY'S FOOL | CINDERELLA | 22 |
| 21 | 25 | WILL YOU STILL LOVE ME? | CHICAGO | 13 |
| 22 | 13 | NOTORIOUS | DURAN DURAN | 24 |
| 23 | 28 | STOP TO LOVE | LUTHER VANDROSS | 21 |
| 24 | 31 | SOMEWHERE OUT THERE | LINDA RONSTADT AND JAMES INGRAM | 29 |
| 25 | 30 | JIMMY LEE | ARETHA FRANKLIN | 30 |
| 26 | 32 | YOU GOT IT ALL | THE JETS | 20 |
| 27 | 29 | FALLING IN LOVE (UH-OH) | MIAMI SOUND MACHINE | 34 |
| 28 | 35 | BIG TIME | PETER GABRIEL | 26 |
| 29 | 34 | TALK TO ME | CHICO DEBARGE | 25 |
| 30 | 36 | STAY THE NIGHT | BENJAMIN ORR | 27 |
| 31 | 23 | ALL I WANTED | KANSAS | 38 |
| 32 | 38 | (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) | BEASTIE BOYS | 32 |
| 33 | 39 | CAN'T HELP FALLING IN LOVE | COREY HART | 36 |
| 34 | 19 | EVERYBODY HAVE FUN TONIGHT | WANG CHUNG | 39 |
| 35 | — | JACOB'S LADDER | HUEY LEWIS & THE NEWS | 23 |
| 36 | 27 | STAND BY ME | BEN E. KING | 44 |
| 37 | — | I'LL BE ALRIGHT WITHOUT YOU | JOURNEY | 31 |
| 38 | — | RESPECT YOURSELF | BRUCE WILLIS | 33 |
| 39 | 26 | THE WAY IT IS | BRUCE HORNSBY & THE RANGE | 42 |
| 40 | 24 | WAR | BRUCE SPRINGSTEEN & THE E STREET BAND | 52 |

| THIS WEEK | LAST WEEK | TITLE | ARTIST | HOT 100 POSITION |
|-----------|-----------|--|-----------------------------------|------------------|
| 1 | 2 | OPEN YOUR HEART | MADONNA | 2 |
| 2 | 1 | AT THIS MOMENT | BILLY VERA & THE BEATERS | 1 |
| 3 | 5 | LAND OF CONFUSION | GENESIS | 4 |
| 4 | 3 | SHAKE YOU DOWN | GREGORY ABBOTT | 8 |
| 5 | 4 | C'EST LA VIE | ROBBIE NEVIL | 3 |
| 6 | 11 | LIVIN' ON A PRAYER | BON JOVI | 9 |
| 7 | 9 | WILL YOU STILL LOVE ME? | CHICAGO | 13 |
| 8 | 7 | SOMEDAY | GLASS TIGER | 7 |
| 9 | 8 | CHANGE OF HEART | CYNDI LAUPER | 5 |
| 10 | 13 | TOUCH ME (I WANT YOUR BODY) | SAMANTHA FOX | 10 |
| 11 | 6 | CONTROL | JANET JACKSON | 6 |
| 12 | 17 | KEEP YOUR HANDS TO YOURSELF | GEORGIA SATELLITES | 11 |
| 13 | 16 | WE'RE READY | BOSTON | 12 |
| 14 | 18 | JACOB'S LADDER | HUEY LEWIS & THE NEWS | 23 |
| 15 | 19 | YOU GOT IT ALL | THE JETS | 20 |
| 16 | 20 | LOVE YOU DOWN | READY FOR THE WORLD | 17 |
| 17 | 23 | BALLERINA GIRL | LIONEL RICHIE | 14 |
| 18 | 21 | STOP TO LOVE | LUTHER VANDROSS | 21 |
| 19 | 25 | TALK TO ME | CHICO DEBARGE | 25 |
| 20 | 22 | STAY THE NIGHT | BENJAMIN ORR | 27 |
| 21 | 10 | IS THIS LOVE | SURVIVOR | 16 |
| 22 | 12 | WALK LIKE AN EGYPTIAN | BANGLES | 19 |
| 23 | 24 | THIS IS THE TIME | BILLY JOEL | 18 |
| 24 | 29 | BIG TIME | PETER GABRIEL | 26 |
| 25 | 28 | I'LL BE ALRIGHT WITHOUT YOU | JOURNEY | 31 |
| 26 | 15 | VICTORY | KOOL & THE GANG | 15 |
| 27 | 32 | I WANNA GO BACK | EDDIE MONEY | 35 |
| 28 | 33 | RESPECT YOURSELF | BRUCE WILLIS | 33 |
| 29 | 31 | NOBODY'S FOOL | CINDERELLA | 22 |
| 30 | 36 | BRAND NEW LOVER | DEAD OR ALIVE | 37 |
| 31 | 39 | MANDOLIN RAIN | BRUCE HORNSBY & THE RANGE | 40 |
| 32 | 14 | NOTORIOUS | DURAN DURAN | 24 |
| 33 | 38 | (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) | BEASTIE BOYS | 32 |
| 34 | 37 | JIMMY LEE | ARETHA FRANKLIN | 30 |
| 35 | — | SOMEWHERE OUT THERE | LINDA RONSTADT AND JAMES INGRAM | 29 |
| 36 | — | WITHOUT YOUR LOVE | TOTO | 45 |
| 37 | 40 | CAN'T HELP FALLING IN LOVE | COREY HART | 36 |
| 38 | — | LET'S WAIT AWHILE | JANET JACKSON | 46 |
| 39 | — | FACTS OF LOVE | JEFF LORBER FEATURING KARYN WHITE | 41 |
| 40 | 26 | EVERYBODY HAVE FUN TONIGHT | WANG CHUNG | 39 |

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HOT 100 SINGLES BY LABEL

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

| LABEL | NO. OF TITLES ON CHART |
|---------------------|------------------------|
| WARNER BROS. (5) | 12 |
| Geffen (6) | |
| Sire (2) | |
| COLUMBIA (10) | 11 |
| Def Jam (1) | |
| E.P.A. | 9 |
| Epic (7) | |
| Portrait (1) | |
| Scotti Bros. (1) | |
| MCA (7) | 8 |
| I.R.S. (1) | |
| POLYGRAM | 7 |
| Polydor (1) | |
| Mercury (4) | |
| Atlanta Artists (2) | |
| London (1) | |
| ELEKTRA | 6 |
| MOTOWN (5) | 6 |
| Gordy (1) | |
| RCA (4) | 6 |
| Grunt (1) | |
| Jive (1) | |
| A&M | 5 |
| ATLANTIC | 5 |
| CAPITOL | 5 |
| ARISTA (3) | 4 |
| Jive (1) | |
| CHRYSALIS | 4 |
| EMI-AMERICA (2) | 4 |
| Manhattan (2) | |
| PROFILE | 2 |
| NEXT PLATEAU | 1 |
| OAK LAWN | 1 |
| RHINO | 1 |
| SLEEPING BAG | 1 |

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE | (Publisher - Licensing Org.) | Sheet Music Dist. |
|-------|---|---|
| 87 | AIN'T SO EASY | (Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP) CPP/ALM |
| 85 | ALL I WANT | (Howard Jones, BMI/Warner-Tamerlane, BMI) WBM |
| 38 | ALL I WANTED | (Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI) MCA/HL |
| 55 | AS WE LAY | (Troutman, BMI/Saja, BMI) HL |
| 1 | AT THIS MOMENT | (WB, ASCAP/Vera-Cruz, ASCAP) WBM |
| 14 | BALLERINA GIRL | (Brockman, ASCAP) CLM |
| 61 | THE BEST MAN IN THE WORLD | (Famous, ASCAP/Ensign, BMI) CPP |
| 79 | BIG MISTAKE | (Fall Line Orange, ASCAP) |
| 26 | BIG TIME | (Clotfene, BMI/Hidden Pun, BMI) |
| 37 | BRAND NEW LOVER | (Latebond, PRS/WB, ASCAP) WBM |
| 47 | CANDY | (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM |
| 36 | CAN'T HELP FALLING IN LOVE | (Gladys, ASCAP/Chappell, ASCAP/Intersong, ASCAP) CHA/HL |
| 43 | CAUGHT UP IN THE RAPTURE | (WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP) |
| 3 | C'EST LA VIE | (MCA, ASCAP/Aig, ASCAP/Bug, BMI/Screen Gems-EMI, BMI) CPP/WBM/MCA/HL |
| 5 | CHANGE OF HEART | (Stone And Muffin, BMI/Relia, BMI) CPP |
| 56 | COME GO WITH ME | (Panchin, BMI) |
| 28 | COMING AROUND AGAIN | (C'est, ASCAP/Famous, ASCAP) CPP |
| 72 | COMING UP CLOSE | (Intersong, ASCAP/Tii Tunes, ASCAP) CHA/HL |
| 6 | CONTROL | (Flyte Tyme, ASCAP) WBM |
| 77 | CRAZAY | (Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM |
| 76 | CRY WOLF | (ATV Music) HL |
| 88 | DEEP RIVER WOMAN | (Brockman, ASCAP) CLM |
| 59 | DON'T DREAM IT'S OVER | (Roundhead, BMI) |
| 69 | DON'T GET ME WRONG | (Hynde House of Hits/Clive Banks) HL |
| 65 | DON'T LEAVE ME THIS WAY | (Mighty Three, BMI) |
| 60 | DON'T NEED A GUN | (Boneidol, ASCAP/Rare Blue, ASCAP) CLM |
| 39 | EVERYBODY HAVE FUN TONIGHT | (Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM/CHA/HL |
| 41 | FACTS OF LOVE | (Music Corp. Of America, BMI/Bayjun Beat, BMI) MCA/HL |
| 34 | FALLING IN LOVE (UH-OH) | (Foreign Imported, BMI) CPP |
| 62 | THE FINAL COUNTDOWN | (Screen Gems-EMI, BMI) WBM |
| 80 | FIRE | (Bruce Springsteen, ASCAP) |
| 50 | FOR TONIGHT | (Pezak, PRO/Kish Kish, CAPAC) |
| 94 | FRENCH KISSIN | (Home Grown, BMI/Theodello Profunct, BMI) |
| 71 | THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES | (Mambadaddi, BMI/I.R.S., BMI/Criterion, ASCAP) |
| 57 | GIRLFRIEND | (Kamalar, ASCAP/Let's Shine, ASCAP) |
| 99 | HEARTACHE AWAY | (Stone Diamond, BMI) CPP |
| 92 | HIP TO BE SQUARE | (Hulex, ASCAP) CLM |
| 84 | THE HONEYTHIEF | (Virgin, ASCAP/Nymph, BMI) CPP |
| 75 | HOOKEE ON YOU | (Lifo, BMI) |
| 96 | (I KNOW) I'M LOSING YOU | (Stone Agate, BMI) CPP |
| 49 | I NEED YOUR LOVING | (Flyte Tyme, ASCAP) |
| 35 | 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 |
| 31 | I'LL BE ALRIGHT WITHOUT YOU | (Colgems-EMI, ASCAP) |
| 98 | I'LL BE OVER YOU | (Rehtakul Veets, ASCAP/California Phase, ASCAP) WBM |
| 16 | IS THIS LOVE | (Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM |
| 23 | JACOB'S LADDER | (Zappo, ASCAP/Almo, ASCAP/Basicly Gasp, ASCAP) CLM |
| 30 | JIMMY LEE | (Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI) |
| 11 | KEEP YOUR HANDS TO YOURSELF | (No Surrender, BMI/Warner-Tamerlane, BMI/Elekylum, BMI) WBM |
| 91 | KISS YOU WHEN IT'S DANGEROUS | (Eight Seconds/Pro Can) Music/Apprentice) |
| 4 | LAND OF CONFUSION | (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM |
| 53 | LET'S GO! | (Chong, PRS/Warner-Tamerlane, BMI) WBM |
| 46 | LET'S WAIT AWHILE | (Flyte Tyme, ASCAP/Crush Club, BMI) WBM |
| 9 | LIVIN' ON A PRAYER | (Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/WBM |
| 51 | LOVE IS FOREVER | (Zomba, ASCAP) HL |
| 97 | LOVE WILL CONQUER ALL | (Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CLM |
| 17 | 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 |
| 40 | MANDOLIN RAIN | (Zappo, ASCAP/Almo, ASCAP/Basicly Gasp, ASCAP) CLM |
| 82 | MIDNIGHT BLUE | (Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) |
| 58 | THE NEXT TIME I FALL | (Sin-Drome, BMI/Blackwood, BMI/Chappell, ASCAP/French Surf, ASCAP) CPP/ABP/CHA/HL |
| 22 | NOBODY'S FOOL | (Chappell, ASCAP/Eve, ASCAP) CHA/HL |
| 64 | NOTHING'S GONNA STOP US NOW | (Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) |
| 24 | NOTORIOUS | (Colgems-EMI, ASCAP) |
| 2 | OPEN YOUR HEART | (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Rafelson, ASCAP/Bertus, BMI/Doraffo, BMI) |
| 33 | RESPECT YOURSELF | (East Memphis, BMI/Klondike, BMI/Irving, BMI) WBM/ALM |
| 95 | RONNIES RAPP | (Promuse, BMI/Fudge, BMI) |
| 8 | SHAKE YOU DOWN | (Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI) HL |
| 66 | SHELTER | (Little Diva, BMI/Little Steven, ASCAP) WBM |
| 83 | SKIN TRADE | (Skin Trade, ASCAP/Colgems-EMI, ASCAP) |
| 7 | SOMEDAY | (Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, BMI) WBM/ALM |
| 70 | SOMEONE | (Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI) CPP/MCA/HL |
| 74 | SOMEONE LIKE YOU | (Hallowed Hall, BMI/Red Network, BMI) CPP |
| 29 | SOMEWHERE OUT THERE | (MCA, ASCAP/Music Corp. Of America, BMI) MCA/HL |
| 44 | STAND BY ME | (Rightsong, BMI/Trio, BMI/A.D.T. Enterprises, BMI) WBM/CHA/HL |
| 27 | STAY THE NIGHT | (Orange Village, ASCAP) HL |
| 21 | STOP TO LOVE | (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP |
| 81 | SUBURBIA | (Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP |
| 90 | SUMMERTIME, SUMMERTIME | (Washinwear, BMI/Beach House, ASCAP) |
| 25 | TALK TO ME | (Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP/Arista, ASCAP) CPP/MCA/CHA/HL |
| 73 | THAT AIN'T LOVE | (Fate, ASCAP) |
| 18 | THIS IS THE TIME | (Joel, BMI) CPP/ABP |
| 78 | TO BE A LOVER | (East Memphis, BMI/Irving, BMI) CPP/ALM |
| 10 | TOUCH ME (I WANT YOUR BODY) | (Zomba, ASCAP) HL |
| 86 | A TRICK OF THE NIGHT | (J&S, ASCAP/Almo, ASCAP) CPP/ALM |
| 89 | TRUE TO YOU | (Ric Ocasek, ASCAP/Lido, ASCAP) |
| 68 | TWO PEOPLE | (Myaxe, PRS/Irving, BMI/WB, ASCAP) WBM/ALM |
| 15 | VICTORY | (Kool & The Gang) |

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. |

Entertainment Stocks Pace NYSE

3 Public Record Companies Gain 13.5%

BY FRED GOODMAN

NEW YORK Entertainment stocks charted by Billboard that trade on the New York Stock Exchange have managed to just squeak past the frantic pace the Big Board set during the first half of January.

The Dow Jones Industrial Average closed Jan. 16 at 2076.63, up 180.69 points or 9.53% since Dec. 31. Along the way, the market set 11 straight new record highs for closings.

During that same period, the 19 entertainment stocks charted weekly by Billboard managed an aggregate gain of 9.64%, 0.11% higher than the Dow Industrials.

As a group, the three publicly traded parent companies of major record companies enjoyed a gain of 13.5%. Leading the way was Warner Communications Inc. (WCI), which rose 17% from 22½ on Dec. 31 to 26⅜ on Jan. 16. MCA was second, moving from 38⅜ to 44⅜, a gain of 14.98%, followed by CBS, which went from 127 to 137⅞ for an 8.56% increase.

Among film companies, the showing has been diverse. At the top is MGM/UA (MGM), which led all Billboard-tracked stocks with a net gain of 21.05%, rising during the period from 9½ to 11½. Orion Pictures (OPC) was second among

Big Board listings with a gain of 17.5%, moving from 12⅛ on Dec. 31 to 14¼ on Jan. 16. At nearly the other end of the spectrum was the Cannon Group (CAN), which gained just under 1.1%, moving up slightly from 11⅜ to 11½.

Home video outfit Vestron (VV)

Among film firms, MGM/UA led all stocks tracked by Billboard, with a 21% increase

moved up 13.15%, from 4¾ to 5⅜. Retailer Handleman Co. (HDL) enjoyed one of the group's largest rises, 17.1%, as its stock rose from 28½ to 33⅜ during the period. American Can (AC), which owns the 535-store Musiland Group, saw its stock edge out the market pace with a rise of 9.6%, moving from 84⅛ to 92¼.

The chart's only losers proved to be TDK and Taft Broadcasting (TFB). TDK, which opened the year at 48, slipped 4.6% to 45¾, while Taft fell 1.7% as its stock went from 115 to 113.

Among the other companies tracked by Billboard, Walt Disney

Productions (DIS) and Westinghouse Electric (WX) also posted sizable gains. Disney, which opened the year at 43⅛, saw its stock rise 15.9% to close Jan. 16 at 50. Westinghouse has enjoyed a rise of 17.48%, from 55¾ to 65½.

Here are the results through Jan. 16 for the rest of the New York Stock Exchange issues tracked by Billboard:

- Capital Cities/ABC (CCB), up 4.75%, from 268⅛ to 280⅞.
- Coca-Cola (KO), up 7.9%, from 37¾ to 40¾.
- Eastman Kodak (EK), up 8.7%, from 68⅞ to 74⅞.
- Gulf & Western (GW), up 8.6%, from 63⅞ to 68⅞.
- Sony Corp (SNE), up 1.8%, from 20½ to 20⅞.
- Viacom International (VIA), up 4.4%, from 39½ to 41¼.

OTHER MARKETS

American Stock Exchange entertainment issues charted by Billboard fared far better than the Dow Industrial Average, rising 15.04%. Between Dec. 31 and Jan. 16 the Amex has risen 27.49 points or 10.44%.

Biggest gainers among Billboard-tracked stocks on that exchange are Prism Entertainment and Turner Broadcasting System. Prism moved from 4 to 5½, a gain of 37.5%, while TBS's common stock rose 20.7%, from 13⅞ to 16¾.

More modest gains were posted by Wherehouse Entertainment, up 2.6%, and Lorimar/Telepictures, up 3.4%. There were no losers among the seven tracked firms.

Among over-the-counter stocks, the group managed an aggregate gain of 7.6%. During the same period, the OTC composite rose 11.77%, up 41 points. However, much of the group's weakness could be attributed to Crazy Eddie, which was off from 11½ on Dec. 31 to 8¼ on Jan. 16 because of questions surrounding the resignation of company founder Eddie Antar. Discounting Crazy Eddie from the group, the NASDAQ companies tracked by Billboard posted a net gain of 9.57%.

Big winners were Satellite Music Network, up 25.7%, from 4⅜ to 5½ and Westwood One, up 21.9%, from 26¼ to 31. Other big gains were posted by Tri-Star Pictures, up 20%, Infinity Broadcasting, up 19.1%, and Lieberman Enterprises, up 12.4%.

Aside from Crazy Eddie, the only other NASDAQ stock tracked by Billboard to take a downturn was Wall To Wall Stereo, down 2.4%.

FINANCIALLY SPEAKING

Getting The Most From Subpublishing Basics Of An Overseas Deal

BY MICHAEL F. SUKIN

While publishers and performers coming to MIDEM Jan. 26-30 may be depressed by the weather that's hitting Europe, they should find some cheer in the forecast for subpublishing deals: Americans should encounter more interest and flexibility from overseas publishers this year.



SUKIN

The relative strength of the U.S. dollar during the past few years has meant a dramatic reduction in subpublishing income for U.S. catalogs. But now, as the dollar continues to decline, we are seeing much greater interest in making deals as far as advances are concerned.

The issue of currency values is only one of the tricky problems publishers from one country face when they seek to make deals for their catalogs in other countries. In an earlier column, we looked at the issue of making territory-by-territory deals vs. worldwide subpublishing agreements, the need to monitor sublicensees, and how to evaluate the efficiency of a licensee at exploiting your catalog.

Now, with the sublicensing activity that MIDEM engenders for publishers and writer/artists, it seems an appropriate time to take a look at how you might want to handle some of the specifics, including payment, accounting, terms, and currency problems.

As already mentioned, currency fluctuation can be a thorny issue. Our view is that you don't want to play the international currency market because you're not making a sublicensing agreement in order to make money as a currency trader.

Most U.S. publishers have found that they want a stable system of payment. You don't want it to be your problem if the value of your licensee's currency goes down. Many overseas publishers lost a lot of money when the value of their currency declined 40%-50% against the dollar in the early '80s. The sales levels in their local territories remained the same, but the relative value of their advance commitments increased dramatically, leaving a much more problematic recoupment position.

Conversely, subpublishers overseas who made fixed-dollar advances last year now find those deals are cheaper to live with. But that's fine for you if you are the recipient because you still receive the same amount.

What sort of royalty rates should you look for? There used to be a fairly standard rate, but the business has evolved enormously. You have to look at the type of cat-

alog you own and what kind of work it will need in each market.

Standard sublicensing arrangements on basic rates range from 90/10 splits to 70/30 splits, with the royalty rate affected by the advance. But if you are only offering a sublicensee 10%, you can't really expect him to work your catalog actively.

Rates are usually more favorable to the subpublisher on local versions—for mechanical royalties and sometimes for performances. What a reasonable cover rate is depends on how powerful the licensor is and how much the sublicensee can get done in his market.

Changing the splits on performances for local versions can be troublesome, however. Usually, a local version isn't differentiated from the original when it's reported by the local society.

This is certainly true in English-language territories and, curiously enough, even in most non-English-speaking countries. So what rate applies to "cover" performances? Often, the agreement is to split the baby and apply a royalty rate between the cover and basic rate.

What do subpublishers collect? Usually, everything except the writer's share of performance royalties, which are collected through the local societies like GEMA, SACEM, and SIE. That means your sublicensor is collecting and accounting for mechanicals, print, synchronization uses, and the publisher's share of performance royalties.

Consequently, a U.S. publisher relies on his subpublishers to remit an accurate accounting—after all, what are the odds that you will go overseas and do an audit? But most reputable subpublishers account well for their payments, and it is unlikely that you will find a massive error.

Many societies around the world are the only collection organizations for mechanical as well as performance payments. It is different in the English-speaking markets, but in Japan, for instance, JASRAC collects everything.

Today, many foreign publishers are plugged into their society's computers, so their accounting function becomes one of breaking down the funds they receive into the various catalogs they administer. You need to specify at the start—in your contract—if there is specific information you want in your statements. Otherwise, you get what your subpublisher thinks is sufficient, which may or may not be what you need.

How long should a subpublishing deal run? Most subpublishers now want a three-year deal, with expiration set at Dec. 31 of the third year. Some will take a two-year deal with an option, but many

(Continued on page 97)

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

| Company | Sale/ 1000's | Close 1/12 | Close 1/19 | Change |
|---------------------------------|-----------------|---------------|---------------|--------|
| NEW YORK STOCK EXCHANGE | | | | |
| American Can | 689 | 91 1/8 | 91 1/4 | +1/8 |
| CBS Inc. | 424.1 | 137 | 137 3/4 | +3/4 |
| Cannon Group | 512.3 | 11 1/4 | 11 1/4 | |
| Capital Cities Communications | 152.7 | 278 1/4 | 281 | +3 1/4 |
| Coca Cola | 424.1 | 38 1/2 | 41 1/8 | +3 1/8 |
| Walt Disney | 6700.8 | 48 1/2 | 51 | +2 1/2 |
| Eastman Kodak | 5495.6 | 71 1/2 | 75 | +3 1/2 |
| Gulf & Western | 1221 | 67 1/2 | 68 1/2 | +1 1/2 |
| Handleman | 355 | 32 1/2 | 32 1/2 | +3/8 |
| MCA Inc. | 2437.9 | 43 1/2 | 44 1/4 | +1 1/8 |
| MGM/UA | 168.2 | 10 1/2 | 11 1/2 | +1 1/2 |
| Orion Pictures Corp. | 580.5 | 14 | 14 3/4 | +3/4 |
| Sony Corp. | 1105.7 | 20 1/2 | 20 1/2 | +1/8 |
| TDK | 8.9 | 47 1/2 | 46 1/4 | -1 |
| Taft Broadcasting | 81 | 114 1/2 | 113 1/2 | -1 1/2 |
| Vestron Inc. | 155.5 | 5 1/2 | 5 1/4 | -3/8 |
| Viacom | 1236 | 41 1/4 | 40 3/4 | +1/2 |
| Warner Communications Inc. | 3606.1 | 25 1/2 | 25 1/2 | +3/8 |
| Westinghouse | 4156.1 | 61 1/2 | 67 1/4 | +6 1/4 |
| AMERICAN STOCK EXCHANGE | | | | |
| Commtron | 82.3 | 9 1/2 | 10 1/8 | +3/8 |
| Lorimar/Telepictures | 4525 | 16 1/2 | 17 3/4 | +1 1/4 |
| New World Pictures | 221.2 | 13 1/2 | 12 1/2 | -1 1/2 |
| Price Communications | 126 | 11 1/2 | 11 3/4 | +1/4 |
| Prism Entertainment | 28.4 | 4 1/2 | 5 1/4 | +1 1/2 |
| Turner Broadcasting System | 97.3 | 19 1/2 | 16 3/4 | -3 1/2 |
| Wherehouse Entertainment | 262.8 | 14 1/2 | 15 | +3/4 |
| OVER THE COUNTER | | | | |
| Crazy Eddie | | 8 1/4 | 8 1/8 | -1/8 |
| Dick Clark Productions | | 7 1/2 | 7 3/8 | +1/8 |
| Infinity Broadcasting | | 14 | 13 1/2 | -1/2 |
| Josephson Intl. | | 11 3/4 | 11 3/4 | |
| LIN Broadcasting | | 58 3/4 | 58 3/4 | -1/4 |
| Lieberman Enterprises | | 18 3/4 | 18 3/4 | |
| Malrite Communications Group | | 9 3/4 | 9 3/4 | |
| Recoton Corporation | | 7 1/2 | 7 | -1/2 |
| Reeves Communications | | 8 1/2 | 9 | +1 1/2 |
| Satellite Music Network Inc. | | 5 1/2 | 5 3/4 | +1/4 |
| Scripps Howard Broadcasting | | 84 | 83 | -1 |
| Sound Warehouse | | 12 1/2 | 12 3/4 | +1/4 |
| Trans World Music Corp. | | 23 | 23 1/4 | +1/4 |
| Tri-Star Pictures | | 10 1/2 | 10 3/4 | +1/4 |
| Wall To Wall Sound & Video Inc. | | 5 1/4 | 5 1/4 | |
| Westwood One | | 32 | 32 | |

NARM meeting hails more uniform application of bar coding by WEA ... see page 43



Clowning Around. First lady Nancy Reagan welcomes entertainer Shari Lewis on stage during the annual White House Christmas party for some 300 children from around the world. The parties were started in 1963 by Jacqueline Kennedy Onassis. Lewis was recently nominated for a Grammy Award for her Caedmon recording "One-Minute Bedtime Stories."

EUROPEAN BIG CHILL

(Continued from page 4)

only fully computerized rental chart. The company says that rentals are down 19% on the same period last year and 18% on the period immediately before the last holiday season. Rental levels are at their lowest since June.

Top titles do well, but there have been many instances of snowbound customers not being able to return tapes to their dealers, so more business is lost. Says VTA's Mann, "Losses to the retailer will clearly have a knock-on effect to the distributor as dealers rethink their spending patterns in the next two or three months."

With many businesses down some 25%-30%, the trade worries that once people get out of the video habit it is alarmingly hard work getting them back into the shops. Dealers say they need a new crop of blockbusters.

Such European countries as West Germany and Holland are better-prepared for sudden spells of icy weather, certainly with regard to keeping roads and railways open. But trade problems were still evident.

Dieter Oehms of PolyGram Music Sales, with more than 70 sales representatives nationwide and more than 2,000 outlets in West Germany, says many shops reported having fewer customers during the really

cold spell. He says, "PolyGram had no problem fulfilling orders. But having gone through such a spell, the industry has to maintain and build trade through February. As a result, record companies are booking extra time on radio and television in a bid to regain interest in new product. Sales on CDs, though, remained very strong."

A turnover dip of 10%-15% during the "ice-age week" is reported by Nico van Biemen, deputy managing director of the distributor Record Service Benelux (RSB)—a joint venture between WEA, RCA/Ariola, and PolyGram—which claims 60% of the market in Belgium and 52% in the Netherlands.

Van Biemen says the situation was eased by closing the RSB warehouses at Breda, Netherlands, for taking inventory on Jan. 15-16.

Free Record Shop (FRS), a chain of 39 shops in the Netherlands, report a "sharp drop" in customers during the cold spell. One, in downtown Amsterdam, was virtually deserted for several days. "You could shoot a cannonball outside and nobody would be hurt," say the store's manager. But business picked up soon after because the FRS chain's sales and stocking approach and mainly attracts young people. Says the manager, "Youngsters don't feel the cold like the older folk."

FRS' main problem was a result of a delay in supplies from the U.K. With conditions being worse in the U.K., supplies dried up.

Machgiel de Ruyter of Bertus, the Netherlands' leading record wholesaler, reports "slight turnover loss," but adds that January is traditionally a slow month with no big releases and most local record companies wait to unveil product at MIDEM. During the bad weather, Bertus, links with the U.K. were poor, with delays of up to four days.

FOR THE RECORD

In an article on new releases in the Jan. 10 issue, Atlantic recording artist Karen Kamon's name was misspelled. Billboard regrets the error.

Contrary to a report in the Jan. 24 issue, Gerald Roy will manage Kenny Rogers' new Nashville office and Ken Kragen will continue as Rogers' manager.

BIRTHS

Girl, Lilyana Jane Grant, to Kathryn Schenker and Howard Grant, Dec. 24 in New York City. She is an independent publicist and owner of Kathryn Schenker Associates.

Boy, Casey Ray, to Lyn and Aland Henderson, Dec. 28 in Livingston, N.J. He is a lighting designer. She is an agent at the Willard Alexander Inc. agency.

Girl, Miriam Rachel, to Mark and Linda Leviton, Jan. 4 in Los Angeles. He is vice president of a&r for Warner Special Products.

Boy, Tyler Eugene, to Gene and Toni Weed, Jan. 6 in Burbank, Calif. He is vice president/television at Dick Clark Productions and presi-

dent of the Academy of Country Music.

Boy, Jesse Tyler, to Andrea and Dan Seals, Jan. 13 in Hendersonville, Tenn. He is a singer/songwriter on the EMI/America label.

MARRIAGES

Barbara Shelley to Robert Margouloff, Jan. 2 in Great Neck, N.Y. She is president of Barbara Shelley Public Relations and former head of national publicity for Arista Records. He is a recording producer and engineer.

John Knoblauch to Liz Kaiser, Jan. 10 in Rohobeth Beach, Del. He is a member of the Duck & Cover Comedy Group.

DEATHS

Leslie Baguley, 71, of heart failure Dec. 24 in London. The prominent postwar songwriter/musician, probably best-known for his composition "Nice To Know You Care," has had songs recorded by such artists as Vic Damone, Tommy Dorsey, Danny Williams, Dorothy Squires, and Anne Shelton, among others. Petula Clark made her TV debut at age 12 with the Baguley tune "Miser Miser." He was one of the most sought after piano accompanists during the '50s and '60s. A member of the headlining variety act the Yale Brothers, Baguley's versatile career ranged from orchestration to film scores. He worked continually up to the time of his death as a jazz pianist in several West End night clubs.

New Companies

Dog Brothers. Records, formed by Jonathan Destler and Paul Thomas. An independent record label specializing in dance music. First release is "Love Attack" by Konk. Contact Jeff Dorman, 172 Ludlow St., N.Y. 10002; 212-475-1351.

Ship Wreck Records Inc., formed by Willie J. Thompson. Firm specializes in music and entertainment marketing. Accepting dance, pop, and adult contemporary tapes

for review. 738 N. LaSalle St., Chicago, Ill. 60610; 312-337-8100.

Fine Line Promotions, formed by Kim Pardi. Firm specializes in artist and group promotion. 465 Calderon Ave., #21, Mountain View, Calif. 94041; 415-960-1594.

JOED Records, formed by Josephine Dixon Banks. Label specializes in dance music. First release is the 12-inch single "We Did It" by Gwen Newsome. 891 E. 53rd St., Los Angeles, Calif. 90011; 213-231-3433.

Special Promotions Inc., a partnership company formed between Dave Barton, formerly with Jayson Promotions, and Special Pro-

motions Inc., a Nashville-based corporate promotions agency. Company specializes in booking, management, and music marketing and also offers artists opportunities to tie in with corporations to receive sponsorship dollars. 918 19th Ave. S., Nashville, Tenn. 37212; 615-321-5130.

Platinum Plus Productions, formed by "Sir" Dean Gant and Michael J. Powell. Company handles album production, movie scores, soundtracks, and commercials. First projects involve the MCA Records all-female group Body and the band Yor Face. 15301 Ventura Blvd., Suite 201, Sherman Oaks, Calif. 91403; 213-463-1151 or 313-961-1000.

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. 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 Downhome 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.

EXECUTIVE TURNTABLE

(Continued from page 4)

HOME VIDEO. Rob Straight is promoted to senior vice president of Vestron Video International in Stamford, Conn. He has been with the company for the past three years.

Worldvision Home Video appoints Adam Lloyd central division manager, based in Chicago. He was marketing coordinator for Yamaha Corp.

PUBLISHING. Elizabeth Anthony is named manager of creative services for MCA Music in Los Angeles. She was professional manager for Chrysalis Music. Also, MCA Music U.K. appoints Annette Rella to the newly created post of manager of international acquisitions, based in New York. She was with CBS Songs International.

TRADE GROUPS. Raymond Gianchetti is named director of creative services for both the Video Software Dealers Assn. (VSDA) and the National Assn. of Recording Merchandisers (NARM), based in Cherry Hill, N.J. He was with the Franklin Mint Record Society.

Frederic Hirsch becomes vice president of the home video division of the Motion Picture Assn. of America (MPAA) and the Motion Picture Export Assn. of America (MPEAA), based in New York.

PRO AUDIO/VIDEO. William Peck is named president and general manager for Shape Optimedia, a Sanford, Maine-based full-service replicator of compact disks for the music and data markets. He joined the company in 1985.

Art Kellner is appointed producer/director of special effects for Editel in Los Angeles. He joins from Complete Post.

Leonard Garner Productions in New York appoints Meril Weinstein vice president of sales and marketing.

Chuck Weiss joins Rock Solid Productions in Burbank, Calif., as field producer and operations scheduler. He was with Tritronics.

RELATED FIELDS. William Amato becomes director of marketing and promotion for the music and entertainment division of Dav-El Limousine in New York.

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 ★ ★ | | | | | |
| 1 | 1 | 1 | 21 | BON JOVI ▲ ⁴ MERCURY 830264-1/POLYGRAM (CD) 4 weeks at No. One | SLIPPERY WHEN WET |
| 2 | 4 | 5 | 53 | BANGLES ▲ COLUMBIA BFC 40039 (CD) | DIFFERENT LIGHT |
| 3 | 3 | 3 | 16 | BOSTON ▲ ³ MCA 6188 (9.98) (CD) | THIRD STAGE |
| 4 | 6 | 8 | 29 | CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD) | NIGHT SONGS |
| 5 | 5 | 4 | 33 | BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD) | THE WAY IT IS |
| 6 | 2 | 2 | 10 | BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA C5X 40558 (CD) | LICENSED TO ILL |
| 7 | 11 | 20 | 10 | BEASTIE BOYS DEF JAM BFC 40238/COLUMBIA (CD) | FORE! |
| 8 | 8 | 7 | 21 | HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD) | CONTROL |
| 9 | 10 | 11 | 48 | JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD) | TRUE BLUE |
| 10 | 7 | 6 | 29 | MADONNA ▲ ³ SIRE 25442/WARNER BROS. (9.98) (CD) | DANCING ON THE CEILING |
| 11 | 9 | 9 | 23 | LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD) | NOTORIOUS |
| 12 | 13 | 14 | 7 | DURAN DURAN CAPITOL PJ-12540 (9.98) (CD) | INVISIBLE TOUCH |
| 13 | 15 | 17 | 32 | GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD) | RAISING HELL |
| 14 | 12 | 13 | 34 | RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD) | GRACELAND |
| 15 | 14 | 10 | 21 | PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD) | TRUE COLORS |
| 16 | 16 | 15 | 18 | CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD) | WORD UP |
| 17 | 17 | 18 | 19 | CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD) | GIVE ME THE REASON |
| 18 | 20 | 19 | 16 | LUTHER VANDROSS ▲ EPIC FE 40415 (CD) | WHIPLASH SMILE |
| 19 | 19 | 16 | 13 | BILLY IDOL ▲ CHRYSALIS OV 41514 (CD) | GEORGIA SATELLITES |
| 20 | 23 | 28 | 14 | GEORGIA SATELLITES ELEKTRA 60496 (8.98) | EVERY BREATH YOU TAKE-THE SINGLES |
| 21 | 18 | 12 | 11 | THE POLICE A&M SP 3902 (9.98) (CD) | THE BRIDGE |
| 22 | 22 | 22 | 25 | BILLY JOEL ▲ COLUMBIA OC 40402 (CD) | RAPTURE |
| 23 | 21 | 21 | 42 | ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD) | SHAKE YOU DOWN |
| 24 | 24 | 27 | 14 | GREGORY ABBOTT COLUMBIA BFC 40437 (CD) | JUST LIKE THE FIRST TIME |
| 25 | 26 | 29 | 12 | FREDDIE JACKSON ● CAPITOL ST 12495 (8.98) | BY REQUEST |
| 26 | 30 | 39 | 9 | BILLY VERA & THE BEATERS RHINO RNL 70858/CAPITOL (8.98) (CD) | CAN'T HOLD BACK |
| 27 | 28 | 24 | 23 | EDDIE MONEY ● COLUMBIA FC 40096 (CD) | FOREVER |
| 28 | 25 | 26 | 9 | KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD) | THIN RED LINE |
| 29 | 29 | 35 | 29 | GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD) | SO |
| 30 | 36 | 40 | 34 | PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD) | SOMEWHERE IN TIME |
| 31 | 27 | 23 | 17 | IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD) | ARETHA |
| 32 | 32 | 42 | 12 | ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD) | TO HELL WITH THE DEVIL |
| 33 | 33 | 37 | 11 | STRYPER ENIGMA PJAS 73237/CAPITOL (9.98) (CD) | BACK IN THE HIGHLIFE |
| 34 | 38 | 33 | 29 | STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD) | POWER |
| 35 | 35 | 36 | 12 | KANSAS MCA 5838 (8.98) (CD) | TOUCH ME |
| 36 | 59 | 66 | 10 | SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD) | STRONG PERSUADER |
| 37 | 49 | 59 | 7 | ROBERT CRAY MERCURY/HIGH TONE 830 568-1/POLYGRAM (CD) | ROBBIE NEVIL |
| 38 | 46 | 52 | 10 | ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD) | RAISED ON RADIO |
| 39 | 41 | 45 | 39 | JOURNEY ▲ COLUMBIA OC 39936 (CD) | GET CLOSE |
| 40 | 31 | 32 | 12 | THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD) | BREAK EVERY RULE |
| 41 | 34 | 25 | 19 | TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD) | "TRUE STORIES" |
| 42 | 37 | 31 | 18 | TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD) | LONG TIME COMING |
| 43 | 44 | 51 | 9 | READY FOR THE WORLD MCA 5829 (8.98) (CD) | THE FINAL COUNTDOWN |
| 44 | 55 | 60 | 14 | EUROPE EPIC BFE 40241 (CD) | PRIMITIVE LOVE |
| 45 | 45 | 49 | 63 | MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD) | WHITNEY HOUSTON |
| 46 | 47 | 48 | 97 | WHITNEY HOUSTON ▲ ⁷ ARISTA ALB-8212 (8.98) (CD) | TOP GUN |
| 47 | 39 | 30 | 35 | SOUNDTRACK ▲ ³ COLUMBIA SC 40323 (CD) | UNDER THE BLUE MOON |
| 48 | 50 | 57 | 7 | NEW EDITION MCA 5912 (8.98) | WHEN SECONDS COUNT |
| 49 | 53 | 55 | 13 | SURVIVOR SCOTTI BROS./CBS ASSOCIATED FZ-40457/EPIC (CD) | AUGUST |
| 50 | 58 | 61 | 6 | ERIC CLAPTON WARNER BROS. 25476 (9.98) (CD) | SOLITUDE/SOLITAIRE |
| 51 | 43 | 41 | 30 | PETER CETERA ● WARNER BROS. 25474 (8.98) (CD) | LIVE |
| 52 | 52 | 53 | 7 | STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD) | STAND BY ME |
| 53 | 40 | 34 | 20 | SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD) | 18 |
| 54 | 61 | 64 | 16 | CHICAGO ● WARNER BROS. 25509 (9.98) (CD) | |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|--|---------------------------------------|
| 55 | 42 | 38 | 38 | BILLY OCEAN ▲ ² JIVE JLB-8409/ARISTA (8.98) (CD) | LOVE ZONE |
| 56 | 60 | 56 | 25 | DAVID & DAVID A&M SP 65134 (6.98) (CD) | BOOMTOWN |
| 57 | 51 | 44 | 18 | THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD) | CRASH |
| 58 | 57 | 47 | 14 | WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD) | MOSAIC |
| 59 | 54 | 54 | 18 | TIMBUK 3 I.R.S. 5739/MCA (8.98) | GREETINGS FROM TIMBUK 3 |
| 60 | 62 | 65 | 25 | THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD) | ESPECIALLY FOR YOU |
| 61 | 56 | 46 | 63 | ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD) | RIPTIDE |
| 62 | 48 | 43 | 15 | RATT ● ATLANTIC 81683 (9.98) (CD) | DANCIN' UNDERCOVER |
| 63 | 76 | 88 | 39 | THE JETS ● MCA 5667 (8.98) (CD) | THE JETS |
| 64 | 72 | 74 | 16 | COREY HART EMI-AMERICA PW 17217 (8.98) (CD) | FIELDS OF FIRE |
| 65 | 69 | 73 | 14 | THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD) | THE TONIGHT SHOW BAND |
| 66 | 71 | 72 | 12 | STEVE MILLER CAPITOL PJ 12445 (9.98) (CD) | LIVING IN THE 20TH CENTURY |
| 67 | 74 | 82 | 20 | AMY GRANT A&M SP 3900 (9.98) (CD) | THE COLLECTION |
| 68 | 82 | 86 | 22 | KENNY G. ARISTA AL 8-8427 (8.98) (CD) | DUOTONES |
| 69 | 67 | 67 | 21 | TOTO COLUMBIA FC 40273 (CD) | FAHRENHEIT |
| 70 | 68 | 70 | 14 | HOWARD JONES ELEKTRA 60499 (8.98) (CD) | ONE TO ONE |
| 71 | 90 | 90 | 20 | VINNIE VINCENT INVASION CHRYSALIS BFV 41529 (CD) | VINNIE VINCENT INVASION |
| 72 | 106 | 190 | 3 | SOUNDTRACK GEFEN GHS 24125/WARNER BROS. (9.98) | LITTLE SHOP OF HORRORS |
| 73 | 73 | 78 | 15 | TIL TUESDAY EPIC FE 40314 (CD) | WELCOME HOME |
| 74 | 66 | 63 | 10 | THE POINTER SISTERS RCA 5609-1-R (9.98) (CD) | HOT TOGETHER |
| 75 | 70 | 69 | 17 | RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD) | THIS SIDE OF PARADISE |
| 76 | 63 | 50 | 28 | DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD) | EAT 'EM AND SMILE |
| 77 | NEW | ▶ | 1 | DEEP PURPLE MERCURY 831 318/EMI/POLYGRAM | THE HOUSE OF BLUE LIGHT |
| 78 | 84 | 106 | 7 | KATE BUSH EMI-AMERICA ST 17242 (8.98) (CD) | THE WHOLE STORY |
| 79 | 65 | 58 | 17 | LINDA RONSTADT ● ASYLUM 60474-1 E/ELEKTRA (9.98) (CD) | FOR SENTIMENTAL REASONS |
| 80 | 80 | 87 | 15 | MEGADETH CAPITOL ST 12526 (8.98) | PEACE SELLS... BUT WHO'S BUYING? |
| 81 | 81 | 83 | 8 | GRACE JONES MANHATTAN ST 17242/EMI-AMERICA (8.98) (CD) | INSIDE STORY |
| 82 | 64 | 62 | 43 | VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD) | 5150 |
| 83 | 85 | 89 | 7 | THE KINKS MCA 5822 (8.98) (CD) | THINK VISUAL |
| 84 | 86 | 118 | 12 | JEFF LORBER WARNER BROS. 25492 (8.98) | PRIVATE PASSION |
| 85 | 77 | 68 | 28 | THE MONKEES ● ARISTA AL9-8432 (9.98) (CD) | THEN & NOW... THE BEST OF THE MONKEES |
| 86 | 98 | 99 | 13 | KBC BAND ARISTA AL 8440 (8.98) (CD) | KBC BAND |
| 87 | 87 | 98 | 100 | PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD) | NO JACKET REQUIRED |
| 88 | 88 | 109 | 8 | BOBBY BROWN MCA 5827 (8.98) | KING OF STAGE |
| 89 | 94 | 138 | 6 | DEAD OR ALIVE EPIC FE 40572 (CD) | MAD BAD AND DANGEROUS |
| 90 | 105 | 113 | 10 | LONE JUSTICE GEFEN GHS 24122 (9.98) (CD) | SHELTER |
| 91 | 91 | 96 | 13 | BENJAMIN ORR ELEKTRA 60460 (8.98) (CD) | THE LACE |
| 92 | NEW | ▶ | 1 | SOUNDTRACK MCA 39096 (6.98) | AN AMERICAN TAIL |
| 93 | 93 | 124 | 13 | BERLIN GEFEN GHS 24121/WARNER BROS. (8.98) | COUNT THREE AND PRAY |
| 94 | 96 | 117 | 12 | CHICO DEBARGE MOTOWN 6214 ML (8.98) | CHICO DEBARGE |
| 95 | 95 | 112 | 6 | PET SHOP BOYS EMI-AMERICA SQ 17246 (6.98) | DISCO |
| 96 | 75 | 75 | 15 | ALABAMA ▲ RCA 5649-R-1 (8.98) (CD) | THE TOUCH |
| 97 | 97 | 100 | 8 | DEBBIE HARRY GEFEN GHS 24123/WARNER BROS. (8.98) | ROCKBIRD |
| 98 | 78 | 79 | 24 | GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD) | LIVE |
| 99 | 99 | 107 | 8 | VANGELIS POLYDOR 8296631/POLYGRAM (CD) | OPERA SAUVAGE |
| 100 | 92 | 97 | 13 | METAL CHURCH ELEKTRA 60493 (8.98) | THE DARK |
| 101 | 79 | 71 | 16 | ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD) | THE PACIFIC AGE |
| 102 | 104 | 125 | 11 | JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98) | STILL STANDING |
| 103 | 110 | 102 | 16 | IGGY POP A&M SP 5145 (8.98) (CD) | BLAH, BLAH, BLAH |
| 104 | 128 | 120 | 14 | LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD) | EXPRESS |
| 105 | 89 | 76 | 21 | DON JOHNSON ● EPIC FE 40366 (CD) | HEARTBEAT |
| 106 | 83 | 80 | 42 | BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD) | LIKE A ROCK |
| 107 | 107 | 110 | 69 | BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD) | 7800 DEGREES FAHRENHEIT |
| 108 | 102 | 81 | 26 | EURYTHMICS ● RCA AJL1-5847 (9.98) (CD) | REVENGE |
| 109 | 103 | 77 | 24 | R.E.M. I.R.S. 5783/MCA (8.98) (CD) | LIFE'S RICH PAGEANT |

○ 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.

david & david



david & david & the press

Time magazine calls *Boomtown* one of the year's best albums. So does *Rolling Stone*. The *Village Voice* calls it a "revolutionary fantasy." And the *Los Angeles Times* says David & David have firmly grasped the musical crown "passed through the hands of the Doors, the Eagles and X."

david & david & radio

"Ain't So Easy" is the new hit single from *Boomtown*. In its first week of release, the song has been added by more than 150 stations nationwide. "Ain't So Easy" builds on the Top 10 success of the album's first track, "Welcome To The Boomtown."

david & david & retail

Retail enthusiasm for *Boomtown* fueled its acceptance on both radio and MTV. One of the fastest-selling albums of the winter, *Boomtown* has spent six months on *Billboard's* album chart and reached into the Top 40. Soon to surpass Gold, *Boomtown* is exploding.

david & david = boomtown



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ROOKIES ENTER TOP 10

(Continued from page 1)

happy surprise to many, particularly retailers.

Radio also has been taken by surprise by the strength of new artists, as indicated by comments made at the recent Burkhart/Abrams/Douglas/Elliott album rock convention in Palm Springs, Calif. (see story, page 10).

'When you give the audience quality music, it will embrace new artists'

Beyond the top 10, there are albums in the current top 50 by five new artists: the Georgia Satellites, Gregory Abbott, Glass Tiger, Samantha Fox, and Robbie Nevil. Recent strong showings by such artists as Timbuk 3, David & David, and the Smithereens may indicate that the field is rapidly widening for newcomers.

Some industry members cite the influence of music video as boosting the fledgling artists; others point out disappointing records by former top 10 artists.

Cinderella, Hornsby, and the Beastie Boys have earned their stripes for a variety of reasons, says wholesaler Steve Libman, executive vice president and buyer at Nova Distributing Corp., Atlanta. Libman says the albums' success reflects the more "wide-open" accep-

tance of music by consumers "together with the lack of superstars you could look to for a hit once a year."

Most surprising of the three albums was the Cinderella debut, says Libman. "We were buying it before there was any airplay. I got a very early buzz from accounts."

Early MTV exposure was a key element in Cinderella's swift success, says Harry Anger, senior vice president of marketing for PolyGram. "There were a couple of weeks when it might've been, if not the most-programmed, close to the most-programmed video on MTV," Anger says. "And then it was on all the other video channels as well."

A coordinated video advertising campaign and the band's addition to the David Lee Roth tour helped things snowball, says Anger. And the top 40 exposure of "Nobody's Fool" along with the band's current tour with Bon Jovi should keep the ball rolling.

Heavy video play has likewise helped the Beastie Boys, as has airplay on album rock, top 40, and urban radio formats.

"We got good airplay," says Arma Andon, vice president of product marketing for Columbia Records. "We had instant reaction from everywhere on the Beastie Boys. They had a couple of 12-inch singles out before the release of the album; they had toured with Madonna; they had toured with some of the other rap groups. They had quite a following. And it all just seemed to connect when they put their album out."

Nova's Libman calls the Beasties' work "the ultimate crossover album. It's black, disco, heavy metal, and now spreading pop. It's very unique. The album kind of makes fun of rap, and there are great guitar riffs they've taken from Black Sabbath and Led Zeppelin. It's been our No. 1 for several weeks."

Hornsby's success was spurred by a marketing campaign that took a "musical approach, not a hype-the-artist approach," says Rick Dobbis, RCA executive vice president, U.S.

"We took an approach that was really focused on getting people to listen to this album and to get to know the artist. A lot of people say that often is the case, but the fact of

the matter is that what Bruce has to say musically touches people. And if they give the whole album a chance, in most situations people discover that he's talking to them, and they like his music."

Dobbis cites special mailings of the compact disk and cassette as part of the campaign. It was aimed at "people at competitive companies and people outside the industry—at television, at publishing, stars, celebrities—because we thought it was a great record. That of course didn't break him, but it set up our approach."

New artists are getting more breaks on both top 40 and album radio these days, says Dobbis, be-

cause "the audience—the people who listen to and buy music—is always hungry for new music. And when you give them new music that they like and you give them quality, they will constantly embrace new artists."

"Sure there's brand loyalty to artists—thank God, that's a very important part of our business. But people who like music, if they turn on the radio or if somebody plays them something they like, that they've never heard before—I think on the whole, they don't have to know that it's by somebody they've already heard of in order for them to decide that they do like it. It's amazing how secure people are in

MALACO BUYS SAVOY GOSPEL

(Continued from page 6)

purchase price was a "high six-figure number."

"Basically, Savoy was in pretty bad shape," says Malaco business manager Stewart Madison. "They'd lost a lot of their artists, and the distributors were having trouble getting product. Prelude had let a lot of the best-selling titles go out of print."

"Right now, Savoy's best-known artists are probably Albertina Walker, Rev. Clay Evans, and the New Jerusalem Baptist Choir, but they own the masters to a wealth of gospel material. For example, they have 25 years' worth of Rev. James Cleveland's recordings in their vaults."

"As soon as we can, we're going

to make as many titles as possible available again. We'll probably press up over 100 different albums to get things going. As it stands now, if we can sell 300 copies of a title in a year we'll keep it in print."

Madison adds that Malaco does not intend to turn Savoy into strictly a reissue label. "They've got some good acts that haven't really been promoted properly. We've got the ability to do that at Malaco."

"We need people that can spot talent and develop it into something that our sales staff can sell. They can do that at Savoy, and that's why we're keeping their people. Together, I think we can really sell some records. Eventually, I think Savoy can account for as much as 25% of

our business."

Madison says that Malaco had been pursuing the deal for Savoy since late last year. "It was one of those situations where everyone hurried up to wait. We had to finish the transaction by the end of 1986 for tax reasons, and we just got in under the wire."

"The acquisition of Savoy will give us an even broader appeal in the gospel marketplace. It should open a few more doors for our Malaco gospel product and our newest label, Muscle Shoals Sound (Gospel). Between the three labels, we'll probably be putting out 50 to 60 new gospel albums annually."

The first Savoy/Malaco product should be available in a matter of

BILLBOARD HOT 100 SINGLES

★ 2 ★ **C'EST LA VIE—**
Robbie Nevil
[Sadkin / Thornalley] Nevil /
Pain / Holding, Manhattan

★ 17 ★ **WILL YOU STILL LOVE
ME?—Chicago**
[Foster] Foster / Keane / Baskin,
Warner Bros.

★ 19 ★ **ALL I WANTED—Kansas**
[A. Powell] S. Walsh / S. Morse

★ 20 ★ **LOVE YOU DOWN—**
Ready for the World
[Ready For the World /
Spaniola] M. Riley, Jr., MCA

★ 29 ★ **TALK TO ME—**
Chico DeBarge
[Drinkwater] Mundy / Golde /
Fox, Gordy-Motown

★ 36 ★ **SOMEWHERE OUT
THERE—Linda Ronstadt &
James Ingram**
[Asher] Horner / Weil / Mann,
MCA

★ 49 ★ **FACTS OF LOVE—**
Jeff Lorber
[Rogers / Sturken / Lorber]
Sturken / Rogers, Warner Bros.

★ 71 ★ **SOMEONE—El DeBarge**
[Graydon] Graydon / Nevil /
Mueller, Gordy-Motown

MCA Music Publishing salutes all the writers, artists and producers who made
1986 our most outstanding year yet
and also helped to start our New Year off right!

MCA MUSIC PUBLISHING

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Billboard. TOP POP ALBUMS TM continued

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|-----------|-----------|------------|---------------|---|--|
| 110 | 153 | 183 | 6 | WORLD PARTY ENSIGN BVF 41552/CHRYSALIS (CD) | PRIVATE REVOLUTION |
| 111 | 136 | 177 | 7 | CLUB NOUVEAU WARNER BROS. 25531 (8.98) | LIFE, LOVE AND PAIN |
| 112 | 121 | 145 | 6 | GEORGE HOWARD MCA 5855 (8.98) (CD) | A NICE PLACE TO BE |
| 113 | 111 | 94 | 13 | W.A.S.P. CAPITOL ST 12531 (8.98) (CD) | INSIDE THE ELECTRIC CIRCUS |
| 114 | 116 | 119 | 13 | VARIOUS ARTISTS PRIORITY SL 9466 (7.98) | RAP'S GREATEST HITS |
| 115 | 100 | 91 | 17 | YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD) | TRIOLOGY |
| 116 | 122 | 122 | 51 | BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD) | BON JOVI |
| 117 | 144 | 180 | 7 | THE COMMUNARDS MCA 5794 (8.98) | THE COMMUNARDS |
| 118 | 101 | 108 | 113 | BOSTON ▲ ⁹ EPIC JE 34188 (CD) | BOSTON |
| 119 | 114 | 114 | 33 | AC/DC ● ATLANTIC 81650 (9.98) (CD) | WHO MADE WHO |
| 120 | 108 | 103 | 60 | LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD) | |
| 121 | 123 | 128 | 27 | THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98) (CD) | TO BE CONTINUED |
| 122 | 120 | 105 | 16 | ALICE COOPER MCA 5761 (8.98) | CONSTRUCTOR |
| 123 | 109 | 104 | 11 | PAUL YOUNG COLUMBIA FC 40543 (CD) | BETWEEN TWO FIRES |
| 124 | 133 | 144 | 20 | GEORGE BENSON WARNER BROS. 25475 (8.98) (CD) | WHILE THE CITY SLEEPS |
| 125 | 119 | 121 | 12 | SLAYER DEF JAM GHS 24131/GEFFEN (8.98) | REIGN IN BLOOD |
| 126 | 180 | 194 | 6 | ROBIN TROWER GNP CRESCENDO GNP 2187/GNP (8.98) (CD) | PASSION |
| 127 | 127 | 123 | 137 | BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD) | BORN IN THE U.S.A. |
| 128 | 125 | 115 | 9 | KLYMAXX MCA 5832 (8.98) (CD) | KLYMAXX |
| 129 | 118 | 127 | 25 | BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD) | TRUE CONFESSIONS |
| 130 | 129 | 136 | 18 | AL JARREAU WARNER BROS. 25477 (8.98) (CD) | L IS FOR LOVER |
| 131 | 112 | 93 | 27 | ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD) | DOWN TO THE MOON |
| 132 | 160 | 171 | 19 | STACEY Q ATLANTIC ATL 81676 (8.98) (CD) | BETTER THAN HEAVEN |
| 133 | 131 | 135 | 34 | THE CURE ELEKTRA 60477 (8.98) (CD) | STANDING ON THE BEACH |
| 134 | 126 | 116 | 16 | JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD) | SHOCKADELICA |
| 135 | 191 | — | 2 | VARIOUS ARTISTS MERCURY 830 617 1 (CD) | ROCK FOR AMNESTY |
| 136 | 113 | 95 | 9 | SOUNDTRACK MCA 6192 (9.98) (CD) | MIAMI VICE II |
| 137 | 143 | 142 | 45 | METALLICA ● ELEKTRA 60439 (8.98) (CD) | MASTER OF PUPPETS |
| 138 | 135 | 143 | 14 | BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD) | NO. 10 UPPING STREET |
| 139 | 132 | 132 | 29 | RANDY TRAVIS ● WARNER BROS. 25435 (8.98) (CD) | STORMS OF LIFE |
| 140 | 124 | 126 | 11 | COMMODORES POLYDOR 831 194 1/POLYGRAM | UNITED |
| 141 | 137 | 137 | 34 | BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD) | DOUBLE VISION |
| 142 | 139 | 139 | 61 | THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD) | PLAY DEEP |
| 143 | 164 | 164 | 27 | POISON ENIGMA ST 12523/CAPITOL (8.98) (CD) | LOOK WHAT THE CAT DRAGGED IN |
| 144 | 134 | 111 | 22 | TRIUMPH MCA 5786 (8.98) (CD) | THE SPORT OF KINGS |
| 145 | 141 | 131 | 87 | DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD) | BROTHERS IN ARMS |
| 146 | 117 | 92 | 20 | ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA | JUICE |
| 147 | 157 | 169 | 8 | KENNY ROGERS RCA 5633-1-R (9.98) (CD) | THEY DON'T MAKE THEM LIKE THEY USED TO |
| 148 | 142 | 130 | 8 | BOB GELDOF ATLANTIC 81687 (9.98) (CD) | DEEP IN THE HEART OF NOWHERE |
| 149 | 149 | 175 | 18 | FIVE STAR RCA AFL-5901 (8.98) (CD) | SILK AND STEEL |
| 150 | 115 | 84 | 17 | JOHN FOGERTY ● WARNER BROS. 25449 (9.98) (CD) | EYE OF THE ZOMBIE |
| 151 | 156 | 188 | 15 | BLACK 'N BLUE GEFFEN GHS 24111/WARNER BROS. (8.98) | NASTY, NASTY |
| 152 | 167 | 162 | 16 | PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) | LIVING ALL ALONE |
| 153 | 185 | — | 2 | SOUNDTRACK CAPITOL SJ 12544 (9.98) | THE GOLDEN CHILD |
| 154 | 148 | 147 | 11 | BOB JAMES WARNER BROS. 25495 (9.98) (CD) | OBSESSION |
| 155 | 155 | 182 | 16 | GENE LOVES JEZEBEL GEFFEN GHS 24118/WARNER BROS. (8.98) | DISCOVER |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE |
|-----------|-----------|------------|---------------|---|--|
| 156 | 130 | 133 | 143 | HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD) | SPORTS |
| 157 | 150 | 155 | 661 | PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD) | DARK SIDE OF THE MOON |
| 158 | 158 | 193 | 42 | BOSTON ▲ ⁴ EPIC FE 35050 (CD) | DON'T LOOK BACK |
| 159 | 138 | 85 | 145 | GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD) | DECEMBER |
| 160 | 145 | 129 | 15 | STEVE EARLE MCA 5713 (8.98) (CD) | GUITAR TOWN |
| 161 | 161 | 172 | 29 | THE SMITHS SIRE 25426/WARNER BROS. (8.98) | THE QUEEN IS DEAD |
| 162 | 146 | 140 | 47 | THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD) | TUFF ENUFF |
| 163 | 163 | 174 | 42 | DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD) | GUITARS, CADILLACS, ETC., ETC. |
| 164 | 154 | 157 | 14 | A-HA WARNER BROS. 25501 (8.98) (CD) | SCOUNDREL DAYS |
| 165 | 165 | 179 | 28 | CREEDENCE CLEARWATER REVIVAL ● FANTASY CCR2 (11.98) (CD) | CHRONICLE I |
| 166 | 140 | 101 | 12 | SOUNDTRACK MCA 6189 (9.98) | THE COLOR OF MONEY |
| 167 | 162 | 163 | 10 | KRAFTWERK WARNER BROS. 25525 (8.98) | ELECTRIC CAFE |
| 168 | 147 | 141 | 64 | ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD) | AFTERBURNER |
| 169 | 168 | 176 | 59 | DOKKEN ● ELEKTRA 60458 (8.98) (CD) | UNDER LOCK AND KEY |
| 170 | NEW ▶ | — | 1 | TESLA GEFFEN GHS 24120/WARNER BROS. (8.98) | MECHANICAL RESONANCE |
| 171 | 178 | 187 | 24 | STRYPER ENIGMA ST 73207/CAPITOL (8.98) | THE YELLOW AND BLACK ATTACK |
| 172 | 159 | 160 | 73 | JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (CD) | SCARECROW |
| 173 | 173 | 156 | 11 | SOUNDTRACK COLUMBIA SC 40549 | TRICK OR TREAT |
| 174 | 186 | 173 | 21 | PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD) | PRESS TO PLAY |
| 175 | 181 | 185 | 55 | STRYPER ENIGMA ST 73217/CAPITOL (8.98) (CD) | SOLDIERS UNDER COMMAND |
| 176 | 170 | 148 | 38 | THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD) | THE OTHER SIDE OF LIFE |
| 177 | 166 | 166 | 158 | LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD) | CAN'T SLOW DOWN |
| 178 | 169 | 152 | 12 | VARIOUS ARTISTS TEE VEE TOONS TVT 1200 (16.98) | TELEVISION'S GREATEST HITS VOLUME II |
| 179 | 187 | 149 | 9 | ELTON JOHN GEFFEN GHS 24114/WARNER BROS. (9.98) | LEATHER JACKETS |
| 180 | 194 | — | 2 | XTC GEFFEN GHS 24117 (8.98) | SKYLARKING |
| 181 | 151 | 154 | 42 | SIMPLY RED ● ELEKTRA 60452 (8.98) (CD) | PICTURE BOOK |
| 182 | 172 | 191 | 15 | JOAN JETT AND THE BLACKHEARTS BLACKHEART/CBS ASSOCIATED BFZ 40544/EPIC (CD) | GOOD MUSIC |
| 183 | 175 | 153 | 15 | GENERAL PUBLIC I.R.S. 5782/MCA (8.98) (CD) | HAND TO MOUTH |
| 184 | 179 | 161 | 15 | NEW ORDER QWEST 25511/WARNER BROS. (8.98) | BROTHERHOOD |
| 185 | 190 | 168 | 10 | MOTORHEAD PROFILE/GWR PAL 1223/PROFILE (8.98) | ORGASMATRON |
| 186 | 171 | 150 | 22 | DARYL HALL RCA AJL1-7196 (9.98) (CD) | THREE HEARTS IN THE HAPPY ENDING MACHINE |
| 187 | 174 | 146 | 12 | FRANKIE GOES TO HOLLYWOOD ISLAND 90546/ATLANTIC (8.98) (CD) | LIVERPOOL |
| 188 | 182 | 159 | 16 | BILLY SQUIER CAPITOL PJ 12483 (9.98) (CD) | ENOUGH IS ENOUGH |
| 189 | 199 | 199 | 17 | STACY LATTISAW MOTOWN 6212 ML (8.98) | TAKE ME ALL THE WAY |
| 190 | 198 | 196 | 36 | JUDAS PRIEST ● COLUMBIA OC 40158 (CD) | TURBO |
| 191 | 176 | 167 | 21 | THE RAINMAKERS MERCURY 830-214-1/POLYGRAM (CD) | THE RAINMAKERS |
| 192 | 152 | 134 | 27 | QUIET RIOT PASHA OZ 40321/EPIC (CD) | QUIET RIOT III |
| 193 | 184 | 189 | 82 | HEART ▲ ⁴ CAPITOL ST-12410 (9.98) (CD) | HEART |
| 194 | 183 | 165 | 8 | MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 386 (11.98) (CD) | FRESH AIRE #6 |
| 195 | 177 | 158 | 17 | LINDA RONSTADT ASYLUM 60489/ELEKTRA (24.98) (CD) | 'ROUND MIDNIGHT |
| 196 | NEW ▶ | — | 1 | THE DAVE EDMUNDS BAND COLUMBIA FC 40603 | LIVE - I HEAR YOU ROCKIN' |
| 197 | 197 | — | 2 | SOUNDTRACK COLUMBIA SC 40464/CBS | ROUND MIDNIGHT |
| 198 | 189 | 184 | 38 | WHODINI ● JIVE JLB-8407/ARISTA (8.98) (CD) | BACK IN BLACK |
| 199 | 193 | 181 | 25 | THE MONKEES RHINO RNLPL 70142/CAPITOL (8.98) | MORE OF THE MONKEES |
| 200 | 188 | 151 | 11 | KROKUS ARISTA AL-8445 (8.98) (CD) | ALIVE AND SCREAMIN' |

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|------------------------|----------------------------------|-----------------------------|--|----------------------------|--|---|--|
| A-Ha 164 | Robert Cray 37 | Gene Loves Jezebel 155 | Blackhearts 182 | Madonna 10 | Pink Floyd 157 | The Color Of Money 166 | Triumph 144 |
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| Gregory Abbott 24 | The Cure 133 | Genesis 13 | Elton John 179 | Yngwie J. Malmsteen 115 | Poison 143 | Little Shop Of Horrors 72 | Tina Turner 41 |
| Alabama 96 | David & David 56 | Georgia Satellites 20 | Don Johnson 105 | Mannheim Steamroller 194 | The Police 21 | Miami Vice II 136 | Van Halen 82 |
| Anita Baker 23 | Chico DeBarge 94 | Glass Tiger 29 | Jesse Johnson's Revue 134 | Paul McCartney 174 | Iggy Pop 103 | Round Midnight 197 | Luther Vandross 18 |
| Bananarama 129 | Dead Or Alive 89 | Amy Grant 67 | Howard Jones 70 | John Cougar Mellencamp 172 | The Pretenders 40 | Stand By Me 53 | Vangelis 99 |
| Bangles 2 | Deep Purple 77 | Daryl Hall 186 | Grace Jones 81 | Metallica 137 | Quiet Riot 192 | Top Gun 47 | VARIOUS ARTISTS |
| Beastie Boys 7 | Dire Straits 145 | Debbie Harry 97 | Oran "Juice" Jones 146 | Metal Church 100 | R.E.M. 109 | Trick Or Treat 173 | Rap's Greatest Hits 114 |
| George Benson 124 | Dokken 169 | Corey Hart 64 | Journey 39 | Miami Sound Machine 45 | The Rainmakers 191 | Rock For Amnesty 135 | Television's Greatest Hits Volume II 178 |
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| Boston 118, 158, 3 | Eurythmics 108 | Phyllis Hyman 152 | Klymaxx 128 | Motorhead 185 | Linda Ronstadt 79, 195 | The Temptations 121 | Whodini 198 |
| Bobby Brown 88 | Billy Idol 19 | Iron Maiden 31 | Kool & The Gang 28 | Robbie Nevil 38 | David Lee Roth 76 | Tesla 170 | George Winston 159 |
| Kate Bush 78 | John Fogerty 150 | Janet Jackson 9 | Kraftwerk 167 | New Order 184 | Run-D.M.C. 14 | George Thorogood And The Destroyers 98 | Steve Winwood 34 |
| Cameo 17 | Samantha Fox 36 | Freddie Jackson 25 | Krokus 200 | New Edition 48 | Bob Seger & The Silver Bullet Band 106 | 'Til Tuesday 73 | World Party 110 |
| Peter Cetera 51 | Aretha Franklin 32 | Bob James/David Sanborn 141 | Stacy Lattisaw 189 | Ric Ocasek 75 | Paul Simon 15 | Timbuk 3 59 | Dwight Yoakam 163 |
| Chicago 54 | Frankie Goes To Hollywood 187 | Al Jarreau 130 | Cyndi Lauper 16 | Billy Ocean 55 | Simply Red 181 | The Tonight Show Band/Doc Severinsen 65 | Paul Young 123 |
| Cinderella 4 | Kenny G 68 | Jason & The Scorchers 102 | Huey Lewis & The News 8, 156 | Paul Simon 15 | Slayer 125 | Toto 69 | |
| Eric Clapton 50 | Peter Gabriel 30 | The Jets 63 | Lisa Lisa & Cult Jam With Full Force 120 | Slayer 125 | The Smithereens 60 | An American Tail 92 | |
| Club Nouveau 111 | Bob Geldof 148 | Joan Jett And The | Lone Justice 90 | The Smiths 161 | SOUNDTRACKS | | |
| Phil Collins 87 | | | Jeff Lorber 84 | SOUNDTRACKS | | | |
| Commodores 140 | | | Love & Rockets 104 | | | | |
| The Communards 117 | | | | | | | |
| Alice Cooper 122 | | | | | | | |

WHOLESALE SLAM WEA PRICE HIKE

(Continued from page 1)

vantage than it would an account that buys direct," says David Lieberman, board chairman for Lieberman Enterprises.

Although he declines to specify the actions his company has taken in response to WEA's moves, sources say the rack has cut its branches' WEA orders down to 50 titles. Of those orders, 40 are on a national list, with branches permitted to buy another 10 titles, according to regional preferences. A source indicates the rack typically buys 200-300 titles from WEA.

Furthermore, although Lieberman is apparently restocking hit product, it has ceased reporting WEA titles to trade publications' charts.

Meanwhile, branches of the Handleman Co., the industry's other major rack, are only permitted to buy WEA product with the consent of its Detroit headquarters. It is more difficult to quantify just how much Handleman has reduced its orders. A WEA source says that "it's not as unusual as it may sound. They often control the flow of major releases from Detroit." But he indicates the rack has "cut back" on its new release spreads, "splitting them out into minimum quantities." Another source indicates the rack may be posed to take even more dramatic actions.

Mario DeFilippo, vice president of Handleman, declines comment on his company's reaction to the new WEA policy, but says, "We're still studying the situation."

The rack's major gripe does not appear to be the loss of the func-

tional discount as much as the higher cost for WEA goods and the fact that the distributor had already issued a 2% across-the-board hike during the first quarter of 1986 (Billboard, March 8, 1986). Lieberman president Harold Okinow expresses a similar sentiment.

"The other [distributors] have already taken the functional discount away," says Lieberman. He says WEA "made the playing field uneven" in passing a larger percentage increase to wholesalers than it did to its retail customers.

The price for \$8.98-list WEA product moved to \$5.24 each for box lots, \$5.39 for loose orders. Under its previous multitier structure, the best retail price was \$5.19; the best wholesale price was \$5.13. The box for CDs moved to \$10.24, which represented an 85-cent reduction for dealers but a 15-cent increase for wholesalers.

Unlike the larger racks, East Brunswick, N.J.-based Sonny Gee Records & Tapes, which services roughly 100 accounts—most of them supermarkets—is rolling with the punches. General manager Fred Edwards says the new WEA policy has not affected his buying. "I've pretty much resigned myself to the fact that you have to carry the hits, no matter what they cost."

Some one-stops, including Denver-based Danjay Music & Video and Atlanta-based Nova Distributing Corp., are passing the hikes along to their retail accounts. But others, including Los Angeles-based City-1-Stop, are standing pat for now.

Danjay president Evan Lasky, who also heads the 85-store Budget Tapes & Records franchise, explains that one-stops did not immediately institute WEA hikes because residual effects from the distributor's fourth-quarter stocking program "kind of washed out the increase for the first 30 days."

While some one-stops are raising prices for all labels, Danjay is only moving up WEA product. Says Lasky, "We felt it unfair to raise across the board and also that that would encourage the other vendors to raise prices."

Danjay had not yet settled on a specific increase at presstime, but Lasky says the company's WEA hike "ought to give me a couple more cents." As for the effect on consumer prices, he estimates "by the time it gets out there at retail, it could be 40-50 cents."

"The loose price situation is ridiculous," says Steve "Bud" Libman, executive vice president of Nova. "WEA is 25 cents more on loose than any other vendor."

Nova is raising WEA's \$8.98-list titles from \$5.77 to \$5.91, and CDs

from \$11.49 to \$11.99. "Those are the two most critical price points," says Libman, who adds that no change will occur on 7-inch singles. "Actually, WEA was low on 45s. Their new price more or less brings them in line with other vendors because everyone else went up eight months ago."

Libman says that in announcing the adjustment to its customers, Nova explained that it initially absorbed the distributor's price hike "hoping WEA would come to its senses, especially since no other labels have followed suit."

Pat Moreland, director of City-1-Stop, says, "Years ago, when we did specifically mark RCA product after a price raise, the problem was that other one-stops didn't. It was very competitive then and it still is."

"As for the present situation, I have a problem with raising on WEA now because we didn't do anything when CBS changed its policies eight months ago," Moreland adds, referring to a 2% across-the-board hike the latter instituted in 1986 (Billboard, March 15, 1986).

A WEA executive explains the

thinking behind the new pricing policy: "Ten years ago, the percentage of business that we did with retail and with wholesale was exactly the reverse of what it is today."

"That's not a slam at the wholesaler, because they provide a very important function for us. The problem was that, in order to get all of these prices in line, the wholesaler took the biggest hit."

The WEA executive suggests that a solution to the rack's dilemma would be to introduce variable pricing, noting that the new WEA structure sets the stage to follow CBS in eliminating list prices. "Let them charge 30 cents more, or whatever, for a WEA record than they do an MCA record. Ultimately, the consumer decides what the fair price should be, and if we find out we're too high, we'll have to adjust our pricing."

"It was never our intention that they would never pass [the increase] along. I think the strength of response from the rackjobber is a little surprising."

FOWLER RESIGNS FROM TOP POST AT FCC

(Continued from page 6)

ship of two or more commercial radio stations serving the same area, and the one-to-a-market rule restricting common ownership in the same market to one AM-FM combination, one TV station, or one daily newspaper.

Originally intended to promote di-

versity, the Fowler FCC now views the rules as antiquated and restrictive. Fowler says changes could bring about cost savings that "could be invested in improved programming."

The commission has also begun its inquiry into allowing AM stations to use multiple "synchronous" transmitters to enhance and extend signal coverage, and more importantly, initiated a major review of AM broadcast rules in hopes to further "the entrepreneurial initiative of broadcasters."

In addition to hacking away at hundreds of broadcast regulation rules ranging from license-renewal terms to station logs, Fowler also stumped for First Amendment rights for broadcasters, and was often quoted as saying they should have the same rights as newspapers. In a 1982 speech, he said that if a broadcaster "plays fast and loose with an advertiser or a ratings service, it'd be a matter for the local court, not a federal agency."

ANTIPIRACY BILL

(Continued from page 3)

Title V would establish an Office of Enforcement within the office of the U.S. Trade Representative, which would coordinate Congress' part in negotiation and retaliation initiatives.

In introducing the bill, Wilson took on Canada, criticizing its recent decision to increase the minimum quota of Canadian-produced

programming on radio and television stations as a "double standard." He pointed out that Canada also "expropriated" U.S. satellite and cable TV signals "without providing any compensation to [U.S.] copyright holders."

The bill was referred to the Finance Committee.

SENATE DAT BILL IMMINENT

(Continued from page 3)

the top of its legislative agenda. RIAA's incoming president, Jay Berman, has said that a DAT bill is a top priority, and the trade group's new Washington headquarters, at 1020 19th St. N.W., underscores the seriousness with which the RIAA views the copyright and trade problems to be wrestled with on Capitol

Hill this year.

The RIAA has also lent its support to a tough trade bill, S. 335, introduced Jan. 20 by Sen. Pete Wilson, R-Calif., and five others. (See separate story, page 3). It also plans to reintroduce its home-taping bill dealing with analog tape recorders-

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RHINO CHARGES TO CHART SUCCESS WITH VERA & BEATERS' HIT

(Continued from page 3)

"There was enough base to release an album on a limited basis," Stewart says.

As Rhino was moving forward with plans for its Vera album, Michael Weithorn, producer of the top-rated "Family Ties," was scouting Los Angeles clubs for a romantic ballad that could be used as a motif for lead character Alex Keaton (played by Michael J. Fox) and his girlfriend, Ellen.

After catching a show by Billy & the Beaters at the local club At My Place, Weithorn decided that "At This Moment" would be a good choice. Stewart adds that the song "wasn't going to be extremely expensive."

"At This Moment" was subsequently utilized in an episode aired during the 1985-86 "Family Ties" season. When the song was again used on the program in an episode early in the 1986 season detailing Alex and Ellen's breakup, the floodgates opened. NBC affiliates received over 9,000 phone calls concerning the availability of the song.

"Everybody was looking for that record afterwards," Stewart says. "Coincidentally, it was also used in the only five minutes of 'Family Ties' I ever saw. I said this could be the romantic sentimental ballad of the '80s. It was a song that was really ahead of its time."

By September, Rhino was ready with the release of "By Request," with "At This Moment" following in October as the first single. Test marketing in Los Angeles and at AC radio outlets convinced the label that the single could hit.

Rhino director of promotion Dave Darus says that working "At This Moment" was "strictly a Rhino effort." The company utilized the services of three independent promoters: Jeff Nebin, who worked in-house during the project; Bill Hons; and Chicago-based Jeff McClusky.

Darus says that the additional manpower at the promotional level was necessary because Rhino "did not have a lot of background in having a hit on top 40 radio."

Darus acknowledges the assistance of distributor Capitol in maintaining retail inventories of the sin-

gle and album and providing point-of-purchase displays. He also adds that Rhino vice president of marketing and industry veteran Arnie Orleans, who joined the company in early November as the single was taking off, was an important factor in the success of "At This Moment."

"Arnie was instrumental in helping us with his experience and knowledge," Darus says. "He made sure we made the right moves at the right time."

According to Darus, "At This Mo-

ment" had sold 525,000 units as of Jan. 20, with "By Request" logging a strong 280,000 copies.

Stewart says that the label's surprise hit has inspired a more aggressive stance on the promotion of Rhino's contemporary artists.

"We're going to be concerned a lot more with new artists," Stewart says. "What we started with the Beat Farmers, Phranc, and the Pandoras will continue on a larger scale. Of course, we'll still have a plethora of classic rock and oldies

releases."

The label plans releases by country-oriented rockers Rank And File, eccentric folk singer Cindy Lee Berryhill, and a trio album by guitarists Richard Thompson, Henry Kaiser, and Fred Frith this year.

As for hitmaker Vera's future on the label, Stewart admits that the singer is being wooed by a number of major suppliers, but adds, "There's a chance there may be a new Billy & the Beaters record on Rhino/Capitol later this year."

ALABAMA MUSIC HALL OF FAME AWARDS CEREMONY

(Continued from page 6)

Wexler (the John Herbert Orr pioneer award).

Laced throughout the evening were performances by new stars and old legends. Erskine Hawkins opened the show with his "Tuxedo Junction" classic, and Percy Sledge followed with "When A Man Loves A Woman." Hank Williams Jr. nodded to various musical formats via his interpretations of "Ain't Misbehavin'" and "Country State Of Mind." He closed his set with a rendition of his father's 1949 hit, "Mind Your Own Business," with vocal as-

sistance from Sledge and Kathy Forester of the Forester Sisters.

Glenn Frey's two-song appearance was the high point of the show, but it came near the end after a sizable portion of the audience had left. Other performers on the bill were Clarence Carter, the Forester Sisters, the Atlanta Rhythm Section, Alabama, Odetta, Freddie & Ike Cole, Jean Costner, Pat Upton, and the Birmingham Sixth Avenue Baptist Church Choir. The entire cast closed the show with the rousing "Alabama Reunion Song," writ-

ten by Buddy Killen, one of the original inductees into the Alabama Music Hall Of Fame and a music supervisor for the ceremonies.

Sun Records founder Sam Phillips used his acceptance speech to lambast the pace of the show. "This is a disgrace," he said, adding, "I might be more grateful under better conditions." That it took Phillips more than 15 minutes to vent his spleen was a fact not lost on the dwindling audience.

FANTASY ACQUIRES PABLO

(Continued from page 6)

will also continue to occasionally produce records."

The first four Fantasy/Pablo releases, featuring perennial Pablo artists, are expected in February.

The debut titles will be "Duke Ellington In The Uncommon Market," which contains live European recordings by the Ellington band; "If You Could See Me Now" by the Oscar Peterson Four; "Brother Jim" by Milt Jackson; and "Mostly Blues And Some Others" by the Count Basie Septem.

Granz was unavailable for comment on the deal. He told the Los Angeles Times: "One reason I made the deal is that there are two sides to the record business: One is the creative end, which I love; the other is the business end, such as distribution, which I hate and became tired of."

The Pablo sale marks the second time Granz has dealt a label operation that he founded. He sold his Verve, Clef, and Norgan labels to MGM in 1961 for \$2.5 million.

Granz pioneered touring big-name jazz concerts in 1944 with the establishment of Jazz At The Philharmonic; his recordings of these shows, featuring such titans as Lester Young, Charlie Parker, and Coleman Hawkins, were the first live jazz releases.

Granz's track record as a manager of top-flight jazz talent is also well-established; his clients include Fitzgerald, Peterson, and guitarist Joe Pass. CHRIS MORRIS

LABELS, MUSICIANS UNION REACH THREE-YEAR ACCORD

(Continued from page 3)

was speculated that the union would strike rather than accept elimination of the funds, a stand record companies insisted upon.

The MPTF proviso calls for contributions by record companies of about 0.5%, less deductions, on the list price of recordings sold that were produced under AFM jurisdiction. The money, which amounted to about \$9.5 million last year, is earmarked for union scale payments to musicians giving free performances in various local territories in the

U.S. and Canada.

A similar percentage of sales revenue is called for in the SPF, but here the funds are used as a de facto royalty for union musicians who participate in recording sessions.

It is understood that under the new agreement contributions to the SPF would be cut by 10%. The floor below which royalties would not be paid was raised to 25,000 sales. One concession to the AFM in the deal

was the increase in the list-price cap to \$10.98 in the case of compact disks. It remains \$8.98 in the case of LPs and cassettes, however.

The proposed agreement calls for increases of 4% in session wages in each of the pact's three years. An increase is also called for in label contributions to the union's Pension & Welfare Fund.

FINANCIALLY SPEAKING

(Continued from page 90)

societies will not register a contract for less than three years.

Collection and retention periods also need to be considered. How long can a subpublisher collect money for you? It probably isn't fair if a deal ends on Dec. 31 without an additional collection period for the subpublisher. Since all societies account many months late and some, like GEMA in Germany, only once a year (for performances), the subpublisher would be unable to collect royalties actually earned during the term of his agreement if his right to collect was cut off on the date of contract expiration. Thus, most original

publishers give an additional collection period to their subpublisher.

Michael F. Sukin is a senior partner in the New York law firm of Berger & Steingut. A specialist in domestic and international entertainment matters, copyright, and intellectual property laws, Sukin lectures regularly, is an officer of the International Entertainment Lawyers Assn., and is a member of the entertainment law committees of the city, state, U.S., and International Bar Assns.

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MCA Video Hikes 'A' Titles

\$89.95 'Legal Eagles' Due In April

LOS ANGELES MCA Home Video becomes the third program supplier to move to the new \$89.95 price point on selected A movies with the April release of "Legal Eagles."

CBS/Fox Home Video and RCA/Columbia had previously hit the market with a \$10 list-price increase on "Aliens" and "Stand By Me," respectively. HBO/Cannon is expected to follow suit shortly. It had been considering a \$99 suggested list tag but is likely to follow the same pattern as the three majors. Woody Allen's "Hannah And Her Sisters" is predicted to be HBO/Cannon's first entry at \$89.95.

Additional titles at the higher price, according to Gene Giaquinto, president of MCA Home Video, will be chosen on a title-by-title basis.

Elektra Acts On 'Arab' Track

Stickers For Cure Album

BY JIM BESSMAN

NEW YORK Elektra Records has agreed to apply stickers to the album "Standing On A Beach" by the Cure in future shipments, stating that the song "Killing An Arab" is not racist. The label also is asking radio programmers to cease airplay of the track.

The actions, in addition to others taken by the label and the group, came in response to pressure from the American-Arab Anti-Discrimination Committee (ADC), which has claimed the song helps foment anti-Arab sentiments in the U.S. (Billboard, Dec. 13, 1986).

According to the Cure's Robert Smith, "Killing An Arab" is based on the Albert Camus novel "The Stranger" and contains "absolutely no element of racism whatsoever." However, the band admitted through manager Chris Parry that the song could be misunderstood.

FOR THE RECORD

The bullet for "Take It From Me" by the Commodores (Polydor) was inadvertently omitted from this week's Hot Black Singles chart (page 30). The record advanced from No. 93 to No. 75 on the current chart.

Indies Push 'New Faces'

NASHVILLE Although the Country Radio Seminar's producers have yet to release the lineup for the event's annual New Faces Show, to be held here Feb. 21, an unofficial list reveals a strong push from independents to gain exposure.

Of the 10 "new faces," four are from the indies. Most gained their current chart visibility only last year.

The names of the acts were gathered from record labels, managers, and publicists. A seminar spokesman says the organization has not released the list because it does not yet have confirmation from all the acts invited to take

Like CBS/Fox and RCA/Columbia, MCA reasons that the market can bear the increase on what are considered strong rental titles.

Retail reaction remains split on the increase with smaller video specialty stores opposing the increase, while larger chains are downplaying it (Billboard, Jan. 17).

At the Winter Consumer Electronics Show in Las Vegas, two big retail players, Barry Rosenblatt of San Diego's Video Library and Lou Kwiker of Warehouse Entertainment, pointed out that the loss of the investment tax credit due to the 1986 Tax Reform Act could turn a \$10 increase into a \$20 increase, but neither indicated that his own buying patterns would change because of the increase.

In addition to written requests to album rock and college stations seeking termination of airplay of the song, Elektra will apply stickers to future shipments of the 1986 album and the associated Elektra Entertainment videocassette, "Staring At The Sea," with the message that the song "decries the existence of all prejudice and consequent violence."

The sticker, which also condemns the song's use in "furthering anti-Arab feeling," is being sent in quantity to U.S. retailers through WEA Distribution with instructions that it be immediately affixed to designated product. The sticker's text will be printed directly onto all future product packaging.

The Cure also agreed to partake in a major benefit concert in the U.S. next summer, with proceeds going to U.S., Lebanese, and Palestinian orphanages.

Cure manager Parry said that the group had a responsibility as an "international act of some repute" to ensure that the track not be "construed in any way, shape, or form as racist propaganda."

He added that the track will likely remain in concert sets because Cure fans have the necessary understanding of the band's work.

The ADC originally sought to have "Killing An Arab" pulled from the album.

part.

Artists expected to perform at the show are Keith Whitley, RCA; Lyle Lovett, MCA; Sweethearts Of The Rodeo, Columbia; Tom Wopat, EMI America; A.J. Masters, Bermuda Dunes; Adam Baker, Avista; Dwight Yoakam, Warner/Reprise; Larry Boone, Mercury; and the Girls Next Door and Holly Dunn, MTM.

Last year's new faces were Restless Heart, T. Graham Brown, Judy Rodman, the Forester Sisters, the Maines Brothers Band, Billy Joe Royal, Randy Travis, Marty Stuart, Robin Lee, and Nicolette Larson.

EDWARD MORRIS

INSIDE TRACK

GOLDEN OLDIES: The second annual Rock and Roll Hall of Fame induction dinner, held Jan. 21 in the Grand Ballroom of Manhattan's Waldorf-Astoria hotel, climaxed with an all-star jam featuring Bruce Springsteen, Chuck Berry, Keith Richard, Sting, Roy Orbison, B.B. King, John Fogerty, Chubby Checker, Daryl Hall, John Oates, Bo Diddley, Carl Perkins, Peter Wolf, and Paul Butterfield, among others. Highlight of the session was Springsteen sharing the mike with Orbison for a rendition of the latter's classic "Oh, Pretty Woman." Earlier in the evening, the 15 rock legends inducted into the Hall of Fame were Diddley, Perkins, Orbison, King, Marvin Gaye, Big Joe Turner, Bill Haley, Muddy Waters, Clyde McPhatter, Rick Nelson, the Coasters, Eddie Cochran, Jackie Wilson, Smokey Robinson, and Aretha Franklin. Rock forefathers, early influences, and nonperformers also inducted were Louis Jordan, T-Bone Walker, Hank Williams, Jerry Leiber & Mike Stoller, Jerry Wexler, Leonard and Philip Chess, and Ahmet Ertegun. Presenters included many of those featured in the jam session as well as ZZ Top, Doc Pomus, and Ashford & Simpson. Janet Jackson and Robert Palmer were in the audience, which comprised a strong industry turnout.

THE ANTIPIRACY PUSH is frustrating to many home video retailers, Track is told. They say they play an important role in smoking out retail offenders by alerting MPAA, the film studio trade group, cooperating with the FBI, etc., only to learn that after they have helped convict the accused pirates, the perpetrators often receive only a slap on the wrist. One estimate puts the number of outlets duplicating top titles at 5,000. An exacerbating factor is the sheer number of violators who work on a small-time "home brew" basis and are not duplicating large enough quantities to excite authorities. Some distributors, too, are loath to move against "good accounts," even when they know low orders on a front-line title clearly indicates some backroom duplicating. . . . Representatives of record manufacturers and music publishers/writers met in New York Jan. 14 as part of continuing negotiations to produce a new mechanical royalty schedule, to go into effect next year. It's unlikely that both parties will come to terms before April 1, after which time each has the option to ask the Copyright Royalty Tribunal to help settle matters.

THE RCA/ARIOLA INTERNATIONAL picture is changing in the aftermath of December's acquisition of full control of the company by Germany's Bertelsmann A.G. RCA/Ariola chief Elliot Goldman will drop some international responsibilities but will pick up others in the areas of finance and music publishing. In New York, Rudi Gassner moves in from PolyGram abroad to New York (Billboard, Jan. 24), where he will run the international section, reporting directly to Dr. Michael Dornemann, a Bertelsmann board member now working out of the U.S. Gassner also picks up responsibilities held by Gregory Fishbach, who has left the company six months after joining it in New York as president of the international division. These and other possible organizational shifts to come were the subject of heavy meetings last week in Guetersloh, West Germany. Goldman currently reports to Dornemann and Monti Lueftner, a Bertelsmann board member and president of Ariola.

CLEARING THE WAY: With Justice Department approval Dec. 4 of its role as a performing-rights organization for nontheatrical presentations of home video product, Motion Picture Licensing Corp. chairman Peter W. Kuyper has brought in copyright expert James Bouras, formerly of MPAA, and Jack Lusk, formerly senior vice president of MGM/UA Distribution, as president and executive vice president, respectively. The company, based in Stamford, Conn., will serve studios and producers by granting blanket performance licenses to educational, penal, hospital, and lodging venues. Such showcasing requires copyright-owner approval, and thus MPLC is sort of the ASCAP or BMI of this form of videocassette exposure. Kuyper, Bouras, and Lusk were in Los Angeles last week meeting with motion picture people.

LICORICE PIZZA reorganization reportedly has Ruth Sims, former Musicland vice president and general manager, Southern California, working as a consultant to the retail chain. Other former Licorice staff said to be leaving the organization are Dennis Winget, area manager; Nick Mrvos, advertising and promotion; and Ron Geiger, controller. . . . Add WEA catalog to the low-price com-

pact disk lines now taking hold via major label consideration. PolyGram and MCA have already said yes to the idea.

BACK TO TV WITHOUT THE PICTURE? Steve Casey, programming chief of MTV, is set to leave the channel soon to head back into radio at KKFR Phoenix. Could Casey's replacement be WNEW-FM program director Charlie Kendall? (For details, see Vox Jox, page 15.) Stay tuned. . . . Jerry Reed has concluded an endorsement contract with St. Louis-based Kenrick Advertising Inc. on behalf of Zorial Herbicide. Under the pact, the country artist will be featured in TV, radio, and print advertising as well as a direct-mail campaign that will target the Delta area and other cotton regions. It is said to be the first time a celebrity has been hired to plug a herbicide.

OUR RBU: Billboard's man in Australia, Glenn A. Baker, has regained the title of "Rock Brain Of The Universe," a writer's award given out by the BBC. Baker took the inaugural title in December 1984 in an international satellite link that pitted him against Dave Marsh (U.S.), Tim Rice (U.K.), and Larry LeBlanc (Canada). He lost the title to Rice in 1985, however, and, as Baker puts it, "I took it back resoundingly, taking the lead from the first question and not yielding it at any point." Baker's recent books are "Monkeemania" (St. Martins/Plexus) and "The Name Game" (Pavilion, U.K.).

"ALWAYS" ON HIS MIND: When Ray Charles sings "Always A Friend" on the Feb. 3 edition of the hit ABC-TV series "Who's The Boss," his performance will mark a happy ending (or beginning?) to a 4-year-old tale. Dennis Scott, writer of the song and a Grammy Award winner for children's projects, played the song for actor Scott Grimes during an audition for a kiddie date four years ago. Grimes ended up on "Who's The Boss," where the song became a favorite of the cast. One of the show's writers heard it and gave it to Charles. . . . Billy Crystal will host the Feb. 24 telecast on CBS (8-11 p.m. EST) of the Grammy Awards Show. . . . Executives of Sony's DADC compact disk plant will give the lowdown on CDs Saturday (31), thanks to Chicago's NARAS chapter. The time: 2 p.m. CST; the place: Streeterville Recording Studios; the execs: Joe Misterka, manufacturing, and Mike Ellis, mastering. . . . A fund-raising benefit for Covenant House, the New York crisis center for homeless and abused runaway children, is set for Feb. 12 at 4D in Manhattan. The Open Your Heart event will feature Reckless Sleepers, Franken & Davis of "Saturday Night Live" fame, and MC Dave Herman of WNEW-FM. Tickets are \$50. For more info, contact Kathy Barrett (212-620-3122) or Kathy Cunningham (212-330-0531) at Covenant House.

DANNY GLASS HAS LEFT his post as vice president of promotion at Chrysalis Records. . . . A&M is near a deal to fill its vacant post of a&r chief. That choice is likely to be Steve Ralbovsky from another "initial" label, CBS.

THAT MELODIC/MAINSTREAM METAL SOUND is the underlying rock rationale behind Medusa Records, a new logo from Enigma Entertainment Corp. Product, including initial signings D.C. Lacroix and Tyton, flows through Enigma's independently distributed Restless Records.

NO NEWS ISN'T GOOD NEWS: "The Rock'n'Roll Evening News" struck its final chord Jan. 24. According to a letter sent by the show's creator, Andy Friendly, to TV-station executives around the country, the weekly music-news program was unable to find a distributor "willing to fund the show at its current level of production." Friendly maintains that the program experienced "solid ratings growth" as well as good response from critics and viewers. He says he hopes to bring the show back.

SCHOLARLY PURSUITS: Regular and associate members of the Video Software Dealers Assn. can now apply for scholarships awarded to employees, their spouses, or their children who are planning to enter college in September. Four current scholarships are in the amount of \$6,000 each, disbursed in payments of \$1,500 per academic year. Forms have gone out from the VSDA Scholarship Foundation and must be returned not later than March 31. Contact VSDA's Pat Daly at 609-596-8500.

Edited by IRV LIGHTMAN

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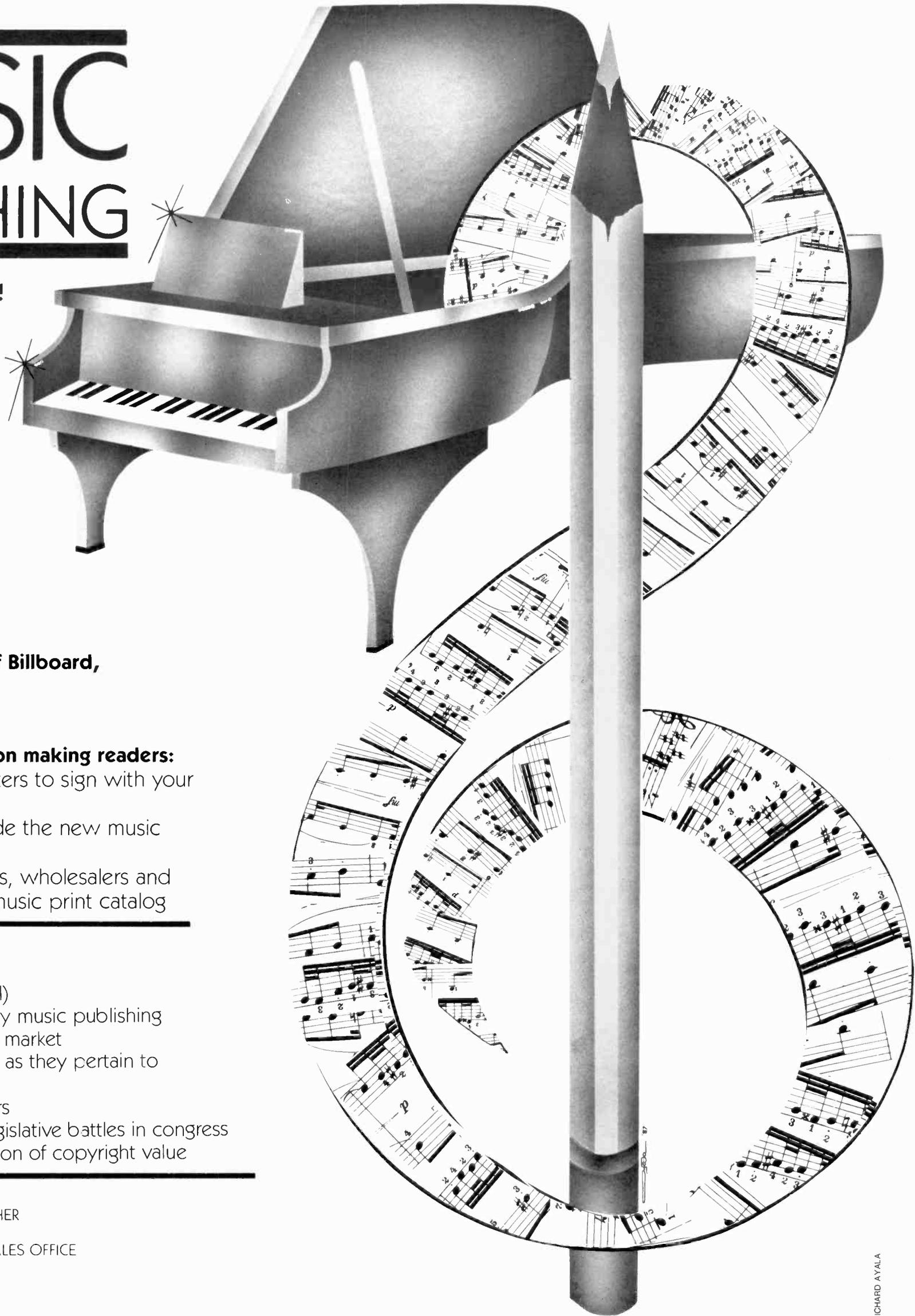
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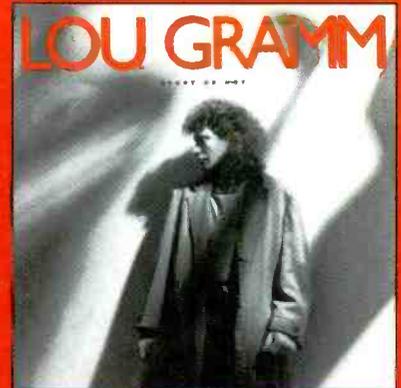
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