

# Billboard

NEWSPAPER

CA 90807

LONG BEACH

3740 ELM

APT. A

MONTY GREENLY

000817973 4401 8707 MAR881HZ  
908 \*\*\*\*\*3-DIGIT

NEWSPAPER

**NARM '87**

Spotlight On  
**FLORIDA**

Follows page 60

VOLUME 99 NO. 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

February 21, 1987/\$3.95 (U.S.), \$5 (CAN.)

## KMET Gives Up On Rock; New Age/Jazz Format Seen

BY KIM FREEMAN

NEW YORK The demise of KMET Los Angeles as an album rock sta-

### Fighting the vinyl bulge, see page 10

tion after 19 years—and the firing of its entire air staff Feb. 6—caused a media commotion in the market. But a much bigger commotion could be in the offing: Rumors abound that the station will switch to a new age/modern jazz format.

At noon Feb. 14, KMET will be-

come known as KTWV "the Wave." Sources indicate that KTWV will then debut a mix of new age and jazz music, along with a presentation that includes vignettes recorded by actors and actresses, rather than live DJs: A typical morning time check might consist of male and female performers heard nudging each other out of bed to get to  
*(Continued on page 86)*

## Firms Also Come To Terms On Video CD Philips, Sony Set CD Single

BY IS HOROWITZ

NEW YORK A 3-inch compact disk single is in the planning stages at N.V. Philips and Sony.

Specifications for the CD single will be formulated jointly by the two companies, collaborators in the development of the CD format. The new product is being positioned as

an eventual replacement for the analog 7-inch 45 rpm disk.

It's expected that the specifications will be set in "several months," following consultation with record company executives. Michael Schulhof, a board member of Sony Corp. and president of Digital Audio Disc Corp., the CD plant in Terre Haute, Ind., says the CD

single should be ready for market by the end of the year.

Schulhof says the laser-read single, designed to hold as many as four songs with a total playing time of up to 20 minutes, should sell at retail for "between \$2 and \$2.50."

Disclosure of plans for the CD single came as the two companies reached agreement on specifications for a video compact disk (V-CD), a standard-size (5-inch) CD variant that will permit up to five minutes of video with sound and 20 minutes of "high-quality" digital sound without picture.

The agreement signals the repair  
*(Continued on page 87)*

## Senate Studies DAT Copy-Code Bill

BY BILL HOLLAND

WASHINGTON Sen. Albert Gore, D-Tenn., has introduced legislation in the Senate to require all digital audiotape recorders (DAT) imported into the U.S. to be equipped with

copy-code scanners to prohibit the illegal duplication of copyright pre-recorded music.

The bill, S. 506, says that any person who knowingly violates the copy-code mandate is subject to a two-year jail sentence and may be

fined \$50,000 or an amount five times the retail value of the machines without scanners. The bill has been referred to the Commerce Subcommittee on Communications, of which Sen. Gore is a member.  
*(Continued on page 87)*

## Billboard Bows Hot 100 Poster

NEW YORK The Billboard Hot 100 Poster program, a new music-dealer service, will be introduced July 1.

Each week, Billboard will supply to participating retailers—at no cost—a four-color 18- by 30-inch poster of the current Billboard Hot 100. The magazine will also supply the participating stores with a permanent aluminum and plexiglass frame to hold each poster. The program will be underwritten by national advertisers.

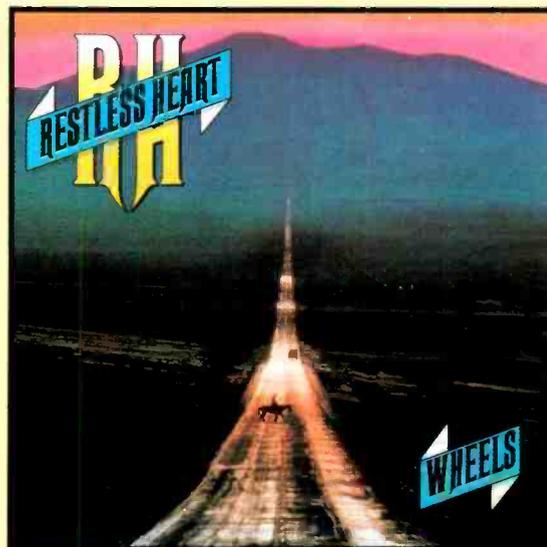
"For over 40 years," says Sam  
*(Continued on page 87)*

Newsstand copies of this issue do not contain pages N-13 through N-28

ADVERTISEMENTS



"BEST NEW GROUP" GRAMMY NOMINEE SIMPLY RED returns with the first simply sensational record of 1987: "THE RIGHT THING" 7" (7-69487) and 12" (0-66816). Mick Hucknall's soulful vocals never sounded better. Coming soon, MEN AND WOMEN (60727), the second album. Produced by Alex Sadkin. Watch SIMPLY RED LIVE at the Grammy Awards! It's the right time and the right thing... on Elektra Records.



They're hot and their new album, "WHEELS", is on RCA. Just off their first number one single with "That Rock Won't Roll", their new single "I'LL STILL BE LOVING YOU" promises more of the same. Watch for RESTLESS HEART on tour with Bruce Hornsby, The Judds, Alabama and Hank Williams, Jr.!

## RCA To Shutter Vinyl Facility At Year's End

BY IRV LICHTMAN

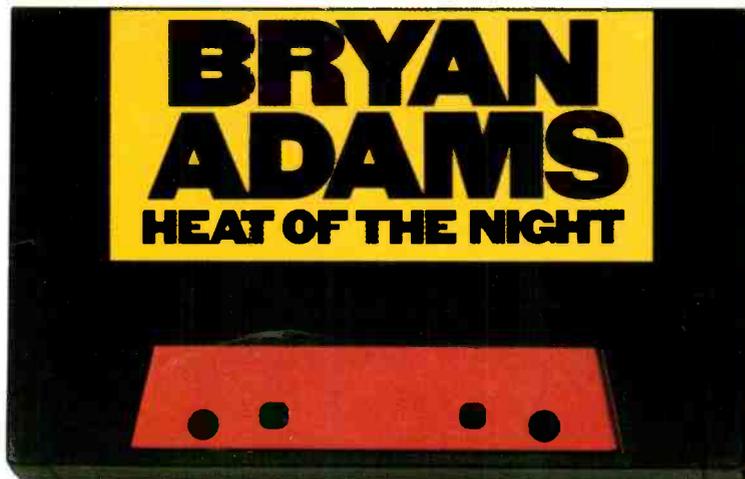
NEW YORK RCA/Ariola, citing a steady drop in consumer demand, plans to get out of the vinyl-pressing business by the end of the year.

The label's LP and 45 production at its Indianapolis facility is being phased down from three shifts to one. According to a spokesman for the label, the phase-down period will take from eight to 10 weeks.

The second major label with  
*(Continued on page 86)*

SCHWARTZ BROTHERS, INC.  
40th Anniversary Special

Follows page 76



# T A R G E T : A M E R I C A



FE 40642

**SPANDAU BALLETS** new album, "Through The Barricades," is off to a fast start throughout Europe.

The title track and the album are both in the Pan-European Top-10.

In England, Spandau's single went to No. 4 and their five recent nights at Wembley were completely sold out.

Now the final phase: "Through The Barricades" is available in America as Spandau Ballet's Epic debut.

The new single, "How Many Lies?" is the long-awaited follow-through to their Top-5 U.S. breakthrough hit, "True." "Through The Barricades" is full-strength Spandau Ballet. It can't miss!

**SPANDAU BALLETS. "THROUGH THE BARRICADES." INCLUDING THE NEW SINGLE, "HOW MANY LIES?" ON EPIC RECORDS, CASSETTES AND COMPACT DISCS.**

34-06664



PRODUCED BY GARY LANGAN AND SPANDAU BALLETS

EPIC ARE TRADEMARKS OF CBS INC. © 1987 CBS INC



# Billboard CONTENTS

VOLUME 99 NO. 8

FEBRUARY 21, 1987

## FIGHTING 'VINYL BULGE'

Columbia and Epic/Portrait/CBS Associated are battling the "vinyl bulge" by cutting back on 12-inch servicing to album rock programmers and are hoping the move will increase time spent listening to their product. Rock PDs are responding with enthusiasm and look for more CD service from the labels as part of the plan. Billboard radio editor Kim Freeman reports. **Page 10**

## ACM Awards Nominations Announced

The Los Angeles-based Academy of Country Music has announced its 1987 award nominations. Billboard provides a complete rundown of the nominees by category. **Page 32**

## SPOTLIGHT ON NARM AND MUSIC IN FLORIDA

Expect a different atmosphere at the National Assn. of Recording Merchandisers annual convention this week in Miami. The confab will underscore the common goals of NARM members and their music suppliers. And Florida retailers can take their share of credit for the hottest trend in retail—the combo store. Billboard retail editors Geoff Mayfield and Earl Paige report. **Follows page 60**

## East Asian Countries Make Antipiracy Moves

South Korea's copyright law takes effect in July, the result of strong economic pressure from the U.S. An antipiracy act in Singapore, effective in February, will also have wide impact. Billboard international editorial director Mike Hennessey and correspondent Christie Leo tell the stories. **Page 73**

### FEATURES

81 Album & Singles Reviews	60 La Radio Latina
24 Boxscore	59 Latin Notas
6 Chartbeat	83 Lifelines
76 Classical/Keeping Score	56 MTV Programming
31 Dance Trax	32 Nashville Scene
4 Executive Turntable	22 On The Beat
29 Gospel Lectern	10 Out Of The Box
76 Grass Route	18 Power Playlists
89 Inside Track	25 The Rhythm & the Blues
29 Jazz/Blue Notes	15 Vox Jox

### SECTIONS

25 Black	51 Pro Audio/Video
76 Canada	10 Radio
57 Classified Actionmart	40 Retailing
9 Commentary	22 Talent
32 Country	83 Update
78 Financial	55 Video Music
60A Home Video	46 Video Retailing
73 International	

### MUSIC CHARTS

Top Albums	Hot Singles
28 Black	16 Adult Contemporary
39 Compact Disks	26 Black
33 Country	25 Black Singles Action
75 Hits of the World	34 Country
59 Latin	32 Country Singles Action
16 Rock Tracks	30 Dance/Disco
29 Spiritual	75 Hits of the World
82 Pop	76A Hot 100
	77 Hot 100 Singles Action
	60 Latin 50

### VIDEO CHARTS

68 Business And Education	48 Videocassette Rentals
68 Health And Fitness	67 Videocassette Sales
47 Kid Video	60A Videodisks

# CBS, WCI Post '86 'Record' Profits 4th-Quarter Surges Figured Prominently

BY FRED GOODMAN

NEW YORK Strong fourth quarters helped both the CBS and Warner Communications Inc. (WCI) record groups post their best year ever.

For WCI, it marked the first time the company's Recorded Music Division's revenues topped the \$1 billion mark, a feat the CBS Record Group has now achieved in eight consecutive years.

For the CBS Records Group, operating profits in the fourth quarter were \$99.5 million, including a \$30 million net gain on the sale of its CBS Songs music publishing operation. However, even without the one-time gain realized by that sale, the group managed to double its income from continuing operation. And although Bruce Springsteen's boxed set pointed the way, the company made a strong fourth-quarter showing with a wide range of product, including the Bangles, Luther Vandross, and Cyndi Lauper.

Profits from continuing operations were \$61.5 million on reve-

nues of \$469.8 million. During the fourth quarter of the previous year, the group had operating profits of \$33.4 million on revenues of \$341.8 million.

CBS Records Group profits for the year were \$192.1 million (including those gained from the sale of CBS Songs) on revenues of nearly \$1.5 billion. Last year, the group posted operating profits of \$89.7 million on revenues of slightly more than \$1.2 billion.

At WCI, the Recorded Music Division had operating income of \$43.5 million on revenues of \$352.2 million in the fourth quarter. During the same period of 1985, the music operation earned \$34.7 million on revenues of \$270.1 million.

For 1986, the WCI music group posted operating income of \$150.6 million on revenues of \$1.1 billion. During 1985, the operation had income of \$112.7 million on revenues of \$912.3 million.

The 1986 performance of the CBS Records Group, believed to be the highest revenues and income generated by a record company, comes at a time when the compa-

ny's flagship Broadcast Group saw its revenues and profits drop. CBS president and CEO Laurence A. Tisch noted that overall CBS operating profits declined 10% "although the CBS Records Group had the best year in its history."

As a whole, CBS Inc. posted revenues of \$4.75 billion for the year and net income of \$375.1 million, or \$15.42 per share, owing in large part to the sale of the company's educational and professional publishing operations.

At WCI, where the film division managed to post modest gains, the company had total operating revenues of \$2.8 billion, producing net income of \$185.8 million, or \$1.26 per share.

At WCI, the company noted that its three wholly owned domestic labels—Warner Bros., Atlantic, and Elektra/Asylum/Nonesuch—set a new collective sales record, while WEA International also set new revenue and earnings records. Among the firm's best-selling artists overseas was Madonna, whose "True Blue" sold a reported 6 million copies outside the U.S.

## Labels Concerned About New Product Exposure

# Oldies Continue To Grow On Country Radio

BY GERRY WOOD

NASHVILLE As country radio broadcasters continue programming more oldies than new releases, the inclusion of some '70s rock classics into the oldies rotation has become a concurrent and growing trend.

A Billboard survey of key country stations shows a 60% average of airtime devoted to oldies, magnifying record label complaints on the lack of time available for current product. These oldies also include a larger roster of such noncountry acts as the Eagles, Eric Clapton, the Pointer Sisters, Charlie Daniels, the Marshall Tucker Band, Lionel Richie, Pure Prairie League, the Allman Brothers, and Creedence Clearwater Revival.

The survey pinpoints an area creating both problem and potential for record labels: Though the airtime granted to oldies squeezes the time allowed for new product, stations are hungry for oldie compilation albums, especially on compact disk, and labels sating this hunger will be rewarded with instant airplay and promotion.

Referring to the surge in popularity of some '70s rock hits, R.J. Curtis, music director of KZLA-FM and KLAC-AM Los Angeles, notes that it's no surprise. He says, "It researches so well. We've done a lot of auditorium testing, and it's through the roof." Many country listeners, he says, grew up with Creedence or Elvis Presley or Bob Seger. Curtis notes, "They can't take the hard rock or classic rock stations." Though Curtis expects the trend could grow even hotter, he cautions, "We have to be careful. When you play songs like that, you have to separate them with what charts country. It's very important to position them next to something that's definitely country."

The move toward such acts as Clapton and Jim Croce is caused by a combination of factors. Younger country programmers grew up with and still favor this type of music. The blurring of format boundaries and the broadening of country music's base also contribute to the situation. Additionally, the continuing aftereffects of the "Urban Cowboy" era that saw such acts as the Eagles on the flip side of Johnny Lee singles are still with us.

Joe Ladd, music director of KIKK-AM/FM Houston, observes, "The rock'n'rollers are today's country audience anyway—our tar-

get."

The sometimes volatile relationship between record companies and radio stations flares over the battle for valuable airtime. "Record companies sit around and knock oldies and say they're not an important part of their business," says Mack Daniel, music director of KPLX-FM Dallas/Fort Worth. "They can't sell enough catalog stuff to make ends meet for themselves—that's why [labels are promoting] their new artists."

Pam Green, music director at WHN-AM New York, offers another. *(Continued on page 86)*

# GRP Inks Four-Year Deal With MCA Distributing

BY IRV LICHTMAN

NEW YORK GRP Records, a leading jazz label headed by musicians/producers Dave Grusin and Larry Rosen, leaves independent distribution in March with a four-year deal with MCA Distributing Corp.

An intriguing issue raised by the deal is that MCA is apparently not standing in the way of GRP's intention to release commercial digital audiotapes as early as the spring of this year.

Major labels say they are holding off on the DAT configuration because they are fearful of increased home taping abuses with DAT hardware and the negative impact DAT could have on the growing compact disk market. GRP has already supplied some manufacturers of DAT hardware with demonstration tapes.

As a label that began releasing CD product in 1984, GRP gained a reputation for high-quality CD pro-

ductions, so that in 1986, the label's best sales year, it did more than 65% of its business in CD sales. GRP's roster includes such artists as Chick Corea, Lee Ritenour, Diane Schurr, and Grusin himself. Also, a digital re-creation of the music of Glenn Miller was one of the label's early CD successes.

According to Grusin and Rosen, the new agreement, which applies to the U.S. market only, will not alter the label—once distributed by Arista—as it is currently structured. A joint statement by the partners reads, "If anything, we probably will augment our personnel as needed to interface and work with the MCA distribution system. We expect to release more than 20 albums in our first year with MCA, and all the key marketing, sales, and promotion activities will continue to emanate from our own operation and management team."

Irving Azoff, president of MCA *(Continued on page 83)*

©Copyright 1987 by Billboard Publications, Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$160.00. Continental Europe £155. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Japan ¥87,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071, (914) 628-7771.

# Law Compels Divestment Of Aussie Label Murdoch Sells Festival Records

BY GLENN A. BAKER

SYDNEY Media magnate Rupert Murdoch has divested himself of Festival Records, one of Australia's six major record companies, as part of a complete readjustment of his media ownership. Murdoch's \$4.92 million takeover of the Herald & Weekly Times and Queensland Press newspaper groups necessitated the major divestment.

Festival, three metropolitan newspapers, three radio stations, and television stations in Sydney and in Melbourne are part of a \$1.25 million package sale to Westfield Capital Corp. and Northern Star Holdings, which is 20%-owned by Westfield.

The price paid by Westfield/Northern Star for Festival was reportedly \$25-\$29 million of the total cost.

Murdoch's divestment of \$2.24 million in electronic and other media ownership was required to satisfy the laws of the land, as formulated by the Australian Broadcasting Control Board. The bulk of that divestment went to the Westfield/

Northern Star group, newcomers to media ownership. In fact, the purchased package is five times the current worth of Northern Star Holdings.

In becoming unquestionably the

**'The new owners will allow Festival to operate in an autonomous way'**

most powerful print baron in Australia, Murdoch was forced to yield control of a number of companies that obviously had great personal significance to him, including his original power base, the Adelaide News.

Festival Records was Murdoch's second takeover, in 1961, following his successful bid for the Cumberland Press group of suburban newspapers. Almost never out of the top three of the six majors, it has returned a substantial profit every year since and has long been consid-

ered a secure and integral part of Murdoch's empire. In the early '80s, Festival chairman Alan Hely was called upon by Murdoch to act as an experienced trouble-shooter for his other interests.

For the moment it is business as usual at Festival. Hely is staying put as chairman, and the company has been given, says managing director Jim White, "a firm understanding by the new owners that Festival will continue to operate in a completely autonomous manner."

In fact, the successful bidders were the only concern of three in the running that specifically wanted Festival to complement their radio station ownership. The other media groups were only willing to take it as part of a package, probably intending to sell it off later. Such a development would no doubt have alarmed Festival's principal product sources—A&M, Chrysalis, and Island.

The other five major record companies are watching the affairs of their competitor with some interest, each being an Australian branch of a multinational corporation.



**Artist Preview.** San Francisco-based singer/songwriter Chris Isaak, right, confers with Warner Bros. Records chairman Mo Ostin on the artwork for his upcoming eponymous album, scheduled for release later this month.

## Executive Turntable

**BILLBOARD.** Al Stewart is appointed home video editor, based in Billboard's New York office. He served in a similar capacity with HFD, the weekly home-furnishings newspaper of Fairchild Publications (see story, this page).

**RECORD COMPANIES.** Michael Kuhn is promoted to senior vice president of PolyGram International and chief executive officer of the newly formed business division. He served as general counsel.

Mort Weiner is appointed to the newly created post of vice president of sales and distribution for Motown Records in Los Angeles. He served in a similar capacity for Total Experience Records.

Columbia Records in New York promotes Marilyn Laverty to vice president of national press and public information and Jack Rovner to vice presi-



STEWART



WEINER



ROVNER



LAVERTY

dent of marketing, East Coast. Laverty was director of national press and public information. Rovner was director of product development, East Coast.

PolyGram Records in New York names Kenneth M. Kaufman senior vice president of legal affairs and Michael Johnson vice president of promotion and marketing for Wing Records. Kaufman was with Viacom International. Johnson was vice president of black promotion for EMI America. Also, Heather Irving becomes director of pop a&r for Wing Records and Bob Payne is named manager of a&r for PolyGram. Irving was associate director of West Coast a&r for Epic. Payne was coordinator of artist development at Columbia.

Bernard de Bosson resigns as president of WEA Music, WEA International's affiliate in France, a position he has held since 1986.

Rose Gross-Marino is promoted to executive assistant to Clive Davis,



KAUFMAN



JOHNSON



GROSS-MARINO



DARUS

head of Arista Records, in New York. She has been with the company since its inception, in 1975. Also, Tom Balla and Ken Antonelli are elevated to associate regional marketing director, Midwest region, and regional marketing director, East Coast, respectively. Balla was a local marketing manager. Antonelli was associate regional marketing director.

Steve Backer is appointed director of national video promotion for Epic/Portrait/CBS Associated Labels in New York. He was director of national college marketing for CBS Records.

Atlantic Records in New York names Bruce Tenenbaum director of national singles promotion for Atco Records and Ed Trunk director of artist and label affairs for Megaforce Records. Tenenbaum was Northeast regional pop promotion director for Atlantic. Trunk was assistant manager for Alwik Records.

Rhino Records in Santa Monica, Calif., promotes Dave Darus to national director of promotion. He was associate director of sales and marketing. Also, Garson Foos is upped to national sales coordinator and Gia Gittelsohn becomes national licensing coordinator.

(Continued on page 83)

## CD Maker Discovery Launches Label First Signing Is Folk Group Pure Prairie League

NEW YORK Discovery Systems, the Dublin, Ohio-based compact disk and video production firm, has launched Discovery Music, a record division whose first signing is veteran folk/pop act Pure Prairie League.

According to Mary Perkins, manager of label development, Discovery is currently investigating both independent and major label distribution possibilities for the band's first release. The record is due in

mid-1987.

"The music division will ultimately be made up of a number of labels," says Perkins, who has held national promotion spots with Warner Bros., United Artists, and ABC Records. Distribution channels will be worked out on a case-by-case basis, depending upon the musical genre in which each imprint specializes, she says. Product will be available on both CD and cassette.

Pure Prairie League has recorded 10 albums for RCA and Casablanca, one gold and one platinum. The band's past hits include "Falling In And Out Of Love," "Let Me Love You Tonight," "Two Lane Highway," and its biggest single, "Amie."

The Discovery album will feature members of the original group, including Craig Fuller, composer of and vocalist on "Amie." Perkins says PPL was chosen as the new label's premier act because of the group's "strong grassroots following. 'Amie' is one of the most requested and highly positive records ever on radio," she says.

The band will record its new album at Discovery's in-house 24-track digital studio, which features Sony digital gear and a Neve console. Perkins says the firm is planning a videoclip to support PPL's debut release.

A full-service entertainment production company, Discovery has a complete in-house video production and postproduction facility, in addition to its CD manufacturing plant and audio recording studio.

STEVEN DUPLER

## Stewart Appointed Home Video Editor CHANGES AT BILLBOARD

NEW YORK Al Stewart joins the Billboard staff here as home video editor, effective Feb. 11.

Stewart comes to Billboard from HFD, the weekly home furnishings newspaper of Fairchild Publications. As home video editor of HFD, Stewart served as a one-man bureau, covering the prerecorded video industry.

At Billboard, Stewart will work with home entertainment editor Jim McCullough to continue Billboard's tradition of timely and comprehensive home video coverage.

Prior to HFD, Stewart was associate editor of Mart Magazine, a monthly trade journal covering the consumer electronics and major appliances industries. He also has served as assistant editor for Hampton International Communications—publishers of Video Retailing, Guide To Pre-Recorded Video, Video Buyers Guide, and CES Daily News (serving the Consumer Electronics Show)—and as associate editor of Industrial Photography Magazine.

Stewart broke into journalism in 1980 as a reporter for the weekly Staten Island Register. He has a bachelor's degree from Wagner College.

## Redesign Bows

NEW YORK Look closely at this week's Billboard and you will find some pleasant surprises.

First, you will notice a whole new set of attractive logos identifying many of our most popular weekly features.

In the retailing section you will find a new weekly feature, Retail Track. The column, by Earl Paige, features inside news and notes about music and video retailers across the U.S.

And, if you turn to page 9, you will see our new masthead, revised to provide you with more information about Billboard's growing staff.

We hope you like these changes—there are more on the way!

## Hart Gold In Dec.

NEW YORK The Corey Hart album "Fields Of Fire" on EMI America was officially certified gold by the Recording Industry Assn. of America on Dec. 29. However, because the certification took place during the rush of the holiday period, word did not reach the Billboard chart department until last week. The gold-certification symbol for the Hart album appears on this week's Top Pop Albums chart.

MCA  
DISTRIBUTION

W E L C O M E S

GRP  
Records



T H E

D I G I T A L M A S T E R

C O M P A N Y

MCA DISTRIBUTING CORP.

© 1987 MCA Records, Inc.

# Porn Charges In Ala. Dropped

## But One Vid Retailer Still Faces Trial

BY EDWARD MORRIS

NASHVILLE Video dealers in and around Florence, Ala., are continuing to rent adult videos following the dismissal Feb. 9 of obscenity charges against all but one of them. Originally, five video dealers were scheduled to be tried Feb. 11 by Florence Municipal Judge Larry Smith.

On Feb. 9, the city announced it was dropping charges against Barbara Miller (Florence Home Video), Steve Green and James Winstead (Video Center), and Morris Frederick (O'Henry Video Station) because of "several technical difficulties" that signaled "a low probability of success" in prosecuting the cases.

One of the defendants, James Odis Thompson, has appealed his case to circuit court. Two city war-

rants against him were found to be defective. No date has been set for a jury trial for Thompson, who owns Budget Video. The city's statement on the dismissal of charges against the others noted that Thompson's was "one of the better cases technically."

A spokeswoman for Winstead's Video Center says he "is undecided yet" whether to continue rental of adult videos, but she adds that they have not yet been pulled off the shelves.

The city of Florence, which bases its antiobscenity ordinance on state law, first moved against the video dealers after members of a small, church-related group called Citizens Against Pornography rented adult videos and then filed complaints.

The group has also secured charges against stores carrying

adult magazines.

When Thompson is brought to trial, the video in question will be "Debbie Does Dallas II." Conviction on the charges carries penalties of up to a year in jail and a fine of up to \$10,000. In January, Thompson was convicted in city court of selling and displaying obscene material and was ordered to pay a \$300 fine and court costs and to serve a 30-day jail term. The jail term was suspended for one year on the condition that Thompson not be charged again with the same offense.

Thompson says he is eager to get the VSDA involved in the case. He is represented by attorney Lindsey Musselsman.



**Manhattan Solo.** WEA International chairman Nesuhi Ertegun, right, and Atlantic executive vice president and general manager Dave Glew congratulate Janis Siegel backstage following one of her recent shows at New York's Blue Note club. Siegel, a member of the Manhattan Transfer, performed selections from her upcoming second solo album, slated for a spring release.

## 12 Titles Debut Line

# Welk Unit Sets Midline CDs

BY IRV LICHTMAN

NEW YORK The Welk Record Group has joined the growing ranks of record companies creating a line of midline compact disks.

Effective Feb. 12, the company has lowered the wholesale price of 12 Ranwood and Welk-distributed Hindsight releases by 25%, enabling dealers to sell the CDs at a price below \$10 if they choose to do so.

In addition, the company plans to begin marketing midline titles from recently acquired Vanguard Records in June.

Kent Crawford, director of sales and marketing, says the label decided to do something about CD midlines rather than "just talk about it.

There's a misconception at retail that you can now get CDs pressed and housed in jewel boxes [and] 6-by-12-inch packages cheaply."

Crawford admits, however, that achieving a competitive midline dealer cost of \$7-\$8 for each CD is getting easier. He says he arrived at a dealer cost range based on field conversations he had concerning the pricing of impending midline CDs from such major labels as PolyGram and MCA.

On the pressing end, Crawford notes that with more majors owning their own facilities, prices are going down, and independents are "now first in line."

For recently acquired Vanguard, (Continued on page 87)

## MGM/UA Joins 8mm Camp

# With Software Release

LOS ANGELES MGM/UA Home Entertainment has joined the 8mm prerecorded software camp, with plans to release 15 titles covering classics, musicals, and children's programming in the spring.

Among the initial titles are "An American In Paris," "Dinner At Eight," and "National Velvet." With a \$30 suggested list price, the cassettes will be distributed through Sony's proprietary electronics distributor network.

Already offering prerecorded 8mm

titles are Warner Home Video, Paramount, Embassy, RCA/Columbia, Sony Video Software, RKO, Video Yesteryear, and others. RKO recently announced 8mm plans for three classics: "King Kong," "Citizen Kane," and "Top Hat."

According to Ted Cott of the 8mm Video Council in New York, more than 800 titles are now available in the format.

While the Electronics Industry Assn. does not break out 8mm hard- (Continued on page 86)

# Liberace Dead At 67

BY GEOFF MAYFIELD

NEW YORK Liberace, the flamboyant pianist who endeared fans and irked purists with his light-hearted approach to classical works, died Feb. 4 at his home in Palm Springs, Calif. He was 67.

The Riverside County coroner's office announced on Feb. 9 that AIDS was the cause of the enter-

tainer's death, confirming earlier published reports. Spokesmen for Liberace denied those reports, saying instead that he had died from emphysema and heart disease.

Born Wladziu Valentino Liberace in the Milwaukee, Wis., suburb of West Allis, his career spanned more than 40 years. He recorded extensively for Columbia Records in the (Continued on page 87)

## Bon Jovi Gives Metal A Good Name By Topping Albums Chart For Seven Weeks

BON JOVI's "Slippery When Wet" logs its seventh week at No. 1 on Billboard's Top Pop Albums chart, tying a pair of Led Zeppelin albums for the longest run at No. 1 by a heavy metal act. "Led Zeppelin II" was No. 1 for seven weeks in 1969-70; "In Through The Out Door" topped the chart for seven weeks in 1979.

So dominant was Led Zeppelin in the metal hierarchy that it also holds the two runner-up positions in terms of longevity at No. 1. "Physical Graffiti" was No. 1 for six weeks in 1975; "Led Zeppelin III" was on top for four weeks in 1970.

Those next in line with three weeks each at No. 1: AC/DC's "For Those About To Rock," from 1981-82, and Van Halen's "5150," from last year. Two Zeppelin albums had two weeks on top: 1973's "Houses Of The Holy" and 1976's "Presence." And two more albums had one week on top: Alice Cooper's "Billion Dollar Babies," from 1973, and Quiet Riot's "Metal Health," from 1983.

(We've decided to classify Van Halen as a metal act because we're counting Bon Jovi as metal. But we're drawing the line at including Bachman-Turner Overdrive and latter-day Grand Funk.)

FREDDIE JACKSON this week lands his fifth No. 1 hit on the Hot Black Singles chart, tying Kool & the Gang and Stevie Wonder for the most top-charted black hits so far in the '80s. Impressively, Jackson has amassed all five of these No. 1 hits in less than two years. The singer first topped the chart in June 1985 with "Rock Me Tonight" and has made it back to No. 1 with "You Are My Lady," "Tasty Love," "A Little Bit More" (a duet with Melba Moore), and now "Have You Ever Loved Somebody." (Ironically, "Loved Somebody" takes over the top spot by bumping Moore's "Falling" to No. 2.)

Kool & the Gang's No. 1 black hits in this decade are "Celebration," "Take My Heart," "Joanna," "Fresh," and "Cherish." Wonder's are "Master Blaster," "That Girl," "I Just Called To Say I Love You," "Part Time Lover," and "That's What Friends Are For" (a collaboration with Dionne & Friends).

The most prominent black stars of the '80s, Michael Jackson and Lionel Richie, have each had four No. 1 black hits in this decade.

FAST FACTS: There's lots of activity on this week's Hot 100, so let's start at the top and work our way down. Chicago lands its 10th top five hit with "Will You Still Love Me," which jumps three notches to No. 3. But closing in fast is the latest by Huey Lewis & the News, "Jacob's Ladder," which leaps four

notches to No. 4. This is the third top five hit from the group's "Fore!" album, which is noteworthy because none of the singles from its prior album, "Sports," were quite able to crack the top five.

Bruce Willis' "Respect Yourself" jumps six notches to No. 12, already matching the peak position of the Staple Singers' original version of the song, from 1971.

Journey's "I'll Be Alright Without You" jumps three notches to No. 18, becoming the fourth top 20 hit from the band's "Raised On Radio" album. It follows "Be Good To Yourself," "Suzanne," and "Girl Can't Help It." Journey's smash 1981 album, "Escape," also generated four top 20 hits, though its 1983 follow-up, "Frontiers," yielded just two.

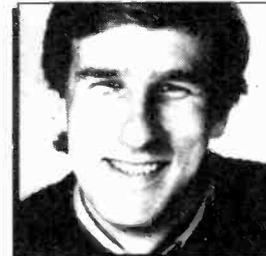
Corey Hart's "Can't Help Falling In Love" moves up one notch to No. 24, becoming one of the five highest-charting remakes of a song popularized by Elvis Presley. Bill Black's Combo's "Don't Be Cruel" reached No. 11 in 1960, Donny Osmond's "Are You Lonesome Tonight" hit No. 14 in 1974, John Schneider's "It's Now Or Never" reached No. 14 in 1981, and Richard Chamberlain's (yes, that Richard Chamberlain) "Love Me Tender" hit No. 21 in 1962.

WE GET LETTERS: John Farkas of Cleveland notes that Europe—which jumps to No. 34 with "The Final Countdown"—is the first Swedish group to crack the top 40 since Abba, which made the mark with 14 hits from 1974-82. Farkas also observes that Europe is the third group named after a continent to crack the top 40, following Asia and America.

Keith Hardy of Arlington, Texas, notes that the titles of Boston's four top 10 hits to date have ranged from one to four words. The group has scored with "Amanda," "We're Ready," "Don't Look Back," and "More Than A Feeling." Hardy's conclusion? "No need bucking the odds. They ought to release 'I Think I Like It' next."

Rod McKuen wrote to comment on our recent mention of the San Sebastian Strings' "The Sea," which until a few weeks ago had the longest run on the chart by any album that fell short of the top 40. McKuen noted that he's currently working with Anita Kerr remixing "The Sea" and adding new tracks for the CD version.

Ronnie Stephen of Hagerstown, Md., notes that Madonna's "Open Your Heart" is the first song with the word "heart" in its title to hit No. 1 in February. Consider it a personal valentine straight from Madonna to you.



by Paul Grein

# CHRIS - ISAAK

THE NEW ALBUM

PRODUCED BY ERIK JACOBSEN

FEATURING

YOU GAVE ME SOME KIND OF LOVE

'HEART FULL OF SOUL'

BLUE HEAVEN

LIE TO ME

FADE AWAY

WILD LOVE

'THIS LOVE WILL LAST'

'YOU TOOK MY HEART'

CRYIN'

'LOVERS GAME'

'WAITING FOR THE RAIN TO FALL'

ON WARNER BROS. RECORDS AND CASSETTES

COMING SOON ON COMPACT DISCS

MANAGEMENT: ERIK JACOBSEN

AND MARK E. PLUMMER

(1/4/2-25536)



© 1987 WARNER BROS. RECORDS INC.

IMC Systems proudly presents Esi Street!

# Information is Power.

PLUG INTO

## Billboard

If you don't have an address on Esi Street (pronounced Easy Street) you're already 5 days behind!

More than 3,000 Music Industry professionals all over the world get the **Album Network**, **Billboard** and **Radio & Records CHARTS** -- and critical information from **Pollstar**, as much as 5 days before you do -- by making a local phone call\* anytime, day or night.

An Esi Street address also lets you **COMMUNICATE** -- quickly, easily and inexpensively - with anyone in our international directory. You'll be using the most powerful business communications system in the world (Dialcom<sup>SM</sup> **Electronic Mail** from IMC).

And if there's someone you want to contact who isn't on Esi Street yet, you can use a briefcase computer to send and receive **TELEXES** 24 hours a day from

your Esi Street address. Check out the special interest

Bulletin Boards, too. They cover Esi Street with job notices, things

to buy and sell, technical advice on hi-tech equipment, and the latest most terrible jokes.

### Plug into The Street

Most key Record Companies, Artist Managers, Professional People and Service Providers in the Music Industry already have addresses on Esi Street.

All you need is a computer (portable or otherwise), communications software, a modem, and an Esi Street address - and you're ready for Esi Street, too.

Call 800-FAST-ESI in North America, 212-757-0320 in New York State or 01-221-2749 in London for the rates, and an info pack with a complete description of what's available.

PLUG INTO

## MUSIC & MEDIA

PLUG INTO

## R&R

PLUG INTO

## The ALBUM NETWORK

PLUG INTO

## POLLSTAR

S T R E E T

An IMC Network  
Everything All The Time

\*Most places in North America, the UK, Europe, Scandinavia, Australasia and Japan.

**Billboard Offices:**

**New York**  
1515 Broadway  
N.Y. 10036  
212 764-7300  
telex 710 581-6279  
cable Billboy NY

**Los Angeles**  
9107 Wilshire Blvd.  
Beverly Hills, Calif. 90210  
213 273-7040  
telex 66-4969  
cable Billboy LA

**Nashville**  
14 Music Circle E.  
Tenn. 37203  
615 748-8100

**Washington, D.C.**  
733 15th St. N.W.  
D.C. 20005  
202 783-3282

**London**  
71 Beak St.  
W1R 3LF  
01 439-9411  
telex 262100

**Tokyo**  
6-19-16, Jingumae  
Shibuya-ku, Tokyo  
03 498-4641  
telex J25735

**Publisher & Editor-In-Chief:**  
**SAM HOLDSWORTH**  
Associate Publisher/Director of Research:  
**MARTY FEELY**  
Associate Publisher/  
Director of Marketing and Sales:  
**GENE SMITH**  
General Manager/Directories Publisher:  
**JOHN BABCOCK JR.**  
International Editorial Director:  
**MIKE HENNESSEY**  
General Manager/Nashville:  
**GERRY WOOD**

**Editorial**  
Managing Editor: **KEN SCHLAGER**  
Deputy Editor: **Irv Lichtenman**  
Executive Editor: **Is Horowitz**  
News/Financial Editor: **Fred Goodman**  
Art Director: **Jeff Nisbet**  
Copy Editors: **Peter Kobel, Jean Rosenbluth**  
Special Issues:  
Editor: **Ed Ochs** (Los Angeles)  
Assistant Editor: **Robyn Wells** (N.Y.)  
Bureau Chiefs:  
**Dave DiMartino** (Los Angeles)  
**Bill Holland** (Washington)  
Editors:  
Radio: **Kim Freeman** (N.Y.)  
Talent: **Steve Gett** (N.Y.)  
Black Music: **Nelson George** (N.Y.)  
Retailing: **Earl Paige** (L.A.), **Geoff Mayfield** (N.Y.),  
**Ed Morris** (Nashville), **Chris Morris** (L.A.)  
Home Entertainment: **Jim McCullough** (L.A.)  
Home Video: **Al Stewart** (N.Y.)  
Music Video: **Steven Dupler** (N.Y.)  
Pro Audio/Video: **Steven Dupler** (N.Y.)  
International: **Peter Jones** (London)  
Singles Reviews: **Nancy Erlich** (N.Y.)  
Editorial Assistant: **Linda Moleksi** (N.Y.)  
Administrative Assistant: **Nadine Reis** (N.Y.)  
Contributors: **Brian Chin** (Dance), **Bob Darden** (Gospel),  
**Paul Grain** (Research), **Peter Kneppens** (Jazz),  
**Kirk LaPointe** (Canada), **Peter Ludwig** (Radio),  
**Moira McCormick** (Chicago), **Tony Sabourin** (Latin Notas)

**Charts & Research**  
Associate Publisher/Director of Charts:  
**THOMAS NOONAN**  
Asst. Director of Charts: **Michael Ellis**  
Country Chart Manager: **Marie Rattliff**  
Black/Jazz Chart Manager: **Terri Rossi**  
Dance/Disco Chart Manager: **Kathy Gillis**  
Latin Chart Manager: **Carlos Agudelo**  
Systems Manager: **JoDean Adams**  
New York: **Harry Michel** (retail supervisor),  
**Ron Cerrito** (radio supervisor), **Jimmy Canosa**, **Ed Coakley**,  
**Eleanore Greenberg**, **Cathy Kaslow**, **Robert Martucci**,  
**Rosemary Perez**, **Sharon Russell**, **Marc Zubatkin**

**Marketing & Sales**  
Director of Sales, Video/Sound: **Ron Willman**  
Promotion Director: **Phyllis Goldberg**  
Radio/Singles Mgr.: **Margaret Lo Cicero**  
N.Y.: **Norm Berkowitz**, **Karen O'Callaghan**,  
**Peggy Dold**, **Jeff Serrette** (classified)  
L.A.: **Christine Matuchek**, **Mickey Grennan**,  
**Michele J. Gambardella**, **Marv Fisher**  
Nashville: **John McCartney**  
London: **Patrick Campbell**  
Tokyo: **Hugh Nishikawa**  
Amsterdam: **Ron Betist**, 0-20-628483  
Milan: **Germano Rusotto**, 28-29-158  
Sydney: **Mike Lewis**, 612 412-4626  
Toronto: **Karla Goldstein**, 416 928-0569

**Production**  
Corporate & Billboard Production Director:  
**MARIE R. GOMBERT**  
Advertising Production Mgr.: **John Wallace**  
Advtg. Production Coordinator: **Michael D. Small**  
Atex System Manager: **Raymond H. Heitzman**  
Edit. Production Manager: **Terrence C. Sanders**  
Asst. Edit. Production Mgr.: **Alex W. Molina**

**Administration**  
V.P. & Executive Editorial Director: **Lee Zhitto**  
Divisional Controller: **Tom Hasselle**  
Distribution Manager: **Edward Skiba**  
Circulation Manager: **Eileen Bell**  
Circulation Asst.: **Karen Munkelwitz**  
License & Permissions Mgr.: **Georgina Challis**  
Directories Editor: **Leslie Shaver**  
Admin. Directory Mgr.: **Len Durham**  
Credit Manager: **Jerry Manion**

**Billboard Publications Inc.**  
President & Chief Executive Officer:  
**GERALD S. HOBBS**  
Executive Vice President: **Sam Holdsworth**  
Senior Vice President: **Ann Haire**  
Vice Presidents: **Paul Curran**, **Rosalee Lovett**,  
**Martin R. Feely**, **Lee Zhitto**,  
**John Babcock Jr.**, **Glenn Heffernan**  
Managing Director, Billboard Ltd.:  
**R. Michael Hennessey**  
Publisher: **Billboard Operations Europe**:  
**Theo Roos**  
Chairman Emeritus: **W.D. Littleford**

# A Form of Censorship

## BLOCKING OFF FREE TRADE IN MUSIC

BY LEA HARPER

The recent decision by the U.S. government to stop new Canadian musicians, actors, and other entertainers from entering the U.S. to work (Billboard, Jan. 31) is a startling new form of censorship for the arts.

The revised visa regulations now in effect will make ineligible all acts except those of star status from playing south of the border. Detailed documentation must now be provided to the U.S. Immigration Department as unequivocal substantiation of commercial success and public acclaim. Bryan Adams, for instance, would have to produce an extensive resumé that would include press clippings and an accounting of salary and record sales.

Already, dozens of groups out of the U.K. and Jamaica that hope to build their reputations through U.S. concert dates have been seriously affected.

It is doubtful that Canada will serve a similar boycott in retaliation on incoming American acts, in view of our difficulties on other more pressing issues—like the freeze frame on the U.S.-Canada acid rain problem.

Safety and protection have been the seeming prerequisites for the often tedious and humiliating interogations some of us have quietly endured at U.S. Customs, even as tourists. But the situation, I think, is considerably denser than this.

Such cultural cutbacks so easily implemented without any given reason can only be yet another posture of the right-wing militancy now in full swing on the home front. And who's always the first to go down in the foray? In the good old days of

the foot soldier, patriotism gave way to an accepted form of martyrdom. The sacrificial lamb was the little drummer boy who gleefully led the brigade. Trumpeters preceded horsemen.

What modern musicians are resigned to (and probably enjoy) is that when they place one foot in front of the other and are required to state their name, rank, and serial number they just naturally fall against the grain in the fabric of society.

In the past, Canadian recording

ber, we were once her colony and we still have Her Majesty's face on our \$20 bills.

More importantly, we should address the question of why this is happening at all. Let's look at the anatomy of a rock star and his longevity. Mostly, by the time he reaches maturity and a certain homogeneity, and thus can appeal to the largest common denominator, he's a fairly tame beast.

Before you get huffy about your prize pet hero, forget the obvious exceptions. After three to five

many subsuperstars have a lot to say about disarmament, hunger, and basic bad behavior and a lot that could easily be interpreted as anti-American.

I can remember how appalling it was to discover on the liner notes of a Steel Pulse album that Soviet fans of the British reggae group had been incarcerated and sent away for 10 years for listening to their music. "Thank God," I thought, "it can't happen here."

Then I recalled Pete Seeger during the Vietnam War days, and how his movements were restricted for being too outspoken. Is this visa law simply *deja vu*?

Recently, our own native son, Farley Mohat—a just man with a strong conscience, and for years almost a sole practitioner in the preservation of our national awareness of precious earth resources—was refused entry into the U.S. for something he said years ago.

And just the other day I passed the biggest record retail store in Canada. Staring back at me from the window display was a huge American flag superimposed with the sullen face of Jim Morrison wearing a crown of thorns.

Just another rock'n'roll casualty? Morrison was also a man of great vision. He may have gone down for the count, but at least he had a fighting chance to "break on through to the other side."

A wise man once said: "Alas for the bird that defouls its own nest. Its neighbor's nest is still less sacred."

*Lea Harper and her twin sister Lyn perform as Syren. They're based in Toronto.*

### 'In the past, Canadian recording artists have made their bid for fame and fortune in the U.S. marketplace'

artists have made their bid for fame and fortune in the U.S. marketplace. Some have hatched out of other continents, mostly Europe, but only reached center stage in the U.S. standings.

The Canadian market is almost too small to mention. Groups have slugged it out in these confines for years only to find themselves no further ahead. Canadian record companies often pattern their acts after their southern competitors.

Let's face it, we are still hallucinating on the American dream. It's a crime of fashion based on fear and insecurity. Nevertheless, it exists and is a grim reality for local artists who strike out on their own with ingenuity and integrity.

So I ask my beaver-toothed brothers and sisters, "Where does that leave us?" We could always make a mass exodus to the U.K. Remem-

years, most of them, even the prestigious head-banging, microphone-swallowing, "your world sucks" warblers are unmentionably wealthy, well-loved, and free to worship at the banks of their choice.

Why rock the boat? It's a good life, ain't it? Because the star now lacks the lean, mean, sociosexual tension that attracts the young and separates him from the average shopkeeper, he may be forced into early retirement, prolonged embarrassment, or Las Vegas.

But haven't you noticed that the '80s brought in a fresh cycle of conscience and message into music? That it's starting to feel like the '60s again? Only this time, everyone's hipper, so the measures of circumvention are that much more vigorous. And let's face it—in this case, downright undemocratic.

Most underground groups and

could review the work of up to 500 persons a year. Surely he would uncover a lot of good material this way.

Rand Julian  
San Jose, Calif.

**FORMAT PURITY**

Very few rock acts get nominated in most award shows, let alone win. This is so even in the so-called pop/rock categories. And most winners in these categories are, in fact, r&b artists who seem to monopolize the winter wave of award shows.

If an artist is in one category, that's where he should stay, with a crossover category for the black artist who appeals to white audiences.

The bottom line: Rock is rock, pop is pop, r&b is r&b. Van Halen sells a lot of rock records. Lionel Richie does not; he sells r&b and pop crossover.

Robert Ayler  
Indianapolis

dealing with the top labels of 1986 (Jan. 10), the statement was made that Arista "had Houston topping 5 million and Ocean doing 2 million."

Billy Ocean is, in fact, signed to our organization's Jive label and *not* to the Arista label. His recordings are licensed to Arista for marketing and distribution in the U.S. only on the Jive label. The article should thus have credited Jive, not Arista, as the label enjoying multiplatinum status with the Ocean album.

I realize that oversights like this can easily happen, even with the best of intentions. But it is rather disheartening for an aggressively expanding *independent* label like ours to be relegated to such nonexistent status in a Billboard front-cover article summing up sales achievements for a whole year in the world's most important record market.

Clive Calder  
Zomba Productions Ltd.  
London

**A MATERIAL SUGGESTION**

I have an idea for record companies and publishers. The bigger companies should hire one person whose job, preferably full time, would be to travel around the country and visit people who claim they've written a lot of songs. Such a person



**GARBAGE IN, GARBAGE OUT**

I was shocked to read Billboard country chart manager Marie Rattliff's observation that country stations are dropping records from their charts as soon as they've hit No. 1 rather than letting them work their way down naturally (Billboard, Jan. 17).

Immediately dropping a record once it reaches its peak is, in fact, a type of falsification because these stations are misrepresenting airplay.

I submit that stations that manipulate their charts to pacify record companies, as described in the article, have no place as Billboard reporters. As the saying goes, "Garbage in, garbage out." These stations certainly don't drop the records from their airwaves as soon as they've hit No. 1. Nor do these records stop selling once they've hit the top of the charts.

When a station delists records as soon as they peak, they rob longevity from the artists, writers, and record companies who have legiti-

mate hits. They also rob the Hot Country Singles chart of its credibility as a barometer of popularity.

Ed Salamon  
Executive Vice President, Programming  
United Stations Radio Networks  
New York

**A SLAP IN THE FACE**

In your Canadian spotlight (Jan. 31), you cite the great moments for Canadian artists in 1986. It was a good year, especially for the veterans—Rush, Murray, Triumph, Lightfoot. But you forgot to include BTO in this category.

In fact, as is your custom, you neglected BTO totally.

Maybe you don't consider more than 180 dates opening for Van Halen to be anything. And these included dates in 20,000-seat halls as well as such special events as the Texxas Jam and the Toronto National Exhibition.

BTO still has something to give. Not to mention them is a slap in the face to their fans, to the guys in the band, their roadies, booking agent, and maybe even Van Halen.

Bob Self  
Redwood City, Calif.

**DOUBLE-PLATINUM CREDIT**

In Paul Grein's front-page article

## Columbia, E/P/A To Cut Back On 12-Inch Servicing

BY KIM FREEMAN

**NEW YORK** In a twofold move to encourage rock programmers to once again focus on artists rather than songs and to answer PD complaints about too much vinyl, Columbia and Epic/Portrait/CBS Associated Labels (E/P/A) will cut back their 12-inch servicing to album rock on tracks beyond initial singles.

Instead, if issuing multiple 12-inches on second, third, and subsequent album tracks, the two labels now intend to reservice entire albums with stickers flagging priority tracks. Programmers were informed of the change in a joint letter from Paul Rappaport and Harvey Leeds, VPs of album promotion for Columbia and E/P/A, respectively.

Leeds says the decision was prompted by dialogue with programmers, and the consensus among album rock PDs is that 12-inches are more of a bother than an aid unless they contain live versions or special mixes. Columbia and E/

P/A's new approach is "not written in stone," says Leeds, noting that album tracks may be sent on 12-inches when the situation warrants it.

As programmers welcome the move, all are quick to express hopes

### 'We wanted to be first in solving the vinyl-glut problem'

that Columbia and E/P/A will increase their CD service as part of the new promotion approach. They would also like to receive an ongoing flow of artist information to accompany the reserviced albums.

"Because of our standing and visibility in the industry, we wanted to be the first to help solve the 'vinyl-glut' problem," says Jim McKeon, Columbia's director of national album promotion. And, indeed, other labels are watching E/P/A and Columbia's move with interest.

"For the past 10 years, we've

been flooding the market with 12-inches. Programmers don't really need them unless they're special edits. At this point, radio has misinterpreted the 12-inches as proof of a label's commitment," says Leeds. "The bottom line is to get album radio back to what it was. It's all about artists, not tracks."

"We generally consider 12-inches just as a joke. I give them to the kids that answer our phones," says WBCN Boston PD Oedipus. In receiving reserviced albums, he says, "Who knows, I may hear a track in the context of an album and feel differently about it."

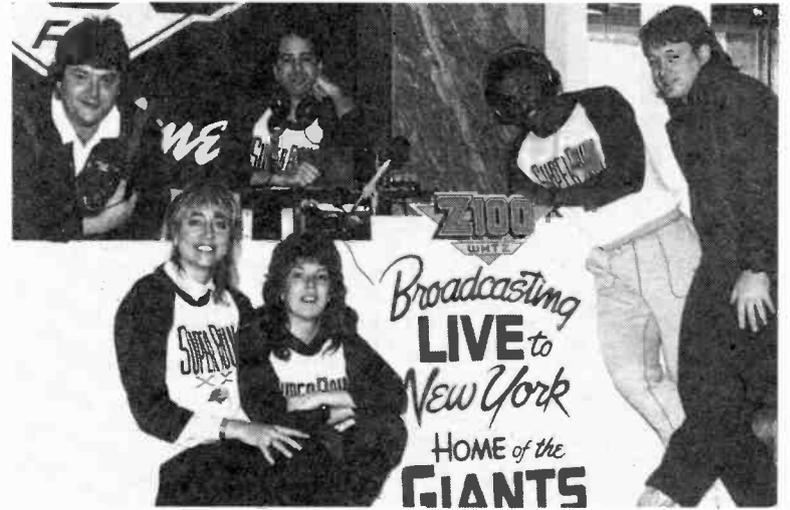
"I appreciate this from the listener's view, because we're dealing with the reality of what's actually in the marketplace, as opposed to the nonreality whats of available in our industry," Oedipus says. He says the 12-inch cutback may eliminate confusion experienced by air personalities over truly new songs and songs that exist on current albums or soundtracks. "It just puts things in a better context."

"It's a swell idea," says KFOG

San Francisco PD Dave Logan, adding that the reservicing of albums on subsequent tracks is in keeping with changing times at album radio. "Because 12-inches are also pushed to top 40, it's all the more important for album programmers to find the right cut," he says. Logan also com-

ments that the songs labels have serviced on 12-inch in the past were not necessarily the most appropriate ones for the format.

WIYY Baltimore PD Bill Evans says, "I've never been a big fan of the 12-inch mentality—that AORs (Continued on page 86)



**Bowling For The Giants.** Part of WHTZ "Z-100" New York's morning zoo covers the Los Angeles side of the Super Bowl story, while anchoring the West Coast half of Z-100's pre-Super Bowl coverage from Le Mondrian hotel. From left are Z-100 morning partner Jack Murphy, assistant chief engineer Steve Pepe; sports director Captian Kevin Smith; and Rick Garson of Sports Entertainment Promotion International, who helped set up facilities for the event. Kneeling are Billboard radio editor Kim Freeman and singles sales manager Margaret LoCicero, who did the morning's doughnut duty. (Photo: Todd Kaplan)

## Washington Roundup

BY BILL HOLLAND

**IT'S OFFICIAL...** President Reagan has announced he will nominate commissioner Dennis Patrick of the Federal Communications Commission to replace Mark Fowler as chairman when Fowler resigns in the spring. No date has been mentioned yet, but by choosing Patrick, the White House will gain an FCC head who will carry on Fowler's conservative brand of deregulation into 1989, when the Reagan term ends. Patrick, however, got the same protest treatment from anti-porn and pro-family groups last week that Fowler has been dealing with—they're angry that Patrick hasn't called for a crackdown on "blue radio" and—believe it or not—that he's divorced and doesn't

have kids.

**THEY'RE LINING UP...** When Patrick becomes chairman, of course, an FCC commissioner slot will open up, and odds-makers are already bandying the names of possible candidates. High on the list is recent FCC general counsel Jack Smith, who, upon resigning last month, warned that "the floodgates will be open" if the commission doesn't crack down on so-called obscene and indecent programming.

**BUT YOU'VE GOT TO** have friends... That's the tune broadcasters are singing after hearing an FCC commissioner and a top staffer go after the creaky comparative-license-renewal process recently with verbal bazookas. In a speech to congressional staffers, lawyers, and

journalists, Commissioner James Quello called the process "a Byzantine system of often meaningless comparisons, which require highly subjective judgments by the commission" and said that while a "license challenge is purported to act as a spur to better performance by incumbents, it is more likely encouraging frivolous, self-serving petitions." Quello's comments were underscored in mass media chief Jim McKinney's report on the stalled RKO license-settlement proceeding. Said McKinney, the costly comparative-renewal process is an "enemy of the public interest [and a] tragedy—and one that no one seems to know how to stop." The National Assn. of Broadcasters (NAB) plans to try to get Congress to abolish the system this year, and these words from the FCC can't hurt the effort.

**THEY'LL RESPECT** each other in the morning... As expected, the NAB and the Radio Advertising Bureau (RAB), are joining forces (but not exchanging rings and vows) for a "single purpose" and "limited-life" coalition with three aims. Ready? One: To increase radio's total share of advertising. Two: To gain greater license security through comparative-license-renewal reform. Three: To improve the public image of radio. How? Well, through a study, of course, which would survey advertisers on how best to position radio in the market.

**1987 INDUCTEES** into the NAB's Radio Hall of Fame are top 40 innovators Gordon McLendon and Robert Todd Storz, both deceased, and broadcast-journalism-veteran Robert Trout. Presentation will take place at the radio luncheon of the NAB Convention in Dallas March 28-31.

## newsline...

**PAUL DANITZ** is named VP/GM of KTAR/KKLT Phoenix, a Pulitzer Broadcasting facility. He had been acting general manager of the stations since October and was director of sales for both outlets prior to that.

**KEN DENNIS** is appointed VP/GM of KSFO/KYA San Francisco. He was promoted from the station manager post he had held since May. At the same combo, Robert Hamilton is appointed operations manager. Hamilton joined KSFO/KYA in June as program manager.

**WIN COMMUNICATIONS** purchases WLCS-FM Jacksonville, Fla., from the Kravis Co. for \$6.5 million. Based in Cleveland, Win owns seven other radio stations. Its purchase of the Jacksonville AC outlet is still pending FCC approval.

**DAVID WEINFELD** joins WKPE-AM-FM Orleans, Mass., as general manager. Previously, he was VP/radio operations for Vanguard Communications.



Programmers reveal why they have jumped on certain new releases.

### TOP 40

WHTZ "Z-100" New York music director **Frankie Blue** says Frank Lekakis' "Boom Boom (Let's Go Back To My Room)" (ZYX Records, 516-568-3777) is absolutely the "talk of the town. Go with this and it will fly for you." Blue says Z-100 broke it on the "Z-Morning Zoo" show during the second week of January. "Within two weeks, it has become our No. 1 phone record, and it's the top-selling 12-inch in New York." A "huge passive record, meaning adult phones," is Genesis' "In Too Deep" (Atlantic), says Blue. "Give this a couple of plays during mid-days, and you'll have adults phoning in for repeats," he says. Meanwhile, the Jets' "You've Got It All" (MCA) is "just flying up our charts." Getting a test flight at Z-100 are Cinderella's "Nobody's Fool" (PolyGram) and Europe's "The Final Countdown" (Epic).

### ALBUM ROCK

**Pam Edwards**, music director of KGB San Diego, says Esquire's "To The Rescue" (Geffen) is "the track to generate interest on the group's album. Nikki Squire's voice is so mysterious that everyone who hears it is going to be very intrigued. It falls somewhere between the voices of Kate Bush and Jon Anderson. Plus, Sherman Horn's touch is evident in the stellar production sound." Edwards' second recommendation is the Cutting Crew's "(I Just) Died In Your Arms" (Virgin). "I'm very impressed with the record and with the way Virgin is handling the release. It's the kind of crossover song that will successfully launch both the band and the label." Edwards also says, "Joan Jett is back, with a little help from Bruce Springsteen and a lot of help from massive interest in the 'Light Of Day' film she stars in. 'I Love Rock And Roll' got her noticed; 'Light Of Day' [Epic] will make her a star." Giving Jett's rockets an extra boost on KGB is "Road Runner," from her Epic album "Good Music," a song Jett customized for San Diego with local references. That version, Edwards reports, is now being pressed up for sale as a charity release.

KIM FREEMAN

# A.M.G

A M E E N M A N A G E M E N T G R O U P

LOS ANGELES

SYDNEY

LONDON



PolyGram Records

**T**he PolyGram Touch. We've got it.

**T**he PolyGram Touch. It's the magic of finding new talent. The skill and sensitivity that helps that talent produce records that are positively bound for glory.

**T**he PolyGram Touch. It's the secret behind our success. And that means a year-end tally of Gold and Platinum and Multi-Platinum that would make anybody proud.

**T**he PolyGram Touch. We've got it.

**T**hanks to our artists: Animation • Bananarama • Bar-Kays • Big Country • Kurtis Blow • Bon Jovi • Billy Branigan • O'Chi Brown • Cameo • Johnny Cash • Cashflow • Cinderella • Commodores • Robert Cray • Deep Purple • Def Leppard • Eight Seconds • Emerson, Lake & Powell • Everly Brothers • Fat Boys • Gwen Guthrie • Jean-Michel Jarre • Tom Kimmel • Kool & The Gang • Kris Kristofferson • KTP • Latin Rascals • Level 42 • Magnum • Yngwie Malmsteen • Kathy Mattea • John Mellencamp • Mission U.K. • Moody Blues • Van Morrison • Johnny Paycheck • Rainmakers • René & Angela • Rush • Scorpions • Marvin Sease • Brian Spence • Spoons • Statler Brothers • Tears For Fears • Richard Thompson • TNT • Cindy Valentine • Warlock • Frank Yankovic • Zerra One •

COMING UP...  
THE HOTTEST  
ACTS IN  
COUNTRY MUSIC  
ON

## MUSIC OF AMERICA

THE PREMIER COUNTRY CONCERT SERIES

THE JUDDS  
MARCH 27-29

WAYLON  
JENNINGS  
APRIL 10-12

RANDY TRAVIS  
AND THE  
FORRESTER  
SISTERS  
MAY 8-10

RICKY SKAGGS  
MAY 22-25

THE OAK RIDGE  
BOYS AND GARY  
MORRIS  
APRIL 24-26

... PLUS OTHER ARTISTS TO BE  
ANNOUNCED. SHOWS SCHEDULED  
FOR: JUNE 12-14; JUNE 26-28;  
JULY 3-5; JULY 24-26;  
AUGUST 21-23; SEPTEMBER  
4-7; OCTOBER 30-  
NOVEMBER 1.

abc ABC RADIO NETWORKS

## Atlanta's Kiss Makes Big Leap With Urban

BY KIM FREEMAN

NEW YORK If the future of WEKS "Kiss 104" Atlanta is as strong as its past, the station and its crew may all be candidates for the yet-to-be-written "Book Of Radio Legends."

Since dropping beautiful music and the WJQY calls for WEKS-AM-FM and a progressive urban fare one year ago, the station has rocketed to a 3.6 share of the Atlanta 12-plus market. Kiss came out of the box quickly, sputtered in the summer while working the bugs out of new transmitter facilities, and jumped 1.6 shares last fall. And that's against urban stalwart WVEE-AM-FM and three hot top 40s—WZGC, WXQI-FM, and WARM-FM.

Of course, WEKS PD Mitch Faulkner had an advantage in that he'd been working at WVEE as afternoon man before joining WEKS.

Before Transworld bought the combo, Faulkner says, the company's research had already shown there was a hole for another urban outlet. It was one of those rare opportunities to prove "how you would do it, if you could do it your way," says Faulkner. And, *his way* involves some clever programming tricks.

"When we started out to distinguish Kiss from WVEE, we started out with a very poor signal, so we needed a gimmick to get people wanting to listen, and that was playing unfamiliar tunes by familiar artists. We're playing the hits, but in a very long rotation. The idea was and is that you can hear Luther Vandross' currents, but you'll also hear one of his album cuts in the next hour. So, we got the familiarity through the artists, and the progressive sound through the album cuts."

"More music, more variety" liners were used to reinforce that approach throughout the first two books. A progressive approach and variety continue to be Faulkner's priorities in creating the desired listener perceptions of Kiss 104's music mix. The rotation on hits continues to be long, and each hour includes at least one album cut and one jazz track.

Like many new contemporary stations, WEKS has made its biggest jumps with teens, even though Faulkner says that demo is one of his lowest priorities. In part, Faulkner credits his generous teen shares to a dayparting trick that slots a few rap records during every morning show before 8:30. "That's what the kids hear before they go to school, and while they're there, they just assume Kiss has been rapping all day while they were away."

To keep the adults during that segment, Kiss announces which tune will follow that rap, and Faulkner usually selects r&b oldies that haven't been heard in Atlanta for many years. "That way, the adults just turn their radio down during the rap because we've hooked them

(Continued on page 19)

# Infinity Gives VP/GM Berardini Double Duty AT WBCN Boston And KROQ Los Angeles

INFINITY BROADCASTING continues to make the most of its natural resources—this time in a move that has WBCN Boston VP/GM Tony Berardini doing double duty at Infinity's KROQ Los Angeles, where he will also be VP/GM.

You remember KROQ—the station that still stands in the record books as the most expensive freestanding FM around and pulls great numbers in L.A. with its new wave/top 40 approach. As Berardini explains it, "The situation was that Infinity bought this property for \$46 million, and with headquarters being 3,000 miles away, they wanted someone who (a) was familiar with how the company operates and (b) was a GM who had programming background. And, hey, I filled both bills."

So, when they double your duty, do they double your salary? "No," says Berardini. "But, I can assure you, I'm one happy puppy." Eventually, the commuting manager says, he intends to split his time evenly between Boston and Los Angeles, although the staff in L.A. will frequently see his face for the time being, in part because the station moves into new Burbank facilities next week. "I love the traveling," he says. "Remember, I was the road manager for the Jefferson Starship for three years."

As for plans, Berardini says, "I think there are some similarities between WBCN and KROQ in terms of the stations' image in the advertising community. There are certainly ways of dealing with that, but they change from market to market given the circumstances, and I've only just arrived here. I love KROQ's programming, and PD Rick Carroll is excellent. I don't think it's the programming that's an issue with the ad community. Rest assured, there will be no attempt to turn this into another WBCN."

**THE TRAVELING BAND:** By now, that's the term we've all attached to the group of KMET Los Angeles air personalities who were fired en masse Feb. 6. No one involved or observing is anything but saddened by the rocker's demise, but at least the Pollyanna in all of us can say that the station went out with a bang—and a BIG one, at that. The media commotion devoted to KMET and its outstanding air personalities will long be remembered as a true tribute to KMET's place in the history of rock radio. Here's a brief roundup:

As far as we can tell, the tributes started at KLOS Los Angeles, where acting PD Kurt Kelly made way for the KMET staff to say their goodbyes on his airwaves the day they were fired. "We got wind about 'Black Friday' right when it was happening," says Kelly. "Obviously KLOS and KMET have been rivals for longer than either of us care to remember. But, we never like to see anybody get knocked out of the fight. It was a very sad thing. One of the weird things about radio is that whensomebody gets fired, you never get to talk about it. And, when it was the whole staff fired, you know it wasn't the whole staff that was wrong."

KLOS had most of the KMET team on the air—Jim Ladd, Paraquat Kelly, Cynthia Fox, Randy Thomas, David Perry, Jack Schnider, Rick Lewis, and Rick Sciary. "They were extremely professional, gracious. It was understood that this was their chance to say goodbye—and to say goodbye to the KMET dynasty." KLOS had local television crews covering its Feb. 6 tribute, and from there the story mushroomed onto every evening news program and covered the local papers throughout the weekend. TV crews also showed up for the KMET "wake" hosted at Kelly's house.

Classic rocker KLSX staged a similar on-air goodbye to KMET on Feb. 9. "I know all these guys from working with them and against them," says KLSX PD and Los Angeles veteran Tom Yates. "It had to do with that old feeling that certain stations are special

whether you like them or not, and KMET was one of them."

The jocks were fired one by one at the Sheridan Premiere hotel. Some say they saw it coming, some say they didn't, but all are unanimous in their amazement and delight with attention the media, and more importantly, listeners have showered on them. At press-time, the staffers were sticking tightly together. A few expressed hope that they might find work as a unit in the market, although we're hard pressed to imagine a station that could realistically accommodate them all. At any rate, the Traveling Band has hired the Ameen Management Group to represent its activities for the time being. To contact one or all of the former Mighty MET-ers, you can call Ameen at 213-656-7603.



by Kim Freeman

**L.A. BOUND:** Los Angeles-based album promotion folks won't have to travel far to work their priorities during Grammy week. That's because many of the format's heaviest hitters will be in town doing "Live From L.A." afternoon broadcasts during the week. That's the package of broadcast facilities and guest stars California

Radio Entertainment's Under New Management division assembles periodically. Carlos N' Charlie's is the place to be.

The six rockers that'll have afternoon crews out there are Infinity's WBCN Boston, WXRK New York, and WYSP Philadelphia as well as KYYS Kansas City, Mo.; WIYY Baltimore; and KISW Seattle. Meanwhile, WHTX Pittsburgh will be there as the first AC station to give the concept a shot. Bravo!

John McGhan, the producer of "Live From L.A." says members of REO Speedwagon, Supertramp, Wang Chung, the Stabilizers, Timbuk 3, Mr. Mister, various solo stars, and numerous nonmusic celebrities will be on hand. And, that lineup was announced well in advance of the actual broadcast.

**ABOUT TOWN:** New York, again. Daniel Glass was a brave man to attend WQHT "Hot 103" New York's excellent Palladium party recently, where he got pestered about what he would do after announcing plans to leave his top promotion spot at Chrysalis. At the party, it was, "I'm investigating some interesting possibilities." But a few days later, he announced that he would stay there after all.

Hot 103's party drew every New York industryite in sight, not to mention a line of listeners that wound around the block. And, it was good to see the Hot crew in action as they ushered various stars off to a broadcast booth in the corner for live reports that preceded live performances.

We always love to play cheerleader for radio, and it was a special honor to do so during Alan Colmes' midnight debut broadcast on WNBC New York Feb. 9. Gotham legends Dan Ingram and Cousin Bruce Morrow were on hand to discuss the state of the fifth estate in a sometimes serious, sometimes wacky round-table discussion.

**FOUND:** The answer to last week's "in-search-of" segment about Jay Reynolds is country station WFMS Indianapolis. Reynolds has been there since about 1977, reports WUBE Cincinnati PD Mike Chapman. Asked if he was in search of anyone, Chapman quipped, "No, but there's a couple of people I'd like to lose!"

RECOMMENDED UP

the album *All Fools Day*

# THE SAINTS

the first single "Just like fire would"

"All Fools Day" is one of those raw records which sounds wonderful almost as soon as it's slapped on the turntable.—NME

"This band is like a careening semi-truck. You can see it coming fast and furiously"—GAVIN REPORT "New Releases"

"Fire Woud's imaginative multi-layered instrumentation and gargantuan hooks make the latter-day Saints the freshest group to travel the independent route since the Smithereens"—FMQB "Sure Shots"

"The more time we spend with this wonderful little record, the more we hear it sneaking in the back door of rock radio's tastemakers"—ALBUM NETWORK "Best New Songs"

"...big big winner from Down Under... This band has come up with one of those rare radio songs that practically promotes itself"—HARD REPORT "Front Runners"

"Frankly, there is no substitute for enormous and beyond mortal talent. The coupling of an Otis Redding vocal blues power with aggressive rock guitars, strings and horns is both thoroughly modern and astronomically moving."—ROCKPOOL "Spotlight"

AVAILABLE ON TVT RECORDS AND VIDEO

59 WEST 19TH STREET

NEW YORK NY 10011

ORDERS 212 929 0570



©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national album rock radio airplay reports.					
★★ NO. 1 ★★					
1	1	4	4	LOU GRAMM ATLANTIC	MIDNIGHT BLUE
2	7	11	5	BRUCE HORNSBY RCA	MANDOLIN RAIN
3	6	7	5	ALAN PARSONS PROJECT ARISTA	STANDING ON HIGHER GROUND
4	10	13	6	LOS LOBOS SLASH	SHAKIN' SHAKIN' SHAKES
5	5	6	10	WORLD PARTY CHRYSALIS	SHIP OF FOOLS
6	2	1	11	BON JOVI MERCURY	LIVIN' ON A PRAYER
7	3	2	13	THE ROBERT CRAY BAND MERCURY	SMOKING GUN
★★★ POWER TRACK ★★★					
8	28	—	2	GREGG ALLMAN EPIC	I'M NO ANGEL
9	11	21	9	GENESIS ATLANTIC	TONIGHT, TONIGHT, TONIGHT
10	16	28	3	SAMMY HAGAR COLUMBIA	WINNER TAKES IT ALL
11	14	22	4	BOSTON MCA	CAN'TCHA SAY/STILL IN LOVE
12	13	16	4	REO SPEEDWAGON EPIC	THAT AIN'T LOVE
13	15	19	5	GEORGIA SATELLITES ELEKTRA	BATTLESHIP CHAINS
14	4	3	10	EDDIE MONEY COLUMBIA	I WANNA GO BACK
15	8	5	11	ERIC CLAPTON WARNER BROS.	TEARING US APART
16	24	40	3	STEVE WINWOOD ISLAND	THE FINER THINGS
17	17	20	7	DAVID & DAVID A&M	AIN'T SO EASY
18	9	9	9	STEVE MILLER CAPITOL	NOBODY BUT YOU BABY
19	23	30	3	STARSHIP GRUNT	NOTHING'S GONNA STOP US NOW
20	12	8	11	KBC BAND ARISTA	AMERICA
21	18	18	9	EUROPE EPIC	THE FINAL COUNTDOWN
22	26	32	3	JULIAN COPE ISLAND	WORLD SHUT YOUR MOUTH
23	29	31	5	ERIC CLAPTON WARNER BROS.	MISS YOU
24	31	—	2	STEVIE RAY VAUGHAN EPIC	WILLIE THE WIMP
25	30	39	4	BENJAMIN ORR ELEKTRA	TOO HOT TO STOP
26	19	10	16	THE PRETENDERS SIRE	MY BABY
27	25	25	7	CINDERELLA MERCURY	NOBODY'S FOOL
28	20	12	13	PETER GABRIEL GEFFEN	BIG TIME
29	27	27	9	IGGY POP A&M	REAL WILD CHILD
30	32	—	2	SANTANA COLUMBIA	VERA CRUZ
31	33	43	5	ROBIN TROWER GNP CRESCENDO	NO TIME
★★★ FLASHMAKER ★★★					
32	NEW	—	1	DEEP PURPLE MERCURY	CALL OF THE WILD
33	21	15	15	BILLY IDOL CHRYSALIS	DON'T NEED A GUN
34	22	14	6	DEEP PURPLE MERCURY	BAD ATTITUDE
35	NEW	—	1	THE BARBUSTERS CBS ASSOCIATED	LIGHT OF DAY
36	40	—	2	CROWDED HOUSE CAPITOL	DON'T DREAM IT'S OVER
37	37	37	7	'TIL TUESDAY EPIC	COMING UP CLOSE
38	38	38	5	KANSAS MCA	POWER
39	35	35	4	DAVE EDMUNDS COLUMBIA	THE WANDERER
40	NEW	—	1	PAUL SIMON WARNER BROS.	THE BOY IN THE BUBBLE
41	42	44	4	ROB JUNGKLAS MANHATTAN	MAKE IT MEAN SOMETHING
42	44	—	2	COLIN JAMES HAY COLUMBIA	HOLD ME
43	NEW	—	1	TESLA GEFFEN	MODERN DAY COWBOY
44	34	24	10	THE KINKS MCA	WORKING AT THE FACTORY
45	NEW	—	1	PSYCHEDELIC FURS COLUMBIA	HEARTBREAK BEAT
46	36	26	13	BRUCE HORNSBY RCA	ON THE WESTERN SKYLINE
47	47	47	14	BRUCE SPRINGSTEEN COLUMBIA	FIRE
48	48	42	17	BON JOVI MERCURY	WANTED DEAD OR ALIVE
49	41	29	19	BOSTON MCA	COOL THE ENGINES
50	45	34	12	THE SMITHEREENS ENIGMA	BEHIND THE WALL OF SLEEP

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.

## YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. New Kid In Town, Eagles, ASYLUM
2. Love Theme From "A Star Is Born" (Evergreen), Barbra Streisand, COLUMBIA
3. Blinded By The Light, Manfred Mann's Earth Band, WARNER BROS.
4. Fly Like An Eagle, Steve Miller Band, CAPITOL
5. I Like Dreamin', Kenny Nolan, 20TH CENTURY
6. Enjoy Yourself, the Jacksons, EPIC
7. Torn Between Two Lovers, Mary MacGregor, ARIOLA AMERICA
8. Night Moves, Bob Seger & the Silver Bullet Band, CAPITOL
9. Dancing Queen, Abba, ATLANTIC
10. Weekend In New England, Barry Manilow, ARISTA

### POP SINGLES—20 Years Ago

1. Kind Of A Drag, Buckingham, U.S.A.
2. I'm A Believer, Monkees, COLGEMS
3. Ruby Tuesday, Rolling Stones, LONDON
4. Georgy Girl, Seekers, CAPITOL
5. (We Ain't Got) Nothin' Yet, Blues Magoos, MERCURY
6. Love Is Here And Now You're Gone, Supremes, MOTOWN
7. 98.6, Keith, MERCURY
8. Tell It Like It Is, Aaron Neville, PARLO
9. The Beat Goes On, Sonny & Cher, ATCO
10. Gimme Some Lovin', Spencer Davis Group, UNITED ARTISTS

### TOP ALBUMS—10 Years Ago

1. A Star Is Born (Soundtrack), Barbra Streisand & Kris Kristofferson, COLUMBIA
2. Hotel California, Eagles, ASYLUM
3. Songs In The Key Of Life, Stevie Wonder, TAMLA
4. Wings Over America, CAPITOL
5. Year Of The Cat, Al Stewart, JANUS
6. Fly Like An Eagle, Steve Miller Band, CAPITOL
7. Boston, EPIC
8. Animals, Pink Floyd, COLUMBIA
9. Night Moves, Bob Seger & the Silver Bullet Band, CAPITOL
10. Rumours, Fleetwood Mac, WARNER BROS.

### TOP ALBUMS—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

1. Say You'll Stay Until Tomorrow, Tom Jones, EPIC
2. Moody Blue/She Thinks I Still Care, Elvis Presley, RCA
3. Heart Healer, Mel Tillis, MCA
4. Near You, George Jones & Tammy Wynette, EPIC
5. Torn Between Two Lovers, Mary MacGregor, ARIOLA AMERICA
6. Crazy, Linda Ronstadt, ASYLUM
7. Uncloudy Day, Willie Nelson, COLUMBIA
8. Two Less Lonely People, Rex Allen Jr., WARNER BROS.
9. Desperado, Johnny Rodriguez, MERCURY
10. She's Just An Old Love Turned Memory, Charley Pride, RCA

### SOUL SINGLES—10 Years Ago

1. I've Got Love On My Mind, Natalie Cole, CAPITOL
2. Don't Leave Me This Way, Thelma Houston, TAMLA
3. I Wish, Stevie Wonder, TAMLA
4. Be My Girl, Dramatics, ABC
5. Trying To Love Two, William Bell, MERCURY
6. Free, Deniece Williams, COLUMBIA
7. Somethin' 'Bout 'Cha, Latimore, GLADES
8. Sometimes, Facts Of Life, KAYVETTE
9. Ha Cha Cha (Funktion), Brass Construction, UA
10. Gloria, Enchantment, UNITED STATES



©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of radio playlists.					
★★ NO. 1 ★★					
1	1	1	11	BALLERINA GIRL MOTOWN 1873	LIONEL RICHIE
2	2	3	13	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	CHICAGO
3	3	2	11	AT THIS MOMENT RHINO 74403	BILLY VERA & THE BEATERS
4	5	6	10	SOMEDAY MANHATTAN 50048/EMI-AMERICA	GLASS TIGER
5	4	4	15	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	LINDA RONSTADT AND JAMES INGRAM
6	7	13	9	YOU GOT IT ALL MCA 52968	THE JETS
7	8	8	9	I'LL BE ALRIGHT WITHOUT YOU COLUMBIA 38-06301	JOURNEY
8	6	5	14	THIS IS THE TIME COLUMBIA 38-06526	BILLY JOEL
9	11	14	5	MANDOLIN RAIN RCA 5087	BRUCE HORNSBY & THE RANGE
10	10	11	6	WITHOUT YOUR LOVE COLUMBIA 38-06570	TOTO
11	9	7	15	SHAKE YOU DOWN COLUMBIA 38-06191	GREGORY ABBOTT
12	13	16	9	OPEN YOUR HEART SIRE 7-28508/WARNER BROS.	MADONNA
13	16	22	6	STOP TO LOVE EPIC 34-06523	LUTHER VANDROSS
14	14	18	10	ALL I WANTED MCA 52958	KANSAS
15	18	24	4	LET'S WAIT AWHILE A&M 2906	JANET JACKSON
16	12	9	16	STAY THE NIGHT ELEKTRA 7-69506	BENJAMIN ORR
17	15	10	17	LOVE IS FOREVER JIVE 1-9540/ARISTA	BILLY OCEAN
18	23	25	4	TWENTY YEARS AGO RCA 5078	KENNY ROGERS
19	17	15	11	IN YOUR EYES A&M 2894	JEFFREY OSBORNE
20	19	19	14	CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511	ANITA BAKER
21	27	35	3	ONLY LOVE REMAINS CAPITOL 5672	PAUL MCCARTNEY
22	20	12	16	FALLING IN LOVE (UH-OH) EPIC 34-06352	MIAMI SOUND MACHINE
23	34	—	2	NOTHING'S GONNA STOP US NOW GRUNT 5109/RCA	STARSHIP
24	25	26	7	CAN'T HELP FALLING IN LOVE EMI-AMERICA 8368	COREY HART
25	22	20	11	SOMEONE GORDY 1867/MOTOWN	EL DEBARGE
26	29	36	3	SOMEONE LIKE YOU RCA 5105	DARYL HALL
27	32	32	4	JACOB'S LADDER CHRYSALIS 43097	HUEY LEWIS & THE NEWS
28	28	31	9	DEEP RIVER WOMAN MOTOWN 1873	LIONEL RICHIE
29	31	38	3	RESPECT YOURSELF MOTOWN 1876	BRUCE WILLIS
30	24	23	22	THE WAY IT IS RCA 5023	BRUCE HORNSBY & THE RANGE
31	35	—	2	LOVE YOU DOWN MCA 52947	READY FOR THE WORLD
32	21	17	11	JIMMY LEE ARISTA 1-9546	ARETHA FRANKLIN
33	26	21	13	TWO PEOPLE CAPITOL 5644	TINA TURNER
34	30	29	25	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
35	33	33	10	IS THIS LOVE SCOTTI BROS. 4-06381/EPIC	SURVIVOR
36	NEW	—	1	STONE LOVE MERCURY 888 292-7/POLYGRAM	KOOL & THE GANG
37	NEW	—	1	ARIZONA SKY A&M 2092	CHINA CRISIS
38	37	27	22	THE NEXT TIME I FALL WARNER BROS. 7-28597	PETER CETERA WITH AMY GRANT
39	38	28	21	LOVE WILL CONQUER ALL MOTOWN 1866	LIONEL RICHIE
40	NEW	—	1	I'LL STILL BE LOVING YOU RCA 5065	RESTLESS HEART

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

## Featured Programming

**MJI BROADCASTING** New York is announcing the guest host lineup for its five format-specific "29th Annual Grammy Award Radio Specials," (Billboard, Jan. 10) The format/guest roster reads: for adult contemporary, Dionne Warwick; urban, James Ingram; album rock, Steve Miller; top 40, Mike Rutherford; and country, Ronnie Milsap. The five specials will air Saturday-Sunday (21-22), preceding the Grammy Award telecast Feb. 24. Radio veteran and project partner **Mike Harrison** will host the live backstage coverage that night.

**ANOTHER RECURRING** awards special will be coming from **United Stations Programming Network (USPN)**. The "Academy Of Country Music Awards Nomination Special" will be aired during the April 4 weekend to precede that event's ceremonies April 6. This is the third year in a row that USPN, in association with **Dick Clark Productions**, has produced the special.

The three-hour show will present the nominated tunes from all top categories and include exclusive interviews with many of the nominees. Radio personality and chairman of the board of the academy **Gene Weed** will host the program for the third year.

USPN has responded to the success it had with the "Country Music Month" vignettes it offered last year and has gone ahead with a year-round vignette series titled "The Country Datebook." This new, short-form series will be a daily 2½-minute country capsule and will debut March 2. The same format that made last year's month-long series popular will again be used. USPN will tap its impressive country interview library and concentrate on the hit sounds for the shorts, which will celebrate artists' birthdays, historic recording sessions, etc. This new version is half the length of vignettes the company released in 1986, and instead of last year's host **Buzz Bowman**, WHN New York morning man **Del DeMontreux** will host the show.

**ORANGE PRODUCTIONS**, Narberth, Pa., has its own version of a holiday six-pack in "Something Special." The new offerings are music and in-depth interview programs that concentrate on the great pop vocalists of the past 20 years. The one-hour specials will coincide with the seasonal holidays, and for Valentine's Day, Orange has **Tony Bennett** in the spotlight. The bartered programs are hosted by **Sid Mark**, whose "Sounds Of Sinatra" is an Orange Productions' staple. Initial clearance for the new venture is 160 stations.

**ROCK'S RICH HISTORY** is being mined again. "Rock & Roll Never Forgets" is the new **Westwood One** series celebrating 25 years of rock'n'roll music history. The weekly two-hour program bows the week of Feb. 23 over the Westwood One Radio Networks.

The program will incorporate a newsreel approach as it chronicles  
(Continued on page 21)

*Even*  
**BIGGER  
THAN  
EVER!**

**Rick Dees**

**Weekly  
Top**

**40**

**DIR**  
DIR RADIO NETWORK

A  
**LORIMAR** Telepictures  
Company



We welcome these **new additions** to the list of over ~~300~~ ~~3X~~ 362 affiliates already on the show:

WAZY-FM—Lafayette, IN	KMON-FM—Great Falls, MT
KTKS-FM—Dallas, TX	WWKZ-FM—Tupelo, MS
CFCW-AM—Edmonton, Alberta, Canada	KIXK-FM—Eldorado, AR
KFOX-FM—Abilene, TX	WTOJ-FM—Watertown, NY
KDWZ-FM—Des Moines, IA	KQNM-FM—Gallup, NM
KHTZ-FM—Reno, NV	KDZN-FM—Glendive, MT
WIXX-FM—Green Bay, WI	KVRO-FM—Stillwater, OK
KMCM-FM—Miles City, MT	KBCQ-AM—Roswell, NM
KYYY-FM—Bismarck, ND	KCKN-FM—Roswell, NM
WHSL-FM—Wilmington, NC	WFIW-FM—Fairfield, IL
	WBSB-FM—Baltimore, MD
	WJDQ-FM—Meridian, MS

**Exclusively on the DIR Radio Network.**

If you would like to join Rick Dees Weekly Top 40 family, contact your DIR Radio Network representative at (212) 371-6850.

# POWER PLAYLIST

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

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

**PLATINUM**  
**POWER 95**  
WJPL-FM RADIO

New York P.D.: Larry Berger

1	Billy Vera & The Beaters, At This Mom
2	Bon Jovi, Livin' On A Prayer
3	Madonna, Open Your Heart
4	Robbie Nevil, C'est La Vie
5	Samantha Fox, Touch Me (I Want Your B)
6	Cyndi Lauper, Change Of Heart
7	The Jets, You Got It All
8	Lionel Richie, Ballerina Girl
9	Shirley Murdock, As We Lay
10	Georgia Satellites, Keep Your Hands T
11	Luther Vandross, Stop To Love
12	Chicago, Will You Still Love Me?
13	Bruce Willis, Respect Yourself
14	Gregory Abbott, Shake You Down
15	Janet Jackson, Control
16	Genesis, Land Of Confusion
17	Huey Lewis & The News, Jacob's Ladder
18	Cover Girls, Show Me
19	Bangles, Walk Like An Egyptian
20	Beastie Boys, (You Gotta) Fight For Y
21	Jeff Lorber Featuring Karyn White, Fa
22	Cameo, Candy
23	Glass Tiger, Someday
24	Stacey Q, We Connect
25	Expose, Come Go With Me
26	Paul Lekakis, Boom Boom Lets Go Back
27	Genesis, Tonight, Tonight, Tonight
28	Club Nouveau, Lean On Me

**400**  
WHTZ FM

New York P.D.: Scott Shannon

1	Billy Vera & The Beaters, At This Mom
2	Bon Jovi, Livin' On A Prayer
3	Shirley Murdock, As We Lay
4	Robbie Nevil, C'est La Vie
5	Samantha Fox, Touch Me (I Want Your B)
6	The Jets, You Got It All
7	Madonna, Open Your Heart
8	Chicago, Will You Still Love Me?
9	Cyndi Lauper, Change Of Heart
10	Luther Vandross, Stop To Love
11	Beastie Boys, (You Gotta) Fight For Y
12	Georgia Satellites, Keep Your Hands T
13	Bruce Willis, Respect Yourself
14	Lionel Richie, Ballerina Girl
15	Bangles, Walk Like An Egyptian
16	Stacey Q, We Connect
17	Expose, Come Go With Me
18	Janet Jackson, Control
19	Gregory Abbott, Shake You Down
20	Genesis, Land Of Confusion
21	Huey Lewis & The News, Jacob's Ladder
22	Paul Lekakis, Boom Boom Lets Go Back
23	Cover Girls, Show Me
24	Club Nouveau, Lean On Me
25	Glass Tiger, Someday
26	Cinderella, Nobody's Fool
27	Bruce Hornsby & The Range, The Way It
28	Cameo, Candy
29	Genesis, Tonight, Tonight, Tonight
30	Ben E. King, Stand By Me
A	Aretha Franklin & George Michael, I K

**WLS**  
AM 89

Chicago P.D.: John Ghebron

1	Madonna, Open Your Heart
2	Billy Vera & The Beaters, At This Mom
3	Chicago, Will You Still Love Me?
4	Gregory Abbott, Shake You Down
5	Bruce Willis, Respect Yourself
6	Huey Lewis & The News, Jacob's Ladder
7	Lionel Richie, Ballerina Girl
8	Glass Tiger, Someday
9	Genesis, Land Of Confusion
10	Robbie Nevil, C'est La Vie
11	Billy Joel, This Is The Time
12	Lone Justice, Shelter
13	Peter Gabriel, Big Time
14	Kansas, All I Wanted
15	Luther Vandross, Stop To Love
16	Bruce Hornsby & The Range, Mandolin R
17	Eddie Money, I Wanna Go Back
18	Anita Baker, Caught Up In The Rapture
19	Genesis, Tonight, Tonight, Tonight
20	Starship, Nothing's Gonna Stop Us Now
21	Journey, I'll Be Alright Without You
22	Crowded House, Don't Dream It's Over
23	REO Speedwagon, Stay The Night
24	REO Speedwagon, That Ain't Love
25	Tina Turner, What You Get Is What You
26	Ben E. King, Stand By Me
27	Wang Chung, Everybody Have Fun Tonight
28	Bruce Hornsby & The Range, The Way It
29	Survivor, Is This Love

**WBBM-FM**  
102.7

Chicago P.D.: Buddy Scott

1	Samantha Fox, Touch Me (I Want Your B)
2	Madonna, Open Your Heart
3	Chicago, Will You Still Love Me?
4	Cyndi Lauper, Change Of Heart
5	Ready For The World, Love You Down
6	Lionel Richie, Ballerina Girl
7	Huey Lewis & The News, Jacob's Ladder
8	Bruce Willis, Respect Yourself
9	Club Nouveau, Lean On Me
10	Peter Gabriel, Big Time
11	Expose, Come Go With Me
12	Dead Or Alive, Brand New Lover
13	Janet Jackson, Let's Wait Awhile
14	Robbie Nevil, C'est La Vie
15	Gregory Abbott, Shake You Down
16	Luther Vandross, Stop To Love
17	Shirley Murdock, As We Lay
18	Donna Allen, Serious
19	Starship, Nothing's Gonna Stop Us Now
20	Jeff Lorber Featuring Karyn White, Fa
21	Tina Turner, What You Get Is What You
22	Janet Jackson, Control
23	Bangles, Walk Like An Egyptian
24	Anita Baker, Caught Up In The Rapture
25	The Jets, You Got It All
26	Genesis, Tonight, Tonight, Tonight
27	Wang Chung, Let's Go
28	Communards, Don't Leave Me This Way
29	Daryl Hall, Someone Like You
30	Nancy Martinez, For Tonight

**KIIS**  
FM 102.7  
AM 1150

Los Angeles P.D.: Steve Rivers

1	Bon Jovi, Livin' On A Prayer
2	Madonna, Open Your Heart
3	Dead Or Alive, Brand New Lover
4	Samantha Fox, Touch Me (I Want Your B)
5	Cyndi Lauper, Change Of Heart
6	Beastie Boys, (You Gotta) Fight For Y
7	The Jets, You Got It All
8	Lionel Richie, Ballerina Girl
9	Peter Gabriel, Big Time
10	Georgia Satellites, Keep Your Hands T
11	Jeff Lorber Featuring Karyn White, Fa
12	Cameo, Candy
13	Chicago, Will You Still Love Me?
14	L.Ronstadt/J.Ingram, Somewhere Out Th
15	Janet Jackson, Let's Wait Awhile
16	Huey Lewis & The News, Jacob's Ladder
17	Expose, Come Go With Me
18	Bruce Hornsby & The Range, Mandolin R
19	Genesis, Tonight, Tonight, Tonight
20	Bruce Willis, Respect Yourself
21	Eddie Money, I Wanna Go Back
22	Glass Tiger, Someday
23	Genesis, Land Of Confusion
24	Wang Chung, Let's Go
25	Billy Idol, Don't Need A Gun
26	Club Nouveau, Lean On Me
27	Billy Vera & The Beaters, At This Mom
28	Starship, Nothing's Gonna Stop Us Now
29	Ready For The World, Love You Down
30	Toto, Without Your Love
31	Duran Duran, Skin Trade
32	Aretha Franklin & George Michael, I K
33	Chicago DeBarge, Talk To Me
34	Europe, The Final Countdown
35	Lou Gramm, Midnight Blue
36	Hipway, The Honeythief
37	Crowded House, Don't Dream It's Over
38	Bangles, Walking Down Your Street

**98!**  
WCAU-FM

Boston P.D.: Sunny Joe White

1	Journey, I'll Be Alright Without You
2	Cory Hart, Can't Help Falling In Lov
3	Chicago DeBarge, Talk To Me
4	Communards, Don't Leave Me This Way
5	'Til Tuesday, Coming Up Close
6	Bon Jovi, Livin' On A Prayer
7	Dead Or Alive, Brand New Lover
8	Georgia Satellites, Keep Your Hands T
9	Huey Lewis & The News, Jacob's Ladder
10	Chicago, Will You Still Love Me?
11	Ready For The World, Love You Down
12	Janet Jackson, Let's Wait Awhile
13	Aretha Franklin, Big Time
14	Lionel Richie, Ballerina Girl
15	Beastie Boys, (You Gotta) Fight For Y
16	Cameo, Candy
17	Eddie Money, I Wanna Go Back
18	The Jets, You Got It All
19	Lone Justice, Shelter
20	Europe, The Final Countdown
21	Jeff Lorber Featuring Karyn White, Fa
22	Bruce Willis, Respect Yourself
23	Crowded House, Don't Dream It's Over
24	Chris DeBourgh, The Lady In Red
25	L.Ronstadt/J.Ingram, Somewhere Out Th
26	Hipway, The Honeythief
27	Bruce Hornsby & The Range, Mandolin R
28	Expose, Come Go With Me
29	Sweet Sensation, Hooked On You
30	Daryl Hall, Someone Like You
31	Shirley Murdock, As We Lay
32	EX Tina Turner, What You Get Is What You
33	EX Starship, Nothing's Gonna Stop Us Now
34	EX Billy Idol, Don't Need A Gun
35	EX Sheila E., Hold Me
A	World Party, Ship Of Fools (Save Me F
A	Aretha Franklin & George Michael, I K
A	Robbie Nevil, Dominos
A	Donna Allen, Serious
A	Pointer Sisters, All I Know Is The Wa
A	The Burn Sisters' Band, Listen To Th
EX	Eight Seconds, Kiss You (When It's Da
EX	EX Wang Chung, Let's Go!
EX	EX Shriekback, Gunning For You
EX	EX Lou Gramm, Midnight Blue
EX	EX Bruce Springsteen & The E Street Band,
EX	EX Kool & The Gang, Stone Love
EX	EX The Pretenders, My Baby
EX	EX Stacey Q, We Connect
EX	EX Sammy Hagar, Winner Takes It All
EX	EX Freddie Jackson, Have You Ever Loved
EX	EX Paul Lekakis, Boom Boom Lets Go Back

**96.1**  
CFM

Hartford P.D.: Lyndon Abell

1	Bon Jovi, Livin' On A Prayer
2	Ready For The World, Love You Down
3	L.Ronstadt/J.Ingram, Somewhere Out Th
4	Samantha Fox, Touch Me (I Want Your B)
5	Bruce Willis, Respect Yourself
6	Cameo, Candy
7	Madonna, Open Your Heart
8	Jeff Lorber Featuring Karyn White, Fa
9	Anita Baker, Caught Up In The Rapture
10	The Jets, You Got It All
11	Peter Gabriel, Big Time
12	Janet Jackson, Let's Wait Awhile
13	Chicago DeBarge, Talk To Me
14	Lionel Richie, Ballerina Girl
15	Corey Hart, Can't Help Falling In Lov
16	Chicago, Will You Still Love Me?
17	Billy Vera & The Beaters, At This Mom
18	Five Star, If I Say Yes
19	Huey Lewis & The News, Jacob's Ladder
20	Dead Or Alive, Brand New Lover
21	Wang Chung, Let's Go
22	Expose, Come Go With Me
23	Gregory Abbott, Shake You Down
24	Journey, I'll Be Alright Without You
25	Genesis, Tonight, Tonight, Tonight
26	Eddie Money, I Wanna Go Back
27	Bruce Hornsby & The Range, Mandolin R
28	Starship, Nothing's Gonna Stop Us Now
29	Club Nouveau, Lean On Me
30	Hipway, The Honeythief
31	Tina Turner, What You Get Is What You

**Q107**

Washington P.D.: Chuck Morgan

1	Chicago, Will You Still Love Me?
2	Bon Jovi, Livin' On A Prayer
3	Club Nouveau, Lean On Me
4	Genesis, Land Of Confusion
5	Huey Lewis & The News, Jacob's Ladder
6	Madonna, Open Your Heart
7	Robbie Nevil, C'est La Vie
8	The Jets, You Got It All
9	Journey, I'll Be Alright Without You
10	Benjamin Orr, Stay The Night
11	L.Ronstadt/J.Ingram, Somewhere Out Th
12	Lionel Richie, Ballerina Girl
13	Gregory Abbott, Shake You Down
14	Cyndi Lauper, Change Of Heart
15	Ready For The World, Love You Down
16	Chicago DeBarge, Talk To Me
17	Beastie Boys, (You Gotta) Fight For Y
18	Bruce Hornsby & The Range, Mandolin R
19	Toto, Without Your Love
20	Janet Jackson, Let's Wait Awhile
21	Ready For The World, Love You Down
22	A-Ha, Cry Wolf
23	EX Genesis, Tonight, Tonight, Tonight
24	EX Duran Duran, Skin Trade
25	EX Glenn Medeiros, Something's Gonna Chang
26	EX Hipway, The Honeythief
27	EX Peter Gabriel, Big Time
28	EX Starship, Nothing's Gonna Stop Us Now
29	EX Billy Joel, This Is The Time
30	EX Europe, The Final Countdown
A	Expose, Come Go With Me
A	Aretha Franklin & George Michael, I K
A	Run-D.M.C., My Adidas
A	Bangles, Walking Down Your Street
EX	EX REO Speedwagon, That Ain't Love
EX	EX Bruce Willis, Respect Yourself
EX	EX Billy Idol, Don't Need A Gun
EX	EX Lou Gramm, Midnight Blue

**98!**  
WCAU-FM

Philadelphia P.D.: Scott Walker

1	Bon Jovi, Livin' On A Prayer
2	Georgia Satellites, Keep Your Hands T
3	Chicago, Will You Still Love Me?
4	Madonna, Open Your Heart
5	Cinderella, Nobody's Fool
6	Dead Or Alive, Brand New Lover
7	L.Ronstadt/J.Ingram, Somewhere Out Th
8	Peter Gabriel, Big Time
9	Cyndi Lauper, Change Of Heart
10	The Jets, You Got It All
11	Huey Lewis & The News, Jacob's Ladder
12	Lionel Richie, Ballerina Girl
13	Jeff Lorber Featuring Karyn White, Fa
14	Luther Vandross, Stop To Love
15	Expose, Come Go With Me
16	Ready For The World, Love You Down
17	Bruce Willis, Respect Yourself
18	Shirley Murdock, As We Lay
19	Bruce Hornsby & The Range, Mandolin R
20	Janet Jackson, Let's Wait Awhile
21	Communards, Don't Leave Me This Way
22	Ready For The World, Love You Down
23	Daryl Hall, Someone Like You
24	Eddie Money, I Wanna Go Back
25	Kool & The Gang, Stone Love
26	Beastie Boys, (You Gotta) Fight For Y
27	Toto, Without Your Love
28	Lone Justice, Shelter
29	Tina Turner, What You Get Is What You
30	Wang Chung, Let's Go!
31	Starship, Nothing's Gonna Stop Us Now
32	Howard Jones, All I Want
33	Corey Hart, Can't Help Falling In Lov
34	Sammy Hagar, Winner Takes It All
35	Pointer Sisters, All I Know Is The Wa
36	EX REO Speedwagon, That Ain't Love
37	EX Club Nouveau, Lean On Me
38	EX Cameo, Candy
39	EX Europe, The Final Countdown
40	EX Genesis, Tonight, Tonight, Tonight
A	Bruce Springsteen & The E Street Band,
A	Lou Gramm, Midnight Blue
A	Robbie Nevil, Dominos
A	Eight Seconds, Kiss You (When It's Da
A	The Pretenders, My Baby
A	Georgio Moroder, Sex Appeal

**Town**  
**B94**  
FM

Pittsburgh P.D.: Jim Richards

1	Bon Jovi, Livin' On A Prayer
2	Chicago, Will You Still Love Me?
3	Ready For The World, Love You Down
4	Cinderella, Nobody's Fool
5	The Jets, You Got It All
6	Huey Lewis & The News, Jacob's Ladder
7	Janet Jackson, Let's Wait Awhile
8	Boston, We're Ready
9	Lionel Richie, Ballerina Girl
10	Chicago DeBarge, Talk To Me
11	Georgia Satellites, Keep Your Hands T
12	Starship, Nothing's Gonna Stop Us Now
13	Stacey Q, We Connect
14	Eddie Money, I Wanna Go Back
15	Cyndi Lauper, Change Of Heart
16	Journey, I'll Be Alright Without You
17	Club Nouveau, Lean On Me
18	Bruce Hornsby & The Range, Mandolin R
19	Luther Vandross, Stop To Love
20	Genesis, Tonight, Tonight, Tonight
21	Nancy Martinez, For Tonight
22	Billy Vera & The Beaters, At This Mom
23	Aretha Franklin, Jimmy Lee
24	Run-D.M.C., You Be Illin'
25	Samantha Fox, Touch Me (I Want Your B)
26	Bruce Willis, Respect Yourself
27	Wang Chung, Let's Go!
28	L.Ronstadt/J.Ingram, Somewhere Out Th
29	Billy Joel, This Is The Time
30	Expose, Come Go With Me
A	Lou Gramm, Midnight Blue
A	Aretha Franklin & George Michael, I K

**2.93**

Atlanta P.D.: Bob Case

1	Bon Jovi, Livin' On A Prayer
2	Chicago, Will You Still Love Me?
3	Beastie Boys, (You Gotta) Fight For Y
4	The Jets, You Got It All
5	Ready For The World, Love You Down
6	Journey, I'll Be Alright Without You
7	Cinderella, Nobody's Fool
8	Chicago DeBarge, Talk To Me
9	Lionel Richie, Ballerina Girl
10	Luther Vandross, Stop To Love
11	Peter Gabriel, Big Time
12	Bruce Willis, Respect Yourself
13	Bruce Hornsby & The Range, Mandolin R
14	Journey, I'll Be Alright Without You
15	Eddie Money, I Wanna Go Back
16	Dead Or Alive, Brand New Lover
17	Janet Jackson, Let's Wait Awhile
18	L.Ronstadt/J.Ingram, Somewhere Out Th
19	A-Ha, Cry Wolf
20	Jeff Lorber Featuring Karyn White, Fa
21	Genesis, Tonight, Tonight, Tonight
22	Wang Chung, Let's Go!
23	Toto, Without Your Love
24	Stacey Q, We Connect
25	Club Nouveau, Lean On Me
26	Hipway, The Honeythief
27	The Robert Cray Band, Smoking Gun
28	Starship, Nothing's Gonna Stop Us Now
29	Billy Idol, Don't Need A Gun
30	Duran Duran, Skin Trade
31	EX Europe, The Final Countdown
32	EX REO Speedwagon, That Ain't Love
33	EX Crowded House, Don't Dream It's Over
34	EX Steve Winwood, The Finer Things
35	EX Peter Cetera, Big Mistake
36	EX Bruce Springsteen & The E Street Band,
37	EX Bangles, Walking Down Your Street
38	EX Cameo, Candy
39	EX Lou Gramm, Midnight Blue
A	Expose, Come Go With Me
A	Aretha Franklin & George Michael, I K
A	Raft, Dance

**98! NCX**

Cleveland P.D.: Denny Sanders

1	Bon Jovi, Livin' On A Prayer
2	Cyndi Lauper, Change Of Heart
3	The Jets, You Got It All
4	Huey Lewis & The News, Jacob's Ladder
5	Journey, I'll Be Alright Without You
6	Corey Hart, Can't Help Falling In Lov
7	Lionel Richie, Ballerina Girl
8	Luther Vandross, Stop To Love
9	Gregory Abbott, Shake You Down
10	Madonna, Open Your Heart
11	Glass Tiger, Someday
12	Georgia Satellites, Keep Your Hands T
13	Peter Gabriel, Big Time
14	Boston, We're Ready
15	Bruce Willis, Respect Yourself
16	Samantha Fox, Touch Me (I Want Your B)
17	Chicago, Will You Still Love Me?
18	Chicago DeBarge, Talk To Me
19	Bruce Hornsby & The Range, Mandolin R
20	Jeff Lorber Featuring Karyn White, Fa
21	Eddie Money, I Wanna Go Back
22	Janet Jackson, Let's Wait Awhile
23	Peter Cetera, Big Mistake
24	Toto, Without Your Love
25	Beastie Boys, (You Gotta) Fight For Y
26	Aretha Franklin, Jimmy Lee
27	Ready For The World, Love You Down
28	Lone Justice, Shelter
29	Crowded House, Don't Dream It's Over
30	Howard Jones, All I Want
31	Duran Duran, Skin Trade
32	L.Ronstadt/J.Ingram, Somewhere Out Th
33	Chicago DeBarge, Talk To Me
34	A-Ha, Cry Wolf
35	Genesis, Tonight, Tonight, Tonight
36	Wang Chung, Let's Go!
37	Starship, Nothing's Gonna Stop Us Now
38	Expose, Come Go With Me
39	EX The Pretenders, My Baby
EX	EX Robbie Nevil, Dominos
EX	EX Expose, Come Go With Me
EX	EX Communards, Don't Leave Me This Way
EX	EX Lou Gramm, Midnight Blue
EX	EX Donna Allen, Serious
EX	EX Dead Or Alive, Brand New Lover
EX	EX Champion, Just Another Day
EX	EX Hipway, The Honeythief
EX	EX Pointer Sisters, All I Know Is The Wa
EX	EX Daryl Hall, Someone Like You

**Q103**  
TAMPA BAY

Tampa P.D.: Mason Dixon

1	Gregory Abbott, Shake You Down	
2	Robbie Nevil, C'est La Vie	
3	The Jets, You Got It All	
4	Chicago, Will You Still Love Me?	
5	Bon Jovi, Livin' On A Prayer	
6	Benjamin Orr, Stay The Night	
7	L.Ronstadt/J.Ingram, Somewhere Out Th	
8	Bruce Hornsby & The Range, Mandolin R	
9	10	Billy Joel, This Is The Time
10	11	Huey Lewis & The News, Jacob's Ladder
11	12	Genesis, Land Of Confusion
12	13	Beastie Boys, (You Gotta) Fight For Y
13	14	Janet Jackson, Control
14		

## Guest Column: Guidelines For Country Outlets

BY MOON MULLINS

**M**EMBERS OF THE country music community will meet in Nashville Thursday-Saturday (19-21) for the annual Country Radio Seminar. Most have one common goal—to succeed.



MOON MULLINS

There are many kinds of success and many ways to measure it. But, for this talk, let's define success as being the ratings and/or revenue leader in your market. Remember, being the ratings leader doesn't guarantee that your station will be the revenue leader.

I believe ratings and/or revenue leaders abide by several principles that increase the chances of success when linked together. In some markets, only a few stations recognize these principles. In those markets, a wide margin exists between the leaders and the remaining stations. Where the principles are widely practiced, the ratings and revenue pie is more evenly divided. Each station finds its niche and actively applies the principles. All are doing quite well, thank you.

These principles extend beyond formats, management techniques, budget sizes, AM vs. FM bands, or any other reasons we formulate to excuse our shortcomings.

There are 10 principles of success in radio today:

- A radio station has two departments that are inextricably united without posing a disadvantage to one another. They are sales and programming. These two departments must function together for the entire structure of the radio station to succeed.
- The two departments both depend on two sources of sustenance to survive. They both must have listeners and advertisers. If both departments don't recognize this truth, the chances of a station's success are greatly diminished.
- Respect for both the listener and the advertiser must be practiced. "The customer is king" goes the old saw, and it's true, particularly when your customers are two different entities. Successful stations treat their customers like they're kings, or make them think they are.
- The station must be positioned correctly in the market, not only for its format, but also to service the often-overlooked bull's-eye target, a

small subsegment of the market toward which all the station's programming is directed. Proper positioning is sometimes very difficult to achieve and is always extremely important.

- From the top officers of the company to the lower levels, all members of the radio station must be committed to winning. All other stations vying for your segment of the market must be stopped. The goal of everyone should be having the competitor's general manager evicted from his or her home on Christmas Eve.
- A sense of pride must start at the top and trickle down to the bottom. Conversely, the pride must flow back up to the top as well. Make no apology for your station. Build pride. It can make you feel like a winner until you become one.
- Everyone at the station should be aware of audience measurement and be particularly attuned to ratings in the top 250 or so markets Ar-

bitron and Birch survey. However, in the small markets (and it should exist in the larger ones, too), measurement should be conducted by the station's personnel in shopping centers, restaurants, gas stations, community meetings—wherever people congregate. In the larger markets, everyone should know as much as possible about the methodologies of the primary radio measurement firms. Knowledge is power.

- All successful stations provide their listeners with the information they want. It may or may not be the full-service, two-news-casts-per-hour variety. It may be concert news, lifestyle reports, school menus, time checks, television schedules, whatever. The important thing is that the station has found what its audience wants and gives it to them.
- The radio station should reflect the personality of its target demographic. One of the definitions of

personality is that it describes all the constitutional, mental, emotional, and social characteristics of an individual. Just as in life, we are drawn to those whose personality is similar to ours or to those who possess traits we admire.

- The station must be believable. The characteristics you develop to draw advertisers and listeners must be credible. You can't fool all the people all the time.

**T**HINK IT OVER. If there's anything in this list that should be added or deleted, please let me know. Country is a format under siege. We must keep lines of communication open to fight in the battle to succeed.

*Veteran country programmer Moon Mullins is now president of his own consulting firm, Moon Mullins Broadcasting. The organization is based in Brentwood, Tenn.*

### ATLANTA'S KISS MAKES BIG STRIDES WITH URBAN FARE

(Continued from page 14)

with what's coming next," he says.

Faulkner feels Kiss' teen appeal is greatly reinforced with a four-hour Saturday night rap show filled with Kiss IDs. "I think a lot of kids are taping this show and blasting it out of their boxes all week. So, there's Kiss in the streets with a teen appeal," he says.

Kiss 104's "Pillowtalk" evening program leaped to the fourth-

ranked show among 12-plus listeners in the fall book, a jump Faulkner credits to the program's sex appeal. "We get a lot of calls from people saying we will be responsible for an Atlanta baby boom after the show has been on the air nine months," he says.

In contrast to Kiss' competitors, Kiss has not used heavy cash or expensive prize giveaways in its pro-

motional approach. Concert tickets and album giveaways are the keys to most of its contest promotions on the theory that listeners will be more intrigued by the possibility of winning smaller items on a regular basis. To back that up, Kiss 104 has a series of liners admitting that other stations might give listeners more money, but Kiss has the "real thing" when it comes to music.

Street visibility is the key to Kiss' off-air promotion, says Faulkner, and he and the rest of Kiss' talent lineup make regular appearances at Atlanta's clubs and high schools.

Faulkner says Kiss 104 will continue to identify itself heavily with the city's black community, and it has been the station's policy from the start to let listeners know that it is black-owned and -operated.

**93Q**  
HOT HITS RADIO FM

Houston P.D.: John Lander

1	Bon Jovi, Livin' On A Prayer
2	Beastie Boys, (You Gotta) Fight For Your Right
3	Georgia Satellites, Keep Your Hands T
4	Cinderella, Nobody's Fool
5	Europe, The Final Countdown
6	Billy Vera & The Beaters, At This Mom
7	Robbie Nevil, C'est La Vie
8	Lionel Richie, Ballerina Girl
9	Samantha Fox, Touch Me (I Want Your B
10	Dead Or Alive, Brand New Lover
11	Gregory Abbott, Shake You Down
12	Cyndi Lauper, Change Of Heart
13	Bruce Hornsby & The Range, Mandolin R
14	Oran Duran, Notorious
15	Shirley Murdock, As We Lay
16	Peter Gabriel, Big Time
17	Genesis, Land Of Confusion
18	Crowded House, Don't Dream It's Over
19	Glass Tiger, Someday
20	Corey Hart, Can't Help Falling In Lov
21	Genesis, Tonight, Tonight, Tonight
22	Haey Lewis & The News, Jacob's Ladder
23	Starship, Nothing's Gonna Stop Us Now
24	Bruce Willis, Respect Yourself
25	Eight Seconds, Kiss You (When It's Da
26	Wing Chung, Let's Go!
27	Janet Jackson, Let's Wait Awhile
28	Expose, Come Go With Me
29	Luther Vandross, Stop To Love
30	Journey, I'll Be Alright Without You
A30	Aretha Franklin & George Michael, I K
A	Lou Gramm, Midnight Blue
EX	China Crisis, Arizona Sky
EX	Hipsway, The Honeythief

**BIO 4**  
MEANS MUSIC

Baltimore P.D.: Steve Kingston

1	Chicago, Will You Still Love Me
2	Bon Jovi, Livin' On A Prayer
3	Madonna, Open Your Heart
4	The Jets, You Got It All
5	Samantha Fox, Touch Me (I Want Your B
6	Chico DeBarge, Talk To Me
7	Club Nouveau, Lean On Me
8	Glass Tiger, Someday
9	Robbie Nevil, C'est La Vie
10	L.Ronstadt/J.Ingram, Somewhere Out Th
11	Beastie Boys, (You Gotta) Fight For Y
12	Chico DeBarge, Talk To Me
13	Huey Lewis & The News, Jacob's Ladder
14	Survivor, Is This Love
15	Janet Jackson, Let's Wait Awhile
16	Genesis, Tonight, Tonight, Tonight
17	Lionel Richie, Ballerina Girl
18	El DeBarge, Someone
19	Cameo, Candy
20	Duran Duran, Skin Trade
21	Peter Gabriel, Big Time
22	Anita Baker, Caught Up In The Rapture
23	Georgia Satellites, Keep Your Hands T
24	Dead Or Alive, Brand New Lover
25	Expose, Come Go With Me
26	Bruce Hornsby & The Range, Mandolin R
27	Glenn Medeiros, Nothing's Gonna Chang
28	Lionel Richie, Ballerina Girl
29	EX
30	EX
A	Aretha Franklin & George Michael, I K
A	Journey, I'll Be Alright Without You

**94-Q**  
94.1FM

Atlanta P.D.: Jim Morrison

1	Bon Jovi, Livin' On A Prayer
2	Georgia Satellites, Keep Your Hands T
3	Chicago, Will You Still Love Me?
4	Billy Vera & The Beaters, At This Mom
5	L.Ronstadt/J.Ingram, Somewhere Out Th
6	Bruce Hornsby & The Range, Mandolin R
7	Anita Baker, Caught Up In The Rapture
8	Luther Vandross, Stop To Love
9	Huey Lewis & The News, Jacob's Ladder
10	Lionel Richie, Ballerina Girl
11	Bruce Willis, Respect Yourself
12	Cyndi Lauper, Change Of Heart
13	Peter Gabriel, Big Time
14	Boston, We're Ready
15	The Robert Gray Band, Smoking Gun
16	Journey, I'll Be Alright Without You
17	The Jets, You Got It All
18	Madonna, Open Your Heart
19	Robbie Nevil, C'est La Vie
20	Crowded House, Don't Dream It's Over
21	Gregory Abbott, Shake You Down
22	Wang Chung, Let's Go!
23	EX
24	Starship, Nothing's Gonna Stop Us Now
25	Benjamin Orr, Stay The Night
26	Eddie Money, I Wanna Go Back
27	Lone Justice, Shelter
28	EX
29	Toto, Without Your Love
30	EX
EX	David & David, Ain't So Easy
A	Robbie Nevil, Dominos
A	Aretha Franklin & George Michael, I K
EX	Berlin, You Don't Know
EX	Daryl Hall, Someone Like You
EX	Lou Gramm, Midnight Blue
EX	Peter Cetera, Big Mistake
EX	REO Speedwagon, That Ain't Love
EX	Hipsway, The Honeythief

**WAVE**  
POWER 103.5

Washington P.D.: Mark St. John

1	Bon Jovi, Livin' On A Prayer
2	Beastie Boys, (You Gotta) Fight For Y
3	Madonna, Open Your Heart
4	Chicago, Will You Still Love Me?
5	Huey Lewis & The News, Jacob's Ladder
6	The Jets, You Got It All
7	Club Nouveau, Lean On Me
8	Genesis, Land Of Confusion
9	L.Ronstadt/J.Ingram, Somewhere Out Th
10	Janet Jackson, Control
11	Georgia Satellites, Keep Your Hands T
12	Billy Joel, This Is The Time
13	Robbie Nevil, C'est La Vie
14	Gregory Abbott, Shake You Down
15	Lionel Richie, Deep River Woman
16	Genesis, Tonight, Tonight, Tonight
17	Chico DeBarge, Talk To Me
18	Bruce Willis, Respect Yourself
19	Samantha Fox, Touch Me (I Want Your B
20	Eddie Money, I Wanna Go Back
21	Janet Jackson, Let's Wait Awhile
22	Cyndi Lauper, Change Of Heart
23	Benjamin Orr, Stay The Night
24	Bruce Hornsby & The Range, Mandolin R
25	Boston, We're Ready
26	Duran Duran, Skin Trade
27	Cameo, Candy

**KDWB**  
101

St. Paul P.D.: David Anthony

1	Bon Jovi, Livin' On A Prayer
2	Eddie Money, I Wanna Go Back
3	Chicago, Will You Still Love Me?
4	Benjamin Orr, Stay The Night
5	Georgia Satellites, Keep Your Hands T
6	Genesis, Land Of Confusion
7	Chico DeBarge, Talk To Me
8	Jeff Lorber Featuring Karyn White, Fa
9	Billy Vera & The Beaters, At This Mom
10	Survivor, Is This Love
11	Crowded House, Don't Dream It's Over
12	Cyndi Lauper, Change Of Heart
13	Corey Hart, Can't Help Falling In Lov
14	Dead Or Alive, Brand New Lover
15	The Jets, You Got It All
16	Pet Shop Boys, Suburbia
17	Madonna, Open Your Heart
18	Journey, I'll Be Alright Without You
19	Luther Vandross, Stop To Love
20	Europe, The Final Countdown
21	Boston, We're Ready
22	Bruce Hornsby & The Range, Mandolin R
23	Club Nouveau, Lean On Me
24	Limited Warranty, Beat Down The Door
25	Ready For The World, Love You Down
26	Kansas, All I Wanna Be
27	Ric Ocasio, True To You
28	David & David, Ain't So Easy
29	Bruce Willis, Respect Yourself
30	Starship, Nothing's Gonna Stop Us Now
31	A-Ha, Cry Wolf
32	Communards, Don't Leave Me This Way
33	Genesis, Tonight, Tonight, Tonight

**105 KISS**

San Francisco P.D.: Richard Sands

1	Peter Gabriel, Big Time
2	Huey Lewis & The News, Jacob's Ladder
3	Robbie Nevil, C'est La Vie
4	Billy Idol, Don't Need A Gun
5	Lone Justice, Shelter
6	Crowded House, Don't Dream It's Over
7	Cyndi Lauper, Change Of Heart
8	Glass Tiger, Someday
9	David & David, Ain't So Easy
10	A-Ha, Cry Wolf
11	Iggy Pop, Real Wild Child
12	Dead Or Alive, Brand New Lover
13	Julian Pope, World Shut Your Mouth
14	Psychedelic Furs, Heartbreak Beat
15	The Pretenders, My Baby
16	Wang Chung, Let's Go!
17	Hipsway, The Honeythief
18	Duran Duran, Skin Trade
19	Eight Seconds, Kiss You (When It's Da
20	Bob Geldof, Love Like A Rocket
21	World Party, Ship Of Fools (Save Me F
22	Kate Bush, Experiment Four
23	Communards, Don't Leave Me This Way
24	"Til Tuesday, Coming Up Close
25	Shriekback, Gunning For You
26	China Crisis, Arizona Sky
27	Steve Winwood, The Finer Things
28	The Stranglers, Always The Sun
29	Benjamin Orr, Stay The Night
30	General Public, Come Again
A31	Georgia Satellites, Keep Your Hands T
A32	Bruce Hornsby & The Range, Mandolin R
A33	Genesis, Tonight, Tonight, Tonight
A34	Club Nouveau, Lean On Me
A35	Bangles, Walking Down Your Street
A	Expose, Come Go With Me
A	Alan Parsons Project, Standing On Hig
A	The Kinks, Lost And Found
A	Robbie Nevil, Dominos

**93Q**  
HOT HITS RADIO FM

Houston P.D.: John Lander

1	Bon Jovi, Livin' On A Prayer
2	Beastie Boys, (You Gotta) Fight For Y
3	Georgia Satellites, Keep Your Hands T
4	Cinderella, Nobody's Fool
5	Europe, The Final Countdown
6	Billy Vera & The Beaters, At This Mom
7	Robbie Nevil, C'est La Vie
8	Lionel Richie, Ballerina Girl
9	Samantha Fox, Touch Me (I Want Your B
10	Dead Or Alive, Brand New Lover
11	Gregory Abbott, Shake You Down
12	Cyndi Lauper, Change Of Heart
13	Bruce Hornsby & The Range, Mandolin R
14	Oran Duran, Notorious
15	Shirley Murdock, As We Lay
16	Peter Gabriel, Big Time
17	Genesis, Land Of Confusion
18	Crowded House, Don't Dream It's Over
19	Glass Tiger, Someday
20	Corey Hart, Can't Help Falling In Lov
21	Genesis, Tonight, Tonight, Tonight
22	Haey Lewis & The News, Jacob's Ladder
23	Starship, Nothing's Gonna Stop Us Now
24	Bruce Willis, Respect Yourself
25	Eight Seconds, Kiss You (When It's Da
26	Wing Chung, Let's Go!
27	Janet Jackson, Let's Wait Awhile
28	Expose, Come Go With Me
29	Luther Vandross, Stop To Love
30	Journey, I'll Be Alright Without You
A30	Aretha Franklin & George Michael, I K
A	Lou Gramm, Midnight Blue
EX	China Crisis, Arizona Sky
EX	Hipsway, The Honeythief

**BIO 4**  
MEANS MUSIC

Baltimore P.D.: Steve Kingston

1	Chicago, Will You Still Love Me
2	Bon Jovi, Livin' On A Prayer
3	Madonna, Open Your Heart
4	The Jets, You Got It All
5	Samantha Fox, Touch Me (I Want Your B
6	Chico DeBarge, Talk To Me
7	Club Nouveau, Lean On Me
8	Glass Tiger, Someday
9	Robbie Nevil, C'est La Vie
10	L.Ronstadt/J.Ingram, Somewhere Out Th
11	Beastie Boys, (You Gotta) Fight For Y
12	Chico DeBarge, Talk To Me
13	Huey Lewis & The News, Jacob's Ladder
14	Survivor, Is This Love
15	Janet Jackson, Let's Wait Awhile
16	Genesis, Tonight, Tonight, Tonight
17	Lionel Richie, Ballerina Girl
18	El DeBarge, Someone
19	Cameo, Candy
20	Duran Duran, Skin Trade
21	Peter Gabriel, Big Time
22	Anita Baker, Caught Up In The Rapture
23	Georgia Satellites, Keep Your Hands T
24	Dead Or Alive, Brand New Lover
25	Expose, Come Go With Me
26	Bruce Hornsby & The Range, Mandolin R
27	Glenn Medeiros, Nothing's Gonna Chang
28	Lionel Richie, Ballerina Girl
29	EX
30	EX
A	Aretha Franklin & George Michael, I K
A	Journey, I'll Be Alright Without You

**94-Q**  
94.1FM

Atlanta P.D.: Jim Morrison

1	Bon Jovi, Livin' On A Prayer
2	Georgia Satellites, Keep Your Hands T
3	Chicago, Will You Still Love Me?
4	Billy Vera & The Beaters, At This Mom
5	L.Ronstadt/J.Ingram, Somewhere Out Th
6	Bruce Hornsby & The Range, Mandolin R
7	Anita Baker, Caught Up In The Rapture
8	Luther Vandross, Stop To Love
9	Huey Lewis & The News, Jacob's Ladder
10	Lionel Richie, Ballerina Girl
11	Bruce Willis, Respect Yourself
12	Cyndi Lauper, Change Of Heart
13	Peter Gabriel, Big Time
14	Boston, We're Ready
15	The Robert Gray Band, Smoking Gun
16	Journey, I'll Be Alright Without You
17	The Jets, You Got It All
18	Madonna, Open Your Heart
19	Robbie Nevil, C'est La Vie
20	Crowded House, Don't Dream It's Over
21	Gregory Abbott, Shake You Down
22	Wang Chung, Let's Go!
23	EX
24	Starship, Nothing's Gonna Stop Us Now
25	Benjamin Orr, Stay The Night
26	Eddie Money, I Wanna Go Back
27	Lone Justice, Shelter
28	EX
29	Toto, Without Your Love
30	EX
EX	David & David, Ain't So Easy
A	Robbie Nevil, Dominos
A	Aretha Franklin & George Michael, I K
EX	Berlin, You Don't Know
EX	Daryl Hall, Someone Like You
EX	Lou Gramm, Midnight Blue
EX	Peter Cetera, Big Mistake
EX	REO Speedwagon, That Ain't Love
EX	Hipsway, The Honeythief

**WAVE**  
POWER 103.5

Washington P.D.: Mark St. John

1	Bon Jovi, Livin' On A Prayer
2	Beastie Boys, (You Gotta) Fight For Y
3	Madonna, Open Your Heart
4	Chicago, Will You Still Love Me?
5	Huey Lewis & The News, Jacob's Ladder
6	The Jets, You Got It All
7	Club Nouveau, Lean On Me
8	Genesis, Land Of Confusion
9	L.Ronstadt/J.Ingram, Somewhere Out Th
10	Janet Jackson, Control
11	Georgia Satellites, Keep Your Hands T
12	Billy Joel, This Is The Time
13	Robbie Nevil, C'est La Vie
14	Gregory Abbott, Shake You Down
15	Lionel Richie, Deep River Woman
16	Genesis, Tonight, Tonight, Tonight
17	Chico DeBarge, Talk To Me
18	Bruce Willis, Respect Yourself
19	Samantha Fox, Touch Me (I Want Your B
20	Eddie Money, I Wanna Go Back
21	Janet Jackson, Let's Wait Awhile
22	Cyndi Lauper, Change Of Heart
23	Benjamin Orr, Stay The Night
24	Bruce Hornsby & The Range, Mandolin R
25	Boston, We're Ready
26	Duran Duran, Skin Trade
27	Cameo, Candy

**KDWB**  
101

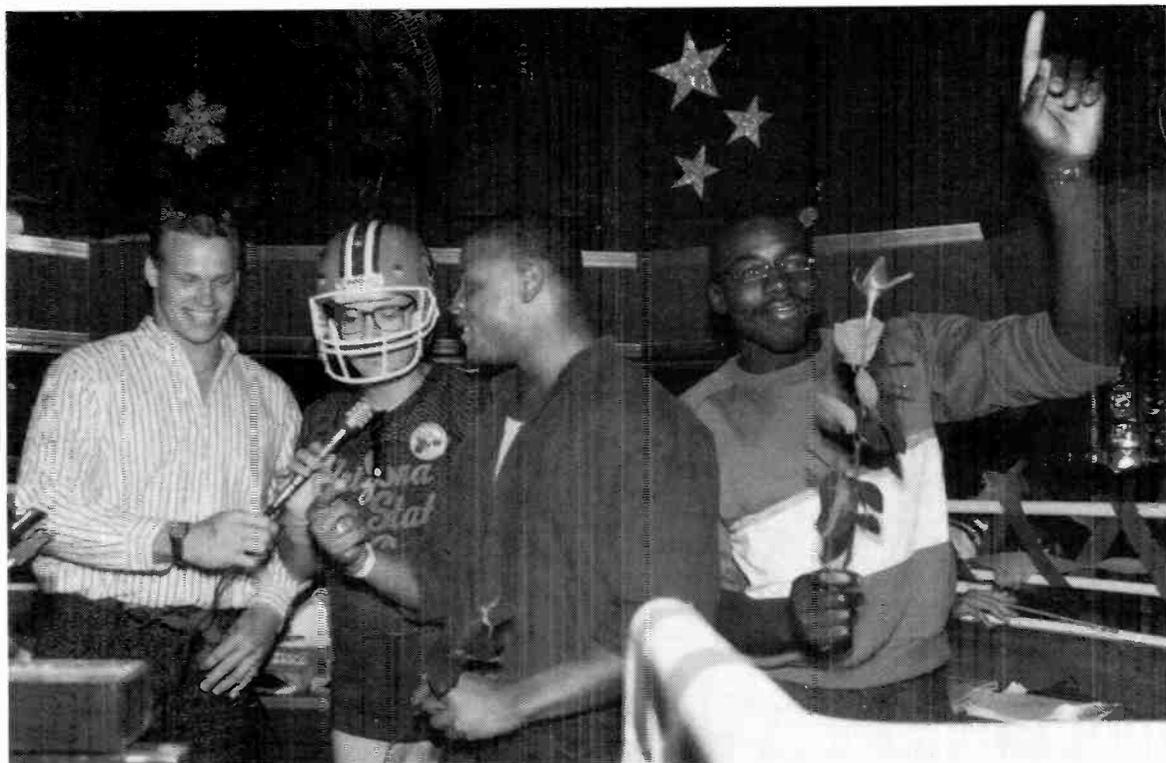
St. Paul P.D.: David Anthony

1	Bon Jovi, Livin' On A Prayer
2	Eddie Money, I Wanna Go Back
3	Chicago, Will You Still Love Me?
4	Benjamin Orr, Stay The Night
5	Georgia Satellites, Keep Your Hands T
6	Genesis, Land Of Confusion
7	Chico DeBarge, Talk To Me
8	Jeff Lorber Featuring Karyn White, Fa
9	Billy Vera & The Beaters, At This Mom
10	Survivor, Is This Love
11	Crowded House, Don't Dream It's Over
12	Cyndi Lauper, Change Of Heart
13	Corey Hart, Can't Help Falling In Lov
14	Dead Or Alive, Brand New Lover
15	The Jets, You Got It All
16	Pet Shop Boys, Suburbia
17	Madonna, Open Your Heart
18	Journey, I'll Be Alright Without You
19	Luther Vandross, Stop To Love
20	Europe, The Final Countdown
21	Boston, We're Ready
22	Bruce Hornsby & The Range, Mandolin R
23	Club Nouveau, Lean On Me
24	Limited Warranty, Beat Down The Door
25	Ready For The World, Love You Down
26	Kansas, All I Wanna Be
27	Ric Ocasio, True To You
28	David & David, Ain't So Easy
29	Bruce Willis, Respect Yourself
30	Starship, Nothing's Gonna Stop Us Now
31	A-Ha, Cry Wolf
32	Communards, Don't Leave Me This Way
33	Genesis, Tonight, Tonight, Tonight

**105 KISS**

San Francisco P.D.: Richard Sands

1	Peter Gabriel, Big Time
2	Huey Lewis & The News, Jacob's Ladder
3	Robbie Nevil, C'est La Vie
4	Billy Idol, Don't Need A Gun



**Everything's Coming Up Roses.** KZZP Phoenix, Ariz., helps the city see everything through rose-colored glasses as it throws a welcome home party for Rose Bowl champions the Arizona State Univ. Sun Devils. To top off the night, players from national-champion team the Penn State Nittany Lions stopped by after winning the Fiesta Bowl. Pictured in KZZP's live-remote booth, from left, are Sun Devil Shawn Patterson, KZZP morning man Bruce Kelly, and two of the Nittany Lions.



**Whistlin' At The Lady.** WSSL-FM "Whistle 100" Greenville/Spartanburg, S.C., went backstage to meet with Reba McEntire, 1986 Country Music Assn. entertainer of the year. Pictured, from left, are WSSL-FM morning man Joe Lawrence and McEntire.



**WNCN Minds Its P.D.'s & Q's.** WNCN New York is on its best behavior as it gets a revised classical music history lesson on the little-known works of P.D.Q. Bach. P.D.Q. (aka Professor Peter Schickele) is known for his extensive use of audience laughter as a key instrument in his classical scores. From left are Schickele and morning host Bob Evans.



**Center Eligible.** Cleveland Brown center Mike Baab, second right, is eligible for a microphone pass as he snaps up a spot on WNCX Cleveland's "North Coast Guest Host" show. The station invites a local celebrity or listener to be a guest host on the weekly program. From left are WNCX PD and afternoon man Denny Sanders, VP/operations manager John Gorman, station nighttime personality Nancy Alden, Lolis Baab, Baab, and promotions director Gina Iorillo.



**XTRA Tweedle.** XTRA-FM "91X" San Diego PD/morning breakfast-clubber Mad Max is Dee-and-Dum-founded as he tries to explain rock'n'roll to Disneyland characters Tweedledum and Tweedledee. The station took part in a 60-hour opening party for Star Tours at Disneyland.



**Don't Take It Poison-ally.** KLAQ El Paso, Texas, PD Nat Lamp gets "poisoned" as he attempts to conduct an interview with Poison member Brett Michaels. Standing, from left, are the promotion department's Kenny Ryback, Michaels, and KLAQ air personality Courtney Nelson. Lamp is the one with his lights out.



**Metal Mettle.** KNAC Long Beach, Calif., proves it has the mettle to rock, as the station gets heavy birthday greetings from a "rough crew." The station was celebrating the first anniversary of its shift to the pure rock format. Standing, from left, are morning man Ted Prichard, Rough Cutt rocker Paul Shortino, PD Jimmy "the Saint" Christopher, Motley Crue's Vince Neil, and station MD Ross Goza.

## Promotions

### KRPM REVS ITS ENGINE

KRPM Seattle program director **Lee Rogers** reports that the country station's fall car giveaway provided great mileage on the impression meter of his listeners' minds.

The promotion was billed as the New Car In Your Garage and gave away \$105,000 in cars. More importantly, it created the impression that KRPM was giving automobiles away like they grew on trees. All told, the station gave away nine cars during the fall sweep.

The Seattle Fair in September coincided nicely with the start of the fall book, and KRPM used its heavy presence there to preregister as many of the million-plus attendees as possible for the contest. With the promotion's high profile launched at the fair and in a television campaign, KRPM used those

preregistrations as 30% of its pool of winning candidates. The other 70% were determined from random phone calls.

Once per hour, KRPM gave three key details on the particular car it had on the block at the moment. KRPM called contestants, who had to exactly repeat those details, which included the car's make, model, and exact factory color (for example, red is glamorized as sunset orange.)

The station had a tremendous 2.1-3.4 share jump 12-plus in the fall Arbitrons, and Rogers gives a lot of credit to the car campaign. He estimates that roughly \$300,000 was spent on the contest and publicity for it.

For the winter book, the Olympic Broadcasting station is now in the middle of its \$50,000 KRPM Blackjack Tournament, which gives listeners a once-hourly shot to play an on-air card game with fictitious KRPM dealer Rex Mundane.

Prerecorded on carts and bedded into casino sound effects, the contest involves pulling random cards from a deck. Participating listeners can either "get hit" or "hold." Different hands win different amounts of cash or lottery tickets, and Rogers says the contest has the station's phones ringing off the wall.

KIM FREEMAN

### FEATURED PROGRAMMING

(Continued from page 17)

the music and events that shaped, and were shaped by, rock'n'roll. The music interview show is co-hosted by WXRK-FM New York air personality **Mark Coppola** and KLSX-FM Los Angeles' **Damion**. In each program, the duo will focus on that particular week in rock history.

In addition to airing as a two-hour broadcast, "Rock & Roll Never Forgets" will also air as a daily six- to seven-minute feature. The production style will resemble WW1's "Psychedelic Psnack," with an interview followed by the featured track.

**C**ONGRATULATIONS to **Linda Cohn** on becoming the first full-time female sportscaster on a major radio network. Cohn replaces Dan Lovett as anchor on ABC Entertainment Network's weekday sports program. She will also anchor one of the network's four sports reports on Sunday... **Karen Grinthal** is the MCA Radio Network's national sales manager. Her position was incorrectly reported in the Feb. 7 Billboard.

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

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



**Global Gathering Mines Orr.** The Global Satellite Network gang gathers as Bob Coburn gets a "Rockline" on Benjamin Orr. Orr was at the Global studios for a taping of the network's "Rockline" program. Standing, from left, are Elektra Records' Brian Hontas, Global Satellite's Sharron Sanchez, "Rockline" staffers Mark Felsot and Cindy Tollin, Global's Tina Zimring, Elektra's Ray Gmeiner, and Global's Mike Correia. Seated are, from left, Diane Grey Page, Orr, and "Rockline" host Coburn.

Feb. 20-22, Bob Dylan/Tom Petty & the Heartbreakers, Superstar Concert Series, Westwood One, 90 minutes.

Feb. 21, Marty Haggard & the Girls Next Door, The American Eagle, DIR, 90 minutes.

Feb. 21-22, Steve Wariner/Holly Dunn, Country Close-Up, ProMedia Inc., one hour.

Feb. 21-22, Howard Jones, On The Radio, NSBA, one hour.

Feb. 21-22, Ben Carlile, Musical Starstreams,

Frank Forest Productions, two hours.

Feb. 21-22, Tom Scott, The Jazz Show With David Sanborn, NBC, two hours.

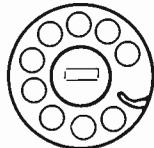
Feb. 22, Grammy Nominees/Eddie Money, Hitline USA, James Paul Brown Entertainment, one hour.

Feb. 22-28, Dave Edmunds, Rock Over London, Radio International, one hour.

Feb. 23, Dave Edmunds/Billy Idol, Rockline, ABC/Global Satellite, 90 minutes.

### TOUCH That DIAL!

Get fast results with **ACTION-MART**, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

# TIME FOR FIRSTAID

*Performers in Rock, Country, Bluegrass and Blues*

*Telegram your willingness to perform as able for national AIDS research and treatment fundraiser and public information show.*

Produced by John Scher      Organized by Crown Productions

Endorsed by N. J. Council of Churches

Governor Tom Kean

M T V

Buddy Lee Attractions Agency

William Morris Agency

American Airlines

Rosebud Agency

Variety Agency

Billboard

Q.B.Q.

many more

Date(s) and arena(s) to be announced after sufficient artist response to

CPI / FIRSTAID      317 S. Maple Ave.      Ridgewood, N J 07450

# Los Lobos Shake Sophomore Jinx With New LP

BY CHRIS MORRIS

LOS ANGELES More than two years after the surprise commercial success of their first full-length record, Los Lobos are knocking at radio and retail doors again with a new Slash/Warner Bros. album, "By The Light Of The Moon."

The Hispanic-American quintet is hoping for the same returns attained by its late-1984 album, "How Will The Wolf Survive?"—a roots-conscious brew of Tex-Mex border music, blues, and rock 'n' roll that has sold 350,000 copies.

At the time of that album's release, the East L.A. group was still largely unknown. A folk-based, Spanish-language album and two singles, all self-released, had not penetrated outside the local market. The band's 1983 major label bow,

the EP "... And A Time To Dance," won critical attention but made no commercial impact.

Now, with a hit album under their belts and such critical kudos as a tie for band of the year in Rolling Stone's annual critics poll behind them, Los Lobos have established a solid base from which to forge ahead.

The songs for the new album were written during Los Angeles recording sessions with T-Bone Burnett, who shares production credits with the band.

"We had a more relaxed work situation," says drummer Louie Perez. "With this album, we were able to have things the way we wanted them."

Perez credits the time Los Lobos spent on the road in 1985 supporting the "Wolf" album, coupled with

what he calls "a natural progression," for the rapid maturation of their music.

"It's starting to sound like us now, rather than just us playing different styles," says Perez. "It's starting to get more introspective—it's a whole re-evaluation of ideas and things."

The pattern of lengthy touring established in 1985 may be repeated in 1987. On Feb. 6, Los Lobos embarked on a three-week, 10-country European trek. A U.S. headlining tour of large clubs and medium-size halls is slated to begin March 12 in Buffalo, N.Y.

As the Lobos prepared to hit the road, their new album, released Jan.

19, made its chart bow: "By The Light Of The Moon" entered the Top Pop Albums chart at No. 121, the second highest entry of the week. It is at No. 65 with a bullet on this week's chart.

A promotional campaign for the album kicked off in December. Four postcards, with graphics drawn from the album's artwork, were mailed out to those on Warners' press list and retail accounts. The band performed live at the recent Abrams radio convention in Palm Springs, Calif. A major merchandising push is also under way, with such point-of-purchase material as bin cards, posters, and flats available.

An album track, guitarist Cesar Rosas' rocking "Shakin' Shakin' Shakes," was serviced to radio on Dec. 23. According to Pat Hall, Slash's director of marketing, "well over 100 stations" have added the song.

"Just about every major market is locked," says Hall. "[Top 40 giant] WLS in Chicago started playing it immediately, and it's not even an album rock station."

Hall says the top candidate for the first commercial single is Rosas' dance-oriented composition "Set Me Free [Rosa Lee]," tentatively set to ship in late February or early March.

## Satellites Orbit Out Of Ga. 'We're No Southern Rock Band'

BY SHARON LIVETEN

LOS ANGELES To most of the people involved with the Georgia Satellites, the success of the Southern rock band's self-titled Elektra debut album—now far past gold status—is not only logical, it was inevitable.

"For the past two years, it seemed to us that there had to be another big band in the Southeast," says Mike Bone, Elektra senior vice president of marketing/promotion. "We felt there had to be another 38 Special or Allman Brothers Band. We believed that the South had been underexploited for a long time and that there was another arena band down there."

Andy McLennon and Jack Emerson of the Praxis International management firm say they immediately recognized the Georgia Satellites' potential to fill such a void after seeing the group play in Atlanta.

"When we saw them, we thought they were brilliant," says McLennon. "We thought there was a trend for real bands playing real guitars. We figured that there was a void for the next Lynyrd Skynyrd."

The Georgia Satellites, based around the core of founder/guitarist/singers Dan Baird and Rick Richards, see things differently. They claim they've been influenced as much by U.K. rock bands like the Rolling Stones and the Faces as the

Allmans and Lynyrd Skynyrd.

"We were all born in the South, but that's about where it ends," says Richards. "It's an honor to be compared to the Allman Brothers, but this is ridiculous."

"A Southern rock band traditionally never sees itself as a Southern band," says Baird. "Down here, we don't follow trends. We invent them. Nobody down here is very much interested in what's new this year, because it will be gone by next year. I know that we've made a record that, although it's not Beethoven's Ninth, is timely—probably because there's a

**'We were born in the South, but it ends there'**

hole left by the Rolling Stones."

Still, a lot of the impetus behind the Georgia Satellites and their top 10 single, "Keep Your Hands To Yourself," comes from a group of people all of whose interests lie south of the Mason-Dixon line. Elektra's Bone, a native of Macon, Ga., has maintained a personal and constant interest in the group; booking agent Terry Rhodes cut his teeth with acts like the Marshall Tucker Band, Lynyrd Skynyrd, and 38 Special; and Praxis was sent to check out the band by another client, Jason Ringenberg of Nashville's Jason & the Scorchers.

Something that has also helped draw attention to the group is another Southern-band tradition: near-constant touring. During the past six months, the Satellites have opened for Jason & the Scorchers and Bob Seger.

"Getting on a big tour like Seger's helped immeasurably," says Baird. "When you're playing an 8 p.m. show, the fans are sitting in their seats, ready to listen. It's great. When you play the same bar in Atlanta every night and you look out in the audience and know 70% of the people's phone numbers by heart, it's worse than discouraging."

## Second, Final Split For Richie & Kragen DeMann Is Lionel's New Man & Manager

NEW YORK It's happened again: Lionel Richie has parted company with manager Ken Kragen—but this time it's for good. The superstar's affairs are now being handled by Freddy DeMann, who also represents Madonna, Billy Idol, and Peter Cetera.

Ironically, it was just over a year ago—Feb. 5, to be precise—that Kragen announced that he and Richie had severed ties. At that juncture, the manager cited his involvement with the Hands Across America project as the reason for their "amicable split." With a new Richie album ("Dancing On The Ceiling") due for release, and a tour to follow, Kragen said, "The load is more than I and my firm can handle in a manner that is fair to Lionel."

Countless managers put their names forward as potential replacements, but within a couple of weeks Richie and Kragen were back together (Billboard, March 1, 1986). Of the temporary split, Gary Borman, a manager at Kragen & Co., said, "They tested their relationship for five years together, and I guess they had to test it for five days apart."

A year later, though, it's all over. Contacted at his L.A. headquarters, Kragen told On The Beat, "We enjoyed a wonderful six-year relationship, which was beneficial to us both. The decision to part was mutual and we truly remain the closest of friends. I have told Lionel that if there's anything he needs in the future, I would be happy to oblige."

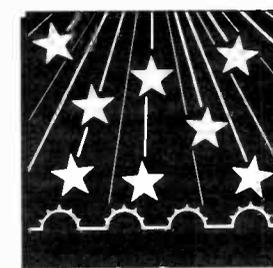
**FIRING SQUAD:** Quiet Riot has sacked lead vocalist Kevin DuBrow. According to the three remaining members—Frankie Banali, Carlos Cavazo, and Chuck Wright—the split was "not amicable."

"It got to the point where we felt Kevin had become a very serious detriment to Quiet Riot," says a group spokesman. "He continued to alienate not only the group's friends and supporters in the industry, but their fans. As Kevin used to say—to the group, the record company, the management, the road crew, booking agents, concert promoters, DJs, everybody—it's my way or the highway." Well, the group took his cue and sent him packing."

Quiet Riot is now in preproduction for its next Pasha/CBS album, and an announcement of a new singer is expected shortly. DuBrow, who actually started the group with the late Randy Rhoads in the late '70s, could not be reached for comment.

**SHORT TAKES:** Warner Bros. is issuing a promotional compact disk single of Paul Simon's "Boy In The Bubble" ... Official word from the Roger Davies

management organization is that Tina Turner will kick off her North American tour July 28 on the East Coast. She'll be on the road through December ... Bob Geldof has postponed his U.K. tour, due to start Feb. 4. Dates will probably be rescheduled to tie in with Sir Bob's U.S. and European concerts later in the year ... Ray Davies and the Kinks are set to embark on a U.S. minitour Feb. 26 at the Tower in Philadelphia. Dates are booked through early March and include stops in Boston, Chicago, and at the Capitol Theatre in Passaic, N.J. ...



by Steve Gett

Genesis has a May 22 show at L.A.'s Dodger Stadium. Paul Young is the opening act ... Ron Rainey Management has signed guitarist Alvin Lee. The L.A.-based company's other clients include Rita Coolidge, John Kay & Steppenwolf, and Lizzy Borden ... The Psychedelic Furs are in the midst of a monthlong U.K. tour to promote their latest Columbia album, "Midnight To Midnight" ... On The Beat has been given a sneak preview of Whitesnake's upcoming eponymous Geffen album. Verdict: Classic, Zeppelin-esque hard rock at its finest. Vocalist/bandleader David Coverdale shines on standout cuts "Crying In The Rain" and "Still Of The Night" ... Anita Baker is on the road through April 5. Then, she plans to take a well-deserved break before starting work on a follow-up to her Elektra smash album "Rapture".

**TOTALLY HOT:** After collaborating with Jon Bon Jovi and guitarist Ritchie Sambora on three songs for Cher's upcoming Geffen album, producer/songwriter Desmond Child has been working with Ronnie Spector at Manhattan's Giant studios. The onetime leader of Desmond Child & Rouge (remember the classic "Our Love Is Insane?") has produced and copenned (with Diane Warren) the song "Love On A Rooftop," due to appear on Spector's comeback album.

Other recent projects for Child have included production of one tune for a Maria Vidal album, to be released on Jimmy Iovine's A&M-distributed label. At the end of this month, plans call for Child to fly to England for a meeting with Bonnie Tyler to discuss the possibility of working on her next album. After that, he's off to Australia to produce Jimmy Barnes. Though nothing's confirmed yet, there's also a good chance Child will work with Patti LaBelle and Dolly Parton later this year.

To top it all, Child scored another No. 1 hit last week with "Livin' On A Prayer," which he co-wrote with Bon Jovi and Sambora.

Unsurpassed in Quality

**GLOSSY PHOTOS** 28¢ EACH IN 1000 LOTS

100 POSTCARDS	\$25
100 8x10	\$34.95
CUSTOM COLOR PRINTS	\$115 per 100

**COPYART Photographers**  
165 West 46th Street, N.Y. 10036  
(212) 382-0233

# Wendy Carlos Invents New Sounds

## Material Is Digitally Generated

BY DAVE DIMARTINO

LOS ANGELES Who needs an orchestra anymore? Not Wendy Carlos.

Carlos—who released the best-selling “Switched-On Bach” album in 1968, wrote memorable soundtracks for films like “A Clockwork Orange,” “The Shining,” and “Tron,” and somewhere in between changed her name from Walter to Wendy—is a true solo artist.

For her new Audion/Passport album, “Beauty In The Beast,” the pioneering Carlos created an orchestra of instruments, timbres, and textures that has no real-world counterpart. The end result sounds positively unearthly.

“The goal was the same one that I had for a lot of years,” Carlos says of her latest album. “And that was to make any possible timbre, any possible sound—including the orchestra or traditional sound, or anything that sounds like an ordinary synthesizer sound—and everything in between. And that was something that wasn’t possible until recently.”

Carlos says the emerging technologies employed on her previous CBS Masterworks release, “Digital Moonscapes,” paved the way for the new album.

“People didn’t understand the

last album,” she says. “They said, ‘What the heck’s the point of doing traditional orchestration?’ And I said, ‘No, no—you’ve got to wait and see the next step.’ Of course it’s foolish in and of itself, but there’s no way around the step.”

The next step, “Beauty In The Beast,” features pianos that are bowed, woodwind glockenspiels, percussive violins, and other bizarre sonic combinations—all of them digitally generated by Carlos herself, not electronically sampled.

Simple instrument sampling is not the way to create an accurate synthetic orchestra, says Carlos. “One of the difficulties with sampling is that the sound is the same—it just gets louder, like you’re turning up a volume control,” she says. “But all real instruments in the world change their sound when they

get played loud, whereas they’re very different when they’re played soft.”

Until a year ago, Carlos says she never would have suggested that a synthetic orchestra might adequately replace a live one. Then she heard “Digital Moonscapes” being played by a few live orchestras.

“If there’s not really an adequate budget and time and motivation to properly rehearse a piece of music the orchestra obviously doesn’t know, even if it’s kind of easy to play—and my music is not particularly difficult—the result is usually just a sort of half-assed rehearsal. The performance suffers a great deal. I’m very glad that right now, the direction of this new equipment has allowed me to get so close to an orchestra that I no longer miss it.”

# Three O’Clock Is Not Too Late For High Schoolers

BY CHRIS MORRIS

LOS ANGELES I.R.S. Records is going directly to high school students to push the latest album by its act Three O’Clock. In what is characterized as “a total high school game plan,” publicity and promotional activities for the band’s new album, “Ever After”—including press conferences, advertising, and fliers—are being targeted at the teen audience.

Keith Altomare, I.R.S. West Coast sales manager, is overseeing the Three O’Clock campaign. He says the label has found that a significant portion of the audience for the Los Angeles-based band’s melodic pop music is high-school-aged.

“We contacted the Three O’Clock fan club, and we found that a lot of the members are kids 16 and under,” says Altomare. “When I was working for I.R.S. in the Midwest, I saw that the people who would go out to Three O’Clock shows are mostly high school kids.”

The label campaign formally kicked off on Jan. 23 with a Three O’Clock press conference at I.R.S.’ Universal City offices. Representatives of approximately 50 Southern California high school newspapers attended the event.

The group will take part in similar press events in San Francisco, Bos-

ton, Minneapolis, and Chicago during a cross-country tour.

According to Altomare, the cities scheduled for press conferences are markets in which the first Three O’Clock album on I.R.S., “Arrive Without Traveling,” performed best at the high school level. (Sales on the album totaled 50,000 units.)

## ‘We’re doing what we can to hit that age group’

“If the press conferences work out well, I can see giving some other markets a shot,” Altomare says.

High school mailing lists are being developed in-house by I.R.S. The announcement for the Los Angeles press conference went out to 250 Southern California schools.

A large proportion of the ad budget for “Ever After” is being geared toward the younger market, according to Altomare.

“There’s not a large budget, but whatever money we’re getting, we’re gearing to the high school kids,” he says. “We’re planning on doing whatever we can to hit that age group, rather than running an ad in a daily [newspaper].”

Altomare adds that although I.R.S. is concentrating its promotional efforts for “Ever After” on the high school campaign, it is not turning its back on the older Three O’Clock audience.

“We’re working both ends of the spectrum,” he says. “We’re not ignoring college radio—Three O’Clock has done pretty well with that audience. We’re just magnifying what we do at the collegiate level in a broader perspective.”

**Canadian Tim Feehan fronts David Foster’s band . . . see page 76**



**The Way It Was.** New York concertgoers turned out in force when RCA recording artist Bruce Hornsby recently brought his group the Range in for dates at Manhattan’s Ritz. (Photo: Chuck Pulin)



Le Parc offers you a great luxury suite even when your budget affords a good hotel room.

At Le Parc Hotel we believe in business. And good value is good business. All 154 luxury suites at Le Parc come equipped with multi-lined telephone systems. Each suite provides for a comfortable conversation/entertainment center



separate from the sleeping area. And, if your in-suite facilities still aren’t sufficient for your company, our conference rooms and multi-lingual staff are there to run things your way.

We also believe in relaxation. That’s where the rooftop tennis court comes in, and the swimming pool, the spa, the gym, the private restaurant/bar and the in-suite gourmet food service.



Good business also dictates a good location. Ours is excellent: a quiet residential street at Melrose and La Cienega, immediately adjacent to



Beverly Hills. The recording, movie and design industries are our neighbors and downtown is only 20 minutes away.

Le Parc is a member of L’Ermitage Hotels. Our flagship Beverly Hills hotel, L’Ermitage, is the only all-suite Five Star, Five Diamond hotel in America. All five L’Ermitage hotels are intimate, luxury, all-suite hotels and share the L’Ermitage standards of quality and service.

LERMITAGE HOTELS, 800-424-4443



MONDRIAN BEL AGE  
LE PARC L’ERMITAGE LE DUFY  
**A Collection of Originals.<sup>SM</sup>**  
Outside the USA and Canada Telex 4959516 LEGG

Contact your travel agent or call us directly. You’ll find out how comfortable good business can really be.



**In The News.** On tour to promote their latest Chrysalis album, “Forel,” Huey Lewis & the News recently performed dates at the Los Angeles Forum. (Photo: David Plastik)

TEL. (305) 649-4859  
266-5061



*Reynaldo Padrino*

**Limousine Service, Inc.**  
We feature Cadillacs, Rolls Royces, Lincolns & Limousines

REYNALDO PADRINO

1010 S.W. 84 Ave.  
Miami, Florida 33144

## Talent in Action

**THE BEASTIE BOYS**  
Hollywood Palladium  
Hollywood, Calif.  
Tickets: \$14

**RAP SENSATIONS** the Beastie Boys proved that they are still masters at the art of making fools of themselves in this sold-out concert.

Zany, bratty shenanigans and lunatic B-boy raps were the rule at this noisily (but peacefully) received show, which saw the Beasties rave through the majority of their hit Def Jam/Columbia album, "Licensed To Ill."

The trappings of success were apparent in the stage set, which featured a towering Budweiser six-pack as the DJ's platform and a glittering chrome cage holding a scantily clad go-go dancer.

Otherwise, MCA, Mike D., and King Ad-Rock, backed by prerecorded tracks and armed with cordless mikes, were the whole show. The three rappers threw themselves across the stage, spraying beer and blurting their way through such punk and metal-inflected Beasties faves as "Rhymin' And Stealin'," "It's The New Style," and "Paul Revere."

Beasties mentors Run-D.M.C. set the audience howling with a surprise guest stint in the closing minutes. The breakthrough rap act, whose own show at the Palladium was canceled last year, wowed the customers with four numbers and joined in on the show-closing Beasties anthem "(You Gotta) Fight For Your Right (To Party)."

The Tom & Jerry-style violence of the Beasties' lyrics plays as well live as it does on record; happily, the group cautioned its audience here against any real violence, resulting in a concert that was as cool as it was entertaining.

CHRIS MORRIS

**BEN E. KING**

Lone Star Cafe, New York  
Tickets: \$15

**BEN E. KING** enjoyed a resurgence of interest in his music during the latter half of 1986, sparked by the rerelease of his classic cut "Stand By Me." The title track to last summer's Rob Reiner movie provided the veteran recording artist with a hit on the Hot 100 Singles chart.

Surprisingly, though, this recent Ritz date was sparsely attended. Those present were treated to a 40-minute set of King's biggest hits,

both with the Drifters and as a solo artist. In addition to "Stand By Me," the evening's high points included a breathtaking rendition of "I (Who Have Nothing)" and a stirring cover of John Lennon's "Imagine."

The set also featured such King staples as "Spanish Harlem," "Under the Boardwalk," and "Save The Last Dance For Me." Unfortunately, many of the songs were marred by a faulty sound system, which made it difficult to hear King's vocals over the instruments. His talented trio of backing vocalists was also barely audible.

Still, the evening was a treat for King fans. Hopefully, they won't have long to wait for another, since the singer is working on his debut Manhattan album, with ex-Led Zepelin member John Paul Jones. It will be interesting to see how the artist fares with less nostalgic material.

NADINE REIS

**VANILLA FUDGE**  
WAR  
RARE EARTH

The Ritz, New York  
Tickets: \$15.50, \$14.50

**THIS IS WHERE** the nostalgia bit goes off the deep end. It's one thing for the Monkees to stage a reunion tour; it's another when 20-minute songs and drum solos are looked back upon with "good ol' days" fondness.

Detroit soul-rock group Rare Earth shined briefly in the early '70s and enjoyed a top five single with a lengthy version of the Temptations' "Get Ready." At the Ritz, the band, featuring some original members, ended its main set with a 17-minute rendition of that hit. "I Just Want To Celebrate," Rare Earth's second biggest single, was aired as an encore, but hearing it again one only realized just how little it's been missed.

War was a pioneering funk-rock aggregation during the same period. The sextet's string of top 20 hits provided the bulk of its set here. "The Cisco Kid" and "The World Is A Ghetto" gave champion harmonica player Lee Oskar a chance to indulge. There was no doubting his and the band's superb musicianship, but War's set was tedious.

Vanilla Fudge actually had a weaker chart record than the two groups over which it headlined here. The original quartet was, however, hugely popular in its New York home base during the late '60s.

Then as now, the Fudge's trademark was to slow down a popular hit, turn it into a lengthy psychedelic blues tune, and embellish upon it with solos. Keyboardist Mark Stein and bassist Tim Bogert fashioned their vocals after '60s soul singers and fellow New York rockers the Rascals, while drummer Carmine Appice bashed away mercilessly behind them and added harmony vocals.

The reunited Fudge included those three original members and guitarist Paul Hanson. Its set was virtually identical to one from 1967, save for a pair of tracks from a failed 1983 reunion album. The show climaxed with the group's only real hit, a remake of the Supremes' "You Keep Me Hangin' On."

JEFF TAMARKIN



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	McNichols Sports Arena Denver, Colo.	Feb. 7-9	\$673,818 \$17.60/\$16.50	38,864 41,673	Feyline Presents
JOURNEY	George M. Sullivan Sports Arena Anchorage, Alaska	Jan. 21-23	\$539,290 \$23.50/\$21.50	23,973 sellout	Northern Stage Co.
PETER ALLEN & THE ROCKETTES	Fox Theatre St. Louis, Mo.	Jan. 27-Feb. 1	\$336,785 \$18.50/\$15.50/\$12.50/\$6.50	26,909 37,320	Fox Concerts
BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	British Columbia Place Stadium Vancouver, British Columbia	Jan. 27	\$312,344 (\$427,859 Canadian) \$21/\$19	20,989 sellout	Media One
BILLY JOEL	Crisler Arena Ann Arbor, Mich.	Feb. 5	\$236,233 \$17.50	13,499 sellout	Cellar Door Prods.
DAVID COPPERFIELD	Sunrise Musical Theatre Sunrise, Fla.	Jan. 31, Feb. 1-2	\$212,000 \$18	11,777 24,516	Festival Ventures
IRON MAIDEN VINNIE VINCENT INVASION	McNichols Arena Denver, Colo.	Feb. 6	\$191,257 \$15.95/\$14.85/ \$13.75	12,282 15,000	Feyline Presents
HANK WILLIAMS JR. SAWYER BROWN STEVE WARINER	Kentucky Fair & Exposition Center Louisville, Ky.	Feb. 8	\$153,947 \$14.50	10,617 sellout	Stellar Gehl Corp.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Tampa Sun Dome Univ. of South Florida Tampa, Fla.	Feb. 3	\$149,078 \$16.50	9,380 sellout	Fantasma Prods.
DAVID LEE ROTH TESLA	Dayton Hara Arena & Exposition Center Dayton, Ohio	Jan. 31	\$117,203 \$15	7,811 sellout	Cellar Door Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Ocean Center Daytona Beach, Fla.	Feb. 4	\$115,312 \$16	7,530 sellout	Fantasma Prods. Cellar Door Prods.
DAVID LEE ROTH TESLA	Duluth Arena Duluth, Minn.	Feb. 7	\$110,717 \$15	7,279 sellout	Jam Prods. Cellar Door Prods.
DAVID LEE ROTH TESLA	Brown County Veterans Memorial Arena Green Bay, Wis.	Feb. 6	\$109,832 \$15	7,250 sellout	Jam Prods. Cellar Door Prods.
DAVID LEE ROTH TESLA	Saginaw Civic Center Saginaw, Mich.	Jan. 30	\$104,700 \$15	6,980 7,300	Cellar Door Prods.
ALABAMA JOHN SCHNEIDER	Albany Civic Center Albany, Ga.	Feb. 6	\$104,445 \$16.50	6,330 10,246	Fowler Prods.
DAVID COPPERFIELD	Jacksonville Convention Center Jacksonville, Fla.	Feb. 6	\$96,971 \$17.50	6,631 6,700	Florida Community College Magic Promotions
CONWAY TWITTY RANDY TRAVIS	Winston-Salem Memorial Coliseum Winston-Salem, N.C.	Feb. 7	\$93,353 \$13.50	7,220 8,276	Jayson Promotions
DAVID LEE ROTH TESLA	L. J. Tullio Convention Center Erie, Pa.	Feb. 3	\$85,187 \$15.25	5,586 7,200	Cellar Door Prods.
BEACH BOYS	Toledo Masonic Auditorium Toledo, Ohio	Jan. 30	\$83,668 \$17.50	4,781 5,040	Cellar Door Prods.
GEORGE STRAIT KATHY MATTEA	Wichita Falls Activity Center & Memorial Auditorium Wichita Falls, Texas	Feb. 7	\$81,732 \$15.50	5,273 5,434	Varnell Enterprises
CONWAY TWITTY RANDY TRAVIS	Greenville Memorial Auditorium Greenville, S.C.	Feb. 6	\$78,611 \$13.50	6,171 sellout	Jayson Promotions
THE HUMAN LEAGUE IDLE EYES	The Ritz New York, N.Y.	Feb. 5-7	\$78,190 \$15.50/\$14.50	4,722 sellout	Monarch Entertainment Bureau John Scher Presents
BEACH BOYS	Providence Civic Center Providence, R.I.	Feb. 5	\$77,489 \$7.92	9,784 sellout	Frank J. Russo
REBA MCENTIRE RANDY TRAVIS PAKE MCENTIRE	Viking Hall Bristol, Tenn.	Feb. 1	\$74,574 \$13.50	5,524 sellout	Stellar Gehl Corp.
DAVID COPPERFIELD	Bayfront Center St. Petersburg, Fla.	Feb. 4	\$68,179 \$17.50	4,210 sellout	Festival Ventures
CONWAY TWITTY RANDY TRAVIS	Convocation Center James Madison Univ. Harrisonburg, Va.	Feb. 8	\$65,141 \$13.50/\$11.50	5,057 7,408	Jayson Promotions
DAVID COPPERFIELD	Bob Carr Performing Arts Center Orlando, Fla.	Feb. 3	\$60,921 \$18.50	3,685 4,210	Festival Ventures
BEASTIE BOYS FISHBONE MURPHY'S LAW	Hollywood Palladium Hollywood, Calif.	Feb. 7	\$58,002 \$14	4,400 sellout	Avalon Attractions
DAVID COPPERFIELD	Lakeland Civic Center Lakeland, Fla.	Feb. 8	\$57,340 \$17.50	3,573 3,900	Festival Ventures
REBA MCENTIRE RANDY TRAVIS	Gailard Municipal Auditorium Charleston, S.C.	Jan. 31	\$56,403 \$13.50	4,178 4,875	Stellar Gehl Corp.
READY FOR THE WORLD BOBBY BROWN	West Palm Beach Auditorium West Palm Beach, Fla.	Feb. 6	\$55,627 \$13	4,489 6,500	Dominions Unlimited
REBA MCENTIRE RANDY TRAVIS PAKE MCENTIRE	Ozark Civic Center Ozark, Ala.	Jan. 30	\$55,283 \$13.50	4,095 sellout	Stellar Gehl Corp.
HANK WILLIAMS JR. EARL THOMAS CONLEY	Barnhill Arena Univ. of Arkansas-Fayetteville Fayetteville, Ark.	Feb. 1	\$52,056 \$13.50	3,856 7,500	Stellar Gehl Corp.
PRETENDERS IGGY POP	Memphis Convention Center Complex Memphis, Tenn.	Jan. 24	\$51,225 \$15	3,415 4,333	Mid-South Concerts
CHARLEY PRIDE JOHN CONLEE	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Jan. 31	\$50,925 \$12.50/\$9.50	4,369 6,243	in-house
THE DAVE EDMUNDS BAND LABAMBA	The Ritz New York, N.Y.	Jan. 30-31	\$50,316 \$15/\$13.50	3,148 sellout	Monarch Entertainment Bureau John Scher Presents
GEORGE CARLIN	Westport Playhouse St. Louis, Mo.	Jan. 31-Feb. 1	\$49,792 \$16	3,237 sellout	Contemporary Prods.
BRUCE HORNSBY & THE RANGE GARY CHAPMAN	The Ritz New York, N.Y.	Feb. 2-3	\$47,544 \$15/\$13.50	3,148 sellout	Monarch Entertainment Bureau John Scher Presents
DAVID COPPERFIELD	Saenger Theatre Pensacola, Fla.	Feb. 7	\$46,392 \$18.50	2,737 3,000	Festival Ventures

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Kathy Vandercook in Nashville at 615-748-8138; Linda DeCard in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085; or Melinda Newman in New York at 212-764-7314. For research information contact Gina DiPiero or Karen Oertley in Nashville at 615-748-8120.

## PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock  
**BLACK & WHITE 8x10's**  
500 - \$60.00 1000 - 85.00  
**COLOR**  
1000 - \$388.00

Above Prices include Typesetting & Freight  
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters  
Composites - Cards - Other Sizes

Send For Catalog & Samples

**ABC PICTURES**  
1867 E. Florida, Dept. 88  
Springfield, MO 65803  
(417) 869-9433 or 869-3456

# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	FALLING	MELBA MOORE	2
2	2	CANDY	CAMEO	6
3	3	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	1
4	6	BALLERINA GIRL	LIONEL RICHIE	5
5	4	AS WE LAY	SHIRLEY MURDOCK	10
6	5	SITUATION #9	CLUB NOUVEAU	4
7	10	SLOW DOWN	LOOSE ENDS	3
8	14	YOU GOT IT ALL	THE JETS	8
9	9	BIG FUN	THE GAP BAND	16
10	13	SERIOUS	DONNA ALLEN	7
11	15	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	9
12	8	COME SHARE MY LOVE	MIKI HOWARD	20
13	11	C'EST LA VIE	ROBBIE NEVIL	24
14	7	JIMMY LEE	ARETHA FRANKLIN	26
15	12	STOP TO LOVE	LUTHER VANDROSS	33
16	16	HOLD ON	R.J.'S LATEST ARRIVAL	12
17	17	IF I SAY YES	FIVE STAR	13
18	21	SEND IT TO ME	GLADYS KNIGHT & THE PIPS	14
19	24	SOMEONE LIKE YOU	SYLVESTER	19
20	30	LOVE IS A DANGEROUS GAME	MILLIE JACKSON	18
21	34	LET'S WAIT AWHILE	JANET JACKSON	15
22	32	LIVING ALL ALONE	PHYLLIS HYMAN	21
23	20	TO BE CONTINUED	THE TEMPTATIONS	36
24	36	STAY	HOWARD HEWETT	11
25	—	COME GO WITH ME	EXPOSE	32
26	28	THINKIN' ABOUT YA	TIMEX SOCIAL CLUB	22
27	29	ENGINE NO. 9	MIDNIGHT STAR	17
28	23	PAUL REVERE	BEASTIE BOYS	55
29	18	CONTROL	JANET JACKSON	54
30	25	LOVE YOU DOWN	READY FOR THE WORLD	60
31	—	HOW DO YOU STOP	JAMES BROWN	27
32	19	VICTORY	KOOL & THE GANG	68
33	—	RESPECT YOURSELF	BRUCE WILLIS	30
34	—	HOLD ME	SHEILA E.	25
35	38	DOESN'T HAVE TO BE THIS WAY	ROSE ROYCE	34
36	27	I WANNA KNOW YOUR NAME	FORCE M.D.'S	57
37	37	SHE (I CAN'T RESIST)	JESSE JOHNSON	28
38	—	LOOKING FOR A NEW LOVE	JODY WATLEY	23
39	—	SHOWING OUT	MEL & KIM	35
40	—	6	MADHOUSE	37

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	1
2	2	FALLING	MELBA MOORE	2
3	7	SLOW DOWN	LOOSE ENDS	3
4	8	STAY	HOWARD HEWETT	11
5	4	SERIOUS	DONNA ALLEN	7
6	9	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	9
7	14	ENGINE NO. 9	MIDNIGHT STAR	17
8	3	SITUATION #9	CLUB NOUVEAU	4
9	15	YOU GOT IT ALL	THE JETS	8
10	13	SEND IT TO ME	GLADYS KNIGHT & THE PIPS	14
11	19	LET'S WAIT AWHILE	JANET JACKSON	15
12	10	IF I SAY YES	FIVE STAR	13
13	5	BALLERINA GIRL	LIONEL RICHIE	5
14	17	HOLD ON	R.J.'S LATEST ARRIVAL	12
15	25	LOOKING FOR A NEW LOVE	JODY WATLEY	23
16	24	LOVE IS A DANGEROUS GAME	MILLIE JACKSON	18
17	21	THINKIN' ABOUT YA	TIMEX SOCIAL CLUB	22
18	22	LIVING ALL ALONE	PHYLLIS HYMAN	21
19	18	SOMEONE LIKE YOU	SYLVESTER	19
20	27	HOLD ME	SHEILA E.	25
21	11	AS WE LAY	SHIRLEY MURDOCK	10
22	20	SHE (I CAN'T RESIST)	JESSE JOHNSON	28
23	26	EASY LOVE	THE ROSE BROTHERS	29
24	28	JUMP INTO MY LIFE	STACY LATTISAW	31
25	29	HOW DO YOU STOP	JAMES BROWN	27
26	30	RESPECT YOURSELF	BRUCE WILLIS	30
27	34	STONE LOVE	KOOL & THE GANG	40
28	—	LEAN ON ME	CLUB NOUVEAU	39
29	33	YOU BETTER QUIT	ONE WAY	38
30	35	SHOWING OUT	MEL & KIM	35
31	12	DOESN'T HAVE TO BE THIS WAY	ROSE ROYCE	34
32	40	6	MADHOUSE	37
33	6	CANDY	CAMEO	6
34	37	EVERY LITTLE BIT	MILLIE SCOTT	42
35	36	LOWDOWN SO AND SO	RAINY DAVIS	41
36	38	SAVE THE BEST FOR ME	BUNNY DEBARGE	43
37	—	HE WANTS MY BODY	STARPOINT	44
38	39	COME GO WITH ME	EXPOSE	32
39	—	KEEP YOUR EYE ON ME	HERB ALPERT	50
40	—	FASCINATION	LEVERT	46

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## BLACK SINGLES BY LABEL

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

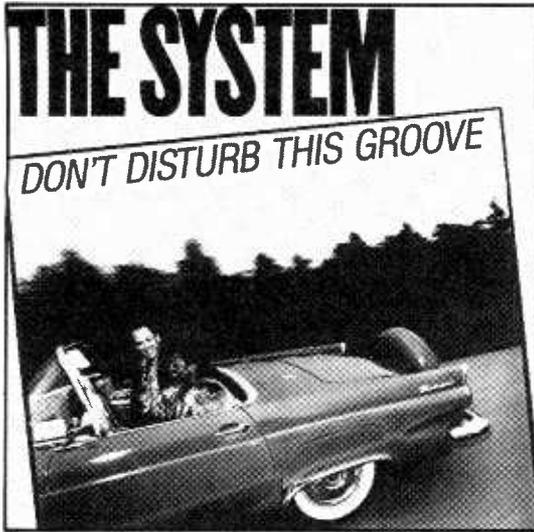
LABEL	NO. OF TITLES ON CHART
MCA (14)	15
Constellation (1)	
COLUMBIA (7)	8
Def Jam (1)	
RCA (3)	7
A&M (1)	
Jive (1)	
Jive/RCA (1)	
Total Experience (1)	
ATLANTIC (4)	6
21 Records (1)	
Omni (1)	
ELEKTRA (5)	6
Solar (1)	
MOTOWN (5)	6
Gordy (1)	
CAPITOL	5
MANHATTAN (4)	5
P.I.R. (1)	
POLYGRAM	5
Mercury (2)	
Polydor (2)	
Atlanta Artists (1)	
A&M	4
WARNER BROS. (2)	4
Megatone (1)	
Paisley Park (1)	
ARISTA	3
E.P.A	3
Epic (1)	
Scotti Bros. (1)	
Tabu (1)	
EMI-AMERICA	3
PROFILE	3
FANTASY	2
Danya (1)	
Reality/Danya (1)	
MACOLA	2
Catawba (1)	
PJ (1)	
CRITIQUE	1
EDGE	1
ICHIBAN	1
ISLAND	1
4th & B'Way (1)	
MALACO	1
Muscle Shoals Sound (1)	
PAISLEY PARK	1
PRIORITY	1
RENDEZVOUS	1
RHINO	1
SUPERSTAR INTERNATIONAL	1
SUPERTRONICS	1
SUTRA	1
Fever (1)	
TOMMY BOY	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
6	(Parisongs, ASCAP)	
79	ALL I KNOW IS THE WAY I FEEL (Tune Room, ASCAP/American Wordways, ASCAP)	
10	AS WE LAY (Troutman, BMI/Saja, BMI)	
70	AT THIS MOMENT (WB, ASCAP/Vera-Cruz, ASCAP)	
97	BABY DON'T GO TOO FAR (MCA, ASCAP)	
82	BADROCK CITY (Big Audio Dynamics, BMI)	
5	BALLERINA GIRL (Brockman, ASCAP)	
16	BIG FUN (Temp Co., BMI)	
63	BRENDA (Larchris, BMI)	
6	CANDY (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
91	CAN'T WAIT 'TIL TOMMOROW (WB, ASCAP/Walpergus, ASCAP/Hook And Line, ASCAP/Jennifer Leigh, BMI)	
92	CATCH 22 (WB, ASCAP)	
78	CAUGHT UP IN THE RAPTURE (WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	
87	CELEBRATE (OUR LOVE) (Critique, BMI/EMI, BMI)	
24	C'EST LA VIE (MCA, ASCAP/Alg, ASCAP/Bug, BMI)	
32	COME GO WITH ME (Panchin, BMI)	
20	COME SHARE MY LOVE (Warner-Tamerlane, BMI/Buffalo Factory, BMI)	
54	CONTROL (Flyte Tyme, ASCAP)	
74	DEEPER LOVE (Realsongs, ASCAP)	
48	DELANCEY STREET (Protoons, ASCAP/Turn Out Brothers, ASCAP)	
34	DOESN'T HAVE TO BE THIS WAY (Rare Blue, ASCAP/Orca, ASCAP) CPP	
59	DON'T DISTURB THIS GROOVE (Science Lab, ASCAP)	
29	EASY LOVE (Muscle Shoals, BMI/Jalew, BMI)	
17	ENGINE NO. 9 (Hip Trip, BMI/Midstar, BMI) CPP	
42	EVERY LITTLE BIT (Beezer, ASCAP/Frustration, BMI)	
2	FALLING (Rightsong, BMI/Franne Golde, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP) CPP	
46	FASCINATION (Trycet, BMI/Ferrell, BMI)	
83	GIRL NEXT DOOR (PolyGram, ASCAP/Better Nights, ASCAP)	
99	GIRLFRIEND (Kamalar, ASCAP/Let's Shine, ASCAP)	
1	HAVE YOU EVER LOVED SOMEBODY (Zomba, ASCAP/Willesden, BMI)	
44	HE WANTS MY BODY (Glasshouse, BMI/Irving, BMI)	
66	HEAT STROKE (Max, ASCAP/Leosun, ASCAP)	
65	HERE NOW (Etude, BMI/Fanny Mac, BMI)	
25	HOLD ME (Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)	
12	HOLD ON (Arrival, BMI)	
27	HOW DO YOU STOP (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
90	I GOT THE FEELIN' (IT'S OVER) (Charles Family, BMI/Alli Bee, BMI/Grabitt, BMI)	
81	I KNEW YOU WERE WAITING (FOR ME) (Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI)	
57	I WANNA KNOW YOUR NAME (Mighty Three, BMI)	
94	I'D STILL SAY YES (Hip Trip, BMI/Klymaxx, ASCAP/Hip Chic, BMI/Midstar, BMI)	
13	IF I SAY YES (Ensign, BMI/Marvin Morrow) CPP	
69	INCREDIBLE (Minding, ASCAP/Skeeterman, BMI/Lil' Tad, BMI/Spirit Marlon, BMI)	
96	IT'S TRICKY (Protoons, ASCAP/Rush-Groove)	
26	JIMMY LEE (Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)	
31	JUMP INTO MY LIFE (Rare Blue, ASCAP/Kashif, BMI/Music Corp. Of America, BMI)	
50	KEEP YOUR EYE ON ME (Flyte Tyme, ASCAP)	
39	LEAN ON ME (Interior, BMI)	
15	LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI)	
98	LIVIN' IN THE RED (Jerry Goldstein, BMI/T.P.C., ASCAP)	
21	LIVING ALL ALONE (Downstairs, BMI/C'Index, BMI/Mighty Three, BMI)	
23	LOOKING FOR A NEW LOVE (April, ASCAP/Intersong, ASCAP/Ultrawave, ASCAP)	
18	LOVE IS A DANGEROUS GAME (Zomba, ASCAP/Willesden, BMI)	
60	LOVE YOU DOWN (Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
52	LOVIN' EV'RY MINUTE OF IT (Entertaining, BMI/Danica, BMI/Zomba, ASCAP)	
41	LOWDOWN SO AND SO (Warner-Tamerlane, BMI/Advansus, BMI/W.B.M., SESAC/Warner's Thunder, SESAC/Rainysongs, SESAC)	
84	THE MAGNIFICENT JAZZY JEFF (Willesden, BMI)	
67	MARY GOES ROUND (MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP/Off Backstreet, BMI/Music Corp. Of America, BMI/Moonwalk, ASCAP)	
100	MISUNDERSTANDING (Huemar, BMI/Blackwood, BMI) CPP/ABP	
64	MR. BIG STUFF (Malaco, BMI/Carajo, BMI)	
89	NEW DRESS (Spectrum VII, ASCAP/Slap Me 1, ASCAP)	
73	NO LIES (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
58	OLD FLAMES NEVER DIE (Forcelul, BMI/Willesden, BMI)	
55	PAUL REVERE (Def Jam, ASCAP)	
30	RESPECT YOURSELF (East Memphis, BMI/Irving, BMI/Klondike, BMI)	
43	SAVE THE BEST FOR ME (Almo, ASCAP/Crimco, ASCAP/Ziggurat, BMI)	
14	SEND IT TO ME (Off Backstreet, BMI/Streamline Moderne, BMI/Lauren Wood, BMI)	
7	SERIOUS (Triage, BMI/Living Disc, BMI)	
75	SEXAPPEAL (Georgio's, BMI)	
88	SEXY GIRL (Bush Burnin', ASCAP/Johnnie Mae, BMI)	
28	SHE (I CAN'T RESIST) (Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	
80	SHE KNEW ABOUT ME (Downstairs, BMI/Gribbit/BMI/Mighty Three, BMI)	
85	SHOW ME (Amber Pass, ASCAP/Andy Panda Music/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)	
35	SHOWING OUT (Terrace, ASCAP)	
4	SITUATION #9 (Jay King IV, BMI)	
3	SLOW DOWN (MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
77	SOMEHOW, SOMEWAY (Widr, BMI)	
19	SOMEONE LIKE YOU (Philly World, BMI)	
56	SOMETHING ABOUT YOU (Wiz Kid, BMI/Irving, BMI)	
51	SOMETHING SPECIAL (Off Backstreet, BMI/Limited Funds, BMI)	
11	STAY (WB Music/E/A, ASCAP/Make It Big, ASCAP/Rockwood, BMI)	
40	STONE LOVE (Delightful, BMI)	
33	STOP TO LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
72	SWEET LOVE (Old Brompton Road, ASCAP/Derglenn, BMI) CPP	
47	TAKE IT FROM ME (Tuneworks, BMI/Careers, BMI/Reydon, BMI/Franne Gee, BMI/Rightsong, BMI)	
9	TAKE IT TO THE LIMIT (Bush Burnin', ASCAP/Khari International, ASCAP)	
45	TEARS ON MY PILLOW (Intersong, ASCAP)	
71	(THEY LONG TO BE) CLOSE TO YOU (Jac, ASCAP/Blue Seas, ASCAP)	
62	THING FOR YOU (Super Blue, BMI)	
22	THINKIN' ABOUT YA (Danica, BMI)	
93	TIME OUT FOR THE BURGLAR (Warner-Tamerlane, BMI/Irving, BMI/Pamalybo, BMI/Hither, BMI/WB Music/Yondor, ASCAP)	
36	TO BE CONTINUED	

**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	PLY	Pear Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.



## THE SYSTEM—DON'T DISTURB THIS GROOVE

(81691)

Featuring the single, "Don't Disturb This Groove" (7-89320)

[also available as a promotional 12" (DMD 1007)]

The System is back, following up the success of their hits, "You Are In My System," "The Pleasure Seekers" and "This Is For You." Featuring special guests Howard Jones, Steve Stevens, Omar Hakim and Doug. E. Fresh.

Produced by The System for Science Lab Productions

Management & Direction: AMI

On Atlantic Records and Cassettes. Available soon on Compact Disc.

© 1987 Atlantic Recording Corp. A Warner Communications Co.



FOR WEEK ENDING FEBRUARY 21, 1987

Billboard

# TOP BLACK ALBUMS™

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	16	<b>FREDDIE JACKSON</b> ▲ CAPITOL ST 12495 (8.98) (CD)	<b>★★ NO. 1 ★★</b> JUST LIKE THE FIRST TIME <small>12 weeks at No. One</small>
2	3	3	13	<b>BEASTIE BOYS</b> DEF JAM 40238/COLUMBIA (CD)	LICENSED TO ILL
3	2	2	18	<b>LUTHER VANDROSS</b> ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
4	4	4	22	<b>CAMEO</b> ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
5	5	6	13	<b>READY FOR THE WORLD</b> ● MCA 5829 (8.98) (CD)	LONG TIME COMING
6	6	5	46	<b>ANITA BAKER</b> ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
7	7	9	52	<b>JANET JACKSON</b> ▲ <sup>3</sup> A&M SP-5106 (8.98) (CD)	CONTROL
8	8	7	15	<b>ARETHA FRANKLIN</b> ● ARISTA AL-8442 (9.98) (CD)	ARETHA
9	12	15	10	<b>CLUB NOUVEAU</b> WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
10	15	16	26	<b>MELBA MOORE</b> CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
11	10	13	29	<b>SHIRLEY MURDOCK</b> ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
12	9	8	21	<b>GREGORY ABBOTT</b> COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
13	13	12	24	<b>LIONEL RICHIE</b> ▲ <sup>3</sup> MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
14	11	10	12	<b>KOOL &amp; THE GANG</b> ● MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
15	14	11	10	<b>NEW EDITION</b> ● MCA 5912 (8.98)	UNDER THE BLUE MOON
16	19	19	18	<b>LOOSE ENDS</b> MCA 5745 (8.98) (CD)	THE ZAGORA
17	16	14	13	<b>BOBBY BROWN</b> MCA 5827 (8.98)	KING OF STAGE
18	17	18	24	<b>PHYLLIS HYMAN</b> P.I.R./MANHATTAN ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
19	18	17	37	<b>RUN-D.M.C.</b> ▲ <sup>2</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL
20	20	21	33	<b>CLARENCE CARTER</b> ICHIBAN 1003 (8.98)	DR. C.C.
21	24	24	9	<b>NAJEE</b> EMI-AMERICA ST 17241 (8.98)	NAJEE'S THEME
22	22	22	10	<b>GEORGE HOWARD</b> MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
23	26	26	10	<b>MIKI HOWARD</b> ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
24	33	35	9	<b>RAY, GOODMAN &amp; BROWN</b> EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT
25	27	28	15	<b>MILLIE JACKSON</b> JIVE/RCA 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
26	23	20	31	<b>THE TEMPTATIONS</b> GORDY 6207 GL/MOTOWN (8.98) (CD)	TO BE CONTINUED
27	31	42	5	<b>MANTRONIX</b> SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
28	21	27	9	<b>DOUG E. FRESH &amp; THE GET FRESH CREW</b> REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
29	25	25	24	<b>KENNY G.</b> ARISTA AL8-8427 (8.98) (CD)	DUOTONES
30	28	23	20	<b>TINA TURNER</b> ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
31	29	30	7	<b>THE GAP BAND</b> TOTAL EXPERIENCE 2700-1/RCA (8.98)	GAP BAND 8
32	30	29	18	<b>JESSE JOHNSON</b> A&M SP-5122 (8.98) (CD)	SHOCKADELICA
33	38	54	5	<b>ROBERT CRAY</b> HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
34	37	33	12	<b>KLYMAXX</b> MCA 5832 (8.98) (CD)	KLYMAXX
35	32	32	6	<b>ROBBIE NEVIL</b> MANHATTAN ST-53006 (8.98) (CD)	ROBBIE NEVIL
36	36	40	12	<b>TIMEX SOCIAL CLUB</b> DANYA/FANTASY F 9645/FANTASY (8.98)	VICIOUS RUMORS . . . THE ALBUM
37	39	31	15	<b>COMMODORES</b> POLYDOR 831-194-1/POLYGRAM	UNITED
38	35	34	23	<b>HOWARD HEWETT</b> ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	37	17	<b>CHICO DEBARGE</b> MOTOWN 6214MLA (8.98)	CHICO DEBARGE
40	42	39	23	<b>GEORGE BENSON</b> WARNER BROS. WB 1-2547 (8.98) (CD)	WHILE THE CITY SLEEPS . . .
41	46	56	99	<b>WHITNEY HOUSTON</b> ▲ <sup>7</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
42	40	41	15	<b>ONE WAY</b> MCA 5823 (8.98)	ONE WAY XI
43	65	—	50	<b>THE JETS</b> MCA 5667 (8.98) (CD)	THE JETS
44	44	43	14	<b>VESTA WILLIAMS</b> A&M SP 5118 (8.98)	VESTA
45	47	47	22	<b>R.J.'S LATEST ARRIVAL</b> MANHATTAN ST-53037 (9.98)	HOLD ON
46	48	55	23	<b>FIVE STAR</b> RCA AFL1-9501 (8.98) (CD)	SILK & STEEL
47	43	36	10	<b>GRACE JONES</b> MANHATTAN ST-53038 (8.98) (CD)	INSIDE STORY
48	49	61	3	<b>SYLVESTER</b> MEGATONE/WARNER BROS. 25527/WARNER BROS. (8.98)	MUTUAL ATTRACTION
49	52	46	19	<b>AL JARREAU</b> WARNER BROS. 25477-1 (8.98) (CD)	L IS FOR LOVER
50	67	—	2	<b>DONNA ALLEN</b> 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
51	56	49	11	<b>THE CRUSADERS</b> MCA 5781 (8.98) (CD)	THE GOOD AND BAD TIMES
52	45	44	15	<b>JEFF LORBER</b> WARNER BROS. 1-25492 (8.98) (CD)	PRIVATE PASSION
53	51	45	22	<b>MAZE FEATURING FRANKIE BEVERLY</b> CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
54	57	72	3	<b>STANLEY JORDAN</b> BLUE NOTE BT 85130/MANHATTAN (8.98) (CD)	STANDARDS VOLUME 1
55	55	51	13	<b>ISAAC HAYES</b> COLUMBIA FC 40316	U-TURN
56	53	48	12	<b>THE POINTER SISTERS</b> RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
57	54	60	37	<b>EL DEBARGE</b> ● GORDY 6181GL/MOTOWN (8.98) (CD)	EL DEBARGE
58	62	—	2	<b>VARIOUS ARTISTS</b> PROFILE PRO-1227 (8.98)	MR. MAGIC'S RAP ATTACK, VOL 2
59	59	71	19	<b>STACY LATTISAW</b> MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
60	66	65	18	<b>JAMES BROWN</b> SCOTTI BROS. FZ 40380/E.P.A	GRAVITY
61	61	66	4	<b>VARIOUS ARTISTS</b> SELECT SEL 21617 (8.98)	GIFT RAPPING
62	71	—	2	<b>EGYPTIAN LOVER</b> MACOLA DMSR-00773 (8.98)	ONE TRACK MIND
63	50	50	40	<b>PATTI LABELLE</b> ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
64	41	38	40	<b>BILLY OCEAN</b> ▲ <sup>2</sup> JIVE/ARISTA JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
65	64	52	18	<b>KURTIS BLOW</b> MERCURY 830 215-1 M-1/POLYGRAM	KINGDOM BLOW
66	70	73	9	<b>O'BRYAN</b> CAPITOL ST 12520 (8.98)	SURRENDER
67	69	53	27	<b>LEVERT</b> ATLANTIC 81669-1 (8.98) (CD)	BLOODLINE
68	68	70	3	<b>BOBBY WOMACK</b> MCA 5899 (8.98)	WOMAGIC
69	75	62	14	<b>BOB JAMES</b> WARNER BROS. 25495 (9.98) (CD)	OBSESSION
70	63	57	17	<b>JAMES (D-TRAIN) WILLIAMS</b> COLUMBIA BFC 40465	MIRACLES OF THE HEART
71	60	64	40	<b>WHODINI</b> ● JIVE/ARISTA JL8-8407/ARISTA (8.98) (CD)	BACK IN BLACK
72	NEW	▶	1	<b>ROSE ROYCE</b> OMNI 90557-1/ATLANTIC (8.98)	FRESH CUT
73	73	63	34	<b>BOB JAMES/DAVID SANBORN</b> ● WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
74	58	58	30	<b>SHIRLEY JONES</b> P.I.R./MANHATTAN ST-53031/MANHATTAN (8.98) (CD)	ALWAYS IN THE MOOD
75	74	69	19	<b>THE HUMAN LEAGUE</b> VIRGIN SP 5129/A&M (8.98) (CD)	CRASH

○ 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 their product.

# Gospel LECTERN



by Bob Darden

**AND THEN THERE WERE THREE.** The recent announcement of a long-term agreement between the Sparrow Corp. and Star Song Records means, among other things, that just three organizations effectively dominate the Christian music marketplace. And although Word Inc. is still the unquestioned No. 1 (followed by the Benson Co.), the Star Song/Sparrow agreement significantly narrows the gap between first and third place.

Not that Star Song and Sparrow alone could do it. Star Song is part of the much larger Bill Gaither/Arioso Music complex. The Gaither organization is probably the largest group in Christian music today.

The agreement, which went into effect Jan. 1, began the release of Sparrow and Star Song product through a combined Star Song/Sparrow distribution network.

The Sparrow family includes Steve Green, Deniece Williams, John Michael Talbot, White Heart, and the Meadowlark (instrumental) and Agapeland (children's music) lines.

Star Song artists include Petra, the Bill Gaither Trio, Farrell & Farrell, and Twila Paris. The agreement was announced by Sparrow president Billy Ray Hearn and Wayne Donowho, chairman of Jubilee Communications (Star Song's parent company).

The end result of the joint venture is an expanded sales force, more national coverage, and added clout with retailers and other Christian artists.

The Sparrow/Star Song deal was announced in December to coincide with Sparrow's 10th anniversary.

"Since Star Song's conception 10 years ago under the leadership of Wayne Donowho and Darrell Harris, they have developed and maintained the highest standards of quality and integrity," Hearn said in a prepared release. "I believe our new relationship with Star Song will play a major role and allow both of us

to realize our mutual goal of spreading the gospel message through music."

Industry insiders are hinting that there may be more agreements in store in 1987 for the Sparrow/Star Song partnership.

The new group had reason to be cheered with the results of the Grammy nominations. Williams received the most gospel nominations, for her fiery debut Christian album, "So Glad I Know." She was nominated in the best gospel performance, female, category for that album; for best soul gospel performance, female, for her "I Surrender All" single; and for best gospel performance by a duo or group, choir or chorus for her hit single with Sandi Patti, "They Say." Williams has five previous Grammy nominations.

Other Star Song/Sparrow nominees were Green in the best gospel performance, male, category for the album "For God And God Alone" and Petra (who received its third nomination) in the best gospel performance by a duo or group, choir or chorus category for

## Sparrow, Star Song become a force in the marketplace

its "Back To The Street" album.

Newly signed Sparrow artists BeBe and CeCe Winans were also nominated, but for work they had done for other labels.

Also celebrating a 10th anniversary is the Sparrow-distributed Agapeland line, which has sold 3.5 million records in that decade. Agape Force International is easily the most popular of all children's labels outside of the Disney complex. The gentle musicals, set in Agapeland, the imaginary "land of love," have featured artists like Pat Boone, Barry McGuire, Jamie Owens-Collins, Wendell Burton, and others. Two of the albums, "The Music Machine" and "Bullfrogs And Butterflies," have sold a million copies each.

Agape Force International began under founder Tony Salerno as a street mission to kids. With Sparrow's distribution agreement with Capitol Records, a whole new audience is being introduced to Mr. Conductor, Sir Oliver, Nathaniel the Grublet, and the rest of the Agapeland gang.

FOR WEEK ENDING FEBRUARY 21, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	45	★ ★ NO. 1 ★ ★ REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR REJOICE WR 8324/A&M	THERE IS HOPE 29 weeks at No. One
2	2	13	COMMISSIONED LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
3	3	29	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
4	5	9	THE CLARK SISTERS REJOICE WR8346/A&M	HEART AND SOUL
5	4	29	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
6	6	9	VENESSA BELL ARMSTRONG MUSCLE SHOALS SOUND M55G 8001/MALACO	FOLLOWING JESUS
7	10	5	THE NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
8	11	17	REV. B.W. SMITH JR. PASTOR PR 75000	WATCH THEM DOGS
9	7	25	CANDI STATON BERACAH BRI-2001	SING A SONG
10	14	5	THE JACKSON SOUTHERNAIRES MALACO MAL 4417	HEAR OUR PRAYERS O LORD
11	9	13	SHIRLEY MILLER LIGHT 7-115-70944-0/LEXICON	I MUST GO ON
12	12	93	DOUGLAS MILLER LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
13	8	25	JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 288504	LIVE AT MADISON SQUARE GARDEN
14	17	61	THE WINANS QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
15	15	21	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
16	25	9	WILLIE NEAL JOHNSON/THE GOSPEL KEYNOTES MALACO MAL 4416	SATAN IS ON THE LOOSE
17	13	29	JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES KJ 8503	ESPECIALLY FOR YOU
18	28	81	NICHOLAS COMMAND CRN 1003	DEDICATED
19	18	29	CALVIN BRIDGES I AM 5896/LEXICON	RENEW MY SPIRIT
20	16	69	SANDRA CROUCH LIGHT LS5855/LEXICON	WE'RE WAITING
21	33	45	TRAMAINÉ A&M SP 65110	THE SEARCH IS OVER
22	19	61	SHIRLEY CAESAR WORD WR 8299/A&M	CELEBRATION
23	24	41	LOUISE CANDY DAVIS MALACO 4405	BETTER THAN BLESSED
24	20	25	KING JAMES VERSION LIGHT 7-115-70898-3/LEXICON	GRATEFUL FOR YOUR LOVE
25	32	73	CHARLES NICKS SOUND OF GOSPEL SOG-146	COME UNTO JESUS
26	31	17	JESSY DIXON & WORLD OF PENTECOST CHOIR I AM 7-90061-001-4	SONGS OF PENTECOST
27	29	45	DARYL COLEY PLUMBLINE 7012	JUST DARYL
28	26	17	ANGELIC GOSPEL SINGERS MALACO 4407	I'VE GOT VICTORY
29	RE-ENTRY		T.E.T.R.E.C. TYSCOT TR-85815	EVERYBODY DON'T KNOW WHO JESUS IS
30	22	13	ALBERTINA WALKER REJOICE WR 8339/A&M	SPIRIT
31	27	25	DERRICK BRINKLEY TYSCOT TR-86715	GLORIOUS DAY
32	21	193	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
33	36	5	MAE GATEWOOD KAB'N-D 829	HOLD ON CHILDREN EVERYDAY
34	35	33	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
35	30	9	LECREZIA CAMPBELL PLUMBLINE 7015	DRAW ME NEAR
36	NEW		EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR BIRTHRIGHT ST-70900	GIVE US PEACE
37	37	29	DOROTHY NORWOOD ATLANTA INT'L AIR 10111	DOROTHY NORWOOD & FRIENDS
38	39	13	JANET LYNN SKINNER WORD WR 8337/A&M	ONE PRAYER AWAY
39	40	13	PHILIP BAILEY MYRRH 7-01-683406-9/WORD	TRIUMPH
40	23	33	DOROTHY MOORE REJOICE WR 8326/A&M	GIVING IT STRAIGHT TO YOU

(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.

# Jazz BLUE NOTES



by Peter Keepnews

**FUND-RAISING EFFORTS** are intensifying for the proposed Thelonious Monk Center for Jazz Studies, which will be located in Washington, D.C., and is currently scheduled to open in 1990.

When the first benefit concert was held in Washington in October, the nation's capital was competing for the center with two North Carolina cities—Rocky Mount, Monk's birthplace, and Durham, home of Duke Univ. Washington is also the home of the Beethoven Society, which is spearheading the fund-raising drive with the Thelonious Monk Foundation.

Plans call for the facility, which will cost an estimated \$14 million to build, to include performance space, a jazz library/archives, and a museum devoted to the life and music of the pioneering pianist/composer after whom it's named. Washington Mayor Marion Barry has so far not pledged any city money to the project, but he has promised his administration's support in lining up corporate sponsors.

Additional fund-raising concerts are planned for March, June, and October in Washington, New York, and Los Angeles, respectively.

**ALSO NOTED:** Diane Schuur may or may not win a Grammy for the year's best female jazz vocal performance, but she'll have plenty to celebrate no matter what on Feb. 25, the day after the awards show. That's when she goes into the studio in Los Angeles to record an album and longform video, both for GRP, with the Count Basie Orchestra. Schuur recently toured Japan with the Basie band, now under the di-

rection of Frank Foster, and things went well enough to merit this live-in-the-studio session before an audience of about 75 invited guests—although there are no current plans for a U.S. tour. Morgan Ames is producing the session, which will include such Basie evergreens as "Until I Met You" and "Every Day I Have The Blues" . . . Speaking of big bands and recording, we mentioned last week that the American Jazz Orchestra and the great Benny Carter would probably be making an album following their Feb. 26 concert, and now we're happy to report that the album is definite. Several of Carter's classic scores and the new composition he's writing for the AJO will be documented for posterity by the Musical Heritage Society, which also recorded Benny Goodman's final album . . . The AJO's musical director, John Lewis, is preparing to hit the road again with the Modern Jazz Quartet. Among the MJQ's scheduled stops is Grinnell College, a small liberal arts school in Iowa, where the group will perform on Feb. 27. We mention this for

## The funding search is on for D.C.'s Monk Center

a few reasons. For one thing, 1987 is both the 35th anniversary of the MJQ and the 25th anniversary of Grinnell's ambitious concert program, which over the years has presented such jazz artists as Duke Ellington, Louis Armstrong, Cecil Taylor, and Grinnell alumnus Herbie Hancock (and such rock acts as Bruce Springsteen and the Jefferson Airplane before they made it big). For another, the MJQ was among the first acts to participate in the school's concert program, which qualifies the gig as a reunion of sorts. And finally, Grinnell is the alma mater of both Gary Giddins, the American Jazz Orchestra's artistic director, and this writer. We hope this proves once and for all that more than corn grows in Iowa.

# HOT DANCE/DISCO

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	12	<b>★★ NO. 1 ★★</b> SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755 1 week at No. One	MEL & KIM
2	1	4	9	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS.	MADONNA
3	7	9	6	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
4	4	5	9	CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC	CYNDI LAUPER
5	11	21	5	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
6	28	—	2	FASCINATED ATLANTIC 0-86731	COMPANY B
7	12	23	4	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
8	14	18	6	TURN ME LOOSE CRIMINAL CRIM 00006 WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT	
9	15	20	6	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
10	6	7	10	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
11	17	17	6	DESIRE (COME AND GET IT) (REMIX) Geffen 0-20568/WARNER BROS.	GENE LOVES JEZEBEL
12	10	13	7	PICK IT UP KLUB KR 511	SOFONDA C
13	5	2	11	COME GO WITH ME ARISTA AD1-9539	EXPOSE
14	19	19	7	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	CAMEO
15	3	1	12	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPTOL	ROBBIE NEVIL
16	13	11	9	EVER FALLEN IN LOVE (REMIX) I.R.S./MCA 23707/MCA	FINE YOUNG CANNIBALS
17	9	8	10	COME GET MY LOVE (REMIX) TOMMY BOY TB 887	TKA
18	22	29	4	SHE (I CAN'T RESIST) (REMIX) A&M SP-12219	JESSE JOHNSON
19	20	22	5	JIMMY LEE (REMIX) ARISTA AD1-9547	ARETHA FRANKLIN
20	24	28	6	KNOCK ME SENSELESS VINYLMANIA VMR-006	EASTBOUND EXPRESSWAY
21	25	31	4	SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) (REMIX) MCA 23649	PATTI LABELLE
22	30	40	3	WE LOVE YOU (REMIX) A&M SP-12215	ORCHESTRAL MANOEUVRES IN THE DARK
23	21	14	7	SHE DON'T KNOW I'M ALIVE A&M SP-12220	WILLIE COLON
24	8	6	13	BOY TOY (REMIX) RCA 5769-1-RD	TIA
25	29	37	4	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
26	33	36	5	INFECTED (REMIX) EPIC 49-05982	THE THE
27	31	33	14	C'MON EVERY BEATBOX (REMIX)/BADROCK CITY COLUMBIA 44-05963	BIG AUDIO DYNAMITE
28	18	12	9	DISCO (EP) EMI-AMERICA SQ-17246	PET SHOP BOYS
29	34	38	4	STOP TO LOVE (REMIX) EPIC 49-05980	LUTHER VANDROSS
30	23	24	9	TRACTION POW WOW WOW 418	AMPERSAND
31	26	27	6	IF I SAY YES (REMIX) RCA 5921-1-RD	FIVE STAR
32	46	—	2	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS
33	44	—	2	CRY WOLF (REMIX) WARNER BROS. 0-20610	A-HA
34	16	10	10	GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) WARNER BROS. 0-20588	THE B-52'S
35	48	—	2	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND
36	38	45	3	DON'T NEED A GUN (REMIX) CHRYSALIS 4V9-43090	BILLY IDOL
37	NEW	1	1	EGO MANIAC (REMIX) WARNER BROS. 0-20469	JOCELYN BROWN
38	50	—	2	LICENSED TO ILL (LP CUTS) DEF JAM BFC 40238/COLUMBIA	BEASTIE BOYS
39	42	46	3	IF YOU ONLY KNEW D.J. INTERNATIONAL DJ 779	CHIP E.
40	40	48	3	THE WAY TO MY HEART SUNSET 2777	MATT WARREN
41	NEW	1	1	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	JODY WATLEY
42	39	43	4	ON THE HOUSE (REMIX) WARNER BROS. 0-20589	MIDNIGHT SUNRISE FEATURING JACKIE RAWE
43	NEW	1	1	THE HONEYTHIEF (REMIX) COLUMBIA 44-05988	HIPSWAY
44	27	26	6	MR. BIG STUFF MCA 23691	HEAVY D. & THE BOYZ
45	32	32	4	NEVER TOO LATE TO LOVE YOU (REMIX) MERCURY 888 246-1/POLYGRAM	K.T.P.
46	NEW	1	1	DO THE DANCE (REMIX) EPIC 49-06022	TRANCE-DANCE
47	NEW	1	1	MOVE OUT (REMIX) ATLANTIC 0-86734	NANCY MARTINEZ
48	49	50	3	FACE IT STATE STREET SSR-1001	MASTER C&J
49	45	47	5	LEGACY (REMIX) CHINA/CHRYSALIS 4V9-43086/CHRYSALIS	THE ART OF NOISE
50	NEW	1	1	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	SINITTA

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

- KEEP YOUR EYE ON ME (REMIX) HERB ALPERT A&M
- LET'S GO! (REMIX) WANG CHUNG GEFEN
- HEARTBREAK BEAT (REMIX) PSYCHEDELIC FURS COLUMBIA
- DID IT FEEL LIKE LOVE (REMIX) GENUINE PARTS ATLANTIC
- AIN'T NOTHING BUT A HOUSE PARTY (REMIX) PHIL FEARON CHRYSALIS

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	13	<b>★★ NO. 1 ★★</b> WE CONNECT (REMIX) ATLANTIC 0-86757 2 weeks at No. One	STACEY Q
2	5	5	11	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	MEL & KIM
3	4	4	9	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS.	MADONNA
4	2	1	14	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
5	3	3	11	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPTOL	ROBBIE NEVIL
6	6	6	11	COME GO WITH ME ARISTA AD1-9539	EXPOSE
7	8	11	6	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	CAMEO
8	7	8	7	KNOCK ME SENSELESS VINYLMANIA VMR 006	EASTBOUND EXPRESSWAY
9	10	12	9	CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC	CYNDI LAUPER
10	16	19	5	FASCINATED ATLANTIC 0-86731	COMPANY B
11	13	14	5	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
12	12	16	7	PICK IT UP KLUB KR 511	SOFONDA C
13	9	9	13	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
14	18	18	5	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
15	14	10	15	CONTROL (REMIX) A&M SP-12209	JANET JACKSON
16	24	24	4	TURN ME LOOSE CRIMINAL CRIM 00006 WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT	
17	19	26	4	BOOM BOOM ZYX 5571	PAUL LEKAKIS
18	20	33	3	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
19	27	37	3	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1-RD	J.M. SILK
20	17	17	11	SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC	DONNA ALLEN
21	26	—	2	DO THE DANCE (REMIX) EPIC 49-06022	TRANCE-DANCE
22	15	15	16	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	NEW ORDER
23	11	7	17	BRAND NEW LOVER EPIC 49-05965	DEAD OR ALIVE
24	22	22	6	STOP TO LOVE (REMIX) EPIC 49-05980	LUTHER VANDROSS
25	25	20	7	HEAT STROKE SUPERTRONICS RY 016	JANICE CHRISTIE
26	31	25	14	LOVE YOU DOWN MCA 23680	READY FOR THE WORLD
27	34	—	2	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
28	30	28	11	BOY TOY (REMIX) RCA 5769-1-RD	TIA
29	33	31	9	I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP 50047	C-BANK FEATURING DIAMOND EYES
30	42	47	3	CRY WOLF (REMIX) WARNER BROS. 0-20610	A-HA
31	35	45	3	LOVE LETTER CUTTING CR-211	GIGGLES
32	44	46	3	EVER FALLEN IN LOVE (REMIX) I.R.S./MCA 23707/MCA	FINE YOUNG CANNIBALS
33	47	—	2	(I KNOW) I'M LOSING YOU OAK LAWN 3810	UPTOWN
34	NEW	1	1	INFECTED (REMIX) EPIC 49-05982	THE THE
35	21	23	10	MR. BIG STUFF MCA 23691	HEAVY D. & THE BOYZ
36	46	—	2	SITUATION #9 TOMMY BOY TB 891	CLUB NOUVEAU
37	NEW	1	1	LOOKING FOR A NEW LOVE (REMIX) MCA 23689	JODY WATLEY
38	40	—	2	SLOW DOWN (REMIX) MCA 23699	LOOSE ENDS
39	RE-ENTRY			TOUCH ME (I WANT YOUR BODY) (REMIX) JIVE 1014-1-JD/RCA	SAMANTHA FOX
40	NEW	1	1	DID IT FEEL LIKE LOVE (REMIX) ATLANTIC 0-86730	GENUINE PARTS
41	38	41	4	BAND OF GOLD (REMIX) I.R.S. 23706/MCA	BELINDA CARLISLE FEATURING FREDA PAYNE
42	45	—	2	SEXAPPEAL PICTURE PERFECT PPR-3563/MACOLA	GEORGIO ALLENTINI
43	NEW	1	1	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
44	41	—	2	6 (REMIX) PAISLEY PARK 0-20608/WARNER BROS.	MADHOUSE
45	32	27	14	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPTOL	GRACE JONES
46	NEW	1	1	WHATCHA GONNA DO QUARK QK-001	BLAZE
47	NEW	1	1	WAX THE VAN JUMP STREET JS-1007/ISLAND	LOLA
48	29	21	16	MUSIQUE NON STOP WARNER BROS. 0-20549	KRAFTWERK
49	39	43	19	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
50	NEW	1	1	FEELS LIKE THE FIRST TIME (REMIX) OMNI 0-96784/ATLANTIC	SINITTA

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

- SHE (I CAN'T RESIST) (REMIX) JESSE JOHNSON A&M
- EGO MANIAC (REMIX) JOCELYN BROWN WARNER BROS.
- SKIN TRADE (REMIX) DURAN DURAN CAPTOL
- ENGINE NO. 9 (REMIX) MIDNIGHT STAR SOLAR
- HE WANTS MY BODY (REMIX) STARPOINT ELEKTRA
- NO LIES (REMIX) THE S.O.S. BAND TABU
- THE LOVER EGYPTIAN LOVER EGYPTIAN EMPRE
- NO REASON TO CRY (REMIX) JUDY TORRES JACKIE JACK

○ 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.

# Psychedelic Furs, Exposé Re-emerge



by Brian Chin

**T**HERE'S no two ways about it: It does take a certain amount of development time to bring a dance act home, whether it's a specific single that lasts and lasts on the pop chart because of regional breakout patterns (see the Feb. 14 Chartbeat item on Lisa Lisa & Cult Jam) or an act that sells substantially before getting fully positioned in the pop strategy of a major label. Two good, diverse examples: the **Psychedelic Furs** and **Exposé**.

The Furs surely take their time making records—"Heartbeat," is now 2 years old. But the single "Heartbreak Beat" lives up to expectations. The new "Midnight To Midnight" (Columbia) album, produced by **Chris Kimsey**, benefits from the mix and postproduction sparkle of **Steve Thompson/Michael Barbiero** on a **Chris Kimsey** production; on the album, go immediately to "Shock," though any cut on side one will do.

Meanwhile, **Exposé**, a trio that first arrived with one of the earliest "power" radio crossovers—1985's "Point Of No Return" (see related story, this page)—delivers "Exposure" (Arista) almost two years later as an album spiked with two more major dance hits and packed out with a series of good, well-considered change-up cuts. "Let Me Be The One" is a midtempo radio cut, probably easily convertible to a heavy-duty club track; "Seasons Change" and "December" are the set's teen ballads, a category that always stands a chance of breaking hugely. And, inevitably, there are three variations on Miami Latin disco: the standard-model "I Know You Know," the crunchy and rock-flavored "Extra Extra," and the more relaxed "Love Is Our Destiny." With consistently good melodies and vocal arrangements here, it's clear that careful aim was taken with every cut, and each one is on the mark.

**NEW SINGLES:** The **Breakfast Club's** "Right On Track" (MCA) is the pop/dance artist debut of **Ste-**

**phen Bray**, the keyboardist/composer/producer whose collaborations with **Madonna** include "Into The Groove" and much of the "True Blue" album. Six mixes accompany the original production—a smoother set by **Jellybean** with a well-textured dub, a barer set by **Tim Regisford**, and a rockish pair by **Chris Lord-Alge**... "Jump Right On The Case" from the **Clubhouse Orchestra** (4th and B'way) medley-izes a whole passel of house and disco hooks in a lively peak-tempo number. **Alan George** and **Fred McFarlane** are the copyists... **Kim Wilde** may well be able to take advantage of the instant entrée radio offers to covers in her rock/hi-NRG revival of "You Keep Me Hangin' On" (MCA); **Ian Levine** mixed.

**REMIXES:** In case anyone wishes to obtain a very well-engineered version of the mellow "I Knew You Were Waiting (For Me)" by the **Aretha Franklin/George Michael** duet, it appears on Arista 12-inch, remixed by **Thompson/Barbiero**...

**Full Force's** new single is nearly a greatest-tracks EP from its recent Columbia album ("Full Force Get Busy 1 Time!"). It includes "Old Flames Never Die" in remixed form with the now-standard comedy-rap breakdown version as well as two other LP picks, "Love Scene" and the ballad "Body Heavenly"... **Paul Simon's** "The Boy In The Bubble" (Warner Bros.) is a surprise—a nondance extension that does indeed belong on 12-inch; **Thompson and Barbiero** remixed... **Cheryl Lynn's** "New Dress" (Manhattan) teams her with **Klymaxx's Bernadette Cooper** in a hard midtempo radio cut mixed by **Jellybean Benitez**... **Annabouboula's** "Hamam" (Virgin/Greece) is an offbeat mood-setting, accidentally grazing gogo and Indipop drone, which is already a thumbs-up with some rock DJs. Walk like a Mediterranean?

**NOTES:** As dance-oriented compact disk product gets into the pipeline, it's timely to remind DJs that the line of twofer CDs on Motown

will replace their vinyl counterparts (cassettes will still be available). But remember that the LP copies now in the bins will be the last... **Lisa Lisa & Cult Jam's** new album, set for next month, will be called "Spanish Fly," really, and will be previewed in the next month with the single "Head to Toe," paired on 12-inch with a remix of "You'll Never Change" from that now-near-platinum debut album.

The second annual awards ceremony honoring the rap community is scheduled for Feb. 28 at Town Hall in New York. The event—hosted by **Kool Moe Dee**, with appearances by **Stetsasonic, Oran "Juice" Jones, U.T.F.O., Doug E. Fresh, Salt 'n' Pepa, LL Cool J, Kids At Work, and Spoonie Gee**—is co-sponsored by **Tommy Boy** and **Jive Records** along with **WRKS-FM New York**.

The winner of **Disco Mix Club's** U.S. DJ competition held Feb. 6 was **Joe Rodriguez** of Los Angeles. He'll travel to London to compete in a world competition of DJs.

## Miami Music Rides Resurgence Wave National Breakout Is Result Of Radio, Club Play

BY BRIAN CHIN

**NEW YORK** The sound of Miami is geared for a major breakout once again, with a musical amalgam of pop, disco, and Latin influences as well as strong local support from the city's radio and clubs starting to spread nationally.

**Exposé's** "Come Go With Me," one of the fastest-breaking records on the Hot 100, is a case study in the current sound and strengths of Miami. According to **Exposé's** producer, drummer/percussionist **Lewis A. Martinee**, the passing of the '70s market leader, **TK Records** left a huge void in the city. But, he adds, a resurgence in independent production occurred in the 1984-85 period, coinciding with **Miami Sound Machine's** first crossover effort, "Dr. Beat."

"We released 'Point Of No Return' on **Pantera** in early 1985," says **Martinee**. "It sold 10,000 or 15,000, then **Arista** signed the single with an album option."

A No. 1 club play record, "Point Of No Return" ultimately sold

120,000 12-inch singles and 30,000 7-inch singles and was among the earliest examples of pop-sounding club records turned into bona-fide regional pop crossovers by "hot" pop/urban hybrid radio stations.

**'You don't go out and make a sound: It just happens'**

That pattern has been repeated by **Nice & Wild, Company B., and Trinere**—as well as by non-Miami records fitting the style, including products by **Nancy Martinez, TKA, Cover Girls, Nocera, and Sweet Sensation**.

"We test market in Miami," says **Martinee**. "If a record does fairly well, we go at the rest of the country, unless it gets signed to a major label." Another of his productions, "Only In The Night" by the **Voice In Fashion**, has been signed by **Atlantic**.

The current **Exposé** lineup—**Ann**

**Curless, Gioia Carmen, and Jeanette Jurado**—was assembled by **Martinee** through recommendations and auditions. The trio "looked like they belonged together," says **Martinee**. A second single, "Exposed To Love," sold 60,000 12-inch singles in early 1986, peaking at No. 12 in club play, and an album was requested by **Arista**. By the time the "Exposure" album was released early this month, "Come Go With Me" had topped the club play chart, and a videoclip was hurriedly prepared as the single quickly developed pop momentum.

The crackling high end of Miami records is no accident, especially in his own product, says **Martinee**. "I like treble," he says. "I'm a high-hat person, and my drums are always a little up-front." He adds, however, that the Latin/pop feel of this year's Miami music "has always been around. I don't think you go out and make a new sound: It just happens. If you try to be too different, it backfires."

### DISCO & DANCE 12"

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

#### US & CANADIAN 12"

I'll Come When You Call—C. Poitte  
Can U Dance—Kenny Jason  
Lets Play House—Gangsters House  
Let's Build House—Obscure (Mstmix)  
Aggression—Charlene Davis  
Bamboo—Bamboo  
The Payback—Roxanne Shants  
Fight Fire With Fire—Johnson Ave  
Desire—Yoh Yo  
It Happens All The Time—LIFE  
Lay It On The Line—E. Charles  
You're The One—Sandee  
Love Allowance—Condo  
Double Trouble—Lola  
Pedal—Bubba + Jack Attack  
Sensitive—Band Of South  
Last Chance—Cyre  
What You Gonna Do—Pandella  
I Found A Friend—CT Satin

Motorcycle Madness—Tony Caso  
Too Many Promises—Nancy Dean  
Joy Toy—Spooky  
Trouble—Girly  
Fresh Enough—Social Illness  
My House Is Bigger—MGSQ  
Work It—Chic. Music Syndrome  
The Journey—Legend  
Hey Rocky—Boris Badenov  
Love Letter—Giggles  
Just A Little Time—Sabita  
Hypnotic Tango (Rmx)—My Mine  
Gotta Jack—Dexter D&Dyasty  
Call My Number—Oh Romeo  
Turntable Terror Tracks  
Energy Is Eurobeat—Man 2 Man  
Boom Boom—Paul Lekakis  
Love & Devotion (Rmx)—M. Bow

#### EUROPEAN 12"S

Love Is In The Air—S. Allen

Midnight Man—Sandra  
Can't Take My Eyes—Ross  
Never Say Goodbye—Chip Chip  
Every Working Hour—Linda Taylor  
Don't Let Go—Tasha  
Agent Of Liberty—Mike Mareen  
You (Remix)—Boytropic  
Power Run—Laser Dance  
Lady Valentine—Monte Christo

#### DISCO CLASSICS

ALL ZYX 12"  
ALL BOBBY Os 12" + Productions  
ALL JDC 12"  
ALL DIVINE 12"  
ALL LIME 12" + Lps  
Mix Your Own (Lps)

+ OVER 500 OTHER CLASSICS

We have a complete selection of all U.S. releases and all import disco records. Send for our free flyer listing all titles we stock, U.S. & Imports. We specialise in U.S. small label product. **CALL US.**

### RHYTHM & BLUES

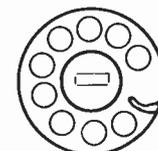
(Continued from page 25)

of **Ollie Woodson**, the **Temps'** lead voice on "Treat Her Like A Lady," is not clear... **Millie Jackson** and the **O'Jays** are touring together throughout the rest of February and into March... **Earth, Wind & Fire** is regrouping for a comeback album, and word is that **Maurice White** may not be the only producer involved. **Philip Bailey** is reportedly back with the once-platinum-level Columbia act, though this apparently doesn't mean the vocalist is abandoning his solo career... **Mantronik** handled production on **T La Rock's** Sleeping Bag 12-inch "Back To Burn"... **Smokey Robinson's** latest is "Just To See Her," produced by **Rick Chudacoff** and **Peter Bunetta**... Over at **MIDEM**, **Tony Rose** of the New York-based indie

**Solid Platinum** made licensing deals for two **Prince Charles & the City Beat Band** singles, "I'll Be There For You" and "I Can't Stop Loving You," with **Carrere Records** in the U.K.

### TOUCH That DIAL!

Get fast results with **ACTION-MART**, the **Billboard** Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!



**UNIQUE RECORD DIST.**  
855 (E) CONKLIN ST. FARMINGDALE, NY 11735  
(516) 694-4545  
918 694 4594 475 8254 IMPPT DISC 685 2522 EXP DISC

## ACM Revs Up For April Awards Initial Nominations Are Announced



**Precurtain-Call Chat.** During taping of a talk show in Los Angeles, MTM's Judy Rodman passes the time with "Knot's Landing" star Ted Schackleford as both await the call to go on stage.

NASHVILLE The Los Angeles-based Academy of Country Music (ACM) has kicked its 1987 awards show efforts into high gear, distributing initial ballots and announcing hosts for the April 6 event.

Patrick Duffy, "Dallas" television star, and the Judds will act as MCs for the 22nd annual ACM Awards special, to be telecast live from Knotts' Berry Farm in Buena Park, Calif. The two-hour show will be carried live on NBC-TV, 9-11 p.m. EST. A Dick Clark Productions Inc. project, the awards presentation will be produced by Gene Weed and Al Schwartz.

The first ballots narrow down the field of potential winners to five in each category. Final ballots to determine winners of the Hat Awards will be mailed Feb. 26 to academy members. The 10 initial selections in each category were made by the academy's awards selection committee with the approval of the board of directors. Factors consid-

ered for nominees include "recording and personal appearance achievement during the past year." Write-in nominations are allowed on the first ballot.

The Pioneer Award—a special salute voted by the academy's board

### 'Recordings and appearance are both factors'

"for outstanding and unprecedented achievement in the field of country music"—will also be presented on the awards show. Bill Boyd, executive director of the academy, announced the following list of initial nominees for ACM awards:

#### ENTERTAINER OF THE YEAR

Alabama, Janie Frickie, the Judds, Reba McEntire, Willie Nelson, the Oak Ridge Boys, Kenny Rogers, Ricky Skaggs, George Strait, Hank Williams Jr.

#### TOP FEMALE VOCALIST

Rosanne Cash, Janie Frickie, Crystal Gayle, Barbara Mandrell, Reba McEntire, Anne Murray, Juice Newton, Marie Osmond, Judy Rodman, Tanya Tucker

#### TOP MALE VOCALIST

Earl Thomas Conley, Lee Greenwood, Ronnie Mil-sap, Gary Morris, Willie Nelson, John Schneider, Ricky Skaggs, George Strait, Randy Travis, Hank Williams Jr.

#### TOP VOCAL DUET

Bellamy Brothers, Earl Thomas Conley & Anita Pointer, Crystal Gayle & Garry Morris, the Judds, Nicolette Larson & Steve Wariner, Charly McClain & Wayne Massey, the O'Kanes, Marie Osmond & Paul Davis, Eddie Rabbitt & Juice Newton, Sweethearts Of The Rodeo

#### TOP VOCAL GROUP

Alabama, Charlie Daniels Band, Exile, the Forester Sisters, Larry Gatlin & the Gatlin Brothers, Nitty Gritty Dirt Band, the Oak Ridge Boys, Restless Heart, Sawyer Brown, the Statlers

#### TOP NEW FEMALE VOCALIST

Ren Ashley, Darlene Austin, Lisa Childress, Holly Dunn, Rosie Flores, Bobbie Lacey, Marcia Lynn, Toni Price, Pam Tillis, Beth Williams

#### TOP NEW MALE VOCALIST

Adam Baker, Butch Baker, Steve Earle, Michael Johnson, Lyle Lovett, Pake McEntire, A.J. Masters, Lewis Storey, Tom Wopat, Dwight Yoakam

#### SINGLE OF THE YEAR

"Cajun Moon"

(Continued on page 36)

## Roast Brought Out 500 Industry Personalities Maggie Cavender Honored At NEJA Event

IT WAS A NIGHT that would warm the cockles of the Mad Hatter's heart. More than 500 music industry personalities, most of them decked out in their finest—or oddest—headgear, gathered to honor a woman never without a hat (in public, at least).

Maggie Cavender, executive director of the Nashville Songwriters Assn. International, was toasted and roasted at a Hats Off To Maggie salute held Feb. 5 at the Sheraton Music City in Nashville. The Music Row veteran, long a fixture in the organization, which claims more than 3,000 members, has served as mother hen and maven for hundreds of successful—and not so successful—songwriters during the past 20 years. The \$35-a-ticket event represented the most ambitious project ever staged by the National Entertainment Journalists Assn. (NEJA).

After an introduction from the group's president, Jim Sharp, Bobby Bare, and Thom Schuyler co-hosted the dinner and roast. Telegrams came from Rosanne Cash, Rodney Crowell, Gary Morris, Alabama, Loretta Lynn, the Oak Ridge Boys, and Dobie Gray, and video tributes were shown from Kris Kristofferson, Charley Pride, Harlan Howard, Mayor Richard Fulton, and Glen Sutton as "Blue River Dave." The madcap Sutton brought the house down with his portrayal of the "oldest living country music singer in the world today," noting that Cavender "stood up for the songwriter when everyone else was sitting down." Blue River Dave bemoaned the racy trend of today's songs: "If you don't take a drink or get a woman in the bed in the first 16 bars of a song, you might as well hang it up." Sutton, easily the wackiest bard of Music Row, noted that Cavender received a law degree from Vanderbilt and added, "which makes me wonder why in the hell she didn't come forward when I got a D.U.I." Referring to Cavender's aviation background, Blue River Dave cautioned against flying with her "because I feel that a B-29 is an unsafe aircraft in today's skies."

Representatives of Mayor Fulton and Tennessee Gov. Ned Ray McWherter presented Cavender with proclamations bearing too many *whereases* and not enough *therefores*. Though hats were off to Maggie,

the kid gloves were on for the most part. Nashville has yet to get into the spirit of a real no-holds-barred roast, and this led to some flat moments and redundancy. The barbs were feathered as much as some of the fedoras crowning the heads of the stylish crowd. ASCAP's Connie Bradley got off one of the sharpest zingers (although attributing it to her friend and rival Roger Sovine of BMI): "Maggie had a face-lift, and they had enough skin left over to make her a matching set of luggage."

Jack "Cowboy" Clement and Dickey Lee teamed up for an enjoyable segment, mocking Cavender's penchant for cigarettes. Songwriter Bobby Braddock referred to her as "Maggie Cadaver." And BMI's Frances Preston presented Cavender with a hat for each month of the year, plus a weeklong vacation in Hawaii for Ca-



by Gerry Wood

vender and her husband, Pete. Other roasters included Mae Boren Axton, banker Clarence Reynolds, SESAC's Robert Tompson, and Jo Walker-Meador, executive director of the Country Music Assn. Some of the roasts were medium-rare; a few were well-done.

Cavender got the last word once again, praising the songwriters she has supported for years and noting with pleasure that funds raised by the event will go to the scholarship fund of the NEJA. She dedicated the evening to the late Bill Hall, her "good friend and mentor." Hall was one of Nashville's publishing pioneers and, along with Sutton, one of the great characters who has graced the Nashville music business landscape with humor, love, and success.

"We're all here for the same reason," commented Bare. "And that's because we all love Maggie Cavender."

No one could say it better.

**NEWSNOTES:** Rebecca Holden journeyed to New York as featured guest at a Society Illustrator's exhibit titled "A Salute To The American Beauty". Representing Breck hair-care products, Holden joins a Breck alumni group that includes such notable former Breck girls as Cheryl Tiegs, Cybill Shepherd, Kim

(Continued on next page)

## Gospel Music Week Set

NASHVILLE Gospel Music Week, to be held here April 5-9, will be sponsored for the first time by the Chick-fil-A restaurant chain.

At a press conference here Feb. 2, Gospel Music Assn. (GMA) board chairman Joe Moscheo also announced that the Dove Awards, highlight of the week, will be held April 9 and broadcast live on the Christian Broadcasting Network. Pat Boone will be the MC at the 18th annual awards ceremony.

The week will also feature seminars on management and booking,

publishing, publicity, public relations, and other industry-related topics. ASCAP, SESAC, and BMI, the three performing rights organizations, will each sponsor a luncheon for registrants during the week. Nightly concerts will be hosted by Bill Gaither, DeGarmo & Key, and Sandi Patti.

In discussing the concerts, Gaither noted that "Music can be the universal language, but it can also be divisive." He said that the concerts are intended to speak to a varied audience, members of which will most

(Continued on next page)

FOR WEEK ENDING FEBRUARY 21, 1987

## Billboard HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

138 REPORTERS		NEW	TOTAL
		ADDS	ON
PARTON, RONSTADT, HARRIS	TO KNOW HIM IS TO ... W.B.	78	80
JUDY RODMAN	GIRLS RIDE HORSES TOO MTM	52	56
THE OAK RIDGE BOYS	IT TAKES A LITTLE RAIN MCA	51	56
PAKE MCENTIRE	HEART VS. HEART RCA	46	47
LYLE LOVETT	GOD WILL MCA	40	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

43 REPORTERS		NUMBER
		REPORTING
GEORGE STRAIT	OCEAN FRONT PROPERTY MCA	14
T GRAHAM BROWN	DON'T GO TO STRANGERS CAPITOL	10
BILLY JOE ROYAL	OLD BRIDGES BURN SLOW ATLANTIC/AMERICA	10
ALABAMA	"YOU'VE GOT" THE TOUCH RCA	8
SAWYER BROWN	GYPSIES ON PARADE CAPITOL/CURB	6

© Copyright 1987 by Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## NASHVILLE SCENE

(Continued from preceding page)

**Basinger, Jaclyn Smith, and Brooke Shields** . . . Compleat Records artist **T.L. Lee** is part of a group constructing a 24-track studio in Portland, Ore. It'll be named High Tech Recorders . . . Competing with more than 1,500 entrants from more than 30 countries, Nashville-based Deaton Flanigen Productions has been honored by the New York International Film Festival. The film and video company scored with a bronze medal in the country video category for the production of "Famine In Their Land" by the Canaan Records act the Nelons . . . Manager **Chuck Morris** of Denver

is elated with the soaring success of **Highway 101**, a band his firm represents. He claims the Warner Bros. act has sold more than 50,000 singles of "The Bed You Made For Me."

**SIGNINGS:** **Holly Dunn** to Top Ten Management, where she'll be working with **Barry Coburn** . . . **Ricky Van Shelton** signs with ASCAP and Buddy Lee Attractions . . . **Asleep At The Wheel** to CBS Records, Nashville . . . Canadian group **Alibi** to Comstock Records for worldwide promotion . . . **Leon Patis** to Sparrow Records . . . **Carl**

**Perkins** inks an exclusive booking agreement with Monterey Artists . . . **Cheryl Handy** to Compleat Records . . . **Gary Harrison** signs again with BMI . . . **Indian River Boys** to Ann Tant Promotions . . . **P.J. Allman** casts her lot with Nashville-based Kansa Records . . . Myrrh singer **Kim Boyce** to Image Communications International for booking . . . **Jeff & Sheri Easter** to RiverSong . . . Hilarious musical comedy duo **Williams & Ree** sign a personal management pact with Innovative Entertainment.

## GOSPEL MUSIC WEEK

(Continued from preceding page)

likely disagree about the merits of some of the music showcased.

Also attending the press conference was Amy Grant, who noted that she skipped last year's Dove Awards because she expected that her forays into pop music would prevent her from winning any honors. She said that upon being notified that she had won a Dove, she felt that "the gospel industry is very forgiving."

This year is the first time that the GMA has had a sponsor. The agreement with Atlanta-based Chick-fil-A will mean a lump sum of money for the GMA. In return, the chicken franchise will be given exposure in the

GMA program guide, directory, mailers, and other promotional material. It will also run ads during the Dove telecast. The Chick-fil-A organization has been involved with gospel music since 1984, when it began sponsoring concerts by the Bill Gaither Trio.

According to Don Butler, executive director for the GMA, about 1,000 registrants are expected for the combined Gospel Music Week, Gospel Radio Seminar, and Church Music Workshop. The nightly concerts and the Dove Awards will be held in the 2,500-seat Jackson Theatre at the Tennessee Performing Arts Center.

DON CUSIC

FOR WEEK ENDING FEBRUARY 21, 1987

Billboard

# TOP COUNTRY ALBUMS

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	—	2	<b>GEORGE STRAIT</b> MCA 5913 (CD)	OCEAN FRONT PROPERTY
2	2	1	18	<b>REBA MCENTIRE</b> MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
3	4	3	35	<b>RANDY TRAVIS</b> ● WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
4	3	2	18	<b>ALABAMA</b> ▲ RCA 5649-1-R	THE TOUCH
5	6	6	45	<b>DWIGHT YOAKAM</b> ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
6	5	5	18	<b>EARL THOMAS CONLEY</b> RCA 5619-1-R	TOO MANY TIMES
7	7	8	16	<b>GEORGE JONES</b> EPIC 40413	WINE COLORED ROSES
8	9	9	42	<b>STEVE EARLE</b> MCA 5713 (8.98) (CD)	GUITAR TOWN
9	21	—	2	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 1-25538/WARNER BROS.	HANK "LIVE"
10	12	13	11	<b>RESTLESS HEART</b> RCA 5648	WHEELS
11	8	10	18	<b>SAWYER BROWN</b> CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
12	11	4	37	<b>GEORGE STRAIT</b> ● MCA 5750 (8.98) (CD)	# 7
13	15	18	13	<b>THE O'KANES</b> COLUMBIA BL 4059	THE O'KANES
14	10	11	66	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
15	19	19	15	<b>LARRY GATLIN AND THE GATLIN BROTHERS</b> COLUMBIA 40431	PARTNERS
16	20	22	20	<b>LYLE LOVETT</b> MCA/CURB 5748/MCA	LYLE LOVETT
17	14	14	18	<b>DAN SEALS</b> EMI-AMERICA PW 17231	ON THE FRONT LINE
18	18	12	31	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
19	27	21	22	<b>GARY MORRIS</b> WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
20	25	23	16	<b>JOHN ANDERSON</b> WARNER BROS. 1-25373	COUNTRIFIED
21	23	28	27	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406	SWEETHEARTS OF THE RODEO
22	13	7	17	<b>RICKY SKAGGS</b> EPIC FE 40309	LOVE'S GONNA GET YA
23	16	16	35	<b>T GRAHAM BROWN</b> CAPITOL ST 12487 (8.98)	I TELL 'T LIKE IT USED TO BE
24	24	25	14	<b>KATHY MATTEA</b> MERCURY 830 405-1/POLYGRAM	WALK THE WAY THE WIND BLOWS
25	22	17	11	<b>KENNY ROGERS</b> RCA 5633	THEY DON'T MAKE THEM LIKE THEY USED TO
26	32	36	5	<b>EDDY RAVEN</b> RCA 5728-1-R	RIGHT HAND MAN
27	29	26	19	<b>MICHAEL JOHNSON</b> RCA AEL1-9501	WINGS
28	17	15	16	<b>WILLIE NELSON</b> COLUMBIA FC 39896	PARTNERS
29	30	32	11	<b>HOLLY DUNN</b> MTM ST 1052/CAPITOL	HOLLY DUNN
30	33	33	39	<b>BILLY JOE ROYAL</b> ATLANTIC/AMERICA 90508	LOOKING AHEAD
31	26	20	52	<b>ALABAMA</b> ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
32	31	24	30	<b>EXILE</b> EPIC FE 40401	GREATEST HITS
33	NEW ▶		1	<b>WAYLON JENNINGS</b> MCA 5911 (CD)	HANGIN' TOUGH
34	NEW ▶		1	<b>THE BELLAMY BROTHERS</b> MCA/CURB 5721 (CD)MCA	COUNTRY RAP
35	35	27	25	<b>LEE GREENWOOD</b> MCA 5770 (CD)	LOVE WILL FIND ITS WAY TO YOU
36	34	34	17	<b>THE STATLER BROTHERS</b> MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
37	38	38	37	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
38	28	29	51	<b>REBA MCENTIRE</b> ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	45	43	25	<b>CRYSTAL GAYLE</b> WARNER BROS. 1-25405	STRAIGHT TO THE HEART
40	50	46	69	<b>EARL THOMAS CONLEY</b> RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
41	41	41	30	<b>JANIE FRICKE</b> COLUMBIA FC 40383	BLACK & WHITE
42	44	44	50	<b>JOHN CONLEE</b> COLUMBIA FC-40257	HARMONY
43	47	52	15	<b>RODNEY CROWELL</b> COLUMBIA 40116	STREET LANGUAGE
44	NEW ▶		1	<b>NANCI GRIFFITH</b> MCA 5927 (CD)	LONE STAR STATE OF MIND
45	48	48	32	<b>KEITH WHITLEY</b> RCA CPL1-7043 (8.98)	L.A. TO MIAMI
46	39	35	100	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
47	51	42	24	<b>JOHN SCHNEIDER</b> MCA 5795 (CD)	TAKE THE LONG WAY HOME
48	49	47	37	<b>THE STATLER BROTHERS</b> MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
49	46	39	16	<b>MEL MCDANIEL</b> CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
50	43	54	47	<b>TANYA TUCKER</b> CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
51	55	56	459	<b>WILLIE NELSON</b> ▲ <sup>3</sup> COLUMBIA FC 35305 (CD)	STARDUST
52	40	51	22	<b>MARIE OSMOND</b> CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
53	57	58	25	<b>THE KENDALLS</b> MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
54	54	55	4	<b>SCHUYLER, KNOBLOCH &amp; OVERSTREET</b> MTM ST 71058/CAPITOL	SKO
55	53	40	118	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
56	58	49	32	<b>T.G. SHEPPARD</b> COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
57	67	60	36	<b>SOUTHERN PACIFIC</b> WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
58	52	53	283	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
59	42	37	46	<b>RONNIE MILSAP</b> RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
60	61	59	4	<b>DONNA FARGO</b> MERCURY 422 830236-1/POLYGRAM	WINNERS
61	37	31	24	<b>RAY STEVENS</b> MCA 5789 (CD)	SURELY YOU JOUST
62	62	67	9	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
63	56	45	16	<b>MERLE HAGGARD</b> EPIC 40107	OUT AMONG THE STARS
64	64	65	38	<b>PATSY CLINE</b> SOUNDTRACK-SWEET DREAMS, THE LIFE AND TIMES OF PATSY CLINE MCA 6149 (CD)	GREATEST HITS
65	60	61	17	<b>VERN GOSDIN</b> COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
66	74	64	92	<b>THE STATLER BROTHERS</b> MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
67	36	30	18	<b>THE BELLAMY BROTHERS</b> MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
68	66	57	64	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
69	65	62	119	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (CD)	GREATEST HITS, VOLUME I
70	NEW ▶		1	<b>PATTY LOVELESS</b> MCA 5915	PATTY LOVELESS
71	63	63	15	<b>LACY J. DALTON</b> COLUMBIA 40393	HIGHWAY DINER
72	73	68	29	<b>GIRLS NEXT DOOR</b> MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
73	70	71	23	<b>KENNY ROGERS</b> LIBERTY 5112/CAPITOL	TWENTY GREATEST HITS
74	71	72	3	<b>PATSY CLINE</b> MCA 4038	THE PATSY CLINE STORY
75	68	69	47	<b>JUDY RODMAN</b> MTM 71050 (8.98)	JUDY

○ 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 their product.

# HOT COUNTRY SINGLES™

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	14	<b>★★ NO. 1 ★★</b> STRAIGHT TO THE HEART J.E. NORMAN (G. LYLE, T. BRITTON)	CRYSTAL GAYLE WARNER BROS. 7-28518
2	4	8	13	I CAN'T WIN FOR LOSIN' YOU N. LARKIN, E. T. CONLEY (R. BYRNE, R. BOWLES)	EARL THOMAS CONLEY RCA 5064-7
3	5	6	15	RIGHT HAND MAN D. GANT, E. RAVEN (G. SCRUGGS)	EDDY RAVEN RCA 5032-7
4	6	9	13	MORNIN' RIDE J. CRUTCHFIELD (S. BOGARD, J. TWEEL)	LEE GREENWOOD MCA 52984
5	8	12	11	NO PLACE LIKE HOME K. LEHNING (P. OVERTREE)	RANDY TRAVIS WARNER BROS. 7-28525
6	10	14	12	BABY'S GOT A NEW BABY J. STROUD (J. F. KNOBLOCH, D. TYLER)	◆ S-K-O MTM 72081/CAPITOL
7	11	13	13	MIDNIGHT GIRL/SUNSET TOWN S. BUCKINGHAM (D. SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
8	13	15	10	I'LL STILL BE LOVING YOU T. DUBOIS, S. HENDRICKS, RESTLESS HEART (M. A. KENNEDY, P. BUNCH, P. ROSE, T. CERNEY)	RESTLESS HEART RCA 5065-7
9	1	3	14	HOW DO I TURN YOU ON R. MILSAP, T. COLLINS, R. GALBRAITH (M. REID, R. BYRNE)	RONNIE MILSAP RCA 5033-7
10	14	16	11	FOREVER J. KENNEDY (J. FORTUNE)	THE STATLER BROTHERS MERCURY 888 219-7/POLYGRAM
11	16	18	9	SMALL TOWN GIRL T. BROWN, J. BOWEN (J. JARVIS, D. COOK)	STEVE WARINER MCA 53006
12	15	17	11	WHAT CAN I DO WITH MY HEART R. LANDIS (O. YOUNG)	JUICE NEWTON RCA 5068-7
13	17	19	9	TWENTY YEARS AGO J. GRAYDON, K. MIMS (M. SPRIGGS, W. NEWTON, D. TYLER, M. NOBLE)	◆ KENNY ROGERS RCA 5078-7
14	2	4	16	I'LL COME BACK AS ANOTHER WOMAN J. CRUTCHFIELD (R. CARPENTER, K. M. ROBBINS)	TANYA TUCKER CAPITOL 5652
15	18	20	10	TAKE THE LONG WAY HOME J. BOWEN, J. SCHNEIDER (J. NEEL, D. CRIDER)	JOHN SCHNEIDER MCA 52989
16	19	22	9	TALKIN' TO THE MOON C. YOUNG (L. GATLIN)	◆ LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06592
17	20	23	9	I ONLY WANTED YOU P. WORLEY (SHAPIRO, GARVIN, JONES)	◆ MARIE OSMOND CAPITOL/CURB 5663/CAPITOL
18	21	26	6	OCEAN FRONT PROPERTY J. BOWEN, G. STRAIT (D. DILLON, H. COCHRAN, R. PORTER)	GEORGE STRAIT MCA 52996
19	22	28	5	"YOU'VE GOT" THE TOUCH H. SHEDD, ALABAMA (W. ROBINSON, J. JARRARD, L. PALAS)	ALABAMA RCA 5081-7
20	24	30	5	KIDS OF THE BABY BOOM E. GORDY, JR. (D. BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53018/MCA
21	7	7	15	FIRE IN THE SKY J. HANNA, B. EDWARDS (J. HANNA, B. CARPENTER)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28547
22	9	11	16	HOMECOMING '63 B. MEVIS (D. DILLON, R. PORTER)	◆ KEITH WHITLEY RCA 5013-7
23	27	35	6	THE RIGHT LEFT HAND B. SHERRILL (D. KNUTSON, A. L. OWENS)	GEORGE JONES EPIC 34-06593
24	26	31	10	THE ROCK AND ROLL OF LOVE J. CRUTCHFIELD (B. MCDILL, C. BLACK)	TOM WOPAT EMI-AMERICA 8364
25	28	34	7	THE BED YOU MADE FOR ME P. WORLEY (P. T. CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
26	32	39	4	ROSE IN PARADISE J. BOWEN, W. JENNINGS (S. HARRIS, J. MCBRIDE)	WAYLON JENNINGS MCA 53009
27	29	32	9	ON AND ON J. WHITE (J. BUCKNER)	ANNE MURRAY CAPITOL 5655
28	31	37	10	WILD-EYED DREAM S. BUCKINGHAM (A. RHODY)	RICKY VAN SHELTON COLUMBIA 38-06542
29	34	41	4	DON'T GO TO STRANGERS B. LOGAN (J. D. MARTIN, R. SMITH)	T. GRAHAM BROWN CAPITOL 5664
30	30	33	11	LOVIN' THAT CRAZY FEELIN' B. KILLEN (R. MCDOWELL, J. MEADOR, B. CONN)	RONNIE MCDOWELL MCA/CURB 52994/MCA
31	37	48	3	LET THE MUSIC LIFT YOU UP J. BOWEN, R. MCENTIRE (T. SEALS, E. SETSER)	REBA MCENTIRE MCA 52990
32	35	40	6	GYPSIES ON PARADE R. L. SCRUGGS (M. MILLER)	SAWYER BROWN CAPITOL/CURB 5677/CAPITOL
33	12	1	17	LEAVE ME LONELY G. MORRIS, B. ALBERTINE, S. SMALL (G. MORRIS)	GARY MORRIS WARNER BROS. 7-28542
34	38	47	4	★★★ POWER PICK/AIRPLAY ★★★ THE MOON IS STILL OVER HER SHOULDER B. MAHER (L. PRESTWOOD)	MICHAEL JOHNSON RCA 5091-7
35	39	50	3	A FACE IN THE CROWD S. GIBSON, J. E. NORMAN (K. STALEY, G. HARRISON)	MICHAEL MARTIN MURPHY AND HOLLY DUNN WARNER BROS. 7-28471
36	42	—	2	DON'T BE CRUEL B. MAHER (E. PRESLEY, O. BLACKWELL)	THE JUDDS RCA/CURB 5094-7/RCA
37	23	10	18	YOU STILL MOVE ME K. LEHNING (D. SEALS)	DAN SEALS EMI-AMERICA 9851
38	40	44	10	LET'S BE FOOLS LIKE THAT AGAIN N. LARKIN (L. ANDERSON)	TOMMY ROE MERCURY 888 206-7/POLYGRAM
39	47	57	3	YOU'RE THE POWER A. REYNOLDS (C. BICKHARDT, F. C. COLLINS)	KATHY MATTEA MERCURY 888 319-7/POLYGRAM
40	49	61	3	SENIORITA D. WILLIAMS, G. FUNDIS (H. DEVITO, D. FLOWERS)	DON WILLIAMS CAPITOL 5683
41	45	51	6	LONE STAR STATE OF MIND T. BROWN, N. GRIFFITH (P. ALGER, G. LEVINE, F. KOLLER)	NANCI GRIFFITH MCA 53008
42	48	49	7	WALL OF TEARS H. SHEDD (R. LEIGH, P. MCCANN)	K. T. OSLIN RCA 5066
43	25	2	20	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R. HALL (R. BYRNE, T. BRASFIELD)	T. G. SHEPPARD COLUMBIA 38-06347
44	50	56	5	THEY ONLY COME OUT AT NIGHT W. ALDRIDGE (W. ALDRIDGE, L. PALAS, J. JARRARD)	THE SHOOTERS EPIC 34-06623
45	51	75	3	CAN'T STOP MY HEART FROM LOVING YOU K. KANE, J. O'HARA (J. O'HARA, K. KANE)	THE O'KANES COLUMBIA 38-06606
46	52	54	5	AT THIS MOMENT J. BAXTER (B. VERA)	◆ BILLY VERA & THE BEATERS RHINO 74403
47	33	36	12	THIS OL' TOWN W. ALDRIDGE (G. GREEN, R. GILES)	LACY J. DALTON COLUMBIA 38-06360
48	NEW	—	1	★★★ HOT SHOT DEBUT ★★★ TO KNOW HIM IS TO LOVE HIM G. MASSENBURG (P. SPECTOR)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28492
49	59	—	2	GOODBYE'S ALL WE'VE GOT LEFT E. GORDY, JR., T. BROWN (S. EARLE)	STEVE EARLE MCA 53011

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	65	—	2	I WONDER IF I CARE AS MUCH R. SKAGGS (D. EVERLY)	RICKY SKAGGS EPIC 34 06650
51	56	69	3	WALK ME IN THE RAIN T. WEST (T. ROMEO)	GIRLS NEXT DOOR MTM 72084/CAPITOL
52	57	77	3	OLD BRIDGES BURN SLOW N. LARKIN (J. SOUTH, J. MEADERS, S. BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
53	62	67	4	KEEP THE FAITH S. STONE (K. STEGALL, J. SALES)	JIMMY MURPHY ENCORE 10036/NSD
54	NEW	—	1	IT TAKES A LITTLE RAIN J. BOWEN (J. D. HICKS, R. MURRAH, S. DEAN)	THE OAK RIDGE BOYS MCA 53010
55	46	27	19	FALLIN' FOR YOU FOR YEARS C. TWITTY, D. HENRY, R. TREAT (T. SEALS, M. REID)	CONWAY TWITTY WARNER BROS. 7-28577
56	NEW	—	1	GIRLS RIDE HORSES TOO T. WEST (A. RANDALL, M. D. SANDERS)	JUDY RODMAN MTM 72083/CAPITOL
57	36	21	17	GOTTA HAVE YOU R. LANDIS (E. RABBITT, R. NIELSEN, R. LANDIS)	EDDIE RABBITT RCA 5012-7
58	71	85	3	OH WHAT A NIGHT J. KENNEDY (B. MCDILL, D. LEE)	MEL MCDANIEL CAPITOL 5682
59	NEW	—	1	HEART VS. HEART M. WRIGHT (D. HENRY, M. PARKER)	PAKE MCENTIRE RCA 5092-7
60	79	—	2	NEED A LITTLE TIME OFF FOR BAD BEHAVIOR B. SHERRILL (B. KEEL, D. A. COE, L. LATIMER)	DAVID ALLEN COE COLUMBIA 38-06661
61	43	25	17	COWBOY MAN T. BROWN, L. LOVETT (L. LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
62	73	80	3	YOU'VE GOT A RIGHT R. OATES (K. KANE, B. CHANNEL)	ADAM BAKER AVISTA 8703
63	44	29	18	THE CARPENTER B. LOGAN (G. CLARK)	JOHN CONLEE COLUMBIA 38-06311
64	68	73	4	SUDDENLY SINGLE B. KILLEN (M. D. BARNES, T. SEALS)	THE 'BAMA BAND COMPLEAT 163/POLYGRAM
65	41	24	12	PARTNERS AFTER ALL C. MOMAN (C. MOMAN, B. EMMONS)	WILLIE NELSON COLUMBIA 38-06530
66	76	83	3	THERE'S STILL ENOUGH OF US D. GOODMAN (R. J. FRIEND)	LIZ BOARDO MASTER 02/NSD
67	67	71	5	ONE OF THE BOYS M. DANIEL, L. EVERETTE (K. BLAZY, P. BARNHART)	CHERYL HANDY COMPLEAT 170/POLYGRAM
68	72	81	3	I'M GONNA GET YOU C. YOUNG (D. LINDE)	BILLY SWAN MERCURY 888 320-7/POLYGRAM
69	NEW	—	1	GOD WILL T. BROWN, L. LOVETT (L. LOVETT)	LYLE LOVETT MCA/CURB 53030/CURB
70	NEW	—	1	WHEN SOMETHING IS GOOD (WHY DOES IT CHANGE) H. WILLIAMS, JR., B. BECKETT, J. E. NORMAN (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28452/WARNER BROS.
71	54	42	12	DEEP RIVER WOMAN L. RICHIE, J. CARMICHAEL (L. RICHIE)	LIONEL RICHIE MOTOWN 1873
72	66	43	19	THEN IT'S LOVE D. WILLIAMS, G. FUNDIS (D. LINDE)	DON WILLIAMS CAPITOL 5638
73	60	46	20	WHAT AM I GONNA DO ABOUT YOU J. BOWEN, R. MCENTIRE (D. GILMORE, B. SIMON, J. ALLISON)	◆ REBA MCENTIRE MCA 52922
74	53	55	6	GOODBYE SONG T. CHOATE (J. F. KNOBLOCH, D. TYLER)	◆ GENE STROMAN CAPITOL 5662
75	78	—	2	67 MILES TO COW TOWN R. RUFF (S. R. SAUNDERS)	HOLLIE HUGHES LUV 130
76	80	—	2	BURNED OUT C. FIELDS (J. RASMUSSEN, S. DOZIER, D. DOZIER)	TINA DANIELLE CHARTA 204/AVI
77	81	—	2	WHEN I'M OVER YOU (WHAT YOU GONNA DO) T. RICHARDS (M. GERMINO, C. KEUNING)	MICKEY CLARK EVERGREEN 1051
78	87	—	2	JUST A LITTLE BIT B. DESTOCKI (R. COOK, B. WOOD)	THE DIAMONDS CHURCHILL 94101
79	55	58	6	IT'S GOODBYE AND SO LONG TO YOU B. FISHER (R. COYTURE, H. J. BREAU)	LISA CHILDRESS AMI 1947
80	64	52	12	QUIETLY CRAZY E. BRUCE, B. MEVIS (M. WILLIAMS, S. CROPPER)	ED BRUCE RCA 5077-7
81	NEW	—	1	I WISH SHE WOULDN'T TREAT YOU THAT WAY M. MORGAN (K. WELCH, W. GLEHEART)	PAM TILLIS WARNER BROS. 7-28444
82	63	63	6	LONG GONE LONESOME BLUES B. STONE (H. WILLIAMS)	DENNIS ROBBINS MCA 52987
83	61	38	19	CRY MYSELF TO SLEEP B. MAHER (P. KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
84	NEW	—	1	YOU LEFT HER LOVIN' YOU M. LLOYD (N. J. TAYLOR, J. M. CUNNINGHAM)	RIDE THE RIVER ADVANTAGE/COMPLEAT 165/POLYGRAM
85	75	78	4	WE ALWAYS AGREE ON LOVE D. JOHNSON (D. JOHNSON)	ATLANTA SOUTHERN TRACKS 1074
86	NEW	—	1	HE'S NOT GOOD ENOUGH S. SORELLE (P. DAVIS, J. KIMBELL, J. WILSON)	PAUL PROCTOR AURORA 17669
87	58	60	6	TAKE A LITTLE BIT OF IT HOME L. HINDS, A. J. MASTERS (SHERRILL, DILLINGHAM)	A. J. MASTERS BERMUDA DUNES 104
88	74	59	12	KILLBILLY HILL SOUTHERN PACIFIC, J. E. NORMAN (J. MCFEE, T. GOODMAN)	◆ SOUTHERN PACIFIC WARNER BROS. 7-28554
89	NEW	—	1	IT WAS LOVE WHAT IT WAS C. E. HOWARD (S. THROCKMORTON, W. SHAFER)	BOBBY BORCHERS LONGHORN 45 3002
90	NEW	—	1	A SILENT UNDERSTANDING T. BLIXETH (T. LEE, EDRA)	T. L. LEE COMPLEAT 164/POLYGRAM
91	77	66	22	GIVE ME WINGS B. MAHER (R. FLEMING, D. SCHLITZ)	◆ MICHAEL JOHNSON RCA 14412
92	82	64	16	ME AND YOU S. SILVER (D. FARGO)	DONNA FARGO MERCURY 888 093-7/POLYGRAM
93	88	70	23	OH DARLIN' K. KANE, J. O'HARA (J. O'HARA, K. KANE)	THE O'KANES COLUMBIA 38-06242
94	85	79	12	COUNTRIFIED J. ANDERSON, J. E. NORMAN (T. LAZAROS)	◆ JOHN ANDERSON WARNER BROS. 7-28502
95	70	53	16	WHEN A WOMAN CRIES N. WILSON (B. MOORE, M. WILLIAMS)	JANIE FRICKE COLUMBIA 38-06417
96	83	72	15	IT WON'T HURT P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE 7-28565/WARNER BROS.
97	84	62	7	15 TO 33 D. GOODMAN (D. GOODMAN, M. SHERRILL, F. DYCUS, J. W. RYLES)	SOUTHERN REIGN REGAL 17441
98	94	88	24	WALK THE WAY THE WIND BLOWS A. REYNOLDS (T. P. BRIEN)	◆ KATHY MATTEA MERCURY 884 978-7/POLYGRAM
99	86	65	21	SHE THINKS THAT SHE'LL MARRY T. WEST (J. RODMAN, D. ORENDER)	◆ JUDY RODMAN MTM 72076/CAPITOL
100	91	84	16	IT SHOULD HAVE BEEN EASY L. BUTLER (B. MCDILL)	THE WHITES MCA/CURB 52953/MCA

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

# Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	HOW DO I TURN YOU ON	RONNIE MILSAP	9
2	3	FOREVER	THE STATLER BROTHERS	10
3	1	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	14
4	7	BABY'S GOT A NEW BABY	S-K-O	6
5	4	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO	7
6	6	RIGHT HAND MAN	EDDY RAVEN	3
7	8	NO PLACE LIKE HOME	RANDY TRAVIS	5
8	5	I CAN'T WIN FOR LOSIN' YOU	EARL THOMAS CONLEY	2
9	9	MORNIN' RIDE	LEE GREENWOOD	4
10	12	STRAIGHT TO THE HEART	CRYSTAL GAYLE	1
11	19	I ONLY WANTED YOU	MARIE OSMOND	17
12	15	THE RIGHT LEFT HAND	GEORGE JONES	23
13	10	LEAVE ME LONELY	GARY MORRIS	33
14	20	FIRE IN THE SKY	NITTY GRITTY DIRT BAND	21
15	25	TALKIN' TO THE MOON	THE GATLIN BROTHERS	16
16	26	OCEAN FRONT PROPERTY	GEORGE STRAIT	18
17	23	I'LL STILL BE LOVING YOU	RESTLESS HEART	8
18	28	TWENTY YEARS AGO	KENNY ROGERS	13
19	17	PARTNERS AFTER ALL	WILLIE NELSON	65
20	24	HOMECOMING '63	KEITH WHITLEY	22
21	13	COWBOY MAN	LYLE LOVETT	61
22	16	THE CARPENTER	JOHN CONLEE	63
23	14	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	T.G. SHEPPARD	43
24	21	GOTTA HAVE YOU	EDDIE RABBITT	57
25	—	"YOU'VE GOT" THE TOUCH	ALABAMA	19
26	11	YOU STILL MOVE ME	DAN SEALS	37
27	30	TAKE THE LONG WAY HOME	JOHN SCHNEIDER	15
28	29	WHAT CAN I DO WITH MY HEART	JUICE NEWTON	12
29	27	SMALL TOWN GIRL	STEVE WARINER	11
30	18	WHEN A WOMAN CRIES	JANIE FRICKE	95

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	STRAIGHT TO THE HEART	CRYSTAL GAYLE	1
2	5	I CAN'T WIN FOR LOSIN' YOU	EARL THOMAS CONLEY	2
3	4	RIGHT HAND MAN	EDDY RAVEN	3
4	6	MORNIN' RIDE	LEE GREENWOOD	4
5	8	NO PLACE LIKE HOME	RANDY TRAVIS	5
6	10	BABY'S GOT A NEW BABY	S-K-O	6
7	11	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO	7
8	13	I'LL STILL BE LOVING YOU	RESTLESS HEART	8
9	1	HOW DO I TURN YOU ON	RONNIE MILSAP	9
10	14	FOREVER	THE STATLER BROTHERS	10
11	16	SMALL TOWN GIRL	STEVE WARINER	11
12	15	WHAT CAN I DO WITH MY HEART	JUICE NEWTON	12
13	17	TWENTY YEARS AGO	KENNY ROGERS	13
14	2	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	14
15	18	TAKE THE LONG WAY HOME	JOHN SCHNEIDER	15
16	19	TALKIN' TO THE MOON	THE GATLIN BROTHERS	16
17	20	I ONLY WANTED YOU	MARIE OSMOND	17
18	21	OCEAN FRONT PROPERTY	GEORGE STRAIT	18
19	22	"YOU'VE GOT" THE TOUCH	ALABAMA	19
20	24	KIDS OF THE BABY BOOM	THE BELLAMY BROTHERS	20
21	7	FIRE IN THE SKY	NITTY GRITTY DIRT BAND	21
22	9	HOMECOMING '63	KEITH WHITLEY	22
23	27	THE RIGHT LEFT HAND	GEORGE JONES	23
24	26	THE ROCK AND ROLL OF LOVE	TOM WOPAT	24
25	28	THE BED YOU MADE FOR ME	HIGHWAY 101	25
26	—	ROSE IN PARADISE	WAYLON JENNINGS	26
27	29	ON AND ON	ANNE MURRAY	27
28	—	WILD-EYED DREAM	RICKY VAN SHELTON	28
29	—	DON'T GO TO STRANGERS	T GRAHAM BROWN	29
30	12	LEAVE ME LONELY	GARY MORRIS	33

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## 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 (12)	16
MCA/Curb (4)	
RCA (14)	16
RCA/Curb (2)	
CAPITOL (7)	13
MTM (4)	
Capitol/Curb (2)	
WARNER BROS. (11)	13
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	11
POLYGRAM	10
Mercury (6)	
Compleat (3)	
Advantage/Compleat (1)	
EPIC	3
EMI-AMERICA	2
NSD	2
Encore (1)	
Master (1)	
AMI	1
AVI	1
Charta (1)	
ATLANTIC	1
Atlantic/America (1)	
AURORA	1
AVISTA	1
BERMUDA DUNES	1
CHURCHILL	1
EVERGREEN	1
LUV	1
LONGHORN	1
MOTOWN	1
REGAL	1
RHINO	1
SOUTHERN TRACKS	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
97 15 TO 33	(MCA, ASCAP/Right Road, BMI/Forrest Hills, BMI/Al Gallico, BMI) CPP/HL	
75 67 MILES TO COW TOWN	(Kenco, ASCAP/Calente, ASCAP)	
46 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP)	
6 BABY'S GOT A NEW BABY	(A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)	
25 THE BED YOU MADE FOR ME	(Warner-Tamerlane, BMI/Sportsman, BMI)	
76 BURNED OUT	(Jason Dee, BMI/Mr.mort, ASCAP)	
45 CAN'T STOP MY HEART FROM LOVING YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP)	
63 THE CARPENTER	(April, ASCAP/GSC, ASCAP) CPP/ABP	
94 COUNTRYFIED	(Pending)	
61 COWBOY MAN	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) HL	
83 CRY MYSELF TO SLEEP	(Irving, BMI) CPP/ALM	
71 DEEP RIVER WOMAN	(Brockman, ASCAP)	
36 DON'T BE CRUEL	(Elvis Presley, BMI)	
29 DON'T GO TO STRANGERS	(MCA, ASCAP) HL	
35 A FACE IN THE CROWD	(AMR, ASCAP/Nashion, BMI)	
55 FALLIN' FOR YOU FOR YEARS	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
21 FIRE IN THE SKY	(Le-Bone-Aire, ASCAP/Vicious Circle, ASCAP)	
10 FOREVER	(Statler Brothers, BMI)	
56 GIRLS RIDE HORSES TOO	(Mid-Summer, ASCAP/AMR, ASCAP)	
91 GIVE ME WINGS	(Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/ALM/HL	
69 GOD WILL	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
74 GOODBYE SONG	(A Little More Music, ASCAP/Sharp Circle, ASCAP)	
49 GOODBYE'S ALL WE'VE GOT LEFT		
57 GOTTA HAVE YOU	(Goldline, ASCAP)	
32 GYPSIES ON PARADE	(Briarpatch, BMI/Englishtown, BMI) CPP	
43 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	(Zoo Crew, ASCAP)	
59 HEART VS. HEART	(Cross Keys, ASCAP/Shen Hit, BMI)	
86 HE'S NOT GOOD ENOUGH	(Joe L.Wilson, BMI/Web IV, BMI/Sweet Angel, ASCAP/Michael H. Goldsen, ASCAP)	
22 HOMECOMING '63	(Blackwood, BMI/Larry Butler, BMI/South Wing, ASCAP) CPP/ABP	
9 HOW DO I TURN YOU ON	(Lodge Hall, ASCAP/Rick Hall, ASCAP) CPP	
2 I CAN'T WIN FOR LOSIN' YOU	(Rick Hall, ASCAP)	
17 I ONLY WANTED YOU	(Tree, BMI/Cross Keys, ASCAP) HL	
81 I WISH SHE WOULDN'T TREAT YOU THAT WAY	(Cross Keys, ASCAP/Perfect Circle, ASCAP)	
50 I WONDER IF I CARE AS MUCH	(Acuff-Rose Opryland, BMI)	
14 I'LL COME BACK AS ANOTHER WOMAN	(Let There Be Music, ASCAP/Irving, BMI) CPP/ALM	
8 I'LL STILL BE LOVING YOU	(Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL	
68 I'M GONNA GET YOU	(Dennis Linde, BMI)	
100 IT SHOULD HAVE BEEN EASY	(Jack & Bill, ASCAP) HL	
54 IT TAKES A LITTLE RAIN	(Tom Collins, BMI)	
89 IT WAS LOVE WHAT IT WAS	(Cross Keys, ASCAP/Tree, BMI/Acuff-Rose, BMI)	
96 IT WON'T HURT	(Coal Dust West, BMI)	
79 IT'S GOODBYE AND SO LONG TO YOU	(Intersong, ASCAP/Chappell, ASCAP) HL	
78 JUST A LITTLE BIT	(Roger Cook, BMI/Chriswood, BMI)	
53 KEEP THE FAITH	(April, ASCAP/Keith Stegall, ASCAP/Hall-Clement, BMI/Welk, BMI) HL	
20 KIDS OF THE BABY BOOM	(Bellamy Bros., ASCAP)	
88 KILLBILLY HILL	(Long Tooth, BMI/That's What She Said, BMI)	
33 LEAVE ME LONELY	(WB, ASCAP/Gary Morris, ASCAP)	
31 LET THE MUSIC LIFT YOU UP	(Two Sons, ASCAP/Warner-Tamerlane, BMI/WB, ASCAP)	
38 LET'S BE FOOLS LIKE THAT AGAIN	(Old Friends, BMI) CPP	
41 LONE STAR STATE OF MIND	(Lucrative, BMI/Bug, BMI/Bail And Beer, ASCAP)	
82 LONG GONE LONESOME BLUES	(Acuff-Rose Opryland, BMI/Hiram, BMI)	
30 LOVIN' THAT CRAZY FEELIN'	(Tree, BMI/Strawberry Lane, BMI) HL	
92 ME AND YOU	(Prima-Donna, BMI)	
7 MIDNIGHT GIRL/SUNSET TOWN	(Almo, ASCAP/Don Schlitz, ASCAP) CPP/ALM	
34 THE MOON IS STILL OVER HER SHOULDER	(Lawyers Daughter, BMI)	
4 MORNIN' RIDE	(Chappell, ASCAP/Unichappell, BMI) HL	
60 NEED A LITTLE TIME OFF FOR BAD BEHAVIOR	(Window, BMI/Goodlat, BMI/Robin Sparrow, BMI)	
5 NO PLACE LIKE HOME	(Writers Group, BMI/Scarlet Moon, BMI)	
18 OCEAN FRONT PROPERTY	(Tree, BMI/Larry Butler, BMI/Blackwood, BMI/South Wing, ASCAP) HL	
93 OH DARLIN'	(Cross Keys, ASCAP) HL	
58 OH WHAT A NIGHT	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Hall-Clement, BMI/Maplehill, BMI) HL	
52 OLD BRIDGES BURN SLOW	(Lowery, BMI)	
27 ON AND ON	(Artist Records, ASCAP)	
67 ONE OF THE BOYS	(Southern Grand Alliance, ASCAP)	
65 PARTNERS AFTER ALL	(Chip Moman, BMI/Attadoo, BMI/Unichappell, BMI/Rightsong, BMI)	
80 QUIETLY CRAZY	(Cavesson, ASCAP/Tapadero, BMI) CPP	
3 RIGHT HAND MAN	(Earthly Delights, BMI)	
23 THE RIGHT LEFT HAND	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP)	
24 THE ROCK AND ROLL OF LOVE	(HL)	
77 WHEN I'M OVER YOU (WHAT YOU GONNA DO)	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Chappell, ASCAP/Serenity Manor Music) HL	
70 WHEN SOMETHING IS GOOD (WHY DOES IT CHANGE)	(Bocephus, BMI)	
28 WILD-EYED DREAM	(Tree, BMI) HL	
84 YOU LEFT HER LOVIN' YOU	(Freaky Stan, BMI/Watch Cat, BMI/Second Serve, ASCAP)	
37 YOU STILL MOVE ME	(Pink Pig, BMI)	
39 YOU'RE THE POWER	(Colgems-EMI, ASCAP)	
62 YOU'VE GOT A RIGHT	(Cross Keys, ASCAP/Old Friends, BMI) HL	
19 "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	IML	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

# COUNTRY datebook

Introducing "Country Datebook"

365 Dates a Year with the Stars of Country Music

United Stations wrote the book on innovative programming. Now *every day* is something special with the "Country Datebook".

Every Day Marks an Important Anniversary

Every COUNTRY DATEBOOK marks an important anniversary in country music. It might be a star's birthday, the date of an historic recording session, or the awarding of a million-selling record. Whatever the occasion, you'll find it in COUNTRY DATEBOOK.

COUNTRY DATEBOOK is a tightly produced two-and-one-half minute *daily* vignette saluting different country music stars and their achievements. Hosted by WHN's morning personality Del DeMontreux, COUNTRY DATEBOOK is always filled with fascinating interviews and great music.

Drawing from the largest existing library of country music interviews, each program is a montage of music and talk to provide a fast-paced attention-getting feature.

COUNTRY DATEBOOK is available on a swap/exchange basis to stations in the top 175 Arbitron-rated metro markets. For station clearance information call United Stations Radio Networks in New York at (212) 575-6146.

Come visit US in the Presidential Suite at Nashville's Opryland Hotel during the Country Radio Seminar.

For national sales information, call (212) 575-6100.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY

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

## ACM AWARDS

(Continued from preceding page)

Artist: Ricky Skaggs  
 Producer: Ricky Skaggs  
 Label: Epic  
 "I Don't Mind The Thorns (If You're The Rose)"  
 Artist: Lee Greenwood  
 Producer: Jerry Crutchfield  
 Label: MCA  
 "Mind Your Own Business"  
 Artist: Hank Williams Jr.  
 Producers: Barry Beckett, Jim Ed Norman, Hank Williams Jr.  
 Label: Warner Bros.  
 "Never Be You"  
 Artist: Rosanne Cash  
 Producers: Rodney Crowell, Dave Thoener  
 Label: Columbia  
 "Nobody In His Right Mind Would Have Left Her"  
 Artist: George Strait  
 Producers: Jimmy Bowen, George Strait  
 Label: MCA  
 "On The Other Hand"  
 Artist: Randy Travis  
 Producers: Kyle Lehning, Keith Steagall  
 Label: Warner Bros.  
 "Once In A Blue Moon"  
 Artist: Earl Thomas Conley  
 Producers: Nelson Larkin, Earl Thomas Conley  
 Label: RCA  
 "Rockin' With The Rhythm"  
 Artist: the Judds  
 Producer: Brent Maher  
 Label: RCA/Curb  
 "Touch Me When We're Dancing"  
 Artist: Alabama  
 Producers: Harold Shedd, Alabama  
 Label: RCA  
 "Whoever's In New England"  
 Artist: Reba McEntire  
 Producers: Jimmy Bowen, Reba McEntire  
 Label: MCA

## SONG OF THE YEAR

"100% Chance Of Rain"  
 Artist: Garry Morris  
 Composers: Charlie Black, Austin Roberts  
 Publishers: Chappell Music, Chriswald Music, Hopi Sound Music, MCA Music  
 "Country State Of Mind"  
 Artist: Hank Williams Jr.  
 Composers: Roger Alan Wade, Hank Williams Jr.  
 Publishers: Bocephus Music, Tapadero Music  
 "Everything That Glitters (Is Not Gold)"  
 Artist: Dan Seals  
 Composers: Bob McDill, Dan Seals  
 Publishers: Pink Pig Publishing, Jack & Bill Music  
 "Grandpa"  
 Artist: the Judds  
 Composer: Jamie O'Hara  
 Publishers: Cross Keys, Tree Group Publishing  
 "Hearts Aren't Made To Break (They're Made To Love)"  
 Artist: Lee Greenwood  
 Composers: Roger Murrah, Steve Dean  
 Publisher: Tom Collins Publishing  
 "Living In The Promiseland"  
 Artist: Willie Nelson  
 Composer: D.L. Jones  
 Publishers: Mighty Nice, Victrola, Skunk & De-Ville Publishing  
 "Nobody In His Right Mind Would Have Left Her"  
 Artist: George Strait  
 Composer: Dean Dillon  
 Publisher: Hall-Clement Music  
 "On The Other Hand"  
 Artist: Randy Travis  
 Composers: Paul Overstreet, Don Schlitz  
 Publishers: Writers Group Music, Scarlet Moon Music, MCA Music, Don Schlitz Music  
 "Touch Me When We're Dancing"  
 Artist: Alabama  
 Composers: Terry Skinner, J.L. Wallace, Kenny Bell  
 Publisher: Hall-Clement Music  
 "Whoever's In New England"  
 Artist: Reba McEntire  
 Composers: Kendal Franceschi, Quentin Powers  
 Publishers: Silverline Publishing, W.B.M. Publishing

(Continued on next page)

## SGA Offers Songwriting Instruction

NASHVILLE The Songwriters Guild of America is sponsoring a creative process workshop at its offices here, beginning Tuesday (17) at 7 p.m. CST. The workshop meets for two hours a week for six weeks and will be taught by singer and songwriter Rick Carnes.

The classes will focus on how to develop creativity within the songwriting process.

With his wife, Janis, Carnes has written such hits as "Does He Ever Mention My Name," "You Put The Blue In Me," "Can't Even Get The Blues," "I'm Hangin' Around," and "Pins And Needles." As a duo, the Carneses have recorded for Elektra, Warner Bros., and MCA.

Workshop fees are \$55 for guild members and \$100 for nonmembers. Applications are available at the guild offices at 50 Music Square W., Suite 107, Nashville, Tenn. 37203; 615-329-1782.

## ACM AWARDS

(Continued from preceding page)

### ALBUM OF THE YEAR

"#7"

Artist: George Strait  
Producers: Jimmy Bowen, George Strait  
Label: MCA

"A Memory Like You"

Artist: John Schneider  
Producers: Jimmy Bowen, John Schneider  
Label: MCA

"Guitars, Cadillacs, Etc."

Artist: Dwight Yoakam  
Producer: Pete Anderson  
Label: Reprise

"Live In London"

Artist: Ricky Skaggs  
Producer: Ricky Skaggs  
Label: Epic

"Montana Cafe"

Artist: Hank Williams Jr.  
Producers: Hank Williams Jr., Jim Ed Norman, Barry Beckett  
Label: Warner/Curb

"Rhythm & Romance"

Artist: Rosanne Cash  
Producers: Dave Thoener, Rodney Crowell, David Malloy  
Label: Columbia

"Rockin' With The Rhythm"

Artist: the Judds  
Producer: Brent Maher  
Label: RCA/Curb

"Storms Of Life"

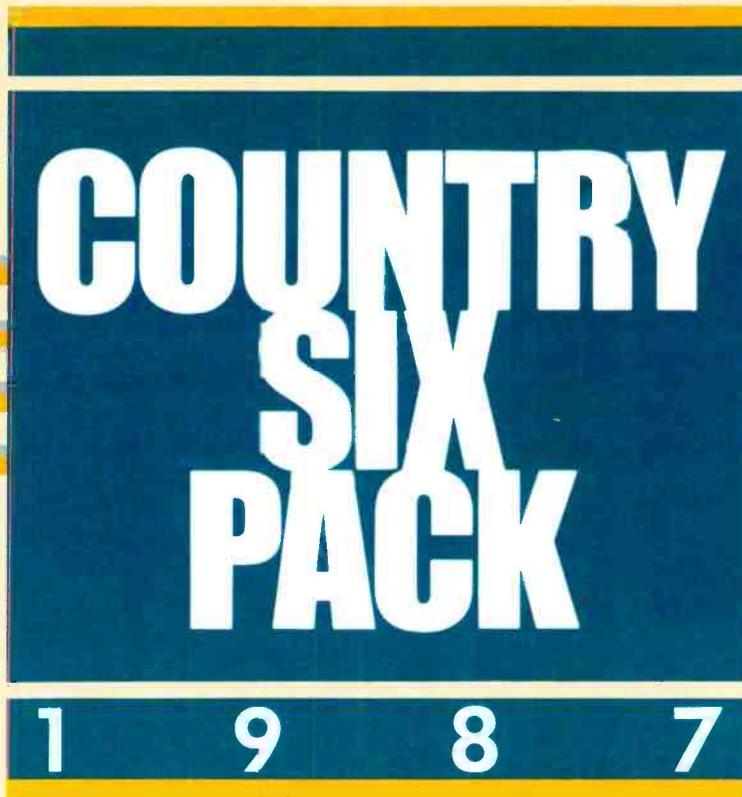
Artist: Randy Travis  
Producer: Kyle Lehning  
Label: Warner Bros.

"The Touch"

Artist: Alabama  
Producers: Harold Shedd, Alabama  
Label: RCA

"Whoever's In New England"

Artist: Reba McEntire  
Producers: Jimmy Bowen, Reba McEntire  
Label: MCA



### Memorial Day

# 1

#### Reba McEntire: Entertainer of the Year

Our annual salute to this year's Country Music Association Entertainer Of The Year. For more than ten years, Reba has been on country charts with songs ranging from rockers like "Can't Even Get The Blues" to ballads like her recent hit "Whoever's In New England." She provides her personal comments on her music from her first hits to her newest release.

### Fourth of July

# 2

#### The Oak Ridge Boys: Golden Decade

It's an "American Made" success story, to borrow the title of one of their biggest hits. The group's roots may date back to the 1940's, but their nationwide popularity began in the summer of 1977 when "Ya'll Come Back Saloon" reached the top of the country music charts. In recent years, they've been given their distinctive vocal treatment to country ballads including "Make My Life With You," as well as uptempo songs like their million selling "Elvira."

### Labor Day

# 3

#### Twenty Years of Great Entertainers

In 1967 the Country Music Association established its "Entertainer Of The Year Award." The winners of the coveted top honor have included Ricky Skaggs, Willie Nelson, Barbara Mandrell, Alabama, Merle Haggard, Dolly Parton and many others—every one of whom will be brought together for conversation and music from country's best.

### Thanksgiving

# 4

#### Dolly Parton: Twenty Years of Gold

After graduating from high school, Dolly Parton moved to Nashville to take her music seriously and for twenty years songs that she has written and sung have become some of the most popular in country music. Ironically, she is both a traditionalist with hits like "Coat Of Many Colors" and a trend setter with pop crossovers like "Here You Come Again" and "Islands In The Stream" with Kenny Rogers.

### Christmas

# 5

#### Christmas Around the Country 1987

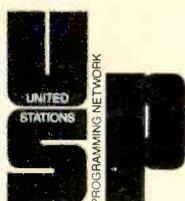
The annual holiday program which has become a tradition in country radio. The best of the latest seasonal releases are combined with some of the greatest classic Christmas hits of all times. All are woven together with stories and memories by the artists themselves.

### New Years

# 6

#### The Merle Haggard Silver Anniversary Special

Twenty-five years ago, in 1963, Merle Haggard released his very first single on an independent label. His talent shone through and "Sing A Song" became a country hit, breaking into the top twenty. Since then he's had countless hits that range from social commentary like "The Fighting Side Of Me" and his signature songs "Ookie from Muskogee" to love ballads like "Today I Started Loving You Again" and "Always Wanting You." His songs echo the concerns and emotions of the common man, making him among America's premiere balladeers.

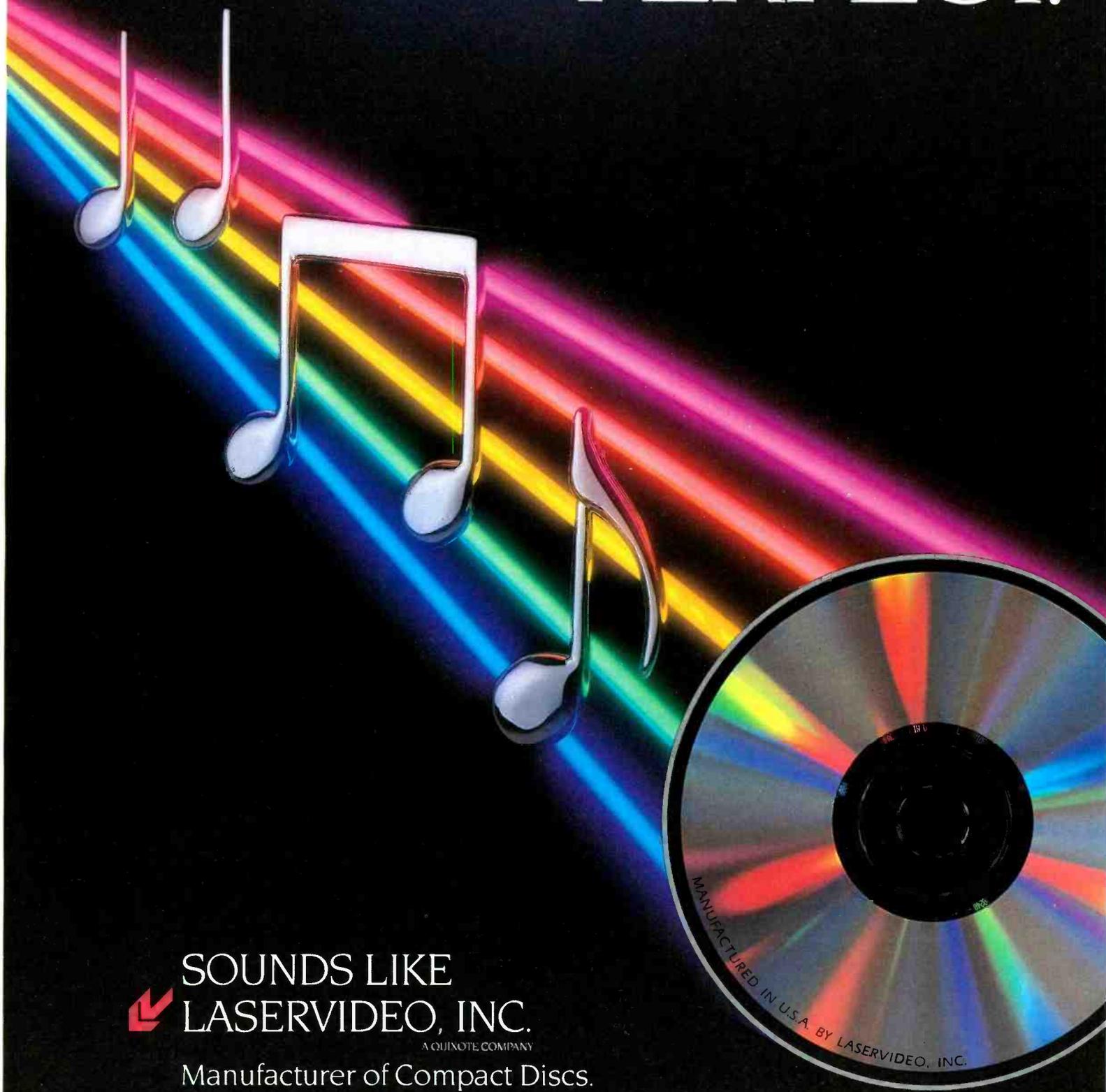


Come visit US in the Presidential Suite at Nashville's Opryland Hotel during the Country Radio Seminar.

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

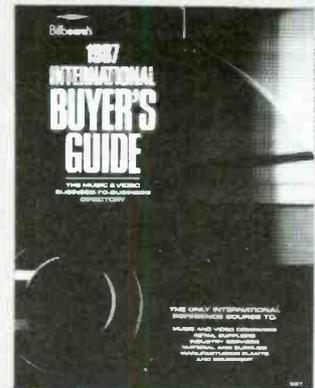
**Gospel Music Week plans are announced**  
... see page 32

# SOUNDS. PERFECT.



**SOUNDS LIKE  
LASERVIDEO, INC.**  
A QUINOTE COMPANY  
Manufacturer of Compact Discs.

For information: LaserVideo, Inc. • One East Wacker Drive • Chicago, Illinois 60601 • 312.467.6755



**ORDER YOUR  
COPY NOW!**

**Have the  
Information  
You *Really*  
Need Right  
at Your  
Fingertips**

### 1987 International Buyer's Guide

Bigger and better than ever. Filled with the most comprehensive listings by category and geographical area; thousands of names, addresses and telephone numbers for:

- Record companies
- Music publishers
- Wholesalers
- Distributors
- One Stops
- Rack Jobbers
- Importers
- Exporters
- Industry Services & Organizations
- Record Promotion Services
- Equipment Manufacturers
- Suppliers

PLUS—manufacturers, wholesalers, hardware, software and accessories for Compact Disc, Video and Audio Disc, Video Cassettes, Video Games Statistics and Charts on consumer purchasing trends.

A complete International Guide to the Music and Home Entertainment Industries.

The price is \$60.00 (Includes postage & handling).

**Mail to: Billboard, Circulation Department, 1515 Broadway, New York, N.Y. 10036**

Please send me:

copies 1987 International Buyer's Guide—Price \$60.00 (Includes postage & handling).  
Add appropriate sales tax in NY, NJ, CA, TN, MA and VA

My check enclosed (U.S. Currency Only)  
Please charge my  
 American Express

\_\_\_\_\_ Card Number

MasterCard

\_\_\_\_\_ MasterCard Bank #

VISA

\_\_\_\_\_ Card Expires

Name \_\_\_\_\_

Address \_\_\_\_\_

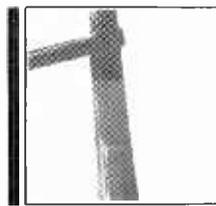
City \_\_\_\_\_

State/Zip \_\_\_\_\_

Signature \_\_\_\_\_

**CALL TOLL FREE 800-223-7524**  
(In New York State: 212 764-7579) Or Mail Coupon  
P633

The Record Company That Doesn't Make Records



**JIM PEPPER "Comin' & Goin'""**  
RCD 10001  
Innovative jazz featuring Don Cherry, John Scofield and Colin Wolcott. Includes "Witchi Tai To"

**DISTRIBUTORS**

EAST SIDE DIGITAL  
Minneapolis, MN  
1 800 468-4177

PRECISION SOUND  
MARKETING  
Mountlake Terrace, WA  
1-800-547 7715

INTERCON MUSIC CORP  
Wallington, NJ  
1 800 524 2724

SURFSIDE DISTRIBUTORS  
Honolulu, HI 96817  
(808) 524-2744



SCHWARTZ BROS INC  
Lanham, MD  
1 800 638-0530

ROUNDER RECORDS  
Cambridge, MA  
(617) 354-0700

GEMINI DISTRIBUTORS  
Norcross, GA  
1 800 862 2202 Lx1 727



RYKODISC USA  
Pickering Wharf, Bldg C 3G  
Salem, MA 01970  
617 744 7678

KENNY ROGERS

**DIVIDER CARDS**

BLANK & PRE-PRINTED  
CUSTOM OR PROMOTIONAL

800/648-0958

GOPHER PRODUCTS CORP

2201 Lockheed Way  
Carson City Nev 89701



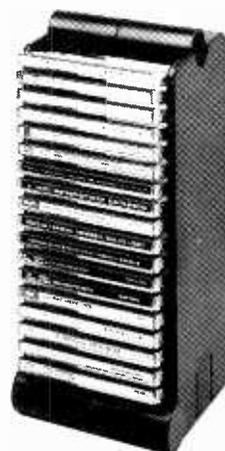
**discit**

Home storage units for:  
CDs, Cassettes, Video 8 mm  
Ask your local retailer

LIFT CANADA:  
GEM-SEM (416) 856 5438

Lift Display Inc.,  
7216 Bergenline Avenue,  
North Bergen, NJ 07047  
(201) 662-8503, 662-8504

**LIFT**  
systems with future



FOR WEEK ENDING FEBRUARY 21, 1987

# Billboard TOP COMPACT DISKS

©Copyright 1987, Billboard Publications, Inc.  
No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP <sup>TM</sup>	
				Compiled from a national sample of retail sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	1	21	<b>★★ NO. 1 ★★</b> BRUCE HORNSBY & THE RANGE RCA PCD 1-8058 4 weeks at No. One	THE WAY IT IS
2	1	2	17	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
3	3	3	23	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
4	4	4	32	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
5	6	7	34	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
6	5	5	16	BOSTON MCA MCAD 6188	THIRD STAGE
7	7	6	28	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
8	10	10	20	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
9	9	9	14	THE POLICE A&M CD 3902	EVERY BREATH YOU TAKE/THE SINGLES COLLECTION
10	16	28	4	ERIC CLAPTON WARNER BROS. 2-25476	AUGUST
11	11	22	14	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT
12	12	11	23	ANITA BAKER ELEKTRA 2-60444	RAPTURE
13	8	8	13	BRUCE SPRINGSTEEN COLUMBIA C3K 40558	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
14	18	12	22	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
15	13	13	24	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
16	30	—	3	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND
17	15	19	91	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
18	21	17	87	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
19	14	15	16	BOSTON EPIC EK 34188	BOSTON
20	25	18	6	LED ZEPPELIN ATLANTIC 2-19127	LED ZEPPELIN II
21	19	16	11	THE PRETENDERS SIRE 2-25488/WARNER BROS.	GET CLOSE
22	17	14	27	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
23	22	25	9	CINDERELLA MERCURY 830076-2/POLYGRAM	NIGHT SONGS
24	29	29	3	LED ZEPPELIN ATLANTIC 2-19128	LED ZEPPELIN III
25	26	—	2	THE ALAN PARSONS PROJECT ARISTA ARCD 8448	GAUDI
26	27	—	2	DEEP PURPLE MERCURY 831 318-2/POLYGRAM	THE HOUSE OF BLUE LIGHT
27	24	—	62	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
28	<b>NEW</b>	1	1	ROBERT CRAY MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
29	<b>RE-ENTRY</b>			JANET JACKSON A&M CD 5106	CONTROL
30	20	20	39	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL <sup>TM</sup>	
				Compiled from a national sample of retail sales reports.	
				TITLE	ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	15	<b>★★ NO. 1 ★★</b> HOROWITZ IN MOSCOW DG 419-499	12 weeks at No. One VLADIMIR HOROWITZ
2	2	2	48	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
3	3	3	26	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
4	4	4	29	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
5	5	5	16	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
6	6	6	55	BACHBUSTERS TELARC 80123	DON DORSEY
7	8	7	36	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
8	7	8	24	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
9	10	10	10	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
10	9	9	15	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
11	11	11	14	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
12	13	13	21	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
13	12	12	91	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
14	15	17	80	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
15	14	14	91	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
16	18	25	3	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
17	16	15	56	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
18	17	16	91	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
19	22	—	12	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
20	19	19	46	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
21	20	20	91	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
22	23	23	71	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
23	26	30	23	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
24	21	18	22	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
25	27	—	2	CHOPIN: NOCTURNES RCA 5613-RC	ARTHUR RUBINSTEIN
26	24	24	35	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS
27	28	27	5	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
28	25	22	6	VERDI: OTELLO ANGEL CDCB-47450	PLACIDO DOMINGO
29	<b>NEW</b>	1	1	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)
30	30	28	33	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING

## Wherehouse Looks To The Future New Headquarters Is State-Of-The-Art

BY CHRIS MORRIS

LOS ANGELES "If California has an earthquake and the mainframes go down, you might as well write us off with everybody else," says Lou-

is Kwiker, president and chief operating officer of Wherehouse Entertainment.

Computerization is the most striking aspect of Wherehouse's new headquarters in Torrance. The music and video retail chain moved to the hi-tech facility in July from a smaller facility in Gardena.

The new Wherehouse offices reflect the company's increasingly sophisticated approach to doing business—an approach necessitated by the vast size and rapid growth of the chain. Wherehouse now has 190 stores, up from 154 at the end of January 1986, with more coming on line this year.

An early stop on a walking tour of the headquarters, which takes nearly a half-hour at a brisk pace, is the Wherehouse planning department.

Three planners work at computer terminals; each screen displays an individual store's open floor plan. Standard fixtures, each assigned a computerized value, are dropped into the floor plans with the touch of an electronic pen. When all design elements are arranged on the computer screen to a planner's satisfaction, they may then be blueprinted on the department's printer. The computerized system allows for speedy on-site revision of a tentative plan.

Kwiker explains that store elevations and lighting are also designed by computer in the planning department.

Wherehouse is sensitive to the store load in specific geographic areas. The proximity of competitors in various territories is charted in large county-by-county maps of the retail topography. Numbered pins indicate individual Wherehouse stores, while color-coded pins stand for stores in the Tower, Music Plus, Musieland, Licorice Pizza, and Major Video chains as well as hardware-oriented Circuit City and Federated locations.

Before leaving the planning department, Kwiker displays a number of Polaroid photos of Wherehouse's latest Concept 600 superstore, opened in Colmo, near San Francisco, in mid-January. A unique  
(Continued on page 44)



Wherehouse Entertainment moved its headquarters into a new, larger facility last summer in Torrance to accommodate its continuing growth. The chain had a net gain of 36 stores since the start of 1986. (Photo: Debbie Osgood)

MAJOR AND HIGHLY SUCCESSFUL  
**COMPACT DISC  
& LASER DISC**  
MANUFACTURER IN JAPAN  
SEEKS  
**SALESPERSON  
OR AGENT**

To negotiate and take  
C.D./L.D. custom press orders  
from all types of record companies.  
Experience with solid contacts in the  
music industry strongly preferred.

SEND RESUME TO  
MIYAC TECHNOLOGY CO. LTD  
GREEN HEIGHTS 109  
NO 1-30, KYUDEN 3-CHOME  
SETAGAYA-KU, TOKYO, 157 JAPAN  
PHONE TOKYO (03) 326-7371  
TELEX 02324793 MIYAC J  
FAX TOKYO (03) 309-7471  
CABLE MIYACTECH TOKYO

**BIG APPLE ENTERTAINMENT**  
DISTRIBUTORS OF AUDIO • VIDEO • TAPES • ACCESSORIES

**New York's Largest  
Most Complete  
Audio/Video Wholesaler**

Big Apple is Audio, Video, Computers, Blank Tapes, Accessories, Telephones, and more. Everything in the world of consumer electronics. Service oriented, we offer convenient toll free ordering, knowledgeable salespersons, extensive customer service, monthly and weekly specials, plus the lowest prices in town!

**FREE CATALOG**

Call Toll Free! **1-800-221-3191** In New York State Call: (212) 233-0747

NAME \_\_\_\_\_ TITLE \_\_\_\_\_  
COMPANY \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
TELEPHONE \_\_\_\_\_ BB \_\_\_\_\_

**BIG APPLE ENTERTAINMENT**  
15 Park Row, NY, NY 10038

## RETAIL TRACK



by Earl Paige

**WHAT'S NEW, WHAT'S HOT?** The Beatles' compact disk. At CD specialty chain Atlanta Compact Disc in Tampa, Fla., manager Kevin Boyer says, "We're doing reservations, and everybody is signing up for all four disks. We don't even know the price yet, maybe \$14.99. We've had television stations calling us in advance of the Feb. 26 street date. I know we'll end up being allocated." Boyer sees continued growth for the specialty chain. Atlanta Compact Disc has three stores in Atlanta—where president Kevin Sechrist and wife, Jenni, are excited about their first visit to the National Assn. of Recording Merchandisers (NARM) confab.

**WAX HANGS TOUGH:** Black vinyl is hot for independent labels. "We've had monster orders ever since Christmas," says George Hocutt, president, California Record Distributors. "It's across the board." This is echoed by Jerry Richman, operations director of Richman Bros., located just outside Philadelphia, and also head of the National Assn. of Independent Record Distributors. Richman notes, however, that "the consumer is steadily replacing the old vinyl," an indication that indie labels have to be aware of the CD explosion.

**FOND FAREWELL:** John Tyrell, co-founder with Jason Gilman in 1977 of Rainbow Records in San Francisco, has retired. Rainbow, with 23 stores, is now headed by Gilman as president, Dennis McCaffrey as general manager, and Rolf Filosa as chief financial officer.

**SERIOUS BUSINESS:** You might not figure that a record shop in Missoula, Mont., would wind up in a major prosecution over renting LPs. Bruce Micklus, owner of 5-year-old Rockin' Rudy's, is still dazed after 11 labels filed action in August. "We've made an offer of a settlement but haven't heard back from them," says Micklus. Case gained prominence when it was publicized by Evan Lasky, president of Danjay Music & Video, at NARM's Retail Advisory/Manufacturer Advisory huddle in San Diego last fall.

**CD CUTOUTS?** Not quite yet, says bargain baron

Ruben Lawrence, owner of Ruby Sales. It is time, however, for a changing of the guard at Ruby. Lawrence, 67 and successfully convalescing from open heart surgery, will introduce his 32-year-old son, Jay, around NARM as new Ruby Sales president.

**BACK TO THE ROOTS:** You're confused by all the stores around the country under the Peaches name? There's only one that dates directly back to the original flamboyant chain, which flamed out in 1981. We located Neil Heiman at his store in Seattle. Heiman, 35, is the brother of Tom Heiman, idea man in the '70s behind the supersize stores, which are now back in vogue. "We first tried to sell the chain as a whole but ended up splitting them off," says Neil. Largest complete entity is publicly owned Peaches Entertainment Corp., in the Miami suburb of Hialeah Gardens. Transworld Music and Sound Warehouse also purchased Peaches outlets. The Seattle store was 16,000 square feet. "We pared it down to 7,000 three years ago," says Neil. He adds that the future is bright for well-operated, independent stores that stock in-depth. "There's a Tower a block away, and Wherehouse is opening 50 feet from me."

**CALLING ALL MALLS:** Wee Three, the 20-year-old Philadelphia chain, continues to do its own thing in 18 malls (17 in Pennsylvania, one in New Jersey). Evelyn Rosen, president and widow of founder Louis Rosen, runs the operation with her son, Howard. "We are steadily updating our look—bright reds, white, grays" but staying away from all the neon and glitz. "We want to make the adult customers feel comfortable," she says, by emphasizing deep inventory and paying attention to specialty genres like jazz, classical, and soundtracks.

**LET'S GO TO THE TAPE:** "The cassette single has to be tried," says Harold Okinow, president of Lieberman Enterprises. "It has to be packaged right, 3-by-12, so it fits four-wide in bins. It ought to be \$1.98. No jewel box," says Okinow, who missed NARM's wholesale conference last fall in Scottsdale, Ariz., but plans on lobbying for the cassettes in Miami Beach.

**AIMING FOR VIDEO:** Look for Target to enlarge its video presence, according to Bill Veeneman, director of marketing/operations for internal racker Jetco. Currently, the typical Target carries 300 SKUs of all VHS product, five to eight deep per title, displayed in a section at the rear of the home entertainment department in Target's 257 units. Being tested, however, is a new bookshelf-style display "that will allow great flexibility. We can show product spine out or front face, three to four deep." New rack would allow video to be brought forward toward the aisle and would facilitate positioning feature product.

(Continued on page 44)



# WANNA DO IT AGAIN?

**Give your customers another great deal on the good stuff, now through June 30th.**

Fuji announced The Good Stuff Videotape Rebate back in October. And your sales went right through the roof. Now, Fuji is at it again.

We've extended our rebate program through June 30, 1987. So for every Fuji videotape your customers purchase, they'll get \$1 back.

And everyone is eligible, including consumers who took advantage of Fuji's previous rebate offer.

So stock even more of the good stuff. And you'll find that a Fuji videotape rebate is even better the second time around.

 **FUJI VIDEOTAPE**

Put the good stuff on the good stuff.®

## Prerecorded Music Chain Embraces Video, Computers DeOrsey's Moves To Expand Offerings

BY DAVID WYKOFF

PORTLAND, Maine DeOrsey's, well-established as northern New England's largest prerecorded music chain, with eight outlets in Maine and New Hampshire, aims to cover the entire home entertainment market.

Originally known as a record retailer, DeOrsey's has broadened its scope in recent years by offering a wide range of audio, video, and computer hardware and software.

"We find that a diversified product mix is necessary for stores in the population areas we target," says Harry Hall, general manager of Diamond Corp., the Portland-based parent company of DeOrsey's and the Entertainment Warehouse division. "Variety is our key to volume," he says.

DeOrsey's established its 40-year reputation with prerecorded music sales, but since founder Clarence DeOrsey sold the company to brothers Jack and Herbert Holmes in 1971, the stores have slowly evolved into home entertainment centers.

"We introduced new product categories as they've fit into the home entertainment notion," says Hall. The chain made a strong commitment to audio hardware in the mid-'70s, he says. Video, electronics, and computers were additions made in the past few years. "Audio, video, and computer products are becoming more and more compatible and are now complementary to one another as product categories," says Hall.

Prerecorded music remains the company's largest product category, and Hall reports that DeOrsey's has seen Maine and New Hampshire consumers slowly follow the major industry trends for various product configurations. "This area is very slow to react to change. So, as we watch what goes on in the rest of the industry, we can recognize trends before they actually have an effect in this part of the country," says Hall.

According to Hall, cassettes continue to grow consistently, and they are now the chain's best-selling configuration. Compact disks are only now beginning to catch up with LPs, Hall says, as record sales decline slightly. "Even though we see a lot more attention focused on CDs, there's an awful lot of business still to be done

with LPs."

CDs were given a very strong push for the holidays, and they garnered as much or more display space as LPs. CBS' promotional offer to "buy five, get one free" figured prominently in both the chain's advertising and merchandising. An entire wall of the South Portland unit was devoted to CD merchandising.

**'Variety is  
the key to our  
volume'**

Electronics and stereo hardware were among the chain's hottest holiday products. Hall says, "Keyboards usually do well around the holidays, but this year they exceeded our expectations. We've also been emphasizing rack systems for stereos and TV—a natural purchase during the Maine and New Hampshire winters—and customers have really responded."

DeOrsey's primary advertising is done through fliers, which are distributed in stores and added as supplements to area newspapers. While the chain uses some radio and TV spots, Hall notes that fliers make better use of co-op dollars and also provide a more direct and less expensive means to cover a wide-ranging customer base.

"We don't really look to address our competition [primarily Service Merchandise for hardware and Tape World, Record Town, and Musicland for prerecorded music] in our advertising. Instead, we look to tell our

own story and emphasize our unique product mix," says Hall.

All departments are promoted in the chain's fliers, with special sales and seasonal products given the greatest push. "In the springtime, we make a heavy push with car stereo and boom boxes—summer items that people use outside. In the winter, we work 'inside' products such as video hardware and software," says Hall.

The chain's video rental program is oriented toward what Hall terms "the greatest ease for the customer." The overnight rate—\$1.99 per movie—is reasonably priced in relation to other area dealers. "We also don't require a deposit or credit card imprint, and customers definitely appreciate the convenience. At many of the other area video dealers, especially the large discounters, the customer really has to work to rent a movie. We try to make it as easy as possible."

Most DeOrsey's stores are more than 2,000 square feet in size and are large enough to merchandise computer, video, stereo, and electronics products as well as the more traditional prerecorded music inventory. The chain's six home-state locations—Bangor, Brunswick, Ellsworth, Lewiston, North Windham, and South Portland—cover "all of Maine's prime trading areas and major population bases," says Hall. The two New Hampshire outlets are located in North Conway and Keene. All but the Bangor unit are located in strip malls.

Hall says the operation's immediate expansion plans are focused on the Entertainment Warehouse division but several new DeOrsey's units could open in the next five years.



**SWISS BADGE** — The hot new fashion badge that's a hit in Europe and Japan, now available in the USA. Innovative fastening method guaranteed to intrigue your customers. A sure retail success with audio graphics. Also available custom printed with your own promotional message. Look for us at NARM. Or contact us today!

P.O. Box 7542, Boulder, CO 80306 / Phone 303-494-1407



## Watch for BILLBOARD SPOTLIGHTS

### February

- COUNTRY RADIO

### March

- EXERCISE & HEALTH VIDEO
- ITA '87
- MUSIC PUBLISHING

**BILLBOARD COVERS IT ALL!**

**JUST ed's DISTRIBUTORS, Inc.**

- We specialize in Compact Discs and Accesories
- Great Variety of Latin Compact's
- Service to all Latinamerica and the Caribbean from Miami

"Hablamos Español" Orders Call: George Navarro  
6854 N.W. 75th STREET (Bay No. 2) MEDLEY, FLORIDA 33166

**Ph. (305) 885-8346 / 47**

## ORIGINAL CD JEWEL BOX

- LICENCEE OF CD JEWEL BOX MANUFACTURING ACCORDANCE TO POLYGRAM SPECIFICATION
- ACCURATE DIMENSION FOR CD AUTOMATIC PACKAGING MACHINE
- AVAILABLE IN SINGLE BOX AND MULTIPACK CASE (FOR 2 CDs 3 CDs AND 4 CDs)
- COMPETITIVE PRICE WITH PROMPT DELIVERY

**COMPACT  
disc  
DIGITAL AUDIO**



**VIVA MAGNETICS LIMITED**

16th Fl., E On Fty. Bldg., 14 Wong Chuk Hang Road, Hong Kong  
Tel: 5-530285 Telex: 83234 VIVA HX FAX: 852-5-511041

## Cassette-Magazine Bows Primary Focus Is On Jazz, Fusion

BY CHRIS MORRIS

LOS ANGELES A new audiocassette and magazine hybrid targeted at contemporary jazz and fusion listeners is seeking acceptance by retailers and labels.

Described as "the marriage of music and magazine" and called Cymbiosis (the misspelling is intentional and copyrighted), the unique bimonthly consists of a 48-page magazine and a 60-minute cassette, packaged together in a blister pack.

The small-format, slick-paper magazine includes interviews with recording artists and record reviews; the cassette comprises one or two musical selections by each interview subject.

Cymbiosis' first two issues featured interviews with such jazz and fusion players as Allan Holdsworth, Wishful Thinking, Jeff Berlin, and T Lavitz, accompanied by selections from their current albums.

Editor-publisher Ric Levine, a former DJ and Los Angeles Times staffer, sees the function of Cymbiosis as primarily an educational one.

"I've always enjoyed turning people on to music," Levine says. "The people on the tapes have never gotten the airplay they've deserved."

Levine would also like Cymbiosis to fill a void created by some retailers' inability to push developing jazz and fusion acts.

"The sampler gives the consumer a good healthy idea of what's on the records," he says. "Most of the people behind the counters don't know about the records. This way, people can get exposed to stuff they don't know about and make informed record-buying decisions."

Priced at \$9.98, Cymbiosis started up last summer with a press run of 5,000; it has since scaled down to 2,000 copies per issue.

Levine says there is a small but growing interest in his publication at retail: a few chains stock it, including Tower, Peaches, Record Bar, and L.A. indie Moby Disc as well as several other indie outlets. At this point, most of Cymbiosis' sales are mail order; Levine says that orders have come in from 33 states and seven foreign countries.

Levine says that the slow response to Cymbiosis at retail may be because he has produced no point-of-purchase displays, and stores are uncertain about where it should be merchandised.

"Each store is so different, and we haven't known what to make to accommodate each of the stores," he says.

Levine characterizes label response to this potential marketing tool as "excellent," saying that MCA has approached him about including the Yellowjackets in a future issue.

## WEA Ties In To Black History Month

NEW YORK Ornetta Barber, director of black music marketing for WEA Corp., has announced the distributor will conduct a February promotion in conjunction with Black History Month.

The Feb. 2-27 campaign is a first for WEA, although the firm has implemented June Black Music Month promotions with appropriate product tie-ins for several years.

The Black History Month effort will be supported by advertising, in-store merchandising, and radio promotions. Two acts from each of the company's main labels

will be featured in the marketing effort: Club Nouveau and Sylvester on Warner Bros., Shirley Murock and Midnight Star on Elektra/Asylum, and Atlantic's Miki Howard and the System.

Display materials include a 16-by 20-inch poster, 6- by 14-inch header cards, and album flats. Participating retailers and radio stations will receive albums, cassettes, and a board game called In Search Of Identity for Black Heritage to be used as prizes in consumer contests.

WEA's campaign, whose theme is "To Know Where You're Go-

ing, You've Got To Know Where You've Been," will get a national push on radio, with spots airing in key markets during the second and third weeks of February. Those ads will portray significant achievements and contributions that have been accomplished by black Americans.

Says Barber, "We are focusing on sending out positive messages. Not only can black Americans take pride in their heritage, all Americans can be proud of the contributions blacks have made in forging American history."

—GEOFF MAYFIELD

### CD Blisters BEAT

Paper Packaging.

Much Higher Quality  
& Lower Prices Than  
Paper CD Packaging.

From the No. 1 Supplier  
of CD Blisters.

Call Cal 612-934-4078  
INNOVATIVE PLASTICS INC.

### DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up

### Why Pay More?

Direct from Manufacturer  
Call or Write  
Sam Lempert  
(718) 802-0300

544 Park Avenue, Brooklyn, NY 11205

AL-LEN CUTTING CO.

Special Volume Rates  
Fiberboard cards available.  
We buy used cards.

### Our New Name Is IMPRESSIVE IMPRINTS INC.

We Are the  
DIVIDER CARD & PROMOTIONAL  
IMPRINTING COMPANY

We Specialize in Silk Screening  
& Hot Stamping Fiber Board &  
Plastic Cut to Size & Imprinted

LP, CD, CASSETTE & 45's

Excellent for Videocassettes  
Artists or Categories Permanently  
Imprinted—No Minimum

109E North Broadway, N. Massapequa,  
New York 11758 Tele. (516) 293-6161  
(FORMERLY BUSHMAN COMPANY, INC.)

## MANUFACTURER OF COMPACT DISCS FOR THE MUSIC INDUSTRY

### The Search For Excellence

While the pace of the compact disc industry is racing ahead at breakneck speed, TECHNETRONICS has positioned itself a full generation ahead of the competition and intends to maintain its lead through the continued commitment to an involvement in research and development in compact disc manufacturing processes. If you or your Company are searching for excellence, look no further. TECHNETRONICS is committed to producing the best manufacturing systems and compact disc products available, anywhere. Take a moment to get introduced to TECHNETRONICS, because you are sure to hear about us in time to come.



# Technetronics

COMPACT  
disc  
DIGITAL AUDIO

P.O. Box 496, Matlack Industrial Park, 201 Carter Drive, Suite 30C,  
West Chester, PA 19381-0496 • 215/430-6800  
Telex: 255614 / TECH UR Fax: 215/430-6804



**Stand-Up Support.** As part of RCA/A&M/Arista Distribution's push for the 4-by-12-inch audiocassette longbox, now available for more than 80 of its labels' releases, a special standup floor display has been designed to accommodate the package. The fixture, shown here at a Sam Goody store, holds 25 titles. From left are three avid 4-by-12 proponents: Larry Gaines, vice president of the Musicland Group's Eastern region; Pete Jones, vice president of sales for RCA/A&M/Arista; and Jim Kelly, the distributor's New York branch manager.

## WHEREHOUSE LOOKS TO THE FUTURE

(Continued from page 40)

design and architectural approach is accorded each 600 outlet. In this case, the outlet features a wry "earthquake" motif: styled to create the illusion that a fault line runs through it, the store incorporates such design features as shattered "support pillars" and a jagged ceiling.

Kwiker says that Wherehouse plans to open six new Concept 600 outlets during 1987.

The headquarters' systems department includes a working model of Wherehouse's MERLIN II computer, which has been upgraded from its initial use on the video rental side to incorporate point-of-sale transactions and inventory management. The MERLIN II test site is used to try out various experimental programs. Kwiker says that the system can be used as a computer-to-computer interface for automatic

stock reordering.

Perhaps the most impressive area in Wherehouse's home offices is the mainframe systems area.

Housed in a large, temperature-controlled room—accessible only with a security card—Wherehouse's IBM 4381 mainframe is capable of 3.3 million calculations per second. The computer can access six disk drives holding 5 billion characters and six tape units.

And about those earthquakes: Kwiker notes that Wherehouse also leases the right to use another company's equipment in the event of such a disaster. All Wherehouse computer tapes are stored off-site, and could be moved to the other location within 24 hours.

A visit to the auditing department reveals that each Wherehouse store's daily computer report is audited by computer and checked against bank deposit receipts to reconcile bank credit.

Such detailed auditing procedures result in a deluge of paperwork. "This is 90 days of paper," Kwiker says, as he walks through a long room of floor-to-ceiling metal shelves packed with document storage boxes.

The company's human resources

department, responsible for communications management, publication of the corporate newsletter, and administration of the benefits program, is also charged with administering computerized new-hire interviews.

According to Kwiker, Wherehouse's interview, given to all prospective new employees, was developed after six months of interviews conducted in various penitentiaries with habitual thieves.

After subjects take the interview, the results are fed into the computer. "The computer tells us if they're ethical and honest enough to be hired by us," Kwiker says.

Four out of 10 candidates fail the test, according to Kwiker.

Corporate headquarters will soon house Wherehouse Univ., the company's training facility (Billboard, June 14, 1986). Formerly in a 6,000-square-foot space above the company's Concept 600 store in Torrance, the university is moving into an 11,000-square-foot area that has been under construction since November.

Wherehouse Univ. has a separate full-time staff of four professionals and four administrators. Instructors are members of the Wherehouse field staff.

# VOYAGER

SOFT NYLON CARRY CASES

NEAT WAY TO CARRY  
CASSETTE TAPES AND COMPACT DISCS  
PLUS LOTS MORE



**LEBO** 60 West Street • Bloomfield, New Jersey 07003  
(201) 429-8600 • WATS 1-800-526-1366

SEE US AT THE NARM SHOW BOOTH 031

## RETAIL TRACK

(Continued from page 40)

**ONE-STOP HOPS:** Maybe the business is changing, but you can still open up new one-stops. That's the word out of Milwaukee, where **Total Music** is bowing. Heading Total is **Mike Mowers**, in partnership with **Jim Petersen**, owner of nine-store **Mainstream Records**. Mowers' experience? Twenty-eight years with **Radio Doctors**... Is there a mountain of **Bruce Springsteen** boxes and a corresponding mountain of RA forms? Several key account one-stops are thankful **CBS** is extending billing on the Boss another month in lieu of what they say would have been monster February returns.

**HERE'S TO THE WINNERS:** Skipping out to NARM are winners of **City One-Stop's** contest, held in conjunction with seven suppliers: **Alan Abramowitz**, **Off The Record**, Santa Monica, Calif. (A&M); **Barb Allen**, **Cactus Records & Tapes**, Bozeman, Mont. (Capitol); **John Graves**, **Sure-Shot Records**, Pasadena, Calif. (Arista); **Ray MacKinnon**, **Euphoria Records**, Malibu, Calif. (RCA); **Robert Paris**, **Pack Central**, Hollywood (CBS); **Bob Say**, **Moby Disc**, Reseda, Calif. (MCA); **Ken Silber**, **Sage Music Mart**, Bakersfield, Calif. (WEA).

**WAITING GAME:** You can still find street location chains not going the combo route with video rentals. But such chains are few in number, agrees **Ira Heilicher**, president of **Great American Music/Wax Museum**, Minneapolis. When will Heilicher go video? He says it's not a matter of space. Although two stores are just 1,500 square feet, Heilicher ticks off several at 5,000 and one twice that big. "It's a matter of investment. We'll get into it when we feel the time is right for us

and we can do it right."

**COMBO MAMBO:** Chicago-based **Rose Records** is about to try video rental in two units... **Peaches Entertainment Corp.** vice president **David Jackowitz** is also experimenting with rental at two of the Miami-based chain's 17 stores, but he won't disclose how the test is going... Ecstatic is **Ned Berndt**, ready to show off to NARM visitors all four of his recently converted **Q Records & Video** combos.

**MINUS VIDEO:** Seattle-based **Tape Town** is out of rental, even though 11 of the 22 stores are free-standing. "You can't do it halfway," explains **Lynn Schultz**, album buyer, adding that the chain is heavily into hardware. Street stores have installation bays for car stereo. "We even carry our car stereo over to malls, but without installation services."

**INDEPENDENTS' DAY:** Budding four-unit chain **Best Records** just copped a spot in renovated **Newport Center Fashion Island**, a 20-year-old, 120-store mall. It's one of Orange County, Calif.'s largest... **NARM Wholesale Conference** delegates will remember **John Ridgeway's** talk at Scottsdale last fall. The suburban Los Angeles retailer's **Ridgeway Records** epitomizes the embattled indie store. "There are two CD stores and a full-service record store right around me, and a new Wherehouse across the street. It got really bad around Christmas, but right now Wherehouse is helping me because of all the promotion they do."

To reach Retail Track, contact Earl Paige at 213-273-7040.

## New Releases

### ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ◆=Simultaneous release on CD.

#### POP/ROCK

##### THE BOOMTOWN RATS

**Greatest Hits**  
LP Columbia FC 40615/NA  
CA FCT 40615/NA

##### SHEILA E.

**Sheila E.**  
LP Paisley Park 1-25498/WEA/\$8.98  
CA 4-25498/\$8.98

##### ◆ JEFFERSON AIRPLANE

**2400 Fulton Street—An Anthology**  
LP RCA 5724-1-R12/\$12.98  
CA 5724-4-R12/\$12.98  
CD 5724-2-R/NA

##### LIQUID MIRROR

**Kicked Out Of Fantasy**  
LP Atomic LM001/\$7.98

##### ◆ PATRICE RUSHEN

**Watch Out**  
LP Arista AL 8401/NA  
CA AC 8401/NA  
CD ARCD 8401/NA

##### PATTY SMYTH

**Never Enough**  
LP Columbia FC40182/CBS/NA  
CA FCT 40182/NA

#### BLACK

##### RAINY DAVIS

**Sweetheart**  
LP Columbia BFC 40635/NA  
CA BCT 40635/NA

##### JUICY

**Spread The Love**  
LP CBS BFZ 40451/NA  
CA BZT 40451/NA

##### CHUCK STANLEY

**The Finer Things In Life**  
LP Def Jam BFC 40514/Columbia/NA  
CA BCT 40514/NA

#### CLASSICAL

##### NIELSEN

**Symphony No. 1; Little Suite**  
Swedish Radio Symphony Orchestra; New  
Stockholm Chamber Orchestra

LP CBS Masterworks IM 42321/NA  
CA INT 42321/NA  
CD MK 42321

##### SCHUBERT

**Symphony No. 9, "The Great"**  
Daniel Barenboim, Berlin Philharmonic

LP CBS Masterworks IM 42316/NA  
CA INT 42316/NA  
CD MK 42316/NA

#### COMPACT DISK

##### JERRY FIELDING

**A Little Bit Of Ireland**  
CD Bainbridge BCD1020/\$15.98

##### MYSTIC MOODS

**Erogenous**  
CD Bainbridge BCD6215/\$15.98

##### MYSTIC MOODS

**Another Stormy Night**  
CD Bainbridge BCD6216/\$15.98

#### SOUNDTRACK

##### VARIOUS ARTISTS

**Light Of Day**  
LP CBS SZ 40654/NA  
CA SZT 40654/NA

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.

**Sparrow, Star Song**  
ink a distribution deal  
... see page 29

# TAPE YOU CAN SELL VS. TAPE YOU GIVE AWAY



While charity has its proper places, your selling floor isn't one of them. So why are most retailers giving audio tape away? Because competitive pricing on mass-distribution tape simply prevents them from making any money. Finally, there is an alternative: Denon. Tape so much more desirable, it makes the difference between profit and loss.

Denon has been recording music for over 75 years and making tape for over 32. Just one of our milestones was the world's first commercial digital recorder. Denon's expertise does more than make a better tape. It establishes Denon as one of the strongest brand names in audio. Which explains why the most knowledgeable consumers and dealers are turning to Denon tape.

It also helps that the Denon line is organized by logical formulation numbers, driven by powerful national advertising, and supported by intelligent, customized dealer promotions.

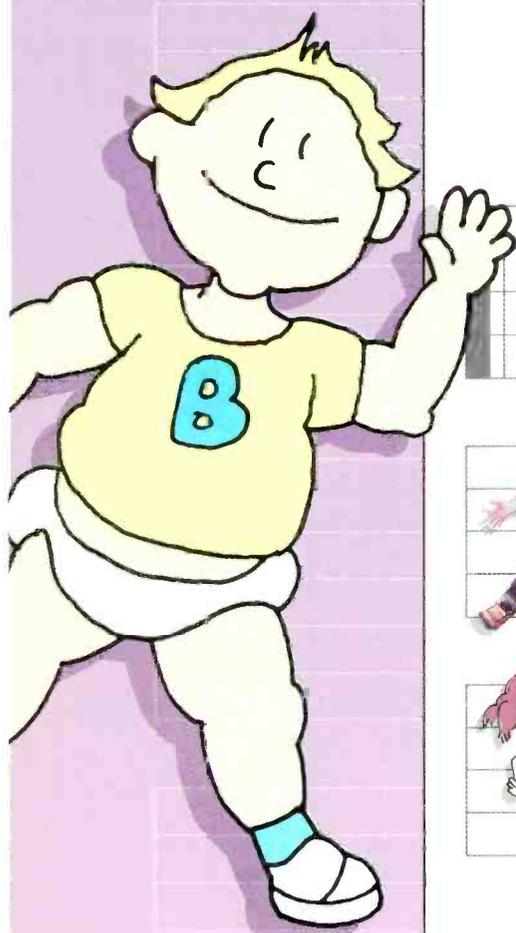
Isn't it time to put Denon to work for you? Call Bill Muster, our National Sales Manager for tape at (201) 575-7810. And stop blank tape from turning your store into a non-profit organization.

## DENON

The first name in digital recording.

Denon America, Inc., 27 Law Drive, Fairfield, NJ 07006

# Shake, Rattle, And Roll In The Profits.



**It's BABYSONGS. It's Music Video. And It's Just For Young Kids!**

Ten award-winning favorites from the singer/songwriter Hap Palmer are harmoniously performed by both animated and live action characters in this new video album. Featuring themes for little people learning about a big world, BABYSONGS is sure to



receive extended play from kids and a welcome approval from their parents. And at a price of \$14.95, you'll have your customers dancing through your doors. So stock up today and get ready to shake, rattle . . . and roll in the profits.

© 1987 HI-TOPS VIDEO, Los Angeles, California. All rights reserved. Babysongs is a Backyard Production. Original Music: Hap Palmer. Lyrics: Hap and Martea Palmer. The songs on this program are from the "Babysong" and "Tickly Toddle" records/cassettes from Educational Activities, Inc., P.O. Box 392, Freeport, NY 11520



Maxell hopes its Step Up To HGX packs, which include two standard videocassettes and a high-grade tape for the price of three standards, will persuade consumers to move to the higher-price spread.

## Video Plus

BY EDWARD MORRIS

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

**A**AVAILABLE IN April from 3M (612-733-1110): six new baseball home videos—plus a video commemorating a decadelong history of sports in the Boston area. These are all part of the continuing 3M Scotch Sports Collectors Edition series.

Besides the Boston compilation, the new titles are "The History Of The Chicago Cubs," "The History Of The Chicago White Sox," "100 Years: The Pittsburgh Pirates," "100 Years: The Philadelphia Phillies," "The History Of The San Francisco Giants," and "25 Years: The Los Angeles Dodgers." The 60-minute videos are available on VHS only and suggested retail is \$19.95.

Also from 3M: counter-top display units with assorted prepacks of Scotch blank videotapes. The video prepacks are topped with header cards that highlight 3M's Olympic sponsorship and are stocked with a 24-piece assortment of standard and high-grade cassettes and the Scotch head-cleaning cassette. Two sections of the prepack are sized to accommodate other series products, including the Scotch Camera Cassette and the EXG Pro videocassette.

There's a new **Discwasher** (312-671-5680) display unit, too. It comes as a prepackaged UPS self-shipper and displays 24 of the new Wet Video Head Cleaners. It has a bright header card adorned with the Discwasher Grid and bulleted statements about product sales features.

**Maxell** has kicked off a videocassette campaign similar to the company's audiotape promotion. Dealers can purchase a limited number of specially priced Step Up To HGX packages. The packs include two standard-grade videocassettes with an HGX tape; dealers will be able to sell the set for the price of three standards. For details, call 201-641-8600.

## Skyline Is Bullish In Manhattan Financial District

BY JIM BESSMAN

NEW YORK Skyline Video may be the new kid on the block, but, situated on the concourse of 5 World Trade Center—the huge office complex's northern-most building—it resides on a mighty big block.

The 2-month-old, 500-square-foot store is an outpost of the company's main store, located one block south on Trinity Street in the heart of lower Manhattan's financial district.

The annex is the only video store servicing the World Trade Center. Thus, the new Skyline has a potential traffic of some 50,000 office workers within that complex, not to mention the added 200,000 or so commuters who daily exit the city subways and New Jersey trains that stop beneath the Twin Towers.

Additionally, the outpost pulls in customers from the surrounding residential area, primarily the newly erected Battery Park City condominiums. With such an enormous potential customer base, a video retail spot in the World Trade Center would seem to be a choice space. According to Skyline president Andrew Resnick, such is indeed the case.

"The complex is owned by the Port Authority of New York/New Jersey, which is a state agency, so it's obligated to research the specific uses for its retail space allotments," says Resnick.

"They looked at half-a-dozen vid-

eo stores to make sure that no one could ask them later why they chose us instead of somebody else, and we had to meet their criteria for being a class operation."

What made Skyline qualify is its reputation for "taking business more seriously than local guys who treat video retail as a side thing," says Resnick.

"Business has been very, very good because we're very, very competitive," he says. "But what hurts is not so much the amount of competition, but the caliber. J&R Music World [which is also located downtown] doesn't bother us because they're legitimate and buy first-hand, but a lot of mom-and-pops bootleg or buy through used-tape brokers and illegally work off the books."

Resnick considers his competition also includes the hundreds of stores in the metropolitan areas where his office clientele lives.

"They can either get tapes at work or at home," he says, noting that with more and more neighborhood video stores opening up, it has become easier for wives and kids to go to the stores themselves instead of waiting for Wall Street breadwinners to bring home the tapes.

While that situation has greatly decreased Skyline's once-extensive kid video holdings, the World Trade Center location is still structured to be a customer's primary video store.

"We don't need customers who belong to five clubs in Brooklyn," says Resnick. "Our people shop primarily with us and take out four or five tapes each weekend, and join a neighborhood store to supplement us."

Such customers, he notes, have shifted from predominantly "big-money stockbrokers who now stay out at the Hamptons or go to the theaters" to lower- to middle-income bank employees with families. But he adds that a quarter of his customer base is made up of nearby Battery Park City condo dwellers,

for whom he keeps the World Trade Center store open on Saturdays.

Both Skyline stores offer club memberships requiring a one-time \$24.95 fee. Members pay \$2.50 for each overnight rental, nonmembers pay \$3.95, and a dollar charge for each subsequent night. Members get discounts on tape purchases, free delivery and pickup on two or more tapes within the Wall Street area, and the opportunity to reserve a tape for one day. They also get "four-day weekend" rentals costing \$4.50 for each tape rented Thursday-Sunday, with a free rental

thrown in for every three paid for.

The 5½-year-old Trinity Street location has 7,000 members, while 600 have signed up at the World Trade Center outpost. Resnick says that the stores try to offer a "fun and professional atmosphere."

According to Resnick, both stores carry 1,500 titles, with a focus on "blockbusters" purchased in quantities of between 12-20 pieces. "We let the customers tell us what they want," he says, adding that since he buys only new tapes, B-movie titles have become too costly to carry in

(Continued on page 50)

FOR WEEK ENDING FEBRUARY 21, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★★ NO. 1 ★★						
1	1	17	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	73	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	3	36	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	4	73	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	6	68	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
6	5	45	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
7	7	36	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
8	8	19	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
9	14	7	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
10	10	36	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
11	17	14	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
12	22	15	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
13	15	35	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
14	11	31	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
15	9	10	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
16	RE-ENTRY		THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
17	19	60	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
18	12	6	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
19	21	23	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
20	23	18	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
21	NEW ▶		RAINBOW BRITE'S SAN DIEGO ZOO ADVENTURE	Children's Video Library Vestron 1549	1986	29.95
22	NEW ▶		FOGHORN LEGHORN'S FRACTURED FUNNIES	Warner Bros. Inc. Warner Home Video 11607	1986	17.98
23	16	5	WRINKLES IN NEED OF CUDDLES	Children's Video Library Vestron 1437	1986	19.95
24	NEW ▶		INHUMANOID II-EARTH'S DARKEST HOUR	Hasbro Inc., Sunbow Inc. Hi-Tops Video 0017	1986	12.95
25	RE-ENTRY		THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95

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

## VSDA Names Committee Heads, Members For '87

NEW YORK Members and chairmen have been named to serve on 10 Video Software Dealers Assn. (VSDA) 1987 committees.

Specific goals have been mapped out for each task force, with VSDA president Arthur Morowitz placing special emphasis on interplay between the trade group's First Amendment and legislative committees.

He says the two groups will serve as a joint committee because censorship issues "may easily escalate, particularly relative to federal action," a reference to possible impact from 1986's report on pornography by U.S. Attorney General Edwin Meese.

Frank Barnako, head of the Washington, D.C.-area chain The Video Place, will serve as chairman of both the six-member First Amendment and the 11-member legislative committees. The latter group will work on the direction of lobbying efforts done on behalf of VSDA.

Carol Pough, a principal of Video Cassettes Unlimited and wife of former VSDA president John Pough, will head the five-member antipiracy committee. The group will have its eye on stepping up efforts by both the retail trade group and the Motion Picture Assn. of America to curb the spread of illicit product.

Paul Guhl, of Major Video Concepts, Indianapolis, heads the distributors committee. Show Industry president Lou Fogelman, Los Angeles, chairs the industry merchandising committee. Heading the operations committee is Bob Skidmore, of Video Corner in St. Petersburg, Fla.

Three committees are specifically geared toward internal VSDA concerns. Lou Berg, of Houston's Audio/Video Plus, leads the trade group's convention committee. Others serving on Berg's group are Michael Dunn from Video 83, New York City; National Video's Jim George; Dick Kerin, of Springfield, Va.-based Erol's; and Carol Pough.

David Ballstadt, head of the Minneapolis chain Adventures In Video, has been named chairman of the regional committee, which will attempt to add new chapters while strengthening existing ones. Gene Silverman, president of distributor Video Trend, heads the trade group's elections committee.

The trade group's two philanthropic committees, charity and scholarship, are chaired, respectively, by Louis Epstein, principal of Cincinnati's Video Showplace, and Steve Savage, president of New York City chain New Video.

GEOFF MAYFIELD

A trade show for everyone in the business of buying, selling, producing, licensing, or distributing home video programming and accessories!

The 2nd annual



April 21 - 23, 1987

Jacob K. Javits

Convention Center of New York

For three whole days, the Javits Center will be the showplace of home video from every major category—Sports, Health and Fitness, Home Repair, Gourmet Cooking, Self-Improvement, Business, Music, Travel, Children's Programming—and the gathering place for these key industry players

**RETAILERS**

- will find aisle after aisle of video programming to meet both their sell-through and rental needs at this year's show. Plus, a brand new Retailer Institute to help you answer all those vital questions on home video retailing, including: Buying smarter—How to deal with distributors and program suppliers—Maximizing return on inventory investment—Preventing theft, and much more!

**INDEPENDENT PRODUCERS**

- will have the opportunity to show their unreleased programs at the Independent Producers Market, located right on the exhibit floor. Meet acquisitions executives, ad agencies and their clients, agents from both the U.S. and abroad. Plus, a strategic seminar program covering a broad range of topics including: Entering the Home Video Market—Direct Marketing Video Products—Merchandising Home Video Products—Advertiser Supported Video, and much more!

**LIBRARIANS**

- will see a tremendous display of all types of programming and learn how to best serve their needs. A new Librarian Institute will give them ideas on building and managing a video collection.

**PUBLISHERS**

- of home video around the world will acquire new product, find new channels of distribution for their products and attend the unique seminar program.

**MASS MERCHANDISERS**

- will be able to find fresh new programming from all over the globe—product ideally suited for sale directly to the consumer markets you want to reach.

**AD AGENCIES & ADVERTISERS**

- will be able to source co-venture opportunities, see hundreds of programs available for ad sponsored video and develop new merchandising ideas.

**FINANCIAL INTERESTS**

- Financial analysts, investment bankers, industrial investors, venture capitalists and others will find home video is where the action is.

To find out more about the NEW YORK INTERNATIONAL HOME VIDEO MARKET just fill out and mail the coupon below, or call toll-free outside New York (800) 248-KIPI (In New York (914) 328-9157.)

N.Y. International Home Video Market, Knowledge Industry Publications, Inc., 701 Westchester Avenue, White Plains, NY 10604.

As a retailer, please enter my complimentary registration for the exhibit hall only and send further information about the Retailer Institute

Enclosed is my check for the \$15.00 non-retailer Advance Registration to the exhibit hall only (\$25 on-site).

Please send me information about the seminar program.

I am interested in participating in the Independent Producers Market. Please send information.

I may be interested in exhibiting.

Name \_\_\_\_\_

Title \_\_\_\_\_

Organization \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone # ( ) \_\_\_\_\_

I am a:  A. Retailer  B. Mass Merchandiser

C. Ad/PR Agency  D. Librarian

F. Independent Producer

G. Other (please specify)

BB-HV87

FOR WEEK ENDING FEBRUARY 21, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	2	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
2	2	10	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
3	3	3	HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG
4	NEW ▶		LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
5	6	3	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
6	NEW ▶		THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
7	4	11	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
8	NEW ▶		CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
9	35	2	EXTREMITIES	Paramount Pictures Paramount Home Video 12511	Farrah Fawcett James Russo	1986	R
10	NEW ▶		FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
11	NEW ▶		BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
12	7	20	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
13	8	7	MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R
14	5	14	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
15	9	11	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
16	10	6	THE MANHATTAN PROJECT	HBO/Cannon Video TVA3907	John Lithgow Christopher Collet	1986	PG
17	13	17	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
18	11	3	A FINE MESS	RCA/Columbia Pictures Home Video 6-20723	Ted Danson Howie Mandel	1986	PG
19	12	17	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
20	18	12	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
21	NEW ▶		WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
22	15	20	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
23	17	22	OUT OF AFRICA ▲ ◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
24	16	12	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
25	14	13	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
26	19	4	RAN	CBS-Fox Video 3732	Tatsuya Nakadai	1985	R
27	20	18	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
28	25	14	POLICE ACADEMY 3: BACK IN TRAINING ▲	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
29	23	6	BLUE CITY	Paramount Pictures Paramount Home Video 1649	Judd Nelson Ally Sheedy	1986	R
30	22	10	JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R
31	21	5	INVADERS FROM MARS	Cannon Films Inc. Media Home Entertainment M877	Karen Black Hunter Carson	1986	PG
32	24	13	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
33	27	14	AT CLOSE RANGE ●	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R
34	26	37	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
35	30	4	ECHO PARK	Paramount Pictures Paramount Home Video 2391	Susan Dey Tom Hulce	1986	R
36	32	2	FOOL FOR LOVE	Cannon Films Inc. MGM/UA Home Video 800894	Sam Shepard Kim Basinger	1986	R
37	29	19	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
38	31	16	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
39	34	13	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG
40	33	6	FIRE WITH FIRE	Paramount Pictures Paramount Home Video 5812	Craig Sheffer Virginia Madsen	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.

## 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.

- ABOUT LAST NIGHT**  
Rob Lowe, Demi Moore, James Belushi  
♣♥ RCA/Columbia 0735/SBI/\$79.95
- ANY FRIEND OF NICHOLAS NICKLEBY IS A FRIEND OF MINE**  
Fred Gwynne  
♣♥ Media 837/SBI/\$59.95
- ARMED AND DANGEROUS**  
John Candy, Eugene Levy, Robert Loggia  
♣♥ RCA/Columbia 0724/SBI/\$79.95
- BACK TO SCHOOL**  
Rodney Dangerfield, Sally Kellerman, Burt Young  
♣♥ HBO/Cannon 2988/SBI/\$79.95
- BLACK MAGIC**  
Orson Welles, Akim Tamiroff, Raymond Burr  
♣♥ Video Late Show 80500/SBI/\$12.95
- THE CORSICAN BROTHERS**  
Ruth Warrick, Akim Tamiroff, Douglas Fairbanks  
♣♥ Video Late Show 80864/SBI/\$12.95
- DEADLY COMPANION**  
Anthony Perkins, Michael Sarrazin, Susan Clark  
♣♥ Continental 4005/SBI/\$59.95
- FIT FOR LIFE**  
Instructional  
♣♥ Warner 35020/\$24.98
- THE GIRL IN THE PICTURE**  
John Gordon-Sinclair, Irina Brook, David McKay  
♣♥ Vestron VA4488/\$79.95
- GUNPOWDER**  
David Gilliam, Martin Potter, Gordon Jackson  
♣♥ Vestron 4491/\$69.95
- HALF MOON STREET**  
Sigourney Weaver, Keith Buckley, Michael Caine  
♣♥ Embassy 1328/SBI/\$79.95
- HOT SHOTS**  
Dana Carvey, Kevin Nealon, Sinbad  
♣♥ Vestron 3194/\$59.95
- JAMES DEAN**  
Michael Brandon, Stephen McHattie, Candy Clark  
♣♥ New World 95770/SBI/\$69.95
- JEREMY AROUND THE WORLD**  
Animated  
♣♥ Sony H0198/\$29.95
- KATHERINE**  
Art Carney, Sissy Spacek, Henry Winkler  
♣♥ New World 95670/SBI/\$59.95
- LEMON DROP KID**  
Bob Hope, Marilyn Maxwell, Jane Darwell  
♣♥ RCA/Columbia 0743/SBI/\$69.95
- LITTLE SHOP OF HORRORS**  
Jack Nicholson, Dick Miller, Jackie Joseph  
♣♥ Vestron VA4501/\$69.95
- LITTLE WOMEN: JO'S BOYFRIEND**  
Animated  
♣♥ Sony H0327/\$14.95
- MARY, MARY, BLOODY MARY**  
Cristina Ferrare, John Carradine  
♣♥ Continental 5001/SBI/\$59.95
- RADIOACTIVE DREAMS**  
John Stockwell, Michael Dudikoff  
♣♥ Vestron VA5194/\$79.95
- ROBIN WILLIAMS LIVE**  
Robin Williams  
♣♥ Vestron 21929/LDC/\$34.98
- ROCK WILL NEVER DIE**  
The Michael Schenker Group  
♣♥ Vestron MusicVideo MB1066/\$29.95
- SAY NO TO DRUGS—A PARENT'S GUIDE TO TEACHING YOUR KIDS HOW TO GROW UP WITHOUT DRUGS AND ALCOHOL**  
Educational  
♣♥ Twin Tower TT-8035/\$24.95
- TILLIE'S PUNCTURED ROMANCE**  
Charlie Chaplin, Marie Dressler, Keystone Kops  
♣♥ Video Late Show 84644/SBI/\$12.95

# THREE TOP SHOWS AT SELL-OUT PRICES.



Let Karl-Lorimar give you the business, with three best-selling children's videos. Now at show-stopping prices.

**ABC Funfit**—The exciting easy-to-learn exercise video for kids. Starring Olympic Gold Medalist, Mary Lou Retton. 1985 RIAA Gold Winner. Regularly \$29.95. Now **\$19.95.**

**Gymboree's "Play With A Purpose"**—A fun-filled learning video that promotes parent/child interaction through developmen-

tal play and exercises. Regularly \$29.95. Now **\$19.95.**

**Animal Alphabet**—The delightful learning video that teaches children about animals with beautiful animal photography, entertaining music and alphabet animation. Winner of the 1936 Parent's Choice Silver Seal Award. Regularly \$19.95. Now **\$14.95.**

Order all three newly re-priced shows, today. And get ready for a sell-out performance. Call Rob Bonham at 714-474-0355.



ABC Funfit—Catalog #212, 30 minutes

Gymboree—Catalog #209, 50 minutes

Animal Alphabet—Catalog #213, 30 minutes

Exclusively distributed by Karl-Lorimar Home Video, 17942 Cowan, Irvine, CA 92714. P.O.P. Hotline 1-800-624-2694. Inside California 714-474-0355. Also available in Canada. Karl-Lorimar Home Video Canada, Ltd. 2526 Speers Road, Units 2-7, Oakville, Ontario, Canada L6L 5K9. P.O.P. Hotline in Canada 1-800-587-7104. All prices suggested retail. KLTV is a trademark of Karl-Lorimar Home Video, Inc. © 1987 Karl-Lorimar Home Video, Inc. All Rights Reserved. • ABC Funfit © 1985 American Broadcasting Companies, Inc. Kidavision and ABC Funfit are trademarks of American Broadcasting Co. \$29.95 in Canada. • Gymboree © 1985 NEA Inc. dba United Media Productions Gymboree © Corp. \$29.95 in Canada. • Animal Alphabet © Geoffrey Drummond Productions Inc. MCMLXXXV. All Rights Reserved. • The Animal Alphabet is a trademark of Geoffrey Drummond Productions Inc. • The word and design mark GEOFFREY are registered trademarks of Geoffrey Inc., \$24.95 in Canada.

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.



## Purity Supreme Exalts Video

BOSTON Purity Supreme, the 65-store New England supermarket operation, has opened video departments in 30 of its Angelo's Supermarket, Heartland Food Warehouse, and Purity Supreme locations.

These departments rent and sell videocassettes, rent VCRs, and sell such related accessories as blank tapes and head cleaners. According to Michael J. Mahoney, Purity's director of public affairs, the video sections average 1,500 square feet of merchandising display space. Depending on the size or design of each store, video is merchandised either in its own section away from other product or in the aisles along with other supermarket merchandise, says Mahoney.

Each video location carries between 1,000-2,000 titles. The firm maintains its own inventory.

Video product is carried in all five Purity's Superstore locations, which are located in Lebanon, N.H., and Dennis, East Weymouth, Middleborough, and Peabody, Mass. Each store measures in excess of 40,000 square feet. Video is also included among the 13 aisles of general merchandise in the chain's combination Heartland/Superstore unit in Springfield, Mass., the largest supermarket in New England at 86,000 square feet. The chain would like to expand its market further but has set no timetable for such plans.

DAVID WYKOFF

## SKYLINE IS BULLISH

(Continued from page 47)

depth.

Skyline sells its used tapes at discount, but Resnick notes that rentals outnumber sales by a hundredfold, with only 40-50 tapes sold each week per store, mostly to regular collectors.

Surprisingly, Resnick reports a "very fair" base rent at the World Trade Center of just under \$100 per square foot. The 700-square-foot, second-floor Trinity Street location, by comparison, costs approximately \$60 per square foot, though Resnick notes that its terms fall under an old lease.

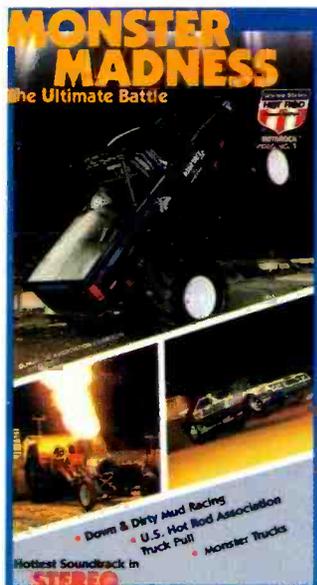
In moving into the World Trade Center, Skyline gave up a former, "substantially costlier" downtown spot on Beaver Street. Resnick, who also has a 400-tape annex in Texaco's corporate headquarters in White Plains, N.Y., hopes that the World Trade Center outpost will serve as a "springboard" in showing landlords of other prestigious buildings that video, despite a "bad reputation fostered by everybody dabbling in it," is a viable business for prospective tenants.

He says that if business at the outpost warrants it, an additional 750 square feet there can be converted from storage to floor space.

**RETAIL TRACK:**  
The new way to learn  
what's in store!  
... see page 40

# POWER.

## OVER 10 MILLION ARE LOOKING FOR IT. DO YOU HAVE IT?



Over 10 million motorsports fans attend motorsports events each year.

Simitar Entertainment brings the power and excitement of arena motorsports to home video.

**MONSTER MADNESS**  
The Ultimate Battle

**SUPERSTARS OF MOTO-X**  
Motorock™ #2

**MotoRock™**  
Nothing else comes close.



Simitar Entertainment, Inc.

3650 Annapolis Lane  
Plymouth, MN 55441  
**(612) 559-6660**

# Walden: Hi-Tech Doesn't Make Hits

## "It's About A Song," Says Producer

BY DAVE DiMARTINO

LOS ANGELES Narada Michael Walden, Billboard's 1986 producer of the year, insists that producing records is not about microphones and mixing boards. "It's about a song," says Walden.

"You see a beautiful girl, right? She has a nice dress on, nice shoes, she's really pretty and her hair's done up real nice. That's what attracts you. That's like microphones and stuff. But can she *kiss*? The kiss—that's the song, man," says the producer.

Respect for songwriting comes naturally for Walden, whose recent productions of Aretha Franklin's "Freeway Of Love" and Whitney Houston's "How Will I Know"—both of which he wrote or co-wrote—helped him cement 1986's top producer slot. As a solo artist, Walden has already released seven albums of his own material on Atlantic and is currently planning his second set for Warner Bros.

"I've always kept at making my own records, because I love it," says Walden. "I'm an artist. This whole producer thing is such a crock."

Yet Walden's continued production successes with bands such as Starship, whose "Nothing's Gonna Stop Us Now" is rapidly climbing Billboard's Hot 100 chart, keeps people knocking at his door.

"People want a friend," says Walden. "They want to go into the stu-

bum. "We went to England to work with the London Symphony. And they were in one room with Michael Tilson Thomas, and we as a rhythm section were in another room, communicating with video cameras. We couldn't record together, because it would bleed. And to see George Martin be so confident and so comfortable, when all this chaos was going on—I learned by that guy. Everything was so easy to that guy. I'm sure it *wasn't*, but he just seemed to be able to walk on water."

Walden also cites producer Tom Dowd as a major help in beginning his own production career. "Tom would say, 'When you listen back, close your eyes—don't let your eyes fool you. Ray Charles can't see a thing, Stevie can't see a thing, and their ears are so huge.'"

Engineer David Frazier plays a significant part in Walden's many productions. The two met at the Automatt several years ago.

"I can work with anybody's who's good," says Walden. "But he has been a helper for me, in that I can work with him, and I know that if he tells me that he's got something sounding pretty good, I can take it from there. I don't have to always concentrate on the ABC, I can spend

(Continued on page 54)



**Golden Boy.** Phil Collins is the latest recipient of the Ampex Golden Reel Award, in recognition of his "No Jacket Required" album, recorded and mastered entirely on Ampex Grand Master 456 audiotape. The award was presented at Twickenham Film Studios in Middlesex, England, by Ampex sales rep Tony Shields, at right. Awards were also presented to co-producer Hugh Padgham and London-based Townhouse Studios and Old Croft Audio Studios.

## Audio Track

### NEW YORK

**HERBIE HANCOCK** IS in town at an unnamed studio working on his next release.

**Keith Richards** stopped in at Giant Sound to do some overdubs for the **Neville Brothers'** next Rounder album. **Rob Fraboni** was at the desk; **Jeff Cox** assisted. Also there, the legendary **Ronnie Spector** was in working with producer **Desmond Child**. The sessions yielded the single "Love On A Rooftop," which will be included in an upcoming CBS release. Engineering the project was **Arthur Payson**. **Mike Morgan** assisted. Finally, drumming ace **Steve Jordan** and **Charlie Drayten** were in working with their new band, the **Raging Hormones**. **Greg Lumsford** was at the knobs.

The **Fat Boys** were in at **Digitel** working with producer **Gary Rottger** on a single to be used in the group's upcoming movie, "Disorderlies." Rottger and the Fat Boys are also working on the band's next album, which includes cuts co-written by the four. The producer has also been writing with, and producing, new artists **Ricky Rainbow** and **Drew Kaufman**. Also there, **Sho Sako** was in working on TV commercials for Japan's Nitpas Productions. Finally, the **Blow Monkeys** were in to work on their next album. **Axel Kroll** did the programming, with **Michael Baker** producing.

### LOS ANGELES

**THOMAS DOLBY** IS about to begin work at an as-yet-unspecified studio on his eagerly anticipated and long-awaited follow-up to the Capitol release "The Flat Earth."

The **Motels** were in at **The Enterprise** working on their new Capitol album in studio C. **Ritchie Zito** was overseeing the session, using the Synclavier. Also, composer, producer, and studio owner **Craig Huxley** has completed work on a score for the film "A Perfect Stranger." Writing with Huxley was composer **Paul Chihara**. Additionally, Huxley and his partner **Jerry Immel** have just finished scoring an episode of "Knot's Landing," titled "Survival Of The Fittest." Aptly, **William Shatner** will be breaking in the Enterprise's studio A. His project will be narration for "Seasons," a new IMAX film. **Michael Stearns** penned the score.

Writer/producers **Roger Bruno** and **Ellen Schwartz** were in at **Oceanway** for Boenel Productions, mixing a **Seisha Black** single. **Steve Sykes** engineered.

**Branford Marsalis** was in Hollywood's **Record Plant Studio M** on the Paramount Pictures lot recording a live jazz album. His brother **Delpheo** produced for Columbia. **Robert Margouleff** was at the console.

Producer **Don Gehman** was in at Burbank's **Master Control** working on a mix for **John Cougar Mellencamp**. **Dave Leonard** was at the desk. **Toni Greene** assisted. Also there, **Mike Frondelli** was in to mix live tracks for **Chrysalis'** the **Fountainhead**. Finally, **Bobby Vinton** was in tracking and overdubbing a new album. **Barney Perkins** and **Steve Catania** were at the controls. Assisting them were **Greene**, **Dave Axelbaum**, and **Ron Corbett**.

### NASHVILLE

**GOVERNMENT CHEESE**, whose

members hail from **Bowling Green, Ky.**, was in at **Chelsea Studios** working on a 32-track digital recording. Indie producer **Scott Tutt** was in on the project. **Jon "Mr. Big" D'Amelio** was at the controls. **Dave Hieronymus** and **Kevin Smith** assisted. Also there, **Comstock Records** producer **Patty Parker** was in working with the label's newly signed **Charlie Rundlett**.

Guitar great **Duane Eddy** was in at **Treasure Isle** with producers **Art Of Noise** to track a new Capitol project. **Bill Deaton** was at the console. Also there, local rockers the **Sluggers** have completed demo tapes for **Praxis International**. **Don Spicer** and **Tom Harding** produced.

### OTHER CITIES

**NEWLY INKED** Atlantic group **Envy** was in **Glen Cove, N.Y.**, recently at **Cove City Sound Studios** working on its debut. Producing the project was **Twisted Sister Dee Snider**. **Eddie Delania** controlled the dials.

Platinum Productions' **Michael J. Powell** and **Sir Gant** were in at **Glendale, Calif.'s Yamaha Studios** working with female rockers **Body**, a new MCA act. **Barney Perkins** was at the board.

**Rainy Davis** and **Pete Warner** were producers for **Davis'** CBS debut album, not **Jay Henry**, as was previously reported. **Henry** was the project's engineer and was recently in at **Suffern, N.Y.'s Beartracks** finishing the mix.

Material for the Audio Track column should be sent to **Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.**

Print your label copy right on your cassette with the apex printer



Forget about paper labels. Print over 7,000 units per hour. Save time, money, trouble, space. Eliminate inventory problems, costly label overruns. Save 4c or more per cassette.

Five models to choose from: One manual single color unit. Two semi-automatic one color table top models. Two high production multi-color consoles that print up to three colors in one pass.

Manufactured and distributed in U.S.A. by

**apex**

apex machine company  
3000 n.e. 12th terrace  
fort lauderdale, fl 33334 u.s.a.  
telephone: (305) 566-1572

Distributed worldwide by

**audio**

audiomatic corporation  
400 madison avenue  
new york, new york 10017 u.s.a.  
telephone: (212) 308-6888  
telex: 12-6419

Sunkyoung

# THE NAME TO KNOW IN AUDIO TAPE.

The fact is, Sunkyoung is one of the world's largest producers of high quality voice and music grade audio tape.

Take our CR tape, for instance. Our CR tape positively shines in the chrome position. In fact our high bias CR takes your recordings one step beyond chrome. Using our cobalt modified ferric oxide, performance characteristics are enhanced to achieve the purest sound possible at a "chrome" setting.

The secret to our success is vertical integration...we make every single component of our tape ourselves. The polyester film, the oxide coatings, the binders, the precision C-O mechanisms. Everything. Even the oil used to make the polyester film comes from our own refineries which, in turn, are supplied from our own oil fields.

It means we're able to maintain the degree of quality control that assures absolute consistency, reel after reel, year after year. Because if there's one thing that's consistent in this industry, it's your desire for consistency.

**SUNKYONG**

17106 SOUTH AVALON, CARSON CA. 90746 (213) 327-5010



Billboard

ADULT  
CONTEMPORARY  
SINGLES

## CHART RESEARCH PACKAGES

The definitive lists of the top hits year by year, through the entire history of the Adult Contemporary Singles charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

### THREE TITLES AVAILABLE:

**Number One Adult Contemporary Singles, 1961 through 1985.**

Lists Billboard issue date, title, artist and label of the number one record of each week. \$30.00.

**Top Ten Adult Contemporary Singles, 1961 through 1985.**

Lists title, artist and label of every record which reached number 10 or higher on Billboard's Adult Contemporary Singles chart. Listed alphabetically within each year. #1 records are indicated. \$30.00.

**Top Adult Contemporary Singles Of The Year, 1966 through 1985.**

The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$30.00.

Individual yearly lists may also be purchased separately; see coupon below. \$5.00 per list.

Billboard Chart Research  
Attn: Jim Canosa  
1515 Broadway  
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- G-1  Number One Adult Contemporary Singles @ \$30.00
- G-2  Top Ten Adult Contemporary Singles @ \$30.00
- G-3  Top Adult Contemporary Singles Of The Year @ \$30.00
  - Individual yearly lists from \_\_\_\_\_ (please list book code number) for \_\_\_\_\_ please list year(s) desired.

Check or money order is enclosed in the amount of:

\$ \_\_\_\_\_ (Sorry, no C.O.D. or billing.)

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_  
Overseas air mail rates available upon request.

All sales are final.



# THE EVOLUTION OF SUCCESS

To stay number one, you've got to make the best even better. Which is why for ten years Ampex has continued advancing the performance of mastering tape. Through a decade of increased performance and reliability, Grand Master® 456 remains the tape behind the sound of success. Which is why more top albums are recorded on Ampex tape than any other tape in the world. For Grand Master 456, the beat goes on.

**AMPEX**

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, CA 94063, 415/367-3E09 Ampex Corporation • One of The Signal Companies

**AND THE BEAT GOES ON**

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

**HIGH-QUALITY ANALOG:** Remote recording facility **Le Mobile** is offering the state of the art in analog recording—dual **Studer A800** 24-track recorders with 24 tracks of **Dolby's** new spectral recording (SR) modules, along with **Neve NECAM 96** console automation on the vehicle's **Neve 8058** board. Owner **Guy Charbonneau** says he performed "exhaustive" testing on the prototype SR modules in the fall and be-

came convinced that the technology breathes new life into analog recording. The first project **Le Mobile** has done with its new gear is a live recording for the **Grateful Dead** at the **Marin Civic Auditorium** in **San Rafael, Calif.**

**A QUIET COCKPIT** is a happy cockpit: **Tony Bongiovi** and **Ed Edwards** of **Power Station** were not the only pro audio people who helped make the groundbreaking **Voyager** aircraft a quieter place to

be. It seems **Framington, Mass.**-based **Bose Corp.** provided unique acoustic noise-cancelling (ANC) headsets that were used to significantly cut engine drone and other ambient flight noise for pilots **Dick Rutan** and **Jeanna Yeager**.

**THE LEDE-ING EDGE:** Washington, D.C.-based **Soundwave Inc.** has completed a major remodeling program that included the addition of a new **Chips Davis**-designed **LEDE** studio and control room. The

audio production facility now boasts five rooms and is involved in a variety of areas, including industrial, commercial, and video soundtracks. The new room is the first in the D.C. area designed by the noted acoustician and designer.

**STUDIO TAKES:** **Kajem Recording** in **Gladwyne, Pa.**, has added some new gear, including a **Lexicon 480L** reverb/processor, a **Yamaha** concert grand piano, an **Ensoniq ESQ-1** digital sampling synth, an

**Aphex Compellor**, and a **Roland** Dimension D effects processor.

**Russian Hill Recording** of **San Francisco** has installed an **SSL 4000 Series E** console in its **Studio A**. The board is equipped with the **Total Recall** computer. The studio reports it has also recently added a 16-track synthesizer/MIDI room, stocked with a number of computers and keyboards.

**BARGAIN DIGITAL:** Nashville's **Treasure Isle Recorders** has opened a new room that offers 32-track digital recording for less than \$75 an hour. The new facility is equipped with a 3M digital multi-track deck; a **Trident Series 80B** console; a **Sony** 24-track analog recorder; and outboard gear by **Lexicon**, **Eventide**, **Bel**, **Yamaha**, **UREI**, and **ADSR**. Clients who have already used the new studio include **Ricky Skaggs**, **BBC London**, the **Sluggers**, and **Scott Wesley Brown**.

**OMEGA GETS AUTOMATED:** Dallas-based **Omega Audio** has installed a **CMX** Cass I audio editing system for film and video. The **CMX**, which uses **SMPTE** time code and floppy and hard disks for storage, is capable of providing up to five audio recorders for audio post-production applications. The studio has on line two **Otari MTR-90** 24-track decks, two **Otari MTR-10** two-and-four-track recorders, a **Mitsubishi X-80** digital deck, and a **JVC 6600 3/4-inch VTR**.

Edited by STEVEN DUPLER

# Sound Investment



## SELLING OUT FAST! INTERNATIONAL TAPE/DISC ASSOCIATION'S SEVENTEENTH ANNUAL SEMINAR FOR THE AUDIO/VIDEO/DATA INDUSTRY



### "TECHNOLOGY AND MARKETING: PARTNERSHIP FOR THE 80'S"

MARCH 11-14, 1987 • HYATT REGENCY ON HILTON HEAD • HILTON HEAD, SC

Featuring presentations and panels by industry experts on such topics as:

- Digital Audio Tape: The Birth of a New Technology and a New Business
- High-Speed Duplication for Video and for Digital Audio Tape
- Compact Disc Replication: Is Supply Catching Up With Demand?
- Changes in Video Duplication
- CD-ROM, CD-I, CD-V: Technologies In Search of a Market
- How the Financial Community Views the Audio/Video/Data Industry
- Video Cassette Sales and Rentals: Their Status in the '80s and Trends for the '90s
- Sponsored Video: The Market Strategies, the Challenges and the Obstacles
- Convenience Stores' Viability for Video Rental
- Is There a Future for Video Vending Machines?
- Who Needs Dolby in the Digital Age?
- Professional Tape Trends: Why Tomorrow Won't Be Like Yesterday
- New Packaging Technologies for Merchandising Electronic Software Products
- The Floppy Disk Market: Present Status and Future Prospects
- The 3480 Computer Cartridge and its Effects on the Computer Tape Business



**KEYNOTE SPEAKER**  
**JACK K. SAUTER**  
Former Group Vice President,  
RCA CORP., Now Retired

### A LIMITED NUMBER OF REGISTRATIONS AND HOTEL ACCOMMODATIONS ARE STILL AVAILABLE

For Information and Registration Materials, Please Write or Call:

- In the U.S.:** Charles Van Horn, ITA, 10 Columbus Circle, Suite 2270, New York, New York 10019 (212/956-7110)
- In Europe:** Arnold Norregaard, Bellevue Studio, A/S, Dortheavej 71, DK-2400, Copenhagen, NV, Denmark (Phone: 01/19 2020; Telex: 22226)

### SCHEDULE OF EVENTS

Wednesday, March 11	7:00 P.M.	WELCOMING COCKTAIL RECEPTION AND OYSTER ROAST
Thursday, March 12	6:45 - 7:45 A.M. 8 A.M. - 1 P.M. 1:00 - 2:00 P.M.	BREAKFAST SEMINAR SESSIONS LUNCH
Friday, March 13	6:45 - 7:45 A.M. 8 A.M. - 1 P.M. 1:00 - 2:00 P.M.	BREAKFAST SEMINAR SESSIONS LUNCH
Saturday, March 14	6:45 - 7:45 A.M. 8:00 - 11:00 A.M. 11:00 A.M. NOON 7:00 P.M.	CONTINENTAL BREAKFAST SEMINAR SESSIONS BRUNCH GOLF AND TENNIS TOURNAMENTS CONCLUDING RECEPTION, BANQUET AND ENTERTAINMENT STARRING CAB CALLOWAY
Sunday, March 15		DEPARTURE

### PRODUCER WALDEN

(Continued from page 51)

more XYZ time.

"It's like when you make a movie—Steven Spielberg's got his cat who knows, when he sees through that lens, that he's got a good picture, or if the lighting is right or if it's off. Spielberg can't always tell that. But he's got a guy that he can trust, who's going to cop a great picture."

Though Walden admires many of his fellow producers, he credits the producers of the 1960s as being especially inspirational to him.

"Many times I feel we don't live up to their standards," he says. "We have more technology, and we can fool people easier. But there's something about the times of the '60s—there was so much innocence floating around."

"I have to go back to give credit to the people who made it possible for guys like Jimmy Jam & Terry Lewis, Narada, Prince, and Michael [Jackson]. Because those guys were banging on that door when that door wouldn't open. I go back to those records to just remind me of how it really was."

Ultimately, concludes Walden, his talent for production is a "gift."

"I have a spiritual base, so I can reflect on what's really right for me to do. Not what the human in me—the ego in me—might want to do, but what's really right for me to do. What the soul in me really wants to do."

"It helps to know where things come from, where grace comes from, to know where music comes from. It keeps you humble."

# MTV Rethinks Promotions Credo Shifts From Contests To 'Events'

BY STEVEN DUPLER

NEW YORK A pink house in Indiana, \$1 million in cash—MTV has created its share of larger-than-life contests and promotions.

But, says Bob Friedman, the channel's vice president of marketing and promotion, those events did not always pack the kind of programming punch the channel was looking for.

Friedman says MTV's goal now is to stage not just contests, but major promotional events that yield strong "programming payoffs."

"The bottom line is, we want to take the fantasy element involved in rock'n'roll and give the viewer something beyond just 'Here's the act, and they're on TV,'" says Friedman. "That way, not only the winners of the contest benefit but the viewers as well."

The channel plans to stage a televised event/contest in an exotic location every month this year. The program kicked off in December

with "Australia Made," which took winners Down Under to experience firsthand some of the continent's rock'n'roll.

The second promotional event in the series, a Hedonism Weekend

## 'Airing live adds urgency and immediacy'

With Bon Jovi, was seen the weekend of Feb. 6. Contest winners were flown to Negril, Jamaica, to spend the weekend with two chart-topping acts—PolyGram's Bon Jovi and Jive/RCA's Samantha Fox.

The channel's timing was well-planned in this case—Bon Jovi currently has the No. 1 album and single slots on the Billboard pop charts, while Fox's debut single, "Touch Me," has climbed to No. 4 on the Hot 100.

The next two MTV promotional events will be aired live, which adds "an important sense of urgency and immediacy," says Friedman. At the end of February, the channel goes to New Orleans for a four-day Mardi Gras cablecast featuring Stevie Ray Vaughan, the Fabulous Thunderbirds, and the Radiators.

In late March, MTV goes live from Daytona Beach, Fla., for Spring Break. To publicize the event, the channel plans in-house pre-promotions that month, called The Road To Daytona and Spring Break Scouting Report. A number of bands will perform during the three-day event.

In May, the channel will repeat last year's coverage of the Golden Rose Festival/International Music & Media Conference in Montreux, Switzerland. This should be particu-

larly important to MTV in light of its recent expansion into the European market.

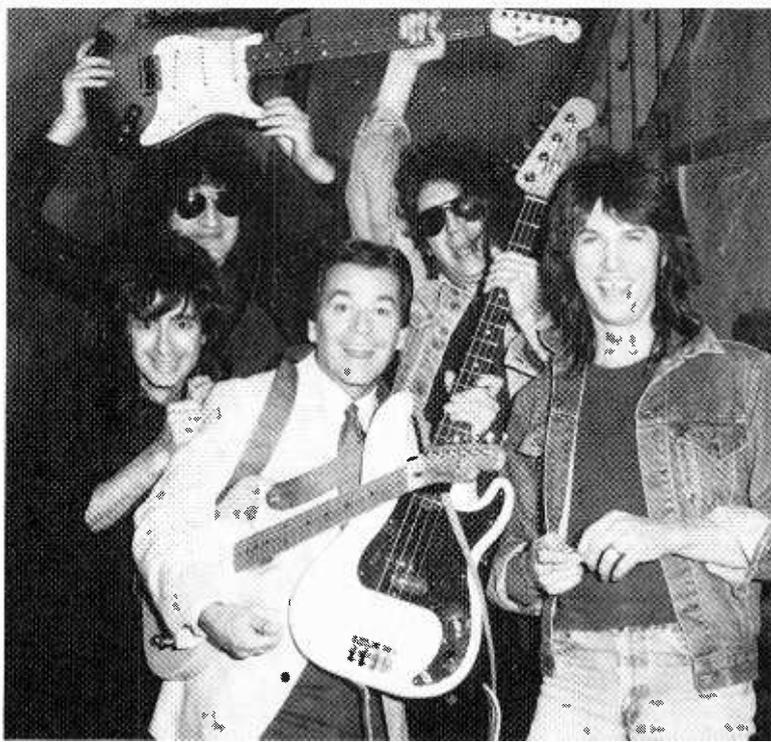
Events such as these—especially the live productions—are expensive to stage. Lee Masters, senior vice president and general manager of MTV Networks, says the productions can range anywhere from \$50,000 to \$300,000, depending upon a number of variables, including the size of the crew, whether the production is live or taped, etc.

Friedman says the bulk of the costs are picked up by MTV, but he notes that the channel is constantly looking at ways to involve sponsors, "both from a purely promotional perspective and also by getting them involved in the media elements. But we have to make sure that the programming itself can't become commercialized."

The sponsors aren't always corporate. In the case of the Spring Break promotion, the city of Daytona is "helping out financially," Friedman says. "They obviously will reap many benefits from the broadcast," he says.

The effectiveness of the MTV promotional campaigns are hard to gauge, says Masters. "We don't really count on much direct audience feedback," he says. "What's more important to us is the imagery—it makes us more than just a channel playing music videos. It makes us look different and exciting."

One measure of the promotions' clout with the MTV audience is the number of contest entries for each event. Friedman says that more than 750,000 entries were received for the Hedonism promotion in a period of under three weeks, an impressive number. "It's a great example of how effective participative marketing can be," he says.



**Bandstand Blastoff.** Elektra's Georgia Satellites are shown in orbit around American Bandstand host Dick Clark. The band showed up to perform its single, "Keep Your Hands To Yourself." Shown in back, from left, are Rick Richards and Rick Price; in front, from left, are Mauro Magellan, Clark, and Dan Baird.

## Video Track

### NEW YORK

**PETER ISRAELSON** has been busy lensing a clip for "Same Ol' Love," the second single from Anita Baker's Elektra album "Rapture." Israelson also directed Baker's video for "Sweet Love," which was voted VH-1's No. 1 clip for 1986 by its viewers. Both were produced by Jon Small for Picture Vision.

**Rainbow Video** created a video for "What Are We Making Weapons For?" a duet featuring John Denver and Soviet artist Alexandre Gradsky. Written by Denver, the antinuke song was recorded at Moscow's Melodiya Studios and was released in the Soviet Union as well as the U.S. Obie Benz directed and produced the clip, which was converted to Secam and PAL formats by Transvideo Broadcast Center.

### LOS ANGELES

**OCEAN, ROSE & ASSOCIATES**

provided lighting for "The Return Of Bruno," an hourlong HBO special starring Bruce Willis of ABC's "Moonlighting." **Mobile One** was responsible for shooting the event, employing nine cameras and tape machines to cover Willis and his band, the Heaters. **Jim Yukich** directed. **Paul Flattery** produced for Split Screen Productions.

### OTHER CITIES

**DAVE EDMUNDS** was in London to shoot a video for his cover of Dion's "The Wanderer," currently

on MTV. Shot at the Clarendon Ballroom, the piece was directed by **Ralph Ziman** and produced by **Kate Thorne** for **MGM Productions**. **Dennis Crossen** served as director of photography. The clip supports Edmunds' new Columbia live album, "I Hear You Rockin'."

**Colin Hay** was also in London recently to complete a video for "Hold Me," the first single off his solo debut album on Columbia. Employing computer animation, it is a surrealistic piece featuring the former Men At Work member. **Peter Cornish** directed. **Luke Thornton** produced.

## IMV Show Seeks To Bring Foreign Flavor To Cable

NEW YORK International Music Video (IMV), a 2½-year-old cable show dedicated to foreign video-clips, is looking to expand its audience and advertiser base.

The show, produced by Skyline

Features and seen in 13 markets in the U.S., has carved a niche for itself via its unique programming mix of international clips and musical travelogs highlighting concerts, clubs, and entertainment news from cities around the globe.

Louis Perego, the show's creator and producer, says his goals are to get the program seen in 50 states and to build advertiser support.

"This show was started to answer the question, Can foreign music be successful in America?" says Perego. "Obviously, we think the answer is yes. And the response from our viewers has been strong enough to keep us growing."

In July, IMV won first prize in a national video contest entered by 6,000 local cable stations. Based on that strong showing, says Perego, Manhattan Cable here allotted more time for the program, increasing it from one half-hour to four hours weekly in October. In December, IMV became an eight-hour weekly show on the Manhattan Cable system.

Finding the programming to fill the increased time has been no problem, Perego says. He deals with a number of international labels, including Virgin France, Swiss-based Disctrade, WEA International, and a host of smaller firms.

Despite the strong emphasis on pay-for-play in the international clip marketplace, IMV does not pay for its programming.

"The labels we deal with have opted to waive payment for the time being," Perego says. "They understand that we are not turning a profit at this time, and they have said they will wait until we are to begin charging us to use their clips." These fees range from \$150-\$250 per clip, he says.

When IMV started up, at least 90% of the artists whose clips were shown were not available in U.S. record stores. Now, says Perego, that amount has dropped to about 50%. "International artists are growing in popularity in America," he says. "If the labels want to break a foreign act here, we're the first place they can go."

IMV's criteria for clips are simple. Both the song and the visuals must be strong, with good production values, and the show must have exclusivity on the clip.

"Viewers watch us because they get to see things they can't see anywhere else," Perego says. "I think one reason so many small video shows failed is because they were playing the same top 20 clips as everybody else and offered the audience nothing unique."

IMV has no censorship policy and has occasionally received heat because of this. Foreign clips often include nudity, and Perego refuses to edit or alter the videos.

"We were rejected by a Chicago-area cable system because of the nudity issue," he says. "But our audience is adults aged 21-49, and they are not offended by it." Perego concedes, though, that uncensored clips have "made advertisers more difficult to come by."

Perego says he hopes to see IMV go national by April. The show's only ad support comes from per-inquiry 800-number spots, and he is

(Continued on next page)

## IAFF Recognizes Clips

NEW YORK For the first time in its 35-year history, the International Advertising Film Festival (IAFF) is featuring a separate awards category for music videos.

The event will be held in Cannes, France, June 15-20. Entry forms must be received by Feb. 28; the music videos—which can be no longer than five minutes each—must be received by March 24 and should be submitted on 1-inch tape in the European PAL format. The clips must have been produced since March 1986.

The IAFF is following in the footsteps of several other organizations that have established in-

ternational music video awards, including the recent World Music Video Awards and the International Music & Media Awards, held in May in Montreux, Switzerland.

A special "mini-jury" will select what it considers to be the 20 best clip entries. Then, the official IAFF jury, composed of 19 top creative advertising executives from 14 countries, will select the winners.

For information, contact Screenvision Cinema Network in the U.S. at 212-818-0180 or the Screen Advertising World Assn. in London, 01-734-7621.



**Teddy Goes To Hollywood.** It's a long way from the wilds of the Yukon bow-hunting territory to sunny California, but Ted Nugent has made the move. He's playing himself in the upcoming film "State Park" and is seen here jamming with one of the film's stars, Isabelle Mejias, on the sensitive ballad "Love Is Like A Chainsaw." The ITC production opens in the spring.

## 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.

**HERB ALPERT**  
**Keep Your Eye On Me**  
Keep Your Eye On Me/A&M  
Zbigniew Rybczynski/Zbig Productions  
Zbigniew Rybczynski

**BANGLES**  
**Walking Down Your Street**  
Different Light/Columbia  
Colony Films/Tom Mount  
Gary Weis

**BARBUSTERS**  
**Light Of Day**  
Light Of Day (Soundtrack)/Blackheart/CBS  
Taft/Barish Productions  
Paul Schrader

**BEASTIE BOYS**  
**No Sleep Till Brooklyn**  
Licensed To Ill/Columbia  
Def Jam Visuals/Vincent Giordano  
Rick Menelo

**SAMMY HAGAR**  
**Winner Takes It All**  
Over The Top (Soundtrack)/Columbia  
Pendulum Productions  
Gil Bettman

**ISAAC HAYES**  
**Thing For You**  
U-Turn/Columbia  
Renge Films  
Carolyn Ali  
Bill Parker

**ORAN "JUICE" JONES**  
**Here I Go Again**  
Oran "Juice" Jones/Columbia  
Rolando Hudson/Atlantis Productions  
Russell Simmons

**BENJAMIN ORR**  
**Too Hot To Stop**  
The Lace/Elektra  
Jon Small/Picture Vision  
Jon Small

**REO SPEEDWAGON**  
**That Ain't Love**  
Life As We Know It/Epic  
Faye Cummins  
David Hogan

**RUN-D.M.C.**  
**Tricky**  
Raising Hell/Def Jam/CBS  
Jon Small/Picture Vision  
Jon Small

**TINA TURNER**  
**What You Get Is What You See**  
Break Every Rule/Columbia  
Alistair Bates/Limelight Productions  
Peter Care

**THE WARD BROTHERS**  
**Cross That Bridge**  
Madness Of It All/A&M  
Midnight Films  
Meiert Avis

**HANK WILLIAMS JR.**  
**My Name Is Bocephus**  
Hank Live/Warner Bros.  
Fisher & Preachman  
Fisher & Preachman

## IMV CABLE SHOW

(Continued from preceding page)

attempting to build a better advertising base.

"We were hoping to capitalize on the travelog aspects of the show," he says. "But national tourist boards barely have the money to advertise on broadcast television, which they feel is much more effective than cable."

If Perego is successful in taking IMV national, he says his next move will be to go into international syndication. "We've already had interest from Italy, Africa, Venezuela—even the U.S.S.R.," he says.

STEVEN DUPLER

# MTV PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
ARROWS	TALK TALK Avion	LIGHT
BIG DISH	SLIDE Warner Bros.	LIGHT
CUTTING CREW	I JUST DIED IN YOUR ARMS Virgin	LIGHT
FLESH FOR LULU	IGO CRAZY MCA	LIGHT
ARETHA FRANKLIN/GEORGE MICHAEL	I KNEW YOU WERE WAITING Arista	LIGHT
IDEOLA	IS IT ANY WONDER A&M	LIGHT
MISSION U.K.	WASTELAND Mercury/PolyGram	LIGHT
ROBBIE NEVIL	DOMINOES Manhattan	SNEAK PREVIEW
SMITHEREENS	IN A LONELY PLACE Enigma	LIGHT
DEEP PURPLE	BAD ATTITUDE Mercury/PolyGram	4
DURAN DURAN	SKIN TRADE Capitol	2
*LOU GRAMM	MIDNIGHT BLUE Atlantic	2
SAMMY HAGAR	WINNER TAKES IT ALL Columbia	2
ALAN PARSONS PROJECT	STANDING ON HIGHER GROUND Arista	2
PRETENDERS	MY BABY Warner Bros.	5
PSEUDO ECHO	LIVING IN A DREAM (HIP CLIP) RCA	5
BRUCE SPRINGSTEEN	FIRE Columbia	3
TALKING HEADS	LOVE FOR SALE Warner Bros.	2
TINA TURNER	WHAT YOU SEE IS WHAT YOU GET Capitol	2
WANG CHUNG	LET'S GO Geffen	5
THE BARBUSTERS	LIGHT OF DAY CBS	3
BEASTIE BOYS	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) Columbia	9
*BON JOVI	LIVIN' ON A PRAYER Mercury/PolyGram	11
*ERIC CLAPTON	IT'S IN THE WAY THAT YOU USE IT Warner Bros.	14
THE ROBERT CRAY BAND	SMOKING GUN Hightone/PolyGram	14
DEAD OR ALIVE	BRAND NEW LOVER Epic	16
DAVE EDMUNDS BAND	THE WANDERER Columbia	6
EUROPE	THE FINAL COUNTDOWN Epic	33
*PETER GABRIEL	BIG TIME Geffen	9
BRUCE HORNSBY & THE RANGE	MANDOLIN RAIN RCA	3
*JOURNEY	I'LL BE ALRIGHT WITHOUT YOU Columbia	9
*KBC BAND	AMERICA Arista	8
*HUEY LEWIS & THE NEWS	JACOB'S LADDER Chrysalis	5
LOS LOBOS	SHAKIN' SHAKIN' SHAKES Warner Bros.	3
*EDDIE MONEY	I WANNA GO BACK Columbia	6
*STARSHIP	NOTHING'S GONNA STOP US NOW RCA	5
'TIL TUESDAY	COMING UP CLOSE Epic	8
VAN HALEN	BEST OF BOTH WORLDS Warner Bros.	13
STEVIE RAY VAUGHAN & DOUBLE TROUBLE	SUPERSTITION Epic	9
STEVE WINWOOD	THE FINER THINGS Warner Bros.	6
WORLD PARTY	SHIP OF FOOLS Chrysalis	12
A-HA	CRY WOLF Warner Bros.	6
PETER CETERA	BIG MISTAKE Warner Bros.	3
JULIAN COPE	WORLD SHUT YOUR MOUTH Island	11
COLIN JAMES HAY	HOLD ME Columbia	4
ROB JUNGKLAS	MAKE IT MEAN SOMETHING Manhattan	9
LONE JUSTICE	SHELTER Geffen	10
REO SPEEDWAGON	THAT AIN'T LOVE Epic	2
PAUL SIMON	BOY IN THE BUBBLE Warner Bros.	9
BILLY BRANIGAN	MAYBE TONIGHT PolyGram	5
CROWDED HOUSE	DON'T DREAM IT'S OVER Capitol	7
DON DIXON	PRAYING MANTIS Enigma	9
HIPSWAY	THE HONEYTHIEF Columbia	3
JASON & THE SCORCHERS	GOLDEN BALL & CHAIN EMI	4
IGGY POP	REAL WILD CHILD A&M	8
PSYCHEDELIC FURS	HEARTBREAK BEAT Columbia	3
*RATT	BODY TALK Atlantic	9
SPOONS	BRIDGES OVER BORDERS Mercury/PolyGram	4
TESLA	MODERN DAY COWBOY Geffen	9
TIMBUK 3	LIFE IS HARD I.R.S.	6
WEIRD AL YANKOVIC	POLKA PARTY MEDLEY Epic	4
BILLY BRAGG	GREETINGS TO THE NEW BRUNETTE Elektra	2
CHINA CRISIS	ARIZONA SKY A&M	3
CONCRETE BLONDE	STILL IN HOLLYWOOD I.R.S.	5
EIGHT SECONDS	KISS YOU PolyGram	7
BOB GELDOLF	LOVE LIKE A ROCKET Atlantic	3
COREY HART	CAN'T HELP FALLING IN LOVE EMI America	6
HUSKER DU	COULD YOU BE THE ONE Warner Bros.	2
IN PURSUIT	ONLY FOR YOU MTM	3
NEW MAN	FLYING COWBOY Epic	4
POISON	TALK DIRTY TO ME Enigma/Capitol	8
STRANGLERS	ALWAYS THE SUN Epic	4
STRYPER	CALLING ON YOU Enigma	8
BRUCE WILLIS	RESPECT YOURSELF Motown	5
PAUL YOUNG	WHY DOES A MAN HAVE TO BE STRONG Columbia	3
ZERRA ONE	RESCUE ME Mercury/PolyGram	2

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

A Billboard Spotlight

# MUSIC PUBLISHING

IT ALL STARTS WITH A SONG!

FOR AD DETAILS CONTACT  
GENE SMITH, ASSOCIATE PUBLISHER  
(212) 764-7356  
OR CONTACT ANY BILLBOARD SALES OFFICE

ISSUE DATE: MARCH 21  
AD CLOSING: FEBRUARY 24





## SERVICES/SUPPLIES/ EQUIPMENT

### \*RECORD PRESSING\*

- \*Quality Pressings Using Virgin Vinyl
  - \*LP's and Disco Jackets & Labels
  - \*Color Separations
  - \*Mastering & Plating/Stampers
  - \*Free stampers after 1st 1,000 Pressings
  - \*Fast Turn-Around Time
  - \*Ship anywhere in USA & Canada
- 1 (800) 331 5343  
(In N.J.) 337 7325

### AUDIOPHILE RECORD PRESSING

QUALITY  
SPEED  
FULL SUPPORT SERVICES

ALIGNED AUDIO  
(718) 788 6969

### EUROPADISK, LTD.

#### Direct Metal Mastering

**DMM** U.S. Only Complete DMM Facility—

- Disk Mastering Suite
- Hi-Definition Plating
- State-Of-The-Art Pressing

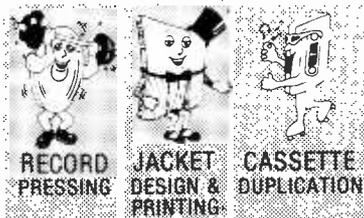
For brochure & pricing, call or write

### EUROPADISK, LTD.

75 Varick St. N.Y. 10013  
(212) 226-4401

### Diskmakers DOES IT ALL

CALL FOR OUR PRICE LIST



CALL NOW  
TOLL FREE 1-800-468-9353

153 W. 46th Street • NY, NY 10036  
in NYC • 212-302-4140

## POSITIONS WANTED

### VIDEO/RECORD INDUSTRY EXECUTIVE

CURRENTLY WORKING AS VICE PRESIDENT AND GENERAL SALES MANAGER FOR A NATIONAL VIDEO COMPANY. EXCELLENT MANAGEMENT SKILLS. STRONG CONTACTS WITH SOME OF THE LEADING MASS MERCHANDISERS, RECORD DISTRIBUTORS AND DIRECT MARKETING COMPANIES. WILL ACCEPT HEAVY TRAVEL AND RELOCATE FOR RIGHT OPPORTUNITY.

BOX #7694  
Billboard Magazine  
1515 Broadway  
New York, NY 10036

### Sound Off Two Ways



Ideal For Studio Demos or Retail Sales  
**AUDIO CASSETTES** Send for your free "Cassette Talk" newsletter complete with latest prices  
**SOUNDSHEETS** Inexpensive flexible vinyl discs sound great, won't break!  
**EVA-TONE** Toll Free 1 800 EVA TONE  
P.O. Box 7020 B Clearwater FL 33518

### BE THE FIRST STATION WITH THE LATEST HITS

Subscribe to our **AUTOMATIC AIR-MAIL SERVICE** for the latest 45's, LP's and cassettes from any chart. **CUSTOMIZED SERVICE.**  
For more information write to:

AIRDISC U.S.A.  
P.O. BOX 835  
Amityville NY 11701

### \*\*\*\*\* ★ DJ & DANCE FLOOR ★ ★ EQUIPMENT SALE ★

QUALITY PRODUCTS PRICED LOW

Mixers, mirror balls, black lights, strobes, DJ consoles, rope lights, controllers, foggers, turntables, and other similar products.

Let us help you!

★ **THE MUSIC SERVICE** ★  
★ 327 S. Miller Rd. • Akron, OH 44313 ★  
★ ★ ★ (216) 867-1575 ★ ★ ★ ★

### MUSIC TYPESETTING

QUALITY WORK AT LOW PRICES  
Have your music prepared with computer software and laser printing....  
Call or write for brochure  
OMIK MUSIC  
2503 W Fullerton Ave Chicago 60647  
(312) 489-6032

## BUSINESS OPPORTUNITIES

EARNINGS UNLIMITED! MAIL our burglar alarm advertisements from home! RBM Merchandising, Box 59314, Chicago IL 60659.

### Want to Buy RACK JOBBER WHOLESALER

- Pre-recorded Music
- Pre-recorded Video
- Accessories

Box #7701  
Billboard Magazine  
1515 Broadway  
New York NY 10036

## HELP WANTED

### ANNOUNCER PRODUCTION MAN

Want to come to sunny south Florida. . . then join the TSI winning team. Send demo tape and resume to:

5900 Dewey St.  
Hollywood FL 33021

A great voice or multiple voices will help you gain the position paying up to \$30,000 per year plus company benefits and pleasant 5 day 40hr. work week. Send attn: Mr. T.

## HELP WANTED



### Music Magazine Editor

Berklee College of Music is seeking an experienced magazine editor to plan and execute the establishment of an alumni music magazine (circ. 25,000). This will be a 24 to 36 page publication partially funded through music industry advertising and containing various features concerning college activities. The individual appointed as Editor must be able to coordinate all facets of the project (graphics, production, advertising sources, contributed articles, etc.), be capable of personally writing on a variety of musical subjects, and have familiarity with today's many styles of contemporary music, leading musical figures, and the music industry. The magazine will be published quarterly, and additional writing responsibilities not directly associated with the magazine will also be encompassed by this position.

Berklee College of Music has a student enrollment of 2,700 including 600 international students from 75 countries around the world. It has a faculty of approximately 250 and is one of the leading colleges of music devoted to contemporary American musical styles (jazz, pop, rock, etc.).

Please send a letter of application, resume, and salary requirements to: Mr. Rod MacKenzie, Administrative Assistant to the President, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215.

Berklee

COLLEGE OF MUSIC

Equal Opportunity Employer

## ACCOUNT MANAGER/BOOK KEEPING

Century City International business management firm seeks two account managers for expanding book keeping group. Professional attitude, minimum 10 years experience and supervisory capabilities required. Excellent growth potential for self-motivated individual. Send resume to:

J. Scherf

Gelfand, Rennert & Feldman  
1880 Century Park East, Suite 900  
Los Angeles, CA 90067

### INTERNATIONAL CORPORATION

Is seeking a product manager to set up nationwide distribution network for their imported audio cassettes. Experience in this field is required. Send resume to:

SOLCOOR, INC.  
16216 Raymer St.  
Van Nuys CA 91406  
Attn: Mrs. D. Jones

## TALENT

BERT STRATTON  
NEW CROSSOVER COUNTRY ARTIST to debut album in Feb., produced by Jack Gale & Jim Pierce, is looking to perform outside the upstate N.Y. area. Club, agent, manager, inquiries welcome.  
P.O. Box 911  
Binghamton NY 13902  
(607) 729 3156

TOPPER HEADON  
(Ex The Clash, solo album, etc.)  
Seeks U.S. based projects in 1987.  
Contact: Andrew MacPherson  
MacPherson Associates  
Cloud House  
Studdal, Dover, Kent, England CT15 5DB  
Tel: 0304 372960 Telex: 265871,  
quote E-Mail ref 78:DGS2156

## SONGWRITERS

THE FINEST QUALITY  
IN DEMOS

Your songs fully produced on cassette or reel.  
SPECIAL RATE FOR A LIMITED TIME ONLY!

Call or write for FREE brochure.

Easton One Productions  
P.O. Box 30682  
Bethesda MD 20814  
(301) 493 6440

Also: Cassette copying/Labeling/Editing

BERMUDIAN SONGWRITER OF 100 songs looking for help. Interested persons please write: Calvin Wales, P.O. Box DD111 St. David's Bermuda DD-BX.

## REP WANTED

### SALES REPRESENTATIVES WANTED

Winterland Productions, leader in licensed music-related merchandise, is looking for experienced, aggressive salespeople to rep our quality line of ROCK EXPRESS posters and screenprinted t-shirts and sweatshirts. Many territories available-domestic and international. Please send complete resume to: Sales Manager-Rock Express  
Winterland Productions  
100 Harrison Street  
San Francisco, CA 94105

Billboard

BLACK

## CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

### TITLES AVAILABLE:

- #1 Black Singles, 1948 through 1985. (\$50.00).
- #1 Black Albums, 1965 through 1985. (\$25.00)

Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Black Singles, 1948 through 1985. (\$50.00)

Top Ten Black Albums, 1965 through 1985. (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

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

Top Black Albums Of The Year, 1966 through 1985. (\$25.00)

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

Billboard Chart Research  
Attn: Jim Canosa  
1515 Broadway  
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- E-1  Number One Black Singles @ \$50.00
- E-2  Top Ten Black Singles @ \$50.00
- E-3  Top Black Singles Of The Year @ \$50.00
- F-1  Number One Black Albums @ \$25.00
- F-2  Top Ten Black Albums @ \$25.00
- F-3  Top Black Albums Of The Year @ \$25.00
- F-3  Individual yearly lists from (please list book code number) for \_\_\_\_\_ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ \_\_\_\_\_  
(Sorry, no C.O.D. or billing.)

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_  
Overseas air mail rates available upon request

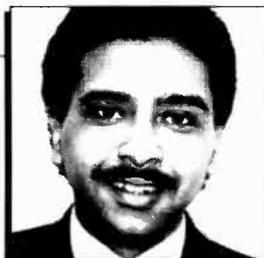
All sales are final.

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	15	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732
	2	9	13	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1
	3	7	7	EMMANUEL SOLO		RCA 5919
	4	3	27	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	5	2	27	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
	6	4	17	JOSE FELICIANO	TE AMARE	RCA 56109
	7	8	27	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	8	5	15	EDNITA NAZARIO	TU SIN MI	MELODY 094
	9	18	13	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	10	16	17	BASILIO	SERA QUE ESTOY SONANDO	BMS 701
	11	10	17	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET 6050
	12	11	7	MARISELA	PORQUE TENGO GANAS	PROFONO 90502
	13	—	15	EMMANUEL	TODA LA VIDA Y OTROS GRANDES EXITOS	RCA 7561
	14	19	25	CARIDAD CANELON	ATREVETE	SONOTONE 1401
	15	6	9	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	16	21	21	CAMILO SESTO	AGENDA DE BAILE	ARIOLA 6100
	17	—	23	LISSETTE	FUGA	CBS 10409
	18	14	21	FRANCO	YO CANTO	PEERLESS 2401
	19	24	29	GRUPO FLANS	FLANS	MELODY INTERNATIONAL 073
	20	17	15	YOLANDITA MONGE	MI CANCION ES PREFERIDA	CBS 10433
	21	—	7	JOAN SEBASTIAN Y PRISMA	OIGA	BALBOA 6015
	22	22	43	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
	23	—	1	VARIOS ARTISTAS	LAS 12 MEJORES DEL AÑO	CBS 10466
	24	—	29	BEATRIZ ADRIANA	ARREPENTIDA Y SOLA	PROFONO 90410
	25	12	3	GRUPO FLANS	20 MILLAS	MELODY 099
TROPICAL/SALSA	1	1	19	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	2	2	29	EL GRAN COMBO	Y SU PUEBLO	COMBO 2048
	3	3	11	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	4	6	69	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	5	4	35	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	6	5	19	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440
	7	10	11	LA PATRULLA 15	ACARICIAME	TH 1912
	8	9	15	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98
	9	18	3	SERGIO VARGAS	SERGIO VARGAS Y LOS HIJOS DEL REY	KAREN 102
	10	—	1	SONORA PONCENA	BACK TO WORK	INCA 1083
	11	7	29	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541
	12	23	17	HANSEL Y RAUL	TROPICAL	RCA 5701
	13	—	19	MILLIE Y LOS VECINOS	SPECIAL DELIVERY	RCA 7535
	14	13	17	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO 2049
	15	12	5	JOSE MEDINA Y SU ORQUESTA	DECIDIDO	RINGO 005
	16	—	3	GABINO PAMPINI	FUERZA NOBLE	MERCY 1002
	17	—	11	VARIOS ARTISTAS	NON STOP MERENGUE	CBS 10457
	18	—	1	ORO NEGRO	EL BRILLO DE SALSOSO 1013	
	19	22	3	LUIS RAMIREZ Y REY DE LA PAZ	TRIBUTE TO CAL TJADER	CAYMAN 9025
	20	—	3	CONJUNTO CLASICO	ASI ES MI PUEBLO	LO MEJOR 815
	21	—	57	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	22	19	15	PAQUITO GUZMAN	LAS MEJORES BALADAS EN SALSA	TH 2411
	23	—	3	FERNANDITO VILLALONA	14 EXITOS	KUBANEY 10018
	24	15	51	TOMMY OLIVENCIA	AYER, HOY, MANANA Y SIEMPRE	TH 2386
	25	14	3	EL BAILONGO CON DON FRANCISCO	EL BAILONGO	MK 2323
REGIONAL MEXICAN	1	1	9	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	2	2	9	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	3	3	7	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
	4	4	9	LOS YONICS	CORAZON VACIO	CBS 90489
	5	8	19	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDDIE 1360
	6	14	3	GRUPO PEGASO	AMOR FINGIDO	REMO 1017
	7	16	39	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	8	—	1	JOAN SEBASTIAN	OIGA	MUSART 6015
	9	7	23	LOS TAM Y TEX	LA SUAVECITA	RAMEX 1159
	10	13	7	GRUPO MAZZ	NUMERO 16 PARTE 2	CBS 84333
	11	5	9	LITTLE JOE	TIMELESS	CBS 10458
	12	6	19	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119
	13	—	75	JOAN SEBASTIAN	RUMORES	MUSART 6005
	14	11	15	LOS BONDADOSOS	REALIDADES	PROFONO 90492
	15	23	3	LA MAFIA	A TODO COLOR	CBS 84335
	16	—	1	GRUPO LIBERACION	LA SUAVECITA	TH 2406
	17	21	5	GERARDO REYES	Y SU BANDA SINALOENSE	CBS 20790
	18	10	41	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	19	—	13	FITO OLIVARES	LA PURA SABROSURA	GIL 1031
	20	—	25	LISA LOPEZ	LISA LOPEZ	MUSART 6012
	21	—	1	TROPICALISIMO APACHE	REGRESO LA MEDALLITA	CARRUSEL 5202
	22	—	1	LOS BARON DE APODACA	ACA ENTRE NOS	FREDDIE 1377
	23	—	1	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	24	—	13	GRUPO EL TIEMPO	TU EX-AMOR	LUNA 1122
	25	12	25	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021

Latin Notas



by Tony Sabournin

THE CHORD STRUCK by our recent NARAS article made us rush to our crystal balls in an effort to forecast Grammy winners. Not wishing to foster wagering or influence any voter's decision, we waited until this issue to run this analysis. Ramiro Burr, a San Antonio, Texas-based reporter specializing in Mexican-American music, has analyzed this category. La Radio Latina's Carlos Agudelo handled pop, while I took on the tropical chores.

Best Latin Pop Performance  
"Lelolai" (track from "Te Amare"),  
Jose Feliciano, RCA

The song is a happy tribute to Borinquen from one of his most beloved sons. Feliciano's voice and guitar, already familiar in the U.S., stand above the rest and give the song value. Just so everybody understands the message, part of the lyrics are sung in English.

"Pruébame" (single), Jose Jose, Ariola

Almost anything Jose Jose sings acquires an aura and feeling that is pleasing to listen to. This ability has made him the favorite pop singer of his generation. His capacity to give dimensionality to the romantic message is embodied in this song, in which he modulates his voice to dress his words with just the right feeling and momentum. He also gives meaning to what he sings, no matter how simple. Under these circumstances, almost any other song on the album would have served the purpose of recognizing his enormous talent.

"Como Te Va Mi Amor," (track from "Pandora"),  
Pandora, Odeon

Backed by an excellent production, the Mexican vocal trio has put together a delicate love song that suddenly picks up strength with great security and feeling. The three feminine voices complement each other with flawless coordination. Hang in there girls. You have a lot of talent and a bright future. And hope, always hope.

"Inolvidable Tito . . .

A Mi Me Pasa Lo Mismo Que A Usted" (album),  
Danny Rivera, Discos DNA

This tribute to the everlasting charm of good romantic ballads and the memory of Tito Rodriguez is also a testimony to the great artistic stature Rivera has achieved throughout the years. This is a well-balanced and beautifully orchestrated album, hard to beat in Los Angeles or anywhere else. Rivera's versatility shines, and the feeling goes very deep.

"Yo Te Pido Amor" (track from "Yo Te Pido Amor"),  
Yuri, Odeon

There is real strength and passion invested in this song. Only a few years ago, Yuri was growing out of

innocence with adolescent songs. She has grown better, has stature and feeling—and she delivers. The talent is there, and with some more technique and polishing, she may not only win a Grammy but also a place among the stars.

Best Tropical Performance

"Afro Cuban Jazz" (album),

Mario Bauzá & Graciela, Caymán Records

A good big-band album with the most technically proficient personnel in existence. The sentimental favorite, and why not? Graciela, as female counterpart of her late brother, singer Machito, made history with the Afro Cubans. Bauzá's credits run as long as an encyclopedia. He was trumpet and musical director for big-band icons Noble Sissle, Cab Calloway, and Chick Webb. As unofficial godfather of Cu-bop, he tutored Dizzy Gillespie in the secrets of Afro-Cuban music. And his 30-plus years as musical mastermind of the Afro Cubans is only icing on the cake.

"Escenas" (album),

Rubén Blades Y Los Seis Del Solar, Elektra Records  
The even-money favorite. He seems to have made

Grammy nominees include old favorites and new faces

all the right moves during the past few years, appearing in films and mass-audience television shows while also carefully selecting performing venues. And let's face it, "Escenas" is a bitch of an album, with the Blades trademark of exquisite lyrics. P.S.: Why he's still perceived as a Communist by some radio stations is beyond me. I've heard all the stories from all sides, and I maintain that you'd have an easier time making a Communist out of President Reagan than Blades. By the way, a Blades boycott did no apparent damage to six-digit U.S. unit sales.

"Especial No. 5" (album),

Willie Colón, Sonotone Records

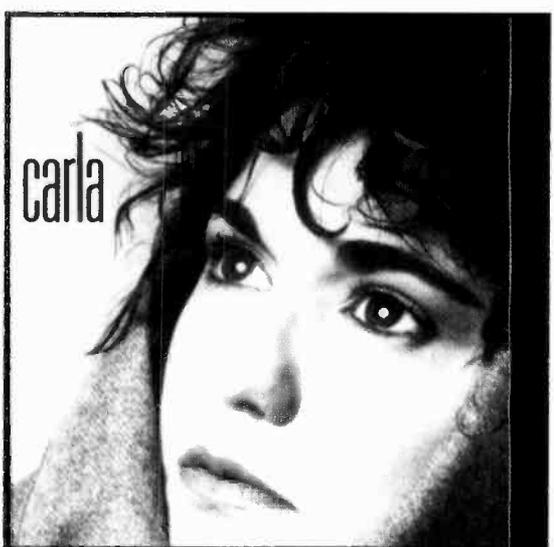
Another beneficiary of a multifaceted artistic lifestyle—including commercials, TV, selected performances, and more—Colon is unquestionably salsa's top producer. Yet, "No. 5" is not as ambitious as some of his previous works and does not have impressive production values or danceable originals. So, what is it? It's a solid album that fulfills symbiotic needs. A lot of jaws will drop if this turns out to be the winning entry.

"Homenaje a Benny Moré" (album),

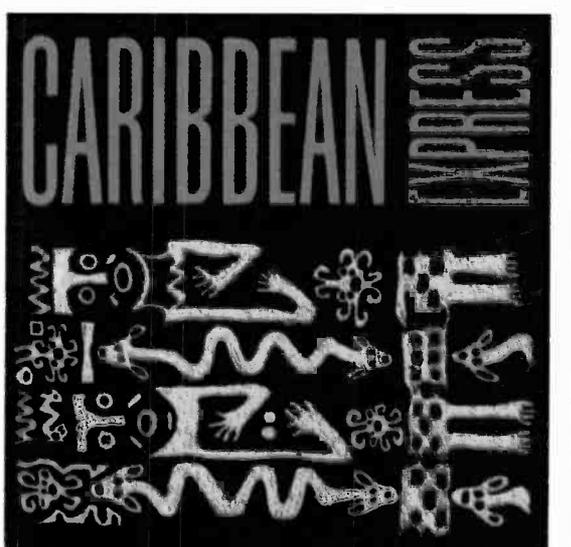
Celia Cruz & Tito Puente, Vaya Records

What happens when two legends are united on vinyl? Usually, magic. This is no exception. Celia is an ocha divina whose notes threaten to outlast Father Time. Puente has forgotten more music than what any newcomer may learn. With four nominations and nary a win to show, Celia is certainly overdue. Puente, on the other hand, has won three times in less than a decade. I say this last factor will work to the duo's detriment. However, rest assured both will be back next year.

(Continued on next page)



CARLA— . . . Subtle, delicate, feminine and musical. This is an extraordinary new artist who projects honesty and emotional depth both as a composer and singer. SIN TI includes: "No Me Toques Que Me Rompo," "Todavía Yo Te Amo" and "Dejame Loca." SIN TI is produced by Jose Silva, AYM Discos, SP-37020.



CARIBBEAN EXPRESS—Debuts with an energetic, vibrant and up-beat dance single, "Mariú." Salsa music has never been as good as this: its music, its color, its rhythm. CARIBBEAN EXPRESS brilliantly combines the latest technology with pure classic salsa. Other singles include: "La Mulata Asunción," "Creo En El Amor" and "Caramba, Carambita." Produced by José Quintana, AYM Discos, SP 37021.

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# 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	18	DANIELA ROMO EMI	DE MI ENAMORATE
2	3	4	15	MARISELA PROFONO	TU DAMA DE HIERRO
3	2	3	7	EMMANUEL RCA	ES MI MUJER
4	5	5	21	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
5	4	2	19	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
6	6	6	12	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
7	15	27	9	VERONICA CASTRO PEERLESS	MACUMBA
8	8	16	5	JOSE FELICIANO RCA	TE AMARE
9	7	7	9	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
10	18	25	4	BRAULIO CBS	EN BANCARROTA
11	9	11	13	LOS BUKIS PROFONO	ESTE ADIOS
12	10	10	16	FLANS PROFONO	TIMIDO
13	13	12	16	EDNYTA NAZARIO MELODY	TU SIN MI
14	20	20	5	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
15	11	9	12	JUAN GABRIEL ARIOLA	QUE LASTIMA
16	14	17	6	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
★★★ POWER PICK ★★★					
17	29	—	2	JOSE JOSE ARIOLA	CORRE Y VE CON EL
18	30	33	5	LA PATRULLA RINGO	ACARICIAME
19	23	19	6	PIMPINELA CBS	ME HACE FALTA UNA FLOR
20	19	15	16	BASILIO BMS	VIVIR LO NUESTRO
21	12	8	19	PRISMA PEERLESS	DE COLOR DE ROSA
22	25	18	21	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
23	16	14	21	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
★★★ HOT SHOT DEBUT ★★★					
24	NEW ▶	—	1	LUCIA MENDEZ ARIOLA	CASTIGAME
25	21	13	21	PANDORA EMI	SOLO EL Y YO
26	17	21	17	VALERIA LYNCH RCA	FUERA DE MI VIDA
27	26	26	5	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
28	24	22	12	MARIA CONCHITA ALONSO A&M	SUETAME
29	27	29	21	FRANCO PEERLESS	TODA LA VIDA
30	22	28	18	LUCERITO MUSART	ERA LA PRIMERA VEZ
31	28	24	14	BRAULIO CBS	JUGUETE DE NADIE
32	41	—	2	PANDORA EMI	ALGUIEN LLENA MI LUGAR
33	46	—	2	JOHNNY VENTURA CBS	A CUAL PISO
34	33	31	21	ROCIO DURCAL ARIOLA	LA GUIRNALDA
35	34	43	8	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
36	32	34	21	LOS YONICS PROFONO	CORAZON VACIO
37	NEW ▶	—	1	GERARDO REYES Y LORENZO DE MONTECLARO CBS	AMIGOS
38	43	—	2	TROPICALISIMO APACHE PEERLESS	LA HIERVA SE MOVIA
39	50	—	2	LISSETTE Y MANOELLA TORRES CBS	HOY VINE CON ELLA
40	NEW ▶	—	1	LOS TIGRES DEL NORTE PROFONO	LOS HIJOS DE HERNANDEZ
41	35	40	11	LITTLE JOE CBS	MI NENA
42	31	37	10	WILKINS MASA	SI YO FUERA MUJER
43	48	49	5	MENUDO RCA	CARA O CRUZ
44	38	—	2	VIKKI CARR CBS	ESTA NOCHE VENDRAS
45	RE-ENTRY	—	—	WILFRIDO VARGAS KAREN	CUANDO ESTES CON EL
46	NEW ▶	—	1	BRAULIO CBS	NOCHE DE BODA
47	37	30	21	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
48	NEW ▶	—	1	ROCIO BANQUELLS WEA	NO SOY UNA MUNECA
49	NEW ▶	—	1	MARIA DEL SOL RCA	UN NUEVO AMOR
50	40	38	3	BONNY CEPEDA RCA	SIGA BAILANDO

○ Products with the greatest airplay gains this week.

## Latin Notas



(Continued from preceding page)

“Nueva Cosecha” (album), **Willie Rosario Y Su Orquesta, Bronco Records**  
One of Puerto Rico’s quintessential dancing bands, Rosario must be rated as this year’s sleeper. His special *tumbatto* brand, a fat four-trumpet sound anchored by a baritone sax, pervades “Nueva Cosecha.” But more importantly, Puerto Rican musicians showed in last year’s Grammy what massive band enrollment can do, when **Eddie Palmieri’s** band caused a tie with Puentes for the tropical-category Grammy.

**Best Mexican/American Performance**  
“Y Zas!” (album), **Rafael Buendía, RCA/Ariola International**  
Buendía is a young veteran in the *norteno* genre and is better known than **Juan Valentín**. The title track is beautiful, funny, good to hear, and entertaining. One factor in anyone’s favor is to reach superstar status. Buendía hasn’t—and he won’t win a Grammy this year either.

“Ay Te Dejo En San Antonio” (album), **Flaco Jiménez, Arhoolie Records**  
Jiménez is the prohibitive favorite because he is so well-known outside the traditional Tex-Mex *conjunto* circuit. He is an accomplished accordionist who has worked on numerous movie soundtracks, including the soon-to-be-released “Extreme Prejudice” featuring Nick Nolte. He has headlined alongside the likes of **Ry Cooder, Peter Rowan, Doug Sahm, and Santana**. The title track was written by his legendary father, the late **Santiago Jiménez**.

“Turn Me Loose” (album), **Steve Jordan, RCA/Ariola International**

Known as “the Jimi Hendrix of the accordion,” Jordan is the prototypical musician’s musician. Although his base is *norteno*, his music ranges from jazz to rock, and his live performances are very energetic. This LP throws in a couple of *rancheras* with an equal amount of ballads and even an instrumental. However, musical variety does not a Grammy guarantee. Best possibility: fair.

“El Otro México” (album)  
**Los Tigres Del Norte, Profono International**  
With considerable audience penetration throughout the Southwest and the West Coast, obviously assisted by their tasty western *ranchera* look, Los Tigres Del Norte have the second-best shot to conquer the Grammy. This recording is above average and highly entertaining. The definite sentimental favorite.

“Corazón Vacío” (single), **Los Yonics Profono Internacional**  
Widely acknowledged for their sweet-sounding harmonies, this work ranks among Los Yonics’ strongest efforts. Though geared to a contemporary market, the group could be negatively affected by a lack of seniority. This year’s dark horse. Don’t lose track of them.

“Unidos Cantemos” (single), **Salvador Torres, Mas Records**  
Another *norteno* artist with balladic flavor. A surprising nomination for an album that received scarce airplay and even less in terms of units sold. Thus, the relative unknown **Torres** faces a very long shot.

“Juan Valentín” (album)  
**Juan Valentín, Musart Records**  
A talented *ranchera* artist as well as a Mexican film star, Valentín is better known in his native land than in the U.S. He has incorporated synthesizers into traditional *ranchera* rhythms with uneven success. The mainstream audience has eluded him so far—and so will the Grammy.

## BILLBOARD SPOTLIGHTS ON THE ROAD IN EUROPE

From venues to sound, staging and lighting to transportation to hotels, this feature covers it all. Be sure your important ad message is included in this touring-through-Europe Spotlight.

**ISSUE DATE**  
APRIL 18

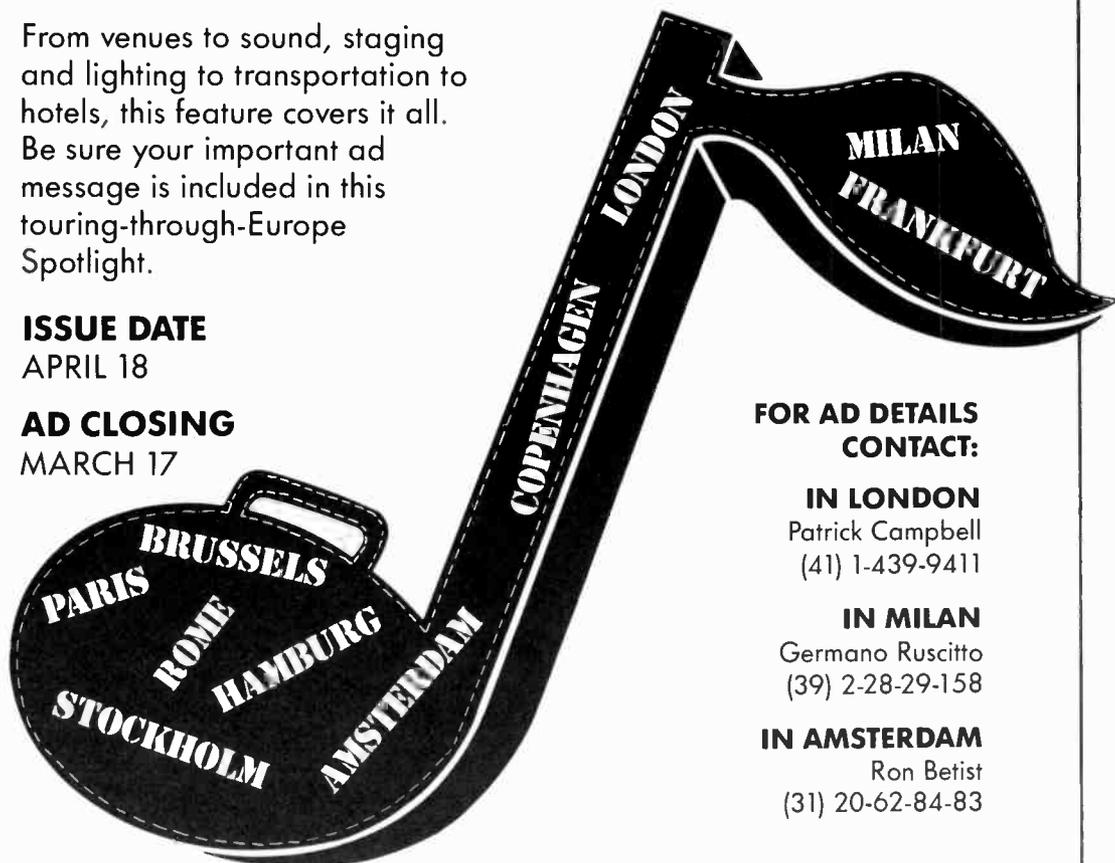
**AD CLOSING**  
MARCH 17

**FOR AD DETAILS CONTACT:**

**IN LONDON**  
Patrick Campbell  
(41) 1-439-9411

**IN MILAN**  
Germano Ruscitto  
(39) 2-28-29-158

**IN AMSTERDAM**  
Ron Betist  
(31) 20-62-84-83



Spotlight On

# N A R M

## '87

### IN FLORIDA RETAIL, THE NAME OF THE DANCE IS COMBO, COMBO, COMBO

By EARL PAIGE

**F**lorida retailers can take their share of credit for the hottest trend in retail, renting videos out of one hand and selling albums out of the other. It's called combo store (see separate story, p. N-3).

While the combo trend started on the West Coast when Warehouse pioneered it at the turn of the decade, Florida chains were among the first to follow suit as Eastern U.S. chains basically took a wait and see attitude. Among the leaders in Florida was Spec's Music.

*(Continued on page N-37)*

### BETTER '86 NUMBERS PAVE ROAD TO FRIENDLIER NARM IN THE SUN

By GEOFF MAYFIELD

**E**xpect a different atmosphere, compared to last year's meet, as the National Assn. of Recording Merchandisers gathers this week for its annual convention.

The contrast has less to do with cosmetic differences—like program innovations on the agenda, the move from Los Angeles back to Florida soil and the confab's earlier calendar date—as much as a change in the relationship between NARM members and their music suppliers.

"I think we have a better understanding between us all and the common goals that we're looking to achieve now," says Roy Imber, head of the 71-store Record World chain, who is concluding his term as NARM's president.

*(Continued on page N-32)*

And  
Music In

# FLORIDA



Dear Faithful Crew:  
Boy, am I glad I decided to attend this year's NARM!! Learned a lot and warmed my toes, too. P.S.: I've packed some Florida sunshine in my bag for you all... Keep on retailin' ... See you soon.  
Fearless Leader

**Billboard**



All The Gang!  
WaxLaundry Records & Tapes  
17 S. Bank St.  
Philadelphia, PA 19106

## SINGING FINGERS TO TALKING HEADS.

Vladimir Horowitz.  
David Byrne. Star  
performers and  
the technology  
that brings them  
home are part  
of all that matters  
to the 23 million  
consumers who  
tune in to TIME  
each week.  
From compact discs  
to stereo TV, TIME  
readers select the  
best in home enter-  
tainment and spend  
the money to make it  
a part of their lives.

---

For more on how  
TIME can perform  
for your consumer  
electronics adver-  
tising, call Rick  
Rogers at 212  
841-2139.

# TIME

ALL THAT MATTERS

# STREET-BASED COMBO STORES SPREADING CATCHY TUNE OF VIDEO RENTAL EASTWARD

By EARL PAIGE

**T**he merchandising concept of utilizing home video rental departments to build traffic for prerecorded music—i.e., the “combo store”—is finally spreading east and taking hold across the U.S.

“We dropped the ‘tape’ in Q Records & Tape and made it Q Records & Video,” says Ned Berndt, president, of the four-store chain in Miami. “All four will be combo in time for NARM,” he says in reference to NARM’s annual convention this week at the Fontainebleau Hilton in Miami Beach.

“The size of the store and the investment are the two prime considerations we have,” says Keith Eckering, vice president, 14-store Rose Records, Chicago. “We’ll try two this year.”

Another Eastern chain, also headquartered in Miami, has converted two of 17 stores to combo. “We’re still evaluating it,” says David Jackowitz, vice president, 17-store Peaches Entertainment Corp., Hialeah Gardens.

And so it goes for chains large and small that are street based

format. At least, that’s the indication from Chuck Adams, vice president, Central South, parent firm of the 60-unit Sound Shop, Nashville. “We’ve been looking at it and have tried it in different malls. We went from Madisonville, Ky., which is a smaller market, to Memphis, and frankly we’re not excited. We have a very good selection, too.”

As the to mall or not to mall debate continues, (Continued on page N-10)

*‘We converted the last of our stores Dec. 22, and it’s kicked ass ever since.’*

## SPEC’S MUSIC MAKES SPLASH AT NARM

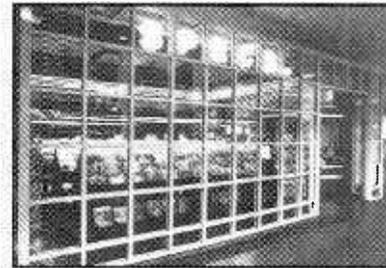
**A.** Spec’s flagship store in Coral Gables founded in 1948 by Martin W. Spector, Chairman of the Board. From this location the chain has grown to 33 stores. Spec’s is informal host for this year’s NARM.



**B.** Spec’s in Winter Park on Semoran Blvd., “Gateway to Orlando.”



**C.** Spec’s new neon look in Sebring, Fla.



**D.** Award-winning design, The Mall at 163rd St. in North Miami Beach.



**E.** Voted one of the top 12 video retail stores in '85, Spec’s in Coral Gables has 8,000 members and over 10,000 movies.

(i.e., either in strips or free standing) as opposed to mall oriented webs.

As might be anticipated, it is the exceptions and semantics in combo retailing that make it so exciting and confounding.

Take Camelot. The near 200-unit totally mall-oriented chain based out of North Canton, Ohio, with half its units combo, has remained enigmatic since 1983 as the first wave was rolled out.

“I can’t believe they’re not losing money,” is a quote you can attribute to numerous top chain executives, though never for the record, because the chain is so universally well-respected.

Other mall operators puzzle over Camelot and relate their own experiences. At Disk Jockey, the Owensboro, Ky. 42-store mall chain with 17 units renting video, the mall equation is explained in confident terms by Harold Guilfoil, buyer. “We’ve found that rental works for us in the smaller markets. In larger markets where there’s tons and tons of video stores and you can drive right up to the front door, our rental departments do not do well.”

Mall operations in larger environments, which often have more requirements for performance, continue to have to look long and hard at the combo

# PRODUCT SECURITY IS NARM TOP PRIORITY

By GEOFF MAYFIELD

**T**he idea was born during casual discussion at the conclusion of the 1985 NARM retail advisory meeting in San Diego: If a security target was placed on or in prerecorded audio and video packaging at the point of manufacture, then dealers could more effectively reduce theft.

Now, a year-and-a-half later, many questions about the feasibility of such a system remain unanswered. But interest in the plan is at an all-time high among NARM members, propelled for the most part by losses that stores are suffering from the theft of compact disks. If successful, the home entertainment software industry could become the first retail community to develop a universal security standard.

Shrinkage was by no means a new problem for record retailers when retail and manufacturers advisory committees met at the '85



summit, but the issue had earned added significance. The CD, with its higher value compared to the LP and cassette, had already become a tempting lure for both professional and amateur thieves. And the growing number of record stores that had taken on video as either a sales or rental item found that high-ticket product created even more security headaches.

Thus, the concept of a universal security standard for all prerecorded audio and video product struck a responsive chord at the San Diego meeting. For retailers, the system would lessen the cost of articles surveillance while increasing its effectiveness.

Says Lou Kwiker, president and CEO of the Warehouse Entertainment chain, “The hardware is the smaller part of a security system investment. The bigger part of the investment is tagging everything. It’s the materials and label cost, relating to the tag, that is the significant part of the investment over the longterm.”

Retailers think, even assuming the likelihood that vendors would charge back the cost of the security target, that the increase in wholesale price would be (Continued on page N-8)

# Industry-Wide Data Base Urged To Speed Progress NARM OPERATIONS LET COMPUTERS DO THE TALKING

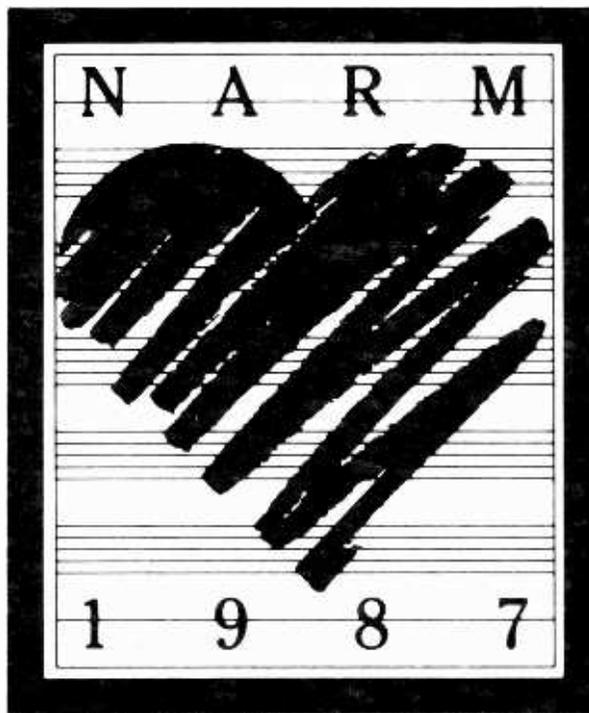
By GEOFF MAYFIELD

**S**canners, bar codes, machine-readable symbols, third-party mailbox, UPC, and data base are not tech-toys on the drawing boards for the next "Star Wars" sequel.

What they *are* is standard jargon for NARM's operations committee, the hi-tech work force comprised of data processing executives from major retail and rackjobber firms, who are working hand-in-hand with the six major music distributors to further the advantages that automated systems can bring to the record industry.

Current committee chairman Jim Nermyr, vice president of information and systems, and treasurer of the 521-store Musicland Group, says the task was at first an uphill battle. But recently, steady progress has been made and is benefiting both vendors and their accounts.

"I guess we've been a little frustrated in how slow things were getting started, because we've really been at this the last couple of years," says Nermyr. "What I see happening now is that we're getting a



The labels provide information about catalog numbers and quantities, and in RCA's case the artist and title, too. The labels also bear UPC symbols, allowing the retail or wholesale warehouse to scan incoming product on the receiving floor as it arrives.

While these and other developments have helped the record industry catch up with other retail sectors, where direct vendor-customer computer transactions are already a reality, Nermyr says the establishment of an industry-wide data base will further speed progress.

"A single data base has two advantages," explains Nermyr. "One, if we have a question about a product, rather than having to call that manufacturer for an answer, we can also look at it for items we're not handling, to whether or not they're available for special orders.

"Secondly, right now for a new company coming on, they have to contact every one of the manufacturers to get the UPC numbers. If we had a data base, they'd have one source they could pick up all their information from."

While the data base would obviously benefit retailers, one-stops, and racks who decide to add automated product replenishment and similar programs to their data processing menus, Nermyr says the body of information would also help those who are already telecommunicating their transactions.

"For us, the companies who are already computerized, it'd be a real plus, because all of the manufacturers could send all of their changes on a weekly basis—or whenever they make a change—to the update service. We'd be calling it up once a week to get all the changes from all the manufacturers," says Nermyr.

"Now, we get that information from catalogs, phone calls, letters that are sent, but we don't get those changes electronically in any way. We have to always [manually] enter all that information, and hope we're current on it. It's a way the manufacturers could communicate all of the changes in their product to all of their computerized customers with one call, rather than call all of their customers."

(Continued on opposite page)

*'It's a nice incentive. Plus, they'll get a better understanding of the business and what goes on outside the store.'*

# 'STORE MANAGERS SPECIAL' HIGH ON NARM MENU

By LINDA MOLESKI

**F**or the second consecutive year, NARM is offering the "Store Managers Special" during its annual convention in Miami Beach. The two-day program, to be held Sunday (15) and Monday (16), is designed specifically for store managers and other retail personnel, as well as rackjob and one-stop staffers.

"Feedback was good to the program last year, so we wanted to keep it in place for this year," says Pam Cohen, NARM executive director. "Manufacturers were pleased because they were dealing with people who do the day-to-day selling."

According to Cohen, the program was established as part of a growing effort to train mid-level management in a classroom-type setting—an approach that is being adopted primarily by major chains (Billboard, June 14, 1986).

Retailers are not the only ones who recognize the importance of the program, however, and Cohen notes that it is an investment in NARM's future as well.

"Many don't know their companies belong to NARM or what it's all about," she says. "This serves the same function for us as it does for store managers; we're sort of building for the future on our part."

*'Some of our people have been with us for 12 years and have never attended the show. This will give them the opportunity to see first-hand what goes on.'*

The program also gives managers a chance to meet each other and discuss day-to-day business concerns on their own level, says Cohen, "and that part is beneficial to them even beyond the program."

One chain that is taking advantage of what the show has to offer is the 191-store North Canton, Ohio-based Camelot Music, which is reportedly sending some 24 district and regional staffers.

"It will be a positive thing for our people to be involved," says Larry Mundorf, senior vice president of the company. "Some of our people have been with us for 12 years and have never attended the show. This will give them the opportunity to see first-hand what goes on."

Also getting involved this year is the 72-store Long Island-based Record World. The chain is sending five of its regional people, each of whom won the company's annual manager of the year award.

"It's a nice incentive," says Tom Pettit, director of merchandise. "Plus they'll get a better understanding of the business and what goes on outside of the store."

On the wholesalers' side, City-1-Stop of Los Angeles recently ran a promotion in which seven manufacturers will sponsor seven trips to the confab. According to general manager Sam Ginsburg, the contest called for customers to write-in a list of topics that they would like to see covered at NARM.

(Continued on opposite page)

*'For a new company coming on, they'd have to contact every manufacturer to get the UPC number. If we had a data base, they'd have one source to pick up all their information.'*

lot more momentum over the last six months or year than we have before.

"We're seeing so many changes happening very quickly. So during the past year I've been very pleased, but before this past year, I couldn't say that."

Among the developments that are encouraging committee members:

- More uniform application of bar codes on both new releases and catalog titles. WEA finally added the UPC symbols to its catalog stock during the last six months of 1986. PolyGram still lags, due in part to the fact that it had to convert its substantial share of European releases from that continent's 13-digit format to the UPC 10-digit standard, but that company is making progress.

- CBS, RCA/A&M/Arista, and now WEA, have either tested or implemented direct computer-to-computer transactions with some of their key accounts, including Musicland, Record Bar, Western Merchandisers, and Warehouse Entertainment. WEA is the newest player to come to the party, but is making up for lost time, planning to have ordering, returns, and invoice programs in place by the second quarter of '87.

- RCA/A&M/Arista and WEA have started to provide a long-time operations committee goal: the placement of contents labels on product shipments.

## MANAGERS

(Continued from page N-4)

Winners were then chosen by City-1-Stop and manufacturers.

"I have done a lot of promotions, but this one was very rewarding," says Ginsburg. "It shows how committed to the independent dealer we are."

In addition, City-1-Stop held a similar contest in-house, in which two salespeople will be taken to the conference.

The format for the program is basically the same as last year's, says Cohen, with the addition of the NARM Awards reception and banquet. Scheduled events include manufacturer product presentations, breakfasts and luncheons, audio and video exhibits, and four panels geared toward store managers' interests. There will also be a "Miami Splash" party, sponsored by Spec's Music Co. Registration is \$50, up from last year's fee of \$25.

"We're looking to attract support people, not just store managers. We want people who are instrumental in the company, but who haven't had the opportunity to go to the show," says Cohen.

Last year's program, held in Los Angeles, drew some 300 registrants—a figure that Cohen suspects will be hard to compete with this time around.

"The bulk of the people who attended last year were from Southern California, and there are a lot of big chains out there," she says. "So we're figuring on 150-200 this year."

## COMPUTERS

(Continued from page N-4)

The operations committee still has many questions to answer and issues to address, but once these frontiers have been investigated, the brave new world of data processing applications will help both the buyers and sellers of prerecorded music realize savings in time and dollars, while improving efficiency and yielding faster completion of transactions and product shipments.

Nermyr is encouraged, and notes that none of this would not be possible were it not for earnest efforts by music manufacturers, wholesalers and retailers to work together. Thus, progress in the accomplishment of operations committee goals are a reflection of the renewed spirit of cooperation that labels and their accounts have tried to forge.

Says Nermyr, "We all know that the only way we're going to reach the end of the rainbow with the goals we've set out is to cooperate with each other."



# For big profits

... think small

Think profits of over 500%. Think replacement phonograph needles and cartridges.

Then think Pfanstiehl.

Absolutely nobody knows more about this big, high profit market than we do. We've been in it for more than 60 years.

That's a lifetime of experience we are ready to share with you in setting up a replacement needle profit center in your store.

It requires less than one square foot of space. No other products you sell take up so little room and return such

consistently high profits.

There's a Pfanstiehl replacement needle Program for Profit that's just right for your store. For more information, call or write: Pfanstiehl, 3300 Washington St., Waukegan, IL 60085, 1 (800) 323-9446

**Pfanstiehl**<sup>®</sup>  
... follow the leader

# INNOVATIONS POINT TO '87 AS MOST DRAMATIC YEAR YET FOR CD SURGE

By GEOFF MAYFIELD

**N**ot everyone jumped on the bandwagon right away when the curious-looking, little, silver disks first hit the market in June of 1983. And those who did found that with very limited production on line, compact disks were as precious as gold. But the configuration soon spun into a whirlwind success story, despite the fact that production still lags behind demand.

Unlike the cassette—where debate still lingers after two decades over how it should best be packaged—the industry quickly settled on a 6-by-12 inch standard for CD merchandising. The product showed steady sales growth, then boomed during fourth quarter of '85, and exploded even more during the '86 holiday selling season . . . All this for a technology which, by best estimates, only has 5% hardware penetration in the U.S., even after a CD player surge during the '86 fourth quarter.

Even though the CD has already proven to be a solid growth product for music merchandisers, 1987 is already shaping up to be an even more exciting year for the configuration:

- Labels have pledged this will be the year when production capability finally meets demand.

- Lower price points have already become a reality for classical titles marketed by Moss Music and MCA. Now PolyGram is prepared to lower prices for some of its key pop catalog, with talk that other major distributors are mulling the same.

- With the success of last year's Motown two-albums-on-one-disk series, the label's distributor MCA has followed suit with twofers for artists like Jimmy Buffett, Joe Walsh, B.B. King, and George Strait.



- The act that everyone has been waiting to see on compact disk makes its CD debut this month: the Beatles.

These innovations, and more, should make this a dramatic year for CDs. In the meantime, most dealers are already thrilled with the might the configuration has already shown.

"You can just watch our warehouse and see how much it's grown," says Sandy Bean, director of distribution for the 24-store, Detroit-based Harmony House chain. "The space that we've allocated for CDs just keeps getting bigger and bigger."

Joe Andrules, vice president and general manager of Miami-based Spec's Music, says that CDs now comprise 19% of the 35-store music/video combo chain's total business, compared to 12% a year ago. For Amarillo-based Western Merchandisers' 125-store retail web (including Hastings Books & Records and Eli's), vice president of purchasing Steve Marmaduke says the configuration accounts for 16% of his stores' music sales, double the share it hit a year ago.

Despite that obvious growth, both Andrules and Marmaduke see room for improvement. Key, they say, will be whether labels will indeed have access to adequate production capability.

"We had decent fill during the fourth quarter of '86," says Andrules. "But before that when you ordered Genesis, you never knew if you'd get 10 CDs when it showed up or 500."

"It's getting better; it's slowly growing," says Marmaduke of CD fill. "But in the meantime, one of my concerns is the choice of artists that they're putting out on CD. If a title's been dead on cassette for four years, I don't know that it will show good growth on CD. I sure hate to see them waste their limited production facilities on a title with limited potential."

Marmaduke's concern appears to have merit. (Continued on page N-33)

## CBS SPECIAL PRODUCTS® proudly announces the acquisition of the **BERT KAEMPFFERT & HIS ORCHESTRA**

catalog for distribution in North America

Available for:

**CDs ★ Leasing ★ Synchronization Rights ★ Retail ★ Mail Order ★ Clubs ★ TV Direct Response**

**Over 300 titles, including . . .**

<b>SWEET MARIA</b>	<b>RED ROSES FOR A BLUE LADY</b>	<b>WIEDERSEHN</b>	<b>STRANGERS IN THE NIGHT</b>	<b>WE CAN MAKE IT, GIRL</b>	<b>THE WORLD WE KNEW</b>
<b>BLUE MIDNIGHT</b>	<b>MY WAY OF LIFE</b>	<b>BYE BYE BLUES</b>	<b>IT MAKES NO DIFFERENCE</b>	<b>SWEET MARIA</b>	<b>FRIENDS</b>
<b>REMEMBER WHEN</b>	<b>THREE O'CLOCK IN THE MORNING</b>	<b>RIDIN' RAINBOWS</b>	<b>LADY</b>	<b>PETULA</b>	

There's something special about the Kaempfert touch—the dominant bass line . . . the comfortable beat . . . the mellow trumpet . . . the unique blend of strings with voices . . . the sound of quality that surrounds every bar! It's with a great deal of pride that CBS Special Products offers you **BERT KAEMPFFERT & HIS ORCHESTRA**



CBS SPECIAL PRODUCTS® 51 West 52nd St./New York, NY 10019

Contact: Eli Oken, Dir. Business Affairs 212/975-5031

# THE SCIENCE OF TECHNOLOGY THE ART OF MANUFACTURING

SHAPE applies the science of technology to the art of manufacturing. A philosophy that guarantees the quality of our Compact Discs and Disc Cases in an industry that demands top performance. SHAPE OPTIMEDIA is a full service replicator of compact discs from mastering through distribution. SHAPE PACKAGING designs and manufactures a wide range of compact disc packaging systems.

SHAPE OPTIMEDIA, Inc.  
Attn: William W. Peck  
Eagle Drive, Route 109  
Sanford, Maine 04073  
207/324-1790  
Telex 5106008553 SHAPE OPTIMEDIA

SHAPE PACKAGING DIVISION  
Attn: Wesley Phillips  
P.O. Box 366  
Biddeford, Maine 04005  
207/282-6155  
Telex 944325 SHAPE INC BIFD

**SHAPE**





# We Speak Your Customers' Language

The facts are on file: from East Coast to West Coast, Hispanic consumers spend over \$75 billion annually. That translates into big buying power — a language we all understand.

Southwest Record Distributor is the country's complete Spanish music and video service. We deal exclusively in all forms of Latin music. Music that keeps \$75 billion tuned in and listening.

Consult the professionals at Southwest. We know the tastes and trends of Spanish music from coast to coast.



MUSIC...  
*The Beat Goes On*  
See us at the  
NARM Convention



One Stop  
Rack Jobber

5415 Bandera Rd. Suite 512 San Antonio, Texas 78238 (512) 523-2616

## SECURITY

(Continued from page N-3)

less expensive than the labor-intensive process of wiring the product themselves.

Labels were initially responsive to the concept, which gave the green light to further investigation. NARM executive director Pam Cohen recalls at that '85 meeting that labels said "We'll talk with you about it, but you'll be the ones who are using it. Once you know what you're looking for, come back to us and we'll talk about implementation."

She notes that music and video vendors have a stake in the plan, too, since wider adoption of security systems by home entertainment stores would increase the open display of their product.

A joint NARM/VSDA security device committee was soon formed, chaired by Kwiker and including representation from retailers, wholesalers, manufacturers and packagers. The panel first met in January 1986, and heard presentations from four detection-systems companies: 3M, Knogo, Sensormatic, and Check Point.

During that meeting, the plan took on another wrinkle: to see if a recyclable security target—like those used on library books—could be developed. The innovation would be of obvious benefit to stores that offer video rental, but would also help dealers avoid a potentially embarrassing situation. After all, if a customer bought records implanted with "live" targets in one store, and then visited another music or video store, he would trip the alarm at the second store.

The next step was to test recyclable-target systems, to ensure that the process of activating and de-activating the tag would not harm the playback quality of prerecorded product, particularly tapes. CBS Labs was commissioned for that task, and gave an all-clear to Knogo's micromagnetic technology, but found that 3M's magnetic system—if not used according to specific manufacturer instructions—does cause some "signal degradation." The committee, which met just prior to the start of this week's convention, now must determine if the loss in quality caused by the 3M's process, can actually be perceived by the consumer.

Anti-trust and competitive cost considerations has NARM hopeful that the trade group can  
(Continued on page N-30)

# VH-1 was there from the start!



**“There is a new wave of great artists led by Anita Baker who received a tremendous boost in their ability to reach their audience and sell records through the programming of VH-1.”**

**Bob Krasnow, Chairman, Elektra Records**



VH-1 is now in 17.3 million homes.\* And we're adding over 19,000 new homes a day!

\*Nielsen HomeVideo Index, Dec. 1986. Subject to qualifications available upon request.

© 1987 MTV Networks



bo under one roof, as in the Los Angeles Torrance suburb where it duels from across the street with Wherehouse's flagship, the chain has been flexible. Its Sunset Blvd. trio of stores offers an example. Across the street from the world renowned record store, there is corner store Tower Video; two doors away, a classical annex store.

According to Russ Solomon, Tower president and also retiring NARM vice president, Tower has always sought maximum flexibility, including sites where one of Tower's eight bookstores is also in the lineup. Solomon says he's long admired the formula of 125-unit Hastings, a chain operated by Western Merchandising, Amarillo. Hastings features prerecorded audio, video rental and sale, and books all under one roof.

Of the books-video-audio variation theme, Solomon and John Marmaduke, Western Merchandising president, say they are excited about the upscale and older-skewed consumer attracted by books.

If there is any region of the U.S. where street chains have been tentative about combo it is the Northeast. Just to mention two chains, there's National Record Mart, Pittsburgh, and Record World, Roslyn, N.Y. National, at 75 stores, has 14 combos after entering the scene in early 1984 and has experimented with combo in malls. Record World, with 70 stores, has four combos, in strip or more technically-termed "pad" locations near malls.

As for combo operation strategy, today it is not always just the traffic stimulant provided by rental but rental itself. "It's running 30%" of total volume, Fogelman says.

That percentage pace keeps Music Plus at least respectfully close to combo pioneer and leader, 191-store Wherehouse.

For the most recent nine-month revenues reported at \$145,998,000, as of Oct. 31, 1986, video rental was \$43,551, says Richard Chapin, chief financial officer, or right at 30%.

However, Wherehouse keeps notching its own high marks. The recent period was prior to the holiday impacted fourth quarter. Factoring out a seven-month "stub fiscal," when Wherehouse changed its calendar, Chapin points to a 12-month figure period ending Jan. 31, 1986. In that 12-month block video rental hit \$45 million. That period includes the holiday 1985 season. "We

(Continued on page N-31)

## "Get Back" with the Royalty of Rock.

Get down with Prince Charles and Lady Di. The once-in-a-lifetime benefit concert is now on video. Together on stage for one phenomenal night: *BRYAN ADAMS, ERIC CLAPTON, PHIL COLLINS, ELTON JOHN, PAUL McCARTNEY, GEORGE MICHAEL, ROD STEWART, STING, TINA TURNER, PAUL YOUNG,*

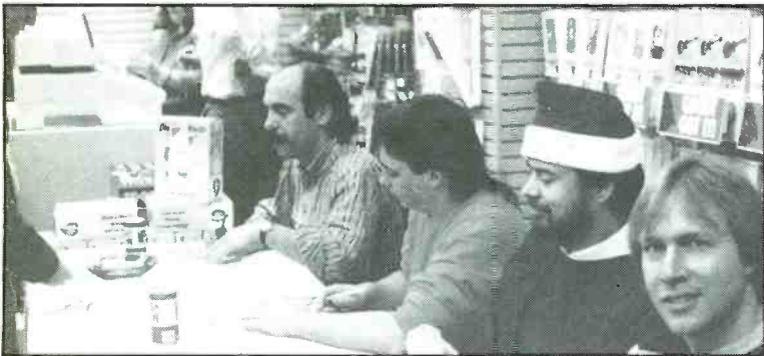
WAREHOUSE SHIP DATE: MARCH 17

Available on Beta Hi-Fi & VHS Hi-Fi videocassettes and Laser Videodisc

\*Manufacturer's suggested list price. © 1987 MGM/UA Home Video, 1350 Ave. of the Americas, NY, NY 10019

and more. Order it now and get "The Prince's Trust Rock Gala" (1982) specially priced for a limited time. Ask your MGM/UA Home Video distributor for details. And look for royal support from MTV, radio and newspaper advertising nationwide.





Sam Goody in Cherry Hill Mall, Cherry Hill, N.J., recently hosted a WMMR "morning zoo" crew in-store promotion. Morning zoo personalities, from left, John DeBella, Chip, Clay Heery, and Mark the Shark, autographed "Zoo's Next" albums and cassettes. Sam Goody hosted a previous WMMR in-store at Roosevelt Mall in Philadelphia.

## ROMANCE OF RADIO AND RETAIL IS AS UP AND DOWN AS RATINGS

By KIM FREEMAN

**A** good illustration of the role retail plays in radio programming is offered by Lisa Tonacci, former music director at WPLJ New York who recently became the program director at KBTS Austin, Texas—a move from the country's No. 1 market to the country's No. 59. "I really got spoiled in New

York," says Tonacci. "I had access there to hundreds of stores to call. I could really get a balance according to geographics, population breakdowns, etc. I could be very specific about what I wanted. New York is wonderful in terms of elements of detail and perfection."

The growing city that it is, Austin is still a difficult market to gather extensive sales reports

in. "Here, there are far fewer stores to call. Also, many of them sell used records," Tonacci continues. "There's maybe a bank of 50 or 60 stores I can call, but only a handful of those are really useful."

For one thing, Tonacci says, many Austin stores have not been contacted by radio stations in the past, and have "to be trained to give information in a manner that's usable." Overall, Tonacci says, working in a small market "just makes research that much harder. The tools aren't as easily available. You have to use a lot more instinct."

There is a bright side, though. Tonacci notes that developing personal contacts with retail personnel in New York is made tough by the abundance of outlets. Personal visits, and other elements crucial to a good working rapport, are much easier in an Austin-sized city.

The relationship between radio and retail will always be a tight and symbiotic one. And, like any long-term relationship, the romance has its ups and downs for both parties. Top 40 formats, in general, are most dependant on retail sales reports.

In New York, it is rare when hit outlets WPLJ and WHTZ will add a record to its playlist before the song attains outstanding sales figures. In less competitive markets, programmers have more freedom to create the hits, by playing them first and adjusting their rotation according to sales figures generated by that airplay. At any rate, the role retail plays in programming varies greatly in different formats, and from station to station.

For example, Ray Boyd, PD at top urban outlet WVEE Atlanta, says the station puts much more emphasis on call-out research these days than it does on sales figures. As music research becomes more and more sophisticated, many programmers—like Boyd—put equal, if not more, faith in qualitative data, then they do in the straight numbers  
(Continued on page N-33)



**A**t the forefront of sunglass design, the "Rebel Collection" stands alone as this year's hot trend in forward fashion eyewear. Call for our complete catalog of over 300 styles of Star ★ Shades Sunglasses — "The only glasses that matter!" (Racks, sport cords, and accessories also available).

8700 Capital / Oak Park, MI 48237  
(313) 541-1140 (800) 521-5946  
Telex: 756914 NALPAC LTD UD

**NALPAC LTD**  
"We Are The Competition" ©



# NARM 29TH TURNS MORE TO WHOLESALERS FOR DIRECTION

**A**s NARM enters its third decade, it is moving inexorably toward a leadership comprising its broader membership, increasingly inviting more representation by its wholesaler segments.

Recognizing the need to reflect more than retailer concerns, in 1984 NARM elected Billy Emerson, president of Big State Distributors, to an advisory directorship. Emerson was elected secretary the following year and, last year at the Century Plaza in Los Angeles, he was elected treasurer as NARM directors looked once more to the wholesaler ranks.

Perhaps reflecting the wholesaler tilt more dramatically than anything else was the election last year of Frank Hennessey, president of Handleman Co., to a director post. Because of resignations, only one instead of two directors were elected last year.

Convening its 29th time, NARM this year once again is looking to the wholesaler ranks, this time a heretofore less represented NARM segment, one-stops. One of two nominees is one-stop executive Patricia Moreland, director of City One-Stop, Los Angeles, and also

chair of the convention. The other nominee is James Bonk, executive vice president of retail web Camelot Music.

Serving on the nominating committee are members whose firms reflect a rather diverse involvement. The committee is comprised of Russ Solomon, current NARM vice president and generally regarded as most likely to succeed to NARM presidency, and head of the widespread Tower chain; Noel Gimbel, president of Sound Video Unlimited, a principally video product wholesale firm; Emerson, reflecting the veteran independent distributor and one-stop segment; Don Weiss, president of Arrow Distributing, a rackjobber; and Mary Ann Levitt, president of 29-store retail web Record Shop.

Considering the present board from a standpoint of diversity and tenure, four members are retailers. These are (with tenure years) Solomon (2); current NARM president Roy Imber, president Record World Enterprises (2); Jack Eugster, NARM president two years ago and president Musicland (2); and Bill Golden, vice chairman, Record Bar (2). Two rackjobbers are Hennessey (2), and

NARM veteran David Lieberman, chairman Lieberman Enterprises (1). Emerson has one more year remaining and Gimbel is one of two directors retiring off the board. Also retiring is widely-diversified Leonard Silver, president of Transcontinent Music (Record Theatre, Action Music Distributors and Amherst), and current NARM secretary.

NARM leadership is eyed closely by members of affiliate group VSDA, basically independent of NARM since 1984 and renowned for its spirited elections and campaigning by delegates. Three NARM directors or members may serve on the

board of six-year-old VSDA, too. Such appointees serve at the discretion of the NARM president and are not elected by VSDA membership.

Currently, Solomon is the only remaining NARM board member originally appointed a VSDA board member.

Last year at its convention, VSDA directors elected as vice president Lou Fogelman, head of Show Industries, who was NARM president in 1985 and one of three original appointees. Fogelman, picked by VSDA directors as treasurer a year earlier, is in place as next likely VSDA president.

The other original NARM-appointed VSDA board member was Jim Greenwood, founder of Licorice Pizza.

Solomon, Fogelman and Greenwood were all appointed in 1984 when VSDA's board

gained autonomy because their chains were heavily involved in video.

When Greenwood sold out to Record Bar, Golden was appointed to his post at VSDA. Golden was also elected to fill out Greenwood's NARM tenure. Last summer, Golden resigned his VSDA post following the sale of Licorice Pizza to Musicland. Appointed in his place was Gimbel.

**EARL PAIGE**



A BILLBOARD SPOTLIGHT

**NEW VISTAS IN MUSIC**

**Fortuna RECORDS**

For over five years, **Fortuna Records** has proudly presented music lovers with a cornucopia of musical styles by world renowned musicians, including Patrick Ball, John Kaizan Neptune, Steve Roach, and Michael Shrieve.

For more information, please contact the Fortuna Sales & Promotion Dept., P.O. Box 1116, Novato, CA 94948, or call (415) 883-9054.

**It's No Blarney - Irish Music will Improve your sales this St. Patrick's Day (March 17th)**

**JAMES LAST ORCHESTRA**  
The world famous music man has two great Irish albums

**HAL ROACH**  
Ireland's International Comedian

**PHIL COULTER**  
"Classic Tranquility" and "Sea of Tranquility" - Ireland's most popular recording artist - Now touring the United States

Contact **REGO Irish Records and Tapes, Inc.**  
Vincent Mitchell  
1-800 854-ERIN (3746) N. State 516 328-7800  
America's Largest Manufacturer and Distributor of Irish Records, Tapes and Videos. Radio Promos - 45's available.

**Portable Protection**  
Case Logic CD cases feature stylish nylon, extra-thick foam padding, and sturdy plastic trays to organize and align discs individually.

MODEL CD-30

## A Moving Experience.

We knew there was a big market for quality, soft-sided CD cases. But even we are amazed at the demand for our line of 8, 15 and 30-capacity CD cases. We now offer eight different models, from the economical new **Sprint™** series to luxurious genuine leather cases. All in all, they'll be a moving experience for you.

See the entire line of Case Logic tape and CD cases, including the new Sprint line, at the NARM Show, Booth 37.

MODEL SCD-30      MODEL CD-15

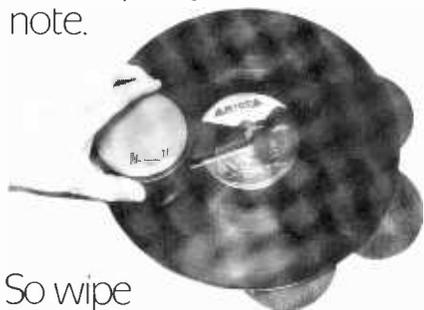
**CASE LOGIC®**

© Copyright 1987, Case Logic, Inc., P.O. Box 487, Boulder, Colorado 80306  
Telephone Toll Free 800-447-4848. In Colorado Call 303-444-4706

# Enjoy a Longer Sax Life.

Get rid of "all that jazz" that collects on your music, for better fidelity on every performance. **With Allsop 3 Audio Cleaning Systems.**

Great jazz artists never die...but they can fade away. Keep the performances alive with Allsop 3 Record, Cassette Deck and CD Cleaning Systems. Dust, cigarette smoke and fingerprints can cause audio quality to hit a sour note.



So wipe out grime, with the cleaners that have stayed #1 on the jazz charts (or any charts): Allsop 3. And get more satisfaction from your

jazz collection.



## Orbitrac® Record Cleaning System

Keeps your collection in the groove. Thousands of tiny fibers align in each album groove to remove even microscopic dust and dirt from the record's surface. *Without* sweeping abrasive grit across delicate grooves. A fine mist of patented Allsop 3 solution on the replaceable pad allows complete cleaning while removing static charge.

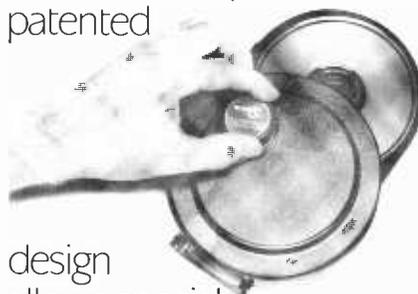
## Cassette Deck Cleaning System

A patented, gear-driven wiper arm swabs the entire

tape head for the most thorough, non-abrasive cleaning. Special replaceable felt pads remove residues from capstans and pinch rollers to eliminate "tape eating."

## Compact Disc Cleaning System

Avoid laser skip! A patented



design allows special, non-abrasive replaceable cleaning pad to rotate at a proper *right angle* to the disc. Allsop 3 solution removes fingerprints and oils from the CD surface.

**ALLSOP 3**™

For more detailed information about cleaning your audio components call our ALLSOP CONSUMER TOLL FREE LINE: 1-800-426-4303 (outside Washington State). ALLSOP, INC., P.O. Box 23, Bellingham, WA 98227 206/734-9090.

## SECURITY

(Continued from page N-8)

endorse a technology, rather than a specific security vendor, which would allow labels to buy targets from more than one company. But Kwiker acknowledges that may not be possible.

"Each of these systems have certain patents that relate to the technology, and whether company A can enter into a cross-licensing agreement with company B in order to use company B's technology, so that we have two suppliers of the same technology, I'm not sure. I don't know whether they'd be agreeable to that.

"What you've got to do first is select what you think is the best system and then look at how you're going to get it supplied to the marketplace," adds Kwiker. "We're two steps away from that. We haven't come to any conclusions about the best system, let alone who would be the best suppliers."

Placement of the target is another issue. Should it be placed, for example, within a CD's actual jewel box, or inside the disposable package? Kwiker says the answer to that question may depend on the parameters of the technology that the committee selects.

In the meantime, he is pleased with the "interlock" tab, designed by Shorewood Packaging, that would place a CD's jewel box or a cassette's Norelco box an inch from the bottom of a product's longbox.

"What it stops is taking razor blades to cut the edge of the package, and lifting out the CD or cassette. Now obviously they can still do that, but the tab makes it harder and that much more time consuming," says Kwiker.

"I like the device. It seems to be very inexpensive, but it's an effective little security add-on."

He sees Shorewood's interlock as an innovation that would complement the NARM/VSDA security committee's mission.

Says Kwiker, "These are different technologies for different purposes. The flap prevents the removal of the cassette or CD from the package, and the security target embedded in the package itself deters the removal of the entire package from the store."

## COMBOS

(Continued from page N-11)

passed that in November," he says, leaving analysts to ponder just where video rental will wind up for the present fiscal year.

Bottom line, however, video rental is still the icing on the cake for the combo. The basic strategy is to fuel volume in other software, accessories, and where they feature it, personal stereo. The nation's premier chain, Musicland, at 521 stores, has long admired the combo idea. At its 1985 convention, president Jack Eugster pointedly referred to both Warehouse and Sound Warehouse as combo models.

When the opportunity arose to acquire Southern California-based street chain Licorice Pizza from Record Bar, Musicland catapulted into the main combo arena. With Licorice Pizza renting video at 88 cents a pop in 32 stores this past Christmas,



'arena' seems an apt metaphor.

Meanwhile, looking at its own free standing Discount Records chain (from another acquisition), Musicland is making another move. Commencing around Christmas and in Minneapolis headquarters only, it started converting Discount units to combo under the Musicland banner. Earlier in 1985, vigorous efforts commenced to convert Sam Goody units in the East to combo.

In yet another innovation, Musicland is testing a mall idea that adds another touch to combo. Just before Christmas, Musicland bowed a test store under the licensed name Paramount Pictures in a mall where it has a Musicland. Paramount Pictures is all video product, including soundtrack audio in compact disk and cassettes, but for now, no rental.



# Denon presents CDs from the land of Janáček, Smetana, and Dvořák.

Nowhere do they play Smetana's "My Country" like they play it in Smetana's country. And no one performs Dvořák like his fellow-countrymen. That's why Denon is proud to import Supraphon CDs from Czechoslovakia. Once hard to find, Supraphon CDs include definitive performances from Joseph Suk, the Smetana Quartet, and Václav Neumann conducting the Czech Philharmonic Orchestra. For memorable performances, remember "Supraphon." It's the Czech word for great music.

### SYMPHONIES

- 7244 BERLIOZ — Harold en Italie/Malý (viola) Jílek, Czech PHO (Feb. release)
- 7722 BERLIOZ — Symphonie Fantastique/Košler, Czech PHO
- 7702 DVOŘÁK — Symphony #9/"From the New World"/Neumann, Czech PHO
- 7703 DVOŘÁK — Symphony #8/Neumann, Czech PHO
- 7704 DVOŘÁK — Symphony #7/Neumann, Czech PHO
- 7705 DVOŘÁK — Symphony #6/Neumann, Czech PHO
- 7377 DVOŘÁK — Symphony #5/Neumann, Czech PHO
- 7442 DVOŘÁK — Symphony #4/Neumann, Czech PHO (Feb. release)
- 7668 DVOŘÁK — Symphony #3/Neumann, Czech PHO (March release)
- 7922 DVOŘÁK — Festival/Bělohávek, Prague SO
- CO1091 FIBICH — Symphony #1/Vronský, Brno St. PHO
- CO1256 FIBICH — Symphonies #2, 3/Waldhans, Bělohávek, Brno St. PHO
- CO1150 JANÁČEK — Danube Symphony/Trhлік, Janáček PHO

- 7340-1 MAHLER — Symphony #9/Neumann, Czech PHO (2 CDs)
- 7307-8 MAHLER — Symphony #8/Neumann, Czech PHO (2 CDs)
- 7760 MARTINŮ — Symphonies #3, 6/Neumann, Czech PHO (March release)

- 7404 SUK — Asrael Symphony/Neumann, Czech PHO
- 7540 SUK — Symphony in E-Major/Neumann, Czech PHO (March release)

### ORCHESTRAL WORKS

- 7909 FIBICH — Spring, OP. 13, The Romance of Spring, OP. 23/Vajnar, Prague RSO (Feb. release)
- CO1018 JANÁČEK — Operatic Suites/Jílek, Czech PHO
- CO1041 JANÁČEK — Sinfonietta, Taras Bulba/Neumann, Czech PHO
- 7831 RAVEL — Bolero, Daphnis et Chloé/Pešek, Czech PHO
- 7724-5 SMETANA — My Country/Neumann, Czech PHO (2 CDs)
- 7509 SUK — Symphonic Poem, Praga etc./Pešek, Czech PHO (March release)
- 7955 SUK — Symphonic Poem, Ripening/Neumann, Czech PHO (March release)
- CO1030 SUK — Symphonic Poem, A Summer Tale/Pešek, Czech PHO

### CONCERTOS

- CO1074 BACH, VIVALDI, etc. — Concertos for Violin & Oboe/Suk (vln), Adamus (oboe), Suk Cham. Orch.
- CO1152 DVOŘÁK, MARTINŮ — Cello Concerto, etc./May (cello)/Neumann, Czech PHO
- 7491 DVOŘÁK — Slavonic Dances/Neumann, Czech PHO (Feb. release)

### CONCERTOS

- 7571 HAYDN, etc. — Violin Concerto/Suk (vln), Suk Cham. Orch. (March release)
- 7868 MARTINŮ — Cello Concertos #1, 2/May (Cello), Neumann, Czech PHO (March release)
- CO1056 MARTINŮ — Double Concerto/Mackerras, Prague RSO
- CO1326 MOSCHELES — Piano Concerto/Klansky (piano), Dvořák Cham. Orch.
- 7285 MYSLIVEČEK — Violin Concerto/Ishikawa (vln), Dvořák Cham. Orch.

### CHAMBER MUSIC

- 7602 DVOŘÁK — Piano Quartets/Suk Trio, Kodousek (viola)
- 7565 DVOŘÁK — String Quartets #12, 14/Panocha Quartet
- 7910 DVOŘÁK — String Quartets #10, 13/Panocha Quartet
- CO1130 JANÁČEK — String Quartets #1, 2/Smetana Quartet
- CO1032-7 MOZART — Complete Sonatas for Violin & Piano/Snitil (vln), Panenka (piano) (6 CDs)
- CO1332 MOZART — Horn Quintet, etc./Langwell (horn), Panocha Quartet (Feb. release)

### OPERA

- 7201-3 DVOŘÁK — Rusalka/Neumann, Czech PHO, Prague PH Chorus (3 CDs)
- CO1261-2 JANÁČEK — The Cunning Little Vixen/Neumann, Czech PHO, Czech PH Chorus (2 CDs)
- 7309-11 SMETANA — The Bartered Bride/Košler, Czech PHO, Czech PH Chorus (3 CDs)
- 7438-40 SMETANA — Libuše/Košler, Prague National Theater Chorus & Orch. (3 CDs)

### MASS CHORAL WORKS

- 7427-8 DVOŘÁK — Requiem/Sawallisch, Czech PHO & Chorus (2 CDs)
- 7378-9 DVOŘÁK — Stabat Mater/Sawallisch, Czech PHO Chorus (March release) (2 CDs)
- 7230 DVOŘÁK — Te Deum, etc./Neumann, Czech PHO, Prague PH Chorus
- CO1090 HONEGGER — Une Cantate de Noël/Pešek, Czech PHO & Chorus
- 7448 JANÁČEK — Glagolitic Mass/Mackerras, Czech PHO

### INSTRUMENTAL

- 7956 SUK plays Maria/J. Suk (vln), V. Hybš Orch.

**DENON**  
The first name in digital recording.

Denon America, Inc., 27 Law Drive, Fairfield, NJ 07006 (201) 575-7810  
Nippon Columbia Co. Ltd., Tokyo 107 Japan

## NARM

(Continued from page N-1)

When MCA president Irving Azoff took the podium last year to deliver his keynote address, he left little doubt that significant gaps separated the suppliers of prerecorded music from retailers and wholesalers.

He had other concerns, too, aiming heated words toward the Recording Industry Assn. of America (RIAA), radio programmers and other industry factions. But Azoff's speech showed that more adversarial stress existed between labels

and their customers than most key players had been willing to admit.

Adding a cloud to the proceedings was a series of NBC News reports, broadcast on national television just prior to the convention, that made serious allegations about music industry practices. The network attempted to link organized crime with the role of independent promotion and other label dealings.

Although the indie promoter issue related more to radio than it did the retail/wholesale community, the fact that NARM's convention drew most of the industry's leading executives un-

der one roof proved to be a irresistible lure for NBC's Los Angeles reporters and cameras. Their probing stirred an unwelcome undercurrent for the business at hand.

Despite these controversies, attendees generally agreed that the 1986 NARM convention was a positive and productive summit. Rather than widening the gap between labels and their accounts, Azoff's keynote served as a galvanizing force that showed the need for these factions to better understand each other's problems.

**BUILDING A BRIDGE:** Since last year's convention, earnest discussions between NARM and RIAA members have paved the road for improved communication. Thus, a friendlier climate greets the 1987 meet.

"We've made some great inroads in getting [labels] to understand what our problems are, and perhaps also our understanding of what their problems are," says Imber. "They are realizing that we are part and parcel of their successes, as they are of ours, and that's an important thing to understand. I think we did a good job with the groundwork [during the past year] and I think that's going to continue."

"I think that [Imber's] perception is genuinely accurate," says RIAA president Stanley M. Gortikov.

"Even senior executives of the record companies have had contact with senior executives in NARM, just to learn their views, so I think there's greater receptivity on both sides to learn the problems of the others."

"On an organization-to-organization level, we do cooperate comfortably and consistently. We're working, for example, on joint surveys in the interest of both our membership constituencies. Further, NARM as an organization and individual NARM companies have been very supportive of the labels' anti-piracy objectives and have been increasingly contributing money to that effort."

**COMMON GROUND:** Imber agrees that NARM's renewed support of the RIAA anti-piracy campaign is a linchpin in the improved relationship between the two factions. To that end, Gortikov notes that this week's convention will feature a video prepared by his organization that "will inform NARM members at the grass roots level the need for vigilance and reporting of infractions that they might observe."

In turn, Imber notes that labels have expressed a willingness to support an ambitious NARM project that grew out of the 1985 retailer and manufacturer advisory committees' meeting, which if successful, would have security-system targets placed on all prerecorded audio and video product at the point of manufacturer.

Imber and Gortikov cite other ongoing projects that prove how cooperation between labels and their customers can strengthen the music industry to the benefit of both parties:

- Institutional campaigns, like the Grammy award and Country Music Assn. award promotions. Tapping into these televised events has proved a boon for sales.

- Bar coding and the telecommunication of label-customer transactions. NARM's operations committee, with label support, are making strides that will ultimately reduce the cost of doing business.

- Packaging. Cassette packaging remains a thorny issue, but that long-running debate is probably the key factor that led labels, wholesalers, and retailers to quickly establish a standard for compact disks.

As some issues move toward resolution, the ever-changing complexion of the music industry ensures that NARM members must confront new concerns and problems. But if the spirit of cooperation between vendors and their accounts is genuine, they will manage to keep winds of change from

(Continued on opposite page)



NARM/VSDA staff, anchored by director Mickey Granberg (center), at Marlton, N.J. headquarters. NARM has staff of 20 that expands by three or four around convention time. (Photo: John Morgan)

## "At KRAV-FM we clean our compact discs with Discwasher®. We've got a big investment to protect." Charlie Derek, Station KRAV-FM



"Radio station KRAV owns one of the largest compact disc collections in the country. Keeping discs clean is important for crisp, clear playback. That's why we use the Discwasher Compact Disc Cleaner."

**The only right way.** Owners of home CD players want to protect the investment they've made in their disc collections, too. And Discwasher comes through for them with true radial cleaning—the only method recommended by disc manufacturers.

**An easy sale.** People know and trust the Discwasher name. They've been protecting their records and tape equipment with Discwasher products for years. We are the recognized leader in technology for keeping records, tapes and audio equipment in peak condition.

**Round out your profit picture.** It's as easy as selling the Discwasher Compact Disc Cleaner. For more information, call your Discwasher representative or write: Discwasher, 4309 Transworld Road, Schiller Park, IL 60176



New  
**discwasher**®  
Compact Disc Cleaner

The only right way  
to clean a compact disc.

© 1986 Discwasher A Division of International Jensen Inc.  
4309 Transworld Road, Schiller Park, IL 60176

## Diskmakers

### MAKES THE RECORD BUSINESS EASY FOR YOU...

**DISKMAKERS DOES IT ALL!**



we handle the jacket printing

and color seps...



we handle the pressing along with mastering, plating and record labels...



we handle the cassette duplication...

and give you the complete job..it's that easy!

For complete record production or tape duplication at an affordable price...

JUST CALL ONE NUMBER  
TOLL FREE  
**800-468-9353**  
IN N.Y.C.  
**(212) 302-4140**

## Diskmakers

153 W. 46th Street  
NY, NY 10036

## NARM

(Con't from opposite page)

blowing into storm proportions. **THE ROAD AHEAD:** Adding to everyone's good will is the fact that the music business enjoyed a robust 1986, capped off by a huge holiday-season sales.

Jim Bonk, executive vice president and CEO of the 191-store Camelot Music chain and chairman of the NARM retail advisory, expects that the industry's strong performance will cast a bright glow on the convention's environment.

"I think the atmosphere at NARM, especially after the year we just came off of as an industry, may be as strong as it was in the good old days, so to speak," he says. "I expect it to be an upbeat convention."

But Bonk and other retailers know that successful music sales are never guaranteed: "There might be some concerns in the eyes of a lot of people about 'What are we going to do for an encore this year, after the past year, in terms of product? What are we going to do in the fourth quarter to match the fourth quarter of 1986?'"

"The manufacturers' policies, as far as they relate to the LP and compact disk, are going to be an issue, too," Bonk adds. "More important than if there's going to be a phase out of the LP is who is going to bear the brunt of the liability and how it is going to be handled? And are we in fact going to be up to, or close to, full production this year for the compact disk? Those two questions will be concerns."

Like other dealers, Bonk hopes that labels will not hastily speed vinyl's decline. "If you figure that the LP is at least 10% of our industry's overall busi-

ness, that's somewhere between \$350-million and \$450-million. I still make a strong pitch that we don't put the LP in the funeral procession before its time."

Bonk, Imber, and NARM executive vice president Mickey Granberg note that video will have a strong presence at the convention's exhibit area, an acknowledgement of the fact that more and more record stores have become key players in the home video market. But the focus of the meet's agenda, as was true last year, "is specifically geared to music, and we want it to be that way," says Granberg.

## RADIO

(Continued from page N-12) retail provides.

"Call outs," says Boyd, "give us a better indication [on responses] of new product, and it allows us to get a better handle on our target demos. Local sales research has less of an impact for us than it once did."

"I won't drop a record because its sales dropped," Boyd continues. "Just because a record stops selling, that doesn't mean that the interest in it is over. You've got to remember that whenever you're dealing with sales, you're dealing with people who buy records. They're mostly the younger demos, and they are not necessarily those who fill out [Arbitron] diaries."

As radio formats continue to evolve, retail's role in music programming will keep changing in stride. Outside of retail's part in music selection, radio relies on record outlets for two other key functions: various promotions, and creating an environment conducive for listeners to buy music heard on their stations.

On the promotional level, record stores are a natural place to stage listener promotions. In-store appearances or remote broadcasts hosted by station air talents are usually highly productive for both sides. Often, a station will co-sponsor contests with retail outlets and "record runs" are a popular concept.

Many stations use retail stores as distribution points for weekly playlist sheets, a boon to retailers as they may trigger extra purchases by consumers. Programmers in some formats—adult contemporary and country in particular—say retailers need to put more effort into their end of the relationship.

Liz Kiley, PD at KOST Los Angeles, is often angered when listeners call in detailing difficulties they've had finding certain KOST hits at record stores. Like many programmers, Kiley says store clerks are often not as well-versed as they could be on titles outside of the hits formats.

"The theme 'Music . . . The Beat Goes On' really sums up the whole impetus of the convention. A few years ago, a lot of people buried the record business. The fact of the matter is, not only is it 'going on,' but with the compact disk, with new artists, with product like the Bruce Springsteen set and things of that kind, it's really a strong industry."

Granberg adds, "It may not be reflected in the numbers of people getting into the business, but I think the strength of the companies already involved is very obvious. They're only getting bigger and better and stronger."

Add that to the fact that adults are not the likeliest group to enter a record store to begin with, and you have a doubly frustrated listener/record consumer.

At '85's Country Radio Seminar, programmers said that retailers had not done enough to make their stores more inviting to adult record buyers.

Record labels field staffs carry some of that responsibility in their efforts to familiarize store personnel and maintain stock on all of their product. And radio could throw more weight toward the solution by keeping listeners abreast of record outlets best stocked with songs it is playing.

## CD

(Continued from page N-6)

The last half of '86 saw two key acts finally make their CD debut: Frank Sinatra and the Rolling Stones. And for many dealers, including Spec's, Western Merchandisers, and Tower Records, those titles have been selling at a sluggish pace.

Stan Goman, senior vice president of the 42-store Tower chain, theorizes that longstanding CD consumers who have become accustomed to the configuration's 70-minute capability are slow to pay standard price for short programs.

"When Sinatra was recording for Reprise, albums were generally around a half hour or less," says Goman. "If they want to preserve the original sequence of songs, that's fine. But I don't know if the consumer wants to pay \$16 for a program that short."

Meanwhile, some dealers wonder whether the Stones' suffered a glut. Virtually all of their albums from both the London and Rolling Stones labels hit the market on CD at roughly the same time, unlike the piecemeal manner by which Capitol will disperse the Beatles' titles. And some are starting to see price resistance by consumers on paying full freight for titles

available at a midline price on LP or cassette. For that reason, the prospect of a lower price point is cause for dealer enthusiasm.

"I think we're seeing a lot of catalog additions to CD that ought to come at a lower price," says Marmaduke. "I think that \$9.99 is a fair [CD] price for a midline equivalent."

Even though Andrules has not yet seen consumers balk at CD prices in Spec's high-income markets, he says a lower price would spark more sales from younger customers. "Certainly if the price gets down to where you can sell it for \$11.99—with a sale price of \$9.99—that would really light a fire."

In the meantime, the coals are already glowing.

**CREDITS:** *Special Issues Editors, Ed Ochs & Robyn Wells; Florida Editorial Coordinator, Tom Moon; NARM Editorial Coordinator, Earl Paige; All editorial by Billboard writers, except "Florida Venues" by Miami freelancer Linda R. Thornton; Cover & design, Stephen Stewart.*



**At Last!** **A Headphone and Cartridge Line that Compliments Your In-Store Merchandising Efforts ...**

**PICKERING OFFERS:**

- Contemporary Graphics
- Pilfer-Proof Packaging
- Added Consumer Value

For further details contact Pickering at the Narm Convention Booth #36 or at 101 Sunnyside Blvd., Plainview, NY 11803

### GROOVESVILLE, U.S.A.

#### RECORD DISTRIBUTION

"America's #1 Soulful  
Groovy Rapps and Street Sounds"  
"WHERE THE #1 12" HITS ARE MADE"

- Situation #9 . . . Club Nouveau . . . Tommy Boy
- Throw That D . . . 2 Live Crew . . . Lukeskywalker
- Square Dance Rap . . . Sir-Mix-A-Lot . . . Nasty Mix
- Bad Times (I Can't Stand It) . . .
- Captain Rapp/Kimberly Ball . . . (Saturn/Rapp Disco Co.)
- Specializing in Street, Hip, Hop, Rapp, Hi-Energy & Dance
- We Pay Cash (C.O.D.) For All 12" Product
- Freight/Returns 100% At Groovesville Own Expense
- Servicing All Accounts (Local/Nationally)
- Promotional Activity (Radio/Charts & Trades/Direct Mailing)
- Street/Retail/Clubs Coverage (Local/Nationally)
- Public Relations/Advertising/Trade Show
- 18 Years Experience, (Financing/Marketing/Sales)

CONGRATULATIONS NARM '87

#### West Coast #1

Street/Hip-Hop/Rapp Distributor  
707 So. Broadway #327 Los Angeles, Calif. 90014  
(213) 622-7476 / Duffy Hooks III

# Club Play/Airplay Competition Excites Market POP, LATIN LABELS VIE FOR 'OFFICE PRESENCE' TO TRACK HOT MIAMI BEAT

By TOM MOON

Though the major labels view Florida as a primary target market, there are widely differing strategies on how to service it. Some labels maintain full offices, with both marketing and promotion representatives serving retail and radio. Others coordinate these duties from private homes, or the road. And despite the thriving Latin activity in South Florida, not all labels headquarter their Latin operations here.

Early this year, a cooperative office relationship involving RCA, A&M and Arista dissolved, leaving only PolyGram and the WEA group with full offices—and separate small offices for RCA and A&M about to open. Jordan Zucker, local promotion director for A&M, says that uncertainty about RCA's changing ownership made him sever the ties, which allowed the three promotion people to pool a sales and merchandising staff. Now Zucker will have his own staff, and will be joined by A&M's new Latin American promotion director, Rick Corioso. Both will cover the entire state, as is the norm for most promotion and sales people.

"We need to have an office presence," says Zucker. "We're a small label, but we feel a responsibility to the artists and the label to have a very visible presence here. You can't work effectively out of your house. You just can't."

Not so, says Rich Tardinico of CBS, who has been working from his home for over five years. "If it's not simply a stronger relationship I have with my people, at least all calls come directly to me. I can usually solve a problem quickly from here, without having to go to New York."

Other labels lacking full offices include Epic, Capitol, MCA, and Motown.

Those in the independent promotion business were hit hard after the major label panic over payola. Some have bounced back: According to veteran

*'In the dance market, we're breaking records from here.'*

independent Richard Pactor, the "level of income pre-NBC is not quite up to what it was before. But my business was able to survive, and actually thrive this past year." The reason: Pactor says that the accounts have been smaller labels, or artists' management.

Atlantic's Steve Jones, whose long-established office handles the entire Warner-Elektra-Atlantic umbrella, sees close interaction with both sales people and his radio contacts as advantages to the office. "So many things are happening on a daily or hourly basis, people need to know they can reach us if they need us. We communicate with one another in the office all the time, so information gets bumped around constantly. We're more effective because of it."

Jones and Tardinico share an excitement about recent developments in pop radio here. "In the dance market, we're breaking records from here," says Jones, pointing to the recent success of Nancy Martinez, Expose, and Nice N' Wild. He sees a correlation between club play and radio adds, and notes that Atlantic has a club representative canvassing the area nightspots "to get that feedback—the

*'I can usually solve a problem from here without having to go to New York.'*



Don Johnson records "Heartbeat" at Criteria. At board: Gary McGachan; bass: Mark Leonard; drums: Curly Smith, in background.

Willy Chirino



## SOUND MACHINE'S SUCCESS: THE FIRST LINE OF ATTACK FOR FLORIDA TALENT SEEKING NATIONAL EXPOSURE

Of the many musical exports from Florida this year, the one that broke the pop sound barrier is the Miami Sound Machine. No surprise—this six-piece band's "Primitive Love" LP (Epic) has spawned four hit songs (three of them top 10) and sold over 1.5 million copies. After 12 years of toil on the local circuit and a cult following

scene is so aggressive here."

Tardinico believes that new competition in the AOR and top 40 formats make it a healthy radio environment. He predicts that rock'n'roll "is gonna see a major resurgence" with the debut of WGTR, an all-compact disk rock outlet.

On the Latin side, CBS moved their Latin America regional office from Miami to Mexico City and Buenos Aires last year, in an effort to get closer to the sources of repertoire. According to CBS spokesman Julian Shapiro, the primary motive was "to serve the needs of the artists, and get the material into the marketplace more quickly. It wasn't a dissatisfaction with Miami, it was a feeling that there was a stronger alternative."

Discos CBS International, the marketing and promotion division that services the U.S. Hispanic market, is still based in Miami, and is "functioning robustly," Shapiro says.

The dual CBS offices—one for U.S. audience, one for Latin America—have become a prototype for other labels seeking to strengthen Latin American business. EMI opened an office in Miami last fall, to service both the U.S. market and Latin America—with two different staffs. Oscar Lord, who coordinates marketing and promotion for the U.S. Latin side, says that geography—the fact that Miami is close to artists living in Latin America and the Ca-

(Continued on page N-42)

in Latin America, the Sound Machine hit first with 1984's "Dr. Beat," and continued rolling into international success last year with "Conga," "Bad Boy" and others.

The Sound Machine is considered by many to be the first line of attack for a battalion of Florida-based artists ready to break nationally. Here are some others:

Saxophonist Ed Calle, who appeared as a featured soloist on Julio Iglesias' recent tour and has recorded and performed with the Sound Machine for years, made a strong debut into the light-jazz marketplace with the Epic release "Nightgames" in October. When the Sound Machine begins a Pepsi-sponsored World Tour in March, look for Calle to figure into the supporting-act plans.

After years spent honing his pop-jazz concept in local clubs, guitarist Randy Bernsen has a deal with MCA's boutique label Zebra. His first LP, "Music For Planets, People, And Washing Machines" received rave notices in the jazz press. The just-released followup, "Mo'Wasabi," features contributions from Wayne Shorter, Steve Gadd and Michael Brecker. Says Bernsen: "Say what you want about the Miami Sound Machine, but it's a positive thing for the recording artists of this community. Their success seems to add validity to what a bunch of us have been doing."

Another CBS artist, Willy Chirino, is planning a crossover project. Long known for his engaging use of the pop-salsa "Miami Sound," Chirino will sing in English on his next record, which is due for late spring release.

(Continued on page N-39)



Miami Sound Machine's Gloria Estefan

Randy Bernsen



**FLORIDA**  
**'87**

YOU'RE INVITED TO  
"The Beat Goes On"

**NARM**

E I G H T Y S E V E N

**BILLBOARD  
PARTY**

Sunday Feb. 15

6:30 TO 9PM

THE PARTY PLACE OF

**NARM**

E I G H T Y S E V E N

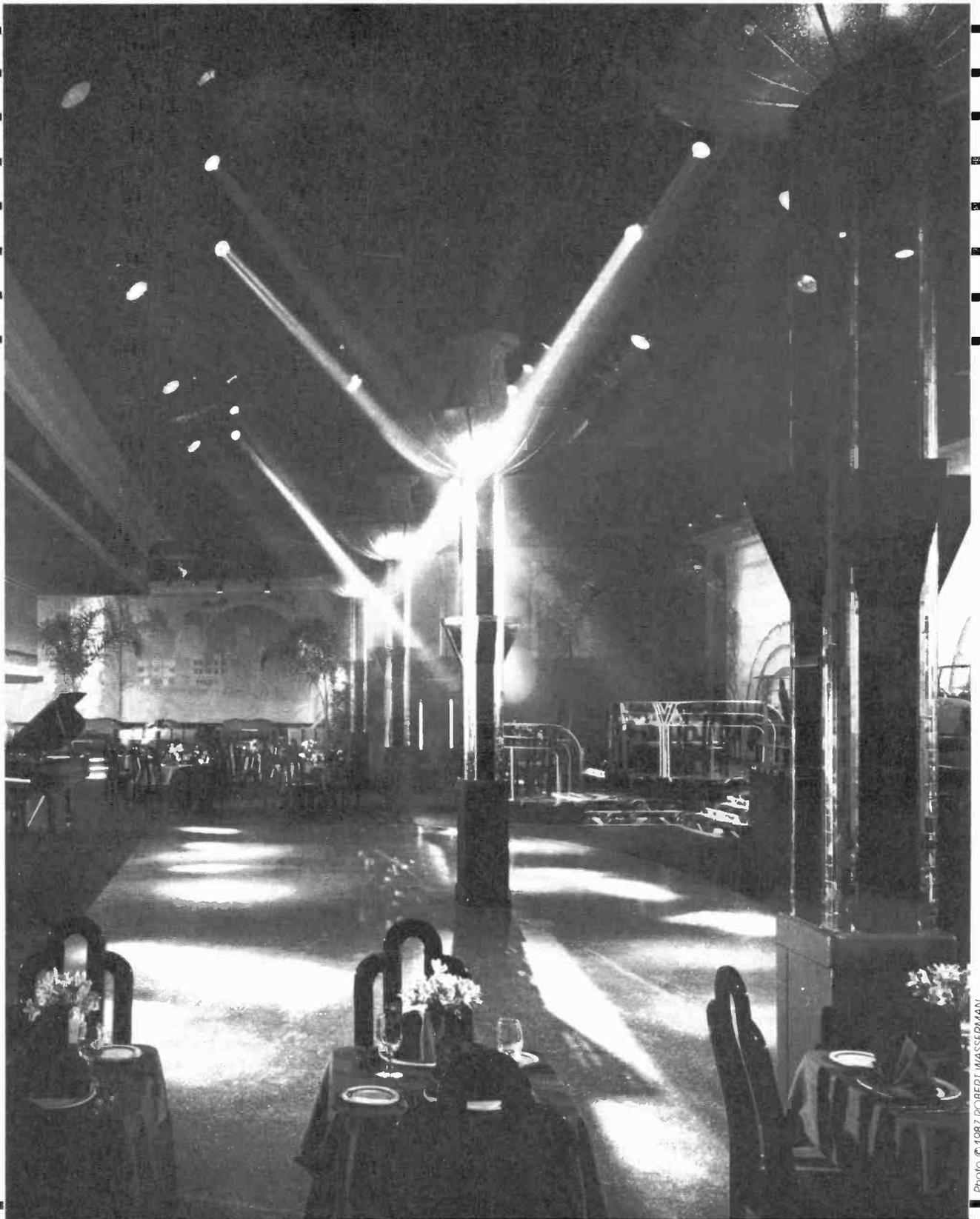


Photo © 1987 ROBERT WASSERMAN

**AT THE WARSAW BALLROOM**  
**Nightclub & Grille**

1450 Collins Avenue • Miami Beach, FL 33139 • (305) 531-9500

Doors Open: Wed. - Sun.

Dinner: 7:00 P.M. - 11:00 P.M.

Dancing: 10:00 P.M. - 5:00 A.M.

Tapas Menu: 11:00 P.M. - 2:00 A.M.

# CONCERTS IN FLORIDA: NEW VENUES CLOSING THE DISTANCE

By LINDA R. THORNTON

Florida has always attracted sunshine and snowbirds. But the state did not always look as bright to some of the nation's biggest contemporary touring musical acts.

Giant outdoor sports arenas such as the **Orange Bowl Stadium** in Miami, the **Florida Citrus Bowl** in Orlando and the **Gator Bowl** in Jacksonville have been stops for some superstar tours in the past two to three years, such as Bruce Springsteen, the Jacksons, Prince, and the Police. But the hundreds of miles between the major metropolitan markets of Atlanta and Miami/Fort Lauderdale have in past deterred other large-draw rock road shows from traveling much further south than Tampa or Orlando.

Yet a growing number of indoor and outdoor concert sites are making the Sunshine State a more viable touring choice in the eyes of the music industry, according to major concert promoters who do most of their bookings in Florida.

Since the early 1980s, at least three large new attractive performance facilities have opened in Florida: the 11,000-seat **Orange County Civic Center** in Orlando, the similar-sized **Sun Dome** in Tampa/St. Petersburg and the 5,020-capacity **James L. Knight International Center** in Miami. Within the next one to three years, new sports stadiums and arenas are set to open in Miami, Orlando and St. Petersburg, and smaller concert halls and performing arts centers in Broward County (Fort Lauderdale area) and West Palm Beach.

From 1,000-seat indoor theaters to 50,000-seat outdoor arenas, there are at least 40 workable concert sites throughout Florida. In fact, some promoters say the current building boom may prove to be too much of a good thing.

"From a promoter's standpoint, it's great that there are more [venues] opening up, as it gives us an opportunity to work more cities," says Jon Stoll, president of **Fantasma Productions**. "But a lot of these places can't support big artists."

Fantasma presents more than 200 concerts annually in Florida. Major acts the company brought to the state in 1986 included Sting, Tina Turner, Elton John, and Wham!

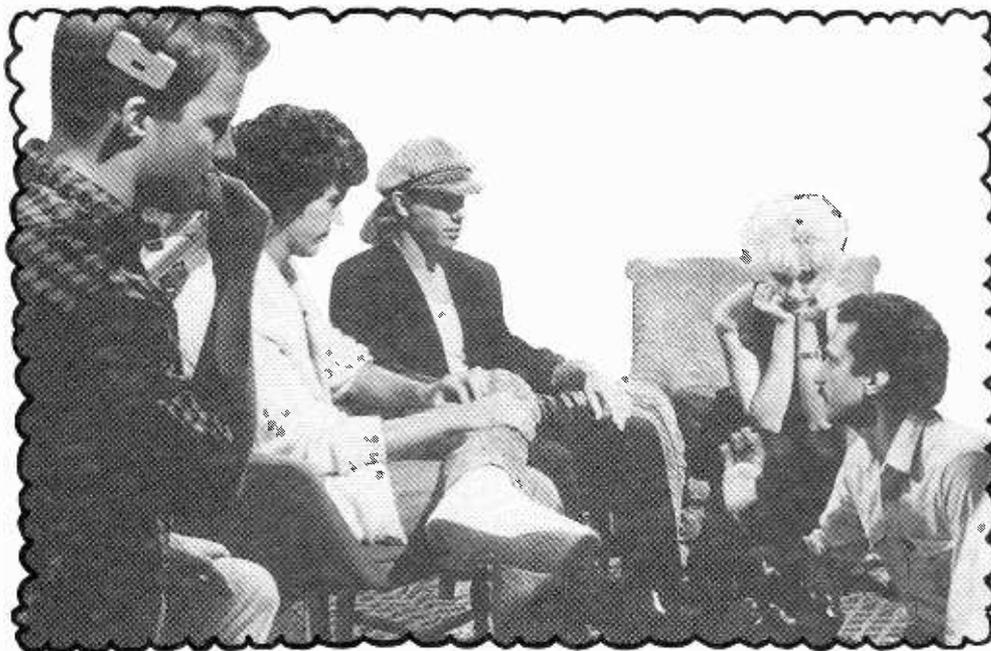
But Southeast Florida, the tri-county area that includes Miami, Fort Lauderdale and the Palm Beaches, is still in need of a spacious, comfortable and multi-faceted indoor performance center like the 14,000-seat **Tallahassee/Leon County Civic Center** in the northwest of the state. The only comparably-sized indoor venue in the Dade/Broward/Palm Beach County area is the 15,500-seat **Hollywood Sportatorium**. This frequently used facility has poor traffic access and a reputation for rowdy rock crowds. But as the only venue of its size in the area, the Sportatorium has drawn such recent major acts as David Lee Roth, Elton John, ZZ Top, Van Halen, and Journey.

The only choice for massive-appeal tours like the Jacksons, Prince and Springsteen in the Miami/Fort Lauderdale area has been the Orange Bowl Stadium, which has festival

# FLORIDA '87

*'From a promoter's standpoint, it's great that there are more [venues] opening up, as it gives us an opportunity to work more cities.'*

and concert seating of 75,000 to 90,000. The Bowl and the Sportatorium will face new competition in the concert arena with this year's opening of the new **Miami Dolphins Stadium**. The **Miami Baseball Stadium** can hold up to 40,000 and is occasionally used for large concerts. Wham! drew a  
(Continued on page N-44)



Miami video directors Cliff Guest and Angel Gracia (sitting) with Madonna on MTV set. Guest and Gracia directed "True Blue" video.

Full Sail's 24-track "Dream Machine" mobile studio has full audio/video/live capabilities.



# RECORDING IN FLORIDA: SWIMMING IN NEW YEAR-ROUND BUSINESS

It is business as usual in the Florida recording studios: The big rooms are seeing some label work. The small rooms are doing advertising and production by day, recording local bands at night. Most studios are trying to attract out-of-state clients—though fewer artists are coming down with budgets for full productions. Equipment upgrades have been modest, cautious even, ever since Miami's **Criteria** converted two rooms to Solid State Logic consoles last year. Few studios closed in the last year: Orlando's **Bee Jay** recording is the most notable. And a triumvirate of specialized rooms are preparing to open in South Florida.

For outfits like the Studer/Neve-equipped **New River Studios**, the big story is the proliferation of work from outside the country. Studio manager Virginia Cayia says that many block-booking clients this year came from South and Central America. Record projects included European big band conductor James Last working with Brazilian vocalist Astrud Gilberto, Italian vocalist Giovanni Scialpi, Mexican pop star Paulito Ortega, and others.

"It's probably location more than anything else," Cayia says. "This market is the gateway to South and Central America. The Latin artists like quality. There's a certain prestige to having your project recorded and mixed in the U.S.—and, of course, you can get better quality here." She mentions **Eric Shilling** as one local engineer in demand for his work in the Latin market.

New River upgraded the automa-

*'If you want to record with me, then I suggest you do it down here. That's not me boasting; it's just the way business has worked out lately. The bands like it here.'*

tion system this year, replacing Necam II with the faster and more reliable Necam 96.

In Miami, Criteria did the Don Johnson project for Epic from May through September, and is currently working on the Miami Sound Machine's followup to "Primitive Love." Studio manager Margi Curry reports that the twin SSL rooms have been "standing room only" since before the holidays—other projects include a live Judas Priest album, Gregg Allman's comeback on Epic, and Urgent, on Manhattan.

Curry notes that since the CBS Latin Divi-  
(Continued on page N-38)

Left: Upstairs mixing suite at Criteria and view of Studio E. (Photos: Carlos Domenech)

## COMBO, COMBO, COMBO

(Continued from page N-1)

A lot of factors have come together to make combo more viable, and now one of the last holdouts, but one of the most progressive chains, is blasting into video with audio—Q Records & Tapes in Miami, now officially Q Records & Video.

Not many record/tape chain executives have agonized about switching to combo like Q Records & Tapes president Ned Berndt, one of several unofficial hosts for the NARM convention this week.

By the same token, by entering the combo sweepstakes late on, Berndt acknowledges a lot of pioneering had gone on before. He could enjoy certain advantages, from computerization and inventory simplicity to charging for rentals upon return, and not having to educate the public about home video.

With three stores up and running in combo fashion, and every hope the fourth one is ready for NARM, Berndt is ecstatic. "We had one store gross \$24,000 in a day," he enthuses, quickly acknowledging it was Dec. 24, one of the biggest days of the year in video rental.

But it was not all video rental. "One of our district managers was astonished at the number of our regular video rental customers who rarely look at records. They were spending big dollars for last minute Christmas gifts."

So why did Q wait so long to jump on the combo band wagon? Berndt is brutally honest. "It was money," he says, plus to a somewhat lesser degree, the combination of other expansion plans that changed.

For several years, Berndt has had his eye on the burgeoning Tampa/St. Petersburg market and had a store there. It was small. "I pounded all over up there and just couldn't find the right spot to move. So I sold it to Turtles," the Atlanta-based 75-store combo chain now expanding rapidly.

If Berndt wasn't sold on combo operating he certainly caught the fever from Alan Levenson, vice president of Turtles Records & Tapes. Berndt serves with Levenson on NARM's retail advisory committee. In fact, the combo idea was gospel with other members on the committee, from Music Plus' Lou Fogelman and Sound Warehouse's Terry Worrell to even smaller chains like Carl Rosenbaum at Flip Side and the incredible success of all-mall Camelot headed by current retail advisory chairman James Bonk.

Typifying the tentativeness of Eastern chains to blast into combo the way West Coast webs did in 1983, Berndt tipped his hand in the summer of 1985 when he attended the annual convention of NARM's affiliate video group VSDA in Washington. As a records and tapes only chain, Berndt's very attendance signalled intentions.

But it was not as if no one was doing the combo in Miami. Larry Schaffer at Vibrations was one of the pioneers in video rental as early as 1982 (the chain was sold to Albany-based giant 188-store Transworld Music Corp., a recent invader of Florida). Closer to home for Berndt was the early entry into combo of Spec's Music, Miami's homegrown chain. Even Camelot was showing combo is the way to go with a Florida unit at Port Richey serving as a model in 1983.

With three NARM conventions in a row—1983-1985—in Florida, Berndt kept hearing combo, combo, combo.

At any rate, by finally leaving Northern Florida to the occupation forces, Berndt could circle his wagons in the Miami market and now has a store in Pembroke Pines, which is totally ideal for combo. "It's 5,700 square feet," he says of the unit in the northwest suburb west of Hollywood. With stores in Miami proper and southern suburb Kendall, the last store to get the new logo was the Ft. Lauderdale unit.

Conversion does not happen overnight. Speaking of how he has handled it in the media, Berndt says,

"We're using television more than ever, but it's been difficult to promote chainwide until all four stores offered video."

Staffing was not the headache he anticipated, except for one factor. "It doubled our staff." As for store staff resistance to serving duty in the oft-termed "pit" at the rental counters, Berndt says personnel at Q "learn to do everything and enjoy it."

By waiting out the combo conversion Berndt could take advantage of the advancing technology in computerization. Already computerizing the audio side, programming was integrated for video rental. Berndt is satisfied with the swiftness of service and comprehensiveness of Q's system. "We use a no-charge bar coded member card. Everything flashes up right there on the screen, including how many movies the customer still has out."

Adoption of the pay-on-return plan was also an option Berndt appreciates. While thousands of video specialty stores still go after the money upfront and fear the hassle of converting to pay afterward, Berndt offers some advantages. "The biggest is that you handle the money only once. There's no late charges," he says of the often tense back-end second transaction. "Who knows how long someone might keep the movie," he adds of the cab-meter-still-running element as multiple days add to volume.

One definite advantage of getting in the combo race late was the avoidance of Beta. Q's stock is totally VHS—2,500 titles per store with depth on hot releases running 20-50, Berndt says. Location of the department varies. Space allocation is 1,500-2,000 square feet. "We looked for the deadest

# FLORIDA

## '87

spot," he says, not overly worried about positioning video for maximum audio traffic.

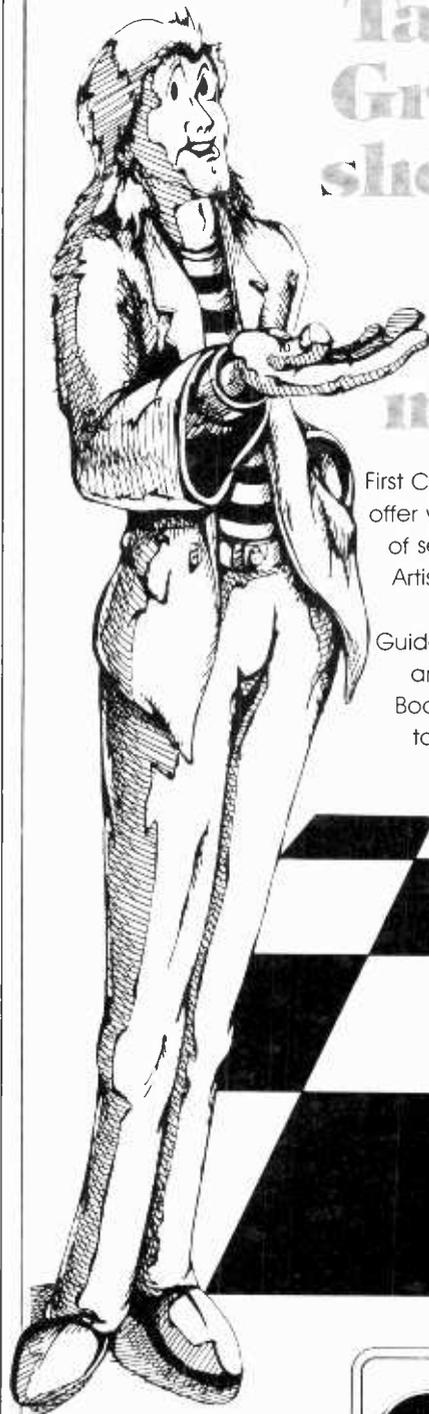
Yes, there were advantages of letting others pioneer, Berndt says. "Our stock is behind the counter even though we've gone to Sensomatic in audio," he says of the anti-theft device manufacturer leader just down the road in Deerfield Park. "We are considering going to open floor" and thus eliminating the typical switch of empty display box at the counter for the actual movie in library sleeve.

Best of all, looking at the whole conversion experience is how Q can adapt its many promotion techniques. Rental is basically \$1.50 daily, "but this varies by location," Berndt says, acknowledging that at this late date the video-store-on-every-corner cliché is no cliché in Miami.

Well-known promotions that have given Q a name in the market for years are a distinct advantage. Explaining a stamp book that has worked so long with audio, he says, "We give double stamps on Wednesday. This increases Monday and Tuesday outs," or more rentals on the two typically dead days at the beginning of the week.

As for one more element in conversion, Q is open year-round, typically finding holidays volume leaders. "We're open 10 a.m.-11 p.m. Monday-Saturday and 11 a.m.-9 p.m. Sunday. It's really crazy."

Quite frankly,  
**First Class Productions**  
 is everything  
 an  
**International Talent Group**  
 should be,  
 and more



First Class Productions offer you a full range of services, such as, Artist Development, Managerial Guidance, Domestic and International Bookings. No other talent group can provide you with more.



For information call  
 305/825-3233  
 305/825-3472

**First Class Productions inc.**  
 18590 N.W. 67th Ave., Suite #205, Palm Springs, FL 33015

The Best  
and the Better  
from the  
Spanish Market

*EMMANUEL*  
No. 1 in Billboard

*From Miami to the World*

Promoter: OSCAR NOVO  
Silver River Productions  
6443 Bird Rd.  
Miami FL 33155(USA)  
Phone (305) 663-33-6 Telex 522931

Personal Manager:  
RAUL ACHA  
Press Agent:  
JAVIER DURAN

## RECORDING

(Continued from page N-36)

sion office closed here in October, the Latin business has changed—becoming more local. "When Julio was here, we were getting paid from the Miami office. It was very self-contained. Now everyone's going 'uh-oh,' and wondering if that business is going to still come to Florida." Both New River's Cayia and Criteria's Curry agree that word of mouth is the best selling tool for their studios in the Latin market.

Despite the fact that the film industry was more active in Florida this year than ever before, many studios did not see the film-related business they might have expected. Criteria's Joel Levy reports that he is working on a diversification project that would allow his room to become a complete post-production center. And video production has become an integral part of the business at **Quadradial**, also in Miami, where a recently-completed video editing suite has been in demand since opening in January.

In South Florida, small rooms like **BRT** and **Sync Sound** handle the area's prodigious dance output. Fort Lauderdale's BRT Studios has a Neotech 28-in, 28-out console, and a MacIntosh computer/Kurzweil keyboard system that can execute "all the computer music applications," says studio manager Beverly Makara. Of the three studios preparing to open in South Florida, **Midi Land** will focus on digital synthesis and computer-based production, while the Jamaican-operated **Skengdon** will be a more traditional room geared toward reggae artists. Also, Johnson's co-star, **Philip Michael Thomas**, has a production studio on Miami Beach that is currently private, but may open to the public later this year.

Criteria is not the only studio in Florida with SSL equipment: The **Full Sail Center for Recording Arts** has become a force in Orlando since Bee Jay closed in 1985. Under a joint venture agreement, Full Sail and the **Pat Armstrong Record Co. (PARC)** have built an SSL room—with two-track digital available—to service both major-label record projects and the PARC artists. National names who have taken advantage of the new facility include Menudo, Adrian Belew, Gail Davies and Pat Travers. Full Sail has adapted a different approach to diversification: They operate not only a 24-track mobile studio, but a recording workshop as well. Headed by studio manager Gary Jones, the recording program runs 18 weeks a year, and offers hands-on experience for aspiring recording engineers.

West of Orlando, in a town called Ocoee, **Starke Lake** studios has juggled recording acts and an in-demand convention production business while rebuilding the main room. Owner Glen Gettings says, "If I didn't have the production, I wouldn't survive. Everybody wants SSL and digital and they want to pay \$85 an hour. The recording side, it's too cut-throat." Recently at Starke Lake were the Pointer Sisters, and production projects for the Citrus Bowl.

Elsewhere in Northern Florida, studios like **Hayes Recording** in Tampa are trying to attract national business while making the room accessible to local talent and commerce. Engineer John Uhrig at Hayes says that 60% of the work comes from out of state: He does a number of dance remixes, and recently

(Continued on page N-42)

**FLORIDA**  
**'87**

Have You Been Looking For  
The Guys Who Did The  
**MADONNA**  
"True Blue"  
**MTV Video?**  
WELL...  
LOOK NO FURTHER!!  
Cliff Guest / Angel Gracia  
(305)-735-6061

**DOLPHIN** Music Distributors, Inc.  
2061-G Emerson Street Jacksonville, Florida 32207

THE SOUTH'S NEWEST ONE-STOP !!  
MEETING THE NEEDS OF  
INDEPENDENT STORES  
with  
PERSONALIZED SERVICE!!!

• same day shipping •  
Call COLLECT  
for details  
904-396-2000 DR 396-2007

# TALENT

(Continued from page N-34)

Singer **Betty Wright** turned heads again this year with "Sevens," on First String Records, distributed by Fantasy. This album brought soul-inspired vocal performances such as "The Sun Don't Shine" and "I Can" both regional hits, to the black charts. Wright will not tour immediately to support it. A locally-honed jazz vocalist, **Carmen Lundy**, hit earlier this year with her debut record, "Good Morning Kiss" on Blackhawk.

Dance acts break out of the South Florida clubs on a regular basis. In the past few months, music by **Expose**, **Nice N' Wild**, and **Erotic Exotic** has gone national after first becoming popular locally. According to Atlantic a&r representative Ken Komisar, the "mix of the people" in Miami



Dolly Parton teams with Minnie Mouse, Alice and Snow White in secretarial setting for Walt Disney World version of "9 To 5." The number was performed for 15th anniversary TV special on behalf of Walt Disney World.

means that material that wouldn't necessarily catch on in New York or Los Angeles can start moving here.

"Miami represents a great

untapped resource for music," Komisar says, pointing to competition among dance clubs and radio stations as signs of healthy life. Atlantic has signed Nice N' Wild and Erotic Exotic; Arista has newly revamped Expose.

In addition to these (and other) breaking acts, a number of music industry veterans live and work in South Florida. The **Bee Gees**, who have reunited for a Warner Bros. album, are headquartered here—complete with their own recording studio. Soft rockers **Firefall** and **Jimmy Buffett**, and Southern rockers **Rossington** (Atlantic) live in the state. **Julio Iglesias** and **Jose Luis Rodriguez** use Florida as a base of U.S. operations, a pivot point between North and South America. **Peter Frampton** recently moved in, after working on his "Premonition" LP with producer **Pete Solley** at Miami's Criteria and Fort Lauderdale's New River Studios.

Solley has lived in South Florida for five years, and has become the region's most prolific producer. He's turned out work for breaking acts such as the **Nails** and **G-Force**, as well as more commercial endeavors like **Phantom Rocker** and **Slick & the Romantics**. A London native, he enjoys working in Florida. "You can bring a record in if not a lot cheaper here, at least less frantically."

Solley identifies Criteria's upgrade to the SSL automated console as a sign of improvement in the recording climate. "If you want to record with me, I suggest you do it down here—that's not me boasting, it's just the way business has worked out lately.

"The bands like it here," Solley says of the area. "The weather and the idea of going for a swim before your session is appealing to them. But there (Continued on page N-40)

# FLORIDA '87



2362 Barbados Drive ■ Winter Park, FL 32792 ■ 305-677-9399

T. Skorman Productions Inc. is the Largest Brand Management Co. in the Southeast handling Recording Artists and club acts. "We're Tall on Talent"



## NO ONE'S ARK

They have Total control over their audiences always.



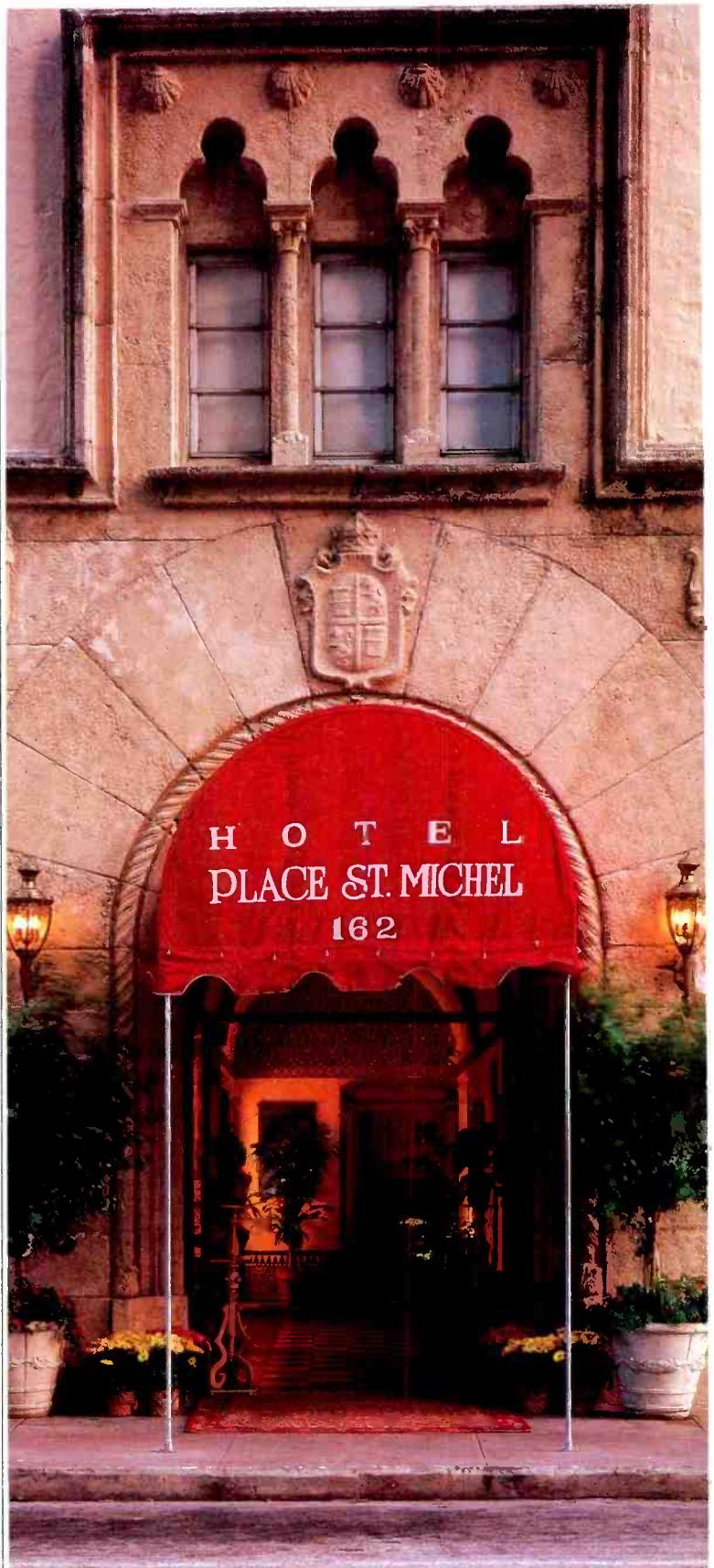
## FRONTRUNNER

With 2 albums out and a solid base of clubs, make this a hot act



## DIAMOND ALLEY

Preserving the funk in '87 and beyond



A charming European style inn nestled in a tropical setting in the midst of beautiful Coral Gables.

An alternative to impersonal lodging. Minutes from galleries, theatres, museums, golf courses, tennis courts, sparkling beaches, Miami International Airport, Coconut Grove on Biscayne Bay, and the renaissance of downtown Miami.



on the corner of Ponce de Leon Blvd. and Alcazar Ave.  
162 Alcazar Avenue, Coral Gables, Fl. 33134  
Hotel: (305) 444-1666 • Restaurant (305) 446-6572

1-800-247-8526 • Telex # 4951536

## The Spectacle Continues.

With both a 2200 seat theater and an 8400 seat arena under one roof, we still offer the biggest and best facilities in the Tampa Bay area after more than twenty years in the business. But soon we'll be even better, because we're undergoing a complete renovation.

In the meantime, we're still open and performing at our best.

So whether you're booking a concert, a play or a circus, look to us for rave reviews on an all-out spectacle.

**Bayfront Center**

400 First St. S., St. Petersburg, FL 33701 (813) 893-7251

### TALENT

(Continued from page N-39)

are problems. Like seeing music live. Or hearing new music on the radio."

Indeed, the lack of supportive venues has led many native musicians and rock bands to flee town: Few clubs book original music on a consistent basis, though both showcase spots, the Button South and Summers on the Beach, do occasionally program untested names. Competition in the radio market means that stations offer only limited exposure to local musicians—what's more, only a few true college and jazz stations operate at all in Florida.

As for Miami Sound Machine, the bandwagon keeps rolling. There will be a new LP in the spring, followed by a world tour, and the band has recently signed a world tour

*'Their success seems to add validity to what a bunch of us have been doing.'*

and commercial sponsorship deal with Pepsi-Cola for '87.

Says MSM's Gloria Estefan: "Emilio has put together a great new album, and we have an exciting tour planned. The tour band is as good as the album, and we've brought in Kenny Ortega [Madonna, Pointer Sisters] to help us stage our concerts.

"Besides an extensive North American tour, we'll be traveling across Asia, Central and South America, and maybe Europe. I think we cover every populated continent but Africa."

Adds MSM producer/founder Emilio Estefan: "We're in the studio right now working on our new LP, which is tentatively scheduled for May release. I'd say it's a progression from 'Primitive Love.' It's stronger, with a real mix of styles.

"We just finished shooting a TV commercial for Pepsi which will premiere on the Grammys. The spot was cut in both English and Spanish versions and will air in the U.S. and overseas."

**TOM MOON**



# CASA JUANCHO

MIAMI'S FINEST SPANISH RESTAURANT

2436 SW 8th Street 642 - 2452



(L-R) Ira Abrams, Emilio and Gloria Estefan, and Personal Manager Stan Mores, Scotti Brothers, Mores, and Nanas, outside Club 1235 during a break in the filming of their Pepsi commercial, which will air during the 29th Annual Grammy Awards telecast. (Photo Robert A. de Stolfe)

## ABRAMS & ABRAMS

PROFESSIONAL ASSOCIATION

CONGRATULATES ITS  
SUPERSTAR CLIENTS

## MIAMI SOUND MACHINE

On being named  
Billboard's 1986  
#1 Top Pop Singles Act  
and on their upcoming  
Pepsi-Sponsored  
1987 World Tour.

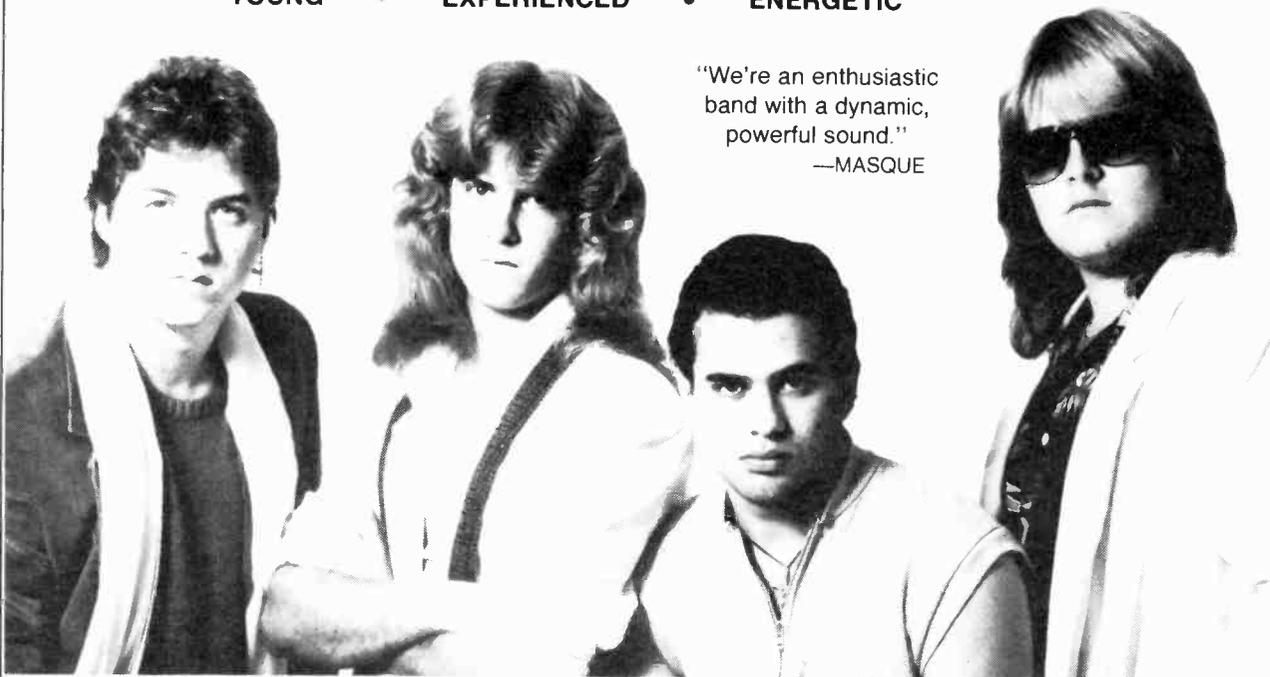
ABRAMS & ABRAMS, P.A. • ENTERTAINMENT LAW • 3341 CORNELIA DRIVE • COCONUT GROVE • MIAMI, FLORIDA 33133 • (305) 858-8828

# MASQUE

## ORIGINAL ROCK 'N' ROLL

YOUNG • EXPERIENCED • ENERGETIC

"We're an enthusiastic band with a dynamic, powerful sound."  
—MASQUE



Labels, Agents, Clubs: Contact: / **KEN SMITH** c/o Masquerade Enterprises, Inc.  
1235 Castile Ave. Coral Gables, FL 33134

## LABELS

(Continued from page N-34)

ribbean—coupled with proximity to distribution (RCA/Ariola, also here) makes South Florida a logical choice. His biggest problem: The devaluation of the dollar, and the havoc it has wreaked with parallel imports. "It's knocking off considerable parts of our sales volume. We're promoting product and getting undercut tremendously by the imports."

Many believe that the chain of radio exposure for Latin artists begins in Miami. George Zamora, sales director for RCA/Ariola's U.S. Latin Division, says that the "beginning of solid radio play happens in Miami. It's a bit looser here. And from here, our artists, from Jose Jose to Hansel Y Raul and others, go on to New York, Los Angeles, Puerto Rico."

While a&r activity has picked up in recent months, due largely to the success of the Miami Sound Machine, longtime Miami observers caution against quick love affairs with Sound Machine sound-alikes. A number of bands in the region share the pop/salsa style, yet few have the dedication for long-term career building. Says Lord: "That band was something that was in the making for many years. We're seeing a lot of bands who want to cut a track to capitalize on it. They're in another world. Besides, that's not our main objective."

Local music is the main objective for a number of independent labels, but few have enjoyed sustained success. One growing outfit is Safety Net Records and Tapes, whose 13-title catalog is an index to local bands specializing in post-punk roots rock. Their most visible title is the Chant's "Three Sheets To The Wind."

# FLORIDA '87

## RECORDING

(Continued from page N-38)

finished pre-production for the Main Ingredient comeback on RCA.

Another in the Tampa Bay area is **Morrisound**, a new 24-track facility close to the South Florida Univ. campus. "We're gearing for more work from out-of-state sources, although there are more and more local groups to tap in this area," reports owner/engineer Tom Morris. **London Music**, a studio operated by engineer Doug Johnston, recently moved into the same site vacated by Morrisound.

Over the Causeway in Clearwater is **Florida Sound**, steered by Jeff Arthur, a local talent who has come home to roost. "We've been averaging better than 120 commercials over the past two years," says Arthur. "With an AMR-24 plus 60 channels, we know we have the capacity for jingles and talent recording."  
**TOM MOON**



James L. Knight Center, Miami.

TAMPA  
(813) 441-3974

### BANDMAN PRODUCTIONS

APPRECIATES QUALITY!!!

MIAMI  
(305) 227-0772

JACK BOYLE  
DAN BARNETT

### CELLAR DOOR CONCERTS

BUCK WILLIAMS

### F.B.I. BOOKING

MIKE MARION

### TRIAD ARTISTS

WARREN BROWN

### LONDON VICTORY

DAVE RICH    GARY KENNY

### TURN OF THE CENTURY

FOR GIVING US THE SUPPORT  
THAT MAKES THINGS HAPPEN.

# AN EYE ON FLORIDA



VE



HENRY PORTER

*Vision Records, Florida's  
Fastest Growing Record Company  
is Happy to be a part of  
the Florida Scene*

## VISION RECORDS

PO Box 1777 • Sarasota, FL 33578 • (813) 365-7543 • Wallace Murray, President

A Billboard Spotlight

### Jerry Bassin Inc.

Wholesale Records & Tapes

15960 NW 15th Avenue, Miami, FL 33169  
(305) 621-0070

Phonograph Records  
& Tape/Accessories

• One Stop • Exporter • Distributor

\*\*\*\*\*

#### Compact Disc Headquarters

- Over 5,000 titles in stock
- All major labels
- Distributor

Telarc - Denon - DMP - Delos - Fantasy - Realtime  
Sheffield - Concord Jazz - GRP - Discovery  
Mobile Fid. - Pro Arte/Projazz - Dunhill - Amer. Gram.

\*\*\*\*\*

Gospel Specialists

AIR • Benson • Berracca • Gospearl • Light • Savoy • Sound of Gospel • Command  
Maxell • Allsop • Discwasher • TDK • Savoy • Recoton • Sony • Duracell • Case Logic



Orders shipped same  
day received

- Dynamite Prices
- Fill
- Service

# 2 Ways To Duplicate Your Master Audio Tape For Demos Or Retail Sales

#### AUDIO CASSETTES:

Eva-Tone is a full-service supplier, offering duplication, labeling, packaging, additional printing and complete mailing services. Write or call for your free copy of "Cassette Talk," our newsletter complete with information, specs, layout sheets and prices.



#### SOUNDSHEETS:

Use these thin, flexible vinyl recorded discs as audio pages in magazines, as direct mail inserts, as handouts at concerts or trade shows, or even as retail products. Write or call for your free copy of our Soundsheet Idea Kit, complete with information, samples, specs, layout sheets and prices.

#### PRINTING & MAILING:

Ask your Eva-Tone Representative about our commercial printing and mailing services, too. We just may be the full-service promotional supplier you've been looking for!

**EVA-TONE** P.O. Box 7020-B21, Clearwater, Florida 33518-7020  
INCORPORATED Toll-Free 1-800-EVA-TONE (In FL: 813-577-7000)

# Columbia Pictures Publications

*the pacesetter in music print*

worldwide distribution  
from our  
South Florida headquarters



specializing in:

- album-matching personality books
- chart and standard sheet music
- comprehensive mixed folios
- best-selling keyboard and instrumental methods



Columbia Pictures Publications  
A unit of The Coca-Cola Company  
15800 N.W. 48th Avenue Miami, FL 33014

## GIOVANI FAVETTO METALS

In Hot Fashion Colors or  
The Ultimate Luxury  
Gold with 24Kt  
Gold Mirrored Lenses

*An Courant*

Opticians

Bal Harbour Shops, Florida  
305-866-2020

*Other locations in Tampa and Palm Beach, FL and Troy, MI*



## VENUES

*(Continued from page N-36)*

crowd of 37,000 to the baseball stadium last year. With 6,500 seats (plus boat space), the **Miami Marine Stadium** has been the atmospheric site for shows by Jimmy Buffett, Hank Williams Jr. and others.

Southeast Florida is better equipped with indoor theaters and centers that seat under 8,000. Most frequently used by contemporary national artists are the 4,086-seat **Sunrise Musical Theatre** (which runs the gamut from Bill Cosby and Liza Minelli to Diana Ross, Huey Lewis & the News, and Twisted Sister) in Broward County; the 6,000 to 7,000-seat **West Palm Beach Auditorium** (where recent sell-outs have included Kenny Rogers, Barbara Mandrell and the Moody Blues); and the newest such facility, the 5,020-seat James L. Knight International Center. The Knight Center opened in 1982 in downtown Miami and has since been the stop for a wide variety of entertainers including Julian Lennon, Boy George and Culture Club, Julio Iglesias, the Beach Boys, Men At Work and numerous others. Other concert alternatives in the Southeast Florida area include the 1,800-seat **Gusman Cultural Center**, 3,023-seat **Miami Beach Theater of the Performing Arts**, 2,501-seat Dade County Auditorium, 2,500-seat **War Memorial Auditorium** and 772-seat **Carefree Theater**. Assorted others include theaters at college and university campuses, the **Lockhard Baseball Stadium**, **South Florida Fairgrounds**, race tracks, beaches, parks and **Metro-zoo**. New performance centers are scheduled for

# FLORIDA '87

completion within the next two to three years in Broward and Palm Beach counties.

Among rock clubs in the Dade/Broward/Palm Beach area, the major activity is at the **Button South** in Broward, whose 1986 calendar was highlighted by Simply Red, the Outfield and 'til tuesday, with more frequent offerings by less contemporary acts like Molly Hatchet and Johnny Winter. Local rock groups are often showcased at the **Button**, at the **Bowery** in West Palm Beach, and at **Summers** in Fort Lauderdale, which of late has also presented BTO, Blue Oyster Cult and the Band.

Leading blues artists such as John Lee Hooker, Buddy Guy and Junior Wells are often featured on weekends at **Tobacco Road**, Miami's oldest nightclub. The **Musician's Exchange** in Fort Lauderdale is primarily known for presenting such top-name jazz acts as Buddy Rich, Rare Silk and Stan Getz, as well as local and national blues and pop talent.

Ron Cohen, vice-president of **Cellar Door Con-**  
*(Continued on opposite page)*



*Sun Dome, Tampa*



## REYES RECORDS INC.

DISTRIBUTORS OF LATIN RECORDS,  
TAPES & **COMPACT DISCS**

Todo en Musica Latina  
Precios especiales a importadores

We are the  
400 NW 22 Ave.



of Latin Music in Florida  
Miami FL 33125 • PH 541 6686-87

## VENUES

(Continued from page N-44)

certs, predicts a "phenomenal" upcoming season of major acts in South Florida, with Genesis, Huey Lewis & the News, the Pretenders, Billy Joel, and possibly Madonna forecast for area shows in the next few months. Cellar Door presented about 90 major rock and pop acts in Florida in 1986, including Van Halen, Journey, John Cougar Mellencamp, Mike & the Mechanics, and Kiss.

Some of the most frequently used northern Florida halls are the 10,000-seat **Pensacola Civic Center** and 1,778-seat **Saenger Theater** (in Pensacola), the Tallahassee/Leon County Civic Center (which has presented Springsteen, Elton John and Prince) and the **Ruby Diamond Auditorium** on Tallahassee's Florida State University campus; and in Jacksonville, the **Gator Bowl** (for crowds up to 40,000), and 10,276-seat **Jacksonville Veterans Memorial Coliseum** and the 1,978-seat **Florida Theater**.

Daytona Beach to the northeast center of the state houses the popular new 9,500 (reserved) seat **Ocean Center**. In Florida's core is Orlando's 63,000-seat Florida Citrus Bowl (where the Who, the Stones and the Police played in recent years), the Orange County Civic Center (though conventions are the primary order here), **Bob Carr Performing Arts Center** and **Tupperware Theaters**. Orlando is awaiting a new 15,000-seat indoor arena set for completion in 1988.

About 70 miles south of the Florida/Georgia border is the 12,000-capacity **O'Connell Center** on the University of Florida campus in Gainesville, where Sting, the Beach Boys and the Thompson Twins have been heard recently. A second Florida Theater renovated movie house is utilized for audiences under 800 in Gainesville.

Concert action in the Tampa/St. Petersburg area of west central Florida revolves around the large Sun Dome Arena on the University of South Florida campus (where 1986 shows included Alice Cooper, Stevie Nicks and Heart), the 8,400-seat **Bayfront Center Arena** and 2,200-seat **Bayfront Center Theater**, the 7,000-seat **Curtis Hickson Convention Center**, the **Tampa Jai-Alai** and 1,446-seat **Tampa Theater**. A new sports stadium with concert seating of up to 60,000 is about to begin construction in St. Petersburg. Also in the state's center is the 10,000-seat (when general admission) **Lakeland Civic Center**, where David Lee Roth sold out two shows this year.

Further southeast is the 4,000 to 5,000-seat **St. Lucie County Civic Center** in Fort Pierce, which specializes in such top country acts as Merle Haggard and Tammy Wynette; and on the southwest coast, the 8,000 to 9,000-seat **Lee County Civic Center** in Fort Meyers, where the Moody Blues, Ricky Skaggs and Billy Ocean played in 1986.

A handful of popular rock, pop, jazz and/or blues clubs throughout the state with capacities of a few hundred to 1,500 that present national and local acts include: **Musical Moon** in Tallahassee, the **Seville Quarter** in Pensacola, the **London Victory** and **Cuban Clubs** in the Tampa/St. Petersburg area, **Church St. Station** in Orlando and **Brassy's** in Cocoa Beach.

With a promising list of top-name artists pegged



Bayfront Center, St. Petersburg

for shows in Florida and an increase of facilities to attract more major tours to the state, the late 1980s should be especially bright for concerts in Florida. Of course, successful promoters who make their living here have always smiled on Florida as a viable concert state.

"Artists like to come here to get away from the

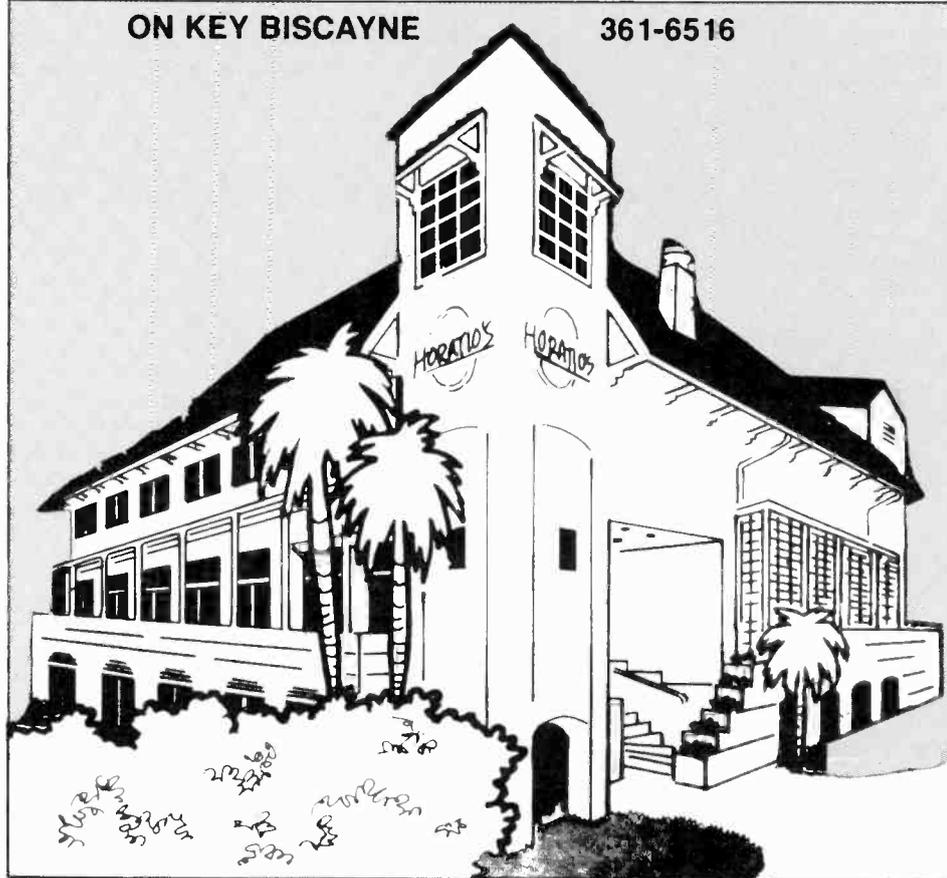
snow, so this is an especially popular state in the winter. It may be slower in the summer, but a lot of good acts still come out," says Marge Sexton, president of **Silverstar Productions**, which presents about 40 concerts by renowned acts annually in Florida. "I've been in the business for 25 years, and I think the artists love Florida."

A Billboard Spotlight

# HORATIO'S

ON KEY BISCAYNE

361-6516



HORATIO'S Waterfront Restaurant serving the finest homemade pasta and seafood specialties would like to host visitors from the NARM Convention for banquets, luncheons and dinners. All is specially prepared in our famous Skyline Room. Enjoy the elegant surroundings and panoramic views of the Miami Skyline.

HORATIO'S, 3301 RICKENBACKER CAUSEWAY • KEY BISCAYNE FL 33149

FLORIDA  
'87

## Tapes To Be Priced At 'Goofy Price' Of \$14.95 Disney Set To Launch Promo

BY JIM McCULLAUGH

LOS ANGELES Walt Disney Home Video is poised to significantly support year-round sell-through as it embarks on its summer campaign.

The company will offer its first sales promotion priced entirely at \$14.95 per title, according to Carole Black, vice president, worldwide marketing/video.

Street date for the 22 titles—a mix of animation, legendary cartoons, and featurettes—is May 12, and prebook is April 6. Details of the promotion were unveiled for the first time at the American International Toy Fair in New York last week, where Disney was a first-time exhibitor.

Called Classic Disney . . . At A Goofy Price, the campaign, an extension of the broader umbrella Bring Him Disney theme, has a number of novel elements.

Five of the titles are a cartoon collection making their home video debut. The titles are "Here's Mickey," "Here's Donald," "Here's Pluto," "Here's Goofy," and "Silly Symphonies." The titles are designed to be collectible and also reflect a new packaging concept: Brightly colored cartoon character portraits, such as Mickey, dominate.

The volumized cartoon series will also be made available in a limited edition library case at \$74.75.

In addition, coupons will be included in individual volumes which can be redeemed for a free library case. Black reasons the four empty slots will be a powerful incentive to collect the rest.

Three other titles are animated films: "A Day For Eeyore," the last of the "Winnie The Pooh" series; "Disney's Sing-A-Long Songs: Heigh Ho," second in that series; and "The Reluctant Dragon," a full-length featurette.

The rest of the programming fea-

tures Disney animation, classic cartoons and featurettes and are rolled over from the \$14.95 portion of the fall campaign. Among some of those titles: "Mickey Knows Best," "The Importance Of Being Don-

### 'Titles are designed to be collectible'

ald," the "Winnie The Pooh" and "Walt Disney Video-A-Longs" titles, and others.

Black says Disney will back the campaign with a \$3 million budget, twice the amount spent on last summer's promotion. Included will be national print advertising as well as network and spot television.

In addition to the co-op advertising, dealers will also have available a new freestanding point-of-purchase display unit that can act as ei-

ther one large display or as two separated sections. A \$14.95 price-point poster will also be available.

Coming off one of the most successful video sell-through promotions to date in the home video industry—the fall campaign, called Bring Disney Back Home For Good, and led by "Sleeping Beauty," racked up more than 4.5-million units—Black anticipates significant numbers for this campaign.

The Toy Fair attendance is indicative, she says, of Disney's further commitment this year to substantially widen distribution into broader channels such as mass merchants, toy stores, drug stores, supermarkets, bookstores, and the like. She points out, however, that the video specialty retailer also stands to benefit from sell-through via this campaign as well.

If the promotion has the kind of legs Disney believes it has, Black says it may continue into the fall.

## Racer Wears Many Hats Sportscaster, Writer, Spokesman

SONOMA, Calif. If your customers don't know who Jackie Stewart is, chances are someone in their families does.

The three-time world champion Grand Prix race car driver, who, despite breaking a wrist during race practice in 1968, has never spilled a single drop of blood during an illustrious 12-year racing career.

The 48-year-old Scot is now a test engineer and television spokesman for Ford and Lincoln-Mercury-Mercur automobiles. His unmistakable brogue is also heard during sportscasts on ABC, ESPN, and soon, NBC.

He is also the author of "The Principle Of Performance Driving," which had an initial U.S. printing of 30,000 by Motorbooks International in the fall. It had previously been released in Britain.

With an annual travel schedule

of 400,000 miles a year, the international multimillionaire is now revving up to enter the home video marketplace March 1 with his first prerecorded videocassette, "Behind The Wheel With Jackie Stewart," from Karl-Lorimar Home Video.

"It's an opportunity for me to actually make a contribution for better driving," says the vigorous race car driver and global businessman over lunch at the Sears Point International Raceway, before jetting home to Geneva, Switzerland.

Stewart is in between test laps of 115 mph on which he is taking key members of the home video retailing industry to demonstrate the thrill of motor racing. His video offers an insider's look at such peak driving performances as well as tips on braking skills, acceleration techniques, secure cornering,

(Continued on page 62)

## Tape Offers Race Car Champ Stewart's Driving Tips

BY WOLF SCHNEIDER

SONOMA, Calif. "Behind The Wheel With Jackie Stewart," a new "infotainment" home video program scheduled to hit the street March 1, is targeted towards both race car enthusiasts and everyday motorists, but program supplier Karl-Lorimar Home Video will spend most of its initial marketing budget of approximately \$200,000 on a direct-mail effort that goes after racing devotees.

Retail priced at \$59.95 and sponsored by the Ford Motor Co., the 60-minute program will be sold by video stores, bookstores, mass merchants, and other retail outlets as well as by mail order, according to Jeff Jenest, senior vice president of

marketing for the Newport Beach, Calif.-based home video firm.

The program supplier hosted a gathering of key distributors, retailers and press here at the Sears Point International Raceway to screen the program and provide one-on-one demonstrations by former race car championship driver Jackie Stewart.

"The core audience is auto enthusiasts," says Jenest. "We're coming out at a higher price point than a

mass-market cost because we think for this audience and this quality program, it can bear it."

To reach that core audience, Jenest says that Karl-Lorimar will be putting most of its initial marketing dollars into a direct-mail campaign to reach 35,000 key households identified by Ford as auto buffs. Research data included kind of cars purchased, sex [predominantly male], income [reasonably upscale—\$25,000-\$35,000 and over],

and VCR ownership.

Jenest says Karl-Lorimar hopes to sell 50,000 units of the cassette during its first several months of availability.

"We feel the product has the potential to do at least several hundred thousand units over the next several years."

Ford and Karl-Lorimar both contributed to the six-figure budget of the show, and when marketing (Continued on next page)

FOR WEEK ENDING FEBRUARY 21, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Suggested List Price
1	1	9	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	Laser	39.95
2	3	17	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	Laser	39.98
3	7	3	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	13	Laser	39.95
4	2	5	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R	Laser	34.98
5	6	7	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG	Laser	34.98
6	NEW▶		THE KARATE KID PART II	RCA/Columbia Pictures Home Video 30717	Ralph Macchio Pat Morita	1986	PG	Laser	29.95
7	8	35	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
8	9	5	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG	Laser	39.98
9	NEW▶		SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG	Laser	34.98
10	NEW▶		RAN	CBS-Fox Video 3732	Tatsuya Nakadai	1985	R	Laser	34.98

◆ 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.

## newsline...

**J2 COMMUNICATIONS** has appointed CAS Marketing & Licensing as its licensing agent for all of its product. CAS will be seeking licensees for the proprietary children's characters developed for the new video series "The Mother Goose Video Treasury."

**THE HOW-TO FRONT:** Karl-Lorimar is releasing "The Acupressure Face-Lift," a 25-minute, \$19.95 program that shares actress Lindsay Wagner's approach to health and beauty; Morris Video is releasing "Bill Johnson's Pre-Ski Workout," a 60-minute exercise tape at \$29.95 featuring the U.S. Olympic gold medalist, and a six-cassette series on how to fix one's car; and Active is issuing "An Affair Of The Heart," a video guide to recovering from heart attacks, and the self-explanatory "The Video Guide To Successful Seduction."

**TWO NEW WINDHAM HILL VIDEOS** have been added to the Windham Hill video series from Paramount. One is a concert taped last year during a summer tour. It features artists Will Ackerman, Michael Hedges, Scott Cossu, and Shadowfax. The other is "Windham Hill—Seasons," a compilation put together from the first four ambient videos.

**HOW TO BE COOL** is the subject matter of Vestron's "Show Off," a 60-minute program with Malcolm-Jamal Warner. Kids learn the moon walk, thumb wrestling, duck talk, and other essential hip behavior for the young set.

JIM McCULLAUGH

## RACE CAR CHAMP

(Continued from preceding page)

costs are added in, the cost to both parties will be "about the same," says Jenest.

Benefits of involving Ford as a partner in the project consisted of obtaining Jackie Stewart as program host, additional credibility, a reduced risk to Karl-Lorimar in terms of financial outlay, research

**'The tape provides useful, everyday information on becoming a safer driver'**

data profiling the targeted audience, and the opening up of potential new channels of distribution, including car dealerships, catalogs, and auto shows, all of which Karl-Lorimar is considering.

The initial marketing campaign will represent Karl-Lorimar's most significant direct-mail effort to date. Jenest stresses that retailers benefit from direct marketing, because impatient consumers often decide to shop immediately in retail outlets for product that catches their fancy in a mailer.

Jenest says he saw retail sales of "How To Play Pool, Starring Minnesota Fats" (a previous Karl-Lorimar release) shoot up after a weekend of advertising on a cable network, he points out. "That effort helped sales in stores—it didn't steal them. That makes a win-win situation."

The company is looking for a .05%-3% response rate on the direct-mail effort, which will also include ads in motor buff magazines. After a "couple of years," Jenest says, retail price on the video will probably be lowered to encourage sell-through.

Says Jenest: "We think the tape offers not only the sort of white-knuckle racing enthusiasm that car lovers want, but also provides real useful everyday information on becoming a safer driver that anybody can benefit from."

*Wolf Schneider is an Los Angeles-based, free-lance entertainment writer. She drives a Volkswagen Cabriolet.*

## VIDEO PRODUCT

**Well known video manufacturer looking for product for national distribution. Send VHS copy to: NEW VIDEO PRODUCTS, P.O. Box 5096, Newark, N.J. 07105**

# The Laser News

**NOW OVER 100 TITLES ON DIGITAL SOUND LASERVISION**



The home video experience without equal! Compact disc quality Digital Audio and Laser Video Resolution. Two state-of-the-art technologies combined into one. Movies, Music

Videos, Concerts, Opera, and Jazz. Only on LaserVision.

For More Information please call 1-800-255-2550 in Alaska 1-800-447-0890

**LaserDisc™**  
LaserVision

© 1987 LDC America, 200 W. Grand Ave., Montvale, N.J. 07645

LaserDisc is a trademark of Pioneer Electronic Corp.

# Ladies and Gentlemen, Now For the First Time Ever, Available on Videocassette...



**I**t's an American tradition that's thrilled generations of young and old alike. Now you can experience THE CIRCUS ON VIDEO, in this colossal collection of fantastic family fun!

**A SPECIAL LIMITED EDITION**



CLOSED CAPTIONED FOR THE HEARING IMPAIRED  
This registered service mark identifies programs closed captioned by the National Captioning Institute. Used with permission.

## EX-RACER'S MANY HATS

(Continued from page 60A)

and expert maneuvering for the majority of average road warriors.

"Whatever you do in an article, in a book, it's difficult to describe things as visual as driving," says the host, executive producer, and co-writer of this new videocassette. "With a VCR, you can stop it, rewind it, and watch it again. I saw the opportunity to improve driving, and I think people are prepared to listen to me."

Although Ford sponsored the video, which the motor company co-financed with Karl-Lorimar, Stewart had complete creative control of the project. "Out of courtesy, I showed it to everybody, but if push came to shove, it was Jackie Stewart's video," he says. "But it never came to that."

Stewart retired from car racing at the relatively young age of 34. "I burned out. I'd been doing the same thing since 23. I had been living with tunnel vision," he says. Since then, the industrious Stewart has established consultancies with Ford and Goodyear, a second career as a sportscaster, is on the board of directors of the Moët et Chandon champagne and Rolex watch companies, and runs a shooting school in Glen Eagles, Scotland, that may soon expand with locations here in the U.S..

What qualities led to his success? "I don't know. If anything, an attention to detail and good preparation. It's a question of transcending sport into business," he says. "Good preparation, recognizing my limitations, and totally controlling my emotions—you have to be very clinical in my sport."

Stewart says, "Motor racing, unlike track and field or football, has a tremendous advantage. The motor industry is the world's second largest industry. [Construction ranks first]. You're being used as a professional in the most commercial sense."

His latest endeavor, "Behind The Wheel With Jackie Stewart," should help expand Stewart's own following as well as diversifying home video's specialty program offerings.

WOLF SCHNEIDER

### CALL NOW... to order the 1987 edition of Billboard's INTERNATIONAL BUYER'S GUIDE

The Worldwide Music and Video Business to Business Directory. Listings include name, address, phone number and marketing information of record companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassettes and Video Games. \$60 (includes postage and handling).

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

**CALL TOLL-FREE  
800-223-7524**  
(In New York State: 212 764-7579)

## Fast Forward

BY KEN JOY

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

IT USED TO be only during certain major sports events, like the recent Super Bowl, that millions of Americans would huddle around projection televisions (PTV) to enjoy the spectacle and their favorite brew in the local pub.

But with the advent of improved technology accompanied by that magic sales tool called lower prices, Americans are beginning to treat themselves to big-screen TV in their homes are avoiding altogether the crowded bars and stale pretzels.

In the first 10 months of 1986, over 215,000 PTVs (front and rear) were sold in the U.S., representing an increase of nearly 25% over the same period in 1985.

Of course, those figures pale in comparison to the over 22 million direct-view TVs sold last year, but it shows that consumers are taking a more serious look at this form of TV—especially rear-projection—and viewing it less and less as a novelty.

One factor that has helped spur sales is that while the viewing area in rear-projection has increased, the actual size of the units has begun to decrease. When Mitsubishi released its mammoth (275 pounds) 35-inch, direct-view set, Sony released a much slimmer (88 pounds) rear-projection model. This difference may not seem like much, until you have to load one in your car to take it in for repairs.

1987 will not see much in the way of technical improvements in PTVs, as manufacturers will most likely wait for consumer acceptance to catch up with production and bring sales to healthy levels. Past deterrents like fuzzy picture corners, wash-out, and the need to view a PTV from directly in front, have been largely eliminated in current models.

Improved circuitry, similar to HQ technology in VCRs, has radically changed the quality of PTVs, especially front-projection systems like the Kloss Novabeam, which utilizes the Faroudja detail circuit to fill in low-contrast areas of a projected image. Because projecting a television image also enlarges its flaws, this circuitry is a major coup in improving PTVs.

While Kloss has exclusive rights to the Faroudja technology, other manufacturers are following suit with similar innovations that have all greatly improved the quality, and resulting reputations, of this form of TV viewing.

In rear-projection sets, the viewing screen itself has seen the largest degree of improvement in the last year by providing a crisper surface to receive the focused image generated by the cathode-ray tubes; the tubes themselves are now using improved liquid-cooling technology, which contributes to the overall brightness of the projected image.

For consumers, the choice is becoming increasingly complex. There  
*(Continued on next page)*



Roy Scheider  
Ann-Margret

52  
PICK-UP

**"A MEMORABLE MOVIE. '52 PICK-UP' BLIND-SIDED ME!"**

*Roger Ebert*

**"A WONDERFULLY NASTY, GRITTY CHILLER!"**

*Judith Crist, The New York Times*

**"IT'S FAST-PACED AND LOADED WITH MALEVOLENT ENERGY!"**

*The New York Times*

**"VANITY AS A SLY AND SEXY 'MODEL' IS STOP-DEAD SENSATIONAL!"**

*The Hollywood Reporter*

The critics loved 52 PICK-UP, the suspense thriller of the year, and so will you. Roy Scheider and Ann-Margret star in a sensational story of blackmail and revenge, with the gorgeous Vanity in a superb supporting role that will knock you out.



CANNON

Plunge yourself into their seamy world of intrigue. Blackmail and murder were never so thrilling. Order by February 26th.



MEDIA HOME ENTERTAINMENT  
A Heron Communications, Inc. Company  
Los Angeles, California

On videocassette HF-1 STEREO

## RCA Debuts New Camcorder

LOS ANGELES RCA has increased its involvement in the camcorder market with what it says is a new, smaller-size VHS-C unit. Named Small Wonder CPR100, the unit weighs about 4 pounds and features a newly developed image sensor. The suggested list price is \$1,399.

The unit utilizes a metal-oxide semiconductor (MOS) solid-state image sensor. The company claims most VHS-C camcorders marketed now use a charge-coupled device (CCD) image sensor.

"Traditionally, the MOS imager has provided an edge in resolution over CCD solid-state imagers," says Joseph Clayton, marketing operations executive. He adds that the same system is employed in RCA's full-size ProWonder camcorder.

RCA is kicking off the CPR100 with a strong first-quarter advertising schedule and has introduced seven accessory products, three of which come packaged with Small Wonder. More than half of RCA's ad schedule will feature Small Wonder, says Bruce Hutchinson, advertising and sales promotion executive, in describing first-quarter campaigns, including RCA's first involvement in collegiate basketball coverage.

An accessory item is a belt-fastened battery adapter, giving users power longevity without adding weight.

### FAST FORWARD

(Continued from preceding page)

are decisions to be made about how much room to allot to the units and how much money (\$2,000-\$3,500) to spend. Beyond that is the choice of buying a stand-alone system or purchasing the system in components like a stereo.

Most rear-projection units are stand-alone systems that come with their own tuner and amplification systems built in and ready to use, whereas front-projection systems leave the choice of audio reproduction up to the individual and provide only the means to project a large picture image on a separate surface. Both systems have their advantages and disadvantages: Rear-projection units are smaller and require less in the way of adjustment and alignment than do their front-projection cousins, but they also limit the user to one type of tuner and audio system—a system, that could be obsolete by the following year.

There's also the difference in image. While Mitsubishi's 35-inch direct-view set offers an impressive image, nothing can really compare to the 15-foot image projected by the Kloss Novabeam.

One thing is certain. Consumers are looking to add to their home video systems in a big way, and PTVs provide just the means for that expansion. No longer will they have to make the trek to their local pub and fight for a good seat to see the Rams or the Steelers—they can do it in the comfort of their own living room.

Getting their favorite brew on tap is another story.

**THE THEATRICAL HIT OF THE FALL!**

# BURT LANCASTER

**"An absolute hit!"**  
— "AT THE MOVIES"

**"A sparkling comedy."**  
— Judith Crist

**"As exciting as movies can get."**  
— Rex Reed

TOUCHSTONE PICTURES presents in association with SILVER SCREEN PARTNERS II  
 BURT LANCASTER · KIRK DOUGLAS "TOUGH GUYS" A JOE WIZAN PRODUCTION A JEFF KANEW FILM  
 Co-producers RICHARD HASHIMOTO and JANA SUE MEMEL  
 Written by JAMES ORR & JIM CRUICKSHANK Produced by JOE WIZAN Directed by JEFF KANEW

TOUCHSTONE HOME VIDEO  
 Dolby and DD are trademarks of Dolby Laboratories Licensing Corporation.  
 Touchstone Home Video distributed by WDNLT Co., Burbank, California 91521. Printed in U.S.A. (HV-2205-TTA)  
 © 1987 Touchstone Pictures.

**KIRK  
DOUGLAS****TOUGH  
GUYS****PREBOOK DATE — APRIL 9****STREET DATE — APRIL 28****S.I. Bows On-Air  
'Catalog' For  
Home Shoppers**

BY JIM McCULLAUGH

LOS ANGELES Fueled by the surge in special interest video (Billboard, Feb. 14), a new marketing service will soon start here to get that product to end-users more effectively.

Its main marketing device is "The S.I. Video Catalog," a 10- to 30-minute program designed for cable and/or other broadcast television.

In addition, the show will be supplemented by a four-color catalog, which will be mailed to at least 1 million upscale VCR owners. Later, 2.5 million VCR owners overseas will be tapped.

Show host Jim MacKrell—a veteran Hollywood actor ("Gremlins," "Annie Hall," "Dallas") and the senior vice president of television, for S.I. Video—says the show should be up and running by April 1. Arendee Productions has been inked to handle production chores. MacKrell, Donald W. Lee, and Patricia Leonard, who have backgrounds in broadcasting, advertising, and marketing, formed the venture.

MacKrell says the special-interest and how-to video market, now a recognizable and potent home video category, has been crying out for this kind of approach. Up until now, he observes, special-interest home video marketing had been helter-skelter—ranging from the more organized efforts of a few major suppliers to small independent producers who mounted their own direct-mail campaigns.

Special-interest video distribution is also in flux, he adds, because the jury is still out on which types of retailers will carry what product.

MacKrell estimates that there must be at least 5,000-6,000 special-interest tapes already available from at least 1,500 companies. Trade associations indicate that approximately 75 million prerecorded cassettes of all kinds went into the distribution pipeline last year.

One observer, however, suggests that "if you count all the specialty video entrepreneurs who have 10 slaves in their back room, it's quite conceivable that more than 100 million tapes were sold in 1986."

MacKrell says, "Not only are the producers of these tapes getting more sophisticated, but so are consumers. This way, consumers will be exposed to the cream of the crop of what's available." He acknowledges that in the past, some very reputable special-interest tapes were probably lost in the shuffle because of amorphous distribution. "Some of these producers have been three to four years ahead of where the market has been going but have been shunted to the back because of movies and porn. Now it's time to get consumers in the heartland sophisticated about this product."

The approach markedly differs from the home shopping cable programs that have begun to spring up, adds MacKrell. S.I. will devote 30 seconds of background information

*(Continued on next page.)*

## FIVE STAR COLLECTION III



Imagine winning an all-expense paid vacation to Tahiti... or Hawaii... or even Casablanca, Morocco!

Well, when you're the retailer with a staker of the Grand Prize Winner in our Sweepstakes of the Stars, you'll be able to take a trip to one of the marvelous movie locations from the Five Star Collection III. One lucky consumer will have 60 fantastic movies and locations to choose from in a collection that features 46 Academy Award nominees and winners—at only \$29.98 each.

The fabulous 1st Prize promises the star treatment with an all-expense paid trip to Hollywood. A complete Five Star Collection III Video Library is the 2nd Prize and the 3rd Prize is a Five Star Collection III Mini-Library. In total—over 150 prizes will be awarded!

Only the Five Star Collection III Sweepstakes of the Stars can promise you the world. So, display your Sweepstakes POP—because when your customers win—you win too!

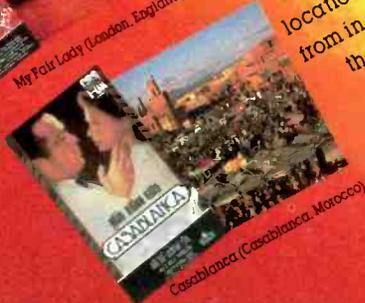
**WITH THE SWEEPSTAKES OF THE STARS... THE WORLD CAN BE YOURS.**



Hawaii (Honolulu, Hawaii)



My Fair Lady (London, England)



Casablanca (Casablanca, Morocco)



South Pacific (Cooks Cove, Tahiti)



Sound of Music (Salzburg, Austria)



Five Star Collection™ is a trademark of The CBS/FOX Company. Copyright ©1986 The CBS/FOX Company. All Rights Reserved.

© 1987 CBS/FOX Company. All rights reserved. Except in Canada, CBS™ is a trademark of CBS Inc. used under license. In Canada, CBS™ is a trademark of CBS Records Canada Ltd. used under license. FOX™ is a trademark of Twentieth Century-Fox Film Corporation used under license.

\*Suggested Retail Price

## Kodak Denies It Plans To Abandon 8mm

BY WOLF SCHNEIDER

LOS ANGELES The Eastman Kodak Co. says it has no intention of vacating the 8mm video market.

The posture was in response to a recent Wall Street Journal article, which contained analyst speculation that the Rochester, N.Y., concern might leave the 8mm video camera market and place its prime efforts on its core business—cameras and film.

According to Tony Berardi, director of marketing, electronic products, "We're pleased with our sales in the target channels at this time."

Berardi says, however, that his remarks should be not be construed to contradict J. Phillip Samper, Kodak's vice chairman and executive officer in charge of photographic products, who was quoted in the Wall Street Journal article as saying that 8mm "is coming slowly" and that VHS prerecorded software manufacturers are reluctant to pursue the 8mm format.

While it is true that the company has not introduced a new model in some time, Berardi claims that the company's Kodak Modular Video System (KMVS) "is better than anything that was shown at the recent CES." He says a new-generation product is under consideration but offers no details on introduction or how the product would be different.

Another Kodak spokesman, Mike Sullivan, says, "Because we haven't changed a knob or spray-painted (Continued on next page)

### S.I. VIDEO CATALOG

(Continued from preceding page)

tion on each tape and then show 60 seconds of the actual program in a "trailerlike form that shows the essence of the show." A rotation formula is still being worked out.

About 150 cassettes will be in the direct-mail catalog, which will have a Sharper Image-type look. The 48-page catalog, featuring three titles per page, will change every quarter; tapes will be dropped if they do not sell at least 5,000 copies through the catalog or 10,000 copies through the broadcast show. Consumers will be able to use a toll-free WATTS line to order tapes from a warehouse/distribution fulfillment center.

Fees to producers are \$2,000 per quarter for any title that appears on the show. In addition, the catalog fee is \$5 for every 1,000 copies.

One advantage of the modularized broadcast approach, says Leonard, is that eventually segments can be programming-specific. For example, a 15-minute sports-tape segment for ESPN.

The company hopes to announce titles and supplier commitments very soon.

**RETAIL TRACK:**  
The new way to learn what's in store!  
... see page 40

## TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
1	1	18	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	★★★ NO. 1 ★★★ KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
2	4	16	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
3	3	68	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
4	2	15	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
5	5	6	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
6	7	5	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney	1986	NR	19.95
7	10	82	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
8	6	66	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
9	9	135	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
10	12	66	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
11	8	10	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
12	NEW▶		BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13	79.98
13	11	99	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
14	23	31	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
15	NEW▶		THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	79.95
16	17	94	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
17	15	66	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
18	13	3	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13	79.95
19	21	35	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
20	NEW▶		LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG	79.95
21	27	21	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
22	NEW▶		FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG	79.95
23	14	81	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
24	19	11	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
25	18	64	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
26	NEW▶		WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R	79.98
27	NEW▶		KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
28	16	16	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
29	37	52	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
30	35	20	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
31	32	79	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
32	25	2	JANET JACKSON CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	NR	12.95
33	20	116	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
34	29	39	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	29.95
35	36	20	THE MUSIC MAN ●	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
36	30	7	THE POLICE: EVERY BREATH YOU TAKE-THE VIDEOS	A&M Records Inc. A&M Video 6-21022	The Police	1986	NR	19.95
37	34	12	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
38	28	3	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R	79.95
39	40	58	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
40	22	45	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98

● 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.

## HOME VIDEO

## EASTMAN KODAK DENIES IT PLANS TO ABANDON 8MM

(Continued from preceding page)

our current model, that's no reason for concern. We consider ourselves to be an 8mm innovator and believe it is the format of the future. We'll support it in all the areas that means."

Berardi is quick to point out that in addition to 8mm hardware and a blank videotape line that includes 8mm, the company also has a pre-recorded software division which features photographic technique and special-interest travel videos on 8mm.

The current status of the 8mm market is put into some perspective by the Electronics Industries Assn. (EIA), which has just released its camcorder figures for the Jan. 1-23, 1987, period.

Thus far, the EIA has not broken out camcorders into its three components—VHS portables, VHS-C, and 8mm. But the trade association figures for the new period show that 55,704 camcorders were sold. That compares to 39,685 units sold in the identical period last year—a 40% jump.

For 1987, the EIA is projecting sales of 1.5 million camcorders.

For 1986, the EIA showed camcorder sales of 1,168,768 units. During 1985, total camcorder sales were 516,698. The increase between 1985 and 1986 was 126.2%.

Currently, both the Sony-led 8mm camp as well as the JVC-led VHS-C camcorder forces are claiming

growing market shares.

On a related note, the New York-based 8mm Video Council has had no reason to believe that Eastman Kodak will drop out. Recently, Sanyo became a new member of the organization.

Members of the 8mm Video Council include Kyocera, Canon U.S.A., Aiwa America, Sony Video, Eastman Kodak, Minolta Corp., Embassy Home Entertainment, Warner Home Video, Paramount Home Video, Sony Video Software, Polaroid Corp., Sony Magnetic Tape, Wallpaper Videos Ltd., Audio Video Plus Inc., and S.E.M. Video Products Inc.

Wolf Schneider is a Los Angeles-based, free-lance entertainment industry writer.

## DO YOU HAVE YOUR OWN COPY OF BILLBOARD'S 1987 INTERNATIONAL BUYER'S GUIDE?

\$60 (Includes postage and handling). Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

Call TOLL-FREE 800-223-7524

(In New York State: 212 764-7579) J

SWING INTO BILLBOARD'S SPOTLIGHT:

## SPORTS &amp; RECREATIONAL VIDEO



ISSUE DATE: APRIL 11  
AD CLOSING: MARCH 17

CALL TODAY  
FOR AD DETAILS ABOUT THIS ISSUE:

IN NEW YORK RON WILLMAN, DIRECTOR OF SALES:  
VIDEO/SOUND (212) 764-7350  
IN LOS ANGELES MICKEY GRENNAN (213) 859-5313

STAY IN THE LEAD WITH BILLBOARD!

## Greatest Sports Legends®

See us at Booth #66

### VIDEO CASSETTES THAT SELL



GREATEST SPORTS LEGENDS 10th Anniversary Special

## 101 SUPER STARS

The most spectacular collection of highlights in sports history



RETAIL AT \$9.95

### Sports Legends Video, Inc.

154 Northfield Ave., Bldg. 410 • Edison, New Jersey 08837 • 201-225-8896

## BILLBOARD, HOW COULD YOU MISS OUR TERRIFIC FIGURES?

Billboard trimmed us off their new "special interest" chart. But we're right up there with the best of them. Just look at our figures!

ALMOST 1,000,000 PIECES SOLD

### PARADE VIDEO FITNESS CHART

NO.	DESCRIPTION	RETAIL
VID-24	JAZZERCISE/TIGHT & TONED	\$19.95
VID-25	JAZZERCISE/FIT & PHYSICAL	\$19.95
VHS-202	JAZZERCISE/THE BEST YET	\$29.95
VID-20	JOANIE GREGGAINS/LEAN LEGS	\$19.95
VID-21	JOANIE GREGGAINS/FIRM FANNIES	\$19.95
VID-22	JOANIE GREGGAINS/SUPER STOMACHS	\$19.95
VID-23	JOANIE GREGGAINS/HIGH ENERGY AEROBICS	\$19.95
VHS-201	JOANIE GREGGAINS/COMPLETE SHAPE-UP	\$29.95
VID-26	DENISE AUSTIN/ROCK AEROBICS	\$19.95
VID-27	DENISE AUSTIN/ROCK HARD TUMMIES	\$19.95
VID-28	CAL DEL POZO/BUNNETICS	\$19.95

Join the Parade and call:

WEST COAST	Gene Manning	(714) 974-9398
MIDWEST	David Wulfsohn	(312) 432-6019
SOUTHWEST	Wayne Olson	(417) 858-6876
EAST COAST	Sy Spiegelman	(516) 277-9361

Shape Up Your Profits With



88 St. Francis St. Newark, NJ 07105  
Attn: Samantha (201) 344-4214

Distributed by Peter Pan Industries

FOR WEEK ENDING FEBRUARY 21, 1987

Billboard®

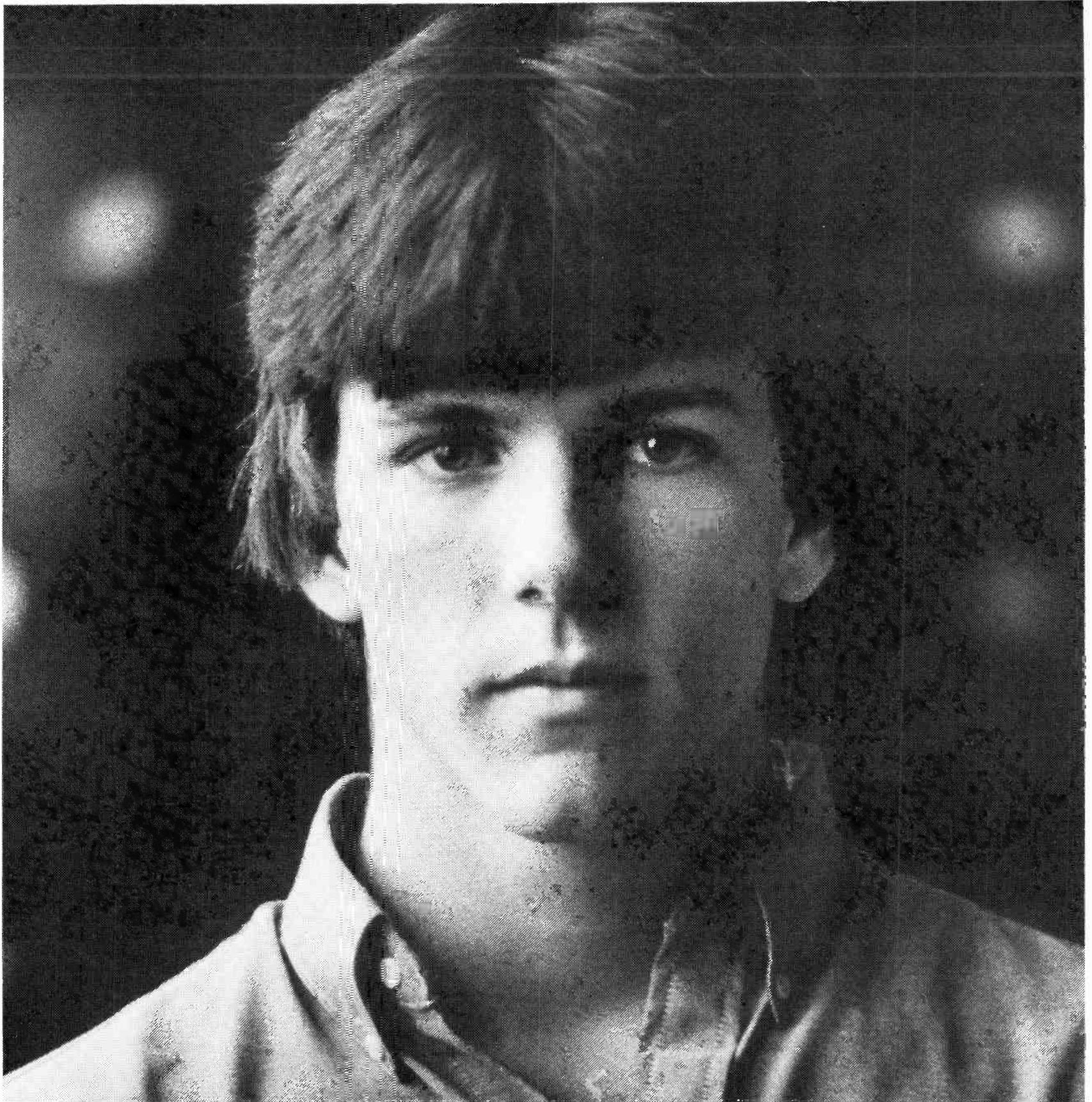
©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	2	7	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
2	1	7	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
3	5	7	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney presents deep muscle exercise techniques.	19.95
4	8	7	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
5	6	7	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
6	4	7	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
7	3	7	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	7	7	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Dist. Corp. 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
9	11	7	JAZZERCISE	MCA Dist. Corp. 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
10	12	7	JANE FONDA'S P. B. & R. WORKOUT	Karl Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
11	14	7	EVERYDAY FAMILY FITNESS WITH RICHARD SIMMONS	Karl Lorimar Home Video 043	Aerobic workout with sections on thighs, stomach and face.	29.95
12	16	7	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
13	18	7	20 MINUTE WORKOUT	Vestron 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
14	10	7	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
15	9	7	RAQUEL, TOTAL BEAUTY AND FITNESS	HBO/Cannon Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
16	17	3	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
17	20	5	STOMACH FORMULA	Karl Lorimar Home Video 053	Richards Simmons leads a tough routine of intensive abdominal exercises.	19.95
18	NEW▶		BODY BY JAKE: DON'T QUIT!	MCA Dist. Corp. 80114	Workout combines speed and continuity to build endurance and tone muscles.	39.95
19	NEW▶		FREEDANSE	MTI Productions	Dance fitness system combines exercise and dance in an exhilarating workout.	39.95
20	15	7	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds leads three separate workouts set to big band music.	39.95
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	3	7	CARS: CONSUMER REPORTS	Karl Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
2	4	5	CONSUMER REPORTS: HOW TO BUY A HOUSE, CONDO, OR CO-OP	Karl Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
3	1	7	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
4	6	7	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
5	9	7	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
6	10	3	HOW TO PLAN A PERFECT WEDDING	Worldvision Home Video	Marion Ross leads the bride and groom through every facet of planning.	29.95
7	NEW▶		THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
8	12	7	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
9	13	5	CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
10	11	3	LIVING LANGUAGE FRENCH LESSONS	Karl Lorimar Home Video 059	Learn basic French in just 6 weeks-look, listen, and repeat the phrases!	29.95
11	2	7	BUY A HOME	Morris Video	Robert G. Allen shows the intricacies of home buying & financing.	29.95
12	7	5	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
13	NEW▶		HOW TO MAKE A SPEECH	McGraw-Hill Video Productions	Steve Allen shares all the tips and tricks that every public speaker should know.	29.95
14	14	7	LIVING LANGUAGE SPANISH LESSONS	Karl Lorimar Home Video 060	Learn to speak Spanish at your own pace in six easy weeks.	29.95
15	5	7	CHANGE YOUR JOB TO CHANGE YOUR LIFE	Karl Lorimar Home Video 023	Step-by-step guide through the job-finding process.	29.95

◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.  
Next week: Recreational Sports; Hobbies And Crafts.



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

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

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

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

*It's not easy to say no. But if you want to be somebody, you have to learn.*

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

**Say no.  
And say yes to your life.**

## IVE Teams With Ringling Bros. For Circus Tapes

BY WOLF SCHNEIDER

LOS ANGELES International Video Entertainment (IVE) is offering a limited edition of 50,000 copies of "The 115th Edition Of Ringling Bros. And Barnum & Bailey's Greatest Show On Earth," its first show in a planned series of 24 new programs on the Ringling Bros. circus.

Marketing is being done under a new line, Ringling Bros. and Barnum & Bailey Home Video. The label is the result of two years of negotiations, a seven-figure licensing fee, and more than \$750,000 in production costs for the made-for-video shows.

IVE executives maintained a high profile at the American International Toy Fair in New York on Feb. 9-18 to solicit orders from toy stores on the collectible first release, which will be 110 minutes long and priced at \$89.95.

Debut of the big top on videocassette will be accompanied by a flurry of promotional activity, including in-store appearances by talent from the touring 116th and 117th editions of the circus show, clown make-up demonstrations in retail stores, an almost unlimited supply of Ringling Bros. popcorn boxes, and giveaways of tickets when the circus comes to town.

"The 115th Edition Of Ringling Bros. And Barnum & Bailey's Greatest Show On Earth," which has a projected warehouse date of March 17, will be distributed to video stores, bookstores, mass merchandisers, and toy stores. It will consist of performance footage—some of it obtained by strapping cameras onto the performers as they perform their daredevil feats—and behind-the-scenes lifestyle interviews.

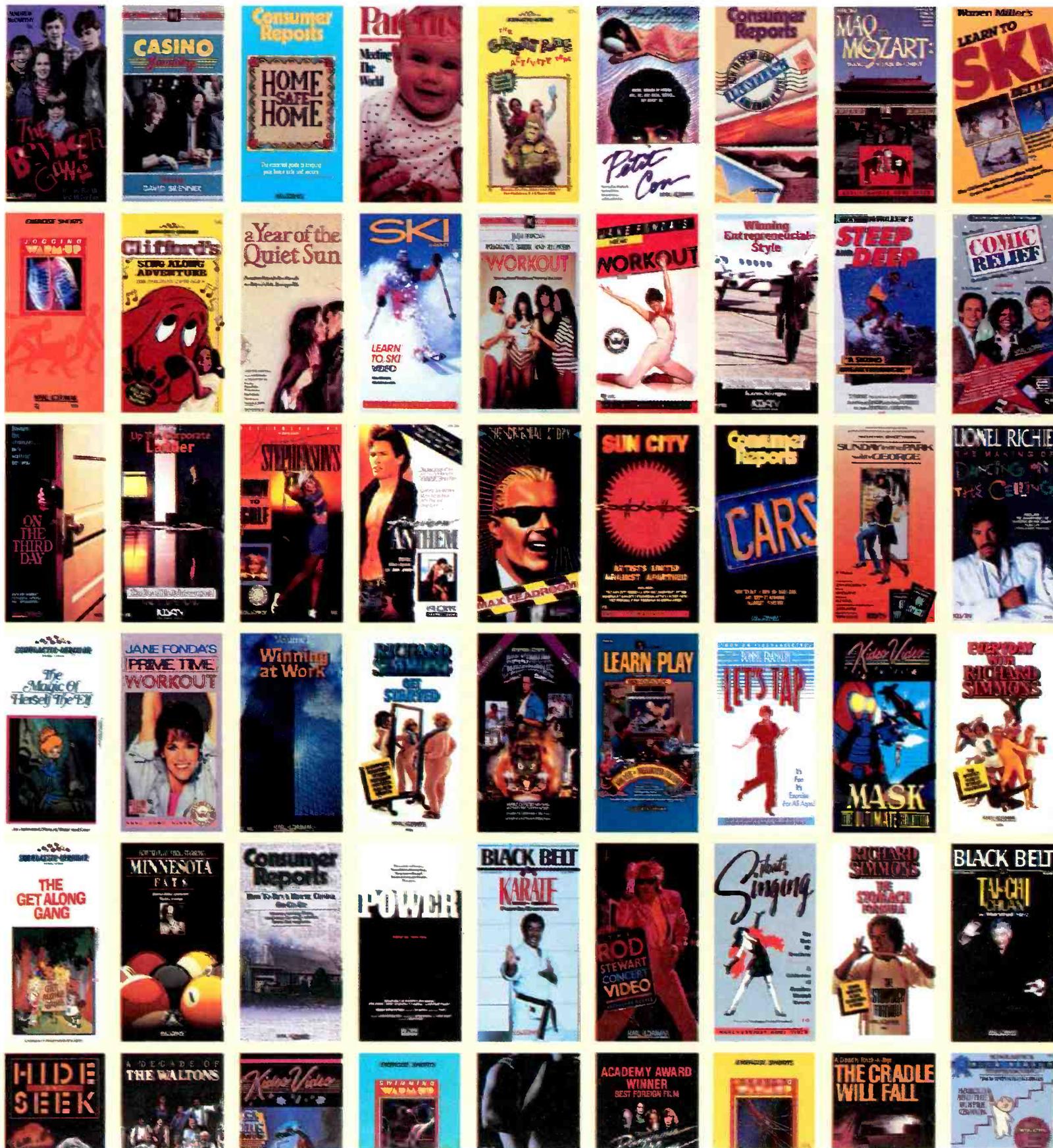
"There are no television specials this extensive," says Don Spielvogel, IVE production vice president. "They rarely take you behind the scenes. We do. Our coverage is extensive from the performers' point of view. CBS does a special every year. It's 48 minutes of performance footage. Ours goes beyond that."

Within the framework of a story line about the search for the last living unicorn, the cassette stars Gunter Gebel-Williams training lions, tigers, leopards, and herds of elephants and horses; Eric Braun with his troupe of performing dogs; the wire-walking Posso Brothers; Brazil's Urias Troupe of motorcyclists racing inside a 16-foot metal globe; the Flying Espanas on the high wire; and clowns galore.

The three-year agreement between Ringling Bros. and IVE will result in a number of titles. Slated for May are "Be A Clown," which is a how-to demonstration, and "Big Cats Of The Big Top," a compilation of the greatest lion and tiger acts of all time. Scheduled for release in July are "Canine Cunning," a demonstration of dog tricks and how to teach your pet to perform them, and

(Continued on next page)

# WHAT YOU GET DEPENDS ON WHAT



# OUT OF YOUR STORE YOU PUT INTO IT.



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. Branching out with important lifestyle information from *Parents*, *Consumer Reports, Inc.*, *American*

*Health*, and other leading magazines. 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  
©1986 Karl Lorimar Home Video, Inc. All Rights Reserved.

## IVE-RINGLING BROS. DEAL

(Continued from preceding page)

the \$19.95-\$24.95 range and may go as low as \$9.95. The release pattern will be two shows every other month, according to Spielvogel.

In addition to production undertaken by IVE's own Just Clownin' Around Productions division, IVE's deal with Ringling Bros. gives the home video company access to 100 years of archival footage on the circus, the resources of the Circus World Museum, and entry into the circus company's main offices in Washington, D.C., and its winter training grounds in Sarasota, Fla.

Says Spielvogel, "The warmth and access to the people [of the circus] makes this unique. We're not a TV crew in for four or five days shooting a special and leaving. Because of our commitment to them and their involvement with the product, we are a part of them."

Spielvogel is one of the few top executives remaining with IVE since its buyout by Carolco. Departing founder Noel Bloom was a key negotiator in the Ringling Bros. deal. He has been replaced by current chairman Jose Menendez.

In stressing his commitment to the Ringling Bros. video line, which will be distributed by IVE's Family Home Entertainment label, Spielvogel points out that more than 12 million people go to see the circus each year.

"We feel any touring show in its 117th season, which consistently draws dynamite crowds to large arenas—basketball and hockey arenas like the Los Angeles Sports Center, the Houston Summit, Madison Square Garden, and the Reunion Arena in Dallas—with 13 shows a week, must have some value to the home video audience."

In keeping with the annual touring tradition of the Ringling Bros. circus, IVE executives say they will market "The 115th Edition Of Ringling Bros. Barnum & Bailey's Greatest Show On Earth" for just one year—or less if the 50,000 units sell out more quickly—and remove it from distribution. It will be available in VHS and Beta Hi-Fi stereo and will also be close-captioned.

*Wolf Schneider is a Los Angeles-based free-lance entertainment industry writer.*

## IT'S HERE! The all new 1986-87 INTERNATIONAL TALENT & TOURING DIRECTORY

The source for U.S. and international talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent—promotes and manages tours—\$48 (includes postage and handling).

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

**CALL TOLL-FREE  
800-223-7524**  
(In New York State: 212 764-7579)

**STARWAY**<sup>TM</sup>  
RECORDS, INC

# G'Day! Australia & New Zealand

RCA/Ariola International introduces Starway Records, Inc.,  
a new label from the USA featuring the exciting

## Susi Beatty

and her debut single  
"Whatcha Lookin' At"



**STARWAY**  
RECORDS, INC

8500 Melrose Ave. # 212  
Los Angeles, CA 90069  
(213) 659-3332  
Telex: 6975580  
Fax: (213) 659-2208

Guy E. Beatty, President  
Bobby Weiss, Executive V.P.

Dedicated to the "TALENTS OF THE WORLD"

Arranged and  
produced by Norro Wilson  
Merit Productions, Inc.

Special thanks to  
Kevin Jacobsen Productions, Sydney.

Watch for Susi's forthcoming video  
by Stephen Priest Productions, Pty., Ltd.

## Seeks Better Image For '88 Olympics Korea Bows Copyright Law

BY MIKE HENNESSEY

LONDON A new copyright law is due to take force in South Korea July 1 as a result of economic pressure from the U.S. and the republic's desire to enhance its image before Seoul hosts the 1988 Olympic Games (Billboard, Jan. 18).

However, British composer and lawyer Trevor Lyttleton, who has been a close observer of the South Korean copyright situation, says that although the new law represents considerable progress, it will not protect foreign works created before July 1, 1987. Only new works originating in countries that are signatories of the Universal Copyright Convention will be protected.

It was after a visit to South Korea last year with the North of England Development Council Trade Mission that Lyttleton called for a copyright seminar to be held in Seoul as a prelude to improving copyright protection in South Korea.

An international copyright symposium was held there Jan. 22-23, at which Denis de Freitas, chairman of the British Copyright

Council, argued that urgent representations should be made to the Korean government to make the new legislation retroactive.

Says Lyttleton: "Several Asian countries which have introduced copyright laws have, lamentably, failed to enforce them. Korea's immediate need, therefore, is to establish an overall follow-through plan to ensure proper administration and effective monitoring of the copyright system once the new legislation is enacted."

Lyttleton has called upon CISA, IFPI, and the various national performing and mechanical right societies to help develop the seed of copyright in South Korea and to invest time and money in an education and training program, "which is essential for Korea's future copyright administrators."

"The international copyright community simply cannot continue to sit back and complain of copyright systems failing to operate in developing countries if they are not prepared to take the necessary initial steps to nurture evolving copyright systems and assist in their administration," Lyttleton says.

## Antipiracy Act To Have Big Impact Singapore Market Goes Legitimate

BY CHRISTIE LEO

SINGAPORE The implementation of a newly amended Copyright Law here, effective in February, finds Singapore's video distributors broadly optimistic but divided over the immediate implications for a market long accustomed to cheap and widely available pirate product.

Without copyright control, current U.S. box-office hits could easily be found in video outlets, and pirated tapes even went through the local censorship board before being offered for sale. In effect, piracy was a legitimate business.

Bona fide firms have welcomed the new legislation, but as Warner Home Video chief Michael Huang says: "There is no reason to be overjoyed because, even with the law, the situation won't change immediately."

Changing the attitudes of customers unaccustomed to paying the regular market rate for rentals or purchases may prove difficult, he says, noting that Singapore's slow recovery from its prolonged recession will not encourage the development of a legitimate video marketplace.

Huang also notes that Warner

product has been so extensively pirated in the past that any improvement in the major's fortunes is likely to be gradual rather than immediate. "But I still think there will be a market for original tapes given a competitive environment." Warner prices will be from \$20-\$60.

Lawyers who have studied the

### 'Situation won't change right away'

fine print of the new law also point to loopholes which could easily lead to abuse. Protection of foreign films, for instance, is only provided for 30 days after their first appearance in the originating country. Few movies are released here within the stipulated period, so pirates can still move in unless Singapore joins either the Berne Convention or Universal Copyright Convention, which automatically give reciprocal protection to member countries regardless of where works are originated.

Sources here suggest Singapore will indeed take this course, with effect retroactively dated to the implementation of the Copyright Law itself.

Latest statistics show Singapore now has around 350,000 VCR households, and, according to Peter Lim, managing director of retail chain Videovan Enterprises, it could support up to 500 new software outlets.

"The market has changed since 1983, when there were only about 60 retailers selling mostly Chinese soap operas. In less than two years, 200 additional outlets have appeared, taking in close to \$25 million annually in rentals alone. At the moment, there are too many small stores, and service standards are

not professional, but with more distributors in the market, an improved economy, and better retail service, there will be hope for us all."

Lim, whose company is also the local distributor for RCA/Columbia, says: "With the market going legitimate, and with support from the retailers, distributors will be able to bring in more titles, not only movies but also music videos and specialist material."

With supplies coming only from licensed companies, he says, added emphasis will be placed on marketing and advertising. Customers will be better informed, and the image of the industry will improve.

Some consumers fear rental prices, currently in the \$1.50-\$3 range per night, will become unaffordable once piracy recedes, likewise those for straight purchases. In fact, sale prices, once exorbitant, have declined steadily over the years and are now among the lowest in the world, with budget product under \$15.

At CEL Video, licensee for MGM, Embassy, and others, director Fabian Lek says: "We decided before we went into the sell-through market that no price over \$15 would sell and priced accordingly."

Nevertheless, Lek agrees with Videovan's Lim that while high prices may not become the norm, consumers need to be re-educated on the importance of quality over price. Following the example of its Australian parent company, CEL is considering acquiring theatrical, television, and video rights for selected product in the future.

Says Lek: "We figure if we can package a tape with all the rights we have a sizable market. Also we can time the theatrical release with

(Continued on next page)

## WEA Intl Reports Revenues Up 20%; LP Sales Hold Steady As CD, Tape Rise

BY PETER JONES

LONDON Net revenues for WEA International in 1986 were up more than 20% on 1985. The company's LP sales held steady despite the global trend downward. Cassettes gained 20%, and CD sales tripled.

Says Nesuhi Ertegun, WEA International chairman and co-chief executive, "Last year was the company's 15th anniversary. We increased market share in nearly every territory with terrific sales performances, and we maintained excellent cost efficiency."

The success was partially the result of strong product from the U.S. labels and popular local records as well as "explosive" CD sales. The company opened a CD plant in Alsdorf, West Germany, operational in September, which produced nearly a million CDs in the last quarter. Its projected output for this year is 8-10 million.

Other key developments noted by Ertegun: distribution deals with Geffen and Tommy Boy Records and a long-term extension of its deal with MCA. Supervisory and financial administrative functions, previously handled in Burbank, Calif., were moved to the European head office in London.

Ramon Lopez, vice chairman and co-chief operating officer, says there was "deep corporate commitment" to artists last year. Long-term signings included Falco, Miguel Bos, Luis Miguel, and the Modern Jazz Quartet.

U.K. act Simply Red, on Elektra in the U.S., is now a major interna-

tional force, says Lopez. It went platinum in five territories and gold in six.

WEA International affiliates and licensees racked up more than 150 certifications last year, says WEA Europe president Siegfried E. Loch, who also points to the healthy growth patterns in the WEA International companies in Portugal and Switzerland, both established last year.

In the Southeast Asia region, according to vice president Keith Bruce, Warner-Pioneer in Japan attained its biggest ever (23%) international-repertoire market share. Akina Nakamori, Japan's biggest-selling artist, went to No. 1 with each of her 1986 releases (two albums, three singles), and Shonen-tai's debut album and first two singles also topped the charts.

With copyright legislation passed in Singapore, and under discussion in Malaysia, and Taiwan, all three territories showed growth in legitimate operations. With the appointments of Jimmy Wee and Gunther Zitta as managing directors, revenues were up 54% in Singapore and 30% in Malaysia, respectively, over 1985's figures.

Australia and New Zealand hit new music-income peaks with turnover up by 20%, and the former's signing of Boom Crash Opera, Spy, Talk That Walk, Mark Edwards, and Tony Llewelyn will yield several U.S. releases in 1987-88.

In Latin America, Bruce reports increased action, including the first roadshow in that region, the signing of Latin superstars Miguel Bos and

Luis Miguel, and the planned establishment this year of WEA Latina. Brazil showed a 200% increase in album/cassette sales over 1985.

"Outstanding sales and achievements in all markets worldwide" are reported by Tom Ruffino, vice president, international, for the Warner Bros. label. Madonna's "True Blue" sold 6 million copies worldwide not counting the U.S., matching the numbers for "Like A Virgin" the year before. Geffen acts Lone Justice, Wang Chung, and Ric Ocasek found international acceptance, along with Warners newcomers Dwight Yoakam and Peter Cetera.

For Atlantic, Cheryl Mitchell, vice president/international manager, says the global breaking of previously unknown Nu Shooz and Stacey Q were major events in 1986. AC/DC re-emerged as a major act. And she predicts international action for new signings Miki Howard and Curtis Hairston.

Elektra's international successes were spearheaded by Jackson Browne, the Cars, compilations from the Doors and Eagles, and Motley Crue. David Bither, vice president, international, looks to break internationally this year with Anita Baker and develop such new acts as the Georgia Satellites.

And for MCA, says international vice president Stuart Watson, notable successes last year came with newcomer Charlie Sexton and veteran band Boston. Also making strong showings were Kim Wilde, Nik Kershaw, and Patti LaBelle.

### INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

### INTERNATIONAL CORRESPONDENTS

- Australia—GLENN A. BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
- Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-2882.
- Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
- Canada—KIRK LAPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
- Czechoslovakia—PETER BELOHLAVEK, Biskupcova 15, 1300 Praha 3.
- Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72.
- Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
- France—MICHAEL ZWERIN, 11 rue Jean Mace, 75011 Paris. 01-4356 6277.
- PHILIPPE CROCCQ, 4 bis rue Mizon, 75015 Paris. 01-4327 6309.
- Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
- Holland—WILLEM HOOS, Bilderdijklaan 28, Hilversum. 035-43137.
- Hong Kong—HANS EBERT, TNS 17/F1, Citicorp Centre, 18 Whitfield Rd., Causeway Bay. 05 787618.
- Hungary—PAUL GYONGY, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456.
- India—Jerry D'Souza, c/o F.M. Pinto, 136 Lady Jamshedji Rd., Mahim, Bombay 400 016.
- Ireland—KEN STEWART, 56 Rathgar Rd, Dublin 6. 97-14-72.
- Israel—BENNY DUDEKOVITZ, P.O. Box 7750, 92 428 Jerusalem.
- Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545 5126.
- Jamaica—MAUREEN SHERIDAN, 43F Turtle Beach Towers, Ocho Rios.
- Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03-4984641.
- Malaysia—CHRISTIE LEO, No. 1, Jalan 7/18, 46050 Petaling Jaya, Selangor.
- Philippines—CES RODRIGUEZ, 18 Anonas, Project 2, Quezon City 3001.
- Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
- Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
- Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr, 57-B, Sector 2, Bucharest O.P.9. 13-46-10. 16-20-80.
- South Africa—JOHN MILLER, 305 Buckingham Court, Leyds St., Joubert Park, Johannesburg, 2000.
- Spain—FERNANDO SALAVERRI, Plz Emilion Jimenez Millas, 2D, 28008, Madrid. 2424 93.
- Sweden—MAGNUS JANSON, Markeares Gatån 10, 11353 Stockholm.
- Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten. 062-215909.
- U.S.S.R.—VADIM YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
- West Germany—WOLFGANG SPAHR, Postbox 1150, Kellingstrasse 18, 2360 Bad Segeberg. 04551-81428.
- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

# U.K. Record Industry Awards Seen By 100 Mil

LONDON Paul Simon, Eric Clapton, Peter Gabriel, and Kate Bush were among the artists honored at the 1987 British Record Industry Awards, held in the Grosvenor House Hotel here Feb. 9 before 1,200 industry guests and a world-

wide television audience of 100 million.

Simon took the award for best international solo artist despite strong competition from Madonna, Bruce Springsteen, Anita Baker, and Whitney Houston, who sang

live at the show. Gabriel and Bush were voted best male artist and female artist, respectively, and Clapton received a special British Phonographic Industry council award for his "outstanding contribution" to British music. Referring to his many years in the business, the guitarist dubbed it the Dinosaur Award and said the moral was for young acts to "keep at it, it pays off."

The Bangles were named the best international group based on the U.S. group's success here with "Manic Monday" and "Walk Like An Egyptian," and young RCA act Five Star took the award for best U.K. group. During the year the group received two double-platinum albums and had four consecutive top 10 singles.

"West End Girls" by Pet Shop Boys was the best U.K. single, and

Dire Straits' "Brothers In Arms," released in 1985 but still selling strongly, was the best U.K. album. The record has sold more than 2 million units in the U.K., including almost 250,000 copies on compact disk.

Julian Lloyd Webber took the best U.K. classical recording award for a Philips disk of Elgar's "Cello Concerto" with the Royal Philharmonic Orchestra, and "Top Gun" was named the best film soundtrack. David Stewart of the Eurythmics was voted top U.K. producer for the second year running.

Most award winners were selected by votes cast by the BPI's 120 member companies, but presenters of BBC-TV's "Top Of The Pops" program chose Gabriel's "Sledgehammer" the best video of 1986, and BBC Radio One listeners named the Housemartins the best U.K. new-

comers.

The show, hosted by Jonathan King, went out live on BBC-TV and was picked up by broadcasters in 40 countries through an agreement with the Los Angeles-based Entertainment Network. Artists who appeared live included Spandau Ballet, Simply Red, Chris de Burgh, Level 42, and the new band Curiosity Killed The Cat. Most mimed to their recordings on a stage set designed to resemble an unusually spacious studio control room.

Many celebrity guests were also in attendance, with Debbie Harry, Phil Collins, Luther Vandross, Robert Plant, and Kim Wilde among those making award presentations, though media attention focused on two of the U.K. pop scene's most controversial figures, Bob Geldof and Boy George.

## Hopes To Quadruple Panel Membership BPI Goal: 1,000 Chart Reporters

LONDON The U.K. pop charts, compiled by Gallup for the British Phonographic Industry (BPI), could well have 1,000 shops on their returns panel by 1990. The record industry goal is to have the largest and most representative panel possible.

At present, 250 shops make returns to Gallup. The BPI council has decided to double that number, a move described by Gallup charts manager Godfrey Rust as "a quantum leap toward our ultimate aim." Eventually, the panel will include classical specialist outlets and compact-disk-only stores.

John Deacon, director general of BPI, says, "Long-term considerations were taken into account in deciding to double up the returns panel to 500. While we felt that a 250 sample was sufficient for the national chart, the increase will improve the quality of Gal-

lup's ancillary services, such as research data and specialist charts."

The additional shops will be on line by July. Says Rust, "It is becoming a realizable possibility to have well over 1,000 shops supplying data by 1990. With the increasing use of technology by the retail trade, we should reach the point soon where the majority of U.K. shops are supplying data to the chart."

Rust says the better regional and dealer-specific information Gallup will be able to give will be particularly valuable because of the increasing use of television campaigns by record companies. The augmented chart return panel will also ensure that independent stores are properly represented.

Now the BPI council is to work out what specialist charts it would like to see as a result of the increased panel size.

## SINGAPORE COPYRIGHT LAW TO HAVE WIDE IMPACT

(Continued from preceding page)

the video release and capitalize on the publicity."

For dealers, the switch to legitimate product may be a mammoth undertaking. Many have carried over 95% pirate product in the past. "They are confused," says Lek. "They've been hit by falling prices and fewer rentals, and between 35%-50% of these outlets may have to close once the law takes effect.

Even the pirates are not covering their investment. A tape they sold for \$20 two years ago now sells for only \$7, so in this respect the Copyright Law is very timely."

Though announcing their intention to set up in Singapore, major studios are playing a waiting game. Paramount and Universal are already represented here by Kwang Sia, but are inactive. CBS/Fox will

go through CBS Records, but has not yet announced a start-up date.

Perhaps one of the most optimistic signs comes from international franchise operation Video Update. Director Michael Shifsky has negotiated to open two stores here this year, and the company says it plans eventually to open as many as 15 in Singapore.



**INTERNATIONAL EXHIBITION  
OF EQUIPMENT AND TECHNOLOGY  
FOR DISCOTHEQUES  
AND DANCE-HALLS**

**RIMINI TRADE FAIR  
ITALY  
MAY 4/8 1987**

CONCURRENT WITH "MACIS"  
EXHIBITION OF EQUIPMENT AND FURNISHINGS FOR  
CINEMAS, THEATRES AND THE SHOW BUSINESS WORLD



Please send me information on SIB

Surname \_\_\_\_\_ First Name \_\_\_\_\_

Firm \_\_\_\_\_ Address \_\_\_\_\_

Town \_\_\_\_\_ Country \_\_\_\_\_

Please send to: ENTE AUTONOMO FIERA DI RIMINI  
PO. Box 300 - Rimini/Italy  
Tel. 0541/773553 - Telex 550844 FIERIM I



**The international meeting-point for discotheque professionals**



**TRADE SECTORS**

- Furnishing, professional amplification, lighting and light effects.
- Video projectors.
- Fire prevention, soundproofing.
- Special effects equipment.
- Stage props and choreographic material.

# HITS of the WORLD

© Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## CANADA (Courtesy The Record) As of 2/5/87

Rank	Artist	Title	Label
1	1	WALK LIKE AN EGYPTIAN THE BANGLES CBS	
2	2	C'EST LA VIE ROBBIE NEVIL MANHATTAN/CAPITOL	
3	11	TOUCH ME SAMANTHA FOX JIVE/RCA	
4	8	SHAKE YOU DOWN GREGORY ABBOTT COLUMBIA/CBS	
5	10	OPEN YOUR HEART MADONNA SIRE/WEA	
6	3	THE LADY IN RED CHRIS DE BURGH A&M	
7	16	CHANGE OF HEART CYNDI LAUPER PORTRAIT/CBS	
8	4	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA	
9	9	WORD UP CAMEO POLYGRAM	
10	19	AT THIS MOMENT BILLY VERA & THE BEATERS RHINO/TREND	
11	20	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM	
12	12	CAN'T HELP FALLING IN LOVE COREY HART CAPITOL	
13	NEW	RESPECT YOURSELF BRUCE WILLIS MOTOWN/MCA	
14	NEW	BALLERINA GIRL LIONEL RICHIE MOTOWN/MCA	
15	7	NOTORIOUS DURAN DURAN CAPITOL	
16	6	YOU GIVE LOVE A BAD NAME BON JOVI POLYGRAM	
17	17	KISS YOU (WHEN IT'S DANGEROUS) EIGHT SECONDS POLYGRAM	
18	14	THE RAIN ORAN "JUICE" JONES CBS	
19	NEW	LAND OF CONFUSION GENESIS ATLANTIC/WEA	
20	NEW	KEEP YOUR HANDS TO YOURSELF GEORGIA SATELLITES ELEKTRA/WEA	

Rank	Artist	Title	Label
1	2	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM	
2	1	PAUL SIMON GRACELAND WARNER BROS./WEA	
3	3	MADONNA TRUE BLUE SIRE/WEA	
4	4	GLASS TIGER THE THIN RED LINE CAPITOL	
5	8	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA	
6	5	HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA	
7	6	BOSTON THIRD STAGE MCA	
8	9	LIONEL RICHIE DANCING ON THE CEILING MOTOWN	
9	17	GEORGIA SATELLITES ELEKTRA/WEA	
10	11	GENESIS INVISIBLE TOUCH ATLANTIC/WEA	
11	7	THE POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M	
12	12	BANGLES DIFFERENT LIGHT COLUMBIA/CBS	
13	NEW	GREGORY ABBOTT SHAKE YOU DOWN CBS	
14	13	PRETENDERS GET CLOSE WARNER BROS./WEA	
15	NEW	JENNIFER WAINES FAMOUS BLUE RAINCOAT ATTIC/A&M	
16	18	CHRIS DE BURGH INTO THE LIGHT A&M	
17	20	COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL	
18	10	BILLY IDOL WHIPLASH SMILE CHRYSALIS/MCA	
19	R	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA	
20	R	PETER GABRIEL SO GEFEN/WEA	

## WEST GERMANY (Courtesy Der Musikmarkt) As of 2/9/87

Rank	Artist	Title	Label
1	2	REALITY RICHARD SANDERSON CARRERE/TELDEC	
2	1	SHOWING OUT MEL & KIM BLOW UP/INTERCORD	
3	5	C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI	
4	3	SOMETIMES ERASURE MUTE/INTERCORD	
5	6	ICH LIEBE DICH CLOWNS UND HELDEN TELDEC	
6	4	ELECTRIC SALSA OFF ZYX/MIKULSKI	
7	15	CARAVAN OF LOVE HOUSEMARTINS CHRYSALIS/ARIOLA	
8	12	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA	
9	14	MIAMI VICE THEME JAN HAMMER MCA/WEA	
10	8	HEARTBEAT DON JOHNSON EPIC/CBS	
11	7	THE RAIN ORAN JUICE JONES DEF JAM/CBS	
12	9	LAND OF CONFUSION GENESIS VIRGIN/ARIOLA	
13	20	SHAKE YOU DOWN GREGORY ABBOTT CBS	
14	11	KEINE STERNE IN ATHEN STEPHAN REMMLER MERCURY/PHONOGRAM	
15	19	IS THIS LOVE? ALISON MOYET CBS	
16	13	YOU KEEP ME HANGIN' ON KIM WILDE MCA/WEA	
17	16	SO COLD THE NIGHT COMMUNARDS LONDON/METRONOME/PMV	
18	NEW	REET PETITE JACKIE WILSON ZYX/MIKULSKI	
19	18	OH L'AMOUR ERASURE MUTE/INTERCORD	
20	10	WALK LIKE AN EGYPTIAN BANGLES CBS	

Rank	Artist	Title	Label
1	1	DEEP PURPLE THE HOUSE OF BLUE LIGHT A&M/DG/PMV	
2	2	TINA TURNER BREAK EVERY RULE CAPITOL/EMI	
3	8	SOUNDTRACK MIAMI VICE 2 MCA/WEA	
4	4	DON JOHNSON HEARTBEAT EPIC/CBS	
5	5	PAUL SIMON GRACELAND WARNER/WEA	
6	7	THE ALAN PARSONS PROJECT GAUDI ARISTA/ARIOLA	
7	NEW	SOUNDTRACK LA BOUM 2 CARRERE/TELDEC	
8	6	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV	
9	12	SOUNDTRACK MIAMI VICE 1 MCA/WEA	
10	10	ERSTE ALLGEMEINE VERUNSICHERUNG GELD ODER LEBEN EMI	
11	11	BON JOVI SLIPPERY WHEN SET VERTIGO/PHONOGRAM/PMV	
12	18	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA	
13	9	A-HA SCOUNDREL DAYS WARNER/WEA	
14	3	ENGELBERT TRAEUMEN MIT ENGELBERT ARIOLA	
15	17	COMMUNARDS LONDON/METRONOME/PMV	
16	13	SPANDAU BALLET THROUGH THE BARRICADES CBS	
17	14	MADONNA TRUE BLUE SIRE/WEA	
18	15	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ISLAND/ARIOLA	
19	NEW	DRAFI OEUSSCHER ELECTROLA GEMISCHTE GEFUEHLE EMI	
20	NEW	ERASURE WONDERLAND MUTE/INTERCORD	

## ITALY (Courtesy Germano Ruscitto) As of 1/30/86

Rank	Artist	Title	Label
1	1	THE FINAL COUNTDOWN EUROPE CBS	
2	2	ALLEGRIA FOOTBALL STAR RCA	
3	3	THROUGH THE BARRICADES SPANDAU BALLET CBS	
4	18	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA	
5	4	NOTORIOUS DURAN DURAN EMI	
6	15	WORD UP CAMEO POLYGRAM	
7	9	L'AMORE E' A MARTINEZ & L. CUCCARINI CGDMM	
8	5	TUTTO MATTO LORELLA CUCCARINI POLYGRAM	
9	10	CELEBRATION RAP MC MIKE 'G' & DEEJAY SVEN CGDMM	
10	NEW	MISFIT CURIOSITY KILLED THE CAT POLYGRAM	
11	20	WALK THIS WAY RUN DMC POLYGRAM	
12	6	OPEN YOUR HEART MADONNA WEA	
13	8	BELLO IMPOSSIBILE GIANNA NANNINI RICORDI	
14	13	LOVE IS LIKE A GAME TRACY SPENCER CBS	
15	12	TAKE MY BREATH AWAY BERLIN CBS	
16	NEW	TRUE COLOURS CINDY LAUPER CBS	
17	11	TRUE BLUE MADONNA WEA	
18	NEW	SOMETIMES VIA VERDI WEA	
19	7	WAR BRUCE SPRINGSTEEN CBS	
20	NEW	TO BE A LOVER BILLY IDOL RCA	

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 2/14/87

Rank	Artist	Title	Label
1	3	IS THIS LOVE ALISON MOYET CBS	
2	2	VICTORY KOOL & THE GANG MERCURY	
3	4	C'EST LA VIE ROBBIE NEVIL MANHATTAN	
4	5	SOMETIMES ERASURE MUTE	
5	12	REET PETITE JACKIE WILSON SMP	
6	1	THE FINAL COUNTDOWN EUROPE EPIC	
7	7	IN THE ARMY NOW STATUS QUO VERTIGO	
8	8	YOU KEEP ME HANGIN' ON KIM WILDE MCA	
9	6	OPEN YOUR HEART MADONNA SIRE	
10	15	SHAKE YOU DOWN GREGORY ABBOTT CBS	
11	9	CARAVAN OF LOVE THE HOUSEMARTINS GO DISCS/CHRYSALIS	
12	17	THE RAIN ORAN "JUICE" JONES DEF JAM/CBS	
13	NEW	CELEBRATION RAP MC MIKE 'G' & DEEJAY SVEN DURECO	
14	NEW	I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC	
15	14	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA	
16	20	BIG FUN GAP BAND TOTAL EXPERIENCE/RCA	
17	NEW	ROCK THE NIGHT EUROPE EPIC	
18	10	LAND OF CONFUSION GENESIS VIRGIN	
19	NEW	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON	
20	NEW	TWO OF HEARTS STACEY Q ATLANTIC	

Rank	Artist	Title	Label
1	1	MADONNA TRUE BLUE SIRE	
2	2	A-HA SCOUNDREL DAYS WARNER	
3	3	EUROPE THE FINAL COUNTDOWN EPIC	
4	5	PAUL SIMON GRACELAND WARNER	
5	4	EURYTHMICS REVENGE RCA	
6	7	DEEP PURPLE THE HOUSE OF THE BLUE LIGHT POLYDOR	
7	8	TINA TURNER BREAK EVERY RULE CAPITOL	
8	9	BON JOVI SLIPPERY WHEN WET VERTIGO	
9	6	COMMUNARDS LONDON	
10	10	SOUNDTRACK TOP GUN CBS	
11	14	ERIC CLAPTON AUGUST DUCK RECORDS/WARNER	
12	12	QUEEN LIVE MAGIC EMI	
13	15	PETER GABRIEL SO VIRGIN	
14	16	KATE BUSH THE WHOLE STORY EMI	
15	11	GENESIS INVISIBLE TOUCH VIRGIN	
16	13	SPANDAU BALLET THROUGH THE BARRICADES CBS	
17	NEW	THE ALAN PARSONS PROJECT GAUDI ARISTA	
18	NEW	PRETENDERS GET CLOSE REAL RECORDS/WEA	
19	20	DURAN DURAN NOTORIOUS EMI	
20	19	DIRE STRAITS BROTHERS IN ARMS VERTIGO	

## AUSTRALIA (Courtesy Kent Music Report) As of 2/16/87

Rank	Artist	Title	Label
1	2	YOU KEEP ME HANGING ON KIM WILDE MCA/WEA	
2	1	WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI	
3	3	FUNKY TOWN PSEUDO ECHO EMI	
4	6	FRENCH KISSIN' IN THE USA DEBBIE HARRY CHRYSALIS/FESTIVAL	
5	5	PRESSURE DOWN JOHN FARNHAM WHEATLEY/RCA	
6	4	GOOD TIMES INXS/JIMMY BARNES MUSHROOM/FESTIVAL	
7	8	I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA	
8	9	EVERYBODY HAVE FUN TONIGHT WANG CHUNG WEA	
9	16	BIZARRE LOVE TRIANGLE NEW ORDER FACTORY/CBS	
10	7	TO BE A LOVER BILLY IDOL CHRYSALIS/FESTIVAL	
11	13	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL/EMI	
12	11	ROOMS FOR THE MEMORY MICHAEL HUTCHENCE WEA	
13	19	WE GOTTA GET OUT OF THIS PLACE THE ANGELS MUSHROOM/FESTIVAL	
14	12	(DON'T FORGET ME) WHEN I'M GONE GLASS TIGER MANHATTAN/EMI	
15	20	LADY IN RED CHRIS DE BURGH A&M/FESTIVAL	
16	17	OPEN YOUR HEART MADONNA SIRE/WEA	
17	NEW	WORD UP CAMEO MERCURY/POLYGRAM	
18	15	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA	
19	18	THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES TIMBUK 3 IRS/CBS	
20	14	TWO OF HEARTS STACEY Q ATLANTIC/WEA	

Rank	Artist	Title	Label
1	1	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA	
2	2	EURYTHMICS REVENGE RCA	
3	3	PAUL SIMON GRACELAND WARNER/WEA	
4	7	CROWDED HOUSE CAPITOL/EMI	
5	5	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA	
6	4	VARIOUS SUMMER '87 POLYSTAR/POLYGRAM	
7	6	POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL	
8	9	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL	
9	8	BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL	
10	13	RICHARD CLAYDERMAN CONCERTO WEA	
11	11	SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M/FESTIVAL	
12	12	THE ANGELS HOWLING MUSHROOM/FESTIVAL	
13	NEW	JOHN WILLIAMSON MALLEE BOY E MUSIC/FESTIVAL	
14	10	KEVIN BLOODY WILSON KEV'S BACK CBS	
15	14	V SPY V SPY A O MOD TV VERSION WEA	
16	16	THE THE INFECTED EPIC/CBS	
17	18	GENESIS INVISIBLE TOUCH VIRGIN/EMI	
18	15	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS	
19	NEW	BANGLES DIFFERENT LIGHT LIBERATION/EMI	
20	17	PRETENDERS GET CLOSE REAL/WEA	

## JAPAN (Courtesy Music Labo) As of 2/16/86

Rank	Artist	Title	Label
1	NEW	TANGO NOIR AKINA NAKAMORI WARNER/PIONEER/MC CABIN	
2	NEW	ONWAY GENERATION MINAKO HONDA TOSHIBA/EMI/NICHION/BOND	
3	1	YUKIGUNI IKUZO YOSHI TFC/DAIICHI/ONGAKU SHUPPAN	
4	2	KOGARASHI NI DAKARETE KYOKO KOIZUMI VICTOR/VARNING P	
5	9	RAKUEN NO DOOR YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC	
6	7	ITOSHIMI HIBI TAKAO HORIUCHI PHILIPS/NTV/M/NOEL M/KITTY M	
7	3	NO MORE RENAI GOKKO ONYNAKO CLUB CANYON/FUJI/PACIFIC	
8	8	OROKAMONO MASAHIKO KONDO CBS/SONY/NICHION/JANNYS	
9	NEW	WAKAREMICHU TETSUYA WATARI AYUMI ISHIDA TARLUS/JCM	
10	NEW	OTOKONOKO NI NARITAI NORIKO SAKAI VICTOR/SUN M	
1	NEW	1986 OMEGA TRIBE CRYSTAL NIGHT VAP	
2	1	SOUNDTRACK TOP GUN CBS/SONY	
3	3	YOKO OGINOHE NON STOPPER VICTOR	
4	5	SAYURI KOKUSHO BALANCE OF HEART CBS/SONY	
5	4	AKINA NAKAMORI CRIMSON WARNER/PIONEER	
6	2	MAMIKO TAKAI ITOGUCHI CANYON	
7	6	STYLE COUNCIL COST OF LOVING POLYDOR	
8	7	HOUD DOG LOVE CBS/SONY	
9	NEW	DEEP PURPLE HOUSE OF BLUE LIGHT POLYDOR	
10	9	SATOSHI IKEDA MISSING TEICHIKU	

## CD Plant Battles Brewing Praxis, Americ, Cinram Gear Up

BY KIRK LaPOINTE

OTTAWA Within a few months, there should be a considerable tussle for customers underway by Canadian compact disk manufacturers.

Already running at an annual 9-million-unit capacity is Praxis Technologies Corp., but Americ Disc Inc. recently began modest production and earnest client hunting.

Still to come in the next few weeks is a third Canadian plant, operated by Cinram Ltd. "The majors are going to fence-sit for a while," says Andy Nagy, vice president of marketing for the Americ Disc plant, 100 miles east of Montreal near Drummondville, Quebec. "They'll be evaluating turnaround time and quality, and there should be quite a good competition soon."

Praxis, with its plant just west of Toronto in Mississauga, Ontario, launched last summer and has been expanding gradually since then. An initial production "cell" added a second work shift in November, only two months after its start-up and went into a third shift Jan. 5. A second production cell has just been completed. Each cell has a capacity of 4.5 million CD pressings a year. When a third cell is commissioned in March, Praxis will have a possible 13.5 million annual CD capacity. A fourth cell is already slated for completion by July, pushing yearly capacity to 18 million.

Nagy says the first month's production will be roughly 100,000 CDs, largely consisting of small orders from independent companies. The first shipments moved in February to World Records, a Canadian indie; plant capacity is 4 million-5 million units annually. Nagy says the company, a consortium of Canadian and French firms, will now seek clientele. Cinram's plant, like the Praxis fac-

tory, will be based in the Toronto area. Details of its capacity were not available, but Nagy estimates this year will see production capacity of well more than 10 million between the three facilities.

Praxis went public Nov. 19 with a share offering on the Toronto Stock Exchange to raise funds for expansion. In the six months ending Dec. 31, Praxis reported revenue of \$968,000, almost all of which was generated in the last three months of the year. The firm reported a net loss of \$539,000, or 6 cents a share. The share loss precisely matches that forecast by the company when it issued a prospectus last year.

Praxis' predictions and the results were quite close on several counts. It anticipated \$953,000 in sales and exceeded that amount by \$15,000. It projected cost of sales at \$1.21 million, but it actually cost \$38,000 more than that. Selling, general, and administration costs were \$638,000, while \$620,000 was projected. But net interest was only \$27,000, compared with the \$86,000 projection. The company lost \$950,000 before income taxes, but had thought it would lose \$968,000. However, it recovered \$411,000 in income taxes, not the \$421,000 it predicted. The bottom-line loss of \$539,000 was actually \$8,000 less than anticipated for the period.

About 80% of Praxis' product is shipped abroad. But the company, like many exporters, now finds itself facing tighter markets as a result of the falling U.S. dollar.

Nagy says he and his CD-manufacturing colleagues can still afford slight variation in the dollar value, but would be uncompetitive if the dollar moved above 80 cents U.S.

The sudden valuation of the Canadian currency in relation to the U.S. dollar "hasn't turned off customers in the U.S.," Nagy reports.

## Fronts David Foster's New Band Feehan Heads South To L.A.

OTTAWA It has been almost a year since Edmonton native Tim Feehan moved to Los Angeles. For many Canadian musicians, the change of scenery proves disillusioning. So far, Feehan reports, it's been a good decision for him.

Signed to Scotti Bros. Records, the singer/songwriter has been earnestly at work on a variety of fronts in recent months. He wrote, sang,

### 'Being here has been a big plus'

and produced the title song for last year's "The Wraith," he's fronting David Foster's new group, he sang on Dionne Warwick's latest recording, and he's taking a crack at acting.

"Being here has been a big plus," he says from his Los Angeles home. "And getting a U.S. label to commit was an important move. Had I been signed in Canada, Canada would have been the main market for the first couple of years. That won't

happen now."

Feehan achieved minor success in 1980 with "Leaving For Maui," a top 10 Canadian chart item, and in 1983 with the adult contemporary hit "Time Is Right." But a major boost came when he began to enter Foster's annual songwriting competition. He won in 1984 and 1985.

It didn't hurt, either, that he was the lone Canadian chosen to perform in Nancy Reagan's antidrug video.

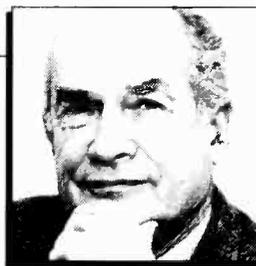
In his homeland, however, he still enjoys only a modest profile outside of the West. An upcoming national tour should change that.

Jaunts to Japan and Europe as part of Foster's group are likely in 1987. Feehan says he doesn't mind shelving his solo career to work with the Grammy-winning producer. "When David Foster calls, you go."

Feehan has submitted songs to Joe Cocker recently, but he says that for the most part, people have been calling him—not the other way around.

KIRK LaPOINTE

## Classical KEEPING SCORE



by Is Horowitz

**P**ERIOD ARRANGEMENTS for wind ensemble of Beethoven and Mozart overtures are the subject of a new recorded series being readied by Musicmasters. Julius Rudel conducts the Amadeus Ensemble in the project. Transcriptions of orchestral music for smaller groups or solo piano, of course, were once commonplace as one of the few ways many music lovers could hear and become familiar with current repertory.

Musicmasters chief Jeffrey Nissim says the series will bow in the spring. Three albums are already in the can, and another is partially recorded. Gregg Squires is producer. The Amadeus Ensemble is headed by Leonard Arner, an oboist with many disk credits to his name.

Also due shortly, says Nissim, is the long-awaited sequel to violinist Oscar Shumsky's two-record set of Kreisler pieces. This, too, will be a double-disk package.

Another Musicmasters series that will start going out to market in spring features Robert Mann, first violinist of the Juilliard Quartet, and pianist Stephen Hough. They are collaborators in a traversal of the Beethoven Violin and Piano Sonatas, captured live on tape during a series of New York concerts.

There are currently about 75 titles in the Musicmasters catalog, notes Nissim, with about 10-15 new items anticipated in 1987.

**P**ASSING NOTES: Angel recording sessions were planned for Andre Watts following his New York recital Feb. 8, as follow-ups to his two Liszt albums for the label. The new package will program three Beethoven sonatas. The producing team again will be

Marc Aubort and Joanna Nickrenz. Concerto recordings are in the planning stage for Watts, says Brown Meggs, Angel president.

Reports that Vladimir Horowitz might agree to a concerto recording, his first in almost 10 years (Keeping Score, Dec. 27) are finally confirmed. The work to be recorded is the Mozart Concerto No. 23, with the La Scala Orchestra conducted by Carlo Maria Giulini. The sessions for Deutsche Grammophon will be held in Milan the end of February. The concerto will be coupled with the Mozart Piano Sonata No. 13. Both sonata and concerto are first recordings for Horowitz.

MIDEM Classique, the classical division of the annual international music market in Cannes last month, drew 115 companies, up by 20 from the count a year earlier... A copy of a "lost" sonata for piano and cello by Georges Enesco has been found by Friedrich Edelmann, principal bassoonist of the Munich Philharmonic. Its last performance was by Pablo Casals and Enesco himself at the piano in 1907. Performances are now scheduled in the U.S.

WCLV Cleveland is currently broadcasting concerts by eight American orchestras each week... Six months after the launch of the Beethoven Satellite Network by WFMT Chicago, the classical music syn-

## Amadeus Ensemble records overtures for Musicmasters

dedicated format is being heard over 22 stations nationwide... The composition "Tashi," commissioned for Lukas Foss, will be performed by the group for which it is named and the composer in eight cities across the country. The commission came from the Kennedy Center, Carnegie Hall, and UCLA.

A Valentine's Day promotion mounted by WNCN New York has listeners writing in with descriptions of their date preferences. Winners will have dinner with morning host Bob Evans and his wife, Judy, and take in a performance of "Manon" at the Metropolitan Opera.

## Indie GRASS ROUTE



by Linda Moleski

**DB RECORDS** has stepped out on its own, ending a two-year p&d deal with Landslide Records. The Atlanta-based label is best known for discovering such rock acts as the B-52's, Guadalcanal Diary, and Love Tractor—the latter two of which are now signed to Elektra and Big Time, respectively.

According to label founder Danny Beard, a recent deal with Capitol for the group Fetchin' Bones allowed the company to break its ties with Landslide. Though plans call for additional acts to be put through Capitol, Beard says the majority of the label's product is handled by an independent network, which includes Important, Dutch East, Rounder, Action Music, and City Hall.

New projects for DB include the Coolies' latest album, "Dig?" which is an amusing compilation of Simon & Garfunkel covers, and an upcoming release by the Windbreakers. Both albums are being supported by tours. Other artists signed to the label are Zeitgeist, Pylon, Kevin Dunn, Jack Heard, and the Side Effects.

DB Records can be reached at 432 Moreland Ave., Atlanta, Ga. 30307; 404-521-3008.

**S**EEDS & SPROUTS: Homestead's Gerard Cosloy tells us Squirrel Bait's second outing, "Skag Heaven," is off to a strong start, particularly on the college level. Other new projects to watch for, he says, are

"The Ice Machine" by Minneapolis-based rockers Breaking Circus and a debut album by Boston-based band Big Dipper, which features former members of Volcano Suns and Dump Truck... Dice Records of Dayton, Ohio, has picked up its first major club hit with "One Look," by Paul Parker. According to label spokesman Scott Williams, the record is showing a lot of strength in Miami and is starting to be picked up in New York and Los Angeles. Other activities for the logo include upcoming releases by Ernest Kohl and Lauren Grey and the recent signing of disco diva Lisa, who charted in the early '80s with "Jump Shout"... The Dead Milkmen have graduated from Restless Records to its parent company, Enigma. The group is now distributed through Capitol... Another indie casualty is E\*I\*E\*I\*O, which recently departed Frontier for Epic... Los Angeles-based Optimism Inc. recently released two new projects, "Shieldstone" by Bill Shields and an eponymous debut album by Future Prospect. The former features the works of such

## DB departs from Landslide to break new rock ground

jazz notables as Stanley Clarke, John Abercrombie, and Freddie Hubbard. The latter is fronted by pianist Dan Siegel. Optimism hit the first half of the Top Jazz Albums chart last fall with "One Of A Kind" by Fattburger... Albums heading up college playlists are Robyn Hitchcock's "Element Of Light," (Relativity); Firehose's "Ragin', Full-On," (SST); and the Golden Palominos' "Blast Of Silence" (Celluloid)... For those seeking information on Relix artists and the like, Relix Magazine has started a hotline. It's 718-692-1986.



**Celebrates its**

# SCHWARTZ BROTHERS

**40th Anniversary**

A BILLBOARD ADVERTISING SUPPLEMENT

**I** **V** **P**  
INNOVATIVE  
VIDEO  
PRODUCTIONS

**Schwartz  
Brothers, Inc.**  
COMPACT DISC DISTRIBUTION

SCHWARTZ  
BROTHERS, INC.  
RECORD DIVISION

**SBI Video**

---

**"NO MAN NEEDS SYMPATHY  
BECAUSE HE HAS TO WORK...  
FAR AND AWAY THE BEST PRIZE  
THAT LIFE OFFERS  
IS THE CHANCE TO WORK HARD  
AT WORK WORTH DOING."**

**-THEODORE ROOSEVELT**

---

**IN APPRECIATION OF MUCH HARD WORK  
AND MANY FINE ACCOMPLISHMENTS.**

**BEST WISHES  
FROM YOUR FRIENDS AT A&M**



**From your first year..  
1946**

**to your best year..  
1986**

**and throughout the next 40 years...  
may SCHWARTZ BROTHERS  
continue to grow and prosper.**

**HAPPY 40<sup>TH</sup> ANNIVERSARY  
from all your friends at  
CBS RECORDS!**

# SCHWARTZ BROTHERS, INC. AT 40: ON THE THRESHOLD OF A NEW ERA OF EXCITEMENT

**S**chwartz Brothers, Inc.? Depends on who you ask. Younger folks in the industry will mention video distribution right off. Others will remember the impact of the Harmony Hut retail chain and its 15-year history. Some raised on records will know SBI as *the* independent distributor throughout the mid-Atlantic states, a business that had a profitable rackjobbing division, a firm that in the early '70s saw that prerecorded audio tape was the future.

And a few grizzled old vets might remember three young men going into business with their father in 1946—into a strange, new business.

Harry Schwartz certainly didn't have the record business in mind when he be-

*Cy Leslie (top) with Stu, Mollie, Jim and Burt Schwartz at opening of Wayne, N.J. Harmony Hut, 1969.*



gan to talk with his sons about starting a company. His background was in clothing, apparel; his choice, wholesale. In that year following World War II, he thought there might be an opportunity in surplus clothing.

Bertram, the eldest, and Jim, the middle son, were both vets and working in Washington for the government. Young Stuart was still in high school. Stu began working for a record store owned by the Feld family—a family which would later come into national prominence as the owners of Ringling Brothers—the greatest show on earth. The families became friends.

Soon after, Harry Schwartz and his sons could see that surplus merchandise—the quality and quantity they wanted—*(Continued on page S-8)*

*From left: Stuart and Harry Schwartz with Mr. & Mrs. Don Bohannon of Liberty Records, 1958.*

## *The Amazing Success Story of How The Magic Spark of the Record Business Ignited the Legendary Independent Distributor's Explosion Into Audio, Video, CDs & Accessories*



*Jim Schwartz, President, (standing) and Stuart Schwartz, Chairman of the Board & Executive Vice President.*

## **VIDEO VITALITY: NOW EXPANDING INTO NEW MARKETS**

*SBI's Total Approach to Sales—  
on the Street, on the Telephone,  
on Computer—Is a Major Factor  
In The Bold Success of This Most  
Dynamic Division*

**I**t's an accurate headline, the Oct. 15, 1985 story in the Baltimore Sun: "Video rejuvenates old record firm." Early on, SBI made a firm commitment to video, and the firm has led the way. Jim Schwartz is a past president of the National Assn. of Video Distributors, having been elected in 1985.

Just five years before, the prescient decision to carry video movies might have had its genesis in a casual meeting Jim had at the NARM convention in Las Vegas with a representative of Magnetic Video, now CBS/Fox. Later, the three brothers went to Philadelphia and listened to the proposal to distribute the new product, and a deal was struck.

"Once we had Mag Video on board," Jim recalls now, "it seems like all the other manufacturers got in touch with us."

Apparently no one has recorded the other side of that meeting, though, of how that Mag Video rep might have seen the record distribution veteran from the Washington area as some sort of angel from heaven. After all, distribution was the key to success of the new product, but it was not just a weak link, but virtually non-existent. And here he was talking to a past president of NARM, the director of the NARM independent distributor committee, who was interested.

**Video Division (from left, back): Fidel Ligsay, Customer Service Supervisor; Fara Kerrigan, Field Sales Manager.; Lou Monette, New Accounts Manager.; Jim Hintze, Director of Purchasing. (Left front): Jake Lamb, Director of Marketing; Pat Lawrence, General Manager, Video Division.**



SCHWARTZ BROTHERS, INC.  
**40th**

Not that the brothers had all the answers right away. "Initially, we put video product in record stores; I was disappointed by the poor response. But we were ingrained to think record shops." The answer, of course, was in the new video shops just beginning to sprout up all over the country. The Washington market was one of the first to take off. SBI did \$3 million in video sales that first year. This past fiscal year, according to SBI figures, the company did \$65 million in video alone.

It was a rejuvenating experience, moving into a new market, but the brothers had years of distribution experience to guide them.

Two major factors in the Schwartz video success story both are in the approach to sales. The on-the-street salespeople are a big plus, as is the telemarketing staff. Again, both are traditional business approaches in fresh garb. It comes down to this: A customer initially will feel more confident, and satisfied, in a face-to-face meeting with his supplier, and even more confident with a phone staff available offering computerized ordering to ensure accuracy, and 24-hour shipping. SBI Video also publishes a *(Continued on page S-21)*

## **COMPACT DISC DISTRIBUTION: SPREADING THE SONIC BOOM TO 'NON-TRADITIONAL' OUTLETS**

**I**n April, 1986, SBI posted a revenue increase of 52%—from \$42.4 million to \$64.5 million, a figure tallied to the record boom of video sales, along with compact disks, records and audio cassettes. That same month the company announced it was about to undertake another risk venture into an unknown and hopefully profitable area. Jim and Stu figured there was an untapped market out there for CD sales, and they decided to go after it—making CDs available to video stores and home entertainment retailers.

By the summer, they had launched the venture. The company, like so many others, was already of-

*'Every person who owns a CD player also owns a VCR. Why shouldn't they be able to go to one store for software?'*

fering CDs by the labels they carried to record stores, but this was something else entirely. The primary thrust of the new operation was to distribute all CD labels to "non-traditional" outlets in SBI's expanded regional area that now extends from New England to South Carolina, and westward to Michigan.

Schwartz had opened a fully staffed sales office in Cleveland in late 1985, and a similar facility in the New York area in mid-1986, offering all of its audio and video products. Of course, they also had offices in Lanham and in Cherry Hill. *(Continued on page S-18)*

**CD Division (from left): Kevin Hollis, Sales; Pat Hillier, Sales; Linda McWilliams, Sales; Roger Sutton, General Manager, CD Division.**

*We may be 40 years old  
But we still think young*

**SBI Video**

*Authorized Distributor for all  
Major & Independent Studios*

4901 Forbes Boulevard  
Lanham, MD 20706  
800-638-0243  
Local - 301-459-8000

1165 Markress Road  
Cherry Hill, NJ 08033  
800-328-0347  
800-624-2374 (NJ only)  
Local - 215-923-1271 and  
609-424-2211

1231 East 26th Street  
Cleveland, OH 44114  
216-696-2701

1129 Bloomfield Avenue  
West Caldwell, NJ 07006  
201-882-2955

A DIVISION OF SCHWARTZ BROTHERS, INC.



**Above: Data Processing Department (from left, back):** Don O'Neil, Data Processing Manager; Charlie Myers, Chief Programmer Analyst. **(from left, front):** Stuart Schwartz, Chairman of the Board & Executive Vice President; Mel Davis, Vice President Finance/Administration.

**Above right:** John Horn, Sales Manager, Cleveland office

**Advertising & Promotions Department (from left, back):** Donna Dehensel, Co-op Advertising Coordinator; Jeff Blakeman, Manager. **(From left, front):** Kathy Weiss, Co-op Coordinator Assistant; Kim Files, Advertising Editor; Kim Allen, Innovative Video Productions.

**Above right:** Harvey Korman, Branch Manager, Cleveland office.

**Record Division (from left, back):** Mark Hanyok, Director of Promotion; Mary Rice, Sales; Phil Levine, Assistant Buyer. **(From left, front):** Eugene Goodrich, Director of Purchasing; Charles (Pip) Smith, General Manager/Sales Manager, Record Division.

**Above right:** Andy Miele, Branch Manager, New York/New England office.

## Making a Major Contribution to SBI's Success DEDICATED STAFF IS FAMILY WITHIN FAMILY

A major contribution to the success of Schwartz Brothers has been their ability to have a dedicated staff, combining industry experience and long-term service to the company. Veteran executives include **Jerry Jacobs** (Vice President of Sales), **Mel Davis** (Vice President of Finance), and **Stephen Schwartz** (General Manager). **Jerry Jacobs**, with 30 years of service to the company, possesses an invaluable understanding of the record industry. Mel Davis came to the company seven years ago from the accounting firm of Touche Ross. Seventeen years in the company, in a variety of capacities, has led Stephen Schwartz to his current position.

The Video Division is headed by **Pat Lawrence**, its General Manager, and a 12-year employee of Schwartz Brothers. Video industry veteran **Jake Lamb** serves as Director of Sales and **Jim Hintze** as Video Buyer. They are joined by Field Sales Manager **Fara Kerrigan**, Customer Service Supervisor **Fidel Ligsay**, and Special Accounts Manager **Lou Monette**. Customer Relations for all video accounts are handled capably by **Patty Pilzys**.

The Record Division is experiencing tremendous growth under the guidance of General Manager Pip



**Above: Administrative Personnel (from left, back):** Mark Kingsley, Controller; John MacArthur, Credit Mgr.; Dana Beavers, Accounts Payable Mgr.; Carl Schwartz, Legal Counsel; Jerry Schwartz, Accounting. **(From left, front):** Stuart Schwartz, Chairman of the Board & Executive V.P.; Mel Davis, V.P. Finance/Administration. **Above right: Division & Department Heads (from left, back):** Charles (Pip) Smith, GM, Record Div.; William McMillian, Warehouse Mgr.; Stephen Schwartz, GM; Roger Sutton, GM, CD Div.; Jeff Blakeman, Manager, Advertising & Promotions Dept.; Pat Lawrence, GM, Video Div. **(From left, front):** Jerry Jacobs, V.P. Sales; James Schwartz, President.

SCHWARTZ BROTHERS, INC.  
**40th**

Smith and Buyer **Eugene Goodrich**. The two newest divisions are Compact Discs and Accessories, and they are helmed by **Roger Sutton** and **Steve Schwarz**, respectively.

All of this growth, however, would not be possible without the tremendous success of the branch operations. While the company has enjoyed a branch in the Philadelphia market for over 15 years, they are most proud of its conversion to a state-of-the-art shopping warehouse. This conversion was completed in 1986, and is actually located in Cherry Hill, New Jersey. The operation is run by Branch Manager **Richie Salvador** and Branch Sales Manager **Irv Derfler**, sharing a combined 70 years of industry experience between them. The company is also making great strides in their Cleveland, Ohio sales office. Operations there are watched over by Branch Manager **Harvey Korman** and Branch Sales Manager **John Horn**. The newest sales office is located in West Caldwell, N.J. to serve the Greater New York and New England areas. The office was opened this past year, with record industry veteran **Andy Miele** at the helm.

These operations are ably supported by a variety  
(Continued on page S-23)

## Advanced Telemarketing & Computer Systems THE LANHAM HEADQUARTERS: BUILDING FOR THE FUTURE

The original Schwartz main office, at 2146 24th Place, N.E., was always a beehive of activity—in its last days, a very crowded beehive. Gold records and citations all but hid the wood-paneled walls of the front lobby. If one visited, it was helpful to have studied the moves of the Redskins kickoff return team to be able to navigate through the pack of reps and clerks and customers just to get to the beleaguered receptionist's desk.

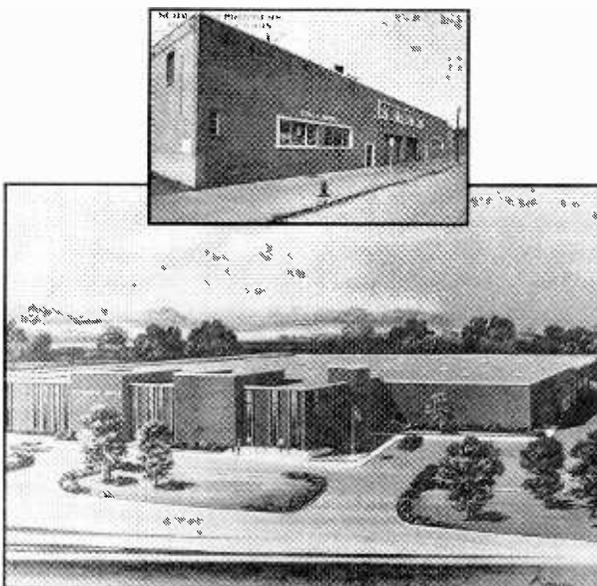
It was a cozy and friendly place, bristling with energy, but if the brothers hadn't made the decision to move, the old buildings, the main office and the nearby warehouse, if spirit and bustling can move brick, would have literally burst.

In the late '70s, the company persuaded neighboring Prince George's County, Md. to sell \$3.5 million in bonds to finance the construction of a new SBI headquarters. The complex was designed by the architectural firm of Marvin J. Cantor & Associates and built by the M. Cladny Construction Co.

The new headquarters, by '70s standards, might have seemed to have been optimistically overdesigned to some. On four acres of land, it was a huge, sprawling structure of chocolate brown brick, 93,000 square feet overall. The warehouse easily

**Below:** Prior Schwartz Brothers headquarters, 2146 24th Place N. E., Washington, D.C., 1962-1980.

**Bottom:** Existing Schwartz Brothers headquarters occupied since September 1980.



could accommodate a football field with 10,000 extra square feet to spare, and the two floors—24,000 square feet—were given over to office space.

Energy-saving features included five complete heating/air conditioning systems with heat pumps, double dome skylights and masonry insulated walls.

*'We never dreamed we could ship in excess of \$9 million out of this building in one month—we used to do that in one year.'*

The brothers were building for the future—although at the time it was designed, they didn't know the future would be in video.

"We weren't even in that field when the building was being constructed," says Stu. "Now, of course, more than 80% of the building is used for video."

The company still owned its successful Harmony  
(Continued on page S-14)

# Together We Will Continue to Climb to the **TOP**

For the past 40 years we have always strived to be the best. This tradition will always be number one in dealing with you, the customer.

For your record, compact disc, and audio accessory needs, call Schwartz Brothers Inc. Come take a climb to the TOP with:

## **Schwartz Brothers, Inc. Records**

4901 Forbes Boulevard  
Lanham, MD 20706  
800-638-0243  
Local - 301-459-8000

1165 Marlkrass Road  
Cherry Hill, NJ 08033  
800-328-0347  
800-624-2374 (NJ only)  
Local - 215-923-1271 and  
609-424-2211

1129 Bloomfield Avenue  
West Caldwell, NJ 07006  
201-882-2955

1231 East 26th Street  
Cleveland, OH 44114  
216-696-2701

7316 Walnut Woods Drive  
Charlotte, North Carolina 28212  
(704) 535-3034

## SCHWARTZ BROTHERS

(Continued from page S-4)

ed, anyway—wasn't coming their way. About the same time, a friend of the Felds, the late Leon Rene, was looking for a distributor for his small, independent, West Coast labels, Exclusive and Class Records. The Felds introduced him to the elder Schwartz, and a deal was struck.

"Exclusive Records became our first line," Jim Schwartz recalls. "It was a major change for our father, taking his sons into this strange business." The year was 1946.

The territory was open in the late '40s for a distribution business offering music from the new independent record companies springing up, as well as from the major labels, and there was a prosperous public out there clamoring for the product. It wasn't long before Schwartz Brothers, Inc. had the market sewn up from the Washington area all the way down to Richmond.

"My father worked hard on the lines we had," Jim says, "until we got the distribution rights for the Virginia market. See, Dad was telling us this back in the '40s—to be successful you'd have to get into a larger market." In addition to the record labels, the company in the '50s also became a wholesaler for hardware; VM record players, accessories. "We even carried Vanity Fair," he says. "Wind-up models with cactus needles. We always got into something, you know, whether we stayed in it or not, we always tried."

It didn't take long for Schwartz Brothers to attract major labels, and by 1948, they became distributors for Mercury and Atlantic—Atlantic's first distributor. By the '60s, the company was a major regional distributor and rackjobber with nearly 100 labels, big and small. By 1964, net sales totaled \$4.3 million; by 1968, \$11.1.



York/New England office.

From left: Stuart Schwartz, Jim Schwartz; Front: Rose Unruh

SCHWARTZ BROTHERS, INC.  
**40th**

Harry Schwartz died in February, 1963. Says Jim: "I don't know whether he would have wanted to be a rackjobber . . . and he recognized how important retail stores were but I don't know if he would have wanted to be a retailer—he was more wholesale-oriented at that time, although he worked for a clothing wholesaler that supported their own stores. Basically, that was our concept with Harmony Hut."

In 1969, the same year the company went public, raising \$1.3 million for expansions, Schwartz indeed went into retail, bowing the Harmony Hut chain, one of the last full-service record store chains, featuring not only records and the new pre-recorded audio cassettes, but a full line of accessories and sheet music, plus audio and musical instruments departments. In the 15 years the company ran Harmony Hut—26 at the peak of expansion, with stores throughout Maryland, Virginia, New Jersey, and Pennsylvania—the business grew so that by 1975, total company sales had swelled to \$25 million. The company still held onto its rackjobbing arm, District Records, but there and in distribution, the times were changing. Going public and launching the retail shops was a hedge against the anticipated changes. By the early '70s, nearly half of the labels had left, and more were to follow.

Nevertheless, the brothers continued to work toward expansion, and had opened a sales center in Philadelphia in 1971, the first of several subsequent moves northward. By 1977, Harmony Hut accounted for 65% of pre-tax income for the company. The well-documented sag in the music industry, however, was just around the corner, and independent distributors would be among the hardest hit as labels struggled to come to grips with the changes in the industry by setting up their own distribution or going with the major manufacturers.

Despite the threats of the recession, Bert, Jim  
(Continued on page S-10)

Jim & Stu,

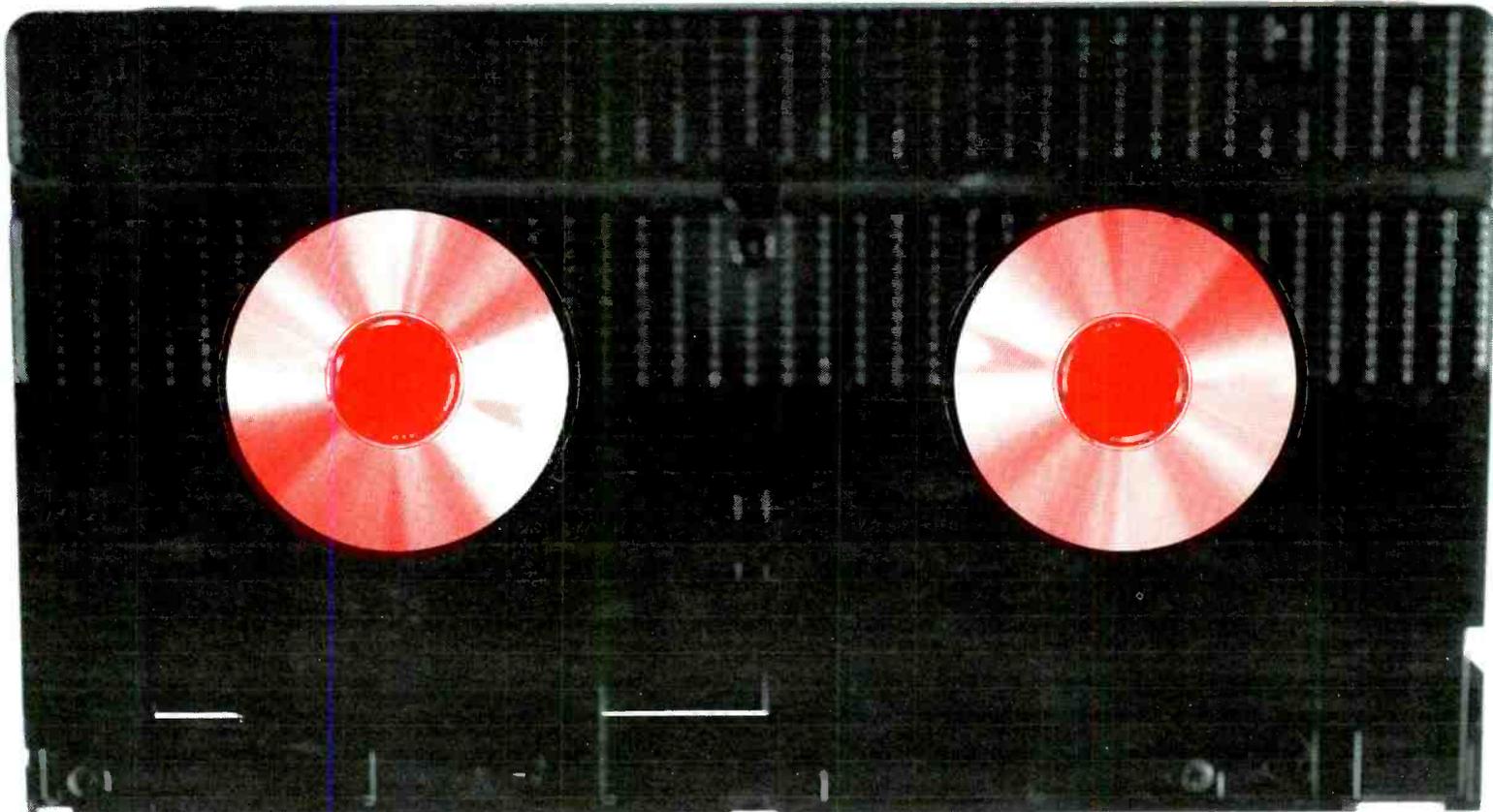
Congratulations to a pair of the hardest-working professionals in the business. Here's to Schwartz Brothers' first 40 years of success—with every confidence that the future will be even more rewarding!

  
Jack Bernstein  
and everyone at Fox Hills Video



Distributors of The Nostalgia Merchant and innovative original programming.

# Compact Discs and Video...



*They Fit So Well Together*



Let Schwartz Brothers help you begin a successful future  
in selling compact discs in your video store.

Call SBI today for information on  
racks, accessories, and more.

4901 Forbes Boulevard  
Lanham, MD 20706  
800-638-0243  
Local - 301-459-8000

1165 Marlkrass Road  
Cherry Hill, NJ 08033  
800-328-0347  
800-624-2374 (NJ only)  
Local - 215-923-1271 and  
609-424-2211

1231 East 26th Street  
Cleveland, OH 44114  
216-696-2701

1129 Bloomfield Avenue  
West Caldwell, NJ 07006  
201-882-2955

Congratulations  
On  
Your Big  
4-04!



We at  
**MAGNUM™**  
*Entertainment*  
wish to express  
our deepest appreciation  
to  
**SBI Video**  
for their continued  
extraordinary support  
of our line.  
Your people  
make the difference.



**SCHWARTZ BROTHERS**

*(Continued from page S-8)*

and Stu Schwartz took another gamble—a move from their crowded Northeast Washington warehouse to nearby Lanham, Md. and a multi-million-dollar headquarters building covering nearly 100,000 square feet. “We added video products as a gamble, really,” Jim Schwartz says now of the prophetic company move in 1980. The gamble paid off. The amazing success story of the SBI decision to aggressively pursue the new video distributorship market has been the subject of articles in Billboard and other trades as well as daily newspapers. “Our first company was Magnetic Videc, which is now CBS/Fox. Once we got them on board, it seems like all the other manufacturers got in touch with us,” recalls Jim. Brother Stu says, “We were as surprised as anyone that video took off as fast as it did.” But at that time, it was a very bright beacon in otherwise dark waters.

In 1981, the last major label customers—Arista, Chrysalis and Motown—severed their ties with Schwartz, as A&M and London had earlier. This time, the actions triggered legal action, eventually settled out of court.

In the meantime, by 1982, the sales of video and related products were increasing at the rate of almost 100% a year. The path to the future was clear, and the brothers were already on it.

On the record side of the business, the '80s con-  
*(Continued on page S-12)*

SCHWARTZ BROTHERS, INC.



*Paramount Pictures Corporation*

CONGRATULATIONS , SCHWARTZ BROTHERS

ON 40 FABULOUS YEARS .

YOU'RE TOPS WITH US



CONGRATULATIONS  
SCHWARTZ BROTHERS

AFTER 40 SUCCESSFUL  
YEARS, YOU DESERVE  
DIS TRIBUTE.



ORIGINAL MASTER RECORDINGS

CONGRATULATIONS  
TO

SCHWARTZ  
BROTHERS

ON  
40 YEARS  
OF SERVICE  
TO  
THE INDUSTRY



Cafe  
RECORDS



mobile fidelity  
sound lab  
a division of MFSL, INC.

MOBILE FIDELITY SOUND LAB INC.

1260 HOLM ROAD,  
PETALUMA, CA. 94952-1182  
(707) 778-0134

Congratulations to  
SCHWARTZ  
BROTHERS

on their  
40<sup>th</sup> ANNIVERSARY

From  
Your Friends at  
Concord Jazz

Concord Concerto  
Concord Picante  
Crossover



Concord  
Records

P.O. Box 845 Concord, CA 94522

**Schwartz Bros.,**

You've been around the longest.  
And you were among the first to  
step into the future. How do you  
do it?



Compact Discs.

Best wishes on your  
40th Anniversary

**We are proud to serve as  
Independent Accountants for  
SCHWARTZ BROTHERS, INC.**

**△ Touche Ross**

1900 M Street, N.W.  
Washington, D.C. 20036  
(202) 955-4000

**Lordy, Lordy . . . Look who's 40!**

**Congratulations to Schwartz Brothers, Inc.  
and their excellent staff.**

**You still look great to us!**

**P.S. Thanks for your help in making "A Christmas Carol"  
our 1st 100,000 unit seller!**



**SCHWARTZ BROTHERS**

*(Continued from page S-10)*

tinued to be a time of flux—and a time of decision. "Harmony Hut was doing well, but we were beginning to think the future might be in video," says Jim. "There was only enough operating capital to pursue one avenue for a major success, we knew, and in the end the decision was made for us. Musicland called us about buying the chain." The brothers took a "long and emotional look at what we should do," as Jim recalls. They decided in the end to sell the chain, and accept an \$8 million takeover, and the 24 remaining Harmony Hut stores took on the Sam Goody name under Musicland's direction.

While not giving up the record distribution side of the business—Schwartz doubled their record business this year, thanks to a young and enthusiastic sales staff in the D.C. area, as well as Cleveland, Philadelphia, New York, and North Carolina.

The magic spark of the record business still ignites Stu Schwartz when he speaks of the strong black and jazz audience in the mid-Atlantic market. "Movies we sell have either been hits or duds at the box office. A record is something unknown, something we're breaking now." In fact, the interview with the brothers shifted for a moment from a serious business tone when a staffer let it be known that a trailer had arrived at the headquarters gate loaded with the new Doug E. Fresh LP and cassettes.

The '80s, in many ways, showed once again the recurring Schwartz family characteristic of adaptability, the ability to forecast and predict trends, and to take advantage of opportunities. But in the midst of the excitement there was sadness. Bert Schwartz, who was always a major force in the com-

*'Movies we sell have either been hits or duds. A record is something unknown, something we're breaking now.'*

pany, died of cancer Jan. 2, 1985. On July 31 of that same year, Mollie Schwartz, the mother of the family, died at age 93.

There were business disappointments as well. SBI got out of the rackjob business. It closed down its marginal computer software division, and its one-stop in Norfolk, Va. Had it not been for video it would have been a much more sobering time. But taking educated risks is a byword of the SBI way of doing business, and last year it made another bold leap—into the CD distribution business. Not just with record stores, but with video shops. Last August, the company began a full fledged campaign—in fact, a national telemarketing and trade magazine advertising foray to drum up business with video specialty stores. Jim feels that "every person who owns a CD player also owns a VCR. Why shouldn't they be able to go to one store for software?"

The brothers make it clear they're not trying to pull customers away from record stores, and not trying to raid record store accounts. They're looking for new markets. "We're soliciting non-record stores. It's doing quite well," says Jim. "Then there's DAT as well—for the future, DAT, they say, will replace cassettes as we know it today." Given the track record for SBI for trend-setting, for adaptability, one must agree with Stu's estimation: "It's our 40th year, our biggest ever. It isn't the end of a 40-year span—it's more of a threshold. It's exciting."

**SCHWARTZ BROTHERS, INC.**



CONGRATULATIONS  
to  
SCHWARTZ BROTHERS  
on their  
40<sup>th</sup> ANNIVERSARY



A Billboard Advertising Supplement

*Congratulations*

On  
40 Years of  
Success ...  
and still growing.  
To Good Friends  
and  
Valued Clients

FRANK RIDGE  
President

Frank Ridge & Associates, Inc.  
703 893-3440

*Congratulations*

on your 40<sup>th</sup>  
from your best  
sell-through  
labels.



Will Socolov  
Ron Resnick  
Juggy Gayles

CONGRATULATIONS  
SCHWARTZ  
BROTHERS  
INC.

ON 40  
OUTSTANDING  
YEARS

We are proud to  
supply you with  
audio and video  
carrying and  
storage cases.



HAVERHILL, MA



## HEADQUARTERS

(Continued from page S-6)

Hut chain, and at the time of the opening, most of the warehouse and distribution space was given over to records, tapes and accessories.

The ground-breaking ceremony took place in June, 1979, and 14 months later, the company moved into the spacious new building at 4901 Forbes Blvd. in Lanham.

The '80s were to bring fundamental changes to SBI, first the decision by its final major label companies—Arista, Chrysalis and Motown—to leave indie distribution by 1983, and then the following year, the offer by American Can's Musicland Group to purchase Harmony Hut.

"It was a sad day in my life," says Stu, reflecting on the 15 years of work he had put into building the chain. But the facts were plain: By that time, almost 80% of the company's distribution volume was already in video.

Once again, the family characteristic of ability to adapt, to correctly read trends and capitalize on long-range plans, paid off. SBI took advantage of the shifts and tremors of the retail shift and the indie shakeout, and nevertheless found themselves sitting on a video gold mine.

"All that business with [losing] the labels happened in one year," Jim says. "Well, we were beginning to think that video might take the place of records, but it grew so quickly, grew a lot bigger, and we had to make a decision. We never put Harmony Hut on the block, though. We got a call. That's what really happened. And then the video business exploded."

*'We were beginning to think that video might take the place of records, but it grew so quickly, grew a lot bigger, and we had to make a decision . . . And then video business exploded.'*

The brothers have constantly upgraded the facilities of the headquarters building. Just this year, they made the decision to install "a very sophisticated" new telephone system. The original system was only six years old, but, as Stu says, "We were at the limit. The old system could not handle the amount of calls needed for this building." Adds Jim: "We have so many CRTs all over the distribution system [branch sales offices in Cleveland and New York, as well as sales and distribution centers in Cherry Hills, New Jersey and Lanham] that everyone, everything is plugged into the computer, printing orders. The new system is great, the people are learning. It's a big step."

The computer system itself, installed in 1980, is another illustration of the brothers' long-range planning. Jim: "We've upgraded our computer to the point where we think that it's going to be able to handle us for awhile. Originally, when we bought the big one, we bought—just for the heck of it, to make sure—two of them. We had one as backup temporarily, but when they came to take it out, we said, okay, we've decided to buy it."

Adds Stu: "It gives us double the capacity to put things through, and, if one goes down, our ordering

(Continued on page S-16)

SCHWARTZ BROTHERS, INC.

40th

ANYONE WHO CAN SURVIVE 40 YEARS IN THE BUSINESS—  
AND MAKE THEIR 40TH YEAR THEIR BEST—  
DESERVES AN AD.

CONGRATULATIONS JIM AND STU

Congratulations  
on Your  
Anniversary

We're proud to  
be part of a  
winning team!

SCHWARTZ  
BROTHERS, INC.

Craftsman  
Press

3401 Fifth Second Avenue  
Bladensburg, Maryland 20710  
(301) 277-9400

SERVING  
AMERICA'S  
PRINTING  
NEEDS

Congratulations & Best Wishes

May Your 40 Years  
of  
Success

Continue to Multiply

AB&T  
SALES CORP.



RABBIT  
The VCR "Multiplying" System.

# AN INSPIRING SUCCESS STORY

After 40 years of significant contributions, Schwartz Brothers, Inc. has emerged as one of the most influential and innovative forces in the distribution and retailing of home entertainment products.

With respect, admiration and gratitude we extend our best wishes for continued success... and, we look forward to an exciting and rewarding partnership in the next decade as, together, we meet the challenges of tomorrow.

**Warner/Elektra/Atlantic Corporation**

 A Warner Communications Company

Schwartz Brothers, Inc.

40th Anniversary

Congratulations

**wea**

Warner Bros./Geffen/Qwest/Sire

Elektra/Asylum/Nonesuch

Atlantic/Atco/Cotillion/Island

affiliated labels

and

Warner Home Video

A Billboard Advertising Supplement

To  
**JIM SCHWARTZ**  
and  
**SCHWARTZ BROS.**  
—  
Congratulations on  
40 great years.

Here's to  
many more!



Congratulations

To  
**Schwartz Brothers**  
**Industries**  
For  
**Forty Years**  
**In The Business!**



One Pine Haven Shore Road  
Shelburne • Vermont 05482

A  
SUCCESS  
LIKE YOURS  
IS NO  
"ACCIDENT"

HAPPY 40<sup>th</sup>!

KURTIS SAMETH HILL  
INCORPORATED  
*Insurance*

9 EAST 38<sup>TH</sup> STREET • NEW YORK, N. Y. 10016  
(212) 889-0730

# TRANS WORLD ENTERTAINMENT

congratulates  
Schwartz Brothers  
on their 40th  
Anniversary!



**TWE**  
TRANS WORLD ENTERTAINMENT

## HAPPY 40th BIRTHDAY!

To Jim, Steve, Jerry & The Gang  
At Schwartz Bros.

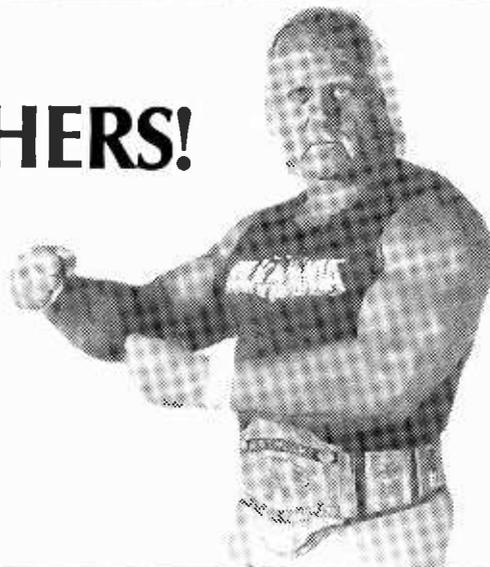
FANTASY INC.



Let's hear it for  
**SCHWARTZ BROTHERS!**

*Congratulations on your  
40th anniversary.*

From your friends at  
**COLISEUM VIDEO®**



## HEADQUARTERS

(Continued from page S-14)

process won't be held up." Jim shakes his head: "To think that when we started in business, we had a 'hand' bookkeeping system; then we had bookkeeping machines . . ." The computer is now also equipped with energy safeguards.

Other recent time-saving improvements include a state-of-the-art, computerized weighing and billing scale for the firm's UPS shipments. "It hooks right into the computer," explains Stu. "As soon as the package hits the scale, it automatically pumps out a UPS receipt for the box, and also sends the billing information to the computer."

The breakdown of the headquarters' divisions is sales (video, records, CDs, and accessories), accounting, data processing and warehousing.

Overall, the brothers are pleased with the flexibility of the Lanham headquarters. "We were very fortunate in the way we designed this building for future expansion," says Stu. "In some ways it's bursting, but I still think there are opportunities to do a lot more business right within this same structure."

SBI is also taking advantage of telemarketing—the company employs 24 in-house people for over-the-phone sales, in addition to the 22 outside-the-building sales force. Total employees, which peaked with the staffs of the Harmony Hut stores at nearly 600, is now about 200.

How about the future? Jim: "We'll be continuing in the video business, of course. We'll see new configurations and technology; DAT, the upcoming au-

*'We weren't even in that [video] field when the [new] building was being constructed. Now, of course, more than 80% of the building is used for video.'*

dio-video laserdisk. We also see the emergence of new record companies on the record side, new music gaining in popularity, dance music, for example, and classics and jazz—they're always done well with independent distribution."

He says that, "We have a lot to do to further develop our branches, and also how much volume we can get out of this building. We never dreamed we would ship in excess of \$9 million out of this building in one month (October, 1986)—we used to do that in one year."

Stu: "We've always found a way to make ourselves more potent—we know that with this \$9 million month that if our business is going to grow, that figure is going to have to become more typical than extraordinary."

SCHWARTZ BROTHERS, INC.  
**40th**

# JIMMY, STU AND THE SPIRIT OF HARRY AND BURT

... for the privileged memories of those 40 great years and the anticipated pleasures of the years to come—We say THANKS.

You will always have our appreciation,  
admiration and affection.

*Cy Leslie  
Joe Cohen*

Saluting  
**SCHWARTZ  
BROTHERS**  
on their  
**40<sup>th</sup>**  
Anniversary

**WELK RECORD GROUP**  
Hindsight, Ranwood, Soundwings and  
Vanguard Records, Cassettes & CD's



**WELK RECORD GROUP**  
1299 Ocean Ave., Suite 800, Santa Monica, CA 90401-1095  
(213) 870-2989. Telex No: 181915. FAX No. 213 394 4148

## FUEL INJECTION FOR YOUR MUSIC

SHIFT INTO DIGITAL DRIVE WITH RECOTON'S CD ADAPTER

Accelerate into the digital dimension with Recoton's Compact Disc Adapter. This versatile accessory delivers the full impact of digital sound—with no signal loss.

Just plug into your portable CD player, and insert the adapter into your car's cassette unit. No wiring. No permanent installation. Just pure pleasure—to go. Get one today and you'll never be driven to boredom.

**RECOTON**  
THE PROVEN PERFORMERS  
4843 CRYME STREET, LONG BEACH, CA 90801  
1-800-223-6009

IT'S BEEN  
A GREAT  
40 YEARS  
TOGETHER  
HERE'S TO  
40 MORE!  
*Congratulations*  
RECOTON

# From One Breath Of Fresh Aire To Another . . . Congratulations On A Great Forty Years!

**AMERICAN GRAMAPHONE®**  
American Gramophone Records

## CD DISTRIBUTION

(Continued from page S-4)

Shipments of all products, including CDs, are from the Maryland headquarters.

The reasoning behind the decision was straightforward and simple: "We figured that people who had VCRs would be the kind of customer who would own a CD player," says Jim. "And it seemed to make sense that such a customer should be able to purchase CDs in the same place he buys a tape, or a new piece of equipment."

In addition to salespeople on the street, SBI's modern telemarketing sales force christened the venture, along with national trade magazine advertising. The brothers felt that the five years of experience gained in successfully selling videocassettes to many of these stores—and the understanding of the demographics affecting the customers—would enable it to determine the appropriate music product mix for each store.

The company also designed its own racks to handle the product.

After five months, Jim says the new venture is going "quite well." He makes no bones about the fact that the company is "proceeding cautiously," but is happy that the CD industry has "settled down in terms of packaging faster than audio cassettes did." He adds that he realizes video shops might find it initially difficult to deal with CDs, but is confident that "once they give us a commitment, we can come through." So far, the firm has more than 400

(Continued on page S-20)

SCHWARTZ BROTHERS, INC.  
**40th**

Jimmy,

Now you know who loves you.



NEW WORLD VIDEO

## HERE'S TO THE NEXT 40 YEARS—TOGETHER!

Sheryl & David



OPTIMISM INCORPORATED

3575 CAHUENGA BLVD. WEST • SUITE 247 • LOS ANGELES • CA 90068

## Congratulations!

*You're not getting  
older...*

*You're getting  
better!*

Chuck Gregory

Stan Snyder

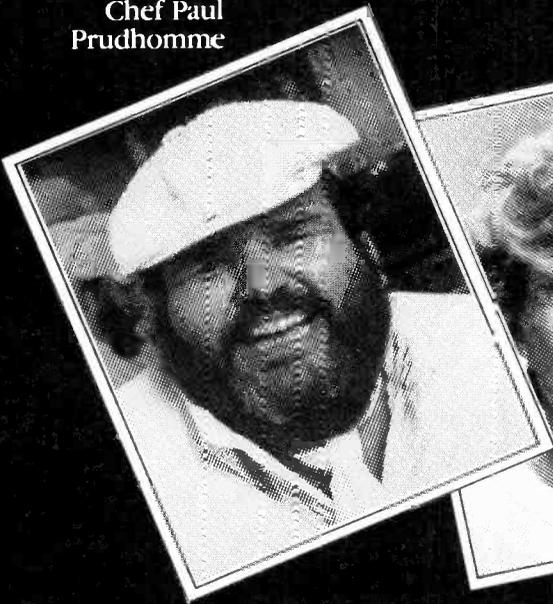
Gordon H. Anderson, Jr.



**COMPASS DISTRIBUTING**  
P.O. Box 836, Nyack, New York 10960

# Congratulations, Jim

Chef Paul Prudhomme



Phyllis Diller



Sonya Friedman



Tim Conway  
aka Derk Dorf

Mother Goose  
& Bertram



From the gang at J2 Communications

J2 Communications  
10850 Wilshire Boulevard Suite 1000 Los Angeles, CA 90024



© 1987 J2 Communications

A Billboard Advertising Supplement

*Congratulations*  
**SCHWARTZ  
BROS.**

**40**

*Wonderful Years!*

*You Guys are Just Fantastic!*

*Aspen*  
GROUP

BlackHawk / Blue Heron / Aspen / Catero  
525 Brannan St., San Francisco, Ca 94107

**CONGRATULATIONS  
TO  
SCHWARTZ BROS.**

**on your 40 th Anniversary**

**from**



ATLANTA INTERNATIONAL RECORD CO

881 MEMORIAL DR. S.E. - ATLANTA, GEORGIA 30316 - (404) 577-5728

S. R. FREEMAN President

# GRP Records

## Salutes 40 Years of

# SCHWARTZ BROTHERS, INC.

## CONGRATULATIONS



THE  
DIGITAL MASTER  
COMPANY

### CONGRATULATIONS ON 40 YEARS OF SUCCESS

WE ARE PLEASED TO HAVE BEEN PART OF IT

LOUIS DROZEN



HOWARD ALPERIN

**MATINEE VIDEO PRODUCTIONS, INC.**  
Los Angeles, CA 90038

# Congratulations

**Jim & Stu**

Thanks for all the help  
Especially on Rumours



### CD DISTRIBUTION

(Continued from page S-18)

video accounts with CD departments.

He doesn't turn away from the record division's commitment to CDs for record store customers, but puts the emphasis of this new venture on the novel approach. "There are enough one-stops and manufacturers selling to conventional stores," says Jim. "If they want to use us as a backup, well, that's fine, but it's not our major goal in this. We don't solicit those stores; we're soliciting the non-record stores, the stores not serviced by a one-stop or label."

*'There are enough one-stops and manufacturers selling to conventional stores. We don't solicit those stores; we're soliciting the non-record stores, the stores not serviced by a one-stop or a label.'*

SBI, in its advertising, not only puts emphasis on its experienced sales force, but offers free P.O.P., 24-hour shipping, custom catalog service, computerized orders, back orders and new releases, as well as a catalog book of all CDs, listed by category, title and artist.

SCHWARTZ BROTHERS, INC.



CONGRATULATIONS

TO  
SCHWARTZ  
BROTHERS

ON  
40 YEARS  
OF  
SERVICE

**ALLEGIANCE  
TACOMA  
RECORDS**

## VIDEO VITALITY

(Continued from page S-4)

weekly magazine with lists of new arrivals and upcoming releases, "necessities," and lists of promotion possibilities, and highlights on blank tape and other accessories.

SBI Video does not handle adult product. "We started out making a decision to see if we could run the business without it," Jim says. "We've done fine without it."

This past year, video accounted for nearly 90% of the company's sales, and the yearly tallies tell the story. In 1982, SBI Video had net sales of \$5.9 million; in 1983, \$10.3 million. In 1984, a step to \$19.9 million, and then a leap to \$35.1 million in 1985, once again eclipsed by \$57.2 million for fiscal 1986. Fiscal 1987 SBI sales are estimated to be \$65 million.

In June, *Regardies* magazine cited SBI in its lists of local public firms with Best Total Return and Most Improved Earnings Per Share. The main reason for the continued growth, say SBI officials, is the expansion to new markets. The company now reaches into New England through its New York sales office located in West Caldwell, New Jersey; New Jersey, Eastern Pennsylvania, and Delaware through its Cherry Hill installation; West into Michigan through the Cleveland office; and on into the Carolinas from its central Lanham, Md. headquarters.

Because the record business is such an historically—and personally—important part of the Schwartz brothers' career, and because the record division of the company continues to do well, albeit on a smaller scale, Jim is excited at the experimental models that hardware designers are producing that merge video and audio into one configuration. "We will get into that, the new equipment where

there's an interplay between an audio and video laserdisk," Jim says, "where you can play back on the same piece of equipment movies or music. It depends on how fast it moves, of course. I think there will be a resurgence of the videodisk. It seems like this is going to be a new area, and my first reading is that it will happen more slowly because of what happened with RCA and their disk and Pioneer's too. We're going to have to be sure about getting delivery."

"The technology is the same," adds Stu. "It's just that manufacturers are going to have to find a good way to market it."

Stu is also concerned about software manufacturers' fears of DAT and other audio and video developments. "You can't put a cap on technology," he says. "Hey, it's a product for the consumer. It's going to mean a lot more money for the industry and it's going to keep up consumer interest in our product."



**Executives (from left):** Jerry Jacobs, Vice President Sales; Stuart Schwartz, Chairman of the Board & Executive Vice President; Jim Schwartz, President; Mel Davis, Vice President Finance/ Administration.

# LIFE BEGINS AT FORTY!

## CONGRATULATIONS.

**MALACO**  
RECORDS



**SAVOY**

P.O. Box 9287 Jackson, MS 39206

A Billboard Advertising Supplement

Schwartz Brothers were the first distributors who agreed to take on Atlantic Records before any records were made, sight unseen and sound unheard.

In 1947, a venerable gentleman, Harry Schwartz, agreed to distribute my records just because he knew of me through his sons, Max Silverman of Waxie Maxie Record Stores and Irvin Feld of Super Cut Rate Drugs (later Ringling Bros.).

Harry and his sons established a system that became the model for all the independent distributors that came after. Schwartz Brothers got the job done and forty years later they are still going strong.

I have continued my relationship with his sons and after all these years our bonds are the ties that bind a family. Therefore it is with much love and the warmest of affection that I congratulate Jim and Stu on their Anniversary

*Ahmet Ertegun*

Ahmet Ertegun  
Atlantic Records

ANNIVERSARY  
OCCASION  
EVENT  
COMMITMENT  
PEOPLE



Pacific Arts Video

Congratulations  
Schwartz Brothers, Inc.  
on 40 Great Years.

**KLV-TV**™  
KARL·LORIMAR VIDEO

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**T**HE TOP 10 of the Hot 100 shows a great deal of movement this week, except at the top, where **Bon Jovi's** "Livin' On A Prayer" (Mercury) holds at No. 1, with further gains in sales and airplay. It has amassed a large lead over the remaining top records. The biggest gainer this week is "Jacob's Ladder" by **Huey Lewis & the News** (Chrysalis), jumping from No. 8 to No. 4, reflecting enormous sales point gains and the most widespread airplay of any record on the chart—222 of the 227 pop reporting stations. Two records manage to move up three places each without a bullet. **Lionel Richie's** "Ballerina Girl" (Motown) and **Ready For The World's** "Love You Down" (MCA) make gains but do not meet the requirements for a bullet.

**T**WO RECORDS ARE moving up the chart strongly in tandem. "Lean On Me" by **Club Nouveau** (Warner Bros.) is the Power Pick/Airplay and was last week's runner-up for Hot Shot Debut, while "Tonight, Tonight, Tonight" by **Genesis** (Atlantic) is the runner-up for the airplay pick after being last week's Hot Shot Debut. Many stations played "Tonight" as an album cut because of the popular TV beer commercial that uses the tune. At Z-104 in Norfolk, Va., it jumps from No. 25 to No. 6 this week. **PD Chris Bailey** says it received the highest rating in every demographic category in his call-out research. And the album has moved back into the top five in local sales.

**T**HE HOT SHOT DEBUT this week is an unusual pairing of teen idol **George Michael** and veteran **Aretha Franklin**. The combination works, since "I Knew You Were Waiting (For Me)" (Arista) debuts at No. 59, with over half of the radio panel adding the record. The other new entries are all by established artists, with the exception of the dance hit "Showing Out" by **Mel & Kim** (Atlantic), which enters at No. 96 after topping the charts around the world. One dance record that is not on the chart yet has more than enough points to enter: "Boom Boom (Let's Go Back To My Room)" by **Paul Lekakis** (ZYX). The reason is that the record is not yet available on a 7-inch single and should chart as soon as one is released. In the meantime, the 12-inch single is being played in several cities, and it is top five in San Antonio, top 10 in Miami, and breaking big in New York (29-22 at Z-100).

**QUICK CUTS:** Two records caught in tight competition make smaller moves than deserved. **Lou Gramm's** "Midnight Blue" (Atlantic) gains 20 stations but only moves from 54-48; **Tina Turner's** "What You Get Is What You See" (Capitol) gains 28 stations but moves from 56-50. Three European hits are showing outstanding strength where they're being played in the U.S.: "Cry Wolf" by **a-ha** (Warner Bros.) moves from 4-2 at KFMV Salt Lake City and is No. 10 at KITS San Francisco; "Don't Leave Me This Way" by the **Communards** (MCA) moves from 12-8 at KQMQ Honolulu and is No. 4 at WXKS Boston; and "The Final Countdown" by **Europe** (Epic) moves 25-16 at Q-105 Salem/Portland, Ore.

FOR WEEK ENDING FEBRUARY 21, 1987

## Billboard HOT 100 SINGLES ACTION

### RADIO MOST ADDED

226 REPORTERS

NEW TOTAL  
ADDS ON

<b>A. FRANKLIN/G. MICHAEL</b>	I KNEW YOU WERE WAITING	ARISTA	118	118
<b>CLUB NOUVEAU</b>	LEAN ON ME	WARNER BROS.	64	180
<b>GENESIS</b>	TONIGHT, TONIGHT, TONIGHT	ATLANTIC	54	214
<b>SURVIVOR</b>	HOW MUCH LOVE	SCOTTI BROS.	42	42
<b>BANGLES</b>	WALKING DOWN YOUR STREET	COLUMBIA	41	58

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

### RETAIL BREAKOUTS

196 REPORTERS

NUMBER  
REPORTING

<b>LOU GRAMM</b>	MIDNIGHT BLUE	ATLANTIC	40
<b>STARSHIP</b>	NOTHING'S GONNA STOP US NOW	GRUNT	27
<b>BILLY IDOL</b>	DON'T NEED A GUN	CHRYSALIS	26
<b>EUROPE</b>	THE FINAL COUNTDOWN	EPIC	24
<b>DURAN DURAN</b>	SKIN TRADE	CAPITOL	21

© Copyright 1987 by Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# RADIO ACTIVE

Your  
singles  
ad  
HERE  
sells  
RADIO  
&  
RETAILERS  
plus  
1,840 rack jobbers  
& distributors  
and  
1,400 talent buyers  
& promoters

**SPREAD THE NEWS!**  
...when your singles product  
hits the Hot 100 Chart!  
**ADVERTISE HERE!**

CONTACT:  
**MARGARET LO CICERO**  
Radio/Singles Sales Manager  
(212) 764-7736

**Billboard**  
1515 Broadway, NY, NY 10036

# Musicland Public Offering A Sellout

## Firm Succeeds With Second Attempt

BY FRED GOODMAN

NEW YORK Musicland, forced to withdraw its initial public offering (IPO) in the fall because of investor disinterest, rode the bull market to triumph Feb. 5 when its reintroduced IPO proved a sellout.

All 1.75 million shares offered by the company found takers at \$20 per share, a substantially better price than the \$15-\$17 range projected in last fall's preliminary prospectus. The new issue, trading on the Big Board, closed Feb. 9 at 20 3/4, off 3/4. During the previous week, it traded at a high of 22 1/2.

The offering covered 17% of Musicland's outstanding stock, leaving parent company American Can (NYSE/AC) with the balance. Net proceeds to Musicland were \$32.5 million, which the company says will be used for working capital, store openings, acquisitions, renovations, and other general purposes.

Although Musicland closed over 100 outlets it termed "marginal and unprofitable" between 1981 and mid-1984, its current plans call for continued expansion. During 1986, Musicland opened or acquired 81 stores and, according to its prospectus, plans to have a net increase of 25-50 stores annually over the next several years.

While analysts gave Musicland low marks the first time around for its relatively small income margin—never more than 4.9% through 1985—better results in 1986 helped turn the trick this time.

During 1986, the company's income margin rose to 6.5%, with revenues jumping from \$327.5 million to \$412.2 million. The average annu-

### Analysts gave Musicland better marks this time around

al sales per store rose nearly \$100,000, to \$850,000.

Like many other retailers, Musicland relies heavily on fourth-quarter sales. Over the last three years, 41% of its annual revenues were realized during the final quarter.

Revenues for the chain have increased at an annual compound rate of 15.5% since 1983. Comparable store performance increased by 14.2% in 1986, but only by 3.8% and 6.1% in 1985 and 1984, respectively. The company says that performance is "typically affected by the

number of major hits during the period," adding that strong product was the real hero in 1986.

Total funds available to Musicland, not counting funds generated by operations (the company says it will not pay dividends), include a line of credit from American Can of up to \$30 million and \$20 million in revolving bank credit as well as the \$32.5 million earned by the IPO. However, if the line of credit from American Can is terminated, bank credits may follow suit. If American Can's ownership of Musicland falls below 51%, the company will be forced to renegotiate new credit arrangements.

Total cash compensation last year to Musicland's seven executive directors was \$1.77 million. Jack Eugster, chairman, president and chief executive officer of Musicland, received \$552,901, with senior vice presidents Gary Ross, Keith Benson, and Arnold Bernstein each receiving at least \$240,000.

American Can, if it desires, can sell its remaining shares on the open market with the approval of the SEC after May 5.

# newsline...

**VIACOM INTERNATIONAL INC. (NYSE/VIA)** rejected a \$2.08 billion buyout offer Feb. 10 from a group headed by Sumner M. Redstone (Billboard, Feb. 14). Instead of accepting, the firm said it was proceeding with a management-led takeover spearheaded by Terrence A. Elkes, president and chief executive of the company. The Redstone-led group had offered \$37.50 cash and \$7.25 face value of convertible preferred stock for each Viacom share it purchased; the Elkes group—whose offer had already been accepted by the board—is for \$37 cash and \$7 face value of preferred stock. Several outside analysts had suggested the Redstone buyout offered stockholders greater equity. Viacom closed Tuesday at \$44 5/8, up 1/8.

**THE PRICE OF HERITAGE:** Diversified broadcasting outfit Heritage Communications (NYSE/HCI) recently announced that a management group is seeking to take the company private at \$32 per share, of which \$26 would be paid in cash and \$6 would be paid with market-value stock in Tele-Communications Inc. (NASDAQ/TCOMA). The total value of the transaction would be \$835 million. Additionally, management would also agree to separately purchase the company's broadcast properties. Heritage is based in Des Moines, Iowa.

**MARKETING THOSE NEWSLETTERS:** Rolling Stone magazine has entered the business-newsletter arena with its own Marketing Through Music, a monthly for marketing, advertising, and music executives. The six-page newsletter—which includes a two-page drop-in slick on current advertising campaigns—focuses on new product marketing and promotional deals with music tie-ins. Also spotlighted are music projects for commercials and a front-page grid on recent box-office highlights from corporate-sponsored acts, compiled by California's Pollstar. Subscriptions are \$55 per year.

## Business Forum, BPI Lobby For Counteraction

# Industry Challenges U.K. Tax Proposals

BY VAL FALLOON

LONDON The British government and the Inland Revenue authorities are coming under increasing pressure to reconsider several aspects of the U.K.'s new withholding-tax law, expected to come into force on April 6 (Billboard, Feb. 14).

The entertainment industry, led by the Music Industry Business Forum, is challenging the proposals, which are seen as too far-reaching and extremely damaging to the live tour circuit; the record business and recording studios; clubs and merchandising companies; and the film, theater, and sports industries, which are also affected.

The forum—headed by Brian Eagles of Oppenheimers, the major London law firm, and David Ravden of accountancy firm Goldberg Ravden Fox—has held a series of emergency meetings following revelations at MIDEM in Cannes by U.K. principal tax inspector Robert Reed.

The British Phonographic Industry (BPI) has advised its members to seek professional advice and submit their comments to the Inland Revenue as soon as possible. Objectors were given only Monday (16) to lodge recommendations.

The royalty-dependent record business will be hardest hit, since artists will reconsider visiting the U.K. for tours, promotions, recording sessions, or television spots if any U.K. fees and royalty earnings that can be connected to the visit will be taxed at U.K. rates—at a top-level rating of 60%, with a lowest 29% rate, compared with the U.S. peak of 28%.

A new team of 15 tax inspectors has been set up here to ensure that all loopholes are plugged and artists can no longer mask earnings under

third-party deals, blanket tour fees, loans, advances, or payments in kind.

Says Eagles: "Overseas artists have always been liable to U.K. tax on earnings here, but many fail to submit returns or do not declare other benefits, such as accommodation or gifts. Now . . . this tax can no longer be avoided.

"Though we cannot object to withholding tax in principle, as most other countries do this, the forum will recommend several changes in the Inland Revenue proposals, and the government lobby will continue for many months if the suggested changes are not made."

Eagles, in agreement with the rest of the industry, believes that the royalties rule is unworkable, as no allowance is made for other promotional devices. The fact that the U.S. only withholds tax from U.K. bands on tour fees adds weight to the argument. Additionally, the tax-free trigger-figure of 500 pounds (about \$750) is seen as "ludicrous," and the forum will ask for a minimum of 20,000 pounds (some \$30,000) after expenses.

Other areas of objection include pretour expenses and travel.

Leading rock promoter Harvey Goldsmith says concert tickets are certain to increase in price because promoters must withhold 30% of fees for tax.

Ravden explains: "The proposed law has serious political implications as well as economic ones: Superstars may not be too concerned, but the tax will hit studios, small-venue operators, and promoters who bring in new U.S. artists and labels bringing in acts in order to promote bubbling-under albums."

All advances, sponsorship, and buy-ons will be considered fees and

taxed accordingly.

"We have a wealth of talent here in our producers and musicians, and this added, to the relatively low cost of recording, has made the U.K. the music center of the world. This could change irreversibly, says Ravden, who will also be raising several other aspects of tax law that the new rulings bring into question along with elements of the U.K.'s double-tax treaty with the U.S.

Among the first to react to the news was Paul Simon's European tour manager, Danny Harrison. Simon's tour spans two tax years, and his 11 U.K. dates run to April 21. Ordinarily, Simon, whose "Graceland" LP has sold more than 1 million units in the U.K., would have negotiated his tax liabilities up front, but the Inland Revenue payers' guide won't be available until March 27.

Harrison says, "I find it hard to believe that the Inland Revenue would tax artists to the extent of damaging the business. They can only squeeze people so far. It's going to take time for everybody to figure out all the questions that haven't been asked yet. Paul's is a very ticklish tax situation—I have still to do his U.K. return.

"The law will make it very difficult for lots of other artists who are not in the same superstar earnings bracket," he says.

Warner Bros. confirms that because Simon's masters are assigned, he will be subject to withholding tax here on all "Graceland" royalties as well as back catalog sold after April 6.

Other artists affected will be the Beach Boys, Tina Turner, Billy Joel, and Michael Jackson, all planning U.K. concerts later this year.

# 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 2/2	Close 2/9	Change
<b>NEW YORK STOCK EXCHANGE</b>				
American Can	790	97 3/4	100 1/2	+3 1/2
CBS Inc.	332.7	141 1/4	145 1/4	+4
Cannon Group	285.7	9 1/4	10 3/4	+ 1/4
Capital Cities Communications	240.9	291 1/4	309 3/4	+18
Coca Cola	3366.8	43	41 1/4	-1 1/4
Walt Disney	2840.8	56 3/4	55	-1 1/4
Eastman Kodak	3586.7	78 3/4	75 3/4	-2 3/4
Gulf & Western	1319.4	68 1/2	73	+4 1/2
Handleman	327.6	28 3/4	26 3/4	-2 1/4
MCA Inc.	1803.3	43 3/4	41 1/2	-2 1/4
MGM/UA	180.6	12 3/4	12 3/4	- 1/4
Orion Pictures Corp.	833.7	16 3/4	16 3/4	- 1/4
Sony Corp.	329.2	20 3/4	20 3/4	+ 1/4
TDK	91.8	41	41 1/4	+ 1/4
Taft Broadcasting	127	115 1/2	118 3/4	+3
Vestron Inc.	853.3	5 1/2	7 1/4	+1 3/4
Viacom	1756.5	43 3/4	44 1/2	+ 1/4
Warner Communications Inc.	4741.6	26 1/4	28	+1 3/4
Westinghouse	3349.8	63 3/4	59 3/4	-4 1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	43.4	10 1/4	9 3/4	- 1/2
Lorimar/Telepictures	1309.5	16 1/2	16 3/4	+ 1/4
New World Pictures	110.3	11	10 3/4	- 1/4
Price Communications	309.7	10 1/4	10 3/4	+ 1/2
Prism Entertainment	44.1	6 1/4	6	- 1/4
Turner Broadcasting System	72	19 3/4	19 3/4	+ 1/4
Unitel Video	7.5	8 1/4	8 3/4	+ 1/4
Wherehouse Entertainment	978.9	11 1/2	11 1/2	.....

Company	Open	Close	Change
<b>OVER THE COUNTER</b>			
Crazy Eddie	10	10 3/4	+ 3/4
Dick Clark Productions	7	7	.....
Josephson Intl.	12 1/2	12 3/4	+ 1/4
LIN Broadcasting	63 3/4	63	- 3/4
Lieberman Enterprises	16 3/4	16 3/4	.....
Malrite Communications Group	11 1/4	11 1/4	.....
Recoton Corporation	6 3/4	7 1/4	+ 1/2
Reeves Communications	10 1/4	10 1/4	.....
Satellite Music Network Inc.	5 1/2	5 3/4	+ 1/4
Scripps Howard Broadcasting	85	88	+3
Sound Warehouse	12	12 3/4	+ 3/4
Specs Music	7	7 1/4	+ 1/4
Trans World Music Corp.	24 3/4	25 1/4	+ 1/2
Tri-Star Pictures	10	10	.....
Wall To Wall Sound & Video Inc.	5 3/4	5 1/2	- 1/4
Westwood One	36 3/4	37 1/2	+ 3/4

# Billboard. HOT 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LIVIN' ON A PRAYER	BON JOVI	1
2	5	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	2
3	3	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	5
4	10	JACOB'S LADDER	HUEY LEWIS & THE NEWS	4
5	7	BALLERINA GIRL	LIONEL RICHIE	7
6	9	WILL YOU STILL LOVE ME?	CHICAGO	3
7	13	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	11
8	2	CHANGE OF HEART	CYNDI LAUPER	10
9	12	LOVE YOU DOWN	READY FOR THE WORLD	9
10	14	YOU GOT IT ALL	THE JETS	6
11	11	NOBODY'S FOOL	CINDERELLA	15
12	6	AT THIS MOMENT	BILLY VERA & THE BEATERS	16
13	4	OPEN YOUR HEART	MADONNA	8
14	16	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	14
15	19	RESPECT YOURSELF	BRUCE WILLIS	12
16	18	STOP TO LOVE	LUTHER VANDROSS	17
17	21	BIG TIME	PETER GABRIEL	13
18	22	CAN'T HELP FALLING IN LOVE	COREY HART	24
19	8	WE'RE READY	BOSTON	20
20	24	I'LL BE ALRIGHT WITHOUT YOU	JOURNEY	18
21	29	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	19
22	23	TALK TO ME	CHICO DEBARGE	21
23	35	LET'S WAIT AWHILE	JANET JACKSON	22
24	32	I WANNA GO BACK	EDDIE MONEY	23
25	31	BRAND NEW LOVER	DEAD OR ALIVE	25
26	20	C'EST LA VIE	ROBBIE NEVIL	29
27	15	SOMEDAY	GLASS TIGER	30
28	34	CANDY	CAMEO	31
29	36	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	27
30	—	COME GO WITH ME	EXPOSE	28
31	17	LAND OF CONFUSION	GENESIS	32
32	38	WE CONNECT	STACEY Q	40
33	—	NOTHING'S GONNA STOP US NOW	STARSHIP	26
34	26	STAY THE NIGHT	BENJAMIN ORR	33
35	27	SHAKE YOU DOWN	GREGORY ABBOTT	39
36	40	AS WE LAY	SHIRLEY MURDOCK	42
37	—	DON'T DREAM IT'S OVER	CROWDED HOUSE	38
38	—	THE FINAL COUNTDOWN	EUROPE	34
39	—	DON'T LEAVE ME THIS WAY	COMMUNARDS	46
40	30	JIMMY LEE	ARETHA FRANKLIN	55

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LIVIN' ON A PRAYER	BON JOVI	1
2	3	WILL YOU STILL LOVE ME?	CHICAGO	3
3	4	JACOB'S LADDER	HUEY LEWIS & THE NEWS	4
4	8	YOU GOT IT ALL	THE JETS	6
5	2	OPEN YOUR HEART	MADONNA	8
6	6	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	2
7	13	BIG TIME	PETER GABRIEL	13
8	11	BALLERINA GIRL	LIONEL RICHIE	7
9	16	RESPECT YOURSELF	BRUCE WILLIS	12
10	7	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	5
11	15	I'LL BE ALRIGHT WITHOUT YOU	JOURNEY	18
12	12	LOVE YOU DOWN	READY FOR THE WORLD	9
13	5	CHANGE OF HEART	CYNDI LAUPER	10
14	19	I WANNA GO BACK	EDDIE MONEY	23
15	20	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	14
16	21	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	19
17	14	STOP TO LOVE	LUTHER VANDROSS	17
18	24	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	11
19	26	LET'S WAIT AWHILE	JANET JACKSON	22
20	17	TALK TO ME	CHICO DEBARGE	21
21	23	BRAND NEW LOVER	DEAD OR ALIVE	25
22	10	AT THIS MOMENT	BILLY VERA & THE BEATERS	16
23	30	NOTHING'S GONNA STOP US NOW	STARSHIP	26
24	9	WE'RE READY	BOSTON	20
25	22	NOBODY'S FOOL	CINDERELLA	15
26	36	TONIGHT, TONIGHT, TONIGHT	GENESIS	36
27	39	LEAN ON ME	CLUB NOUVEAU	37
28	33	LET'S GO!	WANG CHUNG	35
29	31	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	27
30	38	THE FINAL COUNTDOWN	EUROPE	34
31	37	COME GO WITH ME	EXPOSE	28
32	18	STAY THE NIGHT	BENJAMIN ORR	33
33	32	WITHOUT YOUR LOVE	TOTO	41
34	34	CAN'T HELP FALLING IN LOVE	COREY HART	24
35	—	CANDY	CAMEO	31
36	—	THAT AIN'T LOVE	REO SPEEDWAGON	45
37	28	SOMEDAY	GLASS TIGER	30
38	25	LAND OF CONFUSION	GENESIS	32
39	—	DON'T DREAM IT'S OVER	CROWDED HOUSE	38
40	29	C'EST LA VIE	ROBBIE NEVIL	29

## 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)	13
Geffen (4)	
Sire (2)	
Island (1)	
Paisley Park (1)	
COLUMBIA (11)	12
Def Jam (1)	
ATLANTIC (8)	9
21 Records (1)	
E.P.A	9
Epic (5)	
Scotti Bros. (2)	
CBS Associated (1)	
Portrait (1)	
MCA	7
POLYGRAM	7
Mercury (5)	
Atlanta Artists (1)	
Polydor (1)	
RCA (4)	6
Grunt (1)	
Jive (1)	
CAPITOL	5
EMI-AMERICA (1)	5
Manhattan (4)	
ELEKTRA	5
MOTOWN (4)	5
Gordy (1)	
A&M	4
ARISTA	4
CHRYSALIS (2)	3
Ensign (1)	
AMHERST	1
NEXT PLATEAU	1
OAK LAWN	1
PROFILE	1
RHINO	1
SLEEPING BAG	1

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
58	AIN'T SO EASY (Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP) CPP/ALM	
93	ALL I KNOW IS THE WAY I FEEL (Tune Room, ASCAP/American Wordways, ASCAP)	
94	ALL I WANT (Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	
82	ALL I WANTED (Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI) MCA/HL	
42	AS WE LAY (Troutman, BMI/Saja, BMI) HL	
16	AT THIS MOMENT (WB, ASCAP/Vera-Cruz, ASCAP) WBM	
7	BALLERINA GIRL (Brockman, ASCAP) CLM	
61	BIG MISTAKE (Fall Line Orange, ASCAP)	
13	BIG TIME (Cliffone, BMI/Hidden Pun, BMI)	
25	BRAND NEW LOVER (Dead Or Alive Music Ltd.(PRS) /WB, ASCAP) WBM	
31	CANDY (All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	
24	CAN'T HELP FALLING IN LOVE (Gladys, ASCAP/Chappell, ASCAP/Intersong, ASCAP) CHA/HL	
44	CAUGHT UP IN THE RAPTURE (WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	
29	C'EST LA VIE (MCA, ASCAP/Afg, ASCAP/Bug, BMI/Screen Gems-EMI, BMI) CPP/WBM/MCA/HL	
10	CHANGE OF HEART (Stone And Muffin, BMI/Rellia, BMI) CPP	
28	COME GO WITH ME (Panchin, BMI) CPP/MTP	
100	COMING AROUND AGAIN (C'est, ASCAP/Famous, ASCAP) CPP	
62	COMING UP CLOSE (Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL	
49	CONTROL (Flyte Tyme, ASCAP) WBM	
56	CRY WOLF (ATV Music) HL	
92	DANCE (Ratt, BMI/Time Coast, BMI/Rightsong, BMI/Small Hope, BMI)	
77	DEEP RIVER WOMAN (Brockman, ASCAP) CLM	
20	DOMINOES (MCA, ASCAP/Bobby Hart, ASCAP) MCA/HL	
38	DON'T DREAM IT'S OVER (Roundhead, BMI) CLM	
46	DON'T LEAVE ME THIS WAY (Mighty Three, BMI)	
43	DON'T NEED A GUN (Boneidol, ASCAP/Rare Blue, ASCAP) CLM	
98	EVERYBODY HAVE FUN TONIGHT (Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM/CHA/HL	
27	FACTS OF LOVE (Music Corp. Of America, BMI/Bayjun Beat, BMI) MCA/HL	
34	THE FINAL COUNTDOWN (Screen Gems-EMI, BMI) WBM	
63	THE FINER THINGS (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/WB, ASCAP) WBM	
47	FIRE (Bruce Springsteen, ASCAP) CPP	
97	FOR TONIGHT (Pezaz, PRO/Kish Kish, CAPAC)	
74	HAVE YOU EVER LOVED SOMEBODY (Zomba, ASCAP/Willesden, BMI)	
78	HOLD ME (Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)	
54	THE HONEYTHIEF (Virgin, ASCAP/Nymph, BMI) CPP	
64	HOOKEO ON YOU (Lifo, BMI)	
83	HOW MUCH LOVE (Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI)	
88	I GOT THE FEELIN' (IT'S OVER) (Charles Family, BMI/Allibee, BMI/Grabbitt, BMI)	
59	I KNEW YOU WERE WAITING (FOR ME) (Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI)	
80	(I KNOW) I'M LOSING YOU (Stone Agate, BMI) CPP	
23	I WANNA GO BACK (Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)	
75	IF I SAY YES (Marvin Morrow/Ensign, BMI) CPP	
18	I'LL BE ALRIGHT WITHOUT YOU (Colgems-EMI, ASCAP)	
66	IS THIS LOVE (Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM	
4	JACOB'S LADDER (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM	
55	JIMMY LEE (Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)	
2	KEEP YOUR HANDS TO YOURSELF (No Surrender, BMI/Warner-Tamerlane, BMI/Elkyslum, BMI) WBM	
73	KISS YOU (WHEN IT'S DANGEROUS) (Eight Seconds, PRO CAN/PolyGram Songs, BMI)	
79	THE LADY IN RED (Almo, ASCAP) CPP/ALM	
32	LAND OF CONFUSION (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM	
37	LEAN ON ME (Interior, BMI) WBM	
35	LET'S GO! (Chong, PRS/Warner-Tamerlane, BMI) WBM	
22	LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI) WBM	
91	LIGHT OF DAY (Bruce Springsteen, ASCAP)	
1	LIVIN' ON A PRAYER (Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/WBM	
9	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	
89	MAKE IT MEAN SOMETHING (Almo, ASCAP/Inving, BMI) CPP/ALM	
19	MANDOLIN RAIN (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM	
48	MIDNIGHT BLUE (Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM	
69	MY BABY (Hynde House of Hits/Clive Banks) HL	
15	NOBODY'S FOOL (Chappell, ASCAP/Eve, ASCAP) CHA/HL	
87	NOTHING'S GONNA CHANGE MY LOVE FOR YOU (Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/ALM	
26	NOTHING'S GONNA STOP US NOW (Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM	
81	NOTORIOUS (Colgems-EMI, ASCAP)	
8	OPEN YOUR HEART (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Rafelson, ASCAP/Bertus, BMI/Doraffo, BMI)	
86	POWER (Hard Fought, BMI/Dangling Participle, BMI/Stark Raving, BMI/California Phase, ASCAP) MCA/HL	
12	RESPECT YOURSELF (East Memphis, BMI/Klondike, BMI/Irving, BMI) CPP/ALM	
76	SERIOUS (Triage, BMI/Living Disc, BMI)	
39	SHAKE YOU DOWN (Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI) HL	
52	SHELTER (Little Diva, BMI/Little Steven, ASCAP) WBM	
90	SHIP OF FOOLS (SAVE ME FROM TOMORROW) (Bibo, ASCAP) HL	
96	SHOWING OUT (GET FRESH AT THE WEEKEND) (Terrace, ASCAP)	
53	SKIN TRADE (Skin Trade, ASCAP/Colgems-EMI, ASCAP) WBM	
68	SMOKING GUN (Calhoun St., BMI/Bug, BMI/Robert Cray, BMI)	
30	SOMEDAY (Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, BMI) WBM/ALM	
95	SOMEONE (Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI) CPP/MCA/HL	
57	SOMEONE LIKE YOU (Hallowed Hall, BMI/Red Network, BMI) CPP	
11	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") (MCA, ASCAP/Music Corp. Of America, BMI) MCA/HL	
85	STAND BY ME (Rightsong, BMI/Trio, BMI/A.D.T. Enterprises, BMI)	
33	STAY THE NIGHT (Orange Village, ASCAP) HL	
65	STONE LOVE (Delightful, BMI)	
17	STOP TO LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
84	SUMMERTIME, SUMMERTIME (Washinwear, BMI/Beach House, ASCAP)	
21	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	
45	THAT AIN'T LOVE	
51	THIS IS THE TIME (Fate, ASCAP) WBM	
51	THIS IS THE TIME (Joel, BMI) CPP/ABP	
36	TONIGHT, TONIGHT, TONIGHT (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM	
5	TOUCH ME (I WANT YOUR BODY) (Zomba, ASCAP) HL	
67	VICTORY (Delightful, BMI) CPP	
60	WALK LIKE AN EGYPTIAN (Peer International, BMI) CPP	
71	WALKING DOWN YOUR STREET (Blackwood, BMI/Bangophile, BMI/Spinning Avenue, BMI/See Squared, BMI/Bug, BMI) CPP/ABP	
40	WE CONNECT (Golden Torch, ASCAP/Wilkie Wilcox, ASCAP/French Lick, BMI/Bug, BMI) CPP	
20	WE'RE READY (Hideaway Hits, ASCAP) CLM	
50	WHAT YOU GET IS WHAT YOU SEE (Myaxe, PRS/Almo, ASCAP/WB, ASCAP) WBM/ALM	
3	WILL YOU STILL LOVE ME? (Air Bear, BMI/Warner-Tamerlane, BMI/Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Warm Springs, ASCAP) WBM/MCA/HL	
72	WINNER TAKES IT ALL (GMPC, ASCAP/Go-Go, ASCAP)	
41	WITHOUT YOUR LOVE (Hudmar, ASCAP) WBM	
99	YOU BE ILLIN' (Protoons, ASCAP/Rush Groove, ASCAP)	
6	YOU GOT IT ALL (Holmes Line, ASCAP) CPP	
14	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) (Def Jam, ASCAP/Brooklyn Oust, ASCAP)	

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

## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** Highlights new and developing acts worthy of attention and other releases of special interest

**PICKS** New releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Jean Rosenbluth, Billboard 1515 Broadway New York, N.Y. 10036

and Chris Morris, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

Country albums should be sent to: Ed Morris, Billboard 14 Music Circle E. Nashville, Tenn. 37203

## POP

### PICKS

#### EXPOSE

**Exposure**  
PRODUCER: Lewis A. Martinec  
Arista AL-8441

Album by Miami-based femme trio gets major chart boost from current hit "Come Go With Me" (not the Del-Vikings tune), hot on singles, black, and dance charts. Saucy arrangement and production by mastermind Martinec ensure play on all format fronts.

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**Over The Top**  
PRODUCER: Giorgio Moroder, others  
Columbia SC 40655

Soundtrack to Sylvester Stallone's new arm-wrestling opus has muscles of its own to flex. The Sammy Hagar-Eddie Van Halen track "Winner Take All" is clambering up charts, while Kenny Loggins' "Meet Me Half Way" looks like third consecutive soundtrack winner for the singer.

#### CHINA CRISIS

**What Price Paradise**  
PRODUCERS: Clive Langer, Alan Winstanley  
A&M SP-5148

Band could break wide open on this commercial effort, with a new label and a host of potential singles to draw from. Continues the Steely Dan-like groove of group's last, Walter Becker-produced set. Hot cuts: "Arizona Sky" and "It's Everything."

#### THE GREGG ALLMAN BAND

**I'm No Angel**  
PRODUCER: Rodney Mills  
Epic FE 40531

Long missing in action, Allman returns in fine voice with a surprisingly tasteful and contemporary set. Quite similar to early Allman Brothers at times, record may return the Southern rocker to former heights. Airplay guaranteed: Allman's remake of "It's Not My Cross To Bear."

### RECOMMENDED

#### THE WARD BROTHERS

**Madness Of It All**  
PRODUCERS: Mike Howlett, Don Was, Frank Filipetti  
A&M SP-5132

First album by trio of Yorkshire-based siblings features Was-produced "Cross That Bridge," which has garnered U.K. airplay as single. Lead singer Dave Ward has distinctive chops, but fairly straightforward pop material has a way to go before dividends will be accrued.

#### THE MISSION U.K.

**Gods Own Medicine**  
PRODUCERS: Tim Palmer, the Mission U.K.  
Mercury 830 603 M-1

Tepid future is in the offing for this identikit U.K. gloom-rock unit, whose admirable proficiency with doomy material isn't complemented by any spark of originality.

#### THE SAINTS

**All Fools Day**  
PRODUCER: Hugh Jones  
TVT 2111

Label, an outgrowth of Tee Vee Toons, bows auspiciously with sure-fire album rock hit. Aussie band has come a long way from the punk strains of 1976's "(I'm) Stranded"; first single, "Just Like Fire Would," is a deliciously textured pop grabber that went top 10 in the group's homeland. Contact: 212-929-0570.

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**No Mercy**  
PRODUCERS: Alan Silvestri, Michael McDonald, Ted Templeman  
TVT 3002

Record, part of premier release from label, boasts a collection of moody instrumentals written and performed by noted composer Silvestri, plus one cut by former Doobie Brothers member McDonald. Title track is being serviced to AC and quiet storm stations, but late release may make for missed sales.

#### IDEOLA

**Tribal Opera**  
PRODUCER: Mark Heard  
What?/A&M SP 755

Hi-tech pop recalls Lindsey Buckingham at his most melodic, with lyrical concerns bordering on the highly abstract. Extremely interesting debut set; radio or video play could do the sales trick.

#### HUXTON CREEPERS

**12 Days To Paris**  
PRODUCER: Ian "Mack" McKenzie  
Big Time 6027-1-B

Guitar-based Australian quartet makes convincing noise on U.S. debut, sharply produced by McKenzie with an assist from Steve Berlin of Los Lobos. Group has moxie enough to put across average tunes.

#### THIN WHITE ROPE

**Moonhead**  
PRODUCERS: Thin White Rope, Paul McKenna  
Frontier FLP 1020

Densely textured, feedback-riddled songs still manage to be tuneful, calling to mind early MC5 and Stooges. Album lacks the vitality of those two groups, however; it's hard to sit through the whole thing. Contact: 818-506-6886.

#### THE SCIENTISTS

**Weird Love**  
PRODUCER: Richard Mazda  
Big Time 6016-1-B

Guitar-driven U.K. band's reworkings of 1982-85 sides are appealingly grungy; this raging psychobilly à la the Cramps and the Gun Club will make a big bang at the most uncompromising alternative radio outlets.

#### NIGHTNOISE

**Something Of Time**  
PRODUCERS: Billy Oskay, Michael O'Donnahill  
Windham Hill WH-1057

Quartet melds traditional Irish folk music with new age. Results are pleasantly pastoral and draw favorable comparisons to work of genre originators like Paul Winter and Oregon.

#### BOILED IN LEAD

**Hotheads**  
PRODUCER: Amos Box  
Atomic Theory TTA 8687

Minneapolis band comes on like a stateside Fairport Convention, running down Irish, U.K., and U.S. folk tunes with freewheeling abandon and authentic feeling. Distributed by Twin/Tone.

#### DEEP 6

**Garage D'Or**  
PRODUCERS: Dan Braun, Josh Braun, Phil Kline  
Coyote TTC8692

Excellent set of hook-filled, melancholy pop, somewhat reminiscent of the dB's. Standout track, the untitled final cut on the first side, quotes classic rock lyrics in snatches; should garner significant college airplay. Contact: 212-995-0648.

#### JOHNNY J. & THE HITMEN

**Nuclear Hayride**  
PRODUCER: Alex Chilton  
Great Southern GS-11018

Standard rockabilly fare from New Orleans trio. Producer Chilton's penchant for the unusual comes through only on title track, an intriguing instrumental. Contact: 504-482-4211.

#### CASTLE BLAK

**Another Dark Carnival**  
PRODUCER: Regent St. Claire  
Stiff Kitten

Eager outing from West Coast glam band holds gutsy rock tracks laced with catchy melodies. There's plenty for album rock radio to grab on to, including a slightly revised version of the Grand Funk Railroad hit "Some Kind Of Wonderful." Contact: P.O. Box 27072, Concord, Calif. 94527.

#### ROOT BOY SLIM

**Don't Let This Happen To You**  
PRODUCERS: Bob Greenlee, Ernie Lancaster  
Kingsnake KS 0001

Wacked-out vocalist of "Boogie 'Til You Puke" infamy returns from the netherworld with a new set of bizarrities (sample titles: "When You Date The Undead," "House Band In Hell"). Faint-hearted retailers and programmers need not apply. Contact: 205 Lake Blvd., Sanford, Fla. 32771.

#### 700 CLUB

**Smash The State Of The Art**  
PRODUCER: James D. Freeman  
Slithering Disc SLDLP 002

As far removed in sentiment from the religious TV show it is named for as could be imagined; for Residents fans and the most alternative of alternative radio only. Contact: 415-839-4427.

## BLACK

### PICKS

#### MANTRONIX

**Music Madness**  
PRODUCER: Mantronix  
Sleeping Bag TLX-008

Innovative album has a little bit of everything, although it could have done without the rather weak raps; drum programming, however, is exceptional. Already moving up the chart.

### RECOMMENDED

#### KOPPER

**Purple Passion**  
PRODUCERS: Various  
KMA/Macola KMA-002

Album follows on the heels of sleeper dance hit "Second To None," included here. "Speaking Japanese" follow-up is a safe bet to further boost LP's sales.

## COUNTRY

### PICKS

#### RAY STEVENS

**Greatest Hits**  
PRODUCERS: Ray Stevens, Fred Foster, Jim Malloy  
MCA 5918

Wall-to-wall craziness with a couple of straight numbers ("Everything Is Beautiful," "Turn Your Radio On") thrown in for contrast. Includes the revved-up, banjo-laden version of "Misty" and all the hits.

### RECOMMENDED

#### RONNIE McDOWELL

**Older Women And Other Greatest Hits**  
PRODUCER: Buddy Killen  
Epic FE 40643

McDowell is a crooner extraordinaire, as he proves in this collection of hits aimed at and sung directly to women. Besides title cut, includes "Wandering Eyes," "Watching Girls Go By," "I Dream Of Women Like You," and "You Made A Wanted Man Of Me."

#### ROADHOUSE

**PRODUCER: Mike Considine**  
CS CSR 024

A mostly live album from a lively band that merges country sentiment with rock energy. Too little original material, though. Contact: 312-934-0993.

## JAZZ

### PICKS

#### THE RIPPINGTONS

**Moonlighting**  
PRODUCER: Russ Freeman  
Passport Jazz PJ 88019

Busman's holiday for four fusion journeymen—Freeman, Kenny G., David Benoit, and Brandon Fields—which has already made an impressive chart debut. Fits the groove of the Crusaders, Spyro Gyra, David Sanborn, et al. but has its own unique signature.

### RECOMMENDED

#### SELECTIONS FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

**Radio Days**  
PRODUCERS: Michael Brooks  
Novus 3017-1-N

Soundtrack to Woody Allen's nostalgic new comedy is a bumper crop of classic swing, with memorable selections from Duke Ellington, Benny Goodman, Tommy Dorsey, Artie Shaw, and others. Older moviegoers will buy eagerly.

#### DAVE MCKENNA

**My Friend The Piano**  
PRODUCER: Carl E. Jefferson  
Concord Jazz CJ-313

Digital recording captures the well-known pianist running through several well-known standards. No surprises, though taste, as always, remains at the forefront.

#### VARIOUS ARTISTS

**Jazz Sampler Volume One**  
PRODUCERS: Various  
Columbia CJ 40474

Compilation offers a sampling of tracks from the first batch of digitally remastered "classic" albums from Columbia's jazz vaults. Artists featured here are Miles Davis, Billie Holiday, Dave Brubeck, Louis Armstrong, Benny Goodman, Duke Ellington, and Count Basie.

## NEW AND NOTEWORTHY

#### RICKY VAN SHELTON

**Wild-Eyed Dream**  
PRODUCER: Steve Buckingham  
Columbia C-40602

Spiced by rockabilly rhythms, a clear bell-ringer of a voice, and an infectious enthusiasm, Shelton unleashes a promising debut. The title song, climbing the Hot Country Singles chart, is joined by, among others, a pair of hard country ballads and an uplifting version of Merle Haggard's "Working Man Blues." Buckingham's production leans toward the sparse but strong sounds of early Carl Perkins.

#### VARIOUS ARTISTS

**'Round Midnight**  
PRODUCERS: Various  
Milestone M-9144

Thelonious Monk's classic composition has often been recorded by the Fantasy labels stable; this collation of versions by Miles Davis, Bill Evans, Monk himself, and others will benefit from interest generated by the film of the same name.

#### OSCAR CASTRO-NEVES

**Oscar!**  
PRODUCERS: Paul Winter, Oscar Castro-Neves, Russ Landau, Paul Halley  
Living Music LM-0011

Brazilian guitarist/composer Castro-Neves teams with Winter, Halley, Eugene Friesen, and others on spare, beautiful instrumental pieces. Should garner quiet storm and jazz airplay.

## CLASSICAL

### PICKS

#### IN IRELAND

**James Galway & The Chieftains**  
RCA Red Seal 5798-1-RC

Delightful set indulges the flutist's passion for traditional Irish music. Many of Galway's best-sellers have been outside the classical realm, and a concert tour and PBS special will provide a powerful boost to this crossover entry.

### RECOMMENDED

#### MOZART: SYMPHONIES NOS. 25, 26 & 27

Vienna Philharmonic, Levine  
Deutsche Grammophon 419 234

Levine's obvious joy in performance is infectious and will win him many new adherents as his traversal of the Mozart symphonies proceeds. Bright sound, good balance, and a modest orchestral weight that's appropriate to these early works are all assets.

#### MOZART: SYMPHONIES NOS. 31 & 35

Orchestra Of The 18th Century, Bruggen  
Philips 416 490

Direct and unfussy, these performances of the ace recorder-player-turned-conductor take their place among the finest Mozart period instrument readings. The relatively small number of players fills the resonant recording venue with a warm and full sound, an acceptable tradeoff for the marginal loss of detail.

## SINGLES

**NEW & NOTEWORTHY** *Highlights new and developing acts worthy of attention and other releases of special interest*

**PICKS** *Records with the greatest chart potential*

**RECOMMENDED** *Records with potential for significant chart action*

*Singles appropriate for more than one format are reviewed in the category with the broadest audience*

*All singles commercially available in the U.S. are eligible for review*

*Send singles for review to: Nancy Erlich, Billboard 1515 Broadway New York, N.Y. 10036*

*Country singles should be sent to: Billboard 14 Music Circle E. Nashville, Tenn. 37203*

## POP

### PICKS

**CLUB NOUVEAU** *Lean On Me* (3:58)  
PRODUCERS: Jay King, Thomas McElroy, Deniz Foster  
WRITER: Bill Withers  
PUBLISHER: Interior, BMI  
King Jay/Warner Bros. 7-28430 (12-inch version on Tommy Boy Records reviewed Feb. 14)

**BANGLES** *Walking Down Your Street* (3:14)  
PRODUCER: David Kahne  
WRITERS: S. Hoffs, L. Gutierrez, D. Kahne  
PUBLISHERS: Blackwood/Bangophile/Spinning Avenue/See Squared, BMI  
Columbia 38-06674

After the near-novelty of "Egyptian," follow-up returns to basic '60s-pop values; close-harmony charmer is in its second week on the pop chart.

**GREGORY ABBOTT** *I Got The Feelin' (It's Over)* (4:00)  
PRODUCER: Charles Koppelman  
WRITER: G. Abbott  
PUBLISHERS: Charles Family/Alli Bee/Grabbitt, BMI  
Columbia 38-06632 (12-inch version also available, Columbia 44-06710)

Sequel to his No. 1 debut, "Shake You Down"; once again, low-key, melodic material presented with electrifying intensity.

**SURVIVOR** *How Much Love* (3:57)  
PRODUCERS: Ron Nevison, Frankie Sullivan  
WRITERS: J. Peterik, F. Sullivan  
PUBLISHERS: Easy Action/Pude, ASCAP/BMI  
Scotti Brothers Z54-06705 (c/o CBS)

More of the hardy, masculine pop/rock that's made the band a regular on the Hot 100; in this chapter, the negotiations of courtship.

**BARBUSTERS (JOAN JETT & THE BLACKHEARTS)** *Light Of Day* (3:30)  
PRODUCER: Jimmy Iovine  
WRITER: B. Springsteen  
PUBLISHER: Bruce Springsteen, ASCAP  
CBS Associated/Blackheart Z54-06692

Billed as the fictional band (that includes Michael J. Fox) from the film, Jett & Co. rip it up gleefully in the Springsteen-penned title song.

**SMOKEY ROBINSON** *Just To See Her* (4:01)  
PRODUCERS: Peter Bunetta, Rick Chudacoff  
WRITERS: J. George, L. Pardini  
PUBLISHERS: Unicity/Lucky-Break/Lars, ASCAP  
Motown 1877MF

Soft AC/soul from his new "Keep Me" album; more obvious, less worldly than his own writing, but comparable in sound to 1982's "Being With You."

### RECOMMENDED

**JOHN PARR** *Don't Worry 'Bout Me* (4:05)  
PRODUCER: John Parr  
WRITER: John Parr

PUBLISHER: Bogus Global, PRS  
Atlantic 7-89298

Heavy-beat rock ballad.

**STEVE MILLER BAND** *Nobody But You Baby* (4:01)  
PRODUCER: Steve Miller  
WRITER: Steve Miller  
PUBLISHER: Sailor, ASCAP  
Capitol B-5671

Up-tempo rock with loosely twanging guitars.

**KINKS** *Lost And Found* (4:33)  
PRODUCER: Ray Davies  
WRITER: R. Davies  
PUBLISHER: Davray, PRS  
MCA 53015

Quiet rock ballad, thick with metaphors.

**JULIAN COPE** *World Shut Your Mouth* (3:32)  
PRODUCER: Ed Stasium  
WRITER: J. Cope  
PUBLISHER: Virgin-Nymph, BMI  
Island 7-99479 (c/o Atlantic)

Postpunk Mersey beat by the former leader of the Teardrop Explodes.

**PSEUDO ECHO** *Living In A Dream* (3:27)  
PRODUCER: Mark S. Berry  
WRITER: B. Canham  
PUBLISHER: Australian Tumbleweed, BMI  
RCA 5125-7-R

Prominent Australian band's label debut; driving dance-rock, destined to enhance many an aerobics class.

**EDDIE & THE TIDE** *Weak In The Presence Of Beauty* (3:20)  
PRODUCER: Keith Olsen  
WRITERS: Michael Ward, Rob Clarke  
PUBLISHER: Virgin  
Atco 7-99470

Mainstream, midtempo album rock.

**CHAMPION** *Just Another Day* (3:38)  
PRODUCERS: John Norman, Jim Quinn  
WRITERS: Mauk, Unis  
PUBLISHERS: Imagineer/Cosmosis, ASCAP  
Saturn SR-2115

Local Cleveland favorites in frothy, danceable number. Contact: 412-563-5900.

## BLACK

### PICKS

**JOCELYN BROWN** *Ego Maniac* (3:49)  
PRODUCER: Hubert Eaves III  
WRITERS: Hubert Eaves III, James Batton  
PUBLISHERS: Huemar/Blackwood/  
Mom's Back Porch, BMI  
Warner Bros. 7-28698 (12-inch reviewed Feb. 7)

**JAMES (D-TRAIN) WILLIAMS** *Oh How I Love You (Girl)* (3:52)  
PRODUCERS: Hubert Eaves III, James (D-Train) Williams  
WRITERS: J. Williams, H. Eaves III  
PUBLISHERS: Huemar/Blackwood/Diesel/  
Unichappell, BMI  
Columbia 38-06672 (12-inch version also available, Columbia 44-06715)

Longtime dance-club star turns balladeer and gives a quietly forceful reading on the third release from his solo album.

**MIKI HOWARD** *Imagination* (3:56)  
PRODUCER: LeMel Humes  
WRITERS: Johnny Burke, Jimmy Van Husen  
PUBLISHERS: Bourne/Music Sales, ASCAP  
Atlantic 7-89284

An elegant anachronism; ballad stylist digs deep into the past for a song from the repertoires of Glenn Miller, Tommy Dorsey, and Ella Fitzgerald.

### RECOMMENDED

**O'BRYAN** *Driving Force* (3:45)  
PRODUCER: O'Bryan  
WRITER: O'Bryan Burnette II  
PUBLISHER: Big Train, ASCAP  
Capitol B-5673 (12-inch version also available, Capitol V-15275)

Sharp-edged, repetitive funk.

**JAZZY JEFF & FRESH PRINCE** *The Magnificent Jazz Jeff* (4:08)  
PRODUCER: D. Goodman  
WRITERS: J. Townes, W. Smith  
PUBLISHER: Willelson, BMI  
Jive 1029-7-J (c/o RCA) (12-inch version also available, Jive 1030-1-JD)

Hip-hop sleight of hand; a Black Singles chart entry last week.

**MENAGE** *At This Moment* (3:29)  
PRODUCERS: Warren Schatz, Eric Matthew  
WRITER: Billy Vera  
PUBLISHERS: WB/Vera-Cruz, ASCAP  
Profile PRO-5134

Hi-NRG group is first off the mark with a disco cover of the Billy Vera hit. Contact: 212-529-2600.

**CURTIS HAIRSTON** *(You're My) Shining Star* (3:58)  
PRODUCER: Greg Radford  
WRITER: Greg Radford  
PUBLISHERS: Wil-Rad/Curtess, ASCAP  
Atlantic 7-89283

Quiet, midtempo soul featuring pure tenor lead and elaborate harmonies.

**LEE FIELDS** *It's Up To You* (4:30)  
PRODUCERS: Clark Jay, L. Mitchell  
WRITER: Lee Fields  
PUBLISHER: Stacey and Brother, ASACP/  
Lechristido, BMI  
BDA 1000-7

Midtempo r&b set to staccato funk track. Contact: 201-753-1139.

## COUNTRY

### PICKS

**JOHN ANDERSON** *What's So Different About You* (3:27)  
PRODUCERS: Jim Ed Norman, John Anderson  
WRITERS: John Anderson, Fred Cartar Jr.  
PUBLISHERS: John Anderson/Sweedie, BMI  
Warner Bros. 7-28433

Anderson is thunderstruck by the hypnotic power of a new lover; his voice has seldom sounded better.

**FORESTER SISTERS** *Too Many Rivers* (3:16)  
PRODUCERS: J.L. Wallace, Terry Skinner  
WRITER: Harlan Howard  
PUBLISHER: Combine, BMI  
Warner Bros. 7-28422

Smooth ballad from this girl group; pure vocal harmonies parade through rendition of Brenda Lee's 1965 pop hit.

**CONWAY TWITTY** *Julia* (3:44)  
PRODUCERS: Jimmy Bowen, Conway Twitty, Dee Henry  
WRITERS: John Jarvis, Don Cook  
PUBLISHERS: Tree/Cross Keys, BMI/ASCAP  
MCA 53034

Not even Twitty's sensual vocals can make this rambling, disjointed tribute memorable; but the music is pleasant and dreamlike.

**JOHN CONLEE** *Domestic Life* (3:50)  
PRODUCER: Bud Logan  
WRITERS: J.D. Martin, G. Harrison  
PUBLISHERS: MCA/Nashlon, ASCAP/BMI  
Columbia 38-06707

Another Conlee toast to the underachiever; he manages to sound much happier than the lyrics say is warranted.

**RAY STEVENS** *Can He Love You Half As Much As I* (2:50)  
PRODUCER: Ray Stevens  
WRITER: C.W. Kalb Jr.  
PUBLISHER: Ray Stevens, BMI  
MCA 53007

Down-and-out lovers should adore this textbook of seriously warped rationales; absolutely flawless delivery.

### RECOMMENDED

**CHARLY McCLAIN** *Don't Touch Me There* (3:25)  
PRODUCERS: Dennis Morgan, Steve Davis, Wayne Massey  
WRITER: M.P. Heaney  
PUBLISHERS: Songmedia/Friday Night, BMI  
Epic 34-06980

McClain's innocent voice and naive insight declare her heart off limits in this clever exhibit of penmanship.

**CARL PERKINS** *Class Of '55* (2:56)  
PRODUCER: Chips Moman  
WRITERS: C. Moman, B. Emmons  
PUBLISHERS: Rightsong/Chips Moman/Attadoo, BMI  
Avalon/Smash 888 142-7 (c/o PolyGram)

Valedictorian of the Sam Phillips Memphis rockabilly school Class of '55 waxes poetic in this nostalgic glance at the past.

**LOUISE MANDRELL**

**Do I Have To Say Goodbye** (3:16)  
PRODUCERS: Harold Shedd, Mark Wright  
WRITERS: Peter McCann, Jim McBride  
PUBLISHERS: April/New And Used, ASCAP  
RCA 5115-7-R

Mandrell reclaims her man's attention in this pop-slanted number.

**O.B. McCLINTON** *Turn The Music On* (3:02)  
PRODUCER: Andy DiMartino  
WRITER: O.B. McClinton  
PUBLISHERS: Chatterbox/Drex Day, ASCAP  
Epic 34-6682

Uplifting ode to the healing powers of music; personable performer's new Epic pact is resulting in the best records of his career.

**JEFF STEVENS & THE BULLETS** *You're In Love Alone* (3:18)  
PRODUCER: Nelson Larkin  
WRITER: Ron Reynolds  
PUBLISHER: Hot Licks, BMI  
Atlantic America 7-99475

Acoustic piano hints at Hornsby; grittily sung country rock.

**ASLEEP AT THE WHEEL** *Way Down Texas Way* (2:37)  
PRODUCER: Ray Benson  
WRITER: B.J. Shaver  
PUBLISHER: House Of Cash, BMI  
Epic 34-06671

Authentic Western swing with an Ernest Tubb/Bob Wills influence.

**TIM MALCHAK** *Colorado Moon* (4:06)  
PRODUCERS: Johnny Rutenschroer, Tim Malchak  
WRITER: Tim Malchak  
PUBLISHERS: Life Of The Record/Malchak/  
Caloosa, ASCAP  
Alpine APS-006

Winsome, winning performance on a ballad in a Dan Fogelberg vein. Contact: 615-327-2227.

## DANCE

### PICKS

**GENUINE PARTS** *Does It Feel Like Love* (5:12)  
PRODUCERS: Avy Gonzalez, Secret Society  
WRITERS: R. Gil, F. Lords  
PUBLISHER: Pizazz, BMI  
Atlantic 0-86730 (12-inch single)

Like Exposé, a smoothed-out version of the Miami disco sound; record is a club breakout and 12-inch Sales Chart entry this week.

**KIM WILDE** *You Keep Me Hangin' On* (9:02)  
PRODUCER: Ricki Wilde  
WRITERS: E. Holland, L. Dozier, B. Holland  
PUBLISHER: Stone Agate, BMI  
MCA 23717 (12-inch single)

A Supremes classic molded for the age of anxiety; source material remains unshakable in a reworking that's heavy on menace.

**BREAKFAST CLUB** *Right On Track* (7:10)  
PRODUCER: Jimmy Iovine  
WRITERS: Gilroy, Bray  
PUBLISHER: MCA, ASCAP  
MCA 23687 (12-inch single)

Up-tempo disco-r&b; long-playing 12-inch includes no less than seven versions by four different remixers.

**CELI BEE** *I Can't Let Go* (6:40)  
PRODUCER: Lewis A. Martine  
WRITERS: J. Slater, L.A. Martinee, A. Curless  
PUBLISHERS: Panchin/And More, BMI  
Top Hits 109 (12-inch single)

Early disco star returns to join in the increasing Latin-beat vogue; effective mix of pop suavety and raw muscle. Contact: 305-558-2722.

### RECOMMENDED

**REGINA** *Head On* (6:13)  
PRODUCER: Leslie Ming  
WRITER: Regina Richards  
PUBLISHERS: Deutsch-Berardi/  
Regina Richards, ASCAP  
Atlantic 0-86733 (12-inch single)

The expected Madonna sound plus a '60s Motown flavor and a Latin percussion base.

**HUMAN LEAGUE** *Love Is All That Matters* (7:45)  
PRODUCERS: Jimmy Jam, Terry Lewis  
WRITERS: J. Harris III, T. Lewis  
PUBLISHER: Flyte Tyme, ASCAP  
A&M SP-1227 (12-inch single; 7-inch reviewed Feb. 14)

## NEW AND NOTEWORTHY

**PATTY SMYTH** *Never Enough* (3:54)  
PRODUCERS: Rick Chertoff, William Wittman  
WRITERS: R. Hyman, D. Kagen, E. Bazilian, R. Chertoff, P. Smyth  
PUBLISHERS: Dub Notes/No Me/Human Boy/  
Hobbler/Pink Smoke/Blackwood, ASCAP/BMI  
Columbia 38-06643

Former Scandal front woman pursues solo career with the help of Hooters producer Chertoff, among others; bouncy, semigruff rock single slots into the mainstream between Bonnie Tyler and Pat Benatar.

**DANA McVICKER** *I'd Rather Be Crazy* (2:58)  
PRODUCERS: James Stroud, Mitch Humphries  
WRITER: Bobby Braddock  
PUBLISHER: Tree, BMI  
EMI America B-8371

Country singer McVicker states her commitment to the love of her life with this bouncy-beat, well-produced debut single.

**FROZEN GHOST** *Should I See* (3:48)  
PRODUCER: Arnold Lanni  
WRITER: Arnold Lanni  
PUBLISHERS: I'm In The Money/Don Valley, BMI  
Atlantic 7-89279

Canadian rock band's U.S. debut calls to mind psychedelic-era Pink Floyd via dense production, tight but unusual structure, and dead-serious attitude; a good bet for the AOR-to-MTV-to-top-40 climb.

**CLUBHOUSE ORCHESTRA** *Jump Right On The Case* (5:55)  
PRODUCERS: Alan George, Fred McFarlane  
WRITERS: Alan George, Fred McFarlane  
PUBLISHERS: Warner Tamerlane/Songatron, BMI  
4th & B'way BWAY-435 (12-inch single)

House-style track with NYC-style r&b lead and a chorus of emulators. Contact: 212-477-8000.

**PICTURE PERFECT** *Prove It, Boy* (5:20)  
PRODUCER: Woo/Worthy Productions  
WRITERS: Larry "Woo" Wedgeworth, Gordon "Mega Bucks" Worthy  
PUBLISHER: Modernique, ASCAP  
Atlantic 0-86735 (12-inch single; 7-inch reviewed Jan. 31)

**PRECIOUS WILSON** *Love Can't Wait* (5:18)  
PRODUCER: Bryan "Chuck" New  
WRITER: None listed  
PUBLISHER: Zomba, ASCAP  
Jive 1018-1-JD (12-inch single; 7-inch reviewed Jan. 10)

## AC

### PICKS

**ALAN PARSONS PROJECT** *Standing On Higher Ground* (3:59)  
PRODUCER: Alan Parsons  
WRITERS: Woolfson, Parsons  
PUBLISHER: Woolfson/Careers, BMI  
Arista AS1-9576

The man who brought back the concept album releases a dreamy but energetic production number from his "Gaudi" suite; a top 10 album rock hit.

### RECOMMENDED

**SERGIO MENDES** *What Do We Mean To Each Other* (4:35)  
PRODUCERS: Sergio Mendes, Peter Wolf  
WRITERS: Peter and Ina Wolf  
PUBLISHERS: Petwolf, ASCAP/Kikiko, BMI  
A&M AM-2917

Soft-rock duet featuring vocalists Joe Pizzulo ("Alibis") and Lisa Bevill.

**RUSS TAFF** *I'm Not Alone* (4:21)  
PRODUCERS: Jack Joseph Puig, Russ Taff  
WRITERS: Elizabeth Janz, Russ & Tori Taff, Paul Janz  
PUBLISHERS: Zoological, BMI/Tori Taff, ASCAP  
Horizon WW-2910 (c/o A&M)

# TOP POP ALBUMS™

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Compiled from a national sample of retail store, one-stop, and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
<b>★ ★ No. 1 ★ ★</b>					
1	1	1	24	<b>BON JOVI</b> ▲ <sup>5</sup> MERCURY 830264-1/POLYGRAM (CD) 7 weeks at No. One	SLIPPERY WHEN WET
2	2	4	13	<b>BEASTIE BOYS</b> ▲ DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
3	4	3	32	<b>CINDERELLA</b> ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
4	5	5	36	<b>BRUCE HORNSBY &amp; THE RANGE</b> ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
5	3	2	56	<b>BANGLES</b> ▲ <sup>2</sup> COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
6	7	9	51	<b>JANET JACKSON</b> ▲ <sup>3</sup> A&M SP-5106 (9.98) (CD)	CONTROL
7	9	12	35	<b>GENESIS</b> ▲ <sup>2</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
8	11	17	17	<b>GEORGIA SATELLITES</b> ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
9	6	6	19	<b>BOSTON</b> ▲ <sup>3</sup> MCA 6188 (9.98) (CD)	THIRD STAGE
10	8	7	24	<b>HUEY LEWIS &amp; THE NEWS</b> ▲ <sup>2</sup> CHRYSALIS OV 41534 (CD)	FORE!
11	12	10	32	<b>MADONNA</b> ▲ <sup>4</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
12	10	11	26	<b>LIONEL RICHIE</b> ▲ <sup>3</sup> MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
13	15	16	24	<b>PAUL SIMON</b> ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
14	17	18	19	<b>LUTHER VANDROSS</b> ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
15	14	13	10	<b>DURAN DURAN</b> ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
16	20	22	12	<b>BILLY VERA &amp; THE BEATERS</b> RHINO RNLP 70858/CAPITOL (8.98) (CD)	BY REQUEST
17	19	19	22	<b>CAMEO</b> ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
18	24	24	45	<b>ANITA BAKER</b> ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
19	16	14	37	<b>RUN-D.M.C.</b> ▲ <sup>2</sup> PROFILE 1217 (8.98) (CD)	RAISING HELL
20	18	15	21	<b>CYNDI LAUPER</b> ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
21	29	29	10	<b>ROBERT CRAY</b> MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
22	25	38	17	<b>EUROPE</b> EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
23	22	23	17	<b>GREGORY ABBOTT</b> ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
24	13	8	13	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>3</sup> BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA CSX 40558 (CD)	
25	26	33	13	<b>SAMANTHA FOX</b> JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
26	28	28	37	<b>PETER GABRIEL</b> ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
27	23	20	28	<b>BILLY JOEL</b> ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
28	30	25	15	<b>FREDDIE JACKSON</b> ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
29	21	21	16	<b>BILLY IDOL</b> ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
30	60	—	2	<b>BRUCE WILLIS</b> MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
31	34	34	32	<b>STEVE WINWOOD</b> ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
32	33	41	12	<b>READY FOR THE WORLD</b> ● MCA 5829 (8.98) (CD)	LONG TIME COMING
33	27	27	32	<b>GLASS TIGER</b> MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
34	39	57	4	<b>DEEP PURPLE</b> MERCURY 831 318 IMI/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
35	36	30	26	<b>EDDIE MONEY</b> ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
36	31	26	14	<b>THE POLICE</b> ▲ A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
37	35	35	42	<b>JOURNEY</b> ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
38	45	42	15	<b>THE PRETENDERS</b> ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
39	44	50	19	<b>CHICAGO</b> ● WARNER BROS. 25509 (9.98) (CD)	18
40	46	48	9	<b>ERIC CLAPTON</b> WARNER BROS. 25476 (9.98) (CD)	AUGUST
41	59	78	10	<b>CLUB NOUVEAU</b> WARNER BROS. 25531 (8.98)	LIFE, LOVE AND PAIN
42	37	37	13	<b>ROBBIE NEVIL</b> MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
43	38	31	12	<b>KOOL &amp; THE GANG</b> ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
44	47	58	42	<b>THE JETS</b> ● MCA 5667 (8.98) (CD)	THE JETS
45	48	55	28	<b>DAVID &amp; DAVID</b> A&M SP 65134 (6.98) (CD)	BOOMTOWN
46	40	36	20	<b>IRON MAIDEN</b> ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
47	51	51	100	<b>WHITNEY HOUSTON</b> ▲ <sup>7</sup> ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
48	58	69	6	<b>SOUNDTRACK</b> GEFEN GHS 24125/WARNER BROS. (9.98) (CD)	LITTLE SHOP OF HORRORS
49	41	40	15	<b>ARETHA FRANKLIN</b> ● ARISTA AL-8442 (9.98) (CD)	ARETHA
50	43	43	10	<b>NEW EDITION</b> ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
51	32	32	14	<b>STRYPER</b> ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
52	52	52	28	<b>THE SMITHEREENS</b> ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
53	42	39	15	<b>KANSAS</b> MCA 5838 (8.98) (CD)	POWER
54	54	54	33	<b>PETER CETERA</b> ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	57	71	4	<b>SOUNDTRACK</b> MCA 39096 (6.98)	AN AMERICAN TAIL
56	50	45	22	<b>TINA TURNER</b> ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
57	56	53	10	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> EPIC E2-40511 (CD)	LIVE
58	55	47	38	<b>SOUNDTRACK</b> ▲ <sup>3</sup> COLUMBIA SC 40323 (CD)	TOP GUN
59	49	44	21	<b>TALKING HEADS</b> ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
60	74	84	9	<b>WORLD PARTY</b> ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
61	53	49	16	<b>SURVIVOR</b> SCOTTI BROS./CBS ASSOCIATED FZ-40457/EPIC (CD)	WHEN SECONDS COUNT
62	64	75	9	<b>DEAD OR ALIVE</b> EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
63	69	64	18	<b>RATT</b> ● ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
64	65	62	17	<b>WANG CHUNG</b> GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
65	112	—	2	<b>LOS LOBOS</b> SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
66	67	67	66	<b>ROBERT PALMER</b> ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
67	61	59	23	<b>SOUNDTRACK</b> ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
68	79	80	15	<b>JEFF LORBER</b> WARNER BROS. 25492 (8.98) (CD)	PRIVATE PASSION
69	63	63	19	<b>COREY HART</b> ● EMI-AMERICA PW 17217 (8.98) (CD)	FIELDS OF FIRE
70	80	135	3	<b>THE ALAN PARSONS PROJECT</b> ARISTA AL-8448 (9.98) (CD)	GAUDI
71	72	60	21	<b>TIMBUK 3</b> I.R.S. 5739/MCA (8.98) (CD)	GREETINGS FROM TIMBUK 3
72	71	65	15	<b>STEVE MILLER</b> CAPITOL PJ 12445 (9.98) (CD)	LIVING IN THE 20TH CENTURY
73	70	70	23	<b>VINNIE VINCENT INVASION</b> CHRYSALIS BFV 41529 (CD)	VINNIE VINCENT INVASION
74	76	68	25	<b>KENNY G</b> ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
75	75	77	16	<b>KBC BAND</b> ARISTA AL 8440 (8.98) (CD)	KBC BAND
76	78	81	13	<b>LONE JUSTICE</b> GEFEN GHS 24122 (9.98) (CD)	SHELTER
77	120	—	2	<b>SHIRLEY MURDOCK</b> ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
78	101	113	30	<b>POISON</b> ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
79	87	126	4	<b>TESLA</b> GEFEN GHS 24120/WARNER BROS. (8.98)	MECHANICAL RESONANCE
80	68	46	66	<b>MIAMI SOUND MACHINE</b> ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
81	81	83	10	<b>THE KINKS</b> MCA 5822 (8.98) (CD)	THINK VISUAL
82	84	91	17	<b>LOVE &amp; ROCKETS</b> BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
83	85	73	18	<b>'TIL TUESDAY</b> EPIC FE 40314 (CD)	WELCOME HOME
84	62	56	41	<b>BILLY OCEAN</b> ▲ <sup>2</sup> JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
85	106	180	3	<b>CROWDED HOUSE</b> CAPITOL ST-12485 (8.98)	CROWDED HOUSE
86	73	61	21	<b>THE HUMAN LEAGUE</b> A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
87	82	76	10	<b>KATE BUSH</b> EMI-AMERICA ST 17242 (8.98) (CD)	THE WHOLE STORY
88	92	85	24	<b>TOTO</b> COLUMBIA FC 40273 (CD)	FAHRENHEIT
89	89	87	18	<b>MEGADETH</b> CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
90	98	98	19	<b>IGGY POP</b> A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
91	91	96	14	<b>JASON &amp; THE SCORCHERS</b> EMI-AMERICA ST 17219 (8.98) (CD)	STILL STANDING
92	66	66	23	<b>AMY GRANT</b> A&M SP 3900 (9.98) (CD)	THE COLLECTION
93	83	74	17	<b>HOWARD JONES</b> ELEKTRA 60499 (8.98) (CD)	ONE TO ONE
94	88	79	46	<b>VAN HALEN</b> ▲ <sup>3</sup> WARNER BROS. 25394 (8.98) (CD)	5150
95	90	90	15	<b>CHICO DEBARGE</b> MOTOWN 6214 ML (8.98)	CHICO DEBARGE
96	99	103	16	<b>BERLIN</b> GEFEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE AND PRAY
97	86	86	16	<b>BENJAMIN ORR</b> ELEKTRA 60460 (8.98) (CD)	THE LACE
98	77	72	17	<b>THE TONIGHT SHOW BAND/DOC SEVERINSEN</b> AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
99	128	—	2	<b>JENNIFER WARNES</b> CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
100	93	100	72	<b>BON JOVI</b> ● MERCURY 824 509-1/POLYGRAM (CD)	7800-DEGREES FAHRENHEIT
101	103	93	16	<b>METAL CHURCH</b> ELEKTRA 60493 (8.98)	THE DARK
102	124	—	2	<b>DAVID SANBORN</b> WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
103	107	112	10	<b>THE COMMUNARDS</b> MCA 5794 (8.98) (CD)	THE COMMUNARDS
104	102	99	27	<b>GEORGE THOROGOOD AND THE DESTROYERS</b> ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
105	95	89	13	<b>THE POINTER SISTERS</b> RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
106	100	110	54	<b>BON JOVI</b> ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
107	110	101	45	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
108	111	111	11	<b>DEBBIE HARRY</b> GEFEN GHS 24123/WARNER BROS. (8.98)	ROCKBIRD
109	109	109	9	<b>GEORGE HOWARD</b> MCA 5855 (8.98) (CD)	A NICE PLACE TO BE

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

**EXECUTIVE TURNTABLE**

(Continued from page 4)

RCA Records U.S. in New York makes the following appointments: **Randy Miller** as director of product management; **Jess Auerbach**, director of production; **Greg Brodsky**, manager of advertising media; and **Laurel Dann**, a&r administrator. The label also promotes the following to regional promotion managers: **James Waugh**, **Steve Leavitt**, **Bill Kennedy**, and **Larry Van Druff**.

CBS Records in New York appoints **Dane Venable** director of point-of-purchase. He was manager of college marketing for the label.

**DISTRIBUTION.** WEA promotes **Cathie Inman** to sales manager for Florida, succeeding **Dave Benjamin**, who recently resigned. She was a sales representative. **Steven E. Berman** becomes marketing services coordinator for the company, based in Burbank, Calif. He joins from Warner Bros. Records.

Source Video Distribution Co. in Franklin, Tenn., appoints **Kathleen M. Gilbert** sales manager. She was a video buyer for East Texas Distributing.

**HOME VIDEO.** **Bill Polich** becomes vice president of key accounts for HBO/Cannon Video in New York. He was zone vice president for Pioneer Electronics.

**Steven B. Okin** is promoted to director of marketing services for New World Video in Los Angeles. He was marketing coordinator. **John Reina** and **Ralph Walin** are upped to field sales directors for the company. Reina was Midwest sales manager. Walin was Western regional sales manager. Also, **Tracey Colona** and **Jana De Zeeuw** are named sales administration manager and Western regional sales manager, respectively.

Republic Pictures Corp. in Los Angeles promotes **Joanne Held** to director of home video sales. She was Western sales manager, home video. **Dan Gurlitz** becomes Eastern sales manager, home video, for the company, based in New York. He was director of advertising for Video Associates.

Saban Productions in Los Angeles names **Scott Zahler** director of its home video division. He was associate producer and director of distribution and marketing for Twin Arts Productions.

**Victoria Ryan** becomes director of public relations for United Entertainment in Tulsa, Okla. She was previously with Standard Industries.

Home Vision in Chicago, Ill., appoints **Christine Lundberg** national sales and marketing manager for book, record, and specialty stores. She was director of product development and public information for Films Inc./Education.

**Ken Shiffrin** is promoted to manager of national sales development at Metro Video in Hasbrouck Heights, N.J. He was a New York/New Jersey sales representative. Also, **Dere Newman** becomes key account representative for the company, based in Kansas City, Mo.

**PUBLISHING.** Ucity Music in Universal City, Calif., names **Paul Kremin** creative director. He was professional manager for Screen Gems/EMI Music.

**PRO AUDIO/VIDEO.** **Reuel Ely** is promoted to director of engineering for the Sony Professional Products Co. in Fort Lauderdale, Fla. He was a development engineer.

**Suzanne Salvage** is appointed vice president and general manager for Editel in Chicago. She was vice president of administrative services for the company.

CCR Video promotes **Gailya Melchior** director of program development. She has been with the company for the last two years.

Maxell Corp. in Moonachie, N.J., promotes **Steve Levine** to national sales manager and **Bob Falco** to audio/video products manager. Levine was Western regional manager. Falco was Eastern regional manager.

Sleepy Hollow Sound in Dobbs Ferry, N.Y., names **James M. Marron** director of sales. He was previously director of studio operations for Bears-ville Recording Studios.

**John Alberts** joins the staff of Howard Schwartz Recording Studios in New York. He was senior mixer at Regent Sound Studios.

**TRADE GROUPS.** **Sally Browne** and **Don Hatton** are named executive directors of consumer affairs and product services, respectively, for the Consumer Electronics Group in Washington, D.C.

**RELATED FIELDS.** **Jane Livingston** is appointed executive producer of VH-1/Video Hits One in New York. She was a producer with Fox Television.

**Nancy A. Neil** is promoted to manager of public relations for the Nashville Network. She was a publicist.

**Rick Weigand** joins Upstaging Inc., a Chicago-based stage lighting and tour transport, as logistics coordinator. He was tour manager for Scotti Bros. recording act Survivor.

**FOR THE RECORD**

The title of a sampler on the Global Pacific label was given incorrectly in the Feb. 14 album reviews. The correct name is "The Fruits Of Our Labor."

Home video versions of the Cary Grant movies "Suspicion" and

"Gunga Din" are available from more than one supplier because those companies, VidAmerica and Media Home Entertainment, hold nonexclusive rights to the titles. That information was misstated in the Dec. 27 issue.

**DO YOU HAVE YOUR OWN COPY OF BILLBOARD'S 1987 INTERNATIONAL BUYER'S GUIDE?**

\$60 (Includes postage and handling). Add appropriate sales tax in NY, NJ, CA, TN, MA, and VA. **Call TOLL-FREE 800-223-7524** (In New York State: 212 764-7579) □

**Lifelines**

**BIRTHS**

Boy, **Evan Judah**, to **Jay** and **Rae Rosenthal**, Jan. 4 in Washington, D.C. He is an entertainment attorney with the law firm of Berliner & Maloney.

Boy, **Patrick Arthur**, to **Vince** and **Sue Newman**, Jan. 19 in Chicago. He is branch manager for Important Record Distributors Inc. there.

Girl, **Jahnee**, to **James** and **Debbie Ingram**, Jan. 27 in Hollywood. He is a recording artist for Warner Bros. Records.

Boy, **Ian Richard**, to **Mark** and **Della Drummond**, Jan. 28 in Columbus, Miss. He is a guitarist/songwriter and an afternoon air personality on WACR-FM Columbus/Tupelo. She is an account executive for WACR.

Girl, **Wilhelmina (Billy) Lee**, to **Tom** and **Heather Morgan**, Feb. 5 in Los Angeles. He is saxophonist and keyboardist with the Textones.

**MARRIAGES**

**Dan Zelisko** to **Linda Whiteside**, Dec. 20 in Scottsdale, Ariz. He is president of Evening Star Produc-

tions.

**Michael Lyon** to **Debbi Young**, Dec. 27 in Wesleyville, Pa. He is owner and manager and she is assistant manager of Record Country there.

**Brian Knaff** to **Susan Ballman**, Dec. 31 in Seattle, Wash. He is senior vice president of the Good Music Group in Minneapolis. She is a senior agent for Savant Entertainment in Seattle.

**Jodi Mattox** to **Dave Rinehart**, Feb. 7 in Kansas City, Mo. She is a singer/songwriter. He is studio manager for Sound Recorders.

**DEATHS**

**Archie Glenn Stagner**, 73, Feb. 4 in Crofton, Ky. The Grand Ole Opry sideman accompanied Uncle Dave Macon, Roy Acuff, and other Opry stars on mandolin and guitar beginning in the '30s. Using a very distinctive open-chord style, Stagner traveled with Macon and played and song with him on some of his last recording sessions. Stagner was given label credit as "Smokey Mountain Glenn."

**Wladziu Valentino Liberace**, 67, of AIDS Feb. 4 in Palm Springs, Calif. (See separate story, page 6.)

**George Finley**, 44, of encephalitis Feb. 5 in New York. He had been editorial general manager for Billboard magazine and had worked for Industrial Design magazine, formerly a Billboard publication.

**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. 20-21, **Gavin Seminar For Media Professionals**, Westin St. Francis, San Francisco. Ron Fell, 415-392-7750.
- Feb. 20-22, **Jack The Rapper's Annual Down-home Fish Fry**, Orlando Marriott, Orlando, Fla. Billye Love, 305-423-2328.
- Feb. 24, **29th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 213-849-1313.
- Feb. 28, **The Craft And Business Of Songwriting**, Minneapolis College of Art & Design, Minneapolis, Minn. 612-872-6586.

**MARCH**

- March 5, **International Radio And Television Society (IRTS) Gold Medal Banquet** honoring Al-ten Neuharth, Waldorf-Astoria, New York. 212-867-6650.
- March 9, **Songwriters Hall Of Fame Awards Dinner**, Plaza Hotel, New York. Terri Robinson, 212-935-1840.
- March 10-13, **82nd AES Convention**, Queen Elizabeth II Convention Center, Westminster, England. 212-661-2355.
- March 11-14, **International Tape/Disc Assn.'s (ITA) Technology And Marketing: Partnership For The '80s**, Hyatt Regency, Hilton Head, S.C. 212-956-7110.
- March 21, **Tenth Annual Bay Area Music Awards (BAMMIES 10)**, San Francisco Civic Auditorium, San Francisco. 415-864-2333.
- March 25-27, **Counseling Clients In The Enter-**

tainment Industry, St. Moritz-on-the-Park, New York. 212-765-5700.

March 28, **1987 New York Music Awards**, Felt Forum, New York. Robbie Woliver, 212-265-2238.

March 28-31, **National Assn. Of Broadcasters (NAB) 65th Annual Convention And International Exposition And 41st NAB Broadcast Engineering Conference**, Convention Center, Dallas. 202-429-5300.

**APRIL**

April 3-5, **The Music Business Symposium 3**, Ambassador Hotel, Los Angeles, Calif. 213-395-2441.

April 6, **Academy Of Country Music Awards**, Knott's Berry Farms Goodtime Theater, Buena Park, Calif. 213-462-2351.

April 8-11, **American Video Assn. Convention**, Pointe South Mountain Resort, Phoenix, Ariz. Mary Bonacci, 800-528-7400.

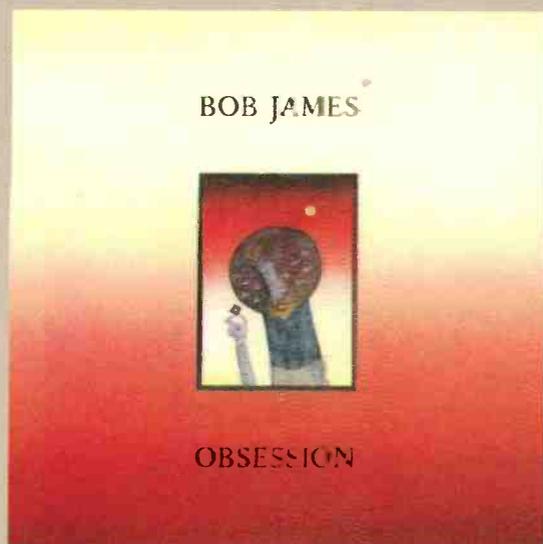
April 11, **Second Annual Baltimore/Washington/Virginia Music Business Forum**, Washington Convention Center, Washington, D.C. 301-937-6161.

April 16, **National Assn. Of Black Owned Broadcasters' (NABOB) Third Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

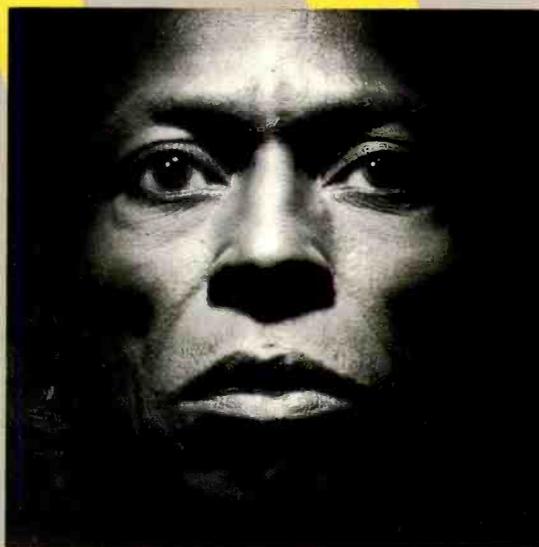
April 21-23, **New York International Home Video Show**, Jacob K. Javits Convention Center, New York. Barbara Stockwell, 800-248-5474.

**RETAIL TRACK:**  
The new way to learn what's in store!  
... see page 40

# G JAZZED T



Bob James  
Obsession



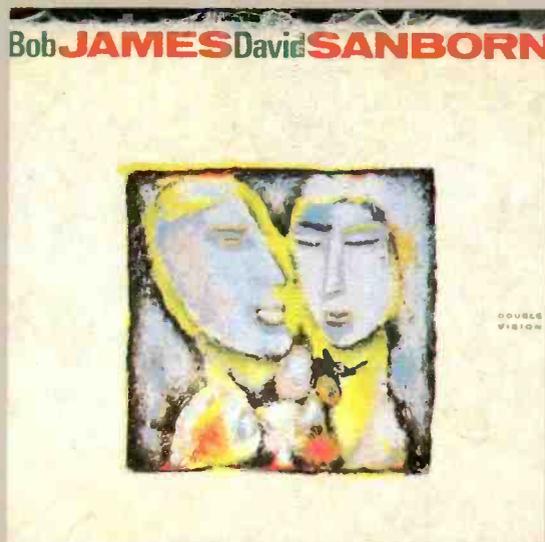
Miles Davis  
Tutu



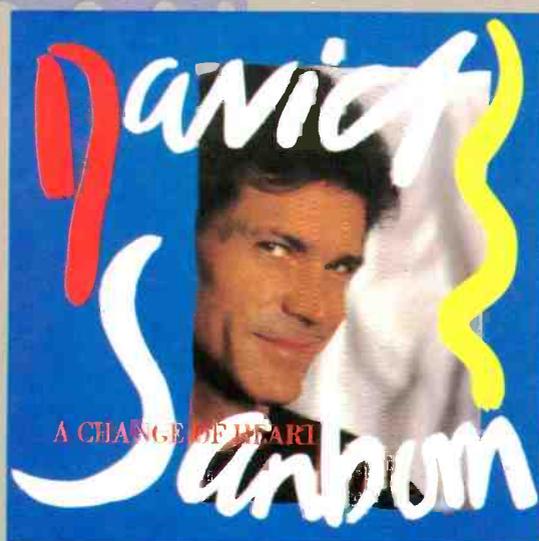
Hugh Masekela  
Tomorrow



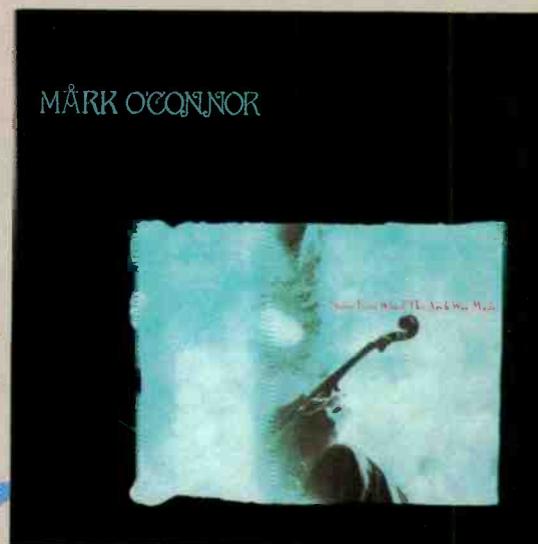
Madhouse  
8



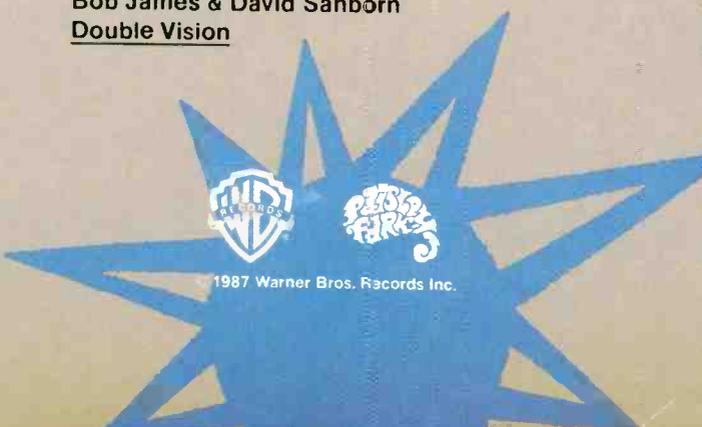
Bob James & David Sanborn  
Double Vision



David Sanborn  
A Change Of Heart



Mark O'Connor  
Stone From Which The Arch Was Made



# Billboard. TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	108	97	11	<b>BOBBY BROWN</b> MCA 5827 (8.98)	KING OF STAGE
111	104	104	103	<b>PHIL COLLINS</b> ▲ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
112	114	117	22	<b>STACEY Q</b> ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
113	97	88	18	<b>ALABAMA</b> ▲ RCA 5649-R-1 (8.98) (CD)	THE TOUCH
114	96	82	20	<b>RIC OCASEK</b> GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
115	94	92	31	<b>DAVID LEE ROTH</b> ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
116	125	169	4	<b>THE DAVE EDMUNDS BAND</b> COLUMBIA FC 40603	LIVE - I HEAR YOU ROCKIN'
117	<b>NEW</b>		1	<b>EXPOSE</b> ARISTA AL 8441 (8.98)	EXPOSURE
118	117	102	19	<b>ORCHESTRAL MANOEUVRES IN THE DARK</b> A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
119	113	105	24	<b>DON JOHNSON</b> ● EPIC FE 40366 (CD)	HEARTBEAT
120	105	94	20	<b>LINDA RONSTADT</b> ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
121	129	132	5	<b>VARIOUS ARTISTS</b> MERCURY 830 617 1 (CD)	ROCK FOR AMNESTY
122	122	138	21	<b>FIVE STAR</b> RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
123	149	—	2	<b>STANLEY JORDAN</b> BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
124	116	107	9	<b>PET SHOP BOYS</b> EMI-AMERICA SQ 17246 (6.98)	DISCO
125	173	—	2	<b>HUSKER DU</b> WARNER BROS. 25544 (10.98)	WAREHOUSE: SONGS AND STORIES
126	126	129	5	<b>SOUNDTRACK</b> CAPITOL SJ 12544 (9.98)	THE GOLDEN CHILD
127	121	108	11	<b>GRACE JONES</b> MANHATTAN 53038/EMI-AMERICA (8.98) (CD)	INSIDE STORY
128	144	144	19	<b>PHYLLIS HYMAN</b> P.I.R./MANHATTAN ST 53025/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
129	130	139	18	<b>BLACK 'N BLUE</b> GEFEN GHS 24111/WARNER BROS. (8.98)	NASTY, NASTY
130	123	123	9	<b>ROBIN TROWER</b> GNP CRESCENDO GNP 2187/GNP (8.98) (CD)	PASSION
131	134	118	27	<b>R.E.M.</b> ● I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
132	132	152	37	<b>THE CURE</b> ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
133	189	—	2	<b>THE THE</b> EPIC BFE 40471	INFECTED
134	118	116	14	<b>PAUL YOUNG</b> COLUMBIA FC 40543 (CD)	BETWEEN TWO FIRES
135	<b>NEW</b>		1	<b>HIPSWAY</b> COLUMBIA BFC 40522	HIPSWAY
136	133	133	48	<b>METALLICA</b> ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
137	<b>NEW</b>		1	<b>JULIAN COPE</b> ISLAND 90560/ATLANTIC (4.98)	JULIAN COPE
138	119	106	11	<b>VANGELIS</b> POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
139	115	95	31	<b>THE MONKEES</b> ▲ ARISTA AL9-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
140	142	146	21	<b>AL JARREAU</b> WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
141	127	115	116	<b>BOSTON</b> ▲ EPIC JE 34188 (CD)	BOSTON
142	147	147	664	<b>PINK FLOYD</b> ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
143	146	140	37	<b>BOB JAMES/DAVID SANBORN</b> ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
144	151	120	16	<b>W.A.S.P.</b> CAPITOL ST 12531 (8.98) (CD)	INSIDE THE ELECTRIC CIRCUS
145	140	130	36	<b>AC/DC</b> ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
146	138	122	12	<b>KLYMAXX</b> MCA 5832 (8.98) (CD)	KLYMAXX
147	150	134	32	<b>RANDY TRAVIS</b> ● WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
148	136	125	30	<b>THE TEMPTATIONS</b> GORDY 6207G/MOTOWN (8.98) (CD)	TO BE CONTINUED
149	143	137	11	<b>KENNY ROGERS</b> RCA 5633-1-R (9.98) (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
150	152	142	14	<b>BOB JAMES</b> WARNER BROS. 25495 (9.98) (CD)	OBSESSION
151	137	124	23	<b>GEORGE BENSON</b> WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
152	135	128	15	<b>SLAYER</b> DEF JAM GHS 24131/GEFFEN (8.98)	REIGN IN BLOOD
153	131	121	29	<b>EURYTHMICS</b> ● RCA A.J.L.1-5847 (9.98) (CD)	REVENGE
154	175	—	2	<b>GEORGE STRAIT</b> MCA 5913 (8.98)	OCEAN FRONT PROPERTY
155	141	119	19	<b>ALICE COOPER</b> MCA 5761 (8.98) (CD)	CONSTRUCTOR

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	159	163	25	<b>TRIUMPH</b> MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
157	145	136	14	<b>COMMODORES</b> POLYDOR 831 194 1/POLYGRAM	UNITED
158	148	143	30	<b>ANDREAS VOLLENWEIDER</b> ● CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
159	188	—	2	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
160	195	—	19	<b>ROB JUNGKLAS</b> MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
161	139	127	20	<b>YNGWIE J. MALMSTEEN</b> MERCURY 831 073-1/POLYGRAM (CD)	TRILOGY
162	160	145	90	<b>DIRE STRAITS</b> ▲5 WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
163	156	162	32	<b>THE SMITHS</b> SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
164	169	—	2	<b>SYLVESTER</b> WARNER BROS. 25527 (8.98)	MUTUAL ATTRACTION
165	163	167	5	<b>XTC</b> GEFEN GHS 24117 (8.98)	SKYLARKING
166	166	153	18	<b>STEVE EARLE</b> MCA 5713 (8.98) (CD)	GUITAR TOWN
167	<b>NEW</b>		1	<b>SHRIEKBACK</b> ISLAND 90552/ATLANTIC (8.98)	BIG NIGHT MUSIC
168	190	190	3	<b>THE HOUSEMARTINS</b> ELEKTRA 60501 (8.98)	LONDON O HULL 4
169	<b>NEW</b>		1	<b>MADHOUSE</b> PAISLEY PARK 25545/WARNER BROS. (8.98)	8
170	196	—	2	<b>SAXON</b> CAPITOL ST 12519 (8.98)	ROCK THE NATIONS
171	153	131	63	<b>LISA LISA &amp; CULT JAM WITH FULL FORCE</b> ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	
172	187	172	25	<b>DARYL HALL</b> RCA A.J.L.1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
173	154	151	17	<b>BIG AUDIO DYNAMITE</b> COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
174	<b>NEW</b>		1	<b>COLIN JAMES HAY</b> COLUMBIA BFC 40611	LOOKING FOR JACK
175	170	165	67	<b>ZZ TOP</b> ▲3 WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
176	184	154	11	<b>BOB GELDOF</b> ATLANTIC 81687 (9.98) (CD)	DEEP IN THE HEART OF NOWHERE
177	164	157	17	<b>A-HA</b> WARNER BROS. 25501 (8.98) (CD)	SCOUNDREL DAYS
178	172	150	64	<b>THE OUTFIELD</b> ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
179	165	156	12	<b>SOUNDTRACK</b> MCA 6192 (9.98) (CD)	MIAMI VICE II
180	176	176	20	<b>STACY LATTISAW</b> MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
181	158	141	28	<b>BANANARAMA</b> ● LONDON 828 013-1/POLYGRAM (CD)	TRUE CONFESSIONS
182	193	179	45	<b>SIMPLY RED</b> ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
183	179	170	50	<b>THE FABULOUS THUNDERBIRDS</b> ● CBS ASSOCIATED BFC 40304/EPIC (CD)	TUFF ENUFF
184	182	173	62	<b>DOKKEN</b> ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
185	161	148	19	<b>JESSE JOHNSON'S REVUE</b> A&M SP 5122 (8.98) (CD)	SHOCKADELICA
186	186	114	16	<b>VARIOUS ARTISTS</b> PRIORITY SL 9466 (7.98)	RAP'S GREATEST HITS
187	197	158	13	<b>KRAFTWERK</b> WARNER BROS. 25525 (8.98)	ELECTRIC CAFE
188	167	159	45	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
189	183	175	18	<b>NEW ORDER</b> QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
190	<b>NEW</b>		1	<b>CONCRETE BLONDE</b> I.R.S. 5835/MCA (8.98)	CONCRETE BLONDE
191	191	195	3	<b>FATES WARNING</b> ENIGMA/METAL BLADE 73231/CAPITOL (8.98)	AWAKEN THE GUARDIAN
192	<b>NEW</b>		1	<b>NANCY MARTINEZ</b> ATLANTIC 81720	NOT JUST THE GIRL NEXT DOOR
193	155	149	146	<b>HUEY LEWIS &amp; THE NEWS</b> ▲6 CHRYSALIS FV 41412 (CD)	SPORTS
194	181	181	11	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE AG 386 (11.98) (CD)	FRESH AIR # 6
195	<b>RE-ENTRY</b>			<b>MILLIE JACKSON</b> JIVE 1016-1-J/RCA (8.98)	AN IMITATION OF LOVE
196	<b>NEW</b>		1	<b>SOUNDTRACK</b> VIRGIN 90567/ATLANTIC (9.98) (CD)	THE MISSION
197	178	174	19	<b>GENE LOVES JEZEBEL</b> GEFEN GHS 24118/WARNER BROS. (8.98)	DISCOVER
198	177	166	15	<b>VARIOUS ARTISTS</b> TEE VEE TOONS TVT 1200 (16.98)	TELEVISION'S GREATEST HITS VOLUME II
199	198	177	15	<b>SOUNDTRACK</b> MCA 6189 (9.98) (CD)	THE COLOR OF MONEY
200	162	171	58	<b>STRYPYR</b> ENIGMA ST 73217/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                        |                               |                               |                              |                               |                             |                                   |
|------------------------|-------------------------------|-------------------------------|------------------------------|-------------------------------|-----------------------------|-----------------------------------|
| A-Ha 177               | Alice Cooper 155              | Peter Gabriel 26              | Love & Rockets 82            | The Alan Parsons Project 70   | SOUNDTRACKS                 | Severinsen 98                     |
| AC/DC 145              | Julian Cope 137               | Bob Geldof 176                | Madhouse 169                 | Pat Shop Boys 124             | An American Tail 55         | Toto 88                           |
| Gregory Abbott 23      | Robert Cray 21                | Gene Loves Jezebel 197        | Madonna 11                   | Pink Floyd 142                | The Color Of Money 199      | Randy Travis 147                  |
| Alabama 113            | Crowded House 85              | Genesis 7                     | Megadeth 89                  | The Pointer Sisters 105       | The Golden Child 126        | Triumph 156                       |
| Anita Baker 18         | The Cure 132                  | Georgia Satellites 8          | Yngwie J. Malmsteen 161      | Poison 78                     | Little Shop Of Horrors 48   | Robin Trower 130                  |
| Bananarama 181         | David & David 45              | Glass Tiger 33                | Mannheim Steamroller 194     | The Police 36                 | Miami Vice II 179           | Tina Turner 56                    |
| Bangles 5              | Chico DeBarge 95              | Amy Grant 92                  | Nancy Martinez 192           | Iggy Pop 90                   | The Mission 196             | Van Halen 94                      |
| Beastie Boys 2         | Dead or Alive 62              | Daryl Hall 172                | Metallica 136                | The Pretenders 38             | Stand By Me 57              | Luther Vandross 14                |
| George Benson 151      | Deep Purple 34                | Grace Jones 127               | Metal Church 101             | R.E.M. 131                    | Top Gun 58                  | Vangelis 138                      |
| Berlin 96              | Dire Straits 162              | Stanley Jordan 123            | Miami Sound Machine 80       | Ratt 63                       | Bruce Springsteen 24        | VARIOUS ARTISTS                   |
| Big Audio Dynamite 173 | Dokan 184                     | Journey 37                    | Steve Miller 72              | Ready For The World 32        | Stacey Q 112                | Rap's Greatest Hits 186           |
| Black 'N Blue 129      | Duran Duran 15                | Rob Jungklas 160              | Eddie Money 35               | Lionel Richie 12              | Stevie Ray Vaughan & Double | Rock For Amnesty 121              |
| Bon Jovi 100, 106, 1   | Steve Earle 166               | KBC Band 75                   | The Monkees 139              | Kenny Rogers 149              | Trouble 57                  | Television's Greatest Hits Volume |
| Boston 141, 9          | The Dave Edmunds Band 116     | Kansas 53                     | Shirley Murdock 77           | Linda Ronstadt 120            | George Strait 154           | II 198                            |
| Bobby Brown 110        | Europe 22                     | The Kinks 81                  | Robbie Nevil 42              | David Lee Roth 115            | Stryper 200, 51             | Billy Vera & The Beaters 16       |
| Kate Bush 87           | Eurythmics 153                | Klymaxx 146                   | New Order 189                | Run-D.M.C. 19                 | Survivor 61                 | Vinnie Vincent Invasion 73        |
| Cameo 17               | Expose 117                    | Kool & The Gang 43            | New Edition 50               | David Sanborn 102             | Sylvester 164               | Andreas Vollenweider 158          |
| Peter Cetera 54        | The Fabulous Thunderbirds 183 | Kraftwerk 187                 | Ric Ocasek 114               | Saxon 170                     | Talking Heads 59            | W.A.S.P. 144                      |
| Chicago 39             | Fates Warning 191             | Los Lobos 65                  | Billy Ocean 84               | Bob Seger & The Silver Bullet | The Temptations 148         | Wang Chung 64                     |
| Cinderella 3           | Five Star 122                 | Stacy Lattisaw 180            | Orchestral Manoeuvres In The | Band 107                      | Tesla 79                    | Jennifer Warnes 99                |
| Eric Clapton 40        | Samantha Fox 25               | Cyndi Lauper 20               | Dark 118                     | Shriekback 167                | The The 133                 | Hank Williams, Jr. 159            |
| Club Nouveau 41        | Aretha Franklin 49            | Huey Lewis & The News 10, 193 | Benjamin Orr 97              | Paul Simon 13                 | George Thorogood And The    | Bruce Willis 30                   |
| Phil Collins 111       | Kenny G. 74                   | Force 171                     | The Outfield 178             | Simply Red 182                | Destroyers 104              | Steve Winwood 31                  |
| Commodores 157         |                               | Lone Justice 76               | Slayer 152                   | Til Tuesday 83                | 'Til Tuesday 83             | World Party 60                    |
| The Commodores 103     |                               | Jeff Lorber 68                | The Smithereens 52           | Timbuk 3 71                   | The Tonight Show Band/Doc   | XTC 165                           |
| Concrete Blonde 190    |                               | Los Lobos 65                  | The Smiths 163               |                               |                             |                                   |

## OLDIES CONTINUE TO GROW ON COUNTRY RADIO

(Continued from page 3)

er reason why oldies remain important: "This week it's too difficult to find a lot of hit current songs. At points like this, you rely on the oldies."

Bob English, president of Broadcast Programming Inc., the Seattle-based format-syndication company, notes the record and radio industries are coming from two different points on the subject. "I appreciate where I hear the labels coming from in saying they're not wild about servicing country radio with a great depth of oldies product because they have the feeling that radio is not exposing new product enough to get the job done." English says that if the labels were to issue more compilation LPs and CDs "it would be a huge boon to our business, our industry, and would be good for radio in general."

Daniel praises the increasing amount of greatest hits CDs coming from record firms. "That's the most economical way a record company can get their CD material out there." Neil McGinley, operations manager of WKHX-AM/FM Atlan-

ta, notices an increase in the amount of oldies product available on CD, saying, "The labels have become more aware of it."

Larry Daniels, general program manager of KNIX-AM/FM Phoenix, Ariz., says, "Sometimes KNIX gets rapped by the record companies for playing a lot of oldies. But the top-rated stations around the country—the ones that consistently get good numbers in their markets—play a lot of well-tested oldies." He insists his station spends "a great amount of time and money doing research on what listeners want. And they continually tell us that they want more oldies."

KNIX plays more oldies than currents, reaching as far back as 1953 with Hank Williams' "Your Cheatin' Heart." Like most of the broadcasters, Larry Daniels defines an oldie as anything available for more than one year. "Oldies by themselves on our station wouldn't work. But you get a good balance of oldies and currents and reissues, and you can make a heck of a radio station out of it—you can have sounds

for everybody in the family."

Daniel of KPLX reports up to 70% of airtime is given to oldies, adding, "I get more calls during the day from listeners who will ask me about an old song than a new song."

### 'I get more calls during the day asking me about old songs'

Daniel puts himself in the listeners' position, noting, "If I turn on the radio and I don't hear something I'm familiar with within five minutes, I'll go somewhere else."

Bill Pyne, music director of WQYK-FM Tampa/St. Petersburg, views the reliance on oldies with a critical eye: "That's a criticism of radio in general because so-called contemporary radio relies pretty heavily on oldies. Contemporary is a misnomer in some respects." The Florida station programs about 50%

oldies, dating back to "I've Been Everywhere" by Hank Snow, Johnny Horton's "North To Alaska," and "Big Bad John" by Jimmy Dean. WQYK covers the gamut from the new traditionalist movement to pop-oriented contemporary country records. Says Pyne, "As long as it's done well and you don't blatantly offend a country listener with a real rock'n'roll arrangement, they'll accept quite a bit."

Examples of this programming philosophy are the playing of the Allman Brothers' "Rambling Man" on WHN-AM New York; Presley's "Don't Be Cruel" at KIKK-AM/FM Houston; "Lyn' Eyes" by the Eagles on WKHX-AM/FM Atlanta; "Fairytale" by the Pointers on KPLX Dallas; and B.J. Thomas' "Raindrops Keep Fallin' On My Head" on KNIX Phoenix.

Says Daniel, "Hell, I grew up with the Eagles greatest-hits album—that's what I listened to in high school." Therefore, it's no surprise to find an Eagles nest at his Texas station, hatching such songs as "Take It Easy," "Best Of My

Love," "Take It To The Limit," and "Desperado." The 26-year-old music director says, "People in country music like to hear stuff they grew up with."

The oldies thrust—particularly the increase in rock-oriented songs—adds fuel to the age-old questions, What is country music? and What is a country radio station?

Among the country acts frequenting the oldies bins are Alabama, George Jones, Exile, Merle Haggard, Willie Nelson, Waylon Jennings, Dolly Parton, Kenny Rogers, Jimmy Buffett, Hank Williams Jr. and Sr., Glen Campbell, Anne Murray, and the Everly Brothers. Billboard's survey reveals varied rotation levels within the oldies category, with the newer entries gaining more playing time than the classics of the '50s and '60s.

The programmers are enthused about the explosion of new acts gaining stardom and plan to merge the new faces with the old reliables in achieving a healthy mix to lure more listeners.

## KMET ABANDONS ROCK, POSSIBLY FOR JAZZ, NEW AGE

(Continued from page 1)

work on time.

"I really can't comment on the new format," says KMET-cum-KTWV program director Frank Cody. "We've all taken vows on this. Our philosophy is to simply reveal it on the air Saturday [Feb. 14] and let people judge KTWV for themselves."

Cody does say, however, "The format will be in a chronologically logical direction," which could be interpreted as a format that would appeal to original KMET fans, whose musical tastes have changed and matured over the years. Cody suggested that the format would be in a revolutionary realm, and many in the industry have long associated Cody with his interest in putting jazz and new age music on commercial airwaves.

Before joining KMET last year, Cody was instrumental in developing the successful "Jazz Show With David Sanborn" for NBC Radio En-

tertainment while he was a programming chief there.

If the new age/jazz rumors prove true, it would mark the first time a major-market commercial radio station tried the format on a full-time basis. The move would be particularly bold because of KTWV's Los Angeles locale. The market is ranked No. 2 according to Arbitron population and is the No. 1 market for advertising dollars spent.

Additionally, the move would involve a broadcast group—Metropolitan Broadcasting—that is highly regarded in the industry for its past and present radio successes.

Formerly known as Metromedia Radio, the group's name changed to Metropolitan early this year when an in-house buyout of the radio group was made for \$285 million. In addition to KTWV, Metropolitan owns album rock legends WNEW-FM New York and WMMR Philadelphia as well as WNEW-AM New

York, WIP Philadelphia, KRLD Dallas, WWBA Tampa, Fla., WOMC Detroit, WASH-FM Washington, D.C., and the Texas State Network.

As KMET was also considered one of rock's "legendary" stations, the decision to retire the calls was a difficult and well-researched one. The dominant rock outlet in Los Angeles during much of the '70s and part of the early '80s, KMET's ratings began to slide in 1983. In the fall 1986 Arbitron ratings, KMET's market share dropped to a 1.6.

According to Cody, it was only very recently that he and KTWV vice president and general manager Howard Bloom decided which of two format alternatives to pursue. Shortly after Cody arrived at KMET in October, he says, Metropolitan president Carl Brazel Jr. "commissioned a KMET revitalization project [and a] separate project to assemble what the components of a great radio station are, the basic consensus of which was that an entity had to be *truly different*." A number of format possibilities were narrowed down to two, says Cody. "The first was a logical extension of what KMET has been doing, with original air staff intact." The other was the "new concept." Pursuing the first alternative explains why some of KMET's original air talents—especially night talent Jim Ladd—were brought back in the last year or so.

"Research confirmed that Southern Californians have a preconceived notion of what KMET was... [That listeners would see] KMET as a contemporary station being a contradiction in terms." The research was coupled with the fact that Los Angeles shares for album rock stations have been on the decline for a while.

"There was no way Metropolitan could look at us and say, 'Yeah, this is going to work [as KMET].' When a company has resources like ours, we can't settle for a 1.6 share. We can't settle for anything." (For a roundup, see Vox Jox, page 15.)

## COLUMBIA, E/P/A CUTBACKS

(Continued from page 10)

get to familiarize the music so that top 40 can go on it and get all the promotional support," he says. "I think this will encourage people to use their ears more, and now we can let top 40 pick their own damn music."

"I've been an advocate of this policy for a long time," says Greg Gillespie of the Burkhardt/Abrams/Douglas/Elliott consulting firm. "It may force people to listen to records a little closer. In the long run, I think it could be very beneficial to our format." Gillespie says the move may give programmers more input on selection of label's "work" tracks. "It's really a way of marketing an album that's tailor-made for our format," he says.

Like several programmers, Gillespie says he hopes dollars saved on 12-inches will be spent on CD service and extra promotional support. Financial savings as a result of 12-inch cutbacks, however, are not expected to be dramatic, say both McKeon and Leeds.

WKLS Atlanta PD Bill Pugh says, "Twelve-inches used to be great because they were usually a hotter press. It's no longer the case now that CDs have become such a big part of our libraries."

Buzz Knight, PD of WKRI Danbury, Conn., says 12-inches are not a factor when he is determining a label's commitment. He says that any promotional effort "is only as good as how good [the label's] local reps work you. It's the rep who represents the label's commitment."

Knight concurs with E/P/A and Columbia that album reseriving may encourage more listening. "This business has become very 'one-cut' oriented, and it shouldn't be because it's *album* rock. This type of service plus the cassettes and CDs should help."

"Twelve inches don't show extra commitment to anything," says WFBQ Indianapolis PD Marty Bender. Album reseriving is a nice idea, he says, but it should be accompanied by constant label contact and information on artist touring, video release dates, and other rele-

vant topics.

With such a warm reception from radio, other labels may follow Columbia and E/P/A's lead. "This has been a point of discussion for a long time," says Judy Libow, Atlantic VP for national album promotion. "Possibly, we'll follow suit depending on how it works out for CBS."

The 12-inch issue carries an inherent Catch-22, Libow says. "We always hear from radio that they don't want another 12-inch. And then, we're asking why they're not on a track and they say, 'We're waiting for the 12-inch!' So radio, too, has vacillated on the subject. And perhaps it's just going to take one label stepping out and doing it."

Bill Bennett, MCA VP for album promotion, says, "I've never heard the complaints about simply too much vinyl caused by 12-inches. I'm very happy for CBS if they feel compelled to make this announcement. But, MCA has always used 12-inches only when they make sense, and we'll continue to do that."

## RCA STOPS VINYL PRESSING

(Continued from page 1)

pressing facilities to announce a complete cessation of in-house vinyl production (Capitol quit pressing vinyl in February 1986), RCA/Ariola says its decision is the "result of a steady decline in consumer preference for vinyl records, which now account for less than 25% of sales, while compact disks and audiocassettes have grown to nearly 80% of sales."

RCA/Ariola is currently seeking

arrangements with independent pressers to take over the label's vinyl needs. "We're talking to a group of them, and their names are familiar to all," the spokesman says.

The vinyl phaseout, announced in Indianapolis on Feb. 6, will affect about 700 of 1,100 employees at the company's 30th Street complex. RCA/Ariola will continue its commercial distribution operations for its record club's fulfillment.

RCA/Ariola says it has contacted city and state officials in the city and will be working with local and state agencies to assist employees in outplacement retraining.

RCA/Ariola's 2-year-old cassette-duplication facility in Weaverville, N.C., is not affected by the decision to stop pressing vinyl. The label does not manufacture its own compact disks.

Although CBS quit making vinyl product at its plant in Pittman, N.J., last year, it still produces LPs and 45s at its Carrollton, Ga., facility.

## MGM/UA

(Continued from page 6)

ware from total camcorder sales, Cott notes that an effort is under way to that end this year. The EIA has said that total camcorder sales [portable VHS, VHS-C, and 8mm] were 1.17 million units in 1986, an increase of 126.2% over the previous year. The EIA further notes that at least 1.5 million total camcorders will be sold this year. JIM McCULLAUGH

### BILLBOARD'S INTERNATIONAL BUYER'S GUIDE 1987 edition

The Worldwide Music and Video Business to Business Directory. \$60 (includes postage and handling).

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

Order Your Copy Now!

CALL TOLL-FREE 800-223-7524

(In New York State: 212 764-7579)

## PHILIPS, SONY SET CD SINGLE

(Continued from page 1)

of an apparent rift over V-CD specifications and/or marketing plans between the two companies. When Philips demonstrated a prototype to the industry in November (Billboard, Nov. 8, 1986), Sony appeared

### V-CD may enter the market at \$5-\$6 a disk

to distance itself from that company's effort to elicit label support for the configuration.

It's understood that the differences between Sony and Philips revolved around which new format should be stressed. Philips is said to have viewed the V-CD in large part

### HOT 100 POSTER

(Continued from page 1)

Holdsworth, publisher and editor in chief of Billboard, "retailers have valued the Billboard charts as a vital selling tool. We are often asked to invent improved ways in which they can utilize this important information. The Billboard Hot 100 Poster program is our answer. Consumers, too, have been heavily exposed to the chart in newspapers and on radio and TV. Now, the retailer and consumer have a single source of exposure that is of benefit to both."

The program is being coordinated by Billboard's Entertainment Marketing Group. For information, contact Brad Lee at 617-281-3110.

### LIBERACE DIES

(Continued from page 6)

early '50s, during which time he topped the album charts. His biggest single was "September Song," which reached No. 27 in 1952.

He returned to the CBS Records Group last year, signing a multiyear contract with CBS Masterworks. The agreement called for new recordings and reissued material from his earlier stint with the company. Only one album was delivered on the contract, a compilation of live performances recorded in the '50s, called "Liberace Piano Favorites," It was released in October.

Liberace's biggest success, however, was not as a recording artist but as a performer. His musical approach offended many classical devotees, but his animated pianistics

as a medium for the promotion of standard CD albums, although it could serve as a single. Philips spokesmen could not be reached for comment.

Sony's main interest was in the exploitation of a configuration specifically designed as a viable replacement for the conventional 45 rpm single, namely the 3-inch format, according to Schulhof.

Both companies have taken note of declining sales of the conventional single configuration and the eventual need for a replacement.

Elements of playback compatibility are anticipated with both new products. In the case of V-CD, the audio portion may be heard through standard CD players. A special port, already incorporated in some players, is required to extract the video portion. The V-CD would be pressed in a gold color to distinguish it from regular audio CDs.

Plans also call for the CD single to be playable on conventional CD units. However, an adapter would be required. Later, player models would be designed to handle the configuration without an adapter, says Schulhof.

Although no pricing information has been given, it has been speculated that V-CD might be brought in at a cost permitting sale at \$5-\$6 a disk.

V-CD is expected to focus greater attention on videodisks in general. Although videoclips and other short subjects are considered ideal for the 5-inch configuration, 8- and 12-inch disks offer a wide selection of long-form entertainment.

and his self-deprecating sense of humor endeared him to a large core of devoted fans.

In the early '50s, two television shows—one on NBC and the other a widely syndicated, Emmy Award-winning program—brought him an ever-increasing audience. A sold-out performance at New York's Carnegie Hall in 1953 proved that he had become a full-fledged star, a point driven home the following year when he matched a house record by selling out Madison Square Garden. Following a pattern that marked his career, all but 3,000 of the 16,000 who attended that 1954 show were women.

Liberace's fame continued to build. A Hollywood Bowl date in

### DAT COPY-CODE BILL INTRODUCED IN SENATE

(Continued from page 1)

The proposal to ban the interstate shipment of DAT machines without copy coders would be effective for a three-year period following enactment. Gore says the sunset provision is necessary because the solution to all home-taping problems

1957 drew 20,000. A Soldiers Field date in Chicago drew 110,000.

He returned to TV with a daytime show on ABC in 1960. Liberace hit the big screen, too, landing roles in three movies. He released his only home video title in November 1985, "Liberace Live" on Vestron Video.

At the time of Liberace's death, Vestron announced it would donate a portion of the profits for all units shipped on that title through March 11 to the American Heart Assn. That charity designation remained in effect at presstime despite the coroner's confirmation that AIDS had caused Liberace's death.

Assistance in preparing this story provided by Paul Grein in Los An-

mond, Ian & Sylvia, and Buffy Sainte-Marie.

In March, the company introduces its Vanguard-originated CD-only Classic Value Pak line, a series of compilation classics with more than 60 minutes of music each. An initial release of 10 CDs will be followed by another 10 in May.

As for the Vanguard label, Crawford says the intention is to retain original cover art and only change "legal lines" to indicate change of ownership and copyright ownership. "As a person who worked in retailing in Boulder, Colo., in the '60s, I have fond recollections of Vanguard as a special, high-quality label."

## White House Backs DAT Scanners Administration Proposal Mirrors Senate Bill

WASHINGTON In a meeting of the minds between the Reagan administration and Congress, the office of the U.S. Trade Representative (USTR) announced Feb. 6 that President Reagan will propose legislation to prohibit any digital audiotape recorders (DAT) from entering the U.S. without copy-code scanners.

Although the announcement came only 24 hours after the introduction of a similar bill in the Senate (see separate story, page 1), a USTR spokesman says his office did not "coordinate" the timing of the announcement.

"It was a convergence of minds," says the spokesman. "It shows that the issue is important enough that both the administration and the Congress wish to address it."

USTR detailed the proposal at a press conference concerning the larger Reagan trade-competitiveness package, which will be delivered to the Hill on or about Friday

(20). The Recording Industry Assn. of America and DAT bill opponents were not invited to the press conference.

According to the spokesman, the administration's proposal is similar to the Senate bill in that it prescribes criminal penalties for violations, although USTR did not want to go on record with specific fine amounts or possible jail terms.

First hint of the Reagan administration's proposal came earlier this month in a one-sentence item in a fact-sheet addendum to Reagan's Jan. 27 State of the Union address (Billboard, Feb. 7).

There was a quick reaction from the manufacturer/retailer coalition opposing home-taping legislation. In a four-page fact sheet released Feb. 10, the Audio Recording Rights Coalition (ARRC) stated that "erroneous information has been published and no doubt communicated to the administration and the Congress about DAT recorders."

ARRC's fact sheet said that it is "simply not the case" that consumers with CD equipment can obtain "digital clones" from DAT machines because the scanning rates of each configuration are incompatible.

Proponents counter that, in fact, manufacturers are free to build DAT machines with the same scanning rate as that encoded on CDs—44.1 kHz—and that the EIAJ has the power only to "suggest" different scanning rates.

The ARRC statement also suggests that CBS' antiduping chip "induces other phase and frequency problems that do interfere with the quality of playback of prerecorded material." It also hints that the CBS chip is "susceptible to simple yet destructive 'guerrilla warfare' to defeat it."

Finally, the fact sheet scoffs at the idea that DAT has anything to do with international trade.

BILL HOLLAND

"must be ultimately developed under the copyright laws. Therefore, we introduce this legislation with the intention of preserving the status quo until the Congress is able to consider, within the context of our intellectual property laws, a comprehensive response to the home-taping issue."

Gore, in his introductory remarks in the Congressional Record, said that home taping displaces sales amounting to one-third of the industry's revenues and added that not only can DAT machines provide "an infinite duplication of perfect copies" but that "until a technology is invented for the manufacture of prerecorded DAT cassettes and music is licensed for that format, the only possible use for DAT machines is home copying."

Noting that new technology has made it difficult to protect intellectual property rights, Gore said the bill "will send a clear message to the Japanese and all others who would ship these new DAT machines [to the U.S.] that this country will not provide a new market for

their new technology unless and until their machines are equipped with technological protection for American creators as copyright owners."

Co-sponsors of the bill with Gore are Sens. Pete Wilson, R-Calif., Alan Cranston, D-Calif., John Danforth, R-Mo., and John Kerry, D-Mass.

"There's a rumor going around about a company that sets type, makes color separations, takes photographs plus 8 other fascinating services."

"To find out more about this rumor call . . ."

Lee Myles Associates, Inc.  
160 EAST 56 St., Dept. A  
N.Y. N.Y. 10022 TEL. 750-3232

Serving the graphic needs of the music industry since 1952.

### WELK MIDLINE CD'S

(Continued from page 6)

Crawford notes, its repertoire is being introduced on CDs specifically tailored for the U.S. market. The label's previous owners, Maynard and Bernard Solomon, had imported Vanguard CD repertoire from foreign sources.

In fact, adds Crawford, many Vanguard releases are to appear on cassettes for the first time.

Consumer and trade advertising is planned for midline CDs as well as regularly priced catalog. All accounts will be offered incentives on their first orders of the midlines.

Late last year, the Welk Record Group started shipping its first CDs on the Ranwood, Hindsight, and Soundwings labels. Soundwings is

the Pat Williams-owned label it distributes. Among the Ranwood product appearing as midlines are five featuring Lawrence Welk and others by the Mills Brothers, Tennessee Ernie Ford, Myron Floren, the Magic Organ, and Jim Nabors. Now available as midlines from Hindsight, which mainly releases swing-era recordings, are sets featuring Harry James and Artie Shaw.

For January/February release, the company has scheduled its first regularly priced Vanguard CDs, many of them counterparts of Vanguard's pioneering Twofer line featuring such artists as the Clancy Brothers, Doc Watson, Pete Seeger, the Weavers, Joan Baez, John Ham-

### FOR SALE — ONE OF SOUTH FLORIDA'S FINEST ESTATES



LOCATION: Ft. Lauderdale, Fla. area on the golf course of a prestigious year-round country club. This private club has two 18-hole championship golf courses, tennis, gourmet dining and other luxurious amenities.

PROPERTY: The estate has two wooded acres, a fish-stocked pond, tennis court, heated pool, beautiful gardens, and over 800 feet of high wall for complete privacy . . . yet it is only minutes from the "inest" shopping, entertainment, restaurants, airports and marinas.

RESIDENCE: Built for the present owners, this one-story Spanish Renaissance-style home has over 8,000 square feet under its clay-tile roof and boasts five bedrooms and 8½ baths, plus a domestic suite with living room, bedroom, and bath. Special features of the home include high ceilings, handcarved doors, light fixtures, cabinets and tiles, handcrafted in Spain, Italy, Portugal and France. FOR INFORMATION: (305) 735-5550

# Oscars Get Jazzy Look

## 'Round Midnight' Scores

BY PAUL GREIN

LOS ANGELES Jazz stands to gain wide exposure from last week's Oscar nominations, where the Warner Bros. film "Round Midnight" was nominated for two key awards: Veteran musician Dexter Gordon was nominated for best performance for an actor, while Herbie Hancock was nominated for best original score.

This makes Gordon one of the few musicians or singers to be nominated for an Oscar in a leading role. He follows such stars as Bing Crosby, Frank Sinatra, Maurice Chevalier, Judy Garland, Barbra Streisand, Diana Ross, and Bette Midler.

Columbia's "Round Midnight" soundtrack has been on Billboard's Top Jazz Albums chart since October; Gordon's own album on Blue Note/Manhattan, "The Other Side Of Round Midnight," entered the chart in January.

Another big winner in the Oscar listings was James Horner, who was nominated for both best original score (for "Aliens") and best original song (for "Somewhere Out There").

Horner wrote the latter song—a current hit single for Linda Ronstadt & James Ingram—with veteran songwriters Barry Mann and Cynthia Weil. The song is a potential No. 1 single, which would make it the third of this year's best song finalists to top the Hot 100. The first two were "Glory Of Love," a hit for Peter Dinklage, and "Take My Breath Away," a hit for Berlin.

Industry veterans who did well in the Oscar nominations are Burt Sugarman, co-producer of "Children

Of A Lesser God," which drew five nominations, and David Geffen, whose company released "Little Shop Of Horrors," which earned two nominations.

The "Little Shop" soundtrack jumps to No. 48 on this week's Top Pop Albums chart. Other currently charted albums featuring Oscar-nominated music are Peter Dinklage's "Solitude/Solitaire," which holds at No. 54; the "An American Tail" soundtrack, which jumps to No. 55; the "Top Gun" soundtrack, which dips to No. 58; and "The Mission" soundtrack, which enters the chart at No. 196.

Here is the complete list of music nominees.

### Best Original Score

"Aliens," James Horner.

"Hoosiers," Jerry Goldsmith.

"The Mission," Ennio Morricone.

"Round Midnight," Herbie Hancock.

"Star Trek IV: The Voyage Home," Leonard Rosenman.

### Best Original Song

"Glory Of Love" from "The Karate Kid Part II." Music: Peter Dinklage & David Foster; lyric: Peter Dinklage & Diane Nini.

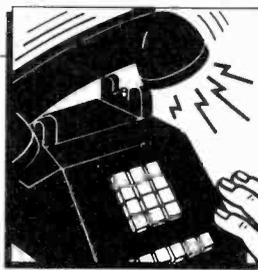
"Life In A Looking Glass" from "That's Life!" Music: Henry Mancini; lyric: Leslie Bricusse.

"Mean Green Mother From Outer Space" from "Little Shop Of Horrors." Music: Alan Menken; lyric: Howard Ashman.

"Somewhere Out There" from "An American Tail." Music: James Horner & Barry Mann; lyric: Cynthia Weil.

"Take My Breath Away" from "Top Gun." Music: Giorgio Moroder; lyric: Tom Whitlock.

# INSIDE TRACK



Edited by Irv Lichtman

**STILL IN LIMBO:** Sen. Albert Gore, D-Tenn., and his staff, who were to decide last week whether to pull the plug on the 11-month-old payola probe or drag it over to Sen. Gore's new committee, indicated at press-time that they had been unable to meet to discuss the matter but would get to it after the President's Day holiday. Another eyebrow raiser on the future of the probe: Gore's chief investigator, Track has learned, has left his job on the Hill and may take a private-sector job in investment banking.

**"LIFE ON EARTH,"** Sir David Attenborough's acclaimed TV series, is coming to home video via Warner Bros. as a double cassette that will list for \$39.95. The four-hour collectors' edition offers all chapters and subtopic areas of the program and its companion book and features a quick-reference visual index that Warners is calling ChapterSearch.

**IVE HAS BREEZED THROUGH** rights to the America's Cup footage. The yacht Stars & Stripes scored a 4-0 victory over Australia's Kookaburra III on Feb. 3. IVE plans to have the one-hour program, licensed from the Royal Perth Yacht Club, available in early March. IVE will work the title, priced at \$19.95, through direct marketing and maritime-equipment channels as well as traditional video distributors.

**WITH SOME PRIDE:** Capitol Records will distribute Opryland USA's new 16th Avenue country label. First product from the label is the Charley Pride single "Have I Got Some Blues For You," due this week. Jerry Bradley, who heads 16th Avenue, produced some of Pride's top hits when both were at RCA Records. Sources at the label say there are no plans for it to re-release any of the Hickory Records masters, which Opryland USA acquired as part of its Acuff-Rose purchase.

**MOVING MOZART:** The Feb. 23 U.S. launch of American Gramophone's "The Mozart Collection" by John Rutter and the City Of London Sinfonia will mark the label's first simultaneous compact disk release. Until now, the label's CDs generally lagged far behind its albums and cassettes, but staffers are hopeful that the tide has now turned for good. The Mozart title, incidentally, has already been released in Canada through a distribution agreement with A&M and has shipped 20,000 units in short order.

**ARMA ANDON** officially left his post as vice president of product development at Columbia Records Feb. 12 to join SBK Entertainment, the new owner of CBS Inc.'s music publishing interests. Andon, as senior VP, will head up the company's management division. Also leaving his label is Arista VP of marketing Steve Shmerler, who tells Track he's planning to

open an entertainment marketing firm specializing in advertiser-related programs. He can be reached at 212-755-9210. . . Danny Glass, who left his post as Chrysalis promo VP a few weeks ago, is back on the job. . . Cal Roberts, who just retired from CBS Records after 33 years, is joining LaserVideo, the compact disk pressing facility, as VP of compact disk marketing.

**THE U.S. PUBLISHER** of Gordon Lightfoot's "If You Could Read My Mind" claims copyright infringement against the authors, among others, of "The Greatest Love Of All," Whitney Houston's smash hit, in U.S. District Court in New York. Defendants in the action include writer Michael Masser; Steven Epstein, executor of the estate of Linda Creed, co-author of the song; two publishers, Golden Torch Music and Gold Horizon Music; performing rights groups ASCAP and BMI; and The Harry Fox Agency. Lightfoot's song was published in 1969. "The Greatest Love Of All" came out in 1977.

**SAUL MELNICK EXITS MGM/UA Home Video** as VP of marketing at the end of February to set up a home video division for Tri-Star in Los Angeles. Melnick officially joins the movie studio in March, with initial product to roll early next year.

**GBS SPECIAL PRODUCTS** now has the exclusive rights to market in the U.S. and Canada product featuring the late Bert Kaempfert, the German-born orchestra leader who had a number of hits in the U.S. under the Decca logo. Due this year under a deal made by the family-owned Bert Kaempfert Co. are three compact disks, two eight-cut cassettes, and, to celebrate his 65th birthday in 1988, a TV package. Al Shulman, senior VP and general manager of the label, also plans a commemorative five-LP set.

**LOVE, TV THEMES:** Valentine's Day didn't go by without a promotional mailing from Tee Vee Toons. Drawing from its two volumes of "Television's Greatest Hits," the label mailed out a promo 45 with six themes, "Love American Style," "The Honeymooners (You're My Greatest Love)," "I Love Lucy," "Love Is All Around" (the theme to "The Mary Tyler Moore Show"), and—ho! ho!—"The Odd Couple" and "Mission Impossible." The sides were pressed, naturally, on red, though not heart-shaped, vinyl. . . Public relations veteran Dick Gersh talks of PR as a marketing tool in home entertainment at a New York Univ. seminar March 18.

**SPLITSVILLE:** Bob Cook has resigned his post as executive vice president and general manager of Continental Video. He is headed for another video manufacturer, although he won't say which one. Jack Silverman, a principal founder of Continental, will oversee the company on an interim basis. . . The American Jewish Committee's dinner in honor of popular Show Industries chief Lou Fogelman pulled over \$200,000 in contributions, breaking the record set at last year's Human Relations Award dinner, which honored Camelot Music founder Paul David. One of the evening's highlights was the announcement that Fogelman has become engaged to longtime companion Anna Ungar.

## Viewers To Get Wide Spectrum Of Music Grammy Lists Show Lineup

BY GEOFF MAYFIELD

NEW YORK Performances by a large roster of big-name artists will bring a wide variety of music styles to the 29th annual Grammy Awards ceremony, to be telecast Feb. 24 on CBS.

Like the last few years' Grammy presentations, the show's agenda stretches beyond the pop-rock mainstream, with showcases for classical, jazz, country, and—this year—blues (Billboard, Feb. 14). Comedian, actor, and recording artist Billy Crystal has been tapped as MC for the Pierre Cossette production.

The night will feature performances by an eclectic lineup of veteran artists, including Paul Simon, Stevie Wonder, Gladys Knight, Luther Vandross, Ry Cooder, and Dionne Warwick. Given that Warwick's nominated single, "That's What Friends Are For," was an all-star collaboration, it would not be surprising to see several of the top names in attendance join her for a rendition of that song.

Other pop hit-makers scheduled to appear are Whitney Houston, Billy Idol, and two acts on Elektra/Asylum's roster, Anita Baker and Simply Red.

Country will be represented by Steve Earle and Randy Travis, two artists who rose quickly last year.

Veteran Sandi Patti has been chosen to represent the gospel category.

Guitarist Christopher Parkening, who performed the classical segment in last year's Grammy broadcast, returns again. This time, he will be joined by the lauded soprano Kathleen Battle, with whom he recorded "Pleasures Of Their Company," a current high-charting classical album.

The '87 jazz showcase marks Herbie Hancock's fourth consecutive Grammy appearance. He performed in last year's jazz segment, took part in an electronic keyboard exhibition in '85, and grabbed surprising post-Grammy sales with a re-enactment of his "Rockit" video in '84.

This year, Hancock backs singer Bobby McFerrin with Tony Williams and Buster Williams, who replaces Ron Carter. Carter had earlier been named to appear on the segment.

Also returning from last year's broadcast is veteran B.B. King, one of several artists who will take part in the blues spotlight. Chart climber Robert Cray also appears in that segment, along with Albert King, Etta James, Dr. John, and Big Jay McNeely.

A spokesman for NARAS says that more performers may be added by the time the program airs.

## U.S. Indie Sets Up HQ Down Under

LOS ANGELES In an unusual scenario, a new, U.S.-owned record company is beginning operations in Australia and New Zealand, rather than in its home country.

The label, Starway Records, recently pacted with RCA/Ariola International in Sydney and has scheduled its initial release for Feb. 23.

The rationale for this unique approach, says Bobby Weiss, executive vice president of the label, is that it may be easier to enter the U.S. market through the back door.

"There's so much competition" in launching a label in America, says Weiss. "It's a really enormous job."

By starting Down Under, the company can concentrate first and foremost on establishing its artists, he says.

"Many artists from foreign countries can come to this country and become established as fast as they were overseas, providing they've got a track record," says Weiss. "I felt that the best method was to start in an English-speaking country, hope for success, and work it throughout the world. That's exactly our plan—and hopefully it will proceed according to plan."

Weiss, a music business veteran, previously helped launch Capitol Records in the U.K. and Europe and

was international director for Warner Bros. Records Music Publishing.

Starway's initial signings are Susi Beatty, whose Norro Wilson-produced single "Whatcha Lookin' At" will be the label's initial release, and Patti Day, whose single "Desire" is arranged and produced by Steve Cropper.

Why Australia? "The people are very pro-American," says Weiss. "Even though they lost the America's Cup, they still feel very favorable toward Americans. I felt our chances were greater there than anywhere else." **DAVE DIMARTINO**

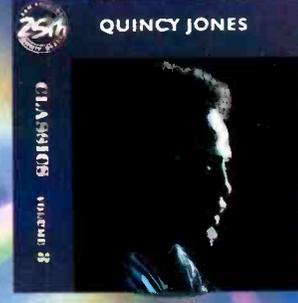
HERB ALPERT & THE TJB VOL. 1  
CD 2501



CARPENTERS VOL. 2  
CD 8750



QUINCY JONES VOL. 3  
CD 3555



JOE COCKER VOL. 4  
CD 2504



RITA COOLIDGE VOL. 4  
CD 2504



CHUCK MANGIONE VOL. 5  
CD 2502



GINO VANNELLI VOL. 7  
CD 2507



ATLANTIC STARR VOL. 10  
CD 2508



JOAN BAEZ VOL. 8  
CD 2508



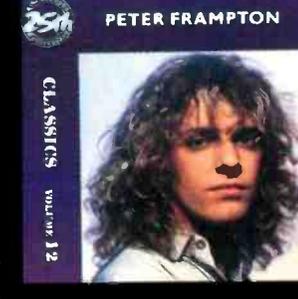
SUPERTRAMP VOL. 9  
CD 2507



THE BROTHERS JOHNSON VOL. 11  
CD 2509



PETER FRAMPTON VOL. 12  
CD 2510



On its twenty-fifth anniversary,  
A&M Records proudly announces the  
release of the *Classics Compact Disc* series.

Each *Classics Compact Disc* features historic recordings spanning the career of a single artist, and pays tribute to the music that has made A&M the world's most successful independently-owned record label.



After twenty-five years of looking ahead, A&M Records would like to pause briefly for a glance behind—because to know where music is going, there is no substitute for hearing where it has come from.

Listen To The Classics.

© 1987 A&M Records, Inc. All Rights Reserved.

www.americanradiohistory.com



# Hank LIVE

A new live album  
by Hank Williams, Jr.,  
featuring the hits  
**My Name Is Bocephus**  
and **Sweet Home Alabama.**

Plus Classic Versions of  
**La Grange Man Of Steel I'm For Love**  
**All My Rowdy Friends (Have Settled Down)**  
**A Country Boy Can Survive**

And More!

Produced by Hank Williams, Jr., Barry Beckett for Beckett Productions  
and Jim Ed Norman for JEN Productions, Inc.  
Management: Merle Kilgore  
Available on Warner/Curb Records, Cassettes and Compact Discs.



© 1987 Warner Bros. Records Inc.