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NEWSPAPER

VIDEO STARTS

ON PAGE 32

VOLUME 99 NO. 2

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

January 10, 1987

Whitney Set The Pace For '86 Triple-Platinum Spree

BY PAUL GREIN

LOS ANGELES The past year yielded a bounty of 10 triple-platinum albums, but only one blockbuster—Whitney Houston's debut album on Arista, which sold 5 million copies in 1986. The album also sold 2 million in 1985.

Below the triple-platinum level (sales of 3 million copies), platinum albums were flat. The Recording Industry Assn. of America (RIAA) certified 55 platinum albums last year, compared with 56 in 1985. (See related stories, page 4.) Both totals include only albums that were certified within two years of release. Therefore, the figures better reflect current sales activity and eliminate

the factor of belated certification of back catalog.

The year's triple-platinum albums covered the musical gamut, from Barbra Streisand's "The Broadway Album" to Bon Jovi's "Slippery

MCA Expected To Buy Motown—Inside Track, p. 78

When Wet." The list also included Houston's debut collection, Z.Z. Top's "Afterburner," Van Halen's "5150," Janet Jackson's "Control," Madonna's "True Blue," the "Top Gun" soundtrack, Lionel Richie's "Dancing On The Ceiling," and Bos-

(Continued on page 77)

'Twas The Season Retailers Jolly Over Music Sales

BY GEOFF MAYFIELD

NEW YORK Compact disks and a batch of strong-selling titles from established and developing acts helped many music dealers beat their projections for the crucial holiday sales period.

Like other retailers, record stores grabbed booming traffic during the week before Christmas. While that late surge proved to be a lifesaver for department stores and other merchants, it was icing on the cake for music chains.

"For comparable stores, we had 15%-20% increases, with acceleration in the last week before Christmas beyond those numbers," says Jack Eugster, president of the 521-store Musicland Group, which in-

cludes Sam Goody and Licorice Piz-za. "We had high expectations, and it ran close to projection throughout. Christmas week, including the two days after Christmas, [business] was ahead of our expecta-

tions." Stan Goman, senior vice president of the 42-store Tower Records/Tower Video web, terms the holiday selling period "wonderful." He says (Continued on page 76)

Vid Sell-Through Booms

This story prepared by Earl Paige and Chris Morris in Los Angeles and Ed Morris in Nashville.

LOS ANGELES Home video retailers say the strong sell-through business that kicked in at Thanksgiving continued through Christmas.

Among retailers polled by Billboard, the greatest increases over

1985's holiday season were posted by such large specialty chains as New Jersey-based Palmer Video, national web Adventureland International, and Philadelphia-based (Continued on page 71)

RCA Revises Return Policy

BY FRED GOODMAN

NEW YORK RCA/A&M/Arista Distribution has revised its return policy for all customers to reflect the incentive-disincentive programs already adopted by several labels.

The new program, which was effective Jan. 2, provides retailers with an incentive discount of .85% and wholesalers with a discount of 1.05% on all album product purchased and assigns a disincentive charge of 5% for all returns. The break-even point for retailers remains at approximately 18%, similar to the allowance under a plan adopt-

(Continued on page 71)

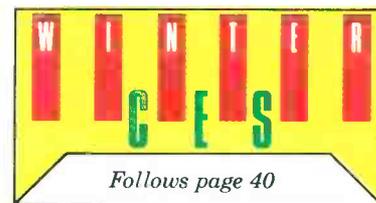
ADVERTISEMENTS



FOR INBAL'S MAHLER, THE APPLAUSE CONTINUES. Elisha Inbal's interpretation of Mahler's Second has been heralded for "soaring vitality and ardor." Inbal's Mahler #4 was awarded France's "Diapason d'or" and called "full of tenderness... inward seriousness." Now this historic Mahler cycle continues with Symphony No. 5, (CO-1088), digitally recorded by DENON, THE FIRST NAME IN DIGITAL RECORDING.



Established as a bonafide AOR smash, JASON & THE SCORCHERS "GOLDEN BALL & CHAIN" makes its entrance as the debut single from the group's EMI America album "STILL STANDING."



Is Double-Well VCR Welcome At Winter CES?

BY STEVEN DUPLER

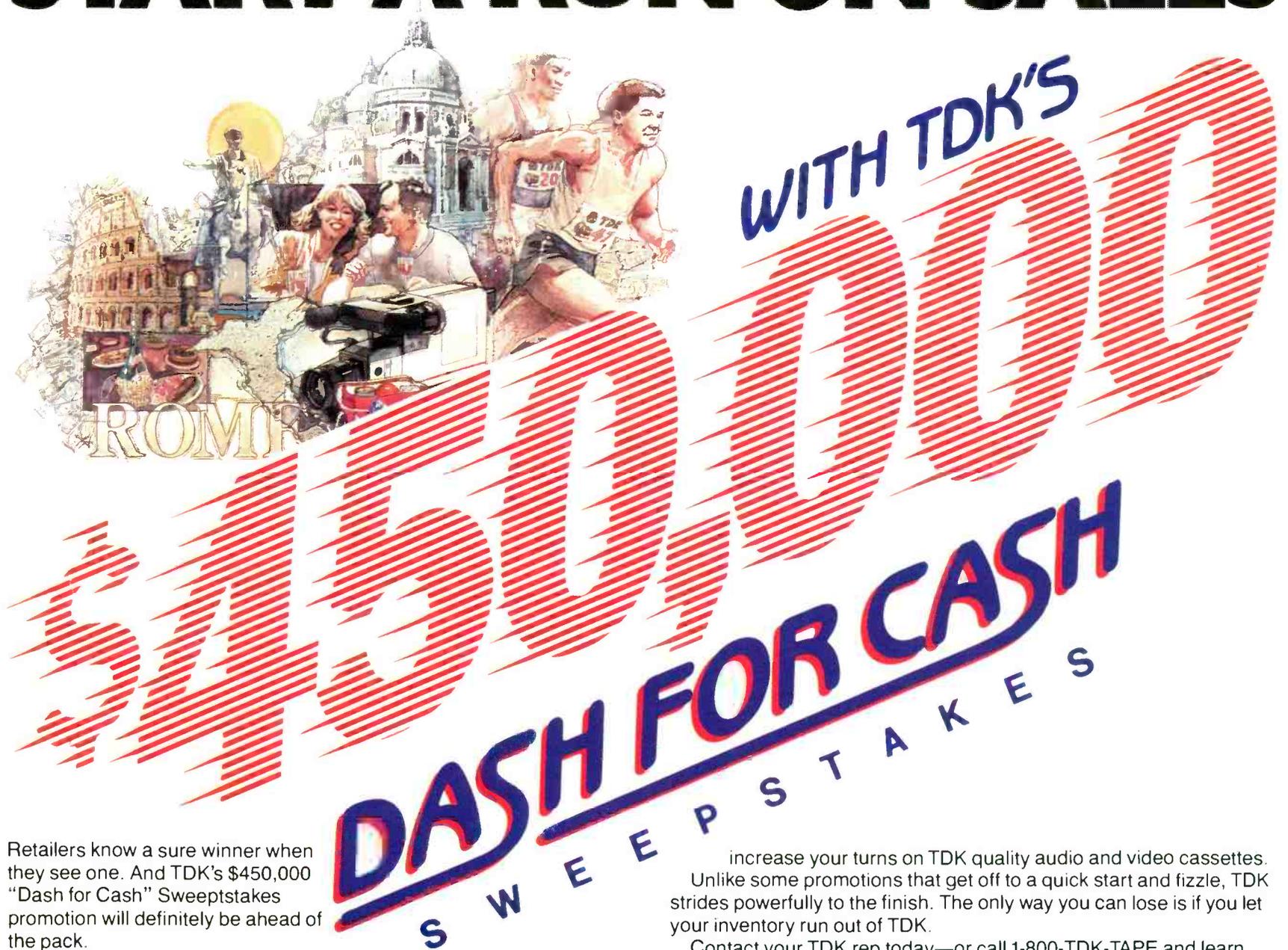
NEW YORK Go-Video, an Arizona-based video franchising firm, says it will display a double-well videocassette recorder at the Winter Consumer Electronics Show (CES) Thursday-Sunday (8-11) in Las Vegas despite a voluntary ban on such devices by major manufacturers.

The founders of the 3-year-old publicly held company say they have applied for patents on their VCR-2 dubbing recorder in Japan and the U.S. They say they are bringing a working prototype to CES in an effort to seek licensing agreements with companies wishing to manufacture and distribute (Continued on page 74)



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We've already established a proven track record with our full line of quality audio and video cassettes.

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See us at WCES Booth D-106

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VOLUME 99 NO. 2

JANUARY 10, 1987

CANADA CERTIFICATIONS DOWN

Canadian gold and platinum certifications were down in 1986, according to preliminary tabulations by the Canadian Recording Industry Assn. Meanwhile, Janet Jackson, Bon Jovi, and the "Top Gun" soundtrack scored triple platinum in the U.S. in December. **Page 4.**

Winter CES Preview

Jack Wayman of the Electronics Industries Assn., sponsor of the Consumer Electronics Show, says this winter's confab expects the home entertainment software community "back in force." Retail editor Earl Paige reports. **Follows page 40.**

No Vacation For Source-Licensing Lobbyists

Source-licensing lobbyists are keeping at it despite the fact that Congress is in recess. Both sides anticipate that source-licensing legislation will be introduced in the 100th Congress, which convenes in January. Washington bureau chief Bill Holland surveys the scene. **Page 77.**

Rock'n'Roll Is Here To Stay—In Ohio, That Is

Preparations for the construction of the Rock'n'Roll Hall of Fame in Cleveland are well under way, say coordinators of the project, but details will most likely not be announced until the Rock'n'Roll Foundation's Second Annual Induction Ceremony, to be held Jan. 21 in New York. **Page 78.**

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New CD Units, VCRs On Tap At CES But DAT Controversy Also Looms

BY JIM McCULLAUGH

LOS ANGELES New generations of compact disk and home video hardware are expected to grab the spotlight at the Winter Consumer Electronics Show Thursday-Sunday (8-11) in Las Vegas. And there will be controversy, too: Digital audiotape (DAT) hardware and doublewell VCRs will be on display, vexing the entertainment software community. Both technologies will be major industry focal points on the show floor, in demo rooms and hospitality suites, and during key seminar discussions.

The Electronics Industry Assn. (EIA), the show's sponsor, is projecting attendance of 100,000 for the 1,400 exhibits.

Despite a blockbuster holiday sales period, video software will have a low profile. Only a handful of independents, such as Congress and Prism, are taking booths, a significant shift from last winter's show. Two reasons cited for the attrition are timing and mixed views as to how strongly committed mass accounts are to year-round business.

A number of major suppliers, including CBS/Fox and Karl Lorimar, plan hospitality suites for key mass merchants and rackjobbers.

"The winter CES hasn't been a perfect forum for us," says Tim Fry, president of the Congress Video Group, "but neither is VSDA now. I think the home video industry would prefer a May show. But our presence is meant to expand the story of sell-through. Mass merchandisers are always there for other lines of product."

"The rackjobbers don't want [home video] to be a seasonal business," says Robert Blattner, president of RCA/Columbia Pictures

Home Video, whose firm will not have a corporate presence at CES. "Inherently, there's no reason that video should be seasonal. In 1987 there will be more of an effort on the part of mass merchandisers to make it a year-round business."

Among the expected highlights:

• **DAT hardware.** Despite the bitter protests of the U.S. music industry, Japanese suppliers have left little doubt that they will not slow introduction of the new format (Billboard, Dec. 27). Moreover, Japanese hardware firms have indicated en masse that they do not plan to limit technical capabilities or add anticopying circuitry to players. Thus, DAT technology is expected to be in evidence at many audio booths, with both home and car decks openly displayed.

Such blank tape suppliers as TDK, Memtek, and Fuji have already expressed interest in market-

ing blank DAT cassettes. Still unclear, though, are questions about timetables for U.S. introduction, exact suppliers, price points, and software.

"I want to see where DAT is standing," says Mitch Perliss of the Los Angeles-based Music Plus Video chain. "It's a major concern. Our cassette sales are strong, and we are hearing through NARM that DAT is more imminent than some of the record companies would like us to believe. If companies start showing it, it becomes more of a reality than we would like it to be. Why another configuration? We're just getting rid of LPs."

• **Double-well VCRs.** At least one firm, Phoenix-based franchiser Go-Video, is expected to show a working prototype of a VHS-to-VHS dubbing machine, called the VCR-2 (see separate story, page 1). The company (Continued on page 76)

Billboard Debuts Special Interest Charts For Home Video Market

NEW YORK Billboard introduces four new special-interest video sales charts this week.

The new charts—which cover Recreational Sports; Health And Fitness; Hobbies And Crafts; and Business And Education—are introduced to reflect sales activity better for the entire spectrum of the home video marketplace.

All four charts appear in this week's Home Video section (see pages 54-55). In future issues, the Recreational Sports and the Hobbies And Crafts charts will alter-

nate each week with the Health And Fitness and the Business And Education charts.

The Recreational Sports and Health And Fitness charts are 20 positions deep; the Hobbies And Crafts and the Business And Education charts are 15 positions deep.

The charts are compiled in New York by the Billboard research department. Reporting for these charts are video stores, bookstores, and select special-interest retailers.

Echoes Discrimination Charges Made By Jesse Jackson NAACP Report Socks It To The Music Biz

BY NELSON GEORGE

NEW YORK The music industry is racked by discrimination in regard to employment of blacks and efforts to promote noncrossover black acts, according to a preliminary report by the National Assn. for the Advancement of Colored People (NAACP).

Similar conclusions were drawn last fall by the Rev. Jesse Jackson, the civil rights leader, in a series of attacks on the industry.

The NAACP's report, supervised by its director of economic development, Fred Rasheed, is awaiting approval by executive director Benjamin Hooks. It concludes, "Despite the fact black artists are responsible for 25%-30% of the revenues of the record industry and that black consumers represent 12% of the industry's market, blacks are not receiving a fair share of the industry's economic opportunities. The structure of the record industry allows for total control and domination by whites. Barriers exist throughout the industry that severely limit opportunities for blacks."

The NAACP report, developed after meetings with representatives of the Capitol/EMI, MCA, and Warner Bros. labels as well as inter-

views with members of the music business, has been in preparation since Hooks organized a record industry task force in July 1985, following attacks against the record industry by NAACP members in the Los Angeles area.

Hooks is expected to approve the report and release a full-length version early this year. As is the NAACP's usual practice following investigation of an industry, Hooks will then begin talks with top executives to encourage the creation of affirmative action programs to help increase black employment and the use of black vendors.

Most of the points made in the preliminary report parallel those made by Jackson. Unlike Jackson, however, the NAACP does not single out specific labels; Jackson attacked WEA. Nor does the NAACP call for trade or consumer boycotts, or link its concerns about record industry hiring with South African investments, as Jackson did.

The absence of affirmative action programs, the underrepresentation of blacks in executive positions, and the banishment of blacks to low-budgeted black departments were cited in the preliminary report as problems in the record industry re-

lated specifically to labels.

In addition, the NAACP task force noted that "major black artists engage the services of few blacks as managers, business agents, attorneys, and technicians"; that "black concert promoters are being denied opportunities by white managers and booking agents to promote concerts of major black artists"; and that "due to the structure of the distribution system and manner in which records are promoted, black-owned record companies have historically been exploited by major record companies."

TO OUR READERS

NEW YORK This first edition of Billboard for 1987 is Volume 99, No. 2. Billboard publishes 51 times a year, ending the year with a double issue and skipping the first week of the new year. Hence, there is no issue No. 1. This keeps Billboard synchronized with the U.P.C. code that appears on page 1 each week. Put the blame on progress.

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CBS Has Most Awards By Wide Margin Canada Certifications Decline In '86

BY KIRK LaPOINTE

TORONTO Canadian gold and platinum singles and albums declined significantly in 1986, according to a preliminary tabulation of Canadian Recording Industry Assn. (CRIA) certifications. Multiplatinum releases also were down for the year.

Unofficial tallies compiled by Billboard also indicate that CBS Records of Canada Ltd. had twice the certifications of its nearest competitor in 1986.

Overall business for the recording industry was expected to increase 5%-6% in 1986, reports CRIA president Brian Robertson. That would result in roughly \$325 million wholesale and from \$550 million-\$600 million retail for the industry.

But the revenue increases seem due mainly to releases that did not reach certification levels. In 1985, there were a total of 315 certifications. In 1986, through November and with all but a handful of December certifications included, that number dipped to about 250. The 1984 level was 361.

The big-ticket items were diamond certifications (1 million sales) for Corey Hart's "Boy In The Box," Dire Straits' "Brothers In Arms," and Phil Collins' "No Jacket Required." In 1985, there were only two diamond certifications.

There were also two nine-times-platinum releases (900,000 sales): "Sports" by Huey Lewis & the News and "Whitney Houston." The only other release to top the half-million mark was "Hooked On Classics, Vol. II" by the Royal Philharmonic Orchestra.

The preliminary year-end totals also reveal nine quadruple-platinum, 11 triple-platinum, and 25 double-platinum records for the year.

There were 48 platinum (100,000 sales) and 103 gold (50,000 sales) releases in the early figures. Those numbers are down slightly from 1985.

The Bruce Springsteen live box set was expected to surpass quadruple platinum in its first full month of release. It proved to be CBS' biggest project of the year, but the company also reported some 70 certifications. Unofficially, next on the list of distributors were the MCA group with 36 certifications, Capitol-EMI with 35, RCA/Ariola and PolyGram with 32 each, A&M with 29, and WEA with 14.

The certification figures are deceptive, however, because WEA Music of Canada Ltd. does not sub-

mit all its product for CRIA certification. WEA officials say the company had more than 100 certifiable releases in the year.

WEA of Canada president Stan Kulin says WEA grabbed about 27% of the market in the year through November, although CBS nibbled away at that share with the Springsteen sales in December.

The CRIA certifications had a number of surprises, including the "Hooked On Classics" success; quadruple platinum for "Alien Shores" by Platinum Blonde; gold album and singles for Feargal Sharkey and Art Of Noise; and gold albums for Talk Talk, Level 42, Jane Siberry, and Baltimora.

RIAA Names 3 Releases Triple Platinum In Dec.

BY PAUL GREIN

LOS ANGELES Triple-platinum awards for Janet Jackson, Bon Jovi, and the "Top Gun" soundtrack led the pack of Recording Industry Assn. of America (RIAA) December certifications. Both new and catalog titles contributed to the month's tally of seven multiplatinum, 11 platinum, and 17 gold certifications.

Huey Lewis & the News' "Fore!" was the month's biggest out-of-the-box hit. The group's follow-up to the 6-million-selling "Sports" was certified gold, platinum, and double platinum simultaneously.

Racking up a double-platinum

mark was Billy Ocean's "Love Zone." The month's multiplatinum albums also included two catalog titles: Willie Nelson's "Greatest Hits (And Some That Will Be)," released in 1981, and John Cafferty & the Beaver Brown Band's "Eddie & The Cruisers" soundtrack, issued in 1983.

Cameo earned its first platinum album during December with "Word Up," after more than nine years of chart success. And "Graceland" brought Paul Simon his first platinum solo album since 1977's "Greatest Hits, Etc."

Also scoring platinum success was Neil Young's three-record set, "Decade," released more than
(Continued on page 71)



Bridging The Gap. Paul Simon, second right, accepts the Eubie Award from Mrs. Jackie Robinson during a recent reception at New York's Loews Summit Hotel. The special honor is given annually by the governors of the New York chapter of NARAS for achievement in the recording industry. Pictured with Simon and Robinson are, from left, Phil Ramone, Simon's record producer; New York chapter president Jack Maher; and "Saturday Night Live" executive producer Lorne Michaels.

Executive Turntable

RECORD COMPANIES. RCA Red Seal in New York appoints Don Ellis senior vice president and Jack Chudnoff vice president. Ellis was a marketing consultant for the British Phonographic Institute. He will be based in London.

Virgin Records U.S. makes the following appointments: Nancy Jeffries as vice president of a&r; Michael Plen, vice president of field promotion; Mark Williams, director of artist development; and Jonathan Lieberman,



ELLIS



CHUDNOFF



JEFFRIES



PLEN

artist development, East Coast. Jeffries was East Coast director of a&r for A&M. Plen was vice president of promotion for I.R.S. Williams was director of A&M special projects. Lieberman was with RCA.

Capitol Records Group Services in Los Angeles names Nikki Vallot divisional vice president of alternative marketing and administration. She was upped from director of administration.

Alberta Rhodes is promoted to senior publicist/director of media information for black music marketing at Warner Bros. Records in New York.

PolyGram Records names Del Williams local promotion manager for the Denver/Rocky Mountain region. He was program director of KCGL-FM Salt Lake City. Gloria Feliciano is named vice president of human resources for the label, based in New York. She was director of personnel.



WILLIAMS



LIEBERMAN



VALLOT



ROWE

Steve Scherer becomes director of royalties for Chrysalis Records in New York. He joins from Laventhol & Horwath.

HOME VIDEO. Karl Lorimar Home Video in Irvine, Calif., appoint Steve Bornstein senior vice president of programming and Jason Zelin vice president of acquisitions. Bornstein was upped from vice president of feature acquisitions. Zelin was with Feldman-Meeker Co.

Prism Entertainment in Los Angeles names David Catlin to the newly created post of general manager for the Consumer Products Division. He was with Jeito Concepts.

PRO AUDIO/VIDEO. James M. Frische is appointed executive vice president of Digital Audio Disc Corp. in Terre Haute, Ind.

RELATED FIELDS. Jeffrey Rowe is named vice president of VH-1/Video Hit One in New York. He was vice president and general manager of WKTI Milwaukee.

Ellen Zoe Golden is promoted to vice president of the Howard Bloom Organization Ltd. in New York. She was a senior account executive. In addition, Robyn Riggs and Leah Grammatica are upped from account executives to senior account executives.

Hit Video USA in Houston names Scott Evan Assyia vice president of business/finance and Julie Strong affiliate relations coordinator, Southern region.

Antilles Takes Island In A New Direction Label Will House Artists From Around The World

LOS ANGELES Antilles/New Directions, a new label formed by Island Records, is readying six albums for release in the first half of 1987.

The new label, helmed by Jean-Pierre Weiller, Island's director of jazz, is devoted to contemporary musicians from around the world.

Among the initial releases will be the U.S. debuts of British saxophonist Courtney Pine and U.S. saxophonist David Mann.

The Pine album, "Journey To The Urge Within," will be accompanied by a 12-inch single. The album sold more than 40,000 copies in the U.K. Mann, a 22-year-old who has performed with jazz composer/pianist George Russell, is "going to be one of the leading sax players in the coming years," says Weiller.

Also set for release are "Bush Dance" by Brazilian percussionist Nana Vasconcelos and an album by Brazilian percussionist/arranger Helcio Milito.

Weiller, a former president of Europa Records, will oversee the re-release of Jim Pepper's "Comin' And Goin'," originally issued by Europa two years ago. The set features a remake of the Native American's

well-known "Witchi-tai-to."

Another release will feature the music of Mexican composer Samuel Zyman, performed by violinist Joyce Hammann and pianist Miriam Conti, both Juilliard students.

"I really want to make a point that [our lineup] should not be con-

fused with new age music," says Weiller. "It's not at all in the same direction. New age music is for meditation and relaxing. This label will be too stimulating and challenging to be called new age."

DAVE DIMARTINO

PolyGram Sets Oldies Unit Rockers Due For Revival

NEW YORK PolyGram Records is putting its pop catalog resources under a single roof.

According to Bob Jamieson, PolyGram executive vice president of marketing and sales, the new special-markets division continues a catalog development program begun in 1985, working in tandem with the already-established special projects department.

The latter unit, which includes third-party licensing and manufacturing deals, record clubs, and sync rights for television, motion pictures, and commercials, is to

create premium and cross-merchandising campaigns with major manufacturers.

The special-markets division, drawing from huge MGM/Verve and Mercury master vaults, among other logos, was created to develop new compilations and reissues of classic rock, pop, country, and urban material. It also will enhance PolyGram's special-price Sound Savers line, in addition to developing new product logos.

The new department also will be responsible for the marketing of
(Continued on page 76)

BILLBOARD'S SPOTLIGHT ISSUE

NARM

E I G H T Y S E V E N

MUSIC: THE BEAT
GOES ON
AND BILLBOARD
LEADS
THE WAY!

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FEBRUARY 21

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14th Annual AMA Nominations Set Jackson, Houston Vie In 7 Categories

BY PAUL GREIN

LOS ANGELES Janet Jackson and Whitney Houston will square off in seven categories on the 14th annual "American Music Awards" show, set for Jan. 26 on ABC-TV. The awards program will broadcast from the Shrine Auditorium here and will be hosted by Diana Ross for the second year in a row.

In addition to the seven categories in which she will compete with Houston, Jackson is entered in two categories where Houston failed to show.

Perhaps the most hotly contested race on this year's ballot is that of favorite pop/rock female vocalist, in which last year's winner, Tina Turner, is being challenged by Houston, Jackson, and Madonna.

Trailing Jackson and Houston in the nominations are Billy Ocean, the

Judds, and Run-D.M.C., with five each, followed by Reba McEntire and Lionel Richie, with four each.

The Judds and Jackson are the only acts to earn nominations for both favorite single and favorite album. The mother-and-daughter duo is in the running for favorite country single with "Grandpa" and favorite country album with "Rockin' With The Rhythm Of The Rain"; Jackson is nominated for favorite soul/r&b single with "Nasty" and favorite soul/r&b album with "Control."

Marie Osmond & Paul Davis are nominated for favorite country duo or group, a reflection of Osmond's emergence last year as a credible country star. Osmond won that same award with brother Donny 10 years ago, when they starred in a popular ABC-TV variety show and had a series of pop hits.

The biggest surprise on the ballot is a nomination for Culture Club as favorite pop/rock video group. The nomination may be interpreted as a show of support for group leader Boy George, who has been plagued with personal problems in recent months.

Here is the complete list of nominations:

Pop/Rock

Album: Whitney Houston, "Whitney Houston"; Janet Jackson, "Control"; Van Halen, "5150"; "Top
(Continued on page 70)



Van Halen Exchange. While receiving triple-platinum awards for their latest release, "5150," Van Halen members showed their appreciation by presenting Warner Bros. chairman Mo Ostin and president Lenny Waronker with copies of their concert video, "Live Without A Net." Pictured, from left, are drummer Alex Van Halen, lead singer Sammy Hagar, Waronker, guitarist Eddie Van Halen, Ostin, and bassist Michael Anthony.

Top Releases On Hold

Jan. Albums: Slim Pickings

BY STEVE GETT

NEW YORK With eagerly anticipated albums from Michael Jackson and Whitney Houston held back until February, January's hot product schedule shows a marked absence of superstars. Highlighting the January releases are Deep Purple's second reunion album, "The House Of Blue Light," and the debut solo album from Foreigner vocalist Lou Gramm.

Mercury/PolyGram ships the Roger Glover-produced Deep Purple album Monday (5), and hopes are high that the veteran British heavy rock group will at least match the platinum success of its 1984 comeback album, "Perfect Strangers." Plans call for the band to embark soon on a world tour, with U.S. dates tentatively set for late spring.

Atlantic is equally optimistic that

Gramm's "Ready Or Not"—co-produced by the singer and Pat Moran—will help him maintain the multiplatinum success he has enjoyed with Foreigner. Whether Gramm will tour in support of his record remains to be seen, though, since he recently started working with Mick Jones on the next Foreigner album.

In addition to the Gramm album, another Atlantic January release is "Don't Disturb This Groove," the fourth album by the System—the Gotham-based duo of Mic Murphy and David Frank—which features guest appearances by Howard Jones and Billy Idol guitarist Steve Stevens. Other Atlantic releases include hard rock sets from Brighton Rock ("Young Wild And Free") and Malice ("License To Kill") and albums by Nancy Martinez, Karen
(Continued on page 74)

Ornato Of RCA Italy Dies

NEW YORK Giuseppe Ornato, for years a leading figure in the Italian music industry and chief of RCA's music activities there since the late '50s, died in Rome on Dec. 22 at the age of 59. The cause of death was not announced at presstime.

Considered one of the founders of the modern Italian recording industry, Ornato pioneered the concept of the integrated music company in Italy, stressing, in particular, the importance of music publishing within a label setup. He established RCA's music publishing group, RCA Musica Edizioni, in 1960. He also saw to the creation of an integrated manufacturing capability, bringing the 45 rpm single to market in 1958, the 8-track tape in 1968, and the audiocassette in 1972.

Joining RCA as managing director in 1959, he brought such artists to the label as Domenico Modugno, Gianni Morandi, Patty Pravo, and, more recently, Lucio Dalla, Lucio Battisti, and Claudio Baglioni. He also led the promotion of such international names as Elvis Presley, David Bowie, and Whitney Hous-

ton.

In 1959, Ornato became general manager of RCA in Italy and was appointed president in 1964. He served in European management roles for RCA both in the '60s and early '70s. In 1985, he was elected chairman of the board. He was also chairman of the board of RCA Musical S.p.A. and of Hertz Italiana S.p.A.

Ornato was a member of the executive committee of A.F.I., the Italian label association, and served as its president for several years. He also was a member of IFPI, the international label organization, in which he represented the Italian music industry. He served as a member of the SIAE, the Italian authors' group. Ornato was honored with the country's Commander Of The Republic Award for his contributions to the growth of the Italian music industry.

Surviving Ornato are his widow, Albertina; two sons, Roberto and Luca; a daughter, Ornella; and two grandchildren, Alessandro and Francesca.

CHART BEAT

by Paul Grein

THE BANGLES' "Walk Like An Egyptian" tops the Hot 100 for the fourth straight week, becoming one of the four longest-running No. 1 hits by a girl group in the rock era. The Chiffons' "He's So Fine" (1963) and the Supremes' "Baby Love" (1964) also logged four weeks at No. 1; the Emotions' "Best Of My Love" topped the chart for five weeks in 1977.

Four other girl group hits logged three weeks at No. 1: the Shirelles' "Soldier Boy" (1962), the Angels' "My Boyfriend's Back" (1963), the Dixie Cups' "Chapel Of Love" (1964), and Silver Convention's "Fly Robin Fly" (1975).

With the success of "Egyptian," the group's "Different Light" album finally cracks the top 10 in its 50th week on the Top Pop Albums chart.

That makes it one of the three slowest-climbing top 10 albums of the past five years. The champion sleeper is "Madonna," which cracked the top 10 in its 58th chart week in October 1984. Runner-up is Quincy Jones' "The Dude," which hit the top 10 in its 56th week in April 1982. (Next in line after "Different Light" is the Pointer Sisters' "Break Out," which went top 10 in its 40th week in August 1984.)

Also on the Bangle beat, K.H. of Allentown, Pa., notes that "Walk Like An Egyptian" is the first No. 1 pop hit to mention a country in its title. Notes K.H.: "In the rock era, many places have been cited in No. 1 song titles. There have been cities ('Miami Vice Theme'), states ('Hotel California'), islands ('Lisbon Antigua'), seas ('Caribbean Queen'), planets ('Venus') and celestial bodies ('Heaven'). But it's taken over 30 years to come up with a No. 1 hit that mentions a country. There have been No. 2 songs ('R.O.C.K. In The U.S.A.');

There have been No. 1 albums ('Born In The U.S.A.');

and there have even been No. 1 groups (America). But never a No. 1 single until now."

BILLY VERA finally lands his

first top 10 single this week—a mere 19 years and one month after he first cracked the Hot 100 with "Storybook Children," a duet with Judy Clay. Vera accomplishes the feat with "At This Moment," which leaps six notches to No. 9.

Under the billing **Billy & the Beaters**, Vera took "At This Moment" to No. 79 on the Hot 100 in 1981. The hit thus joins the short roster of songs that flopped on their first release, only to come back later and hit the top 10.

Bangles hit is No. 1 for fourth straight week

The list includes **Derek & the Dominos'** "Layla" (No. 51 in 1971, No. 10 in 1972); **Aerosmith's** "Dream On" (No. 59 in 1973, No. 6 in 1976); **Charlene's** "I've Never Been To Me" (No. 97 in 1977, No. 3 in 1982); and the **Pointer Sisters'** "I'm So Excited" (No. 30 in 1982, No. 9 in 1984).

"At This Moment" became popular after being featured in an episode of NBC-TV's smash sitcom "Family Ties." Several other songs in recent years broke as a result of television play, but the shows have mostly been afternoon soaps. Just a few months ago, **Gloria Loring & Carl Anderson's** "Friends And Lovers" sprang to life after being featured regularly on "Days Of Our Lives."

Finally, "At This Moment" is the first top 10 pop hit for the Los Angeles-based independent Rhino Records.

BRUCE SPRINGSTEEN's five-record boxed set holds at No. 1 on the Top Pop Albums chart for the seventh straight week. It thus already ties the No. 1 longevity of his last release, "Born In The U.S.A.," which topped the chart for four weeks in July 1984 and returned to the top for three more weeks in January 1985.

And John Garrick of Los Angeles notes that "War" is Springsteen's second straight single to feature a Christmas song on the B side. "War," which holds at No. 8 this week, is backed by a cover of **Chuck Berry's** "Merry Christmas Baby"; "My Hometown," which peaked at No. 6 in February, was backed by Springsteen's famed rendition of "Santa Claus Is Coming To Town."

WE GET LETTERS: Tony Sundholm of Sudbury, Ontario, notes that **Lionel Richie** achieved Hot Shot Debut honors on all four of Billboard's singles charts in the space of less than five months in 1986. His "Dancing On The Ceiling" was the highest debuting single on the Hot 100 on July 19; "Love Will Conquer All" had the highest debut on the Hot Black Singles chart on Oct. 4; "Deep River Woman" had the top debut on the Hot Country Singles chart on Dec. 6; and "Ballerina Girl" had the highest debut on the Hot Adult Contemporary Singles chart on Dec. 13. Richie has been so hot for so long that it's easy to take him for granted, but this is a commanding show of crossover strength.

And we noted a few weeks ago that **Daryl Hall & John Oates** and **Billy Joel** are tied for the most top 40 hits so far in the '80s. Each act has amassed 19. Well, the very industrious Alphonso Mason of Mobile, Ala., sent us a list of the runners-up. They are **Kool & the Gang**, **Elton John**, **Rick Springfield**, and **Journey**, with 15 top 40 hits in the '80s; **Pat Benatar**, with 14; **Prince**, **John Cougar Mellencamp**, and **Kenny Rogers**, with 13; and **Lionel Richie**, **Michael Jackson**, **Madonna**, and **Diana Ross**, with 12.



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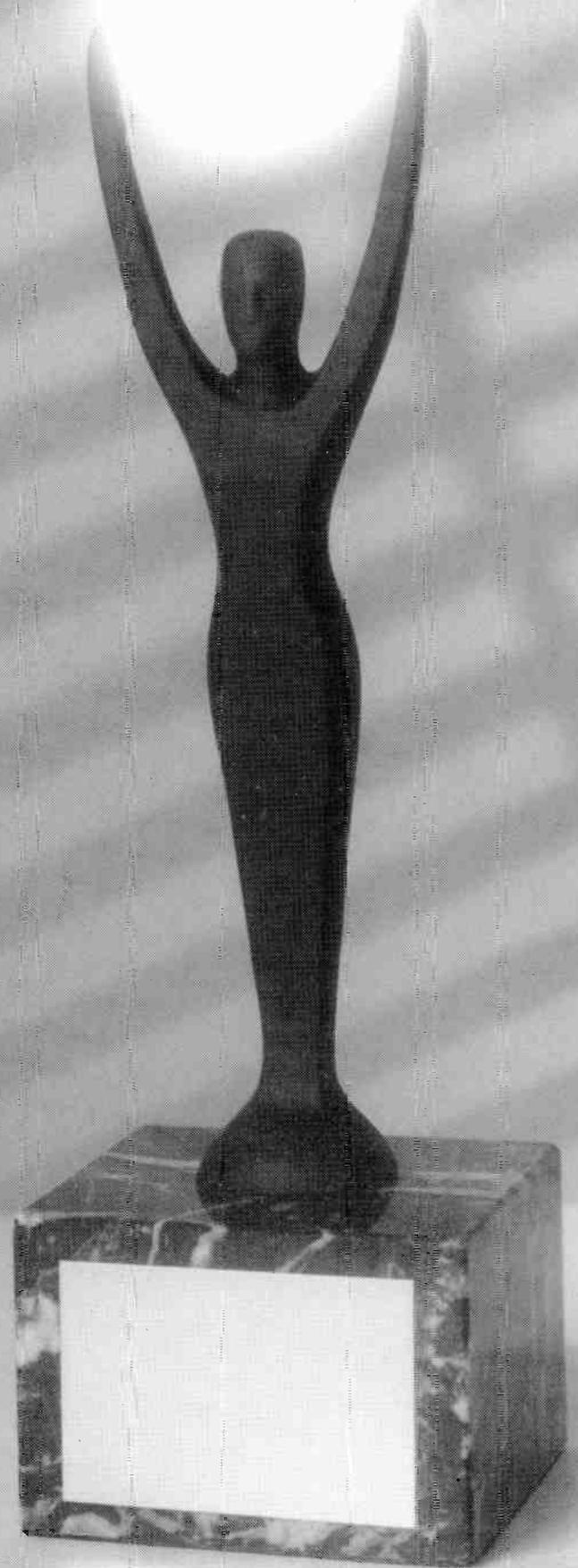
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INDUCTEES INTO THE ROCK AND ROLL HALL OF FAME

The Board of Directors of the Rock and Roll Hall of Fame Foundation, Inc. cordially invite you to attend the second annual Induction Dinner, Wednesday, January 21st, 1987. The Waldorf Astoria, 50th Street at Park Avenue

Cocktails-6:00 PM, The Jade & Astor Rooms
Dinner and Induction Ceremony-7:00 PM Grand Ballroom Black Tie



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All ticket purchases and contributions are tax deductible to the full extent provided by law.

Save The Trust Funds!

BARGAINING AWAY A VALUABLE RESOURCE

BY MARTIN A. PAULSON

Negotiations are now going on between the recording industry and the American Federation of Musicians (AFM). The No. 1 industry demand is the elimination of the Music Performance Trust Funds (MPTF), the public service organization created by negotiations between the industry and the federation in 1948.

Three years ago, during similar negotiations, the industry reduced its contribution to MPTF by nearly 50%.

Under terms of the trust agreement, signatory companies pay a small royalty on the sale of recorded albums and tapes to a fund administered by an independent trustee appointed by the U.S. secretary of labor.

This money must be used to provide live instrumental performances in the U.S. and Canada to which the public is admitted free, on occasions when no political or commercial advantage is served and there is no condition for admission.

Despite the fact that only scale wages may be paid to the musicians, many well-known leaders who command high fees play for MPTF programs. Quite simply, they believe.

MPTF provides every kind of live music to every type of audience in every type of facility in every part of the U.S. and Canada. Wherever music can be played, MPTF is there, and the recording industry's contributions to the public welfare are there.

The record industry gets credit for all this. At every performance the following announcement is made: "The U.S. and Canadian recording companies furnish funds in whole or in part for these programs through the Music Performance Trust Funds."

What does the MPTF actually cost, and where does the money go? For each recorded tape sold at re-

tail for \$8.98, for example, the industry, after allowances for free goods and packaging, contributes 1.65 cents, or one-sixth of 1%, to the MPTF, an amount long since built into the pricing of the product.

That contribution engenders the gratitude and good will of people in every walk of life, in virtually every city and town in the U.S. and Canada: veterans hospitals, nursing homes, schools, recreational facilities, institutions for the handicapped and the mentally retarded,

ration between industry and labor.

Public service aside, MPTF concerts help sell recordings. We know this is true because when MPTF project chairmen have worked with local retailers, and when stores have ordered extra tapes and records of selections that were to be featured in publicized, well-attended public concerts, the selections featured were soon sold out.

If some within the industry have not fully realized the splendid service they perform, other people

live musical programs throughout the country."

MPTF receives thousands of letters annually from grateful constituents—from city governments to homes for the aged. They come from every part of the country. The messages are revealing.

MPTF prides itself on running a tight ship. A total of 17 employees handle the work of the funds, and we have through our own promotional efforts and those of AFM locals, increased our co-sponsorship funding from \$200,000 annually 10 years ago, to \$7 million today. We make every effort to extend the scope and influence of live music and to develop audiences that will enjoy the product—and buy recordings—in the future.

If I were a recording company executive (which I used to be), pressured to succumb to that merciless, computerized mentality that insists on squeezing every penny out of the product irrespective of the consequences, I would want my people to persuade me to look up from my printouts long enough to become aware of what I was getting for my one-sixth of 1% and how much more I could get if I actively used the MPTF for my company's benefit.

I would pause in my efforts to kill MPTF to wonder whether the millions of people who benefit from its programs—and the federal and state legislators who represent them—might conclude that we might not deserve their support in the myriad of causes that we plead in Washington and state capitals.

Rather than try to kill the funds, I would instruct my public relations people and my legislative representatives to take full advantage of MPTF's oft-repeated invitation to capitalize on the splendid public service activity that my one-sixth of 1%—which long ago was built into the price of the product—makes possible.

'The record industry needs all the good will & influential friends it can muster'



Martin Paulson, a former Columbia Records executive, is trustee of the Music Performance Trust Funds.

patriotic observances, senior citizen centers, hospices, and public performances in city parks, on city streets, at malls, and in plazas.

MPTF provides Veterans Administration hospital programs. It is a major supporter of Young Audiences; a mainstay of the Veterans Bedside Network; a major participant in the American Folklife Festival, the most popular performing program of the Smithsonian Institution has ever produced and the largest cultural event in our nation's capital.

As the New York Times and other newspapers have pointed out, MPTF is a public service unlike any other in the world. It represents the ultimate in the best possible collabo-

have. The influence and good will of these people should be utilized, rather than discouraged, especially in these times when the recording industry, quite frankly, needs all the good will it can muster and all the influential friends it can find.

Important legislators with views as diverse as Sens. Edward Kennedy, D-Mass., and Orrin Hatch, R-Utah, know of MPTF's work.

"Not only do I give a special word of thanks as a lover of music," says Hatch, "but I'm sure all Americans who have heard the free music of MPTF applaud its efforts."

Kennedy urges "business and community leaders everywhere to respond to the efforts of MPTF in encouraging the expansion of free,

Letters to the Editor

CHECKING THE BOOKS

Andrew Roblin's article "Copyright Management Collects—Company Specializes In Royalty Audits" (Billboard, Dec. 6) was interesting, informative, and a little misleading.

Nothing in the article indicates that Copyright Management actually performs audits or should give the reader reason to believe that the company's services reduce the need for an audit.

Copyright Management administrators and licenses for various publishing companies. It ensures that royalties are paid when due and reviews statements when they are received to make sure they have no errors. These are good controls and are identical to the controls of many administrators—for example, The Harry Fox Agency.

It is also the administrator's function to ensure that royalty payments cover all units subject to royalties. And independent accountants, expert at performing royalty examinations, know that without visiting the record companies and

looking at their books, there can never be assurance that all royalties due are, in fact, being paid.

Copyright Management performs a useful service, but so do the independent accountants who go into the record companies' books to ensure that copyright owners, performers, and producers receive their fair shares.

Gerald Burse
Laventhal & Horwath
New York

GIVING IN TO PRESSURE

I was totally disgusted to read that Elektra Records kowtowed to the Parents Music Resource Center (PMRC) and agreed to print the lyrics of Metallica and Metal Church on their future albums (Billboard, Dec. 20).

Come on, guys, what's next? Maybe they should invite the PMRC to monitor the recording sessions of all Elektra artists. That way they could make sure that only PMRC-approved lyrics get on the records.

A lot of people, including myself,

have been working hard to keep these people from getting a solid foothold. But how can we succeed if the record companies keep selling our rights down the river?

Rose Riker
Sioux City, Iowa

THANKS TO PMRC

I just want to thank the wonderful people of the PMRC. It's so refreshing to have people like this to look up to.

However, I have only one problem. The PMRC recently put out a list of 15 albums it finds offensive. I only have 10 of them. I'll just have to go out and buy the other five.

Robert P. Korn
Northport, N.Y.

LASERDISK SHORTAGES BLAMED

In a recent Fast Forward article (Billboard, Dec. 6), Ken Joy says that the price of laserdisk players has affected sales.

I tend to discount this statement; it has been my experience that Pioneer has had promotional pricing al-

most from the start, especially in regard to product blowouts.

However, since the format is seen by consumers as a medium for the collection of classic films, one of the great frustrations of laserdisk collecting must be the lack of inventory of such catalog items as "Gone With The Wind," "Alien," etc.

While Pioneer has my admiration for its determination to see laserdisk through to maturity, I know I speak for dealers and consumers when I point out that Pioneer's lack of understanding about software continues to be a major drawback for this format.

Jack Frost,
Top Ten Video
Burnaby, British Columbia

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

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MJI Has Grammy Awards Shows Programs Aimed At 5 Separate Markets

BY KIM FREEMAN

NEW YORK MJI Broadcasting here is again serving as producer and distributor of a series of Grammy Awards radio programs. It is the second year that MJI and Goodphone Communications president Mike Harrison have joined hands with the National Academy of Recording Arts and Sciences (NARAS) to give radio a strong vehicle to participate in and promote the awards event.

MJI pre-Grammy offerings include five separate programs for top 40, adult contemporary, album rock, country, and urban outlets.

Intended for airing the week prior to the actual ceremony—Feb. 24—the two-hour programs include interviews with most or all of the major nominees in each music for-

'There is a great audience for this show'

mat, says MJI president Josh Feigenbaum.

On the night of the awards, MJI will be offering a one-hour, live satellite broadcast from backstage

at the awards.

The advance programs will be offered on a market- and format-exclusive basis. The backstage show is strictly market-exclusive and is tailored for top 40 and AC stations. With both shows, MJI's existing affiliate lineup will get first option on the coverage. Non-MJI affiliates should file requests for the show now, if interested. The Grammy shows are offered on a barter basis, with Anheuser-Busch as national sponsor.

Harrison will host the backstage show, and MJI is now in the process of lining up name hosts for the pre-Grammy programs.

Last year's Grammy series, says Harrison, "was one of the most successful, individual syndication projects of all time for several reasons. One, it was aired on between 900-1,000 stations. Two, it covered such a wide variety of formats. Three, it included such a wide variety of stars—both as hosts and guests."

The live broadcast, says Harrison, "really put radio into the thick of something that for so long had been dominated by television. Last year, we had every star—from Barbra Streisand to Sting—passed by our microphone."

"It really gave the Grammys back to radio, allowing them to capitalize on something they promote all year—music," says Feigenbaum.

Feigenbaum says MJI is now working on a wide range of promotions for affiliate stations. Artist-voiced teasers and IDs and advertising slicks are part of that package, and a national trip to the ceremonies contest may be involved, he says. Of course, participating stations can line up their own promotional tie-ins and giveaways.

"One of the things we learned last year is that the Grammys are the most important music award given," says Feigenbaum. "Response from stations and their listeners told us that there is a great audience for this show."



Boston Gathering. MCA Records treats members of the group Boston and programmers in the band's hometown area to a party celebrating "Third Stage," Boston's hit album. Standing are, from left, WBLM PD Jose Diaz, WKFM MD Brian Files, WHZN MD Bob Bittens, WGFM PD Steve Becker, Boston's Brad Delp, WGIR staffer Gretchen Von Krusca, an unidentified partier, and MCA East Coast album promotion/marketing director Randy Hock.

...newslines...

METROPLEX COMMUNICATIONS has restructured its corporate responsibilities, and, as a result, four of the Cleveland-based broadcaster's top executives have new positions. Metroplex co-founder/co-owner and current president Norman Wain becomes chairman of the board and chief executive officer of the radio group. Metroplex co-owner/co-founder Robert Weiss assumes the title of president/CEO. And David Ross and Stephen Godofsky become executive vice presidents of the corporation. Ross continues as general manager of WHYI-FM "Y-100" Miami; Godofsky will remain general manager of WRFK "the Fox" Charlotte, N.C.

BILL FIGENSHU is appointed president of Viacom Radio and a vice president of the Viacom Radio Group. After joining Viacom in 1980, Figen-



WAIN

ROSS

GODOFSKY

WEAVER

shu played a major role in developing the soft adult contemporary format currently successful on WLTW New York and WLAK Chicago. Most recently, Figenshu was vice president/operations for Viacom.

FEDERAL BROADCASTING, the new owner of WMCA New York, signs on veteran Rick Sklar and his Sklar Communications as consultant.

KJR Seattle brings Jackson Dell Weaver on as station manager. Weaver, a 21-year broadcasting veteran, was most recently president and owner of KZAR-TV Salt Lake City.

OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

KDWB Minneapolis has jumped on the Jets' latest release, "You Got It All" (MCA), says program manager **Dave Anthony**, who notes that the single "went straight into power rotation." Another song doing extremely well is Limited Warranty's ballad "Beat Down The Door" (Atco), which Anthony describes as a "very mass-appeal" record. Lighting up station phones is Corey Hart's remake of the Elvis Presley classic "Can't Help Falling In Love" (EMI America), but the biggest request generator, says Anthony, is Billy Vera & the Beaters' "At This Moment" (Rhino/Capitol). Other records attracting attention are Jeff Lorber's "Fact Of Love" (Warner Bros.) and Lone Justice's "Shelter" (Geffen).

BLACK/URBAN

WLUM Milwaukee is also going heavy on Billy Vera & the Beaters' "At This Moment," says program director **Bernie Miller**. Although it is an unusual cut for an urban outlet, Miller says that "we gave it lots of exposure and it immediately took off." Another odd add for the station is Bon Jovi's "Living On A Prayer" (Mercury/PolyGram), the follow-up to the rockers' smash "You Give Love A Bad Name." Because the first single was recently WLUM's most requested song for one week, he says the station "immediately went on this one." The Gap Band's "Big Fun" (Total Experience) is also getting much attention. "It's a good song," says Miller, adding that "it reminds me of Stevie Wonder in the phrasing." Other songs to watch for are the Communards' "Don't Leave Me This Way" (MCA) and Club Nouveau's "Lean On Me" (Warner Bros.).

ALBUM ROCK

Big at **WAAF** Worcester/Boston are the Housemartins, says assistant program director **Russ Mottla**, who adds that the station has been strong on two cuts, "Happy Hour" and "Down On Your Knees," from the group's new Elektra album. "They're a real pop-sounding, British rock band," says Mottla. "The lyrics are very political; it's sort of a return to the '60s." A surprise hit for the station is the Beastie Boys' anthem "(You've Got To) Fight For Your Right (To Party)" (Def Jam/Columbia). "We got instant phones on the record," he says. "It's very reactive, especially with 16- to 24-year-old males." Joan Jett's "Road Runner" (Epic) is very strong in requests and sales, says Mottla, noting that "the record is perfect for all demos. If it catches on here, it could easily cross over to top 40."

COUNTRY

Proving to be an out-of-the-box hit for **WWWW** Detroit is Kenny Rogers' "Twenty Years Ago" (RCA), according to PD **Barry Mardit**. "The title tells you what the song's about," he says. "I think it fits in with our target audience, and it is good for this time of the year because people like to reminisce." Another record with a similar feel is Randy Travis' "No Place Like Home" (Warner Bros.). "He's a good artist for us," says Mardit. "Over the past year, we've had three or four songs by him, and he hasn't missed yet."

LINDA MOLESKI

Stations From All Over U.S. Participate Live Program Offers Sunset Strip Action

NEW YORK Looking to bring a bit of the glamorous life to your afternoon shift? A cost-effective provider of that glamorous life is emerging in "Live From L.A.," a venture of the Hollywood, Calif.-based firm California Radio Entertainment, which has been setting up a week's worth of live, remote broadcasts from Carlos 'n Charlie's restaurant in the heart of Los Angeles' Sunset Strip.

In the fall, rockers **WDIZ** Orlando, Fla., **KZEW** Dallas, and **KBPI** Denver sent their afternoon teams out to broadcast live. The next week of broadcasts is scheduled to coincide with the Grammy Awards.

According to Maddlyn Goldberg, vice president of development and

promotion of "Live From L.A.," **WBCN** Boston, **WYY** Baltimore, **KISW** Seattle, **WHTX** Pittsburgh, "and other key stations" are planning to participate that week.

California Radio Entertainment, a division of the multifaceted entertainment firm Under New Management, staged its first "Live From L.A." week in August with **WNNK** Harrisburg, Pa. "We're now getting to a point where stations beyond the AOR format are interested," Goldberg says. "And there's no reason we can't accommodate them."

A major key to success of the broadcast, says Goldberg, is the caliber and attitude of celebrities that are available during the weeks. In the past, stars have

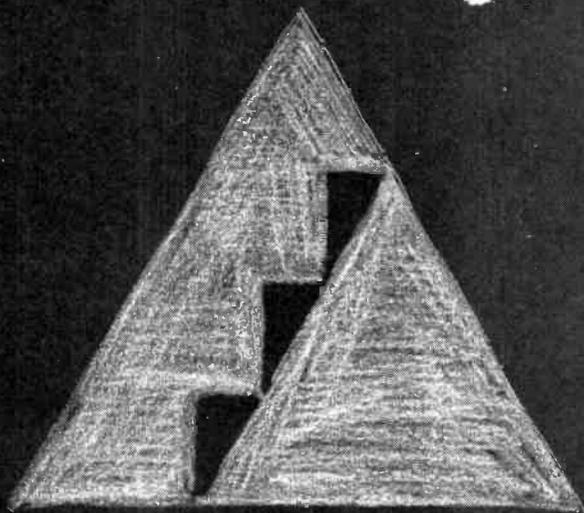
come from all entertainment fields and have included Eddie Money, Billy Squier, members of the Motels, Ray "Boom Boom" Mancini, comedians Jay Leno and Sandra Bernhard, and several others.

"The guests table hop between participating stations, usually spending half an hour with each personality team," says Goldberg. "That provides a great synergy and excitement between people in the room, because the stars often don't know who else will be showing up. For agents and public relations people, it's a great opportunity to get to several markets in one afternoon."

So far, the venture has elicited much praise from participants.

(Continued on page 14)

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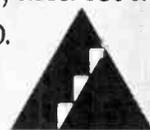
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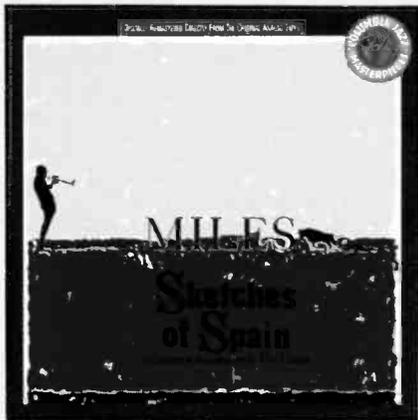
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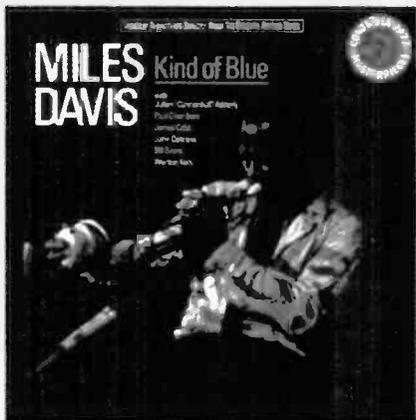


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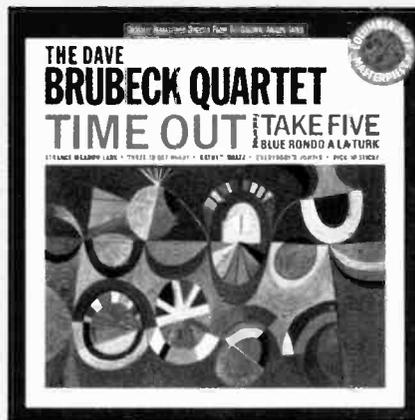
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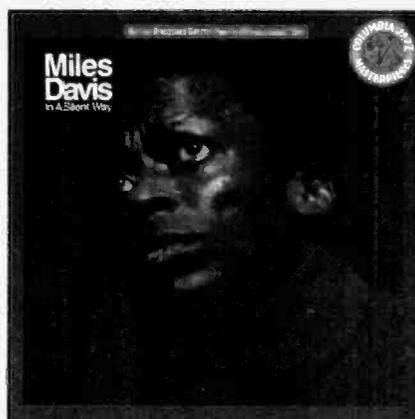
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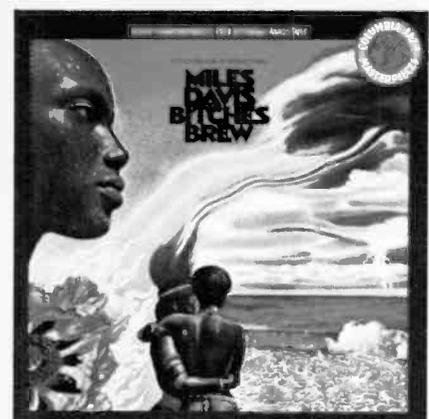
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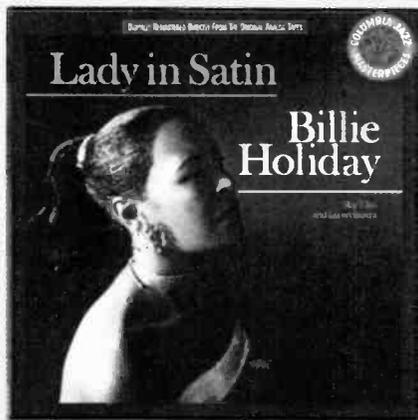
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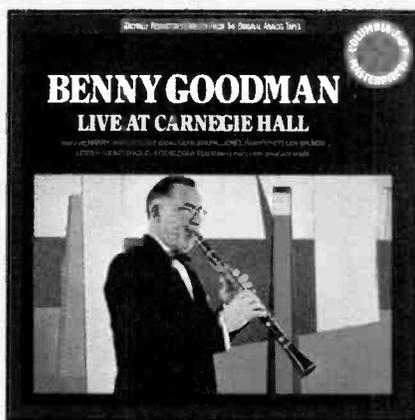
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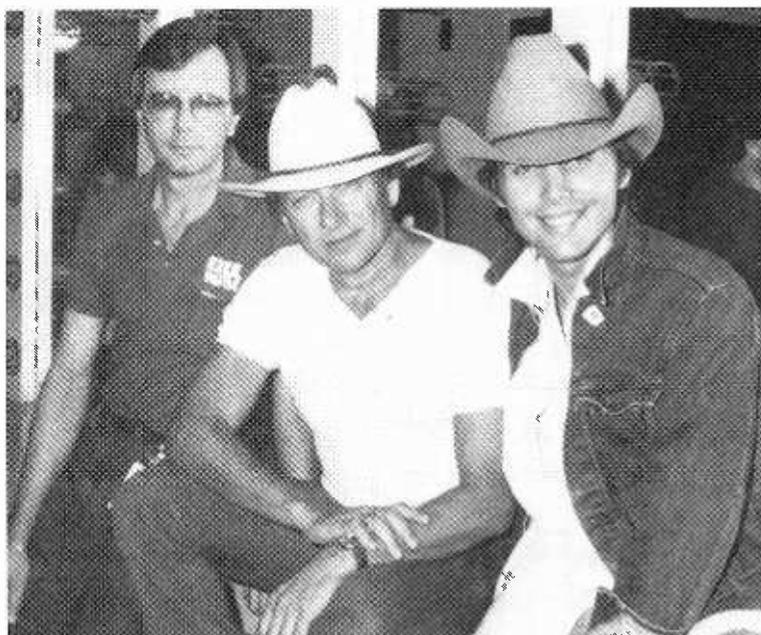
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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART
TITLE			ARTIST
LABEL & NUMBER/DISTRIBUTING LABEL			
1	2	2	8
★★ NO. 1 ★★			
THIS IS THE TIME			◆ BILLY JOEL
COLUMBIA 38-06526 1 week at No. One			
2	4	4	10
STAY THE NIGHT			◆ BENJAMIN ORR
ELEKTRA 7-69506			
3	1	1	11
LOVE IS FOREVER			◆ BILLY OCEAN
JIVE 1-9540/ARISTA			
4	3	3	10
FALLING IN LOVE (UH-OH)			◆ MIAMI SOUND MACHINE
EPIC 34-06352			
5	6	6	9
SHAKE YOU DOWN			◆ GREGORY ABBOTT
COLUMBIA 38-06191			
6	7	7	9
SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL")			◆ LINDA RONSTADT AND JAMES INGRAM
MCA 52973			
7	5	5	16
THE WAY IT IS			◆ BRUCE HORNSBY & THE RANGE
RCA 5023			
8	10	10	7
WILL YOU STILL LOVE ME?			◆ CHICAGO
WARNER BROS. 7-28512			
9	11	11	8
CAUGHT UP IN THE RAPTURE			◆ ANITA BAKER
ELEKTRA 7-69511			
10	8	8	16
THE NEXT TIME I FALL			◆ PETER CETERA WITH AMY GRANT
WARNER BROS. 7-28597			
11	16	16	5
AT THIS MOMENT			BILLY VERA & THE BEATERS
RHINO 74403			
12	15	15	5
BALLERINA GIRL			◆ LIONEL RICHIE
MOTOWN 1873			
13	12	12	11
STAND BY ME			◆ BEN E. KING
ATLANTIC 7-89361			
14	9	9	15
LOVE WILL CONQUER ALL			◆ LIONEL RICHIE
MOTOWN 1866			
15	14	14	11
TAKE THIS LOVE			SERGIO MENDES BRASIL '86
A&M 2875			
16	13	13	16
HUMAN			◆ THE HUMAN LEAGUE
VIRGIN 2861/A&M			
17	20	20	7
TWO PEOPLE			◆ TINA TURNER
CAPITOL 5644			
18	18	18	8
STAY FOR AWHILE			◆ AMY GRANT
A&M 2864			
19	17	17	13
EMOTION IN MOTION			◆ RIC OCASEK
Geffen 7-28617/WARNER BROS.			
20	19	19	12
AMANDA			BOSTON
MCA 52756			
21	21	21	19
I'LL BE OVER YOU			◆ TOTO
COLUMBIA 38-06280			
22	25	25	5
IN YOUR EYES			JEFFREY OSBORNE
A&M 2894			
23	22	22	14
TRUE BLUE			◆ MADONNA
SIRE 7-28591/WARNER BROS.			
24	26	26	5
SOMEONE			EL DEBARGE
GORDY 1867/MOTOWN			
25	23	23	19
COMING AROUND AGAIN			CARLY SIMON
ARISTA 1-9525			
26	31	31	3
I'LL BE ALRIGHT WITHOUT YOU			JOURNEY
COLUMBIA 38-06301			
27	28	28	4
IS THIS LOVE			◆ SURVIVOR
SCOTTI BROS. 4-06381/EPIC			
28	24	24	10
HIP TO BE SQUARE			◆ HUEY LEWIS & THE NEWS
CHRYSALIS 43065			
29	33	33	4
SOMEDAY			◆ GLASS TIGER
MANHATTAN 50048/EMI-AMERICA			
30	30	30	5
JIMMY LEE			◆ ARETHA FRANKLIN
ARISTA 1-9546			
31	27	27	6
GOLDMINE			◆ THE POINTER SISTERS
RCA 5062			
32	35	35	3
YOU GOT IT ALL			◆ THE JETS
MCA 52968			
33	34	34	3
DEEP RIVER WOMAN			LIONEL RICHIE
MOTOWN 1873			
34	29	29	7
DON'T GET ME WRONG			◆ THE PRETENDERS
SIRE 7-28630/WARNER BROS.			
35	37	37	4
ALL I WANTED			◆ KANSAS
MCA 52958			
36	36	36	6
VICTORY			◆ KOOL & THE GANG
MERCURY 888 074-7/POLYGRAM			
37	32	32	6
WHEN YOU WISH UPON A STAR			◆ LINDA RONSTADT
ASYLUM 7-69507/ELEKTRA			
38	40	40	3
OPEN YOUR HEART			◆ MADONNA
SIRE 7-28508/WARNER BROS.			
39	NEW	1	
CAN'T HELP FALLING IN LOVE			COREY HART
EMI-AMERICA 8368			
40	38	38	14
THEY DON'T MAKE THEM LIKE THEY USED TO			KENNY ROGERS
RCA 5016			

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Radio



Kickin' It In. Warner Bros. artist Dwight Yoakam chats with KIKK Houston's Ron Selden, left, and Joe Ladd, center, after performing during the station's sixth annual Free Country Concert.

'LIVE FROM L.A.'
(Continued from page 10)

Says WDIZ's program director Rad Messick, "This kind of creativity keeps radio fresh and interesting. It makes your station stand out from the crowd." And KPBI Denver's music director Lynn Wells says, "'Live From L.A.' is the most exciting week of radio I've experienced. It is unpredictable and spontaneous. It's what radio was meant to be."

Fees for satellite transmission (through IDB Communications) for the week's broadcast run about \$5,000 per station, says Goldberg, and production costs are in the same range but vary according to market size.

"We put together production packages that really allow stations to promote the broadcast heavily in advance," says Goldberg. Advice on maximizing the effect on back-home listeners is another part of the deal, and Goldberg says L.A. For Lunch has become a popular device for participating stations. During that promotion, station listeners are flown out to Los Angeles for lunch. Barter arrangements can usually fund these promos, Goldberg notes.

As for followup, the number of customized IDs and liners from the stars are limited only by the station's imagination.

Country Radio Seminar Set
Discussions Will Examine Market

NASHVILLE Virtually all aspects of country radio broadcasting—from audience research to management strategies—will be examined in a series of panels and seminars at the 18th annual Country Radio Seminar, Feb. 19-21. The event will be held at the Opryland Hotel here.

Moderators, panelists, and speakers are still being confirmed, according to Frank Mull, executive director of the Country Radio Broadcasters, sponsor of the seminar. The agenda includes the following:

Feb. 19—Registration (11 a.m.-10 p.m.); "The Country Music Audience—New Perspectives" (1 p.m.); "Radio And Retail—The Profitable Synergy" (2 p.m.); artist radio taping session (4 p.m.); newcomers welcome session (5 p.m.); artist attendees welcome reception (7:30 p.m.).

Feb. 20—Welcoming remarks (8:15 a.m.); keynote address (8:30 a.m.); "Management: How To Avoid

"Boxed In Thinkin'" and "Radio And Records: 'And In This Corner'" (9 a.m.); "Research: Avoiding Paralysis By Analysis" (10:30 a.m.); luncheon and presentation (noon-2 p.m.); "Self-Help: How To Improve Yourself So That You're Better Qualified To Progress To Management" (2 p.m.); "Winners" (2 p.m.); "Programming: Evaluating Your Radio Station Air Product From The Ground Up" (3:30 p.m.).

Feb. 21—Announcements (8:15 a.m.); keynote address (8:30 p.m.); "Programming: How To Get There From Here—Mapping The Future Of Country Radio" (9 a.m.); "Ratings: Living With And Without Them" (9 a.m.); "Promotions That Pay Off" (10:30 p.m.); luncheon and presentation (noon-2 p.m.); roundtable discussion (2 p.m.); "How To Be A Broadcaster's Bride/Groom" (2 p.m.); "Reel Un-Fortunate," a presentation by Warner Bros. recording artists Pinkard & Bowden (3:30 p.m.); closing address (4:15 p.m.); cocktail party (6:30 p.m.); banquet and "New Faces Show" (8 p.m.).

Billboard
ADULT CONTEMPORARY MOST ADDED

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

	NEW	TOTAL
	ADDS	ON
84 REPORTERS		
BILLY & THE BEATERS	7	60
AT THIS MOMENT RHINO		
KENNY ROGERS	6	6
TWENTY YEARS AGO RCA		
JOURNEY	6	40
I'LL BE ALRIGHT WITHOUT YOU COLUMBIA		
GLASS TIGER	6	31
SOMEDAY MANHATTAN		
HUEY LEWIS & THE NEWS	5	6
JACOB'S LADDER CHRYSALIS		

Development of the Rock'N'Roll Hall Of Fame in Cleveland is on schedule ... see page 78

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VOX JOX



by
Kim
Freeman

LEE MICHAELS heads west for a new challenge: program director of **KMEL** San Francisco. Michaels leaves **WGCI-AM-FM** Chicago, which he turned around to the point that it has consistently been on top of the ratings pile. Before that he was at former market leader **WBMX** Chicago.

"I guess I just made him an offer he couldn't refuse," says **KMEL** general manager **Paulette Williams**. "He's someone I've had my eye on for a long time. He's terrific with people, research, marketing . . . We couldn't ask for a better programmer."

At last check, **KMEL** was following a very upbeat, dance-oriented track, which drew it a terrific 4.3 share in the summer Arbitrons. Williams says Michaels' urban background "will be a real positive in this market" and that **KMEL's** programming will follow its current course. One would guess that Michaels will be challenged most by constant **SAN Francisco** music leader **KSOL**, the urban outlet under **Marvin Robinson's** deft direction. Michaels arrives Monday (5).

Trivia keepers take note: Michaels leaves Gannett-owned **WGCI** to replace **Steve Rivers**, who left **KMEL** to join Gannett at **KIIS-AM-FM** Los Angeles.

TIM KELLY leaves **Cap Cities/ABC** rocker **KLOS** Los Angeles to return to the Windy City, where he has accepted the PD post at Cox rocker **WCKG**. Kelly has his work cut out for him there. The station registered a 2 share in the summer book, compared with the 5.6 Kelly's former stomping ground, **WLUP**, is sitting pretty with. And that's not even mentioning progressive rocker **WXRT's** respectable 2.9 share. But then, Kelly has a lot of energy and experience in the market, having left a strong track record at **WLUP** and **WLS-AM** before moving to **KLOS**.

WCKG VP/GM **Marc Morgan** says Kelly will be charged with "finally putting us over the hump." The station positions itself as a classic rocker on the air, but in actuality it plays more currents than that label would imply. The station's direction will stay the same, says Morgan. As for Kelly's previously announced plans to take on some consulting clients, Morgan says, "I certainly won't prohibit him from doing anything like that, but we both understand that his initial task is to get this thing moving."

Kelly's replacement at **KLOS**?

VP/GM **Bill Sommers** says there's no news yet, except that it's not former **WNEW-FM** New York PD **Charlie Kendall**, which was a hot piece of holiday gossip. Meanwhile, **KLOS'** ever-able assistant PD, **Kurt Kelly**, is holding down the fort.

KZEW Dallas PD **Rob Barnett** is out, the decision of the rocker's

Lee Michaels heads west to take on KMEL

GM, **Gene Boivin**. The development came shortly after **KZEW** was sold by Belo to Anchor Media, but sources claim the two incidents are unrelated. Also let go were morning sidekick **Mike Rhyner** and traffic reporter **Pam Nolan**, in a move described as "streamlining the station staff." Meanwhile, **KZEW** morning man **John Rody** is said to be a little jumpy about his status because the new owners have not approached him about his contract renewal.

WQHT "Hot 103" New York appoints two new staffers. **Bill Lee** rounds out the outlet's on-air lineup as evening man. Most recently, Lee was heard at **KPKE** Denver, and he earlier put four years in at **KFRC** San Francisco. And **Rick Allen** arrives from **WIBC** Indianapolis as production director. Speaking of **KFRC**, the legendary former top 40's legendary former morning man **Dr. Don Rose** has indeed landed happily at **KKIS** Pittsburg, Calif. He's doing mornings again, and he reportedly has an equity interest in the property.

MORNING MOVEMENTS: **J.J. McKay** and **Christian Paul** spent their holidays in Washington, D.C., where they are the new morning men at top 40 **WRQX** "Q-107." Most recently, they worked together as the early team at **WZOU** (now **WMRQ**) Boston.

Andy Barber is let loose from his morning post at **WIVY** Jacksonville, Fla., as the station moves toward what Barber calls a "more mainstream AC approach." Barber spent much of the last two years at top 40s **KAFM** Dallas and **KHIT** Seattle. He can now be reached at 904-642-9301.

Longtime **WAXY** Miami morning man **Greg Budell** quit the gig last month . . . Oldies outlet **XTRA-AM** San Diego assembles a new, but not unfamiliar, morning team with the pairing of **Paul Bloom** and **Irv Harrigan**. Bloom was a news anchorman for a local TV station, and Harrigan was half of the famous **Charlie & Harrigan** team, which was well-known at the outlet in the '70s . . . Congrats to **WMMS** Cleveland's **Jeff Kinzbach**, who rang out the old year by feting his 10th anniversary at the station.

BARRY JAMES is upped to program director at Belo's **KOA** "Q-103" Denver, a promotion from the assistant PD slot . . . **KNBQ** Seattle gives **Sandy Louie** the full-time midday slot, which she adds to her duties as music director and programming assistant at the top 40 . . . **Ken Matthews** moves from evenings to afternoons at top 40 **WERI-FM** "RI-104" Providence, R.I. That shifts **Mike Olson** from late nights to evenings and **Barbar V.** into mid-days from afternoons . . . And **KAOS** Eagles Nest, Idaho, recruits **Mel Maxwell** as PD for the young top 40.

WHEN Otis Redding's plane crashed on Dec. 10, 1967, he was en route to a concert engagement in Madison, Wis. Twenty years later, Madison is erecting a monument to Redding in a city park near Lake Monona, where the fatal crash occurred. The Otis Redding Memorial Fund is raising the money for the monument via a series of benefits, sponsored by Madison top 40 **WZEE-FM** "Z-104."

According to PD **Jonathan Little**, a member of the fund-raising committee, Redding's backing groups, the Otis Redding Band and the Pinetoppers, reunited for the first time since 1967 for a benefit Dec. 16 at the Madison club **Headliners**, raising a reported \$1,400. (An earlier benefit featuring local bands netted more than \$1,100.)

Both bands, says Little, joined with Wisconsin Gov. **Tony Earl** that afternoon for an impromptu rendition of Redding's hit "Dock Of The Bay," which was broadcast over Z-104. Earl had earlier proclaimed Dec. 16 Otis Redding Day and Pinetoppers Day. Z-104 has been doing Redding-related teasers and promotions throughout the fall.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
1	2	2	10	ERIC CLAPTON MCA	★ ★ NO. 1 ★ ★	IT'S IN THE WAY YOU USE IT
2	1	1	11	STEVE MILLER CAPITOL		I WANT TO MAKE THE WORLD
3	3	3	13	GEORGIA SATELLITES ELEKTRA		KEEP YOUR HANDS TO YOURSELF
4	4	4	13	BOSTON MCA		COOL THE ENGINES
5	5	5	10	THE PRETENDERS SIRE		MY BABY
6	8	8	7	BRUCE HORNSBY RCA		ON THE WESTERN SKYLINE
7	10	10	7	PETER GABRIEL GEFFEN		BIG TIME
8	11	11	5	BON JOVI MERCURY		LIVIN' ON A PRAYER
9	13	13	7	THE ROBERT CRAY BAND MERCURY		SMOKING GUN
10	16	16	6	ANN WILSON CAPITOL		THE BEST MAN IN THE WORLD
11	7	7	14	BOSTON MCA		WE'RE READY
12	6	6	11	DON HENLEY GEFFEN		WHO OWNS THIS PLACE
13	14	14	9	BILLY IDOL CHRYSALIS		DON'T NEED A GUN
14	15	15	8	BRUCE SPRINGSTEEN COLUMBIA		FIRE
15	9	9	12	BENJAMIN ORR ELEKTRA		STAY THE NIGHT
16	18	18	7	JASON & THE SCORCHERS EMI-AMERICA		GOLDEN BALL AND CHAIN
17	12	12	14	RIC OCASEK GEFFEN		TRUE TO YOU
18	21	21	5	ERIC CLAPTON WARNER BROS.		TEARING US APART
19	22	22	18	HUEY LEWIS & THE NEWS CHRYSALIS		JACOB'S LADDER
20	24	24	5	KBC BAND ARISTA		AMERICA
21	17	17	9	STEVIE RAY VAUGHAN EPC		SUPERSTITION
22	26	26	6	BRUCE SPRINGSTEEN COLUMBIA		BECAUSE THE NIGHT
23	19	19	8	STEVE WINWOOD ISLAND		BACK IN THE HIGH LIFE AGAIN
24	28	28	4	WORLD PARTY CHRYSALIS		SHIP OF FOOLS
25	29	29	6	THE SMITHEREENS ENIGMA		BEHIND THE WALL OF SLEEP
26	30	30	4	THE KINKS MCA		WORKING AT THE FACTORY
27	27	27	9	BOB GELDOF ATLANTIC		THIS IS THE WORLD CALLING
28	25	25	10	KANSAS MCA		ALL I WANTED
29	35	35	4	EDDIE MONEY COLUMBIA	★ ★ ★ POWER TRACK ★ ★ ★	I WANNA GO BACK
30	20	20	8	BRUCE SPRINGSTEEN COLUMBIA		WAR
31	33	33	7	THE PRETENDERS SIRE		ROOM FULL OF MIRRORS
32	34	34	5	BILLY JOEL COLUMBIA		THIS IS THE TIME
33	23	23	11	BON JOVI MERCURY		WANTED DEAD OR ALIVE
34	38	38	3	EUROPE EPC		THE FINAL COUNTDOWN
35	31	31	9	LONE JUSTICE GEFFEN		SHELTER
36	41	41	3	IGGY POP A&M		REAL WILD CHILD
37	42	42	3	STEVE MILLER CAPITOL		NOBODY BUT YOU BABY
38	NEW ▶	1	1	JOURNEY COLUMBIA	★ ★ ★ FLASHMAKER ★ ★ ★	I'LL BE ALRIGHT WITHOUT YOU
39	46	46	3	TIMBUK 3 I.R.S.		LIFE IS HARD
40	32	32	29	GENESIS ATLANTIC		LAND OF CONFUSION
41	NEW ▶	1	1	TIL TUESDAY EPC		COMING UP CLOSE
42	36	36	12	DAVID & DAVID A&M		SWALLOWED BY THE CRACKS
43	43	43	6	PAUL YOUNG COLUMBIA		SOME PEOPLE
44	44	44	4	BRUCE SPRINGSTEEN COLUMBIA		RAISE YOUR HAND
45	NEW ▶	1	1	CINDERELLA MERCURY		NOBODY'S FOOL
46	NEW ▶	1	1	DAVID & DAVID A&M		AIN'T SO EASY
47	37	37	6	THE KINKS MCA		ROCK 'N' ROLL CITIES
48	39	39	12	THE STABILIZERS COLUMBIA		ONE SIMPLE THING
49	40	40	12	EDDIE MONEY COLUMBIA		WE SHOULD BE SLEEPING
50	45	45	10	SURVIVOR SCOTTI BROS.		IS THIS LOVE

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.



Good Medicine. WYNY New York joins with the Marines to help pediatricians in the fight against the holiday blues. The mission was to get toys to as many children's hospital beds as possible this Christmas. Pictured with a happy toy recipient are, from left, Master Sgt. Raphael Hernandez, Commercial Trust Co. executive vice president J. Terrance McCarthy, Sgt. Maj. Anthony J. Viera, and WYNY VP/GM John Irwin.



Hoosier Hoopster Hopper. WFMS Indianapolis nets a few free throws as actor Dennis Hopper, right, stops by for an on-air visit with morning man J.D. Cannon. Hopper was in town for a preview of his new film, "Hoosiers," which is about a high-school basketball team and was shot entirely in Indiana.



Stevie Gives Straight Talk. Stevie Wonder teams with WWDM Sumter, N.C., to deliver some hard facts about drug abuse. Wonder was on hand before his area concert to help in the station-supported effort. WWDM PD Tony Dean, right, presents Wonder with a "Big DM" jacket as they lead the rally on the steps of the North Carolina Statehouse.



Two-Bird Garage. A lucky WBAB Long Island, N.Y., listener is flying high as the station staff hands him the keys to two Firebirds. The grand-prize winner of the WBAB Rock N' Roll Timeslide contest won both a new 1987 Pontiac Firebird and a classic 1967 version.



Split Pea And Ham. CKSL London, Ontario, listener Tracy Locking wins a trip to Jamaica hams down as she climbs into a 100-gallon vat of pea soup. The station challenged listeners to tell it what they would do to win a trip to Jamaica. Standing, from left, are CKSL air talents Rich Greven and Norm Borg, who are holding Ms. Locking to her promise.



Making Christmas Bearable. WVOS Liberty, N.Y., gives its listeners a "consumer report" on how their holiday giveaways bear up under use. Morning man Mike Sakell holds news director Mike Frezon's 8-month-old daughter, Katie, up to the microphone for her report on the giant teddy bears.



Sound Investment. Country Radio Broadcasters Inc. adds to its investment in the future with four college scholarships. The scholarships go to students majoring in broadcasting. Standing, from left, are scholarship recipient Robert Haigh, WBOS Boston VP/GM Bob Abernethy, and Emerson College's Kevin McClusky and John W. Carpenter. Seated, from left, are recipients Suzanne Holms and Deborah Klein.

Featured Programming

MORE EXEC THOUGHTS: Continuing our survey started in the year-end issue, the dominant theme that emerged as we spoke to industry executives about their hopes for 1987 was the desire to see more creativity in programming.

DIR president Bob Meyerowitz observes that 1986 saw longform productions break through to become an industry staple, but he adds that most programs are cut from the same cloth. He hopes to see a vigorous pursuit of variety to keep the product growing. According to Meyerowitz, "We've gotten people to recognize the product, and now we have to take it that next step."

Don Eberly, president of **Radio International** New York, found the development of "an all-purpose format" in the strong resurgence of album rock. He says there are now five subcategories of the format airing and that "with traditional album rock stepping on top 40 territory and a strong influx of softer U.K. rock, 1987 will be a good year for the format." Of his five categories—traditional, classic, eclectic, heavy metal, and new music—he sees only the classic niche losing ground in the coming year. Eberly predicts three increases: in PD/GM titles, responsibilities for PDs, and the importance of outside consultants.

When asked for his hopes for the new year, he replies, "I have a 14-month-old son, and for him I wish the personality and manners of [consultant] **Tommy Hedges**, the ambition and diligence of [Westwood One/

Mutual CEO] Norm Pattiz, the programming skill of [consultant] **Jeff Pollack**, and the expediency of **Bob Meyerowitz**."

Lance Robbins, VP of the new **MCA Radio Network**, offers his sincerest New Year's wish: "that Bruce Springsteen accepts our offer to be director of affiliate relations." But on a serious note, Robbins envisions "most of the smaller syndicators either merging with the big companies or vanishing altogether," reflecting a common feeling among program producers.

Further reflections on that thought are offered by **Robert Dockery Jr.**, president of **Syndicate It** in Burbank, Calif. His wish for 1987 is that sponsors become more aware of how the syndication market has changed. He sees major danger signs in the independents' sales trends of 1986 and cautions that "small syndicators must form relationships with sponsors that include backing for local advertising." He predicts that without commitment to the local market, the independent syndicator will be squeezed out, and he adds that advertisers must realize that although it is still relatively inexpensive, radio should no longer be considered "cheap advertising."

Echoing Dockery is **Travis Head** of **American Media**, who sees the independents up against the wall in 1987. "We have no choice but to try harder in the coming year. We'll have to get as close to perfection as possible to stay alive. American Media will concentrate on production quality,

and local promotions will see us through."

Comedy is king for **American Comedy Network** president **Andy Goodman**, and might be expected, he has a whole grab bag of hilarious predictions for 1987. But comedy is serious business as well, and Goodman is closely watching how the FCC handles the complaints against **WXRK** New York morning man **Howard Stern** and how **Infinity Broadcasting** responds to them. Depending on that outcome, Goodman says, radio could feel more free to push the limits even further—or will pull back to a safer stance. "It could go either way," he says.

As for observations, Goodman says, "The morning zoo phenomenon was a boon to radio comedy, but now there is going to be a shake-out. The converging factors of tighter competition, the peaking of morning zoo formats, and the increased concern over profitability as investors take ownership from operators will make 1987 a leaner year." ACN's game plan is to make sure it is the premier comedy supplier come 1988.

PETER J. LUDWIG

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



KNEW News. Country star Gary Morris got a great birthday party, and KNEW Oakland/San Francisco's fans got a great free show during the station's Fan Appreciation Concert. Also benefiting from the affair was the Toys For Tots program, which received many free tickets from attending listeners. Celebrating on stage, from left, are Morris, KNEW talent Jon Wailin, and promotions assistant Danielle Bianchi.

Jan. 9, **Jon Moss**, Rock Over London, Radio International, one hour.

Jan. 9-11, **Smokey Robinson**, Motor City Beat, United Stations, three hours.

Jan. 9-11, **Ric Ocasek**, Rock Chronicles, Westwood One, one hour.

Jan. 9-11, **Elvis Costello**, Rock Watch: A Countdown To Ecstasy With Oedipus, United Stations, three hours.

Jan. 10-11, **the Guess Who**, **the Supremes**, Reelin' In The Years, Global Satellite, one hour.

Jan. 10-11, **Kevin Eubanks**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Jan. 10, **Wang Chung**, **Aretha Franklin**, Party America, ABC Radio, two hours.

Jan. 12, **David & David**, Line One, Westwood One, one hour.

Jan. 12-18, **Genesis**, Part II, Legends Of Rock, NBC Radio Entertainment, one hour.

Jan. 12-18, **Steve Miller**, Classic Cuts, MJI, one hour.

Jan. 12-18, **Stacy Lattisaw**, Special Edition, Westwood One, one hour.

Jan. 16, **Alan Parsons Project**, Rock Over London, Radio International, one hour.

Jan. 16-18, **Bob Dylan**, **Tom Petty & the Heartbreakers**, Superstar Concert Series, Westwood One, 90 minutes.

Jan. 16-18, **Deep Purple**, Metalshop, MJI, one hour.

Jan. 16-18, **Kool & the Gang**, Countdown America, United Stations, four hours.

Jan. 16-18, **Ben Orr**, **the Scorpions**, Rock Chronicles, Westwood One, one hour.

TO OUR READERS

Holiday schedules prevent us from listing the Power Playlists this week. They will be featured again in our January 17 issue.

Bernard Bragg has won critical acclaim as an actor. He has never heard applause.

Bernard Bragg is a co-founder of The National Theatre of the Deaf. He has performed on television and Broadway and was an artist-in-residence at the Moscow Theatre of Mimicry and Gesture. He has studied under Marcel Marceau and taught workshops at Harvard University.



PHOTO ERNESTO BAZAN

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Foxy Friends. CFOX Vancouver, British Columbia, afternoon drive talent Eric Westin, left, supervises as David Lee Roth takes control of the station's "Saturday Night Special" show. Roth made the guest appearance while in town for a concert.

Promotions

HOLIDAY DRIVING

KIIS Los Angeles knows that nobody walks in the city and that commuting there is truly a bitch. At least one of the top 40's listeners, however, is commuting in bliss these days. She correctly identified the "Twelve Songs of KIIS-MAS" and now drives to her grocery-store clerking job in a \$50,000 Jaguar XJS. The winner is 18 years old; she says she'd been trying to get through on KIIS' contest line for five years.

Another correct hit-tracker in KIIS' "auto lotto" was a 39-year-old mother, who got to chose among a Porsche Carrera, a Mercedes 560SL, and a BMW 635. She went for the Mercedes.

At presstime, the contest was still going on, and one winner was in the midst of the difficult task of

choosing among a Rolls-Royce Silver Spirit, a Lamborghini Countach, and a Ferrari Testarosa.

Meanwhile, another top 40 legend, WMMS Cleveland, chose Christmas Eve to unload its holiday highlight: a 1987 Silver Bullet Corvette, which was displayed at various malls during the height of the holiday season.

HOLIDAY WRAPPINGS

WLIR Hempstead, N.Y., dares to start the new year off on an old note by letting its listeners pick the "screamer of the year," the culmination of the progressive rock outlet's weekly Screamer competition. In the past five years, screamers have included the Talking Heads' "Burning Down The House," U2's "Pride (In The Name Of Love)," and the Clash's "Rock The Casbah."

Rocker WRIF Detroit closed out the year hosting—with RCA's help—Operation Can Do. Highlighted by a performance from RCA's Toby Redd, the WRIF-sponsored concert saw listeners bring cans of food for the needy as their admission tickets.

In Dallas, KZEW had hoped to raise five tons of food for its needy but ended up raising 15 million by season's end. Much of it was gathered while morning man John Rody broadcast live food drives from shopping malls during December.

It was an especially happy holiday for WNIC Detroit's John Williams, who hosts the AC outlet's popular "Pillowtalk" evening program. Williams now has a day—June 25—in his honor, compliments of Detroit Mayor Michael A. Guido. The mayor made the proclamation in recognition of Williams' community contributions over the year and, in particular, for his attempts to prevent suicide.

As did many stations, WRDU Raleigh, N.C., successfully employed the "Twelve Days Of Christmas" theme, building suspense by giving away prizes for 12 days. The freebies ranged from a dinner for two to a \$5,000 shopping spree.

Finally, those in the know knew about it when WHTZ "Z-100" New York hosted a rather private affair at the Bottom Line Dec. 23. Special guests: Bon Jovi. **KIM FREEMAN**

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POP SINGLES—10 Years Ago

1. You Make Me Feel Like Dancing, Leo Sayer, WARNER BROS.
2. I Wish, Stevie Wonder, TAMLA
3. Car Wash, Rose Royce, MCA
4. You Don't Have To Be A Star (To Be In My Show), Marilyn McCoo & Billy Davis Jr. ABC
5. Dazz, Brick, BANG
6. Tonight's The Night (Gonna Be Alright), Rod Stewart, WARNER BROS.
7. Sorry Seems To Be The Hardest Word, Elton John, MCA/ROCKET
8. Hot Line, Sylvers, CAPITOL
9. After The Lovin', Engelbert Humperdinck, EPIC
10. Stand Tall, Burton Cummings, PORTRAIT/CBS

POP SINGLES—20 Years Ago

1. I'm A Believer, Monkees, COLGEMS
2. Snoopy Vs. The Red Baron, Royal Guardsmen, LAURIE
3. Tell It Like It Is, Aaron Neville, PARLO
4. Winchester Cathedral, New Vaudeville Band, FONTANA
5. Sugar Town, Nancy Sinatra, REPRISE
6. That's Life, Frank Sinatra, REPRISE
7. Good Thing, Paul Revere & the Raiders, COLUMBIA
8. Words Of Love, Mamas & the Papas, DUNHILL
9. Standing In The Shadows Of Love, Four Tops, MOTOWN
10. Mellow Yellow, Donovan, EPIC

TOP ALBUMS—10 Years Ago

1. Hotel California, Eagles, ASYLUM
2. Songs In The Key Of Life, Stevie Wonder, TAMLA
3. Wings Over America, CAPITOL
4. Boston, EPIC
5. A New World Record, Electric Light Orchestra, UNITED ARTISTS
6. The Best Of The Doobies, WARNER BROS.
7. Frampton Comes Alive, Peter Frampton, A&M
8. Greatest Hits, Linda Ronstadt, ASYLUM
9. Fly Like An Eagle, Steve Miller Band, CAPITOL
10. A Night On The Town, Rod Stewart, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. The Monkees, COLGEMS
2. S.R.O., Herb Alpert & the Tijuana Brass, A&M
3. Dr. Zhivago, Soundtrack, MGM
4. The Sound Of Music (Soundtrack), RCA/VICTOR
5. Je M'Appelle Barbra, Barbra Streisand, COLUMBIA
6. Going Places, Herb Alpert & the Tijuana Brass, A&M
7. Parsley, Sage, Rosemary And Thyme, Simon & Garfunkel, COLUMBIA
8. Born Free, Roger Williams KAPP
9. Supremes A Go-Go, MOTOWN
10. Golden Greats, Gary Lewis & the Playboys, LIBERTY

COUNTRY SINGLES—10 Years Ago

1. You Never Miss A Real Good Thing (Till He Says Goodbye), Crystal Gayle, UA
2. I Can't Believe She Gives It All To Me, Conway Twitty, MCA
3. Two Dollars In The Jukebox, Eddie Rabbitt, ELEKTRA
4. Don't Be Angry, Donna Fargo, ABC/DOT
5. Statues Without Hearts, Larry Gatlin, MONUMENT
6. Let My Love Be Your Pillow, Ronnie Milsap, RCA
7. Broken Down In Tiny Pieces, Billy "Crash" Craddock, ABC/DOT
8. Are You Ready For The Country/ So Good Woman, Waylon Jennings, RCA
9. Saying Hello, Saying I Love You, Saying Goodbye, Jim Ed Brown & Helen Cornelius, RCA
10. Baby Boy, Mary Kay Place as Loretta Haggars, COLUMBIA

SOUL SINGLES—10 Years Ago

1. I Wish, Stevie Wonder, TAMLA
2. Darlin' Darlin' Baby (Sweet, Tender Love), O'Jays, PHILADELPHIA INTERNATIONAL
3. Dazz, Brick, BANG
4. Saturday Night, Earth, Wind & Fire, COLUMBIA
5. Free, Deniece Williams, COLUMBIA
6. Car Wash, Rose Royce, MCA
7. Hot Line, Sylvers, CAPITOL
8. Do It To My Mind, Johnny Bristol, ATLANTIC
9. I Like To Do It, K.C. & the Sunshine Band, TK
10. Feelings, Walter Jackson, Ch-Sound/UA

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Truly Colorful. Cyndi Lauper, left, poses backstage at the Philadelphia Spectrum after a recent show with Essra Mohawk, with whom she co-wrote her current single, "Change Of Heart." (Photo: Todd Kaplan)

Talent in Action

GENERAL PUBLIC

Felt Forum, New York
Tickets: \$18.50

AFTER OPENING this recent show with the title track from its first I.R.S. album, "All The Rage," General Public settled into a brisk ska groove, which was sustained on several tunes from that album and a couple from the recent follow-up, "Hand To Mouth." The group could have continued in that rather monotonous vein and still kept the house on its feet. Thankfully, the newer, poppier material that comprised the bulk of the rest of the set provided greater texture.

Initially, the roiling rhythms supplied by vocalist/percussionist Ranking Roger and new drummer Mario Minardi had combined to get Roger and new guitarist Gianni Minardi (Mario's brother) bouncing about together. On "Burning Bright," however, saxophonist Saxa became more prominent, shaping songs to match the group's increasingly varied dance formations. "Murder" and "Cheque In The Post" brought Micky Billingham's keyboards to the fore.

None of this slackened General Public's all-important beat, though. Guitarist/vocalist Dave Wakeling's wooden song intros temporarily drained momentum, but these improved as the set progressed. The show ended with "Save It For Later"—one of two songs performed from Wakeling and Roger's English Beat period—and General Public's 1984 pop hit "Tenderness."

JIM BESSMAN

SHRIEKBACK

Beverly Theatre
Beverly Hills, Calif.
Tickets: \$14.50

DESPITE Shriekback's humble beginning as a refuge for other bands' castoffs, the British trio has solidified into a remarkably cohesive, electrifying unit. Sounding nothing like the Gang Of Four or XTC—the former bands of Shriekback's Dave Allen and Barry Andrews, respectively—the group is instead forging a new

and original sound all its own.

On stage here at this recent date, it was a very loud sound. Allen, Andrews, and drummer Martyn Barker were accompanied by four extra musicians, and the resulting performance was as ear-splitting as it was intense. Lead singer Andrews, freed from his normal keyboard chores for most of the night, shook, rattled, and shrieked his way through a large portion of "Big Night Music," the band's recent Island album. Clad in black, with head shaven, Andrews has slow-

(Continued on next page)

**On The Beat
is on vacation
this week.
The column will
return in the
Jan. 17 issue**

Men At Work Singer On His Own Colin Hay Makes His Solo Debut

BY DAVE DIMARTINO

LOS ANGELES If Colin Hay's name isn't as familiar as it should be, his voice and former band are. As lead vocalist and principal songwriter for Australia's Men At Work, Hay enjoyed resounding international success during the early '80s when the group emerged from Down Under to become one of the decade's most surprising success stories.

In late 1986, however, Men At Work is no more—and neither, for that matter, is Colin Hay. The singer is about to release his debut solo album, "Looking For Jack," on Columbia under his full name of Colin James Hay. Recorded in London, the album was produced by Robin Millar, best known for his work with Sade.

Though Hay's voice and songs were the cornerstone of Men At Work's three albums, "Looking For Jack" sounds considerably more sophisticated than the work of his former band. He credits much of that to Millar and the musicians recording with him, among whom were ex-Frank Zappa drummer Chad Wackerman, guitarist Jeremy Alsop, and special guests Herbie Hancock and Robbie McIntosh of the Pretenders.

"I wanted it to sound like a band," says Hay. "I think it's very important these days to make a record that actually sounds like it was made by people as opposed to the latest technology—which is very useful, but ultimately everybody has the same technology. I wanted to make a

band," says that the split with Chambers was amicable. "It was strictly a musical decision, and Martin was very understanding," he says. "He's not going to go out as Martin Chambers & the Pretenders or anything."

Hynde says that she and Chambers have talked about working together again (the one song on "Get Close" on which he plays, a cover of Jimi Hendrix's "Room Full Of Mirrors," was recorded before the rest of the album), but of the new Pretenders, she singles out drummer Cunningham for praise. "I felt an immediate rapport with Blair. He has *real* intuitive feel; he is a very natural drummer."

To make "Get Close," Hynde also parted company with producer Chris Thomas, who had done all three previous Pretenders albums. Jimmy Iovine, who has worked with Bruce Springsteen, Tom Petty, and Stevie Nicks, among others, and Bob Clearmountain, who is known primarily as an engineer, were recruited "to test some other ground," says Hynde. "Chris was really like a fifth member of the band, a person who had a lot to do with shaping our sound. We just wanted to see what would happen outside that environment."

The Pretenders will begin an eight-month world tour on Jan. 14 in Plattsburgh, N.Y., in support of "Get Close" and its first single, "Don't Get Me Wrong," which has gone top 10 on the Hot 100. At Hynde's request, Iggy Pop will open the group's U.S. dates.

Hynde says that although the Pretenders are still a guitar-based band, keyboards are playing a more prominent role than in the past, in part to perk up live performances.

"I felt that it had become a bit assumed," she says. "Though there was enthusiasm, there wasn't enough passion for the mu-

sic. Every time you perform a song it should have a kind of rebirth."

Though both "Don't Get Me Wrong" and "My Baby," the next U.S. single, are being supported by videoclips, Hynde is not big on the medium. She says that conceptual clips inhibit the imagination of the listener, while live-performance ones are "usually boring." Videoclips "are adverts for the record. Only in rare exceptions do they really complement it," she says. "But that doesn't mean that you shouldn't try to create something special."

She also objects to the huge budgets being spent on videoclips and albums—hers included, she says—because they leave the record companies with less money to spend on newcomers. "There's so much money being thrown around that it's become very regimented," she says. "Everyone says home taping is killing the music industry, but really, the music industry is killing the music industry."



Meat Order. Meat Loaf recently played his first New York concert in five years at the Palladium. In addition to older tunes, he also performed songs from his debut album for Atlantic, "Blind Before I Stop." (Photo: Chuck Pulin)

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TALENT IN ACTION

(Continued from preceding page)

ly become Shriekback's central visual figure—and a major part of its live appeal.

New songs like "Black Light Trap" and "The Reptiles And I" sounded markedly better in the live context, suggesting that the one area where the band excels—its use of dynamics—has never been adequately captured on vinyl. Shows like this can't help but win new converts.

DAVE DIMARTINO

JUDY RODMAN

Buckboard, Atlanta

Tickets: \$6

FROM A VISUAL STANDPOINT, country singer Judy Rodman does not fit the profile of a honky-tonk angel. Her warm, responsible on-stage demeanor lacks any grit. However, this is more than compensated for by the soulfulness in her voice.

At this recent show, Rodman's 75-minute headline set was delivered with both fun and precision. With only one album out, there wasn't a great catalog of original material to convey. Consequently, she and her excellent four-piece band—featuring husband John Rodman—had to stoop to copy-group status via rather rote renditions of alien material, like "Ain't No Sunshine" and "Me And Bobby McGee."

Where Rodman shone was on her original material. Both her signature No. 1 country hit, "Until I Met You," and her current chart-climber, "She Thinks She'll Marry," exhibited Rodman's strong, flexible vocal range.

The impression of a talented performer still somewhat stuck with interpretive repertoire holds back Rodman's act from reaching major-concert headline status. There's plenty of raw potential, but it will take several more original songs to bring Rodman up to that level.

RUSSELL SHAW

SUZANNE VEGA

The Bottom Line, New York

Tickets: \$11

RUMOR HAS IT that the top brass at A&M is intent on making Suzanne Vega a star. Her early show here Dec. 12 before a sold-out crowd—the first set of a three-night stand—showcased some of the changes designed to move her in that direction. Happily, the main differences—a more forceful guitar player and keyboardist—have added vitality to her ethereal folk music, transforming some of the less fragile tunes into bona fide folk-rock.

Vega performed most of the songs on her 1985 debut album as well as a host of new and unreleased material. From the driving "Marlene On The Wall" to the cappella "Tom's Restaurant" (tentatively scheduled to be the title track to her next album, due in April), each song was framed in a carefully crafted arrangement; seemingly every note had a purpose.

The only time the show faltered was when Vega put down her acoustic guitar for "Left Of Center," from the "Pretty In Pink" soundtrack. She seemed lost without something to hold on to and even looked a bit embarrassed when she found herself intuitively moving to her own music.

All in all, however, it was an endearing, engaging performance of some of the freshest music being made today. If Vega continues to please crowds as she did this one—which gave her two encores and more

than once broke into spontaneous applause during a song—A&M's goal for her might not be out of reach.

JEAN ROSENBLUTH

THE FOUNTAINHEAD

China Club, New York, N.Y.

Tickets: \$10

A LINE IN "Feel It Now," the first song offered at the Fountainhead's recent show here, makes reference to how the "beat goes on and on and on." And that is pretty much the nature of vocalist/guitarist Pat O'Donnell's and guitarist Steve Belton's live sound. The Irish duo—here with support musicians playing the additional instrumental parts from its debut China/Chrysalis album, "The Burning Touch"—established a relentless forward thrust on each song, most of which were extended to dance-mix length.

That the material never ran past the point of tedium was largely due to Belton's sometimes stinging, sometimes ringing U2 and Big Country-like guitarwork, which rode upon billowing and receding waves of synth chordings. Thus, simple progressions and fundamental rhythm patterns could be repeated without sounding plodding.

Further breaking up the weighty bulk of the material was the brighter, more melodic "Sometimes," which featured Belton's percolating guitar undercurrent, and, uncharacteristically, a cover of the Hendrix version of "Hey Joe," in which he approximated the guitar part quite well, not quite pulling it off but not disgracing himself, either.

O'Donnell, meanwhile, sang with unassuming conviction, his eyes squinting while declaiming lyrics or shouting out the martial chant in the middle of set closer and first Irish hit "Rhythm Method."

JIM BESSMAN

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KENNY ROGERS T. GRAHAM BROWN	Fox Theatre Atlanta, Ga.	Dec. 17-21	\$614,188 \$27.25/\$24.25/ \$21.25/\$17.25	29,040 32,746	in-house
PETER GABRIEL YOUSOU N'DOUR	The Forum Inglewood, Calif.	Dec. 15-16	\$520,134 \$18.50/\$17.50	28,224 sellout	Avalon Attractions
DAVID LEE ROTH CINDERELLA	The Forum Inglewood, Calif.	Dec. 19-20	\$439,650 \$17.50/\$16	28,145 sellout	Avalon Attractions
HUEY LEWIS & THE NEWS BRUCE HORNSBY & THE RANGE	Seattle Center Seattle, Wash.	Dec. 19-20	\$432,581 \$16.50	26,217 sellout	Media One
LIONEL RICHIE	Oakland-Alameda County Coliseum Oakland, Calif.	Dec. 19-20	\$412,685 \$17.50	23,582 sellout	Bill Graham Presents
JOURNEY GLASS TIGER	Arizona Veteran's Memorial Coliseum & Fairgrounds Phoenix, Ariz.	Dec. 14-15	\$412,154 \$16.50	24,979 sellout	Beaver Prods.
JOURNEY GLASS TIGER	Cow Palace San Francisco, Calif.	Dec. 20-21	\$409,150 \$17.50	23,380 sellout	Bill Graham Presents
BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	Met Center Bloomington, Minn.	Dec. 15-16	\$403,937 \$17/\$15	24,285 26,000	Rose Prods.
ANITA BAKER PIECES OF A DREAM	Masonic Temple Detroit, Mich.	Nov. 28-30 & Dec. 4-5	\$396,278 \$20/\$18.50	21,910 sellout	Turning Point Prods.
BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	The Arena St. Louis, Mo.	Dec. 10-11	\$382,055 \$16/\$15	24,393 sellout	Contemporary Prods.
HUEY LEWIS & THE NEWS BRUCE HORNSBY & THE RANGE	Syria Coliseum Complex Portland, Ore.	Dec. 17-18	\$348,992 \$16.50/\$15	21,441 sellout	Double Tee Promotions
JOURNEY GLASS TIGER	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Dec. 12	\$258,627 \$16.50/\$15	15,924 sellout	Beaver Prods.
ANITA BAKER PIECES OF A DREAM	Arie Crown Theatre Chicago, Ill.	Nov. 21-23	\$255,580 \$20	12,957 sellout	Turning Point Prods. Dimensions Unlimited
BILLY JOEL	Maple Leaf Gardens Toronto, Ontario	Dec. 11	\$254,606 (\$353,902 Canadian) \$22.50	15,729 sellout	Concert Prods. International
BILLY JOEL	Winnipeg Arena Winnipeg, Manitoba	Dec. 8	\$186,024 (\$258,573 Canadian) \$22.50	12,638 13,500	Concert Prods. Int'l Donald K. Donald Prods. Night Owl Entertainment
HUEY LEWIS & THE NEWS BRUCE HORNSBY & THE RANGE	Pacific National Exhibition Park Vancouver, British Columbia	Dec. 21	\$183,785 (\$255,461 Canadian) \$22.50	11,349 sellout	Perry Scope Prods.
BON JOVI SKID ROW	Stabler Arena Lehigh Univ. Bethlehem, Pa.	Dec. 19-20	\$173,370 \$15	11,359 12,236 sellout	Makoul Prods.
THE BEACH BOYS	Geroge M. Sullivan Sports Arena Anchorage, Alaska	Dec. 17	\$154,544 \$21.50/\$19.50	7,445 8,751	Northern Stage Co.
TRIUMPH BAD COMPANY	The Omni Atlanta, Ga.	Dec. 11	\$148,475 \$15.50	9,579 sellout	Brass Ring Prods.
JOURNEY GLASS TIGER	Tucson Community Center Tucson, Ariz.	Dec. 17	\$139,772 \$16.50	8,471 sellout	Evening Star Prods.
DAVID LEE ROTH CINDERELLA	San Diego Sports Arena San Diego, Calif.	Dec. 18	\$134,742 \$15.50	9,315 10,101	Avalon Attractions
RATT CHEAP TRICK	Met Center Bloomington, Minn.	Dec. 28	\$133,409 \$15.50	8,862 10,000	Rose Prods.
HUEY LEWIS & THE NEWS	Spokane Convention Center Spokane, Wash.	Dec. 15	\$131,888 \$16	8,243 sellout	Beaver Prods.
FREDDIE JACKSON MELBA MOORE MELI'SA MORGAN LEVERT NEW EDITION	Spectrum Philadelphia, Pa.	Dec. 15	\$116,572 \$17.50/\$15.50	7,427 11,813	PACE Concerts National Youth Movement
ANITA BAKER PIECES OF A DREAM	Front Row Theatre Cleveland, Ohio	Nov. 19-20	\$113,000 \$18.75	6,200 sellout	Front Row Prods.
CYNDI LAUPER EDDIE MONEY	Ohio Center Columbus, Ohio	Dec. 13	\$103,680 \$16	6,480 sellout	Belkin Prods.
YNGWIE MALMSTEEN'S RISING FORCE SAXON BLACK-N-BLUE	Long Beach Convention & Entertainment Center Long Beach, Calif.	Dec. 14	\$96,014 \$16/\$15	6,460 sellout	Avalon Attractions
CYNDI LAUPER EDDIE MONEY	West Palm Beach Auditorium West Palm Beach, Fla.	Dec. 27	\$90,645 \$15	6,700 sellout	Cellar Door Prods.
ANITA BAKER PIECES OF A DREAM	Fox Theatre St. Louis, Mo.	Nov. 25	\$85,887 \$18.50	4,665 sellout	Turning Point Prods. Fox Concerts
FREDDIE JACKSON MELI'SA MORGAN LEVERT	James L. Knight International Center Miami, Fla.	Nov. 30	\$74,877 \$16.50	5,000 sellout	PACE Concerts First Class Prods.
ANITA BAKER PIECES OF A DREAM	Cincinnati Music Hall Cincinnati, Ohio	Dec. 3	\$61,233 \$17.50	3,630 sellout	Electric Factory Concerts
LOVE & ROCKETS THE LUCY SHOW	Hollywood Palladium Hollywood, Calif.	Dec. 20	\$57,498 \$14	4,400 sellout	Avalon Attractions
GENE LOVES JEZEBEL DRAMARAMA	Hollywood Palladium Hollywood, Calif.	Dec. 5	\$57,428 \$16	4,400 sellout	Avalon Attractions
STEVIE RAY VAUGHAN & DOUBLE TROUBLE THE OUTLAWS	Hill Auditorium Ann Arbor, Mich.	Dec. 11	\$53,693 \$15.50	3,499 3,900	Brass Ring Prods.
ALICE COOPER VINNIE VINCENT INVASION	Atlanta Civic Center Atlanta, Ga.	Dec. 26	\$51,274 \$15.50	3,308 4,591	Southern Promotions
BERLIN QUESTION 16	Hollywood Palladium Hollywood, Calif.	Dec. 13	\$49,695 \$15	3,696 4,400	Avalon Attractions
SANDI PATTI	James L. Knight International Center Miami, Fla.	Nov. 21	\$47,600 \$12/\$11/\$9	4,590 5,000	Spring House
ALICE COOPER VINNIE VINCENT INVASION	West Palm Beach Auditorium West Palm Beach, Fla.	Dec. 28	\$46,200 \$15	3,287 6,400	Fantasma Prods.
YNGWIE MALMSTEEN'S RISING FORCE BLACK-N-BLUE SAXON	Henry J. Kaiser Convention Center Oakland, Calif.	Dec. 19	\$45,794 \$16.50/\$15	2,977 3,500	Bill Graham Presents
JAMES GALWAY	West Palm Beach Auditorium West Palm Beach, Fla.	Dec. 13	\$30,078 \$35/\$25/\$15/\$10	2,119 sellout	Regional Arts

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Renee Noel in Nashville at (615) 748-8138; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

U.K. Band Looks To College Radio, Press For Exposure Easterhouse Builds Foundation In U.S.

BY JIM BESSMAN

NEW YORK Debuting in America with "Contenders," a Columbia package of impassioned British political guitar rock, Easterhouse is confident that it can overcome any thematic barriers through initial press and college radio exposure.

According to the band's manager,

John Barratt, "We can develop in the States in the same way we permeated England—through serious rock press as well as thinking man's papers like [London] Sunday Times, which gave us critical acclaim with our first two 12-inches before the album came out. It can also happen here through college radio because we're a new, alternative band, and

even though a lot of our ideas are radical, you don't have to be into the ideas to like the music."

Vocalist and co-songwriter Andy Perry says the group's ideas are concerned primarily with political change and conflict. "Nineteen Sixty Nine," for example, deals with the British involvement in Ireland, while "Whistling In The Dark" is about the 1984 U.K. coal miners' strike.

But, says Perry, any preconceived ideas that the band's style is too dour are being quickly dispelled.

"It's a funny thing, but we're finding ourselves getting picked in magazines next to mainstream pop acts," says Perry. "We had understood that the U.S. thinking was rounded off at the edges, that there was no room for radical thought. But it's a lot more complex here than just a homogeneous mass of mainstream music."

Guitarist and co-songwriter Ivor Perry (Andy's brother) says of the band's domestic signing to Columbia from the U.K. independent label Rough Trade, "We never thought that a big label like Columbia would be interested in a band with our radical views. That seems to be against everything that such a capitalized company would seem to be for. But the music industry needs variety, and a certain amount of radicalism makes for more exciting music."

Film Fest Cites Rock Role Bernstein And Conti Honored

BY GINA ARNOLD

SAN FRANCISCO Movie scores composed by rock acts are contributing to the artistic worth of the current cinema world. That was the conclusion drawn at the Mill Valley Film Festival's recent Music In The Movies benefit/tribute held at the Warfield Theater in San Francisco.

"It's nothing new that a dramatic event has popular music of the time behind it—look at Wagnerian opera, at Schubert and Mendelssohn, who both wrote incidental music for plays," said composer Bill Conti, whose scoring credits include "Rocky," "The Karate Kid," and "F/X."

"What we're witnessing today is teen-age music for teen-age viewers," added Elmer Bernstein, best known for his work on such movies as "To Kill A Mockingbird" and "The Magnificent Seven."

Bernstein and Conti were honored guests at the tribute, which presented film clips and speeches by many other performers as well as live performances by Stewart Copeland ("Rumblefish"), Ry Cooder ("Paris, Texas"), and Tangerine Dream ("Risky Business," "Legend," and "Sorcerer").

"The only prerequisite for anyone writing music for films is that he's effective," said Conti. "And rock has

proved that it can be."

Music In The Movies underscored Conti's words with countless clips of films in which the music added context to the images on screen, including "Gone With The Wind," "A Streetcar Named Desire," "Flashdance," "Rocky," and "Purple Rain."

Some of the most successful modern-day clips were those featuring Tangerine Dream's minimalist electronic fugues and aural landscapes for the films "Risky Business" and "Sorcerer." Copeland's rhythmic tracks, which were performed live to the fight sequence in "Rumblefish," also met with acclaim.

For rock musicians getting into composing, movie and television work can be both financially and artistically rewarding. According to Copeland, who has also composed music for the TV series "The Equalizer," "I really enjoyed scoring 'Rumblefish.' Until then, my idea of playing music was just playing pop music in a band environment. But movie music is much wider-ranging: from a 30-second piece with two chords in it to a five-minute symphony—and pop songs too. So it's much more interesting and varied."

"The important thing to me is dramatic effect—to work in a medium that moves people. Pop music moves people to a certain extent, but pictures move people more."

McDonald Lookin' Ahead

BY BRIAN CHIN

NEW YORK In many respects, 1986 was a year of paradox for Michael McDonald. He didn't release an album, and his late-1985 Warner Bros. release, "No Lookin' Back," yielded no major hits. Still, the former Doobie Brother scored two top 10 hits on the Hot 100 Singles chart—first in a duet with Patti LaBelle on the No. 1 ballad "On My Own" and then by himself on "Sweet Freedom," the multiformat hit from the "Running Scared" movie soundtrack.

McDonald was teamed in both instances with outside writers and producers, whereas his previous albums have been self-produced. In addition, his 1986 hits were both on

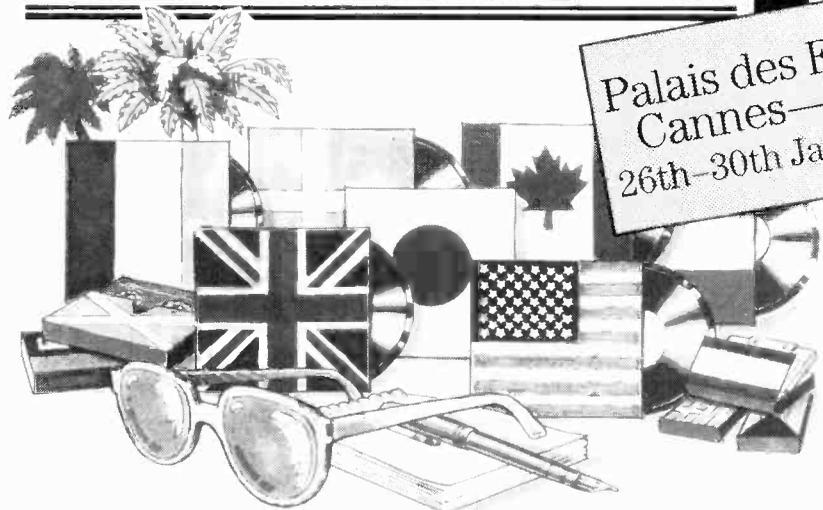
MCA, though he is a Warner Bros. artist.

Says McDonald, "I couldn't tell you why they were successful. I think hearing me sing with a different background to my voice had a bit to do with it."

In planning his next project, scheduled for completion by mid-summer, those hits "give impetus to the idea of putting myself in a different environment," says McDonald. "But it would be a mistake to try and re-create them."

It is a possibility, but not a given, that McDonald will team up again with "Sweet Freedom" producer Rod Temperton or with "On My Own" producers Burt Bacharach and Carole Bayer Sager on his next album.

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Hush Dines. Seven artists managed by Hush Productions gathered for a Thanksgiving dinner on Black Entertainment Television's "Video Soul" program. Seen at the taping are (sitting left to right) Melba Moore, Beau Williams, Meli'sa Morgan, and Freddie Jackson. The Boogie Boys (standing left to right) are Boogie Knight, Romeo J.D., and Little Rahiem.

Calloway Brothers Keeping Busy Midnight Star Duo Writes, Produces

BY NELSON GEORGE

LOS ANGELES Reggie Calloway says he promised himself that when he left Midnight Star, the Cincinnati-based band he founded 10 years ago, he'd take some time out to just "sit back and watch some television." However, he and his brother Vincent, who both left the group several months ago, have since jumped into action with a busy production and writing schedule.

The duo is slated to write and produce several tracks for singer Natalie Cole's debut Manhattan album and is deal-shopping for the band Sharp, a self-contained unit whose debut it will produce. Moreover, the brothers are currently working on material for their own debut album as the Calloways. The

album, due for an early-spring release, will be on the Solar label, which is, also home of Midnight Star.

Calloway calls his departure from Midnight Star—the band's current Calloway-produced

'A bit of our music will reflect the Midnight Star sound, because we helped create it'

"Headlines" recently went gold—"amicable but inevitable," adding that circumstances had been leading him toward a split about a year before it actually happened. "I simply outgrew working within the structure of a group," he says. "Midnight Star is a little creative community, a democratic situation, and there are other things I wanted to do musically that you just can't do within the structure. Once you work for 10 years helping to build a certain musical identity, you can't just one day decide to do something else; there are other musical opinions to consider. And doing my part in the band and working on outside projects didn't work." For example, Calloway points to a discussion he had with flutist Hubert Laws "on the phone a year ago about maybe doing something together, but I was busy with the band and didn't have time."

Thanks to Midnight Star's 2.3-million-selling "No Parking On The Dance Floor," the gold "Planetary Invasion," and the aforementioned "Headlines," Midnight Star in recent years has become the backbone of the Solar roster.

How did label head Dick Griffey take the brothers' decision to leave the group? "He was basically emotionless," says Calloway. "Dick is a veteran who has seen this kind of thing many times. He just wanted to see things work out. There was gigantic interest for the Calloways from other companies, but we decided to stay with Solar. We also decided upon staying with Alive Enterprise, who also manage the group. We didn't see any need to sever relationships that work."

Recent years have seen Calloway build a rep as a producer, having handled tracks for Klymaxx's breakthrough "Meeting In The Ladies' Room" and "Street Beat," the Deele's 1983 Solar debut. While he'll continue to nurture a career as an independent producer, Calloway insists he and his brother are equally serious about being recording artists. "I think we'll surprise a lot of people who expect us to be just a studio project. On stage, we'll work as a standup duo, employing a band for road dates. Of course, a bit of our music will reflect the Midnight Star sound, because we helped create it, but we'll also stretch out with some different things."

Calloway acknowledges that in interviews, Midnight Star's Belinda Lipscomb has been pretty tough on the duo since the split, but he says there is no bad blood between him and the group. "We're just all doing what we have to do. Midnight Star can take care of itself. I wish them the best because I need the best wished on me."

A Cinemax special captures the spirit of gospel with style and scholarship . . . For a full review, see page 39

THE RHYTHM & BLUES

by Nelson George

THE POWER OF MUSIC VIDEO to reshape and redirect a career has never been better illustrated than in the story of **Cameo**. Since the mid-'70s, Cameo has toiled in the fields of funk, having hit record after hit record, enjoying gold—and, on occasion, platinum albums—and maintaining a strong following in the live concert market. For much of its history it was a solid member of the black music community and one of the many second-level, self-contained bands that tried to match **Earth, Wind & Fire** and the **Commodores** for crossover hits, while attempting to challenge **Parliament-Funkadelic** in a battle of funk grooves. Under the guidance of drummer-writer-producer-vocalist **Larry Blackmon**, Cameo, once 11 members strong, prospered just below that trio of superbands.

Then times changed. The P-Funk mob fragmented. **Earth, Wind & Fire** split up. **Lionel Richie** stepped up and out of the **Commodores**. Suddenly, the big black band, a staple of funk and black pop since **Sly & the Family Stone**, was old-fashioned. A big part of the reason was the rise of the synthesizer. Instead of using the blazing horns and fat-bottomed rhythm sections all the funk bands of the '70s shared, a musician could re-create those sounds in his bedroom. And he didn't have to split his royalties anymore.

Over the course of about three albums, Cameo went from a group with over 10 members to a trio of **Blackmon**, **Nathan Leftenant**, and **Tomi Jenkins**. That was important visually as well as musically, since the fewer members in the band, the easier it is for fans to identify with them. Starting with the hit "Attack Me With Your Love," Cameo has recast its sound in a lean, hip-hop-influenced manner that contrasts **Blackmon's** weird, talky vocals (some call him "son of the **Ohio Players' Sugarfoot**") with sweet soul backing harmonies. Coinciding with this new direction has been a series of flamboyant, sexy, and visually arresting videos: "Attack Me With Your Love," "Talkin' Out The Side Of Your Neck," "She's Strange," "Single Life," "Word Up," and the latest, "Candy." Video to video, **Blackmon** and company have gotten weirder, more out visually (whose idea was that codpiece, Larry?), and better.



Moreover, **Blackmon**, after working initially with avant-garde director **Amos Poe**, has become a director himself, molding one of the most distinctive video catalogs in the industry. Cameo's videos remind me of a black equivalent of the oh-so-hip yet slightly strange landscape of "Desperately Seeking Susan" or the hyperkinetic world of "Purple Rain." The result has been to give Cameo a fresh look and help make its "Word Up" album platinum.

SHORT STUFF: **Jesse Johnson's** new single on A&M is "She (I Can't Resist)" . . . A new underground rap favorite is **Cut Master D.C.'s** "Brooklyn Rocks The Best" on **Zakia**, the same label that broke out the **Eric B.** record "Eric B. Is President" . . . The **Rose Brothers'** latest album

Cameo's success highlights the power of music video

on **Muscle Shoals Sound** is "Everything's Coming Up Roses." The album is distributed by **Malaco Records** in Jackson, Miss. . . . **Kashif** produced and co-wrote **Stacy Lattisaw's** "Jump Into My Life" for **Motown** . . . The B side of **Aretha Franklin's** "Jimmy Lee" has an "Aretha Megamix" featuring "Who's Zoomin' Who," "Another Night," "Integrity," and "Freeway Of Love" . . . Over at **PolyGram**, the next couple of months should be busy. There are new albums coming from the **Bar-Kays** in January and the **Reddings** in February. **Kool & the Gang** return to the road in February. The company has also signed **Jackie Jackson** of the **Jacksons** as a solo artist. This signing, along with **Marlon's** signing to **Capitol** and **Randy's** signing to **A&M**, makes it clear that **Michael** won't be the only son of **Joe** and **Katherine Jackson** to have a solo release in 1987. What isn't clear is whether all this solo activity means the end of the **Jacksons** as a recording group on **Epic**. These solo deals might not preclude their coming back together in a year or two . . . **Mtume's** score for "Native Son" will be surprising on two levels. First, the 12-inch "Bigger's Beat" by rapper **Woodyrock** is a very successful mix of **Mtume's** feel for funk and the Bronx rapper's socially conscious lyrics. Though not in the completed film, "Bigger's Beat" could be a powerful device in drawing younger blacks into the theater, especially if **MCA** makes a video that

(Continued on next page)

FOR WEEK ENDING JANUARY 10, 1987

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED				NEW	TOTAL
96 REPORTERS				ADDS	ON
MIDNIGHT STAR	ENGINE NO. 9	SOLAR		12	37
JESSE JOHNSON	SHE (I CAN'T RESIST)	A&M		11	40
GLADYS KNIGHT & THE PIPS	SEND IT TO ME	MCA		10	56
CLUB NOUVEAU	SITUATION #9	WARNER BROS		8	63
MILLIE JACKSON	LOVE IS A DANGEROUS GAME	JIVE/RCA		8	20

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				NUMBER
125 REPORTERS				REPORTING
F. HAVE YOU EVER LOVED SOMEBODY	CAPITOL			11
GLADYS KNIGHT & THE PIPS	SEND IT TO ME	MCA		9
JESSE JOHNSON	SHE (I CAN'T RESIST)	A&M		9
MIDNIGHT STAR	ENGINE NO. 9	SOLAR		7
CLUB NOUVEAU	SITUATION #9	WARNER BROS		6

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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	CONTROL	JANET JACKSON	1
2	3	VICTORY	KOOL & THE GANG	3
3	1	GIRLFRIEND	BOBBY BROWN	4
4	2	LOVE YOU DOWN	READY FOR THE WORLD	5
5	6	STOP TO LOVE	LUTHER VANDROSS	2
6	7	GOIN' TO THE BANK	COMMODORES	13
7	15	JIMMY LEE	ARETHA FRANKLIN	6
8	5	CAUGHT UP IN THE RAPTURE	ANITA BAKER	7
9	10	AS WE LAY	SHIRLEY MURDOCK	10
10	17	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	11
11	14	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	9
12	8	IKE'S RAP/HEY GIRL	ISAAC HAYES	21
13	13	IT'S THE NEW STYLE	BEASTIE BOYS	23
14	16	TASTY LOVE	FREDDIE JACKSON	25
15	19	COME SHARE MY LOVE	MIKI HOWARD	8
16	9	YOU BE ILLIN'	RUN-D.M.C.	27
17	12	LOVE IS FOREVER	BILLY OCEAN	16
18	36	CANDY	CAMEO	12
19	11	ONCE IN A LIFETIME GROOVE	NEW EDITION	15
20	22	BIG FUN	THE GAP BAND	18
21	24	GOLDMINE	THE POINTER SISTERS	17
22	29	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	14
23	32	FALLING	MELBA MOORE	19
24	20	SHAKE YOU DOWN	GREGORY ABBOTT	49
25	34	C'EST LA VIE	ROBBIE NEVIL	22
26	25	SEXY	KLYMAXX	20
27	23	LET'S GO OUT TONIGHT	LEVERT	35
28	18	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	31
29	26	PRECIOUS, PRECIOUS	KRYSTOL	26
30	21	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	50
31	27	TALK TO ME	CHICO DEBARGE	43
32	28	LOVE WILL CONQUER ALL	LIONEL RICHIE	56
33	—	BALLERINA GIRL	LIONEL RICHIE	28
34	37	I WANNA KNOW YOUR NAME	FORCE M.D.'S	30
35	39	SHIVER	GEORGE BENSON	24
36	—	TWO PEOPLE	TINA TURNER	32
37	33	PAUL REVERE	BEASTIE BOYS	60
38	35	SUMMERTIME, SUMMERTIME	NOCERA	58
39	—	SERIOUS	DONNA ALLEN	29
40	38	HEAT STROKE	JANICE CHRISTIE	37

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	STOP TO LOVE	LUTHER VANDROSS	2
2	2	CONTROL	JANET JACKSON	1
3	3	VICTORY	KOOL & THE GANG	3
4	4	GIRLFRIEND	BOBBY BROWN	4
5	7	JIMMY LEE	ARETHA FRANKLIN	6
6	5	COME SHARE MY LOVE	MIKI HOWARD	8
7	12	CANDY	CAMEO	12
8	11	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	14
9	13	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	11
10	8	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	9
11	16	SHIVER	GEORGE BENSON	24
12	15	AS WE LAY	SHIRLEY MURDOCK	10
13	9	CAUGHT UP IN THE RAPTURE	ANITA BAKER	7
14	14	SEXY	KLYMAXX	20
15	6	LOVE YOU DOWN	READY FOR THE WORLD	5
16	18	GOLDMINE	THE POINTER SISTERS	17
17	10	ONCE IN A LIFETIME GROOVE	NEW EDITION	15
18	19	FALLING	MELBA MOORE	19
19	21	C'EST LA VIE	ROBBIE NEVIL	22
20	20	BIG FUN	THE GAP BAND	18
21	17	LOVE IS FOREVER	BILLY OCEAN	16
22	22	SERIOUS	DONNA ALLEN	29
23	31	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	33
24	23	PRECIOUS, PRECIOUS	KRYSTOL	26
25	28	TWO PEOPLE	TINA TURNER	32
26	27	BALLERINA GIRL	LIONEL RICHIE	28
27	29	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	34
28	30	I WANNA KNOW YOUR NAME	FORCE M.D.'S	30
29	24	SOMEONE	EL DEBARGE	36
30	26	TELL ME WHAT I GOTTA DO	AL JARREAU	44
31	33	TENDERONI	O'BRYAN	40
32	35	U-TURN	J.BLACKFOOT	39
33	25	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	31
34	37	DOESN'T HAVE TO BE THIS WAY	ROSE ROYCE	47
35	36	IF I SAY YES	FIVE STAR	46
36	39	TO BE CONTINUED	THE TEMPTATIONS	45
37	40	HOLD ON	R.J.'S LATEST ARRIVAL	48
38	—	SITUATION #9	CLUB NOUVEAU	38
39	—	STAY	HOWARD HEWETT	51
40	—	SLOW DOWN	LOOSE ENDS	42

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (12)	13
Constellation (1)	
COLUMBIA (6)	9
Def Jam (3)	
CAPITOL	7
A&M (5)	6
Virgin (1)	
MOTOWN (4)	6
Gordy (2)	
WARNER BROS.	6
ATLANTIC (3)	5
21 Records (1)	
Omni (1)	
ELEKTRA (4)	5
Solar (1)	
POLYGRAM	5
Atlanta Artists (2)	
Mercury (2)	
Polydor (1)	
MANHATTAN (3)	4
P.I.R. (1)	
RCA (3)	4
Total Experience (1)	
ARISTA (2)	3
Jive (1)	
EPIC	3
EMI-AMERICA	2
FANTASY	2
Danya (1)	
Reality/Danya (1)	
ICHIBAN	2
MACOLA	2
Catawba (1)	
Egyptian Empire (1)	
PROFILE	2
CHRYSLIS	1
Cooltempo (1)	
EDGE	1
MALACO	1
Muscle Shoals Sound (1)	
MUSIC SPECIALISTS	1
Jam Packed (1)	
PJ	1
POSSE	1
POW WOW	1
PRISM	1
SELECT	1
SLEEPING BAG	1
SOURCE	1
SUPERTRONICS	1
SUTRA	1
Fever (1)	
TOMMY BOY	1

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

TITLE	PUBLISHER - Licensing Org.	PERFORMANCE RIGHTS	SHEET MUSIC
2 THE LIMIT	(Baby Beck, ASCAP)	(Kamalar, ASCAP/Let's Shine, ASCAP)	(Shockadelica, ASCAP/Almo, ASCAP)
AS WE LAY	(Troutman's, BMI/Saja, BMI)	13 GOIN' TO THE BANK	24 SHIVER
BABY DON'T GO TOO FAR	(MCA, ASCAP)	(Tuneworks, BMI/Franne Gee, BMI/Rightson, BMI/Nonpareil, ASCAP/Careers, BMI) CPP	(Gratitude Sky, ASCAP/Bellboy, BMI)
BALLERINA GIRL	(Brockman, ASCAP)	17 GOLDMINE	38 SITUATION #9
BIG FUN	(Temp Co., BMI)	(Nonpareil, ASCAP/Broozertoones, BMI) CPP	(Jay King IV, BMI)
BODY AND SOUL TAKE ME	(Mtime, BMI)	65 GOOD FRIEND	42 SLOW DOWN
CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	(Mycenae, ASCAP)	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP
CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	76 GOOD THINGS COME TO THOSE WHO WAIT	80 SOMEHOW, SOMEWAY
C'EST LA VIE	(MCA, ASCAP/Alf, ASCAP/Bug, BMI)	(Amber Pass, ASCAP/Disco Fever, ASCAP/Panda, ASCAP)	(Widr, BMI)
COME SHARE MY LOVE	(Warner-Tamerlane, BMI/Bufalo Factory, BMI)	33 HAVE YOU EVER LOVED SOMEBODY	36 SOMEONE
CONTROL	(Flyte Tyme, ASCAP)	(Zomba, ASCAP/Willesden, BMI)	(Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)
CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	37 HEAT STROKE	54 SOMEONE LIKE YOU
CURIOSITY	(Def Jam, ASCAP)	(Max, ASCAP/Leosun, ASCAP)	(Philly World, BMI)
DO YOU WANT IT BAD ENUFF	(Glasshouse, BMI/Irving, BMI) CPP/ALM	92 HERE NOW	51 STAY
DOESN'T HAVE TO BE THIS WAY	(Rare Blue, ASCAP/Ora, ASCAP) CPP	(Elude, BMI/Fanny Mac, BMI)	(WB Music/E/A, ASCAP/Make It Big, ASCAP/Rockwood, BMI)
DON'T LOOK BACK	(MCA, ASCAP/Unicity, ASCAP/Right By The Sea, ASCAP/Nelana, BMI)	48 HOLD ON	2 STOP TO LOVE
DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	(Arrival, BMI)	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP
DON'T THINK ABOUT IT	(Duchess, BMI/Perk's, BMI)	74 I CAN PROVE IT	58 SUMMERTIME, SUMMERTIME
EASY LOVE	(Muscle Shoals, BMI/Jalew, BMI)	(Rare Blue, ASCAP)	(Washinwear, BMI/Beach House, ASCAP)
ENGINE NO. 9	(Hip Trip, BMI/Midstar, BMI)	100 I KNOW YOU LOVE ME	89 SWEET LOVE
FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	(Specialists, BMI)	(Old Brompton Road, ASCAP/Derglenn, BMI)
FALLING	(Rightson, BMI/Franne Golde, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP) CPP	63 I NEED YOUR LOVING	34 TAKE IT TO THE LIMIT
FOOLISH PRIDE	(Hallowed Hall, BMI/Red Network, BMI) CPP	(Flyte Tyme, ASCAP)	(Bush Burnin', ASCAP/Khari International, ASCAP) CPP/ALM
GIRLFRIEND		30 I WANNA KNOW YOUR NAME	43 TALK TO ME
		(Mighty Three, BMI)	(Music Corp. Of America, BMI/Franne Gee, BMI/Rightson, BMI/Dei Zorro, ASCAP/Summa-Booma, ASCAP)
		72 (I WANNA) MAKE LOVE TO YOU	25 TASTY LOVE
		(Pending)	(Bush Burnin', ASCAP)
		46 IF I SAY YES	44 TELL ME WHAT I GOTTA DO
		(Ensign, BMI/Marvin Morrow) CPP	(Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Noted For The Record, ASCAP/Avodah, ASCAP)
		21 IKE'S RAP/HEY GIRL	40 TENDERONI
		(Super Blue, BMI)	(Almo, ASCAP/Crimco, ASCAP/Music Corp. Of America, BMI/Zigurat, BMI) CPP/ALM
		90 I'M CHILLIN'	67 THINKIN' ABOUT YA
		(Kuwu, ASCAP/Hugabut, ASCAP)	(Danica, BMI)
		11 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	62 TIGHT FIT
		(Bruce Woolley, ASCAP/April, ASCAP/Grace Jones, ASCAP/DeShufflin, ASCAP) CPP/ABP	(April, ASCAP/Blackwood, BMI/Henry Suemay, BMI) CPP/ABP
		82 IN YOUR EYES	45 TO BE CONTINUED
		(Prince Street, ASCAP/ATV, BMI/CBS Songs, ASCAP)	(Jobete, ASCAP/Tali Temptations, ASCAP) CPP
		23 IT'S THE NEW STYLE	32 TWO PEOPLE
		(Def Jam, ASCAP)	(WB, ASCAP/Almo, ASCAP/Myaxe, PRS/Good Single, PRS) CPP/ALM
		6 JIMMY LEE	85 UNFAITHFUL SO MUCH
		(Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)	
		79 KISS AWAY THE PAIN	
		(Mercey Kersey, BMI/L'il Mama, BMI)	
		35 LET'S GO OUT TONIGHT	
		(Trycet, BMI/Ferrell, BMI)	
		78 A LITTLE BIT MORE	

SHEET MUSIC AGENTS

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

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

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	2	2	9	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK 1 week at No. One
2	1	1	8	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
3	3	3	7	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
4	7	7	5	COME GO WITH ME ARISTA AD1-9539	EXPOSE
5	4	4	9	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
6	11	11	7	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
7	5	5	9	MISUNDERSTANDING COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
8	8	8	9	GOLDMINE (REMIX)/SEXUAL POWER RCA 5774-1-RD	◆ THE POINTER SISTERS
9	12	12	6	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
10	9	9	7	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692	NEW EDITION
11	15	15	6	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
12	13	13	6	CRAZAY (REMIX) A&M SP-12214	◆ JESSE JOHNSON (FEATURING SLY STONE)
13	14	14	7	BOY TOY (REMIX) RCA 5769-1-RD	TIA
14	18	18	6	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
15	6	6	12	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
16	19	19	8	C'MON EVERY BEATBOX (REMIX)/BADROCK CITY COLUMBIA 44-05963	◆ BIG AUDIO DYNAMITE
17	10	10	10	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFEN 0-20551/WARNER BROS.	◆ WANG CHUNG
18	25	25	6	GOOD THINGS COME TO THOSE WHO WAIT FEVER SF 812/SUTRA	NAYOBE
19	36	36	3	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS.	◆ MADONNA
20	28	28	4	COME GET MY LOVE TOMMY BOY TB 887	TKA
21	27	27	4	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
22	22	22	9	THIS TIME 4TH & B'WAY BWAY 426/ISLAND	PRIVATE POSSESSION FEATURING HUNTER HAYES
23	20	20	7	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
24	16	16	10	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05955	FULL FORCE
25	21	21	9	TOO MUCH OR NOTHING (REMIX) I.R.S. 23683/MCA	◆ GENERAL PUBLIC
26	34	34	4	GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) WARNER BROS. 0-20588	THE B-52'S
27	26	26	7	HEAT STROKE SUPERTRONICS RY 016	JANICE CHRISTIE
28	29	29	8	FREAK IN THE STREET (REMIX) MCA 23690	◆ THE UNTOUCHABLES
29	40	40	3	DISCO (EP) EMI-AMERICA SQ-17246	PET SHOP BOYS
30	31	31	5	BOYS (REMIX) DICE TGR 1008/SUTRA	LEAH LANDIS
31	33	33	3	EVER FALLEN IN LOVE (REMIX) I.R.S./MCA 23707/MCA	◆ FINE YOUNG CANNIBALS
32	32	32	5	SAY YOU REALLY WANT ME (REMIX) MCA 23678	KIM WILDE
33	37	37	4	BAND OF GOLD (REMIX) I.R.S. 23706/MCA	BELINDA CARLISLE FEATURING FREDA PAYNE
34	43	43	3	CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC	◆ CYNDI LAUPER
35	42	42	4	NOTORIOUS (REMIX) CAPITOL V-15264	◆ DURAN DURAN
36	30	30	6	IN THE HEAT OF A PASSIONATE MOMENT (REMIX) NEXT PLATEAU NP 50052	PRINCESS
37	17	17	12	TALK TO ME (REMIX) MOTOWN 4567MG	◆ CHICO DEBARGE
38	49	49	3	WORLD MACHINE (REMIX) POLYDOR 885 471-1/POLYGRAM	LEVEL 42
39	23	23	10	I'M A MAN ORPHAN OR-004	◆ JIMMY LIFTON
40	24	24	9	EVERY LOVER'S SIGN (REMIX) A&M SP-12208	THE LOVER SPEAKS
41	38	38	5	FINGERTIPS (REMIX)/THE SCENE (REMIX) MCA/CURB 23684/MCA	SPARKS
42	50	50	3	TRACTION POW WOW WOW 418	AMPERSAND
43	39	39	5	DON'T LET ME BE THE ONE ATLANTIC 0-86764	NU SHOOZ
44	44	44	3	YOU BE ILLIN' PROFILE PRO-7119	RUN-D.M.C.
45	NEW		1	PICK IT UP KLUB KR 511	SOFONDA C
46	NEW		1	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
47	NEW		1	SHE DON'T KNOW I'M ALIVE A&M SP-12220	WILLIE COLON
48	NEW		1	MR. BIG STUFF MCA 23691	HEAVY D. & THE BOYZ
49	35	35	7	VICTORY (REMIX) MERCURY 888 074-1/POLYGRAM	◆ KOOL & THE GANG
50	NEW		1	SO MUCH FOR LOVE (REMIX) CHRYSALIS 4V9-43046	THE VENETIANS
BREAKOUTS	Titles with future chart potential, based on club play this week. 1. IF I SAY YES FIVE STAR RCA 2. JUMP INTO MY LIFE (REMIX) STACY LATTISAW MOTOWN 3. INFECTED (REMIX) THE THE EPIC 4. LEGACY (REMIX) THE ART OF NOISE CHINA/CHRYSALIS 5. IN-A-GADDA-DA-VIDA DAVID VAN TIEGHEM WIDE ANGLE				

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	1	11	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE 7 weeks at No. One
2	2	2	9	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
3	6	6	7	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
4	5	5	8	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
5	3	3	18	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
6	4	4	10	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFEN 0-20551/WARNER BROS.	◆ WANG CHUNG
7	7	7	10	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
8	9	9	10	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
9	13	13	3	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS.	◆ MADONNA
10	12	12	9	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692	NEW EDITION
11	15	15	5	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
12	17	17	8	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
13	19	19	5	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
14	14	14	7	GIRLFRIEND MCA 23643	◆ BOBBY BROWN
15	10	10	17	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
16	8	8	18	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
17	22	22	5	COME GO WITH ME ARISTA AD1-9539	EXPOSE
18	18	18	12	SHAKE YOU DOWN (REMIX) COLUMBIA 44-05959	◆ GREGORY ABBOTT
19	16	16	7	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
20	38	38	7	WALK LIKE AN EGYPTIAN (REMIX) COLUMBIA 44-05935	◆ BANGLES
21	30	30	4	BOYS (REMIX) DICE TGR 1008/SUTRA	LEAH LANDIS
22	11	11	15	TALK TO ME (REMIX) MOTOWN 4567MG	◆ CHICO DEBARGE
23	29	29	5	BOY TOY (REMIX) RCA 5769-1-RD	TIA
24	36	36	7	MISUNDERSTANDING COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
25	25	25	13	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
26	21	21	10	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
27	37	37	10	TOUCH ME (I WANT YOUR BODY) (REMIX) JIVE 1014-1-JD/RCA	◆ SAMANTHA FOX
28	41	41	3	CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC	◆ CYNDI LAUPER
29	24	24	9	IT'S THE NEW STYLE/PAUL REVERE DEF JAM 44-05958/COLUMBIA	BEASTIE BOYS
30	40	40	5	SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC	DONNA ALLEN
31	33	33	5	MATCH MADE UP IN HEAVEN PARIS INTERNATIONAL P-1206	JILL
32	20	20	13	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
33	28	28	8	LOVE YOU DOWN MCA 23680	◆ READY FOR THE WORLD
34	32	32	4	MR. BIG STUFF MCA 23691	HEAVY D. & THE BOYZ
35	NEW		1	KNOCK ME SENSELESS VINYL MANIA VMR 006	EASTBOUND EXPRESSWAY
36	34	34	4	GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) WARNER BROS. 0-20588	THE B-52'S
37	43	43	6	SUBURBIA (REMIX) EMI-AMERICA V-19226	◆ PET SHOP BOYS
38	NEW		1	PICK IT UP KLUB KR 511	SOFONDA C
39	27	27	20	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
40	31	31	8	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05955	FULL FORCE
41	47	47	5	LOVE IN SIBERIA CRITIQUE CR 8525	LABAN
42	35	35	8	VICTORY (REMIX) MERCURY 888 074-1/POLYGRAM	◆ KOOL & THE GANG
43	46	46	3	I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP 50047	C-BANK FEATURING DIAMOND EYES
44	NEW		1	FACE IT STATE STREET SSR-1001	MASTER C&J
45	45	45	8	NOTORIOUS (REMIX) CAPITOL V-15264	◆ DURAN DURAN
46	39	39	5	COME GET MY LOVE TOMMY BOY TB 887	TKA
47	50	50	7	SEXY (REMIX) CONSTELLATION 23675/MCA	◆ KLYMAXX
48	48	48	4	THE CALLING AIRWAVE AW 12-95000	KEN HEAVEN
49	23	23	16	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	◆ STACY LATTISAW
50	NEW		1	I NEED YOUR LOVING (REMIX) A&M SP-12213	◆ THE HUMAN LEAGUE
BREAKOUTS	Titles with future chart potential, based on sales reported this week. 1. STOP TO LOVE (REMIX) LUTHER VANDROSS EPIC 2. BAND OF GOLD (REMIX) BELINDA CARLISLE FEATURING FREDA PAYNE I.R.S. 3. EVER FALLEN IN LOVE (REMIX) FINE YOUNG CANNIBALS I.R.S./MCA 4. CANDY (REMIX) CAMEO ATLANTA ARTISTS 5. A TRICK OF THE NIGHT (REMIX) BANANARAMA LONDON 6. BIG TIME (REMIX) PETER GABRIEL GEFEN 7. INFECTED (REMIX) THE THE EPIC				

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

Dance TRAX



by Brian Chin

HAPPY NEW YEAR to Dance Trax readers and correspondents everywhere. And the beat goes on . . .

IT WAS a historic night when the member DJs of 11 different New York and New Jersey record pools converged on New York's Paradise Garage Dec. 15 for a holiday-season "Unity Night." The concept was originated by Dance Music Report's Stephanie Shepherd early last summer as a one-time general meeting and opportunity to hash out some timely issues; that event was hosted by Record Pool Business Center's Eddie Rivera. It evolved into a regular conference of pool directors, which has already created a monthly interpool club

Record pools join forces—at last

chart for the metropolitan area. The group plans to undertake other projects to unify and strengthen the standing of area club DJs.

In our perspective, the initiative is a huge step forward—and not merely because it tackles the well-known tradition of competitive squabbling that has marked the record-pool idea here and nationwide since it was first created in New York in 1974.

The generation of DJs that have come forward in the post-'70s, post-disco boom era is entering an arena that's already been laid out. That's not the same as creating a market from scratch, and it's pretty clear that many DJs feel themselves to be at a sort of an entry level—at the mercy of club owners, record labels, even certain promotion people whose approach to DJs has evolved from respectful to imperial.

Nevertheless, young DJs today are just as powerful as the cultish heroes of the mid-'70s: They play records and make them sell. Otherwise, why would record labels bother at all? What hasn't changed is that the clubs are a place where DJs and clubgoers can exercise their taste in an environment of instant feedback, direct interchange. More than anything, young DJs should know that the record industry already extends all the way down to them. Individually, they are the only truly open avenue for the exposure of music, and collectively, they are a movement—or could be, if they'd just take the credit for it. The form and content of Unity Night—DJs admitted free, all of them wearing the same commemorative T-shirt and entertained by a parade of talent at an event that *everyone* attends—was an appropriate symbol for that.

Credit crawl for the evening: Participating record pools were Record Pool Business Center, Intermetro, Rockpool, Kevco, S.U.R.E., Reel Record, City Sound, N.J.A.D.D., Mojo, S.O.S., and For The Record. Performing were Sylvester, in his first appearance with the Weather Girls (formerly Two

Tons O'Fun) in more than three years; Willie Colon, playing a full live set; and, in one-song track appearances, Tonya Wynne, Sofonda C., Cultural Vibe, Nayobe, Cover Girls, C-Bank featuring Diamond Eyes, Adonis, Emanon, D-Train, and Gary L.

BRIEFLY: Independent labels predominate in the yearly hibernation of majors. "It's Too Late (For Love)" by Stardom Groove featuring Tonya Wynne (New York Groove Records, through Underworld) combines a strong song with a hard-hitting arrangement, approximating in impact the recent Carolyn Harding hit. Robert Clivilles mixed and produced with Ken Taylor; Chep Nunez edited. Also, a groovy organ instrumental in the style of "City Country City" and a piano version in the style of "Let's Get Together" . . . Xena's "First One, First Love" (Emergency) is one of the subtler records around, with more bass than bass drum; its freedom from boom on the vocal version is downright blissful for the home listener, while the dub version retains the pounding bottom for clubs.

Darlene Davis' "I Found Love" (Take One, 718-949-1618) is solid New York soul, with Lisa Lisa influence but a more mature-sounding lead vocal; Elai Tubo and DJ Kevin "Sugar Daddy" Woodley produced . . . "Party" by 38th Street featuring Libanne (Underworld) answers the question, What if George McCrae made a house record? It does so excitingly, too, at a hot, up-tempo pace . . . Cover Girls' "Show Me" (The Fever) charmingly merges girl group with the Miami/New York groove; there is a more hip-hop "Heartthrob" version and a lush "Florida" version. The Latin Rascals produced, with Andy Tripoli . . . Paul Parker, of all people, has also come forth with a pop/street sound that's a fair distance from his string of Eurobeat hits; "One Look" (Dice), co-produced by Man Parrish, could be filed next to Samantha Fox by clubs and radio.

Some remixes: Duran Duran's

"Notorious" (Capitol) is agreeably noisier in the Latin Rascals' remix . . . Pet Shop Boys' "Suburbia" (EMI America promo) gets an athletic Arthur Baker do-over, different from the version appearing on the "Disco" EP, which we of course commend for using That Word again . . . Stacy Lattisaw's follow-up to her recent No. 1 is "Jump Into My Life" (Motown), a typical Kashif production with a Jellybean mix . . . Joshua's "Jimmy Because" (Atlantic) is greatly improved in a speeded-up Chicago-influenced version; lyric content is still borderline, but the sampling work is sterling . . . KTP's "Never Too Late To Love" remix (Mercury) has great structure and carefully balanced sonic weight . . . Michael Bow's "Love And Devotion" (RJM, through Long Island, N.Y.'s Unique Distributors), remixed by Richie Jones for the U.S., comes off as a latter-day "Born To Be Alive," suitably hyper for the emergent "power" pop radio.

Sylvester Bounces Back On Warner Bros. Tour To Support First Release On A Major Since '72

NEW YORK Sylvester may be the name most often associated with late-'70s disco: His zesty pop/gospel dance-floor smashes, including "(You Make Me Feel) Mighty Real," "Dance (Disco Heat)," and "Do Ya Wanna Funk," were popular and influential, both at home and overseas.

Sylvester has returned with his debut Warner Bros. album, "Mutual Attraction," his first major label release since his recording debut for Blue Thumb in 1972.

"I had worked on the new album and completed it for Marty Bleeman and Megatone Records," says Sylvester. "It was my last project for Marty; I felt I might as well make it into a fabulous album instead of just 12-inch singles. If anything came of [any single], the album would be there."

Sylvester did not shop the album and was actually involved with

New LP Comes After 5 Years In Studio Kraftwerk Works At A Craft

BY BRIAN CHIN

NEW YORK Kraftwerk would not appear to be a prolific band judging from its release schedule. Since the 1981 "Computer World" album, which contained the epochal "Numbers," the German electronic band has produced only one 12-inch single—1983's "Tour De France"—before recently re-emerging with its latest Warner Bros. album, "Electric Cafe."

According to keyboardist/composer Ralf Hutter, however, the new album was the result of a "heavy schedule" of work during the entire period. "We worked a normal schedule—five days a week and sometimes six," says Hutter.

That work, in the Dusseldorf-based KlingKlang Studio, was uninterrupted by any outside production or writing or by any outside use of the studio, says Hutter. He describes KlingKlang as a laboratory-like setup of standard and customized equipment, used only by the band.

"The last couple of years was a transition period [for the studio]," says Hutter. "It's now all-digital. But there's no renting out of the

studio. It's very personal, like a living room."

Immediate surroundings and sounds have been the critical element in Kraftwerk's music since the mid-'70s, when the band hit the charts worldwide with songs about the autobahn and the Trans-Europe Express.

"We're dealing with everyday environmental situations," says Hutter. The sparseness of the lyrics reflects the belief that "music and behavior describe us better than words. Otherwise, I'd be in literature."

The songs come from a combination of composing, "thinking," and experimental work in combining sounds. "We get quick results, but there's no plan," says Hutter. "It's more like a book: When it's finished, we release it. We don't have hundreds of tapes."

Kraftwerk has tentative plans to tour in the spring, transporting the KlingKlang studio itself to each gig, and in all likelihood, continuing to compose in the studio between performances.

managing his affairs in real estate when Warner Bros. offered him a contract. Preliminary interest had been expressed by A&M, says Sylvester, but he credits Craig Kostich, Warner Bros. director of dance/contemporary music, with following through and signing the

album, which bears both Megatone and Warner Bros. logos.

With major label backing, Sylvester says, his chances of becoming a mass-appeal star are "greater, of course." Plans call for him to tour with a band in early 1987.

BRIAN CHIN

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Special Kinds Of Love—L. Tillary
Boom Boom—Paul Lekakis
Lady Marmalade—Secret Mission
Crack Attack—J.W. McGee
Humpty Dumpty—Rainbow
Main Attraction—(Rmx)—Yo Yo
Why You Waiting—Candy J
You Cant Hide—F. Knuckles
Used By A D.J.—MKZ
It's You—ESP
Jane Stop This Thing—McShan

Face It—Master C&J
Whisper—Bobby O (87 Mix)
Lust Or Love—Malibu
Ready Or Not—Hotline
Party—38 Street
The Walk—M.T.R.
House Nation—House Master Boyz
The Brutal House—Nitro Dextrux
Holding Back—Paradise Girls
Lets Go—X Ray
On Top Of The Groove—Jomanda
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Jackin—Home Wrackers
Only The Night—Voice of Fashion
Love & Devotion (Rmx)—M. Bow

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Im Gonna (Rmx)—London Boys
Footprints—Miquel Brown
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Into The Night—M. Fortunati
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Heaven Is Hell—C.C. Catch
Heartflash—Linda Jo Rizzo

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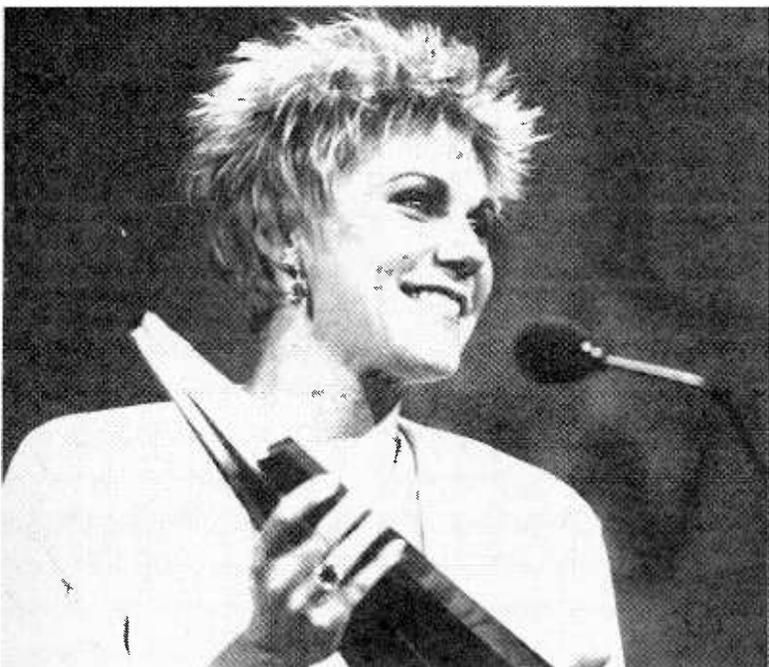
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Numero Juno. Capitol Records artist Anne Murray accepts her 1986 Juno Award for country female vocalist of the year at the annual awards show, held in Toronto. This is her 28th Juno, the Canadian equivalent of the Grammy Award.

O'Kanes Album Is A Holiday Hit

Duet Drums Up Publicity On The Road

BY EDWARD MORRIS

NASHVILLE Unlike their label-mates in CBS Records' Horizon '86 class, the O'Kanes made their debut with no ballyhoo and nothing but their music to commend them. Apparently, that has been quite enough. The duo's first single, "Oh Darlin'," has just entered the top 10, and the band's album, "The O'Kanes," has been almost universally praised by critics.

Better yet, the album is selling well—more than 16,000 copies in a pre-Christmas five-day period, according to product development director Mary Ann McCready. The sales are following on the heels of a get-acquainted tour, the first leg of which has taken duet members Jamie O'Hara and Kieran Kane to Dallas and New York. In Dallas, the act performed for store man-

agers, account buyers, and radio programmers for three days, and, says McCready, generated "tremendous response from places like Lieberman and Sound Warehouse."

'The act generated a tremendous response on tour'

The purpose of the New York stop was to introduce the O'Kanes to attendees of CBS's national sales meeting, giving the act a chance to meet branch managers and sales managers.

In the Midwest, McCready reports, eight record chains have agreed to spotlight the O'Kanes from Jan. 15 through February via in-store play, advertising, and special pricing (\$4.99-\$6.99, depending on the account). In other markets, the album will be tested via the label's Buy It, Try It return-if-not-satisfied offer.

Because of the O'Kanes' acoustic-based, bluegrass-inflected playing and vocal harmonies, the duo has excited the interest of blue-

grass festival promoters, McCready says. The act is booked by Buddy Lee Attractions.

CBS is also making a push to get the O'Kanes into the college market. The album has already been serviced to college radio stations, and CBS college reps are working it.

In the early and mid-'80s, Kane recorded for Elektra and Warner Bros. as a solo, charting with such numbers as "You're The Best," "It's Who You Love," and "It's You." Up to now, O'Hara has been known chiefly as a songwriter. He penned the Judds' recent hit "Grandpa (Tell Me 'Bout The Good Ole Days)."

On Thursday (8), the O'Kanes will debut their album on The Nashville Network's "New Country" show. The same day, the act will arrive in Atlanta for a three-day gig at the Banks & Shane's musical variety club. They are scheduled to appear at the Birchmere, a predominantly bluegrass-oriented venue near Washington, D.C., on Jan. 16.

A tour of radio stations and listening venues is being set up for the last two weeks of January. In keeping with the old-time flavor of *(Continued on next page)*

NASHVILLE SCENE

by Gerry Wood



POP-STYLE COUNTRY music is the favorite form of music in Music City U.S.A. That's the word from Shockley Research Inc. following a "Nashvillian" study of a representative sample of 300 male and female heads of households who reside in the Nashville/Davidson County area.

Jack Shockley reports that 18% of the respondents prefer "country/pop-style" music, edging out easy listening (15%), rock (14%), semiclassical and classical (14%), pop (7%), religious/gospel/hymns (7%), and jazz (5%). Lower percentages of favored music forms are big band, soft rock, and oldies. Two percent report they don't listen to music.

The largest male percentages go to country and rock, while females prefer easy listening and semiclassical and classical, according to the Shockley figures. Not surprisingly, the 18-34 age group members indicate a preference for rock. The 35-49 age group goes with country, and the 50-plus age sector has the strongest preference for semiclassical and classical, then country, then easy listening.

For people who have an income level of \$25,000 or more, the favorite music mode is easy listening, followed by country and semiclassical/classical. Anyone desiring the complete breakdown can contact Shockley Research Inc., Theater Office Building, 100 Oaks, Nashville, Tenn. 37204.

Want to know more about tastes of people who live in Nashville? The Shockley report carries these interesting facts: Favorite TV shows are "The Cosby Show," "Family Ties," "Cheers," "Golden Girls," "Night Court," "Highway To Heaven," "Cagney & Lacey," "Miami Vice," and "Newhart."

Those concerned about the growing crime problem in the Music Row area will be interested to know that, according to Shockley, three-fourths of all Nashville crimes are committed by some 400 chronic criminals; one of every four Nashville homes is likely to be burglarized during the next 10 years; and the average break-in nets a burglar \$945 in merchandise or cash.

For anyone who has ever tried to drive in Nashville, the results of the question about Nashville drivers will not be surprising. The report states, "Some 46% think that Nashvillians are worse drivers than those of oth-

er cities; 40% think they're about the same; 12% say they're better", and 2% don't want to talk about it.

Other statistics that have to do with the average Nashvillian could interest those in radio, retailing, home entertainment, and other facets of the music biz: The typical household head is 43 years old, has an annual household income of \$31,432, and has an education equivalent to a year or more of college. The report says, "Today's average Nashvillian is a little younger, more affluent, somewhat better educated, and a little more likely to be living in an apartment or a condominium than was the Nashvillian of our last community study, in 1983."

Finally, you songwriters, take note of some of the more colorful names of Tennessee towns. The shocking Shockley survey says you'll find these burbs in the Volunteer State: Ugly Creek, Nameless, Fly, Camelot, Finger, Frog, Jump, Kodak, Hoodoo, Gruetli-Laager, Jaybird, Kansas, Paris, Moscow, Paw Paw Plains, Wheel, Sawdust, Swannsylvania, Nixon, Reagan, Sweet Lips, Spot, and Sea Isle.

NEWSNOTES: **Rebecca Holden** has launched her Las Vegas, Nev., debut at the Landmark Hotel. The actress/singer appeared in a show titled "Academy Of Country Music Presents The Best Of New Country" . . . Congratulations to **KNIX** radio in Phoenix, Ariz., thriving for two decades as of this month without a format change . . . **Barbara Mandrell** received the first Harmony Award for her support of the **Nashville Symphony Orchestra**. Champions of the classical and country music worlds came together at the second annual Symphony Ball in Nashville.

Congratulations to Warner Bros./Reprise artist **Dwight Yoakam**, who won the gold award for country and western music video of the year at the International Film and Television Festival of New York. The award was picked up by director **Sherman Halsey**, Yoakam's manager and director of the video "Honky Tonk Man" . . . **Billy Joe Royal** and his producer, **Nelson Larkin**, are scheduled to hit the studio again this month to record his second LP for Atlantic America . . . **Kathy Mattea** will be tooling around in a *(Continued on next page)*

Rogers' Photos Shown

NASHVILLE "Kenny Rogers' America," an exhibit of photographs taken by the singer, went on display at the Country Music Hall of Fame and Museum here Nov. 1. It is housed in the museum's new Thomas Hart Benton Gallery and will remain on display through October 1987.

The exhibit consists of 35 duotone photos taken by Rogers while on tour across the U.S.; they were selected from among the more

than 100 pictures included in "Kenny Rogers' America: Sights And Insights," published by Little, Brown & Co. in October.

In addition to the photo display, the museum also has in its collection a film clip from Rogers' "The Gambler," his costume worn in the movie, and, in the instrument section, the electric bass Rogers played as a member of the First Edition.

FOR WEEK ENDING JANUARY 10, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

140 REPORTERS			NEW	TOTAL
			ADDS	ON
THE GATLIN BROTHERS	TALKIN' TO THE MOON	COLUMBIA	51	67
KENNY ROGERS	TWENTY YEARS AGO	RCA	46	89
STEVE WARINER	SMALL TOWN GIRL	MCA	43	94
HIGHWAY 101	THE BED YOU MADE FOR ME	WARNER BROS.	34	34
ANNE MURRAY	ON AND ON	CAPITOL	27	59

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
T. TUCKER	I'LL COME BACK AS ANOTHER WOMAN	CAPITOL	10
RONNIE MILSAP	HOW DO I TURN YOU ON	RCA	8
JANIE FRICKE	WHEN A WOMAN CRIES	COLUMBIA	6
CRYSTAL GAYLE	STRAIGHT TO THE HEART	WARNER BROS.	6
NITTY GRITTY DIRT BAND	FIRE IN THE SKY	WARNER BROS.	3

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O'KANES

(Continued from preceding page)

the act, CBS commissioned Nashville's historic Hatch Show Prints to do antique-style 14- by 22-inch window cards to advertise the group's appearances.

Although the O'Kanes played their introductory tour for accounts and label personnel as a duet, they are now backed by a band for regular shows.

On Dec. 30, the act taped a segment for National Public Radio's "All Things Considered." McCready says the album will spawn four singles, the next one being "Can't Stop My Heart From Loving You."



All-Star Lineup. Judges for the Willie Nelson/Wrangler Music Invitational Contest pose during a break from the finals. Pictured are, from left, Bobby Bare, Willie Nelson, Moe Bandy, Mary Lou Hyatt, Tony Conway, and Mark Gray. (Photo: Rick Henson)

NASHVILLE SCENE

(Continued from preceding page)

customized Chevy Blazer given to her by a dealership in West Virginia in appreciation of her work promoting that state.

Ferlin Husky celebrated his birthday during a 36-date tour that started in November in Winnipeg, Manitoba, and ended in December in Denver. Key Talent Inc. reports Husky will rest up in Nashville before heading out again Jan. 14, this time for warmer climes: Florida.

SIGNINGS: Riders In The Sky to MCA/DOT . . . Liz Boardo signs with producer Don Goodman, Master Records, and RWL Consultants.

FOR WEEK ENDING JANUARY 10, 1987

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	12	ALABAMA RCA 5649-1-R	★ ★ NO. 1 ★ ★ 9 weeks at No. One THE TOUCH
2	2	2	29	RANDY TRAVIS ● WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
3	3	3	12	REBA MCENTIRE MCA 5807	WHAT AM I GONNA DO ABOUT YOU
4	4	4	11	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
5	5	5	39	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
6	7	7	31	GEORGE STRAIT ● MCA 5750 (8.98)	# 7
7	6	6	12	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
8	9	9	12	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
9	10	10	10	GEORGE JONES EPIC 40413	WINE COLORED ROSES
10	8	8	25	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
11	12	12	60	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
12	11	11	36	STEVE EARLE MCA 5713 (8.98)	GUI > TAR TOWN
13	13	13	12	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
14	15	15	10	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
15	16	16	46	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
16	14	14	16	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
17	17	17	5	GEORGE STRAIT MCA 5800	MERRY CHRISTMAS STRAIT TO YOU
18	19	19	5	KENNY ROGERS RCA 5633	THEY DON'T MAKE THEM LIKE THEY USED TO
19	18	18	10	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
20	22	22	29	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
21	23	23	5	RESTLESS HEART RCA 5648	WHEELS
22	20	20	9	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
23	26	26	45	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
24	24	24	4	ALABAMA RCA ASL1-7014	ALABAMA CHRISTMAS
25	21	21	10	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
26	28	28	24	EXILE EPIC FE 40401	GREATEST HITS
27	27	27	19	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
28	40	40	40	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
29	33	33	24	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
30	37	37	10	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
31	32	32	12	THE BELLAMY BROTHERS MCA/CURB 5812/MCA	GREATEST HITS, VOL. II
32	30	30	94	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
33	25	25	16	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
34	34	34	13	MICHAEL JOHNSON RCA AEL1-9501	WINGS
35	38	38	112	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
36	35	35	31	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
37	31	31	18	RAY STEVENS MCA 5789	SURELY YOU JOUST
38	47	47	7	THE O'KANES COLUMBIA BL 4059	THE O'KANES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	29	29	18	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
40	42	42	19	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
41	39	39	277	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
42	46	46	31	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
43	36	36	8	KATHY MATTEA MERCURY 830 405-1/POLYGRAM	WALK THE WAY THE WIND BLOWS
44	41	41	33	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
45	43	43	63	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
46	54	54	44	JOHN CONLEE COLUMBIA FC-40257	HARMONY
47	52	52	14	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
48	44	44	41	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
49	48	48	26	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
50	50	50	3	THE OAK RIDGE BOYS MCA 5799	CHRISTMAS AGAIN
51	53	53	21	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
52	59	59	11	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
53	66	66	58	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
54	45	45	453	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
55	71	71	23	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
56	56	56	9	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
57	60	60	5	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
58	49	49	4	THE STATLER BROTHERS MERCURY 824 785-1/POLYGRAM	CHRISTMAS PRESENT
59	70	70	36	EDDIE RABBITT RCA AHL1-7041 (8.98) (CD)	RABBITT TRAX
60	55	55	251	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
61	58	58	99	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
62	67	67	86	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
63	72	72	26	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
64	61	61	11	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
65	64	64	191	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
66	57	57	143	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
67	69	69	252	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
68	RE-ENTRY			HANK WILLIAMS, JR. ELEKTRA/CURB 60193/ELEKTRA	GREATEST HITS, VOLUME I
69	63	63	30	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
70	51	51	87	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
71	74	74	41	JUDY RODMAN MTM 71050 (8.98)	JUDY
72	73	73	40	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
73	62	62	19	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
74	65	65	3	RONNIE MILSAP RCA 5624-1	CHRISTMAS WITH RONNIE MILSAP
75	68	68	16	KENNY ROGERS AND DOLLY PARTON ▲ RCA ASL1-5307 (9.98) (CD)	ONCE UPON A CHRISTMAS

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

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	16	GIVE ME WINGS B.MAHER (R.FLEMING, D.SCHLITZ)	★ ★ NO. 1 ★ ★ 1 week at No. One ◆ MICHAEL JOHNSON RCA 14412
2	3	3	14	WHAT AM I GONNA DO ABOUT YOU J.BOWEN,R.MCENTIRE (D.GILMORE, B.SIMON, J.ALLISON)	◆ REBA MCENTIRE MCA 52922
3	5	5	13	CRY MYSELF TO SLEEP B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
4	4	4	15	LOVE'S GONNA GET YOU SOMEDAY R.SKAGGS (C.CHAMBERS)	RICKY SKAGGS EPIC 34-06327
5	6	6	13	THEN IT'S LOVE D.WILLIAMS,G.FUNDIS (D.LINDE)	DON WILLIAMS CAPITOL 5638
6	7	7	13	FALLIN' FOR YOU FOR YEARS C.TWITTY,D.HENRY,R.TREAT (T.SEALS, M.REID)	CONWAY TWITTY WARNER BROS. 7-28577
7	8	8	14	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
8	9	9	12	YOU STILL MOVE ME K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 9851
9	11	11	15	SHE THINKS THAT SHE'LL MARRY T.WEST (J.RODMAN, D.ORENDER)	◆ JUDY RODMAN MTM 72076/CAPITOL
10	14	14	11	LEAVE ME LONELY G.MORRIS,B.ALBERTINE,S.SMALL (G.MORRIS)	GARY MORRIS WARNER BROS. 7-28542
11	13	13	12	THE CARPENTER B.LOGAN (G.CLARK)	JOHN CONLEE COLUMBIA 38-06311
★ ★ ★ POWER PICK/SALES ★ ★ ★					
12	15	15	6	DEEP RIVER WOMAN L.RICHIE,J.CARMICHAEL (L.RICHIE)	LIONEL RICHIE MOTOWN 1873
13	1	1	14	MIND YOUR OWN BUSINESS H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS)	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
14	10	10	17	OH DARLIN' K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06242
15	17	17	11	GOTTA HAVE YOU R.LANDIS (E.RABBITT, R.NIELSEN, R.LANDIS)	EDDIE RABBITT RCA 5012-7
16	18	18	11	COWBOY MAN T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
17	19	19	10	I'LL COME BACK AS ANOTHER WOMAN J.CRUTCHFIELD (R.CARPENTER, K.M.ROBBINS)	TANYA TUCKER CAPITOL 5652
18	20	20	8	HOW DO I TURN YOU ON R.MILSAP,T.COLLINS,R.GALBRAITH (M.REID, R.BYRNE)	RONNIE MILSAP RCA 5033-7
19	21	21	8	STRAIGHT TO THE HEART J.E.NORMAN (G.LYLE, T.BRITTON)	CRYSTAL GAYLE WARNER BROS. 7-28518
20	22	22	9	FIRE IN THE SKY J.HANNA,B.EDWARDS (J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28547
21	24	24	9	RIGHT HAND MAN D.GANT,E.RAVEN (G.SCRUGGS)	EDDY RAVEN RCA 5032-7
22	23	23	10	HOMECOMING '63 B.MEVIS (D.DILLON, R.PORTER)	KEITH WHITLEY RCA 5013-7
23	29	29	7	I CAN'T WIN FOR LOSIN' YOU N.LARKIN,E.T.CONLEY (R.BYRNE, R.BOWLES)	EARL THOMAS CONLEY RCA 5064-7
24	26	26	10	WHEN A WOMAN CRIES N.WILSON (B.MOORE, M.WILLIAMS)	JANIE FRICKE COLUMBIA 38-06417
25	27	27	7	MORNIN' RIDE J.CRUTCHFIELD (S.BOGARD, J.TWEEL)	LEE GREENWOOD MCA 52984
26	32	32	7	MIDNIGHT GIRL/SUNSET TOWN S.BUCKINGHAM (D.SCHLITZ)	SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
27	33	33	5	NO PLACE LIKE HOME K.LEHNING (P.OVERSTREET)	RANDY TRAVIS WARNER BROS. 7-28525
28	12	12	14	BAD LOVE M.WRIGHT (D.LINDE)	PAKE MCENTIRE RCA 5004-7
29	35	35	6	BABY'S GOT A NEW BABY J.STROUD (J.F.KNOBLOCH, D.TYLER)	◆ S-K-O MTM 72081/CAPITOL
30	34	34	10	IT SHOULD HAVE BEEN EASY L.BUTLER (B.MCDILL)	THE WHITES MCA/CURB 52953/MCA
31	37	37	10	ME AND YOU S.SILVER (D.FARGO)	DONNA FARGO MERCURY 888 093-7/POLYGRAM
32	31	31	9	IT WON'T HURT P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28565/WARNER BROS.
33	40	40	5	FOREVER J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 888 219-7/POLYGRAM
34	16	16	16	TOO MUCH IS NOT ENOUGH E.GORDY,JR. (D.BELLAMY, R.TAYLOR)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
35	41	41	6	PARTNERS AFTER ALL C.MOMAN (C.MOMAN, B.EMMONS)	WILLIE NELSON COLUMBIA 38-06530
36	25	25	16	STAND ON IT J.KENNEDY (B.SPRINGSTEEN)	MEL MCDANIEL CAPITOL 5620
37	45	45	4	I'LL STILL BE LOVING YOU T.DUBOIS,S.HENDRICKS,RESTLESS HEART (M.A.KENNEDY, P.BUNCH, PROSE, T.CERNEY)	RESTLESS HEART RCA 5065-7
38	39	39	9	WHEN I'M FREE AGAIN R.CROWELL,B.T.JONES (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-06415
39	44	44	5	WHAT CAN I DO WITH MY HEART R.LANDIS (O.YOUNG)	JUICE NEWTON RCA 5068-7
40	28	28	18	WALK THE WAY THE WIND BLOWS A.KEYNOLDS (T.P.O'BRIEN)	◆ KATHY MATTEA MERCURY 884 978-7/POLYGRAM
41	46	46	6	KILLBILLY HILL SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, T.GOODMAN)	◆ SOUTHERN PACIFIC WARNER BROS. 7-28554
42	60	60	3	SMALL TOWN GIRL T.BROWN,J.BOWEN (J.JARVIS, D.COOK)	STEVE WARINER MCA 53006
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
43	63	63	3	TWENTY YEARS AGO J.GRAYDON,K.MIMS (M.SPRIGGS, W.NEWTON, D.TYLER, M.NOBLE)	KENNY ROGERS RCA 5078-7
44	54	54	4	TAKE THE LONG WAY HOME J.BOWEN,J.SCHNEIDER (J.NEEL, D.CRIDER)	JOHN SCHNEIDER MCA 52989
45	51	51	6	QUIETLY CRAZY E.BRUCE,B.MEVIS (M.WILLIAMS, S.CROPPER)	ED BRUCE RCA 5077-7
46	47	47	6	LITTLE DOLL T.SKINNER,J.L.WALLACE (M.WATKINS)	THE KENDALLS MCA/CURB 52983/MCA
47	30	30	19	HELL AND HIGH WATER B.LOGAN (T.BROWN, A.HARVEY)	◆ T GRAHAM BROWN CAPITOL 5621
48	53	53	6	COUNTRIFIED J.ANDERSON,J.E.NORMAN (T.LAZAROS)	JOHN ANDERSON WARNER BROS. 7-28502
49	50	50	7	WICKED WAYS E.GORDY,JR.,T.BROWN (M.STALEY)	PATTY LOVELESS MCA 52969

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	58	58	4	THE ROCK AND ROLL OF LOVE J.CRUTCHFIELD (B.MCDILL, C.BLACK)	TOM WOPAT EMI-AMERICA 8364
51	55	55	6	THIS OL' TOWN W.ALDRIE (G.GREEN, R.GILES)	LACY J. DALTON COLUMBIA 38-06360
52	57	57	5	LOVIN' THAT CRAZY FEELIN' B.KILLEN (R.MCDOWELL, J.MEADOR, B.CONN)	RONNIE MCDOWELL MCA/CURB 52994/MCA
53	36	36	11	BABY I WANT IT T.WEST (B.NIELSEN, CHAPMAN)	◆ GIRLS NEXT DOOR MTM 72078/CAPITOL
54	38	38	17	WHAT YOU'LL DO WHEN I'M GONE J.BOWEN,W.JENNINGS (L.BUTLER)	WAYLON JENNINGS MCA 52915
55	62	62	3	I ONLY WANTED YOU P.WORLEY (SHAPIRO, GARVIN, JONES)	MARIE OSMOND CAPITOL/CURB 5663/CAPITOL
56	42	42	9	ONE MAN BAND J.KENNEDY (K.BELL, B.MCGUIRE)	MOE BANDY MCA/CURB 52950/MCA
57	78	78	3	TALKIN' TO THE MOON C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY:THE GATLIN BROTHERS COLUMBIA 38-06592
58	61	61	4	WILD-EYED DREAM S.BUCKINGHAM (A.RHODY)	RICKY VAN SHELTON COLUMBIA 38-06542
59	70	70	3	ON AND ON J.WHITE,M.SPIRO (J.BUCKNER)	ANNE MURRAY CAPITOL 5655
60	43	43	12	SOMEDAY E.GORDY,JR.,T.BROWN (S.EARLE)	STEVE EARLE MCA 52920
61	66	66	4	DIDN'T WE SHINE J.KENNEDY (D.SCHLITZ, J.WINCHESTER)	LYNN ANDERSON MERCURY 888 209-7/POLYGRAM
62	48	48	18	IT AIN'T COOL TO BE CRAZY ABOUT YOU J.BOWEN (D.DILLON, R.PORTER)	GEORGE STRAIT MCA 52914
63	68	68	4	LET'S BE FOOLS LIKE THAT AGAIN N.LARKIN (L.ANDERSON)	TOMMY ROE MERCURY 888 206-7/POLYGRAM
64	52	52	17	TOUCH ME WHEN WE'RE DANCING H.SHEDD,ALABAMA (T.SKINNER, J.L.WALLACE, K.BELL)	◆ ALABAMA RCA 5003-7
65	56	56	18	WINE COLORED ROSES B.SHERILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06296
66	59	59	21	DADDY'S HANDS T.WEST (H.DUNN)	◆ HOLLY DUNN MTM 72075/CAPITOL
67	71	71	3	WHEN YOU GAVE YOUR LOVE TO ME R.PENNINGTON (J.SHOFNER)	RAY PRICE STEP ONE 366
68	49	49	13	OUT AMONG THE STARS B.MONTGOMERY (A.MITCHELL)	MERLE HAGGARD EPIC 34-06344
69	72	72	4	SOMETHIN' YOU GOT D.B.WHITE (J.PENNINGTON, S.LEMAIRE)	THE NIELSEN WHITE BAND VISION 122574
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
70	NEW ▶		1	THE BED YOU MADE FOR ME P.WORLEY (P.T.CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
71	76	76	3	DARLINGTON COUNTY N.LARKIN (B.SPRINGSTEEN)	JEFF STEVENS AND THE BULLETS ATLANTIC/AMERICA 7-99494
72	65	65	6	DOWN AT THE MALL J.KENNEDY (R.MURRAH, J.SCHWEERS)	TOM T. HALL MERCURY 888 155-7/POLYGRAM
73	69	69	21	I MISS YOU ALREADY N.LARKIN (M.RAINWATER, F.YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519
74	67	67	20	AT THE SOUND OF THE TONE J.BOWEN,J.SCHNEIDER (M.T.BARNES, D.RICHARDSON)	JOHN SCHNEIDER MCA 52901
75	82	82	3	CHOSEN G.KENNEDY (L.SCHMID, R.BOONE)	PERRY LAPOINTE DOOR KNOB 86-260
76	64	64	21	SHE USED TO BE SOMEBODY'S BABY C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY:THE GATLIN BROTHERS COLUMBIA 38-06252
77	77	77	3	MISTY MISSISSIPPI D.GOODMAN (D.GOODMAN, P.C.RAKES, M.SULLIVAN, R.LAVOIE)	RUSTY BUDDIE BPC 1002/NSD
78	79	79	3	I BOUGHT THE SHOES THAT JUST WALKED OUT ON ME C.AMMERMAN (R.SIMPSON, S.STONE)	RONNIE SESSIONS COMPLEAT 161/POLYGRAM
79	88	88	3	WHERE'S THE FIRE G.J.HORTON (S.LONGACRE, S.LORBER)	SUSIE ALLANSON TNP 75001/CAPITOL
80	85	85	3	SHEET MUSIC M.JOHNSON (D.M.COTHRAIN, A.CAIN, B.ANDERSON)	BILL ANDERSON SOUTHERN TRACKS 1067
81	73	73	20	YOU'RE STILL NEW TO ME P.WORLEY (P.OVERSTREET, P.DAVIS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
82	NEW ▶		1	READY OR NOT J.CARROLL (M.JOHNSON, S.TAYLOR)	DON MALENA MAXIMA 1256
83	83	83	27	YOU CAN'T STOP LOVE J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCH & OVERSTREET MTM 72071/CAPITOL
84	NEW ▶		1	15 TO 33 D.GOODMAN (D.GOODMAN, M.SHERILL, F.DYCUS, J.W.RYLES)	SOUTHERN RAIN MCA 17441
85	NEW ▶		1	WALL OF TEARS H.SHEDD (R.LEIGH, P.MCCANN)	K.T. OSLIN RCA 5066
86	90	90	3	WYATT LIQUOR R.FAITH (T.WYATT, J.WYATT)	WYATT BROTHERS WYATT 103
87	74	74	4	NOT TONIGHT S.SORELLE (K.BROOKS, T.SHAPIRO, C.WATERS)	PAUL PROCTOR AURORA 1003
88	81	81	12	HEART TO HEART G.DAVIES,P.PENDRAS (J.HIATT, F.KOLLER)	◆ WILD CHOIR FEATURING GAIL DAVIES RCA 5011-7
89	84	84	10	DON'T BURY ME 'TIL I'M READY S.CORNELIUS,H.M.CORNELIUS (J.MOFFAT)	JOHNNY PAYCHECK MERCURY 888 088-7/POLYGRAM
90	75	75	18	OUT GOIN' CATTIN' R.L.SCRUGGS (M.MILLER, R.SCRUGGS)	◆ SAWYER BROWN WITH "CAT" JOE BONSALE CAPITOL/CURB 5629/CAPITOL
91	80	80	9	OLE ROCK & ROLLER (WITH A COUNTRY HEART) T.COLLINS (R.MURRAH, J.D.HICKS, K.STEGALL)	KEITH STEGALL EPIC 34-06418
92	86	86	9	YOUR LOVING SIDE R.ALVES (R.MURRAH, C.WHITSETT, J.SCHWEERS)	BUTCH BAKER MERCURY 888 133-7/POLYGRAM
93	92	92	6	WHEN LOVE IS RIGHT SNEED BROTHERS (G.NELSON, P.NELSON, J.GREENBAUM)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-06433
94	93	93	22	NO ONE MENDS A BROKEN HEART LIKE YOU T.COLLINS (J.SCHWEERS)	BARBARA MANDRELL MCA 52900
95	95	95	8	DO YOU REALLY WANT MY LOVIN' C.ALLEN (S.GOODMAN, M.STUART)	MARTY STUART COLUMBIA 38-06425
96	94	94	22	HONKY TONK CROWD J.ANDERSON,J.E.NORMAN (L.A.DELMORE, L.CORDLE)	JOHN ANDERSON WARNER BROS. 7-28639
97	89	89	23	THAT ROCK WON'T ROLL T.DUBOIS,S.HENDRICKS (J.S.SHERILL, B.DIPIERO)	RESTLESS HEART RCA 14376
98	96	96	9	FROM WHERE I STAND H.SHEDD (J.KIMBALL, T.SCHUYLER)	DOBIE GRAY CAPITOL 5647
99	91	91	8	I DON'T LOVE HER ANYMORE T.WEST (M.RAGOGNA)	THE ALMOST BROTHERS MTM 72079/CAPITOL
100	87	87	7	THESE EYES E.PENNY (B.WILLIAMS)	BETH WILLIAMS BGM 092486

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

Billboard. Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	GIVE ME WINGS	MICHAEL JOHNSON	1
2	4	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	2
3	3	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	4
4	5	CRY MYSELF TO SLEEP	THE JUDDS	3
5	1	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	13
6	7	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	6
7	9	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	T.G. SHEPPARD	7
8	8	THEN IT'S LOVE	DON WILLIAMS	5
9	11	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	9
10	12	DEEP RIVER WOMAN	LIONEL RICHIE	12
11	6	OH DARLIN'	THE O'KANES	14
12	13	THE CARPENTER	JOHN CONLEE	11
13	14	COWBOY MAN	LYLE LOVETT	16
14	16	YOU STILL MOVE ME	DAN SEALS	8
15	19	LEAVE ME LONELY	GARY MORRIS	10
16	20	GOTTA HAVE YOU	EDDIE RABBITT	15
17	10	BAD LOVE	PAKE MCENTIRE	28
18	15	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	34
19	17	HELL AND HIGH WATER	T GRAHAM BROWN	47
20	21	STAND ON IT	MEL MCDANIEL	36
21	28	WHEN A WOMAN CRIES	JANIE FRICKE	24
22	24	IT WON'T HURT	DWIGHT YOAKAM	32
23	23	FIRE IN THE SKY	NITTY GRITTY DIRT BAND	20
24	25	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	62
25	27	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	17
26	22	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	54
27	26	WINE COLORED ROSES	GEORGE JONES	65
28	—	ME AND YOU	DONNA FARGO	31
29	18	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	40
30	—	STRAIGHT TO THE HEART	CRYSTAL GAYLE	19

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	2
2	2	GIVE ME WINGS	MICHAEL JOHNSON	1
3	4	CRY MYSELF TO SLEEP	THE JUDDS	3
4	5	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	4
5	6	THEN IT'S LOVE	DON WILLIAMS	5
6	7	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	6
7	8	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	T.G. SHEPPARD	7
8	9	YOU STILL MOVE ME	DAN SEALS	8
9	14	LEAVE ME LONELY	GARY MORRIS	10
10	10	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	9
11	13	THE CARPENTER	JOHN CONLEE	11
12	15	DEEP RIVER WOMAN	LIONEL RICHIE	12
13	17	GOTTA HAVE YOU	EDDIE RABBITT	15
14	18	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	17
15	19	COWBOY MAN	LYLE LOVETT	16
16	11	OH DARLIN'	THE O'KANES	14
17	1	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	13
18	20	HOW DO I TURN YOU ON	RONNIE MILSAP	18
19	21	STRAIGHT TO THE HEART	CRYSTAL GAYLE	19
20	22	FIRE IN THE SKY	NITTY GRITTY DIRT BAND	20
21	24	RIGHT HAND MAN	EDDY RAVEN	21
22	23	HOME COMING '63	KEITH WHITLEY	22
23	28	I CAN'T WIN FOR LOSIN' YOU	EARL THOMAS CONLEY	23
24	26	MORNIN' RIDE	LEE GREENWOOD	25
25	25	WHEN A WOMAN CRIES	JANIE FRICKE	24
26	—	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO	26
27	—	NO PLACE LIKE HOME	RANDY TRAVIS	27
28	—	BABY'S GOT A NEW BABY	S-K-O	29
29	12	BAD LOVE	PAKE MCENTIRE	28
30	—	IT SHOULD HAVE BEEN EASY	THE WHITES	30

COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (11)	17
MCA/Curb (6)	
CAPITOL (6)	16
MTM (6)	
Capitol/Curb (3)	
TNP (1)	
RCA (15)	16
RCA/Curb (1)	
COLUMBIA	12
WARNER BROS. (9)	11
Reprise (1)	
Warner/Curb (1)	
POLYGRAM	9
Mercury (8)	
Compleat (1)	
EPIC	5
EMI-AMERICA	2
ATLANTIC/AMERICA	2
AURORA	1
BGM	1
DOOR KNOB	1
MAXIMA	1
MOTOWN	1
NSD	1
BPC (1)	
SOUTHERN TRACKS	1
STEP ONE	1
VISION	1
WYATT	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
84 15 TO 33	(MCA, ASCAP/Right Road, BMI/Forrest Hills, BMI/Al Gallico, BMI)	
74 AT THE SOUND OF THE TONE	(WB, ASCAP/Two Sons, ASCAP)	
53 BABY I WANT IT	(Uncle Artie, ASCAP)	
29 BABY'S GOT A NEW BABY	(A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)	
28 BAD LOVE	(Dennis Linde, BMI)	
70 THE BED YOU MADE FOR ME	(Sportsman, BMI)	
11 THE CARPENTER	(April, ASCAP/GSC, ASCAP) CPP/ABP	
75 CHOSEN	(Door Knob, BMI)	
48 COUNTRIFIED	(Pending)	
16 COWBOY MAN	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
3 CRY MYSELF TO SLEEP	(Irving, BMI) CPP/ALM	
66 DADDY'S HANDS	(Blackwood, BMI) CPP/ABP	
71 DARLINGTON COUNTY	(Bruce Springsteen, ASCAP/Ensign, BMI)	
12 DEEP RIVER WOMAN	(Brockman, ASCAP)	
61 DIDN'T WE SHINE	(MCA, ASCAP/Don Schlitz, ASCAP/Fourth Floor, ASCAP/Hot Kitchen, ASCAP) HL	
95 DO YOU REALLY WANT MY LOVIN'	(Big Ears, ASCAP/Red Pajamas, ASCAP/Hank's Cadillac, BMI)	
89 DON'T BURY ME 'TIL I'M READY	(Songmedia, BMI/Bugshoot, BMI)	
72 DOWN AT THE MALL	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
6 FALLIN' FOR YOU FOR YEARS	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
20 FIRE IN THE SKY	(Le-Bone-Aire, ASCAP/Vicious Circle, ASCAP)	
33 FOREVER	(Statter Brothers, BMI)	
98 FROM WHERE I STAND	(Sweet Angel, ASCAP/Michael H. Goldsen, ASCAP/Writers Group, BMI/Bethlehem, BMI)	
1 GIVE ME WINGS	(Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/ALM/HL	
15 GOTTA HAVE YOU	(Briarpatch, BMI/Englishtown, BMI) CPP	
7 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	(Rick Hall, ASCAP)	
88 HEART TO HEART	(Lilly Billy, BMI/Lucrative, BMI/Bug, BMI)	
47 HELL AND HIGH WATER	(April, ASCAP/Idea Of March, ASCAP/Preshus Child, BMI) CPP/ABP	
22 HOME COMING '63	(Blackwood, BMI/Larry Butler, BMI/South Wing, ASCAP) CPP/ABP	
96 HONKY TONK CROWD	(Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP) HL	
18 HOW DO I TURN YOU ON	(Lodge Hall, ASCAP/Rick Hall, ASCAP) CPP	
78 I BOUGHT THE SHOES THAT JUST WALKED OUT ON ME	(Central Songs, BMI/Screen Gems-EMI, BMI)	
23 I CAN'T WIN FOR LOSIN' YOU	(Rick Hall, ASCAP)	
99 I DON'T LOVE HER ANYMORE	(Uncle Artie, ASCAP)	
73 I MISS YOU ALREADY	(Tree, BMI) HL	
55 I ONLY WANTED YOU	(Tree, BMI/Cross Keys, ASCAP)	
17 I'LL COME BACK AS ANOTHER WOMAN	(Let There Be Music, ASCAP/Irving, BMI) CPP/ALM	
37 I'LL STILL BE LOVING YOU	(Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL	
62 IT AIN'T COOL TO BE CRAZY ABOUT YOU	(Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP) CPP/ABP	
30 IT SHOULD HAVE BEEN EASY	(Jack & Bill, ASCAP) HL	
32 IT WON'T HURT	(Coal Dust West, BMI)	
41 KILLBILLY HILL	(Long Tooth, BMI/That's What She Said, BMI)	
10 LEAVE ME LONELY	(WB, ASCAP/Gary Morris, ASCAP)	
63 LET'S BE FOOLS LIKE THAT AGAIN	(Old Friends, BMI) CPP	
46 LITTLE DOLL	(KCM, BMI)	
4 LOVE'S GONNA GET YOU SOMEDAY	(Hall-Clement, BMI/Ricky Skaggs, DMI/Chip Peay, BMI) HL	
52 LOVIN' THAT CRAZY FEELIN'	(Tree, BMI/Strawberry Lane, BMI) HL	
31 ME AND YOU	(Prima-Donna, BMI)	
26 MIDNIGHT GIRL/SUNSET TOWN	(Almo, ASCAP/Don Schlitz, ASCAP) CPP/ALM	
13 MIND YOUR OWN BUSINESS	(Acuff-Rose Opryland, BMI/Rightsong, BMI/Hiram, BMI) CPP/HL	
77 MISTY MISSISSIPPI	(Forrest Hills, BMI/Circle South, BMI/Lynn Shawn, BMI/Song Pantry, ASCAP)	
25 MORNIN' RIDE	(Chappell, ASCAP/Unichappell, BMI) HL	
94 NO ONE MENDS A BROKEN HEART LIKE YOU	(Collins Court, ASCAP) CPP	
27 NO PLACE LIKE HOME	(Writers Group, BMI/Scarlet Moon, BMI)	
87 NOT TONIGHT	(Tree, BMI/Cross Keys, ASCAP) HL	
14 OH DARLIN'	(Cross Keys, ASCAP) HL	
91 OLE ROCK & ROLLER (WITH A COUNTRY HEART)	(Tom Collins, BMI/April, ASCAP/Keith Stegall, ASCAP) CPP	
59 ON AND ON	(Artist Records, ASCAP)	
56 ONE MAN BAND	(Ensign, BMI/April, ASCAP/Butler's Bandits, ASCAP) CPP	
68 OUT AMONG THE STARS	(Warner-Tamerlane, BMI/Ten Speed, BMI)	
90 OUT GOIN' CATTIN'	(Zoo Crew, ASCAP/Colgems-EMI, ASCAP/Labor Of Love, BMI)	
35 PARTNERS AFTER ALL	(Chip Moman, BMI/Aitadoo, BMI/Unichappell, BMI/Rightsong, BMI)	
45 QUIETLY CRAZY	(Cavesson, ASCAP/Tapadero, BMI) CPP	
82 READY OR NOT	(King Coal, ASCAP/April, ASCAP)	
21 RIGHT HAND MAN	(Earthly Delights, BMI)	
50 THE ROCK AND ROLL OF LOVE	(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Chappell, ASCAP/Serenity Manor Music) HL	
9 SHE THINKS THAT SHE'LL MARRY	(Uncle Artie, ASCAP/Sabal, ASCAP) HL	
76 SHE USED TO BE SOMEBODY'S BABY	(Larry Gatlin, BMI)	
80 SHEET MUSIC	(A Team, ASCAP/Best Performance, BMI/Lowery, BMI)	
42 SMALL TOWN GIRL	(Tree, BMI/Cross Keys, ASCAP)	
60 SOMEDAY	(Goldline, ASCAP) HL	
69 SOMETHIN' YOU GOT	(Tree, BMI) HL	
36 STAND ON IT	(Bruce Springsteen, ASCAP)	
19 STRAIGHT TO THE HEART	(Irving, BMI/Chappell, ASCAP) CPP/ALM/HL	
44 TAKE THE LONG WAY HOME	(Song Pantry, ASCAP/Believus Or Not, ASCAP/Warner-Tamerlane, BMI)	
57 TALKIN' TO THE MOON	(Larry Gatlin, BMI)	
97 THAT ROCK WON'T ROLL	(Combine, BMI)	
5 THEN IT'S LOVE	(Dennis Linde, BMI)	
100 THESE EYES	(Rio Grande, BMI)	
51 THIS OL' TOWN	(Riva, ASCAP/Dejamus, ASCAP) HL	
34 TOO MUCH IS NOT ENOUGH	(Bellamy Bros., ASCAP)	
64 TOUCH ME WHEN WE'RE DANCING	(Hall-Clement, BMI) HL	
43 TWENTY YEARS AGO	(Warner House of Music, BMI/WB Gold, ASCAP)	
40 WALK THE WAY THE WIND BLOWS	(Colgems-EMI, ASCAP/White Sheep, ASCAP) HL	
85 WALL OF TEARS	(April, ASCAP/Lion Hearted, ASCAP/New and Used, ASCAP)	
2 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Jim's Allisongs, BMI) CPP	
39 WHAT CAN I DO WITH MY HEART	(Oh The Music, BMI)	
54 WHAT YOU'LL DO WHEN I'M GONE	(Larry Butler, BMI/Blackwood, BMI) CPP/ABP/HL	
24 WHEN A WOMAN CRIES	(Tapadero, BMI/Cavesson, ASCAP) CPP	
38 WHEN I'M FREE AGAIN	(Granite, ASCAP/Coolwell, ASCAP/Warner-Tamerlane, BMI/Blue Sky Rider, BMI)	
93 WHEN LOVE IS RIGHT	(Royalhaven, BMI/Cookhouse, BMI/WB, ASCAP/Make Believus, ASCAP) CPP	
67 WHEN YOU GAVE YOUR LOVE TO ME	(Almarie, BMI)	
79 WHERE'S THE FIRE	(Somebody's Music, SESAC/Bobby Goldsboro, ASCAP)	
49 WICKED WAYS	(AMR, ASCAP)	
58 WILD-EYED DREAM	(Tree, BMI) HL	
65 WINE COLORED ROSES	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL	
86 WYATT LIQUOR	(Wyatt, BMI)	
83 YOU CAN'T STOP LOVE	(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
8 YOU STILL MOVE ME	(Pink Pig, BMI)	
92 YOUR LOVING SIDE	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
81 YOU'RE STILL NEW TO ME	(Writers Group, BMI/Scarlet Moon, BMI/Web IV, BMI) CPP	

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

Indie Stores See Improved CD Fill One-Stops Report Flow Is Still Sporadic

This story prepared by Chris Morris in Los Angeles and Geoff Mayfield in New York.

LOS ANGELES At the close of 1986, access to compact disks was improving for independent wholesalers and retailers. But according to a survey of one-stops and indie record stores, CD supplies are still tight for nonchain outlets.

Fill on hit CD titles remains a problem at the one-stop level; as a result, some retailers are resorting to purchasing from far-flung wholesalers to meet their needs.

Yet other retailers report that even top-selling CD titles can be accessed readily, albeit in small quantities.

"Everybody's having fill problems, and the demand's going to increase after Christmas with all the CD players being bought," predicts Sam Ginsburg, manager of City-1-Stop in Los Angeles. But he adds that CD fill on the indie level "seems to be improving."

Steve Libman, owner of the Atlanta one-stop Nova Distribution, speculates that the independent isn't alone in the CD shortfall.

"The supply of CDs for the independent dealer is terrible, but I don't know if it's any better for chain retailers," Libman says.

"I have 803 accounts," he continues. "If I order 300 pieces of a new-release CD, I'll get 30. There's no way 30 goes into 803. But I hear the same horror stories from chain re-

tailers, so I don't think the labels are giving any preference to the chains."

But retailer Mike Allison, who owns Record Revolution in Cleveland, counters, "It looks like [the labels] are taking care of the major chains. The one-stops who fill us are having problems. Since mid-Novem-

'I don't see it stopping or slowing down'

ber, CD supply has been a crisis situation."

If there is a crisis at the one-stop level, it is a diminishing one, in the view of some wholesalers.

"It's getting better," says Francisco Cervantes, buyer for Pro One Stop of Tempe, Ariz. "The past couple of weeks, everything's been trickling in. The orders we've been shipping out have been getting bigger and bigger. I don't see it stopping or slowing down."

"We are getting some fills now," says Jason Blaine of Music People in Oakland, Calif. "It looks like it's getting better now."

But Blaine calls CD fill "a guessing game," citing erratic fill on hit product. "I suddenly get in some old back order that's been in the system since God knows when."

Not all one-stops are satisfied with fill. "Sporadic at best" is the

description offered by John Kundrat, CD buyer for Abbey Road Distributing of Santa Ana, Calif.

He says "certain vendors are really good," but in no uncertain terms says that others are quite the opposite. Kundrat cites Capitol as a particular problem for Abbey Road, with PolyGram, MCA, RCA, and CBS significantly improved in recent months.

In spite of incomplete fill on the wholesale level, indie retailers are finding that it is still possible to obtain quantities of hit CD product.

"Fill is better than last year and this summer," says Gunnar Freivalds, manager of Cactus Records & Tapes in Bozeman, Mont. "Last year, even at Christmas, we couldn't get anything," he says.

By late 1986, however, it was possible to get small quantities of even the hottest CD product, according to Freivalds.

"Even when we were going for [the live] Bruce Springsteen, we ran out maybe one day," he says. "Then we got it right back in."

Although Don Vasquez, assistant manager and buyer for Playback Music of Los Alamos, N.M., says that CD fill is "gradually getting a little better, but very slowly," he says he has still managed to restock even the fastest-moving titles.

Vasquez notes that hit CDs by Paul Simon, Huey Lewis, Boston, and Bon Jovi were successfully brought back in during the Christ-

(Continued on next page)

New Computer Facility Sets Stage For Future Growth Camelot Music Completes Data Center

BY GEOFF MAYFIELD

NORTH CANTON, Ohio Other chains have instituted more advanced computer applications, but Camelot Music has taken a giant step toward closing that technological gap with the construction of a \$965,000 data-processing center.

Camelot was a relative latecomer

to automated systems—the chain already encompassed more than 100 stores before installing its first IBM System 38 in August 1981. But with the completion of this new facility, Jim Sage, director of management information systems (MIS) for the 191-store chain, says his staff is now in a position to deliver virtually all of the computerized systems oth-

er large chains now employ.

According to Sage, the center prepares Camelot for future growth. "I don't know that we're doing any more work any faster than we did before we built the new center," he says.

"The primary benefit here is we now have the ability to grow, and we didn't before. Plus, our machines are obviously better protected from fire and vandalism than they've ever been."

The two-story, 8,925-square-foot addition to Camelot Enterprises' headquarters here also yields some practical advantages over the days when the chain's MIS staff was scattered throughout an already cramped office complex. Along with consolidating department personnel into a central area, Sage says, the new plant significantly improves other MIS considerations:

- Future growth. The chain is now in position for easy expansion of data-processing applications, such as automatic store replenishment and telecommunication of ordering transactions with vendors.

- Maintenance. Construction of the main room allows Camelot to meet IBM maintenance clearance standards for the first time, thus easing repairs.

- Security. The facility's main room, located on the second floor, is

(Continued on page 36)



The nerve center of Camelot Music's new management information systems complex houses all of the department's equipment. Printers in the foreground generate bar code and pricing labels that are placed on product before shipment to stores. In the background are the company's two IBM System 38 computers.

FOR WEEK ENDING JANUARY 10, 1987

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TOP MIDLINE ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	168	AEROSMITH COLUMBIA PC-36865 (1980)	★★ NO. 1 ★★ 52 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	176	ELTON JOHN MCA 1689 (1974)	ELTON JOHN'S GREATEST HITS
3	4	96	BRUCE SPRINGSTEEN COLUMBIA PC 31903 (1973)	GREETINGS FROM ASBURY PARK
4	3	216	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
5	5	134	STEEPENWOLF MCA 1599 (1973)	16 GREATEST HITS
6	6	174	ELTON JOHN MCA 1690 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
7	7	176	THE WHO MCA 1691 (1971)	WHO'S NEXT
8	9	48	MEATLOAF EPIC PE-34974 (1977)	BAT OUT OF HELL
9	8	228	THE MONKEES ARISTA AL-5-8061 (1976)	THE MONKEES' GREATEST HITS
10	13	20	LED ZEPPELIN ATLANTIC SD-19129 (1971)	LED ZEPPELIN IV
11	12	28	CHICAGO COLUMBIA PC-33900 (1975)	CHICAGO IX - GREATEST HITS
12	10	76	NEIL DIAMOND MCA 1489 (1974)	12 GREATEST HITS
13	11	44	STEVE MILLER CAPITOL SN-16321 (1978)	GREATEST HITS 1974-1978
14	16	20	PHIL COLLINS ATLANTIC SD-16029 (1981)	FACE VALUE
15	14	126	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
16	15	182	STEELY DAN MCA 37214 (1977)	AJA
17	17	174	LYNYRD SKYNYRD MCA 1685 (1973)	PRONOUNCED LEH-NERD SKI-NERD
18	18	232	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
19	22	16	VARIOUS ARTISTS MCA 1692 (1978)	ANIMAL HOUSE SOUNDTRACK
20	20	32	STEELY DAN MCA 5324 (1982)	GOLD
21	19	232	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
22	21	36	THE WHO MCA 1496 (1982)	THE WHO'S GREATEST HITS
23	23	166	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
24	28	12	AC/DC ATLANTIC SD-16018 (1980)	BACK IN BLACK
25	24	144	JANIS JOPLIN COLUMBIA PC 32168 (1973)	JANIS JOPLIN'S GREATEST HITS
26	26	162	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
27	25	40	HEART PORTRAIT PR-34799 (1977)	LITTLE QUEEN
28	34	8	THE EAGLES ASYLUM 6E-105 (1976)	GREATEST HITS 1971-1975
29	27	80	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
30	30	60	THE BEATLES CAPITOL SN-16021 (1976)	ROCK 'N' ROLL MUSIC VOL. II
31	33	28	THE BEATLES CAPITOL SN 16020 (1976)	ROCK 'N' ROLL MUSIC VOL. I
32	31	92	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4516 (1970)	COSMO'S FACTORY
33	29	104	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
34	NEW		BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
35	32	176	STEELY DAN MCA 37220 (1980)	GAUCHO
36	36	138	BOZ SCAGGS COLUMBIA PC-36841 (1980)	HITS
37	35	56	HEART PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
38	38	226	THE WHO MCA 37003 (1978)	WHO ARE YOU
39	37	138	MARVIN GAYE MOTOWN M5 191 (1976)	MARVIN GAYE'S GREATEST HITS
40	40	60	CHEAP TRICK EPIC PE 35795 (1979)	LIVE AT BUDOKAN

(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.

Australian Music Dealers Confront Unit Sales Drop

BY PHIL TRIPP

This is the first article in a two-part series reviewing the Australian music market. Many of the problems aired by Down Under dealers will sound familiar to U.S. retailers.

SYDNEY Record retailers are the least happy lot in the Australian music industry.

In 1986, they faced dwindling unit sales, higher prices for albums in spite of a reduction in sales tax from 32.5% to 20%, problems in supply of compact disks despite an increasing demand, and the encroaching escalation of the chain store selling at the expense of the independent store.

"If anyone asks us about getting into record retailing, and we do get a lot of inquiries, my advice is a strong Don't!" says Phil Birnbaum, head of

the Record Retailer Assn. and owner of Zounds Records in Sydney.

The major problem to be faced by dealers is the lack of growth in unit sales. All agree that 1986 has shown a decline in sales and a rapid increase in overhead due to an inflationary economy. They say 1987 bodes no better fortune because the record retail industry as a whole has few bright points other than the compact disk.

Says Birnbaum, "With gross profit margins for records and tapes at an average of 25%, the only people to make it in record retailing will be the survivors who are already established, not those who open up new stores and expect to make a profit."

He cites other problems that plague Record Retailer Assn. members: "a lack of superstar product, and that which does hit the market doesn't sell in the same quantities as before; return allowances of 10% and

some companies who only allow returns once a year; [and the] inability to get replacement slicks or covers. But the biggest complaint of all is a lack of service from the record companies."

This problem is mirrored in feedback to the main industry trade magazine, Music Business, which goes out free to more than 2,000 record retailers monthly. Publisher Geoff Gold says that the retailers have two main gripes.

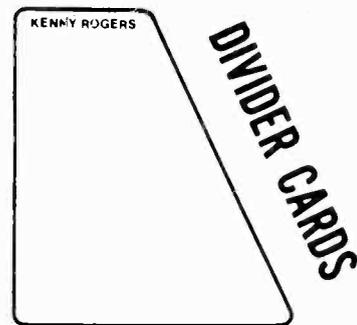
"The ones in the country areas are not getting reps to call on them in spite of repeated requests. And an indication of success where the few record companies who respond [is the racking up of] substantial sales increases of their product," says Gold. "For the city stores, it's more a lack of CD product and a suspicion that the major chains are getting prefer-

ential shipments and terms while the smaller indies get back orders and dribbles of CD stock. Beyond that, the diminishing margins for TV-advertised product and sale or return product is a sore point."

Cliff Baxter, head of the 60-store Brash chain, with locations up and down the East Coast, blames the record companies for the general malaise in the music retail community.

"They still think they are doing the retailer a favor by selling to them," says Baxter.

Phil Tripp is a free-lance writer based in Sydney, Australia. In the concluding article of this series, he will analyze how both large and small dealers have worked to improve their stores' performance.



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Nashville Cats. A&M artist Mari Jones, center, chats with the cats from Cat's Records & Video following her performance at a recent meet staged by the Nashville chain. Keeping her company, from left, are Bruce Carlock, president of Cat's parent company, Music City; David Fitch, A&M regional sales manager; John Thomas, Cat's advertising director; Bill Pugh, program director, WKLS; Lee Durham, A&M promotion director; Travis Johnston, sales representative, RCA/A&M/Arista Distribution.

INDIE STORES SEE IMPROVED CD FILL

(Continued from preceding page)

mas selling peak.

"Definitely, it's getting a lot better," says Alvin Wilbourn, owner of AMC Music & Video in San Bernardino, Calif. "We can get the merchandise now—before we couldn't get anything."

However, hit product remains a problem at AMC. Citing the hot Beastie Boys album as an example, Wilbourn says, "If we can get [the records] as CDs, they'll sell, and we can't get them."

Retailer Bob Stanford, owner/operator of Soundtraks Ltd. in Huntington Village, N.Y., acknowledges that it takes extra effort for mom-and-pop stores to build a large enough stock to yield significant sales.

"I've ordered from as far away as California," he says. "As orders get cut, I'll try to make it up with another supplier. I'll phone my order with a one-stop, and if he can't get it, I'll go on to the next guy. If you're serious about CD business, you've got to search for it."

Stanford's house-to-house buying method illustrates a paradox that confronts one-stops. Although they have trouble securing enough product to fill their regular customers on an ongoing basis, when product

is on hand, wholesale suppliers can enjoy business from a broader geographic base.

Thus, Nova's Libman thinks that he and other one-stops actually stand to lose when CD production meets demand.

"Right now, I'm getting CD orders from every one of the 48 [mainland] states. Once the supply line is filled, one-stops are going to see a drop," says Libman.

Some vinyl-oriented specialty retailers view the CD shortages philosophically.

"We don't rely on having the hits," says Bob Say, vice president of three-store, Los Angeles-based Moby Disc Records, a vinyl import specialist. "If we run out of Peter Gabriel, it's a bummer, but we can live without it."

John Goddard, owner of Village Music in Mill Valley, Calif., characterizes fill on CD hits as "impossible" but isn't worried.

"CDs are not something I care about," says Goddard, a die-hard deep-catalog vinyl merchant. "If I have them, great."

But, underlining his belief in the LP, Goddard adds, "I'd be very happy if a CD-only store opened up across the street."

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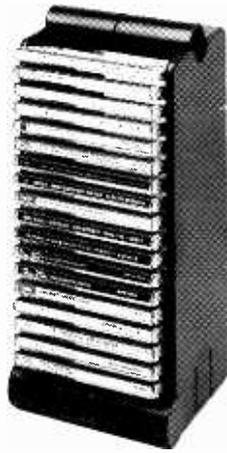
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FOR WEEK ENDING JANUARY 10, 1987

Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	2	10	BOSTON MCA MCAD 6188 5 weeks at No. One	THIRD STAGE
2	4	4	15	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
3	1	1	7	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA C3K 40558	
4	3	3	17	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
5	5	5	8	THE POLICE A&M CD 3902 EVERY BREATH YOU TAKE/THE SINGLES COLLECTION	
6	6	6	11	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
7	8	8	26	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
8	7	7	28	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
9	9	9	22	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
10	10	10	10	BOSTON EPIC EK 34188	BOSTON
11	11	11	18	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
12	12	12	14	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
13	15	15	16	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
14	13	13	13	TALKING HEADS SIRE CDP 46157/WARNER BROS.	TRUE STORIES
15	14	14	17	ANITA BAKER ELEKTRA 2-60444	RAPTURE
16	18	18	21	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
17	16	16	85	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
18	17	17	7	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD-1984	FRESH AIRE CHRISTMAS
19	19	19	32	STEELY DAN MCA MCAD 5570	DECADE
20	23	23	20	GEORGE WINSTON WINDHAM HILL CD 1025/A&M	DECEMBER
21	20	20	72	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
22	25	25	7	THE ROLLING STONES ABKCO 6667-2/POLYGRAM	HOT ROCKS 1964-1971
23	24	24	5	THE PRETENDERS SIRE 2-25488/WARNER BROS.	GET CLOSE
24	27	27	81	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
25	26	26	14	LINDA RONSTADT ELEKTRA 9 60474-2	FOR SENTIMENTAL REASONS
26	21	21	8	BOSTON EPIC EK 35050	DON'T LOOK BACK
27	29	29	3	BOB JAMES WARNER BROS. 2-25393	OBSESSION
28	22	22	36	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
29	30	30	22	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON
30	28	28	3	CINDERELLA MERCURY 830076-2/POLYGRAM	NIGHT SONGS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL™	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	HOROWITZ IN MOSCOW DG 419-499 6 weeks at No. One	VLADIMIR HOROWITZ
2	2	2	23	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
3	3	3	20	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
4	4	4	42	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
5	5	5	10	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
6	6	6	49	BACHBUSTERS TELARC 80123	DON DORSEY
7	8	8	9	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
8	7	7	18	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
9	9	9	30	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
10	10	10	4	A CHRISTMAS CELEBRATION ANGEL CDC-47587	KATHLEEN BATTLE
11	11	11	85	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
12	12	12	6	TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 80137 LONDON SYMPHONY ORCHESTRA	
13	13	13	15	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
14	18	18	5	CHRISTMAS WITH KIRI LONDON 414-632	KIRI TE KANAWA
15	14	14	85	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
16	16	16	50	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
17	17	17	85	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
18	22	22	4	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
19	19	19	8	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
20	15	15	16	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
21	20	20	40	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
22	21	21	85	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
23	23	23	74	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
24	24	24	5	O HOLY NIGHT LONDON 414-044	LUCIANO PAVAROTTI
25	27	27	38	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)	
26	26	26	29	TELARC SAMPLER # 3 TELARC 80003	VARIOUS ARTISTS
27	25	25	37	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
28	28	28	14	ANNIVERSARY LONDON 417-362	LUCIANO PAVAROTTI
29	29	29	7	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
30	30	30	17	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS

Metronome Keeps Pace At New Ga. Home

NASHVILLE When the sagging oil economy in New Orleans led to critical sales drops for Metronome Music (Billboard, Aug. 16, 1986), the record store's employees packed its inventory into two semis and four 22-foot-long rented trucks and decamped to the more commercially congenial climes of Atlanta. The new 6,000-square-foot Metronome opened its doors Oct. 15 at the midtown location of Piedmont and Monroe.

Says store manager and head buyer Jimmy Augustin, "We saw our sales [in New Orleans] decline in the early part of 1986 by 30% or 40%. The economy was looking so bad, and we didn't see a turnaround for four or five years."

By Augustin's account, it was partly the musical zealotry of the staff that convinced him to try again somewhere else. "We're maniacs," he says. "We're from the old school of record nuts that live, breathe, and sleep music." Of the 10 employees now working in the Atlanta store, seven came from New Orleans.

Like the 13,000-square-foot New Orleans store, the Atlanta outlet has a special section for classical music, a genre that accounts for 25%-35% of the total stock, says Augustin. The classical section is separated from the rest of the store, with separate doors leading to the street and into the main show room. "Clients prefer to listen to classical music in their own environment," says Augustin.

Dan Groya, Metronome's business manager, says the store's inventory has not been cut back even though the new store has half the space of the original. The New Orleans store, he explains, had four lounges and a café. Rental costs in New Orleans, according to Groya, were an economical \$3.50 a square foot, compared to the "under \$10" the company is paying in Atlanta.

To create visibility in the market, Metronome is spending most of its ad dollars on print: college and alternative newspapers and the local classical station's listening guide. Competition is directly across the street in the form of a Turtle's outlet.

So far, the store has avoided the video sales and rental business. "We have an inventory of 1,300 music videos," Groya says. "We're deciding how to market them."

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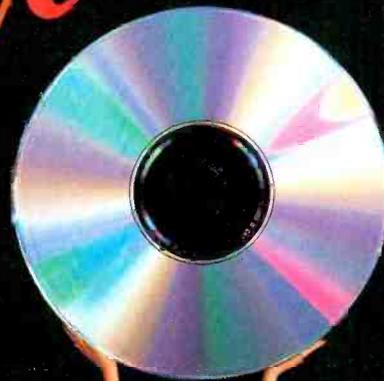
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New Releases

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

SCOTT GODDARD
Eleventy Billion
LP Chameleon/818 CHLP 8605/\$8.98
CA CHC 8605/\$8.98

▲ **OFRA HARNOY**
Ofra Harnoy & The Orford String Quartet
Play The Beatles
LP Fanfare DFL-6002/Intercon/\$8.98
CA DFC-6002/\$8.98
CD DFCD-6002/\$17.98

ERICH KUNZEL WITH THE WINNIPEG SYMPHONY ORCHESTRA
Kunzel On Broadway
LP Fanfare DFL-9017/Intercon/\$8.98
CA DFC-9017/\$8.98
CD DFCD-9017/\$17.98

LORD HAMILTON
Padre Pio
LP Cosmotone CO-2003 AL/\$7.50

THELONIOUS MONSTER
Baby... You're Bummin' My Life Out In A Supreme Fashion
CA Eptaph EPC TM1/Chameleon/\$8.98

VARIOUS ARTISTS
Punk And Disorderly
CA Posh Boy PBC 106/Chameleon/\$8.98

VARIOUS ARTISTS
Rodney On The ROQ Vol. I
CA Posh Boy PBC 106/Chameleon/\$8.98

VARIOUS ARTISTS
Rodney On The ROQ Vol. II
CA Posh Boy PBC 123/Chameleon/\$8.98

VOODOO IDOLS
Crocodile Smoke
EP Safety Net SAVE 13/\$6.98

COMPACT DISK

AMERICA
History—Greatest Hits
CD Warner Bros. 2-3110/WEA/\$15.98

JOHN ARPIN & CATHERINE WILSON
Rags To Riches
CD Fanfare DFCD-9023/Intercon/\$17.98

BERLIN
Count Three And Pray
CD Geffen 2-24121/WEA/\$15.98

ERIC CLAPTON
August
CD Warner Bros. 2-25476/WEA/\$15.98

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

DEEP PURPLE
Machine Head
CD Warner Bros. 2-3100/WEA/\$15.98

FALCO
Emotional
CD Sire 2-25522/WEA/\$15.98

THE FEELIES
The Good Earth
CD Twin/Tone TTCCD 8673/Chameleon/no list

MAUREEN FORRESTER & ANDREW DAVIS
An Evening With
CD Fanfare DFCD-9024/Intercon/\$17.98

OFRA HARNOY
The Best Of Ofra Harnoy
CD Fanfare DFCD-9019/Intercon/\$17.98

DEBBIE HARRY
Rockbird
CD Geffen 2-24123/WEA/\$15.98

ERICH KUNZEL
A Rodgers And Hammerstein Festival
CD Fanfare DFCD-9022/Intercon/\$17.98

LONE JUSTICE
Shelter
CD Geffen 2-24122/WEA/\$15.98

JEFF LORBER
Private Passion
CD Warner Bros. 2-25492/WEA/\$15.98

PRETENDERS
II
CD Sire 2-3572/WEA/\$15.98

RED CLAY RAMBLERS
A Lie Of The Mind
CD Rykodisc RCD 10034/no list

VAN HALEN
Van Halen II
CD Warner Bros. 2-3312/WEA/\$15.98

VARIOUS ARTISTS
Little Shop Of Horrors
CD Geffen 2-24125/WEA/\$15.98

VARIOUS ARTISTS
The Gershwin Connection
CD Fanfare DFCD-9020/Intercon/\$17.98

JOSH WHITE JR., WITH ROBIN BATTEAU
Jazz, Ballads & Blues
CD Rykodisc RCD 10033/no list

BLACK

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LP Celluloid 6128/\$8.98

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CLASSICAL

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CA DFC-8014/\$8.98
CD DFCD-8014/\$17.98

JAZZ

▲ **THE RIGGINGTONS**
Moonlighting
LP Passport Jazz PJ-88019/P.A.R.A.S. Group/\$8.98
CA PJ-c88019/\$8.98
CD PJ-CD 88019/no list

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

S P O T L I G H T

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I H O I T O P S

CAMELOT MUSIC COMPLETES DATA CENTER

(Continued from page 32)

monitored round-the-clock, so key staffers can be alerted to intrusion, fire, or equipment breakdown.

- Fire protection, bolstered by special construction and an automatic halon extinguisher system. The facility has its own fire system, which is wired back to the home office's main alarm system.

"This entire building is separated from the [other] offices and central distribution center by a four-hour-fire-rated wall, which is 12 inches of masonry," says Sage. "We went beyond what we would have to do in the event of fire; in theory, this building should remain standing even if the central distribution center burns down around it.

"As time goes on, MIS will become more and more important to the company, so it's important to protect this asset. I've been in a lot of different data centers, not only in our industry, but in others. I've never seen any that are monitored as well as our facility is."

The main room—dubbed the "Star Wars room" by some Camelot executives—houses two IBM System 38 computers, one devoted to accounting systems and for distri-

bution center applications, along with a Series One to track each store's sales history.

While the stage has been set for expansion of the department's responsibilities, Sage's staff of 13 already has a full menu. The plant is manned over two shifts 16 hours a day, five days a week.

Among the services now delivered by MIS:

- Distribution. Stock for all product categories in the company's warehouse is tracked via computer. Orders for product that will be shipped from the distribution center to stores are computer generated.

- Store replenishment. While Camelot has thus far resisted the total store replenishment delivered by Musicland's Retail Inventory Management (RIM) system, deep catalog titles are automatically restocked to stores on a one-for-one basis.

- Returns. Product returned from stores is scanned, and the monitor tells returns processors whether each item should be returned to the manufacturer or held in the warehouse for other stores' needs.

- Accounting. Over the past two years, Camelot's accounting department has further replaced manual procedures with automated systems for faster turnaround.

- Point of sale. While the chain has not yet gone to POS terminals in its stores, applications of the Telxon handheld terminal have been enhanced to yield many of those same benefits.

"We actually program our own [Telxon] chips now," says Sage. "Every time we change an application, we burn a new chip, send it out to the stores, and [store managers] can drop it right in. It gives us the ability to react much quicker."

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Dutch Record Sales Up 6.8% In Early '86

BY WILLEM HOOS

AMSTERDAM The Dutch record industry grossed \$112 million in the first six months of 1986, a gain of 6.8% on earnings of \$104.9 million in the equivalent period a year before. According to trade body NVPI, which published the figures, "explosive" CD sales account for most of the increase.

Since CD's introduction here, sales volumes have risen from 200,000 (\$3.57 million) in 1983 to 500,000 (\$11.16 million) in 1984 and 1.4 million (\$29.46 million) in 1985. In the first half of 1986 alone, sales were 1.2 million units (\$24.1 million), and NVPI predicts overall CD sales for 1986 of at least 2.4 million.

Of the first-half figures, CD sales now account for 21.5% of total industry earnings, but market share varies widely according to musical category. In the classical sector, CD sales represented 44% of a gross of about \$11.2 million. In the international popular music category, compact disks accounted for 22% of \$82.59 million in earnings, but their share of the national popular music gross of \$17.41 million was only 1%.

Market analysis shows that purchasers in the age group 20-29 bought 36% of the CDs sold in the first half of 1986, those aged 30-39 bought 31%, and those aged 40 or over bought 30%. Those aged 12-19 accounted for only 3% of sales.

However, NVPI deputy managing director Rob Edwards says the industry here has been surprised by the growing interest in CDs among teenagers. In the comparable period in 1985, they accounted for less than 1.5% of sales. The forthcoming introduction of CD singles is expected to boost the configuration's popularity with youngsters considerably.

Higher volumes for 12-inch singles also helped bolster first-half returns, with sales up from 1.2 million last year to 1.4 million in 1986. Conventional singles remained steady at 4.4 million sold, and LP volumes declined marginally from 6.6 million to 6.5 million.

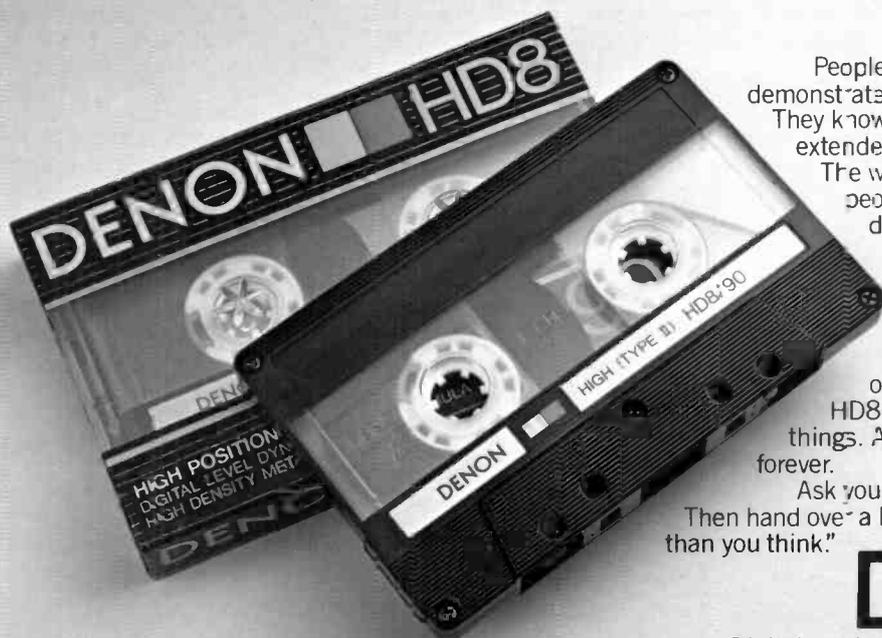
The strength of sales in individual market categories has been much influenced by CD growth, with classical earnings rising 19% compared to the first six months of 1985, and international pop product scoring a 17% increase, while national repertoire dropped back 5%. Three years ago, national popular music took a 30% slice of total industry grosses; now that percentage is down to 17%.

Apart from the influence of CD, another major factor in this development is the internationally based output of the two Pan-European satellite services, Sky Channel and Music Box. Holland, with 80% of households wired for cable, is one of the key European markets for these services, but few local acts can afford to make video promos, and most of the clips shown are by international artists.

"This means that Dutch youngsters are seeing mainly clips of the British and American acts," says Edwards. "This has a negative effect on sales of national repertoire."



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Heavy Metal Video Sales Gain Retail Strong Despite Light Airplay

BY JIM BESSMAN

NEW YORK Despite minimal radio and television exposure, heavy metal is one of the few retail success stories for music video.

Software makers speak glowingly of the genre's electric performance at the cash register. Elektra Entertainment reports its "Motley Crue Uncensored" videocassette has topped 30,000 units sold since its release Nov. 7.

Sony Video software executives say that heavy metal is far and away the best performing music videocassette format.

Cory Connery, national sales manager of WEA Video Products (WVP), agrees, saying, "Heavy metal is by far the most consistent and quickest-selling music video category." WVP distributes product by Warner Reprise Video, Atlantic Video, and Elektra Entertainment.

In addition to the swift success of his Motley Crue tape, Connery points to two Warner Reprise releases in November—Van Halen's "Live Without A Net," and David Lee Roth's eponymous program—as product that also surpassed the RIAA gold sale mark of 25,000 copies.

"This product is really too new to know why it does so well, but obviously, kids who enjoy metal are not passive about it," Connery says. "They love their music and want everything that a band has ever done in every different format as a collector's item."

Mark Schulman, Atlantic Records' vice president of advertising and video says heavy metal fan loyalty and aggressive buying habits are the key to the genre's video success. "We don't get a lot of airplay on groups like that, so it's obvious there's a specific market out there for their music video," he says. "Their fans are very loyal and buy

whatever they can. Check with concert promoters and merchandisers—they'll tell you that heavy metal merchandise sells much better than that for other kinds of groups."

Debbie Newman, vice president

'Heavy metal is by far the most consistent and quickest-selling video music category'

of programming and sales for CBS Music Video Enterprises, says that while "nobody really knows why" heavy metal video sells so well, she feels that price is not an object for the fans. After all, she reasons, "for kids who spend up to \$30 for a pair of concert tickets, \$19.98 for a video is not out of line."

Newman also says that the growth of two-VCR households has helped generate metal video sales, as it gives kids "a certain measure of control" over home playback equipment.

Newman says she isn't concerned about the shortage of radio and TV air time for metal artists. "Most heavy metal artists whose videos sell well also sell tons of tickets and merchandise, even though they don't necessarily get a lot of airplay," she says. "Judas Priest's 'Turbo' album wasn't a huge record in terms of radio play, but they're a great group on the road, and their 'Fuel For Life' clip compilation tape has just about gone gold."

Atlantic's Schulman, however, stresses the importance of having a strong album to back a heavy metal videocassette.

"Ratt: The Video," released a year and a half ago alongside the group's platinum album, "Invasion Of Your Privacy," has now reached 40,000 copies sold and continues to rank in the video label's top three weekly sellers, long after the album has stopped moving. But, says Schulman, another Atlantic metal artist's videocassette didn't do nearly as well as anticipated, when the corresponding album failed to meet expectations.

WVP's Connery and Sony's Mike Holzman both say that heavy metal video catalog product is a potent source of sales. Connery notes that one of Warner Reprise's first releases, Ronnie Dio's "Live From The Spectrum," released two years ago, remains one of the label's strongest sellers.

Holzman says that catalog moves well because "heavy metal consumers aren't tied into the new release concept, but go back again and again to older material."

Sony's 60-piece video midline program is composed of 25%-30% metal titles, Holzman says, adding that the metal videos experience far better sales than other midline titles. Bon Jovi's self-titled five-video compilation has enjoyed the largest preorder of all Sony's midline product—seven times its initial release order, Holzman says.

Doug Thaler, executive vice president of McGhee Entertainment, is co-manager of both Bon Jovi and Motley Crue. He feels that the best-selling heavy metal videocassettes are straight clip compilations, possibly coupled with "interesting ancillary footage," and that concert tapes should be avoided.

Concert videos, says Thaler, destroy a band's "mystique," and cut into the "borderline" concertgoers needed to sell out arenas. But Ray Farrell, head of promotion for hardcore/heavy metal label SST Rec-
(Continued on next page)



Old Pop Stars Never Die. They just turn up on home video. Shown is Paul Revere in concert with the Raiders on a one-hour MCA videocassette scheduled to be released Feb. 5. The tape is \$29.95 and features performances of such classics as "Louie, Louie," "Good Thing," and others.

Video Track

NEW YORK

GASP! PRODUCTIONS was responsible for creating **Paul McCartney's** video for "Stranglehold" as well as **Lionel Richie's** for "Ballerina Girl." The former was lensed on location in Nogales, Ariz.; the latter was shot in New Orleans and Los Angeles. Both were directed by noted videomaker **Bob Giraldi** and produced by **Anthony Payne**. **Daniel Pearl** served as cinematographer. McCartney's clip supports his latest Capitol release, "Press To Play"; Richie's backs his Motown album "Dancing On The Ceiling."

Eddie Money reminisces about his school days in the video for "I Wanna Go Back," the second single off his latest Columbia release, "Can't Hold Back." It was filmed at the Joe Kubert School in Dover, N.J., with director **Nick Morris**. **Adrian Wilde** served as cinematographer. **Fiona O'Mahoney** produced for **MGMM Productions**. Other projects recently completed by the British vidmakers include **Wang Chung's** "Let's Go," directed by **Matt Forrest**, and **Jody Watley's** "Lookin' For A New Love," directed by **Brian Grant**.

Martin Luther King Jr. is honored in a videoclip produced by the **Anti-Defamation League of B'nai B'rith**. Titled "Join Hands And Sing—A Tribute To Martin Luther King Jr.," the 11-minute program chronicles the work of the late civil-rights activist, whose birthday, Jan. 19, is celebrated as a national holiday. It is available to schools and community and church groups. For more information, contact Lynne Ianniello at 212-490-2525.

Simeon Soffer directed Atlantic recording act **Levert's** new video, for "Let's Go Out Tonight." It blends performance sequences with conceptual footage, centering on group member **Gerald Levert's** night on the town with model **Sarah Stavrou**. Filming was done on location at Manhattan's South

Street Seaport and Times Square. **Julie Pantelich** produced for **Soffer/Pantelich Productions**. Post-production work was performed at **National Video Industries** by editor **Robert Burden**. **Joseph Yacoe** served as director of photography.

Graphic designers **Elaine Schwartz** and **Doug Dubner** have joined **Unitel Video's** Visual Dynamics division, becoming the latest additions to the newly revamped department. The division, which recently moved to larger space, expanded its focus from animatics to a full-service graphics and animation facility. Schwartz and Dubner were the heads of Atlantic Image.

LOS ANGELES

VAN HALEN and several other rockers make cameo appearance in **Hank Williams Jr.'s** new video, for "My Name Is Bocephus." It was lensed at the American Legion Post 193 in Van Nuys, Calif., with directors **Fisher & Preachman**. **John West** produced for **Split Screen Productions**. **Tom Richmond** served as director of photography.

Tim Pope recently shot "Angels Don't Cry" for CBS Records U.K. band the **Psychedelic Furs** at Southbank Studios in London. The clip was shot entirely on Steadicam in one take, according to a spokesman for Pope's **GLO Music Video Production**. **Lisa Bryer** produced.

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



Victorious Video. Mercury/PolyGram act **Kool & the Gang's** James "J.T." Taylor, left, works out a dance routine with students at his alma mater, Hackensack High School in New Jersey. The band shot a clip for "Victory" at the school with director **John Dahl**.

Instant Replay stores bank on laserdisks ... see page 43

MTV PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	SNEAK PREVIEW VIDEOS	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	LIGHT ROTATION
KATE BUSH EXPERIMENT IV EMI LUIS CARDENAS HUNGRY FOR YOUR LOVE Allied Artist KBC BAND AMERICA Arista KILLER DWARFS KEEP THE SPIRIT Grudge OMD WE LOVE YOU A&M POISON TALK DIRTY TO ME Enigma/Capitol IGGY POP REAL WILD CHILD A&M STRYPER CALLING ON YOU Enigma TIL TUESDAY COMING UP CLOSE Epic W.A.S.P. I DON'T NEED NO DOCTOR Capitol	BON JOVI LIVING ON A PRAYER Mercury/PolyGram FRANKIE GOES TO HOLLYWOOD WARRIORS OF THE WASTELAND Island PETER GABRIEL BIG TIME Geffen JOURNEY I'LL BE ALRIGHT WITHOUT YOU Columbia KANSAS ALL I WANTED MCA DWEEZIL ZAPPA LET'S TALK ABOUT IT Barking Pumpkin	CINDERELLA NOBODY'S FOOL PolyGram *ERIC CLAPTON IT'S IN THE WAY THAT YOU USE IT Warner Bros. *DURAN DURAN NOTORIOUS Capitol EUROPE THE FINAL COUNTDOWN Epic GENESIS LAND OF CONFUSION Atlantic GEORGIA SATELLITES KEEP YOUR HANDS TO YOURSELF Elektra GLASS TIGER SOMEDAY EMI *HOWARD JONES YOU KNOW I LOVE YOU, DON'T YOU Elektra CYNDI LAUPER CHANGE OF HEART Epic LONE JUSTICE SHELTER Geffen *MADONNA OPEN YOUR HEART Sire/Warner Bros. STEVE MILLER BAND I WANT TO MAKE THE WORLD TURN AROUND Capitol ROBBIE NEVIL C'EST LA VIE EMI RIC OCASEK TRUE TO YOU Geffen *BENJAMIN ORR STAY THE NIGHT Elektra *RATT DANCE Atlantic DAVID LEE ROTH THAT'S LIFE Warner Bros. SMITHEREENS BEHIND THE WALL OF SLEEP Enigma BRUCE SPRINGSTEEN WAR Columbia TIMBUK 3 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES I.R.S. VAN HALEN BEST OF BOTH WORLDS Warner Bros. WORLD PARTY SHIP OF FOOLS Chrysalis	BEASTIE BOYS FIGHT FOR THE RIGHT (TO PARTY) Columbia JULIAN COPE WORLD SHUT YOUR MOUTH Island THE ROBERT CRAY BAND SMOKING GUN PolyGram DAVID & DAVID SWALLOWED BY THE CRACKS A&M *BOB GELDOF THIS IS THE WORLD CALLING Atlantic DEBBIE HARRY FRENCH KISSIN' Geffen THE KINKS ROCK 'N' ROLL CITIES MCA PAUL SIMON BOY IN THE BUBBLE Warner Bros. *TINA TURNER TWO PEOPLE Capitol STEVIE RAY VAUGHAN SUPERSTITION Epic PAUL YOUNG SOME PEOPLE Columbia	BLACK'N'BLUE I'LL BE THERE FOR YOU Geffen DEAD OR ALIVE BRAND NEW LOVER Epic DON DIXON PRAYING MANTIS Enigma IRON MAIDEN STRANGER IN A STRANGE LAND Capitol JANET JACKSON CONTROL A&M DON JOHNSON HEARTACHE AWAY Epic GRACE JONES I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) Manhattan ROB JUNGKLAS MAKE IT MEAN SOMETHING Manhattan LOVE & ROCKETS ALL IN MY MIND Big Time THE OUTLAWS ONE LAST RIDE Rasha/CBS VINNIE VINCENT INVASION BOYZ ARE GONNA ROCK Chrysalis	BANANARAMA TRICK OF THE NIGHT PolyGram CHICAGO WILL YOU STILL LOVE ME Warner Bros. CROWDED HOUSE NOW WE'RE GETTING SOMEWHERE Capitol STEVE EARLE SOMEDAY MCA ARETHA FRANKLIN JIMMY LEE Arista PETER HIMMELMAN 11TH CONFESSION Island HUMAN LEAGUE I NEED YOUR LOVING A&M THE LUCY SHOW A MILLION THINGS Big Time PAUL McCARTNEY PRETTY LITTLE HEAD Capitol MEGADETH PEACE SELLS BUT WHO'S BUYING Capitol PRICE-SULTON SHOTGUN SHY CBS QUIET RIOT TWILIGHT HOTEL Epic RATT BODY TALK Atlantic STABILIZERS ONE SIMPLE THING Columbia TESLA MODERN DAY COWBOY Geffen

* Denotes former Sneak Preview Video. ** Hip Clip: High Rotation Weekly Pick. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

video music

Talent in Action

A GOSPEL SESSION: EVERYBODY SAY YEAH

First Presbyterian Church
Hollywood, Calif.
No admission price

GOSPEL IS ONE of the most galvanizing forms of music, with a rousing spirit that transcends matters of religious belief.

"A Gospel Session: Everybody Say Yeah," which is set to premiere Sunday (4) as a one-hour television special on Cinemax, manages to capture that evangelic spirit. The concert is hosted by Paul Simon and features performances by a diverse group of artists who run the gamut from black to white gospel and from sacred to secular.

The show, taped recently at the First Presbyterian Church in Hollywood, features three of Simon's best songs: the hymnlike "Bridge Over Troubled Water"; the rousing, revivalist "Gone At Last"; and "Slip Slidin' Away," a poignant pop ballad that stretches the gos-

pel concept to the breaking point. Simon is backed on the latter song by the Oak Ridge Boys, who also backed him on the original recording nine years ago.

Several of the guest artists perform songs associated with their musical heroes. Jennifer Holliday sings Mahalia Jackson's "His Eye Is On The Sparrow"; Luther Vandross performs Sam Cooke's "A Change Is Gonna Come."

Other highlights include the Edwin Hawkins Singers' "Oh Happy Day" (nicely described by Simon as "a song that almost sings its title"), Andrae Crouch & Tata Vega's poppy "Right Now," and Mighty Clouds Of Joy's "Steal Away To Jesus."

The script exhibits both style and impressive scholarship. The show was produced, directed, and written by Ken Erlich, and co-produced by Tisha Fein. Air dates following the premiere are Jan. 7, 11, 13, 19, 23, 28, and 31.

PAUL GREIN

METAL VIDEO SALES GAIN

(Continued from preceding page)

ords, says that concert tapes are the "safest" way to reach consumers who might not go out to see SST artists, such as Black Flag.

SST has just released its third video title, the second Black Flag concert cassette, and plans to release an 80-song, three-hour Minuteman concert/documentary in March.

Farrell says that the SST releases have averaged sales of only 800

units so far.

CBS' Newman says that producing separate television and home video versions of the same product has proven beneficial. Ozzy Osbourne's near-gold "The Ultimate Ozzy" was first shown in abbreviated form on MTV, where it was paired with advertising of the longer home videocassette version.

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Ampex For Sale Allied-Signal Unloads

NEW YORK Ampex Corp., a leading manufacturer of audio-tape and videotape and professional video hardware, is for sale.

The firm is one of seven companies owned by N.J.-based Allied-Signal Inc. that is being sold so that the parent company can

'We set records in profitability and cash flow'

"sharpen its focus" on its three major areas of business—aerospace, automotive, and engineered materials.

In addition to Ampex, the other businesses are Amphenol Products, Linotype Group, MPB Corp., Neptune International Corp., Revere Corp., and Sigma Instruments Inc. The combined annual sales for the companies, which include the Electronics & Information sector of Allied-Signal, is \$1.5 billion.

Charles Steinberg, president of Ampex, says his company is in

excellent financial shape and is looking "at this change of ownership to allow us to become part of another company whose strategic interests are better aligned with Ampex."

Steinberg says that Ampex had its best year in 1986, "setting records in sales, profitability, and cash flow." The Redwood City, Calif.-based firm employs 7,000 workers.

According to Edward Hennessey Jr., chairman and chief executive officer of Allied-Signal, proceeds from the sale of the seven companies will be used to "reduce debt; to continue Allied's share buy-back program; to increase the firm's strategic investments in the aerospace, automotive, and engineered materials industries;" and for other corporate purposes.

The First Boston Corp. has been retained to assist with the sale of Ampex and the Engineered Components Group. The sale is expected to be complete by mid-1987.

STEVEN DUPLER

Audio Track

NEW YORK

THE MONKEES WERE in at Celebration Recording working on a Christmas medley for an MTV clip. In addition to producing, Greg Arnold played all the instruments. Chris Tergeson was at the console, with Ernie Perez assisting. Also there, Hiro Hozumi and Stephen Rosen were in working on a CBS/Sony jazz series featuring female vocalists. Morgana King and Sheila Jordan are two of the artists included in the 10-CD collection, which will come out in Japan this spring. Additional tracks were done at Sound Ideas.

Aura Sonic Ltd.'s mobile truck picked up the sounds of Black Uhuru at New York's Ritz. The performance will yield a live CD on the Ras label and a concert video. Steven Remote was at the board. Jimmy Murphy and Dan O'Leary assisted. A second remote was done at Sweet Basil, where Gil Evans and his orchestra were performing. The live album, for King Records, was engineered by Kazunori Sugiyama. Remote, John Rutherford, and O'Leary assisted. Finally, the Village Vanguard was the scene for two more jazz albums. The live stereo sound was mixed to digital by Tom Mark for landmark artist Bobby Hutcherson and Fantasy's Frank Morgan Quartet. Hutcherson was produced by longtime producer, critic, and jazz aficionado (as well as father of Billboard's Peter Keepnews) Orrin Keepnews. Richard Bock produced the Quartet. Mark was at the knobs for both sessions. He was assisted by Remote, Rutherford, and O'Leary.

Over at Secret Sound Studio, Martin Mitchell, Michael Wilder, and Johnny Flippen, former members of Fatback Band, were in producing themselves. The trio was recording for Streetwave as .3FM.

Jim Lyon was at the desk.

OTHER CITIES

THE SCORPIONS ARE back in Germany after completing their Monsters Of Rock tour. They are breaking in Studio III at Dierks Studios for their newest project. Dieter Dirks was at the knobs. The album was recorded in digital and analog formats and will be released in early 1987. Also there, in Studio II, was Future, a group of young (5-15) rockers from Tostedt who won the 1986 NDR Horfest contest. The group was working on its debut project. The first single, "Isabell" b/w "Pubertae," will be released on Teldec in January. Rocco Klein, formerly the guitar player for the Klaus Lage Band, is producing the sessions.

In Sydney, taping Elton John's gigs at the Entertainment Centre required a cooperative effort on the part of AAV Australia Mobile, Australia's mobile audio recording unit, and the Australian Broadcasting Corp. AAV taped John, who, along with his 12 band members, is touring with the 88-piece Melbourne Symphony Orchestra. At that same venue, AAV will be recording three Genesis gigs.

Back in the States, Aerrage is in at Barge Sound Studio in Wayne, N.J., working on an EP. Steven Herb is producing. Jim Barg is engineering.

Over in neighboring East Orange, Elektra act Grandmaster Flash is in at Eastern Artists Recording Studio working on its upcoming album. Larry Smith is co-producing with the band. Kevin Hedge and Tom Zepp are at the knobs. Michael Van Duser is assisting. Next door, in Studio B, the new preproduction room, Guy Vaughn is co-producing—with Shedric Guy—Pam Russo for Island. Vaughn and Guy, who to-

gether form Fly Guy Productions, are also doing preproduction for Tanya Gardner.

At Studio A in Dearborn Heights, Mich., Rick Callier is digitally mixing tracks for the Bethesda Temple Choir. The group is in from its native Atlanta to work on its debut album. John Jaszcz is at the console, assisted by Peter Prout. Also there, inspirational artist Richard Wolf is laying vocals for a debut single. Rocky Barra is providing production assistance. Eric Morgeson is at the board. Finally, the Item is finishing its debut EP there. Jaszcz is at the dials; Trevor Capacia and Carl Morabito are producing.

In Sterling Heights, Mich., MCA group Ready For The World is in at Seller Sound Studio recording extras for the 12-inch version of its "Mary-Goes-Round" single. The band is co-producing with Gary Spaniels. Also in at Seller, Press was working on its second album. Spaniels produced and engineered. Finally, Kim Fowley was on hand to supervise the mix for Relation.

A little farther west, the Replacements were in at Minneapolis' Blackberry Way Studios working on demos for Sire/Warner Bros. Also there, the Oh's are finishing their new album, "Paint The Sky." John Pete, Mike Owens, and Kevin Glynn are producing. And finally, the Oh's Blackberry Way Records label mate Tom Bright was in working on his latest album, entitled "Tortureland." Fingerprints' guitarist Rob Henry was part of Bright's band. Both "Paint The Sky" and "Tortureland" are to be released in January.

Material for the Audio Track column should be sent to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Sound Investment

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

LAS VEGAS LAW: Luxury Audio Workshop, based in the city of broken bank balances, is the first facility in southern Nevada to offer its clients SMPTE time code facilities. L.A.W. has installed an Adams-Smith 2600 SMPTE sync/generator system, along with a JVC 3/4-inch VTR, two color video monitors, two 1/2-inch VTRs, and an Otari MX-5050 4-track audio recorder. Michael Mann's "Crime Story" TV series has already been using the new gear for automated dialog replacement, engineered by studio manager Lee Watters.

FAIRLIGHT BUYS FAIRLIGHT: Fairlight Instruments Pty. Ltd., the Sydney, Australia-based computer musical instrument maker, has acquired controlling interest in

its U.S. sales and service organization, Fairlight Instruments Inc. The American firm was founded in 1983 as a joint venture by Fairlight Australia and George Hormel Instruments Inc. The Hormel firm will continue as a major stockholder, although Fairlight Instruments Inc. is now technically a subsidiary of the Australian manufacturer.

AMERICA GETS SYCO: Syco Systems, the London-based distributor of digital synths and other sophisticated microchip-based gear, is entering the U.S. with its own Sycologic product line. Los Angeles-based Creative Dimensions will distribute the Syco products. First in the line is the M16 Digital MIDI Matrix, a MIDI system routing tool in the form of a 16 x 16 matrix. The M16 uses a remote keypad to control and display the matrix configuration, allowing all MIDI and power connections to be hidden out of sight. Up to 32 matrix patches may be edited, stored, or recalled using

the M16. Additionally, any patch may be selected by a MIDI program change received from any of the 16 source instruments. One unique feature of the M16 is its ability to "name" each source and destination with an eight-character label, displayed in the LCD during editing. For more details contact 818-907-7816.

TALK TO THE ANIMALS: The nonprofit Marine World Africa U.S.A. Project is using Ampex Grand Master 456 audiotape and Ampex videotape in its unique research program on how whales and dolphins interact, communicate, and learn. "Dolphins communicate by producing ultrahigh frequency sounds," says Dr. Diana Reiss, research director for the project. "In order to accurately record their sounds and distinguish one from another, we need a tape with an extremely high-frequency response."

Edited by STEVEN DUPLER

C consumer

EIA's JACK WAYMAN: SOFTWARE COMMUNITY 'BACK IN FORCE' AT CES

By EARL PAIGE

To hear Jack Wayman talk about his favorite subject, the twice annual Consumer Electronics Show (CES), the 1987 winter event Jan. 8-11 in Las Vegas will find the home entertainment software community "back in force."

Importantly, because "sell-through" and "mass merchandisers" are new home video buzz terms, Hollywood prerecorded video exhibitors want to be part of the big action, claims the venerable CES architect and now a senior vice president of sponsoring Electronic Industries Assn., where he has been 23 years.

Also part of the video picture are the blank videocassette vendors representing a market segment that never stops exploding. EIA and its show producing Consumer Electronics Group (CEG) estimate blank videocassette sales to blast through the \$1 billion mark to \$1.3 billion next year. In units, 307 million. Just video.

In audio, WCES will find the software community focused as never before on emerging hardware technology, certainly on Digital Audio Tape (DAT) and its feared threat to continuing growth in compact disk. And CD growth does continue, importantly in portables, with EIA projecting an explosion from 450,000 units shipped to dealers in 1986 to 800,000 in '87.

Vendors of audio blank tape, more modest in growth but still increasingly important at a projected \$290 million, will be included as lavish displays return. "All blank tape, everybody is there, Fuji, TDK, Bob Burnett at 3M, they're all in big," says Wayman, mentioning the 3M marketing executive who three years ago questioned the winter event's value.

There will be plenty of political action as well in Vegas as the 15-year-old show convenes for the 10th time, drawing an expected 104,000 to the Convention Center and hotels Hilton, Riviera and Sahara. If the DAT flap seems hot, furor over placing an anti-piracy chip on VCRs is meltdown. Here, entire organizations go at it. WCES corridors will buzz with what's happening as the hardware allies, EIA joining with Home Recording Rights Coalition, square off against pro-chip advocates such as the Motion Picture Assn. of America (MPAA) and the Video Software Dealers Assn. (VSDA).

Actually, political activity has swirled around WCES for so long Wayman jokes about battle ribbons. VSDA's pivotal organization occurred at the

1982 WCES and a year later distributors fought off VSDA's move to absorb National Assn. of Video Distributors (NAVD). Seminars boil with emotion.

Interviewed while on an EIA promotion tour of the U.S. that has him on the road with a 110-pound trunk full of 70 products, Wayman seems in his element. "I've been out hopping since last Christmas, 150 days on the road, which is good, hyping, hyping, hyping."

"We have in the show this winter some 50,000 square feet of video software, blank tape and accessories, I mean exactly what was in VSDA [the trade group's August Vegas show]. Apples and apples. We have 30,000 feet of prerecorded, of video software, both adult and general, 30,000 feet. We have another 20,000 feet of blank tape and accessories, racks and resource stuff that was at VSDA. That is in the main east hall, the main floor, where all major hardware people are, which is what [delegates] want."

"And by the way, in Vegas, every producer of software is there. If they're not exhibiting, they're in suites. We have Vestron, we have Prism, we have Congress, we have a lot of the creative; the others are all taking suites. Every major is in our conferences and workshops, every major Hollywood video firm."

For Wayman, and perhaps many exhibitors, too, the winter event in Vegas is tied directly into the summer June show in Chicago set for its 21st run

E electronic

this year May 31-June 3. EIA's maximum effort to woo home video back to Vegas is but a prelude. "The summer show now has that great new building, McCormick North. The West is closed forever. We're moving over there [North] telephones, computers watches, calculators, that was on the lobby level of McCormick Place now called McCormick East and in there, in the front, next summer will be video software, right up in the front of the show along with hardware. Now in the winter and summer show, video software will have a prominent location right alongside hardware.

"And next summer . . . I went to the top 20 [home video vendors] and they said we will be back in the summertime. Because they're going to see whether sell-through works. The large mass merchandisers, the convenience stores, they do not go to VSDA. They want to see all our hardware. We bring 3,000 rental stores to our show. VSDA quoted 6,000."

Claiming VSDA's show is a different marketplace, Wayman says of CES, "The mom-and-pop and porno rental stores may not be there. VSDA is going to exist in August. But what we bring is the cycle of timing."

"VSDA is much too late for any major sell-through to ever buy. They buy in late May and early June and they program all their Christmas pro-

Billboard

motion and buying. They go into catalogs in June, so they must use CES to see the mass merchandisers and present their programs.

"That's why they're now going to see that the VSDA cycle was okay for the little mom-and-pop rental stores and the major boys, but for the sell-through mass marketers that they're trying to woo, it's going to be a weaning process, and the summer show will tell the story."

Moving from software to hardware, Wayman is sanguine on the volatile DAT issue. "It's going to be a question mark whether there's going to be any DAT at the show. I think you're going to see some prototypes at the June show. We saw prototypes last year and Japan, of course, had a lot of them, some 18 or so."

"It's anybody's guess whether they're going to show up or not. The press speculate but I don't think it's going to be seen in any depth. The Vancouver Conference with EIA and the, quote, rec-

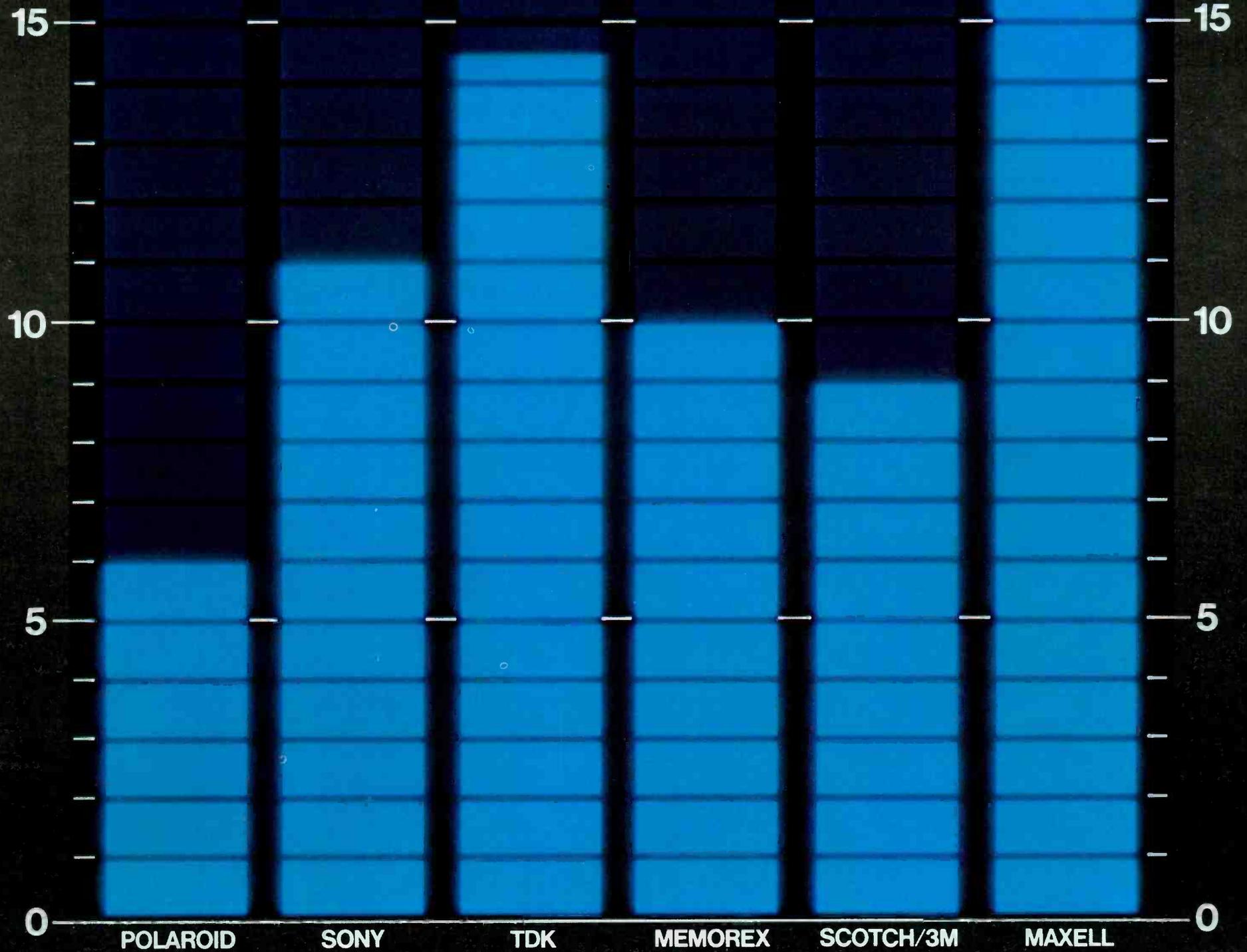
LA\$ VEGA\$ WINTER 1987

ord industry is [another step]. But I don't think you can hold back technology, stifle a great product."

On the anti-copying VCR chip issue, Wayman says, "You put that chip in, and we don't know what the hell's going to happen. It might defeat making your own home movies at home and playing them. You never know. The technology hasn't been developed, it hasn't been smoked out, hasn't been evaluated, it's just a psychological thing. But, gosh, if you put a chip in or some equipment, a system, whatever it is, a circuit, that thing could be obsolete tomorrow or it may not work. What if it doesn't work at all?"

Wayman comes fresh from the recent battle over a royalty tax on audio tape recorders that
(Continued on page C-14)

S show



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Brand share for combined audio and video tape sales for first half 1986. Details available upon request. © 1987 Maxell Corporation of America, 60 Oxford Drive, Moonachie, NJ 07074.

NEW VCR ENHANCEMENTS LIVEN UP 'ME-TOO' VIDEO HARDWARE MARKET

By KEN JOY

Some aspects of the home video hardware wars appear unchanged from a year ago at this time: sales volume continues to grow (up 15% over this same period in '86); VHS continues to be the format of choice by outselling Beta nearly 12-to-1; MTS-ready and hi fi stereo VCRs lead the sales fray; and the volatile value of the yen continues to threaten the profitability of all involved.

Other ingredients—most notably a rash of new enhancements to VCR technology—have livened up what was quickly becoming a "me-too" video hardware market flooded by more than 250 different models from some 60 manufacturers, causing industry analysts to predict flat sales going into 1987. While sales are not flat—13.5 million VCRs are expected to have been sold by Dec. 31—they have been tempered by a hold on prices due to the increased value of the yen.

All of that may change as 1986 was the last year that VCRs were a 100% import item. One or more domestic manufacturing plants are scheduled to come on stream by early '87 in order to offset the economic uncertainties of an unstable yen, and consumers can expect to see "made in America" labels on VCRs from some major manufacturers. This move toward domestic operations is designed to provide distributors and OEMs with much needed boosts to profit margins, and will most likely not have any significant effect on retail pricing.

"The VCR is an economic story," says Tom Friel,

a spokesman for the Electronics Industry Assn. "As things become more expensive to produce in Japan, they become less expensive to produce here." Friel is quick to point out, however, that domestic VCR manufacturing plants were planned "long before the problem with the yen," and as such indicate the plants are meant to provide units to keep up with demand and not to alter the pricing structure at the wholesale or retail levels.

"By all available logic, prices [on VCRs] should go up," says Stan Hametz, general manager for Panasonic's video division, "but prices are stable and have dropped only in the face of distress pricing by some manufacturers."

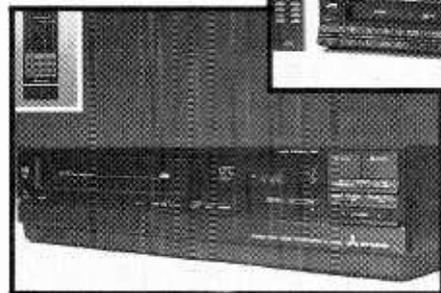
Hametz agrees that domestic plants for the manufacture of VCRs won't mean lower prices for the consumer. "Our margins will continue to be squeezed because of our built-in self-destruct methodology: there are 80 brands from 20 manufacturers to provide product for the 13.5 million units expected to be sold in 1986. There's not

(Continued on page C-8)



Instant Replay's Multi-System World Traveler VCR (with monitor) is compatible with any system in the world.

JVC's HR-D57CU HQ Hi-Fi Digital Stereo VCR.



Mitsubishi's HS-411UR Hi-Fi/VHS-HQ Stereo VCR.

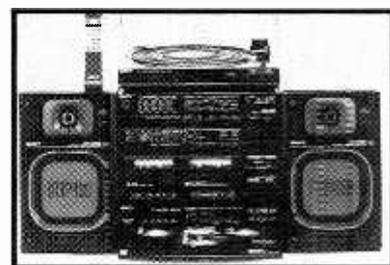


Pioneer's VH-900 HQ Hi-Fi VHS VCR with MTS.



Above left: Quasar's CD8986 Portable CD Player. Above right: Sanyo's CDP-10 CD Player.

Below: Denon's DCD-3300 Digital CD Player. Below center: Pioneer's PD-M60 multi-play CD Player features six-disk magazine. Below right: JVC's XL-V501 Digital CD Player.



Sony Liberty component system with double tape deck and CD player (bottom). Record player on top is optional.

WINTER THAWS INVENTORIES, PUTS SPRING IN REJUVENATED CD MARKET

If there is a buzz word going into the CD market in 1987 it is—caution.

Coming from a summer slump in sales of home and portable CD players, manufacturers are faced with massive inventories in spite of brisk sales. The winter months heading toward CES seemed to bring some needed rejuvenation to this explosive segment of the home electronics market, which saw unhealthy price erosion take some unit pricing as low as \$99 retail, but the expected sweep of the market by low-priced product dumped into the merchandising pipelines failed to materialize.

All is not gloom and doom as many manufacturers report increased sales activity and see the industry as being "on track" in regard to projected sales of 2.5 million players and 45-50 million disks in 1987—up from 1986's 1.8 million units and considerably higher than the 800,000 units sold in 1985. "The summer slump is over," says Mike Stapleton, national marketing manager for Mitsubishi, "and I think we're well on our way to making the sales projections."

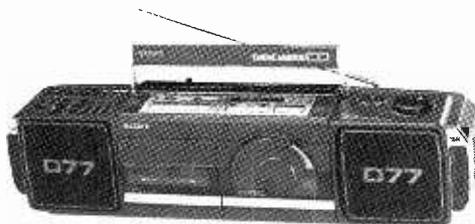
As with other segments of the home electronics industry, the compact disk player has had its problems, not the least of which has been the volatility of

the yen. But above that, manufacturers and their OEMs are facing a market that has a tremendous backlog of product due to overproduction as well as the proliferation of "me-too" products which, according to Denon vice president of sales and marketing, Bob Heiblim, "have no compelling reason to be sold at the prices being asked."

Typical of hardware markets, manufacturers in the CD industry have labored to bring the price of their product to affordable mass-market levels to boost sales and profitability. In some cases, as with the advent of the \$79 CD player, that tactic has backfired and consumers have resisted the low-priced units en masse.

"The major disaster with the bargain basement (Continued on page C-10)

Sony's ultra-thin Discman D-100 with RM-DM1K remote control.



Sony radio/cassette player with tape deck and CD player (right) in vertical position.





It's the biggest rental marketing program ever! HBO/Cannon Video is backing, "Back To School,"

Rodney Dangerfield's smash comedy hit, with a promotion so big, your profits will put you in the big time!

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Merchandising Support. High impact standees, counter units, posters and rental reservation card holders.

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Order date: January 12.

Release date: January 21.



**RODNEY
DANGERFIELD**

BACK TO SCHOOL

LEADERS STEP UP CONSUMER PROMOTION TO BUILD FOR 8mm SUPREMACY IN '90s

By KEN JOY

Barely two years old, the 8mm format has provided America's VCR market with a new wrinkle in the struggle for format supremacy.

At first glance, the 1.1 million 8mm camcorder/VCRs sold during 1986 pale miserably next to the 13.5 million VHS/Beta VCRs sold, but on second look this miniature format shows the potential of being a major player in the VCR wars.

There is considerably more interest in 8mm going into 1987 than there was in 1984 when Kodak introduced the first 8mm machine known as "Kodavision." Then, as VHS and Beta were battling on the sales front, the tiny 8mm system created barely a ripple in the VCR community and was almost considered a joke. Now, with the near demise of Beta, no one is laughing.

"There are a number of new perspectives now about 8mm," says David Harney, Kodak's coordina-



Above left: JVC's 1.3-kg GR-C7 camcorder. **Above right:** JVC's recording-only GR-C9 camcorder.

tor for video programs. "Certainly the thinking that smaller is better applies here."

But why, with the steady decline of Beta sales, does 8mm still represent only 8% of the market two years after its introduction?

Price mainly—and lack of exposure.

Most 8mm marketing managers concur that consumers have not yet moved 8mm camcorders and VCRs from the "novelty" to the "must-have" category and, because of that, the \$500 to \$1,900 price tags are too steep to experiment with a format that has yet to reach maturity. The bottom line is there is no competition between VHS and 8mm when it comes to available features and price—VHS wins hands down each time.

"It will be several years before unit volume of 8mm is high enough to drive the price down to levels comparable with VHS," says Robert Rorke, field support executive for Kodak's U.S. sales division. "Whether its two or five years down the line, it's hard to say. In the meantime, we intend to be competitive with other 8mm companies even if we can't compete head to head with VHS."

Surprisingly, the full-size VHS camcorder has remained a strong contender, and can be held largely responsible for the staying of the 8mm invasion. This, however, is strictly a North American phenomenon as Japan and European countries have long since eschewed the bulkier VHS camcorders for the lightweight 8mm models.

"There was a rapid acceptance of the miniature format in Japan," says John Osterhout, a Kodak
(Continued on page C-12)



Above: General Electric's 9-9610 CCD VHS Movie Video Camcorder. **Right:** GE's 9-9710 CCD VHS-C Movie Camcorder.



Above: Sony's CCD-V100 8mm pro camcorder. **Ctr:** Sony's EV-A1 8mm viddeck. **Rt:** Sony's CCD-V30 Handycam w/ 8mm cassette.



W I N T E R C E S E A S O N

NEC's Auto 8mm Video Camera Recorder.



Goldstar's GS-8AF 8mm Video Camera & Recorder.

Magnavox's CCD VHS-C Video Escort camcorder.



JAPAN UPDATE: CD PLAYERS PACE INDUSTRY; CAMCORDER WARS HEAT UP FOR COMPACT '87

By SHIG FUJITA

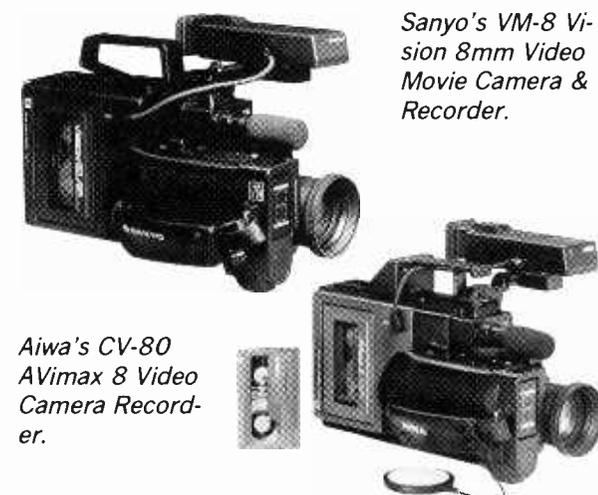
Compact disk players are continuing to sell very well with about 100 different models on the market, while there is heated competition between the 8mm and VHS format video camcorders.

Compared to the 4.3 million CD players produced in 1985, production was expected to rise to at least 8.8 million units in '86. In '85, 971,000 units were shipped domestically, while 3,054,000 units were exported.

The breakdown for '86 is expected to be 1.8 million units shipped domestically and 7 million exported.

As of the end of 1985, it was estimated that only 4% of Japanese households owned CD players. The percentage is expected to climb to close to 10% as of the end of 1986 and then rise to 20% by the end

Sanyo's VM-8 Vision 8mm Video Movie Camera & Recorder.



Aiwa's CV-80 AVimax 8 Video Camera Recorder.

of 1987.

When the CD player first appeared, the price was \$1,050 (¥168,000), but now the lowest-end CD player is listed at only \$249 (¥39,800).

A check carried out in the April-June 1985 period showed that the largest percentage of buyers, 26.3%, were purchasing CD players in the \$375-\$494 (¥60,000-79,000) range, followed by 22.4% buying players in the \$500-\$619 (¥80,000-99,000) range. They were followed by 13.5% buying units in the \$312-\$369 (¥50,000-59,000) range and 12% in the \$250-\$306 (¥40,000-49,000) range. In the high-end \$875-\$994 (¥140,000-159,000) range, buyers came to 10.5%.

A similar check carried out by Victor Co. of Japan (JVC) in the April-June 1986 period showed that the \$875-\$994 range buyers dropped to 2.8%, while those buying in the \$313-\$369 range nearly tripled to 39.2% and those buying in the \$250-\$306 range doubled to 24.7%. Those buying in the \$375-494 range dropped slightly to 22.2%.

This trend continued in the latter half of the year as more portable CD players were sold, as well as radio-cassette players incorporating CD players. Many of these radio-cassette players with CD players contain two tape decks. The double deck radio-cassette player that Sharp placed on sale on Dec. 10 has the CD player placed vertically instead of horizontally, is lightweight to appeal to young women and is priced at only \$494 (¥76,800).

Sony placed on sale on Nov. 1 a single tape-deck
(Continued on page C-22)

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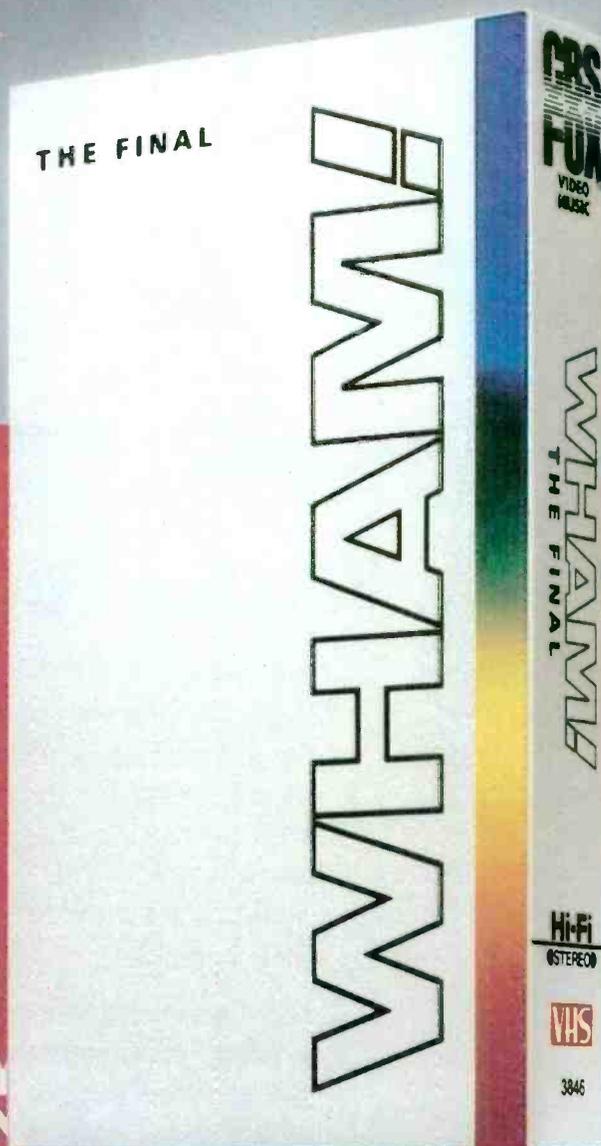
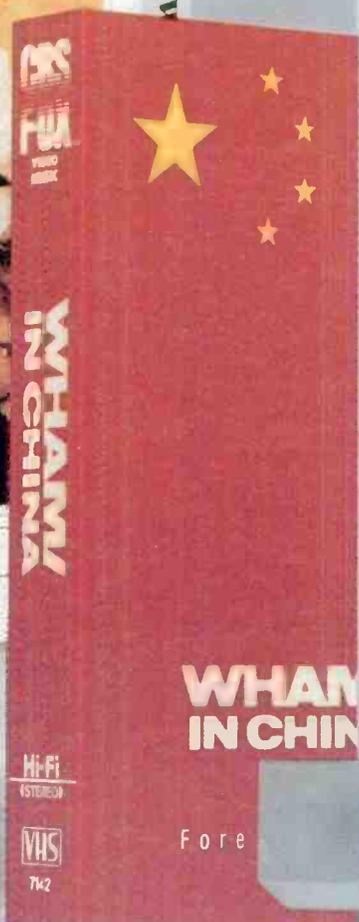
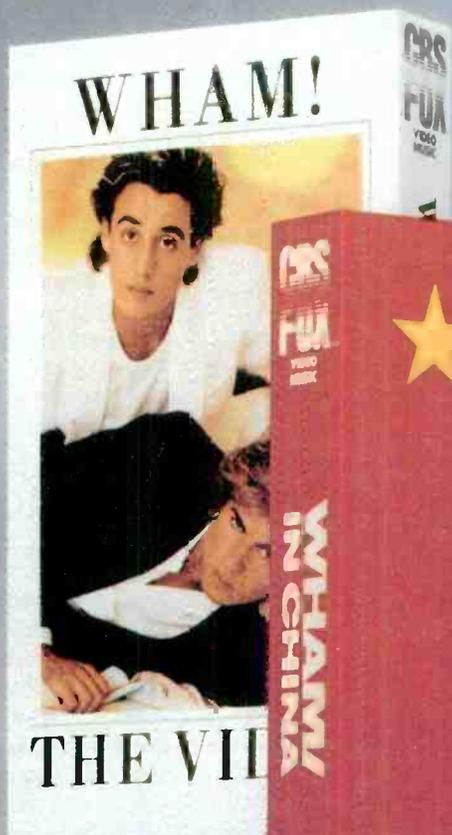
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SKC. THE ART OF AUDIO



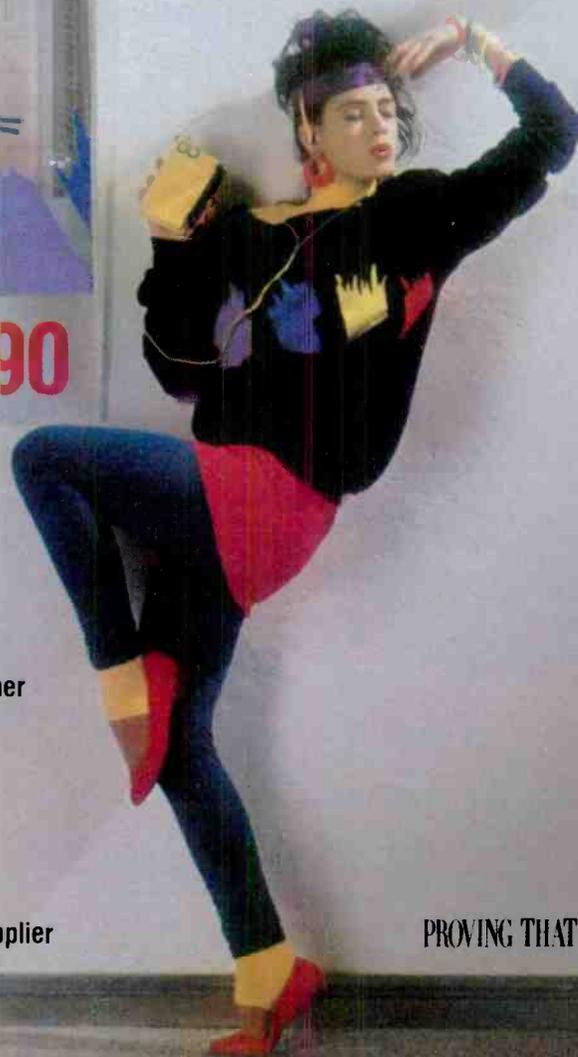
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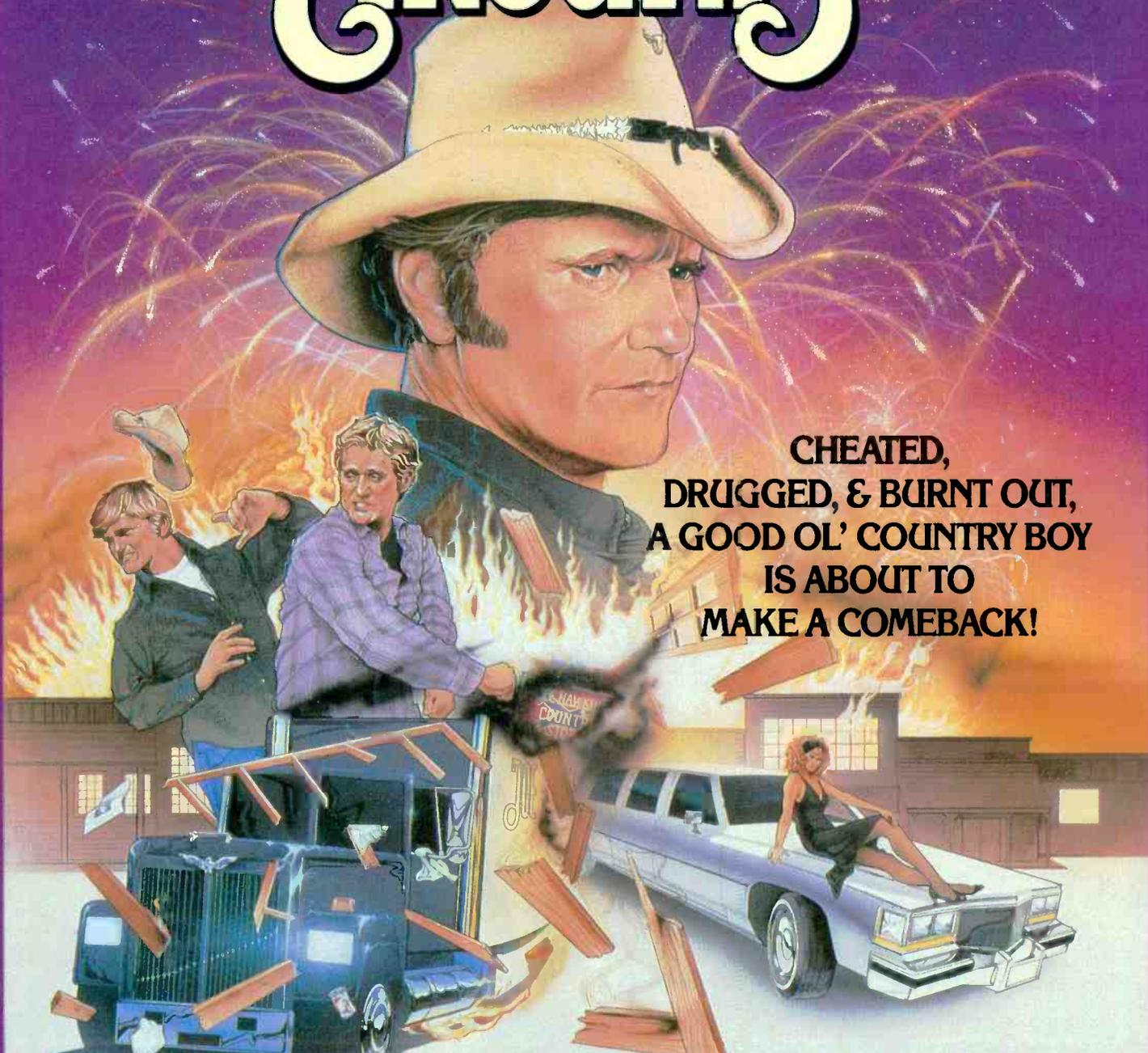
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Screenplay by PETER HORROCKS based on a story by GARY SMITH and DAVE FRANKLIN

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hi-fi
MONO

PG

AVAILABLE ON VIDEOCASSETTE AND LASER VIDEODISC FEBRUARY 18, 1987



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CD

(Continued from page C-3)

pricing on CDs is that they're not being sold to the \$79 mass-market customer but are being bought by people who would have otherwise waited until Christmas and paid \$200-\$300, but couldn't resist the ridiculously low price and bought now," Heiblim says. "At that price the players have no meaningful relationship with the price of the software when the consumer perceives that for the price of six or seven compact disks he can own a player. It doesn't make sense."

In the meantime, says Heiblim, the real "\$79 customer" is waiting for the software to come into a more reasonable price relation to the low-balled hardware and, as a result, is staying away from the market all together.

On a positive note, the record industry has successfully demonstrated its support of CDs and proven to the record-buying public that the CD format is here to stay, probably accounting for the surge in sales of portable units.

Once the mainstay of Sony, portable CD players are now staples in the lines of many manufacturers. Panasonic, Pioneer, Technics, Sanyo, Toshiba, Magnavox and Hitachi, to name a few, are all actively promoting portable players, with others expected to join the fray at CES.

Low-end units will find themselves in the \$150 price range this year, while some portable units which boast programming capabilities similar to those of their "stationary" cousins, will top out at around \$290. More portable units will surface at CES this year that are capable of "docking" with table models designed to stay at home, giving consumers two players—a home unit and a portable—for the price of one. Pioneer introduced this format last year and went into back-order almost immediately causing many industry analysts to predict major acceptance of this design by consumers in 1987.

Magazine-style loading of compact disks will also be a major player in the features arena at CES, with Mitsubishi and Pioneer, among others, leading the pack in promotions on these units.

Most manufacturers predict that CD players for automos-

(Continued on page C-13)



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Panasonic
Industrial Company

8mm

(Continued from page C-6)

planning coordinator who specializes in 8mm product. "8mm camcorders have achieved a 50% market penetration in Japan, as opposed to the U.S. which is nowhere near the 50% mark."

Partly responsible, many industry analysts say, is the reluctance on the part of several major U.S. manufacturers to actively promote 8mm even though they are distributing product in the U.S. "There is apparently no need for additional growth right now," says Osterhout. "But when VHS gets to a 60%-70% market share, look for these major marketing companies to turn to the compact format for market growth."

Nearly all video hardware manufacturers have agreed on a standardized format for 8mm specifications which will ensure complete compatibility among systems when and if they decide to put their market strength behind it.

Yuki Nozoe, director of market planning and merchandising for Sony, says that the unavailability of 8mm software has been a large deterrent to the format's proliferation here. "By the first quarter of 1987 there will be nearly 1,000 titles available in 8mm," says Nozoe, "and over 200 of them will be from the major studios. Not nearly enough, but it's a start."

According to Nozoe, it is a "chicken and egg" problem: "The majors have yet to take the format seriously enough to release their titles in VHS and 8mm simultaneously because of tepid hardware sales. Hardware sales are where they are because of a lack of suitable pre-recorded software."

The solution: Higher product visibility according to the marketing managers for Sony, Kodak and Canon. To that end, Kodak is giving away an 8mm tuner/receiver with every purchase of its digital/PCM/autofocus camcorder model 55460. Sony, which claims a 25% share of the 8mm market, is not involved in such a lavish giveaway, but is instead stepping up consumer promotion to raise the consciousness of 8mm among consumers.

Apparently, it is working. Ted Kott, executive director of the 8mm Video Council based in Washington, D.C., says his organization has received nearly 400 calls a month asking

(Continued on opposite page)

ONE OF THE TOP-GROSSING FILMS OF 1986 IS NOW ON VIDEO!

"...wonderfully inventive twists and turns with a triple-twist payoff that is as surprising as it is laughter-loaded...you will find Ruthless People nothing short of hilarious."

— Judith Crist

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— Boxoffice

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— Rex Reed

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(Continued from opposite page) about the availability of software and requesting updates on 8mm technology since they opened in April of last year.

"The sense I get is that 8mm is gaining more acceptance," says Kott. "We're getting more calls about prerecorded software which would indicate to me that more hardware is finding its way into homes."

Kott, obviously a die-hard 8mm advocate, says it is only a matter of time before 8mm becomes the dominant format: "I don't think it will knock VHS out of the business, but I do feel people will make greater use of the hardware than they've done with VHS because of 8mm's lightweight portability."

In spite of the hyperbole surrounding 8mm, all concerned agree that feature for feature the best hardware buys are still VHS and Beta. 8mm is at the threshold where compact disk players stood just two years ago—a format for those who want to stand at the vanguard of technology regardless of price.

What 8mm may offer, in fact, is a larger arena for expansion than its cousins—VHS and Beta—have to offer. By virtue of its compact size, 8mm is the prime format for such innovations as in-dash PCM players for automobiles and portable VCR/Walk-man-style players.

Says Kodak's David Harney: "There is a prevailing philosophy that a number of products can be developed over the long term that would lead 8mm into the 'preferred format' category—not overnight, mind you—but by the mid-'90s."

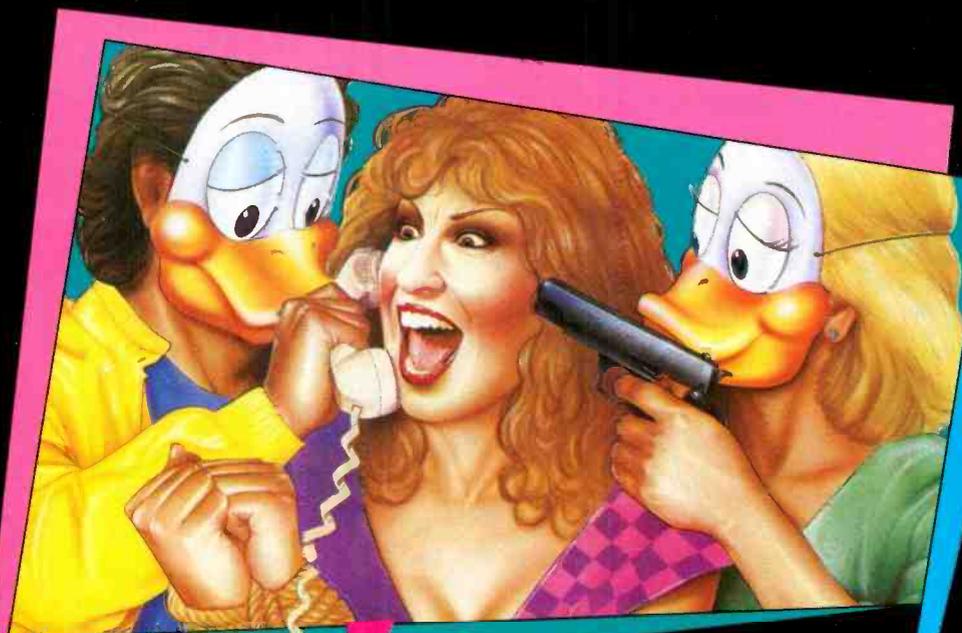
CD

(Continued from page C-10)

biles will make their mark this year, although sales have lagged behind industry expectations, as the product's exposure is expected to be boosted among the trade and the consumer through massive media campaigns.

A surprising development at CES will be the introduction by several manufacturers, among them Mitsubishi and Denon, of high-priced units skewed toward an elite buyer. Mitsubishi promises to unfold a new unit priced at \$550, while Denon undoubtedly will lead the high-price pack with the introduction of its model DCD-3300 which carries a whopping \$1,600 price tag. The DCD-3300's younger brother—the

(Continued on page C-24)



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VCR

(Continued from page C-8)

advancements this year with MTS, hi fi stereo and four-head VCRs taking a back seat to such enhancements as on-screen programming via a wireless remote control; on-board stereo amplifiers which make the VCR self-contained with no need for amplification through a home stereo system in order to play back its audio information; automatic music scans; and, perhaps the most significant innovation this year—digital video.

Digital VCRs, (\$800-\$1,000) available from NEC, Toshiba and Sharp, are offering jitter and noise-free special effects (slow motion, still frame, and double playback-speed fastforward) by way of digital circuitry which consists of six RAM (random access memory) chips, and analog-digital/digital-analog converters.

As the VCR continues to cross international boundaries, it was only a matter of time before a VCR compatible with the world's three video standards would be marketed, and the World Traveler by Instant Replay (\$1,995.00 retail)—perhaps the most innovative VCR on the market—is just such a machine. This particular VCR will play any VHS tape, recorded in PAL, SECAM or NTSC formats, anywhere in the world on any kind of TV by way of its built-in voltage regulator and converter.

While its price tag takes it out of the realm of most homebuyers, it does show that the VCR is rapidly evolving into more of an appliance than simply an entertainment device.

WAYMAN

(Continued from page C-1)

narrowly included blank tape as well. Earlier still there was the measure that finally passed outlawing the copying of rental audio recordings. The VCR chip issue, while not near as volatile, cuts very deep, he says, and in more than one direction.

Today, Wayman sees home video returning to CES because of fundamental changes in marketing, principally the lower sell-price video. "I think Christmas will tell whether sell-through will work, the 20 for \$20, and all those things. Now that the majors want to see the sell-through mass-merchants, CES brings it."

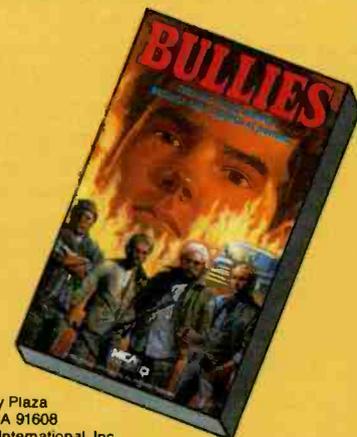
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BLANK VIDEOTAPE BLASTING OFF TO NEW HEIGHTS WITH FRESH ROUND OF REBATES SWEEPSTAKES AND UPGRADES

It may not seem like it lately, but there is more to blank videotape than rebates. Much more. More product refinement, more C-size VHS, more 8mm, more VHS, more tie-in marketing, more grades, more brands and yes, more competition and therefore, rebates, rebates and rebates.

As buyers converge on Las Vegas for the winter CES, the rebate, sweepstakes and price emphasis seems overpowering. "It's just chaotic," says Maxell's Mike Golacinski, vice president, consumer sales division.

Maxell is developing a marketing campaign it will unveil at CES that attempts to "give retail people a total look at the blank media market. It's not a promotion or selling campaign per se. We hope to end the chaos. We'll look at the value of name brand marketing and the benefits of trimming down lines, which would benefit us, but basically get dealers away from price.

"There is so much instability in the market," Golacinski continues. "I am not knocking cash rebate. The brands that are going that route know their situation. I know ours. For us, cash rebate just adds to it becoming a price business. I can only lower the perceived value of the product. There is no way to sell around it and this is particularly true for the record stores. There is also such consumer confusion," he says, offering that Maxell's "Buy 4 Get 1 Free & Better" is simple and effectively upgrades the consumer into better quality where retail mar-

gins are also better.

A main thrust of the marketing seminar approach for Maxell will be the large national chains and mass merchandisers, the latter now commanding more respect than ever from blank media marketing managers as sell-through prerecorded video draws so many potential blank tape users into the K mart and Target type outlets, Golacinski says.

While the market is broadening in terms of outlets, and even grocery stores—as 3M/Scotch has discovered—altering demographics and purchasing behavior is exciting vendors. 3M says, for example, that women now account for nearly 50% of blank videotape purchases. High grade accounts for 15% of all purchases. The average VCR household buys 11-12 blank tapes annually with average purchase number two-three indicating a strong opportunity for multi-packs, according to Michael Chew, new market development manager trade class at 3M magnetic media.

As a category, blank videotape appears to have gained a second wind above the \$1 billion mark. Five-year sales figures (in millions) from CES sponsor Electronics Industries Assn. (EIA) show three straight years of shooting up and then actually dropping: \$540, \$770, \$1,055, down to \$1,000 last year and for 1987, \$1,300.

In all fairness, EIA's 1986 figure is a projection as well. The unit figure for 1986 is 264 million
(Continued on page C-20)

CD DRIVING UP BLANK AUDIOTAPE DEMAND AS NEW TECH RUBS OFF ON 'OLD' STAPLE

By EARL PAIGE

Blank audiotape is no longer the mundane, staple item buyers happen to remember as they are making the rounds at Consumer Electronics Show (CES). Nowadays, and particularly at the 1987 winter show, audiotape is benefitting from high tech electronics such as compact disk, hi fi VCR and stereo television.

As an overall product, blank audiotape has earned its former reputation. Sales were level in the early '80s, according to CES sponsoring group Electronics Industries Assn. (EIA). Sales only climbed from \$250 million to \$256 million in 1984. Then it started taking off. In 1985, volume went to \$263 million and then in '86 reached \$280 million, with the EIA expecting a \$290 million total this year.

The shove audiotape is getting from CD will be even more incredible following the just concluded Christmas sales season, says Bob Falco, Maxell audio product manager. "I have seen some players at \$99," he says, indicating CD's full blown entry as a mass consumer item. Even the basic average price range of \$150-\$199 for players is modest enough.

As for hi fi VCR and stereo TV's influence, Falco is cautious. "If someone is already into hi fi, then hi fi VCR and stereo TV is important to them. But I'm not sure there's enough out there yet [hi fi VCR and stereo TV] to be driving a demand the way we see with CD."

Audiotape's Rodney Dangerfield-no-respect image also derives historically from the way unit price works out, say Falco and others. EIA dollars like \$290 million sound great but what about EIA's unit sales? The EIA 1987 estimate is 272 million units.

"The seeming low dollar figure comes from all the

off-shore tapes you see, three in a bag for a dollar and so forth," says Falco at Maxell. "The more expensive Japanese brands like Maxell, TDK, Sony and so on end up at an average price to consumers of around \$1.50."

Lately Maxell has been more than bullish about audiotape because it is claiming to be No. 1 in brand share, and moreover, enjoying "virtually one-fourth the market," according to Mike Golacinski, Maxell vice president consumer sales division.

But brand share is a sensitive area because calculations are arrived at tediously, with formulas guarded. Vendors use publically released tallies from EIA and the International Tape/Disc Assn., combined with proprietary research from firms such as International Marketing Research, a low-key firm servicing vendor subscribers that makes no public releases.

Current brand share positioning in audiotape has TDK second, then Sony and Memorex slugging it out at three-four and then BASF, sources say. This differs considerably from videotape, where market pacers Maxell and TDK are fighting off 3M and where say researchers, Kodak and Polaroid have come on strongly of late.

What dealers are being encouraged to do now by Maxell and other leading brands is to "trade the consumer up to higher grades and encourage more multiple purchases" says Falco, through multi-packs, two, three, 10 packages at a time. That is the thrust of Maxell's new spring promotion being unveiled at Las Vegas.

In terms of trade-up, vendors are continuing to improve audio blanktape. TDK has now added another grade it terms "reference standard" in high bias, metal. Set for spring delivery, SA-XG and MA-
(Continued on page C-24)

Eddie Rabbitt & Fuji's Dick Corrigan, left, greet Cincinnati Boys Club members after Fuji sent Boys Club kids to ballpark for a game and concert. Below: JVC's "Step Up Free" upgrade promotion. Below right: JVC's "magnetic" T-120 EM tape.

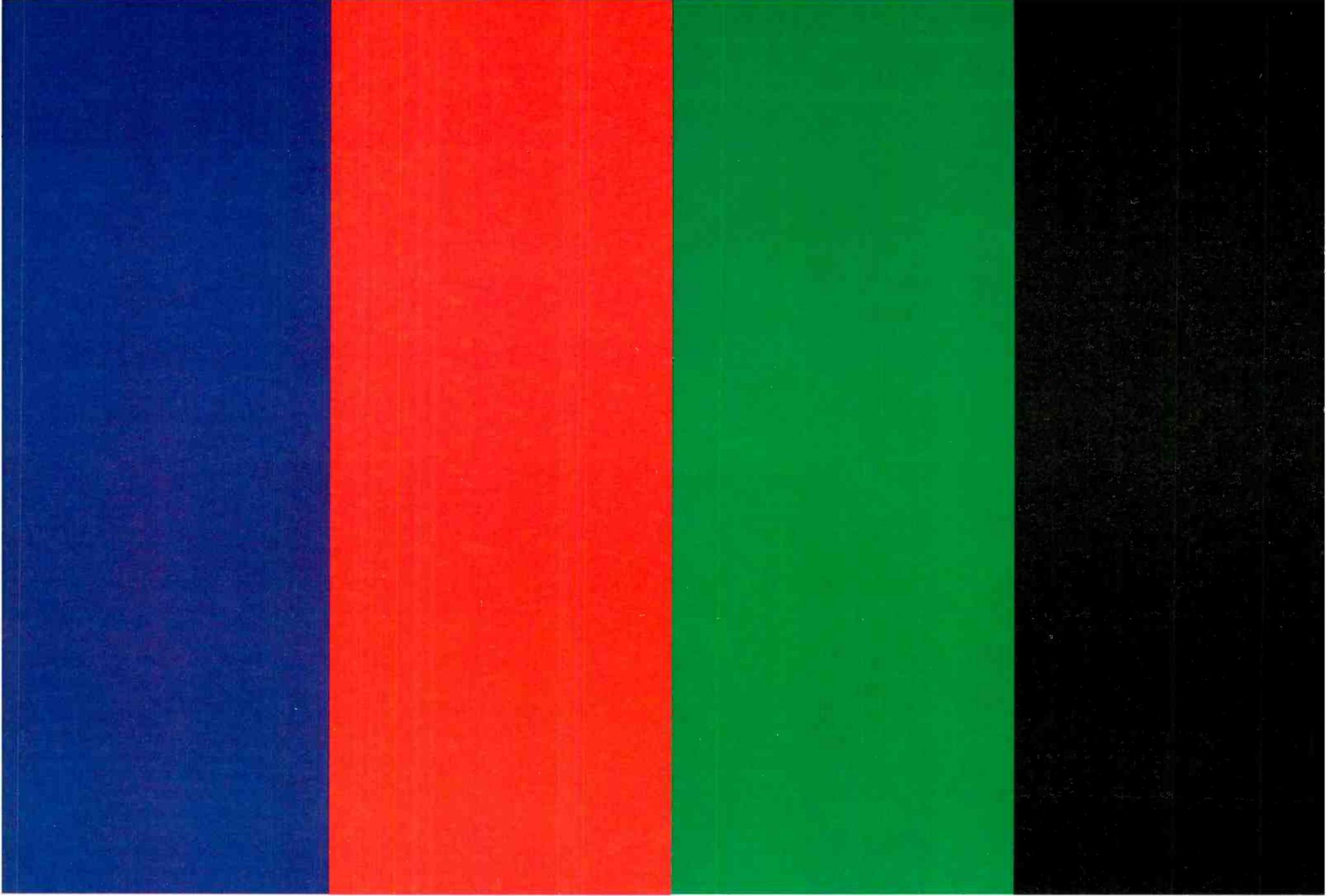


Above left: From left, Musicland's Bob Gundersen, Sony Magnetic's Bob Elman and Musicland's Jay Bertagnoli watch an assistant draw winning entry for a Sony home entertainment system. Above: New York Jets' Joe Klecko, center, helps a Sony sales rep and Wiz GM Barry Bordin, left, kick off new Wiz store in Astoria, N.Y.



Maxell Audio features re-formulated XLS & MX premium audio cassettes in new motorized p-o-p counter card.





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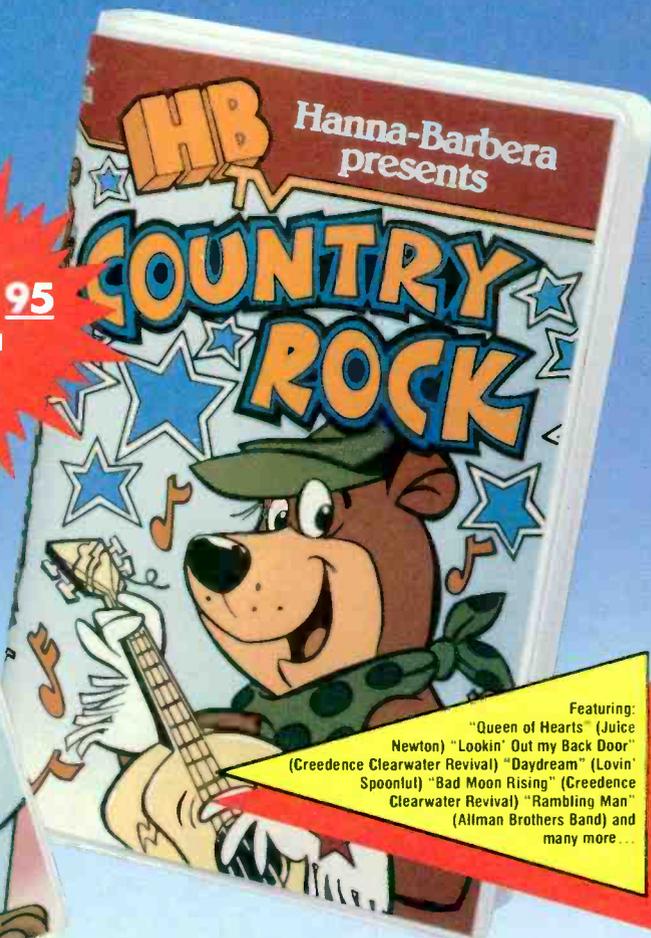
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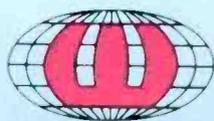


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VIDEOTAPE

(Continued from page C-16)

though Maxell puts it at 275 million, up 40% from 1985. Units this year are estimated by EIA at 307 million.

In such a huge market, brand share gains of 1% and less have magnitude. It's hardball time. Thus, TDK's announcement in the fall of '86 of a cash rebate is still reverberating. Indeed, Tony Tsujii, vice president of marketing at TDK, was almost apologetic in the announced move many now fret will become an avalanche.

So far Fuji and Sunkyong are the most oft mentioned among those jumping into cash rebate. Fuji's "Good Stuff Rebate" is designed to be simple and clean, explains Stan Bauer, division manager, magnetic products. Fuji mails a \$1 rebate directly to the consumer.

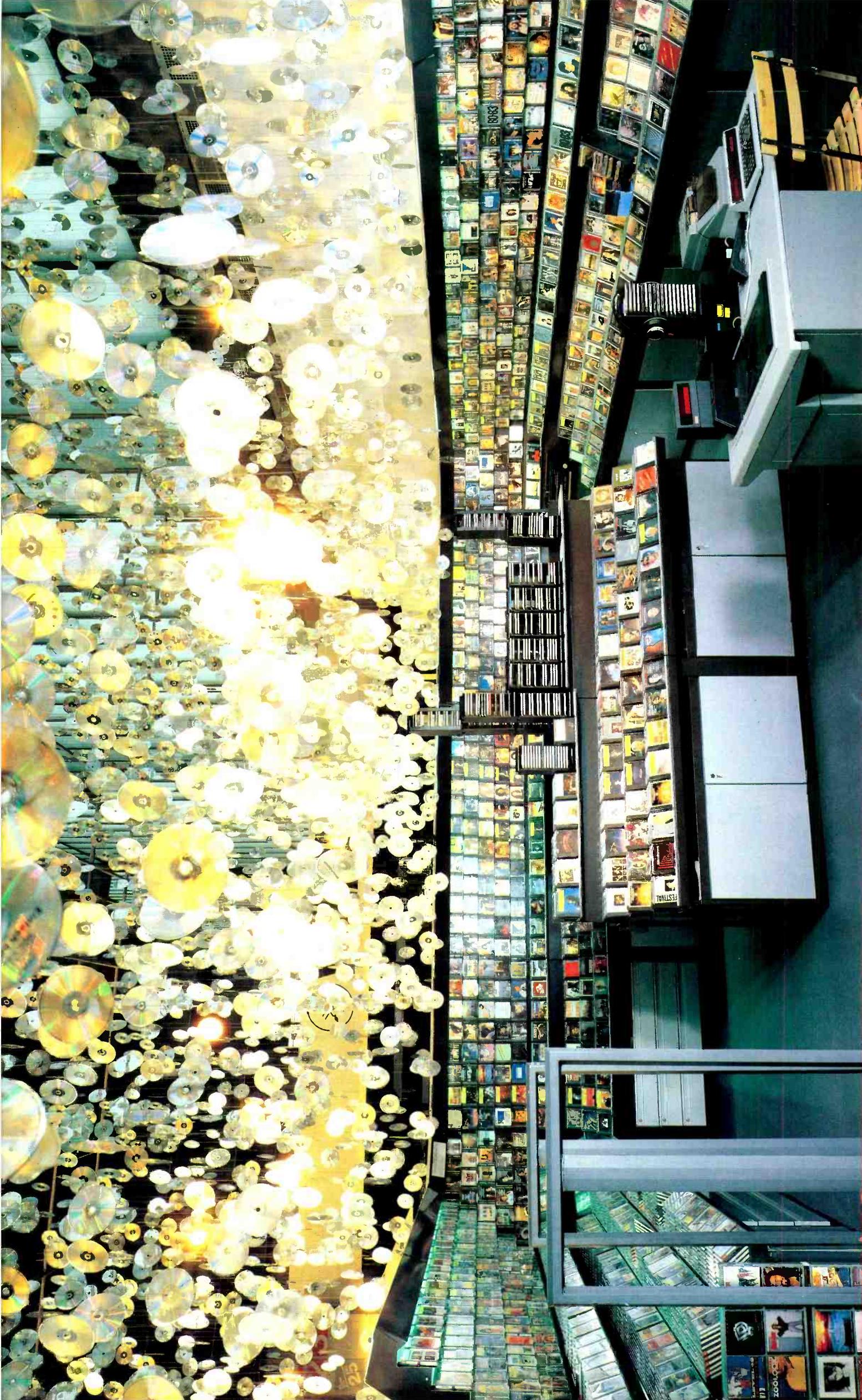
Causing almost as much talk in blank videotape as rebates is the move to extravagant tie-in promotions, often in sports and often global. Fuji has ties with the America Cup race off Australia and the recent Japanese Major League Baseball series in Japan. In another twist on getting tight with sports, Kodak is bowing a line of prerecorded video, the first being a "Red Sox Yearbook," a one-hour show at \$29.95 in VHS, Beta and 8mm. Earlier, 3M's magnetic media division gained distribution of the \$19.95 New York Mets' video.

Possibly no brand will tie into a sports event as elaborately as 3M/Scotch with the Olympics. All packaging is being changed. In fact, "all promotions, packaging and materials will flag 3M and Magnetic Media Division Olympic sponsorship," notes one planning bulletin.

Tie-in promotions take some brands far beyond blanktape and even photographic products in terms of offerings from the so-called photo brands—Fuji, Kodak, Polaroid, and Konica. Konica is a case in point. Its gift boutique program Oct. 3-Jan. 31 features a sweatshirt, T-shirt, tote bag, camera, film, baseball cap and, yes, a videocassette.

Advances in technology nearly outpace ideas for promotion of blank videotape. In fact, a new tape from JVC outpaces recorders. Claiming a radical departure from particle placement inside tape, JVC's "editing master" VHS tape has the needle-like particles vertical instead of horizontal or par-

(Continued on page C-24)



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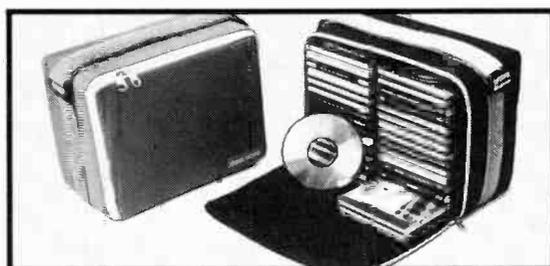
The Pickering CD-2 headphone has Mylar cones and Samarium cobalt magnets. Its special flat cord comes with an adaptor plug for use with portable radios, mini tape decks, & TV sets. Suggested retail price: \$45.



For the VCR owner who subscribes to cable or premium TV, Discwasher has designed its Video Starter Kit. It contains a head cleaner, A-B switch, a signal splitter, three coaxial RF cables, and an instruction manual with instruction for several system set-ups. Both VHS and Beta Kits are available. Suggested retail price: \$29.95.



Jasco Products has unveiled a line of Fashion-tone Pastel Stereophone Earbuds. Housed in a cassette storage box, the devices fit all portable stereo components and are available in lavender, pink and blue. Suggested retail price: \$8.99.



Case Logic's Model CD-30 is made of nylon and foam padding wrapped around a rigid plastic tray. It can hold up to 30 CDs and has two double CD slots. Suggested retail price: \$26.

JAPAN

(Continued from page C-6)
radio-cassette recorder, also with the CD player placed vertically and listed at \$480 (Y76,800).

The portable CD players are very popular among young people, and Sony's latest model is the D-100 which went on sale on Nov. 1 listed at \$311 (Y49,800). With an ultra-thin optical pick-up, it is only 19.8mm thick and comes with a rechargeable battery and AC adapter. It weighs only 420 grams.

Haruyuki Machida of Sony's corporate publicity department points out that sales of in-car CD players are picking up. Sony is now installing in-car CD units in BMW cars, including the 10-CD autochanger which is placed in the car trunk.

JVC's double deck radio-cassette player incorporating a CD player is a CD portable system, PC-V1, which is called CDean and uses a photo of James Dean in its advertising. It is listed at \$561 (Y89,800), while JVC's popular desk model CD player, XL-V501 is listed at \$374 (Y59,800).

The present competition between the VHS format and 8mm video dates back to two years ago when the VHS format

got the upper hand in the competition with the Beta format. Sony marketed a new 8mm format video camera in Jan. 1985, and Machida points out that Sony was not trying to compete with the 1/2-inch tape format, but trying to create a new and separate market.

He says the 8mm video is for outdoor use by all members of the family, whereas previous VCRs were for indoor use.

There are now eight companies making 8mm camcorders and decks—Sony, Matsushita, Hitachi, Sanyo, Toshiba, NEC, Aiwa, and Canon. Matsushita and Hitachi are producing 8mm videos for other companies on an OEM basis and are not selling under their own names, as the six other companies are doing.

Sony, which is the leader in the 8mm field, is confident that sales will pick up speed from the present steady pace. Sony, for instance, is now producing 40,000 units a month of its Handycam CCD-V30, which went on sale on Oct. 21 at a list of \$1,238 (Y198,000) and with zoom and record/playback capability.

But Machida says the high-end CCD-V100, the professional model listed at \$1,738 (Continued on opposite page)

VHS

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(Continued from opposite page)
(Y278,000), continues to be popular. Sony is making 20,000 units a month.

It is also making 20,000 units a month of its new miniaturized 8mm video deck, EV-A2, listed at \$613 (Y98,000) and placed on sale on Nov. 21. A small 270 x 63.5 x 197mm, it features a TV tuner and timer as well.

Fuji Photo Film, Kyocera, Pioneer and Fujitsu General are selling Sony's 8mm products under OEM agreements.

Of the 4 million VCRs shipped domestically in 1985, 400,000 were camcorders, but this year the numbers are expected to be 5,600,000 total and 600,000 camcorders.

The ones selling the most are those in the \$938 (Y150,000) price range with high-quality image and hi fi sound and the low-end ones listed at less than \$625 (Y100,000).

JVC sees the camcorder market as divided among VHS-C (40%), VHS (30%) and 8mm (30%).

The 1.3-kg GR-C7 camcorder which JVC placed on sale in Feb. 1986 uses the "compact cassette," which can be used with the VHS video decks. It is listed at \$1,550 (Y248,000).

Matsushita, Hitachi, Toshiba, Mitsubishi, and Sharp began selling the GR-C7 under OEM agreements with JVC in June.

Minolta and Hitachi are the only other companies making and selling VHS-C camcorders on their own. Matsushita Koto-buki is scheduled to start selling VHS-C camcorders within this year. Its model will have the same list price as the JVC GR-C7.

JVC placed its recording-only Video Movie GR-C9 (in black and in white) on the market on Oct. 31, aimed at young people, especially young women. Designed for easy operation, it is the world's lightest at 750 grams and smallest (95 x 111 x 208mm).

JVC was producing 50,000 units a month of the GR-C9 and 60,000 units of the GR-C7 by the end of '86.

Industry circles say it will be the end of 1987 before it is known which of the three types—VHS, VHS-C and 8mm—will eventually dominate the camcorder market.



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Model CD-15

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AUDIOTAPE

(Continued from page C-16)

XG with the new reference standard II mechanism will be in 60 and 90-minute lengths. This leaves other models in the audio line consisting of SA-X and MA-X both in 60/90 with the dual layer mechanism and SA and MA also 60/90 with the lab standard mechanism.

In promotion, audio does not come close to the extravagant sweepstakes and rebate battles seen in video. That said, however, Memtek's two Memorex promotions come close. One running Feb. 1-April 30 is a "Buck Back Per Pack," reflecting the cash rebate frenzy that has set videotape on its end. The \$1 is mailed directly to consumers proving purchase of MRX 1-90, HB2-90 tapes and original series dB (Memtek has a new dB series in 46, 60, 90 and 120-minutes, with radically updated packaging featuring geometric triangles in vivid colors keyed to lengths).

Memtek's other promotion is elaborate. It promotes the CDV II cassette and runs Feb. 1-July 31. A barely disguised promotion built around CD, the offer is for trial of the tape with a free CD of choice value up to \$16 upon purchase of 10 tapes (and moneyback on a tape if

it's not suitable). "It's the most powerful and exciting offer ever made to users of audiotape," says Alan Davis, Memtek marketing manager.

TDK is also plugging audio in its \$450,000 "Dash For Cash" sweepstakes centered on the International Amateur Athletic Federation championships in Rome. Announcements will be in twinpacks of AD, AD-X, SA, SA-X and MA-X cassettes.

Also pushing audio stronger than ever is 3M/Scotch, especially its high bias XSII. Additionally, two promotions for videocassettes will have bonus offers of the XSII audiotape. The push is obviously aimed at elevating Scotch audiotape's acceptance in the wake of new brand share gains for video.

While there are relatively fewer new players in audio blanktape, one new entry plans to shake things up, according to Tom Anderson, national sales and marketing manager for SKC. Because SKC is made by the Korean firm Sunkyong, Anderson sees an advantage versus Japanese brands. "Our pricing should be more stable. The yen has increased 47% in value during the past year." SKC audio, marketed by a dif-

CD

(Continued from page C-13)

DCD-1700—is a somewhat scaled down version of the 3300, but still lists for a formidable \$800.

In light of distressed pricing promotions by many manufacturers, the success of Denon's and Mitsubishi's approach to the high-end market will remain to be seen, but it seems inevitable that, given the consumer reluctance to buy \$79 CD players, the bulk of sales will remain largely with the major brand names.

"What we have to be careful of is developing a sort of marketing myopia," says Denon's Heiblim. "We [manufacturers] have acted in the past like the CD player is an established product. It's not yet. But it's well on its way."

To ease the situation, software production is up slightly, but not enough according to most industry sources. The demand for CDs in the U.S. is far outstripping the supply. According to Heiblim, however, it is a matter of distribution rather than production: "There's enough production worldwide right now, the major problem is allocation—getting product into the hands of the right people at the right time."

Presumably, the "right people" are the consumers, and the "right time" is now.

KEN JOY

ferent division than video, will bow with two normal bias and two high bias tapes. Anderson hints that promotions will take the route of key account pushes rather than national campaigns, a growing trend.

Audio, again contrasting to video blanktape, still has its quietly successful brands. An example is Denon. According to marketing coordinator Ted Sakai, Denon's approach is also away from the glitzy national campaigns and rather toward "key accounts. We will have many regional promotions and others on a quarterly basis."

Another brand employing key account promotion is Sony. John Birmingham, vice president of marketing and sales, relates a customized promotion with giant Transworld Music featuring free sunglasses with purchase of five UX tapes.

Like several vendors surveyed, Denon is non-committal about its plans for the one product sure to catapult audio blanktape into the big time: digital audio tape (DAT). Denon did show product at the recent Japan Audio Fair but, says Sakai, "In America we are carefully watching the market for it."

VIDEOTAPE

(Continued from page C-20)

allel with the tape surface. Literally standing particles on end, and therefore allowing more density, the new tape is modified to adapt its properties "to the horizontal magnetization of all currently used recorders," says Juan Martinez, product engineering manager.

Among technology driven shifts, BASF feels its eight-hour T-160 available in three grades is ripe for exploitation, according to Larry Rallo, director of marketing and promotions. "The time was right. They've been selling eight-hour VCR capability for a long time but it's not an eight-hour machine if you don't have the tape." BASF has been marketing in Europe its E-240 or equivalent product and has "the technological capability for mass production" of what Rallo says is a difficult tape to manufacture.

Possibly as dramatic as any trend in blank videotape is the inexorable shifts in formats. How long will so many grades and lengths be available in Beta? At BASF, Rallo says, "Beta is basically a L-750 business for us. Demand for Beta is much less." At Polaroid, two Beta L500 lengths are being phased out as the brand expands its VHS and 8mm line and adds for the first time the

(Continued on opposite page)

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(Continued from opposite page)

VHS-Compact format.

As the VCR installed base moves toward 50% U.S. households, not only VHS is assuming more importance. VHS-C or TC-20 as it is also known, is being touted as never before at the winter show. Most brands feature at least one entry. BASF has one in one grade only. Polaroid is just introducing one. Already, the format's leader, JVC, has been offering better grades most recently the Super Pro TC-20. TDK has added another grade. For its VHS-C grade, TDK claims a BET rate of 50, rivaling BET performances (the value rating for combined layers) for its HD-X Pro regular VHS top of the line.

Has 8mm arrived as well? Rallo says, "The camcorder business is really taking off. With the VCR base so strong and growing, it's a natural consequence that people will want camera capability," thus driving action for both TC-20 format and 8mm. "We're seeing a lot of sales on our 120-minute 8mm," Rallo says.

At Sony, John Bermingham, vice president of sales and marketing, readily admits his firm underestimated 8mm. Bermingham says distribution is broadening, to smaller stores and also "drug and grocery chains." Thus Sony lowered suggested list on its five 8mm lengths: (15-min.) \$9.99 to \$6.99; (30-min.) \$12.99 to \$7.99; (60-min.) \$13.99 to \$9.99; (90-min.) \$15.99 to \$11.99; and (120-min.) \$17.99 to \$13.99.

EARL PAIGE

CREDITS: *Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All editorial by Billboard writers, except "VCRs," "CD" and "8mm" by Ken Joy, Billboard Fast Forward columnist; Design, Stephen Stewart; Cover, Douglas Brian Martin.*



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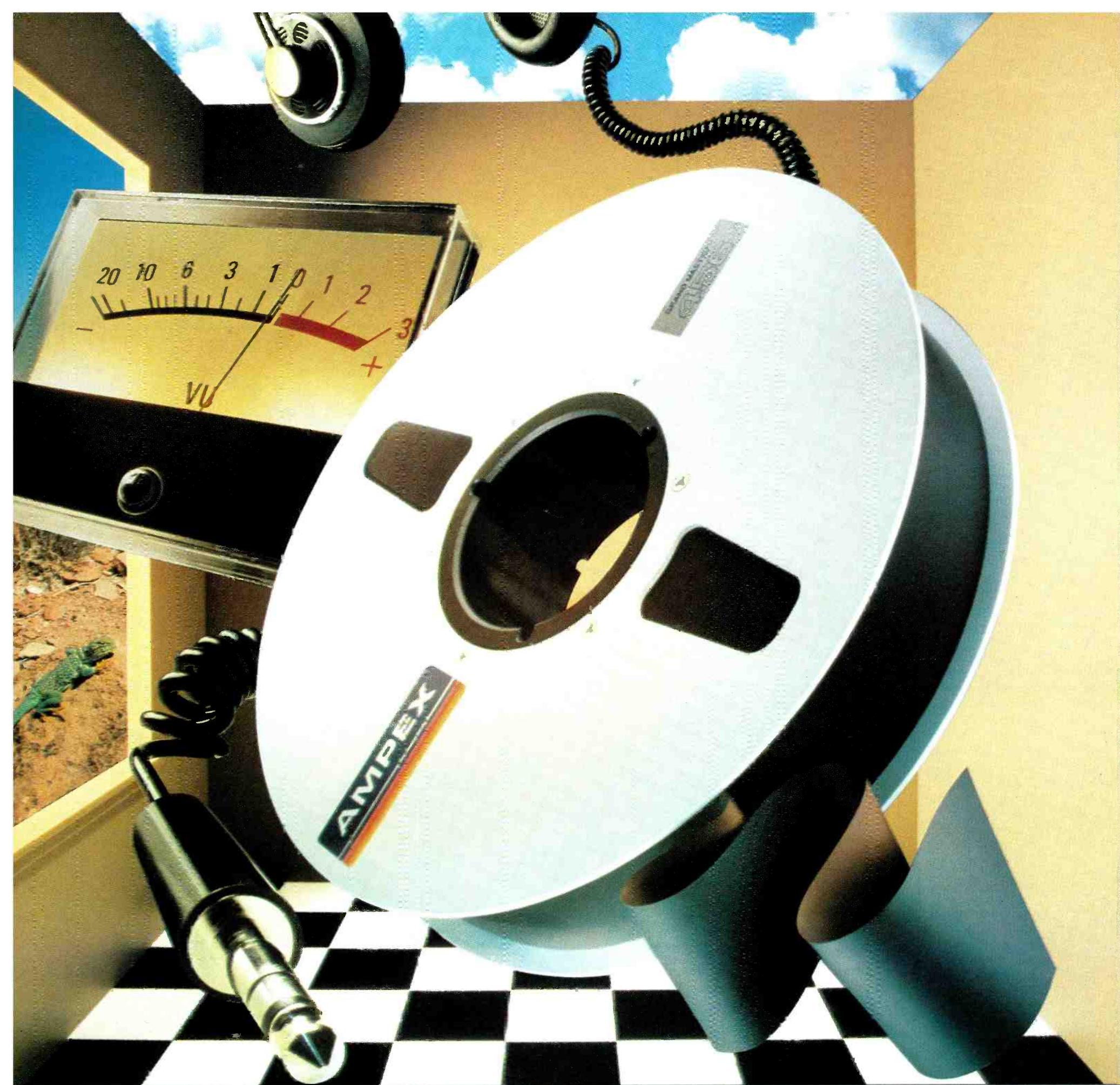
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Beta Dips In '86, Opens Door To Other Formats

BY EARL PAIGE

LOS ANGELES U.S. consumer demand for blank Beta videotape dipped drastically in 1986, according to industry projections.

The International Tape/Disc Assn. (ITA) says unit sales figures—still incomplete—will drop to

'We'll keep our line as long as there's a demand'

25 million in 1986 from almost 43 million in 1985. Sales are expected to dip further this year, to 20 million units.

The decline in units is the first ever for Beta, which had grown steadily since 1980. According to the ITA, Beta revenues started declining in 1985—dropping to \$189.5 million from \$199.28 million in 1984—because of price erosion.

The decrease in demand comes as home video retailers are growing increasingly concerned about the future of Beta in prerecorded product. A survey of marketing representatives suggests the decline will further boost the VHS format.

Another result of the consumer shift will be apparent at this year's Winter Consumer Electronics Show in Las Vegas, Thursday-Sunday (8-11), as vendors for the first time have dropped various lengths and grades in Beta.

Most vendors typically cite the steady decline of Beta plus increasing competition in the blank tape market as major factors for their

losses in the Beta market share.

The immediate significance for retailers is the opportunity to invest further into VHS and the two emerging formats of 8mm and compact VHS (VHS-C).

"There is no new business in Beta," says Robert Burnett, marketing director, magnetic media division, 3M consumer products.

"As a percentage, it's between 15%-20% of the total [blank video] category and dropping very, very fast. If Sony does what we have been hearing and does not produce any new consumer hardware after mid-1987, then Beta will drop to 10% and become extinct."

Burnett adds that Beta will likely remain for industrial applications.

The significance for retailers goes beyond switching SKU mix more toward VHS and new formats, says Burnett. He sees more consumers converting to VHS, which could also have an impact on stores' prerecorded video inventories. "As the Beta owners understand it is not going to be around, they'll switch," says Burnett.

He sees little direct connection between Beta's demise and the emergence of two new blank tape formats. "Think of these two formats as archival recording, replacing, as it were, emulsion film cameras."

Burnett is betting on VHS-C "because of the alliance within the VHS community."

Industry data on blank tape sales maintained by the ITA show Beta's continuous rise in unit sales from 1980-85. Revenues also increased from 1980-84, but slipped in '85.

Approximate totals for Beta during those years in million units and

dollars, respectively:

- 1980: 6.14/\$63.6
- 1981: 7.88/\$81
- 1982: 11.2/\$102.29
- 1983: 21.15/\$151.49
- 1984: 35.93/\$199.28
- 1985: 42.98/\$189.5

Corresponding volume in VHS shows a continuing "off-the-chart" climb in ITA tables.

Approximate totals for VHS during those years in million units and dollars, respectively:

- 1980: 12.89/\$168.6
- 1981: 20.46/\$260.4
- 1982: 27.42/\$310

• 1983: 65.85/\$500.34

• 1984: 122/\$714.4

• 1985: 231.35/\$1 billion

Projections for VHS blank units call for increases to 240 million for 1986 and 290 million this year.

While vendors speak of an increasing volume in nonlicensed or so-called off-brand VHS, there is no indication that a "gray market" is developing for Beta.

For one thing, Beta has held its price better than VHS, where price is volatile—and the demand has just gradually ebbed, say marketers like Brad Friedrich, marketing manager

of Fuji's magnetic product division.

"We'll keep Beta in our line as long as there's a significant demand," says Friedrich.

Market leaders TDK and Maxell are not introducing new Beta product at Winter CES. Maxell, in fact, is dropping two lines, the L500 and L830, along with Beta multipacks.

Even such new players as Polaroid and Kodak are de-emphasizing Beta. Greg Verne, marketing communications specialist for Polaroid, says the company is discontinuing two L500 grades at the Las Vegas show.

FOR WEEK ENDING JANUARY 10, 1987

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
			★★ NO. 1 ★★			
1	1	11	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	67	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	3	30	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	5	67	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	4	39	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
6	6	62	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
7	9	9	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
8	8	13	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
9	12	30	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
10	10	25	POUND PUPPIES	Family Home Entertainment F 1193	1985	14.95
11	7	7	JIMINY CRICKET'S CHRISTMAS	Walt Disney Home Video 747	1986	19.95
12	16	30	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
13	11	13	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	19.95
14	13	29	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
15	15	29	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
16	20	8	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
17	19	9	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
18	17	3	A DISNEY CHRISTMAS GIFT	Walt Disney Home Video 224	1985	19.95
19	14	4	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
20	23	9	THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95
21	18	4	MY LITTLE PONY-THE MOVIE	DEG Inc. Vestron 5171	1986	79.95
22	25	42	VELVETEEN RABBIT	Family Home Entertainment F 1173	1985	14.95
23	22	58	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
24	NEW ▶		MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
25	21	7	CANINE COMMANDO	Walt Disney Home Video 477	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.

Management Seminar Set For N.Y. International Mart

BY JIM BESSMAN

NEW YORK The second annual New York International Home Video Market will offer a special "Retailer Institute" panel as one of its eight seminars.

But unlike the other programs presented at the trade show produced by Knowledge Industry Publications Inc., the three-hour "Retailer Institute" will occur each morning during the Home Video Market's April 21-23 schedule.

Subtitled "Challenge And Opportunity In The Fast-Changing Retail Video Market," the session is aimed at owners and managers of video retail stores, including any type of retail outlet involved in video retail.

The seminar will examine such topics as "buying smarter" through better dealing with distributors and program suppliers; computerizing outlets for the gathering of customer behavior and inventory investment data; obtaining and using co-op ad dollars and applying them in advertising and direct mail; improving

staff productivity through recruiting and management; and preventing theft.

Michael Becker, president of the New York chapter of the Video Software Dealers Assn. (VSDA) and head of the Video Room chain here, will be the moderator, with panelists representing other independent retailers, major chains, and distributors.

According to Fred Johnson, president of the direct marketing consulting firm Johnson Associates, organizers of the Home Video Market agenda, "Retailer Institute" is designed to help "professionalize" the video industry.

"There's a general recognition that some retailers are performing better than others," says Johnson, "so we want to provide information from some of those who are succeeding in the business."

While there is a \$45 fee for the seminar, free admittance will be extended to anyone with an invitation from a Home Video Market exhibitor.

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 24,970, Nashville, Tenn. 37202.

THE ORIGINAL CORNY Cassette is popping up at video counters across the nation! It is a 13-ounce container of unpopped popcorn packaged to resemble a standard videocassette. The dramatic graphics and breathless descriptions of the pack's contents further the illusion.

The product's counter-top display rack holds 10 cassettes, each of which carries a suggested retail price of \$2.29. Produced by **Chrome Graphics** (800-822-5255; in California, 800-367-5755), the product is supported by print ads flacking it as "the cassette for all seasons." The popcorn is bulk-packaged 30 containers to a carton. An order of two cartons merits a free display case.

TDK (516-625-0100) will begin distributing its new line of 8mm videocassettes in March. The Super Finavix cassette series uses a one-piece cassette mechanism and is designed to be heat- and shock-resistant. The tapes are available in 30-, 60-, 90-, and 120-minute lengths and feature new graphics.

Also due from TDK in March is an improved line of high-definition (HD) videocassettes, designed specifically for hi-fi VCRs, PCM digital audio re-



Regardless of whether he owns VHS, Beta, or 8mm hardware, the Original Corny Cassette adapts to any video consumer's appetite. The 13 oz. container of unpopped popcorn is cleverly packaged to resemble a videocassette.

ording, HQ-VHS, and Super Beta.

The HD is housed in a new mechanism that is molded and quality-controlled to micron tolerances, according to the product literature.

Stores Face Big-Web Pressure

Ga. Chain Drops VCR Sales

BY RUSSELL SHAW

ATLANTA Video Warehouse, Atlanta, a four-unit chain founded in 1979, is getting out of the VCR-for-sale business and concentrating on software, accessories, and higher-end hardware, such as camcorders.

Within the past 18 months, several mass-merchandisers, such as Lechmere, a division of Minneapolis-based Dayton-Hudson, and Circuit City of Richmond, Va., have entered this market with aggressive advertising campaigns and discount prices. They are offering VCRs and other entertainment-related hardware at a price point difficult for a smaller chain to match.

Over Thanksgiving weekend, Video Warehouse, which had \$18 million in gross sales last year, sold out a good portion of its hardware inventory during a warehouse sale at its facility on Faulkner Road here. "We had 1,000 people lined up at 8 a.m. and moved out a good percentage of it. We hope to sell most of the rest off within 30 days," says Steve Goodman, Video Warehouse president.

Goodman, however, strongly denies the hardware phase-out is a tactical retreat. Instead, he terms it a prudent redeployment of priorities. "I think it wasn't as much a decision to get out of hardware as to expand software," he says. "We analyzed the industry and market, and we de-

ecided our biggest push should be with for-sale software titles in our retail stores. There's no way to properly merchandise both hardware and software the way we wanted."

Like others, Goodman is dismayed by narrowing profit margins on hardware and what he sees as an ebbing market, due in large measure to peaking penetration levels. He says that two years ago, his average hardware sale was \$500-\$800 at 20% profit. But recently, this segment slid to \$250-\$400 for a 10% profit. At the same time, Goodman claims that research shows VCR penetration in neighborhoods around his four stores is at 53%, and he wonders if it will get much higher.

Although leaving VCR-hardware sales to the mass merchandisers, Goodman is planning to join them in co-promotions. "We've contacted all our local competition and talked about certain deals where if a customer buys a VCR, they can come to us for a certain amount of free rentals," he says.

Video Warehouse will still have VCRs available for rent, but the lower-priced hardware for sale will be gone. In its place will be more titles for sale, and "every accessory known to mankind, from adapters to cable converters, cable boxes, tripods, and camera bags," according to Goodman.

(Continued on page 44)

FOR WEEK ENDING JANUARY 10, 1987

Billboard®

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
1	2	5	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
2	1	8	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
3	3	7	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
4	4	4	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
5	6	5	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
6	5	14	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
7	8	11	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
8	7	6	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
9	14	6	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
10	12	7	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG
11	9	11	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
12	11	8	POLICE ACADEMY 3: BACK IN TRAINING ▲	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
13	10	16	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
14	13	12	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
15	15	4	JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R
16	17	14	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
17	16	8	AT CLOSE RANGE ●	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R
18	18	7	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
19	22	9	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R
20	21	3	SWEET LIBERTY	Universal City Studios MCA Dist. Corp. 80434	Alan Alda Michael Caine	1986	PG
21	23	8	LUCAS	CBS-Fox Video 1495	Corey Haim Kerri Green	1986	PG-13
22	20	4	VAMP	New World Pictures New World Video A86150	Grace Jones Chris Makepeace	1986	R
23	19	10	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
24	27	9	SANTA CLAUS THE MOVIE ▲	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG
25	24	9	HIGHLANDER	HBO/Cannon Video TVA3761	Christopher Lambert Sean Connery	1986	R
26	26	31	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
27	29	15	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
28	NEW▶		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR
29	25	13	WILDCATS ▲	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
30	28	13	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
31	NEW▶		ONE MAGIC CHRISTMAS	Walt Disney Home Video 475	Mary Steenburgen Harry Dean Stanton	1986	G
32	NEW▶		MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R
33	30	22	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
34	40	35	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
35	33	21	IRON EAGLE ▲	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
36	35	14	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R
37	36	3	HAIL MARY	Vestron 5176	Myriem Roussel Thierry Lacoste	1985	R
38	38	7	UNDER THE CHERRY MOON	Warner Bros. Inc. Warner Home Video 11605	Prince	1986	PG-13
39	39	6	CRAWLSPACE	Empire Pictures Lightning Video 9943	Klaus Kinski	1986	R
40	32	6	THE QUIET EARTH	CBS-Fox Video 3042	Bruno Lawrence Alison Routledge	1985	R

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Instant Replay Sees Future For Laserdisks

BY DAVID WYKOFF

BOSTON Laserdisks are the key to the video future, according to David Wang, president and owner of the two-store Instant Replay chain here.

"The tape business is a cutthroat one, and I don't see it getting any less competitive. If video dealers are going to have a future, they'll find it in laserdisks," says Wang.

His Instant Replay stores are firmly committed to both video and laserdisks. The stores stock 7,000 videocassette titles, 3,000 laserdisk titles, and several lines of related laser hardware units—all for both sale and rental—as well as video and laser accessories. Wang also operates a mail-order business under the Instant Replay banner for software and hardware that boasts a customer base of 10,000.

Wang estimates that 40% of the retail and 85% of the mail-order business for Instant Replay are in laserdisks.

"To the best of my knowledge, we were the area's first movie/video dealer. I opened the first store in 1979 in an 800-square-foot space. It was what you might call a one-man show then," he says. Over the past seven years, Instant Replay's flagship Waltham store grew to more than 6,000 square feet and now houses the company's offices and mail-order operation. Wang's second outlet opened in mid-November in a 2,000-square-foot space in downtown Boston.

Wang's involvement with laserdisks dates back to 1981, one year after Pioneer's 1980 U.S. debut of the product.

"Pioneer originally marketed its products only to hi-fi dealers, and that effort was largely unsuccessful. They adjusted their marketing efforts for the next [Consumer Electronics Show], and we became the official dealer in 1981," says Wang. He started importing laserdisks from Japan as soon as they became available.

According to Wang, Japanese imports comprised only some 700 of his 3,000 laser titles, with the remaining 2,300 coming from increased production by domestic sources. Says Wang, "Many, many of the import titles are now out of print, which means that we can only offer them for rental."

Wang's aggressive importing stirred controversy in the video industry in 1984 when he began offering the Japanese pressing of "Gone With The Wind," then unavailable domestically.

"The people holding the American rights to the movie were not at all happy with us, and they threatened filing cease-and-desist orders. We got more favorable publicity out of this controversy than any ad campaign could have generated," says Wang.

Wang claims his laserdisk selection is "by far and away the region's best. We have no real competitors. A number of people have made at-

(Continued on next page)

Take home winners. \$24.95* each.



They took home millions at the box office. They took home critical praise all across America. And now you can take them home. For only \$24.95 each.

This is the kind of movie offer that only happens in the movies. Four hot titles make one hot offer. The thrilling true life adventure of **Emerald Forest**, the rock star legend of **Eddie and the Cruisers**, the Rob Reiner romantic comedy of **The Sure Thing**, and the brilliant Broadway musical **A Chorus Line**, are films for today and all time. Film lovers' films at bargain lovers' prices.

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\$24.95* each

**Available
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Adventures In Video: In The Middle Of Minneapolis Market Boom

BY EARL PAIGE

MINNEAPOLIS Dave Ballstadt has been entrenched here since 1981, when he opened the first Adventures In Video store. Now, Ballstadt says, the local home video retail scene is exploding. His 10-store chain is rushing to keep pace.

A galvanizing influence was the opening last summer of the first Title Wave store—with its dazzling West Coast neon look—just around the corner from Ballstadt's flagship store in suburban Crystal (Billboard, Sept. 6, 1986). There is also increased competition from locally based Video Update, the new chain Mr. Movies, and expansion of the chain run by fellow video pioneer Bob Bigelow, Bigelow Video.

Most of the Adventures In Video stores are being doubled in size.

Even the office in suburban Fridley is up to 4,000 square feet, double its original space.

With the floor space expansion, Ballstadt is making two other moves: open display of product and diversification into compact disks.

Ballstadt sees advantages in getting videos out from behind the counter and wired for theft protection.

"For us, it means going from 10 to seven employees per store. Our counter area in Fridley is 16 by 32 feet. There's 8,000 movies back there. Compare that to 13 by 6½ feet for counter at our new Richfield store," he says.

Added space has facilitated stocking CDs. The stores are racked by Lieberman Enterprises. "We pay for the merchandise, but it's 100% guaranteed." Adventures discounts

CDs in its 1,000-piece inventory \$3.

A recently launched mail-order business is developing for Adventures In Video, too, focusing on major league baseball tapes. "We're the only one advertising in Baseball Digest," says Ballstadt. The campaign offers 3M's titles on the local Twins, the New York Mets, and the New York Yankees at \$19.95.

The chain has been in and out of hardware over the years, but the added floor space is allowing for another run at it. Ballstadt frets that not offering customers VCRs sends them to other stores. "That's why we stay in Beta, although it's only 18% now. We sold Beta machines. We don't ever want a customer to think we didn't take care of them."

As for the competition, Ballstadt used a banner in the Crystal store declaring, "Here's where the titles

are!" when combo store Title Wave opened nearby this summer with a \$1 rental on all tapes.

The first weekend Title Wave hit, Ballstadt lashed back with 99-cent rentals chainwide. The following weekend, Ballstadt repeated the price. Then, he retreated. Only the Crystal store stayed at 99 cents as Ballstadt mapped his next move. "I'd rather be out there setting off

the bombs than running around trying to defuse them."

Research is Ballstadt's strong suit. In-depth demographic/psychographic studies led to his latest and most daring move, into a downtown condominium development.

"There's 30,000 [residents] within a one-mile radius, 80% single. These condos are \$250,000. The average in-

(Continued on next page)

INSTANT REPLAY STOCKS LASERDISKS

(Continued from preceding page)

tempts, but they've all failed. Many of our customers drive quite a distance to come to us." For that reason, Instant Replay's disk rental program is organized around weekly fees. Club members pay \$4 a week for each disk rented, plus an additional 70 cents for each extra day.

Videotape rentals are geared toward a more local clientele: Movies average \$3 daily per tape and \$2 for each additional day. Club membership runs \$10 per year for both tapes and disks.

As is true for much of the industry, Instant Replay's sell-through business commands an increasing portion of software and hardware revenues.

"The lower list prices for movies certainly help our sales business, as does the spread of video technology. Awareness for the video aspects of laser grows steadily, and that opens the market for both hardware and software," says Wang. He adds that rental receipts for all categories continue to grow.

Among Wang's best-selling videodisks are titles featuring U.S. military flying groups the Blue Angels and Thunderbirds as well as the Canadian National Air Force's equivalent group, the Snowbirds. These titles are available only as Japanese imports.

"There's a large audience for these aeronautical titles—a surprisingly large one, in fact. People interested in airplane technology also seem to fall into the more affluent demographic that purchases laser units. Moreover, they're also interested in the gadgetry aspects of audio and video, which makes them even more interested in us," says Wang. He says he sees no discernible patterns in music/movie sales outside the occasional surge of one hot item.

Retailing at \$599, the Teak LV-500, one of many combination CD/LD units carried by Instant Replay, is the company's best-selling

hardware item. "In terms of hardware, we have to position ourselves in the middle to high end of the market. Our customers are willing to pay more, but they also want more for their money," Wang says. He adds that Instant Replay's hardware rental business is spurred by customers trying out equipment they may wish to purchase.

In general, Wang finds consumer awareness of laser video technology to be quite low. He thinks mail-order ads placed in *The Wall Street Journal* proved unsuccessful because the readers did not understand laser video. He cites more favorable response from ads in more laser-aware video publications.

Instant Replay's local advertising, mainly in major daily *The Boston Globe* and on talk radio station WEEI, aims to build laserdisk trade via awareness of the compact disk. "Compact disk knowledge and penetration is much greater, and we try to grab people who understand the audio benefits of digital technology. The combination CD/LD units figure prominently in this. All of our ads, either local or national, emphasize digital sound," says Wang.

The fluctuating Japanese yen concerns Wang. "We've seen a 30% rise in import disks because of changing yen values. This makes setting prices difficult. It also confuses customers. Pioneer has suffered as well because of this," he says.

"Most stores serve only one function," says Wang about Instant Replay's hardware/software success. "A lot of it has to do with location. Hardware stores in malls have real trouble with movies because people are used to visiting them on an irregular, nondaily basis. Our main store, convenient to [principal area highway] Route 128, is where people pass by very often. We also have knowledge of the equipment that the movie dealers don't. We can educate our customers in ways that others just cannot."

GEORGIA CHAIN DROPS VCRs

(Continued from page 42)

to Goodman.

Goodman is set to position Video Warehouse's Lenox Road outlet across the street from the giant, upscale Lenox Square shopping center as his flagship store and showpiece. Soon, 8,000 movie titles will be available for rent and 1,000 titles for sale at Lenox. Five thousand rental titles and 1,000 sale titles will be available in the three other locations.

In early November, Video Ware-

house closed an unprofitable operation in suburban Duluth, Ga., near Gwinnett Place Mall. "There was more competition in the area than we really needed," Goodman says. "We felt expenses were higher and we weren't making a profit." Replacement sites will be considered during 1987. Further plans include a CD software rack of approximately 100 hit titles in all locations by Feb. 1.

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ISSUE:

MARCH 7

AD CLOSING:

FEBRUARY 10



IN THIS ISSUE:
NEW CHART: TOP 20 HEALTH & FITNESS VIDEOS

ADVENTURES IN VIDEO

(Continued from preceding page)

come is \$30,000. When we found out these people were shopping at a 7-Eleven and not driving for groceries weekends, we knew we were in business. Ninety percent of our traffic now is walk-in."

Research has helped Ballstadt appreciate locations with neighboring high-traffic, service-intensive businesses. "We know people shop for video while doing other errands."

Video stores isolated as free-standing units are less promising, says Ballstadt, pointing to gas station conversions, a specialty of another competitor here, locally headquartered franchiser Video Update.

Studies also have convinced Ballstadt that fast check-out is crucial. Adventures In Video's new Retail Technologies system "will do three rentals and spit out a receipt in three seconds flat," he says.

Ballstadt emphasizes exploitation of original packaging. In overhauling display by taking all movies out from behind counters, Ballstadt admits there is a labor-intensive cost to repackaging them in white wear-resistant Plastic Reel Corp. boxes and stripping on the original art.

"We have solved the glare problem. One of our industry's worst hangups is the way shrink-wrapping makes it hard to read the copy."

Having the original art at home "instead of a plain Amray box and the videocassette is a huge advantage to more product exposure. You rent two or three movies, and you forget why you selected them from the usual empty box on the shelf. You sit there with the graphics and synopsis and other packaging details, and it enhances the product."

Again capitalizing on packaging, Ballstadt discovered that Can Am shelving allows display of both the spine and face. These steel twin-pocket shelves feature the product at an inviting angle. In open areas, the 6-foot-high Can Am panels are sandwich-boarded together.

Color scheme is important to Ballstadt. "The shelves are white, attractive. It goes with the light shades we use for decor—blues, pastels. You don't want red or intensive texture. It's not relaxing."

Adventures In Video's 85 employees are urged to get interested in the product. "We give them \$5 weekly to go to the movies, and they have two free rentals a day. How's that for a benefit? We also have a payroll deduction plan for VCR purchase, \$10, \$20 a month. It's a nice, painless way to get it paid off in a couple of years."

Ballstadt favors display by genre and treating adult movies with taste. "We try to separate it, but make it something people don't feel they have to sneak into—thus, the swinging half doors. That way, kids stay out. We want both men and women to feel comfortable shopping for adult."

As for children, Ballstadt takes special pains. He buys plastic playground items, a slide, or an old Western fort. "One mother left her child in the store when she rushed off on an errand. That's trust," brags Ballstadt.

Most stores are open 9 a.m.-midnight, Monday-Saturday, and 11 a.m.-7 p.m. on Sunday.

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Ingram Video now has a fourth big distribution center in Dallas. This means even more of the good things that tickled you pink before.

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By opening our Dallas distribution center, we've increased our ability to provide current information on hot new video releases as well as immediate stock verification on more than 8,000 prerecorded video titles. And if you order before 10:30 AM your time, we'll ship your order the same day. Any orders placed later in the day will be shipped within 24 hours. It's our job to offer service you can depend on today, and information you can count on tomorrow.

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For more information, give us a call, toll free, at 1-800-423-2260. In Tennessee, call 1-800-468-9464.

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INGRAM
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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.

- AMERICAN ANTHEM**
Mitch Gaylord, Janet Jones
♣ Karl Lorimar 21926/DC/\$29.95
- BAD GIRLS IN THE MOVIES**
David Carradine, Yvonne DeCarlo, Gene Autry
♠♥ Lightning 9074/SBI/\$59.95
- THE BEST OF THE WORLD WRESTLING FEDERATION VOL. IX**
Junk Yard Dog, Andre The Giant, Ken Patera
♠♥ Coliseum 031/SBI/\$59.95
- BORIS GUDONOV**
Yevgeni Nesterenko
♠♥ Kultur/\$69.95
- THE BRITISH BULLDOGS**
Daveyboy Smith, Dynamite Kid, The Bulldogs
♠♥ Coliseum 030/SBI/\$59.95
- CARMEN**
Laura Del Sol, Paco De Lucia, Cristina Hoyos
♠♥ Media 15069/Image/\$36.95
- CHARLIE BARNETT'S TERMS OF ENROLLMENT**
Charlie Barnett
♠♥ CBS/Fox/\$29.98
- CINDERELLA**
Cheryl Smith, Kirk Scott, Brett Smiley
♠♥ Lightning 9599/SBI/\$69.95
- DIARY OF THE DEAD**
Geraldine Fitzgerald, Hector Elizondo
♠♥ Vista 0006/SBI/\$79.95
- ECHO PARK**
Susan Dey, Tom Hulce, Michael Bowen
♣ Paramount 21932/DC/\$29.95
- THE HEARTBREAK KID**
Charles Grodin, Cybill Shephard, Jeannie Berlin
♠♥ Media 15075/Image/\$36.95
- LAS VEGAS STRIP WARS**
Rock Hudson, Sharon Stone, James Earl Jones
♠♥ Lightning 9598/SBI/\$69.95
- MR. MEAN**
Fred Williamson, Raimund Harmstorf, Crippi Yocard
♠♥ Magnum 3138/SBI/\$79.95
- ONCE UPON A WHEEL**
Paul Newman
♠♥ Magnum 3143/\$39.95
- THAT WAS ROCK**
Chuck Berry, James Brown, Tina Turner
♠♥ Media 15074/Image/\$36.95
- A TIME TO LIVE**
Liza Minnelli
♠♥ Vista 0005/SBI/\$79.95
- TWELVE CHAIRS**
Frank Langella, Ron Moody, Dom DeLuise
♠♥ Media 15073/Image/\$36.95
- WORLD WRESTLING FEDERATION'S INSIDE THE STEEL CAGE**
Tito Santana, Hulk Hogan, King Kong Bundy
♠♥ Coliseum 029/SBI/\$59.95
- THE ZERO BOYS**
Daniel Hirsch, Kelli Maroney, Joe Phelan
♠♥ Lightning 9950/SBI/\$79.95

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.

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	41	SANDI PATTI WORD WR 8325/A&M ★★ NO. 1 ★★	37 weeks at No. One MORNING LIKE THIS
2	2	21	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION
3	5	61	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
4	8	5	STRYPER ENIGMA 82339-1	TO HELL WITH THE DEVIL
5	3	29	MICHAEL W. SMITH REUNION WR 8332/A&M	THE BIG PICTURE
6	6	17	STEVE GREEN SPARROW SP 1120	FOR GOD AND GOD ALONE
7	4	17	PETRA STAR SONG 7-102-07386-0/WORD	BACK TO THE STREET
8	10	81	AMY GRANT ● WORD SP 5060/A&M	UNGUARDED
9	RE-ENTRY		SANDI PATTI IMPACT RO 3874/BENSON	THE GIFT GOES ON
10	RE-ENTRY		AMY GRANT MYRRH SP 5057/A&M	A CHRISTMAS ALBUM
11	13	49	CARMAN WORD WR 8321/A&M	THE CHAMPION
12	16	9	SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD	HYMNS
13	9	185	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
14	14	25	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
15	27	9	BRENTWOOD SINGERS BRENTWOOD R25027	KIDS SING PRAISE
16	7	9	DEGARMO AND KEY POWER DISC PWR 01087/BENSON	STREET LIGHT
17	11	9	STEVE CAMP SPARROW SPR 1129	ONE TO ONE
18	12	121	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
19	19	9	CARMAN POWER DISC PWR 01086/BENSON	A LONG TIME AGO
20	24	85	RUSS TAFF MYRRH SP 751/A&M	MEDALS
21	20	5	PHILIP BAILEY MYRRH 7-01-683406-9/WORD	TRIUMPH
22	35	234	AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
23	22	5	MESSIAH PROPHET PURE METAL 790-060-0477/REFUGE	MASTERS OF THE METAL
24	23	21	WHITE HEART SPARROW SP 1128	DON'T WAIT FOR THE MOVIE
25	37	13	BLOOD GOOD FRONTLINE RO 9002/BENSON	BLOOD GOOD
26	17	9	CHRIS EATON REUNION WR-8349/A&M	VISION
27	29	5	SAINT PURE METAL 790-060-0493/REFUGE	TIMES END
28	18	69	STRYPER ENIGMA 72077-1	SOLDIERS UNDER COMMAND
29	34	45	WAYNE WATSON DAYSRING 7-01-413501-5/WORD	GIANTS IN THE LAND
30	15	13	GREG VOLZ MYRRH 7-01-684638-5	THE RIVERS RISING
31	36	29	FIRST CALL DAYSRING 7-01-4144014/WORD	UNDIVIDED
32	38	21	DAVID MEECE MYRRH WR 8336/A&M	CHRONOLOGY
33	25	5	KATHY TROCCOLI REUNION 7-010-01412-4/WORD	IMAGES
34	31	17	LARNELLE HARRIS BENSON RO 3956	FROM A SERVANTS HEART
35	NEW ▶		MYLON LEFEVRE COLUMBIA BZT 40334	LOOK UP
36	NEW ▶		NEW GAITHER VOCAL BAND WORD 7-01-000733-0	ONE X 1
37	26	29	BRYAN DUNCAN LIGHT 7-11-5709122/LEXICON	HOLY ROLLING
38	33	25	MATHEW WARD MYRRH 7-01-000521-4/WORD	ARMED AND DANGEROUS
39	30	77	STEVE GREEN SPARROW ST 41022/CAPITOL	HE HOLDS THE KEYS
40	40	33	JIMMY SWAGGART BENSON RO 3645	IT'S BEGINNING TO RAIN

(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.

GOSPEL LECTERN

by Bob Darden



This is the first of a two-part interview with Christian singer/songwriter Greg X. Volz.

THERE ARE A LOT of spokesmen for contemporary Christian music, but not many voices. Russ Taff is a voice. So's Sandi Patti. Phil Driscoll is another. But one of the most important voices has been little known outside the raucous universe of Petra fans. This voice belongs to Greg X. Volz, the group's lead singer through six albums and a host of awards, including two Grammy nominations.

Traditionally, lead singers who leave popular groups

Former Petra vocalist steps out on his own

have had mixed success; Volz didn't even have a recording contract when he left Petra after having given a year's notice. But after undergoing a long incubation period and suffering through the usual contract hassles with his new label, Myrrh, Volz re-emerged a few weeks ago with "The River Is Rising." It is, quite simply, one of the 10 best contemporary Christian releases of 1986.

Volz is currently on tour with his band, Pieces Of Eight (which includes ex-Paul McCartney drummer and Christian soloist in his own right Joe English). Opening for Volz is another new Myrrh signee, Kim Boyce.

"The River Is Rising" is melodic rock, and the title track sounds like a mixture of Journey and Roger Daltrey. With the right promotion, it could be a sure-fire crossover hit. But the album is not just another solo project; most of the tunes on the album were co-written with Mike Schmitz, and Volz is quick to spread around the credit.

"Mike's been my best friend for the past 10 years, and

we've been working together for the past 12 years or so," Volz says from somewhere on the road. "He's kind of been hidden the past few years in Missouri and has just grown into a prolific writer. We've spent a lot of time together, just hanging out, working this project out. But really it was born 10 years ago in our minds. We always knew we'd do a project together someday."

Volz says he and Schmitz wrote 26 songs together in 1985. "We demoed 18 of them, and eight of those songs appear on 'The River Is Rising.' The other two I wrote with Jonathan David Brown."

The material on "The River Is Rising" is still rock—but it doesn't sound much like what Petra's been doing.

"Well, in Petra I was limited in what I could do," he says cautiously. "I have a lot of r&b in me, and so this new material has r&b in it. The stuff we're working on now has even more, but with a fresh feel."

"The continuity's there as well because it features mostly the work of one particular writer: Mike. That avoids the seesaw, roller-coaster of styles that happens on some band albums. Mike writes exclusively for me and Xavier Publishing (Xavier is Volz's middle name). It's a family situation."

Working that closely together sometimes has a darker flip side as well. One of the songs, "Barrier," chronicles such a period.

"Barrier" came out of a time three years ago when I first started seeing what was going to happen in Petra," Volz says. "I kept telling Mike, 'Hang in there, our time is going to come.' But after more than a year of hearing that, he got frustrated. He'd say, 'You're out touring, making records, and you're asking me to put my life on hold for you.' Well, since my contract wasn't up yet with Star Song, I had to keep telling him, 'Wait, wait, be patient.' That's when he wrote 'Barrier'—which is what I was to him at the time. Now, of course, that's all changed."

JAZZ BLUE NOTES

by Peter Keepnews



A MEETING OF GIANTS that is without precedent in jazz history takes place at the end of this month, when Betty Carter and Carmen McRae join forces at San Francisco's Great American Music Hall.

It's rare enough for two singers of their stature merely to be on the same bill. But Carter and McRae will actually be performing together, using McRae's rhythm section, and the momentous occasion will be recorded. Tom Bradshaw is producing; as of this writing, no label has been set.

Great jazz vocalists have, of course, performed and recorded together in the past—remember Sarah Vaughan and Billy Eckstine, Ella Fitzgerald and Louis Armstrong, Carter herself and Ray Charles? But this will be the first time two female jazz singers of this caliber have teamed up for an entire album.

The Carter-McRae tandem takes the Music Hall stage for three nights, from Jan. 30 through Feb. 1. There are no current plans for the two vocalists to repeat their duet performance—which makes it all the more important that some hip label grab this album and give it the push it deserves.

MORE "MIDNIGHT": Blue Note has released "The Other Side Of 'Round Midnight,'" a companion to Columbia's "'Round Midnight" soundtrack album. The new album, of course, features Dexter Gordon, the veteran saxophonist who stars in the celebrated film. It includes six numbers featured in the film (among them the title track and Gordon's dreamy version of "As Time Goes By"), as well as three selections re-

corded for the film but not used. Herbie Hancock, Bobby Hutcherson, Wayne Shorter, and Bobby McFerrin are among the other featured artists.

Meanwhile, Fantasy/Milestone has jumped on the "'Round Midnight" bandwagon by releasing its own album of the same name, which it says was "inspired by" the movie. The album contains seven different versions of the classic Thelonious Monk composition culled from the catalogs of the various labels owned by Fantasy. Included are a solo interpretation by

A star vocal duo is born as Carter meets McRae

Monk himself and the original Miles Davis recording of the tune, which went on to become one of the staples of Davis' repertoire.

ALSO NOTED: The recently reopened Carnegie Hall hosts a rare evening of traditional jazz on Saturday (10), with the veteran trombonist and bandleader Turk Murphy as both the guest of honor and the star attraction. Murphy, a pioneer in the revival of New Orleans-style jazz, has been based in San Francisco for close to 50 years and seldom ventures east. The Jim Cullum Jazz Band from Texas and the Hot Antic Jazz Band from France are also on the bill of what promises to be the biggest event of its kind that New York has seen in years.

Hanna-Barbera Bible Series A Hit

Innovative Marketing Strategy Used

LOS ANGELES Hanna-Barbera Productions, considered the world's largest producer of animated entertainment, has carved out a substantial, non-theatrical home video market success for itself with its six "The Greatest Adventure: Stories From The Bible Series" series. Introduced last summer, the titles have sold more than 400,000 copies through a nonconventional network of 3,500 religious bookstores and direct sales.

Bruce Johnson, executive in charge of production, says the figures are in excess of original projections and points to what appears to be an extremely fertile market for this type of programming. The studio is now planning a major first-quarter direct sales push to several million households through an arrangement with Parents Magazine, supported by print ads in Good Housekeeping, Better Homes & Gardens, Family Circle, Parade, and others. The programs are also starting to cross over into traditional video and secular outlets as evidenced by their presence in 175 B. Dalton bookstores.

According to Johnson, this type of original programming would not have been possible except for the advent of home video. Joseph Barbera, president of Hanna-Barbera, had been pitching the idea to the networks for nearly 20 years but to no

avail.

When VCRs reached a 25% television household level, the studio elected to make a \$2.5 million, original program commitment. The company utilized its best animation and production resources and then went to such notables as Lorne Greene, Ed Asner, James Earl Jones, Herschel Bernardi, Robby Benson, Mariette Hartley, and others for voice characterizations. Three clergymen worked as technical advisors.

The first series consists of Old Testament stories such as "Moses: Let My People Go," "David & Goliath," "Joshua And The Battle Of Jericho," "Noah And The Ark," "Samson And Delilah," and "Daniel And The Lion's Den." Each \$19.95 title runs 30 minutes and is aimed primarily at a two to twelve-year-old age group with parents.

Johnson says the programming is not intended to proselytize. Each title uses the same framing device, time traveling whereby classic Bible stories are witnessed by three young children. Above all, says Johnson, the emphasis is on a high-quality, family entertainment series.

The initial strategy, according to Johnson, was to segment the religious market through religious bookstores and churches. In addition, an 800 number was used on religious

broadcast independents and cable outlets for direct sales. USA Network, CNN, WTBS, and others were also used, as were both religious and secular radio.

The alternative marketing has created some demand for the product from video software stores "but we want to encourage a sell-through mentality first," says Johnson. To that end, Hanna-Barbera is providing a product display rack that holds 36 titles. More than 200 of those dumps have been sold into video stores. "We have not been aggressive there yet. But we are exploring the possibility of more mass marketing."

Several other home video firms, such as Vanguard and Magnum, also offer religious programming on home video.

JIM McCULLAUGH



Star Power. Actor Jon Voight learns more about the home video business as he is flanked by RCA/Columbia Pictures Home Video executives Fritz Friedman, director of marketing, left, and John Levin, senior product manager, theatricals. Voight was on hand recently at a press meeting the company hosted to announce the release of "Desert Bloom."

Company Looks To Apply Technology To Laserdisk

Macrovision Pushes Antipiracy Device

LOS ANGELES With the addition of Warner Home Video and Media Home Entertainment, Macrovision estimates that its antipiracy encoding technology is now on some 15 million prerecorded videocassettes.

In addition, according to Gary Gwizdala, chief operating officer of the company, Macrovision is developing related applications for such other technology as laserdisk and broadcast transmission.

CBS/Fox, MCA, MGM/UA, Walt Disney, and HBO/Cannon have been expanding their utilization of the technology, which Gwizdala claims is now more than 75% effective.

The company also remains in active negotiation with other home video programmers who may license the technology in the near future. European operations are also close to being launched.

Gwizdala reiterates that home copying still remains a prevalent thorn in the industry's side. A recent Nielsen study, for example, suggests that 20% of the television households in the U.S. are making at least one illegal copy of a prerecorded video. Other industry research also indicates that 40% of new VCR sales are going into current VCR households.

Says Gwizdala, "That doesn't mean they are going to copy, but it does set up the potential."

Macrovision is also being used by some 200 companies in the nontheatrical market through a licensed duplicator arrangement. Those firms include Kodak and General Motors.

More recently, Macrovision has been working in conjunction with Philips, Laserdisc Corp., and Pioneer Electronics to apply the technology to laserdisk.

Says Gwizdala, "We know the technology works with laserdisk, (Continued on page 55)"

Says Longform Is No Long Shot

Videoarts Views Future

LOS ANGELES Despite the limited sales picture to date in the U.S. for music videocassettes, Videoarts Japan Inc., is positioning itself as a major worldwide producer and licensor of such product.

The company believes that the market will develop substantially in due course. The market's future, though, may rest in the hands of companies still very dedicated to the medium and those willing to take newer marketing approaches, says Hisao Ebine, managing director of the company.

Videoarts is an arm of Telecom Japan Inc., a Tokyo-based company that began in 1973 with operations that include television commercial films, television and radio programs, video packages, distribution of foreign television programs, editing and publishing, new media-related ventures, and projects relating to communications video.

According to Ebine, the company is offering an expanding catalog of music product on optical laserdisk, VHD videodisk, and home tape formats in the Japanese market.

Already available are such titles as "Keith Jarrett: Last Solo," "Dionne Warwick In Concert," "Quincy Jones: Reflections Live At Budokan '81," "Deja Vu/Paul Mauriat," "RIT Special/Lee Ritenour Live," "Lee Ritenour & Dave Grusin Live From The Record

Plant," and "Eric Clapton Live '85."

Recently added to the lineup are "The Prince's Trust All-Star Rock Concert," "Every Breath You Take" from the Police, a new Keith Jarrett project, Joe Jackson and Dennis DeYoung titles, and a Manhattan Transfer program.

Ebine says that since 1984 Videoarts has either produced or licensed 26 programs. The emphasis is on the Japanese market, but Videoarts is planning to widen its periscope by cross-pollinating its efforts in the U.S. as well as in other territories.

Ebine says he is buoyed by the success of music video on laserdisk in Japan. He hopes that an increased universe of combination CD and laserdisk players in the U.S. will ignite the home market as consumers begin to appreciate the benefits of both.

Music video, in general, has met with substantial success in Japan, unlike in the U.S. market. Japanese consumers are particularly interested in American and European artists. For that reason, Videoarts issued a 52-page program to accompany "The Prince's Trust." The program was a different marketing wrinkle that helped in that title's campaign there. Another reason for music video's success in Japan, notes Ebine, is the evergreen nature of much of the material, particularly jazz and fusion projects, which have "a long shelf life and offer more adult programming."

FOR WEEK ENDING JANUARY 10, 1987

Billboard

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TOP VIDEODISKS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	3	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	Laser	29.95
2	1	11	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	Laser	34.98
3	4	15	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	Laser	34.98
4	3	29	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
5	NEW▶		LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG	Laser	34.98
6	6	5	POLICE ACADEMY 3: BACK IN TRAINING	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG	Laser	34.98
7	9	19	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 30649	Sally Field James Garner	1985	13	CED Laser	29.95 29.95
8	5	13	BRAZIL ◆◆	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R	Laser	34.98
9	NEW▶		GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	13	Laser	29.95
10	NEW▶		SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	Laser	34.95

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

Fast Forward

BY KEN JOY

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

YOU MAY NOT believe what you've read given all the heated exchanges between the purveyors of VHS and 8mm over who has the most viable of formats, but Korean manufacturer Samsung has announced that, possibly as early as the fourth quarter of 1987, it will introduce the world's first 4mm video system.

You read right—4mm!

Samsung confirms that it intends to show a prototype that features a 2 1/2-inch electronic LCD view finder and full playback capability at the Consumer Electronics Show (CES) Thursday-Sunday (8-11) in Las Vegas, Nev. It should create a stir and cause more than a few industryites to scratch their heads.

A number of observers argue that 8mm is just now gaining an audience among consumers, and the introduction of yet another format, incompatible with every other existing format, will only serve to dilute the video hardware market and cause confusion among consumers.

Samsung doesn't see it that way and claims to have spent more than \$2 million developing this product. The prototype weighs a little more than 3 pounds without a battery and is expected to carry a retail price tag of approximately \$1,300.

The 4mm camcorder system, called the SV-C, besides being uniquely small, is also novel in that it's the first product that Samsung has produced entirely on its own and may signal a direction of more original product.

The company has been vague on the exact availability of the product in the U.S., having said it will be introduced "possibly sometime next summer." The fourth quarter, however, appears the most likely time frame.

Samsung drew headlines during the Korean Electronics Show last summer in Seoul when it introduced a combination VHS/8mm VCR. Controversy stemmed from the product's ability to record in both formats and copy one format to another. The film industry raised strong protests against the system (as it did with the announcement of a dual-deck VHS machine) and promised to fight the product's entry into the U.S. The company benefited from the "exciting new technology" headlines in the worldwide trade press and gained exposure for its line of regular VHS machines, which are aimed at the low-end mass market.

But at the height of all that hoopla, Samsung quietly dropped the dual-deck VCR from its production plans and never mentioned it again. The residue of all that publicity lingered, nonetheless.

Manufacturers from the Far East have had a long track record of displaying new technology at trade shows, which generates
(Continued on next page)

The Laser News

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FAST FORWARD

(Continued from preceding page)

press and causes competitor interest, but then not introducing the product until much later—sometimes never.

A number of observers speculate that since Samsung did not deliver the promised dual-deck VCR, the 4mm on display at CES is yet another ploy to attract trade attention.

There are a couple of factors that tend to support the theory that 4mm may never be marketed.

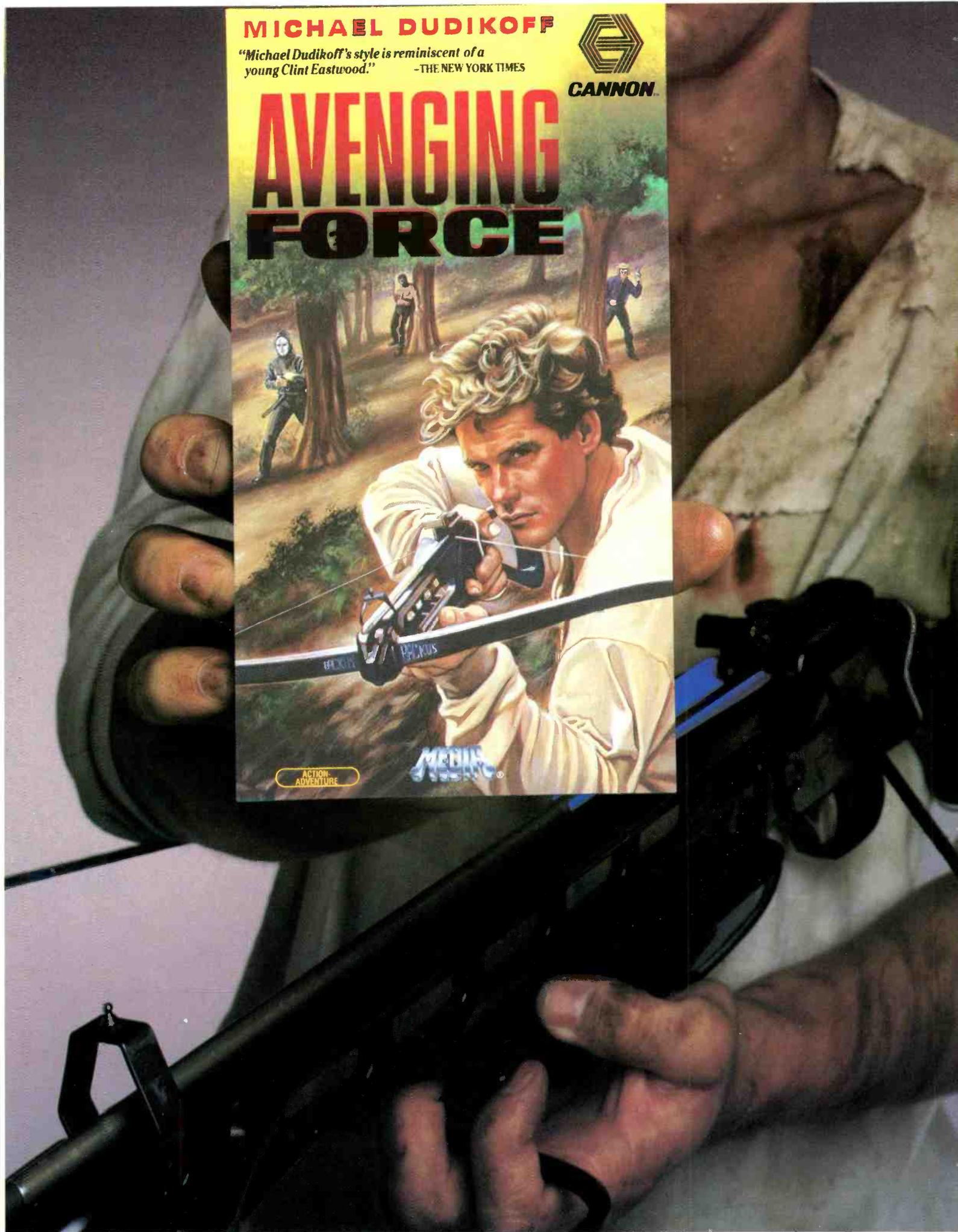
The new configuration is not backed by any 4mm tape availability. Samsung claims the video unit will use the same 4mm high-density metal audiotape being readied for digital audiotape (DAT) machines, although the video unit won't actually record its audio digitally. DAT machines are facing one obstacle after another, and their introduction in the U.S. in the foreseeable future seems unlikely, leaving the 4mm machine all dressed up with no place to go. Even if DAT players were available, it's doubtful enough tape would be available for DAT.

To date, there is a good reason why DAT machines are not being sold in the U.S.—the compact disk. The CD has taken the record industry by storm, and manufacturers don't want to undermine the format's success with another audio format. Recent developments, however, indicate Japan's intention of moving ahead with DAT in 1987.

Why would Samsung try to dilute an 8mm market that is just trying to get a foothold? The company's reasoning appears simple enough—it sees different video formats competing in the market the same way that still cameras have for years. A company spokesperson says, "Still cameras come in 35mm, 110, and disk formats, not to mention a few oddball formats that have managed to hang around for a few loyal consumers, and it gives consumers a broader choice to choose a format that best suits their needs and pocketbook."

Another major 4mm bar is that there have been no reported talks about prerecorded programming in that format. Most home video suppliers have not even been approached about software. Typical studio responses: "Are you kidding?" and "We're not even releasing in 8mm yet!"

Consumers do have a choice and no one will be twisting their arm to buy 4mm if they want 8mm or Beta or VHS or VHS-C. But sooner or later a format will be introduced that the industry will simply have to ignore because it will be one format too many. Whether 4mm is that format remains to be seen. If the video-consuming public is interested in a compact format to use only for recording personal events and not for recording broadcasts of cable programming (the DAT microcassettes are not long enough to record an entire movie), then 4mm may be just the ticket.



MICHAEL DUDIKOFF IS BACK IN ACTION AND FACING HIS DEADLIEST OPPONENTS.

"Michael Dudikoff's style is reminiscent of a young Clint Eastwood."

—NEW YORK TIMES

Michael Dudikoff ("American Ninja"), the action hero of today, is back in full avenging fury with the kind of fast-paced excitement that your customers demand.

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Don't miss the action when, unarmed and facing overwhelming odds, Hunter's fight for revenge becomes a struggle for survival itself.

Available on videocassette



New S.F. Label Is Marketing New Age Titles

BY AKIVA KAMINSKY

NEW YORK A new video label, New Era Media, is fighting long odds to bring its brand of music to the home video market. Called "visual music video," the new age art form is trickling into the market through NEM's alternative distribution network.

Unlike music video, visual music video consists almost entirely of abstract images, avoiding shots of the performers.

Founded in July by Allan Kessler, San Francisco-based NEM is a wholly owned subsidiary of The Ark Group, a video distribution company.

Kessler spotted the need for NEM while distributing "California Images," a visual-music title packaged by him and released in October 1985 through The Ark Group. While searching for new product he found that many artists were duplicating their own cassettes and making their own packages. NEM licenses the master from them, then duplicates, packages, and handles the distribution.

NEM's October launch consisted of four releases:

- "Enchanted Landscapes," two volumes, \$39.95 each, 40 minutes per volume. It is the reissue of a video of a multivisual show, produced by Mary Walsh in association with Ken Jenkins, and includes music by Ray Lynch, C.H. Deuter, Iasos, Emerald Web, and Danna & Clement.

- "Radiance: The Experience Of Light" (\$39.95), a 22-minute film made in 1978 by Dorothy Fadiman and produced by Michael Wiese. It has made more than \$100,000 thus far.

- "Celebration: I Am All Of These" (\$39.95), an eight-minute film made in 1980 by Dorothy Fadiman.

- "Andromeda" (\$39.95), a 28-minute film produced by Gene Falk of Gem Graphics, Sedona, Ariz. The film features fluid imagery achieved by using a special optical system to capture light passing through crystals, with original music by Anne Williams.

With video specialty stores concentrating on recently released feature films, Kessler is targeting his product at alternative, new-age-type outlets. "Seventy-five percent of my accounts did not have videos before I spoke to them," he says. Most of the new outlets are on the West Coast, with a scattering of shops nationwide.

Mail-order sales from The Ark Group's list are being handled through a subsidiary, Ark Video Arts. Kessler has placed titles in five small catalogs specializing in new age and video products. Current print advertising, with billings of about \$2,000 per month, includes spots in New Age Journal, East-West, and New Frontier.

While best sellers in this market sell about 10,000 units, Kessler would be satisfied with 2,000 per title.

The firm's list of titles also includes "Thursday Afternoon" by Brian Eno and "Natural States" by Paul Speer and David Lanz.

SOUNDIE MUSIC CLIPS TO BE RE-RELEASED

BY MOIRA McCORMICK

CHICAGO "Music videos" produced as far back as the '40s will soon be available for home viewing from Active Home Video.

The Los Angeles-based manufacturer will release an hourlong compilation of "soundies," as the clips were known, in January. "We expect to have five more volumes out within the year," says Active Home Video's Dan O'Donnell, who, along with Ron Levanson, is executive producer of "Soundies Vol. I." The compilations will retail for \$24.95.

According to O'Donnell, "several thousand" three-minute soundies were produced from 1940-47 by Soundies Distributing Co. of New York. The clips were viewed on a coin-operated machine called a Panoram and featured such popular artists as Ozzie Nelson, Gale Storm, and the Larry Clinton Big Band performing their hits.

In addition, soundies included novelty pieces, cartoons, dance numbers, and orchestral scores with titles such as "Aqua Fun" and "Winter Spills And Thrills." The majority of the soundies were produced and directed by William Forrest Crouch.

O'Donnell says Soundies Distributing enjoyed considerable success with its creations but went out of business in 1947. "There are two theories as to why the company folded," he says. "One is that they simply overproduced soundies; they could put them out at a rate of one a day. The second possibility is that, due to the restraining order put on them by the projectionists' union [because projectionists weren't involved in soundies], they lost six months. Then World War II ended, and television started up."

Active Home Video acquired the soundies through Howard Hays, director of commercial services at the UCLA Film Archives. Hays was acquainted with "the guy who had them, who had a closet [filled with them]," says O'Donnell. "He wanted them restored."

The soundies were transferred by Active Home Video to 3/4-inch videotape, and the first compilation was put together, produced by Dewey Russell. The soundies film itself is public domain, but "the music had to be cleared," says O'Donnell. Active's compilation, with narration, holds its own copyright.

O'Donnell says "Soundies Vol. I" will be marketed via print ads in specialty film collector magazines as well as other consumer and trade publications. "We'll also be targeting the music video market."

Also scheduled for January release from Active Home Video are "In Stitches: Standup Comics On The Horizon" (50 minutes, \$29.95), which features such up-and-coming comedians as Sue Kolinsky, Mike Sullivan-Irwin, Eddie Strange, and Bob Somerby, taped at Garvin's Comedy Club in Washington, D.C., and "Buxom Boxers" (60 minutes, \$39.95), which O'Donnell describes as "t&a boxing."

THERE IS ONLY ONE MUSIC MAN. Meredith Willson's "the MUSIC MAN"



Certified *Gold* in unit sales by the Recording Industry Association of America — and still marching out the doors of video retailers everywhere.

Join the big parade of the all-American, Academy Award-winning movie musical classic. Now available on HiFi Stereo videocassette and CX Stereo laserdisc.

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ROBERT PRESTON SHIRLEY JONES BUDDY HACKETT
HERMIONE GINGOLD PAUL FORD
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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
			★ ★ NO. 1 ★ ★					
1	1	10	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
2	2	9	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
3	4	12	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	3	21	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
5	6	62	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	5	93	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
7	7	76	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
8	8	129	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
9	10	60	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
10	21	60	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
11	13	75	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
12	12	60	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
13	11	10	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
14	9	25	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
15	16	5	THE BEST OF DAN AYKROYD ▲	Broadway Video Warner Home Video 35012	Dan Aykroyd	1986	NR	24.98
16	27	88	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
17	17	5	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
18	19	52	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
19	24	46	AMADEUS ▲ ◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
20	23	73	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
21	20	6	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
22	22	57	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
23	18	14	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
24	15	10	MY FAIR LADY ▲ ◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
25	29	4	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
26	33	4	1986 METS A YEAR TO REMEMBER	New York Mets Sports Channel/Rainbow Home Video	New York Mets	1986	NR	19.95
27	28	29	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
28	14	16	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
29	34	14	THE MUSIC MAN ●	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
30	32	58	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
31	39	13	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	29.95
32	25	6	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R	79.95
33	37	4	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG	79.95
34	31	110	JANE FONDA'S PRIME TIME WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
35	NEW ▶		DREAM LOVER	MGM/UA Home Video 800819	Kristy McNichol	1986	R	79.95
36	NEW ▶		THE POLICE: EVERY BREATH YOU TAKE-THE VIDEOS	A&M Records Inc. A&M Video 6-21022	The Police	1986	NR	19.95
37	35	7	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9985	A. Schwarzenegger	1986	R	79.95
38	26	5	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13	79.95
39	30	27	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
40	38	31	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95

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

...newslines...

FIRST LADY NANCY REAGAN AND WALT DISNEY teamed up to give 400 copies of "Sleeping Beauty" to children at a mid-December party she hosted. Each cassette bore special White House gold seals. An added treat was the presence of such characters as Sleeping Beauty, Prince Phillip, and Mickey and Minnie Mouse as entertainment. The classic film recently became the first animated feature to surpass the 1-million-unit sales mark.

SAM SPADE GETS THE COLORIZATION treatment as CBS/Fox releases "The Maltese Falcon," the Humphrey Bogart classic, in that fashion. At \$59.98, it joins Jimmy Cagney's "Yankee Doodle Dandy" in the company's Colorized Classic series.

AN IN-HOUSE DUPLICATING LAB has been added at Los Angeles' Apollo Educational Video. The result, according to president David Sherman, is that titles in the Mr. Know-It-Owl Video Tales series will sell to retailers for \$6.25 each, which includes freight.

MUSIC VIDEO NOTES: "Wham! The Final" and "Til Tuesday" are available from CBS/Fox Video Music; Vestron is offering "Ultravox: The Collection" and "The Michael Schenker Group: Rock Will Never Die." And from MCA Home Video comes "Paul Revere & The Raiders: The Last Mad Man Of Rock 'n' Roll." Most of the titles are \$29.95.

FORTY-THREE MINUTES OF LOST FOOTAGE from Orson Welles' "The Magnificent Ambersons" has yet to be recovered, but rarely heard and seen material on the Criterion Collection's new laserdisk version of the 1942 film allow viewers to reconstruct the missing parts. Criterion, a joint venture of Janus Films and Voyager Press, specializes in classic films for the laserdisk format. In addition to the 35mm nitrate fine-grain print transfer to video, still frame, and dual audio track, the disk also features complete story boards (376 individual pictures), Welles' uncut script, and the complete 1939 Mercury Theatre radio play. Also included is an 88-minute audio essay by film historian and Welles expert Robert Carringer.

THE CAMPING BUG IS EXPLORED in Twin Tower Enterprises' "The Coleman Guide To Camping," a 45-minute, \$19.95 tape hosted by Olympic gold medalist Bruce Jenner. It is designed for novices and experienced outdoor types alike.

THE HELMET-GLAD BRITISH OFFICERS seen recently at distributor branches were Trans World Entertainment sales representatives. The company is making an all-out push on its new title "Zulu Dawn," which features such characters.

BLACK HISTORY MONTH, February, will be noted by Embassy's release of Paul Robeson's "The Emperor Jones" and "Paul Robeson: Tribute To An Artist," narrated by Sidney Poitier.

INCOME TAX in the form of an alternative video is available from two manufacturers, New World's LCA label and Child's Play Video. Comedian Robert Klein hosts LCA's "Tax Attack '87," a funny, informative explanation of the new tax laws. Produced in association with the Arthur Anderson Co., the tape's suggested retail price is \$19.95. The Child's Play tape is two hours long and is titled "The 1986 Tax Guide." It retails for \$16.95. It takes the viewer through each line of a variety of tax forms. Naturally, both cassettes are tax-deductible.

LCA WILL BE DONATING a portion of its revenues from "America's Cup: Yank It Back" to the U.S. Olympic Team. The 48-minute history of the America's Cup is narrated by Christopher Reeve. LCA, a New World label, plans an aggressive tie-in with all the publicity surrounding the race.

WARNER HOME VIDEO is releasing a software translation of "Fit For Life," the best-selling hardcover health and diet book. The February release coincides with the paperback edition of the work, written by Harvey and Marilyn Diamond. The 80-minute program is priced at \$24.98. The book has sold more than 2 million copies in 31 printings, and an audiocassette version has sold more than 150,000 units.

TWO UPCOMING FILMS, "Angel Heart" and "Extreme Prejudice," have been licensed to International Video Entertainment. Carolco, which purchased a substantial interest in IVE recently, reacquired the rights to the films from Cannon Screen International, which had licensed them to Cannon/HBO for the U.S. and Canada. "Extreme Prejudice" is a Walter Hill project featuring Nick Nolte and Powers Boothe; "Angel Heart" is from Alan Parker and features Mickey Rourke and Robert DeNiro.

JIM McCULLAUGH

Direct Cinema Distributes Films To Varied Markets

BY AKIVA KAMINSKY

NEW YORK Mitch Block, president of Direct Cinema Ltd., publishes and distributes a catalog of some 300 educational and cultural titles, including eight Academy Award winners. Of this list, 40 of the titles are political feature films. Most of the films in his catalog follow the traditional methods of distribution: limited theatrical rentals, nontheatrical rentals and sales, public performance sales, and home video sales.

He views the complex distribution process through a three- to five-year window. "We believe that there's a long-term market for rental of film and video for most of the films we distribute. We want to control that market on behalf of the producer. We move product into home video slowly and directly, cutting out video wholesalers, distributors, and dealers and taking full advantage of the copyright laws."

His principal business is renting copies to theaters, community organizations, and colleges and universities, and selling public performance copies to libraries for check-out by individuals. After the primary market has been satisfactorily exploited, Block reaches into a secondary market, which he calls "the premium home video market."

The best time to open the premium home video market, according to Block, is when income dollars from 16mm or video sales and rentals intersect advertising and promotional outlays.

He reaches the premium market through direct mail, print advertising, and direct sales. His eight salesmen approach specialized institutions, including museums, which sell direct to the individual buyer over the counter only. These organizations are not permitted to resell through their mail-order catalogs.

Direct Cinema's premium home video sales average only hundreds of units each among the 40 social-issue titles, according to Block.

Block's marketing strategy evolved out of a desire to protect producers' economic interests by limiting access to their films through strict applications of the copyright law.

"Take a political film with a \$50 rental fee. Returning half to the producer is the equivalent of his royalty on the sale of 10 video copies. I can rent that tape a few hundred times a year. That producer is better off, at least in the long term, if we can keep the rental market going."

Right now, Block has scheduled several political titles for release in

(Continued on next page)

FOR WEEK ENDING JANUARY 10, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Price
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Compiled from a national sample of retail store sales reports.

TOP HEALTH AND FITNESS VIDEOCASSETTES™

★★ NO. 1 ★★						
1	—	1	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	—	1	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	—	1	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 158	Fitness program for people over 50 includes warmups and aerobics.	24.95
4	—	1	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
5	—	1	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	—	1	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	—	1	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
8	—	1	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
9	—	1	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney presents deep muscle exercise techniques.	19.95
10	—	1	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
11	—	1	20 MINUTE WORKOUT: SPECIAL EDITION	Vestron 751	Bess Motta's exercise plan features a variety of exercises.	9.95
12	—	1	20 MINUTE WORKOUT	Vestron 1033	Bess Motta's three workouts including aerobics, stretching and more.	29.95
13	—	1	21 DAYS TO STOP SMOKING	Simon & Schuster Video Paramount Home Video 067161784-2	A unique, one-day-at-a-time program helps you to kick the habit.	29.95
14	—	1	JAZZERCISE	MCA Dist. Corp. 55089	Judi Sheppard Missett original exercise with a jazz dance emphasis.	39.95
15	—	1	JANE FONDA'S P. B. & R. WORKOUT	Karl Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
16	—	1	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
17	—	1	THE DR. RUTH VIDEO: TERRIFIC SEX	Warner Home Video	Dr. Ruth Westheimer offers advice on a variety of sexual topics.	24.95
18	—	1	GET STARTED	Karl Lorimar Home Video 066	Richard Simmons combines nutrition with exercise to get into shape.	24.95
19	—	1	RAQUEL, TOTAL BEAUTY AND FITNESS	HBO/Cannon Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	39.95
20	—	1	EVERYDAY FAMILY FITNESS WITH RICHARD SIMMONS	Karl Lorimar Home Video 043	Aerobic workout with sections on thighs, stomach and face.	29.95

TOP BUSINESS AND EDUCATION VIDEOCASSETTES™

★★ NO. 1 ★★						
1	—	1	BUY A HOME	Morris Video	Robert G. Allen shows the intricacies of home buying & financing.	29.95
2	—	1	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
3	—	1	ARS: CONSUMER REPORTS	Vestron Karl Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
4	—	1	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
5	—	1	WHEN BABY COMES HOME	MPI Home Video MP1219	Complete care guide for newborns from feeding to bathing.	29.95
6	—	1	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
7	—	1	THE JOY OF STOCKS	MGM/UA Home Video 500332	A beginner's guide to the stock market.	49.95
8	—	1	LIVING LANGUAGE SPANISH LESSONS	Karl Lorimar Home Video 060	Learn to speak Spanish at your own pace in six easy weeks.	29.95
9	—	1	YOU CAN WIN! NEGOTIATING FOR POWER, LOVE, AND MONEY	MCA Dist. Corp. 80128	Masters the arts of reading body language and handling intimidation.	29.95
10	—	1	BEAT THE SAT-MATH & VERBAL	Spinnaker Software Corp. SV-VH-V1	Atwo-volume study program for high school students.	19.95
11	—	1	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
12	—	1	CHANGE YOUR JOB TO CHANGE YOUR LIFE	Karl Lorimar Home Video 023	Step-by-step guide through the job-finding process.	29.95
13	—	1	PLUG INTO VIDEO	JVS Home Video	How to program, hook up, and wire your VCR for stereo.	24.95
14	—	1	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
15	—	1	THE WORLD'S GREATEST PHOTOGRAPHY COURSE	VidAmerica	Lief Ericksenn's comprehensive look at amateur photography.	59.95

◆ 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.

Watch for BILLBOARD SPOTLIGHTS

January

- MIDEEM '87
- CANADA

February

- NARM '87
- FLORIDA
- COUNTRY RADIO

March

- EXERCISE & HEALTH VIDEO
- ITA '87
- MUSIC PUBLISHING
- NAB '87
- AM STEREO

BILLBOARD COVERS IT ALL!

TOP SPECIAL INTEREST VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Price
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Compiled from a national sample of retail store sales reports.

TOP RECREATIONAL SPORTS VIDEOCASSETTES™

★ ★ NO. 1 ★ ★						
1	—	1	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	—	1	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
3	—	1	JAN STEPHENSON'S HOW TO GOLF	Karl Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
4	—	1	TACKLING FOOTBALL: A WOMAN'S GUIDE TO WATCHING THE GAME	MPI Home Video MPI1344	Tom Dressen presents a guide designed to turn any woman into a fan.	24.95
5	—	1	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
6	—	1	MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
7	—	1	GOLF THE MILLER WAY	Morris Video	Johnny Miller's tips and tricks for golfing success.	29.95
8	—	1	WARREN MILLER'S LEARN TO SKI BETTER	Karl Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
9	—	1	JIMMY HOUSTON'S GUIDE TO BASS FISHIN'	United Entertainment, Inc.	How to find bass and locate them in unfamiliar waters.	29.95
10	—	1	HOW TO PLAY POOL STARRING MINNESOTA FATS	Karl Lorimar Home Video 018	The pool master reveals his secrets for shooting to win—every time.	19.95
11	—	1	PETE ROSE: WINNING BASEBALL	Embassy Home Entertainment 1106	Inside info on becoming a great hitter and how to develop the winning edge.	19.95
12	—	1	GOLF LIKE A PRO WITH BILLY CASPER	Morris Video	Helpful tips on all aspects of the game such as grip, stance, and swing.	29.95
13	—	1	DUCK & GOOSE HUNTING	3M/Sportsman's Video Leisure Time Video	Mike Mathoit teaches calling, decoys, and bird identification.	59.95
14	—	1	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
15	—	1	BASS TACTICS THAT WORK	Warburton Video	Bass Master Champion Larry Nixon covers every aspect of bass fishing.	29.95
16	—	1	PLAY BETTER TENNIS, VOL. 2	Spinnaker Software Corp. TN2-VH-V1	Teaches advanced techniques of the serve, lob, volley & drop shot.	9.95
17	—	1	MICKEY MANTLE'S BASEBALL TIPS	CBS-Fox Video 6963	Mantle, Whitey Ford & Phil Rizzuto give tips to improve your game.	19.95
18	—	1	BIGMOUTH	3M/Sportsman's Video Leisure Time Video	A fascinating and dramatic study of the bass' entire lifecycle.	79.95
19	—	1	WARREN MILLER'S SKI COUNTRY	Karl Lorimar Home Video 097	Tour of 21 ski areas around the world, includes ski footage.	59.95
20	—	1	BOWLING WITH MARSHALL HOLMAN AND JOHNNY PETRAGLIA	Sybervision	Basic body positioning, back swing and delivery are explored.	69.95

TOP HOBBIES AND CRAFTS VIDEOCASSETTES™

★ ★ NO. 1 ★ ★						
1	—	1	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	—	1	HUGH JOHNSON'S-HOW TO ENJOY WINE	Simon & Schuster Video Paramount Home Video 067161156-9	A definitive look at wine from cooking to decanting and buying.	29.95
3	—	1	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
4	—	1	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
5	—	1	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
6	—	1	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
7	—	1	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
8	—	1	LAURA MCKENZIE'S TRAVEL TIPS: LONDON AND DAY TRIPS	Republic Pictures Corp. H-7362-1	Tour includes Buckingham Palace, the Tower of London and London Bridge.	24.95
9	—	1	THE MASTER COOKING COURSE	MCA Dist. Corp. 801 38	Craig Claiborne and Pierre Franey demonstrate their gourmet techniques.	29.95
10	—	1	LET'S TAP WITH BONNIE FRANKLIN	Karl Lorimar Home Video 065	Tap dancing for beginners as well as a workout for heart & legs.	39.95
11	—	1	BENIHANA'S CHINESE COOKING	Best Film & Video Corp. B100	The use of Chinese utensils, the wok, and perfect slicing are shown.	39.95
12	—	1	JULIA CHILD: FISH AND EGGS	Random House Home Video 039454745-4	From simple pan-fried fish to custards and souffles.	29.95
13	—	1	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video 03954737-3	Making French bread, tossed salads, and light and hearty soups.	29.95
14	—	1	DO-IT-YOURSELF: FURNITURE REFINISHING	D.I.Y. Video Corp.	Includes stripping, sanding, staining and finishing furniture.	19.95
15	—	1	SEAFOOD COOKERY	Morris Video	Preparation of various recipes, the choosing and filleting of fish.	24.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

DIRECT CINEMA

(Continued from preceding page)

the premium home video market. These include "Statue Of Liberty," "Being With JFK," "Eight Minutes To Midnight," "No Place To Hide," and "If You Love This Planet." The direct-mail piece for these films will be dropped by the end of February.

Block employs a two-tier pricing system. Limited nontheatrical licensing (for private use at home by individuals) retails for less than \$100. Nontheatrical licensing (for free-admission public performances) retails from \$100-\$150 for the same product but has wider fair-use rights.

Of the 30,000 names on Direct Cinema's mailing list, 8,000-10,000 belong to the political- and social-issue segment. About two-thirds of the list is comprised of individuals.

"The bulk of the people we mail to are individuals buying for libraries, schools, and so on, but anyone who buys or rents from us gets on the list."

Mailings are scheduled at least once a year in the political segment. The annual direct-mail and advertising budget for this segment is between \$10,000-\$15,000 and is spread out over 40 titles.

Print advertising appears in Nuclear Times, Mother Jones, Journal of Jewish Community Services, The Journal of the American Historical Association, and religious publications keyed to Catholic priests and laypeople.

Operating out of San Francisco and founded in 1974, Direct Cinema began as a producer of short films.

MACROVISION

(Continued from page 48)

but we want to be sure it's compatible with where they are going. In fact, we've had a great amount of interest on the part of our licensees with respect to that. Some of them are considering moving up laserdisk release simultaneous with home video. The industry will see a lot more activity in laserdisk shortly since the hardware prices are coming down and the technology seems to be perfected. The yield rates for software have dramatically improved."

Macrovision is also working on two other technologies, one being a color-stripe process, which has application for over-the-air transmission, and is particularly viable for pay-per-view and cable. If that application is successful, says Gwizdala, it would make pay-per-view broadcasts and simultaneous video release more attractive.

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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	9	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732
	2	6	21	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	3	5	21	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
	4	2	11	EMMANUEL	TODA LA VIDA Y OTROS GRANDES EXITOS	RCA 7561
	5	4	7	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1
	6	7	11	JOSE FELICIANO	TE AMARE	RCA 56109
	7	3	15	FRANCO	YO CANTO	PEERLESS 2401
	8	14	9	EDNITA NAZARIO	TU SIN MI	MELODY 094
	9	8	21	BEATRIZ ADRIANA	A PUNTO DE...	PROFONO 90484/CBS
	10	25	3	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	11	9	19	CARIDAD CANELON	ATREVEETE	SONOTONE 1401
	12	10	9	YOLANDITA MONGE	MI CANCION ES PREFERIDA	CBS 10433
	13	15	15	CAMILO SESTO	AGENDA DE BAILE	ARIOLA 6100
	14	13	7	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	15	18	11	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET 6050
	16	12	5	DANNY RIVERA	OFRENDA	DNA 335
	17	11	7	PRISMA	DESDE LA INTIMIDAD	PEERLESS 40098
	18	16	11	BASILIO	SERA QUE ESTOY SONANDO	BMS 701
	19	23	21	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	20	—	1	EMMANUEL	SOLO	RCA 5919
	21	21	3	JOAN SEBASTIAN Y PRISMA	OIGA	BALBOA 6015
	22	—	1	MARISELA	PORQUE TENGO GANAS	PROFONO 90502
	23	20	17	PANDORA	PANDORA	EMI 77552
	24	19	5	JULIO ANGEL	TRADICIONES NAVIDENAS	TOP TEN HITS 1913
	25	—	1	PIMPINELA	EL DUENDE AZUL	CBS 11339
TROPICAL/SALSA	1	2	13	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	2	1	23	EL GRAN COMBO	Y SU PUEBLO	COMBO 2048
	3	5	5	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	4	4	13	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440
	5	3	63	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	6	8	29	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	7	10	11	HANSEL Y RAUL	TROPICAL	RCA 5701
	8	7	53	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	9	12	5	JOSE NOGUERA E ISMAEL MIRANDA	VERSO DE NUESTRA CULTURA	MUSICA ESTIVAL 028
	10	9	7	VARIOS ARTISTAS	NON STOP MERENGUE	CBS 10457
	11	6	9	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98
	12	16	23	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILAO	RCA 7541
	13	19	11	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO 2049
	14	13	7	VARIOS ARTISTAS	LOS MERENGAZOS DEL AÑO VOL. 3	KUBANEY 1020
	15	14	5	LA PATRULLA 15	ACARICIAME	TH 1912
	16	21	5	TABIN PUMAREJO	EL HIGADO	VIVA 143
	17	18	15	MILLIE Y LOS VECINOS	SPECIAL DELIVERY	RCA 7535
	18	22	35	OSCAR D'LEON	OSCAR 86	TH 2399
	19	11	25	FANIA ALL STARS	VIVA LA CHARANGA	FANIA 640
	20	20	21	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 143
21	—	1	VARIOS ARTISTAS	BAILABLES DEL AÑO VOL. 5	TH 2437	
22	—	1	FERNANDITO VILLALONA	14 EXITOS	KUBANEY 10018	
23	17	19	LA SABROSA	LOS 12 HITS DE MERENGUE	SALSOSO 1009	
24	—	15	VARIOS ARTISTAS	AQUI ESTA EL MERENGUE VOL. 4	KAREN 93	
25	—	1	LA GRAN MANZANA	A MANZANAZO LIMPIO	LIMBO 600	
REGIONAL MEXICAN	1	8	3	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	2	1	13	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119
	3	2	19	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
	4	4	13	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDDIE 1360
	5	9	3	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	6	6	3	RENACIMIENTO 74	EL NEGRO GANGOSO	RAMEX 1172
	7	10	3	LITTLE JOE	TIMELESS	CBS 10458
	8	3	9	LOS BONDADOSOS	REALIDADES	PROFONO 90492
	9	7	33	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	10	5	35	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	11	12	41	LA MAFIA	LA MAFIA 1986	CBS 84320
	12	13	5	LOS PLEBEYOS	DIFERENTE	DMY 045
	13	15	33	LITTLE JOE	25 ANIVERSARIO	CBS 10396
	14	—	1	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
	15	17	3	LOS YONICS	CORAZON VACIO	CBS 90489
	16	11	9	GRUPO EL TIEMPO	TU EX-AMOR	LUNA 1122
	17	14	59	LOS YONICS	LOS YONICS	PROFONO 90448
	18	22	17	LOS TAM Y TEX	LA SUAVECITA	RAMEX 1159
	19	18	9	FITO OLIVARES	LA PURA SABROSA	GIL 1031
	20	24	5	LOS FREDDIES	NO QUIERO QUE ME ENGANES	PROFONO 90490
	21	—	1	GRUPO MAZZ	NUMERO 16 PARTE 2	CBS 84333
	22	16	21	LISA LOPEZ	LISA LOPEZ	MUSART 6012
	23	—	1	GRUPO LIBERACION	PENSANDO EN ELLA	TH 2406
	24	—	7	EL MILAGRO	GRANDES EXITOS	MAR INTERNACIONAL 171
	25	25	63	LOS CAMINANTES	15 EXITOS	LUNA 1110

LATIN NOTAS

This week's column was written by Tony Sabournin.

AMID THE RUSH of Christmas and New Year's, various industry personalities paused to share with Notas their secret wishes for Three Kings Day—the holiday in Hispanic tradition reserved for the most special presents.

Nando Alvaricci, co-host with Mickey Meléndez of "Con Sabor Latino" on WBAI New York, Sundays from 1-4 p.m.: "People should always keep in mind that when you put together everything—the media, the radio, the musicians, everything—the only thing that remains important is our culture and its survival."

Sergio Boffil, producer/owner of Cayman Records and G&B Records Distributor: "At least for us producers of tropical music, I wish the industry would

Holiday wishes from and to the industry

pull out of the doldrums we have been going through. I'm aware we all have our own interests in mind, but we need the help of radio stations around the nation, particularly those that are bent on playing the ballad sound emanating from Spain and Mexico to the detriment of *salseros*, *merengueros*, and *cumbieros*."

Ricardo Correoso, national director of marketing and promotion, Discos A&M: "Importation to stop, and for the CDs to go up!"

Rafael D'Oleo, director of promotion, R&R Enterprises, the Dominican Republic: "To thank the people who have supported our Dominican merengue around Latin America, and to promise that the Dominican Republic will continue to produce exciting artists for many years to come."

Raul Hernández, general sales manager, WSKQ Radio Network: "To have all major American companies wake up and smell the coffee and join us in the understanding of the enormous potential offered by the Hispanic market."

Oscar Lord, director of U.S.-Latin Operations-EMI: "That Latin music be acknowledged as a viable music form within the U.S. domestic music business."

Hansel Martínez, the singing half and co-leader of the Hansel & Raúl Orchestra: "First, that we do as well as we have doing so far; and second, that large record companies support a bit more their national U.S. artists, and in particular, *salseros*."

Estela Pérez Ruiz, promotion director, WKDM New York: "For artists to understand that radio is still the best vehicle for the diffusion of their music."

Jorge Pino, vice president, RCA/Ariola International: "A better future for the U.S./Puerto Rico industry."

José Quintana, producer and director of operations, Discos A&M: "For various acts to have the opportunity to cross over—not only on to the U.S. domestic market, but also to Europe and other regions of the world, because our music is as good as any."

Victor Manuel Rivera Sosa, vice president, promotions, New Way Productions: "For people in the industry to finally become convinced that Puerto Rico is a very fertile market, not only for salsa, but also for English-speaking sounds like calypso and reggae as well as rock. We are a tropical music paradise!"

Sergio Rozenblatt, director of creative operations & East Coast promotions, Discos CBS: "First, zap the pirates out of existence; and second, zap the importers out of existence."

Jimmy Sánchez, assistant to director & promotion manager, East Coast, EMI: "The healthy development of our young and established talent."

Annie Schwartz, Hispanic marketing director, Wilshire Communications: "The increased awareness of Anglo clients about the Hispanic market and all the opportunities it has to offer."

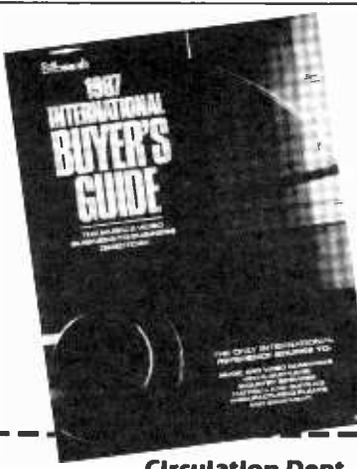
Mateo San Martín, president and owner of Kubaney Records, Distributing and Publishing: "A million dollars."

Dominick Torres, owner, Bate Records, New York: "A million dollars, tax free."

Juan Valdéz, president, Gato Associates Inc.: "To please understand enterprise in the music industry, irrespective of its size."

George Zamora, national director, sales, RCA/Ariola International: "The total and complete elimination of the parallel imports and the piracy."

Tony Sabournin, Billboard columnist: "Since no one mentioned it, health for all, particularly for afflicted friends like pianist Jorge Dalto. Also, a wish for a prosperous year to all our readers. It will be my pleasure to work with the industry as Latin Notas editor in '87."



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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
①	1	1	12	DANIELA ROMO ODEON	★★ NO. 1 ★★ DE MI ENAMORATE
2	2	2	13	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
3	3	3	13	PRISMA PEERLESS	DE COLOR DE ROSA
④	6	6	9	MARISELA PROFONO	TU DAMA DE HIERRO
5	4	4	15	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
6	5	5	15	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
⑦	13	13	6	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
⑧	10	10	15	PANDORA EMI	SOLO EL Y YO
⑨	11	11	10	FLANS PROFONO	TIMIDO
10	8	8	15	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
11	12	12	10	BASILIO BMS	VIVIR LO NUESTRO
12	9	9	10	EDNITA NAZARIO MELODY	TU SIN MI
13	7	7	8	BRAULIO CBS	JUGUETE DE NADIE
14	16	16	15	FRANCO PEERLESS	TODA LA VIDA
15	19	19	8	ANDY MONTANEZ TH	ME LA ESTAS PONIENDO DIFICIL
⑬	20	20	7	LOS BUKIS PROFONO	ESTE ADIOS
⑮	28	28	3	ANGELICA MARIA RCA	★★★ POWER PICK ★★★ EL HOMBRE DE MI VIDA
⑮	29	29	14	MIAMI SOUND MACHINE CBS	NO ME VUELVO A ENAMORAR
⑮	22	22	6	JUAN GABRIEL ARIOLA	QUE LASTIMA
⑮	24	24	15	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
21	15	15	15	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
22	23	23	14	CARMIN A&M	OTRA SEMANA
23	14	14	15	EMMANUEL RCA	TODA LA VIDA
24	17	17	12	LUCERITO MUSART	ERA LA PRIMERA VEZ
25	18	18	15	LOS YONICS PROFONO	CORAZON VACIO
26	21	21	15	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICIL
⑳	30	30	4	LA HERMANDAD EMI	VEN A CANTAR
⑳	32	32	6	MARIA CONCHITA ALONSO A&M	SUETAME
29	25	25	8	JOSE MEDINA RINGO	Y ME DECIDI
30	27	27	15	ROCIO DURCAL ARIOLA	LA GUINALDA
31	31	31	11	VALERIA LYNCH RCA	FUERA DE MI VIDA
⑳	40	40	3	LUPITA D'ALESSIO CBS	TE ESTAS PASANDO
33	33	33	15	ROBERTO CARLOS CBS	DE CORAZON A CORAZON
⑳	NEW▶		1	EMMANUEL RCA	★★★ HOT SHOT DEBUT ★★★ ES MI MUJER
35	36	36	7	PEDRO PARDO ARIES	CELOS
36	35	35	5	LA PATRULLA BRONCO	OJO AJA
37	26	26	9	BOBBY VALENTIN BRONCO	EL SENOR DE LA SENORA
38	38	38	5	LISSETTE CBS	FUGA
39	39	39	3	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
40	42	42	3	THE NEW YORK BAND KAREN	SI TU ERES MI HOMBRE
41	43	43	3	JOHNNY VENTURA CBS	OLVIDA TUS PENAS
42	37	37	15	THE NEW YORK BAND KAREN	COLE
43	41	41	15	JORGE RIGO RODVEN	NO RENUNCIARE
44	34	34	3	JOSE NOGUERAS MUSICA ESTIVAL	NO QUIEREN PARAR
45	44	44	10	ISABEL PANTOJA RCA	HOY QUIERO CONFESARME
⑳	49	49	4	WILKINS MASA	SI YO FUERA MUJER
47	47	47	3	VERONICA CASTRO PEERLESS	MACUMBA
48	45	45	5	LITTLE JOE CBS	MI NENA
49	48	48	11	MARIO PINTOR PEERLESS	ADIOS QUE TE VAYA BIEN
⑳	NEW▶		1	ANGELA CARRASCO ARIOLA	NO LO CAMBIO POR NADA

○ Products with the greatest airplay gains this week.

CLASSICAL KEEPING SCORE

by Is Horowitz



DASHED HOPES?: "Say it ain't so, Joe," began one of the many congratulatory telegrams received recently by **Joe Smith** after he was named vice chairman of Capitol-EMI Industries. It came from **Joseph F. Dash**, senior vice president and general manager of CBS Masterworks.

Dash was certainly sincere in his congratulations, but he saw in Smith's departure from the presidency of the National Academy of Recording Arts & Sciences (NARAS)—after less than two months—to accept the new post dashed hopes for an early solution to Grammy nominations and voting procedural problems that have

Are efforts to stop Grammy bloc voting in peril?

long plagued the classical record community.

For it was Smith who responded quickly to complaints from the classical committee of the Recording Industry Assn. of America (RIAA), after charges that NARAS was "dragging its heels" in responding to the concerns of its classical members (Keeping Score, Nov. 29).

The controversy erupted after the dominant showing by the Atlanta Symphony Orchestra in last year's Grammy Awards. This followed a large increase in the number of Academy members in Atlanta, recruited from the city's orchestra and chorus. They were offered voting rights at discounted enrollment fees.

Dash, who is chairman of the RIAA classical committee, and **Thomas Shepard**, head of MCA Classics, had been contacted by Smith and assured that the then NARAS president would give the matter early attention. Smith said he would set up an early meeting in

New York to examine the nature of the problem and potential solutions.

That meeting, of course, has fallen casualty to his move.

Smith had a "positive attitude," says Dash. "It appeared we were making progress. Before [Smith], there was only negativism and a desire to maintain the status quo."

Dash says he is concerned that "we will return to the dark ages. However, we're hoping that the spirit of collaboration which Smith fostered will be carried on by NARAS trustees, with or without a new national NARAS president."

Dash says he is pleased that the academy did do away with cut-rate voting memberships, but he says much remains to be done to inhibit bloc voting. He points out that classical music is the only Grammy category in which the size of performing groups that might become members (symphony orchestras) is large enough to skew voting results.

PICTURES BY MAIL: The next album Tchaikovsky gold medalist **Barry Douglas** will record for RCA Records will include Mussorgsky's "Pictures At An Exhibition." But that virtuosic pianistic standard has just become available on disk by Douglas under the Van Cliburn Competition imprint.

Douglas placed third in the domestic contest in 1985, and each of the three winners has an album available from the Van Cliburn Foundation via mail order for \$10. Works by Liszt and Corigliano fill out the package. Other winners with solo albums under the foundation's auspices are **José Feghali** and **Philippe Bianconi**.

GRASS ROUTE

by Linda Moleski



RESTLESS/PINK DUST RECORDS of El Segundo, Calif., tells us it's starting up a new metal label dubbed **Medusa**. Although the logo is part of Restless' parent company, the Capitol-distributed **Enigma**, it will be distributed through the indie network.

According to label spokesman **Juli Kryslur**, Medusa will release more melodic, mainstream rock product as opposed to thrash metal. It will premiere in February with releases by Los Angeles-based rockers **D.C. Lacroix** and **Tyton**.

Other activities at Restless include new projects by **Plan 9** and **Roky Erickson** and a special EP picture disk by **Mojo Nixon & Skid Roper** titled "Get Out Of My Way!"

SEEDS & SPROUTS: **Alligator** has just released three new titles: **Lonnie Mack's** "Second Sight," **Lonnie Brooks'** "Wound Up Tight," and **Albert Collins'** "Cold Snap." They're definite additions to any blues collection. . . . **The Suite Beat Music Group**, a division of **Sounds Good Music Co.**, has changed its moniker. The Hawthorne, Calif.-based outfit now goes by the **Chameleon Music Group**. . . . **Tommy Boy** recording artists the **Force M.D.'s** continue to move on the Hot Black Singles chart, with "I Wanna Know Your Name." At presstime, the record was No. 31 with a bullet. . . . **Rounder** recently brought r&b veteran **Earl King** and **Roomful Of Blues** up from New Orleans for a rare showcase at Manhattan's Bottom Line. . . . **Suzy Saxon & the Anglos** opened for **George Thorogood & the Delaware Destroyers** at a Richmond Coliseum date in Virginia recently, after being voted the favorite local band by listeners at album rock station WRXL-FM. It was the group's first live performance

since recording its newest album, "Scream To Be Heard," on the **Brat** label. . . . **Breakthru Records** of New York has entered the compact disk market with several releases. Included in them are **Pekka Pohjola's** "Space Waltz" and **Janne Schaffer's** "Traffic". . . . San Francisco-based **Righteous Records** has released its first rock album, "Start Breathing" by the **McGuire's**. Established in the blues and jazz fields, the 14-year-old label is expected to service college stations with the release in the near future. The group has

Restless/Pink Dust Records to launch new metal label

shared bills with such acts as **Green On Red**, the **Woodentops**, **Easterhouse**, and the **Beat Farmers**. . . . Baltimore, Md.-based **Vision Quest Records** has signed a national distribution pact with **Compass Distributing Co.** of New York. The first single to be released under the new deal is "The Way You Look At Me" by **Renaud**, which has already reportedly met with considerable success in the Baltimore area.

FOOD FOR THOUGHT: Although winter has just begun, it's not too early to start thinking about summer—at least according to the organizers of the eighth annual New Music Seminar. Slated for July 12-15, the event brings together some 5,000 industry personnel for a series of panels and exhibitions. Once again, it will be held at New York's **Marriott Marquis Hotel**.

EUROPE COULD FACE LP BARRAGE

W. German Exec Predicts CD Conflict

BY MIKE HENNESSEY

COLOGNE, West Germany The consequence of a rapid industry-induced acceleration in the phasing out of the vinyl LP in the North American market could be a massive influx of cut-price obsolete LPs into Europe with extremely damaging effects on the market.

This warning is issued by Wilfried Jung, director of EMI Music for Central Europe, who believes that the record industry is pressing ahead too fast with the compact disk—faster, in fact, than the consumers really want.

"The black disk will collapse in the States, not because it is the wish of the public but because the industry seems determined to produce an all-CD situation as quickly as possible.

"The rate of phasing out of the black disk should be determined by market forces and not [be] subject to unnatural pressure by the industry. This is not only in the best interests of the consumer but also, I believe, in the interests of the European music industry.

"Once dealers in North America

become convinced that they must clear their racks of redundant black LPs in order to make room for CDs—as manufacturing capacities increase substantially—then the market will be flooded with cut-price albums, and you can be sure that wholesalers and exporters will be looking to Europe to unload these stocks.

'Cut-price imports will cause damage to the market'

"Because the changeover is likely to be slower in Europe, cut-price black album imports will cause severe damage to a market in which much of the black LP repertoire will still be current and selling at full price."

Jung says that while CDs are the only sound carriers whose sales are increasing, the integrity of the West German market depends on a continuing substantial interest in black LPs and cassettes.

"Sales of both types of carrier are declining, of course, but there is no point in hastening the decline, and we certainly would not welcome competition for current black LP product from cheap imports of the same repertoire. You can be sure that all the surplus repertoire in North America will not be scrapped."

The import problem is already making itself felt in West Germany, says Jung. Wholesalers there are bringing in albums from the U.K., which they sell to dealers at three marks (about \$6) lower "than our rock-bottom price," according to Jung.

Thanks to the substantial sales of CDs, the West German record market is expecting sales in 1986 to be up by 8%. "And we hope that we can achieve a 5% growth in 1987," Jung says. "But in order to do this we have to fight against the premature devaluation of the black LP, and we also have to find a way to get the public more responsive to the cassette configuration by marketing more superbudget lines."

New Machine Records Data, Provides Receipt

Japanese Unit Does It All For Vid Rentals

TOKYO The Good Rack, a video rental workstation being marketed here by Dan Co. Ltd. of Tokyo, will "revolutionize" the video rental business not only in Japan but also worldwide, claims its designer.

The machine consists of a controller unit plus a display rack holding 100 videocassettes. Up to three separate racks can be attached to each controller unit, which administers rentals, records daily and monthly totals, plus charges and other data on 300 tapes.

Each videocassette stocked is fitted with an integrated circuit that feeds information to the controller unit. And since the Good Rack is not an automatic vending machine—store personnel take out the cassettes that customers request—it is comparatively inexpensive.

The basic price is the yen equivalent of \$3,350 for the controller unit and just under \$4,000 for each

cassette rack. With three racks, the price is about \$15,000.

This compares with the Credix videocassette vending machine, which dispenses tapes to credit card holders and is priced here at about \$48,500. The machine, being tested in various locations across Japan by Credix Co. of Tokyo, handles 50 videocassettes.

The Good Rack controller unit not only records necessary data—including titles rented, charges, registration of new titles, and cancellation of old titles—but also prints out a rental receipt. The center also pays rental commissions to the videocassette manufacturers.

Koichi Yamaguchi, president of Dan Co., says negotiations are in process with various chains to install Good Racks in about 2,000 supermarkets in Japan. The company hopes eventually to place 20,000 units in outlets nationwide. Predicated on a charge of 800 yen (\$4.85

overnight), 50 rentals a day would provide a monthly revenue of some \$7,250, he adds.

The rental charge is likely to be split 35% to the machine owner, 55% to the videocassette producer, and 10% to Dan.

Patents have been taken out on the Good Rack components in Japan and have been applied for in the U.S., says Yamaguchi. The company also hopes to introduce the unit in Europe.

Agency Hopes To Fill Technical Void

Producers Eye Australia

BY GLENN A. BAKER

SYDNEY Australian rock management and booking agency Dirty Pool is trying to increase the pool of technical talent available Down Under.

The agency has formally entered into the representation of several major international record producers and launched an extensive promotional campaign to advise the local industry of the availability of 15 clients, including Mike Stone, Vini Poncia, Mark Kamins, John Astley, Brian McGee, Phil Chapman, and Michael Brauer.

The deal came about after a New York meeting between Angel City group manager and Dirty Pool principal John Woodruff and Rick Aliberte, manager of a number of producers who wanted representation outside North America. Aliberte was aware that Australia has long been a ready market for well-qualified producers.

"We're not overflowing with great local producers and never have been," says Dirty Pool's Rod Willis. "We have Mark Opitz, Charles Fisher, and the Moffatt & Pataar team, but not much else. Vanda & Young are great but very much a closed shop.

"When you're trying to get a U.S. company interested in a band or an album, part of the package nowadays has to be a "name" producer. You really have an advantage when an Australian album can be released intact in the U.S. and doesn't have to be remixed, resequenced, rerecorded, or repackaged."

Ironically, a number of the world's leading production figures, including Mike Chapman, Terry Britten, Mike Shipley, John Farrar, David McKay, Alan Tarney and Nashville's Bill Walker, are Australians.

Yet, since the turn of the dec-

ade, many Aussie acts have felt comfortable with a foreign hand on the controls, such as Peter McLan (Men At Work), Richard Gottehrer (Mental As Anything), Todd Rundgren (Dragon), David Tickle (Split Enz), Steve Brown (Angel City, Boom Crash Opera, Jump Inc.), Chris Thomas (INXS), Nick Launay (Midnight Oil, INXS), Keith Forsey (Icehouse), David Kershbaum (Kids In The Kitchen, Lisa Bade), Bob Andrews (Dugites), Gary Langan (Divinyls), George Martin (Little River Band), Hugh Padgham (Split Enz), Pete Solley (Jo Jo Zep & Falcons), and Ashley Howe (Angel City).

Says Dirty Pool's Willis: "Ours is a new concept for Australia. Everybody wants an international producer but the biggest problem is money. So far, we've sent out a lot of brochures and done a lot of explaining, but we've not had many confirmations.

"It isn't cheap. Apart from an advance on a 1%-4% royalty of from \$25,000 to \$75,000, there are first- or business-class airfares and up to six weeks' quality accommodation. It's a big boy's game and managers have to think very carefully if they can afford to play it.

"But the bottom line is that, even with a big-name producer, our studio rates mean they can still bring in a hot album for half what it would cost them overseas."

Dirty Pool sees an interesting future in also enticing foreign acts to work with international and local producers in Australian studios, which are recognized as plentiful and world class. Bob Dylan, David Bowie, Duran Duran, Phil Collins, Stevie Wonder, and Elvis Costello have all recorded Down Under.

"The state of the Australian dollar makes recording down here very attractive," says Dirty Pool's Woodruff.

1st Dutch CD Plant Set To Open

BY WILLEM HOOS

AMSTERDAM Independent record company Dureco is set to open Holland's first compact disk manufacturing plant in mid-January, following a decision by DOCdisc to postpone its plans to open a CD plant.

DOCdisc, originally due to start making CDs at the end of October, is currently producing test software, according to managing director Joseph Beaujean. "The quality of these disks is being evaluated by our staff experts and by CD specialists of some major international record companies," he said.

Though he won't name which companies are involved in the tests, Beaujean said, "As soon as we have proof positive that the quality of our product is 100%, we'll start production on a full-scale schedule. We're expecting to commence in the spring."

DOCdisc is an affiliate of DOC-

data, which specializes in digital optical recording. Both companies are headed by Beaujean, who claims his company's CD production technology is unique. First details of the system were unveiled in the summer of 1984, shortly after the company was floated on the Amsterdam stock market.

The system (Billboard, March 22, 1986), is based on the DOCdata micro-printer, a rotary printing machine. It can, claims Beaujean, manufacture one CD per second, compared with the conventional CD pressing process, which takes some 25 seconds.

"Our system is unbeatable," Beaujean said. "Not only is it that much faster, but its investment costs are substantially lower. It does not require a controlled, dust-free atmosphere, which even gives the operators a more pleasant working environment."

In the past, Beaujean has said the retail price of DOCdisc CDs will be

lower than others, but he is still reluctant to say how much lower. "We'll give detailed information as soon as we have started full-scale production."

The building of Dureco's factory started in mid-September last year (Billboard, Aug. 23, 1986) and is linked with the company's black disk pressing plant which is currently producing 3.5 million LPs and 3 million singles annually.

CD plant chief Kees Stam says the new plant cost some \$5 million. Its CD pressing equipment was supplied by Krauss Maffei of West Germany. A second machine is due in February and a third in the summer.

According to Stam, Dureco's CD production this year will be between 500,000 and 1 million units and will be upped to 3 million in 1988. The plant will take on custom pressing work for European countries outside Holland.

Japanese Theater Celebrates 30th

TOKYO The Shinkjuku Koma Theater here, which has been an innovator in the presentation of music on stage, celebrated its 30th anniversary with a gala party.

President Kunisuke Ito says that since the theater opened on December 28, 1956, with a screening of the movie "Oklahoma," 60,000 actors, singers, and musicians have performed at the theater before a total audience of 60 million.

It was the first theater in Japan to have a circular stage and the

first to use taped music instead of an orchestra. The theater, which seats 2,350, has staged mostly Japanese plays and musicals, but there have been programs by domestic jazz performers as well as U.S. musicals, like "Daddy Longlegs" and "Annie Get Your Gun," with Japanese casts.

The Broadway musical "Chorus Line" enjoyed an extended sold-out run at the Koma Theater with a U.S. cast despite the fact that the best seats cost \$90.

Classical Series Tops 10 Mil PolyGram, Cavendish Venture

LONDON "The Great Composers And Their Music," a cooperative venture between PolyGram International and London-based magazine publisher Marshall Cavendish, has achieved sales in excess of 10 million copies.

Aad Tieman, international director of PolyGram Special Projects, says that the series, which combines magazines detailing the life stories of classical composers with LPs or cassettes of their music, was launched as a 65-issue venture in 1983. Two years later, PolyGram made a special presentation to Marshall Cavendish, resulting in sales of more than 3 million in the U.K., Australia, West Germany, Austria, and Switzerland.

An additional 5 million LPs and cassettes were sold in the following 17 months, topping the 10-million mark.

At a party here celebrating the sales, Tim Harrold, PolyGram executive vice president, said, "Classical music is not normally associated with sales in millions. But Marshall Cavendish has demonstrated how to broaden the appeal of classical music, widening its audience by television advertising and spectacular product presentation linked with wide distribution.

"This venture has produced significant additional business for Decca, Deutsche Grammophon,

and Philips, from whose catalogs the recorded music was selected."

A special award was made at the party to the conductor Sir Colin Davis in honor of his 25-year association with Philips Classics. His recordings on the Philips label constituted the largest single contribution to the series, amounting in more than a million units sold.

Japanese Guilty Of Pirating Vids

TOKYO A videotape trader found guilty of violation of the Japanese Copyright Law was handed an 18-month jail sentence—suspended for three years—by the Tokyo District Court Dec. 10.

This is the first time a conviction has been obtained in Japan for Copyright Law violation in connection with pirated videotapes. Shigeo Akiyama was told by Judge Kenjiro Tao, "You'd been selling illicit tapes for a long period, and your profits were big."

The offenses were committed for nine months, beginning in September 1985, and involved copies of U.S. movies. Akiyama was said to have sold 900 videotapes to 10 people for a total of \$24,000.

Group Won't Administer New Cash For Clips VideoFACT Quits Fed Funding Plan

BY KIRK LaPOINTE

TORONTO The Video Foundation to Assist Canadian Talent on Record (VideoFACT) has withdrawn from an industry-sponsored group overseeing the disbursement of federal funds for the music industry.

VideoFACT, initiated 2½ years ago by the MuchMusic Network to help finance Canadian videoclip production, had been selected by the federal government to hand out \$300,000 annually as part of a new federal program to assist the domestic music business.

Under the plan, VideoFACT would have aligned itself with the Foundation to Assist Canadian Talent of Record-Canadian Talent Library (FACTOR-CTL) and MusicAction Canada, the English- and French-language organizations that funnel industry funds into sound recording productions. The groups are about to be bolstered by millions of dollars under the federal scheme.

But, says VideoFACT chairman Bernie Finkelstein, there were unspecified "philosophical differences" among VideoFACT and either the two other industry-run bodies or the government.

"We contemplated there would be difficulties down the road, so rather than join and face problems later, we simply decided to get out early,"

Finkelstein says.

The federal funds now are expected to go to FACTOR-CTL and MusicAction directly for disbursement to Canadian artists who want to produce videos.

Last year, VideoFACT's disbursement of \$150,000 helped create more than 24 videos. The group will continue to make money available for videos, but without the new federal help. Over the next five years, the

'One day we'll work side by side'

federal government will pump \$25 million into the music industry for sound and video production, business development, tour support, and radio programming.

The VideoFACT decision also forces FACTOR-CTL and MusicAction to develop expertise almost overnight in the video field. Some of the skills they possess to judge applications for sound recording projects will be easily transferred to video applications, but criteria will have to be quickly established so artists, producers, and managers can gain access to the money.

It also means there will be two places for artists to shop for production funds. Finkelstein believes that

will not be bad.

"I don't believe any rivalry will develop between the two groups," he says. "In fact, I expect that one day we'll be working side-by-side. What this does, I suppose, is give comfort to those who want to produce videos. If one group doesn't accept your proposal, there's somewhere else to look."

VideoFACT, established under the federal regulator's condition of license for MuchMusic, disburses \$100,000 or 2.4% of gross network revenue, whichever is greater. In both of its first two years of operation, the totals have exceeded \$100,000 and Finkelstein says the third-year total will reach \$200,000.

That makes it a weaker sister of the federal funds, but it may not be weak for long. In 1987, the Canadian Radio-Television and Telecommunications Commission (CRTC) is expected to decide whether or not MuchMusic and other specialty TV services can move from pay TV to part of a subscriber's basic cable package. That would quadruple subscriber levels to 4 million.

MuchMusic is opposed to such a move. But, if other specialty services are moved, MuchMusic will not want to be left out.



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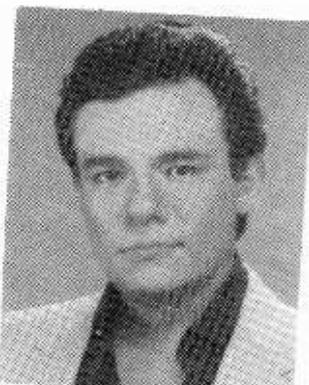
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BRITAIN (Courtesy Music Week) As of 12/20/86

This Week	Last Week	SINGLES
1	3	CARAVAN OF LOVE HOUSEMARTINS GO DISCS
2	14	REET PETITE JACKIE WILSON SMP
3	1	THE FINAL COUNTDOWN EUROPE EPIC
4	8	OPEN YOUR HEART MADONNA SIRE
5	2	SOMETIMES ERASURE MUTE
6	4	THE RAIN ORAN "JUICE" JONES DEF JAM
7	6	SHAKE YOU DOWN GREGORY ABBOTT CBS
8	10	SO COLD THE NIGHT COMMUNARDS LONDON
9	7	LIVIN' ON A PRAYER BON JOVI VERTIGO
10	16	CRY WOLF A-HA WARNER
11	5	TAKE MY BREATH AWAY BERLIN CBS
12	24	IS THIS LOVE ALISON MOYET CBS
13	9	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
14	11	FRENCH KISSIN' IN THE USA DEBBIE HARRY CHRYSALIS
15	30	BIG FUN GAP RAND TOTAL EXPERT
16	17	LAND OF CONFUSION GENESIS VIRGIN
17	21	STEP RIGHT UP JAKI GRAHAM EMI
18	13	THE SKYE BOAT SONG ROGER WHITTAKER/DES O'CONNOR TEMBO
19	12	BREAKOUT SWING OUT SISTER MERCURY
20	25	BECAUSE OF YOU DEXYS MIDNIGHT RUNNERS MERCURY
21	19	SHIVER GEORGE BENSON WARNER
22	15	YOU KEEP ME HANGIN' ON KIM WILDE MCA
23	22	SWEET LOVE ANITA BAKER ELEKTRA
24	18	SHOWING OUT MEL & KIM SUPREME
25	34	DREAMIN' STATUS QUO VERTIGO
26	20	FOR AMERICA RED BOX WEA
27	35	OH MY FATHER HAD A RABBIT RAY MOORE PLAY
28	29	THE MIRACLE OF LOVE EURYTHMICS RCA
29	27	CANDY CAMEO CLUB
30	38	NO MORE THE FOOL ELKIE BROOKS LEGEND
31	26	IF I SAY YES FIVE STAR TENT
32	23	WAR BRUCE SPRINGSTEEN CBS
33	33	ALL I ASK OF YOU CLIFF RICHARD & SARAH BRIGHTMAN POLYDOR
34	39	ONLY LOVE REMAINS PAUL MCCARTNEY PARLOPHONE
35	28	THROUGH THE BARRICADES SPANDAU BALLET CBS
36	NEW	HYMN TO HER PRETENDERS REAL
37	NEW	OVER THE HILLS AND FAR AWAY GARY MOORE 10 RECORDS
38	NEW	SANTA CLAUS IS ON THE DOLE SPITTING IMAGE VIRGIN
39	31	WALK LIKE AN EGYPTIAN BANGLES CBS
40	NEW	THE BOY IN THE BUBBLE PAUL SIMON WARNER
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN
2	2	VARIOUS HITS 5 CBS/WEA/RCA
3	3	KATE BUSH THE WHOLE STORY EMI
4	4	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
5	NEW	QUEEN LIVE MAGIC EMI
6	9	PAUL SIMON GRACELAND WARNER
7	6	MADONNA TRUE BLUE SIRE
8	5	ORIGINAL SOUNDTRACK TOP GUN CBS
9	7	FIVE STAR SILK AND STEEL TENT
10	8	BON JOVI SLIPPERY WHEN WET VERTIGO
11	11	FOSTER & ALLEN REMINISCING STYLUS
12	15	BANGLES DIFFERENT LIGHT CBS
13	23	TE KANAWA/CARRERAS/VAUGHAN SOUTH PACIFIC CBS
14	14	VARIOUS LOVERS TELSTAR
15	13	VARIOUS GREATEST HITS OF 1986 TELSTAR
16	18	EURYTHMICS REVENGE RCA
17	37	HUEY LEWIS & THE NEWS FORE CHRYSALIS
18	10	SPANDAU BALLET THROUGH THE BARRICADES CBS
19	30	VARIOUS SIXTIES MANIA TELSTAR
20	NEW	VARIOUS NOW THE CHRISTMAS ALBUM EMI/VIRGIN
21	17	DIRE STRAITS BROTHERS IN ARMS VERTIGO
22	NEW	ALED JONES AN ALBUM OF HYMNS TELSTAR
23	33	A-HA SCOUNDREL DAYS WARNER
24	12	VARIOUS NOW DANCE 86 EMI/VIRGIN
25	28	BONNIE TYLER VERY BEST OF BONNIE TYLER TELSTAR
26	39	HOUSEMARTINS LONDON O HULL 4 GO DISCS
27	19	BRUCE SPRINGSTEEN LIVE 1975-1985 CBS
28	21	VARIOUS HIT MIX 86 STYLUS
29	20	PET SHOP BOYS DISCO PARLOPHONE
30	NEW	VARIOUS MOTOWN CHARTBUSTERS MOTOWN
31	35	EUROPE THE FINAL COUNTDOWN EPIC
32	40	GENESIS INVISIBLE TOUCH VIRGIN
33	NEW	PAUL NICHOLAS JUST GOOD FRIENDS K TEL
34	36	MICHAEL McDONALD SWEET FREEDOM WARNER
35	27	WHITNEY HOUSTON ARISTA
36	NEW	ELAINE PAIGE CHRISTMAS WEA
37	22	ERIC CLAPTON AUGUST DUCK
38	25	QUEEN A KIND OF MAGIC EMI
39	NEW	COMMUNARDS LONDON
40	NEW	DAMNED ANYTHING MCA

CANADA (Courtesy The Record) As of 12/18/86

		SINGLES
1	1	THE LADY IN RED CHRIS DE BURGH A&M
2	2	TRUE BLUE MADONNA SIRE/WEA
3	7	HUMAN HUMAN LEAGUE VIRGIN/A&M
4	4	WORD UP CAMEO POLYGRAM
5	5	AMANDA BOSTON MCA
6	9	EVERYBODY HAVE FUN TONIGHT WANG CHUNG GEFFEN/WEA
7	12	YOU GIVE LOVE A BAD NAME BON JOVI POLYGRAM
8	8	NOTORIOUS DURAN DURAN CAPITOL
9	3	TWO OF HEARTS STACEY Q WARNER BROS./WEA
10	10	THE RAIN ORAN "JUICE" JONES CBS
11	6	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
12	14	THE NEXT TIME I FALL PETER CETERA/AMY GRANT WEA
13	16	TO BE A LOVER BILLY IDOL CHRYSALIS/MCA
14	11	SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
15	17	DON'T GET ME WRONG THE PRETENDERS SIRE/WEA
16	15	STAND BY ME BEN E. KING ATLANTIC/WEA
17	13	HIP TO BE SQUARE HUEY LEWIS & THE NEWS CHRYSALIS/MCA
18	19	WALK LIKE AN EGYPTIAN THE BANGLES CBS
19	20	WAR BRUCE SPRINGSTEEN COLUMBIA/CBS
20	NEW	CAN'T HELP FALLING IN LOVE COREY HART CAPITOL
1	1	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-1985 COLUMBIA/CBS
2	2	BOSTON THIRD STAGE MCA
3	5	MADONNA TRUE BLUE SIRE/WEA
4	4	PAUL SIMON GRACELAND WARNER BROS./WEA
5	7	HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA
6	3	BILLY IDOL WHIPLASH SMILE CHRYSALIS/MCA
7	14	GLASS TIGER THE THIN RED LINE CAPITOL
8	9	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
9	10	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
10	8	THE POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
11	11	SOUNDTRACK TOP GUN COLUMBIA/CBS
12	6	BILLY JOEL THE BRIDGE COLUMBIA/CBS
13	NEW	CYNDI LAUPER TRUE COLORS CBS
14	12	CHRIS DE BURGH INTO THE LIGHT A&M
15	15	DURAN DURAN NOTORIOUS CAPITOL
16	17	COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL
17	19	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
18	20	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
19	13	PRETENDERS GET CLOSE WARNER BROS./WEA
20	16	WHITNEY HOUSTON ARISTA/RCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/15/86

		SINGLES
1	1	IN THE ARMY NOW STATUS QUO VERTIGO/PHONOGRAM
2	2	SUBURBIA PET SHOP BOYS PARLOPHONE/PMV
3	4	WALK LIKE AN EGYPTIAN BANGLES CBS
4	3	WORD UP CAMEO MERCURY/PHONOGRAM
5	9	KEINE STERNE IN ATHEN STEPHAN REMMLER MERCURY/PHONOGRAM
6	6	TWO OF HEARTS STACEY Q ATLANTIC/WEA
7	8	YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
8	5	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/ARIOLA
9	10	WARRIORS (OF THE WASTELAND) FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
10	7	COMING HOME (JEANNY PART II) FALCO TELDEC
11	15	RUMORS (REMIX) TIMEX SOCIAL CLUB MERCURY/PHONOGRAM
12	14	NOTORIOUS DURAN DURAN EMI
13	17	VICTORY KOOL & THE GANG METRONOME/PMV
14	16	I WANNA HEAR YOUR HEARTBEAT BAD BOYS BLUE COCONUT/ARIOLA
15	12	TWO PEOPLE TINA TURNER CAPITOL/EMI
16	11	THE FINAL COUNTDOWN EUROPE EPIC/CBS
17	18	ROCK THE NIGHT EUROPE EPIC/CBS
18	19	WHERE ARE YOU? 16 BIT ARIOLA
19	13	MUSIQUE NON STOP KRAFTWERK EMI/ELECTROLA
20	NEW	SHOWING OUT MEL & KIM BLOW UP/INTERCORD
1	1	PETER MAFFAY TABALUGA UND DAS LEUCHTENDE SCHWEIGEN TELDEC
2	2	MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/ARIOLA
3	3	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
4	6	ENGBERT TRAEUMEN MIT ENGELBERT ARIOLA
5	5	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
6	8	A-HA SCOUNDREL DAYS WARNER/WEA
7	4	FALCO EMOTIONAL TELDEC
8	9	MADONNA TRUE BLUE SIRE/WEA
9	11	BRUCE SPRINGSTEEN LIVE 1975-85 CBS
10	NEW	ROGER WHITTAKER HITS AVON/INTERCORD
11	7	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ISLAND/ARIOLA
12	12	EUROPE THE FINAL COUNTDOWN EPIC/CBS
13	10	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
14	NEW	KOOL & THE GANG FOREVER METRONOME/PMV
15	13	SOUNDTRACK TOP GUN CBS
16	16	EURYTHMICS REVENGE RCA
17	20	MUENCHENER FREIHEIT TRAUMZIEL CBS
18	14	HUEY LEWIS & THE NEWS FORE CHRYSALIS/ARIOLA
19	NEW	AUDREY LASNDERS WEITES LAND ARIOLA
20	NEW	SPANDAU BALLET THROUGH THE BARRICADES CBS

ITALY (Courtesy Germano Ruscitto) As of 12/18/86

		SINGLES
1	2	THE FINAL COUNTDOWN EUROPE CBS
2	1	NOTORIOUS DURAN DURAN EMI
3	NEW	TUTTO MATTO LORELLA CUCCARINI POLYGRAM
4	3	FIGHT FOR OURSELVES SPANDAU BALLET CBS
5	NEW	ALLELUJA FOOTBALL STAR RCA
6	4	HOLIDAY RAP MC MIKER G & DEEJAY SVEN CGDMM
7	NEW	WALK THIS WAY RUN DMC POLYGRAM
8	NEW	WAR BRUCE SPRINGSTEEN CBS
9	8	BELLO IMPOSSIBILE GIANNA NANNINI RICORDI
10	10	CATCH THE FOX DAN HARROW BABY RECORDS/CGDMM
11	5	TRUE BLUE MADONNA WEA
12	NEW	TAKE MY BREATH AWAY BERLIN CBS
13	7	VENUS BANANARAMA POLYGRAM
14	9	DON'T LEAVE ME THIS WAY COMMUNARDS POLYGRAM
15	NEW	TYPICAL MALE TINA TURNER EMI
16	20	RAGE HARD FRANKIE GOES TO HOLLYWOOD RICORDI
17	NEW	SUBURBIA PET SHOP BOYS EMI
18	12	TRUE COLORS CINDY LAUPER CBS
19	6	TWO PEOPLE TINA TURNER EMI
20	19	TO BE A LOVER BILLY IDOL RCA

MUSIC & MEDIA PAN-EUROPEAN CHARTS 12/20/86

		HOT 100 SINGLES
1	1	THE FINAL COUNTDOWN EUROPE EPIC
2	2	TAKE MY BREATH AWAY BERLIN CBS
3	3	TRUE BLUE MADONNA SIRE
4	4	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
5	7	IN THE ARMY NOW STATUS QUO VERTIGO
6	6	THROUGH THE BARRICADES SPANDAU BALLET CBS
7	8	WALK LIKE AN EGYPTIAN BANGLES CBS
8	NEW	SHOWING OUT MEL & KIM SUPREME
9	9	WARRIORS (OF THE WASTELAND) FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND
10	11	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN
11	14	THE RAIN ORAN "JUICE" JONES DEF JAM/CBS
12	10	I'VE BEEN LOSING YOU A-HA WARNER
13	12	RAGE HARD FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND
14	13	WAR BRUCE SPRINGSTEEN CBS
15	5	NOTORIOUS DURAN DURAN EMI
16	NEW	YOU KEEP ME HANGIN' ON KIM WILDE MCA
17	16	SUBURBIA PET SHOP BOYS PARLOPHONE
18	NEW	THE MIRACLE OF LOVE EURYTHMICS RCA
19	NEW	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
20	NEW	TYPICAL MALE TINA TURNER CAPITOL
1	1	MADONNA TRUE BLUE SIRE
2	3	SOUNDTRACK TOP GUN CBS
3	4	A-HA SCOUNDREL DAYS WARNER
4	7	EURYTHMICS REVENGE RCA
5	2	TINA TURNER BREAK EVERY RULE CAPITOL
6	5	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & E STREET BAND LIVE/75-85 CBS
7	6	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
8	11	SPANDAU BALLET THROUGH THE BARRICADES CBS
9	9	EUROPE THE FINAL COUNTDOWN EPIC
10	10	PAUL SIMON GRACELAND WARNER
11	14	KATE BUSH THE WHOLE STORY EMI
12	17	BON JOVI SLIPPERY WHEN WET VERTIGO
13	8	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ZTT/ISLAND
14	12	DIRE STRAITS BROTHERS IN ARMS VERTIGO
15	15	PETER GABRIEL SO VIRGIN
16	13	IRON MAIDEN SOMEWHERE IN TIME EMI
17	19	HUEY LEWIS & THE NEWS FORE CHRYSALIS
18	18	PRETENDERS GET CLOSE REAL RECORDS/WEA
19	NEW	MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/ARIOLA
20	NEW	DURAN DURAN NOTORIOUS EMI

AUSTRALIA (Courtesy Kent Music Report) As of 12/22/86

		SINGLES
1	2	FUNKY TOWN PSEUDO ECHO EMI
2	1	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
3	NEW	GOOD TIMES INXS/JIMMY BARNES MUSHROOM/FESTIVAL
4	3	TO BE A LOVER BILLY IDOL CHRYSALIS/FESTIVAL
5	4	LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
6	9	WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
7	5	YOU CAN CALL ME AL PAUL SIMON WARNER/WEA
8	10	(I JUST) DIED IN YOUR ARMS CUTTING CREW SIREN/EMI
9	6	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
10	7	TWO OF HEARTS STACEY Q ATLANTIC/WEA
11	15	(DON'T FORGET ME) WHEN I'M GONE GLASS TIGER MANHATTAN/EMI
12	NEW	YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
13	12	THORN IN MY SIDE EURYTHMICS RCA
14	11	TRUE BLUE MADONNA SIRE/WEA
15	8	DON'T GET ME WRONG THE PRETENDERS WEA
16	19	LET'S GO PARADISE MENTAL AS ANYTHING CBS
17	13	FRIENDS AND LOVERS CARL ANDERSON & GLORIA LORING EPIC/CBS
18	NEW	HUNGRY TOWN BIG PIG WHITE LABEL/FESTIVAL
19	17	NOTORIOUS DURAN DURAN EMI
20	14	HEARTACHE ALL OVER THE WORLD ELTON JOHN ROCKET/POLYGRAM
1	1	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	5	VARIOUS SUMMER '87 POLYSTAR/POLYGRAM
3	3	PAUL SIMON GRACELAND WARNER/WEA
4	6	POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL
5	2	EURYTHMICS REVENGE RCA
6	4	BRUCE SPRINGSTEEN LIVE 1975-85 CBS
7	7	VARIOUS 1987—LET'S PARTY FESTIVAL
8	8	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
9	13	TALKING HEADS TRUE STORIES EMI
10	17	CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
11	16	VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
12	9	THE ANGELS HOWLING MUSHROOM/FESTIVAL
13	11	KEVIN BLOODY WILSON KEV'S BACK CBS
14	12	WHITNEY HOUSTON ARISTA/RCA
15	10	ELTON JOHN LEATHER JACKETS ROCKET/POLYGRAM
16	15	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
17	NEW	BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
18	14	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
19	18	GENESIS INVISIBLE TOUCH VIRGIN/EMI
20	NEW	TRUE BLUE MADONNA SIRE/WEA

JAPAN (Courtesy Music Labo) As of 12/18/86

		SINGLES
1	NEW	JUROKO TSUBU NO KAKUZATO TOMOMI NISHIMURA TOSHIBA/EMI/GEIEI
2	1	SAIGO NO HOLY NIGHT KIYOTAKA SUGIYAMA VAP/NTV M/BERMUDA M
3	2	KOGARASHI NI DAKARETE KYOKO KOIZUMI VICTOR/VARNING P
4	4	WAKU WAKU SASETE MIHO NAKAYAMA KING/VARNING P
5	NEW	YAKUSOKU MAMIKO TAKAI CANYON/FUJI/PACIFIC/TANABE M
6	5	ROPPONGI JUNJOHA YOKO OGINOME VICTOR/JCM/NICHION/RISING P
7	3	NAIMONO NEDARI NO I WANT YOU CCB POLYDOR/NICHION
8	NEW	YUKIGUNI IKUZO YOSHI TFC/DAIICHI/ONGAKU SHUPPAN
9	9	BALLADE NO YOUNI NEMURE SHONEN TAI WARNER/PIONEER/JANNYS
10	NEW	SHINSHI DOMEI HIROKO YAKUSHIMARU TOSHIBA/EMI/OFFICE MEL
1	2	ANZENCHITAI ANZENCHITAI FIVE
2	2	NEW MOMOKO KIKUCHI SOTSUGYO KINEN
3	1	YUMI MATSUYOTA ALARM A LA MODE TOSHIBA EMI
4	NEW	YOKO OGINOME NON STOPPER VICTOR
5	NEW	HOUD DOG LOVE CBS/SONY
6	4	TATSURO YAMASHITA ON THE STREET CORNER 2 MOON
7	NEW	USHIROYUBI SASAREGUM A BALANCING TOY CANYON
8	5	SOUNDTRACK TOP GUN CBS/SONY
9	NEW	KYOKO KOIZUMI THE BEST VICTOR
10	3	MOTOHARU SANO CAFE BOHEMIA EPIC/SONY

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

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POP

PICKS

ORIGINAL MOTION PICTURE SOUNDTRACK

The Golden Child
PRODUCERS: Various
Capitol SJ-12544

Potentially hit-packed set features Ann Wilson's "The Best Man In The World" single and equally strong pop from Meli'sa Morgan, Ashford & Simpson, Martha Davis, Marlon Jackson, and Ratt. Instrumental pieces by Michel Colombier accompany.

XTC

Skylarking
PRODUCER: Todd Rundgren
Geffen GHS 24117

Andy Partridge, Dave Gregory, and Colin Moulding may not have a string of commercial successes under their collective belt, but they do turn out intelligent, finely crafted little jewels of albums—albeit on a somewhat irregular basis. The overall tone here is less hard-edged than in past work; the band never takes the easy way out, however, employing unique sounds and unexpected melodic twists to wonderful effect.

RECOMMENDED

ORIGINAL MOTION PICTURE SOUNDTRACK

The Mission
PRODUCER: Uncredited
Virgin/Atlantic 90567

Reactivated U.S. Virgin label gets its sendoff from noted film composer Ennio Morricone. Best known for his work on spaghetti Westerns, Morricone heads south with this film, a tale of missionaries in South America. Lush orchestration and Latin percussive tracks provide apt underlining. For soundtrack buffs only, and hardly a fitting introduction to this pop-oriented label.

STEVE VAI

Flex-Able
PRODUCER: Steve Vai
Akashic/Important UR 777

Former Frank Zappa guitarist took a few pointers from that inimitable king of avant-garde rock in making this diverse collection of experimental 8-track studio cuts. Material was

recorded in 1983, but Vai's new association with David Lee Roth should spark interest in this reissue.

KING CRIMSON

The Compact King Crimson
PRODUCERS: Various
EG EGPL 68

Solid two-LP retrospective on groundbreaking art-rockers. Half the package covers 1981-84 Robert Fripp/Adrian Belew-fronted quartet; second disk features earlier material, mainly from "In The Court Of The Crimson King."

NUGGETS

Volume 8: The Northwest
Rhino RNLP 70032

Volume 9: Acid Rock
Rhino RNLP 70033

Volume 10: Folk Rock
Rhino RNLP 70034

Volume 11: Pop, Part Four
Rhino RNLP 70035

Volume 12: Punk, Part Three
PRODUCER: Uncredited
Rhino RNLP 70036

Third release in Rhino's ongoing series, a spin-off of Lenny Kaye's original two-record punk rock collection, continues to plumb various strains of '60s garage band music, psychedelia, and frat rock. New sets are heavy on hits, with the punk, pop, and acid rock LPs holding a heavy nostalgic charge. Liner notes are informational and entertaining. Rhino proves anew that it is tops in the catalog-repackaging business.

VARIOUS ARTISTS

Mostly Mercer
PRODUCER: Frank Fiore
Painted Smiles PSC 1331

Seventeen singers, mostly women, participate in a sure-handed, cozy, jazz-flavored backing tribute to the great lyricist and sometime composer Johnny Mercer. Among them are Rosemary Clooney, Eydie Gorme, Kaye Ballard, Jennifer Holliday, and Jim Bailey, who does a startling Judy Garland sound-alike on "Out Of This World."

REDDOG

Feelings Of Fire
PRODUCER: Jeff Higgins
Survival 100

Outstanding showing by Atlanta's blues-based guitarist Jeff "Reddog" Higgins, album boasts 10 fine originals and a marked Freddie King influence. Worthy of significant airplay. Contact: P.O. Box 7032, Marietta, Ga. 30065.

HAROLD BUDD

Lovely Thunder
PRODUCERS: Harold Budd, Michael Hoenig
Editions E.G. EGED 46

Pianist/mood musician Budd continues to strut the fine line between so-called "ambient" and new age musics. No collaborations with Brian Eno this time out, though Cocteau Twins Simon Raymonde and Robin Guthrie contribute to one track.

RIKI TUROFSKY

Riki Turofsky Sings Kurt Weill
EXECUTIVE PRODUCER: Riki Turofsky
Fanfare DFL 9026

The Kurt Weill legacies out of Europe and the U.S. are quite distinct, and Canadian soprano Turofsky has decided to give the listener equal amounts of each in a 12-song program. Lotte Lenya, Martha Schlamme, and, more recently, Teresa Stratas are not forgotten, but Weill's genius is in understanding hands here.

JOHNNY SEATON

Reaction
PRODUCER: Scott Billington
Rounder 9004

Rockabilly album is loaded with heart but somehow manages to come up short. Production is stiff, and Seaton sounds too much like an imitator and not enough like an originator.

BLACK UHURU

Brutal Dub
PRODUCER: Uncredited
RAS 3020

Subtle yet energetic album by the long-respected percussionist includes a guest appearance by saxophonist Steve Grossman and remarkable group interplay. Highlight: "Caminos De Machu Pichu."

DAVID LANZ & MICHAEL JONES

Solstice
PRODUCERS: Michael Jones, Paul Speer & David Lanz
Narada N-61008

New age piano powers for the Milwaukee-based label noodle pleasantly through a side apiece of seasonally themed material.

MITCHELL LEWIS

Lizzie Productions LP 805
PRODUCERS: Richard Deane & Mitchell Lewis

Songwriting talent filters through slick pop/adult contemporary sound despite prosaic arrangements; singing, however, is fairly standard. Contact: 212-427-4334.

BLACK

RECOMMENDED

THE ROSE BROTHERS

Everything's Coming Up Roses
PRODUCERS: Rich Cason & Jimmy Lewis
Muscle Shoals Sound/Malaco 2202

Soul vocal quartet scored a left-field hit with "I Get Off On You," but follow-up album lacks the production to ensure quick acceptance from black and urban outlets. Best shots are "Just Within Reach" and "Easy Love."

COUNTRY

RECOMMENDED

CHARLIE KING (WITH DAVID & KAY GORDON)

Flying Fish FF 417
PRODUCERS: David Gordon & Kay Gordon

With encouraging regularity, Charlie King emerges from his self-reflection to remind us of the happy resilience of the human spirit. His message songs vary between the funny and the frightening, but he pulls them off with unvarying taste, musical skill, and charm.

JAZZ

RECOMMENDED

LAUREL MASSE

Easy Living
PRODUCERS: Dean Rolando & Steve Yates
Pausa PR 7206

Founding member of Manhattan Transfer, now based in Chicago, essays a repertoire of standards and vocal jazz not dissimilar to that of her former band. Smooth performance with solid backing by Windy City players.

JEFF BERLIN

Pump It!
PRODUCER: Jeffrey Weber
Passport Jazz/Jem PJ 88017

Rock fusion may be on the decline as a genre, but electric bassist Berlin's playing is on the rise. Superior performances, especially by Berlin, and solid arrangements.

WISHFUL THINKING

Think Again
PRODUCER: Tim Weston
Pausa PR 7205

California fusion quintet returns with a slick, polished set somewhat reminiscent of Spyro Gyra. Should be a natural for jazz radio.

RAY MANTILLA SPACE STATION

Synergy
PRODUCERS: Alberto Alberti & Sergio Veschi
Red VPA 198

Relaxed duet tribute to the bandleaders features spirited readings of familiar tunes by former Ellingtonian and Basieite Terry (trumpet and flugelhorn), with sympathetic accompaniment on bass and piano by Mitchell. Contact: 41 N. Moore St., New York, N.Y. 10012.

CLARK TERRY & RED MITCHELL

To Duke And Basie
PRODUCER: Red Mitchell
Enja 5011

Relaxed duet tribute to the bandleaders features spirited readings of familiar tunes by former Ellingtonian and Basieite Terry (trumpet and flugelhorn), with sympathetic accompaniment on bass and piano by Mitchell. Contact: 41 N. Moore St., New York, N.Y. 10012.

ARCHIE SHEPP

Soul Song
PRODUCERS: Horst Weber & Matthias Winkelmann
Enja 4050

Driving 1982 quartet date finds saxophonist Shepp cleaving to the blueprint drawn by John Coltrane, with Ken Werner supplying Tyner-esque keyboards. Leader "sings" here; practice should not be encouraged in the future.

THE TRIO

Red VPA 192
PRODUCERS: Alberto Alberti & Sergio Veschi

Live Italian date featuring pianist Cedar Walton, bassist David Williams, and drummer Billy Higgins covering Ellington, Gershwin, and Cole Porter, with some intriguing originals as well. Walton shines here as featured soloist. Distributed by PolyGram Special Imports.

ATTILA ZOLLER

Memories Of Pannonia
PRODUCER: Matthias Winkelmann
Enja 5027

Highly respected Eastern European guitarist returns in a trio format. Set is boosted by high-quality production and, especially, playing of drummer Daniel Humair. Opening track, "Circle Waltz," is the standout.

DAVID FRIEDMAN

Shades Of Change
PRODUCER: David Friedman
Enja 5017

Five originals by the well-known marimba and vibes player are ably complemented here by the slightly cerebral piano work of Geri Allen. Much in line with Friedman's past outings: a tasteful, introspective album.

BENNIE WALLACE WITH THE BLUES ENSEMBLE OF BILOXI & THE WINGS OF SONG

Sweeping Through The City
PRODUCERS: Bennie Wallace & Christine Martin
Enja/Muse 4078

Tenor saxophonist Wallace has previously paid homage to mentors Thelonious Monk and the bluesmen of Memphis, two influences in clear evidence here. The twist is the addition of gospel quartet Wings Of Song, which adds deep vocal colorings on two tracks.

JOHN STUBBLEFIELD

Bushman Song
PRODUCER: Matthias Winkelmann
Enja 5015

One of the finer post-Coltrane saxophonists around, Stubblefield rarely gets the opportunity to show his abilities as a leader. "Bushman Song" is a strong addition to an all-too-thin catalog.

GOSPEL

PICKS

TROY RAMEY & THE SOUL SEARCHERS
Great Camp Meeting

PRODUCER: Troy Ramey
Atlanta International AIR 10110

Could be the most exciting black gospel album this year; Ramey is a fine songwriter, and tracks pack lots of energy and excitement. The ballads have power and majesty, and the up-tempo numbers rock your socks off. Excellent production and good packaging make this one to watch and listen for.

RECOMMENDED

THE GAITHER VOCAL BAND

One X 1
PRODUCERS: Billy Smiley & Keith Thomas
Word 6-01-000733-0

Bill Gaither keeps a hand on the songwriting pen here but does not dominate the material, allowing for real diversity; the band delves into the technopop arena, achieving a contemporary sound that moves the feet and ears.

THE TALLEYS

United
PRODUCERS: Bill Gaither & Gary McSpadden
Canaan 7-01-995613-0

The Talleys are one of the hottest groups in southern gospel today—and deservedly so. This collection features the trio in a contemporary sound that should only add to their increasingly impressive reputation.

CLASSICAL

RECOMMENDED

DVORAK: SYMPHONY NO. 9 ("NEW WORLD")
Cleveland Orchestra, Dohnanyi
London 414 421

None of the labels that have recorded the orchestra in recent years seem to get results as impressive as those achieved by London production crew. Here, that weighty but transparent sound supports a fiery performance of the hoary standard sure to spark interest in even the most jaded listener.

TCHAIKOVSKY: VIOLIN CONCERTO/CHAUSSON: POÈME

Nigel Kennedy, London Philharmonic Orchestra, Kamu
Angel AE 2100

Young Kennedy, whose Elgar Concerto recording of a year ago received high praise, brings an individual view to the Tchaikovsky. Tempi and phrasing are uniquely his and ultimately convincing. Where virtuosity is called for, he delivers brilliantly. The Chausson rounds out the program effectively.

HANDEL: ATHALIA

Sutherland, Kirkby, Bowman, Academy of Ancient Music, Hogwood
L'Oiseau-Lyre 417 126

The oratorio on an Old Testament theme is replete with choral and solo sections that are right out of Handel's top drawer. The performance is constantly engaging, with Emma Kirkby the "period" voice star and Joan Sutherland dramatically persuasive in the title role. Album fills a neglected catalog slot.

A BALANCHINE ALBUM

New York City Ballet Orchestra, Irving
Nonesuch 9-79135

Well-played scores associated with ballets created by the master choreographer that will be sought out primarily by dedicated aficionados, who will find added interest in the perceptive annotation. Major works in the double album are Tchaikovsky's "Serenade For Strings," Hindemith's "Four Temperaments," and Stravinsky's "Agnon."

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

IT'S A QUIET week for the Hot 100, with many radio stations freezing their playlists for the holidays. So, instead of our usual probing of chart action, we are taking this opportunity to look back at some of the major developments in music that were reflected on last year's charts. This should help programmers anticipate changes for the year ahead.

ONE MAJOR development was the re-emergence of indie labels and their great success in penetrating the upper reaches of the Hot 100. The latest example is Rhino's success with "At This Moment" by Billy Vera & the Beaters. Such small-label product was more readily accepted at top 40 radio in 1986 than in recent years past. The trend—if it continues—should mean greater diversity for top 40. More importantly, it promises a better shot for new artists, many of whom sign with small labels first. And by the way, it was a good year all around for new artists.

TALKING ABOUT INDIES and diversity, let's not overlook Profile's top five success with Run-D.M.C.'s "Walk This Way." New York-based Profile, which previously specialized in black street music, helped to create a new fusion sound in which rap/street music meets heavy metal rock—the teen music of the inner city meeting the teen music of the suburbs—to the delight of everyone young. The Beastie Boys, on Columbia, are creating a sound that has some of the same elements.

IT WAS ANOTHER GOOD year for black and dance music in general, with top 40 radio showing a continuing interest in the kind of up-tempo music that sets the phones—and the cash registers—ringing. Although it is unclear whether the big dance records will yield lasting artists, urban crossover continues to be strong, and even Latin crossover is developing—for example, the enormous success of Miami Sound Machine. The Epic act's "Conga" went top 10 with a Latin dance beat, but its later singles did equally well with a more mainstream sound.

ROCK'N'ROLL IS healthy, too, with an impressive re-emergence of sophisticated, socially conscious lyrics in 1986. Besides the always-relevant songs of Bruce Springsteen, topical lyrics graced the music of John Cougar Mellencamp ("Rain On The Scarecrow" and "Small Town"), Jackson Browne ("For America"), and talented newcomer Bruce Hornsby, who hit No. 1 with a song about social problems ("The Way It Is"). Even if radio listeners do not concentrate on the lyrics, the subliminal messages sink in, so lyrics do matter.

ALL OF THE ABOVE bode well for 1987. We can't tell you exactly what's ahead, but we can promise you the industry's most reliable forecast of hot records, our weekly Power Picks in sales and airplay. The important lesson of 1986 is for programmers to keep their ears open to emerging sounds and not to dismiss anything new or different as unsuitable. Top 40 thrives on variety and novelty, not sameness.

FOR WEEK ENDING JANUARY 10, 1987

Billboard® HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS			NEW	TOTAL
			ADDS	ON
HUEY LEWIS & THE NEWS	JACOB'S LADDER	CHRYSALIS	13	151
BON JOVI	LIVIN' ON A PRAYER	MERCURY	10	168
TOTO	WITHOUT YOUR LOVE	COLUMBIA	10	65
BRUCE WILLIS	RESPECT YOURSELF	MOTOWN	9	10
THE JETS	YOU GOT IT ALL	MCA	9	148

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.

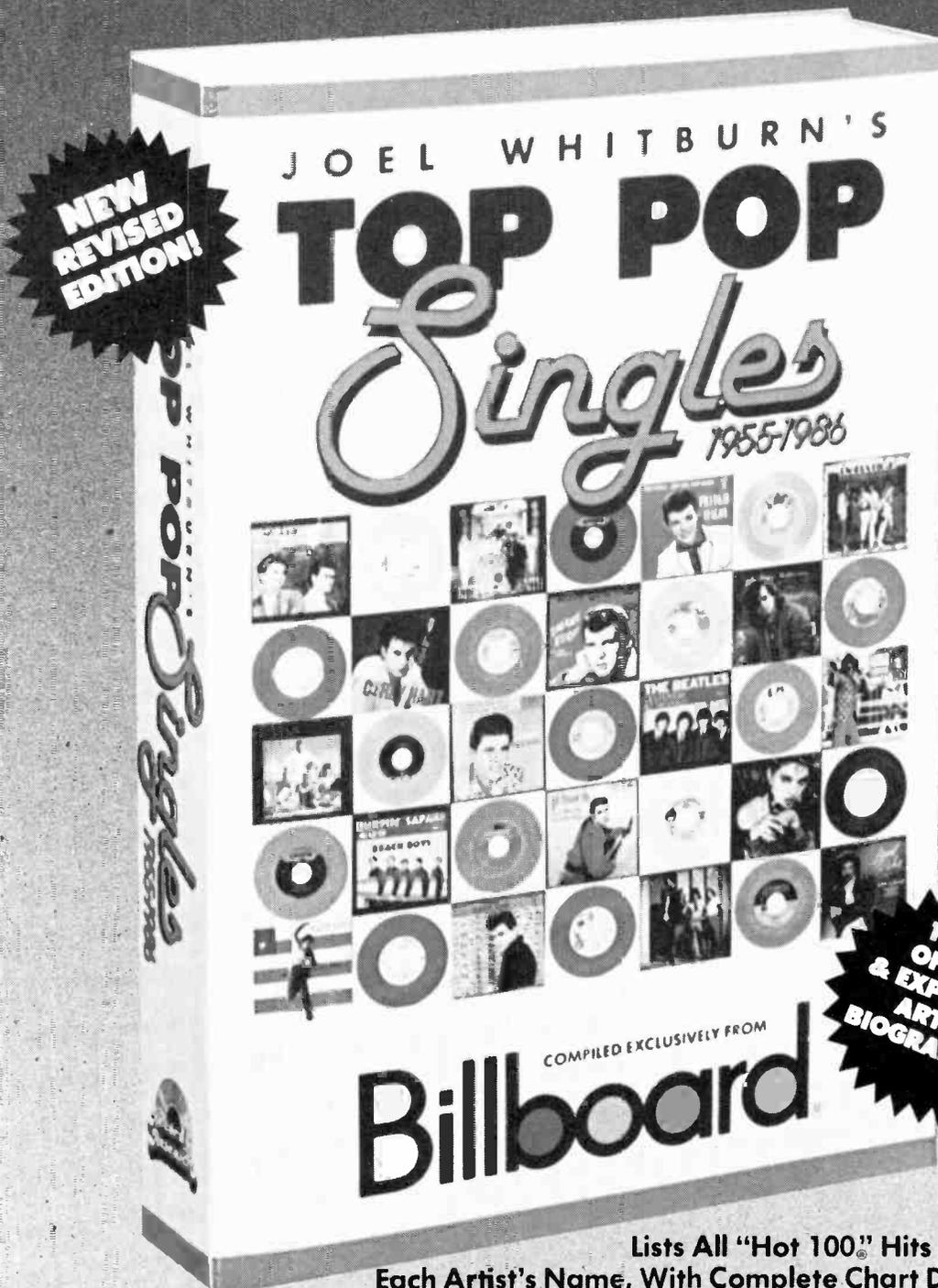
RETAIL BREAKOUTS

200 REPORTERS			NUMBER
			REPORTING
BEASTIE BOYS	FIGHT FOR YOUR RIGHT (TO PARTY!)	DEF JAM	18
CAMEO	CANDY	ATLANTA ARTISTS	18
EDDIE MONEY	I WANNA GO BACK	COLUMBIA	13
BOSTON	WE'RE READY	MCA	10
PETER GABRIEL	BIG TIME	GEFFEN	10

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'86 Entertainment Stock Prices Up

Walt Disney, American Can Show Gains

BY FRED GOODMAN

NEW YORK Entertainment stocks tracked by Billboard that trade on the New York Stock Exchange managed as a group to just edge out the Big Board composite in 1986. But the industry's stocks failed to keep pace with gains posted by the Dow Jones industrials or composite averages.

As a whole, the range of entertainment stocks reported weekly in Billboard showed a gain of 17.5% over their 1985 closing prices, just below the 17.73% gain posted by the Standard & Poor 500. For the year to Dec. 22, 1986, the NYSE composite was up 16.81%. The Dow Jones industrial and composite averages showed gains of 24.54% and 22.09%, respectively, for the same period.

Among the most impressive showings this year were American Can, up 42%, and Walt Disney, which rose nearly 50% following a four-for-one split in February of 1986. On a sobering note, however, the showing of American Can was hardly predicated on the strength of the company's Musieland chain, which pulled a proposed spin-off offering after the Wall Street community gave it a tepid reception.

Although an American Can spokesman cited "adverse market conditions" in the company's decision, several analysts said they were disappointed by the retailer's profit margin.

Among the biggest losers was Vestron Video, which began the year at 13 $\frac{1}{8}$ and closed Dec. 22 at 4 $\frac{5}{8}$. The company, whose initial public offering had to be amended downward, proved unpopular among investors despite attempts to address problems of product flow by getting into film production.

Viacom International, the parent company of MTV, also saw its stock drop. Opening the year at 54 $\frac{1}{2}$, the company's stock was

trading below 38 at the end of December. Defense of an unfriendly takeover offer had loaded the company with debt, and its future path seemed uncertain in the face of an unresolved proposal to go private via a leveraged buyout.

Among multientertainment companies with leading record divisions, Warner Communications Inc. was the leader. Following a

**As a whole,
issues showed
a 17.5%
price rise**

two-for-one split in September, the company went on to post a closing price of 23 $\frac{1}{2}$ on Dec. 22, a 25% rise over last year's presplit closing price of 37 $\frac{3}{8}$.

CBS Inc., a company with more than its share of management turmoil, still managed to post a gain of 13.5% over its Jan. 1 opening price. However, its year-end price of 131 $\frac{1}{2}$ was a big drop from its 52-week high of 151 $\frac{1}{2}$.

Although the CBS record division continued its trend of gaining in revenues and profits—while the company's flagship broadcasting division lagged and its publishing division was viewed as all but moribund—questions about the future of the Records Group as part of CBS lingered. An impassioned plea not to sell off the division to CBS' board by founder William Paley was said to have been the major reason majority stockholder Laurence Tisch was unable to get approval to sell off the Records Group.

One record operation that did change hands in 1986—twice—was RCA Records. The first time it was part-and-parcel of the buyout of

parent company RCA to General Electric. The second time, in a deal completed in December, it was dealt to West Germany's Bertelsmann, which enjoyed a 25% stake in the company prior to the G.E. deal for RCA, for approximately \$300 million. The record purchase was part of a Bertelsmann buying spree in the U.S. that also saw the company acquire leading book retailer Doubleday.

G.E., which clearly had no intention of getting into the record business with RCA, also enjoyed a good year. Its stock rose nearly 22% during 1986.

At MCA, the company as a whole failed to fare as well as its record operation. While profits for that division rose approximately 8%, MCA Inc. saw its stock price fall approximately 15%.

Also posting a year the company would probably rather forget was John Blair Inc., whose holdings include several radio stations. The company successfully fought off an unfriendly takeover by McFadden Publishing, but the price was selecting Saul Steinberg's Reliance Group as a white knight. Blair, whose stock began the year trading at 22 $\frac{3}{4}$, ended the year trading under 14.

Notable performances were turned in by Billboard-tracked companies in several spheres of the entertainment industry. In its first full year as the owner of ABC, Capital Cities saw its stock beat the composite market pace by posting an 18% hike. Taft Broadcasting rose from 86 $\frac{1}{4}$ to 114 $\frac{1}{2}$, a 37% hike. Westinghouse Electric, which has a broadcast division, saw its stock rise 35% overall.

Among hardware and software manufacturers, Eastman Kodak rose approximately 30%, while Sony posted a more modest gain of 8.4%.

Rackjobber Handleman Co. managed to eke out a hike of 5.6%.

'Shark Repellent' Rights Guard Against Takeover

Wherehouse Adopts New Stock Plan

NEW YORK Wherehouse Entertainment Inc. (ASE/WEI), the California-based operator of 195 home entertainment retail stores, has unveiled a stock-purchase plan to be activated in the event of a takeover.

The modified shark repellent entitles stockholders to purchase one one-hundredth of a share of a new

series of junior participating preferred stock at an exercise price of \$60. The rights can be exercised only if a person or group acquires 20% or more of Wherehouse's common stock or announces a tender offer that would result in ownership of 30% or more of the common stock.

Wherehouse will be entitled to redeem the rights at five cents per right at any time before a 20% position has been acquired.

The company's board says the rights are "designed to assure that all Wherehouse stockholders receive fair and equal treatment in the event of any proposed takeover of the company and to guard against partial tender offers and other abusive tactics to gain con-

trol of Wherehouse without paying all stockholders a control premium."

While maintaining that the rights do not prevent a takeover, Louis A. Kwiker, president and CEO of Wherehouse, adds that they "should encourage anyone seeking to acquire the company to negotiate with the board prior to attempting a takeover." The company says its plan is not a response to any specific effort to acquire control of Wherehouse.

The dividend distribution will be made on Dec. 31, 1986, payable to shareholders of record on that date. The rights will expire 10 years later. The rights distribution is not taxable to stockholders.

FRED GOODMAN

...newslines...

RADIO NETWORK REVENUES rose 17% in November according to the Radio Network Assn. Inc. Revenues for the month totaled \$33.7 million, compared with \$28.8 million in the same month of 1985. For the first 11 months of the year, revenues reached a total of \$353.5 million, vs. \$301.7 million last year, a year-to-date gain of 16%. On a territory-by-territory basis, the Eastern region is the leader, up 17%, with gains for the Midwest and Western areas trailing at 16% and 12%, respectively.

TRANSACTIONS IN BRIEF: As part of a program to buy as many as 3 million of its outstanding common shares, MCA Inc. recently paid market price for 2.25 million shares outstanding, the equivalent of 3% of its shares...California-based home entertainment retailer Wherehouse Entertainment Inc. (ASE/WEI) says its board has authorized the purchase of up to 250,000 shares of its common stock on the open market...Viacom International Inc. (NYSE/VIA) recently declared a 7% dividend per share on its common stock, payable Jan. 31, 1987 to shareholder of record Dec. 29, 1986...Peabody, Mass.-based loud-speaker manufacturer Boston Acoustics Inc. recently began trading over the counter (NASDAQ/BOSA)...Sage Software, a Rockville, Md.-based computer software manufacturer, recently began trading over the counter (NASDAQ/SGSI).

EXPANDED OPERATIONS FOR COMMTRON CORP. (ASE/CMR) produced first quarter hikes in net earnings and earnings per share of 75% and 40%, respectively. Net sales for the three-month period ended Nov. 30, 1986 were \$140.3 million, a 22% rise over the \$114.7 million posted in the same period of 1985. Net earnings for the quarter were \$2.1 million or 21 cents per share on over 10 million shares outstanding, compared with \$1.2 million or 15 cents per share on 8 million shares outstanding in the same quarter of 1985. The gain was shouldered by Commtron's prerecorded videocassette operation, which gained more than 50% over the same period last year. Sales for the expanded consumer electronics division dropped 15% to \$35 million.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
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New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 12/15	Close 12/22	Change
NEW YORK STOCK EXCHANGE				
American Can	658	86 $\frac{3}{4}$	85 $\frac{3}{4}$	-1 $\frac{1}{4}$
John Blair & Co.	23.9	13 $\frac{3}{4}$	13 $\frac{3}{4}$	- $\frac{1}{8}$
CBS Inc.	272.4	130 $\frac{1}{4}$	129 $\frac{1}{4}$	- $\frac{1}{4}$
Cannon Group	976.9	12 $\frac{1}{2}$	13 $\frac{1}{4}$	+1 $\frac{1}{4}$
Capital Cities Communications	152.5	268 $\frac{1}{4}$	266 $\frac{1}{2}$	-2 $\frac{1}{4}$
Coca Cola	4809.2	38	39 $\frac{1}{2}$	+1 $\frac{1}{2}$
Walt Disney	2683.1	45 $\frac{1}{4}$	44 $\frac{1}{2}$	- $\frac{1}{4}$
Eastman Kodak	4730.9	68 $\frac{1}{2}$	69 $\frac{1}{4}$	+1 $\frac{1}{4}$
Gulf & Western	1674.4	65 $\frac{1}{4}$	64 $\frac{1}{4}$	-1 $\frac{1}{4}$
Handleman	397.2	27 $\frac{1}{4}$	28 $\frac{1}{4}$	+ $\frac{1}{4}$
MCA Inc.	1637.4	40	40
MGM/UA	124.5	9	9 $\frac{3}{4}$	+ $\frac{3}{4}$
Orion Pictures Corp.	265.8	12 $\frac{1}{4}$	12 $\frac{1}{2}$	+ $\frac{1}{4}$
Sony Corp.	1032.8	21 $\frac{1}{4}$	21 $\frac{1}{4}$	+ $\frac{1}{4}$
Taft Broadcasting	123.1	112 $\frac{1}{2}$	114 $\frac{1}{2}$	+2
Vestron Inc.	214	4 $\frac{1}{4}$	4 $\frac{1}{4}$	- $\frac{1}{4}$
Viacom	1393.3	38 $\frac{1}{4}$	38 $\frac{1}{4}$	+ $\frac{1}{4}$
Warner Communications Inc.	2647.2	23 $\frac{1}{2}$	23 $\frac{1}{2}$	- $\frac{1}{4}$
Westinghouse	2737.6	60	59 $\frac{1}{2}$	- $\frac{1}{2}$
AMERICAN STOCK EXCHANGE				
Commtron	23.7	8 $\frac{1}{2}$	9 $\frac{3}{4}$	+ $\frac{1}{4}$
Lorimar/Telepictures	1684.7	16 $\frac{1}{4}$	16 $\frac{1}{4}$	- $\frac{1}{4}$
New World Pictures	297.4	10 $\frac{1}{4}$	11 $\frac{1}{4}$	+1 $\frac{3}{4}$
Price Communications	253.7	10 $\frac{1}{4}$	10 $\frac{1}{4}$	- $\frac{1}{4}$
Turner Broadcasting System	26.2	13 $\frac{1}{4}$	13 $\frac{1}{4}$	- $\frac{1}{4}$
Wherehouse Entertainment	289.9	14 $\frac{1}{4}$	15 $\frac{1}{4}$	+ $\frac{1}{4}$
OVER THE COUNTER				
Company	Open	Close	Change	
Crazy Eddie	11 $\frac{1}{4}$	11 $\frac{1}{2}$	- $\frac{1}{4}$	
Infinity Broadcasting	12	12 $\frac{1}{4}$	+ $\frac{1}{4}$	
Josephson Intl.	11 $\frac{1}{4}$	11 $\frac{1}{4}$	- $\frac{1}{4}$	
LIN Broadcasting	53 $\frac{1}{4}$	54 $\frac{1}{4}$	+1	
Lieberman Enterprises	16 $\frac{1}{4}$	16 $\frac{1}{4}$	- $\frac{1}{4}$	
Malrite Communications Group	9 $\frac{1}{4}$	9 $\frac{1}{4}$	
National Video Inc.	4	4 $\frac{1}{4}$	+ $\frac{1}{4}$	
Prism Entertainment	4 $\frac{1}{4}$	4	- $\frac{1}{4}$	
Recoton Corporation	7	6 $\frac{3}{4}$	- $\frac{1}{4}$	
Reeves Communications	8 $\frac{1}{4}$	8 $\frac{1}{4}$	- $\frac{1}{4}$	
Satellite Music Network Inc.	4 $\frac{1}{4}$	4 $\frac{1}{2}$	
Scripps Howard Broadcasting	82	85	+3	
Sound Warehouse	14 $\frac{1}{4}$	15 $\frac{1}{4}$	+ $\frac{1}{4}$	
Specs Music	8 $\frac{1}{4}$	8 $\frac{1}{4}$	
Trans World Music Corp.	21 $\frac{1}{4}$	21 $\frac{1}{4}$	- $\frac{1}{4}$	
Tri-Star Pictures	10 $\frac{1}{4}$	10 $\frac{1}{4}$	+ $\frac{1}{4}$	
Wall To Wall Sound & Video Inc.	5	5 $\frac{1}{4}$	+ $\frac{1}{4}$	
Westwood One	26 $\frac{3}{4}$	26 $\frac{1}{4}$	

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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	WALK LIKE AN EGYPTIAN	BANGLES	1
2	3	NOTORIOUS	DURAN DURAN	2
3	5	SHAKE YOU DOWN	GREGORY ABBOTT	3
4	2	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	4
5	6	C'EST LA VIE	ROBBIE NEVIL	5
6	10	CONTROL	JANET JACKSON	6
7	4	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	7
8	8	WAR	BRUCE SPRINGSTEEN & THE E STREET BAND	8
9	7	STAND BY ME	BEN E. KING	12
10	9	TO BE A LOVER	BILLY IDOL	18
11	12	VICTORY	KOOL & THE GANG	13
12	18	AT THIS MOMENT	BILLY VERA & THE BEATERS	9
13	16	LAND OF CONFUSION	GENESIS	11
14	15	IS THIS LOVE	SURVIVOR	10
15	13	LOVE IS FOREVER	BILLY OCEAN	16
16	11	DON'T GET ME WRONG	THE PRETENDERS	14
17	25	OPEN YOUR HEART	MADONNA	15
18	14	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUK 3	20
19	19	SOMEDAY	GLASS TIGER	17
20	22	ALL I WANTED	KANSAS	22
21	24	COMING AROUND AGAIN	CARLY SIMON	24
22	17	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	26
23	28	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	23
24	23	YOU GIVE LOVE A BAD NAME	BON JOVI	29
25	20	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	19
26	30	CHANGE OF HEART	CYNDI LAUPER	21
27	21	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	25
28	31	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	27
29	27	YOU BE ILLIN'	RUN-D.M.C.	35
30	33	TWO PEOPLE	TINA TURNER	30
31	29	FOR TONIGHT	NANCY MARTINEZ	32
32	34	FALLING IN LOVE (UH-OH)	MIAMI SOUND MACHINE	28
33	26	WORD UP	CAMEO	44
34	37	NOBODY'S FOOL	CINDERELLA	42
35	32	TASTY LOVE	FREDDIE JACKSON	55
36	36	LOVE WILL CONQUER ALL	LIONEL RICHIE	45
37	—	WE'RE READY	BOSTON	31
38	—	BALLERINA GIRL	LIONEL RICHIE	40
39	38	LOVE YOU DOWN	READY FOR THE WORLD	38
40	35	GOLDMINE	THE POINTER SISTERS	51

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	WALK LIKE AN EGYPTIAN	BANGLES	1
2	2	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	4
3	4	SHAKE YOU DOWN	GREGORY ABBOTT	3
4	3	NOTORIOUS	DURAN DURAN	2
5	5	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	7
6	6	CONTROL	JANET JACKSON	6
7	7	C'EST LA VIE	ROBBIE NEVIL	5
8	8	IS THIS LOVE	SURVIVOR	10
9	11	AT THIS MOMENT	BILLY VERA & THE BEATERS	9
10	10	LAND OF CONFUSION	GENESIS	11
11	9	DON'T GET ME WRONG	THE PRETENDERS	14
12	14	OPEN YOUR HEART	MADONNA	15
13	12	WAR	BRUCE SPRINGSTEEN & THE E STREET BAND	8
14	16	SOMEDAY	GLASS TIGER	17
15	17	VICTORY	KOOL & THE GANG	13
16	13	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	19
17	15	STAND BY ME	BEN E. KING	12
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19	20	CHANGE OF HEART	CYNDI LAUPER	21
20	18	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	25
21	24	WILL YOU STILL LOVE ME?	CHICAGO	34
22	27	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	23
23	23	FALLING IN LOVE (UH-OH)	MIAMI SOUND MACHINE	28
24	26	ALL I WANTED	KANSAS	22
25	25	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUK 3	20
26	29	WE'RE READY	BOSTON	31
27	22	YOU GIVE LOVE A BAD NAME	BON JOVI	29
28	21	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	26
29	31	THIS IS THE TIME	BILLY JOEL	33
30	30	COMING AROUND AGAIN	CARLY SIMON	24
31	33	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	27
32	32	TWO PEOPLE	TINA TURNER	30
33	34	STOP TO LOVE	LUTHER VANDROSS	36
34	36	YOU GOT IT ALL	THE JETS	41
35	38	LIVIN' ON A PRAYER	BON JOVI	39
36	28	TO BE A LOVER	BILLY IDOL	18
37	35	STAY THE NIGHT	BENJAMIN ORR	43
38	37	TALK TO ME	CHICO DEBARGE	37
39	39	BALLERINA GIRL	LIONEL RICHIE	40
40	—	LOVE YOU DOWN	READY FOR THE WORLD	38

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (4)	14
Geffen (6)	
Sire (4)	
COLUMBIA (11)	13
Def Jam (2)	
MCA (8)	9
I.R.S. (1)	
POLYGRAM	8
Mercury (4)	
Atlanta Artists (2)	
London (1)	
Polydor (1)	
ATLANTIC (6)	7
Island (1)	
EPIC (5)	7
Portrait (1)	
Scotti Bros. (1)	
A&M (4)	6
A&M/Virgin (2)	
RCA (5)	6
Jive (1)	
CAPITOL	5
EMI-AMERICA (2)	5
Manhattan (3)	
ELEKTRA	5
MOTOWN (4)	5
Gordy (1)	
ARISTA (2)	3
Jive (1)	
CHRYSALIS	2
NIGHT WAVE	1
OAK LAWN	1
PORTRAIT	1
PROFILE	1
RHINO	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	TITLE	PUBLISHER - LICENSING ORG.	TITLE	PUBLISHER - LICENSING ORG.
(Publisher - Licensing Org.)		(Publisher - Licensing Org.)		(Publisher - Licensing Org.)	
Sheet Music Dist.		Sheet Music Dist.		Sheet Music Dist.	
86 ALL CRIED OUT	(Willesden, BMI/Myl. Myl. BMI/Careers, BMI) CPP	58 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI) MCA/HL	12 STAND BY ME	(Rightsong, BMI/Trio, BMI/A.D.T. Enterprises, BMI) WBM/CHA/HL
22 ALL I WANTED	(Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI)	28 FALLING IN LOVE (UH-OH)	(Foreign Imported, BMI) CPP	43 STAY THE NIGHT	(Orange Village, ASCAP) HL
61 AMANDA	(Hideaway Hits, ASCAP) CLM	94 FOOLISH PRIDE	(Hallowed Hall, BMI/Red Network, BMI) CPP	36 STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP
9 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP) WBM	32 FOR TONIGHT	(Pezaz, PRO/Kish Kish, CAPAC)	74 SUBURBIA	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP
40 BALLERINA GIRL	(Brockman, ASCAP) CLM	73 (FOREVER) LIVE AND DIE	(Virgin, ASCAP) CPP	99 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP/WBM
64 THE BEST MAN IN THE WORLD	(Not Listed) CPP	57 FRENCH KISSIN	(Home Grown, BMI/Theodello Profunct, BMI)	65 TAKE ME HOME TONIGHT	(C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI) CHA/HL
47 BIG TIME	(Ciofione, BMI/Hidden Pun, BMI)	20 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	(Mambadaddi, BMI/I.R.S., BMI/Criterion, ASCAP)	37 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
89 BLAME IT ON THE RADIO	(Bogus Global.PRS)	66 GIRLFRIEND	(Kamalar, ASCAP/Let's Shine, ASCAP)	55 TASTY LOVE	(Bush Burnin', ASCAP)
59 BRAND NEW LOVER	(Latebond, PRS/WB, ASCAP) WBM	80 GOIN' TO THE BANK	(Tuneworks, BMI/Careers, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP) CPP	33 THIS IS THE TIME	(Joel, BMI) CPP/ABP
75 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	26 HIP TO BE SQUARE	(Hulex, ASCAP) CLM	82 THIS IS THE WORLD CALLING	(Nob Music/Intersong-USA, ASCAP)
52 CAN'T HELP FALLING IN LOVE	(Gladys, ASCAP) CHA/HL	49 HUMAN	(Flyte Tyme, ASCAP) WBM	97 THORN IN MY SIDE	(RCA, BMI/Red Network, BMI) CPP
54 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	84 I DIDN'T MEAN TO TURN YOU ON	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	18 TO BE A LOVER	(East Memphis, BMI/Irving, BMI) CPP/ALM
5 C'EST LA VIE	(MCA, ASCAP/Afg, ASCAP/Bug, BMI/Screen Gems-EMI, BMI) CPP/WBM/MCA/HL	87 (I KNOW) I'M LOSING YOU	(Stone Agate, BMI) CPP	23 TOUCH ME (I WANT YOUR BODY)	(Zomba, ASCAP) HL
21 CHANGE OF HEART	(Stone And Muffin, BMI/Rella, BMI)	50 I NEED YOUR LOVING	(Flyte Tyme, ASCAP)	88 A TRICK OF THE NIGHT	(J&S, ASCAP/Almo, ASCAP) CPP/ALM
24 COMING AROUND AGAIN	(C'est, ASCAP/Famous, ASCAP) CPP	60 I WANNA GO BACK	(Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)	72 TRUE BLUE	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
90 COMING UP CLOSE	(Intersong, ASCAP/Til Tunes, ASCAP)	92 IF I SAY YES	(Marvir: Morrow/Ensign, BMI) CPP	100 TRUE COLORS	(Denise Barry, ASCAP/Billy Steinberg, ASCAP) WBM
6 CONTROL	(Flyte Tyme, ASCAP) WBM	46 I'LL BE ALRIGHT WITHOUT YOU	(Colgems-EMI, ASCAP)	77 TRUE TO YOU	(Ric Ocasek, ASCAP/Lido, ASCAP)
53 CRAZAY	(Shockadica, ASCAP/Almo, ASCAP) CPP/ALM	70 I'LL BE OVER YOU	(Rehtakul Veets, ASCAP/California Phase, ASCAP) WBM	30 TWO PEOPLE	(Myaxe, PRS/Irving, BMI/WB, ASCAP) WBM/CP/ALM
95 DANCIN' IN MY SLEEP	(Prime Wave, ASCAP)	69 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	(Bruce Woolley, ASCAP/April, ASCAP/Grace Jones, ASCAP/DeShufflin, ASCAP) CPP/ABP	13 VICTORY	(Delightful, BMI) CPP
14 DON'T GET ME WRONG	(Hynde House of Hits/Clive Banks) HL	10 IS THIS LOVE	(Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-	1 WALK LIKE AN EGYPTIAN	(Peer International, BMI) CPP
83 DON'T LEAVE ME THIS WAY	(Mighty Three, BMI)			8 WAR	
91 EMOTION IN MOTION	(Lido, ASCAP) WBM				
4 EVERYBODY HAVE FUN TONIGHT	(Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM/CHA/HL				

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.

Atlanta's Club Scene Declines But Small Theaters Step Into Breach

BY RUSSELL SHAW

ATLANTA For the first time in more than 15 years, this market lacks an ongoing music club where a broad range of national recording acts are booked on a continuous basis. Into the breach have stepped two longtime competitive organizations, both hedging their bets on small theaters as opposed to bars.

Alex Cooley and Peter Conlon of Concert Promotions/Southern Promotions are operating the Capri Concert Series at the 650-capacity Buckhead Cinema N' Drafthouse. Meanwhile, Rich Floyd is booking acts at the 1,000-capacity Center Stage Theater, a facility in Atlanta's restored midtown neighborhood. Both venues serve alcohol but in a much lower profile than in the traditional rock club.

With the minimum drinking age having risen to 21 in September, many local municipalities enacting tougher drunk-driving laws, insurance premiums for club owners rising rapidly, and an increasingly older and more conservative population not interested in checking out the latest showcase band, the profit potential for an original music club

here has shriveled in the past few years—while the risks have increased.

Citing most of the reasons mentioned above, the only surviving national showcase room, the 700-capacity Moonshadow Saloon, closed in September, leaving agents and fans alike scrambling for an alternative. The only other club consistently bringing in national rock groups was the new-music-oriented 688, which closed in November, but it may reopen with new ownership.

"I would think, in the traditional sense, that it's not a good time for the club business in general," says Floyd. "It used to be that going out to clubs was a trendy type of thing, they were a place to meet and be seen. When that went out of style and people only went for the music, fewer acts were touring and other problems developed. But you still had the bills and payroll of a six-night-a-week operation."

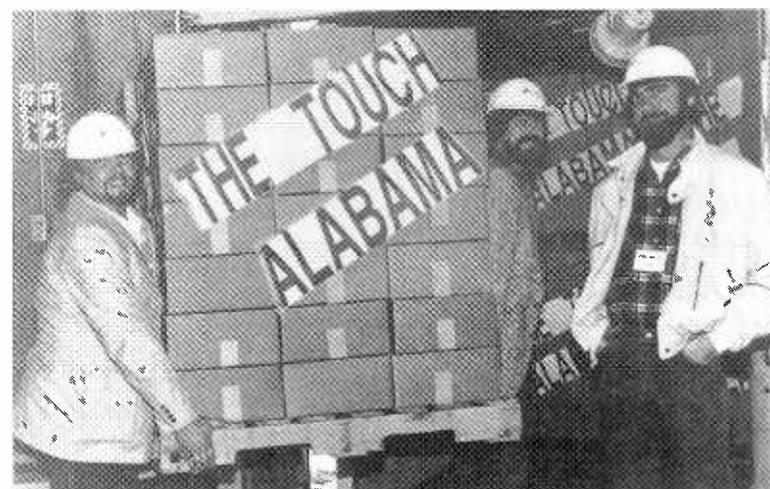
Floyd's Center Stage operation has been booking many bands that are either rising stars not quite ready for the 4,600-seat Fox Theater less than a mile away or were staples at the now-defunct Moonshadow. Engagements last year in-

cluded Simply Red, the Fabulous Thunderbirds, the Band, John Prine, Arlo Guthrie, and Robin Trower.

Despite Center Stage's active role, Floyd says, "I won't go so far as to say we are the only game in town. Other people might be trying other things, but this is a theater environment with 970 actual good seats."

Competitor Conlon, producing the Capri Concert Series four miles north of the Center Stage, says, "The Center Stage is more of a club than a real performing venue. We, however, are in a superior situation, having an actual concert hall. We are offering hit talent in a number of market segments, including rock and jazz."

The Capri's talent lineup kicked off in the fall with Joan Armatrading and Adrian Belew. Recent bookings have included Lone Justice, David & David, and Timbuk 3. In conjunction with FM station 94Q's hugely popular nightly "Jazz Flavors" show, the Capri is offering a "Jazz Flavors" series. Among the artists booked have been Larry Carlton, Pat Metheny, and Billy Cobham.



The CD Touch. RCA recording act Alabama acquires hands-on experience in the distribution field as its members load CD versions of the group's latest album, "The Touch," at LaserVideo's new plant in Huntsville, Ala. Shown are, from left, group members Jeff Cook, Randy Owen, and Teddy Gentry.

Lifelines

BIRTHS

Girl, Taisha Alana, to **Fred and Marida Bestall**, Dec. 11 in Los Angeles. He is president of Big Time Records.

Girl, Kelly, to **Larry and Claudia Vallon**, Dec. 15 in Los Angeles. He is executive vice president of Universal Amphitheatre.

Girl, Marisa McKelvy, to **Ken and Mary Anne Murray-Simons**, Dec. 15 in Kansas City, Mo. She is vice president of Kathy Gangwisch & Associates Inc.

MARRIAGES

Sue Clower to Ken Hall, Dec. 27 in Yazoo City, Miss. She is the daughter of comedian and storyteller Jerry Clower.

DEATHS

Murray Dvorkin, 30, of Hodgkin's disease Dec. 4 in Los Angeles. Dvorkin was a recording engineer at The Complex in Los Angeles and worked with such artists as Toto; Jackson Browne; Stanley Clarke; Earth, Wind & Fire; Philip Bailey; and Phil Collins. He is survived by his parents, a brother, and two sisters. In lieu of flowers, family members have requested contributions be made to the Wellness Community, 1235 Fifth St., Santa Monica, Calif. 90401.

Kate Wolf, 44, following complications from bone-marrow transplant surgery for leukemia Dec. 10 in San Francisco. Wolf, a folk singer and songwriter, recorded six albums for Kaleidoscope Records and had compiled a seventh album for release in January 1987. She performed on many radio and television shows, including "Prairie Home Companion" and "Austin City Limits." She is survived by her husband, Terry Fowler, and three children.

Giuseppe Ornato, 59, in Rome on Dec. 22. Ornato was a leading figure in the Italian music industry for 30 years and was chief of RCA's record/music activities. (See story on page 6.)

Milton Rettenberg, 87, of a long illness Dec. 24 in New York. Rettenberg was both a pianist and attorney. As a member of the Paul Whiteman orchestra, he was the first pianist after George Gershwin to perform "Rhapsody In Blue." He worked for BMI as a specialist in copy infringement from 1940 until his retirement in 1967. Rettenberg, a high-school classmate of the lyricists Ira Gershwin and E.Y. Harburg, is survived by his son, Frank, and two grandchildren.

AMERICAN MUSIC AWARDS NOMINATIONS ANNOUNCED

(Continued from page 6)

Gun" soundtrack.

Single: Madonna, "Live To Tell"; Billy Ocean, "There'll Be Sad Songs"; Pet Shop Boys, "West End Girls"; Steve Winwood, "Higher Love."

Male Vocalist: Peter Gabriel, Robert Palmer, Lionel Richie, David Lee Roth.

Female Vocalist: Whitney Houston, Janet Jackson, Madonna, Tina Turner.

Duo/Group: Genesis, Heart, Huey Lewis & the News, Van Halen.

Video Single: Belinda Carlisle, "Mad About You"; Janet Jackson, "When I Think Of You"; Robert Palmer, "I Didn't Mean To Turn You On"; Lionel Richie, "Dancing On The Ceiling."

Male Video Artist: Peter Gabriel, Howard Jones, Billy Ocean, Robert Palmer.

Female Video Artist: Belinda

Carlisle, Whitney Houston, Janet Jackson, Madonna.

Video Duo/Group: Culture Club, Huey Lewis & the News, Run-D.M.C., Simple Minds.

Soul/R&B

Album: Anita Baker, "Rapture"; "Whitney Houston"; Janet Jackson, "Control"; Run-D.M.C., "Raising Hell."

Single: Cameo, "Word Up"; Janet Jackson, "Nasty"; Prince & the New Power Generation, "Kiss"; Timex Social Club, "Rumors."

Male Artist: Freddie Jackson, Billy Ocean, Lionel Richie, Stevie Wonder.

Female Artist: Anita Baker, Whitney Houston, Janet Jackson, Patti LaBelle.

Duo/Group: Atlantic Starr, Cameo, New Edition, Run-D.M.C.

Video Single: Whitney Houston, "Greatest Love Of All"; Janet Jackson, "When I Think Of You"; Billy

Ocean, "There'll Be Sad Songs"; Run-D.M.C., "Walk This Way."

Male Video Artist: James Brown, Oran "Juice" Jones, Billy Ocean, Lionel Richie.

Female Video Artist: Aretha Franklin, Whitney Houston, Janet Jackson, Tina Turner.

Video Duo/Group: Cameo, the Jets, Kool & the Gang, Run-D.M.C.

Country

Album: Alabama, "Greatest Hits"; the Judds, "Rockin' With The Rhythm Of The Rain"; Reba McEntire, "Whoever's In New England"; George Strait, "Something Special."

Single: The Judds, "Grandpa"; Dan Seals, "Everything That Glitters Is Not Gold"; Randy Travis, "Diggin' Up Bones"; Steve Wariner, "You Can Dream Of Me."

Male Artist: Ronnie Milsap, Willie Nelson, George Strait, Hank Williams Jr.

Female Artist: Barbara Mandrell, Reba McEntire, Juice Newton, Tanya Tucker.

Duo/Group: Alabama, the Forester Sisters, the Judds, Marie Osmond & Paul Davis.

Video Single: George Jones, "Who's Gonna Fill Their Shoes"; the Judds, "Grandpa"; Reba McEntire, "Whoever's In New England"; Dwight Yoakam, "Honky-Tonk Man."

Male Video Artist: George Jones, Mel McDaniel, Gary Morris, George Strait.

Female Video Artist: Janie Fricke, Reba McEntire, Anne Murray, Marie Osmond.

Video Duo/Group: Alabama, the Forester Sisters, the Judds, Sawyer Brown.

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.

JANUARY

Jan. 21, Rock And Roll Hall Of Fame Foundation Second Annual Induction Dinner, Waldorf-Astoria, New York. Christopher Johnson, 216-621-3300.

Jan. 26, 14th Annual American Music Awards, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 26-30, MIDEW '87, Cannes, France. 212-967-7600.

FEBRUARY

Feb. 7, American Jewish Committee 1987 Human Relations Award, honoring Lou Fogelman,

New York Hilton, New York. 212-751-4000.

Feb. 7-11, International Trade Fair For Musical Instruments, Orchestral Electronics, Musical Accessories, And Sheet Music, Frankfurt, Germany. 069-75-75-320.

Feb. 10-13, Performance Magazine's Seventh Annual Summit Conference, Fairmont Hotel, New Orleans. Shelly Brimacombe, 817-338-9444.

Feb. 13-17, National Assn. Of Recording Merchandisers (NARM) Convention, Fontainebleau Hotel, Miami. 609-424-7404.

Feb. 19-21, Country Radio Broadcasting Inc. Seminar, Opryland Hotel, Nashville. Frank Mull, 615-327-4488.

Feb. 20-21, Gavin Seminar For Media Professionals, Westin St. Francis, San Francisco. Ron Fell, 415-392-7750.

RETAILERS SEE VIDEO SELL-THROUGH SPREE IN HOLIDAY SEASON

(Continued from page 1)

West Coast Video. Upbeat, too, are combo chains like Tower Video/Tower Records and Camelot Enterprises.

Regional chains and independent stores are, with notable exceptions, less optimistic. Several say mass-merchandise discounting on "Indiana Jones And The Temple Of Doom" discouraged sell-through at their stores.

Joe Berger, vice president of finance for the 92-store Palmer Video Corp., based in Union, N.J., reports a large increase in video sell-through compared with Christmas 1985.

"The increase would be over 500%," Berger says. "Last year's sales were virtually nonexistent by comparison. The significant factors this year were promotion, pricing, product availability, and the way we merchandise."

Berger says that Palmer's 48-page Christmas catalog promoting sell-through product was instrumental in the sharp rise in sales.

Berger also says that there was probably little decline in rental activity at the chain; in fact, rentals may have edged up slightly.

"Historically, the rental frenzy flattens out after Thanksgiving. We saw it but not to a greater degree than in previous years. We didn't see a fall-off."

Record/tape combo stores' success with video finds Tower Video reporting "absolutely amazing" sales action, according to Joe Medwick, marketing director. He estimates the chain sold five times as many prerecorded videos this Yule season as in 1985. "Rentals have not drastically gone up, but we're moving toward a sales mode," he says.

At Camelot, an Ohio mall-oriented

chain with stores in 28 states, sales were "considerably up," says Joe Bressi, senior vice president. Rentals, though, were "slightly down." Bressi credits the array of attractive titles and low prices with spurring the sales increase rather than anything Camelot did in the way of promotion.

Additional evidence of a banner sales season comes from the primarily rental-oriented independent and smaller-chain video specialty stores. Typical is a report from Jack Messer, president of the 14-unit Video Store chain in Cincinnati. "Our people at our old, established [suburban] Fairfield store used to say they couldn't sell movies. Maybe the store would do \$100-\$200 on good days. This Christmas they had several \$1,000 days."

Also reflective of independent video and small-market penetration is the report from Kevin Millicam, manager of communications for Adventureland International, the 679-outlet franchise chain based in Salt Lake City. He estimates that video sales increased 15% chainwide during the holidays, with the company's Salt Lake flagship store reporting a 25% increase in sell-through.

While Adventureland's video rentals slowed just before Christmas, there was a marked increase just after the holiday, according to Millicam.

Harvey Dossick, director of movie purchasing for the 77-store franchise chain West Coast Video, says that sell-through at the Philadelphia-based company's stores continued through the holidays and well after.

"Even after Thursday, we're still selling movies," Dossick says. "I don't think Christmas is going to be

the end of sell-through for us."

According to Dossick, West Coast experienced a 50% increase in video sales over 1985's holiday rush.

"Last year, there were only one or two promotions," he says. "This year, we actually geared up for it."

"The studios were intelligent for a change and came out with titles that could sell," Dossick adds. "They were really hitting at the right time, with titles like 'Star Trek,' 'Indiana Jones,' and 'Ghostbusters.' 'Sleeping Beauty' did especially well for us—I reordered it seven times."

The 94-store Video Update chain based in St. Paul, Minn., has proved to be something of a seasonal anomaly, with president John Bedard reporting conservative increases in sell-through and solid rental business.

"We had a 2%-3% increase in sales from Christmas last year," says Bedard, adding that 80% of his business during the holidays was in rentals.

"August was our best month for rentals this year, and we should surpass that in December as far as our chainwide system goes," Bedard says.

Many independent store owners complained about the mass-merchandise emphasis on "Indiana Jones." Lou Berg, president of single unit Audio/Video Plus in Houston, is one of them. "I've talked to Tim Clott [senior vice president/general manager of Paramount] about it. It's really kicked our bread and butter into the dirt," says Berg of a 7-Eleven promotion of "Indiana Jones" in Houston. "They even advertised the day after Christmas, a quarter-page, at \$18.95."

In oil-economy-depressed Hous-

ton, Berg says, rentals remained flat but sales improved. "We sold 400 more pieces than last year," says Berg, who extended hours for Christmas, remaining open until 11 p.m. Friday and Saturday and adding another two hours Sunday evening.

Rental-price adjustment helped the 52-store Discount Video in Detroit, according to Gary Vanderwell, president. Product older than 12 months is rented to paid-up members at \$1.50. All newer product is \$3 a day. Describing how a bountiful Christmas helped the chain, Vanderwell says, "We did more business in the last 30 days [prior to Christmas] than in the entire past six months."

At Tower, top-selling titles were "Indiana Jones," "Sleeping Beauty," "The Best Of Dan Aykroyd," "The Sound Of Music," and "Pinocchio." Medwick says he could also include Jane Fonda's "Low Impact Aerobic Workout" on his hot list but prefers to classify it as a year-round, nonseasonal seller.

For the most part, Tower sold its videos at list price, electing to quicken the sales traffic by offering three free rental coupons for each tape purchased.

Medwick predicts that "music videos are going to be a real gold mine." For Christmas, Tower put music video prepacs in "about half" of its record stores, concentrating on those in which the records and video sections are not closely adjacent. Medwick says he believes that the serious record buyers' loyalty to particular artists and musical forms predispose them to buying related music videos.

Billboard

ADULT CONTEMPORARY SINGLES

CHART RESEARCH PACKAGES

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RIAA NAMES THREE TRIPLE-PLATINUM RELEASES

(Continued from page 4)

nine years ago. It's the first three-record set to earn platinum certification since "Wings Over America," which topped the million-unit mark in early 1977.

Other catalog titles to go platinum in December were the Grateful Dead's 1974 release, "The Best Of/Skeletons From The Closet"; Luther Vandross' 1981 album, "Never Too Much"; and Talking Heads' 1983 release, "Speaking In Tongues."

Vandross' latest album, "Give Me The Reason," also went platinum in December, which means that all five of his Epic releases have topped

the million-unit sales level.

Catalog titles to go gold in November were Steppenwolf's 1973 album, "16 Greatest Hits"; Roxy Music's 1982 album, "Avalon"; and Depeche Mode's "Some Great Reward," released two years ago.

December was the seventh consecutive month in which no singles were certified gold. That's the longest stretch without any gold singles since 1963.

Here's the complete list of December certifications:

Multiplatinum Albums

Bon Jovi, "Slippery When Wet," Mercury/PolyGram, 3 million.

Janet Jackson, "Control," A&M, 3 million.

"Top Gun" soundtrack, Columbia, 3 million.

John Cafferty & the Beaver Brown Band, "Eddie & The Cruisers" soundtrack, Scotti Bros./CBS, 2 million.

Huey Lewis & the News, "Fore!" Chrysalis, 2 million.

Willie Nelson, "Greatest Hits (And Some That Will Be)," Columbia, 2 million.

Billy Ocean, "Love Zone," Jive/Arista, 2 million.

Platinum Albums

Luther Vandross, "Give Me The Reason," Epic, his fifth.

Neil Young, "Decade," Warner Bros. his fifth.

Paul Simon, "Graceland," Warner Bros., his fourth.

Luther Vandross, "Never Too Much," Epic, his fourth.

Grateful Dead, "The Best Of/Skeletons From The Closet," Warner Bros., its third.

Talking Heads, "Speaking In Tongues," Sire/Warner Bros., their third.

Huey Lewis & the News, "Fore!" Chrysalis, their second.

Bangles, "Different Light," Columbia, their first.

Cameo, "Word Up," Atlanta Artists/PolyGram, its first.

Cinderella, "Night Songs," Mercury/PolyGram, its first.

Bruce Hornsby & the Range, "The Way It Is," RCA, their first.

RCA RETURN POLICY

(Continued from page 1)

ed last year by WEA Inc. (Billboard, Jan. 11, 1986).

Exempt from the new return policy are 7- and 12-inch singles and their cassette equivalents. The distributor says it may elect to exempt certain other titles as they are released. WEA, which has retained similar exemption rights in its program, has rarely exercised that option.

The program applies to all album product purchased after Jan. 2. Retailers have until the end of February to apply for return authorization on previously purchased product at the old return rate. Retailers have 60 days after authorization to

return that product. After March 2, retailers will be charged an additional 5% when returning product purchased prior to Jan. 2.

Retailers say they are generally pleased with the new guidelines and note that RCA has elected not to adopt varying penalties for different configurations. If there is a sore point, it is the distributor's decision to disallow returns on titles until they have been in the marketplace at least 90 days. "Sometimes it's tough to wait," says one retailer. "A stiff can be a stiff no matter how long you hold it."

PolyGram and Capitol/EMI have also adopted similar programs.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ No. 1 ★★	
1	1	1	7	BRUCE SPRINGSTEEN COLUMBIA CSX 40558 (CD)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
2	2	2	18	BON JOVI ▲ ³ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	3	3	13	BOSTON ▲ ³ MCA 6188 (9.98) (CD)	THIRD STAGE
4	4	4	30	BRUCE HORNSBY & THE RANGE ▲ RCA AFL 1-5904 (8.98) (CD)	THE WAY IT IS
5	5	5	18	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
6	8	8	26	MADONNA ▲ ³ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
7	7	7	20	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
8	13	13	50	BANGLES ▲ COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
9	10	10	26	CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
10	6	6	18	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
11	9	9	8	THE POLICE A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
12	11	11	10	BILLY IDOL CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
13	12	12	16	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
14	14	14	15	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
15	17	17	31	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
16	19	19	4	DURAN DURAN CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
17	18	18	45	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
18	16	16	13	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
19	15	15	39	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
20	21	21	29	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
21	20	20	22	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
22	24	24	7	BEASTIE BOYS DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
23	22	22	20	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
24	26	26	14	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
25	23	23	16	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
26	29	29	32	SOUNDTRACK ▲ ³ COLUMBIA SC 40323 (CD)	TOP GUN
27	25	25	9	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
28	27	27	9	FREDDIE JACKSON ● CAPITOL ST 12495 (8.98)	JUST LIKE THE FIRST TIME
29	33	33	6	KOOL & THE GANG MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
30	28	28	15	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
31	31	31	17	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
32	32	32	26	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
33	36	36	11	GEORGIA SATELLITES ELEKTRA 60496 (8.98)	GEORGIA SATELLITES
34	39	39	8	STRYPER ENIGMA PJA 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
35	37	37	26	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
36	35	35	15	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
37	40	40	11	GREGORY ABBOTT COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
38	34	34	9	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
39	30	30	27	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
40	41	41	9	KANSAS MCA 5838 (8.98)	POWER
41	42	42	35	BILLY OCEAN ▲ ² JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
42	38	38	31	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
43	44	44	12	RATT ● ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
44	47	47	60	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
45	45	45	11	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
46	43	43	25	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
47	50	50	36	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
48	46	46	22	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
49	49	49	10	SURVIVOR SCOTTI BROS./CBS ASSOCIATED F2-40457/EPIC (CD)	WHEN SECONDS COUNT
50	51	51	15	TIMBUK 3 I.R.S. 5739/MCA (8.98)	GREETINGS FROM TIMBUK 3
51	58	58	94	WHITNEY HOUSTON ▲ ⁷ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
52	56	56	60	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
53	53	53	6	READY FOR THE WORLD MCA 5829 (8.98)	LONG TIME COMING
54	62	62	6	BILLY VERA & THE BEATERS RHINO RNLP 70858/CAPITOL (8.98)	BY REQUEST

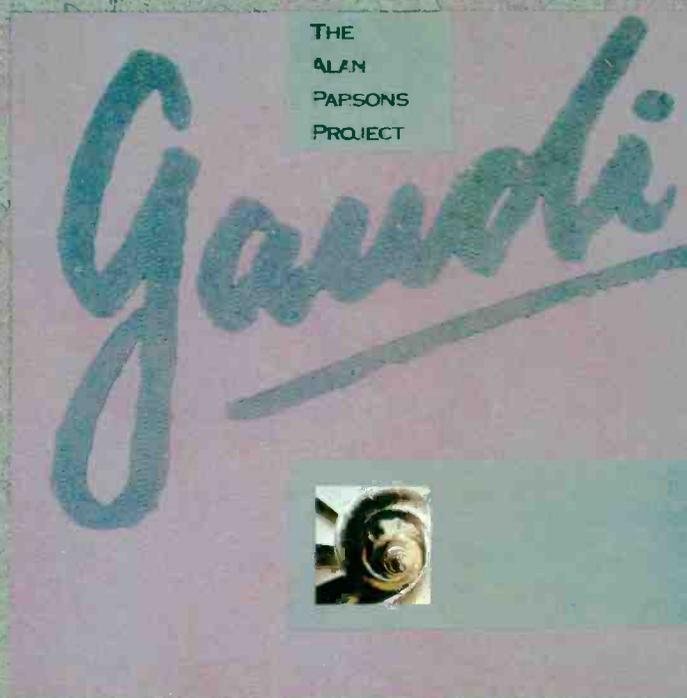
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	55	14	LINDA RONSTADT ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
56	57	57	4	STEVIE RAY VAUGHN & DOUBLE TROUBLE EPIC E2-40511	LIVE
57	48	48	7	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
58	64	64	7	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98)	ROBBIE NEVIL
59	59	59	11	HOWARD JONES ELEKTRA 60499 (8.98) (CD)	ONE TO ONE
60	60	60	40	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
61	52	52	14	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
62	54	54	18	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
63	70	70	4	NEW EDITION MCA 5912 (8.98)	UNDER THE BLUE MOON
64	61	61	13	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
65	65	65	11	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
66	66	66	9	STEVE MILLER CAPITOL PJ 12445 (9.98)	LIVING IN THE 20TH CENTURY
67	63	63	22	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
68	74	74	25	THE MONKEES ● ARISTA AL-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
69	83	83	4	ROBERT CRAY MERCURY 930 568 1/POLYGRAM	STRONG PERSUADER
70	78	78	11	EUROPE EPIC BFE 40241	THE FINAL COUNTDOWN
71	72	72	12	TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
72	69	69	12	ALABAMA RCA 5649-R-1 (8.98) (CD)	THE TOUCH
73	75	75	13	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
74	68	68	18	DON JOHNSON ● EPIC FE 40366 (CD)	HEARTBEAT
75	80	80	7	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
76	87	87	13	COREY HART EMI-AMERICA PW 17217 (8.98) (CD)	FIELDS OF FIRE
77	81	81	21	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
78	71	71	39	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
79	79	79	23	EURHYTHMICS ● RCA AJL 1-5847 (9.98) (CD)	REVENGE
80	73	73	14	JOHN FOGERTY ● WARNER BROS. 25449 (9.98) (CD)	EYE OF THE ZOMBIE
81	76	76	17	VINNIE VINCENT INVASION CHRYSALIS BFV 41529	VINNIE VINCENT INVASION
82	85	85	6	SOUNDTRACK MCA 6192 (9.98)	MIAMI VICE II
83	67	67	10	BERLIN GEFEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE AND PRAY
84	95	95	21	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
85	99	99	142	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
86	107	107	3	ERIC CLAPTON WARNER BROS. 25476 (9.98) (CD)	AUGUST
87	82	82	19	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
88	84	84	14	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD)	TRILOGY
89	86	86	10	W.A.S.P. CAPITOL ST 12531 (8.98)	INSIDE THE ELECTRIC CIRCUS
90	90	90	12	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
91	88	88	17	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
92	77	77	8	PAUL YOUNG COLUMBIA FC 40543 (CD)	BETWEEN TWO FIRES
93	110	110	24	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
94	89	89	13	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD)	SHOCKADELICA
95	94	94	9	SLAYER DEF JAM GHS 24131/GEFFEN (8.98)	REIGN IN BLOOD
96	96	96	5	GRACE JONES MANHATTAN ST 17242/EMI-AMERICA (8.98) (CD)	INSIDE STORY
97	93	93	13	ALICE COOPER MCA 5761 (8.98)	CONSTRUCTOR
98	98	98	10	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
99	106	106	57	LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
100	103	103	5	DEBBIE HARRY GEFEN GHS 24123/WARNER BROS. (8.98)	ROCKBIRD
101	108	108	4	THE KINKS MCA 5822 (8.98)	THINK VISUAL
102	102	102	9	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
103	100	100	9	SOUNDTRACK MCA 6189 (9.98)	THE COLOR OF MONEY
104	92	92	10	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
105	105	105	6	KLYMAXX MCA 5832 (8.98)	KLYMAXX
106	101	101	8	COMMODORES POLYDOR 831 194 1/POLYGRAM	UNITED
107	97	97	9	JEFF LORBER WARNER BROS. 25492 (8.98)	PRIVATE PASSION
108	112	112	19	TRIUMPH MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
109	130	130	17	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION

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

THE ARCHITECTS OF SOUND

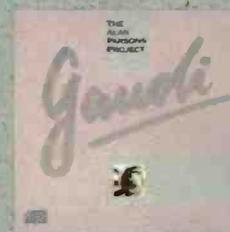
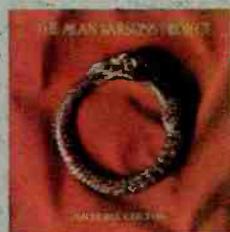
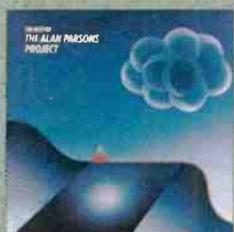
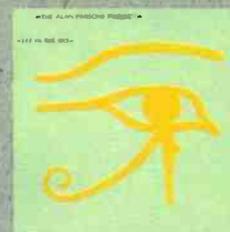
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ARISTA

SLIM PICKINGS FOR JANUARY RELEASES

(Continued from page 6)

Kamen, Blue Yonder, the Dig, David Newman, and Klaus Goldinger's Passport.

Arista had originally set a January release date for Carly Simon's album debut on the label, which will include her current hit single, "Coming Around Again." But like the Houston album, the Simon set has been pushed back until next month. Houston's still-untitled album is due Feb. 26. Meanwhile, Arista promises to release the latest opus from the Alan Parsons Project by the end of this month.

Capitol is launching 1987 with two hard rock releases: "Save Your Prayers" from U.K. band Wasted and "Shock Waves" by Japanese metal act Vow Wow. Already issued in Britain, where it has met with positive reaction, the Wasted album marks band leader Pete Way's reunion with guitarist and former UFO band-mate Paul Chapman.

After the Springsteen boxed set, Columbia staffers may have gotten tired of working live albums, but

they will have to continue their efforts with "Dave Edmunds Band Live—I Hear You Rockin'," which boasts a greatest-hits-style collection of the Welsh guitarist's concert recordings. Other Columbia releases due this month include "Let's Dance/The DJs Collection Of Dance Club Classics," compiled and mastered by Jellybean Benitez; new albums from Wayne Shorter, Hipsway, Eddie Gomez, Roscoe, and Ken Burne; and a series of jazz reissues featuring Billie Holiday, Miles Davis, Louis Armstrong, Benny Goodman, and Dave Brubeck.

Elektra has set a Jan. 23 release date for Ruben Blades & Seis Del Solar's "Agua De Luna," and for the self-titled debut album from rock vocalist Joan Paladin. The same day sees EMI America issuing Full Circle's "Boys Night Out" and Foster, Sylvers, & Hy Tech's "Plain And Simple."

MCA has set a Jan. 12 release date for George Strait's "Ocean Front Property," Larry Carlton's

"Last Nite" live set, and the Bellamy Brothers' "Country Rap." The label also has Waylon Jennings' "Hangin' Tough" and Ray Stevens' "Greatest Hits" due Jan. 26.

On the Motown front, albums from Bruce Willis, Billy Preston, Bunny DeBarge, and Blake & Hines are tentatively scheduled for January release. In addition to the Deep Purple album, PolyGram is shipping Kris Kristofferson's label debut,

"Repossessed." RCA has product due from Pseudo Echo and the Parachute Club. The label's country releases include albums by the Judds, Floyd Kramer, and Dolly Parton.

New product from Los Lobos, Husker Du, and David Sanborn highlights Warner Bros.' January releases. All three albums ship Jan. 12. Also shipping on that date is Hank Williams Jr.'s "Live" set. "8" from Madhouse is the year's first

release on Paisley Park, and Sire has Red Box's debut album, "The Circle And The Square."

The only album scheduled from I.R.S. in January is Three O'Clock's "Ever After." Island has three albums due this month, all set for Jan. 17 release: "Chasing Shadows" by CS Angels (formerly the Comsat Angels); a Trouble Funk live set; and a self-titled package from the Seventy Sevens.

DOUBLE-WELL VCR AT CES

(Continued from page 1)

the decks. (For a preview of CES, see page 3.)

The appearance of the double-well VCR is almost certain to rekindle the controversy that flared over such dubbing decks two years ago, when they were shown at a CES meet by hardware makers Sharp and Samsung.

The Motion Picture Assn. of America (MPAA) spoke out sharply

at the time against the production and sale of such machines, claiming that they promote video piracy and copyright violation and would spell a significant loss of income for the motion picture industry.

Barbara Dixon of the MPAA says that Sharp and Samsung "voluntarily withdrew" their machines from the U.S. market after the industry group spoke out against them and "made it clear that we intended to fight them on every front available to us—in the courts, in front of the public, and on Capitol Hill."

Richard Lang and Terry Dunlap, co-founders of Go-Video, contend that the MPAA has blown the issue "way out of proportion."

Says Lang, "This is the video equivalent of the Xerox machine. There are hundreds of thousands of legitimate businesses out there who use video every day, and their need to copy tapes quickly and easily is completely legitimate."

"From a legal standpoint, they [the MPAA] don't have a leg to stand on," says Dunlap. "There is no precedent for imposing vicarious liability on a manufacturer simply because some individual may use the products to make unauthorized copies."

Dixon says the MPAA has not been able to obtain sufficient information on the double-well deck or Go-Video's plans to judge "how real a threat they might be," but she says that "if this becomes a serious attempt to bring this technology to the marketplace, we'll do the same thing we did in 1985."

Dixon adds that MPAA chairman Jack Valenti has already briefed Rep. Robert Kastenmeier, D-Wis., on Go-Video's plans to show the double-well deck at CES.

Kastenmeier, chairman of the Copyright Subcommittee of the

House Judiciary Committee, will participate in a CES panel titled "Copyright Legislation: Will Congress Tax Or Disable VCRs And Audio Recorders?"

Lang's argument in favor of double-well VCRs is reminiscent of the Japanese hardware manufacturers' response to record industry trade groups at the recent unsuccessful conference in Vancouver on digital audiotape (Billboard, Dec. 27).

"The motion picture industry's real concern should be with professional tape pirates using one master and multiple slave units to produce hundreds of copies at a time," he says. "The VCR-2 makes only one copy at a time, in real time for personal use. Video belongs to the public as an invaluable communications tool, with videotape copying as a natural part of that communication."

It is not clear how VCR-2 would overcome the software industry's antiduping efforts. According to Go-Video, no provision has been made to combat any type of copy-guard device, including the widely used Macrovision system.

FOR THE RECORD

An item in the feature "The Year's Top Stories," which appeared in Billboard's 1986 Year In Music & Video supplement (Dec. 27), incorrectly reported that a parallel import suit had forced the closing of Caroline Records in the U.S. The suit resulted in the closing of Caroline California, a separate company operating in San Pedro. Caroline California was not a defendant in the suit.

MASTER RECORDINGS SOUGHT

Prestigious and substantial European Record Company is seeking to acquire worldwide copyright ownership of significant master recording catalogs of any repertoire. Prospective sellers must be able to provide certified earnings statements and proper evidence of ownership prior to sale. Catalogs subject to current license commitments will be considered. Please forward catalog listings and proposed terms of sale in confidence to:

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January 1 thru January 21, 1987
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Billboard TOP POP ALBUMS™ continued

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110	111	111	10	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
(111)	125	125	97	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
112	109	109	13	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
113	104	104	7	LONE JUSTICE GEFEN GHS 24122 (9.98)	SHELTER
114	91	91	6	ELTON JOHN GEFEN GHS 24114/WARNER BROS. (9.98)	LEATHER JACKETS
(115)	119	119	4	KATE BUSH EMI-AMERICA ST 17242 (8.98)	THE WHOLE STORY
(116)	131	131	36	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
(117)	120	120	5	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
118	118	118	8	JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98)	STILL STANDING
(119)	121	121	10	VARIOUS ARTISTS PRIORITY SL 9466 (7.98)	RAP'S GREATEST HITS
120	123	123	110	BOSTON ▲ ⁹ EPIC JE 34188 (CD)	BOSTON
121	122	122	66	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 DEGREES FAHRENHEIT
122	113	113	22	BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD)	TRUE CONFESSIONS
123	116	116	9	FRANKIE GOES TO HOLLYWOOD ISLAND 90546/ATLANTIC (8.98) (CD)	LIVERPOOL
124	124	124	11	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
125	127	127	24	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98) (CD)	TO BE CONTINUED
126	126	126	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (11.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
127	129	129	134	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
128	117	117	8	KROKUS ARISTA AL-8445 (8.98) (CD)	ALIVE AND SCREAMIN'
129	115	115	19	DARYL HALL RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
130	133	133	48	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
131	114	114	24	QUIET RIOT PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
(132)	148	148	26	RANDY TRAVIS ● WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
133	135	135	5	BOB GELDOF ATLANTIC 81687 (9.98)	DEEP IN THE HEART OF NOWHERE
(134)	153	153	3	PET SHOP BOYS EMI-AMERICA SQ 17246 (6.98)	DISCO
(135)	146	146	31	THE CURE ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
136	132	132	12	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
(137)	160	160	5	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
138	143	143	30	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
139	137	137	18	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
140	140	140	5	KENNY ROGERS RCA 5633-1-R (9.98) (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
141	149	149	84	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
142	145	145	11	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
143	142	142	44	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
144	141	141	58	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
145	147	147	42	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
146	136	136	35	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE
147	128	128	12	BLACK 'N BLUE GEFEN GHS 24111/WARNER BROS. (8.98)	NASTY, NASTY
148	144	144	15	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
149	154	154	658	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
150	156	156	31	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
151	155	155	14	LINDA RONSTADT ASYLUM 60489/ELEKTRA (24.98) (CD)	'ROUND MIDNIGHT
152	159	159	61	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
153	139	139	11	A-HA WARNER BROS. 25501 (8.98) (CD)	SCOUNDREL DAYS
154	138	138	17	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
(155)	168	168	5	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 386 (11.98)	FRESH AIRE #6

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	134	134	13	BILLY SQUIER CAPITOL PJ 12483 (9.98)	ENOUGH IS ENOUGH
157	152	152	8	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
(158)	176	176	140	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
159	150	150	39	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
160	163	163	16	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
161	151	151	12	GENERAL PUBLIC I.R.S. 5782/MCA (8.98) (CD)	HAND TO MOUTH
162	162	162	9	VARIOUS ARTISTS TEE VEE TOONS TVT 1200 (16.98)	TELEVISION'S GREATEST HITS VOLUME II
163	158	158	18	THE RAINMAKERS MERCURY 830-214-1/POLYGRAM (CD)	THE RAINMAKERS
164	164	164	52	STRYPYR ENIGMA ST 73217/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
165	167	167	8	SOUNDTRACK COLUMBIA SC 40549	TRICK OR TREAT
166	165	165	15	FIVE STAR RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
167	170	170	7	KRAFTWERK WARNER BROS. 25525 (8.98)	ELECTRIC CAFE
168	157	157	7	MOTORHEAD PROFILE/GWR PAL 1223/PROFILE (8.98)	ORGASMATRON
169	166	166	70	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (CD)	SCARECROW
170	171	171	12	NEW ORDER QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
171	173	173	13	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98)	LIVING ALL ALONE
172	177	177	4	VARIOUS ARTISTS WINDHAM HILL 1045/A&M (9.98) (CD)	WINTER SOLSTICE
(173)	190	190	3	GEORGE HOWARD MCA 5855 (8.98)	A NICE PLACE TO BE
174	174	174	39	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
175	161	161	12	JOAN JETT AND THE BLACKHEARTS BLACKHEART/CBS ASSOCIATED BFZ 40544/EPIC (CD)	GOOD MUSIC
176	183	183	22	THE MONKEES RHINO RNL 70142/CAPITOL (8.98)	MORE OF THE MONKEES
(177)	196	196	3	DEAD OR ALIVE EPIC FE 40572	MAD BAD AND DANGEROUS
178	178	178	21	STRYPYR ENIGMA ST 73207/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
179	179	179	22	THE MONKEES RHINO RNL 70140/CAPITOL (8.98)	THE MONKEES
180	172	172	10	THE OUTLAWS PASHA/CBS ASSOCIATED F2-40512/EPIC	SOLDIERS OF FORTUNE
181	187	187	56	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
182	180	180	35	WHODINI ● JIVE JL8-8407/ARISTA (8.98) (CD)	BACK IN BLACK
183	182	182	26	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
184	186	186	25	CREEDENCE CLEARWATER REVIVAL ● FANTASY CCR2 (11.98) (CD)	CHRONICLE I
185	169	169	13	GENE LOVES JEZEBEL GEFEN GHS 24118/WARNER BROS. (8.98)	DISCOVER
186	188	188	4	THE COMMUNARDS MCA 5794 (8.98)	THE COMMUNARDS
187	193	193	4	CLUB NOUVEAU WARNER BROS. 25531 (8.98)	LIFE, LOVE AND PAIN
188	189	189	3	ROBIN TROWER GNP CRESCENDO GNP 2187/GRP (8.98)	PASSION
189	184	184	26	WHAM! ▲ COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
190	175	175	14	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
191	191	191	24	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
192	194	194	3	WORLD PARTY ENSIGN BFV 41552/CHRYSALIS	PRIVATE REVOLUTION
(193)	RE-ENTRY			GEORGE WINSTON WINDHAM HILL WH 1012/A&M (9.98) (CD)	AUTUMN
194	198	198	79	HEART ▲ ⁴ CAPITOL ST-12410 (9.98) (CD)	HEART
195	195	195	3	MILLIE JACKSON JIVE 1016-1-J/RCA (8.98)	AN IMITATION OF LOVE
196	200	200	32	BELINDA CARLISLE ● I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
(197)	NEW ▶			JOHNNY MATHIS & HENRY MANGINI COLUMBIA FC 40372 (CD)	THE HOLLYWOOD MUSICALS
(198)	RE-ENTRY			LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
199	181	181	9	SOUNDTRACK A&M SP 3903 (9.98) (CD)	SOUL MAN
200	197	197	15	THE B-52'S WARNER BROS. 25504 (8.98)	BOUNCING OFF THE SATELLITES

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|------------------------|----------------------------------|--------------------------|-----------------------------------|-----------------------------------|------------------------|--|
| A-Ha 153 | The Communards 186 | Gene Loves Jezebel 185 | Joan Jett And The Blackhearts 175 | Madonna 6 | The Smiths 183 | Van Halen 60 |
| AC/DC 138 | Alice Cooper 97 | General Public 161 | Blackhearts 175 | Megadeth 90 | SOUNDTRACKS | Luther Vandross 18 |
| Gregory Abbott 37 | Robert Cray 69 | Billy Joel 21 | Elton John 114 | Yngwie J. Malmsteen 88 | The Color Of Money 103 | Vangelis 137 |
| Alabama 72 | Creedence Clearwater Revival 184 | Don Johnson 74 | Johnny Mathis & Henry Mancini 197 | Mannheim Steamroller 155, 126 | Miami Vice II 82 | VARIOUS ARTISTS |
| The B-52's 200 | The Cure 135 | Jesse Johnson's Revue 94 | Paul McCartney 139 | Johnny Mathis & Henry Mancini 197 | Soul Man 199 | Rap's Greatest Hits 119 |
| Anita Baker 19 | David & David 48 | Howard Jones 59 | John Cougar Mellencamp 169 | Paul McCartney 139 | Stand By Me 31 | Television's Greatest Hits Volume II 162 |
| Bananarama 122 | Chico DeBarge 102 | Grace Jones 96 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Top Gun 26 | Winter Solstice 172 |
| Bangles 8 | Dead Or Alive 177 | Oran "Juice" Jones 91 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | Stevie Ray Vaughn & Double Trouble 56 |
| Beastie Boys 22 | Dire Straits 141 | Journey 47 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | Billy Vera & The Beaters 54 |
| George Benson 154 | Dokken 181 | Kraftwerk 167 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | Vinnie Vincent Invasion 81 |
| Berlin 83 | Duran Duran 16 | Krokus 128 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | Andreas Vollenweider 93 |
| Big Audio Dynamite 142 | Steve Earle 136 | KBC Band 98 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | W.A.S.P. 89 |
| Black 'N Blue 147 | Europe 70 | Kansas 40 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | Wang Chung 45 |
| Bon Jovi 121, 130, 2 | Eurythmics 79 | The Kinks 101 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | Wham! 189 |
| Boston 120, 3 | The Fabulous Thunderbirds 143 | Klymaxx 105 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | Whodini 182 |
| Bobby Brown 117 | Five Star 166 | Kool & The Gang 29 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | George Winston 85, 193 |
| Kate Bush 115 | John Fogerty 80 | Kraftwerk 167 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | Steve Winwood 32 |
| Cameo 13 | Samantha Fox 75 | Krokus 128 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | World Party 192 |
| Belinda Carlisle 196 | Artha Franklin 38 | Krokus 128 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | Dwight Yoakam 174 |
| Peter Cetera 39 | Frankie Goes To Hollywood 123 | Krokus 128 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | Paul Young 92 |
| Chicago 73 | Kenny G. 87 | Krokus 128 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | ZZ Top 152 |
| Cinderella 9 | Peter Gabriel 42 | Krokus 128 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | |
| Eric Clapton 86 | Bob Geldof 133 | Krokus 128 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | |
| Club Nouveau 187 | | Krokus 128 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | |
| Phil Collins 111 | | Krokus 128 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | |
| Commodores 106 | | Krokus 128 | John Cougar Mellencamp 169 | John Cougar Mellencamp 169 | Trick Or Treat 165 | |

RETAILERS JOLLY OVER MUSIC SALES

(Continued from page 1)

"There's a rumor going around about a company that has stock record album covers in full color called 'Instant Album Covers' (available in quantities as low as 100) plus 8 other fascinating services."

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figures posted from Thanksgiving through Dec. 21 showed the chain up 25% over 1985, and when Christmas week figures are tallied, he expects them to show this to be the most profitable holiday run in Tower's history.

Buyers credit Bruce Springsteen's live album for giving the industry a healthy pre-Thanksgiving boost. The Boss' vast media splash drew the consumers' attention to the record store earlier than usual.

But after Springsteen's dust settled, retailers say, Bon Jovi re-emerged to lead the charge by an impressive pack of major artists, helping stores carry that momentum throughout the fourth-quarter

drive. Eugster says the album was Musicland's "biggest unit seller." It also stood on top of the heap for North Canton, Ohio-based Camelot Music (191 stores), Long Island-based Record World (71 stores), and Detroit-area Harmony House (21 stores).

Several regional and national chains estimate increases of at least 15% over 1985 for the Thanksgiving-through-Christmas stretch.

"All of our stores pretty much blew their quotas out of the water," says Ronna Hoffburg, vice president of marketing for the Chicago-based 14-store Rose Records web. "We expected to do well, but I had no idea that we'd hit 15%."

"Business was terrific," says Howard Applebaum, vice president of the 29-unit Kemp Mill Records in Washington, D.C.

"Overall sales were up about 25% from last year, and on a comparative store basis, we were up around 13%. We're going to beat our projections absolutely, and our expectations were very bullish. Even if you go back out Springsteen, we still had significant increases."

Lew Garrett, vice president of purchasing for Camelot, reports that the chain posted at least a 15% jump over the 1985 holiday season, and he says "that's being conservative."

Says Garrett, "It was much better than expectations. You're talking about a lot of money being spent during that time of year, so if you're in the 6%-10% range, you've had a strong holiday season."

"We didn't really know what to expect," says Joe Andrules, vice president and general manager of the Miami-based 38-store Spec's Music chain. "I kept reading that retailers were having disappointing holiday sales this year, but we just didn't see it."

He credits compact disks, prerecorded video, and the National Assn. of Recording Merchandisers' long-standing campaign to establish

music as a gift item as factors that helped Spec's and other music dealers avoid the malaise that affected other merchants.

Aside from Springsteen and Bon Jovi, buyers cite big numbers for Madonna, Lionel Richie, Janet Jackson, and Paul Simon. Other established acts who added to the surge include Genesis, Billy Joel, Boston, Peter Gabriel, Steve Winwood, and Freddie Jackson.

Retailers continue to laud the holiday sales grabbed by a herd of newer artists. Bruce Hornsby, the Bangles, Cinderella, the Beastie Boys, and Anita Baker emerged as top 10 sellers for several chains.

Holiday recordings generated additional sales, with Mannheim Steamroller's "Christmas" topping the list for many dealers.

One of the few parallels between the 1986 November-December run and the previous year's is the dramatic rise of compact disks. The CD loomed as one of the few bright lights of the 1985 holidays; in this heartier market, the digital configuration again garnered startling gains.

"CDs were a huge part of our increases," says Kemp Mill's Applebaum. "In a couple of our stores they accounted for as much as 45%; overall, CDs made up 25%-35% of our sales."

Rose's Hoffberg says, "CD sales went through the roof." She and others, including Musicland's Eugster and Record World director of merchandising Tom Pettit, expect the action to continue.

"The CDs are just exploding," says Pettit. "I was in one of our stores on [Dec. 26] and the piece count on CDs was almost even with LPs."

Many chains, including Record World and Harmony House, saw the CD impact their accessory sales as well. Lloyd Welch, Harmony's marketing director, says a surprise mover for the chain was Kalmar's 20-disk CD rack, a high-ticket unit

that sells for \$39.99.

Typical of the holiday season, LPs showed a strong resurgence for many dealers. Rose's Hoffberg says that as a gift item, many consumers think the 12- by 12-inch package makes a "more impressive presentation."

Musicland's Eugster agrees, saying, "LPs always sell better at Christmas time, especially as you get closer to the holiday." But, he cautions, "I don't believe that's an indicator of any sort of change in the downward slide of the LP that we've seen."

He notes that the same scenario occurred in 1985, prompting most dealers to beef up their black vinyl stock only to find that the configuration's pace slowed after the holidays passed.

Early results in the state-of-the-industry year-end survey compiled by retail promotion firm Macey Lipman Marketing show that business was up from coast to coast. The company's chief, Macey Lipman, says that corn-belt states like Iowa and Kansas were a regional exception to the otherwise brisk holiday run. Oil-producing states also had a tougher climb (Billboard, Dec. 28).

Musicland's Eugster offers a similar view. "Business was strong in our East Coast stores and strong on the West Coast, and it was proportionately weaker in the Midwest."

Other holiday-season highlights from Lipman's report:

- Good weather was a contributing factor, although some stores say that rainy days might have helped drive more traffic their way. Balancing that, however, were dealers in the East and Midwest, who found that a lack of severe winter weather provided a plus.

- The extra day in the 1986 Thanksgiving-Christmas run helped generate additional sales (Billboard, Dec. 28).

- Catalog sales were up compared with 1985, as were multiple purchases.

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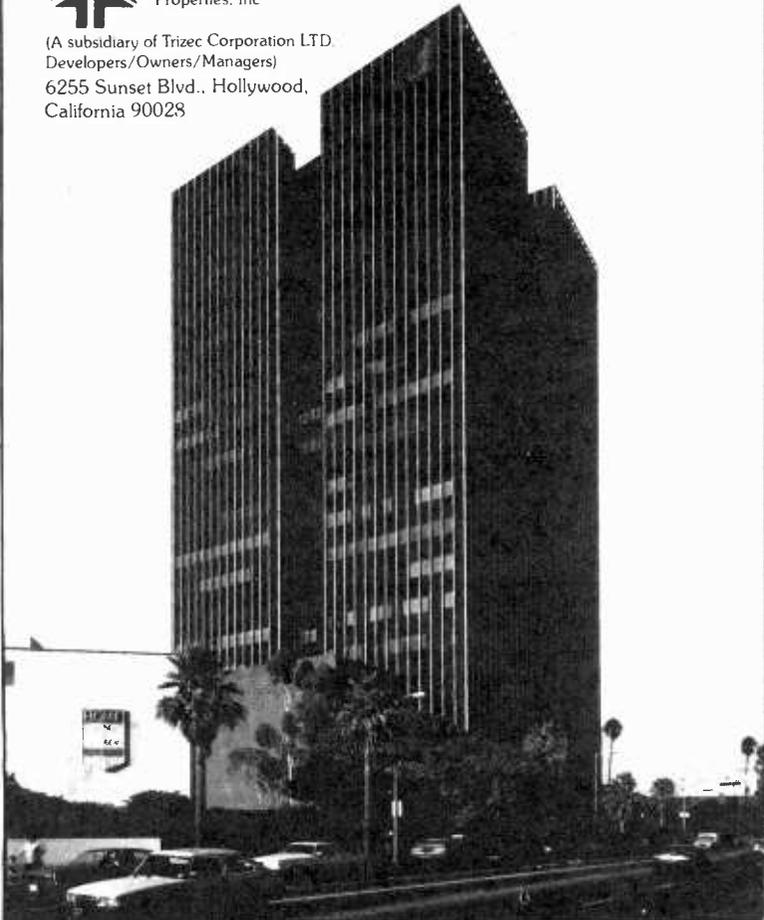
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WINTER CES

(Continued from page 3)

ny claims its technology is adaptable to VHS-to-VHS, VHS-to-Beta and VHS-to-8mm. Sharp and Samsung previously created movie industry fire storms by showcasing VHS-to-VHS and VHS-to-8mm VCRs. The software industry is expected to maintain its strenuous opposition to any such technology.

- **Camcorder update.** A clearer reading of the status of Sony-propelled 8mm hardware and JVC-led VHS-C will be evident as both camps square off with new-product introductions and advertising/promotion campaigns. Such major firms as RCA and Hitachi are set to introduce and back VHS-C substantially during the first quarter. And yet another new format, 4mm, will be on display for the first time at a U.S. trade show, courtesy of Samsung.

- **Seminars.** Two key sessions expected to attract interest across the board are "Trade Legislation: Will Congress Restrict Imports From The Far East?" and "Copyright Legislation: Will Congress Tax Or Disable VCRs And Audio Recorders?" The former session features Reps. Don Bonker, D-Wash.; Lee Hamilton, D-Ind.; Toby Roth, R-

Wis.; and Joseph McDade, R-Pa. The latter panel will include Senate Judiciary Committee member Dennis DeConcini, D-Ariz., and House Judiciary Committee members Hank Brown, R-Colo.; Edward Feighan, D-Ohio; Mike Synar, D-Okla.; and Robert Kastenmeier, D-Wis., chairman of the House Copyright Subcommittee.

VCR hardware sales were lackluster in October and November, but the EIA claims that more than 11.5 million VCRs were sold during

the first 11 months of 1986, up 12% over the corresponding period last year. The total VCR population is said to be in excess of 40 million units.

Acknowledging that Christmas is still a "wild card" for compact disk player sales, the EIA is projecting what some claim is a conservative 1.8 million units sold during 1986, accounting for \$350 million in factory sales. The 1987 forecast, again judged conservative by some, projects CD player sales at 2.5 million.

POLYGRAM CONSOLIDATES POP CATALOG RESOURCES

(Continued from page 4)

all ABKCO Records product under a new PolyGram distribution pact. The program was recently launched with 15 digitally remastered Rolling Stones compact disks, cassettes, and LPs.

Future campaigns, says Jamieson, are planned for such diverse catalog artists as the Moody Blues, Donna Summer, Cream, Eric Clapton, Duane Allman, the Allman Brothers, the Scorpions, Kiss, Rush, Level 42, Rainbow, Def Leopard, and artists from the '50s and

early '60s.

The new division will be headed by Harry Palmer, who shifts from vice president of marketing at PolyGram to vice president of special markets. He is joined by Bill Levenson, director of catalog development, having previously served as director of a&r at the label. Tim Rogers continues as pop catalog product manager while taking on a new title of manager of catalog development. IRV LICHMAN

Recess Doesn't Slow Source-Licensing Lobbyists

BY BILL HOLLAND

WASHINGTON Lobbying efforts for both sides of the source-licensing controversy have not been slowed by the current congressional recess.

The All Industry TV Music License Committee, which represents local broadcasters, has been aggressively pursuing legislators and their staffs to drum up support for a revised source-licensing bill the broadcasters hope to see introduced in the House and Senate when the 100th Congress convenes in January.

And although they are reluctant

to reveal details, ASCAP and BMI also have been active in their representation of the interests of the nation's songwriters and publishers in the source-licensing issue.

Source-licensing legislation—which died in both houses of Congress with the Oct. 18 adjournment—would mean an end to the blanket licensing of music used on syndicated television shows and, opponents warn, would put an estimated \$85 million annual dent in fees to songwriters and copyright owners. Opponents also say songwriters and copyright owners would be forced to give over performance

rights for their music before the marketplace value can be determined by show success and reruns.

Since adjournment, the legislative arm of the All Industry Committee has not only continued to meet with key legislators who sponsored the 1986 bills but has also conducted strategy meetings, brainstorming sessions on bill revisions, and several Christmas holiday luncheons for top staffers of newly elected lawmakers.

At one strategy meeting, the Washington representatives of nearly 30 broadcast groups discussed the future of the legislation

and the impact of the new Democratic leadership in Congress.

BMI and ASCAP have also been active, although details are being kept private. "I'm not sure we want to describe what we've been doing," says Frances Preston, president of BMI. "I'm not sure we want the broadcasters to know."

Preston did say, however, that letters went out last month to BMI's 36,000 writers and 30,000 publishers, informing them of where their senators and congressmen stand on the source-licensing issue. The BMI letter also urged writers and publishers to let their representatives know of their opposition to the bill.

Washington sources say BMI has "been doing the necessary shoe leather" in checking in with the offices of lawmakers dealing with the bill, including incoming freshmen. There have evidently been several social functions at which BMI officials have been able to discuss the issue with legislators on a one-to-one basis.

BMI Washington lobbyist Jim Free says the All Industry Committee activity indicates that the broadcasters feel a need to "hoot and holler" to get attention for their cause in a nonelection year.

Says Free, "If they couldn't get the bill passed last year—an election year, when lawmakers are coming around the stations—they've got to be figuring they've got to go at it real hard this time to be no-

ticed."

ASCAP, conversely, apparently does not want to stir up notice, at least not in public view, where the other side might pick up details of its behind-the-scenes work. "Unfortunately, we can't say a heck of a lot," says Karen Sherry, ASCAP national director of public relations.

Sherry would only say that "we are continuing to try and negotiate with the broadcasters. We've met with them and hope something can be worked out." She says she will not comment on reports that ASCAP actively worked the halls of Congress during the last few months.

Sources close to the issue say that the broadcasters are revising previous legislation to appeal more to lawmakers concerned about copyright erosion, although no one knows what sections of the legislation will be changed. One opponent guesses they are "bells and whistles" changes that will not lessen opposition to the bill.

One source also says the new Congress might not give priority to the ongoing fight between the broadcasters and the performing rights groups because of more pressing concerns, ranging from the Iran arms controversy to anti-trust issues and insider trading on Wall Street. "I don't think they'll be too thrilled to put issues like those on hold to deal with this bill," he says.

Canadian Lobby's Slogan: "Two Cents Too Long" CMPA Seeks New Royalty Agreement

TORONTO The Canadian Music Publishers Assn. (CMPA) plans to turn up the heat in coming months to achieve a new agreement on mechanical royalties.

A lobbying campaign, carrying the slogan "Two cents too long," will try to sell the issue to the public and politicians, says CMPA spokesman Mel Shaw.

Last year, industry groups representing record companies on one side and artists and publishers on the other reached a deal to raise the current 2-cents-a-song rate over a period of years to world lev-

els. It was part of a sweeping pact that included concessions by artists on the maximum allowable rate and other matters.

The two sides had been urged by the federal Department of Communications and the Department of Consumer and Corporate Affairs to reach a new deal before the government unveils plans to revamp the 1924 Copyright Act this year.

But when the two sides submitted their tentative deal to the Consumer and Corporate Affairs Department's anticombiners branch, they were told that the new deal

amounted to price fixing and would be subject to prosecution if finalized. The move by the branch was highly embarrassing to the government, which had prompted the negotiations.

Now, the industry wants to be exempt from anticombiners activities. The government also plans this year to revamp competition legislation; the new law is expected to specify which industries or agreements are not subject to the law's reach.

KIRK LAPOINTE

'86 TRIPLE-PLATINUM BOOM

(Continued from page 1)

ton's "Third Stage."

In addition, CBS reports that "Bruce Springsteen & The E Street Band/Live 1975-1985" has sold more than 3.5 million copies since its release in November. The album is not eligible for RIAA certification until it has been in release for 60 days. But if RIAA auditors verify CBS' sales claim, "Live 1975-1985" would be the third album in the past four months to be certified gold, platinum, double platinum, and triple platinum simultaneously—following "Dancing On The Ceiling" and "Third Stage."

Seven other albums sold more

than 2 million units in 1986, according to RIAA figures. These are Dire Straits' "Brothers In Arms" (bringing its two-year sales total to 5 million), Heart's self-titled album (bringing its two-year total to 4 million), Sade's "Promise," Run-D.M.C.'s "Raising Hell," Genesis' "Invisible Touch," Huey Lewis & the News' "Fore!" and Billy Ocean's "Love Zone."

Eight debut albums were certified platinum in 1986: Arcadia's "So Red The Rose," a-ha's "Hunting High And Low," the Hooters' "Nervous Night," the Judds' "Why Not Me," the Outfield's "Play Deep," the Pet Shop Boys' "Please," Bruce Hornsby & the Range's "The Way It Is," and Cinderella's "Night Songs."

In addition, 12 other artists—including several pop veterans—notched their first platinum albums in 1986: Mr. Mister, Ready For The World, Janet Jackson, Patti LaBelle, Run-D.M.C., Peter Gabriel, Robert Palmer, Anita Baker, Bon Jovi, Miami Sound Machine, Cameo, and the Bangles.

Warner Bros. was the top label of 1986, with 10 platinum albums. That was the same total it had in 1985, when it was also the industry leader.

Columbia was runner-up for 1986 with nine platinum albums. Epic followed with seven platinum releases. PolyGram and RCA each had five; MCA had four; Atlantic and Capitol each had three; A&M and Elektra/Asylum each had two; and Arista, Chrysalis, EMI America, Motown, and Profile each had one.

Warner Bros. was also the top label in multiplatinum activity. The

Z.Z. Top, Van Halen, and Madonna albums all topped 3 million units, and Dire Straits sold 2 million. Columbia was next in line, with Streisand and "Top Gun" topping 3 million; Arista had Houston topping 5 million and Ocean doing 2 million.

By genres, heavy metal/hard rock registered the healthiest year-to-year gains in platinum-album activity. The number of platinum albums by metal-based artists jumped from four in 1985 to six in 1986. Two albums by Ozzy Osbourne made the mark in 1986, as did individual titles by Rush, the Scorpions, Bon Jovi, and Cinderella.

Three albums by country artists went platinum in 1986, up from two in 1985. Two albums by the Judds did the trick, as did one by Alabama.

And 13 albums by black artists went platinum in 1986, down from 14 in 1985. The 1986 awardees are Ready For The World, Prince & the Revolution, New Edition, Patti LaBelle, Anita Baker, Tina Turner, Luther Vandross, Cameo, Run-D.M.C., Sade, Ocean, Jackson, and Richie.

Three soundtracks were certified platinum in 1986: "Top Gun," "Rocky IV," and Talking Heads' "Stop Making Sense." That was the same total as in 1985, when "Miami Vice," "Beverly Hills Cop," and "Vi-

sion Quest" went platinum.

Run-D.M.C.'s "Raising Hell" was the first rap album to be certified platinum and the first to be certified double platinum.

In 1986, Amy Grant earned the second platinum inspirational album with "Unguarded." Her "Age To Age" had been the first.

Only six singles were certified gold in 1986, the lowest total since 1963, when there were two gold singles. Burt Bacharach and Carole

Bayer Sager wrote and produced two of the six million-selling hits: Dionne & Friends' "That's What Friends Are For" and Patti LaBelle & Michael McDonald's "On My Own." The four other gold singles certified were Lionel Richie's "Say You, Say Me," Prince & the Revolution's "Kiss," the Chicago Bears Shufflin' Crew's "Superbowl Shuffle," and Doug E. Fresh & the Get Fresh Crew's "The Show."

New Companies

Faz Music Publishing, formed by Fawzeyah Ray. Company accepts dance, pop, and adult contemporary music for recording artists and television and film projects. P.O. Box 241, Yonkers, N.Y. 10703; 914-968-7142.

Track Marketing Associates Ltd., formed by Stephen P. Dessau. Firm specializes in music and entertainment marketing, licensing, merchandising, and sales promotion. 111 W. 57th St., Suite 1120, New York, N.Y. 10019; 212-245-4580.

The Lib Hatcher Agency Inc., formed by Lib Hatcher. Agency books country artist Randy Travis exclusively. P.O. Box 121712, Nashville, Tenn. 37212; 615-383-7258.

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BY FRED BRONSON

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ROCK & ROLL CONFIDENTIAL

the monthly 8 page newsletter edited by Dave Marsh, is "avidly read by industry insiders," according to the LA Times. And no wonder, RRC is the only publication that regularly prints the truth about payola, censorship, and corporate sponsorship. More than a scandal sheet, RRC has been in the middle of everything from the "Sun City" project to Springsteen's alliance with labor unions. Music? RRC has been months ahead of the industry in touting hits by artists ranging from Tina Turner to Steve Earle to Sly Fox. You've heard about Rock & Roll Confidential, to read it send \$18 US funds for one year to RRC, Dept. BB, Box 1073, Maywood, NJ 07607

Rock'N'Roll Museum Plans Are Under Way

BY DAVE DIMARTINO

LOS ANGELES Establishment of the Rock'N'Roll Hall Of Fame Museum in Cleveland is proceeding as scheduled, say workers on the well-publicized project, although no actual construction site has been chosen.

The museum site and architect will most likely be announced at the Rock'N'Roll Foundation's Second Annual Induction Ceremony, Jan. 21 at the Waldorf-Astoria Hotel in New York.

The banquet will be highlighted by the induction of 15 performers into the hall of fame. The event also will formally recognize Cleveland as the museum's future home.

Working from a development office in Cleveland's Leader Building, project officials declined to estimate an opening date.

"It's a three- to four-year project," says Christopher O. Johnson, project coordinator in Cleveland. "I think we'll have a more successful projected starting date when we identify a site."

Though few obstacles stand in the way of the museum's completion, officials report, a problem remains: No one can agree on what the museum will exhibit and how it will display its objects. That problem will soon be resolved, says Johnson, when the foundation's 55-member board drafts a paper outlining the museum's direction.

"They've had this initial vision for a rock'n'roll hall of fame for the initial inductees, for the cultural phe-

nomenon of rock'n'roll to be historically documented. The idea was a good idea, but we found as we talked to people that everybody had different visions of what it is the hall of fame would be—either drawing on other museum experiences or other halls," says Johnson.

"What we've asked is that foundation members—people that really understand the industry and whose original thought it was—to sit down and articulate their vision and come up with a version that's acceptable to them. At that point, we'll bring in museum professionals to work with that concept."

With an initial projected cost of \$26 million, the museum will be funded through diverse means, some of which are still being discussed. Both membership and merchandising programs are in the planning stages, says Johnson, and corporate interest in sponsorship has already been noted.

"We think that our appeal is a little broader than most cultural institutions in that it's popular culture, and it's very mainstream. That gives us opportunities to do things that are much broader in scope," says Johnson of fund-raising plans.

Artists to be inducted into the hall of fame on Jan. 21 are Aretha Franklin, the Coasters, Muddy Waters, B.B. King, Smokey Robinson, Marvin Gaye, Eddie Cochran, Bo Diddley, Bill Haley, Clyde McPhatter, Rick Nelson, Roy Orbison, Carl Perkins, Joe Turner, and Jackie Wilson.

INSIDE TRACK

MOTOWN RECORDS, which left the ranks of indie-distributed labels in 1983 in a deal with MCA, appeared ready at presstime to lose its standing as an independently owned record company, with MCA the purchaser. **Berry Gordy**, founder of the label in 1959, was reportedly prepared to sell the label for \$75 million to MCA Inc. If the figure seems low, it may be because **Jobete Music**, with a value perhaps exceeding that of the reported label buyout price, is not included in the deal, according to the *Los Angeles Times*. If a deal is made, it is likely to be history by the time you read this, because the new federal tax law makes it advantageous from a capital-gains standpoint to close a deal before Jan. 1 . . . Some folks with music publishing connections are saying that one of the key corporate investors in **Chappell Music**, acquired from **PolyGram** several years ago for \$109 million, may be looking to sell its holdings.

YOU CAN LEAVE HOME WITHOUT IT: The 185-unit **Wherehouse** chain is dropping **American Express** from its charge-it lineup.

WARNER HOME VIDEO stands to enhance its catalog with 1987 releases from the **Cannon Group**, the troubled company that has apparently staved off bankruptcy through a \$75 million investment and cash payment from **Warner Communications Inc.** A part of the arrangement calls for domestic home video rights for such 1987 Cannon features as "Masters Of The Universe," starring **Dolph Lundgren**, and "Surrender" with **Sally Field**.

MONKEES BUSINESS? **Columbia Pictures Industries** charges in federal court in New York that **Arista Records** is infringing on its rights to the trademark of the **Monkees**, currently the darlings of a new generation of TV viewers and recording fans. Columbia, which produced the original Monkees TV show, says a 1979 licensing agreement with Arista has no validity because, among other charges, Arista inflated sales of Monkees product to trigger a seven-year extension of the arrangement. The action, seeking millions of dollars in damages, claims copyright infringement on the smash compilation album "Then And Now: The Best Of The Monkees" and a single, "That Was Then, This Is Now." At presstime, a spokesman for Arista said the label was not in a position to comment on the suit.

ANOTHER SALVO has been fired by **Apple Records** in its long-standing action against **Capitol-EMI** to recover royalties allegedly due on **Beatles** product. According to an affidavit filed in the New York Supreme Court by attorney **Leonard Marks**, Capitol diverted Beatles albums donated to charity back to the wholesaler sector and is keeping Beatles compact disks off the market in order to punish the plaintiffs for their suit. Capitol denies both charges.

"BACK TO SCHOOL" FUN & GAMES: **HBO/Cannon** is promoting its video of "Back To School" with a \$1 million campaign through January that includes an instant win game. The consumer can win a \$2.50 rental rebate or, better yet, a \$20,000 scholarship. (There is only one in a 3-million game run.)

DOC KNOCKS ROCK VID: **Godley & Creme's** video for **Wang Chung's** "Everybody Have Fun Tonight" has been banned by the **BBC**. Was it too much sex, drugs, or rock'n'roll? Not exactly. A physician on retainer by the state-owned British network says the rapid cuts and

fast-paced action of the clip could "trigger seizures in epileptics." **Jack Hues**, lead singer of the band, termed the charge "absolutely ludicrous."

THE SINGING CLIENTS: **Mark Sendroff** is a New York attorney/singer who has funded and produced an album of "Mostly Mercer" (a tribute to the late great writer **Johnny Mercer**), consisting of performances by mostly his own clients. Among them are **Jennifer Holliday** (courtesy of **Geffen Records**), **Anita O'Day**, **Rosemary Clooney**, and **Kaye Ballard**. (A nonclient on the session is **Eydie Gorme**.) Sendroff also does one number. **Ben Bagley** is distributing the album on his New York-based **Painted Smiles** label. After 47 albums, Bagley is releasing his first cassette with this set.

A BOSTON EDITION of the **Hard Rock Cafe** is expected to open sometime next year under the auspices of **Pat Lyons' Spit Metro/Complex**. Other cities with Hard Rock Cafe spots are New York, Dallas, Los Angeles, Chicago, and London . . . In Track's report on info on the **MIDEM Super Bowl Party**, the phone number for **John Nathan** in the U.S. was not complete. It's 212-223-0044 . . . **Irv Dinkin** has retired from the **Willard Alexander Inc.** booking agency after 24 years, but he'll retire to, rather than from, something. He's formed **Executive Entertainment Consultants Inc.**, based in Lakehurst, N.J. He's already been engaged by **Mantovani Productions** as consultant for its concert tours in the U.S. and abroad . . . **Los Angeles Women in Music's** next industry workshop takes place Jan. 12 at the Sportsman's (sports person's?) Lodge Hotel in Studio City, 12825 Venture Blvd., starting at 6:30 p.m. **LAWIM** members can attend for free, while nonmembers pay \$3.

LET'S PARTY, ROCK & JUMP: **Priority Records**, the Capitol-distributed oldies company, has just marketed the first four of eight CD "Baby Boomer's Best" compilations, each containing 14 original hit singles from the '50s and '60s. Label's **Aleen F. Smith** reports initial shipment of 10,000 of each title and promises the other four in mid-January, with material in a more romantic rock vein.

PICKING MORE WALLETS: **Moss Music Group's Vox Prima CD** series will hit the 100-release mark by the end of the first quarter of this year, reports **Herb Dorfman**, vice president of sales. The series—drawing from 5,000 hours of master recording time and priced to retail at \$12.99—got under way in October with 10 releases (with an added 15 just released). All feature the Moss-originated paperboard CD package that evolves from a 6- by 12-incher to a jewel-box-size container in the home. Minor changes have been made in the package since its intro: The soft plastic envelope holding the CD will have slits on the side to make removal of the CD easier. The size of the package has also been reduced by a millimeter to allow a better fit in dealer CD storage units.

A WEAPON FOR PEACE: A U.S. and a Soviet superstar have recorded a song, "What Are We Making Weapons For," to be released in their respective superpower nations. The duet by **John Denver**, writer of the song, and **Alexandre Grady** was taped at Moscow's **Melodiya Studios**. **RCA Records** is marketing the single in the U.S., while Melodiya is releasing the song in Grady's country. Official Soviet sanction of the session is considered unusual in that the song criticizes both nations for the arms race.

Edited by IRV LICHMAN

12-Inch Used To Promote CD At Radio EP A Not-So-Compact Disk

NEW YORK Question: What is so strange about releasing a 12-inch EP to promote four songs off a pop album to radio?

Answer: The album, "Up From The Dark" by Dave Stewart & Barbara Gaskin, is a compact-disk-only release from CD-only label Rykodisc.

When Stewart & Gaskin's 14-song compact disk was released by Ryko last fall, radio was slow to pick it up, says the label's Noah Herschman.

"We think the reason was not the music itself, but the fact that a lot of the progressive stations that would play this kind of record were not programming CDs," he says. "We also needed to build exposure for a band that is almost completely unknown in the U.S., and it's too costly to send out a billion CDs all around the country."

Ryko picked four cuts from the CD—its first pop release—and issued them to radio programmers on a promotional vinyl disk. Herschman says Ryko is also hiring an independent promoter to work the CD in conjunction with the promotional EP mailing.

The promo record's packaging abounds with tongue-in-cheek touches. The front cover is adorned with a bold line of copy: "This is not a record. This is a not-so-compact disk." Below the headline is a photo of the Stewart & Gaskin CD, followed by the legend: "Our record company does not make records. The music contained herein is available only on compact disk."

The reverse side of the 12-inch reads: "This disk is not only larger than conventional compact disks (yielding an enhanced playing area), but is more well-suited for use on phonograph turntables.

There is also a warning: "Handle with care—this disk is unusually prone to scratches and the deleterious effects of dust and dirt."

The electronic pop duo from England had a No. 1 single in the U.K. in 1982, a space-age cover of Lesley Gore's "It's My Party." The track is included on the 12-inch, as are two other covers—the Motown cut "I'm In A Different World" and Thomas Dolby's "Leipzig." The fourth track is a Stewart original, "Lenina Crowe."

STEVEN DUPLER

Stiff Penalties Meted Out In Canadian Pirate Cases

MONTREAL The music and video industries here have been given some hope in their attempts to secure strong penalties for product pirates.

Only days after a Toronto businessman was fined \$15,000 and jailed for a day in the stiffest penalty yet for record bootlegging (*Billboard*, Dec. 20), a Quebec company has been fined \$42,000, the harshest penalty to date here for il-

legally copying videocassettes.

Durex Commercialization Inc. of St. Gerard des Laurentides, a community near Shawinigan, Quebec, was also ordered to erase some 1,600 illegal tapes and to donate the blanks and the company's eight VCRs to the local school board, a move that will cost the company about \$20,000.

In May 1985, raids by the Royal Canadian Mounted Police turned

up illegally manufactured copies of such popular films as "Flashdance," "Chariots Of Fire," "Jaws," "Grease," "Stayin' Alive," and "An Officer And A Gentleman." Durex officials pleaded guilty to fraud and copyright charges, says Norman Ouimet, head of the Montreal antipiracy unit of the Canadian Motion Picture Distributors Assn.

Copyright penalties are weak in

Canada, but the film and recording industries have in recent years begun to seek harsher penalties for those who infringe copyright. The federal government has promised changes this year to the Copyright Act, which has remained untouched for more than 60 years. Among the expected changes: a maximum \$1 million fine for those who illegally make or sell copyright material. **KIRK LAPOINTE**

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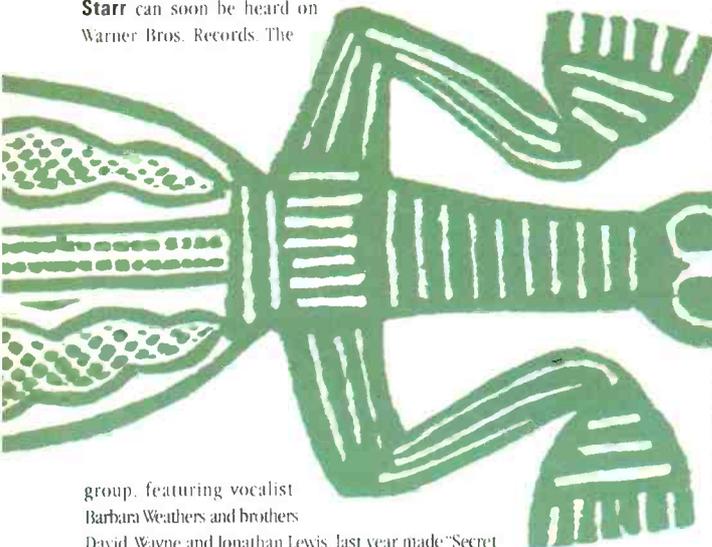
NEWS



Pop rhythms join American Indian chants on *The Circle & The Square*, the debut album from **Red Box**. Comprised of Simon Toulson Clarke and Julian Close, plus a bevy of caroling back-up singers, the duo hit big in their native UK with "Lean On Me (ah-li-ayo)" (co-produced by Tears For Fears producer Chris Hughes) and "For America" (produced by LP producer David Motion)—both on the album. There's something for everyone on this debut disk, including, for Buffy Sainte-Marie fans, a Red Box version of her "Saskatchewan." • Big musical appetites require **The Big Dish** and their debut album, *Swimmer*. The three-member group from Scotland is already a UK favorite, thanks to press and radio exposure of "Big New Beginning," "Prospect Street" and "Slide"—all singles included on *Swimmer*. Track producers include Glyn Johns (Eagles, Rolling Stones, Who), Paul Hardiman and The Big Dish. LP producer is Ian Ritchie. • The smooth and sultry sounds of mega-stars **Atlantic Starr** can soon be heard on Warner Bros. Records. The

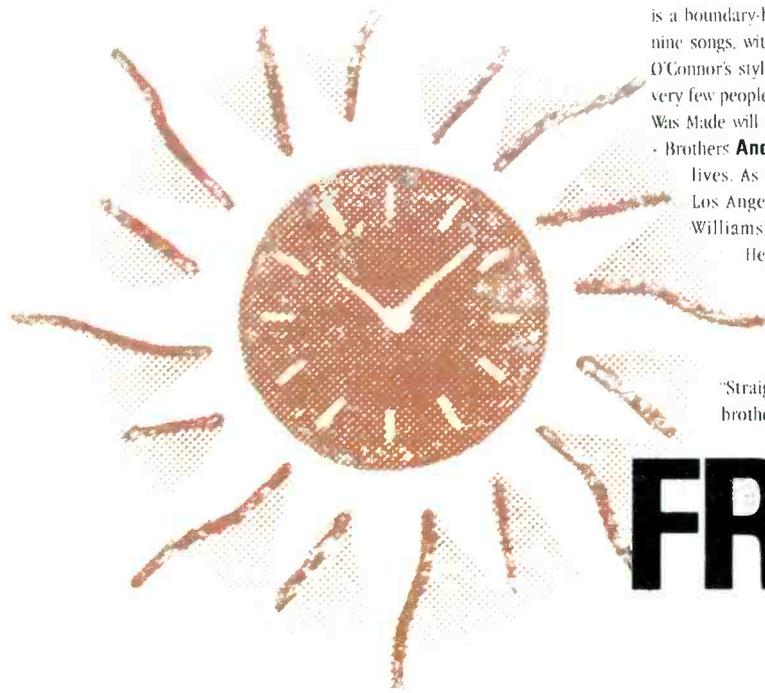
Mick Fleetwood of the soon-to-be-released album by **Fleetwood Mac**. Excerpts from the long-awaited album, which features a Rousseau-like painting on the cover, created a major buzz at the WEA annual sales meeting last year. Co-produced by Richard Dashut and Lindsey Buckingham, the LP reunites Mick, Christine McVie, John McVie, Lindsey and Stevie Nicks. This year marks the debut of **Farrenheit**, the Boston-based trio fronted by lead singer Charlie Farren. Watch for Farrenheit to send pop temperatures rising with their trademark hard rock. Keith Olsen produced this first-time outing. • **Hank Williams, Jr.** has rounded up all his rowdy songs for the electrifying concert album *Hank Live*. The reigning king of hard-kicking country music also includes non-obvious versions of ZZ Top's "La Grange" and Lynyrd Skynyrd's "Sweet Home Alabama." The album was recorded last summer at shows throughout the South and in California. The first music video, for the song "My Name Is Bocephus," features a cameo appearance by Van Halen singer Sammy Hagar. • **Los Lobos**, that free-reeling quintet from East L.A., won every award around after the release of their debut album *How Will The Wolf Survive?*, including a first-place tie for Band Of The Year in Rolling Stone's Critics Poll. Los Lobos makes an amazing advancement on their new album *By The Light Of The Moon*. Insiders are already calling leadoff song, "One Time One Night," a new classic. Expect rock & roll, Lobo-sized special touches and the kind of music meant to make a difference in listeners' lives. • Canadian singer **K.D. Lang** creates magic with an amazing voice and off-beat personality. She's an established star in her homeland, and has crossed between country and rock audiences with soulful ease. Produced by rock & roll vet David Edmunds, K.D. Lang and her band, the Reclines, make their U.S. major label debut with *Angel With A Lariat*. She shows off her abilities on a set of music which moves confidently from rock & roll to country to polkas, then grabs you with the emotional purity of her ballad delivery. Songs include "Diet Of Strange Places," "Tune In To My Wave," "Three Cigarettes In An Ashtray" and a raucous rendition of "Rose Garden." • **Jude Cole** has waited for the right time to make his recording debut. The prolific California songwriter has composed hit singles for other people, and is known for taking roots-oriented sounds and making them contemporary. Cole's album is being produced by Russ Titelman in New York City. Special guests include saxophonist Kenny G and singer John Oates. Neil Dorfsman brings his mixing expertise to the album. But mostly, this is Jude Cole's singing, songwriting and

guitar playing. • In 1984, Slash Records unleashed a new band. It took a while for the strengths of the **Del Fuegos** to sink in, but when they won a Best New Band Of The Year honor from Rolling Stone's Critics Poll, it didn't surprise the band's fans. The Fuegos' third album, *Stand Up*, is an impressive expansion of their realistic rock & roll style. It features "everything but the kitchen sink" in the words of producer Mitchell Froom, and that includes male and female backup groups, a full horn section, a couple of stellar guests and even some strings and synthesizers. • What better title for a 20-tune double album than *Warehouse: Songs and Stories?* For their second Warner Bros. release, **Husker Dü** has opened both barrels. The band that's been called "the thinking man's hardcore group" has consistently placed high on critics' "best of" lists and has its own unequalled niche at college radio stations. The Minneapolis trio takes on new challenges on *Warehouse*. Striking cover, unique music and intense live shows make this the year of Husker Dü. • When it comes from Paisley Park Records, expect the unexpected. **Madhouse** calls its first album 8, possibly because the song titles are "1," "2," "3," "4," "5," "6," "7" and—yes—"8." This is a new-breed synthesis of funk and jazz. There's a high sense of adventurousness in Madhouse music, along with a playful spirit. Add to that an aura of mystery about the exact musicians onboard, and 8 becomes a brand new lucky number. The first single is "6," with a B-side of "6½." • **Chris Isaak's** first album, *Silvertone*, gained Isaak a firm following among new music fans, and when the singer played San Francisco, Los Angeles and New York nightclubs, he attracted major attention from fans and the media. Chris Isaak's second release, produced again by Erik Jacobsen, highlights his romantic vocals and irresistible songs, and includes strong contributions from several session heavyweights. • The Trio: **Dolly Parton, Linda Ronstadt and Emmylou Harris**. Instrumental stars Ry Cooder, Albert Lee, David Lindley, Mark O'Connor and Bill Payne also participate. Parton, Ronstadt and Harris previewed their magic act at last year's Country Music Association awards show, and sent shivers of delight through the audience. Soon you can hear this most amazing recording. • Early in his life **Mark O'Connor** was tagged a musical genius, and proceeded to win every major fiddle championship and guitar



group, featuring vocalist Barbara Weathers and brothers David, Wayne and Jonathan Lewis, last year made "Secret Lovers" a public spectacle with their smash (800,000+ units) A&M-released LP. • What's young, black, gorgeous, female and fun, has six legs and a combined age of +5? The answer is **Teen Dream**, three 15-year-old girls from Columbus, Ohio, who are poised and ready to put the word "happy" back into dance floor feet. "Let's Get Busy," performed with Valentino, is the first 7-inch single from Teen Dream's forthcoming LP. • One From The Heart is the title of **Jocelyn Brown's** new Warners album, produced by Jellybean and Russ Titelman. A stalwart diva of the club scene, Brown reflects the influences of gospel, classic 60s-styled soul music, the blues and contemporary music. Her first full-length foray includes "Ego Maniac" and the smash hit "Love's Gonna Get You." (Both in 7 and 12-inch formats.) • **David Sanborn** may not have invented the saxophone, but he surely is its greatest friend. On *A Change Of Heart*, David joins forces with such talents as Mac Rebennack (aka Dr. John, the New Orleans keyboard legend), Hiram Bullock, Michael Sembello, Marcus Miller and Michael Brecker. • After their smash success on the dance scene with "Who Needs Love Like That" and "Oh L'Amour," Vince Clarke and Andy Bell, also known as **Erasure**, return in 1987 with another release. The duo's single "Sometimes" is currently scratching the tippy-top of the English charts. • The legendary **Bee Gees** are now recording their first album for Warner Bros., called *ESP*. Ranking among the best-selling recording artists of all time (nine No. 1 singles, 14 Top 40 hits and 28 Top 40 entries for a total of 443 weeks on the charts), the Bee Gees are reunited with producer Arif Mardin, who worked with Barry, Robin and Maurice on their groundbreaking *Main Course* LP ("Jive Talkin'," "Nights On Broadway"). • Urgent, dangerous and exhilarating, **The Cult** will release another record this year with some added surprises. The trend-setting UK band (fronted by Ian Astbury and Billy Duffy), who established themselves in '86 with their debut LP, *Love*, and the single "She Sells Sanctuary," are assembling an album of what Duffy calls "35 years of fused rock." Standout cuts include "Love Removal Machine," which Duffy suggests you kick-start. • Thank you, Minneapolis. The newest musical discovery from the Twin Cities is **Taj a Seville**, who makes her recording debut on Paisley Park Records. With the exception of two songs by Prince, Taj, who sports an exceptional vocal range, provided her own material for the album. Airplay candidates include "Love Is Contagious," "Popular" and "Six-Thirty." • Reflecting her new streamlined and sophisticated look, **Sheila E.** calls her latest album simply *Sheila E.* The multi-talented Bay Area percussionist recently wowed audiences as the opening act for Lionel Richie. Surprisingly, the first single from the new record (produced and arranged by Sheila E. in association with David Z.) is a ballad, called "Hold Me." "It has all the ingredients of the band you saw in Rumours, plus the excitement about doing something new," says

We would have written a shorter ad...
...but we didn't have the time.



contest he entered. O'Connor's new album, *Stone From Which The Arch Was Made*, is a boundary-breaking work. It's a jazz, country, classical and New Age album of nine songs, with musical guests ranging from Chet Atkins to Steve Morse. Mark O'Connor's stylistic innovations have been described as being "in a category that very few people have reached in the history of music." *Stone From Which The Arch Was Made* will be released simultaneously on Compact Disc, cassette and album. • Brothers **Andy and David Williams** have been involved in music their whole lives. As soon as they were old enough, the two began appearing in Los Angeles clubs, both on their own and with T-Bone Burnett. The Williams' first album, produced by Mike Campbell (of Tom Petty's Heartbreakers) and Pat Leonard (co-producer of Madonna's *True Blue* release), take influences such as the Everly Brothers and the more modern duo Hall & Oates, then add their own stamp. The Williams' songs, including some co-written with Jules Shear and Peter Case, stand alongside such non-originals as Bob Dylan's "Straight A's In Love" and extend the proud rock & roll tradition of brother teams.

FROM WB

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