

I N S I D E:

BREAKING NEW ARTISTS — A LOOK AT THE NUMBERS

Five years of trends relating to the breaking of new artists. Page 5



CHR'S NEW MUSIC PIONEERS

Programmers who play lots of new music and score ratings explain how exposing the new hits first works to their advantage. Page 8



AOR NEW MUSIC Q&A

Three PDs answer key questions about fitting new music into the tricky AOR framework. Page 10



INTEGRATING NEW MUSIC AND ARTISTS

Smart Country programmers are devising ways to expose new music and attract strong listener involvement. Page 14



... AND THE SMALL MARKETS SHALL LEAD THEM

In AC, small-market PDs take the chances on new artists. Page 16



ON THE CUTTING EDGE WITH NEW MUSIC

Three prominent Urban programmers testify to the continued success new music brings them. Page 18



ARTISTS IN DEVELOPMENT

Case histories of successful artist-breaking campaigns:
 Regina Belle Page 23
 Restless Heart Page 24
 Suzanne Vega Page 26



RETAILERS' ATTITUDES KEY TO NEW ARTIST SALES

New R&R editor Norman Hunter offers insights into retail's new music strategies. Page 28



THE R&R NEW MUSIC GUIDE

An alphabetical look at the new fall releases — a chance for an advance peek at the hits of tomorrow . . . to gain the competitive edge. Page 31



RECORD COMPANY DIRECTORY

Listings of the labels' key executives, plus addresses and phone numbers for convenient reference. Page 88



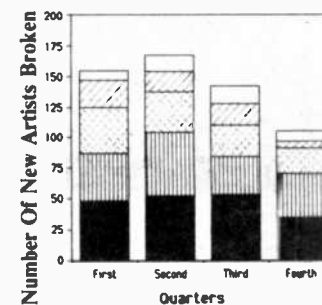
FIVE YEARS OF FORMAT TRENDS

The New Artist Breaker File: 82-87

When is the best time to release and promote new music? What format breaks the most new artists? The fewest? Which labels have the best track record for breaking new acts? Are more new artists being broken today?

These and other questions are addressed, in statistics and commen-

tary, in a five-year analysis of radio's history of breaking new artists. Ken Barnes expands on his quarterly surveys on the subject by tackling the half-decade from Ju-



New Music: The Breaking Process

Nurturing and developing a new artist is just the first step in a complex course of events. Once the product is on the market, it becomes subject to some highly variable influences: radio, retail, and the record-buyer.

Inside, our editors take a look at various aspects of the breaking process. The format editors spotlight some of the leading-edge radio stations with a reputation for breaking new acts and a record of ratings success in doing it. WXKS-FM/Bos-

ton, KGB/San Diego, and WZAK/Cleveland are just three of the stations profiled.

- Radio's leading music-breakers
- Retailers with adventurous attitudes
- Reaction factors for consumers

In addition, we detail how stations showcase new music: the process of promoting it, identifying it, hammocking it with familiar songs, rotating it for proper impact, and more. Promotions and programs that

make a plus out of playing new music are explored, and the positive value of new music is emphasized.

Retail plays a key role in exposing new music as well. Norman Hunter explains what chains and stores look for in choosing the records they feel will bring them the maximum response.

Many in the industry find it easier not to deal with new music. These articles show that concentrating on new music is not just an altruistic gesture, but an all-around positive.

ly 1982 through the end of June 1987, listing all the artists broken for the first time and breaking them down by:

- format
- time period (quarter-by-quarter, year-by-year)

It's a different way of looking at issues which have been previously answered by instinct or guesswork.

The R&R Guide To New Music

The largest, most detailed catalog of forthcoming new releases ever assembled.

You'll find:

- The fall and winter releases scheduled by all the labels, with descriptions of the artists' backgrounds, musical styles, and specific format appeals supplied by the record labels.

- Specially showcased new artist releases, with even more information provided.

It's the most comprehensive new release guide the industry's seen yet, and a great way to help make your long-range musical planning easier.

Label Strategies For Development



Regina Belle



Restless Heart



Suzanne Vega

Everyone agrees: new music is the lifeblood of the industry. But you can't throw a new artist into the system and expect everyone to stand up and cheer because you've got a new artist. Breaking a new act is a multi-leveled process.

Record label strategies for introducing, developing, and breaking new artists are explored by

Adam White. Using actual case histories and the comments of involved label executives, he il-

lustrates how the breaking process has been carried out successfully in different format areas.

Record Company Directory

We've expanded our previous label directories to include key executives at each record company. It's a reference guide you'll find constantly useful . . . and it makes it simpler to call up to inquire about some of the new music we're showcasing throughout this special issue.

AN INDUSTRY FIRST

Complete New Music Overview

TUNE IN TO TOM



MCA RE

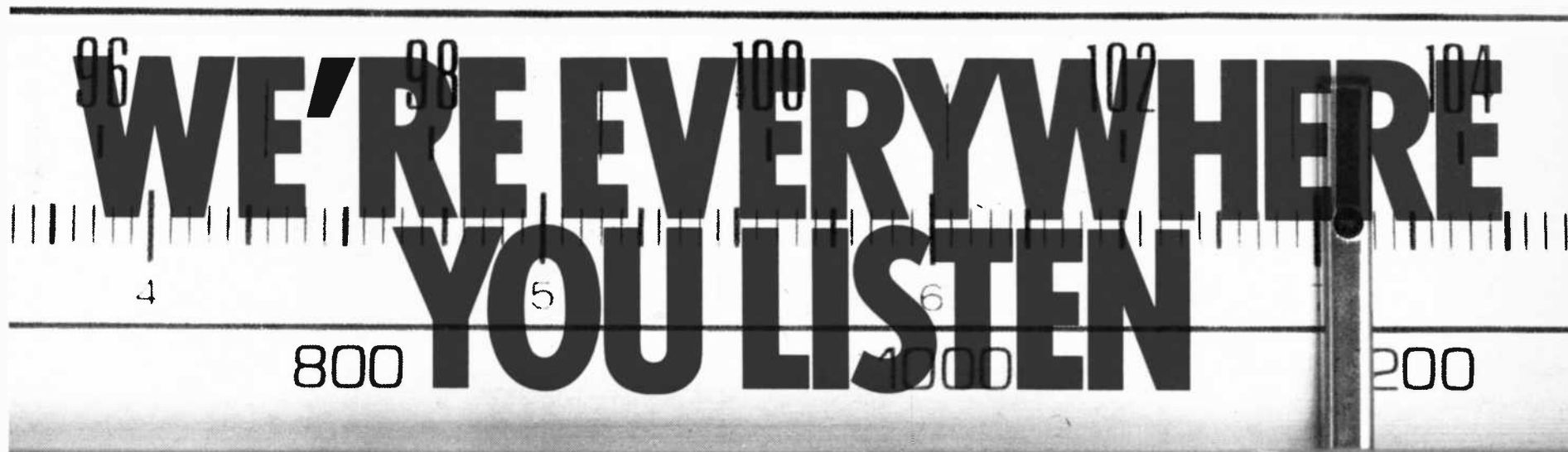
TOMORROW'S MUSIC

A simulated cassette player interface with a grid of artist portraits and playback controls. The interface is set against a dark background with a rainbow-colored border. At the top, there is a cassette tape window showing a blank tape with the 'HQ' logo. To the right of the tape window are two buttons labeled 'REW' and 'FF' with double arrow symbols. Below the tape window is a grid of eight artist portraits arranged in two rows and four columns. To the right of the grid are two vertical buttons with upward and downward arrow symbols. The artist names are printed in red text below each portrait.

 JIMMY DAVIS	 TIFFANY	 TIMOTHY B. SCHMIT	 KANE ROBERTS
 PEBBLES	 BRENDA K. STARR	 PRINCESS & STARBREEZE	 HEAVY D AND THE BOYZ

RECORDS

David Bowie
Richard Marx
Natalie Cole



John Waite
Red Hot Chili Peppers
Steve Arrington
Lions & Ghosts
Brian Setzer
Jaki Graham
Cabaret Voltaire
Tech & The Efx
Evelyn King
Gavin Christopher
Big Mouth
Portland Brothers
Pet Shop Boys
Robbie Nevil
Najee
Urgent
Nona Hendryx
Phyllis Hyman
O'Jays

TUNE IN.



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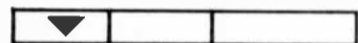
By
Ken
Barnes

5-YEAR ANALYSIS BY FORMAT, TIME OF YEAR

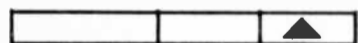
Breaking New Artists — A Look At The Numbers

Breaking new artists may not be a science yet, but at least we can isolate some numbers — and by extension, perhaps some meaningful trends. For a database with reasonable depth, I looked at new artists broken over the five-year period from July 1982-June 1987.

Although it starts with third quarter 1982, this period gives us five each of the four quarters of the calendar year to compare. That should reveal a good idea of the best time of year to release, promote, and break new artists. When we break the stats down further by format, we can see the best time of year to break new artists in each



“Second quarter '87 was the best three-month period for new artists in the last half-decade.”



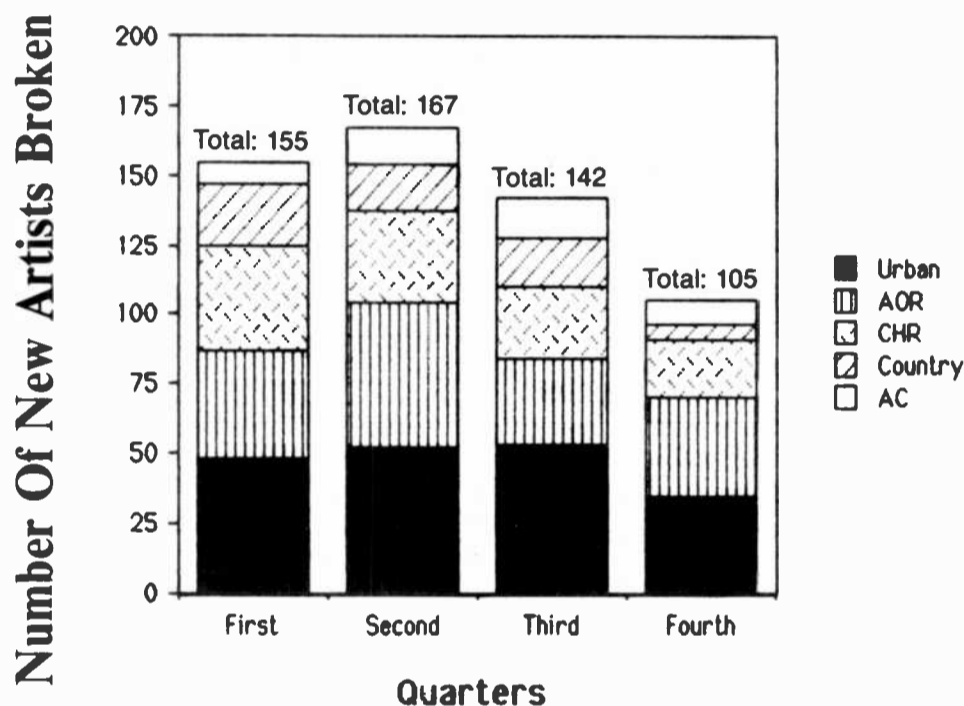
format, and determine the most receptive formats toward new artists over the last five years.

The graph on the next page shows a simple overall picture. It denotes, quarter by quarter for the 20 three-month periods of the database, how many new artists reached Breaker status.

(As in the quarterly new artist scoreboards I've compiled in the past, new artists are defined as artists who haven't previously had a Breaker in any format. The format in which they first break gets the credit for breaking them. Artists who had hits before R&R started are disqualified, but artists going solo from previously successful groups are OK. Because there are significant numbers of cases in which Country acts hit the R&R Top 50 but never achieve Breaker, charting replaces Breaker status for qualifying in that format.)

The graph shows low-to-medium totals until 1984, when the new artist-breaking pace picks up considerably. It drops back down to medium level from 4th quarter '84 until 3rd quarter '85, has another relative peak in the first two quarters of 1986, slides in the second half of that year, comes back modestly in 1st quarter '87 and then

New Acts Broken: Quarter By Quarter



vaults to a five-year high in the last quarter of the period, 2nd quarter '87.

When you total up the figures, you get 550 artists achieving Breaker status for the first time over the five years, an average of 110 a year spread through the five formats (AC, AOR, CHR, Country, Urban) studied. Here's how the totals break down by quarter:

1st Quarter: 147 (29.4 avg. over 5yrs)
2nd Quarter: 164 (32.8)
3rd Quarter: 138 (27.6)
4th Quarter: 104 (20.8)

Note that the totals in the graph above are a bit higher than those listed directly above. That's because artists who broke in two formats in the same week were credited to both formats on the graph to show the relative artist breaking strength of each format. Ties counted just once in the main totals in the text.

At least one piece of hallowed industry wisdom is borne out in these figures: the fourth quarter is the worst time to try to break a new artist. The last quarter lags behind by a considerable margin.

CHR's Winter Winners

Moving out of the realm of generalities, here's how the quarter-by-quarter breakdowns looked for the

individua' formats. First, CHR:

1st Quarter: 38 (7.6 avg.)
2nd Quarter: 33 (6.6)
3rd Quarter: 26 (5.2)
4th Quarter: 20 (4.0)
Total: 117 (23.4 avg.)

CHR follows the overall pattern with fourth quarter being worst and third quarter next worst, but shows the first quarter to be the prime time for breaking new artists. That traditional lull between the late fall flow of superstar releases and the full gearing up with spring product appears to be an excellent opportunity to promote fresh faces.

Over the period studied, the first quarter was tops or tied for best in four of the five years, with 1984 and 1986's first quarters being the two best single quarters of the entire 20-quarter timespan. 1984's first quarter had ten breaking new artists for the pinnacle. The low mark was fourth quarter 1984, with just two artists breaking.

AOR Springs Ahead

Here's the AOR breakdown:
1st Quarter: 39 (7.8 avg.)
2nd Quarter: 52 (10.4)
3rd Quarter: 31 (6.2)
4th Quarter: 36 (7.2)
Total: 158 (31.6)

AOR favors spring by a considerable margin as the best time of year for a new artist crop. The for-

mat also shows a pronounced summer doldrums, with the third quarter actually worse than the fourth quarter for new artists.

The two best AOR quarters, far and away, were second quarters,

New Artist Peak Times

Just for reference, here's the top three performances in each of the four quarters, by format:

1st Quarter

AOR '83: 11 new artists broken
Urbn '84: 11
Urbn '83: 11

2nd Quarter

AOR '87: 15
Urbn '87: 15
AOR '84: 14
Urbn '84: 14

3rd Quarter

Urbn '85: 15
AOR '84: 12
Urbn '83: 12

4th Quarter

AOR '84: 10
Urbn '84: 10
Urbn '85: 10

AOR and Urban are the only formats represented, underscoring their leading role in introducing new artists.

1984 with 14 and 1987 with 15. The worst quarter was third quarter 1982 with two. In light of the flak the format's receiving lately for failing to play new music, it's interesting to note that the worst quarter of the last five years was the first three-month period used in this study, while the best quarter was the most recent quarter.

Midyear AC Bias

AC, which tends to play records after they've already broken in CHR or Urban (and to a lesser extent, Country), is not a prime new artist-breaking format. With smaller total numbers, the following data may be less meaningful. Here's how it stacks up:

1st Quarter: 8 (1.6 avg.)
2nd Quarter: 13 (2.6)
3rd Quarter: 13 (2.6)
4th Quarter: 8 (1.6)
Total: 42 (8.4)

Mid-year (second and third quarters) have the edge, with the first and fourth equally less receptive.

Second and third quarter 1986 were the best times for new artists in AC, with five each. First quarter 1983 and fourth quarter 1986 were as low as they could go, with no new artists materializing.

Urban Sprawl

The Urban breakdown goes like this:

1st Quarter: 48 (9.6 avg.)
2nd Quarter: 52 (10.4)
3rd Quarter: 53 (10.6)
4th Quarter: 35 (7.0)
Total: 188 (37.6)

Third, second, and first quarters are all pretty equally receptive, with a notable dropoff in the fourth.

Second quarter '87 was tied for the top time with third quarter '85, 15 apiece, and two other second quarter totals hit 14 and 13. But the other two second quarters totalled just five, only one above the five-year low of four registered in fourth quarter '86. A peculiar pattern for Urban springs...

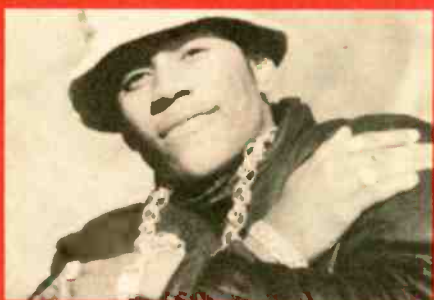
Strike Early In Country

Country has been slow to warm up to new artists, although a thaw is noticeable in the last two years. Oddly, the most hospitable time is winter:

1st Quarter: 22 (4.4 avg.)
2nd Quarter: 17 (3.4)
3rd Quarter: 18 (3.6)
4th Quarter: 6 (1.2)
Total: 63 (12.6)

Fourth quarter is almost hopeless for new artists. Second and third are relatively close to first, but it's still an interesting reversal of form.

**If You're Talking Hit Records . . .
You're Talking Columbia Records**



L.L. COOL J

"I Need Love"

URBAN CONTEMPORARY CHART 3
84 REPORTERS — 92%

THE HIGHEST CHARTED
RAP RECORD IN R&R
HISTORY — AND ON
IT'S WAY TO #1!
#4 HOTTEST



SURFACE

"Lately"

URBAN CONTEMPORARY CHART
30 - 22

81 REPORTERS — 89%



DENIECE WILLIAMS

"I Confess" REMIX

LAST WEEK: BREAKER
THIS WEEK: 66 REPORTERS — 73%

INCLUDING: WHUR WDWI WZAK
WXYV WVEE WTMP KPRS
WDAS KRNB WBMX KDAY
WUSL WHRK WGCJ KJLH
WAMO WYLD-FM WBLZ KSOL
WDJY K94



PAULI CARMAN

"In The Heat Of The Night"

NEW & ACTIVE

WILD KPRS KQXL WLOU
WVEE KJLH Z93 WQQK
WHRK WTMP WZFX WORL
WEDR KMJM WJMI KHYS
WGCJ WNHC WZAZ WANM
WZAK WDKX KIIZ WTLC
Z16 KPRW
WJYL KATZ-FM



MICHAEL BOLTON

"That's What Love Is All About"

21 REPORTERS

WDAS WTMP WQXL KKXI
KRNB KZAK WXOK WZAZ
WHRK KPRS WENN WQIS
WEDR WNHC WPAL WALT
OC104 JET94 KHYS
WQFX WTLC

PRODUCED BY KEITH DIAMOND



**PROCESS
& THE DOO RAGS**

"Call Me"

NEW & ACTIVE

28 REPORTERS

KRNB WZAK WQMG Z16 WTLC
WHRK KSOL WQFX WJYL KPRW
WEDR OC104 WKXI WLOU WWWS
WYLD-FM WJIZ WZAZ WPLZ KDKO
WTMP WXOK KIIZ KDKS
WBMX Z93 KJCB WANM

THE NEW **ORAN "JUICE" JONES** SINGLE
"MONEY"

ON YOUR DESK THIS WEEK!

Columbia Records --



Radio's Best Friend!

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A Look At The Numbers

Continued from Page 5

The two best individual quarters were first quarter '86 with eight and first quarter '87 with six, a hopeful sign.

Format Vs. Format

What are the best formats for breaking new artists? You can already figure it out from the numbers above, but here's a more compact look:

AC: 42 artists broken
AOR: 158
CHR: 117
Ctry: 63
Urban: 188

(This total differs from the overall five-year total I noted above. Again, several artists broke the same week in two formats. They were credited to both formats for individual format totals, but credited only once in the overall totals.)

The format totals are clearly delineated: Urban is the leading new artist format, AOR a healthy second, CHR third, then Country and AC. A note about CHR, which is regarded as a crucial format for breaking new artists: A lot of CHR hits tend to cross over from AOR or Urban, where they are first credited. CHR will then break them a few weeks later. But the number of artists who break in CHR without establishing a prior AOR or Urban base is relatively small (though still substantial).

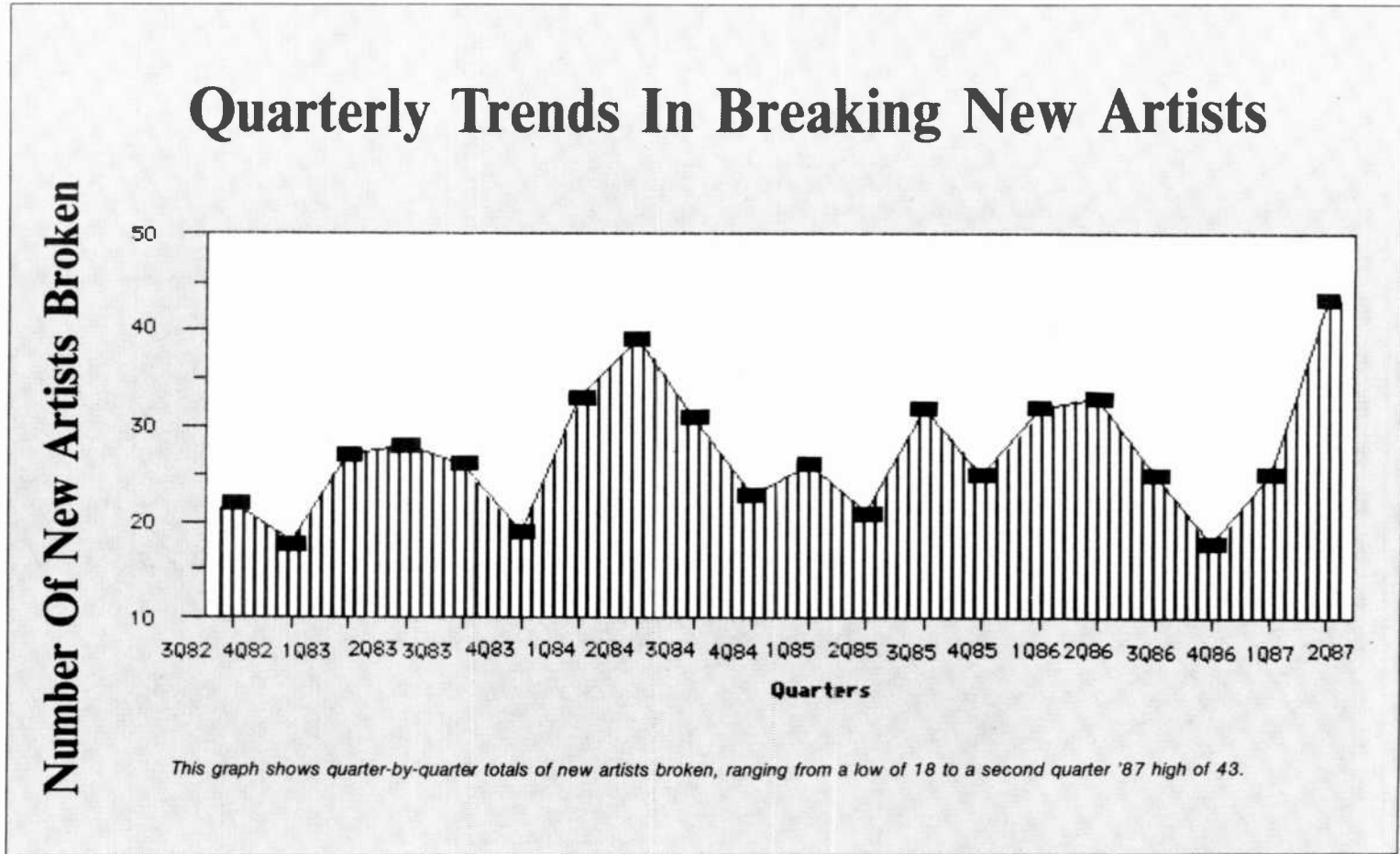
The big bar graph illustrates how the formats compared by quarter. Urban led the way in five-year first-quarter totals with 48 artists broken, while CHR almost tied AOR, 38 to 39. But in second quarter, AOR vaulted into a tie with Urban for the lead. Third quarters were Urban all the way, while AOR narrowly edged Urban for the fourth quarter lead, and AC actually beat Country for fourth place.

Best Years For New Artists

Breaking the data down by year, it goes like this:

Year	CHR	AOR	AC	Urban	Ctry
1982	13	7	5	13	3
1983	21	31	9	31	10
1984	25	45	7	44	12
1985	22	33	5	39	8
1986	22	21	12	37	18
1987	14	21	5	24	10

This survey covers just the last two quarters of 1982 and the first



two of 1987, so mental adjustments need to be made. However, AOR has already equalled its total for all of 1986 (admittedly a bad year), while CHR, Urban, and Country all have a shot of setting alltime records if their pace continues.

AOR's 1984 total of 45 artists broken is the best, narrowly edging Urban's 44 that same year. CHR's best year was also 1984, with 25, but AC and Country both achieved their highs in 1986, with Country coming close to matching CHR and AOR for the first time.

Here's the overall new artist totals for each year:

1982 (half year): 40
 1983: 100
 1984: 126
 1985: 104
 1986: 108
 1987 (half year): 72

1984 is clearly the big one, but again, if the current 1987 pace continues, it will become the top year for breaking new artists.

The Second Quarter '87 Explosion

Much of that momentum stems from the most recent period completed, the April-June '87 quarter. As noted earlier, the 43 artists broken during that time is the high-water mark for the survey. Previous On The Records new artist scoreboards have detailed most of the earlier quarters, so here's how this past quarter broke down.

CHR: 7

CHR broke the following seven artists first:

- Glenn Medeiros (tie with AC)
- Partland Bros.
- Poison
- Pseudo Echo
- Jennifer Rush
- T'Pau
- Kim Wilde

An interesting stylistic range from pop balladry to dance music to metal, with Germany, England, Australia, and Canada all represented.

AOR: 15

AOR rolled a record-breaking 15 new Breakers into contention:

- Gregg Allman
- Great White
- John Hiatt
- Tom Kimmel
- Little America
- Richard Marx
- Mondo Rock
- Gary Moore
- Omar & The Howlers
- Other Ones
- Rock & Hyde
- Mason Ruffner
- Tesla
- Truth
- Suzanne Vega

AOR beat CHR to the punch with Vega and Marx, and recognized some veteran acts (Hiatt, Moore) for the first time.

AC: 3

AC managed to score three first-timers:
 Danny Wilson
 Glenn Medeiros (tie with CHR)
 Nylons

Urban: 15

Urban Contemporary tied its best-quarter mark with 15:

- Claudja Barry
- Regina Belle
- Cover Girls
- 4 By Four
- Nona Hendryx
- La La
- Kathy Mathis
- Norwood
- David Sanborn
- Chuck Stanley
- Sybil
- Tawatha
- Teen Dream
- Vaneese Thomas
- Gerry Woo

Country: 4

Country picked up four more newcomers to add to six in the first quarter of this year to set a promising pace:

- Baillie & The Boys
 - Desert Rose Band
 - Mason Dixon
 - Billy Montana & The Long Shots
- All in all, second quarter 1987 was the best three-month period for new artists in the last half-decade, a good sign for the industry.

R&R Convention

Save These Dates

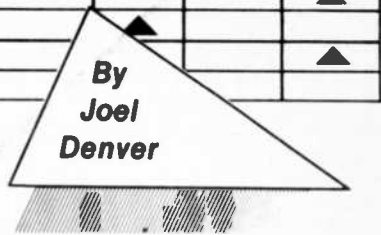
March 3-5, 1988

Loews Anatole Hotel
Dallas, Texas

The Best Is Back!

Watch R&R for registration & reservation information

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KEY TO FORMAT GROWTH

CHR's New Music Pioneers

During the past several years, CHR has been a key source of new music. At the helm are forward-thinking programmers who like to explore new sounds and want to set their stations apart from the other market rivals.

WXKS's White: New Music As Stimulation

WXKS-FM/Boston's Sunny Joe White has long been recognized as a supporter of new music and new artists. When he came to Boston eight years ago, WRKO was the dominant CHR — but was almost devoid of any Urban flavoring. After some research, he found that Boston lent itself to urban music, so he programmed WXKS accordingly.

"While only 5.8% black, the ethnicity of the market is enhanced by the large Italian and Irish sectors, which share a lot of similar tastes in music with blacks. Boston is also a big college town; many who go to school here end up living here. Therefore, the market needs a sophisticated blend of sounds to keep listeners stimulated."



Sunny Joe White

White noted that no one's impressed if you're first with the new Madonna. But being first with an undiscovered act shows the audience you're on the cutting edge. "When a single is over, we can't just sit around and wait for the label to tell us about the next one. We go out, find what people are into, and begin playing it as soon as possible. For example, we've played the current U2 ('I Still Haven't Found What I'm Looking For') from day one, in addition to the first single.

"If you take chances with new acts and new records, you're bound to make mistakes sometimes. But just because you're wrong doesn't make your station sound bad as long as the sound of the record fits your station. We've developed great relationships with retail, so it's easier to weed through the hype and find out what's really happening. Our club and record pool contacts are also important."

White is concerned that a lot of record execs and programmers don't take the time to listen to the music. "As an industry, we have to build careers and break new artists. Otherwise, we'll end up with too many superstars turning out the same music over and over."



Lou Simon

He's not afraid to put his ears to the test — White said he listens to 20-30 different acts on a given week. To accommodate the constant flow of product, he has the music department put the cuts on cassette each Friday. Then he rides around and listens in the car all weekend "because there's often too much going on at the office to give them a fair listen."

KCPX: Adults Like New Music

KCPX/Salt Lake City's Lou Simon uses new music as part of his blueprint for success. "Attacking your competition's weakness is the way to win. The leading AOR was conservative, as was the leading AC. So we got aggressive. I'm committed to longer listening, and you achieve that by playing a better variety with a slower rotation. We didn't want to fill with gold and recurrences like everyone else. Things have really exploded for us, especially in adults 25-34 this past book. Who says adults don't like new music?"



R. Charles Snyder

"We promote new cuts as 'hot new hits,' whether they're singles or not. Going from a Whitney Houston hit to a new record you believe in, followed by another solid hit, legitimizes the unfamiliar record."

Like other progressive PDs, Simons believes artist bio information is important. "It makes listeners feel they also need to know about a particular artist. We can't afford to play the wrong records with 35 other stations here, but I don't need to test them against half the stations in America to spot a hit. Making the listeners aware of the artists lessens the chance for a local stiff."

Simon has been influential in breaking several national hits recently, including Poison's "Talk Dirty To Me" and Kim Wilde's "You Keep Me Hanging On." "We're playing this record by Tiffany on MCA which is pulling number one phones, and no one else is playing it. Rock & Hyde's 'Dirty Water' wasn't a hit nationally but went to number ten here. And Mondo Rock's 'Primitive Love' was number one for us. They may not have broken nationally, but they were right for Salt Lake City, which is what's most important."

He urged fellow programmers to use their ears and their guts. "We have to explore new product, or all we're going to do is play the next Michael Jackson or Madonna. You need the proven entities, but what would have happened if someone hadn't played 'I Want To Hold Your Hand'?"

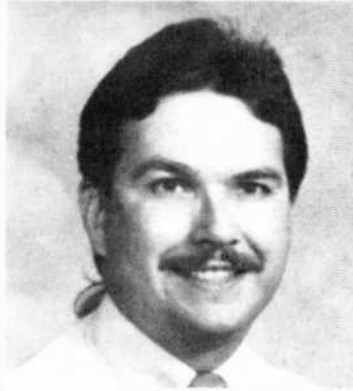
KIYS: Use Same Material, Lose Listeners

KIYS/Boise PD Tom Evans has some solid reasons for not being afraid to use his ears and play what he feels his market will enjoy.

"CHR has to take an aggressive stand in developing new artists and sounds. If we rely on the same material, we'll lose listeners to someone else. It's like developing new air talent for your station — you have to give back to the business."

"We use the fact that we play new music as part of our positioning. To me, the Cure record is perfect to take a chance on. Based on street feel, because this band attracts our kind of audience, and the instant sales, it was easy to put two and two together and play it."

One key to playing new music is giving it a fair shot, and Evans has a liberal exposure policy. While most stations barely give a record



Tom Evans

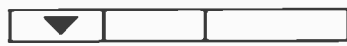
three weeks, he gives new records a minimum of four weeks of solid play to see if they develop into hits. "I want to make sure they have a chance," he explained. "If I feel especially strong (about them), I've hung in for five or six weeks and it's paid off. You just can't blast a record for a week and get a fair idea from a 'test rotation.'"

KTMT's Snyder: "Music Is My Life"

"Music is why I'm in radio," declared KTMT/Medford PD/MD R. Charles Snyder, who played drums in a rock band for 12 years. "I'm a music fanatic, trying to listen to every single that comes in and suggested album cuts. The emphasis is on 'try,' as there is so much great stuff. I (even) involve the office by keeping my door open and cranking up a record to see what response comes in from the hallway.

"There are many benefits in playing new music. It's neat finding unknown bands whose records you like, pick, play, and watch become a hit. It instills a sense of pride in the creative process. Also, the number one station needs to be a leader, not a follower, and that includes breaking new music. We jumped on the Bangles when hardly anyone else played them. Autograph is another group which has had great success here."

For Snyder, input from MTV has become a prime source of leading-



"I have a hard time with PDs who've narrowed their tastes to exclude the Bon Jovis of the world. Who are we to dictate what our audience listens to if it's a known hit?"

— Steve Wall



edge music information. "MTV attracts the type of active listener I want for KTMT. I do anything I can to stay ahead of the other 12 stations in this market, so I tape MTV six hours a day, including the new video hour. Then I fast-forward to see what I've missed."

99KG: Taking The Initiative

"We've broken a lot of acts here because we have greater flexibility without an Urban or AOR," said 99KG/Salina PD Steve Wall. "It's up to us take the initiative."

In an effort to educate and enter-



Steve Wall

tain the audience, Wall promotes music that's coming up and supplies his airstaff with whatever relevant bio and tour information he can find. "I look at this station as an integral part of these folks' lives. Since signing on 13 years ago, we've accumulated a lot of people who grew up with 99KG and are still loyal listeners. They love hearing the new music and hearing about it. This station helps keep them in touch with what's going on."

Taking a shot at some of his fellow programmers, Wall chided, "I have a hard time with PDs who've narrowed their musical tastes to exclude the Bon Jovis of the world. Who are we to dictate what our audience listens to if it's a known hit? If we were a restrictive format like AC, AOR, or Urban, I could see not playing a particular record — but when you're CHR you should play all the hits."

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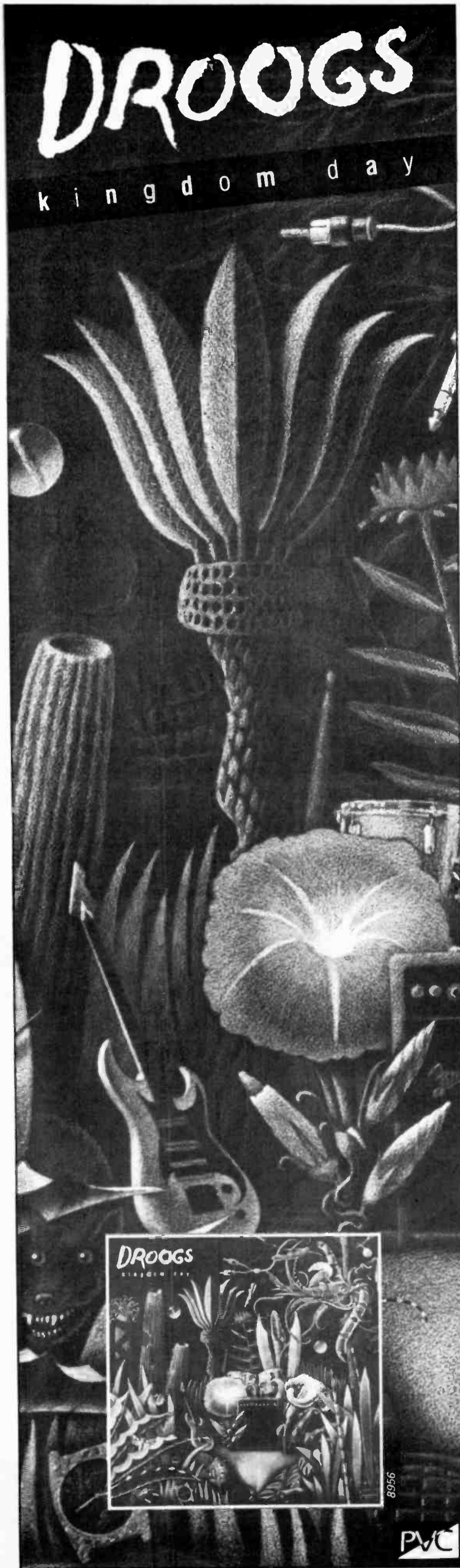


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By
Steve
Feinstein

AOR New Music Q&A

Six questions concerning new music were posed to programmers at musically active stations of various stripes in various market sizes:

KQWB-FM/Fargo Co-MD Gregg Steele

KEYX/Phoenix MD Jonathan L. Rosen

KGB/San Diego PD Ted Edwards

WMAD-FM/Madison PD Bill Robbins

1) Why is new music an important programming tool?

KQWB-FM: "It keeps you ahead of the game. If you don't support new acts, you don't open the door for your gold category down the

played every three hours. We frontsell all new cuts and backsell all songs with brevity.

"I do the 'Test Department' Monday, Tuesday, and Thursday nights between nine and ten. I play two or three of the new cuts that came in that week.



Bill Robbins

"From 7-10pm on Sundays I do 'Virgin Vinyl,' where independent records (about 80% of the show) get played, including demo tapes and records from people all over the country."

KGB: "We have a multilevel strategy for spotlighting new music. Our personalities know to focus on and draw attention to the newer songs in our mix, helping us to build familiarity as quickly as possible. Next we work closely with local promoters and clubs to bring in and sponsor contemporary acts. Third, we feature a block of programs on Sunday evening that deals exclusively with contemporary music. We run Global Satellite Network's 'PowerCuts' into our own new music program called the 'Vinyl Frontier.' They are heavily promoted with hopes of recycling the actives in our audience into these two shows."

WMAD-FM: "All day during the regular mix we have a produced identifier that presells the new tune once an hour that says, 'The best of the old, the best of the new - 92FM WMAD.' The new track comes up after an ancient oldie. Furthermore, when the tune ends it always gets an immediate backsell. That backsell includes a huge amount of information that we dump on the DJs regarding the new stuff."

"Radio Free Madison' on Saturday from 10pm-1am features mostly new music. That's where we put all of our new music and look for reactions. We feature somebody new every week."

3) What percentage of your mix is currents? How many tracks an hour in PM drive are currents?

KQWB-FM: "22% . . . 5/14."

KEYX: "70% . . . 6/12 or 13."

KGB: "The percentages vary by daypart and weekend to weekday. I'd rather my competition try to figure that out on their own."

WMAD-FM: "40% . . . 4/13."

4) How do you gauge response to a new artist?

KQWB-FM: "The audience for our day-to-day programming may be fickle; you don't know who's out there listening. However, our new music show has been around for six or seven years, and that audience is more reliable because it knows it'll be exposed to new artists."

KEYX: "Phone response isn't perfect, but it's important. We keep a running inventory of requests on new product."

KGB-FM: "We use any number of combinations from this list: trades, local and national sales, requests, opinions of people we respect in the music industry, opinions of our airstaff and programming department, consumer music magazines, and callout research."

WMAD-FM: "The two most important things are requests and local sales."



"We've found a high level of awareness and interest in contemporary music among our 18-44 target, and we're very happy to meet its needs."

—Ted Edwards



5) How long do you play a new artist before passing judgment?

KQWB-FM: "Four to five weeks. We check the research and local sales. New music sells incredibly well in this town."

KEYX: "Five weeks average."

KGB: "It depends on the airplay pattern in the market, and how we feel it sounds on the air. If a new record is getting multiformat play, a solid opinion can be formed in just a few weeks. If we're playing it exclusively, it's going to take longer."

WMAD: "Four weeks."

6) Do you watch other stations in the market before or after adding a new record?

KWQB-FM: "Competitors don't really enter into it. It's up to whether or not it's working for us."

KEYX: "After, most definitely. I hate to admit this, but I don't monitor other stations. I will hear from other people here if other stations are playing songs that we play."

KGB-FM: "We watch our competitors constantly. We also watch a number of stations around the country that we respect."

WMAD-FM: "After, because nobody beats us. We look at both the CHR and AOR. If they're both playing it heavily, we'll move it up to heavy too in hopes of getting off it before they do - before it burns."

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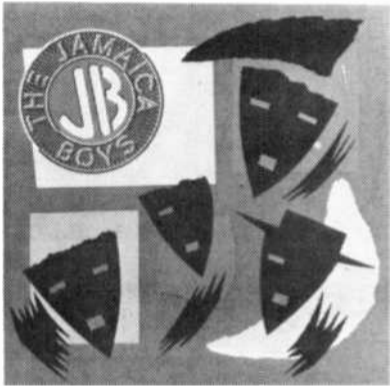


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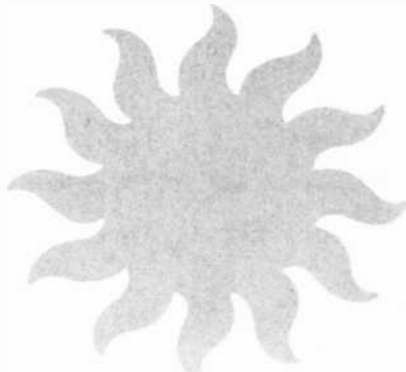


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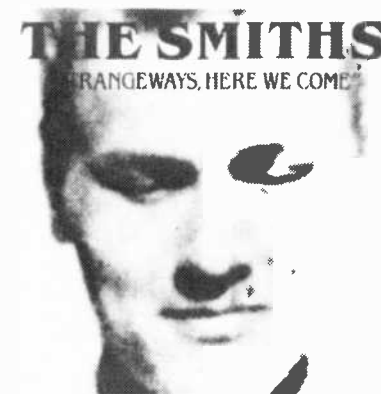
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TRICKS OF THE TRADE

How to present new artists and new music to radio audiences is a dilemma which has long confounded radio programmers. The problem: how to smoothly integrate the new so its unfamiliarity doesn't alienate listeners.

Despite the evolution of the Country format, which has shifted from artist-oriented to song-oriented, very few programmers add records by new artists simply because they "hear" them as potential hits. Very few stations are willing to lead their audiences to new product without prior confirmation from other stations or the trades.

New Music Montages

One of the more innovative methods of familiarizing an audience with new music is **WSIX**/Nashville's new music montages. These are promos of less than a minute which contain the hook lines of between three and five new



"We put the monkey on their back and tell listeners, 'You're the ones who buy and request the records, so you should be responsible for deciding if it should get airplay.'"

— Bob Mitchell



records added to the playlist that week. The hooks are played following an attention-getting "laser" sound effect. A voiceover close says, "Nashville hears new music first on 98 **WSIX**," followed by one of the new records. A variation of this at **KXXY**/Oklahoma City has a voiceover naming the artist prior to each hook.

Pointing out that new records take a long time to become familiar to audiences owing to the very

light rotations they're in, PD Eric Marshall said the montages are designed to "put the product before listeners on a more regular basis."

He explained, "These montages integrate unknown music and artists across more dayparts and to more people than could possibly be reached by the records if they only appeared in new music rotations." It's hoped the increased, though brief, exposure will make people feel more comfortable and familiar with the records when they hear them in their entirety. Marshall's goal is to "make the new music special; showcase it rather than bury it."

Though used at **WSIX** to position the station against the competition, Marshall feels the new music montages also would be effective in markets with one Country station or where the Country outlet was top-rated. "In either instance it's an effective way to introduce the new material to listeners while minimizing risk." He also thinks the station gains by telling people. In effect, "We're number one and

here's another of the things we're doing for you."

Rate-A-Record Revisited

The old "Rate-A-Record" con-



Bob Mitchell

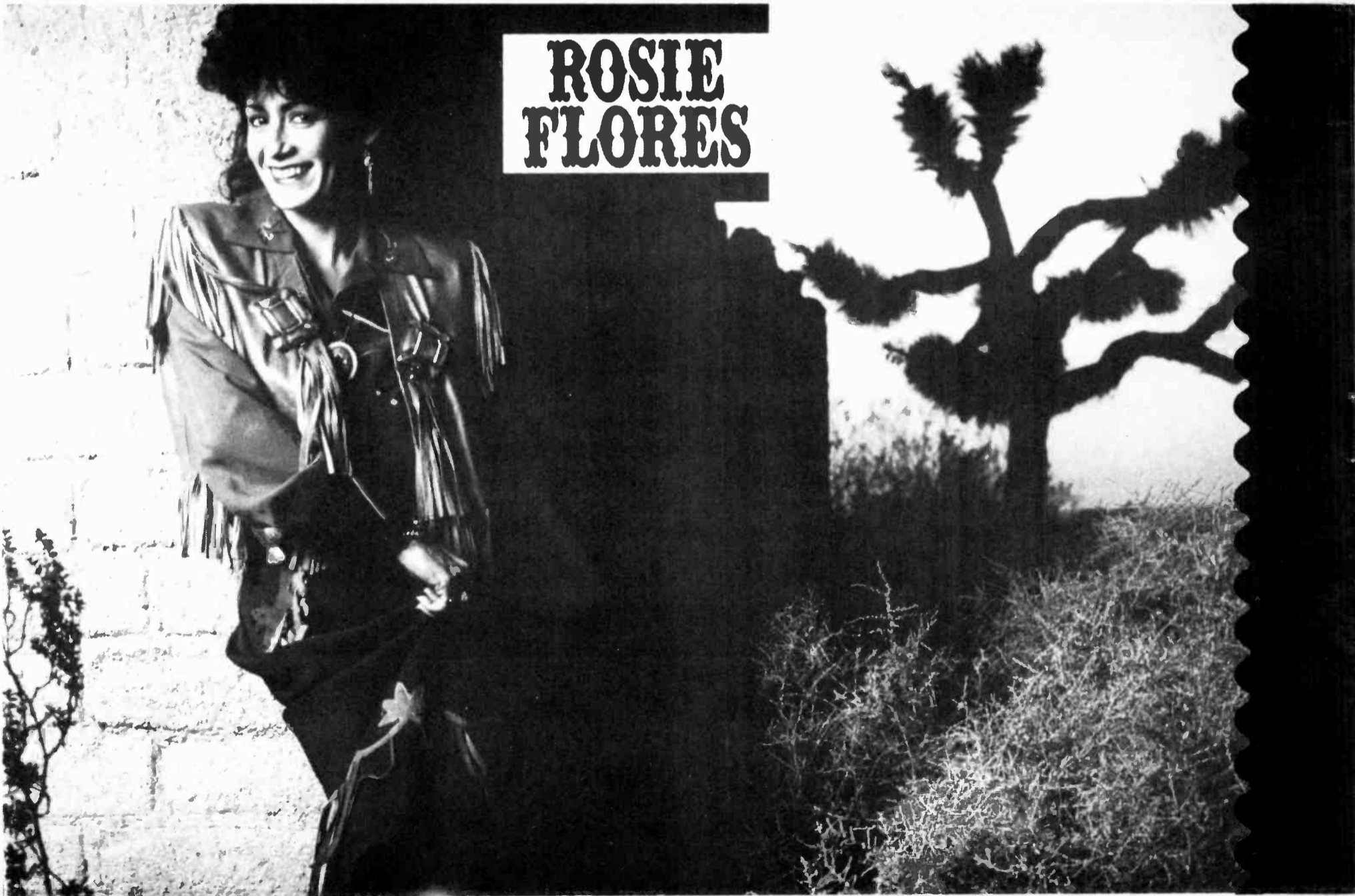
cept seems to be making a comeback. Using a variety of names — "Make It Or Break It," "Smash Or Trash," or "Choose It Or Lose It," — some of the stations doing variations on the theme are **WWWW**/Detroit, **WMIL**/Milwaukee, **KRPM**/Seattle, **WGEE**/Green Bay, and **WKKQ**/Duluth.

Another is **KCKC**/San Bernar-

dino, where PD Bob Mitchell has revived it with a new twist. Every Monday through Friday, he plays a new release at 8:20am, 10:20am, 12:20pm, 2:20pm, and 4:20pm. But he doesn't just ask listeners to call with a benign "I like it." "What's made it successful," he emphasized, "is that we don't come across like we're individuals making decisions for the audience. We put the monkey on their back and tell them outright that if they ever want to hear the record again, they'd better call and tell us. The same is true if they prefer not to hear it again."

Mitchell's version contains no bells or whistles. "We just want to make a sincere effort to get our audience's opinions about new music," he said. Part of the jock rap is telling the listeners, "You're the ones who buy and request the records, so you should be responsible for deciding if it should get airplay on this radio station."

An important part of Mitchell's system is providing and defining a criteria scale for listeners. "We ask them to rate it from one to



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By
Lon
Helton

Music And Artists

five," he explained. "One means they don't like it; two is no feeling; three means they like it; and four is for exceptional. A five rating means they like it enough to go out and buy it."

Mitchell claimed that his audience has a batting average of over 90% in picking the hits. He also feels a lot of PDs don't use or like Rate-A-Record type features because "most PDs don't think of listeners as intelligent people. But I've been astounded at some of the astute observations made by our listeners."

The volume of calls has ranged from a low of 11 in a day to a high of 135. "The number of calls is as big an indication of potential as the rating is," Mitchell asserted. He does offer an incentive, drawing a name from each day's respondents for a new cassette.

"Rate-A-Record" receives numerous mentions outside of its regular time slots. Once a record has tested well and gone into rotation, frequent references are made to its success on the feature. On his Saturday morning countdown

show, Mitchell reviews the records rated the past week, playing the top-testing tune. And each day the morning host cuts a promo hyping his next day's show, which includes



Eric Marshall

the title and artist of the following day's entry.

The feature also showcases more than just major label superstars. Mitchell said, "An unknown artist with a quality piece of product gets a shot regardless of the label."

New Country Review
KKYX/San Antonio runs an

hourly show devoted to new music and artists called "New Country Review." Hosted by MD Jerry King, it airs Sundays at 9am and 7pm. PD Scott Huskey said the show features music by new artists as well as new releases by established acts. Regional acts are also exposed.

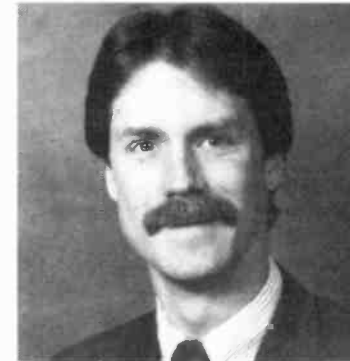
Huskey feels the station gains by showcasing, rather than hiding, new music. "KKYX has been around a long time and has a great tradition of presenting tomorrow's stars today and giving new folks a chance," he said. "Our listeners have come to expect it from us."

Many programmers shudder at the thought of an entire hour of unfamiliar, untested music. But Huskey feels those fears can be diminished by educating listeners as to what the show is all about. Huskey likens it to "bringing someone to your house and playing an album they've never heard before. You set them up and get them excited about hearing this new music."

Explaining it's all in the packaging, Huskey added, "We take extra time to give the background of an

artist or a story behind a new song." This legitimizes the record for the listener.

It also results in later benefits if the record hits regular rotation.



Scott Huskey

"We don't solicit feedback," Huskey said. "But we do get a lot of calls, and they can eventually influence the rotation. Also, playing songs early on the show sanctions them with our core. If the records go on to show strength, that allows us to move them up in rotation earlier."

"The show's positives are double-edged — we also benefit from

▼

"Packaging is key to our 'New Country Review.' It's like bringing someone to your house and playing an album they've never heard before. You set them up and get them excited." — Scott Huskey

▲

people who hear us promo the show during the week. They might not hear the actual show, but the promos reinforce our position as the Country leader. Without hearing the show, listeners know this is the first place they can hear new music and find out what's happening within country music."

There's been more excitement generated by country music released in the last 18 months than at any time in recent memory. By creatively maximizing new music's potential, stations should be able to use that excitement to attract listeners and ratings.

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AC NEW MUSIC

By
Mike
Kinosian

. . . And The Small Markets Shall Lead Them

New acts and new music in this format get rolling in small markets first. So I asked several small market PDs to discuss their philosophies on adding new product.

Stu Wright,

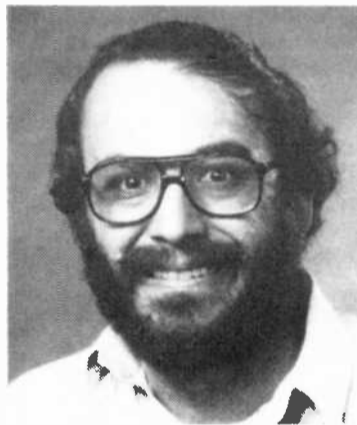
WORG/Orangeburg, SC

With approximately 50% black population, Orangeburg poses unique programming opportunities. PD Stu Wright is a native South Carolinian who knows the nuances quite well. "Old Top 40 - now CHR - stations played 50% black product," he noted. "So today, if a good black ballad fits the AC mold, why wait on it? We'll add it quickly.

"People need to hear new music. You can't keep playing the same 500 oldies. We want to be familiar and play some 'fresh' product as well. I know it looks strange to add 10,000 Maniacs and Grateful Dead in the same week, but both songs ('Peace Train' and 'Touch Of Grey') fit.

"A perfect example of a song that belonged on the station is A-ha's 'Take On Me.' You see the name of the group and think it's strange. But you can't hold that up against adding it to the playlist. One thing I've never understood is programmers not adding a record because they don't like the group's name. That's the stupidest thing I've ever heard of. If I hear a song I like, I don't care who sings it. Also, a lot depends on what you put in front and back of it."

Every add can't be perfect, and Wright acknowledged that there are times he wished he could go back and erase a few. "A good example happened a few weeks ago. It involved one of the few records I ever got complaints about, Boy George's 'Everything I Own.' This version is up, yet our listeners just didn't like it. Sometimes we add things that are a little strange and people call in and say, 'Hey I like that.' (Usually) it happens with records I personally hate. But in a smaller market, we can afford to



Stu Wright

be a little more liberal with our playlist.

"Some good records are getting killed because there's so much product. We're playing records we wouldn't have touched several years ago. The format is changing."

Jack Raymond,
WEIM/Fitchburg, MA

WEIM isn't reluctant to add music from new artists - it consistently sports one of the format's

longest playlists. Seventeen-year station vet Jack Raymond noted, "If we feel a record has merit, we'll introduce it. We might have to daypart it but, in all fairness, we don't have a ratings fight to deal with. Our 'hots' are retail-based.

"We deal firsthand with retail outlets and affect sales. There's no question about that. And having a progressive market like Boston close by allows us to do things we might not be able to do somewhere else. I could play Crowded House right out of the box and say, 'Forget the name of the group - this is a good song.' I don't have three AORs breathing down my neck ready to break a record. People here know we play things first and expect to hear new music on our station."

Besides Crowded House, WEIM's out-of-the box successes this year included Dan Hill and Chris De Burgh. "There's nothing wrong with the music on AC," said Raymond. "But sometimes there's a problem with the artist's image - or lack of one. For example, who is Level 42? And I'm wondering if I'm not making a severe mistake by not responding to some of this new age music like the Wave (KTWV/Los Angeles) is playing."

He also asked for more guidance from the labels. "Many record companies are throwing eight pieces a week out there and haven't focused in on anything. I see a lot of unknown artists this year - many more than in the past several years. I'd like to hear them say, 'We really believe in the new Cock Robin and we're going across the board AOR, CHR, and AC with



Jack Raymond

it.' I'd love to play new music by Neil Diamond and Anne Murray, but artists like that aren't getting retail and phone action like they were five years ago."

Dennis Green,
WMT-FM/Cedar Rapids

"I know record companies will grab their chests when they read this," said Asst. PD Dennis Green. "But our job is not to expose new music. Our job is to play the music our audience wants to hear. We hope we can expose music they'll like in the future. (However), an AC station with a 60-song list playing all kinds of songs its audience isn't familiar with will run into ratings trouble."

He also refutes the idea of smaller market stations paving the way for future AC hits. "The situation is upside-down. In small markets, the audience isn't exposed to much new music to begin with. Yet in large markets with 30-40 signals, the audience is exposed to tons of music. The smaller markets are the ones that should be more con-

servative."

Green noted, however, that he's "glad we're aggressive on new music. But that doesn't mean we aren't darn picky about what we add. That's the most important thing. It's one thing to be aggressive - it's another not to be discriminating."

When Green does add new music and/or new artists, he follows national and local trends. But his bottom line criterion is sound. "We'll add something immediately - even from unknown artists - if the record has the right sound. Sometimes it's easy, like with Anita Baker and Sade. We were on both of those artists the first week they were out. Believe it or not, we have local hits. The first one that pops into mind is 'Celestial Soda Pop' by Ray Lynch. When the Beatles' CDs were released last spring, Lynch's 'Deep Breakfast' was outselling them."

Green is optimistic about the current state of AC music. "There are some good new groups coming in and a resurgence of some older groups. I'm tickled to death to see the new Grateful Dead record. Letting AOR have that would have been a big mistake. I'm glad to see Jonathan Butler hit with his George Benson style, and Restless Heart having success. The 'Urban Cowboy' backlash may have closed our minds to some pretty darn good music for AC.

"I come from the school that says if a song is good, it's good when it's new and it's also good when everybody else says it's good. But adults want more than just a good hook - they want quality music."

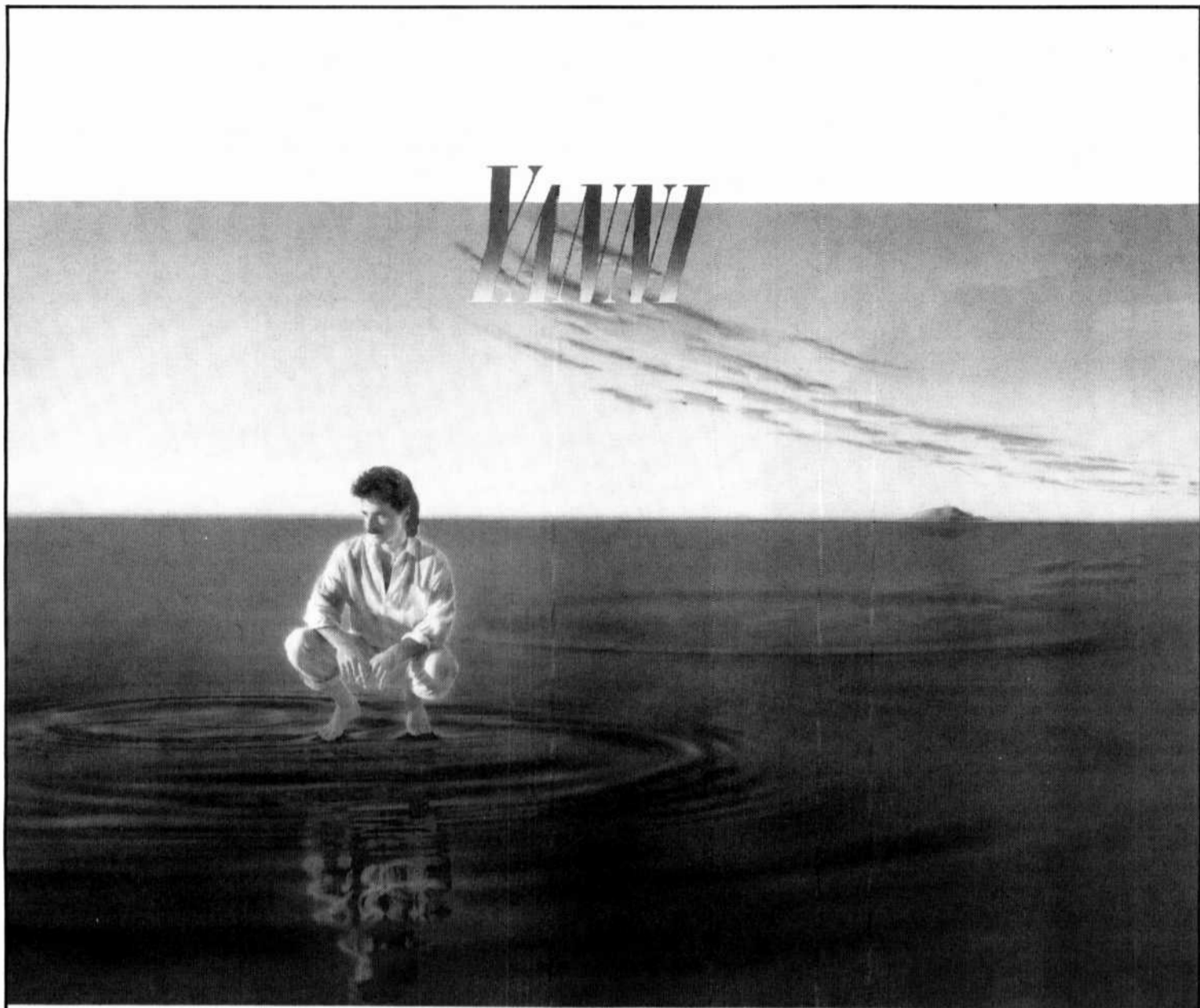
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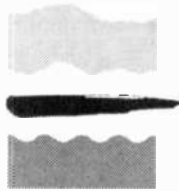


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By
Walt
Love

THREE PROGRAMMERS SHARE VIEWS

On The Cutting Edge With New Music

Stations and programmers willing to air new music by unknown or established artists are not as plentiful as they once were in this format. Three programmers who do stay on the cutting edge are WZAK/Cleveland OM/PD Lynn Tolliver (also National PD for Zapis Communications); WPAL/Charleston PD Don Kendricks; and KDAY/Los Angeles MD Greg Mack.

WZAK: 'Take Chances'

Tolliver's career spans two decades, and he has a reputation as a new music freak. He first received criticism when he aired Eric Carmen & the Raspberries' "I Wanna Be With You" when he worked for WJMO/Cleveland. He later received positive national acclaim for being the first in the country to air Rod Stewart's "Do Ya Think I'm Sexy." He plays white artists if he thinks their music is popular with his primarily black audience.

"I discovered years ago that there are a lot of black kids out there going to predominantly white universities who come home with a new appreciation for a wider variety of music," he said. "I've been heavily criticized by some blacks in the industry who say there are plenty of black artists whose music I could be playing. They take this attitude because it's hard for a black artist's song to make it onto the CHR airwaves and chart.



Don Kendricks

"I play music for people. And I've learned that plenty of so-called 'pop' artists are popular with my listeners, too; black and white. When I noticed years ago that black kids in this area were getting into the Chambers Brothers and the majority of Black stations didn't even play their music, I knew we had to broaden our sense of musical taste if we wanted to survive as a winning radio station."

He said it was wrong that black artists have to be looked at as "crossover" artists by CHR. "If their songs are good enough and

the artists are popular with the public, their music should be given the opportunity to be heard before it's 15 or 20 weeks old."

He pointed out that most black artists got their starts because someone had an open mind. "Timex Social Club, Midnight Star, Club Nouveau, Run D.M.C., and many others were nobodies two years ago. Everyone says, 'play the hits,' and you should play the hits. But also be open to taking some chances. Most winners are people who've been willing to take chances. Sure, you could lose — but what's life if you don't take chances?"



Greg Mack

WPAL: New Music Cuts AM Stigma

Don Kendricks is an 18-year industry vet who's been programming for the past seven. He said, "If a record is going to break, that means somebody has to add it. Everybody can't sit back, wait, and play it safe. We'd never have any hits if we all took that attitude. So I decided a long time ago that my station would be a leader when it comes to new music and artists."

Playing new music, Kendricks noted, also helps his AM outlet overcome the public's negative attitude toward that band. "We need what we feel is an edge. And that edge for us is being first on new artists and first on new product by established artists. I average about four new pieces a week; sometimes we might add five."

Kendricks explained how he decides what to add: "I listen to music just about all the time for business and pleasure. Most of the time I add things I've been listening to for maybe two weeks. There are also songs that I 'hear' right away, and we add them."

Kendricks noted that if more programmers were leaders, they would better be able to tip off the trade publications on new music that should be happening nationwide or regionally. He said that although he looks at the trades to see possible trends, he doesn't let trades dictate what he adds.

"Research is fine, but having a feel for what you want your station to sound like is very important. The



Lynn Tolliver

only way black music formats can make it now that there's competition from other formats playing black music is to be innovative. We have to stay fresh and ahead if we plan to continue winning with this format."

KDAY: 'Urbans Must Reach Deeper'

The large number of frequencies penetrating the Los Angeles market makes it hard for any station — let alone an AM such as KDAY — to find enough of an audience for good numbers and financial success. The station, however, has carved a niche with teens and new music.

"It's hard for an AM station to get adult listeners if you're not News/Talk or something like that," said four-year station vet/MD Greg Mack. "We've found ourselves an audience who wants what we have to offer. We air a lot of rap music, but also play quite a bit of music by mainstream artists (i.e., Janet Jackson, Michael Jackson, Alexander O'Neal, and Prince). Just as a point of reference, the CHR stations here air more rap records than the other Black stations in L.A."

"Our formula is one of survival when it comes to the music we select. There are no policies for what we do; our thing is not to follow the trades. We want to help make the songs that begin to show up in the trades. We listen to everything that comes in each week, and we don't ever count out any particular type of music. If we think it will fit our sound and the lifestyle of our listeners, we'll give it a shot."

"PD Jack Patterson is very supportive of the things I suggest. Every now and then he'll tell me he heard something he liked, and that I should listen if I haven't heard it."

On the subject of Urban stations staying out front on new music and new artists, Mack said, "With CHRs playing more and more black artists, Urbans are going to have to reach deeper. If they're going to continue to win, they're going to have to keep playing new music — a lot of it. That's what Black radio has always been about."

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Last year they tore up the waves with *Share My World*. *I'm Coming* is the new single.



MARLON JACKSON

Here with a smoking debut solo lp. The first single is *Don't Go*.



MELI'SA MORGAN

Her sizzling new single coming in October. Watch out for it...watch out for her!



BERT ROBINSON

His debut has been a major success out of the box. The first single *Heart of Gold* now racing to #1!



LILLO THOMAS

Back with another hit to follow up *I'm In Love*. The new single: *Downtown*.



AUDREY WHEELER

The long awaited debut single from Audrey's first album is *Irresistible*.



SMOKING AT URBAN

**POLYGRAM
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KICKS OFF
THE FALL
SEASON**

**ODDSMAKERS PREDICT
POLYGRAM
WILL FLATTEN
THE COMPETITION**

As the summer season comes to a close, throughout the country there's a discernable chill in the air. Everywhere that is except in PolyGram territory.

Here things are so hot it burns. You can see the heat rise from the pavement, as record-breaking crowds line up to catch the excitement of PolyGram's spectacular Fall lineup. At radio stations across the country phones are ringing off the hook as they field calls in unprecedented numbers from anxious fans eager to get in on the early action.

"There's no doubt about it—PolyGram came up with a winning team," states one legendary oddsmaker. "I've been in this business for more years than I can count, but I don't ever remember seeing a more impressive team. It's going to be tough to catch up with these guys—they're just phenomenal!"

For those of you who like a sure bet, here's the team that has the competition shaking:

ABC	Donna Fargo	Yngwie Malmsteen	Marvin Sease
Bananarama	Fele Anikulapo Kuti	Kathy Mattea	The Statler Bros.
Bar-Kays	Gwen Guthrie	Tony Macalpine	Swing Out Sister
Bon Jovi	Hunter	John Cougar Mellencamp	TNT
Cameo	IQ	Men Without Hats	That Petrol Emotion
Johnny Cash	Jean-Michel Jarre	The Mission U.K.	Total Contrast
Cashflow	David Lynn Jones	Van Morrison	Cindy Valentine
Cinderella	Tom Kimmel	Jeff Paris	Warlock
The Commodores	Kiss	Pepsi & Shirlie	The White Boys
Robert Cray	Kool & The Gang	Doc Powell	Angela Winbush
Curiosity Killed The Cat	Kris Kristofferson	Princess	Gerry Woo
Deep Purple	KTP	Q5	Yello
Def Leppard	Lace	The Rainmakers	Zodiac Mindwarp
Simon Estes	Latin Rascals	Refugee	
The Fat Boys	Level 42	Rush	

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By
Adam
White

Artists In Development:

There are dozens, if not scores, of strategies for the development of new acts. The range of marketing and promotion tools available to record companies and artist management today means that in a given year no two projects are identical, let alone typical.

Nevertheless, the following three case histories illustrate some of the industry's preferred approaches and responses:

• With Regina Belle, the task for Columbia was to establish her early as a performer with longterm career potential, rather than collect just another hit record via Urban Contemporary.

• RCA's challenge with Restless Heart was to overcome the bar-

riers of being perceived solely as a country act. In this case, a particular song's appeal was used — rather than the act itself — as the means to the end.

• For A&M, the goal with Suzanne Vega was to build on the en-

couraging acceptance of her debut album — despite music which appeared to lack the commercial immediacy necessary for pop radio.

Each was a project which required — and received — genuine enthusiasm and commitment at every level of the respective labels.

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Regina Belle: Clarity Of Purpose

No emergency phone calls during the months of recording. No disagreements with the producers. No interference from the singer's management. None of the irritations which inevitably mark the early stages of a new artist project.

That's how Columbia Director/A&R East Coast Joe McEwen recalls the development of Regina Belle at the label, admitting such trouble-free circumstances are rare. "It was probably one of the smoothest recording projects at every level I've experienced, and I wish everything would go like this," he says.



"When you have that kind of product and that kind of artist, you immediately assume a very aggressive position."

—Ruben Rodriguez

As it happens, this textbook case began through another act signed to Columbia, the Manhattans, with whom McEwen works. "I was aware the group had added a female singer, and that the word of mouth on her was good. But I hadn't seen the group perform since she was with them, and somebody being good on stage

doesn't necessarily translate into something special on record."

'Something Really Special'

When the Manhattans were recording their most recent album, producer Bobby Womack called McEwen to suggest that a particular song initially handled by group lead Gerald Alston ("Where Did We Go Wrong") would sound even better as a duet. Says McEwen, "It was when (Columbia Sr. VP/A&R) Mickey Eichner and I heard the result that we realized there was something really special here, and we agreed, 'Let's sign

her and make a deal.'" It was an immediate decision, he remembers, "not even a 'let's think about it.'"

Though Belle was new to recording, she had a strong jazz background from studios at Rutgers University, according to McEwen. This, coupled with some gospel experience, yielded what he calls "a fairly sophisticated but gutsy" style.

It became apparent that the project would be adult in orientation — an "intelligent lyric record," in McEwen's words — and so producers were approached accordingly.

The first two contacts, with Michael Powell and Nick Martinelli, drew an immediate response. "They covered different areas, which I felt would make a well-rounded album."

When it came to the sessions, Belle "had a really clear picture of what she wanted to do, which is very unusual," says McEwen. That obviously included participation in song selection, but also extended to a lot of the vocal arrangements. "Both she and the producers really hit it off, and there's real depth there. It's not just someone singing to tracks of her songs."

Setting Tone For Promotion Dept.

That clarity of purpose — plus the perception that this was an artist and a whole album as opposed to just a hit single — set the tone for Columbia's product management and promotion departments. VP/Black Music Promotion Ruben Rodriguez says, "When you have that kind of product and that kind of artist, you immediately assume a very aggressive position."

"We went out there setting this record up at radio prior to its release, using a cassette of the single to turn some of the key players on to Regina. We set it up with retail that way, too, with cassettes and bio material."

The goal, stresses Rodriguez, "was to let them know that we not only had a hot single, but a hit artist. You can have an incredible promotion staff and the best machinery — and we have both — but you've got to have the goods. We

did, and radio loved what they heard. Their support is why we achieved a two-week Breaker out of the box.

"Everyone was very much in sync at the company: the CHR and Black promotion departments, the same with sales. The name of the

"It was probably one of the smoothest recording projects at every level I've experienced, and I wish everything would go like this."

—Joe McEwen

game was for our department to create a serious, hot base at Black/Urban radio for Regina. At the same time, you'd walk down the hall and the pop promotion department would be playing the record because they loved Regina, too. When you have that kind of thing happening on an artist, it can only be successful."

The style and adult presentation of Belle has drawn some comparisons with Anita Baker. They don't bother McEwen. "Anita paved the way for something," he says, "and in a whole different way than, say, Whitney Houston. Regina's voice doesn't sound like Anita, but it's that level of intelligence. You can have songs that actually say things. And I would even hope that the next album could be more adventurous."

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By
Adam
White

Restless Heart: Oiling The Crossover Wheels

The difficulty of promoting Nashville's artists to formats other than Country is hardly a secret. The decline in country hits crossing to AC, for example — from 15% of the Top 15 hits in 1981 to 3% last year — is a statistic to deter even the most determined of labels. And don't even consider the situation at pop radio.

So RCA was under no illusions earlier this year when it sought to break Restless Heart beyond the confines of country. "People fought us at every turn," says VP/Nation-

al Promotion Butch Waugh. "First the ACs, then the CHRs."

The record in question was "I'll Still Be Loving You," the second single from the group's second RCA album, "Wheels." The first 45, "This Rock Won't Roll," went number one on the Country charts last year.

'Next One Could Go All The Way'

Says Waugh, "Nobody was really aware of it, but we had response to that first single at AC and CHR stations. We never really pursued it, but it did make us think, 'Hey, this next one could go all the way.'"

"I'll Still..." achieved top ten Country, at which point the label began servicing Adult Contempor-

ary outlets. Rhonda Herlich-Dorfman, handling National AC Promotion, says, "The P3 starter stations really liked it. What was unusual was that even some P1 stations started noticing and picked up the record from the beginning."

What further helped break down resistance was the fact that where "I'll Still..." was played it generated strong listener reaction. "It's unusual at AC to get a real active record," notes Waugh, "but this was one, and stations were able to see that."

'Hit Love Song,' Not 'Country Crossover'

Confirms Sr. VP/Product Development Eddie Mascolo, "Yes, there was early resistance, but we



Restless Heart

agreed the most effective strategy was to promote this not as a country crossover record, so much as a hit love song. We knew that was the secret of its appeal, rather than the act itself." That's not a putdown of Restless Heart, he emphasizes, just a recognition of reality at radio.

An additional plus factor, he notes, was strong coordination between RCA Nashville VP/Promotion Jack Weston, Director/National Promotion Mike Becce, and Director/Promotion & Trade Relations Bonnie Goldner.

The record's eventual impact at AC — number three, with seven weeks in the top ten — spilled over to CHR. "They weren't convinced they wanted to play something like this at first," says Waugh. "First, it was a ballad when there were a lot of other ballads around. Second, this was in their minds a country act because the group was signed to the Nashville division. But they're actually a mass appeal act."

To fortify the latter point, RCA sought to place Restless Heart on a leg of the Bruce Hornsby & the Range tour. "It was something we had to work fairly hard to do," says Mascolo. "Not that Bruce was against it, but there were concerns

about a backlash."

The combination played five Southern dates in June: Birmingham, Montgomery, Charlotte, Nashville, and Knoxville. "This band is much more than a country act," comments Mascolo, "and they were really thrilled that they had those five dates. It worked out very well."

Great CHR Response

As with AC stations, says Waugh, CHRs which played "I'll Still Be Loving You" got great results. "The calls started out in the mornings and middays, and spread to all dayparts. I don't think it was played after 7pm at a lot of stations, but it got great response and we sold a lot of albums."

The record's ultimate CHR penetration fell short of label hopes, concedes Mascolo. But it proved that country crossovers are not impossible — and helped the "Wheels" album accumulate more than 300,000 in sales.

He concludes, "Once we were able to pitch the record as a great love song, as an adult phone puller, it became something radio was able to accept. Once it got on the radio, it reacted, and things started to flow — although it was never easy."

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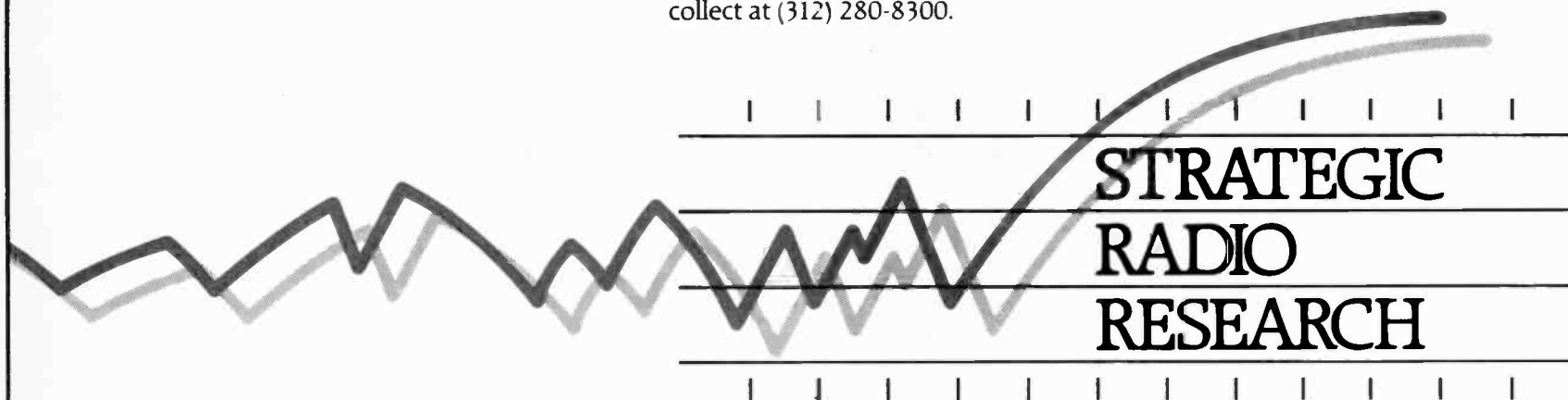
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By
Adam
White

Suzanne Vega: Taking No Short Cuts

"Generally," says A&M Sr. VP/East Coast Operations Michael Leon, "the industry considers Suzanne Vega almost an overnight success. When I tell people that her first album sold 250,000 units, they're shocked. They don't believe she sold that many records before now, because they didn't hear her on the radio."

But the groundwork laid by that debut, stresses Leon, is precisely what enabled the label to break

Vega nationwide — CHR radio and all — with her second album. "The first LP took on a pattern of real dedicated sales and marketing support," he says.

"We had excellent press response, the involvement of a good agency, and probably the most important ingredient in Suzanne's career development: the fact that she toured virtually nonstop." What Leon calls "a genuine following" was created.

Between the first and second albums, the inclusion of a Vega cut on the "Pretty In Pink" soundtrack "helped break down some barriers at album radio," according to the A&M executive. "It put her music into one million homes that repre-

sented a different audience, a lot more youthful and rock & roll. That kept the project alive in everyone's minds."

Targeting Specific Support Areas

"When we got to this record, we initially went to the areas we knew would be supportive," Leon relates, including national magazines and specific TV shows ("Saturday Night Live," David Letterman). "MTV was a big believer this time," he says. "Where it had given Suzanne just modest exposure in the past, it made 'Luka' Hip Clip of the Week."

But the key to the project, in Leon's opinion, was to take advan-



Suzanne Vega

tage of this visibility and recognizability in pursuit of radio. In that respect, he credits A&M Sr. VP/Promotion Charlie Minor with doing "a phenomenal job."

Says Minor: "It was one of those beautiful situations where the marketing, sales departments, and alternative music departments had done such a brilliant job on Suzanne's first album that we genuinely sold 250,000 copies with minimal airplay."



"Even those who thought 'Luka' was too personal a topic to be on the radio realized why something like this would appeal to their audience."

— Charlie Minor



The bulk of those sales came from the Northeast. "So this time we centered our energy right around there," continues Minor, "with Boston as the center of attack. We got immediate support, Washington followed right on the heels of that, then Philadelphia

"At the same time, we were picking up Atlanta, San Francisco, Los Angeles. Then about five weeks into the project, New York City came to the party — which is very unusual for a brand new artist." Once "Luka" was on the air, Minor says, "It was immediately a top five-requested record and everything went from there."

He acknowledges that the breakthrough was faster than he anticipated,

which, he repeats, was due to the groundwork laid by A&M marketing and sales on the first album. "We had to take it out of first gear and go straight to drive as fast as we could. In every market, the same requests and retail pattern showed. The major retailers were right there for us, so everything happened in about a minute-and-a-half."

A textbook case? "Nothing can ever be perfect," replies Minor, "but this was close. Even those who thought 'Luka' was too personal a topic to be on the radio realized why something like this would appeal to their audience. The smart programmers figured it out, and some of the new, younger guys who are just now getting their feet wet figured it out. We were very fortunate in that respect."

"We also caught a time when there was just so much dance and black product on the radio that this was a breath of fresh air. And it was musical enough that it didn't change the flow of someone's radio station."

"Listen," adds Leon, "a lot of labels had a shot at Suzanne and just about everyone passed. People do that because there isn't an immediacy to the music that makes it sound like it's going to work on the radio. That's a mistake we all make. There are a lot of records that sound great for the radio — and in fact get played — but don't have an audience behind it."

"What was clear with Suzanne was there was an allure, an appeal, that went beyond the short cuts we all have a tendency to take. Look, A&M isn't right all the time — but it was just something special in Suzanne's presence and, ultimately, what she had to say."

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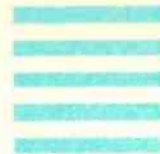
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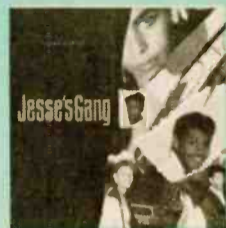
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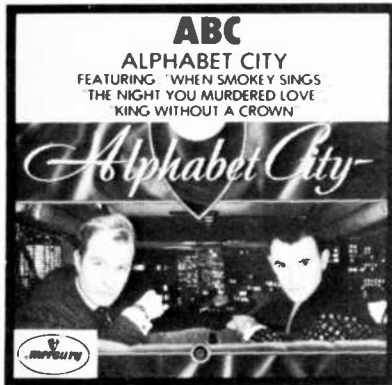
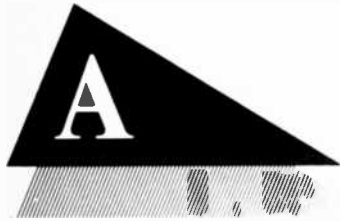
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The R&R New Music Guide

Labels Highlight Fall '87's New Releases



ABC
Alphabet City (Mercury/PolyGram)
8/87

This is the hit duo's fourth album. The first since "How To Be A Millionaire" (which included "Be Near Me" . Martin Fry and Mark White produced in association with Bernard Edwards, and it includes their latest hit, "When Smokey Sings." The CD contains four extra tracks, including the "Miami Mix" of "Smokey," previously only available on the group's 12" version.

Multi format: CHR, Dance, Urban.



COLONEL ABRAMS
You And Me Equals Us (MCA)
8/87

Major growth from his initial base as an East coast dance club legend. Some great ballads and mid-tempo for R&B with pop, AC crossover as well as uptempo tracks that gave him his reputation. First release and video "How Soon We Forget" already an R&B/dance hit.

ACCELERATORS
The Accelerators (Profile)
9/87

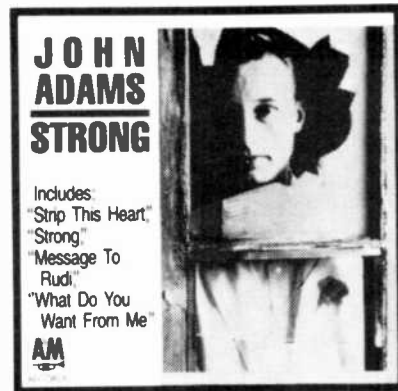
The straight ahead rock and roll package from Raleigh, NC is especially suited for AOR and CHR radio. Their lead singer, Gerald Duncan, was previously signed to the small Dolphin label based in South Carolina, and his debut LP garnered immediate college and commercial radio response.

The Accelerators debut LP on Profile features original hard-rocking tracks produced by Dick Hodgins and additional material produced by Don Dixon and Rod Abernethy.

While on national tour, the Accelerators opened for Huey Lewis and The News, the Tubes, Jason and The Scorchers, and Joan Jett, among others.



Accelerators



JOHN ADAMS
Strong (A&M)
8/87

An Englishman signed worldwide to A&M, John Adams epitomizes the phrase "blue-eyed soul." Robert Palmer, Daryl Hall and Paul Young come to mind when listening to "Strong."

Having written all the songs on the album, John worked with noted producer Reggie Lucas (Madonna, Randy Crawford) on four tracks and with hot new producers Les Pierce and Frankie Blue (Herb Alpert) on five others. Perfect music for today's crossover market.

A video will be shot for the first single "Strip This Heart." It will highlight John's great look and visually provocative 7-piece band.

Radio formats: CHR, AOR, and Urban.



AEROSMITH
Permanent Vacation (Geffen)
8/87

An American rock 'n' roll legend, Aerosmith has been on anything but a permanent vacation. Steve Tyler, Joe Perry, Brad Whitford, Tom Hamilton and Joey

Kramer are back with their second album for Geffen, this one produced by Bruce Fairbairn.

Aerosmith fans remain one of the most loyal legions in rock and will be flocking to see the band as they tour the U.S. from October through April.



ALABAMA
Just Us (RCA)
9/87

Alabama ranks as the most successful group in the history of country music. With close to 30 million albums sold, Randy Owen, Teddy Gentry, Jeff Cook and Mark Herndon have literally caused new chapters to be written in the music record books.

"Just Us" is co-produced by Alabama and Harold Shedd. "There has been determination on the part of Alabama to get back to the music that made us Alabama," comments Randy Owen.



ALARM
(No title as yet) (IRS)
10/87

Rock 'n' Roll with a heart and a brain best describes the Alarm, the Welsh band which features the distinctive vocals of lead singer Mike Peters, the one-two rhythmic punch of drummer Nigel Twist and bassist Eddie MacDonald, and the searing lead guitar of Dave Sharp.

Already a staple at AOR radio, the Alarm looks likely to conquer the CHR format as well, with this follow-up to their second LP, 1985's "Strength."

ALEEM featuring LEROY BURGESS
Shock! (Atlantic)
8/87

For "Shock!," the trio, comprised of multi-talented twin brothers Taharqa & Tunde-Ra Aleem and vocalist/songwriter extraordinaire Leroy Burgess, has concocted an incandescent blend of sultry ballads and irresistibly upbeat tunes, including the first single "Love Shock."

For the most part written, arranged, played, and produced by the Aleems and brilliantly sung by Leroy Burgess, "Shock!" is a shockingly good exercise in contemporary R&B.

ALIEN SEX FIEND
The Impossible Mission (PVC)
8/87

The newest release from rock club favorites features their latest U.K. single plus cuts from their last two import only 12"ers.

Alien Sex Fiend are pioneers of "Glam Goth," fusing elements of trash-rock and dance music into a compelling hybrid that has earned them a surprisingly large and staunch following here in the States. While the likes of cohorts, the Cult have softened their image and diluted their sound, Alien Sex Fiend have only gotten wilder and harder, adding touches of rock-a-billy and psychedelia.

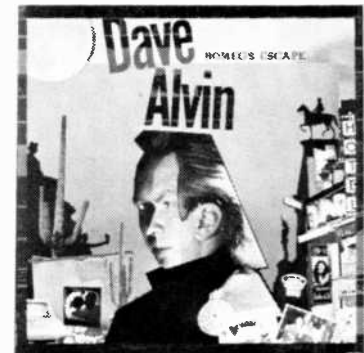
Expect college programmers to go heavy on the cover of Red Clayola's rip-snortin' "Hurricane Fighter Pilot." A clip of "Buggin' Me" will be released to clubs in conjunction with the record's release and the group will tour here in the Fall.

MOSE ALLISON
Ever Since The World Ended (Blue Note)
9/87

The first album by this country, folk, blues, jazz original in several years. The real event is eight all-new Mose compositions with the wit and contemporary brilliance that you'd expect from Randy Newman.

Guest artists include Arthur Blythe, Bennie Wallace, and Kenny Burrell. Highlights include the title tune, "Tai Chi Life" and "What's Your Movie?"

Swinging sarcasm that should appeal to Jazz and AOR.



DAVE ALVIN
Romeo's Escape (Epic)
8/87

This package synthesizes rock, country and R&B into a unique sound suitable to Country, AOR, college and CHR formats alike. Alvin himself calls it a "southwestern kind of music, with rhythm & blues on one

POPPING AT CHR



MARTHA DAVIS

Formerly of The Motels, makes the definitive statement on her debut solo lp. *Don't Tell Me The Time* is the first single.



THE KANE GANG

An exciting new group from the U.K. The first single from their debut American lp is *Motortown*.



BELOUIS SOME

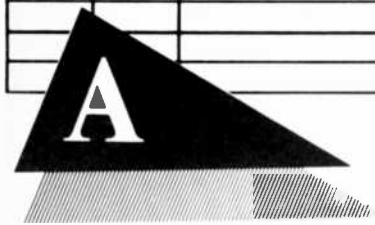
He tore up the dance charts with *Let It Be With You*. His raging new single is *Animal Magic*.



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side, country on the other, and me in the middle." The singer/songwriter slides from rock mode into gritty country ballad style like it was nothing out of the ordinary.

Alvin hails from the Los Angeles musical melting pot, a pioneer of the rock & roll renaissance that has created bands such as the Blasters, the Knitters and X. His songwriting skills, guitar licks and vocals helped build each of these groups, and "Romeo's Escape" contains completely revamped renditions of several Blaster's songs.

His songwriting and vocal style is reminiscent of Kristofferson at times, Dylan at times — and Alvin all the time.



DURELLE AMES
Durrelle! (Advantage)
11/87

Durrelle Ames sings ten original contemporary Country tunes, including her current chart single "Dancin' In The Moonlight" and her next single release, the classic ballad "Break Down The Walls."

She is currently on tour in such areas as Dallas, Las Vegas, and Reno.

Durrelle's video of "Dancin' In The Moonlight" is generating widespread interest and support from the younger demographic Country audience. The LP features tunes written by such writers as Tommy James (of Shondells fame) and Jerri Kelly.

JOHN ANDERSON
Blue Skies Again (MCA)
10/87

John Anderson's wonderfully inventive, note-curling, phrase-bending singing style has delighted fans of hard country music everywhere and led critics to compare him to no less than Lefty Frizzell and Merle Haggard.

"Blue Skies Again," produced by Jimmy Bowen, is John's debut MCA/Nashville album. The first single is "When Your Yellow Brick Road Turns Blue."

ARCO IRIS
Condor (Passport)
11/87

Argentine group presents an array of international flavors using authentic South American instrumentation. Elements of Latin jazz, ethnic folk, and New age. Strong compositions and musicianship will immediately captivate listeners.

DAVID ARKENSTONE
Valley in the Clouds (Narada Mystique/MCA)
9/87

In this debut of the Narada Mystique label, multi-instrumentalist David Arkenstone combines rich, earthy rhythmic textures with spacious and exotic synthesizer sounds. Guitar, flute, harp, and percussion weave in and out of layers of keyboards, in a blend that is stately and at the same time contemporary.

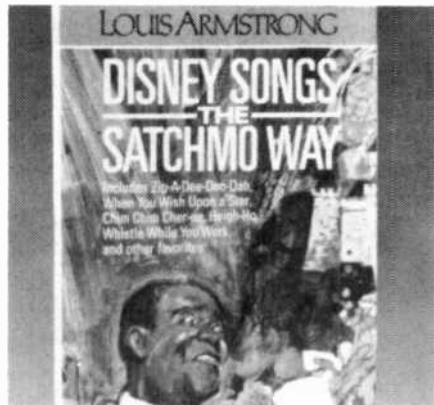
Arkenstone has infused his classically-rooted music with energy and power. His love for the integrity of classical composition, for the energy of rock, and his spirit of adventure are all felt in the sweeping "Valley in the Clouds."

The feeling could be summed up in one word, 'adventure' — music that Indiana Jones might like to listen to."

ARMORED SAINT
Raising Fear (Chrysalis)
9/87

This album is quite possibly Armored Saint's best work to date, and the climate out there now is just right for their brand of furious heavy metal.

On "Raising Fear," Armored Saint combine the urgency of speed metal with the sense of melody found in "commercial metal" music — and perform both with a high level of musicianship.



LOUIS ARMSTRONG
Disney Songs The Satchmo Way (Disney)
10/87

The king of jazz brings his inimitable style to the classic Disney songs.

VANESSA BELL ARMSTRONG
Vanessa Bell Armstrong (Jive/RCA)
10/87

A gospel singer since she was four years old, Vanessa Bell Armstrong's voice has never ceased to amaze critics and listeners alike.

Vanessa has recorded three gospel albums, one of which earned her a Grammy Award, and will be starring on Broadway in "Don't Get God Started."

Her new album on Jive Records is also her first non-gospel venture. Jonathan Butler and Glenn Jones contributed lyrics to the album.

ART OF NOISE
Innosense? Nonsense (Chrysalis)
9/87

The notorious maestros of the recording studio are back with their most adventurous project yet. Art Of Noise have created an epic album of 42 minutes of continuously flowing "music."

On "Innosense? Nonsense," AON have deviated from their norm of only using pre-recorded sounds to include live-in-studio musicians, and church choirs in actual cathedrals — as well as their usual abundance of various clinks and clanks.

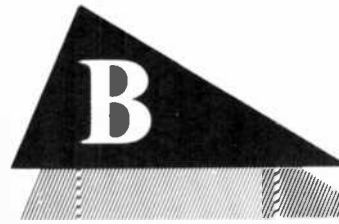


ROY AYERS
(No title as yet) (Columbia)
9/87

Keeping you in the groove from his last hit single, "Hot," comes the new Roy Ayers release, his 3rd for Columbia.

Roy continues to demonstrate his versatility and talents as the master of the vibraphone on cuts such as "I'm The One (For Your Love Tonight)," "I Really Want To Be With You," and "Summer Blue."

Look for tour dates throughout the fall in support of this release.



DEREK B
Derek B (Profile)
10/87

Killer rap/dance LP by well known East London homeboy Derek B (or Derek Boland).

Derek B has been involved with pirate London radio stations WBLS, LWR, and KISS, and is a regular DJ at Wag Club in London's West End. He's put his dance floor know-how to work remixing and producing tracks for other artists.

Derek has also stirred up great response in the last few weeks in the States with the release of the single "Rock The Beat," co-produced by infamous mega-mixer Simon Harris. Tracks would be suited for Urban radio and club play.



STEVE BACH
Zero Gravity (Cafe)
8/87

Out of the nine featured compositions, eight of them are Bach originals with a Bacharach/David/Williams composition, "Baby It's You," marking the first time Steve has recorded any vocals. The featured lead

vocalist is Don Level, with background vocals by Angela Carol Brown. This one is a must for AC radio and is very accessible to both Urban and CHR formats as well.

Guest musicians include Brandon Fields (of the Rippingtons) on saxes, with David Karasony on percussion, and brother Mike Bach on bass for the vocal cut.



BAILLIE & THE BOYS
Baillie & The Boys (RCA)
9/87

Kathie Baillie, Alan LeBoeuf, and Michael Bonagura of Baillie & the Boys don't need credentials to be considered the hottest new trio in country music. One listen to their debut album and you'll be convinced that outside of the official choir of Heaven, their harmonies are as close to perfect as you can get.

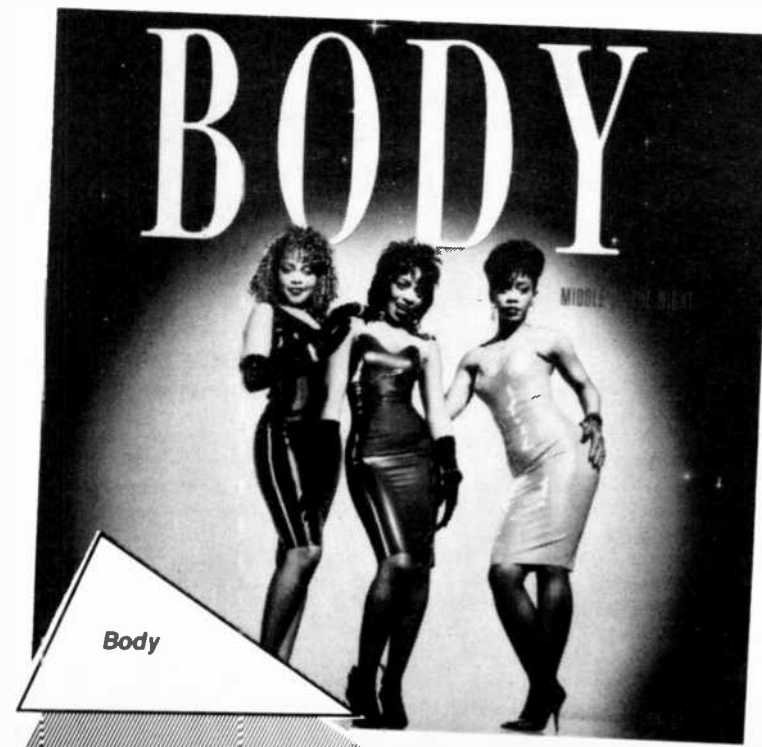
Maybe the fact that Kathie and Alan are married and Michael and Alan have been best friends since the ninth grade accounts for their incredibly tight sound. Whatever the cause, the combination of flawless harmonies and Kathie's warm lead has already earned them those oh-so important credentials they deserve. In fact, their debut single, "Oh Heart," climbed to the Top 10 and two to three more singles are scheduled for release.

Paul Davis and Kyle Lehning, currently two of the hottest names in the music business, co-produced Baillie & the Boys debut album.



ADAM BAKER
(No title as yet) (Avista)
10/87

"Standing Invitation" is the fourth single from Adam Baker, and will be included on his upcoming album which appeals to the



B

Country format.

Vocalist Baker has hit the charts three consecutive times earning himself a spot as one of the ten "New Faces" at this year's Radio Seminar. His previous releases are "In Love With Her," "Weren't You Listening" and "You've Got A Right."

CHET BAKER***Back To Back/Paris (ITI)***

8/87

This compact disc is comprised of recordings done in Paris, between September and December 1955.

Originally set for release as two volumes via a "major" recording label of those days, the label regarded these recordings as insignificant, which resulted in the disappearance of these two albums. Hence, this CD is made up of both albums, which includes standards and bebop tunes alike.

**BALANCING ACT*****Three Squares And A Roof (Primitive Man Recording Co.)***

9/87

Aggressive folk, somewhat psychedelic, full of hooks but not really pop, and not (as previously) produced by Peter Case.

This new LP will be a certain college and alternative radio hit — and if there's any justice will crossover to AOR.

The Balancing Act are a basically acoustic combo that sing wonderful vocal harmonies, use out-of-the-ordinary instrumentation and are besides all this, just a swell bunch of guys.

This band's first full-length LP after releasing an EP last year on their own independent label.

**BANANARAMA*****Wow! (London/PolyGram)***

9/87

This is the group's fourth album, and their first since last year's gold "True Confessions."

Bananarama is listed as co-writers with producers Stock, Aitken & Waterman, the team responsible for numerous dance/pop hits for other artists.

"Wow!" features nine tracks, including the current hit "I Heard A Rumour" and their interplay of the Supremes' "Nathan Jones."

Multi-format: CHR, Dance, AC.

BAR-KAYS***Contagious (Mercury/PolyGram)***

9/87

This Memphis-based band has been with Mercury since 1976, and have a strong R&B hit history.

The new album, produced by RJ of RJ's latest arrival, features a new band lineup and the single "Certified True." It's their first since 1985's "Banging On The Walls," which featured "Your Place Or Mine."

**CHERYL BARNES*****Cheryl (Optimism)***

8/87

With her first LP, produced by Billy Mitchell of "Faces" fame land featuring Terry Trotter on acoustic piano, vocalist Barnes introduces her unique jazz sound to the marketplace — and it's been long overdue.

As a singer in the Billy Mitchell Band for several years, Barnes has created a vocal style which is cool and light, yet sexy and "down home" when the occasion arises. Surrounded by Billy's lush jazz arrangements, this package has everything to offer, from standards, to jazz, to light pop and R&B. Jazz, AOR and AC formats along with Quiet Storms should watch out for Barnes is definitely a jazz singer to watch.

RICHARD BARONE***Cool Blue Halo (Passport)***

9/87

An unusual live solo outing by the leadsinger/guitarist/composer of longtime college radio staples the Bongos.

Recorded at the Bottom Line and accompanied by acoustic and electric guitars, cello, and "heavy duty" percussion, "Cool Blue Halo" is an intimate eccentric presentation of some of Barone's favorite "foolish things": covers of Bowie and Beatles classics, Bongos chestnuts and powerful new Barone originals.

Many college programmers will take this as a return to the Bongos' early work, and Alternative AOR should be intrigued by this turn of events after the group's two RCA ventures.

BASIA***Time And Tide (Epic)***

8/87

Basia Trzetrzelewska emigrated from Poland to England in 1981 and was soon recruited as the female voice of cult favorite Matt Bianco.

Basia and keyboardist Danny White left that band in '85, and "Time And Tide" is the result. Superb singing and imaginative arrangements with strong Brazilian and jazz influences akin to the pioneering pop-soul sound of Dr. Buzzard and the Savannah Band.

ABDUL ZAHIR BATIN***Live At The Jazz Cultural Theatre (Cadence)***

10/87

A Jazz sextet date with Batin on drums, Bobby Watson on sax, Rubin Eubanks on trombone, trumpeter Cecil Bridgewater, pianist John Hicks, and Curtis Lundy on bass.

CHRIS BECKERS***High Tension (Passport)***

12/87

Gifted German guitarist is joined on his American debut by sax supermen Ernie Watts and Justo Almaro. Early radio feedback finds it a likely candidate for solid support.

BEE GEES***E.S.P. (WB)***

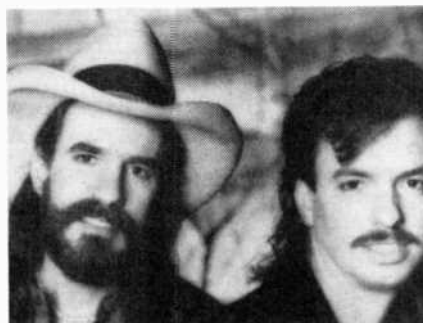
9/87

You don't have to get too far into "E.S.P.'s" grooves to know its prime Bee Gees by any standard. It's completely contemporary while retaining the classic characteristics — the unique vocal blend.

**Brandos**

the total command of pop and funk/R&B, the strong original repertoire.

Listen for "E.S.P.," "You Win Again," the infectious "Crazy For Your Love" and "This Is Your Life," with its intriguing retrospective rap section — they all sound like potential airplay items.

**BELLAMY BROTHERS*****Crazy From The Heart (MCA)***

9/87

In 1986, Howard and David Bellamy celebrated their tenth year as fixtures at the top of the Country charts. They've had more #1 Country hits — over a dozen — than any other duo.

"Crazy From The Heart" is another reflection of the Bellamys and their lives and times. The Bellamys sing for a generation — babyboomer who came of age in the seventies and crash-landed into yuppiehood — somewhat confused — in the eighties. In this album they make the best sense of a somewhat disoriented world. The first single is "Crazy From The Heart."

TEJA BELL***The New Spirit Of Christmas (Music West)***

10/87

Someone has finally brought you something new for the holidays — Christmas music for seasonal programming in AC, Easy Listening, and Classical. Bell has given us a break from the Top-40 Christmas hits, with a

new age/classical album that has a rich resonance and a classical feel. In his sophisticated digital production facility, Teja Bell has brought forth technical expertise, commercial accessibility, and a depth of emotion to create a new statement true to its title.

**TONY BENNETT*****(No title as yet) (Columbia)***

10/87

Tony's new LP will be a tribute to Irving Berlin (who will be 100 years old next year), and will include some of his most beloved material including "Cheek To Cheek," "Change Partners," "As Time Goes By" and "White Christmas."

Dexter Gordon, Dizzy Gillespie and George Benson make guest appearances on this special release.

AMIN BHATIA
The Interstellar Suite**AMIN BHATIA**
The Interstellar Suite (Cinema/Capitol)

8/87

Synthesizer whiz Amin Bhatia's debut album is a movie musical without the movie. "The Interstellar Suite" (on the new Cinema Records label, dedicated to new progressive electronic music) is majestic and orchestral, echoing the work of John Williams for "Star Wars." The instrumental album should appeal to all genres of radio, from New Age to progressive/alternative to pop.



ROARING AT AOR



MSG

Perfect Timing, the dynamic debut album from the new MSG featuring legendary guitarist Michael Schenker, formerly of The Scorpions and UFO; plus well-respected and powerful vocalist Robin McAuley. *Gimme Your Love*, the first hot track coming September 15. Produced by Andy Johns.



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B

Born in London and raised in East Africa, Amin came to Calgary, Canada with his engineer father and nurse mother. He showed his gift of perfect pitch early. At 17, Amin was given a mini-Moog synthesizer; a four-track recorder forced him to begin composing on a primitive level, but it also enabled him to develop his distinctive musical methods.

Still in his early twenties, Amin already has Canadian film projects and U.S. rock album credits behind him.

BIG TROUBLE**Big Trouble (Epic)**

9/87

If looks could kill, we'd all be in Big Trouble! Fabulous femme quartet, managed by former NBC mogul Fred Silverman, makes its Epic debut with this high-energy pop-rock collection, largely written and produced by Giorgio Moroder (Donna Summer, Berlin, et al).

Across the board radio possibilities include AOR, CHR, and AC.

BLACK**Wonderful Life (A&M)**

9/87

Black is actually one person. Colin Veamcombe who sings, plays guitar and keyboards. Signed to A&M after achieving chart success in the U.K.'s top 75 with his first A&M single "Everything's Coming Up Roses."

Black will appeal to AC and CHR.

BLACK ROSE**Walk It How You Talk It (Qwil)**

10/87

Hard rock with a great melody. It's a difficult task to accomplish but Britain's Black Rose has done just that with their American debut "Walk It Like You Talk It."

From the hard rock of "California USA" and "Party Animal," to the ballad "Don't Fall In Love," AOR and CHR will have a field day with the nine selections on this package.

**JANE IRA BLOOM****Modern Drama (Columbia)**

8/87

For her debut release saxophonist/composer Jane Ira Bloom has created a music that is both contemporary and captivating. Known for her innovative work on the soprano sax, she combines live electronics with her strong background as an improviser, creating visual as well as musical spinning effects.

An accomplished composer for dance, theatre, film and the recent recipient of a composition/performance grant from the National Endowment for the Arts.

Bloom is certainly headed to the top of the jazz world.

"Jane Ira Bloom, with "Modern Drama" has thoroughly mastered the soprano, an instrument on which there have been few virtuosi in jazz history" says Nat Hentoff.

BODEANS**Outside Looking In (Reprise/WB)**

9/87

This BoDeans second effort is ready to move the quartet into borbit. Produced by Talking Head Jerry Harrison, the band has really learned how to use the studio to add



depth to their sound. Their playing and singing have become more powerful and their writing more sophisticated.

Tracks to watch include "Dreams," "Only Love," "Someday," and "What It Feels Like," but don't be surprised if you find this album full of favorites.

BODY**Body (MCA)**

10/87

Letitia, Francine, and Peggy Body (now you know where the name came from) have already hit the R&B airwaves with their first track, "Middle of the Night," which was produced by Michael J. Powell and Sir Gant (Anita Baker). Additional production credits include Ron "Have Mercy" Kersey (Stephanie Mills).

40's traditional mixed with Anita Baker passion and Manhattan Transfer style.

**BOLSHOI****Lindy's Party (Beggars' Banquet/RCA)**

8/87

Radio Format: AOR/CHR

Their recent tour with Love & Rockets wasn't the first time the Bolshoi, led by lead singer/guitarist Trevor Tanner and his onstage antics, has captured U.S. attention. The band's lively stage performances back up a wealth of studio expertise in creating what some have branded as their "new pop rock" sound.

Their new album on Beggars' Banquet, which was produced by the band and Ken Thomas, is being touted by British critics as their most developed work to date. Key songs include the first single "Please" and "T.V. Man."

**MICHAEL BOLTON****The Hunger (Columbia)**

8/87

Long considered one of the hottest writers in the business — writing hits for Jefferson Starship, The Pointer Sisters, Laura Branigan, Gregg Allman, and Jennifer Rush, to name a few — Michael has saved his best material for this LP which was produced by Keith Diamond (Mick Jagger, Billy Ocean, James Ingram) and Journey's Jonathan Cain.

The first single, "That's What Love Is All About" is a sure-fire smash.

BONFIRE**Don't Touch The Light (RCA)**

8/87

Radio Format: AOR

Featuring Claus Lessman on lead vocals, Horst Maier and Hans Miller on guitar, Joerg Beisinger on bass and Dominic Huelshorst on drums, Bonfire's European stints include a tour with ZZ Top, engagements with the Bangles and Simple Minds, and headlining appearances to standing-room only crowds all over Germany.

Dave Hutchins (who engineered the Scorpions) produced all but two tracks on the band's RCA debut. Michael Wagener, one of the most respected heavy metal producers in the music industry (Metallica), takes credit for the two other songs.

BOOGIE BOYS**Romeo Nights (Capitol)**

10/87

This is the Boogie Boys' second Capitol album. The rap group appeals to Urban radio formats. The first single off the new album will be "I'm Comin'."

**BOOM CRASH OPERA****Boom Crash Opera (WB)**

9/87

The Down Under film and music scenes have gone Worldwide in a big way the last few years and the Melbourne-based Boom Crash Opera are a fivesome with the same kind of potential.

Peter Farman, Dale Ryder, Richard Pleasance, Greg O'Conner and Peter Maslen have been working together for a couple of years and an indication of their ability is the immediate acclaim and Top 10 success their first singles achieved in Australia.

CO's sound is marked by ringing, chant-like vocals led by the effectively dramatic lead singer Ryder, and powerfully rhythmic playing which propels the songs in a compelling fashion.

"Great Wall" and "Hands Up In The Air," — Aussie hits both — are anthemic and engulfing, while "Caught Between Two Towns" is thoughtful and catchy at the same time. There are videos and a winning stage act.

Boom Crash Opera live up to their name, which may very well go Household in America very soon.

**LARRY BOONE****(No title as yet)****(Mercury/PolyGram)**

9/87

Boone is a Country traditionalist who has penned songs for William Lee Golden, Lacy J. Dalton and Marie Osmond, as well as the title cut of John Conlee's LP, "American Faces."

A favorite of the Country Radio Seminar's "New Faces Show," Boone has built a substantial following through personal appearances and his singles, "Stranger Things Have Happened," "She's The Trip That I Have Been On," "Back In The Swing Of Things," and "I Talked A Lot About Leaving."

Mercury sees great potential for Boone's smooth vocal style and Astrong songwriting abilities in the Country market. Marketing plans include video and extensive touring.

Boone is managed by veteran industry figure Gene Ferguson and produced by Roger Baker (Merle Haggard, Moe Bandy).

**BOURGEOIS TAGG****Yoyo (Island)**

9/87

On its self-titled debut album last year, Bourgeois Tagg placed its strong pop tendencies in a firm dance groove, scoring an AOR/MTV hit with the single "Mutual Surrender (What A Wonderful World)."

On "Yoyo," which is produced by Todd



POWER SURGE



Aerosmith ✕ Y&T ✕ Whitesnake
Sammy Hagar ✕ Tesla ✕ Guns N' Roses ✕ EZO



**A Commitment to Rock...
Harder and Better.**

NEW FACES

TO WATCH

- ALISHA
- VANESSA BELL ARMSTRONG
- THE BOLSHOI
- BONFIRE
- CHAD
- ALEX CHILTON
- DIABOLICAL
- DUMPTRUCK
- JOHN FARNHAM
- FIELDS OF THE NEPHILIM
- FOSTER AND LLOYD
- HEROES
- THE ICICLE WORKS
- MARC JORDAN
- LOVE AND ROCKETS
- MAMA'S BOYS
- MR. MISTER
- NEW CHOICE
- ANITA POINTER
- SCHOOLLY D
- THE SILENCERS
- SKINNY BOYS
- STEADY B
- STRANGWAYS
- THERESA
- WHAT IF



JIVE



BEGGARS BANQUET

B

Rundgren, the band embrace a variety of pop idioms: "This album is more about songs than grooves — but we're still trying to marry Sly Stone and the Beatles," says Larry Tagg. Formats: CHR/AOR.

BRANDOS**Honor Among Thieves (Relativity)**
Fall '87

The Brandos are that rare breed of band that creates ageless music, unfettered by cute technological tricks or trendy rhythm cliches. Instead, they rely on playing modern guitar rock with punch, crafting melodies that linger in the memory like smoke over a battlefield. The result is a debut collection of songs that are full of emotion and grit.

There is an equal balance in the Brandos' music between words and melodies, between the lean, city-hard sound of the instruments and the biting vocals of lead singer/guitarist David Kincaid. The other members of the Brandos (guitarist Ed Rupprecht, bass player/backing vocalist Ernie Mendillo and drummer Larry Mason), compliment Kincaid perfectly.

Quite simply, these four individuals do much more than play their songs — they make each number breathe.

BREATHE**All That Jazz (A&M)**
9/87

Breathe comes to A&M via Siren/Virgin Records, sporting a sound in the tradition of Wham, Cutting Crew, and other English pop acts. Visually, Breathe is a strong act with the music to match. The album is full of singles, each one written by the band's David Glasper and Marcus Delahunty.

The visual impact of this band makes video a key component of the project. Godley and Creme Productions (Police, Herbie Hancock) produced the video for "Jonah." Also available are "Don't Tell Me Lies" and "In All Honesty." Breathe's live show captures the excitement of their videos.

In their short career, Breathe has been featured in *NME*, *Cosmopolitan*, and teen publications in the UK.

Breathe should appeal to AOR, AC and CHR radio.

SPENCER BREWER**Portraits (Narada/MCA)**
9/87

Following up Brewer's fine piano contribution to the highly successful "Emerald," "Portraits" goes beyond keyboard mastery to reveal Brewer's prowess as composer and arranger. Horns, strings, flute, percussion, and guitar join Brewer's keyboards to create exquisite selections that range richly somber to brightly animated. As Brewer's most ambitious work thus far, "Portraits" should appeal to a wide listening audience.

ELLA BROOKS**Satisfy Me (Quantum/MCA)**
9/87

One of the first two LP releases under the Quantum label, Brooks is sassy, sexy, and gifted with a killer vocal punch.

The Memphis-bred singer has already gained attention with her first release and video, "It's Easy (When You're On Fire)" which was included in the broadcast of the Sugar Ray Leonard-Marvin Hagler fight as the main theme in the home video release of the bout.

Produced by guitarist/arranger Nikos Lyras, the LP is contemporary R&B with its roots planted in the soul of tradition.

**JULIE BROWN****Trapped In The Body Of A White Girl (WB)**
9/87

Julie Brown burst onto the scene unexpectedly a couple of years back with an arresting little ditty called "The Homecoming Queen's Got A Gun," the kind of material middle Americans can all relate to these days.

The L.A. based songstress released that track first on her own label, then through Rhino, and it's only fitting that it serve as the finale for her first major label effort, the arresting full-size album, "Trapped In The Body Of A White Girl."

Julie's clearly no novelty-hit wonder, as the title track "I Like 'Em Big And Stupid" (which appears, with Julie in the Julien Temple film, "Earth Girls Are Easy" and "Every Boy's Got One" are quick to prove. She's a rock and roller with a classically teenaged outlook and a winning way with melodies and racous concepts.

Watch for a wild video in which Julie answers the age-old question: "am I Brooke Shields or am I Tina Turner trapped in the body of a white girl?"

STEVE BROWN**Child's Play (Cafe)**
9/87

The second Cafe release by this very gifted guitar player. Back-up players include musicians from Phil Woods band.

**RICHARD BURMER****Bhakti Point (Fortuna)**
8/87

Graceful, powerfully exotic synthesiser with addition of mellotron, autoharp, and percussion.

Burmer is also the co-creator of "Western Spaces" with Steve Roach and Kevin Braheny.

These tracks are suited for AC, AOR, New Age, and Electronic Music formats.

"Mosaic," Burmer's first album, "instantly joined that elite list of records that I could listen to forever" — Robert Carlberg, *Electronic Musician* magazine.

T BONE BURNETT**The Talking Animals (Columbia)**
9/87

T Bone has received critical acclaim for his previous LPs and EPs. ("Rolling Stone" named T Bone the top songwriter in 1984.)

Burnett has created his best work to date with his new LP.

His debut Columbia LP includes such brilliant session players as David Rhodes and Tony Levin from Peter Gabriel's band, Suzanne Vega, and Bono from U2 on background vocals.



Curiosity Killed The Cat

**GLEN BURTNICK****Heroes & Zeros (A&M)**
8/87

This is Glen Burtnick's second LP on A&M. His first, "Talking In Code" received airplay on over 100 AOR stations across the country.

The new album features special guests, like Journey's Neal Schon, with whom Glen wrote "Love Goes On" and Bruce Hornsby, who lends piano and accordion support on "The Day Your Ship Gets Thru."

"Heroes & Zeros" promises to deliver at both AOR and CHR formats.

DONALD BYRD**(No title as yet) (Landmark)**
12/87

Not yet recorded, and therefore uncertain for '87, this is still worth noting as a truly landmark event — the return to acoustic jazz of major trumpet star Donald Byrd, heading a group of notable artists.

C

CABARET VOLTAIRE**Code (EMI/Manhattan)**
9/87

England's multi-sensory experience band Cabaret Voltaire make their American label debut on Manhattan with the LP "Code."

This unique band began in the 70's and has created a strong following in both England and America with full support from college and alternative radio as well as dance clubs.

"Code," which was produced by the band and Adrian Sherwood is their strongest LP to date.

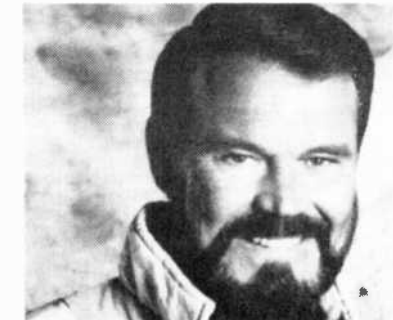
Known for their unique visuals as well as a strong hypnotic dance-orientated sound, expect big things from Cabaret Voltaire this year.

TUTTI CAMARATA**Tutti's Trumpets/Tutti's Trombones (Bainbridge)**
9/87

This brass menagerie should find its way to MOR, Big Band, Easy Listening/Beautiful Music and Jazz playlists.

Producer/conductor/arranger Camarata brought together 6 top trumpeters, including Pete Candoli, to showcase their "chops" and their command of their horns. The gig was so eclectic and so successful that Tutti later called in 10 trombonists and demonstrated previously unexplored possibilities of the trombone with "Tutti's Trombones."

These two landmark recordings are now available on one double-length CD.

**GLEN CAMPBELL****Still Within The Sound Of My Voice (MCA)**
8/87

Glen's first album for MCA marks a reunion with songwriter Jimmy Webb ("Wichita Lineman," "Galveston" and "Phoenix"), who contributes to the title track as well as "For Sure, For Certain, For Always."

The album's first single "The Hand That Rocks The Cradle" is already a major Country smash. The new single, "Still Within The Sound Of My Voice" is perfect for AC as well as Country formats.

**BELINDA CARLISLE**
Heaven On Earth (MCA)
10/87

Belinda's debut solo IRS LP went gold and won the hearts of radio, retail, and the media. Her MCA debut is a terrific creation



FASTER PUSSYCAT

Faster Pussycat

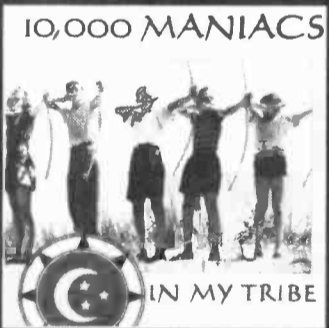
Now the fur is really gonna fly. A record to kill... kill for! Featuring "Don't Change That Song," "Bathroom Wall" and "Babylon."



GUADALUPE DIARY

2X4

This one's really gonna hit you over the head. You won't be bored for an instant - with such tracks as "Litany (Life Goes On)," "Get Over It" and "Under The Yoke."



10,000 MANIACS

In My Tribe

No, they're not Shiite Fundamentalists, storming an embassy - they're just a great band from Jamestown, New York, produced by Peter Asher. Featuring "Peace Train," "Don't Talk" and "Hey Jack Kerouac."



THE SCREAMING BLUE MESSIAHS

Bikini Red

The Messiahs are coming! *Bikini Red* - stuffed with wild hits like "Flintstones," "Jesus Chrysler" and "I Can Speak American."



THE HOUSEMARTINS

The People Who Gained

Themselves To Death

Grin and share it with all the fans who made THE HOUSEMARTINS a household name last year. Featuring "Me And The Farmer" and "The People Who Gained Themselves To Death"

RECORDS WITH BALLS...ON ELEKTRA SUPERIOR-QUALITY CASSETTES, COMPACT DISCS AND RECORDS.

1987 Elektra/Asylum Records, a Division of Warner Communications Inc.

C



ALEX CHILTON
High Priest (Big Time/RCA)
8/87

Radio Formats:
College/Alternative/AOR/CHR
Alex Chilton has been weaving in and out of music's mainstream for the last 20 years. He first turned up as the lead singer for The Box Tops ("The Letter") in 1967. Four years later, he joined the legendary Big Star for two albums and went on to play in Memphis and New Orleans clubs for years before signing with Big Time in 1985.

His new contract has produced the critically-acclaimed EP, "Feudalist Tarts" and "No Sex," the AIDS classic that won Village Voice's Critics' Poll as the best EP of the Year. "High Priest" is Alex's first album in ten years.



JANICE CHRISTIE
Heat Stroke (Supertronic)
8/87

Brains, beauty and talent sum up Janice Christie, although sizzling and sexy apply too. Her torrid top-20 hit "Heat Stroke" from the album of the same name started the ball rolling in 1987. And her latest single, "Foolish Heart," is a mesmerizing ballad scoring high in vocal styling and sensuality.

The "Heat Stroke" LP and cassette, recently re-released with the cuts "He Turned Me Out," "Victim Of Circumstance," "Candy Love," and "Foolish Heart" re-mixed for maximum effect, is sure to place her at the forefront of female artistry.

CHRISTIANS
(No title as yet) (Island)
9/87

The Christians music takes in elements from pop, blues, and contemporary rock. Three brothers, Garry, Roger, and Russell Christian have been singing together as long as they can remember. The fourth Christian is Henry Priestman, whose surname has at least a certain simpatico quality.

Formats: CHR, AOR, Alternative.

JOHNNY CLEGG
Third World Child (Capitol)
10/87

Born in Manchester, England, but the only white ever to be made an honorary Zulu, Johnny Clegg's music is heavily influenced by his childhood years in Zimbabwe. Clegg is also one of the ten artists featured on "The Sounds Of Soweto" album, being released by Capitol this fall.

Clegg's debut album on Capitol will appeal to New Age, CHR and Urban formats, as well as potential for alternative/college radio.



ANGELA CLEMMONS
This Is Love (Portrait)
9/87

Long-awaited second LP (seven years since her first!) by the woman who pleaded "Give Me Just A Little More Time".

Four top producers supplied the tracks, including Aldo Nova, Shep Pettibone, Amir Bayyan, and Cliff Dawson. All tunes mixed by Bob ("Caribbean Queen") Rossa.

Black/Urban, CHR, and AC programmers should be on the lookout for the first single, "B.Y.O.B. (Bring Your Own Baby)."



JIMMY CLIFF
Hangin' Fire (Columbia)
9/87

His most impressive album to-date, "Hangin' Fire."

Produced in cooperation with Khalis Bayyan (Ron Bell) of Kool & The Gang, this album features a unique blend of R&B/reggae/pop coupled with heavy African influences.

GEORGE CLINTON
Compilation LP (MCA)
Release date n/a

Funk as only Clinton can do it. All newcomers: Michael Lane, Steve Frank, Baby Fat, and Gary Schider. Urban and dance/club appeal.



JERRY CLOWER
Top Gum (MCA)
9/87

From his first records 17 albums ago, Jerry Clower has held a big place in the heart of country music fans, gospel music fans, and just plain good-old fashioned humor fans. His homespun style and clean stories of the life and residents of Yazoo City, Mississippi earned him the designation as "Country Comic Of The Year" for ten consecutive years.

"Top Gum" tells the tales of Yazoo City and the Ledbetters as only Jerry Clower can.



DBC



BILLY COBHAM
Picture This (GRP)
9/87

Jazz's #1 drummer and a jazz/fusion pioneer, Cobham continues to lead the pack with this release geared to contemporary Jazz, Urban, and AC airplay. An all-star cast includes Grover Washington Jr., Tom Scott, George Duke, Randy Brecker, Ron Carter, and Victor Bailey in an awesome display of musicianship and state of the art technology.

Billy's cover of Anita Baker's "Same Ole Love" will be released to radio as a CD single in August.

COCK ROBIN
After Here Through Midland (Columbia)
8/87

Cock Robin's second LP delivers on the promise of the band's 1985 debut album. The LP's first single "Just Around The Corner," already a smash in ten European Countries is shaping up to be the record that brings the band home in America.

After two major European tours and three Continental hit singles, the band teamed up with producer Don Gehman for the new album.

"Just Around The Corner" is already getting strong CHR, AOR and MTV play.

JOE COCKER
Unchain My Heart (Capitol)
10/87

With a remake of the Ray Charles' classic "Unchain My Heart," Cocker's new album should appeal to both AOR and CHR radio.

The single is scheduled for release in September.



LLOYD COLE & THE COMMOTIONS
(No title as yet) (Geffen)
10/87

Lloyd Cole & the Commotions take specific aim at AOR with their third album.

These young Scotsmen from Glasgow have already achieved platinum status in the United Kingdom with both of their earlier pop releases.

Ian Stanley, formerly of Tears For Fears, contributed as a co-writer and the producer.



HARRY CONNICK JR.
Harry Connick Jr. (Columbia)
9/87

Pianist, Henry Connick, Jr. is a 19 year old newcomer to the world of jazz, whose debut album features Harry performing "stride" piano, Eubie Blake style.

Bassist Ron Carter appears as special guest with Harry on this album, which includes such standards as "Our Love Is Here To Stay," "Green Dolphin Street," and others.

A former schoolmate of the Marsalis brothers from the New Orleans Center for Creative Arts, Harry Connick Jr. demonstrates his virtuosity and harmonic technique this album project.



CONTROLLERS
For The Love Of My Woman (MCA)
9/87

Following last year's pop crossover hit "Stay," this four-piece group has established their natural talents and smoothly passionate vocals with their newest LP.

Produced by Ralph Benatar and Galen L. Senogles (DeBarge, Billy Preston,) the album features such notables as saxophonist Ernie Watts and bassist Abraham Laboriel.

First release from the LP is "Sleeping Alone."

A GREAT "NEW MUSIC" YEAR THAT KEEPS GETTING BETTER!

BREAKTHROUGHS:



RESTLESS HEART Major sales breakthrough and first multiformat Nashville record in a long time!



BAILLIE & THE BOYS First single goes Top 10.



K.T. OSLIN 80's Ladies becomes the most talked about song of the year.

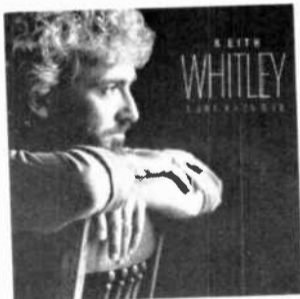


FOSTER AND LLOYD On its way to Top 10 with the first single.

ALREADY PROVEN WITH GREAT NEW ALBUMS:



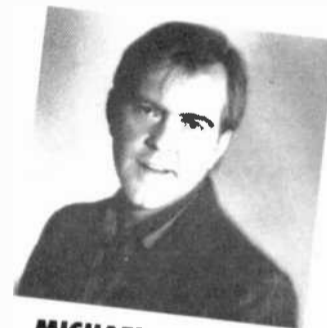
PAKE McENTIRE



KEITH WHITLEY



VINCE GILL



MICHAEL JOHNSON

THE NEXT WAVE OF GREAT MUSIC:

GARY CHAPMAN

JO EL SONNIER

THE SUPERSTARS:



ALABAMA
JUST US

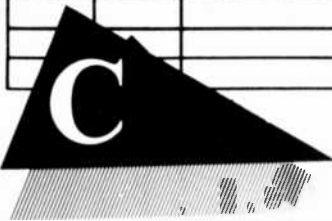


Records, Cassettes, Compact Discs
Records and Cassettes



THE JUDDS
CHRISTMAS TIME
WITH THE JUDDS

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ALICE COOPER
Raise Your Fist And Yell (MCA)
10/87

The king of shock rock is back, with producer Michael Wagener (Poison, Keel, Metallica) at the board.

Thanks to last year's "Contrictor" album and tour, Cooper got back his old fans and thousands of new ones. This LP is sure to please them all. A new tour starts in October.



BILL COSBY/STU GARDNER
"Total Happiness" Theme Music from The Bill Cosby Show Vol. II (Columbia)
9/87

Bill Cosby and Stu Gardner (musical director for "The Bill Cosby Show" have outdone themselves with this LP. Not only have they solicited the participation of the most highly respected musicians and vocalists on the music scene today, but Bill himself has gotten involved as a writer, arranger and — are you ready — percussionist! Cosby is playing triangle and drums on two selections.

The line up of guest artists features superstars Herbie Hancock, Branford Marsalis, Grover Washington Jr., Ray Parker Jr., Roberta Flack, Roy Ayers, Ashford & Simpson, Stanley Jordan, Dave Valentin, Cissy Houston, Randy Brecker, and a host of other great talents.

"Total Happiness" is the only way to describe the end result of the unique collaboration of vocalists and musicians.



SCOTT COSSU
She Describes Infinity (Windham Hill)
8/87

This new set, produced by Tom Canning, revolves around a new Cossu lineup featuring guitarist Van Manakas and percussionist Jim Brock, plus seasoned studio guests. The material includes both uptempo, jazz-accented works and examples of Cossu's gentler ballad touch.

Promotion strategy will focus both on Cossu's earliest base in NPR, college and other instrumental music strongholds, as well as commercial Jazz and the new, Alternative AC outlets.



CUCUMBERS
The Cucumbers (Profile)
9/87

Critically acclaimed by Billboard, Rolling Stone, and the New York Times, the Cucumbers have a bright, unpretentious pop sound. The Hoboken-based band was previously signed to Fake Doom Records, through which they released an EP, LP and 12" singles. They have already received great response on both college and commercial radio.

Their Profile debut was produced and recorded in London by Dave Young and continues their trademark sound of fresh harmonies over offbeat rhythms.

Tracks from the LP would be well suited for progressive AOR and CHR.

CURIOSITY KILLED THE CAT
Keep Your Distance (Mercury/PolyGram)
8/87

Four young British performers who have become the U.K.'s hottest sensations in less than a year. The LP debuted on the U.K. charts at #1, and includes three hit singles — "Misfit" (the first U.S. single), "Ordinary Day," and "Down To Earth." It's produced by Stewart Levine, who did the same for Simply Red.

Multi-format: AOR, CHR, Dance.

They first served notice to U.K. audiences on tour with Alison Moyet, and are currently headlining tastemaker clubs in the U.S.



MINI CURRY
(No title as yet) (Total Experience)
Release date n/a

Mini Curry, a multi-talented performer, radiates an abundance of electrifying excitement in her music. She has a unique three-octave voice, and has written or collaborated with other writers on most of the songs on her forthcoming debut album.

Mini is a veteran professional performer of 15 years. She began her career in Detroit with her brother Tyrone, also a talented musician and singer. Her career has taken her around the United States, the Caribbean Islands, and Canada, performing with such respected artists as the Manhattans, Dramatics, Emotions, Eddy Grant, George and Gwen McCrae, and RJ's Latest Arrival.

Her debut single "I Think I'm Over You" was co-written and produced by top producer Michael J. Powell — his work on Anita Baker's "Rapture" album is legendary. Mini's brother Samuel is the LP's Executive Producer.



TONY DAGRADI
Sweet Remembrance (Gramavision)
9/87

This is the first release in a number of years for saxophonist Tony Dagradi, best known for his work with Professor Longhair. A New Orleans native, Dagradi merges Hindu devotional music with traditional jazz melodies, in a lovely set of Jazz radio-oriented music.

Previous albums by Dagradi include "Oasis" and "Lunar Eclipse."

TERENCE TRENT D'ARBY
Introducing The Hardline According To Terence Trent D'Arby (Columbia)
10/87

Addressed by the U.K. press as "The Man Most Likely To Succeed," "The Prince Of Pop," "The Great Soul Voice Of The Eighties" — Terence Trent D'Arby comes to America following an initial explosion of releases.

His debut single "If You Let Me Stay," climbed to #1 on the U.K. charts, followed by another top 5 hit, "Wishing Well," and then in mid-July the release of his first LP which remarkably entered the charts at #1.

Terence Trent D'Arby combines a gospel flavored voice, self penned cross genre songs, a dynamite live show that makes other singer/dancers appear to be standing still and a look that his mass appeal audience will want to know better.

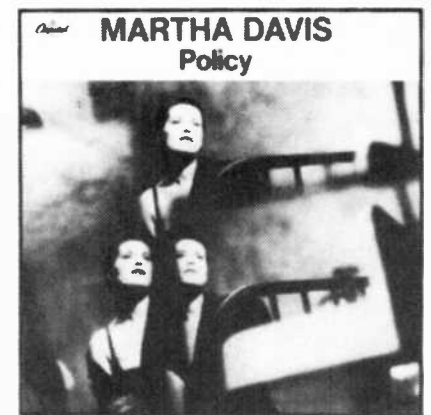


JIMMY DAVIS
Kick The Wall (Quantum/MCA)
9/87

Under the Quantum label, this young Memphis rocker is a down-to-earth singer/guitarist/songwriter in the classic American style.

Davis is doing a 14-city radio handshake tour. First single is the title track from the LP, produced by Jack Holder (former guitarist with Black Oak Arkansas) and Don Smith.

Strong AOR appeal with pop crossover potential.



MARTHA DAVIS
Policy (Capitol)
10/87

"Policy" debuts Martha Davis as a solo artist on Capitol. All songs on the album were either written or co-written by Martha, with only one exception.

Martha's unique distinctive vocal style is complemented by Clarence Clemons, Steve Farris (Mr. Mister), Timothy B. Schmit, Kenny G., and Charlie Sexton.

The multi-texture album spans many musical influences, from hard rock to R&B to reggae — all adding up to a broad appeal album.

DBC — DEAD BRAIN CELLS
(No title as yet) (Relativity)
Fall '87

No form of drug or alcohol can kill off that precious grey matter inside your head as effectively as the Montreal Moshers DBC — Dead Brain Cells.

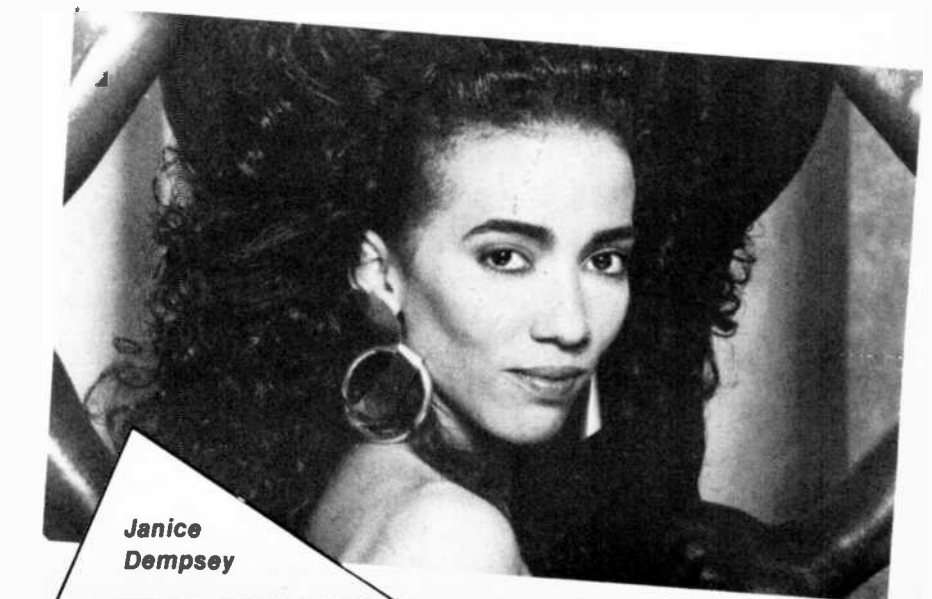
Comprised of a nucleus of Eddie Shahini, rhythm guitar, Gerry Oulette, lead/rhythm guitar, Phil Dakin, bass/vocals, and Jeff St. Louis, drums, DBC specialize in original riffs, brutal, inventive rhythms and socially aware lyrics. Their music derives from many points of reference; from Beethoven to the Bad Brains, from Metallica to Megadeth, yet the end result stands alone. This isn't any "pigeonhole" band that you can hear and file away. The DBC demand attention but deliver quality minutes for the effort.

Ranging over such ground as child abuse and upper class snobbery, DBC are clearly not playing around. Their attraction lies in their honesty and power. But remember — this record kills brains.

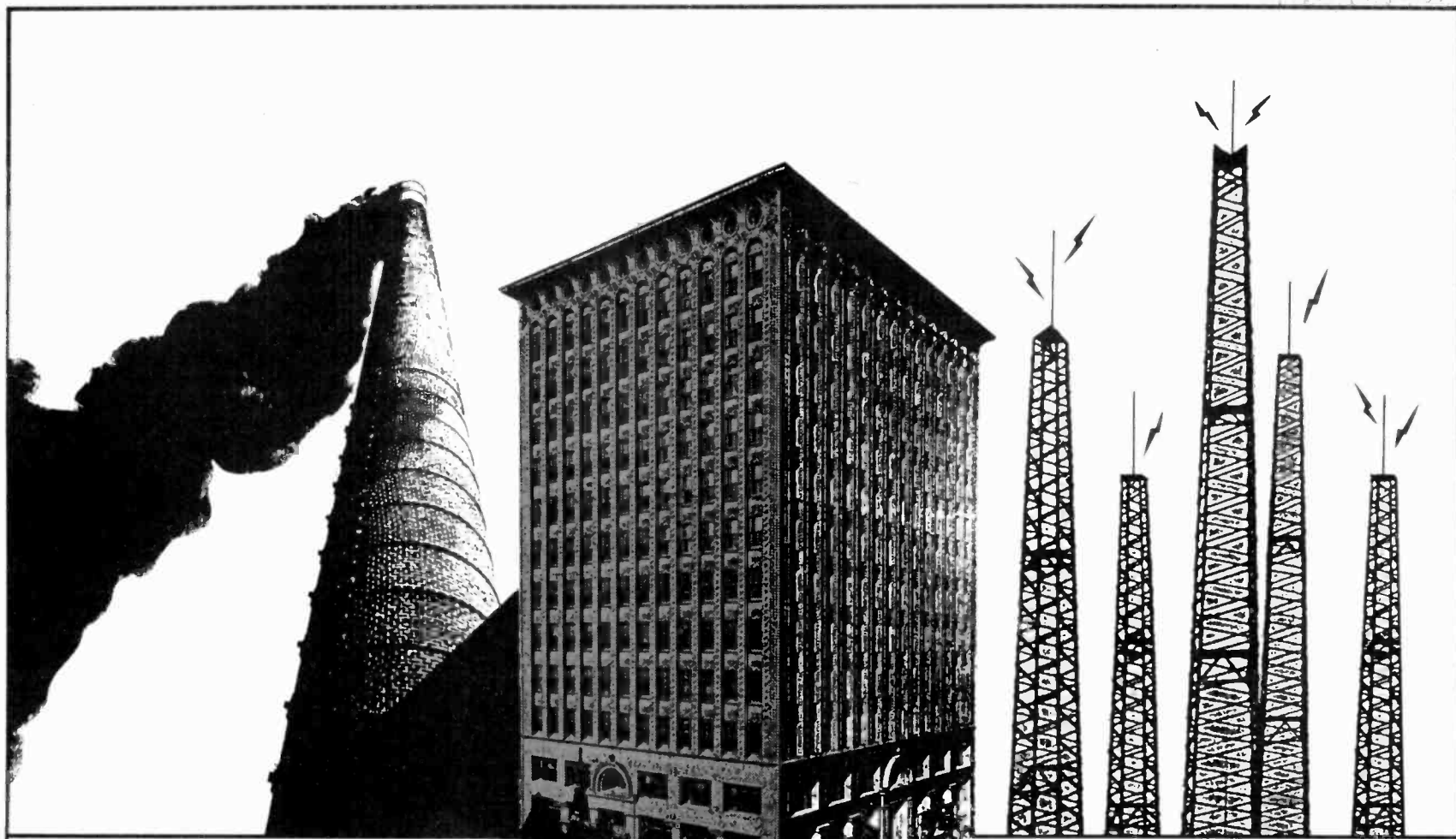


dB's
The Sound Of Music (IRS)
8/87

Rock with a Southern twang, the album contains tracks suited for both AOR and CHR formats.



Janice Dempsey




Chrysalis.

COMING SOON TO YOUR TOWN.
BONNIE HAYES • ICEHOUSE • ARMORED SAINT • PAUL CARRACK • JETHRO TULL

D

With three previous LP's found in the U.S. as imports only, the dB's make their American debut with "The Sound Of Music," their fourth album and first for IRS.

The LP consists of 12 new Peter Holsapple originals and features guest appearances by Benmont Tench (keyboardist for Tom Petty & the Heartbreakers), Syd Straw (Golden Palominos), and Van Dyke Parks.

With the release of "The Sound of Music," the dB's are readying themselves for both a headline tour plus support dates with long-time friends and label-mates R.E.M. Band rehearsals are underway in New Orleans and the band promises bigger and better things, the likes of which they won't yet divulge.



CHICO DeBARGE
(No title as yet) (Motown)
9/87

He's practically the only DeBarge who wasn't a member of the group DeBarge; he made it on his own with his 1986 debut album, which included the Top 15 hit "Talk To Me."

His second album is being produced by a sampling of the best producers of the day: Skip Drinkwater (also producer of "Talk To Me"), Brown Mark (from Prince's Revolution and Mazarati), Mitch McDowell (General Kane), and Vincent Brantley (producer of Klymaxx and New Edition.)



DEF LEPPARD
Hysteria (Mercury/PolyGram)
8/87

Obviously, one of the biggest albums of the year. Twelve songs, 62 minutes, a world tour set to begin in September — and yes, Rick Allen is drumming.

Their last LP, "Pyromania," was released in 1983; it's sold nearly seven million copies.

The first single and video is "Women." Robert "Mutt" Lange produced; the band co-wrote all songs. AOR and CHR.



JORDAN DE LA SIERRA
Valentine Eleven (Global Pacific)
10/87

Valentine Eleven is a psycho-acoustic journey into a new frontier of electro-symphonic pop — eight joyous songs with a

big-world beat. This LP contains five vocal and three instrumental cuts.

One word describes this release — crossover — from AC, AOR, and CHR, to Urban, Jazz and New Age.

Jordan, minimalist keyboard composer, was one of the early pioneers of New Age music with his 1977 release of "Gymnosphere (Song of the Rose)."

JANICE DEMPSEY
Janice Dempsey (Geffen)
9/87

Suitable for Urban, Quiet Storm, and CHR formats. Another artist from the Hush Productions stable of acts, Janice Dempsey sings and writes on her debut Geffen LP of up-and mid-tempo R&B/pop and soulful, heartfelt ballads.

Born in New York City and raised in Bridgeport, CT, Dempsey comes from a diverse musical background that includes gospel choirs as a child, college jazz bands, and stints with jazz greats Clark Terry, George Shearing, and Gerry Mulligan. She's done background session work for Sheena Easton, Anne Murray, and fellow Hush act Melba Moore. Dempsey also wrote a song for the current platinum LP of Hush-mate Freddie Jackson, co-executive producer on her LP.

During her debut album Ms. Dempsey mixes jazz, R&B, and gospel influences to showcase a style uniquely her own.

WILLY DeVILLE
Uptown Lowlife (A&M)
Release Date n/a

Willy DeVille is an artist of significant reputation. As leader of Mink DeVille, his LPs "Cadillac Walk" and "Spanish Stroll" were surrounded by critical acclaim. His latest effort finds him paired with Dire Straits' Mark Knopfler as producer and co-writer of much of the LP's material.

One of the album's potential singles is "Princess Bride," title track from the new summer film.

"Uptown Lowlife" should appeal to AOR and CHR formats alike.

DIABOLICAL
The Real King (RCA)
9/87

Radio Format: Black/Urban
With their debut album on RCA, Diabolical proves why they were the winners of the Annual Rapper's Contest in Philadelphia. Diabolical will be touring to support "The Real King" after the release of their first 12-inch, "No Mission's Impossible" — a take-off of the popular television show's theme. The song was produced by Wayne Cobham; the rest of the album was produced by Taharqa and Tunde-Ra Aleem, the team who produced Dr. Jekyll/Mr. Hyde, Sparky D., and Captain Rock.



TOR DIETRICHSON
Global Village (Global Pacific)
9/87

Multi-percussionist/composer Tor Dietrichson is one of the few virtuosos on both East Indian Tablo drums and various Afro-Cuban percussions. This LP can best be categorized as "World Fusion" or "Third World Jazz."

LP Features such well known artists as Paul Horn, Zakir Hussain, Steve Kindler, Scott Cossu, David Friesen, Joaquin Lieveno and Dallas Smith.

A must for Jazz, AC, AOR, Urban and New Age formats.



DON DIXON
Romeo At Juilliard (Enigma)
9/87

Includes the single "Your Sister Told Me." This new LP captures Dixon's intuitive roots with concise engaging pop-rock, and the best of the British songwriting elite (Nick Lowe, Squeeze, et al.)

A solid AOR/CHR radio base developed from his last release, "Most Of The Girls Like To Dance But Only Some Of The Boys Like To."

DOKKEN
Back For The Attack (Elektra)
9/87

Hugely popular hard-rockers will surely conquer with this one, powered by George Lynch's spectacular guitar work and Don Dokken's vocals. Produced in L.A. by Neil Kernon (who co-produced Dokken's previous set,) it features the key cuts "Stay," "Burning Like A Flame," and "So Many Tears."

The group's brand of melodic metal is now a mainstay of retail's Top Ten, as well as AOR playlists.



DORIAN
(No title as yet) (Total Experience)
Release Date n/a

Dynamic male solo artist Dorian was discovered by Gap Band lead singer Charlie Wilson. Dorian's professional career began in 1979; he has since vocalized with superstars like Zapp, Maze, the Gap Band, and Ray, Goodman and Brown.

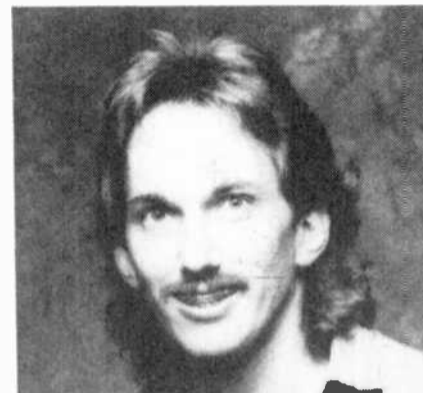
His current single "Madness" is on his forthcoming album. It also features potential singles such as "Betcha Didn't Know That," "Bring Back The Love," and "Miss Lady."

DOUBLE
Three (A&M)
9/87

This album was produced by Double and mixed by Mike Pela, who's currently producing Sade and Fine Young Cannibals.

The maturity and depth of the songwriting in "Captain Of Her Heart" is expanded albumwide in Double's new material.

Double's sound continues to fit perfectly into the CHR, AC, Jazz, and Urban formats that propelled "Captain Of Her Heart" into the top 20.



JERRY DOUGLAS
Changing Channels (MCA/Master Series)
9/87

With his unrestrained and imaginative interpretation of the dobro, Douglas forced critics of new Acoustic Music to listen again before heaping him with accolades.

On "Changing Channels" he is supported by an ensemble of Nashville's most accomplished instrumentalists, including Mark O'Connor and Bela Fleck. Together, they reinterpret the origins and forms of "new grass" into a blend of virtuoso instrumentation indefinable by category, but memorable in its unrestrained joy of playing.

DRIVIN'-N-CRYIN'
Brother Banisters Bandwagon (Island)
Fall '87

Acid folk bordering on the fringes of vintage rock, this electric trio combines a jumpstart recklessness with poignant 80's lyrics.

Lead singer Kevin Kinney evokes fallen rock gods, the Blue Ridge Mountains, grocery stores, love, and life in a homespun collage. Listening to their music is like being grabbed by the collar and having the conscience shaken out of you. Anton Fier (Golden Palominos, Lounge Lizards, etc.) is producing.

Formats: Alternative, AOR.

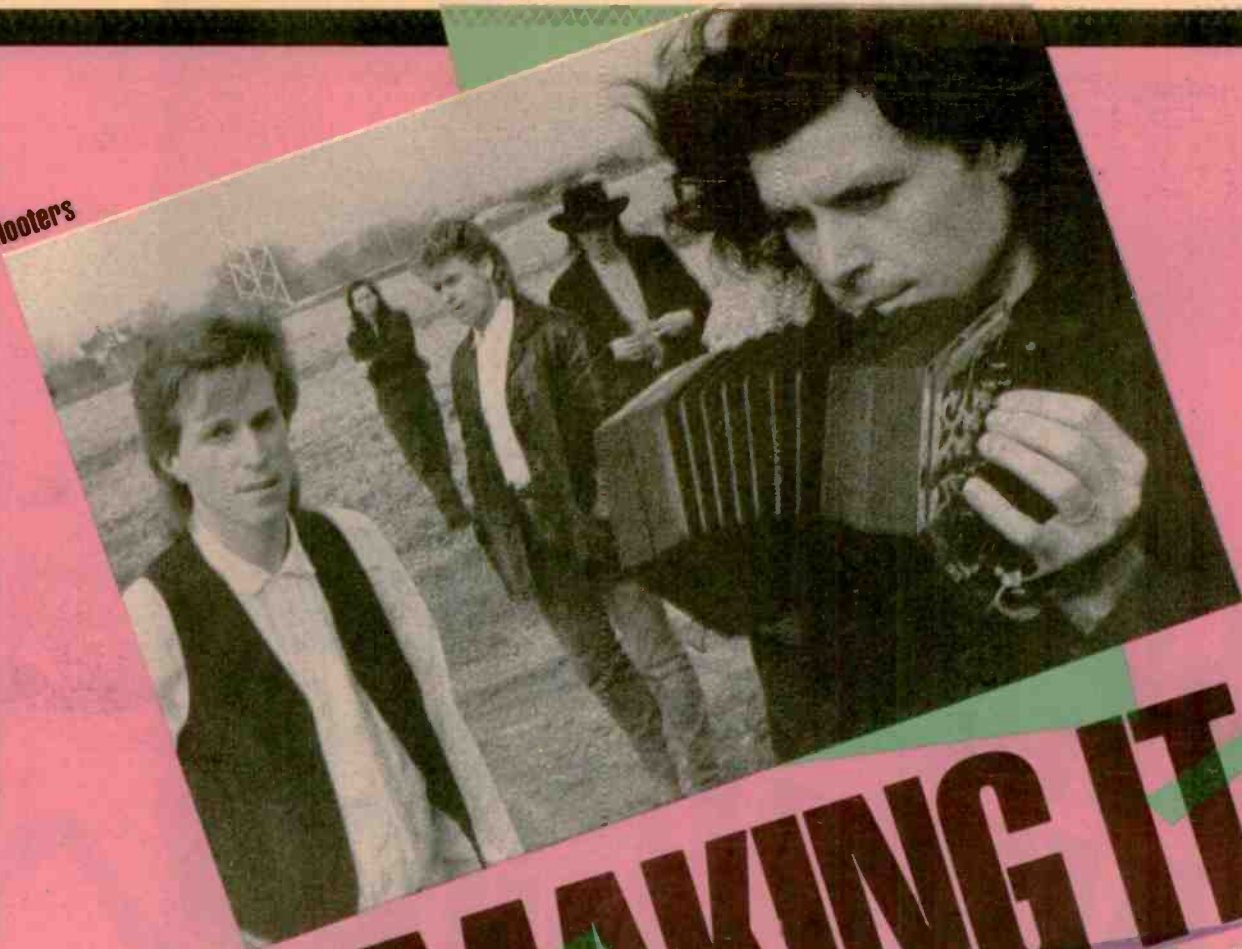


Terence Trent D'Arby

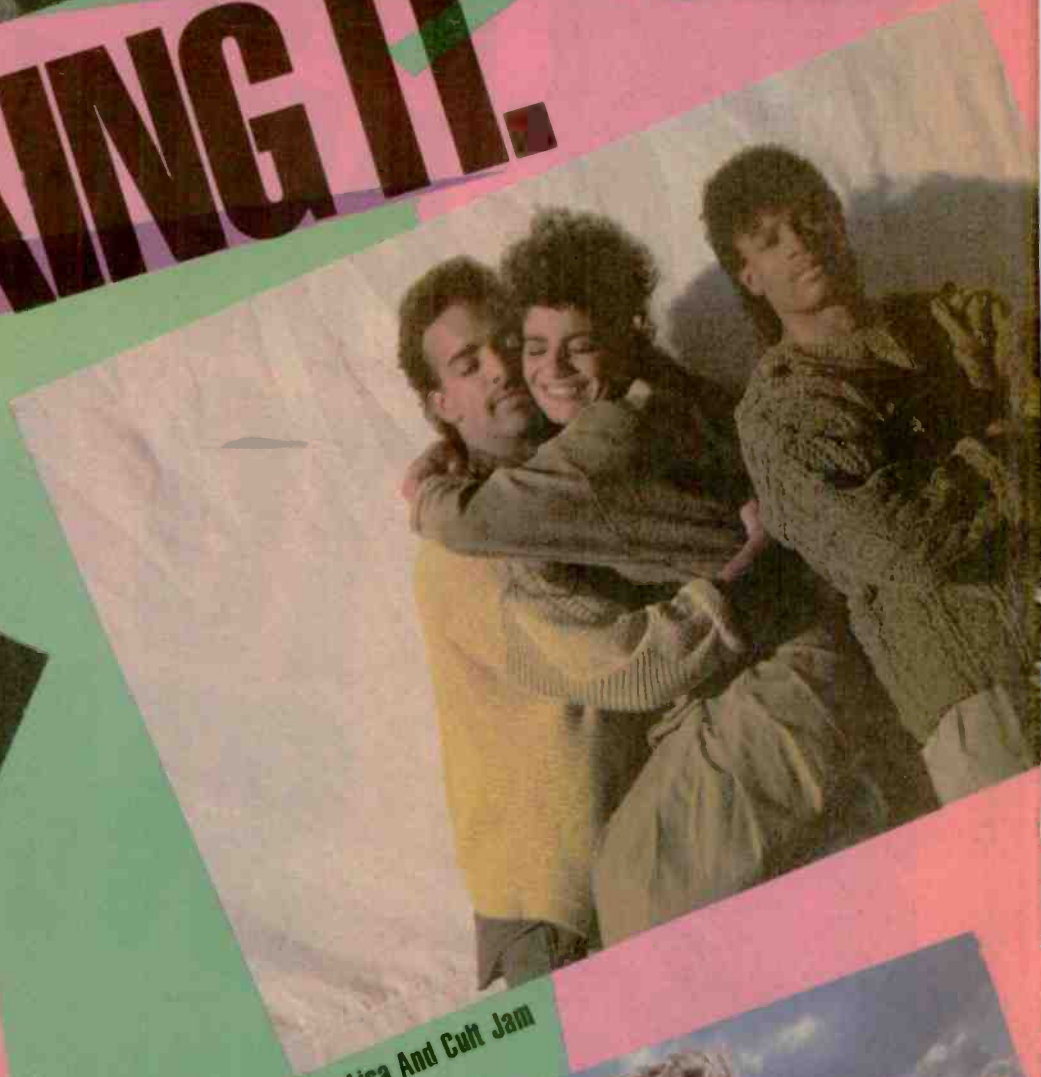
**FROM THE
AIRWAVES
TO THE
STREETS...**

COLUMBIA DELIVERS THE HITS.

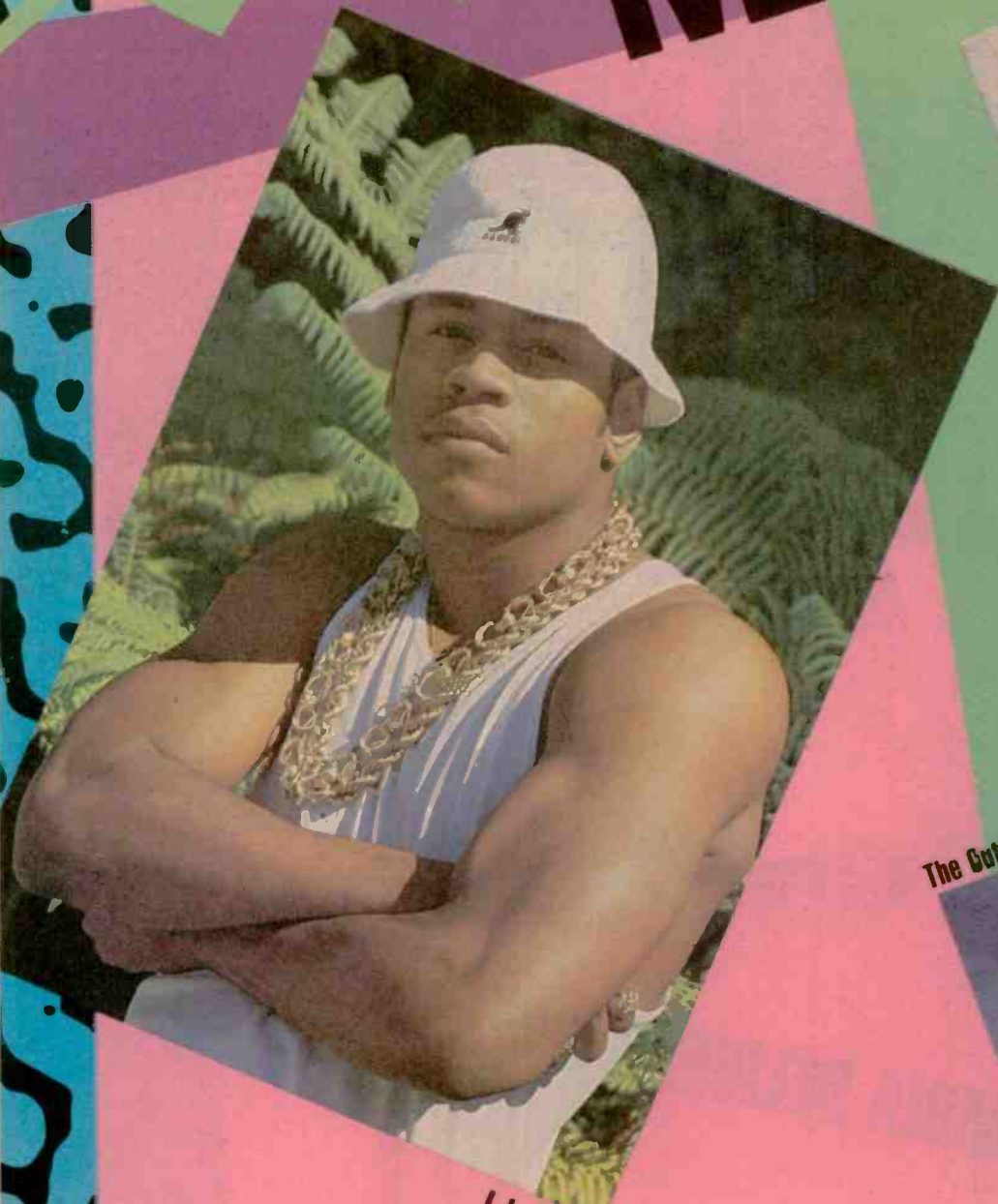
Hooters



MAKING IT.



Lisa Lisa And Cult Jam

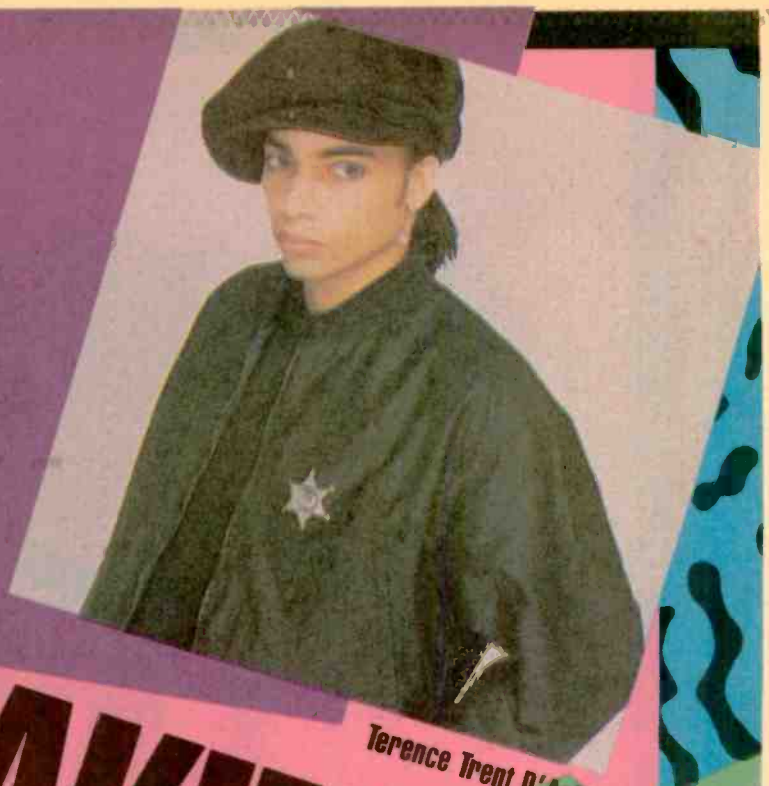


L.L. Cool J *

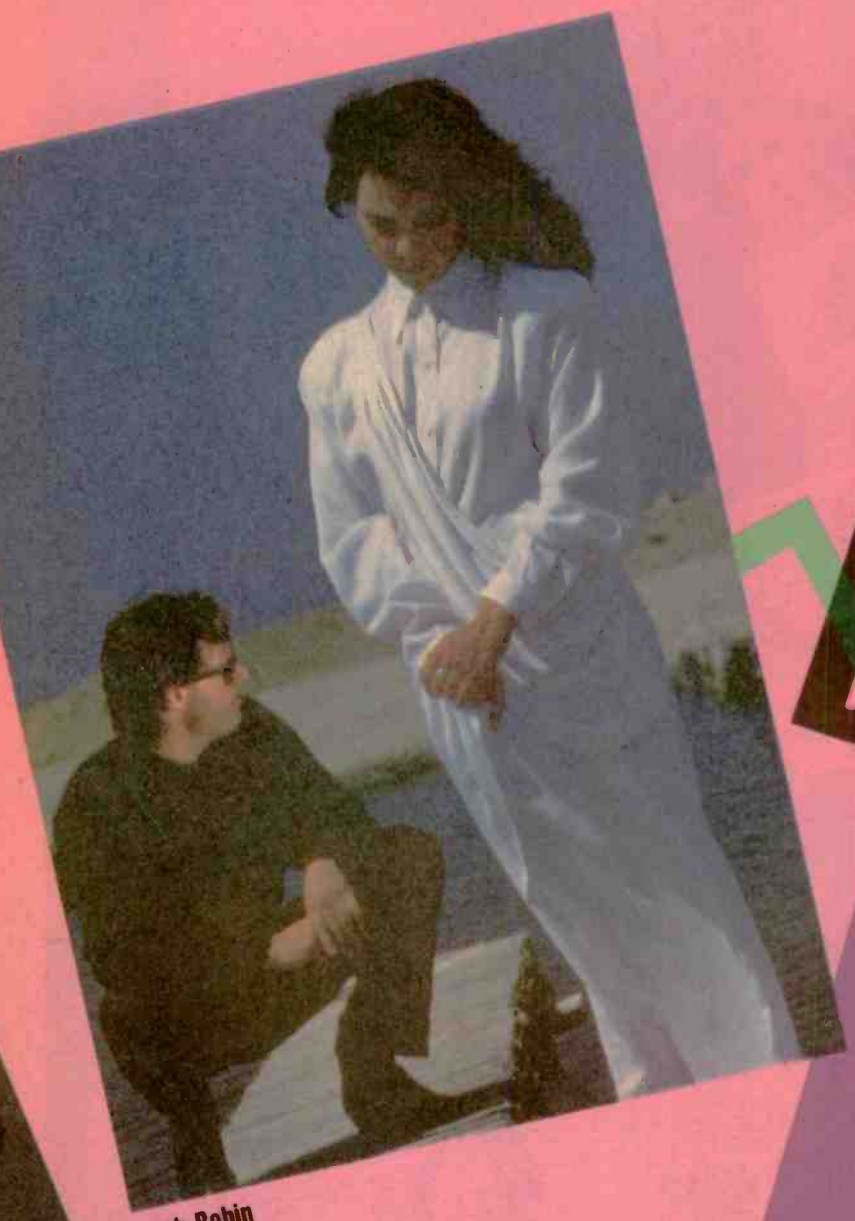
The Getfield



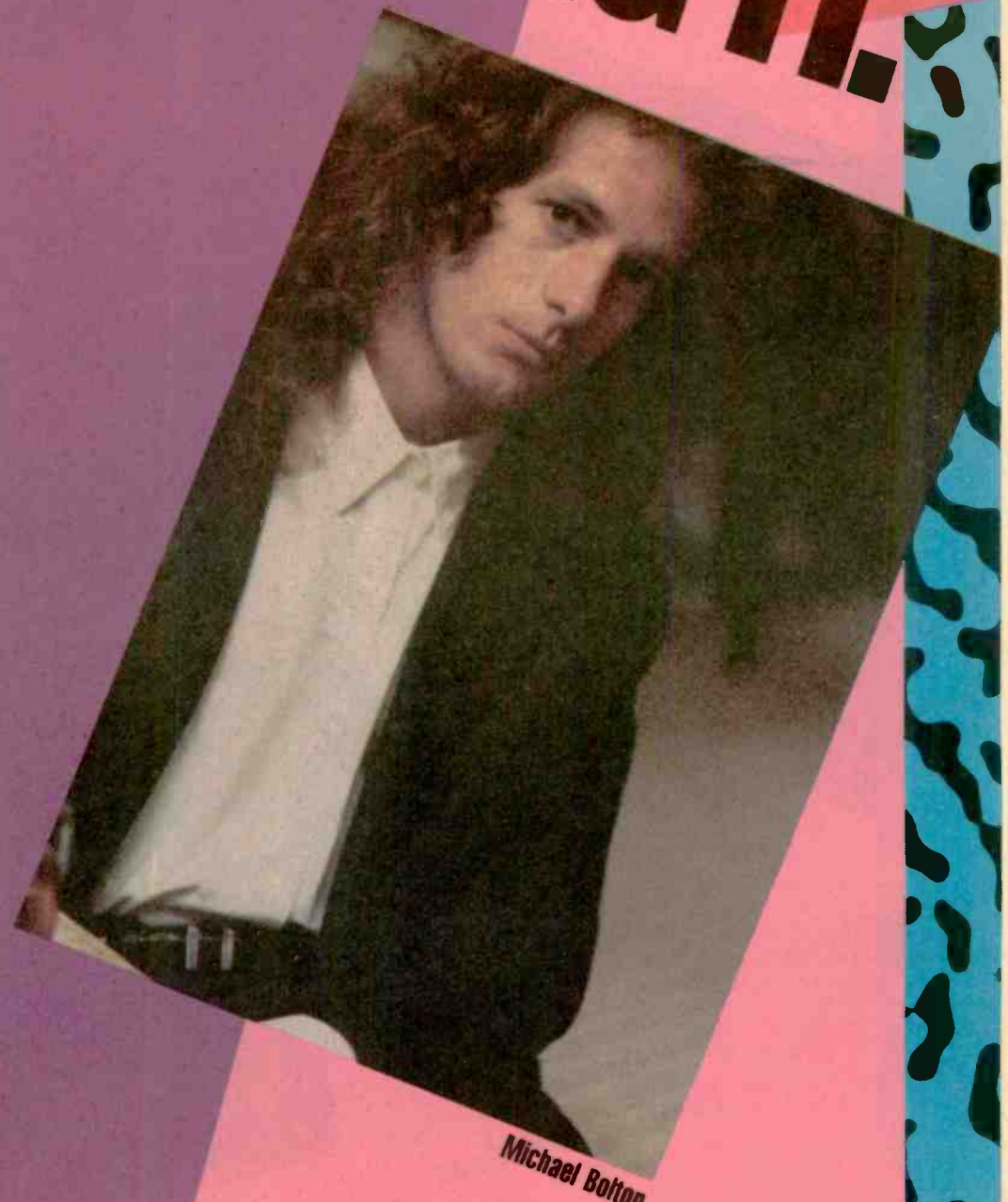
BREAKING IT.



Terence Trent D'Arby



Cock Robin



Michael Bolton

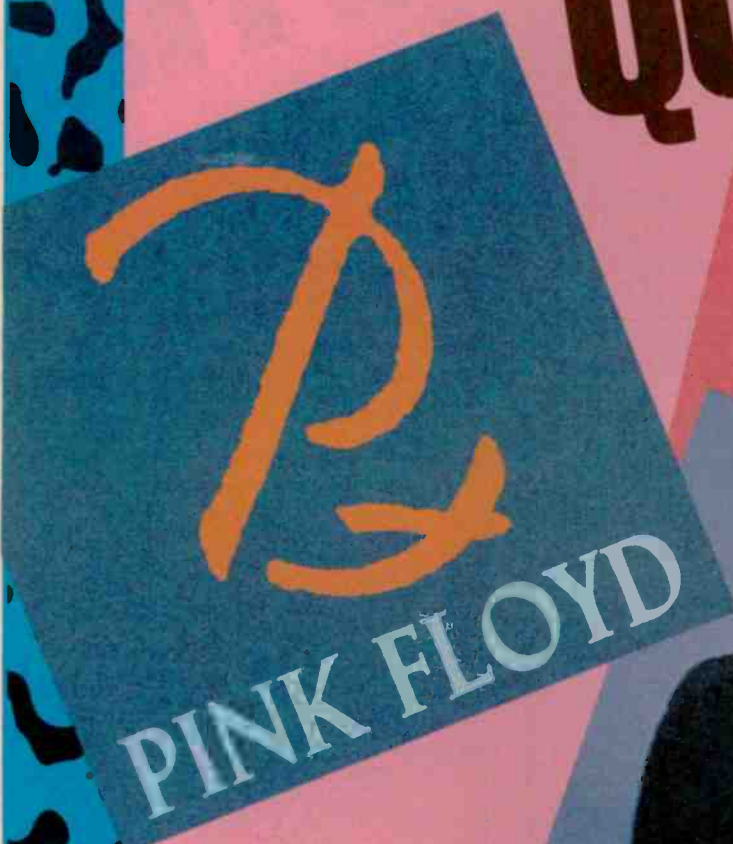


Wendy And Lisa

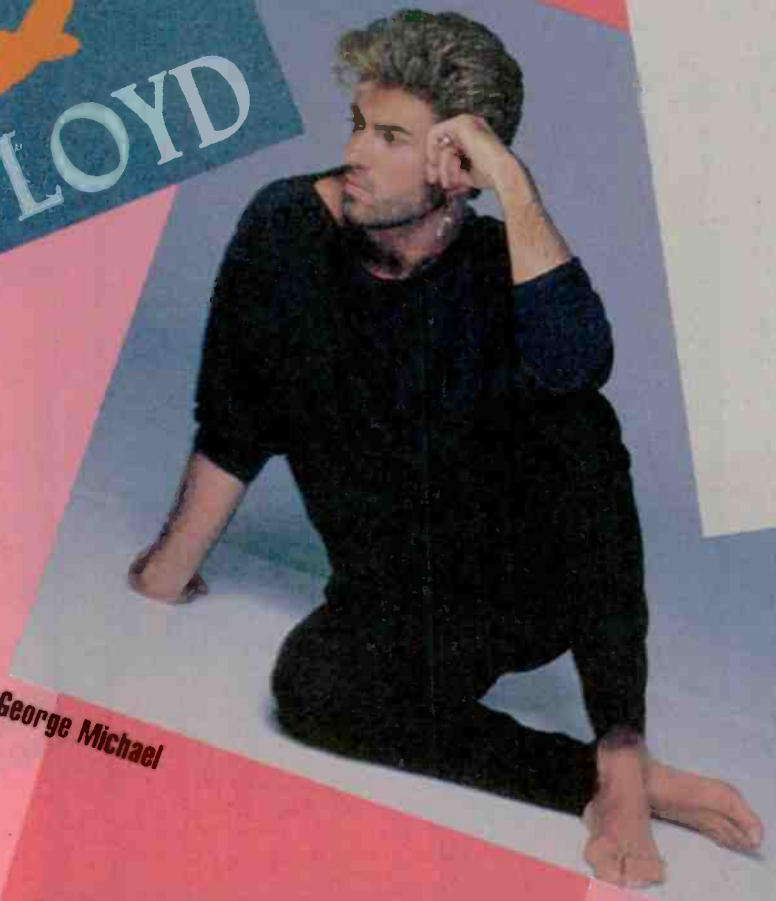


Loverboy

« EARTH-QUAKING IT. »



Mick Jagger

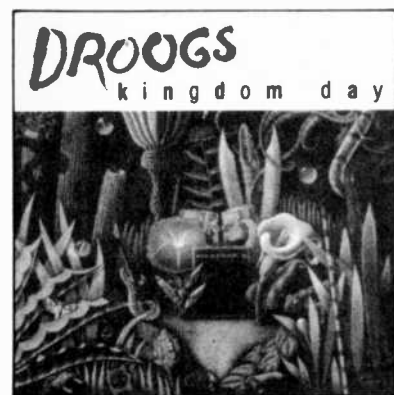


George Michael

**COLUMBIA RECORDS ARTIST DEVELOPMENT.
WE'RE STAKING OUR REPUTATION ON IT.**



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			▲	▲					▲			▲							▲
									▲			▲							▲



DROOGS
Kingdom Day (PVC)
10/87

Powerful roots Amerockana from veteran L.A. garage rockers, sure to go over well (as usual) with college programmers.

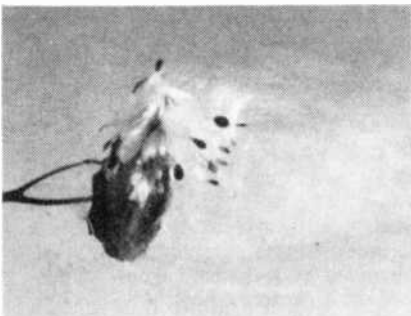
Thanks to regular club touring, and a recording history that stretches back 15 years to the very beginnings of the California punk and psychedelic movements, the Droogs have established a sizeable loyal following; the harder sound of this new release will expand it. "Call Off Your Dogs" was a gift from Peter Case, a song written for the Plimsouls that never made it out of rehearsal.



DUKES OF STRATOSHEAR
Psonic Psunspot (Geffen)
8/87

The amazing Dukes of Stratoshear, who had a successful British debut EP two years ago, release their first American album.

The Dukes play clever rock and roll with a sense of both humor and seriousness via a musical dexterity matched only by pop's "three wise men," XTC. The uncanny resemblance probably springs from having the same line up: Andy Partridge on guitars, Colin Moulding on bass, Barry Andrews on keyboards and Terry Chambers on drums.



DUMPTRUCK
For The Country (Big Time/RCA)
8/87

Radio Formats: AOR/College/Alternative
Featuring songwriter/lead singer/guitarist Seth Tiven, drummer Shawn K. Devlin, singer/guitarist Kevin Salem, and bassist Tom Shad, this Boston-based band caught Big Time's attention after their debut album; "D Is For Dumptruck" bowed to rave reviews and impressive sales figures.

Their second album, "Positively Dumptruck," won the Best Independent album award at the First Annual Boston Music Awards after reaching #4 in *CMJ* and *Rockpool*. "For The Country" was produced by Hugh Jones (Echó and the Bunnymen, the Saints, That Petrol Emotion.)

ADA DYER

Meant To Be (Motown)

9/87

She's gorgeous; she's paid her dues on Broadway (as Stephanie Mills' understudy in "The Wiz"); and is produced by one of the Top 5 most-successful most successful producers in the history of music, James Carmichael.

Carmichael is not the kind of guy who hangs out in front of cameras, with Terry Lewis, Jimmy Jam, or Quincy Jones. Carmichael's back in the studio, deciding what goes into a hit song and hit arrangement. After all, he was the guiding light behind the Commodores and Lionel Richie's incredible successes. And before that, he worked as an arranger for the 1971 youth sensations, the Jackson 5.

Dyer's first single is "I Bet Ya, I'll Let Ya."

KIMBAL DYKES

The Ave. (Music West)

Release Date n/a

The title track on this "neo-classical" pop album is destined to become an instrumental crossover recurrent on AC and CHR. Solidly rooted in classical composition, this virtuoso guitarist/composer has presented a collectable album balanced between solo classics and originals, including two fully-orchestrated ensemble pieces.

Currently a "hit" on most Seattle stations, he is in great demand with rock musicians and Northwest symphony orchestras alike.



EASTERN BLOC

Eastern Bloc (Paradox)

9/87

A definite AOR contender from this powerful and distinctive new band of rock vets. Ivan Kral has written hits for John Waite ("Every Step Of The Way,"), Patti Smith, and most recently David Bowie. He's also been a key member of the Patti Smith, Iggy Pop, and John Waite bands. Drummer Frankie LaRocka has played with most of the biggest names in rock today: Patti Smyth Bryan Adams, Bon Jovi, John Waite, and others. Lead singer Mark Sedgwick fronted U.K. cult faves the Boyfriends, before doing stints with Holly & The Italians, and Toyah.

Every track here is a hit. Their version of "Dancing Barefoot" (previously recorded by Patti Smith) is one of the group's personal favorites.

ELM STREET GROUP

Freddy's Greatest Hits (RIC)

9/87

Get ready all you Freddy Kruger fans! Freddy Kruger and The Elm Street Group are coming to get ya, this time on vinyl! The three "Nightmare On Elm Street" movies are the most successful independent horror films in history! Main character/villain, Freddy Kruger has become a cult hero.

Now fasten your seat belts for "Freddy's Greatest Hits!" An album featuring such dance and macabre favorites as "Monster Mash," "Woolly Bully," "Dance Or Else," and many more. Freddy will be interjecting his personality throughout! It's enough to make your blood boil.

Expect the single, "Do The Freddy," to blast out at you on AOR, CHR, and Alternative radio. Freddy and The Elm Street Group will make you scream out for more.

EQ

EQ (Atlantic)

8/87

Puerto Rican-born, New York City-raised EQ made his Atlantic debut with the R&B hit "Goodbye Love," released in the summer of 1985. Since then, he has been working towards the completion of this eponymous debut album.

One listen to this album proves that a major new voice is about to explode on the



Fetchin' Bones

national pop music scene. EQ's superlative vocal talents are highlighted by the work of several stellar production teams that include such luminaries as Arif Mardin and Ahmet Ertegun.

Including such key tracks as "Let's Make A Move" (the first single), "Every Time I Close My Eyes," and the Gregory Abbott penned "Sticky Situation," "EQ" is an engaging, utterly modern collection and an exhilarating premiere.

PETER ERSKINE

Transition (Passport)

8/87



PETER ERSKINE

Transition (Passport)

8/87

Infamous jazz drummer steps out with his second solo release since his days with Weather Report/Update and Steps Ahead.

"Transition" offers an invigorating blend of traditional and contemporary jazz with great solos from John Abercrombie and Bob Mintzer, among others.

RON ESCHETE

Christmas Impressions

(Bainbridge)

9/87

Holiday jazz suitable for all Jazz and Urban formats.

Ron is sensitive to the traditional; but these new interpretations and acoustic arrangements offer a fresh, intimate approach to these seasonal classics. Eschete's advanced single-note and 7-string work have won him acclaim as a sideman on many major jazz labels; he's also won praise as a solo artist on several LP's, including "Stump Jumper." It was released on Bainbridge Records in July '86 and carried on R&R's Jazz chart for several weeks.

SIMON ESTES

With Love (Mercury/PolyGram)

10/87

This is the pop music debut from one of the world's greatest opera baritones.

Features production by Joe Raposo, who is best known for his musical work with Sesame Street and Broadway productions.

An album dedicated to the Save The Children Foundation in the U.S. — songs include the classics "As Time Goes By," "You'll Never Walk Alone," "Thousands Of Miles" and "Greatest Love Of All."

AC, Easy/Listening.

ESTREM/HOLMQUIST

All-American Jazz (ProJazz)

8/87

Jazz for the more subtle tastes, this disc features the guitar duo of Estrem and Holmquist playing All-American jazz classics.

Recorded with studio drummer Phil Hey, the duo excels at the melodic interpretation of the standards, for a softer listening pleasure.



KEVIN EUBANKS

The Heat Of Heat (GRP)

9/87

Stellar guitarist Eubanks should reach new heights of popularity with this album: it fuses jazz, funk, and pop into a winning program of contemporary jazz and funk-flavored tunes.

George Benson lends his special touch to the project, as co-Producer of the album and composer of one track.

Other highlights include a cover of the Jimmie Jam/Terry Lewis title track, and a stunning duet with bassist Ron Carter on the Miles Davis composition "Nardis."

GIL EVANS

Live At Sweet Basil, Volume 2

(Gramavision)

9/87

Following the great success of "Live At Sweet Basil," bandleader Gil Evans applies his genius once again in this new two-album set, featuring more tunes culled from live performances at the legendary New York club by Evans and his Monday Night Orchestra. The album includes Evans' unique interpretations of works by artists ranging from Jimi Hendrix to Miles Davis.

E

**EXILE****Shelter From The Night (Epic)**

9/87

Exile's exciting, contemporary country sound fits both Country and AC formats. Building on a solid base of self-penned country hits, the group has big plans for their fifth Epic LP. Group members (and BMI award-winning writers) J.P. Pennington and Sonny Lemaire supplied seven songs for "Shelter," including the first single release, "Just One Kiss." Elliot Shenier produced this vinyl effort — his production credits include Bruce Hornsby and the Range.

F

**JON FADDIS & BILLY HARPER
Jon & Billy (Aspen)**

Release Date n/a

Harper and Faddis co-lead a quintet filled with musicality and flaming excitement. Jon Faddis, discovered as a teenager in San Francisco and introduced to the jazz public by Lionel Hampton, is heavily influenced by Dizzy Gillespie. Houston native Billy Harper's powerful tenor voice brings a blend on Sonny Rollins and John Coltrane.

A stellar rhythm section brings its own bright, spirited reputations to the music — Roland Hanna on piano, George Mraz on bass, and Motohiko Hino on drums.

FENTS**The Other Side (Passport)**

9/87

Four-piece original L.A. jazz/rock band were first a hit at their special showcase at the 1983 Chicago NAMM Convention, and have since toured with Allan Holdsworth's I.O.U., and the Steve Morse Band.

Their independent 1984 debut, "First

Offense," was a college radio (and KKGO) favorite picking up additional airplay around the country. Keyboardist Adam Holzman is also a member of Miles Davis' band since 1985.

FIELDS OF THE NEPHILIM**Dawnrazor (Beggars' Banquet/RCA)**

9/87

Radio Format: AOR

Over the past two years, this London-based fivesome has achieved a large cult following, due to the combination of lead singer Carl McCoy's uniquely deep and ominous vocals and what the band refers to as their Clint Eastwood-inspired, western-style, "spaghetti metal."

Already, they've opened a U.K. tour for Gene Loves Jezebel and released two British singles, "Power" and "Preacher Man," the latter of which shot up to #4 in the independent charts this year. The American release of "Dawnrazor" will include one new track, "Blue Water."

**52ND STREET****Something's Going On (MCA)**

10/87

"Tell Me How It Feels" was a top 10 R&B hit for this four-piece, self-contained group. The band wrote all the songs for this LP, produced by Lenny White.

The London-based group has established R&B base, and this release contains select cuts for pop appeal. First release is "I'll Return."

LARRY FLAHIVE**Century City Blues (Sea Breeze)**

9/87

Groovy jazz/blues album for Jazz and possible AC.

Larry Flahive on piano and Jim De Julio on bass are joined by Jeff Hamilton on drums on most tracks. Wayne Boyer adds a beautiful flugelhorn solo on "God Bless The Child." "Down And Out In Century City" is a blues tune that gets the album off to a good start.

FLESH FOR LULU**Postcard From Paradise (Capitol)**

11/87

A new signing from Hughes Music Group, this band's previous work includes the soundtrack from the John Hughes film "Some Kind Of Wonderful." The band has done club tour dates in support of the film and soundtrack.

A great-looking, cool rock group with pop sensibilities that provide them with mass appeal.

The single "Siamese Twist" has hit very big on the U.K. charts.

**ROSIE FLORES****Rosie Flores (WB/Reprise)**

9/87

With the voice of a classic country diva and the unrepentant soul of a rocker Rosie Flores leads the new breed in pure excitement.

Her debut Warner/Reprise project is packed with tunes of words and wisdom that belie her youthful spunk. Produced by Pete Anderson, "Rosie Flores" features Harlan Howard's "God May Forgive You (But I Won't)" and the self-penned "Heart Beats To A Different Drum," and "Heartbreak Train." James Intveld's "Crying Over You" will be the first single.

**SCOTT FOLSOM****Simple Talk (Columbia)**

8/87

Having enjoyed regional success since his early teens, Scott Folsom has put it all together for his debut album release, "Simple Talk."

A careful formulation of good taste in songwriting and dynamics in execution, "Simple Talk" was produced by Phil Chapman (Corey Hart) and Jon Carin, and masters several musical styles while remaining honest in them all.

Featuring the hit single "Listen To Me," "Simple Talk" is just that kind of album that will be speaking to radio and retail for a long time to come.

**FORESTER SISTERS****A Christmas Card (WB)**

8/87

Holiday times are best spent together with the family, and "A Christmas Card" is a sampler from the Forester Family.

Sisters Kathy, June, Kim and Christy share their gifts of delicate, intricate harmonies on such classics as "White Christmas," "The First Noel," "Away In A Manger," "I'll Be Home For Christmas," and "Rockin' Around The Christmas Tree."

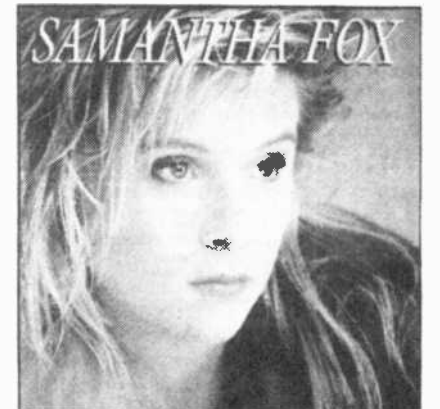
FOSTER & LLOYD**Foster & Lloyd (RCA)**

9/87

Radio Format: Country/AOR

Responsible for such hits as Sweethearts of the Rodeo's top ten, "Since I Found You," Radney Foster and Bill Lloyd met each other on the job (they are staff writers for MTM), and have since pooled their writing and singing abilities to create their debut effort on RCA.

Individually, they have made their mark in the industry as well. Foster is one of Pepsi's "voice of a new generation," with his song "Drive All Night Long." After appearing with several top Nashville bands, Lloyd created his own band, December Boys, in 1985. He has just released a pop/rock album, "Feeling The Elephant," on an independent label, which was a recent CMJ Jackpot pick.

**SAMANTHA FOX****Samantha Fox (Jive/RCA)**

8/87

The certified gold singer, model, and entertainer is back with a Number One hit and her new album, "Samantha Fox."

Wherever it's been released in Europe, Samantha's new single, "Nothing's Gonna Stop Me Now" is in the Top Ten, if it hasn't already hit #1. The catchy euro-groove song was produced by Pete Waterman, who produced Kim Wilde and Bananarama's "Venus."

Featured on "Samantha Fox" will be a cover of the Rolling Stones' "Satisfaction."

**ARETHA FRANKLIN****(No title as yet) (Arista)**

10/87

When Aretha Franklin first returned to her gospel "roots," the result was one of her all-time best-selling albums, "Amazing Grace."

Recorded live in Detroit, the new Aretha album is a collection of personally-selected gospel standards given the treatment that only the Queen of Soul can give them.

Aretha's gospel will appeal to Urban radio, as well as on gospel stations.

CHICO FREEMAN**Tales Of Ellington (Aspen)**

Release date not set

Dedicated to the creative genius of Duke Ellington, this LP contains both Ellington compositions and originals in tribute to him. Freeman's variety of sounds and virtuosity on a range of instruments, including tenor, alto, and soprano saxophones and bass clarinet is stunning.

A young lion from Chicago, his rise to prominence began upon his arrival in New York and subsequent joining of Elvin Jones' band.



Foster
&
Lloyd

B L A C K

» W O N D E R F U L L I F E «



BLACK

A top ten single in England, an extraordinary voice, and a man who calls himself Black add up to one of the most eagerly anticipated debut albums in memory.

The first single:

“Wonderful Life” (AM 2969)

Produced by Dave Dix



▲								▲									▲
		▲		▲				▲			▲			▲			▲

F

FULL FORCE

Guess Who's Coming To The Crib (Columbia)
10/87

The incredible producers/artists/writers from Brooklyn, New York are riding the crest of a #1 single hit single from their prodigy Lisa Lisa and Cult Jam, "Head To Toe."

The Full Force band is ready to release their 3rd Columbia LP, "Guess Who's Coming To The Crib." The music is funk, rock, urban and hot. Look for cross-over smash hits from Paul Anthony, B-Fine, "Bow Legged" Lou, Curt-T-T, Shy Shy and Baby Gerry: Full Force.

G



GABRIELLA

Just Call Me Gabby (Total Experience)

Release date not set

Total Experience's hottest new female artist is 19-year-old Gabriella — a multi-talented act originally hailing from Tyler, Texas, who made her professional singing debut at age 15.

Gabriella's forthcoming LP was produced by Lonnie Simmons, Jimmy Hamilton, and Ted Rabb, and contains a variety of exciting musical styles.

Four of the selections are "Can You Feel It," "Bottom Line," her current single "Prove It," and "Emotions."

HAL GALPER

Naturally (Aspen)

Release date not set

Trio standards balanced with jazz classics and originals composed by Duke Ellington, Ronnell Bright, Randy Weston and Nat Adderly.

Galper has played in bands led by Cannonball, Chet Baker, Art Blakey, Donald Byrd and Bobby Hutcherson.

"Naturally" is a spotlight example of Hal's spontaneous brilliance, along with the reciprocal Rufus Reid on bass and Victor Lewis on drums.

This joyfully swinging album with 'live' performances should be well received by Jazz radio and fans alike.



GAME THEORY

Lolita Nation (Enigma)

9/87

"Lolita Nation" is the third album from Game Theory, again produced by Mitch Easter.

"Lolita Nation" features some of lead vocalist/guitarist Scott Miller's best songs ever, combining flawless pop intuition with ingenious rock dynamics.

The band's "Real Nighttime" and "The Big Shot Chronicles" established them as college/alternative radio darlings, though their real audience lies in AOR. "Erica's Word" laid the base for further commercial radio breakthroughs.

"Lolita Nation" is a double album release that allows the artistry of Miller and Co. to really show their creative colors while still producing a brace of high-sheen rock gems.

GAP BAND

Straight From The Heart (Total Experience)

9/87

The boys from Tulsa, who got up early in the morning to drop the bomb on the world with their outstanding sound, will be coming out real soon with their very first unnumbered album.

Some Mighty Gap Band cuts to look forward to on this LP are "Come And Dance," "Straight From The Heart," "You Told Me That," "That's It, I Quit," and "All The Way."



CRYSTAL GAYLE

"A Christmas Card" (WB)

9/87

All of the classics of the season — "White Christmas," "Oh Holy Night," "Winter Wonderland," "I'll Be Home For Christmas," "Have Yourself A Merry Little Christmas," "Rudolph The Red-Nosed Reindeer," "Little Drummer Boy," "The Christmas Song," "Jingle Bells," "Silver Bells," "Silent Night."

The beautiful cover portrait makes a nice holiday decoration as well.

ALMIGHTY KAY GEE

My Record Is Hot (B Boy)

8/87

"My Record Is Hot," the first solo EP from Almighty Kay Gee (aka Kenneth Crump), formerly of the seminal hip-hop crew the Cold Crush Brothers. The EP features four cuts: "My Record Is Hot," "When No One Cared," "She's A Dog," and "Big Beat."

As a lead vocalist with the Cold Crush, Kay Gee helped define the sound that is hip-hop today. Between 1980-86, the crew released four singles that are today considered classics, plus a compilation work.



GENE LOVES JEZEBEL

Vagabond (Geffen)

10/87

Gene Loves Jezebel, one of the most effective live bands from the U.K., are noted for the unique vocal harmonies of identical twins Michael and J. Aston, backed by a driving three-piece rock band.

Having already scored substantial successes in the British independent music scene, the group will be focusing on the U.S. market with their second album, which was produced by Jimmy Iovine and Peter Walsh.



Fields Of The Nephilim



GARRY GLENN

Feels Good To Feel Good (Motown)

8/87

In 1986 Garry Glenn found three of his songs in the top 40 at once — "Rapture," performed by Anita Baker; "Heaven In Your Arms," by R.J.'s Latest Arrival; and "Flame Of Love," performed by Jean Carne. His first taste of success, which steered him away from a gospel background, was the Dramatics' version of his song, "Sing and Dance Your Troubles Away" in 1977.

"Feels Good To Feel Good," cut in a two-month period between his road gigs as Anita Baker's keyboardist, is the debut solo album for this noted writer/performer/arranger. This album is a monumental bit of R&B crossover brilliance, ranging from the gruffly sensual to the silky smooth.



GOLDEN VOYAGE

The Golden Voyage Series 1-5 (Golden Voyage)

8/87

The Golden Voyage Music Series is an extraordinary experience. Transcending the boundaries of traditional music, it has been designed to create a state of tranquility and relaxation.

Created by the award-winning writing and composing team of Robert Bearn and Ron Dexter, who left behind the commercial world of Broadway shows, television productions, and world tours. They have pioneered the New Age holistic movement with The Golden Voyage concept.

The result in these albums encompass the purest sounds of nature, delicately woven with classical guitars, flutes, French horns, piano, strings, vibraphones, and synthesizers. A galactic exploration of the mind, body and soul which represents a

totally new concept in the use of stereophonic S-O-U-N-D frequencies.

New Age, and Alternative stations will find the celestial rharmonics, sounds, and sensations wonderfully appealing.

EDDIE GOMEZ

Downstretch (Aspen)

Release date not set

Phenomenal bassist Eddie Gomez sparked and warmed the Bill Evans Trio for more than a decade with unusual splendor. His music is steeped with lines played remarkably like a horn.

Eddie's work on the bowed bass reveals his classical predilections and abilities. His cohort Elliot Zigmond is the imaginative percussionist, on piano tracks is the sensitive Takerhero Honda.

"Downstretch" will attract both Jazz and Classical audiences.



GRAPES OF WRATH

Treehouse (Capitol)

9/87

Originally signed to Nettwerk Productions, this three-piece band appeals to commercial AOR and college/alternative radio. Musical influences include R.E.M., The Byrds, and various folk artists. Tom Cochrane produced the album, which features the single "Peace Of Mind."

Possible tour dates in late fall; and a showcase is being planned for the Los Angeles market in September.



DOBIE GRAY

(No title as yet) (Capitol)

10/87

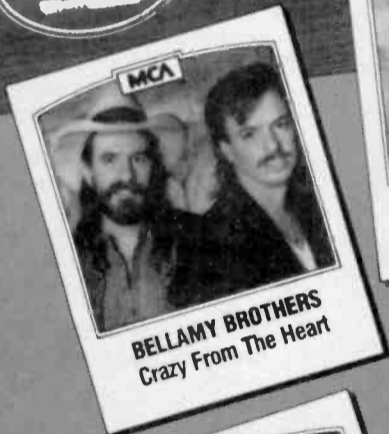
The warm-voiced Gray recorded his earliest hit songs in Nashville, the two biggest being "Drift Away" and "Loving Arms."

For his second Capitol LP, Gray has enlisted the aid of renowned country-hit producer Larry Butler, best known for his

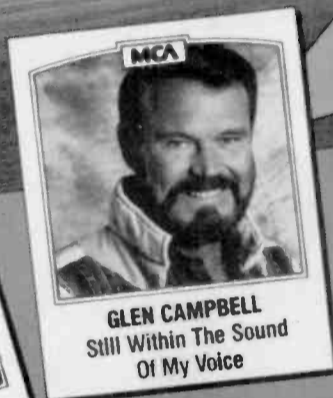
THE WINNING TEAM - RADIO AND MCA RECORDS!

FEATURING

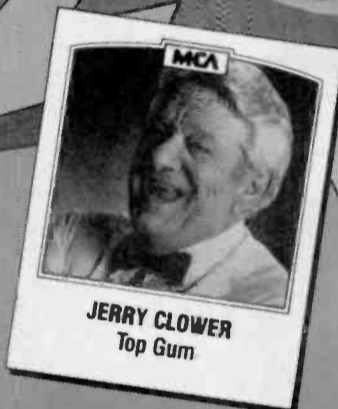
OUR
ALL STAR
LINE
UP



BELLAMY BROTHERS
Crazy From The Heart



GLEN CAMPBELL
Still Within The Sound
Of My Voice



JERRY CLOWER
Top Gum



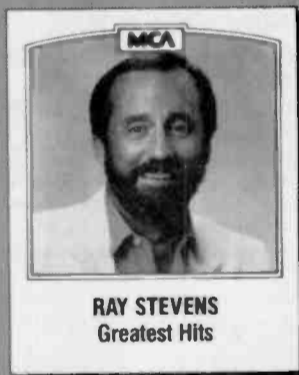
REBA McENTIRE
Last One To Know



OAK RIDGE BOYS
Heartbeat



JOHN SCHNEIDER
Greatest Hits



RAY STEVENS
Greatest Hits



GEORGE STRAIT
Greatest Hits Vol. II



STEVE WARINER
Greatest Hits

PLUS A "GRAND SLAM"
FROM OUR **MASTER SERIES**



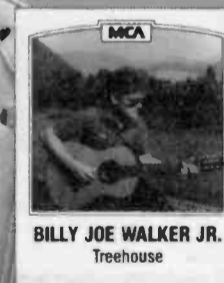
JERRY DOUGLAS
Changing Channels



ALBERT LEE
Gagged But Bound

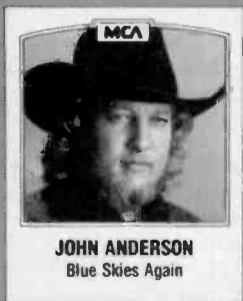


UTLEY/GREENIDGE
Jubilee

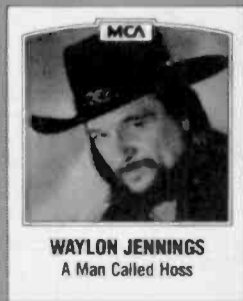


BILLY JOE WALKER JR.
Treehouse

AND IN THE BATTER'S
BOX FOR OCTOBER



JOHN ANDERSON
Blue Skies Again



WAYLON JENNINGS
A Man Called Hoss

**MCA RECORDS
NASHVILLE**

THE WINNING STREAK CONTINUES...

G

previous work with superstar Kenny Rogers.

The new LP is a solid collection of romantic country songs — from ballads to mid-up-tempo numbers — with a few "standards" such as "Love Letters" interspersed among new songs.

HAZE GREENFIELD**All About You (Aspen)**

Release date not set

Spirited mainstream package with creative originals for this debut album.

Haze Greenfield is a leader, a strong composer, and talented young saxophonist strongly influenced by Jaki Byard. He started playing piano at age 5, switched to drums at age 10, and by age 15, was studying saxophone with Ethan Sloan. Later moved to Boston to attend Berklee College of Music, and the New England Conservatory of Music. At age 21 he was in New York.

Haze has assembled a group of outstanding musicians. Tom Harrell, whose unique lyricism complements Haze's spirited alto, and Ray Drummond, whose choice of notes, decisive drive and beat along with Newman Baker's swinging polyphythmical patterns set up a strong foundation. The result is innovation rather than imitation.

MAX GROOVE**Center Of Gravity (Optimism)**

9/87

A hot modern fusion sound with a slick urban edge by keyboardist Max Groove.

Perfect for Jazz, Quiet Storm and Urban formats.

GUADALCANAL DIARY**2 x 4 (Elektra)**

9/87

One of Georgia's finest returns with third Elektra LP, produced by Don Dixon (of R.E.M./Smithereens fame).

Expect immediate college and progressive support for tracks like "Litany," "Get Over It," and "Things Fall Apart."

Retail action follows the Diary on their non-stop touring schedule — catch 'em if you can!

Gūng~hō

**GUNG HO****(No title as yet) (Magnet/Motown)**

10/87

Gung Ho is an ultra-contemporary rock group, but it's not a bunch of rock musicians. In fact, it's more a thought process which involves musicians (not necessarily the Gung Ho members) performing the musical chores according to the direction of the Gung Ho members, Yoko (not Ono), and two former members of the Boomtown Rats, Johnny Fingers and Simon Crowe.

Crowe and Fingers produced the album with Bob Clearmountain, who is famous for his work with Bruce Springsteen and the Pretenders.

GWEN GUTHRIE**(No title as yet)****(Polydor/PolyGram)**

10/87

Guthrie finally enjoyed a big hit record with last year's "Ain't Nothin' Goin' On But The Rent," following it up with "Outside In The Rain" and "Close To You" — all from her



Polydor debut LP, "Good To Go Lover."

Based on last year's track record, the new album is widely anticipated for crossover hit potential. Lead single: "Can't Love You Tonight." Urban, Dance, CHR.

H

**MERLE HAGGARD & WILLIE NELSON****Seashores Of Old Mexico (Epic)**

9/87

This long-awaited follow-up to "Pancho And Lefty's" platinum success is most definitely suited for Country formats.

The two veterans co-produced the LP, which contains four Haggard-penned tunes, Nelson's "Why Do I Have To Choose" and a new David Lynn Jones ("Living In The Promised Land") song, "When Times Were Good."

"Shotgun And A Pistol," reminiscent of "Pancho And Lefty," is sure to get radio play as an album track.

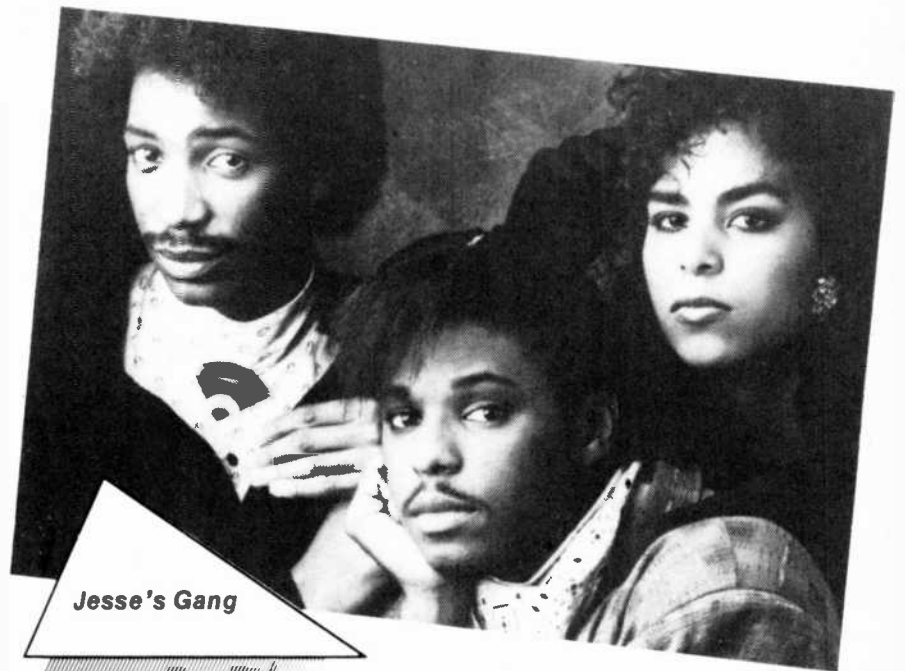
**JENNIFER HALL****Fortune And Men's Eyes (WB)**

9/87

The distinctive British vocalist and songwriter was born to the breed, as the saying goes. The daughter of famed actress Leslie Caron, Jennifer Hall has instilled a dramatic element into her music which sets it apart from the competition. Her emotional, breathy delivery is effective, but it's her material (all original) and Alan Tarney's sympathetically adventurous production which most strongly characterize the record.

"Ice Cream Days" is a moody tune with a strong chorus, "Danger Men At Work" is whimsical, bent dance music, "Cat Walking" builds up a good head of steam, and "Atlas" is a languid, modernistic ballad.

Imagine, if you will, a striking combination of Sade's sultriness and Kate Bush's provocative style and you've journeyed musically into "Fortune And Men's Eyes." As such journeys go, it's an auspicious one.



Jesse's Gang

**HERBIE HANCOCK****(No title as yet) (Columbia)**

10/87

Herbie Hancock has always been an artist who symbolized innovation and creativity and 1987 is no exception.

Herbie Hancock now takes a very different direction for his upcoming album. To say it is not a jazz record would be an understatement. Herbie has combined forces with bassist Bootsy Collins (Funkadelic) and vocalist Sugarfoot (Ohio Players) to produce the most street-oriented record he has ever done.

Look for major action at Urban radio and in the clubs.

ROLAND HANNA**Glove (Aspen)**

Release date not set

Tasty American standards are the bill of fare for this Hanna Trio offering. Includes "I Love You" and "Love For Sale" by Cole Porter, Gershwin's "Love Walked In" and "Lovers" by Rogers and Hart.

After studying at Eastman and Julliard, he began his esteemed career with Benny Goodman and Charles Mingus. Accompanied by the able stylings of George Mraz on bass and Motohiko Hino on drums.

**MICHAEL HARRISON****In Flight (Fortuna)**

8/87

Tracks suited for Classical, New Age, AC and Jazz formats.

A collection of solo acoustic piano pieces played on a Hamburg/Steinberg, two performed in the unique 'just intonation' tuning.

Michael Harrison is a favored protege of LaMonte Young, and has composed for a broad arts spectrum: dance, theater, video,

and film. Michael's success lies in his ability to balance a strong drive to remold the keyboard's acoustic potential and a profound appreciation for the grace and beauty of simple melody.

Harrison has won numerous awards, including two Lorraine Close Awards in Music Composition, and three Dia Art Foundation residencies in New York.

The title cut of "In Flight" was featured on the Windham Hill Piano Sampler (1985).

HARRISON/BLANCHARD**Crystal Stair (Columbia)**

9/87

From New Orleans in the tradition of the Marsalis brothers, Donald Harrison and Terrence Blanchard are one of the hottest duos in jazz today.

After working with Art Blakey's Jazz Messengers, Donald and Terrence created two highly acclaimed traditional jazz LPs on an independent label.

Their first Columbia LP, "Nascence," was very well received at jazz radio and in the press.

**LISA HARTMAN****'Til My Heart Stops (Atlantic)**

8/87

Lisa Hartman made history as the first primetime star to be killed off in the spring and "reincarnated" in the fall — after "Knots Landing's" producers received a slew of mail objecting to the murder of Ciji Dunne. Such an extraordinary occurrence did not prevent the Texas-born singer/actress from eventually exiting the show in order to concentrate on her singing career.

"'Til My Heart Stops," her Atlantic debut, offers much evidence that hers was the right decision. Recorded in Los Angeles and produced by Bill Wray, this superb collection of pop/rock tunes makes a splendid showcase for Lisa's emotive voice and performing savvy.

She is supported by some of the finest musicians in the business, including Michael Landau, Manu Katche, Timothy B. Schmit, and Waddy Wachtel.

Among the many highlights are the infectious ballad "I Don't Need Love" and the rocker "Tempt Me (If You Want To)."

Grammy Award Winning Vocalist

DIANE SCHUUR & THE COUNT BASIE ORCHESTRA

"A vocalist of unusual warmth and power...a scat improviser of considerable prowess"

...N.Y. Times

"...a superior...stylist with a hearty and soulful delivery..."

...Washington Post

"Schuur has one of the most powerful and versatile voices to come along in years"

...Jazziz

"Her voice is full of subtle, sometimes pointed nuances of intonation."

...downbeat

...The next great Jazz singer

...As seen on ABC 20/20

"She has the most passion and pathos of any singer since Ella Fitzgerald and Sarah Vaughan."

...Stan Getz



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RICHIE HAVENS
Simple Things (RBI)
8/87

"Simple Things" from Richie Havens is destined to become one of this year's most important breakthrough records! It is a major new multi-format release by this veteran performer and symbol of Woodstock generation.

"Simple Things" has all the mellowness that Richie's fans have come to know and love, but it also has all the bite and passion that will win over a whole new generation of fans! Tracks well suited for CHR, AC, Urban Contemporary, and Dance radio.

BONNIE HAYES
Bonnie Hayes (Chrysalis)
8/87

This San Francisco-based singer/songwriter garnered herself a large West Coast press and fan following with two previously released albums on indie labels.

On her self-titled, major label debut, Hayes should have no trouble expanding that following across the country due to her intense, passionate songwriting and striking vocals.

Bonnie Hayes will soon be playing to a large group of those potential fans when she opens a number of dates for Huey Lewis & The News beginning in August.

JON HAZILLA
Chicplacity (Cadence)
10/87

A Jazz trio date with Hazilla on drums, John Hicks on piano, and bassist Ray Drummond.



HEAVY D. & THE BOYZ
Living Large (MCA)
9/87

Thanks to their '86 rap hit, "Mr. Big Stuff" and their current Fresh Fest Tour '87, Heavy & The Boyz have been winning fans coast-to-coast.

Heavy D., G. Whiz, T-Roy, and DJ Eddie F call themselves "America's clean-cut rap group." Their most recent "hip-hop" hit, "Chunky But Funky," has satisfied their adoring fans — but watch out for "Don't You Know," a soulful ballad which proves their talent goes beyond the rap map they've laid out for themselves.



MICHAEL HEDGES
Live From The Double Planet (Windham Hill)
8/87

Hedges has previously released both acoustic instrumental albums and a vocal album, but concert-goers have thus far had the most accurate view of his vivid, compelling style.

This concert set showcases this balance of evocative instrumentals and lively vocal works, along with some surprising solo interpretations of pop and rock classics by the Beatles, Dylan and Prince.

Promotion will target AOR, AC, and modern instrumental formats.

HELIX
Wild In The Streets (Capitol)
8/87

This is Helix's fourth album on Capitol Records. The five-man power rock outfit has been steadily expanding their Canadian gold and platinum status into the U.S.

This album brings back the harder sound of Helix's earlier work: it features several blues-influenced rockers. This AOR-appeal album was produced by Mike Stone, famous for his work with Queen, Journey, Asia, and Whitesnake. Two tracks were produced by Neil Keanon.



SCOTT HENDERSON
Dr. Hee (Passport)
8/87

Electric guitarist Henderson quickly emerged as the critics' favorite with his 1986 debut, "Spears," and is known around L.A. as the "player's player."

Much anticipated follow-up continues to satisfy with intelligent compositions and knock-out solos. Look for Scott on the road and in the studio with Joe Zawinul's Weather Update.



HEROES
Here We Are (RCA)
8/87

Radio Format: CHR/AOR
The rock/pop sound of Heroes is a sophisticated and artful blend of horns, synths and vocals and the culmination of seven-year Wang Chung drummer-turned-vocalist Darren Costin, guitarist Michael Casswell, drummer Chuck Sabo and keyboardist Marshall.

Abandoning his drum set to expand on a much-desired rock and roll format, Costin wrote or co-wrote most of the songs on the band's debut release (some with Wang Chung's Nick Feldman).

The album was produced by Richard Burgess (King, Spandau Ballet) and Brian Malouf (Starship, Peter Wolf).

GEORGE HIGHFILL
Waitin' Up



GEORGE HIGHFILL
Waitin' Up (WB)
8/87

Nicknamed "The Saddest Cowboy," Oklahoman George Highfill sings real country music about lovers, losers, honky tonks and hard times.

An accomplished songwriter and session player, he wrote six of the ten cuts on his debut "Waitin' Up."

Produced by revivalist Pete Anderson, (Dwight Yoakam,) "Waitin' Up" truly reflects the talents of a singer/songwriter whose roots are planted firmly in America's heartland.



PETER HIMMELMAN
Gematria (Island)
Fall '87

"This Father's Day," Himmelman's first Island LP, was originally recorded at an 8-track studio.

The industry and the public really became aware of him when the independently-produced "Eleventh Confession" video made regular rotation at MTV.

"Gematria," Himmelman's second self-produced LP, will further expand his success. Formats: AOR, CHR, and AC.

HIRAX
Not Dead Yet (Metal Blade)
9/87



RUSSELL HITCHCOCK
(No title as yet) (Arista)
10/87

Few voices have been as recognized since the start of this decade, or have launched as many hits, as the voice of Russell Hitchcock.

Russell temporarily steps out of Air Supply and goes it alone with his first solo outing. As part of Air Supply, he shared in the extraordinary success of the top pop group with seven consecutive singles in the top 5 and four consecutive platinum LPs.

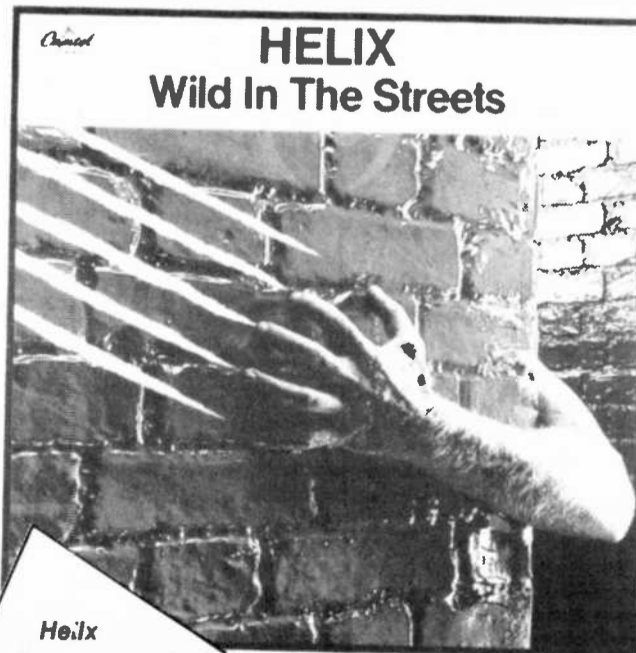
His debut solo album contains a collection of songs that are sure to appeal to both CHR and AC.

ROGER HODGSON
Hai Hai (A&M)
9/87

Roger is joined by major players like Toto drummer, Jeff Porcaro, Nathan East, bassist for Phil Collins, Sting's drummer Omar Hakim, and Robbie Buchanan on synths.

Co-founder of supergroup Supertramp, Roger was the vocalist and writer for most of their popular songs including "Dreamer," "Logical Song," and "Take The Long Way Home."

All of the album's selections are written by Roger.



WHERE ITS ALWAYS
IN THE GROOVES
MERCURY/POLYGRAM



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MAPLE STREET MEMORIES

THE STATLERS WANT TO TAKE YOU HOME. HOME TO MAPLE STREET AND THE TIMES OF YOUR LIVES. THE FIRST SINGLE, "I'LL BE THE ONE" IS TEARING UP THE MARKET, AND THE ALBUM WILL TUG AT YOUR HEART. THE MOST AWARDED GROUP IN COUNTRY MUSIC RECALLS THEIR YOUNGER DAYS, THEIR FAVORITE SONGS AND THEIR FAVORITE MEMORIES. ONCE AGAIN, THE GUYS FROM STAUNTON HAVE GONE IN THE STUDIO AND COME OUT WITH PURE GOLD. GO HOME WITH THE STATLERS, FOR SOME MAPLE STREET MEMORIES.



Produced By: Jerry Kennedy

JOE KENYON

HYMNE

"HYMNE" IS ONE OF THE TOP REQUESTED SONGS THIS YEAR—SO MUCH SO THAT MERCURY SENT THEIR WHIZ KID, JOE KENYON, BACK IN THE STUDIO TO RECORD AN ALBUM'S WORTH OF THIS GENTLE, FLOWING MUSIC. THE COMBINED TALENTS OF TOP PRODUCER JERRY KENNEDY AND VIRTUOSO KEYBOARDIST DAVID BRIGGS HAVE CREATED AN ALBUM THAT RE-DEFINES THE POTENTIAL OF THE COUNTRY INSTRUMENTAL.



Produced By: Jerry Kennedy

DONNA FARGO

WINNERS

FROM THE TITLE CUT, "WINNERS" TO "ME AND YOU" TO THE HIT SINGLE, "MEMBERS ONLY," THIS IS AN LP CHOCK FULL OF HITS. ONE OF THE GREAT LADIES OF THE INDUSTRY HAS BROUGHT TOGETHER A COLLECTION OF HER FINEST FROM THE PAST, PRESENT AND FUTURE. DONNA'S DUET WITH BILLY JOE ROYAL, "MEMBERS ONLY," IS GETTING WIDESPREAD RESPONSE WITH LISTENERS—AND NOW YOU CAN GET IT ON WINNERS. ONE OF THE TOP WRITER/ARTISTS OF MODERN COUNTRY, FARGO BRINGS HEART AND SOUL TO EVERY SONG—EVERY ONE A WINNER.



Produced By: Stan Silver

DAVID LYNN JONES

HARD TIMES ON EASY STREET

THE MERCURY RECORDS DEBUT LP FROM A GREAT NEW AMERICAN ARTIST. DAVID LYNN JONES' HARD TIMES ON EASY STREET HAS THE SINGLE RELEASE THAT'S CAUSING ALL THE TALK IN MUSIC CIRCLES: "BONNIE JEAN (LITTLE SISTER)." THIS LP TAKES YOU THROUGH THE HARD TIMES AND EASY STREETS OF DAVID LYNN JONES, HIS FAMILY AND FRIENDS, AS WELL AS A FEW STRANGERS. REMEMBER THOSE SPECIAL FEW ALBUMS YOU LISTENED TO OVER AND OVER, UNTIL YOU WORE OUT THE GROOVES? HERE'S ANOTHER ONE.



Produced By: Mick Ronson,
Richie Albright & David Lynn Jones

COMING SOON

A VERY SPECIAL RELEASE BY KATHY MATTEA • THE SINGLE: "GOIN' GONE," THE ALBUM: "UNTASTED HONEY."

H

MICHAEL HOENIG

Xcept One



MICHAEL HOENIG

Xcept One (Cinema)

8/87
Michael Hoening's first solo album on Cinema bridges the gap between rock and new progressive. The album should appeal to New Age, AOR, and alternative/college radio.

Michael first joined Agitation Free, a quintet that pioneered live electronic rock. He moved on to Tangerine Dream, and debuted as a solo artist in 1978. He's also scored film projects including "9 1/2 weeks" and "The Gate."



JENNIFER HOLLIDAY

Get Closer To My Love (Geffen)

8/87
Uptempo R&B/pop and ballads made for Urban, CHR, AC and Quiet Storm formats. The "singer's singer," Holliday served as executive producer on this, her first LP in two years and third Geffen album since discovered in the hit Broadway musical, "Dreamgirls."

The LP features the work of producers Tommy Li Puma and Preston Glass; songs from Dean Pitchford, Michael McDonald and Ashford & Simpson.

HOUSE OF SCHOCK

(No title as yet) (Capitol) 10/87

Former Go-Go's drummer Gina Schock fronts this band, with co-writer Vance de Generes. This album will provide a rock edge (as opposed to the Go-Go's pop sound) and will be appealing to the AOR and CHR formats with possible pop crossover.

Gina writes the music and sings on this debut album, which will be produced by former Go-Go's producer Richard Gotterher.

I

ICEHOUSE

Man Of Colours (Chrysalis)

9/87
The first single from this album, "Crazy," is currently a Top 5 hit in Australia, and burning up the airwaves down under. It is a perfect follow-up to last year's Icehouse breakthrough single, "No Promises."

The popularity of Iva Davies and Icehouse is spreading rapidly throughout the country, and the release of "Man Of Colours" is all that's needed to solidify their success in America.

IT'S IMMATERIAL

Life's Hard (A&M)

9/87
Evocative, intelligent, humorous, artistic — all describe It's Immaterial. It's not far off (or immaterial) to think of them as English Talking Heads. Despite serious competition from other labels, A&M licensed the band from Siren/Virgin Records. Major features in U.K. publications and a Top 20 single are testimony to the band's artistic and commercial viability.

It's Immaterial is the brainchild of John Campbell (singer) and John Whitehead (guitar, vocals). The two Johns are the only members and entirely responsible for the band's direction.

Video wiz Peter Care (ABC) worked with the act on "Space" and "Rope," both fantastic journeys through It's Immaterial's creative world.

Import copies of the single "Space" have already found their way on alternative and college radio.

It's Immaterial will appeal to AOR, CHR, and AC.

MARLON JACKSON

Baby Tonight



MARLON JACKSON

Baby Tonight (Capitol)

9/87
From the well-known and multi-talented Jackson clan, Marlon makes his solo debut this September.

The album contains 10 tracks produced by Marlon and co-produced by Winston Johnson and Fred Maher (Scritti Politti). From the mid-tempo groove of "Don't Go," to the romance of "Lovely Eyes," to the pure funk of "Get Away," this album offers great appeal to all radio formats and will be targeted to the Urban, CHR and AC markets.



MICK JAGGER

Primitive Cool (Columbia)

9/87
Working from the platinum success of his debut solo release, "She's The Boss," Mick Jagger and co-producers Dave Stewart and Keith Diamond have put all the elements together for his eagerly anticipated second solo album, "Primitive Cool."

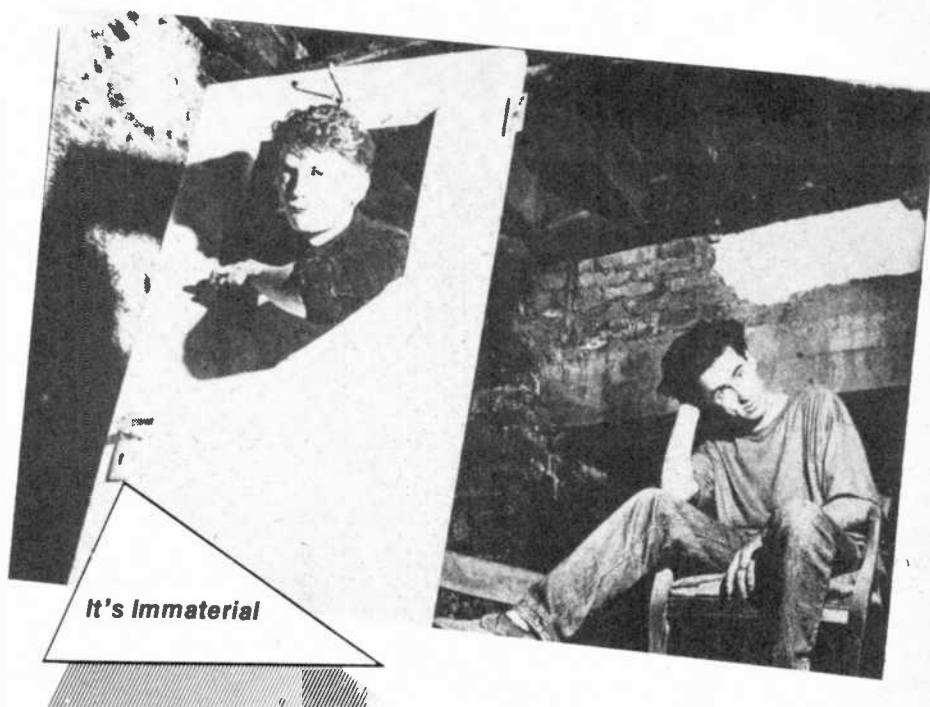
Plans are being finalized for the first ever Mick Jagger solo tour this Fall in support of the release, and considering the depth of material on "Primitive Cool," look for Mick to move very quickly into multi-platinum status.



JAMAICA BOYS

Jamaica Boys (WB)

9/87
The team that produces those great David Sanborn LP's takes on a new challenge with Jamaica Boys — masterminding a new supergroup.



Jamaica Boys combine the fluidity and chops of jazz with the accessibility of pop and R&B in an unbeatable brew. Vocalist Mark Stevens, drummer and percussionist Lenny White and bassist/multi-instrumentalist Marcus Miller are Jamaica Boys. Mark is Chaka Khan's brother, while White and Miller have credentials as long as your arm.

The first single is "(It's That) Lovin' Feeling," with a video by Robert "Hollywood Shuffle" Townsend. Other notable tracks include "Spend Some Time With Me" and "Home."



MELVIN JAMES

The Passenger (MCA)

8/87
This singer/songwriter/guitarist, who hails from the Midwest, co-produced his debut solo LP with Bill ("I survived the Eagles and Joe Walsh") Szymczyk.

The first release and video from the LP is "Why Won't You Stay," an in-the-pocket, mainstream rock'n'roll with an edge.

That's right — don't let his name throw you — this is classic rocker rebelliousness and attitude with a capital "A."

James is one of the first two acts to benefit from MCA's New Artist Program, "Kickin' Off The Hits," designed to give maximum exposure at retail.



JEAN MICHEL-JARRE

In Concert — Lyon, Houston (Dreyfuss/Polydor)

9/87
Release date not set
A live document of the music Jarre created for his 1986 Houston spectacular, recorded in Lyon, France

WAYLON JENNINGS

A Man Called Hoss (MCA)

10/87
A very Waylon Jennings album with tracks suited to Country, college and AOR formats.

Country superstar tells the story of his life in songs he co-wrote with Roger Murrah. The result is Waylon at his best. From Chapter Six . . . Craziest of this audiobiography comes the first single, "My Rough and Rowdy Days."

JESSE'S GANG

Center Of Attraction (Geffen)

8/87
R&B dance/funk aimed at Urban, AOR formats. Jesse's Gang is songwriters/vocalist/musicians Jesse Saunders, Twala Dawn and Duane Buford — exponents of Chicago's House Music scene — though "Center Of Attraction" transcends the genre to explore mainstream R&B/Funk style as well.

The trio is headed by Saunders, a chief architect of House Music — alternative dance music popular among the young.

Prior to this Geffen debut, Jesse enjoyed regional success on his own Jessay Records in 1984 with "On and On," (the single said to be the birth of House), and the hits "Funk You Up," "Real Love" and "Love Can't Turn Around," a top pop single in the U.K.

This project is bound to make an impact on radio and clubs as well.

JESTERS OF DESTINY

In A Nostalgic Mood (Metal Blade)

10/87
JET BOY
Feel The Shake (Elektra)

9/87
Rude 'n' raucous San Francisco band will find a ready following among glam-rock fans who put Poison and Motley Crue over the top.

AOR credibility will be boosted by the presence of producer Tom Allom, who's worked with Judas Priest, Def Leppard, and Loverboy.

Key cuts: "Missing You," "Fire In My Heart," and "Hard Climb."

JETHRO TULL

Crave Of The Knave (Chrysalis)

9/87
This is the best set-up Jethro Tull record of recent years, due in part to a nationwide research project we conducted earlier in the year. Jethro Tull fans in 12 major markets across the country were recruited to participate in advance listening sessions, to help in determining what would be included on the finished album.

The anticipation for the release of this album is high, and it arrives on the eve of their 20th anniversary in the music business.

BOURGEOIS TAGG

YOYO



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J



JETS

The Jets (MCA)
10/87

This eight-member brother and sister self-contained band just received the platinum nod. Their debut self-titled LP contained three hit singles: "Curiosity," "Crush On You," and "You Got It All."

Presently enjoying their Top 10 hot "Cross My Broken Heart" from the "Beverly Hills Cop II" soundtrack LP, the band took just enough time off their continual touring schedule to record their latest LP — which should continue them up the platinum trail.



MICHAEL JOHNSON

That's That (RCA)
12/87

Johnson's skill at weaving guitar parts and vocals together underlines his broader ability to produce hits. Even with his pop success ("Bluer Than Blue"), and two #1 country singles from his "Wings" album ("Give Me Wings" and "The Moon Is Still Over Her Shoulder"), Johnson hasn't lost his ability to produce music with meaning.

Talent and emotion are what music and Michael Johnson are all about.



DAVID LYNN JONES

Hard Times On Easy Street (Mercury/PolyGram)
8/87

David Lynn Jones has been hailed as the leader of the new generation in Nashville, and this singer/songwriter crosses all musical boundaries in his debut album on Mercury.

The writer of "Living In The Promiseland," Jones penned all songs included on the LP. "Hard Times On Easy Street" chronicles the years the artist spent steadily working on the road, including personal perspectives and insights into the audiences for whom he's played.

This "people's album" was produced by Jones, rock virtuoso Mick Ronson (David Bowie, Ian Hunter, Bob Dylan), and veteran producer/musician Richie Albright (Waylon Jennings, Johnny Rodriguez).

Mercury will break Jones on a multi-format basis, with music video, personality video and personal appearance tour accompanying the release of the first single, "Bonnie Jean (Little Sister)." Strong appeal for youth audiences in addition to core Country listeners.



ORAN JUICE JONES

You Don't Miss The Rain (Def Jam/Columbia)
9/87

From Def Jam came the toughest street baladeer to move into any neighborhood — Oran Juice Jones. Juice scored big with his highly controversial #1 black single "The Rain."

Juice, who began his illustrious musical career by writing songs with Kurtis Blow, created his music in the style of his heroes — Delfonics, Chi-Lites and Stylistics.

Producers Vincent Bell and Russell Simmons bring that classic B-Boy sound into the 80's.

MARC JORDAN

Talking Through Pictures

Includes:
This Independence
Catch the Moon



MARC JORDAN

Talking Through Pictures (RCA)
9/87

Radio Format: AOR/CHR/AC/New Age
As a classically trained piano player, singer and songwriter in the '70's, Brooklyn-born, Canadian-raised Marc Jordan recorded two solo albums, "Mannequin" (which featured the contributions of Donald Fagen) and "Blue Desert," before signing a publishing contract with Warner Bros. This led to Marc's penning songs for Diana Ross ("Pieces of Ice"), Manhattan Transfer and Juice Newton, among others.

His return to a solo career on RCA teams him with producers Paul DeVilliers (Mr. Mister, Yes) and Kim Bullard, and the result is a shimmering, layered mix of rock/pop and new age music that showcases Marc's multi-faceted talent.



JUDDS

Christmastime With The Judds (RCA)
9/87

Since 1984, Naomi and Wynona have had three platinum albums, a slew of richly deserved awards, #1 success in both the U.S. and United Kingdom, incredibly successful concert tours, and a string of eight #1 country singles.

The Judds' current album, "Heartland," has already been acclaimed as an international success.

The mother/daughter duo are back in the studio completing their upcoming Christmas album with Brent Maher.

JUGGERNAUT

The Trouble Within (Metal Blade)
8/87

K



TONIO K.

Notes From The Lost Civilization (A&M)
9/87

Described as "an R&B surf record by Mr. K., this LP combines the production talents of T. Bone Burnett, David Miner, and Tonio K. himself. Guest players include Burnett, Charlie Sexton, veteran hitman Jim Keltner, Peter Chase, Billy Vera, and Booker T. Jones on organ.

"I'm Supposed To Have Sex With You," the theme from the movie "Summer School," will be featured on the album along with the natural follow-up, "I Know What These Women Want."

The LP is expected to do well on both AOR and CHR.

KANE GANG

Miracle (Capitol)
10/87

Signed to PolyGram in the UK and Europe, The Kane Gang debuts here on Capitol.

The three-piece band is a soulful British pop group; the album's first single, "Motortown," is reminiscent of Steely Dan.

This album will appeal to AOR, CHR, AC, and Dance Oriented Rock radio, with some of the rougher cuts appealing to the college/alternative radio markets.



Juggernaut



KASHIF

(No title as yet) (Arista)
10/87

Kashif's new album leads off with a hot duet with Meli'sa Morgan, and from that point on it's just one impressive cut after another.

The distinctive Kashif touch is present throughout the album, which also features guest appearances by Expose (on a cut produced by Lewis Martinee) and Whitney Houston.

The album is right on target for Urban, CHR and AC radio, and includes an instrumental featuring Kenny G that's tailor-made for Quiet Storm stations.



JOHN KAY & STEPPENWOLF

Rock & Roll Rebels (Qwil)
8/87

Straight ahead rock 'n' roll with strong lyrical content defines the legendary John Kay & Steppenwolf, and the new release, "Rock & Roll Rebels," is no exception.

This great selection of new material fits nicely into AOR and CHR formats. From "Born To Be Wild" and "Magic Carpet Ride," to "Hold On (Never Give Up, Never Give In)" and "Rock & Roll Rebels," John Kay & Steppenwolf remain a classic.

The **C**oca-**C**ola **C**ompany
MCA **E**ntertainment **G**roup
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K



JOE KENYON
Hymne (Mercury/PolyGram)
9/87

This is instrumental music at its best.

"Joe Kenyon" is really producer Jerry Kennedy (Statlers, Tom T. Hall, Mel McDaniel) and David Briggs, one of the industry's foremost keyboard/synthesizer musicians.

The album is a result of the amazing response received by the release of the instrumental, "Hymne," known by most as television's "wine song." Said PD Les Acree (WTQR/Winston-Salem), "It's unbelievable — I've never seen anything like it." After countless reports of overwhelming phone calls in areas playing the single, "Joe Kenyon" went back into the studio and recorded an entire LP, including songs such as "It's All In The Game," "Let It Be Me," and "Never Say Goodbye."

The B-side of "Hymne," the single, is an instrumental version of the Statlers, "My Only Love." Accompanied by video.

STEVE KHAN
Local Color (Passport)
11/87

Well-known guitarist takes a break from his busy schedule with an assortment of contemporary jazz tunes on his second Passport Jazz release. Radio-friendly for many formats.

STEVE KILBEY
Unearthed (Enigma)
9/87

From a powerbase in Australia and New Zealand, Steve Kilbey is already well-known as leader of The Church. He's gathered bits and pieces of his "bedroom tapes" (where his studio is located) for "Unearthed." Like any songwriter in a band, Kilbey has written

songs that didn't quite fit in with the group's sound.

"Unearthed" contains some of his most accessible rock material yet heard on vinyl.

KISS
Crazy Nights (Squawk/Mercury)
9/87

The quartet — Gene, Paul Eric and Bruce — return to active duty on their anniversary with album number 21. Tom Nevison, most recently working with Heart, produced. The first single: "Crazy Crazy Nights."

Kiss has come off a hot year on video, as their home titles "Animalize Live Uncensored" and "Kiss: Exposed" (their authorized 'rockumentary' were platinum (50,000-tunit) best sellers. AOR, CHR.



KITANO
The Light Of The Spirit (Geffen)
9/87

Japan's esteemed progressivist, working with co-producer Mickey Hart of the Grateful Dead, balances his mastery of sound and esoteric melody.

"The Light Of The Spirit" essays on the phases of time through a day, settings, weather and the motivating forces of existence. It's a sensual, penetrating work which promises to broaden his audience and deepen their understanding of his music.



JURGEN KNIEPER
Music From The Films "The American Friend," "The State Of Things," & "River's Edge" (Enigma)
9/87

The noted German film music composer showcases instrumental scores from three motion pictures, including the score for Tim Hunter's controversial "River's Edge," plus music from compatriot Wim (Paris, Texas) Wender's acclaimed "The American Friend," and "The State Of Things."

Knieper is highly respected as a musician and composer with the motion picture's visual and contextual tones.

GLADYS KNIGHT & THE PIPS
(No title as yet) (MCA)
Release date not set

Debut LP for MCA from this major superstar act. Guaranteed to satisfy their long-time fans, and some surprises that will pull in younger demographics.

Urban, CHR, and AC appeal. Doing the deed at the knobs are Howie Rice and Nick Martinelli.



L.A. DREAM TEAM
Bad To the Bone (MCA)
10/87

Follow-up to their highly successful "Kings of the West Coast," "Bad To The Bone" should solidify their position in rap circles — but due to more melodic tunes, Rudy Pardee and Snake Puppy should hit a larger Urban base.

First release will be "Rudy and the Snake."

LAZ ROCKIT
Know Your Enemy (Enigma)
9/87

Taking their name from a piece of hardware in the Clint Eastwood movie "The Enforcer," Laaz Rockit's two prior vinyl ventures (including "City's Gonna Burn" were distributed by Target Entertainment Group.

They've been recording and touring, earning admiration and success worldwide. Fan support and anticipation for a new Laaz Rockit release is strong.

The band will tour extensively to support "Know Your Enemy."

LACE
Shades Of Lace (Wing/PolyGram)
9/87

The premiere release from Polygram's new West coast-based label, headed by Ed Eckstine.

The group is a dynamic female trio from Washington, DC, with a great sound and good looks.

"Shades Of Lace" is produced by Preston Glass (Jermaine Stewart, Kenny G & Aretha Franklin) with Lionel Job (Starpoint). Lead single out now: "My Love Is Deep."

Urban, Dance, CHR.

BIRELI LAGRENE
Inferno (Blue Note)
10/87

This 19-year old guitar virtuoso first amazed U.S. audiences 3 years ago as a young jazz master in the spirit and style of Django Reinhardt. Now Bireli has gone electric and has drawn upon all forms of jazz right up to and beyond fusion to forge his own mature and individual style.

His first U.S. album and his Blue Note debut, "Inferno" will surprise those who know his playing and astonish those who don't. Sidemen include saxophonist Bill Evans, bassist Victor Bailey and drummers Bernard Purdie and Danny Gottlieb.

Highlights include a magnificent acoustic solo "Rue De Pierre," the pulsating "Inferno," the contemporary groove of "Hips," and the funky "Incertitude" and "Rock It."

The album should appeal to Jazz, AOR and Quiet Storm formats.

ROGER LAMBSON
Dream Of Mexico (Sea Breeze)
9/87

Light, easygoing saxophone quartet well-suited for AC and Jazz formats.

Lambson wrote all the music and is featured on alto sax with backing by Steve Flygare on guitars, Harold Carr on bass, and Kelly Wallis on drums.

Lambson feels Mexico is magic, and he was inspired to write some new music after a recent Mexico trip. There is a Latin influence on some tracks, but it is definitely not a Latin record. Lambson writes for TV and movies; this will be his debut album with his jazz quartet.



DAVID LANZ & PAUL SPEER
Desert Vision (Narada Equinox/MCA)
9/87

After the enthusiastic reponse to their first release, "Natural States," Lanz and Speer have produced another rich instrumental landscape: this one inspired by the country's southwest, in all its unique beauty and vastness. Instruments and synthesizer combined with driving energetic rhythms to shape strong melodies. As "Behind the Waterfall" (the first single from "Natural States") is proving, this music should be featured on — but not confined to — specialty programs. Cuts on "Desert Vision" will mix well on Jazz, AC and AOR formats.



LARAJI
Essence/Universe (Audion)
8/87

The second release on record from this New York-based master (and possibly sole exponent of) synthesized auto-harp. Larraji first came to the attention of music lovers with the Brian Eno produced "Ambient 3: Day Of Radiance," an early ustaple of electronic music/New Age programmers.

"Essence/Universe" is comprised of two lovely, atmospheric, extended instrumentals filled with the soft, windswept sounds of Larraji's electronically "treated" auto-harp.



STACY LATTISAW
(No title as yet) (Motown)
9/87

Her second Motown album is being produced by four luminaries — Brown Mark, from Prince's Revolution, and former producer of Mazarati; Vincent Brantley, former producer of New Edition and Klymaxx; Lou Pace, producer of Donna Allen's "Serious"; and Ron "Have Mercy" Kersey, who produced for Stephanie Mills and Patti LaBelle.

Most important, Stacy Lattisaw has even more of what she had seven years ago — a staggeringly rich, expressive voice.

STEVE KILBEY UNEARTHED

Steve
Kilbey

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SAWYER BROWN

If you've been looking for the next hit record by Sawyer Brown, look no more. It's *Somewhere In The Night*.



BARBARA MANDRELL

Beautiful Barbara is back with her latest single, *Child Support*.



DAN SEALS

His last five singles went #1. His new record *One Friend* is bound to be his sixth.



TANYA TUCKER

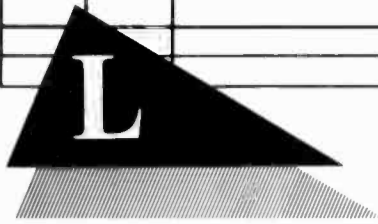
Love Me Like You Used To is her new single, and it's clear you do!



KICKING AT COUNTRY



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MIKE LAWRENCE
Night Wind (Optimism)
9/87

This long awaited LP represents the culmination of a project begun by trumpeter/composer Mike Lawrence, who died 3 years ago of cancer at the age of 37. His wife, vocalist Roberta Lawrence, asked several of Mike's friends to help complete the LP in honor of Mike. You'll hear Herbie Hancock, Bob James, Hiram Bullock, Mike Brecker, Anthony Jackson and Steve Gadd among others on this outstanding album.

A must for contemporary Jazz and Quiet Storm formats.

RONNIE LAWS
All Day Rhythm (Columbia)
10/87

Long-known as an outstanding saxophonist, Ronnie Laws has also been honing his skills as a vocalist. "All Day Rhythm" is a multiple threat as Ronnie steps to the fore as a vocalist while maintaining ample time to blow his horn!

Expect soulful vocals and driving, funky sax work that will appeal to Urban and CHR audiences.

LEATHERWOLF
(No title as yet) (Island)
10/87

Robert Palmer calls it "Cinema Metal," which might be the best way to describe the music of L.A.'s newest and heaviest group. Leatherwolf's debut Island LP, produced by Kevin Beamish, goes for the throat with a full-tilt and visual brand of metal — and the attitude of a shark in a feeding frenzy.

Formats: Stations with Balls.



ALBERT LEE
Gagged But Not Bound (MCA/Master Series)
9/87

Albert Lee is the consummate sideman, having graced the albums of artists like Eric Clapton, Emmylou Harris, Dave Edmunds, Rosanne Cash, and Ricky Skaggs with his unique and distinct style. His lightning-fast speed has earned him a reputation as the guitarist's guitarist, as well as the nod from *Guitar Player* magazine as "Best Country Guitarist" for five years running.

Much of his reputation stems from his ability to slide easily between the worlds of rock and roll into country. Most recently, he has combined the two, touring with the Everly Brothers.

"Gagged But Not Bound," referring to the exclusively-instrumental selections, is Lee's encore to his first Master Series album, "Speechless."

LION
Armed & Dangerous (Scotti Bros.)
9/87

Melodic metal band shines brightly on this self-produced set, already breaking big in Japan (no joke).

Album Rockers will go for the power and glory of priority tracks "Death On Legs" and "Powerlover."

Non-stop touring characteristic of the genre should set retail registers ringing.

LIONS & GHOSTS
Velvet Kiss, Lick Of The Lime (EMI America/Manhattan)
8/87

Lions & Ghosts is a quartet building a reputation as one of the more direct and intriguing bands to debut in years.

Lions & Ghosts has just finished a debut album produced by Peter Walsh (K.T.P., Gene Loves Jezebel, Simple Minds.) The sound is accessible but unique, bristling with raw energy, but layered with the melodic sensibility of a band on its third or fourth record. Lions & Ghosts achieves a rare balance of innocence and sophistication. They're passionate, sensual, and witty, interested in communicating their own investigation of the world.

"We're aiming for a kaleidoscope of beauty and aggression," says lead singer Rick Parker. There is a mysterious, surreal side to the band — ethereal melodies and Alice in Wonderland psychedelia, but always underscored by something real.

Lions & Ghosts will be targeted to the Alternative, AOR, and CHR markets.



Lions & Ghosts



LIZZY BORDEN
Visual Lies (Metal Blade/Enigma)
8/87

Lizzy Borden's fifth and most anticipated release was produced by Max Norman, one of the best-respected names in metal (Ozzy Osbourne, Armored Saint, Malice, Loudness).

A high-tech showcase of the band's musical ability that captures the essence of Lizzy's stage show, "Visual Lies" is accessible enough to spawn a fresh new generation of the devoted Borden brigade at AOR radio.

JOE LOCKE
Scenario (Cadence)
10/87

A Jazz quintet date with Locke on vibes,

saxist Jerry Bergonzi, Andy Laverne on piano, Fred Stone on bass, and drummer Adam Nussbaum.

LOLITA POP
Lolita Pop (Virgin)
8/87

Lolita Pop is one of those very special bands that wins you over immediately — hear any song once, and chances are you'll be humming it for weeks.

The nucleus of this five member band came together in Orebro, Sweden in 1979, basing their intriguing name on an X-rated movie house called "Lolita Pornography," playing down the street from their rehearsal studio.

Lolita Pop is now vocalist Karin Wistrand, guitarists Benkt eSvenson and Sten Booberg, drummer Per Eriksson, and bassist Matts Alsberg. The band has built up quite a reputation for their electric live shows, playing at least 100 dates a year throughout Scandinavia.

"Lolita Pop" is the band's Virgin debut, produced by Stefan Glaumann, and mixed by Glaumann with Neil Dorfsman.

From "Bang Your Head" and "Mess Of Machinery" to "Mind Your Eye" and "Birds Of Ice," "Lolita Pop" is full of ultra-catchy melodies, wonderful vocals and sweet, soaring guitars.

LOVE & ROCKETS
Earth.Sun.Moon (Big Time/RCA)
9/87

Radio Formats: AOR/Alternative/College

Love & Rockets' built-in cult audience (left over from their days as Bauhaus) increased with their first release, "Seventh Dream Of Teenage Heaven," then grew to mammoth proportions after last year's LP "Express."

"Earth.Sun.Moon," produced by the band, features the single "No New Tales To Tell" and "Mirror People" which will be a featured song on the movie soundtrack of "North Shore," due out this year.



LOVERBOY
Wildside (Columbia)
8/87

Rock solid, back-to-the-basics rock 'n' roll. "Wildside," Loverboy's fifth and most exciting record to date, produced in their hometown of Vancouver, marks the return of producer Bruce Fairbairn.

"Notorious," the first single, co-written by Loverboy's Paul Dean and Mike Reno, Jon Bon Jovi, and Richie Sambora (Bon Jovi guitarist) along with Todd Cerney, will pave the way for "Wildside" to once again show Loverboy to be the masters of hard hits.

LYNYRD SKYNYRD
Lynyrd Skynyrd Legend (MCA)
9/87

From the MCA archives with Tom Dowd at the knobs, tracks never before released on any of their previous albums . . . with the exception of "Simple Man" from their first LP, now a live concert version.

Starting September 24, Gary Rossington, Allen Collins, Billy Powell, Leon Wilkerson, Artimus Pyle, Ed King, Johnny Van Zant, and the "Honettes" (Dale Krantz Rossington and Carol Bristow) hit the road for a major tour.



Lion

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In an industry shaped in large part by image, Enigma has always let the substance and success of its work do the talking.

The company has come a long way, from a small back-room operation to a burgeoning music industry enterprise. Breaking out with the blazing debuts of Mötley Crüe, Ratt and Berlin, Enigma has grown into a label made up of gold and platinum sellers like Stryper, Poison and The Smithereens, with a surprisingly forceful domestic and international presence. This is the result of shrewd, entrepreneurial business sense, certainly, but it is also the collective movement of a committed and well-directed team.

We are taking this time to celebrate the Fifth Anniversary of Enigma Records, a celebration of the artistry and hard work of the Enigma family of recording artists.

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LÄÄZ ROCKIT
TEXTONES
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METAL BLADE
LIZZY BORDEN
JUGGERNAUT
SACRIFICE
SYNTHICIDE
BARDEUX
SSQ
SOUNDTRACKS
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M



JOHN COUGAR MELLENCAMP
Lonesome Jubilee
(Mercury/PolyGram)

8/87
Mellencamp's eighth LP, the follow-up to "Scarecrow," may be his finest yet. Each band member learned — and plays — new instruments, including dulcimers, violins, etc.

The first single "Paper In Fire," launched MTV's premiere in various countries (to coincide with their sixth anniversary).

Mellencamp co-produced with Don Gehman once again.

This album will appeal to AOR and CHR.



METALLICA
Garage Days Re-Visited
(Elektra)

8/87
This \$5.98-list EP takes Metallica back to their roots, as the band covers a fistful of underground metal classics by the likes of Budgie, Holocaust, Killing Joke, and the Misfits.

Group had no trouble selling Platinum on "Master Of Puppets" with only minimal radio exposure. "Garage Days . . ." is unlikely to alter that situation, but Metallica could care less.

Key cuts: All of 'em.

DAVID MICHAEL with RANDY MEAD
Petals In The Stream *(Fortuna)*

9/87
Tracks suited for folk, Classical, New Age, and World Music formats.
Features instrumental compositions for harp, with flutes and other instruments. It draws on Renaissance, Baroque, and Impressionist styles, as well as Irish and other ethnic traditions. Subtle use of electronics enhance the acoustic sound.

David Michael is a multi-instrumentalist and composer, producer of four previous cassette albums and a song book. He and Randy Mead (flautist) have performed together on a regular basis since 1974 in various world music concerts, and collaborated with dancers and video artists. Randy also currently performs with the much-acclaimed world-music ensemble Ancient Future, all of whose members make guest appearances on "Petals In The Stream."



GEORGE MICHAEL
Faith *(Columbia)*

10/87

George Michael's first solo album is slated for an October 4th release.

Produced, written and performed by George, it has already yielded the smash hit "I Want Your Sex."



FRANK MILLS
Transitions *(Capitol)*

8/87

One of the best-selling and most recognizable performances of the last ten years is "Music Box Dancer," which Frank Mills recorded in 1978.

Inaugurated into the rare group of writers/performers who can claim to have created a true musical classic, Frank Mills now enters the New Age marketplace. A bold departure from his previous releases, this album includes synthesizers and jazzy motifs, with instrumental compositions that epitomize the AC/New Age sound.

CHARNETT MOFFETT
Nett Man *(Blue Note)*

9/87

Young bassist Charnett Moffett is one of the major emerging voices in jazz. At the age of twenty-one, Charnett has already gotten a solid reputation through his

membership in the bands of Wynton Marsalls and Tony Williams, and through his Blue Note recording as a sideman for Tony Williams and Stanley Jordan.

Produced by Kenny Kirkland, Charnett's debut as a leader features a breathtaking range of music from the crossover groove of the title tune and "The Dance" (which features Stanley Jordan), to jazz treatment of such standards as "Mona Lisa" and "Softly As In A Morning Sunrise."

This album, which also features Michael Brecker, Al Foster and Charnett's father Charles, is an accessible and innovative achievement by a significant new artist. Suitable for jazz and fusion formats.

MELI'SA MORGAN
Good Love *(Capitol)*

10/87

This is Meli'sa's second album on Capitol, following up an amazingly strong debut album that earned her a "Best New Artist" Grammy nomination.

Offering great vocals, the album appeals to both Urban and CHR radio formats.

MIKE "MO" MORGENSTERN
Mania Man *(Jazzmania)*

12/87

Features "Mo" on vocals, alto & tenor sax, and bass clarinet w/jazz rhythm section. Material will be Ellington, originals, hand jazz versions of contemporary hits.

His first album since "Licorice Factory" two years ago.

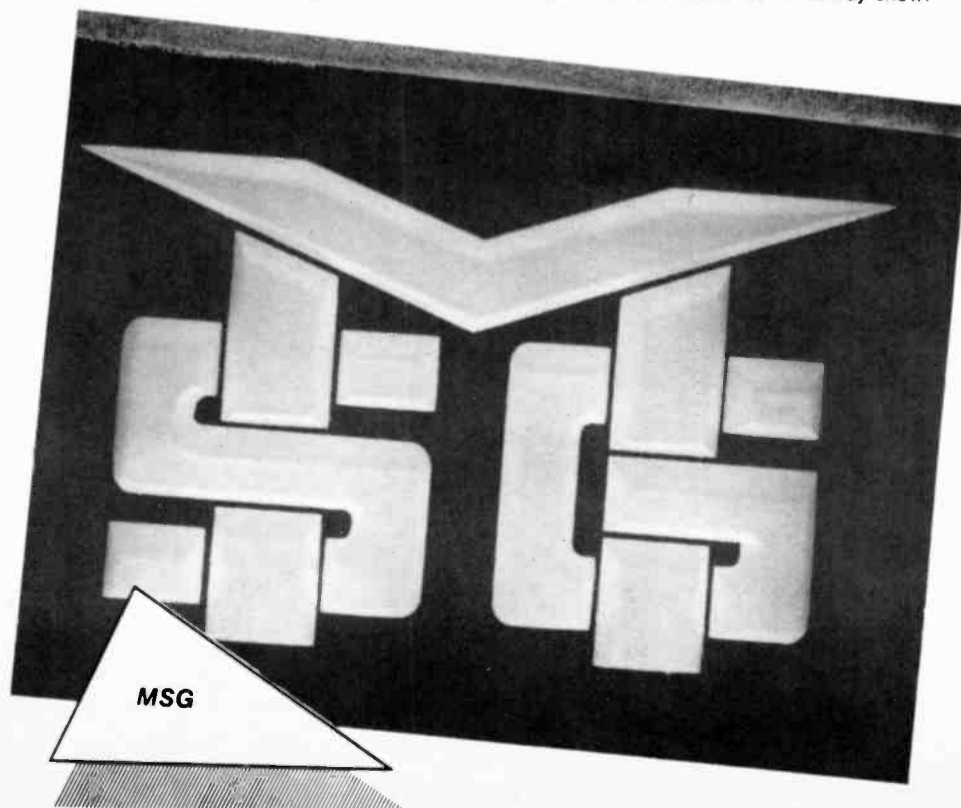


GARY MORRIS
"Hits" *(WB)*

9/87

One of the best sets of pipes in the business has compiled some of his trademark tunes. Song of the year "The Wind Beneath My Wings" is right at home with chart toppers "Baby Bye Bye," "Velvet Chains," and "Leave Me Lonely."

After many requests, Morris has finally recorded the aria from the opera "La Boheme." He performed "Your Little Hand" with Linda Ronstadt in the Broadway show.



VAN MORRISON
Poetic Champions Compose
(Mercury/PolyGram)

9/87

A moody, sensual work. Same old Van, eh? Well, not quite — it's quite new and wonderful.

Includes instrumental tracks as well as The Man's take on "Sometimes I Feel Like A Motherless Child."

Simultaneous CD release. AOR.

MR. MISTER
Go On *(RCA)*

8/87

Radio Format: AOR/CHR
The worldwide success of Mr. Mister is about to reach new heights with the release of their third album, "Go On," produced by Mr. Mister and Kevin Killen (engineer of Peter Gabriel's "So").

"Go On" has an accomplished and adventurous band making stops all over the musical map and addressing both timely and timeless issues.

"Go On" is the next musical step for this exciting band.

MSG
Perfect Timing *(Capitol)*

9/87

Legendary rock'n'roll guitar great Michael Schenker teams with singer Robin McAuley to form the new McAuley Schenker Group.

The new album was produced by Andy Johns (Rolling Stones, Steve Miller, Led Zeppelin, and the double platinum debut LP for Cinderella), and will appeal to AOR, with some crossover potential.

JERRY MULLIGAN
Symphonic Dreams *(ProJazz)*

9/87

This is Jerry Mulligan's first recording with a full symphony orchestra in the history of his phenomenal musical career.

Famous for making the baritone sax a legitimate improvisational instrument, his talent made him a major influence in the "cool" jazz scene of the West coast, and this recording with the Houston Symphony is another landmark for the PAR label. A musical first that will be a must for all musical libraries.

N



NORMAN NARDINI
Love Dog *(CBS Associated)*

9/87

"The Pride Of Pittsburgh" is one streetwise singer/songwriter, as he proves on his second LP.

The kids who pack Nardini's torrid live shows will start the buzz with the title cut, produced by Rick Derringer and issued on promo 12-inch in "Human" and "Canine" mixes. Also hot: "Give It Everything You Got," produced by Georgia Satellite man Jeff Glixman.

AOR's will miss this one at their peril!

The Myths And Facts Of Progressive Rock

● ● ● ● ● ● ● ● ▶ **THE MYTHS:**

- Progressive Rock is for people with blue hair
- Progressive Rock is hard-core and dissonant
- Only teens listen to it

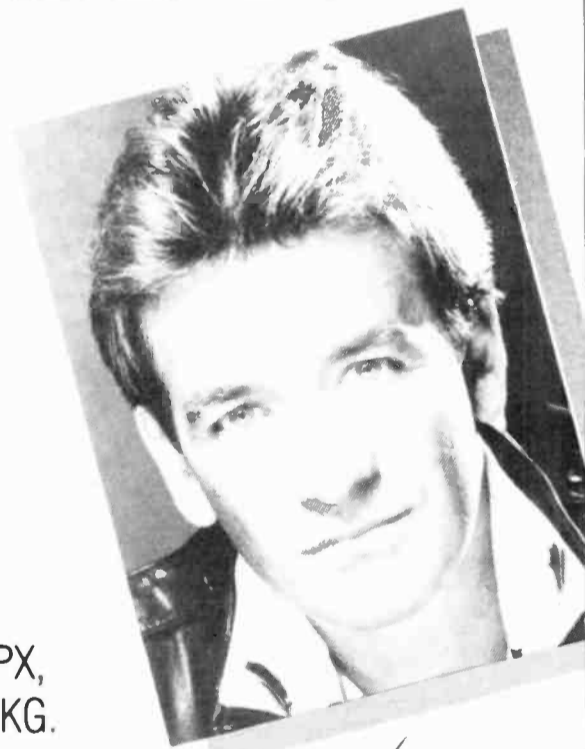
● ● ● ● ● ● ● ● ▶ **THE FACTS:**

- Progressive Rock is mass appeal
- Progressive Rock builds and maintains an audience
- Progressive Rock improves ratings

RockTrends provides your listeners with the leading edge of rock and roll in America's first and only nationally syndicated program devoted entirely to progressive rock. Produced by new music pioneer Rick Carroll, program director of KROQ, Los Angeles, and hosted by KROQ personality Richard Blade, **RockTrends** is 2-hours weekly of the best new music!

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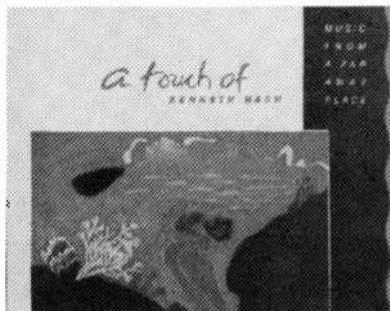
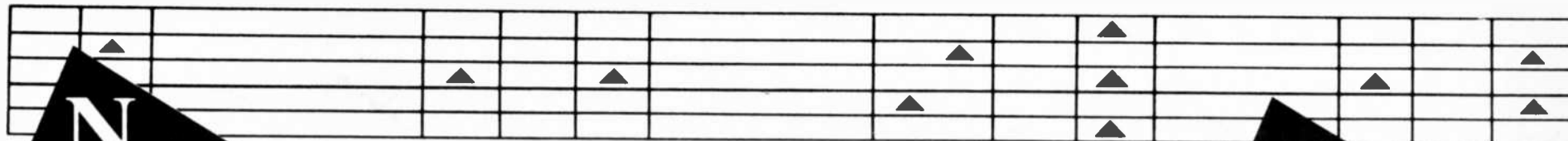
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Rock
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A TOUCH OF KENNETH NASH
Music From A Far Away Place
(Music West)

8/87

Captivating rhythms and lush sound paintings that blend elements of world music, new age, and fusion. Several cuts are suitable for AC (the hot-tempo Afro-Brazilian "Fresca,") and two cuts are for adventurous AOR stations.

Nash is new to radio as a solo artist. He has played on over 200 albums, with Herbie Hancock, Pointer Sisters, Weather Report, Sergio Mendes & Brazil '88, and Andy Narell.

His first solo release, "Mr. Ears," has received airplay on over 170 commercial stations, including Quiet Storm, Urban, AC and Jazz.

PETER NERO*The Sounds Of Love (Bainbridge)*

8/87

Peter personally chose eleven cuts from his unavailable RCA recordings and created a romantic "mood" album that should appeal to all adult Easy Listening/Beautiful Music formats.

Peter's worked successfully to bridge the Pop, Jazz and Classical worlds to combine the best of each within his own remarkable approach, which includes the certified gold album "Summer Of '42."

"The Sounds Of Love" is a perfect re-introduction to this classic style.

NEW CHOICE*At Last, A New Choice (King Jay/RCA)*

10/87

Radio Format: Urban/Dance/CHR
The funky R&B sounds of New Choice were first discovered by King Jay's label head Jay King (the producer/singer/songwriter for Club Nouveau and Timex Social Club), who is executive producer (with producer Khayroe Shadeed) for the band's debut album on King Jay.

These five vibrant teenagers, ranging in age from 17-19, hail from Northern California.

The first single from "At Last, A New Choice" will be "Cold Stupid."

NEWCITY ROCKERS*NewCity Rockers (Critique/Atco)*

This is the debut album from the Boston band which charted earlier this year with the re-make of Led Zeppelin's "Black Dog."

The four piece band, led by lead singer Ken Kozdra, is gearing up for their first tour in the Fall.



NEW GRASS REVIVAL
Hold To A Dream (EMI America/Manhattan)

9/87

The New Grass Revival — Sam Bush, John Cowan, Pat Flynn, and Bela Fleck — have been lifelong innovators; they incorporate elements of country jazz, rock, blues, reggae and gospel into a repertoire



Nils

performed with traditional bluegrass instrumentation.

This is their second LP for EMI America/Manhattan, after a string of ground-breaking albums such as "On The Boulevard" (voted Acoustic Album of the Year by *Frets* magazine).

NEW ORLEANS RADIATORS
The Law Of The Fish (Epic)

9/87

This veteran New Orleans band's popularity reaches north to Minneapolis (where a local cover group specializes in Radiators tunes) and east to New York (where they're a frequent SRO attraction at the Lone Star Cafe).

Their sound is part rock, part blues, part Crescent City strut, produced by Rodney Mills of Gregg Allman/38 Special fame. Top AOR tracks include "Doctor, Doctor," "This Wagon's Gonna Roll," and "Like Dreamers Do."

If you're still wearing "Sailing Shoes," the Radiators will taste as good as "Dixie Chicken." Get it? Get Radiated!

JUICE NEWTON*Emotion (RCA)*

8/87

Juice Newton's ability to get to the heart of the matter, whether it be love or heartache, is the backbone for this album's material.

With songs ranging from barn-blasting rockabilly to heart-wrenching lost love songs, this album ranks as high as Juice's past work which yielded the hits "Queen Of Hearts" and "The Sweetest Thing."

Juice returns from the studio with "Emotion," her third RCA album, produced by Richard Landis.

NILS*The Nils (Rock Hotel/Profile)*

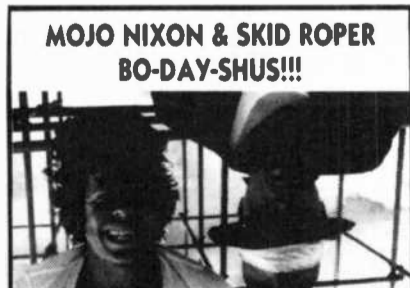
9/87

One of Montreal's premiere alternative rock quarters, offering artistic progressive rock with commanding lyric contents and solid instrumental knowledge.

Initial influences were the Sex Pistols, Avengers, etc., but Nils can be categorized with R.E.M./Husker Du/Replacement.

Chris Spedding, after an independent EP released in 1985 on Canada's Psyche Records label.

The band has toured nationally with Nick Lowe, The Ramones, and others. Cuts suited for major and college AOR/Free format radio.



MOJO NIXON & SKID ROPER
Bo-Day-Shus!!!

MOJO NIXON & SKID ROPER
Bo-Day-Shus!!! (Enigma)

8/87

"Bo-Day-Shus!!!" includes "Elvis Is Everywhere."

Evoking the images of such talents as Howlin' Wolf, John Lee Hooker and George Thorogood, Mojo (vocals/guitar) and Skid (washboard and stick-drum) had deservedly earned the plaudits of the serious rock critics around the country. Songs like "Jesus At McDonalds," "Stuffin' Martha's Muffin," "Burn Down The Malls," and "I'm Living With The Three-Foot Anti-Christ" have also earned Mojo and Skid reputations as two of the most original, outrageous musical personalities around.

The release of "Elvis Is Everywhere" as a single, a major U.S. tour, confirmed national press, and a quality music video will create high visibility for this one-of-a-kind musical duo.

NORTHERN PIKES*Big Blue Sky (Virgin)*

8/87

The Northern Pikes are a young Canadian quartet who've caused quite a stir up north with a number of independently released records and non-stop touring.

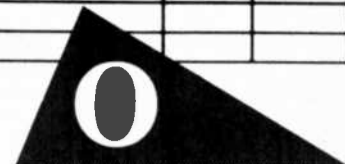
With "Big Blue Sky," the band makes their major label debut. The album, which was recorded in a number of Canadian studios, showcases the band's hard-hitting, melodic brand of rock and roll.

Bassist/vocalist Jay Semko is the groups chief songwriter. Sharing vocal duties is guitarist Merl Bryck, who has been working with Semko since their school days in Saskatoon in Canada's sleepy mid-west, where the two found music to be one of the few means of self expression available to them. Drummer Don Schmid and guitarist Bryan Potvin round out the group.

The ten songs on "Big Blue Sky" include "Teenland," an ambivalent look back at the band's tempestuous teen years, "Love And A Muscle Barbed Valentine," and "Jackie T," a long musical stare.



NewCity Rockers



OAK RIDGE BOYS
Heartbeat (MCA)

9/87

"Heartbeat," the Oaks' 16th album for MCA, is a clear signal this group's lifeblood still flows strong. They retain their harmonies, and their material is from some of Music City's most contemporary writers.

Longtime member William Lee Golden is gone, but the addition of Steve Sanders ensures that those smooth harmonies and high-energy performances remain.

The first single is "Time In."



c u r t i s
o h l s o n
so fast

CURTIS OHLSON*So Fast (Intima)*

9/87

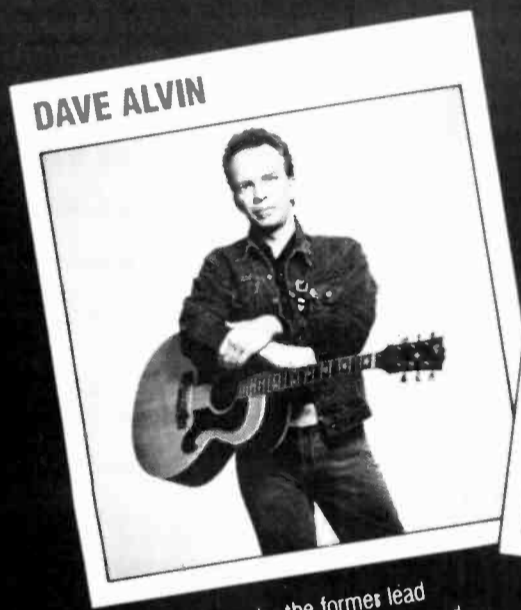
Curtis Ohlson is one of the youngest bassists to begin forging ahead in composing and arranging jazz. His debut album, "So Fast," is a distinctive, funk-flavored, contemporary jazz sound. Ohlson's music is primed for the wide-open adult music market.

The San Francisco-based player honed his style with Ray Charles, Mel Torme, Buddy Rich, Taj Mahal, Rodney Franklin, Rosie Gaines, and others.

The exacting, melodious mood of "So Fast" is captured deftly on tour by Ohlson's

NEWER THAN
NEW MUSIC!

TIRED OF THE SAME OLD NEW MUSIC? TRY...



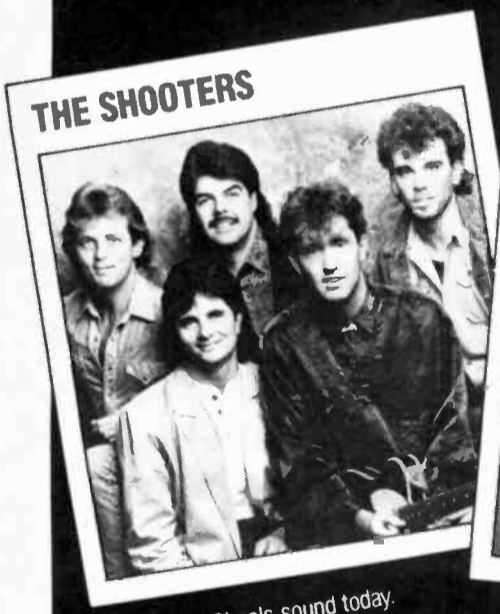
Debut solo album by the former lead guitarist/songwriter of The Blasters and X, featuring Dave on vocals for the very first time.



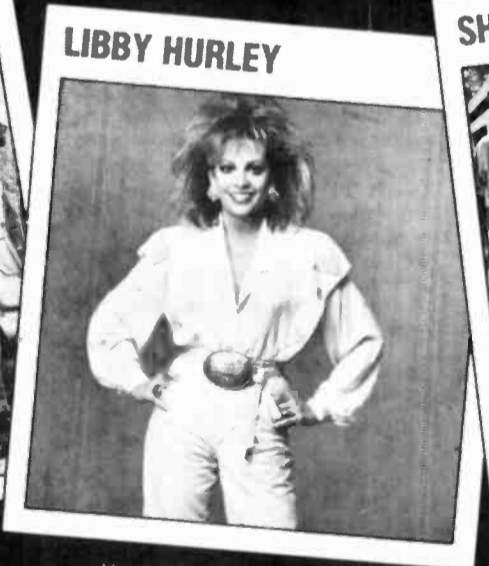
The newest American original is "All Fired Up" and hitting the road with the likes of The Judds, Merle Haggard, and George Jones.



Winner of 5 Washington Area Music Awards. Originally from D.C. Now available everywhere!



The Muscle Shoals sound today. And tomorrow.



Vocal pipes as strong as her good looks. The hottest new female vocalist in many years. Pure country.





One of the tightest bands in country music today, featuring the sensation vocals of Marty Raybon.



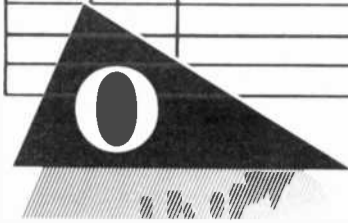
From the Austin music scene. Inimitable singer/songwriter of limitless talents.

NEW MUSIC THAT DOESN'T SOUND LIKE ANY OTHER NEW MUSIC.

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full-time band: drummer Billy Johnson, guitarist Vernon Black, keyboardists Peter Horiath and Dan Shea, and saxophonist Zack Johnson. The album also features soprano saxophone on two cuts from Branford Marsalis, alto sax on four tracks from The Yellowjackets' Marc Russo, noted steel drummer Andy Narell, percussionists Pete Escovedo and Kenneth Nash, and vocalist Rosie Gaines.

OUTLOUD
Outloud (WB)
9/87

This powerful creative team has delivered a sterling debut album of high-tech R&B with a lot of rock and roll soul. Nile Rogers (Chic, solo and production) has rejoined the band context with two of Gotham's baddest players, Phillippe Saisse and Felicia Collins, who sport such recent credits such as Al Jarreau and Steve Winwood.

Outloud is a truly collaborative band, with the trio sharing the writing, playing, singing, and production. As with any Nile Rogers project, the rhythms are hot to trot, and the songwriting is out-of-the-ordinary. Key tracks include the first single, "It's Love This Time," "Am I On Your Mind," and the appropriately descriptive title song. There will be videos and the singles.



RAY PARKER JR.
After Dark (Geffen)
8/87

Varied pop/dance ballad package from a pop music master, suitable for AC, Urban, CHR & Quiet Storm formats. Parker performed and produced these tracks, including "Over You," a duet with Natalie Cole, written by Burt Bacharach and Carol Bayer Sager. Parker's first Geffen LP after a Grammy-winning top-ten career at Arista.

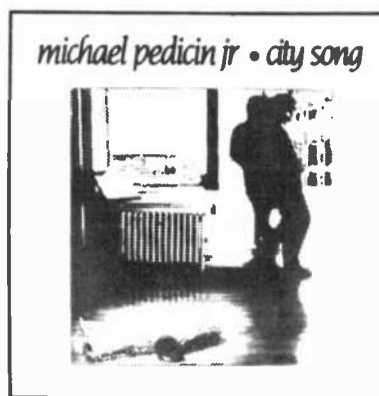
DOLLY PARTON
Rainbow (Columbia)
10/87

Dolly Parton's debut Columbia recording is ideally suited for CHR and AC radio. Now Dolly's long and successful career in music and film will move to the next level as her association with Columbia Records begins.



PEBBLES
Pebbles (MCA)
10/87

You heard her first on the highly successful "Beverly Hills Cop II" with the "Love/Hate" track. Debut solo LP for this vocalist, whose singing is as unique and stunning as her looks. Urban, dance/club major appeal with pop crossover potential.



MICHAEL PEDICIN JR.
City Song (Optimism)
8/87

Sax virtuoso Pedicin hails from Philadelphia where he developed an extensive musical background playing with such luminaries as Maynard Ferguson, Nancy Wilson, David Bowie, Lou Rawls, and Stanley Clarke among others. His new LP reflects a smooth, updated "urban" sound — sizzling, yet cool at the same time. Pedicin takes his wide-ranging experience as a top East Coast sideman and parlays it into a well defined, alluring jazz style, reminiscent of city streets. Contemporary Jazz, Quiet Storm, and AC formats will love this one.

PEPSI & SHIRLIE
(Polydor/PolyGram)
Release date not set

The debut album from a hot female British duo currently enjoying success with "Heartache." Also includes the recent British hit "Goodbye Stranger." Both women write material with their producers (Phil Fearon and Tambi Fernando).

PET SHOP BOYS
Actually (EMI American/Manhattan)
10/87

"Actually" is the follow-up LP to the Pet Shop Boys debut platinum album, "Please." The first single from the new album, "It's A Sin," has soared to #1 in the U.K. "Actually," which was produced by Stephen Hague, Julian Mendelsohn, and Shep Pettibone, is a rich contemporary showcase of the Pet Shop Boys modern, artistic dance-pop. The next single is a sparkling duet with the classic pop vocalist Dusty Springfield, called "What Have I Done To Deserve This."



GEORGE PETTUS
George Pettus (MCA)
9/87

MCA's premiere balladeer in the style of Luther Vandross and Freddie Jackson. First release is "My Night For Love," produced by La La. The song stylist from Minneapolis is a writer and arranger whose appeal will cross from Urban to CHR and AC.

WILSON PICKETT
"American Soul Man" (Motown)
8/87

This pillar of pop power delivered 39 Hot 100 charted singles in the 60's and 70's (only four fewer than the Supremes).



Gorgeous production from Bob Margouleff, and guitar work from Gary Myrick and Buzzy Feiten back up one of the greatest voices in pop history. It's a classic R&B album for the 80's, which should trigger an avalanche of Wilson Pickett nostalgia.

PINK FLOYD
A Momentary Lapse Of Reason (Columbia)
8/87

"A Momentary Lapse Of Reason," is the eagerly-awaited new release from Pink Floyd. Digitally recorded on a 19th century boat-turned-state-of-the-art recording studio anchored in the Thames River outside of London, the album reflects the band's legendary technical and artistic command of the most current recording techniques. Tracks include "Learning To Fly," "One Slip," and "Sorrow."

MARK PLACE
Third One From The Sun (Columbia)
8/87

Mark Place has always made a living from his music and guitar, but that age old rock and roll fantasy turns into reality with his debut release, "Third One From The Sun." Fronting bands and publishing deals from New York to Los Angeles, he paid attention to all the details. His hit single, "Walk With Me" is just that kind of energetic dynamic track that turns the long hard road into the very beginning of a much bigger story.



PLAN 9
Sea Hunt (Enigma)
8/87

Seeing a Plan 9 performance is believing — Plan 9 stretches out and rocks like the best improvisational band in rock history, the Grateful Dead. Plan 9 formed in 1980 to wake Rhode Island to the simple song structure and direct emotionalism of '60s punk and garage music.

Their first release, "Frustration," sold out its initial pressing in 1982 and made the critics take notice. The band actively cultivates a willingness to experiment and juxtapose challenging sounds and arrangements. "Sea Hunt" continues Plan 9's rock and roll tradition in grand style.

ANITA POINTER
Love For What It Is (RCA)
9/87

Radio Format: Urban/CHR. As one third of the incredibly successful Pointer Sisters trio, Anita's RCA solo debut is a collection of uptempo and R&B oriented ballads very much in the style of her 15-year stint with sisters June and Ruth.



RON PALEY
Big Band Rocks And Swings (Aspen)
Release date not set

19 Piece Canadian Big Band letting loose with a contemporary musical thrust of nine tracks in jazz/rock, swing, and latin jazz. Bassist Ron Paley graduated from the School Of Music at the University Of Manitoba augmented by a year at Boston's Berklee School of Music. In 1973, he left school to tour with Buddy Rich here and abroad. Late in 1974, he toured with Woody Herman's Thundering Herd and contributed to several recordings with the band. Capable of returning big band to Top 40 on AM or FM.



Pet Shop Boys

P

"Love For What It Is" was produced by Preston Glass, who most recently produced Kenny G's multi-platinum "Duotones" album and has written songs for Whitney Houston, Jermaine Jackson, Aretha Franklin and Lionel Richie.

JEAN-LUC PONTY

The Gift Of Time (Columbia)
10/87

For more than a decade, Jean-Luc Ponty has been defining the role of the violin in contemporary music through his work with Elton John, Frank Zappa, Mahavishnu Orchestra and, with the twelve albums recorded under his own name.

"The Gift Of Time" is another remarkable example of his ability to create work with a broad appeal, by breaking down the musical barriers that separate progressive rock, jazz and new age.

DOC POWELL

Love Is Where It's At (Mercury/PolyGram)
10/87

The solo debut from a multi-talented performer who's garnered a hot rep as Luther Vandross' guitarist for the past seven years, both on the road and in the studio.

Album includes the first single, "Give It Up," as well as a new version of Marvin Gaye's "What's Going On" — with vocal arrangements and appearance by Vandross. Powell wrote or co-wrote most of the rest of the material, and co-produced with Tony Prendatt (PolyGram's Director of Urban A&R).

Powell has also been featured on albums by such artists as Billy Ocean, Stephanie Mills, Dionne Warwick, Aretha Franklin, Angela Bofill, Teddy Pendergrass, Ashford & Simpson, Change and Jonathan Butler. Urban, Jazz & CHR.



PREFAB SPROUT
(No title as yet) (Epic)
9/87

The third Epic LP from this critically-acclaimed English band will reunite Prefab with producer Thomas Dolby. He produced 1985's "Two Wheels Good" set, a critics' Top Ten pick in *Newsweek*, *L.A. Times*, and *Washington Post*.

McAloon is one of the U.K.'s most tuneful and literate pop tunesmiths; AOR and CHR will surely follow.

**PRINCESS**

All For Love (Polydor/PolyGram)
8/87

This British soul diva's major label debut, featuring the club single "Red Hot."

Princess scored a huge international hit with the independent single "Say I'm Your Number One." She released her debut album independently in Europe later that year, and it reached the U.K. Top 20.

"All For Love" features a team of top producers — Richard Burgess, Paul Fox & Skip Drinkwater, Trevor Lawrence and Glenn Ballard & Cliff Magnus. The LP also includes a cover of Nat King Cole's "I Wish You Love."

Multi-format: Urban, CHR, Dance, AC.

PRINCESS & STAR BREEZE

Princess & Star Breeze (MCA)
11/87

Produced by Joyce "Fenderella" Irby from Klymaxx, music will have strong appeal to Urban and dance/club with pop crossover potential.

Six-piece self-contained, the group's first release will be "Lonely."

PUCK FAIR

Fair Play (Windham Hill)
8/87

Take a flutist steeped equally in jazz, classical and traditional Irish music, team him with a percussionist who has elevated the venerable Celtic bodran to virtuoso heights, add some seasoned musical guests, and the results are bracing.

A sister project to Windham Hill's "Nightnoise," in which both flutist Brian Dunning and co-producer Billy Oskay are members, Puck Fair offers bold musical contrast: Dunning himself sees this music as more pointed in its Irish connection, yet equally stresses its improvisational core — to him, Puck Fair "mixes the freedom and spontaneity of jazz with driving Celtic traditional music," an approach typified by the band's expressionist version of Van Morrison's classic, "Moondance."

Initial radio targets will include NPR, jazz, college and selected pop outlets where instrumental programming is being mixed in.

DON PULLEN-GEORGE ADAMS QUARTET

A Song Everlasting (Blue Note)
8/87

This powerful, versatile jazz group celebrates its eighth year together with its second Blue Note release, their finest and most accessible album to date for all categories of Jazz. The five wide-ranging tunes include the lovely title track with a Pullen piano solo that evokes memories of Nat King Cole and the hard driving barroom blues of "1519 Gunn Street."

"Another Reason To Celebrate."

Q5

When The Mirror Cracks (Squawk/Mercury)
9/87

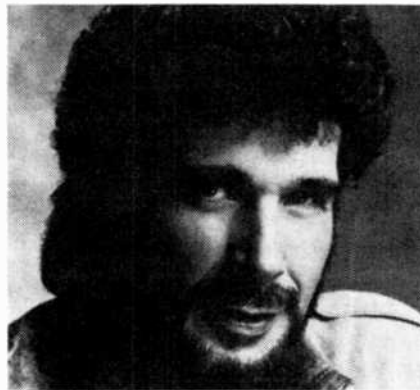
This is the third release under the new Squawk imprint (IQ and Tony Macalpine the first two), a new label headed by Cliff Burnstein (manager for Def Leppard and Tesla).

Q5 is a hard rock quintet from Seattle, little known outside the Northwest until recently, although an earlier LP, "Steel The Light," was among *Kerrang!* magazine's Top 20 of 1984.

Their guitarist is Floyd Rose, the man who invented the Floyd Rose tremolo system, standard equipment on all Kramer guitars.

This LP has already received a "four K" review from *Kerrang!* and will appeal to AOR.

R



EDDIE RABBITT
(No title as yet) (RCA)
10/87

As country music "lushly produced" its way through the Urban Cowboy phase a few years back, Eddie Rabbitt was already setting the stage for the current stripped-down return-to-roots sound with his rockabilly hits "I Love A Rainy Night" and "Drivin' My Life Away."

He's written or co-written all the selections on his upcoming album — his second for RCA and his second with producer Richard Landis. This new LP is a return to his energetic rockabilly roots.

RADIO HEART/FEATURING GARY NUMAN

Radio Heart (Critique)
10/87

Guest artist Elton John has teamed up with Syntho-Pop artist Gary Numan on his new album. Numan, best known for his Top 10 hit in 1980, "Cars," has a strong radio following and has in fact named his new band "Radio Heart."

Elton will play piano and sing with Numan on several tracks.

RAILWAY CHILDREN

Reunion Wilderness (Virgin)
8/87

The Railway Children are definitely on the right track with their Virgin debut, "Reunion Wilderness," which features the velvet words and delightful melodies of

singer/songwriter Gary Newby.

Newby formed the Railway Children a few years ago with three friends from his home town of Wigan, England — bassist Stephen Hull, guitarist Brain Bateman, and drummer Guy Keegan.

Signed to the influential, independent Factory label in the U.K. (which launched Joy Division and New Order, among others), the group has released a number of EP's that have sold remarkably well and received strong critical praise there.

The band's sound is refreshing with its pure and deceptively simple acoustic roots. Standouts on "Reunion Wilderness" Freedom."

**RAINMAKERS**

Tornado (Mercury/PolyGram)
10/87

A quartet from Kansas City, MO who made some noise in 1986 with their self-titled debut album of original songs. They broke internationally, as that LP's single, "Let My People Go-Go," reached the U.K. Top 20, and the band appeared on pop music programs across Europe. They also toured in '86 in support of Big Country and Berlin.

Bob Walkenhorst is the main focus as songwriter and lead singer.

A hard-working, observant band with a driving American rock 'n' roll sound. AOR, CHR.



RAMONES
Halfway To Sanity (Sire/WB)
9/87

The mighty, mighty Ramones reaffirm their roles as the absolute masters of hard-gut rock with the aptly-titled "Halfway To Sanity."

Changing tracks such as "Bye Bye Baby," "Bop 'Til You Drop" and the explosive "I Wanna Live" capture the essence of Ramones '87. "Go Lil' Camaro Go" features great vocals by Debbie Harry.

It has been argued that this band has done it all, but "Halfway To Sanity" proves they can do it all even better.



CHRIS REA
Dancing With Strangers (Magnet/Motown)
9/87

Many have heard the name before. After all, 1978 brought Rea a Top 10 U.S. hit, "Fool (If You Think It's Over)." Because of that hit, Rea was nominated for a Grammy as best New Artist.

In Europe, however, it's a different matter. Rea is a bonafide star throughout the continent, thanks to his incessant touring and hit records. He's also a virtuoso musician heard on many albums, and is described by Rolling Stone bassist Bill Wyman as "the best slide guitar player in the world."

MARK PLACE

Mark Place

R

RED HOT CHILI PEPPERS
The Uplift Mofo Party Plan (EMI America/Manhattan)

9/87

"A plan based on a band, a band based on a plan," so says singer Anthony Keidis in the lead track "Fight Like A Brave." "The Uplift Mofo Party Plan" is the third and rockiest album from the grandmasters of white funk-punk-rap-rock.

Produced by Michael Beinhorn, the zany Peppers have finally icipated the raw energy of their live shows on disc. Now the Peppers will rightfully stand equal in stature with Run D.M.C. and the Beastie Boys, who have enjoyed major success on all formats of radio.


DIANNE REEVES
Dianne Reeves (Blue Note)

9/87

Reeves arrived with her first major production on a major label. With sidemen like Herbie Hancock, George Duke (who is the Producer as well), Freddie Hancock, Stanley Clarke and Tony Williams, she sings a series of standards and originals by Hancock and herself that shine.

A major contemporary singer with jazz roots, she will instantly appeal to Jazz and Black radio and could cross into AC.


R.E.M.
Document (IRS)

8/87

"Document," the follow-up to R.E.M.'s first gold record, "Lifes Rich Pageant," contains 11 tracks, well suited for both AOR and CHR radio formats.

During the past year, R.E.M. has been busy working on a variety of projects, including a B-sides/outtakes compilation ("Dead Letter Office"), a home video ("R.E.M. Succumbs"), released on A&M video), and an appearance on the new Warren Zevon LP, as well as individual outside production projects.

"Document" was produced by R.E.M. and Scott Litt.

MORRIS RENTLE JR.
Total (Total Experience)

9/87

Writer of the Gap Band's "Zibble, Zibble (Get The Money)" single, Morris Rentle Jr. is a unique male solo act on Total Experience.

He mastered the guitar, bass guitar, synthesizer, and saxophone by age 15. To pursue a professional entertainment career, Rentle turned down 12 collegiate scholarships.

He's currently writing, producing, and arranging his debut album, which will include his first release "Do It (Jam, Jam)."

RIDE THE RIVER
Ride The River (Advantage)

9/87

A contemporary country package containing recent chart singles, "You Left Her Lovin' You" and "The First Cut Is The Deepest."

The group's video is currently on major music channels and identifies their appeal to young demographics and AC audiences. They are currently touring with such acts as Randy Travis, Keith Whitley, and Dan Seals.

Ride The River's first LP is expected to solidify their position as one of Country music's "hottest" new discoveries, and one which possesses proven crossover appeal.

RIDERS IN THE SKY
The Cowboy Way (MCA)

8/87

From out of the West with the thunder of hooves, a cloud of dust, and a hearty cry of "When them beans gonna be done, Side Meat?" comes Riders In The Sky. America's favorite cowboys bring good beef to hungry people in a wild, untamed land.

Producer Emory Gordy Jr. has brought their rich, seamless harmony to MCA — the first new western album on a major label in twenty years, and the first digital western album ever.


LEE RITENOUR
Portrait (GRP)

9/87

A multi-dimensional study of the Grammy Award-winning guitarist, with contemporary jazz, Brazilian jazz, and pop/vocal tracks. The album includes special guests Kenny G, Brazilian vocalist Djavan, the Yellowjackets, et al.

"Rit" has always been a top-selling artist with strong crossover potential and this album is a great followup to the popular "Harlequin" and "Earth Run" albums.

BOB RIVERS' COMEDY CORP.
Twisted Christmas (Critique)

11/87

There has never been an album quite like this! Bob Rivers, former WAAF/Boston morning man and now morning jock at WYYY/Baltimore, has put together a team of comedy writers to produce an album of material which combines parody of standard Christmas songs, original songs, poems and dramatic readings. Some of the songs include a heavy metal version of "Deck The Halls" called "Wreck The Malls."



Ride The River



Rubaja & Hernandez

There are other ditties like "Oh Come All Ye Grateful Dead-Heads," and "There's Something Stuck Up In My Chimney."

Not since Stan Freberg has anyone had so much fun poking fun at Christmas. "The 12 Pains Of Christmas" is sure to be a CHR and AOR hit.


KANE ROBERTS
Kane Roberts (MCA)

9/87

He plays like he looks — full-charge hard rock that'll pick you up and throw you across the room. You might recall Roberts as the guitar player on Alice Cooper's '86-76 tour; but what you may not know is that Roberts co-wrote all the songs on Cooper's "Constrictor" LP, as well as Alice's upcoming album.

First release and video from Kane Roberts is "Rock Doll." LP was produced by Michael Wagener (Metallica, Poison, Alice Cooper, Keel).

ROBBIE ROBERTSON
(No title as yet) (Geffen)

10/87

For all those years the Band were creating their own musical universe above and beyond the pale of their erstwhile competition, one bandmember consistently

led the way in setting a tone for their music — Robbie Robertson. Both his writing and guitar playing defined the Band's sound, pulling together strains of R&B, folk, classic rock and a lyricism whose historical and fanciful themes defied comparison.

Since the Band's groundbreaking film "The Last Waltz," Robertson has done some film work ("Raging Bull," "Carney," and "Color of Money"), but it has taken him a while to build up to this solo debut.

Working with producer Daniel Lanois and musicians as varied as the Bodeans, U2, Peter Gabriel, Maria McKee and the Neville Brothers, Robbie shows an ability to combine all that's exciting about today's evolved techniques with what has always been essential to his music.


BERT ROBINSON
No More Cold Nights (Capitol)

9/87

The 28-year old Detroit native is already popular, from the duet with Capitol artist Peggi Blu on "All The Way With You."

Bert's first single "Heart Of Gold" was released this month and will appeal to Urban radio formats with crossover potential for the CHR market.


CHUBB ROCK
(No title as yet) (Select)

10/87

Chubb Rock's previous release on Select, "Rock N' Roll Dude" b/w "This Is So Hard" is pure rapping dynamite.

Working with co-producer and performer "Hitman" Howie Tee (Roxanne Roxanne and Whistle) should produce quite an LP. With Howie doing the beats and standing a safe ten paces behind, Chubb is sure to be rocking the house.

R

DANN ROGERS
Still Runnin' (MCA)
10/87

Dann Rogers' debut album on MCA has tracks suited to Country as well as AC formats.

Rogers has an extensive music background. In the early '80's he scored a CHR/AC hit with "Looks Like Love Again." He's also had success as a songwriter. He wrote the Dottie West hit "If It Takes All Night," and co-wrote Johnny Nash's "Merry Go Round."

Dann Rogers returns to his Country roots with the album's first single, "Just A Kid From Texas."

RONNIE ROGERS
Tough Times Don't Last (MTM)
8/87

Ronnie's first MTM LP is a killer compilation of expertly crafted contemporary country tunes all penned by the writer/artist himself.

This blue-jeaned poet, who speaks for the common person as few today can, has had his works recorded by Ed Bruce and Alabama, and formerly recorded for Lifesong Records with his current producer, Tommy West, MTM Sr. VP.

"Tough Times Don't Last" is his first album.

GREGG ROLIE
Gringo (Columbia)
8/87

A founding member of both Santana and Journey, Gregg Rolie puts his songwriter, keyboardist, and vocalist talents to great use. Production chores were divided between David Kershenbaum and Richie Zito, resulting in an outstanding mix of tracks that will appeal to both AOR and CHR formats.

You'll love Carlos Santana on "Too Late, Too Late" and the Santana/Neal Schon guitar duel on "Fire At Night."

ROXANNE
(No title as yet) (Select)
11/87

The real Roxanne, (of Roxanne, Roxanne fame) is back in the studio working on her first full-length LP. After great success with two 12-inches, "Romeo" and "Bang Zoom Let's Go Go," Roxanne is popular here in the States and a bona-fide superstar in England.

She will be working with a variety of producers on this record, which will feature many different types of songs.

A versatile and extremely talented performer, Roxanne's first LP promises to be chock full o' hits.

Ronnie Rogers

ROYAL COURT OF CHINA
The Royal Court Of China (A&M)
9/87

The Royal Court Of China is not royal, is not from China, but knows it's rock and roll! The band hails from Tennessee. Their influences are wide-ranging, but they possess a clear and constant vision about their music and purpose. They write their own songs.

The band has produced this debut album with veteran engineer John Mills (Jeff Beck, Hall & Oates, Ike & Tina Turner) at the board. The album captures, with great detail, the texture of their guitar-driven melodies and strong lyrics.

The Court's music will be of particular interest to AOR, alternative and college formats, and CHR. A previously released EP has been well-received by college radio in the South. Highlights include: "It's All Changed" and "Forget It."



ROYALTY
Rich And Famous (WB)
9/87

The four youngsters who comprise Royalty came to Warners' attention in classic showbiz fashion — they appeared out of virtually nowhere, auditioned and were signed.

What's remarkable about this sequence of events, aside from the fact that it happened all in this era of corporate A&R and big-time lawyers and managers, is that the members of Royalty are all under 16 years of age! (Maybe that's why they didn't realize what they were doing was impossible).

Anyway, these four Glendale, CA. youths have captured the essence of modern teenage attitudes in their debut album for the label. Working with such producers as Steve Barri and Tony Peluso, David and Wayne Lewis (of Atlantic Starr) and Bobby Sandstrom, Royalty make fun R&B which directly relates to their own experience.

The first single is the melodic "Anyone In Love," while Khanjo Hakeem's tribute-like mini-trap in "Wanna Make It Up To You" propels that cut.

RUBAJA & HERNANDEZ
High Plateaux (Windham Hill)

This richly atmospheric debut introduces two young composer/performers whose music fuses ancient folk traditions from Central and South America with sophisticated pop and jazz elements and cutting edge technology.

With producer Mark Isham, Bernardo Rubaja and partner Cesar Hernandez weave haunting acoustic instrumental textures and native musical ideas with a subtle array of electronic accents. In particular, native instruments such as the stringed charango, pan pipes and exotic percussion shape the music's flavor. Providing color are Isham's soprano sax as well as subtle infusions of vocalese.

Windham Hill plans to target the emerging rank of adventurous AC outlets now branching into modern instrumental music, as well as Jazz, college, Quiet Storm and other viable formats.



RUSH
Hold Your Fire (Mercury/PolyGram)
9/87

"Hold Your Fire" is the 15th from this Canadian trio. Eleven of their previous 14 have been certified gold; five are platinum.

1985's "Power Windows" was the group's sixth consecutive album to reach the Top 10 without the aid of a Top 20 hit single.

Lead tracks include "Force Ten," and "Time Stand Still," featuring the voice of 'Til Tuesday's Aimee Mann.

This album will appeal to AOR.

BRENDA RUSSELL
Get Here (A&M)
9/87

Brenda Russell has recorded two solo albums, but recently, she's focused on her talents as a songwriter and producer.

Among the artists who have recorded her songs are Earth, Wind & Fire, Roberta Flack, Donna Summer, and Joe Cocker.

Her new LP "Get Here" represents a return to recording as a performer, and should appeal to R&B, AOR, CHR, and AC.

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GURBACHAN SINGH SACHDEV
Full Moon (Fortuna)
9/87

Tracks suitable for New Age and World Music formats.

Ragas of deepening night played on the Indian bamboo flute.

Sachdev has gained international acclaim as a master flutist by actively performing throughout Europe, Asia, and the U.S. He

brings his own improvisations to the ancient classical form. "I admire his ability to touch the spirit of the raga . . . and also to move the listeners emotionally with his pure and classical approach," says Ravi Shankar.

SACRED REICH
Ignorance (Metal Blade)
10/87

SACRIFICE
Forward Into Termination (Metal Blade)
9/87

The band's attention to the powers of the mind. Coming through strongly in the Destruction/Slayer vein, Sacrifice still maintains their own identity while keeping their heaviness intact.

A classic case of a thrash metal band maturing and taking another step towards even harder and heavier metal.

CARLOS SANTANA
Blues For Salvador (CBS)
10/87

Santana's first solo record in four years features his most tasteful and succinct playing. The record is aimed at the gheart of AOR radio. But Santana also stretches out on "Trane" and "Mingus," two tracks ideally suited for Jazz and Quiet Storm stations. As always, a guitar tour-de-force.

CLIFF SARDE
Dreams Out Loud (Passport)
9/87

New York (via Pheonix) transpient shows ample agility on soprano, alto and tenor saxophones on this stunning Passport Jazz debut.

His 1983 EP "Temporary Tight" and "Every Bit Better" (MCA/Curb) garnered solid radio support with his unique brand of contemporary jazz.

SAVATAGE
Hall Of The Mountain King (Atlantic)
8/87

Through various incarnations, Savatage has steadily built up a loyal following, their raucous live shows attracting hordes of enthusiastic headbangers.

"Hall Of The Mountain King," the band's fifth LP, brilliantly captures their live power. Recorded at New York's Record Plant and produced by Paul O'Neill (Aerosmith and Scorpions), the album "has the Savatage edge: loud drums, loud guitars, screeching vocals, and thundering bass," comments bandmember Steve "Doc" Wacholz.

It is by far the most savage Savatage yet.



SAWYER BROWN
Somewhere In The Night (Capitol/Curb)
8/87

The five-man group intertwines a unique mixture of contemporary country music with rock influences, to cover a widely diverse spectrum best suited for Country radio.

"Somewhere In The Night" is their fourth LP for Capitol/Curb and the first to be produced by Ron Chancey, known for his previous production work with the Oak Ridge Boys.

The group has placed three albums and seven singles in the upper echelons of the Country charts.



TIMOTHY B. SCHMIT
Timothy B. (MCA)
9/87

Perfect for both AOR and CHR formats. Produced by Dick Rudolph, the first release will be "Boy's Night Out."

EBERHARD SCHOENER
Music From Video Magic and Flashback (Gaia)

10/87
This LP, recorded by orchestra conductor/electronic keyboards innovator Eberhard Schoener, was recorded and originally released in Germany. The album features the talents of Sting and Andy Summers, both known for their diversity as solo artists as well as for their work with the Police.

This highly original work is suitable for most radio formats, including AOR, AC, Jazz



SCHOOLLY D
Saturday Night (Jive/RCA)
8/87

Radio Formats: Urban/Dance

Opening stints for the Red Hot Chili Peppers and Big Audio Dynamite have only added to Schoolly D's status as one of the best rappers in the business. The Philadelphia-based musician, who owns his own record company in the city, has written, arranged and produced his own album for Jive, in addition to designing the album art work.

Mixed by Joe the Butcher, the album features Schoolly's street classic, "Saturday Night," released earlier this year, and "Parkside 5-2," the rapper's address in Philadelphia.



KRISTIAN SCHULTZE
Metronomics (Lifestyle)
8/87

Powerful, rhythm-oriented electronic images — that's the feeling that "Metronomics" conveys to the listener.

On "Metronomics," Schultz blends the perfect synthesis of "leading edge" electronic music combined with good old

fashioned hot, extemporaneous musicianship.

Jazz, New Age, Electronic, and Alternative stations will find this album tantalizing.



DIANE SCHUUR
Diane Schuur & The Count Basie Orchestra (GRP)
8/87

This dynamic vocalist fronts a legendary big band in a program of hit Basie tunes and swinging originals which will appeal to all Jazz and AC formats. Schuur won last year's Grammy for Best Female Jazz Vocalist and this recording could garner her another one. An all-digital recording done "live" before a studio audience from videocassette and LaserDisc release as well.

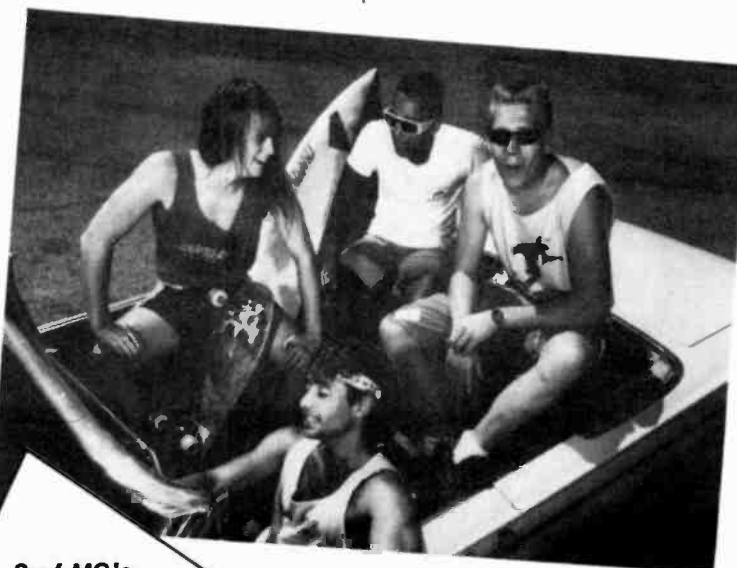
Schuur's fourth GRP album should take her to the next level.



SCHUYLER, KNOBLOCH & BICKHARDT
No Easy Horses (MTM)

8/87
Fred Knobloch and Craig Bickhardt, showcases the enormous talents represented by the three artist/writers. The trio of music business veterans provide most of the guitar work on the album, and were involved in every overdub and all arrangements. The intent was to create an LP that captured the feel of the fellows just "sitting around playing for each other," with the added interpretation of a band, and that's exactly what comes across.

For Schuyler, Knobloch and Bickhardt, "No Easy Horses" was a labor of love — and it shows.



Surf MC's



Shooters

JOHN SCOFIELD
East Meets West (Aspen)
Release date not set

Guitarist Scofield has played with the funk groups of George Duke and Billy Cobham, as well as in settings with traditional leanings, including Gerry Mulligan and Chet Baker, yet sought for his contemporary electric sound.

From the solo guitar on "Amy," to the quartet tunes, there is a refreshing group setting with Clint Houston on bass, Terumasa Hino on trumpet, and Motohiko Hino on drums.

An album of potent, swinging improvisations and attractive melodies.

TOM SCOTT
Streamlines (tentative) (GRP)
10/87

The popular saxophonist makes his debut with GRP a stunning one! This album shows the evolution of Scott's music, taking fusion to the next step, combining electronics with his smooth melodic style for a streamlined, sleek sound.

The album features Eric Gale, Richard Tee, Joe Conlan, Vinnie Coliuta, and others.

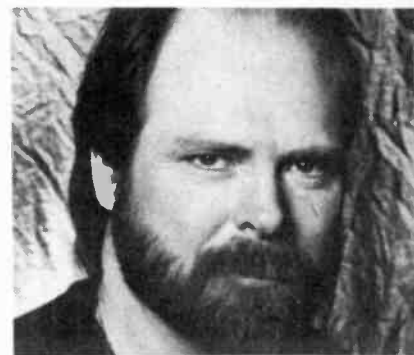
"Streamlines" is well suited for contemporary Jazz and Fusion/New Age formats.

SCREAMING BLUE MESSIAHS
Bikini Red (Elektra)
10/87

English trio's '86 Elektra debut was a left-field hit with college and the more adventurous AOR outlets. Tireless touring spread the word of their fiery live show.

New LP blends barbed social commentary, improved command of studio technology, and gobs of great guitar by main Messiah Bill Carter.

"Bikini Red," "Flintstone," and "All Shook Down" are among the top tracks, all mixed by Chris Lord-Alge.



DAN SEALS
The Best Of Dan Seals (Capitol)
10/87

In 1986, Dan Seals moved from the middle of the country music ranks to the top echelon. The major factor behind this rise was "Won't Be Blue Anymore," his third EMI America/Manhattan (now Capitol) LP, which yielded three #1 singles, including a duet with Marie Osmond.

"The Best Of Dan Seals" includes tracks from all four of his previous albums, and "One Friend," a haunting, soul-stirring declaration of love.

BRIAN SETZER
Live Nude Guitars (EMI America/Manhattan)
10/87

The second solo album from ex-Stray Cat Brian Setzer, this album is a rootsier rock & roll than his last LP.

Key tracks are "She Thinks I'm Trash," "So Young, So What?," "Every Tear That Falls," and "Love Is Repaid By Love Alone," the last two produced by Chris Thomas, for AOR & CHR.

The album also contains an Eddie Cochran classic "Nervous Breakdown." (Brian plays Eddie Cochran in the movie "La Bamba.")



TAJA SEVELLE
Taja Sevelle (Paisley Park/Reprise)
9/87

Self-contained, talented, street-smart, exceptionally musical, great to watch — these are the kinds of terms you hear thrown around when Reprise/Paisley Park's newest midwestern find, the young songstress Taja Sevelle, is mentioned.

Working closely with collaborator Chico Bennette, the Minneapolis-based Taja takes co-responsibility for much of the arresting material on her debut LP. Her unique sensibility was honed through performing

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and working as a Deejay, but she was also accepted to study at the Berklee School of Music.

So her wily urban wisdom is tempered by some real chops, and her wide-ranging vocal style effectively communicates both her skill and her attitude.

Key tracks include the single, "Love Is Contagious," "Popular" and "Six Thirty." Watch for videos and possible live dates.



BILLY JOE SHAVER
Salt Of The Earth (Columbia)
9/87

This showcase of a premiere songwriter ranges from traditional country to rockin' blues, all suitable for Country radio.

Recorded at Arlyn Recording Studios in Austin, Texas, "Salt Of The Earth" contains some of the best songs of a venerable career "Sweet Mama" and "Hardworkin' Man" live up to the legacy of such Shaver classics as "Honky Tonk Heroes" (Wayton Jennings) and "I'm Just An Old Chunk Of Coal" (John Anderson).



SHENANDOAH
Shenandoah (Columbia)
10/87

A power-packed, contemporary country offering fresh from Muscle Shoals' Fame Studios and veteran producer Rick Hall.

Shenandoah's strength lies in the superb musicianship of the five-member band, the unique country-soul of lead singer Marty Raybon, and their song repertoire penned by such songwriters as Robert Byrne ("Can't

Win For Losing You," "How Do I Turn You On"), writing team Wayland Holyfield/Richard Leigh, and Shenandoah's own Mike McGwire and Jimmy Seales.

Shenandoah was born when five premiere Muscle Shoals players burst from studio confines and joined together as a cohesive unit. The names of Jimmy Seales (vocal/lead guitar) and Stan Thorn (vocals/keyboards) are familiar to any peruser of an album jacket. Rick Hall watched the development of the individual musicians through the years. When they joined forces, he immediately became involved.



T.G. SHEPPARD
One For The Money (Columbia)
8/87

This contemporary country package is T.G.'s third CBS album. Like the first two LP's (which generated a number one, two top tens and a top 20), "One For The Money" was produced by Fame Studio's Rick Hall.

Album highlights include Sheppard's cover of Mark Knopfler's (Dire Straits) hit, "Walk Of Life," the Vince Gill/Don Schlitz-penned "Come To Me" and "Some Bridges Never Burn" by Wayland Holyfield and Keith Stegall.

SHOK PARIS
Steel and Starlight (IRS)
9/87

Shok Paris, a 5-piece heavy metal band from Cleveland, becomes the first act of its genre to sign with IRS.

Shok Paris are already renowned to followers of the American indie metal scene, being one of 15 bands who released LP's on Cleveland's Auburn label. Chosen in 1982 to appear on Auburn Sampler "Cleveland Metal," the band received airplay on the city's top-rated WMMS-FM. They then released their own Auburn album, "Go For The Throat" (1984), which garnered them press in England, Germany, the Netherlands, Japan, and at home.

Their song, "Marseilles de Sade," was chosen shortly thereafter to appear on a metal cassette compilation along with a number of other up and coming bands at the time. Many college/alternative metal radio programs reported heavy airplay on the cut.

Shok Paris' debut, "Steel and Starlight," is hard-hitting heavy metal with tracks best suited for AOR and hard rock formats.

SHOOTERS
The Shooters (Epic)

The songwriting and studio skills of Muscle Shoals producer-turned-lead singer Walt Aldridge give the Shooters an edge over other contemporary country groups. For eight years Aldridge honed his musicianship, vocal abilities, songwriting techniques and production magic at Fame studios in Muscle Shoals. Gary Baker (lead vocals/bass), Barry Billings (vocals/guitar), Chalmers Davis (vocals/keyboards) and Michael Dillon (vocals/drums) were key players for Aldridge projects, and a natural combination on their debut single "They Only Come Out At Night."

Familiar Aldridge compositions include "There's No Gettin' Over Me" (Ronnie Milsap), "Holding Her And Loving You" (Earl Thomas Conley), "One Owner Heart" (T.G. Sheppard) and many others. Aldridge and fellow Shooter Baker collaborated to pen several songs on this promising debut LP.

DAVID SIDMAN
Suite For The Almajest (Cadence)
10/87

A Jazz quartet date with guitarist Sidman, sax players Scott Foster and Sylvester Scott, bassist Eric Zimmerman, and drummer Thurman Barker.

CHARLIE SINGLETON
(No title as yet) (Epic)
10/87

Singleton is a founding member of top Pop/R&B act Cameo. He reunites with his former band for this album's first single, "Nothing Ventured, Nothing Gained."

Singleton wrote, produced and played the rest of the LP, including two hip cover choices: Sly Stone's "Thank You (Falettin Me Be Mice Elf Agin)" and Marvin Gaye's "Too Busy Thinking 'Bout My Baby."

Expect Cameo-sized Urban success and considerable CHR impact.

SISTERS OF MERCY
(No title as yet) (Elektra)
11/87

Darkly potent music from the critically-acclaimed English band, whose air of Gothic mystery is often compared to the Doors.

One track produced by Jim Steinman, the others by either Andy Hill or Sisters front man Andrew Eldritch.

College and progressive radio will want to check out "This Corrosion," "Lucretia," and "Dominion/Mother Russia."

SKINNY BOYS
Skinny And Proud (Jive/RCA)
10/87

Radio Format: Urban/Rap
Super Jay, Jacques and Shaun Harrison are the Skinny Boys, a Connecticut-born rapping threesome whose first album, "Weightless," on Warlock records sold over 100,000 units.

"Skinny And Proud," their new album on Jive Records, was produced by Mark Rush and features the title track, "Rip The Cut," and "Something From The Past."

SKINNY PUPPY
Cleanse Fold And Manipulate (Capitol)
8/87

The theater of the absurd meets the music of the grotesque — that's Skinny Puppy.

On their second album for Capitol, Skinny Puppy mixes distortions, synthesizers, sound effects, and snips of recording tape into an incredible cacophony of hypnotic, infectious rhythms and an occasionally melodic hip-hop sound. Sharp, dangerous, not-for-the-faint-of-heart, unforgettable.



BEV & GREG SMITH
No Baggage (Intima)
10/87

You've seen Bev Smith on "The Late Show" as the Tramp, but one listen to her (recorded together with husband, saxophonist Greg Smith) Intima debut, and the word you come up with is class.

The jazz scene, this album is testimony to Bev and Greg's woodwind mastery, as well as their ability to interpret material from hard-swinging big band tracks to more meaningful mood pieces.

DARDEN SMITH
Darden Smith (Epic)
10/87

Overall taste is country, but flavorings of Western swing, erock, soul and Dixieland blues spice up the mix, appropriate for Country, AOR and college formats.

All cuts on Smith's debut album come from the pen of a man who studies not people — but individuals. Whether the feel of upbeat swing or soul-filled ballad, Smith's songs go beyond the surface of life's circumstances to peck at the very roots of a situation and its effects on his subject.

Smith has had many years to hone his songwriting skills. He started writing before the age of ten, but seriously began to develop his own style while in high school.

His debut Epic album is produced by Ray Benson (Asleep At The Wheel), and vocal backup is supplied by Nanci Griffith, Chris O'Connell and Lyle Lovett. Adding to the mix are ace Louisiana musicians Sonny Landreth and Cleveland and C.J. Chenier.



PATTI SMITH
(No title as yet) (Arista)
12/87

Following a hiatus of more than a half-decade, Smith has returned to the studio to make an album that captures all the fiery brilliance that made her a pivotal figure in the rock of the late '70s.

Patti Smith is acknowledged as one of "new wave's" most commanding writer/performers, and an influence on everyone from the Pretenders to U2.

Patti Smith is one of rock's genuine originals, and her new album, produced by Jimmy Iovine, is going to cause a quake at AOR and CHR radio.



Shok Paris

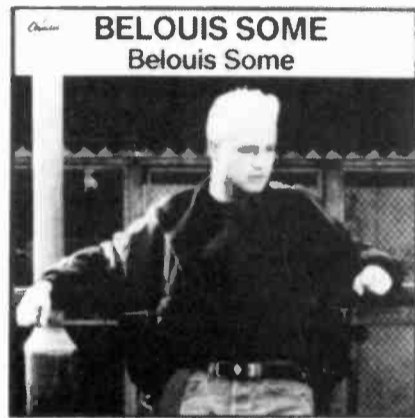
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SMITHS
Strangeways, Here We Come
 (Sire/WB)
 9/87

The Smiths are not like most other bands. Their distinctive combination of personality, influences conviction and audaciousness helps them stand way out in any crowd.

"Strangeways, Here We Come" has all the earmarks of a record which will take them to an even higher plateau. It's their most musically potent effort to date and, backed with videos and a probable tour, should end the discrepancy between their continental and statewide successes.



BELOUIS SOME
Belouis Some (Capitol)
 8/87

On his self-titled second Capitol album, Belouis Some is a master of sophisticated European pop. Clear and crisp, suitable for dancing, the album has tempting melodies and classic grooves.

To CHR, adventure AOR, and Dance Oriented Rock. "Let It Be With You" is the first single.



SOMOA
No Band Is An Island (Projazz)
 9/87

Hot funk-fusion collection from an up and coming group from the Minneapolis/St. Paul area, this disc is another notch for the group's cutting edge dedication to hot jazz.

Somoa has won several Minnesota Music Awards — national recognition is around the corner for this young group.

JO-EL SONNIER
Come On Joe (RCA)
 12/87

Under the production of Richard Bennett (Steve Earle) and Bill Halverson (Crosby, Stills & Nash), Jo-EI Sonnier performs high-energy music for the '80s.

This new LP includes original material as well as compositions by some of music's most talented songwriters including Randy Newman and Robert Cray.



BOBBY LEE SPRINGFIELD
All Fired Up! (Epic)
 8/87

The title is the best description of this good-feeling, rockin'-and-rollin' mix of countrybilly, rockagrass and dance hall shuffle suitable for Country, AC, CHR, and college formats. The sound is clean, the songs are one-of-a-kind Bobby Lee that reflect the singer/songwriter's "wild and free" attitudes about life and music.

After living in 24 cities, Springfield moved to Nashville with his parents. Soon after he was nicknamed "The Boy Veteran" on Music Row, once he nailed songwriting success through cuts by the Oak Ridge Boys, Janie Frickie, Marty Robbins ("Some Memories Just Won't Die"), Eddy Arnold, Roy Clark ("If I Had To Do It All Over Again"), and others.

"All Fired Up!" showcases the talent of a center of that vortex of music, political commentary, parental advice and raw energy known as Bobby Lee Springfield.

BRUCE SPRINGSTEEN
Tunnel Of Love (Columbia)
 Release date not set



SQUEEZE
Babylon And On (A&M)
 9/87

The original Squeeze is poised to break through with "Babylon And On." Recorded in England with producer Eric "E.T." Thormgren, this album promises the hit singles needed to realize their true potential. Known for their compelling lyrics and melodies, Difford & Tilbrook's songwriting has never been better.

Squeeze previewed several of the new tracks in May and June on a well-received East Coast tour. We can expect additional shows from Squeeze in the fall.

ST. PAUL
St. Paul (MCA)
 10/87

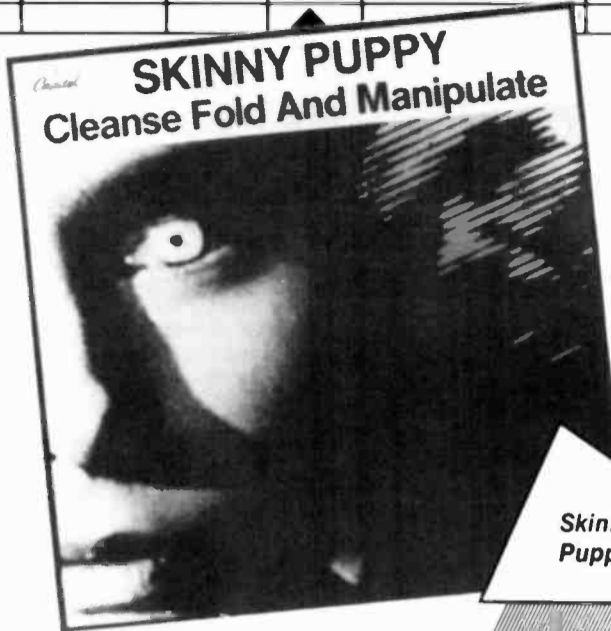
Former lead singer of The Family and Graduate of the "Minneapolis Prince College Of Musical Knowledge." Co-wrote and co-produced majority of album tracks, with some help from Jeff Lorber and Monty Moir, among others.

Played mostly all instruments himself. Has a wide variety of music styles — Urban slant, but major CHR crossover potential.

BRENDA K. STARR
Brenda K. Starr (MCA)
 10/87

"Breakfast In Bed" is the first release from this hot vocalist, produced by Steve Lunt (who wrote Cyndi Lauper's "She Bop" with Arthur Stead.)

Previously known for her dance-oriented



appeal — thanks to "Pickin' Up The Pieces" and "What You See" — with help from friends like Jellybean Benitez, Starr is a dynamo onstage. Her vocal talents and stage presence should help her cross over to the pop format.



STEADY B
What's My Name (Jive/RCA)
 9/87

Radio Format: Urban/Rap
 This 18 year-old Philadelphia rapper, who just graduated from high school with honors, is releasing his second album on Jive. Steady B's first album on Pop Art Records chocked up sales of over 100,000 units and spent five months on the Black Album charts.

"What's My Name" will be the first single from Steady B's new album. Also featured will be Steady B's original version of "Don't Disturb This Groove."

ERIC STEEL
Fight To The Finish (Passport)
 10/87

The Passport debut from this young Chicago metal act. This is some of the heaviest music you'll be hearing this year and metal programmers will be adding this right out of the box.

A management tie-in with one of the midwest's premiere booking agencies ensures that they'll be touring plenty to back this release up, and reach the grass roots audience.

LENI STERN
The Day After (Passport)
 10/87

This highly-talented female guitarist caused a commotion on radio and in the press with her 1986 debut, "Clairvoyant."

The *Washington Post* calls her playing "tastefully understated . . . a strong romantic streak runs through most of the selections and Stern deftly captures the mood."



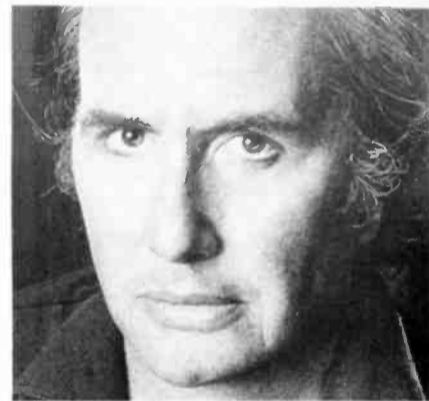
JERMAINE STEWART
(No title as yet) (Arista)

The man whose "safe sex" anthem "We Don't Have To Take Our Clothes Off" went top 5 has a new album filled with the same

brand of rhythmic, irreverent pop 'n' soul.

Jermaine Stewart worked on his latest project with various producers, including Andre Cymone, Jerry Knight & Aaron Zigman, and Stewart Levine, with the result being an album filled with hit single candidates.

Expect Urban, CHR and Dance radio to jump on the Jermaine Stewart tracks.



JOHN STEWART
Punch The Big Guy (Cypress)
 10/87

"Punch The Big Guy" is full of surprises. Singer/songwriter John Stewart teams with artists like Rosanne Cash, Nanci Griffith, and Mary Chapin Carpenter, for an eclectic, melodic sound that has strong appeal at AC, New Age, and AOR radio.

"The album's key," says John, "is writing about what I was thinking, instead of thinking about what I was writing."

The artist that brought you "Daydream Believer" and "Gold" may just strike gold again.

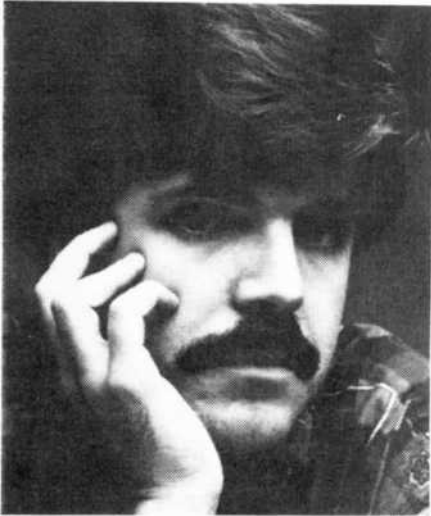
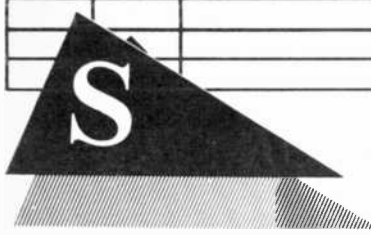


JOE STONESTREET
New On The Streets (Total Experience)
 Release date not set

The human voice is an extremely complicated instrument; not all singers have mastered its ability to project and soar, like Total Experience's Joe Stonestreet.

Hailing from Cincinnati, Ohio, his early influences were Stevie Wonder, Donny Hathaway, and Rance Allen. Stonestreet is now unleashing his debut album.

Some tunes to watch for are "Choose Me," "Eva," "Sweet Deceiver," and "Love Is Here."

**TIM STORY****Glass Green (Windham Hill)**

8/87

Ohio-based composer Tim Story has already been on two label sampler projects, starting with the "Piano Sampler" and continuing with his contribution to the recently released new electronic music sampler, "Soul Of The Machine."

Using a variety of synthesizers, acoustic piano and sampling devices, Story has built his layered works entirely on his own, thus mirroring a new generation of synthesist/composers.

Prior to signing with Windham Hill, Story recorded three albums released in Europe by the Union label.

Windham Hill's promotion strategy for Story will build from the label's core radio base in NPR, Jazz, college and Alternative instrumental programming, buttressed by an early emphasis on newer, Alternative AC format.

STRANGE WAYS**Native Sons (RCA)**

8/87

Strange Ways' debut album on RCA features the unmistakable hard rock sounds of American-bred lead singer Terry Brock and his Scottish sidekicks, lead guitarist Ian Stewart, bass guitarist David Stewart and drummer Jim Drummond.

The album was produced by John Punter, known for his work with Roxy Music and Bryan Ferry.

HENRY LEE SUMMER**(No title as yet) (CBS Associated)**

10/87

Rolling out of Indianapolis on a tidal wave of local popularity, Summer is a gutsy heartland rocker who will inevitably be compared to fellow Hoosier John Cougar Mellencamp.

Two strong-selling indie albums led to his CBS contract. Watch for his self-produced album this fall.

SURF M.C.'S**Surf Or Die (Profile)**

8/87

Urban-based rap with immediate AOR/Alternative crossover potential. "Surf Or Die" extolls the surf/skateboard lifestyle usually associated with thrash metal. Performed by the Surf M.C.'s, a multi-racial quartet from Northern California, "Surf Or Die" is also the first single from the Profile LP of the same name, which also includes such raps as "Call For Ya," "This Surf Is Live," and "Gotta Get Air."

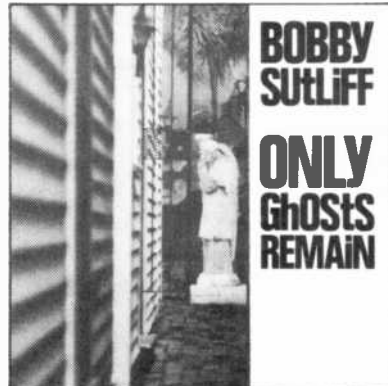
Marked by the combination of a wacky sense of humor and strong musical hooks courtesy of Phil Kettner on guitar, "Surf Or Die" provides an introduction to politic of surfing and skateboarding as defined by Sidewalk, MC Cool G, and I.V.E. By combining rap and beach-type music, the group should appeal to a broad young audience.

**DONNA SUMMER****All Systems Go (Geffen)**

8/87

A well-rounded collection of ballads and up-tempo tracks perfect for AC, Urban, CHR and Quiet Storm formats. Summer's first project in several years reflects today's style, that this singer/songwriter/performer virtually engineered, through a career of 24 gold and platinum records.

Produced by Richard Perry, the new project includes the uptempo smash, "Dinner With Gershwin," written by prolific Brenda Russell.

**BOBBY SUTLIFF****Only Ghosts Remain (PVC)**

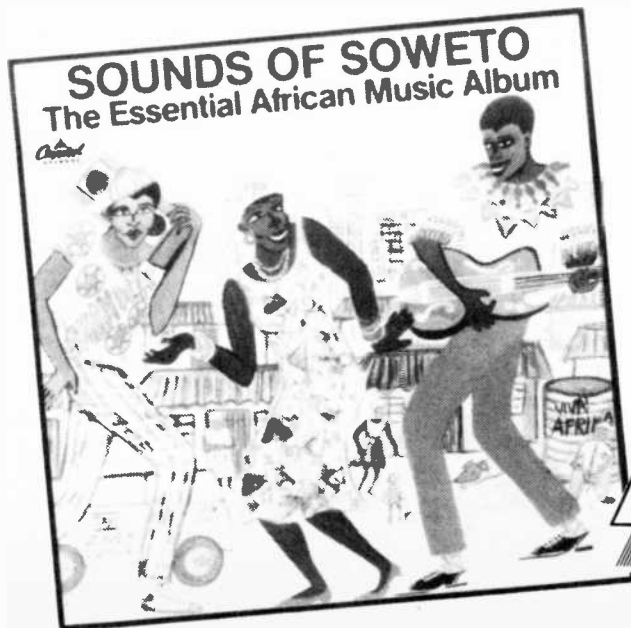
8/87

The solo debut album from founding member of the deep South's leading pop formalists, the Windbreakers (3 LP's and 2 EP's on various indies to date) will no doubt go over big with the many college radio programmers that sent his group's releases high up the college chart, and possibly makes serious inroads on alternative AOR turf.

Bobby's is a strong concoction of Classic '60s pop (lotsa Byrds and Beatles) blended with a unique undercurrent of UK folk (e.g. Richard Thompson) and U.S. prog-punk (e.g. Tom Verlaine's work with Television).

and Beatles) blended with a unique undercurrent of UK folk (e.g. Richard Thompson) and U.S. prog-punk (e.g. Tom Verlaine's work with Television).

The first video is being filmed is being filmed by Howard Libov of R.E.M., Don Dixon and Love Tractor fame.



Sounds
Of Soweto

RICK SWANSON & URBAN SURRENDER**Windsock (American Gramophone)**

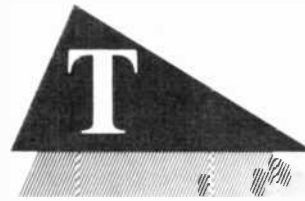
8/87

"Windsock," by composer/percussionist Rick Swanson, showcases the multiple talents that have made Swanson and his ensemble "Urban Surrender," a distinctive new voice in contemporary Jazz.

The selections include a wide range of original compositions by Swanson that are well suited for Urban, AOR, Jazz, and Esoteric radio. Ranging from the exuberant Latin street rhythms of "Jamrosch Park" to the lush beauty of the ballad "Mary Ann's Song," this diverse project is perfect for program directors who want to add some spice to their regular programming.

Featured on the album are jazz legends Larry Coryell on guitar and Richie Cole on saxophone.

Mainstream, fusion, or contemporary, this is accessible jazz for every listener.

**TAMI SHOW****Tami Show (Chrysalis)**

9/87

Chicago-based Tami Show are a six piece outfit featuring the haunting vocal harmonies of blond sisters Cathy and Claire Massey.

Tami Show relies on solid guitar hooks and melodic baselines to augment the catchy lyrics they write

Their debut album was produced by famed producer Mike Chapman, and already Tami Show have appeared to a warm reception on a number of Mid-west Charlie Sexton dates.

**ANNETTE TAYLOR****(No title as yet) (Select)**

9/87

Annette is a devoted songstress, who began by singing on street corners. Quickly signed to a deal with Select, she caught the eye of red-hot producer Vincent Bell (Oran "Juice" Jones, Chuck Stanley.)

Annette's styling and uptempo dance songs make for a very interesting album... graduating from her street corner singing.

**TEMPTATIONS****(No title as yet) (Motown)**

These ever-touring youngsters have welcomed lead singer Dennis Edwards back into the fold. Edwards was there for the Tempts' "Cloud Nine" period with Norman Whitfield, and is back in tux after his own successful solo career.

The group is again produced by Peter Bunetta and Rick Chudacoff, who produced their last album "To Be Continued."

The first single, "I Wonder Who She's Seeing Now," was written by the same team that wrote Smokey's "Just To See Her."

TONI TENNILLE**All Of Me (Gaia)**

9/87

This is not what you think. Fronting a full orchestra (conducted by Sammy Nestico), Toni Tennille glides through a collection of timeless pop masterpieces from the '30s and '40s, and she does it beautifully.

Material includes the works of Arlen, Mercer and the Gershwins.

Jazz and AC radio will enjoy this very special album.

TONY TERRY**(No title as yet) (Epic)**

9/87

This New York-based vocalist comes to Epic via his producer, Ted Currier (of Boogie Boys and Sly Fox fame).

Tony's delivery leans toward the ballad side of Stevie Wonder. The 24-year old performer co-wrote a number of tunes on his debut LP, which should find a ready home at Black/Urban, AC, and CHR stations.

**TEXTONES****Cedar Creek (Enigma)**

8/87

"Cedar Creek" is the first album from the Textones since "Midnight Mission" was released by A&M in 1985.

Carla Olson's political conscience and tight instrumentation are evident throughout this new LP. With a tough, Stones-y feel and unique, country-flavored shading, "Cedar Creek" is a Textones classic.

**THERESA****Broken Puzzle (King Jay/RCA)**

8/87

Radio Format: Urban/Dance/CHR

The duo of Theresa King and Victor Porter make up "Theresa," a synthesis of

T

funk, keyboards and sultry vocals. The two, who met during their stint together in the local California band Royal Mixers, joined forces to create "First Class" and subsequently performed all over Central and Northern California.

Last year, Theresa signed with King Jay records, and label head Jay King, also known for his singing, songwriting, and production skills with Club Nouveau and Timex Social Club, produced Theresa's debut release with fellow Club Nouveau members Denzil Foster and Thomas McElroy.

38 SPECIAL**FLASHBACK**

38's Greatest Hits, Plus... "Back To Paradise" (theme from 'Revenge Of The Nerds II') and "Same Old Feeling" Plus 4 bonus live tracks



38 SPECIAL
Flashback (A&M)
8/87

This "Best Of" package has the power tracks you'd expect plus a double bonus — two all new songs and four live hit tracks, 14 songs in all. The live tracks will appear as part of the cassette and CD programs. The LP will include the four live tracks on a special 7" EP.

"Back To Paradise (Theme From Revenge Of The Nerds II)," is a rocker written and produced by Bryan Adams and Jim Vallance.

Radio formats that this album will appeal to include AOR and CHR.

BILLY THORPE
Children Of The Sun ...
Revisited (Pasha/CBS)
9/87

When Billy Thorpe arrived in America in 1978, his first release was a futuristic space odyssey on Capricorn records entitled "Children Of The Sun." The reaction from radio programmers and fans was sensational.

Pasha is pleased to announce the release of "Children Of The Sun ... Revisited." It features the digital remix of the title track, the balance of the "Sun Suite," Thorpe chestnut "East Of Eden's Gate," and three brand new tracks.



LP: LSR6009 CAS: LST6009

MATTIAS THUROW
Cornucopia (Lifestyle)
8/87

World renowned Thurow's versatility in a wide range of musical styles is brought to focus on "Cornucopia," a haunting recording of instrumental textures, tempos, and sounds. Thurow describes the recording of this album like working with a "paint-box" computer, applying tone colors, "painting" them over, regrouping them and adding texture.

The result is a sound that Jazz, New Age, Electronic, and Alternative stations will revel in.



TKA
Scars Of Love (Tommy Boy)
9/87

Tony, Kayel, and Aby are at the forefront of the Latin tiger beat, a musical style which originated in "El Barrio," or Spanish Harlem.

Their soon to be released "Scars Of Love" contains their two megahits, "One Way Love" and "Come Get My Love" as well as the soulful, emotional dance tracks.

The group choreographs their performances, creating pandemonium in venues as guys emulate them and women swoon.



TOTAL CONTRAST
Beat To Beat (London/PolyGram)
9/87

The British soul/funk duo, Robin Achampong & Delroy Murray, follow the #1 club success of 1985's "Takes A Little Time" with their second album.

Lead single (out mid-August), "Jody," a tribute of sorts to Ms. Watley, whom they pined for in leaner times.

Young, energetic performers who create exciting sounds. An act ready to break BIG.

Urban, Dance, DHR.

TOUCH
Without You (Supertronics)

Touch is a dynamic self-contained and self-produced Bronx-based quartet, and a group of unlimited potential. Their music has a strong percussive foundation — dance-oriented yet steeped in the R&B tradition.

The group — Eric, Free, Gordon, and Sean — scored a major top 5 dance hit with "Without You," the title track from their debut LP. The sizzling single crossed heavily to radio, predominantly in the northeast and mid-Atlantic regions.

Listen for future dance hits, including "Fixation," "Houselights," and the romantic "Alone."



TOWER OF POWER
Power (Cypress)
10/87

The legendary Tower Of Power returns to the airwaves with "Power," their first Cypress release.

Featuring Ellis Hall on lead vocals, tracks such as "Ball 'N Chain," "Baby's Got The Power," and "Credit" are ready for CHR, Quiet Storm, and Urban airplay.

This album features the distinctive Tower Of Power Horn Section, whose unique sound delivered hits such as "You're Still A Young Man" and "Down To The Night Club."



Touch

TRIFFIDS
Calenture (Island)

Release date not set

From Perth, Australia, the Triffids formed in 1978. They traveled to London in 1984 and released their first album, "Born Sandy Devotional," in 1985.

Since then, they have released the experimental "In The Pines," recorded on an 8-track in an outback woodshed. Their new LP, "Calenture," was produced by Echo and the Bunnymen producer Gil Norton.

Formats: Alternative, AOR.



TRIUMPH
Triumph (MCA)
10/87

Power trio delivers another cruncher for AOR. Can you think of any other band that knows all you radio folk better than this one? Touring by first of the year.

RICHARD TRYTHALL
Mirage (Aspen)

Release date not set

Born in Knoxville, Tennessee, now living in Rome, solo pianist Richard Trythall knows how to bring out the best of a grand piano's sound. His interpretive powers are both riveting and incisive.

His compositions and playing underscore the lyric character of the piano on this latest release "Mirage."

TUESDAY KNIGHT
Tuesday Knight (Parc/CBS)
9/87

Pop/dance sounds from a promising newcomer, produced by the Ana team of Frank Wildhorn and Karl Richardson (who worked on all the Bee Gees' biggies).

E/P/A Promotion will soon be jamming the first single, "Control," at CHR stations everywhere. Check out Side 2's Prince cover, "Why You Wanna Treat Me So Bad."

U

UB40 CCCP
LIVE IN MOSCOW

Includes: "I Got You Babe," "Sing Our Own Song," "Cherry Oh Baby," "Watchdogs"



UB40
Live In Moscow (A&M)
8/87

Proving that music is truly universal, UB40 took their show to the Soviet Union for a 17 day, 12 concert tour. "Live In Russia," UB40's first live album, is the recorded result of this tour, containing 13 of the band's best known tracks.

The first single, "Cherry Oh Baby" is expected to appeal to wide variety of radio formats, including CHR, AOR, R&B, and college.



UNCLE FESTIVE
Say Uncle (Optimism)
9/87

Uncle Festive returns with their second LP, perfect for contemporary Jazz and AOR formats.

As Barry Manilow's stage band, they've established a solid reputation as a group with wide-ranging musical flexibility.

Guitarist John Pondel creates a sharp, modern focus, while keyboardist Ron Pedley shines with his solid melodic lines and innovative solos. The album features Luis Conte on percussion.

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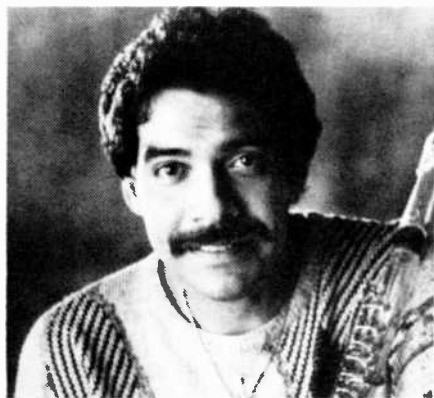
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UTLEY/GREENIDGE
Jubilee (MCA/Master Series)

9/87
Michael Utley on keyboards and Robert Greenidge on steel drums have long been known as the mainstays of Jimmy Buffet's infamous Coral Reefer Band.

Individually, Greenidge is regarded as one of the world's top steel players who has lent his skills to the music of artists like John Lennon, Taj Mahal, Carly Simon and Keith Moon. Utley, a former member of the famed Dixie Flyers, has been heard on albums by Aretha Franklin, Jimmy Cliff, Arthur Conley, and Kris Kristofferson.

V



DAVE VALENTIN
Mind Time (GRP)

10/87
Valentin's hottest Latin/Jazz album yet! For the first time the flautist's full range of abilities are showcased as he plays all the flutes — as well as an amazing array of pan pipes and bamboo flutes — utilizing overdubbing to create "flute ensemble" parts.

The album includes Earl Klugh, percussion sensation Giovanni Hidalgo, pianist Oscar Hernandez (currently with Ruben Blades), as well as Dave's regular band. Valentin is perhaps the most popular jazz flutist today.

VARIOUS ARTISTS
East Coast Compilation (MCA)

TBA
Dance-oriented R&B appeal featuring new acts from the streets of New York, Detroit, and London. Colonel Abrams produced both Jacki Silvers and Tyrone Summers; Lori Rose produced by Alan George and Fred McFarlane (Jocelyn Brown).

Additional lineup includes Sahara from London, who's had success on indie label deals, Jean Steal and Craig Deerk.

VARIOUS ARTISTS
Narada Sampler #3 (Narada/MCA)

9/87
Narada's third sampler includes selections from the most current releases, along with a preview of an exciting upcoming album.

"Sampler #3" features cuts from: "Amber," by Narada's best-selling artist pianist Michael Jones and cellist David Darling; "Renaissance," by guitarist William Ellwood; "Woodlands," by Nancy Rumbel, Eric Tingstad, and David Lanz; and "Portraits," by Spencer Brewer.

Also included are two pieces by harp-guitarist John Doan, from his upcoming Narada title, "Departures" (scheduled for release in early January, 1988).

VARIOUS ARTISTS
New England Christmastide II (North Star)

11/87
Lively, homecrafted arrangements of traditional Christmas carols — many familiar, and some surprises. An endless array of recorders, tin whistles, mandolins, wood flutes, guitars, violins, cellos, hurdy gurdy, harmonicas, and more.

"Christmastide II" is a follow-up to the very successful "New England Christmastide." "New England Christmastide" I and II are produced by Otis Read.

"New England Christmastide I received airplay on AC/Easy Listening stations, and "Christmastide II" should prove to do the same.

VARIOUS ARTISTS
MCA Master Series Fall Sampler '87 (MCA/Master Series)

9/87
The MCA Master Series Fall Sampler '87 is a rich collection of carefully selected compositions from each of our artists on the fall release schedule.

The guitar is heard in several interpretations via two selections from Larry Carlton, two from Master Series veteran, Billy Joe Walker Jr., and one from Country rock guitar king, Albert Lee. Also, dobroist, Jerry Douglas, Robert Greenidge and Michael Utley.

VARIOUS ARTISTS
Narada Sampler #3 (Narada)

9/87
Narada's new sampler includes selections from the most current releases, along with a preview of an exciting upcoming album. "Sampler #3" features: "Amber," from Narada's best-selling artist, pianist Michael Jones, and cellist David Darling; "Renaissance" by guitarist William Ellwood; "Woodlands," by Nancy Rumbel, Eric Tingstad and David Lanz; and "Portraits," by Spencer Brewer. Also included are two pieces by harp-guitarist John Doan, from his forthcoming Narada LP, "Departures," (Scheduled for release in early January, 1988).

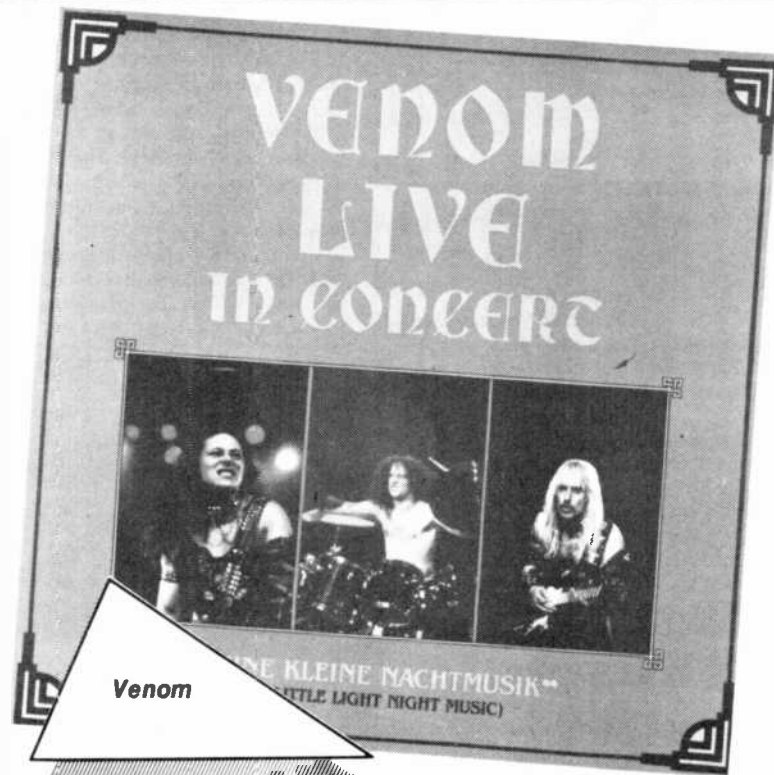
VARIOUS ARTISTS
No Speak Series (IRS)

10/87
IRS' chairman Miles Copeland has launched this unique, instrumental-only series, with the intent of recording rock's most brilliant musicians who aren't necessarily singers, video idols, or oriented to writing within the context of the 3-minute single.

Copeland feels that present-day record companies look to Top 40 airplay as a propelling vehicle by which to sell albums. This, he believes excludes many great players who may be older, don't write singles or sing, but whose art is still viable if presented properly.



Richard Vimal



Venom

IRS' No Speak Series is now looking to record artists who have fallen out of the "mainstream." Copeland emphasizes that he is looking strictly within the rock idiom for instrumental music that is interesting and compelling.

VARIOUS ARTISTS
Rap's Greatest Hits Volume 3 (Priority)

9/87
With "Rap's Greatest Hits Volume 3," Priority continues to bring you the finest collection of rap music ever to hit the charts.

As a matter of fact, the Eric B. track was just released and is currently on the Dance Chart, and the King Sun-D Moet track is currently on the Black Singles Chart.

Our popular and recognizable rap statue on the cover of this release is our guarantee that it will sell out of the box.

VARIOUS ARTISTS
Rap Vs Rap (The Answer Album) (Priority)

9/87
"Rap vs Rap (The Answer Album) is another in our series of innovative compilation concepts.

This release combines major rap hits with the "answers" to those hits. The "answers" use the same music as the original, but the lyrics have been altered to respond.

For example, "Rumours" by the Timex Social Club (the original), and "Jealousy" by Club Nouveau (the answer), both chart hits.

VARIOUS ARTISTS
The Sound Of Deep Ellum (Island)

8/87
Deep Ellum is more than just one of Dallas's neighborhoods. It was once the city's downtown for its black population, and was renowned for its speakeasies and the lurid excesses of its visitors.

Music was everywhere — blues, gospel, juke joint piano, and jazz could be heard day and night. Legendary bluesman Robert Johnson, along with countless others, walked its wide open streets.

Today, Deep Ellum once again echoes the sounds of a multitude of musicians, the best of which are represented on this fascinating compilation. From the hip hop of the Decadent Dub team through the rock 'n' roll of Three On A Hill to the reggae of the New Bohemians, "The Sound Of Deep Ellum" is as varied as the neighborhood's history is rich.

VARIOUS ARTISTS
The Sound Of Soweto (Capitol)

9/87
This double album, released in the UK last March, is a timely follow-up to the sound and philosophy of Paul Simon's "Graceland."

"The Sounds Of Soweto" is a united showcase — the ten artists cover the full spectrum of musical interpretations from South Africa. The combined blend of musical disciplines in one package is not only an enjoyable and memorable listening experience, but informative and educational as well.

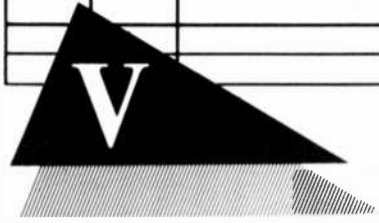
This album will appeal to New Age, Jazz, and Urban formats, with possible crossover to pop.

RICHARD VIMAL
Aquarhythmies (Fortuna)

9/87
Tracks suitable for Classical, New Age, Electronic, and Jazz formats. Synthesizer — eloquent electronic music. Various styles and moods from powerful electronic waves to languid, melodic pieces. From Mozartian cathedral-organ chords to bright energetic rhythms.

This is the first American release by French synthesist Richard Vimal. He has recorded "Transparence" for Polydor France, which included vocal and instrumental tracks. The all-instrumental "Migration" was released in 1978, and sold excellently throughout Europe. "Aquarhythmies" was first produced in 1980 by Polydor France. Cuts from this LP have been used on French TV and radio and it has received shining reviews from several French publications and periodicals.

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VARIOUS ARTISTS

This Is Soca (WB)

9/87

The Caribbean is the home port for several of the music world's beloved traditions, including calypso and reggae. With Soca, Trinidad has gotten well into the act, and this exciting compilation provides a stirring glimpse at the form and its exponents.

The album was put together in Britain, where Soca is catching on big, and it features the hottest acts in the field. At the top of the list are Mighty Shadow and Natasha, two key players in Soca. Also included are Gypsy, Scrunter, Duke, Baron, Pompey, Sound Revolution, the Rebels and Black Stain.

With monikers such as those, you know there's more to this than just the music — there's a culture and a mythology as well, and "This Is Soca" is an invigorating introduction to both.

VARIOUS ARTISTS

WB Records Presents A Christmas Tradition (WB)

8/87

A compilation of some of the season's finest.

Classic Emmylou Harris is represented with "Light Of The Stable," and a lively instrumental of "Sleigh Ride" featuring ace string man Mark O'Connor. Other selections include Randy Travis' "White Christmas Makes Me Blue"; The Forester Sisters' "A Carpenter, A Mother, And A King"; "It Came Upon A Midnight Clear," from Highway 101; "Have Yourself A Merry Little Christmas"; by Crystal Gayle, the Nitty Gritty Dirt Band's "Colorado Christmas"; "The Cowboy's Christmas Ball," from Michael Martin Murphey; "Blue Christmas," by Eddie Raven; and the Everly Brothers' "Silent Night."

VENOM

Venom - Live In Concert (Qwil)

8/87

All the excitement and force of Venom in concert has been captured and unleashed on this two record set. Venom's brand of "crawled out from under a rock metal" will be acceptable to AOR only.

After much success overseas it is now time for America to be possessed. It's take-no-prisoners rock performed with heavy metal poison from Venom.

BILLY VERA & THE BEATERS

Retro Nuevo (Capitol)

10/87

This is Billy Vera's first album on Capitol. A mass appeal artist, as proven with "At This Moment," Billy is in the process of recording this album now . . . we're all eagerly awaiting the results.



Maria Vidal (A&M)

8/87

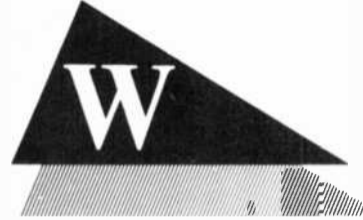
Maria Vidal is energy and optimism personified. She grew up in music as a member of Desmond Child and Rouge, and has had previous solo success in the U.K. with a Top 10 single.

Maria is surrounded by talented friends on her debut solo album. Desmond Child

co-wrote the #1 Bon Jovi tunes "Living On A Prayer," and "You Give Love A Bad Name." Chas Sanford has worked with Don Johnson and Stevie Nicks. A&M's own Jimmy Iovine, who signed Maria, has worked with Tom Petty, The Pretenders, U2, and Bob Seger among others. Rick Nowels has produced many sides for Stevie Nicks.

The players on Maria's album are hot. Michael Landau and Dweezil Zappa play guitars. Paulinho Da Costa joins on percussion with Desmond Child on keyboards.

Radio formats: CHR, AOR, AC.



TOM WAITS

Franks Wild Years (Island)

8/87

"...it's about an American who plays the accordion, who winds up in Vegas as spokesman for an all-night clothing store . . ." is how Tom Waits describes "Franks Wild Years," the play he wrote and starred in last summer at Chicago's prestigious Steppenwolf Theater.

"Franks Wild Years," the album, is the aural documentary of the play. Uncomprising, visionary, and frighteningly human, Tom Waits' artistry stands alone, second to none.

WALK THE MOON

Walk The Moon (MCA)

9/87

Intriguing, sophisticated, and highly rhythmic best describes the musical and vocal talents of Allain Johannes and Natasha Shneider. Their debut LP will appeal strongly to alternative, and has strong potential for pop and progressive AOR formats.

Johannes was previously with the progressive band "What Is This" while Russian-born Shneider previously fronted "Black Russian," one of the first Russian rock bands to tour the States.

LP was produced by Dave Jerden, with all songs written and performed by Johannes and Shneider. First release and video is "Daddy's Coming Home."

Band is one of the first two acts to be part of MCA's aggressive New Artist Program, "Kickin' Off The Hits," designed to give maximum retail exposure.

BILLY JOE WALKER JR.

Treehouse (MCA/Master Series)

9/87

Billy Joe Walker Jr.'s guitars have been heard around the world, on albums by Kenny Rogers, the Beach Boys, Eddie Rabbitt, Hank Williams Jr., and Waylon Jennings. In addition, he has written songs for Rabbitt, Mickey Gilley, and Tanya Tucker.

"Treehouse," Walker's first album, was written and produced by the guitarist. Given the same creative control afforded all Master Series artists, Walker chose to interpret the world from his wooded retreat through his compositions on guitar.

Joining him were friends on keyboard, flute, oboe, and bass, giving "Treehouse" the lush beauty of an enchanted forest.

A single from the album will be released to Country radio.

KIT WALKER

Dancing On The Edge Of The World (Windham Hill)

8/87

R&R Jazz chart veteran Andy Narell returns as co-producer for this label debut by pianist, synthesizer player and composer Walker, which marks the second release for the newly consolidated jazz arm of "Windham Hill."

For his Windham Hill jazz debut, Walker teams with Steve Smith, Will Kennedy, Keith Jones, Glenn Cronkhite, Narell and others to create a contemporary ensemble approach.

Promotion will initially focus on commercial and NPR jazz and fusion outlets, along with AC, urban, college and other formats.

BENNIE WALLACE

Border Town (Blue Note)

10/87

With such guests as guitarist John Scofield, pianist/singer Dr. John and trombonist Ray Anderson, Bennie again dips into his Southern roots and his jazz soul to forge a challenging, yet very accessible and funky brand of music that is all his own.

From the hot groove of "Skantified" to the swamp rhythm of "East 9," this rockin' album will be well suited to all Jazz formats, as well as AOR, thanks in part to Dr. John's vocals.

JACK WALRATH

Master Of The Universe (Blue Note)

8/87

For his first release on a major label, trumpeter/composer Jack Walrath, best known for his work with Charles Mingus, has assembled a septet of New York's finest and given them some fresh original compositions and brilliant arrangements to play on.

Highlights include the soulful "The Lord's Calypso" and a surrealistic arrangement of Hank Williams' "I'm So Lonesome I Could Cry" with a guest appearance by Willie Nelson (yes that Willie Nelson).

A solid for Jazz radio with the two Nelson tracks a strong possibility for open-minded Country formats.

DIONNE WARWICK

Reservations For Two



CONTAINS THE HIT SINGLE "LOVE POWER"
A DUET WITH JEFFREY OSBORNE
FEATURING KENNY G ON ALTO SAX

DIONNE WARWICK

Reservations For Two (Arista)

8/87

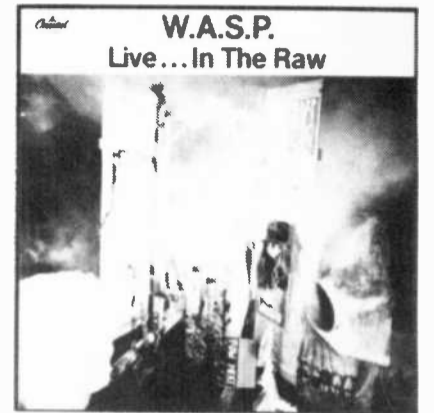
On "Reservations For Two," Dionne's brilliant new album, musical harmony is once again the theme. The album brings Dionne together with some of the very top singers: Smokey Robinson, Jeffrey Osborne, Kashif, June Pointer and Howard Hewett.



Shanice
Wilson

Producers included Burt Bacharach & Carole Bayer Sager, Smokey Robinson, Kashif, and Jerry Knight & Aaron Zigman.

The album contains a wealth of songs for Urban, CHR and AC radio.



W.A.S.P.

Live . . . In The Raw (Capitol)

9/87

W.A.S.P. is synonymous with hard rock/metal music. The first single off the new album is "Scream Until You Like It," the only studio-recorded song on the otherwise live album.

"Scream Until You Like It" is the theme from "Ghoulies II," which may provide CHR crossover for this usually AOR band.

KAZUMI WATANABE

The Spice Of Life (Gramavision)

8/87

Suitable for Jazz radio and progressive AOR stations, this is the fifth Gramavision LP by Japanese fusion guitarist Kazumi Watanabe.

The album was recorded in London with Jeff Berlin on bass and Bill Bruford on drums, known for their work with Yes, King Crimson, and Genesis.

JOHNNY "GUITAR" WATSON

Strike On Computers (Valley View/Allegiance)

9/87

WAVESTAR

Moonwind



WAVESTAR

Moonwind (Audion)

10/87

This instrumental duo from Scheffield, England have gained a formidable reputation among European fans of progressive electronic music with their

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atmospheric. Pink Floyd-ish repertoire, well suited to the needs of daring AOR programmers.

Primarily a studio-based unit, they gained notoriety through self-distributed cassette releases and live festival performances (with an augmented line-up), finally coming to the attention of Larry "Synergy" Fast, who signed them to his Audion label.

WA WA NEE
Wa Wa Nee (Epic)

8/87
From the Yardbirds to Marc Bolan to Wham!, U.K. "supermanager" Simon Napier-Bell knows S#T#A#R quality when he sees it. He saw it in this Australian quartet — and so will you after one listen to the shiny, ultra-modern pop of their self-titled LP. It contains four Aussie Top Ten hits, including the first U.S. single "Sugarfree."

An obvious CHR pick, along the lines of other multi-Platinum teen faves like Duran Duran and A-Ha.



VIRGINIA WOLF
Push (Atlantic)

8/87
After a successful tour opening with the Firm, the Manchester based quartet assembled in a California studio with producer Kevin Elson (Journey, Europe) to record their second LP for Atlantic entitled "Push." The album is rife with melodic rockers-clean tight and original.

Featuring such tunes as "Don't Break Away" and "Standing On The Edge Of Time," "Push" is an album that leaves Virginia Wolf with nothing to fear.



WENDY & LISA
Wendy & Lisa (Columbia)

8/87
Well-known to fans of Prince for the role they played as writers, arrangers, and players in the Revolution, guitarist Wendy Melvoin and keyboardist Lisa Coleman have created an outstanding showcase for their multiple talents.

Self-produced (with assistance from former Revolution bandmate Bobby Z), "Wendy & Lisa" is both an affirmation of their past work and a bold step into new territory. Longtime fans will certainly find much that is recognizable to them on this debut effort, but delivering the unexpected was a characteristic of the Revolution, and that tradition continues with Wendy & Lisa.

Material ranges from edgy, insistent pop tunes to masterful blends of funk with pop

and jazz. Also included are several stunningly poignant ballads.

First single release is "Waterfall."

Expect "Wendy & Lisa" to appeal to multiple formats from Urban to CHR, AOR and beyond.

AUDREY WHEELER
Let It Be Me (Capitol)

10/87
Well respected by her musical peers as a top rated session singer, Audrey Wheeler moves into the spotlight with her debut album.

Possessing a strong, dynamic voice that brought her to the attention of many music lovers during her stint on the recent Freddie Jackson tour, Audrey is a mass appeal artist with enormous crossover potential.

The album was produced by Preston Glass and Lionel Job and Audrey is lent a helping hand from her enamoured musician friends such as Larry Graham, Corrado Rustici (Whitney Houston), Thor Baldursson and Craig Thomas.

CHERYL WHEELER
Half A Book (North Star)

9/87
Adult rock and roll with folk/R&B/country influences and tracks well-suited for AOR, AC, and CHR. Singer/songwriter Cheryl Wheeler wrote 10 of 11 tracks on "Half A Book"; bass player John Bois wrote the cut, "I Don't Reach You."

Ms. Wheeler's debut album gained her national attention as she set out on a 22 city tour.

"Half A Book" is produced by Cheryl Wheeler, John Bois and North Star Vice President, Bruce Foulke.



WHISTLE
(No title as yet) (Select)

10/87
Some people work all their lives to have a huge hit. Whistle did it on their first time out! Their first single, "Just Buggin'," was a smash in the U.S., and a huge hit all over Europe.

At work in the studio on their second release, Whistle, producer Kangol Kid, and "Hitman" Howie Tee are hoping for even bigger record this time out.

BARRY WHITE
The Right Night (A&M)

9/87
Barry White is back. Yes, the man who fairly dominated the pop and R&B charts for the better part of the decade, and who can lay legitimate claim to pioneering such trends as disco, rap, and the 12-inch single, has returned to the music scene after an absence of three years.

The music showcases the trademark White sound — in an utterly contemporary package.

The album promises to be a smash at R&B, AC, and CHR radio.



KEITH WHITLEY
Comeback Kid (RCA)

10/87
Since signing with RCA in 1984, Whitley has released two albums, "Hard Act To Follow" and "L.A. to Miami," and a string of



*Walk
The Moon*

Top 10 hits. Whitley is working with producer Blake Mevis, recording mostly his own tunes. He's joined on the album by some of country music's legends: Ricky Skaggs, Emmylou Harris, Vern Gosdin, and a duet with Earl Thomas Conley.



WHODINI
Open Sesame (Jive/Arista)

9/87
The group's past two albums, "Escape" and "Back In Black," are both platinum, establishing Jalil, Ecstasy and Grandmaster Dee as the undisputed Wizards of Rap.

"Open Sesame" is filled with many sparkling gems, including the first single, "Be Yourself," with Millie Jackson accompanying Whodini on vocals. The album is produced by Larry Smith, with two cuts produced by Sinister, Whodini and Roy Cormier, and should appeal to Urban, CHR and Dance radio.



DON WILLIAMS
(No title as yet) (Capitol)

10/87
In the 20 years since the Pozo Seco singers, Don Williams has specialized in some of the most heartfelt songs ever placed on vinyl.

On his latest LP, look for changes in material and style that will surprise longtime Williams listeners.

42 chart smashes (17 #1's), 16 albums, four "Greatest Hits" packages, five gold records, and numerous awards later, he still approaches each recording project with the same integrity and intensity he brought to his debut album.

MASON WILLIAMS & MANNHEIM STEAMROLLER
Classical Gas (American Gramophone)

10/87
This brilliant new arrangement of one of the biggest radio hits of all time combines the talents of Mason Williams and Mannheim Steamroller.

In addition to the title cut, this release explodes traditional format ideas by offering potential hits for Country, AOR, AC, CHR, and Eclectic stations.

Sure to be one of the most played albums of the year and beyond, "Classical Gas" is a perfect companion to the holiday classic, "Mannheim Steamroller Christmas."



VICTORIA WILLIAMS
Happy Come Home (Geffen)

9/87
Victoria Williams' debut album for Geffen defies categorization.

Born in Shreveport, Louisiana and transplanted a few years ago to Los Angeles, Victoria's music results from relocating from Southern blues, folk and country styles to this western land of open-ended promise.

Her idiosyncratic approach is at once gentle, hard-humored, whimsical, daffy and as original as any artist out there. Says one critic, "She suggests a shy-mannered blend of Patsy Cline, Eudora Welty and Thelonious Monk."

WILL & THE KILL
Will & The Kill (MCA)

TBA
Produced by Joe Ely and recorded in Texas, eight of the ten songs were written or co-written by Will. True to his age (under 20) and persona, the lyrics are youthful, sincere, aggressive and believable.

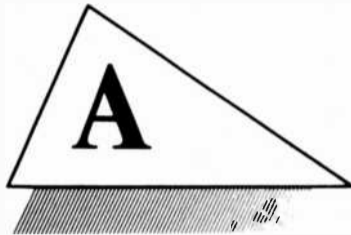
The band headlined this year's Austin Chronicle Awards and has been touring in the southwest for a few years, as well as dates throughout California, Canada, and the East coast. They've opened for the Fabulous Thunderbirds, Big Audio Dynamite, Georgia Satellites, brother Charlie, and a host of others.

The band will be part of a 30-day, 25-city "Four Play" tour with three other young bands starting October 15.

Credible rock to appeal to the ZZ Top, Stones, David Lee Roth, Georgia Satellites audience.

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Record Company Directory



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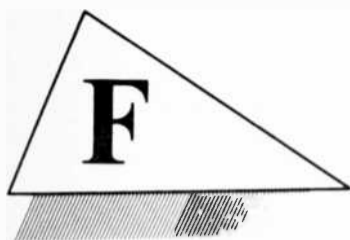
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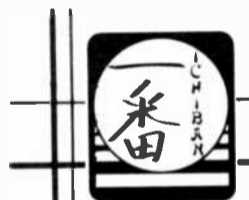
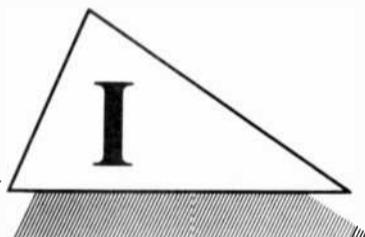
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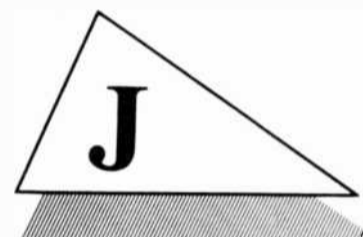
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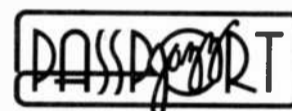
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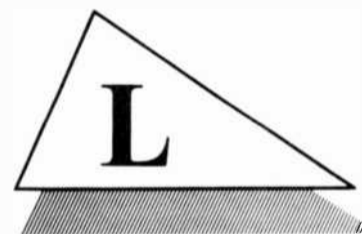
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Mike Morgenstern, President



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Marty Scott, Dir./Promotion



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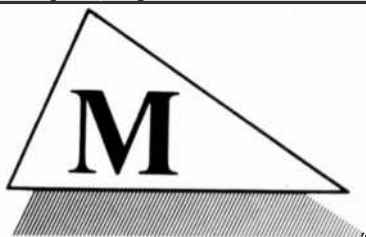
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Robin Kaye, Head of Artist Development
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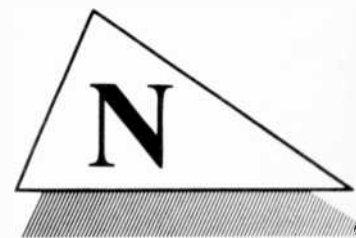
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Renee Steele, GM
Barney Fields, Promotion Manager



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Eddie O'Loughlin, President
Jenniene Leclercq, VP/GM

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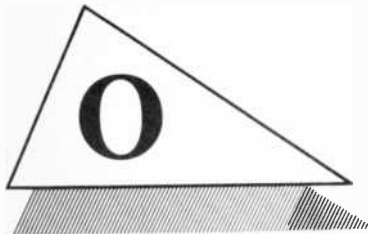


NEW TOTAL EXPERIENCE

6226 Yucca Street
Hollywood, CA 90028
(213) 462-6585
Lonnie Simmons, President
J.R. Simmons, VP
Rudy Taylor, National VP/Promotions
Maggie Williams, National Dir./Public Relations

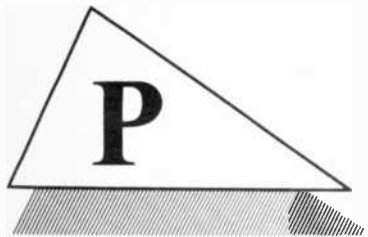
NOBLE VISION

3109 Maple Drive
Suite 300
Atlanta, GA 30305
(404) 266-0177
Don Tolle, Country Promotion



OPTIMISM

3575 Cahuenga Blvd. W., Suite 247
Los Angeles, CA 90068
(213) 850-3350
David Drozen, President
Sheryl R. Kay, VP
Brenda V. Winfield, National Director/Promotion



PALO ALTO/TBA

11026 Ventura Blvd. Ste. 2
Studio City, CA 91604
(213) 877-5106
Don Graham, Dir./BU, Jazz Promotion



PASHA

5615 Melrose Ave.
Los Angeles, CA 90038
Spencer D. Proffer, President
Carol Peters, VP

PolyGram Records

POLYGRAM

810 7th Avenue
New York, NY 10019
(212) 333-8100

3800 Alemda
Suite 1500
Burbank, CA 91505
(818) 955-5200

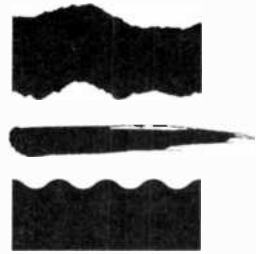
10 Music Circle South
Nashville, TN 37203
(615) 244-3776

M. Richard Asher, President/CEO
Bob Jamieson, Executive VP/Marketing & Sales
John Betancourt, Sr. VP/Promotion
David Leach, National Pop Dir.
Wayman Jones, VP/Promotion & Artist Relations UC
Wilson Lindsay, Dir./Urban
Drew Murray, Dir./Rock Radio Promotion East Coast
Calvin Lew, Dir./Rock Radio Promotion West Coast
Kerry Wood, Dir./National Secondary AC
Randy Roberts, National Dir./Alternative Promotion-Charts
Pam Haslam, VP/Communications
Nancy Sullivan, National Dir./Pop-Rock
Beverly Paige, National Dir./Urban
Martha Moore, National Director, Country; SE Pop-Rock
Harry Anger, Sr. VP/Marketing
Cliff O'Sullivan, Dir./Product Development
Joe Parker, Sr. VP/Video Marketing & Associated Labels
Jim Urle, VP/National Sales & Branch Distribution
Jeff Brody, VP/National Accounts
K.P. Mattson, Dir./Sales Development
Dick Wingate, Sr. VP/A&R
Jim Lewis, VP/A&R
Peter Lubin, VP/A&R
Derek Shulman, VP/A&R
Tony Prendatt, Dir./A&R UC
Bob Skoro, VP/A&R West Coast (LA)
Jeff Sydney, Sr. VP/GM West Coast Operations (LA)
Ed Eckstine, Sr. VP/GM Wing Records
Michael Johnson, VP/Marketing & Promotion Wing Records
Heather Irving, Dir./A&R Wing Records
Steve Popovich, Sr. VP/Nashville Operations (Nashville)
Joe Pollidor, Dir./Country Marketing (Nashville)
Frank Leffel, Dir./Country Promotion (Nashville)
Richard Seidel, VP/Jazz
Donald Elfman, Dir./Promotion & Publicity Jazz
Lee Townsend, Dir./U.S. Operations ECM Records
Kathryn Kling, Dir./Publicity & Promotion ECM Records
Paul Del Campo, Director/PolyGram Special Imports



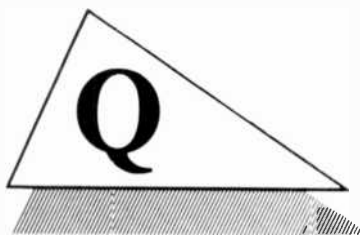
PRIORITY

6430 Sunset Blvd.
Hollywood, CA 90028
(213) 467-0151
Bryan Turner, President
Mark Cerami, VP



PRIVATE

220 East 23rd Street
New York, NY 10010
(212) 684-2533
Ron Goldstein, President & CEO
Jeff Klein, VP/Marketing & Sales
Doreen D'Agostino, VP/Promotion-Press and Artist Development



QMI MUSIC

75 Rockefeller Plaza
New York, NY 10019
(212) 484-6731

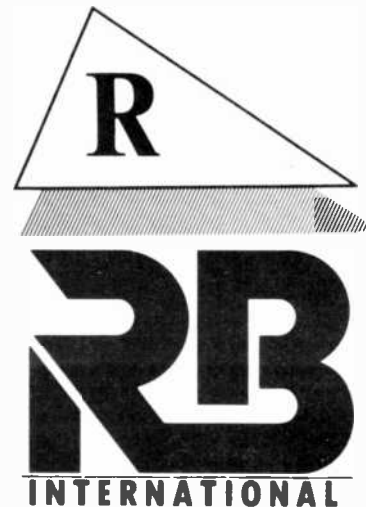
90 Universal City Pl., Penthouse 1
Universal City, CA 91608
(818) 760-1993

Robert Pittman, CEO/Quantum Media Inc.
Les Garland, President
Dick Williams, Executive VP/GM



QWIL MUSIC

15535 Medina Road
Plymouth, MN 55447
(612) 559-6845
Mickey Effenbein, Executive VP
Dennis Hoefler, VP/Sales



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15714 Garfield Ave.
Paramount, CA 90723

510 Coronation Drive
West Hill, Ontario, Canada M1E 4X6

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Rick Bleiweiss, GM
Marla Roseman, Director/promotion
Niko Anducich, Director/A&R
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John Leatham, President MMG (Canada)
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Jim Kelly, Production Manager
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Al Cohen, Controller
Herb Dorfman, VP/Sales



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Carol Hart, Associate Marketing/Promotion Director
Richard Fitzgerald, VP/Promotion
Linda Baker, CHR
Michael Linehan, AOR
Marc Ratner, CHR

RCA

1133 Avenue of the Americas
New York, NY 10036
(212) 930-4000

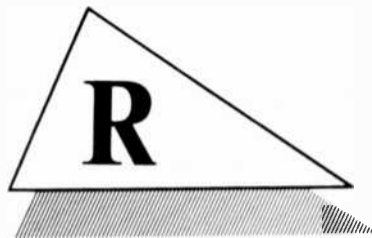
6363 Sunset Blvd.
Hollywood, CA 90028
(213) 468-4000

30 Music Square West
Nashville, TN 37203
(615) 664-1200

Bob Buziak, President/RCA Records Label
Rick Dobbis, Exec. VP/RCA Records Label
Ed Mascolo, Sr. VP/Product Development
Butch Waugh, VP/Promotion
Jim McKeon, VP/AOR Promotion
Mike Becce, Dir./National Promotion
Bonnie Goldner, Dir./Promotion & Trade Relations



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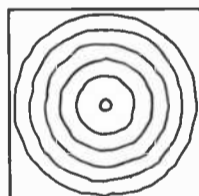
(RCA continued)

Richard Smith, VP/Black Music Promotion
 Joe Galante, Division VP/GM (Nashville)
 Jack Weston, Dir./National Country Promotion (Nashville)
 Randy Goodman, Dir./Merchandising (Nashville)
 Mike Omansky, VP/Marketing
 Basil Marshall, Dir./Product Management
 Alan Grunblatt, Dir./Product Management
 Randy Miller, Dir./Product Management
 Ed Strait, Director/Product Management
 Dennis Fine, VP/Communications
 Marylin Lipsius, Dir./Publicity & Video
 Paula Batson, Dir./National Publicity
 Paul Atkinson, Sr. VP/A&R U.S.
 Erik Nuri, VP/A&R West Coast
 Simon Low, VP/A&R U.S.
 Dave Wheeler, VP/National Sales
 Ria Lewerke, VP/Creative Services
 Jess Auerbach, Dir./Production



RHINO

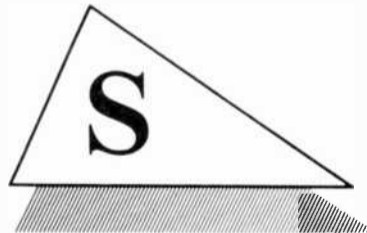
1201 Olympic Boulevard
 Santa Monica, CA 90404
 (213) 450-6323
 Richard Foos, President
 Harold Bronson, Managing Dir.
 Bob Cahill, National Sales Dir.
 Dave Darus, National Promotion Dir.
 Gary Stewart, A&R Director



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ROUNDER

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 Ken Irwin, VP/Treasurer
 Duncan Browne, Manager
 Brad Paul, Promotion Dir.
 Scott Billington, Art Dir.
 Martin Swope, Production Manager



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 Lou DeBlase, Head Of Business Affairs
 Beth Yenni, Production Manager
 Glen Olsheim, Publicity/Promotion
 Nigel Cerdellos, National Retail Promotion
 Amy Bennick, Art Director

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 New York, NY 10023
 (212) 724-1440
 46 Chicago Way
 San Francisco, CA 94112
 (415) 587-7128
 Juggy Gayles, CEO
 Will Socoloy, President
 Ron Resnick, Executive VP
 Michael Scott, VP/Dance Promotion Manager



SPARROW

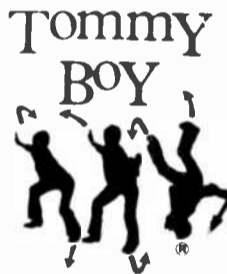
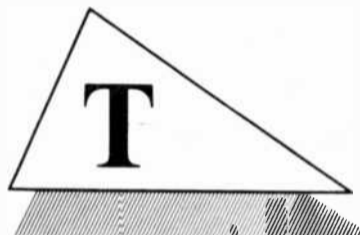
9255 Deerling Avenue
 Chatsworth, CA 91311
 (818) 709-6900
 54 Music Square E., S-306
 Nashville, TN 37203
 (615) 248-6800



Billy Ray Hearn, President
 Bill Hearn, Sr. VP/Marketing
 Rick Horne, Sr. VP/Administration
 Danny McGuffy, VP/Sales
 Peter York, VP/A&R

SUPERTRONICS

66 Willoughby Street
 Brooklyn, NY 11201
 (718) 330-0950
 Frederick Pereira, President/Owner
 Patrick Spencer, VP/Promotions & Marketing
 Anthony Munroe, VP/Finance & Operations



TOMMY BOY

1747 First Avenue
 New York, NY 10128
 (212) 722-2211
 Tom Silverman, CEO
 Monica Lynch, President
 James "Jazzy" Jordan, National Promotions Dir.
 Steve Knut, National Sales Dir.

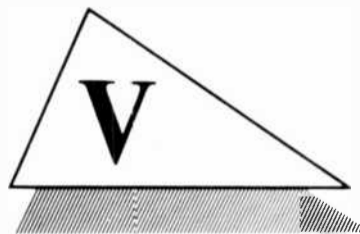
TSR

8335 Sunset Blvd.
 Los Angeles, CA 90069
 (213) 656-0970
 Tom Hayden, President



TVT

159 W. 19th St., Suite 5B
 New York, NY 10011
 (212) 929-0570
 Steven Gottlieb, President
 Kitty Overton, A&R, Publicity, Promotion
 Michelle Higgins, Product Manager Advertising

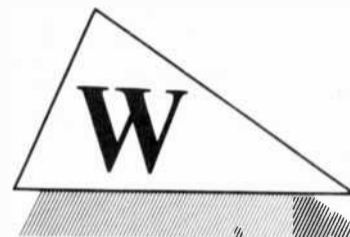


VIRGIN

9247 Alden Dr.
 Beverly Hills, CA 90210
 (213) 278-1181
 Jeff Ayeroff, Managing Dir.
 Jordan Harris, Managing Dir.
 Phil Quarataro, VP/Promotion



Michael Plen, VP/Field Operations
 Jeffrey Naumann, National AOR Director
 Iris Dillon, National Alternative Promotion
 Sharon Heyward, National R&B Promotion
 Todd Bisson, National College Promotion
 Steve Zap, National AC Promotion
 Nancy Jeffries, VP/A&R
 Mark Williams, Dir./Artist Development
 Gemma Corfield, Dir./A&R Administration
 Jeffrey Forman, Dir./A&R R&B
 Hector Sanchez, A&R West Coast
 Loric Weymouth, A&R East Coast
 Colin Reef, VP/Finance
 Melanie Penny, Dir./Production
 Lyda Sarno, Dir./Video Production
 Kathy Guld, Dir./Advertising & Merchandising
 Audrey Strahl, VP/Publicity
 Jim Swindel, VP/Sales
 Jacquie Perryman, Dir./International

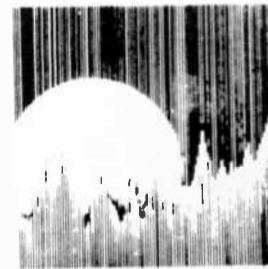


WARNER BROTHERS

3300 Burbank Blvd.
 Burbank, CA 91510
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 1815 Division St.
 Nashville, TN 37212
 (615) 320-7525
 Russ Thyret, Sr. VP/Marketing & Promotion
 Mark Maitland, VP/Promotion
 Carol Hart, Associate Marketing/Promotion Dir.
 George Gerrity, VP/Dir. Promotion
 Stewart Cohen, CHR
 Sue Emmer, CHR
 Ed Nuhfer, CHR
 Greg Lee, CHR
 Kenny Puvogel, AOR
 Patti Oates, AOR
 Dave Dannheisser, AOR
 Dino Barbis, AC
 Rochelle Staab, Trades
 Craig Kostich, VP/Dir. Dance & Contemporary Music
 Steve Tipp
 Shaye Sullwold
 Dennis Wheeler
 David Shaw
 Ron Ellison, VP/Promotion Black Music Marketing
 Marylou Badeaux
 Nick Hunter, Sr. VP/Sales & Promotion (Nashville)
 Chris Palmer (Nashville)
 Robert Saporiti (Nashville)
 Doug Grau (Nashville)

WINDHAM HILL

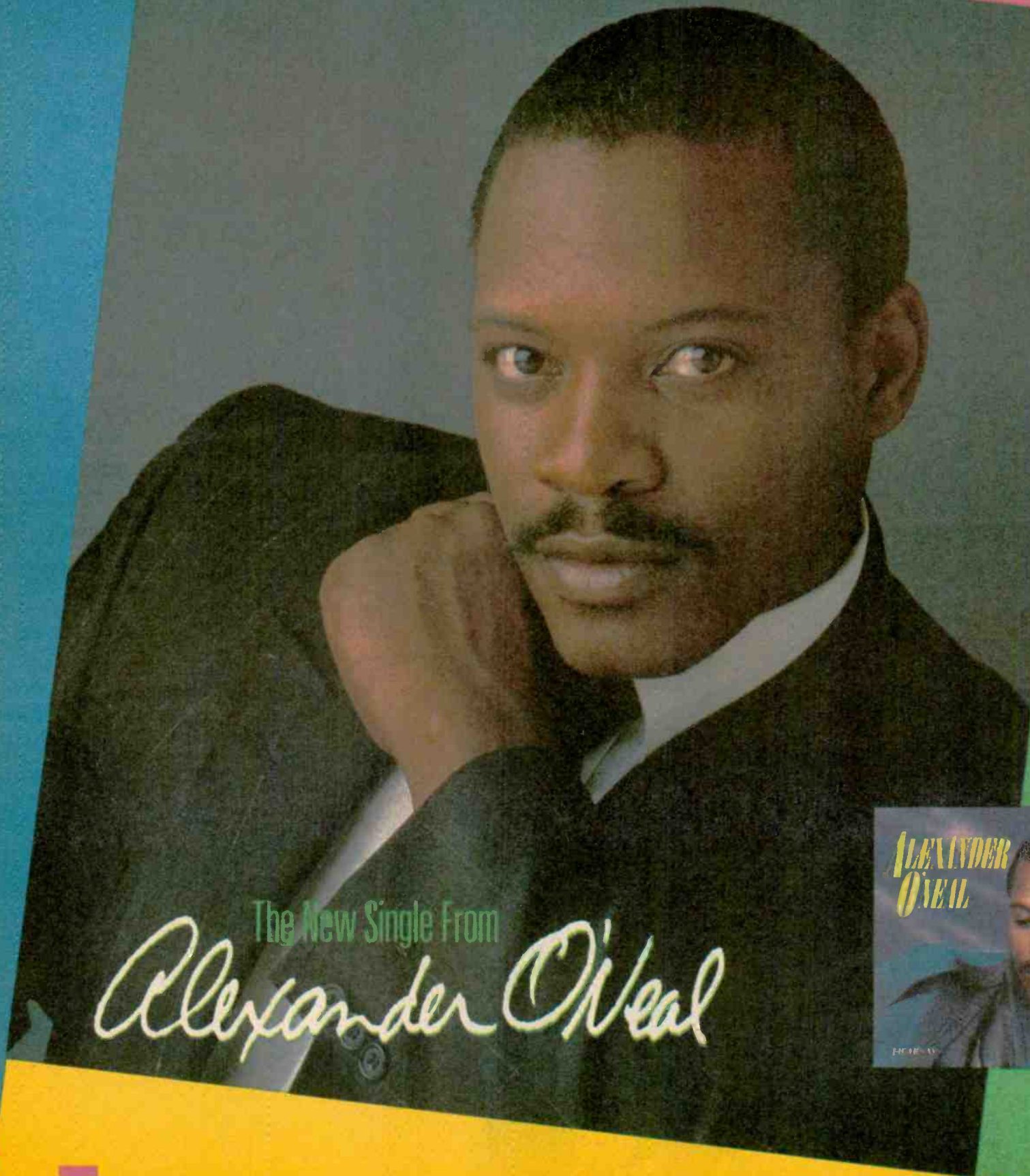
831 High Street
 Palo Alto, CA 94301
 (415) 329-0647
 85 Lincoln Drive
 Sausalito, CA 94965
 (415) 331-1502
 1416 N. La Brea
 Hollywood, CA 90028
 (213) 469-2411
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 William Ackerman, Chairman
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 Sam Sutherland, VP/Managing Dir.
 Dawn Atkinson, VP/A&R
 Jim Cahalan, VP/Operations
 Fritz Kasten, VP/International
 Winnie Kelly, Dir./Publicity
 Rich Schmidt, Dir./Promotion
 Patricia Belknap, Manager/Alternative Sales
 Frank Van Houten, Windham Hill European Label Manager
 Michael Carlson, National Dir./Jazz Radio



WING

(see PolyGram)

CRITICIZE



The New Single From
Alexander O'Neal



The Follow-Up Single To The Smash "FAKE"
Taken From The Album "HEARSAY."



Records, Cassettes And Compact Discs.
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