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NEWSPAPER

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VOLUME 99 NO. 7

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

February 14, 1987/\$3.95 (U.S.), \$5 (CAN.)

Special-Interest Video Discovers New Niches

BY JIM McCULLAUGH

LOS ANGELES Special-interest video may double its market share in 1987.

According to manufacturers, distributors, and retailers, the entire category—currently led by fitness and followed by cooking, travel, sports, and other how-tos—could continue to double its market share

annually through 1991.

Projections, including those by the most conservative analysts, call for special-interest video to represent more than 10% of the 83 million prerecorded videocassettes that the Electronics Industries Assn. says will be sold to dealers this year. Special-interest video accounted for, at most, a 5% market share in units sold last year. More optimistic observers say the share will be much higher than 10% in view of the escalating use of direct-mail marketing by many companies.

Current top-selling examples of exercise, cooking, and travel videos are the Jane Fonda series on Karl-Lorimar, the two Chef Paul Prudhomme volumes on J2 Communications, and "Laura McKenzie's Trav-

(Continued on page 77)

U.K. CD Royalty Pact Near 6.25% Of Dealer Price Eyed

BY PETER JONES

LONDON The British Phonographic Industry (BPI) and the Mechanical Copyright Protection Society (MCPS) appear close to an agreement on a new system of calculating compact disk mechanical royalties.

The agreement being discussed, which is subject to the approval of the BPI and MCPS councils, would appear to increase the cost of CDs for the record companies and could slow their response to the growing demand for lower CD software prices. (For a report on PolyGram's midprice CD line, see page 61.)

Both parties have agreed that the old royalty system, based on the price of black vinyl albums, must be

replaced by a new one that recognizes CD pricing. The MCPS is working toward a target of 6.25% of retail price but says that, in return for "concessions," it will settle for 6.25% of dealer price for the rest of

1987. BPI said it is considering the offer.

Under the existing arrangement, record companies pay about 52 cents in mechanical royalties for (Continued on page 76)

'Slippery': 5 Million In 5 Months Bon Jovi Sets Sales Mark

BY PAUL GREIN

LOS ANGELES Bon Jovi's "Slippery When Wet" (Mercury/PolyGram) topped 5 million units in U.S. sales on Jan. 20, just five months after its release. That's the fastest any album has reached the 5-mil-

lion-sales mark since the Recording Industry Assn. of America introduced multiplatinum awards in December 1984.

Of the four other albums that have hit this sales level in the past two years, the previous fastest seller was Madonna's "Like A Virgin," which did the trick in eight months. Dire Straits' "Brothers In Arms" took 12 months; "Whitney Houston," 14 months; and Phil Collins' "No Jacket Required," 16 months.

(Continued on page 74)

Rodney Enrolls On Vid Chart At Head Of Class

LOS ANGELES "Back To School" debuts at the No. 1 position on Billboard's Top Videocassettes Rentals chart this week.

The Rodney Dangerfield film, just released by HBO/Cannon, is the first title to earn that distinction. Billboard began its videocassette rental chart on Feb. 6, 1982.

Four titles have debuted at No. 3: "Romancing The Stone," "Star Wars," "Rambo," and "Back To The Future." "Blade Runner" debuted at No. 4, and "Silkwood" debuted at No. 5.

The company claims the \$79.95 title has sold more than 300,000 units and credits a multimillion-dollar ad campaign that included television spots for high sales.

The title debuted last week at No. 23 on the Top Videocassettes Sales chart and moves to No. 13 this week.

JIM McCULLAUGH

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Prism Vid Moves Into CD Market

BY IRV LICHTMAN

NEW YORK The natural hi-tech alliance of home video and the compact disk has a new twist with the establishment of a CD catalog by video manufacturer Prism Entertainment.

In line with the Los Angeles-based company's pioneering of sell-through price points in video, its CDs and companion chrome cassettes will be priced to sell to the consumer for under \$10 each, according to Prism president Barry (Continued on page 74)



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ON CBS ASSOCIATED
RECORDS AND CASSETTES.

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FEBRUARY 14, 1987

SOUND WAREHOUSE GRABS WINDY CITY

Sound Warehouse has announced plans for its biggest store yet, a five-story, 25,000-square-foot facility in downtown Chicago. The Dallas-based chain is growing rapidly; it opened its 100th store on New Year's Eve. **Page 4.**

Compass Sets Sights On Success

Compass Distributing is quickly finding its way in the indie market. The 8-month-old company boasts a heavy metal label, Grudge; a jazz and r&b logo, Pinnacle; and a pop imprint, Chumley. Plans for a CD-only label are in the works. Grass Route columnist Linda Moleski tells the firm's story. **Page 39.**

VIDEO JUKEBOXES SPIN PROFITS

After some initial resistance, video jukeboxes are proving popular in bars and restaurants and at military bases, amusement parks, airports, and colleges. Jim Bessman reports. **Page 51.**

U.K. Tax Changes Would Affect Touring

Proposed changes in the U.K. tax code would place levies on income from tours in the country by foreign artists, including profits from record sales that are deemed to have resulted from appearances in the U.K. Fred Goodman reports. **Page 70.**

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MIDEM Piracy Meet Cites Progress But IFPI Chief Decries Poor Turnout

BY MIKE HENNESSEY

CANNES, France Although record and tape piracy are costing the record industry an estimated \$1.2 billion a year and one in four LPs and tapes sold around the world is a pirate copy, only 30 people attended MIDEM's record piracy seminar, hosted by IFPI, the international manufacturer group. This manifestation of industry apathy drew a bitter comment from Nesuhi Ertegun, president of IFPI and chairman of the panel.

Noting the many empty seats in the conference room of the Palais des Festivals, Ertegun said, "Don't they know what is going on in their industry? Don't they care? Are they aware that there is pirate product on view at some of the MIDEM booths?"

Ertegun said it was a vivid reflection of the huge information job that is needed that of MIDEM's total attendance of 3,000-4,000 people, only a handful had bothered to attend the piracy seminar.

But if that is the bad news, the good news is that after 20 years of piracy, which has cost the industry an estimated \$1.9 billion, significant victories are being achieved on a number of fronts.

The panel of IFPI experts—James Wolsey, director of overseas and antipiracy operations; David Attard, legal adviser for the Middle East; and Peter Crockford, antipiracy coordinator—agreed that there are encouraging signs that the industry is winning the battle against the pirates.

• In 1970, when IFPI first set up an office in Hong Kong, more than 90% of the market was pirated. By the end of last year, IFPI had wiped out piracy almost completely. The market is now 95% legitimate.

• In 1980, tape pirates in Singapore were exporting almost 120 million units a year to the Middle East, Africa, and South America. In 1981, IFPI set up an office in Singapore to tackle the problem. Last year, piracy exports were down to 15 million—"still an appalling figure," says Wolsey, "but only 12% of the 1980 figure." With the new Singapore copyright law now in force, the end for the pirates is now in sight, Wolsey predicted.

• Progress is also being made in Malaysia (with a new law expected in March), Taiwan, and Korea.

• In Greece, where piracy once reigned uncontrolled, IFPI's antipiracy team secured a number of successful prosecutions in the

courts, following 76 operations throughout the country. More than 29,000 pirate cassettes and 102 pieces of recording equipment were confiscated, and as a result of the action, sales of legitimate cassettes rose by 36% in one year.

• A number of Middle Eastern states have drafted copyright legislation. In Egypt the government has ratified the Phonogram Convention and set up a special police force to combat piracy.

• In Turkey, largely as a result of the initiative of IFPI's Ertegun, new legislation has been passed to deal with the enormous piracy problem.

• In Liberia, a new copyright bill (Continued on page 74)



Will Plug Be Pulled On Senate 'Payola' Probe?

BY BILL HOLLAND

WASHINGTON The 11-month-old Senate subcommittee investigation into independent promotion practices in the record industry may be called off.

Sen. Albert Gore, D-Tenn., who originally called for the probe, will have to determine this week whether he has jurisdictional power to transfer the investigation to the Commerce Committee's Consumer Subcommittee, where he is to serve as chairman. Gore left his post on the Government Affairs Committee and its Permanent Subcommittee on Investigations—which is conducting the probe—to serve on the Commerce Committee as well as the Armed Forces Committee.

The ongoing probe now has no official head, although the Investi-

gations Subcommittee's chairman, Sen. Sam Nunn, D-Ga., plans to "reassess" the progress of several probes, including the inquiry into alleged music industry "payola."

Further, Gore's chief investigator has been reassigned to another subcommittee, pending decisions from legislators.

According to a spokesman, Gore plans to meet shortly with Investigations Subcommittee workers and his own staff to decide "which way to go—whether to call it off or assess jurisdictional issues to see if he can pull it over to the Consumer Subcommittee."

Other newly announced committee-membership changes will also influence music industry legislative activity in the areas of home taping and source licensing.

With retired Copyright Subcom- (Continued on page 74)

Performer Was Criticized For Recording In South Africa U.N. Removes Simon From Boycott List

BY NELSON GEORGE

NEW YORK Paul Simon is off the hook. The U.N. Special Committee Against Apartheid removed the Warner Bros. singer/songwriter from the list of entertainers deemed in violation of the 1980 cultural boycott against performers working in South Africa.

The special committee took its action last week after it had received letters and testimony supporting Simon from a number of black artists and political leaders, none of whom were named.

Simon has been criticized mostly because of five cuts recorded in South Africa in 1985 for his platinum "Graceland" album. Many were also angered that Linda Ronstadt, who is on the boycott list for playing Sun City, appears on the Simon album as a background vocalist on the song "Under African Skies."

Simon is said to have paid the black South African musicians on the date triple scale and reportedly

has seen to it that royalty payments be sent to them directly, side-stepping contact with South African labels. Members of the Johannesburg black musicians union voted to let him record there.

The "Graceland" album has been well-received by critics here, and, initially, anti-apartheid activists took a wait-and-see attitude toward the album. But Simon has been under increasing attack in the wake of the album's nomination for four Grammy awards, including album of the year.

At a recent talk at Howard Univ., a predominantly black school in Washington, D.C., Simon was greeted with hostility by many students.

Simon's placement on the special committee's list encouraged boycotts of his current European tour with 25 black South African musicians, including Hugh Masekela, Miriam Makeba, and Ladysmith Black Mambazo, the 10-member vocal group featured on several "Graceland" selections.

Now that the cultural ban has

been lifted, Simon is expected to take his tour to Zimbabwe for a Saturday (14) performance that is to be taped, it is understood, for future U.S. presentation on Showtime.

After a Jan. 30 press conference in London, Simon sent a letter to the special committee that told of his turning down \$2 million to play Sun City and his vow not to play there along as apartheid exists. Throughout the uproar, Simon has contended that recording with black South Africans in the studio is not the same as performing there under the auspices of the government.

The U.N. special committee was organized after South Africa was removed as a member of the international organization because of its apartheid policies. Among the entertainment figures still on the cultural boycott list are Frank Sinatra, Ray Charles, Rod Stewart, and Queen, all of whom have performed in Sun City. At least two acts, the O'Jays and Millie Jackson, have been taken off the boycott list.

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Its Largest Unit To Open In Chicago

Sound Warehouse Plans Superstore

BY GEOFF MAYFIELD

NEW YORK Sound Warehouse, the 100-unit music and video chain, plans to open its largest store ever in Chicago this April: a five-story, downtown location with more than 25,000 square feet.

The superstore will be roughly 7,000 square feet larger than the Dallas-based chain's largest existing unit, according to John Quinn, director of retail operations. By means of comparison, Sound Warehouse's Windy City showcase will be only 9,000 square feet shy of the space at Tower Records' landmark New York store (including its annex) in downtown Manhattan.

The Warehouse superstore will no doubt bolster the chain's already conspicuous presence in Chicago, where the publicly owned company has so far opened eight outlets. In addition to a long-term agreement signed for the downtown unit, the firm now holds leases on another four locations. President and CEO Terry Worrell had stated previously that he hopes to have 13 stores open by

July 1987 (Billboard, Aug. 23).

"This is the first market we've been into that has as active a downtown as Chicago," says Quinn, explaining the sizable commitment. "In Dallas and Houston,

'This is the first market we've been into with such an active downtown'

the downtown areas aren't as big a factor."

In addition to large work and residential populations, Quinn acknowledges that new site, at 1010 Rush Street near Oak Street, also puts Sound Warehouse in a neighborhood that already hosts several home entertainment retailers. "There are about four or five competitors within a close radius," he says.

A video sales and rental department will occupy the new store's 4,400-square-foot, walk-down first floor. Quinn says one of the five

floors will be devoted entirely to classical product because "the stores that we have there so far have done well with it." He adds that tentative plans call for one floor to be devoted entirely to compact disks; another will have only LPs and cassettes; and the remaining floor will concentrate on blank tape and accessories.

Quinn says the chain's in-house architectural department is handling all the blueprints for conversion of the former office building.

The addition of the superstore continues an aggressive expansion spree. Sound Warehouse opened 18 stores in the last five months of 1986. In December, the chain made market debuts in Baton Rouge, La., and Atlanta, while the New Year's Eve opening of a new Dallas location brought the chain's total to 100 stores.

More units are set to bow before the downtown Chicago store debuts, including two of the other pending Windy City stores. An Orlando, Fla., unit should open by the middle of March.

Island, On Rebound, Still On The Offense

Unfazed By Loss Of Winwood, Looks To New Acts

BY FRED GOODMAN

CANNES, France Following a year in which his Island Records enjoyed a stunning financial rebound, company founder Chris Blackwell is looking forward to a combined attack involving new artists, a major CD release program of the label's catalog, and a potential blockbuster album from U2.

At MIDEM to promote Island's 25th anniversary and rally the company's international licensees around the March release of U2's "Joshua Tree"—of which it is rumored the label hopes to sell 10 million copies worldwide—Blackwell says his company has finally put speculation of impending bankruptcy behind it.

"We're supposed to be going out of business," he says. "I think the best course of response is just to perform. Everyone's going to say whatever they want anyhow."

Island, which began 1986 amid speculation that it could only be saved by a British public offering, found a financially prophetic reversal in Steve Winwood's "Back In The High Life" album. That, coupled with Robert Palmer's platinum breakthrough, "Riptide," and a successful debut for Island Films via Spike Lee's "She's Gotta Have It," turned the company's fortunes around quickly.

Yet the success of those projects has already created the need for Island to develop new artists. The comparatively small label has already lost Winwood to Virgin America; Spike Lee has inked a three-picture deal with Island Films for a more lucrative pact with Columbia Pictures; and Blackwell makes no secret of his belief that he

will be unable to hold Palmer after he delivers his last contracted album to the label in September.

"Our specialty is signing and developing new talent," he says. "If a time comes when it doesn't make sense for us to put a lot of our funds at risk, then we will have to let an artist go."

"In the case of Spike, his last film cost \$400,000. This next one will cost \$4 million or more, and that's too big a risk for us."

Blackwell says he couldn't match the deal Virgin offered Winwood, which he says is worth \$12 million for three albums and includes a \$5 million advance.

Like Winwood, Palmer has been associated with Island throughout his career. Yet Blackwell holds little hope of re-signing him.

"Robert and I have worked together almost as long as Steve and I did," he says. "If there's an opportunity for him to get a deal like Steve's, I couldn't ask him to not take it and still be a good friend. When someone is being offered that kind of money, you can't just say, 'Don't do it.'"

Instead, Blackwell is looking to a bevy of newer artists, including Julian Cope, the Christians, the Long Ryders, CS Angels, and saxophonist Courtney Pine, to take up the slack.

From its established acts, Island can expect the final Palmer album, a greatest-hits package from Winwood, and the U2 release. The label was able to re-sign that group after the success of "War" by returning its publishing catalog to the act.

(Continued on page 76)

Def Jam Pub Deal Bolsters Island Music Consortium

CANNES, France On the heels of signing one of its biggest clients to date, Def Jam Music, the 11-member Island Music International Consortium is feeling upbeat about its ability to compete with the major multinational publishing powers.

A year after its formation as an alternative network for international music publishing deals, the consortium sent a group of representatives to MIDEM to drum up new business and celebrate the Def Jam deal.

A partnership of leading independent publishers in the major territories, the consortium has been seeking to establish itself as a competitor to leading international publishing firms, like Chappell/Intersong, SBK Entertainment, Warner Bros. Music, and EMI Music, for worldwide publishing deals.

"We believe we can compete with anyone on advances and rates," says Hein van der Ree, managing director of the consortium and Island Music Ltd. in the U.K.

Prior to the formation of the consortium, its individual mem-

(Continued on page 76)

Executive Turntable

RECORD COMPANIES. Rudolf Gassner is appointed president of RCA/Ariola Records International in New York. He was executive vice president of PolyGram International in London.

Quantum Media Inc., the newly formed entertainment and communications company, names **Mark Mitzner** executive vice president/chief financial and administrative officer, based in New York, and **Dick Williams** executive vice president and general manager, music division, based in Los Angeles. Mitzner was senior vice president and chief financial officer of MTV Networks. Williams was vice president of promotion for EMI America Records.

Warner Bros. Records in New York names **Russ Titelman** vice president of a&r. A noted producer, he has worked with such artists as Steve Win-



GASSNER



MITZNER



WILLIAMS



TITELMAN

wood, James Taylor, and Rickie Lee Jones.

Ed Mascolo is promoted to senior vice president of product development for RCA Records in New York. He was vice president of national promotion. Also, **Paula Batson** becomes director of national publicity for the label, based in Los Angeles. She was upped from director of regional publicity, West Coast.

A.D. Washington is appointed national director of promotion for MCA Records' black music division, based in Dallas. He was Southwest promotion manager for the label.

CBS Records makes the following changes in its Pitman, N.J., manufacturing plant: **John Noonan** is named director of manufacturing services; **Stanson Nimiroski**, vice president of Pitman manufacturing; **Avi Rajhansa**, director of quality control; **Michael W. Reyher**, director of CD manufacturing; and **Chester Dawson**, director of CD technology. Noonan was upped from plant manager. Nimiroski was upped from vice president of quality management. Rajhansa was upped from engineering manager.



WASHINGTON



GILMOUR



ACQUAVIVA



FIRSTMAN

Reyher was director of quality control at the Carrollton, Ga., plant. Dawson was with North American Philips.

Atlantic Records promotes **Diane Gilmour** and **Kathy Acquaviva** to associate directors of media relations for the East and West Coasts, respectively. Gilmour was manager of media relations. Acquaviva was West Coast publicity manager.

PolyGram Records in New York names **Bill Levenson** director of catalog development and **Tim Rogers** manager of that area. Levenson was director of a&r. Rogers was product manager for pop catalog.

Winnie Kelly becomes director of publicity for Windham Hill Records in Los Angeles. She was director of publicity and advertising for Jeremy P. Tarcher Inc.

Arista Records in New York names **Rose Gross-Marino** executive assistant. She has been with the label since 1975.

Danya Records in Walnut Creek, Calif., names **Cindy Abrams** national sales and marketing coordinator. She was previously with RAS Records, where she served in a similar capacity.

Dawn Bridges joins Tin Pan Apple in New York as publicity director. She was an account executive with Solters, Roskin & Friedman Public Relations in Los Angeles.

HOME VIDEO. MCA Home Video in Los Angeles makes the following appointments: **Steven Jarmus** as vice president for the international division; **Blair M. Westlake**, vice president, legal affairs; and **Michael Fitzgerald**, vice president, technical operations. Jarmus was vice president, Far East, for CIC Video. Westlake was director of business affairs for Universal City Studios. Fitzgerald was technical director.

Joseph Petrone becomes vice president of sales for Prism Entertainment in Los Angeles. He was upped from director of sales.

Embassy Home Entertainment in Los Angeles promotes **David Bixler** to director of sales. He was national sales manager.

Karl-Lorimar Home Video in Irvine, Calif., makes the following appointments: **Steve Gertz** as product manager for the how-to product line; **Steve Thompson**, product manager, entertainment division; and **Anna Snapp**, product manager, sports and fitness.

RELATED FIELDS. Macey Lipman Marketing in Los Angeles names **Barbara Firstman** executive national director. She was regional director of marketing and research for the company.

Avalon Attractions in Los Angeles appoints **Bill Silva** vice president. He was co-owner of Fahn & Silva Presents Inc.

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U.S. Labels Give MIDEM Thumbs Up Despite Low Traffic, Deals Are Plentiful

BY FRED GOODMAN

CANNES France Although U.S. participation was down for this year's MIDEM, held here Jan. 26-30, many U.S. labels say business was conducted at a brisker pace than ever before. (For more on the scene at Cannes, see page 76.)



The number of participating U.S. companies fell from 256 to 232 this year, perhaps owing to the weakened dollar making travel to France less attractive than it has been in recent years.

With independent companies dominating the profile of the U.S. contingent, the variety of deals and level of development among countries was quite varied. Yet virtually

all surveyed express satisfaction with the meet and say they will probably equal or expand their involvement in next year's MIDEM.

"It has been back-to-back bedlam," says Jim Snowden, vice president of marketing for Jem Records, which took a large booth. Although unwilling to discuss specific deals, Snowden says the company received a broad range of offers, both as a licensor and as a licensee.

Leading New York-based indie Profile Records found plenty of international takers for its titles, which run from rap to heavy metal. However, label president Cory Robbins found little to license for release in the U.S.

"There are good records but no great records this year," he says, adding that a big turnout by CD manufacturers and accounting firms had "changed the basic pro-

file of exhibitors" from previous years. "It seems like there are a lot more ancillary services this year."

At the U.S. independents booth, a group stand set up to service more than 20 companies, participants were also upbeat, and many expressed interest in taking their own booths in 1988.

Ken Irwin, co-founder of group booth participant Rounder Records, terms the meet "one of the best ever for us," adding that aside from individual deals, the label was able to negotiate a new home for its U.K. imprint, Rounder Europa, with Demon Records.

Another booth participant, Ryko-
(Continued on page 77)



New Team Members. Bhaskar Menon, chairman of EMI Music Worldwide and Capitol Industries, welcomes Capitol Industries-EMI Inc.'s newly appointed president, David Berman, and vice president, Joe Smith, at the company during a recent management meeting in Los Angeles. Pictured are, from left, Peter Andry, president of the international classical division, EMI Music Worldwide, based in London; Berman; Smith; Roel Kruize, director of a&r and marketing, based in London; Rupert Perry, managing director in the U.K. and Ireland, based in London; Alexis Rotelli, managing director, Europe; Menon; and David Stockley, managing director of EMI's international operations.

Classic, Remastered Releases Offered Columbia Bullish On Jazz

BY CHRIS MORRIS

LOS ANGELES Columbia Records has joined a growing list of major labels revitalizing their jazz catalogs with the launch of Columbia Jazz Masterpieces.

The first 12 Jazz Masterpieces titles, digitally remixed and remastered from original analog tapes, were issued simultaneously on LP, compact disk, and cassette the last week in January.

This initial release, which includes classic albums and new compilations by Miles Davis, Louis Armstrong, Benny Goodman, Dave Brubeck, Billie Holiday, Duke Ellington, and Count Basie, inaugurates an ongoing program that will see the release of approximately seven titles every six-eight weeks, for a projected total of 50-60 titles in 1987.

Future releases will include addi-

tional Ellington, Davis, and Brubeck releases as well as well-known albums by Thelonious Monk, Errol Garner, and Charles Mingus, among others. More new compilations, some by multiple artists, are also planned.

While CBS does not provide suggested retail prices on its product, a source within the company says that LP pricing on the series will be comparable to a \$6.98 album, while CDs will be priced at "the going rate," with no special discounting.

The Jazz Masterpieces releases will be supported by broad publicity, promotion, and point-of-sale marketing campaigns.

According to George Butler, vice president/executive producer of a&r for jazz and progressive music at Columbia, the Jazz Masterpieces project has been in the works for four years.

(Continued on page 77)

Lion, Founder Of Blue Note, Dies In San Diego At 78

BY PETER KEEPNEWS

NEW YORK Alfred Lion, the soft-spoken German immigrant who began Blue Note Records as a hobby and built it into a major jazz force in the record industry, died of congestive heart failure on Feb. 2 in San Diego. He was 78.

Lion founded Blue Note in 1939, a year after moving to New York from his native Berlin, where he had worked for an import-export company. His first recordings featured pianists Albert Ammons and Meade Lux Lewis, and he pressed only 50 copies of each one.

Within a few months, however, Lion had decided to transform the label from a hobby into a business. With the help of his childhood friend Francis Wolff, who became his partner shortly after arriving in the U.S. in late 1939, he went on to develop a jazz catalog impressive in both its range and its consistent quality.

Reflecting the personal tastes of both Lion, who produced all its sessions, and Wolff, Blue Note at first specialized in traditional jazz, recording such established masters as Sidney Bechet and Earl Hines. But when bebop exploded on the jazz scene in the middle and late '40s, the two took notice, and Blue Note provided valuable early exposure to a number of important modernists, including Thelonious Monk, Bud Powell, and Art Blakey.

The label stayed on top of trends in jazz throughout the '50s and '60s, growing in stature as it did. Miles Davis, John Coltrane, and Sonny Rollins made some of their best early records for Blue Note in the '50s. In the following decade, young stars-to-be like Herbie Hancock and Freddie Hubbard joined the roster, and Lion and Wolff kept their ears open to the burgeoning avant-garde, recording Ornette Coleman,

(Continued on page 77)

CHART BEAT



by Paul Grein

LIONEL RICHIE'S "Ballerina Girl" jumps to No. 10 on this week's Hot 100, becoming his 13th consecutive top 10 single. That's the longest string of top 10 hits that any artist has tallied so far in this decade. **Michael Jackson** is second for the '80s with 12 straight top 10 singles; **Madonna** is third with 11.

The last act with a longer string of top 10 hits was the **Beatles**, who cracked the top 10 with 20 consecutive singles (discounting B sides and EPs).

This is the 12th straight year that a single featuring Richie has appeared in the top 10. Richie's old group, the **Commodores**, cracked the top 10 with two hits in 1976, two in 1977, one in 1978, and two in 1979. The group kept its string alive in 1980 on a technicality: Its 1979 smash, "Still," was still in the top 10 in the first week of 1980. The Commodores returned to the top 10 in 1981 with two more hits, and by that time, Richie was also off and running as a solo artist.

Richie set another milestone in January, when "Deep River Woman," the B side of "Ballerina Girl," cracked the top 10 on the Hot Country Singles chart. That made Richie one of the few performers to crack the top 10 on the pop, black, country, dance/disco, and adult contemporary charts. The only other one we can think of is **Sheena Easton**, who has, in fact, cracked the top five on all five charts.

BON JOVI'S "Livin' On A Prayer" jumps to No. 1 on this week's Hot 100, 11 weeks after the band topped the chart with "You Give Love A Bad Name." In addition, the group's "Slippery When Wet" holds at No. 1 on the Top Pop Albums chart for the sixth week.

Only six other groups so far in the '80s have achieved this motherlode of chart success—a No. 1 al-

bum that spun off two No. 1 singles. **Queen** was the first group in this decade to do the trick, followed by **Men At Work**, **Prince & the Revolution**, **Wham!**, **Tears For Fears**, and **Mr. Mister**.

Still on the Bon Jovi beat, we'll share this letter from Eric A. Wal-

Lionel has 13th top 10 hit in a row

ters of North Reading, Mass., who calls himself "the quintessential Bon Jovi fan." Walters notes that "You Give Love A Bad Name" is the first No. 1 single from a No. 1 album whose first four words ("Shot through the heart") are also the title of a song from the group's debut album. Now, how did we miss that?

FAST FACTS: The **Beastie Boys'** "Licensed To Ill" jumps two notches to No. 2 on this week's Top Pop Albums chart, becoming the highest-charting rap album to date. The prior record-holder was **Run-D.M.C.'s** "Raising Hell," which peaked at No. 3 last September.

Aretha Franklin this week lands her first No. 1 hit in the U.K., nearly 20 years after first cracking the chart there with "Respect." She accomplishes the feat with "I Knew You Were Waiting (For Me)," a duet with **George Michael**. It's Michael's seventh No. 1 U.K. hit in less than three years, following four hits with **Wham!** and two by himself.

George Strait's "Ocean Front Property" debuts at No. 1 on this week's Hot Country Albums chart. No one around here can recall another album to enter that chart at No. 1. But if there was one, we're sure you'll let us know.

Huey Lewis & the News' "Jacob's Ladder" jumps to No. 8 on this week's Hot 100. This marks

the sixth straight year that Lewis has landed a top 10 single. The hit was co-written by **Bruce Hornsby**, who was in the top 10 just a month ago with his own smash, "The Way It Is."

WE GET LETTERS: We all know that **Pink Floyd's** "Dark Side Of The Moon" is the longest-charting album in the history of the Top Pop Albums chart, but **Saqib Rasheed** of Pasadena, Calif., notes that "Dark Side" is also the longest-charting title in the history of the Top Compact Disks chart. "Dark Side" has been on the CD chart every week since it was introduced in Billboard in June 1985—a total of 90 weeks.

Billy Vera, who's something of a pop historian himself, called to say that **Tommy Edwards'** recording of "It's All In The Game," which hit No. 1 in 1958, was a different version of the song from the one that Edwards took to No. 18 in 1951. But "At This Moment" remains the third single to hit the chart, drop off, and later rise to No. 1. (**Patti Austin & James Ingram's** "Baby, Come To Me" was the second.) A reader in Surrey, British Columbia, notes that **Johnny Preston's** "Running Bear" dropped off the chart for one week during its 1959 chart climb.

Paul Haney of Winona, Minn., notes that **Boston** isn't the first group in the video age to land back-to-back top 20 singles without supporting videoclips. Haney points out that **Journey** had three top 20 hits in a row without videos: "Only The Young," "Be Good To Yourself," and "Suzanne." Boston is, however, likely to become the first act to land back-to-back top five hits sans videos.

John Farkas of Cleveland notes that **Lisa Lisa & Cult Jam With Full Force's** first three hits each logged more than 20 weeks on the Hot 100. "I Wonder If I Take You Home" spent 21 weeks on the chart, "Can You Feel The Beat" logged 20 weeks, and "All Cried Out" had 26 weeks. This is especially noteworthy because only one of the singles cracked the top 30.

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How To Keep Laying Platinum Eggs

PUTTING SOUNDTRACKS ON A SOUND BASIS

BY JEFFREY M. SYDNEY

Soundtracks are hot these days. The motion picture and music industries have fervently embraced the use of rock and other contemporary music in film soundtracks. But, if we are wise, both industries will take stock and give careful thought to the way they approach soundtracks before this phenomenon, like so many entertainment trends before it, turns sour.

Soundtrack recordings have been around a long time, of course, and rock'n'roll has appeared in movies since the '50s. Clearly, however, the pervasive use of popular music in soundtracks that we are now experiencing is a newer phenomenon.

In the July 26, 1986, issue of Billboard, published at the height of Hollywood's summer release schedule, there were seven soundtracks in the top 100 albums, including the No. 1 album. In the same issue of Billboard, 11 songs from motion pictures were in the Hot 100, including four in the top 10. Of course, many more songs written or recorded for films never made the charts.

The motion picture and record industries have certainly benefited from hit songs and hit soundtracks. However, if we focus only on our successes, we run the risk of lulling ourselves into a dangerous complacency. In fact, there are real and growing problems that threaten the continued success of the soundtrack phenomenon.

A closer look at the charts in that issue of Billboard is revealing. Although there were seven soundtracks in the top 100, only one was in the top 10 and only two were in the top 40 (two of the others were in the top regions of the chart before or after that issue). Because popular music soundtracks are generally expensive, they seldom make money if they do not rise close to the top of the chart.

As for the 11 singles in the Hot 100, most were from movies that ultimately lost money. Clearly, making it to the chart is not enough to ensure successful synergy between a motion picture and a soundtrack record. A hit record will not save a bad movie, and a hit movie will not sell a bad record.

At least two major problems have begun to emerge with contemporary soundtracks. First, the use of

rock music in soundtracks has in some cases become indiscriminate to the point that it threatens to become counterproductive. Second, record companies, motion picture studios, and artists have not worked hard enough to reconcile their often conflicting interests and desires regarding soundtrack projects.

Too many filmmakers and music supervisors have forced song scores and individual songs into motion pictures in which they did not belong.



'The use of rock music is indiscriminate to the point that it is counterproductive'

Jeffrey M. Sydney is the senior vice president and general manager, West Coast, PolyGram Records Inc.

Contemporary music works well in many movies. In some cases the effect is brilliant. But not every picture requires rock'n'roll from its main titles to its end credits. Many times, an instrumental score would serve the dramatic purposes of the film far better than a collection of irrelevant songs.

Similarly, although a motion picture studio might desire the free promotion that flows from a title song or theme song played constantly on the radio, and many (although not all) movies can benefit from such songs, the fit between film and song must be carefully considered. In the past year, we have all witnessed some embarrassing cases of recordings by big-name artists tacked awkwardly onto motion pictures for purely promotional purposes.

This sort of unnecessary and inappropriate use of contemporary music in films is damaging in several ways. First, this musical promiscuity dilutes the talent pool. Second, it has already dramatically raised the prices of artists and songs for soundtracks. Third, it has become much harder to assemble an effective song score for those pictures in which such music is appropriate.

Similarly, the indiscriminate use of pop music in motion pictures dilutes the effectiveness of the technique and has begun to cause a backlash, already obvious in many critical reviews. Finally, this musical overkill is in many cases creatively counterproductive for filmmakers and artists alike. In the scramble to put popular music in films, too many filmmakers, artists, and record executives seem to forget that the greatest commercial

self-evident, but most of the trouble between studios and record companies comes from ignoring or not dealing with these basic distinctions. Three consequences of the differences in needs and objectives between studios and record companies deserve particular attention.

First, release timing is absolutely crucial to the studio. To deliver major promotional value, a record must be in heavy rotation on the radio and preferably also on MTV in the weeks prior to release of the film. This means the studio will insist that a single and video be released perhaps six weeks prior to the motion picture release date. Record labels, on the other hand, want to benefit from the advertising, publicity, and promotion generated from a hit movie. Therefore, some record companies, if they do not understand the promotional needs of a movie, may wish to delay the release of a soundtrack single until the release date of the film.

Second, because it is interested primarily in promotion, the movie studio will be concerned almost entirely with hit singles. Although the studio typically receives royalties, it is far less concerned with album sales than with the promotional value of the single and video. Record companies, however, make their money from the sale of albums. Singles and videos are important only as tools to sell those albums.

Third, since the studio is depending on the video and single, and since timing is all important, it will want a big-name artist who can guarantee immediate play on radio and MTV. Although record companies are generally receptive to the use of major acts in soundtracks, the availability of these acts is often limited by the artists' release schedules and/or willingness to participate. Also, record companies frequently wish to use soundtracks as a means to expose and promote their developing artists.

If we act responsibly, the soundtrack phenomenon will remain a permanent and healthy part of the entertainment industry, rather than a fad destroyed by its own excesses. With more thoughtful use of music in film and better cooperation among all the participants in the soundtrack process, we can avoid killing the goose that lays the platinum eggs.

Letters to the Editor

MANY THANKS

My compliments to Fred Goodman on his article "David Fishof Doesn't Monkee Around" (Dec. 6, 1986). In that timely article lies a profound statement that I feel is worthy of some attention.

The importance of proper financial discipline for professional athletes and musicians is a lesson most learn the hard way. As a free-lance vocalist, I am familiar with the dilemma we artists face in having to manage substantial amounts of money while maintaining a successful career. Fortunately, there is a solution. Financial tutors are avail-

able for entertainers and athletes who are often on the road and cannot find the time to enroll in a course.

Thank you, Mr. Fishof, for stressing the importance of knowing basic money-management skills; thank you, Mr. Goodman, for your apropos article; and thank you, Derrick Walker International, for adding convenience to this necessity.

J. L. Vincent,
Chicago, Ill.

ANOTHER VICTORY

I'd like to express my concern about Billboard's coverage of the music

video industry. Your year-end issue (Dec. 27), which heralded "1986—The Year In Music And Video" on the cover, mentioned MTV no less than 27 times and completely ignored the existence of Hit Video USA. Not a word.

There is no way to accurately chronicle the year in the industry without including the impact of Hit Video USA, already reaching 6 million homes and surviving our first year as MTV's only national 24-hour-a-day competition. The battles have been many and the victories few, but not since the inception of MTV itself has anything so affected

the music video industry.

Constance J. Wodlinger
President & CEO
Hit Video USA
Houston, Texas

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

WHN Faces Challenge Of Bringing Country To City

BY KIM FREEMAN

NEW YORK WHN here is the highest cume country station in the U.S. It is the home of the world champion New York Mets. It is also one of only two music-intensive market stations on the AM band. And, it is Gotham's only country station. All ingredients in a recipe for easy ratings, right?

Wrong. With the exception of the cume, all of those elements have their down sides in the battle for ratings shares. The Emmis outlet had only a 2.1 share in the fall Arbitrons and has not pulled more than a 3 share in the last year.

While a 2.1 share in New York is not to be scoffed at, the team at WHN says the station can achieve much greater heights by focusing

on three areas: heavy promotion, targeting affluent adults outside of the island of Manhattan, and hit music.

According to WHN general manager Rick Dames, the upcoming winter Arbitrons are "our only real report card" because the fall, summer, and especially spring books reflect baseball listening. "The TSL is hard to determine in the last Arbitrons because we had baseball listeners visiting."

With so much riding on the winter book, WHN just launched a \$100,000 Name Game Sweepstakes direct-mail campaign targeted at 3 million people. The twofold promotion encourages people to listen for their names in five daily, random cash drawings and to sample the station in order to better fill out a

questionnaire included in the sweepstakes mailing. The questionnaire includes queries on participants' perceptions of country music before and after listening to WHN.

Susan Storms, WHN's director of creative services, says, "We chose this direct-mail piece because it is in keeping with our personal approach as a station, and it also allows us to emphasize the strong points of our format."

The piece was also chosen as an effective tool to reach suburban residents. "We looked back at eight years of research when we came in," says Dames. "And, we saw that a lot of the past efforts had been directed at the inner core of the market—Manhattan. Our audience is really out in the affluent suburbs. This is where we think the country

core [audience] has been all these years.

"In a market with as many stations as New York, it's hard to stay top of mind unless you're constantly advertising," says Dames. "We do a lot of self-promotion—the KVIL Dallas approach. We talk about our promotions a lot on the air." WHN gives up one or two units of advertising time per hour for self-promotion. In the fall book, WHN came off the baseball season with a series of shopping-spree giveaways.

"Contests are a great way to recycle listeners around to other day-parts, and we did a lot of them during the [baseball] playoffs," says Dames.

At the same time, PD Gary Havens is very concerned with keeping clutter off the air. "Our main goal is to attract new listeners," he says. "But when we first took over in August, our primary goal was to improve TSL." He says his first move in approaching that goal was in reducing that on-air clutter. "Used to be we would play a record, talk, play a record, talk, etc.," Havens says. "So we cut down on the stops the station was making." But, how does that jibe with WHN's constant promotions approach? Storms says, "The key is to run promos that sound as good as the music we're playing. That's how you avoid the clutter."

The promotions are considered key in converting baseball listeners to country fans. "Gary's biggest challenge comes after baseball," says Dames. "The country audience has had a lot of inconsistency from the station with 162 baseball games. When you're the only country station in town and you interrupt it, you have a problem. We have to do a real selling job to convert country fans to baseball fans. Then, after the season, put baseball aside and superserve the country audience."

After reducing the clutter, Havens' next programming move was in music selection, and Havens now follows a "hit-only" policy. "We got rid of the turntable hits, the esoteric country hits," he says. WHN's mix now includes a 30-35 song currents list, none of which come up more often than once every four hours.

Like most country programmers, Havens says call-out and auditorium testing are the biggest factors in music research. Sales, especially from stores outside of Manhattan, and requests are also included. In striving for a mass-appeal music mix, Havens says, "I have to be careful not to overreact to what can be a very vocal listener minority."

Havens adds, "If we had everybody out there that already loves country music, I really believe our problems would be solved."

Washington Roundup

BY BILL HOLLAND

CLEARLY NOT achievable... That's the last word on the Federal Communication Commission's failed 6-month-old efforts to mediate the settlement of challenges to the licenses of 10 radio and two TV RKO-owned stations. RKO has been in jeopardy since 1980, when

the FCC found its parent company guilty of overseas business hanky-panky, stripped the broadcast group of three TV stations, and dangled the noose in front of the radio properties.

The FCC has been unable to facilitate deals and license transfers recently, says Mass Media chief Jim McKinney, because deal-making efforts stalled in all but two instances.

First, Group W pulled away from a \$310 million sale offer for KHY-TV, Los Angeles. Then, bidders and owners couldn't shake hands on radio station offers that soared to \$70 million in some markets.

In the Feb. 3 report to his bosses, McKinney said that only one deal was struck—\$750,000 for RKO's WHBQ-AM Memphis. Only one other is still on the table—for WGMS-AM-FM Washington, D.C., the money-making classical outlet here. Kaput or "extremely remote" are ongoing discussions for the sales of RKO radio properties in nine markets, including WOR-AM and WRKS-FM New York; WRKO-AM and WROR-FM Boston; and KRTH-FM Los Angeles. Says an FCC staffer: "We're back to square one." It'll take a troop of Eagle Scouts to untie the even more tangled 7-year-old FCC-RKO Gordian knot.

GREATER PUBLIC awareness of the power of radio is one of the top items being discussed at the NAB annual winter joint board meeting in sunny Laguna Niguel, Calif. The trade group wants to put the spotlight on radio to strengthen the recently unified ties with former NRBA members. NAB and the Radio Advertising Bureau may do a joint study to create more interest in radio among advertisers and the general public. Back in D.C., the NAB has decided to merge its annual financial station survey with the Broadcast Financial Management Assn.'s survey to get more bang for the buck. Surveys are in the mail now, with a March 9 return deadline.

FRONT-RUNNER CHOSEN... Rep. Edward J. Markey, D-Mass., was confirmed Feb. 4 as the new chairman of the House Telecommunications and Finance Subcommittee, succeeding Sen. Tim Wirth, D-Colo. Rep. Markey was chosen in late January by bigwigs on the parent Energy and Commerce Committee but had to get the formal OK. He's expected to be a critic of issues relating to minority ownership and public interest programming.

...newslines...

SKY BROADCASTING—with former Gannett radio president Joe Dorton at the helm—will buy Gannett's WCZY-AM-FM Detroit for approximately \$15.5 million, pending FCC approval. After buying the Detroit News last year, Gannett is required to sell the top 40 combo because of FCC multimedia-ownership regulations. WCZY morning man Dick Puritan and VP/GM Beverly Pazdernik will be principals with Sky in WCZY ownership.

JEFF TRUMPER'S Trumper Communications closes its purchase of KKCW "K-103" Portland, Ore. The seller is Heritage; the price was not disclosed. Trumper is a 20-year broadcast veteran who most recently served as president/GM of Cap Cities/ABC combo WLS/WYZZ Chicago. Late last year, Trumper Communications closed on WLAP-AM-FM Lexington, Ky., and WSOY-AM-FM Decatur, Ill.

MICHAEL KAKOYIANNIS is appointed senior vice president of Metropolitan Broadcasting, the new banner of the Metromedia chain. He continues as GM of WNEW-AM-FM New York.

MULTIMEDIA BROADCASTING appoints Greg Anderson VP/radio operations. A Multimedia veteran, Anderson served as the company's regional programming executive beginning in July 1986.

HAL BEDSOLE is named VP/GM of the highly respected broadcast advertising firm Chuck Blore & Don Richman Inc. Bedsole was the firm's sales director and had previously spent 11 years as GSM at KNX-FM Los Angeles.

JACK CRESSE is quitting his 19-year post as VP/GM of country station KVOO Tulsa, Okla. A 27-year broadcast veteran, Cresse is retiring at the age of 66.

WBMX-AM Chicago will be sold by Sonderling Broadcasting to the Polish National Alliance for \$2 million, pending FCC approval. The sale is expected to close in May, with station calls changing to WPNA-AM and a return to the time-brokered format WBMX-AM had until 1984. WBMX-AM was the first station Egmont Sonderling founded, 37 years ago. In 1984, the AM switched to an urban format to complement the successful WBMX-FM.

OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

Club Nouveau's "Lean On Me" (Tommy Boy/Warner Bros.) is "the hottest thing out there even before it hits the streets," says WROQ Charlotte, N.C., program director Reggie Blackwell. "The single will hit the stores this weekend, and they're already standing in line for it." Blackwell says the remake of the Bill Withers original set a new record for most requests after one day of play and is on its way to power rotation. "It's amazing—I don't even like to play remakes," he says. "But here's one you gotta play." Another burning Blackwell pick is the Bangles' "Walking Down Your Street" (Columbia), which hit domestically last week after moving steadily up the U.K. charts. "Their album is still a top five seller for us; it's a great group with another great-sounding record," Blackwell says. Not new to WROQ but new as a single is Genesis' "Tonight, Tonight, Tonight" (Atlantic). Blackwell says he started playing this when the Michelob TV commercial the cut is featured in began airing a few months back, and he advises others to "play it in hot rotation—it'll work wonders for you."

ALBUM ROCK

KKDJ Fresno, Calif., music director Jeff Riedel says the Psychedelic Furs' "Heartbreak Beat" (Columbia) may be the single to bring the group out of cult status once and for all. "It actually has kind of a heartbreak beat to it," he says. "It's got Bowie-esque vocals and a haunting, comforting sound. People should really come out of the box on this." Riedel says Foreigner lead singer Lou Gramm has a "hit on his hands" with "Midnight Blue" (Atlantic). "It sounded predictable at first listen, but that changed after a third listen," says Riedel. "It's our second most requested track after two weeks of play." The next pleasant surprise, he says, is Sammy Hagar's "Winner Takes All" (Columbia). "Sammy handles his guitar probably better than he has on any other studio record. And Eddie Van Halen on the bass solo gives it an infectious, modern sound."

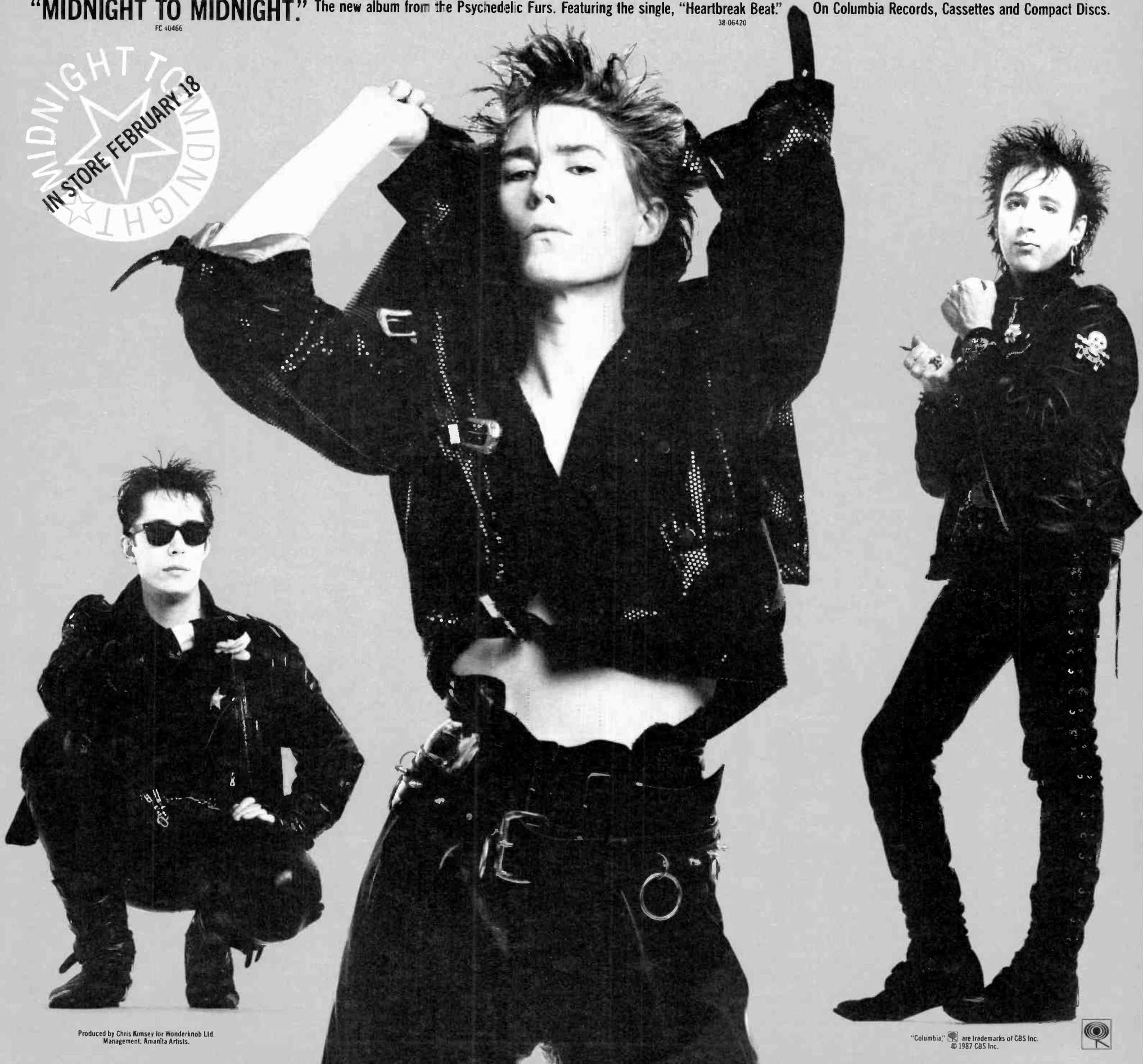
KIM FREEMAN

THE PSYCHEDELIC FURS MASTERSTROKE: "MIDNIGHT TO MIDNIGHT."

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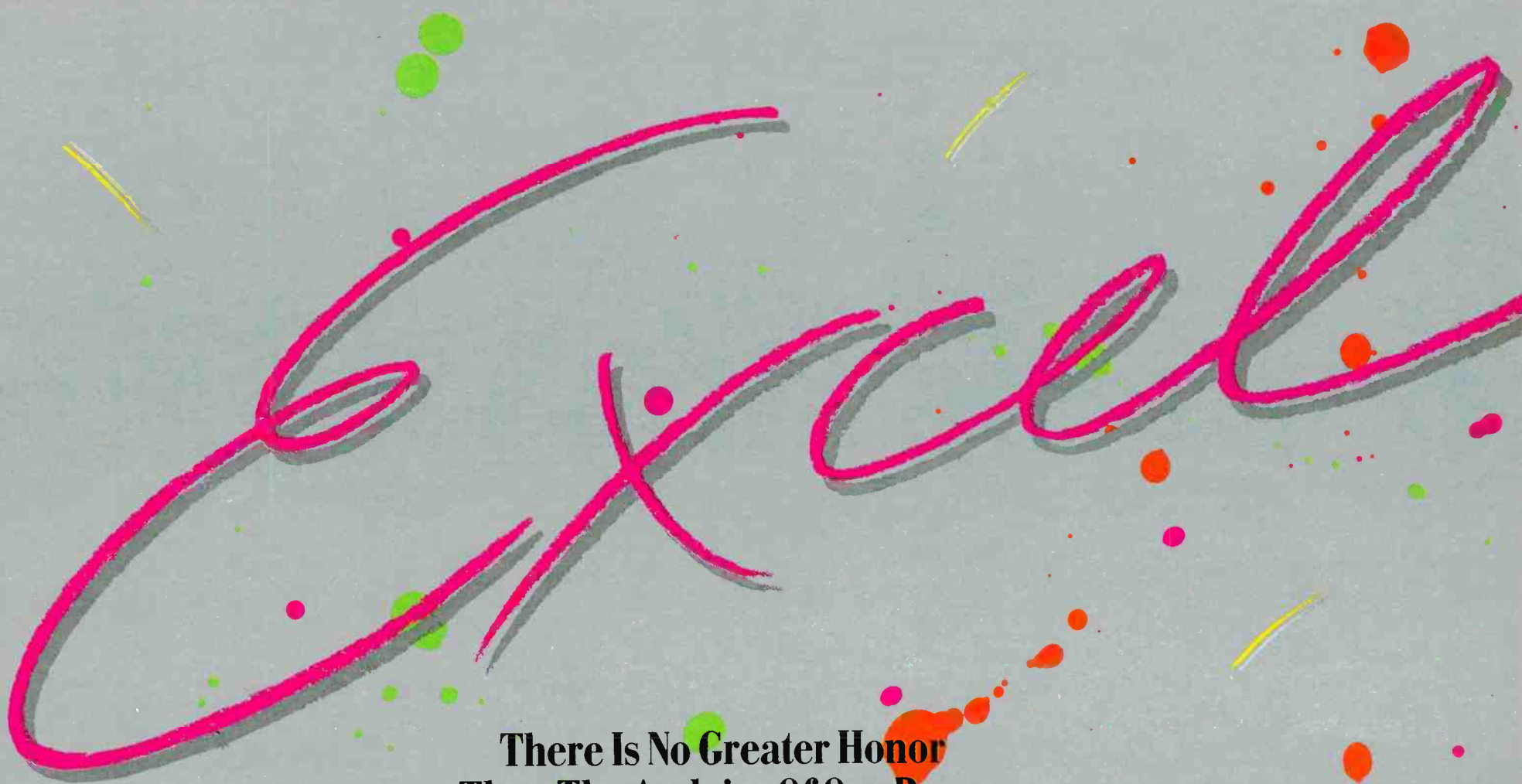
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Song Of The Year

**4 OUT OF 5
NOMINATIONS**

GRACELAND
Paul Simon

HIGHER LOVE
Steve Winwood
Will Jennings

SLEDGEHAMMER
Peter Gabriel

THAT'S WHAT FRIENDS ARE FOR
Carole Bayer Sager

Record Of The Year

**3 OUT OF 5
NOMINATIONS**

HIGHER LOVE
Steve Winwood
Russ Titelman

SLEDGEHAMMER
Peter Gabriel

THAT'S WHAT FRIENDS ARE FOR
Dionne Warwick
Carole Bayer Sager

Album Of The Year

**4 OUT OF 5
NOMINATIONS**

BACK IN THE HIGH LIFE
Steve Winwood
Russ Titelman

THE BROADWAY ALBUM
Peter Matz

GRACELAND
Paul Simon

SO
Peter Gabriel

Conratulations To All BMI Grammy Nominees

William Ackerman
Nat Adderley, Jr.
Alabama
The Art of Noise
Anita Baker
Arthur Baker
Rev. F. C. Barnes
John Barry
Mario Bauza
Robert Beaser
Don Black
Eddie Blazonczyk's Versatones
Ray Bradbury
Clarence Gatemouth Brown
James Brown
Rev. Janice Brown
Rafael Buendia
Luis Cardenas
Carman
Stanley Clarke
Cynthia Clawson
Rev. James Cleveland
Jimmy Cliff
Albert Collins
Johnny Copeland
Chick Corea
Bill Cosby
Elizabeth Cotten
Robert Cray
Rodney Dangerfield
Eddie Daniels
Miles Davis
Jack DeJohnette
Teri DeSario
Willie Dixon
Holly Dunn
Duane Eddy
Eurythmics
The Everly Brothers
The Fabulous Thunderbirds
Clare Fischer &
His Latin Jazz Sextet
Elliot Fisk
David Foster

Aretha Franklin
Rodney Friend
Thomas Frost
Kenny G.
Peter Gabriel
The Gattin Brothers
Crystal Gayle
Al Green
Freddie Green
Nanci Griffith
Dave Grusin
Ron Haffkine
Lionel Hampton &
His Orchestra
Larnelle Harris
Highwood String Band
John Lee Hooker
The Itals
Etta James
Al Jarreau
Keith Jarrett
Will Jennings
Eric Johnson
Linton Kwesi Johnson &
the Dub Band
Jose Jose
The Judds
Kashif
Patti LaBelle
Cyndi Lauper
Albert Lee
Jerry Lee Lewis
Jeremy Lubbock
Peter Matz
Lyle Mays
Bobby McFerrin
Bette Midler
Charlie Midnight
Eddie Money
Rick Nelson
New Grass Revival
New Lost City Ramblers
Stevie Nicks
Nu Shooz
Mark O'Connor

Roy Orbison
Walter Ostanek
The Alan Parsons Project
Sandi Patti
Gary Peacock
Carl Perkins
Sam Phillips
The Pointer Sisters
Arthur Prysock
Flora Purim
Queen Ida
Sue Raney
Rockin' Sidney
Carole Bayer Sager
David Sanborn
Pete Seeger
Shel Silverstein
Paul Simon
Sting
Jimmy Sturr &
His Orchestra
Grady Tate
Eric "E.T." Thorngren
Timbuk 3
Russ Titelman
Pete Townshend
Tramaine
Richard A. Tufo
2+2 Plus
Juan Valentin
Albertina Walker
Dionne Warwick
Doc Watson
Hank Williams, Jr.
Patrick Williams
Paul Winter
Steve Winwood
Jimmy Witherspoon
Yellowjackets
Yes
Dwight Yoakam
ZZ Top
Ellen Taaffe Zwilich
Buckwheat Zydeco

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Director, JEFF MARGOLIS...Writer, ROBERT ARTHUR...Executive-in-Charge-of-Production, FRAN LA MAINA

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VOX JOX

by Kim Freeman



MARK CHERNOFF is upped from MD to PD at album rocker WNEW-FM New York, a move viewed with pleasure by many in the Gotham promotion community. Metropolitan senior VP and WNEW-AM-FM GM Mike Kakoyiannis says, "Mark has been a candidate in my mind for a while. He was PD at WDHA Dover, N.J., and he's outstanding and bright."

As for the MD spot, Kakoyiannis says, "Mark will be handling that for now, and with [operations manager/afternoon hero] Scott Muni, the three of us will decide who, if anybody, will take that over."

Also rockin' in Gotham is **Burt Baumgartner**, who moves there as director/national album promotion for Columbia. That's a transfer from working San Francisco for the logo. He reports to Columbia VP/national album promotion **Paul Rappaport**.

KKBQ-AM-FM PD John Lander is at the hub of the rumor mill this week because his contract is up for renewal, and Lander is the first to say that the possibilities are numerous. A link with former Gannett radio president **Joe Dorton** and continuing his new ventures via **Sky Communications** are not out of the question, Lander says. In addition, a local Houston paper had Lander moving to Los Angeles to take classic rocker **KLSX** in a top 40 direction. We discount the latter scenario because we know that **KLSX PD Tom Yates** firmly believes in his station's liners: "It doesn't have to be old to be classic."

"What's most important to me is who the VP/GM at KKBQ will be" says Lander, who expects to soon talk turkey with new Gannett president and current KKBQ VP/GM **Jay Cook**. Cook may convince Gannett execs to move the radio headquarters to Houston, a step that makes sense geographically in the map of group properties. We'll keep you posted.

In a similar situation, the word is that **Scott Shannon** has renewed with Malrite to remain as PD at **WHTZ "Z-100."** We assume that includes some involvement with Malrite's **WTRK Philadelphia**, but Shannon could not be reached at presstime. Also, Shannon's former **Z-100** sidekick, **Ross Brittain**, left his morning post at **WTRK** recently.

LEAVING WNBC New York is **Paul Goldstein**, who will be fine tuning **KMET Los Angeles'** on-air imaging as production director... Joining WNBC is **Alan Colmes**, who will precede morning man **Don Imus** in the midnight-5:30 a.m. shift. Colmes is well-known to

Gotham listeners from his two years as **WABC** morning man, a period in which he was featured on some wacky television spots. **Roland Woerner** joins Colmes as producer of the show.

WLUP Chicago morning man **Jonathon Brandmeier** was broadcasting live from Australia recently to follow the World Cup sailing competition firsthand... **KRIX** Brownsville, Texas, PD **Ace Pala-**

Mark Chernoff is boosted to PD at WNEW New York

dino is newly available. A six-year veteran with the album rock outlet, **Paladino** is quite willing to relocate and can be reached at 512-233-5694.

ABOUT TOWN: New York, that is. We enjoyed getting nostalgic with **WBAB Long Island MD Ralph Tortora** while checking out the Ritz's Rare Earth/War/Vanilla Fudge triple-bill last week. Tortora has long been respected as one of the more musically hip MDs in the market, and he proved that by capping off his late night with a show at the Village Vanguard, courtesy of Epic New York rep and jazz fan, **Terry Coen**.

And, it was good to catch **KBTS** Austin, Texas, PD **Lisa Tonacci** vacationing in her Gotham hometown, where Atco's **Bruce Tenenbaum** and Atlantic's **Joe Ianello** were quick to court her with good food and a great film—"Radio Days." We tagged along and can highly recommend the Woody Allen flick as a delightful depiction of old-time radio and its role in the lives of Americans during the late '30s and early '40s. Just one beef Woody... Yeah, the medium and its stars are very different these days, but the days of exciting radio and vibrant stars are far from over.

We can also recommend tagging along with Tenenbaum and Ianello anytime. The two are quite a team, and the former moonlights as part of the improv team, "Okay, We Lied." Catch some of Tenenbaum's talent in a video pep talk issued to Atco field staffers in support of **Reckless'** debut album, "No Frills."

WDMT "Power 108" Cleveland puts hot shot urban consultant **Don Kelly** on its team as adviser. Included among Kelly's many credits is his involvement a few years back with Cleveland's current urban leader, **WZAK**. At **Power 108**, Kelly will of course be working with PD **Jeff Kelly** and

MD **Calvin Hicks**.

Gannett's latest acquisition, top 40 **KHIT** Seattle, has assembled its new air staff. Starting off the day is morning man **Howard Hoffman**, who's direct from **KMEL** San Francisco. He's followed by **Joe Dawson** from **WBBM-FM** Chicago; **John Frost** from **KHTR** St. Louis; **Dave Fuller** from **WCZY** Detroit; and **Vic Martin** from **KKRQ** Tucson, Ariz. ... And, at Gannett's **KTKS** Dallas, **Andy McCollum** joins as news director and morning news anchor. He most recently held the same slot at **KVIL** Dallas.

WKX Nashville brings **Rob Johnson** in as Kicks Morning Krew host and is billing him as a "fresh approach to the stagnant state of Nashville morning radio." Johnson joins the country outlet direct from **KGGI-FM** San Bernardino/Los Angeles, where he also appeared regularly as a standup comedian at the Comedy Store.

Help needed: **WCGR** Canandaigua, N.Y., part owner and news director **Russ Kimble** is also president of the local Kiwanis Club. In March, **WCGR** will repeat its annual donation of an afternoon's worth of airtime during which an on-air fund-raising auction is held. This year, Kimble is hoping to modernize the effort through donations of new album and/or video product. Questions or contributions can be sent to Canandaigua Kiwanis Club, 51 Academy Place, Canandaigua, N.Y. 11424.

ROCKER KUPD Phoenix, Ariz., starts the new year with updated titles for its programming staff. Assistant PD **Curtiss Johnson** is upped to PD; and assistant MD **J. David Holmes** graduates to MD... In San Diego, **XTRA-FM "91X"** PD **Mad Max** will be doing mornings on the rocker.

Husband-and-wife team **Jim and Joanne Crossan** have been let go from top 40/AC outlet **WJXQ "Q-106"** Lansing, Mich. They can now be reached at 517-784-6021... Also available is **Dan Valentine** (aka **Roy Bernard Quady**) who was released from his afternoon big-band shift on **WWIW-AM** New Orleans recently. Valentine is a 16-year broadcast veteran and can be reached at 504-581-7968.

IN SEARCH OF: WTHZ "Z-103" Tallahassee, Fla., MD **Rich Stevens** is seriously in search of **Jay Reynolds**. "He's the guy who got me interested in this whole thing, back when he was doing overnights on "77WABC" New York. It started when I began winning a bunch of contests, then Jay started talking to me about the business. I used to stay up all night, and be late to school. But, mind you, my grades were always great nonetheless." Anyone aware of Reynolds' whereabouts, please ring the Vox Jox hotline at 212-764-7519. If you're desperately seeking someone, call us, too.

KAOS Eagles Nest, Idaho, PD **Mel Maxwell** had this to say upon visiting New York and tuning into both of our album rock outlets: "I had to check my calendar, to make sure it was, in fact, 1987, not 1977."

FOR WEEK ENDING FEBRUARY 14, 1987

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ALBUM ROCK TRACKS™

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

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

Featured Programming

"**HITLINE USA**" debuted on Feb. 1 as the first live listener-call-in program geared to the top 40 format. It appears to be a tremendously popular idea, as the program came on board with 140 affiliates, including 41 in the top 50 markets, says **Ron Rodrigues**, general manager of the show's distributor, **James Paul Brown Entertainment** of Culver City, Calif. JPB claims "Hitline USA" has made the most successful premiere of any top 40 show in history.

The weekly, one-hour program bowed with Janet Jackson in the spotlight, and Sunday's (8) show brings Lionel Richie up from Down Under. Richie will be on hand at 2 p.m. Brisbane, Australia, time on Monday (9) to make the live 11 p.m. EST broadcast on Feb. 8 possible.

The show is anchored by **Shadow P. Stevens** in New York and by **Brenda Ross** in Los Angeles. The two will function as co-anchors, conducting the interviews with the featured performers and taking the live listener call-ins from across the country. (Former **WHTZ** New York operations manager/afternoon man Stevens will be commuting to Gotham weekly from his new post as PD at **WEZB** New Orleans.) Having an anchor on each coast will give the show a greater access to the pool of guest artists. For the debut program, Ross sat with Jackson in the Los Angeles studio as the two tracked the songs and gave away albums.

Richie will obviously not be in either studio—the hookup that brings the show to the U.S. reads like a textbook lesson in modern satellite capabilities.

JPB plans to have the series become an outlet for debuting albums. The show is produced by **Is Inc.** Culver City, Calif., which also produces "Countdown USA."

Upcoming programs feature the Bangles, Feb. 15; a special listener call-in vote for a "peoples'-choice" preview of the Grammy nominees with Eddie Money as the special guest, Feb. 22; and **Duran Duran**, March 1.

SHERIDAN BROADCASTING NETWORK Pittsburg, Pa., bowed its new 90-second shortform show, "On The Beat With The Stars," on Jan 26. The Monday-Friday daily is an entertainment update for the urban contemporary market. Hosted by **Eric Faison**, the short looks at



Enter Laughing. "It feels like I've come back home," Steve Allen tells 250 radio sales executives and station managers as he addresses the annual New York Market Radio Broadcasters Assn. (NYMRAD) seminar luncheon. Allen is Gotham's newest air personality now that he's taken over WNEW-AM's "Make Believe Ballroom," previously hosted by the late William B. Williams. From left are NYMRAD executive director Maurie Webster, WABC president Jim Haviland, Allen, and WNEW-AM VP/GM Mike Kakoyiannis.

the urban music world and includes special features and artist interviews. Sheridan will be using its own stringers for interviews in order to get fresh and exclusive material. The program is available on a barter basis via satellite or on tape. Sheridan can be contacted at 412-471-3490.

LOVE IS IN THE AIR: The syndicated airwaves will be singing with the songs of love for Valentine's Day. "Lionel Richie: The Love Songs" is the seasonal tribute to love of **Creative Radio Network's** of Van Nuys, Calif. The two-hour show, which includes interviews, is part of Creative's holiday specials for adult contemporary formats... **ProMedia** of New York has made the first of its 1987 "Country Closeup With T.G. Sheppard" specials available. The one-hour show surveys country's top love songs and includes guest interviews conducted by Sheppard.

"ABC's Valentine's Day Pack" is **ABC Direction Radio Network's** Whitman Sampler for all affiliates of the information, entertainment, and direction networks. The three-hour feeds consist of celebrity Valentine's Day messages, original comedy drop-ins from the **ProMedia Fun Factory**, and the the highest-charting pop and country love songs from 1965-1985. The pop portion of 20 tracks will be fed first, to be followed by the top 25 country tracks. The country portion is hosted by **Bob Kingsley** of "ABC's American Country Countdown."

RADIO TODAY of New York promotes two members of its growing staff. **Ben Manilla**, who has been with Radio Today since November of 1985 is now VP of programming. Together with company president **Dan Formento**, Manilla will be responsible for the production of all Radio Today programming. He also hosts "Rock Notes," which is distributed by **Narwood Productions**. **Mark Humble**, who joined Radio Today in the fall of 1985, is now production manager. Humble is the writer of shortform show "Rock Notes."

DIR's "HOWARD STERN SHOW" was canceled as a result of difficulties in selling to national advertisers. (See full story in *Vox Jox*, Feb. 7.)

PETER J. LUDWIG

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

Feb. 13-15, **Howard Hewett**, Star Beat, MJ Broadcasting, one hour.

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

Feb. 14-15, **Paul Sutin**, Musical Starstreams, Frank Forest Productions, two hours.

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

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

Feb. 16, **REO Speedwagon**, Rockline, ABC/Global Satellite, 90 minutes.

Feb. 16-22, **the Whites**, Live From Gilley's, Westwood One, one hour.

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

(Continued on page 19)

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	83 REPORTERS	NEW ADDS	TOTAL ON
THE JETS YOU GOT IT ALL MCA	12	63	
JANET JACKSON LET'S WAIT AWHILE A&M	9	48	
PAUL MCCARTNEY ONLY LOVE REMAINS CAPITOL	9	39	
COREY HART CAN'T HELP FALLING IN LOVE EMI-AMERICA	9	36	
STARSHIP NOTHING'S GONNA STOP US NOW RCA	8	26	

FOR WEEK ENDING FEBRUARY 14, 1987

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HOT ADULT CONTEMPORARY™

				Compiled from a national sample of radio playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	10	BALLERINA GIRL MOTOWN 1873	★★ NO. 1 ★★ 2 weeks at No. One ◆ LIONEL RICHIE
2	3	3	12	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	◆ CHICAGO
3	2	1	10	AT THIS MOMENT RHINO 74403	◆ BILLY VERA & THE BEATERS
4	4	5	14	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM
5	6	10	9	SOMEDAY MANHATTAN 50048/EMI-AMERICA	◆ GLASS TIGER
6	5	4	13	THIS IS THE TIME COLUMBIA 38-06526	◆ BILLY JOEL
7	13	18	8	YOU GOT IT ALL MCA 52968	◆ THE JETS
8	8	12	8	I'LL BE ALRIGHT WITHOUT YOU COLUMBIA 38-06301	◆ JOURNEY
9	7	6	14	SHAKE YOU DOWN COLUMBIA 38-06191	◆ GREGORY ABBOTT
10	11	16	5	WITHOUT YOUR LOVE COLUMBIA 38-06570	◆ TOTO
11	14	22	4	MANDOLIN RAIN RCA 5087	◆ BRUCE HORNSBY & THE RANGE
12	9	8	15	STAY THE NIGHT ELEKTRA 7-69506	◆ BENJAMIN ORR
13	16	21	8	OPEN YOUR HEART SIRE 7-28508/WARNER BROS.	◆ MADONNA
14	18	19	9	ALL I WANTED MCA 52958	◆ KANSAS
15	10	7	16	LOVE IS FOREVER JIVE 1-9540/ARISTA	◆ BILLY OCEAN
16	22	25	5	STOP TO LOVE EPIC 34-06523	◆ LUTHER VANDROSS
17	15	15	10	IN YOUR EYES A&M 2894	JEFFREY OSBORNE
18	24	35	3	LET'S WAIT AWHILE A&M 2906	JANET JACKSON
19	19	9	13	CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511	ANITA BAKER
20	12	11	15	FALLING IN LOVE (UH-OH) EPIC 34-06352	◆ MIAMI SOUND MACHINE
21	17	17	10	JIMMY LEE ARISTA 1-9546	◆ ARETHA FRANKLIN
22	20	20	10	SOMEONE GORDY 1867/MOTOWN	EL DEBARGE
23	25	34	3	TWENTY YEARS AGO RCA 5078	KENNY ROGERS
24	23	13	21	THE WAY IT IS RCA 5023	◆ BRUCE HORNSBY & THE RANGE
25	26	29	6	CAN'T HELP FALLING IN LOVE EMI-AMERICA 8368	◆ COREY HART
26	21	14	12	TWO PEOPLE CAPITOL 5644	◆ TINA TURNER
27	35	—	2	ONLY LOVE REMAINS CAPITOL 5672	PAUL MCCARTNEY
28	31	31	8	DEEP RIVER WOMAN MOTOWN 1873	LIONEL RICHIE
29	36	—	2	SOMEONE LIKE YOU RCA 5105	DARYL HALL
30	29	28	24	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
31	38	—	2	RESPECT YOURSELF MOTOWN 1876	◆ BRUCE WILLIS
32	32	36	3	JACOB'S LADDER CHRYSALIS 43097	◆ HUEY LEWIS & THE NEWS
33	33	30	9	IS THIS LOVE SCOTTI BROS. 4-06381/EPIC	◆ SURVIVOR
34	NEW	▶	1	NOTHING'S GONNA STOP US NOW GRUNT 5109/RCA	◆ STARSHIP
35	NEW	▶	1	LOVE YOU DOWN MCA 52947	◆ READY FOR THE WORLD
36	30	23	16	STAND BY ME ATLANTIC 7-89361	◆ BEN E. KING
37	27	26	21	THE NEXT TIME I FALL WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
38	28	24	20	LOVE WILL CONQUER ALL MOTOWN 1866	◆ LIONEL RICHIE
39	34	27	16	TAKE THIS LOVE A&M 2875	SERGIO MENDES BRASIL '86
40	37	37	4	C'EST LA VIE MANHATTAN 50047	◆ ROBBIE NEVIL

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

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Blinded By The Light**, Manfred Mann's Earth Band, WARNER BROS.
2. **New Kid In Town**, Eagles, ASYLUM
3. **Torn Between Two Lovers**, Mary MacGregor, ARIOLA AMERICA
4. **Love Theme From "A Star Is Born"** (Evergreen), Barbra Streisand, COLUMBIA
5. **I Like Dreamin'**, Kenny Nolan, 20TH CENTURY
6. **Enjoy Yourself**, the Jacksons, EPIC
7. **Car Wash**, Rose Royce, MCA
8. **Fly Like An Eagle**, Steve Miller Band, CAPITOL
9. **Lost Without Your Love**, Bread, ELEKTRA
10. **Night Moves**, Bob Seger & the Silver Bullet Band, CAPITOL

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Moody Blue/She Thinks I Still Care**, Elvis Presley, RCA
2. **Near You**, George Jones & Tammy Wynette, EPIC
3. **Saying Hello, Saying I Love You, Saying Goodbye**, Jim Ed Brown & Helen Cornelius, RCA
4. **Uncloudy Day**, Willie Nelson, COLUMBIA
5. **Say You'll Stay Until Tomorrow**, Tom Jones, EPIC
6. **Heart Healer**, Mel Tillis, MCA
7. **Crazy**, Linda Ronstadt, ASYLUM
8. **Two Less Lonely People**, Rex Allen Jr., WARNER BROS.
9. **Liars One, Believers Zero**, Bill Anderson, MCA
10. **Torn Between Two Lovers**, Mary MacGregor, ARIOLA AMERICA

SOUL SINGLES—10 Years Ago

1. **Don't Leave Me This Way**, Thelma Houston, TAMLA
2. **I Wish**, Stevie Wonder, TAMLA
3. **Be My Girl**, Dramatics, ABC
4. **I've Got Love On My Mind**, Natalie Cole, CAPITOL
5. **Free**, Deniece Williams, COLUMBIA
6. **Darlin' Darlin' Baby (Sweet, Tender Love)**, O'Jays, PHILADELPHIA INTERNATIONAL
7. **Trying To Love Two**, William Bell, MERCURY
8. **Ha Cha Cha (Funktion)**, Brass Construction, UA
9. **Dazz**, Brick, BANG
10. **Somethin' 'Bout 'Cha**, Latimore, GLADES

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Promotions

RICH & FAMOUS RADIO

KKBQ "93Q" Houston adds an excellent twist to the shopping-spree/power-charge concept with its 93Q Wants To Make You Rich & Famous campaign. Robin Leach, the host of television's "Lifestyles Of The Rich & Famous" and "Fame, Fortune & Romance," plays a key role in this campaign, as does the \$93,000, chauffeured, shopping-spree grand prize.

93Q veteran PD **John Lander** explains that he and his staffers devised the promotion with the enthusiasm of a kid in a candy store, and indeed, the station is exploiting every angle of the rich-and-famous motif. "We've already got a mental game to play with people because everybody has their fantasy of what they would do with that kind of money," says Lander. Listeners qualify by responding to one of Leach's hourly, 30-second promos that tie into 93Q's imager, which says "the only station that means money and music." Callers are then asked to give their game plan for spending the cash, a ploy that plays especially well with the prodding of Lander and his cohorts on the Q-Morning Zoo.

"We had the rich-and-famous idea, and wanted somebody special—a voice not normally heard on the air," says Lander. "And, we said 'Hell, why not go for the guy who's associated with the whole idea.'"

According to Lander, Leach was not too hard to come by through contacts at the William Morris talent agency. For one thing, Leach is just launching his "Fame, Fortune & Romance" program and can only benefit from the publicity.

In addition to the radio liners, Leach will be featured in a wash of 10-second, TV spots promoting the five- to six-week 93Q contest. The TV spots will "be everywhere," says Lander, noting that the promo schedule includes slots on "Family Ties," "The Cosby Show," plus various daytime soaps and evening news programs. The TV spots, which are running once an hour, will direct viewers to get details on 93Q. "That provides a sense of urgency to leave TV and tune in to radio," Lander notes. "I don't know if the TV stations have figured that out yet."

The only condition for the grand-prize winner is that he or she must spend the entire \$93,000 in one 24-hour shot. During that period, 93Q will chauffeur the winner to wherever he or she wants, and 93Q will be hot on their heels with TV cameras.

It certainly seems logical that Leach might incorporate some coverage of the winner into one of his shows as a bit called "rich and famous for one day."

93Q's sister hit outlet **KTKS** Dallas is using the idea, too, calling it the \$106,000 Rich & Famous Spending Spree campaign to coincide with its 106 dial position.

TV TIE-IN AIN'T NO CRIME

Ten stations are giving listeners the chance to win a guest appearance on NBC-TV's "Crime Story" in a na-
(Continued on next page)

**BIGGER
THAN
EVER!**



Rick Dees

**Weekly
Top
40**

Exclusively on the DIR Radio Network.

We welcome these new additions to the list of over 300 affiliates already on the show:

- | | | |
|-------------------------|------------------------------|------------------------------------------|
| WLTF-FM Cleveland, OH | WYSS-FM Sault St. Marie, MI | KFBD-FM Waynesville, MO |
| KIXS-FM Austin/Waco, TX | KIOY-FM Albany/Corvallis, OR | KLLT-FM Grants, NM |
| WLYY-FM Elmira, NY | KRKZ-FM Anas, OK | WAIL-FM Key West, FL |
| KGKG-FM Brookings, SD | KRFD-FM Marysville, CA | WAIJ-FM Clarksdale, MS |
| WKW-FM Fayette, AL | WSNX-FM Muskegon, MI | KGMG-FM Columbus, NE |
| WRJT-FM Monterey, TN | KSAQ-FM San Antonio, TX | KGRS-FM Burlington, IA |
| KELR-FM Cheriton, IA | KVXO-FM Spokane, WA | KISZ-FM Cortez, CO |
| KISJ-FM Brownwood, TX | KSLY-FM San Luis Obispo, CA | KNEN-FM Norfolk, VA |
| WZOU-FM Boston, MA | WALG-AM Albany, GA | KBAU-FM Goldin Meadow, Junction City, IA |
| KCPW-FM Kansas City, KS | WSRZ-FM Sarasota, FL | KJCK-FM Forest City, IA |
| WBLU-FM Savannah, GA | WKPL-FM Platteville, IA | KIOW-FM Cedar Bluff, VA |
| WKOR-FM Starkville, MS | WLSD-FM Big Stone Gap, VA | WYRV-AM Campbellsville, KY |
| KGMT-AM Fairbury, NE | WADZ-FM Americus, GA | WCKQ-FM Campbellsville, KY |
| | | CHAB-FM Saskatchewan, Canada |

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

PROMOTIONS

(Continued from preceding page)

tional radio contest of the same name. Organized by NBC's media services department, the two-week competition asks radio fans to identify the TV show's theme song—Del Shannon's "Runaway"—to win a qualifying pair of Ray Ban sunglasses—just like the ones worn by "Crime Story" stars.

The shades put listeners in the running for a grand-prize trip to Las Vegas this month, where they'll work as an extra in an upcoming segment of the show.

Participating stations include NBC's WYNY New York; KYUU San Francisco; WMAQ Chicago; KRTH-FM Los Angeles; WRQX Washington, D.C.; WENS Indianapolis; KXRX Seattle; WCZY Detroit; KGB San Diego; and WARM Atlanta.

Who you gonna call when you need 3,000 extras for a movie about broadcasting? Well, the makers of the forthcoming "Broadcast News" chose WAVA "Power 105" Washington, D.C. The top 40 staged what it called "D.C.'s largest casting call" Jan. 23, with members of its air staff out hosting the event at Champions, a local sports bar.

CUZ WE CARE

WCUZ Grand Rapids, Mich.'s annual Spouse's Day was once again recognized as a national event in Chase's Annual Events Calendar. The spirit of WCUZ's holiday is to promote understanding between the sexes. As such, on the designated day—Jan. 23—WCUZ's morning men turned the mikes over to their wives. The station's 3-year-old holiday can and has been successfully applied in other markets. For some tips on the execution, call WCUZ's Kevin Reynolds. **KIM FREEMAN**

FEATURED PROGRAMMING

(Continued from page 16)

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

Feb. 16-22, Eddie Money, Off The Record Specials With Mary Turner, Westwood One, one hour.

Feb. 16-22, Genesis, Pop Concert Series, Westwood One, one hour.

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

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

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

Feb. 20-22, Wilson Pickett, Motor City Beat, United Stations, three hours.

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

Feb. 21-22, Ben Carlile, Musical Starstreams, Frank Forest Productions, two hours.

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

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

Feb. 23-28, Bon Jovi, Rock Today, MJI Broadcasting, one hour.

Feb. 27-March 1, Cyndi Lauper, Hot Rocks, United Stations, 90 minutes.

Feb. 28-March 1, Aretha Franklin, On The Radio, NSBA Radio Network, one hour.

March 1-8, Hollies, Rock Over London, Radio International, one hour.

FEB. 15TH IS GOING TO BE MANIC SUNDAY.

The Bar Gles. Live on HITLINE USA, at eleven P.M., (8PM PST).

Your listeners can call them. Ask them personal questions.

Listen to them spin their favorite hits, including the new one, "Walking down your street."

HITLINE USA. Hosted by Shadow P. Stevens in New York and Brenda Ross in Los Angeles, your listeners talk to their favorite artists.

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HITLINE USA

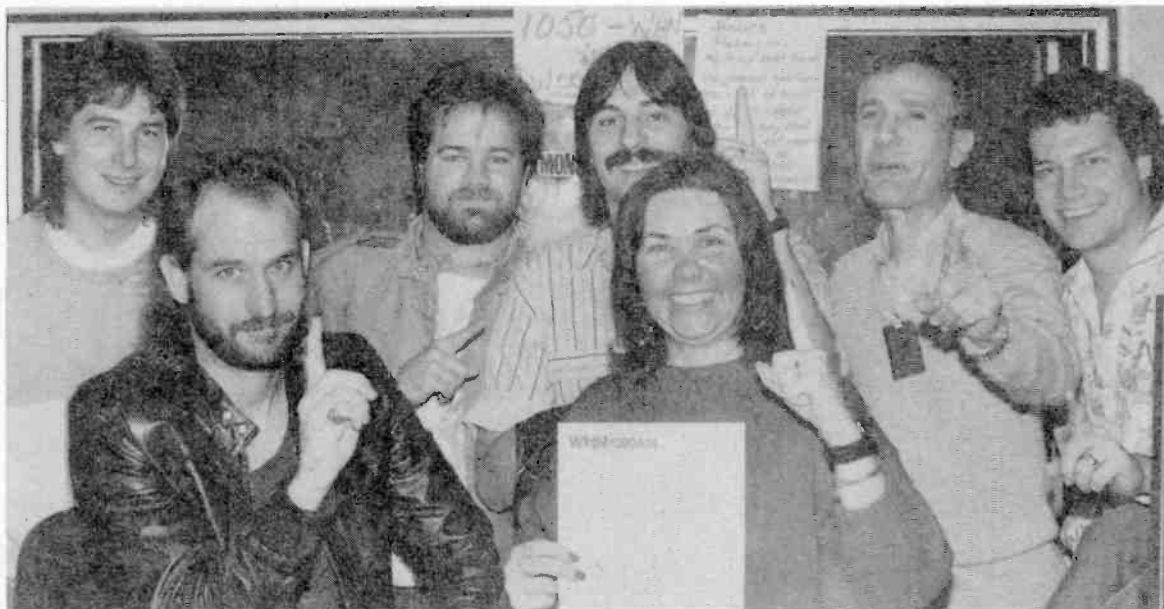
From James Paul Brown Entertainment.
Produced by ISINC.
Executive Producer Dana Miller.



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The Golden Staff. The air staff at KRTH Los Angeles gets gold records after the station achieved a 1-million cume. RKO Radio gilded the staff of its hard-working outlet with the first gold records awarded an air staff for achieving ratings goals. The KRTH team, from left, includes RKO programming consultant **Waller Sabo**; air talent **Jonathan Doll**; VP/GM **Patrick Norman**; air talent **Steve Scott**; public affairs director **Vivian Porter**; news director **Mary Lyon**; air talent **Jay Coffey**; PD **Phil Hall**; air talents **Lisa Moree** and **Brian Beirne**; staffer **Irma Molina**; marketing director **Dave Michaels**; air talents **Michael Moore**, **Jay Gardner**, and **Ron Bee**; sports director **Pete Domas**; AM engineering supervisor **Lynn Duke**; and air talents **Claudia Marshall**, **Brother John**, and **Steve Morris**.



Rest Stop. WHN New York treats the group **Restless Heart** to a well-deserved rest as the group's single "That Rock Won't Roll" goes to No. 1 on the WHN chart. From left are **Restless Heart** members **Greg Jennings**, **Paul Greg**, **Larry Stewart**, and **John Dittrich**; WHN MD **Pam Green**; WHN air personality **Lee Arnold**; and group member **David Innis**.



Platinum Panel. **WRKS-FM** New York PD **Tony Grey** and **WBLS-FM** New York PD **B.K. Kirkland** offer their expertise heading up the **Platinum Factory's** seventh music business seminar. The series is held to educate indie labels and distribution companies on the obstacles they will encounter in the music business. From left are **Vintertainment Records/Elektra** president **Vincent Davis**, executive producer of the **Platinum Factory's** series **Ed Adams**, **Grey, Island/4th** and **Broadway Records** VP **Greg Peck**, **Platinum Factory Recording Studios** president **Derek P. McDowell**, **Pearl Distribution** president **Freddie Taylor**, **New Medium Records** president **Steve Standard**, and **Kirkland**.



Strong Rap On Crack. **WDKX** Rochester, N.Y., gets the rap down before the station's **Stay Strong Rally**. The station joined with the **Operation Crackdown** campaign to bring the anticrack message to the streets. In back, from left, are former station promotion director **Renie Hale**; **Profile** recording artist **Dana Dane**; **Whodini's** **Grand Master Dee**; rappers **Doug E. Fresh**, **Chill Will**, and **Barry Bee**; and **WDKX** air talent **Roger Moore**. In front, from left, are **WDKX** air personalities **Kevin Morrison**, **Todd Anderson**, and **Cyrus Allen**, and station MD **Cint Works**.



AI's Bowl-ero. **KRBE** Houston staffers get conflicting theories on how to throw a strike from "Weird AI" **Yankovic** and members of the **Houston Astros**, as they all join forces to raise money for the **T.J. Martell Foundation**. "Weird AI" flew into Houston especially for the all-night **Polka/Bowling Party** to raise funds for the leukemia research foundation. In front, from left, are **KRBE** assistant promotions director **Michelle Dittloff**, **EPA Promotions'** **George Weinberg**, "Weird AI," and **Hit Video USA** PD **Michael Opelka**. In back, from left, are **KRBE** PD **Paul Christy**, **Houston Astros** **Charlie Kerfeld** and **Bill Doran**, **Yankovic's** manager **Jay Levey**, **Astro** **Billy Hatcher**, and **Hit Video USA's** **Darren Burns**.



Fore! **Huey Lewis** chips in to help **KIIS** Los Angeles' **Rick Dees**, right, with the morning drive. Good sport **Lewis** got up early after a sold-out show the previous night to make the **KIIS** morning show. The swinging duo then took in nine holes at the celebrity golf stop at the **Lakeside Country Club** in **Burbank**.

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FRIDAY, February 20th
AGENDA

KEYNOTE ADDRESS by Larry King

Geffen Records and MJI Broadcasting Present:
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IN JAMAICA! ★ ★ ★

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Gary Owens

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SATURDAY, February 21st
AGENDA

A/C FORMAT BREAKOUT: "Being Successful May
Not Be Enough"

COUNTRY FORMAT BREAKOUT: "New and Fresh—
And Still the Same"

URBAN CONTEMPORARY BREAKOUT:
"Breaking Your Own Records—The Creative
Crossover Challenge"

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LUNCHEON hosted by Gary Owens

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A&R, marketing and promoting of a number one
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CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

POWER 95
WPLJ-FM RADIO

New York P.D.: Larry Berger

1	Billy Vera & The Beaters, At This Mom
2	Robbie Nevil, C'est La Vie
3	Madonna, Open Your Heart
4	Samantha Fox, Touch Me (I Want Your B)
5	Cyndi Lauper, Change Of Heart
6	Gregory Abbott, Shake You Down
7	Janet Jackson, Control
8	Shirley Murdoch, As We Lay
9	The Jets, You Got It All
10	Bangles, Walk Like An Egyptian
11	Luther Vandross, Stop To Love
12	Lionel Richie, Ballerina Girl
13	Genesis, Land Of Confusion
14	Georgia Satellites, Keep Your Hands T
15	Stacey Q, We Connect
16	Class Tiger, Someday
17	Chicago, Will You Still Love Me?
18	Bruce Willis, Respect Yourself
19	Cover Girls, Show Me
20	Huey Lewis & The News, Jacob's Ladder
21	Cameo, Candy
22	Kool & The Gang, Victory
23	Bruce Hornsby & The Range, The Way It
24	Survivor, Is This Love
25	Expose, Come Go With Me
26	Club Nouveau, Lean On Me

400
WHTZ FM

New York P.D.: Scott Shannon

1	Billy Vera & The Beaters, At This Mom
2	Robbie Nevil, C'est La Vie
3	Madonna, Open Your Heart
4	Samantha Fox, Touch Me (I Want Your B)
5	Cyndi Lauper, Change Of Heart
6	Gregory Abbott, Shake You Down
7	Janet Jackson, Control
8	Shirley Murdoch, As We Lay
9	The Jets, You Got It All
10	Bangles, Walk Like An Egyptian
11	Luther Vandross, Stop To Love
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21	Cameo, Candy
22	Kool & The Gang, Victory
23	Bruce Hornsby & The Range, The Way It
24	Survivor, Is This Love
25	Expose, Come Go With Me
26	Club Nouveau, Lean On Me

WLS
AM 89

Chicago P.D.: John Gehron

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

WBBM-FM
104.1

Chicago P.D.: Buddy Scott

1	Billy Vera & The Beaters, At This Mom
2	Madonna, Open Your Heart
3	Samantha Fox, Touch Me (I Want Your B)
4	Chicago, Will You Still Love Me?
5	Cyndi Lauper, Change Of Heart
6	Lionel Richie, Ballerina Girl
7	Robbie Nevil, C'est La Vie
8	Bruce Willis, Respect Yourself
9	Gregory Abbott, Shake You Down
10	Huey Lewis & The News, Jacob's Ladder
11	Club Nouveau, Lean On Me
12	Bangles, Walk Like An Egyptian
13	Dead Or Alive, Brand New Lover
14	Luther Vandross, Stop To Love
15	Expose, Come Go With Me
16	Shirley Murdoch, As We Lay
17	Janet Jackson, Control
18	Jeff Lorber Featuring Karyn White, Fa
19	Donna Allen, Serious
20	Stacey Q, We Connect
21	Anita Baker, Caught Up In The Rapture
22	Starship, Nothing's Gonna Stop Us Now
23	Class Tiger, Someday
24	Five Star, I I Say Yes
25	The Jets, You Got It All
26	Nancy Frankin, For Tonight
27	Aretha Franklin, Jimmy Lee
28	Communards, Don't Leave Me This Way
29	Tina Turner, What You Get Is What You
30	Kool & The Gang, Victory
31	Genesis, Land Of Confusion

KIIS
FM 102.7
AM 1150

Los Angeles P.D.: Steve Rivers

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

108 FM

Boston P.D.: Sunny Joe White

1	Madonna, Open Your Heart
2	Journey, I'll Be Alright Without You
3	Chicago DeBarge, Talk To Me
4	Communards, Don't Leave Me This Way
5	Luther Vandross, Stop To Love
6	Cory Hart, Can't Help Falling In Lov
7	Anita Baker, Caught Up In The Rapture
8	L.Ronstadt/J.Ingram, Somewhere Out Th
9	Dead Or Alive, Brand New Lover
10	Georgia Satellites, Keep Your Hands T
11	Chicago, Will You Still Love Me?
12	Bon Jovi, Livin' On A Prayer
13	Wang Chung, Let's Go!
14	Ready For The World, Love You Down
15	Janet Jackson, Let's Wait Awhile
16	Peter Gabriel, Big Time
17	Lionel Richie, Ballerina Girl
18	Cinderella, Nobody's Fool
19	Beastie Boys, (You Gotta) Fight For Y
20	Eddie Money, I Wanna Go Back
21	The Jets, You Got It All
22	Cameo, Candy
23	Boston, We're Ready
24	Jeff Lorber Featuring Karyn White, Fa
25	Bruce Willis, Respect Yourself
26	Crowded House, Don't Dream It's Over
27	Europe, The Final Countdown
28	Hipsway, The Honeythief
29	Bruce Hornsby & The Range, Mandolin R
30	Chris DeBurg, The Lady In Red
31	Robbie Nevil, C'est La Vie
32	Expose, Come Go With Me
33	Sweet Sensation, Hooked On You
34	Daryl Hall, Someone Like You
35	Shirley Murdoch, As We Lay
36	Bruce Springsteen & The E Street Band, A
37	Kool & The Gang, Stone Love
38	L.Ronstadt/J.Ingram, Somewhere Out Th
39	The Pretenders, My Baby
40	Stacey Q, We Connect
41	Sammy Hagar, Winner Takes It All
42	Paul Lekakis, Boom Boom Lets Go Back
43	Freddie Jackson, Have You Ever Loved
44	Eight Seconds, Kiss You (When It's Ove
45	Billy Idol, Don't Need A Gun
46	Cover Girls, Show Me
47	Wang Chung, Let's Go!
48	Shriekback, Gunning For You
49	Tina Turner, What You Get Is What You
50	Sheila E., Hold Me
51	Glenn Medeiros, Nothing's Gonna Change
52	Lou Gramm, Midnight Blue
53	Starship, Nothing's Gonna Stop Us Now

96 TIC-FM

Hartford P.D.: Lyndon Abell

1	Samantha Fox, Touch Me (I Want Your B)
2	Bon Jovi, Livin' On A Prayer
3	Ready For The World, Love You Down
4	L.Ronstadt/J.Ingram, Somewhere Out Th
5	Madonna, Open Your Heart
6	Bruce Willis, Respect Yourself
7	Cameo, Candy
8	Anita Baker, Caught Up In The Rapture
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18	Janet Jackson, Let's Wait Awhile
19	Huey Lewis & The News, Jacob's Ladder
20	Chicago DeBarge, Talk To Me
21	Five Star, I I Say Yes
22	Dead Or Alive, Brand New Lover
23	Wang Chung, Let's Go!
24	Toto, Without Your Love
25	Journey, I'll Be Alright Without You
26	Expose, Come Go With Me
27	Genesis, Tonight Tonight Tonight
28	Eddie Money, I Wanna Go Back
29	Bruce Hornsby & The Range, Mandolin R
30	Starship, Nothing's Gonna Stop Us Now
31	Club Nouveau, Lean On Me

98!
WCAU-FM

Washington P.D.: Chuck Morgan

1	Chicago, Will You Still Love Me?
2	Madonna, Open Your Heart
3	Gregory Abbott, Shake You Down
4	Genesis, Land Of Confusion
5	Billy Joel, This Is The Time
6	Bon Jovi, Livin' On A Prayer
7	Robbie Nevil, C'est La Vie
8	Huey Lewis & The News, Jacob's Ladder
9	Club Nouveau, Lean On Me
10	Eddie Money, I Wanna Go Back
11	Benjamin Orr, Stay The Night
12	The Jets, You Got It All
13	Samantha Fox, Touch Me (I Want Your B)
14	Lionel Richie, Ballerina Girl
15	L.Ronstadt/J.Ingram, Somewhere Out Th
16	Cyndi Lauper, Change Of Heart
17	Journey, I'll Be Alright Without You
18	Boston, We're Ready
19	Janet Jackson, Let's Wait Awhile
20	Bruce Hornsby & The Range, Mandolin R
21	Glenn Medeiros, Nothing's Gonna Change
22	Europe, The Final Countdown
23	Chicago DeBarge, Talk To Me
24	A-Ha, Cry Wolf
25	Ready For The World, Love You Down
26	Duran Duran, Skin Trade
27	Janet Jackson, Let's Wait Awhile
28	Peter Gabriel, Big Time
29	Hipsway, The Honeythief
30	Starship, Nothing's Gonna Stop Us Now
31	Genesis, Tonight Tonight Tonight
32	Stacey Q, We Connect
33	Toto, Without Your Love
34	Glenn Medeiros, Nothing's Gonna Change
35	Europe, The Final Countdown
36	Lou Gramm, Midnight Blue
37	RED Speedwagon, That Ain't Love
38	Bruce Willis, Respect Yourself

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

1	Bon Jovi, Livin' On A Prayer
2	Madonna, Open Your Heart
3	Cinderella, Nobody's Fool
4	Georgia Satellites, Keep Your Hands T
5	Chicago, Will You Still Love Me?
6	Cyndi Lauper, Change Of Heart
7	Benjamin Orr, Stay The Night
8	Dead Or Alive, Brand New Lover
9	Chicago DeBarge, Talk To Me
10	Boston, We're Ready
11	Billy Vera & The Beaters, At This Mom
12	Samantha Fox, Touch Me (I Want Your B)
13	L.Ronstadt/J.Ingram, Somewhere Out Th
14	Jeff Lorber Featuring Karyn White, Fa
15	Lionel Richie, Ballerina Girl
16	The Jets, You Got It All
17	Peter Gabriel, Big Time
18	Luther Vandross, Stop To Love
19	Anita Baker, Caught Up In The Rapture
20	Huey Lewis & The News, Jacob's Ladder
21	Expose, Come Go With Me
22	Bruce Willis, Respect Yourself
23	Shirley Murdoch, As We Lay
24	Communards, Don't Leave Me This Way
25	Ready For The World, Love You Down
26	Journey, I'll Be Alright Without You
27	Daryl Hall, Someone Like You
28	Bruce Hornsby & The Range, Mandolin R
29	Toto, Without Your Love
30	Eddie Money, I Wanna Go Back
31	Janet Jackson, Let's Wait Awhile
32	Kool & The Gang, Stone Love
33	Lone Justice, Shelter
34	Howard Jones, All I Want
35	Beastie Boys, (You Gotta) Fight For Y
36	Tina Turner, What You Get Is What You
37	Wang Chung, Let's Go!
38	Corey Hart, Can't Help Falling In Lov
39	Ready For The World, Love You Down
40	Pointy Sisters, All I Know Is The Wa
41	Sammy Hagar, Winner Takes It All
42	Starship, Nothing's Gonna Stop Us Now
43	REO Speedwagon, That Ain't Love
44	Club Nouveau, Lean On Me
45	Cameo, Candy
46	Europe, The Final Countdown

Power 94
WPMG-FM

Pittsburgh P.D.: Jim Richards

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

7-93

3	Chicago, Will You Still Love Me?
4	Cyndi Lauper, Change Of Heart
5	Madonna, Open Your Heart
6	Samantha Fox, Touch Me (I Want Your B)
7	Ready For The World, Love You Down
8	Boston, We're Ready
9	Chicago DeBarge, Talk To Me
10	The Jets, You Got It All
11	Beastie Boys, (You Gotta) Fight For Y
12	Lionel Richie, Ballerina Girl
13	Huey Lewis & The News, Jacob's Ladder
14	Peter Gabriel, Big Time
15	Cinderella, Nobody's Fool
16	Journey, I'll Be Alright Without You
17	Bruce Willis, Respect Yourself
18	Eddie Money, I Wanna Go Back
19	Bruce Hornsby & The Range, Mandolin R
20	Dead Or Alive, Brand New Lover
21	A-Ha, Cry Wolf
22	Janet Jackson, Let's Wait Awhile
23	Janet Jackson, Let's Wait Awhile
24	Toto, Without Your Love
25	Genesis, Tonight Tonight Tonight
26	Wang Chung, Let's Go!
27	L.Ronstadt/J.Ingram, Somewhere Out Th
28	Hipsway, The Honeythief
29	The Robert Cray Band, Smoking Gun
30	Billy Idol, Don't Need A Gun
31	Stacey Q, We Connect
32	Duran Duran, Skin Trade
33	Club Nouveau, Lean On Me
34	Starship, Nothing's Gonna Stop Us Now
35	REO Speedwagon, That Ain't Love
36	Crowded House, Don't Dream It's Over
37	Bruce Springsteen & The E Street Band, A
38	Peter Cetera, Big Mistake
39	Steve Winwood, The Finer Things
40	Cameo, Candy
41	Europe, The Final Countdown
42	Lou Gramm, Midnight Blue
43	Bangles, Walking Down Your Street

98!
WCAU-FM

Tampa O.M.: Mason Dixon

1	Chicago, Will You Still Love Me?
2	Janet Jackson, Control
3	Gregory Abbott, Shake You Down
4	Lionel Richie, Deep River Woman
5	Robbie Nevil, C'est La Vie
6	The Jets, You Got It All
7	Bon Jovi, Livin' On A Prayer
8	Benjamin Orr, Stay The Night
9	L.Ronstadt/J.Ingram, Somewhere Out Th
10	Billy Joel, This Is The Time
11	Genesis, Land Of Confusion
12	Bruce Hornsby & The Range, Mandolin R
13	Huey Lewis & The News, Jacob's Ladder
14	Cyndi Lauper, Change Of Heart
15	Beastie Boys, (You Gotta) Fight For Y
16	Cinderella, Nobody's Fool
17	Journey, I'll Be Alright Without You
18	Ready For The World, Love You Down
19	Georgia Satellites, Keep Your Hands T
20	Starship, Nothing's Gonna Stop Us Now
21	Boston, We're Ready
22	Bruce Willis, Respect Yourself
23	Cinderella, Nobody's Fool
24	Starship, Nothing's Gonna Stop Us Now
25	Peter Gabriel, Big Time
26	Eddie Money, I Wanna Go Back
27	Janet Jackson, Let's Wait Awhile
28	Samantha Fox, Touch Me (I Want Your B)
29	Expose, Come Go With Me
30	Hipsway, The Honeythief
31	Communards, Don't Leave Me This Way
32	Kool & The Gang, Stone Love
33	Luther Vandross, Stop To Love

98!
WCAU-FM

Miami P.D.: Rick Stacy

1	Expose, Come Go With Me
2	Bon Jovi, Livin' On A Prayer
3	The Jets, You Got It All
4	Bruce Willis, Respect Yourself
5	Chicago, Will You Still Love Me?
6	Chicago DeBarge, Talk To Me
7	Chicago, Will You Still Love Me?
8	Stacey Q, We Connect
9	Huey Lewis & The News, Jacob's Ladder
10	Cyndi Lauper, Change Of Heart
11	Beastie Boys, (You Gotta) Fight For Y
12	Paul Lekakis, Boom Boom Lets Go Back
13	Robbie Nevil, C'est La Vie
14	Anita Baker, Caught Up In The Rapture
15	Five Star, I I Say Yes
16	Cinderella, Nobody's Fool
17	Luther Vandross, Stop To Love
18	Bruce Willis, Respect Yourself
19	Peter Gabriel, Big Time
20	Chicago DeBarge, Talk To Me
21	Duran Duran, Skin Trade
22	Tina Turner, What You Get Is What You
23	Madonna, Open Your Heart
24	Janet Jackson, Let's Wait Awhile
25	A-Ha, Cry Wolf
26	Cameo, Candy
27	Lionel Richie, Ballerina Girl
28	Pel

Rich Brings Recognition To Adult Hit Fare & B-100

BY KIM FREEMAN

"RADIO IS ALL I've ever done, and I'm proud of it" is written in red type on the bottom of most of Bobby Rich's memos, and the truth of that statement is evident in most everything he talks about. Entering his third decade in the business, Rich is program manager of "adult hit" outlet



KFMB-FM "B-100" San Diego, leader of the station's four-person "B-Morning Zoo," and has several consulting irons in the fire under the Rich Radio: Bobby Rich & Friends banner.

Among many career highlights, Rich put B-100 and its adult hit fare on the air in 1975. He left in 1978 but returned in 1984 after convincing his old B-100 bosses that he could make a good thing that much better by returning.

"It was a difficult sales job for me, and it was my stroke of luck that I was a known factor to the station and to the market," Rich recalls. "The hard sell was that B-100 was doing very well before me. It was a light AC fare, with a good morning jock, good ratings. It was very ballsy on the part of my general manager, Paul Palmer, in realizing that B-100 had a good thing going then but they could have something even better. I think he was enthused by my enthusiasm."

Rich waxes most eloquent on the

Rich Brothers—Scott Kenyan, Frank Anthony, and Pat Daffy in addition to himself—and the B-Morning Zoo. In Rich's view, the twist the B-Morning Zoo has over other zoos is the concept of equal contributions from each Rich brother. "It's not at all the 'Bobby Rich Show,'" he says. "I direct the show, but I rely heavily on the other players."

Before going on air as the zoo, the foursome huddled together for several weeks, playing through possible scenarios—like the San Diego Padres getting into the playoffs—and how they would react to them. "We decided that we could develop a series of points of view within the team, so that everybody in the audience had someone to relate to."

"We didn't prepromote the show at all," Rich continues. "We ran it first on a Saturday morning because there are so few people listening then. I think it took about a minute and a half to catch on." Rich describes the B-Morning Zoo as very topical, current, and local.

IF THERE'S SUCH A THING as an unforgettable station, Rich has created that in B-100. "I believe in telling people who we are," he says. "We occasionally do no-talk segues throughout the day, but never in the morning. Sometimes it's just a 'Hi, we're B-100 and here's the new song by who ever,' but we always let them know who we are and where we are. I've traveled cross-country a lot, and I can't believe how many stations there are who only mention

their city of license during legal IDs. Unless you're in a city that people hate to be living in, there's no reason for it."

The constant call and city mentions are only a small part of Rich's promotional approach, which is sim-

'It's my belief that listeners love getting nostalgic'

ple and consistent. "A while back I categorized all the different promotions that had been done in the market over the last five years, and I found that there were certain types of promotions that hadn't been done seriously, or not done to the point where one station 'owned' a promotion concept."

"One of those is the random phone call—a proven winner. The purpose is to make our station top of mind, and we put our money where our mouth was by saying, 'We want to be your favorite station, and we'll pay you to say that.'" The calls run on air truly are random, and Rich says most of B-100's competitors have been mentioned. B-100's response is always, "That's a very good radio station, but the correct answer is B-100. If you had given the correct answer, I would have been able to give you \$1,000." "It works," Rich says.

On the theory of doing the right thing at the right time, Rich has brought to B-100 a very current ori-

entation. "When we first came here, nobody was doing oldies, so we did that. Now, five stations are doing oldies. Plus, it's my belief that listeners love getting nostalgic, but after a while the intelligent adults are going to say, 'I'm living in the past, I'm getting behind the times.'"

RICH SAYS, "It pisses me off that record labels and trades seem to feel that if you're not a top 40, you're not very important." Rich admits that there are valid reasons for that attitude, mostly that teens are the dominant record buyers. With the popularity of CDs, however, Rich predicts that adults—and the stations that serve them—will become more important to labels, and, subsequently, to the trades.

"It's not at all that I want more attention from labels," Rich explains. "It has everything to do with respect—the recognition that stations like ours, or a KIFM here, are very important because we reach so many people."

As a devout radiophile, Rich says, he is both proud of and worried by the respect radio is currently enjoying as an industry—most of which is due to the high prices stations have sold for in last two years. "The amazing amount people are spending on stations scares me," Rich says. "The debt service alone is far and away more than what a station can bill for a certain amount of years, given the promotional and operating dollars necessary to keep it going. I'm just afraid these values



Bobby Rich. The program manager of KFMB-FM "B-100" San Diego is head Rich Brother on the B-Morning Zoo and Billboard PD of the week.

will come crashing down within the next year or two and that all the respect we've gained from the business public will turn to stories about the radio business being bust."

Rich is far less worried about his budding consulting ventures. With various friends and associates, Rich is offering a \$300-a-month critiquing service for air talents and a \$750-a-month critiquing service for stations. Both evaluate on the basis of weekly airchecks supplied by clients.

Rich is also marketing his adult hit format via a manual detailing his tried and untried ideas for the format. He says he will only offer the service to stations in markets where the format would be viable.

93Q
HOT HITS
MUSIC FM

Houston P.D.: John Lander

- 1 Bon Jovi, Livin' On A Prayer
- 2 Billy Vera & The Beaters, At This Mom
- 3 Georgia Satellites, Keep Your Hands T
- 4 Beastie Boys, (You Gotta) Fight For Y
- 5 Cinderella, Nobody's Fool
- 6 Robbie Nevil, C'est La Vie
- 7 Europe, The Final Countdown
- 8 Samantha Fox, Touch Me (I Want Your B
- 9 Dead or Alive, Brand New Lover
- 10 Gregory Abbott, Shake You Down
- 11 Cyndi Lauper, Change Of Heart
- 12 Lionel Richie, Ballerina Girl
- 13 Duran Duran, Notorious
- 14 Genesis, Land Of Confusion
- 15 Glass Tiger, Sometday
- 16 Shirley Muldock, As We Lay
- 17 Run-D.M.C., You Be Illin'
- 18 Peter Gabriel, Big Time
- 19 Crowded House, Don't Dream It's Over
- 20 Bruce Hornsby & The Range, Mandolin R
- 21 Bruce Hornsby & The Range, The Way It
- 22 Corey Hart, Can't Help Falling In Lov
- 23 Wang Chung, Everybody Have Fun Tonigh
- 24 Genesis, Tonight Tonight Tonight
- 25 Eight Seconds, Kiss You (When It's Da
- 26 Wang Chung, Let's Go!
- 27 Howard Jones, All I Want
- 28 Starship, Nothing's Gonna Stop Us Now
- 29 Huey Lewis & The News, Jacob's Ladder
- 30 Expose, Come Go With Me
- 31 Bruce Willis, Respect Yourself
- 32 China Crisis, Arizona Sky
- 33 Hipsway, The Honeythief

SILVER

Z94

Boston P.D.: Harry Nelson

- 1 Peter Gabriel, Big Time
- 2 Huey Lewis & The News, Jacob's Ladder
- 3 Bon Jovi, Livin' On A Prayer
- 4 Eddie Money, I Wanna Go Back
- 5 Chicago, Will You Still Love Me?
- 6 Boston, We're Ready
- 7 Georgia Satellites, Keep Your Hands T
- 8 Benjamin Orr, Stay The Night
- 9 Janet Jackson, Control
- 10 Billy Vera & The Beaters, At This Mom
- 11 Samantha Fox, Touch Me (I Want Your B
- 12 Luther Vandross, Stop To Love
- 13 Bruce Willis, Respect Yourself
- 14 Ready For The World, Love You Down
- 15 Gregory Abbott, Shake You Down
- 16 Journey, I'll Be Alright Without You
- 17 Beastie Boys, (You Gotta) Fight For Y
- 18 Wang Chung, Let's Go!
- 19 Cinderella, Nobody's Fool
- 20 'Til Tuesday, Coming Up Close
- 21 Hipsway, The Honeythief
- 22 Dead or Alive, Brand New Lover
- 23 Jeff Lorber Featuring Karyn White, Fa
- 24 Corey Hart, Can't Help Falling In Lov
- 25 Bruce Willis, Respect Yourself
- 26 Billy Idol, Don't Need A Gun
- 27 Crowded House, Don't Dream It's Over
- 28 Club Nouveau, Lean On Me
- 29 Genesis, Tonight Tonight Tonight
- 30 Iggy Pop, Real Wild Child
- 31 Duran Duran, Skin Trade
- 32 Lou Gramm, Midnight Blue
- 33 REO Speedwagon, That Ain't Love
- 34 Bruce Willis, Respect Yourself
- 35 Bruce Springsteen & The E Street Band, Ex
- 36 Peter Cetera, Big Mistake

WAVA
WAVE RADIO

Washington P.D.: Mark St. John

- 1 Bon Jovi, Livin' On A Prayer
- 2 Madonna, Open Your Heart
- 3 Chicago, Will You Still Love Me?
- 4 Janet Jackson, Control
- 5 Huey Lewis & The News, Jacob's Ladder
- 6 The Jets, You Got It All
- 7 Beastie Boys, (You Gotta) Fight For Y
- 8 Gregory Abbott, Shake You Down
- 9 L.Ronstadt/J.Ingram, Somewhere Out Th
- 10 Club Nouveau, Lean On Me
- 11 Corey Hart, Can't Help Falling In Lov
- 12 Samantha Fox, Touch Me (I Want Your B
- 13 Boston, We're Ready
- 14 Georgia Satellites, Keep Your Hands T
- 15 Robbie Nevil, C'est La Vie
- 16 Genesis, Land Of Confusion
- 17 Lionel Richie, Deep River Woman
- 18 Billy Joel, This Is The Time
- 19 Bruce Willis, Respect Yourself
- 20 Chico DeBarge, Talk To Me
- 21 Genesis, Tonight Tonight Tonight
- 22 Eddie Money, I Wanna Go Back
- 23 Janet Jackson, Let's Wait Awhile
- 24 Ready For The World, Love You Down
- 25 Bobby Brown, Gettin' Ready
- 26 Cyndi Lauper, Change Of Heart
- 27 Bruce Hornsby & The Range, Mandolin R
- 28 Cinderella, Nobody's Fool
- 29 Benjamin Orr, Stay The Night
- 30 Duran Duran, Skin Trade
- 31 Crowded House, Don't Dream It's Over
- 32 Expose, Come Go With Me
- 33 Starship, Nothing's Gonna Stop Us Now
- 34 Cameo, Candy
- 35 Shirley Muldock, As We Lay
- 36 Glenn Medeiros, Nothing's Gonna Change
- 37 Dead or Alive, Brand New Lover
- 38 Peter Gabriel, Big Time
- 39 Bangles, Walking Down Your Street

94-Q
94.1 FM

Atlanta P.D.: Jim Morrison

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

KDWB 101

St. Paul P.D.: David Anthony

- 1 Chicago, Will You Still Love Me?
- 2 Eddie Money, I Wanna Go Back
- 3 Genesis, Land Of Confusion
- 4 Bon Jovi, Livin' On A Prayer
- 5 Billy Vera & The Beaters, At This Mom
- 6 Survivor, Is This Love
- 7 Benjamin Orr, Stay The Night
- 8 Corey Hart, Can't Help Falling In Lov
- 9 Georgia Satellites, Keep Your Hands T
- 10 The Jets, You Got It All
- 11 Boston, We're Ready
- 12 Madonna, Open Your Heart
- 13 Jeff Lorber Featuring Karyn White, Fa
- 14 Limited Warranty, Beat Down The Door
- 15 Crowded House, Don't Dream It's Over
- 16 Kansas, All I Wanted
- 17 Cyndi Lauper, Change Of Heart
- 18 Chico DeBarge, Talk To Me
- 19 Journey, I'll Be Alright Without You
- 20 Luther Vandross, Stop To Love
- 21 Dead or Alive, Brand New Lover
- 22 Huey Lewis & The News, Jacob's Ladder
- 23 Glass Tiger, Sometday
- 24 Gregory Abbott, Shake You Down
- 25 Pet Shop Boys, Suburbia
- 26 Toto, Without Your Love
- 27 Europe, The Final Countdown
- 28 Ric Ocasek, True To You
- 29 Bruce Willis, Respect Yourself
- 30 David & David, Ain't So Easy
- 31 The Wallies, Totally Nude
- 32 Communards, Don't Leave Me This Way
- 33 Bruce Hornsby & The Range, Mandolin R
- 34 A-Ha, Cry Wolf
- 35 Daryl Hall, Someone Like You
- 36 EX Ready For The World, Love You Down
- 37 Billy Idol, Don't Need A Gun
- 38 Club Nouveau, Lean On Me
- 39 EX Starship, Nothing's Gonna Stop Us Now
- 40 EX Rob Jungklas, Make It Mean Something
- 41 EX Genesis, Tonight Tonight Tonight
- 42 EX Sammy Hagar, Winner Takes It All
- 43 EX Dead or Alive, Brand New Lover
- 44 EX Lou Gramm, Midnight Blue
- 45 EX Hipsway, The Honeythief
- 46 EX Triumph, Just One Night

105KITS

San Francisco P.D.: Richard Sands

- 1 Robbie Nevil, C'est La Vie
- 2 Peter Gabriel, Big Time
- 3 Cyndi Lauper, Change Of Heart
- 4 Billy Idol, Don't Need A Gun
- 5 Huey Lewis & The News, Jacob's Ladder
- 6 Lone Justice, Shelter
- 7 Glass Tiger, Sometday
- 8 Dead or Alive, Brand New Lover
- 9 Crowded House, Don't Dream It's Over
- 10 A-Ha, Cry Wolf
- 11 Peter Dinklage, Big Mistake
- 12 Peter Cetera, Big Mistake
- 13 EX Billy Idol, Don't Need A Gun (When It's Da
- 14 EX Lou Gramm, Midnight Blue
- 15 EX
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- 100 EX

KMEL 100

San Francisco P.D.: Lee Micheals

- 1 The Jets, You Got It All
- 2 Expose, Come Go With Me
- 3 Jeff Lorber Featuring Karyn White, Fa
- 4 Anita Baker, Caught Up In The Rapture
- 5 Chicago, Will You Still Love Me?
- 6 Luther Vandross, Stop To Love
- 7 Peter Gabriel, Big Time
- 8 Cameo, Candy
- 9 Bon Jovi, Livin' On A Prayer
- 10 Janet Jackson, Let's Wait Awhile
- 11 Sweet Sensation, Hooked On You
- 12 Club Nouveau, Lean On Me
- 13 Dead or Alive, Brand New Lover
- 14 Five Star, If I Say Yes
- 15 Sheila E, Hold Me
- 16 Beastie Boys, (You Gotta) Fight For Y
- 17 Mel And Kim, Showing Out
- 18 Crowded House, Don't Dream It's Over
- 19 Cyndi Lauper, Change Of Heart
- 20 Huey Lewis & The News, Jacob's Ladder
- 21 Eddie Money, I Wanna Go Back
- 22 Madonna, Open Your Heart
- 23 L.Ronstadt/J.Ingram, Somewhere Out Th
- 24 Midnight Star, Engine #9
- 25 Stacey Q, We Connect
- 26 EX Lionel Richie, Ballerina Girl

BIO4
MELANGE MUSIC

Baltimore P.D.: Steve Kingston

- 1 Madonna, Open Your Heart
- 2 Chicago, Will You Still Love Me?
- 3 Bon Jovi, Livin' On A Prayer
- 4 Samantha Fox, Touch Me (I Want Your B
- 5 Ready For The World, Love You Down

WJOL 99.5

Minneapolis P.D.: Gregg Swedberg

- 1 Chicago, Will You Still Love Me?
- 2 Huey Lewis & The News, Jacob's Ladder
- 3 Bon Jovi, Livin' On A Prayer
- 4 Benjamin Orr, Stay The Night
- 5 Billy Vera & The Beaters, At This Mom
- 6 Eddie Money, I Wanna Go Back
- 7 Kansas, All I Wanted
- 8 Madonna, Open Your Heart
- 9 Cyndi Lauper, Change Of Heart
- 10 Peter Gabriel, Big Time
- 11 John Parr, Blame It On The Radio
- 12 Crowded House, Don't Dream It's Over
- 13 Genesis, Land Of Confusion
- 14 Jeff Lorber Featuring Karyn White, Fa
- 15 Luther Vandross, Stop To Love
- 16 Starship, Nothing's Gonna Stop Us Now
- 17 Dead or Alive, Brand New Lover
- 18 Georgia Satellites, Keep Your Hands T
- 19 The Wallies, Totally Nude

WJOL 99.5

Minneapolis P.D.: Gregg Swedberg

- 1 Chicago, Will You Still Love Me?
- 2 Huey Lewis & The News, Jacob's Ladder
- 3 Bon Jovi, Livin' On A Prayer
- 4 Benjamin Orr, Stay The Night
- 5 Billy Vera & The Beaters, At This Mom
- 6 Eddie Money, I Wanna Go Back
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- 4 Bon Jovi, Livin' On A Prayer
- 5 Billy Vera & The Beaters, At This Mom
- 6 Survivor, Is This Love
- 7 Benjamin Orr, Stay The Night
- 8 Corey Hart, Can't Help Falling In Lov
- 9 Georgia Satellites, Keep Your Hands T
- 10 The Jets, You Got It All
- 11 Boston, We're Ready
- 12 Madonna, Open Your Heart
- 13 Jeff Lorber Featuring Karyn White, Fa
- 14 Limited Warranty, Beat Down The Door
- 15 Crowded House, Don't Dream It's Over
- 16 Kansas, All I Wanted
- 17 Cyndi Lauper, Change Of Heart
- 18 Chico DeBarge, Talk To Me
- 19 Journey, I'll Be Alright Without You
- 20 Luther Vandross, Stop To Love
- 21 Dead or Alive, Brand New Lover
- 22 Huey Lewis & The News, Jacob's Ladder
- 23 Glass Tiger, Sometday
- 24 Gregory Abbott, Shake You Down
- 25 Pet Shop Boys, Suburbia
- 26 Toto, Without Your Love
- 27 Europe, The Final Countdown
- 28 Ric Ocasek, True To You
- 29 Bruce Willis, Respect Yourself
- 30 David & David, Ain't So Easy
- 31 The Wallies, Totally Nude
- 32 Communards, Don't Leave Me This Way
- 33 Bruce Hornsby & The Range, Mandolin R
- 34 A-Ha, Cry Wolf
- 35 Daryl Hall, Someone Like You
- 36 EX Ready For The World, Love You Down
- 37 Billy Idol, Don't Need A Gun
- 38 Club Nouveau, Lean On Me
- 39 EX Starship, Nothing's Gonna Stop Us Now
- 40 EX Rob Jungklas, Make It Mean Something
- 41 EX Genesis, Tonight Tonight Tonight
- 42 EX Sammy Hagar, Winner Takes It All
- 43 EX Dead or Alive, Brand New Lover
- 44 EX Lou Gramm, Midnight Blue
- 45 EX Hipsway, The Honeythief
- 46 EX Triumph, Just One Night

Capitol Gives Megadeth New Life Signs Thrash Metal Band From Indie

BY LINDA MOLESKI

NEW YORK When Capitol a&r staffer Tim Carr signed Megadeth last year, shortly after he joined the label, he knew he was taking something of a risk. Though Capitol had a proven track record with hard rock acts like Iron Maiden and

'I knew I was taking a chance'

W.A.S.P., breaking a thrash metal act was a different ballgame.

So when Megadeth's debut Capitol album, "Peace Sells . . . But Who's Buying?" began to make significant moves on the Top Pop Albums chart toward the end of 1986, it was little wonder that both Carr and the West Coast act became instant hits with the label.

Of his decision to sign Megadeth, Carr says, "I wasn't sure if I should act corporately or not. I knew I was taking a big chance, but the success of Metallica made the band that much more appealing."

Thrash or speed metal has yet to be accepted on a larger level, but Carr is adamant that it will have its day. He equates the music's increasing popularity with the punk explosion of the late '70s.

Prior to joining Capitol, Carr had managed such underground acts as

the Golden Palominos. When it came to seeking out new talent for Capitol, he says he used that experience to his advantage.

"I was following the hardcore and punk scenes for a long time, and I knew what was happening," says Carr. "When I began this job, I started to look for the best of the new metal. No record company was approaching speed metal at that time, except for Elektra with Metallica, so I decided to go after that."

Formed in 1983, Megadeth was initially signed to the Gotham-based independent Combat Core Records, which released the group's debut album, "Killing Is My Business . . . And Business Is Good!" The group's first major label release, "Peace Sells . . ." was also recorded

for the indie label, but it was re-mixed and repackaged when Capitol signed the band.

In an effort to appeal to a wider audience, Megadeth—which is fronted by ex-Metallica member Dave Mustaine and also features Dave Ellefson, Chris Poland, and Gar Samuelson—included a cover of the blues standard "I Ain't Superstitious." That song has garnered airplay on several album rock outlets. Meanwhile, a video for the album's title track, directed by Robert Longo, has been airing on MTV.

Megadeth recently kicked off the first leg of a North American tour, opening for Alice Cooper. In the spring, the group is scheduled to make promotional visits to Europe, Japan, and Australia.



Maiden Heaven. During a recent postconcert party in Philadelphia, Capitol recording act Iron Maiden was presented with a combination of 30 gold and platinum albums. Pictured, from left, are manager Rod Smallwood, bassist Steve Harris, guitarist Dave Murray, vocalist Bruce Dickinson, guitarist Adrian Smith, Capitol district sales manager Ira Derfler, and drummer Nicko McBrain.

Gregg Allman, After Bout Of Writer's Block, Is Back

BY ETHLIE ANN VARE

LOS ANGELES The release of the new Gregg Allman Band's debut Epic album, "I'm No Angel," marks the end of a six-year recording hiatus for its front man. Allman says a bout of writer's block was responsible for his absence from the recording scene.

"When I finally started writing songs again, I really thought I had lost my edge," says Allman. "But this new record is the finest piece of

music I've had anything to do with since the old Fillmore East days. It's honest rock'n'roll. I can definitely see top 40 radio picking this up."

"The new album is a very '80s record—people will be surprised," says manager Willie Perkins of Atlanta-based Strike Force, who has kept Allman on the road continuously in recent years, even with no product available.

Allman's latest band features Allman Brothers' alumni Danny Toler

(guitar), Frankie Toler (drums), and Chaz Trippy (percussion), along with former roadie Bruce Waibel (bass) and ex-James Brown keyboardist Tim Hedging.

"I went through 28 people putting this band together to get the right six," says Allman. "I wanted to form a band that had a lot of unity to it, and I eventually got what I was looking for."

Allman is also delighted that he signed with Epic. "They treat me like

a pro," he says. The label plans to issue the album's title cut as the lead-off single, with "I Can't Keep Running" a likely follow-up. "Miami Vice" star Don Johnson, one of Allman's longtime buddies, makes a guest appearance on the song "Evidence Of Love."

The Gregg Allman Band will tour in support of "I'm No Angel," with dates booked by Variety Artists International.

And Now, For The Whole Story On The Beatles-Bush Switch . . .

by Steve Gatt

NEW YORK It's no secret that the first four Beatles' compact disks will finally bow at the end of this month. But it appears that several copies of "A Hard Day's Night" have already hit stores, mistakenly packaged as Kate Bush's latest EMI America album, "The Whole Story."

With rumors of this oddity rife among CD addicts across the country, On The Beat decided to investigate and discovered that there was indeed some truth to the story.

According to staffers at the Berkeley, Calif., branch of Tower Records, a customer recently returned a CD of "The Whole Story," complaining that it wasn't Kate Bush's music on the disk. (Didn't he know what he had on his hands?) Naturally, the store exchanged said item, but then it was discovered that the return featured none other than the Fab Four's music.

"We played it in the store, and the sound was amazingly good," says one Tower employee. He adds, however, that a Capitol sales rep later came by and asked if he could take the disk away. Despite having an obvious collector's item on their hands, staffers agreed to hand over the goods.

Another San Francisco-based retailer claims he chanced upon one

of the Bush/Beatles disks, brought in by a customer who had originally purchased it from Tower. Whether there are more copies circulating cannot be confirmed.

Capitol press spokeswoman Sue Satriano says the label is looking into the matter but that it is probably just an isolated incident stemming from a minor manufacturing hitch. In the meantime, retailers could well face an avalanche of requests for the Kate Bush album from Beatles' fanatics.

BAD BOYS: Tipper Gore will be delighted to know that Motley Crue is in Los Angeles putting the finishing touches to its upcoming Elektra album, "Girls, Girls, Girls." Bandleader Nikki Sixx called On The Beat from the studio, raving about the new record, due to hit stores in late March or early April.

"This album definitely tops anything we've done before," said Sixx. "It's about dirt, sleaze, gutter rock—it's low-IQ and high-rpm rock'n'roll. If comparisons are to be drawn, it's a mix of the Stones, Zeppelin, and Aerosmith. Right now, there's just a couple more vocal tracks to go down, and then we'll start mixing."

Judging by Sixx's comments, the Tom Werman-produced "Girls, Girls, Girls" is a sure-fire bet to top Ma Gore and the PMRC's 1987 hit list. According to Sixx, the album's

title track was inspired by the Crue's penchant for strip joints: "Basically, that's where we spend most of our time."

Other cuts featured on the album include "Bad Boy Boogie," "Wild, Wild, Wild Side," and the rock anthem "All In The Name Of Rock." Plans call for the L.A. rock-

ON THE BEAT

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

ers to embark on another world tour in June.

THE REBEL YELLS: Billy Idol has finally confirmed the lineup of his new touring band. In addition to guitarist Steve Stevens, the group will feature ex-Sheila E. keyboardist Susie Davis, former Billy Squier and HSAS bassist Kenny Aaronson, and longtime Idol drummer Tommy Price.

Rehearsals for an extensive road trip, due to kick off in April, are being held in New York. Idol recently returned from Los Angeles, where he filmed a video for his next single, "Don't Need A Gun," with director Julien Temple.

IN THE RING: Vancouver-based artist manager Bruce Allen,

whose clients include Bryan Adams and Loverboy, has entered the world of boxing. Allen has started promoting fights in the Vancouver area, and word has it his initial endeavors have been extremely successful.

Meanwhile, client Adams has just returned from London, where he mixed his upcoming A&M release with Bob Clearmountain. The still-untitled album is set for a March 30 release, with a single due a couple of weeks earlier. Adams is tentatively scheduled to start a North American tour at the beginning of May.

On the Loverboy front, Paul Dean and the rest of the group are still hard at work on their next Columbia album. The record is being produced by Bruce Fairbairn, currently enjoying a good deal of success with Bon Jovi's "Slippery When Wet." Incidentally, sources reveal that Fairbairn's next project will be a new Aerosmith album.

SHORT TAKES I: James Brown recently spent time sightseeing in Jerusalem prior to performing two concerts in Tel Aviv . . . Robbie Nevil went to London to lens the video for his next single, "Dominos" . . . Twisted Sister's Jay Jay French gave On The Beat a sneak preview of "No Frills," the debut album by new hard rock group Reckless, which he produced with band mate Mark Mendoza. The al-

bum, shipping through Atlantic at the end of this month, boasts an abundance of strong cuts, including the first single, "Nitty Gritty" . . . Congrats to Berlin—the band's "Top Gun"-originated hit single, "Take My Breath Away," landed a Golden Globe Award at the Jan. 31 ceremony in Los Angeles . . . British newspaper reports indicate that London Hospital has rejected an offer from Michael Jackson to purchase the remains of Joseph "The Elephant Man" Merrick. The superstar, referred to as "Wacko Jacko" in the U.K. press, was reportedly eager to take them back to his "Californian horror vault" . . . EMI Australia has issued an excellent double-compact-disk Easybeats anthology, but you'll have to search high and low to find an import copy. Liner notes were penned by none other than Glenn A. Baker, Billboard's man Down Under . . . Ron Wood is in London completing his upcoming solo album. Co-producer Bobby Womack has been coaching the Stones guitarist on vocals, a task he also undertook with Mick Jagger on the "Dirty Work" album . . . Look for David Bowie to unveil his 1987 touring plans in the coming weeks . . . Columbia hosted a soiree for Johnny Mathis and Henry Mancini at New York's Russian Tea Room on the eve of the duo's concerts at Radio City Music Hall.

Pregnant Pause In Pia's Career After Many Roles, Focus Is On Music

BY STEVE GETT

NEW YORK With her second baby due at the end of this month, Pia Zadora is finally taking a brief break from work. During most of her pregnancy she refused to remain idle. In addition to performing numerous concerts in support of her latest Epic/CBS Associated album, "I Am What I Am," Zadora recently started cutting tracks for a new album with the hot production duo of Jimmy Jam & Terry Lewis.

Future plans call for Zadora's return to movies and the Broadway stage. At this juncture, though, she is more interested in attaining widespread recognition as a recording artist.

"I have a serious obligation to what I'm doing now," she says. "I've had such a zigzagging career that I can't show myself to be a fly-by-night. Commitment is the name of the game. It took me a long time achieving any kind of serious recognition in *any* area but particularly in the music world because it's that much more difficult to penetrate."

"Bridging the gap between movies and music isn't easy. Sometimes you're not taken seriously because people think music isn't your whole life and that you just want to sell a record."

For Zadora, the transition from acting to making music was particularly difficult in light of her starring role in movie bombs like "Butterfly" and "The Lonely Lady."

"I was in a real mess," says Zadora. "I did 'Butterfly,' and it catapulted into a weird phenomenon. I became a media monster overnight. To a lot of people I was just this creation of a Svengali—a rich husband who produced the film, who had a

funny name [Meshulam Riklis] that was every comedian's idea of a joke. The fact that the film was controversial and was based on incest didn't help much."

Panned by the critics, Zadora found it impossible to make headway in the film industry. "I became

'I have a serious obligation to what I'm doing now'

a marked woman," she says. "Nobody took me seriously. I was just a celebrity for celebrity's sake, and a gossip columnist's dream. I couldn't even get a small role in a serious film because it would be too much to even have my name attached to the movie. So I had to beat around the bush for a while, and I ended up making some pop records."

Zadora enjoyed considerable success as a pop artist in Europe, but it was with her first Epic/CBS Associated album, 1985's "Pia & Phil," that she garnered mass international acceptance. Boasting a collection of standards like "Maybe This Time," "Come Rain Or Come Shine," and "The Man That Got

Away," the album teamed Zadora with the London Philharmonic Orchestra.

Zadora credits manager Tino Barzic, who previously has worked with Frank Sinatra, for coming up with the concept of "Pia & Phil."

"At the time, nobody wanted to do a Pia Zadora record," she says. "And the idea of my singing standards was an absurdity because Linda [Ronstadt] hadn't even done it yet. But I think my venture into the popular classics was my first positive move, in any area, in the last five or six years."

Zadora released her second album of pop standards, "I Am What I Am," last November. Plans call for her to continue promoting the album with more live dates in the spring.

Says manager Barzic, "She'll be going out at the end of April to play major venues right though September. We also expect to have the new album ready sometime in the summer, which should be really interesting because it'll show another side of what she can do. Pia loves challenges and, listening to the tracks that have been done, I think this one'll work out very well."

Nashville Rock Showcase Draws Majors' Interest

NASHVILLE The Nashville Entertainment Assn.'s (NEA) second annual Extravaganza, held at the Cannery here Jan. 15-16, drew some 30 a&r reps and 2,100 fans to

see 12 of Nashville's best unsigned noncountry acts. In addition to providing a major label showcase for local talent, the event was organized to raise funds for the NEA.

Among the labels represented by a&r staffers were A&M, Elektra, Atlantic, Island, Warner Bros., Columbia, Epic, RCA, Capitol, EMI America, Manhattan, and MCA. Some labels brought reps from both coasts to the event, according to Lynn Gillespie, executive director of the NEA.

Exposure at the Extravaganza proved invaluable for a number of acts, says Gillespie. Royal Court Of China, for example, has reportedly landed a deal with A&M, though the label is said to have expressed interest in the group before the showcase. R&B act Autumn and rock band Fur Trade also elicited label interest, says Gillespie.

Other showcasing acts were Afrikan Dreamland, Burning Hearts, Vicki Carrico & the Universal All Stars, Jimmy Hall & the Prisoners Of Love, Little Saints, Triple X, the Nerve, Lust, and Dennis Locorriere & His Big Idea.

In 1986, the Extravaganza raised \$12,000 and was one of NEA's most successful fund-raisers. Gillespie would not say how much money was brought in from this year's event, however. Tickets were \$7 in advance and \$8 at the show; the NEA also raised money by selling \$250 sponsorships.

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Burt Bacharach & Carole Bayer Sager

SONG OF THE YEAR

"That's What Friends Are For"
Dionne Warwick & Friends

Songwriters

Burt Bacharach & Carole Bayer Sager

Recorded & Mixed By Mick Guzauski

NEW ARTIST

Bruce Hornsby and The Range

POP VOCAL PERFORMANCE

Dionne Warwick

POP PERFORMANCE BY A DUO

"On My Own"

Patti LaBelle & Michael McDonald

"That's What Friends Are For"
Dionne Warwick & Friends

POP INSTRUMENTAL PERFORMANCE

"Johnny's Theme"

Tonight Show Band with
Doc Severinsen

"Overjoyed"

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Tonight Show Band with
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"The Boys of Johnson Street"
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All Smiles. Grace Jones, right, was one of the many celebrities who showed at a recent Manhattan party held by Columbia Records to celebrate the label's signing of Dolly Parton. (Photo: Chuck Pulin)

Talent in Action

JAMES BROWN

*The Channel, Boston, Mass.
Tickets: \$10.50*

IT HAS FINALLY happened. Riding the crest of his umpteenth comeback, the 53-year-old James Brown is slowing down on stage. At this sold-out Jan. 17 show, the Godfather of Soul delivered what might be termed a paced, measured set. Unfortunately, however, restraint does not much befit Brown. When he stepped back to let his band play extended solos (many featuring Brown on keyboards), the predominantly white audience went scurrying for the bar and bathrooms.

The nearly two-hour set reached its low point a little over halfway through, when Brown slow-danced with several female audience members. What made these mellow portions all the more frustrating were the show's intermittent high points.

As always, Brown's 13-piece band (which included saxophonist Maceo Parker, who has been in and out of Brown's band too many times to count) was remarkably sharp and punchy. The group came out steaming, introducing Brown over its trademark furious riffing. At the outset, the singer charged through several satisfying versions of cuts from his latest album, "Gravity," before settling back. Nearly an hour into the set, he showed that slower songs needn't always be so boring with a riveting reading of the new ballad "How Do You Stop."

To Brown's credit, the show closed in fine fashion with a medley of classics that included "I Got The Feeling," "Jam," and a reprise of

"Living In America." It was 20 minutes of what the man is all about. Still, this was not quite enough to bring the show back together—though a good reward for those who fought the urge to leave an hour earlier.

DAVID WYKOFF

ROUGH CUTT ALCATRAZZ FANZ

*Country Club, Reseda, Calif.
Admission: \$8 in advance,
\$10 at the door*

HEAD-BANGING RADIO station KNAC hosted this evening, and Niji Management provided its second-string lineup of talent (Ronnie James Dio is the company's point man) for a full night of power rock that certainly gave loyal fans of the genre value for their money.

The unsigned Fanz, winner of a KNAC talent contest, opened this recent show with a brief set of Styx-like, keyboard-heavy material. Vocalist Tom Hardy fronted a selection of predictably pleasing material, although the group's signature tune, "Who Put The 'Lie' in Believe," makes a better pun visually than aurally.

Next up was Capitol act Alcatrazz, whose guitarist, Danny Johnson, holds a position once occupied by Yngwie Malmsteen and Steve Vai. Though extremely quick-fingered and graceful in his use of harmonics, Johnson lacks the innovative edge of his predecessors. To make matters worse, the sound mix buried the guitar under Jimmy Waldo's keyboards, undercutting many

(Continued on next page)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GENESIS	Hoosier Dome Indianapolis, Ind.	Jan. 24	\$864,178 \$17.50	50,000 sellout	Belkin Prods.
BILLY JOEL	Capital Centre Landover, Md.	Jan. 27-28	\$623,420 \$17.50	35,506 sellout	Cellar Door Prods.
BOB SEGER & THE SILVER BULLET BAND THE GEORGIA SATELLITES	Oakland-Alameda County Coliseum Oakland, Calif.	Jan. 14-15	\$439,316 \$17/\$16	25,869 sellout	Bill Graham Presents
BOB SEGER & THE SILVER BULLET BAND THE GEORGIA SATELLITES	Seattle Center Seattle, Wash.	Jan. 23-24	\$430,561 \$17/\$16	25,719 sellout	Media One
BON JOVI CINDERELLA	Seattle Center Seattle, Wash.	Jan. 26-27	\$421,020 \$16	26,315 sellout	Media One
THE GRATEFUL DEAD	San Francisco Convention Facilities San Francisco, Calif.	Jan. 28-&	\$420,750 \$16.50	25,500 sellout	Bill Graham Presents
JOURNEY	Neal S. Blaisdell Center Honolulu, Hawaii	Jan. 14-15, 17	\$394,625 \$17.50	22,550 sellout	Ken Rosene Presents
GENESIS	Capital Centre Landover, Md.	Jan. 29	\$281,995 \$17.50	16,114 sellout	Cellar Door Prods.
DAVID LEE ROTH TESLA	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Jan. 23	\$268,550 \$17.50/\$15.50	16,046 sellout	Monarch Entertainment Bureau John Scher Presents
BILLY JOEL	Providence Civic Center Providence, R.I.	Feb. 1	\$226,712 \$17.50	12,955 sellout	Frank J. Russo
ALABAMA JOHN SCHNEIDER	Richmond Coliseum Richmond, Va.	Jan. 23	\$196,862 \$16.50	11,931 sellout	Keith Fowler Promotions
HUEY LEWIS & THE NEWS ROBERT CRAY BAND	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Jan. 30	\$184,512 \$16	11,676 sellout	Fantasma Prods.
ALABAMA JOHN SCHNEIDER	Hampton Coliseum Hampton, Va.	Jan. 22	\$183,595 \$16.50	11,127 sellout	Keith Fowler Promotions
ALABAMA JOHN SCHNEIDER	Roanoke Civic Center Roanoke, Va.	Jan. 24	\$175,263 \$16.50	10,622 sellout	Keith Fowler Promotions
BOB SEGER & THE SILVER BULLET BAND THE GEORGIA SATELLITES	Memorial Coliseum Complex Portland, Ore.	Jan. 21	\$173,561 \$17/\$16	10,410 sellout	Media One
TRIUMPH KEEL	Long Beach Arena Long Beach, Calif.	Jan. 30	\$168,096 \$16/\$15	10,200 sellout	Avalon Attractions
ALABAMA JOHN SCHNEIDER	Mobile Municipal Auditorium/Theatre Mobile, Ala.	Feb. 1	\$160,776 \$16.50	10,656 sellout	Keith Fowler Promotions
BON JOVI CINDERELLA	Thomas & Mack Center Univ. of Nevada at Las Vegas Las Vegas, Nev.	Jan. 17	\$141,645 \$15/\$13.50	9,514 sellout	Evening Star Prods.
DAVID LEE ROTH TESLA	Rochester Community War Memorial Rochester, N.Y.	Jan. 24	\$139,857 \$15.50/\$14.50	9,836 sellout	Monarch Entertainment Bureau John Scher Presents
DAVID COPPERFIELD	James L. Knight International Center Miami, Fla.	Jan. 10-11	\$134,556 \$17.50	8,409 10,000	Festival Ventures
IRON MAIDEN VINNIE VINCENT INVASION	Reunion Arena Dallas, Texas	Jan. 22	\$131,864 \$15.25	9,502 sellout	Stone City Attractions
DAVID COPPERFIELD	Ruth Eckerd Hall, Richard B. Baumgardner Center for the Performing Arts Clearwater, Fla.	Jan. 12-13	\$116,241 \$17.50	7,070 sellout	in-house
ALICE COOPER MEGADETH	Arizona Memorial Coliseum Phoenix, Ariz.	Jan. 31	\$114,550 \$14.50/\$13.50	8,257 11,850	Evening Star Prods.
THE BEACH BOYS	Dane County Expo Center Madison, Wis.	Jan. 29	\$109,765 \$14.50	7,570 9,920	Stardate Prods.
HUEY LEWIS & THE NEWS ROBERT CRAY BAND	Montgomery Civic Center Montgomery, Ala.	Jan. 29	\$100,864 \$16	6,304 sellout	Troy State Univ.
HANK WILLIAMS JR. & THE BAMA BAND EARL THOMAS CONLEY	Humphrey Coliseum Starkville, Miss.	Jan. 31	\$97,861 \$14.50	6,749 sellout	New Era Prods.
TRIUMPH BLACK N' BLUE	Oakland-Alameda County Coliseum Oakland, Calif.	Jan. 31	\$94,883 \$17.50/\$15.50	5,961 6,500	Bill Graham Presents
IRON MAIDEN VINNIE VINCENT INVASION	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Jan. 23	\$94,400 \$16/\$15/\$14	5,798 7,200	Stone City Attractions
HUEY LEWIS & THE NEWS ROBERT CRAY BAND	Montgomery Civic Center Montgomery, Ala.	Jan. 29	\$91,200 \$16	6,700 sellout	Troy State Univ. Kaleidoscope Prods. Inc.
CYNDI LAUPER CONCRETE BLONDE	Paramount Northwest Theatre Seattle, Wash.	Jan. 23-24	\$88,976 \$16	5,956 sellout	Media One
THE PRETENDERS IGGY POP	West Palm Beach Auditorium West Palm Beach, Fla.	Jan. 31	\$85,245 \$15	6,013 6,400	Cellar Door Prods.
DAVID COPPERFIELD	Chrysler Hall Norfolk, Va.	Jan. 18	\$84,778 \$17.50	4,875 sellout	Festival Ventures
ALICE COOPER MEGADETH	Seattle Center Seattle, Wash.	Jan. 24	\$81,444 \$16.50	5,163 5,400	Media One
DAVID COPPERFIELD	Ovens Auditorium-Charlotte Charlotte, N.C.	Jan. 21	\$71,640 \$17.50	4,936 sellout	Festival Ventures
CONWAY TWITTY DAN SEALS MICHAEL JOHNSON	Louisville Gardens Louisville, Ky.	Jan. 31	\$70,632 \$13.50	5,232 6,600	Jayson Promotions
CHARLIE DANIELS BAND JOHN ANDERSON	Quiet Waters Park Pompano, Fla.	Feb. 1	\$70,000 \$7.50/\$5.50	10,000 sellout	Fantasma Prods.
CYNDI LAUPER DEBORAH IYALL & LOWER EAST VENUS	Henry J. Kaiser Civic Center Oakland, Calif.	Jan. 30	\$68,356 \$17.50/\$15.50	4,372 5,500	Bill Graham Presents
ALICE COOPER MEGADETH	Thomas & Mack Center Univ. of Nevada at Las Vegas Las Vegas, Nev.	Jan. 30	\$65,786 \$15/\$13.50	4,428 6,877	Evening Star Prods.
DAVID COPPERFIELD	Carpenter Center for the Performing Arts Richmond, Va.	Jan. 17	\$65,475 \$17.50	3,962 sellout	Festival Ventures

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TALENT IN ACTION

(Continued from preceding page)

of Johnson's better moments.

Alcatraz vocalist Graham Bonnet was fighting a creaky larynx, which hampered numbers like an ill-advised cover of the Animals' "It's My Life." But "Double Man," propelled by a double-kick drum sound, came off well, as did "Since You've Been Gone," dating back to Bonnet's late-'70s tenure with Rainbow.

With a strong twin-lead guitar attack (courtesy of Amir Derakh and Chris Hager), Warner Bros. act Rough Cutt gave a nicely aggressive cutting edge to its material. Less appealing, however, was vocalist Paul Shortino's lengthy between-songs patter and the group's studied use of Americana as a prop.

Still, Rough Cutt's 80-minute set was a pleasant surprise, and during the "Piece Of My Heart"/"Ball And Chain" medley, Shortino demonstrated his potential as a top-flight blues shouter. The encore, a reprise of the Hear'n'Aid charity single, "Stars," saw Fanz and Alcatraz returning to the stage, together with members of Dio, Motley Crue, Quiet Riot, Cinderella, and Guiffria.

ETHLIE ANN VARE

GERRY MULLIGAN CONCERT JAZZ BAND
The Blue Note, New York
Tickets: \$20

BIG BAND MUSIC is not dead, even if the market for it is less than completely healthy. Gerry Mulligan demonstrated the continuing vitality of the venerable genre when he reassembled his 16-piece Concert Jazz Band and brought the ensemble into the Blue Note for its first gig in almost a decade.

Mulligan is so well known as a saxophonist that his considerable gifts as an arranger sometimes get overlooked. On Jan. 24, the second night of a three-night stand, he gave himself plenty of solo space, but the emphasis was on his prowess as an arranger, composer, and bandleader.

Mulligan demonstrated his links to the big band tradition in numerous ways: He opened the set with "I'm Getting Sentimental Over You," Tommy Dorsey's old theme song; he closed with a remarkable arrangement of Duke Ellington's "Satin Doll"; and he included a composition of his own, "With A Smile On Your Face," in the style of Count Basie's orchestra. But the emphasis was less on tradition than on originality, and Mulligan and his well-rehearsed outfit left no doubt that if he had the opportunity and the inclination to keep the Concert Jazz Band together, it could develop into one of the most distinctive big bands in jazz.

Mulligan might have allowed certain members of the ensemble, especially saxophonist Gerry Niewood and trumpeter Tom Harrell, more opportunities to solo, but that's a minor quibble. The capacity crowd was clearly most impressed not by any individual member of the band, but by the band as an entity.

The Concert Jazz Band is an impressive entity indeed. Perhaps there are at least a few promoters, club owners, or record companies with both the imagination and the resources to encourage Mulligan to keep it together. **PETER KEEPNEWS**

MUSIC BUSINESS SYMPOSIUM 3

**April 2nd - 5th, 1987,
Ambassador Hotel
Los Angeles,
California**

Panels Include:

• ROCK MUSIC'S INFLUENCE ON OUR SOCIETY

Howard Bloom-H.B. Org.
Bob Guccione, Jr.-Spin Mag.
Greg Bodenhamer-Back in Control
Jay Berman-R.I.A.A.
Danny Goldberg-Gold Mnt.
Jello Biafra-Artist
Ann Kahn-Ntl. P.T.A.
Dennis Erokan-BAM Mag.

Ed Rosenblatt-Geffen Rec.
Marianne Hatfield-Rock Rag Mag.
Al Menconi-Menconi Ministries/Media Update
Dr. John McArthur-Grace Community Church
Melissa and David Beaudoin-D&L Rec.

INDY INDIES

Moderator: T.B.A.
Bonnie Levitin-Chameleon
Chuck Dukowski-SST Rec.
Terence Brown-Airwave Rec.
Sean Stern-B.Y.O. Rec.
Scott Vanderbilt-Restless Rec.
Lisa Fancher-Frontier Rec.

A&R, THE OUTSIDE LOOKING IN

Moderator: Mikal Gilmore-Jmlst.
Bob Say-Moby Disc Rec.
Rick Carroll-PD, KROQ
David Jurman-Arista Records
Kip Cohen-Former A&R Exec.
Alan Oken-A&M Records
Carole Childs-Former A&R Exec.
Allan Rinde-Former A&R Exec.
Ritch Esra-Former A&R Exec.
Brendon Mullen-Club Lingerie

RADIO! RADIO!

Moderator: Steve Brack-Chrysalis
Jeff Wyatt-KPWR/Power 106
Tommy Nast-Album Network
Thom Ferro-Westwood One
Lee Bailey-L.B. Prod.
• More Panelists T.B.A. •

WHAT'S WRONG WITH THIS PICTURE

• Panelists To Be Announced •

AGENTS AND PROMOTERS

Moderator: Claire Rothman, Forum
Bob Engel-Variety Artists
Peter Shields-William Morris
Jay Marciano-Universal Amph.
Robert Stein-Beverly Theatre
Jim Morey-Gallin/Morey
Gregg W. Perloff-Bill Graham Co.
Jim Halsey-J.H. Prod.
• More Panelists T.B.A. •

MUSIC PUBLISHING

Moderator: Kelly Summers-A&M
Linda Blum-Chappell

Kathleen Carey-Unicity
Evan Medow-Attorney
Marti Sharron-Songwriter
Diane Warren-Songwriter
Kevin Odegard-N.A.S.
Jonathan Stone-Qwest Music

RECORD MARKETING

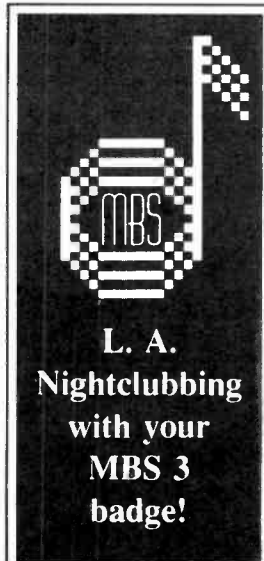
Moderator: Lou Mann-MCA Rec.
Mike Shalett-Street Pulse Group
Tim Devine-MCA Rec.
Bob Reitman-A&M Rec.
Joel Webber-Island Rec.
Harold Childs-Qwest Rec.
Steve Schmerler-Arista Rec.
Scott Pang-William Morris

MUSIC RETAILING "WHERE IT ALL PAYS OFF"

Moderator: Toni Profera-Hits
Henry Peck-Vinyl Fetish
Stan Goman-Tower Rec.
Mitch Perliss-Music Plus
Tom Gracyc-Moby Disc
Jayne Neches-A&M Rec.
Jim Swindel-Island Rec.
Shelly Heber-Image Marketing
Scott Martin-SRO Marketing
Colin Stewart-EMI Rec.
Norman Hunter-Record Bar

INDEPENDENT LABELS "WORKING WITH THE BIG GUYS"

Moderator: Sam Sutherland-Windham Hill
Bill Hein-Enigma Rec.
Fred Bestall-Big Time Rec.
Bob Biggs-Slash Rec.
Brian Slagel-Metal Blade Rec.
Don Macmillan-Macola Dist.
Tom Silverman-Tommy Boy Rec.
Harold Bronson-Rhino



**OPENING NIGHT
AT THE BEVERLY
THEATRE**

**KEYNOTE SPEAKER:
NORM PATTIZ**

**FEATURED SPEAKER:
BOB PITTMAN**

THE CHARTS

Moderator: Tom Noonan-Billboard
Lenny Beer-Hits Magazine
Joel Denver-Radio & Rec.
Paul Grein-Billboard
Spence Berland-Cashbox
Rick Winward-Enigma Rec.
Steve Meyer-MCA Rec.

THE BUSINESS OF NEGOTIATING DEALS

Lecturer: Kent Klavens-Attorney

MOCK RECORD DEAL

Jeff Fenster-Attorney, Warner Bros. Rec.
Gary Stamler-Attorney (Van Halen, Crowded House)
Eric Gardner-Manager (Todd Rundgren, Bill Wyman, Elvira)

A&R

Moderator: John Brahaney, L.A.S.S.
Thom Trumbo-MCA A&R
Paul Atkinson-RCA A&R
Ronnie Vance-Unicity Music
Wendy Goldstein-RCA A&R
Ron Oberman-Columbia A&R
Bob Skoro-Polygram A&R

ARTIST MANAGEMENT

Lecturers: Harriet Sternberg-Kragen & Co.
Wendy Dio-Niji Mngmnt.
Ed Leffler-E.L. Mngmnt.

RECORDING CONTRACTS IN THE 80'S AND THE 90'S

Moderator: Miles Hurwitz-BAM
Mark Fleischer-Attorney
Lindsay Feldman-Attorney
Larry Larson-Manager
Peter Paterno-Attorney

Al Schlesinger-Attorney
Eric Greenspan-Attorney
Curtis Shaw-Attorney
Arthur Spivak-DeMann Ent.
• More Panelists T.B.A. •

NEW AGE/JAZZ MUSIC

Moderator: Zan Stewart-L.A. Times
Craig Sussman-Cypress Rec.
Howard Sapper-Global Pacific
Stephen Hill-"Hearts of Space"
Rich Schmidt-Windham Hill
Georgia Kelly-Artist
• More Panelists T.B.A. •

THE INTERNATIONAL MUSIC SCENE

Moderator: Michael Gudinski-Mushroom Rec., Aus.
Ichiro Asatsuma-Fuji Pacific Music/Canyon Rec.
Phil Tripp-Australia Multi-Media Prod.
Kick van Hengel-Capitol Rec. Int.
Kevin Wall-Radio Vision Int.
Jack Losmann-A&M Rec. Int.
Christy Hill-MCA Rec. Int.
Steve White-Australian Rock Manager
Martin Sabini-Regular Rec., Aus.
• More Panelists T.B.A. •

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MBS - BUSINESS IS OUR MIDDLE NAME



Heavy Kickin'. Members of the MCA staff join performers showcased on the hip-hop compilation album "Uptown Is Kickin' It" at Harlem's Cotton Club. Shown at the party are, grouped in the center, Heavy D & the Boyz and, holding the album, Uptown Enterprises president Andre Harrell. Surrounding them are, from left, East Coast r&b a&r manager Timmy Regisford, vice president of r&b a&r Louil Silas, East Coast r&b promotion manager Michael Halley, and president of black music Jheryl Busby.

Producer Avoids Imposing His Own Sound Powell Brings Out Best In Artists

BY NELSON GEORGE

NEW YORK "A producer should work to highlight the talents of the person he's producing and not impose his sound on an artist, so that whatever is unique about that singer's voice is not lost on record," says producer/arranger Michael J. Powell.

That is the philosophy he used in producing Anita Baker's platinum, critically acclaimed Elektra album "Rapture." It is also the perspective that has made him so much in demand in the industry. Along with collaborator Dean Gant, Powell has just inaugurated Platinum Plus Productions, which will sign acts and shop tapes as well as take on production assignments.

Your Face, a four-member, Los Angeles-based r&b/pop band, is the first act signed by Platinum Plus. In addition, Powell and Gant have been busy working on a slew of projects, including Body, a three-member female vocal group for MCA; a song for saxophonist Grover Washington Jr.'s first CBS recording; cuts on new albums by Island signees Mildred Scott and Minnie Curry; debuts by ex-Bobby Womack background singer Regina Belle and top New York session singer Cindy Mizell; material on Jean Carne's second Omni album; and, of course, Baker's follow-up to "Rapture."

The pair decided to form Platinum Plus while working on Baker's album. "We decided that our joint efforts are really special," Powell says. "We were getting calls to produce the same projects, Dean for one part and myself for another. Working as a team to maximize our

talents, we can develop a full-service music house known for its quality. We can cut faster and better music this way."

Before working on "Rapture" Powell had been leader and guitarist with Chapter Eight, the Detroit-based band that spawned Baker. Both Baker and Chapter Eight had been signed to Beverly Glenn Records. Baker shifted to Elektra, and Powell is trying to move his highly regarded band—Powell was voted songwriter of the year in the U.K. because of Chapter Eight's last album—from Otis Smith's company. Many members of Chapter Eight played on "Rapture" and will be involved in Platinum Plus' future productions. Gant co-wrote "Once Bitten, Twice Shy" for A&M's Vesta Williams and produced the album "Steppin' Out," which established saxophonist George Howard as a
(Continued on next page)

THE RHYTHM & BLUES

by Nelson George



IN 1986, the upper reaches of the Hot Black Singles chart was filled with a nice mix of talented rookies and sophomore acts solidifying their place in the market. Also, a couple of veterans made unexpectedly impressive showings.

Shirley Murdock's "As We Lay" is an old-fashioned, left-field hit; it resurrected her self-titled Elektra debut and once again displayed the power of quiet-storm-style radio programs to sell records. Miki Howard, an artist that Atlantic has invested heavily in, came through for the label with "Come Share My Love." Distributed by Atlantic is Donna Allen's less-heralded "Serious" on 21 Records, which means Atlantic, the once-dominant soul label, has an opportunity to break two female vocalists in 1987. Manhattan has the latest blue-eyed soul man of note, Robbie Nevil, whose single "C'est La Vie" sounds damn good on the radio.

The continuing impact of the offspring of "Rumours" is surprising some folks. The remaining members of the Timex Social Club currently have a moderate hit in "Thinkin' About Ya" on Fantasy-distributed Danya. Even more imposing are the music and sales of Club Nouveau on Tommy Boy/Warner Bros., masterminded by "Rumours" producer Jay King. "Jealous" was a creative reworking of the original "Rumours" concept, and the current "Situation #9" extended those riffs right into the black top 10. The album cut "Heavy On My Mind" has proved popular in the New York area, but busting out nationally—on black and pop stations—is Club Nouveau's go-go-influenced treatment of Bill Withers' "Lean On Me." The group has shot a video for the song, and certain stations are already reporting it. If "Lean On Me" takes off, it will confirm that Club Nouveau's "Life, Love & Pain" may be on its way to being the first major album breakthrough of the year.

Among the sophomore crop, Loose Ends' "Slow Down" is a killer cut with the best chorus of the winter ("Is this the part you take my heart to wipe your feet on?") and excellent production by Nick Martinelli. But at the head of the class is Freddie Jackson. "Have You Ever Loved Somebody" is following the lead of "Tasty Love" and "A Little Bit More" to No. 1 on the Hot Black Singles chart. His platinum second

Capitol album, "Just Like The First Time," is keeping Luther Vandross' "Give Me The Reason" from his traditional place at No. 1 on the Top Black Albums chart. Considering the comparisons many critics make between Jackson and Vandross, it'll be interesting to see if Jackson can establish himself in the pop market more quickly than his highly successful elder.

Melba Moore, who shares with Jackson a label and management company, Hush Productions, and who co-starred with him on "A Little Bit More," is also having a big year. In fact, that record is apparently selling better than any of her many previous recordings.

"Falling," produced and co-written by Gene McFadden (formerly of McFadden & Whitehead), is her best ballad performance in some time, fulfilling the potential in that tiny lady's big

voice.

SHORT STUFF: Broadway actor-dancer Hinton Battle, who recorded an album last year for Qwest Records, recently provided the choreography for the Starpoint video "He Wants My Body." The single's on Elektra . . . MCA's Bobby Brown makes his solo performing debut this spring, with dates being lined up for the U.S. and Europe . . . After a long absence, Lillo Thomas is back on Capitol with a new Paul Laurence/Timmy Allen-produced single, "Sexy Girl." On the B side of that funky dance track is a surprising cover of Otis Redding's soul standard "I've Been Loving You Too Long (To Stop Now)" . . . Cheryl Lynn's first single on Manhattan, "New Dress," was co-produced by Lynn with Klymaxx's Bernadette Cooper. The song has funny lyrics about a woman who buys new possessions (for example, a Mercedes and patent leather pumps) after her lover exits . . . After turning down the Beastie Boys' request for his permission to redo the Beatles' "I'm Down" with altered lyrics, Michael Jackson has allowed the Fat Boys to cut "Baby, You're A Rich Man" for their film "Disorderlies," due this summer. This new version was produced by Paul Gurvitz . . . The recently completed North American edition of Lionel Richie's tour sold more than 1 million tickets in just three months. The crooner, subject of a surprisingly frank interview in this month's Play
(Continued on next page)

In 1986, rookies and vets shared the top of the charts

Black Rock Festival Set Feb. 11-12 At NYC Club CBGB's

NEW YORK The Black Rock Coalition (BRC) is sponsoring a two-day festival of unsigned black rock bands called Stalking Heads '87—The Black Rock Nation Time Fest Wednesday-Thursday (11-12) at the Manhattan new wave landmark CBGB's.

"For over a year, you've been hearing the BRC chant down Babylon with the news that this generation's most progressive black pop bands are going shamefully unsigned by the major labels and unheard by a deserving public," says BRC co-founder Greg Tate. "In the past we've sought to remedy the situation by putting on the odd show

here and there, but Stalking Heads '87 will be the first time we've ever put all our top guns under one roof."

Among the performers will be ex-Ronnie Shannon Jackson guitarist Vernon Reid; former Arista signee Michael Gregory Jackson; J.J. Jumpers; the Deed; Uptown Atomics; Eye & I, featuring Melvin Gibbs; the Texas band Banzai Kik; and vocalist Cookie Watkins. At the conclusion of the Thursday show the BRC is holding an all-star guitar jam that will reportedly include P-Funk guitar star Mike Hampton and top session player Ronnie "Head" Drayton.

FOR WEEK ENDING FEBRUARY 14, 1987

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

101 REPORTERS			NEW	TOTAL
			ADDS	ON
HERB ALPERT	KEEP YOUR EYE ON ME	A&M	25	54
CHERYL LYNN	NEW DRESS	MANHATTAN	24	26
ISAAC HAYES	THING FOR YOU	COLUMBIA	23	45
KOOL & THE GANG	STONE LOVE	MERCURY	21	76
FULL FORCE	OLD FLAMES NEVER DIE	COLUMBIA	20	45

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

RETAIL BREAKOUTS

120 REPORTERS			NUMBER
			REPORTING
JODY WATLEY	LOOKING FOR A NEW LOVE	MCA	23
RAINY DAVIS	LOWDOWN SO AND SO	COLUMBIA	17
SHEILA E.	HOLD ME	PAISLEY PARK	14
EXPOSE	COME GO WITH ME	ARISTA	14
MADHOUSE	6	PAISLEY PARK	12

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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	FALLING	MELBA MOORE	1
2	1	CANDY	CAMEO	3
3	8	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	2
4	6	AS WE LAY	SHIRLEY MURDOCK	6
5	11	SITUATION # 9	CLUB NOUVEAU	4
6	10	BALLERINA GIRL	LIONEL RICHIE	5
7	2	JIMMY LEE	ARETHA FRANKLIN	13
8	4	COME SHARE MY LOVE	MIKI HOWARD	12
9	9	BIG FUN	THE GAP BAND	9
10	14	SLOW DOWN	LOOSE ENDS	7
11	5	C'EST LA VIE	ROBBIE NEVIL	15
12	7	STOP TO LOVE	LUTHER VANDROSS	20
13	16	SERIOUS	DONNA ALLEN	8
14	18	YOU GOT IT ALL	THE JETS	11
15	15	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	10
16	22	HOLD ON	R.J.'S LATEST ARRIVAL	16
17	27	IF I SAY YES	FIVE STAR	14
18	12	CONTROL	JANET JACKSON	35
19	13	VICTORY	KOOL & THE GANG	43
20	29	TO BE CONTINUED	THE TEMPTATIONS	25
21	32	SEND IT TO ME	GLADYS KNIGHT & THE PIPS	18
22	23	TWO PEOPLE	TINA TURNER	34
23	17	PAUL REVERE	BEASTIE BOYS	44
24	35	SOMEONE LIKE YOU	SYLVESTER	21
25	20	LOVE YOU DOWN	READY FOR THE WORLD	45
26	19	HEAT STROKE	JANICE CHRISTIE	37
27	24	I WANNA KNOW YOUR NAME	FORCE M.D.'S	39
28	—	THINKIN' ABOUT YA	TIMEX SOCIAL CLUB	23
29	33	ENGINE NO. 9	MIDNIGHT STAR	19
30	—	LOVE IS A DANGEROUS GAME	MILLIE JACKSON	27
31	28	CAUGHT UP IN THE RAPTURE	ANITA BAKER	56
32	—	LIVING ALL ALONE	PHYLLIS HYMAN	26
33	30	LOVIN' EV'RY MINUTE OF IT	DOUG E. FRESH & THE GET FRESH CREW	38
34	—	LET'S WAIT AWHILE	JANET JACKSON	24
35	25	GIRLFRIEND	BOBBY BROWN	63
36	38	STAY	HOWARD HEWETT	17
37	—	SHE (I CAN'T RESIST)	JESSE JOHNSON	28
38	39	DOESN'T HAVE TO BE THIS WAY	ROSE ROYCE	22
39	21	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	78
40	—	MR. BIG STUFF	HEAVY D. & THE BOYZ	60

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	2
2	3	FALLING	MELBA MOORE	1
3	7	SITUATION # 9	CLUB NOUVEAU	4
4	8	SERIOUS	DONNA ALLEN	8
5	6	BALLERINA GIRL	LIONEL RICHIE	5
6	2	CANDY	CAMEO	3
7	9	SLOW DOWN	LOOSE ENDS	7
8	11	STAY	HOWARD HEWETT	17
9	12	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	10
10	10	IF I SAY YES	FIVE STAR	14
11	4	AS WE LAY	SHIRLEY MURDOCK	6
12	16	DOESN'T HAVE TO BE THIS WAY	ROSE ROYCE	22
13	17	SEND IT TO ME	GLADYS KNIGHT & THE PIPS	18
14	19	ENGINE NO. 9	MIDNIGHT STAR	19
15	18	YOU GOT IT ALL	THE JETS	11
16	5	BIG FUN	THE GAP BAND	9
17	20	HOLD ON	R.J.'S LATEST ARRIVAL	16
18	21	SOMEONE LIKE YOU	SYLVESTER	21
19	29	LET'S WAIT AWHILE	JANET JACKSON	24
20	23	SHE (I CAN'T RESIST)	JESSE JOHNSON	28
21	26	THINKIN' ABOUT YA	TIMEX SOCIAL CLUB	23
22	27	LIVING ALL ALONE	PHYLLIS HYMAN	26
23	22	TO BE CONTINUED	THE TEMPTATIONS	25
24	28	LOVE IS A DANGEROUS GAME	MILLIE JACKSON	27
25	34	LOOKING FOR A NEW LOVE	JODY WATLEY	31
26	31	EASY LOVE	THE ROSE BROTHERS	29
27	38	HOLD ME	SHEILA E.	30
28	32	JUMP INTO MY LIFE	STACY LATTISAW	33
29	36	HOW DO YOU STOP	JAMES BROWN	32
30	33	RESPECT YOURSELF	BRUCE WILLIS	36
31	15	COME SHARE MY LOVE	MIKI HOWARD	12
32	13	C'EST LA VIE	ROBBIE NEVIL	15
33	—	YOU BETTER QUIT	ONE WAY	42
34	—	STONE LOVE	KOOL & THE GANG	46
35	—	SHOWING OUT	MEL & KIM	40
36	—	LOWDOWN SO AND SO	RAINY DAVIS	49
37	—	EVERY LITTLE BIT	MILLIE SCOTT	52
38	—	SAVE THE BEST FOR ME	BUNNY DEBARGE	51
39	—	COME GO WITH ME	EXPOSE	41
40	—	6	MADHOUSE	47

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
47 6	(Parisongs, ASCAP)	
6 AS WE LAY	(Troutman, BMI/Saja, BMI)	
70 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP)	
58 BABY DON'T GO TOO FAR	(MCA, ASCAP)	
97 BADROCK CITY	(Big Audio Dynamics, BMI)	
5 BALLERINA GIRL	(Brockman, ASCAP)	
9 BIG FUN	(Temp Co., BMI)	
67 BRENDA	(Larchris, BMI)	
3 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
91 CAN'T WAIT 'TIL TOMMOROW	(WB, ASCAP/Walpergus, ASCAP/Hook And Line, ASCAP/Jennifer Leigh, BMI)	
92 CATCH 22	(WB, ASCAP)	
56 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	
88 CELEBRATE (OUR LOVE)	(Critique, BMI/EMI, BMI)	
15 C'EST LA VIE	(MCA, ASCAP/Aig, ASCAP/Bug, BMI)	
41 COME GO WITH ME	(Panchin, BMI)	
12 COME SHARE MY LOVE	(Warner-Tamerlane, BMI/Bufalo Factory, BMI)	
35 CONTROL	(Flyte Tyme, ASCAP)	
75 DEEPER LOVE	(Realsongs, ASCAP)	
62 DELANCEY STREET	(Protons, ASCAP/Turn Out Brothers, ASCAP)	
22 DOESN'T HAVE TO BE THIS WAY	(Rare Blue, ASCAP/Orcas, ASCAP) CPP	
85 DON'T DISTURB THIS GROOVE	(Science Lab, ASCAP)	
29 EASY LOVE	(Muscle Shoals, BMI/Jalew, BMI)	
19 ENGINE NO. 9	(Hip Trip, BMI/Midstar, BMI) CPP	
52 EVERY LITTLE BIT	(Beezer, ASCAP/Frustration, BMI)	
99 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	
1 FALLING	(Rightsong, BMI/Franne Golde, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP) CPP	
66 FASCINATION	(Trycet, BMI/Ferncliff, BMI)	
95 GIRL NEXT DOOR	(PolyGram, ASCAP/Better Nights, ASCAP)	
63 GIRLFRIEND	(Kamalar, ASCAP/Let's Shine, ASCAP)	
100 GOIN' TO THE BANK	(Tuneworks, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP/Careers, BMI) CPP	
2 HAVE YOU EVER LOVED SOMEBODY	(Zomba, ASCAP/Willesden, BMI)	
55 HE WANTS MY BODY	(Glasshouse, BMI/Irving, BMI)	
37 HEAT STROKE	(Max, ASCAP/Laosun, ASCAP)	
65 HERE NOW	(Etude, BMI/Fanny Mac, BMI)	
30 HOLD ME	(Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)	
16 HOLD ON	(Arrival, BMI)	
32 HOW DO YOU STOP	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)	
94 I NEED YOUR LOVING	(Flyte Tyme, ASCAP)	
39 I WANNA KNOW YOUR NAME	(Mighty Three, BMI)	
14 IF I SAY YES	(Ensign, BMI/Marvin Morrow) CPP	
78 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	(Bruce Woolley, ASCAP/April, ASCAP/Grace Jones, ASCAP/DeShufflin, ASCAP) CPP/ABP	
72 INCREDIBLE	(Minding, ASCAP/Skeeterman, BMI/Lil' Tad, BMI/Spirit Marlon, BMI)	
13 JIMMY LEE	(Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)	
33 JUMP INTO MY LIFE	(Rare Blue, ASCAP/Kashif, BMI/Music Corp. Of America, BMI)	
69 KEEP YOUR EYE ON ME	(Flyte Tyme, ASCAP)	
71 LEAN ON ME	(Interior, BMI)	
24 LET'S WAIT AWHILE	(Flyte Tyme, ASCAP/Crush Club, BMI)	
98 LIVIN' IN THE RED	(Not Listed)	
26 LIVING ALL ALONE	(Downstairs, BMI/C'Index, BMI/Mighty Three, BMI)	
31 LOOKING FOR A NEW LOVE	(April, ASCAP/Intersong, ASCAP/Ultrawave, ASCAP)	
27 LOVE IS A DANGEROUS GAME	(Zomba, ASCAP/Willesden, BMI)	
45 LOVE YOU DOWN	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
38 LOVIN' EV'RY MINUTE OF IT	(Entertaining, BMI/Danica, BMI/Zomba, ASCAP)	
49 LOWDOWN SO AND SO	(Warner-Tamerlane, BMI/Advansus, BMI/W.B.M., SESAC/Warner's Thunder, SESAC/Rainysongs, SESAC)	
84 THE MAGNIFICENT JAZZY JEFF	(Willesden, BMI)	
80 MARY GOES ROUND	(MCA, ASCAP/Unicity, ASCAP/Ready Ready, ASCAP/Off Backstreet, BMI/Music Corp. Of America, BMI/Moonwalk, ASCAP)	
74 MISUNDERSTANDING	(Huemar, BMI/Blackwood, BMI) CPP/ABP	
60 MR. BIG STUFF	(Malaco, BMI/Caraljo, BMI)	
89 NO LIES	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
81 OLD FLAMES NEVER DIE	(Forceful, BMI/Willesden, BMI)	
44 PAUL REVERE	(Def Jam, ASCAP)	
36 RESPECT YOURSELF	(East Memphis, BMI/Irving, BMI/Klondike, BMI)	
51 SAVE THE BEST FOR ME	(Almo, ASCAP/Crimco, ASCAP/Ziggurat, BMI)	
18 SEND IT TO ME	(Off Backstreet, BMI/Streamline Moderne, BMI/Lauren Wood, BMI)	
8 SERIOUS	(Triage, BMI/Living Disc, BMI)	
87 SEXAPPEAL	(Georgio's, BMI)	
90 SHAKE YOU DOWN	(Charles Family, BMI/Alii Bee, BMI/Grabitt, BMI)	
96 SHARE MY WORLD	(Lifo, BMI)	
28 SHE (I CAN'T RESIST)	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	
83 SHE KNEW ABOUT ME	(Downstairs, BMI/Griplibit/BMI/Mighty Three, BMI)	
73 SHIVER	(Gratitude Sky, ASCAP/Bellboy, BMI)	
40 SHOWING OUT	(Terrace, ASCAP)	
4 SITUATION #9	(Jay King IV, BMI)	
7 SLOW DOWN	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
59 SOMEHOW, SOMEWAY	(Widr, BMI)	
21 SOMEONE LIKE YOU	(Philly World, BMI)	
79 SOMETHING ABOUT YOU	(Wiz Kid, BMI/Irving, BMI)	
61 SOMETHING SPECIAL	(Off Backstreet, BMI/Limited Funds, BMI)	
17 STAY	(WB Music/E/A, ASCAP/Make It Big, ASCAP/Rockwood, BMI)	
46 STONE LOVE	(Delightful, BMI)	
20 STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
64 SWEET LOVE	(Old Brompton Road, ASCAP/Derglenn, BMI) CPP	
50 TAKE IT FROM ME	(Tuneworks, BMI/Careers, BMI/Reydon, BMI/Franne Gee, BMI/Rightsong, BMI)	
10 TAKE IT TO THE LIMIT	(Bush Burnin', ASCAP/Khari International, ASCAP)	
48 TEARS ON MY PILLOW	(Intersong, ASCAP)	
77 TENDERONI	(Almo, ASCAP/Crimco, ASCAP/Music Corp. Of America, BMI/Ziggurat, BMI) CPP/ALM	
86 (THEY LONG TO BE) CLOSE TO YOU	(Jac, ASCAP/Blue Seas, ASCAP)	
82 THING FOR YOU	(Super Blue, BMI)	
23 THINKIN' ABOUT YA	(Danica, BMI)	
93 TIME OUT FOR THE BURGLAR	(Pending)	
25 TO BE CONTINUED	(Jobete, ASCAP/Tall Temptations, ASCAP) CPP	
68 TOGETHER	(Warner-Tamerlane, BMI/Deertrack, BMI/Martin Page, ASCAP)	
34 TWO PEOPLE	(WB, ASCAP/Almo, ASCAP/Myaxe, PRS/Good Single, PRS) CPP/ALM	
53 U-TURN	(ANaga, BMI)	
43 VICTORY	(Delightful, BMI) CPP	
42 YOU BETTER QUIT	(Perk's, BMI/Duchess, BMI)	
11 YOU GOT IT ALL	(Holmes Line, ASCAP) CPP	
57 YOU SEND THE RAIN AWAY	(Irving, BMI/Glasshouse, BMI/American League, BMI) CPP/ALM	
76 YOU'RE GONNA COME BACK TO LOVE	(Muscle Shoals, BMI) CPP/ABP	
54 ZERO IN JULY	(Chrystal Isle, BMI/Mark Bynum, BMI/Electric Apple, BMI)	

BLACK SINGLES BY LABEL

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

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

SHEET MUSIC AGENTS

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

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

HOT DANCE/DISCO TM

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
1	4	4	8	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS. 1 week at No. One	◆ MADONNA
2	3	3	11	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
3	1	2	11	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
4	5	8	8	CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC	◆ CYNDI LAUPER
5	2	1	10	COME GO WITH ME ARISTA AD1-9539	◆ EXPOSE
6	7	9	9	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
7	9	14	5	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
8	6	7	12	BOY TOY (REMIX) RCA 5769-1-RD	TIA
9	8	10	9	COME GET MY LOVE (REMIX) TOMMY BOY TB 887	TKA
10	13	16	6	PICK IT UP KLUB KR 511	SOFONDA C
11	21	30	4	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
12	23	32	3	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1 RD	J.M. SILK
13	11	13	8	EVER FALLEN IN LOVE (REMIX) I.R.S./MCA 23707/MCA	◆ FINE YOUNG CANNIBALS
14	18	21	5	TURN ME LOOSE CRIMINAL CRIM 00006	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
15	20	22	5	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
16	10	11	9	GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) WARNER BROS. 0-20588	◆ THE B-52'S
17	17	20	5	DESIRE (COME AND GET IT) (REMIX) Geffen 0-20568/WARNER BROS.	◆ GENE LOVES JEZEBEL
18	12	12	8	DISCO (EP) EMI-AMERICA SQ-17246	PET SHOP BOYS
19	19	19	6	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
20	22	27	4	JIMMY LEE (REMIX) ARISTA AD1-9547	◆ ARETHA FRANKLIN
21	14	17	6	SHE DON'T KNOW I'M ALIVE A&M SP-12220	WILLIE COLON
22	29	44	3	SHE (I CAN'T RESIST) (REMIX) A&M SP-12219	JESSE JOHNSON
23	24	25	8	TRACTION POW WOW WOW 418	AMPERSAND
24	28	31	5	KNOCK ME SENSELESS VINYLMANIA VMR-006	EASTBOUND EXPRESSWAY
25	31	42	3	SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) (REMIX) MCA 23649	◆ PATTI LABELLE
26	27	29	5	IF I SAY YES (REMIX) RCA 5921-1 RD	◆ FIVE STAR
27	26	28	5	MR. BIG STUFF MCA 23691	◆ HEAVY D. & THE BOYZ
28	NEW ▶	1	1	FASCINATED ATLANTIC 0-86731	COMPANY B
29	37	46	3	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
30	40	—	2	WE LOVE YOU (REMIX) A&M SP-12215	◆ ORCHESTRAL MANOEUVRES IN THE DARK
31	33	35	13	C'MON EVERY BEATBOX (REMIX)/BADROCK CITY COLUMBIA 44-05963	◆ BIG AUDIO DYNAMITE
32	32	38	3	NEVER TOO LATE TO LOVE YOU (REMIX) MERCURY 888 246-1/POLYGRAM	◆ K.T.P.
33	36	41	4	INFECTED (REMIX) EPIC 49-05982	◆ THE THE
34	38	45	3	STOP TO LOVE (REMIX) EPIC 49-05980	◆ LUTHER VANDROSS
35	16	5	12	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
36	15	6	12	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
37	35	40	6	SO MUCH FOR LOVE (REMIX) CHRYSALIS 4V9-43046	THE VENETIANS
38	45	—	2	DON'T NEED A GUN (REMIX) CHRYSALIS 4V9-43090	BILLY IDOL
39	43	48	3	ON THE HOUSE (REMIX) WARNER BROS. 0-20589	MIDNIGHT SUNRISE FEATURING JACKIE RAWE
40	48	—	2	THE WAY TO MY HEART SUNSET 2777	MATT WARREN
41	25	15	11	GOOD THINGS COME TO THOSE WHO WAIT FEVER SF 812/SUTRA	NAYOBE
42	46	—	2	IF YOU ONLY KNEW D.J. INTERNATIONAL DJ 779	CHIP E.
43	39	39	3	A TRICK OF THE NIGHT (REMIX) LONDON 886 119-1/POLYGRAM	◆ BANANARAMA
44	NEW ▶	1	1	CRY WOLF (REMIX) WARNER BROS. 0-20610	A-HA
45	47	47	4	LEGACY (REMIX) CHINA/CHRYSALIS 4V9-43086/CHRYSALIS	◆ THE ART OF NOISE
46	NEW ▶	1	1	LOWDOWN SO & SO COLUMBIA 44-05997	RAINY DAVIS
47	41	43	4	IT'S THE NEW STYLE/PAUL REVERE DEF JAM 44 05958/COLUMBIA	BEASTIE BOYS
48	NEW ▶	1	1	NO LIES (REMIX) TABU 429-06030/EPIC	THE S.O.S. BAND
49	50	—	2	FACE IT STATE STREET SSR-1001	MASTER C&J
50	NEW ▶	1	1	LICENSED TO ILL (LP CUTS) DEF JAM BFC 40238/COLUMBIA	BEASTIE BOYS

BREAKOUTS

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

1. LOOKING FOR A NEW LOVE (REMIX) JODY WATLEY MCA
2. MOVE OUT (REMIX) NANCY MARTINEZ ATLANTIC
3. WHATCHA GONNA DO BLAZE QUARK
4. FEELS LIKE THE FIRST TIME (REMIX) SINITTA OMNI
5. OUR DAY WILL COME HOLLY OAS DICE
6. SOMETHING ABOUT YOU (REMIX) VESTA WILLIAMS A&M

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store sales reports.					
1	2	2	12	WE CONNECT (REMIX) ATLANTIC 0-86757	◆ STACEY Q
2	1	1	13	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
3	3	3	10	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
4	4	5	8	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS.	◆ MADONNA
5	5	6	10	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
6	6	8	10	COME GO WITH ME ARISTA AD1-9539	◆ EXPOSE
7	8	9	6	KNOCK ME SENSELESS VINYLMANIA VMR 006	EASTBOUND EXPRESSWAY
8	11	12	5	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
9	9	10	12	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
10	12	15	8	CHANGE OF HEART (REMIX) PORTRAIT 4R9 05974/EPIC	◆ CYNDI LAUPER
11	7	4	16	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
12	16	17	6	PICK IT UP KLUB KR 511	SOFONDA C
13	14	14	4	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
14	10	7	14	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
15	15	13	15	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
16	19	32	4	FASCINATED ATLANTIC 0-86731	COMPANY B
17	17	27	10	SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC	DONNA ALLEN
18	18	33	4	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
19	26	28	3	BOOM BOOM ZYX 5571	PAUL LEKAKIS
20	33	—	2	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
21	23	19	9	MR. BIG STUFF MCA 23691	◆ HEAVY D. & THE BOYZ
22	22	22	5	STOP TO LOVE (REMIX) EPIC 49-05980	◆ LUTHER VANDROSS
23	13	11	9	BOYS (REMIX) DICE TGR 1008/SUTRA	LEAH LANDIS
24	24	34	3	TURN ME LOOSE CRIMINAL CRIM 00006	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
25	20	30	6	HEAT STROKE SUPERTRONICS RY 016	JANICE CHRISTIE
26	NEW ▶	1	1	DO THE DANCE (REMIX) EPIC 49-06022	TRANCE-DANCE
27	37	—	2	LET THE MUSIC TAKE CONTROL (REMIX) RCA 5958-1 RD	J.M. SILK
28	29	21	22	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
29	21	16	15	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
30	28	35	10	BOY TOY (REMIX) RCA 5769-1-RD	TIA
31	25	29	13	LOVE YOU DOWN MCA 23680	◆ READY FOR THE WORLD
32	27	23	13	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
33	31	40	8	I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP 50047	C-BANK FEATURING DIAMOND EYES
34	NEW ▶	1	1	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
35	45	—	2	LOVE LETTER CUTTING CR-211	GIGGLES
36	RE-ENTRY	—	—	GOOD THINGS COME TO THOSE WHO WAIT FEVER SF 812/SUTRA	NAYOBE
37	35	24	12	WALK LIKE AN EGYPTIAN (REMIX) COLUMBIA 44-05935	◆ BANGLES
38	41	42	3	BAND OF GOLD (REMIX) I.R.S. 23706/MCA	BELINDA CARLISLE FEATURING FREDA PAYNE
39	43	43	18	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
40	NEW ▶	1	1	SLOW DOWN (REMIX) MCA 23699	◆ LOOSE ENDS
41	NEW ▶	1	1	6 (REMIX) PAISLEY PARK 0-20608/WARNER BROS.	◆ MADHOUSE
42	47	—	2	CRY WOLF (REMIX) WARNER BROS. 0-20610	A-HA
43	39	36	10	MATCH MADE UP IN HEAVEN PARIS INTERNATIONAL P-1206	JILL
44	46	—	2	EVER FALLEN IN LOVE (REMIX) I.R.S./MCA 23707/MCA	◆ FINE YOUNG CANNIBALS
45	NEW ▶	1	1	SEXAPPEAL PICTURE PERFECT PPR-3563/MACOLA	GEORGIO ALLENTINI
46	NEW ▶	1	1	SITUATION # 9 TOMMY BOY TB 891	◆ CLUB NOUVEAU
47	NEW ▶	1	1	(I KNOW) I'M LOSING YOU OAK LAWN 3810	UPTOWN
48	36	37	4	DISCO (EP) EMI-AMERICA SQ-17246	PET SHOP BOYS
49	NEW ▶	1	1	SHE DON'T KNOW I'M ALIVE A&M SP-12220	WILLIE COLON
50	32	25	23	FOR TONIGHT ATLANTIC 0-86789	◆ NANCY MARTINEZ

BREAKOUTS

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

1. HOLD ME SHEILA E. PAISLEY PARK
2. WAX THE VAN LOLA JUMP STREET
3. LOOKING FOR A NEW LOVE (REMIX) JODY WATLEY MCA
4. CRAZY OVER YOU DESIRE FEATURING RAE FLORES SHEIK
5. DON'T NEED A GUN (REMIX) BILLY IDOL CHRYSALIS
6. WE LOVE YOU (REMIX) ORCHESTRAL MANOEUVRES IN THE DARK A&M
7. LET'S GO! (REMIX) WANG CHUNG GEFEN

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

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- 32-Primarily playback and communication hardware, software and accessories

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- 34-Discount Chains
- 35-Supermarkets
- 36-Convenience Stores
- 37-Drug Chains
- 38-Variety/General Merchandise
- 39-Book Stores
- 40-Other Retailers

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- 53-Disco DJ's, owners, managers
- 55-Television and Cable personnel
- 56-Radio Syndicators

Manufacturers/Production

- 60-Record companies, independent producers, independent promotion companies
- 61-Pressing plants, manufacturers of software, hardware and/or pro equipment
- 62-Recording Studios
- 63-Video/Motion picture industry personnel

Artists and Artists Relations

- 70-Recording artists, performers
- 71-Attorneys, agents and managers

Buyers of Talent

- 74-Concert promoters, impresarios
- 75-Clubs, hotels, concert facilities
- 76-Light and sound companies for concerts, discos

Music Publishers

- 91-Music Publishers, songwriters
- 92-Performing unions, licensing and rights organizations
- 93-Industry Associations

Miscellaneous

- 82-Music fans, audiophiles
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- 86-Financial Institutions
- 87-Government
- 95-Newspaper and magazine personnel, journalists
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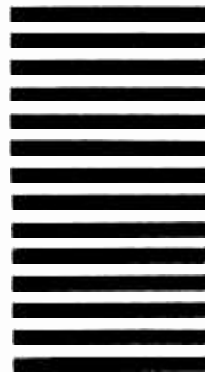
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Dance TRAX



by Brian Chin

NEW SINGLES: This week's batch tended toward the utilitarian as opposed to the dazzling, but there were varied highlights in this middle-brow group.

C.T. Satin's "I Found A Friend" (Underworld), though a New York production by **Tommy Musto**, sports prominent house markings; it alters the usual formula of pumping bass and Colonel-clone vocals with a very attractive, jazzy organ lick. . . **Subject's** third single, "Never Gonna Leave You" (Pow Wow), lightens up the deep groove in the first two substantially, with greater focus on the choral vocals than previously. . . **Sandy Torano's** beefy "Should Have Been Love" (Atlantic) could easily be mistaken for a good "D" Train record, with its gutsy male lead; club users will appreciate the gimmicky hi-tech break. . . **Sinita**, who previously had one single out on Vanguard and a huge pop/hi-NRG international hit last year ("So Macho," unreleased here), redebuts on Omni/Atlantic with "Feel Like The First Time," a very mainstream pop/r&b track with licks borrowed from Lisa Lisa and Freeez. (Incidentally, the rerelease/reproduction of "I.O.U." on Criminal is credited to lead singer and writer **John Rocca**.)

More in the underground vein, **My Mine's** "Hypnotic Tango" (Danica) is Euro-house, an overseas production remixed for the States by Frankie Knuckles. . . **Stetsasonic's** "Stetsa 1" (Tommy Boy) sports an agreeably flaky go-go arrangement; also notable is the West Indi-

an-influenced flip, "On Fire" . . . **Scorpio's** "Air Jordan" (Criminal) makes use of a famous Joe Tex grunt among its numerous mixes; this is well-timed for the upcoming sports season, if nothing else.

REAPPEARANCES: The recent servicing of a new West Coast mix of **Jeff Lorber's** "Facts Of Love" (Warner Bros. promo) marks the third go-round for this long-running crossover smash; this version may be the clubbiest yet. . . **Club Nouveau's** bouncy go-go revival of **Bill Withers' "Lean On Me"** (Tommy Boy on 12-inch, Warner Bros. in other formats) has already been a heavy radio pick around our area for weeks; new 12-inch remixes extend the vocal version and add bonus beats. . . **Trinere's** "They're Playing Our Song" (Jam-Packed) has been largely recut from the album version, but with that trademark hot-and-tinny sound. . . **Shirley Murdock's** ballad "As We Lay" (Elektra) illustrates the creative possibilities of the 12-inch for every kind of song: In addition to the album and 7-inch versions, the 12-inch contains two alternate takes, each considerably-rearranged through remix and edit, and the longest extended with new sax passages. . . **Talking Heads' "Love For Sale"** (Sire) has been remixed by **Heads Chris Frantz and Tina Weymouth** with **Glenn Rosenstein**; we think we hear a Robert Plant scratch-or-sample in there. . . **Mantronix's** "Who Is It" (Sleeping Bag) brings the drivingest of the beats from the

album to 12-inch, with some judicious vocal processing applied. . . **Paul Young's** "Some People" (Columbia) gets typical gloss and detail in its 12-inch mix by **Steve Thompson** and **Michael Barbiero**.

NOTES: We can't avoid making note of a phenomenon known on the West Coast as Asian new wave. The term actually refers to the categorization of the highest-tempo Eurodisco records as "new wave" by young immigrant Asians. We, as ever, were kept up to date on this development through **Casey Jones' "Dance Music Report"** hi-NRG column, which is unparalleled in the world's music press for its cut-by-cut coverage of that specialist genre. It was something of a surprise, then, to visit a San Francisco record shop and see about 20% of the bin space devoted to imports tagged as being in that category.

Some of us recall that a comment made in a 1986 New Music Seminar panel to the effect that Japanese can't dance appalled many for its offhanded racism. But after an evening at 'N Touch, a popular Asian hangout where the breathlessly speedy peak-time tempo had the strange effect of erasing the groove and allowing dancers to move any way they pleased, one could reasonably conclude that Asian new wave may be a crucial entry-level genre for people—ahem, individuals—who are still learning to dance with their bodies.

We must second our colleague **Nelson George's** commentary on



Gimme Some Skin. Duran Duran vocalist Simon Le Bon recently connected with remix whiz Larry Levan at New York's Soundtrack Studios. Order of the day was a 12-inch dance mix of the Duran's new Capitol single, "Skin Trade." (Photo: Chuck Pulin)

the Grammy nomination of the **Chicago Bears Shufflin' Crew's** "Super Bowl Shuffle": Except for the deafening musical insignificance of the record, its appearance among other, more distinguished nominees might take its place among historic Grammy gaffes, which have included the nomination of never-released records. Of course, the commercial success of this 12-inch record has been much noted, and it was indeed cheated of a chart position commensurate to its sales. But we'd love to know who found the black music of

1986 so trivial as to check off that record.

Ruby Turner's Jive album, "Women Hold Up Half The Sky," gets a lot of play at my house: Her revivals of "A Woman Left Lonely" and "I'd Rather Go Blind" are graceful and very appropriately handled; there is one more notable cut, "In My Life (It's Better To Be In Love)," a gentle production and sage lyric by ex-Flyte Tymer **Monte Moir**.

Postproduction Gives Singles Second Spin Remixes Live On Through Club, Radio Play

BY BRIAN CHIN

NEW YORK Club records are now being postproduced in two stages, says Sergio Munzibai, who has been a partner with John Morales in studio mix and production work under the tag M&M since 1982. According to Munzibai, after a 12-inch single is released for club use and charts in the dance market, a further remix can be readied to renew club action, and even more importantly, a tight, accessible edit can also be prepared for radio play.

"We always felt it would be attractive to throw in a 7-inch edit with all of our mixes," says Munzibai. "But before this year, they were rarely used. The 7-inch would be the album cut faded out. Now labels really look closely at the single mix."

Recent M&M projects—including edits for singles by Five Star, Tia, and J.M. Silk for RCA and "For Tonight," the Munzibai-co-produced Nancy Martinez top 40 crossover on Atlantic—were approached similarly.

"Labels want all the elements on the 12-inch compacted into four minutes," says Munzibai. "A single now has a little break, but without getting too wild."

In "For Tonight," the production

sound was also altered for format's sake. "The original had a lot of Latin percussion," says Munzibai. "But in the next mix [reserved in January after the single had already crossed pop], the keyboards carried through the song's melody more."

'The objective is to preserve — not destroy'

Tony Prendatt, PolyGram director of a&r, urban contemporary music, says the availability of choices has been fortuitous for hot/power radio. He adds that the initial single, edited from an album mix, may be followed up with a 12-inch remix and a short edit of the remix.

"The obvious attraction is that in heavy competition, everyone has a need to do something different," says Prendatt.

Gwen Guthrie's "Ain't Nothin' Goin' On But the Rent," for example, had been available in four mixes: two by Larry Levan and two by Prendatt and Mark Berry.

"That ran the record so long it virtually never burned out," says Prendatt. He adds that with the Commodores' "Goin' to the Bank,"

service of an edited remix ensured that airtime would not limit use of the more attractive mix.

Engineer/producer Lew Hahn agrees that the objective is to "preserve, not destroy" the content of the longer club mix. But labels assigning the same song to different consultants have been known to mix and match. Hahn's short version of Five Star's "If I Say Yes" was serviced to radio, while the long mix shipped to club DJs was Shep Pettibone's. Bananarama's "A Trick Of The Night" was also released on 7-inch in a remix by producers Tony Swain and Steve Jolley, while the 12-inch contained a re-produced version by Stock/Aitken/Waterman. Three different versions of Jeff Lorber's "Facts Of Love" have been released periodically by Warner Bros.

Broadcast radio's sonic characteristics must also be compensated for in the studio, according to Hahn. "The vocal is the first thing to disappear if it gets compressed," he says. "For radio, the voice has to be very clean and intelligible. One of the reasons I was called for a new Alisha project [produced by Mark Berry] was to make her vocals prominent and to establish her voice's personality."

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US & CANADIAN 12"

Love Allowance—Condo
Double Trouble—Lola
Pedal—Bubba + Jack Attack
Sensitive—Band Of South
Last Chance—Cyre
What You Gonna Do—Pandella
I Found A Friend—CT Satin
Motorcycle Madness—Tony Caso
Too Many Promises—Nancy Dean
Love Disco Style—EDB
Joy Toy—Spooky
Trouble—Girty
Fresh Enough—Social Illness
My House Is Bigger—MGSO
Work It—Chic. Music Syndrome
The Journey—Legend
Work Your Body—Darryl Pandey
Back To Bum—T La Rock
Hey Rocky—Boris Badenov

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

Don't Let Go—Tasha
I Need Your Love—Paparazzi
Agent Of Liberty—Mike Mareen
You (Remix)—Boytronic
Fresh—Scandal Eyes
Power Run—Laser Dance
Lady Valentine—Monte Christo
Love Hangover (Rmx)—T. Ackerman
Lay All Your Love—Poison #9

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ZYX 5580 — SINERY : Don't you know
ZYX 5578 — ALBERT ONE : For your Love
ZYX 5575 — MICHAEL BEDFORD : More than a kiss (Remix)
ZYX 5572 — KINKY GO : I'm a winner
ZYX 5570 — LINDA JOE RIZZO : Heartflash
ZYX 5568 — D.J. FIFTY : Into the groove (a-thon) Rap
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Seminar Set For Feb. 19-21 CRS Production Workshop

NASHVILLE For the first time, the Country Radio Seminar will feature a workshop on production—in addition to its usual schedule of round tables, discussions, and speeches. Scheduled for Feb. 20-21, the workshop is being sponsored by the Pacific Records and Engineering Corp.

The first session, Feb. 20, will run from 2-4 p.m. under the direction of Dan Taylor, WHN. Focus of the workshop is production creativity. Taylor will demonstrate how to create a station logo and discuss techniques he has used to produce contests and promotions at WHN.

During the second session, on Feb. 21 from 8-10 a.m., Barry Mardit, WWWW/WCXI, will concentrate on editing and ways to use such preproduced elements as jingles and montages. Mardit will also compile the "world's longest jingle reel" as part of his demonstration, using station jingles submitted by CRS registrants. Anyone who wishes to contribute to the reel, Mardit says, may leave his or her jingle, preferably on cart, with Pacific Records in the Exhibit Hall of the Opryland Hotel.

The CRS will be in session Feb. 19-21 here.

Topper Sees Mercury Resurgence Popovich Will Mine Hit-Rich Catalog

BY EDWARD MORRIS

NASHVILLE While he grudgingly acknowledges the importance of demographics, technology, and hype in creating hit records, Steve Popovich says he is still betting that "great music" is the key to delivering Mercury Records from its long-standing reputation as the most minor of Nashville's major labels. Popovich has just completed his first year at the helm of Mercury/Smash here, and he says 1987 should see a turnaround in the label's fortunes.

To make this happen, Popovich is relying on a reactivation of the company's hit-rich catalogs, the devel-

opment of a few new acts, and a push to turn such onetime hot artists as Johnny Cash, Lynn Anderson, Kris Kristofferson, Johnny Paycheck, and Donna Fargo into best sellers again.

When Popovich came to Mercury, the Statler Brothers were its only profitable act. "The Statlers were carrying the company, no doubt about it—that and the limited LPs we had out through our \$5.98 program. Most of our catalog here had been cut out."

This year, Popovich says, he's aiming for \$20 million in sales for the operation, with about half coming from catalog. "We've sort of made it a priority this year to reinstate the meaningful records on Jerry Lee Lewis, Tom T. Hall, and Hank Williams Jr. and Sr. You'd go down to Conway Twitty's record store here and the 'Hank Williams Jr. and Friends' album would be selling for \$200—the only copy they had. Or the 'Your Cheatin' Heart' soundtrack for \$12.95. Why aren't we out on the streets with those was what I wanted to know."

Other acts that may be reactivated for midline sales include Bill Justis, Johnny Rodriguez, Mel Tillis, the Glasers, Roy Drusky, and Roger Miller. And there will be more from the perennially popular Statlers. "We have 28 of their albums in the catalog," says Popovich. "They're very consistent." He estimates that the Statlers sold between 600,000 and 700,000 catalog albums last year and 1 million the year before. "They have albums that are 10 years old that are out-selling a lot of records on the charts now."

One of Popovich's major problems is convincing a skeptical industry that veteran artists can still sell records—particularly at a time when all the hype is about new acts. "I know there's this tremendous

movement that says new artists are where it's at for this industry," Popovich says. "And I believe in that strongly. But I also believe that you don't throw away the people who have built country music. It's a business thing. But, morally, how could you say to a Johnny Cash or a Donna Fargo or a Kris Kristofferson that their audiences aren't buying records anymore?"

Mercury has just released its first Kristofferson album, "Repossession," to generally good reviews. And Cash's debut for the label will be out soon. "It all boils down to great songs and great records," Popovich asserts. "If I have a great record on Johnny Cash and radio exposes it, he's presold to hundreds of millions of people all over the world. We could have a hit single with Johnny Cash, and it's not like trying to break someone new with that same hit single."

Popovich says his experience with Tom Jones and Engelbert Humperdinck during their mid-'70s comebacks convinced him not to pass on name artists just because they were in chart decline.

In spite of his successes as a producer, Popovich is staying away from the role these days. "I'd rather use outside producers and just be as involved as I can in the song selection and the choosing of the singles—along with the act and the producers." Chips Moman produced the Kristofferson album; Jack Clement is overseeing Cash in the studio; and the Statlers continue to work with longtime producer Jerry Kennedy.

Popovich says his album budgets are in the \$50,000-\$75,000 range and that he has cut more than 30 sides on Cash for just over \$100,000.

PolyGram's Nashville office is currently celebrating its five Grammy nominations: best country vocal

(Continued on page 38)

NASHVILLE SCENE

by Gerry Wood



HAPPY VALENTINE'S DAY.

Leave it to country music to come up with the love songs and heart songs that should provide more than enough Valentine's Day programming material.

Recent country hits concerning love, love gained, love lost, love regained, love lost for the second time, love gone awry, love gone away, and the results of too much love are now at the finger tips of country music program directors, music directors, and DJs who might want to consider them for special programming. More than half of the Billboard Hot Country Singles chart consists of love songs—in fact, almost every song is somehow love-oriented. Nine songs feature love in the title, and four songs with heart in the title are beating their way up the charts.

Ronnie Milsap's "How Do I Turn You On" hits an appropriate No. 1 spot on this week's heart-chart. Other heart songs include **T.G. Sheppard's** "Half Past Forever (Till I'm Blue In The Heart)," "Straight To The Heart" by **Crystal Gayle**, "What Can I Do With My Heart" by **Juice Newton**, and "Can't Stop My Heart From Loving You" by the **O'Kanes**—one of our favorites because it combines hearts and love. Other love-titled songs are "I'll Still Be Loving You" by **Restless Heart**, "The Rock And Roll Of Love" by **Tom Wopat**, **Ronnie McDowell's** "Lovin' That Crazy Feelin'" (a title he manages to spell without using a single g), "Then It's Love" by **Don Williams**, "When You Gave Your Love To Me" by **Ray Price**, **Ricky Skaggs'** "Love's Gonna Get You Someday," "We Always Agree On Love" by **Atlanta**, and **Pake McEntire's** "Bad Love." (A bad love is better than no love at all?)

Want some passion songs? Take your pick from these titles: "You Still Move Me" by **Dan Seals**, "Gotta Have You" by **Eddie Rabbitt**, **Conway Twitty's** "Fallin' For You For Years," "You've Got The Touch" by **Alabama**, "The Bed You Made For Me" by **Highway 101**, **Tommy Roe's** "Let's Be Fools Like That Again," and "How Beautiful You Are (To Me)" by **Big Al Downing**. Too much passion results in the **Bellamy Brothers'** "Kids Of The Baby Boom."

Of course, country music is always at the ready with tear-in-the-beer ballads of love lost. Some examples are "Leave Me Lonely" by **Gary Morris**; "I Can't Win For Losin' You" by **Earl Thomas Conley**; "Baby's Got A New Baby" by **S-K-O**; "Cry Myself To Sleep" and "Don't Be Cruel," a double-whammy from the **Judds**; "When A Woman Cries" by **Janie Fricke**;

"Goodbye Song" by **Gene Stroman**; "It's Goodbye And So-Long To You" by **Lisa Childress**; **Dennis Robbins** with "Long Gone Lonesome Blues"; "Goodbye's All We've Got Left" by **Steve Earle**; "When I'm Over You (What You Gonna Do)" by **Mickey Clark**; and the **Alabama Band's** "Suddenly Single." From "Forever" by the **Statler Brothers** to the hopeful "I'm Gonna Get You" by **Billy Swan** and the wishful thinking of **Judy Rodman's** "She Thinks That She'll Marry," country music writers and singers have provided hearty programming fodder that country radio listeners should love. And not a "Stupid Cupid" in the lot.

Love songs for every mood convey Valentine messages

the Organization of Entertainment Independents, with proceeds from the \$10 admission fee going to the Nashville Union Rescue Mission, the show should provide an enjoyable romp back to the future. Slated to appear are such current and previous rockers as **Buzz Cason** ("Look For A Star," performed under the name of **Gary Miles**), **Johnny** ("Poetry In Motion") **Tillotson**, **Jimmy Elledge** ("Funny How Time Slips Away"), **Ronnie Dove** ("One Kiss For Old Time's Sake"), **Brook Benton** ("Rainy Night In Georgia"), and **James Marvel** ("Love Will Make You Happy"). The **Neilson White Band** will back up the singers. Tickets for the event, co-sponsored by the Ramada Inn of Nashville, are available through members of the Organization Of Entertainment Independents or by contacting **Bobby Young** at 615-244-5909.

A quote from MTM artist **Holly Dunn** on her two Grammy nominations: "I didn't expect to be nominated for an award of this magnitude this early on. Whether I win or lose isn't important to me at this point—it's just being in the company of such talented people." Dunn plans to travel to Los Angeles for the Feb. 24 Grammy Awards... Congratulations to **Don Kameron**, former country chart manager for Billboard, on his new position as national director of sales and marketing for the MTM Music Group. He'll be based in Los Angeles and will be making frequent trips to the MTM headquarters in Nashville... **Barbara Mandrell** will deliver the keynote address at the 18th annual Country Radio Seminar. Her eye-opening address comes at 8:30 a.m. on Feb. 20 and is a highlight of the three-day confab, which takes place Feb.

NEWSNOTES: The popular "Old Faces" Show, featuring some of Nashville's favorite vintage rock'n'roll stars, will be held Feb. 18 at the Nashville Palace. Hosted by

(Continued on page 38)

FOR WEEK ENDING FEBRUARY 14, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

138 REPORTERS

		NEW ADDS	TOTAL ON
THE JUDDS	DON'T BE CRUEL RCA	95	97
O'KANES	CAN'T STOP MY HEART FROM LOVING YOU COLUMBIA	49	76
STEVE EARLE	GOODBYE'S ALL WE'VE GOT LEFT MCA	49	51
RICKY SKAGGS	I WONDER IF I CARE AS MUCH EPIC	42	43
REBA MCENTIRE	LET THE MUSIC LIFT YOU UP MCA	39	112

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

RETAIL BREAKOUTS

43 REPORTERS

		NUMBER REPORTING
GEORGE STRAIT	OCEAN FRONT PROPERTY MCA	8
KENNY ROGERS	TWENTY YEARS AGO RCA	7
THE BELLAMY BROTHERS	KIDS OF THE BABY BOOM MCA/CURB	7
ALABAMA	"YOU'VE GOT" THE TOUCH RCA	7
STEVE WARINER	SMALL TOWN GIRL MCA	6

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1987 IS OFF TO AN O'KANES START!

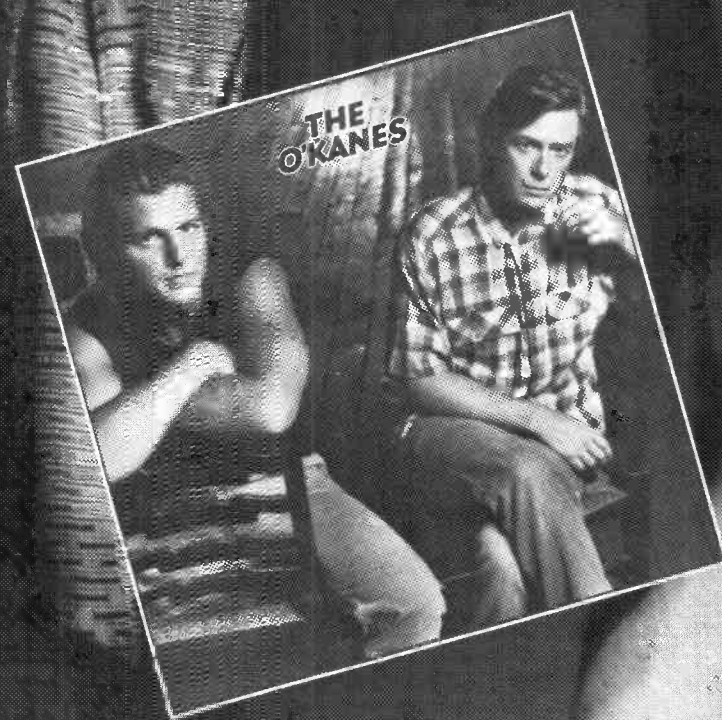
The O'Kanes started 1987 with their first Top 10 single. But something tells us it won't be their last. The O'Kanes debut album is exploding... with critics calling it everything from "innovative" to "delicate"... and accounts saying things like: "New group, new sound, and selling."

—JIM SINCLAIR, LIEBERMAN

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	13	★★ NO. 1 ★★ HOW DO I TURN YOU ON R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, R.BYRNE)	RONNIE MILSAP RCA 5033-7
2	4	5	15	I'LL COME BACK AS ANOTHER WOMAN J.CRUTCHFIELD (R.CARPENTER, K.M.ROBBINS)	TANYA TUCKER CAPITOL 5652
3	5	6	13	STRAIGHT TO THE HEART J.E.NORMAN (G.LYLE, T.BRITTEN)	CRYSTAL GAYLE WARNER BROS. 7-28518
4	8	13	12	I CAN'T WIN FOR LOSIN' YOU N.LARKIN, E.T.CONLEY (R.BYRNE, R.BOWLES)	EARL THOMAS CONLEY RCA 5064-7
5	6	12	14	RIGHT HAND MAN D.GANT, E.RAVEN (G.SCRUGGS)	EDDY RAVEN RCA 5032-7
6	9	14	12	MORNIN' RIDE J.CRUTCHFIELD (S.BOGARD, J.TWEELE)	LEE GREENWOOD MCA 52984
7	7	11	14	FIRE IN THE SKY J.HANNA, B.EDWARDS (J.HANNA, B.CARPENTER)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28547
8	12	16	10	NO PLACE LIKE HOME K.LEHNING (P.OVERSTREET)	RANDY TRAVIS WARNER BROS. 7-28525
9	11	15	15	HOMECOMING '63 B.MEVIS (D.DILLON, R.PORTER)	◆ KEITH WHITLEY RCA 5013-7
10	14	18	11	BABY'S GOT A NEW BABY J.STROUD (J.F.KNOBLOCH, D.TYLER)	◆ S-K-O MTM 72081/CAPITOL
11	13	17	12	MIDNIGHT GIRL/SUNSET TOWN S.BUCKINGHAM (D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
12	1	3	16	LEAVE ME LONELY G.MORRIS, B.ALBERTINE, S.SMALL (G.MORRIS)	GARY MORRIS WARNER BROS. 7-28542
13	15	21	9	I'LL STILL BE LOVING YOU T.DUBOIS, S.HENDRICKS, RESTLESS HEART (M.A.KENNEDY, P.BUNCH, P.ROSE, T.CERNEY)	RESTLESS HEART RCA 5065-7
14	16	20	10	FOREVER J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 888 219-7/POLYGRAM
15	17	22	10	WHAT CAN I DO WITH MY HEART R.LANDIS (O.YOUNG)	JUICE NEWTON RCA 5068-7
16	18	23	8	SMALL TOWN GIRL T.BROWN, J.BOWEN (J.JARVIS, D.COOK)	STEVE WARINER MCA 53006
17	19	24	8	TWENTY YEARS AGO J.GRAYDON, M.MIMS (M.SPRIGGS, W.NEWTON, D.TYLER, M.NOBLE)	KENNY ROGERS RCA 5078-7
18	20	25	9	TAKE THE LONG WAY HOME J.BOWEN, J.SCHNEIDER (J.NEEL, D.CRIDER)	JOHN SCHNEIDER MCA 52989
19	22	27	8	TALKIN' TO THE MOON C.YOUNG (L.GATLIN)	◆ LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06592
20	23	28	8	I ONLY WANTED YOU P.WORLEY (SHAPIRO, GARVIN, JONES)	◆ MARIE OSMOND CAPITOL/CURB 5663/CAPITOL
21	26	30	5	OCEAN FRONT PROPERTY J.BOWEN, G.STRAIT (D.DILLON, H.COCHRAN, R.PORTER)	GEORGE STRAIT MCA 52996
22	28	34	4	"YOU'VE GOT" THE TOUCH H.SHEDD, ALABAMA (W.ROBINSON, J.JARRARD, L.PALAS)	ALABAMA RCA 5081-7
23	10	1	17	YOU STILL MOVE ME K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 9851
24	30	37	4	KIDS OF THE BABY BOOM E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53018/MCA
25	2	2	19	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
26	31	35	9	THE ROCK AND ROLL OF LOVE J.CRUTCHFIELD (B.MCDILL, C.BLACK)	TOM WOPAT EMI-AMERICA 8364
27	35	41	5	THE RIGHT LEFT HAND B.SHERRILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06593
28	34	42	6	THE BED YOU MADE FOR ME P.WORLEY (P.T.CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
29	32	39	8	ON AND ON J.WHITE (J.BUCKNER)	ANNE MURRAY CAPITOL 5655
30	33	38	10	LOVIN' THAT CRAZY FEELIN' B.KILLEN (R.MCDOWELL, J.MEADOR, B.CONN)	RONNIE MCDOWELL MCA/CURB 52994/MCA
31	37	43	9	WILD-EYED DREAM S.BUCKINGHAM (A.RHODY)	RICKY VAN SHELTON COLUMBIA 38-06542
32	39	51	3	ROSE IN PARADISE J.BOWEN, W.JENNINGS (S.HARRIS, J.MCBRIDE)	WAYLON JENNINGS MCA 53009
33	36	40	11	THIS OL' TOWN W.ALDRIDGE (G.GREEN, R.GILES)	LACY J. DALTON COLUMBIA 38-06360
34	41	49	3	DON'T GO TO STRANGERS B.LOGAN (J.D.MARTIN, R.SMITH)	T GRAHAM BROWN CAPITOL 5664
35	40	47	5	GYPSIES ON PARADE R.L.SCRUGGS (M.MILLER)	SAWYER BROWN CAPITOL/CURB 5677/CAPITOL
36	21	9	16	GOTTA HAVE YOU R.LANDIS (E.RABBITT, R.NIELSEN, R.LANDIS)	EDDIE RABBITT RCA 5012-7
37	48	—	2	★★★ POWER PICK/AIRPLAY ★★★ LET THE MUSIC LIFT YOU UP J.BOWEN, R.MCINTIRE (T.SEALS, E.SETSER)	REBA MCINTIRE MCA 52990
38	47	59	3	THE MOON IS STILL OVER HER SHOULDER B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCA 5091-7
39	50	—	2	A FACE IN THE CROWD S.GIBSON, J.E.NORMAN (K.STALEY, G.HARRISON)	MICHAEL MARTIN MURPHY AND HOLLY DUNN WARNER BROS. 7-28471
40	44	48	9	LET'S BE FOOLS LIKE THAT AGAIN N.LARKIN (L.ANDERSON)	TOMMY ROE MERCURY 888 206-7/POLYGRAM
41	24	26	11	PARTNERS AFTER ALL C.MOMAN (C.MOMAN, B.EMMONS)	WILLIE NELSON COLUMBIA 38-06530
42	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ DON'T BE CRUEL B.MAHER (E.PRESLEY, O.BLACKWELL)	THE JUDDS RCA/CURB 5094-7/RCA
43	25	10	16	COWBOY MAN T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
44	29	8	17	THE CARPENTER B.LOGAN (G.CLARK)	JOHN CONLEE COLUMBIA 38-06311
45	51	56	5	LONE STAR STATE OF MIND T.BROWN, N.GRIFFITH (P.ALGER, G.LEVINE, F.KOLLER)	NANCI GRIFFITH MCA 53008
46	27	7	18	FALLIN' FOR YOU FOR YEARS C.TWITTY, D.HENRY, R.TREAT (T.SEALS, M.REID)	CONWAY TWITTY WARNER BROS. 7-28577
47	57	—	2	YOU'RE THE POWER A.REYNOLDS (C.BICKHARDT, F.C.COLLINS)	KATHY MATTEA MERCURY 888 319-7/POLYGRAM
48	49	57	6	WALL OF TEARS H.SHEDD (R.LEIGH, P.MCCANN)	K.T. OSLIN RCA 5066
49	61	—	2	SEÑORITA D.WILLIAMS, G.FUNDIS (H.DEVITO, D.FLOWERS)	DON WILLIAMS CAPITOL 5683

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	56	62	4	THEY ONLY COME OUT AT NIGHT W.ALDRIDGE (W.ALDRIDGE, L.PALAS, J.JARRARD)	THE SHOOTERS EPIC 34-06623
51	75	—	2	CAN'T STOP MY HEART FROM LOVING YOU K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06606
52	54	64	4	AT THIS MOMENT J.BAXTER (B.VERA)	◆ BILLY VERA & THE BEATERS RHINO 74403
53	55	60	5	GOODBYE SONG T.CHOATE (J.F.KNOBLOCH, D.TYLER)	◆ GENE STROMAN CAPITOL 5662
54	42	29	11	DEEP RIVER WOMAN L.RICHIE, J.CARMICHAEL (L.RICHIE)	LIONEL RICHIE MOTOWN 1873
55	58	61	5	IT'S GOODBYE AND SO LONG TO YOU B.FISHER (R.COUTURE, H.J.BREAU)	LISA CHILDRESS AMI 1947
56	69	—	2	WALK ME IN THE RAIN T.WEST (T.ROMEO)	GIRLS NEXT DOOR MTM 72084/CAPITOL
57	77	—	2	OLD BRIDGES BURN SLOW N.LARKIN (J.SOUTH, J.MEADERS, S.BROWN)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99485/ATLANTIC
58	60	65	5	TAKE A LITTLE BIT OF IT HOME L.HINDS, A.J.MASTERS (SHERRILL, DILLINGHAM)	A.J. MASTERS BERMUDA DUNES 104
59	NEW ▶	1	1	GOODBYE'S ALL WE'VE GOT LEFT E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 53011
60	46	33	19	WHAT AM I GONNA DO ABOUT YOU J.BOWEN, R.MCINTIRE (D.GILMORE, B.SIMON, J.ALLISON)	◆ REBA MCINTIRE MCA 52922
61	38	19	18	CRY MYSELF TO SLEEP B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
62	67	74	3	KEEP THE FAITH S.STONE (K.STEGALL, J.SALES)	JIMMY MURPHY ENCORE 10036/NSD
63	63	68	5	LONG GONE LONESOME BLUES B.STONE (H.WILLIAMS)	DENNIS ROBBINS MCA 52987
64	52	36	11	QUIETLY CRAZY E.BRUCE, B.MEVIS (M.WILLIAMS, S.CROPPER)	ED BRUCE RCA 5077-7
65	NEW ▶	1	1	I WONDER IF I CARE AS MUCH R.SKAGGS (D.EVERLY)	RICKY SKAGGS EPIC 34-06650
66	43	32	18	THEN IT'S LOVE D.WILLIAMS, G.FUNDIS (D.LINDE)	DON WILLIAMS CAPITOL 5638
67	71	75	4	ONE OF THE BOYS M.DANIEL, L.EVERETTE (K.BLAZY, P.BARNHART)	CHERYL HANDY COMPLEAT 170/POLYGRAM
68	73	79	3	SUDDENLY SINGLE B.KILLEN (M.D.BARNES, T.SEALS)	THE 'BAMA BAND COMPLEAT 163/POLYGRAM
69	45	46	9	DIDN'T WE SHINE J.KENNEDY (D.SCHLITZ, J.WINCHESTER)	LYNN ANDERSON MERCURY 888 209-7/POLYGRAM
70	53	31	15	WHEN A WOMAN CRIES N.WILSON (B.MOORE, M.WILLIAMS)	JANIE FRICKE COLUMBIA 38-06417
71	85	—	2	OH WHAT A NIGHT J.KENNEDY (B.MCDILL, D.LEE)	MEL MCDANIEL CAPITOL 5682
72	81	—	2	I'M GONNA GET YOU C.YOUNG (D.LINDE)	BILLY SWAN MERCURY 888 320-7/POLYGRAM
73	80	—	2	YOU'VE GOT A RIGHT R.OATES (K.KANE, B.CHANNEL)	ADAM BAKER AVISTA 8703
74	59	45	11	KILL BILLY HILL SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, T.GOODMAN)	◆ SOUTHERN PACIFIC WARNER BROS. 7-28554
75	78	83	3	WE ALWAYS AGREE ON LOVE D.JOHNSON (D.JOHNSON)	ATLANTA SOUTHERN TRACKS 1074
76	83	—	2	THERE'S STILL ENOUGH OF US D.GOODMAN (R.J.FRIEND)	LIZ BOARDO MASTER 02/NSD
77	66	50	21	GIVE ME WINGS B.MAHER (R.FLEMING, D.SCHLITZ)	◆ MICHAEL JOHNSON RCA 14412
78	NEW ▶	1	1	67 MILES TO COW TOWN R.RUFF (S.R.SAUNDERS)	HOLLIE HUGHES LUV 130
79	NEW ▶	1	1	NEED A LITTLE TIME OFF FOR BAD BEHAVIOR B.SHERRILL (B.KEELE, D.A.COE, L.LATIMER)	DAVID ALLEN COE COLUMBIA 38-06661
80	NEW ▶	1	1	BURNED OUT C.FIELDS (J.RASMUSSEN, S.DOZIER, D.DOZIER)	TINA DANIELLE CHARTA 204/AVI
81	NEW ▶	1	1	WHEN I'M OVER YOU (WHAT YOU GONNA DO) T.RICHARDS (M.GERMINO, C.KEUNING)	MICKEY CLARK EVERGREEN 1051
82	64	44	15	ME AND YOU S.SILVER (D.FARGO)	DONNA FARGO MERCURY 888 093-7/POLYGRAM
83	72	67	14	IT WON'T HURT P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28565/WARNER BROS.
84	62	63	6	15 TO 33 D.GOODMAN (D.GOODMAN, M.SHERRILL, F.DYCUS, J.W.RYLES)	SOUTHERN REIGN REGAL 17441
85	79	58	11	COUNTRIFIED J.ANDERSON, J.E.NORMAN (T.LAZAROS)	◆ JOHN ANDERSON WARNER BROS. 7-28502
86	65	53	20	SHE THINKS THAT SHE'LL MARRY T.WEST (J.RODMAN, D.ORENDER)	◆ JUDY RODMAN MTM 72076/CAPITOL
87	NEW ▶	1	1	JUST A LITTLE BIT B.DESTOCKI (R.COOK, B.WOOD)	THE DIAMONDS CHURCHILL 94101
88	70	54	22	OH DARLIN' K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06242
89	68	52	20	LOVE'S GONNA GET YOU SOMEDAY R.SKAGGS (C.CHAMBERS)	RICKY SKAGGS EPIC 34-06327
90	76	77	3	A LITTLE BIT OF HEAVEN B.SHERRILL (K.ROBBINS, P.WILLIAMS)	RAY CHARLES COLUMBIA 38-06370
91	84	66	15	IT SHOULD HAVE BEEN EASY L.BUTLER (B.MCDILL)	THE WHITES MCA/CURB 52953/MCA
92	82	70	5	I AIN'T NEVER D.CHAMBERLAIN (M.TILLIS, W.PIERCE)	THE LOWES API 1002
93	74	55	8	WHEN YOU GAVE YOUR LOVE TO ME R.PENNINGTON (J.SHOFFNER)	RAY PRICE STEP ONE 366
94	88	81	23	WALK THE WAY THE WIND BLOWS A.REYNOLDS (T.P.O'BRIEN)	◆ KATHY MATTEA MERCURY 884 978-7/POLYGRAM
95	89	78	19	MIND YOUR OWN BUSINESS H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS)	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
96	93	90	23	WINE COLORED ROSES B.SHERRILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06296
97	86	69	5	HOW BEAUTIFUL YOU ARE (TO ME) N.WILBURN (A.DOWNING)	BIG AL DOWNING VINE STREET 103
98	87	82	14	ONE MAN BAND J.KENNEDY (K.BELL, B.MCGUIRE)	MOE BANDY MCA/CURB 52950/MCA
99	97	86	8	DARLINGTON COUNTY N.LARKIN (B.SPRINGSTEEN)	JEFF STEVENS AND THE BULLETS ATLANTIC/AMERICA 7-99494/AMERICA
100	91	87	19	BAD LOVE M.WRIGHT (D.LINDE)	PAKE MCINTIRE RCA 5004-7

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



PATRICK GRAY
"The Balladeer"

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"HELP ME MAKE IT LORD"

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NASHVILLE SCENE

(Continued from page 34)

19-21 ... The "Jerry Jeff Walker 44th Birthday Show" will be the first in a series of special programs to be broadcast on the 24-hour-a-day cable service Country Music Television. Scheduled for 9 p.m. CST on Feb. 19 and 10 p.m. CST on March 6, the 60-minute special will feature Walker and some of his writing and singing friends performing their hits. Walker usually presents artistic and rousing performances, and this one should make for good television ... RCA Records and The Nashville Network are sponsoring a Valentine Sweepstakes centering on the group Restless Heart. We'll have a follow-up report on its suc-

cess.

MAILBAG: From Dale Turner, manager, regional promotion, RCA and A&M and Associated Labels: "Thanks for your recent tribute to O.B. McClinton. I'm only sorry I could not be in Nashville for his benefit. I met O.B. 16 years ago when he was on Stax Records and I was a young, ambitious DJ in Memphis at KWAM-FM. No one could match the enthusiasm for country music and sincerity for his career of O.B. McClinton. His desire to succeed inspired me, and I felt compelled to write and let you know this. I appreciated your thoughtful insight."

MERCURY TOPPER SEES LABEL RESURGENCE

(Continued from page 34)

performance by a female (Kathy Mattea's "Love At The Five & Dime"); best country performance by a duo or group with vocals (the Everly Brothers' "Born Yesterday" album and Carl Perkins, Jerry Lee Lewis, Roy Orbison, and Johnny Cash's "Class Of '55" album); best polka recording (Frank Yankovic's "America's Favorites"); and best spoken-word or nonmusical recording ("Interviews From The Class Of '55—Recording Sessions"). Although "The Class Of '55" was originally issued on America Records, it was subsequently distributed by PolyGram.

Cleveland International Records to sign a three-year contract for the present post at the urging of PolyGram president Dick Asher, with whom he had worked at Columbia. "You've got to be stubborn and stick to what you believe in," Popovich says. "The most creative record people—from John Hammond to Goddard Lieberson to Clive Davis to Dick Asher—have been people who had a lot of heart and who understood the creative community. They also had a great business sense about them. And they didn't inherit rosters that were already successful."

Popovich says he abandoned his

FOR WEEK ENDING FEBRUARY 14, 1987

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	NEW		1	GEORGE STRAIT MCA 5913 (CD) 1 week at No. One	OCEAN FRONT PROPERTY
2	1	1	17	REBA MCENTIRE MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
3	2	2	17	ALABAMA RCA 5649-1-R	THE TOUCH
4	3	3	34	RANDY TRAVIS WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
5	5	7	17	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
6	6	6	44	DWIGHT YOAKAM REPRIS 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
7	8	10	15	GEORGE JONES EPIC 40413	WINE COLORED ROSES
8	10	8	17	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
9	9	9	41	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
10	11	12	65	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
11	4	5	36	GEORGE STRAIT MCA 5750 (8.98) (CD)	#7
12	13	16	10	RESTLESS HEART RCA 5648	WHEELS
13	7	4	16	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
14	14	14	17	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
15	18	21	12	THE O'KANES COLUMBIA BL 4059	THE O'KANES
16	16	15	34	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
17	15	13	15	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
18	12	11	30	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
19	19	20	14	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
20	22	24	19	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
21	NEW		1	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS.	HANK "LIVE"
22	17	18	10	KENNY ROGERS RCA 5633	THEY DON'T MAKE THEM LIKE THEY USED TO
23	28	30	26	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
24	25	27	13	KATHY MATTEA MERCURY 830 405-1/POLYGRAM	WALK THE WAY THE WIND BLOWS
25	23	22	15	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
26	20	17	51	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
27	21	19	21	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
28	29	25	50	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
29	26	28	18	MICHAEL JOHNSON RCA AEL1-9501	WINGS
30	32	40	10	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
31	24	23	29	EXILE EPIC FE 40401	GREATEST HITS
32	36	49	4	EDDY RAVEN RCA 5728-1-R	RIGHT HAND MAN
33	33	45	38	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
34	34	34	16	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
35	27	26	24	LEE GREENWOOD MCA 5770 (CD)	LOVE WILL FIND ITS WAY TO YOU
36	30	29	17	THE BELLAMY BROTHERS MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
37	31	31	23	RAY STEVENS MCA 5789 (CD)	SURELY YOU JOUST
38	38	38	36	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	35	37	99	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
40	51	32	21	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
41	41	35	29	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
42	37	36	45	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
43	54	46	46	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
44	44	48	49	JOHN CONLEE COLUMBIA FC-40257	HARMONY
45	43	43	24	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
46	39	41	15	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
47	52	57	14	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
48	48	51	31	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
49	47	47	36	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
50	46	42	68	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
51	42	39	23	JOHN SCHNEIDER MCA 5795 (CD)	TAKE THE LONG WAY HOME
52	53	50	282	WILLIE NELSON COLUMBIA KC 237542 (CD)	GREATEST HITS
53	40	44	117	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
54	55	58	3	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL	SKO
55	56	60	458	WILLIE NELSON COLUMBIA FC 35305 (CD)	STARDUST
56	45	33	15	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
57	58	65	24	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
58	49	56	31	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
59	50	53	45	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
60	61	63	16	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
61	59	62	3	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
62	67	67	8	PATSY CLINE MCA 12 (8.98)	GREATEST HITS
63	63	75	14	LACY J. DALTON COLUMBIA 40393	HIGHWAY DINER
64	65	59	37	PATSY CLINE SOUNDTRACK-SWEET DREAMS, THE LIFE AND TIMES OF PATSY CLINE MCA 6149 (CD)	
65	62	52	118	HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS.	GREATEST HITS, VOLUME I
66	57	54	63	HANK WILLIAMS, JR. WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
67	60	55	35	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
68	69	64	46	JUDY RODMAN MTM 71050 (8.98)	JUDY
69	66	61	68	GEORGE STRAIT MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
70	71	71	22	KENNY ROGERS LIBERTY 5112/CAPITOL	TWENTY GREATEST HITS
71	72	—	2	PATSY CLINE MCA 4038	THE PATSY CLINE STORY
72	73	73	41	EDDIE RABBITT RCA AHL1-7041 (8.98) (CD)	RABBITT TRAX
73	68	72	28	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
74	64	74	91	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
75	74	69	104	ALABAMA RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK

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



Big Appearance. Sam Goody's Rockefeller Center store in New York City hosts an autograph session for Mercury act Big Country, shown here with a small army of PolyGram staffers. Front row, from left: John Boulos, Northeast regional promotion manager; Jack Iacchei, New York branch manager; Judy Furmanek, marketing coordinator; Jeff Brody, vice president of national accounts; and Wayne Chernin, merchandising sales specialist. Back row, from left: Pat Rascona, New York local promotion manager; band members Tony Butler, Stuart Adamson, Bruce Watson, and Mark Brzezicki; sales rep Frank Zaccaro; and Barry Fisch, New York singles specialist. (Photo: Gary Gershoff)

Identicode Sets Antipiracy Program But Industry Remains Skeptical

GEOFF MAYFIELD

NEW YORK Will record labels spend an extra nickel for every LP, cassette, and compact disk they market to combat piracy?

Los Angeles firm Identicode Systems is banking on such a commitment as it attempts to get an ambitious antipiracy system off the ground, but early industry reaction shows the company has an uphill climb.

Howard Prager, Identicode president, says the system was developed after consultation with the Recording Industry Assn. of America (RIAA) and the FBI. Prager's plan would place a ma-

chine-readable symbol—similar to a UPC bar code—on every piece of product.

But, in addition to the unit's label number, catalog number, and configuration code, each Identicode symbol would have its own unique, nonsuccessive number differentiating each piece of a given title. Prager says participating retailers could scan the symbol with the same equipment used to read the UPC.

Prager's system calls for a nationwide bureau of investigators who would seek illicit product in record stores, flea markets, and other venues. The size of the bureau depends on the extent of label participation in the system.

Identicode would also solicit consumer action against piracy: A toll-free phone number on the sticker allows customers to verify the legitimacy of the records, tapes, and disks they purchase.

"We don't anticipate that more than 10% [of the consumers] will call in, but even if only 1% call in, that will be enough of a whistle blown to put pressure on those involved in producing pirate product," says Prager.

For an optional charge of 25 cents per piece, Prager offers record labels a direct-mail list compiled from consumers who re-

spond.

Identicode is also offering a package to retailers. For a refundable \$500 deposit and a \$300 monthly charge, Prager will provide dealers with equipment that would facilitate inventory management, a function now served by the UPC. He claims Identicode technology could be used to track pilferage, including internal theft. The service, he says, would give the dealer the "ability to have investigators on premises to ascertain who the culprits might be."

Before he can have a meaningful service to offer dealers, however, Prager must first enlist overall participation from distributors. Thus far, label reaction appears to be far from enthusiastic.

Paul Smith, senior vice president and general manager of marketing and sales for CBS, says his company has "absolutely no interest" in Identicode's plan.

"Our problem isn't counterfeiting. It's bootlegging and home taping and that kind of thing," says Smith. He adds that it has been several years since CBS experienced any significant problems with pirate product showing up in a music chain's pipeline.

Patricia Heimers, spokesperson for the RIAA, says the organiza-

(Continued on page 42)

Wax Trax Melts Competition With Its Underground Selection It's A Rocky Mountain Rock Mecca

BY PETER M. JONES

DENVER After more than a decade, Wax Trax here remains the Rocky Mountain mecca for obscure underground music, rare albums, and the latest in 12-inch singles.

A testimony to the store's reputation for hard-to-find music is the fact that Wax Trax has attracted many notable record buyers to its three-shop cluster over the years. According to Duane Davis, co-owner and manager, Ric Ocacek of the Cars makes frequent visits to Wax Trax.

"The last time he came in, he said we had a better selection of Boston hardcore than they have in Boston," Davis says.

During a tour stop in Denver last summer, Bob Dylan dropped in to sign autographs, chat, and buy several hundred dollars worth of used blues and r&b albums.

Wax Trax, located in the centrally located Capitol Hill section, remains one of the more popular record dealers, but major retailers have consistently given the store a run for its money. With many record chains adding metropolitan Denver locations in the last decade, it has been increasingly tempting for some suburban music fans to just stay close to home.

"It's still awfully convenient to drive down to Sound Warehouse or any of the malls and have a parking place and not have to be harassed for spare change or by people selling drugs—or selling almost anything," says Davis.

Wax Trax is housed in its original small and humble home on Denver's 13th Avenue on northern Capitol Hill, the city's "alternative" community. The store is down the street from the now-defunct Mercury Cafe, a once lively nightclub known for showcasing new wave rock and small-label bands. Allen Ginsberg would often read poetry and perform with his band at the "Merc."

Wax Trax is also two blocks from the heart of East Colfax, Denver's lengthy strip of pornography retailers, streetwalkers, and panhandlers. To counter that stigma, the store's promotions focus on its unique specializations found in its mix of 90% new and 10% used record inventory.

The firm endeavors to represent nearly every major musical style except classical, with compact disks making up 2%-3% of its inventory. According to Davis, most of the suburban record stores cannot match his selection.

"For a store to be considered competition, it has to have a certain inventory," says Davis. "Still, [some of the record chains] have several locations that attract the suburban kids."

Joe Beine, a Wax Trax manager, notes that other Denver dealers feature frequent discounts, and, "We do our best to match them." Most of the stores' ads run in Westword, a weekly feature-oriented newspaper. Says Beine, "It reached a point where 'word of mouth' took over, and that's

primarily what we depend upon now."

The extent of the Wax Trax inventory attracts both esoteric music fans and mainstream record collectors. "On the new releases, we actively go out to find every variation that there is—singles with different B sides, picture sleeves, 12-inch singles—all the little wrinkles that make collecting fun," says Davis.

Davis, who with his partner Dave Stidman bought the 1,100-square-foot Wax Trax in 1978, began with a personal crusade for alternative new music. "If someone came in and asked for the new Fleetwood Mac, we'd laugh and say, 'Go shop somewhere else.' We were very arrogant" (Continued on page 42)

Secret Identitee's Promos Are Making It Well Known

BY EARL PAIGE

LOS ANGELES A miniature hourglass, a collection of army boots, a note in a bottle—can such items as these successfully sell records?

Yes, says Marc Sirkin, president of Secret Identitee Merchandising of Los Angeles. The firm, with three sites in L.A. and a full-time liaison staffer in New York, creates promotional items for a growing clientele roster that includes recording artists and record and film companies.

Organized in 1985—when Sirkin teamed up with R.A. Clark, eldest son of Dick Clark—the company has recently been taken by surprise by the intense reaction to its merchandising efforts. Secret Identitee, which grossed \$600,000 in 1986, claims it will do \$1.5 million this year.

Among the promotional items the company has created are football jerseys for Queen, chocolate kisses for Prince, foam rocks for Bob Seger, medicine bottles for Poison, crystal balls for David Bowie's "Labyrinth," specialty watches for Three O'Clock, and T-shirts for artists as diverse as Herb Alpert, Dionne Warwick, and W.A.S.P.

A large portion of the firm's work involves the creation of novelty items to stir interest in new or developing bands.

For PolyGram's act Eight Seconds, a miniature hourglass was constructed by a Far East manufacturer. To plug Crowded House for Capitol, 1,500 surplus army boots, which Sirkin's staff laboriously laced up, were uncovered at a wholesale house. PolyGram act Zerra One wanted a note-in-the-bottle gimmick, which sent Secret Identitee staffers searching for bottle manufacturers and paper experts who could approximate the papyrus feel of a sea-soaked, rolled-up note.

Those three examples represent the range of symbiotic and creative marketing possibilities, says Sirkin. The idea for Eight Seconds—a timepiece with sand that ran out in eight seconds—came from the group's name. With Crowded House, the hook was more generic: A note attached to the boot read, "Now that we have our foot in the door, let us present . . ." The note in a bottle plugs the cut "Rescue Me" from Zerra One's "The Domino Effect."

(Continued on page 41)

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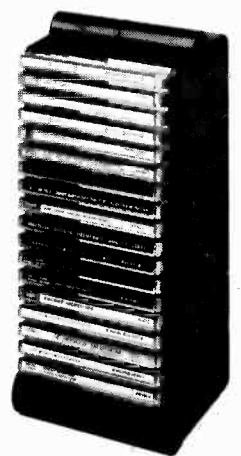
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FOR WEEK ENDING FEBRUARY 14, 1987

Billboard. TOP COMPACT DISKS

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POP™					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
1	2	2	16	BON JOVI MERCURY 830264-2/POLYGRAM ★ ★ NO. 1 ★ ★ 1 week at No. One	SLIPPERY WHEN WET	
2	1	1	20	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS	
3	3	3	22	PAUL SIMON WARNER BROS. 2-25447	GRACELAND	
4	4	4	31	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH	
5	5	6	15	BOSTON MCA MCAD 6188	THIRD STAGE	
6	7	8	33	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO	
7	6	9	27	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE	
8	8	5	12	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA C3K 40558		
9	9	7	13	THE POLICE EVERY BREATH YOU TAKE/THE SINGLES COLLECTION A&M CD 3902		
10	10	10	19	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!	
11	22	24	13	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT	
12	11	14	22	ANITA BAKER ELEKTRA 2-60444	RAPTURE	
13	13	16	23	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE	
14	15	11	15	BOSTON EPIC EK 34188	BOSTON	
15	19	17	90	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON	
16	28	28	3	ERIC CLAPTON WARNER BROS. 2-25476	AUGUST	
17	14	12	26	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE	
18	12	13	21	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING	
19	16	21	10	THE PRETENDERS SIRE 2-25488/WARNER BROS.	GET CLOSE	
20	20	—	38	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE	
21	17	19	86	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS	
22	25	22	8	CINDERELLA MERCURY 830076-2/POLYGRAM	NIGHT SONGS	
23	26	18	4	BILLY IDOL CHRYSALIS VK-41514	WHIPLASH SMILE	
24	RE-ENTRY			WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON	
25	18	15	5	LED ZEPPELIN ATLANTIC 2-19127	LED ZEPPELIN II	
26	NEW ▶		1	THE ALAN PARSONS PROJECT ARISTA ARCD 8448	GAUDI	
27	NEW ▶		1	DEEP PURPLE MERCURY 831 318-2/POLYGRAM	THE HOUSE OF BLUE LIGHT	
28	30	23	37	STEELY DAN MCA MCAD 5570	DECADE	
29	29	—	2	LED ZEPPELIN ATLANTIC 2-19128	LED ZEPPELIN III	
30	RE-ENTRY			THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND	

CLASSICAL™					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	1	14	HOROWITZ IN MOSCOW DG 419-499 ★ ★ NO. 1 ★ ★	11 weeks at No. One VLADIMIR HOROWITZ	
2	2	2	47	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ	
3	3	4	25	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER	
4	4	3	28	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)	
5	5	5	15	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS	
6	6	6	54	BACHBUSTERS TELARC 80123	DON DORSEY	
7	8	9	23	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ	
8	7	7	35	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS	
9	9	8	14	FILMTRAX PRO ARTE CDD-280	LYN LARSEN	
10	10	10	9	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)	
11	11	13	13	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE	
12	12	11	90	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER	
13	13	12	20	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA	
14	14	15	90	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)	
15	17	19	79	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)		
16	15	14	55	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)	
17	16	16	90	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)	
18	25	—	2	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)	
19	19	20	45	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)	
20	20	21	90	STAR TRACKS TELARC B0094	CINCINNATI POPS (KUNZEL)	
21	18	18	21	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)	
22	RE-ENTRY			DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA	
23	23	26	70	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)	
24	24	24	34	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS	
25	22	22	5	VERDI: OTELLO ANGEL CDCB-47450	PLACIDO DOMINGO	
26	30	30	22	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS	
27	NEW ▶		1	CHOPIN: NOCTURNES RCA 5613-RC	ARTHUR RUBINSTEIN	
28	27	27	4	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)	
29	26	23	43	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)	
30	28	28	32	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING		

Dallas CD-Only Store Thrives

BY CHARLENE ORR

DALLAS Ted Vinson gambled when he launched Compact Disc Center of Dallas in June.

"Dallas isn't really behind; the market just had to become aware," says Vinson. But by the volume he does, it appears he made the right choice, with the store turning 1,000-1,100 compact disks per week with tallies of 1,500 during the holiday season.

"We let New York and the East Coast and West Coast set trends. If they look good, then we follow," says Vinson.

But what made his gamble even greater was the fact that he was unaware that CD only stores had already become a successful reality in other markets: "When we opened, we really thought we were the first. We actually felt like pioneers. We came to find out we're not that original."

Compact Disc Center of Dallas' brisk sales allow the store to offer special programs and services not found at the larger, full-stock chain competitors. For instance, the store offers its customers a Disc-count Program. Based on the old record store punch-card method, a CD buyer who brings in 12 cash-register tapes will receive one free CD of his or her

'We let the East and West coasts set the trends'

choice—provided it isn't priced at more than \$15.99.

After the purchase of 30 CDs, the customer will receive a VIP discount card that entitles the holder to a 10% lifetime discount on all new CDs. However, this card cancels the store's offer to "buy 12, get one free."

"We get two responses from customers when we ask them if they have heard about the Disc-count Program. One is 'You betcha, I'm saving my receipts already' or 'No, tell me about it.' I remember when I was younger, I'd go to the record store

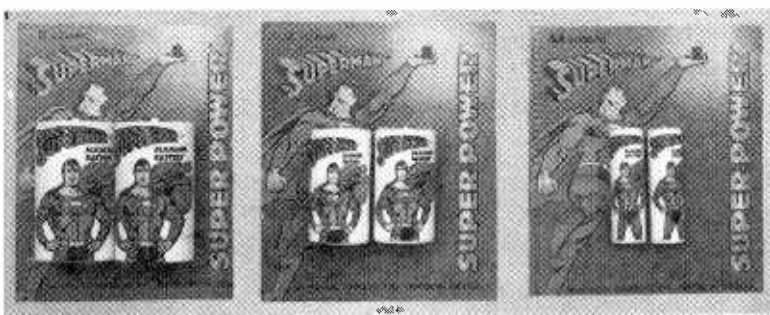
that had a similar program just to save up for that free album even though other record stores were closer," says Vinson.

The store also offers a "CD of the week"—a title offered at a sale price. "We used to advertise pretty heavily on a rock station here. We then offered the station's CD of the week, which brought in a lot of business. When we slacked off some of the radio time, the station stopped the program. We kept getting phone call after phone call asking us what the CD of the week was. We decided to con-

tinue the program based only on response," Vinson says.

The staff members of Compact Disc Center are carefully selected for their outgoing personalities and knowledge of music. "When we hire someone, they have to be very friendly, easy to talk to, and be able to discuss the product we're selling. None of us are afraid to discuss the quality or style of any CD. Because we're small, customers can deal directly with someone who can help them decide what they want," Vinson says.

(Continued on next page)



If parents will shell out cash to buy their kids superhero underwear, why not Superman batteries? Manufacturer TNR Technologies stops short of promising that these power sources are "more powerful than a locomotive," but does claim the line offers 30% more capacity than conventional batteries.

Audio Plus

BY EDWARD MORRIS

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

MAGNAVOX (615-521-4499) has introduced the CDB465 compact disk player to its audio line. The player incorporates a favorite track selection (FTS) feature and carries a suggested retail price of \$260. Exclusive to Magnavox, the FTS stores each CD's ID code and favorite programmed tracks in a nonvolatile memory—which saves the program even if the unit is unplugged. The user can recall the programmed tracks by pressing the FTS button prior to play rather than manually reprogramming. The FTS can store up to 785 selected tracks.

The CDB465 also has three-speed search forward and reverse, next track/previous track skip, normal random access programming, and anti-jamming front-tray loading.

Faster than a speeding new release comes the Superman Super-Power alkaline battery collection from **TNR Technologies** (516-242-

4800). The manufacturer says these batteries have 30% more capacity than other batteries under normal use and are available in these configurations: AA four-pack; AA two-pack; C two-pack; D two-pack; AAA four-pack; and AAA two-pack. The batteries will be sold through drug stores, mass merchandisers, and toy and electronics outlets.

Also from TNR: the Endless Energy line of nickel cadmium rechargeable batteries with charger. The system carries a "no strings forever guarantee." The Deluxe Value Kit, which is set to retail for \$49.95, comes with two C, two D, and four AA batteries and a master charger. Other charger-and-battery packages retail for as low as \$24.95. The charger alone, which is also compatible with General Electric, Eveready, and Panasonic batteries, sells for \$17.99.

New from **Recoton** (718-392-6442) is a compact disk cassette adapter (the CD 20) that plugs a portable CD player into a car cassette unit. It requires no wiring nor permanent installation and operates on all front-loading or side-loading cassette decks. It is compatible with both in-dash and under-dash players. Suggested price: \$24.95.

SECRET IDENTITEE

(Continued from page 39)

Often, a merchandising novelty exemplifies a personality trait of an act. David Lee Roth's "Eat 'Em And Smile" ended up with a utility item, a dinner plate. Smiling out from behind is a four-color image of Roth, "just the kind of humor fans can appreciate," says Sirkin, who adds that discovering a way to apply the background was tricky. "We couldn't put it on the upper side because of the lead in paint."

Can stores expect to sell Roth dinner plates? Many such items are marketable, Sirkin says, pointing to an I.R.S. coupon listing the availability of not just T-shirts and posters, but tour passes, key chains, and numerous other items.

When merchandising novelties can be given extended life, says Sirkin, Secret Identitee is happy because of the often painstaking search for items. To promote Power Station's "Some Like It Hot," the company "contacted 26 different manufacturers of hot sauce in Louisiana. The problem was finding one that would deal with just 2,500 bottles under deadline pressure. They usually do

60,000 an hour," says Sirkin, adding that the project involved reducing the LP cover art for use as a bottle label.

Strictly utilitarian objects are often conceived—for example, a diary for Bananarama's "True Confessions" and a bolo tie to plug product by former Stray Cat Brian Setzer.

"We don't blow our horn," says Sirkin. "We are very selective about clients."

Sirkin and Clark were staffers on the syndicated "Puttin' On The Hits" TV show, during which time they were busy in home video and films as well. For a Raw Deal promotion, Secret Identitee offered video stores a \$40 satin jacket for each purchase of five pieces. "We worked three months on finding a source for 15,000 jackets and finally beat everyone's price doing it ourselves," says Sirkin.

Home video items send the firm far afield, too. For "Psycho III," Secret Identitee came up with a bar of soap. "Only it's not your average soap," says Sirkin. "The logo is printed on one side, and it doesn't wear down on that side when you use the soap so that the logo remains perfect."

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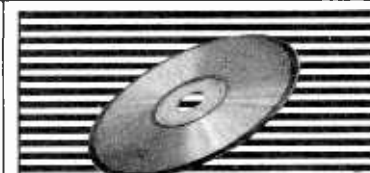
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Chicago Blitz. RCA act J.M. Silk, which recently released a 12-inch, "Let The Music Take Control," took control of the Windy City when it greeted area retailers at the Powerhouse Club. Pictured in front, from left, are Fran Willoughby, Free Read; Steve Santoya, Starlite Productions; Juan Tovar, JR's Music Shops; and Silk's Roy Bryant. In back, from left: Ray Barney, Barney's Records; Andre Nolman, Rose Records; and J.M. Silk's Steve Hurley, Samson "Butch" Moore, and Keith Nunnally.

WAX TRAX A ROCKY MOUNTAIN ROCK MECCA

(Continued from page 39)

at the time."

After several years, a branch oldies/used record store called Another Wax Trax opened two doors down. A second annex, Across The Trax, a 500-square-foot store specializing in memorabilia, T-shirts, and video rentals, soon followed. The latter store was originally opened across the street from the other two outlets. Davis cites Jean-Luc Godard's "Breathless" and Joel M. Reed's "Blood Sucking Freaks" as typical of the Across The Trax video library.

In addition to purchasing the Wax Trax site, Davis and Stidman had to buy use of the Wax Trax name. The original owners subsequently opened a new Wax Trax store in Chicago and started the Wax Trax record label. The two retail operations remain independent of each other.

Davis admits that the market for the Denver Wax Trax was originally quite small. "There weren't a lot of people in the neighborhood who were into [underground music]," he says. "We did a lot to create the audience."

"We sell a lot of music that KBCO [a Boulder/Denver album rock FM station] won't touch," says Beine. "There's not a good college station in the area."

According to Davis and Beine, Wax Trax often sells records before the artists receive either commercial success or critical acclaim. "I couldn't even hazard a guess how many copies of 'Tainted Love' by Soft Cell we sold on 12-inch imports before it was ever released in America," says Davis.

The birth of the oldies/used record store came almost by accident—the shop ran out of room. "About eight years ago, we filled up the corner store with all the things we wanted to do," says Davis. When the needlecraft store down the street closed down after a robbery attempt, Wax Trax owners seized the opportunity

to expand with a store dedicated to "quality older music."

The creation of the 1,100-square-foot Another Wax Trax helped alleviate some of the original store's "conceptual" problems. But because of space problems in both stores, Davis says, the distinctions are still not clear cut. "We were having an identity crisis with the emphasis on new

wave," says Davis. "We have a huge soundtrack section, but we don't have any room for it at the oldies store, so it's still at the corner store."

"People are in looking for 'Man Of La Mancha' and hearing Black Flag," Davis says. "We don't mind expanding their horizons, but we don't want to oppress them with it."

DALLAS CD-ONLY STORE THRIVES

(Continued from preceding page)

"I've been to larger stores and you get some kid that's only been working there a week. You say, 'Hey, tell me about the David Sanborn.' This kid doesn't even know who Sanborn is. We've got one guy who's a walking encyclopedia of song titles and labels. Plus, he listens to it all. We think that's important and that makes us unique."

The store is centrally located at one of the best-located spots in Dallas. It occupies the corner spot of an easy-access strip mall off one of Dallas' busiest highways. Vinson estimates that 150,000 people see his store every day while making their way north and south. He adds, "Plus, our sign is 10 feet below a billboard that costs more to rent than the space we're located."

Vinson's pricing is comparable to the locally based Sound Warehouse chain, his closest competition in terms of CD selection. CDs cost an average of \$14.99 at both dealers, probably the best everyday price in Dallas. A common price in this market is \$15.99, with sale prices going as low as \$12.99 and some stores charging as much as \$16.99.

"Pricing is important. CD buyers, we've found, don't buy one at a time. They buy two, four, or six. So when you're talking about saving a dollar per CD, pricing becomes a big factor.

What we wanted to do was to match heads up with the larger music stores but offer a wider selection. That's what we've done," Vinson says. The store handles 5,000 titles of the estimated 15,000 titles available on CD. Since rock rules sales in Dallas, the store keeps a well-stocked section of that genre, with jazz and classical next in line.

Vinson also takes special orders and carries limited editions of such performers as Elvis Presley, Tommy Dorsey, and Glenn Miller, with each at an average price of \$100. These collections aren't usually carried as stock items at the competition.

Vinson says Compact Disc Center is ready to expand and is selling franchises; he claims two have been sold so far.

Vinson says, "We're trying to make it easier for our customers to get the service we feel is important at the prices comparable to other stores—all at a location convenient to them. Our biggest problem is, with this store being the hit it is, we can't find another location to suit us. But we're having fun looking."

IDENTICODE

(Continued from page 39)

tion finds the bulk of pirated product is traded at flea markets and swap meets rather than in the traditional marketplace.

John Burns, senior vice president of sales for MCA Distribution, says, "Anything that can help is good," but calls Identicode's cost prohibitive. Further, he doubts whether the plan would be truly effective. Like Heimers, Burns says the bulk of pirated music product shows up at flea markets, and he doubts whether consumers who buy illicit product will be dissuaded by Identicode.

Prager pledges that 2 cents from Identicode's 5-cents-per-piece charge would go toward advertising its campaign to home entertainment stores, law enforcement officials, and the public. But Burns asks, "Do people really care?"

"They've got a lot of these anti-piracy systems for watches and blue jeans and so forth, but I'm not sure how effective they can be," says Burns.

"People don't give a damn. If they see a cassette, a sweatshirt, or a watch selling for a price far below market value, they have to know it's not a legitimate product."

FOR SALE

127,000 UNITS OF RECORDS & TAPES, ALBUMS, CASSETTES, 45'S, 8-TRACKS, ETC.

POPULAR, WELL-KNOWN ARTISTS

Adult Comedy—Gospel—Blues—Children's Records Sets
("Laff"/"Good Beginnings"/"Blues Spectrum"/
"Parliament"/"Archives"/"ALA", etc. Lables)

David Blonder, Assignee for Benefit of Creditors of ALA ENTERPRISES, INC., formerly located on Jefferson Boulevard, Los Angeles, will offer for sale, AS A WHOLE, the merchandise inventory of ALA ENTERPRISES, INC., at open, public bidding.

ALA ENTERPRISES, INC. estimated selling price: \$340,000

SALE: FRIDAY, FEBRUARY 20, 1987—2:00 P.M.

733 SOUTH FLOWER STREET, LOS ANGELES, CA

Inspection by prospective purchasers:

Feb. 19, 1987—9AM to 4PM

Feb 20, 1987—9AM to 2PM (time of sale)

733 South Flower Street, Los Angeles, CA

For further information call:

David Blonder, Attorney at Law, (213) 622-1364.



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	INTERNATIONAL MANUFACTURING & PACKAGING DIRECTORY	COUNTRY MUSIC SOURCEBOOK	INTERNATIONAL TALENT & TOURING DIRECTORY	INTERNATIONAL BUYER'S GUIDE	INT'L RECORDING EQUIPMENT & STUDIO DIRECTORY '88
PUBLICATION DATE	June	July	September	November	February '88
AD CLOSINGS • Special Listings	4/8	5/15	7/22	8/21	11/23
• Display Reservations	4/8	5/15	7/22	8/21	12/9
Materials Due	4/17	5/22	7/31	9/4	12/18

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New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲=Simultaneous release on CD.

POP/ROCK

- THE BIG DISH**
Swimmer
LP Warner Bros. 1-25519/WEA/\$8.98
CA 4-25519/\$8.98
- THE DICKIES**
We Aren't The World
CA Rior A140/\$9.98
- FERRANTE & TEICHER**
American Fantasy
LP Bainbridge BT 6266/\$8.98
CA BTC 6266/\$8.98
- CHRIS ISAAK**
Chris Isaak
LP Warner Bros. 1-25536/WEA/\$8.98
CA 4-25536/\$8.98
- JOHNNY J & THE HITMEN**
Nuclear Hayride
LP Great Southern GS-11018/\$8.98
- LITTLE AMERICA**
LP Geffen GHS 24113/WEA/\$8.98
CA MSG 24113/\$8.98
- MANTOVANI ORCHESTRA**
Incomparable
LP Bainbridge BT 6269/\$8.98
CA BTC 6269/\$8.98
- HUGE MASEKELA**
Tomorrow
LP Warner Bros. 1-25566/WEA/\$8.98
CA 4-25566/\$8.98
- MUTE BEAT**
CA Rior A143/\$8.98
- PETER NERO**
The Sounds Of Love
LP Bainbridge BT 6268/\$8.98
CA BTC 6268/\$8.98
- ▲ **MARK O'CONNOR**
Stone From Which The Arch Was Made
LP Warner Bros. 1-25539/WEA/\$9.98
CA 4-25539/\$9.98
CD 2-25539/\$15.98
- RIGHT AS RAIN**
Right As Rain
EP Safety Net SAVE 11/\$5.98
- SKATALITES**
Stretching Out
CA Rior A141/\$9.98
- FRANK TOVEY**
The Fad Gadget Singles
LP Sire 1-25549/WEA/\$8.98
CA 4-25549/\$8.98
- UK SUBS**
Left For Dead—Alive In Holland '86
CA Rior A142/\$9.98

CAJUN

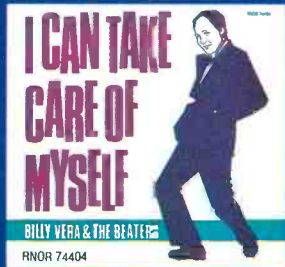
- JUSTIN WILSON**
Let The Good Times Roll
LP Great Southern GS-11016/\$8.98
CA GS-11016/\$8.98
- JUSTIN WILSON**
C'est Si Bon
LP Great Southern GS-11017/\$8.98
CA GS-11017/\$8.98

COMPACT DISK

- T-BONE BURNETT**
Truth Decay
CD Allegiance TAKCD 7080/\$14.98
- ALICE COOPER**
Billion Dollar Babies
CD Warner Bros. 2-2685/WEA/\$15.98
- DEPECHE MODE**
People Are People
CD Sire 2-25124/WEA/\$15.98
- DAVID SANBORN**
A Change Of Heart
CD Warner Bros. 2-25479/WEA/\$15.98
- TALKING HEADS**
Talking Heads '77
CD Sire 2-6036/WEA/\$15.98
- PATRICK WILLIAMS**
Dreams And Themes
CD Allegiance AVCD 443/\$14.98
- NEIL YOUNG**
Tonight's The Night
CD Reprise 2-2221/WEA/\$15.98

BY REQUEST, THE DREAM CONTINUES...

We are pleased and proud to announce the release of **BILLY VERA**'s sensational follow-up to America's Number One crossover phenomenon "At This Moment." The love affair between Billy and his millions of new fans will heat up with this second offering of his soulful versatility—"I Can Take Care of Myself."



...BECAUSE OF YOU

"At This Moment" became the nation's most requested song of 1986. None of this would have been possible if it were not for the belief and effort shown by the nation's radio stations and retailers. Billy and his friends are very grateful to all of you.

Both "I Can Take Care of Myself" and "At This Moment" plus seven other memorable performances can be heard on Billy's chart topping "BY REQUEST" album.



Album RNL 70858 Cassette RNC 70858
Now on Compact Disc RNC 70858



BILLY VERA & THE BEATERS

ON RHINO LPs, TAPES, AND CDs



Co-hosts Les Cizek, left, and Avian Rogers deliver the weekly "Do-It-Yourself Show" on the USA cable network, which helps video producer Robert Roskind net sales for his line of how-to cassettes in more than 1,500 hardware and home improvement stores.

The Can-Do Approach To How-To Firm Markets Tapes In Hardware Stores

BY FRANK LOVECE

NEW YORK Robert Roskind's philosophy for marketing how-to videocassettes mirrors his company's name, Do-It-Yourself Video.

Roskind, whose Charlotte, N.C.-based firm produces and distributes a line of videocassettes on woodworking, home improvement, and bicycle repair, also co-produces the "Do It Yourself Show" on the USA Cable network. Seeing limited sales potential for his how-to titles in the conventional video marketplace, Roskind has blazed a new retail trail by offering his product to hardware stores and similar outlets.

While many producers cull video programming from their TV shows, Roskind does just the opposite: His half-hour cable shows are edited versions of his 30- to 45-minute tapes. "Our main business is video," says Roskind. "The TV show is just for exposure."

Roskind purchases a Saturday-morning slot from USA Cable. His show, which had previously run on several PBS affiliate stations, not only provides promotion for his video line but also allows him to generate revenues from commercials.

'The TV show is just for exposure'

Do-It-Yourself Video is an outgrowth of Roskind's Berkeley, Calif., school, the Owner Builder Center. Roskind, who graduated from the Univ. of North Carolina with a psychology degree, says he founded the school in 1978 after building his own A-frame house while still in college. "I wasn't raised being taught how to use tools," he says. "A lot of basic carpentry and home-maintenance skills aren't too difficult to pick up."

In 1983, Roskind left the center to start his own video company. Fourteen manufacturers of home-maintenance products, including Armstrong, 3M, Olympic Stain & Paints, Schlage Lock Co., and the California Redwood Assn., invested \$1.7 million in the initial venture. To defray production costs, Roskind hired Sunset Films and Television of Menlo Park, Calif., and the now-defunct Calvin David Media Inc. of Minneapolis, Minn. After the initial investment ran out, Roskind and his wife and co-producer, Julia Holiman Roskind, raised another \$870,000 from their family and from venture capitalists.

Roskind approached PBS with a pilot tape and had his show on the air by April 1984. While the shows provided valuable exposure for his videocassette products, Roskind says, "PBS, because each affiliate is semi-independent, could never air it" (Continued on page 46)

Audio Track Provides Running Critique MCA Bows New Laserdisk

BY CHRIS MCGOWAN

LOS ANGELES In what may be the creation of a new subgenre, MCA Home Video has combined a classic Western movie with an audio celebrity interview in its laserdisk release of "Winchester '73."

The disk, which bowed Jan. 20 and retails for \$29.98, utilizes one audio track for the soundtrack of the 1950 film, which stars James Stewart, Shelley Winters, and Rock Hudson. The other audio track carries a 90-minute running commentary on the movie by actor Stewart, recorded as he sat and viewed the film with veteran publicist Paul Lindenschmid.

"Jimmy is watching the movie with you and reminiscing about it," comments Michael Fitzgerald, vice president of technical operations for the MCA Home Entertainment Group. "He explains and makes comments all along the way."

In "Winchester '73," Stewart stars as a frontiersman who attempts to track down his father's murderer and the whereabouts of his one-of-a-kind rifle (the Winchester '73) as it passes through the hands of a crazed highwayman (Dan Duryea), an immoral gunrunner (John McIntire), a young Indian chief (Hudson), and Stewart's own murderous brother (Stephen McNally). Winters is the rifle's only rival for Stewart's affections. Anthony Mann directed the Universal Pictures film.

"He talks about making the film with the other actors, what they were like behind the scenes, and how certain shots were done," says Fitzgerald. With regard to one scene featuring remarkable marksmanship, Stewart explains how a sharpshooter was placed just off

camera to pull off the stunt.

"It's a great way to listen to grand old stories, some of which might otherwise never be heard," says Fitzgerald. "And it offers an extended interview with Stewart, which is rare in this day and age. When was the last time you heard a 90-minute interview with someone? We think it enhances the laserdisk as a collectible piece."

"Winchester '73" is part of MCA's Encore Edition laserdisk series, which features classic films enhanced in different ways. Other releases have added long-missing scenes, chapter stops, or still photographs, to such classics as "Frankenstein."

The Criterion Collection, a joint venture of Voyager Press and Janus Films, pioneered the use of the laserdisk's second audio track for running commentaries on famous films with its release in 1984 of "King Kong," which includes an overview by film historian Ron Haver. It has since released four other classics in the format, all featuring audio tracks with film historians or critics.

MCA, however, is the first company to have used the laserdisk's second track for a celebrity interview. "We think it's a great marketing tool, and if it's a success we will explore the possibility of doing it on videocassette. In that case, we'd have the normal soundtrack on the linear track and the interview on the hi-fi track. You would need a hi-fi VCR to play it," adds Fitzgerald.

MCA is also exploring further laserdisk releases in the format. Criterion will release "It's A Wonderful Life," "The Seventh Seal," "The Grand Illusion" and "The Graduate" with second-track commentaries in the late spring.

FOR WEEK ENDING FEBRUARY 14, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	11	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
2	2	11	EVERY BREATH YOU TAKE-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95
3	5	9	MOTLEY CRUE UNCENSORED	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
4	4	9	LIVE WITHOUT A NET ●	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
5	6	11	DAVID LEE ROTH ●	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98
6	15	3	BON JOVI	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	9.95
7	8	33	THE #1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
8	7	13	MY NAME IS BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95
9	3	9	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	C	29.95
10	14	21	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
11	13	3	HOROWITZ IN MOSCOW	MGM/UA Home Video 40105	Vladimir Horowitz	1986	C	39.95
12	18	63	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
13	9	9	THE MAKING OF DANCING ON THE CEILING	Karl Lorimar Home Video 394	Lionel Richie	1986	D	14.95
14	11	3	DOKKEN	Elektra/Asylum Records Elektra Entertainment 40102-3	Dokken	1986	SF	19.98
15	10	13	THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	19.98
16	12	17	WHAM! IN CHINA-FOREIGN SKIES	CBS Video Music Enterprises CBS-Fox Music Video 7142	Wham!	1986	C	19.98
17	16	15	THE COMPLEAT BEATLES ▲ ◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95
18	NEW ▶		LIVING INXS	Picture Music Intl. MGM/UA Home Video 301042	INXS	1985	C	29.95
19	NEW ▶		WHAM!-THE FINAL	CBS Video Music Enterprises CBS-Fox Music Video 3846	Wham!	1986	SF	19.98
20	20	25	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

TOP VIDEOCASSETTES SALES

...newsline...

CONSUMERS BOUGHT VCRs at the rate of 36,000 a day in 1986, according to year-end numbers compiled by the Electronic Industries Assn. Overall, nearly 13.2 million VCRs were purchased last year, bringing household penetration to approximately 40%. The figure represents an 11% increase over 1985. Camcorder sales increased a whopping 126% in 1986, to nearly 1.2 million units.

PRISM says there is still a viable \$79.95 B and C market, as evidenced by its 40,000-plus sales of "The Pyx," "Seven Deaths In The Cat's Eye," and "Junior." Crediting its "less is best" philosophy, the company reports that January was its best month ever.

WIN RECORDS AND VIDEO INC. is moving to larger quarters, a 40,000-square-foot building in Long Island City, N.Y. Another Win development: a monthlong promotional tie-in with Beefsteak Charlie's, which will be offering retailers \$500 worth of \$5 gift certificates, to be given out with each tape purchased at Win. Additionally, any retailers purchasing 150 or more tapes during that month, which begins Feb. 16, will automatically be entered into a drawing to win a dinner for two at the local Beefsteak Charlie's. Twenty-five winners will be chosen at random. And Win is bankrolling a national campus publication called Panache. Some 567,000 copies were distributed to 59 campuses during the last week of January.

KARL-LORIMAR'S stepped-up commitment to theatrical product is underscored by Blockbuster '87, a first-quarter campaign that presents "Manhunter," "The Boy Who Could Fly," "Nobody's Fool," "My Beautiful Laundrette," and "Blue Velvet" as a package. The company will provide accrued co-op dollars up front on all the \$79.95 titles, which distributors can use as they choose. A similar program is scheduled for every quarter. The company projects it will sell a combined total of 650,000 units on the five titles.

WHEELING AND DEALING: CBS/Fox acquires home video rights to all De Laurentis Entertainment Group productions and acquisitions in Australia and the Pacific, except for New Zealand. More than 60 films will be marketed by CBS/Fox in the wake of the deal. Among the initial titles are "Blue Velvet" and "Crimes Of The Heart." CBS/Fox has also pacted with Island Pictures for exclusive rights to seven films, which will bear the Island Pictures Video label. Two are currently in theatrical distribution, "Down By Law" and "She's Gotta Have It." In another deal, RCA/Columbia Pictures International has obtained exclusive foreign distribution of 15 1987-88 Orion releases. RCA/Columbia and Orion first pacted in 1985 for exclusive foreign licensing to 29 films.

THE DIRECT MARKET IS THE TARGET of a new arrangement between Karl-Lorimar Home Video and Johnson Associates of Ridgefield, Conn. Johnson will secure and manage relationships between third-party direct-response marketers and Karl-Lorimar.

AN INSPIRATIONAL PROMOTION is how CBS/Fox tags an April price campaign featuring such titles as "The Greatest Story Ever Told," "The Bible . . . In The Beginning," "Jesus Of Nazareth," "Moses," and "The Song Of Bernadette." Other CBS/Fox-related developments include a permanent price reduction on all 26 titles in the Faerie Tale Theatre series, to \$19.98 each, beginning March 27; a Key Video price reduction on select Bette Davis, James Cagney, and Humphrey Bogart classics; a colorized version of "Captain Blood," the Errol Flynn classic; and cross-promotion of Vincent Price's "The Fly" at \$59.98 with the 1986 Jeff Goldblum edition, which hits stores at \$89.98 March 26.

NFL FILMS is releasing two \$19.95 cassettes in the wake of the Super Bowl. One is devoted to the champion New York Giants and is called "Giants Among Men," while the other, a Denver Broncos tape, is titled "Mile High Champions." Coliseum Video has had a jump start with its "We're The N.Y. Giants" video.

FORUM HOME VIDEO is the name of former Vestron executive Michael Olivieri's new label venture, parented by Video Marketing Corp. of America. The first release is "How To Benefit From Tax Reform," which will be released by Karl-Lorimar in association with Forum. The \$29.95 cassette is hosted by presidential adviser and tax expert Dr. Arthur Laffer and Business Week editor William Wolman.

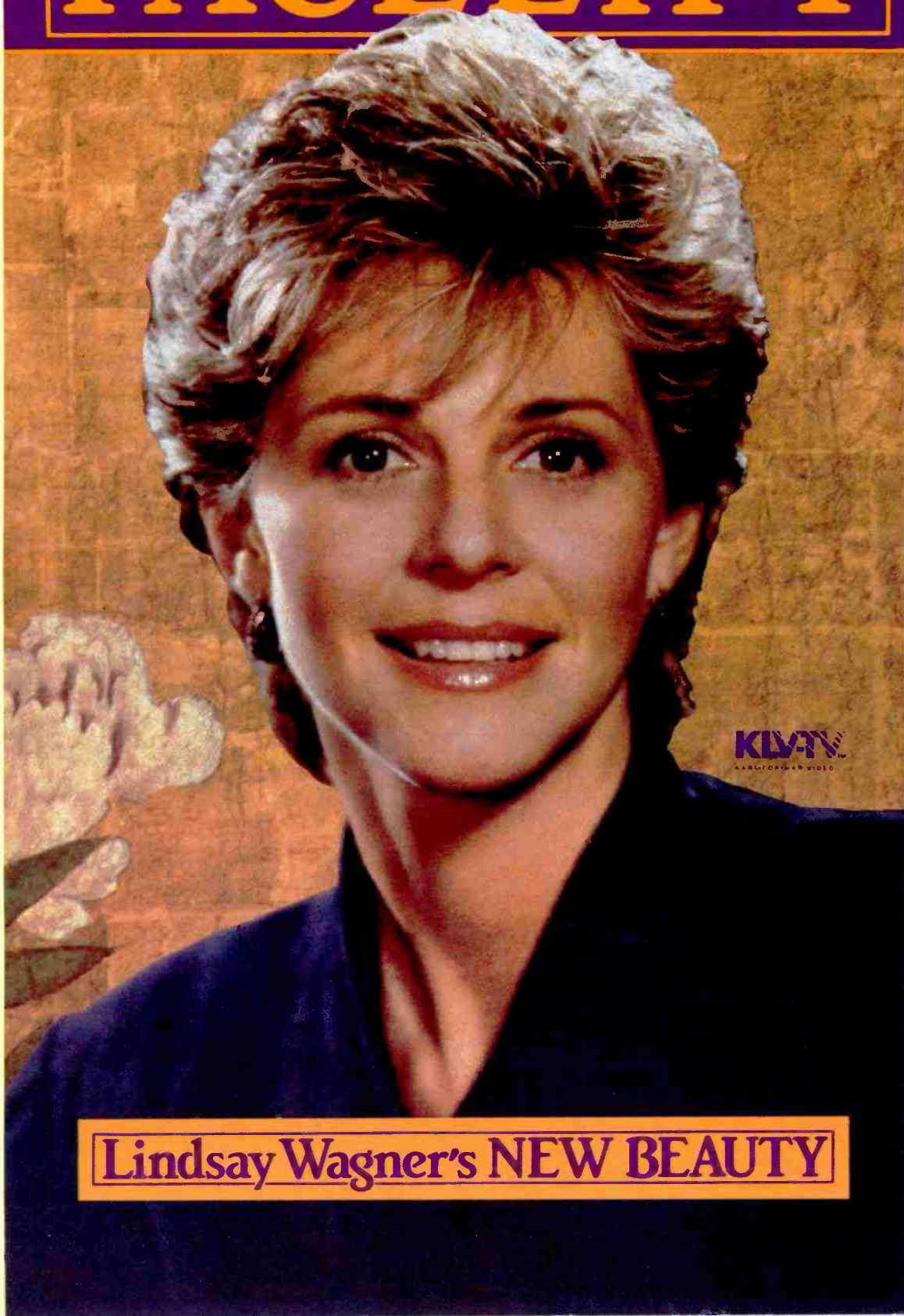
VIDEO LATINO is offering "Su Drecho A Immigrar" ("Your Right To Immigrate"), believed to be the first informational cassette ever produced that focuses on amnesty and immigration. The Los Angeles-based company plans worldwide distribution of the 60-minute title, which is presented in conversational Spanish. The company points out that the cassette is not meant to be a substitute for the services of an immigration attorney.

JIM McCULLAUGH

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	17	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
2	3	14	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
3	2	67	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
4	4	15	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
5	5	5	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
6	7	65	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
7	9	4	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney	1986	NR	19.95
8	12	9	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
9	6	134	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
10	8	81	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	10	98	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
12	11	65	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
13	23	2	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13	79.95
14	15	80	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
15	18	65	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
16	26	15	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
17	16	93	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
18	24	63	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
19	22	10	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
20	19	115	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
21	14	34	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
22	RE-ENTRY		ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
23	13	30	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
24	30	10	THE BEST OF DAN AYKROYD ▲	Broadway Video Warner Home Video 35012	Dan Aykroyd	1986	NR	24.98
25	NEW ▶		JANET JACKSON CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	NR	12.95
26	29	62	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
27	RE-ENTRY		NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
28	27	2	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R	79.95
29	RE-ENTRY		THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	29.95
30	36	6	THE POLICE: EVERY BREATH YOU TAKE-THE VIDEOS	A&M Records Inc. A&M Video 6-21022	The Police	1986	NR	19.95
31	37	15	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
32	25	78	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
33	17	2	HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG	79.95
34	28	11	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
35	21	19	PLAYBOY VIDEO CENTERFOLD #3 ◆	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
36	32	19	THE MUSIC MAN ◆	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
37	38	51	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
38	35	9	1986 METS A YEAR TO REMEMBER	New York Mets Sports Channel/Rainbow Home Video	New York Mets	1986	NR	19.95
39	31	32	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
40	20	57	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

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CAN-DO APPROACH

(Continued from page 44)

at a guaranteed time." Nonetheless, he adds, his company became profitable a year later.

Part of the reason may be that the do-it-yourself industry is, like the video industry, experiencing a boom. The trade magazine DIY Retailing lists the do-it-yourself segment of 1984's home-improvement industry sales as \$38 billion. Early estimates for 1986 project do-it-yourself sales as \$54 billion.

The upward curve comes, in part, because women are entering this consumer realm in record numbers. "We clearly recognize that 50% of our audience is women," says Roskind, which is one reason that his programs each have a male and female co-host with equal status—Avian Rogers, a licensed cabinet-maker and a teacher at the Owner Builder Center, and Les Cizek, an architect, teacher, and former host of the old PBS home-improvement series "Solstice."

Yet despite this ground swell, Roskind says that "video stores simply don't carry more than a handful of educational videos. Bookstores only offer a couple hundred of the couple thousand out there." He sees a segmenting of the market in how-to videos and says his own line of 24 titles is being sold primarily in 1,500-1,800 hardware and home-improvement stores. This segmenting marks a step opposite to the trend toward the mass-merchandising of video movies and other mainstream tapes.

Roskind, naturally, hopes this will change. "A couple of years ago, you couldn't find more than a handful of children's videos in a video store. Then children's video came of age. Stores have whole sections devoted to it.

"Video stores realized they could sell these things, not just rent them. That hasn't happened with educational video yet, but there's a good chance it will."

Do-It-Yourself Video's tapes retail for \$19.95 each; all but the bicycle repair series come bundled with a 24- to 32-page booklet. Retailer cost is \$12.95-\$14.20 each, depending on volume. The company offers point-of-purchase display material as well as co-op advertising and a stock-balancing program.

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Sony Sets Promos For Music, Children's Lines

BY JIM BESSMAN

NEW YORK Sony Video Software is targeting mass merchandisers in a first-quarter sales program involving 24 music videocassette titles and its entire children's video output.

The music video titles fall under a Midline II heading and add on to June's Midline I promotion, which reduced prices of 36 music videocassettes to \$9.95-\$19.95. Among the newly repriced titles are self-titled pieces from Bon Jovi, Phil Collins, and W.A.S.P. and David Bowie's "Jazzin' For Blue Jean." Other titles represent pop, rock, heavy metal, and jazz genres and, when added to the Midline I titles, make up nearly half of Sony's music videocassette catalog.

Under Sony's Video Fantasies banner, all children's product has been price-cut to \$9.95-\$29.95. This genre involves over 40 titles, including "Curious George," "Voltron," "The Hobbit," and "Black Beauty."

According to Paul Daly, Sony's national accounts manager, all price reductions in the two promotions are permanent and aimed at mass merchandisers or master accounts. Many of these merchants are now buying directly from Sony, he says.

"We're zeroing in on those mass merchants that want to see a quick

turn on their investment," says Daly. "We're supplying them with more than average margins, comprehensive print co-op ad programs, and special built-in return privileges."

To highlight promoted product in-store, Daly says that floor browser display dumps are available. The units hold 90 pieces of product mixed according to Sony's past sales patterns and bear header cards identifying the specific product promotion.

Daly says that he expects "major sell-through" of the newly reduced product.

"Our children's product has won various awards," he says. "The new prices of the Midline II music product make videocassettes comparable [in retail cost] to CDs, or at \$9.95, to albums and cassettes."

Daly says that Sony marketing surveys show that more and more people are buying and collecting music videocassettes, making Midline II especially timely.

"Kids are comparing the cost of music video with that of other forms of entertainment," he says. "Instead of going out to dinner and a movie, they'll have a video party on a weekend night where everyone will bring music videos and watch three hours of music video entertainment on their VCRs."

Games Combine Board, VCR Seeks 'Real' Game Atmosphere

LOS ANGELES By combining a game board similar in size to Monopoly and sports action footage on a television screen, VCR Enterprises claims it is revitalizing the video games business and adding yet another new wrinkle to home video.

Mississippi-based VCR Entertainment points to major licensing pacts from professional leagues for VCR Quarterback and the just-introduced VCR Basketball Game.

A major push for the football game was mounted on "Monday Night Football" on ABC in the fall. VCR says 400,000 units have been sold to date. Toys R Us has been promoting the football game at \$44, the list price for both the football and hoop games.

VCR and inventor Mark Walbridge say they want to provide as much "real" game atmosphere as possible. The football game includes a 19- by 29-inch board and four cards for selecting the type of play—kickoff, passing, running, or penalty. A two-hour videocassette contains 388 plays selected from National Football League footage.

Among some unusual spins in the VCR story is that the game board is not wired to the TV. In fact, the company is skeptical of what it calls "so-called next-generation video games using special equipment and electronic encoding to access specific parts of the videotape."

Inventor Walbridge says he sees

Milton-Bradley, Mattel, and Parker Bros. all capitalizing on the continuing popularity of board games and hopes the marriage with VCR technology augurs a new growth curve.

ITDA Seminar Set

NEW YORK "Technology And Marketing: Partnership For The '80s" is the theme of the International Tape/Disc Assn.'s 17th annual seminar, scheduled for March 11-14 at Hilton Head, S.C.

Jack K. Sauter, group vice president of RCA Corp., who will soon retire, is the keynote speaker.

Topics to be covered on the ITA program:

- High-speed duplication for videotape and digital audiotape.
- 8mm vs. 1/2-inch video.
- Analog audiotape—the hard place between CD and DAT.
- Blank tape and floppy disks—not-for-profit industries that were not designed that way.
- Whither Dolby in the digital age?
- The future of video vending machines.
- CD, CD-I, CD-V, and CD-ROM: What's Next?

FOR WEEK ENDING FEBRUARY 14, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.				Suggested List Price		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		Copyright Owner, Manufacturer, Catalog Number	Remarks
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	2	7	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	1	7	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
3	3	7	WARREN MILLER'S LEARN TO SKI BETTER	Karl Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
4	14	7	JAN STEPHENSON'S HOW TO GOLF	Karl Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
5	NEW▶		JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron 1022	Learn tennis secrets and tips from the world's two best players.	29.95
6	6	7	WARREN MILLER'S SKI COUNTRY	Karl Lorimar Home Video 097	Tour of 21 ski areas around the world includes ski footage.	59.95
7	8	7	HOW TO PLAY POOL STARRING MINNESOTA FATS	Karl Lorimar Home Video 018	The pool master reveals his secrets for shooting to win—every time.	19.95
8	7	7	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
9	16	5	SKI MAGAZINE'S LEARN TO SKI	Karl Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
10	17	7	GOLF THE MILLER WAY	Morris Video	Johnny Miller's tips and tricks for golfing success.	29.95
11	10	7	MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
12	13	7	JIMMY HOUSTON'S GUIDE TO BASS FISHIN'	United Entertainment, Inc.	How to find bass and locate them in unfamiliar waters.	29.95
13	NEW▶		BOWL TO WIN WITH EARL ANTHONY	Morris Video	PBA Champ Earl Anthony shows beginning bowlers how to score high.	24.95
14	NEW▶		BEN CRENSHAW: THE ART OF PUTTING	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95
15	12	3	COLEMAN'S GUIDE TO CAMPING	Twin Tower Video	Bruce Jenner hosts this complete guide to a perfect camping vacation.	19.95
16	5	3	WAYNE GRETZKY: HOCKEY MY WAY	Coliseum Video GZ001	The 'Great One' teaches the basic techniques and finer points of the game.	39.95
17	4	7	TACKLING FOOTBALL: A WOMAN'S GUIDE TO WATCHING THE GAME	MPI Home Video MPI1 344	Tom Dreesen presents a guide designed to turn any woman into a fan.	24.95
18	15	5	WAY OF THE WHITETAIL	3M/Sportsman's Video Leisure Time Video	Learn to locate deer by understanding what they eat, where they live, etc.	69.95
19	18	5	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95
20	19	7	BIGMOUTH	3M/Sportsman's Video Leisure Time Video	A fascinating and dramatic study of the bass' entire lifecycle.	79.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	7	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajon cooking.	19.95
2	2	7	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
3	11	7	JULIA CHILD: FISH AND EGGS	Random House Home Video	From simple pan-fried fish to custards and souffles.	29.95
4	10	3	JULIA CHILD: POULTRY	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95
5	7	3	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
6	15	7	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
7	NEW▶		JULIA CHILD: FIRST COURSES AND DESSERTS	Random House Home Video	From mousses and pates to crepes and tarts, as well as chocolate cakes.	29.95
8	3	7	LET'S TAP WITH BONNIE FRANKLIN	Karl Lorimar Home Video 065	Tap dancing for beginners as well as a workout for heart & legs.	39.95
9	4	7	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
10	13	7	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
11	NEW▶		JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
12	5	7	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
13	9	7	HUGH JOHNSON'S-HOW TO ENJOY WINE	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying	29.95
14	6	5	MAKING STAINED GLASS WINDOWS	Sonoma And Ashland Video Prod.	Tim Yockey shares his artistry in glass cutting, soldering, putting, etc.	59.95
15	12	5	CASINO GAMBLING WITH DAVID BRENNER	Karl Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95

◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
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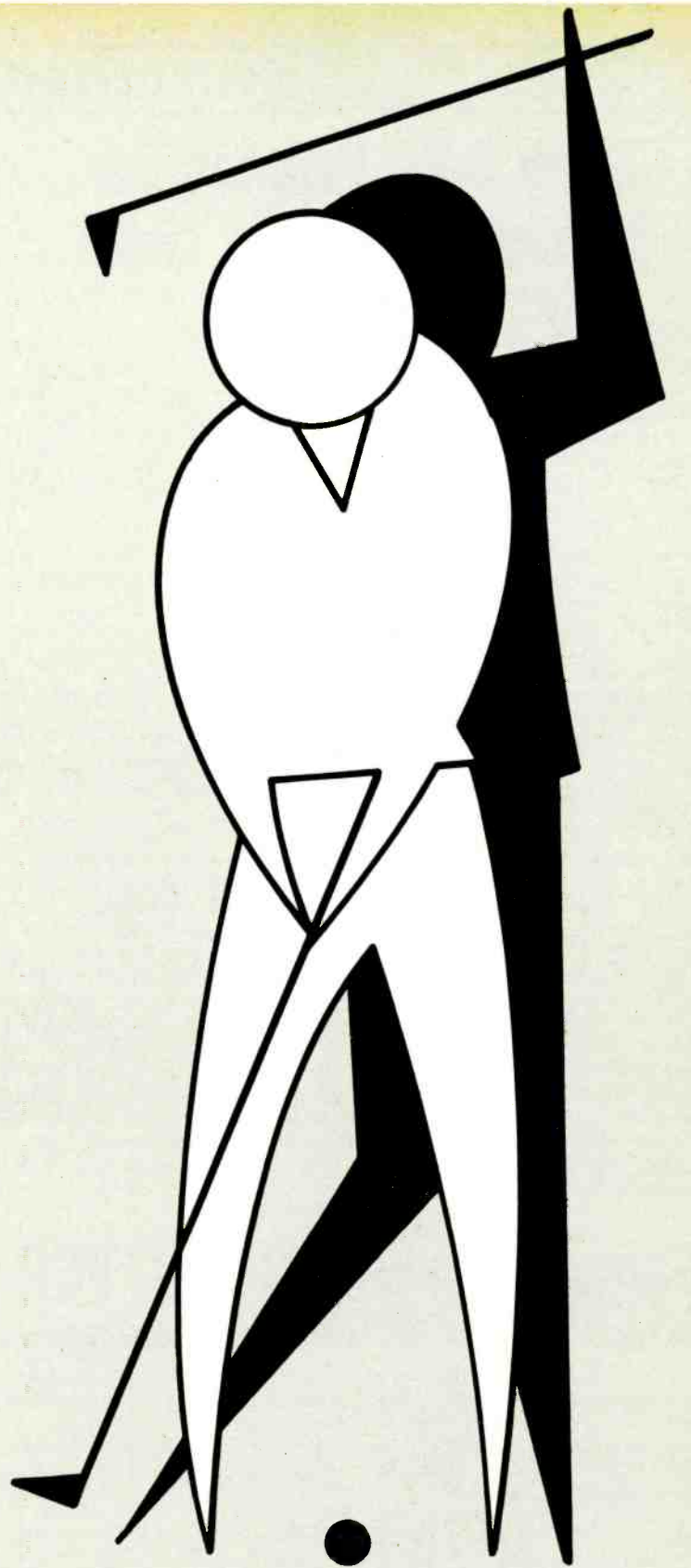
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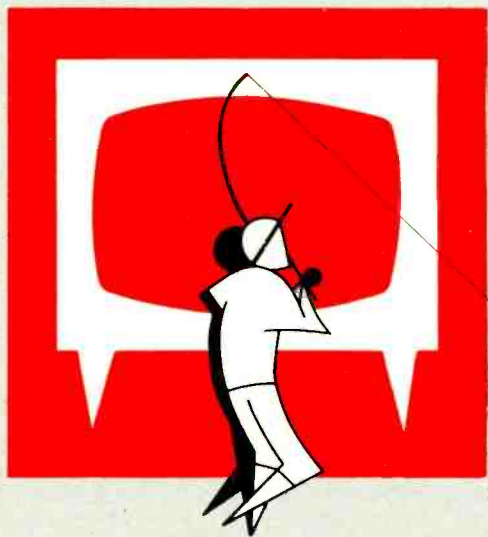
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- 35-Supermarkets
- 36-Convenience Stores
- 37-Drug Chains
- 38-Variety/General Merchandise
- 39-Book Stores
- 40-Other Retailers

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- 44-Rack Jobbers
- 45-Record, tape, video or computer software
- 46-One Stops
- 47-Juke box operators
- 48-Exporters and importers of records, tapes and video

Radio/Broadcasting

- 50-Radio Programmers, Music Directors, General Mgrs., Air Personalities
- 53-Disco DJ's, owners, managers
- 55-Television and Cable personnel
- 56-Radio Syndicators

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- 60-Record companies, independent producers, independent promotion companies
- 61-Pressing plants, manufacturers of software, hardware and/or pro equipment
- 62-Recording Studios
- 63-Video/Motion picture industry personnel

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- 70-Recording artists, performers
- 71-Attorneys, agents and managers

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- 74-Concert promoters, impresarios
- 75-Clubs, hotels, concert facilities
- 76-Light and sound companies for concerts, discos

Music Publishers

- 91-Music Publishers, songwriters
- 92-Performing unions, licensing and rights organizations
- 93-Industry Associations

Miscellaneous

- 82-Music fans, audiophiles
- 81-Public, school and university libraries
- 86-Financial Institutions
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Miami Store Leads The Way With Music Tapes

BY FRANK LOVECE

NEW YORK Michael Schwartz has discovered an effective way of strengthening music video's soft market: Don't sell anything else.

Schwartz's Music To Go Video in Miami may be the first video store in the country to exclusively sell

'Most stores carry too narrow a music selection'

music-related software. His 4-month-old, 1,700-square-foot shop at the Kendall Town and Country Mall carries some 1,400 music videocassettes as well as musicals, music instructional tapes, and music documentaries.

This specialization, coupled with aggressive promotion and a high degree of personal attention to clientele, has helped Music To Go strike a harmonious chord in its young and relatively affluent suburban neighborhood.

"Most video stores carry too narrow a selection, and so people assume there's nothing out there," says Schwartz. "You walk into a

video store and maybe 2%-4% of its inventory is music-related—which I don't understand because music itself has such a wide audience.

"People hear music all day on the radio, and they're receptive to seeing and hearing it on video," he asserts. "But they don't look for it because they don't expect to find what they want—and yet there's a lot of stuff out there!"

The store's clientele is primarily made up of young families; accordingly, Schwartz stocks an especially large children's-music section. He also gets genre aficionados from all over the area. "We've got musical shorts dating back to 1927. Anything musical that comes out, I buy," he says.

The store adds some 40 new titles each month, Schwartz says. There are 10 categories: children's, classical, contemporary, country, dance, instructional, jazz, musicals, religious, and rock. Additionally, the store offers title searches at no charge.

Schwartz, a music buff himself, delights in stocking obscure titles from small companies. He carries jazz and big-band tapes from such firms as Rhapsody Films Videofidelity and View Video as well as rock imports from Japan. Music To Go also sells posters, ac-

cessories, blank tapes, and some hardware.

The main business, however, is music. The 45-year-old Schwartz, who also owns a high-end car-stereo store in North Miami, says the idea for an all-music-video store came to him two years ago. "When I bought a hi-fi VCR, I went out looking for music videos and couldn't find any! I knew somebody must be putting them out, and I knew that if I felt this frustrated, so would other people."

Music To Go is situated on an outdoor-strip portion of a mall, without

access to the mall's interior. Nonetheless, says Schwartz, his clientele is about equally divided between drive-up and walk-in customers. The latter often spill over from a 10-screen movie theater a few doors away, and Schwartz also has two monitors in the window plus outdoor speakers to help attract attention.

Like most video retailers, Schwartz displays empty software boxes in racks to allow browsing. One innovation, however, is attaching a "concert ticket" to each box; each ticket carries the title, the

stock number, and other pertinent inventory data. If no tickets remain, all copies of a particular title are out.

Another innovation is a "sampling" offer tied in with the \$5.95 lifetime store membership. All customers, even members; pay the same overnight rental charge of \$2 for tapes listing above \$14.95 and \$1 for tapes listing below that amount. However, members can rent a title, decide to buy it, and receive a fresh copy for the suggested list price minus the rental charge—in effect, a

(Continued on next page)

FOR WEEK ENDING FEBRUARY 14, 1987

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	16	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	72	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	3	35	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	5	72	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	4	44	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
6	6	67	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
7	7	35	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
8	10	18	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
9	9	9	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
10	12	35	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
11	8	30	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
12	16	5	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
13	22	9	MY LITTLE PONY-THE MOVIE	DEG Inc. Vestron 5171	1986	79.95
14	15	6	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
15	11	34	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
16	19	4	WRINKLES IN NEED OF CUDDLES	Children's Video Library Vestron 1437	1986	19.95
17	13	13	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
18	RE-ENTRY		THE IMPORTANCE OF BEING DONALD ♦	Walt Disney Home Video 443	1986	14.95
19	RE-ENTRY		PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
20	NEW ▶		A SALUTE TO MEL BLANC	Warner Bros. Inc. Warner Home Video 11501	1985	19.98
21	21	22	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
22	14	14	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
23	24	17	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
24	17	34	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
25	18	12	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Tom Thumb's Computerized Rental System Takes Off

BY MOIRA McCORMICK

CHICAGO Minnesota-based convenience-store chain Tom Thumb has seen video rentals increase "far above projections" since installing the Startracker computer system designed by national video rental distribution company Stars To Go of Fresno, Calif.

According to Tim Wandzel, Tom Thumb's franchise director and chief of video operations, 102 of the chain's 153 corporate stores utilize Stars To Go's supply and computer system. The other stores are under contract to local video suppliers—contracts that are up for negotiation. "Whether or not the local suppliers are kept on depends upon how well they perform [vis-à-vis Stars To Go]," says Wandzel.

Tom Thumb units average 3,400-3,500 square feet. The chain is described by Wandzel as a "full-line deli, gas, and grocery."

According to Wandzel, Stars To Go supplies video to several major regional and national convenience-store chains, including Circle K, Cumberland Farms, and 7-Eleven. He says that Stars To Go's computer system has proved itself an equally valuable asset in a medium-size national chain like Tom Thumb, which Wandzel says is Minnesota's No. 1 convenience-store chain. Only eight of the 153 units, he notes, are located in Wisconsin.

Stars To Go was chosen because "it fits our needs," says Wandzel. "They're financially capable of keeping us stocked with new titles, and their operation is easy to run.

"The basic video rental transaction is done via computer, which makes it quicker and more convenient for the customer. The only manual part is the sign-up—the rest is done by wand, and the computer generates the invoice for the cashier," Wandzel says.

Prospective Tom Thumb video club members fill out application forms and show current identification in order to receive a bar-coded membership card. No deposit is required, says Wandzel. "Historically speaking, the industry has not had a serious stealing problem. If people sign up with a proper ID, we can track them down."

Members wishing to rent a movie do so by selecting their chosen title from the rack where the empty movie boxes are displayed and then presenting the cashier with the box. Box and card are wanded, the computer issues the receipt, and payment is made. The cashier then exchanges the box for the actual cassette, which is stored behind the counter in a cabinet provided by Stars To Go.

Each receipt is time-stamped, and the renter has 24 hours to return cassettes before late charges are assessed. "We do allow a two-hour grace period, but we don't advertise that fact," Wandzel says.

"People have gotten accustomed to small video stores, where if they rent a tape at 11 a.m. they have until closing the next day to return it," he notes. "But [we've] got to turn that inventory over." Tom Thumb's hours are 6 a.m. to midnight.

(Continued on next page)

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV.

Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

BOUQUET OF BARBED WIRE
Frank Finley, James Aubrey, Sheila Allen
♠♥ Sony K0432/\$79.95

THE BOY WHO COULD FLY
Lucy Deakins, Bonnie Bedelia, Colleen Dewhurst
♠♥ Karl-Lorimar 351/\$79.95

A BULLET FOR SANDOVAL
Ernest Borgnine, George Hilton
♠♥ United/\$49.95

COMING OUT OF THE ICE
John Savage, Willie Nelson, Ben Cross
♠♥ Playhouse/\$59.98

DR. OTTO AND THE RIDDLE OF THE GLOOM BEAM
Jim Varney
♠♥ KnoWhutI Mean? 18184U/\$59.95

GOOD JUSTICE LIKE A MAN
Charles Ives
♠♥ Home Vision/\$39.95

HOW TO: SAVE YOUR CHILD'S LIFE
Instructional
♠♥ Xenon X-001/NA

IN SEARCH OF A GOLDEN SKY
Charles Napier, Charles "Buck" Flower, Cliff Osmond
♠♥ Playhouse/\$79.98

INDIAN PAINT
Johnny Crawford, Jay Silverheels
♠♥ United/\$49.95

NAPOLI
Royal Danish Ballet, August Bournonville
♠♥ Home Vision \$39.95

NEW WORLD VISIONS: AMERICAN ART AND THE METROPOLITAN MUSEUM

1650-1840

Vincent Scully
♠♥ Home Vision/\$39.95

NEW WORLD VISIONS: AMERICAN ART AND THE METROPOLITAN MUSEUM
1840-1914

Vincent Scully
♠♥ Home Vision/\$39.95

THE PRINCESS AND THE PEOPLE
Diana, Princess of Wales
♠♥ Home Vision/\$29.95

THE QUEEN'S BIRTHDAY PARTY
Documentary
♠♥ Home Vision/\$29.95

REGGAE SUNSPASH—A TRIBUTE TO BOB MARLEY
Third World, The Wailers, Black Uhuru
♠♥ Sony R0357/\$29.95

SECOND CHANCE
Susannah York, Ralph Bates
♠♥ Sony K0446/\$79.95

SHERRILL MILNES AT JULLIARD: AN OPERA MASTER CLASS
Sherrill Milnes, Howard Lubin
♠♥ Home Vision/\$39.95

THE STUDY OF ENGLISH FURNITURE 1: FROM THE MIDDLE AGES TO THE EIGHTEENTH CENTURY
♠♥ Home Vision/\$39.95

THE STUDY OF ENGLISH FURNITURE 2: FROM THE LATE EIGHTEENTH CENTURY TO THE PRESENT DAY
♠♥ Home Vision/\$39.95

TERROR AT TENKILLER
Mike Wiles, Stacey Logan
♠♥ United/\$79.95

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

TOM THUMB'S COMPUTERIZED RENTALS TAKE OFF

(Continued from preceding page)

Information from each store's computer is downloaded every night, in order to keep track of which titles are most active. "It tells our service rep what to pull and replace," says Wandzel. Stars To Go revamps stock weekly, rotating 20% of the titles per month. Shipping is done directly to and from Stars To Go's West Coast headquarters.

Each store carries 200 tapes, with multiple copies of hot titles. Videos are prominently displayed near the front of the store, in either 8-foot wall units or 12-foot gondola units. "Stars To Go is also providing us with TV monitors that will show highlights and previews of movies," says Wandzel.

Rental rates are \$1.99 for 24 hours. Videocassette players are also available for rental, at \$5.99 a

day. "We stock four in each store, each in its own carrying case," says Wandzel.

As the computer system is relatively new, having been introduced in mid-December, it is still hard to tell exactly how much rentals have contributed to chain volume since installation. "Generally speaking, most rental customers rent two tapes each time and spend \$1.88 on allied sales," he says.

At present, Tom Thumb is pushing membership enrollment sign-up. "Currently, we have 15,000 members, and we haven't pushed it yet. We're looking at promotions for membership as well as cross-merchandising. One of the benefits of a convenience store is that it has the allied products people want when they rent a tape."

MIAMI RETAILER STOCKS MUSIC TAPES

(Continued from preceding page)

discount for sampling a title before buying it.

This approach, Schwartz believes, encourages sell-through. "We rent because everybody else rents, but our main business is sales."

Other promotional devices include press-release mailings and free memberships for local musicians. Music To Go also advertises on local radio and in newspapers. For the store's grand opening, Schwartz ran a spot locally on MTV.

So far, Music To Go's stock consists only of Beta and VHS cassettes. Schwartz doesn't carry laser videodisks, even though the technol-

ogy impresses him. "We only get maybe one or two calls a week for it. And 8mm I get no calls for at all."

Despite his specialization, Schwartz thinks the secret of his store's success so far is diversification. He says, "You can sell music video, but you can't focus on just one type of music. People like ballets and religious music as well as rock and jazz. A family may come in to get a Madonna tape for the teenagers or a Disney tape for the kids, but they'll come back when they realize they can find Nelson Eddy here as well."

FOR WEEK ENDING FEBRUARY 14, 1987

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	NEW		BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
2	1	9	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
3	12	2	HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG
4	2	10	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
5	3	13	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
6	15	2	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
7	6	19	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
8	5	6	MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R
9	4	10	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
10	7	5	THE MANHATTAN PROJECT	HBO/Cannon Video TVA3907	John Lithgow Christopher Collet	1986	PG
11	21	2	A FINE MESS	RCA/Columbia Pictures Home Video 6-20723	Ted Danson Howie Mandel	1986	PG
12	9	16	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
13	8	16	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
14	10	12	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
15	16	19	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
16	11	11	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
17	14	21	OUT OF AFRICA ▲♦	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
18	13	11	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
19	24	3	RAN	CBS-Fox Video 3732	Tatsuya Nakadai	1985	R
20	18	17	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
21	17	4	INVADERS FROM MARS	Cannon Films Inc. Media Home Entertainment M877	Karen Black Hunter Carson	1986	PG
22	20	9	JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R
23	19	5	BLUE CITY	Paramount Pictures Paramount Home Video 1649	Judd Nelson Ally Sheedy	1986	R
24	23	12	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
25	22	13	POLICE ACADEMY 3: BACK IN TRAINING ▲	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
26	26	36	BACK TO THE FUTURE ▲♦	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
27	25	13	AT CLOSE RANGE ●	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R
28	NEW		ABSOLUTE BEGINNERS	HBO/Cannon Video TVA3900	David Bowie	1986	PG-13
29	33	18	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
30	29	3	ECHO PARK	Paramount Pictures Paramount Home Video 2391	Susan Dey Tom Hulce	1986	R
31	30	15	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
32	NEW		FOOL FOR LOVE	Cannon Films Inc. MGM/UA Home Video 800894	Sam Shepard Kim Basinger	1986	R
33	34	5	FIRE WITH FIRE	Paramount Pictures Paramount Home Video 5812	Craig Sheffer Virginia Madsen	1986	PG-13
34	27	12	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG
35	NEW		EXTREMITIES	Paramount Pictures Paramount Home Video 12511	Farah Fawcett James Russo	1986	R
36	28	9	VAMP	New World Pictures New World Video A86150	Grace Jones Chris Makepeace	1986	R
37	35	5	DESERT BLOOM	RCA/Columbia Pictures Home Video 6-20689	Jon Voight Jobeth Williams	1986	PG
38	37	14	HIGHLANDER	HBO/Cannon Video TVA3761	Christopher Lambert Sean Connery	1986	R
39	31	14	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R
40	32	8	SWEET LIBERTY	Universal City Studios MCA Dist. Corp. 80434	Alan Alda Michael Caine	1986	PG

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Jack In The Vid Jukebox: It's Popping Up All Over

BY JIM BESSMAN

NEW YORK Despite their high cost—up to four times as much as a conventional jukebox—video jukeboxes are steadily overcoming initial resistance on the part of vending-machine operators and are spreading into ever more diverse locations.

Video jukebox manufacturers, operators, and users report as much as 1,000% increases in coin revenues at many locations. They also note significant increases in food and beverage sales during box play.

The machines are being used as advertising media as well—an innovation that helps cut software costs and generates additional profits.

Finally, some manufacturers are starting to look beyond record company promo clips to offer nonmusic and original programming.

Justin Korn, president of Videobox Networks Inc., says his firm has 225 of its laserdisk-based systems in operation nationwide. At 25 to 50 cents per play, Videobox machines average a weekly take of \$350-\$450, Korn says. He also notes that locations can vary in price per play, with some players generating as much as \$750 a week.

The Videobox sells to distributors for \$7,000-\$9,000, depending upon the unit's configuration. According to Randy Chilton, general manager of Wichita, Kan.-based Chilton Vending, this compares with about \$2,000-\$2,500 for an average audio jukebox.

Chilton operates five video jukeboxes, which cost between \$5,000-\$7,000, depending on their make. He says he pays laserdisk machine manufacturer Nelson-Aved Technologies \$150 per month for soft-

ware service, and \$135 per month to Rowe International, maker of a Beta VCR-driven machine.

Chilton says the high cost of the machines and software poses a "major investment risk" to opera-

'They can't be treated like regular jukeboxes'

tors, many of whom, he notes, serve middle-age users not fond of music videos. On the other hand, revenues from the video boxes can be much higher than audio jukes.

"The national average on regular jukeboxes is around \$55 gross income a week," says Chilton. "But a good video location can make \$125-\$150 a week, and that's conservative."

These increased revenues make it possible for operators like Chilton to increase their share of machine take from the traditional 50-50 split to 70-30. Chilton says that without this higher split in favor of the operator he would be unable to cover the higher hardware and software costs.

Michael Reinert, Rowe International's director of video operations, says that the vending industry has "embraced" a 70-30 split as a means of covering the operator's expenses and allowing him to profit, while the user "enjoys the benefits of increased ancillary business."

Reinert points to a Pizza Hut franchiser who reports a 12% food and beverage sales increase since acquiring Rowe's combination audio/video jukeboxes, which average better than \$200 in weekly revenues. (Rose

has 1,000 boxes in the field, which cost \$5,000-\$6,000 each. The company offers 40 videos on Beta tape at 50 cents per play, along with 160 audio selections at 25 cents per play.)

Brent Berry, Pizza Hut Inc.'s Lawrence, Kan.-area supervisor, says that Rowe audio/video jukebox revenues at the Chilton's Pizza Hut test location at Wichita State Univ. have "considerably exceeded" previous jukebox sales.

At Manhattan's new Houlihan's restaurant, manager Crystal Chesley says that the Videobox has "definitely lifted business" and is especially popular with lunching construction workers. She says that the box also "gives singles something better to do than stare straight ahead."

Reports such as these notwith-

standing, Reinert says that video jukeboxes "can't be treated like regular jukeboxes and may be suitable for only 15% of total jukebox locations."

"Since they're so much more expensive, you need a lot of traffic to justify them," he says. "And video music appeals to a much smaller audience base." Rowe's goal, adds Reinert, is to expand that market base.

Reinert cites examples of alternative jukebox marketing: The firm has placed video machines in laundromats, and some pull in \$300 weekly. Fast food chains, including Chi-Chi's and Louisiana's Johnny's Pizza, are also now on board, and Reinert says Rowe is talking to Wendy's and Burger King.

About a third of Rowe's machines

are in military locations, says Reinert. Korn says that a Videobox test installation at a submarine base in Groton, Conn., resulted in the addition of two more machines after just one month. Korn also says that entertainment-starved servicemen in Camp Pendleton and Guantanamo Bay are heavy video jukebox users.

Frank Seninsky, head of Alpha-Omega Amusements in Edison, N.J., operates machines at military bases and amusement parks, such as Great Adventure in New Jersey. He says he's now testing boxes at John F. Kennedy Airport and experimenting with free-play lease situations at colleges.

Seninsky says he's had success with free-play lease situations at bowling centers; this is echoed by

(Continued on next page)



After The Ball. PolyGram act Cinderella performs on the set of the video shoot for its current hit single, "Nobody's Fool." (Photo: Dave Plastik)

But Better '87 Show Promised World Awards A Winner

OTTAWA The Jan. 10 World MusicVideo Awards show went off without technical hitches and was critically well-received, but co-founder John Martin of the MuchMusic Network believes there is still some room for improvement and says next year's show will be even better.

"Because it was the debut show, it took 18 months to put together the business deal and two months to do the show," Martin says. "Next time, it'll be 12 months to do the show."

Martin created the show and co-produced it with Sky Channel's Gary Davey. Seven countries participated in the worldwide telecast, which was available to almost 250 million viewers. Now that he has proved that it can be done, Martin believes the format can be fine-tuned.

"I think next year it will be more of a video show and less of a performance show," he says. Talks took place between Martin and officials from other networks preceding the MIDEM festival to approve refinements to the pro-

gram.

The show's announcement so close to its staging caught many in the Canadian music business off guard. Martin acknowledges it didn't help that preparations were taking place during the pre-Christmas season, when the business is preoccupied with selling records and artists are preoccupied with coming off the road. Even so, the hottest Canadian band of the year, Glass Tiger, agreed to perform, as did stalwart veteran Bruce Cockburn, a close friend of some of the MuchMusic executives.

Martin expects wider industry support this year.

"I think I had to put one on to show it was legit," he says. "It's like anything else—at first, you rely on your friends."

Even so, the array of artists who performed and participated was impressive—Madonna, Peter Gabriel, and INXS, among them. And the show maintained a certain down-to-earth approach that Martin says he would like to maintain.

KIRK LaPOINTE

Video Track

NEW YORK

JON SMALL DIRECTED the Alan Parsons Project's video for "Standing On Higher Ground," the first single off the group's latest Arista album, "Gaudi." The clip's story line centers on an out-of-control videotape editor who imagines himself in the scenes he is editing. Picture Vision produced.

To help celebrate the Giants' winning season, C & C Visual created a video for "We Are The New York Giants," a rap tune that features team members Andy Headen, Lionel Manuel, and William Roberts. It was shot on location at Manhattan's Tavern On The Green and New Jersey's Giants Stadium, where the players provide some fancy footwork. Ernie Schultz directed. Steven Hecht and Marcia Kesselman produced for Coliseum Video. Chris Stange served as assistant producer. The single is on A-1 Creative Records.

LOS ANGELES

JUNE POINTER AND Pat McCormick help out Bruce Willis in

his debut video, for "Respect Yourself," currently airing on MTV. Filmed at A & A Sound Stage, it was directed by Jim Yukich, whose production credits include clips for Genesis and 38 Special. Paul Flattery produced for Split Screen Productions. Jeff Zimmerman served as director of photography. The piece supports Willis' new album, "The Return Of Bruno," on Motown.

KMA recording act Kopper debuts with a video for "Speaking Japanese," directed by Joseph Calloway. It was filmed at the Tillman Water Reclamation Plant in Van Nuys, Calif., where—appropriately enough—a Japanese garden was built. Guy Spells produced for Secret Productions. Heather Howard co-produced.

OTHER CITIES

THE LATEST TO jump on the music video bandwagon is Stars & Stripes, the U.S. sailing team competing in the America's Cup finals. The project is set to two original songs, "What Goes Down, Must Come Up" and "The Stars & Stripes

Anthem," and features sailing footage as well as scenery shot on location in Fremantle, Australia. Both clips were written and produced by Steve Vaus of Steve Vaus Productions and are being sold through mail order. Net proceeds will go to Sail America, the nonprofit organization sponsoring Stars & Stripes.

Video Video, the Scotia, N.Y.-based video production and postproduction facility, recently wrapped a longform clip for Stargem country artist Mirinda. It was directed by Alan Taffel. Dom Figliomeni, Kim Shaw, and Roy T. Saplin Jr. shot it. Other projects for the company include a video for "Love In The Basement," with pop act Mambo-X.

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

'Sgt. Pepper' Documentary To Air In U.K. Celebrates 20th Anniversary Of Landmark LP

BY PETER JONES

LONDON The Independent Television Network here is planning to air an unusual two-hour documentary, "It Was Twenty Years Ago Today," on June 1.

The result of an exclusive deal made by Granada Television and EMI Records U.K. with Picture Music International, the show is the only documentary to date to feature the music from the Beatles' legendary "Sgt. Pepper's Lonely Hearts Club Band" album.

The showing marks to the day the release of the Beatles' historic album, which has sold more than 30 million units worldwide.

In the feature, former Beatles

Paul McCartney and George Harrison are interviewed about events in the days when "Sgt. Pepper" was hailed for revolutionizing rock music. The producers are hoping to add Ringo Starr to the lineup.

There are also interviews with beat poet Allen Ginsberg, former LSD advocate Timothy Leary, and sundry rock musicians, including members of the Byrds, the Mamas & the Papas, and Jefferson Airplane.

Also included is archival film from 1967, much of it never before shown to the public, including home movies of life in underground communities of the '60s and vintage tapes of leading bands of the period.

The program consultant is Derek

Taylor, the Beatles' former press officer who toured with the band from 1964 on. He was with the band's Apple operation for three years and in 1970 became director of special products for WEA Records, then managing director of Warner in the U.K. He produced albums for Harry Nilsson, Peter Skellern, and U.K. jazz veteran George Melly. Taylor is now a full-time writer. His autobiography is titled "Fifty Years Adrift," and he edited George Harrison's autobiography.

In May, a companion book by Taylor, also titled "It Was Twenty Years Ago Today," will be published in the U.K. by Bantam Press and in the U.S. by Fireside/Simon & Schuster.

New Videoclips

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable) label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

THE BIG DISH

Slide
Swimmer/Warner Bros.
Libman/Moore
Larry Williams

BROKEN HOMES

Steeltown
Broken Homes/MCA
N. Lee Lacy/Associates
Yuri Sholop

PETER CETERA

Big Mistake
Solitude/Solitaire/Warner Bros.
Brian Johnson
Dominic Sena

GANG GREEN

Another Wasted Night
Another Wasted Night/Taang
Envision
Paul Rechman

GENE LOVES JEZEBEL

Sweetest Thing
Discover/Geffen
Paul Calver
Paul Calver

EMMYLOU HARRIS, DOLLY PARTON, LINDA RONSTADT

To Know Him Is To Love Him
Trio/Warner Bros.
John Caldwell
White Copeman

BRUCE HORNSBY & THE RANGE

Mandolin Rain
The Way It Is/RCA
Paul Spencer
Meiert Avis

HUSKER DU

Could You Be The One
Warehouse: Songs And Stories/Warner Bros.
David Maylor, Sharon Oreck
Tamara Davis

LITTLE AMERICA

Walk On Fire
Little America/Geffen
Daniel Stewart
Tony Vandenberg

LOS LOBOS

Shakin' Shakin' Shakes
By The Light Of The Moon/Slash/Warner Bros.
Catherine Ireland
Gary Weiss

ROBBIE NEVIL

Dominoes
Robbie Nevil/Manhattan
Laura Gregory, Kay Greene
Roger Lunn

NEW MAN

Flying Cowboy
New Man/Epic
Joel Stillerman/Calhoun Productions
Scott Talbert

PET SHOP BOYS

Paninaro
Disco/EMI America
Elizabeth Flowers
Neil Tennant, Chris Lowe

RJ'S LATEST ARRIVAL

Hold On

Hold On/Manhattan
Patricia Friedman
Ian Fletcher

KENNY ROGERS

Twenty Years Ago
They Don't Make Them Like They Used To/RCA
Howard Malley/Kenny Rogers Productions
David Hogan

STEINSKI & MASS MEDIA

We'll Be Right Back
On Fourth & Broadway/Island
Steve Stein, Jon Kane
Steve Stein, Jon Kane

STRANGLERS

Always The Sun
Dreamtime/Epic
Paul Derbyshire
Jeff Baynes

TALKING HEADS

Love For Sale
True Stories/Sire
June Peterson
David Byrne, Melvin Sokolovsky

THE THE

Infected/Epic
Aubrey Powell/Aubrey Powell Productions
Peter Christopherson

WANG CHUNG

Let's Go
Mosaic/Warner Bros.
Amanda Crittenden
Matt Forest/MGMM

VIDEO JUKEBOXES ARE POPPING UP ALL OVER

(Continued from preceding page)

Chilton, who notes that his bowling-alley location holds Rock'n'Bowl nights, in which jukebox video is screened on the alley's scoring monitors.

Thom Kidrin, president of Laser Video Music in Cambridge, Mass., says he's placed laserdisk jukeboxes in such nontraditional locations as a Manhattan Sam Goody's record store, where "customers watch the video before buying the record." He has also put the machines in movie theaters.

To speed penetration of video jukeboxes, Kidrin offers his \$4,500 players free to "qualified" operators in exchange for quality placement and 40% of the coin drop. The other 60% is split between operator and user.

"With an average \$250-\$350 weekly gross, that's \$100-\$125 for us," says Kidrin. "So we recapture our cost and are in a profit position within a year."

Kidrin is test-marketing more than 100 jukeboxes in the Boston area. He, like other manufacturers, is looking to increase profits through advertising.

Laser Video Music's "subliminal" ads cost \$50-\$75 per spot, and the sponsor is guaranteed product exclusivity. But, while Laser Video Music and other box makers say these ads help subsidize software distribution to operators and users, Reinert insists that ad dollars will not "make or break" the video jukebox market.

How does the future look for this new potential vidclip revenue avenue? Reinert says he expects the population of Rowe machines to double this year. He adds that Rowe plans to add comedy clips culled from HBO longform specials to its boxes.

Kidrin says that Laser Video Music has begun producing its own videos to old hits, using stock and classic film footage as well as original visuals. He also says that modem hookups allow him to transmit small local news briefs to various locations.

Korn says that Videobox is now negotiating to obtain sports shorts. He also says a disco Videobox system permitting video mixing and preprogramming will be introduced.



PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
BILLY BRAGG	GREETINGS TO THE NEW BRUNETTE Elektra	LIGHT
DURAN DURAN	SKIN TRADE Capitol	SNEAK PREVIEW
LOU GRAMM	MIDNIGHT BLUE Atlantic	SNEAK PREVIEW
SAMMY HAGAR	WINNER TAKES IT ALL Columbia	SNEAK PREVIEW
HUSKER DU	COULD YOU BE THE ONE Warner Bros.	LIGHT
ALAN PARSONS PROJECT	STANDING ON HIGHER GROUND Arista	SNEAK PREVIEW
REO SPEEDWAGON	THAT AIN'T LOVE Epic	ACTIVE
TALKING HEADS	LOVE FOR SALE Warner Bros.	SNEAK PREVIEW
TINA TURNER	WHAT YOU SEE IS WHAT YOU GET Capitol	SNEAK PREVIEW
ZERRA ONE	RESCUE ME Mercury/PolyGram	LIGHT
DEEP PURPLE	BAD ATTITUDE Mercury/PolyGram	3
HIPSWAY	THE HONEYTHIEF (HIP CLIP) Columbia	2
HUEY LEWIS & THE NEWS	JACOB'S LADDER Chrysalis	4
PRETENDERS	MY BABY Warner Bros.	4
BRUCE SPRINGSTEEN	FIRE Columbia	2
WANG CHUNG	LET'S GO Geffen	4
BEASTIE BOYS	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) Columbia	8
*BON JOVI	LIVIN' ON A PRAYER Mercury/PolyGram	10
*ERIC CLAPTON	IT'S IN THE WAY THAT YOU USE IT Warner Bros.	13
THE ROBERT CRAY BAND	SMOKING GUN Hightone/PolyGram	13
DAVE EDMUNDS BAND	THE WANDERER Columbia	5
EUROPE	THE FINAL COUNTDOWN Epic	32
*PETER GABRIEL	BIG TIME Geffen	8
GEORGIA SATELLITES	KEEP YOUR HANDS TO YOURSELF Elektra	16
BRUCE HORNSBY & THE RANGE	MANDOLIN RAIN RCA	2
*JOURNEY	I'LL BE ALRIGHT WITHOUT YOU Columbia	8
*KANSAS	ALL I WANTED MCA	11
*KBC BAND	AMERICA Arista	7
*EDDIE MONEY	I WANNA GO BACK Columbia	5
*RATT	DANCE Atlantic	15
SMITHEREENS	BEHIND THE WALL OF SLEEP Enigma	17
*STARSHIP	NOTHING'S GONNA STOP US NOW RCA	4
*TIL TUESDAY	COMING UP CLOSE Epic	7
VAN HALEN	BEST OF BOTH WORLDS Warner Bros.	12
STEVIE RAY VAUGHAN & DOUBLE TROUBLE	SUPERSTITION Epic	8
WORLD PARTY	SHIP OF FOOLS Chrysalis	11
A-HA	CRY WOLF Warner Bros.	5
THE BARBUSTERS	LIGHT OF DAY CBS	2
PETER CETERA	BIG MISTAKE Warner Bros.	2
JULIAN COPE	WORLD SHUT YOUR MOUTH Island	10
DEAD OR ALIVE	BRAND NEW LOVER Epic	15
COLIN JAMES HAY	HOLD ME Columbia	3
ROB JUNGKLAS	MAKE IT MEAN SOMETHING Manhattan	8
LONE JUSTICE	SHELTER Geffen	9
LOS LOBOS	SHAKIN' SHAKIN' SHAKES Warner Bros.	2
PAUL SIMON	BOY IN THE BUBBLE Warner Bros.	8
STEVE WINWOOD	THE FINER THINGS Warner Bros.	5
BILLY BRANIGAN	MAYBE TONIGHT PolyGram	4
CROWDED HOUSE	NOW WE'RE GETTING SOMEWHERE Capitol	11
DON DIXON	PRAYING MANTIS Enigma	8
JASON & THE SCORCHERS	GOLDEN BALL & CHAIN EMI	3
IGGY POP	REAL WILD CHILD A&M	7
PSEUDO ECHO	LIVING IN A DREAM RCA	4
SPOONS	BRIDGES OVER BORDERS Mercury/PolyGram	3
TESLA	MODERN DAY COWBOY Geffen	8
TIMBUK 3	LIFE IS HARD I.R.S.	5
WEIRD AL YANKOVIC	POLKA PARTY MEDLEY Epic	3
BRIGHTON ROCK	WE CAME TO ROCK Atco	5
CHINA CRISIS	ARIZONA SKY A&M	2
CONCRETE BLONDE	STILL IN HOLLYWOOD I.R.S.	4
EIGHT SECONDS	KISS YOU PolyGram	6
BOB GELDOF	LOVE LIKE A ROCKET Atlantic	2
GENERAL PUBLIC	COME AGAIN I.R.S.	2
COREY HART	CAN'T HELP FALLING IN LOVE EMI America	5
IN PURSUIT	ONLY FOR YOU MTM	2
KILLER DWARFS	KEEP THE SPIRIT Grudge	7
NEW MAN	FLYING COWBOY Epic	3
POISON	TALK DIRTY TO ME Enigma/Capitol	7
PRETENDERS	ROOM FULL OF MIRRORS Warner Bros.	4
PSYCHEDELIC FURS	HEARTBREAK BEAT Columbia	2
RATT	BODY TALK Atlantic	8
STRANGLERS	ALWAYS THE SUN Epic	3
STRYPER	CALLING ON YOU Enigma	7
THE THE	INFECTED Epic	5
HANK WILLIAMS JR.	WITH VAN HALEN MY NAME IS BOCEPHUS Warner Bros.	4
BRUCE WILLIS	RESPECT YOURSELF Motown	4
PAUL YOUNG	WHY DOES A MAN HAVE TO BE STRONG Columbia	2

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

Ali KO's Hunger

NEW YORK Three-time heavy-weight boxing champion Muhammad Ali and Houston-based Hit Video USA are joining forces on a fund-raising drive for the city's Fight For Life food bank and drug rehabilitation organization.

On Saturday (14), the 24-hour-a-day music channel will collect food and cash donations for the charity group at the Hard Rock Cafe in Houston. Ali will be on hand to present an autographed pair of boxing gloves to the restaurant.

Hit Video USA is taping the promotion for nationwide showing, possibly in February.

NAMM Market: More Hi-Tech Bang For The Buck

BY BOBBY NATHAN

ANAHEIM, Calif. The National Assn. of Music Merchants (NAMM) Winter Market here Jan. 15-18 was marked by the rollout of a number of new products that bring a new level of technological bang for the buck to the musician and recording pro.

Chief among these were a new eight-channel digital mixing console from Yamaha; a 16-bit digital sampling synth from Casio, priced incredibly at \$2,195; and the expected deluge of MIDI-based products in a number of areas.

Following is a rundown of NAMM highlights, arranged by product category:

SYNTHESIZERS & KEYBOARDS

Can the best-selling synthesizer in history ever be replaced? Yamaha International Corp. thinks so. Sales of Yamaha's original landmark DX-7 surpassed the 100,000-unit mark earlier this year, and Yamaha rolled out the new, improved models at NAMM: the DX-7II (\$2,195) and the DX-7IIFD (\$2,495). The main difference between the two is the built-in 3.5-inch disk drive on the DX-7IIFD. The new disk drive holds 44 banks of 64 sounds per bank per disk (2,816 sounds total). Both models sport a new car-

tridge design and will read the older DX-7 cartridges via an adapter.

How do the new synths differ from the DX-7? First, both new models sport a 16-bit digital-to-analog (d/a) converter that makes the outputs dead quiet.

Other new features include stereo outputs (à la the DX-5 and DX-1); split and dual modes with separate MIDI-channel assign for upper and lower banks; programmable

functions; micro-tuning; a programmable control slider that can be assigned to edit any parameter (such as coarse or fine tuning of each operator, any stage of each operator's eight-stage envelope, output balance, etc.); and 32 programmable presets.

Casio came on strong at this Winter Market. Lines formed around its booth just to get a glimpse of the new FZ-1, a 16-bit linear sampling

synthesizer priced at \$2,195 with a 61-key, velocity-sensitive eight-note polyphonic keyboard. The FZ-1 features a wide graphic backlit LCD (64-by-96-dot matrix), which allows monitoring of waveforms, and an eight-stage multiloop and eight-step envelope for easy editing. A total of up to 64 voices can be stored in a single bank.

Each of the FZ-1's voices can be assigned to separate MIDI chan-

nels. VCA and loop can be set independently for each voice. The built-in memory bank provides storage for eight different settings of key-split, independent output setting, and other keyboard data. Samples and memory-bank data are stored on a built-in 3.5-inch double-sided floppy disk.

At full 36 kilohertz bandwidth, 14.5 seconds of sampling is allowed; with the optional 1M byte RAM board (\$399), the user has 29.1 seconds. Other features include dynamic filtering, ability to define and map all effects, cross-fade looping, and eight monophonic outputs.

Roland Corp US showed its D-50 linear synthesizer, which features a new and unique method of digital sound synthesis called LA (Linear Arithmetic synthesis). The \$1,895 D-50 uses 32 partials and seven structures to synthesize the sound. Up to four partials can be used to create a single synthesizer voice.

Each of the 32 partials has a wave generator, time variant filter, and time variant amplifier. The wave generator can even use a PCM recorded sound as a basic waveform. The 61-note, velocity- and pressure-sensitive, splittable keyboard can access a variety of PCM recorded sounds stored in the D-50's four megabyte wave memory.

The D-50 also has 3 kinds of built-
(Continued on next page)

Product Debuts Add More Power, Features New Software Mostly Revised Packages

ANAHEIM, Calif. In the software corner, most of the new products at the NAMM-Winter Market were updated versions of existing packages, adding either more power, more features, or both.

Octave Plateau introduced three new versions of its ever-popular Sequencer Plus software for the IBM computer. These are Seq+ Mk I, Mk II, and Mk III.

Sequencer Plus Mk III is a long-awaited update of Sequencer Plus 2.0. The "transform" screen now allows global editing of an entire track or just selected measures. The "song position" pointer sync

can now locate to any point in the song in less than three seconds

"Block move page" lets you move entire sections of all tracks around. "Librarian page" lets you download banks of programs to your synths. Mk II has all the same features as Version 2.0 with the addition of the song pointer. Mk I has the same basic features but only 16 tracks.

Digidesign's MIDI/SMPTE Q-Sheet (Macintosh) is another must for film scoring. It displays a cue list (better known in the video world as an edit decision list) that shows SMPTE times when various

events happen. These events can trigger sound effects on samplers, trigger program changes on MIDI reverb effect units, etc.

Intelligent Music showed perhaps the most innovative software at the show, Jam Factory and M (for the Macintosh). Imagine recording a sequence into your computer and having three other musicians who listen to your every note and improvise to what you have been playing. Whether it's artificial intelligence or voodoo, Jam Factory breaks the monotony of sequencing all the parts by your-
(Continued on page 55)

Audio Track

NEW YORK

RIC OCASEK was in at Electric Lady Studios producing *Suicide*, a New York underground cult band. Band members include Alan Vega and Martin Revson. Joe Barbaria and Ken Steiger engineered the project and were assisted by Bridget Daly. Also there, the *Cult* is in working on its upcoming release. **Ric Rubin** is on loan from Def Jam to produce. **Andy Wallace** and **Bruce Buchhalter** are at the desk. Daly is assisting. Also, **Desmond Child** and **Jon Bon Jovi** were in to co-produce a single for Cher. At the board was **Arthur Payson**, with **Ken Steiger** assisting. Finally, **Run-D.M.C.** was in working on a new single. **Jamie Chaleff** was at the console.

Def Jam acts **Jimi Bleu**, **Public Enemy**, and **Davy DMX & McBreeze** were in at **Chung King House of Metal/Secret Society** on Centre Street to work on new projects. Also there, sessionists **Mike McClinton** and **Chris Spedding** were in working with a group called **Antler**. **Roger Moutenot** was at the controls. Finally, **Jam Master Jay** was in producing **Seriously Fine** with engineer **Steve Ett**.

Across the river in Brooklyn's **B.C. Studio**, **Mikel Rouse** and **Tirez Tirez** were cutting tracks for an upcoming LP. **Tirez Tirez** are **James Bergman**, **Mark Lampariello**, **Bill Tesar**, and **Rave Tesar**. At the knobs was **Martin Bisi**.

Producer **Andrew Loog Oldham** was in at **Howard Schwartz Recording Studios** recently, co-pro-

ducing a 60-second radio spot with **Serino**, **Coyne & Nappi Inc.**'s **Cathy Lawrence**. The spot promotes Oldham's remastered series of 15 albums recorded by the **Rolling Stones** during their years with London. Agency creative director **Nancy Coyne** wrote the copy, and radio personality **Frankie Crocker** did the voice-over. **Schwartz'** **Roy Latham** was at the board. Senior director **Iris Keitel** was in to supervise the project for **Abkco Records**. The collection will be available on CD, vinyl, and cassette.

OTHER CITIES

TONY JOE WHITE, who wrote and sang "Rainy Night In Georgia," was in Memphis at **Cotton Row Recording** laying tracks for an upcoming album. **Jerry Bridges** and **Jeff Hale** produced. **Nikos Lyras** engineered. The tracks were recorded and digitally mixed on a **Mitsubishi X-800** borrowed from Nashville's **Audio-Force**.

Indie producer **Bill Bellman** is currently in at **Hollywood Records'** recording studios working with new act **Oceanside**. **Bill Berry** is at the console for the project, which will yield two singles.

Pop/rock act **Suburban Dog** was in at **Dungeon Recording Studios** in Maplewood, N.J., working on an EP, which is tentatively set to be called "Oozing Sticky Fluids." The rockers, who fuse pop with jazz, include guitarist **Skip Spady**, drummer/vocalist **Victor Jones**, and **Mack Goldsbury** on reeds. **Orpheus Entertainment's** **Chuck Brownley**

was in to produce with **Spady's** assistance. **Spady** and **Brownley** also co-wrote some of the cuts.

Avalanche Productions president **Robert Winters** was in at **Denver's Avalanche Recording Studios Inc.** producing three masters for **Captain & the Red Hot Flames**. **Mark Bleisener** was co-producer. **George Counnas** was at the desk.

Word Records artist **Kenneth Ward** was in at **Barn Burner**, a new studio in Annawan, Ill., working on two albums. **Jesse Dixon** produced. Also there, **Midwestern** band **Lynn Allen** was in working on its latest project. **Bill Peiffer** was producing. **Harry H. Heath** was at the controls.

Rap-A-Lot Records rappers the **Ghetto Boys** were in at **Houston's Digital Services Recording** working on their debut album. Executive producer was **James Smith**, and **Miki Blue** produced. **Daryl Oliver** was co-producer.

A resurrected **Spirit** was in at London's **Utopia Studios** finishing work on an upcoming release. Founding members **Randy California**—the group's guitarist/vocalist—and drummer **Ed Cassidy** were joined by keyboardist **Mike Lewis**. The album will contain tunes written by California, including one ("The Prisoner") originally penned for, but not included on, the group's platinum "Twelve Dreams of Dr. Sardonicus."

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

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NAMM MARKET DEBUTS HI-TECH DEVELOPMENTS

(Continued from preceding page)

in digital effects, reverb, two-band parametric EQ, and stereo chorus.

The D-50 uses a 20-bit d/a converter for superb sound quality and

dynamic range. Patches store synthesized sounds as well as settings for the three built-in digital effects. There are four key modes: whole, split, dual, and separate. The D-50 is 16-voice polyphonic in whole mode. In the other three modes, two different eight-voice tones can be played by the keyboard. An optional PG-1,000 programmer is offered to facilitate sound synthesis.

DRUM MACHINES, SAMPLERS, SEQUENCERS

Yamaha was on the scene with a new digital drum machine, the RX-5. The \$1,295 RX-5 has 24 pads, 64 sounds (with external cartridge), 100 patterns, 20 songs, and reverse modes. The unit also features a five-stage envelope for each sound. Patterns remember pad assignments, envelope settings, and tunings.

The RX-5 also allows the MIDI In

systems interface port for future connection to computers, hard disks, and CD-ROM.

But if a full-fledged sequencer is what you're after, Yamaha's QX-5—featuring 30,000 notes in RAM—may be just the thing. Unlike the earlier QX-1, the QX-5 can jump instantly from record mode back into play without waiting to access the disk. Other improvements include being able to record from external clock sources.

Sequential Circuits' Studio 440 was well received. The 440 is a spin-off from the Linn 9000 (Linn Electronics is now defunct) sampling drum machine/sequencer. The 12-bit linear sampling section features 12.5 seconds sampling time at 41.667 kHz.

Up to 32 samples can be loaded into the 440's memory and assigned to any one of the eight individual outputs. The 32 samples can be loaded in to any one of the four banks that the eight velocity drum pads can be assigned to.

In addition, samples made on Sequential's Prophet 2000/2002 series samplers can also be played on the Studio 440 and loaded and stored on the built-in 3.5-inch, double-sided disk. A separate analog VCF (low pass 24 dB octave) and VCA is available for each voice.

VCA attack can be exponential or reverse exponential, and a special bend envelope can be used to create pitch sweeps upward or downward, à la Simmons' style. Samples can be played back forward or in reverse as well.

The 440's sequencer section is eight tracks, 32 channels of MIDI each. Up to 50,000 notes can be stored in sequencer RAM independent of sample RAM. There are 99 sequences, and sequence length can be 1-99 bars. There are 12 song locations with song length of one to 500 steps.

The 440's sequence editing allows punch in/punch out recording and includes loop in record. Every type of MIDI data can be selectively erased. Data can be channelized to a new MIDI channel, and any or all tracks can be bounced to one track with MIDI channel separation maintained.

The Studio 440 generates and reads SMPTE and will SMPTE chase the multitrack recorder. There is a 25-pin small computer

systems interface port for future connection to computers, hard disks, and CD-ROM.

Simmons unveiled its SDX-16 voice sampler with 16-bit 44.1 kHz resolution. Up to eight megabytes of RAM can store up to 88 seconds of drum and cymbal samples at full frequency bandwidth.

Also shown were new zone-intelligent drum pads, which sense both how hard and where the drum has been struck. Simmons claims this data will be used to control complex cross-fades and filter envelopes in attempting to reproduce the playability of acoustic drums. The SDX features full MIDI implementation. Simmons also showed its silicon mallets. The silicon mallet comes in either 36 note or 60 note (5-octave setups).

The pads resemble those of any Simmons drum pad, but are arranged to correspond to xylophone, marimba, and vibes. The 19 factory memory patches include vibes, marimba, bass marimba, xylophone, bells, chimes, tubular bells, glockenspiel, and various bass and wood block sounds.

The pads are velocity-sensitive and can control any MIDI synthesizer, sampler, or sequencer.

DIGITAL PROCESSORS

Yamaha's unique DMP-7 digital-mixing processor converts audio to digital via its 16-bit d/a and a/d con-

verters at the standard compact disk 44.1 kHz sampling frequency.

The digital-mixing console features eight channels, all with programmable EQ, echo send, fader level, pan, and mute functions. The eight-channel faders and master stereo fader are all motor-driven.

The DMP-7 also sports two built-in SPX-90 digital-effects processors for echo, reverb, and a host of other effects. The unit also includes a third effects processor with only five presets. Totally MIDI-controlled, the console settings can be accessed instantly from 32 internal memory locations via any MIDI synthesizer.

Korg showed two interesting MIDI outboard-effects units. The SDD-1 has three 500-millisecond digital delays. Each of the three delays can be used independently or linked in series in parallel. Input and output signal levels are independently controlled for each delay, along with delay time and separate high-cut and low-cut filters for each delay.

In addition, there are two LFOs that can be linked with relative phase relationships. This feature allows the creation of three phase chorus, ensemble, and multiflanging effects.

The Korg DRV-2000, a multifunction digital-effects processor, includes 16 basic effects. These include reverbs, stereo echoes, flang-

(Continued on next page)



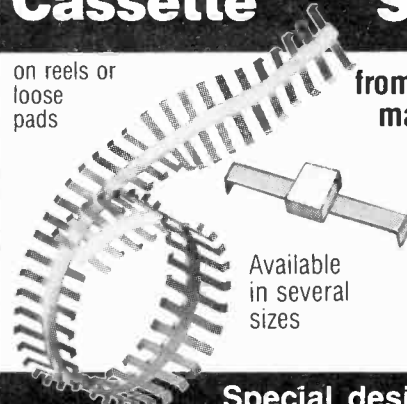
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New SPARS Date

NEW YORK The Society of Professional Audio Recording Studios (SPARS) has rescheduled its upcoming business conference, "Business Plans For The Studio."

The new dates are Saturday and Sunday, April 25 and 26, at the UCLA Graduate School of Management in Los Angeles. For further details, contact the national SPARS office at 818-999-0566.

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MIDI, MIDI, Everywhere. No, this is not the Sam Ash warehouse sale. It is the Los Angeles-based Record Plant's new "supersynth" room, located in Studio L on the Paramount lot. The room offers a wide variety of MIDI gear, digital synthesizers, and sequencers.

NAMM MARKET DEBUTS HI-TECH DEVELOPMENTS

(Continued from preceding page)

ing, chorusing, and panning effects.

In addition, there are two dual effects: reverb and echo or reverb and chorus. There are 80 user programs and a number of user-programmable parameters.

RACK-MOUNT GEAR

Rack-mounted units were all the rage at this show. It has become difficult for many companies in this age of MIDI to decide whether to release a keyboard version or rack version first.

New from **Yamaha** at NAMM was the TX-81Z, a rack-mounted version of the popular FB-01 complete with built-in editor.

360 Systems' Pro MIDI Bass was an improvement over its popular low-price MIDI Bass. The Pro features 8 sampled bass sounds on board with keyboard zone options with separate MIDI channels and velocity switching between difference samples selected. Presets can be set up and switched via MIDI.

Roland showed its MKS-100, a rack-mount version of the firm's S-50 sampler; the MKS-70, a rack-mount version of the Super JX-10; and the MKS-50, a rack-mount version of the Juno Alpha synth.

Oberheim/ECC came on strong at NAMM with the most novel idea, the DPX-1 digital sample player. The rack-mount unit loads sample sounds via either built-in 3½-inch or 5¼-inch disk drives.

The DPX-1 is the first instrument to come to market with a library of thousands of sounds already available from disks originally created on the EMu Emulator II, Ensoniq Mirage, and Sequential's Prophet 2000. All the original characteristics of the sound are preserved, including presets, multisamples, loop points, and filter settings. The \$1,995 DPX-1 uses a 68,000 microprocessor running at 10 megahertz and employs 12-bit linear technology. Oberheim plans to support disks sampled on Akai's S-900 in the near

future.

Kurzweil showed the rack-mount version of its K250 synth. Hardly small (19 inches by 10.5 inches by 20 inches), the RMX250 should still be a great value (\$8,500) and space saver to those who don't require the 88-key wooden-weighted keyboard of the K250.

E-mu Systems showed its rack version of the long-awaited E-Max sampler. The folks at E-mu are now including the 10-disk library of sounds with the purchase of an E-Max or rack-mounted E-Max.

Korg promised a soon-to-be-released rack-mounted version of its ever-popular DSS-1. The rack-mounted version, called the EX-4, will have 1 megabyte of memory for sampling, allowing a maximum of 22 seconds at 48 kHz. The EX-4 will be 16-voice polyphonic with 16 separate outputs and a mono out. A built-in sequencer is included, the twin digital delays of the DSS-1 is not.

Ensoniq showed a rack version of its ESQ-1. The new unit had all the functions of the ESQ-1, including the cartridge slot and sequencer (except, of course, for the keyboard).

Sequential showed a rack version of its Prophet Vector synth. The VS rack mount includes the famous X-Y axis joy stick that made the Vector synth popular.

NEW SOFTWARE

(Continued from page 53)

self.

M works like this: You play a sequence into your computer from either a MIDI keyboard, drum machine, or Mac keyboard. Upon playback you can mutate your sequence in two ways: M will randomly create different pitches or continually vary your original pitches every time your sequence pattern loops around.

BOBBY NATHAN

MIDI CONTROLLERS

Dornes Research Group showed its Performance Beat Bar, a new approach in MIDI controllers. The Bar can control pitch bend, modulation, and any other MIDI-assignable functions.

Inventor John Dornes believes that both hands belong on the keyboard at all times. The Bar can adjust to handle anything from a small Casio CZ-101 to a full 88 keys. It sits in between the player and the keys, with the player using his palms to control the Bar.

The Bar can move either left or right, forward or backward, and down and up (with the help of your knee). Each direction the Bar is moved in can be assigned to control up to five different functions supported through MIDI.

Demonstrator and Unique Recording programmer Steve Rimland said, "During the show, Stevie Wonder and Herbie Hancock got to play the Bar, and it was amazing how much expression was possible with two-hand playing."

The author is co-owner of Unique Recording in New York City, one of the country's better equipped electronic and MIDI-based recording specialists.

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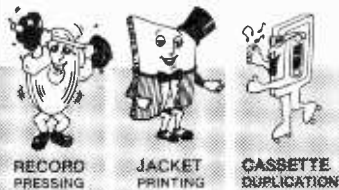
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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	17	DANIELA ROMO EMI	DE MI ENAMORATE
2	3	5	6	EMMANUEL RCA	ES MI MUJER
3	4	3	14	MARISELA PROFONO	TU DAMA DE HIERRO
4	2	2	18	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
5	5	4	20	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
6	6	6	11	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
7	7	7	8	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
8	16	27	4	JOSE FELICIANO RCA	TE AMARE
9	11	11	12	LOS BUKIS PROFONO	ESTE ADIOS
10	10	17	15	FLANS PROFONO	TIMIDO
11	9	12	11	JUAN GABRIEL ARIOLA	QUE LASTIMA
12	8	9	18	PRISMA PEERLESS	DE COLOR DE ROSA
13	12	14	15	EDNITA NAZARIO MELODY	TU SIN MI
14	17	25	5	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
15	27	49	8	VERONICA CASTRO PEERLESS	MACUMBA
16	14	8	20	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
17	21	19	16	VALERIA LYNCH RCA	FUERA DE MI VIDA
18	25	36	3	BRAULIO CBS	EN BANCARROTA
19	15	15	15	BASILIO IMS	VIVIR LO NUESTRO
20	20	21	4	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
21	13	10	20	PANDORA EMI	SOLO EL Y YO
22	28	18	17	LUCERITO MUSART	ERA LA PRIMERA VEZ
23	19	29	5	PIMPINELA CBS	ME HACE FALTA UNA FLOR
24	22	24	11	MARIA CONCHITA ALONSO A&M	SUETAME
25	18	20	20	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
26	26	26	4	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
27	29	13	20	FRANCO PEERLESS	TODA LA VIDA
28	24	16	13	BRAULIO CBS	JUGUETE DE NADIE
29	NEW	1	1	JOSE JOSE ARIOLA	CORRE Y VE CON EL
30	33	38	4	LA PATRULLA RINGO	ACARICIAME
31	37	31	9	WILKINS MASA	SI YO FUERA MUJER
32	34	35	20	LOS YONICS PROFONO	CORAZON VACIO
33	31	32	20	ROCIO DURCAL ARIOLA	LA GUIRNALDA
34	43	43	7	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
35	40	46	10	LITTLE JOE CBS	MI NENA
36	36	37	12	PEDRO PARDO ARIES	CELOS
37	30	22	20	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
38	NEW	1	1	VIKKI CARR CBS	ESTA NOCHE VENDRAS
39	39	33	4	ORO NEGRO ORDA	TU BOCA
40	38	—	2	BONNY CEPEDA RCA	SIGA BAILANDO
41	NEW	1	1	PANDORA EMI	ALGUIEN LLENA MI LUGAR
42	41	—	4	ANGELA CARRASCO ARIOLA	NO LO CAMBIO POR NADA
43	NEW	1	1	TROPICALISIMO APACHE PEERLESS	LA HIERVA SE MOVIA
44	48	45	8	LUPITA D'ALESSIO CBS	TE ESTAS PASANDO
45	23	23	13	JOSE MEDINA RINGO	Y ME DECIDI
46	NEW	1	1	JOHNNY VENTURA CBS	A CUAL PISO
47	32	42	13	ANDY MONTANEZ TH	ME LA ESTAS PONIENDO DIFICIL
48	49	44	4	MENUDO RCA	CARA O CRUZ
49	44	41	20	EMMANUEL RCA	TODA LA VIDA
50	NEW	1	1	LISSETTE Y MANOELLA TORRES CBS	HOY VINE CON ELLA

Products with the greatest airplay gains this week.

LATIN NOTAS

by Tony Sabournin

THANK YOU ONE AND ALL for the welcoming letters and calls regarding my new responsibilities here. Some, like Tracy Nicholas of WEA International, have clarified information in some of my initial columns. She says the correct label appellation is WEA Latina, and she informs me that Miguel Bosé and Luis Miguel are signed worldwide to WEA International, the international distribution arm for U.S. product. In addition to their Spanish-language product, each will see an English-language release on a major U.S. WEA label (Luis Miguel on Warner Brothers., Bosé on a label to be announced). This agreement also marks the first major collaboration between domestic and international WCI recorded-music distributors. Confirming the speculative tone of Notas' Dec. 6 story, Nicholas says it does indeed place WEA in direct competition with other giants for future distribution agreements. The division will have its headquarters in Los Angeles and will have representatives in Puerto Rico, New York, and Brownsville, Texas. The Los Angeles office is located at Business Arts Plaza, 3601 W. Olive Ave., Burbank, Calif. 91505. In addition to WEA México artists, WEA Latina will distribute the independent Mexican label Eréndira Records, which specializes in tropical and ranchero music. Initial product from this source will include Chico Ché Y La Crisis, Los Socios Del Ritmo, El Audaz, and Los Chamacos.

THE MOST INTRIGUING piece of mail to date has been an issue of Open City, an Atlanta monthly, with an article by Rick Broussard titled "Acquiring A Taste For Hot Salsa." It describes the city's Latin

scene—100,000 strong—and its local champion, Tomás Algarín, who, according to the article, offers the only Spanish radio show in the area, WCLK's "Latin Aura," Saturdays from 6-9 p.m. I requested some sample tapes of the program, not only to determine the quality of Algarín's programming but also to get a

More information on WEA Latina & International

glimpse of the man behind the mike.

I was very happy to find excellence at both levels. He mixes his music niftily and in typical noncommercial style: a heavy dose of salsa, with abundant information about a particular song's origins and participating musicians. However, unlike other colleagues involved in not-for-profit projects, his musical selection does not dwell on 50-year-old classics. It is spiced with well-chosen merengues as well as an occasional ballad or Mexican song. More importantly, his between-songs comments are short and to the point. The interviews by Algarín, who is bilingually fluent, are well-produced and lack the rambling syndrome prevalent in similar shows. Amazingly, the man also makes periodic trips to New York, paying for them out of his own pocket, to purchase products from those companies that don't care to service him or aren't aware of his existence. Companies wishing to remedy this situation may do so by sending product to Tomás Algarín, Aurora Productions, 2017B Lake Park Drive, Smyrna, Ga. 30080.

LA RADIO LATINA

by Carlos Agudelo

TEXAS, WITH ITS long Mexican border, is hot territory for Spanish radio. There are 16 stations in Mexico's Ciudad Juárez, across the border from El Paso, and many of them are programmed for the Mexican-U.S. listener. With regard to El Paso, the fall Arbitron ratings for the city—which has a 67.7% Hispanic population over 12 years old—have given KAMA-AM a 5.8

Texas Arbitron ratings reveal airwave wars

audience share, up .7 points as compared with the summer surveys. KFNA-AM, an oldies station, received a 3.1 share, up from 1.7 in the summer. KBNA-FM went from 2.7 to 3, while KALY-AM and KDXX-AM each received .9.

"It's world war here," says Santiago Nieto, KAMA's program director, referring to the competitive environment. The station pioneered Spanish radio this side of the border 15 years ago and has a flexible "adult hit radio" format. As part of its ongoing 15th anniversary celebration, the station is programming one oldies hit in English every hour.

ACCORDING TO Arbitron, KCOR-AM San Antonio heads the field in that city, where four stations compete for a potential audience of a 48.5% Hispanic population over 12. With a 6.9 share in the fall results, a substantial increase of 1.7 points since last summer, KCOR remains ahead of KEDA-AM, which draws a 3

rating. KXET-AM and KSAH-AM have 1.9 and .8 shares, respectively.

KLAT-AM and **KXYZ-AM**, the leading Houston-Galveston-area Spanish-speaking stations, remain very close in their market shares. KLAT showed a 1.6 rating in the fall, down .4 points since the summer, and KXYZ showed a 1.7 rating, down .1. KEYH-AM drew a 1 rating.

IN THE DALLAS-FORT WORTH market, KSSA-FM and KESS-AM have moved closer in market shares. KSSA went from 2 to 1.2, and KESS maintained its .8 share. Dallas-Fort Worth has an 8.9% population of Hispanic persons over 12.

IN THE McALLEN-BROWNSVILLE market, where 81.3% of the population is Hispanic, KGBT-AM, based in Harlingen, is the most listened to of all radio stations, with a 19 share. KIWW-FM received a 7.8; KQXX-FM went from 6.6 to 4.7; KIRT-AM took a 3.2 share; and KBOR-AM had a 1.7 share.

CORPUS CHRISTI, another border city, has shown a marked decrease of Hispanic listeners, despite the fact that the population is 53.6% Hispanic. KUNO-AM moved from 9.9 to 5.6, while KCCT-AM fell from 5.2 to 4.1. KXTO-FM dropped from 2.2 to 1.2. However, KFLZ-FM, which had no measurable share in last summer's Arbitrons, went to .8 in the fall survey.

CLASSICAL KEEPING SCORE

by Is Horowitz



INTERNATIONAL FINANCE: The continuing slide of the dollar against most key foreign currencies keeps exerting firm pressure on importers. The situation is harder for compact disk importers to deal with at a time when they're no longer belabored by shortages. Turnover is good, they say, but every new sale returns a smaller net.

Harmonia Mundi in Los Angeles has no special pricing problem with its own line, brought in from France, which it still sells to the trade for \$10.50. But it is feeling the squeeze with practically all the other labels (a dozen or more) it handles.

Those other lines are now being sold to the trade at base prices of \$12 and \$13. Already high, these price levels are almost impossible to maintain in view of the exchange disparity, says **Rene Goiffon**, head of the Los Angeles-based firm. If the dollar falls further, he says he faces the prospect of having to raise prices. He's worried about trade reaction to any price above \$13, however justified.

That's the bad news at Harmonia Mundi. The good news is that sales are strong and that there are "virtually no more CD supply problems." Goiffon says he was a first-time exhibitor at the recent Consumer Electronics Show in Las Vegas and was able to open many new hi-fi store accounts. Harmonia Mundi also sold CDs at the show but found it had underestimated buyer response. "We sold out everything the first day," says Goiffon.

In New York, importer Qualiton is also mulling price strategies with respect to his main lines, Hungariton and Bis. "We definitely won't raise prices on these labels," says **Otto Quittner**. At a \$12.50 base price, he feels that they are already pushing at a practical ceiling. In fact, discussions with these labels'

home offices holds out some hope that their prices will actually dip a bit. But that's not the case with other labels handled, which in some cases "cost us more than \$10 a CD to bring in," says Quittner.

Like Harmonia Mundi's Goiffon, Quittner says that it is becoming more difficult, as an importer, to justify

Dollar's decline pressures compact disk importers

paying as much to bring in CDs as certain other labels charge their retail accounts.

PASSING NOTES: CBS Masterworks will tie in closely with a 10-day tour **Wynton Marsalis** will make with the Eastman Wind Ensemble and conductor **Donald Hunsberger**. The junket (all the dates are in the East) runs from March 8-23, in time to provide added promotional thrust to the new album by the same artists due for shipment in late February. The album, "Carnaval," offers a batch of virtuoso cornet solos.

But before the tour, Marsalis will be in London to record an album of Baroque trumpet music with the English Chamber Orchestra under **Raymond Leppard**. All the works will be for two or more trumpets and orchestra, and Marsalis will overdub all the extra solo parts. **Steven Epstein** will produce.

The **Concertgebouw Orchestra** is seeking new sources of financial support after the annual subsidy by the city of Amsterdam was cut to \$725,000. The orchestra faces a roster cut from 115 to 106 players. In addition, the nonprofessional chorus associated with the orchestra is to be disbanded.

GRASS ROUTE

by Linda Moleski



COMPASS DISTRIBUTING, the New York-based record-label conglomerate, has been quite active lately. Since its formation some eight months ago, it has released titles by **Frank Marino**, **Brian Auger**, **Fist**, **Original Sin**, **Dameon Thorne**, and current MTV faves the **Killer Dwarfs**, among others.

Compass started with the heavy metal label **Grudge**

Compass gets a fix on the indie market

Records, says **Chuck Gregory**, who, together with **Stan Snyder** and **Gordon Anderson**, founded the company. It has since expanded to include **Pinnacle Records**, for jazz and r&b product, and **Chumley Records**, for contemporary pop music. The outfit is starting up a CD-only label in March and has plans to enter into pressing and distribution deals.

Projects scheduled for release this spring are albums by **Dave Mason**, **Crack The Sky**, the **Godz**, **Grudge** (an in-house band), **Buddy Fite**, **Tom Harrell**, and **Vic Vogel's Jazz Orchestra** as well as greatest-hits packages for **Wilbert Harrison** and big bands. According to Gregory, the company is looking to put out two metal albums, two jazz albums, and one "significant" rock project a month.

Indie distributors handling Compass' product lines include **Schwartz Bros.**, **M.S. Distributors**, **Big State Distributors**, **Associated Distributors**, and **Jem Records West**.

Compass Distributing can be contacted at P.O. Box

836, Nyack, N.Y. 10960; 914-358-7831.

SEEDS & SPROUTS: **Antenna Records** has released "Walkin' On The Water," the auspicious debut album by **Tommy Conwell & the Young Rumlbers**. The project is garnering airplay on a number of East Coast college and album rock stations and reportedly sold more than 32,000 copies in its first three weeks of release. It was co-produced by Conwell and **Hooters** bassist **Andy King**. The Hooters connection does not stop there, however—the Philadelphia-based rockers are handled by the group's Cornerstone Management ... 4th & B'way is on the rise with **Millie Scott's** new 12-inch, "Ev'ry Little Bit." An album is expected shortly ... Another good-sounding project is the **Waxing Poetics'** debut album, "Hermitage," on **Emergo Records**. It was co-produced by **Mitch Easter** and **R.E.M.** member **Mike Mills** along with the Norfolk, Va.-based band ... Showing promise on top 40 radio is **Amherst's** "Nothing's Gonna Change My Love For You" by teen-age artist **Glen Medeiros**. The single is receiving airplay on several Midwest outlets and is starting to attract attention on the East Coast.

ON A LIGHTER NOTE: Hundreds of press releases pass over our desk every week, but there's always that one that seems to stand out from the rest. On this particular occasion, it was from San Francisco-based **Righteous Records** hyping its group the **McGuire's**. It boldly quoted **Billboard** as saying the McGuire's are a "f**king amazing band." Though we were quick to realize it was a farce, it certainly got the attention of our staff. And, after all, isn't that the name of the game?

FOR WEEK ENDING FEBRUARY 14, 1987

Billboard

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TOP CLASSICAL ALBUMS™

			Compiled from a national sample of retail store sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	16	HOROWITZ IN MOSCOW DG 419-499 (CD) ★ ★ NO. 1 ★ ★	14 weeks at No. One VLADIMIR HOROWITZ
2	2	52	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
3	4	28	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
4	3	26	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
5	5	20	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
6	6	18	VERDI: OTELLO ANGEL DSB-3993 (CD)	PLACIDO DOMINGO
7	7	14	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
8	11	10	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA RC-5708 (CD)	BARRY DOUGLAS
9	8	36	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
10	10	48	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
11	9	24	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
12	12	118	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
13	16	6	SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
14	14	12	BERNSTEIN BY BOSTON PHILIPS 416-360 (CD)	BOSTON POPS (WILLIAMS)
15	19	4	COPLAND: SYMPHONY NO. 3 DG 419-170 (CD)	NEW YORK PHILHARMONIC (BERNSTEIN)
16	13	14	BEETHOVEN: SYMPHONY NO. 3 L'OISEAU LYRE 417-235 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
17	15	18	MOZART: THE MARRIAGE OF FIGARO PHILIPS 416-370 (CD)	ACADEMY OF SAINT MARTIN-IN-THE-FIELDS (MARRINER)
18	18	16	HOLST: THE PLANETS TELARC 10133 (CD)	ROYAL PHILHARMONIC ORCHESTRA
19	21	4	REICH: SEXTET NONESUCH 79138 (CD)	STEVE REICH
20	22	34	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
21	17	10	TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 10137 (CD)	LONDON SYMPHONY ORCHESTRA
22	20	46	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
23	NEW ▶		STRAUSS: DIE FLEDERMAUS ANGEL DSB-3999 (CD)	PLACIDO DOMINGO
24	24	86	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
25	23	184	HAYDN/HUMMEL/L. MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)

TOP CROSSOVER ALBUMS™

			Compiled from a national sample of retail store sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	18	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD) ★ ★ NO. 1 ★ ★	16 weeks at No. One TE KANAWA, CARRERAS
2	3	12	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
3	2	26	DOWN TO THE MOON CBS FM-42255 (CD)	ANDREAS VOLLENWEIDER
4	4	22	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
5	5	26	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
6	6	26	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
7	9	26	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
8	11	26	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
9	12	20	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
10	13	16	PERSONA CBS BFM-42120 (CD)	LIONA BOYD
11	14	26	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
12	NEW ▶		ROUND-UP TELARC 10141 (CD)	CINCINNATI POPS (KUNZEL)
13	15	4	BACH MEETS THE BEATLES PRO ARTE 211 (CD)	JOHN BAYLESS
14	RE-ENTRY		ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
15	RE-ENTRY		SYNCOATED CLOCK PRO ARTE CDD-264 (CD)	ROCHESTER POPS (KUNZEL)

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

JAZZ BLUE NOTES

by Peter Keepnews



BENNY CARTER, who celebrates his 80th birthday this year, occupies a curious place in jazz history. Musicians and aficionados recognize him as one of the most influential alto saxophonists and one of the most gifted composer/arrangers the music has produced. He is also that true rarity, a genuine multi-instrumentalist, whose trumpet playing at its best is almost on a par with his nonpareil saxophone work. But Carter remains a relatively obscure figure, not just to the general public, but also to a lot of jazz fans.

Carter has spent most of his career behind the scenes—arranging for other musicians' bands, composing music for films and TV shows, touring and recording only sporadically—which makes his upcoming New York appearance with the redoubtable **American Jazz Orchestra** a truly special event.

Carter will be performing with and conducting the year-old repertory orchestra (musical director **John Lewis**, who normally conducts, will play piano) in a retrospective of his career. That's news in itself, but the *big* news is that he's writing a new piece—an extended work described by an AJO spokesman as being "of symphonic proportions"—for the concert.

Carter and the orchestra will almost definitely go into the studio shortly after the concert. Jazz authority **Gary Giddins**, the AJO's founder and artistic director, has been negotiating with a label to record an album featuring the new work. The concert takes place on Feb. 26 at New York's Cooper Union.

THERE WILL DEFINITELY BE SOME JAZZ on this year's **Grammy Awards** telecast, but it definitely won't be in the form of an all-star jam session like the one staged last year, which some viewers found exciting and others considered a chaotic free-for-all.

The final lineup of performers for the Feb. 24 telecast had not been set at presstime, but this much appears certain: **Bobby McFerrin** will be singing his Grammy-nominated rendition of "Round Midnight," backed by the peerless rhythm section of **Herbie Hancock**, **Ron Carter**, and **Tony Williams**. The man who

Benny Carter writes again; the Grammys swing on

gave that rhythm section its start, **Miles Davis**, is also slated to appear on the show. And there will be an all-star blues segment, featuring, among others, **B.B. King**, **Albert King**, **Dr. John**, and **Willie Dixon**.

We recently mentioned how well the small **GRP** label did in the nominations but neglected to mention that two other very small, very active jazz-oriented operations also scored impressively—for which we have been gently (and justifiably) chided.

Four of the 20 albums the **PAUSA** label released in 1986 copped nominations in two categories. **John Lee Hooker** and the aforementioned **Dixon** are competing for best traditional blues recording, while the **Four Freshmen** and the **L.A. Vocal Choir** are in the running for best jazz vocal performance by a duo or group. And another prolific jazz indie, **Concord**, copped nominations for vocalists **Flora Purim**, **Maxine Sullivan**, and **Mel Tormé**; the big band of **Woody Herman**; the small group co-led by **Gerry Mulligan** and **Scott Hamilton**; and trombonist/bandleader **Rob McConnell**, for his arrangement of a **Duke Ellington** medley for **Tormé**. **Concord** released a total of 23 albums in 1986.

GOSPEL LECTERN

by Bob Darden



HERE ARE MORE thoughts on recent releases.

"Run Little Brother," DMB Band, Greentree Records

The **DMB Band** has the whole Alabama/*Restless Heart*/*Oak Ridge Boys* sound of country music to itself when it comes to gospel acts. There's always been

More reflections on recent releases

a close affinity between Southern gospel and country: witness **Vern Gosdin**, the **Oaks**, **Merle Haggard**, **Johnny Cash**, and a host of others. And despite some serious miscalculations in song selection, the **DMB Band** obviously belongs in that select company.

The most arresting cut is the title track, a bona fide crossover contender. "It Only Took One Man" has the same muscular, sinewy production and melody line that mark the best of Alabama, while "I Met God In The Morning" is a rich country hymn, heartfelt, simple, and highly musical.

Where "Run Little Brothers" falters is in its straightforward soft pop tunes, the kind that clutter most religious radio playlists these days. "Oh Hosanna," "Two Of A Kind," and "The King Is Here" aren't bad—they're just no different from 10,000 other songs. When the **DMB Band** sticks to what it does best, though, it makes you wonder why no one's ever tried this sort of thing in Christian music before.

"Psalms Alive! III," the **Maranatha! Singers**,

Maranatha! Music

One of the first traditions of the early church was the setting of the **Psalms** to music. The **Maranatha! "Psalms Alive!"** series follows in that venerable tradition. The original music and band arrangements on "III" are by **Tom Howard** and **Billy Batstone**, so you know they're going to be interesting.

But the vocals featuring the **Maranatha! Singers** are a different matter altogether. Most sound like outtakes from the first Christian youth musicals of the early '70s. At worst, the sameness of the choral arrangements and the studied blandness of the choir leeches all of the vitality out of the powerful lyrics. "Psalms Alive! III" sounds perilously like elevator muzak. Exceptions are the introspective instrumentals "Selah I" and "II" and the elegant ballad "Those Who Sow In Tears."

"Images," Kathy Troccoli, Reunion Records

I like **Kathy Troccoli**. I want to like "Images." She's got a great set of pipes, an effective ministry, and an attractive personality. She's hired some pretty impressive musicians for this album. But she's simply never had the kind of material she's needed or deserved. There's nothing bad here. But there's nothing outstanding, either.

Most of the songs are in the ultramodern technopop mode, heavy on the percussion and synthesizers, à la **Tina Turner**. A few, most notably "Ready And Willing," "Dream On," and "Don't Wanna See You Down," have their moments. But the rest are nondescript dance tunes without commercial hooks or particularly arresting lyrics, elevated only by **Troccoli's** soulful, expressive voice.

FOR WEEK ENDING FEBRUARY 14, 1987

Billboard

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TOP JAZZ ALBUMS™

THIS WEEK			2 WKS. AGO		WKS. ON CHART		Compiled from a national sample of retail store and one-stop sales reports.	
ARTIST		TITLE		LABEL & NUMBER/DISTRIBUTING LABEL				
1	1	9	★ ★ NO. 1 ★ ★	3 weeks at No. One		A NICE PLACE TO BE		
2	4	9	STANLEY JORDAN	BLUE NOTE BT 85130/MANHATTAN (CD)		STANDARDS VOLUME 1		
3	2	17	MILES DAVIS	WARNER BROS. 25490 (CD)		TUTU		
4	5	11	THE CRUSADERS	MCA 7581 (CD)		THE GOOD AND BAD TIMES		
5	3	27	ANDREAS VOLLENWEIDER	CBS MASTERWORKS FM 42255 (CD)		DOWN TO THE MOON		
6	15	5	DEXTER GORDON	BLUE NOTE BT-85135/MANHATTAN (CD)		THE OTHER SIDE OF ROUND MIDNIGHT		
7	7	15	BRANFORD MARSALIS	COLUMBIA FC 40363 (CD)		ROYAL GARDEN BLUES		
8	20	5	NAJEE	EMI-AMERICA ST-17241		NAJEE'S THEME		
9	6	13	BOB JAMES	WARNER BROS. 25495 (CD)		OBSESSION		
10	12	29	BOBBY MCFERRIN	BLUE NOTE BT-85110/MANHATTAN (CD)		SPONTANEOUS INVENTIONS		
11	8	19	SOUNDTRACK	COLUMBIA SC 40464		ROUND MIDNIGHT		
12	10	25	KENNY G.	ARISTA ALB 8427 (CD)		DUOTONES		
13	9	19	WYNTON MARSALIS	COLUMBIA FC 40308 (CD)		J MOOD		
14	17	13	DAMON RENTIE	TBA TBA 219/PALO ALTO		DON'T LOOK BACK		
15	23	11	TOM SCOTT	SOUNDWINGS SW 2102 (CD)		ONE NIGHT/ONE DAY		
16	NEW		LARRY CARLTON	MCA 5866 (CD)		LAST NITE		
17	13	19	AL JARREAU	WARNER BROS. 25477-1 (CD)		L IS FOR LOVER		
18	11	35	BOB JAMES/DAVID SANBORN	WARNER BROS. 25393 (CD)		DOUBLE VISION		
19	22	11	TANIA MARIA	MANHATTAN ST 53045 (CD)		THE LADY FROM BRAZIL		
20	21	9	ROBERT CRAY	HIGHTONE/MERCURY 830 568-1 M-1/POLYGRAM (CD)		STRONG PERSUADER		
21	19	13	JEFF LORBER	WARNER BROS. .25492 (CD)		PRIVATE PASSION		
22	25	11	GEORGE SHAW	TBA 218/PALO ALTO		ENCOUNTERS		
23	14	17	DIANE SCHUUR	GRP A-1030 (CD)		TIMELESS		
24	26	11	FREE FLIGHT	CBS MASTERWORKS FM 42143 (CD)		ILLUMINATION		
25	NEW		THE RIPPINGTONS	PASSPORT JAZZ PJ-88019		MOONLIGHTING		
26	NEW		DAVID SANBORN	WARNER BROS. 1-25479		A CHANGE OF HEART		
27	27	13	THE TONIGHT SHOW BAND/DOC SEVERINSEN	AMHERST AMR 3311 (CD)		THE TONIGHT SHOW BAND		
28	18	17	STANLEY CLARKE	EPIC FE 40275/E.P.A (CD)		HIDEAWAY		
29	30	11	MAX BENNETT & FREEWAY	TBA/PALO ALTO 216/PALO ALTO		THE DRIFTER		
30	16	21	GEORGE BENSON	WARNER BROS. WB 1-25475 (CD)		WHILE THE CITY SLEEPS		
31	36	3	PETER KATER	P.D.K. 4001/OPTIMISM (CD)		TWO HEARTS		
32	NEW		ALPHONSE MOUZON	MPC 6001/OPTIMISM (CD)		LOVE FANTASY		
33	34	29	PIECES OF A DREAM	MANHATTAN ST-53023 (CD)		JOYRIDE		
34	NEW		CARMEN LUNDY	BLACK HAWK BKH 523/ASPEN (CD)		GOOD MORNING KISS		
35	31	9	PAUL WINTER	LIVING MUSIC LM 0012/WINDHAM HILL (CD)		WINTERSONG		
36	NEW		BOB THOMPSON	INTIMA SJ-73238 (CD)		BROTHER'S KEEPER		
37	28	13	ANITA BAKER	ELEKTRA 60444 (CD)		RAPTURE		
38	39	3	HENRY JOHNSON	MCA/IMPULSE MCA 5754/MCA (CD)		YOU'RE THE ONE		
39	NEW		WISHFUL THINKING	PAUSA PR 7205		THINK AGAIN		
40	24	33	SPYRO GYRA	MCA 5753 (CD)		BREAKOUT		

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Pop, Classics Set For U.K. Release PolyGram Budget CDs Due

BY PETER JONES

LONDON PolyGram here is launching a midprice CD series, to be made available worldwide in time for Easter. It will initially feature 50 pop titles, including product from such major acts as Dire Straits and Tears For Fears, and some 60 classical packages.

The pop titles will retail for 7.99 pounds (roughly \$12) and the classical ones for between 8.49 pounds and 8.99 pounds (roughly \$12.75-\$13.50).

Maurice Oberstein, PolyGram Leisure chairman, says, "This move will take the curve away from people who make outrageous statements about the profitability of CD."

"The launch will put quality product back into the marketplace at a lower price, but the fact that they are low-price doesn't mean that the full-price CDs are over-

priced. It will be an enormous psychological boost to the industry. The dealers will get their full margin, and it means the record companies and the artists have put something back into pop by operating on lower margins themselves."

Among the pop product available through the new series will be Dire Straits' "Communicue," Tears For Fears' "The Hurting," and titles from Kool & the Gang, Level 42, Dexy's Midnight Runners, and Jimi Hendrix.

PolyGram's winter sales conference here was told that "this initiative offers us and the dealers the chance to generate volume CD sales over the next year. And the fact that acts like Dire Straits are willing to allow their product to go out on special-price CDs is an indication of how they value the CD market."

CBS Winner In U.K. Singles Race Nick Berry Top 45 Artist In 3rd Quarter

LONDON CBS has overtaken PolyGram by just 0.2% to become the top singles producer here, and WEA has held on to the top spot in the albums sector, according to market-share figures for the last quarter of 1986. The statistics come from an analysis of U.K. chart positions.

In the singles listing, CBS recorded a 16.4% share, followed by PolyGram (16.2%), WEA (13.5%), Virgin (7%), Chrysalis (6.8%), EMI (5.6%), and then RCA/Ariola and BBC Records, with 5.3% each. The third quarter showed the top company placings to be PolyGram (13.7%), WEA (13.5%), Virgin (10.5%), RCA/Ariola (8.4%), and CBS (7.4%).

On the charts, the top singles label was CBS, with 9.7% of the action, then BBC (5.3%), followed by Virgin, Vertigo, and Epic (4.4%

WEA is No. 1 in corporate album listings

each). Top singles, in order, were "Every Loser Wins," Nick Berry, BBC; "Take My Breath Away," from "Top Gun," Berlin, CBS; and "The Final Countdown," Europe, Epic. Top singles artists, in order: Nick Berry, Madonna, and Berlin.

In the corporate album section,

WEA topped the fourth quarter with 14.4%, followed by PolyGram (13.5%), EMI (13.3%), CBS (12.8%), and RCA/Ariola (9.1%). Listings for the July-September quarter: WEA (16.1%), PolyGram (15.7%), EMI (12.4%), RCA/Ariola (10.1%), CBS (9.6%), and Virgin (8.4%).

Top album labels: CBS (7.4%), EMI (6.8%), Warner Bros. (6.5%), Telstar (5%), and A&M (4.3%).

Top albums during the quarter were, in order, "Now That's What I Call Music 8," various artists, EMI/Virgin/PolyGram; "Graceland," Paul Simon, Warner Bros.; "Hits 5," various, CBS/WEA/RCA/Ariola. Top album artists, in order, were Paul Simon, Madonna, and the Police.

Finland Moves To Ban X-Rated Video Parliament Is Likely To Pass Bill

BY KARI HELOPALTIO

HELSINKI For such a small country, Finland is fast gaining a reputation worldwide as a pioneer in pushing through radical legislation to cover censorship of video programs.

It is a problem that has long worried a government clearly concerned about statistics alleged to show that the effects of watching X-rated programs can create all kinds of problems among children and teen-agers.

Now a new video censorship law is being readied for parliamentary approval and should soon be passed. Opposition to it outside the video industry is said to be minimal.

This law would ban national distribution and marketing of video versions of X-rated films held to be unsuitable for those under 18 years old. This covers all material given a cinematic X-certificate rat-

ent, X-rated material accounts for 15%-20% of Finnish video rental and sales business. There is talk of widespread bankruptcies if the law goes through.

And there are industry fears that such a ban would lead to a nationwide wave of black-market and pirate operations, plus importation of adult product. In its campaign against the proposed law, the industry has alleged, "Finland will become a video jungle."

Some X-rated packages would probably be "cleaned up" in the hope of attaining an R-rated (under 16) viewing bracket, which has no sales or rental limitations. Quality feature films would be involved in this move, too.

But despite the industry protests, the new law looks very likely to pass. Only 30-40 members of Parliament are against it. In the final voting later this year, the new law needs a two-thirds majority in the 200-strong Finnish Parliament.

Little opposition outside industry

ing—for hardcore sex or violence—and includes Oscar-winning features and American-style high school "romps."

Research generally has pinpointed "considerable harm" done to youngsters by X-rated viewing. Now the child-welfare groups are vociferously in favor of banning the lot. They point out that X-rated videos are watched at home by kids without parents' knowledge.

However, the breadth of the proposed ban has amazed and enraged the movie/video industry. At pres-

Billy Joel To Tour Soviet

MOSCOW According to Oleg Smolensky, director of the state-run Gosconcert booking agency here, Billy Joel and Stevie Wonder are on the roster of international artists set to play concert dates in the Soviet Union this year.

Others to be presented by Gosconcert are Adriano Celentano, a leading Italian pop singer whose recordings are big sellers in Russia, set to appear here in March, and French singer Mireille Mathieu, contracted for a four-week

tour in late May and early June.

Smolensky, who says details of the Joel/Wonder visits will be released later, adds that country music entertainer Roy Clark, last here in 1975, is also set to play concerts in Russia this year, and negotiations are under way to bring in Charles Aznavour.

Several leading jazz groups are virtually certain to visit, with the first most likely to be the Dave Brubeck group in March.

Market Continues To Flourish Despite U.S. Protests Indonesia Bridles At Pressure On Piracy

BY GLENN A. BAKER

JAKARTA The Indonesian government is reacting angrily to high-level U.S. pressure to curb audio/video piracy in the world's fifth most populous nation.

Following media reports that U.S. state department officials had raised the matter of infringement of intellectual copyrights, Cabinet Secretary Moerdiono told reporters in Jakarta that Indonesia was not under pressure from any government to improve its copyright law.

"We appreciate copyrights, we have our own copyright law, and whether we will improve on that law or not is up to us."

Moerdiono insisted that his government would deal with the matter solely on the basis of Indonesia's national interest and not that of international concerns. "We must be realistic," he said, "and ask ourselves whether we are capable of competing with other people. If not, why shouldn't we find a shortcut and take the technology?"

The official did refer to claims that U.S. manufacturers had lost

more than \$100 million from widespread illegal copying, stating that the government of Indonesia would soon "consult with all parties concerned" to establish regulations that would be "most favorable in promoting national development and public creativity."

There is no legitimate market whatsoever for international music repertoire in the archipelago nation of 160 million people. Indonesia is the only Asian country where piracy has cornered 100% of the market, and there is little likelihood of this situation changing in the foreseeable future.

In fact, as each year goes by, the array of tapes and the audio quality of them become more impressive. The supermarket-type pirate tape shops of the capital, Jakarta, have moved into the holiday resort island of Bali, where 80,000 Australians vacation each year.

Prices have increased marginally, from 2,000 to about 2,500 rupiah. However, recent devaluation of the local currency means they still cost Australians not much more than \$2 a tape (approximately \$1.50 in U.S.

dollars).

For this, buyers receive full lyric booklets, deluxe packaging, and surprisingly sophisticated artwork. Lately, extravagant boxed-set tape editions have been appearing on the shelves. Bruce Springsteen's live boxed set was available in Bali before it hit the stores in nearby Australia.

Particularly popular are best-of compilations on C90 tape. Some artists, such as Australia's Jimmy Barnes, are represented by at least a dozen different pirate editions. John Farnham's marathon No. 1 Australian album, "Whispering Jack," complete with four "bonus" Farnham tracks from U.S. film soundtracks, has proved most popular with visitors from Down Under.

Indonesian music piracy is awesome in its scope. The millions of tapes sold each year proudly bear BASF and Maxell logos, and there is no doubt that the turnover of those companies in Indonesia is healthy.

Billboard Previews IMMC

CANNES More than 150 top industry executives from around the world turned out for the cocktail reception hosted by Billboard and Music & Media at MIDEM to announce plans for the 1987 International Music & Media Conference (IMMC), which is set for May 13-16 in Montreux, Switzerland.



Welcoming the guests, Billboard U.K. managing director and conference consultant Mike

Hennessey said, "In a world of accelerating technology, it becomes increasingly important for the music and home entertainment industry to have an annual forum in order to review and discuss the challenges and opportunities of the future."

"The IMMC conference provides this opportunity and supplements the week-by-week tracking of music

industry developments provided by Billboard and its sister paper Music & Media."

Theo Roos, publisher of Music & Media, gave details of the forthcoming conference and said that already many TV companies had committed to making direct transmissions from the event. Roos also said that such top industry figures as Jan Timmer, president of PolyGram International, Norm Pattiz, head of Westwood One, and WEA International chairman Nesuhi Ertegun had confirmed their participation in the panel discussions planned for the event.

Roos added that there would be a massive roster of international superstars participating in the rock galas. Full interview facilities for press and broadcasting media will be available at the conference center. For the first time, in the conference's history, the advertising industry will also be represented.

Webber Group In Pub Deal Inks Subpub Pact With L.A. Firm

CANNES Andrew Lloyd Webber's The Really Useful Group has inked a three-year deal with Los Angeles-based Screen Gems/Colgems-EMI Music to administer the company's North American subpublishing rights. Finalized here at MIDEM, the deal is the group's first major



publishing agreement since it went public in 1984.

According to publishing coordinator Mark Rowles, it will give the company "a firm and stable platform in the North American marketplace, a situation we have been working toward for some time." Praising Screen Gems' creative and administrative skills, Rowles adds that he looks forward to a "happy and lucrative relationship."

Screen Gems president Fred

Willms responds in kind: "We are very proud and excited to be working with such a prestigious and broad-based company, and we anticipate an extremely fruitful creative working relationship over the next three years."

This year is likely to prove the group's best in the U.S. to date, with a whole slew of theatrical productions either running or planned. "Cats" is playing to capacity houses in New York, San Francisco, and Toronto; "Starlight Express" opens this month at New York's Gershwin Theater, with advance box-office receipts at over \$4 million, and "The Phantom Of The Opera" will be launched on Broadway at the end of 1987.

Regular licensed performances of "Requiem" are also taking place, and negotiations are under way for a touring production of "Song And Dance," which recently finished its Broadway run.

Finnish Private Radio Stations Well Received

HELSINKI A survey of the private commercial radio stations in Finland after their first year of operation shows they are well received by the public but mainly in a poor financial state, with most not yet filling their official six-minutes-per-hour allocation for advertising.

The survey, commissioned by the Ministry of Communications and conducted by Tampere Univ., found that of those polled 50% tuned in at least two or three times a week. And 60% saw commercial radio as having a long-term future, providing "a strong alternative"

to the noncommercial transmissions of Yleisradio Ab.

Recorded pop and rock music account for half the output of commercial stations here, most of it of foreign origin. Phone-in chat shows are popular, although they account for less than 10% of current program scheduling. The survey notes that listeners find the commercials very entertaining. Currently, there are 18 private commercial stations in operation, with around 100 applications from stations waiting for permission to broadcast.

KARI HELOPATIO

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CRIA Certs Plummet In 1986 Canadian, U.S. Artists Suffer Alike

KIRK LaPOINTE

OTTAWA The evidence is in: Sales were flat for the Canadian recording business in 1986. Virtually across the board, year-end tabulations of certifications by the Canadian Recording Industry Assn. show declines.

There is little to suggest that the overall 5%-6% revenue increase was dependent on a handful of massive sellers. Indeed, the more likely story is that a lot of recordings fell short of sales expectations.

And there were disquieting signs for the domestic recording scene. The numbers show that 1986 was not nearly as good a year for local artists as 1985, which was the best in some time.

The Toronto-based association says it certified 287 recordings in the year, down from the 315 tallied in 1985. There was one more million seller and one more 900,000 seller in 1986 than in 1985 (three of each) and a nominal increase in gold albums, but there were significant slides in several categories:

- The number of Canadian-content certifications was 54. It was 71 in 1985.
- The number of eight-times-plati-

num albums slipped to one from three; seven-times-platinum records, one from seven; and six-times-platinum sellers, one from seven.

• Quintuple-platinum recordings fell to five from eight, quadruple-platinum records remained at eight, triple-platinum sellers slid to 12 from 16, platinum awards slid to 53 from 56.

On the plus side, double-platinum albums gained slightly, to 27 from

Despite sales drop revenue was up

24, and gold awards increased to 106 from 98.

There had been three triple-platinum singles in 1985, but there weren't any in 1986. Double-platinum singles fell to one from two, and platinum singles fell to nine from 13. Gold singles also took a dive, from 64 to 56. There was one platinum EP, compared with none in 1985, but there were two gold EPs in 1985 and none last year.

All signs point to a promising 1987 for Canadian content, with albums due in the first half from established artists like Bryan Adams,

Rock & Hyde, and Gowan. But 1986 clearly missed 1985's mark.

There was one diamond Canadian album, signifying sales of 1 million, just as there had been in 1985. But there were two 700,000 sellers in 1985; there wasn't one last year. Similarly, the two 600,000 and 500,000 sellers of 1985 weren't matched last year.

There was one quadruple-platinum album, down from two in 1985. There were three triple-platinum albums last year, down from the record five of 1985.

There was one increase in the Canadian categories for albums: six double-platinum efforts, up from five a year earlier. The 10 platinum and 25 gold certifications were exactly the same as 1985's numbers.

There were one triple- and one double-platinum single in 1985, but none in either category last year. But for platinum singles, there was an increase to three from two. The most significant decline, however, was among gold singles: only four last year, compared with a whopping 12 the year before.

There was one platinum Canadian EP in 1986, none in 1985. But there was one gold EP in 1985 and none last year.

FACTOR/CTL To Disburse Video Funds

OTTAWA The Foundation to Assist Canadian Talent on Record-Canadian Talent Library (FACTOR/CTL) has expanded its mandate to include assistance for music video production.

The announcement by the Toronto-based recording production assistance group comes after the Video Foundation to Assist Canadian Talent (VideoFACT) decided in December that it would not disburse federally provided funds. VideoFACT now allocates about \$200,000 annually in nonfederal funds through the Much-Music Network.

FACTOR/CTL says that, initially, applications for funds will be accepted only by Canadian companies with

national distribution. The group will provide forgivable loans of up to 50% of a music video budget, but the amount cannot exceed \$20,000. The initial measures are in effect only until March 31. During that time, companies cannot apply for more than two sets of funds. The videos must be completed by March 31 and must be supported by a current single recording.

Last year, the federal government announced a \$25-million, five-year program to assist the domestic element of the Canadian music industry. FACTOR/CTL, already in business for four years as an industry group to help finance recordings, is being

charged with the principal responsibility of overseeing the disbursement of the federal money. The video funds are part of the federal program and amount to about \$300,000 a year.

In all, says FACTOR/CTL president Duff Roman, some \$2.2 million will be disbursed by the organization.

After March 31, FACTOR/CTL will allow more people to apply for funds. At that time, Canadian-controlled labels, production companies, producers, managers, and artists will be allowed to participate. No decision has yet been made concerning the number of loans available to applicants, but the \$20,000 and 50% ceilings will remain in place.

Roman says the condition of a single supporting the video should help ensure that the funds are meeting the overall federal program's objectives of supporting commercially viable music. "The single is the best vehicle for that," he adds.

Meanwhile, FACTOR/CTL's search for a new executive director is nearing completion. The organization was dealt a severe blow last year when newly appointed executive director Gary Muth quit. His resignation came just as FACTOR/CTL was setting guidelines for the new funds. During the interim, Roman and Rogers Radio executive Ann Graham have been sharing administrative duties. Roman says he hopes to have a new person appointed executive director some time in March.

The \$300,000 in video funds is part of a \$500,000 annual federal commitment. The other \$200,000 is being disbursed by MusicAction, a Montreal-based organization. Overall, 40% of the funds are aimed at French-language support.

KIRK LaPOINTE

Maple Briefs

THE 1987 JUNO Music Awards will be held Nov. 2 at the O'Keefe Center in Toronto, followed by a dinner-dance at the Metro Toronto Convention Centre. The ceremony is being held one month earlier and at different venues for both the show and supper.

CBS RECORDS CANADA LTD. is still confident the Bruce Springsteen live box set can reach the half-million sales mark (quintuple platinum) in Canada. Sales are nearing the 300,000 mark, and a sales push is expected in coming weeks. Until now, the release has practically walked out the door by itself at retail.

NEO A4, based in Edmonton, Alberta, has been signed to Duke Street Records. A single, "Desire,"

is slated for early March release as is an EP of the same name, compiled from the band's 1985 indie release. A full Duke Street album is scheduled for later this year.

CFGO OTTAWA has been sold to Rawlco Communications, subject to federal approval. There is no immediate word on format or staff changes at the top 40 outlet.

TELEGENIC Video Productions Inc., Toronto, plans to pitch "video underwriting" to corporations, in which company slogans and messages can be tagged at the beginning or end of their products. The firm is enjoying good acceptance in the U.S. of its production of the best-selling Canadian book "The Joy Of Stress."

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 2/7/87

This Week	Last Week	SINGLES
1	2	I KNEW YOU WERE WAITING (FOR ME) GEORGE MICHAEL/ARETHA FRANKLIN EPIC
2	7	HEARTACHE PEPSI & SHIRLIE POLYDOR
3	1	JACK YOUR BODY STEVE SILK HURLEY LONDON
4	10	ALMAZ RANDY CRAWFORD WARNER
5	8	DOWN TO EARTH CURIOSITY KILLED THE CAT MERCURY
6	3	C'EST LA VIE ROBBIE NEVIL MANHATTAN
7	15	I LOVE MY RADIO TAFFY TRANS GLOBAL
8	5	NO MORE THE FOOL ELKIE BROOKS LEGEND
9	9	SURRENDER SWING OUT SISTER MERCURY
10	4	IS THIS LOVE ALISON MOYET CBS
11	27	IT DOESN'T HAVE TO BE THIS WAY BLOW MONKEYS RCA
12	NEW	SHOPLIFTERS OF THE WORLD SMITHS ROUGH TRADE
13	6	REET PETITE JACKIE WILSON SMP
14	21	YOU SEXY THING HOT CHOCOLATE EMI
15	12	RAT IN MI KITCHEN UB40 DEP INTERNATIONAL
16	25	ONCE BITTEN TWICE SHY VESTA A&M
17	11	BIG FUN GAP BAND TOTAL EXPERIENCE
18	16	HYMN TO HER PRETENDERS REAL
19	24	MUSIC OF THE NIGHT/WISHING YOU WERE HERE MICHAEL CRAWFORD/SARAH BRIGHTMAN POLYDOR
20	20	JACK THE GROOVE RAZE CHAMPION
21	14	SOMETHING IN MY HOUSE DEAD OR ALIVE EPIC
22	13	WASTELAND MISSION MERCURY
23	28	BEHIND THE MASK ERIC CLAPTON DUCK
24	NEW	STAY OUT OF MY LIFE FIVE STAR TENT
25	NEW	MALE STRIPPER MAN 2 MAN FEAT MAN PARRISH BOLTS
26	17	REAL WILD CHILD (WILD ONE) IGGY POP A&M
27	29	MAGIC SMILE ROSIE VELA A&M
28	NEW	ROCK THE NIGHT EUROPE EPIC
29	18	THIS WHEELS ON FIRE SIOUXSIE AND THE BANSHEES WONDERLAND
30	23	I O U FREEZ CITYBEAT
31	33	TRAMPOLINE JULIAN COPE ISLAND
32	35	CROSS THAT BRIDGE WARD BROTHERS SIREN
33	NEW	FUTURE'S SO BRIGHT I GOTTA WEAR SHADES TIMBUK 3 IRS
34	19	IT DIDN'T MATTER STYLE COUNCIL POLYDOR
35	30	VICTORY KOOL & THE GANG CLUB
36	NEW	GIGOLO DAMNED MCA
37	34	LOVE IS FOREVER BILLY OCEAN JIVE
38	NEW	COMING AROUND AGAIN CARLY SIMON ARISTA
39	36	BEST KEPT SECRET CHINA CRISIS VIRGIN
40	39	YOU DON'T KNOW BERLIN MERCURY
		ALBUMS
1	1	PAUL SIMON GRACELAND WARNER
2	2	KATE BUSH THE WHOLE STORY EMI
3	3	BANGLES DIFFERENT LIGHT CBS
4	4	QUEEN LIVE MAGIC EMI
5	7	ELKIE BROOKS NO MORE THE FOOL LEGEND
6	8	MICHAEL McDONALD SWEET FREEDOM WARNER
7	13	ERIC CLAPTON AUGUST DUCK
8	6	THE PRETENDERS GET CLOSE WEA
9	5	MADONNA TRUE BLUE SIRE
10	12	ELKIE BROOKS VERY BEST OF ELKIE TELSTAR
11	10	VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN
12	9	BON JOVI SLIPPERY WHEN WET VERTIGO
13	17	FIVE STAR SILK AND STEEL TENT
14	25	ANITA BAKER RAPTURE ELEKTRA
15	14	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
16	11	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
17	18	DIRE STRAITS BROTHERS IN ARMS VERTIGO
18	15	EURHYTHMICS REVENGE RCA
19	23	EUROPE THE FINAL COUNTDOWN EPIC
20	NEW	ROSIE VELA ZAZU A&M
21	19	PET SHOP BOYS DISCO PARLOPHONE
22	21	VARIOUS UPFRONT 4 SERIOUS
23	20	VARIOUS THE SINGING DETECTIVE BBC
24	28	PETER GABRIEL SO VIRGIN
25	24	HUEY LEWIS & THE NEWS FORE CHRYSALIS
26	16	DEEP PURPLE HOUSE OF BLUE LIGHT POLYDOR
27	22	GENESIS INVISIBLE TOUCH VIRGIN
28	NEW	RANDY CRAWFORD ABSTRACT EMOTIONS WARNER
29	34	WHITNEY HOUSTON ARISTA
30	30	PLACIDO DOMINGO THE COLLECTION STYLUS/RCA
31	NEW	LUTHER VANDROSS GIVE ME THE REASON EPIC
32	32	MISSION GOD'S OWN MEDICINE MERCURY
33	33	ORIGINAL SOUNDTRACK TOP GUN CBS
34	27	A-HA SCOUNDREL DAYS WARNER
35	29	COMMUNARDS LONDON
36	NEW	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND
37	40	SIMPLE MINDS ONCE UPON A TIME VIRGIN
38	NEW	CAMEO WORD UP CLUB
39	35	THE THE INFECTED EPIC/SOME
40	39	SIMPLY RED PICTURE BOOK ELEKTRA

CANADA (Courtesy The Record) As of 1/29/87

SINGLES		
1	2	WALK LIKE AN EGYPTIAN THE BANGLES CBS
2	4	C'EST LA VIE ROBBIE NEVIL MANHATTAN/CAPITOL
3	3	THE LADY IN RED CHRIS DE BURGH A&M
4	5	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
5	1	EVERYBODY HAVE FUN TONIGHT WANG CHUNG GEFEN/WEA
6	6	YOU GIVE LOVE A BAD NAME BON JOVI POLYGRAM
7	9	NOTORIOUS DURAN DURAN CAPITOL
8	11	SHAKE YOU DOWN GREGORY ABBOTT COLUMBIA/CBS
9	8	WORD UP CAMEO POLYGRAM
10	10	OPEN YOUR HEART MADONNA SIRE/WEA
11	14	TOUCH ME SAMANTHA FOX JIVE/RCA
12	7	CAN'T HELP FALLING IN LOVE COREY HART CAPITOL
13	13	THE NEXT TIME I FALL PETER CETERA/AMY GRANT WEA
14	15	THE RAIN ORAN "JUICE" JONES CBS
15	NEW	DON'T GET ME WRONG THE PRETENDERS SIRE/WEA
16	19	CHANGE OF HEART CYNDI LAUPER PORTRAIT/CBS
17	17	KISS YOU (WHEN IT'S DANGEROUS) EIGHT SECONDS POLYGRAM
18	20	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES TIMBUK 3 IRS/MCA
19	NEW	AT THIS MOMENT BILLY VERA & THE BEATERS RHINO/TREND
20	NEW	LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
		ALBUMS
1	1	PAUL SIMON GRACELAND WARNER BROS./WEA
2	2	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
3	3	MADONNA TRUE BLUE SIRE/WEA
4	9	GLASS TIGER THE THIN RED LINE CAPITOL
5	5	HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA
6	4	BOSTON THIRD STAGE MCA
7	10	THE POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
8	6	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
9	12	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
10	7	BILLY IDOL WHIPLASH SMILE CHRYSALIS/MCA
11	11	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
12	15	BANGLES DIFFERENT LIGHT COLUMBIA/CBS
13	13	PRETENDERS GET CLOSE WARNER BROS./WEA
14	8	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-85 COLUMBIA/CBS
15	19	DURAN DURAN NOTORIOUS CAPITOL
16	14	SOUNDTRACK TOP GUN CBS
17	NEW	GEORGIA SATELLITES ELEKTRA/WEA
18	18	CHRIS DE BURGH INTO THE LIGHT A&M
19	17	BILLY JOEL THE BRIDGE COLUMBIA/CBS
20	20	COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/2/87

SINGLES		
1	1	SHOWING OUT MEL & KIM BLOW UP/INTERCORD
2	5	REALITY RICHARD SANDERSON CARRERE/TELDEC
3	2	SOMETIMES ERASURE MUTE/INTERCORD
4	8	ELECTRIC SALSA OFF ZYX/MIKULSKI
5	10	C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
6	11	ICH LIEBE DICH CLOWNS UND HELDEN TELDEC
7	3	THE RAIN ORAN JUICE JONES DEFJAM/CBS
8	7	HEARTBEAT DON JOHNSON EPIC/CBS
9	9	LAND OF CONFUSION GENESIS VIRGIN/ARIOLA
10	4	WALK LIKE AN EGYPTIAN BANGLES CBS
11	6	KEINE STERNE IN ATHEN STEPHAN REMMLER MERCURY/PHONOGRAM
12	13	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
13	12	YOU KEEP ME HANGIN' ON KIM WILDE MCA/WEA
14	15	MIAMI VICE THEME JAN HAMMER MCA/WEA
15	NEW	CARAVAN OF LOVE HOUSEMARTINS CHRYSALIS/ARIOLA
16	14	SO COLD THE NIGHT COMMUNARDS LONDON/METRONOME/PMV
17	19	WHERE ARE YOU? 16 BIT ARIOLA
18	17	OH L'AMOUR ERASURE MUTE/INTERCORD
19	NEW	IS THIS LOVE? ALISON MOYET CBS
20	NEW	SHAKE YOU DOWN GREGORY ABBOTT CBS
		ALBUMS
1	3	DEEP PURPLE THE HOUSE OF THE BLUE LIGHT A&M/DG/PMV
2	1	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
3	2	ENGELBERT TRAEUMEN MIT ENGELBERT ARIOLA
4	NEW	DON JOHNSON HEARTBEAT EPIC/CBS
5	12	PAUL SIMON GRACELAND WARNER/WEA
6	4	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
7	NEW	THE ALAN PARSONS PREJEKTZ GAUDI ARISTA/ARIOLA
8	18	SOUNDTRACK MIAMI VICE 2 MCA/WEA
9	5	A-HA SCOUNDREL DAYS WARNER/WEA
10	NEW	CLOWNS & HELDEN VON BETEUERTEN GEFUEHLEN UND ANDERER KAELTE TELDEC
11	13	BON JOVI SLIPPERY WHEN SET VERTIGO/PHONOGRAM/PMV
12	NEW	SOUNDTRACK MIAMI VICE 1 MCA/WEA
13	9	SPANDAU BALLET THROUGH THE BARRICADES CBS
14	7	MADONNA TRUE BLUE SIRE/WEA
15	8	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ISLAND/ARIOLA
16	10	PET SHOP BOYS DISCO PARLOPHONE/EMI
17	NEW	COMMUNARDS LONDON/METRONOME/PMV
18	NEW	GENESIS INVISIBLE TOUCH VIRGIN/ARIOLA
19	6	RONDO VENEZIANO FANTASIA VENEZIANA BABY/ARIOLA
20	14	KOOL & THE GANG FOREVER METRONOME/PMV

ITALY (Courtesy Germano Ruscitto) As of 1/22/86

ALBUMS		
1	3	MADONNA TRUE BLUE WEA
2	1	SPANDAU BALLET THROUGH THE BARRICADES CBS
3	5	CLAUDIO BAGLIONI ASSOLO CBS
4	4	DURAN DURAN NOTORIOUS EMI
5	2	ADRIANO CELENTANO I MIEI AMERICANI 2 CGDMM
6	6	MINA SIBUANA PDU/EMI
7	13	EUROPE THE FINAL COUNTDOWN CBS
8	8	GIANNA NANNINI PROFUMO RICORDI
9	11	LUCIO DALLA DALL'AMERICARUSO RCA
10	12	RICCARDO COCCIANTE QUANDO SI VUOLE BENE VIRGIN/EMI
11	9	ANTONELLO VENDITTI SEGRETI RICORDI
12	7	SOUNDTRACK TOP GUN CBS
13	20	EROS RAMAZZOTTI NUOVI EROI DDD/CBS
14	15	A-HA SCOUNDREL DAYS WEA
15	10	POOH GIORNI INFINITI CGDMM
16	17	RONDO VENEZIANO RAPSODIA VENEZIANA BABY RECORDS/CGDMM
17	NEW	NINO D'ANGELO FOTOGRAFANDO L'AMORE DURIAM
18	NEW	EURHYTHMICS REVENGE RCA
19	14	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE ... CBS
20	NEW	RON E' L'ITALIA CHE VA RCA

MUSIC & MEDIA PAN-EUROPEAN CHARTS 2/7/87

HOT 100 SINGLES		
1	1	THE FINAL COUNTDOWN EUROPE EPIC
2	2	VICTORY KOOL & THE GANG MERCURY
3	6	IS THIS LOVE ALISON MOYET CBS
4	9	C'EST LA VIE ROBBIE NEVIL MANHATTAN
5	7	SOMETIMES ERASURE MUTE
6	5	OPEN YOUR HEART MADONNA SIRE
7	8	IN THE ARMY NOW STATUS QUO VERTIGO
8	3	YOU KEEP ME HANGIN' ON KIM WILDE MCA
9	18	CARAVAN OF LOVE THE HOUSEMARTINS GO DISCS/CHRYSALIS
10	11	LAND OF CONFUSION GENESIS VIRGIN
11	4	TAKE MY BREATH AWAY BERLIN CBS
12	NEW	REET PETITE JACKIE WILSON SMP
13	10	CRY WOLF A-HA WARNER BROTHERS
14	12	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
15	16	SHAKE YOU DOWN GREGORY ABBOTT CBS
16	13	LIVIN' ON A PRAYER BON JOVI VERTIGO
17	17	THE RAIN ORAN "JUICE" JONES DEF JAM/CBS
18	14	SO COLD THE NIGHT THE COMMUNARDS LONDON
19	19	SHOWING OUT MEL & KIM SUPREME
20	NEW	BIG FUN GAP BAND TOTAL EXPERIENCE/RCA
		HOT 100 ALBUMS
1	1	MADONNA TRUE BLUE SIRE
2	2	A-HA SCOUNDREL DAYS WARNER
3	3	EUROPE THE FINAL COUNTDOWN EPIC
4	4	EURHYTHMICS REVENGE RCA
5	5	PAUL SIMON GRACELAND WARNER
6	11	COMMUNARDS LONDON
7	10	DEEP PURPLE THE HOUSE OF THE BLUE LIGHT POLYDOR
8	7	TINA TURNER BREAK EVERY RULE CAPITOL
9	8	BON JOVI SLIPPERY WHEN WET VERTIGO
10	6	SOUNDTRACK TOP GUN CBS
11	13	GENESIS INVISIBLE TOUCH VIRGIN
12	15	QUEEN LIVE MAGIC EMI
13	9	SPANDAU BALLET THROUGH THE BARRICADES CBS
14	NEW	ERIC CLAPTON AUGUST DUCK RECORDS/WARNER
15	20	PETER GABRIEL SO VIRGIN
16	17	KATE BUSH THE WHOLE STORY EMI
17	14	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & E STREET BAND LIVE/1975-85 CBS
18	16	PET SHOP BOYS DISCO PARLOPHONE
19	19	DIRE STRAITS BROTHERS IN ARMS VERTIGO
20	12	DURAN DURAN NOTORIOUS EMI

AUSTRALIA (Courtesy Kent Music Report) As of 2/9/87

SINGLES		
1	2	WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
2	3	YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
3	1	FUNKY TOWN PSEUDO ECHO EMI
4	4	GOOD TIMES INXS/JIMMY BARNES MUSHROOM/FESTIVAL
5	6	PRESSURE DOWN JOHN FARNHAM WHEATLEY/RCA
6	5	FRENCH KISSIN' IN THE USA DEBBIE HARRY CHRYSALIS/FESTIVAL
7	7	TO BE A LOVER BILLY IDOL CHRYSALIS/FESTIVAL
8	12	I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA
9	8	EVERYBODY HAVE FUN TONIGHT WANG CHUNG WEA
10	13	SUGAR FREE WA WA NEE CBS
11	NEW	ROOMS FOR THE MEMORY MICHAEL HUTCHENCE WEA
12	10	(DON'T FORGET ME) WHEN I'M GONE GLASS TIGER MANHATTAN/EMI
13	14	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL/EMI
14	11	TWO OF HEARTS STACEY Q ATLANTIC/WEA
15	9	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
16	19	BIZARRE LOVE TRIANGLE NEW ORDER FACTORY/CBS
17	16	OPEN YOUR HEART MADONNA SIRE/WEA
18	20	THE FUTURE'S SO BRIGHT I GOTTA WEAR SHADES TIMBUK 3 IRS/CBS
19	NEW	WE GOTTA GET OUT OF THIS PLACE THE ANGELS MUSHROOM/FESTIVAL
20	15	LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
		ALBUMS
1	1	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	5	EURHYTHMICS REVENGE RCA
3	2	PAUL SIMON GRACELAND WARNER/WEA
4	3	VARIOUS SUMMER '87 POLYSTAR/POLYGRAM
5	6	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
6	4	POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL
7	9	CROWDED HOUSE CAPITOL/EMI
8	8	BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
9	7	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
10	10	KEVIN BLOODY WILSON KEV'S BACK CBS
11	11	SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M/FESTIVAL
12	14	THE ANGELS HOWLING MUSHROOM/FESTIVAL
13	13	RICHARD CLAYDMAN CONCERTO WEA
14	18	VSPY V SPY A O MOD TV VERSION WEA
15	12	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
16	19	THE THE INFECTED EPIC/CBS
17	NEW	PRETENDERS GET CLOSE REAL/WEA
18	15	GENESIS INVISIBLE TOUCH VIRGIN/EMI
19	17	MADONNA TRUE BLUE SIRE/WEA
20	16	TALKING HEADS TRUE STORIES EMI

FRANCE (Courtesy of Europe 1) As of 2/1/87

SINGLES		
1	1	T'EN VAS PAS ELSA CARRERE
2	2	VOYAGE VOYAGE DESIRELESS CBS
3	5	IN THE ARMY NOW STATUS QUO CBS
4	8	MAMAN DOROTHEE AB
5	7	MUSULMANES MICHEL SARDOU TREMA
6	3	PREMIER BAISER EMMANUELLE AB
7	NEW	LE PASSAGE B O DU FILM EMI/PATHE/MARCONI
8	10	C'EST LA Ouate CAROLINE LOEB BARCLAY
9	6	DON'T LEAVE ME THIS WAY COMMUNARDS BARCLAY
10	4	THE FINAL COUNTDOWN EUROPE CBS
		ALBUMS
1	1	COLUCHE MIMI 86 LEDERMAN
2	4	JEAN JACQUES GOLDMAN EN PUBLIC CBS
3	3	JEAN MICHEL JARRE RENDEZVOUS DREYFUS/POLYGRAM
4	2	COMPILATION LEDERMAN DISQUE DES RECORDS DE LA CHANSON FRANCAISE POLYGRAM
5</		

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Jean Rosenbluth, Billboard 1515 Broadway New York, N.Y. 10036

and Chris Morris, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

Country albums should be sent to: Ed Morris, Billboard 14 Music Circle E. Nashville, Tenn. 37203

be wise to capitalize on the success of its initial single, "Keep The Spirit Alive," because this project has little to offer beyond that. MTV exposure should keep the band in the limelight, though, as will college and album rock radio airplay.

THE ROBERT CRAY BAND
Who's Been Talkin'
PRODUCERS: Bruce Bromberg, Dennis Walker
Atlantic 81730

Digitally remastered reissue of Cray's long-unavailable first LP, originally issued in 1980 on Tomato Records. Cray's current ride up the charts on the strength of "Smoking Gun" single will fuel sales, but some mainstream consumers may be put off by this excellent album's pure blues feel. With informative liner notes.

VARIOUS ARTISTS
Let's Dance! The D.J.'s Collection Of Dance Club Classics
PRODUCERS: Various
Columbia C2 40517

Double album compiles 12 dance-club favorites and hard-to-find tracks for a retrospective on the scene of the late '70s and early '80s. Helmed by John "Jellybean" Benitez, the album includes classics by Dan Hartman, Eddy Grant, Sarah Dash, Gary's Gang, Patrick Hernandez, and others.

ORIGINAL MOTION PICTURE SOUNDTRACK
Athens, Ga.—Inside Out
PRODUCER: Bill Cody
I.R.S. 6185

Rocking sampler of sounds from Tony Gayton's film about the active Athens music scene. R.E.M. leads the pack, with notable contributions (mostly recorded live) by Love Tractor, the Squalls, Kilkenny Cats, Dreams So Real, and Pylon. Expect college radio action.

FRANK MARINO
Full Circle
PRODUCER: Frank Marino
Grudge GR 0951

Latest release from former Mahogany Rush front man expands on the Canadian trio's hard rock sound. Album combines melodic anthems with lengthy instrumentals, best displayed in "Full Circle" and "Razor's Edge."

TORCH SONG
Exhibit A
PRODUCERS: William Orbit, Laurie Mayer
I.R.S. 5862

Synthesist/producer Orbit, noted for work with Sting, Belinda Carlisle, and Stan Ridgway, steps out in an anthology of mood-oriented tracks. Best bet for the airwaves is vocalist Mayer's dreamy take on Blind Faith's "Can't Find My Way Home."

ANDY WHITE
Rave On Andy White
PRODUCERS: Rod McVey & Andy White
MCA 5946

Comparisons to Bob Dylan and the Pogues will likely abound when dealing with this debut outing by Irish singer White, who delivers involving folk-based tunes in a high-tension, declamatory style.

ORIGINAL MOTION PICTURE SOUNDTRACK
Quiet Cool
PRODUCER: None listed
Sounds Of Films/Macola MRC-0966

Soundtrack to B-movie flop about marijuana growers was written by Jay Ferguson, former lead singer/songwriter of the legendary Spirit and popmeisters Jo Jo Gunne; it's doubtful fans of those groups' uncompromising rock will be drawn to this synth-driven collection, however.

VARIOUS ARTISTS
The Fruits Of Our Labels
PRODUCERS: Howard Morris, Howard Sapper
Global Pacific Records GP 315

Shows the label deserves new age devotees' attention, but whether this double set can approach the success

NEW AND NOTEWORTHY

ESQUIRE
PRODUCERS: Esquire, Chris Squire
Geffen GHS 24101

Yes-man Chris Squire lends a helping hand on album bow by band featuring his better half, Nikki; unsurprisingly, the results sound like vintage Yes. "Moving Together" leads off as single, but "To The Rescue" leaps out as follow-up, with "Blossomtime" looming as a perennial. Album rock radio will embrace this attractive debut.

ZERRA ONE
The Domino Effect
PRODUCERS: Barry Blue, Paul Bell, Tim Palmer
Mercury 830 035 M-1

First U.S. outing by bright, promising U.K. band is unusual enough to hook an audience. Singer Paul Bell has unmistakable style, the production booms robustly, and songs like "Rescue Me" and "I Know, I Feel, I Stand" reflect idealism and a pleasing vulnerability. Good outlook for radio acceptance.

TOMMY CONWELL & THE YOUNG RUMBLERS
Walkin' On The Water
PRODUCERS: Andy King, Tommy Conwell
Antenna ANT 14187

From the just-barely-there production of Hooters bassist King to the outstanding original material by Conwell (some of it co-written by Robert Hazard), this debut shines. Influences abound, from the Hooters to Thorogood to down-home blues. Record reportedly sold 32,000 copies in the Philadelphia area in its first three weeks of release; majors should be dukin' it out over this one. Contact: 215-649-3530.

of Windham Hill's samplers depends on how much oomph Global Pacific gets from its new distribution pact with CBS.

ANCIENT FUTURE
Quiet Fire
PRODUCER: Matthew Montfort
Narada N-61012

Cameos by Alex De Grassi and Darol Anger may provide sales appeal, but the new age ensemble stirs much warmth under its own power. Eastern influence adds spice to the acoustic act's label debut.

BLACK

PICKS

THE SYSTEM
Don't Disturb This Groove
PRODUCER: The System
Atlantic 81691

Group, which has topped the dance charts in the past, is back with another winner; finely crafted album doesn't rely on the usual clichés. Don't miss "Didn't I Blow Your Mind," buried in the middle of side two.

RECOMMENDED

MARVIN SEASE
PRODUCER: Marvin Sease
London 830 794 R-1
Brooklyn gospel-turned-soul singer returns to his Clarence Carter-style roots on "Double Crosser," while "Love Me Or Leave Me" is grooved for the charts. Solid debut.

COUNTRY

PICKS

WAYLON JENNINGS
Hangin' Tough
PRODUCERS: Jimmy Bowen, Waylon Jennings
MCA 5911

Ever so gradually and artfully, Jennings is turning away from the heavy beat and rough edges of his late-'70s "outlaw" sound and returning to the melody of his early days. Best cuts on this uniformly fine album: "I Can't Help The Way I Don't Feel About You," "Crying Don't Even Come Close," and "Deep In The West."

NANCI GRIFFITH
Lone Star State Of Mind
PRODUCERS: Tony Brown, Nanci Griffith
MCA 5927

Griffith's voice has the sudden intensity of an electric shock; even more arresting are the vivid and thought-provoking lyrics and the delicate production that carries them home. Each cut is its own persuasive argument for singledom, but the brightest include "From A Distance" and "Nickel Dreams."

RECOMMENDED

MOE BANDY
You Haven't Heard The Last Of Me
PRODUCER: Jerry Kennedy
MCA/Curb 5914

Bandy's great skill as a honky-tonk singer too often eclipses his more contemplative side. This album nicely balances those opposites. Best cuts: "I Forgot That I Don't Live Here Anymore" and the title track, a masterful cover of the Peter Allen AC rouser.

KRIS KRISTOFFERSON & THE BORDERLORDS
Repossessed
PRODUCER: Chips Moman
Mercury 830 406-1 M-1

This collection of Kristofferson's closeup visions of life lacks unity; on the plus side are the singer's rough, believable vocals and bits of crystalline imagery in "Love Is The Way" and "What About Me."

JOHNNY CASH
The Vintage Years: 1955-1963
PRODUCERS: Various
Rhino RNL 70229

Tasty collection of Cash's earliest sides for Sun and Columbia gives a good picture of the singer's pared-down instrumental style and rough-hewn rockabilly/country vocals. A good one-volume primer.

JAZZ

RECOMMENDED

WARREN BERNHARDT
Hands On
PRODUCERS: Warren Bernhardt, Tom Jung
DMP CD-457

Superior sound—as is always true of DMP product—helps underrated pianist Bernhardt's subtlety shine through on this CD-only recording; presence of Peter Erskine, Anthony Jackson, and Marc Johnson further bolsters the mostly original material. Should sail out of the racks.

THE BOB BROOKMEYER QUARTET
Oslo
PRODUCER: Chris Long
Concord Jazz CJ-312
Famed trombonist's Concord debut, his first LP with extensive soloing in

some time, proves a welcome return. Excellent piano and tasteful synth by Alan Broadbent—and several interesting originals—highlight the set.

PANCHO SANCHEZ
Papa Gato
PRODUCER: Carl E. Jefferson
Concord Picante CJP-310

Well-recorded, atmospheric set of Latin jazz by Cal Tjader's former conga player/percussionist features excellent group interplay and fine versions of "Senor Blues" and "Jumpin' With Symphony Sid." Jazz radio play a natural.

SCOTT HAMILTON QUINTET
The Right Time
PRODUCER: Carl E. Jefferson
Concord Jazz CJ-311

Saxophonist Hamilton swings and swings again; this may be his best showcase in several years. A burning version of "Sleep," with superb bass work by Phil Flanigan, sets the pace. Top-notch.

CHRIS CONNOR
Classic
PRODUCER: Helen Keane
Contemporary C-14023

Appropriate title, for lush-voiced jazz chanteuse Connor puts a timeless style to work on this fine return. Repertoire is happily unworn; a valuable assist comes from altoist Paquito D'Rivera.

JOE HENDERSON
The State Of The Tenor: Live At The Village Vanguard, Vol. Two
PRODUCERS: Stanley Crouch & Michael Cuscuna
Blue Note BT-85126

Second set of trio recordings featuring Henderson with bassist Ron Carter and drummer Al Foster may cause purists to shrink from claim that it is the equal of Sonny Rollins' similar Vanguard project of nearly 30 years ago, but the playing and care in selecting material make it an admirable, commanding project.

EDDIE GOMEZ
Discovery
PRODUCER: Kiyoshi Itoh
Columbia FC 40548

Versatile bassist Gomez has made his mark in jazz groups of nearly every size and style—and this solo album does an outstanding job of showcasing his broad abilities. Tracks include straight-ahead bop, Latin jazz, Miles Davis-inflected fusion, and even classical music. The results are uniformly excellent.

CLASSICAL

RECOMMENDED

ENCORE! (TRAVELS WITH MY CELLO, VOL. 2)
Julian Lloyd Webber, Cello, Royal Philharmonic Orchestra, Cleobury
Philips 4116 698

A baker's dozen of tuneful, mostly laid-back renditions of diverse material; jumps from Gershwin to Bach, Mozart, Vangelis, Debussy, Bizet, and Lennon & McCartney, among others. All are well-played, and what may seem on first glance to be an impossible stylistic melange works as attractive mood or background programming. Good crossover potential.

POP

PICKS

WAYSTED
Save Your Prayers
PRODUCER: Simon Hanhart
Capitol ST-12538

Former UFO bassist Pete Way heads this outstanding debut release. Fans are sure to find this project more accessible than his previous work, but Way has certainly not lost sight of his hard rock roots. Best cuts: "Walls Fall Down," "Hell Comes Home," and "Out Of Control."

RECOMMENDED

VENETIANS
Calling In The Lions
PRODUCERS: Peter Blyton, Mark Optiz
Chrysalis BVF 41555

Aussie outfit debuts here with a drum-heavy set of technopop. First single, "So Much For Love," was a hit Down Under and is already finding favor on U.S. dance floors. Lack of depth casts doubts on the group's prospects for long-term success, however.

IN PURSUIT
Standing In Your Shadow
PRODUCER: Steve Churchyard
MTM ST-71057

Debut album from MTM's great rock hope suffers from thin production by Churchyard, who's known primarily as an engineer. Still, a number of cuts have chart potential, particularly "Only For You," propelled by Emma's redoubtable vocals.

VOW WOV
Shock Waves
PRODUCERS: Tony Platt, Vow Wow
Capitol ST-12541

Dynamic label debut from Japanese heavy metal outfit should prove to be a strong seller, given the proper support. Progressive arrangements provide the backdrop for front man Genki Hitomi's powerful vocals, which shine in "Nightless City" and "Stay Close Tonight."

KILLER DWARFS
Stand Tall
PRODUCERS: Killer Dwarf, Andrew St. George
Grudge GR 0954

Toronto-based hard rock outfit would

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"LIVIN' ON A PRAYER" by **Bon Jovi** (Mercury) hits No. 1 this week, keeping intact the perfect record for dual winners of Billboard's Power Pick/Sales & Airplay honors. The song, Bon Jovi's second consecutive No. 1 single from its No. 1 album, "Slippery When Wet," gains strongly in sales and airplay. All eight records to earn the double Power Pick have reached No. 1 except for **Huey Lewis & the News'** "Jacob's Ladder" (Chrysalis), which jumps strongly from 15 to 8 this week. This 100% success story as an early indication of future No. 1 status is matched by the perfect history of the Power Pick/Airplay winners reaching top 10. This week's Power Pick/Airplay honor goes to **Starship's** "Nothing's Gonna Stop Us Now" (Grunt) for the second week in a row; it moves 42 to 35 in a tight part of the chart.

THE MIDDLE PART OF the Hot 100 was highly competitive this week, and two records make small moves despite having excellent weeks in sales and airplay gains. "That Ain't Love" by **REO Speedwagon** (Epic) picks up 17 stations but only moves three positions, 54 to 51; **Shirley Murdock's** "As We Lay" (Elektra) shows strong gains, especially in sales, and is top 10 on radio stations in New York, New Orleans, Houston, San Antonio, El Paso, Louisville, and Riverside, Calif., but moves up only one position, 47-46.

TWO NEW RECORDS COME on like gangbusters—and both get a boost from the pop panel reporters that were playing them as album cuts. The Hot Shot Debut goes to **Genesis** for "Tonight, Tonight, Tonight" (Atlantic), storming onto the Hot 100 at No. 45, with over two-thirds of the panel already on the record. The second highest debut goes to **Club Nouveau**, making its initial chart appearance with a remake of **Bill Withers'** "Lean On Me" (Warner Bros.) The Sacramento-based group is produced by **Jay King**, the man behind last year's top 10 "Vicious Rumors" by the **Timex Social Club**. The new release is taking huge jumps at radio, including 30-15 at WNVZ Norfolk, 39-23 at WKSI Greensboro, N.C., 13-5 at Y-100 Miami, 25-12 at KMEL San Francisco, and 15-10 at WAVA Washington, the first Billboard pop reporter to play the song as an album cut. Assistant PD/MD **Gene Baxter** says it's been the station's No. 1-requested record by far for more than a month, with outstanding local album sales coming off the airplay on "Lean On Me" before the single was released.

THE 10 DEBUTS this week include three other new artists: **World Party** (Chrysalis), **Donna Allen** (21 Records), and **Glenn Medeiros**, a 16-year-old from Honolulu whose single "Nothing's Gonna Change My Love For You" (Amherst) debuts at No. 92. It's the first chart single for the label in recent memory, the first chart single for the artist, and the first record produced by **KMAI Honolulu PD Jay Stone**, whose station sponsored a talent contest won by Medeiros (he sang the tune that's now charting). Perhaps Stone has found a new career.

FOR WEEK ENDING FEBRUARY 14, 1987

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

227 REPORTERS

	NEW ADDS	TOTAL ON
GENESIS TONIGHT, TONIGHT, TONIGHT ATLANTIC	123	162
CLUB NOUVEAU LEAN ON ME WARNER BROS.	60	117
TINA TURNER WHAT YOU GET IS WHAT YOU SEE CAPITOL	45	118
STEVE WINWOOD THE FINER THINGS ISLAND	36	69
STARSHIP NOTHING'S GONNA STOP US NOW GRUNT	36	200

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

RETAIL BREAKOUTS

197 REPORTERS

	NUMBER REPORTING
WANG CHUNG LET'S GO! GEFEN	34
EUROPE THE FINAL COUNTDOWN EPIC	34
STARSHIP NOTHING'S GONNA STOP US NOW GRUNT	30
BILLY IDOL DON'T NEED A GUN CHRYSALIS	30
DAVID & DAVID AIN'T SO EASY A&M	27

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RADIO ACTIVE

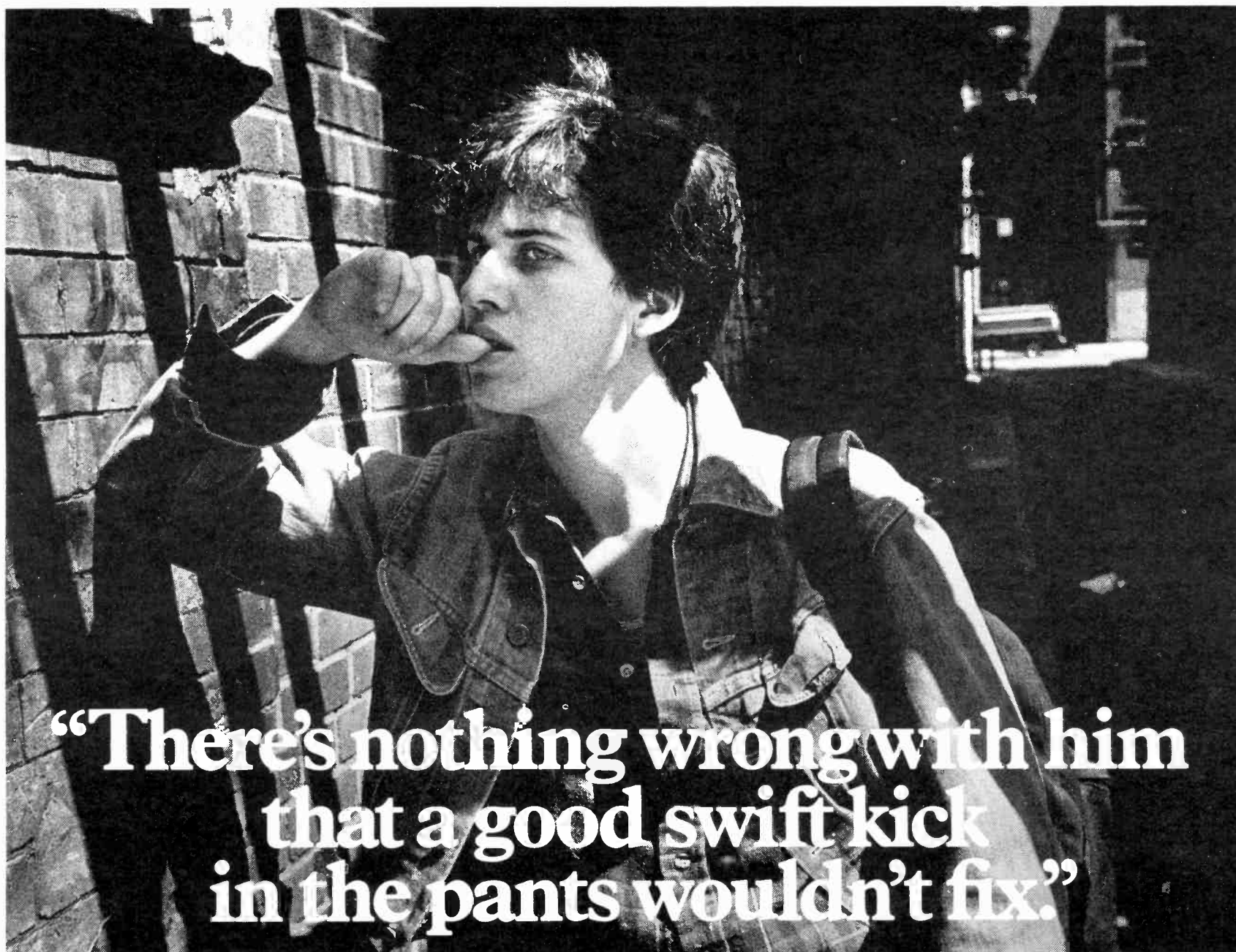
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Sometimes confusing or inappropriate behavior such as a bad attitude, laziness, or extreme immaturity, can be a warning sign of something more serious. A mental illness. Mental illness is a medical illness—not a personal weakness.

Learn to recognize these important warning signs. It can be the first step to healing the sickness.

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- Prolonged severe depression; apathy; or extreme highs and lows.
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- Denial of obvious problems; strong resistance to help.
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- Numerous, unexplained physical ailments; marked changes in eating or sleeping patterns.
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- Delusions, hallucinations, hearing voices.
- Abuse of alcohol or drugs.
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Learn to see the sickness. Learning is the key to healing.

THE AMERICAN MENTAL HEALTH FUND



Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	LIVIN' ON A PRAYER	BON JOVI	1
2	3	CHANGE OF HEART	CYNDI LAUPER	3
3	5	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	4
4	2	OPEN YOUR HEART	MADONNA	2
5	8	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	5
6	1	AT THIS MOMENT	BILLY VERA & THE BEATERS	7
7	10	BALLERINA GIRL	LIONEL RICHIE	10
8	11	WE'RE READY	BOSTON	9
9	16	WILL YOU STILL LOVE ME?	CHICAGO	6
10	21	JACOB'S LADDER	HUEY LEWIS & THE NEWS	8
11	17	NOBODY'S FOOL	CINDERELLA	13
12	15	LOVE YOU DOWN	READY FOR THE WORLD	12
13	18	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	14
14	20	YOU GOT IT ALL	THE JETS	11
15	7	SOMEDAY	GLASS TIGER	19
16	24	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	17
17	6	LAND OF CONFUSION	GENESIS	20
18	19	STOP TO LOVE	LUTHER VANDROSS	15
19	29	RESPECT YOURSELF	BRUCE WILLIS	18
20	9	C'EST LA VIE	ROBBIE NEVIL	23
21	25	BIG TIME	PETER GABRIEL	16
22	28	CAN'T HELP FALLING IN LOVE	COREY HART	25
23	27	TALK TO ME	CHICO DEBARGE	22
24	32	I'LL BE ALRIGHT WITHOUT YOU	JOURNEY	21
25	14	THIS IS THE TIME	BILLY JOEL	32
26	31	STAY THE NIGHT	BENJAMIN ORR	24
27	13	SHAKE YOU DOWN	GREGORY ABBOTT	26
28	12	CONTROL	JANET JACKSON	31
29	38	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	27
30	23	JIMMY LEE	ARETHA FRANKLIN	40
31	36	BRAND NEW LOVER	DEAD OR ALIVE	29
32	35	I WANNA GO BACK	EDDIE MONEY	28
33	26	WALK LIKE AN EGYPTIAN	BANGLES	41
34	40	CANDY	CAMEO	34
35	—	LET'S WAIT AWHILE	JANET JACKSON	30
36	39	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	33
37	—	CAUGHT UP IN THE RAPTURE	ANITA BAKER	37
38	—	WE CONNECT	STACEY Q	43
39	22	VICTORY	KOOL & THE GANG	52
40	—	AS WE LAY	SHIRLEY MURDOCK	46

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	LIVIN' ON A PRAYER	BON JOVI	1
2	1	OPEN YOUR HEART	MADONNA	2
3	3	WILL YOU STILL LOVE ME?	CHICAGO	6
4	8	JACOB'S LADDER	HUEY LEWIS & THE NEWS	8
5	5	CHANGE OF HEART	CYNDI LAUPER	3
6	7	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	5
7	6	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	4
8	11	YOU GOT IT ALL	THE JETS	11
9	9	WE'RE READY	BOSTON	9
10	4	AT THIS MOMENT	BILLY VERA & THE BEATERS	7
11	16	BALLERINA GIRL	LIONEL RICHIE	10
12	15	LOVE YOU DOWN	READY FOR THE WORLD	12
13	19	BIG TIME	PETER GABRIEL	16
14	17	STOP TO LOVE	LUTHER VANDROSS	15
15	21	I'LL BE ALRIGHT WITHOUT YOU	JOURNEY	21
16	22	RESPECT YOURSELF	BRUCE WILLIS	18
17	20	TALK TO ME	CHICO DEBARGE	22
18	18	STAY THE NIGHT	BENJAMIN ORR	24
19	24	I WANNA GO BACK	EDDIE MONEY	28
20	26	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	17
21	28	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	27
22	25	NOBODY'S FOOL	CINDERELLA	13
23	27	BRAND NEW LOVER	DEAD OR ALIVE	29
24	29	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	14
25	10	LAND OF CONFUSION	GENESIS	20
26	30	LET'S WAIT AWHILE	JANET JACKSON	30
27	13	SHAKE YOU DOWN	GREGORY ABBOTT	26
28	12	SOMEDAY	GLASS TIGER	19
29	14	C'EST LA VIE	ROBBIE NEVIL	23
30	37	NOTHING'S GONNA STOP US NOW	STARSHIP	35
31	35	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	33
32	33	WITHOUT YOUR LOVE	TOTO	38
33	38	LET'S GO!	WANG CHUNG	39
34	34	CAN'T HELP FALLING IN LOVE	COREY HART	25
35	23	CONTROL	JANET JACKSON	31
36	—	TONIGHT, TONIGHT, TONIGHT	GENESIS	45
37	—	COME GO WITH ME	EXPOSE	36
38	—	THE FINAL COUNTDOWN	EUROPE	42
39	—	LEAN ON ME	CLUB NOUVEAU	47
40	40	CAUGHT UP IN THE RAPTURE	ANITA BAKER	37

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (5)	14
Geffen (4)	
Sire (2)	
Island (1)	
Paisley Park (1)	
COLUMBIA (10)	11
Def Jam (1)	
E.P.A	8
Epic (6)	
Portrait (1)	
Scotti Bros. (1)	
MCA	8
POLYGRAM	8
Mercury (6)	
Atlanta Artists (1)	
Polydor (1)	
ATLANTIC (6)	7
21 Records (1)	
CAPITOL	6
RCA (4)	6
Grunt (1)	
Jive (1)	
A&M	5
ELEKTRA	5
MOTOWN (4)	5
Gordy (1)	
EMI-AMERICA (1)	4
Manhattan (3)	
ARISTA	3
CHRYSALIS (2)	3
Ensign (1)	
PROFILE	2
AMHERST	1
MANHATTAN	1
NEXT PLATEAU	1
OAK LAWN	1
RHINO	1
SLEEPING BAG	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	SHEET MUSIC DIST.
65 AIN'T SO EASY	(Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP) CPP/ALM	(Roundhead, BMI)
76 ALL I WANT	(Howard Jones, BMI/Warner-Tamerlane, BMI) WBM	(Mighty Three, BMI)
66 ALL I WANTED	(Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI) MCA/HL	48 DON'T NEED A GUN (Boneidol, ASCAP/Rare Huey, ASCAP) CLM
46 AS WE LAY	(Troutman, BMI/Saja, BMI) HL	69 EVERYBODY HAVE FUN TONIGHT (Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM/CHA/HL
7 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP) WBM	33 FACTS OF LOVE (Music Corp. Of America, BMI/Bayjun Beat, BMI) MCA/HL
10 BALLERINA GIRL	(Brockman, ASCAP) CLM	97 FALLING IN LOVE (UH-OH) (Foreign Imported, BMI) CPP
80 THE BEST MAN IN THE WORLD	(Famous, ASCAP/Ensign, BMI) CPP	42 THE FINAL COUNTDOWN (Screen Gems-EMI, BMI) WBM
61 BIG MISTAKE	(Fall Line Orange, ASCAP)	72 THE FINER THINGS (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI) WBM
16 BIG TIME	(Clotfline, BMI/Hidden Pun, BMI)	50 FIRE (Bruce Springsteen, ASCAP) CPP
29 BRAND NEW LOVER	(Dead Or Alive Music Ltd.(PRS) /WB, ASCAP) WBM	89 FOR TONIGHT (Pezaz, PRO/Kish Kish, CAPAC)
34 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	82 GIRLFRIEND (Kamalar, ASCAP/Let's Shine, ASCAP)
25 CAN'T HELP FALLING IN LOVE	(Glady's, ASCAP/Chappell, ASCAP/Intersong, ASCAP) CHA/HL	77 HAVE YOU EVER LOVED SOMEBODY (Zomba, ASCAP/Willesden, BMI)
37 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	83 HOLD ME (Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)
23 C'EST LA VIE	(MCA, ASCAP/Aig, ASCAP/Bug, BMI/Screen Gems-EMI, BMI) CPP/WBM/MCA/HL	59 THE HONEYTHIEF (Virgin, ASCAP/Nymph, BMI) CPP
3 CHANGE OF HEART	(Stone And Muffin, BMI/Rella, BMI) CPP	67 HOOKED ON YOU (Lito, BMI)
36 COME GO WITH ME	(Panchin, BMI) MTP	85 (I KNOW) I'M LOSING YOU (Stone Agate, BMI) CPP
75 COMING AROUND AGAIN	(C'est, ASCAP/Famous, ASCAP) CPP	99 I NEED YOUR LOVING (Flyte Tyme, ASCAP)
63 COMING UP CLOSE	(Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL	28 I WANNA GO BACK (Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)
31 CONTROL	(Flyte Tyme, ASCAP) WBM	68 IF I SAY YES (Marvin Morrow/Ensign, BMI) CPP
60 CRY WOLF	(ATV Music) HL	21 I'LL BE ALRIGHT WITHOUT YOU (Colgems-EMI, ASCAP)
71 DEEP RIVER WOMAN	(Brockman, ASCAP) CLM	49 IS THIS LOVE (Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM
90 DINOMONES	(MCA, ASCAP/Bobby Hart, ASCAP)	8 JACOB'S LADDER (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM
44 DON'T DREAM IT'S OVER		40 JIMMY LEE (Gratitude Sky, ASCAP/When Words Collide,
		BMI/Bellboy, BMI)
		5 KEEP YOUR HANDS TO YOURSELF (No Surrender, BMI/Warner-Tamerlane, BMI/Eleksylum, BMI) WBM
		78 KISS YOU (WHEN IT'S DANGEROUS) (Eight Seconds, PRO CAN/PolyGram Songs, BMI)
		88 THE LADY IN RED (Almo, ASCAP)
		20 LAND OF CONFUSION (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
		47 LEAN ON ME (Interior, BMI)
		39 LET'S GO! (Chong, PRS/Warner-Tamerlane, BMI) WBM
		30 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI) WBM
		1 LIVIN' ON A PRAYER (Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/WBM
		12 LOVE YOU DOWN (Music Corp. Of America, BMI/Off Backstreet, BMI/Walk On The Moon, BMI/Ready For The World, BMI/Trixie Lou, BMI) MCA/HL
		86 MAKE IT MEAN SOMETHING (Almo, ASCAP/Irving, BMI)
		27 MANDOLIN RAIN (Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM
		54 MIDNIGHT BLUE (Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM
		73 MY BABY (Hynde House of Hits/Clive Banks) HL
		13 NOBODY'S FOOL (Chappell, ASCAP/Eve, ASCAP) CHA/HL
		92 NOTHING'S GONNA CHANGE MY LOVE (Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI)
		35 NOTHING'S GONNA STOP US NOW (Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
		62 NOTORIOUS (Colgems-EMI, ASCAP)
		2 OPEN YOUR HEART (WB, ASCAP/Bleu Disque, ASCAP/Wobo Girl, ASCAP/Rafelson, ASCAP/Bertus, BMI/Dor/fo, BMI)
		94 POWER (Hard Fought, BMI/Dangling Participle, BMI/Stark Raving, BMI/California Phase, ASCAP)
		18 RESPECT YOURSELF (East Memphis, BMI/Klondike, BMI/Irving, BMI) CPP/ALM
		100 RONNIES RAPP (Promuse, BMI/Fudge, BMI)
		93 SERIOUS (Triage, BMI/Living Disc, BMI)
		26 SHAKE YOU DOWN (Charles Family, BMI/Alli Bee, BMI/Grabbit, BMI) HL
		55 SHELTER (Little Diva, BMI/Little Steven, ASCAP) WBM
		96 SHIP OF FOOLS (SAVE ME FROM TOMORROW) (Bibo, ASCAP)
		57 SKIN TRADE (Skin Trade, ASCAP/Colgems-EMI, ASCAP) WBM
		79 SMOKING GUN (Calhoun St., BMI/Bug, BMI/Robert Cray, BMI)
		19 SOMEDAY (Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, BMI) WBM/PPP/ALM
		91 SOMEONE (Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI) CPP/MCA/HL
		58 SOMEONE LIKE YOU (Hallowed Hall, BMI/Red Network, BMI) CPP
		14 SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") (MCA, ASCAP/Music Corp. Of America, BMI) MCA/HL
		64 STAND BY ME (Rightson, BMI/Trio, BMI/A.D.T. Enterprises, BMI) WBM/CHA/HL
		24 STAY THE NIGHT (Orange Village, ASCAP) HL
		74 STONE LOVE (Delightful, BMI)
		15 STOP TO LOVE (April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP
		87 SUMMERTIME, SUMMERTIME (Washinwear, BMI/Beach House, ASCAP)
		22 TALK TO ME (Music Corp. Of America, BMI/Franne Gee, BMI/Rightson, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP/Arista, ASCAP) CPP/MCA/CHA/HL
		51 THAT AIN'T LOVE (Fate, ASCAP) WBM
		32 THIS IS THE TIME (Joel, BMI) CPP/ABP
		45 TONIGHT, TONIGHT, TONIGHT (Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP)
		4 TOUCH ME (I WANT YOUR BODY)

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

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

U.K. Law Seeks To Tax Tour Profits

Action Directed At Foreign Performers

BY FRED GOODMAN

CANNES Proposed changes in the British tax code would have sweeping—and costly—effects for foreign artists visiting or working in the U.K., according to a panel, sponsored by the international accounting firm of Arthur Young, held Jan. 28 at MIDEM.



The new draft regulations, which apply specifically to nonresident entertainers and athletes, would bring the U.K. into line with other countries, like the U.S., by creating a withholding tax on earnings. But unlike the U.S., where the withholding tax is applied largely against income from tour performances, the proposed U.K. law takes a much broader view of the types of income generated by concert and personal appearances and would tax any record sales deemed by the Inland Revenue to have been generated by a tour, even if the tour itself doesn't make any money.

"We've been told that tours don't make money and that their purpose is really to generate record sales," said Robert Reed, head of the entertainment section of the Inland Revenue, in explaining the

impetus behind the proposed regulations. "A Bruce Springsteen tour, a Paul Simon 'Graceland' tour—what we've got is a machine

'The purpose of tours is generating record sales'

for generating record sales. In our view, those royalties are derived from the activities of the artist in the U.K."

Also taxable would be renewed sales of catalog titles as well as merchandising and other income, according to Reed.

The new law, slated to go into effect April 6, would create a 29% withholding tax of gross tour income. Artists and their accountants could submit their returns in advance if they were seeking a reduced rate based on projected income, but those payments would have to be made one month in advance of the artist's arrival in the U.K. and many weeks before any tour accounting could be completed.

According to Arthur Young's Richard Rees-Pulley, the new law would significantly change how foreign, and especially U.S., artists approach their business deal-

ings in Great Britain. He added that the U.K. has been "a tax haven" for foreign artists.

"The basic rule for nondomiciled artists has been that they will only be taxed on earnings in the U.K.," said Rees-Pulley. "Everything outside the U.K. is tax exempt as long as it is not brought in. With careful planning, you can enjoy all of it with no tax exposure."

Now, according to Arthur Young's Lawrence Chrisfield, the new law means that any nonresident artist signing a worldwide recording deal with a British record company would now be taxed in the U.K. for all worldwide income. Instead, he recommended that foreign artists sign those kinds of deals in other countries where possible. Additionally, he suggested that "pre- and post-tour activity be carried on outside the U.K." when possible.

Only performers—not managers or producers—would be liable under the new tax law.

In comparison with the new proposed U.K. regulations, the U.S. already has a 30% withholding tax on tour income. But that income is not interpreted as broadly as income under the U.K. rules would be. Michelle Bougerie of Arthur Young's U.S. entertainment group noted that the Internal Revenue Service is "more comfortable with intellectual property rights." However, she added that the IRS takes a dim view of artists who do not comply completely with regulations.

"The IRS has a task force that is dedicated to the entertainment industry," she said. "It operates primarily in New York and Los Angeles and is available for negotiating of withholding tax prior to tours."

"The promoter or sponsor meets with the task force and brings a tour plan and budget in order to estimate the remittance back to the foreign country and agree on a withholding amount. The IRS must be convinced they are responsible. When this isn't done, technically the Immigration and Naturalization Service is supposed to notify the IRS when visas are issued, and you'll have a much harder time negotiating with the IRS. So volunteer the information yourself."

Although the new regulations are being greeted with alarm by the music industry and the accounting firms that specialize in the area, sources held little hope that any objections—which must be filed with the government by Feb. 16—would produce any changes.

Inland Revenue's Reed said his division has begun establishing a new foreign entertainers unit in Birmingham, to be headed by Nigel Clay. Reed added that the division has already informed 3,000 potential taxpayers of the upcoming withholding tax and pledged to produce a payer's guide to the new law in the near future.

...newslines...

THE MOUSE ROARS ON: The Walt Disney Co. (NYSE/DIS) posted its best revenues and net income for any quarter during the first quarter, which ended Dec. 31. Net income for the quarter increased 159% to \$89.8 million, or 66 cents per share, on revenues of \$755.5 million. In the same quarter of the year before, Disney posted net income of \$34.7 million, or 26 cents per share, on revenues of \$504.2 million. Revenues for the filmed entertainment division rose 109%, with operating income improving 134%. The company attributes the increases in part to improvements in the television and home video businesses.

OUTLET COMMUNICATIONS, the Providence, R.I.-based communications company whose holdings include four radio stations and two NBC-network-affiliated VHF TV stations, recently went public with an initial offering of 1.35 million shares of common stock at a price of \$11¼ per share. All shares were offered by the company; none came from current stockholders. Underwriters Morgan Stanley & Co. and Shearson Lehman Brothers Inc. were granted an option to purchase up to an additional 202,500 shares to cover overallocments. Additionally, the company is offering \$60 million in senior subordinated notes through its wholly owned subsidiary, Outlet Broadcasting Inc. Proceeds will be used to repay indebtedness incurred with the acquisition of the company by management and Wesray Capital Corp. from Rockefeller Group Inc.

PRISM ENTERTAINMENT (ASE/PRZ) has acquired rights to 15 new theatrical features through agreements with several production companies, including Troma, Film Company Group, Shapiro Entertainment, and Radiance Films. The move signals a new aggressiveness on the part of Prism in acquiring theatrical titles; in the past, it had specialized in budget sell-through titles and nontheatrical properties.

THE HIGH KOSS OF LIVING: Headphone manufacturer Koss Corp. (NASDAQ/KOS) recently reported sales up 47% for the second quarter, ended Dec. 31. Income from operations rose 127% in the same period. Sales for the three months were \$6.1 million, producing income from operations of \$1 million and net income of \$564,471, or 22 cents per share. The company also revealed that it has exercised an option to repurchase 650,000 shares of its own stock from investors who provided capital during the company's reorganization in 1985. The transaction provided for the redemption and retirement of 500,000 shares and the subsequent registration of 150,000 shares.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 1/26	Close 2/2	Change
NEW YORK STOCK EXCHANGE				
American Can	1151.9	91 3/4	97 3/4	+5 3/4
CBS Inc.	615.6	139	141 1/4	+2 1/4
Cannon Group	325.5	10	9 3/4	-1/4
Capital Cities Communications	202.3	279	291 1/4	+12 1/4
Coca Cola	4541.1	42	43	+1
Walt Disney	3220.1	54 3/4	56 3/4	+1 3/4
Eastman Kodak	4286.5	74 3/4	78 3/4	+4
Gulf & Western	871.8	69 3/4	68 1/2	-1 1/4
Handleman	707	31 1/4	28 3/4	-2 3/4
MCA Inc.	2256.8	42 1/2	43 3/4	+1 1/4
MGM/UA	309	10 3/4	12 3/4	+2 1/4
Orion Pictures Corp.	897.3	15 3/4	16 3/4	+1
Sony Corp.	471.7	20 3/4	20 1/4	-1/4
TDK	11.8	44	41	-3
Taft Broadcasting	106.5	114	115 1/2	+1 1/2
Vestron Inc.	267.1	5	5 1/2	+1/2
Viacom	2766.9	41 1/2	43 3/4	+2 1/4
Warner Communications Inc.	1811.1	26	26 3/4	+3/4
Westinghouse	2949.8	62 3/4	63 3/4	+1 3/4

Company	Open	Close	Change	
AMERICAN STOCK EXCHANGE				
Commtron	30.4	9 3/4	10 3/4	+1 3/4
Lorimar/Telepictures	2529.3	16 3/4	16 1/2	-1/4
New World Pictures	209.4	11	11
Price Communications	298	11	10 3/4	-1/4
Prism Entertainment	13.5	6 3/4	6 3/4
Turner Broadcasting System	20.2	17 1/2	19 3/4	+1 3/4
Unitel Video	2.7	8 3/4	8 3/4
Wherehouse Entertainment	459.4	13 1/2	11 1/2	-2

Company	Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	8 3/4	8 3/4	-1/4
Dick Clark Productions	6 3/4	7 1/4	+1 1/4
Josephson Intl.	13 3/4	13 3/4	+1/4
LIN Broadcasting	60 3/4	62 3/4	+2 1/4
Lieberman Enterprises	16 3/4	16 1/2	-1/4
Malrite Communications Group	12 1/4	12 1/4
Recoton Corporation	7 3/4	7 1/2	-1/4
Reeves Communications	10 3/4	10 1/2	-1/4
Satellite Music Network Inc.	5 3/4	5 3/4
Scripps Howard Broadcasting	86	84	-2
Sound Warehouse	11 3/4	11 3/4	-1/4
Specs Music	7 1/2	7 1/2
Trans World Music Corp.	25	25
Tri-Star Pictures	10 3/4	10 3/4
Wall To Wall Sound & Video Inc.	5 3/4	5 1/4	-1/4
Westwood One	34	34 1/2	+1/2

Second Buyout Bid Made For Viacom International

NEW YORK Management's buyout of diversified media company Viacom International Inc. (NYSE/VIA), whose holdings include MTV, hit another snag last week with the introduction of a competing offer by another investors group.

The new bid, tendered by a group led by theater-chain owner Sumner M. Redstone, nominally exceeds the offer already made by a Viacom management group led by Terrence A. Elkes, president and chief executive of Viacom. The Elkes group had offered to take the company private in a \$44-a-share bid worth \$2.35 billion; the Redstone group offered \$44.75 a share in cash and preferred stock, approximately \$2.1 billion, for the 80% of Viacom stock it does not already own. Redstone's National Amusements Inc. is Viacom's largest stockholder, with 19.6% of its common shares.

Unlike the Elkes group, Redstone's proposal is not anchored by high-risk, high-yield securities, generally known as "junk bonds." Instead, for each share of Viacom, Redstone's Arsenal Holdings Inc. is offering \$37.50 in cash (50 cents more than the Elkes offer), a fractional amount of exchangeable preferred stock with a face value of

\$7.25 (25 cents more than the management group's offer), and the same fractional amount of convertible preferred stock of Arsenal Holdings.

In a filing with the Securities and Exchange Commission, Redstone outlined the offering as consisting of \$400 million in equity provided by Arsenal and \$2.25 billion to be provided by a group of banks headed by the Bank of America. According to the filing, Bank of America will itself put up over \$500 million.

By contrast, the Elkes offer relies on \$1 billion in junk bonds for financing. Shareholders, who would control approximately 20% of the stock if Redstone's deal is accepted, would have nearly five times the equity they would have under the Elkes deal.

How long it would take to consummate the new offer is unclear. Any sale of the company would necessitate transfer of licenses, which could take as long as six months.

Aside from MTV, Viacom owns several network-affiliated television stations, cable systems, and the cable service Showtime/The Movie Channel, and it also produces original programming, including "The Cosby Show."

FRED GOODMAN



Famous Community. Officials of the Philadelphia Music Foundation (PMF) gather to dedicate the first bronze plaque on the Walk of Fame, a walkway that commemorates the outstanding achievements of members of the Philadelphia-area music and arts community. Pictured, from left, are LeBaron Taylor, vice president of divisional affairs for CBS Records/president of PMF; Victor Sonder, Sonder Levitt Advertising/board member of PMF; Kenneth Gambie, chairman of Philadelphia International Records/vice chairman of PMF; Larry Magid, Electric Factory Concerts/chairman of PMF; Joseph Tarsia, founder and president of Sigma Sound Studios/secretary and treasurer of PMF; L. Armstead Edwards, artist manager/board member of PMF; Alan Rubens, principal of Omni Records/board member of PMF; and Harold Lipsius, president of the Universal Distributing Co./board member of PMF.



BMI Shakes Down. BMI president Frances Preston, second left, congratulates Gregory Abbott, on his hit song "Shake You Down" during a recent reception held by the organization at Manhattan's Tavern On The Green. Also pictured are MTV VJ Julie Brown, left, and VH-1 VJ Edye Tarbox.



Industry Recognition. Announcing the nominations for this year's Grammy Awards at a recent press conference in Los Angeles are, from left, Herbie Hancock; executive producer of the show Pierre Cossette; Kim Carnes; president of the National Academy of Recording Arts & Sciences Michael Greene; and James Ingram. The event will be telecast Feb. 24 on CBS.



A Little Moonlighting. Bruce Willis, second left, is greeted by some of his biggest fans backstage following his recent sold-out performance at the Ritz in New York. Shown with Willis are, from left, Sherry Bronfman, Nick Ashford & Valerie Simpson, and Edgar Bronfman Jr., president of the House Of Seagram. In addition to appearing on "Moonlighting," Willis serves as a spokesman for Seagram's Golden Wine Cooler.



Label Mates. New York model/vocalist Jeanna Cie meets with Steve Nichol of Loose Ends while the artists were on a recent visit to MCA Records' Universal City, Calif., offices. Cie was in town to discuss her upcoming release for the label. Nichol was there to complete interviews in support of the group's new album, "Zagora."



Platinum Debut. Bruce Hornsby, left, accepts a Canadian platinum award for his group's debut RCA album, "The Way It Is," following a recent performance at Vancouver's Coliseum, where the band opened for Huey Lewis. Lewis, right, also received an award for serving as producer on the project. Presenting the disks is RCA Canada general manager Don Kollar.



Building On The Foundation. Chrysalis Records executives meet with members of the City in Los Angeles to discuss plans for its upcoming album, "Foundation." From left are Charly Prevost, vice president of marketing and creative services; Jeff Aldrich, executive vice president; Chris Wright, chairman of Chrysalis Group, PLC; group members Billy Trudel and Wade Biery; group manager Evan Hosie; Bruce Dickinson, East Coast director of a&r; group members Peter McIan and Stuart Mathis; and Jack Craigo, president of Chrysalis Records.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	23	BON JOVI ▲ ⁴ MERCURY 830264-1/POLYGRAM (CD) 6 weeks at No. One	SLIPPERY WHEN WET
2	4	7	12	BEASTIE BOYS ▲ DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
3	2	2	55	BANGLES ▲ ² COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
4	3	4	31	CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
5	5	5	35	BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
6	6	3	18	BOSTON ▲ ³ MCA 6188 (9.98) (CD)	THIRD STAGE
7	9	9	50	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
8	7	8	23	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
9	12	13	34	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
10	11	11	25	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
11	17	20	16	GEORGIA SATELLITES ELEKTRA 60496 (8.98)	GEORGIA SATELLITES
12	10	10	31	MADONNA ▲ ³ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
13	8	6	12	BRUCE SPRINGSTEEN ▲ ³ BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA C5X 40558 (CD)	
14	13	12	9	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
15	16	15	23	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
16	14	14	36	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
17	18	18	18	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
18	15	16	20	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
19	19	17	21	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
20	22	26	11	BILLY VERA & THE BEATERS RHINO RNL 70858/CAPITOL (8.98) (CD)	BY REQUEST
21	21	19	15	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
22	23	24	16	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
23	20	22	27	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
24	24	23	44	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
25	38	44	16	EUROPE EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
26	33	36	12	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
27	27	29	31	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
28	28	30	36	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
29	29	37	9	ROBERT CRAY MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
30	25	25	14	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
31	26	21	13	THE POLICE A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
32	32	33	13	STRYPER ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
33	41	43	11	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
34	34	34	31	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
35	35	39	41	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
36	30	27	25	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
37	37	38	12	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
38	31	28	11	KOOL & THE GANG ● MERCURY 830 398-1/POLYGRAM (CD)	FOREVER
39	57	77	3	DEEP PURPLE MERCURY 831 318 IMI/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
40	36	31	19	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
41	40	32	14	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
42	39	35	14	KANSAS MCA 5838 (8.98) (CD)	POWER
43	43	48	9	NEW EDITION ● MCA 5912 (8.98)	UNDER THE BLUE MOON
44	50	54	18	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
45	42	40	14	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
46	48	50	8	ERIC CLAPTON WARNER BROS. 25476 (9.98) (CD)	AUGUST
47	58	63	41	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
48	55	56	27	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
49	44	42	20	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
50	45	41	21	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
51	51	46	99	WHITNEY HOUSTON ▲ ⁷ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
52	52	60	27	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
53	49	49	15	SURVIVOR SCOTTI BROS./CBS ASSOCIATED FZ-40457/EPIC (CD)	WHEN SECONDS COUNT
54	54	51	32	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	47	47	37	SOUNDTRACK ▲ ³ COLUMBIA SC 40323 (CD)	TOP GUN
56	53	52	9	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
57	71	92	3	SOUNDTRACK MCA 39096 (6.98)	AN AMERICAN TAIL
58	69	72	5	SOUNDTRACK GEFEN GHS 24125/WARNER BROS. (9.98)	LITTLE SHOP OF HORRORS
59	78	111	9	CLUB NOUVEAU WARNER BROS. 25531 (8.98)	LIFE, LOVE AND PAIN
60	NEW	▶	1	BRUCE WILLIS MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
61	59	53	22	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
62	56	55	40	BILLY OCEAN ▲ ² JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
63	63	64	18	COREY HART EMI-AMERICA PW 17217 (8.98) (CD)	FIELDS OF FIRE
64	75	89	8	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
65	62	58	16	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
66	66	67	22	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
67	67	61	65	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
68	46	45	65	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
69	64	62	17	RATT ● ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
70	70	71	22	VINNIE VINCENT INVASION CHRYSALIS BFV 41529 (CD)	VINNIE VINCENT INVASION
71	65	66	14	STEVE MILLER CAPITOL PJ 12445 (9.98) (CD)	LIVING IN THE 20TH CENTURY
72	60	59	20	TIMBUK 3 I.R.S. 5739/MCA (8.98) (CD)	GREETINGS FROM TIMBUK 3
73	61	57	20	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
74	84	110	8	WORLD PARTY ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
75	77	86	15	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
76	68	68	24	KENNY G ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
77	72	65	16	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
78	81	90	12	LONE JUSTICE GEFEN GHS 24122 (9.98) (CD)	SHELTER
79	80	84	14	JEFF LORBER WARNER BROS. 25492 (8.98) (CD)	PRIVATE PASSION
80	135	—	2	THE ALAN PARSONS PROJECT ARISTA AL-8448 (9.98) (CD)	GAUDI
81	83	83	9	THE KINKS MCA 5822 (8.98) (CD)	THINK VISUAL
82	76	78	9	KATE BUSH EMI-AMERICA ST 17242 (8.98) (CD)	THE WHOLE STORY
83	74	70	16	HOWARD JONES ELEKTRA 60499 (8.98) (CD)	ONE TO ONE
84	91	104	16	LOVE & ROCKETS BIG TIME 6011-1-8/RCA (8.98) (CD)	EXPRESS
85	73	73	17	TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
86	86	91	15	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
87	126	170	3	TESLA GEFEN GHS 24120/WARNER BROS. (8.98)	MECHANICAL RESONANCE
88	79	82	45	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
89	87	80	17	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
90	90	94	14	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
91	96	102	13	JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98)	STILL STANDING
92	85	69	23	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
93	100	107	71	BON JOVI ● MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
94	92	76	30	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
95	89	74	12	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
96	82	75	19	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
97	88	96	17	ALABAMA ▲ RCA 5649-R-1 (8.98) (CD)	THE TOUCH
98	98	103	18	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
99	103	93	15	BERLIN GEFEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE AND PRAY
100	110	116	53	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
101	113	143	29	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
102	99	98	26	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
103	93	100	15	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
104	104	87	102	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
105	94	79	19	LINDA RONSTADT ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
106	180	—	2	CROWDED HOUSE CAPITOL ST-12485 (8.98)	CROWDED HOUSE
107	112	117	9	THE COMMUNARDS MCA 5794 (8.98)	THE COMMUNARDS
108	97	88	10	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
109	109	112	8	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE

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

Acuff Award Honors Willie For Farm Aid

BY GERRY WOOD

NASHVILLE Always on the stump for farmers, Willie Nelson took the occasion of accepting the second annual Roy Acuff Award to announce that Del Monte is contributing \$1 million to the Farm Aid coffers.

Nelson received the award at a dinner sponsored by the officers and trustees of the Country Music Foundation and The Tennessean, Nashville's morning daily newspaper. The Feb. 3 function was appropriately held at the Country Music Hall of Fame. The honor, won last year by Kenny Rogers for his work battling world hunger, salutes country stars for their charity work.

Farm Aid I and II have raised some \$14 million, according to Nelson. Farm Aid III is slated for Sept. 19 in Lincoln, Neb. It'll be another star-studded concert, and the Columbia artist plans to make his first booking phone calls to John Cougar Mellencamp, Neil Young, and John Conlee, familiar faces from the first Farm Aid concerts, held in Champaign, Ill., and Austin, Texas. Nelson is negotiating with the Nashville Network, the cable TV service that carried the first—and, thus far, most successful—Farm Aid concert, for coverage of the 1987 event. Further radio and TV syndication is planned by Farm Aid organizers who are also seeking increased corporate sponsorship to boost the monies raised.

Surprisingly clad in a tuxedo, Nelson received accolades from Country Music Foundation board president Emmylou Harris; CMF chairman Joe Talbot; John Seigenthaler, chairman, editor, and publisher of The Tennessean; and Acuff. The award is sponsored by the Country Music Foundation and the Gannett Foundation.

Saluting Nelson, Seigenthaler noted, "Among all the people of this country—journalists, politicians, educators, statesmen—one man reached out [to the farmers] and said, 'I care; we care.'" Added Harris, "We honor you tonight for what you've done for America's farmers and for what you've done for America's music."

Joked Talbot, "We didn't ask you to perform [tonight]; we didn't ask you to raise money; we didn't ask you to buy an ad; and we damn sure didn't ask you to wear that tux."

Nelson shared credit for the award with the "hundreds of thousands of people" responsible for the success of Farm Aid.

More than 100 music industry leaders and entertainers attended the event, including Waylon Jennings, Jessi Colter, David Allan Coe, Hoyt Axton, Rattlesnake Annie, and Lee Clayton.

Lifelines

BIRTHS

Boy, Michael Alexander, to **Antony and Jeaninne Payne**, Jan. 20 in New York. He is president of Gaspi Productions, known for its Lionel Richie, Michael Jackson, and Paul McCartney videos.

Girl, Asa Noel, to **Rachel and JoJo "Cookin'" Kincaid**, Jan. 22 in Boston. He is a DJ for WXKS-FM.

Girl, Brittany Allison, to **Gary and Shelly Belz**, Jan. 23 in Memphis, Tenn. He is vice president and general manager of America Records Corp.

Girl, Jessica Anne Goodspeed, to **Juice Newton and Tom Goodspeed**, Jan. 27 in Los Angeles. She is a recording artist for RCA Records.

Boy, Anthony James, to **Buster and Lilli Bassett**, Jan. 27 in Dallas. He is head video and accessory buyer and she is singles buyer for the Sound Warehouse retail chain.

Boy, Jerry Lee Lewis III, to **Kerrie and Jerry Lee Lewis**, Jan. 28 in Memphis, Tenn. He is a recording artist.

Girl, Noel, to **Desiree and David Kiswiney**, Feb. 1 in Nashville. He is an agent with Bobby Roberts Entertainment and bass player for Ted Nugent.

MARRIAGES

Ramon Hervey II to Vanessa Williams, Jan. 3 in New York. He is a personal manager with Alive Enterprises. She is an actress.

Johnny Koval to Ann Miller, Jan. 26 in Springfield, Tenn. He is president of Cookie Crumbles Promotions, an independent promotion company, and a DJ for the Music Country Radio Network.

Skeeter Davis to Joe Scampinato, Jan. 27 in Brentwood, Tenn. She is a star of the Grand Ole Opry. He is an original member of the rock group NRBQ.

DEATHS

Bob Lewis, 49, of complications fol-

lowing pneumonia Jan. 23 in New York. He was known as "Bob-A-Lew" to many WABC New York listeners in the mid-'60s, when he did overnights for the top 40 radio station. Lewis worked at several radio stations during his career and also did voice-over work.

Alfred Lion, 78, of congestive heart disease Feb. 2 in San Diego. He was the founder of Blue Note Records and the producer of numerous albums by some of the most important musicians in jazz. (See story, page 6.)

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 13-17, **National Assn. Of Recording Merchandisers (NARM) Convention**, Fontainebleau Hotel, Miami. 609-424-7404.

Feb. 17-20, **Second Annual Winter Music Conference**, Marriott Hotel and Marina, Fort Lauderdale, Fla. 305-563-3888.

Feb. 18, **Women In Music Video Workshop**, Loews Summit, New York. 212-627-1240.

Feb. 19-21, **Country Radio Broadcasting Inc. Seminar**, Opryland Hotel, Nashville. Frank Mull, 615-327-4488.

Feb. 20-21, **Gavin Seminar For Media Professionals**, Westin St. Francis, San Francisco. Ron Fell, 415-392-7750.

Feb. 20-22, **Jack The Rapper's Annual Downhome Fish Fry**, Orlando Marriott, Orlando, Fla.

MARCH

Feb. 24, **29th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 213-849-1313.

March 5, **International Radio And Television Society (IRTS) Gold Medal Banquet** honoring Allen Neuharth, Waldorf-Astoria, New York. 212-867-6650.

March 9, **Songwriters Hall Of Fame Awards Dinner**, Plaza Hotel, New York. Terri Robinson, 212-935-1840.

March 10-13, **82nd AES Convention**, Queen Elizabeth II Convention Center, Westminster, England. 212-661-2355.

March 11-14, **International Tape/Disc Assn.'s (ITA) Technology And Marketing: Partnership For The '80s**, Hyatt Regency, Hilton Head, S.C. 212-956-7110.

March 21, **Tenth Annual Bay Area Music Awards (BAMMIES 10)**, San Francisco Civic Auditorium, San Francisco. 415-864-2333.

March 28-31, **National Assn. Of Broadcasters (NAB) 65th Annual Convention And International Exposition And 41st NAB Broadcast Engineering Conference**, Convention Center, Dallas. 202-429-5300.

APRIL

April 6, **Academy Of Country Music Awards**, Knobby Farms Goodtime Theater, Buena Park, Calif. 213-462-2351.

April 8-11, **American Video Assn. Convention**, Pointe South Mountain Resort, Phoenix, Ariz. Mary Bonacci, 800-528-7400.

April 11, **Second Annual Baltimore/Washington/Virginia Music Business Forum**, Washington Convention Center, Washington, D.C. 301-937-6161.

April 16, **National Assn. Of Black Owned Broadcasters' (NABOB) Third Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

April 21-23, **New York Home Video Show**, Jacob K. Javits Convention Center, New York. Barbara Stockwell, 800-248-5474.

New Companies

Royal K. Music, a management and publishing company, formed by Marc Katz. First signings include LaJuan Carter and Tommy Atom. 211 Beaufort Ave., Livingston, N.J. 07039; 201-533-0448.

Florida Swamper Music, BMI, and Florida Swamper Records, formed by Donald Marcum. First signings include Perry Millard, Bob Ward, Gregg Danhires, Aaron Hale, and D.C. Marcum. Company catalog extends from gospel to light rock. 15418 U.S. 19, Hudson, Fla. 33567.

Silhouette Records, formed by R.J. Stidham. First releases are "Love Of My Life" and "(Be My) Fantasy Love" by Reel to Real. 12025 Shaker Blvd., Suite 579, Cleveland, Ohio 44120; 216-421-0040.

Sugo Recording Co., a classical/new age record company specializing in unique transcriptions, formed by Stevan Pasero and Jeremy Hale. First releases are "Christmas Classics For Guitar" and "Nutcracker Suite For Guitar" by Stevan Pasero. P.O. Box 390604, Mountain View, Calif. 94309; 415-965-1778.

Lored Record Co. and Lored Music Co., formed by Eddie V. Deane.

First release is "On The Way To Cape May" by Daddy Bean & Sunshine. 5600 Park Blvd., Wildwood Crest, N.J. 08260; 609-729-1516.

Willie Jolley Productions Inc., formed by Willie Jolley. Company will specialize in independent record production and studio services. First signings include Sharon Cleveland and Darious Moss. 1225 Shepard St. N.W., Washington, D.C. 20011; 202-726-3395.

FOR THE RECORD

The NARM operations committee expects a response from PolyGram regarding bar code implementation by mid-February. That time frame was misstated in an article in the Jan. 31 issue.

A story in the Jan. 31 issue on Billy Vera & the Beaters' hit single, "At This Moment," inadvertently omitted a number of key members of the promotion and marketing team behind it.

Bob Cahill, Rhino national sales director, headed the sales effort

on the single, spearheaded coordination with distributor Capitol Records, and was instrumental in devising the promotional plan.

Among the independent promoters on the record: Jeff McClusky headed the top 40 promotional team; Tony Moscola also worked the record at top 40. Kevin McDonald serviced AC outlets. Working country were Ray Roberts and Peter Svendsen. Ray Calabrese orchestrated promotion for the black market.

UP
FROM
DOWN
UNDER

THE SAINTS



All Fools Day

the album
available on
TVT Records

59 West 19th ST.
New York, N.Y. 10011
orders: 212-929-0570

Record Number Of Counterfeit Tapes Seized In '86

NEW YORK Law enforcement agencies seized a record 465,000 alleged pirate and counterfeit cassettes in the U.S. last year. Yet the domestic markets are increasingly threatened by illegal recordings manufactured abroad and exported to the U.S., according to the Recording Industry Assn. of America.

In a year-end review, the RIAA reports that the seizures represent an 828% increase in confiscated cassette tapes over 1984 and a 21% increase over 1985.

Also, figures indicate about 5.3 million counterfeit labels were confiscated, representing a 37% increase over 1985. During 1986, RIAA reports, there was a three-fold increase in the number of audio master tapes taken during the execution of 94 audio piracy-related search warrants and seizures.

In 1986, 32 law enforcement agencies, working in conjunction with prosecutors' offices at federal, state, and local levels, contributed to the 69 arrests, 38 convictions, and 94 piracy-related seizures throughout the country—12 involved illegal manufacturing operations.

RIAA antipiracy director Joel Schoenfeld says that "comprehensive" antipiracy efforts are now being directed at the retail level. These efforts were highlighted in 1986 by a March ex-parte seizure

conducted by deputy U.S. marshals at the San Jose Flea Market in California, which resulted in confiscation of about 27,700 alleged pirate and counterfeit cassette tapes. This civil action ultimately resulted in the courts' issuance of 37 preliminary injunctions.

The RIAA report notes that about 20% of counterfeit cassettes seized during 1986 were manufactured in foreign countries, including Taiwan, Indonesia, Singapore, Mexico, and nations throughout

Western Europe. Also, there were 165 parallel-importation investigations conducted by RIAA in 1986, representing a 36% increase over 1985 and the third successive year in which parallel-import matters have increased.

"The significant number of parallel imports and foreign-manufactured counterfeit product flowing into the U.S. market is an unfortunate development in RIAA efforts to protect member companies' sound recording rights," says Ste-

ven D'Onofrio, RIAA deputy director of antipiracy legal operations. "This development places a still further strain on the entire legitimate domestic market and on RIAA's efforts to protect the rights of its members."

RIAA says that the manufacture and sale of bootleg sound recordings appear to be "on an overall decline," citing 3,600 bootleg LPs, cassettes, and music videocassettes seized last year. This is the lowest amount confiscated in

the last three-year period.

Unauthorized record rental complaints are down, from 225 in 1985 to 13 last year. More RIAA member companies are asserting their rights under the federal Record Rental Amendment of 1984, the report states. Under this amendment to the Copyright Act, manufacturers have the right to deny the rental of their product on the retail level.

MIDEM PIRACY SEMINAR CITES PROGRESS

(Continued from page 3)

went before Congress on Jan. 15, largely based on a draft prepared by IFPI. The federation is also working with the Ivory Coast government on a new law that for the first time will give record producers copyright protection.

• In Nigeria, two major pirates have been driven out of business. Another, faced with a perpetual injunction against piracy of the products of IFPI members, has turned to producing legitimate material "and may even apply to join the IFPI," Crockford said.

Wolsey told the audience that the major piracy black spot currently is Indonesia, which "seems intent on undoing the progress being made in other countries." But, he said,

"IFPI will now allow this to happen. We are orchestrating trade sanctions in the U.S. and have made a formal complaint to the European Economic Community about Indonesia's illicit commercial practices." (For a related story, see page 61.)

Explaining that the European bloc is no longer America's major market—a distinction now enjoyed by the Pacific basin—Wolsey said the day is approaching when many countries in the Far East would be of greater economic significance than most countries in Europe.

"As far as the record industry is concerned, the markets in Europe and North America are already on the decline. The future for growth, therefore, must lie in the developing

countries—but growth cannot exist where piracy thrives."

Theo Lyimo, deputy director of the Customs Cooperation Council, the worldwide body responsible for customs matters, described the job the council was doing to help customs administrations all over the world combat the piracy and counterfeiting problems, noting that the antipiracy forces are now within reach of victory.

A person attending the meeting raised the point that in addition to the burden of piracy the international record industry is now confronted with the threat of compact disk rental. Ertegun agreed that the industry would have to face up to this problem and take urgent action to

restrict its spread.

Jacques Moint, a panelist representing the French mechanical right society, SDRM, said that the new French copyright law endows the record producer with the right to permit or refuse the rental of its product.

As IFPI president, Ertegun will head the federation's delegation at a meeting with representatives of the Electronic Industry Assn. of Japan (EIAJ) in Tokyo on March 5 to discuss joint action against record and tape piracy. The EIAJ's delegation will be headed by Schoichi Saba, chairman of the association and chairman of Toshiba.

BON JOVI SALES MARK

(Continued from page 1)

"Slippery When Wet" is selling so fast that it was certified for sales of 5 million copies just two weeks after it was certified for sales of 4 million. And there's no sign of the record slowing down: This week "Livin' On A Prayer" becomes the group's second consecutive single from the album—which is holding at No. 1—to hit No. 1 on the Hot 100 chart.

The only other album to earn multiplatinum stripes in January was Dire Straits' 1979 debut, which was certified for sales of 2 million copies.

Four holiday superstar releases were certified gold and platinum simultaneously: Alabama's "The Touch," Billy Idol's "Whiplash Smile," the Police's "Every Breath You Take/The Singles," and Duran Duran's "Notorious."

"The Touch" is Alabama's ninth consecutive platinum album, which is one of the longest platinum strings to date. Only Barbra Streisand has earned more consecutive platinum albums (11).

Two other albums went platinum in January: the Monkees' "Then And Now" and Freddie Jackson's "Just Like The First Time." It's the Monkees' first album to be certified platinum, though their four No. 1 albums from 1966-67 are believed to have sold more than 1 million copies each.

All but two of January's gold albums were recent releases. The exceptions: Iron Maiden's "Killers," released in June 1981, and Corey Hart's "First Offense," released in July 1984.

Here's the complete list of January certifications.

Multiplatinum Albums

Bon Jovi's "Slippery When Wet," Mercury/PolyGram, 5 million.

"Dire Straits," Warner Bros., 2 million.

Platinum Albums

Alabama's "The Touch," RCA, its ninth.

Duran Duran's "Notorious," Capitol, its fifth.

The Police's "Every Breath You Take/The Singles," A&M, their fifth.

Billy Idol's "Whiplash Smile," Chrysalis, his second.

Freddie Jackson's "Just Like The First Time," Capitol, his second.

The Monkees' "Then And Now/The Best Of The Monkees," Arista, their first.

Gold Albums

Alabama's "The Touch," RCA, its ninth.

Kool & the Gang's "Forever," Mercury/PolyGram, their ninth.

Iron Maiden's "Killers," Capitol, its sixth.

The Police's "Every Breath You Take/The Singles," A&M, their sixth.

Duran Duran's "Notorious," Capitol, its fifth.

Corey Hart's "First Offense," EMI America, his third.

Billy Idol's "Whiplash Smile," Chrysalis, his third.

Bob James & David Sanborn's "Double Vision," Warner Bros., James' third, Sanborn's first.

New Edition's "Under The Blue Moon," MCA, its third.

Ready For The World's "Long Time Coming," MCA, its second.

Reba McEntire's "Whoever's In New England," MCA, her first.

R.E.M.'s "Lifes Rich Pageant," I.R.S., its first.

Dwight Yoakam's "Guitars, Cadillacs, Etc., Etc.," Reprise/Warner Bros., his first.

PRISM MOVES INTO CD MARKET

(Continued from page 1)

Collier. The jewel-boxed CDs are housed in 6-by-12-inch cases with individual artwork.

Prism is taking orders on an initial batch of 23 releases scheduled to come out in April. They cover much of the musical spectrum via third-party licensing deals and the establishment of a joint venture with U.K.'s Filmtrax for the marketing of a new music series, New Horizons, according to David Kaplan, general manager of consumer products. By year's end, at least 60 titles will be on dealers' shelves.

Released at the same time as the first five New Horizon titles will be 11 classical disks and tapes, performed by European orchestras; three recordings by Louis ("Hooked On Classics") Clark and the Royal Philharmonic Orchestra, featuring the music of Abba, the Beatles, and Queen; two sets on metal music

from the U.K.; a CD by Cleo Laine; and another called "Soweto Street Music."

To Prism chief Collier, the new CD/tape line represents a way for the company to be a "more important supplier" to its three-tier sales structure, consisting of 35 nonexclusive distributors, the major racks, and such retail chains as Warehouse and Target, to which it will sell direct.

"The 25,000 video specialty stores served by our 35 distributors are virgin markets for CDs," says Collier. "And they had a good taste of video sell-through last Christmas."

Collier says he expects to ship a combined total of 100,000 of the 23 CD titles, based on orders now being taken. Collier and Kaplan are expected to show the CD artwork to those attending the National Assn. of Recording Merchandisers con-

vention in Florida Friday-Monday (13-16).

As a home video company, Collier claims to have had 1.2% of the market's total dollar volume during the past two years. From its inception it sought to capture a midline market, starting with a \$49 list when others carried lists of \$69 and \$79. It relied on television movies and cable programming. Over the past two years, Prism has gone squarely into the under-\$20 and under-\$10 price points with a line of Marvel Comics videos and, in January 1986, launched the Video Collection, a series of programs in five special-interest categories that retailers could sell for under \$10. The categories are movies & entertainment, kiddie, music, sports, and romance.

In December, Prism moved from over-the-counter sales of its stock to the American Exchange.

SENATE 'PAYOLA' PROBE

(Continued from page 3)

mittee chairman Charles McC. Mathias Jr., R-Md., gone and replaced by Sen. Dennis DeConcini, D-Ariz. (Billboard, Jan. 17), the record industry no longer has a champion for its audio home-taping legislation.

Democrats serving under DeConcini on the Copyright Subcommittee are Sens. Patrick Leahy of Vermont, Edward Kennedy of Massachusetts, and Howell Heflin of Alabama. Leahy and Kennedy are returning members. The minority will be led by Sens. Orrin Hatch of Utah, Alan Simpson of Wyoming, and Charles Grassley of Iowa, who is new to the subcommittee.

All but one of the returning members voted yes for subcommittee

markup of last year's audio home-taping bill. The lone exception: DeConcini.

On the House side, Rep. Robert W. Kastenmeier, D-Wis., returns as chairman of the Subcommittee on Courts, Civil Liberties, and the Administration of Justice, the copyright panel. Returning Democrats include Reps. Mike Synar of Oklahoma, Patricia Schroeder of Colorado, Bruce Morrison of Connecticut, Howard Berman of California, and Frederick Boucher of Virginia.

Returning Republicans are led by Carlos Moorehead of California, Henry Hyde of Illinois, Michael DeWine of Ohio, and Howard Coble of North Carolina.

Morrison offered last year's House version of the home-taping bill, with Moorehead, Berman, and Coble among the 22 co-sponsors. However, Kastenmeier chose not to bring the bill to hearing after a late-in-the-session cancellation. Insiders say Kastenmeier may show more interest in home-taping issues this session, especially copying done on double-well cassette machines.

New Democrats in the subcommittee are Reps. George Crockett of Michigan, John Bryant of Texas, and just-elected Benjamin Cardin of Maryland. Two Republicans join the body: Dan Lungren of California and D. French Slaughter of Virginia.

Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
110	101	106	44	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD) LIKE A ROCK
111	111	97	10	DEBBIE HARRY GEFEN GHS 24 123/WARNER BROS. (8.98) ROCKBIRD
112	NEW	1	1	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) BY THE LIGHT OF THE MOON
113	105	105	23	DON JOHNSON ● EPIC FE 40366 (CD) HEARTBEAT
114	117	132	21	STACEY Q ATLANTIC ATL 81676 (8.98) (CD) BETTER THAN HEAVEN
115	95	85	30	THE MONKEES ● ARISTA AL 9-8432 (9.98) (CD) THEN & NOW... THE BEST OF THE MONKEES
116	107	95	8	PET SHOP BOYS EMI-AMERICA SQ 17246 (6.98) DISCO
117	102	101	18	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5 144/A&M (8.98) (CD) THE PACIFIC AGE
118	116	123	13	PAUL YOUNG COLUMBIA FC 40543 (CD) BETWEEN TWO FIRES
119	106	99	10	VANGELIS POLYDOR 8296631/POLYGRAM (CD) OPERA SAUVAGE
120	NEW	1	1	SHIRLEY MURDOCK ELEKTRA 60443 (8.98) (CD) SHIRLEY MURDOCK
121	108	81	10	GRACE JONES MANHATTAN 53038/EMI-AMERICA (8.98) (CD) INSIDE STORY
122	138	149	20	FIVE STAR RCA AFL 1-5901 (8.98) (CD) SILK AND STEEL
123	123	126	8	ROBIN TROWER GNP CRESCENDO GNP 2187/GNF (8.98) (CD) PASSION
124	NEW	1	1	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD) A CHANGE OF HEART
125	169	196	3	THE DAVE EDMUNDS BAND COLUMBIA FC 40603 LIVE - I HEAR YOU KNOCKIN'
126	129	153	4	SOUNDTRACK CAPITOL SJ 12544 (9.98) THE GOLDEN CHILD
127	115	118	115	BOSTON ▲ EPIC JE 34188 (CD) BOSTON
128	NEW	1	1	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD) FAMOUS BLUE RAINCOAT
129	132	135	4	VARIOUS ARTISTS MERCURY 830 617 1 (CD) ROCK FOR AMNESTY
130	139	151	17	BLACK 'N BLUE GEFEN GHS 24 111/WARNER BROS. (8.98) NASTY, NASTY
131	121	108	28	EURYTHMICS ● RCA AUL 1-5847 (9.98) (CD) REVENGE
132	152	133	36	THE CURE ELEKTRA 60477 (8.98) (CD) STANDING ON THE BEACH
133	133	137	47	METALLICA ● ELEKTRA 60439 (8.98) (CD) MASTER OF PUPPETS
134	118	109	26	R.E.M. ● I.R.S. 5783/MCA (8.98) (CD) LIFE'S RICH PAGEANT
135	128	125	14	SLAYER DEF JAM GHS 24131/GEFFEN (8.98) REIGN IN BLOOD
136	125	121	29	THE TEMPTATIONS GORDY 6207G/MOTOWN (6.98) (CD) TO BE CONTINUED
137	124	124	22	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD) WHILE THE CITY SLEEPS
138	122	128	11	KLYMAXX MCA 5832 (8.98) (CD) KLYMAXX
139	127	115	19	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD) TRILOGY
140	130	119	35	AC/DC ● ATLANTIC 81650 (9.98) (CD) WHO MADE WHO
141	119	122	18	ALICE COOPER MCA 5761 (8.98) CONSTRUCTOR
142	146	130	20	AL JARREAU WARNER BROS. 25477 (8.98) (CD) L IS FOR LOVER
143	137	147	10	KENNY ROGERS RCA 5633-1-R (9.98) (CD) THEY DON'T MAKE THEM LIKE THEY USED TO
144	144	152	18	PHYLLIS HYMAN P.L.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD) LIVING ALL ALONE
145	136	140	13	COMMODORES POLYDOR 831 194 1/POLYGRAM UNITED
146	140	141	36	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD) DOUBLE VISION
147	147	157	663	PINK FLOYD ● HARVEST SMAS 11 163/CAPITOL (9.98) (CD) DARK SIDE OF THE MOON
148	143	131	29	ANDREAS VOLLENWEIDER ● CBS MASTERWORKS FM 42255/EPIC (CD) DOWN TO THE MOON
149	NEW	1	1	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD) STANDARDS, VOL. 1
150	134	139	31	RANDY TRAVIS ● WARNER BROS. 25435 (8.98) (CD) STORMS OF LIFE
151	120	113	15	W.A.S.P. CAPITOL ST 12531 (8.98) (CD) INSIDE THE ELECTRIC CIRCUS
152	142	154	13	BOB JAMES WARNER BROS. 25495 (9.98) (CD) OBSESSION
153	131	120	62	LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)
154	151	138	16	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD) NO. 10 UPPING STREET
155	149	156	145	HUEY LEWIS & THE NEWS ▲ CHRYSLIS FV 41412 (CD) SPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	162	161	31	THE SMITHS SIRE 25426/WARNER BROS. (8.98) THE QUEEN IS DEAD
157	155	127	139	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD) BORN IN THE U.S.A.
158	141	129	27	BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD) TRUE CONFESSIONS
159	163	144	24	TRIUMPH MCA 5786 (8.98) (CD) THE SPORT OF KINGS
160	145	145	89	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD) BROTHERS IN ARMS
161	148	134	18	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD) SHOCKADELICA
162	171	175	57	STRYPYR ENIGMA ST 73217/CAPITOL (8.98) (CD) SOLDIERS UNDER COMMAND
163	167	180	4	XTC GEFEN GHS 24117 (8.98) SKYLARKING
164	157	164	16	A-HA WARNER BROS. 25501 (8.98) (CD) SCOUNDREL DAYS
165	156	136	11	SOUNDTRACK MCA 6192 (9.98) (CD) MIAMI VICE II
166	153	160	17	STEVE EARLE MCA 5713 (8.98) (CD) GUITAR TOWN
167	159	163	44	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD) GUITARS, CADILLACS, ETC., ETC.
168	178	171	26	STRYPYR ENIGMA ST 73207/CAPITOL (8.98) THE YELLOW AND BLACK ATTACK
169	NEW	1	1	SYLVESTER WARNER BROS. 25527 (8.98) MUTUAL ATTRACTION
170	165	168	66	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD) AFTERBURNER
171	182	177	160	LIONEL RICHIE ▲ ¹⁰ MOTOWN 6059 ML (8.98) (CD) CAN'T SLOW DOWN
172	150	142	63	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD) PLAY DEEP
173	NEW	1	1	HUSKER DU WARNER BROS. 25544 (10.98) WAREHOUSE: SONGS AND STORIES
174	168	158	44	BOSTON ▲ ⁴ EPIC FE 35050 (CD) DON'T LOOK BACK
175	NEW	1	1	GEORGE STRAIT MCA 5913 (8.98) OCEAN FRONT PROPERTY
176	176	189	19	STACY LATTISAW MOTOWN 6212 ML (8.98) TAKE ME ALL THE WAY
177	166	178	14	VARIOUS ARTISTS TEE VEE TOONS TVT 1200 (16.98) TELEVISION'S GREATEST HITS VOLUME II
178	174	155	18	GENE LOVES JEZEBEL GEFEN GHS 24 118/WARNER BROS. (8.98) DISCOVER
179	170	162	49	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD) TUFF ENUFF
180	186	165	30	CREEDENCE CLEARWATER REVIVAL ● FANTASY CCR2 (11.98) (CD) CHRONICLE I
181	181	194	10	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 386 (11.98) (CD) FRESH AIRE #6
182	173	169	61	DOKKEN ● ELEKTRA 60458 (8.98) (CD) UNDER LOCK AND KEY
183	175	184	17	NEW ORDER QWEST 25511/WARNER BROS. (8.98) BROTHERHOOD
184	154	148	10	BOB GELDOF ATLANTIC 81687 (9.98) (CD) DEEP IN THE HEART OF NOWHERE
185	160	150	19	JOHN FOGERTY ● WARNER BROS. 25449 (9.98) (CD) EYE OF THE ZOMBIE
186	114	114	15	VARIOUS ARTISTS PRIORITY SL 9466 (7.98) RAP'S GREATEST HITS
187	172	186	24	DARYL HALL RCA AUL 1-7196 (9.98) (CD) THREE HEARTS IN THE HAPPY ENDING MACHINE
188	NEW	1	1	HANK WILLIAMS, JR. WARNER BROS. 25538 (8.98) (CD) LIVE
189	NEW	1	1	THE THE EPIC BFE 40471 INFECTED
190	190	—	2	THE HOUSEMARTINS ELEKTRA 60501 (8.98) LONDON O HULL 4
191	195	—	2	FATES WARNING ENIGMA/METAL BLADE 73231/CAPITOL (8.98) AWAKEN THE GUARDIAN
192	161	146	22	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA JUICE
193	179	181	44	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD) PICTURE BOOK
194	164	159	147	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD) DECEMBER
195	RE-ENTRY	—	—	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98) CLOSER TO THE FLAME
196	NEW	1	1	SAXON CAPITOL ST 12519 (8.98) ROCK THE NATIONS
197	158	167	12	KRAFTWERK WARNER BROS. 25525 (8.98) ELECTRIC CAFE
198	177	166	14	SOUNDTRACK MCA 6189 (9.98) THE COLOR OF MONEY
199	185	193	84	HEART ▲ ⁴ CAPITOL ST-12410 (9.98) (CD) HEART
200	187	172	75	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (CD) SCARECROW

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------|----------------------------------|-----------------------------|--------------------------------|------------------------------|-------------------------------|-----------------------------|-----------------------------------|
| A-Ha 164 | Robert Cray 29 | Bob Geldof 184 | The Jets 47 | Madonna 12 | The Pointer Sisters 95 | Little Shop Of Horrors 58 | Tina Turner 50 |
| AC/DC 140 | Creedence Clearwater Revival 180 | Gene Loves Jezebel 178 | Billy Joel 23 | Megadeth 89 | Poison 101 | Miami Vice II 165 | Van Halen 88 |
| Gregory Abbott 22 | Crowded House 106 | Genesis 9 | Don Johnson 113 | Yngwie J. Malmsteen 139 | The Police 31 | Stand By Me 61 | Luther Vandross 17 |
| Alabama 97 | The Cure 132 | Georgia Satellites 11 | Jesse Johnson's Revue 161 | Mannheim Steamroller 181 | Iggy Pop 98 | Top Gun 55 | Vangelis 119 |
| Anita Baker 24 | David & David 48 | Glass Tiger 27 | Howard Jones 83 | John Cougar Mellencamp 200 | The Pretenders 45 | Bruce Springsteen 157, 13 | VARIOUS ARTISTS |
| Bananarama 158 | Chico DeBarge 90 | Amy Grant 66 | Grace Jones 121 | Metallica 133 | R.E.M. 134 | Stacey Q 114 | Rap's Greatest Hits 186 |
| Bangles 3 | Dead or Alive 64 | Daryl Hall 187 | Oran "Juice" Jones 192 | Metal Church 103 | Ratt 69 | Stevie Ray Vaughan & Double | Rock For Amnesty 129 |
| Bestie Boys 2 | Deep Purple 39 | Debbie Harry 111 | Stanley Jordan 149 | Miami Sound Machine 68 | Ready For The World 33 | Trouble 56 | Television's Greatest Hits Volume |
| George Benson 137 | Dire Straits 160 | Corey Hart 63 | Journey 35 | Steve Miller 71 | Lionel Richie 171, 10 | George Strait 175 | II 177 |
| Berlin 99 | Dokken 182 | Heart 199 | Rob Jungklas 195 | Eddie Money 36 | Kenny Rogers 143 | Stryper 162, 32, 168 | Billy Vera & The Beaters 20 |
| Big Audio Dynamite 154 | Duran Duran 14 | Bruce Hornsby & The Range 5 | KBC Band 75 | The Monkees 115 | Linda Ronstadt 105 | Survivor 53 | Vinnie Vincent Invasion 70 |
| Black 'N Blue 130 | Steve Earle 166 | The Housemartins 190 | Kansas 42 | Shirley Murdock 120 | David Lee Roth 94 | Sylvester 169 | Andreas Vollenweider 148 |
| Bon Jovi 93, 100, 1 | The Dave Edmunds Band 125 | Whitney Houston 51 | The Kinks 81 | Robbie Nevil 37 | Run-D.M.C. 16 | Talking Heads 49 | Hank Williams, Jr. 188 |
| Boston 127, 174, 6 | Europe 25 | George Howard 109 | Klymaxx 138 | New Order 183 | David Sanborn 124 | The Temptations 136 | Bruce Willis 60 |
| Bobby Brown 108 | Eurythmics 131 | The Human League 73 | Kool & The Gang 38 | New Edition 43 | Bob Seger & The Silver Bullet | Tesla 87 | George Winston 194 |
| Kate Bush 82 | The Fabulous Thunderbirds 179 | Husker Du 173 | Kraftwerk 197 | Orchestral Manoeuvres In The | Band 110 | The The 189 | Steve Winwood 34 |
| Cameo 19 | Fates Warning 191 | Phyllis Hyman 144 | Stacy Lattisaw 176 | Dark 117 | Bob Seger & The Silver Bullet | George Thorogood And The | World Party 74 |
| Peter Cetera 54 | Five Star 122 | Billy Idol 21 | Cyndi Lauper 18 | Benjamin Orr 86 | Paul Simon 15 | Destroyers 102 | |
| Chicago 44 | John Fogerty 185 | Iron Maiden 40 | Huey Lewis & The News 8, 155 | The Outfield 172 | Simply Red 193 | 'Til Tuesday 85 | |
| Cinderella 4 | Samantha Fox 26 | Janet Jackson 7 | Lisa Lisa & Cult Jam With Full | Robert Palmer 67 | Slayer 135 | Timbuk 3 72 | |
| Eric Clapton 46 | Aretha Franklin 41 | Freddie Jackson 30 | Force 153 | Pet Shop Boys 116 | The Smithereens 52 | The Tonight Show Band/Doc | |
| Club Nouveau 59 | Kenny G 76 | Bob James/David Sanborn 146 | Lone Justice 78 | Pink Floyd 147 | The Smiths 156 | Severinsen 77 | |
| Phil Collins 104 | Peter Gabriel 28 | Bob James 152 | Jeff Lorber 79 | | SOUNDTRACKS | Toto 92 | |
| Commodores 145 | | Al Jarreau 142 | Los Lobos 112 | An American Tail 57 | An American Tail 57 | Randy Travis 150 | |
| The Communards 107 | | Jason & The Scorchers 91 | Love & Rockets 84 | The Color Of Money 198 | The Color Of Money 198 | Triumph 159 | |
| Alice Cooper 141 | | | | The Golden Child 126 | The Golden Child 126 | Robin Trower 123 | |
| | | | | | | Dwight Yoakam 167 | |
| | | | | | | Paul Young 118 | |

CONSORTIUM ADDS DEF JAM

(Continued from page 4)

bers could vie only for the local sub-publishing of performers and publishers who elected to pursue territory-by-territory deals. Now, its members feel, they can gain a share of the business in worldwide publishing deals.

"Of course we acknowledge that we're still small," says van der Ree, "but there's no doubt that all the deals we've gotten in the last year would have gone to the worldwide majors if we didn't exist."

Aside from Def Jam, the publishing catalogs handled by the consortium include those owned by Ashford & Simpson, Chick Corea, Dave Grusin, Bootsy Collins, Roger Troutman, and the late John Coltrane's Jowcol Music.

Lionel Conway, president of Island Music worldwide, says the consortium is able to compete by "spreading the risk" among its members, with all territories paying toward advances on a prorated market-share basis. Since deals are on a worldwide basis—although frequently they exclude the performer or publisher's home territory—royalties are cross-collateralized.

Conway says the consortium's

strong suits include accounting at the source and prompt payment. "We account within 60 days for each territory and can make payment at the source 90 days after the end of each period." The consortium is administered out of London.

Additionally, Conway notes that the strength of each member in its own territory sidesteps a common problem of worldwide foreign publishing deals: weak affiliates in select territories. He adds that the group provides "a lot of direct communication from each territory to artists and publishers."

The consortium's members are Island Music Ltd., U.K.; Island Music Inc., U.S. and Canada; Island Panache, France; Sonet, Scandinavia; Taiyo Music, Japan; Fama, Italy; Nada International C.V., Holland; Melodie Der Welt, Germany, Switzerland, and Austria; Hans Kusters Music, Belgium and Spain; and Festival Music in Australia and New Zealand. Administration in South America is through Chappell/Intersong, which is not a member of the consortium.

FRED GOODMAN

ISLAND, ON REBOUND, IS STILL ON THE OFFENSE

(Continued from page 4)

"Joshua Tree" is the second of three albums owed the label under the new deal, and Blackwell says the band will support the new release with an extensive, worldwide tour running "way into 1988."

Additionally, the label is making an extensive, if delayed, entry into the compact disk marketplace. Approximately 120 albums from the Island catalog will be released in the configuration during the second half of this year.

Blackwell says Island's late entrance into the CD marketplace was due to the high cost of manufacturing and a belief that hardware penetration among consumers was too light. "It wasn't viable for us to launch a marketing campaign on our catalog under those circumstances," he says. Now the company will use its 25th anniversary as the marketing slant for the catalog.

On the film side, Island will continue following a similar strategy of

developing new, inexpensive properties. "By nature of being an independent, your role is to develop talent," says Blackwell. "A company like Island Films can't expect to compete for a Steven Spielberg project."

The company is also developing Island Visual Arts as a sell-through home video label. Although the catalog will feature some theatrical properties, Blackwell says it will concentrate on made-for-titles, created both in-house and licensed. The catalog will not include projects released theatrically by Island Films, since the home video rights to those projects are sold up-front to other imprints to defray production costs.

On the music publishing front, Island Music enjoyed a strong year with five No.1 singles in the U.K., and Blackwell says he is "aggressively" seeking to purchase new catalogs.

U.K. NEARS CD ROYALTY AGREEMENT

(Continued from page 1)

each CD. A system based on 6.25% of dealer price would mean an increase of 8-9 cents.

Patrick Isherwood, BPI negotiator and legal adviser, says, "We are prepared, as a negotiating committee, to recommend to the BPI council that the new system should be implemented. But we have to be aware of the possible impact any deal could have on artist royalties which are, in some respects, related to mechanical royalties."

Says Graham Churchill, MCPS commercial operations controller: "Copyright owners are anxious to see CD exploited as fully as possible. We want to achieve a market where the goose will lay the golden egg for everybody."

In a separate initiative linking BPI and MCPS, moves to protect publishers and songwriters when record companies collapse are being discussed, following the failures of

the Stiff and Towerbell operations in recent months. Members of MCPS lost some \$750,000 because of unpaid royalties in these two cases.

Now the MCPS is asking for a bond to be lodged when concession agreements are signed, and the concept is gaining BPI support. That could lead to an increase in the stakes for small record companies wanting to get fully involved in the music business.

Says Churchill: "The record industry has an obligation on behalf of its membership in total. While record companies are being granted concessions at variance with the strict conditions of the Copyright Act, they should move hell and high water to make sure the royalty is paid at the end of the quarter."

He says the size of the bond required would be proportional to the size of the record company.

The Scene At Cannes: Godfather Of Soul, Super Bowl, Joe Ely, And A Good Time

MIDEM REPORT
ATTENDANCE was up again at this year's MIDEM, to 7,602 participants representing 1,624 companies from 53 countries. Of those, more than 800 took display stands, an increase of approximately 100 over last year. However, returning attendees noted that floor traffic wound down quickly this year. One U.S. participant suggested that to bring more attendees into the Palais, festival organizers consider putting aside meeting rooms. "All the attorneys are sitting in the bars at the Majestic and Carlton Hotels making all the deals," he says. "An effort should be made to get those people over here."

MIDEM'S PRESTIGE GALA, broadcast the night of Jan. 29 on French and German television, proved to be a real international blockbuster, with appearances by **Rose Royce**, **Kim Wilde**, **Alice**, **Al Jarreau**, the **Judds**, **Veronique Sanson**, and **James Brown**. The Godfather of Soul, who closed the show with a frenzied "Sex Machine," demonstrated that he's still the one who has all the flair of true music royalty—despite the presence of pretender-to-the-throne **Princess Stephanie**—when he hired a limousine to take him from his suite at the Majestic to the performance hall at the Palais—a distance of approximately 100 yards.

AUSTRIAN COMPANY Koch Enterprises' new U.S. subsidiary in Edgewater, N.J., will not just be drumming up CD pressing business among stateside labels. **Michael Knopfle**, president of Koch Digitaldisc International Corp., hopes to license a range of U.S. product for the European market and seek wholesalers to handle sales of Koch Records releases in the U.S. A publishing company will also be established, says Knopfle, an attorney and stepson of company founder **Franz Koch**.

BEST PERFORMANCE under impossible conditions was turned in by MCA recording artist **Lyle Lovett**. Asked at the 11th hour to perform at the Texas Music contingent's showcase, Lovett hit the stage to perform a solo acoustic set just seconds after hundreds of balloons and a young woman clad only in red cowboy boots and a G-string descended from the ceiling... Honorable mention goes to **Joe Ely**, who managed to get to his performance at the Texas showcase after being held for 11 hours by Italian border police.

THE U.K. firm Robodevco, which brought a London taxi packed with state-of-the-art electronics to Cannes to give attendees an on-the-spot demo of its image and sound entertainment concept, turned James Brown's press conference to its own advantage. When the U.S. superstar failed to show, **Q The Robot**, a central figure in Robodevco's project, grabbed the opportunity to regale the gathered journalists with a demonstration of the company's products.

PASADENA ON THE RIVIERA: A special showing of the Super Bowl at the Majestic, arranged by **Sky Channel**, drew several fans and 400 screaming lunatics despite the fact that the broadcast began at midnight and ended after 4 a.m. Long-suffering Giants fans celebrating every minute of it included **Tom Silverman** of the **New Music Seminar**, **Pat Monaco** of **Landmark Distributing**, and **Cory Robbins** and **Steve Plotnicki** of **Profile Records**.

DIFFERENT perceptions of how to package CDs were illustrated by the U.S.'s **Moss Music**, which claimed widespread interest in its patented cardboard wallet, and Scandinavia's **Hakan Forss**, who reported interest in his reusable CD-Safer device, designed to protect CD jewel boxes from damage and theft. Major European retailers, including Germany's **Saturn** and France's **FNAC**, will adopt the system, says Forss, who is looking for a U.S. distributor.

NORWAY'S Rune Larsen was in Cannes claiming a world sales record on behalf of 17-year-old singer **Sissel**, whose debut album on Larsen's **Noah** label is heading toward 400,000 units sold—equivalent to quadruple platinum and one-tenth of the country's entire population.

FRENCH CULTURE MINISTER Francois Leotard energetically beat the drum for *la chanson francaise* during a whirlwind tour of 50 MIDEM stands. Praising the international success of Stephanie's "Ouragan," or "Hurricane," Leotard added hopefully: "Now what we need is a real hurricane of French music to blow across the entire world."

TOWER RECORDS' sales have increased 2% a month since 1983, thanks to CD, European operations head **Steve Smith** told a MIDEM symposium on the impact of the new carrier, organized by **LaserVideo**. Last summer, 30% of the retail chain's turnover came from CD, he added, and this year its U.K. shops will be at the same percentage. For classical product the figure is already 70%, and Tower finds itself having to convince manufacturers to keep the vinyl sector alive. Midprice product and EMI's forthcoming **Beatles** CD releases will make the biggest impact on 1987 sales, Smith forecast, and prices will start falling toward \$12, where they should be.

BARTER syndication of radio programs in Europe was the subject of a half-day seminar organized by U.K. syndication pioneer **Piccadilly Productions**. De-regulation of commercial radio in France, Italy, and now West Germany opened up great opportunities for cross-fertilization, argued Piccadilly's **Simon Cole**, but the U.K. scene remains backward and restrictive. "We've got to take the straitjacket off," said Cole afterward. "More radio means more advertising and a more exciting industry."

SIMON WOODROFFE, head of **Radio Vision's** London operation, sold eight one-hour live concert specials to the new Pan-European "Best Of British" TV service Super Channel in a series of deals made at or around MIDEM. The specials, which feature **Prince**; **Blood, Sweat & Tears**; **the Carpenters**; **Neil Young**; **Bryan Adams**; **Police**; **Al Jarreau**; and **Shirley Bassey**, will go out in prime evening slots this spring, and Woodroffe confidently predicts further sales of Radio Vision material to the station, whose initial audience will be about 6 million.

EXECUTIVES OF the rival Sky Channel service were hoping to announce at MIDEM that their reach in terms of European households had broken through the 8-million barrier, but they had to content themselves with unveiling plans for expanded European production, including on-location pop shows from Denmark, Switzerland, and some Iron Curtain countries.

UPCOMING CHANGES in the U.K.'s tax system for foreign recording artists (see related story, page 70) may be bad news for performers, but it was great news for MIDEM: Among the British accounting firms taking stands at the show were **Stephen Aberly**, **Arthur Anderson**, **Arthur Young**, **Gelfand Rennert & Feldman International**, **Goldberg Ravden Fox**, **H.W. Fisher**, **Lubbock Fine**, **Martin Greene**, **Peat Marwick Mitchell**, **Prager & Fenton**, **Saffery Champness**, **Simlers**, and **Stoy Hayward**.

SBK ENTERTAINMENT WORLD owners **Charles Koppelman**, **Martin Bandier**, and **Stephen Swid** pulled out all the stops for a party at the **Whiskey Au Go Go** celebrating the formation of their new company. Company artist **Gregory Abbott** and recent U.K. signees **Love And Money** appeared as part of the festivities. The new company's principals took pains to say that their recent acquisition of **CBS Songs** will not mean any further layoffs, but gossip around the con-fab continued and included speculation that the publishing operation will be replacing some of its foreign affiliates with joint operations in cooperation with **Warner Bros. Music**.

BEST ADVERTISEMENT in this year's MIDEM Guide came from **Boudisque/Enigma Europe**, whose half-page ad announced that the companies would "like to hear from all of our old friends and anyone in general willing to pay us large advances. On the other hand, we do not want to hear from American lawyers with cheap disco products or bands that play 'anything you want to hear.'"

Edited by FRED GOODMAN and NICK ROBERTSHAW

SPECIAL-INTEREST VIDEO DISCOVERS NEW NICHES

(Continued from page 1)

el Tips: London and Day Trips" from Republic. (Other top sellers are reflected on Billboard's recently introduced Top Special Interest Videocassettes charts, page 47).

Estimates are that there are now at least 5,000-6,000 special-interest titles available, with many more productions in progress. Seemingly, any subject matter is vulnerable to a video—from the more obvious exercise and sports varieties to such esoterica as the self-explanatory "Video Guide To Successful Seduction" to aerial combat videos.

Factors most often cited as contributing to the surge include:

- VCR penetration hitting the "critical mass"—penetration of 40% of U.S. households.

- Widening acceptance and distribution of this product by mass merchants, bookstores, drug chains, supermarkets, sporting good stores, and other specialty retailers.

- A proliferation of target programming from film studios and a growing number of newly formed independent suppliers devoted exclusively to this market, many of whom are increasingly assisted by

corporate sponsors.

- Affordable price points ranging from \$9.99-\$29.95, coupled with greater consumer awareness and demand.

"It's growing all the time," says Dan Norem, specialty video buyer for Des Moines-based distributor Commtron. "The video specialty stores are starting to come around. It's been a matter of education. One year ago there was little interest. Today, they are looking at this category much closer. The awareness that a video can teach you how to do something is finally sinking in."

Court Shannon, senior vice president of Karl-Lorimar, the outfit which arguably pioneered the special-interest market, says the company will produce 60-80 titles this year—double 1986's output—and will include two new Jane Fonda exercise tapes. The major programming focus will continue to be on "video publishing and sponsorship opportunities," such as magazine translation offshoots and a Jackie Stewart driving-tips tape that ties in with Ford Motor Co.

While Shannon acknowledges

that penetration has increased at the bookstore, mass merchant, toy store, supermarket, liquor store, and convenience store levels, he says 60% of his company's sales are still in the video specialty store realm and that these types of stores can be major players also.

One retailer raving about special interest is Brad Burnside, owner of two-store Video Adventure in Chicago. One of the hottest categories for him is opera. Another is travel. "When Republic first approached me on travel," he says, "I didn't want to talk about it. Now travel is in our top five, along with exercise, fine arts, and instruction."

Another specialty operator, Jim Salzer, Salzer's Video, Ventura, Calif., says he has been increasing his special-interest offerings.

"It's the direction we have to go in," he says. "Special interest helps you build your base. It's not that easy to get involved, however, unless a dealer does his homework. You have to evaluate what's being offered on a monthly basis."

Best sellers for him include exercise titles; MCA's "Donna Mills: The

Eyes Have It," a makeup program; the Esquire self-help management tapes; and hunting, automobile, and home-repair titles. Another major seller has been Vestron's "Secrets Of The Titanic."

To whet consumer appetite, he allows club members to choose among 60 how-to titles which they can take home and preview for free. Often, that translates into a sale. He also notes a more demanding and sophisticated consumer.

On the supply side, Suzie Peterson, head of special projects for MCA Home Video, says, "The market is coming into its own. The first breakthrough was with bookstores, particularly with book translations, because the book buyers knew how well the book did."

MCA is enjoying success with its "Callanetics" tape, but the Callan Pickney book sold 700,000 hardback editions.

She sees the VCR penetration level as particularly critical to how-to success, particularly for alternative retail channels.

"Those retailers know that half their customers own VCRs," she

says. "If you factor in the customers who don't have one but who know a VCR owner, the buying potential goes up to 75%." She also points out that many consumers are buying lower-price how-tos as gifts.

Not every topic, she cautions, is fair game for video. She says she gets a lot of pop psychology proposals but doubts their possibility for success—unless they can be turned into more than just a "talking heads" video. "The video must enhance the presentation of the information."

Jim Jimirro, former president of Walt Disney Home Video and The Disney Channel and now head of the recently formed J2 Communications—which is scoring sizable successes with its Chef Paul Prudhomme Cajun cooking tapes—says that from a programming stance, the industry needs to rely on book translations and celebrity tie-ins, initially. As with other new mediums, he says, "It will develop its own stars, vocabulary, and programming ethic."

COLUMBIA REVITALIZES JAZZ CATALOG

(Continued from page 6)

Individual albums, and in some cases individual alternate takes, were chosen by a select committee that included such notable jazz writers, producers, and authorities as John Hammond, Dan Morgenstern, Ira Gitler, and Nat Hentoff.

"I knew these persons were fairly familiar with the vault here," Butler says.

Butler sees the growth of the CD market as essential to the appeal of Jazz Masterpieces.

"The CD affords you a permanence," he says. "You can give the consumer quality music presented in an unprecedented way. We were very critical, and there were some things we decided not to put out because they wouldn't make excellent CD records."

Michael Brooks, Mike Berniker, Larry Keyes, and Ray Moore are among the principals in the compilation and remixing of Jazz Masterpieces releases. Longtime Columbia producer Teo Macero participated in the digital remixing of Miles Davis' "Kind Of Blue," "Sketches Of Spain," "In A Silent Way," and "Bitches Brew," all original Macero productions.

According to Butler, the series also plans several new compilations, like the Benny Goodman Sextet and Dave Brubeck Quartet albums in

the first release. Some will be multi-group affairs focusing on big bands, small combos, and singers.

Some previously released collections, such as Davis' Carnegie Hall and Plugged Nickel live LPs, may be issued in the series with additional tracks, Butler says.

In some cases, alternate takes will be used in place of the originally released tracks; several were utilized in the Jazz Masterpieces versions of "Louis Armstrong Plays W.C. Handy" and "Satch Plays Fats."

"The [takes] that were chosen were the ones people felt better portrayed what Armstrong was all about," says Butler, explaining his committee's decision to substitute some tracks on the Armstrong packages.

Butler says that he believes that the Davis and Billie Holiday albums will initially be the most popular in the series: "Consumers really want to hear them in the CD configuration."

He adds that initial reports on Jazz Masterpiece sales from the field show the new program "looking very, very good at retail."

The release of the initial 12 albums in the series was preceded by the simultaneous LP and CD release of a commercial sampler of 10

tracks featuring six of the Jazz Masterpieces artists.

The line was announced to wholesale and retail accounts via a special video presentation utilizing archival footage of the Columbia artists. The label is examining the possibility of placing the presentation on commercial or cable TV.

"We're looking to air the [promo-

tional] piece in possibly a 30-minute configuration or even an ongoing series," says Jack Rovner, East Coast director of product development.

Rovner says that Jazz Masterpieces point-of-purchase materials will include a special bin, posters, CD divider cards, and a 3-D version of the series logo.

BLUE NOTE FOUNDER DIES AT 78

(Continued from page 6)

Cecil Taylor, Eric Dolphy, and other influential experimentalists.

Under Lion and Wolff, Blue Note never enjoyed the kind of crossover success that would come to many jazz labels and artists in the '70s, although several of its artists, notably Jimmy Smith and Horace Silver, achieved significant sales. But almost from the beginning it was a critical success, and it inspired several industrious jazz fans to found independent labels of their own. Indeed, Blue Note might be considered the model for most of the jazz labels that have entered the marketplace in the last four decades.

As a producer, Lion was a notorious perfectionist. He would often withhold not just individual tracks but entire albums from release—not because they weren't good, but because they weren't good enough for Blue Note. And his high standards were matched by a correspondingly low profile: Although he produced every album Blue Note released for almost three decades, his name never appeared on an album jacket.

In 1967, weary of the grind of running a record company, Lion and Wolff sold Blue Note to Liberty Records. Lion remained with the label only briefly before retiring; Wolff worked for Blue Note until his death in 1973.

Under new ownership, Blue Note reached new commercial heights with slickly produced pop-jazz albums by label veteran Donald Byrd and such new signings as Bobbi

Humphrey and Earl Klugh. In the process it lost much of its identity and its credibility with the jazz faithful, although the Blue Note tradition was kept alive via a sporadic reissue series.

By the early '80s, Blue Note had ceased functioning as an active label. But in 1985, it was reborn under the aegis of Bruce Lundvall, who had been hired by parent company Capitol-EMI both to run the new Manhattan label and to reactivate Blue Note as a subsidiary.

Blue Note's return was celebrated by a gala concert at New York's Town Hall, featuring numerous past and present Blue Note artists. Lion, who had been living reclusively in California, attended the concert and was given an award by

"We're trying to create a section of the store where the consumers know they can find the Masterpieces series," Rovner says.

In select markets, Columbia will be setting up special listening sessions for radio, press, and the jazz community. The first of these, hosted by Wynton Marsalis, will take place March 17 in Washington, D.C.

U.S. LABELS LAUD MIDEM

(Continued from page 6)

disc U.S.A., also reported a sharp increase in business from last year, but vice president of distributor Rob Simonds attributes the change to the company's higher profile. Although Rykodisc found the U.S. indies stand "too crowded" to conduct business, Simonds says the provision of a message center proved extremely useful.

Bob Marin, managing director of the Hawthorne, Calif.-based Chameleon Music, says his company found a lot of licensing activity.

Similarly, Wesley Van Linda, vice president of new age label Narada

Productions, says his firm had "a good response for licensing." He notes that new age is "still in the developmental stages in a lot of markets, and people are speculating that it will happen where they are." He adds that the company will probably get its own booth next year.

Among those returning but not taking a booth was Gramavision Records. Label president Jonathan Rose says he was also pleased with business this year, which included a new distribution deal for the label in the U.K., France, and Scandinavia through Sonet.

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Arista Denies Violation Of Monkees Trademark Rights

BY IRV LIGHTMAN

NEW YORK Arista Records has entered a general denial of charges contained in a suit that says it violated Columbia Pictures Industries' trademark rights to the Monkees.

In its action in U.S. District Court here last December, Columbia claimed, among other things, that Arista had deliberately overstated the royalties on Monkees product so as to trigger a seven-year extension of its release rights on the product.

The sessions central to the action are the album "Then & Now: The Best Of The Monkees" and the newly recorded single "That Was Then, This Is Now" (Billboard, Jan. 10). Released in June, the records have benefited from a revival of interest in the group, which was created for an eponymous television series in the late '60s.

Columbia claims that since only Peter Tork and Mickey Dolenz of the original Monkees appear on the new single, by use of the name the Monkees Arista violated Columbia's trademark rights because all four original members were no longer performing as the Monkees. Arista counters that Columbia itself had released product with performances by less than the original four members.

Arista says it entered into an agreement with Columbia in 1979 in which Arista was given rights to manufacture and sell Monkees product from master recordings released

before the date of the contract on Columbia's Colgems and Colpix labels.

Arista, in its answer and counterclaim, further denies that it overpaid Columbia or that it improperly triggered the agreement's extension.

Arista's counterclaim notes that the aggregate royalty earnings of Columbia for all sales by Arista and its licensees from July 1, 1984, through June 30 of last year exceeds \$100,000. Adds the label, "Columbia Pictures deposited all of the foregoing checks without protest or reservation of any rights."

Arista claims it reached an oral agreement with Columbia last June on the release of the album, although it was not required to do so.

According to Arista, Columbia was "well aware of and supported Arista's active promotion and sale" of the album and single. In addition, Arista says that at the request of RCA/Columbia Pictures Home Video, it agreed to promote two volumes of Monkees videocassettes within the album. And, further, Arista says that Columbia executed a license agreement granting Arista the right to use a videoclip by the Monkees from an episode of the TV series.

Arista says it was not until Dec. 31, when it first received a copy of the complaint, that it learned that Columbia Pictures had "purportedly withdrawn its approval of the single and album, which by that date had been actively promoted and marketed by Arista for over six months."

Claims Harassment, Physical Abuse Staffer Sues Capitol VP

BY DAVE DIMARTINO

LOS ANGELES The national album promotion director for Capitol Records has sued the label and a senior vice president in a complaint alleging emotional stress, harassment, and physical abuse.

In a suit filed Jan. 23 in Superior Court here, Capitol's Bill Bartlett claimed that Walter Lee, senior vice president of promotion and marketing, abused him repeatedly with a cattle prod, intentionally "harassed, denigrated, insulted, and humiliated" him, and told him to accept a 43% pay cut and demotion or resign.

Lee and Bartlett continue to work at Capitol. Officials at the label deny all charges.

Bartlett says he accepted the pay cut and demotion because of personal financial obligations but that it forced him to utilize his savings and made his wife work longer hours "to make ends meet."

Among the allegations:

- On May 14, Lee allegedly activated a 3-foot-long cattle prod, poked Bartlett's right forearm, and said, "You're dog meat. Go back to your stall."

- On May 15, Bartlett entered Lee's office, was waved away by Lee, who indicated he was busy, and was then summoned with, "Hey, Bartlett—come on back!" Upon returning, Lee again allegedly used the prod on Bartlett's forearm.

- On May 16, Bartlett entered Lee's office, allegedly saw Lee activate the prod, and then "turned around and left to avoid receiving another

shock."

- On May 28, Bartlett entered Lee's office to discuss an upcoming promotional trip, was again allegedly shocked by the prod, and told by Lee—in the presence of Capitol president Don Zimmermann—"If you don't get airplay on this trip, you'll get more of this." Zimmermann, the complaint states, "laughed in agreement."

In July 1985, Lee removed two "key" employees from Bartlett's staff and on "numerous occasions" allegedly told the album promotion director that "AOR is dead."

After three grand juries opened investigations into independent promotion, Lee allegedly told Bartlett, "We are going to make you the fall guy for this independent investigation. Just you wait."

LOS ANGELES Reports of spray-painted dressing rooms and beer thrown from the stage resulted in the cancellation of a Beastie Boys concert scheduled for Sunday (8) in San Diego.

The Def Jam/Columbia group, touring with Fishbone and Murphy's Law, had its plug pulled Feb. 3 after Univ. of California-San Diego officials heard of troubles at Beastie Boys' venues.

Linda Stack, pop events adviser at the university, says the decision was made after hearing of damage

INSIDE TRACK

NO DAT AGREEMENT: The members of the Electronic Industries Assn. of Japan (EIAJ) and its subcommittee on DAT have made no agreement to produce DAT recorders incapable of direct digital recording, despite a claim to the contrary in a weekly consumer electronics trade magazine. Track's sources within the DAT community say that production of DAT recorders will begin in 30-60 days and that there will almost certainly be an April rollout of DAT recorders in Japan by one or more companies. U.S. introduction should begin this summer. Meanwhile, the direct digital recording scenario remains static: Although the EIAJ has made a recommendation that all DAT machines employ a 48 kHz sampling rate for recording and the standard 44.1 kHz rate for playback of prerecorded DAT tapes, the recommendation is unenforceable. Member firms will decide for themselves what specifications they wish their machines to have. The "digital flagging" copyguard system mentioned in the recent article is, according to one source, an interesting concept but not one that will appear on the first DAT machines.

SOOTHING RUFFLED FEATHERS: Smaller retail chains have gotten word not to expect private meetings with the WEA delegation at the upcoming National Assn. of Recording Merchandisers (NARM) convention. The distributor expects most of its conference time to be dominated by discussions with large wholesale customers, who are disgruntled over the recently revamped price structure (Billboard, Jan. 31) . . . On Feb. 4-6, Jack Eugster and other Musicland Group execs huddled in Minneapolis with Gerald Tsai, CEO of the chain's parent company, American Can. The organizational meetings marked the 524-store chain's first high-level staff conference since its recent field realignment.

BRINGING UP BABY: Jim Swindel's move to Virgin Records and California this spring means that New York City and Tower Records will lose his wife, Randi Swindel, the chain's East Coast regional manager. Tower boss Russ Solomon would love to keep her on board, but after many years in the retail trenches, Randi wants to be a full-time mother to the couple's 7-month-old son, Joey, for a while.

DURAN DURAN'S first tour in three years kicks off in Japan March 21, continuing on in Europe throughout April and May and coming to the U.S. about June 10. A second Japanese date was added after a sell-out at the 30,000-seat baseball stadium in Tokyo. The Capitol supergroup has given its U.S. public relations assignment to Susan Blond.

DON DEMPSEY, former bigwig at CBS Records, may be one of the contenders for the post of permanent president of NARAS, the recording academy. That's the job Joe Smith exited recently after six weeks or so to join Capitol Industries Inc.

QUANTUM LEAP ON CHARTS? Bob Pittman's Quantum Media Inc. entertainment operation, with MCA funding and a 50% partner, is getting its executive act in order with the appointment of Dick Williams as exec VP and GM and Mark Mitzner as exec VP, chief financial and administrative officer (see Executive Turntable, page 4). Pittman and Mitzner are based in New York at 75 Rockefeller Plaza, while Williams works out of Los Angeles in temporary digs at 80 Universal City Plaza. No artist signings announced yet, nor is there an official label name (QMI is a possibility) . . . Virgin Records' Gotham HQ will be at the site of the

old Danceteria on West 21st Street, beginning in April. Until then, the company is considering roosting at WCI's offices at 75 Rockefeller Plaza.

RON'S HOW-TO . . . For the third year in a row, Ron Willman, Billboard's director of sales, video/sound business, is teaching the Music Industry Advertising & Promotion course in the spring term at New York Univ.'s music business and technology program. The course, featuring a number of guests from the industry, runs Thursdays from 6:10-7:50 p.m. . . . Billboard's international editorial director, Mike Hennessey, celebrates his 20th year at the magazine Feb. 15.

GOOD WORKS: The fifth annual T.J. Martell Foundation Rock N Bowl fund-raiser, including golf and baseball events, is to be held April 2-4 in Los Angeles. Bill Bennett, vice president of album promotion at MCA Records, is chairman of the planning committee; his boss, Irv Azoff, is the recipient of the 1987 Humanitarian Award from the T.J. Martell Foundation for Leukemia and Cancer Research. For more info, call Bennett at 818-777-1000, Jon Scott of Music Awareness Promotion at 818-883-7625, or Judy Libow of Atlantic Records at 212-484-6000. Top prize for a hole in one is \$25,000 in cash or a Porsche . . . "Broken Toys," a cut from B.J. Thomas' CBS album "Throwin' Rocks At The Moon," is being promoted to support Genesis, a private organization created to help neglected or abused children. Thomas, honorary chairman of Genesis, performed at 11 "Broken Toys" concerts in December to raise funds for the group . . . Len White, president of the consumer products division of CBS/Fox Video, has joined the national board of Boys Clubs of America as trustee. BCA's primary focus is on youth development, directed at children from disadvantaged backgrounds . . . Lee Blumer, who recently left her public relations post at RCA Records, has taken on a consultancy with Amnesty International, the group monitoring human rights abuses by governments around the world . . . The ASCAP Foundation has made a grant of \$3,000 to Veterans Bedside Network to underwrite a live show in the greater New York area, which will pay tribute to writer Irving Berlin—one of the founders of the group . . . Writer Peter Brown has contributed a special arrangement of his rock hit "Material Girl" to a new TV campaign by the American Red Cross. The spot, a series of sequences of people confronting natural disasters, includes a chorus singing the lyric, "Living in a material world."

GOOD FOLK: Oscar Brand, the folklorist/artist, is to be awarded an honorary Ph.D. by Canada's Univ. of Winnipeg at its graduation ceremonies May 3. Tribute, considered unusual in view of Brand being an American, follows the creation of the Oscar Brand Archive, containing many of Brand's plays, musical comedy scores for off-Broadway and Broadway, book manuscripts, TV videos, and radio tapes at another Canadian school, the Univ. of Manitoba. Brand, an alumnus of Brooklyn College, is on the board of the National Academy of Popular Music and is curator of its Songwriters' Hall of Fame.

SOUND GRAMMYS?: Pat Williams' Soundwings label bowed with three albums last summer, and—presto!—the label's up for Grammys for two of them. They're "Gulliver," a spoken-word release, and Williams' own arrangement of "Suite Memories" on the Bill Watrous album "Someplace Else."

Edited by IRV LIGHTMAN

Beastie Boys Denied Right To Party In San Diego

at two of the three most recent concerts by the group. "If they were going to continue the damage and incite the crowd, we couldn't afford to have them in our gym," she says. "It's the only place on campus we have to do concerts. And if something were to happen, there's basketball season, volleyball season and all that. We just thought we had to make a decision, and we decided not to go through with it."

Bill Adler, director of publicity for Rush Productions—which manages both the Beastie Boys and

tour-opener Murphy's Law—terms the Beastie Boys' reported antics as "the most trivial kind of boyish, rock'n'roll prank."

Adler says the only "objectionable" behavior he has heard of from the tour came in a Bellingham, Wash., date, when opening act Murphy's Law encouraged the crowd to fight with the security guards, referring to them as "the local Gestapo." "That could develop into some real trouble," says Adler. "I can understand a promoter getting a little excited about that."

Reports about additional troubles during the band's recent appearance at Wolfgang's in San Francisco were "pretty much blown out of proportion," according to Toni Isabella, talent coordinator for the venue. Likewise overstated were rumors that Wolfgang's marquee was shot out, adds Isabella. "It was like a pellet gun—a teeny little hole in the marquee. I didn't even know about it, and I was here all night."

DAVE DIMARTINO

José FELICIANO

*"Te Amaré" currently tops the chart with RCA.
...And now EMI with Feliciano team up for music's Triple Crown
Manhattan Records (Pop) · EMI (Latin Pop) · Angel (Classical)
Also thanks to NARAS for our fifth consecutive Grammy nomination*



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FELICIANO
Productions

The Big Dish

Some bands are special.

The first time their songs are heard,
people want to know more.

That's the way it is with The Big Dish,
a new Scottish group.

Songs such as *Slide*,

Prospect Street and *Big New Beginning*

catch listeners by surprise,

then become lasting friends.



Swimmer (1/4/2-25519)

Produced By Ian Ritchie
and Glyn Johns, Paul Hardiman
and The Big Dish

Featuring The First Single

Slide (7-26474)

Management: Steve Cheyne

On Warner Bros. Records and Cassettes

Available Soon On Compact Discs