

Billboard



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Hot 30 Crossover Chart Tracks New Breed Of Radio

BY KIM FREEMAN

NEW YORK Billboard's Hot Crossover 30 chart debuts this week. The airplay-only chart was created in response to a new and highly successful breed of radio programming that takes its cues from many sources but does not fit the criteria of existing formats.

The airplay-only chart (see page 16) is currently compiled from the weekly playlists of 18 stations; that number will be expanded in the future. Five of those outlets report exclusively to the Hot Crossover 30: WHQT Miami, KPWR Los Angeles, WQHT New York, WMYK Norfolk, Va., and WOCQ Ocean City, Md.

The other 13 Hot Crossover stations will serve as dual reporters;

their playlists continue to be factored into the compilation of the Hot 100 or Hot Black Singles charts.

Dual reporters from the Hot 100 panel are KMAI Honolulu, KMEL San Francisco, WPOW Miami, WQUE New Orleans, KSFM Sacra-
(Continued on page 83)

Calm Before The Storm? Smooth 'Sale-ing' At NARM

BY GEOFF MAYFIELD

MIAMI BEACH The winds of change were felt here as the National Assn. of Recording Merchandisers (NARM) gathered for its 29th annual convention.

Strong 1986 sales sparked an upbeat mood among retailers, wholesalers, and suppliers. Aside from continued grumbling by one-stops and racks about WEA's recently installed price structure (see separate story, this page), there were no

thorny issues dividing labels from their customers.

Still, with a wide array of new product configurations being readied for already-crammed retail outlets and worries about future wholesale price increases, this mostly tranquil meet might actually represent the calm before the storm.

Although no single focal point emerged here, some 1,800 attendees mulled several developing issues that could soon have great impact:

- Singles. Many retail and wholesale accounts would like to see the last of black-vinyl 45s and 12-inch singles. In response, the cassette single looms as an increasingly attractive option for labels (see separate story, this page)

(Continued on page 83)

CD Video Debuts AT NARM Meet

BY FRED GOODMAN

MIAMI BEACH CD Video, the new optical compact disk technology that combines digital audio and analog video, formally debuted Feb. 14 at the NARM convention here.

While adding digital sound to the 8-inch and 12-inch videodisks pro-

duced by LaserVision, the thrust of CD Video also includes a new gold-colored 5-inch "video single" configuration developed by Philips in cooperation with Sony. The single offers five minutes of digital audio/analog video programming plus an additional 20 minutes of digital music.

The 8-inch configuration is designed to offer longer music video programs, while the 12-inch disks will be used for feature films, operas, and full-length music features.

Jan Timmer, chairman and chief executive officer of PolyGram In-
(Continued on page 82)

Orion, Tri-Star Home Vid Firms Rock Indies

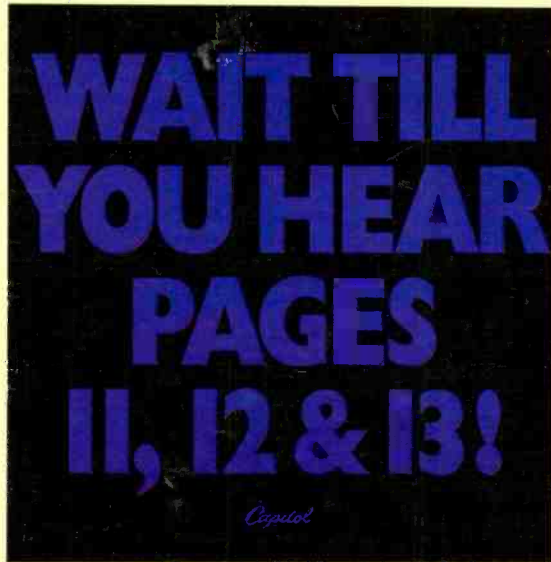
BY AL STEWART

NEW YORK The entry of Orion and Tri-Star into the home video arena could be the beginning of the end for independent video suppliers currently relying on the two movie makers for product, industry insiders say.

Both companies will continue to supply titles to independents under existing agreements, but in the long term, the addition of the two new video players may result in industry consolidation. The two firms enter the market with a history of proven box-office hits, and both have lured veteran video executives away from major companies to head their re-

(Continued on page 77)

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Key One-Stops Tell Labels: 'We Count!'

BY IRV LIGHTMAN

MIAMI BEACH Key one-stops, up in arms over pricing policies of CBS and WEA, were on the brink of forming a united front at NARM in an attempt to enhance their image among manufacturers.

One-stops, who planted the seeds of a concerted effort at a NARM gathering Feb. 14, say that the loss of a functional discount—first from CBS two years ago and then by WEA in December (Billboard, Dec. 20, 1986)—is the result of a failure to recognize their standing as a wholesale entity that plays a key role in the breaking of new acts. The one-stops contend that they

(Continued on page 82)



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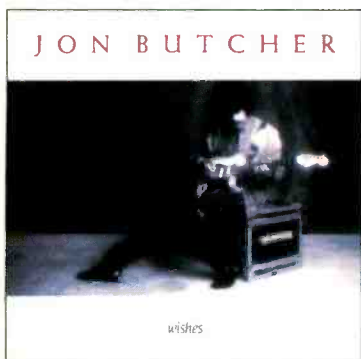


Watch Out!


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Billboard CONTENTS

VOLUME 99 NO. 9

FEBRUARY 28, 1987

PAY-PER-TRANSACTION ADDS UP

National Video president Ron Berger says pay-per-transaction generated 9% of the company's revenues during the nine-month period that ended Dec. 31. According to Berger, the videocassette suppliers participating in the program will go public in the near future. Home entertainment editor Jim McCullaugh tells the story. **Page 6**

A Programmer's Guide To Country Radio

According to the latest NAB statistics, country is still second only to adult contemporary in terms of the number of stations broadcasting it. In several major markets, however, only one station has a country format. Often, those outlets are not getting the audience share other formats might pull if they had the market to themselves. Radio editor Kim Freeman reports. **Follows page 37**

TIRED OF MOVIES? RENT RERUNS

Old television shows are finding new life as video releases. Especially popular are syndicated cult series like "Star Trek" and "The Honey-mooners." Frank Lovece examines the trend in depth. **Page 47**

Pondering Personal-Service Corporations

Richard deBlois, a CPA with the accounting firm of Manny Flekman & Co. in Beverly Hills, Calif., takes a look at personal-service corporations in this week's Financially Speaking column. **Page 69**

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Goldman: Consumer Choice On DAT Keynoter Unveils Dual-Stock Proposal

BY IRV LICHTMAN

MIAMI BEACH A dual-inventory approach to digital audiotape software and hardware as a way to satisfy demands of copyright owners has been advanced by RCA/Ariola Records president Elliot Goldman.

In a wide-ranging keynote address Feb. 14 to conventioners at the National Assn. of Recording Merchandisers (NARM) meet, Goldman also called for an industry boycott of all merchandisers who are found to be selling stolen or counterfeit goods "until restitution is made on the bogus merchandise."

Turning to sales and radio exposure reporting systems, Goldman called for the creation of industry task forces to "establish accurate and verifiable reporting systems to a central and noncorruptible source, with appropriate penalties for those who choose to attempt to distort that system."

Goldman restated RCA's "hard and firm position that we will not support the DAT technology or license our material for use on such a format until such time as this fundamental issue of DAT as a home taping device has been satisfactorily resolved." He went on to offer dual inventory as a real-world solution that "accomplishes most of the main goals of all parties and, more importantly, achieves the main desires of the various governmental authorities, those being copyright

protection, technological advancement, and satisfying consumer expectation."

Said Goldman, "In its simplest terms, [the solution is] that record manufacturers and electronics hardware manufacturers agree on supporting DAT technology and hardware, but in the form of a machine that could copy recorded material or not copy recorded material based upon whether the consumer chose to buy his product in a copyable or noncopyable format—

both of which would be available to him, but at different price levels."

Goldman said such a dual inventory would accomplish eight goals:

- Copyright protection would be removed from a "continuous legislative, antagonistic forum and placed in a cooperative marketplace forum."

- Control of the copying of copyrighted material would be given to its owner.

- Home taping of copyrighted (Continued on page 76)



Billboard Covers It All Complete NARM Report

MIAMI BEACH Nobody covers NARM as Billboard covers NARM. Throughout this issue readers can find the most comprehensive coverage available of the music trade group's 29th annual convention.

Coverage starts with three page-one stories and a report on this page of Elliot Goldman's keynote address. Elsewhere, you'll find these stories:

- Chris Morris' blow-by-blow run-down of consultant Peter Glen's startling spanking of the top music retailers, page 38.

- Bits and pieces of gossip and goodies wrapped up in Earl Paige's exciting new Retail Track column, page 38.

- Coverage of the NARM ad-

vertising awards luncheon, page 39.

- Photos, photos, and more photos, page 68.

- Linda Moleski's look at the indie community leaders who made their presence felt at the Fontainebleau, page 60.

- A look at the new NARM board, page 76.

- Coverage of the closing awards banquet, with a complete listing of all the winners, page 84.

- And—you guessed it—Inside Track also gets into the NARM act, page 84.

The Billboard wrap-up continues next week with coverage of the key seminars and more analysis and reaction to the conference's events.

Industry Debates CD Single Formats PolyGram, Sony Offer Alternative Versions

BY IS HOROWITZ

NEW YORK Although a compact disk format to replace the 45 rpm vinyl single is still in the future, alternate approaches by two industry giants foreshadow a possible configuration battle.

Both PolyGram, which formally introduced its CD Video last week at the NARM convention (see story,

page 1), and Sony, which is working on the development of a 3-inch CD, plug their upcoming formats as the eventual replacement for the conventional 7-inch vinyl single, a music carrier whose sales are declining rapidly.

There is "a clear understanding between N.V. Philips [PolyGram's parent company] and Sony regarding the importance of a 3-inch CD

single," says Michael Schulhof, a Sony Corp. board member and president of Digital Audio Disc Corp., Sony's CD pressing plant in Terre Haute, Ind.

Jan Timmer, chairman and chief executive officer of PolyGram International, on the other hand, admits that discussions between Sony and Philips are being held but minimizes prospects that a 3-inch CD will be the final choice. He describes the 3-inch format only as "one possible solution."

PolyGram's CD Video, a standard-size CD, will hold up to five minutes of video and 20 minutes of music. Sony's 3-inch CD (actually 8 centimeters, or 3.14 inches, in diameter) will hold up to 20 minutes of music. It is projected that the former will sell at less than \$7 retail (see separate story), and the latter at \$2.50 or less (Billboard, Feb. 21).

The simmering controversy centers only on the viability of the respective formats as replacements for the conventional single recording. It does not touch on the utility of CD Video as a marketing medium for videoclips and other short-form video product.

Both companies have approached labels seeking support for their respective formats as the potential industry replacement for the 7-inch single, with each claiming encouraging response but without firm (Continued on page 74)

U.K.: CDs Lead '86 Gain

BY PETER JONES

LONDON The U.K. record industry in 1986 showed a 13.4% increase in the value of shipments compared with the previous year. The statistics show compact disks and cassettes well up over 1985, with LPs dipping slightly and singles continuing an established downward trend.

Total value of shipments was \$637.95 million, compared with the 1985 figure of \$562.65 million, taking the exchange rate as \$1.50 against the pound.

CD deliveries ended the year at 8.4 million units, almost half of the total coming in the last quarter of 1986, as supplies stretched a little closer to meeting demand. This (Continued on page 77)

shows a 171% upturn against the 3.1 million units posted for 1985. Value of CD shipments was \$84.75 million, compared with \$28.8 million in 1985. The average trade price of CDs went up 8.7% to roughly \$10.10.

Total singles volume was 67.4 million units, down 8.7%, according to the British Phonographic Industry figures. In value terms, singles were down 7.3% to \$114.15 million. Says Peter Scaping, general manager: "This decline has been reflected in the complete absence of any platinum awards [1 million units] for singles released in Britain during last year."

The LP's fall was slight. The total 52.3 million units delivered to (Continued on page 77)

70 Pop, Classical Albums To Be Offered CBS Plans Midline CD Release

BY IRV LIGHTMAN

MIAMI BEACH CBS Records' debut in the midline compact disk bins will be the most extensive of any label yet: It plans to market 70 pop and classical catalog albums in the next six to eight weeks.



Unveiled at the NARM convention here, the Collector's Choice line will carry dealer costs equivalent to \$11.98 list product.

Dealers will pay \$6.86 per piece in carton lots and \$7 for loose orders. Many retailers could choose to sell the CDs at below \$10.

CBS' catalog clout makes its midline series the most powerful yet. Announcements are expected soon, however, from MCA and PolyGram, with little doubt that the two other majors, WEA and RCA, will follow suit. This week, PolyGram expects to announce 60 midline titles culled from the London, Philips, and DG labels, to be released over the next three months. No price point has been established. RCA is likely to go with midlines from the Erato Bonsai logo in a month, followed by Red Seal titles during the summer. Some of MCA's titles from its recently re-established classical line sell at midline prices.

While most of the CBS pop product, consisting of 50 titles, appears to be releases never made available on CD, the 20 classics are drawn from the label's Great Performance series and have been selling at regular CD markup.

In addition to the catalog titles, CBS is also releasing a new age midline sampler, "Atmospheres," featuring

such artists as Andreas Volkenweider, Philip Glass, Free Flight, Liona Boyd, Osamu Kityajima, among others.

Among the artists represented in the first batch of pop Collector's Choice albums are the Beach Boys, Brothers Four, Lynn Anderson, Blood, Sweat & Tears, Frankie Laine, Liberace, Mitch Miller & the Gang, Fats Domino, Doris Day, Robert Goulet, Patti Page, Andy Williams, Edgar Winter Group, and Oak Ridge Boys.

Debuting in the classical midline are war horses performed by Leonard Bernstein and the New York

Philharmonic, George Szell and the Cleveland Orchestra, Bruno Walter and the Columbia Symphony, Pierre Boulez and the New Philharmonia, and pianist Rudolph Serkin.

CBS' merchandising approach to its CD midline product includes a Collector's Series logo on every CD box, cards, posters, etc. Advertising and merchandising aids are now being developed.

The pop promotional slogan says, "Collector's Choice—Compact discs at a record low price!" The promotion for the classics says: "Why select them, when you can collect them? (The price makes it easy.)"

Motown, In Reversal, Set To Re-Release Midline LPs

BY DAVE DIMARTINO

LOS ANGELES Motown Records will re-release a significant number of recently deleted midline LPs because of "retailer demand," says label president Jay Lasker.

Lasker says that within two months an estimated 50 LPs will again emerge as midlines under the series banner Classic Motown Vinyl.

Over 250 of Motown's classic titles were withdrawn from the marketplace last year in a move that many cited as a premature response to the growing popularity of the compact disk.

Though Lasker denies the act was premature, he cites demand

from deep-catalog retailers as the major factor in the label's decision to reactivate the upcoming titles.

Lasker says that the demand comes "not necessarily [from] all the retailers, but the retailers that service a more in-depth catalog customer. One of the main selling points for these stores is that the consumer goes to that particular store because he knows that it would have more than the top 100 and would have a good, representative, in-depth catalog." An ongoing survey of these accounts reveals a heavy demand for Motown to re-release the "cream" of its former midline titles, Lasker says.

"They didn't say, 'Put all 250 titles back,' or anything like that,"

(Continued on page 76)

TV Outlets To Push Source-Licensing Bill New Sections Propose Residuals, Bargaining Guild

BY BILL HOLLAND

WASHINGTON U.S. local television stations are once again about to introduce a source-licensing bill in Congress that would end the blanket licensing of copyright mu-

sic used on syndicated TV shows. But this time, it will have two revised sections that proponents say will provide songwriters with residual payments and a right to organize a guild for collective bargaining.

The bill, to be introduced first in the U.S. House of Representatives by original bill sponsor Rep. Frederick Boucher, D-Va., would amend the current copyright law, which allows conveyance of all the rights to use syndicated TV shows except for music. Performing rights groups offer stations separate blanket licenses to use any and all licensed songs. The structure and cost of the licenses have irked broadcasters for years, and although they have lost in the court system, they now feel they can find a legislative solution.

ASCAP and BMI say the blanket license is the only fair method for songwriters and publishers and that source licensing would not allow them to determine the marketplace value of the music, which is now determined by show success and reruns. They also warn that source licensing would take an annual \$85 million bite out of royalties paid to writers and copyright owners.

Proponents of source licensing counter that Hollywood studios own most of the copyrights on TV music, and profits from the music are examples of double dipping.

The broadcasters, represented

Moinet, Atlanta, the Southeast; Mike Schaefer, Los Angeles, the Southern West Coast region; Bonnie Stacy, Dallas, the Southwest; and Cledra White, New York, the Northeast.

In addition, Virgin has also named Rodney Pierson manager of dance and club promotion, East Coast, and Todd Bisson national college promotion manager.

With the exception of Gleason, all staffers will be working out of WEA branch offices. Jim Swindel, recently appointed vice president of sales for Virgin, will also be setting up a staff of regional sales and retail marketing representatives, although the size of that staff has yet to be determined.

(Continued on page 77)

Virgin Sets Field Staff

NEW YORK Virgin Records in America has set its field staff with the hiring of nine regional promotion managers. They will report to Phil Quarteraro, vice president of national promotion for the newly reactivated U.S. operation. Quarteraro, who is based in Los Angeles, says the new label will rely "entirely" on its internal promotion staff; it will not use independent promotion.

The new regional managers are Tom Bobak, based in Washington, D.C., covering the Mid-Atlantic region; Jim Burrell, San Francisco, the Northwest; Phil Costello, Chicago, the Midwest; Stan Gleason, Charlotte, N.C., the Carolinas and Tennessee; Jerre Hall, Cleveland, the Great Lakes territory; Al



The Star Comes Out. CBS Records executives welcome superstar Michael Jackson, who made a surprise appearance at the label's recent international marketing meeting in New York. Pictured are, from left, Bunny Freidus, senior vice president of creative operations for CBS Records International; Bob Summer, president of CBS Records International; Jackson; Walter Yetnikoff, president of CBS/Records Group; and Frank DiLeo, Jackson's manager.

Executive Turntable

RECORD COMPANIES. PolyGram International in London names Michael Kuhn senior vice president of the New Business Division. In addition, he will continue to manage PolyGram's music-related film-production activities. Also, the newly formed PolyGram CD Video division names Guenter Hensler president and Emiel N. Petrone executive vice president (see separate story, page 1). Hensler is based in New York and will continue to head the PolyGram Classics division. Petrone is based in Los Angeles and will continue in a similar role for CD Interactive as vice president of marketing and public relations for American Interactive Media.

Capitol Records in Los Angeles promotes Tom Whalley to vice president



KUHN



HENSLER



PETRONE



WHALLEY

of a&r. He was director of that area. Also, David Witzig is appointed national director of sales. He was special accounts manager for the label in Boston.

Daniel Glass rejoins Chrysalis Records in New York as vice president of promotion, continuing his long-term association with the label.

Luigi-Theo Calabrese is appointed president of WEA Music France. He was president of Polydor France. Calabrese succeeds Bernard de Bosson, who retired, not resigned, as was reported in last week's column.

La'Verne Perry becomes associate director of publicity, East Coast, for Epic/Portrait/CBS Associated Labels. She was manager of that area.

Warner Bros. Records names Larry Bole regional marketing manager for the Cleveland branch area. He was upped from promotion marketing manager.

Arista Records names Randy Gerston manager of a&r, West Coast. He was director of creative services for the Licorice Pizza Records chain. The



WITZIG



GLASS



LIPKIN



JAVITZ

label also makes the following appointments: Cecilia Whitmore, district manager, r&b promotion; Kenneth Wilson, West Coast district manager, r&b promotion; Ken Antonelli, regional marketing director, East Coast; and Tom Balla, associate regional marketing director, Midwest region. Whitmore was music director for WJLB Detroit. Wilson was with DRK Productions. Antonelli was upped from associate regional marketing director. Balla was local marketing manager in Chicago.

Carla Perna joins Warner Special Products in Burbank, Calif., as a&r manager, international. She was with Aaron Spelling Productions.

A&M Records promotes Stuart Goldberg and Dwayne Alexander to promotion representatives for the Philadelphia and Atlanta markets, respectively. Goldberg was executive assistant to the senior vice president of East Coast operations. Alexander was a promotional assistant.

BILLBOARD. Sharon Russell is promoted to dance chart manager, based in New York. She was with Billboard's chart department.

PRESSERS. Cal Roberts is named vice president of compact disk marketing for LaserVideo Inc., based in Chicago. Roberts joins after a 32-year career with CBS, where he spearheaded the custom compact disk sales for DADC.

(Continued on page 74)

"FREEDOM"

THE NEW SPIRIT OF SANTANA.

"FREEDOM" IS THE ALBUM that reunited the classic guitar sound of Carlos Santana with the high-powered vocals of Buddy Miles.

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ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.



Produced by Carlos Santana with Chester Thompson and Sterling except "Veracruz," "She Can't Let Go" and "Once It's Gotcha" produced by Jeffrey Cohen and Carlos Santana. Management: Ray Etzler Management associated with Graham Management.

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Berger: Pay-Per-Transaction Pays National Vid Chief Reports Profits

BY JIM McCULLAUGH

LOS ANGELES Pay-per-transaction (PPT), National Video's controversial revenue-sharing plan, generated \$524,107, or 9% of all company revenues, for the nine-month period that ended Dec. 31, reports chain founder and president Ron Berger.

Moreover, the "cloud of secrecy" hovering over the identity of 14 videocassette suppliers participating in the PPT program will be lifted in the next several months, according to Berger, whose video rental franchise company just completed a public offering.

One program supplier, Continental, went on the record several months ago, and since then "no great disaster has befallen them," says Berger. "Both their revenues and sales went up. And as far as I know, the company has gotten less than a dozen dealer complaints. The other studios are looking and perhaps thinking there is not that much to be concerned about here." Announcements will come directly from suppliers, not National, says Berger.

"We continue to be bullish about PPT," he says, reiterating his belief that the present method of home

video distribution will be replaced eventually by PPT and other methods of revenue sharing.

One major benefit of PPT, Berger says, is that a retailer's capital goes further—enabling wider selection of titles and more depth, which is even more critical now that studios are hiking their wholesale costs on A titles. Studios, retailers, and consumers all stand to benefit in this "win-win-win" scenario, he adds.

On some titles in the program, in fact, he claims to have delivered to the studios an average of over 50% more gross profit per title than they would have achieved under the con-

(Continued on page 77)



Don't Leave Us This Way. MCA Distributing staffers join the Communards backstage following the U.K. group's recent performance at the Palace in Los Angeles. Pictured are, from left, sales representatives Gary Younger and Pat Surnegie; account service representative Charlie Shaw; field sales manager Rod Linnum; group members Richard Coles and Jimmy Somerville; and account service representative Dwight Bibbs.

IVE Is Optimistic About Move To MCA Distribution

LOS ANGELES International Video Entertainment's agreement to have MCA Distributing Corp. handle its product in the U.S. will solve some key field marketing problems, says Ralph King, recently appointed IVE vice president of marketing and sales.

The multiyear pact, effective March 1, is designed to dovetail with strategic programming maneuvering as IVE positions itself overall with A-title-oriented product, adds King.

Two major sore spots for IVE, King admits, had been timely shipments to distributors and catalog fill.

"Last year," he says, "we missed 20% of our orders with some accounts because we couldn't fill

them." IVE had been using one West Coast shipping facility; MCA affords them three nationwide.

A bonus, says King, is that MCA has 17 salespeople in the field, who will now complement IVE's own regional force of eight.

"I'm a firm believer in the more bodies you have moving your product, the better your numbers will be," he says. "We'll be able to reopen a lot of accounts and move product into areas where we haven't been."

MCA's clout with rackjobbers and mass merchants was also an important consideration for IVE's Family Home Entertainment label, widely considered to be the second largest children's label, after Walt Disney

(Continued on page 77)

Will Release His Films' Soundtracks John Hughes Starts Label

NEW YORK Movie director/writer/producer John Hughes has expanded his Hughes Entertainment company with the introduction of the Hughes Music label and Hughes Songs publishing. In addition to releasing soundtracks for Hughes' films, the MCA-distributed label will make independent talent acquisitions.

A&M soundtracks from two of Hughes' recent movies, "The Breakfast Club" and "Pretty In Pink," have been certified gold and platinum, respectively.

Hughes has named artist man-

ager Tarquin Gotch as head of the new label. Gotch, formerly a&r director for WEA U.K. and Arista U.K., will continue personal representation for the Dream Academy and General Public.

The initial release from Hughes Music/MCA, just out, is the soundtrack for the upcoming Paramount film "Some Kind Of Wonderful." The album's leadoff single is "I Go Crazy" by the British band Flesh For Lulu. A soundtrack for the Hughes-directed summer movie, "She's Having A Baby," is also planned.

STEVE GETT

Artists With Debut Albums Find Out That It's Not So Lonely At The Top

NEW ARTISTS are the lifeblood of the music business, and 1987 is off to an extremely healthy start. Four of the top five albums on this week's Top Pop Albums chart are debut releases: **Beastie Boys'** "Licensed To Ill," **Cinderella's** "Night Songs," **Bruce Hornsby & the Range's** "The Way It Is," and "**Georgia Satellites.**"

The Hornsby set first cracked the top five in December, but the three other albums have all entered the top five since January. That's remarkable, because only one debut album—Hornsby's—cracked the top five last year. And only two debut albums—Sade's "Promise" and "Whitney Houston"—made it in 1985. The startling bottom line: As many debut albums have cracked the top five in the first two months of 1987 as did it in the preceding 24 months.

In 1984, two debut albums cracked the top five: **Cyndi Lauper's** "She's So Unusual" and "**The Honeydrippers.**" Only one made it in 1983: **Quiet Riot's** "Metal Health." But six debut albums cracked the top five in 1982, making that the best year for new artist breakthroughs so far in this decade. The lucky six: the **Royal Philharmonic Orchestra's** "Hooked On Classics," the **Go-Go's** "Beauty And The Beat," "**Asia,**" the **Human League's** "Dare," **Men At Work's** "Business As Usual," and the **Stray Cats'** "Built For Speed."

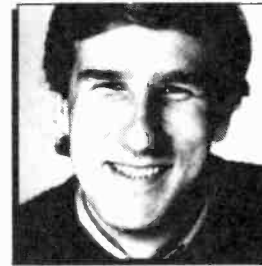
THE SONG TO BEAT in this year's Oscar race, **Linda Ronstadt & James Ingram's** "Somewhere Out There," jumps five notches to No. 6 on this week's Hot 100. That's Ronstadt's best showing in more than nine years, since "Blue Bayou" peaked at No. 3 in December 1977.

This is an important hit for Ronstadt, whose last four albums were ignored by most pop stations. "Get Closer," from 1982, yielded no major hits, and three subsequent collaborations with the late **Nelson Riddle** all but severed her ties with the contemporary music scene. It's interesting that Ronstadt has made it back to the top not with a radio-minded pop confection but with a stately ballad that's closer to adult contemporary than to the pop/rock slant of most of her early hits.

Art Goewey of Chicago notes that Ronstadt's partner on the hit, Ingram, has had to share billing on all six of his top 40 hits. Ingram first gained notice as lead vocalist on **Quincy Jones'** "Just Once" and "One Hundred Ways," and he has subsequently cracked the top 40 in tandem with **Patti Austin** on "Baby, Come To Me," with **Michael McDonald** on "Yah Mo Be There," with **Kenny Rogers** and **Kim**

Carnes on "What About Me," and now with **Ronstadt** on "Somewhere Out There." Ingram's highest-charting solo hit to date is "There's No Easy Way," which peaked at No. 58 in 1984.

FAST FACTS: **Robert Cray's** "Strong Persuader" jumps to No. 17 on this week's Top Pop Albums chart, becoming the highest-charting album by a blues performer since **Bobby "Blue" Bland's** "Call On Me/That's The Way Love Is" reached No. 11 in 1963. **Johnny Winter's** highest-charting album, "Still Alive And Well," reached No. 22 in 1973; **B.B. King's** "Live In Cook County Jail" hit No. 25 in 1971; and **Stevie**



by Paul Grein

Ray Vaughan & Double Trouble's "Couldn't Stand The Weather" hit No. 31 in 1984.

Europe's "The Final Countdown" album leaps eight points to No. 14, already tying the peak position of the highest-charting album by **Abba**—1978's "The Album." Abba, of course, is the biggest act ever to come out of Sweden; Europe is the latest.

Richard Baskin, who co-wrote **Chicago's** current top five single, "Will You Still Love Me?" is the first director of a major film to co-write a top five hit since **Barbra Streisand**, who co-wrote her 1977 smash, "Evergreen." Baskin is directing the upcoming Tri-Star release "Sing"; Streisand directed 1983's "Yentl." Baskin and Streisand (it just doesn't have the same ring as Baskin & Robbins) have still more in common: He co-produced her Grammy-nominated "The Broadway Album."

WE GET LETTERS: John Farkas of Cleveland notes that **Bruce Springsteen & the E Street Band's** "Incident On 57th Street," the B side of "Fire," is the longest B side in pop history. The song clocks in at 10:03, beating the old record of 9:05 set two years ago by **Simple Minds'** "(Don't You) Forget About Me."

Two more Springsteen items: Art Goewey (who also contributed the bit on Ingram), notes that Springsteen's preceding single, "War," dropped off the Hot 100 after just 12 weeks. All seven singles from "Born In The U.S.A." had longer chart runs. And Ian Wallis of Scarborough, Ontario, notes that on Jan. 10, "War" became the second single to have the same number—in this case, eight—in all four columns on the Hot 100. The number 17 appeared in all four columns next to **Charlie Sexton's** "Beats So Lonely" last year. But Sexton went one better in that he was also 17 years old at the time! Top that, Bruce.

Jazz Charts Debut

NEW YORK In response to changes in the marketing of jazz music, **Billboard** will present jazz charts in two formats, starting with this issue (see page 31).

Fifteen top-selling traditional jazz titles will be listed under the Top Jazz Albums heading. The second chart, titled Top Contemporary Jazz Albums, will list 25 additional titles—the 25 top-selling contemporary jazz albums.

Each title will be researched to determine sales levels and will be

charted as a top-selling jazz album in the traditional genre or as a top-selling contemporary jazz album. The latter includes jazz fusion, new age, and other new developments in jazz music.

The charts will run every other week. As a first-time presentation of this new format, all titles will be listed without bullets for this week only. Bullets will be awarded in the issue dated March 14, when comparisons can be made.



NUMBER ONE WITH A BALLOT

LUTHER VANDROSS
"Give Me The Reason"

CYNDI LAUPER
"True Colors"
"911"

THE
FABULOUS THUNDERBIRDS
"Tuff Enuff"
"Down At Antones"

STANLEY CLARKE
"Overjoyed"
"The Boys Of Johnson Street"

JAMES BROWN
"Living In America"

SADE
"Promise"

RICKY SKAGGS
"Raisin' The Dickens"

Congratulations to all our Grammy Nominees.

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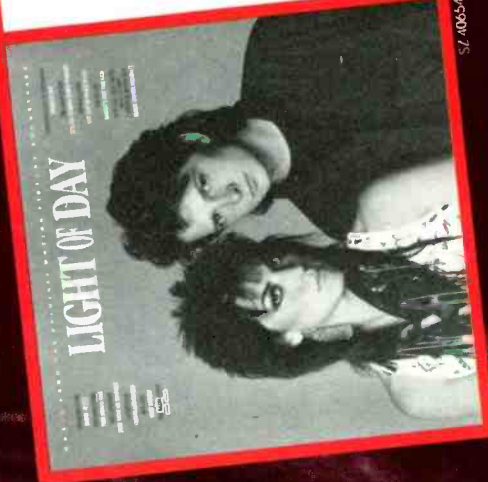
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"LIGHT OF DAY"

Featuring The Barbusters (Joan Jett and the Blackhearts) with special guest, Michael J. Fox.

"Light Of Day," the rock 'n' raunch soundtrack that ate up the Cleveland bar scene in Hollywood's hottest new film is headed all across America (1,000 theaters and countless radio stations!). Listen for the hard-driving title single written by Bruce Springsteen and performed by The Barbusters (Joan Jett and the Blackhearts), plus power cuts from Dave Edmunds, The Fabulous Thunderbirds, Bon Jovi, Ian Hunter and the musical debut of box-office superstar, Michael J. Fox.

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On CBS Associated/Blackheart Records, Cassettes and Compact Discs.



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A Staff Reaction

RECALLING KMET'S DISCARDED HERITAGE

On Feb. 6 KMET Los Angeles abruptly abandoned its status as an album rock station and fired its entire air staff (Billboard, Feb. 21).

Former station staff members Rick Scarry, Cynthia Fox, Jim Ladd, Pat "Paraquat" Kelly, Jack Snyder, Rick Lewis, and David Perry have prepared the following commentary:

Very few radio stations have had the opportunity to touch people's lives the way KMET Los Angeles did. The station came along at a time when society was changing, morals were changing, and music was changing.

KMET was a true alternative to the plabum-pop stations that once dominated the radio business. But it was also dangerous. It challenged the belief that people can be spoon-fed their tastes in music and culture.

Many people began listening to KMET for a forbidden radio, hidden under their pillows, away from their parent's ears and ideas. As they grew along with the station, they did something that seemed new in American society: They questioned the rules and ideals of the status quo.

KMET wasn't there to provide the answers, but it was there to help prod and dig for them.

When KMET was shot through the heart on Feb. 6, a generation of Southern Californians was denied a final goodbye to an old friend—a friend that made them laugh, made them cry, made them think. KMET

was a friend that provided the music of change, intelligent and good-time music that accompanied the lives of its listeners.

Admittedly, the old friend was a little tarnished toward the end. Several years of management's second-guessing had made the MET seem a little schizoid. But the spirit was still there. And the history was still there.

Imagine what it would have been like if management had given the staff that final week to pay homage

'They questioned the rules and the ideals of the status quo'

to KMET's glorious 18 years. There would have been a beautiful retrospective of the concerts, the events, the tragedies, and the triumphs of rock'n'roll. It all existed in the KMET archives.

All of it belongs in a time capsule: Springsteen live at the Roxy, Cal Jam, and the Us Festival. There are hundreds of live concerts and thousands of interviews, features, and important pieces of rock radio history.

We could have reminded Southern California of how KMET got involved in the issues of the day: Its willingness and the felt duty to help Greenpeace, the Alliance For Survival, Band Aid, Live Aid, Artists United Against Apartheid, and oth-

er causes we thought important.

But KMET should be remembered for more than its social conscience. It was fun to listen to. It should also be remembered for its spontaneity, its irreverence, and the way the staff trampled on radio norms and ideas. It was improvisation at its finest, performed by the best air staff in America.

We recognize that change is necessary; that's part of what KMET represented. When station management concludes that a change in format is essential to survival, radio professionals understand. They may not like it, but they understand.

What we have never been able to understand, however, is why management continued to follow the bad advice of outside consultants and programmers who never understood what made KMET the creative voice that it was, rather than entrusting the direction of the station to the talent that originally made it so great.

KMET was big when we had our voice. When the outsiders came to run the store, the store closed down.

Not being able to say goodbye was the toughest part for all of us. But the media of Southern California responded with such a positive reaction that it helped cushion the blow.

It seemed that only our competitors understood what a monumental moment in radio history this was. KLOS and KLSX invited the air staff of KMET to their studios to say goodbye, to remember, and then look forward. The local television

and newspaper coverage was supportive and comforting.

Others have spoken up. Here's a sampling:

• Roger Waters (Pink Floyd): "My entire view of the culture of Los Angeles changed upon hearing 'Fish Report With A Beat' on KMET. It was a breath of fresh air in the smoggy hinterlands of L.A. radio."

• Kevin Cronin (REO Speedwagon): I like when a radio station is like a hangout and when it feels

'When outsiders came to run the store, the store closed down'

that there are real people playing music they are really into. KMET was more than the music; it was the people who played the music."

• Tom Petty: "The fact that the question 'Is there a need for rock radio?' can ever be asked is enough to make one cynical. There is not only a need for rock radio, there is a need for human radio."

• Eddie Van Halen: "This is a criminal act."

Courage, compassion, and a sense of humor make great radio, and these are qualities that are never irrelevant or obsolete. KMET embodied those qualities. We consider the events of Feb. 6 a minor setback.

The KMET rock'n'roll spirit lives on. Long live rock! Whooya!

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AN APPEAL TO CONSCIENCE

The letter from WDHA's Robert Linder (Jan. 17) brought back some emotions of my own regarding home taping—digital or otherwise.

As I see it, home taping is when a person copies a single, album, cassette, or compact disk he has not purchased. This puts money in the pockets of the blank-tape people and takes it away from record companies and artists through loss of revenues and royalties.

But it is not home taping when you tape something you have bought, so long as the tape is for your own use.

Copyrights would be unfair and limiting. If instituted, it would mean that you would have to accept music in whatever fashion the recording industry presents it. You could no longer change the order of the songs or exclude those you didn't care for. Nor could you put your favorite songs on a tape to listen to wherever you go.

Putting copyrights on music is like slapping the consumer's hand, saying, "We don't trust you." This will not sit well with the consumer and it will hurt the industry more

than it will help.

The idea of higher blank-tape prices by way of a "reasonable tax" is absurd. Why should I, or any artist, pay a tax when blank tape is used for purposes other than home taping?

I believe the real choice for the industry is to appeal to the conscience of the consumer. Make him aware that home taping is a moral crime. Do radio and television public-service announcements. Put the message on the product itself.

It's sad that money is lost because people indiscriminately home-tape, and that those who don't will have to pay the price. But if restrictions are imposed, the industry will lose a lot more than money—it will lose the respect of millions of honest consumers.

Terry Day
Deer Park, N.Y.

HIDDEN CASSETTES

I couldn't agree more with those who note the problems of getting product displayed if LPs are abandoned. My friends and I always buy cassettes, but the first thing we do is look through the album bins to pick out what we want. Then we ask for the cassettes.

A while back I went into a Music Vision store to get a new Black'N'-Blue cassette. At first I couldn't find it. Then I had to turn the little

cassette every which way before I could read who it was by. The group's name was masked by the pilfer-proof tag. If I hadn't been persistent I would not have bought the cassette.

I'm sure record companies will eventually stop selling LPs. But they had better come up with another way of getting their product displayed. Otherwise, sales will suffer, especially in the case of lesser-known bands. If the public has too much trouble finding what they want, they may just say, "Forget it."

Jean Riley
St. Louis, Mo.

A SPECIAL EFFORT

Kudos to Epic Records and everyone associated with the REO Speedwagon "Life As We Know It" world premiere weekend, Feb. 5-9. I truly appreciate the time and effort it took to assemble this promotion. We were able to produce a complete four-hour weekend special, one hour nightly, Thursday through Sunday.

I think I can speak for many small-market programmers interested in improving their station image by saying that I hope this is just the beginning of such music specials by record companies. Medium- and large-market stations often are able to conduct in-studio interviews

with artists touring their cities, a luxury denied small markets.

Thanks again to Epic, Bob Hamilton of Radio Star (who compiled the package), Kevin Cronin for devoting six hours of personal insight into his life and REO's, and to all members of the band for a job well done.

Jeff Edwards
Program Director, WTRZ
McMinnville, Tenn.

FOR THE RECORD

Terry Riley does not record for Gramvision, as was stated in your page one story "New Age Labels Seek New Angles" (Billboard, Jan. 31).

Riley has been a recording artist for Celestial Harmonies and Kuckuk since the release of "Descending Moonshine Dervishes" in 1982.

Paul Marotta
Celestial Harmonies
Wilton, Conn.

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.

WAVA Washington Crests Top 40s Strong Share Reflects Fresh Format

BY BILL HOLLAND

WASHINGTON The enthusiasm at WAVA-FM "Power 105" here is genuine and contagious. And why not? The station is now the No. 1 top 40 in town. Fueled by a fresh morning team that attracts listeners like bees to honey, WAVA has zoomed out of the doldrums of 2, 3, and 4 shares to an impressive 6.2 12-plus overall share in the fall Arbitrons. WAVA drew a 4.5 share in the summer book.

It has muscled its way to take its place alongside the Big Three of Washington radio—urban powerhouse WKYS-FM, MOR institution WMAL-AM, and easy-listening WGAY-FM. The market is crowded with 32 commercial stations, including three top 40s and two urbans all vying for the brass rings, so the rise of WAVA is even more impressive. WAVA offers a brash but listener-friendly irreverence that seems to click with people all across the demo board.

GM Alan Goodman has been with WAVA for three years, during which time it changed hands from Doubleday to Emmis. Says Goodman, "The station's success shows that if you put the kind of quality product on the air with quality talent, you can still turn around a radio station in a short period of time. And we did it by creativity and word of mouth."

Goodman is particularly proud of the success of Don Geronimo and Mike O'Meara and their "New

Morning Show," which celebrated its first birthday in December. He says, "The station covers the whole gamut. With these guys, the bits go by so fast, there's so much energy, you don't want to get out of your car because you might miss something. And older folks stay with us even when the morning shows are

'We try to capture the interest and pulse of the city'

over. Moms love us."

He is backed up by the figures: WAVA is fourth in the market with people aged 25-49. Also, the station is ranked third in the morning and tied for second in middays in overall 12-plus ratings. And, Goodman says, WAVA listeners are evenly split—53% male, 47% female.

If WAVA is hot, Geronimo and O'Meara are the blowtorches. Quick-witted and staggeringly resourceful phone masters who seem born for repartee, the team plays the role of the smart-alecky sophomores without getting mean and allows listeners to be part of the joke.

Geronimo, who is not known for being particularly unassuming or modest, says, "We have the freshest show that I know of. There's nobody in this town who can top us on a daily basis for doing something different every day." However, some fans and observers worry that

the team's daily level of intensity might lead to shtick burnout, a concern that Geronimo discounts often on the air.

Goodman adds that promotions of almost Hollywood proportions are another key element in WAVA's success. A prime example is last year's Redskins parade. WAVA sent 120 listeners into the heart of the Evil Empire—Dallas. The station flew them down and back, put them up at a posh hotel, invited them to dinners and parties, and gave them free tickets to the Cowboys-Redskins game. Finally, WAVA organized a Redskins parade in downtown Dallas. Emmis backed the stunt to the tune of nearly \$90,000.

"Any radio station can give away cash and cars," Goodman says. "We're trying to capture the interest and the pulse of the city. See, radio is supposed to be entertainment, theater, and that's what we're getting back to, and that's why this station is successful."

Music at WAVA takes a quieter role, but not a back seat. PD Mark St. John says, "They call me Mr. Computerhead. I want to make sure that every song's correct in terms of appeal." St. John also credits the staff for programming input and points to former D.C. top 40 champ WPGC-FM as "my inspiration."

He is wary of talking about details of his programming. He says WAVA "carries on the D.C. top 40 tradition of urban crossovers" and says that the station plays about 30 currents, with an average of three adds a week. Hit rotation varies—from one-1/2 hours in teen-heavy evening hours to 2 1/2-three hours during the day. He says there is some dayparting and that recurrences are de-emphasized. St. John says top 40's mass-appeal tradition



KMEL On The Move. Hundreds of programmers converged on San Francisco for the Gavin Seminar Feb. 20-21. And hometown heroes from KMEL San Francisco did some travelling themselves; they went to London recently, where they did a week of live remote broadcasts from the Tower Records outlet there. Shown, from left, are A&M artist Bryan Adams and KMEL morning men John London and Ron Engelman.

is working for WAVA, even though the market's competitive dial could have inspired a more narrow approach. At the same time, St. John does not let typically tight top 40 research policies prevent him from using his gut. For example, he says he was quick to play Club Nouveau's "Lean On Me," although he passed on Bruce Springsteen's latest single, "Fire," because "we didn't need to play it." St. John gives a nod to WAVA MD Gene Baxter's ear for finding the hits.

Goodman and his staff feel there are two other reasons why WAVA has hit a groove. First, almost all of the jocks are hometown boys—young but grizzled veterans of local jock wars. Second, most have had PD or assistant PD chores in the past at competing stations. They know the turf.

The jocks view themselves as renegades from the reject pile and WAVA as the station that saw and believed in their talent and drive. Geronimo refers to the station as

"the Oakland Raiders of the Washington radio market."

The reins are loose, and it works. "Sure, they're loose," Goodman says. "And the reason it works is that we don't crowd each other. These guys don't need that."

Geronimo and O'Meara make fun of Goodman and St. John on the air. "We incorporate that," says Geronimo. "Like, these are the idiots I work with, they're just like the idiots [the listeners] work with. At another station, they'd say, 'No, no, you can't talk about inside stuff.' But why not? We mentioned, say, Alan's kid's bar mitzvah, and listeners called us up about it. We'll say that Mark is making us play more records per hour, and they'll call in and say 'Tell Mark we said to leave you guys alone.' It's great."

The mood in Goodman's office is upbeat. Geronimo says, "For most of the people at this station this is going to be the one chance to ever work on a station that really kicks ass."

OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

CROSSOVER

Billboard's Hot Crossover 30 chart debuts this week, and here are some tips from one of the chart's key reporters, Duff Lindsey, program director of WHQT "Hot 105" Miami. Lindsey says that high-impact adds this week include Cyre's "Last Chance" (Fresh/Sleeping Bag) and Picture Perfect's "Prove It Boy" (Atlantic). The former is a sizzling dance record, Lindsey reports, and the latter is "going to be a mass-appeal record for any format." Lindsey also gives the nod to an import, Hazeldine's "They Say It's Gonna Rain." "Occasionally, we seek out an import to give us an edge," Lindsey says. This one came with a little help from heavy club play, and the PD says it is now proving to be a heavy hitter for Hot 105. Another hot mover is the System's "Don't Disturb This Groove" (Atlantic).

ALBUM ROCK

WBAB Long Island reports that the new Peter Wolf single, "Come As You Are" (EMI), has everyone excited. According to music director Ralph Tataro, when the station first went on the record, listeners were invited to call in and guess who the artist was. "We got 25 calls in two minutes," he says, noting it drew responses from 16- to 34-year-olds. "Eighty percent knew who it was, and all loved it," says Tataro. "It's your basic, dirty rock'n'roll song with sugar coating." Another record that jumps out is Patty Smyth's "Never Enough" (Columbia), a remake of the Baby Grand tune, but Tataro says one of his personal favorites is the barbuster's (Joan Jett & the Blackhearts) "Light Of Day" (CBS), from the motion picture soundtrack of the same name.

LINDA MOLESKI

Washington Roundup

K AND W CALL SIGNS ... The Mississippi River would no longer serve as the boundary for determining whether stations have K calls to the west and W calls to the east if a Federal Communications Commission (FCC) proposal that would eliminate the 50-year-old rule goes through. And that's not all. The commission also wants to eliminate the rule giving exclusive use of the same call sign to a company in a market with, say, an AM, FM, and television station. If the FCC has its way, one licensee would be able to use KALL-AM and another could pick up KALL-FM either in the same or a different market. The newcomer would still have to get written permission from the licensee already using the call. The commission says the present protection is "not necessary or desirable," but the action has a lot of broadcasters scratching their heads in puzzlement ... the rule doesn't do any harm either.

YOU GUYS DEAL WITH IT ... That's the official National Assn. of

Broadcasters (NAB) position on pro or con arguments over stations accepting ads for condoms. NAB says the old Broadcaster Code forbade such advertising, but since it was eliminated in 1982, the trade group has left such a decision up to individual stations. Meanwhile, some agencies are now considering getting together condom ads for radio. And, WMCA New York not only becomes the first Gotham outlet to accept condom ads, it will be running "acceptable" ads free of charge for six months as a public service in the worthy fight for AIDS prevention.

MULTISYSTEM AM receivers are the way to go, says a government report by the National Telecommunications & Information Administration (NTIA) on AM radio's future. Because the competing Motorola C-Quam and Kahn systems have receiver manufacturers reluctantly sitting on a fence, AM stereo has gone into hibernation. To rectify the situation, the NTIA suggests research and implementation of a chip that could cost as little as \$2.50 and

would allow AM listeners to buy radios that pick up both systems. The NTIA also thinks the FCC should look into utilization of the top end of the AM spectrum (1605-1705 kilohertz) to relieve overcrowding and interference and maybe even move existing stations into the undeveloped airwave land.

FAIRNESS DOCTRINE REDUX ... The FCC recently initiated a proceeding to ask for comments on an "alternative means of administration and enforcement of the fairness doctrine." The commission has to make a report to Congress by Sept. 30 and has already raised congressional ire by its 1985 conclusion that the rule no longer serves the public interest and actually "chills or inhibits" presentation of controversial public issues and puts the screws on the "editorial prerogatives of broadcast journalists." The FCC would like to see the doctrine replaced with "access time" or maybe a moratorium on enforcement.

BILL HOLLAND

FINALLY...

THE

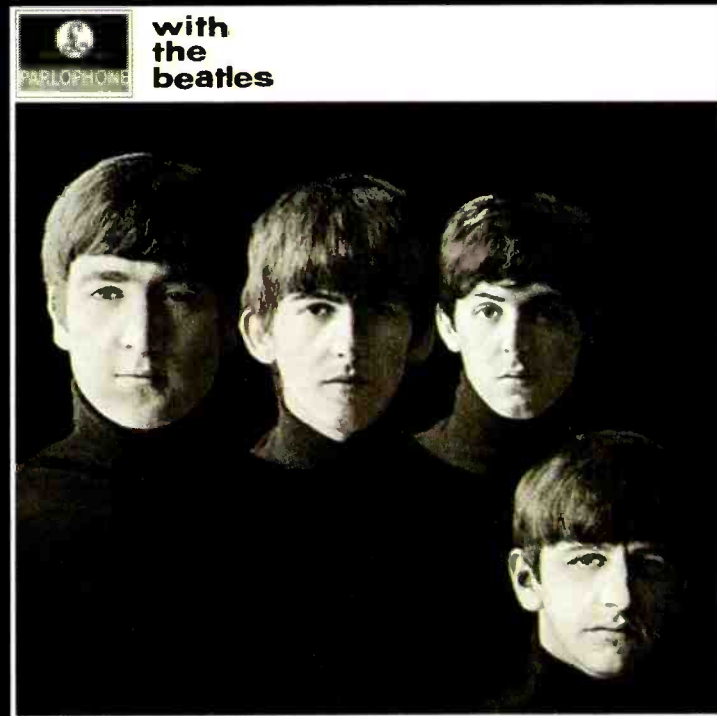
BEATLES

AVAILABLE FEBRUARY 26



PLEASE PLEASE ME

Includes: I SAW HER STANDING THERE • MISERY
 ANNA (Go To Him) • CHAINS • BOYS
 ASK ME WHY • PLEASE PLEASE ME • LOVE ME DO
 PS. I LOVE YOU • BABY IT'S YOU
 DO YOU WANT TO KNOW A SECRET
 A TASTE OF HONEY • THERE'S A PLACE
 TWIST AND SHOUT



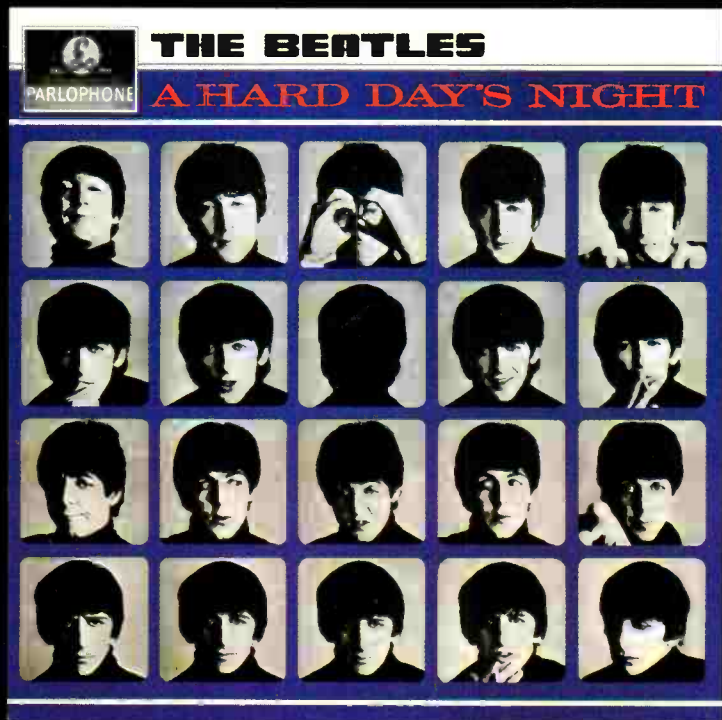
WITH THE BEATLES

Includes: IT WON'T BE LONG • ALL I'VE GOT TO DO
 ALL MY LOVING • DON'T BOTHER ME
 LITTLE CHILD • TILL THERE WAS YOU
 PLEASE MISTER POSTMAN • ROLL OVER BEETHOVEN
 HOLD ME TIGHT • YOU REALLY GOT A HOLD ON ME
 I WANNA BE YOUR MAN • DEVIL IN HER HEART
 NOT A SECOND TIME • MONEY

The first four Beatles albums from

THE BEATLES

ON COMPACT DISC.



A HARD DAY'S NIGHT

Includes: A HARD DAY'S NIGHT
I SHOULD HAVE KNOWN BETTER • IF I FELL
I'M HAPPY JUST TO DANCE WITH YOU
AND I LOVE HER • TELL ME WHY
CAN'T BUY ME LOVE • ANY TIME AT ALL
I'LL CRY INSTEAD • THINGS WE SAID TODAY
WHEN I GET HOME • YOU CAN'T DO THAT
I'LL BE BACK



BEATLES FOR SALE

Includes: NO REPLY • I'M A LOSER • BABY'S IN BLACK
ROCK AND ROLL MUSIC • I'LL FOLLOW THE SUN
MR. MOONLIGHT • KANSAS CITY/HEY, HEY, HEY, HEY
EIGHT DAYS A WEEK • WORDS OF LOVE
HONEY DON'T • EVERY LITTLE THING
I DON'T WANT TO SPOIL THE PARTY
WHAT YOU'RE DOING
EVERYBODY'S TRYING TO BE MY BABY

the original British collection.

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TONY AWARD WINNER **PATTI LUPONE**
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PREVIOUSLY
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OF 'CATS'



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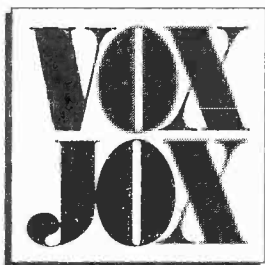


KTWV Los Angeles Debuts With Unusual Music Mix And Prerecorded Intros

KTWV (formerly KMET) Los Angeles did indeed debut Feb. 14 with a mix of new age, jazz, and soft AC cuts, with recorded vignettes rather than live DJ presentation. The vignettes were described as a little risqué by one L.A. observer, who is not known for being a prude. More specifics on the format to come soon.

WNCX Cleveland dropped top 40 after 16 weeks and went for classic hits last week. According to sources, the move came as quite a surprise to staffers, many of whom were lured away from posts at supersuccessful top 40 WMMs Cleveland to put that expertise to use at WNCX. Most notable in that crew are **John Gorman**, **Denny Sanders**, and **Rhonda Kiefer**. Gorman, of course, put his Gorman Media consultancy on hold to accept the WNCX challenge.

There are rumors that Gorman and other colleagues are investigating possible legal recourse along the lines that WNCX owner Metropolis Broadcasting may not have fulfilled promises made when hiring the team. At present, the WNCX staff stays intact. **Mike McVay** of McVay Media is consulting the new format.



terest was the evening's opening act, Shinehead. This guy does a clever form of reggae/rap that includes several versions of contemporary hits—in both spoof and serious forms—that could provide a neat twist to a music mix.

HOLLYWOOD JACK BOSTON is now doing his self-described "Stern-ish style" afternoon show at **WKZQ** Myrtle Beach, S.C. "I sent them a demo which included stuff even I blush at," he says. "But the station's management didn't object to any of it." ... **KKBQ** "93Q" Houston PD **John Lander** says "round one" of his contract renewal talks with the Gannett outlet "went great. It's all good vibes, so far."

RICK CARDARELLI is upped to program director at **WSLR** Akron, Ohio. He's an 11-year veteran of the station and has been midday man and MD for the last three years ... **Bill Robbins** is named PD of album rock outlet **WMAD** Madison, Wis. He was the station's production director ... **J. Michael Brooks** joins country outlet **WGKX** Memphis, Tenn., as afternoon man. Most recently, Brooks was working at top 40 outlet **WZYP** Huntsville, Ala. ... **Michael Kelly** joins the air staff at country station **WMCP** Columbia, Tenn. He was morning man at **WMLR** Hohenwald, Tenn.



by Kim Freeman

KZEW Dallas loses promotion director **Mark Tindle** to A&M Records, where he'll assume Dallas promotion duties. Speaking of A&M, you album rockers can look forward to a second compact disk on David & David's "Welcome To The Boomtown" album. According to A&M album promo exec **J.B. Brenner**, the CD will carry the "internationally recognized 'No 12-inches' sticker," which is apparently patterned after the "Ghostbusters" stickers. It's another front in the battle against 12-inch overkill (Billboard, Feb. 21). And, oh yeah, it's a plug for D&D's fourth priority track, "River's Gonna Rise."

And, back in Dallas, **KHYI** "Y-95" promotes **Chuck Beck** to assistant PD, while he retains his MD duties at the top 40. Also, **Cathy Aubry** is plucked away from **KZEW**, too, as Y-95's promotion director. According to Y-95's outspoken PD, **Mark Driscoll**, his top 40 "kicked KTKS's butt" in the latest Birch results. His parting comment: "The only thing between a Y and a 95 is a dead eagle," a way of telling **KEGL** "the Eagle" Dallas to be on the lookout.

CONGRATULATIONS GO TO Warner Bros. VP/promotion **Rich Fitzgerald** on his engagement to **Mary Prout** ... Congrats also go to **Spanky McFarland**, who joins **WHTZ** New York doing swing and fill-in work ... And, good wishes to **Max Felder**, who resigned his post as assistant promotion director at **WXRK** New York. The post was still open at press-time: experience required, call promotion director **Sharon Rosenbush** ... Rumors that **KLZZ** San Diego has gone top 40 are grossly exaggerated, says PD **Garry Wall**, who is maintaining the classic rock fire for the moment.

If the performance of "Always A Friend" by Ray Charles during a recent episode of television's "Who's The Boss" wreaked unanswerable havoc on your request lines—never fear: Columbia New York rep **Jerry Lembo** is already on the case. According to Lembo, requests for a vinyl release of the tune have been referred to Columbia's Nashville division, to which Charles is signed. In the meantime, you may get something useful out of the song's co-writer, **Dennis Scott**, who achieved some instant fame on **WHTZ** "Z-100" New York talking about the song. Scott can be reached at 516-829-8747.

Vox Jox tip of the week is to catch **Ziggy Marley's** "Hey, World" tour if it hits your town. We caught him last week at New York's Ritz and can vouch for his potential to carry the reggae torch into an even broader arena than his dad did. If you miss the tour, check out his EMI album. Also of possible programming in-

AC outlets **WYYN/WSLI** Jackson, Miss., up **Haynes Johns** to program director. He was the combo's MD and assistant PD. Johns also continues his morning man duties.

KLSX Los Angeles anoints a new morning team. That's the classic rocker's former production director **Phil Hendrie** and **Mary Lyon**. Hendrie's credits include various Los Angeles stations, and Lyon is a direct recruit from **KRTH-AM-FM** Los Angeles. The pair laughed in the face of superstitions and started the show off Friday, Feb. 13 ... Down the classic rockin' West Coast a bit, **KCBQ** "Eagle 105" San Diego ups **Sonny West** to assistant program director. West continues his air shift there, as does newly promoted MD **Laura Wilkinson**.

MCA Records and **Livewire** Entertainment have hooked up again to stage a national radio promotion supporting the Broadway debut of the London musical hit "Starlight Express." Participating radio stations will be sending winners to Gotham at the end of this month to see the production open. Most recently, **Livewire** assembled the successful "Take Off With Boston" promotion with **MCA**, and it has put together packages for **RCA**, **CBS**, **A&M**, and **Capitol**.

GOT A COMPLAINT? Call it into the Vox Joxline: 212-764-7519. Or, you could write us a letter like the completely justifiable one **KWLT** "K-Lite" San Diego evening man **Dave Burchett** wrote. That was after our recent "road block" on the market, in which we tried to hit every station, but missed a few—K-Lite was one of them.

According to Burchett, what we missed was an aggressive lite AC, with at least 20 minutes of nonstop lite variety in a row. That includes an increasing mix of currents and effective "Yesterday And Today" features. And, speaking K-Lite, **Dave Love** is the new morning man there, per PD **Pam Finn's** decision. Love is familiar to residents of San Diego. He has worked at **KSON-FM**, **KFMB-AM**, and **KCBQ-AM** there, before moving to **WKQS** Miami in 1985.

And before we get a letter or call, we'll apologize to country outlet **KNSS** Reno, Nev. In our Feb. 7 column, we mistakenly said new Reno country outlet **KIIQ** used to be **KNSS-FM**. Not so: **KIIQ** is the former **KSRN-FM**. **KNSS-FM** keeps its calls and its country, while **KSRN-AM** retains its MOR/easy-listening fare.

FOR WEEK ENDING FEBRUARY 28, 1987

Billboard

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
				★★ NO. 1 ★★		
1	1	1	5	LOU GRAMM ATLANTIC		MIDNIGHT BLUE
2	2	7	6	BRUCE HORNSBY RCA		MANDOLIN RAIN
3	3	6	6	ALAN PARSONS PROJECT ARISTA		STANDING ON HIGHER GROUND
4	8	28	3	GREGG ALLMAN EPIC		I'M NO ANGEL
5	4	10	7	LOS LOBOS SLASH		SHAKIN' SHAKIN' SHAKES
6	10	16	4	SAMMY HAGAR COLUMBIA		WINNER TAKES IT ALL
7	11	14	5	BOSTON MCA		CAN'TCHA SAY/STILL IN LOVE
8	12	13	5	REO SPEEDWAGON EPIC		THAT AIN'T LOVE
9	9	11	10	GENESIS ATLANTIC		TONIGHT, TONIGHT, TONIGHT
10	5	5	11	WORLD PARTY CHRYSALIS		SHIP OF FOOLS
11	13	15	6	GEORGIA SATELLITES ELEKTRA		BATTLESHIP CHAINS
12	16	24	4	STEVE WINWOOD ISLAND		THE FINER THINGS
13	7	3	14	THE ROBERT CRAY BAND MERCURY		SMOKING GUN
14	6	2	12	BON JOVI MERCURY		LIVIN' ON A PRAYER
				★★★ FLASHMAKER ★★★		
15	NEW ▶		1	PETER WOLF EMI-AMERICA		COME AS YOU ARE
16	19	23	4	STARSHIP GRUNT		NOTHING'S GONNA STOP US NOW
17	23	29	6	ERIC CLAPTON WARNER BROS.		MISS YOU
18	14	4	11	EDDIE MONEY COLUMBIA		I WANNA GO BACK
19	24	31	3	STEVIE RAY VAUGHAN EPIC		WILLIE THE WIMP
				★★★ POWER TRACK ★★★		
20	32	—	2	DEEP PURPLE MERCURY		CALL OF THE WILD
21	17	17	8	DAVID & DAVID A&M		AIN'T SO EASY
22	22	26	4	JULIAN COPE ISLAND		WORLD SHUT YOUR MOUTH
23	35	—	2	THE BARBUSTERS CBS ASSOCIATED		LIGHT OF DAY
24	30	32	3	SANTANA COLUMBIA		VERA CRUZ
25	25	30	5	BENJAMIN ORR ELEKTRA		TOO HOT TO STOP
26	21	18	10	EUROPE EPIC		THE FINAL COUNTDOWN
27	31	33	6	ROBIN TROWER GNP CRESCENDO		NO TIME
28	NEW ▶		1	PATTY SMYTH COLUMBIA		NEVER ENOUGH
29	15	8	12	ERIC CLAPTON WARNER BROS.		TEARING US APART
30	18	9	10	STEVE MILLER CAPITOL		NOBODY BUT YOU BABY
31	29	27	10	IGGY POP A&M		REAL WILD CHILD
32	36	40	3	CROWDED HOUSE CAPITOL		DON'T DREAM IT'S OVER
33	27	25	8	CINDERELLA MERCURY		NOBODY'S FOOL
34	20	12	12	KBC BAND ARISTA		AMERICA
35	NEW ▶		1	CUTTING CREW VIRGIN		(I JUST) DIED IN YOUR ARMS
36	26	19	17	THE PRETENDERS SIRE		MY BABY
37	40	—	2	PAUL SIMON WARNER BROS.		THE BOY IN THE BUBBLE
38	33	21	16	BILLY IDOL CHRYSALIS		DON'T NEED A GUN
39	39	35	5	DAVE EDMUNDS COLUMBIA		THE WANDERER
40	28	20	14	PETER GABRIEL GEFEN		BIG TIME
41	42	44	3	COLIN JAMES HAY COLUMBIA		HOLD ME
42	45	—	2	PSYCHEDELIC FURS COLUMBIA		HEARTBREAK BEAT
43	43	—	2	TESLA GEFEN		MODERN DAY COWBOY
44	NEW ▶		1	CONCRETE BLONDE I.R.S.		TRUE
45	NEW ▶		1	LOU GRAMM ATLANTIC		READY OR NOT
46	38	38	6	KANSAS MCA		POWER
47	NEW ▶		1	THE KINKS MCA		LOST AND FOUND
48	34	22	7	DEEP PURPLE MERCURY		BAD ATTITUDE
49	37	37	8	TIL TUESDAY EPIC		COMING UP CLOSE
50	41	42	5	ROB JUNGKLAS MANHATTAN		MAKE IT MEAN SOMETHING

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.



NOW HEARD ON NEW YORK'S Z-100!!!

Rick Dees

**Weekly
Top
40**

Now broadcast on Z-100 (WHTZ), Rick Dees' Weekly Top 40 ranks as the only countdown show heard on the Number One CHR stations in both New York and Los Angeles (KIIS). And with upwards of 350 affiliates, it boasts one of the strongest station line-ups in radio history.

DIR
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New York, NY Los Angeles, CA Chicago, IL Philadelphia, PA San Francisco, CA Boston, MA Detroit, MI Dallas, TX Washington, DC Houston, TX Cleveland, OH Pittsburgh, PA Seattle/Tacoma, WA Miami, FL Atlanta, GA Minneapolis/ St. Paul, MN Denver, CO Sacramento/Stockton Baltimore, MD Indianapolis, IN Hartford/New Haven Portland, OR San Diego, CA Orlando/Day Bch, FL Kansas City, MO Nashville, TN Charlotte, NC Columbus, OH New Orleans, LA Buffalo, NY Oklahoma City, OK Greenville/ Spartanburg, SC Salt Lake City, UT Memphis, TN Grand Rapids/ Kalamazoo, MI Providence, RI/ New Bedford, MA Charleston/ Huntington, WV Harrisburg/York/ Lancaster, PA San Antonio, TX	WHTZ-FM KIIS-AM/FM WKQX-FM WKAU-FM KREO-FM WZOU-FM WZCY-FM KTGS-FM WAVA-FM KKBD-FM WKDD-FM WHTX-FM KPLZ-FM WAIL-FM WZGC-FM WLOL-FM WHLY-FM KIMN-AM KSFM-FM WBSB-FM WZPL-FM WKCI-FM KMJK-FM KSDO-FM WHLY-FM KCPW-FM WWXK-FM WROQ-FM WXGT-FM WQUE-FM WVSE-FM KJYO-FM WWIT-FM KCPX-FM WMC-FM WSNX-AM/FM WZOU-FM WVSR-FM WQXA-FM KSJL-AM/FM WKXX-FM WYMJ-FM WDJX-FM WKZL-FM KAYI-FM KOSY-FM WCFX-FM KZOU-FM	Mobile, AL/ Pensacola, FL Wilkes Barre/ Scranton, PA Wichita/ Hutchinson, KS Knoxville, TN Jacksonville, FL Albuquerque, NM Richmond, VA Fresno, CA Toledo, OH Des Moines, IA Syracuse, NY Green Bay, WI Omaha, NE Rochester, NY Roanoke/ Lynchburg, VA Cedar Rapids/ Waterloo, IA Davenport/Rock Island/ Moline, IA Paducah, KY/ Cape Girardeau MO Portland, ME Lexington, KY Spokane, WA Chattanooga, TN Johnstown/ Altcona, PA Tucson, AZ Springfield, MO South Bend, IN Jackson, MS Bristol, VA/Greensport/ Johnson City, TN Columbia, SC Evansville, IN Huntsville/Decatur/ Florence, AL Lincoln/Hastings/ Kearney, NE Baton Rouge, LA Youngstown, OH Fort Wayne, IN Sioux Falls, SD Las Vegas, NV Greenville/New Bern/ Washington, NC Lansing, MI Fargo, ND El Paso, TX Augusta, GA Charleston, SC Ft Myers/Naples FL Savannah, GA	WABB-FM WKRZ-FM KKRD-FM WOKI-FM WAPE-FM KNMQ-FM WRVQ-FM KYNO-FM WMHE-FM KDWZ-FM WHEN-AM WIXX-FM KGOR-FM WPXY-AM WLXK-FM KQCR-FM KIHK-FM KSTG-FM WWKF-FM WIGY-FM WLAP-FM KZUU-FM WALV-FM WBXQ-FM KHYT-AM KKDY-FM WZZP-FM WTYX-FM WQUT-FM WNOK-FM WKDQ-FM WZYP-FM KEZH-FM WFMF-FM WHOT-AM/FM WMEE-FM KPAT-FM KLUC-FM WSFL-FM WVIC-FM WDAY-FM WZAY-FM KEZB-AM WBBQ-FM WSSX-FM WINK-FM WBLU-FM	Madison, WI Salinas/ Monterey CA Lafayette, LA Rockford, IL Santa Barbara, CA Monroe, LA El Dorado, LA Columbus, GA Montgomery, AL McAllen/ Brownsville, TX Amarillo, TX Joplin, MO/ Pittsburg, KS Duluth, MN Corpus Christi, TX Beaumont/Port Arthur, TX Yakima, WA Wheeling, W VA/ Steubenville, PA Reno, NV Wichita Falls, TX/ Lawton, OK La Crosse/Eau Claire, WI Wausau, WI Sioux City, IA Tallahassee, FL Terre Haute, IN Macon, GA Eugene, OR Tupelo, MS Boise, ID Columbia, MO Erie, PA Traverse City/ Cadillac, MI Chico/Redding, CA Lubbock, TX Topka, KS Odessa/Midland, TX Florence, SC Minot/Bismark/ Dickinson, ND Bluefield/Beckley/ Oak Hill, WV Bakersfield, CA Ft. Smith, AR Albany, GA Wilmington, NC Quincy, IL/ Hannibal, MO Bangor, ME Tyler, TX	WZEE-FM KDON-FM KSMB-FM WZOK-FM KSLY-FM KNAN-FM KIXX-FM WCGQ-FM WHHY-FM KRGV-AM KQIZ-FM KKUZ-FM KZIO-FM KZFM-FM KZZB-FM KIOK-FM WRKY-FM KHTZ-FM KKQV-FM WBIZ-FM WSPT-FM KSEZ-FM WGLF-FM WZZP-FM WQBZ-FM KSND-FM WKKZ-FM KIYS-FM KCMQ-FM WJET-FM WATT-AM KEWB-FM KRLB-FM KDVV-FM KWES-FM WJMX-FM KHHT-FM KYYY-FM WCIR-FM KKXX-FM KZBB-FM WALG-AM WHSL-FM KGRC-FM WGUY-FM KTYL-AM	Abilene/ Sweetwater, TX Medford, OR Sarasota, FL Dothan, AL Rapid City, SD Clarksburg/ Weston, WV Alexandria, LA Laurel/ Hattiesburg, MS Billings/Hardin MT Salisbury, MD Elmira, NY Greenwood/ Greenville, MS Watertown/ Carthage, NY Lake Charles, LA Ardmore/Ada, OK Meridan, MS Panama City, FL Missoula/Butte, MT Grand Junction, CO Great Falls, MT Roswell, NM Palm Springs, CA Casper/Riverton WY Tuscaloosa, AL Lafayette, IN Parkersburg, WV Laredo, TX Cheyenne, WY Presque Isle, ME Flagstaff, AR Victoria, TX Bend, OR Mankato, MN Glendive, MT Honolulu, HI Aberdeen, SD Allentown/ Bethlehem, PA Americus, GA Albany/ Corvallis, OR Altus, OK Batesville, AR Battle Creek, MI Breckenridge, TX Bryan, TX Bozeman, MT Big Stone Gap, VA Brinkley, AR Brookings, SD Brownwood, TX Bowman, ND	Cadey, KY Carroll, IA Chambersburg, PA Cheraw, SC Clarksonton, NH Clarksville/ Hopkins, TN Clearfield, PA Cody, WY Coos Bay, OR Cortland, NY Clarksdale, MS Columbus, NE Cortez, CO Chariton, IA Waterloo/Cedar Bluff, VA Campbellsville, KY Diboll/Lufkin, TX De Queen, AR Dodge City, KS Edmonton, Canada Fayetteville, NC Fayetteville, AR Ft Walton Beach, FL Frederick, MD Fairbury, NE Fayette, AL Forest City, IA Fairfield, IL Gallup, NM Grants, NM Greenville, MS Hancock, MI Hilo, HI Hilo, HI Hoisington, KY Hornell, NY Houma, LA Humble City, NM Jackson, OH Jacksonville, FL Jerkins, KY Jerome, ID Junction City, IA Keene, NH Kennett, MO Kirksville, MO Lanconia, NH Lander, WY Lawton, OK Lebanon, OR Lewiston, PA Lihue, HI Lima, OH Logan, UT Lordsburg, NM	WBZD-FM KKRL-FM WIKZ-FM WPDZ-FM WHDQ-FM WJZM-AM WQYX-FM KTAG-FM KYNG-FM WOKW-FM WAID-FM KWMG-FM KISZ-FM/AM KELR-FM WYRV-AM WCKQ-FM KIPR-FM KDQN-FM KDCK-FM CFCW-AM WQSM-FM KCMCK-FM WNUE-AM WZYQ-FM KGMT-AM WHKW-FM KIOW-FM WFIW-FM KQNM-FM KLJT-FM WNIX-AM WUPY-AM KPUA-AM KWXX-FM KHKQ-FM WKPK-FM KCIL-FM KZOR-FM WKOV-AM WUVU-FM WIFX-FM KFMA-FM KJCK-FM WKNE-FM KNNT-AM KTUF-FM WLNH-FM KDLY-FM KMGZ-FM KIQY-FM WMRF-FM KIPO-AM WZOQ-FM KPRQ-FM/KRPX-AM KXXX-FM	Lufkin, TX Mansfield, OH Marinette, WI McCorm, MS McCook, NE McMinnville, TN Middlesboro, KY Miles City, MT Morgantown, WV Monterey, TN Morehead, KY Marysville, CA New Albany, MS North Platte, NE Olympia, WA Osage Beach, MO Paducah, KY Paris, TN Petoskey, MI Phillipsburg, KS Portsmouth, NH Richmond, IN Roanoke Rapids, NC Rolla, MO Rome, GA Ronan, MT S. Boston, VA Saco, ME Salina, KS Santa Barbara, CA Scottsbluff, NE Sebring, FL Selma, AL St. George, UT Stauton, VA Stockton, CA Starkville, MS Sault Ste Marie, MI Stillwater, OK Swainsboro, GA Tappahanock, VA Valdosta, GA Vermillion, SD Vernal, UT Vincennes, IN Waterloo/ Cedar Falls, IA S. Williamsport, PA Willits, CA Williston, ND Waynesville, MO Winner, SD Woodstock, VA Worchester, MA Watertown, NY Woodward, OK Wenatchee, WA	KAFX-FM WVNO-FM WCJL-AM WAKH-FM KZMC-FM WTRZ-FM WFXV-AM KMCM-FM WVAQ-FM WRJT-FM WMOR-FM KRFD-FM WWKZ-FM KELN-FM KQEU-AM KYLK-FM WRJK-FM WAKQ-FM WMPZ-AM KOMA-FM WERZ-FM WQLK-FM WCBT-AM KCLU-FM KQTU-FM KQRK-FM WHLF-AM WHYR-FM KSKG-FM KROK-FM KMOR-FM WCAC-FM WALX-FM KDXU-AM WAYB-AM KWIN-FM WKOR-FM WYSS-FM KVRO-FM WGKS-FM WRAR-FM WLGA-FM KVRF-FM KUIN-FM WRTB-FM KFMW-FM WFXX-AM KLLK-AM KDSR-FM KFBD-FM KWYR-FM WAMM-AM WESO-AM WTOJ-FM KWDQ-FM KYJR-FM
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May The Force Be With You. WEKS-FM Atlanta PD Mitch Faulkner, second left, sends out élan to "Kiss 104" listeners. Atlanta group Elan stopped by the station to add a local charge to the progressive urban's force field.



They Might Be Giants . . . Fans. WPLJ New York is joined backstage at Giant Stadium by New Jersey Gov. Tom Keane before its takes to the air for a live broadcast of the Super Bowl victory celebration. From left are main morning man Jim Kerr, morning crew members Nicole Sandler and Howard the Cab Driver, Keane, midday air talent J.J. Kennedy, and station staffer Gerald Fioravanti.



The Last Hurrah. "The Traveling Band" of KMET Los Angeles air staffers—fired en masse Feb. 6—accept an invitation from former rock rival KLOS to say their goodbyes (Billboard, Feb. 21). From left are KLOS acting-PD Kurt Kelly, ex-KMET air personality Jim Ladd, KLOS air personality Geno Mitchellini, KLOS air talent Joe Benson, and ex-KMETers Pat "Paraquat" Kelly, David Perry, Randy Thomas, Jack Snyder, and Cynthia Fox.



Thanks For The Memories. VP of Radio Nationwide Communications Steve Berger gets the thanks he deserves for guiding the planning and preparations of the seventh annual Radio Advertising Bureau (RAB) meeting. Berger was presented with a plaque at the conclusion of the meeting for 1,475 radio executives. From left are RAB president Bill Stakelin, Berger, and RAB VP Wayne Cornils.



Celluloid Heroine. WXKS-FM Boston gets the on-the-set gossip as Joan Jett stops by to talk about her upcoming film with Michael J. Fox. Jett turns her chords in for cues as she co-stars with Fox as a brother/sister rock'n'roll team in the new film "Light Of Day." From Left are WXKS MD Susan O'Connell, station PD Sunny Joe White, and Jett.



Barrel Role. WLUM-FM Milwaukee PD Bernie Miller doesn't have to scrape the bottom of the barrel to find listeners wanting to win a trip to the Super Bowl. Miller gets a helping hand from WLUM staffer Annmarie King in his role as selector of the winning entry.



Wrap-A-Cop Wrap Up. WCZY Detroit puts the wraps on the station's latest fund raiser as promotion manager Ed Brown presents a check for the proceeds to the Detroit Police Officers Assn. (DPOA). The Wrap-A-Cop benefit was held to raise money to purchase safety vests for the city's police officers. From left are DPOA member Chet Opolski and Brown.

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PROMOTIONS

(Continued from page 16)

ding ceremony of two love-struck listeners on the air Feb. 13. As in years past, the top 40 sweetened the deal by offering a complete wedding package to the winners. Thanks to the cooperation of several local retailers, the KUBE couple received an elaborate ring set and formal apparel for the entire wedding party. KUBE's offices were transformed into a chapel, with full flower arrangements and a catered reception. Topping things off were free still photography and videotaping. Follow-up included limousine service and a luxury suite at the Four Seasons Olympic Hotel.

The icing on the KUBE couple's cake was an appearance on TV's "Run Away With The Rich And Famous," and the show's host, Robin Leach, was on hand at the ceremony to make the KUBE package presentation. In addition, the couple

appeared on KING-TV Seattle's "Almost Live" program Feb. 15.

WSNY "Sunny 95" Columbus, Ohio, made sure it was not overlooked on Valentine's Day by running a What's Your Sign? contest. We're not talking horoscopes here, but Valentine signs for the station. Sunny's listeners were asked to submit their signs of love to the station, the best of which was featured on a billboard stationed at a major intersection. Prior to Valentine's Day, the billboard site was used to promote the contest.

WQHT "Hot 103" New York put the hearts of its listeners to work on Valentine's Day with a blood drive at the 1018 club. As an added incentive, Hot 103 threw in a copy of Cyndi Lauper's "Change Of Heart" album and free tickets to a party at the club to each donor. With the drive, Hot 103 became one of many

stations helping to alleviate New York's severe blood shortage.

Across town, WNEW-FM staged its Lonely Hearts Club Ball at Gotham's famous Automat on 42nd Street. Rockers hoping to meet the mate of their dreams could only attend by winning tickets from the station, and WNEW-FM's Carol Miller played Cupid for the event.

Meanwhile, classical outlet WNCN New York was busy running its own version of the television show "Love Connection." Prior to Valentine's Day, listeners were asked to submit minipersonals describing themselves and their preferences in prospective dates. On Feb. 14, WNCN matched two sets of couples and treated them to a classy night on the town. **KIM FREEMAN**



Two Part Biscuit. DIR Broadcasting's Peter Kauff checks backstage with Elton John before John's show at the Universal Amphitheater in Los Angeles. Kauff supervised the taping of the concert, which DIR will air as a two-part "King Biscuit Flower Hour" on March 8 and 15.

BILLBOARD SPOTLIGHTS

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plus

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APRIL 22

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ISSUE DATE: APRIL 25

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Featured Programming

THE NEW SYNDICATOR **Starmagic Radio** of Teaneck, N.J., has lured **Henry Allen** to the board—in fact, he is the board. Allen was with Atlantic Records for 32 years and retired as senior VP of Atlantic and president of the Atlantic/Cotillion labels. **Starmagic** president **Ed Ellerbe** credits Allen with teaching him most of what he knows about the business and feels Allen's input will be invaluable. Allen's presence certainly adds considerable weight to the fledgling syndicator.

The flagship show for **Starmagic** is "Urban Overdrive." The four-hour music magazine is targeted for urban contemporary markets and bears the stamp of Ellerbe's philosophy: "to make the shows as visual as possible." A great believer in the theater-of-the-mind approach, Ellerbe packs a great many features into the show.

Former **WBSL** New York air personality **Diana King** hosts the show, and plans are to add a co-host in the near future. The program includes most of the staple features of a music magazine show: a music news segment that reappears every 90 minutes, a "where-are-they-now" feature, an ongoing mystery minute, trivia quizzes, and song dedications for listeners involved in long-distance romances.

An adventurous feature recently added to the show is the weekly showcasing of an unsigned artist.

Starmagic has been on the books officially since Nov. 15, when it hit the ground running. The company's three weekly offerings are all offered on a market-exclusive barter basis.

The original idea behind the formation of the company was to produce a full-time urban format for satellite feed. Ellerbe felt that urban stations in the smaller markets could benefit from a highly produced 24-hour service. When it became clear that the idea was too ambitious for the compa-

ny, Ellerbe decided to concentrate on longform special features instead.

Starmagic also produces the weekly dance show "Saturday Night Fever." **Steele Colony** hosts the weekly two-hour program, which concentrates on a different city's dance scene each week. Ellerbe credits MD Mark Thomas with keeping the show's sound hot and current.

The weekly four-hour "Gospelodan" rounds out the current catalog. For more information, contact **Michael Jordon** at 201-833-8333.

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

Feb. 23, Georgia Satellites, Line One, Westwood One, one hour.

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

Feb. 23-March 1, Johnny Paycheck, Live From Gilley's, Westwood One, one hour.

Feb. 23-March 1, Huey Lewis & the News, Off The Record Specials With Mary Turner, Westwood One, one hour.

Feb. 23-March 1, the Jeff Beck Group, In Concert, Westwood One, one hour.

Feb. 23-March 1, Journey, Star Trak Profiles, Westwood One, one hour.

Feb. 27-March 1, The Who, Rock Watch, United Stations, three hours.

Feb. 27-March 1, Crusaders, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

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

Feb. 28, Sawyer Brown, The American Eagle, DIR Broadcasting, 90 minutes.

Feb. 28-March 1, Restless Heart/Kathy Mattea, Country Close-Up, ProMedia, one hour.

CONGRATULATIONS TO OUR GRAMMY FINALISTS

**BEST CLASSICAL ALBUM:
"Pleasures of Their Company"
(Bach, Gounod, Villa-Lobos)**

Artists:
Kathleen Battle
Christopher Parkening
Writer:
William Dawson
Publisher:
Music Press

**BEST LATIN POP PERFORMANCE:
"Como te Va Mi Amor"**

Artist:
Pandora
Writer:
Hernaldo Zúñiga Gutierrez*
Publishers:
Chufa Ediciones*
Hadem Music Corp.

**BEST RECORDING
FOR CHILDREN:
"A Child's Gift of Lullabies"**

Artist:
Tanya Goodman
Producers:
Aaron Broten
Dave Lehman

**BEST SOUL GOSPEL
PERFORMANCE, FEMALE:
"Celebration"**

Artist:
Shirley Caesar
Writer:
Shirley Caesar
Producer:
Dave Lehman

**BEST INSTRUMENTAL ARRANGEMENT
ACCOMPANYING VOCAL:
"Forget the Woman"**

Artist:
Tony Bennett
Writer & Producer:
Ettore Stratta
Publisher:
Ettore Music

**BEST GOSPEL PERFORMANCE
BY A DUO OR GROUP,
CHOIR OR CHORUS:
"Back to the Street"**

Artist:
Petra
Writer:
Bob Hartman
Publisher:
Dawn Treader Music

**BEST LATIN POP
PERFORMANCE:
"Yo te Pido Amor"**

Artist:
Yuri
Writers:
Marella Cayre*
Jose Garcia Florez*
Publishers:
Chufa Ediciones*
Hadem Music Corp.

**BEST COUNTRY
VOCAL PERFORMANCE, FEMALE:
"Whoever's in New England"**

Artist:
Reba McEntire
Writers:
Kendal Franceschi
Quentin Powers
Publisher:
WBM Music (Warner Bros.)

**BEST RHYTHM & BLUES PERFORMANCE
BY A DUO OR GROUP WITH VOCAL:
"The Super Bowl Shuffle"**

Artist:
The Chicago Bears Shufflin' Crew
Writer:
Lloyd Barry

**BEST ENGINEERED RECORDING,
(NON-CLASSICAL):
"GRP Live in Session"**

Writer:
Bill O'Connell
Publisher:
O'Connell Music

**BEST SOUL GOSPEL
PERFORMANCE, FEMALE:
"Spirit"**

Artist:
Albertina Walker
Writer:
Robert Mayes
Publisher:
Robert Mayes

**BEST SOUL
GOSPEL PERFORMANCE, MALE:
"Just Daryl"**

Artist:
Daryl Coley
Writer:
Quincy Fielding
Publishers:
Gospel of Peace
House of Solomon

**BEST COUNTRY SONG:
"Whoever's in New England"**

Writers:
Kendal Franceschi
Quentin Powers
Publisher:
WBM Music (Warner Bros.)

**BEST SOUL GOSPEL PERFORMANCE
BY A DUO, GROUP,
CHOIR OR CHORUS:
"Jesus Is Mine"**

Artists:
Albertina Walker
Shirley Caesar

**BEST SOUL GOSPEL PERFORMANCE
BY A DUO, GROUP,
CHOIR OR CHORUS:
"Dorothy Norwood and Friends"**

Artist:
Dorothy Norwood
Writer:
Dorothy Norwood
Publisher:
Freeman & Co.

**BEST GOSPEL PERFORMANCE, FEMALE:
"Immortal"**

Artist:
Cynthia Clawson
Writer:
Derrick Lee
Publisher:
Nova Press

**BEST GOSPEL PERFORMANCE, MALE:
"Triumph"**

Artist:
Philip Bailey
Writer:
Derrick Lee
Publisher:
Nova Press

**BEST GOSPEL PERFORMANCE
BY A DUO, GROUP, CHOIR OR CHORUS:
"Undivided"**

Artist:
First Call
Writer:
James Ward
Publishers:
Music A.D.
Joysong

*SGAE

SESAC ...more than you expect

Kinks Kick Off U.S. Minitour

Davies Juggles Film, Music Interests

BY STEVE GETT

NEW YORK Ray Davies and the Kinks kick off a brief series of U.S. concerts Thursday (26) at the Tower Theater in Philadelphia. With dates booked through the second week of March, the aim of the minitour is to heighten public awareness of the group's debut MCA album, "Think

'Writing songs really is a great hobby'

Visual." The label recently issued a second single from the album, "Lost And Found."

According to Richard Palmese, MCA executive vice president of marketing/promotion, "When the album was released in November, we put out 'Rock 'N' Roll Cities' as the first single. The basic aim then was to let all the Kinks fans know the group was back and that there was a new album out. They came out and bought it, so we got that message across. Now, our plans are to take the album to that next level with 'Lost And Found.'"

Recorded at London's Konk Studios, "Think Visual" was produced by Davies. "I'm very pleased with

the production," he says. "I don't reckon I'm a producer as such. I don't know too much about technology—I'm basically able to go in and say, 'That sounds good' or 'Can you make that cleaner?' and things like that. What I'm particularly proud of with this album is that I got it to sound like a band."

Sessions for the album started last June. "This was the first time the band got to hear actual demos," says Davies. "We went into the studio with demos and lyric sheets. It was very organized, and I think a lot of that came from my working in films, where you've got a script."

Though satisfied with his recent ventures into the film world—projects have included making his own movie, "Return To Waterloo," and appearing in "Absolute Beginners"—Davies says he was eager to convince those around him that his interest in making music had not diminished.

"A couple of people in the band thought I'd go off totally into films, but their fears were unjustified," he says. "Mind you, it took a while to convince people I wanted to make a record with them. I never want to leave music entirely because I still love it. If I became a full-time film director, writer, or novelist, I'd always write songs at weekends. That's when I still write most, and it

really is a great hobby."

With his interest in filmmaking, Davies has warmed to the music video medium. "I write visually," he says. "I go into characters, as opposed to someone like Mick Jagger, who's one character. He's 'Jumping Jack Flash.' I am different characters, depending on what song I'm singing, so I slot into roles in a natural way."

"In the video for 'Come Dancing' [the Kinks 1983 hit on Arista], for example, my character was based partly on my Uncle Frankie, who was a spiv, and also on this man
(Continued on page 26)



Speedwagon Trail. REO Speedwagon performed songs from its new Epic album, "Life As We Know It," during a Feb. 5 listening party held at the Lhasa Club in Hollywood. Among the famous faces present were members of Motley Crue, Queen, Heart, the Cruzados, Whitesnake, and Billy Vera & the Beaters. Pictured, from left, are Queen guitarist Brian May and REO band mates Alan Gratzer and Gary Richrath.

Jackson's New Pepsi Spots Held Back; Rundgren In XTC Over Geffen Single

NEW YORK The new Michael Jackson commercials for Pepsi will not be premiered during the Tuesday (24) national television broadcast of the Grammy Awards, as was originally planned. The superstar and the soft drink company reportedly have decided to hold the ads back until late spring, after Jackson's upcoming album has hit the streets. There will, however, be a one-time airing of a 45-second teaser spot during the Grammys.

Jackson has filmed two ads for Pepsi with director Joe Pytko, both of which were shot in Los Angeles. One features a Jackson composition called "The Price Of Fame," which won't be appearing on his album. The other boasts the album track "Bad."

Epic has yet to finalize a release date for the still-untitled follow-up to "Thriller," but sources reveal that it will reach stores sometime in April. Rough mixes of "Bad" and another album cut, "Pyramid Girl," were previewed at NARM. Rumors abound that "Bad" will be the album's leadoff single, but word has it Jackson plans to make his return to the scene with a duet. Could this be the one he allegedly recorded with **Barbra Streisand**?

RUNT'S RESPONSE: When Virgin U.K. released XTC's latest album, "Skylarking," last fall, producer **Todd Rundgren** was extremely disappointed to learn that one of the songs from the recording sessions, "Dear God," was not included on the final product. He felt the tune had tremendous potential. Making matters worse for Rundgren was the fact that when Virgin serviced Geffen with parts for the album's U.S. release, "Dear God" wasn't in the package.

Toward the end of last year, however, the Runt's pick surfaced as the B-side of a British XTC single, and it was soon being aired as an import by various U.S. radio stations, including KROQ Los Angeles. Geffen immediately contacted Virgin U.K. to get the tapes for the song.

"We believe we may have a potential smash single on our hands," says **Al Coury**, Geffen senior executive of promotion & marketing. He adds that the label has since serviced radio with a 12-inch of "Dear God," with a commercial 7-inch on the way. "We're also going to include it on the album," says Coury.

As for Rundgren? "I rest my case," he told On The Beat.

PERFECT TIMING: Sure, some copies of "A Hard Day's Night" inadvertently surfaced as **Kate Bush**'s "The Whole Story" (remember, you read it here first!), but hats off to Capitol on its overall marketing strate-

gy for the Beatles' compact disks.

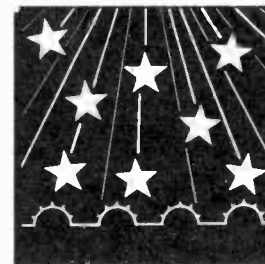
The long-awaited emergence of Beatles CDs was always a sure-fire bet to attract heavy media attention. But staggering the releases—the first four albums bow Thursday (26), with the rest due by the end of the year—was an extremely prudent move on Capitol's part.

One can't help thinking that other labels have not maximized the potential CD selling power of hot catalog items. Take the **Rolling Stones**, for example. Toward the end of 1986, retailers and consumers were flooded with virtually the group's entire catalog on CD—that's roughly 30 titles.

Admittedly, two labels were marketing the Stones' CDs. But, from a consumer viewpoint, who knew what to buy first? Even the most dedicated Stones fans certainly could not be expected to shell out some \$450 for the collection. Some titles were clearly destined to sell more units than others, but if releases had been staggered, consumer interest/anticipation may have been more intense.

In April, Capitol will issue another three Beatles CDs—"Revolver," "Rubber Soul," and "Help!" Coinciding with the 20th anniversary of its original vinyl release, "Sgt. Pepper's Lonely Hearts Club Band" will surface in June. ("It was 20 years ago today . . ."—geddit?) The rest of the collection, including "Abbey Road" and "The White Album," will emerge during the ensuing months.

SHORT TAKES: Island has set a March 13 release date for the new **U2** album, "The Joshua Trees." The leadoff single, "With Or Without You," ships the previous week. The Irish quartet is scheduled to start an extensive U.S. tour April 3 in Phoenix . . . **Marillion**'s upcoming Capitol album bears the title "Clutching At Straws" . . . Look for a double **Ozzy Osbourne** live album in March, featuring tracks with the late **Randy Rhoads** on guitar . . . **Boston's Tom Scholz** is donating all royalties from "To Be A Man," a track on the "Third Stage" album, to Greenpeace . . . **Paul Simon**'s Feb. 14 date at the Rufaro Stadium in Harare, Zimbabwe, went ahead without a hitch. Accompanied by **Hugh Masekela**, **Miriam Makeba**, and South African a cappella chorus the **Ladysmith Black Mambazo**, Simon drew a crowd of 20,000. Tickets were \$3, deliberately low-priced to ensure a strong turnout since the event was filmed for upcoming commercial video release . . . **David Bowie**'s new EMI America album, "Never Let Me Down," is set for April release.



by Steve Gett

AUSTIN
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WELCOMES

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music and media conference

WHAT IT IS: An opportunity for people in the music industry and in alternative media to get together and discuss the problems and opportunities involved in these businesses in the south/southwest region. There will be panel discussions, workshops, addresses by industry veterans including Huey Meaux, a trade show, and showcase gigs by regional bands at various clubs.

WHERE: The conference will take place at the Marriott, located at IH-35 and E. 11th St. in downtown Austin, Texas.

WHEN: The showcase concerts begin Thursday, March 12, with check-in and the Austin Music Awards on the 13th, workshops and panel discussions on the 14th, and closing remarks, more concerts, and a barbecue on the 15th.

WHO: South By Southwest is sponsored by the Austin Chronicle and co-sponsored by arts and entertainment magazines from all over the region.

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB SEGER & THE SILVER BULLET BAND THE GEORGIA SATELLITES	Rosemont Horizon Rosemont, Ill.	Feb. 13	\$503,686 \$17/\$16	29,686 29,500	Jam Prods. of Chicago
BILLY JOEL	The Arena St. Louis, Mo.	Feb. 12	\$305,113 \$17.50	17,707 sellout	Contemporary Prods.
BILLY JOEL	Market Square Arena Indianapolis, Ind.	Feb. 8	\$304,062 \$17.50	17,375 sellout	Sunshine Promotions
BILLY JOEL	Hilton Center Ames, Iowa	Feb. 15	\$260,155 \$17.50	14,866 sellout	Cellar Door Prods.
BILLY JOEL	Kentucky Fair & Exposition Center Louisville, Ky.	Feb. 6	\$257,687 \$17.50	15,123 sellout	Sunshine Promotions
BON JOVI CINDERELLA	The Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Feb. 8	\$251,664 \$16/\$15/\$14	16,069 sellout	Stone City Attractions
BON JOVI CINDERELLA	Reunion Arena Dallas, Texas	Feb. 2	\$248,308 \$15.25	17,798 sellout	Stone City Attractions
BON JOVI CINDERELLA	Mississippi Coast Coliseum Biloxi, Miss.	Feb. 12	\$218,836 \$14.50	15,090 sellout	Beaver Prods.
ALICE COOPER MEGADETH	Joe Louis Arena Detroit, Mich.	Feb. 13	\$217,200 \$16	13,575 14,000	Brass Ring Prods.
BON JOVI CINDERELLA	The Summit Houston, Texas	Feb. 7	\$212,549 \$15.50	14,979 sellout	Stone City Attractions PACE Concerts
ALABAMA JOHN SCHNEIDER	Univ. of Dayton Arena Dayton, Ohio	Feb. 14	\$206,927 \$16.50	12,541 13,278	Keith Fowler Promotions
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Greensboro Coliseum Complex Greensboro, N.C.	Feb. 15	\$183,134 \$16.50	11,135 15,700	Cellar Door Prods.
IRON MAIDEN VINNIE VINCENT INVASION	Tacoma Dome Tacoma, Wash.	Feb. 10	\$179,305 \$16.50	11,050 15,000	Media One
BON JOVI CINDERELLA	San Antonio Convention Center San Antonio, Texas	Feb. 4	\$178,950 \$15.40	12,622 sellout	Stone City Attractions
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Ovens Auditorium-Charlotte Coliseum Charlotte, N.C.	Feb. 13	\$165,660 \$16.50	10,477 11,800	Cellar Door Prods.
ALABAMA JOHN SCHNEIDER	Roberts Municipal Stadium Evansville, Ind.	Feb. 15	\$153,566 \$16.50	9,307 sellout	Keith Fowler Promotions
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	Feb. 12	\$152,790 \$16.50	9,835 12,300	Cellar Door Prods.
BON JOVI CINDERELLA	Hirsch Memorial Coliseum Shreveport, La.	Feb. 10	\$145,000 \$14.50	10,000 sellout	Beaver Prods.
IRON MAIDEN VINNIE VINCENT INVASION	The Summit Houston, Texas	Jan. 30	\$142,952 \$16.50	9,319 sellout	Stone City Attractions
MOODY BLUES	George M. Sullivan Sports Arena Anchorage, Alaska	Feb. 10	\$138,922 \$21.50/\$19.50	7,066 8,151	Northern Stage Co. (L.A.)
IRON MAIDEN VINNIE VINCENT INVASION	San Antonio Convention Center San Antonio, Texas	Jan. 31	\$132,673 \$15.15/\$14.15	9,541 sellout	Stone City Attractions
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Tallahassee-Leon County Civic Center Tallahassee, Fla.	Feb. 9	\$128,805 \$15	8,758 10,004	Fantasma Prods.
DAVID LEE ROTH TESLA	Albany Civic Center Albany, Ga.	Feb. 14	\$119,985 \$15	8,323 12,300	Cellar Door Prods.
DAVID LEE ROTH TESLA	UTC Arena-Roundhouse Univ. of Tennessee-Chattanooga Chattanooga, Tenn.	Feb. 12	\$117,510 \$16/\$15	7,834 8,500	Cellar Door Prods.
BON JOVI CINDERELLA	Lake Charles Civic Center Lake Charles, La.	Feb. 6	\$116,000 \$14.50	8,000 sellout	Beaver Prods.
HUEY LEWIS & THE NEWS THE ROBERT CRAY BAND	Savannah Civic Center Savannah, Ga.	Feb. 10	\$115,530 \$15	7,702 sellout	Concert Promotions
ALABAMA JOHN SCHNEIDER	Saginaw Civic Center Saginaw, Mich.	Feb. 13	\$110,369 \$16.50	6,689 sellout	Keith Fowler Promotions
GEORGE STRAIT KATHY MATTEA	Expo Center of Taylor County Abeline, Texas	Feb. 13	\$104,175 \$15	7,120 7,500	Varnell Enterprises
DAVID LEE ROTH TESLA	MECCA (Milwaukee Exposition Convention Center Arena) Milwaukee, Wis.	Feb. 9	\$104,085 \$15	6,939 7,289	Cellar Door Prods. Stardate Prods.
DAVID LEE ROTH KIX	Baltimore Arena Baltimore, Md.	Jan. 28	\$97,836 \$15.50	8,596 13,415	Cellar Door Prods.
DAVID LEE ROTH TESLA	Ohio Center Columbus, Ohio	Feb. 11	\$96,285 \$15	6,419 6,559	Cellar Door Prods.
MERLE HAGGARD THE JUDDS LEE GREENWOOD	Lexington Center Lexington, Ky.	Feb. 13	\$91,685 \$13.75/\$11.75	7,254 8,560	Stellar Entertainment Inc.
IRON MAIDEN VINNIE VINCENT INVASION	Memorial Coliseum Complex Portland, Ore.	Feb. 11	\$88,555 \$16.50	5,576 9,000	Media One
HANK WILLIAMS JR. STEVE WARNER	Ohio Center Columbus, Ohio	Feb. 12	\$79,839 \$13.50	6,190 sellout	Fullhouse Entertainment
DAVID LEE ROTH TESLA	Alabama Agricultural Center Montgomery, Ala.	Feb. 13	\$78,600 \$15	5,850 12,000	Cellar Door Prods.
BON JOVI CINDERELLA	Bayfront Plaza Convention Center Corpus Christi, Texas	Feb. 3	\$71,451 \$15	5,088 sellout	Stone City Attractions
PRETENDERS IGGY POP	The Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Feb. 9	\$65,788 \$16/\$15/\$14	4,357 7,252	Stone City Attractions
IRON MAIDEN VINNIE VINCENT INVASION	Bayfront Plaza Convention Center Corpus Christi, Texas	Feb. 1	\$61,792 \$15	5,180 sellout	Stone City Attractions
ALICE COOPER MEGADETH	MECCA (Milwaukee Exposition Convention Center Arena) Milwaukee, Wis.	Feb. 10	\$61,410 \$15	4,322 6,000	Stardate Prods.
LARRY GATLIN & THE GATLIN BROTHERS BILL BAUER	Carlton Celebrity Theatre Bloomington, Minn.	Feb. 6-7	\$56,280 \$14.95/\$9	4,738 8,150	in-house
READY FOR THE WORLD BOBBY BROWN CLUB NOUVEAU	Tallahassee-Leon County Civic Center Tallahassee, Fla.	Feb. 13	\$37,600 \$12.50	3,068 4,500	Lewis Gray Attractions Concert Entertainment
HUMAN LEAGUE JERRY GOODMAN	Riviera Chicago, Ill.	Feb. 15	\$35,280 \$17.50	2,016 2,500	Jam Prods. of Chicago

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

TALENT

Bruce Willis Album Marks Return Of Robert Kraft

BY DAVE DIMARTINO

LOS ANGELES The producer of Bruce Willis' recently released album, "The Return Of Bruno," succinctly explains how he got the gig: "My best friend got a record deal and then said to the record company, 'I don't know a whole lot about making records. You talk to my pal Robert Kraft.'"

The Motown album, swiftly ascending Billboard's Top Pop Albums chart, is "not just another TV star making a record," according to Kraft. "The more I heard the Don Johnson record—it being sort of hip, contemporary, and hi-tech—I thought, 'This is the last thing I want Bruce to do. This is the last thing he is,'" says Kraft.

With the new album, an HBO special, and a taped appearance on the recent "American Music Awards" show—not to mention the hit series "Moonlighting"—most Americans are getting a good idea of who Willis is.

Taking on the nickname Bruno and joining forces with Los Angeles bar band the Heaters, the actor has fashioned, with friend Kraft, an r&b-based album that is purposefully "not slick."

Originally, Kraft says, the cream of L.A.'s session players were pulled into the studio with Willis to record six tracks. But that lineup—Neil Stubenhaus, Rick Marotta, Booker T. Jones, and Dan Huff, among others—is heard on the album only once,

on "Secret Agent Man/James Bond Is Back."

"It was like Bruce Willis meets Steely Dan," says Kraft. "These guys are the greatest players in the world, and they played great. But it wasn't Bruce. And if I've learned anything from making records, it's that if you make a record and you're not yourself, and the record dies, you've lost everything. Not only do you have no record, you don't even have a record you want to play for

'I'm having a lot of fun producing'

people."

Shortly after those initial sessions, Willis took the producer to a Hollywood bar to see the Heaters. "They sounded like a real live bar band," says Kraft. "We pulled them into the studio to record two tracks, and we cut eight. We ended up with a record that Bruce and I feel, if nothing else, sounds like Bruno."

Kraft, who has recorded for RSO and RCA, says he has enjoyed his recent behind-the-scenes work. Since his last solo album emerged, he has scored films, written TV theme music, and produced two tracks by athlete Carl Lewis for Quincy Jones Productions. Though recently offered his own solo deal, Kraft says, "I want to have a really good reason to make a record now. I'm having too much fun on the other side of the glass."

British Band Dances To U.S. Tune Human League Is Adaptable

LOS ANGELES As the Human League continues a North American tour in support of its hit A&M/Virgin album "Crash," the group is "still trying to make it work," says lead singer Philip Oakey.

"I never walk off a stage and think, 'Oh my God, we've let ourselves down,'" he says. "But we just did two months around Britain, and in the course of that, we had three different reviews that said we were the best British group of the '80s. So we're really happy. Now we've got to sort of adapt the show to American tastes. That's all."

In at least one way, the Human League has already adapted to U.S. tastes through its association with Jimmy Jam and Terry Lewis. The duo not only produced "Crash" but wrote four of its tracks, including "Human," which reached No. 1 on the Hot 100 Singles chart late last year.

Oakey credits John McClain, A&M vice president of a&r (and the album's executive producer), for enlisting Jam and Lewis.

"John got us together," says Oakey. "We thought they wouldn't work with us because they only

(Continued on page 33)

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Sire To Release Canadian K.D.'s Debut Lang Looks To Lasso U.S.

BY KIRK LaPOINTE

OTTAWA Innocent but rugged, respectable but outrageous, K.D. Lang came up with the ideal title for her new Sire album: "Angel With A Lariat."

Canada's cowpunk queen has toned down her antics for her first international release. The frenetic on-stage performance is mildly restrained, the curious eyeglasses have been discarded, and the spiked hair is a little longer. In Canada, Lang is considered to be the brightest prospect for an international breakthrough this year.

Already a critics' favorite, her goal for the next few months is to secure the respect of the country audience and break out in a big way with the pop crowd.

"I definitely feel like I'm a contender," she says. Since recording her new album last spring in Britain with Dave Edmunds producing, Lang has been climbing the walls waiting for its release and the response.

In Canada, where her cover version of "Rose Garden" has been issued as the leadoff single, the attention has been stunning. The 1985 Juno winner for most promising female vocalist is ready to consolidate the word-of-mouth success that followed her first album,

"A Truly Western Experience," released independently in Canada.

Lang is a true original—or is she? She says she owes much to Patsy Cline, and she has even hinted that she is Cline reincarnated. The statements add to her unorthodox image, but she says they have been misunderstood. For that reason, she no longer volunteers her views on the matter.

It is her music that does the talking these days. And, on "Angel With A Lariat," there is—not surprisingly—a real mixture: country swing, a polka, a torch song, and lots of pop. With her five-piece band (called the Reclines) and some session players, Lang set out to expand the country audience in two ways: to bring more people to the music and to bring more country fans to other music.

"It's much the same thing Dwight Yoakam has done," she says. "My real goal for my music in general is to broaden the country audience."

Oddly enough, the country music establishment in Canada has been reluctant to embrace the singer/songwriter.

"I think change is a scary thing for some people," Lang says. "And the country music scene here worries that I'm a little far out for them."

LONE JUSTICE
The Palace, Hollywood, Calif.
Tickets: \$14.50

IT WAS A WARM homecoming in one way, a tentative one in another. Geffen's Lone Justice returned home for this first "official" gig with its new lineup, and an overflow crowd came ready to make comparisons.

The first of three consecutive Palace gigs focused almost exclusively on the voice and stage moves of lead singer Maria McKee. The only remaining member of the original Lone Justice lineup—and herein lies the local controversy—McKee was in good form throughout, spending a large portion of the night in the spotlight, where she apparently feels most comfortable.

Immediately noticeable was the band's reliance on older material; the opening five numbers of the set, in fact, were drawn from the group's debut set rather than its current album. The smattering of new material that followed, including "Shelter" and "I Found Love," the band's most recent singles, was performed satisfactorily, though anonymously—not necessarily indicating poor musicianship on the part of the new Lone Justice members but perhaps a general blandness in the material itself.

As the band encored with "Sweet Jane," its dilemma was made clear: Material and material alone will determine the group's future. Regardless of the quality of the old band or the new, regardless of the opinion of local hipsters that they were "betrayed" by a "selling out," Lone Justice will need considerably better songs than the ones it now performs to be anything more than an L.A. band that was once somewhat popular.

DAVE DIMARTINO

THE JUDDS
London Palladium, London
Tickets: \$15, \$10

IT WAS SOMETHING of a risk for an act that has never had a U.K. hit or even appeared on British television to stage its debut European concert at the famed London Palladium. But, judging by the crowd response at this Feb. 1 Judds' concert, the gamble paid off for the mother-and-daughter act. The venue was nearly filled with an extremely enthusiastic audience

KINKS KICK OFF TOUR
(Continued from page 24)

who was a conductor on the No. 102 London buses. He used to wear a carnation, had a moustache, his hair was slicked back, and all the old ladies loved him. He was a real con artist!

"I like picking up on people like that and turning them into part of my work or my music. So that's why the video thing and the films are very liberating for me."

Future plans call for Davies to divide his time between music, film, and possibly even a Broadway project. He also hopes to publish a book.

"I think I'm a storyteller rather than a songwriter," he says. "And it's basically a case of just taking what I do and branching out."

Talent in Action

that ranged from punk teen-agers to pensioners.

Another successful aspect of the group's inaugural London visit was the heavy media coverage, which took up space under huge headlines in most of the national newspapers as well as the music press.

The Judds' first song here after taking the stage was "Girls' Night Out," backed by a six-piece band. Wynonna Judd played acoustic guitar and offered excellent vocals, and the rest of the lineup was three acoustic guitars, a steel guitar, piano, and solid bass and drums.

Many songs from the Judds' new album, "Heartland," were featured. The duo's latest single, the Elvis Presley classic "Don't Be Cruel," elicited the most positive reaction during the first set, which closed in style with "Rockin' The Rhythm."

The band filled in with an instrumental while the Judds changed costume, after which they came back with an even stronger second set. The acoustic "A Mother's Smile" was a spellbinder, "Grandpa" was a standout, and the duo closed with three of its biggest hits—"Have Mercy," "Why Not Me," and "Mama He's Crazy." After a standing ovation, the Judds encored with a gospel number that kept the audience on its feet, clapping and stomping until the show was finally over.

MICK GREEN

CROSBY, STILLS, NASH & YOUNG
Arlington Theater
Santa Barbara, Calif.
Tickets: \$18.50

IN AN AGE seemingly filled with nostalgia acts, the reunion of Crosby, Stills, Nash & Young for a Greenpeace fund-raiser seems a natural. Unlike their brief reunion last fall for Neil Young's San Francisco Bridge benefit, though, where the harmonies occasionally wobbled, the four apparently took this all-acoustic show seriously and rehearsed.

From the opening moments of the hour-plus set, it was obvious no new ground would be explored. Still, that didn't seem to matter. The capacity audience—ranging from CSN&Y fans to new age punks—was supportive of everything, from "Teach Your Children" to "Wooden Ships."

If those classic four-part harmonies weren't as picture-perfect as when originally performed, the songs still shine. In special moments, the vocals transcended the ordinary and shimmered.

Though all four took brief moments to solo, this group's forte was clearly its singing, rather than its playing. In 1987, the voices of Crosby, Stills, Nash & Young are a bit like their favorite jeans: older, a little tattered, but still quite fine.

SHARON LIVETEN

U.S. Hears Dave Rockin'

BY STEVE GETT

NEW YORK With the recent release of his debut live album, Columbia's "I Hear You Rockin'," Dave Edmunds returned to U.S. concert halls for his first coast-to-coast road outing in several years. The club/theater tour began Jan. 28 in Boston and ends March 1 at Wolfgang's in San Francisco.

"I'd sort of given up on touring, really," says Edmunds. "But then I did a gig in New York last summer at the time of the New Music Seminar, which was the first show I'd done in ages. I really enjoyed it, and afterward Jack Rovner [Columbia vice president of marketing, East Coast] came in the dressing room and said, 'Great show—why don't you do a live album?' I'd actually got a lot of good stuff in the can, so we just went through the tapes and came up with the album."

During his absence from the concert circuit, Edmunds has garnered a good deal of attention as a producer. The Fabulous Thunderbirds and the Everly Brothers have both received Grammy nominations for their Edmunds-produced albums.

"I can't deny that things have been going very well for me lately," says Edmunds. "My own live album, together with the various production things I've been involved in, have provided breathing space for me in terms of my next studio album. Last year, I produced this guy from Texas, Mason Ruffner, whom the T-Birds have known for ages. The other thing I did was an album with a Canadian girl called K.D. Lang (see separate story, above).

Both of those projects turned out really well, and I'm looking forward to them coming out soon."

Of his own upcoming studio album, Edmunds says, "I've got about three tracks done, and I'll do the rest in the summer after I've done the next T-Birds album."

A newly recorded track from the Dave Edmunds Band, "Stay With Me Tonight," is featured in the just-released Michael J. Fox/Joan Jett movie, "Light Of Day." Also used in the film is a new Edmunds-produced track from the Fabulous Thunderbirds, "Twist It Off."

Sessions for the T-Birds' follow-up to "Tuff Enuff" start March 21 in Memphis. Edmunds says he had no reservations about cutting another album with the group.

"Well, you can hardly call it work," he says. "We get along so well, and with the last album being so much fun there was no reason not to go ahead and do this one together. Why go and change the formula? I recently met up with Kim [Wilson, T-Birds vocalist/songwriter], and he went through some of the songs, basically just by singing and tapping on his knee. He's about the only guy I know who can do that, and the songs sounded great. So I'm really looking forward to doing the album."

Though he is constantly offered production work, Edmunds remains selective about the projects he undertakes. "I won't do something just because it's a big artist or there's lots of money involved," he says. "There has to be a good reason: Basically, I've got to be able to contribute something."

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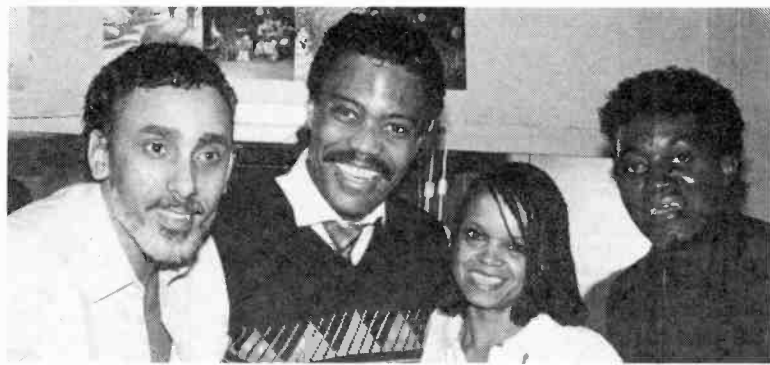
(Continued from page 27)

"Driftin' Blues," and "Please Come Home For Christmas," has resurfaced with "One More For The Road" on Blue Side Records. Backed by a veteran band, Brown, who had nine top 10 hits between 1946 and 1952, sings beautifully in a smooth, clear style that influenced Ray Charles, Bobby "Blue" Bland, and Sam Cooke. Distributed by Upside Records, "One More For The Road" can be obtained by contacting the label at 225 Lafayette St., Suite 1109, New York, N.Y. 10012; 212-925-9599 . . . Sutra/Fever Records is hoping to follow the path of Lisa Lisa to na-

tional sales with Cover Girl, a female vocal trio with a similar mix of dance rhythms and a Latin-flavored lead vocal. With the voice of Louise "Angel" Sabater, the group's "Show Me" has been a club favorite and may break out onto black radio . . . Shannon serves as executive director on her new single, "Dancin'," from her upcoming album "Love Goes All The Way." The cut was produced and arranged by Russell Taylor . . . After a surprisingly long gestation period Patrice Rushen is finally releasing her Arista debut, "Watch Out." The album will have

the same title . . . The BMA's Toronto chapter boycotted Eartha Kitt earlier this month because she recently shot a film in South Africa, though she was aware of the cultural boycott. In contrast, the Main Ingredient, which once performed in South Africa, issued a statement saying it would not return there until majority rule was established.

Willis' producer explains 'Bruno' . . . see page 25



The Main Ingredient performed in South Africa a few years ago and now has pledged not to return. Backstage at New York City club Sweetwaters, the group met with members of the antiapartheid group Unity in Action. Pictured in the dressing room, from left, are Tony Silvester, Cuba Gooding, Unity in Action chairwoman Carolyn Buyund, and Luther Simmons Jr.

FOR WEEK ENDING FEBRUARY 28, 1987

Billboard.

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	17	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME 13 weeks at No. One
2	2	3	14	BEASTIE BOYS DEF JAM 40238/COLUMBIA (CD)	LICENSED TO ILL
3	3	2	19	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
4	4	4	23	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
5	9	12	11	CLUB NOUVEAU WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
6	5	5	14	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
7	7	7	53	JANET JACKSON ▲ ³ A&M SP-5106 (8.98) (CD)	CONTROL
8	6	6	47	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
9	11	10	30	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
10	10	15	27	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
11	8	8	16	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
12	12	9	22	GREGORY ABBOTT COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
13	13	13	25	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
14	16	19	19	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
15	14	11	13	KOOL & THE GANG ● MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
16	15	14	11	NEW EDITION ● MCA 5912 (8.98)	UNDER THE BLUE MOON
17	18	17	25	PHYLLIS HYMAN P.I.R. ST 53029/MANHATTAN (9.98) (CD)	LIVING ALL ALONE
18	17	16	14	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
19	19	18	38	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
20	21	24	10	NAJEE EMI-AMERICA ST 17241 (8.98)	NAJEE'S THEME
21	23	26	11	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
22	22	22	11	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
23	25	27	16	MILLIE JACKSON JIVE 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
24	24	33	10	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT
25	20	20	34	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
26	33	38	6	ROBERT CRAY HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
27	27	31	6	MANTRONIX SLEEPING BAG TLX 8 (8.98)	MUSIC MADNESS
28	29	25	25	KENNY G. ARISTA ALB-8427 (8.98) (CD)	DUOTONES
29	28	21	10	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!
30	43	65	51	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
31	31	29	8	THE GAP BANO TOTAL EXPERIENCE 2700-1/RCA (8.98)	GAP BAND 8
32	32	30	19	JESSE JOHNSON A&M SP-5122 (8.98) (CD)	SHOCKADELICA
33	26	23	32	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98) (CD)	TO BE CONTINUED
34	30	28	21	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
35	38	35	24	HOWARD HEWETT ELEKTRA 60487-1 (8.98) (CD)	I COMMIT TO LOVE
36	36	36	13	TIMEX SOCIAL CLUB DANYA/FANTASY F 9645/FANTASY (8.98)	VICIOUS RUMORS . . . THE ALBUM
37	41	46	100	WHITNEY HOUSTON ▲ ⁷ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
38	34	37	13	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	50	67	3	DONNA ALLEN 21 RECORDS 90548/ATLANTIC (8.98)	PERFECT TIMING
40	39	34	18	CHICO DEBARGE MOTOWN 6214MLA (8.98)	CHICO DEBARGE
41	42	40	16	ONE WAY MCA 5823 (8.98)	ONE WAY XI
42	35	32	7	ROBBIE NEVIL MANHATTAN ST-53006 (8.98) (CD)	ROBBIE NEVIL
43	37	39	16	COMMODORES POLYDOR 831-194-1/POLYGRAM	UNITED
44	60	66	19	JAMES BROWN SCOTTI BROS. FZ 40380/E.P.A.	GRAVITY
45	45	47	23	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
46	NEW ▶		1	MADHOUSE PAISLEY PARK 1-25545/WARNER BROS. (8.98) (CD)	8
47	40	42	24	GEORGE BENSON WARNER BROS. WB 1-2547 (8.98) (CD)	WHILE THE CITY SLEEPS . . .
48	52	45	16	JEFF LORBER WARNER BROS. 1-25492 (8.98) (CD)	PRIVATE PASSION
49	44	44	15	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
50	46	48	24	FIVE STAR RCA AFL1-9501 (8.98) (CD)	SILK & STEEL
51	58	62	3	VARIOUS ARTISTS PROFILE PRO-1227 (8.98)	MR. MAGIC'S RAP ATTACK, VOL 2
52	54	57	4	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (8.98) (CD)	STANDARDS VOLUME 1
53	72	—	2	ROSE ROYCE OMNI 90557-1/ATLANTIC (8.98)	FRESH CUT
54	48	49	4	SYLVESTER MEGATONE 25527/WARNER BROS. (8.98)	MUTUAL ATTRACTION
55	62	71	3	EGYPTIAN LOVER EGYPTIAN LOVER DMSR-00773/MACOLA (8.98)	ONE TRACK MIND
56	67	69	28	LEVERT ATLANTIC 81669-1 (8.98) (CD)	BLOODLINE
57	59	59	20	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
58	NEW ▶		1	BRUCE WILLIS MOTOWN 6222-ML (8.98) (CD)	THE RETURN OF BRUNO
59	55	55	14	ISAAC HAYES COLUMBIA FC 40316	U-TURN
60	49	52	20	AL JARREAU WARNER BROS. 25477-1 (8.98) (CD)	L IS FOR LOVER
61	64	41	41	BILLY OCEAN ▲ ² JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
62	56	53	13	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
63	47	43	11	GRACE JONES MANHATTAN ST-53038 (8.98) (CD)	INSIDE STORY
64	74	58	31	SHIRLEY JONES P.I.R. ST-53031/MANHATTAN (8.98) (CD)	ALWAYS IN THE MOOD
65	63	50	41	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
66	69	75	15	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
67	53	51	23	MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
68	51	56	12	THE CRUSADERS MCA 5781 (8.98) (CD)	THE GOOD AND BAD TIMES
69	RE-ENTRY			MIONIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
70	73	73	35	BOB JAMES/OAVIO SANBORN ● WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
71	65	64	19	KURTIS BLOW MERCURY 830 215-1 M-1/POLYGRAM	KINGDOM BLOW
72	66	70	10	O'BRYAN CAPITOL ST 12520 (8.98)	SURRENDER
73	70	63	18	JAMES (D-TRAIN) WILLIAMS COLUMBIA BFC 40465	MIRACLES OF THE HEART
74	61	61	5	VARIOUS ARTISTS SELECT SEL 21617 (8.98)	GIFT RAPPING
75	68	68	4	BOBBY WOMACK MCA 5899 (8.98)	WOMAGIC

Albms 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.

Jazz BLUE NOTES



by Peter Keepnews

THEIR RECENT FOCUS has been on new recordings for the reactivated Verve label, but the hard-working folks at PolyGram Jazz have not neglected their ongoing reissue program. A March launch has been set for a new cassette-only reissue series under the Walkman Jazz banner.

An initial 20 titles will be released in the series, modeled on Deutsche Grammophon's successful Walkman Classics line. There should be about 50 tapes on the market by year's end.

The cassettes, which list for \$6.98, are newly assembled, digitally remastered compilations culled from the archives of Verve, EmArcy, and various other PolyGram-affiliated labels. Containing close to an hour of music each, the cassettes come complete with new cover art, extensive liner notes, and full discographical information. Most of them are single-artist collections; among those represented in the initial batch are Ella Fitzgerald, Stan Getz, Count Basie, and Chick Corea. A heavy merchandising and advertising campaign is planned.

PolyGram Jazz is also as busy as ever on the compact disk front, with 10 CDs containing material from the Keynote catalog due for release this year. In addition, extensive new Sarah Vaughan and Dinah Washington reissue compilations—in LP, CD, and cassette form—are in the works. And it appears likely that there will be at least a few albums' worth of pre-

viously unreleased material from the Verve vaults on the market before the year is over.

WHILE POLYGRAM'S JAZZ OPERATION continues to thrive, at least one enterprising label has found that there is life after PolyGram. The German-based Enja label, which at one point was distributed in the U.S. by PolyGram, has been doing well since hooking up with Muse last summer.

Enja has just come out with its third release under the Muse aegis, and it's a strong one. It consists of albums by Kenny Barron, David Friedman, Archie Shepp, Clark Terry (in duet with bassist Red Mitch-

PolyGram goes to the tape for a new reissue series

ell), the Upper Manhattan Jazz Society (a band featuring tenor saxophonist Charlie Rouse), and Attila Zoller. It's the first U.S. release for all six, although all but the Friedman album have been available in Europe for some time.

Enja has also re-released one of its best albums—"Thelonica," Tommy Flanagan's piano-trio tribute to Thelonious Monk, which is now available for the first time in cassette and compact disk form. As far as other catalog titles are concerned, a number are currently on the market via Muse. An Enja spokesman says that efforts are being made to "catch up" and that the label hopes to have its entire catalog of some 160 titles available in the U.S. before long. The eventual goal of the label, owned by Matthias Winckelmann and founded 15 years ago by Winckelmann and Horst Weber, is to release all new titles simultaneously in the U.S. and Europe.

Gospel LECTERN



by Bob Darden

ADD Jim Murray and Terry Blackwood to the list of former Imperials now involved in solo careers. Murray's first solo release, "Christians Arise," is out on Word Records. A part-owner of the Imperials, Murray was with the group through 40 albums, five Grammys, and 15 Dove Awards during a period of 20 years. Blackwood spent nine years as a duo with another ex-Imperial, Sherman Andrus, nine years with the Imperials, two years with the Stamps Quartet, and a short time with his father's group, the Memphians, before deciding to go it alone.

The list of former Imperials who have gone on to important careers in Christian music is little short of amazing: Russ Taff, Paul Smith, Jake Hess, Gary McSpadden, Henry Slaughter, Joe Moscheo, Shawn Neilsen—even Michael Omartian and Larry Gatlin are included!

The current incarnation of the Imperials, incidentally, has just released a fine new album, the appropriately named "This Year's Model." The band includes founder Armond Morales, David Will, and newcomers Ron Hemby and Jimmie Lee.

Blackwood can be reached at P.O. Box 40921, Nashville, Tenn. 37204. Murray is at 146 Windsor Drive, Gallatin, Tenn. 37066.

HERMAN HARPER and his son Ed recently formed a new booking agency, Harper & Associates. Herman, of course, began with the Oak Ridge Boys and ended up founding the Don Light Agency with Light. The group's current roster includes the Cathedral Quartet, the Speer Family, the Nelons, the Florida Boys, the Hemphills, the Singing Americans, the Chuck Wagon Gang, and others. Contact Harper & Associates at P.O. Box 120376, Nashville, Tenn. 37212.

NEW RELEASES: Stormie Omartian recently completed her first full-length exercise video for Sparrow Home Video, titled "Exercise For Lift—The Video."

It features three 20-minute workouts and tips on problem areas and relaxation. Joining Stormie were Debby Boone, Lisa Whelchel (from "The Facts Of Life"), Charlene Tilton (from "Dallas"), Pamela Dueul-Hart, and Patty Raffy.

Following a return to independent distribution, Chalace Music has released "Deep In My Heart," the second in a series of worship albums from The Chalace Collection. Dan Foster is the producer. Contact P.O. Box 1542, Tacoma, Wash. 98401.

New releases from the Refuge Music Group include Tammy Sue Bakker's "Sixteen" on Eklectic Records, Bride's "Bride," and Messiah Prophet's "Master Of The Metal" on Pure Metal; Copious' "Neo-Fusion" and Carel Heinsius' "Jazz On The Rock," both for Fortress; Larry Howard's "Sanctified Blues," Phil Madeira's "Citizen Of Heaven," and

Two Imperials head out on solo careers

Scott Roley's "Brother To Brother"—all on Refuge. Contact the Refuge Music Group at Suite 110, 944 Marcon Blvd., Allentown, Pa. 18103-9509.

Also new is Will Andrews' "Sunday Morning Spirituals," a syndicated radio show featuring gospel music, talk, and scripture. Contact the show at P.O. Drawer S, Marianna, Fla. 32446.

FORMER Myrrh/LA artist Leon Patillo has moved to Sparrow Records. Patillo, who was once lead singer of the rock group Santana, has recorded nine albums in the Christian marketplace. Myrrh/LA recently released "Cornerstones: Leon Patillo's Best," a compilation album featuring cuts from five of his Word albums. Patillo's debut release for Sparrow is expected in May.

SIGNINGS: The Word Music Group recently signed Ragan Courtney to an exclusive writer agreement... Robin Creasman has joined Home Sweet Home Records as director of Marketing and Radio Promotions/Sales... The Word Record and Music Group recently announced the re-signing of singer/songwriter Dawn Rodgers... Dick and Melodie Tunney have re-signed with Lorenz Creative Services and Greg Nelson Music.

FOR WEEK ENDING FEBRUARY 28, 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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	—	1	DEXTER GORDON BLUE NOTE BT-85135/MANHATTAN (CD)	1 week at No. One THE OTHER SIDE OF ROUND MIDNIGHT
2	—	1	BRANFORD MARSALIS COLUMBIA FC 40363 (CD)	ROYAL GARDEN BLUES
3	—	1	WYNTON MARSALIS COLUMBIA FC 40308 (CD)	J MOOD
4	—	1	SOUNDTRACK COLUMBIA SC 40464	ROUND MIDNIGHT
5	—	1	MICHEL PETRUCCIANI BLUE NOTE BT 85133/MANHATTAN	POWER OF THREE
6	—	1	WAYNE SHORTER COLUMBIA FC 40373	PHANTOM NAVIGATOR
7	—	1	JOE HENDERSON BLUE NOTE BT 85126/MANHATTAN	STATE OF THE TENOR: LIVE AT THE VILLAGE VANGUARD, VOL. TWO
8	—	1	CARMEN LUNDY BLACK HAWK BKH 523/ASPEN (CD)	GOOD MORNING KISS
9	—	1	HENRY JOHNSON MCA/IMPULSE MCA 5754/MCA (CD)	YOU'RE THE ONE
10	—	1	ETTA JAMES & EDDIE "CLEANHEAD" VINCENT FANTASY 9647 (CD)	BLUES IN THE NIGHT
11	—	1	GENE HARRIS TRIO PLUS ONE CONCORD JAZZ CJ 303	GENE HARRIS TRIO PLUS ONE
12	—	1	MEL TORME & ROB MCCONNELL CONCORD JAZZ CJ 306 (CD)	MEL TORME/ROB MCCONNELL AND THE BOSS BRASS
13	—	1	HANK CRAWFORD/JIMMY MCGRIFF MILESTONE/FANTASY 9142/FANTASY	SOUL SURVIVORS
14	—	1	CHARLIE WATTS ORCHESTRA COLUMBIA FC 40570	LIVE AT FULHAM TOWN HALL
15	—	1	PASSPORT ATLANTIC 81717-1	HEAVY NIGHTS

TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
1	—	1	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (CD)	1 week at No. One STANDARDS VOLUME 1
2	—	1	GEORGE HOWARD MCA 5855 (CD)	A NICE PLACE TO BE
3	—	1	NAJEE EMI-AMERICA ST-17241	NAJEE'S THEME
4	—	1	DAVID SANBORN WARNER BROS. 1-25479	A CHANGE OF HEART
5	—	1	MILES DAVIS WARNER BROS. 25490 (CD)	TUTU
6	—	1	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD)	DOWN TO THE MOON
7	—	1	THE CRUSADERS MCA 7581 (CD)	THE GOOD AND BAD TIMES
8	—	1	BOB JAMES WARNER BROS. 25495 (CD)	OBSESSION
9	—	1	LARRY CARLTON MCA 5866 (CD)	LAST NITE
10	—	1	KENNY G. ARISTA ALB 8427 (CD)	DUOTONES
11	—	1	THE RIPPINGTONS PASSPORT JAZZ PJ-88019 (CD)	MOONLIGHTING
12	—	1	BOBBY MCFERRIN BLUE NOTE BT-85110/MANHATTAN (CD)	SPONTANEOUS INVENTIONS
13	—	1	TOM SCOTT SOUNDWINGS SW 2102 (CD)	ONE NIGHT/ONE DAY
14	—	1	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (CD)	DOUBLE VISION
15	—	1	TANIA MARIA MANHATTAN ST 53045 (CD)	THE LADY FROM BRAZIL
16	—	1	DAMON RENTIE TBA 219/PALO ALTO	DON'T LOOK BACK
17	—	1	ROBERT CRAY HIGHTONE/MERCURY 830 568-1 M-1/POLYGRAM (CD)	STRONG PERSUADER
18	—	1	AL JARREAU WARNER BROS. 25477-1 (CD)	L IS FOR LOVER
19	—	1	JEFF LORBER WARNER BROS. 1-25492 (CD)	PRIVATE PASSION
20	—	1	DIANE SCHUUR GRP A-1030 (CD)	TIMELESS
21	—	1	ALPHONSE MOUZON MPC 6001/OPTIMISM (CD)	LOVE FANTASY
22	—	1	MAX BENNETT & FREEWAY TBA 216/PALO ALTO	THE DRIFTER
23	—	1	GEORGE SHAW TBA 218/PALO ALTO	ENCOUNTERS
24	—	1	FREE FLIGHT CBS MASTERWORKS FM 42143 (CD)	ILLUMINATION
25	—	1	PETER KATER P.D.K. 4001/OPTIMISM (CD)	TWO HEARTS

○ 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.

HOT DANCE/DISCO

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Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, and a section for CLUB PLAY containing titles, labels, and artists.

Table with 3 columns: BREAKOUTS, titles, and artists for the Club Play section.

Table with 5 columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, and a section for 12-INCH SINGLES SALES containing titles, labels, and artists.

Table with 3 columns: BREAKOUTS, titles, and artists for the 12-Inch Singles Sales section.

○ 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.

Recent Releases Have Witty, Surprising Effects

BILLING MEANS NOTHING in this week's column, especially among the raps listed below. The standard of the week's releases is consistently high.

Claudja Barry's "Can't You Feel My Heartbeat" (Epic) follows up a No. 1 club hit and major sales sleeper ("Down And Counting") at lower tempo, making similar shrewd use of timely effects: Latin accenting and numerous licks and lyrical references from recent hits. This kind of recombinant wit is worthy of Stock/Aitken/Waterman, though the bass line is quite punchy of itself and the vocals are well-arranged. **Billy Carroll's** mix and two dubs provide club bottom to an otherwise lush pop production... **Eleanor Mills' "Mr. Right"** (Vinylmania) neatly covers clubs and radio by combining a powerful Colonel-style bass and rhythm track with a mainstream r&b horn arrangement and beautiful vocal, befitting this Norman Connors alumna; **Manny Lehman** mixed.

Total Science's 12-inch sounds like a double-sided hit and is attracting good play and sales here; "Total Science" (Catch a Groove, 212-399-1800) is a flowing, spacey house

beat, starting out in a typically minimal arrangement and lyric, but veering off unexpectedly into an Afro-Latin disco break and a badgering, poppy emulator conclusion. "The Dream," on the flip, is also an original treatment of familiar material—a truly hyper mélange of swing, rap, and electro go-go, with a relentless bass-drum roll. Covers every conceivable base.

MORE RAPS: King Sun & D. Moet's "Hey Love" (Zakia) captures the strange monotone of Rakim ("Eric B. Is President") in an atmospheric setting that might be described as beat-noir; the studied lackadaisical presentation adds a lot of suggestive ambiguity to the love-man message. It's even weirder than LL Cool J's "I Can Give You More." On the flip, the more conventionally toned "Mythological Rap" is also above average in scripting and original production... **Just-Ice's "Cold Gettin' Dumb"** (Fresh), from his recent album, is hard-core rap with the astonishing minimal rhythm articulation that's typical of **Mantronik** productions... **Salt-N-Pepa's** go-go "My Mike Sounds Nice" is the flashiest performance



by Brian Chin

yet from this female rap duo, with its proper bravado; "It's Alright," the flip, is at low tempo with a West Indies-style hook. Producer **Herby (Luv Bug) Azor** is behind two of the other big raps around: **Dana Dane's "Delancey Street"** and **Sweet T. & Jazzy Joyce's "It's My Beat"**... **Brown Sugar's "New Girl In Town"** (1800 Records, 212-399-1800) is not quite as devastating as the girl-group rappers listed above, but still good... **Dr. Fresh's "We Wanna Party"** (Mohawk) recalls the fat beat of the first raps as well as the more genial attitude of the day... **Chubb Rock & Domino's "This Is So Hard"** (Select) uses a canned snare sound and some familiar vocals. It's the more hard-core alternate cut to the A side, "Rock And Roll Dude," which fits in the pop category by virtue of the Run and Beastie crossovers. In any case, add

another fat boy to the rap pantheon.

BRIEFLY: The week's pop material, as defined by the marketplace. **Giorgio Allentini's** offbeat pop-disco "Sexappeal," already a "power" radio and sales breakout as well as a black singles chart-maker, has been picked up from the Macola-distributed Picture Perfect label by Motown. Like the recent radio hits of Mike Mareen and Paul Lekakis, the sound is thoroughly eclectic; lyrically, Prince hasn't made as fun a song in several albums... Profile, which has always been quick on the trigger with a well-timed cover version, delivers a hi-NRG version of **Billy Vera's "At This Moment"** by **Menage**, produced by **Eric Mathew and Warren Schatz**... **Frank Loverde & Manifestation's "Love Take Me High"** (Megatone) is a good, atypically varied hi-NRG production... **Regina's** third single, "Head On" (Atlantic), is busier and more pop in its **Morales/Munzibai** 12-inch mix... **Gregory Abbott's "I Got The Feeling"** (Columbia) is the follow-up ballad to "Shake You Down" and is elaborated appropriately for 12-inch, meaning that it's longer musically and not pumped up rhythmically... Label-mate **James "D Train" Williams' "Oh How I Love You"** has a lovely sway and melody.

Some left fielders: **Moonfou's "Shut Up"** (All That's Art, no refer-

ence on the label) has obvious novelty appeal, with its title repeated over a cheap house track; makes you believe that, indeed, anyone can do this... **X-Ray's "Let's Go"** (Transmat, 313-864-2054) has the eerie sound of a dub without a song attached... **Legend's "The Journey"** (Dance-Sing), similarly, is a long bass break in house style. The hometown house output continues, of course, in the face of all the East Coast clones; the various-artists album reviewed here in January ("DJ International Presents House Music, Volume II") was indeed launched this week in a special Chicago celebration.

NOTES: Readers of this space now have another section of the magazine to study up on every week, with the introduction of Billboard's crossover radio chart. This top 30 listing covers the records that are broken in the mass market by the so-called hot and power radio stations—meaning that it's an early indicator of the overground fortunes of many of the records in which we have the most interest. Look for the chart and further explanatory notes by **Kim Freeman** in our radio section.

Someone had to do it: **Dr. Dave's "Vanna, Pick Me A Letter"** (TSR) parodies this week's flavor with the tune of the Box Tops' immortal "The Letter"; very funny, but 2:32 on a 12-inch single?

'Boom Boom' Puts Indie ZYX On The Map Firm Markets European Dance Hits In U.S.

BY BRIAN CHIN

NEW YORK The latest independent record company to find pop acceptance through the openness of hot radio to dance-oriented product is ZYX, based in Valley Stream, N.Y. The label's second single, Paul Lekakis' "Boom Boom (Let's Go Back To My Room)," had already gathered radio play in Texas, Flori-

'Just today, 14 stations called to request a copy'

da, and New York before it was shipped as a 7-inch single last week. (See Hot 100 Singles Spotlight, Feb. 21).

ZYX is the label outlet of Bernhard Mikulski Distribution, owned by the former president of CBS West Germany, who left the company to launch ZYX independently in 1983.

According to Gunter Blum, general manager of Bernhard Mikulski Distribution's U.S. branch, the U.S. office was opened in April 1986 with the concept that its European dance productions could be marketed here effectively through independent distribution.

"Our first intention was to learn as much as we could about the market and to start domestic releases in 1987," Blum says. Imported ZYX records were sold primarily through specialist stores catering to club DJs for most of 1986. But last fall Mike Mareen's "Love Spy" was played in rotation on New York's WQHT "and we had to react." Mareen's record was pressed in a domestic edition that ultimately sold 20,000 12-inch singles. It probably would have sold more if technical

delays had not held up delivery for two weeks.

Radio coverage of Lekakis' "Boom Boom" was anticipated early, and domestic 12-inch singles were released Dec. 15. Blum estimates that about 50 stations are now on the record, though there is an absence of any organized promotion (the Mikulski office consists of Blum and his wife). He says this only confirms the ability of good product to attract airplay.

"Just today, 14 stations called to

request a copy," says Blum. "And we keep learning of stations playing the record that bought it or obtained it from the regional distributors."

"Boom Boom" has shipped 60,000 copies through such regional distributors as Action, JDC, JFL, Malverne, and Gem. ZYX's next two releases will be two more cuts that had performed well as dance imports: the Nasty Boys' revival of Kiss' "I Was Made For Lovin' You" and Gino Soccio's "Magic."

HUMAN LEAGUE ADAPTS TO U.S. TASTES

(Continued from page 25)

worked with stuff they wrote before, so we'd never asked them."

According to McClain, the teaming was vital, if only because the Human League was at a "crucial" point in its career.

"Initially, I guess, 'Don't You Want Me' broke on black radio," says McClain. "I thought that with subsequent Human League releases, except for the track 'Fascination'—which was sort of like a Sly & the Family Stone groove—they'd gotten away from their black base. What I wanted to do was get them back and solidify their urban base again, and then I figured they'd cross over anyway. That's why I put them together with Jimmy and Terry."

When the album was finished, McClain got together with Step Johnson, A&M vice president of black promotion, and Jesus Garber, the label's director of black music marketing/promotion, and put together a game plan to assault black and top 40 radio simultaneously.

"Certain markets in the South were a little reluctant," says McClain. "But the record was just so strong that we were able to take

it to No. 1 black, and that was something we really wanted to do. That was a statement to show our strength as far as the r&b division was concerned, too."

For the Human League, which very rarely performs outside material, it was essentially down to sacrificing autonomy for the sake of music. The four Jam/Lewis tracks were so far along in preparation that Oakey merely had to come into the studio and sing on top of them.

"It did lessen our involvement," says Oakey. "But with talent like that working, you might as well let them get on with it. We agree with almost everything they do. Every song they've ever done, I like—which is quite something."

Though Oakey would enjoy a further collaboration with the Jam/Lewis team, he says his band would probably have to stand in a very long line.

"The problem with using Jimmy and Terry next time is going to be that everybody in the world wants to work with them," says Oakey. "The offers they're getting are just amazing."

DAVE DIMARTINO

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ZYX 5586 - ICARUS : Stone Fox Chase
ZYX 5578 - ALBERT ONE : For Your Love
ZYX 5570 - LINDA JO RIZZO : Heartflash
ZYX 5572 - KINKY GO : I'm A Winner
ZYX 5573 - ATTACK : Can't Stop
ZYX 5569 - ALEPH : Fire On The Moon
ZYX 5567 - MIKE MAREEN : Agent Of Liberty
ZYX 5548 - OFF : Electrica Salsa
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Restless Heart Stirrs Concert Fans

Constant Touring Brings Better Gigs

BY EDWARD MORRIS

NASHVILLE Heartened by the group's generally successful tour in November and December, RCA is continuing its push on Restless Heart. The label gave financial support to that first tour, but booking sources say that Restless Heart is now getting its concerts on its own drawing power.

In January, the act opened five dates for Bruce Hornsby. From February through September, it will open for such other musical heavyweights as the Judds, Merle Haggard, and Alabama—as well as doing some headlining on its own. "I'll Still Be Loving You," Restless Heart's current country contender, is also being worked AC and is at No. 35 on the Hot Adult Contemporary chart.

Producer David Foster was recently in Nashville to cut a song on the group for the upcoming Michael

J. Fox movie "The Secret Of My Success."

Rick Shipp, who books the quintet for Triad Artists, says the big news is that "major promoters are beginning to take notice of Restless Heart." He says the promoters are

'Major promoters are beginning to take notice'

accepting the act's \$5,000-\$7,500 concert fee, which is substantially higher than the asking price on the first tour.

Last year's month-and-a-half swing through the South and West was basically a success, according to Shipp. He admits the crowds were missing for the Austin and Houston dates, but he blames that on the depressed economy in those regions. Originally, another RCA

act, Wild Choir, was set to open for Restless Heart throughout the tour, but it was dropped from some of the dates because its current single, "Heart To Heart," failed to do well on the country charts. RCA sent Keith Whitley in as a replacement on one date.

Restless Heart is set to do 14 dates with the Judds from late February through April. In March, the act will begin working with Alabama. So far, it has a total of 22 concerts confirmed with the supergroup, many of them at major fairs.

To keep up Restless Heart's media visibility, RCA has just completed a Valentine Sweepstakes promotion in cooperation with The Nashville Network. A source at TNN says the promotion elicited more than 24,000 entries.

"Wheels," Restless Heart's second album, which came out in November, has just topped the 125,000 mark in sales, a spokesman for the label says.



Singer Mickey Clark visits with Univ. of Louisville, Ky., basketball coach Danny Crum before performing at half time at a Louisville-North Carolina State basketball game. Pictured, from left, are Johnny Morris, president of Evergreen Records; Crum; Clark; and Dickie Braun, a DJ at WAMZ-FM Louisville. (See Nashville Scene, this page.) (Photo: Tim Easley)

New Book Lists Music Row's Top Figures

Some Figures Are Angered By Omission

A MUCH-NEEDED Who's Who of Nashville's most influential entertainment business figures has been published through Music Row Publications. Titled "In Charge: Music Row's Decision Makers," the 104-page paperback is the brain child of David Ross, president of Music Row Publications. Ross, an energetic and effective entrepreneur, admits he's already getting some calls from some industry figures not listed in the book. In a business where egos are often worn in more places than on the sleeve, that's not surprising, even though the listing runs nearly 250 people deep. Such publications provide conversational fodder for who's listed and who's not. Perhaps every Who's Who needs a companion volume, "Who's Not Who."

Ross should be used to the heat. His popular monthly Music Row publication carries enough barbs and arrows in its reviews by Bob Oermann to have made Custer an older man, had the gallant gentleman had access to them anytime before Little Big Horn. One man's mirth turns out to be another man's misery as Oermann's crafty and creative lance skewers some of the more deserving duds of the week, especially with his "Don't Give Up Your Day Job" reviews.

"In Charge" contains an alphabetical listing of the key entertainment executives as well as photos, phone numbers, addresses, job titles and descriptions, professional backgrounds, and affiliations and memberships. The main criteria are whether the person "hires people, purchases material for the company or organization, or occupies a position from which he or she can significantly advance the careers of others in the entertainment industry." Ross reports that "approximately 300" people met these criteria and were sent questionnaires. A few asked that their names not be included (I'd love to know these names). However, some of these were included anyway if they were deemed too important to be left out of the publications.

Edward Morris, Billboard Nashville editor, researched and edited "In Charge." According to the publication's bio of Morris (which we have to assume is both accurate and fully proofread), he "gathers and writes news [for Billboard], primarily for the country

and retail sections, and writes a weekly column on new audio and video products and accessories. Member, CMA, National Writers Union. Writes monthly columns for International Musician and Tune In. Formerly, assistant editor, Writer's Digest; teacher, Bowling Green State Univ., Edinboro State College, Findlay College, Alice Loyd College." Actually, I knew all of this, but I just thought some of our readers might be interested in the caliber of writers Billboard has been able to attract.

Morris has a wry, wonderful way with words that is laconic to the point of being sardonic—at times, he could make E.B. White seem absolutely flip and wordy. Besides compiling and writing the bios and the index of job affiliations in the book, Morris adds an analysis of the Music Row power structure from his point of view

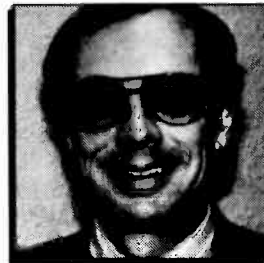
(somewhere between Armageddon and Zion). Most of it is on the mark.

It's a handy-dandy little book with few flaws. These include a layout that occasionally confuses what photo goes with what person ("Who's who?" you might ask); longer bios on people who don't deserve no much space and shorter ones on some who deserve longer; and, yes, some obvious omissions. In compiling this list of movers and shakers, there are a couple of folks included who, these days, are nonmovers and nonshakers.

And where are publisher Jimmy Gilmer and producer Kyle Lehning? Why can't we say something about Norbert Putnam, who has one of the most illustrious moving-and-shaking backgrounds in Nashville? Bob Thompson is described as "a lawyer and a leader on the music industry's fight against the source-licensing bill," but we learn nothing about his important duties as head of SESAC.

Knowing the job involved in creating and finishing such a project, including getting too much and too little cooperation from various subjects, these glitches are to be expected. Thankfully, they are infrequent, and publisher Ross and editor Morris are to be congratulated for taking charge of "In Charge." It's available by mail for \$11.95, plus \$2.50 postage, hand-

(Continued on next page)



by Gerry Wood

Fan Fair Set For June

NASHVILLE The Country Music Assn. (CMA) and the Grand Ole Opry have scheduled this year's Fan Fair for June 8-14 at the Tennessee State Fairgrounds. Registration will remain at \$60 per person, and exhibit spaces will continue at last year's \$30-per-space rate. Planners say they expect an additional exhibit building to be open for the event.

The Fan Fair details were announced at the CMA's first quarterly board meeting, held Jan. 21-22 in Key West, Fla. During the meeting, the board heard reports from 12 committees.

Among the committee proposals approved were the addition of 12 new awards for country radio personnel. Under this proposal, which goes into effect this year, awards

will be presented at the October general membership meeting to top radio stations, general managers, program directors, and music directors in small, medium, and large markets. All country stations are eligible for consideration for these awards, whether or not they are CMA members.

The CMA will continue its series of regional roundtables—a practice started in 1986. The upcoming roundtables, however, will focus primarily on sales and will be aimed at radio stations and retailers instead of at the more general country audiences, as was the case in 1986.

Dick McCullough, who heads the CMA's marketing and promotion committee, told the board that the

(Continued on next page)

FOR WEEK ENDING FEBRUARY 28, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

138 REPORTERS			NEW	TOTAL
			ADDS	ON
PARTON, RONSTADT, HARRIS	TO KNOW HIM IS TO ...	W.B.	39	119
HANK WILLIAMS, JR.	WHEN SOMETHING IS GOOD	WARNER/CURB	32	66
THE OAK RIDGE BOYS	IT TAKES A LITTLE RAIN	MCA	31	87
MOE BANDY	TIL' I'M TOO OLD TO DIE YOUNG	MCA/CURB	30	33
GARY MORRIS	PLAIN BROWN WRAPPER	WARNER BROS.	28	32

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
THE BELLAMY BROTHERS	KIDS OF THE BABY BOOM	MCA/CURB	12
ALABAMA	"YOU'VE GOT" THE TOUCH	RCA	7
BILLY JOE ROYAL	OLD BRIDGES BURN SLOW	ATLANTIC/AMERICA	7
WAYLON JENNINGS	ROSE IN PARADISE	MCA	7
KENNY ROGERS	TWENTY YEARS AGO	RCA	6

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Country Scene '87 Spotlights Los Angeles April Festival To Feature Local, National Talent



Alabama Says No. Randy Owen of Alabama, center, joined by his daughter Allison and son Heath, makes a special videotaped message to Congress expressing the group's opposition to source licensing legislation. Pictured with the Owens are Eve Vaupel and Ken Sunshine, both of ASCAP.

NASHVILLE SCENE

(Continued from preceding page)

ding, and tax, from Music Row Publications, P.O. Box 158542, Nashville, Tenn. 37215. Some Nashville retail outlets will carry the publication.

MICKEY CLARK, whose song "When I'm Over You (What You Gonna Do)" (Evergreen Records) continues to climb Billboard's Hot Country Singles chart, sure knows how to promote himself. A former all-star basketball player at Louisville Flaget and St. Joseph's College of Indiana, Clark merged basketball with his new album release, "Late Arrival," to create a potent promo project. Here's how to do it: First, contact the coach of the college basketball team. In this case the coach happened to be **Danny Crum**, one of the most respected mentors in the basketball business, and the college team

happened to be the Univ. of Louisville, the defending NCAA champions. Clark wrote a song chronicling the Cardinals' hopeful drive toward their second consecutive college crown and asked coach Crum if he could perform it at the Univ. of Louisville game against North Carolina State, Feb. 7. Crum agreed and also allowed Clark's new album to be sold at the stands hawking Louisville souvenirs and said OK to Mickey singing his latest single as part of the half-time festivities. A packed Freedom Hall crowd of 19,242 attended the game nationally televised by NBC. As Clark sang, the giant scoreboard carried the lyrics and titles. When he finished, the announcer informed the fans that Mickey would be autographing copies of the LP at a booth in the lobby. Crum also agreed to pose holding a copy of the album

NASHVILLE A major country-music-oriented event is being planned for Los Angeles, April 4-5. Titled Country Scene '87, the event will be produced and promoted by the City of Los Angeles, KZLA-FM, KLAC-AM, and the Los Angeles Street Scene Committee.

"This entertainment spectacular will focus on country music and the American family entertainment tradition," says Sylvia Cunliffe, who is the general manager for Los Angeles department of general services as well as the city purchasing agent. Cunliffe, who is also chairwoman of the event, says that it will be held at the Hansen Dam recreation area in the northeast portion of the San Fernando Valley.

with Mickey, **Johnny Morris**, president of Evergreen Records, and **Dickie Braun**, the morning man on WAMZ-FM, Louisville (a good way to ensure some radio chatter about Clark and his records).

In terms of publicity and promotion, Clark scored a 3-point goal and was high-point man for the Evergreen team. Here's hoping his record goes as far as the Univ. of Louisville did last year. And, yes, fans, Louisville won the game. But Clark won the half-time.

FAN FAIR SET FOR JUNE

(Continued from preceding page)

CMA will release its first "white paper" in February. Gleaned from a 1986 marketing survey, the paper is called "A New Look At Building Country Music Radio Audience." A spokeswoman for the CMA says the organization is deciding on a price for the report and designing a promotional piece to advertise it. The report will be for sale to anyone, she adds. The CMA will accept orders for the white paper by phone.

Reporting for the international committee, Leonard Rambeau announced that there would be a follow-up in England to last year's record-selling Discover Country campaign. The New Country '87 promo will involve albums by Ricky Skaggs, the O'Kanes, T. Graham Brown, Dan Seals, Steve Earle, Reba McEntire, the Judds, and Randy Travis. Supporting the campaign will be point-of-purchase items, artist visits, concert tie-ins, participation with a major retail chain, and tour sponsorship by British Caledonian Airlines.

Rambeau also said that this year there are new standards for the U.K. country album chart in Music Week. Compilation albums are ineligible for consideration, and the question of whether an act is or is not "country" will be decided by a panel of British radio personnel. Although they were not deemed country when released in the U.S., Eagles' albums figured prominently last year on the U.K. country listings.

The next CMA board meeting will be at the Four Seasons in Austin, April 15-16. **EDWARD MORRIS**

Los Angeles Street Scene, a non-profit organization funded by the city to produce major free events, is responsible for the annual Street Scene. Coupled with the Los Angeles International Music Competition and the Los Angeles Beach Scene

'This event will focus on music and the American family tradition'

Festival, last year's event attracted 1.3 million people.

According to Cunliffe, the organizations planning the event will share credit, with promotional material reading, "The City Of Los Angeles And KZLA-KLAC Radio Present The Los Angeles Country Scene '87." Plans call for the Country Scene to take place from 10 a.m.-6:30 p.m. each day and to feature performances by nationally known recording acts. The two-day weekend festival will also feature other musicians who have gained Southern California fame as well as dancers, athletes, and community leaders. "An emphasis will be placed on the multicultural lifestyles of the citizens of the City of Los Angeles and the listeners of KZLA/KLAC

radio," notes Cunliffe.

About eight musical performances per day are planned on two or more stages. Music will range from country and bluegrass to pop, and events under consideration include a chili cook-off and square dancing. Plans include dozens of booths featuring arts and crafts that relate to country music and Southwestern culture, and sponsor booths that highlight the country music lifestyle. Additionally, vendors will sell food products.

"We already have several sponsors lined up, but the event is still seeking sponsors who want to reach a large country music audience," advises Milt Petty, director of talent acquisition for the event. Petty says that several acts have "verbally committed" to appear, including Ricky Skaggs, the Forester Sisters, Patti Loveless, T. Graham Brown, John Schneider, Randy Travis, Earl Thomas Conley, Pinkard & Bowden, Keith Whitley, Larry Gatlin & the Gatlin Brothers, and Asleep At The Wheel.

The event will end the day before the Academy Of Country Music Awards. The awards show will be held April 6 at Knott's Berry Farm near Los Angeles.

GERRY WOOD



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Audience-Shy In Major Markets COUNTRY RADIO THRIVES BEST WHERE COUNTRY IS AS MUCH A LIFESTYLE AS FORMAT

By KIM FREEMAN

How is the country format doing on a national level? According to the latest NAB statistics, country is still second only to adult contemporary in terms of the number of stations broadcasting it.

In markets where country is as much a lifestyle as it is a radio format, the country stations are thriving and surely always will, and that fact cannot be belittled.

In several major markets, however, country music is supporting only one station. In many cases, those sole country stations are not getting the audience shares other formats might pull if they had the market to themselves.

In New York—our No. 1 market, WHN rightfully bills itself as the nation's biggest cuming country station, yet it could only pull a 2.1, 12-plus overall share in the fall Arbitron. New York, of course, is not known as a heavy country market.

In our second ranked market, Los Angeles, KZLA pulled a 1.8 in the fall, book while its sister AM—and only competition—drew a 1.5 share. In Chicago, WUSN stands alone in the format with a 2.9 fall share.

The scenario in markets #4 and #5 is brighter with KSAN San Francisco pulling a solid 3.2 share, and its sister AM, KNEW, drawing a 1.8.; while WXTU Philadelphia snagged a hefty 3.9 share. Within the top 10 markets, Houston and Dallas are completely different stories, and we'll get to them a bit later.

To attract new listeners, WHN recently launched the largest advertising and promotion campaign in its history. The project is a two-fold direct mail effort targeted at three million, 25-54 years olds in New York and New Jersey. Positioned as a "listening test," the piece is designed to create a fresh, contemporary image for WHN, to counter longtime stereotypes about the genre.

The second phase of the campaign involves a \$100,000 Name Game Sweepstakes, in which everyone who receives a sweepstakes mailer is instantly qualified to win the grand prize.

Being the sole country outlet in any market is viewed as a stroke of luck by programmers in crowded and competitive country cities. But, having the market to yourself also has its hassles. Stations like WHN, WUSN, WMZQ Washington, and KSON-AM-FM San Diego have to be all things to all country fans. There's no such thing as positioning yourself as "the alternative country station" and there's no *direct* enemy to conquer or keep at bay.

After years of battling it out with KCBQ San Diego, Mike Shepard, the program director at cross town country outlet KSON San Diego now has the market to himself. It's interesting how KSON reacted to KCBQ's departure from country to a classic rock format.

One might think that KSON would immediately broaden its programming to cover the traditional to modern country music spectrum. Shepard did just the opposite, and actually pulled back slightly on some songs in the pop/country crossover category. "Now is the time to really reinforce that we are San Diego's *country* station—to reinforce our commitment to country," Shepard said in a recent interview. He said KSON may be able to broaden itself in the future, and the station is a fairly modern country outlet to begin with.

In competitive markets, the story is always interesting. In Milwaukee, WBCS lost its dominance to WMIL in 1981/1982. "That was due to a lot of factors," says WBCS PD Don Christi. "Ultimately we
(Continued on page C-5)



COUNTRY

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Nashville to New Artists: 'We've Been Expecting You' LABEL PROMOTION DIRECTORS: RADIO'S BID FOR YOUNGER AUDIENCE HASTENS CHANGING OF GUARD

By JEAN ROSENBLUTH

Perhaps the most significant event in country music this past year was the emergence of a whole crop of new artists with a fresh sound—Dwight Yoakam and Randy Travis, among them. Although the phenomenon might have caught the rest of the music industry by surprise, many of the top label promotion people in Nashville had been expecting it.

"There's no mystery to it," says Jack Weston, director of national promotion for RCA Nashville. "People are realizing a generation change. This is a new set of artists for a new generation. Any time you add newness, it gives people a chance to step on the bandwagon. It happens every so often."

Paul Lovelace, Capitol/EMI's vice president of national country promotion, is not even convinced that there is a new sound. "I don't know that there's any new style—it's more that the quantity and the quality of new artists this year has been so high," he says.

Frank Leffel, national country promotion director for Mercury/PolyGram, says that some of the new country success stories owe their fortune to the fact that "country radio is trying to get a younger audience. Consequently, it's playing young acts more than ever before." Lovelace says that "the days of instant airplay—where if you have one hit you'll automatically get airplay for the next 10 years—are gone."

That might explain why several labels are having a harder time getting their established, traditional artists played than their newcomers. "The traditional-music stations are more liberal in their programming than the new-music ones," says Bob Saporiti, national promotion director for Warner Bros. Nashville. "It seems like a contradiction in terms, but the new ones are sometimes so caught up in thinking they're hip that they won't play traditional artists."

Lovelace also reports encountering some resistance to traditional acts at radio. "The newer things that we've broken through we've gotten a lot of support on," he says. "Older, more traditional artists haven't had a full complement of stations behind them."

Does this signal a splintering of the country format into two separate formats, new music and traditional?

It could happen, say the label promotion people, but they feel that the dominant force in country radio will always be the mainstream stations that play a wide range of material. "It could split into two different formats, but the average country listener likes to hear it all," says Saporiti. Lovelace agrees. "There is room for an album rock country format, but I still see one traditional format with a lot of diversity."

"New" artists have always been around, says Lovelace. He feels that their recent breakthrough is attributable to country programming becoming less structured. "A few years ago this would have been a lot more difficult because programmers stuck to traditional acts. Now they're judging record by record." Saporiti also sees some improvement in the area, but he thinks there is room for a lot more. "Too many programmers don't even listen to music anymore," he says. "They're boring people, accountant types who are too busy looking at their computer printouts. We need to continue to get back to having music people as programmers."

(Continued on page C-7)

Variety and Quality on Upswing MANY FORMS OF SYNDICATED COUNTRY PROGRAMS GLOW WARMLY IN THE DARK

By PETER LUDWIG

This survey of syndicated country programs currently available is listed by type of show. All programs are available on a market exclusive, barter basis, unless otherwise noted.

COUNTDOWN SHOWS

ABC/Watermark's "American Country Countdown with Bob Kingsley" continues as the longest running show of its kind. Begun in 1973, the show was expanded last year to four hours to accommodate the increased length of hit songs. With 800 domestic and 400 international affiliates, the show's formula continues to hold the listeners. Emphasis is on the music, with artist bios and interview snippets kept as short as possible.

Well into its sixth year is **United Stations Programming Network's** "The Weekly Country Music Countdown." This is a weekly three hour show, hosted by Chris Charles. Again, the emphasis is on the music with the nation's top 30 hits being surveyed each week, and like ABC's offering, features such as calendar events in country music history, artist bios, and anecdotes spice up the mix. The show is also in excellent health with well over 200 affiliates and is touted as "the most listened to country music radio show."

Mutual's Lee Arnold, host of the weekly "On A Country Road," interviews Marie Osmond and Janie Frickie at '86 CMA post-awards show.

James Paul Brown Entertainment currently clears 493 stations for its "Country Music's Top 10." The show begins its sixth year in March and can be heard on 17 of the nation's top 25 markets. Charlie Cook has been the host from the inception of this straight ahead one hour countdown show.

With a five year track record, "Country Report Countdown" comes from **Weeddeck Corp.** of Hollywood in a four hour package. Hosted by Ron Martin, with co-hosts Hugh Cherry and Debbie Connor, the production shifts the countdown idea more towards that of the music magazine format. With Hugh Cherry as resident country music historian, the extra hour is used to feature more in-depth interviews and Cherry's notes on the history of the music and its stars. This show is available by barter for the top 25 markets, and for cash elsewhere.

MUSIC MAGAZINES

Mutual Broadcasting System/Westwood One's "Lee Arnold On A Country Road" has been likened to "country radio's 'Entertainment Tonight.'" Radio is not television, but the simile is apt. The three-hour show is fast-paced and relies on the music news treatments, and special features, as much as on the music to hold the listener. "On A Country Road" starts its fourth year this May.

The show boasts Lee Arnold as host, who after 17 years on New York's WHN, and with numerous network and syndicated programs on his resume, is one of America's most respected and recognizable country voices. This is the show that has carried the Country Music Assn. Awards for the past four years and it is expected that it will do so again in 1987.

"Country Today" is **MJI Broadcasting's** music news magazine. The "Entertainment Tonight" label also applies here and maybe more so. The program is produced with a regular lineup of featured segments, and at one hour, this weekly roars through them. Priding itself on being hot and current,

"Country Today" offers well packaged research a station could not possibly assemble weekly. The
(Continued on page C-5)

Below left: Dwight Yoakam, left, during interview with United Stations' executive vice president of programming Ed Salamon. **Below right:** Participants in ABC/Kaminsky & Co.'s "Nitty Gritty Dirt Band 20th Anniversary Show" (from left, back row): Bob Carpenter, Will Byrd, John McEuen. **Front row:** Jeff Hanna, Jimmy Ibbotson, Jimmie Fadden, Bob Kaminsky. Kaminsky and Byrd co-produced.



Above left: Ron Martin, right, host of Weeddeck's "Country Report" and "Country Report Countdown," swaps a few stories with Randy Owen of Alabama. **Above right:** T.G. Sheppard (center), ProMedia president Bill Quinn, left, and vice president James Wynbrandt, right, at work on ProMedia's "Country Close-Up Special Edition" series.



BIG-BUDGET CASH GIVEAWAYS BEEF UP LISTENERSHIP

By LINDA MOLESKI

There are several ways to promote country radio, but the ones that are proving to be most effective in terms of beefing up listenership are direct mail campaigns and on-air cash giveaways, according to several of the format's top programmers. Though both go hand-in-hand, each serves a different function: the former is designed to build station cume; the latter is meant to increase quarter-hour listening.

Direct mail campaigns that are most common among country stations are lotteries and prize catalogs—both of which can translate into big dollars for promotion budgets.

"If you want mainstream numbers, you have to do mainstream promotions," says Mike Shepard, program director for KSON San Diego. "If country radio is to stay alive, we have to be more aggressive in our marketing approach and go after a larger audience."

KSON recently ran a three-month long "Free Lottery" contest in which the station spent a reported \$150,000. According to Shepard, 400,000 mailers were sent out to the San Diego metro-area, which included tickets giving listeners the chance to win

Bob Kingsley interviews the Judds, Wynonna and Naomi, for ABC Watermark's "American Country Countdown."

up to \$10,000. Listeners had to match the series of numbers on their tickets, with those called on air.

"We found it to be successful in boosting the cume of the station," says Shepard. "There was some forced listening, but there was a real growth in terms of getting more people to try the station."

KSON has done the promotion for the last two years.

Another station that finds lottery contests effective is WUBE Cincinnati, which sent out 600,000 pieces in its last mailer. According to program director Mike Chapman, listeners could win substantial prizes by either matching numbers or having their names drawn at random through coupons they were to send back to the station.

"Our [coupon] redemption figure was 21%," says Chapman, who adds that the average return rate for similar contests is 5%.

Though the promotion was a success, its investment was an expensive one. "It costs me more to promote as a country station than AC or top 40," says Chapman. "Country is not a mass appeal format, so to attract the listeners and the numbers, it costs more to be competitive."

WCAO Baltimore has had similar success with its "Incredible Prize Catalog" campaign, which was the station's third direct mail campaign. According to promotion director Dee Myers, it was handled like a lottery, only contest winners had a choice of prizes that included furs, cars, and shopping sprees.

Besides direct mail campaigns, on-air cash giveaways also serve as station boosters.

"Without question, cash contests are our most effective promotions," says Larry Daniels, program director for KNIX Phoenix. Daniels says that the station does several of them a year, and last year it gave away some \$150,000.

WSOC Charlotte recently ran a "Free Money Song" promotion, in which listeners could win up to
(Continued on page C-7)



1987 Marks 20 Years of Broadcasting Country Music for KNIX.

We're Phoenix Arizona's # 1 Radio Station, **of All Formats**, with Adults 25-54, and have been 19 of the Last 20 Quarterly Arbitron Rating Surveys.*

We're Planning Lots of Exciting Listener Appreciation Events This Year, But Listeners Aren't the Only Ones We Have to Thank. We Couldn't Have Reached This Milestone Without You:

The Artists, Songwriters, Musicians, and Producers...

for Creating the Music that We Proudly Offer as "Arizona's Best Country."

The Managers, Publishers, Record Companies, and Concert Promoters...

for Delivering the Music and Entertainers Our Audience Appreciates.

The CMA, CRS, ACM and Trade Publications...

for Helping All of Us in the Country Music Business to Stay in Tune With Each Other.

These Have Been a Lively, Innovative and Gratifying Two Decades. Country Music Has Been Good to KNIX, and You're the Reason Why.

Here's to the Future for All of Us.

Thank You!



* KNIX FM Phoenix Metro Survey Area. Mon-Sun 6 am-Mid

COUNTRY THRIVES

(Continued from page C-2)

kind of had an attitude that we were so good, we couldn't be beat." At the same time, WBCS went through many personnel changes that jeopardized its stability.

Christi joined WBCS in 1985, at which point "both us and WMIL were leaning heavily toward AC," he recalls. "We took WBCS back to an extremely traditional point, more to make a statement than anything else. We got rid of any record that resembled rock'n'roll. Now, we've progressed back a bit towards modern country."

Much of the battle between WBCS and the current leader, WMIL, Christi says, is fought off the air in visibility campaigns. Christi says WBCS's longevity in the market will always be one of its strong suits. "We play that up in our promotions. We've been here for 14 or 15 years, and when people think of country, they think of us."

In Houston, KIKK-FM topped competitor KILT-FM in the fall book. KIKK PD Jim Robertson notes that KILT made strong inroads with its continuous country format when it dropped rock'n'roll five or six years ago for country. The race is a tight one, he says, because both stations emphasize similar elements—namely their morning shows and heavy marketing.



Lacy J. Dalton tapes Weedeck's "Sittin' In" show with executive producer Kirt Daniels.

"The biggest thing we underline is that KIKK has been doing country in this market for 25 years," Robertson says. "If its country here, its KIKK 96-FM. We're the one that stands out for doing good radio for many years. We've got the equity in the marketplace."

On the promotional level, Robertson says KIKK is much more active, especially with the "normal stuff," like cash giveaways. Musically, he says KIKK leans more traditional when compared to KILT. "But, you're not going to hear a Bob Wills record here. That's not what I mean."

KILT maintains a very aggressive approach, led by PD Rick Candea. "According to the Arbitrends, we've been doing an all-out attack on KIKK for the past three years," he says. "That probably started with our morning team of Hudson & Harrigan." That team left recently, and Candea says he's confident they will be replaced with an equally exciting team.

Outside of morning drive, KILT plays at least 12-in-a-row. Musically, Candea says KILT is neither traditional or modern in its programming. "We play the hits, and there's a difference. We do heavy research and heavy request tracking. Right now we've got a pretty tight playlist, and that puts us in the dog house at some record labels. I appreciate the labels holding on. Our main concern

right now is to beat KIKK, and the music is a key in that."

The battle in Dallas is equally intense. KPLX triumphed as a distant leader in the fall Arbitrons with an 8.3, overall share to WBAP's 4.6 and KSCS's 3.9. The lead has flip flopped between KPLX and WBAP in years past, but KPLX PD Bobby Kraig looks more closely at KSCS as his closest competitor, because WBAP carries lots of sports, while KSCS is a music-intensive station like KPLX.

"But, there's a big danger in paying more attention to your competition than you do to your own station," Kraig notes. "I will tell you this, we've been winning this for a while."

"When we came to town, KSCS had an eight share, and there were eight country signals in town. Country stations dropped off like flies here, for the same reason they did in some other markets [When we came off the 'Urban Cowboy' days when the format was booming] Broadcasters can be like sheep sometimes they way they follow one another. When the format cooled down, some didn't want to give country the commitment that it takes. When it cooled down, those were the ones that couldn't survive."

SYNDICATED COUNTRY

(Continued from page C-3)

one hour length gives stations more flexibility in scheduling. Dan Taylor hosts the program and Kip Kirby's Nashville Report is one of the regular features.

Along similar lines, **United Stations'** entry in this field comes as a daily, one hour feature. Produced five times a week, "Solid Gold Country" addresses a different topic each day. Mike Fitzgerald hosts the radio magazine as it enters its fourth year on the air. Artist profiles and interviews, featured years, and the top hits fill out the daily installments.

The music is still king, however, for these three shows. For these and almost all programs surveyed here, the 80-85% music to talk ratio is strictly adhered to. Music/interview or profile syndications are no exception either.

MUSIC/INTERVIEW SHOWS

It's curious that the previously strong, long-time country syndicator **Narwood Productions**, would sell "Country Closeup." As of October 6th last year, "Country Closeup," one of country syndication's staples, began to air with the **Promedia** banner.

This is the show's sixth year, and Promedia has kept it basically the same. The company retained Lon Helton as host and reports continued success for the weekly one hour show. One major change to the offering was the enlistment of country star T.G. Sheppard as a special edition host. In monthly specials, Sheppard will host the program with a holiday theme.



Another music/interview show changed banners with the **MCA Radio Network** acquisition of **Barnett-Robbins**. "American Country Portraits," now from MCA, also remains true to form in its two hour production of straight ahead music and in-depth interviews. The show will no longer come monthly however. MCA has decided on a "holiday specials" schedule. More on those later.

A newcomer to weekly syndication in this format is Tom Dancer's "Country Plus." Slated at this time to hit the air on Jan. 25th, the show will be broadcast live via satellite from Honolulu, Hawaii every Sunday at 9 pm EST. The three hour show is hosted by Cliff Richards. **Independent Syndicated Services** will be handling the syndication and the program will also be available on tape. Given the point of origin for the show, it is understandable that it will be very promotionally oriented.

LIVE CONCERT

DIR Broadcasting's "The American Eagle Cross Country Music Show" has been bringing country audiences closer to the action since 1980. The 90-minute show goes where the music is and comes in stereo either via satellite or on disk. Announced by Larry Kenny, the show continues to be enormously popular.

Mutual's concert syndication is the "Live From Gilley's" series. The weekly one hour show features bookings by the famed Gilley's, even if not all concerts originate at the venue. The recorded program



The Judds visited MJJ's "Country Today" studios. (From left): MJJ president Josh Feigenbaum, Naomi Judd, MJJ vice president/affiliate relations Gary Krantz, Wynonna Judd, and "Country Today" host Dan Taylor, WHN New York air personality.

provides a steady diet of hearty country and is proving to be an audience pleaser.

Well into its second year is the **ABC/Kaminsky & Co.** concert syndication "Music Of America." Also recorded live in concert, the show features concerts, special events and holiday programming 12 times a year. It remains to be seen what effect the NBC decision to withdraw their "Live From Walt Disney World" has on these shows.

SPECIALS

Expect a bumper crop of country specials programming in '87. Most of the syndicators will be producing 6-8 holiday specials this year.

A company not yet mentioned is **Creative Radio Shows**. Creative's 24 hour program "Country Music Of The '80's" is updated by two hours every year and is being used by some stations as a weekly program. The company's major effort this year is their "Country Special Of The Month." Using a theme format, the two hour shows will look at 12 different aspects of the world of country. Six of the years shows will be three hour installments, and not so coincidentally, will be offered as a "Holiday Six-Pack." Creative also has a special two hour "Marty

(Continued on page C-7)

ASCAP

**We're Big
on
Radio**



SYNDICATED COUNTRY

(Continued from page C-5)

Robbins Remembered" available.

Another sixer is **United Stations'** "Country Six-Pack." This popular three hour blend of music and interviews is in its fifth year and also runs on holiday weekends. Buzz Bowman hosts the package. The "Academy Of Country Music Awards Nomination Special" is also on the USPN agenda this year. It was heard for the third time last year, as a three hour broadcast preceding the event. Music and interviews by the nominees can be expected. The final country note for USPN is that they will do a daily short form vignette series for Country Music Month, as they did in 1986.

Mutual will also be producing a series of holiday specials throughout the year. At this time, five are slated, and each will be hosted by Lee Arnold

Weedeck now has "Sittin' In" available. The one hour show features a top country artist quite literally sittin' in—as host and playing the music he or she chooses. An excellent way for fans to get to know their favorite artists.

SHORT FORM

Weedeck offers its three-minute news and interview spot with Ron Martin, "Country Report," and "Celebration" rounds out Weedeck's country lineup as a cash offering. Its a series of 62, two-minute vignettes written by Hugh Cherry and also hosted by Martin. The company offers a companion discography for stations that would like to follow the spots with a track by the artist being "celebrated."

Futuristic Marketing has its five minute "Country Commentary" scheduled for a February debut. This old time radio commentary with a traditional country background comes from Robbie Roberson.

And finally, **MJI's** "Country Quiz" goes into its fourth year. This very popular one minute trivia show consists of a question and three verbal and/or music clues. This is one of MJI's four short form program/promotions and in many cases, MJI provides prizes for its affiliates.

Most of these programs have promotional spots included in the package, and many are very extensive. Complete promotional packages have become as produced as the programs they serve, and many of the listed shows can offer that benefit.

LABEL PROMOTION

(Continued from page C-2)

Weston cites another factor in the renaissance of the country radio format. "People are segmenting less," he says. "No format is all-inclusive or all-exclusive. It started with Amy Grant on pop, and now Lionel Richie is on country radio. Radio is playing more currents because of research showing what younger people want."

Saporiti cautions against too much reliance on research and listener surveys, however. "If you rely on research too much, you'll always be behind the times," he says. "It's already happened. For instance, no research of the past couple of years predicted the emergence of new acts. After all, how do you research someone's feelings?"

To promote their acts—new and old—the labels continue to rely on radio-sponsored contests, concerts, and appreciation days. "Generally, the stations initiate the events and we just supply the giveaways," says Lovelace. "But once or twice a year, for a record we really feel strongly about, we go after it at radio in 15 or 16 markets."

He adds that no matter how good a record is, there must be something special about it in order for a promotion to be really successful. "The single has to have some sort of tie-in," he says. "For instance, it was easy to do something on Dan Seals & Marie Osmond's 'Meet Me In Montana.' "

"Good promos don't have to give away a car or a house," agrees Weston. "There just has to be something there—and it must be an enthusiastic effort, because it's true that you can sell anything if you put energy into it."



CREDITS: *Special Issues Editors, Ed Ochs & Robyn Wells; Editorial Coordinator, Kim Freeman, Billboard's Radio Editor; All stories by Billboard writers; Cover & Design, Stephen Stewart.*

GIVEAWAYS

(Continued from page C-3)

\$5,000 by identifying the pay-off song of the day. According to operations manager Don Bell, the station spent \$103,000 on that promotion.

In addition to direct mail campaigns and on-air cash giveaways, television advertising is also effective in generating a good deal of attention for country radio.

"Over the years we've done outdoor, magazine, newspaper and television [advertising]," says Michael Owens, general manager for KNIX. "It was all effective, but through research we determined that TV was the most effective in marketing the station."

Like direct mail, the TV spots are "meant to attract potential listeners and build awareness as to what's going on at the station," he says. KNIX has used a number of popular country artists in its campaigns, including George Strait and Alabama.

As for its rate of success, KNIX is currently No. 2 in the market overall, says Owens, who notes that the station has spent an "awful lot" on the medium over the last two years.

KSAN San Francisco is another outlet big on TV advertising. "Our basic approach is to let listeners know about the station, get them to try it, and deliver on the promise," says program director Bill Stedman.

To best get that position across, KSAN buys TV spots that are targeted at the station's 25-54 year-old audience.

Like other programmers, Stedman agrees that country radio has to work harder and spend more on its promotions to better enable stations to compete with AC or top 40 outlets.

"In general, the media is not on our side," says Stedman. "If you look at country talent, there's only a handful of national level figures. There isn't the same star recognition as with contemporary artists. But we're trying to re-establish that."



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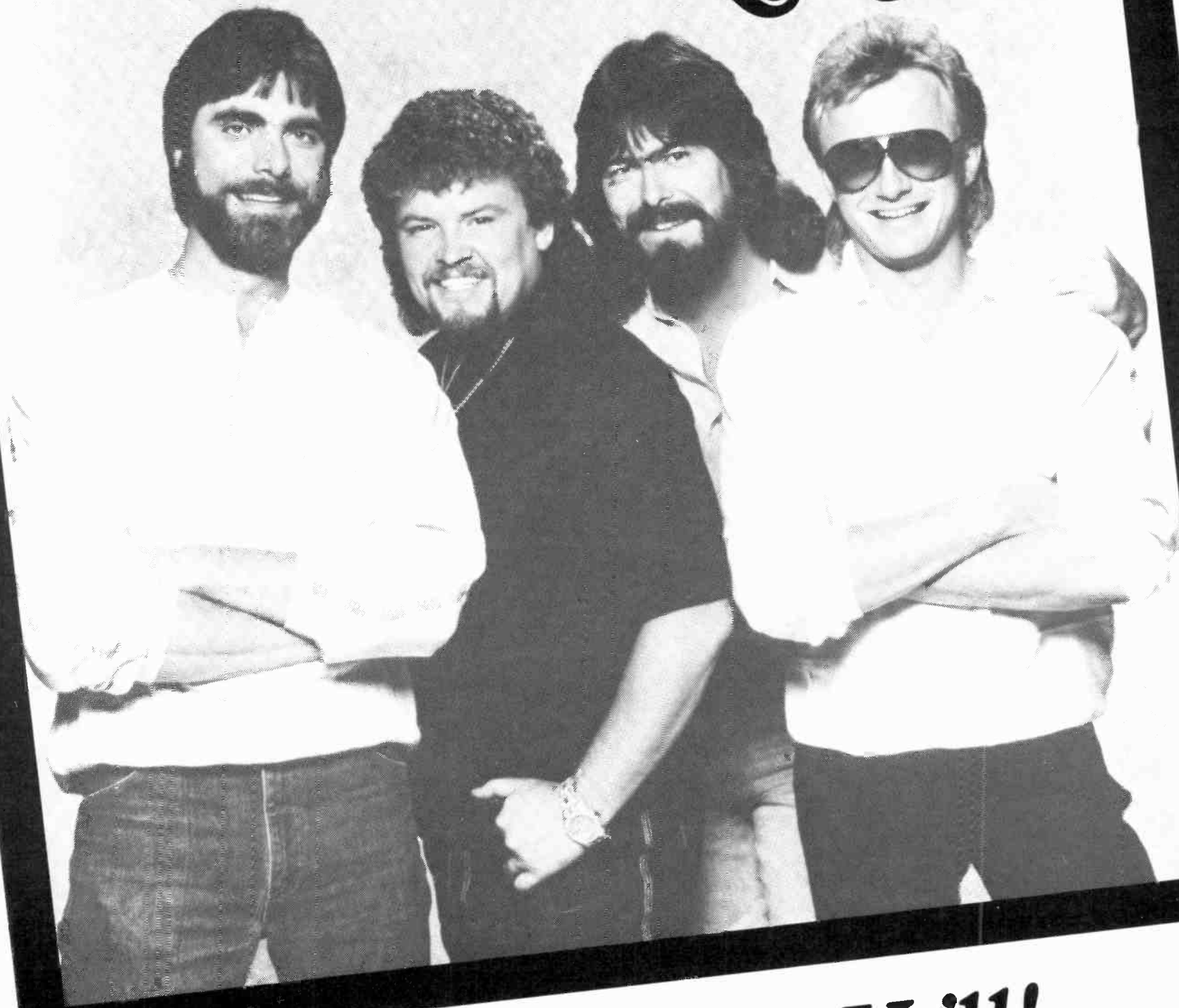
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W E L C O M E

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TO
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Ideal programming, sponsored or unsponsored.

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- ▶ Radio station registrants... your badge entitles you to two free tickets to the Country Music Hall of Fame & Museum... and a complimentary poster of Kenny Rogers' "America" exhibit now on display at the museum.

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Watson To Host Contests

NASHVILLE Gene Watson has signed to headline state-level contests in this year's True Value Country Showdown talent series. The Epic Records star will host more than 20 of the 46 state and regional contests this summer, according to Dean Unkefer, whose Special Promotions Inc. here conducts the event.

The sixth annual Showdown is expected to involve more than 350 country radio stations, according

to Unkefer. The stations promote and conduct the local talent contests. Local winners then compete in the state and regional competitions.

State winners compete for a national title, \$50,000 in cash, and a recording and booking contract.

Watson will also perform an hourlong concert at each of the contests he hosts. The state-level contests are generally held at fairs.



The Land Down Under. Plans have been finalized for the "Down Home/Down Under Country Music Celebration" in support of the American-Australian Bicentennial. Pictured are, from left, Irby Mandrell, personal manager of the Mandrell Sisters; Ted LeGarde of the group Australia; Doug Sutherland, the mayor of Sydney; and Tom LeGarde, also of the group Australia.

FOR WEEK ENDING FEBRUARY 28, 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
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	3	GEORGE STRAIT MCA 5913 (CD)	OCEAN FRONT PROPERTY
2	3	4	36	RANDY TRAVIS ● WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
3	2	2	19	REBA MCENTIRE MCA 5807 (CD)	WHAT AM I GONNA DO ABOUT YOU
4	4	3	19	ALABAMA ▲ RCA 5649-1-R (CD)	THE TOUCH
5	5	6	46	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
6	6	5	19	EARL THOMAS CONLEY RCA 5619-1-R (CD)	TOO MANY TIMES
7	9	21	3	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS.	HANK "LIVE"
8	8	9	43	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
9	10	12	12	RESTLESS HEART RCA 5648 (CD)	WHEELS
10	7	7	17	GEORGE JONES EPIC 40413	WINE COLORED ROSES
11	11	8	19	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL (CD)	OUT GOIN' CATTIN'
12	NEW ▶		1	THE JUDDS RCA/CURB 5916-1/RCA (CD)	HEART LAND
13	13	15	14	THE O'KANES COLUMBIA BL 4059	THE O'KANES
14	12	11	38	GEORGE STRAIT ● MCA 5750 (8.98) (CD)	#7
15	16	20	21	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
16	21	23	28	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
17	14	10	67	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
18	15	19	16	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
19	22	13	18	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
20	20	25	17	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
21	24	24	15	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
22	25	22	12	KENNY ROGERS RCA 5633 (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
23	18	18	32	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
24	26	32	6	EDDY RAVEN RCA 5728-1-R	RIGHT HAND MAN
25	23	16	36	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
26	19	27	23	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
27	17	14	19	DAN SEALS EMI-AMERICA PW 17231 (CD)	ON THE FRONT LINE
28	28	17	17	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
29	33	—	2	WAYLON JENNINGS MCA 5911 (CD)	HANGIN' TOUGH
30	30	33	40	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
31	34	—	2	THE BELLAMY BROTHERS MCA/CURB 5721/MCA (CD)	COUNTRY RAP
32	31	26	53	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
33	36	34	18	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (CD)	RADIO GOSPEL FAVORITES
34	29	30	12	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
35	27	29	20	MICHAEL JOHNSON RCA AEL1-9501	WINGS
36	32	31	31	EXILE EPIC FE 40401	GREATEST HITS
37	44	—	2	NANCI GRIFFITH MCA 5927 (CD)	LONE STAR STATE OF MIND
38	43	47	16	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	45	26	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
40	38	28	52	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
41	35	35	26	LEE GREENWOOD MCA 5770 (CD)	LOVE WILL FIND ITS WAY TO YOU
42	37	38	38	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
43	41	41	31	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
44	45	48	33	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
45	47	51	25	JOHN SCHNEIDER MCA 5795 (CD)	TAKE THE LONG WAY HOME
46	48	49	38	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM (CD)	FOUR FOR THE SHOW
47	50	43	48	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
48	54	54	5	SCHUYLER, KNOBLOCH & OVERSTREET MTM ST 71058/CAPITOL	SKO
49	40	50	70	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
50	42	44	51	JOHN CONLEE COLUMBIA FC-40257	HARMONY
51	53	57	26	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
52	46	39	101	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
53	51	55	460	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
54	52	40	23	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL (CD)	I ONLY WANTED YOU
55	70	—	2	PATTY LOVELESS MCA 5915	PATTY LOVELESS
56	57	67	37	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
57	49	46	17	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
58	58	52	284	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
59	55	53	119	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
60	60	61	5	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
61	59	42	47	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
62	65	60	18	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
63	56	58	33	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
64	62	62	10	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
65	71	63	16	LACY J. DALTON COLUMBIA 40393	HIGHWAY DINER
66	66	74	93	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM (CD)	PARDNERS IN RHYME
67	68	66	65	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
68	69	65	120	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (CD)	GREATEST HITS, VOLUME I
69	67	36	19	THE BELLAMY BROTHERS MCA/CURB 5812/MCA (CD)	GREATEST HITS, VOL. II
70	61	37	25	RAY STEVENS MCA 5789 (CD)	SURELY YOU JOUST
71	64	64	39	PATSY CLINE MCA 6149 (CD)	SOUNDTRACK-SWEET DREAMS, THE LIFE AND TIMES OF PATSY CLINE
72	74	71	4	PATSY CLINE MCA 4038	THE PATSY CLINE STORY
73	72	73	30	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
74	63	56	17	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
75	75	68	48	JUDY RODMAN MTM 71050 (8.98)	JUDY

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

Music Dealers Get A Spanking . . . And Enjoy It

BY CHRIS MORRIS

MIAMI BEACH "I believe that some retailers are ripping the customer off," said marketing consultant Peter Glen as he launched into a colorful, acid-tongued critique of record retailing at the opening business session of the National Assn. of Recording Merchandisers (NARM) convention here Feb. 14.

Glen, a veteran consultant whose corporate clients have included Dayton Hudson, Waldenbooks, Bloomingdales, Sears, Esprit, and Nike, won a standing

ovation from his appreciative audience as he humorously savaged such sacred cows as Sam Goody, Crazy Eddie, Record World, and Tower Records.

"If I'm offending anyone, I mean to," Glen said tartly.

Brandishing a cordless mike, the flamboyant Glen roamed a long runway and stalked through the audience, using a damning array of slide projections to make his stinging points.

"Going to a record store is one of the most humiliating experiences I've ever been exposed to," Glen said. "America loves to relax—why else would we watch Vanna White? But people are really sick of schlepping around in your stores."

Among Glen's observations:

- Large retail outlets lack warmth, distinctive style, and a personal touch. Stores are usually indistinguishable from one another, and workers seem indifferent about cleanliness and order.

- Many record store employees are sloppy, surly, and disinterested.

- Record chain management contributes to the disenchantment of its staff by failing to meet workers' basic needs.

"The experience of making the purchase can be improved," he concluded.

Glen illustrated his points with dozens of slides taken during his tour of nine New York-area retail outlets in November.

'Your people are the most depressed salespersons imaginable'

"It's the emotional part of the business that's never on the program," Glen said. "Don't you believe that the human quotient should be part of this business?"

Many of Glen's slides focused on disorder and inattention to detail on store floors. Photos taken at Sam Goody, Tower's classical annex, and Crazy Eddie showed aisles clogged with boxes, walls lined with jumbles of product, and ugly handwritten signage.

"Look at this," he said, showing a slide of a particularly crude display. "All the graphics since the Gutenberg Bible put up with Scotch tape by a redneck pig who hates his company!"

A lack of morale and self-esteem on the part of employees results in the chaos prevalent on many store floors, according to Glen.

"What do you do to your people?" he asked. "They are the most depressed salespersons imaginable."

A number of slides depicted ramshackle employee lounges and staff restrooms overflowing with garbage.

"Rest rooms and lunchrooms are a plague center, and employees should have tetanus shots before going," Glen said. "There are 350,000 homeless people in this country, and some of them work for you."

As a result of such treatment by management, Glen said, the typical employee in a retail store is "sullen, embalmed, drugged, indifferent, and hate-filled."

"Why do you think people work for you?" he continued. "Because you pay them \$3.35 an hour?"

None of the retail chains sur-



Consultant Peter Glen vowed to "wake up" NARM attendees during his convention address—and he did so with a scathing attack, blasting what he described as offensive practices and conditions at several New York-area music stores.

veyed in Glen's presentation escaped without drawing a withering remark:

- Sam Goody: "I was in there for an hour and 15 minutes before I saw anyone talk to a customer."

- Record World: "They didn't put the spirit in with the fixtures."

- Tower: "Have you ever been in there? It's like getting run over by a truck! It's like Czechoslovakia in 1943 in there."

- Crazy Eddie: "Hates humanity, too."

Glen held up certain other New York-area stores and chains as models of consumer-friendly outlets: Video Balcony, a Long Island independent ("It's not convenient, it's not complete, but it's personal"); the Wiz, the Brooklyn-based hardware/software combo ("It's not

(Continued on next page)

NARM REPORT

RETAIL TRACK



by Earl Paige

RACK PACK: Rumbling continues among racks in the wake of the WEA adjustments. Many closed-door sessions during the NARM convention at the Fontainebleau in Miami Beach found accounts huddling with vendors and pushing for a "two-tier" schedule so that rack accounts are not seen at a disadvantage vis-à-vis chains. "We don't mind them [WEA] going up, it was the way they did it, taking away the functional," says one rack insider. Leveraged moves against WEA continue to be reported, including one rack's holding down titles to eight SKUs.

ONE-STOP, NONSTOP: Already, the one-stop segment at NARM is hyping its annual get-together Oct. 28-29 at La Posada in Scottsdale, Ariz. One-stops will be vocal this summer, promises Jason Blaine, president, The Music People, who chaired a breakfast meeting during NARM in Miami Beach. Group was treated to a moving scenario from Steve Libman, president of Nova Distributing Corp., who lamented "inventory devaluation" as part of the recent WEA price adjustments. Cautioning at several junctures about open discussion of pricing was Charles Ruttenberg, NARM counsel . . . Early word says that the NARM Advisory Committees' Summit next fall may move from San Diego to San Francisco.

ROLLING THE DICE: Their stores compete head to head in many malls, but poolside at the Fontainebleau, a backgammon board was the battlefield for Camelot Music president Paul David and Musicland Group president Jack Eugster. Accounts about how the encounter turned out vary. Eugster says, "Paul won the first game, and so I lost one of our small stores in Iowa to him. But then I gammoned him in the second game, so I won his big store in Toms River, N.J."

However Jim Bonk, executive vice president and CEO for Camelot, has a different report: "You should have seen it out there. Paul was trying to teach Jack how to play backgammon. Jack said, 'I'm glad to see you. You better take over because he's beating me up here.'" Says David, "I gave Jack some fatherly advice—like give up on this game." Bonk didn't do too well either, losing better than \$50 to his boss . . . Warehouse Entertainment president Lou Kwiker and Tower Records senior vice president Stan Goman also settled a wager at NARM. Goman owed Kwiker for a double-or-nothing bet on a recent NBA

game involving teams that represent the cities where each chain is based; the Los Angeles Lakers trounced the Sacramento Kings.

SUITE TALK: Success hasn't spoiled six-times-platinum Bon Jovi and double-platinum Cinderella. Members of both groups took time from a hectic concert schedule to fly via helicopter after a show at the nearby Hollywood Sportatorium to greet NARM attendees at PolyGram's Fontainebleau suite. They were sincere in offering thanks to dealers, label staffers, and even some young fans . . . The noisy PolyGram bash prompted Columbia's Bob Sherwood—staying in the suite next door—to later joke, "We're sending the Beastie Boys to visit Guenter Hensler."

MIAMI SPLASH was the theme for the invitation-only store manager's party at Spec's Music's Coral Gables store, part of the NARM convention's store manager's package. Chain founder Martin Spector, president Ann Lief, and vice president and general manager Joe Andrules hosted three busloads of guests. MTV VJ Alan Hunter was the night's MC, introducing performances by MCA songsmith Lyle Lovett and Global Pacific violinist Steve Kindler. RCA's Samantha Fox assisted Hunter in drawing tickets for the party's door prizes. Grand prize was a trip to London, including a Record Run at Tower Records' superstore . . . The "Good Sport" award goes to Chuck Blacksmith, president of Kent, Wash.-based Roundup Records. Blacksmith was drafted by Miami Sound Machine singer Gloria Estefan to cha-cha with her—while holding her microphone—during the Epic band's performance at the NARM Scholarship Dinner.

STARS ON NARM: WEA hosted a Sunday afternoon reception at NARM, attended by recent Warner Bros. signees the Bee Gees. Following Monday's awards banquet, the distributor's suite hosted the event's featured performer, Anita Baker . . . Arista act Expose had a Friday night showcase at the Fontainebleau's Poodle Lounge, and then greeted folks at the label's suite . . . The Saturday business session had veteran trumpeter Randy Brecker as guest soloist for the Univ. of Miami Concert Jazz Band.

WHAT'S NEW? Video compact disks, says Ira Heilicher, president, Great American Music chain, Minneapolis. "But I'm probably looking at this from a special angle—jukeboxes." Yes, Ira had a pocketed version of the PolyGram sample at NARM. Ira's father, Amos Heilicher, even made it back to NARM after missing "about four of them." The senior Heilicher, you see, is in jukeboxes, where it all started for the famous Minneapolis dynasty.

WHAT'S HOT? Hot merchandise, that's what. According to Kenneth "Chip" Leonard, the traffic in stolen or otherwise bogus goods is frightening. "We nailed 13 stores recently in what will amount to \$500,000," claims the security expert, who now owns a consulting firm out of Upland in suburban Los Angeles.

(Continued on page 82)



Miami Beat. Chain presidents Mary Ann Levitt, of Sausalito, Calif.-based The Record Shop, and Ira Heilicher, of Minneapolis-based Great American Music, huddle during the National Assn. of Recording Merchandisers' convention in Miami Beach.

Presenter Tim Reid Does The Honors

NARM Awards Luncheon Has High Profile

BY EARL PAIGE

MIAMI BEACH The Musicland Group and Danjay Music & Video led the competition here in an expanded advertising awards program Feb. 17 during the 29th annual convention of the National Assn. of Recording Merchandisers (NARM).



NARM moved the show to a luncheon slot and sought added zest with a Hollywood touch by having Tim Reid as presenter. Reid starred in "WKRP In Cincinnati" and is co-owner of the recently formed label MS International.

The actor and comedian added even more of a celebrity touch to the event, bringing his wife, Daphne Maxwell, to the podium to assist in the presentation. She appears occasionally on Reid's current CBS, series "Simon And Simon," playing the love interest of her husband's character.

While constantly spoofing the award proceedings—even commenting on how few blacks attend the NARM event—Reid made a serious point when he noted how the organization's members "reflect the social needs of their communities—'We Are The World' and hunger, 'Sun City' and racism, and 'Stop The Madness' and the fight against drugs."

As if to make the point on social consciousness, Record World Enterprises was honored for a runner-up entry in radio. The holiday season spot promotes safe teen driving with a couple unable to discuss an accident involving a friend hitting a telephone pole. One copy line quoted was, "Drinking and driving, it could kill you, or worse."

In the field of 16 NARM awards, with winners selected by three panels of advertising professionals from a field of more than 300 entries, Musicland led with four and Danjay captured three. Lieberman Enterprises and Tower Records took two each. Single awards went to Handleman, Sound Video Unlimited, Western Merchandisers, Re-

cord Bar, and Universal Record Distributors.

Musicland grabbed an across-the-board sweep in the retail division, copping NARM plaques in TV, newspaper, radio, and a special media category—new this year—that includes such areas as mailers, billboards, in-store tapes, etc.

Danjay won twice as a one-stop, once with a radio entry and another in special media for a jazz flier. Subsidiary franchise chain Budget Tapes & Records earned a tie with Musicland as a retail contestant in TV.

Lieberman's two rack awards were for TV and, in the special media category, for an in-store display. Tower won awards in the newspaper category and in the special media area for its publication Pulse, the former in a tie with Musicland.

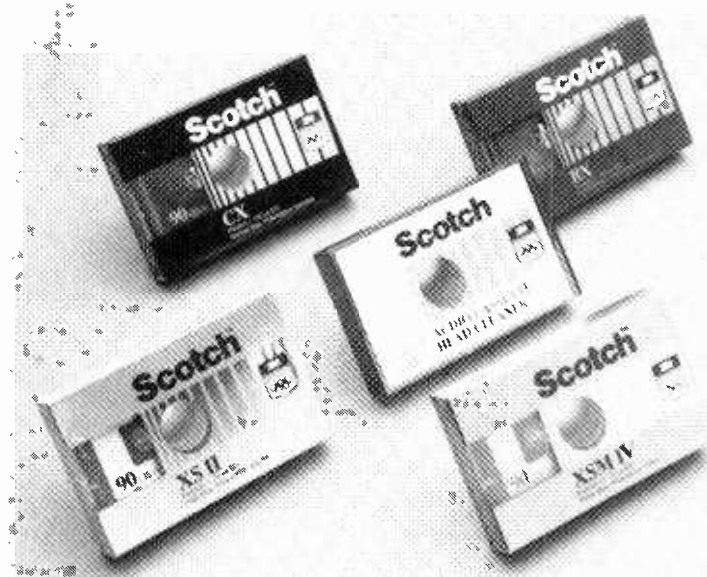
Handleman won a rack award in the newspaper category for a gift-themed ad. Sound Video also won a newspaper award for an ad on Billy Ocean. Western Merchandisers won a rack award in radio for a spot

plugging its subsidiary chain, Hastings Books & Records. Record Bar's sole NARM win was in special media for a scratch-and-win promotion.

Top awards from the NARM/Country Music Assn. (CMA) merchandising contest (Billboard, Dec. 13) were also presented.

Handleman Co., Lieberman Enterprises, and Record Bar were the more prominent winners in the CMA contest, which had some 220 submissions. Jo Walker-Meader, director of CMA, announced that Record Bar and Handleman won overall performance awards in the display campaign in the retail category and rackjobbing, respectively.

Record Bar picked up four awards at the luncheon, one for the display entered by its Mobile, Ala., store. The chain took seven other CMA prizes, while rackjobber Handleman had eight winners out of 10 branch entries. Lieberman's CMA win was also for a branch entry, from Dallas.



3-M is starting to use its licensing agreement with the 1988 Olympics. The Olympic rings trademark appears on the four lines of Scotch audiocassettes as well its audio headcleaner. The logo will also appear in the various Scotch ads.

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.

FROM 3-M (612-733-1387) comes a flurry of promotions to highlight its redeveloped high-bias Scotch XS-II audiocassettes. According to a 3-M spokesman, premium and hi-fi audiotapes now account for 76% of audiocassette retail dollars. 3-M is touting its XS-II as an ideal medium for recording from CDs.

Among the promos:

- Free XS-II-90 audiocassettes and coupons good for \$1 off future audiotape purchases to consumers who buy various configurations of 3-M videocassettes and send in proofs of purchase. Details are on tearpads.
- Tie-ins with the 1988 Olympics that spotlight 3-M's role as the official audiocassette for these events.
- Merchandising programs for creating in-store media centers.
- Point-of-purchase material and ad slicks.
- Multipack options, including

five-pack and 10-pack "bricks" and bags of two.

The promotions will run through June 30.

Geneva (612-829-1724) has added a replaceable felt pad for cleaning capstans and pinch rollers to its 1987 model of its audio head cleaner (PF-562). The pad is designed to remove tape debris, dirt, and dust. A nonwoven-fabric cleaning tape works on the remainder of the tape path, including the magnetic heads. A nonabrasive cleaning solution is applied to a felt liquid well and directly to the capstan pad. The solution is transferred from the well to the cleaning tape player for five seconds and is then removed without rewinding. Each \$7.99 unit is good for 12 cleanings, Geneva says.

Also from Geneva comes the Mini Super Blast, a 2-ounce can of compressed air for removing dust and dirt from electronic components. Suggested price is \$2.99.

Recoton (718-392-6442) is marketing a CDX-100 Extra Electronic Compact Disc Cleaning System. It cleans from the center axis of the disk to its outer edge. The unit contains Recoton's CD-200 fast-drying cleaning solution and a chamois cleaning pad. It comes without batteries at a suggested price of \$25.99.

MUSIC DEALERS GET SPANKING AT NARM

(Continued from preceding page)

fun, but it's neat."); and Soundtraks Ltd., an independent record retailer in Huntington.

"We cannot assume that our customers are filthy, degenerate, and poor," Glen concluded. "That's you."

Glen urged retailers to take a hands-on approach to retailing: "Why don't you stop playing the manager and start playing the role of the customer?"

After his presentation, Glen noted, "I looked over the agenda for the last three NARM conventions, and I didn't see one item about people. People is what retailing is all

about."

Glen's warmly received presentation did not go unheeded by the retailers in the audience. Tower Records president Russ Solomon, whose downtown Manhattan store took some of Glen's hardest raps, said, "We've gotta clean the joint up."

RETAIL TRACK:
The new way to learn
what's in store!
... see page 38

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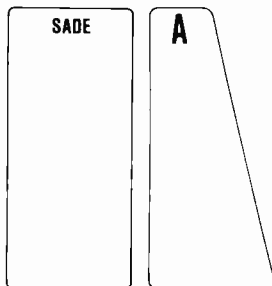
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FOR WEEK ENDING FEBRUARY 28, 1987

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	2	22	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058 5 weeks at No. One	THE WAY IT IS
2	2	1	18	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
3	3	3	24	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
4	5	6	35	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
5	4	4	33	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
6	6	5	17	BOSTON MCA MCAD 6188	THIRD STAGE
7	7	7	29	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
8	8	10	21	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
9	11	11	15	BANGLES COLUMBIA CK40039	DIFFERENT LIGHT
10	9	9	15	THE POLICE A&M CD 3902 EVERY BREATH YOU TAKE/THE SINGLES COLLECTION	
11	10	16	5	ERIC CLAPTON WARNER BROS. 2-25476	AUGUST
12	28	—	2	ROBERT CRAY MERCURY/HIGHTONE 830 568-2/POLYGRAM	STRONG PERSUADER
13	12	12	24	ANITA BAKER ELEKTRA 2-60444	RAPTURE
14	17	15	92	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
15	13	8	14	BRUCE SPRINGSTEEN COLUMBIA C3K 40558 BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985	
16	16	30	4	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND
17	15	13	25	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
18	29	—	18	JANET JACKSON A&M CD 5106	CONTROL
19	14	18	23	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
20	19	14	17	BOSTON EPIC EK 34188	BOSTON
21	21	19	12	THE PRETENDERS SIRE 2-25488/WARNER BROS.	GET CLOSE
22	18	21	88	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
23	22	17	28	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
24	NEW ▶		1	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC EK 40511	LIVE
25	25	26	3	THE ALAN PARSONS PROJECT ARISTA ARCD 8448	GAUDI
26	27	24	63	WHITNEY HOUSTON ARISTA ARCD 8212	WHITNEY HOUSTON
27	24	29	4	LED ZEPPELIN ATLANTIC 2-19128	LED ZEPPELIN III
28	NEW ▶		1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD 386	FRESH AIRE # 6
29	23	22	10	CINDERELLA MERCURY 830076-2/POLYGRAM	NIGHT SONGS
30	20	25	7	LED ZEPPELIN ATLANTIC 2-19127	LED ZEPPELIN II

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL™	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	16	HOROWITZ IN MOSCOW DG 419-499 13 weeks at No. One	VLADIMIR HOROWITZ
2	3	3	27	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
3	2	2	49	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
4	4	4	30	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
5	5	5	17	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
6	6	6	56	BACHBUSTERS TELARC 80123	DON DORSEY
7	8	7	25	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
8	7	8	37	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
9	9	10	11	POMP ON PARADE PRO ARTE CDD-267 HOUSTON SYMPHONY (COMMISSIONA)	
10	11	11	15	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
11	10	9	16	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
12	12	13	22	HOLST: THE PLANETS TELARC 80133 ROYAL PHILHARMONIC ORCHESTRA	
13	13	12	92	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
14	15	14	92	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
15	14	15	81	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
16	16	18	4	TIES AND TAILS PRO ARTE CDD-276	ROCHESTER POPS (KUNZEL)
17	17	16	57	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
18	18	17	92	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
19	19	22	13	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
20	20	19	47	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
21	23	26	24	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
22	21	20	92	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
23	22	23	72	BEETHOVEN: SYMPHONIES 5 & 6 DG 413-932	BERLIN PHILHARMONIC (KARAJAN)
24	25	27	3	CHOPIN: NOCTURNES RCA 5613-RC	ARTHUR RUBINSTEIN
25	29	—	2	MOZART: REQUIEM TELARC 80128	ATLANTA SYMPHONY (SHAW)
26	NEW ▶		1	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
27	30	30	34	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
28	28	25	7	VERDI: OTELLO ANGEL CDCB-47450	PLACIDO DOMINGO
29	27	28	6	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
30	26	24	36	TELARC SAMPLER # 3 TELARC 80003	VARIOUS ARTISTS

New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; LP—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

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 LP Cuneiform Rune 6/\$8.98

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Stations Of The Cross
 CA Roir A-146/NA

VARIOUS ARTISTS
21st Century Dub
 CA Roir A-147/NA

COMPACT DISK

BARTOK
The Miraculous Mandarin
 Hiroshi Wakasugi, Tokyo Metropolitan Symphony Orchestra
 CD PCM Digital CO-1330/Denon/NA

DVORAK, SCHUMANN
Piano Quintets
 Jan Panenka, Smetana Quartet
 CD PCM Digital CO-1329/Denon/NA

FERRANTE & TEICHER
American Fantasy
 CD Bainbridge BCD 6266/\$15.98

JULIA HAMARI
Mozartrock
 CD Denon CO-1333/NA

GUSTAV MAHLER
Symphony No. 6
 Eliahu Inbal, The Frankfurt Radio Symphony Orchestra
 CD PCM Digital CO-1327-8/Denon/NA

MANTOVANI ORCHESTRA
Incomparable
 CD Bainbridge BCD 6269/\$15.98

MANTOVANI ORCHESTRA
Live At Royal Festival Hall
 CD Bainbridge BCD 8001/\$15.98

JAZZ

THE JORGE ANDERS SEPTET
The Buenos Aires-New York Swing Connection
 LP Famous Door HL 152/\$9.98

SANDY CASH
New Orleans Style
 LP Rose Bird SC007/NA

THE BUTCH MILES SEPTET
More Miles ... More Standards
 LP Famous Door HL 150/\$9.98

DAVE TOFANI
Manhattan Carnival
 LP SoloWinds SW-0010/\$7.98
 CA SW-0010/\$7.98

THE ROSS TOMPKINS TRIO & QUARTET
L.A. After Dark
 LP Famous Door HL 151/\$9.98

VARIOUS ARTISTS
Shieldstone
 LP RSVP/Optimism 9001/\$8.98
 CA C-9001/\$8.98

VARIOUS ARTISTS
Future Prospect
 LP DSP/Optimism 7001/\$8.98
 CA C-7001/\$8.98

INSTRUCTIONAL

JUDI SHEPPARD MISSETT
Lean & Limber
 LP Parade/NA

NEW AGE

PIERO MILES!
The Nuclear Observatory Of Mr. Nanof
 LP Cuneiform Rune 7/\$8.98

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

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Home-Delivery Success Shops Find Service Useful

BY GREG REIBMAN

DALLAS A number of mom-and-pop video retailers here now offer home-delivery service as a way of competing with superstores' wide selections and discounted rates.

Some local dealers, including Banana Video Ltd. of Dallas and Video Home Movies in nearby Garland, use home delivery as a way to supplement foot traffic in their stores.

At least two others in the area, Video Consultants in Irving and New Release in Coppell, operate without a storefront and offer delivery only.

Of the four companies, only Video Consultants reports lackluster business. The others say delivery service has helped them attract new customers and hold on to older ones.

Video Consultants' troubles may have resulted from its service only being available on a 9-to-5 basis, unlike the others. It is targeted toward office rather than home delivery.

"We tried to develop a service that would help the people who don't have the time to go to the video store because they work eight hours a day," says Video Consultants president Bill Long. "But, consequently, we haven't been able to hit the right buttons to get them to call. Perhaps they've been too busy to pick up the phone.

"I still think it's a good idea, and we tried to promote it every way we could think of. But it hasn't been what I anticipated." Long says he plans to cease operations.

By contrast, Keith McKeague, a general partner at Banana Video, says delivery "has worked out beau-

tifully," adding that the number of tapes his store delivers has increased each week since adding the service one year ago.

Equally satisfied is Dan McRae, owner of Video Home Movies, who estimates that 10% of his overall business comes from home delivery.

"We've been in business for about four years," McRae says. "One of the best things we've done during that time was start up home service last August."

In addition to boosting rentals, McRae says a big plus of home-delivery service is that it has earned his store free publicity from local media. "Every time we get a write-up in the paper we are just flooded with calls. It's been as big a promotional tool as it has [been] a sales tool."

McKeague says promotional benefits also play a large role in Banana Video's success. "We are very promotion-oriented. We have a beautiful store and a mascot named Mr. Banana who makes appearances at children's birthday parties, carnivals, and campuses. Delivery service was just another extension of a way that we could do something better and different than anybody else."

McKeague's idea for home delivery was inspired by the "phenomenal success that the pizza market—especially Domino's—has enjoyed," he says. "It was obvious that a similar niche existed for movies. In fact, we once had a tie-in with Domino's that offered a free pizza after accumulating 10 movie rentals."

In order to stress the service, the

(Continued on next page)

Videosmith Uses Strategy Of Bookstore Predecessor

BY DAVID WYKOFF

BOSTON "We relate the video business to the paperback book business," says Marshall Smith, president of the seven-store Videosmith chain.

"The advent of paperbacks brought about a dramatic shift in the book business as it made literature available to a mass audience. We believe that video has the same potential."

Smith brings to video retailing 25 years' experience in the book industry as head of the Paperback Booksmith chain. Many of the merchandising and inventory-stocking practices Smith relies on to sell books translate directly to his video venture.

Both Videosmith and Booksmith make strong use of table displays for sale and best-selling titles, suggesting an informal, coffee-table effect. Both also focus on cover-jacket artwork in their merchandising, emphasizing covers that are eye-catching or feature celebrities to promote impulse sales and/or rentals.

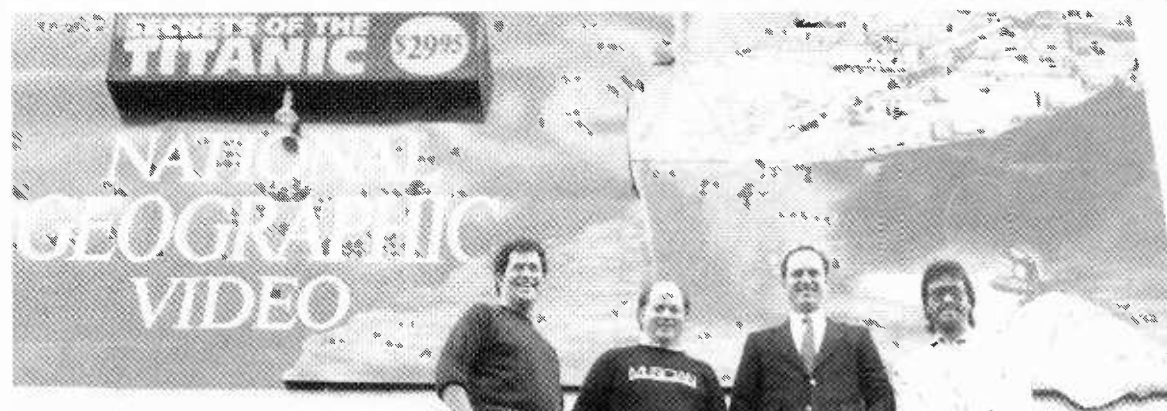
Smith insists, though, that wide-ranging selection and knowledgeable service are the most important

similarities between the two businesses. "The concept for both is heavily weighted toward the backlist. We worked for years to make Booksmith known as the book lover's bookstore. Our aim is the same for Videosmith, which is why we call ourselves 'the movie buff's movie store' in advertising and promotional materials," he says.

"We do our best to offer complete collections," says Videosmith executive vice president Sal Perisano. "We try to carry everything available by particular artists and directors. We do the same with Academy Award-winning movies—for best picture, best foreign film, and best actor and actress. These collections do particularly well around Oscar time."

Videosmith's emphasis on collections is manifested in both its merchandising and promotional literature. All titles carried for big-name actors and actresses are displayed in their own sections as well as in the movies' plot-related categories (e.g., mystery/suspense or drama/feature film). Similar listings appear in Videosmith's 50-plus page catalog, which is offered free to cus-

(Continued on page 45)



Secrets Out. A rooftop billboard at Tower Records' Sunset Strip store complex in Los Angeles trumpets the release of Vestron Video's National Geographic title "Secrets Of The Titanic." Shown are, from left, Mike Williams, Tower manager; Joe Medwick, the chain's director of video; the Woods Hole Oceanographic Institution's Dr. Robert Ballard, who led the Titanic expedition that the video portrays; and Don Gold, Vestron's West Coast regional sales director.

FOR WEEK ENDING FEBRUARY 28, 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
			★ ★ NO. 1 ★ ★			
1	1	18	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	74	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	3	37	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	5	69	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
5	4	74	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
6	6	46	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
7	7	37	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
8	13	36	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
9	15	11	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
10	8	20	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
11	9	8	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
12	10	37	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
13	14	32	POUND PUPPIES	Family Home Entertainment F1 193	1985	14.95
14	17	61	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
15	18	7	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
16	11	15	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
17	12	16	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
18	16	62	THE CARE BEARS MOVIE ▲ ♦	Samuel Goldwyn Vestron 5082	1985	24.95
19	19	24	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
20	20	19	LEARNING ABOUT NUMBERS	Children's Television Workshop Random House Home Video 88315-24	1986	No listing
21	21	2	RAINBOW BRITE'S SAN DIEGO ZOO ADVENTURE	Children's Video Library Vestron 1549	1986	29.95
22	22	2	FOGHORN LEGHORN'S FRACTURED FUNNIES	Warner Bros. Inc. Warner Home Video 11607	1986	17.98
23	24	2	INHUMANOID II-EARTH'S DARKEST HOUR	Hasbro Inc., Sunbow Inc. Hi-Tops Video 0017	1986	12.95
24	23	6	WRINKLES IN NEED OF CUDDLES	Children's Video Library Vestron 1437	1986	19.95
25	NEW ▶		PEPE LE PEW'S SKUNK TALES	Warner Bros. Inc. Warner Home Video 11608	1986	17.98

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

HOME DELIVERY

(Continued from preceding page)

words "We deliver" are incorporated into the store's logo, and employees answer all phone calls by saying, "Banana Video, we deliver."

There is no delivery charge at Banana Video, and McKeague employs up to three drivers during weekends and other busy times to ensure that product arrives within the hour. On a busy night the store may deliver as many as 300 tapes.

Video Home Movies uses one driver to handle pickups and deliveries during two shifts: noon-3 p.m. and 5-7 p.m. There is a 50-cent delivery fee for single-title orders and no surcharge for orders of two or more tapes.

"A lot of people call and order tapes for their mother or other loved ones who might have difficulty getting around," says McRae.

'It's the service that keeps us apart from others'

"But we also get calls from folks who usually come by the store, but they are either too busy or the weather is so bad that they don't feel like coming back to make a return."

Offering a somewhat different approach, New Release operates without a store, offering delivery only. "There are three stores in our neighborhood, but none offer delivery," says New Release co-owner Lisa Almond. "So, four months ago we just decided to start this up. We're not millionaires yet, but we're working on it, and it seems to be growing."

Working out of her home reduces overhead but lowers visibility, Almond says. To compensate, New Release sends out biweekly newsletters to update customers on new titles and provide advance notice on titles it will add. In addition, special care is taken to provide customers with fast service.

When a regular customer calls, all that is needed is his or her name, the movie, and delivery time. All the other information—address and directions to the house—is stored in a computer. Almond says, "We also keep things [on record] like 'They have a pit bull that is not chained up, but it won't harm you if the owner is around' or 'Knock very loud or they won't hear you.'"

"It's the service that keeps us apart from others," Almond says, estimating that its customer base grows by about 10 clients weekly. "They like it because all they have to do is pick up the phone. In the winter, when it's cold or raining, they've got it made."

Video Home Movies' McRae says, "I don't know why more people don't do this. Perhaps they just aren't set up for it."

Banana Video's McKeague says he would not be surprised if more dealers begin to offer delivery. "There is bound to be some sort of shake-out, and all that will be left are the large superstores and the better neighborhood stores. Our intention overall is to offer better personal service: Home delivery is just a natural extension of that."

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- Best Film Editing
- Best Original Score
- Best Sound
- Best Sound Effects Editing

ROOM WITH A VIEW

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- Best Supporting Actress—Maggie Smith
- Best Director—James Ivory
- Best Supporting Actor—Denholm Elliott
- Best Screenplay (based on material from another medium)
- Best Art Direction
- Best Cinematography
- Best Costume Design

THE FLY

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Executive Producers: HELEN SARLUI and EDUARD SARLUI
Music by: CHASE /RUCKER PRODUCTIONS **Co-produced by:** MICHAEL SOURAPAS

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.

- ALIENS**
Sigourney Weaver
♠♥ CBS Fox 1504/SBI/\$89.98
- CHARLES IVES: GOOD JUSTICE LIKE A MAN**
John Bottoms
♠♥ Home Vision/\$39.95
- FIRST LOVE**
Maximilian Schell, Dominique Sanda, John Moulder Brown
♠♥ United 9950/SBI/\$29.95
- MANIA: EPISODES IN TERROR**
Deborah Grover, Stephen B. Hunter, Lenore Zann
♠♥ Vista 0009/\$79.95
- NORMAN ROCKWELL'S WORLD—AN AMERICAN DREAM**
Norman Rockwell
♠♥ Home Vision/\$24.95
- AN OPERA MASTER CLASS**
Sherrill Milnes
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Gene Wilder, Margot Kidder
♠♥ United 10800/SBI/\$29.95
- SECOND CHANCE**
Susannah York
♠♥ Sony KD446/Rental
- SEIZE THE DAY**
Robin Williams, Jerry Stiller, Joseph Wiseman
♠♥ HBO/Cannon 9970/SBI/\$79.95
- SINGLE ROOM FURNISHED**
Jayne Mansfield
♠♥ United 1091/SBI/\$29.95
- THE TENDER YEARS**
Joe E. Brown
♠♥ Video Late Show 84500/SBI/\$12.95
- THREE FOR LIFE**
Gloria Swanson
♠♥ Video Late Show 84572/SBI/\$12.95
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Charlie Chaplin, Marie Dressler, Keystone Kops
♠♥ Video Late Show 84644/SBI/\$12.95

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.

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The Worldwide Music and Video Business to Business Directory. Listings include name, address, phone number and marketing information of record companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassettes and Video Games. \$60 (includes postage and handling). Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★★ NO. 1 ★★							
1	1	3	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13
2	6	2	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG
3	2	11	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
4	4	2	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG
5	11	2	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13
6	8	2	CLUB PARADISE	Warner Bros. Inc. Warner Home Video 11600	Robin Williams Peter O'Toole	1986	PG-13
7	10	2	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG
8	9	3	EXTREMITIES	Paramount Pictures Paramount Home Video 12511	Farrar Fawcett James Russo	1986	R
9	3	4	HOWARD THE DUCK	Universal City Studios MCA Dist. Corp. 80511	Lea Thompson Jeffrey Jones	1986	PG
10	5	4	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R
11	NEW		PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R
12	12	21	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
13	7	12	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
14	14	15	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
15	18	4	A FINE MESS	RCA/Columbia Pictures Home Video 6-20723	Ted Danson Howie Mandel	1986	PG
16	13	8	MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R
17	21	2	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R
18	15	12	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
19	16	7	THE MANHATTAN PROJECT	HBO/Cannon Video TVA3907	John Lithgow Christopher Collet	1986	PG
20	19	18	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
21	24	13	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
22	17	18	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
23	20	13	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
24	26	5	RAN	CBS-Fox Video 3732	Tatsuya Nakadai	1985	R
25	34	38	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
26	22	21	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
27	23	23	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
28	25	14	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
29	27	19	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
30	28	15	POLICE ACADEMY 3: BACK IN TRAINING ▲	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
31	31	6	INVADERS FROM MARS	Cannon Films Inc. Media Home Entertainment M877	Karen Black Hunter Carson	1986	PG
32	29	7	BLUE CITY	Paramount Pictures Paramount Home Video 1649	Judd Nelson Ally Sheedy	1986	R
33	30	11	JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R
34	32	14	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
35	NEW		WATER	Hand Made Films Paramount Home Video 2380	Michael Caine	1986	PG-13
36	38	17	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
37	36	3	FOOL FOR LOVE	Cannon Films Inc. MGM/UA Home Video 800894	Sam Shepard Kim Basinger	1986	R
38	33	15	AT CLOSE RANGE ●	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R
39	37	20	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
40	39	14	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG

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VIDEO RETAILING



Intoxicating In-store. The featured character from "The Toxic Avenger" and the film's co-star Andre Maranda make a prerelease stop at Video Shack's flagship store near Times Square in New York to pump sales for Lightning Video's debut of the cult title. The cassette hit the market during the Valentine's Day weekend.

VIDEOSMITH USES BOOKSTORE STRATEGY

(Continued from page 42)

tomers and mailed to rental club members. Its center-supplement buying guide is used as an advertising supplement in various local newspapers.

According to Perisano, Videosmith's service and selection separate it from other local dealers. "People call us from all over New

business. "People come in and buy eight, 10, or even 12 movies at one time. Last year, sales averaged about 20% of overall business chain-wide. The Chestnut Hill figure was 40%, double the chain average," he says, adding that seasonal holiday sales were just over 40% of the chain's revenues in the second week of December.

Sell-through is currently running at double the levels reached in 1985, and Smith attributes most of the gain to falling list prices. "We've been able to promote affordable prices, and people see \$19.95 as a great bargain. A \$29.95 film is still an easy sale, but it gets tough over \$30," he says.

Current best sellers include a number of older movies as well as current hit product: "North By Northwest," "Amadeus," "It's A Wonderful Life," "Rear Window," and "Stop Making Sense."

Smith tries to create a "hi-tech, movie-theater-style atmosphere" for his stores. The lucite-shelf fixturing and floor colors tend to be dark, and the lighting is muted. Movies are played on large screens in the back of stores. "Movies definitely help fill up the stores. Customers seem less self-conscious and remain longer when movies are playing, and they complain whenever we replace the screens with merchandising displays," he says.

The front window of each store is filled with Videosmith's distinctive large purple logo, which is easily recognizable from a distance.

Videosmith's rental program works on a pay-on-return, \$2.50-per-day basis. Club membership is free for all customers who leave a \$50 security deposit permanently on file, and members are issued bar-coded membership cards good for use at all stores. In addition to speeding the checkout/check-in process, bar-coding allows the company to keep chainwide files on customers.

'We offer complete collections'

England about movies. They can ask us if we have '39 Steps,' and we can ask them if they're looking for the 1939 or the 1955 version. With the services we offer, we can attract customers from areas beyond those accessible just by local foot traffic," he says.

According to Smith, some Videosmith stores stock close to 5,000 titles. "We carry all titles in our Harvard Square [Cambridge] and Brookline stores and between 3,500 and 4,000 in the others," he says, claiming that "I know of no one in this area who carries as many titles as we do."

The chain is considered a regional leader for numbers sold and rented, and it is one of three companies (along with discount giant Lechmere Sales and New England record/tape/CD leader Strawberries) reporting to area sales charts in both the Boston Globe and Boston Herald.

The company's seven units range in size from 1,500-2,000 square feet. And with the exception of the Chestnut Hill store, all outlets are storefront or strip mall locations.

"We prefer the easy-access locations, but the Chestnut Hill store—in the affluent, suburban mall at Chestnut Hill [which also houses Brooks Brothers, Bloomingdale's, and Eddie Bauer outlets]—offers us good visibility with an upscale public. We do very well there, and it gives us a strong image with landlords when we look into new locations," says Smith.

Smith says that the Chestnut Hill unit does the strongest sell-through

RETAIL TRACK:
The new way to learn what's in store!
... see page 38

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 E. Independent Producer
 F. Other (please specify) _____

BB-11VMB7

FOR WEEK ENDING FEBRUARY 28, 1987

Billboard

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	19	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
2	3	69	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
3	2	17	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
4	4	16	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
5	5	7	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
6	6	6	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney	1986	NR	19.95
7	7	83	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
8	9	136	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
9	11	11	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
10	8	67	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
11	15	2	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	79.95
12	18	4	BACK TO SCHOOL	HBO/Cannon Video TVA2988	Rodney Dangerfield	1986	PG-13	79.95
13	13	100	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
14	NEW▶		PSYCHO III	Universal City Studios MCA Dist. Corp. 80359	Anthony Perkins	1986	R	79.95
15	10	67	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
16	33	117	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
17	16	95	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
18	19	36	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
19	40	46	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
20	20	2	LABYRINTH	Tri-Star Pictures Embassy Home Entertainment 8553	David Bowie	1986	PG	79.95
21	28	17	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
22	23	82	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
23	25	65	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
24	17	67	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
25	RE-ENTRY		STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
26	24	12	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
27	22	2	FLIGHT OF THE NAVIGATOR	Walt Disney Home Video 499	Joey Cramer	1986	PG	79.95
28	12	2	BIG TROUBLE IN LITTLE CHINA	CBS-Fox Video 1502	Kurt Russell	1986	PG-13	79.98
29	14	32	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
30	29	53	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
31	30	21	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
32	NEW▶		RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 043	Richard Simmons	1986	NR	24.95
33	21	22	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
34	27	2	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
35	39	59	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
36	36	8	THE POLICE: EVERY BREATH YOU TAKE-THE VIDEOS	A&M Records Inc. A&M Video 6-21022	The Police	1986	NR	19.95
37	32	3	JANET JACKSON CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	NR	12.95
38	38	4	OUT OF BOUNDS	RCA/Columbia Pictures Home Video 6-20722	Anthony Michael Hall Jenny Wright	1986	R	79.95
39	37	13	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
40	26	2	WISE GUYS	CBS-Fox Video 4739	Danny DeVito Joe Piscopo	1986	R	79.98

● 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.

Old TV Shows Make A Comeback—On Tape

BY FRANK LOVECE

NEW YORK According to a popular myth, Hollywood is quickly running out of viable movies to bring to video. Thus, continues the myth, (fill in the blank) will be the next big market area.

The latest volley: Classic television shows.

With strong markets having developed for "Star Trek" (Paramount) and "The Honeymooners" (MPI), video software companies lately have rushed to bring more and more off-network TV shows to market. Among the most recent arrivals: "The Monkees" (RCA/Columbia), "The Outer Limits" (MGM/UA; see related story, below), "Bonanza" (Republic Pictures), "I Spy" (Briticin), "The Persuaders" (Sony), the British series "Monty Python's Flying Circus" (Paramount) and "Fawlty Towers" (CBS/Fox), and the acclaimed 13-part PBS documentary series "Vietnam: A Television History" (Sony).

The trend toward TV shows on video actually has little to do with any real unwinding of Hollywood's vaults—untold numbers of major Cary Grant, Busby Berkeley, Stanley Kubrick, Buster Keaton, and Jack Lemmon movies, to name a significant few, have yet to see the light of day. Major omissions include such U.S. pictures as "Five

Easy Pieces" and "The Last Picture Show." And such notable works as the Robert DeNiro film "Bang The Drum Slowly" and Marilyn Monroe's last picture, "The Misfits," are in moratorium. The list goes on.

With so plentiful a movie lode yet to be tapped, why are video programmers choosing this moment to bring so many TV shows to market? The main reason, according to the programmers themselves, is that it's simply time to try something new. The large video distributors, however, are apparently uncertain about the potential of TV shows. Despite repeated calls to Comm-tron, Ingram, and Metro, executives there declined to comment.

The distributors' cautious stance may reflect the unkept promises of music video and how-to/interactive video, two recent areas of attempted market broadening. Both fields have developed steady but low-volume markets, with only a bare handful of titles (e.g., Jane Fonda's "Workout" series and "Making Michael Jackson's Thriller") producing sales to match those of average recent movie releases. On the other hand, children's video is developing a strong nonmovie market niche.

One reason the recent flurry of TV shows may initially have better luck than music video and how-to could simply be because of the old, familiar bell curve. MGM/UA presi-

dent Bill Gallagher says: "When we released 'The Golden Age Of Television' (the PBS series that rebroadcast the cream of '50s, live-TV productions and added new wrap-around interviews), there was very limited [VCR] penetration, and so we didn't do as well as we'd hoped to with this specialty product. But

'These shows still have a cult following to top'

now with penetration at 40%, the tastes are broader, more catholic. TV shows, you know, are designed for very large audiences. So when you have a show such as "The Outer Limits" that has a good critical reputation as well, I think you have a viable product."

Tim Clott, senior vice president and general manager of Paramount (Continued on page 49)



Maverick Maneuvers. Robert Klingensmith, president of Paramount Video, left, and Alan Pottasch, senior vice president of creative services for Pepsi-Cola USA, field questions during a recent press conference on the studio lot announcing a "Top Gun" cross-promotion and support for the \$26.95 title.

FOR WEEK ENDING FEBRUARY 28, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	6	5	BON JOVI	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	9.95
2	1	13	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
3	2	13	EVERY BREATH YOU TAKE-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95
4	7	35	THE # 1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
5	4	11	LIVE WITHOUT A NET ●	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
6	3	11	MOTLEY CRUE UNCENSORED ●	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
7	5	13	DAVID LEE ROTH ●	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98
8	8	15	MY NAME IS BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95
9	9	11	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	C	29.95
10	19	3	WHAM!-THE FINAL	CBS Video Music Enterprises CBS-Fox Music Video 3846	Wham!	1986	SF	19.98
11	10	23	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
12	14	5	DOKKEN	Elektra/Asylum Records Elektra Entertainment 40102-3	Dokken	1986	SF	19.98
13	20	27	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
14	RE-ENTRY		LOOK TO THE RAINBOW	PAZ Inc./E.J. Stewart Inc. U.S.A. Home Video 312847	Patti LaBelle	1986	C	29.95
15	RE-ENTRY		THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
16	12	65	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
17	11	5	HOROWITZ IN MOSCOW	MGM/UA Home Video 40105	Vladimir Horowitz	1986	C	39.95
18	15	15	THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	19.98
19	13	11	THE MAKING OF DANCING ON THE CEILING	Karl Lorimar Home Video 394	Lionel Richie	1986	D	14.95
20	18	3	LIVING INXS	Picture Music Intl. MGM/UA Home Video 301042	INXS	1985	C	29.95

● 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.

'Nothing Wrong With Your TV' 'Outer Limits' Tapes Bow

BY JIM BESSMAN

NEW YORK MGM/UA Home Video will begin releasing episodes of the '60s science-fiction television series "The Outer Limits" in March.

The first three hour-length programs are priced at \$19.95 each and ship March 24. Plans call for additional releases on a quarterly basis.

Included in the initial release is "The Galaxy Being," the series pilot, which was first broadcast on Sept. 16, 1963, and starred Cliff Robertson as a small-time inventor who succeeds in transporting an alien to earth via radio signals. The other titles are "The Hundred Days Of The Dragon," starring Sidney Blackmer as a double for an assassinated presidential candidate, and "The Man With The Power," starring Donald Pleasence as a meek college teacher whose brain implant gives him deadly powers.

Opening with the famous "There is nothing wrong with your television set..." voiceover prologue, "The Outer Limits" ran weekly through January 1965 for a total of 49 episodes.

"It established the plot lines for the great science-fiction films and fantasies that would later expand upon them with special effects," says Stefanie Shulman, MGM/UA director of marketing services. "Stephen King has hailed it as the

finest program of its nature, and the great writing and thought-provoking stories remain so today."

Shulman adds that the demographics of the video marketplace are such that classic TV fare like "The Outer Limits" can be a successful product genre.

"There's already been an enthusiasm for [episodes of] 'The Honeymooners' and 'Star Trek,'" she says. "While they may have smaller appeal than a feature film, it's significant enough to make it a market worth tapping into. 'The Outer Limits' represents a specific period in the lives of our customers—its opening lines have become etched in popular culture, and now people will want to see how the past viewing experience holds up."

Shulman expects that the series will attract younger viewers seeking the roots of modern sci-fi programming. She says that advertising support will involve science-oriented magazines as well as film/video periodicals.

Noting the recent publication of "The Outer Limits: The Official Companion," an in-depth book about the series, Shulman adds that the video titles are being merchandised for bookstores and other kinds of specialty outlets as well as video stores. She says that besides in-store posters, a six-piece counter tray will be available.

Banking On The Oscars

BY JIM McCULLAUGH

LOS ANGELES Home video companies are feeling buoyed by the recent major-category Academy Awards nominations and plans are already underway to time some releases in the spring and summer wake of the official March 30 Oscar network telecast.

Karl-Lorimar, for example, has set a May 29 ship date for "The

Morning After." Jane Fonda, its star, was nominated for best actress. Karl-Lorimar is also shipping "Blue Velvet," which received a best-director nomination for David Lynch, on March 27, making the street date April 1. "Crimes Of The Heart," which earned Sissy Spacek a best-actress nomination, is slated for a June 26 ship date.

(Continued on page 52)

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	9	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	9	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
3	3	9	WARREN MILLER'S LEARN TO SKI BETTER	Karl Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
4	5	3	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron 1022	Learn tennis secrets and tips from the world's two best players.	29.95
5	7	9	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
6	11	9	MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
7	4	9	JAN STEPHENSON'S HOW TO GOLF	Karl Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
8	19	7	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95
9	9	7	SKI MAGAZINE'S LEARN TO SKI	Karl Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
10	10	9	GOLF THE MILLER WAY	Morris Video	Johnny Miller's tips and tricks for golfing success.	29.95
11	RE-ENTRY		GOLF LIKE A PRO WITH BILLY CASPER	Morris Video	Helpful tips on all aspects of the game such as grip, stance, & swing.	29.95
12	NEW▶		FISHING WITH JIMMY HOUSTON #1	Video City	Tips include information on casting, the PH breakline, and worm fishing.	29.95
13	8	9	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
14	6	9	WARREN MILLER'S SKI COUNTRY	Karl Lorimar Home Video 097	Tour of 21 ski areas around the world includes ski footage.	59.95
15	12	9	JIMMY HOUSTON'S GUIDE TO BASS FISHIN'	United Entertainment, Inc.	How to find bass and locate them in unfamiliar waters.	29.95
16	13	3	BOWL TO WIN WITH EARL ANTHONY	Morris Video	PBA Champ Earl Anthony shows beginning bowlers how to score high.	24.95
17	16	5	WAYNE GRETZKY: HOCKEY MY WAY	Coliseum Video GZ001	The 'Great One' teaches the basic techniques and finer points of the game.	39.95
18	18	7	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	14	3	BEN CRENSHAW: THE ART OF PUTTING	HPG Home Video	Practice putting tips with Master PGA Champion Ben Crenshaw.	49.95
20	17	9	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
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	9	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajon cooking.	19.95
2	2	9	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	15.35
3	5	5	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
4	9	9	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
5	NEW▶		MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Karl Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
6	4	5	JULIA CHILD: POULTRY	Random House Home Video	How to prepare the perfect chicken, holiday turkey, and special roast duck.	29.95
7	3	9	JULIA CHILD: FISH AND EGGS	Random House Home Video	From simple pan-fried fish to custards and souffles.	29.95
8	NEW▶		D.I.Y. BASIC CARPENTRY	Do It Yourself Inc.	Includes use and choice of tools, paneling, shelving, etc.	19.95
9	NEW▶		THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas are presented in an easy-to-do style.	24.95
10	11	3	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
11	NEW▶		PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
12	13	9	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
13	12	9	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
14	7	3	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
15	10	9	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
Next week: Health And Fitness; Business And Education.

TV ON VIDEO

(Continued from page 47)

Home Video, says that while his own personal love for "Monty Python's Flying Circus" helped motivate him to bring the series to video, his marketing instincts were more important. "These shows are very eclectic and their humor certainly isn't mainstream America," he says. "But some of these Python programs are 12, 13 years old, and they still have a huge cult following that—like the one for 'Star Trek'—we thought we could tap into."

The initial Monty Python tapes are still too recent for their sales to be assessed. Clott optimistically says, however, that "even though 'Star Trek' is syndicated a million times a day in this country, we do just great with that series."

(Because "Star Trek" is a property of Paramount Television, however, acquisition and licensing costs that factor into profitability are different from those of outside programming.)

As with everything on video, TV programs are not a new arrival. Public-domain specialists like Video Yesteryear have long carried programs starring such '50s icons as Sid Caesar, Eddie Fisher, Arthur Godfrey, and Ed Wynn. Mostly performed live, many such shows were saved through the use of "kinescopes"—films shot off a video monitor for West Coast retransmission and archival purposes.

Licensed TV programming began to pop up in packages early this decade: "The Best Of Mary Hartman, Mary Hartman" (Embassy), with two three-episode volumes of Norman Lear's syndicated soap-opera parody; the 14-volume "The Best Of Upstairs, Downstairs" (Thorn EMI, now HBO/Cannon), culled from the popular PBS series; and, from Warner, 20 "Saturday Night Live" volumes of varying length (some volumes represent two shows edited together) and comprehensiveness (many band appearances and musical numbers from the days before video music rights were solidified have been deleted).

The next tentative step toward marketing TV series on video came with special episodes that had garnered record Nielsen ratings during their original broadcasts: Worldvision's poorly distributed "The Fugitive: The Final Episode" (which actually comprises the last two episodes) and the two-hour "M*A*S*H: Goodbye, Farewell and Amen" (CBS/Fox).

(Continued on next page)

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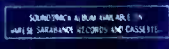
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TV ON VIDEO

(Continued from preceding page)

"The Fugitive: The Final Episode" and the four-episode "The Mary Tyler Moore Show, Vol. I" both came out on the RCA VideoDiscs label, in the now-defunct CED videodisk format. So did several episodes of the '60s NBC science-fiction series "Star Trek." At about the same time as these disk releases, Paramount also experimented with five two-episode cassettes of the series.

These proved popular enough for Paramount to embark on the complete "Star Trek" series, released in the chronological order of the episodes' TV air dates. Over 50 of the 79 original shows are on tape so far at \$14.95 list. Paramount also released two three-episode volumes of the TV division's short-lived sitcom "Police Squad!" in the hope of generating revenue from an otherwise dead, nonsyndicated property.

The biggest single impetus to TV on video, most observers agree, was MPI Home Video's acquisition of several of the lost "Honeymooners" episodes. The 1984 "discovery" by star Jackie Gleason of dozens of episodes on kinescopes, and the subsequent media din that followed the sold-out Museum of Broadcasting run of four of them, made the MPI releases an event.

MPI, noting the rising interest in old television shows, followed up with more TV: all 17 episodes of the acclaimed British-made, CBS summer-replacement series "The Prisoner" as well as four episodes of the earlier series "Secret Agent."

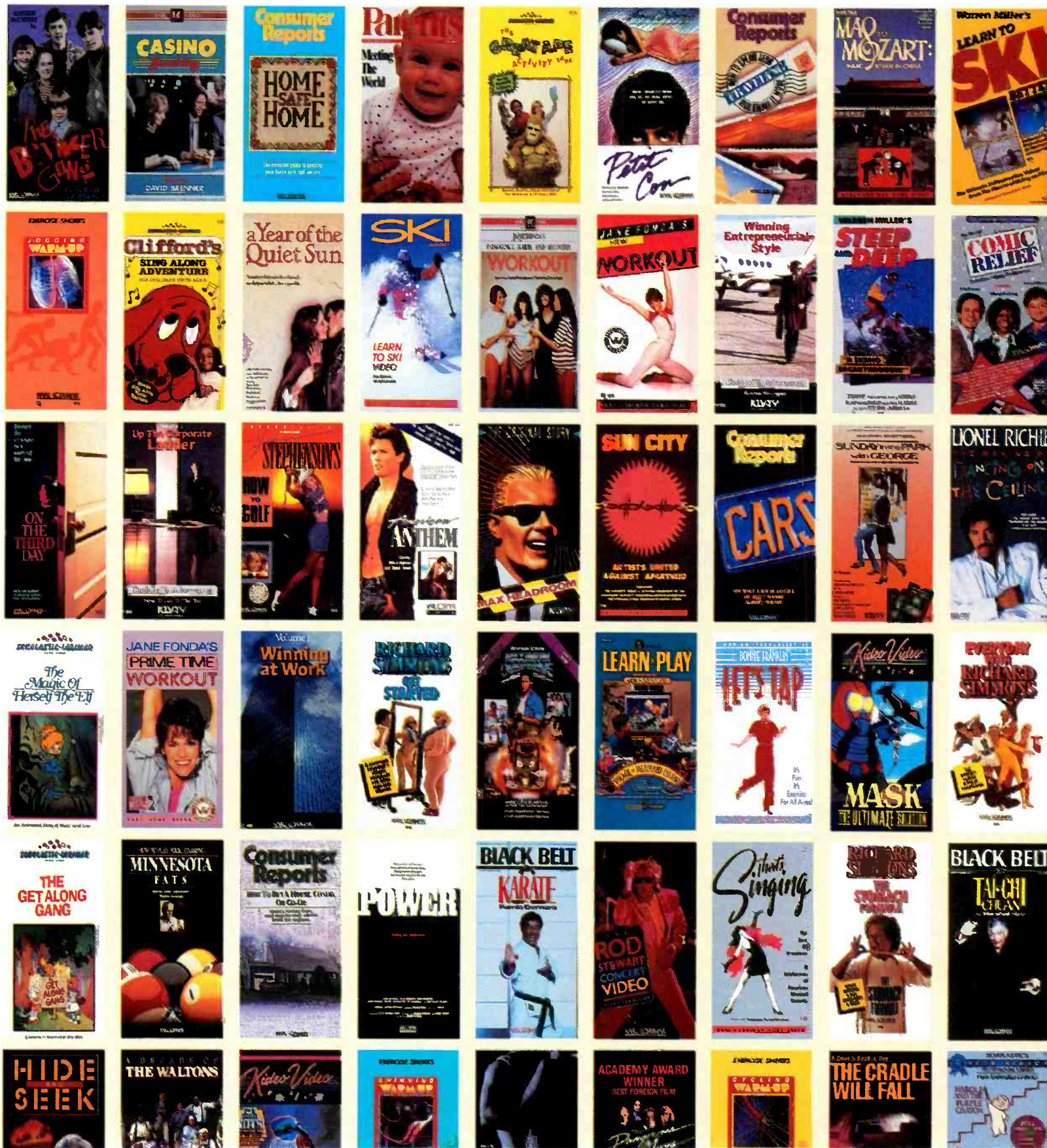
CBS Video Library—a CBS Inc. mail-order company completely separate from CBS/Fox Home Video—has been trying to market the quintessential sitcom, "I Love Lucy." The first few tapes the company has released are available only through magazine advertisements for the direct-mail club; purchase of a \$4.95 starter tape (a different one in different ads) starts up a no-minimum-purchase mail-order service for following tapes at \$29.95. Each three-episode tape (grouped thematically, not chronologically) comes in a large, booklike box with a brochure of liner notes and cast/air-date information tucked inside.

In the past several months, USA Home Video has released episodes of the 1967-69 NBC series "The Saint," starring Roger Moore. Each 100-minute, two-episode cassette lists for \$39.95. Moore also co-stars with Tony Curtis in "The Persuaders," a single-season (1971-72) ABC playboy-detective romp, the first two episodes of which debut from Sony Video on May 4. Each 60-minute cassette lists for \$39.95.

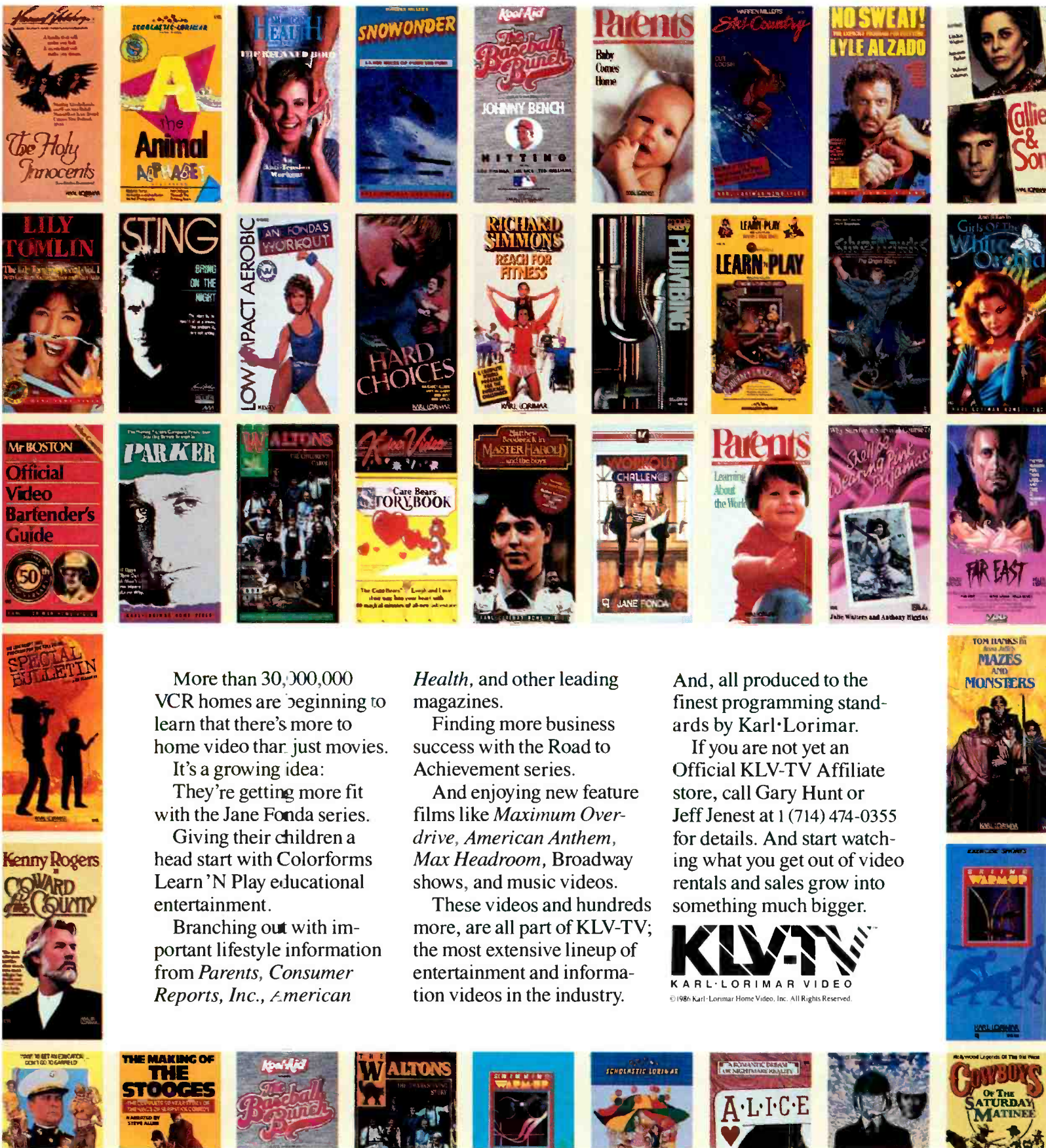
The small California firm of Britcin Productions offers two volumes of "I Spy," the 1965-68 NBC series that catapulted Bill Cosby to fame. Trans World Entertainment has two volumes of the extremely short-lived (October to December 1982) NBC private-eye series "The Devlin Connection," starring Rock Hudson. Each lists for \$39.95.

Republic Pictures Home Video has two volumes of "The Best of Bonanza," with each \$39.95 volume carrying two episodes of the popular 1959-73 NBC series. Despite the vintage, the episodes are not in
(Continued on next page)

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TV ON VIDEO

(Continued from preceding page)

black and white; "Bonanza" was the first western TV series to be broadcast in color. Street date is March 3.

Also in March, MGM/UA releases the first three episodes of the highly regarded 1963-65 ABC science-fiction anthology series, "The Outer Limits." Each one-hour episode will list for \$19.95. In addition, scores of TV movies and such episode pilots as "Kung Fu" (Warner) and "Miami Vice: The Movie" (MCA) will be released.

Most programmers are stepping cautiously into the new realm—two or three initial volumes to test the waters seems the general strategy. Pricing is all over the boards, however, with one-hour episodes ranging anywhere from \$14.95 ("Star Trek") to \$39.95 ("The Devlin Connection"). Two-episode tapes at \$39.95 are commonplace, but it is uncertain whether the market will bear that.

Will consumers buy TV on video at any price at all? The buying patterns so far are inconclusive. While "Star Trek" sells despite TV saturation, the show's cult following and the tape's low pricing are influential factors. The lost "Honeymooners" and "The Prisoner" have reportedly done well, but these shows are also special cases: The former represents lost treasure, the latter a critically acclaimed masterwork rarely seen since its network run in the '60s.

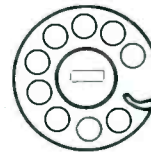
Will series like "The Outer Limits" and "I Spy" do equally well? Their primary appeal to those other than collectors and fans is the same as that of most movies: good stories and popular stars. In that respect, marketing classic TV follows the same pattern as marketing nonhit movies.

Will a series being seen in syndication diminish its video appeal? That could go either way. Shows in syndication often are cut by as much as several minutes, in order for several commercials to be squeezed in. Prints are often dirty, badly spliced, and frequently have poor audio. TV on video, on the other hand, usually consists of pristine prints, definitive versions, and hi-fi audio—minus commercials.

The next few months are crucial to the establishment of a TV-on-video market. That market rests, say observers, on a single major point: Whether consumers perceive TV on video as short films and an art form—or as "just TV."

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OSCARS TIE-IN

(Continued from page 48)

Some nominated films, however, depending on awards won and box-office rejuvenation, may be re-released theatrically, thus pushing the home cassette versions back into a fall rotation.

As the home video industry continues to grow, according to program suppliers, the Oscars increasingly give a significant boost to home video releases because of the massive national television audience exposure.

Highlighted particularly are the more critically acclaimed films, which may not have generated massive domestic box-office receipts. In 1986, for example, awards for best actor for William Hurt in "Kiss Of The Spider Woman" and for best actress for Geraldine Paige in "The Trip To Bountiful" generated significantly more interest in the subsequent home video releases of those films.

This year, there was a greater preponderance of independent productions nominated for award contention. Box-office smashes such as "Top Gun," "Ferris Bueller's Day Off," "Crocodile Dundee," "Star Trek IV: The Voyage Home," "Aliens," "The Fly," and others, which received scant Oscar attention, already have more than enough home video pipeline power, according to industry insiders.

Two companies, CBS/Fox and Vestron, have a slight jump in that "Aliens" is just shipping, while Vestron's "Salvador" has been on the market for several months. Sigourney Weaver received a best-actress nomination for the former, while James Wood received a best-actor nomination for the latter.

The five best-picture contenders are "Children Of A Lesser God" (Paramount Home Video); "Hannah And Her Sisters" (HBO/Cannon); "The Mission" (Warner Home Video); "Platoon" (Vestron); and "A Room With A View" (CBS/Fox).

The best-actor nominations are Dexter Gordon for "Round Midnight" (Warner Home Video); Bob Hoskins for "Mona Lisa" (HBO/Cannon); William Hurt for "Children Of A Lesser God" (Paramount Home Video); Paul Newman for "The Color Of Money" (Touchstone Home Video); and James Woods for "Salvador" (Vestron).

Best-actress nominations went to Jane Fonda for "The Morning After" (Karl-Lorimar); Marlee Matlin for "Children Of A Lesser God" (Paramount Home Video); Sissy Spacek for "Crimes Of The Heart" (Karl-Lorimar); Kathleen Turner for "Peggy Sue Got Married" (CBS/Fox); and Sigourney Weaver for "Aliens" (CBS/Fox).

Best-director contenders include David Lynch for "Blue Velvet" (Karl-Lorimar); Woody Allen for "Hannah And Her Sisters" (HBO/Cannon); Roland Joffe for "The Mission" (Warner Home Video); Oliver Stone for "Platoon" (Vestron); and James Ivory for "A Room With A View" (CBS/Fox).

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'Tricky' Clip For Director Jon Small Shows Run-D.M.C.'s Crossover Appeal

BY JIM BESSMAN

NEW YORK For director Jon Small, it was a tricky situation: how to follow up his huge hit video for Run-D.M.C.'s cover of "Walk This Way" and not let the band's new clip suffer by comparison.

The "Walk This Way" video—with appearances by Steven Tyler and Joe Perry of Aerosmith—was instrumental in breaking the rap band as a rock and pop act. Small says he knew an equally successful clip for "It's Tricky" would be vital to maintaining broad-based interest in Run-D.M.C.

MTV's programming executives decided the rap clip was sufficiently in character with the channel's format, and "It's Tricky" went into Sneak Preview Video rotation on Feb. 19.

"This will be [the band's] last video before the next album, so they need to leave with a bang, otherwise people will think they're just a flash in the pan," says Small.

Small says one priority was that the "Walk This Way" follow-up get heavy MTV exposure. According to the director, the band credits MTV play of the first clip for "more than half the sales" of its "Raising Hell" album.

"That video did everything we wanted," says Gary Pini, a&r manager of Profile Records, the band's label. "It visually showed the rock and rap combination of the song and broke down barriers between white and black music. I know it worked for MTV."

According to Pini, the "It's Tricky" clip was created to point up the song's crossover potential. Not every single culled from the album has been represented by a clip, he notes.

Small says that when Profile approached him to make the "It's Tricky" clip, the necessity of "making something hip enough for MTV" was stressed. Even with the channel's heavy support of "Walk This Way," MTV play of "It's Tricky" could not be taken for granted in light of the network's rock'n'roll programming format.

The first step in meeting the MTV challenge was to enlist the comedic talents of Penn & Teller, whom Pini had seen during the duo's recent Broadway theatrical run. "They incorporate magic into their show, and it struck me that they would be good for a song titled 'It's Tricky,'" says Pini.

Small, Pini, and Penn & Teller then conceived the video's story line. "We desperately wanted to play the bad guys," says Penn Jillette, who had made a previous

music video appearance with partner Teller in the Ramones' video for "Something To Believe In."

"In our own stuff, we're always good guys, but we're really more interested in swindles than in

'The clip broke down the barriers between white and black music. I know it worked for MTV'

wearing bad suits and haircuts that your mother would like," he says.

According to Small, the video centers on a pair of three-card-monte con men, played by Penn & Teller, who merrily bilk street passers-by of their money and jewelry until Run-D.M.C. is called to the rescue. The band swoops down on the hustlers in a giant, custom-painted, \$450,000 Jet Ranger helicopter.

After beating them at their own game, Run-D.M.C. agrees to teach Penn & Teller a few dance steps and garbs the duo in full Run-D.M.C. rap regalia in hopes they will now follow the right path.

But when the rap band prepares to hit the stage in Japan six months later, they are amazed to find that Penn & Teller have arrived there first and are passing themselves off as Run-D.M.C., singing and dancing "It's Tricky" before an unknowing but enthusiastic audience.

"There's no way we could top the first one, but I think this one comes close," says Small. "We could have done a performance clip, but MTV probably wouldn't have played it. It doesn't do anybody any good to make something that won't be seen."

With "It's Tricky," says Small, all the right elements are in place, including Penn & Teller, who have served as guest VJs on the channel.

The new clip cost \$85,000, compared with \$67,000 for "Walk This Way," says Small. It was shot in Los Angeles during a record cold wave on the same set used for "Moonlighting."

"My shoot was 500 times bigger for three minutes than their \$2 million weekly show," says Small, noting that a heated circus tent was needed to keep extras warm during the two-day shoot.

The helicopter landing, which was shot at 2 a.m. on Broadway in Hollywood, cost \$8,000 for three seconds of screen time and required a \$5 million insurance policy (the fallout from the fatal helicopter accident during filming of "The Twilight Zone" movie).

One cost saving came when Penn & Teller agreed to waive their fee for participating in the clip. "They've been on 'Saturday Night Live' and 'Letterman,' but they still understand the tremendous exposure you can get from a hot music video," says Small.

Pini says he's now planning to release a Run-D.M.C. compilation videocassette within five weeks. The tape will feature "It's Tricky" and the band's preceding clips from the "King Of Rock" album.



Shown on the set of Run-D.M.C.'s newest video are, from left, co-stars Penn & Teller, Run-D.M.C., and, right rear, director Jon Small of Picture Vision.

Video Track

NEW YORK

BELL ONE PRODUCTIONS was responsible for "Midnight Blue," the video for **Foreigner** front man **Lou Gramm's** new single. It was filmed on location in Southern California and blends performance footage with dreamlike sequences involving a teen-age hitchhiker. **Jim Hershleder** directed. **Karen Bellone** produced. The clip supports Gramm's debut solo album, "Ready Or Not," on Atlantic.

Bell One has also been working with directors **Michael Oblowitz** and **Kathy Dougherty**. The former created clips for **Melba Moore**, **Freddie Jackson**, and **Melissa Morgan**. The latter just wrapped **Carly Simon's** video for "Coming Around Again."

Manhattan night spot the Cat Club was the setting for **Martee LeBow's** video for "Love's A Liar," the title track from her new Atlantic album. In addition to performance footage, the black-and-white clip employs action shots of "young lovers arguing." **Joe Napolitano** directed and produced.

OTHER CITIES

PAUL SIMON was in Zimbabwe to film an upcoming concert special for the Showtime cable network. Taped at Rufaro Stadium in Harare, the show featured 24 black African musicians, including South African self-imposed exiles **Hugh Masekela** and **Miriam Makeba** and South African bands **Stimela** and **Ladysmith Black Mambazo**. Simon is supporting his latest album, "Graceland," on Warner Bros.

Robbie Nevil remains on the scene with a video for "Dominoes," the follow-up to his hit single, "C'est La Vie." It was lensed on location at a closed waterworks building in London with director **Roger Lunn**. **Laura Gregory**, **Fay Greene**, and **Gregory Lunn** pro-

duced for **N. Lee Lacy**. The clip supports Nevil's eponymous debut album, on Manhattan.

N. Lee Lacy also produced **Steve Winwood's** video for "Back In The High Life Again," the latest single off his hit Island/Warner Bros. album "Back In The High Life." It features footage of the artist and his girlfriend, shot in and around the District Of Columbia. It's reported that after filming the clip, a secret wedding ceremony was held for the happy couple. **Roger Lunn** directed. **Kim Dempster** and **Greene** produced.

Country artist **Roger Harris** created a video for "Cozumel," scheduled to premiere on the Nashville Network Saturday (28). Filmed on location in Cozumel, Mexico, it's a performance piece that has a Tex-Mex party atmosphere, according to the clip's director/producer, **Craig Loper**. Making cameo appearances are television producers **John Hesse** and **Ron Ruehl**, actor **David Cowgill**, and actress **Jogee Snyder**. The single is on Texas-based **Royer Records**.

Houston-based **Hit Video U.S.A.** recently premiered the video for "Bid You Goodbye," a tribute to the space shuttle Challenger crew. Written by **Shannon Marcus** and **Ronnie Fitz**, the song honors the "courage and spirit of the space program, and a way for us all to contribute to the future," says vice president of programming **Mike Opelka**. The clip combines NASA footage with original shots created by Hit Video. Proceeds from the project will go to the Challenger Center for Space and Science Education.

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.

The Human League tries to tailor its sound to U.S. tastes during its current tour . . . see page 25



That Special Couple. Patti LaBelle and George Carlin teamed for the video to LaBelle's current single, "Something Special," from her MCA album "Winner In You." The track is also the theme song from the film "Outrageous Fortune." The video was shot at Caesar's Palace and several Las Vegas outdoor locations.



Dokken Goes To Elm Street. Elektra rockers Dokken are providing the title track to the upcoming horror flick "Nightmare On Elm Street III—Dream Warriors." The band has already videotaped the clip for the tune "Dream Warriors," which includes scenes from the film mixed with concert footage.

New Videoclips

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

ALAN PARSONS PROJECT
Standing On Higher Ground
Gaudi/Arista
Jon Small/Picture Vision
Jon Small

DONNA ALLEN
Serious
Perfect Timing/21/Atlantic
Susan Reed/Intercontinental Cinema Productions
Andy Pruna Jr.

BREAKFAST CLUB
Right On Track
Breakfast Club/MCA

Vivid Productions
Jeff Stein

CUTTING CREW
(I Just) Died In Your Arms
Broadcast/Virgin
Peter Kagan, Paula Greif
Peter Kagan, Paula Greif

ARETHA FRANKLIN & GEORGE MICHAEL
I Knew You Were Waiting (For Me)
Arista/Arista
Vivid Productions
Andy Morahan

LOU GRAMM
Midnight Blue
Ready Or Not/Atlantic
Karen Bellone/Bell One Productions
Jim Herschleder

HEAVEN 17
Contenders
Pleasure One/Virgin
Libman/Moore
Leslie Libman

KILLING JOKE

Sanity
Brighter Than A Thousand Suns/Virgin
No Pictures
Tamra Davis

MARTEE LEBOW
Love's A Liar
Love's A Liar/Atlantic
Lucas George/Griner Cuesta & Associates
Joe Napolitano

RUN-D.M.C.
It's Tricky
Raising Hell/Profile
Jon Small/Picture Vision
Jon Small

THE SYSTEM
Don't Disturb This Groove
Don't Disturb This Groove/Atlantic
Karen Bellone/Bell One Productions
Jim Herschleder

JODY WATLEY
Looking For A New Love
Jody Watley/MCA
Frank Hilton/MGMM
Brian Grant

Videarts Began By Producing Half Its Product In-House Japan Firm Sets Janet Jackson Release

BY SHIG FUJITA

LONDON Videarts Japan Inc., which has concentrated solely on music videos since it was established in July 1984, is to release a 25-minute videocassette of Janet Jackson material, "Control: The Video," here Wednesday (25) at the all-time low price of 3,200 yen (roughly \$21.30).

Normal price for a music tape of that length would be around 6,000 yen, or \$40. Says Hisao Ebine, Videarts managing director: "We are anxious to see just how much a low price at this unprecedented level will boost sales."

Pioneer is releasing the same Jackson package on LaserVision videodisk with a dealer price of the yen equivalent of \$32. This is the first time that a videocassette has been listed at a lower price than a videodisk.

The "Control: The Video" package contains videoclips of three songs, including "Nasty," plus a 10-minute live recording of "Control."

Ebine says that so far videodisks are outselling videocassettes on all the 33 music videos the company has released so far, despite the fact that VCRs still greatly outnumber videodisk players in Japanese homes.

Videarts is the only Japanese company exclusively in the music video business, and 50% of its output has been in-house productions. These include David Sanborn's "Love & Happiness," Lee Ritenour and Dave Grusin in "Live From The Record Plant," "Joe Cool Live," Manhattan Transfer's "Vocalese Live 1986," and "Carmen McRae Sings Jazz Standards."

Its biggest seller, at over 10,000

units, is the Manhattan Transfer package. It cost \$250,000 to make and involved Los Angeles-based director Bud Schaetzle and the Telegonics camera crew from London.

Big sellers among videos not produced in-house are "Eric Clapton Live 1986," which has sold 16,000 copies in Japan, 40% in videocassette and the rest on disk.

But having established its marketplace niche, Videarts will not now finance music videos on its own. The company has teamed with A&M to make a Joe Jackson music video, to be helmed by Japanese director Kaname Kawachi. Videarts holds distribution rights for Japan and Asia, with A&M handling the rest of the world. The video is being edited now in New York and is set for June release.

PROGRAMMING		WEEKS ON PLAYLIST
This report does not include videos in recurrent or oldie rotation.		
VIDEOS ADDED THIS WEEK	BROKEN HOMES STEELTOWN MCA	LIGHT
	CINDERELLA SOMEBODY SAVE ME Mercury/PolyGram	SNEAK PREVIEW
	DAVID & DAVID AIN'T SO EASY A&M	MEDIUM
	DOKKEN DREAM WARRIORS Elektra	LIGHT
	EUROPE ROCK THE NIGHT Epic	ACTIVE
	GLASS TIGER I WILL BE THERE Manhattan	SNEAK PREVIEW
	BILLY IDOL DON'T NEED A GUN Chrysalis	SNEAK PREVIEW
	LITTLE AMERICA WALK ON FIRE Geffen	LIGHT
	RUN-D.M.C. IT'S TRICKY Profile	SNEAK PREVIEW
	SAINTS JUST LIKE FIRE WOULD TVT	LIGHT
VENETIANS SO MUCH FOR LOVE Chrysalis	LIGHT	
SNEAK PREVIEW VIDEOS	DEEP PURPLE BAD ATTITUDE Mercury/PolyGram	5
	DURAN DURAN SKIN TRADE Capitol	3
	LOU GRAMM MIDNIGHT BLUE Atlantic	3
	SAMMY HAGAR WINNER TAKES IT ALL Columbia	3
	ROBBIE NEVIL DOMINOES Manhattan	2
	ALAN PARSONS PROJECT STANDING ON HIGHER GROUND Arista	3
	TALKING HEADS LOVE FOR SALE Warner Bros.	3
	TINA TURNER WHAT YOU SEE IS WHAT YOU GET Capitol	3
HEAVY ROTATION	THE BARBUSTERS LIGHT OF DAY CBS	4
	BEASTIE BOYS (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) Columbia	10
	*BON JOVI LIVIN' ON A PRAYER Mercury/PolyGram	12
	THE ROBERT CRAY BAND SMOKING GUN Hightone/PolyGram	15
	DEAD OR ALIVE BRAND NEW LOVER Epic	17
	DAVE EDMUNDS BAND THE WANDERER Columbia	7
	*PETER GABRIEL BIG TIME Geffen	10
	BRUCE HORNSBY & THE RANGE MANDOLIN RAIN RCA	4
	*JOURNEY I'LL BE ALRIGHT WITHOUT YOU Columbia	10
	*KBC BAND AMERICA Arista	9
	*HUEY LEWIS & THE NEWS JACOB'S LADDER Chrysalis	6
	LONE JUSTICE SHELTER Geffen	11
	LOS LOBOS SHAKIN' SHAKIN' SHAKES Warner Bros.	4
*EDDIE MONEY I WANNA GO BACK Columbia	7	
*BRUCE SPRINGSTEEN FIRE Columbia	4	
*STARSHIP NOTHING'S GONNA STOP US NOW RCA	6	
'TIL TUESDAY COMING UP CLOSE Epic	9	
WORLD PARTY SHIP OF FOOLS Chrysalis	13	
ACTIVE ROTATION	JULIAN COPE WORLD SHUT YOUR MOUTH Island	12
	COLIN JAMES HAY HOLD ME Columbia	5
	REO SPEEDWAGON THAT AIN'T LOVE Epic	3
	PAUL SIMON BOY IN THE BUBBLE Warner Bros.	10
	TESLA MODERN DAY COWBOY Geffen	10
	*WANG CHUNG LET'S GO Geffen	6
MEDIUM ROTATION	A-HA CRY WOLF Warner Bros.	7
	CROWDED HOUSE DON'T DREAM IT'S OVER Capitol	8
	DON DIXON PRAYING MANTIS Enigma	10
	ARETHA FRANKLIN/GEORGE MICHAEL I KNEW YOU WERE WAITING Arista	2
	HIPSWAY THE HONEYTHIEF Columbia	4
	IGGY POP REAL WILD CHILD A&M	9
	POISON TALK DIRTY TO ME Enigma/Capitol	9
	PSEUDO ECHO LIVING IN A DREAM RCA	6
	PSYCHEDELIC FURS HEARTBREAK BEAT Columbia	4
	STRYPER CALLING ON YOU Enigma	9
LIGHT ROTATION	ARROWS TALK TALK Avion	2
	BIG DISH SLIDE Warner Bros.	2
	CHINA CRISIS ARIZONA SKY A&M	4
	CONCRETE BLONDE STILL IN HOLLYWOOD I.R.S.	6
	CUTTING CREW I JUST DIED IN YOUR ARMS Virgin	2
	EIGHT SECONDS KISS YOU PolyGram	8
	FLESH FOR LULU I GO CRAZY MCA	2
	BOB GELDOLF LOVE LIKE A ROCKET Atlantic	4
	HUSKER DU COULD YOU BE THE ONE Warner Bros.	3
	IDEOLA IS IT ANY WONDER A&M	2
	IN PURSUIT ONLY FOR YOU MTM	4
	MISSION U.K. WASTELAND Mercury/PolyGram	2
	SMITHEREENS IN A LONELY PLACE Enigma	2
	SPOONS BRIDGES OVER BORDERS Mercury/PolyGram	5
STRANGLERS ALWAYS THE SUN Epic	5	
ZERRA ONE RESCUE ME Mercury/PolyGram	3	

* Denotes former Sneak Preview Video.
For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

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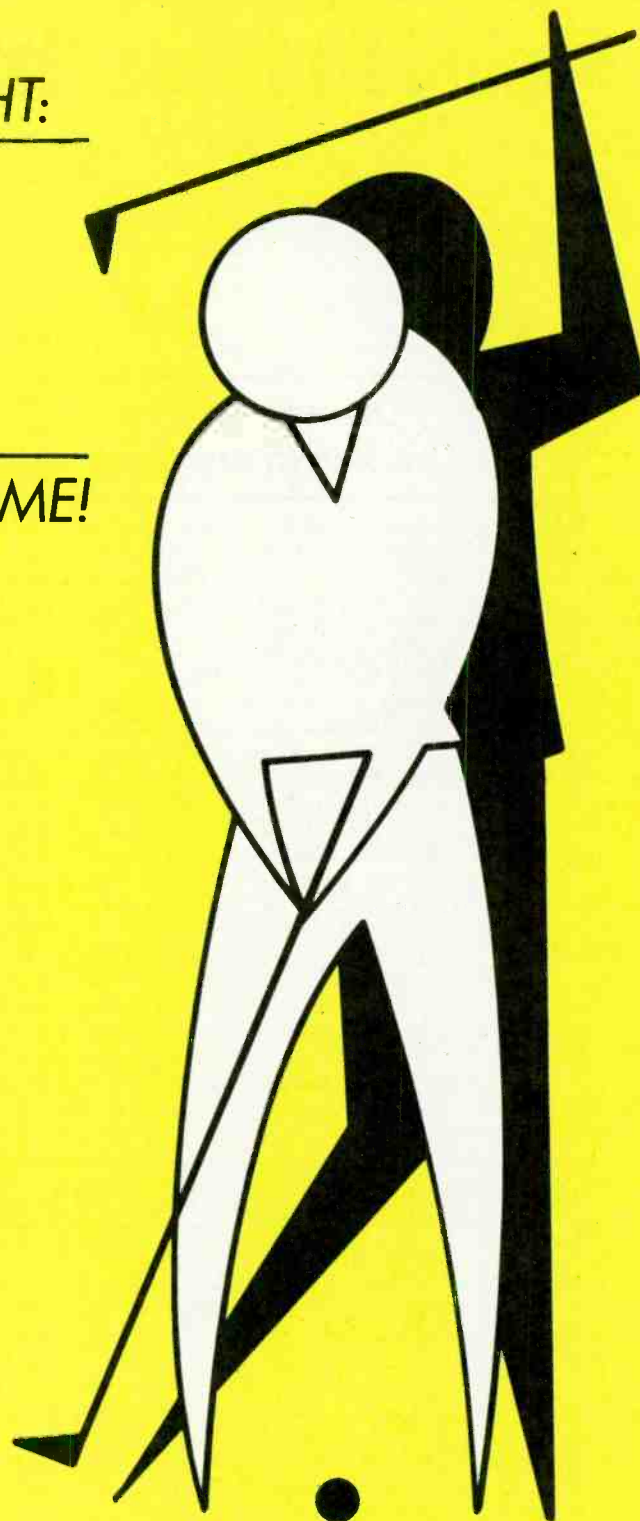
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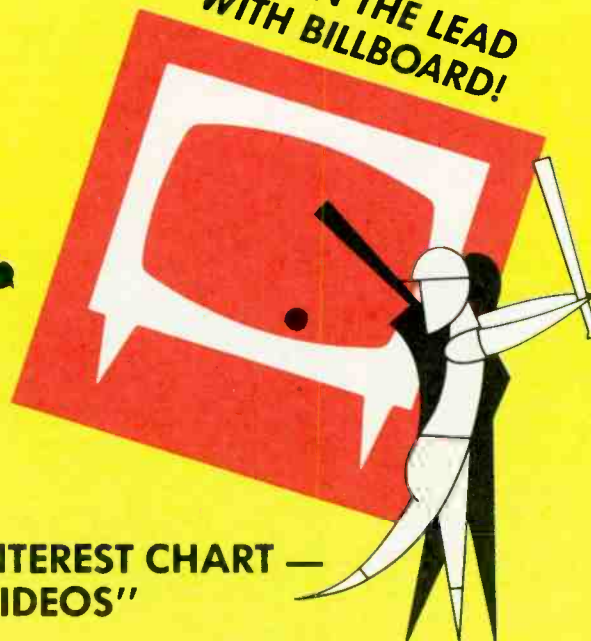
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IN THIS ISSUE: BILLBOARD'S NEW SPECIAL INTEREST CHART —
"TOP 20 RECREATIONAL SPORTS VIDEOS"

ILLUSTRATION: RICHARD AVILA

Music-Duping Systems Sales Down DAT Makes Potential Buyers Cautious

BY STEVEN DUPLER

NEW YORK Sales of high-speed music-cassette duplicating systems are off significantly. Some equipment makers' estimates indicate orders are down by as much as 60% from 1985 to 1986, as major music duplicators eye the shadow of digital audiotape looming on the horizon.

Small duplicators, however, continue to gear up for spoken-word cassette duplication, with that market sector up by 25%-30% over 1985.

But, says Mark Nevejans of the ElectroSound Group, the nation's largest manufacturer of high-speed duplicating systems, "Nobody's jumping over the dam to get into music-cassette duplicating."

"The major duplicators are still busy," Nevejans says. "CBS, RCA, MCA—they're all running additional shifts and in some cases farming out work. They could definitely support more equipment than they've now got, but they're not buying. They're leery because of DAT."

John Carey, marketing director of Belmont, Calif.-based Otari Corp., another major manufacturer of duplicating equipment, says he too has felt a sales crunch. Carey says Otari's high-speed duplicating system sales are off by 25% so far this fiscal year.

"After the Audio Engineering So-

ciety show, we did a lot of talking with potential customers, and there seemed to be a lot of interest," he says. "But when it actually got down to the stage of signing an order, everybody seemed to be taking a wait-and-see attitude."

'Orders tend to be few in number'

Carey says this feeling is being brought on not only by uncertainty about DAT, but by the phenomenal growth of compact disks as well.

"You're talking about guys spending \$100,000-plus on a high-speed cassette-duplicating system when they see DAT on the horizon and CDs growing like mad," Carey says. "I'm not so sure that if I were a duplicator I wouldn't be waiting and watching the market myself and trying to make my old equipment last as long as possible."

Carey does note, though, that "just a couple" of good sales could perk up his fiscal 1986 results.

He says, "The orders on major duplicating systems tend to be few in number. But in terms of dollar value, the music-duping business is small enough so that if we get one or two big deals, our numbers for 1986 could look better."

Still, both Carey and Nevejans agree that 1987 doesn't look to be a strong year for music-duplicating systems sales.

Looking ahead, a number of duplicating system manufacturers say they are investigating high-speed DAT duplicating possibilities. ElectroSound says it has been looking into high-speed duping using optical masters "and how that process could be applied to DAT duping," says Nevejans.

Carey says that he has been paying close attention to the development of Sony's Sprinter for DAT and DuPont's TMV system. But, he says, neither system is close to being market-ready, and real-time duplication remains the only affordable method of duplicating DAT.

"The problem with the DAT Sprinter is that you need a master magnetically strong enough that it won't be erased when it's run through the bias field in the printing process," Carey points out. "Sony says it expects to get the Sprinter going only if it can develop either a new tape formulation for the master—or for the DAT cassettes themselves, one that will be magnetically stronger," he says, noting that Sony has been experimenting with a barium ferrite particle mix as one possibility.



Frontier Dwellers. MCA act Keel has been working hard on its latest album for the past two months at Amigo Studios in Los Angeles. Pictured in the top row, from left, are band members Dwain Miller, Kenny Chaisson, Marc Ferrari, and Bryan Jay. Seated in front, from left, are Ron Keel and producer Michael Wagener.

Audio Track

NEW YORK

THE BLOW MONKEYS were in at D&D Recording, working on their next album. Simple Simon Inc.'s Michael Baker and Axel Kroll were in to produce. Douglas Grama was at the desk. John Leposa and Michael Rogers assisted. Extra talent in on the sessions included guitarist Ira Siegal, bassist Wayne Brathwaite, and backing vocalists Cindy Mizelle, Audrey Wheeler, Will Downing, Craig Derry, and Gracin Hughes. The project will be mixed in London's Trident Studios. Also there, Wayne Chin, China Africa's lead singer, was in producing and tracking the band's new project. Engineering was done by Dennis Thompson. Leposa assisted.

Jellybean Benitez was in Brooklyn's Z Recording Studio, producing his upcoming Chrysalis album. He was also there to produce Jocelyn Brown for Jellybean/Warner Bros. Records and Geffen's Jennifer Holliday. Fred Zarr did the arrangements. Jay Marks and Michael Hutchinson were engineering. Don Feinberg and Bernard Bullock assisted. Also there, Zarr and Jeff Smith produced a single co-written by the pair called "Weekend Lover." Vocals were done by Vince Viano. Phil Castellano was at the knobs, assisted by Feinberg.

LOS ANGELES

JULIO IGLESIAS WAS in at Lion Share Recording cutting tracks for his next release with a little help from his friend Stevie Wonder. Humberto Gatica engineered and produced the project. Laura Livingston assisted. Over in studio A, Jose Feliciano was recording and mixing his next project, "Mozartean Influence," backed by a 42-piece orchestra. Hill Swimmer was at the board, with Ray Pyle assisting. Also there, Earth, Wind & Fire was mixing with engineer Tom Perry, who was assisted by Karen Siegel. Maurice White was in to produce. Peter Cetera was in editing his newest single, with engineer Terry

Christian and producer Michael Omartian. Livingston assisted. Finally, in studio B, Oingo Boingo was in to remix its latest single. Ray Pyle was at the knobs.

Miles Davis and Marcus Miller were in North Hollywood's Amigo Studios recording the score for "Siesta," a new film from Siren Pictures. Engineer Steven Strassman was assisted by Chris Steinmetz.

NASHVILLE

REBA McENTIRE was in at Sixteenth Avenue Sound working on vocals for an upcoming MCA release. Willie Pevear was at the desk. Also in: newly inked Warner Bros. artists Jeff Dugan and John Wesley Ryles, working on singles with producer Barry Beckett. Scott Hendricks was at the console.

OTHER CITIES

JAMES EARL JONES was recently in at Washington, D.C.'s Lion & Fox Recording, working on narration for an AT&T business services training film. Bill O'Malley produced. Leigh Stevens was at the controls. Also there, the Rev. Jesse Jackson was in to work on his syndicated radio program, a daily current-affairs commentary. Program engineers have included Rob Buhrman, Leigh Stevens, and Alex McCullough.

Heavy metal rockers Chastain were in at various studios throughout the country working on their new album, "The 7th Of Never," scheduled for April release. The band's guitarist, David T. Chastain, produced. Chastain and bassist Mike Skimmerhorn laid tracks at Counter Point Studios in Cincinnati. Drummer Ken Mary worked in Steve Lawson's studios in Seattle. Terry Date engineered. Vocals were performed by lead singer Leather in San Francisco's Prairie Sun Studios.

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

Sound Investment

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

ASPROUT OFF THE old plant... **Micro PLANT**, a fully independent computerized MIDI synth studio housed within the **Record Plant** in L.A., is open for business. Owner **Steve Deutsch** says he developed the basic micro PLANT equipment package at his home studio, while working on film and TV scores. "Chris Stone, president of the Record Plant, convinced me that there was a real need for a compact synthesizer studio designed for songwriters, scoring composers, and jingle producers," Deutsch says. The studio features a TAC Scorpion

32x8 console, JBL and Yamaha monitors, a Fostex 16-track recorder, Technics two-track deck, and Sony PCM 501-ES two-track digital processor. Hub of the studio is an Apple Macintosh Plus, which links MIDI data for all keyboards, sequencers, and outboard gear. The studio is priced very competitively at \$40 per hour.

CONWAY GOES NEVE: Los Angeles-based **Conway Recorders** recently took delivery of a new Neve V Series 48 input console. The studio's **Buddy Bruno** cites the V Series board's "versatility, musicality, and expanded EQ section" as reasons for the purchase.

SUITE SISTERS: Centerlight Television, a New York-based pro-

duction and postproduction facility, has opened a new multiformat edit suite, capable of working in 1-inch, 3/4-inch, and Beta formats. Along with its sister suite, the new room—designed and installed by chief engineer **Jim McGuigan**—features Ikegami monitors, a Grass Valley switcher, a Calloway editor, four Sony 2000 1-inch video machines, ADO digital effects, a Chyron 4100 character generator, and Symtrix noise reduction as well as a variety of patchable equipment.

UNDER NEW MANAGEMENT: David and Edward Goodman, brothers who have been in the music industry for almost 40 years, recently sold their firm, **Recorded Publications Laboratories**, to John S. Olliano, his son **Ron Olliano**, and **Tom Steel**. The company will continue its business of recording, duplicating, and packaging audio- and videocassettes and computer disks. The company's Camden, N.J., location remains unchanged.

SHORT TAKES: Brooklyn, N.Y.'s **INS Recording** has upgraded with new equipment: The studio has added Gauss 7258 monitors, an Akai S900 sampler, a UREI dual graphic equalizer, an API 5502 dual four-band parametric equalizer, and new computers and software.

Edited by STEVEN DUPLER

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Latin Notas



by Tony Sabournin

THE FIGHT AGAINST PARALLEL IMPORTS and piracy has just gone up several notches in intensity. On Jan. 28, in a show of unity seldom seen in the industry, a meeting was held at Miami's Sofitel Hotel. It was convened by **Guillermo Santiso**, president of **Profono Records**, and attended by top executives from various record companies, including **Discos CBS, RCA/Ariola International, TH/Rodven, Sonotone, Discos AyM, Guajiro Records, and EMI-Latin**. According to Santiso, the primary purpose of the meeting was to introduce evidence of the epidemic proportions of piracy and parallel imports. The organization to which **Profono** and other West Coast labels belong, the **Assn. of Latin American Recording Manufacturers (ALARM)**, has seized more than 800,000 pirate tapes in the last five months alone. "This does not include all the units confiscated and retained by local authorities for legal evidence from raids which occur as often as three times a week," says Santiso.

Profono's top man says he was spurred into action when analysis showed that his label had lost 65% of the market it had built since its creation in 1979, even though Profono had developed more and better artists in addition to an extensive catalog. Since the creation of **ALARM**, Santiso claims to have prosecuted 44 cases successfully with nary a loss. The association sends a private investigator to premises suspected of harboring pirate or imported merchandise, where he engages in a purchase. Once the transaction is completed, the investigator makes a citizen's arrest, turning the accused and the evidence over to the pertinent authorities, who are often nearby in the form of off-

duty policemen.

In addition to the copyright-violation issue, a problem extending beyond royalty payments, there is the aggravating circumstance of editorial rights. For instance, Mexican publishing laws (8% of wholesale price) allow a multinational subsidiary there to put together 20 songs in a cassette. The importation of such product to the U.S. is clear profit for the malfasant, because national publishing laws would make the release of the same product in this country economically prohibitive.

Industry gathers to fight piracy and parallel importers

"Often those same distributors who use the excuse of the labels' high prices to use the importers' services don't pass the margin saved to the consumer and wind up profiting to a larger extent than the labels themselves." Santiso also agrees that it is imperative to educate distributors and consumers alike. Moreover, with this Miami meeting, **ALARM** will have common guidelines and monetary funds with which to continue the fight against pirates and importers. This will extend to the legislative area; the group is planning to seek the creation of a copyright law for the state of Texas and a change in the California Penal Code to make piracy a felony rather than a misdemeanor. "We must discontinue the belief that the industry is doing badly; the industry is fine—but we must fight to preserve its good health," says Santiso.

LA RADIO LATINA



by Carlos Agudelo

CADENA RADIO CENTRO, said to be the first Hispanic-owned radio network in the U.S., was officially presented to the media and the advertising world in Miami on Feb 9. So far the network has four stations: **WSKQ-AM New York, KSKQ Los Angeles, and WCMQ-AM-FM Miami**. **Raul Alarcon Sr.**, the principal owner, plans to give more emphasis to news by putting together a national newscast transmitted via satellite.

KSKQ-AM has been struggling to improve its market share since it was acquired by **Alarcon** in 1985. According to music director **Cynthia Irene**, the station is moving from an international Spanish pop format to regional Mexican to better reflect "the demands of our constituency."

As for the Miami stations, programming will remain essentially the same for **WCMQ-FM**. The AM format is under review, according to **Betty Pino**, who continues as program director of both outlets.

APPARENTLY **WQBS-FM** in Miami was not the very first station to play compact disks on the air. According to **Ricardo Salazar**, program director of **KXMG-FM**, his station has been doing playing CDs since August. Please let us know if your station is also playing CDs so we can try to figure out how far Spanish radio stations have gone in adopting the not-so-new technology.

JORGE CAPDEVILA is the new music director of **WAMA-AM "86 Radio Hit"**, a 10,000-watt station in the Tampa Bay area, which includes St. Petersburg and Clearwater. The station will retain its Spanish

adult contemporary format. Good luck.

TONY MORENO, the big man of **TH**, is not with **TH** any more. Tony left the company he lead and helped to grow for many years, after it was absorbed a few weeks ago by **Rodven**, a Venezuelan group linked to **Venevision**. The Miami *disqueros* are saddened by his departure. "But he knows we are family," said one, echoing a general feeling among them. As for us, once a friend, always a friend.

Cadena Radio Centro debuts with four stations

EMMANUEL SEEMS to be closing in on **Daniela Romo's** territory, that is, the first place in the Hot Latin 50 chart. His song "Es Mi Mujer" picked up six stations on our panel this week for a total of 46, as compared with 45 reporting **Daniela's** tune. **Veronica Castro's** "Macumba" picked up four stations, and **Jose Jose's** "Corre Y Ve Con El" picked up six. Also going up fast are "Hasta Que Te Conoci" by **Juan Gabriel** and **Vikki Carr's** "Esta Noche Vendras."

THIS COLUMNIST, whose picture above doesn't do justice to his extraordinarily good looks, would appreciate it if record companies would send their releases directly to him at **Billboard**, please, for possible review and just to know what's going on, in, down, up, and off out there.

FOR WEEK ENDING FEBRUARY 28, 1987

Billboard®

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
①	1	1	19	DANIELA ROMO EMI	DE MI ENAMORATE
②	3	2	8	EMMANUEL RCA	ES MI MUJER
3	2	3	16	MARISELA PROFONO	TU DAMA DE HIERRO
④	8	8	6	JOSE FELICIANO RCA	TE AMARE
⑤	7	15	10	VERONICA CASTRO PEERLESS	MACUMBA
6	6	6	13	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
⑦	9	7	10	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
8	5	4	20	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
⑨	10	18	5	BRAULIO CBS	EN BANCARROTA
10	4	5	22	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
⑪	17	29	3	JOSE JOSE ARIOLA	CORRE Y VE CON EL
12	12	10	17	FLANS PROFONO	TIMIDO
13	13	13	17	EDNITA NAZARIO MELODY	TU SIN MI
14	11	9	14	LOS BUKIS PROFONO	ESTE ADIOS
15	14	20	6	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
16	15	11	13	JUAN GABRIEL ARIOLA	QUE LASTIMA
17	16	14	7	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
				★★★ POWER PICK ★★★	
⑱	35	34	9	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
19	18	30	6	LA PATRULLA RINGO	ACARICIAME
20	19	23	7	PIMPINELA CBS	ME HACE FALTA UNA FLOR
21	23	16	22	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
⑳	26	17	18	VALERIA LYNCH RCA	FUERA DE MI VIDA
23	20	19	17	BASILIO BMS	VIVIR LO NUESTRO
24	24	—	2	LUCIA MENDEZ ARIOLA	CASTIGAME
25	21	12	20	PRISMA PEERLESS	DE COLOR DE ROSA
26	27	26	6	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
27	22	25	22	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
28	30	22	19	LUCERITO MUSART	ERA LA PRIMERA VEZ
29	31	28	15	BRAULIO CBS	JUGUETE DE NADIE
⑳	38	43	3	TROPICALISIMO APACHE PEERLESS	LA HIERVA SE MOVIA
⑳	45	—	3	WILFRIDO VARGAS KAREN	CUANDO ESTES CON EL
32	29	27	22	FRANCO PEERLESS	TODA LA VIDA
⑳	44	38	3	VIKKI CARR CBS	ESTA NOCHE VENDRAS
34	33	46	3	JOHNNY VENTURA CBS	A CUAL PISO
⑳	39	50	3	LISSETTE Y MANOELLA TORRES CBS	HOY VINE CON ELLA
36	25	21	22	PANDORA EMI	SOLO EL Y YO
⑳	46	—	2	BRAULIO CBS	NOCHE DE BODA
38	36	32	22	LOS YONICS PROFONO	CORAZON VACIO
39	32	41	3	PANDORA EMI	ALGUIEN LLENA MI LUGAR
40	41	35	12	LITTLE JOE CBS	MI NENA
				★★★ HOT SHOT DEBUT ★★★	
⑳	NEW ▶		1	YURI EMI	ES ELLA MAS QUE YO
42	42	31	11	WILKINS MASA	SI YO FUERA MUJER
⑳	NEW ▶		1	JOSE MEDINA RINGO	SEÑORITA
44	28	24	13	MARIA CONCHITA ALONSO A&M	SUETAME
⑳	NEW ▶		1	LORENZO ANTONIO MUSART	DOCE ROSAS
46	40	—	2	LOS TIGRES DEL NORTE PROFONO	LOS HIJOS DE HERNANDEZ
⑳	RE-ENTRY			ANGELA CARRASCO ARIOLA	NO LO CAMBIO POR NADA
⑳	49	—	2	MARIA DEL SOL RCA	UN NUEVO AMOR
49	48	—	2	ROCIO BANQUELLS WEA	NO SOY UNA MUNECA
⑳	NEW ▶		1	ESTELA NUNEZ ARIOLA	MALDITO SEA TU AMOR

Products with the greatest airplay gains this week.

Indie GRASS ROUTE



by Linda Moleski

DESPITIE 80-DEGREE temperatures, an abundance of poolside bars, and a slew of hotel mix-ups, business went on as usual at NARM's 29th annual meet. Held in Miami Beach, Fla., Feb. 13-16, the event drew several members of the indie community, who were seeking new deals as well as the latest gossip.

Macola's Don MacMillan revealed that the company's latest r&b hit, "Sex Appeal" by **Georgio Allentini (Picture Perfect Records)**, was just picked up by Motown. Under the new agreement, Motown will handle the 7-inch single and the album, while independent distributors will continue to put out the 12-inch. Other activity for Macola includes a **Billy Vera & the Beat-ers** reissue.

In other indie/major connections, Landmark's Gus Drakas pointed out that Atlantic Records has been hot on indie dance product, particularly the Miami sound. Sparked by the success of **Stacey Q**, the label recently picked up indie artist **Nancy Martinez**, among others. Drakas also added that **Profile** will be releasing all current and future albums on CD.

Important's Howie Gabriel reported that the company is gearing up for a major push on "Les Misera-bles," the original London cast album. Licensed to **Relativity** from England's **First Night Records**, it has already sold 70,000 copies in the U.S. and 200,000 worldwide. The label has obtained one of New York's prime record retail promotion spots—the window at Sam Goody's Rockefeller Center outlet—and will be running display contests with select retail chains. A

single will soon be serviced to AC stations, and a U.S. version of the musical is slated to open in New York in March. Gabriel was also touting the talents of his lat-est signing, Florida-based **Lucky Leonard**.

In between banana daiquiris, **Roger Christian** of **Jem Texas** noted that **Passport/PVC** has licensed a sampler CD from the U.K.-based label **EG**. The pack-age will include tracks by such artists as **Brian Eno, Harold Budd**, and drummer **Bill Bruford**, and it will carry a suggested list price of \$11.98 (in the U.S. only). Minneapolis-based **Pro Arte** will be releasing a mid-dle CD series as well.

Steve Gottlieb had much to say about his new ven-ture, **TVT Records**. The New York-based logo recent-ly moved to larger headquarters and plans to release 20 records this year.

Reports from **Rykodisc** were that the Boston-based CD-only logo will be putting out "The Jimi Hendrix Experience: Live At Winterland." According to label spokesman **Noah Herschman**, the package was re-corded live in 1968 and is the first authorized mixdown from the original multitrack recordings (which have since been transferred to digital 24-track, remixed,

On the scene at NARM: goings-on and gossip

and remastered). Word is that Warner Bros. also pur-sued rights to the project.

Mindy Mull of **LaserVideo** reaffirmed the compa-ny's commitment to indie labels. Though LaserVideo is currently the only plant equipped to manufacture the new CD-Video single, Mull says it will not affect the fill for indie product.

Other indies spotted during the event included **Tommy Boy, Profile, 4th & Broadway, Vinyl Mania, Action Music, Sutra, CRD, Sugar Hill, Gemini, Ce-lestial Harmonies, Schwartz Bros., Big State, M.S., Criminal, Dunhill, and Malverne.**

Classical KEEPING SCORE



by Is Horowitz

A&M AND NIMBUS RECORDS mark their new as-sociation with one of the more elaborate sampler in-troductions to hit the trade. The not-for-sale, two-CD package, along with a 60-page booklet, will move out to as many as 2,000 persons in radio, retail, press, etc., says **Catherine Moore**, Nimbus marketing director. **A&M** begins to distribute the British label here March 1 (Billboard, Jan. 24).

The first CD in the promotional package has **Adrian Farmer**, Nimbus head of music, discuss the philoso-phy of the label, its stress on natural sound and com-plete, rather than edited, performances, along with musical examples. The second CD is the 1986 sampler that is also available for sale independently.

While the Nimbus stress is on digital recording, a technology it was one of the first to adopt, it is releas-ing earlier analog productions of selected repertoire. That's not so unusual. However, in some cases it will also put out some vintage licensed recordings consid-ered outstanding in their time.

One such project involves two Mahler albums taken from the catalog of **Delysé**, a small independent U.K. label active in the '60s and highly regarded at the time for its musical and technical accomplishments. The label was headed by **Isabella Wallich**, who was special-ly taken with the Mahler interpretations of conductor **Wyn Morris**.

The **Delysé** records Nimbus will reissue on CD are "Des Knaben Wunderhorn" with **Janet Baker** and **Geraint Evans**, and "Das Klagende Lied," with **Anna Reynolds, Teresa Zylis-Gara, and Andor Kaposy** as soloists. The orchestras are the London Philharmonic and the New Philharmonia, respectively. Wallich, of course, produced.

Collectors with long memories will recall the high

quality of the imported **Delysé** pressings. They may also remember that they were subsequently reissued by Everest Records under somewhat less glamorous circumstances. They will be interested to hear the **Nimbus** CD revival.

Among newer projects is a recital program by pian-ist **Shura Cherkassky**, recorded earlier this month. It features some Chopin Ballades and Rachmaninoff's "Variations On A Theme Of Corelli." The label will also be releasing, beginning in May, the complete solo piano works of Mendelssohn played by **Martin Jones**. They were recorded by Nimbus in the '70s, but never released. The project will comprise six CDs.

IDENTITY CRISIS: The policy of National Public Ra-dio (NPR) not to provide label credits on "Perfor-mance Today" has some record companies up in arms. **Northeastern Records**, for one, is circulating a letter of protest it sent to **Wesley Horner**, executive produc-er of the show, to rally support in a drive to get NPR to change its mind.

The letter, over the signature of **L. E. Joiner**, direc-tor of Northeastern, castigates the NPR action as "a grave disservice, bordering on an insult, to the record industry, which supplies NPR and its member stations with free or below-cost promotional copies specifically so that listeners can hear—and identify—its latest of-

A&M, Nimbus offer sampler CD package to press, radio

ferings. Your policy is especially hurtful to small rec-ord labels."

If NPR doesn't reverse this "infuriating" policy, says Joiner, "We and others in the industry will have to reconsider making promotional albums available to [NPR] radio stations—and to network programs."

PASSING NOTES: **James Conlon** will be the conduc-tor for "La Boheme," and **Mstislav Rostropovich** for "Boris Godunov," soundtracks for two upcoming Era-to film projects (remember "Carmen").

FOR WEEK ENDING FEBRUARY 28, 1987

Billboard

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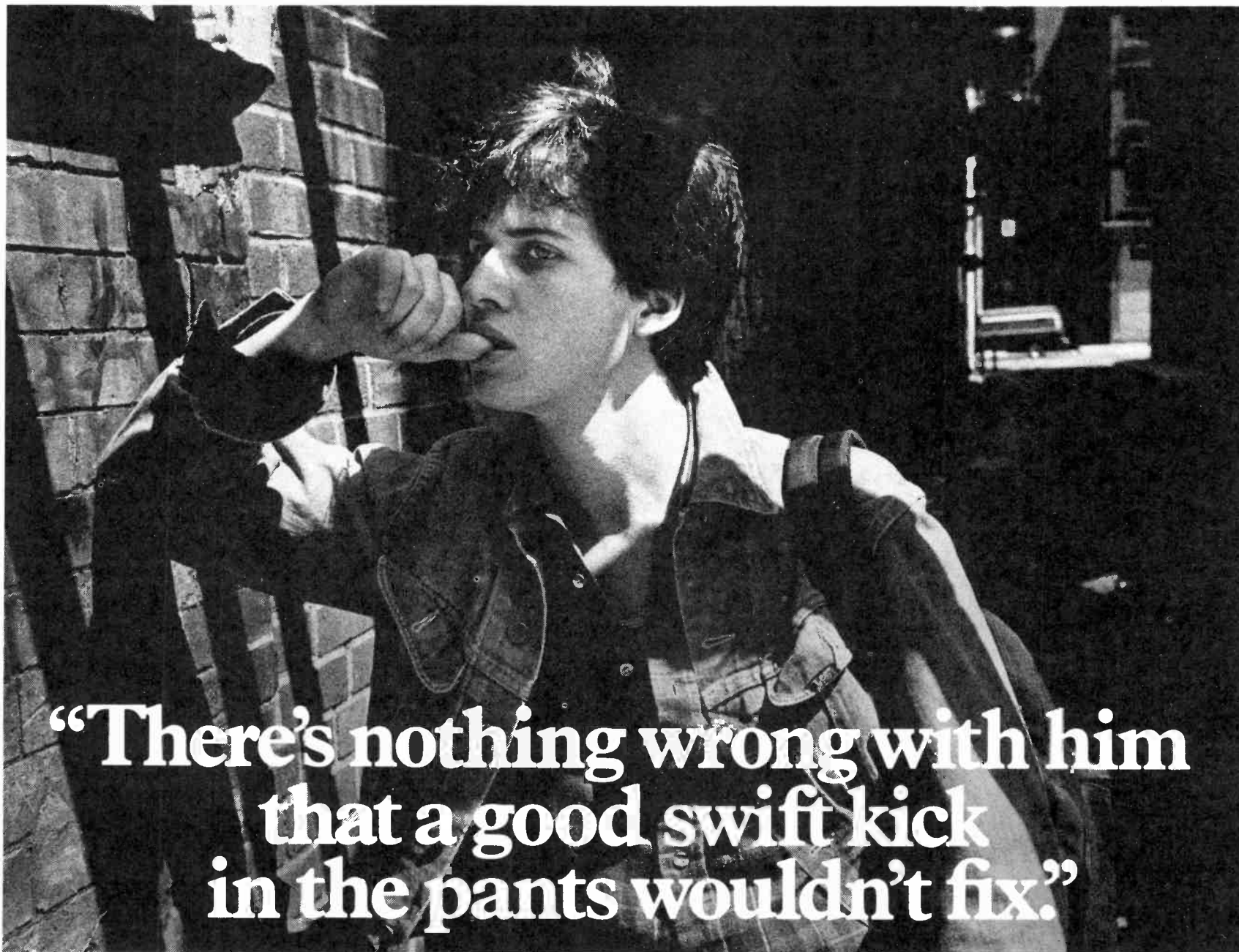
TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	18	HOROWITZ IN MOSCOW DG 419-499 (CD)	16 weeks at No. One VLADIMIR HOROWITZ
2	2	54	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
3	4	28	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
4	3	30	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
5	5	22	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
6	8	12	TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA RC-5708 (CD)	BARRY DOUGLAS
7	7	16	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
8	6	20	VERDI: OTELLO ANGEL DSB-3993 (CD)	PLACIDO DOMINGO
9	10	50	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
10	9	38	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
11	15	6	COPLAND: SYMPHONY NO. 3 DG 419-170 (CD) NEW YORK PHILHARMONIC (BERNSTEIN)	
12	12	120	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
13	13	8	SALZBURG RECITAL DG 415-361 (CD)	KATHLEEN BATTLE
14	11	26	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
15	14	14	BERNSTEIN BY BOSTON PHILIPS 416-360 (CD)	BOSTON POPS (WILLIAMS)
16	16	16	BEETHOVEN: SYMPHONY NO. 3 L'OISEAU LYRE 417-235 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
17	18	18	HOLST: THE PLANETS TELARC 10133 (CD)	ROYAL PHILHARMONIC ORCHESTRA
18	20	36	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET
19	19	6	REICH: SEXTET NONESUCH 79138 (CD)	STEVE REICH
20	17	20	MOZART: THE MARRIAGE OF FIGARO PHILIPS 416-370 (CD) ACADEMY OF SAINT MARTIN-IN-THE-FIELDS (MARRINER)	
21	NEW▶		VERDI: LA FORZA DEL DESTINO ANGEL DSC-3995	DOMINGO, FRENI (MUTI)
22	22	48	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
23	23	4	STRAUSS: DIE FLEDERMAUS ANGEL DSB-3999 (CD)	PLACIDO DOMINGO
24	21	12	TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 10137 (CD) LONDON SYMPHONY ORCHESTRA	
25	24	88	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD) LOS ANGELES PHILHARMONIC (THOMAS)	

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	20	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	18 weeks at No. One TE KANAWA, CARRERAS
2	2	14	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
3	3	28	DOWN TO THE MOON CBS FM-42255 (CD)	ANDREAS VOLLENWEIDER
4	4	24	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
5	5	28	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
6	6	28	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
7	8	28	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
8	9	22	SWING, SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)
9	7	28	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD) TE KANAWA, CARRERAS (BERNSTEIN)	
10	12	4	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
11	10	18	PERSONA CBS BFM-42120 (CD)	LIONA BOYD
12	11	28	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD) TE KANAWA, CARRERAS (BERNSTEIN)	
13	13	6	BACH MEETS THE BEATLES PRO ARTE 211 (CD)	JOHN BAYLESS
14	14	18	ECHOES OF LONDON CBS FM-42119	JOHN WILLIAMS
15	15	14	SYNCOPATED CLOCK PRO ARTE 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.



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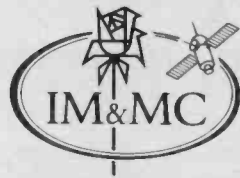
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- Prolonged severe depression; apathy; or extreme highs and lows.
- Excessive anxieties, fears or suspiciousness; blaming others.
- Withdrawal from society, friendlessness; abnormal self-centeredness.
- Denial of obvious problems; strong resistance to help.
- Thinking or talking about suicide.
- Numerous, unexplained physical ailments; marked changes in eating or sleeping patterns.
- Anger or hostility out of proportion to the situation.
- Delusions, hallucinations, hearing voices.
- Abuse of alcohol or drugs.
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EMI Set To Close Vinyl Division At Dutch Plant

BY WILLEM HOOS

AMSTERDAM EMI Bovema is closing down the disk-pressing section of its Uden manufacturing center here, citing the popularity of compact disks as the main reason for a move that will slash the work force there by 70 to some 270. Manufacture of prerecorded cassettes will continue at the plant.

In 1986, the Uden plant produced 4.8 million LPs, 1.2 million 12-inch singles, and 2.8 million 7-inch singles, along with 7 million music cassettes. Under the reorganization plans, which will be operational within four months, all 7-inch-single manufacturing will be switched to the EMI plant in Cologne, West Germany, and the LP and 12-inch output will be split 50-50 between Cologne, France, and Paris, the company's third continental European plant.

The company foresees a "bright future" in cassette production, while acknowledging the impact of the CD format in creating a decline in black vinyl disk sales.

The Uden plant's general distribution service will continue, says

Richard Solleveld, managing director in charge of distribution and planning. Additionally, an initial 12 people will be recruited to staff a CD assembly division. "The disk-pressing section goes because, with dipping demand, EMI's three plants in action in continental Europe add up to over-capacity," he says. Uden is the smallest of the three.

The EMI CD supply from U.K. centers in Swindon and Hayes will be handled in its final assembly stages in Uden. At present the Dutch plant distributes 70% of its disk output to the Benelux territories and 30% to Scandinavia. On the cassette side, it distributes additionally to West Germany, Austria, and Switzerland. Cologne has no cassette manufacturing division, and the rest of the prerecorded tape demand from Europe is supplied from Paris.

Solleveld says that if EMI management decides to step up its CD production commitment, it could either use Swindon or start its first CD factory on the continent, in which Uden could conceivably become that base.

Industry Looks To Antipiracy Law Singapore Bill Relaxes Burden Of Proof

BY CHRISTIE LEO

SINGAPORE The music business here is assessing the implications of the country's new Copyright Bill, which was passed by the Parliament Jan. 27 and now awaits only the president's signature for its final implementation as copyright law.

Five years in the making, the bill has undergone substantial amendments at the hands of the select committee to which it was referred after its second reading in May. The burden-of-proof provision has been relaxed, so that plaintiffs need now only show that a defendant "ought reasonably to have known" he was dealing in pirated works.

Possession of infringing copies for the purpose of trade has been made an offense, punishable by fines up to \$50,000 or a jail term of up to five years or both. Fair-dealing provisions have been refined to protect consumer interests: Home taping of broadcast television programs will not be an offense.

Parallel importation of legitimate product has been allowed on the grounds that consumers should not be denied the opportunity to purchase product at the lowest price available, but only if the product originates from a country which

provides adequate copyright protection.

Presenting the bill to Parliament here, Law Minister S. Jayakumar said that although it would remove a significant source of friction with the U.S., its main purpose was to serve the interests of Singapore itself. The country's reputation as a trade center, formerly marred by its position as the world's second largest exporter of pirated works, would be enhanced, and there would be greater incentive to foreign investment.

Jayakumar rejected calls for a grace period to allow firms to adjust to the new legislation and retailers to replace pirate stocks, saying two years had already elapsed since the bill was first published. He said that the new law would provide a standard of protection compatible with the internationally recognized Universal Copyright Convention, which Singapore may recognize in the near future.

Industry leaders here have warned that the trading situation will not change overnight. PolyGram managing director Joe Chen says, "This is a transition period. While we're hopeful the situation will improve, we cannot overestimate the purchasing power for legitimate product." And WEA chief

Jimmy Wee cautions, "The success of the law will depend on its strict enforcement."

However, there are clear signs of reform. Many pirate producers have reportedly stopped supplies, and outlets formerly dependent on pirated product are now selling off infringing titles at under \$2 for three cassettes in a bid to clear stock before the law begins to bite.

Speculation that cassette prices will fall as the bill takes effect has also been borne out. According to Nic Garnett, regional director of IFPI, the cost of most imported label product has already fallen 30% over the last 12 months. Garnett also pledged that although the copyright bill does not specify how enforcement is to be carried out, IFPI itself will maintain its antipiracy push in this territory.

"A piracy-free market would lure more companies, both local and foreign, to consider establishing or expanding their operations in Singapore. We will continue to make concerted efforts to protect their rights by speeding up investigations and legal action against offenders. Nor will be just go after the retailers," Garnett says.

"We want to stop piracy at the source, and that means going after the manufacturers."

Investigations Overshadow Court Cases

German Book Examines Audio/Vid Piracy

BY WOLFGANG SPAHR

HAMBURG The magnitude of the still-increasing video piracy trade in West Germany is underlined in a new publication. It shows that a total of 2,237 investigations initiated by IFPI's video arm over the past five years and 2,471 probes instigated by copyright society GEMA during the same period were forwarded to the public prosecutor.

However, only 100 or so cases actually went to court, says Burkhard Rochlitz, senior counsel of PolyGram Germany. He has been involved in legal aspects of piracy since joining the company 13 years ago. He spent three years researching his new book, the first by a German to deal with the protection of performers, producers, and broadcasters from criminal infringement of their audio/video copyrights.

Rochlitz says the key reason for so few court cases compared with so much investigative action is that there was too much concentration on the "small fish" offenders in the big pond of piracy. Now that the German Copyright Act, as amended in mid-1985, provides for five-year jail sentences for copyright violation, he expects to see the authorities hunt down the major offenders.

"It's a matter of technical fact that large-scale production and distribution of illegal records and tapes or videos can only be carried out by a group of highly skilled specialists or, to be more specific, gangs of unscrupulous criminals," he says.

"In doing so, they often commit

standard crimes such as fraud, including tax fraud. There's evidence that printers of fake record sleeves are often adept at printing counterfeit money."

Rochlitz says copyright owners are "rather less sensitive" to the piracy problem now that the audio market in Germany is, thanks to CD, growing again. "But they should be made aware that piracy still exists on the same level, or

worse. It's just that the methods are more sophisticated.

"While the legal market is in a healthy state, while the industry has money available, a portion of the finances should be used to keep piracy in check. It's an illusion to believe piracy will disappear.

"On the contrary, the CD and soon the CD-Video will be the ideal master for illegal audio/video duplication."

Japan CDs Lead Upturn

BY SHIG FUJITA

TOKYO Japanese production of records and compact disks during 1986 increased by 4% in unit terms and 13% in value, compared with 1985, according to statistics from the Japan Phonograph Record Assn. (JPRA). Predictably, the CD sector was mainly responsible for the upturn.

Production of prerecorded audiotapes was down by 5% in both unit and monetary terms in 1986, compared with the previous year.

The CD factor is underlined by the revelation that vinyl record production in 1986 was 106.05 million units, down 15%, at a value of roughly \$675.19 million (down 21%). But CD production was up 119%, at 45.12 million units with a value of some \$639.94 million (up 104%).

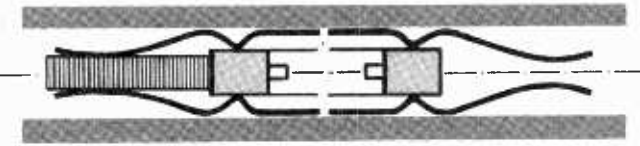
Akira Toyozumi, executive director of JPRA, says the national CD production figure includes only those produced for sale in Japan,

not software intended for export. Though Japan's CD manufacturers don't release statistics covering exports, it is generally reckoned here that imports roughly balance exports. "Therefore, we're looking at a total CD production last year of around 90 million," says Toyozumi.

Asked about the large number of CDs produced despite the fact that a far from proportionate number of hardware units have been sold, he says many CDs are being stocked by stores but not, as yet, being bought by consumers. "In building stocks, the stores are looking to the future."

The initial CD market here was in classical music, followed by jazz, but now pop is taking an increasing share of the action. Toyozumi says the industry expects CD production to continue to expand in 1987, though he does not expect it to double as it did in 1986.

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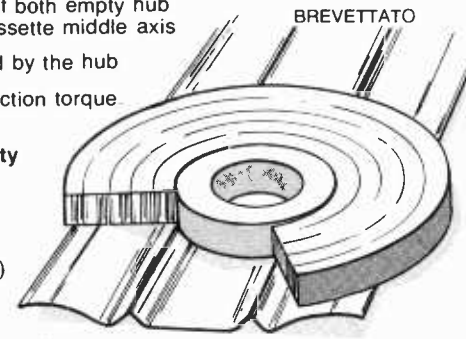
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800 Show At Frankfurt Fair Hi-Tech Greeted By Low Demand

BY WOLFGANG SPAHR

FRANKFURT Over 800 exhibitors from 33 countries took part in the Frankfurt Music Fair here Feb. 7-11. The U.K., France, Italy, Japan, and the U.S. sent the largest overseas contingents. Instrument makers and suppliers dominated, but there were also 121 sheet-music publishers and 171 disc and lighting-equipment firms.

Computer technology's impact on the electronic instrument market has brought innovation after innovation with lightning speed. But there was agreement here that future developments will be less revolutionary than in the recent past, with the emphasis on lighter, more versatile instruments with more sophisticated capabilities.

The beginnings of technology fatigue were also apparent here, with "mechanical" instruments making a comeback and natural sound production once more in vogue. Using MIDI as the connecting element, almost all mechanical instruments are now compatible with electronic units, allowing fully trained musicians to exploit the natural characteristics of their instruments without forgoing the versatility advantage of electronics.

The West German industry, with

70% of its production exported overseas and 60% of its home market taken by imported products, is often seen as a yardstick for the international trade. Developments here are quickly mirrored abroad, and changes in the world market are equally quickly felt at home.

Currently, some 350 companies employing 10,000 staffers earn \$700 million annually at manufacturers' prices. The continuing drop in the dollar/deutsche mark exchange rate affected exports in 1986, pushing U.S. retail prices of West German instruments up by 20%-25%, but the domestic market is described as stable.

A global trend toward specialization on the part of the main manufacturing countries was clearly apparent at this year's Music Fair. Thus European countries, particularly West Germany, hold their own as the center for the manufacture of high-quality products involving skilled work forces and some handcrafting, while the Far Eastern countries are strongest in highly industrialized mass production and lead in electronic technology.

North America offers both handcrafted and mass-produced goods, but its former leading position in the electronics field has in many areas been taken over by Japan.

Bon Jovi Hits Quadruple Platinum Parton-Rogers Album Sails Past 400,000

BY KIRK LaPOINTE

OTTAWA Bon Jovi's "Slippery When Wet" got off to a relatively slow start in Canada, but its recent performance on the charts and at retail suggests it may yet become the best-selling hard rock album in Canada in some time.

The Canadian Recording Industry Assn. (CRIA) says the Bon Jovi album went quadruple platinum in January, having sold more than 400,000 units. And the album's first single, "You Give Love A Bad Name," went gold during the month.

The Toronto-based trade organization's 20 certifications for January feature a healthy mix of established and emerging artists, ranging from established acts like Dolly Parton, Kenny Rogers, Billy Joel, and the Police to such newcomers as Oran "Juice" Jones, Miami Sound Machine, and Cinderella.

The Parton-Rogers collaboration, "Once Upon A Christmas," joined the Bon Jovi record as the top January certification, at quadruple platinum. Island Records, earned its best-ever certification in the month as Robert Palmer's "Riptide" sailed past the triple platinum mark.

There were three double platinum albums in January, including Canadian Kim Mitchell's "Shakin' Like A

Human Being." Joel's "The Bridge" and Alabama's "Roll On" also surpassed 200,000 sales. Mitchell's record was the lone Canadian-content release to be certified by CRIA.

A various-artists package, "Nothin' But The Hits," distributed by CBS as part of an obviously successful retail campaign in which consumers can purchase it for \$5.99 when they buy an album featured on the compilation, became the first album by several artists to be certified in some time.

Companies that package such albums usually aren't CRIA members. The Police's "Every Breath You Take—The Singles" also went platinum, along with Miami Sound Machine's "Primitive Love" and Belinda Carlisle's steadily selling "Belinda" album.

Aretha Franklin's "Aretha" was

among seven releases to be certified gold. The various-artists and the Police albums were among them, as were Eddie Money's "Can't Hold Back," Cinderella's "Night Songs," Paul Young's "Between Two Fires," and Alabama's "The Touch."

Chris De Burgh, a perennial Canadian favorite, earned his latest in January, when "Lady In Red" was deemed platinum as a single. The Bon Jovi single and Jones' "The Rain" went gold.

Billboard compiles an unofficial monthly and year-to-date list of certifications, according to distributing companies.

The January totals: CBS, 7; RCA/Ariola and PolyGram, 4; A&M, 3; MCA, 2. Total certifications in 1987: 20. Total Canadian-content certifications: 1.

BBM Presses For Change

OTTAWA The radio demographic task force of the BBM Bureau of Measurement has urged major changes in the collection and reporting of several demographic categories. If accepted by the bureau's radio executive committee, these recommendations could significantly affect the criteria under which radio stations' appeal are judged.

Among other things, the BBM task force has proposed the elimination of children aged 7-11 from collection and publication; equal 10-year age groupings in the middle-year demographics; the inclusion of a new category of managers, business owners, and professionals as a published demographic group; and the addition of a new 35-64 demographic.

Already, the proposals have the tacit backing of the Radio Bureau of Canada (RBC), the organization of broadcast advertisers. However, before the changes are instituted, the ratings survey group intends to canvass the broadcast industry and assess its beliefs in a presentation to the BBM radio committee.

The task force moves follow a questionnaire last year to major ad-

vertisers, agencies, broadcasters, and broadcast representatives. The mailing elicited such proposals as "tighter category breakdown of middle-year groups" and an "older demo group."

The moves could mean that ratings reporting would be fixed at the 12-plus age group, not the current 7-plus group. The current 35-49, 50-54, and 55-59 groupings would be changed to 35-44, 45-54, and 55-64. The 18-49 and 25-49 categories would change to 18-44 and 25-54. A 35-64 demographic would be added.

Bob Armstrong, chairman of the BBM team of researchers, says, "Clearer demographic breakdowns will benefit buying patterns for agencies and advertisers; broadcasters will have a closer match to their station target to aid in program planning; and the reliability of the data will be enhanced."

Gary Miles of the RBC says that the economic climate has necessitated tightened demographics.

"RBC welcomes these and other evolutions, which will encourage advertisers to increase radio expenditures," Miles says.

KIRK LaPOINTE

BILLBOARD SPOTLIGHTS ON THE ROAD IN EUROPE

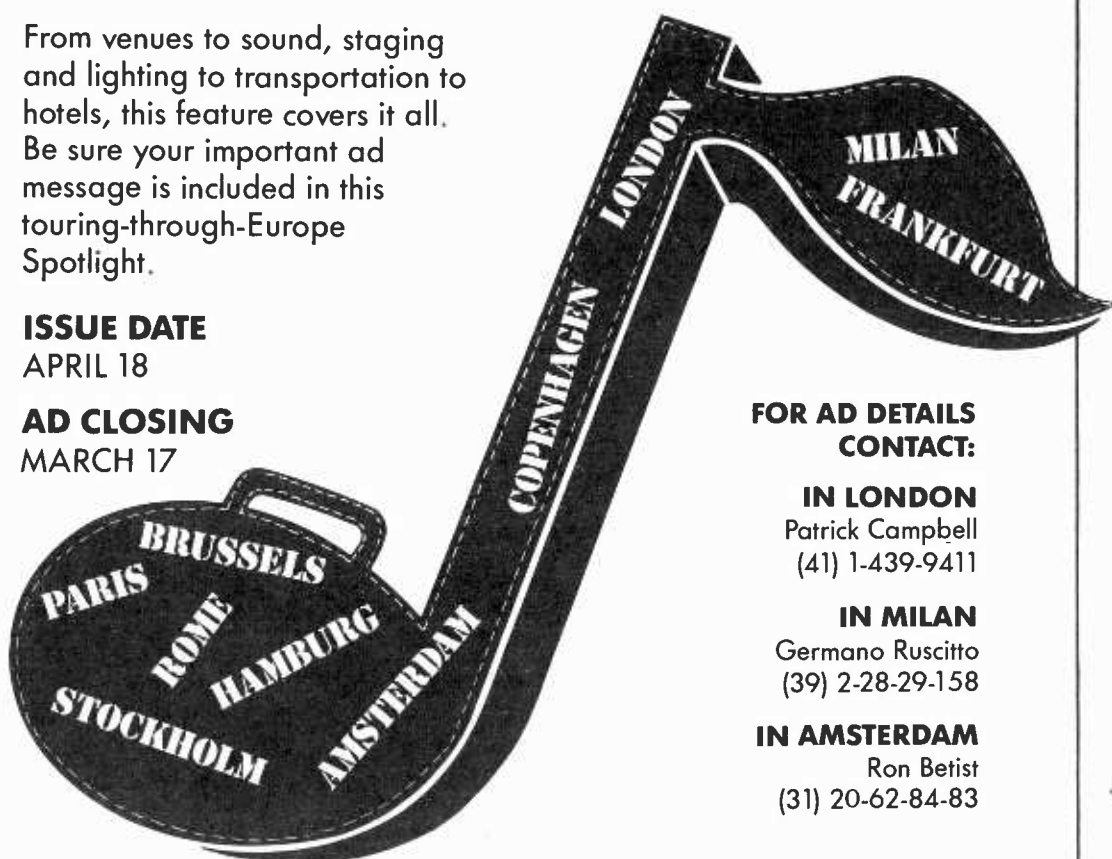
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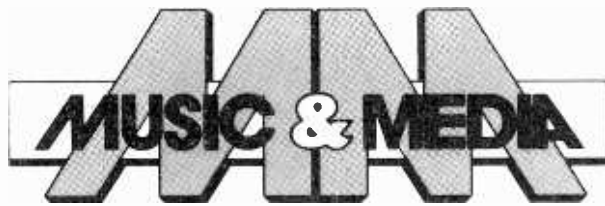
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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 2/21/87

This Week	Last Week	SINGLES	
1	19	1	STAND BY ME BEN E KING ATALANTIC
2	1	1	I KNEW YOU WERE WAITING (FOR ME) GEORGE MICHAEL/ARETHA FRANKLIN EPIC
3	3	3	DOWN TO EARTH CURIOSITY KILLED THE CAT MERCURY
4	2	2	HEARTACHE PEPSI & SHIRLIE POLYDOR
5	28	28	WHEN A MAN LOVES A WOMAN PERCY SLEDGE ATLANTIC
6	9	9	MALE STRIPPER MAN 2 MAN MEET MAN PARRISH BOLTS
7	4	4	ALMAZ RANDY CRAWFORD WARNER
8	5	5	IT DOESN'T HAVE TO BE THIS WAY BLOW MONKEYS RCA
9	11	11	STAY OUT OF MY LIFE FIVE STAR TENT
10	18	18	RUNNING IN THE FAMILY LEVEL 42 POLYDOR
11	7	7	MUSIC OF THE NIGHT/WISHING YOU WERE HERE MICHAEL CRAWFORD/SARAH BRIGHTMAN POLYDOR
12	6	6	I LOVE MY RADIO TAFFY TRANS GLOBAL
13	10	10	YOU SEXY THING HOT CHOCOLATE EMI
14	22	22	COMING AROUND AGAIN CARLY SIMON ARISTA
15	17	17	BEHIND THE MASK ERIC CLAPTON DUCK
16	14	14	ONCE BITTEN TWICE SHY VESTA WILLIAMS A&M
17	20	20	ROCK THE NIGHT EUROPE EPIC
18	30	30	CRUSH ON YOU JETS MCA
19	39	39	LIVE IT UP (FROM CROCODILE DUNDEE) MENTAL AS ANYTHING EPIC
20	8	8	JACK YOUR BODY STEVE SILK HURLEY DJ INTERNATIONAL
21	25	25	FUTURE'S SO BRIGHT I GOTTA WEAR SHADES TIMBUK 3 IRS
22	NEW	NEW	SONIC BOOM BOY WESTWORLD RCA
23	NEW	NEW	THE RIGHT THING SIMPLY RED ELEKTRA
24	12	12	SHOPLIFTERS OF THE WORLD SMITHS ROUGH TRADE
25	NEW	NEW	SKIN TRADE DURAN DURAN EMI
26	NEW	NEW	YOU ARE MY WORLD COMMUNARDS LONDON
27	13	13	NO MORE THE FOOL ELKIE BROOKS LEGEND
28	15	15	IS THIS LOVE ALISON MOYET CBS
29	35	35	FORGOTTEN TOWN CHRISTIANS ISLAND
30	16	16	C'EST LA VIE ROBBIE NEVIL MANHATTAN
31	21	21	SURRENDER SWING OUT SISTER MERCURY
32	27	27	MAGIC SMILE ROSIE VELA A&M
33	23	23	REET PETITE JACKIE WILSON SMP
34	24	24	RAT IN MI KITCHEN UB40 DEP INTERNATIONAL
35	NEW	NEW	HOW MANY LIES SPANDAU BALLET CBS
36	NEW	NEW	HAVE YOU EVER LOVED SOMEBODY FREDDIE JACKSON CAPITOL
37	NEW	NEW	GOOD TO GO LOVER GWEN GUTHRIE BOILING POINT
38	NEW	NEW	SOUL MAN SAM MOORE & LOU REED A&M
39	26	26	BIG FUN GAP BAND TOTAL EXPERIENCE
40	NEW	NEW	TRICK OF THE NIGHT BANANARAMA LONDON
ALBUMS			
1	NEW	NEW	ORIGINAL SOUNDTRACK THE PHANTOM OF THE OPERA POLYDOR
2	1	1	PAUL SIMON GRACELAND WARNER
3	NEW	NEW	HOT CHOCOLATE THE VERY BEST OF HOT CHOCOLATE EMI
4	3	3	ERIC CLAPTON AUGUST DUCK
5	7	7	FIVE STAR SILK AND STEEL TENT
6	34	34	SIMPLY RED PICTURE BOOK ELEKTRA
7	4	4	BANGLES DIFFERENT LIGHT CBS
8	5	5	KATE BUSH THE WHOLE STORY EMI
9	28	28	PETER GABRIEL SO VIRGIN
10	10	10	QUEEN LIVE MAGIC EMI
11	17	17	DIRE STRAITS BROTHERS IN ARMS VERTIGO
12	16	16	LUTHER VANDROSS GIVE ME THE REASON EPIC
13	18	18	ANITA BAKER RAPTURE ELEKTRA
14	19	19	RANDY CRAWFORD ABSTRACT EMOTIONS WARNER
15	2	2	STYLE COUNCIL COST OF LOVING POLYDOR
16	20	20	EURYTHMICS REVENGE RCA
17	6	6	ELKIE BROOKS NO MORE THE FOOL LEGEND
18	9	9	MICHAEL MCDONALD SWEET FREEDOM WARNER
19	15	15	BON JOVI SLIPPERY WHEN WET VERTIGO
20	11	11	VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN
21	26	26	WHITNEY HOUSTON ARISTA
22	8	8	MADONNA TRUE BLUE SIRE
23	21	21	EUROPE THE FINAL COUNTDOWN EPIC
24	31	31	PET SHOP BOYS DISCO PARLOPHONE
25	23	23	ELKIE BROOKS VERY BEST OF ELKIE BROOKS TELSTAR
26	14	14	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
27	13	13	THE PRETENDERS GET CLOSE REAL
28	24	24	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
29	22	22	ROSIE VELA ZAZU A&M
30	37	37	GENESIS INVISIBLE TOUCH VIRGIN
31	30	30	HUEY LEWIS & THE NEWS FORE CHRYSALIS
32	40	40	COMMUNARDS LONDON
33	NEW	NEW	CHRIS DE BURGH INTO THE LIGHT A&M
34	NEW	NEW	SPANDAU BALLET THROUGH THE BARRICADES CBS
35	29	29	VARIOUS IMPRESSIONS KTEL
36	12	12	PSYCHEDELIC FURS MIDNIGHT TO MIDNIGHT CBS
37	NEW	NEW	HOUSEMARTINS LONDON O'HULL 4 GO DISCS
38	NEW	NEW	ORIGINAL SOUNDTRACK TOPGUN CBS
39	25	25	VARIOUS STREETSOUNDS 20 STREETSOUNDS
40	NEW	NEW	A-HA SCOUNDREL DAYS WARNER

CANADA (Courtesy The Record) As of 2/12/87

SINGLES	
1	1 WALK LIKE AN EGYPTIAN THE BANGLES CBS
2	2 C'EST LA VIE ROBBIE NEVIL MANHATTAN/CAPITOL
3	3 TOUCH ME SAMANTHA FOX JIVE/RCA
4	5 OPEN YOUR HEART MADONNA SIRE/WEA
5	13 RESPECT YOURSELF BRUCE WILLIS MOTOWN/MCA
6	4 SHAKE YOU DOWN GREGORY ABBOTT COLUMBIA/CBS
7	6 THE LADY IN RED CHRIS DE BURGH A&M
8	11 LIVIN' ON A PRAYER BON JOVI MERCURY/POLYGRAM
9	7 CHANGE OF HEART CYNDI LAUPER PORTRAIT/CBS
10	10 AT THIS MOMENT BILLY VERA & THE BEATERS RHINO/TREND
11	8 THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
12	17 KISS YOU (WHEN IT'S DANGEROUS) EIGHT SECONDS POLYGRAM
13	12 CAN'T HELP FALLING IN LOVE COREY HART CAPITOL
14	14 BALLERINA GIRL LIONEL RICHIE MOTOWN/MCA
15	R EVERYBODY HAVE FUN TONIGHT WANG CHUNG GEFFEN/WEA
16	19 LAND OF CONFUSION GENESIS ATLANTIC/WEA
17	16 YOU GIVE LOVE A BAD NAME BON JOVI POLYGRAM
18	9 WORD UP CAMEO POLYGRAM
19	20 KEEP YOUR HANDS TO YOURSELF GEORGIA SATELLITES ELEKTRA/WEA
20	NEW CONTROL JANET JACKSON A&M
ALBUMS	
1	1 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
2	2 PAUL SIMON GRACELAND WARNER BROS./WEA
3	3 MADONNA TRUE BLUE SIRE/WEA
4	5 BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
5	10 GENESIS INVISIBLE TOUCH ATLANTIC/WEA
6	9 GEORGIA SATELLITES ELEKTRA/WEA
7	7 BOSTON THIRD STAGE MCA
8	6 HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA
9	8 LIONEL RICHIE DANCING ON THE CEILING MOTOWN
10	4 GLASS TIGER THE THIN RED LINE CAPITOL
11	13 GREGORY ABBOTT SHAKE YOU DOWN CBS
12	15 JENNIFER WARNES FAMOUS BLUE RAINCOAT ATTIC/A&M
13	12 BANGLES DIFFERENT LIGHT COLUMBIA/CBS
14	14 PRETENDERS GET CLOSE WARNER BROS./WEA
15	NEW BILLY VERA & THE BEATERS BY REQUEST RHINO/TREND
16	NEW BRUCE WILLIS THE RETURN OF BRUNO MOTOWN/MCA
17	20 PETER GABRIEL SO GEFFEN/WEA
18	R JANET JACKSON CONTROL A&M
19	16 CHRIS DE BURGH INTO THE LIGHT A&M
20	R WHITNEY HOUSTON ARISTA

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/16/87

SINGLES	
1	1 REALITY RICHARD SANDERSON CARRERE/TELDEC
2	3 C'EST LA VIE ROBBIE NEVIL MANHATTAN/EMI
3	6 ELECTRIC SALSA OFF ZYX/MIKULSKI
4	7 CARAVAN OF LOVE HOUSEMARTINS CHRYSALIS/ARIELA
5	2 SHOWING OUT MEL & KIM BLOW UP/INTERCORD
6	9 MIAMI VICE THEME JAN HAMMER MCA/WEA
7	5 ICH LIEBE DICH CLOWNS UND HELDEN TELDEC
8	4 SOMETIMES ERASURE MUTE/INTERCORD
9	8 EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
10	NEW ALLES HAT EIN ENDE, NUR DIE WURST HAT ZWEI STEPHAN REMMLER MERCURY/PHONOGRAM/PMV
11	18 REET PETITE JACKIE WILSON ZYX/MIKULSKI
12	10 HEARTBEAT DON JOHNSON EPIC/CBS
13	13 SHAKE YOU DOWN GREGORY ABBOTT CBS
14	12 LAND OF CONFUSION GENESIS VIRGIN/ARIELA
15	11 THE RAIN ORAN JUICE JONES DEFJAM/CBS
16	15 IS THIS LOVE? ALISON MOYET CBS
17	NEW I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
18	14 KEINE STERNE IN ATHEN STEPHAN REMMLER MERCURY/PHONOGRAM
19	NEW LADY OF ICE FANCY METRONOME/PMV
20	NEW LIVING ON A PRAYER BON JOVI MERCURY/PHONOGRAM/PMV
ALBUMS	
1	1 DEEP PURPLE THE HOUSE OF BLUE LIGHT A&M/DG/PMV
2	3 SOUNDTRACK MIAMI VICE 2 MCA/WEA
3	4 DON JOHNSON HEARTBEAT EPIC/CBS
4	NEW JOE COCKER DEFINITE DINO
5	5 PAUL SIMON GRACELAND WARNER/WEA
6	2 TINA TURNER BREAK EVERY RULE CAPITOL/EMI
7	9 SOUNDTRACK MIAMI VICE 1 MCA/WEA
8	7 SOUNDTRACK LA BOUM 2 CARRERE/TELDEC
9	6 THE ALAN PARSONS PROJECT GAUDI ARISTA/ARIELA
10	10 ERSTE ALLGEMEINE VERUNSICHERUNG GELD ODER LEBEN EMI
11	14 ENGELBERT TRAEUMEN MIT ENGELBERT ARIOLA
12	19 DRAFI DEUTSCHER ELECTROLA GEMISCHTE GEFUEHLE EMI
13	12 GENESIS INVISIBLE TOUCH VIRGIN/ARIELA
14	11 BON JOVI SLIPPERY WHEN SET VERTIGO/PHONOGRAM/PMV
15	8 CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
16	NEW STEPHAN REMMLER MERCURY/PHONOGRAM/PMV
17	NEW ROBBIE NEVIL MANHATTAN/EMI
18	13 A-HA SCOUNDREL DAYS WARNER/WEA
19	16 SPANDAU BALLET THROUGH THE BARRICADES CBS
20	NEW SARAGOSSA BAND DAS GROSSE ZA-ZA-ZABADAK ARIOLA

FRANCE (Courtesy of Europe 1) As of 2/15/87

SINGLES	
1	1 T'EN VA PAS ELSA CARRERE
2	3 IN THE ARMY NOW STATUS QUO CBS
3	2 VOYAGE VOYAGE DESIRELESS CBS
4	4 LE PASSAGE SOUNDTRACK PATHE
5	9 MAMAN DOROTHEE AB
6	6 DON'T LEAVE ME THIS WAY COMMUNARDS BARCLAY
7	10 SALLY CARMEL BARCLAY
8	11 FALLAIT PAS COMMENCER LIO POLYDOR
9	8 PREMIER BAISER EMMANUELLE AB/POLYGRAM
10	5 C'EST LA QUATE CAROLINE LOEB BARCLAY
11	7 MUSULMANES MICHEL SARDOU TREMA
12	12 THE FINAL COUNTDOWN EUROPE CBS
13	14 JE DOIS M'EN ALLER NIAGARA POLYDOR
14	13 TES ETATS D'AME...ERIC LUNA PARKER BARCLAY
15	16 TAKE MY BREATH AWAY BERLIN CBS
16	19 THE MIRACLE OF LOVE EURYTHMICS RCA
17	20 LAISSEZ NOUS CHANTER GOLD WEA
18	18 CORPS A CORPS IMAGES FLARENASH
19	NEW YOU KEEP ME HANGIN' ON KIM WILDE PATHE
20	NEW CA FAIT RIRE LES OISEAUX LA COMPAGNIE CREOLE CARRERE

MUSIC & MEDIA PAN-EUROPEAN CHARTS 2/21/87

HOT 100 SINGLES	
1	1 IS THIS LOVE ALISON MOYET CBS
2	14 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC
3	3 C'EST LA VIE ROBBIE NEVIL MANHATTAN
4	5 REET PETITE JACKIE WILSON SMP
5	2 VICTORY KOOL & THE GANG MERCURY
6	4 SOMETIMES ERASURE MUTE
7	8 YOU KEEP ME HANGIN' ON KIM WILDE MCA
8	7 IN THE ARMY NOW STATUS QUO VERTIGO
9	17 ROCK THE NIGHT EUROPE EPIC
10	11 CARAVAN OF LOVE THE HOUSEMARTINS GO DISCS/CHRYSALIS
11	15 EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
12	10 SHAKE YOU DOWN GREGORY ABBOTT CBS
13	NEW HEARTACHE PEPSI & SHIRLIE POLYDOR
14	16 BIG FUN GAP BAND TOTAL EXPERIENCE/RCA
15	6 THE FINAL COUNTDOWN EUROPE EPIC
16	NEW THE MIRACLE OF LOVE EURYTHMICS RCA
17	12 THE RAIN ORAN 'JUICE' JONES DEF JAM/CBS
18	NEW SHOWING OUT MEL & KIM SUPREME
19	19 DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
20	NEW T'EN PAS ELSA GM/CARRERE
HOT 100 ALBUMS	
1	1 MADONNA TRUE BLUE SIRE
2	3 EUROPE THE FINAL COUNTDOWN EPIC
3	4 PAUL SIMON GRACELAND WARNER
4	5 EURYTHMICS REVENGE RCA
5	6 DEEP PURPLE THE HOUSE OF THE BLUE LIGHT POLYDOR
6	2 A-HA SCOUNDREL DAYS WARNER
7	9 COMMUNARDS LONDON
8	8 BON JOVI SLIPPERY WHEN WET VERTIGO
9	17 THE ALAN PARSONS PROJECT GAUDI ARISTA
10	11 ERIC CLAPTON AUGUST DUCK RECORDS/WARNER
11	7 TINA TURNER BREAK EVERY RULE CAPITOL
12	16 SPANDAU BALLET THROUGH THE BARRICADES CBS
13	13 PETER GABRIEL SO VIRGIN
14	12 QUEEN LIVE MAGIC EMI
15	14 KATE BUSH THE WHOLE STORY EMI
16	10 SOUNDTRACK TOP GUN CBS
17	18 PRETENDERS GET CLOSE REAL RECORDS/WEA
18	15 GENESIS INVISIBLE TOUCH VIRGIN
19	20 DIRE STRAITS BROTHERS IN ARMS VERTIGO
20	19 DURAN DURAN NOTORIOUS EMI
SINGLES	
1	2 WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
2	1 YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
3	7 I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA
4	5 PRESSURE DOWN JOHN FARNHAM WHEATLEY/RCA
5	3 FUNKY TOWN PSEUDO ECHO EMI
6	4 FRENCH KISSIN' IN THE USA DEBBIE HARRY CHRYSALIS/FESTIVAL
7	9 BIZARRE LOVE TRIANGLE NEW ORDER FACTORY/CBS
8	11 DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL/EMI
9	6 GOOD TIMES INXS/JIMMY BARNES MUSHROOM/FESTIVAL
10	13 WE GOTTA GET OUT OF THIS PLACE THE ANGELS MUSHROOM/FESTIVAL
11	8 EVERYBODY HAVE FUN TONIGHT WANG CHUNG WEA
12	12 ROOMS FOR THE MEMORY MICHAEL HUTCHENCE WEA
13	NEW I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL EPIC/CBS
14	17 WORD UP CAMEO MERCURY/POLYGRAM
15	10 TO BE A LOVER BILLY IDOL CHRYSALIS/FESTIVAL
16	15 LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
17	NEW SHAKE YOU DOWN GREGORY ABBOTT CBS
18	NEW WE LOVE YOU OMD VIRGIN/EMI
19	NEW IS THIS LOVE? ALISON MOYET CBS
20	18 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
ALBUMS	
1	1 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	2 EURYTHMICS REVENGE RCA
3	3 PAUL SIMON GRACELAND WARNER/WEA
4	4 CROWDED HOUSE CAPITOL/EMI
5	5 LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
6	8 HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
7	9 BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
8	7 POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL
9	10 RICHARD CLAYDERMAN CONCERTO WEA
10	12 THE ANGELS HOWLING MUSHROOM/FESTIVAL
11	6 VARIOUS SUMMER '87 POLYSTAR/POLYGRAM
12	15 V SPY V SPY A O MOD TV VERSION WEA
13	13 JOHN WILLIAMSON MALLEE BOY E MUSIC/FESTIVAL
14	17 GENESIS INVISIBLE TOUCH VIRGIN/EMI
15	14 KEVIN BLOODY WILSON KEV'S BACK CBS
16	16 THE THE INFECTED EPIC/CBS
17	11 SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M/FESTIVAL
18	NEW DEBBIE HARRY ROCKBIRD CHRYSALIS/FESTIVAL
19	20 PRETENDERS GET CLOSE REAL/WEA
20	18 BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
SINGLES	
1	1 REET PETITE JACKIE WILSON BR MUSIC
2	6 I KNEW YOU WERE WAITING (FOR ME) ARETHA FRANKLIN & GEORGE MICHAEL CBS
3	3 CARAVAN OF LOVE THE HOUSEMARTINS ARIOLA
4	4 SHAKE YOU DOWN GREGORY ABBOTT CBS
5	8 THE RAIN ORAN 'JUICE' JONES CBS
6	2 SHOWING OUT MEL & KIM RCA
7	NEW HEARTACHE PEPSI & SHIRLIE POLYDOR
8	10 RAT IN MI KITCHEN UB40 VIRGIN
9	5 SOMETIMES ERASURE INDISC
10	9 DANCE AROUND THE WORLD RICHENEL CBS
ALBUMS	
1	1 PAUL SIMON GRACELAND WARNER
2	3 SPANDAU BALLET THROUGH THE BARRICADES CBS
3	2 BON JOVI SLIPPERY WHEN WET PHONOGRAM
4	4 THE ALAN PARSONS PROJECT GAUDI ARIOLA
5	7 ENGELBERT HUMPERDINCK THE BEST OF ENGELBERT HUMPERDINCK CNR
6	8 UB40 RAT IN THE KITCHEN VIRGIN
7	5 VARIOUS HITS 5 THE ALBUM CBS
8	6 PETER GABRIEL SO VIRGIN
9	10 HOUSEMARTINS LONDON O'HULL 4 ARIOLA
10	NEW SHAKE YOU DOWN GREGORY ABBOTT CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 2/28/87

DON'T BE MEESE-LED.

The Meese Commission Exposed is must reading for everyone concerned about creeping censorship in our society. Literary, artistic, social, religious, intellectual and political freedom of thought is being threatened.

The biases and abuses of the Attorney General's Commission on Pornography, appointed with the charge of "controlling" what our laws do not even define, have aroused the concern of many Americans.

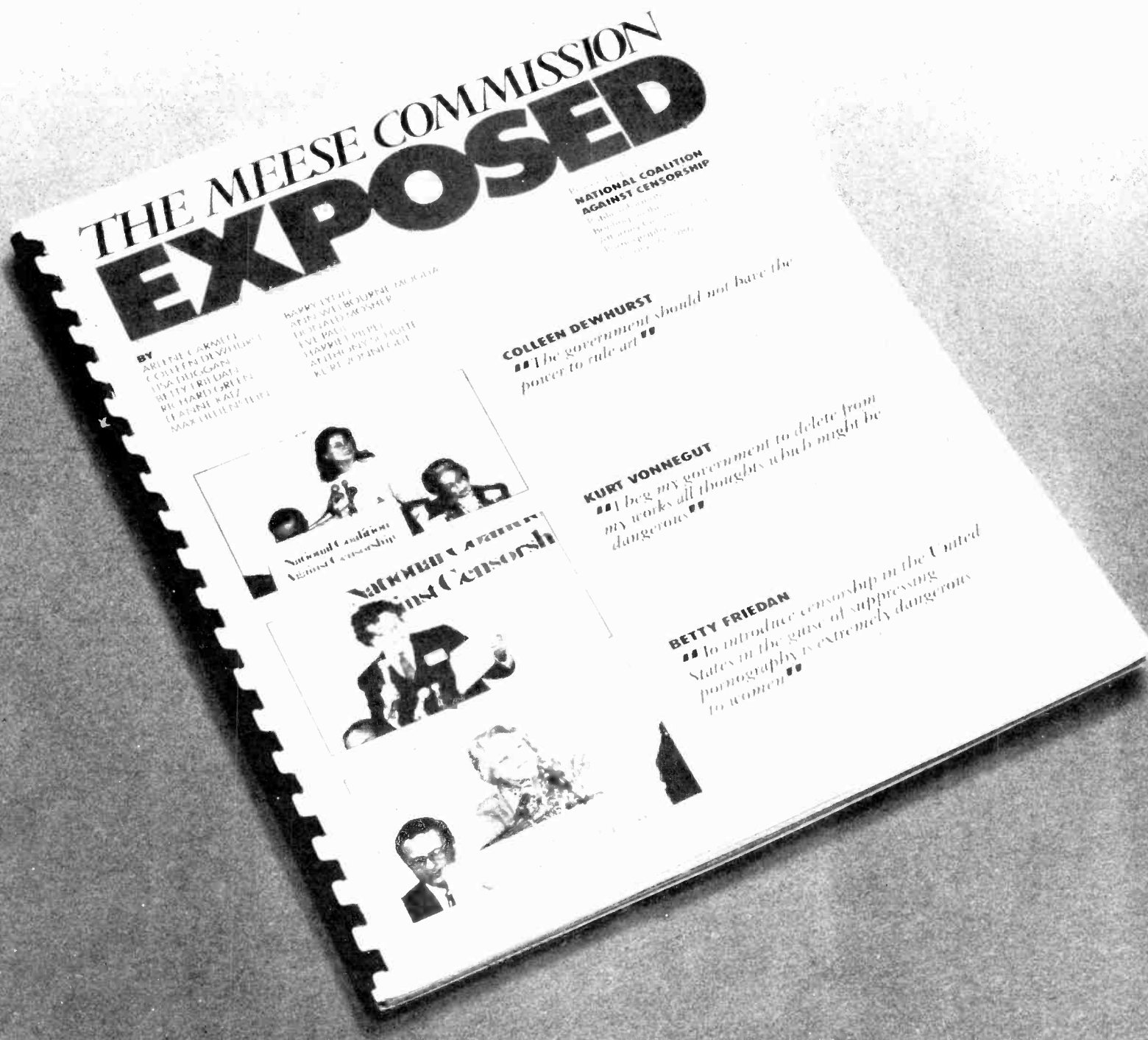
On January 16, 1986, the National Coalition Against Censorship brought together well-known writers, feminists, actors, psychiatrists, lawyers and psychologists at a Public Information Briefing to answer the Meese Commission. Actress Colleen Dewhurst, author Kurt Vonnegut, Jr., and feminist Betty Friedan among others spoke out fervently on the growing wave of attacks—on the national, state

and local levels—on sexually related expression. This booklet presents the vital information covered in this historic public information briefing.

It is must reading for all who cherish freedom of thought, expression and choice in our country, and wish to see these freedoms preserved.

To order **The Meese Commission Exposed**, write to: National Coalition Against Censorship, 132 West 43rd Street, New York, NY 10036 or call (212) 944-9899. Postpaid copies are \$3 to individuals, \$6 to institutions. Bulk rates on request.

The NATIONAL COALITION AGAINST CENSORSHIP, founded in 1974, is a broad-based non-profit, non-partisan coalition of religious, educational, professional, artistic, labor and civil rights organizations. The Coalition opposes censorship and advocates First Amendment rights.



ON THE NARM BEAT

29th annual convention is a hit at the Fontainebleau Hotel in Miami Beach, Feb. 13-17



Hitting Home. Epic recording act Miami Sound Machine performs at the annual scholarship dinner.



NARM Fever. Attendees crowd the show floor to see what the exhibitors have to offer. Displays were set up under a large poolside tent.



Which Way To The Beach? Lou Dennis, left, Warner Bros. vice president/director of sales, soaks up convention atmosphere with Rick Blackburn, president and general manager of CBS Nashville.



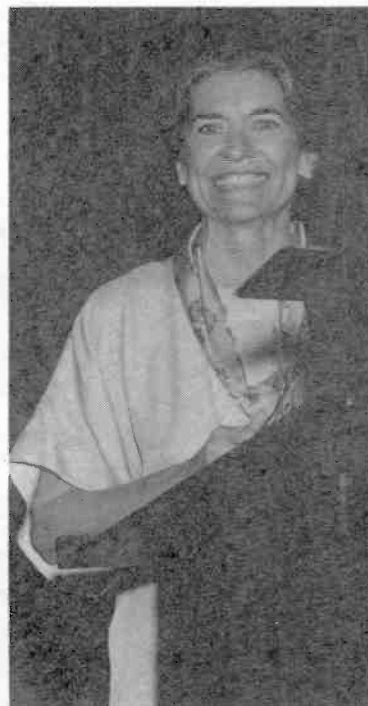
Top Brass. Newly elected NARM chief Russ Solomon, left, president of Tower Records, chats with Jack Craigo, president of Chrysalis.



Midday Activity. The advertising awards presenters, actress Daphne Maxwell and "WKRP" star Tim Reid (Maxwell's husband), greet NARM executive vice president Mickey Granberg, at right.



Industry Leaders. Exchanging greetings in the PolyGram suite are, from left, Guenter Hensler, president of PolyGram Classics and PolyGram CD Video; Harry Anger, PolyGram senior vice president of marketing; Roy Imber, former NARM president and head of Record World; and Lou Fogelman, president of Show Industries.



Welcome. Convention chairwoman Patricia Moreland, principal of Show Industries, delivers her opening remarks at the meet's initial business session.



Partygoers. At the Miami Splash store managers' party are Spec's Music vice president and general manager Joe Andrules, left, president Ann Lief, and MCA artist Lyle Lovett.

Rock Manager Buys U.K. Broker Will Underwrite U.S. Concert Insurance

BY FRED GOODMAN

NEW YORK A long engagement between British insurance outfit Stafford Knight and L.A.-based rock-management firm Smallwood Taylor has just been consummated, and it looks like the honeymoon will be in New York.

According to John C. Hart, who has been serving as managing director of both firms in London for the last year, Smallwood Taylor—which manages the careers of Iron Maiden, Human League, W.A.S.P., and other acts—has contracted to purchase Stafford Knight after a yearlong trial venture. Stafford Knight, an independent Lloyd's broker for 70 years, has cemented its reputation as a specialist in tour and entertainment insurance since beginning its association with Smallwood Taylor.

Now Hart says the firm will be coming to New York in hopes of tackling the current crisis in concert liability insurance (Billboard, May 31, 1986). Rates for promoters have risen dramatically in the past year, from 4 to 5 cents per ticket to 30 cents per ticket for indoor shows and double that figure for some outdoor concerts. Hart says his company can handle the business.

Hart adds that Stafford Knight has an agreement in principle for a

joint venture with an undisclosed publicly traded entertainment company to facilitate its entrance into concert insurance in the U.S. "The idea is that they are going to bring in the business expertise and we are going to bring in the insur-

'The problem is promoters and managers don't talk to insurance companies'

ance expertise," says Hart. The new venture will be based in New York and will feature a small staff from Stafford Knight's home office.

Although Hart declines to outline his program in advance, he radiates confidence. "We do things differently in England," he says. "I feel we can produce a different result." Hart says the American operation will be in place before the summer, and he plans to introduce the service at the New Music Seminar.

Much of the firm's business in the U.K. and Europe is in underwriting concert promoters. Hart says a major difference between

the tour business in the U.K. and in the U.S. is the level of communication between parties. "Much of the problem in the U.S. is that the promoters and the managers don't talk with the insurance companies," he says. "And there shouldn't be such a competitive atmosphere between the promoter and the manager."

Hart says that the company's current client roster runs the music industry gamut, from Zomba to equipment and lighting companies. Aside from insuring tours, Stafford Knight offers personal policies oriented toward the music industry. Key man policies, which pay off in the event an artist dies or is unable to continue practicing his occupation, are written regularly to protect band members and managers. And they are even applied to record companies.

"We did a fairly large one for Iron Maiden to EMI [as the beneficiary], on the basis that the record company paid the band a lot of money up front," Hart says. "This way, the advance money they paid is protected for a year or two."

newsline..

THE MANAGEMENT BUYOUT of Heritage Communications Inc. (NYSE/HCI) (Billboard, Feb. 21) hit a snag when a class-action lawsuit was filed against the proposal by stockholders. The suit, filed in Iowa, charged, among other things, a breach of fiduciary duties by members of the management group seeking to take the company private. Although the company had no official comment on the allegations, it upped its offer from \$32 per share to \$34 per share, with the additional \$2 to be paid in Class A common stock of Tele-Communications Inc. (NASDAQ/TCOMA). A committee of Heritage's board of directors is evaluating the proposal.

MAKING BOOK ON RCA: Cambridge University Press has just released "RCA And The VideoDisc: The Business Of Research" by Margaret B.W. Graham, which tells the story of RCA's ill-fated video technology. Graham, who traces the project from its 1965 drawing-board inception until it folded in 1984, shows how the company spent nearly 20 years and over \$550 million for a product consumers didn't want. The tome takes a look at the black hole that research and development can easily become.

BLOCKBUSTER ENTERTAINMENT CORP. (NASDAQ/BBEC), the Texas-based operator and licensor of video superstores, completed the first part of a three-step program to sell nearly 1.3 million shares to an investor group for \$18.5 million. The initial closing on 384,615 shares was completed for \$5 million Feb. 13. Proceeds of the new equity financing will be used to open company-owned stores and to provide funds for potential acquisitions. The stock sale is to be completed with an additional set of 384,615 shares sold in six months for \$5.1 million and 494,118 shares to be sold in 18 months for \$8.4 million. The purchasers are obliged to complete the third transaction if the market price of Blockbuster's shares is \$17 or higher at that time. Additionally, the company says it will issue five-year warrants to purchase 850,000 shares of common stock at \$17 per share and 850,000 warrants at \$21 per share. If exercised, the warrants will provide \$32.3 million. Blockbuster closed last week at 19 $\frac{3}{8}$, up 1 $\frac{7}{8}$.

FINANCIALLY SPEAKING

Still Viable Despite Tax-Law Changes Is A Personal-Service Corp. For You?

BY RICHARD deBLOIS

Have you always wanted to be president of a corporation? Thousands of artists and executives in the music industry today can claim that title through the use of their own personal-service corporations (PSC). Maybe there are some benefits for you, too, but thanks to the recent changes in the federal tax laws, there is a good chance the costs and hassles might now outweigh any benefits.

First, let's take a look at what a PSC is and how it operates. Essentially, it provides the services of its employee—you—to other entities for a fee. You do the same thing when you accept a position as an employee working for someone else. The difference in using a PSC is that you become your own employee—working for the company that you alone own. The PSC contracts with others for your services and pays you a salary.

Is incorporation for you? It may be if you are an artist, manager, or executive providing your services to two or more users each year. As an example, an artist may use his PSC to provide his services under a recording agreement, to contract for tours, and to endorse products.

An executive who provides consulting services to several other people or entities could do it through a PSC. But why incorporate when you can provide those same services as an individual without using a PSC?

The advantages of incorporation fall into two areas: Protection against certain legal liabilities and the potential saving of tax dollars. Since laws vary from state to state, your lawyer is best-qualified to explain how a PSC could limit your vulnerability.

Changes in the 1984 and 1986 federal tax laws have severely limited the usefulness of the PSC as a tax-planning medium. For example, you can no longer—in most instances—use a corporate fiscal year-end other than Dec. 31. This effectively ends the old advantage of shifting income into the following year.

The significant advantages of pension and deferred-compensation plans are also available to a self-employed person who doesn't operate through a PSC.

But at least two important benefits of the PSC survived the recent tax-law changes. A PSC can provide a medical reimbursement plan for its employees. Depending on the plan, this could mean that all of your personal medical, dental, and similar expenses as well as those of your dependents would be reimbursed to you by the corporation

as an expense. These costs would then be fully deductible by the corporation.

And, your PSC can pay the usual expenses that a business enterprise is allowed to deduct: travel, outside services, automobile costs, bonuses, and others.

What does all this cost? To incorporate, your attorney's fees could run from a low of \$750 to more than \$2,000. You would have to pay annual legal fees for updating the corporate minutes and filing certain forms with your state authorities. The corporation has to file annual income-tax returns and must keep a set of books, so it will have to pay an accountant. Additionally, it will most likely need its own liability and workman's compensation insurance. During the year, you will have to work closely with your accountant to plan the PSC's year-end tax situation: Errors here can be catastrophic because of rules that provide for high-tax rates on any taxable PSC income.

Is a PSC the right thing for you? Only your certified public accountant and attorney will know for sure.

Richard deBlois, CPA, is associated with the accountancy firm of Manny Flekman & Co. in Beverly Hills, Calif. The firm specializes in business management and tax services for the entertainment industry.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 2/9	Close 2/16	Change
NEW YORK STOCK EXCHANGE				
American Can	372	100 $\frac{1}{2}$	99 $\frac{3}{4}$	- $\frac{3}{8}$
CBS Inc.	414	145 $\frac{1}{2}$	159 $\frac{3}{4}$	+14 $\frac{3}{8}$
Cannon Group	260.1	10 $\frac{1}{2}$	10	- $\frac{1}{2}$
Capital Cities Communications	261.5	309 $\frac{1}{2}$	322 $\frac{3}{4}$	+13 $\frac{1}{4}$
Coca Cola	3111	41 $\frac{1}{2}$	43 $\frac{3}{4}$	+1 $\frac{1}{2}$
Walt Disney	2254.1	55	58 $\frac{1}{2}$	+3 $\frac{1}{2}$
Eastman Kodak	3929.6	75 $\frac{1}{2}$	78 $\frac{1}{2}$	+3
Gulf & Western	1114.4	73	74	+1
Handleman	732.8	26 $\frac{1}{2}$	24 $\frac{1}{2}$	-2 $\frac{1}{2}$
MCA Inc.	1261.5	41 $\frac{1}{2}$	42 $\frac{1}{2}$	+ $\frac{1}{2}$
MGM/UA	88.1	12 $\frac{1}{2}$	13 $\frac{1}{2}$	+1 $\frac{1}{2}$
Orion Pictures Corp.	423.2	16 $\frac{1}{2}$	15 $\frac{1}{2}$	-1 $\frac{1}{2}$
Sony Corp.	383.2	20 $\frac{1}{2}$	20	- $\frac{1}{2}$
TDK	12.8	41 $\frac{1}{2}$	40 $\frac{3}{4}$	-1
Taft Broadcasting	63.6	118 $\frac{1}{2}$	119 $\frac{1}{2}$	+1
Vestron Inc.	298.2	7 $\frac{1}{2}$	7 $\frac{1}{2}$	+ $\frac{1}{2}$
Viacom	2087.4	44 $\frac{1}{2}$	44 $\frac{1}{2}$	- $\frac{3}{8}$
Warner Communications Inc.	1750.8	28	28 $\frac{1}{2}$	+ $\frac{1}{2}$
Westinghouse	3020.9	59 $\frac{1}{2}$	60 $\frac{1}{2}$	+1 $\frac{1}{2}$
AMERICAN STOCK EXCHANGE				
Commtron	27.1	9 $\frac{1}{2}$	9 $\frac{1}{2}$	-1 $\frac{1}{2}$
Lorimar/Telepictures	1240.8	16 $\frac{1}{2}$	17 $\frac{1}{2}$	+1 $\frac{1}{2}$
New World Pictures	102.9	10 $\frac{1}{2}$	10 $\frac{1}{2}$	+ $\frac{1}{2}$
Price Communications	228	10 $\frac{1}{2}$	11	+ $\frac{1}{2}$
Prism Entertainment	26.9	6	6 $\frac{1}{2}$	+ $\frac{1}{2}$
Turner Broadcasting System	32.2	19 $\frac{1}{2}$	18 $\frac{1}{2}$	- $\frac{1}{2}$
Unitel Video	4.2	8 $\frac{1}{2}$	8 $\frac{1}{2}$	+1 $\frac{1}{2}$
Wherehouse Entertainment	289.8	11 $\frac{1}{2}$	11 $\frac{1}{2}$	- $\frac{1}{2}$
OVER THE COUNTER				
Crazy Eddie		11 $\frac{1}{2}$	11 $\frac{1}{2}$	- $\frac{1}{2}$
Dick Clark Productions		7	6 $\frac{1}{2}$	- $\frac{1}{2}$
Josephson Intl.		12 $\frac{1}{2}$	12 $\frac{1}{2}$	- $\frac{1}{2}$
LIN Broadcasting		65 $\frac{1}{2}$	68	+2 $\frac{1}{2}$
Lieberman Enterprises		16 $\frac{1}{2}$	16 $\frac{1}{2}$
Mairite Communications Group		11 $\frac{1}{2}$	11 $\frac{1}{2}$
Recoton Corporation		7	8	+1
Reeves Communications		10 $\frac{1}{2}$	10 $\frac{1}{2}$
Satellite Music Network Inc.		5	5
Scripps Howard Broadcasting		88	88
Sound Warehouse		12 $\frac{1}{2}$	12 $\frac{1}{2}$	- $\frac{1}{2}$
Specs Music		7 $\frac{1}{2}$	7 $\frac{1}{2}$
Trans World Music Corp.		25 $\frac{1}{2}$	25	-1 $\frac{1}{2}$
Tri-Star Pictures		10 $\frac{1}{2}$	10 $\frac{1}{2}$	+ $\frac{1}{2}$
Wall To Wall Sound & Video Inc.		5 $\frac{1}{2}$	5 $\frac{1}{2}$	- $\frac{1}{2}$
Westwood One		37 $\frac{1}{2}$	38 $\frac{1}{2}$	+ $\frac{1}{2}$

ALBUMS

SPOTLIGHT Predicted to hit top 10 on *Billboard's* Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Jean Rosenbluth, *Billboard* 1515 Broadway New York, N.Y. 10036

and Chris Morris, *Billboard* 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

Country albums should be sent to: Ed Morris, *Billboard* 14 Music Circle E. Nashville, Tenn. 37203

POP

PICKS

PSYCHOELOIC FURS

Midnight To Midnight
PRODUCER: Chris Kimsey
Columbia C 40466

First album since second-time-around success of "Pretty In Pink"; "Heartbreak Beat" is getting MTV and album rock play, and "Angels Don't Cry" leaps out as a follow-up. Black leather and spikes notwithstanding, smoothly accessible.

SANTANA

Freedom
PRODUCERS: Carlos Santana, Chester Thompson, Sterling, Jeffrey Cohen
Columbia FC 40272

Most consistent effort in some time from Bay-area guitar slinger features potent songwriting and outstanding instrumental work. Vocalist Buddy Miles makes a triumphant return here, and combo, featuring bassist Alphonso Johnson and longtime keyboardist Tom Coster, cooks. Solid set is certain to be received warmly by album rock radio.

RECOMMENDED

GINO VANNELLI

Big Dreamers Never Sleep
PRODUCERS: Gino Vannelli, Joe Vannelli, Ross Vannelli
CBS Associated Z 40337

In which Vannelli delves even deeper into synthesizers, sampling, and drum programming. Though there's not much substantive material here, "Wild Horses" proves he hasn't lost his touch for crafting iconoclastic potential hits.

FROZEN GHOST

PRODUCER: Arnold Lanni
Atlantic 81736

Canadian duo bows in U.S. with set of introspective rock reminiscent of '70s-era Moody Blues; lyrics are occasionally hackneyed, but that never stopped a record from charting. Promising long-term prospects.

MARTEE LEBOW

Love's A Lie
PRODUCER: John Jansen
Atlantic 81729

Nothing fancy, just straightforward,

tuneful rock 'n' roll. Similarly hued first album was a disappointment commercially; this one, especially title track, deserves a better fate.

FAOE TO GRAY

Bless This Mess
PRODUCERS: Fade To Gray
Id Records

Invigorating young L.A.-based band explores same jazz-inflected terrain as Frank Zappa's best songs, but with a sharp pop bias. Will heat alternative airwaves now; prospects for a major label pickup are excellent. Contact: 213-657-7853.

GUT BANK

The Oark Ages
PRODUCERS: Roger Miller, Gut Bank
Coyote TTC 8693

Noisy, occasionally dissonant fare from Hoboken quartet with an underground following; will likely garner college radio play. Producer Miller was a member of Boston cult faves Mission Of Burma. Distributed by Twin/Tone.

THE OICK BRIGHT ORCHESTRA

Fairmont Favorites
PRODUCER: Dick Bright
Star Bright Records

Little Roger & the Goosebumps alumnus is back with a concept album: supper-club instrumentals of hits by S.F.'s biggest names in rock, many of whom make guest appearances. Among them: Huey Lewis, Neal Schon, Greg Kihn, Commander Cody, Eddie Money. Contact: 3315 Sacramento St., San Francisco, Calif. 94118.

THE OH'S

Paint The Sky
PRODUCERS: John Pete, Michael Owens, Kevin Glynn
Blackberry Way Records 8848-11386

Inconsistency plagues this Minnesota group, which has been plugging away for years under various names. The masterfully subtle psychedelia of the title track more than makes up for the weaker cuts, however. Contact: 606 13th Ave. S.E., Minneapolis, Minn. 55414.

CHARLES BROWN

One More For The Road ...
PRODUCER: Barry Feldman
Blue Side/UpSide 60007

Superb album of sophisticated blues could serve to introduce a new generation to Brown. A major influence on Sam Cooke, Brown's songs have been covered by Bruce Springsteen and the Eagles, among others, attesting to his continuing relevance and reach. Strong but relaxed band helps bring it home. Contact: 212-925-9599.

BERNICE JOHNSON REAGON

River Of Life/Harmony: One
PRODUCERS: Bernice Johnson Reagon, Toshi Reagon
Flying Fish FF411

As a founding member of vocal harmony group Sweet Honey In The Rock, Reagon has earned a following among fans of the genre. Her outstanding solo album—which draws deeply on the gospel tradition—is grippingly emotional and diverse in its vocal color. In-store play recommended.

SABIA

Portavoz
PRODUCER: Sabia
Flying Fish FF 412

Lively ethnic performances by U.S. band specializing in highly political Spanish-language material. Album features fine vocals by quartet of female singers and lilting yet percussive acoustic instrumentation.

OPERATOR

Disembodied
PRODUCERS: Operator, Donal Jones
Luckie Street LS103

Well-produced package of Southern pop proves that low recording budgets don't always mean low

quality. Could do well in college markets. Contact: 404-231-5825.

STEVE ROACH, KEVIN BRAHENY, RICHARD BURMER

Western Spaces
PRODUCERS: Chuck Oken Jr., Steve Roach
Innovative Communication IC87.101

Beautifully crafted electronic/new age effort recalls the work of Tangerine Dream and Klaus Schulze. CD contains extended version of "In The Heat Of Venus" track. In-store play will generate swift sales.

TOM PAXTON

And Loving You
PRODUCER: Bob Gibson
Flying Fish FF414

Veteran folkie has made a return to active recording, and this latest offering is exceptionally traditional, seemingly plucked from the Greenwich Village folk scene of the early '60s.

EARL ROBINSON

Alive And Well
PRODUCERS: Earl Robinson, Daniel Protheroe, Randy Cobb
Aspen APN30101

Famed singer/songwriter who composed classic "Joe Hill," Sinatra vehicle "The House I Live In," and Paul Robeson tour de force "Ballad For Americans" gives a warm reading from his socially conscious songbook. Contact: 525 Brannan St., San Francisco, Calif. 94107.

THE HALIBUTS

Gnarly!
PRODUCER: Chris Ashford
Iloki 1003

California surfers release second album of '60s-style instrumentals. Along with originals like "Man From H.A.L.I.B.U.T.," they dish up such classics as the theme from "Batman" and Link Wray's "Rumble." Authentically amateurish; a real blast from the past from the present. Contact: P.O. Box 49593, Los Angeles, Calif. 90049.

THE INNOCENCE MISSION

Tending The Rose Garden
PRODUCERS: Karen Peris, Don Peris, Doug Phillips
List Records

Chief asset of this Philly group is femme singer Peris. Her alluring vocals breathe life into EP's songs, which for the most part couldn't stand on their own. Exception: "Do As The Living Do," a lovely, Amy Grant-style ballad. Contact: 215-465-8460.

OTHER BRIGHT COLORS

Endlessly Rocks The Cradle
PRODUCER: None listed
Blue Mold BMLP 102

Unfortunately, most remarkable thing about this group's debut is that the drummer is Watergate prosecutor Leon Jaworski's grandson; derivative Southern pop, mixed by that genre's ubiquitous Don Dixon. Contact: 919-688-6222.

BLACK

RECOMMENDED

O.J. JAZZY JEFF & THE FRESH PRINCE

Rock The House
PRODUCERS: D. Goodman, L. Goodman
Jive/RCA 1026-1-J

The young rap team of Townes & Smith gets off a few classic, chart-worthy spels that tickle and tease. "The Magnificent Jazzy Jeff" is already making chart impression; "Girls Ain't Nothing But Trouble" is all-the-way fun.

JOHNNIE TAYLOR

Lover Boy
PRODUCERS: Tommy Couch, Wolf Stephenson
Malaico MAL 7440

Soul vet Taylor clears his pipes and hits chart stride on the reggae-tinted title tune and "If I Lose Your Love."

Outside of the upbeat cuts, cushion of unoriginal material will not delight old fires.

JAZZ

PICKS

MICHEL PETRUCCIANI

Power Of Three
PRODUCER: David Rubinson
Blue Note BT-85133

Drummerless date matches the pianist with guitarist Jim Hall and saxophonist Wayne Shorter for duet and trio performances. Relaxed, urbane, and ballad-oriented results seem to be dominated by Hall, although playing is strong from all participants.

RECOMMENDED

BILL BERGMAN

Midnight Sax
PRODUCERS: Howard Benson, Bill Bergman
Passport Jazz PJ 88022

Pleasant fusion offering from L.A. session man currently with Jack Mack & the Heart Attack. Slick production and instrumental version of Glenn Frey's "You Belong To The City" (Bergman soloed on the original) might make set click with programmers.

KEN WILEY

Visage
PRODUCER: Ken Wiley
Passport Jazz PJ 88020

French horn player Wiley has gigged with Charlie Haden's Liberation Music Orchestra and Charlie Rouse's quintet, but this extensively arranged, almost new ageish session sounds like neither. Excellent production throughout.

JOHN CAGE & SUN RA

John Cage Meets Sun Ra
PRODUCERS: Bronwyn Rucker, Rick Russo
Mettdown MPA-1

Live concert recording of two masters of the avant-garde dishes up alternating monologs more often than a duet. Although concept is sensational, results are disappointingly disjointed—really out there. Contact: 718-768-1399.

GOSPEL

PICKS

OALLAS HOLM

Against The Wind
PRODUCER: Neal Joseph
Dayspring 7-01-414301-8

There's a contemporary pop sound to this record, moving away from the tone of his gold album, "Rise Again." Holm has long been a favorite with retailers and radio programmers, and this record ensures continued appeal; already charting.

RECOMMENDED

KARLA WORLEY

We Need The Lord
PRODUCER: David Maddux
StarSong 7-10-207786-6

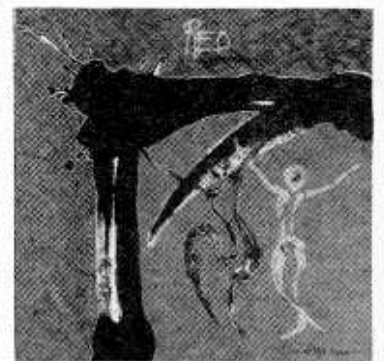
Lately, there's been a trend among gospel singers to aim straight for church audiences. Worley follows suit, providing an excellent selection that any choir member could relate to.

HARRY ROBERT BROWNING

No Alibis
PRODUCER: Roby Duke
Lamb & Lion LLR 3010

Pat Boone's son-in-law steps out on his own with a pop offering aimed at contemporary Christian radio. This is

SPOTLIGHT



REO SPEEDWAGON

Life As We Know It
PRODUCERS: Kevin Cronin, Gary Richrath, Alan Gratzner, David DeVore
Epic FE 40444

Reliable chartbusters, with three consecutive top 10 albums to their credit, are back with another sure-to-please package of rockers and hard-edged ballads. Initial single, "That Ain't Love," is already moving, a harbinger of strong sales ahead. "New Way To Love," among other tracks, could win as a follow-up. These hard-workin' Midwestern boys continue to defy trend currents to churn out straight-ahead hits.

a giant step away from his country-influenced debut LP and should carve a niche for him among young buyers.

CLASSICAL

RECOMMENDED

BEETHOVEN: PIANO CONCERTOS, NOS. 1 & 2

Murray Perahia, Concertgebouw Orchestra, Haitink
CBS IM-42177

Marvelous performances that ebb and flow with great conviction. Soloist and conductor obviously see eye to eye, carrying along the listener almost as committed collaborator rather than mere auditor. Sales should be immediate and sustained.

RICHARD RODGERS: THREE BALLETS

Orchestra conducted by John Mauceri
Polydor 829 675

"Ghost Town" is the rarity here, having made only one recorded appearance before, in a piano version by Richard Rodney Bennett. "Slaughter On Tenth Avenue" and "La Princess Zenobia," both culled from the 1983 revival album of "On Your Toes," fill out a rich orchestral tapestry by the master melodist.

ROTA: CONCERTO FOR STRINGS/RESPIGHI: ANCIENT AIRS & DANCES/BARBER: ADAGIO FOR STRINGS/ELGAR: SERENADE FOR STRINGS

1 Musici
Philips 416 356

The Nino Rota is featured, perhaps, to ride the coattails of his film credits. His music is pleasant as it plays, with little left behind to warm the memory; a disparate program that will need more than a gentle nudge to get moving.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

BON JOVI HOLDS AT No. 1 for the third consecutive week with "Livin' On A Prayer" (Mercury). The group's album, which passed the 5-million mark in sales, remains at No. 1 for the eighth week on the top LP chart. Huey Lewis & the News' "Jacob's Ladder" (Chrysalis) will challenge for the crown next week because of its strong sales and airplay increases. "Ladder" has the widest airplay base on the chart, with 220 stations playing it out of the 225 reporters. The Georgia Satellites' "Keep Your Hands To Yourself" (Elektra) is No. 1 in sales points but No. 5 in radio points, so it slips to No. 3, despite sales gains.

FOR ONLY THE ninth time since the introduction of Power Picks, there is a combined Power Pick/Sales & Airplay this week, "Lean On Me" by Club Nouveau (Warner Bros.) Seven previous combined Power Picks went on to reach No. 1; the eighth, "Jacob's Ladder," is No. 2 with a bullet. "Lean On Me" is already top five at 16 pop radio reporters, including No. 1 at I-94 Honolulu. Two other records are making outstanding airplay gains. "I Knew You Were Waiting (For Me)" by **Aretha Franklin & George Michael** (Arista), last week's Hot Shot Debut, leaps from No. 59 to No. 44 nationally, the biggest move on the chart, on the strength of 53 new reported radio adds. "Walking Down Your Street" by the **Bangles** (Columbia) has 51 adds and a great jump from 71 to 57.

SEVERAL RECORDS move up the Hot 100 without bullets this week. Remember: A record's chart move is independent of a bullet. Point gains determine bullets, while the relative strength of a record against its competition (those records around it on the chart) determines its move each week. A record may therefore gain fewer points than needed for a bullet but still move up as much as five or six places on the chart. Conversely, records may move up only one or two places—or not at all—and keep their bullets because of strong point gains.

QUICK CUTS: "The Honeythief" by the new English group **Hipsway** (Columbia) moves up only four places because of tight competition but has 17 radio adds. "The Final Countdown" by **Europe** (Epic) also moves up four places, from 34 to 30, but the record is already top 10 at 15 reporting radio stations, including a jump from 21 to 9 at KCPX Salt Lake City. New KCPX PD **Lou Simon** says it is an active record—No. 2 in phone requests and top five in album sales locally. "It's an accessible album rock crossover that positions you with hipness against competitors" . . . Among the nine debuts this week are three new artists: the **Venetians** from Australia at No. 97 with "So Much In Love" (Chrysalis); the **Cover Girls** on indie label Fever at No. 89 with "Show Me," a strong breakout in Miami and their home city of New York; and new Motown artist **Georgio** at No. 88 with "Sexappeal," which is breaking out in several parts of the country, especially the Southeast (35-20 at Y-100 Miami) and the West.

FOR WEEK ENDING FEBRUARY 28, 1987

Billboard® HOT 100 SINGLES ACTION

RADIO MOST ADDED

225 REPORTERS				NEW	TOTAL
				ADDS	ON
PETER WOLF	COME AS YOU ARE	EMI-AMERICA		80	80
GLASS TIGER	I WILL BE THERE	MANHATTAN		53	53
A. FRANKLIN/G. MICHAEL	I KNEW YOU WERE WAITING	ARISTA		53	171
BANGLES	WALKING DOWN YOUR STREET	COLUMBIA		51	109
ROBBIE NEVIL	DOMINOES	MANHATTAN		39	107

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

RETAIL BREAKOUTS

196 REPORTERS				NUMBER
				REPORTING
GENESIS	TONIGHT, TONIGHT, TONIGHT	ATLANTIC		33
CLUB NOUVEAU	LEAN ON ME	WARNER BROS.		26
LOU GRAMM	MIDNIGHT BLUE	ATLANTIC		24
CHRIS DEBURGH	THE LADY IN RED	A&M		19
DURAN DURAN	SKIN TRADE	CAPITOL		18

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Florida Luau. Latin recording artist Emmanuel, center, celebrates his latest release, "Luau Wow!," with some of his Hawaiian friends at a recent reception in Miami. Also shown are Oscar Novo, left, president of Silver River Productions, and Jorge A. Pino, right, director of RCA/Ariola International.

EXECUTIVE TURNTABLE

(Continued from page 4)

the CBS/Sony joint venture.

DISTRIBUTION. WEA names the following black music regional marketing managers: **Jeanne Irby White**, Northeast; **Joe Talley**, Southeast; and **Joey Quarles**, Midwest. White was upped from singles specialist/special projects coordinator for the Baltimore/Washington sales area. Talley was upped from East Coast regional black music marketing representative. Quarles joins from Atlantic Records.

Scott Perkins is appointed district manager for the Cat's Records & Video chain in Nashville. He has been with the company for seven years.

Camelot Enterprises in North Canton, Ohio, names **Bob Roberts** production assistant in the media department. He was production director for WKNT and WNIR Kent, Ohio.

HOME VIDEO. **Monica Lipkin** is appointed to the newly created post of vice president of business and legal affairs for RCA/Columbia Pictures Home Video in Burbank, Calif. She was previously director of legal affairs for Thorn EMI Screen Entertainment.

Barbara Javitz is named senior vice president of programming for Embassy Home Entertainment in Los Angeles. She was vice president of acquisitions for Heron Communications. Also, **Cathy Doyle** and **Michael Hitchcock** are promoted to directors of acquisitions. Doyle was manager of creative affairs. Hitchcock was manager of video programming.

Earl Rosenstein becomes senior vice president of finance and administration for Prism Entertainment in Los Angeles. He was vice president of finance for the company.

PUBLISHING. **Shari Saba** is promoted to professional manager at Warner Bros. Music in Los Angeles. She was assisting in the professional department.

INDUSTRY DEBATES CD SINGLE FORMATS

(Continued from page 3)

commitment.

Nevertheless, a number of questions remain unanswered, and a sampling of label reaction in the U.S. and abroad indicates a "wait and see" attitude.

Hans Gout of Philips-DuPont says that a widespread view among record industry people is that CD Video is the singles route to follow. "My impression is that, on balance, the industry is not much in favor of the mini-CD development," he says.

Gout points to the developing marriage between audio and video as a key element favoring the CD Video. He also views the video single as a more effective promotional tool than an audio-only CD single.

This view is questioned by some labels, which suggest that cost factors may inhibit the promotional utility of the CD Video. Three different world TV standards would require as many versions of a video

single if universal play capability were desired. Also, they point to a probable lead time of 90 days required for production as excessive in terms of promotional opportunity that singles may offer.

In West Germany, Uwe Swientek, chief of the Bertelsmann plant in Guetersloh, says, "I cannot see that the small CD will have any chance to establish itself as a single because consumers would have to buy new hardware. I think cost factors will kill the idea.

Manfred Atzert, director of Teldec, also cites cost factors. "There is high unemployment among young people—the target group for singles—and they simply could not afford to invest in new players."

Sony's Schulhof, however, has stressed that the 3-inch single would be compatible with existing CD machines plus adaptor. Later players would be equipped to play

BIRTHS

Boy, Aaron Jacob, to **Tamar Cohn** and **Mike Lieberman**, Dec. 31 in San Rafael, Calif. Cohn is head of computer operations at City Hall Record Distributors.

Boy, Matthew Jeremy, to **Karen** and **Robert C. Rosenthal**, Jan. 20 in Los Angeles. He is director of financial planning at Capitol Industries-EMI Inc.

Girl, Madelena Elizabeth, to **George Romansic** and **Joan Maneri**, Jan. 26 in Seattle, Wash. He is City Hall Records' northwest district sales manager.

Girl, Samantha Mary Gonsier, to **Jackie Ellspermann** and **Neil Gonsier**, Feb. 1 in Santa Monica, Calif. He is with the Tower Records import products division.

Girl, Dana Maris, to **Francis** and **Kim Buckley**, Feb. 1. He is chief recording engineer for MCA Music Publishing in California.

Boy, Shane Adams Barracan, to **Mackenzie Phillips** and **Shane Fountain (Barracan)**, Feb. 3 in Glens Falls, N.Y. She is daughter of Papa John Phillips of the Mamas & the Papas and currently is an actress and lead singer with the Mamas & the Papas. He is a member of Warner Bros./Geffen group Lone Justice.

MARRIAGES

Marcy Lenore Hoffman to **Dean Edward Feldman**, Jan. 3 in Los Angeles. She is daughter of Arnie Hoffman, a 16-year veteran of the sales staff of the Warner/Elektra/Atlantic Corp.

William Hein to **Elaine Marie Collins**, Feb. 14 in Palos Verdes, Calif. He is chairman of the Enigma Entertainment Corp. She is a model.

Stephen Redfearn to **Robin Smith**, Feb. 14 in Seal Beach, Calif. He is general manager of the Pacific Amphitheatre in Costa Mesa,

them without special adaptors.

Still, it is known that the size of the Sony-proposed CD single was determined so that it would fit, as could a later dedicated CD player, in an average shirt pocket.

In this connection, it should be noted that the size of the 5-inch CD player was originally fixed in order to accommodate a disk that would carry the longest version of the Beethoven 9th Symphony and still be small enough to fit in a car dashboard.

The 3-inch CD, says Schulhof, in addition to serving as a single, could carry four songs as an attractive format for the introduction of new artists. This attribute is also claimed by 5-inch CD Video sponsors.

Assistance in preparing this story by Mike Hennessey, Wolfgang Spahr, and Fred Goodman.

Lifelines

Calif.

Cynthia Sandor to **Donald Dinegar**, Feb. 14 in Greenwich, Conn. She is manager of licensing, copyright, and promotions for Cherry Lane Music. He is district sales manager for America Corp., a microcomputer printer manufacturer.

DEATHS

Ronald Stander, 54, Jan. 14 at his home in Miami. He was president of Soaring Records and Doc Roc Productions.

Mark Cook, 86, Feb. 8 in Los Angeles. A renowned violinist, Cook served as concert master for the Chicago Civic Symphony Orchestra. He was also a basso with the Chicago Civic Opera Company. During his career, he performed with the Red Pass Chautauqua Company and traveled with the Keith Orpheum Circuit nationwide. He served as supervisor of choral conductors for the Los An-

geles City Bureau of Music and played small roles in dozens of Hollywood films. Cook is survived by his sister, Mrs. Helen Cruce.

Wendy Holcomb, 23, of a heart disorder, Feb. 14 in Birmingham, Ala. Holcomb began her country music career at the age of 12. The musician and actress, known for her expertise on banjo, was a regular costar with Jim Ed Brown and Jerry Clower on "Nashville On The Road," a nationally syndicated television program. She traveled and entertained throughout the U.S. as well as in New Zealand, Japan, and England. Holcomb got her start during a trip to Nashville to see the Grand Ole Opry. Roy Acuff put her on the "Ernest Tubb Midnight Jamboree" after hearing her play banjo backstage there. She withdrew from show business three years ago because of a continuing heart ailment and returned to Alabama. She is survived by her parents, her husband, a brother, and a sister.

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. 28, **The Craft And Business Of Songwriting**, Minneapolis College of Art & Design, Minneapolis, Minn. 612-872-6586.

MARCH

March 5, **International Radio And Television Society (IRTS) Gold Medal Banquet** honoring 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 12-15, **National Assn. Of Black Owned Broadcaster's (NABOB) 11th Annual Spring Management Conference**, New Orleans. 202-463-8970.

March 21, **Tenth Annual Bay Area Music Awards (BAMMIES 10)**, San Francisco Civic Auditorium, San Francisco. 415-864-2333.

March 25-27, **Counseling Clients In The Entertainment Industry**, St. Moritz-on-the-Park, New York. 212-765-5700.

March 28, **1987 New York Music Awards**, Felt Forum, New York. Robbie Woliver, 212-265-2238.

March 28-31, **National Assn. Of Broadcasters (NAB) 65th Annual Convention And International Exposition And 41st NAB Broadcast Engineering Conference**, Convention Center, Dallas. 202-429-5300.

APRIL

April 3-5, **The Music Business Symposium 3**, Ambassador Hotel, Los Angeles, Calif. 213-395-2441.

April 6, **Academy Of Country Music Awards**, Knott's Berry Farms Goodtime Theater, Buena Park, Calif. 213-462-2351.

April 8-11, **American Video Assn. Convention**, Pointe South Mountain Resort, Phoenix, Ariz. Mary Bonacci, 800-528-7400.

April 11, **Second Annual Baltimore/Washing-**

ton/Virginia Music Business Forum, Washington Convention Center, Washington, D.C. 301-937-6161.

April 16, **National Assn. Of Black Owned Broadcasters' (NABOB) Third Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

April 21-23, **New York International Home Video Show**, Jacob K. Javits Convention Center, New York. Barbara Stockwell, 800-248-5474.

New Companies

Tall Dogs Music, a music publishing company, formed by Danny Sheridan and Bonnie Bramlett. First releases are "Find It In Your Mind" and "How Deep Does Your Love Go," both for the MGM television series "Fame." 16161 Ventura Blvd., Encino, Calif. 91436; 818-342-1385.

VinylVisions Publishing, an independent publisher. First release is the book "Heard It On The Radio: The Index To All The Hits Of The '80s In Canada" by William C. Smith. Box 335, West Hill, Ontario, M1E 4R8.

Weinberger Player Promotions Inc., a national full-service sports/entertainment promotion agency, formed by Stephen Weinberger. Company will be responsible for the negotiation of professional athlete contracts, lectures, endorsements, public appearances, and special events. 10 Meadow Lane, Malapan, N.J. 07721; 201-462-2365.

A-Major Records, formed by James E. Hill. First release is "Don't Give Up The Love" by Brenda & the Tabulations. 222 Race St., Philadelphia, Pa. 19106; 215-238-0985.

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	3
2	1	LIVIN' ON A PRAYER	BON JOVI	1
3	4	JACOB'S LADDER	HUEY LEWIS & THE NEWS	2
4	6	WILL YOU STILL LOVE ME?	CHICAGO	4
5	7	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	6
6	10	YOU GOT IT ALL	THE JETS	5
7	3	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	11
8	5	BALLERINA GIRL	LIONEL RICHIE	10
9	14	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	8
10	15	RESPECT YOURSELF	BRUCE WILLIS	7
11	11	NOBODY'S FOOL	CINDERELLA	16
12	17	BIG TIME	PETER GABRIEL	9
13	9	LOVE YOU DOWN	READY FOR THE WORLD	13
14	16	STOP TO LOVE	LUTHER VANDROSS	18
15	21	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	12
16	20	I'LL BE ALRIGHT WITHOUT YOU	JOURNEY	14
17	23	LET'S WAIT AWHILE	JANET JACKSON	15
18	18	CAN'T HELP FALLING IN LOVE	COREY HART	29
19	12	AT THIS MOMENT	BILLY VERA & THE BEATERS	24
20	8	CHANGE OF HEART	CYNDI LAUPER	25
21	13	OPEN YOUR HEART	MADONNA	19
22	24	I WANNA GO BACK	EDDIE MONEY	17
23	25	BRAND NEW LOVER	DEAD OR ALIVE	20
24	22	TALK TO ME	CHICO DEBARGE	26
25	28	CANDY	CAMEO	28
26	30	COME GO WITH ME	EXPOSE	23
27	33	NOTHING'S GONNA STOP US NOW	STARSHIP	21
28	19	WE'RE READY	BOSTON	33
29	29	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	31
30	32	WE CONNECT	STACEY Q	35
31	37	DON'T DREAM IT'S OVER	CROWDED HOUSE	34
32	38	THE FINAL COUNTDOWN	EUROPE	30
33	—	LEAN ON ME	CLUB NOUVEAU	22
34	26	C'EST LA VIE	ROBBIE NEVIL	38
35	36	AS WE LAY	SHIRLEY MURDOCK	36
36	39	DON'T LEAVE ME THIS WAY	COMMUNARDS	42
37	—	LET'S GO!	WANG CHUNG	32
38	—	TONIGHT, TONIGHT, TONIGHT	GENESIS	27
39	35	SHAKE YOU DOWN	GREGORY ABBOTT	47
40	27	SOMEDAY	GLASS TIGER	48

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1	1	LIVIN' ON A PRAYER	BON JOVI	1
2	3	JACOB'S LADDER	HUEY LEWIS & THE NEWS	2
3	2	WILL YOU STILL LOVE ME?	CHICAGO	4
4	4	YOU GOT IT ALL	THE JETS	5
5	7	BIG TIME	PETER GABRIEL	9
6	6	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	3
7	9	RESPECT YOURSELF	BRUCE WILLIS	7
8	16	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	12
9	15	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	BEASTIE BOYS	8
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12	11	I'LL BE ALRIGHT WITHOUT YOU	JOURNEY	14
13	18	SOMEWHERE OUT THERE	L.RONSTADT/J.INGRAM	6
14	8	BALLERINA GIRL	LIONEL RICHIE	10
15	5	OPEN YOUR HEART	MADONNA	19
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19	23	NOTHING'S GONNA STOP US NOW	STARSHIP	21
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21	10	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	11
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28	20	TALK TO ME	CHICO DEBARGE	26
29	22	AT THIS MOMENT	BILLY VERA & THE BEATERS	24
30	39	DON'T DREAM IT'S OVER	CROWDED HOUSE	34
31	—	MIDNIGHT BLUE	LOU GRAMM	37
32	36	THAT AIN'T LOVE	REO SPEEDWAGON	40
33	35	CANDY	CAMEO	28
34	—	I KNEW YOU WERE WAITING (FOR ME)	A.FRANKLIN/G.MICHAEL	44
35	25	NOBODY'S FOOL	CINDERELLA	16
36	—	WHAT YOU GET IS WHAT YOU SEE	TINA TURNER	41
37	24	WE'RE READY	BOSTON	33
38	—	DON'T NEED A GUN	BILLY IDOL	39
39	32	STAY THE NIGHT	BENJAMIN ORR	43
40	—	THE HONEYTHIEF	HIPSWAY	50

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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
COLUMBIA (12)	13
Def Jam (1)	
WARNER BROS. (5)	12
Geffen (3)	
Sire (2)	
Island (1)	
Paisley Park (1)	
E.P.A	9
Epic (5)	
Scotti Bros. (2)	
CBS Associated (1)	
Portrait (1)	
ATLANTIC (6)	7
21/Atco (1)	
MCA	7
POLYGRAM	7
Mercury (5)	
Atlanta Artists (1)	
Polydor (1)	
EMI-AMERICA (2)	6
Manhattan (4)	
RCA (4)	6
Grunt (1)	
Jive (1)	
A&M	5
ELEKTRA	5
MOTOWN	5
CAPITOL	4
CHRYSALIS (3)	4
Ensign (1)	
ARISTA	3
AMHERST	1
NEXT PLATEAU	1
OAK LAWN	1
PROFILE	1
RHINO	1
SLEEPING BAG	1
SUTRA	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
54	AIN'T SO EASY	(Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP) CPP/ALM
98	ALL I KNOW IS THE WAY I FEEL	(Tune Room, ASCAP/American Wordways, ASCAP)
92	ALL I WANTED	(Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI) MCA/HL
36	AS WE LAY	(Troutman, BMI/Saja, BMI) HL
24	AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP) WBM
10	BALLERINA GIRL	(Brockman, ASCAP) CLM
76	BIG MISTAKE	(Fall Line Orange, ASCAP)
9	BIG TIME	(Cliffone, BMI/Hidden Pun, BMI)
20	BRAND NEW LOVER	(Dead Or Alive Music Ltd.(PRS) /WB, ASCAP) WBM
28	CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM
29	CAN'T HELP FALLING IN LOVE	(Gladys, ASCAP/Chappell, ASCAP/Intersong, ASCAP) CHA/HL
56	CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)
38	C'EST LA VIE	(MCA, ASCAP/Aig, ASCAP/Bug, BMI/Screen Gems-EMI, BMI) CPP/WBM/MCA/HL
25	CHANGE OF HEART	(Stone And Muffin, BMI/Relilla, BMI) CPP
71	COME AS YOU ARE	(Pal-Park, ASCAP)
23	COME GO WITH ME	(Panchin, BMI) CPP/MTP
59	COMING UP CLOSE	(Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL
62	CONTROL	(Flyte Tyme, ASCAP) WBM
55	CRY WOLF	(ATV Music) HL
81	DANCE	(Ratt Music, BMI/Time Coast, BMI/Rightsong, BMI/Small Hope, BMI) CHA/HL
77	DEEP RIVER WOMAN	(Brockman, ASCAP) CLM
60	DOMINOES	(MCA, ASCAP/Bobby Hart, ASCAP) MCA/HL
34	DON'T DREAM IT'S OVER	(Roundhead, BMI) CLM
42	DON'T LEAVE ME THIS WAY	(Mighty Three, BMI)
39	DON'T NEED A GUN	(Boneidol, ASCAP/Rare Blue, ASCAP) CLM
31	FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI) MCA/HL
30	THE FINAL COUNTDOWN	(Screen Gems-EMI, BMI) WBM
53	THE FINER THINGS	(F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM
46	FIRE	(Bruce Springsteen, ASCAP) CPP
73	HAVE YOU EVER LOVED SOMEBODY	(Zomba, ASCAP/Willesden, BMI)
70	HOLD ME	(Sister Fate, ASCAP/Pretty Man, BMI/Teete, BMI)
50	THE HONEYTHIEF	(Virgin, ASCAP/Nymph, BMI) CPP
68	HOOKED ON YOU	(Lifo, BMI)
75	HOW MUCH LOVE	(Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM
82	I GOT THE FEELIN' (IT'S OVER)	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)
44	I KNEW YOU WERE WAITING (FOR ME)	(Chrysalis, ASCAP/Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CPP/CLM
80	(I KNOW) I'M LOSING YOU	(Stone Agate, BMI) CPP
17	I WANNA GO BACK	(Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)
83	I WILL BE THERE	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC)
87	IF I SAY YES	(Marvin Morrow/Ensign, BMI) CPP
14	I'LL BE ALRIGHT WITHOUT YOU	(Colgems-EMI, ASCAP)
85	IS THIS LOVE	(Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM
93	IT'S TRICKY	(Protoons, ASCAP/Rush Groove, ASCAP)
2	JACOB'S LADDER	(Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM
100	JIMMY LEE	(Gratitude Sky, ASCAP/When Words Collide, BMI/Belboy, BMI)
94	KEEP YOUR EYE ON ME	(Flyte Tyme, ASCAP)
3	KEEP YOUR HANDS TO YOURSELF	(No Surrender, BMI/Warner-Tamerlane, BMI/Eleksylum, BMI) WBM
72	KISS YOU (WHEN IT'S DANGEROUS)	(Eight Seconds, PRO CAN/PolyGram Songs, BMI)
74	THE LADY IN RED	(Almo, ASCAP) CPP/ALM
45	LAND OF CONFUSION	(Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
22	LEAN ON ME	(Interior, BMI) WBM
32	LET'S GO!	(Chong, PRS/Warner-Tamerlane, BMI) WBM
15	LET'S WAIT AWHILE	(Flyte Tyme, ASCAP/Crush Club, BMI) WBM
78	LIGHT OF DAY	(Bruce Springsteen, ASCAP)
1	LIVIN' ON A PRAYER	(Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/WBM
13	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
12	MANDOLIN RAIN	(Zappo, ASCAP/Bob-A-Lew, ASCAP/Basically Gasp, ASCAP) CLM
37	MIDNIGHT BLUE	(Stray Notes, ASCAP/Colgems-EMI, ASCAP/Acara, ASCAP) WBM
65	MY BABY	(Hynde House of Hits/Clive Banks) HL
91	NEVER ENOUGH	(A.Baltoir, ASCAP/Human Boy, ASCAP/Pink Smoke, BMI/Blackwood, BMI)
16	NOBODY'S FOOL	(Chappell, ASCAP/Eve, ASCAP) CHA/HL
79	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	(Prince Street, ASCAP/Almo, ASCAP/Screen Gems-EMI, BMI) WBM/ALM
21	NOTHING'S GONNA STOP US NOW	(Realsongs, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
19	OPEN YOUR HEART	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Rafelson, ASCAP/Bertus, BMI/Dora/lo, BMI)
84	POWER	(Hard Fought, BMI/Dangling Participle, BMI/Stark Raving, BMI/California Phase, ASCAP) MCA/HL
7	RESPECT YOURSELF	(East Memphis, BMI/Klondike, BMI/Inving, BMI) CPP/ALM
96	THE RIGHT THING	(April, ASCAP)
69	SERIOUS	(Triage, BMI/Living Disc, BMI)
88	SEXAPPEAL	(Georgio, BMI)
47	SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI) HL
51	SHELTER	(Little Diva, BMI/Little Steven, ASCAP) WBM
86	SHIP OF FOOLS (SAVE ME FROM TOMORROW)	(Bibo, ASCAP) HL/WELK
89	SHOW ME	(Amber/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals)
90	SHOWING OUT (GET FRESH AT THE WEEKEND)	(Terrace, ASCAP) CPP
49	SKIN TRADE	(Skin Trade, ASCAP/Colgems-EMI, ASCAP) WBM
61	SMOKING GUN	(Calhoun St., BMI/Bug, BMI/Robert Cray, BMI) CPP
97	SO MUCH IN LOVE	(Warner Bros. Music/Warner-Tamerlane, BMI)
48	SOMEDAY	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Inving, BMI/Calyso Toonz, BMI) WBM/ALM
63	SOMEONE LIKE YOU	(Hallowed Hall, BMI/Red Network, BMI) CPP
6	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL")	(MCA, ASCAP/Music Corp. Of America, BMI) MCA/HL
43	STAY THE NIGHT	(Orange Village, ASCAP) HL
58	STONE LOVE	(Delightful, BMI)
18	STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP
95	SUMMERTIME, SUMMERTIME	(Washwear, BMI/Beach House, ASCAP)
26	TALK TO ME	(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP/Arista, ASCAP) CPP/MCA/CHA/HL
80	THAT AIN'T LOVE	(Fate, ASCAP) WBM
64	THIS IS THE TIME	(Joel, BMI) CPP/ABP
27	TONIGHT, TONIGHT, TONIGHT	(Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
11	TOUCH ME (I WANT YOUR BODY)	(Zomba, ASCAP) HL
99	VICTORY	(Delightful, BMI) CPP
67	WALK LIKE AN EGYPTIAN	(Peer International, BMI) CPP
57	WALKING DOWN YOUR STREET	(Blackwood, BMI/Bangophile, BMI/Spinning Avenue, BMI/See Squared, BMI/Bug, BMI) CPP/ABP
35	WE CONNECT	(Golden Torch, ASCAP/Willie Wilcox, ASCAP/French Lick, BMI/Bug, BMI) CPP
33	WE'RE READY	(Hideaway Hits, ASCAP) CLM
41	WHAT YOU GET IS WHAT YOU SEE	(Myaxe, PRS/WB, ASCAP/Almo, ASCAP) WBM/ALM
4	WILL YOU STILL LOVE ME?	(Air Bear, BMI/Warner-Tamerlane, BMI/Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Warm Springs, ASCAP) WBM/MCA/HL
66	WINNER TAKES IT ALL	(GMPC, ASCAP/Go-Glo, ASCAP)
52	WITHOUT YOUR LOVE	(Hudmar, ASCAP) WBM
5	YOU GOT IT ALL	(Holmes Line, ASCAP) CPP
8	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)	(Def Jam, ASCAP/Brooklyn Dust, ASCAP)

SHEET MUSIC AGENTS

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

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

GOLDMAN ON DAT

(Continued from page 3)

material would be acknowledged as a permissible activity subject to a marketplace-determined payment



RCA/Ariola's Goldman keynotes NARM convention.

to the copyright owner.

- The "burden and nightmare" that government authorities face in determining royalty needs and their allocation would be lifted.

- Control over exactly what compensation it wishes to receive for the yielding of some control over its copyright material would be given back to the software industry.

- Development of a total digital environment for recorded music—an environment that is rapidly being perceived as the state-of-the-art format for recorded music—would be encouraged rather than restricted.

- A marketplace environment would be created in which recorded music is perceived by the consumer as having greater value because of enhanced technology.

- A cooperative spirit would be created for the promotion of DAT, reducing the time frame of accep-

tance in a way similar to the compact disk.

Goldman said he realizes that the dual-inventory element of his solution is "not an attractive prospect for the merchandising community. It is obviously not an attractive prospect for manufacturers, either. However, it seems to me [to be] the only way that we can solve the fundamental issue, as it is unrealistic to believe that hardware manufacturers would or could ever agree to bring a new cassette machine to the marketplace that did not have copying capability."

Earlier in the DAT portion of his address, Goldman said he found it "disquieting" to learn of GRP Records' distribution deal with MCA in view of GRP's intention to market DAT software later this year (Billboard, Feb. 21). "MCA should think carefully about the re-

percussions of lending themselves to that activity," Goldman said. (Billboard has also learned that Goldman voiced his displeasure directly to MCA executives during the NARM convention).

Goldman also noted, without naming names, the intentions of "one of the industry majors in Japan" to acquire a major U.S. label. This was an apparent reference to rumors last year of a Sony acquisition of CBS Records. (Goldman told Billboard that he firmly believes CBS Records is on the sales block).

On the issue of dealers who sell stolen or counterfeit product, Goldman declared:

"Frankly, I am fast approaching the conclusion that the proper way to confront this activity is that when stolen or counterfeit merchandise—and don't [tell me] that when you're buying product at 50%-75% off normal wholesale on a one-shot basis from an unauthorized source that you don't know it's stolen or counterfeit—is found in a store, [the individual, chain, or rack should] be publicly labeled by the industry as a bootleg store and that the affected manufacturer or manufacturers [should] refuse to sell legitimate merchandise to the bootleg operation until restitution is made on the bogus merchandise. If the Justice Department wants to make something of that proposal, let them."

Goldman moved to call for an industry task force to deal with sales and radio exposure reporting systems. Citing the removal of major U.S. corporations from the label scene over the past decade and drawing on his own experiences at the CBS, Warner Bros., and RCA labels, Goldman said a number of factors had led to corporate "fear and

lack of faith in our executives and our business."

One of them, he said, was manufacturer, merchandiser, and trade publication acceptance of a sales reporting system that is based "more on its vulnerability to manipulation than its accuracy of reporting."

Goldman's solution, which he characterized as "obvious and simple, but expensive and time-consuming," is "a commitment from manufacturers, merchandisers, trade publications, and the media to establish accurate and verifiable reporting systems to a central and noncorruptible source, with appropriate penalties for those who choose to attempt to distort that system."

To resolve the issue—which he conceded had been long subject to "hesitant, private discussions"—Goldman seeks the formation of task forces involving senior officers of NARM, the Recording Industry Assn. of America, trade publications, and the National Assn. of Broadcasters to "begin the process of setting the timetables and goals to which we must commit ourselves."

He said, "These changes are central to the future health and growth of our industry, and their cost, while potentially high, will be returned many times over to those who operate in this revised and refined marketplace."

In conclusion, Goldman said, "[This] business . . . despite its periodic nay sayers and incessant doubting Thomases, sustains itself and continues to grow. We have an opportunity through new technology and creative commitment to establish a firmer base from which this industry can function."

Thorn EMI U.K. Takes Stance On DAT

LONDON Thorn EMI, the U.K. electronics group with a foot in both software and hardware camps, has spelled out its position on the digital audiotape issue. While welcoming any new technology that benefits consumers, it puts its weight behind the record industry's campaign for legislation requiring copyright guard systems to be fitted to DAT machines.

In a statement from its London headquarters, the company says it is pressing for "urgent European Economic Community action to introduce an interim directive to forbid the import, sale, or rental of

DAT systems until agreement is reached on a detailed technical standard specification for the copyright guard system to be incorporated in DAT hardware and for the embedded key in the music software."

Additionally, the company says it "totally supports" the worldwide music industry's efforts to protect sound-recording copyrights and prevent home copying on DAT machines. "Without legislation, DAT systems could be used to make multiple perfect copies of the company's complete compact disk catalog," the statement notes.

Thorn EMI does not exclude the possibility of its own entry into the manufacture of DAT hardware, saying it may decide to do so "at the appropriate time." It predicts the market for DAT machines will eventually be greater than that for CD, but adds, "They will be both competitive and complementary in the same way as were analog cassettes and conventional black-vinyl disks."

The statement concludes, "A resolution of this issue threatening copyright is vital to the company's position as a major international member of the music software

NARM Elects First Female To Board; Russ Solomon Is President

BY EARL PAIGE

MIAMI BEACH A woman will serve on the board of the National Assn. of Recording Merchandisers (NARM) for the first time. Its new secretary is Patricia Moreland, a principal at City-1-Stop.

In the NARM election, held here during the trade group's annual convention, popular retailer Russ Solomon was picked as president.

Moreland's election is part of a move to draw more leadership from the wholesaler ranks. Moreland chaired this year's convention, at the Fontainebleau here.

Further bolstering NARM recognition of wholesaler ranks were the election of Frank Hennessey, president of Handleman Co., as vice president and the re-election of Billy Emerson, president of Big State Distributing Corp., as treasurer. Emerson was named an advisory board member in 1984, elected full-fledged director and secretary in 1985, and named treasurer last year.

Solomon, who heads Tower Records and was vice president in 1986, is the fourth NARM president in the past five years who heads a retail chain.

Wholesale representation re-

mains roughly the same, however, because past-president Noel Gimbel, president of Sound Video Unlimited, and Leonard Silver, head of Action Music Distributors (plus retail web Record Theatre) have both retired from their board posts.

New on the board in addition to Moreland is Jim Bonk, executive vice president of Camelot Enterprises. NARM's election committee submitted just two candidates, and none were nominated at the convention, where five member petitions are required.

NARM directors, who serve three-year terms, can stand for two terms but must then rotate off.

NARM's current board includes five directors with two years remaining: Solomon; Hennessey; past-

president Roy Imber, president of Record World Enterprises; past-president Jack Eugster, president of Musicland; and Bill Golden, vice chairman of Record Bar. Golden, who is disposing of his interests in the chain, is likely to resign.

Set to rotate off next year—or stand for another term—are Emerson and David Lieberman, chairman of Lieberman Enterprises.

NARM's wider membership was reflected in this year's nominating committee as well. Members were Solomon; Gimbel; Emerson; Don Weiss, president of Arrow Distributing, a rackjobber; and Mary Ann Levitt, president of the 29-store retail web Record Shop.

Since 1984, Solomon has served as one of three NARM members ap-

pointed by the NARM president to sit on the board of the affiliate trade group Video Software Dealers Assn. (VSDA). Past NARM president Lou Fogelman, head of Show Industries (Music Plus and City-1-Stop), has shared a VSDA post with Solomon and is now VSDA vice

president. Golden, named to replace original NARM-appointed VSDA director Jim Greenwood, resigned from that position last fall. He was replaced by Gimbel.



MOTOWN TO RE-RELEASE MIDLINE LPS

(Continued from page 4)

Lasker says. "And to service their needs—as a convenience, really, because we don't expect to sell tons of records here—we decided to reissue these few titles."

Though Lasker will not hazard a guess as to when Motown might stop using vinyl altogether, he adds that after the recent NARM convention, "you get the feeling vinyl is going the way of all flesh. How fast? Some of the big users were talking that they would be down to 5% to

10% in vinyl this year."

Thus the much-discussed introduction of the cassette single may signify the turntable fast becoming "a vestigial organ, like your appendix," says Lasker. "With mass technology today, it's starting to look more and more like the Edison horn to the consumer. It's my opinion—and the opinion as well of an awful lot of people down at NARM—that the turntable itself is the big turn-off on vinyl."

NARM Dismays Lasker Motown Won't Return

LOS ANGELES Motown will not be returning to NARM, says label president Jay Lasker.

Citing "disrespectful" treatment of the label's product presentation at the recent convention and a lack of information presented in the "formal" part of the program, Lasker says the company has learned a valuable lesson.

"I was particularly annoyed by the fact that we spent quite a bit of money, thousands upon thousands of dollars, preparing a video," says Lasker. He claims that Motown's presentation was poorly attended because the RCA/A&M/Arista presentation, which preceded the MCA Distribution

segment, started late.

"I just don't feel, basically, that we should make those kind of [product presentation] investments and not get the cluck for the buck and, at least, have somebody interested enough to sit there and watch them. They can like them or not like them, but I think there was a certain lack of respect for the company."

Lasker says that he picked up considerable information at the convention, but only through informal, nonorganized events. "It was information I could have picked up by visiting some of these dealers or talking to them on the phone." **DAVE DiMARTINO**



Dancing To A Different Tune. Motown president Jay Lasker, seated, looks on as newcomer Georgio signs a worldwide recording deal with the label. The artist has been in the spotlight recently with his hit song "Sex Appeal," on Macola Records. Under the new deal, Motown will release the 7-inch single and the album, while Macola will continue to handle the 12-inch. Also pictured are, from left, attorney Mickey Shapiro, Georgio co-manager Alvin Daniels, and Motown creative division president Russ Regan.

PAY-PER-TRANSACTION

(Continued from page 6)

ventional system. "And that's only with one year on a two-year PPT term."

Berger claims that National has sold 1,347 franchises since operations began in 1980—with 746 outlets currently in business in 47 states and 10 Canadian provinces. The other 601 franchises should be operating within the next few years, he says.

"Our earnings are healthy," says Berger, "but it's a mixed blessing. On the one hand, earnings have substantially increased, but on the other hand, we don't anticipate to continue at that level during the next nine months to a year. We anticipate that the effects of the shake-out will lead to softer franchise sales, store closures and consolidations, and lower revenues at retail. The result will be to lower our royalties, franchise fee, and merchandise revenues."

He says the one "bright spot on the short-term-revenues side is PPT."

PPT, introduced a year ago, is

characterized by Berger as an "incentive" program for franchisees. Operationally, PPT enables a store to share tape-rental income with suppliers. National provides a cassette at an average of \$12 per title, substantially lower than what the wholesale cost would be. But the rental revenues are "shared" by the tape supplier and the franchisee, who each receive a percentage of tape-rental income.

More than 110 stores are participating in PPT now, claims Berger. A year ago, three suppliers and 10 stores inaugurated the program. A sophisticated computer tracking system is required to audit PPT, and National is matching that technology to its network as quickly as possible, says Berger.

With a year of PPT under way, Berger says he has seen no evidence to discourage him as to its viability. He's also convinced, he says, that PPT will increase a franchisee's market share.

CDS LEAD '86 U.K. GAIN

(Continued from page 3)

the trade was just 1.3% lower than the 53 million registered in 1985. Average trade prices actually fell (by 1.8% to an average of \$4), resulting in an overall 3.3% drop in LP value, from \$218.1 million to \$210.9 million.

But the cassette sector continued to show sharp increases, with volume at 69.6 million units, up 25.6% over 1985. Prerecorded cassette value was up 18.5%, to \$228.15 million from \$192.5 million in 1985. The BPI figures show a drop of 5.6% in the average trade price for cassettes, which Scaping says is due to "the continued strength in the budget area."

Overall 1986 album sales to the trade added up to 130.3 million units, 16.9% more than the 111.5 million units shipped in 1985.

RETAIL TRACK:
The new way to learn
what's in store!
... see page 38

IVE MOVES TO MCA DISTRIBUTION

(Continued from page 6)

Home Video.

King emphasizes that the deal does not call for MCA to sell IVE product under MCA policies. Pricing, returns (which are now 100%), and advertising programs will exist independent of MCA. "MCA sales personnel will execute our policies and plans as opposed to our product

**'More and more
companies are
going direct
with the
major accounts**

just coming under the MCA umbrella," he says.

"The only resistance I've heard to this deal is that some accounts are not in agreement with MCA's policies. But that's not an issue for us. That's separate."

King does not anticipate independent wholesaler friction; he says the

ORION, TRI-STAR ENTER HOME VIDEO ARENA

(Continued from page 1)

spective concerns.

Len White, president of the consumer products division of CBS/Fox Home Video, ended months of speculation when he announced on Feb. 13 that he is leaving the company in May to take a similar position with Orion's new video arm.

Tri-Star also snared a widely recognized industry figure. Saul Melnick, vice president of sales and marketing for MGM/UA Home Video, has tendered his resignation and will be heading to Tri-Star to pilot the new video division. Melnick, who will leave his post at MGM/UA Wednesday (25), will relocate to Los Angeles for his new position.

Tri-Star officials say they are not ready to comment on the company's video involvement. The firm is said to be planning to release product in the third quarter of 1987.

Orion president Larry Hilford, the former president of CBS/Fox, says the first title slated for release by Orion is "Malone," which stars Burt Reynolds. The New York-based company plans to distribute the film in the fourth quarter of 1987.

Hilford says that contracts signed before the formation of the new video arm will provide HBO/Cannon with six titles.

A similar agreement has also given the videocassette rights for "Platoon," one of the most successful movies ever made by Orion, to Vestron Video. The agreement to supply Vestron with A titles has now been satisfied, according to Hilford.

"It's true we have licensing agreements with other companies, but we also have years' worth of new product being developed," says Hilford, who acknowledges that the videocassette version of "Platoon" would have been the ideal vehicle to launch the division. To date, the war epic has generated \$54 million at the box office and has been nominated for eight Academy Awards.

Hilford says the arrival of Orion and Tri-Star could conceivably hurt companies that relied on the

two independent theatrical-distribution concerns. "We have already seen a consolidation of some of the independent [labels]," Hilford says.

In addition to "Platoon," Orion has also handled the theatrical distribution of most recent Woody Allen films, including "The Purple Rose Of Cairo," which was marketed on video by Vestron, and "Hannah And Her Sisters," released on cassette by HBO/Cannon Video.

Among the Tri-Star titles marketed on video by other video suppliers: "Rambo: First Blood, Part II," which was marketed by HBO/Cannon, and two films released on video by CBS/Fox, "Peggy Sue Got Married" and "Short Circuit."

According to former CBS/Fox executive Dave Goodman, the companies that lack a steady pipeline of

product will struggle, and some will fall by the wayside.

Goodman, who now distributes made-for-video titles through his firm, Goodman Enterprises, says that companies are becoming increasingly reluctant to sell off the video rights to hit movies.

"There is a fixed amount of product available for home video, and a company's strength is based on its availability of product.

"Without Tri-Star or Orion to rely on, companies like Media [Home Entertainment] and Vestron are probably a little nervous. Even if you are offering mostly B and C titles, if you are offering a title like 'Platoon,' it earns a lot of credibility for those other videos," says Goodman, who served as the director of special accounts for CBS/Fox.

SOURCE-LICENSING BILL

(Continued from page 4)

by the All Industry Music License Committee, met with key legislators and newly elected lawmakers throughout the last recess, but a new bill has not yet been introduced because Boucher and All Industry officials are in the process of lining up co-sponsors. Insiders say that if Boucher could collect the 160 co-sponsors he had on last year's bill, the House might look more kindly on the legislation. Opponents point out that even with the co-sponsors, last year's bill stalled in the House by summer. They suggest that a recent "Dear Colleague" letter from Boucher's office will not produce a flood of eager lawmakers.

As far as the new sections are concerned, while broadcasters say they have given composers the tools to apply some leverage in royalty negotiations, opponents have called the sections "bells and whistles in a blueprint for chaos."

The new bill's Section 4 (f) on residuals states that the author or authors of a musical work on a syndicated TV show "shall be enti-

tled to an interest in any compensation paid to the owner of the copyright in such motion picture . . . The amount of such interest shall be determined by agreement between the owner of the copyright in the motion picture . . . and the author(s) or employees who prepared the work."

Section 4 (g) concerns a bargaining guild and states, "In any case in which a musical work, which constitutes a work made for hire under subsection (b), is synchronized with a motion picture or other audiovisual work, the person who prepared such work shall be considered an employee, for purposes of laws relating to collective bargaining, of the owner of the copyright in such motion picture or other audiovisual work."

It has not been determined if there will be any effects from the recent decision by a New York District Court to grant ASCAP a retroactive \$60 million per year interim royalty fee for music used by the nation's local TV broadcasters (see Inside track, page 84).

now duplicates for itself as well as independents like Prism.

IVE has been in a state of transition since the summer, when Carolco, producer of Sylvester Stallone's first two "Rambo" films, obtained a percentage of the firm. At year's end, publicly owned Carolco settled with Noel Blom, IVE founder, for his interest in the company and became owner.

IVE now has the home video rights to the next 10 projects of

Stallone's White Eagle Productions—five of which will star Stallone. He may star in, direct, or write the rest. Included is the third installment of "Rambo."

Industry estimates place IVE's 1986 sales at approximately \$45 million.

JIM McCULLAUGH

VIRGIN'S FIELD STAFF

(Continued from page 4)

The new field staff was drawn from a broad range of backgrounds, including programming slots in radio and independent promotion as well as at established labels: Before joining Virgin, Bobak and Burruss were local promotion reps for RCA Records; Costello joins from I.R.S. Records, where he was Midwest regional promotion manager; Gleason was associate national album promotion director, West Coast, for Capitol Records; Moinet previously

served as vice president, national promotion, for A&M Records; White was r&b promotion rep for Columbia in the Southeast; Hall, who has worked for London Records, was most recently a Houston-based independent; and Schaefer and Stacy join the label after stints in radio, Schaefer as program director at KISS Los Angeles and Stacy in the same position at KNCN Corpus Christi, Texas. FRED GOODMAN

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
1	1	1	25	BON JOVI ▲ ⁵ MERCURY 830264-1/POLYGRAM (CD) 8 weeks at No. One	SLIPPERY WHEN WET
2	2	2	14	BEASTIE BOYS ▲ DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
3	3	4	33	CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
4	4	5	37	BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
5	8	11	18	GEORGIA SATELLITES ● ELEKTRA 60496 (8.98) (CD)	GEORGIA SATELLITES
6	6	7	52	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
7	7	9	36	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
8	5	3	57	BANGLES ▲ ² COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
9	9	6	20	BOSTON ▲ ³ MCA 6188 (9.98) (CD)	THIRD STAGE
10	10	8	25	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
11	11	12	33	MADONNA ▲ ⁴ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
12	13	15	25	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
13	12	10	27	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
14	22	25	18	EUROPE EPIC BFE 40241 (CD)	THE FINAL COUNTDOWN
15	16	20	13	BILLY VERA & THE BEATERS RHINO RNLP 70858/CAPITOL (8.98) (CD)	BY REQUEST
16	18	24	46	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
17	21	29	11	ROBERT CRAY MERCURY/HIGHTONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
18	30	60	3	BRUCE WILLIS MOTOWN 6222ML (8.98) (CD)	THE RETURN OF BRUNO
19	14	17	20	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
20	15	14	11	DURAN DURAN ▲ CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
21	19	16	38	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
22	26	28	38	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
23	17	19	23	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
24	25	26	14	SAMANTHA FOX JIVE 1012-1/J/RCA (8.98) (CD)	TOUCH ME
25	28	30	16	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
26	20	18	22	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
27	23	22	18	GREGORY ABBOTT ● COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
28	41	59	11	CLUB NOUVEAU WARNER BROS. 25531 (8.98)	LIFE, LOVE AND PAIN
29	27	23	29	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
30	31	34	33	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGH LIFE
31	24	13	14	BRUCE SPRINGSTEEN ▲ ³ BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA C5X 40558 (CD)	
32	32	33	13	READY FOR THE WORLD ● MCA 5829 (8.98) (CD)	LONG TIME COMING
33	29	21	17	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
34	34	39	5	DEEP PURPLE MERCURY 831 318 IMI/POLYGRAM (CD)	THE HOUSE OF BLUE LIGHT
35	37	35	43	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
36	39	44	20	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
37	44	47	43	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
38	38	45	16	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
39	33	27	33	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
40	40	46	10	ERIC CLAPTON WARNER BROS. 25476 (9.98) (CD)	AUGUST
41	35	36	27	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
42	42	37	14	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
43	43	38	13	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
44	47	51	101	WHITNEY HOUSTON ▲ ⁷ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
45	45	48	29	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
46	46	40	21	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
47	48	58	7	SOUNDTRACK GEFEN GHS 24125/WARNER BROS. (9.98) (CD)	LITTLE SHOP OF HORRORS
48	49	41	16	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
49	50	43	11	NEW EDITION ● MCA 5912 (8.98) (CD)	UNDER THE BLUE MOON
50	36	31	15	THE POLICE ▲ A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
51	52	52	29	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
52	78	101	31	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
53	51	32	15	STRYPYR ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
54	56	50	23	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	57	5	SOUNDTRACK MCA 39096 (6.98)	AN AMERICAN TAIL
56	79	87	5	TESLA GEFEN GHS 24120/WARNER BROS. (8.98)	MECHANICAL RESONANCE
57	60	74	10	WORLD PARTY ENSIGN BFV 41552/CHRYSALIS (CD)	PRIVATE REVOLUTION
58	62	64	10	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD, BAD AND DANGEROUS TO KNOW
59	54	54	34	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
60	65	112	3	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
61	53	42	16	KANSAS MCA 5838 (8.98) (CD)	POWER
62	57	56	11	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511 (CD)	LIVE
63	63	69	19	RATT ● ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
64	64	65	18	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
65	70	80	4	THE ALAN PARSONS PROJECT ARISTA AL-8448 (9.98) (CD)	GAUDI
66	85	106	4	CROWDED HOUSE CAPITOL ST-12485 (8.98)	CROWDED HOUSE
67	61	53	17	SURVIVOR SCOTTI BROS./CBS ASSOCIATED FZ-40457/EPIC (CD)	WHEN SECONDS COUNT
68	68	79	16	JEFF LORBER WARNER BROS. 25492 (8.98) (CD)	PRIVATE PASSION
69	71	72	22	TIMBUK 3 I.R.S. 5739/MCA (8.98) (CD)	GREETINGS FROM TIMBUK 3
70	58	55	39	SOUNDTRACK ▲ ³ COLUMBIA SC 40323 (CD)	TOP GUN
71	77	120	3	SHIRLEY MURDOCK ELEKTRA 60443 (8.98) (CD)	SHIRLEY MURDOCK
72	66	67	67	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
73	59	49	22	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
74	72	71	16	STEVE MILLER CAPITOL PJ 12445 (9.98) (CD)	LIVING IN THE 20TH CENTURY
75	73	70	24	VINNIE VINCENT INVASION CHRYSALIS BFV 41529 (CD)	VINNIE VINCENT INVASION
76	76	78	14	LONE JUSTICE GEFEN GHS 24122 (8.98) (CD)	SHELTER
77	69	63	20	COREY HART ● EMI-AMERICA PW 17217 (8.98) (CD)	FIELDS OF FIRE
78	74	76	26	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
79	83	85	19	'TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
80	75	75	17	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
81	82	84	18	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
82	67	61	24	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
83	89	89	19	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
84	99	128	3	JENNIFER WARNES CYPRESS 661 111-1/POLYGRAM (CD)	FAMOUS BLUE RAINCOAT
85	87	82	11	KATE BUSH EMI-AMERICA ST 17242 (8.98) (CD)	THE WHOLE STORY
86	102	124	3	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
87	84	62	42	BILLY OCEAN ▲ ² JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
88	88	92	25	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
89	81	81	11	THE KINKS MCA 5822 (8.98) (CD)	THINK VISUAL
90	103	107	11	THE COMMUNARDS MCA 5794 (8.98) (CD)	THE COMMUNARDS
91	91	91	15	JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98) (CD)	STILL STANDING
92	92	66	24	AMY GRANT ● A&M SP 3900 (9.98) (CD)	THE COLLECTION
93	86	73	22	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
94	97	86	17	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
95	98	77	18	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
96	100	93	73	BON JOVI ● MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
97	90	98	20	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
98	95	90	16	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
99	101	103	17	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
100	117	—	2	EXPOSE ARISTA AL 8441 (8.98)	EXPOSURE
101	106	100	55	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
102	80	68	67	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
103	93	83	18	HOWARD JONES ELEKTRA 60499 (8.98) (CD)	ONE TO ONE
104	96	99	17	BERLIN GEFEN GHS 24121/WARNER BROS. (8.98) (CD)	COUNT THREE AND PRAY
105	94	88	47	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
106	112	114	23	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
107	104	102	28	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
108	105	95	14	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
109	133	189	3	THE THE EPIC BFE 40471	INFECTED

○ 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.

KENNY G. BLOWING UP A STORM.



GRAMMY NOMINEE
BEST R&B INSTRUMENTAL

Kenny G. is the most critically heralded young saxophone player in years. Sharply-increasing airplay, acclaimed TV appearances, electrifying live shows, and an aggressive Arista marketing campaign have caused Duotones to explode. The album is now over 300,000 units and climbing fast, with sales of 150,000 units in the last 3 months alone.



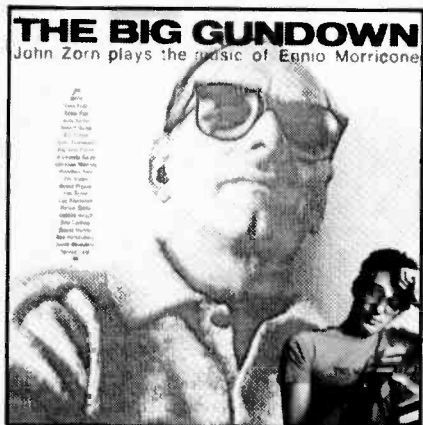
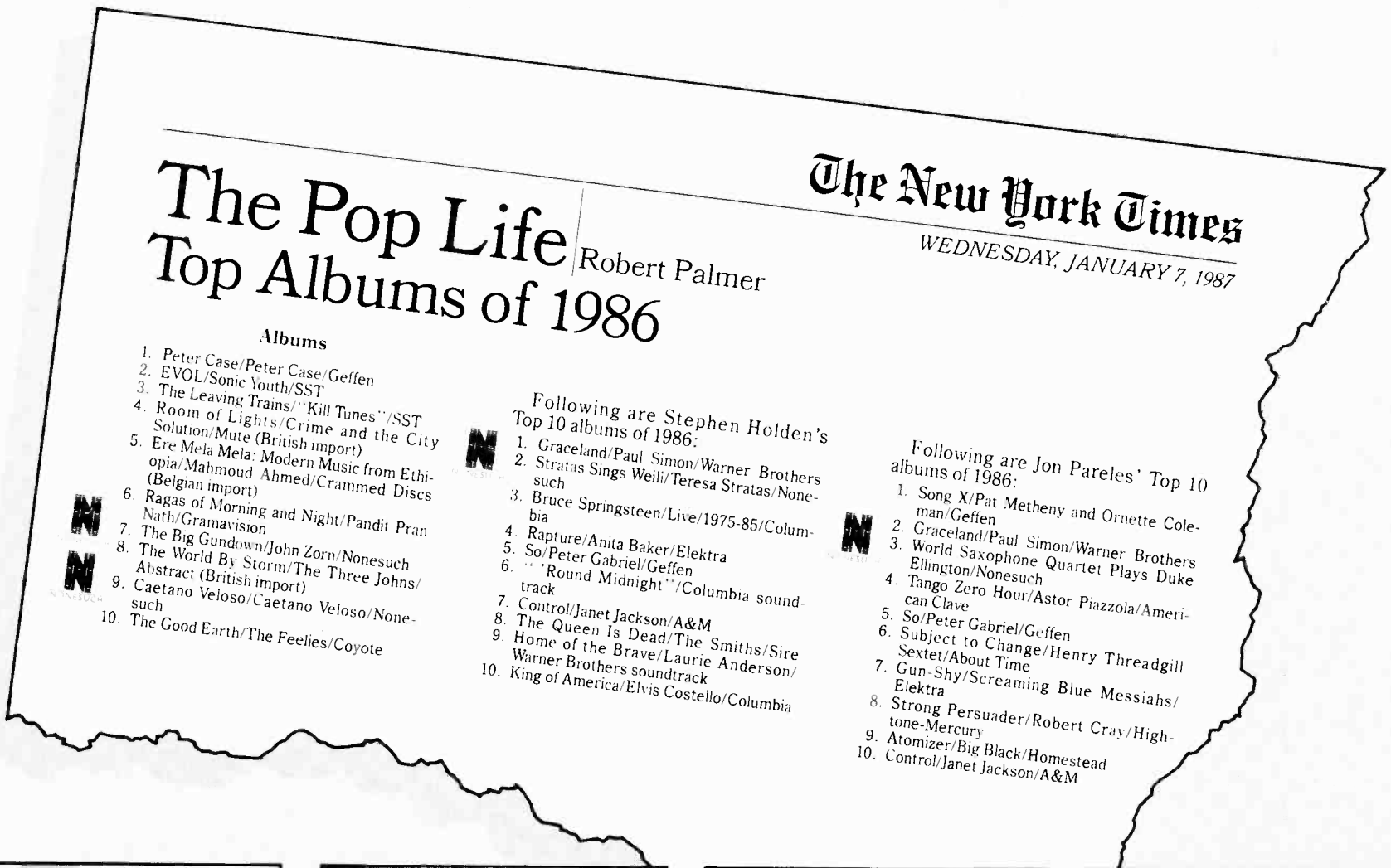
The new single is "Songbird," and when that takes hold, there's no doubt that the Kenny G. story will continue to build from one crescendo to another.

KENNY G. SOARING.

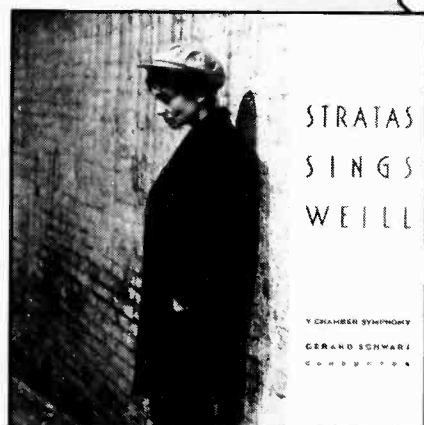
On Arista Chrome Cassettes, Records and Compact Discs. **ARISTA**

Produced by Preston Glass / Co-produced by Kenny G
Executive Producer: Narada Michael Walden

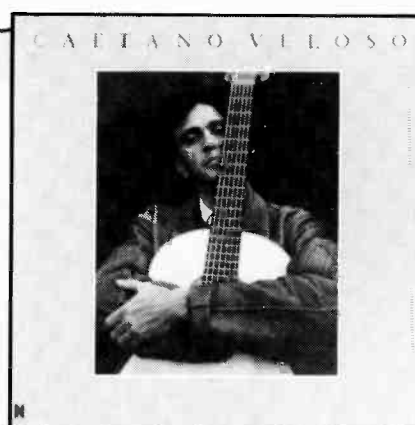
**ON THE NEW YORK TIMES 1986 LIST OF TOP POP ALBUMS,
ONE LABEL HAS MORE RECORDS CITED THAN ANY OTHER.
THAT LABEL IS NOT A POP LABEL.
THAT LABEL IS NONESUCH.**



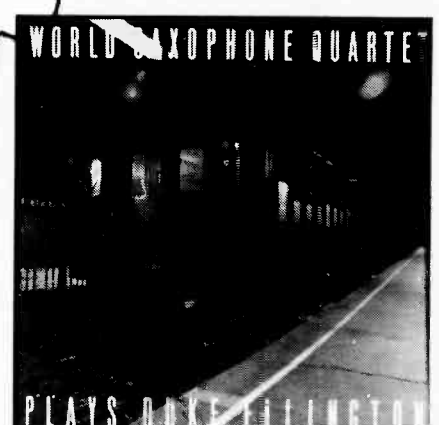
JOHN ZORN
THE BIG GUNDOWN
79139



TERESA STRATAS
STRATAS SINGS WEILL
79131



CAETANO VELOSO
79127



WORLD SAXOPHONE QUARTET
PLAYS DUKE ELLINGTON
79137



NONESUCH RECORDS.
STANDING APART FROM THE SLAGHEAP OF GUTLESS CONFORMITY.*

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	110	108	12	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
111	113	97	19	ALABAMA ▲ RCA 5649-R-1 (8.98) (CD)	THE TOUCH
112	111	104	104	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
113	128	144	20	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/EMI-AMERICA (8.98) (CD)	LIVING ALL ALONE
114	109	109	10	GEORGE HOWARD MCA 5855 (8.98) (CD)	A NICE PLACE TO BE
115	116	125	5	THE DAVE EDMUNDS BAND COLUMBIA FC 40603	LIVE - I HEAR YOU ROCKIN'
116	107	110	46	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
117	135	—	2	HIPSWAY COLUMBIA BFC 40522	HIPSWAY
118	NEW	—	1	LOU GRAMM ATLANTIC 81728 (8.98) (CD)	READY OR NOT
119	NEW	—	1	REO SPEEDWAGON EPIC FE 40444	LIFE AS WE KNOW IT
120	123	149	3	STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (9.98) (CD)	STANDARDS, VOL. 1
121	121	129	6	VARIOUS ARTISTS MERCURY 830 617 1 (CD)	ROCK FOR AMNESTY
122	138	119	12	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
123	141	127	117	BOSTON ▲ ⁹ EPIC JE 34188 (CD)	BOSTON
124	137	—	2	JULIAN COPE ISLAND 90560/ATLANTIC (4.98)	JULIAN COPE
125	125	173	3	HUSKER DU WARNER BROS. 25544 (10.98)	WAREHOUSE: SONGS AND STORIES
126	114	96	21	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
127	130	123	10	ROBIN TROWER GNP CRESCENDO GNP 2187/GRP (8.98) (CD)	PASSION
128	120	105	21	LINDA RONSTADT ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
129	134	118	15	PAUL YOUNG COLUMBIA FC 40543 (CD)	BETWEEN TWO FIRES
130	115	94	32	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
131	129	130	19	BLACK 'N BLUE GEFEN GHS 24111/WARNER BROS. (8.98)	NASTY, NASTY
132	154	175	3	GEORGE STRAIT MCA 5913 (8.98)	OCEAN FRONT PROPERTY
133	119	113	25	DON JOHNSON ● EPIC FE 40366 (CD)	HEARTBEAT
134	131	134	28	R.E.M. ● I.R.S. 5783/MCA (8.98) (CD)	LIFES RICH PAGEANT
135	118	117	20	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
136	160	195	20	ROB JUNGKLAS MANHATTAN ST-53017/EMI-AMERICA (8.98)	CLOSER TO THE FLAME
137	132	132	38	THE CURE ● ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
138	108	111	12	DEBBIE HARRY GEFEN GHS 24123/WARNER BROS. (8.98) (CD)	ROCKBIRD
139	143	146	38	BOB JAMES/DAVID SANBORN ● WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
140	136	133	49	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
141	124	116	10	PET SHOP BOYS EMI-AMERICA SQ 17246 (6.98)	DISCO
142	169	—	2	MADHOUSE PAISLEY PARK 25545/WARNER BROS. (8.98)	8
143	139	115	32	THE MONKEES ▲ ARISTA AL9-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
144	165	163	6	XTC GEFEN GHS 24117 (8.98)	SKYLARKING
145	190	—	2	CONCRETE BLONDE I.R.S. 5835/MCA (8.98)	CONCRETE BLONDE
146	142	147	665	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
147	147	150	33	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
148	127	121	12	GRACE JONES MANHATTAN 53038/EMI-AMERICA (8.98) (CD)	INSIDE STORY
149	170	196	3	SAXON CAPITOL ST 12519 (8.98) (CD)	ROCK THE NATIONS
150	159	188	3	HANK WILLIAMS, JR. WARNER/CURB 25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
151	140	142	22	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
152	145	140	37	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
153	144	151	17	W.A.S.P. CAPITOL ST 12531 (8.98) (CD)	INSIDE THE ELECTRIC CIRCUS
154	158	148	31	ANDREAS VOLLENWEIDER ● CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
155	146	138	13	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	122	122	22	FIVE STAR RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
157	148	136	31	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98) (CD)	TO BE CONTINUED
158	168	190	4	THE HOUSEMARTINS ELEKTRA 60501 (8.98)	LONDON O HULL 4
159	NEW	—	1	NAJEE EMI-AMERICA ST 17241 (8.98) (CD)	NAJEE'S THEME
160	174	—	2	COLIN JAMES HAY COLUMBIA BFC 40611	LOOKING FOR JACK
161	150	152	15	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
162	167	—	2	SHRIEKBACK ISLAND 90552/ATLANTIC (8.98)	BIG NIGHT MUSIC
163	126	126	6	SOUNDTRACK CAPITOL SJ 12544 (9.98)	THE GOLDEN CHILD
164	164	169	3	SYLVESTER WARNER BROS. 25527 (8.98)	MUTUAL ATTRACTION
165	162	160	91	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
166	149	143	12	KENNY ROGERS RCA 5633-1-R (9.98) (CD)	THEY DON'T MAKE THEM LIKE THEY USED TO
167	153	131	30	EURHYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
168	196	—	2	SOUNDTRACK VIRGIN 90567/ATLANTIC (9.98) (CD)	THE MISSION
169	163	156	33	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
170	156	159	26	TRIUMPH MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
171	152	135	16	SLAYER DEF JAM GHS 24131/GEFFEN (8.98) (CD)	REIGN IN BLOOD
172	177	164	18	A-HA WARNER BROS. 25501 (8.98) (CD)	SCOUNDREL DAYS
173	155	141	20	ALICE COOPER MCA 5761 (8.98) (CD)	CONSTRUCTOR
174	173	154	18	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
175	195	—	5	MILLIE JACKSON JIVE 1016-1/J/RCA (8.98)	AN IMITATION OF LOVE
176	178	172	65	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
177	151	137	24	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
178	192	—	2	NANCY MARTINEZ ATLANTIC 81720	NOT JUST THE GIRL NEXT DOOR
179	182	193	46	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
180	161	139	21	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD)	TRILOGY
181	RE-ENTRY	—	—	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
182	157	145	15	COMMODORES POLYDOR 831 194 1/POLYGRAM	UNITED
183	193	155	147	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
184	166	166	19	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
185	200	162	59	STRYPHER ENIGMA ST 73217/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
186	184	182	63	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
187	188	167	46	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
188	175	170	68	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
189	172	187	26	DARYL HALL RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
190	194	181	12	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 386 (11.98) (CD)	FRESH AIRE #6
191	191	191	4	FATES WARNING ENIGMA/METAL BLADE 73231/CAPITOL (8.98)	AWAKEN THE GUARDIAN
192	180	176	21	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
193	171	153	64	LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
194	183	179	51	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BF2 40304/EPIC (CD)	TUFF ENUFF
195	189	183	19	NEW ORDER QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
196	176	184	12	BOB GELDOF ATLANTIC 81687 (9.98) (CD)	DEEP IN THE HEART OF NOWHERE
197	185	161	20	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD)	SHOCKADELICA
198	198	177	16	VARIOUS ARTISTS TEE VEE TOONS TVT 1200 (16.98)	TELEVISION'S GREATEST HITS VOLUME II
199	187	197	14	KRAFTWERK WARNER BROS. 25525 (8.98)	ELECTRIC CAFE
200	186	186	17	VARIOUS ARTISTS PRIORITY SL 9466 (7.98)	RAP'S GREATEST HITS

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R.E.M. 134
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David Lee Roth 130
Run-D.M.C. 21

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The CD Video "combi player," slated to debut at the June Consumer Electronics Show, is capable of playing the new 5-inch gold CD Video singles and audio CDs as well as 8- and 12-inch LaserVision disks with either analog or digital sound. The player will carry a list price of approximately \$750.

RETAIL TRACK

(Continued from page 38)

ment recently after five years "because I realized very few people are specializing in theft-loss prevention." Leonard speaks April 25 at the American Society for Industrial Security, for which he serves as vice chairman, retail committee.

NARM BRIEFS

TAKING THE plunge: Outgoing NARM president **Roy Imber** presided over **Russ**

Solomon's introduction as the group's new chief at the convention's closing banquet. Announcing the "ascendancy of King Solomon to his throne," Imber brought on another past president, **Jack Eugster**, who presented Solomon with a plunger to use as his gavel. It was an obvious jab at Solomon's Tower stores, which were lambasted for their employee facilities in a free-wheeling presentation by consultant **Peter Glen** (see story, page 38). Said Solomon in accepting the plunger: "I promise to keep all the toilets clean."

VIDEO GOES: **Barrie Bergman**, president of **Record Bar**, promises more combo stores as the almost totally mall-oriented chain rolls out a series of new types of units. The latest and third such combo, in Norfolk/Newport News, Va., established a record opening-day gross for the 127-unit chain... During NARM, Bergman had dinner with former Bar exec **Ralph King**, now

with **IVE**. Joining the Carolinians was actor **Gary Busey**, who will shortly release a video on King's label. Busey says he is getting ready to plunge into the record business.

TIME SHIFT: Labels complained at the retail advisory summit last September that the 9 a.m. start for product presentations caused light attendance for distributors who had the first time slot. The Feb. 15-16 spiels were moved back to 9:30 a.m. this year, which did beef up attendance for the early slots, but the crowd noticeably thinned for labels with the third shift. **Capitol** has now been stung twice: It had an early presentation in 1986 and the convention's last shift this year... **Capitol**, meanwhile, tried—as it did at last year's NARM—to establish the moniker **CEMA** for its distribution group. The acronym represents **Capitol** along with **EMI America**, **Manhattan/Blue Note**, and **Angel**. New NARM prexy **Russ Solomon** showed the nickname is slow getting off the ground when he introduced **Joe Smith**, awards banquet MC and head of the record group. "What is CEMA?" asked Solomon. "It sounds like a disease."

MOVIE MOVES: Now that he's totally combo, **Ned Berndt**, president, **Q Records & Video**, Miami, Fla., is pushing other chains still waiting out the video move. At NARM, Berndt was kidding **Mark Silverman**, head of **Waxie Maxie**, the Washington chain with 16 free-standing units, nine of them in malls. "Mark's going to get into video when it isn't a business anymore," says Berndt. However, Silverman wants to make sure the chain remains entrenched in music.

Assistance in preparing this column provided by Geoff Mayfield, Linda Moleski, and Ken Schlager. Have a hot item for Retail Track? Contact Earl Paige, 213-273-7040.

CD VIDEO DEBUTS AT NARM

(Continued from page 1)

ternational, told attendees at a demonstration during the meet's opening business session that the goal of the new 5-inch configuration is "to add something particularly appealing to young people to further ensure the success of CD."

Touting the new video single as the "heir apparent" to the 7-inch vinyl single, Timmer said hardware—which will retail initially for about \$750—will be shown at the June Consumer Electronics Show, while software—slated to list for less than \$7—will be available before Christmas.

Timmer added that PolyGram is "aiming for 250 videoclips as a roll-out." Culled from various labels, plans call for the initial line to be dubbed **Vidclip Evergreens**, with subsequent monthly releases of new product in the format expected to number "in the dozens."

While PolyGram is seeking to position the video single to supplant the traditional 7-inch vinyl single, Sony—which jointly owns the CD technology with PolyGram parent company N.V. Philips—is taking a different tack (see separate story, page 3).

Among the other possibilities for an audio CD single, Timmer said, is a 5-inch "maxisingle" offering 20 minutes of music, already being test-marketed by PolyGram in West Germany.

Although Philips and its Magnavox subsidiary are currently the only hardware outfits set to offer players, Timmer predicted "massive support" from other hardware man-

ufacturers is "forthcoming." He said discussions have been held with Japanese hardware firms, indicating that "a statement will be made by them."

The first generation of CD Video hardware will be "combi-players" engineered to play the new 5-inch singles, standard audio CDs, and 8-inch and 12-inch LaserVision disks with either analog or digital sound. Existing LaserVision and audio CD players are not capable of playing the new disks. Plans call for the introduction of portable boom boxes and dedicated players featuring LCD screens in 1988.

In his address to NARM members, Timmer said the new configuration meets the prerequisites for success, including user-friendliness, support from hardware and software manufacturers, and support from the trade.

"Our conviction is that this will enhance the public's belief in the longevity of the CD format," said Timmer. "Users have been confused by all the new technology, but they are familiar with this one. It should give the consumer confidence."

Timmer labeled the response from labels and film companies "encouraging," adding that while the ultimate success of the system may depend on the willingness of motion picture companies to license product for the 12-inch format, "they can see the opportunity very clearly."

Although Philips is the only manufacturer committed to making the

new software, Timmer says each existing CD plant can produce the new 5-inch CD Videos with a minimum of retooling, but that mastering will be confined to Philips' plant in the Netherlands until it is debugged. "We're interested in spreading the technology as fast as possible," he said. "We are interested in quick acceptance and will go for a fair allocation system [for manufacturing technology]."

To aid the introduction of the new product, PolyGram has formed a CD Video division, to be headed by Guenter Hensler. In addition to being president of the new division, Hensler retains his title as president of PolyGram Classics. Emiel Petrone, former senior vice president, compact disks, for PolyGram Records, has been named executive vice president of CD Video, while continuing to serve as vice president of marketing and public relations for American Interactive Media, the PolyGram-Philips joint venture developing the compact disk interactive system.

Additionally, PolyGram International has formed a New Business Division to obtain software for CD Video and plan and implement strategy for pursuing new business opportunities presented by the media. The division is headed by Michael Kuhn, a former general counsel for PolyGram International who now handles PolyGram's music-related film activities. Kuhn will report directly to Timmer.

ONE-STOPS UNITE AT NARM

(Continued from page 1)

provide a source of inventory (and a line of credit) for smaller retail entities that major labels are unwilling to deal with directly.

Jason Blaine, president of The Music People of Oakland, Calif., who chaired the informal meeting, recommended another meeting at NARM to formulate an outline on how one-stops can publicize their role in the industry and best seek the continuing support of accounts who are paying more for CBS and WEA product.

Participants at the first session held two more meetings, at which they agreed to establish an advisory committee. One-stoppers were also urged to begin a letter-writing campaign to their accounts and to the six branch-owner manufacturers. In addition, one-stoppers agreed to make their individual account bases available to a NARM-appointed accounting firm. The aggregate would be used to advance the cause of one-stops. There are 43 one-stop members of NARM.

Some one-stoppers present at the first session said they are already refusing to report WEA product to the trades for chart input—a policy adopted by some rackjobbers. In effect, they said, they had "raised" the list prices of WEA product to justify an increase to their accounts.

At the gathering, WEA came in for the most criticism, not only because its elimination of a one-stop functional discount is fresh in one-stoppers' minds, but also because some one-stop executives said they get lip service from the branch operation.

"WEA has a way of dropping a bomb on us, saying they're listening," said Blaine. "The word I got from WEA is that everything is based on retail."

"We've got to stop the squeeze," said Bruce Hoberman of RTI Homer's in Omaha, Neb.

WEA's move was characterized by Esa Katajamaki of Navarre Corp. in Crystal, Minn., as a "slap in the face right after Christmas. They showed a total disregard for our business and me personally. They said to me, 'We're real big guys—live with it or lose.'"

Steve Libman of Nova Distributing extended the meeting's tone of frustration to the area of devaluation of catalog. Libman said he fears such a move on compact disks, whose higher pricing would force one-stops to carry more inventory than they need at a cost much higher than that of LPs and tapes.

In a letter to Paul Smith, CBS Records' senior vice president of marketing, Libman outlined a plan to alleviate a devaluation problem: send a representative to take a piece count and rebate the differential from the new price, and devalue but give 30 days to do a buy-in so that the one-stops can determine how much product is out there. The buy-in would contain 180-day dating, which is sufficient to dissolve inventory and pay for a one-time purchase.

Returning to the issue of functionals, Libman said, "They've got to know that they can't sell developing acts through the big chains. We've got to show them how their policies hurt us."

Earlier, Music People's Blaine read comments from his father, semiretired Elliot Blaine, who stated that the "squeeze play will be on" if one-stoppers fail to retain their functional discounts. He suggested contact with media and in-store publicity to let the buying public know why they may be paying higher prices for certain albums.

Charles Ruttenberg, NARM counsel, broke in at one point in the meeting to warn one-stoppers that the group discussion of pricing had reached a point that could be considered in violation of federal antitrust laws.

DAT Set To Roll?

LOS ANGELES AIWA will reportedly begin selling a digital audiotape player in Japan next month. The suggested retail is expected to be approximately \$1,200.

Of note is that the player will incorporate an anticopying computer chip to prevent digital-to-digital dubbing from compact disk to DAT.

The introduction of the chip seems to signal a softening of the hard stance Japanese consumer electronics firms have been adopting about the anticopying issue. Recent developments in Congress suggest that legislators may support the record industry's vigorous opposition to DAT players that do not integrate copy preventatives.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

UPBEAT NARM: CALM BEFORE THE STORM?

(Continued from page 1)

rate story, page this page).

• **DAT.** Music dealers and labels fear that DAT hardware, as currently designed, could lead to lost revenues through home taping.

• **Piracy.** This issue has worked to bond labels and NARM members (Billboard, Sept. 25, 1986). Roy Imber, outgoing NARM president and head of Record World, announced that the trade group raised \$58,000 during the fourth quarter of 1986 to support the Recording Industry Assn. of America's anti-piracy campaign, with more such contributions anticipated in 1987.

• **CD Video.** While many retailers have complained that prerecorded DAT would bring too many configurations to the market, the announcement of CD Video singles was greeted with enthusiasm by vendors and their accounts (see separate story, page 1).

• **Pricing.** The imminent prospect of more midpriced compact disks spurs optimism. Conversely, since WEA tends to be a trendsetter, many accounts fear that other distributors will follow suit on hikes for frontline product.

Concern over wholesale hikes was so pervasive that many accounts believed a rumor that they would return from NARM to find a letter announcing a 1.05% RCA/A&M/Arista increase.

"There's absolutely no truth to that," says Sal Licata, president of RCA/A&M/Arista. "I'm not that stupid. I couldn't spend time with these people down here and then have them come home to find out we raised their prices.

"What I *did* tell them was that

yes, we are contemplating an increase. And I told them that any label that says they're not is full of it."

The rumor probably stemmed from the distributors' revamped returns policy—1.05% is a key percentage in the incentive/disincentive program (Billboard, Jan. 10). But the fact that so many dealers and wholesalers believed the rumor says much about the mood of the marketplace.

WEA representatives continued to get heat about price restructuring—primarily from wholesale customers. To soften the blow, the dis-

tributor informed accounts that it will start implementing 150-day dating for its extensive midline LP/cassette line.

That option will be available to all accounts and allows some flexibility to absorb the higher cost of WEA's frontline goods. However, grousing from rack and one-stop principals indicated that the maneuver may not represent enough sweetening to placate WEA's irritated wholesale customers.

NARM's meet showed, however, that labels are making moves to address another ongoing headache: black-vinyl singles. During its prod-

uct presentation and in private meetings, RCA/A&M/Arista said cassette equivalents of 7-inch singles will soon be a reality. The first such release—Bryan Adams' single "Heat Of The Night" on A&M—will be priced the same as conventional 45s.

NARM members seem receptive to the cassette single. "The labels should start pressing 45s and 12-inches for radio only and just sell us cassette singles. Vinyl singles just aren't selling for us," says Harold Guilfoil, buyer for the Owensboro, Ky.-based Disc Jockey one-stop, which operates the Wax Works re-

tail chain.

But there is still division over whether the 45's day has come and gone. Stan Goman, senior vice president of Tower Records, pleaded the 45's case at the NARM advisory committees' meeting. Although he endorses cassette singles, he said that singles still account for 3% of the chain's business. And that is a percentage that Goman does not want to lose.

"When they said the other day that 45s don't sell in Japan anymore, I just had to laugh," says Goman. "We still send \$10,000 worth of singles to our stores in Japan every month."

One issue that *did* elicit a uniform response from dealers and wholesalers was the keynote proposal by Elliot Goldman, president of RCA/Ariola, that labels issue dual inventory on digital prerecorded product (see separate story, page 3).

Goldman's idea—that DAT hardware have a copy chip installed and that CDs and prerecorded DAT be sold in copyable and noncopyable formats—didn't go over. Among those who were unenthusiastic were Wax Works' Guilfoil; Budget Tapes & Records president Evan Lasky; Camelot Music executive vice president and CEO Jim Bonk; Abbey Road Distribution president Ben Ogilvie; and Record Shop buyer Jeff Louden.

CDV, on the other hand, was seen as a more positive response to DAT's home-taping threat because the video portion of a CDV cannot be captured on DAT recorders.

RIAA Moves On 'Cassingle' Packaging

MIAMI BEACH RCA/A&M/Arista will not be alone in the cassette-single arena.

The marketing committee of the Recording Industry Assn. of America (RIAA) met here Feb. 13 to discuss cassette singles.



A consensus among labels to use slipcover packaging for "7-inch" tapes, with a 2³/₄- by 12-inch long box for 12-inch-mix cassettes, was reached.

The prime concern motivating new packaging for cassette singles is ensuring that the product will not be confused with album-length cassettes, now being offered in 4-

by-12 boxes by WEA, RCA/A&M/Arista, and MCA.

Those marketing parameters for cassette singles, however, are not etched in stone. MCA will bring seven "12-inch" cassettes to the market in 4-by-12s in March. Despite the discussion at the RIAA meeting, John Burns, senior vice president of MCA Distribution, says those titles will "probably" not change to the 2³/₄-inch width.

"When people say that we'll confuse the customer, I don't know if we're giving the customer enough credit," says Burns. "Right now, 12-inch singles are the same size as LPs, and I don't hear that there's any big problem with getting those two products confused."

Burns adds that MCA will proba-

bly conform to the 2³/₄-inch width for 12-inch dance singles if that does indeed become an established industry trend.

Packaging issues aside, RIAA plans to test the viability of cassette singles in at least 300 stores with some 50 titles from all labels. Possible participants include Camelot Music and Record World.

Jim Cawley, vice president of sales and distribution for Arista, is enthusiastic about the test. "We want to show people that [singles] will sell in cassette form, and Arista is very optimistic that they will."

The RIAA will discuss the issue again this week in Los Angeles when principal participants will be gathered for the Grammy Awards presentation. **GEOFF MAYFIELD**

Vote On AFM Pact Delayed

NEW YORK The ratification deadline for the new agreement between the American Federation of Musicians (AFM) and the recording industry has been pushed back to Wednesday (25). The original date was Feb. 13.

Approval of the three-year pact, hammered out over the opposition of AFM locals in key recording centers (Billboard, Jan. 31), is rated iffy by sources close to the AFM. They cite objections to reductions it calls for in contributions by labels to the Music Performance Trust Funds and to the Special Payments Fund.

In addition to fund reductions, the pact calls for an increase in session wages. These would go up over the life of the agreement from the present \$196.41 per three-hour session to \$220.94. There would be comparable increases in special, symphonic, and chamber-music sessions.

Meanwhile, the AFM has reached a separate agreement with the Alliance of Motion Picture and Television Producers. Bargaining, which commenced Feb. 2, was concluded Feb. 13, and it showed little of the acrimony that figured in the recording negotiations. The agreement will be mailed to eligible voting members of the union for ratification in late February, with returns due in mid-March. **IS HOROWITZ**

HOT 30 CROSSOVER CHART

(Continued from page 1)

mento, KITY San Antonio, KTFM San Antonio, and WHYT Detroit. All of these stations fulfill Billboard's top 40 criterion of playing the top-selling pop hits in their market—but they lean toward black and/or dance in their music mix.

Dual reporters from the Hot Black Singles chart are KUKQ Phoenix, WLUM Milwaukee, WBLZ Cincinnati, WHRK Memphis, and XHRM San Diego. These outlets meet Billboard's black-chart criterion of playing the black hits in their market—but they lean toward pop crossovers.

The Hot Crossover 30—the first chart of its kind created by any trade paper—will be managed by Terri Rossi, Billboard's black/jazz chart manager.

"Several months ago, we found some stations that were officially classified as pop or black were integrating dance records that didn't chart either pop or black," says Michael Ellis, Billboard's assistant director of charts. "These stations still fit into their respective formats, but a significant percentage of their playlists is given over to these crossover records."

"We also found that a number of big-selling records—like 'Diamond Girl' by Nice & Wild—never charted black or pop because their airplay was split among a handful of pop stations and a handful of black stations. So, we found music being ignored and stations that were moving toward a new format," Ellis continues.

With KPWR and WQHT showing

strong out-of-the-box ratings, and with the consistent success of WHQT, "there is obviously a new format happening in the country's urban centers," he says.

"We're glad that someone finally took the initiative to recognize that there's another format out there which can't be called urban, black, top 40, dance, pop, or any combination thereof," says WQHT PD Joel Salkowitz. Because he seeks records that fit WQHT's particular sound, Salkowitz says, many of his hits don't chart black or pop until several weeks—sometimes months—after WQHT and similarly formatted stations have added them.

In recent months, records that broke on crossover stations long before charting pop or black have included the Cover Girls' "Show Me," Paul Lekakis' "Boom Boom (Let's Go Back To My Room)," Mel & Kim's "Showing Out," and Exposé's "Come Go With Me."

The Crossover chart, says Salkowitz, "will be a good early indicator on a lot of stuff like this. It's nice that those of us programming the format now have a place to go to pool our information. Plus, if I were programming a top 40, I'd certainly be looking at this chart to pick up a competitive edge with some fresher music."

Duff Lindsey, PD at WHQT Miami, calls the chart a "great idea. From a real selfish standpoint, this chart reflects the kind of music we're playing, which isn't reflected in any other chart. For program-

mers around the country who look at stations like ours, I think it will be a great way to track the progression of certain records."

Dave Allan, PD at WMYK Norfolk, Va., says, "It's nice that we don't have to be lumped in with something we're not really doing anymore." While Allan says the term "urban contemporary" is the truest description of his station's format, he says the term "crossover" may be a more distinct definition.

"I believe urban contemporary in its pure form was meant to be a cross between black, white, and dance records. But many stations have claimed that title—for whatever reasons—and [as a format definition] it's become so clouded that we couldn't come out as an urban con-

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temporary station and be accurately defining what we're doing.

"We play crossovers from the right and the left," Allan says. "And I think formats like ours will be the ones to dictate what becomes a crossover in the future. In the past, it has been the top 40s that have dictated that. But our records can come in from any angle."

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Sound Warehouse Repeats On Merchandiser Award

BY GEOFF MAYFIELD

MIAMI BEACH Sound Warehouse, the 100-store audio/video combo chain, won its second award in a row for merchandiser of the year during the National Assn. of Recording Merchandisers (NARM) 1987 convention Feb. 13-16.



Detroit-based rackjobber the Handleman Co. and New York City superstore J&R Music World were also singled out for recognition by the trade group's manufacturers' advisory committee, which represents the industry's major label distributors.

Dallas-based Sound Warehouse and J&R Music World earned merchandiser-of-the-year awards in the large retailer and small retailer categories, respectively. Single stores or chains of less than 16 stores qualify for the latter honor.

Handleman, the industry's largest rack and a previous winner of similar NARM awards, earned wholesaler-of-the-year honors.

In taking this year's cup, Sound Warehouse becomes the association's first back-to-back winner since North Canton, Ohio-based Camelot Music turned the trick in 1980-81.

At last September's advisory com-

mittees' meeting, the manufacturers group, chaired by MCA vice president of distribution John Burns, repealed the consecutive-year rule (Billboard, Sept. 27, 1986). That stipulation prohibited a winning dealer and/or wholesaler from consideration the following year.

"The committee decided if you're good, you're good, and you deserve to win without qualification," said Burns prior to announcing the recipients at the convention's concluding dinner here.

Sound Warehouse was one of five chains considered for the award, said Burns. Other nominees in the large retailer category were the Musicland Group, The Record Bar, Tower Records, and Wherehouse Entertainment.

J&R beat six competitors: Believe In Music (Grand Rapids, Mich.); Good Vibrations (Boston); Mainstream Records, Tapes & Video (Milwaukee); Streetside Records (St. Louis); and two Chicago-area dealers, Stones Records and Rose Records.

Only four companies were nominated for the wholesaler nod. In addition to Handleman, the committee nominated Show Industries (parent of City-1-Stop), Sight and Sound Distributors (affiliated with the Streetside chain), and last year's winning one-stop, Universal Record Distributors.

Houston Leads The Field As Retailers Honor Artists

BY KEN SCHLAGER

MIAMI BEACH Whitney Houston continued to dominate the music industry's 1986 awards programs, copping three honors, including best-selling album, at the NARM Awards banquet here.



Houston's Arista debut album also was honored as the best seller in the black category and—for the second straight year—in the black female category. Houston was cited last year as best new artist.

The awards, presented Feb. 16 on the final evening of the trade group's annual convention, are determined in a vote by retailers, rackjobbers, and one-stops and are based on actual over-the-counter sales for the year.

Houston was the only artist to earn multiple honors in this year's event. Bruce Springsteen, who won two awards last year for "Born In The U.S.A.," was honored this year in the male artist category for "Bruce Springsteen & The E Street Band Live/1975-85" (Columbia).

Bon Jovi took the award for best-selling album by a group for its quintuple-platinum "Slippery When Wet." PolyGram label mates Cinderella were cited in the new artist category, along with Columbia's the Outfield and RCA's Bruce Hornsby & the Range.

In the black music field, Lionel

Richie was honored as best-selling male artist for "Dancing On The Ceiling" (Motown), and Run-D.M.C. was named best-selling group for "Raising Hell" (Profile).

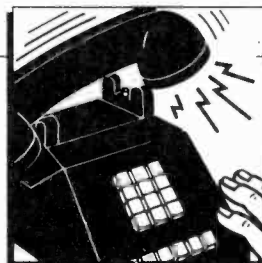
Alabama added to its string of NARM Awards, winning as best-selling country group for the sixth straight year with "Greatest Hits" (RCA). Randy Travis won as best country male artist for "Storms Of Life" (Warner Bros.), and Reba McEntire was named best-selling country female artist for "Whoever's In New England" (MCA).

Best-selling 7-inch single honors went to Dionne & Friends for "That's What Friends Are For" (Arista). Timex Social Club won for best 12-inch single with "Rumours" (Jay). Columbia's "Top Gun" won in the soundtrack category, and "Cats" (Geffen) clawed its way to a fourth consecutive award in the original cast category.

In the jazz category, Bob James and David Sanborn's "Double Vision" (Warner Bros.) broke George Winston's three-year string of awards. And in the classical field, Andreas Vollenweider's "Down To The Moon" (CBS) unseated the "Amadeus" soundtrack, a two-time winner.

Rounding out the awards, Amy Grant's "The Collection" (Myrrh) topped the gospel/spiritual category; the "Singable Songs" series by Raffi (Shoreline) was named in the children's category; and Van Halen's "Live Without A Net" (Warner Reprise Video) was honored as best-selling music video.

INSIDE TRACK



Edited by Irv Lichtman

OVERHEARD AT NARM: Manufacturers are getting a one-time opening offer from Sanyo of \$1.50 per compact disk when it opens its U.S. pressing plant in Richmond, Ind., later this year . . . Seeburg execs claim installation of 1,200 of its CD jukeboxes—developed in association with Sony—around the U.S. Firm is also trying to interest dealers in using the jukebox as an in-store player . . . The age of the CD midline is well under way (see CBS midline story, page 4), but so is the cutout CD. Price offered to NARM attendees was \$3, including pieces by Twisted Sister . . . MCA Distribution chief John Burns told those gathered at the label's product presentation at NARM that MCA and Motown like what they do together, so their distribution arrangement has been extended. Jay Lasker, president of Motown, says that extension deal has a few weeks to go before it's official . . . Dennis White at Capitol says his reports from the field indicate that the first four Beatles CDs are being preordered by consumers as a foursome. Track also hears that the initial orders, which ship Thursday (26), total \$17 million for about 1.5 million units. There will be 14 Beatles CDs on the market by Christmas (see *On The Beat*, page 24) . . . Labels relied on cassettes to get a hearing of their wares, armed with the knowledge that a lot of NARMites come to the confab with personal stereos. Samplers from CBS Nashville, PolyGram, Telarc, and Motown, among others, filled the bill. For the CD-minded, promo product was made available from Virgin in an 18-track sampler and Newport Classic, a classical/jazz label out of Providence, R.I.

NARM QUOTES: The less-than-perfect service at the Fontainebleau Hotel and other observations elicited some one-liners from RCA's Elliot Goldman at the start of his keynote: He suggested such new awards categories as NARM Attendee Admitted To His Room In Less Than Three Hours; NARM Attendee Admitted To His Room, Period; Company President Remembering The Most Names Of His Sales Force; and Head Of Promotion Who Is Less Than 20 Pounds Over The Recommended Weight For His Age And Height. . . PolyGram's Harry Anger didn't like the tacky look of the sofa in the label's suite, so he ordered a new one. While it was being manipulated through the door, the bottom fell out . . . At the CBS product weigh-in, Chrysalis chief Jack Craig noted that the new Pat Benatar album is in "early stages of preproduction" . . . Pete Jones of RCA told merchandisers at the label's product presentation that they shouldn't be relieved that Friday the 13th had passed. He reminded them that the date of the presentation, Feb. 15, was "prompt payment day."

WORD FILTERING through NARM was that Bill Golden, vice chairman of the Record Bar chain, is about to sell his interest in an insider transaction—in other words, to chain chief Barrie Bergman.

SOLAR GOING INDIE? Rumors surfaced during NARM that Dick Griffey's Solar Records will eschew another major-label distribution deal and move its product via independent distribution channels. Contacted after NARM, Griffey would only say, "We've been exploring the possibility, but it is not necessarily final." The Solar chairman indicated that an official announcement was at least a couple of weeks away. Solar's last distribution arrangement, with Elektra/Asylum, itself involved a suit brought by Solar and Griffey against Warner Communications Inc., the WEA labels, and publisher Warner Bros. Music (Billboard, Oct. 18, 1986) . . . CBS revealed during its NARM product presentation that it has signed Ronnie Spector. The veteran rock vocalist scored a comeback recently dueting with Columbia's Eddie Money on the hit single "Take Me Home Tonight." MCA confirmed the signing of Elton John.

SOMETHING TO BE GRATEFUL FOR: TV actor Tim Reid has moved into the record business with the formation of MS International Records in associa-

tion with Michael Stokes. Reid, who starred in "WKRP In Cincinnati," was a buoyant MC at the NARM ad awards luncheon Feb. 14. Said Reid: "Thank God for TV—now I can lose all my money in the record business!"

MOM, WHERE'S POP? Insiders at the Video Software Dealers Assn. see critical board seats open with the departure of Art Ross and Rudy Neely, both operators of single stores that were recently shuttered.

MOST IMAGINATIVE OF the six distributing labels' product presentations at NARM was Arista's "Fashions For '87" film, with its deadpan appearances by Jack Gilford, Joe Franklin, and Arista's Milt Sincoff. The clever Chrysalis presentation was hosted by Max Headroom—who mistook the event for an "Arms convention." Mike Bone—in Hawaiian print shirt and shorts—led the Elektra presentation and floored the crowd with his Isuzu "lying salesman" routine. Among Bone's promises: An 8-track-only release for the next Motley Crue opus (priced at \$4.98). And, yes, Bone promises to placate the PMRC with Crue songs co-written by Tipper Gore, who will be promoting the band on "The 700 Club" as well as Oral Roberts and Jimmy Swaggart programs . . . Among artists with upcoming product heard for the first time during the presentations: Michael Jackson, Prince (album due in April), Bryan Adams, U2 (March), and Yes (June).

CAPITOL-EMI's Joe Smith, back in fine form at NARM as music's unofficial toastmaster, was not pleased with his label group's positioning as the last to make its product presentations. "Had we been a little later, we'd have been the opening act for the chiropractors convention coming in Wednesday," Smith told the crowd at the Best Seller Awards banquet.

FOLLOWING A STOP at the PolyGram suite, Bon Jovi—like many conventioners—was knocked out by a demonstration of PolyGram's recently announced CD Video (see story, page 1). Having seen the digital rendering of the "Livin' On A Prayer" clip, an excited Jon Bon Jovi remarked, "I saw and heard things I'd never noticed before."

THE WAIT HAS ENDED: The magistrate of the Southern District Court of New York handed down a ruling Feb. 17 on the interim rate, which is retroactive, for the fee the country's local TV stations pay ASCAP for use of its music. It's \$60 million a year. The stations owe for the periods of February 1983 to November 1984 and April 1985 to date. Before the ALL Industry Television Music License Committee took the case to court, broadcasters were paying about \$40 million a year. The interim fee stands until the end of a trial on blanket and per-program licenses, which is slated to begin in May and continue for years.

KEEP THOSE WALLETS OUT: Broadcasters also heard bad news from the Federal Communications Commission Feb. 18. The commission says it will begin to collect \$6,000 hearing fees as of April 1. The fee, created by a new Section 8 of the Communications Act, applies to new station construction permit hearings and hearings to OK station changes and upgrades. They will also have to pony up the fee at any comparative license renewal hearings. The rule applies to AM and FM radio, TV, and direct-broadcast satellite services. More fee procedures are on the way.

NEW POSTS: Dan Yarborough is the new Columbia VP of sales in New York beginning in March, while Jim Caparro holds a similar job at Epic. Yarborough was the label's Southwest sales rep; Caparro was sales manager of the CBS mid-Atlantic division.

ADIOS ARTHUR: Citing "philosophical differences," Marcia Kesselman resigned her post as senior vice president and general manager of Coliseum Video Feb. 18. She is turning her responsibilities over to others at the label, which is run by VSDA president Arthur Morowitz, and will leave the firm sometime this week. Kesselman, a seven-year vet who represented Coliseum at NARM, is uncertain about future employment but would like to stay in New York.

A DAY IN L.A.: Mayor Tom Bradley has proclaimed Monday (23) Bangles Day in the city of Los Angeles . . . Rumors have it that one or more of the grand juries investigating indie promotion will make some major announcements—just in time for the Grammys.

A YEAR IN THE LIFE OF THE BANGLES

JANUARY 1986. Bangles album, "Different Light," is released. The first



single is "Manic Monday." **MARCH 1986.** "Manic Monday" goes all the way to the top on every chart in the country.

APRIL 1986. "Different Light" is a gold album. The new single, "If She Knew What She Wants," achieves

saturation CHR airplay and supports



the Bangles sold-out European and American tours.

JULY 1986. "Walk Like An Egyptian" is

released as a single and a video.

DECEMBER 1986. "Walk Like An Egyptian"

and stays there for 4 weeks.



goes to No. 1 on every chart

TODAY. "Different Light"

is double platinum. "Walking Down Your Street," the new single,



is breaking fast. The new video features the Bangles,

Randy Quaid and Little Richard and is sure to continue

the Bangles' streak of smash videos.

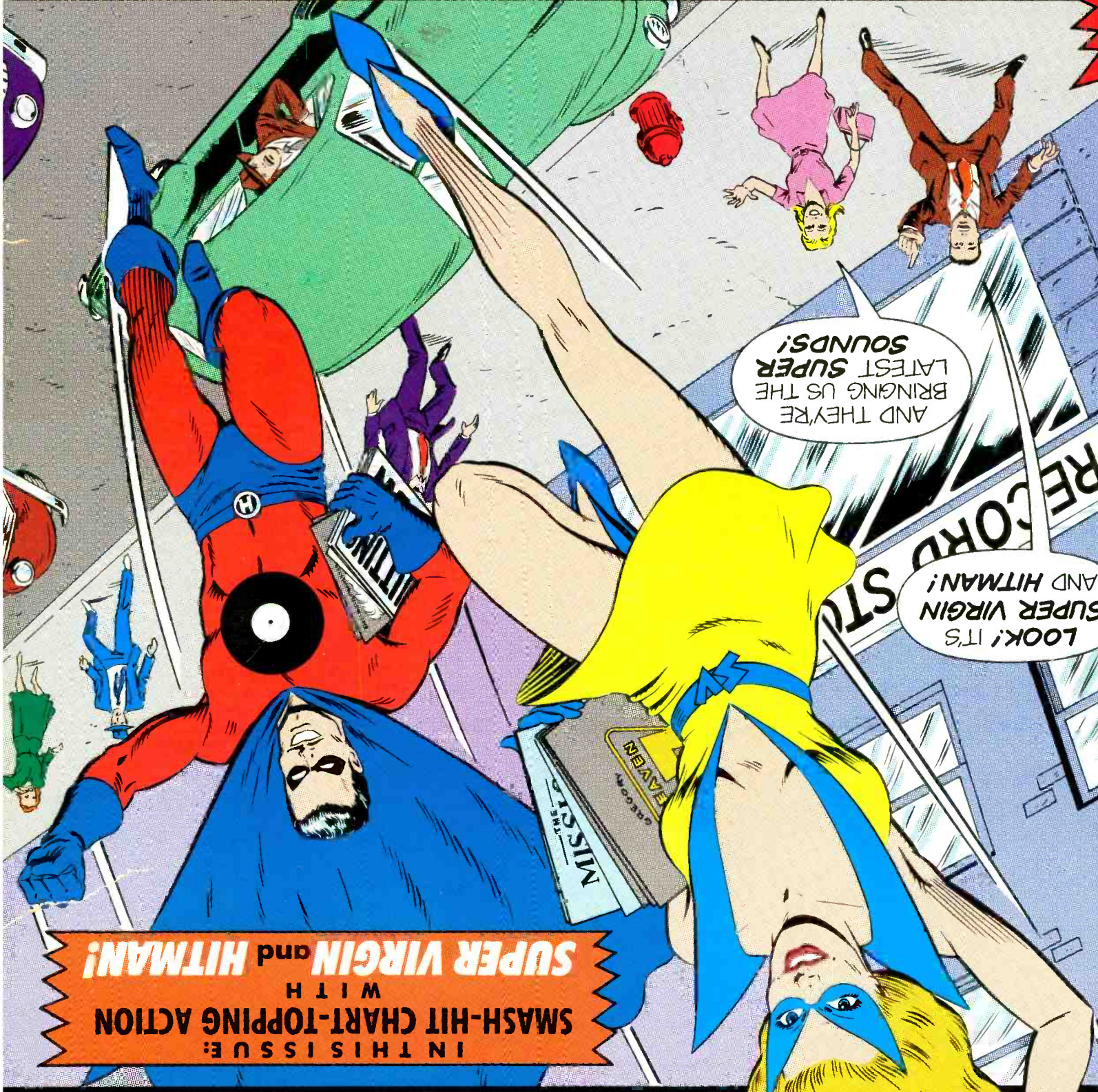


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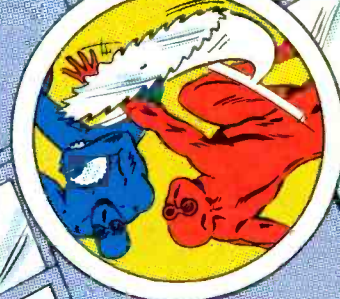
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IN THIS ISSUE: SMASH-HIT CHART-TOPPING ACTION WITH SUPER VIRGIN and HITMAN!

THRILLING SUPER VIRGIN ADVENTURES

NO. 1

WHAT WILL THE PMRC THINK?

FROM ACROSS THE ATLANTIC COME AMERICA'S NEWEST HEROES!

