

Billboard

VSPAPER

CA 90807

APT A
3740 ELM
LONG BEACH

NEWSPAPER

**VIDEO
STARTS**

ON PAGE 38

VOLUME 99 NO. 4

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

January 24, 1987/\$3.95 (U.S.), \$5 (CAN.)

Price, Pepsi Fuel 'Top Gun' Launch For Paramount Video

BY JIM McCULLAUGH

LOS ANGELES "Top Gun," last year's top-grossing film, rockets to home video March 11 from Paramount Home Video at a suggested list price of \$26.95.

In an unusual tie-in, the film will be keyed into a Diet Pepsi television commercial. The tie-in is carried to the cassette, which opens with a music-video-style spot for the soft drink.

The Paramount release also marks the first time a title of this magnitude has premiered at such a low price point. Still playing in theaters, the film has achieved more than \$170 million in domestic box-office receipts.

"We believe this is a break-

through price point that will yield very high sell-through ratios and very good margins," says Eric Doctorow, vice president of sales and marketing for the home video group.

The inclusion of a two-minute, *(Continued on page 81)*

But Dealers Cite Need For Software \$ Dip Player Sales Signal CD Surge

BY STEVEN DUPLER

NEW YORK Compact disk hardware beamed out of audio stores this past Christmas, with some major chains reporting up to 400% sales increases over 1985 and at

least one large outfit selling 10 times last year's December total.

(The strong season pushed Electronic Industries Assn. estimates for 1986 CD player sales to 3 million, up from 1 million units sold in 1985. See story, page 4.)

As expected, music retailers felt the fallout from the hardware boom, with CD software taking off pre- and post-Christmas.

In many cases, retailers say they expect the configuration's January share to exceed December's; in every case, the CD's postholiday performance is far outdistancing the significant increases that the format enjoyed a year ago.

But audio hardware retailers caution that the rest of the 1987 picture, especially the next Christmas season, may not look as good if software makers and retailers do not make a move toward lower disk prices. (Related story on label pricing moves, page 3. More on Christmas *(Continued on page 81)*

Pols At CES: Forget Levy Laws In '87

BY CHRIS MORRIS

LAS VEGAS Six U.S. congressmen, appearing on a legislative panel at the Winter Consumer Electronics Show (CES) here Jan. 9, sent a strong message to the recording and motion picture industries that little in the way of legislation

against home taping should be expected from the newly convened 100th Congress. (For more on CES, see pages 4 and 48.)

The panel, "Copyright Legislation: Will Congress Tax Or Disable VCRs And Audio Recorders," featured a number of tough statements from five representatives

and the new chairman of the Senate Copyright Subcommittee. The congressmen asserted that the film and record industries have failed to make their case that home taping results in significant commercial loss and that the new Congress will be disinclined to pass bills requiring *(Continued on page 78)*

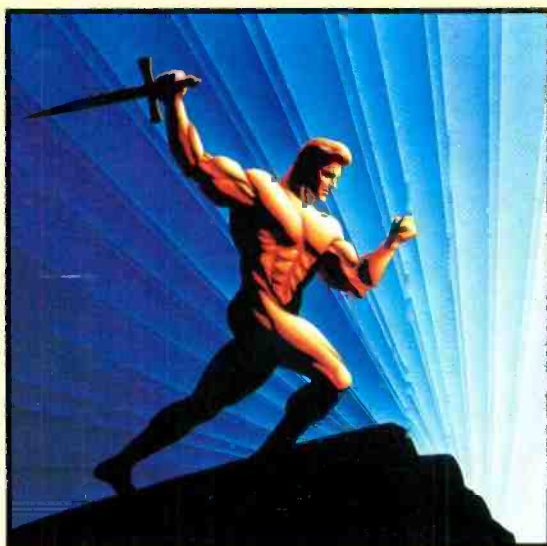
Rock Listeners Turn To Classics In Fall Arbs

BY KIM FREEMAN

NEW YORK Classic rock reinforced its standing as a powerful out-of-the-box format in the latest batch of fall Arbitron radio results for the top 25 markets. At the same time, the format showed a vulnerable side: Some older classic rockers slipped in the book.

As always, the fall book realigned the rankings in several markets, and other markets remained relatively stable. (For the complete ratings on available markets, see page 12. Ratings for the New York and Los Angeles markets appeared in last week's Billboard.)

Most notable on the classic rock *(Continued on page 80)*



Pete Way, the bass player from UFO is back with a vengeance! Heading up WAYSTED, he and fellow band members have created "SAVE YOUR PRAYERS"—a pop rock album just made for radio airplay. When rockers hear the single: "Heaven Tonight", they're definitely going to want to get 'Waysted! On Capitol.



"ON FIRE" (TBLP 1012) by STETSASONIC. The first album from the noisiest hip-hop band in the land. And now, the first single, "GO STETSA I" (TB 893). Produced, written, arranged, mixed, created, and Stetsasized by Stetsasonic. Get with it. Get busy Get Stet. On Tommy Boy.

Timmer, Pattiz To Key IM&MC

LONDON PolyGram International president Jan Timmer and Norm Pattiz, president and CEO of Westwood One, will be among the keynote speakers at the second International Music & Media Conference (IM&MC) May 13-16. The annual event is organized by Music & Media and Billboard magazines in conjunction with the Golden Rose Festival in Montreux, Switzerland.

Timmer will make a special presentation on CD-video; Pattiz will talk *(Continued on page 80)*

ifpi PIRACY AROUND THE WORLD
Follows page 42



BRIGHTON ROCK
THE DEBUT ALBUM
NOW AVAILABLE

YOUNG, WILD AND FREE (90544)
THE PROMOTIONAL 12" "WE CAME TO ROCK" (PR 960)
PRODUCED BY MICHAEL WAGENER FOR DOUBLE TROUBLE PRODUCTIONS, INC.
DIRECTION/HEAD OFFICE MANAGEMENT, TORONTO/STEPHEN PRENDERGAST

Distributed by Atlantic Recording Corp
© 1987 Atlantic Recording Corp. • A Warner Communications Co.



ADVERTISEMENT

COLIN JAMES HAY

THE DEBUT SOLO ALBUM,

"Looking For Jack"

© 40611

FEATURING THE SINGLE,

"Hold Me"

38-06580

ON COLUMBIA RECORDS. CASSETTES AND COMPACT DISCS.

ALBUM ARRIVES IN STORE JANUARY 26



PRODUCED BY ROBIN MILLAR FOR MULTI MEDIA LONDON LIMITED.
MANAGEMENT: RUSSELL DEPLER.
"COLUMBIA" ARE TRADEMARKS OF CBS INC. © 1987 CBS INC.

IN THIS ISSUE

VOLUME 99 NO. 4

JANUARY 24, 1987

ROGERS RETURNS TO COUNTRY ROOTS

Kenny Rogers' next album marks a return to the Nashville sound that launched him to superstardom in the '70s. It may also determine whether he will stay with RCA Records. Billboard reporter Edward Morris talks with the artist about the new direction of his career. **Page 30.**

Coast-To-Coast Retail Coverage

The Retailing section goes coast-to-coast this week. A report out of Cambridge, Mass., describes the crowded competition in that city's Harvard Square area, long known as a magnet for music consumers. And from the opposite coast, we read about Lou Fogelman, president of Los Angeles chain Music Plus. **Page 34.**

FOCUS ON IFPI

Music industry pirates have pocketed \$20 billion over the past two decades. Worldwide, one in four cassettes sold is a pirate copy; for stars like Madonna and Springsteen, the ratio is 1-1. IFPI president Nesuhi Ertegun, International Federation of Musicians president John Morton, and Billboard's Mike Hennessey report. **Follows Page 42.**

29th Annual Grammy Award Nominees

Billboard provides the complete listings of the Grammy nominations for all categories. Several columnists also comment on the nominations: Latin music commentator Tony Sabournin (page 58), classical columnist Is Horowitz (page 59), and jazz writer Peter Keepnews (page 60). **Page 66.**

FEATURES

- | | |
|----------------------------|---------------------------|
| 68 Album & Singles Reviews | 58 Latin Notas |
| 23 Boxscore | 74 Lifelines |
| 6 Chartbeat | 40 MTV Programming |
| 59 Classical/Keeping Score | 30 Nashville Scene |
| 29 Dance Trax | 21 On The Beat |
| 4 Executive Turntable | 10 Out Of The Box |
| 60 Gospel Lectern | 18 Power Playlists |
| 59 Grass Route | 24 The Rhythm & the Blues |
| 82 Inside Track | 15 Vox Jox |
| 60 Jazz/Blue Notes | |

SECTIONS

- | | |
|--------------------------|--------------------|
| 24 Black | 41 Pro Audio/Video |
| 62 Canada | 10 Radio |
| 56 Classified Actionmart | 34 Retailing |
| 9 Commentary | 21 Talent |
| 30 Country | 74 Update |
| 67 Financial | 38 Video Music |
| 48 Home Video | 43 Video Retailing |
| 61 International | |

MUSIC CHARTS

- | Top Albums | Hot Singles |
|----------------------|---------------------------|
| 25 Black | 16 Adult Contemporary |
| 36 Compact Disks | 26 Black |
| 31 Country | 24 Black Singles Action |
| 64 Hits of the World | 32 Country |
| 58 Latin | 30 Country Singles Action |
| 15 Rock Tracks | 28 Dance/Disco |
| 60 Spiritual | 64 Hits of the World |
| 76 Pop | 70 Hot 100 |
| | 72 Hot 100 Singles Action |
| | 59 Latin 50 |

VIDEO CHARTS

- | | |
|---------------------------|------------------------|
| 55 Business And Education | 54 Videocassette Sales |
| 55 Health And Fitness | 48 Videodisks |
| 47 Videocassette Rentals | |

MCA, PolyGram Bowing Budget CDs Lower Price Point For Back Catalog

BY STEVE GETT

NEW YORK PolyGram and MCA Records are seeking to spur the sale of catalog titles on compact disk, either by lowering prices or by re-packaging such product in two-for-one releases.

MCA has already introduced about 20 two-for-one titles, with more to follow in the coming months. PolyGram plans to introduce a Special Price Compact Disk series shortly, with prices to be announced at February's NARM convention.

"The penetration of hardware has grown in leaps and bounds, so we have a much wider audience out there," says Harry Palmer, PolyGram vice president of special product. "We want to get back catalog to that audience with something that's more affordable. We have more capacity, so we can really accelerate our catalog campaign."

Palmer says specific titles and price structuring for PolyGram's budget-line CDs are "still being finalized."

MCA took the idea for its two-for-one series from Motown, which coupled a slew of its midline-price albums on CDs last year.

"Motown was the first to do it, and we also distribute them," says Harold Sulman, MCA vice president of sales/distribution. "Putting out the two-for-one series was a real good idea. Obviously, some of their titles did better than others depending on the artist. But that was the real motivation for us."

MCA released its first two-for-one CDs in early December, featuring product from artists like Jimmy Buffett, Joe Walsh, B.B. King, Olivia Newton-John, George Strait, and Reba McEntire.

"We wanted to give people more of an incentive to buy the older titles, which we know they want," says Sulman. "There are really no budget CDs right now because of the high cost of manufacturing, but (Continued on page 75)

Capitol Sets Beatles CDs For Feb.; Sinatra Also Due

BY DAVE DIMARTINO

LOS ANGELES Long-awaited compact disks by the Beatles and Frank Sinatra highlight Capitol's 1987 release schedule, which will also bring other significant top-line catalog product into the marketplace on CD for the first time.

Capitol attributes its stepped-up production schedule to the recent opening of EMI Music's CD pressing plant in Jacksonville, Ill. With factories already operating in Tokyo and Swindon, England, it is the company's third working manufacturing plant.

The first four Beatles albums, set for Feb. 26 release, will be issued internationally in uniform CD configuration; "Please Please Me," "With The Beatles," "A

Hard Day's Night," and "Beatles For Sale" will all bear the Parlophone label and their original U.K. song sequencing. The remaining Beatles CDs will be issued chronologically throughout 1987.

Bhaskar Menon, chairman and chief executive of EMI Music Worldwide, terms the release "another significant chapter in the historic relationship between EMI and the group."

Release of the Beatles CDs was long rumored to be tied to an ongoing royalty battle between EMI and the remaining members of the Beatles, although representatives of EMI attribute the delay solely to pressing capability.

"It was a manufacturing problem," says Sue Satriano, director (Continued on page 78)

16 CD Titles In First Release

A&M To Distribute U.K.'s Nimbus In U.S.

BY IS HOROWITZ

NEW YORK A&M Records has broadened its product base through the signing of a marketing and distribution agreement with Nimbus Records, the U.K. classical label.

The first 16 compact disks to be issued under the deal will hit the market next month; they will be followed by regular releases that will see the Nimbus representation in the U.S. grow to about 60 titles by year's end.

A&M views its entry into classics as a natural extension of its policy to explore creative marketing opportunities in various repertoire areas. Gil Friesen, A&M president, sees the move as a "timely challenge."

While no a&r input from A&M is anticipated at this time, executives at both companies hint at its possibility later, as the association matures. It is known that one of the prime factors that led to the alliance was the artistic credits and concerns of principals in both companies. Nimbus owner Count Alexander Numa Labinsky is a singer with operatic and recital credits.

Nimbus has two CD plants operating in the U.K., with another being constructed in the U.S. Although the plants have now become the major pressing source for A&M CDs on a client basis, A&M is not a party to Nimbus manufacturing activities.

For Nimbus, which has stepped up recording activities in recent months, the new alliance provides a

strong leg up in its drive for deeper penetration of the U.S. and Canadian marketplace.

For years a label handled domestically by importers, Nimbus set up an independent distribution web in the U.S. last year. It also sold some large accounts direct. These activi-

ties have now been discontinued. Nine indie wholesalers were notified of their termination by letters dated Jan. 1, according to a Nimbus source.

A&M says it will perform full marketing and promotional activi- (Continued on page 74)

Atlantic Inks Megaforce

NEW YORK Independent heavy metal label Megaforce has inked a worldwide marketing and distribution deal with Atlantic Records. First product under the agreement includes new titles from Overkill, Testament, and former Kiss guitarist Ace Frehley.

The New Jersey-based label is best known for its prior success with metal acts Metallica, Raven, Anthrax, and Manowar, all now signed to major labels.

Megaforce co-founder Jon Zazula says the deal will allow his label to concentrate its future attentions on dealing with one label. "I think it's impossible for us to know all the personnel changes in five different companies," he says. "It would be horrendous."

"I can work with a clearer mind knowing it's all under one roof, and it's one system and one whole body of people. You have to know the inner framework of a company to make something work. You have to have relationships with ev-

ery individual in the company, as if you work there."

Prior to the deal, Zazula notes, Megaforce was already in the process of expanding. "We bought a three-story complex in East Brunswick, a brand-new office building, and we're all going in there March 1. It would have happened regardless of the Atlantic deal."

Zazula emphasizes that Megaforce has a history of selectivity in its release schedule and will maintain that policy with Atlantic. "We are known for not really cramming out a lot of releases in a short period of time. The whole purpose of the deal is to take a band like Overkill, who'd sell maybe 40,000, and possibly take it to 250,000 and maybe further—just like we did with Anthrax and Metallica before them."

"Overkill is probably the loudest record Atlantic has ever had," says Zazula. "When I say heavy, I mean big H." DAVE DIMARTINO

©Copyright 1987 by Billboard Publications, Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$160.00. Continental Europe £155. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Japan Y87,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071, (914) 628-7771.

Vague Commitment Stirs Blank-Tape Makers

DAT Keeps Low Profile At CES

This story prepared by Chris Morris and Jim McCullaugh

LAS VEGAS Ten hardware manufacturers showed prototype digital audiotape (DAT) units at the Winter Consumer Electronics Show (CES) Jan. 8-11, establishing a significant yet muted presence for the controversial hardware.

Most of the hardware exhibitors showed their equipment off the Las Vegas Convention Center floor, and few were willing to speculate on a date for consumer introduction of the DAT models.

A number of blank-tape manufacturers showed DAT software, with at least one displaying production-line cassettes. Some tape makers expressed impatience with the current furor over the configuration.

Record retailers polled at the show, while indicating some concern over the introduction of DAT, appeared ready and willing to take on the format when the prerecorded software is ready.

Eight of the 10 manufacturers showed DAT home decks only: Sony Corp. of America, Akai, Technics, Casio, Kenwood, Sansui, Onkyo, and Luxman. Sony and Kenwood also displayed in-dash automotive DAT players, as did Mitsubishi and Clarion.

Considering the number of com-

panies promoting the new technology, DAT's profile at CES was surprisingly low. Sony attracted the most DAT traffic; its two hardware prototypes and a proposed DAT tape-duplication system were the focal point at the company's booth.

'We're not making a marketing announcement'

But some companies showing DAT, such as Kenwood and Onkyo, were tucked away in demonstration rooms off the main convention floor, while other manufacturers, like Akai, Technics and Luxman, showed the hardware in hotel suites.

The manufacturers' furtive promotion of their hardware was matched, in most cases, by a reluctance to provide any date for an introduction of the hardware.

A query at the Sony booth drew a quick "no comment" from Sony rep H. Kawada and a hasty explanation from consultant Marc Finer.

"What we're doing at this show is demonstrating and displaying this technology," Finer said. "We're educating the retailer. We're not making a marketing announce-

ment." Finer did say, however, that Sony's DAT deck would be marketed in the expected high end, with initial players probably priced at \$1,000.

"We have no plans for an introduction," said Kenwood national sales training manager Mike Ranney. "We're just showing it as a possible system for the future."

"We will announce an introduction when the standards are finalized," said Onkyo national product/advertising manager David Birch-Jones.

Alpine, one of the companies rumored early on to be bringing a DAT prototype to the show, did not exhibit any hardware, but the company did go on record about a 1987 product introduction.

Company spokesman Michael Harris said that Alpine would display a DAT player at its April national sales meeting; it plans to introduce the player to the U.S. market this fall.

In contrast, another manufacturer that had previously exhibited DAT hardware expressed caution about the configuration.

Denon, which showed a prototype at June's CES and a unit at last October's Tokyo Audio Fair, "deliberately excluded" DAT at this CES, (Continued on page 78)



Clive And Friends. Clive Davis, left, is joined on stage by a host of celebrities for a rendition of "That's What Friends Are For" during the recent American Cancer Society dinner honoring the Arista Records president. With Davis are, from left, Carole Bayer Sager, Dionne Warwick, Russell Hitchcock of Air Supply, Jermaine Jackson, Patrice Rushen, Cissy Houston, and Graham Russell of Air Supply. The star-studded group also included Burt Bacharach, Clarence Clemmons, Pee-wee Herman, and Narada Michael Walden.

Executive Turntable

RECORD COMPANIES. Don Grierson is named senior vice president of a&r for Epic/Portrait Records in New York. He was vice president of a&r for Capitol.

Harry Palmer is appointed vice president of special markets for PolyGram Records in New York. He was vice president of marketing for the label.

WEA International in New York promotes Diane Zabawski vice president and executive assistant to the chairman. She was office manager/executive assistant.

Scott Higgins becomes vice president of finance and operations for the MTM Music Group in Nashville. He was with the Los Angeles-based accounting firm Price-Waterhouse.



GRIERSON



PALMER



ZABAWSKI



HIGGINS

EIA Figures Show CD Marching Onward

'86 Player Sales Topped Projections

BY CHRIS MORRIS

LAS VEGAS Dealer sales of CD players tripled last year, from 1 million units in 1985 to 3 million in 1986, according to hardware industry projections.

The finding is part of a broad electronics industry study prepared by the Electronic Industries Assn. (EIA)/Consumer Electronics Group (CEG) and released here Jan. 7 during the Winter Consumer Electronics Show. The study also reports that the electronics industry as a whole saw volume rise 14% during the year.

The leap in CD hardware production represented a \$405 million increase in factory sales, from \$225 million in 1985 to \$630 million in 1986.

The new CD hardware sales figures supersede more conservative estimates made by the EIA before fourth-quarter returns were in. Earlier, the trade group had predicted sales of 1.8 million CD players in 1986, accounting for \$350 million in factory sales (Billboard, Jan. 10).

CD hardware has nonetheless only begun to develop in the marketplace: An estimate of the configuration's penetration found CD players in only 5% of U.S. households, compared with the 40% penetration of videocassette recorders.

New estimates for CD player sales in 1987 project dealer sales of 4.25 million and factory revenues of \$630 million. The EIA had earlier forecast 1987 unit sales of 2.5 million.

"The compact disk may have lost a little of its initial sizzle, but it's still the hottest item to have hit con-

sumer electronics in a long time," said EIA/CEG industry vice president Frank Myers, who introduced the new sales figures to CES attendees at the show's opening session.

In his presentation, Myers projected a hearty future for portable CD players: "Over the next few years, probably one out of five CD players will be portable. Some manufacturers think it may be one of three."

Automotive CD players face a tougher haul, Myers said: "Very few cars are equipped to handle them, and prices are still high compared to those of cassette players."

Among the other findings of the EIA/CEG study were the following:

- VCR sales in 1986 were up slightly from the year before, from 11.8 million in 1985 to a projected 13.7 million, representing an estimated factory sales increase of \$600 million.

- Factory sales of prerecorded videocassettes rose an estimated \$300 million, from \$1.8 billion in 1985 to \$2.1 billion in 1986. Unit sales to dealers soared by 22 million, from 53 million in 1985 to 75 million in 1986. Unit videocassette sales are expected to increase to 110 million in 1987.

- The average dollar value of a prerecorded videocassette dropped from \$34 in 1985 to \$28 in 1986.

- Total factory sales of audio (Continued on page 78)

Gassner Quits PolyGram To Join RCA/Ariola

LONDON Rudi Gassner, executive vice president of PolyGram International, will leave the company at the end of January to take up a key executive position with RCA/Ariola in New York.

Gassner has been with PolyGram since 1969. He became regional head of sales for Deutsche Grammophon in 1971, then general sales manager in 1975. Later, he moved to the PolyGram record company Metronome as managing director and returned to DG as president in 1980.

In 1982 he became president of

Polydor International, with responsibility for international development of pop product on Polydor and associated labels. In 1985 he was appointed executive vice president of PolyGram International, at which time he moved to London and handled PolyGram's record operations outside the U.S. and U.K.

Monti Lueftner, Ariola president, says RCA/Ariola is "happy to get a leading manager of the record industry who has such great experience in the international record market."



LEVINE



GLAUBER



GROVES



WILLIAMS

DISTRIBUTION/RETAILING. Christine Lundberg is named national sales and marketing manager for book, record, and specialty stores at Home Vision in Chicago. In addition, John Hillsman becomes national sales and marketing manager for video stores. He was an account executive with the College Satellite Network.

PUBLISHING. BMI in Nashville names Jody Williams associate director of performing rights. He has a broad background in music publishing.

Mark Altman is promoted to executive vice president for Morning Music Ltd. in Mississauga, Ontario. He was general manager.

Paul Dolman joins Song Source in Nashville as professional manager.

PRO AUDIO/VIDEO. Robert Wilson is elected to the board of directors for the International Tape/Disc Assn. He is vice president and general manager of the magnetic tape division, Ampex Corp., Redwood City, Calif.

Denon America in Fairfield, N.J., names Stephen Baker and Joe Kozlowski national sales managers for the home audio and compact disk soft- (Continued on page 74)

A NEW CHAPTER IN HEAVY METAL HISTORY!

 **MEGAFORCE WORLDWIDE** 

America's #1 Independent Heavy Metal Label
is now distributed by
ATLANTIC RECORDS

Look for these upcoming releases:



OVERKILL
"Taking Over" / March



TESTAMENT
"The Legacy" / March



ACE FREHLEY
"Frehley's Comet" / April

LET THE ONSLAUGHT BEGIN.

For further inquiries on 
contact: PO BOX 968, Old Bridge, New Jersey 08857



© 1987 Atlantic Recording Corp. A Warner Communications Co.

MIDEM '87 Expects Record Turnout

Stronger British Presence Anticipated

BY NICK ROBERTSHAW

CANNES, France The MIDEM organization hopes to set new attendance records at the 21st annual music industry event, which takes place Jan. 26-30 in the new Palais des Festivals here.

This will be the first MIDEM meet since organization founder Bernard Chevry sold his brainchild last fall to U.K. commercial television company TVS for \$8 million. Chevry continues to head the event.

Last year about 1,500 companies and 7,500 executives from more than 50 countries attended the event. Britain was the most strongly represented country, followed by France and the U.S. These three collectively accounted for more than half the companies present.

This year the organizers expect the British presence to be stronger still, despite the continued absence of several key majors. The gradual emergence of a truly Pan-European market also is likely to yield an upturn in participation from other nations, notably West Germany and the Scandinavian countries.

An increasing number of countries have adopted the cost-saving strategy of taking national stands, shared by a group of otherwise unconnected companies. Austria, Australia, Belgium, Canada, Finland, Netherlands, Norway, and Sweden

are among territories that will be represented in this fashion at MIDEM '87.

Some countries recognize the importance of record industry earnings to their economies by providing subsidies toward the high cost of company participation. In Britain, where Conservative Party Chairman Norman Tebbit recently described the music business as a great wealth-creating industry, the British Overseas Trade Board has for years contributed to stand costs. This year more than 50 U.K. firms will receive a reported \$3,000 each by way of subsidy.

As in previous years, some multinationals will take advantage of MIDEM's role as an international meeting place to hold corporate gatherings during the five-day meet. RCA/Ariola will have more than 70 worldwide executives in Cannes and has also increased its exhibition space. PolyGram will attend in force, and Island, making its first appearance on the MIDEM exhibition floor, is also likely to make its presence felt.

CBS U.K. will exhibit, allowing MIDEM London staffers to assert, not for the first time, that there is a clear correlation between attendance at the event and corporate success. But other U.K. majors—including WEA, Chrysalis, Virgin, and EMI, whose participation in re-

cent years is widely believed to have been blocked by the now departed Ken East—will be conspicuous by their absence, although EMI will be represented indirectly through its French company, Pathe Marconi EMI. Chappell Music will exhibit, as will Pickwick International, revitalized by the success of the midprice Red Label CD line, which it launched at MIDEM two years ago.

It has long been apparent that smaller companies lacking the global reach of the majors stand to bene-

(Continued on page 80)



Branching Out. Carlo Nasi, right, chairman of the Amsterdam-based Panarecord/Striped Horse Group, celebrates the formation of the company's U.S. record operation, Striped Horse, headed by Barney Ales, former president and co-founder of Motown Records. Initial signings for the label include platinum recording act DeBarge, whose upcoming album is slated for a spring release. Pictured with Nasi are, from left, Ales and DeBarge brothers Randy, James, Bobby, and Marty.

George Marek Dies At 84

NEW YORK George R. Marek, who spent decades as the innovative a&r chief and top executive of RCA Records, died here Jan. 7 at St. Luke's-Roosevelt Hospital Center. He was 84.

As a&r manager, when he first joined the label in 1950, and then, beginning in 1957, as vice president and general manager—the label's top post at the time—Marek is credited with helping to broaden the appeal of classical music, introducing a successful mood-music concept with a series of Melachrino Strings albums and adding four-color artwork to album packaging. He devised the famous classical sampler "Classical Music For Those Who Hate Classical Music."

Tall, thin, and always elegantly attired, Marek was also, at heart, a sharp merchandiser who annually introduced RCA's new fall album

release program at sales meetings in New York. Time magazine, in a 1959 piece on Marek, dubbed him one of the world's "biggest musical merchandisers."

Classical music may have been his first love—he wrote a number of well-received books on the subject, especially opera—yet Marek had a broad musical outlook, plying with equal vigor the recorded merits of Elvis Presley and Artur Rubinstein. He also supervised the recording of a number of Broadway cast albums.

Before joining RCA, Marek, who immigrated to the U.S. from his native Vienna in 1920, had been the music editor of Good Housekeeping and a co-founder of the Reader's Digest Record Club. He gave up association with the latter at the end of 1986. He left RCA in 1972. (For more on Marek's career, see Keeping Score, page 59.) IRV LICHMAN

Lou Guarino's Successful '60s Indie World Artists Label Revived

NEW YORK Lou Guarino has revived his Pittsburgh-based World Artists Records, a successful independent during the '60s.

The label has signed a bevy of talent, including Tomboy, winner of the 1986 National Talent Search, and Modern France. Both acts will be represented with album product in the near future. Other acts signed for singles debuts on the label include the Mark Gulden Quartet, solo artist Johanna Balogh, jazz artist Kenny Blake, and Don Garvin, who specializes in oldie rock material.

According to Guarino, the company will also market reissues of original World Artists product. Such product will include performances by Reparata & the Delrons, Chad & Jeremy, and Perry Botkin Jr., among others.

Guarino will set up foreign distribution at MIDEM '87, where deals will be brokered by Tom Bonetti of Celebrity Licensing, Los Angeles, and Joe Bimblich of Discworks, Toronto. Videos featuring Tomboy and Modern France are expected to be available for the Cannes gathering.

CHART BEAT



by Paul Grein

BILLY VERA & the Beaters' "At This Moment" jumps to No. 1 on this week's Hot 100, 18 years and seven months after Vera first cracked the chart with "Storybook Children."

Only four acts in history have had longer gaps between first hitting the chart and first reaching No. 1. **Tina Turner** had the longest wait—exactly 24 years—followed by **Robert John** (20 years and 11 months), **Steve Winwood** (20 years and six months), and **Starship** (18 years and seven months).

"At This Moment" peaked at No. 79 in 1981, when it was released as the follow-up to Vera's top 40 hit "I Can Take Care Of Myself." That makes it only the third single to enter the chart, drop off, and come back later to reach No. 1. It follows **Tommy Edwards'** "It's All In The Game," which peaked at No. 18 in 1951 and topped the chart in September 1958, and **Patti Austin & James Ingram's** "Baby, Come To Me," which stopped at No. 73 in 1982 and came back to hit No. 1 in February 1983.

In addition to hitting No. 1 on the Hot 100, "At This Moment" jumps to No. 2 on the Hot Adult Contemporary Singles chart and debuts on both the Hot Black Singles and Hot Country Singles charts. Only a few records in the past 10 years have cracked all four of these charts. Among them: **Linda Ronstadt's** "Ooh Baby Baby," **Kenny Rogers'** "Lady," and **USA For Africa's** "We Are The World."

"At This Moment" is the first No. 1 pop hit for producer **Jeff Baxter**, who topped the chart twice in the '70s as a member of the **Doo-bie Brothers**. The smash is also the first No. 1 for Los Angeles-based **Rhino Records**. In fact, it was the label's first single even to crack the Hot 100.

"At This Moment" hits No. 1 by leapfrogging over **Robbie Nevil's** "C'est La Vie" on Manhattan Records, which holds at No. 2 for the second straight week. At least it's all in the family: Rhino is distributed by Capitol, Manhattan by EMI

America.

"C'est La Vie" is Manhattan's second single to peak at No. 2 in just over three months, following **Glass Tiger's** "Don't Forget Me (When I'm Gone)." But any disappointment the label must feel over

Vera & Beaters hit No. 1 18 years after first charting

missing out on No. 1 again is softened by the fact that Manhattan has two hits in this week's top 10. **Glass Tiger's** follow-up single, "Someday," leaps five notches to No. 7. Indeed, **Glass Tiger** is the first of this year's Grammy nominees for best new artist to land a second top 10 single.

MADONNA'S "Open Your Heart" leaps three notches to No. 4 on this week's Hot 100, becoming her 10th straight top five single. That is the longest string of consecutive top five hits by a female singer in the rock era, topping **Donna Summer's** old record of nine.

In fact, it's the longest string by any act since the **Beatles** had 15 consecutive top five hits, from "I Feel Fine" in December 1964 to "Get Back" in May 1969. But even that is not the all-time record: **Elvis Presley** had 24 straight top five hits, from "Heartbreak Hotel" in April 1956 to "Return To Sender" in November 1962. In all cases, we are discounting B sides, EPs, and vault releases on old labels.

"Open Your Heart" is the fourth top five hit from Madonna's "True Blue" album, which matches the record set by her prior release, "Like A Virgin." Only five albums by female artists have generated four top five hits, and two of them are by Madonna. The others: **Cyndi Lauper's** "She's So Unusual," **Whitney Houston,** and **Janet Jackson's** "Control," which also qualifies this week as the title

track jumps to No. 5.

FAST FACTS: The **Beastie Boys'** "Licensed To Ill" leaps nine notches to No. 11 on this week's Top Pop Albums chart, which makes it a shoo-in to become the second rap album to crack the top 10. **Run-D.M.C.'s** "Raising Hell" was the first, in August. But that was Run-D.M.C.'s third album, while "Licensed To Ill" is the Beastie Boys' debut. The New York-based trio also cracks the top 40 on this week's pop singles chart with "(You Gotta) Fight For Your Right (To Party!)," which leaps 13 notches to No. 39.

Dead Or Alive's "Brand New Lover" holds at No. 1 for the ninth straight week on the Hot Dance/Disco 12-Inch Singles Sales chart. That is the longest any title has topped that chart in its two-year history. The old record was eight weeks at No. 1 for **Phyllis Nelson's** "I Like You." In its ninth week on the Hot 100, the record jumps to No. 42.

And **Peter Cetera's** "Big Mistake" debuts on this week's Hot 100 at No. 91. Why point that out? Only because it's a surprisingly low debut, considering Cetera's last two singles both reached No. 1 and netted Grammy nominations.

WE GET LETTERS: Larry Freda of South Orange, N.J., notes that two members of two groups are both scaling this week's Hot 100. **Chico DeBarge** is No. 29, while brother **El DeBarge** is No. 71. And **Benjamin Orr** of the **Cars** is No. 30, while **Ric Ocasek** is No. 75. Adds Freda, somewhat indelicately: "In both cases, the less popular of the two is higher on the chart."

And **Eric Walters** of North Reading, Mass., suggests that Orr's "Stay The Night" is the first top 40 hit that was co-written by a television game show hostess. Walters notes that cowriter **D.G. Page** (Diane G. Page) co-hosted Boston's "Big Money Lottery" show about 10 years ago.

What about Europe?

More and more international hits are created in Europe. Every week almost 30% of the hits on Billboard's Hot 100 originate from one of the 18 European markets.

The media landscape is changing at a rapid rate, particularly in Europe. Every week new European radio stations and networks emerge together with television channels and satellite services. They all programme music!

Music & Media, published in partnership with Billboard, offers you complete and reliable information every week. Besides hot editorial it provides the official European sales and airplay hitparades, the playlists of the major stations, the new upcoming hits and the latest developments on European artists, radio, tv, media, syndication, record and video industries.



offers you every week:

- ★ **The new hits**
- ★ **An explosion of new opportunities**
- ★ **European record and video news**
- ★ **The European Hot 100**
- ★ **The new media**

✂ Detach and mail coupon below

SUBSCRIBE NOW!

Mail coupon to Music & Media
c/o Billboard Publications, 1515 Broadway
New York, NY 10036. Attn: Circulation Dept.

Please enter my subscription:

Name
Company Title
Address
City/State/Zip
Country
Type of Business
Signature

* Issues will not be sent until payment is received. * Please allow 3 weeks for handling.

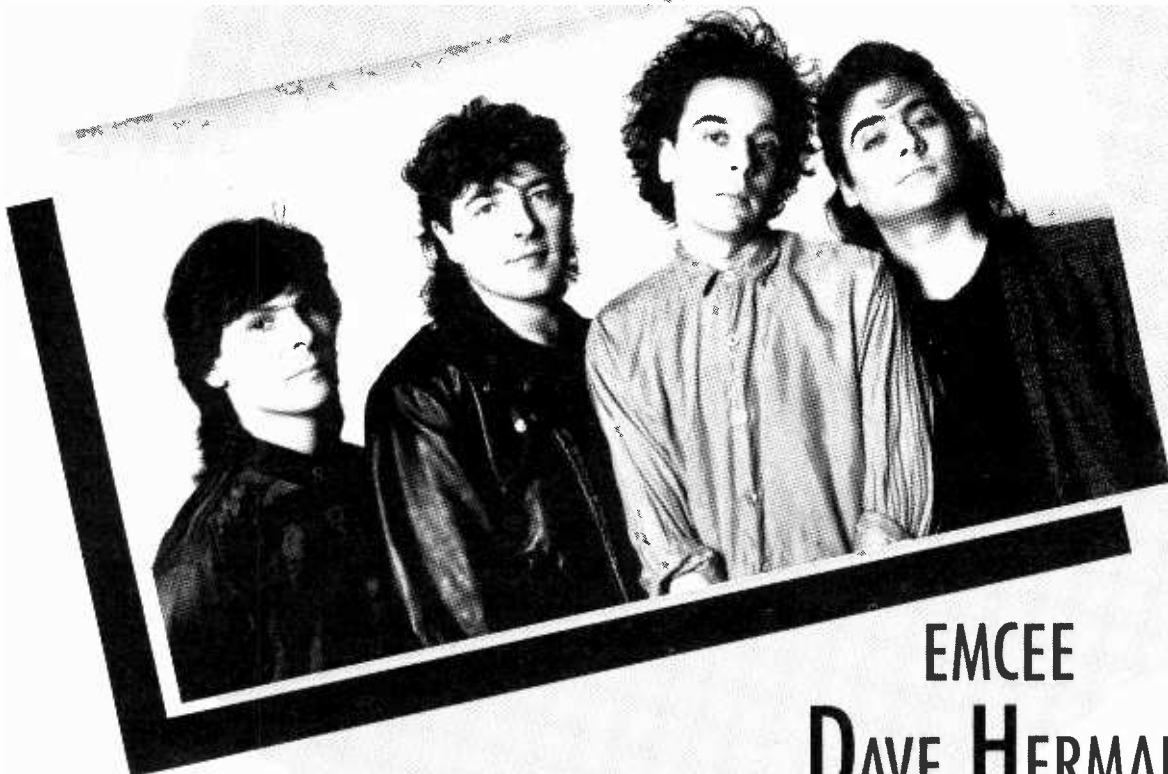
For European subscriptions, send to:
European Music Report
PO Box 50558 - Stadhouderskade 35
1007 DB Amsterdam - The Netherlands

- Payment Enclosed Bill Me
- Charge my credit card as follows:
- American Express MasterCard/Eurocard
- Dinersclub VISA
- Card no. _____ Expiration Date _____

Subscription Rates (1 year = 50 issues)	
USA/Canada	US\$ 165.-
Europe	US\$ 150.-
Other markets	US\$ 195.-

PARTY FOR A REASON!

WITH TOP CELEBRITIES FROM ALL FACETS OF THE ENTERTAINMENT INDUSTRY



RECKLESS SLEEPERS

FEATURING:

*Jules Shear
Steve Holley
Brian Stanley
Jimmy Vivino*

EMCEE

DAVE HERMAN
WNEW FM Radio



FRANKEN & DAVIS

*The comedy duo of
Saturday Night Live
fame.*

TO BENEFIT  COVENANT HOUSE UNDER 21

The only 24 hour crisis center for homeless and abused runaway children provides food, shelter, education, job training, medical care, legal advice and unconditional love for an estimated 15,000 children annually in New York City alone. This event is a celebration for the children who have succeeded at Covenant House and is a necessity to raise money for the thousands of new children who will walk through their doors tomorrow!

Sound Equipment Supplied By Pro Mix
Sound — Jess Heimlich

Thursday • February 12th, 1987 • 7:00 PM

Tickets \$50.00 \$75.00 at door

Ticket Information 212-620-3122 K. Barrett

Food — Food Fantasies Caterers
Art — Conceptual Design Type — Communitysetter Inc.



The Extraordinary Nightclub

605 West 55th Street (btw. 11th & 12th Avenues) 212-247-0612

Billboard Offices:

New York 1515 Broadway N.Y. 10036 212 764-7300 telex 710 581-6279 cable Billboard NY	Los Angeles 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 213 273-7040 telex 66-4969 cable Billboy LA
Nashville 14 Music Circle E. Tenn. 37203 615 748-8100	Washington, D.C. 733 15th St. N.W. D.C. 20005 202 783-3282
London 71 Beak St. W1R 3LF 01 439-9411 telex 262100	Tokyo 6-19-16, Jingumae Shibuya-ku, Tokyo 03 498-4641 telex J25735

Publisher & Editor-in-Chief:
SAM HOLDSWORTH

Associate Publisher/Director of Research:
MARTY FEELY

Associate Publisher/
Director of Marketing and Sales:
GENE SMITH

General Manager/Directories Publisher:
JOHN BABCOCK JR.

International Editorial Director:
MIKE HENNESSEY
General Manager/Nashville: **GERRY WOOD**

Editorial

Managing Editor: **KEN SCHLAGER**

Deputy Editor: **Irv Lichtman**

Executive Editor: **Is Horowitz**

News/Financial Editor: **Fred Goodman**

Art Director: **Jeff Nisbet**

Copy Editor: **Peter Kobel**

Copy Editor: **Jean Rosenbluth**

Special Issues:

Editor: **Ed Ochs** (Los Angeles)

Assistant Editor: **Robyn Wells** (N.Y.)

Bureau Chiefs:

Dave DiMartino (Los Angeles)

Bill Holland (Washington)

Editors:

New York: Steven Dupler, Nancy Erlich,

Kim Freeman, Nelson George,

Steve Gett, Geoff Mayfield,

Linda Moleksi (editorial assistant)

Los Angeles: Paul Grein, Jim McCullough,

Chris Morris, Earl Paige

Nashville: Edward Morris

London: Peter Jones

Administrative Asst.: Nadine Reis (N.Y.)

Charts & Research

Director of Charts/Associate Publisher:

Thomas Noonan

Hot 100 Chart Mgr.: **Michael Ellis**

Country Chart Mgr.: **Marie Rattliff**

Black/Jazz Chart Mgr.: **Terri Rossi**

Latin Chart Mgr.: **Carlos Agudelo**

Systems Mgr.: **JoDean Adams**

New York: Harry Michel (retail supervisor), Ron

Cerrito (radio supervisor), Jimmy Canosa, Ed

Coakley, Kathy Gillis, Eleanor Greenberg, Cathy

Kaslow, Robert Martucci, Rosemary Perez,

Sharon Russell, Marc Zubatkin

Marketing & Sales

Director of Sales, Video/Sound: **Ron Willman**

Promotion Director: **Phylis Goldberg**

Radio/Singles Mgr.: **Margaret Lo Cicero**

N.Y.: Norm Berkowitz, Karen O'Callaghan,

Jeff Serrette (classified)

L.A.: Christine Matuchek, Mickey Grennan,

Michele J. Gambardella, Marv Fisher

Nashville: John McCartney

London: Patrick Campbell

Tokyo: Hugh Nishikawa

Amsterdam: Ron Betist, 0-20-628483

Milan: Germano Ruscitto, 28-29-158

Sydney: Mike Lewis, 612 412-4626

Toronto: Karla Goldstein, 416 928-0569

Production

Corporate & Billboard Production Director:

MARIE R. GOMBERT

Advertising Production Mgr.: **John Wallace**

Advtg. Production Coordinator: **Michael D. Small**

Atex System Manager: **Raymond H. Heitzman**

Edit. Production Manager: **Terrence C. Sanders**

Asst. Edit. Production Mgr.: **Alex W. Molina**

Administration

V.P. & Executive Editorial Director: **Lee Zhito**

Divisional Controller: **Tom Hasselle**

Distribution Manager: **Edward Skiba**

Circulation: **Eileen Bell, Gina Oh**

License & Permissions Mgr.: **Georgina Challis**

Directories Editor: **Leslie Shaver**

Admin. Directory Mgr.: **Len Durham**

Credit Manager: **Jerry Manion**

Billboard Publications Inc.

President & Chief Executive Officer:

GERALD S. HOBBS

Executive Vice President: **Sam Holdsworth**

Senior Vice President: **Ann Haire**

Vice Presidents: **Paul Curran, Rosalee Lovett,**

Martin R. Feely, Lee Zhito,

John Babcock Jr., Glenn Heffernan

Managing Director, Billboard Ltd.:

R. Michael Hennessey

Publisher: **Billboard Operations Europe:**

Theo Roos

Chairman Emeritus: **W.D. Littleford**

Making An Impact

IDENTIFYING REALISTIC CHARITABLE GOALS

BY S. GARY SPICER

Entertainers need to know how to use charitable deductions as an integral part of personal tax planning. But they also have to make sharp judgments as to which cause they will support.

Once a certain degree of success is attained, requests from individuals and companies for contributions to nonprofit organizations become nonstop.

Perceived as an extremely high wage earner, the entertainer is expected to make significant contributions to charitable organizations. There are usually more solicitations than there is the capacity to fulfill.

The entertainer is asked to give money, to make appearances, to participate in auctions, to be a door prize, to attend lunches and dinners. Often, free performances or appearances at preferential rates are requested.

The most effective way to protect the entertainer from overextending himself, along with maximizing the level of his commitment, is to select a particular charity or cause.

If a specific area of concern is selected, a material difference can be made. Otherwise, the artist's personal commitment may be spread too thinly over numerous causes, however desirable and worthy each may seem.

The public-relations benefit to the entertainer involved in a successful charity endeavor can be substantial. The good will generated will enhance his reputation in the industry; it may very well increase product or ticket sales and boost his overall level of popularity.

However, an entertainer should not enlist in a cause unless he is able to devote the time necessary for a successful association.

There may be difficulties associated with some charitable involvement or events. They can include the following:

- The entertainer may be criticized if he doesn't always participate

when asked, regardless of his personal or family needs.

- Involvement in too many projects may result in the lack of a significant impact on any one of them.

- Entertainers who are not serious in their commitment can create a false image for the public, one that may damage both the charity and the individual's career.



'The entertainer is asked to give money, make appearances, be a door prize'

S. Gary Spicer is a Detroit-based attorney whose artist clients include Ronnie Milsap and Richard Sterban.

- Even though an entertainer may firmly believe in a cause, the overall constraints of his career may prevent him from serious involvement.

Let me illustrate by citing two specific examples in which entertainers selected well-defined courses of action regarding charities.

Ronnie Milsap and I first discussed forming a foundation to benefit the blind in 1981. Milsap, as well as other entertainers who are physically challenged, is particularly inundated with requests for help.

We found there were hundreds of small agencies, all paying lip service to improving the lot of the visually impaired. Many were competing for the same contributions from the corporate sector and from individual donors.

We discovered, too, that a big problem was the public perception that most blind students were not capable of going to college. Furthermore, even if a particular student was recognized as intellectual-

ly adequate, college was perceived to be a waste of time. It was thought the visually impaired graduate could not get a job at a salary competitive with that of the non-handicapped in the same job category.

We were horrified to find brilliant young people denied college careers because of inadequate funding.

vention of Child Abuse (as national chairman), Boy Scouts of America, and others.

Sterban went through the same process of focusing on a specific area of need. He loves athletics and is fearful that the heavy use of drugs and alcohol by a small number of players will permanently ruin the integrity of the game.

He is also certain that unless the overall use of drugs in the music business is reduced, young people will continue to get the message that it is acceptable and/or desirable to follow suit.

With the help of Conway Twitty, major sports figures, and others, Sterban will be producing a video product to highlight the importance of saying no to drugs. This year, an All-Sport Fantasy Camp will be held to raise funds for three areas of need:

- A referral network for indigent players and performers to aid in securing admission to approved treatment centers.

- A source of information to encourage the young player or singer to avoid drugs.

- Construction of a facility, using 250 acres of real estate already donated to the foundation, to meet the physical and psychological needs of this constituency.

The Sterban Foundation board has found that successful entertainers and athletes are often isolated individuals, with no one to turn to if their fortunes are lost. They find the public hostile once their careers have ended and the money is gone.

The Richard Sterban Entertainers and Athletes Foundation gives a second chance to those whose lives have touched bottom.

Entertainers, through research and experience, should locate a charity or cause that is meaningful and that fulfills their strongest personal interests. By focusing their talents and energies on one specific segment of need, they can make a major impact without sacrificing all of their personal time and funds.

Letters to the Editor

nalized for their impressive performances.

What's really a shame is that this reflects negatively on Billboard's reputation for accuracy in the eyes of the industry and the public, who certainly know that "Greatest Love Of All" should not be the No. 11 record of the year.

For the sake of fairness and giving credit where due, it's important to point out just what unbalanced results your chart methodology can lead to.

Don Jenner
Senior Vice President
Marketing & Promotion
Arista Records, New York

Editor's Note: Billboard's year-end chart methodology is based on chart performance throughout the year, with different levels of bonus points, determined by a variety of factors, awarded to records reaching the top 10. We will study the bonus-point system to see if there

is a more equitable formula for awarding them.

SETTING THE RECORD STRAIGHT

Your review of "Glazed" by Earl King & Roomful Of Blues on Black Top (Dec. 20, 1986) erroneously states that the album consists of "covers of many of King's best-known tunes." This is simply not so.

Of the 11 songs on the album, 10 are King originals, and seven of those appear on record for the first time. There are three remakes, and of those three only "Those Lonely, Lonely Nights" is well-known. The other two are remakes of songs recorded under a pseudonym King once used—Handsome Earl—for Vin Records.

Bob Bell
Providence, R.I.

MARRIAGE TIES

In support of Edward Murphy's commentary on the songwriter-publisher relationship (Jan. 17), I strongly

agree that this mutual association is like a binding marriage.

When a publisher believes in the creative work of its songwriters and is willing to undertake all financial risks involved, it is ultimately the publisher who gets the songs into the hands of artists, producers, and managers. This action, in turn, generates monetary compensation for both the writer and the publisher.

Such organizations as ASCAP, BMI, and SESAC monitor performing-rights activities, and The Harry Fox Agency and similar groups administer mechanical licenses on behalf of the publisher. Both publisher and writer benefit.

Victor Kalij, President
WesTunes Music Publishing
Edison, N.J.

WGTR Miami Turns Tables On Vinyl For CD Playlist

BY KIM FREEMAN

NEW YORK What began as a start-up hook for young album rock outlet WGTR Miami has become a staple selling point for the station. The station has played only compact disks since it arrived Sept. 19, and its new studios do not have any turntables.

According to Bill Wise, the outlet's program director, "We went with CDs to get us rolling right from the start." When Wise left WKLS "96 Rock" Atlanta to transform then-AC outlet WAIA into WGTR, 96 Rock had been playing 75% CDs. Another of Wise's former stations, WFBQ Indianapolis, had been airing 70% of its playlist in the new configuration.

"So, we knew more and more of the product was becoming available. When we arrived [in Miami], we had to take all the Barbra Streisands out and build a whole new library. So, why not do it on CDs for great quality and a great hook?"

To wedge its way into the market—which is well-served by album rocker WSHE and the rock-leaning top 40 WINZ-FM—WGTR came on with a classics-oriented fare of CDs. At the time, Wise says, WGTR simply bought them at retail. Now, however, WGTR has moved heavily into current territory and the record companies are keeping the station's library well-stocked with new CD releases.

Although simultaneous CD and vinyl release of all product is still a thing of the future, Wise says, coming up with the currents on CD poses little problem. "Look at our list now. We've got everything current on Bon Jovi, Huey Lewis, Boston, the Pretenders, Van Halen, Billy Idol, the Kinks, Benjamin Orr, Bruce Hornsby, David & David, the Georgia Satellites, Don Henley, Robin Trower. All of that stuff is available," he says.

One of Wise's trademarks at 96 Rock in Atlanta was his use of rec-

ord "exclusives" as a positioning tool. Wise had his jocks using that term regardless of whether other Atlanta stations had the single or were playing it. Because most singles are issued on vinyl a few weeks prior to their availability on CD, Wise can no longer use that trick.

"We won't play a single at all until it's out on CD," he says. "The exclusive concept we're using is the one that applies to CDs." According to Wise, dominant rock outlet WSHE is taking advantage of the nonsimultaneous-release situation with liners promoting certain new songs as *not* available on CD. "They're noticing us," says Wise.

Traditional stereotypes of the typical album rock listener would not put that audience in the same up-scale demographic that is impressed by CDs. "That's the old thinking of the album rock listener," says Wise. "Really, the album rock listener is the one who has al-

ways been into audio, the one who has a great system in his car, the one who went nuts to get his first CD player.

"I was having my hair cut the other day," Wise continues. "The shop had WGTR on, and before they knew who I was, the people there were saying, 'Gee, those CDs really sound great.' If you tell people enough that there is a difference in the sound, they'll believe it."

Wise says most of his music add decisions are based on gut reaction at this point. "We've talked to some record label and retail chain people about doing CD sales research," Wise notes. "And, we've had some big chains tell us that their CD sales are 'going through the roof.'"

WGTR has done no outdoor or television promotions to date, so the CD angle has been especially helpful in generating word-of-mouth street buzz.

Another big boost to WGTR's arrival resulted from Wise's re-employment of WSHE's Herman & McBean morning team. Because of contractual obligations to WSHE, Herman & McBean left the station a few months ago but will not be able to start at WGTR until Feb. 16. In the interim, local press reports have devoted much attention to WSHE's attempt to block the morning team's association with WGTR via noncompete clauses.

Wise says a full-scale promotion campaign is in the wings. "We're just now becoming a *full* radio station," says the PD.

Washington Roundup

BY BILL HOLLAND

ROCKIN' WITH THE ROOSTERS ... The Federal Communications Commission has proposed adjusting the starting time and power for presunrise operations by daytime-only AM stations to reflect the newly

legislated earlier start of daylight-saving time. The change would begin the first Sunday in April rather than the last, and stations already permitted to operate with presunrise powers in excess of 50 watts would be allowed to continue. Stations authorized for power under 50 watts as well as those not qualified

yet for operating under 50 watts would be approved for presunrise 50-watt power. If the FCC adopts the change, it would be a blanket rule and individual stations would not have to request authorization. Daytime-operating stations applauded the move, which, they say, will eliminate the drawbacks of the new legislation.

ALL-TIME HIGH ... While it's a drop in the bucket of President Reagan's \$1 trillion fiscal 1988 budget proposal, somehow put together to come in line with the Gramm-Rudman-Hollings spending-deficit law, the FCC managed to get an allocation of \$107.2 million. Now, \$6.7 million of that amount will go for raises and retirement benefits, so the remaining big bucks are seen as a slight cut in the requested \$104.5 million. The FCC is also expected to hold allocation auctions in 1988 on parts of the spectrum not now assigned to radio and television, bringing in an extra \$600 million from the private sector. Who says deregulation isn't fun?

WILL THE NATIONAL ASSN. of Broadcasters (NAB) change its approach on Capitol Hill? Now with Democrats in control, says John Summers, senior executive vice president, the broadcast trade group will shift from pushing for "sweeping changes" to seeking action on specific concerns, particularly the elimination of the FCC's comparative-license-renewal process. The NAB official also says the group is not going to attempt to have Congress codify FCC broadcast deregulation that has already taken place.

THE U.S. COURT OF APPEALS for the District of Columbia has affirmed an important 1985 FCC action assigning the license of AM station WMZQ (formerly WEAM) in

(Continued on page 13)

...newsline...

JOE DORTON will resign his post as president of Gannett's radio division. A seven-year Gannett veteran, Dorton will assume an equity position in Sky Broadcasting and the president/CEO title. Sky has no properties yet, but it is expected to make acquisitions soon. Reportedly, candidates for Dorton's replacement include Jay Cook, Gannett's Southern region vice president and president/general manager of KKBQ-AM-FM, and Merrell Hansen, Gannett's Central region vice president and president/general manager of KUSA/KSD St. Louis.

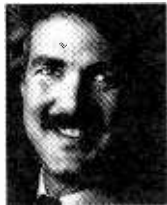
EMMIS BROADCASTING makes three promotions. KPWR "Power 106" general station manager Jon Horton is upped to vice president/marketing director of Emmis' Research Co. At Emmis' WLOL Minneapolis outlet, Tac Hammer is elevated to general manager from station man-



DORTON



HAMMER



GOWAN

ager. And Tom Gowan is upped to station manager from the operations-manager post.

NEWCITY COMMUNICATIONS establishes a consulting and training division known as NewCity Associates Inc. NewCity corporate vice president Steven Marx is president of the new subsidiary, which is based in Worcester, Mass. The NewCity group consists of the 11 radio stations formerly known as the Katz group and the American Comedy Network in Bridgeport, Conn.

OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

WTHZ Tallahassee, Fla., music director **Rich Stevens** says Europe's "The Final Countdown" (Epic) is "looking like a natural teen record, with potential for upper-demo appeal. It could follow in the footsteps of a Bon Jovi." Meanwhile, that group's latest, "Livin' On A Prayer" (Mercury/PolyGram), maintains its No. 1 request status at WTHZ, and last week it logged a jump on the playlist from No. 18 to No. 10. Interestingly, Stevens reports, many of those requests are coming from the black audience. Stevens has Dead Or Alive's "Brand New Lover" (Epic) spinning at night, and he says it looks like another winner. "This is a big club record, but it doesn't sound *too* dance on the air," he says. Stevens says colleagues should go to any lengths to get Uptown's "I Know I'm Losing You" (Oak Lawn); the indie single jumped from No. 30 to No. 18 on WTHZ's list after just two weeks. Meanwhile, Stevens is getting extra life out of Jesse Johnson's "Crazy" (A&M) via the remixed version. And WTHZ PD **Brian Douglas** gave an extra shot to Gregory Abbott's "Shake You Down" and Duran Duran's "Notorious" (Capitol) via remixed versions he did himself.

BLACK/URBAN

"The concept of not playing multiple female records back to back is *out* right now," says **Ray Boyd**, PD at WVEE Atlanta. He cites two hot new singles by women that arrived just in time to help balance out a ballad-heavy season. First is Rainy Davis' "Low Down So And So" (Columbia). "This is a pick based on my ear," Boyd says. "It's a dance tune that brings to mind Cherrille's work." Falling into the same upbeat vein is Jody Watley's "Looking For A New Love" (MCA). The former Shalamar member's solo outing has "that same vocal feel to it," Boyd reports. "I think it's going to do real well." Also, Boyd likes Jesse Johnson's "She (I Can't Resist)" (A&M). All three singles, he says, "come along at a time when we're really looking for some upbeat intensity in the music."

ALBUM ROCK

KZAP Sacramento music director **Bill Prescott** says he's crazy about new Geffen act Tesla, and not just because it's a hometown group. "It's one of the best debut albums I've ever heard," says Prescott. "It's hard rock—not metal—with great dynamics throughout the album. If you like Aerosmith, you'll like this." Tesla tracks of choice include the 12-inch "Modern Day Cowboy," and also "Little Susie" and "Changes." (Tesla recently stepped in as opening act on David Lee Roth's tour after Andy Taylor dropped out at the last minute.) Another Prescott pick is "Sail Away" (Warner Bros.) from John Fogerty's "Eye Of The Zombie," which, the MD says, has faded away way before its time. Finally, Prescott says the 25-plus-targeted KZAP is deep into Robert Cray's "Strong Persuader" (High Tone/Mercury) and David & David's "Welcome To The Boomtown" (A&M). From even newer ranks, the MD calls attention to Georgia Satellites tracks "Railroad Steel" and "Can't Stand The Pain" (Elektra).

KIM FREEMAN

Congratulations

Randy Travis

on Your GRAMMY Nomination
"Best Country Vocal Solo Performance Male"
"Diggin' Up Bones"
And For A Phenomenal Year!



- Country Music Association's 1986 Horizon Award Winner
- Country Music Association's 1986 Song of the Year "On The Other Hand"
- Academy of Country Music 1986 Top New Male Vocalist
- Three #1 Singles, "1982," "On The Other Hand," "Diggin' Up Bones"
- Newest Member of The Grand Ole Opry
- Debut Gold Album "Storms Of Life"
- #1 for 6 Weeks — Sales of More Than 900,000 Copies

The
Lib Hatcher
Agency



FALL '86 ARBITRON RATINGS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank.

Call	Format	Summer '86	Fall '86	Call	Format	Summer '86	Fall '86	Call	Format	Summer '86	Fall '86	Call	Format	Summer '86	Fall '86	Call	Format	Summer '86	Fall '86
CHICAGO—(3)				WGHW	gospel	—	1.1	WWDC-FM	album rock	4.7	5.2	WBZZ	top 40	7.9	9.4	WCBM	news/talk	1.4	1.3
WGN	variety/talk	10.1	9.3	DETROIT—(6)				WDJY	urban	4.2	4.3	WSHH	easy listening	9.2	9.1	WRBS	religion	.8	1.3
WGCI-AM-FM	urban	9.1	8.5	WJR	MOR	11.6	8.8	WRQX	top 40	4.3	3.8	WDVE	album rock	9.9	7.7	WRQX	top 40	1.8	1.2
WLOO	easy listening	5.6	6.3	WJLB	urban	7.9	8.1	WTOP	news	4.1	3.7	WWSW	AC	5.1	5.7	WTOP	news	.8	1.1
WBBM-AM	news	5.9	5.5	WJOL	easy listening	5.7	6.8	WLTT	AC	3.2	3.3	WLTJ	lite AC	3.6	4.8	SEATTLE—(17)			
WLUP	album rock	5.6	4.6	WJWI	news	4.7	5.6	WCXR-FM	classic rock	3.8	3.2	WHTX	top 40	4.7	4.7	KIRO	news/talk	10.4	10.5
WBMX-FM	urban	5.9	4.5	WJZZ	top 40	5.1	5.3	WBMW	top 40	3.6	3.2	WJAS	nostalgia	3.6	4.7	KUBE	top 40	8.2	8.0
WBBM-FM	top 40	3.3	4.2	WJZZ	album rock	5.0	5.3	WGMS-AM-FM	classical	2.8	2.8	WAMO-FM	urban	6.0	4.6	KISW	album rock	7.3	8.0
WLAK	soft AC	3.6	4.0	WJZZ	top 40	4.0	4.4	WWRC	nostalgia	2.5	2.8	WTKN	talk	4.3	3.9	KOMO	AC/variety	5.8	6.9
WCLR	AC	3.0	3.7	WJZZ	album rock	5.3	4.2	WXTR-FM	oldies	2.2	2.3	WTAE	AC	3.4	3.6	KBRD	easy listening	4.5	5.1
WJMK	oldies	2.6	3.3	WJZZ	top 40	4.0	4.4	WASH	AC	1.8	1.9	WYDD	top 40	2.8	2.9	KMPZ-AM-FM	country	5.1	4.7
WLS	top 40	2.6	3.0	WJZZ	album rock	5.3	4.2	WCLY/WPGC	AC	2.5	1.8	WDSY	country	2.7	2.8	KPLZ	top 40	3.6	4.6
WUSN	country	2.6	2.9	WJZZ	country	3.5	4.2	WTKS	AC	1.8	1.3	KQV	news	2.3	2.0	KSEA	easy listening	4.0	4.1
WJJD	nostalgia	2.5	2.8	WJZZ	AC	2.6	4.0	WOL	urban	.9	1.3	WEEP	country	1.2	2.0	KLSY-AM-FM	AC	3.2	4.0
WYTX	top 40	2.5	2.7	WJZZ	news/talk	3.4	3.7	WYCB	religion	1.7	1.2	WMYG	AC	2.6	1.4	KRPM-FM	country	2.1	3.4
WKQX	top 40	3.4	2.6	WJZZ	AC	4.3	3.3	WHFS	album rock	1.3	1.1	WPIT-FM	religious	1.1	1.1	KMGI	AC	3.5	3.1
WXRT	album rock	2.9	2.3	WJZZ	top 40/nostalgia	4.1	2.9	MIAMI—(11)				ATLANTA—(14)				KNBQ	top 40	2.6	2.7
WFYR	AC	2.6	2.3	WJZZ	AC	3.1	2.8	WLYF	easy listening	7.9	8.1	WVEE	urban	11.0	9.6	KIXI-AM	oldies/AC	4.0	2.7
WFMT	classical	1.4	1.9	WJZZ	lite AC	2.6	2.5	WQBA-AM	Spanish	4.9	5.5	WKLS-FM	album rock	9.6	8.7	KVI	oldies	3.2	2.5
WCKG	album rock	2.0	1.9	WJZZ	oldies	2.4	2.4	WHQT	top 40	5.1	4.5	WPCH	easy listening	7.9	8.3	KING-FM	classical	2.9	2.5
WMAQ	talk/variety	1.8	1.6	WJZZ	jazz	1.9	2.1	WJQY	AC	4.5	4.2	WSB-AM	AC	6.6	7.9	KING-AM	news	2.3	2.4
WNIB	classical	1.0	1.4	WJZZ	AC	2.1	2.0	WJQR	urban	3.8	4.2	WZGC	top 40	7.2	7.8	KZOK	classic rock	1.5	2.4
WVON	urban	1.6	1.2	WJZZ	urban	1.7	1.8	WDR	urban	3.8	4.2	WQXI-FM	top 40	7.5	6.7	KLTX	soft AC	2.6	2.2
WRXR	AC	1.5	1.2	WJZZ	classical	2.1	1.5	WSHE	album rock	4.5	4.1	WKHX	country	5.8	6.7	KEZX	AC	2.6	2.0
WJOJ	Spanish	1.2	1.1	WJZZ	country	1.4	1.5	WIOD	AC	3.3	4.0	WYAY	country	4.3	5.9	KJR	AC	1.8	2.0
WZRC	Z Rock	—	1.1	WJZZ	urban	1.1	1.3	WNWS	news	4.0	3.9	WSB-FM	AC	5.9	5.2	KCMS	religion	1.3	1.5
WLNR	soft urban	—	1.1	WJZZ	Christian	—	1.3	WCMQ-FM	Spanish	3.9	3.8	WFOX	AC	4.1	4.3	KHIT	top 40	1.7	1.4
WIND	Spanish	.6	1.1	WJZZ	AC	.9	1.2	WHYI	top 40	4.1	3.7	WFOK	AC	4.1	4.3	KKFX	urban	2.0	1.2
SAN FRANCISCO—(4)				WJZZ	big band/nostalgia	1.5	1.1	WKQS	country	3.6	3.7	WEKS-AM-FM	urban	—	3.6	MINNEAPOLIS—(18)			
KGO	news/talk	7.3	8.0	WJZZ	AC	3.1	2.8	WINZ-AM	news	5.1	3.6	WAOK	black	2.9	2.7	WCCO	MOR	18.3	17.2
KCBS	news	4.9	6.8	WJZZ	top 40	8.2	8.4	WPOW	top 40	2.5	3.6	WGST	news/talk	3.4	2.6	KQRS-AM-FM	album rock	9.7	11.0
KABL-AM-FM	easy listening	6.7	5.7	WJZZ	AC/variety	8.5	8.0	WQAI	Spanish	3.6	3.5	WARM-FM	AC	4.0	2.5	KSTP-FM	AC	9.9	9.0
KSOL	urban	5.0	4.2	WJZZ	top 40	7.6	7.1	WAXY	AC	3.8	3.2	WPLO	country	1.0	1.3	KDWB-FM	top 40	7.2	7.0
KYUU	AC	3.1	4.2	WJZZ	album rock	6.8	6.8	WLVE	AC	2.3	2.7	WCNN	talk	.9	1.0	WLLO	top 40	7.2	6.9
KMEL	top 40	4.3	3.7	WJZZ	easy listening	6.8	6.8	WMXJ	top 40	2.6	2.6	ST. LOUIS—(15)				WYLL	easy listening	5.2	6.4
KSAN	country	2.2	3.2	WJZZ	AC	5.1	6.0	WTMI	classical	2.6	2.5	KMOX	talk/variety	20.0	18.0	WYFL	top 40	7.2	6.9
KRQR	album rock	2.2	3.1	WJZZ	talk	6.8	5.6	WINZ-FM	top 40	3.1	2.4	KSHE	album rock	12.9	11.8	WYFL	easy listening	5.2	6.4
KFRG	nostalgia	1.7	2.7	WJZZ	AC	4.1	4.8	WQBA-FM	Spanish	2.8	2.3	KEZE	easy listening	6.5	7.5	WYFL	country	5.4	6.2
KBLX-AM-FM	Quiet Storm	2.5	2.6	WJZZ	news	4.3	4.5	WGR	album rock	1.7	2.3	KZOK	news/talk	6.5	7.5	WYFL	news/talk	3.5	4.5
KFOG	album rock	2.2	2.6	WJZZ	AC	4.3	3.8	WCMQ-AM	Spanish/MOR	1.1	1.6	WYFL	urban	6.6	6.4	WYFL	AC	2.9	3.9
KOIT-FM	easy listening	2.4	2.5	WJZZ	top 40	2.1	3.5	WFTL	AC	1.4	1.5	KHTR	top 40	6.0	4.8	KTCZ	album rock	4.3	3.6
KIOI	AC	2.2	2.4	WJZZ	classic hits	4.6	3.4	WRHC	Spanish	1.8	1.4	KYKY	AC	5.4	4.8	KJJO-FM	oldies	2.5	3.0
KNBR	AC	4.7	2.4	WJZZ	AC	3.2	3.2	WKAT	nostalgia	1.7	1.4	KSD	AC	4.2	4.8	KDWB-AM	oldies	2.5	2.4
KITS	top 40	1.5	2.4	WJZZ	AC	2.6	2.9	WMBM	gospel	.9	1.3	WIL-FM	country	3.6	4.5	WDGY	country	2.1	2.2
KLOK-FM	AC	2.6	2.2	WJZZ	country	2.4	2.8	WQAM	country	1.0	1.2	KUSA	country	2.9	3.9	KMGK	AC	2.9	2.1
KBAY	easy listening	2.5	2.0	WJZZ	album rock	3.0	2.4	WSUA	Spanish	1.6	1.1	KLTH	AC	2.2	3.2	KLBB	MOR	2.1	1.5
KKHI-AM-FM	classical	1.5	2.0	WJZZ	classical	1.4	1.9	NASSAU-SUFFOLK, N.Y.—(12)				WMRY	AC/variety	2.8	3.0	ANAHEIM-SANTA ANA—(19)			
KDFC-AM-FM	classical	1.4	2.0	WJZZ	nostalgia	1.1	1.7	WHTZ	top 40	5.8	6.1	WRTH	nostalgia	2.4	2.6	KIIS-AM-FM	top 40	7.8	7.9
KNEW	country	1.8	1.8	WJZZ	urban	1.6	1.4	WALK-AM-FM	AC	5.8	6.1	WKWK	top 40	2.9	2.5	KROQ	album rock	5.3	5.8
KOME	album rock	1.5	1.8	WJZZ	oldies	.8	1.3	WPLJ	top 40	5.0	5.1	WESL	black	1.1	1.9	KRTH-FM	AC	4.4	5.2
KSFO	easy listening	2.0	1.7	HOUSTON—(8)				WBLI	AC	4.5	5.2	KXOK	talk	1.5	1.7	KJOI	easy listening	5.7	5.0
KYA	oldies	1.6	1.7	KMJQ	urban	8.0	9.8	WCBS-AM	news	3.5	4.8	WKKX	country	1.6	1.6	KBIG	easy listening	6.1	4.7
KWSS	top 40	1.7	1.5	KODA	easy listening	6.4	6.9	WOR	news/talk	4.6	3.9	KFOU-FM	classical	.8	1.5	KABC	talk	6.1	4.7
KOFY	Spanish	1.4	1.3	KIKK-FM	country	6.8	6.8	WOB	oldies	3.7	3.8	KATZ	black	2.1	1.3	KOST	AC	4.4	4.0
KKCY	album variety	1.0	1.3	KRBE-FM	top 40	6.2	6.6	WBAB	album rock	3.9	3.7	KATZ-FM	urban	1.9	1.3	KPWR	top 40/urban	3.4	3.8
KSJO	album rock	1.2	1.2	KRBE-FM	top 40	6.2	6.6	WHLI	MOR	2.8	3.3	WEW	big band	—	1.3	KNX-AM	AC	2.0	3.6
KJAZ	jazz	1.2	1.1	KKBQ-FM	top 40	7.4	6.0	WLTW	AC	2.4	3.2	KADI	AC	1.5	1.2	KIQQ	AC	3.5	3.5
KDIA	urban	1.1	1.0	KILT-FM	country	5.7	6.0	WINS	news	3.1	3.1	KGLD	oldies	1.7	1.1	KMPC	nostalgia	5.2	3.3
PHILADELPHIA—(5)				KFMK	MOR	4.6	5.9	WNEW-FM	album rock	3.6	2.9	KSIV	Christian	—	1.0	KLOS	album rock	5.1	3.3
WMMR	album rock	11.5	9.0	KTRH	news/talk	5.8	4.7	WNBC	AC	2.2	2.9	KLTH	AC	2.2	3.2	KTNQ	Spanish	—	2.8
WEAZ	easy listening	7.2	7.9	KLLO	album rock	5.0	4.6	WXRK	album rock	3.4	2.9	WLFIF	easy listening	8.8	10.0	KLSX	classic rock	1.0	2.6

FALL ARBITRON

(Continued from preceding page)

Call	Format	Summer '86	Fall '86
SAN DIEGO—(20)			
KJQY	easy listening	7.1	9.4
KFMB-FM	adult hits	5.9	7.2
KGB	album rock	7.3	6.7
KSDD-FM	top 40	6.5	6.6
KSDD-AM	news/talk	6.0	6.3
XTRA-FM	album rock	6.0	6.3
KFMB-AM	AC	9.8	4.7
XHRM	urban	6.0	4.6
KSON-FM	country	2.9	4.3
KIFM	AC	2.6	4.1
KWLT	AC	2.9	3.4
KPQP	nostalgia	4.2	3.0
KFSD	classical	2.8	2.9
KYXY	AC	3.0	2.7
XTRA-AM	oldies	2.4	2.6
KCBQ-FM	country	2.4	2.3
KNX-AM	news	1.8	2.2
KGMG	classic rock	.5	2.0
KLZZ-FM	AC	1.7	1.4
KCBQ-AM	country	1.0	1.4
KKOS	AC	1.1	1.2
KSON-AM	country	1.2	1.1

CLEVELAND—(21)

WMMS	top 40	13.5	15.7
WQAL	easy listening	8.2	7.8
WLTF	AC	6.3	7.1
WMJI	AC	7.8	5.8
WWWE	news	6.9	5.8
WZAK	urban	4.9	5.6
WDOK	easy listening	5.9	5.3
WGAR-AM-FM	country	4.6	5.0
WNCX	AC/top 40	5.1	4.3
WBBG	nostalgia	4.2	3.7
WDMT	urban	3.5	3.5
WERE	news/talk	3.5	3.1
WRQC	top 40	2.5	2.7
WCLV	classical	1.6	1.9
WONE-FM	album rock	1.8	1.8
WJMO	black	1.5	1.6
WHK	oldies	1.1	1.6
WRMR	MOR	1.8	1.4
WKDD	top 40	.5	1.2
WABQ	black gospel	1.4	1.1

TAMPA/ST. PETERSBURG—(22)

WRBQ-FM	top 40	15.9	16.1
WWBA	easy listening	12.7	11.1
WQYK	country	6.6	8.0
WYNF	album rock	5.8	6.9
WUSA	AC	4.4	5.9
WFLA-AM	news/talk	4.1	4.4
WPDS	soft AC	2.4	4.2
WSUN	country	3.6	3.9
WKRL	classic rock	4.7	3.7
WNLT	adult hits	2.4	3.7
WGUL-AM-FM	MOR	2.5	3.2
WTMP	urban	3.9	2.5
WDUV	beautiful	2.2	2.5
WHBO	oldies	1.3	2.5
WPLP	news/talk	3.0	2.3
WDAE	nostalgia	4.1	2.3
WLFF	easy listening	.3	1.0

MILWAUKEE—(25)

WTMJ	AC	12.2	12.1
WKTI	top 40	9.1	9.9
WEZW	easy listening	7.3	9.2
WKLH	classic hits	6.8	7.7
WOKY	MOR	6.3	6.1
WQFM	album rock	8.7	5.6
WLUM	urban	5.4	5.1
WMIL	country	4.2	4.5
WMYX	AC	4.3	4.0
WBCS-FM	country	3.8	3.8
WLTQ	AC	3.2	3.8
WRKR-FM	top 40	2.3	3.5
WISN	AC	3.0	3.3
WBGK	AC	1.7	2.2
WFMR	classical	1.8	1.9
WNOV	urban	2.6	1.7
WEMP	oldies	2.4	1.4



Lean, Mean Fighting Machines. Members of Epic's promotion staff celebrate the platinum-plus success of Luther Vandross' "Give Me The Reason" album during a recent party in New York. From left are Epic's New York promotion manager, Terry Coen, and director of national promotion, Dan Denigris; Vandross; WHTZ "Z-100" New York MD Frankie Blue; and Epic VP/promotion Walter Winnick.

WASHINGTON ROUNDUP

(Continued from page 10)

Arlington, Va., from WEAM Radio Inc., the former owners, to Viacom Broadcasting Inc. A group of WEAM listeners had fought to keep the old station's big-band format and took the case to court. However, the appeals court held that the FCC's policy—that the public interest in format diversity is best pursued through marketplace forces—was sound. The court's decision does not bode well for listener groups that wish to save formats of favorite stations.

MJI Broadcasting Presents— The News About The Grammys® From Start to Finish.



MJI Broadcasting, for the second consecutive year, brings you everything you ever wanted to know about the Grammys®!

Your listeners can hear it first with an exciting pre-Grammy® show, chock-full of news and interviews! Pick one of our 5, two-hour shows specially produced to fit your format: AOR, AC, CHR, Country, and R&B. Take a look at the year in music with our special in-depth coverage of the Grammy® nominees.

And, when the Grammys® are over, the fun just begins!

After the show, MJI Broadcasting is *live*, backstage at the Shrine Auditorium. Bringing you the very first, most exclusive look at the winners of the 29th Annual Grammy® Awards. Before the press! Before TV! Your listeners get it first! A rare, insider's look at the Grammys® and their winners.

Want news about the Grammys®? From start to finish, MJI Broadcasting has it all.

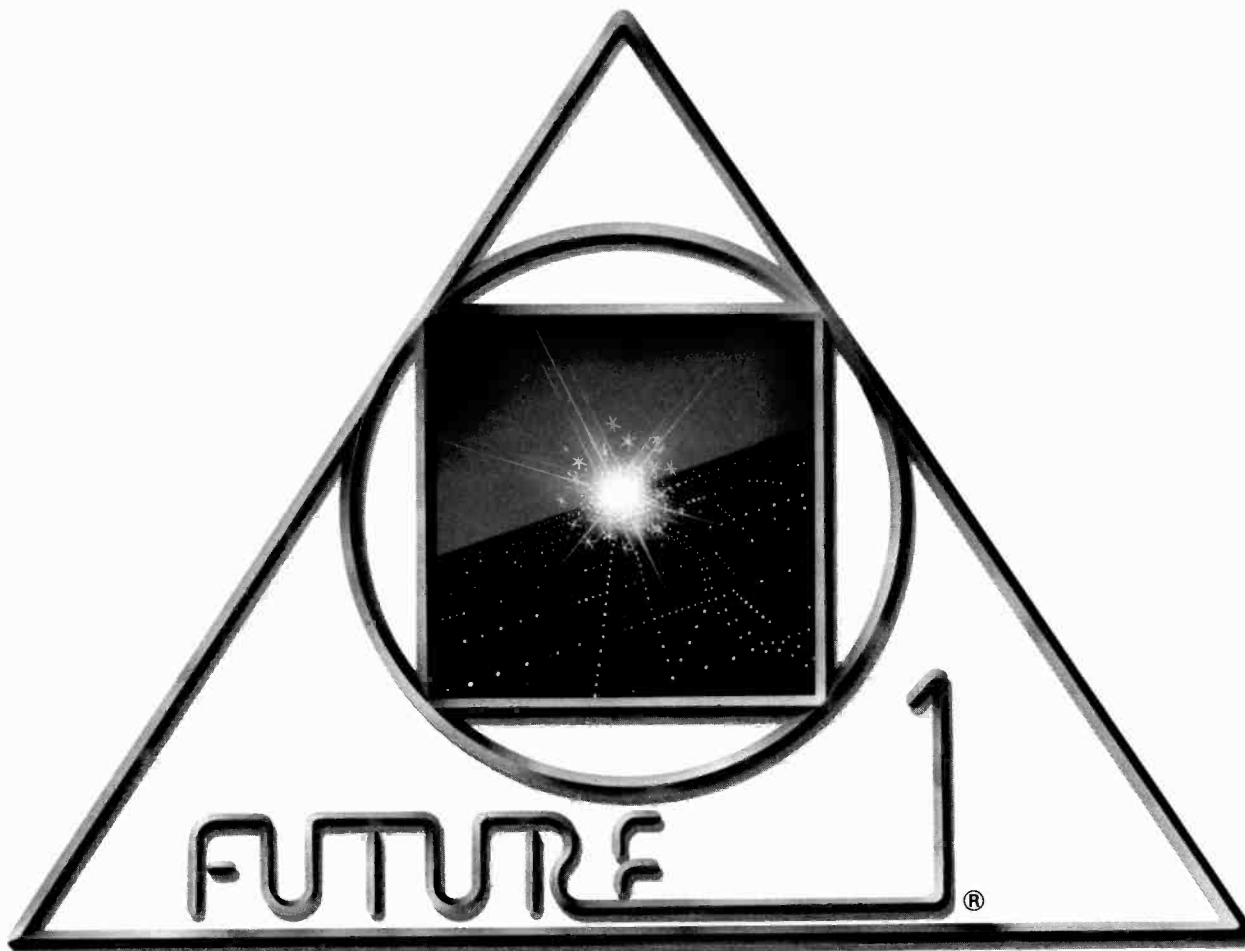
For further information call:
MJI Broadcasting Affiliate Relations
(212) 245-5010

Executive Producers: Joshua Feigenbaum, Mike Harrison and Bill Moran. In cooperation with N.A.R.A.S.®

Sponsored by Anheuser-Busch, Inc.



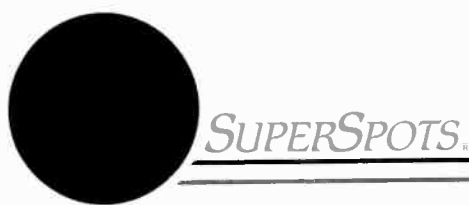
666 Fifth Avenue, New York, NY 10103 Telephone (212) 245-5010



Before they get up out of that chair or zap that remote control, you have two seconds to get their attention. That's ONE TWO. And the battle is won or lost.

In the world of television commercial production, there are no pastels. It's a hit. Or it's a miss!

Future 1 is a smash!



(312) 645-9433

YesterHits ©

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Car Wash**, Rose Royce, MCA
2. **I Wish**, Stevie Wonder, TAMLA
3. **Dazz**, Brick, BANG
4. **You Make Me Feel Like Dancing**, Leo Sayer, WARNER BROS.
5. **Hot Line**, Sylvers, CAPITOL
6. **New Kid In Town**, Eagles, ASYLUM
7. **Torn Between Two Lovers**, Mary MacGregor, ARIOLA AMERICA
8. **Blinded By The Light**, Manfred Mann's Earth Band, WARNER BROS.
9. **Love Theme From "A Star Is Born" (Evergreen)**, Barbra Streisand, COLUMBIA
10. **Walk This Way**, Aerosmith, COLUMBIA

POP SINGLES—20 Years Ago

1. **I'm A Believer**, Monkees, COLGEMS
2. **Snoopy Vs. The Red Baron**, Royal Guardsmen, LAURIE
3. **Tell It Like It Is**, Aaron Neville, PARLO
4. **Good Thing**, Paul Revere & the Raiders, COLUMBIA
5. **Words Of Love**, Mamas & the Papas, DUNHILL
6. **Standing In The Shadows Of Love**, Four Tops, MOTOWN
7. **Georgy Girl**, Seekers, CAPITOL
8. **Sugar Town**, Nancy Sinatra, REPRISE
9. **Nashville Cats, Lovin' Spoonful**, KAMA SUTRA
10. **Tell It To The Rain**, 4 Seasons, PHILIPS

TOP ALBUMS—10 Years Ago

1. **Songs In The Key Of Life**, Stevie Wonder, TAMLA
2. **Wings Over America**, CAPITOL
3. **Hotel California**, Eagles, ASYLUM
4. **A Star Is Born (Soundtrack)**, Barbra Streisand & Kris Kristofferson, COLUMBIA
5. **Boston**, EPIC
6. **Greatest Hits**, Linda Ronstadt, ASYLUM
7. **The Best Of The Doobies**, WARNER BROS.
8. **A Day At The Races**, Queen, ELEKTRA
9. **Frampton Comes Alive**, Peter Frampton, A&M
10. **Fly Like An Eagle**, Steve Miller Band, CAPITOL

TOP ALBUMS—20 Years Ago

1. **The Monkees**, COLGEMS
2. **S.R.O.**, Herb Alpert & the Tijuana Brass, A&M
3. **Dr. Zhivago (Soundtrack)**, MGM
4. **The Sound Of Music (Soundtrack)**, RCA/VICTOR
5. **Winchester Cathedral**, New Vaudeville Band, FONTANA
6. **Got Live If You Want It**, Rolling Stones, LONDON
7. **Born Free**, Roger Williams, KAPP
8. **Je M'Appelle Barbra**, Barbra Streisand, COLUMBIA
9. **Supremes A Go-Go**, MOTOWN
10. **Golden Greats**, Gary Lewis & the Playboys, LIBERTY

COUNTRY SINGLES—10 Years Ago

1. **Let My Love Be Your Pillow**, Ronnie Milsap, RCA
2. **I Can't Believe She Gives It All To Me**, Conway Twitty, MCA
3. **Don't Be Angry**, Donna Fargo, ABC/DOT
4. **Saying Hello, Saying I Love You, Saying Goodbye**, Jim Ed Brown & Helen Cornelius, RCA
5. **Near You**, George Jones & Tammy Wynette, EPIC
6. **Two Dollars In The Jukebox**, Eddie Rabbitt, ELEKTRA
7. **Are You Ready For The Country/ So Good Woman**, Waylon Jennings, RCA
8. **Liars One, Believers Zero**, Bill Anderson, MCA
9. **Uncloudy Day**, Willie Nelson, COLUMBIA
10. **Why Lovers Turn To Strangers**, Freddie Hart & the Heartbeats, CAPITOL

SOUL SINGLES—10 Years Ago

1. **I Wish**, Stevie Wonder, TAMLA
2. **Dariin' Darlin' Baby (Sweet, Tender Love)**, O'Jays, PHILADELPHIA INTERNATIONAL
3. **Free**, Deniece Williams, COLUMBIA
4. **I Like To Do It**, K.C. & the Sunshine Band, TK
5. **Saturday Night**, Earth, Wind & Fire, COLUMBIA
6. **Dazz**, Brick, BANG
7. **Car Wash**, Rose Royce, MCA
8. **Don't Leave Me This Way**, Thelma Houston, TAMLA
9. **Be My Girl**, Dramatics, ABC
10. **When Love Is New**, Arthur Prysock, OLD TOWN



BRIAN PHILLIPS is awfully happy about a move he's expected to make to a rather well-known top 40 in Cleveland. At presstime, station execs were waiting for corporate ink to dry before commenting. Right now, Phillips is the PD at WSSX Charleston, S.C.

WDVE Pittsburgh PD Greg Gillispie leaves that post to join the Burkhart Abrams consultancy, where he'll concentrate on album rock clients and record label support. Speaking of Burkhart Abrams, we'll have a full report on its annual confab in Palm Springs, Calif., in the next issue. It's a tough job, but...

Dennis Anderson picks up extra duties as the PD of rocker **KZEW Dallas**, and he keeps his PD post at sister **AM KRQX**. The latter is a classic rocker that will switch calls to **KLDD** on Jan. 26. Already, KZEW has dropped all unfamiliar tracks for pure rock hits, and it's leaning heavily on its 13-year heritage in liners. An MD has not been named.

Rumors that **KLOS Los Angeles** will drop album rock for top 40—which intensified after a bad fall book—are adamantly denied by **KLOS VP/GM Bill Sommers** and assistant PD **Kurt Kelly**.

FRANKIE CROCKER'S return to the Gotham airwaves at **WRKS "Kiss"** (Billboard, Jan. 17) consists of a 90-second daily feature titled "Urban Music Magazine." Los Angeles-based Syndicate-It is producing the show, and it will be available to other markets.

Kiss PD **Tony Gray** says, "We're just going to start with this right now, but we've got some other things we're going to explore with Frankie." Gray says Syndicate-It first pitched him on one of its hourlong magazine-style shows, but he didn't have any room for it on the air. "Then I was watching Nina Blackwood do her little thing on 'Entertainment Tonight,' and I thought it would work having Frankie do that same kind of thing."

MOTOWN made an early bid for party of the year with a superstar PD fly-in for **Bruce Willis'** concert at New York's Ritz Jan. 10. The list of high-caliber urban and top 40 programmers put up at the Waldorf-Astoria Hotel and bused to the Ritz for a private preconcert dinner is almost too long to detail, but we'll give it a shot: **Roy Sampson** of **WIVY Baltimore**; **Ray Boyd** of **WVEE Atlanta**; **Chuck Woodson** of **WAMO-FM Pittsburgh**; **Bernie Miller** of **WLUM Milwaukee**; **Chris Turner** of **WTMP Tampa, Fla.**; **James Alexander** of **WJLB Detroit**; **Jerry**

Boulding of **WBMX Chicago**; **Joe Bullard** of **WANM Tallahassee, Fla.**; and **Joe "Butterball" Tamburro** of **WDAS Philadelphia**. After the concert, many of these hotshots were led to a birthday party for Billboard's black and jazz chart manager, **Terri Rossi**, given by Atlanta-based indie **Bob Patton**. And, a few were treated to a party

Phillips likely to make the move to Cleveland

featuring the Giants' winning football game the next day by Columbia's **Reuben Rodriguez**.

Back at the Ritz event on the top 40 side, **Scott Shannon** of **WHTZ "Z-100"** was keeping close company with **WBSB-FM Baltimore's Steve Kingston**. WSSX Charleston's Phillips was glowing about what we discussed above; **KCPW Kansas City PD Dene Hallum** and his wife, **Judy**, were glowing after a Nathan's hot dog; **Reggie Blackwell** was raving about **WROQ Charlotte, N.C.'s** old and new owners; **KBEQ Kansas City, Mo.'s Steve Perun** was swapping pick hits with Billboard's **Michael Ellis**; and former **WRQX Washington** programmer **Mary Taten** discussed life on the MTV side. Others enjoying the evening included **WARM Atlanta's Steve Davis** and **WPLJ New York's Andy Dean**.

And—oh yeah—the entertainment. Willis is a showman extraordinaire and certainly pulled friends from all the right places to make the evening a true industry event. **June Pointer** came on stage for Willis' single, "Respect Yourself," and sister **Ruth** joined later. **Billy Joel** and **David Sanborn** were on hand for cameos, and **Ben E. King** performed "Stand By Me." Big thanks to **Michael Lessner**, **Bob Jones**, **Skip Miller** and the rest of Motown's super team for the affair.

ALSO "MOONLIGHTING" recently was **KBTS "B-93"** Austin, Texas, PD **Lisa Tonacci**, who put the young **Duffy** top 40 on air recently and did a brief midday stint as **Maddy Hayes**. Now, B-93's talent lineup is assembled with **Mike Oliver**—formerly with **KUBE Seattle**—in as MD and afternoon man. The rest of the on-air cast consists of **David Dawson**, **Lee Carrington**, **Curtis Wilson**, and **Sunny Austin**.

Meanwhile, **Tonacci's** old stomping ground, **WPLJ New York**, lures **Marisa Brown** out of the promotion field and into programming as its program coordinator. Previ-

ously, **Brown** held promotion posts at **Ticket Master, WHN, and Radio City Music Hall**, all in Gotham.

THERE'S ALSO A NEWCOMER in the coastal Carolina market. That's **WIKS-FM "Kiss 102"** Greenville/New Bern, N.C., which was born conveniently on Jan. 15, **Martin Luther King's** birthday. **Kiss 102's** fare is a variation of the power format, and the 100,000 watter is using the urban rock tag. At the programming helm of the Joyner Broadcasting outlet is **Ceacer Gooding**, formerly with **WOWI-FM Norfolk, Va.** Gooding is handling afternoons, and the rest of the lineup consists of North Carolina veterans **Tony Richards**, **Selina Sanchez**, **Anthony McSwain**, and **B.K. Kirkland** (no relation to **WBLS New York's** PD of the same name).

Also new and in need of proper record service is **KIVA Albuquerque, N.M.**, where former **WZYQ "Z-104"** Frederick, Md., **VP/GM Howard Johnson** segues into the same title. Since's Johnson's arrival, the station only uses the "Power 105" ID, and it's another member of the popular hit fusion format... Specialty logos should take note of the arrival of **WFCC Chatham, Mass.** The Cape Cod 50,000 watter is playing classic blues, jazz, and folk. Executive VP/station-manager **John Miller** is in charge.

PROGRESSIVE rocker **WFNX Boston** has brought two well-known locals onto the air. That's **Shred** from Emerson College's **WERS** and **Bowser** from Massachusetts Institute of Technology's **WMBR**. **Shred's** doing weekend overnights; **Bowser's** doing Sunday afternoons on Boston's self-appointed "new music source." Also new there is overnight jock **Neal Robert**, a recent graduate of Boston Univ.

In raisin country, **Jeff Tyson** gets the nod as program manager at **EZ Communications'** new hit outlet **KFYE "Y-94."** Tyson was assistant PD at **WBMW Washington**, which **EZ** recently sold to Infinity.

WPIX New York picks a new PD in **Rich Wood**, the 27-year programming veteran whose most recent venture was his own consulting firm. Interim **WPIX PD Clark Schmidt** will continue to advise the outlet. New in the afternoons there is Gotham veteran **Jack Spector**, the original **WMCA Good Guy**, who was last doing a sports show on **WNBC New York**.

NEIL BARRY is **WNEW-FM New York's** new promotion director, not PD, as a typo last week indicated... **Jocelyn White** left her post as **KEGL "the Eagle"** Dallas' news director. **Michelle Dibble**, who worked with new Eagle morning madman **Moby** at the old **KSRR Houston**, is now doing news at the Eagle... Doing double duty is **KZAP Sacramento, Calif.**, is MD/evening man **Bill Prescott**, who added **KFOG San Francisco** Saturday nights to his shift load. Prescott had been moonlighting in that same slot on **KRQR, KFOG's** cross-town rival.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national album rock radio airplay reports.	
				★★ NO. 1 ★★	
1	1	5	12	THE PRETENDERS SIRE	MY BABY
2	4	8	7	BON JOVI MERCURY	LIVIN' ON A PRAYER
3	3	7	9	PETER GABRIEL GEFFEN	BIG TIME
4	8	9	9	THE ROBERT CRAY BAND MERCURY	SMOKING GUN
5	9	10	8	ANN WILSON CAPITOL	THE BEST MAN IN THE WORLD
6	6	6	9	BRUCE HORNSBY RCA	ON THE WESTERN SKYLINE
7	13	29	6	EDDIE MONEY COLUMBIA	I WANNA GO BACK
8	11	18	7	ERIC CLAPTON WARNER BROS.	TEARING US APART
9	2*	1	12	ERIC CLAPTON MCA	IT'S IN THE WAY YOU USE IT
10	10	13	11	BILLY IDOL CHRYSALIS	DON'T NEED A GUN
11	5	3	15	GEORGIA SATELLITES ELEKTRA	KEEP YOUR HANDS TO YOURSELF
12	14	20	7	KBC BAND ARISTA	AMERICA
13	7	4	15	BOSTON MCA	COOL THE ENGINES
14	18	24	6	WORLD PARTY CHRYSALIS	SHIP OF FOOLS
15	17	19	20	HUEY LEWIS & THE NEWS CHRYSALIS	JACOB'S LADDER
16	20	26	6	THE KINKS MCA	WORKING AT THE FACTORY
17	27	37	5	STEVE MILLER CAPITOL	NOBODY BUT YOU BABY
18	28	—	2	DEEP PURPLE MERCURY	BAD ATTITUDE
19	16	16	9	JASON & THE SCORCHERS EMI-AMERICA	GOLDEN BALL AND CHAIN
				★★★ FLASHMAKER ★★★	
20	NEW ▶	1	1	ALAN PARSONS ARISTA	STANDING ON HIGHER GROUND
21	15	11	16	BOSTON MCA	WE'RE READY
22	30	34	5	EUROPE EPIC	THE FINAL COUNTDOWN
23	23	25	8	THE SMITHEREENS ENIGMA	BEHIND THE WALL OF SLEEP
24	12	2	13	STEVE MILLER CAPITOL	I WANT TO MAKE THE WORLD
25	NEW ▶	1	1	BRUCE HORNSBY RCA	MANDOLIN RAIN
26	32	38	3	JOURNEY COLUMBIA	I'LL BE ALRIGHT WITHOUT YOU
				★★★ POWER TRACK ★★★	
27	43	—	2	LOS LOBOS SLASH	SHAKIN' SHAKIN' SHAKES
28	29	31	9	THE PRETENDERS SIRE	ROOM FULL OF MIRRORS
29	21	17	16	RIC OCASEK GEFFEN	TRUE TO YOU
30	34	36	5	IGGY POP A&M	REAL WILD CHILD
31	19	15	14	BENJAMIN ORR ELEKTRA	STAY THE NIGHT
32	38	46	3	DAVID & DAVID A&M	AIN'T SO EASY
33	25	14	10	BRUCE SPRINGSTEEN COLUMBIA	FIRE
34	22	22	8	BRUCE SPRINGSTEEN COLUMBIA	BECAUSE THE NIGHT
35	35	39	5	TIMBUK 3 I.R.S.	LIFE IS HARD
36	33	33	13	BON JOVI MERCURY	WANTED DEAD OR ALIVE
37	NEW ▶	1	1	GEORGIA SATELLITES ELEKTRA	BATTLESHIP CHAINS
38	24	12	13	DON HENLEY GEFFEN	WHO OWNS THIS PLACE
39	42	45	3	CINDERELLA MERCURY	NOBODY'S FOOL
40	NEW ▶	1	1	KANSAS MCA	POWER
41	41	41	3	TIL TUESDAY EPIC	COMING UP CLOSE
42	36	32	7	BILLY JOEL COLUMBIA	THIS IS THE TIME
43	NEW ▶	1	1	ERIC CLAPTON WARNER BROS.	MISS YOU
44	26	23	10	STEVE WINWOOD ISLAND	BACK IN THE HIGH LIFE AGAIN
45	31	28	12	KANSAS MCA	ALL I WANTED
46	46	—	2	JOAN JETT AND THE BLACKHEARTS CBS	ROADRUNNER
47	NEW ▶	1	1	ROBIN TROWER GNP CRESCENDO	NO TIME
48	40	30	10	BRUCE SPRINGSTEEN COLUMBIA	WAR
49	49	—	2	LOVE & ROCKETS RCA	ALL IN MY MIND
50	47	44	6	BRUCE SPRINGSTEEN COLUMBIA	RAISE YOUR HAND

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.

Promotions

STRANGE EXCHANGE

The holidays are a hard act to follow, but KHTR St. Louis morning man **Chuck Buell** found a great solution with his Strange Exchange post-Christmas promotion. The hook is simple—luring listeners who got useless, weird, or otherwise unwanted gifts for the holidays. The promotion involved Buell asking listeners to convince him to exchange their oddities for movie tickets, albums, nights out on the town, and other prizes.

The campaign brought listeners plenty of fun, and Buell wound up with things like an electric fork, a

case of lye soap, and a 3-foot decorative unicorn. Maybe next year Buell will create a supply service for listeners wanting to give enemies some God-awful gifts.

Album rocker **WXRK** New York used a similar theme in an extension of its clever "upgrade" campaign, allowing listeners to trade in post-card descriptions of their closet-bound Christmas gifts for K-rock'n-roll Christmas sweatshirts.

Also tying in an ongoing promotion to the season was **WDTX** Detroit, a top 40 outlet. Every Thursday night, the station allows one listener to come into the studio and spin favorites from his or her per-

sonal collection for an hour. Because Christmas fell on a Thursday this year, Santa Claus was the lucky DJ for an hour. Also, **WDTX** put its customized sweatshirts and watches to work for charity during the season of giving by donating \$1 for each one sold to a local food bank.

GIFTS NOT TO BE GIVEN UP

Speaking of presents, here's a few clever examples of what stations sent out to clients and industry friends this season. Our favorite came from **WEKS-AM-FM** "Kiss 104" Atlanta, an urban outlet that sent giant pink message pads. The first note on the pad is inscribed to "a favorite person," and the message is an urgent reminder from Kiss 104 to have a great holiday season. The station, by the way, has a knack for doing things in a big way. Last year, a giant pair of wax lips went out. And all of that from a station that celebrated its groundbreaking by mailing out bags of dirt!

Radios are always popular, and we loved **WNCX** Cleveland's customized radio on a rope, a waterproof shower companion for those of us who think a morning without hair spray... **KKBQ** "93Q" Houston wins the classiest-sweatshirt-in-closet award... And **XTRA-AM-FM** San Diego got clients' new year off to a timely and stylish start with customized watches for both the album rock FM and the oldies AM, depending on your mood.

EXCELLENT SIGNAGE

Young classic rocker **KLSX** Los Angeles is getting its message across a Tower Records outlet there with a 24- by 6-foot painted mural on one side of the record store's building. Dubbed the "History-Of-Rock Billboard," it depicts 22 classic artists—including Janis Joplin, Jim Morrison, and the Beatles—who can be heard on KLSX. Each artist is illustrated in oil by well-known rock painter Samantha Wendell, who painted from in-concert photos.

KIM FREEMAN



Cool-Hand Buzz In Hot Seat. WRKI "I-95" Danbury, Conn., PD and afternoon man Buzz Knight poses with Paul Newman after sitting down to some serious fund-raising work for the actor's new camp for sick children. Knight and I-95 raised over \$25,000 in Sit For It pledges after spending more than four days squatting in each of the 25,000-plus seats in the Yale Bowl Stadium. Bravo!

Who is

Michael Sterling

?

Nobody Knows Yet!

Billboard

ADULT CONTEMPORARY MOST ADDED

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

	NEW ADDS	TOTAL ON
84 REPORTERS		
BRUCE HORNSBY MANDOLIN RAIN RCA	23	33
TOTO WITHOUT YOUR LOVE COLUMBIA	16	48
PAUL MCCARTNEY ONLY LOVE REMAINS CAPITOL	13	13
JANET JACKSON LETS WAIT AWHILE A&M	11	15
JOURNEY I'LL BE ALRIGHT WITHOUT YOU COLUMBIA	9	51

FOR WEEK ENDING JANUARY 24, 1987

Billboard

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

HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	THIS IS THE TIME COLUMBIA 38-06526	◆ BILLY JOEL
2	5	11	7	AT THIS MOMENT RHINO 74403	◆ BILLY VERA & THE BEATERS
3	6	8	9	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	◆ CHICAGO
4	11	12	7	BALLERINA GIRL MOTOWN 1873	◆ LIONEL RICHIE
5	2	5	11	SHAKE YOU DOWN COLUMBIA 38-06191	◆ GREGORY ABBOTT
6	7	6	11	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM
7	3	3	13	LOVE IS FOREVER JIVE 1-9540/ARISTA	◆ BILLY OCEAN
8	4	2	12	STAY THE NIGHT ELEKTRA 7-69506	◆ BENJAMIN ORR
9	9	9	10	CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511	ANITA BAKER
10	10	4	12	FALLING IN LOVE (UH-OH) EPIC 34-06352	◆ MIAMI SOUND MACHINE
11	8	7	18	THE WAY IT IS RCA 5023	◆ BRUCE HORNSBY & THE RANGE
12	13	17	9	TWO PEOPLE CAPITOL 5644	◆ TINA TURNER
13	20	26	5	I'LL BE ALRIGHT WITHOUT YOU COLUMBIA 38-06301	JOURNEY
14	22	29	6	SOMEDAY MANHATTAN 50048/EMI-AMERICA	◆ GLASS TIGER
15	19	22	7	IN YOUR EYES A&M 2894	JEFFREY OSBORNE
16	14	13	13	STAND BY ME ATLANTIC 7-89361	◆ BEN E. KING
17	12	10	18	THE NEXT TIME I FALL WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
18	23	30	7	JIMMY LEE ARISTA 1-9546	◆ ARETHA FRANKLIN
19	15	14	17	LOVE WILL CONQUER ALL MOTOWN 1866	◆ LIONEL RICHIE
20	29	32	5	YOU GOT IT ALL MCA 52968	◆ THE JETS
21	16	15	13	TAKE THIS LOVE A&M 2875	SERGIO MENDES BRASIL '86
22	33	—	2	WITHOUT YOUR LOVE COLUMBIA 38-06570	◆ TOTO
23	24	24	7	SOMEONE GORDY 1867/MOTOWN	EL DEBARGE
24	32	38	5	OPEN YOUR HEART SIRE 7-28508/WARNER BROS.	◆ MADONNA
25	25	27	6	IS THIS LOVE SCOTTI BROS. 4-06381/EPIC	◆ SURVIVOR
26	30	35	6	ALL I WANTED MCA 52958	◆ KANSAS
27	18	18	10	STAY FOR AWHILE A&M 2864	◆ AMY GRANT
28	27	25	21	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
29	17	16	18	HUMAN VIRGIN 2861/A&M	◆ THE HUMAN LEAGUE
30	21	19	15	EMOTION IN MOTION Geffen 7-28617/WARNER BROS.	◆ RIC OCASEK
31	39	—	2	STOP TO LOVE EPIC 34-06523	◆ LUTHER VANDROSS
32	28	21	21	I'LL BE OVER YOU COLUMBIA 38-06280	◆ TOTO
33	37	39	3	CAN'T HELP FALLING IN LOVE EMI-AMERICA 8368	◆ COREY HART
34	35	33	5	DEEP RIVER WOMAN MOTOWN 1873	LIONEL RICHIE
35	36	36	8	VICTORY MERCURY 888 074-7/POLYGRAM	◆ KOOL & THE GANG
36	NEW	—	1	MANDOLIN RAIN RCA 5087	◆ BRUCE HORNSBY & THE RANGE
37	26	20	14	AMANDA MCA 52756	BOSTON
38	NEW	—	1	C'EST LA VIE MANHATTAN 50047/EMI-AMERICA	◆ ROBBIE NEVIL
39	34	28	12	HIP TO BE SQUARE CHRYSALIS 43065	◆ HUEY LEWIS & THE NEWS
40	31	23	16	TRUE BLUE SIRE 7-28591/WARNER BROS.	◆ MADONNA

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

Is there anything these leading Country Programmers can agree on?



(L-R) Russ Schell, WFMS Indianapolis; Jim Tice, WZZK Birmingham; Bill Mayne, WBAP Dallas-Ft Worth; Paul Johnson, WKY Oklahoma City; Greg Lindahl, WSOC Charlotte; Jim Robertson, KIKK Houston; Doug Wilson, WPOC Baltimore.

Can they agree on Currents to Oldies Ratios, Crossovers, New Artists? Can they agree on The Format, Percentage of Talk?

Can they even agree on "What's Country?"

Well, there is one thing these leading Country Radio Programmers do agree on...American Country Countdown with Bob Kingsley. ACC is special featured programming on all their stations *and another* 829 radio stations around the world. They have all come to rely on American Country Countdown's special blend of quality entertainment, listenability and the 40 hottest country hits of the week.

American Country Countdown...carrying the tradition forward since 1973.

ABC Watermark



**AMERICAN
COUNTRY
COUNTDOWN**



WITH BOB KINGSLEY

abc ABC Radio Networks

Billboard.
 FOR WEEK ENDING
 JANUARY 24, 1987

POWER PLAYLISTS™

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

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

PLATINUM

POWER 95™
WPLJ-FM RADIO

New York P.D.: Larry Berger

- 1 Bangles, Walk Like An Egyptian
- 2 Gregory Abbott, Shake Your Down
- 3 Billy Vera & The Beaters, At This Mom
- 4 Robbie Nevil, C'est La Vie
- 5 Janet Jackson, Control
- 6 Samantha Fox, Touch Me (I Want Your B)
- 7 Madonna, Open Your Heart
- 8 Bruce Hornsby & The Range, The Way It
- 9 Cyndi Lauper, Change Of Heart
- 10 Shirley Murdock, As We Lay
- 11 Ben E. King, Stand By Me
- 12 Wang Chung, Everybody Have Fun Tonight
- 13 Duran Duran, Notorious
- 14 Bon Jovi, Livin' On A Prayer
- 15 Kool & The Gang, Victory
- 16 Bobby Brown, Girlfriend
- 17 Genesis, Land Of Confusion
- 18 Luther Vandross, Stop To Love
- 19 Peter Cetera With Amy Grant, The Next
- 20 Bon Jovi, You Give Love A Bad Name
- 21 Stacey Q, We Connect
- 22 Anita Baker, Caught Up In The Rapture
- 23 Billy Ocean, Love Is Forever
- 24 Aretha Franklin, Jimmy Lee
- 25 EX Huey Lewis & The News, Hip To Be Squa
- A23 EX Glass Tiger, Someday
- A26 EX — Cyndi Lauper, Change Of Heart
- A — Huey Lewis & The News, Jacob's Ladder
- A — The Jets, You Got It All

7400
WHTZ FM

New York P.D.: Scott Shannon

- 1 Bangles, Walk Like An Egyptian
- 2 Billy Vera & The Beaters, At This Mom
- 3 Gregory Abbott, Shake Your Down
- 4 Samantha Fox, Touch Me (I Want Your B)
- 5 Robbie Nevil, C'est La Vie
- 6 Janet Jackson, Control
- 7 Madonna, Open Your Heart
- 8 Cyndi Lauper, Change Of Heart
- 9 Bruce Hornsby & The Range, The Way It
- 10 Wang Chung, Everybody Have Fun Tonight
- 11 Ben E. King, Stand By Me
- 12 Duran Duran, Notorious
- 13 Bon Jovi, Livin' On A Prayer
- 14 Peter Cetera With Amy Grant, The Next
- 15 Shirley Murdock, As We Lay
- 16 Kool & The Gang, Victory
- 17 Bon Jovi, You Give Love A Bad Name
- 18 Genesis, Land Of Confusion
- 19 Bobby Brown, Girlfriend
- 20 Anita Baker, Caught Up In The Rapture
- 21 Bruce Springsteen, The Street Band,
- 22 Luther Vandross, Stop To Love
- 23 A23 — Survivor, Is This Love
- A24 Stacey Q, We Connect
- 25 Bruce Willis, Respect Yourself
- 26 The Human League, I Need Your Loving
- A27 — Lionel Richie, Love Will Conquer All
- A28 — — —
- 29 Huey Lewis & The News, Hip To Be Squa
- 30 Nancy Martinez, For Tonight
- EX Huey Lewis & The News, Jacob's Ladder

WLS
AM 89

Chicago P.D.: John Gehron

- 1 Billy Vera & The Beaters, At This Mom
- 2 Gregory Abbott, Shake Your Down
- 3 Robbie Nevil, C'est La Vie
- 4 Bangles, Walk Like An Egyptian
- 5 Glass Tiger, Someday
- 6 Ben E. King, Stand By Me
- 7 Genesis, Land Of Confusion
- 8 Wang Chung, Everybody Have Fun Tonight
- 9 Bruce Hornsby & The Range, The Way It
- 10 Carly Simon, Coming Around Again
- 11 Benjamin Orr, Stay The Night
- 12 Miami Sound Machine, Falling In Love
- 13 Chicago, Will You Still Love Me?
- 14 Survivor, Is This Love
- 15 Kansas, All I Wanted
- 16 Billy Joel, This Is The Time
- 17 The Human League, Human
- 18 Huey Lewis & The News, Jacob's Ladder
- 19 Bruce Willis, Respect Yourself
- 20 Peter Cetera With Amy Grant, The Next
- 21 Tina Turner, Two People
- 22 Lone Justice, Shelter
- 23 Eddie Money, I Wanna Go Back
- A24 — — —
- 25 Madonna, Open Your Heart
- 26 Journey, I'll Be Alright Without You
- 27 Ready For The World, Love You Down
- 28 Luther Vandross, Stop To Love
- 29 Toto, Without Your Love
- A29 EX Bruce Hornsby & The Range, Mandolin R
- 30 EX Lionel Richie, Love Will Conquer All

WBMB-FM
108 FM

Chicago P.D.: Buddy Scott

- 1 Bangles, Walk Like An Egyptian
- 2 Billy Vera & The Beaters, At This Mom
- 3 Gregory Abbott, Shake Your Down
- 4 Robbie Nevil, C'est La Vie
- 5 Janet Jackson, Control
- 6 Kool & The Gang, Victory
- 7 Wang Chung, Everybody Have Fun Tonight
- 8 Samantha Fox, Touch Me (I Want Your B)
- 9 Cyndi Lauper, Change Of Heart
- 10 Ready For The World, Love You Down
- 11 Chico DeBarge, Talk To Me
- 12 Lionel Richie, Ballerina Girl
- 13 Duran Duran, Notorious
- 14 Luther Vandross, Stop To Love
- 15 Ben E. King, Stand By Me
- 16 Nancy Martinez, For Tonight
- 17 Peter Gabriel, Big Time
- 18 Miami Sound Machine, Falling In Love
- 19 Genesis, Land Of Confusion
- 20 Aretha Franklin, Jimmy Lee
- 21 Jesse Johnson, (Featuring Sty Stone),
- 22 Chicago, Will You Still Love Me?
- 23 Anita Baker, Caught Up In The Rapture
- 24 Huey Lewis & The News, Jacob's Ladder
- 25 Run-D.M.C., You Be Illin'
- 26 The Human League, I Need Your Loving
- 27 Jeff Lorber Featuring Karyn White, Fa
- 28 Bruce Willis, Respect Yourself
- 30 Billy Idol, To Be A Lover

KIIS
AM 1150

Los Angeles P.D.: Steve Rivers

- 1 Billy Vera & The Beaters, At This Mom
- 2 Janet Jackson, Control
- 3 Gregory Abbott, Shake Your Down
- 4 Robbie Nevil, C'est La Vie
- 5 Ready For The World, Love You Down
- 6 Chico DeBarge, Talk To Me
- 7 Stacey Q, We Connect
- 8 Pet Shop Boys, Suburbia
- 9 Run-D.M.C., You Be Illin'
- 10 Nancy Martinez, For Tonight
- 11 Cyndi Lauper, Change Of Heart
- 12 Kool & The Gang, Victory
- 13 Luther Vandross, Stop To Love
- 14 Samantha Fox, Touch Me (I Want Your B)
- 15 Genesis, Land Of Confusion
- 16 Dead Or Alive, Brand New Lover
- 17 Georgia Satellites, Keep Your Hands T
- 18 Bon Jovi, Livin' On A Prayer
- 19 Lionel Richie, Ballerina Girl
- 20 Carly Simon, Coming Around Again
- 21 Jeff Lorber Featuring Karyn White, Fa
- 22 Peter Gabriel, Big Time
- 23 Aretha Franklin, Jimmy Lee
- 24 Chicago, Will You Still Love Me?
- 25 The Jets, You Got It All
- 26 Survivor, Is This Love
- 27 Bruce Hornsby & The Range, The Way It
- 28 Bestie Boys, (You Gotta) Fight For Y
- 29 Huey Lewis & The News, Jacob's Ladder
- 30 Bangles, Walk Like An Egyptian
- 31 EX The Human League, I Need Your Loving
- 32 EX Peter Cetera With Amy Grant, The Next
- 33 EX Bruce Willis, Respect Yourself
- 34 EX Duran Duran, Notorious
- 35 EX Tony Danza, You're The One
- A — Linda Ronstadt And James Ingram, Some
- EX Bruce Hornsby & The Range, Mandolin R
- EX Janet Jackson, Let's Wait Awhile
- EX Eddie Money, I Wanna Go Back
- EX Glass Tiger, Someday
- EX Boston, We're Ready

108 FM

Boston P.D.: Sunny Joe White

- 1 Gregory Abbott, Shake Your Down
- 2 Janet Jackson, Control
- 3 Billy Vera & The Beaters, At This Mom
- 4 Robbie Nevil, C'est La Vie
- 5 Kool & The Gang, Victory
- 6 Madonna, Open Your Heart
- 7 Communards, Don't Leave Me This Way
- 8 Cyndi Lauper, Change Of Heart
- 9 Samantha Fox, Touch Me (I Want Your B)
- 10 Nancy Martinez, For Tonight
- 11 Cyndi Lauper, Change Of Heart
- 12 Miami Sound Machine, Falling In Love
- 13 Luther Vandross, Stop To Love
- 14 Genesis, Land Of Confusion
- 15 Glass Tiger, Someday
- 16 Corey Hart, Can't Help Falling In Lov
- 17 Chicago, Will You Still Love Me?
- 18 Journey, I'll Be Alright Without You
- 19 Anita Baker, Caught Up In The Rapture
- 20 Aretha Franklin, Jimmy Lee
- 21 Peter Gabriel, Big Time
- 22 The Human League, I Need Your Loving
- 23 Dead Or Alive, Brand New Lover
- 24 Pet Shop Boys, Suburbia
- 25 Debbie Harry, French Kissin
- 26 Georgia Satellites, Keep Your Hands T
- 27 EX "Til Tuesday, Coming Up Close
- 28 EX Aretha Franklin, Jimmy Lee
- 29 EX Peter Gabriel, Big Time
- 30 EX Ann Wilson, The Best Man In The World
- 31 EX Cinderella, Nobody's Fool
- 32 EX Bon Jovi, Livin' On A Prayer
- 33 EX Huey Lewis & The News, Jacob's Ladder
- EX Boston, We're Ready
- EX Eddie Money, I Wanna Go Back
- EX James Brown, How Do You Stop
- A — Europe, The Final Countdown
- A — Cameo, Candy
- A — Bruce Hornsby & The Range, Mandolin R
- A — Hipsway, The Honey Thief
- A — Shirley Murdock, As We Lay
- A — Janet Jackson, Let's Wait Awhile
- EX Bruce Willis, Respect Yourself
- EX Oon Johnson, Heartache Away
- EX Lionel Richie, Ballerina Girl
- EX The Jets, You Got It All
- EX Gladys Knight, Shake Up Me
- EX Ready For The World, Love You Down
- EX Lone Justice, Shelter
- EX Crowded House, Don't Dream It's Over
- EX Jeff Lorber Featuring Karyn White, Fa
- EX EX Huey Lewis & The News, (You Gotta) Fight For Y

96 TIC FM

Hartford P.D.: Lyndon Abell

- 1 Billy Vera & The Beaters, At This Mom
- 2 Robbie Nevil, C'est La Vie
- 3 Genesis, Land Of Confusion
- 4 Samantha Fox, Touch Me (I Want Your B)
- 5 Ready For The World, Love You Down
- 6 Cyndi Lauper, Change Of Heart
- 7 Gregory Abbott, Shake Your Down
- 8 Madonna, Open Your Heart
- 9 Huey Lewis & The News, Hip To Be Squa
- 10 Luther Vandross, Stop To Love
- 11 Duran Duran, Notorious
- 12 Bon Jovi, Livin' On A Prayer
- 13 Nancy Martinez, For Tonight
- 14 Jeff Lorber Featuring Karyn White, Fa
- 15 Anita Baker, Caught Up In The Rapture
- 16 Cameo, Candy
- 17 Linda Ronstadt And James Ingram, Some
- 18 Janet Jackson, Control
- 19 Billy Joel, This Is The Time
- 20 Boston, We're Ready
- 21 Bruce Hornsby & The Range, The Way It
- 22 The Jets, You Got It All
- 23 Lionel Richie, Ballerina Girl
- 24 Huey Lewis & The News, Jacob's Ladder
- 25 Ready For The World, Love You Down
- 26 Duran Duran, Notorious
- 27 Gloria Estefan, Rhythm Nation
- 28 Gregory Abbott, Shake Your Down
- 29 Chico DeBarge, Talk To Me
- 30 Stacey Q, We Connect
- 31 Janet Jackson, Let's Wait Awhile
- 32 Eddie Money, I Wanna Go Back
- 33 Aretha Franklin, Jimmy Lee
- EX Carly Simon, Coming Around Again

98! WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Gregory Abbott, Shake Your Down
- 2 Janet Jackson, Control
- 3 Samantha Fox, Touch Me (I Want Your B)
- 4 Glass Tiger, Someday
- 5 Cinderella, Nobody's Fool
- 6 Genesis, Land Of Confusion
- 7 Billy Vera & The Beaters, At This Mom
- 8 Kool & The Gang, Victory
- 9 Madonna, Open Your Heart
- 10 Bon Jovi, Livin' On A Prayer
- 11 Huey Lewis & The News, Jacob's Ladder
- 12 Benjamin Orr, Stay The Night
- 13 Bon Jovi, C'est La Vie
- 14 Chicago, Will You Still Love Me?
- 15 Georgia Satellites, Keep Your Hands T
- 16 Cyndi Lauper, Change Of Heart
- 17 Boston, We're Ready
- 18 Jeff Lorber Featuring Karyn White, Fa
- 19 Luther Vandross, Stop To Love
- 20 Anita Baker, Caught Up In The Rapture
- 21 Aretha Franklin, Jimmy Lee
- 22 Peter Gabriel, Big Time
- 23 Linda Ronstadt And James Ingram, Some
- 24 Ron And The D.C. Crew, Ronnie's Rap
- 25 El DeBarge, Someone
- 26 Communards, Don't Leave Me This Way
- 27 Huey Lewis & The News, Jacob's Ladder
- 28 Bruce Willis, Respect Yourself
- 29 Journey, I'll Be Alright Without You
- 30 Toto, Without Your Love
- 31 The Human League, I Need Your Loving
- 32 Ready For The World, Love You Down
- 33 EX Daryl Hall, Someone Like You
- A39 EX Shirley Murdock, As We Lay
- A40 EX Eddie Money, I Wanna Go Back

7-93

Atlanta P.D.: Bob Case

- 1 Robbie Nevil, C'est La Vie
- 2 Genesis, Land Of Confusion
- 3 Georgia Satellites, Keep Your Hands T
- 4 Gregory Abbott, Shake Your Down
- 5 Madonna, Open Your Heart
- 6 Bon Jovi, Livin' On A Prayer
- 7 Cyndi Lauper, Change Of Heart
- 8 Glass Tiger, Someday
- 9 Samantha Fox, Touch Me (I Want Your B)
- 10 Chicago, Will You Still Love Me?
- 11 Kool & The Gang, Victory
- 12 Boston, We're Ready
- 13 Billy Vera & The Beaters, At This Mom
- 14 Chico DeBarge, Talk To Me
- 15 Eddie Money, I Wanna Go Back
- 16 Ready For The World, Love You Down
- 17 Carly Simon, Coming Around Again
- 18 Lionel Richie, Ballerina Girl
- 19 Beastie Boys, (You Gotta) Fight For Y
- 20 The Jets, You Got It All
- 21 Eddie Money, I Wanna Go Back
- 22 Peter Gabriel, Big Time
- 23 Miami Sound Machine, Falling In Love
- 24 Huey Lewis & The News, Jacob's Ladder
- 25 Ann Wilson, The Best Man In The World
- 26 Journey, I'll Be Alright Without You
- 27 Linda Ronstadt And James Ingram, Some
- 28 EX Cinderella, Nobody's Fool
- 29 EX Bruce Willis, Respect Yourself
- 30 EX Toto, Without Your Love
- 31 EX A-HA, Cry Wolf
- 32 EX Bruce Hornsby & The Range, Mandolin R
- 33 EX Janet Jackson, Let's Wait Awhile
- 34 EX Jeff Lorber Featuring Karyn White, Fa
- A — Dead Or Alive, Brand New Lover
- A — Wang Chung, Let's Go
- A — Hipsway, The Honey Thief
- A — Billy Idol, Don't Need A Gun
- A — Robert Cray, Smokin' Gun

98! WCAU-FM

Tampa O.M.: Mason Dixon

- 1 Wang Chung, Everybody Have Fun Tonight
- 2 Madonna, Open Your Heart
- 3 Billy Vera & The Beaters, At This Mom
- 4 Gregory Abbott, Shake Your Down
- 5 Janet Jackson, Control
- 6 Robbie Nevil, C'est La Vie
- 7 Glass Tiger, Someday
- 8 Chicago, Will You Still Love Me?
- 9 Bangles, Walk Like An Egyptian
- 10 Lionel Richie, Deep River Woman
- 11 Robbie Nevil, C'est La Vie
- 12 The Jets, You Got It All
- 13 Cyndi Lauper, Change Of Heart
- 14 Bon Jovi, Livin' On A Prayer
- 15 Benjamin Orr, Stay The Night
- 16 Billy Joel, This Is The Time
- 17 Linda Ronstadt And James Ingram, Some
- 18 Peter Cetera With Amy Grant, The Next
- 19 Huey Lewis & The News, Jacob's Ladder
- 20 Genesis, Land Of Confusion
- 21 Bestie Boys, (You Gotta) Fight For Y
- 22 Ready For The World, Love You Down
- 23 Journey, I'll Be Alright Without You
- 24 Boston, We're Ready
- 25 Bruce Hornsby & The Range, Mandolin R
- 26 EX Georgia Satellites, Keep Your Hands T
- 27 EX Luther Vandross, Stop To Love
- 28 EX Cinderella, Nobody's Fool
- 29 EX Bruce Willis, Respect Yourself
- 30 EX Europe, The Final Countdown
- 31 EX Kansas, All I Wanted
- 32 EX Peter Gabriel, Big Time
- EX Aretha Franklin, Jimmy Lee

Tower
B94 FM

Pittsburgh

- 1 Janet Jackson, Control
- 2 Billy Vera & The Beaters, At This Mom
- 3 Bon Jovi, Livin' On A Prayer
- 4 Madonna, Open Your Heart
- 5 Genesis, Land Of Confusion
- 6 Robbie Nevil, C'est La Vie
- 7 Georgia Satellites, Keep Your Hands T
- 8 Samantha Fox, Touch Me (I Want Your B)
- 9 Survivor, Is This Love
- 10 Run-D.M.C., You Be Illin'
- 11 Cyndi Lauper, Change Of Heart
- 12 Kool & The Gang, Victory
- 13 Nancy Martinez, For Tonight
- 14 Jeff Lorber, Let's Wait Awhile
- 15 Chicago, Will You Still Love Me?
- 16 Kansas, All I Wanted
- 17 Billy Joel, This Is The Time
- 18 Boston, We're Ready
- 19 Bruce Hornsby & The Range, The Way It
- 20 The Jets, You Got It All
- 21 Lionel Richie, Ballerina Girl
- 22 Huey Lewis & The News, Jacob's Ladder
- 23 Ready For The World, Love You Down
- 24 Duran Duran, Notorious
- 25 The Human League, I Need Your Loving
- 26 Wang Chung, Walk Like An Egyptian
- 27 Gregory Abbott, Shake Your Down
- 28 Chico DeBarge, Talk To Me
- 29 Glass Tiger, Someday
- 30 Stacey Q, We Connect
- 31 Janet Jackson, Let's Wait Awhile
- 32 Eddie Money, I Wanna Go Back
- 33 Aretha Franklin, Jimmy Lee
- EX Carly Simon, Coming Around Again

7-95 WJZ

Chicago P.D.: Ric Lipincott

- 1 Billy Vera & The Beaters, At This Mom
- 2 Bangles, Walk Like An Egyptian
- 3 Robbie Nevil, C'est La Vie
- 4 Gregory Abbott, Shake Your Down
- 5 Duran Duran, Notorious
- 6 Janet Jackson, Control
- 7 Georgia Satellites, Keep Your Hands T

Q103
TAMPA BAY

Cleveland P.D.: Denny Sanders

- 1 Madonna, Open Your Heart
- 2 Robbie Nevil, C'est La Vie
- 3 Corey Hart, Can't Help Falling In Lov
- 4 Glass Tiger, Someday
- 5 Gregory Abbott, Shake Your Down
- 6 Communards, Don't Leave Me This Way
- 7 Boston, We're Ready
- 8 The Jets, You Got It All
- 9 Georgia Satellites, Keep Your Hands T
- 10 Cyndi Lauper, Change Of Heart
- 11 Luther Vandross, Stop To Love
- 12 Jesse Johnson (Featuring Sty Stone),
- 13 Huey Lewis & The News, Jacob's Ladder
- 14 The Human League, I Need Your Loving
- 15 Journey, I'll Be Alright Without You
- 16 Duran Duran, Notorious
- 17 Anita Baker, Caught Up In The Rapture
- 18 Grace Jones, I'm Not Perfect (But I'm
- 19 Bon Jovi, Livin' On A Prayer
- 20 Lionel Richie, Ballerina Girl
- 21 Bananarama, A Trick Of The Night
- 22 The Jets, You Got It All
- 23 Ann Wilson, The Best Man In The World
- 24 Bruce Willis, Respect Yourself
- 25 Samantha Fox, Touch Me (I Want Your B)
- 26 Chico DeBarge, Talk To Me
- 27 Peter Gabriel, Big Time
- 28 Jeff Lorber Featuring Karyn White, Fa
- 29 Nancy Martinez, For Tonight
- 30 The Exotic Birds, Dancing On The Air
- 31 Nancy Martin, For Tonight
- 32 Richard & The Heartbeats, Somebody Lo
- 33 Nation Of One, Because You Mine
- 34 Aretha Franklin, Jimmy Lee
- 35 EX Mel And Kim, Showin' Out
- 36 EX "Til Tuesday, Coming Up Close
- 37 EX Bruce Hornsby & The Range, Mandolin R
- 38 EX Eddie Money, I Wanna Go Back
- A39 EX Janet Jackson, Let's Wait Awhile
- A40 — Ready For The World, Love You Down
- A — Billy Idol, Don't Need A Gun
- A — Toto, Without Your Love
- A — Linda Ronstadt And James Ingram, Some
- A — Hawes & The Earth, All I Want
- A — A-HA, Cry Wolf
- A — Peter Cetera, Big Mistake
- A — Pet Shop Boys, Suburbia
- A — Champion, Just Another Day
- EX Genesis, In Too Deep
- EX Genesis, Tonight's Tonight
- EX Primary Colors, Talking In My Sleep
- EX Dead Or Alive, Brand New Lover
- EX Tony Gregory, Gypsy Girl
- EX Lone Justice, Shelter
- EX Crowded House, Don't Dream It's Over
- EX Eric Clapton, It's In The Way That Yo
- EX EX Tia, Boy Toy

7-100
MEGASTATION

Miami P.D.: Rick Stacy

- 1 Billy Vera & The Beaters, At This Mom
- 2 Expose, Come Go With Me
- 3 Madonna, Open Your Heart
- 4 Genesis, Land Of Confusion
- 5 Cyndi Lauper, Change Of Heart
- 6 Robbie Nevil, C'est La Vie
- 7 Stacey Q, We Connect
- 8 Bangles, Walk Like An Egyptian
- 9 Bon Jovi, Livin' On A Prayer
- 10 Chico DeBarge, Talk To Me
- 11 Gregory Abbott, Shake Your Down
- 12 Georgia Satellites, Keep Your Hands T
- 13 The Jets, You Got It All
- 14 Miami Sound Machine, Falling In Love
- 15 Ready For The World, Love You Down
- 16 Boston, We're Ready
- 17 Chicago, Will You Still Love Me?
- 18 Bruce Willis, Respect Yourself
- 19 Linda Ronstadt And James Ingram, Some
- 20 Cinderella, Nobody's Fool
- 21 Five Star, If I Say Yes
- 22 Ready For The World, Love You Down
- 23 Anita Baker, Caught Up In The Rapture
- 24 Janet Jackson, Control
- 25 Kool & The Gang, Victory
- 26 Carly Simon, Coming Around Again
- 27 Survivor, Is This Love
- 28 EX Beastie Boys, (You Gotta) Fight For Y
- 29 EX Luther Vandross, Stop To Love
- 30 EX Huey Lewis & The News, Jacob's Ladder
- 31 EX Aretha Franklin, Jimmy Lee
- 32 EX A — — —
- 33 EX A — — —
- 34 EX A — — —
- 35 EX A — — —
- 36 EX A — — —
- 37 EX A — — —
- 38 EX A — — —
- 39 EX A — — —
- 40 EX A — — —

100.7 FM

Cleveland P.D.: Kid Leo

- 1 Georgia Satellites, Keep Your Hands T
- 2 Benjamin Orr, Stay The Night
- 3 Billy Vera & The Beaters, At This Mom
- 4 Cyndi Lauper, Change Of Heart
- 5 Glass Tiger, Someday
- 6 Boston, We're Ready
- 7 Madonna, Open Your Heart
- 8 Robbie Nevil, C'est La Vie
- 9 Bon Jovi, Livin' On A Prayer
- 10 Billy Joel, This Is The Time
- 11 Survivor, Is This Love
- 12 Genesis, Land Of Confusion
- 13 Cinderella, Nobody's Fool
- 14 Bestie Boys, (You Gotta) Fight For Y
- 15 Duran Duran, Notorious
- 16 Corey Hart, Can't Help Falling In Lov
- 17 Huey Lewis & The News, Jacob's Ladder
- 18 Carly Simon, Coming Around Again
- 19 Samantha Fox, Touch Me (I Want Your B)
- 20 Dead Or Alive, Brand New Lover
- 21 Journey, I'll Be Alright Without You
- 22 Eddie Money, I Wanna Go Back
- 23 Kansas, All I Wanted
- 24 Don Johnson, Heartache Away
- 25 Peter Gabriel, Big Time
- 26 Timbuk 3, The Future's So Bright, I G
- 27 Debbie Harry, French Kissin
- 28 Chicago, Will You Still Love Me?
- 29 Janet Jackson, Control
- 30 Luther Vandross, Stop To Love
- 31 Aretha Franklin, Jimmy Lee
- 32 Nation Of One, Because You Mine
- 33 EX Crowded House, Don't Dream It's Over
- 34 Tina Turner, Two People
- 35 EX Toto, Without Your Love
- 36 EX Bruce Willis, Respect Yourself
- 37 EX "Til Tuesday, Coming Up Close
- 38 EX Bruce Hornsby & The Range, Mandolin R
- 39 EX Joan Jett And The Blackhearts, Roadru
- 40 EX Lone Justice, Shelter
- A — Billy Idol, Don't Need A Gun
- A — Wang Chung, Let's Go
- A — Europe, The Final Countdown
- EX EX Hipsway, The Honey Thief
- A — David & David, Ain't So Easy
- A — Daryl Hall, Someone Like You
- A — Jeff Lorber Featuring Karyn White, Fa
- A — Peter Cetera, Big Mistake

7-95 WJZ

Atlanta P.D.: Bob Case

- 1 Robbie Nevil, C'est La Vie
- 2 Genesis, Land Of Confusion
- 3 Georgia Satellites, Keep Your Hands T
- 4 Gregory Abbott, Shake Your Down
- 5 Madonna, Open Your Heart
- 6 Bon Jovi, Livin' On A Prayer
- 7 Cyndi Lauper, Change Of Heart
- 8 Glass Tiger, Someday
- 9 Samantha Fox, Touch Me (I Want Your B)
- 10 Chicago, Will You Still Love Me?
- 11 Kool & The Gang, Victory
- 12 Boston, We're Ready
- 13 Billy Vera & The Beaters, At This Mom
- 14 Chico DeBarge, Talk To Me
- 15 Eddie Money, I Wanna Go Back
- 16 Ready For The World, Love You Down
- 17 Carly Simon, Coming Around Again
- 18 Lionel Richie, Ballerina Girl
- 19 Beastie Boys, (You Gotta) Fight For Y
- 20 The Jets, You Got It All
- 21 Eddie Money, I Wanna Go Back
- 22 Peter Gabriel, Big Time
- 23 Miami Sound Machine, Falling In Love
- 24 Huey Lewis & The News, Jacob's Ladder
- 25 Ann Wilson, The Best Man In The World
- 26 Journey, I'll Be Alright Without You
- 27 Linda Ronstadt And James Ingram, Some
- 28 EX Cinderella, Nobody's Fool
- 29 EX Bruce Willis, Respect Yourself
- 30 EX Toto, Without Your Love
- 31 EX A-HA, Cry Wolf
- 32 EX Bruce Hornsby & The Range, Mandolin R
- 33 EX Janet Jackson, Let's Wait Awhile
- 34 EX Jeff Lorber Featuring Karyn White, Fa
- A — Dead Or Alive, Brand New Lover
- A — Wang Chung, Let's Go
- A — Hipsway, The Honey Thief
- A — Billy Idol, Don't Need A Gun
- A — Robert Cray, Smokin' Gun

98! WCAU-FM

Tampa O.M.: Mason Dixon

- 1 Wang Chung, Everybody Have Fun Tonight
- 2 Madonna, Open Your Heart
- 3 Billy Vera & The Beaters, At This Mom
- 4 Gregory Abbott, Shake Your Down
- 5 Janet Jackson, Control
- 6 Robbie Nevil, C'est La Vie
- 7 Glass Tiger, Someday
- 8 Chicago, Will You Still Love Me?
- 9 Bangles, Walk Like An Egyptian
- 10 Lionel Richie, Deep River Woman
- 11 Robbie Nevil, C'est La Vie
- 12 The Jets, You Got It All
- 13 Cyndi Lauper, Change Of Heart
- 14 Bon Jovi, Livin' On A Prayer
- 15 Benjamin Orr, Stay The Night
- 16 Billy Joel, This Is The Time
- 17 Linda Ronstadt And James Ingram, Some
- 18 Peter Cetera With Amy Grant, The Next
- 19 Huey Lewis & The News, Jacob's Ladder
- 20 Genesis, Land Of Confusion
- 21 Bestie Boys, (You Gotta) Fight For Y
- 22 Ready For The World, Love You Down
- 23 Journey, I'll Be Alright Without You
- 24 Boston, We're Ready
- 25 Bruce Hornsby & The Range, Mandolin R
- 26 EX Georgia Satellites, Keep Your Hands T
- 27 EX Luther Vandross, Stop To Love
- 28 EX Cinderella, Nobody's Fool
- 29 EX Bruce Willis, Respect Yourself
- 30 EX Europe, The Final Countdown
- 31 EX Kansas, All I Wanted
- 32 EX Peter Gabriel, Big Time
- EX Aretha Franklin, Jimmy Lee

7-100
MEGASTATION

Miami P.D.: Rick Stacy

- 1 Billy Vera & The Beaters, At This Mom
- 2 Expose, Come Go With Me
- 3 Madonna, Open Your Heart
- 4 Genesis, Land Of Confusion
- 5 Cyndi Lauper, Change Of Heart
- 6 Robbie Nevil, C'est La Vie
- 7 Stacey Q, We Connect
- 8 Bangles, Walk Like An Egyptian
- 9 Bon Jovi, Livin' On A Prayer
- 10 Chico DeBarge, Talk To Me
- 11 Gregory Abbott, Shake Your Down
- 12 Georgia Satellites, Keep Your Hands T
- 13 The Jets, You Got It All
- 14 Miami Sound Machine, Falling In Love
- 15 Ready For The World, Love You Down
- 16 Boston, We're Ready
- 17 Chicago, Will You Still Love Me?
- 18 Bruce Willis, Respect Yourself
- 19 Linda Ronstadt And James Ingram, Some
- 20 Cinderella, Nobody's Fool
- 21 Five Star, If I Say Yes
- 22 Ready For The World, Love You Down
- 23 Anita Baker, Caught Up In The Rapture
- 24 Janet Jackson, Control
- 25 Kool & The Gang, Victory
- 26 Carly Simon, Coming Around Again
- 27 Survivor, Is This Love
- 28 EX Beastie Boys, (You Gotta) Fight For Y
- 29 EX Luther Vandross, Stop To Love
- 30 EX Huey Lewis & The News, Jacob's Ladder
- 31 EX Aretha Franklin, Jimmy Lee
- 32 EX A — — —
- 33 EX A — — —
- 34 EX A — — —
- 35 EX A — — —
- 36 EX A — — —
- 37 EX A — — —
- 38 EX A — — —
- 39 EX A — — —
- 40 EX A — — —

100.7 FM

Cleveland P.D.: Kid Leo

- 1 Georgia Satellites, Keep Your Hands T
- 2 Benjamin Orr, Stay The Night
- 3 Billy Vera & The Beaters, At This Mom
- 4 Cyndi Lauper, Change Of Heart
- 5 Glass Tiger, Someday
- 6 Boston, We're Ready
- 7 Madonna, Open Your Heart
- 8 Robbie Nevil, C'est La Vie
- 9 Bon Jovi, Livin' On A Prayer
- 10 Billy Joel, This Is The Time
- 11 Survivor, Is This Love
- 12 Genesis, Land Of Confusion
- 13 Cinderella, Nobody's Fool
- 14 Bestie Boys, (You Gotta) Fight For Y
- 15 Duran Duran, Notorious
- 16 Corey Hart, Can't Help Falling In Lov
- 17 Huey Lewis & The News, Jacob's Ladder
- 18 Carly Simon, Coming Around Again
- 19 Samantha Fox, Touch Me (I Want Your B)
- 20 Dead Or Alive, Brand New Lover
- 21 Journey, I'll Be Alright Without You
- 22 Eddie Money, I Wanna Go Back
- 23 Kansas, All I Wanted
- 24 Don Johnson, Heartache Away
- 25 Peter Gabriel, Big Time
- 26 Timbuk 3, The Future's So Bright, I G
- 27 Debbie Harry, French Kissin
- 28 Chicago, Will You Still Love Me?
- 29 Janet Jackson, Control
- 30 Luther Vandross, Stop To Love
- 31 Aretha Franklin, Jimmy Lee
- 32 Nation Of One, Because You Mine
- 33 EX Crow

Serendipitous Start Brings Success For Savage

BY CHARLENE ORR

KTXQ "Q-102" DALLAS midday talent Jill Savage's story on how she got into radio is one of the better ones.

From the time she was in her early teens, Savage wanted to be a DJ. She read newspapers aloud to develop her voice, sang jingles, and mimicked people on the radio. "It was such a

man's world that I never believed I could compete," Savage remembers, "but all of a sudden, the strangest opportunity opened up for me, and I took it."

That opportunity came while she was a clerk at the Golden Dolphin Bath Shop in her hometown of Kokomo, Ind. Bill Williamson, at the time general manager of WIOU/WKMO there, came in to buy a gift for his wife. Savage didn't hear the door ring when it was opened because she was busy imitating the DJs on Williamson's station. "He got such a kick out of hearing me imitate his station that—besides buying around \$200 worth of bath towels—he invited me in to make a voice tape."

The tape was just a formality. Because Savage was only 16 at the time, Williamson helped her get her provisional license and put her on the air. Savage worked in all shifts there for five years, during which she also had a show on her high-school station.

On Q-102, Savage has the good fortune to follow popular morning cra-

zies Bo Roberts and Jim White. Her pleasant, low, breathy voice and her "10 At 10" program, which she researches and produces herself, continue to please the station's target audience of 18- to 34-year-old men. She stays on top with a substantial Arbitron foothold in an area not lacking in a variety of stations to tune in.

In 1979, Joe Krause, then PD for WFBQ Indianapolis, was driving through Kokomo and heard Savage's show. He called and offered her a morning slot as newperson. Her show was called "Griff And Jill And The Morning Mattress."

"IT WAS WHILE I was in Indiana that reality struck me," Savage says. "I was definitely born with the perfect radio name and therefore never changed it. But that left me with a problem. With a different name, I could still be me when I wasn't on the air. It got to the point where I didn't know who Jill Savage was anymore."

"Radio has always been a good industry. The real pros never let the environment get to them. But here I was, in a big town, 21 years old and hanging out with the wrong people. In the late '70s and early '80s, the scene was drugs. The DJs and staff weren't using them, but everyone around the station did—after all, radio is an eternal party, right? I couldn't deal with the scene. Joe [Krause] made me believe that with a little effort, I could become someone that other females could look up to—an example. I had to stop and make sure I was someone to look up to."

"I decided to take a year off and make up my mind if the radio industry was what I really wanted. After all, I hadn't held any other real job for the past six years. Maybe there was something else for me. It was tough coping with a 'celeb' status."

Savage moved to Tampa and got a job running cars at Tampa Bay Downs. "With that time to think," she says, "I decided that radio was exactly where I belonged and that I would work toward a major-market slot. After a year out of the mainstream, I had to start looking up old contacts and making calls. A DJ friend of mine, Dr. Dave, was working at an adult contemporary outlet that played rock at night. WITY had 3,000 watts, the town had 20% unemployment, but I was back in radio and back at home."

Eighteen months later, Savage says, she was "tastefully laid off" with good recommendation letters. Another friend turned her on to KTRS Casper, Wyo., a top 40/rock outlet. "The PD, Jamie Sears, offered me more money than I had ever made in my life!" I fell in love with the state and settled in my new job as midday DJ, which was my niche. Radio had become such a powerful medium, with only the best professionals running the shows. I was determined to at least give it a shot. Best of all, there's no drug problem in Wyoming.

Although she was content in Casper, Savage says she kept her eye on the major markets. "I saw too many episodes of 'Dallas' not to want to move there. Dallas looked happen-

ing." Another break came when a Dallas-based comedian who was visiting KTRS on a tour was impressed by Savage. Through the comedian's connections at KTXQ Dallas, Savage found her major-market job.

"Ted Utz, KTXQ's PD then, called me out of the blue and told me his station was looking for another full-time female jock. By January 1985 I had moved from the market size of oblivion to the 10th largest market."

In the two years Savage has been at Q-102, the midday hours have basically belonged to her. Dallas accepted her almost immediately, and her ratings prove it. "My ratings are high because listeners can tell I love working at Q-102," Savage says. "Many times I wanted to hang up the headphone before coming here. Now I'm working with a class radio station with a professional staff. Q-102 and the whole state of radio is in its glory days. DJs can do what they want, say almost anything they want, and our listeners respond."

SAVAGE is a vocal spokesperson for High For Life, a drug-awareness training program directed at high-school kids. "A rock DJ can add an intense spark to help a program. I shock the crap out of a lot of kids."

Q-102's "10 At 10" is a thoroughly researched weekday program that includes 10 of the most popular songs from past rock eras mingled with bits on interesting happenings of the time. Savage says she enjoys the research because "some of the best



Jill Savage. Midday air personality on KTXQ Dallas.

rock'n'roll in the '60s and '70s was, unfortunately, drug-induced, and the industry paid for it by losing some great musicians. The first night I went on the air full-time was the night Elvis Presley died. I like to play old music and connect it with the music survivors—the ones who are straight now. I don't hesitate to use my position as DJ to let my listeners know that drug abuse is a waste."

Savage says radio and bands are getting a bad rap from groups, like the PMRC, that blame today's problems on music. "Radio is a positive messenger to overcome the crap. We are a bunch of good people in a great medium. It's our responsibility to let people, especially kids, know we're on top because we're straight."

93Q
HOT HITS 102.9 FM

Houston P.D.: John Lander

- 1 Billy Vera & The Beaters, At This Mom
- 2 Robbie Nevil, C'est La Vie
- 3 Gregory Abbott, Shake You Down
- 4 Samantha Fox, Touch Me (I Want Your B)
- 5 Dead or Alive, Brand New Lover
- 6 Bon Jovi, Livin' On A Prayer
- 7 Duran Duran, Notorious
- 8 Bruce Hornsby & The Range, The Way It
- 9 21 Georgia Satellites, Keep Your Hands T
- 10 Cyndi Lauper, Change Of Heart
- 11 Run-D.M.C., You Be Illin'
- 12 Genesis, Land Of Confusion
- 13 Lionel Richie, Ballerina Girl
- 14 Wang Chung, Everybody Have Fun Tonigh
- 15 Cinderella, Nobody's Fool
- 16 Bruce Springsteen & The E Street Band, Bangles, Walk Like An Egyptian
- 17 Glass Tiger, Someday
- 18 Ben E. King, Stand By Me
- 19 Toto, I'll Be Over You
- 20 Survivor, Is This Love
- 21 Carly Simon, Coming Around Again
- 22 Beastie Boys, (You Gotta) Fight For Y
- 23 Europe, The Final Countdown
- 24 Sheryl Crow, As I Am
- 25 Peter Gabriel, Big Time
- 26 Bruce Hornsby & The Range, Mandolin R
- 27 Janet Jackson, Control
- 28 Eight Seconds, Kiss You When It's Dan
- 29 Howard Jones, All I Want
- 30 Hipsway, The Honey Thief
- EX Bob Geldof, This Is The World Calling

BIO4
MEANS MUSIC

Baltimore P.D.: Steve Kingston

- 1 Gregory Abbott, Shake You Down
- 2 Bangles, Walk Like An Egyptian
- 3 Survivor, Is This Love
- 4 Ready For The World, Love You Down
- 5 Janet Jackson, Control
- 6 Madonna, Open Your Heart
- 7 Chicago, Will You Still Love Me?
- 8 Duran Duran, Notorious
- 9 Billy Vera & The Beaters, At This Mom
- 10 Samantha Fox, Touch Me (I Want Your B)
- 11 Robbie Nevil, C'est La Vie
- 12 Carly Simon, Coming Around Again
- 13 Bon Jovi, Livin' On A Prayer
- 14 Corey Hart, Can't Help Falling In Lov
- 15 The Jets, You Got It All
- 16 Cyndi Lauper, Change Of Heart
- 17 Glass Tiger, Someday
- 18 Wang Chung, Everybody Have Fun Tonigh
- 19 Linda Ronstadt And James Ingram, Some
- 20 Bobby Brown, Girlfriend
- 21 Chico DeBarge, Talk To Me
- 22 Huey Lewis & The News, Jacob's Ladder
- 23 Bruce Hornsby & The Range, The Way It
- 24 Boston, We're Ready
- 25 Bruce Willis, Respect Yourself
- 26 Janet Jackson, Control
- 27 A28 Beanie Boys, (You Gotta) Fight For Y
- 29 Club Nouveau, Lean On Me
- 30 EX Peter Gabriel, Big Time

94-Q
94.1 FM

Atlanta P.D.: Jim Morrison

- 1 Gregory Abbott, Shake You Down
- 2 Billy Vera & The Beaters, At This Mom
- 3 Luth Vandross, Stop To Love
- 4 Robbie Nevil, C'est La Vie
- 5 Bangles, Walk Like An Egyptian
- 6 Georgia Satellites, Keep Your Hands T
- 7 Boston, We're Ready
- 8 Madonna, Open Your Heart
- 9 Genesis, Land Of Confusion
- 10 Carly Simon, Coming Around Again
- 11 Wang Chung, Everybody Have Fun Tonigh
- 12 Anita Baker, Caught Up In The Rapture
- 13 Glass Tiger, Someday
- 14 Bon Jovi, Livin' On A Prayer
- 15 Kansas, All I Wanted
- 16 Aretha Franklin, Jimmy Lee
- 17 Billy Joel, This Is The Time
- 18 Survivor, Is This Love
- 19 Bruce Hornsby & The Range, The Way It
- 20 Lionel Richie, Ballerina Girl
- 21 Billy Ocean, Love Is Forever
- 22 Chicago, Will You Still Love Me?
- 23 Cyndi Lauper, Change Of Heart
- 24 Miami Sound Machine, Falling In Love
- 25 Benjamin Drr, Stay The Night
- 26 Huey Lewis & The News, Jacob's Ladder
- 27 Peter Cetera With Amy Grant, The Next
- 28 Bruce Hornsby & The Range, Mandolin R
- 29 Peter Gabriel, Big Time
- 30 Ben E. King, Stand By Me
- 31 The Jets, You Got It All
- 32 Linda Ronstadt And James Ingram, Some
- EX Journey, I'll Be Alright Without You
- A Wang Chung, Let's Go
- A David & David, Ain't So Easy
- A Hipsway, Honey Thief
- EX Lone Justice, Shelter
- EX Bruce Willis, Respect Yourself
- EX Crowded House, Don't Dream It's Over
- EX Robert Cray, Smokin' X
- EX Toto, Without Your Love
- EX Eddie Money, I Wanna Go Back

WAVA
POWER 98.5

Washington P.D.: Mark St. John

- 1 Janet Jackson, Control
- 2 Corey Hart, Can't Help Falling In Lov
- 3 Madonna, Open Your Heart
- 4 Billy Vera & The Beaters, At This Mom
- 5 Bangles, Walk Like An Egyptian
- 6 Gregory Abbott, Shake You Down
- 7 Duran Duran, Notorious
- 8 Survivor, Is This Love
- 9 Bon Jovi, Livin' On A Prayer
- 10 Chicago, Will You Still Love Me?
- 11 Cinderella, Nobody's Fool
- 12 Bon Jovi, Livin' On A Prayer
- 13 Ready For The World, Love You Down
- 14 Huey Lewis & The News, Jacob's Ladder
- 15 Eddie Money, I Wanna Go Back
- 16 Boston, We're Ready
- 17 The Jets, You Got It All
- 18 Linda Ronstadt And James Ingram, Some
- 19 Beanie Boys, (You Gotta) Fight For Y
- 20 Samantha Fox, Touch Me (I Want Your B)
- 21 Lionel Richie, Deep River Woman
- 22 Robbie Nevil, C'est La Vie
- 23 Bruce Hornsby & The Range, The Way It
- 24 Billy Joel, This Is The Time
- 25 Georgia Satellites, Keep Your Hands T
- 26 Bruce Willis, Respect Yourself
- 27 Eddie Money, I Wanna Go Back
- 28 EX Chico DeBarge, Talk To Me
- 29 EX Genesis, Tonight Tonight

KDWB
101

St. Paul P.D.: David Anthony

- 1 The Jets, You Got It All
- 2 Limited Warranty, Beat Down The Door
- 3 Genesis, Land Of Confusion
- 4 Billy Vera & The Beaters, At This Mom
- 5 Gregory Abbott, Shake You Down
- 6 Madonna, Open Your Heart
- 7 Survivor, Is This Love
- 8 Glass Tiger, Someday
- 9 Chicago, Will You Still Love Me?
- 10 Bangles, Walk Like An Egyptian
- 11 Nancy Martinez, For Tonight
- 12 Robbie Nevil, C'est La Vie
- 13 Kansas, All I Wanted
- 14 Corey Hart, Can't Help Falling In Lov
- 15 Carly Simon, Coming Around Again
- 16 Bruce Hornsby & The Range, The Way It
- 17 Eddie Money, I Wanna Go Back
- 18 Bon Jovi, You Give Love A Bad Name
- 19 Ben E. King, Stand By Me
- 20 Bon Jovi, Livin' On A Prayer
- 21 Jesse Johnson (Featuring Sly Stone), Georgia Satellites, Keep Your Hands T
- 22 Luth Vandross, Stop To Love
- 23 Benjamin Orr, Stay The Night
- 24 Bruce Hornsby & The Range, The Way It
- 25 Peter Gabriel, Big Time
- 26 Journey, I'll Be Alright Without You
- 27 Talking Heads, Wild Wild Life
- 28 Jeff Lorber Featuring Karyn White, Fa
- 29 Huey Lewis & The News, Jacob's Ladder
- 30 Cyndi Lauper, Change Of Heart
- 31 Luth Vandross, Stop To Love
- 32 Pet Shop Boys, Suburbia
- 33 Grace Jones, I'm Not Perfect (But I'm
- 34 Ric Ocasek, True To You
- 35 Bruce Willis, Respect Yourself
- 36 The Wallets, Totally Nude
- 37 Howard Jones, You Know I Love You

105KITS

San Francisco P.D.: Richard Sands

- 1 Robbie Nevil, C'est La Vie
- 2 Dead or Alive, Brand New Lover
- 3 Duran Duran, Notorious
- 4 Peter Gabriel, Big Time
- 5 Cyndi Lauper, Change Of Heart
- 6 Genesis, Land Of Confusion
- 7 Pet Shop Boys, Suburbia
- 8 Huey Lewis & The News, Jacob's Ladder
- 9 Grace Jones, I'm Not Perfect (But I'm
- 10 Bananarama, A Trick Of The Night
- 11 Glass Tiger, Someday
- 12 The Pretenders, Don't Get Me Wrong
- 13 Ric Ocasek, True To You
- 14 Lone Justice, Shelter
- 15 Billy Idol, I Don't Need A Gun
- 16 Crowded House, Don't Dream It's Over
- 17 The Human League, I Need Your Loving
- A18 A-HA, Cry Wolf
- A19 David & David, Ain't So Easy
- A20 James Brown, How Do You Stop

KMEL
105.3

San Francisco

- 1 Madonna, Open Your Heart
- 2 Robbie Nevil, C'est La Vie
- 3 Sweet Sensation, Hooked On You
- 4 Jeff Lorber Featuring Karyn White, Fa
- 5 The Jets, You Got It All
- 6 Luth Vandross, Stop To Love
- 7 Anita Baker, Caught Up In The Rapture
- 8 El DeBarge, Someone
- 9 Gregory Abbott, Shake You Down
- 10 Peter Gabriel, Big Time
- 11 Ready For The World, Love You Down
- 12 Stacey Q, We Connect
- 13 Chico DeBarge, Talk To Me
- 14 Cameo, Candy
- 15 Billy Vera & The Beaters, At This Mom
- 16 Exposed, Come Go With Me
- 17 Samantha Fox, Touch Me (I Want Your B)
- 18 Genesis, Land Of Confusion
- 19 Janet Jackson, Let's Wait Awhile
- 20 Kool & The Gang, Victory
- 21 Dead or Alive, Brand New Lover
- 22 Five Star, If I Say Yes
- 23 Beastie Boys, (You Gotta) Fight For Y
- 24 Bananarama, A Trick Of The Night

WLOT
99.7

Minneapolis P.D.: Gregg Swedberg

- 1 Madonna, Open Your Heart
- 2 Robbie Nevil, C'est La Vie
- 3 Chicago, Will You Still Love Me?
- 4 Glass Tiger, Someday
- 5 Billy Vera & The Beaters, At This Mom
- 6 Nancy Martinez, For Tonight
- 7 The Jets, You Got It All
- 8 Gregory Abbott, Shake You Down
- 9 Carly Simon, Coming Around Again



Homes Away From Home. With a little Alabama in most of America's homes, "American Country Countdown" host Bob Kingsley presents the group with ACC No. 1 awards. Standing, from left, at the ABC/Watermark ceremony are group members Teddy Gentry and Jeff Cook, Kingsley, and Alabama's Mark Herndon and Randy Owen.

Featured Programming

THE "American Music Awards Nominations Special" will air over the weekend of Jan. 24-25, preceding the awards telecast on Jan. 26. This is the third year for the program, which is produced and distributed by New York-based **United Stations Programming Network** and **Dick Clark Productions**.

The three-hour show will review the year's top artists, offer interviews with nominees, and track the top songs of 1986. Once again, the host for the show will be **Dick Clark**, a USP partner.

CBS RadioRadio will be broadcasting the **Rock 'N Roll Hall Of Fame** induction ceremonies live from the Waldorf Astoria Hotel in New York City. The Wednesday (21) broadcast will air from 9 p.m. to midnight, EST.

The program is divided into 15 segments and will give listeners a music and interview profile of each of the inductees. Also included will be interviews with current Hall Of Famers and with many of the contemporary artists presenting this year's awards. The broadcast is a combined effort of **CBS RadioRadio** and **WCBS-FM New York**. **Bob Shannon**, afternoon drive at **WCBS** will be hosting the gala celebration, and you can expect interviews with many of the attending rock celebrities as well.

IN ANOTHER live special, the **Judds** will be debuting their new album "Heart Land" on **Westwood One/Mutual Broadcasting System's "Listen In With The Judds."** The live, listener call-in special will run for 90 minutes on Jan. 25 at 10 p.m. EST.

Listeners whose questions are answered live on the air during the exclusive will receive a copy of the new album. This "satellite album party" will have a special toll-free call-in number, and if you'd like to get a jump on the populace, here it is: 800-345-7755.

THREE NEW SHOWS previously mentioned in this column take their first bow this week. On the Jan. 24 weekend, **CBS Radio Programs "On The Move"** with max commuter **Tom Joyner**, hits the air. It's a three-hour weekly urban program produced by **Ron Cutler Productions**. . . . From Hawaii, the three-hour live via satellite "**Country Plus**" makes its debut Jan. 25. The broadcast comes every Sunday from 9-11 p.m. EST. Also available on tape from **Independent Syndicated Services**, the country format program has **Tom Dancer** as executive producer and **KULA Honolulu** morning man **Cliff Richards** as host. Clearances are reported on 40 stations so far in the U.S. and Canada, and two in Japan.

A reincarnated "**Flashback**" went out for the first time since 1984 during the week of Jan. 5-11. **NBC Radio Entertainment** director of programming **Andy Denmark** expected "Flashback" to grow slowly, by word of mouth, so the initial clearance of 100 stations came as a surprise. He's attributing station acceptance of the classic rock show to its "difference from other offerings on the market, and its difference from anything else NBC has available." He adds, "It's not a typical show, its not particularly artist driv-

ing, and doesn't have a known host. It's conceptual, and uses the narrator's voice more as a special effect." Initial reports are that stations are using **The Dan Formento/Radio Today** show in off-center dayparts. **Bill St. James** narrates.

MEANWHILE, **NBC's "Live From Walt Disney World"** took its final bow with the Dec. 11 **Eddie Rabbit** concert. According to **Denemark**, **Disney**, the featured talent, and all 135 affiliates were happy with the show, but sales revenues did not meet expectations. Due to the significantly larger costs of producing a live via satellite concert program, **NBC** decided it was no longer feasible. As reported earlier in this column, **NBC** is concentrating on going weekly with most of its music offerings. **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.

- Jan. 23-25, the Cars, Countdown America with Dick Clark, United Stations, four hours.
- Jan. 24, Billy Vera & the Beaters, Rick Dees' Weekly Top 40, DIR, 90 minutes.
- Jan. 24, Stacy Q, Pointer Sisters, Party America, ABC Radio, two hours.
- Jan. 24-25, Steve Smith & Vital Information, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.
- Jan. 24-25, Janet Jackson, On The Radio, NSBA, one hour.
- Jan. 24-25, Rolling Stones, Bob Dylan, Reelin' In The Years, Global Satellite Network, three hours.
- Jan. 25, the Judds, Special, Mutual/Westwood One, one hour.
- Jan. 25, Deep Purple, Europe, Powercuts, Global Satellite Network, two hours.
- Jan. 26, David Lee Roth, Rock Today, MJI, one hour.
- Jan. 26-Feb. 1, the Pretenders, Off The Record with Mary Turner, Westwood One, one hour.
- Jan. 26-Feb. 1, the Police, Part II, Legends Of Rock, NBC, one hour.
- Jan. 26-Feb. 1, Howard Hewett, James "D Train" Williams, Special Edition, Westwood One, one hour.
- Jan. 30, the Everly Brothers, Solid Gold Scrapbook, United Stations, one hour.
- Jan. 30, Scorpions, Metalshop, MJI, one hour.
- Jan. 30, Cameo, Star Beat, MJI, one hour.
- Jan. 30-Feb. 1, the New Colony Six, the Buckingham's, Mitch Ryder & the Detroit Wheels, Solid Gold Saturday Night, United Stations, five hours.

!!! preview !!!

COUNTRY RADIO SEMINAR

PLUS:

A PROGRAMMER'S GUIDE TO COUNTRY RADIO!

Radio, retail and record companies — how they work together to increase sales and ratings.

BE THERE IN BILLBOARD

ISSUE DATE: FEBRUARY 28
CLOSING DATE: FEBRUARY 3

BONUS DISTRIBUTION at Country Radio Seminar February 19-21, Nashville

FOR AD DETAILS CONTACT JOHN McCARTNEY (615) 748-8100

IT'S HERE! The all new 1986-87 INTERNATIONAL TALENT & TOURING DIRECTORY

The source for U.S. and international talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent — promotes and manages tours — \$48 (includes postage and handling).

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA

Order your copy now!

CALL TOLL-FREE 800-223-7524

(In New York State: 212 764-7579)

Robert Cray's New LP Is Off To A Smoking Start

BY JEFF TAMARKIN

NEW YORK When Robert Cray's first Mercury/Hightone album, "Strong Persuader," debuted at No. 99 on the Top Pop Albums chart in December, both artist and label breathed a sigh of relief. For Cray, the quick start—"Strong Persuader" entered the chart at a higher position than any of his previous three independent albums had peaked—

proved that his music could have mass appeal. For the label, the album's success indicated that normally restrictive radio and video programming would not hold Cray back and that raves from the press and fellow musicians could translate into sales.

Cray is essentially a blues singer and guitarist, but his modernized version of the genre also takes in '60s-style soul, gospel, and rock. PolyGram realized it might encounter

problems securing radio airplay; the label is somewhat surprised at the enthusiasm with which Cray has been embraced by album rock stations.

According to Dick Wingate, PolyGram vice president of a&r, "When anybody is signed to the label, I have to say, 'How are we going to get it played? How are we going to market it?' In this case, it was a

question of how were we going to get beyond the fact that this is a black man who is primarily going to be oriented toward album radio, which is inherently the most racist form of radio. Even up to the last minute, we had discussions about whether we should put his photo on the initial 12-inch of 'Smoking Gun.' The history of black artists at album rock is dismal."

Though album rock radio response has been extremely positive, urban stations have been slower to react. Aware of his predicament, Cray says, "The only time you really hear blues on the radio is on public broadcasting, and usually it's only for a couple of hours on the weekend. For the most part, it's heard by white students who can afford to go to school." Cray adds that young blacks tend to avoid the blues because "their elders told them that to make it in the new society they should avoid it, that it's bad."

Attempting to define his sound, Cray says, "I don't mind the term 'blues,' but it's not complete. I spend a lot of time trying to find a tag for it or defending what I do be-

cause it's not just the blues. It's a combination of things, including jazz and Stax soul." Cray cites Jimi Hendrix and Eric Clapton as influences, together with blues guitarists Albert Collins and Buddy Guy.

Cray will appear in the upcoming Chuck Berry concert film, and in his recent New York concerts he jammed with Rolling Stones guitarist Keith Richards; he sees himself as part of a U.S. roots-music revival.

PolyGram a&r director Peter Lubin, who was responsible for bringing Cray to the label, says, "Robert's a unique artist. One theory of a&r is that if you have an act that is unlike any other, people have to buy your act to get what is being offered. And Robert Cray definitely offers something unique."

Adds Wingate, "Robert is a musician other musicians want to be with, to play with, and that is cool. I felt we needed him on the label, whether he made any money for us or not. Our campaign with him is very image-oriented. We feel we have to get across that his is not just another record and that he has an enormous amount of talent."

IT'S OFFICIAL: BRUCE IS THE WORD! JON BON JOVI JOINS THE BIG BOYS

by Steve Gett

NEW YORK So you wanna be a rock'n'roll star? Well here's a little advice: Just call yourself **Bruce**. It's that simple. Last November, **Bruce Springsteen** grabbed the headlines with the release of his live boxed set. Then along came **Bruce Hornsby** with his surprise year-end No. 1 smash, "That's The Way It Is." And now the man everyone's talking about is "Moonlighting" star **Bruce Willis**, whose debut Motown album, "The Return Of Bruno," ships Tuesday (20).

Manhattan's Ritz club was in a state of complete and utter pandemonium when Willis played a Jan. 10 show with his band, the **Heaters**. Tickets for the **John Scher**-promoted date sold out in one hour, and, in addition to hardcore fans of the television star—some of whom had shelled out more than \$100 to scalpers to attend—there was a particularly strong music industry turnout.

Not surprisingly, Willis' performance elicited positive response and was highlighted by on-stage appearances from **Billy Joel**, **June Pointer**, **David Sanborn**, and **Ben E. King**.

Before the show, a host of national radio programmers (flown in for the event by Motown), various Gotham-based industryites, and a few celebrities were entertained in the Ritz' VIP room. An extremely cordial Joel exchanged words with **On The Beat**. Of the recent rumors about him performing concerts in the Soviet Union this spring, Joel said, "I'd love to play in there. We're going to continue touring for the next few months, and hopefully we might go to Russia when we go over to Europe."

On the sporting front, Joel said he and his significant other, **Christie Brinkley**—who showed their support for the Mets at Shea Stadium during the World Series—will definitely be rooting for the New York Giants come Superbowl Sunday. Incidentally, Brinkley was also present at the Willis date, spending most of the evening taking snapshots with her Instamatic camera.

STAR ROCKER: Five years ago, **Jon Bon Jovi** was sweeping the

floors of a top Manhattan recording studio, cutting his rock'n'roll teeth watching the likes of **Aerosmith's Steven Tyler** lay down vocal tracks. Now, the New Jersey lad is a bona-fide superstar—and he didn't even have to change his name to Bruce!

On the strength of a No. 1 album ("Slippery When Wet") and single ("You Give Love A Bad Name")—look for the follow-up single, "Livin' On A Prayer" to hit the top spot shortly—Bon Jovi has made it to the front cover of

ON THE BEAT

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

such magazines as **People** and has even attained the necessary celeb status to be asked to record with other luminaries.

A couple of weeks ago, Mr. Bon Jovi popped down to New York's Electric Lady with his band to work on a couple of songs for **Cher's** upcoming Geffen album. The singer is co-producing the tunes with top New York-based producer/songwriter **Desmond Child**, who co-penned the two Bon Jovi hit singles with Jon and guitarist **Richie Sambora**. By the way, it's good to see Child earning long-deserved recognition for his tremendous all-around capabilities—look for him to be associated with various hot projects throughout 1987.

SHORT TAKES I: L.A.-based artist manager **Eric Gardener** says he has closed a deal for a motion picture he's producing that will star one of his clients, **Elvira**. Gardener is now looking to land a soundtrack deal for the movie with one of the majors . . . **Frankie Goes To Hollywood** vocalist **Holly Johnson** wants it known that he has no plans to quit the band, but he hints that he may be working on a solo project in the spring . . . "Men And Women" is the title of **Simply Red's** second Elektra album, due next month . . . **Andy Taylor** has parted company with **Danny Goldberg's** Gold Spaceship management organization. The ex-**Duran Duran** guitar-

ist's affairs are now being handled by **Arnold Stiefel's** company, which also represents **Rod Stewart** . . . New York magicians/comics **Penn & Teller** are set to appear in the video for **Run—D.M.C.'s** next single, "It's Tricky."

SUPERJAM: **Sammy Hagar** is hoping to pack a **Rocky Balboa**-style punch with "Winner Takes All," the first single to be released from the upcoming Columbia soundtrack to **Sylvester Stallone's** latest flick, "Over The Top." The movie, dealing with the gentlemanly sport of arm wrestling, is set to open Feb. 13 in theaters nationwide.

Produced by **Giorgio Moroder** and **Eddie Van Halen**, Hagar's song features **Denny Carmassi**—the singer's former **Montrose** band-mate and current **Heart** member—on drums. Guitar star **Van Halen** also plays bass on the tune. Hagar is set to film a video with **Sly** in Los Angeles. A Columbia spokesman denies rumors that initial plans for the clip called for an arm-wrestling match between Hagar and his good buddy **David Lee Roth**.

SHORT TAKES II: **Yoko Ono** has landed a publishing deal with **Alfred A. Knopf** for a book of her memoirs. Meanwhile, an unauthorized **Jerry Hopkins**-penned Ono bio has just hit the streets . . . Top session saxophonist **Dave Tofani**, whose previous credits include work for the likes of **Frank Sinatra**, **John Lennon**, and **Simon & Garfunkel**, has just released his own album, "Manhattan Carnival," through the Gotham-based indie label **Solo Winds** . . . **Patti LaBelle's** next single, "Something Special" (from her MCA album "Winner In You"), is also the theme song for the forthcoming **Shelley Long/Bette Midler/George Carlin** movie, "Outrageous Fortune." . . . Could it be **Live Aid 2?** Lebanese entrepreneur **Michael Aminian** is reportedly in the midst of organizing the **One World Festival**—a massive global concert with bands playing on different concert stages around the world. Proceeds for the megaevent, tentatively set for July 11, would benefit various international charities.

No Holding Back Money Eddie Races Toward Platinum

BY JIM BESSMAN

NEW YORK Following a three-year recording hiatus, **Eddie Money** made a successful comeback during the latter half of 1986, scoring a gold album with his latest Columbia release, "Can't Hold Back." Highlighted by the hit single "Take Me Home Tonight"—**Ronnie Spector** made a guest appearance on the record and in its accompanying videoclip—the album attained gold certification quickly, indicating that Money was on the way to reliving the platinum success he enjoyed with his self-titled 1977 debut album.

The singer/songwriter reached something of a low point in his career with the 1983 album "Where's The Party?"—a commercial failure released at the end of his original seven-year contract with Columbia. Money eventually renegotiated with the label. "Things weren't happening under our initial agreement," he says. "So I gave up some artistic control for a new four-year deal. It was for my own good, though, since I'm a stick-in-the-mud."

The key factor in reviving his career was selecting the right material, says Money. Though he ended up writing or co-writing six of the 10 tracks featured on "Can't Hold Back," Money says, "The two songs Columbia brought me—'Take Me Home Tonight' and 'Endless Nights'—were things that fit my voice and were in my writing style."

Richie Zito, best known for his work with the **Motels**, was enlisted to co-produce the album with Money. "Thanks to **Richie**, I'm singing better," says Money. "My range is as high, but I'm not really screaming anymore. And the sound of the

album is more keyboard-oriented and better represents the '80s."

Arnold Pustilnik of **Bill Graham's** management organization, which represents Money, says the success of "Can't Hold Back"—which he predicts will hit platinum by February—will earn the artist "recognition for the hard work he's done in the last 10 years."

According to Pustilnik, "Eddie's had an up-and-down career and has never really broken through the way that I think he will with this album. Before summer's out, he should be selling out 10,000- to 15,000-seat venues in the U.S."

Money, who recently returned to the concert scene as opening act for **Cyndi Lauper** on her latest U.S. tour, is set to continue supporting "Can't Hold Back" with a series of headlining dates. Meanwhile, Columbia has issued "I Wanna Go Back" as the follow-up single to "Take Me Home Tonight."

Unsurpassed in Quality

GLOSSY PHOTOS 28¢ EACH IN 1000 LOTS

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

COPY-ART Photographers
165 West 46th Street, N.Y. 10036

(212) 382-0233

'The Time For Political Rock Has Come Again' New Model Army: In The Combat Zone

BY JIM BESSMAN

NEW YORK Finally allowed into the U.S. following three visa rejections, Britain's controversial New Model Army embarked on a two-week tour at the end of 1986 to support its second Capitol album, "The Ghost Of Cain." The hard-edged, left-wing rock trio—some of whose material has been banned back home—had previously been denied U.S. entry for alleged lack of proper bookings and, more notably, lack of "artistic merit."

"If the U.S. administration is really threatened by us, you've got a lot of problems," says vocalist/guitarist Justin Sullivan, who goes by the stage moniker of Slade the Leveller. "How can anyone be threatened by three musicians with 'no artistic merit'?"

According to Sullivan, the group's artistic merit is clearly evi-

denced on "The Ghost Of Cain." Unlike two earlier albums, which consecutively suffered from "cheap and self-indulgent" productions, the new one benefited from what Sullivan calls the "Glyn Johns school of producing."

"He has the old rock attitude," says Sullivan of producer Johns. "He gets you all in the same room to play together at the same time. Then he cuts out anything with long intros and sticks to 3½- to four-minute pop songs, so you end up sounding like a rock band, not \$20 million of computers."

Still, the politically charged album took eight months to write and record, following "exhaustive" gigging throughout the U.K. Capitol a&r manager Tim Carr says the period between its release and the preceding album was good for both label and band.

"We've gained a greater aware-

ness about building up an alternative act from the college radio and alternative mom-and-pop retail base," says Carr. "And by getting Glyn Johns and writing better songs, New Model Army has recognized that America is a big thing, that you can't be so insularly British punk."

Carr says Capitol has serviced a video of the group's recent U.K. single "51st State," which is highly critical of the U.S. and was filmed at the U.S. Embassy in England, a cruise missile base there, and a McDonalds restaurant at Picadilly Circus.

"The time for the sound and look of political rock has come again," says Carr, calling New Model Army the leaders of a new political rock movement that also includes the Screaming Blue Messiahs and Billy Bragg.

Billy Bragg, Elektra Defy The Odds U.K. Artist Gains Ground Despite Unusual Style

BY JEFF TAMARKIN

NEW YORK Elektra and its new signing Billy Bragg agree that the British singer/songwriter is not a typical major label act. Bragg's songs are very politically oriented, he sings in a thick cockney accent, he does not perform with a band, he does not project a strong visual image, and he refuses to make videos.

"There is a market for Billy Bragg in the U.S., though," says Mike Bone, Elektra senior vice president of marketing and promotion. "And we will service that market and expand it."

Elektra is promoting the artist to the U.S. public through live performances and the alternative media, says Bone. He adds that Bragg's debut album for Elektra, "Talking With The Taxman About Poetry," has already registered significant impact on college radio here.

"The only resistance we've had has come because Bragg is not known here above the grassroots level," says Bone. "You really have to hear what this guy has to say before you say no. This record is going to be difficult to get on mainstream radio. So what we as a record company have to do is get people to see

him. He is his own best salesperson and has obvious appeal to thinking people."

Bragg, who has enjoyed strong record sales in the U.K., released two critically acclaimed indie albums here before the Elektra inking. He says his major concern is to have his music heard without compromising his ideals. Many of his U.K. concerts are benefits for various left-wing and environmental organizations, and he has performed in the Soviet Union and East Germany.

Confident that he can reach a mass audience here, Bragg says, "We just need access to the media and the machinery. There are always people looking for more content in their music, and I have great faith in the U.S. public. And while there are always commercial considerations any time you make a record, to me the lyrical content is most important."

"In signing with a major label, I had to accept some of the business practices of the U.S. multinational labels. But Elektra is small enough to still be genuinely interested in the artist rather than product, product, product."

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.

Who is

Michael Sterling

?

Nobody Knows Yet!

Talent in Action

CYNDI LAUPER
EDDIE MONEY

Madison Square Garden
New York, N.Y.
Tickets: \$19, \$17

THERE WAS A telling moment toward the end of this Dec. 19 concert, when Cyndi Lauper had to beg the crowd to stand up. Having, as she accurately put it, "sung my ass off all night," the wacky songstress felt that this in itself justified total rock'n'roll audience commitment, which was indeed merited by the ensuing version of "Money Changes Everything."

But on the preceding ballad—her Hot 100 hit "Time After Time"—as well as on many of the offerings from her new Portrait album, "True Colors," Lauper lacked the fire needed to keep fans on their feet. Throughout the set she had not helped her own cause by stopping after each song for less-than-enthralling raps.

Still, the concert ended on a strong note. Backed by her formidable band (featuring guitarist Rick Derringer), Lauper brought out regular cohorts Captain Lou Albano and her mother, together with opening act Eddie Money, for "Girls Just Wanna Have Fun." She returned alone to reprise "True Colors" a capella sitting atop a tall platform at the foot of the stage, her legs dangling over the edge.

Unlike Lauper, opener Eddie Money delivered a set with real pacing and drive. Celebrating a 10-year recording career with his latest Columbia album, "Can't Hold Back," the vocalist was in top form here, working hard but never overdoing it.

Money closed with his recent hit single, "Take Me Home Tonight," aided as on record by Ronnie Spector, who then sang her classic Phil Spector Christmas album track "Frosty The Snowman."

JIM BESSMAN

DAVID + DAVID

The Roxy Theater
Los Angeles, Calif.
Tickets: \$13.50

AFTER EMERGING ON the recording scene in 1986 with the single "Welcome To The Boomtown"—the title cut from their auspicious A&M debut album—David + David made their first Los Angeles stage appearance at this December date, the opener of two sold-out Roxy shows. Happily, the duo of David Baerwald and David Ricketts proved itself to be more than just a studio act.

Backed by four hired guns—the ensemble had worked together for less than two months—David + David delivered a 90-minute show that was almost as seamless as their album. Live, the tension of the group's lyrics contrasted well with their dynamic pop music.

Baerwald has the potential to become a formidable front man. Engaging and entirely comfortable on stage, he ran the gamut from the straightforward sentiment-without-mush of "Being Alone Together" to the queasy anxiety of "All Alone In The Big City" without a hitch. Ricketts' guitar playing was always on the mark. As a showman, however, he remains Baerwald's easygoing foil, and as such he keeps to the shadows.

Together, the two Davids form the nucleus of a band that has all the signs of cracking the commercial marketplace. Not surprisingly, their taut version of "Welcome To The Boomtown" was greeted enthusiastically by the audience, as was the latest single, "It Ain't Easy."

SHARON LIVETEN

CHARLIE WATTS ORCHESTRA

The Ritz, New York
Tickets: \$20, \$17.50

WATCHING Charlie Watts' omnipresent grin at this, the second show of a three-night stand in December with his 31-piece extracurricular jazz project, one imagined that had the Rolling Stones never made it out of London's Marquee club back in 1963, their trusty skin-basher would have been content to play big band jazz all along.

Despite the billing, Watts did not stand out more than any of the other musicians on stage. Stuck behind two rows of horn players, he served the same function he always has with the Stones—that of strict time-keeper—and it was apparent that the orchestra only bears his name because he is its executive producer and resident celebrity.

The Charlie Watts Orchestra is a full-scale big band, the kind that might have played the art deco Ritz for this audience's parents or grandparents some 45 years ago. And considering that most of this sold-out house had probably never witnessed live swing, the standing ovation that followed the nearly three-hour show can only mean that Watts' ensemble scored a triumph.

The orchestra stuck almost exclusively to material culled from the big band era, including Benny Goodman's "Skyliner." There was also a sampling from the later bop era, represented by Charlie Parker and Lester Young selections—allowing the band, which included two other drummers and two bassists, to accent its rhythm—and compositions by MC and bandleader Bobby Welins, one of seven tenor saxophonists lining the front of the stage.

Columbia released an album by the Charlie Watts Orchestra, "Live At Fulham Town Hall," at the end of 1986, but due to the economics of touring a band of this size, that is the closest most will ever come to hearing them. But New Yorkers seemed to recognize that this show was a rare treat; even if there was no swing arrangement of "Brown Sugar," there was plenty of satisfaction.

JEFF TAMARKIN

BRANFORD MARSALIS

The Bottom Line, New York
Tickets: \$10

STEPPING OUT from two rather formidable shadows—that of his brother, trumpet virtuoso Wynton Marsalis, and that of his erstwhile employer, rock superstar Sting—saxophonist Branford Marsalis demonstrated at his recent Bottom Line debut that he is very comfortable in the spotlight.

At the second of his two shows, Marsalis played with force, sensitivity, and a confidence that fell just short of cockiness. One or two of his solos were a shade longer than they had to be, which can be attributed to youthful enthusiasm; once in a while he displayed a devotion to the

(Continued on next page)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	The Forum Inglewood, Calif.	Jan. 5-6, 8	\$828,261 \$18/\$17	46,214 48,000	Eric/Chandler Ltd.
BON JOVI CINDERELLA	McNichols Arena Denver, Colo.	Jan. 9	\$249,621 \$15.40/\$14.30/\$13.20	16,995 sellout	Feyline Presents
OAK RIDGE BOYS SWEETHEARTS OF THE RODEO	Holiday Star Theatre Merrillville, Ind.	Dec. 31-Jan. 3	\$232,832 \$16	15,088 17,000	in-house
KENNY ROGERS EDDIE RABBITT T. GRAHAM BROWN	ARCO Arena Sacramento, Calif.	Jan. 4	\$209,679 \$19.50	10,774 sellout	Music Futures Presents
HUEY LEWIS & THE NEWS BONNIE HAYES & THE WILD COMBO	Arizona Veterans Memorial Coliseum & Fairgrounds Phoenix, Ariz.	Jan. 7	\$179,821 \$16/\$15	11,259 12,000	Evening Star Prods.
OINGO BOINGO	Hollywood Palladium Hollywood, Calif.	Dec. 26-28	\$175,000 \$15	11,700 13,200	Avalon Attractions
HUEY LEWIS & THE NEWS BONNIE HAYES & THE WILD COMBO	Thomas & Mack Center Univ. of Nevada at Las Vegas Las Vegas, Nev.	Jan. 11	\$164,010 \$16.50	9,940 11,000	Beaver Prods.
KENNY ROGERS EDDIE RABBITT T. GRAHAM BROWN	Seattle Center Seattle, Wash.	Jan. 7	\$160,044 \$16.50/\$13.50	9,994 15,264	North American Tours
KENNY ROGERS EDDIE RABBITT T. GRAHAM BROWN	Memorial Coliseum Complex Portland, Ore.	Jan. 6	\$149,520 \$16.50/\$13.50	9,428 12,954	North American Tours
IRON MAIDEN YNGWIE MALMSTEEN'S RISING FORCE	Civic Arena Pittsburgh, Pa.	Jan. 9	\$144,166 \$14.75	10,055 12,500	Dicesare-Engler Prods.
HUEY LEWIS & THE NEWS BONNIE HAYES & THE WILD COMBO	McKale Center Univ. of Arizona Tucson, Ariz.	Jan. 6	\$113,293 \$16/\$15	7,081 10,000	Evening Star Prods.
CYNDI LAUPER EDDIE MONEY	Lakeland Civic Center Lakeland, Fla.	Dec. 28	\$105,154 \$14.50	7,252 10,000	Silver Star Prods.
IRON MAIDEN YNGWIE MALMSTEEN'S RISING FORCE	Rensselaer Polytechnic Institute Troy, N.Y.	Jan. 11	\$101,123 \$14.50	7,003 sellout	Northeast Concerts
CYNDI LAUPER CONCRETE BLONDE	Music Hall Houston, Texas	Jan. 8-9	\$87,895 \$16.50	6,000 sellout	PACE Concerts
ALICE COOPER VINNIE VINCENT INVASION	Lakefront Arena Univ. of New Orleans New Orleans, La.	Jan. 11	\$87,165 \$15	6,132 7,122	Third Coast Prods.
CYNDI LAUPER EDDIE MONEY	Cumberland County Civic Center Portland, Maine	Dec. 17	\$86,702 \$14	6,463 9,500	Larry Vaughn Presents
OAK RIDGE BOYS WILLIAMS & REE	Willmar Civic Center Arena Willmar, Minn.	Jan. 9	\$78,934 \$14.50/\$12.50	6,544 sellout	West Central Prods.
CYNDI LAUPER CONCRETE BLONDE	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Jan. 10	\$77,935 \$14.50/\$12.50	5,600 sellout	PACE Concerts
OAK RIDGE BOYS WILLIAMS & REE	Mayo Civic Center Rochester, Minn.	Jan. 10	\$76,093 \$14.50/\$13.50/\$12.50	6,351 sellout	West Central Prods.
LOU REED THE DEL-LORDS	The Ritz New York City, N.Y.	Jan. 6-7, 8	\$75,674 \$17.50/\$16.50	4,536 4,722	Monarch Entertainment Bureau John Scher Presents
OAK RIDGE BOYS WILLIAMS & REE	Sioux Falls Arena/Coliseum/Convention Hall Sioux Falls, S.D.	Jan. 11	\$73,443 \$12.50/\$10.50	6,347 6,500	West Central Prods.
OAK RIDGE BOYS WILLIAMS & REE	Performing Arts Center Grand Forks, N.D.	Jan. 8	\$64,825 \$15/\$13.50/\$12.50	4,812 sellout	West Central Prods.
CYNDI LAUPER EDDIE MONEY	Savannah Civic Center Savannah, Ga.	Dec. 30	\$64,089 \$14.75	4,345 8,100	Silver Star Prods.
STRYPER ALCATRAZ	Santa Monica Civic Auditorium Santa Monica, Calif.	Jan. 3	\$60,410 \$14	4,500 sellout	Avalon Attractions
READY FOR THE WORLD CHICO DEBARGE SIR-MIX-A-LOT	Civic Memorial Auditorium Stockton, Calif.	Jan. 4	\$48,920 \$14.50/\$12.50	3,600 sellout	Michael Campbell Prods.
CYNDI LAUPER CONCRETE BLONDE	Saenger Theatre New Orleans, La.	Jan. 6	\$43,896 \$15.50	3,000 sellout	PACE Concerts
JERRY RIOPELLE STEVE MORSE	Celebrity Theatre Phoenix, Ariz.	Dec. 31	\$36,283 \$19.87	1,826 2,701	Evening Star Prods.
R.J.'S LATEST ARRIVAL RENE & ANGELA	King Tut Columbus, Ohio	Dec. 31	\$29,800 \$17.50/\$16.50	1,800 sellout	G.W. Concerts Prods.
BRUCE WILLIS... THE RETURN OF BRUNO RICK DUCCOMUN	The Ritz New York City, N.Y.	Jan. 10	\$22,500 \$13.50/\$12.50	1,574 sellout	Monarch Entertainment Bureau John Scher Presents

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Desi Smith in Nashville at 615-748-8137; 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 Ortleby in Nashville at 615-748-8120.

TALENT IN ACTION

(Continued from preceding page)

musicians who have influenced him, notably John Coltrane, that was closer to mere imitation than to thoughtful emulation. But on balance, Marsalis' set was well-paced, and his solos were both inventive and exciting.

The set featured a few selections from Marsalis' latest Columbia album, "Royal Garden Blues," including the title tune, a vintage jazz standard that Marsalis, playing soprano sax, managed to render with both modern harmonic ideas and reverence for tradition. He also offered a very effective rendition, on tenor, of "Body And Soul"—which, primarily because of its identification with the great Coleman Hawkins, has long been considered a test of jazz saxophonists' mettle. Marsalis passed the test.

Almost as impressive as Marsalis' playing was that of his virtually unknown rhythm section. Pianist Julian Joseph, bassist Delbert Felix, and especially drummer Louis Nash offered solid support and made the most of their solo opportunities. The near-capacity crowd was noticeably impressed.

PETER KEEPNEWS

BRUCE HORNSBY & THE RANGE

Universal Amphitheatre
Universal City, Calif.
Tickets: \$17.50, \$16

BRUCE HORNSBY & the Range opened for John Fogerty (Talent In Action, Sept. 27, 1986) at this recent show, but the new RCA signing should hardly have been considered a mere warm-up act; "The Way It Is" was comfortably ensconced at the top of the Hot 100 Singles chart. With a 50-minute-plus-encore set, Hornsby qualified for co-billing status, and the familiar cries of "Brooce! Broooce!" at the set's close (albeit for a different performer than usual) indicated that his upcoming headlining gigs will be equally well-received.

If Hornsby's stage presence is reminiscent of that other Bruce, his set was unique in its passion and clarity. Hornsby's modified Kimball baby grand, with its custom Helpensteil pickups, sounded as precise on stage as it does on compact disk. His complex, almost jazzlike solo introduction to "The Way It Is" proved that he has more sophistication and range than might have been expected. The Appalachian influence in "On The Western Skyline," a top album rock radio track, gave yet another dimension to the act.

"Just a couple of months ago we were at the Roxy," said Hornsby.

This night, he and his band—guitarists Peter Harris and George Marinelli, bassist Joe Puerta, and drummer John Molo—received a spontaneous and sincere standing ovation from an audience of 6,000. Violinist David Mansfield (formerly of Dylan's Rolling Thunder Revue) made an impressive guest appearance with the Range. **ETHLIE ANN VARE**

THE PAUL WINTER CONSORT

Cathedral of St. John the Divine
New York
Tickets: \$20, \$17, \$14

THE BUILDING was chilly and the concert was long, but the capacity audience—which consisted of almost equal portions of folks in jeans and the coat-and-tie set—certainly got its money's worth. Even without counting an intermission, the show clocked in at more than 2½ hours.

Paul Winter is much more at ease in the performance environment than many new age artists, a reminder that he established a foundation for the genre long before the phrase "new age" was coined. Of course, the veteran saxophonist had reason to feel at home here, since St. John's has been the recording site for most of his albums—and several produced for other artists on the Living Music label—during the past seven years.

Vocalist Susan Osborne's cameo appearance added a surprising pop flair without detracting from the feel of the program, which otherwise recalled the quiet, comfortable path Winter has followed since the release of early-'70s albums like "Icarus" and "Something In The Wind."

During the show, Winter noted that the venue is "essentially an unheated room," but the mostly acoustic Consort—spiced by recorded whale songs and wolf cries and the gothic cathedral's grand organ—created undeniable warmth.

GEOFF MAYFIELD

BILLY BRAGG THE RAVE-UPS

The Roxy, Los Angeles, Calif.
Tickets: \$13.50

BILLY BRAGG is something of an acquired taste. Standing alone on stage with an electric guitar, there isn't much to shield the audience from his harsh voice and his political views—except, perhaps, his wit. Still, those fans who attended his two recent shows here wouldn't want him any other way.

(Continued on page 29)

THE BONANZA BOOKING AGENCY

of 116 West Second Street, Westlaco, Texas 78596 is looking for Mariachi bands that will play lounges, theatre, and church. The agency offers \$500 per person per week. Also groups of musica regional for public dances. Their fee will be \$550 per person per week. The jobs will cover Texas, Illinois, Iowa, Colorado, Florida, California, Washington, Oregon, Arizona, and New Mexico from February 13, 1987 to January 3, 1988. Must be known nationwide. If interested please call (512) 968-4252.

PUBLICITY PRINTS

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

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

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

Send For Catalog & Samples

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



Rap Masters. Two masters of the rap world, Grandmaster Flash, at left, and producer Larry Smith, who has created hits for Run-D.M.C. and Whodini, shake hands over their collaboration on Grandmaster's soon-to-be-released Elektra album, "Ba-Dup-Boom-Bang."

Commodores Sail On At PolyGram Left Motown After Richie Went Solo

BY NELSON GEORGE

LOS ANGELES Throughout the '70s, the Commodores were, along with Stevie Wonder and Rick James, the mainstays of the Motown roster. Even after Lionel Richie went solo, the Commodores enjoyed a huge pop crossover hit, "Nightshift." So, many were surprised when the Commodores exited Motown to sign with PolyGram. Apparently the label wasn't big enough for both acts.

"It had gotten to the point of conflict of interest between Lionel Richie and the Commodores there," says Commodores vocalist/drummer Walter Orange. "It's just something you feel. You just know it. We wanted to do certain things. For example, we had to fight so hard to do videos. Today a

record without a video is no good." To date, the Commodores' pact with PolyGram has yielded a top 10 black single, "Goin' To The Bank," an accompanying video, and the album "United." The com-

'It had gotten to the point of conflict of interest between Lionel Richie and the Commodores'

pany supports a strategy of tapping into the international market for the band, which began even before Richie's exit.

"Everywhere we went around the world we found PolyGram," says Orange. "We called it the big little company. So while we did talk with Arista, PolyGram was al-

ways our main choice because of their international strength. In November, we did a promotional tour of Belgium, Amsterdam, Germany, the U.K., and Holland, where 'Goin' To The Bank' went to No. 7. In fact, the album is doing very well throughout Europe." In 1986 the Commodores performed in Australia, New Zealand, and Hong Kong.

"If you're not a big hit, it's hard to tour here in the States," says Orange. "Unless you're Richie, Prince, Run-D.M.C., or Luther Vandross, you just can't go into the big halls like we used to. We've found the overseas markets to be very receptive, in part because very few artists go over to perform. The Commodores have been performing overseas for over 10 years, since the late Benny Ashburn, who was the backbone of the group, was managing us. We have developed a following outside the U.S."

The Commodores are now man-
(Continued on next page)

THE RHYTHM & THE BLUES

by Nelson George



THE NATIONAL ASSN. for the Advancement of Colored People and the Rev. Jesse Jackson have, within the past six months, made independent investigations of hiring practices in the record industry. Basically, they came to the same conclusions. The nation's most distinguished civil rights organization and its most prominent spokesman for civil rights feel that blacks are trapped in the area of black music, given little opportunity to have input into nonblack music, and aren't even allowed complete autonomy in the exploitation of black music because of budgetary constraints. Black artists who demonstrate appeal outside the black music community are then, according to both surveys, systematically cut off from their black base through everything from ticket giveaways only at top 40 radio to in-store appearances to their use of white vendors (publicists, video directors, etc.).

To most of the people reading this column, none of this comes as a surprise. You probably know that black administrative talent is underutilized in the industry and that the value of blacks in this business is underappreciated. The age-old question remains, "Is there any systematic way to improve conditions?" The exposure of these reports helps, but the only concrete answers must come from within. The promotion of Jheryl Busby at MCA and Gerry Griffith at Manhattan to positions in which they are as intimately involved in white a&r decisions as they are in black ones is significant, both as a testament to the achievements of these gentlemen and as a reminder of how rare such appointments are.

The Black Music Assn., currently in the midst of yet another changing of the guard (executive director Rick Morrison has resigned), is best positioned to address these concerns. Founder Kenny Gamble's overtures to the Young Black Programmers Coalition and the Black Entertainment and Sports Lawyers Assn. suggest that the troubled organization is attempting to expand its base of support. That is a good move. But until the BMA, or some group like it, gathers its strength and, in conjunction with an NAACP or a Rev. Jackson, makes a real push to change conditions, the ascension of a Busby or a Griffith will continue to be

an exceptional case.

SHORT STUFF: David Ogrin did the mix on the S.O.S. Band's new Tabu single, "No Lies," from the group's Jimmy Jam/Terry Lewis-produced "Sands Of Time" album... Midnight Star's "Headlines" on Solar has gone gold... Select Records has a new Full Force-produced U.T.F.O. album on the way as well as a hip-hop remake of the Rolling Stones' "Brown Sugar" by Man Parrish. Vincent Bell, co-writer and producer of Oran "Juice" Jones' "The Rain," supervised production of Annette Taylor's second Select release, "Woman's Intuition"... One of the pleasant surprises of 1987 will be the number of black-oriented and black-made films that'll be reaching theaters. Sure to be one of the most commercially

successful entries is "Hollywood Shuffle," made on a shoestring and hustled by comedian Robert Townsend. The 82-minute film focuses on the struggles of a black actor, played by Townsend, to make a living while maintaining his integrity. This overview story is punctuated by a series of dream sequences, which turn into a full-blown parody of detective films ("Sam Ace"), horrible black situation comedies, and the roles given black actors. (There is a hilarious commercial for the "Black Acting School," which has classes in "jive talk" and "slave epics.") Backed by a fine score by Patrice Rushen, Udi Harpaz, and W.O. Garrett, Townsend and a slew of little-known black performers are funny while making some sharp, satirical points about the manipulation of black images in Hollywood. Samuel Goldwyn is releasing this feature film in March.

Following the lead of brothers El and Chico, Bunny DeBarge has just made her solo debut, "Save The Best For Me" on Motown's Gordy label. Production and writing were handled by the team of Jerry Knight & Aaron Zigman... Allen George & Fred McFarlane, a New York production team known for its funky dance tracks, has done a dance update of Duke Ellington's signature tune, "It Don't Mean A Thing (If It Ain't Got That Swing)," with the Original Swing Machine on RCA. Also on the Nipper's label, J.M.

(Continued on next page)

Respected sources see music-biz discrimination

YBPC Elects 1987 Board

NEW YORK The Young Black Programmers Coalition recently elected its 1987 lineup of officers. Heading the list was Tommy Marshall, program director of WKXI Jackson, Miss., who was unanimously re-elected to his second term as president.

"It gives me great satisfaction that so many people have put their confidence in me," said Marshall. "The YBPC is a vital force and plays a significant role in black radio."

Others re-elected to the YBPC governing board are Patrick Manuel, operations manager/program director of KXZZ Kileen, Texas, vice president; Marcel Lee, traffic manager of WYLD New Orleans, who was treasurer and will now be assistant secretary; and Mike Kelly, program direc-

tor of KAPE San Antonio, who was sergeant-at-arms and will now be organization historian.

New to the board are vice president Patrick Manuel, operations manager/program director at KXZZ, and assistant secretary Darryl Moore, music director at KXZZ. Also newly elected are secretary J. Michaels, music director at KMQJ Houston; treasurer Del Spencer, national director of programming at Inter/Urban Broadcasting; and sergeant at arms Mark Petry, program director at KHYS Port Arthur, Texas.

The organization, composed primarily of black radio personnel, has most of its membership in the southern states and Texas but plans to expand in 1987.

FOR WEEK ENDING JANUARY 24, 1987

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

95 REPORTERS			NEW	TOTAL
			ADDS	ON
JANET JACKSON	LET'S WAIT AWHILE	A&M	28	37
MILLIE JACKSON	LOVE IS A DANGEROUS GAME	JIVE	26	61
BRUCE WILLIS	RESPECT YOURSELF	MOTOWN	26	51
MEL & KIM	SHOWING OUT	ATLANTIC	21	38
JODIE WATLEY	LOOKING FOR A NEW LOVE	MCA	21	28

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

125 REPORTERS			NUMBER
			REPORTING
GLADYS KNIGHT & THE PIPS	SEND IT TO ME	MCA	19
PHYLLIS HYMAN	LIVING ALL ALONE	P.I.R.	19
JESSE JOHNSON	SHE (I CAN'T RESIST)	A&M	17
THE HUMAN LEAGUE	I NEED YOUR LOVING	VIRGIN	16
MIDNIGHT STAR	ENGINE NO. 9	SOLAR	11

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	STOP TO LOVE	LUTHER VANDROSS	1
2	1	CONTROL	JANET JACKSON	4
3	8	CANDY	CAMEO	2
4	6	JIMMY LEE	ARETHA FRANKLIN	3
5	2	VICTORY	KOOL & THE GANG	12
6	7	AS WE LAY	SHIRLEY MURDOCK	6
7	13	COME SHARE MY LOVE	MIKI HOWARD	5
8	16	C'EST LA VIE	ROBBIE NEVIL	7
9	9	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	9
10	15	FALLING	MELBA MOORE	8
11	4	GIRLFRIEND	BOBBY BROWN	15
12	20	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	10
13	5	LOVE YOU DOWN	READY FOR THE WORLD	18
14	14	BIG FUN	THE GAP BAND	11
15	26	BALLERINA GIRL	LIONEL RICHIE	14
16	11	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	24
17	27	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	13
18	12	CAUGHT UP IN THE RAPTURE	ANITA BAKER	25
19	—	SITUATION #9	CLUB NOUVEAU	17
20	19	GOLDMINE	THE POINTER SISTERS	22
21	29	PAUL REVERE	BEASTIE BOYS	40
22	10	GOIN' TO THE BANK	COMMODORES	41
23	17	IT'S THE NEW STYLE	BEASTIE BOYS	38
24	36	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	20
25	33	I WANNA KNOW YOUR NAME	FORCE M.D.'S	23
26	40	HEAT STROKE	JANICE CHRISTIE	27
27	28	TWO PEOPLE	TINA TURNER	21
28	21	LOVE IS FOREVER	BILLY OCEAN	43
29	38	SHIVER	GEORGE BENSON	16
30	23	SHAKE YOU DOWN	GREGORY ABBOTT	60
31	39	SERIOUS	DONNA ALLEN	19
32	—	BABY DON'T GO TOO FAR	LUTHER INGRAM	29
33	—	SLOW DOWN	LOOSE ENDS	26
34	24	YOU BE ILLIN'	RUN-D.M.C.	56
35	18	TASTY LOVE	FREDDIE JACKSON	55
36	25	ONCE IN A LIFETIME GROOVE	NEW EDITION	51
37	—	THE LOVER	EGYPTIAN LOVER	52
38	—	HOLD ON	R.J.'S LATEST ARRIVAL	30
39	—	LOVIN' EV'RY MINUTE OF IT	DOUG E. FRESH & THE GET FRESH CREW	44
40	—	TENDERONI	O'BRYAN	35

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	CANDY	CAMEO	2
2	1	STOP TO LOVE	LUTHER VANDROSS	1
3	2	JIMMY LEE	ARETHA FRANKLIN	3
4	5	COME SHARE MY LOVE	MIKI HOWARD	5
5	10	FALLING	MELBA MOORE	8
6	11	C'EST LA VIE	ROBBIE NEVIL	7
7	8	AS WE LAY	SHIRLEY MURDOCK	6
8	14	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	13
9	12	BIG FUN	THE GAP BAND	11
10	7	SHIVER	GEORGE BENSON	16
11	6	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	10
12	17	SERIOUS	DONNA ALLEN	19
13	18	BALLERINA GIRL	LIONEL RICHIE	14
14	4	CONTROL	JANET JACKSON	4
15	26	SITUATION #9	CLUB NOUVEAU	17
16	19	TWO PEOPLE	TINA TURNER	21
17	24	IF I SAY YES	FIVE STAR	28
18	22	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	20
19	9	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	9
20	20	I WANNA KNOW YOUR NAME	FORCE M.D.'S	23
21	32	SLOW DOWN	LOOSE ENDS	26
22	23	DOESN'T HAVE TO BE THIS WAY	ROSE ROYCE	32
23	33	STAY	HOWARD HEWETT	33
24	35	SEND IT TO ME	GLADYS KNIGHT & THE PIPS	37
25	28	U-TURN	J.BLACKFOOT	36
26	31	TO BE CONTINUED	THE TEMPTATIONS	31
27	34	HOLD ON	R.J.'S LATEST ARRIVAL	30
28	29	TENDERONI	O'BRYAN	35
29	—	ENGINE NO. 9	MIDNIGHT STAR	42
30	38	YOU GOT IT ALL	THE JETS	34
31	37	SOMEONE LIKE YOU	SYLVESTER	39
32	15	GOLDMINE	THE POINTER SISTERS	22
33	39	HEAT STROKE	JANICE CHRISTIE	27
34	36	BABY DON'T GO TOO FAR	LUTHER INGRAM	29
35	—	SHE (I CAN'T RESIST)	JESSE JOHNSON	45
36	40	EASY LOVE	THE ROSE BROTHERS	47
37	16	GIRLFRIEND	BOBBY BROWN	15
38	13	VICTORY	KOOL & THE GANG	12
39	—	THINKIN' ABOUT YA	TIMEX SOCIAL CLUB	46
40	—	LIVING ALL ALONE	PHYLLIS HYMAN	49

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

BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (10)	11
Constellation (1)	
CAPITOL	8
COLUMBIA (5)	8
Def Jam (3)	
ATLANTIC (4)	7
Omni (2)	
21 Records (1)	
MOTOWN (5)	7
Gordy (2)	
A&M (5)	6
Virgin (1)	
ELEKTRA (4)	5
Solar (1)	
POLYGRAM	6
Atlanta Artists (2)	
Mercury (1)	
Polydor (2)	
WARNER BROS. (4)	5
Megatone (1)	
E.P.A.	4
Epic (3)	
Scotti Bros. (1)	
MANHATTAN (3)	4
P.I.R. (1)	
RCA (2)	4
Jive (1)	
Total Experience (1)	
ARISTA (2)	3
Jive (1)	
EMI-AMERICA	3
MACOLA	3
Catawba (1)	
Egyptian Empire (1)	
PJ (1)	
FANTASY	2
Danya (1)	
Reality/Danya (1)	
PROFILE	2
CHRYSALIS	1
Cooltempo (1)	
EDGE	1
ICHIBAN	1
MALACO	1
Muscle Shoals Sound (1)	
POSSE	1
PRISM	1
RENDEZVOUS	1
RHINO	1
SLEEPING BAG	1
SOURCE	1
SUPERTRONICS	1
SUTRA	1
Fever (1)	
TOMMY BOY	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
6 AS WE LAY	(Troutman, BMI/Saja, BMI)	BMI/Nonpareil, ASCAP/Careers, BMI) CPP
96 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP)	(Nonpareil, ASCAP/Broozertones, BMI) CPP
29 BABY DON'T GO TOO FAR	(MCA, ASCAP)	74 GOOD FRIEND (Mycenae, ASCAP)
14 BALLERINA GIRL	(Brockman, ASCAP)	78 GOOD THINGS COME TO THOSE WHO WAIT (Amber Pass, ASCAP/Disco Fever, ASCAP/Panda, ASCAP)
11 BIG FUN	(Temp Co., BMI)	13 HAVE YOU EVER LOVED SOMEBODY (Zomba, ASCAP/Willesden, BMI)
73 BODY AND SOUL (TAKE ME)	(Mitone, BMI)	27 HEAT STROKE (Max, ASCAP/Leosun, ASCAP)
84 BRENDA	(Larchris, BMI)	83 HERE NOW (Etude, BMI/Fanny Mac, BMI)
2 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	30 HOLD ON (Arrival, BMI)
25 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	61 HOW DO YOU STOP (April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI)
7 C'EST LA VIE	(MCA, ASCAP/Afg, ASCAP/Bug, BMI)	72 I CAN PROVE IT (Rare Blue, ASCAP)
5 COME SHARE MY LOVE	(Warner-Famerlane, BMI/Buffalo Factory, BMI)	53 I NEED YOUR LOVING (Flyte Tyme, ASCAP)
4 CONTROL	(Flyte Tyme, ASCAP)	23 I WANNA KNOW YOUR NAME (Mighty Three, BMI)
81 CRAZY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	28 IF I SAY YES (Ensign, BMI/Marvin Morrow) CPP
87 CURIOSITY	(Def Jam, ASCAP)	58 IKE'S RAP/HEY GIRL (Super Blue, BMI)
95 DEEPER LOVE	(Pending)	9 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (Bruce Woolley, ASCAP/April, ASCAP/Grace Jones, ASCAP/DeShufflin, ASCAP) CPP/ABP
97 DO YOU WANT IT BAD ENUFF	(Glasshouse, BMI/Irving, BMI) CPP/ALM	38 IT'S THE NEW STYLE (Def Jam, ASCAP)
32 DOESN'T HAVE TO BE THIS WAY	(Rare Blue, ASCAP/Orcas, ASCAP) CPP	3 JIMMY LEE (Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)
47 EASY LOVE	(Muscle Shoals, BMI/Jalew, BMI)	67 JUMP INTO MY LIFE (Rare Blue, ASCAP/Kashif, BMI/Music Corp. Of America, BMI)
42 ENGINE NO. 9	(Hip Trip, BMI/Midstar, BMI)	89 KISS AWAY THE PAIN (Mersey Kersey, BMI/L'il Mama, BMI)
82 EVERYTHING MUST CHANGE	(Almo, ASCAP)	63 LET'S GO OUT TONIGHT (Trycel, BMI/Fernciff, BMI)
50 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjuni Beat, BMI)	76 LET'S WAIT AWHILE (Flyte Tyme, ASCAP/Crush Club, BMI)
8 FALLING	(Rightsong, BMI/Franne Golde, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP) CPP	49 LIVING ALL ALONE (Downstairs, BMI/C'Index, BMI/Mighty Three, BMI)
15 GIRLFRIEND	(Kamalar, ASCAP/Let's Shine, ASCAP)	54 LOVE IS A DANGEROUS GAME (Zomba, ASCAP/Willesden, BMI)
41 GOIN' TO THE BANK	(Tuneworks, BMI/Franne Gee, BMI/Rightsong,	
43 LOVE IS FOREVER	(Zomba, ASCAP)	
79 LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CPP/CLM	
18 LOVE YOU DOWN	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
52 THE LOVER	(Ttype, BMI)	
44 LOVIN' EV'RY MINUTE OF IT	(Entertaining, BMI/Danica, BMI/Zomba, ASCAP)	
88 MAKE THE MUSIC WITH YOUR MOUTH	(Flake, ASCAP/Marley Mari, ASCAP)	
10 MISUNDERSTANDING	(Humar, BMI/Blackwood, BMI) CPP/ABP	
71 MR. BIG STUFF	(Malaco, BMI/Carajo, BMI)	
24 ONCE BITTEN TWICE SHY	(Vesta Seven, ASCAP/Almo, ASCAP/Sir Gant, BMI) CPP/ALM	
51 ONCE IN A LIFETIME GROOVE	(House Of Champions, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP/ABP	
100 OUR LIVES	(WB, ASCAP/Any Name, ASCAP)	
40 PAUL REVERE	(Def Jam, ASCAP)	
62 PRECIOUS, PRECIOUS	(Alexandra Kee, BMI/Aujourd'Hui, BMI)	
70 RESPECT YOURSELF	(East Memphis, BMI/Irving, BMI/Klondike, BMI)	
37 SEND IT TO ME	(Off Backstreet, BMI/Streamline Moderne, BMI/Lauren Wood, BMI)	
19 SERIOUS	(Triage, BMI/Living Disc, BMI)	
48 SEXY	(Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP	
60 SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)	
85 SHARE MY WORLD	(Lifo, BMI)	
45 SHE (I CAN'T RESIST)	(Shockadelica, ASCAP/Almo, ASCAP)	
16 SHIVER	(Gratitude Sky, ASCAP/Bellboy, BMI)	
77 SHOWING OUT	(Terrace, ASCAP)	
17 SITUATION #9		
26 SLOW DOWN	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
69 SOMEHOW, SOMEWAY	(Widr, BMI)	
91 SOMEONE	(Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)	
39 SOMEONE LIKE YOU	(Philly World, BMI)	
33 STAY	(WB Music/E/A, ASCAP/Make It Big, ASCAP/Rockwood, BMI)	
1 STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
64 SUMMERTIME, SUMMERTIME	(Washinwear, BMI/Beach House, ASCAP)	
65 SWEET LOVE	(Old Brompton Road, ASCAP/Derglenn, BMI)	
93 TAKE IT FROM ME	(Tuneworks, BMI/Careers, BMI/Reydon/Franne Gee, BMI/Rightsong, BMI)	
20 TAKE IT TO THE LIMIT	(Bush Burnin', ASCAP/Khari International, ASCAP)	
59 TALK TO ME	(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Oel Zorro, ASCAP/Summa-Booma, ASCAP)	
55 TASTY LOVE	(Bush Burnin', ASCAP)	
90 TELL ME WHAT I GOTTA DO	(Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Noted For The Record, ASCAP/Avodah, ASCAP)	
35 TENDERONI	(Almo, ASCAP/Crimsko, ASCAP/Music Corp. Of America, BMI/Ziggurat, BMI) CPP/ALM	
46 THINKIN' ABOUT YA	(Danica, BMI)	
31 TO BE CONTINUED	(Jobete, ASCAP/Tall Temptations, ASCAP) CPP	
21 TWO PEOPLE	(WB, ASCAP/Almo, ASCAP/Myaxe, PRS/Good Single, PRS) CPP/ALM	
36 U-TURN	(A.Naga, BMI)	
12 VICTORY	(Delightful, BMI) CPP	
98 WHEN YOU LOVE SOMEONE		

SHEET MUSIC AGENTS

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

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

HOT DANCE/DISCO™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★ ★ NO. 1 ★ ★					
1	2	4	7	COME GO WITH ME ARISTA AD1-9539 1 week at No. One	EXPOSE
2	1	3	9	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
3	5	11	8	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
4	6	9	8	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
5	4	6	9	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
6	13	19	5	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS.	◆ MADONNA
7	10	13	9	BOY TOY (REMIX) RCA 5769-1-RD	TIA
8	3	1	11	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
9	16	20	6	COME GET MY LOVE TOMMY BOY TB 887	TKA
10	18	21	6	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
11	19	34	5	CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC	◆ CYNDI LAUPER
12	20	29	5	DISCO (EP) EMI-AMERICA SQ-17246	PET SHOP BOYS
13	8	5	11	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
14	14	14	8	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
15	17	18	8	GOOD THINGS COME TO THOSE WHO WAIT FEVER SF 812/SUTRA	NAYOBE
16	21	26	6	GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) WARNER BROS. 0-20588	◆ THE B-52'S
17	7	2	10	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
18	22	31	5	EVER FALLEN IN LOVE (REMIX) I.R.S./MCA 23707/MCA	◆ FINE YOUNG CANNIBALS
19	9	7	11	MISUNDERSTANDING COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
20	12	8	11	GOLDMINE (REMIX)/SEXUAL POWER RCA 5774-1-RD	◆ THE POINTER SISTERS
21	27	45	3	PICK IT UP KLUB KR 511	SOFONDA C
22	37	47	3	SHE DON'T KNOW I'M ALIVE A&M SP-12220	WILLIE COLON
23	30	38	5	WORLD MACHINE (REMIX) POLYDOR 885 471-1 POLYGRAM	LEVEL 42
24	11	10	9	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692	NEW EDITION
25	40	—	2	JUMP INTO MY LIFE (REMIX) MOTOWN 4574MG	STACY LATTISAW
26	31	35	6	NOTORIOUS (REMIX) CAPITOL V-15264	◆ DURAN DURAN
27	26	33	6	BAND OF GOLD (REMIX) I.R.S. 23706/MCA	BELINDA CARLISLE FEATURING FREDAY PAYNE
28	38	46	3	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
29	23	16	10	C'MON EVERY BEATBOX (REMIX)/BADROCK CITY COLUMBIA 44-05963	◆ BIG AUDIO DYNAMITE
30	35	42	5	TRACTION POW WOW WOW 418	AMPERSAND
31	15	12	8	CRAZAY (REMIX) A&M SP-12214	◆ JESSE JOHNSON (FEATURING SLY STONE)
32	47	—	2	IF I SAY YES (REMIX) RCA 5921-1-RD	FIVE STAR
33	29	30	7	BOYS (REMIX) DICE TGR 1008/SUTRA	LEAH LANDIS
34	25	23	9	MEMORIES EMERGENCY EMD5-6569	CAROLYN HARDING
35	43	—	2	DESIRE (COME AND GET IT) (REMIX) GEFFEN 0-20568/WARNER BROS.	◆ GENE LOVES JEZEBEL
36	RE-ENTRY	—	—	MR. BIG STUFF MCA 23691	◆ HEAVY D. & THE BOYZ
37	49	—	2	TURN ME LOOSE CRIMINAL CRIM 00006	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
38	50	—	2	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
39	NEW ▶	—	1	JIMMY LEE (REMIX) ARISTA AD1-9547	◆ ARETHA FRANKLIN
40	42	—	2	KNOCK ME SENSELESS VINYL MANIA VMR-006	EASTBOUND EXPRESSWAY
41	48	50	3	SO MUCH FOR LOVE (REMIX) CHRYSALIS 4V9-43046	THE VENETIANS
42	24	22	11	THIS TIME 4TH & B'WAY BWAY 426/ISLAND	PRIVATE POSSESSION FEATURING HUNTER HAYES
43	NEW ▶	—	1	TIME OUT (REMIX) REJOICE SP-12217/A&M	THE CLARK SISTERS
44	NEW ▶	—	1	ONE LOOK (ONE LOOK WAS ENOUGH) DICE TGR 1011/SUTRA	PAUL PARKER
45	45	—	2	I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP-50047	C-BANK FEATURING DIAMOND EYES
46	NEW ▶	—	1	IT'S THE NEW STYLE/PAUL REVERE DEF JAM 44-05958/COLUMBIA	BEASTIE BOYS
47	28	27	9	HEAT STROKE SUPERTRONICS RY 016	JANICE CHRISTIE
48	33	15	14	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
49	NEW ▶	—	1	INFECTED (REMIX) EPIC 49-05982	◆ THE THE
50	NEW ▶	—	1	LEGACY (REMIX) CHINA/CHRYSALIS 4V9-43086/CHRYSALIS	◆ THE ART OF NOISE
BREAKOUTS	Titles with future chart potential, based on club play this week.				
	1. LET THE MUSIC TAKE CONTROL (REMIX) J.M. SILK RCA				
	2. JIMMY BECAUSE (MY NAME IS) (REMIX) JOSHUA ATLANTIC				
	3. ON THE HOUSE MIDNIGHT SUNRISE FEATURING JACKIE RAWE WARNER BROS.				
	4. NEVER TOO LATE TO LOVE YOU (REMIX) K.T.P. MERCURY				
	5. ONLY IN MY DREAMS (REMIX) DEBBIE GIBSON ATLANTIC				
	6. SHE (I CAN'T RESIST) (REMIX) JESSE JOHNSON A&M				
	7. SOMETHING SPECIAL (IS GONNA HAPPEN TONIGHT) PATTI LABELLE MCA				
	8. THE WAY TO MY HEART MATT WARREN SUNSET				
	9. WE LOVE YOU (REMIX) ORCHESTRAL MANOEUVRES IN THE DARK A&M				
10. SO COLD THE NIGHT (REMIX) COMMUNARDS MCA					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	13	BRAND NEW LOVER EPIC 49-05965 9 weeks at No. One	◆ DEAD OR ALIVE
2	3	4	10	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
3	4	3	9	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
4	5	9	5	OPEN YOUR HEART (REMIX) SIRE 0-20597/WARNER BROS.	◆ MADONNA
5	2	2	11	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
6	11	13	7	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
7	12	11	7	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
8	10	17	7	COME GO WITH ME ARISTA AD1-9539	EXPOSE
9	22	28	5	CHANGE OF HEART (REMIX) PORTRAIT 4R9-05974/EPIC	◆ CYNDI LAUPER
10	6	7	12	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
11	27	35	3	KNOCK ME SENSELESS VINYL MANIA VMR 006	EASTBOUND EXPRESSWAY
12	14	19	9	MEMORIES EMERGENCY EMD5-6569	CAROLYN HARDING
13	9	8	12	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
14	39	—	2	CANDY (REMIX) ATLANTA ARTISTS 888 193-1/POLYGRAM	◆ CAMEO
15	7	6	12	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFFEN 0-20551/WARNER BROS.	◆ WANG CHUNG
16	15	20	9	WALK LIKE AN EGYPTIAN (REMIX) COLUMBIA 44-05935	◆ BANGLES
17	21	21	6	BOYS (REMIX) DICE TGR 1008/SUTRA	LEAH LANDIS
18	18	18	14	SHAKE YOU DOWN (REMIX) COLUMBIA 44-05959	◆ GREGORY ABBOTT
19	17	15	19	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
20	8	5	20	FOR TONIGHT ATLANTIC 0-86789	◆ NANCY MARTINEZ
21	NEW ▶	—	1	SHOW ME (REMIX) FEVER SF 814/SUTRA	THE COVER GIRLS
22	13	10	11	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692	NEW EDITION
23	20	12	10	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
24	32	38	3	PICK IT UP KLUB KR 511	SOFONDA C
25	19	16	20	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
26	16	14	9	GIRLFRIEND MCA 23643	◆ BOBBY BROWN
27	36	34	6	MR. BIG STUFF MCA 23691	◆ HEAVY D. & THE BOYZ
28	33	43	5	I WON'T STOP LOVING YOU (REMIX) NEXT PLATEAU NP-50047	C-BANK FEATURING DIAMOND EYES
29	34	30	7	SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC	DONNA ALLEN
30	29	31	7	MATCH MADE UP IN HEAVEN PARIS INTERNATIONAL P-1206	JILL
31	47	—	2	STOP TO LOVE (REMIX) EPIC 49-05980	◆ LUTHER VANDROSS
32	NEW ▶	—	1	JIMMY LEE (REMIX) ARISTA AD1-9547	◆ ARETHA FRANKLIN
33	24	24	9	MISUNDERSTANDING COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
34	41	—	2	GOOD THINGS COME TO THOSE WHO WAIT FEVER SF 812/SUTRA	NAYOBE
35	NEW ▶	—	1	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
36	49	33	10	LOVE YOU DOWN MCA 23680	◆ READY FOR THE WORLD
37	28	25	15	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
38	43	44	3	FACE IT STATE STREET SSR-1001	MASTER C&J
39	31	27	12	TOUCH ME (I WANT YOUR BODY) (REMIX) JIVE 1014-1-JD/RCA	◆ SAMANTHA FOX
40	35	26	12	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
41	30	29	11	IT'S THE NEW STYLE/PAUL REVERE DEF JAM 44-05958/COLUMBIA	BEASTIE BOYS
42	NEW ▶	—	1	A TRICK OF THE NIGHT (REMIX) LONDON 886 119-1/POLYGRAM	◆ BANANARAMA
43	RE-ENTRY	—	—	I NEED YOUR LOVING (REMIX) A&M SP-12213	◆ THE HUMAN LEAGUE
44	25	22	17	TALK TO ME (REMIX) MOTOWN 4567MG	◆ CHICO DEBARGE
45	23	23	7	BOY TOY (REMIX) RCA 5769-1-RD	TIA
46	NEW ▶	—	1	FASCINATED ATLANTIC 0-86731	COMPANY B
47	RE-ENTRY	—	—	HEAT STROKE SUPERTRONICS RY 016	JANICE CHRISTIE
48	37	36	6	GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) WARNER BROS. 0-20588	◆ THE B-52'S
49	40	39	22	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
50	NEW ▶	—	1	DISCO (EP) EMI-AMERICA SQ-17246	PET SHOP BOYS
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				
	1. BOOM BOOM PAUL LEKAKIS ZYX				
	2. TURN ME LOOSE WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT CRIMINAL				
	3. SLOW DOWN (REMIX) LOOSE ENDS MCA				
	4. LOVE LETTER GIGGLES CUTTING				
	5. IT'S TOO LATE STARDOM GROOVE FEATURING TONYA WYNNE NY GROOVE				
	6. SHE DON'T KNOW I'M ALIVE WILLIE COLON A&M				
7. HOLD ON (REMIX) R.J.'S LATEST ARRIVAL MANHATTAN					

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

dance TRAX



by Brian Chin

NEW SINGLES: The year-end drought always hits dance a little late; this was the week that new releases dropped off considerably. Still, three female vocalists are headed for the pop chart, from the sound of their singles. **Jody Watley**, the female third of the original Shalamar—in our estimation, the greatest vocal combination to come out of the late '70s—gets her first U.S. release following a couple of false starts in Europe. It's "Looking For A New Love" (MCA), a highly commercial record co-produced—in the increasingly well-worn Minneapolis pop-funk style—by **Andre Cymone** and **David Z.** . . . **Bunny DeBarge's** "Save The Best For Me" (Motown), produced by Jets team **Jerry Knight & Aaron Zigman**, sounds very strong on 7-inch; it will easily put the third DeBarge sibling on the chart. . . . **Melissa Morgan's** "Deeper Love" (Capitol promo) audibly misses the personal style of her own co-productions from her first album, but this up-tempo pop cut, written by **Diane Warren**, should more than justify itself if it establishes her pop credentials.

From the street independents: **Blaze's** "Whatcha Gonna Do" (Quark, 210 E. 58th St., Box 50, New York, N.Y. 10022) has already developed some underground buzz: Once again, a Colonel-style voice meets a house-style rhythm, with a strange, catchy break that sounds like sampled steel drums. **Freddie Bastone** mixed; **David Morales** edited a spacier "bonus" version. By the way, we'd never before gotten a hype sheet containing a George Bernard Shaw homily. We approve. . . . **Kelly Charles's** "Release Me" (Let's Go, through Next Plateau) reprises the Lisa Lisa vocal approach with a

firm, bare, electronic arrangement.

BRIEFLY: **Gwen Guthrie's** breezy version of "Close To You" (Polydor) gets requisite club moves from **Larry Levan's** remix; it should also be her pop coup de grace. Co-writer **Burt Bacharach**, no less, has praised this version as being far and away the best of a much-covered pop classic. One of the low-key, moody funk cuts on her "Good To Go Lover" album, "Stop Holding Back," appears on the flip. . . . **Mezzoforte's** "Nothing Lasts Forever" (Fleetwood) is a well-produced, jazzy left-fielder that sounds European.

Nancy Martinez's album follow-up to the top 40 crossover "For Tonight," titled "Not The Girl Next Door" (Atlantic), distinguishes itself with its heavy dose of hi-tech Latin flavor, above-average songwriting, and a high proportion of danceable sad songs. Such as: the rockish "Move Out," with a characteristic Latin break; "It Happens All The Time," more Europop; "Hurt Me Twice," mainstream pop; and "Crazy Love," in '80s girl-group style, patterned after "How Will I Know" . . . **Original Swing Machine's** New York-recorded, **Terrible Two**-produced revival of **Duke Ellington's** "It Don't Mean A Thing (If It Ain't Got That Swing)" (RCA) isn't quite "Nobody's Business," but do check out the houselike dub side, edited by the **Latin Rascals**.

NOTES: Jive is at it again. Following the signing of Steady B and Kool Moe Dee, the label has also picked up the forthcoming album by **DJ Jazzy Jeff & Fresh Prince** and has already released a new single, "The Magnificent Jazzy Jeff,"

based in part (it sounds like) on two scratched guitar chords from "Dance To The Drummer's Beat." Typically, it sports very, very good turntable production and scripting. Judging from the six-cut B-side medley, the upcoming album should be an absolute riot. . . . **T. La Rock's** "Back To Burn" (Fresh) is a speedy and terrifically sharp **Mantronik** beat with a razor-edge rap.

Three major DJ gatherings are scheduled to take place on the East Coast in the next few months. The Winter Music Conference in Fort Lauderdale, Fla., is returning Feb. 17-20 for its second year. Its debut meeting, in 1986, co-sponsored by the Miami and Fort Lauderdale record pools, gathered universal praise for its focus on dance music (in contrast to the all-industry-oriented New Music Seminar) and for a surprisingly frank agenda. Contact: 305-563-3888.

In Boston, the Boston Record Pool's 11th annual seminar and awards event will be held on April 29-30. Contact: 617-536-2094.

And in New York, the Unity Night held in December for DJ members of 11 New York-area pools will be reprised in a one-day seminar event sponsored by equipment manufacturers. It's tentatively scheduled for March 30.

A news brief: The just-opened Tunnel dance club is embroiled in a New York court with a pre-existing downtown bar called the Tunnel over the name conflict. Principals in both establishments did their best to convey New York nightlife and clubgoers to the judge, who said that as far as he was concerned, the two clubs are indistinguishable "watering holes." Just goes to show, ya gotta be there.



Back On The Beat. Ex-Bronski Beat singer Jimmy Somerville recently returned to the Manhattan concert scene when his new band, the Communards, performed at the Ritz club. (Photo: Chuck Pulin)

Breakthrough For Two Indie Labels Debut On Pop Chart

BY BRIAN CHIN

NEW YORK The Hot 100 debuts last week of Sweet Sensation's "Hooked On You" and Nocera's "Summertime, Summertime," represent not only the overground breakthrough of two long-lived street hits, but also the pop chart debuts of the independent labels involved: Next Plateau and Sleeping Bag, respectively.

Both records followed a regional breakout pattern that was tied closely to the emergence of the dance-tempoed hybrid top 40 "power" and "hot" radio formats.

"We released 'Hooked On You' last June," says Ed O'Loughlin, president of Next Plateau. "It started out of Miami and was top 5 there in July. Next, it broke in Charlotte, N.C.; then [club/radio DJ] Cameron Paul took it from the clubs in San Francisco. By September, it was kind of over, and we were thinking of another single, but KMEL-FM in San Francisco started on it again. Now WQHT-FM in New York is on it. It's been crisscrossing the country, and we've had excellent breaks."

Nocera's single, which has maintained its position on the black singles, club play, and 12-inch sales charts since its release last August, has enjoyed a resurgence through its West Coast breakout, says Sleeping Bag vice president Ron Resnick. He also credits KMEL as a crossover catalyst.

"Clubs and black radio did a fabulous job over a long period of time," says Resnick. "Sales were extremely steady and peaked a little before Christmas. We were still getting black radio adds, but it had peaked there. We had no plans to push a pop crossover, but we saw a legitimate groundswell from the first day back in January. When stores did inventories after Christmas, orders started in again."

"Summertime, Summertime" has now sold more than 120,000 12-inch singles and in recent weeks jumped from 6,000 to 40,000 7-inch singles sold. Similarly, in the two weeks after it was serviced to pop radio, total sales of "Hooked On You" moved from 25,000 12-inch singles to 40,000, with 10,000 singles sold in the first two weeks of release in that format.



Giving Rock A Good Name. Jon Bon Jovi and his band recently performed songs from their chart-topping "Slippery When Wet" album during a special concert held at Manhattan's Bottom Line for winners of a WHZZ "Z-100" New York contest. (Photo: Chuck Pulin)

TALENT IN ACTION

(Continued from page 23)

Each of Bragg's hourlong sets provided a mix of humorous, protest/folk songs from his new Elektra album, "Talking With The Taxman About Poetry." With lyrics like, "I love you with the milkman of human kindness/I'll leave you an extra pint," you've got to love this guy.

Though Bragg chooses to yell his lyrics and keeps his playing basic, it works well. But when he wants to sing and feels the song merits a gentler treatment, he does it quite well.

Opening for Bragg was Los Angeles' favorite still-unsigned band, the Rave-Ups. Though the group originally started as a cow-punk outfit, over the past year it has drifted away from country and has headed more toward rock'n'roll. More to the point, the burden of being the next big thing seems to have been relaxed, and this Roxy gig was much the better for it.

Most of the material in the Rave-Ups' set was drawn from the self-released "Town And Country" album.

SHARON LIVETEN

EXPORT-O-DISC RECORDS

#1 U.S.A. DANCE MUSIC RECORDS EXPORTER

12" • LP • CD

855 (E) Conklin St.
Farmingdale, N.Y. 11735 USA
Tel: 6852522 EXPT DISC. • 4758254 IMPPT DISC
Fax: 516-694-4594 • TEL: 516-694-4545

Visit US at
MIDEM '87

CANNES FRANCE
JAN. 26-30
STAND 11.13
PHONE 3168

DISCO & DANCE 12"

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

US & CANADIAN 12"

Work It—Chicago Music Syndrome
The Journey—Legend
Love Attack—Konk
Work Your Body—Daryl Pandy
Back To Burn—T. La Rock
Hey Rocky—Boris Badervov
Magic Lover—Destiny
Beck And Call—Wendy Raslow
Gipsy & Queen—(Canada Remix)
Love Letter—Giggles
Just A Little Time—Sabita
Hypnotic Tango (Rmx)—My Mine
Edge Is Over—George Down Prod.
Haunted by Love—Rita John
Gotta Jack—Dexter D&Dynasty
Call My Number—Oh Romeo
Turntable Terror Tracks
Energy Is Eurobeat—Man 2 Man
House Music Lp Feat. L. Holloway

It's Too Late—Tanya Wynne
Boom Boom—Paul Lekakis
Lady Marmalade—Secret Mission
Why You Waiting—Candy J
You Can't Hide—F. Knuckles
Used By A D.J.—MKZ
It's You—ESP
Jane Stop This Thing—McShan
Face It—Master C&J
Lust Or Love—Malibu
Ready Or Not—Hotline
Party—38 Street
The Walk—M.T.R.
House Nation—House Master Boyz
The Brutal House—Nitro Dextluxe
Holding Back—Paradise Girls
Love & Devotion (Rmx)—M. Bow

EUROPEAN 12"S

Agent Of Liberty—Mike Mareen

You (Remix)—Boytonic
Fresh—Scandal Eyes
Power Run—Laser Dance
Lady Valentine—Monte Christo
Love Hangover (Rmx)—T. Ackerman
Lay All Your Love—Poison #9
Love Is The Cure—James & B Wells
Stop What You Do—Larabel
Into The Night—M. Fortunati
Heartflash—Linda Jo Rizzo

DISCO CLASSICS

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

+ OVER 500 OTHER CLASSICS



New Labels:
Send your
Cassettes
& Test
Pressings

UNIQUE RECORD DIST.

855 (E) CONKLIN ST. FARMINGDALE, NY 11735
FAX TEL: 685 2522 EXP DISC
(516) 694-4545 516 694 4594 175 8254 IMPPT DISC



Banking On It. MCA artist John Schneider, left, introduces songwriter Ralph Murphy to the audience at Third National Bank's first writers' showcase, held in the bank's new financial center in Nashville. The bank hosted the event for its music industry customers as a show of appreciation.

Rogers Returns To Nashville Sound RCA Album To Determine Career Plans

BY EDWARD MORRIS

NASHVILLE Kenny Rogers' next album will see him return to the Nashville music that launched him into solo superstardom in the late '70s—and it also looks to be the project that will determine if he stays with RCA Records. In the past few years, Rogers has moved steadily toward a pop music sound.

"I think it's impossible to stay in one genre of music for any great length of time without getting stagnant," Rogers says. "So I always try with each project I do to move a little bit somewhere—but not so much that it's jarring to the audience. I felt it was important—and time—to go back and reconnect with the country roots."

In late October, Rogers invited Nashville's top songwriters and producers to a luncheon to announce he was in the market for material. Since that time, he has been selecting producers and doing some recording. He kicked off the album by reuniting with Larry Butler, who produced his biggest country hits, and has since lined up additional producers Brent Maher (the Judds, Michael Johnson), Richard Landis (Juice Newton), and Brown Bannister (Amy Grant). He says he wants to add to the list David Malloy, who co-produced two cuts on Rogers' current album.

Rogers' extensive touring schedule may push back the target release date, he says, but he aims to have the album completed by April. Rogers will be on an Australian/New Zealand tour from Tuesday (20) through the end of February.

Except for a greatest-hits collection, the new album is the last one Rogers owes RCA. He says he has not discussed re-signing with the label: "I don't know what their feelings are about me, and, quite honestly, it depends on this album what my feelings are about them." He admits he has been upset by the changes the company has gone through since he signed with it in 1983.

"I would like to re-sign if it could make sense," he continues, "But I don't think we've had the results at RCA that either of us anticipated." Rogers concedes that the success of the upcoming album "will dictate my leverage in the negotiations."

But he denies that he is making a return to country to mend sagging chart or sales positions. "I never pay any kind of attention—and I know this sounds stupid—to record-sales trends, because I think it's so typical in any artist's career that you have these [ups and downs]. I still sell a lot of records no matter

what I do. But I think what happens is you get into a situation where you just feel like you're not moving anywhere—that while the songs are all good, there becomes a tremendous sameness to the sound."

He says he will use several producers on the album because "it's easier for a producer to find two hit songs than to find 10 hit songs." And he likes the variety of sounds they can produce. He points out that his focus on Nashville does not mean that he is aiming for the traditional country music audience.

"It's a kind of chance for me to go back to do some country music, and yet not all of it be *country* country. I think I still have an obligation to the people who have kind of fallen in line along the way and who may not be truly *country* country lovers.

"I like a producer who allows me some input," Rogers says. "I better than anybody know the audience I'm playing to and what I can get away with. Producers always want to take me too far one way or the other. And I have to be very careful. My whole premise has always been based on not how many you please but how few you offend. That's how you pick up new people."

To solidify his Nashville base, Rogers is opening an office here. Kenny Rogers Productions, under the management of Gerald Roy, will open in late February at 1102 17th Ave. S., Nashville, Tenn. 37212. It will deal in publishing and production as well as in personal and business management matters for Rogers.

Rogers says he has nearly completed the shooting of his next CBS-TV special, "Kenny Rogers' Working America," a concept inspired by his recently published book of photographs.

There are no big fund-raising
(Continued on next page)

NASHVILLE SCENE

by Gerry Wood



POSTHOLIDAY POTPOURRI: There's a lot of catching up to do in bringing Nashville Scene up to date after the blizzard of up days, down days, and holidays we've encountered recently.

Initial reports indicate the country music biz fared well during the crucial holiday selling season, although a slow start proved worrisome but not critical. Retailers report a postholiday surge that will probably boost 1986 profits over the previous year's for the period. It'll be interesting to check the final figures when they come in.

While singles sales continued their decline, compact disks took up the slack, creating a potent new sales item—and something the country music industry will be building upon this year.

Now let's catch up on some of the news making the rounds recently.

The **Country Radio Seminar** will soon be here—set for Feb. 19-21 at Nashville's Opryland Hotel. It'll feature an exhibit hall displaying a wide variety of services and products available to country broadcasters. For the first time, it'll be managed by Trade Associates Inc., an exhibition management firm based in Maryland. **Frank Mull**, executive director of the Country Radio Broadcasters, presenters of the Country Radio Seminar, notes, "The growth of the exhibit hall over the last three years has been tremendous. So we felt it was time to turn the exhibit area over to a professional management service." The hall will include ratings services, television spot producers, computer companies, product merchandisers, consulting firms, syndicators, and other radio-related services. For additional information on the seminar exhibit hall, contact **Richard Greene** or **Suzanne Snyder** at 301-468-3210. I've got the feeling that this year's Country Radio Seminar will be one of the best in its history, which dates back to 1970.

Gene Watson and producer **Billy Sherrill** teamed up for Watson's latest recording session. Should be a great pairing considering Watson's voice and the production expertise of Sherrill, who has brought out the best in such singers as **Tammy Wynette**, **George Jones**, **Charlie Rich**, and **Lacy J. Dalton**. Texas, North Carolina, and Georgia are on Watson's January-February tour schedule. . . . **Ronnie McDowell** filmed his latest video at Nashville's historic Hermitage Hotel. The MCA/Curb artist shot the video ver-

sion of his single "I Don't Want To Set The World On Fire," playing a big-band singer with slicked-back hair and a zoot suit. The song was originally a hit for the **Ink Spots** in the late '40s.

Eddie Rabbitt was in Los Angeles for TV appearances, including "Solid Gold" and "The Late Show," the new **Joan Rivers** program. He took time to meet with his manager and agency reps and discuss his touring plans for 1987. Those plans call for personal appearances in 150 cities. Among those Rabbitt met with were personal manager **Stan Moress** and **Dick Howard** and **Marty Beck** of the William Morris Agency. . . . **Frank Yankovic** promoted his latest albums in Nashville during a two-day swing. On the Nashville Network's "Nashville Now" show, the Smash/PolyGram polka whiz presented

host **Ralph Emery** with a Cleveland Browns jacket (how the jacket escaped the clutches of label head **Steve Popovich** is a point of amazement). Then Yankovic was taken on a tour of the **Forester Sisters'** bus after showing them a photo of his original 1937 tour bus converted from a Yellowstone National Park tourist bus. Yankovic and **Christy Forester** discovered they had something in common: They had gotten married within one day of each other—Frank to **Ida Smodic** on Dec. 27 and Christy to **Gary Smith** of **Ricky Skaggs'** band on Dec. 28.

Dolly Parton's first TV movie, "A Smoky Mountain Christmas," won first place in the national ratings with a 35 share, according to ABC-TV officials. It's the first production of her TV/film production company, Sandollar, and the network claims it was the highest-rated Sunday Night movie for ABC in more than two years. Parton starred in the flick, which was directed by **Henry Winkler** and also starred **Lee Majors**, **Anita Morris**, **Bo Hopkins**, and **Dan Hedaya**. . . . **Michael Johnson** received word about his first No. 1 Billboard country record following two concerts Dec. 27-28 at Orchestra Hall in his hometown of Minneapolis.

On Tuesday (20), **Eddie Arnold** will receive the President's Award at the seventh annual National Songwriter Awards broadcast. The award recognizes the musical achievements of country music's greatest artists. The two-hour special, hosted by **Patrick Duffy** and **Marie Osmond**, is produced by Multimedia Enter-

(Continued on next page)

Music industry exudes a healthy postholiday glow

FOR WEEK ENDING JANUARY 24, 1987

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

139 REPORTERS

			NEW ADDS	TOTAL ON
ALABAMA	"YOU'VE GOT" THE TOUCH	RCA	89	91
THE BELLAMY BROTHERS	KIDS OF THE BABY BOOM	MCA/CURB	71	74
GEORGE STRAIT	OCEAN FRONT PROPERTY	MCA	49	105
GEORGE JONES	THE RIGHT LEFT HAND	EPIC	37	82
GATLIN BROTHERS	TALKIN' TO THE MOON	COLUMBIA	33	130

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
SWEETHEARTS OF THE RODEO	MIDNIGHT GIRL	COLUMBIA	7
EARL THOMAS CONLEY	I CAN'T WIN FOR LOSIN' YOU	RCA	7
S-K-O	BABY'S GOT A NEW BABY	MTM	7
EDDY RAVEN	RIGHT HAND MAN	RCA	6
GEORGE JONES	THE RIGHT LEFT HAND	EPIC	6

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

NASHVILLE SCENE

(Continued from preceding page)

tainment in association with Music City News and the Songwriters Guild of America. During the telecast, beamed from the Andrew Jackson Theater of the Tennessee Performing Arts Center, **Johnny Mears** will receive the second annual Rising Star Award... A check for \$19,000—proceeds from the fourth annual **Academy of Country Music** celebrity golf tourney—was presented to the **Neil Bogart Memorial Laboratories**, the West Coast division of the **T.J. Martell Foundation** for cancer and leukemia research. The tourney was hosted by **Glen Campbell**.

SIGNINGS: **Carl Perkins** to Monterey Artists Inc., with an exclusive booking agreement... **Columbia** artist **Mary Stuart** to **Don Light Talent**... **T.G. Sheppard** renews his sponsorship affiliation with **Folgers**... **Riders In The Sky** roped to **MCA/Dot Records**... **Barbara Fairchild** to **Key Talent Inc.** for booking... **T.L. Lee** to **Compleat Records** with a single, video, and LP due soon... Songwriter **Preston Sullivan** to **Song Source Inc.**... **David & Lisa Binion** ink a writing/recording contract with the **Word Record and Music Group**... **Blackwood Brothers** to **Calvary Records**.

Picalic Catalog Sold

NASHVILLE Screen Gems has purchased the Picalic Group catalog here and has struck a three-year agreement with the officers of the company to sign writers and exploit new songs. According to sources close to the deal, the purchase price for the approximately 900 songs was between \$1 million and \$2 million.

The buy covered all the songs in the **Roger Cook**, **Cookhouse**, **Murphy Songs**, **Mother Tongue**, and **Bobby Witlock** collections through Nov. 1. Among the best-known titles are "Half The Way," "Talking

In Your Sleep," "I Believe In You," "He's Got You," "Why Have You Left The One You Left Me For," and "Love Is On A Roll."

With Screen Gems' financing, Picalic will continue to operate under the direction of chairman **Roger Cook** and president **Ralph Murray**. Profits from the cooperative effort will be split in half.

Murphy says the agreement with Screen Gems will result in the laying off of two Picalic staffers, because there will be fewer administrative duties. Three staffers will remain, he says.

ROGERS ALBUM

(Continued from previous page)

projects to fight hunger in Rogers' immediate future, and he has some bad feelings about the criticisms that have been made about **USA For Africa** and **Hands Across America**, both of which he worked on.

He says, "It's so deflating to work so hard and be blasted, but the problem is that you can't not do these things."

Rogers says he has already done one TV commercial for **Dole** as part of his five-year, \$17 million endorsement deal with the company and will soon be doing a second one.

FOR WEEK ENDING JANUARY 24, 1987

Billboard TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	3	14	REBA MCENTIRE MCA 5807 ★ ★ NO. 1 ★ ★ 1 week at No. One	WHAT AM I GONNA DO ABOUT YOU
2	1	1	14	ALABAMA RCA 5649-1-R	THE TOUCH
3	2	2	31	RANDY TRAVIS ● WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
4	4	4	13	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
5	5	5	41	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
6	7	6	33	GEORGE STRAIT ● MCA 5750 (8.98)	# 7
7	6	7	14	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
8	8	8	14	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
9	10	9	12	GEORGE JONES EPIC 40413	WINE COLORED ROSES
10	12	12	38	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
11	11	11	62	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
12	13	13	14	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
13	9	10	27	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
14	14	14	12	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
15	16	15	48	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
16	17	18	7	KENNY ROGERS RCA 5633	THEY DON'T MAKE THEM LIKE THEY USED TO
17	15	16	18	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
18	18	20	31	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
19	20	21	7	RESTLESS HEART RCA 5648	WHEELS
20	21	22	11	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
21	22	27	21	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
22	23	23	47	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
23	26	26	26	EXILE EPIC FE 40401	GREATEST HITS
24	25	37	20	RAY STEVENS MCA 5789	SURELY YOU JOUST
25	24	25	12	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
26	32	32	96	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
27	29	31	14	THE BELLAMY BROTHERS MCA/CURB 5812/MCA	GREATEST HITS, VOL. II
28	27	28	42	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
29	28	29	26	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
30	31	34	15	MICHAEL JOHNSON RCA AEL1-9501	WINGS
31	40	41	279	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
32	19	19	12	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
33	36	38	9	THE O'KANES COLUMBIA BL 4059	THE O'KANES
34	35	35	114	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
35	38	39	20	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
36	39	45	65	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
37	37	30	12	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
38	34	33	18	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	43	10	KATHY MATTEA MERCURY 830 405-1/POLYGRAM	WALK THE WAY THE WIND BLOWS
40	33	36	33	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
41	45	52	13	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
42	42	42	33	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
43	43	48	43	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
44	44	47	16	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
45	53	49	28	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
46	50	53	60	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
47	47	51	23	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
48	30	40	21	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
49	68	68	115	HANK WILLIAMS, JR. WARNER/CURB 601 93/WARNER BROS.	GREATEST HITS, VOLUME I
50	46	46	46	JOHN CONLEE COLUMBIA FC 40257	HARMONY
51	RE-ENTRY			GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
52	55	61	101	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
53	48	44	35	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
54	71	72	42	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
55	58	62	88	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
56	56	66	145	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
57	57	57	7	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
58	51	56	11	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
59	54	60	253	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
60	60	—	87	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
61	65	70	89	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
62	49	54	455	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
63	67	71	43	JUDY RODMAN MTM 71050 (8.98)	JUDY
64	62	65	193	ALABAMA ▲ ² RCA AHL1-4663 (8.98) (CD)	THE CLOSER YOU GET
65	63	67	254	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
66	66	—	24	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
67	61	63	28	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
68	RE-ENTRY			PATSY CLINE SOUNDTRACK-SWEET DREAMS, THE LIFE AND TIMES OF PATSY CLINE MCA 6149	
69	NEW ▶			EDDY RAVEN RCA 5728-1-R	RIGHT HAND MAN
70	70	69	32	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
71	59	59	38	EDDIE RABBITT RCA AHL1-7041 (8.98) (CD)	RABBITT TRAX
72	64	64	13	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
73	69	73	21	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
74	74	—	136	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (CD)	ATLANTA BLUE
75	52	55	25	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND

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

Billboard® HOT COUNTRY SINGLES™

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

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	CRY MYSELF TO SLEEP B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
★ ★ NO. 1 ★ ★ 1 week at No. One					
2	4	6	15	FALLIN' FOR YOU FOR YEARS C.TWITY,D.HENRY,R.TREAT (T.SEALS, M.REID)	CONWAY TWITY WARNER BROS. 7-28577
3	6	8	14	YOU STILL MOVE ME K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 9851
4	5	7	16	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
5	7	10	13	LEAVE ME LONELY G.MORRIS,B.ALBERTINE,S.SMALL (G.MORRIS)	GARY MORRIS WARNER BROS. 7-28542
6	8	11	14	THE CARPENTER B.LOGAN (G.CLARK)	JOHN CONLEE COLUMBIA 38-06311
7	14	17	12	I'LL COME BACK AS ANOTHER WOMAN J.CRUTCHFIELD (R.CARPENTER, K.M.ROBBINS)	TANYA TUCKER CAPITOL 5652
8	15	18	10	HOW DO I TURN YOU ON R.MILSAP,T.COLLINS,R.GALBRAITH (M.REID, R.BYRNE)	RONNIE MILSAP RCA 5033-7
9	12	15	13	GOTTA HAVE YOU R.LANDIS (E.RABBITT, R.NIELSEN, R.LANDIS)	EDDIE RABBITT RCA 5012-7
10	16	19	10	STRAIGHT TO THE HEART J.E.NORMAN (G.LYLE, T.BRITTEN)	CRYSTAL GAYLE WARNER BROS. 7-28518
11	13	16	13	COWBOY MAN T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
12	17	20	11	FIRE IN THE SKY J.HANNA,B.EDWARDS (J.HANNA, B.CARPENTER)	◆ NITTY GRITTY DIRT BAND WARNER BROS. 7-28542
13	18	21	11	RIGHT HAND MAN D.GANT,E.RAVEN (G.SCRUGGS)	EDDY RAVEN RCA 5032-7
14	3	5	15	THEN IT'S LOVE D.WILLIAMS,G.FUNDIS (D.LINDE)	DON WILLIAMS CAPITOL 5638
15	1	2	16	WHAT AM I GONNA DO ABOUT YOU J.BOWEN,R.MCINTIRE (D.GILMORE, B.SIMON, J.ALLISON)	◆ REBA MCINTIRE MCA 52922
16	19	22	12	HOMECOMING '63 B.MEVIS (D.DILLON, R.PORTER)	◆ KEITH WHITLEY RCA 5013-7
17	21	25	9	MORNIN' RIDE J.CRUTCHFIELD (S.BOGARD, J.TWEELE)	LEE GREENWOOD MCA 52984
18	22	23	9	I CAN'T WIN FOR LOSIN' YOU N.LARKIN,E.T.CONLEY (R.BYRNE, R.BOWLES)	EARL THOMAS CONLEY RCA 5064-7
19	10	12	8	DEEP RIVER WOMAN L.RICHIE,J.CARMICHAEL (L.RICHIE)	LIONEL RICHIE MOTOWN 1873
20	23	24	12	WHEN A WOMAN CRIES J.WILSON (B.MOORE, M.WILLIAMS)	JANIE FRICKE COLUMBIA 38-06417
21	24	27	7	NO PLACE LIKE HOME K.LEHNING (P.OVERSTREET)	RANDY TRAVIS WARNER BROS. 7-28525
22	25	26	9	MIDNIGHT GIRL/SUNSET TOWN S.BUCKINGHAM (D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
23	27	29	8	BABY'S GOT A NEW BABY J.STROUD (J.F.KNOBLOCH, D.TYLER)	◆ S-K-O MTM 72081/CAPITOL
24	28	33	7	FOREVER J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 888 219-7/POLYGRAM
25	30	37	6	I'LL STILL BE LOVING YOU T.DUBOIS,S.HENDRICKS,RESTLESS HEART (M.A.KENNEDY, P.BUNCH, P.ROSE, T.CERNEY)	RESTLESS HEART RCA 5065-7
26	31	39	7	WHAT CAN I DO WITH MY HEART R.LANDIS (O.YOUNG)	JUICE NEWTON RCA 5068-7
27	34	42	5	SMALL TOWN GIRL T.BROWN,J.BOWEN (J.JARVIS, D.COOK)	STEVE WARINER MCA 53006
28	32	35	8	PARTNERS AFTER ALL C.MOMAN (C.MOMAN, B.EMMONS)	WILLIE NELSON COLUMBIA 38-06530
29	36	43	5	TWENTY YEARS AGO J.GRAYDON,K.MIMS (M.SPRIIGGS, W.NEWTON, D.TYLER, M.NOBLE)	KENNY ROGERS RCA 5078-7
30	35	44	6	TAKE THE LONG WAY HOME J.BOWEN,J.SCHNEIDER (J.NEEL, D.CRIDER)	JOHN SCHNEIDER MCA 52989
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
31	41	57	5	TALKIN' TO THE MOON C.YOUNG (L.GATLIN)	◆ LARRY, STEVE, RUDY:THE GATLIN BROTHERS COLUMBIA 38-06592
32	29	31	12	ME AND YOU S.SILVER (D.FARGO)	DONNA FARGO MERCURY 888 093-7/POLYGRAM
33	9	1	18	GIVE ME WINGS B.MAHER (R.FLEMING, D.SCHLITZ)	◆ MICHAEL JOHNSON RCA 14412
34	39	55	5	I ONLY WANTED YOU P.WORLEY (SHAPIRO, GARVIN, JONES)	◆ MARIE OSMOND CAPITOL/CURB 5663/CAPITOL
35	11	4	17	LOVE'S GONNA GET YOU SOMEDAY R.SKAGGS (C.CHAMBERS)	RICKY SKAGGS EPIC 34-06327
36	20	9	17	SHE THINKS THAT SHE'LL MARRY T.WEST (J.RODMAN, D.ORENDER)	◆ JUDY RODMAN MTM 72076/CAPITOL
37	38	41	8	KILLBILLY HILL SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, T.GOODMAN)	◆ SOUTHERN PACIFIC WARNER BROS. 7-28554
38	42	45	8	QUIETLY CRAZY E.BRUCE,B.MEVIS (M.WILLIAMS, S.CROPPER)	ED BRUCE RCA 5077-7
39	45	50	6	THE ROCK AND ROLL OF LOVE J.CRUTCHFIELD (B.MCDILL, C.BLACK)	TOM WOPAT EMI-AMERICA 8364
40	58	—	2	OCEAN FRONT PROPERTY J.BOWEN,G.STRAIT (D.DILLON, H.COCHRAN, R.PORTER)	GEORGE STRAIT MCA 52996
41	46	52	7	LOVIN' THAT CRAZY FEELIN' B.KILLEN (R.MCDOWELL, J.MEADOR, B.CONN)	RONNIE MCDOWELL MCA/CURB 52994/MCA
42	47	51	8	THIS OL' TOWN W.ALDRIDGE (G.GREEN, R.GILES)	LACY J. DALTON COLUMBIA 38-06360
43	26	14	19	OH DARLIN' K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06242
44	51	59	5	ON AND ON J.WHITE (J.BUCKNER)	ANNE MURRAY CAPITOL 5655
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
45	NEW	—	1	"YOU'VE GOT" THE TOUCH H.SHEDD,ALABAMA (W.ROBINSON, J.JARRARD, L.PALAS)	ALABAMA RCA 5081-7
46	54	58	6	WIDE-EYED DREAM S.BUCKINGHAM (A.RHODY)	RICKY VAN SHELTON COLUMBIA 38-06542
47	57	70	3	THE BED YOU MADE FOR ME P.WORLEY (P.T.CARLSON)	HIGHWAY 101 WARNER BROS. 7-28483
48	63	—	2	THE RIGHT LEFT HAND B.SHERILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06593
49	44	48	8	COUNTRIFIED J.ANDERSON,J.E.NORMAN (T.LAZAROS)	JOHN ANDERSON WARNER BROS. 7-28502

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	NEW	—	1	KIDS OF THE BABY BOOM E.GORDY, JR. (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53018/MCA
51	56	61	6	DIDN'T WE SHINE J.KENNEDY (D.SCHLITZ, J.WINCHESTER)	LYNN ANDERSON MERCURY 888 209-7/POLYGRAM
52	59	63	6	LET'S BE FOOLS LIKE THAT AGAIN N.LARKIN (L.ANDERSON)	TOMMY ROE MERCURY 888 206-7/POLYGRAM
53	66	—	2	GYPSIES ON PARADE R.L.SCRUGGS (M.MILLER)	SAWYER BROWN CAPITOL/CURB 5677/CAPITOL
54	37	32	11	IT WON'T HURT P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28565/WARNER BROS.
55	40	30	12	IT SHOULD HAVE BEEN EASY L.BUTLER (B.MCDILL)	THE WHITES MCA/CURB 52953/MCA
56	60	67	5	WHEN YOU GAVE YOUR LOVE TO ME R.PENNINGTON (J.SHOFFNER)	RAY PRICE STEP ONE 366
57	33	13	16	MIND YOUR OWN BUSINESS H.WILLIAMS, JR. B.BECKETT, J.E.NORMAN (H.WILLIAMS)	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
58	55	47	21	HELL AND HIGH WATER B.LOGAN (T.BROWN, A.HARVEY)	◆ T GRAHAM BROWN CAPITOL 5621
59	76	—	2	LONE STAR STATE OF MIND T.BROWN,N.GRIFFITH (P.ALGER, G.LEVINE, F.KOLLER)	NANCI GRIFFITH MCA 53008
60	74	85	3	WALL OF TEARS H.SHEDD (R.LEIGH, P.MCCANN)	K.T. OSLIN RCA 5066
61	50	36	18	STAND ON IT J.KENNEDY (B.SPRINGSTEEN)	MEL MCDANIEL CAPITOL 5620
62	49	40	20	WALK THE WAY THE WIND BLOWS A.REYNOLDS (T.P.O'BRIEN)	◆ KATHY MATTEA MERCURY 884 978-7/POLYGRAM
63	77	—	2	GOODBYE SONG T.CHOATE (J.F.KNOBLOCH, D.TYLER)	GENE STROMAN CAPITOL 5662
64	43	28	16	BAD LOVE M.WRIGHT (D.LINDE)	PAKE MCINTIRE RCA 5004-7
65	64	62	20	IT AIN'T COOL TO BE CRAZY ABOUT YOU J.BOWEN (D.DILLON, R.PORTER)	GEORGE STRAIT MCA 52914
66	52	34	18	TOO MUCH IS NOT ENOUGH E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
67	75	79	5	WHERE'S THE FIRE G.J.HORTON (S.LONGACRE, S.LORBER)	SUSIE LANSON TNP/ENIGMA 75001/CAPITOL
68	83	—	2	IT'S GOODBYE AND SO LONG TO YOU B.FISHER (R.COUTURE, H.J.BREAU)	LISA CHILDRESS AMI 1947
69	81	84	3	15 TO 33 D.GOODMAN (D.GOODMAN, M.SHERILL, F.DYCUS, J.W.RYLES)	SOUTHERN REIGN REGAL 17441
70	62	53	13	BABY I WANT IT T.WEST (B.NIELSEN, CHAPMAN)	◆ GIRLS NEXT DOOR MTM 72078/CAPITOL
71	71	66	23	DADDY'S HANDS T.WEST (H.DUNN)	◆ HOLLY DUNN MTM 72075/CAPITOL
72	78	82	3	READY OR NOT J.CARROLL (M.JOHNSON, S.TAYLOR)	DON MALENA MAXIMA 1256
73	84	—	2	I AIN'T NEVER D.CHAMBERLAIN (M.TILLIS, W.PIERCE)	THE LOWES API 1002
74	86	—	2	TAKE A LITTLE BIT OF IT HOME L.HINDS,A.J.MASTERS (SHERILL, DILLINGHAM)	A.J.MASTERS BERMUDA DUNES 104
75	70	64	19	TOUCH ME WHEN WE'RE DANCING H.SHEDD,ALABAMA (T.SKINNER, J.L.WALLACE, K.BELL)	◆ ALABAMA RCA 5003-7
76	65	56	11	ONE MAN BAND J.KENNEDY (K.BELL, B.MCGUIRE)	MOE BANDY MCA/CURB 52950/MCA
77	88	—	2	LONG GONE LONESOME BLUES B.STONE (H.WILLIAMS)	DENNIS ROBBINS MCA 52987
78	91	—	2	HOW BEAUTIFUL YOU ARE (TO ME) N.WILBURN (A.DOWNING)	BIG AL DOWNING VINE STREET 103
79	79	86	5	WYATT LIQUOR R.FAITH (T.WYATT, J.WYATT)	WYATT BROTHERS WYATT 103
80	87	—	2	LIKE AN OKLAHOMA MORNING T.DEE (T.DEE, A.MORTON)	TONY MCGILL KILLER 1004/T.N.T.
81	89	—	2	MEMORY ATTACK J.TWEELE (J.TWEELE, S.BOGARD)	RALPH MAY & THE OHIO RIVER BAND EVERGREEN 1048
82	69	71	5	DARLINGTON COUNTY N.LARKIN (B.SPRINGSTEEN)	JEFF STEVENS AND THE BULLETS ATLANTIC/AMERICA 7-99494
83	48	38	11	WHEN I'M FREE AGAIN R.CROWELL,B.T.JONES (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-06415
84	NEW	—	1	THEY ONLY COME OUT AT NIGHT W.ALDRIDGE (W.ALDRIDGE, L.PALAS, J.JARRARD)	THE SHOOTERS EPIC 34-06623
85	90	—	2	HOLLYWOOD'S DREAM B.MCCRACKEN (R.MOORE, D.HAUSEMAN)	JEFF THOMAS REVOLVER 86-014
86	NEW	—	1	ONE OF THE BOYS M.DANIELL,E.VERETTE (K.BLAZY, P.BARNHART)	CHERYL HANDY RCM 00105/DEE MULLINS ENT.
87	NEW	—	1	AT THIS MOMENT J.BAXTER (B.VERA)	BILLY VERA & THE BEATERS RHINO 74403
88	82	65	20	WINE COLORED ROSES B.SHERILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06296
89	53	46	8	LITTLE DOLL T.SKINNER,J.L.WALLACE (M.WATKINS)	THE KENDALLS MCA/CURB 52983/MCA
90	68	60	14	SOMEDAY E.GORDY, JR., T.BROWN (S.EARLE)	◆ STEVE EARLE MCA 52920
91	61	49	9	WICKED WAYS E.GORDY, JR., T.BROWN (K.STALEY)	PATTY LOVELESS MCA 52969
92	67	69	6	SOMETHIN' YOU GOT D.B.WHITE (J.P.PENNINGTON, S.LEMAIRE)	THE NIELSEN WHITE BAND VISION 122574
93	72	54	19	WHAT YOU'LL DO WHEN I'M GONE J.BOWEN,W.JENNINGS (L.BUTLER)	WAYLON JENNINGS MCA 52915
94	80	80	5	SHEET MUSIC M.JOHNSON (D.M.COTHRAN, A.CAIN, B.ANDERSON)	BILL ANDERSON SOUTHERN TRACKS 1067
95	85	73	23	I MISS YOU ALREADY N.LARKIN (M.RAINWATER, F.YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519
96	93	74	22	AT THE SOUND OF THE TONE J.BOWEN,J.SCHNEIDER (M.T.BARNES, D.RICHARDSON)	JOHN SCHNEIDER MCA 52901
97	92	68	15	OUT AMONG THE STARS B.MONTGOMERY (A.MITCHELL)	MERLE HAGGARD EPIC 34-06344
98	95	78	5	I BOUGHT THE SHOES THAT JUST WALKED OUT ON ME C.AMMERMAN (R.SIMPSON, S.STONE)	RONNIE SESSIONS COMPLEAT 161/POLYGRAM
99	97	83	29	YOU CAN'T STOP LOVE J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCH & OVERSTREET MTM 72071/CAPITOL
100	73	75	5	CHOSEN G.KENNEDY (L.SCHMID, R.BOONE)	PERRY LAPOINTE DOOR KNOB 86-260

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

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	7	DEEP RIVER WOMAN	LIONEL RICHIE	19
2	5	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	T.G. SHEPPARD	4
3	3	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	2
4	9	THE CARPENTER	JOHN CONLEE	6
5	12	YOU STILL MOVE ME	DAN SEALS	3
6	2	CRY MYSELF TO SLEEP	THE JUDDS	1
7	10	COWBOY MAN	LYLE LOVETT	11
8	13	LEAVE ME LONELY	GARY MORRIS	5
9	—	WHEN A WOMAN CRIES	JANIE FRICKE	20
10	14	GOTTA HAVE YOU	EDDIE RABBITT	9
11	21	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	7
12	4	THEN IT'S LOVE	DON WILLIAMS	14
13	19	HOW DO I TURN YOU ON	RONNIE MILSAP	18
14	1	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	15
15	6	GIVE ME WINGS	MICHAEL JOHNSON	33
16	30	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO	22
17	—	FOREVER	THE STATLER BROTHERS	24
18	—	I CAN'T WIN FOR LOSING YOU	EARL THOMAS CONLEY	18
19	—	MORNIN' RIDE	LEE GREENWOOD	17
20	20	FIRE IN THE SKY	NITTY GRITTY DIRT BAND	12
21	—	NO PLACE LIKE HOME	RANDY TRAVIS	21
22	—	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	35
23	22	ME AND YOU	DONNA FARGO	32
24	24	STRAIGHT TO THE HEART	CRYSTAL GAYLE	10
25	—	RIGHT HAND MAN	EDDY RAVEN	13
26	—	PARTNERS AFTER ALL	WILLIE NELSON	28
27	—	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	57
28	16	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	36
29	—	BABY'S GOT A NEW BABY	S-K-O	23
30	15	OH DARLIN'	THE O'KANES	43

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	CRY MYSELF TO SLEEP	THE JUDDS	1
2	4	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	2
3	6	YOU STILL MOVE ME	DAN SEALS	3
4	5	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	T.G. SHEPPARD	4
5	7	LEAVE ME LONELY	GARY MORRIS	5
6	8	THE CARPENTER	JOHN CONLEE	6
7	9	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	7
8	14	HOW DO I TURN YOU ON	RONNIE MILSAP	8
9	12	GOTTA HAVE YOU	EDDIE RABBITT	9
10	16	STRAIGHT TO THE HEART	CRYSTAL GAYLE	10
11	15	COWBOY MAN	LYLE LOVETT	11
12	17	FIRE IN THE SKY	NITTY GRITTY DIRT BAND	12
13	18	RIGHT HAND MAN	EDDY RAVEN	13
14	3	THEN IT'S LOVE	DON WILLIAMS	14
15	1	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	15
16	19	HOMECOMING '63	KEITH WHITLEY	16
17	20	MORNIN' RIDE	LEE GREENWOOD	17
18	21	I CAN'T WIN FOR LOSIN' YOU	EARL THOMAS CONLEY	18
19	10	DEEP RIVER WOMAN	LIONEL RICHIE	19
20	23	WHEN A WOMAN CRIES	JANIE FRICKE	20
21	24	NO PLACE LIKE HOME	RANDY TRAVIS	21
22	25	MIDNIGHT GIRL/SUNSET TOWN	SWEETHEARTS OF THE RODEO	22
23	26	BABY'S GOT A NEW BABY	S-K-O	23
24	28	FOREVER	THE STATLER BROTHERS	24
25	29	I'LL STILL BE LOVING YOU	RESTLESS HEART	25
26	30	WHAT CAN I DO WITH MY HEART	JUICE NEWTON	26
27	—	SMALL TOWN GIRL	STEVE WARINER	27
28	—	PARTNERS AFTER ALL	WILLIE NELSON	28
29	—	TWENTY YEARS AGO	KENNY ROGERS	29
30	—	TAKE THE LONG WAY HOME	JOHN SCHNEIDER	30

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

COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (12)	19
MCA/Curb (7)	
RCA (14)	15
RCA/Curb (1)	
CAPITOL (6)	14
MTM (5)	
Capitol/Curb (2)	
TNP/Enigma (1)	
COLUMBIA	10
WARNER BROS. (8)	10
Reprise (1)	
Warner/Curb (1)	
POLYGRAM	6
Mercury (5)	
Compleat (1)	
EPIC	5
ATLANTIC/AMERICA	2
EMI-AMERICA	2
AMI	1
API	1
BERMUDA DUNES	1
DEE MULLINS ENT.	1
RCM (1)	
DOOR KNOB	1
EVERGREEN	1
MAXIMA	1
MOTOWN	1
REGAL	1
REVOLVER	1
RHINO	1
SOUTHERN TRACKS	1
STEP ONE	1
T.N.T.	1
Killer (1)	
VINE STREET	1
VISION	1
WYATT	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
69 15 TO 33	(MCA, ASCAP/Right Road, BMI/Forrest Hills, BMI/Al Gallico, BMI)	(Zoo Crew, ASCAP)
96 AT THE SOUND OF THE TONE	(WB, ASCAP/Two Sons, ASCAP)	4 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)
87 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP)	(Rick Hall, ASCAP)
70 BABY I WANT IT	(Uncle Artie, ASCAP)	58 HELL AND HIGH WATER
23 BABY'S GOT A NEW BABY	(A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)	(April, ASCAP/Ideas Of March, ASCAP/Preshus Child, BMI) CPP/ABP
64 BAD LOVE	(Dennis Linde, BMI)	85 HOLLYWOOD'S DREAM
47 THE BED YOU MADE FOR ME	(Sportsman, BMI)	(Cross Keys, ASCAP)
6 THE CARPENTER	(April, ASCAP/GSC, ASCAP) CPP/ABP	16 HOMECOMING '63
100 CHOSEN	(Door Knob, BMI)	(Blackwood, BMI/Larry Butler, BMI/South Wing, ASCAP) CPP/ABP
49 COUNTRYFIED	(Pending)	78 HOW BEAUTIFUL YOU ARE (TO ME)
11 COWBOY MAN	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	(Port St. Joe, BMI/Julian, BMI)
1 CRY MYSELF TO SLEEP	(Irving, BMI) CPP/ALM	8 HOW DO I TURN YOU ON
71 DADDY'S HANDS	(Blackwood, BMI) CPP/ABP	(Lodge Hall, ASCAP/Rick Hall, ASCAP) CPP
82 DARLINGTON COUNTY	(Bruce Springsteen, ASCAP/Ensign, BMI)	73 I AIN'T NEVER
19 DEEP RIVER WOMAN	(Brockman, ASCAP)	(Cross Keys, ASCAP)
51 DIDN'T WE SHINE	(MCA, ASCAP/Don Schlitz, ASCAP/Fourth Floor, ASCAP/Hot Kitchen, ASCAP) HL	98 I BOUGHT THE SHOES THAT JUST WALKED OUT ON ME
2 FALLIN' FOR YOU FOR YEARS	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	(Central Songs, BMI/Screen Gems-EMI, BMI)
12 FIRE IN THE SKY	(Le-Bone-Aire, ASCAP/Vicious Circle, ASCAP)	18 I CAN'T WIN FOR LOSIN' YOU
24 FOREVER	(Statler Brothers, BMI)	(Rick Hall, ASCAP)
33 GIVE ME WINGS	(Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/ALM/HL	95 I MISS YOU ALREADY
63 GOODBYE SONG	(A Little More Music, ASCAP/Sharp Circle, ASCAP)	(Tree, BMI) HL
9 GOTTA HAVE YOU	(Briarpatch, BMI/Englishtown, BMI) CPP	34 I ONLY WANTED YOU
53 GYPSIES ON PARADE		(Tree, BMI/Cross Keys, ASCAP)
		7 I'LL COME BACK AS ANOTHER WOMAN
		(Let There Be Music, ASCAP/Irving, BMI) CPP/ALM
		25 I'LL STILL BE LOVING YOU
		(Warner-Tamerlane, BMI/Love Wheel, BMI/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell, ASCAP) HL
		65 IT AIN'T COOL TO BE CRAZY ABOUT YOU
		(Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP) CPP/ABP
		55 IT SHOULD HAVE BEEN EASY
		(Jack & Bill, ASCAP) HL
		54 IT WON'T HURT
		(Coal Dust West, BMI)
		68 IT'S GOODBYE AND SO-LONG TO YOU
		(Intersong, ASCAP/Chappell, ASCAP)
		50 KIDS OF THE BABY BOOM
		(Bellamy Bros., ASCAP)
		37 KILLBILLY HILL
		(Long Tooth, BMI/That's What She Said, BMI)
		5 LEAVE ME LONELY
		(WB, ASCAP/Gary Morris, ASCAP)
		52 LET'S BE FOOLS LIKE THAT AGAIN
		(Old Friends, BMI) CPP
		80 LIKE AN OKLAHOMA MORNING
		(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP)
		89 LITTLE DOLL
		(KCM, BMI)
		59 LONE STAR STATE OF MIND
		(Lucrative, BMI/Bait And Beer, ASCAP)
		77 LONG GONE LONESOME BLUES
		(Acuff-Rose Opryland, BMI/Hiram, BMI)
		35 LOVE'S GONNA GET YOU SOMEDAY
		(Hall-Clement, BMI/Ricky Skaggs, BMI/Chip Peay, BMI) HL
		41 LOVIN' THAT CRAZY FEELIN'
		(Tree, BMI/Strawberry Lane, BMI) HL
		32 ME AND YOU
		(Prima-Donna, BMI)
		81 MEMORY ATTACK
		(Unichappell, BMI/Chappell, ASCAP)
		22 MIDNIGHT GIRL/SUNSET TOWN
		(Almo, ASCAP/Oon Schlitz, ASCAP) CPP/ALM
		57 MIND YOUR OWN BUSINESS
		(Acuff-Rose Opryland, BMI/Rightsong, BMI/Hiram, BMI) CPP/HL
		17 MORNIN' RIDE
		(Chappell, ASCAP/Unichappell, BMI) HL
		21 NO PLACE LIKE HOME
		(Writers Group, BMI/Scarlet Moon, BMI)
		40 OCEAN FRONT PROPERTY
		(Tree, BMI/Larry Butler, BMI/Blackwood, BMI/South Wing, ASCAP)
		43 OH DARLIN'
		(Cross Keys, ASCAP) HL
		44 ON AND ON
		(Artist Records, ASCAP)
		76 ONE MAN BAND
		(Ensign, BMI/April, ASCAP/Butler's Bandits, ASCAP) CPP
		86 ONE OF THE BOYS
		(Southern Grand Alliance, ASCAP)
		97 OUT AMONG THE STARS
		(Warner-Tamerlane, BMI/Ten Speed, BMI)
		28 PARTNERS AFTER ALL
		(Chip Moman, BMI/Attadoo, BMI/Unichappell, BMI/Rightsong, BMI)
		38 QUIETLY CRAZY
		(Cavesson, ASCAP/Tapadero, BMI) CPP
		72 READY OR NOT
		(King Coal, ASCAP/April, ASCAP)
		13 RIGHT HAND MAN
		(Earthy Delights, BMI)
		48 THE RIGHT LEFT HAND
		(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP)
		39 THE ROCK AND ROLL OF LOVE
		(Jack & Bill, ASCAP/Ranger Bob, ASCAP/Chappell, ASCAP/Serenity Manor Music) HL
		36 SHE THINKS THAT SHE'LL MARRY
		(Uncle Artie, ASCAP/Sabal, ASCAP) HL
		94 SHEET MUSIC
		(A Team, ASCAP/Best Performance, BMI/Lowery, BMI)
		27 SMALL TOWN GIRL
		(Tree, BMI/Cross Keys, ASCAP)
		90 SOMEDAY
		(Tree, BMI/Strawberry Lane, BMI) HL
		92 SOMETHIN' YOU GOT
		(Tree, BMI) HL
		61 STAND ON IT
		(Bruce Springsteen, ASCAP)
		10 STRAIGHT TO THE HEART
		(Irving, BMI/Chappell, ASCAP) CPP/ALM/HL
		74 TAKE A LITTLE BIT OF IT HOME
		(Al Gallico, BMI)
		30 TAKE THE LONG WAY HOME
		(Song Pantry, ASCAP/Believus Or Not, ASCAP/Warner-Tamerlane, BMI)
		31 TALKIN' TO THE MOON
		(Larry Gatlin, BMI)
		14 THEN IT'S LOVE
		(Dennis Linde, BMI)
		84 THEY ONLY COME OUT AT NIGHT
		(Rick Hall, ASCAP/Alabama Band, ASCAP)
		42 THIS OL' TOWN
		(Riva, ASCAP/Dejamus, ASCAP) HL
		66 TOO MUCH IS NOT ENOUGH
		(Bellamy Bros., ASCAP)
		75 TOUCH ME WHEN WE'RE DANCING
		(Hall-Clement, BMI) HL
		29 TWENTY YEARS AGO
		(Warner House of Music, BMI/WB Gold, ASCAP)
		62 WALK THE WAY THE WIND BLOWS
		(Colgems-EMI, ASCAP/White Sheep, ASCAP) HL
		60 WALL OF TEARS
		(April, ASCAP/Lion Hearted, ASCAP/New and Used, ASCAP)
		15 WHAT AM I GONNA DO ABOUT YOU
		(Tapadero, BMI/Jim's Allisongs, BMI) CPP
		26 WHAT CAN I DO WITH MY HEART
		(Oh The Music, BMI)
		93 WHAT YOU'LL DO WHEN I'M GONE
		(Larry Butler, BMI/Blackwood, BMI) CPP/ABP/HL
		20 WHEN A WOMAN CRIES
		(Tapadero, BMI/Cavesson, ASCAP) CPP
		83 WHEN I'M FREE AGAIN
		(Granite, ASCAP/Coolwell, ASCAP/Warner-Tamerlane, BMI/Blue Sky Rider, BMI)
		56 WHEN YOU GAVE YOUR LOVE TO ME
		(Almarie, BMI)
		67 WHERE'S THE FIRE
		(Somebody's Music, SESAC/WB, ASCAP/WB Gold, ASCAP)
		91 WICKED WAYS
		(AMR, ASCAP)
		46 WILD-EYED DREAM
		(Tree, BMI) HL
		88 WINE COLORED ROSES
		(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL
		79 WYATT LIQUOR
		(Wyatt, BMI)
		99 YOU CAN'T STOP LOVE
		(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP
		3 YOU STILL MOVE ME
		(Pink Pig, BMI)
		45 "YOU'VE GOT" THE TOUCH
		(Alabama Band, ASCAP)

SHEET MUSIC AGENTS

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

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

Harvard Square Draws Wide Circle Of Customers

BY DAVID WYKOFF

BOSTON The Harvard Square area of Cambridge has become a magnet for music retailers and has emerged as one of America's most concentrated and competitive markets for prerecorded music.

"I don't think that there's any place in the U.S. that's as intense for selling prerecorded music," says Don Rose, co-owner of the Boston Compact Disc (BCD) chain. "If a customer can't find something here, they have a one-minute walk to another five stores and a five-minute walk to five or six more."

Within a 100-yard radius of the Harvard Square subway and bus stations are six music outlets—including banner units from three of Boston's most prominent chains—which, all told, account for more than 10,000 square feet of retail space devoted specifically to prerecorded music and \$4 million in annual revenues. Within another half mile of walking distance are another five stores, bringing the total number of stores to 11 within one square mile.

The dense competition here has forced the area's retailers to adopt various marketing strategies—including pricing and specialization of inventory—to ensure continued profits for each store. For some, the soaring growth of compact disk sales has emerged as a heated bat-

tleground for this area's dealers.

The square is surrounded by Harvard Univ. and is on the perimeter of a number of residential neighborhoods, colleges, and universities, and those communities provide a big portion of its shopping clientele as well as its academic flavor.

It also draws large numbers—especially high-school youth and young adults—from Boston and the outlying suburbs. Sally Alcorn, executive director of the 300-member Harvard Square Business Assn., notes that the square is a focal point for Boston's mass-transit system. She also cites strong tourist traffic, Harvard alumni and sporting events, and the recent completion of street excavation, hotel development, and additional parking spaces as factors that aid the area's draw.

The square's oldest and most established music outlets are the music department in the main branch of the Harvard Cooperative Society—known to most as the Coop—and the local unit of the Discount Records chain.

One store looking to compete with the low pricing at the Coop and Discount is New England chain Strawberries Records & Tapes, which has a 1,500-square-foot outlet there. "You can't get an album for cheaper than \$5.99 or \$6.99 on \$8.98 and \$9.98 list titles. We offer almost every new release at sale prices," says store manager Rob Nadeau,

explaining the store's pricing philosophy.

The Coop puts a similar number of titles on sale. During Christmas week, the store's 25 top-selling CDs were priced at \$13.99, and the Rolling Stones' London/Polygram CDs were on sale at \$12.99. Earlier, the

'It's the place to go for whatever kind of music you want'

Coop also carried the lowest price on the Springsteen box set at \$22.99 for LP/cassette, \$2 lower than the square's next-best price.

But according to Jeff Cohen, assistant buyer at Strawberries' home office, pricing alone does not carry a store in this neighborhood. "Breadth of selection is important in the Boston area and especially important at Harvard Square," says Cohen.

"Harvard Square draws a unique and diverse range of customers and tastes, and we find that we need to maintain significant stocks in genres and styles that wouldn't do well in most of our other stores. We do a very strong business in folk, blues, jazz, classical, imports, local music, and other esoteric categories as well as in the more traditional

pop/rock fields."

Instead of aiming for overall selection, the 3,300-square-foot Newbury Comics (on the top floor of the Garage) looks to be "all-inclusive in the areas that we choose to cover," says company co-owner Mike Dreese. Newbury Comics—the largest store of a three-unit chain—operates as an alternative rock'n'-roll boutique, selling T-shirts, comic books, dolls, posters, and jewelry as well as the area's best selection of punk, new wave, and import releases.

Dreese estimates that prerecorded music accounts for 60%-70% of overall sales, depending on the time of year. "We work hard to have a hip, entertaining store, and that means carrying a wider range of products. We do very well with a creative, aware clientele that's relatively well-off," he says.

"We do an awful lot with coupons. With a \$1- or \$2-off coupon, we can give the customers the idea that they're going to get the best prices on any given day, even though we can't price all of our merchandise as low as the Coop might," Dreese adds.

Like other Harvard Square dealers, this Newbury outlet credits the CD for its fast-paced growth.

"Our biggest growth category is in CDs, and I guess that's no surprise. What's surprising is that

we're doing our best business with classical CDs, not a category that falls into our perceived youth-culture image. There's certainly a lot of money to be made on CDs in Harvard Square," says Dreese.

Increased CD sales have affected all of the square's major stores. Outlets with fixed space—such as the Coop, Discount, and Strawberries—have had to make serious inventory adjustments to make room for CD displays and merchandising. And Discount's shrinking selection was one of the factors that led Steve Lee to leave a management position there to open the square's newest music store, Cambridge Disc & Record, in September.

"Most of the stores at the square look for big sales on a marginal number of titles. We're looking to cover the unique categories—historic live performances, certain imported labels, and so on—that the others aren't interested in because they don't move the big numbers. There are a lot of very musically knowledgeable customers whose tastes are ignored," Lee says, adding that he carries near-equal levels of CDs and records/tapes as well as a few CD hardware units.

Located in an 800-square-foot basement, Cambridge Disc is one of the square's smaller music stores. It has yet to establish a strong identity. (Continued on next page)

A Billboard Spotlight

MUSIC PUBLISHING

IT ALL STARTS WITH A SONG!

FOR AD DETAILS CONTACT
GENE SMITH, ASSOCIATE PUBLISHER
(212) 764-7356
OR CONTACT ANY BILLBOARD SALES OFFICE

ISSUE DATE: MARCH 21
AD CLOSING: FEBRUARY 24



Fogelman To Be Honored At AJC Event Committee Seeks To Top 1986 Fund-Raiser's Tally

NEW YORK Lou Fogelman, president and co-owner of Show Industries, will receive the American Jewish Committee's (AJC) 1987 Music Industry Human Relations Award during a Feb. 7 fund-raising dinner dance held in his honor at the Hilton Hotel here.

In addition to his responsibilities at Show—parent company for the 46-store, Los Angeles-area combo chain Music Plus and wholesaler City-1-Stop—Fogelman is vice president of the Video Software Dealers Assn. He is a member of the National Assn. of Recording Merchandisers' retail advisory committee and a past president of that trade group.

Last year's AJC dinner honoring Paul David, president and founder of Camelot Music, set an all-time record in terms of money raised. Joe Cohen, executive vice president of the Leslie Group and general chairman for the 1987 event, is hopeful that the comprehensive scope of this year's bicoastal planning committee and Fogelman's popularity throughout the music and video industries will help the annual fund-raiser reach a new plateau.

"Fogelman is being honored not merely because he has the skills of a successful leader in exceptional measure, but because of the underlying principles which have governed his choices and the direction of his efforts," says Cohen.

He characterizes the honoree as "an individual who had a profound impact on both home video and the music industry, while adhering to the highest standards of personal

integrity and dedication to the community as a whole."

Cohen says the scope of this year's dinner committee—with more than 70 people, including executives culled from a wide variety of video, music, and accessory suppliers; specialty retailers; trade organizations; and industry publications—could help AJC top the 1986 tally.

For the first time, this year's planning group includes a West Coast committee, chaired by Robin Montgomery, senior vice president of video vendor Prism Entertainment. Marcia Kesselman, vice president of Coliseum Video, chairs the East Coast committee, and Harry Anger, senior vice president of marketing for PolyGram Records, is program chairman.

Serving as co-chairmen are Henry Droz, WEA president; Sal Licata, president of RCA/A&M/Arista; Nicholas Santrizos, president of Vista Home Video; and Paul Smith, senior vice president and general manager of marketing for CBS Records.

Retail and distributor chiefs honored in recent years by AJC, including Camelot's David, have been named honorary chairmen for the Fogelman dinner. They are Barrie Bergman, The Record Bar; Rachele and Joe Friedman, J&R Music World; Roy Imber, Record World; and James Schwartz, Schwartz Brothers Inc.

Founded in 1906, the primary goals of the New York-based AJC are to fight bigotry and advance the



Lou Fogelman, president of Show Industries and vice president of the Video Software Dealers Assn., has been selected by the American Jewish Committee to receive its annual Music Industry Human Relations Award. He will be recognized at a Feb. 7 fund-raising event in New York City.

cause of human rights worldwide through research, training, and action for intergroup relations. The committee is an accredited nongovernmental agency of the U.S. Mission to the United Nations.

Dinner subscriptions for the Fogelman event cost \$350; contributions (with the exception of a \$65 dinner cost) are tax-deductible. Various sponsorship plans to place tribute ads in the event's program are also available. For further information and reservations, contact Bruce Goldstein of the AJC at 212-751-4000, ext. 336.

Will Feature Videoclips, Store-Product Commercials Target Sets Promo TV Monitor Program

BY EARL PAIGE

LOS ANGELES With video monitors now stationed in 50 of its 247 department stores, Target will soon effectively have a promotional network reaching the 150 million people who annually shop the chain.

The two-hour VHS tapes—assembled internally from vendor-supplied clips and replaced monthly—are used primarily to promote prerecorded music. But the in-store merchandising project is also a reflection of an enlarged video-product presence in the company's \$100 million annual volume in its prerecorded home-entertainment software sections, says Bill Veeneman, director of marketing/operations for Jetco, Target's internal racking division.

In addition to plugging audio product, Target is splicing in trailers to tout video product and is testing the effectiveness of 10-second commercials.

Although programming is now uniform chainwide, doughnut sequences (standard opening and closing segments) already allow for customized spots.

One participating vendor already excited about the possible effectiveness of promoting products through Target's video programming is American Gramophone, which is using the program to plug not only prerecorded music but its music videos as well.

Michael Delich, marketing director for American Gramophone, calls it a cost-effective method, compared with other hi-tech merchandising concepts being utilized by record stores, and says it appears to be a worthwhile tool for drawing consumers' attention to his label's product.

The potential impact, once all stores' entertainment sections have monitors, is further indicated by Target's planned addition of 76 units during 1987, 52 of them acquired from Gemco in California, Arizona, and Nevada. That 30% increase in store number would up the hypothetical "shopping population" figure another 50 million people, according to Target spokesmen.

"What better way to introduce new acts?" asks Veeneman, adding that vendors are increasingly eager to support the video display of the three or four ceiling-mounted monitors.

At this point, a single program plays in all stores, says Veeneman. "But it's entirely possible we could program by cluster and target, say, our stores where country is more popular." Any genre of music might be emphasized, he adds.

A programming staff at the chain's Minneapolis headquarters, overseen by Veeneman, now supplies stores with tapes "so the tapes remain fresh at least every two weeks." District people and key store staff handle traffic for tape replacement.

Although commercial sequences in programs could plug products and services offered throughout the entire stores, typically 100,000 square feet in size, Veeneman sees promotions remaining closely tied to home entertainment. Rather than

spots on motor oil or diapers, "it's likely to be Sony televisions" or other products directly related to the software found in Target's record and tape departments, he says. One institutional spot, however, invites employment applications.

The 50 locations now equipped with monitors are the first wave of a modernization Veeneman calls "our PA 86 prototype," with all-new signage, fixtures, and decor. These stores with the new look have the home-entertainment department stationed closer to the front—or drive aisle—whereas prerecorded video is splashed along the back wall of the section.

Assistance in preparing this story provided by Geoff Mayfield in New York.

HARVARD SQUARE DRAWS CUSTOMERS

(Continued from preceding page)

tity among area shoppers. It is one of the quietest and least visited record outlets, but Lee says that is not all bad.

"Our clientele really isn't interested in having to fight the large afternoon and weekend crowds at the other stores. It also affords us the opportunity to cater more to individual customers," says Lee.

Another recent player is BCD, opened two years ago, which, Rose claims, has the square's best CD selection. He and his partners counted on the square "to be a magnet for CD consumers," and their foresight has proven to be right on target, as all area stores now scramble to meet consumer demand for CDs.

BCD's 600-square-foot store is the neighborhood's smallest, but Rose sees little need to look for a larger space. "We merchandise the booklets, backed by Plexiglas, and not the disks themselves. It eliminates the pilferage problem and allows us to merchandise nearly 4,000 titles in a relatively small area," he says. The actual merchandise is stored behind the counter or in a storeroom in the back of the store.

Rose says BCD remains "aloof from the price wars that often go on. Instead, we concentrate on our own business, doing the best job that we can. It's crucial for a CD dealer to be an authority on the product, to be able to deal with the public's adjustments to CD, and

also to respond to the developments in the sophisticated portions of the market."

BCD promotes its image through creative—and relatively inexpensive—promotions, like local rock leader WBCN's monthly CD-only day of broadcasting and a wedding-gift-list program similar to those administered by large department stores. "You don't need a large advertising budget to get yourself known," says Rose.

Competition for the CD market is heated. Newbury Comics, the Coop, Strawberries, and Discount often engage in CD price wars, driving CDs down to the area of \$12.99.

Newbury Comics' coupons are most often geared toward CDs, usually translating to an \$11.99 sale price. Dreese reports that his CD revenues sometimes double during these campaigns and overtake LP and tape sales.

As is true of the entire industry, supply is also a key CD factor. Going into Christmas week, only BCD and Newbury Comics had Springsteen boxed CDs; both were charging \$44.99.

The square also has used-record or combination new/used stores, including Festoon's, Mystery Train, Second Coming Records, and Stereo Jack's (a contender for the square's best jazz selection), while BCD is the area's sole dealer of used compact disks.

Says one area store manager, "There's money to be made in used product, too. Not everybody can afford to make the big purchases. The student population, both high school and college, continues to be our prime source of income; they're not all well-off."

Dreese and the other area music dealers see the competition and prosperity continuing.

Says Dreese, "Harvard Square is now known as the place to come to find whatever kind of music one might want."

Source Video promo targets drugstores ... see page 46



FREE WHOLESALE CATALOG

ALL NEW 224-PAGE AUDIO, VIDEO, TELEPHONE, COMPUTER, ELECTRONICS CATALOG

- A Leading Distributor Of Brand Name Home Entertainment Products
- Your One-Stop Distribution Center Serving Dealers Coast-To-Coast
- \$10,000,000 Inventory With Over 10,000 Products In Stock At All Times
- Special Product Information By Phone
- Monthly Newsletter On Our Specials



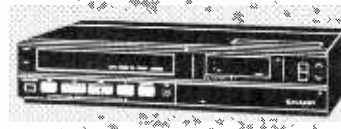
Panasonic KX-T1422
Beeperless Remote Answering Machine

\$76⁹⁵



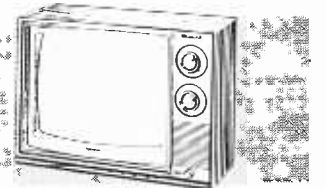
Panasonic PV-1564
Four Head VHS HQ Hi-Fi Video Recorder

\$477⁹⁵



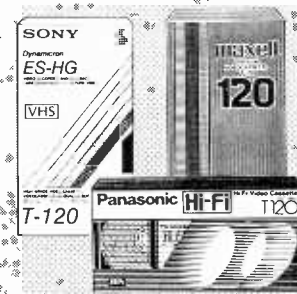
Sharp VC-6846
VHS HQ Cable Ready Video Recorder

\$234⁹⁵



Sharp 13LM16
13-inch Table Top Color Television

\$157⁹⁵



Video Tape Specials

SONY T-120/L-750SD	\$3.99
MAXELL T-120/L-750EX	\$3.99
MAXELL T-120/L-750HGX	\$4.75
MAXELL T-120/L750GOLD	\$5.62
TDK T120	\$3.99
TDK T-120EHG	\$4.75
PANASONIC T-120	\$3.79



Audio Tape Specials

SONY UX-ES90	\$2.05
MAXELL UDS-190	\$1.58
MAXELL UDS-1190	\$1.48
MAXELL XLII-S90	\$1.98
TDK SAC90	\$1.59
TDK SAX90	\$1.79
TDK DC90	\$0.85

DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up
Why Pay More?

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

544 Park Avenue, Brooklyn, NY 11205

AL-LEN CUTTING CO.

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

CD Blisters BEAT Paper Packaging.

Much Higher Quality
& Lower Prices Than
Paper CD Packaging.

From the No. 1 Supplier
of CD Blisters.

Call Cal 612-934-4078
INNOVATIVE PLASTICS INC.

CALL
TOLL-FREE

1-800-221-3191

IN NEW YORK CALL (212) 233-0747

BIG APPLE ENTERTAINMENT
15 PARK ROW, DEPARTMENT BBO187
NEW YORK, NY 10038

discit

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

LIFT CANADA:
GEM-SEM (416) 856 5438

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

LIFT
systems with future



SHELF TALKER



CASSETTE DIVIDERS

Pre-Printed,
Custom Printed
or Blank



800 / 648-0958
GOPHER PRODUCTS CORP.
2201 Lockheed Way
Carson City, NV 89701

The Record Company That Doesn't Make Records



DIVA Original
Soundtrack
RCD 10010
From the popular French
film; features Arias to Rock

DISTRIBUTORS

EAST SIDE DIGITAL
Minneapolis, MN
1-800-468-4177

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

INTERCON MUSIC CORP
Wallington, NJ
1-800-524-2724

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

SCHWARTZ BROS INC
Lanham, MD
1-800-638-0530

ROUNDER RECORDS
Cambridge, MA
(617) 354-0700

GEMINI DISTRIBUTORS
Norcross, GA
1-800-862-2202 Ext 727



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



FOR WEEK ENDING JANUARY 24, 1987

Billboard TOP COMPACT DISKS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	1	12	BOSTON MCA MCAD 6188	★★ NO. 1 ★★ 6 weeks at No. One THIRD STAGE
2	1	2	17	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
3	5	4	19	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
4	3	3	9	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985 COLUMBIA C3K 40558	
5	4	6	13	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
6	7	7	28	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
7	6	5	10	THE POLICE A&M CD 3902	EVERY BREATH YOU TAKE/THE SINGLES COLLECTION
8	9	8	30	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
9	8	9	24	STEVE WINWOOD ISLAND 25448-2/WARNER BROS	BACK IN THE HIGHLIFE
10	11	11	20	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
11	12	10	12	BOSTON EPIC EK 34188	BOSTON
12	13	13	18	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
13	10	12	16	HUEY LEWIS & THE NEWS CHRYSALIS VK 41534	FORE!
14	15	15	19	ANITA BAKER ELEKTRA 2-60444	RAPTURE
15	17	16	23	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
16	14	17	87	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
17	16	14	15	TALKING HEADS SIRE CDP 46157/WARNER BROS	TRUE STORIES
18	19	24	83	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
19	21	—	2	LED ZEPPELIN ATLANTIC 2-19127	LED ZEPPELIN II
20	29	21	74	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
21	20	19	34	STEELY DAN MCA MCAD 5570	DECADE
22	28	22	9	THE ROLLING STONES ABKCO 6667-2/POLYGRAM	HOT ROCKS 1964-1971
23	26	26	10	BOSTON EPIC EK 35050	DON'T LOOK BACK
24	18	23	7	THE PRETENDERS SIRE 2-25488/WARNER BROS.	GET CLOSE
25	25	30	5	CINDERELLA MERCURY 830076-2/POLYGRAM	NIGHT SONGS
26	RE-ENTRY			CYNDI LAUPER PORTRAIT RK 40313/EPIC	TRUE COLORS
27	RE-ENTRY			PHIL COLLINS ATLANTIC 2-81240	NO JACKET REQUIRED
28	NEW ▶		1	DURAN DURAN CAPITOL CDP 46415	NOTORIOUS
29	23	20	22	GEORGE WINSTON WINDHAM HILL CD 1025/A&M	DECEMBER
30	NEW ▶		1	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMD 93311	THE TONIGHT SHOW BAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11	HOROWITZ IN MOSCOW DG 419-499	★★ NO. 1 ★★ 8 weeks at No. One VLADIMIR HOROWITZ
2	4	4	44	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
3	3	3	22	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
4	2	2	25	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
5	6	6	51	BACHBUSTERS TELARC 80123	DON DORSEY
6	5	5	12	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
7	8	9	32	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
8	7	7	11	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
9	9	8	20	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
10	10	11	87	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
11	12	13	17	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
12	14	18	6	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
13	11	12	8	TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 80137	LONDON SYMPHONY ORCHESTRA
14	15	16	52	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
15	18	19	10	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
16	16	15	87	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
17	17	17	87	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
18	20	20	18	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
19	13	10	6	A CHRISTMAS CELEBRATION ANGEL CDC-47587	KATHLEEN BATTLE
20	22	23	76	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
21	21	21	42	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
22	23	22	87	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
23	25	25	40	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
24	27	—	2	VERDI: OTELLO ANGEL CDCB-47450	PLACIDO DOMINGO
25	RE-ENTRY			THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
26	26	26	31	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS
27	NEW ▶		1	VIVALDI: THE FOUR SEASONS TELARC 80070	BOSTON SYMPHONY (OZAWA)
28	28	28	16	ANNIVERSARY LONDON 417-362	LUCIANO PAVAROTTI
29	29	29	9	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
30	30	30	19	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS

New Warehouse Eases Rose Records' Expansion

BY MOIRA McCORMICK

CHICAGO Since opening the central distribution warehouse Stirling Ventures in June, Rose Records here has increased chain volume by 20% and opened five new stores, bringing the total number of units to 14.

According to president Jim Rose and vice president/marketing Ronna Hoffberg, the rise in volume can be attributed to a number of factors in addition to the warehouse. Hoffberg cites "burgeoning compact disk sales, a strong economy, and good records out there."

Of the five new stores, four had formerly comprised the long-standing Laury's Records chain, which Rose bought out in October (Billboard, Oct. 4, 1986), and the fifth is in suburban Vernon Hills. "There is no way we could have made the [Laury's] acquisition without the warehouse," says Hoffberg.

Jim Rose describes Stirling Ventures as "the next logical step" in the chain's purchasing evolution, which began several years ago when Rose Records first centralized its buying, utilizing the Near North Side unit on Ashland as a warehouse. Prior to centralization, each store's manager was responsible for ordering and stocking its own inventory. "We soon outgrew Ashland, and the next logical step was this—a freestanding warehouse with corporate offices," Rose says.

Stirling Ventures headquarters has almost 19,000 square feet of space and is located less than a mile from Rose's Ashland outlet on the Near North Side, close to an expressway. The warehouse holds over 20,000 titles in LP, cassette, CD, 12-inch, and 45 configurations. "Ninety percent of what the stores stock goes through here," says vice president Keith Eckerling.

While Stirling Ventures provides the majority of the stores' inventory, Hoffberg notes that "they still retain a great deal of autonomy to pursue different product mixes, as suits their clientele. They are all given individual budgets, so the Ashland store can stock up on Latin, the Broadway store on 12-inches, etc."

A total of 25 employees work in the warehouse (the chainwide staff is over 140). Says Hoffberg: "Everything emanates from here—pricing, marketing, supplies, financial, book-keeping, art direction." Stirling Ventures' basement currently houses returns, cutouts, overstock, supplies, point-of-purchase material, and security stickers.

It contains plenty of room for ex-

pansion, according to Rose. "As a result of the warehouse," says Hoffberg, "we're getting more aggressively into music video and possibly top 20 movies."

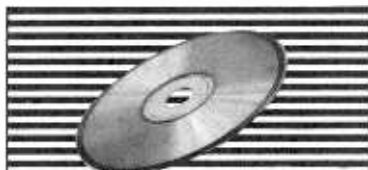
Inventory management, says Hoffberg, is "the most labor-intensive part of running a record store. Having the warehouse sets the labor-intensive aspect apart, freeing up the store staffs to concentrate on customer service. When you've got musicologists sitting in the back of

the store writing up returns, something's wrong."

In general, says Hoffberg, Stirling Ventures' major benefits have been in "speed and efficiency." Turn-around time from store buyer ordering to getting the piece in stock has been greatly improved, she says.

Rose and Hoffberg say the chain plans to open more units in the next year. However, Rose says, "Com-

(Continued on page 47)



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

**SALESPERSON
OR AGENT**

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

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

IF YOU ARE LOOKING FOR
A GERMAN CONTACT:

DISCOBOX
INTERNATIONAL WHOLESALE
EXPORT WORLDWIDE

★ 5000 CD-TITLES ★ 10.000 LP-TITLES ★
★ SINGLES ★ 12 INCH ★ OVERSTOCKS ★
★ PICTURE DISC ★ MUSIC VIDEOS ★
★ INDEPENDENT LABELS ★ DISPLAYS ★
★ CD-PRESENTATION-FURNITURE ★

Visit us at our stand at MIDEM '87
Stand No. 05.19 / Phone 3012



DISCOBOX INTERNATIONAL WHOLESALE
P.O. BOX 1163 · D-4044 KAARST 2 · WEST GERMANY
PHONE: 02101/6003-0 · TELEX: 8517921 dbox d
TELEFAX: 02101/67532 · TELETEX: 2101339 dbox d

Watch for BILLBOARD SPOTLIGHTS

January

- MIDEM '87
- CANADA

February

- NARM '87
- FLORIDA
- COUNTRY RADIO

March

- EXERCISE & HEALTH VIDEO
- ITA '87
- MUSIC PUBLISHING
- NAB '87
- AM STEREO

BILLBOARD COVERS IT ALL!

New Releases ALBUMS

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

POP/ROCK

QUEST FOR VISION
Visions Of Paradise
EP QV/no list

VARIOUS ARTISTS
Punk And Disorderly
LP Posh Boy PBC 131/Chameleon/\$8.98

COMPACT DISK

VARIOUS ARTISTS
Dick Clark's All Time Hits Vol. 1
CD Dick Clark DCC-3001/no list

VARIOUS ARTISTS
Dick Clark's All Time Hits Vol. 2
CD Dick Clark DCC-3002/no list

GOSPEL

HEIRBORN
Maiden Flight
CA Son Records SONC1500/\$7.98

JAZZ

▲ THE RIPPINGTONS
Moonlighting
LP Passport Jazz PJ-88019/P.A.R.A.S. Group/\$8.98
CA PJ-C88019/\$8.98
CD PJ-CD 88019/no list

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

DO YOU HAVE YOUR OWN COPY OF BILLBOARD'S 1987 INTERNATIONAL BUYER'S GUIDE?

\$60 (includes postage and handling).
Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.
Call TOLL-FREE 800-223-7524
(In New York State: 212 764-7579) D

SAVE 50% ON HOTEL RATES FOR LONG-TERM STAYS

Split-level Executive Suites and 1 Bedroom Suites available in attractive West Hollywood location for stays of 30 days or longer. No large security deposit or lease required.

Monthly Rates Payable in Advance:

Executive Suite One Bedroom Suite
\$1250-\$1500 \$1500-\$1800

Rate includes:

Completely furnished with T.V., clock radio, telephone, and answering machine (telephone service arrangements responsibility of guest) • Twice weekly maid service • Indoor garage parking with security gate • Coin operated laundry facilities • Rooftop pool and whirlpool • Linens • Kitchen utensils and flatware provided

949
LARRABEE

Reservations
& Information:
(800) 424-4443
or (213) 659-9407

Clips Without An Album: Art For Art's Sake

BY JIM BESSMAN

NEW YORK Should videoclips exist solely to sell album product? Director Kevin Dole doesn't think so, and so he has created an animated videoclip that he is promoting solely on its own merit, without any corresponding record.

While MTV passed on the video, WTBS' "Night Tracks" and theatrical short film distributor Music Motions have already agreed to use Dole's clip for his "visual music" band Eye In The Village.

Dole says he hopes to eventually land a record deal for the band, but he asserts that any audio companion to the video will be clearly defined as a soundtrack to the clip.

"The whole definition of recording artist is about to change," he says. Dole predicts that "within five years," video music will be the pri-

mary music product configuration.

"Laserdisk sales in Japan are now exceeding VHS and Beta combined, and soon we'll all have the choice of buying either the record, CD, DAT, or laserdisk video version of the same product," says Dole.

As for the higher price of video product, considered by many in the industry to be a primary stumbling block to music videocassette and laserdisk sales, Dole says that even if visual product costs "50%-75% more, people will buy it out of perceived value."

"Look at CD," he says. "People already pay almost twice as much for CDs as for vinyl records, and the big difference is sound quality. So, they're bound to pay more if they're getting pictures as well."

Of course, such statements are optimistic. Music video product—even for well-established stars—

has not exactly leaped off retailers' shelves, and the chances for an unknown video artist are slim at best.

But Dole says he's looking ahead and believes that the MTV-inspired visual indoctrination of the younger

'You feel like the images dance in your head'

demographics will help the concept of visual recording artists eventually fly.

"Say Eye In The Village is visually creative as well as good musically," he says. "Put it up against a band with equally good music [but] with video product consisting of only performance pieces. That other band will fall short, since very few

concert videos are exciting and visually attractive enough for viewers to buy and watch repeatedly."

Dole's video will have its world premiere shortly on "Night Tracks." Giles Ashford, the show's co-producer says it is the first clip he can recall the show airing without associated record product.

Ashford says that because of the special nature of the video, "Night Tracks" will herald the premiere with a statement to the press explaining the concept behind the video and the band.

Susan Hendryx, senior vice president of Music Motions, says she is seeking corporate sponsorship for theatrical distribution of the video.

"With this type of animation, if you see it on a big screen, you feel like the images are dancing around in your head," says Hendryx. She says she's convinced that a videoclip

can have an afterlife if linked with a sponsor that will later release it as a home video product or use it for other promotions.

Two major label video executives express conflicting opinions about the market viability of a videoclip not accompanied by album product. Len Eband, senior vice president of music video for PolyGram, says he feels the market is "almost nil."

"There's no other important outlet other than MTV, which is hit-driven, and local video shows, so marketing something like that is very hard," says Eband. "Radio exposure sells records, and except for hard-core fans, people don't buy records until they've heard them. Achieving a mass market for a product without sufficient exposure medium would be extremely difficult right now."

However, Harvey Leeds, Epic vice president of album promotion, says Dole's product "can absolutely work," and adds he hopes a label picks up the project. Leeds notes that Dole approaches the music business backwards, "from a filmmaker's point of view. Forget about video. It's still the music business—they just happen to be a band that doesn't tour but makes visuals instead."

Sam Kaiser, MTV vice president of programming, says MTV's policy is that all video artists played on the channel must have major or independent record distribution. He says that Dole's clip was screened by MTV executives. "The feeling was very good that it would get a positive response on 'Basement Tapes,'" he says, but Dole passed on the suggestion.

Dole is best known for his direc-
(Continued on page 40)



Rockin' In The New Year. MTV's sixth annual New Year's Eve ball (this year retitled Nero's Eve) got down and dirty with a host of live acts, including the Beastie Boys, Lone Justice, Dave Edmunds, the Georgia Satellites, and Andy Taylor. Left: The rockabilly finale featured, from left, Edmunds, the legendary Carl Perkins, Brian Setzer, Marshall Crenshaw, the Georgia Satellites' Dan Baird, and guitarist Mickey Gee. Right: Dweezil Zappa, left, jams with Andy Taylor.



Youths Pick Movie, TV, Music Favorites Nickelodeon Conducts Poll

NEW YORK The demographic of those 17 years old and younger has a disproportionately strong voice in determining which movies, records, and television shows become commercial winners. So MTV Networks' Nickelodeon channel thought it would be interesting to have its audience actually vote for their favorites in those areas.

The result is Nickelodeon's first Big Ballot, a nationwide entertainment poll open to those 17 and younger, which could prove eye opening to media executives.

Sponsored by the 24-hour-a-day kids' channel, General Foods, Bubble Yum bubble gum, and Bonkers!, the poll began Jan. 12 and runs through February.

Voting takes place in 12 categories in film, music, TV, and sports via balloting boxes placed in more than 100 Toys R Us, Musicland, Herman's World of Sporting Goods, and Hard Rock Cafes across the U.S.

Ballots will also be provided by Nickelodeon through on-air promotions. Winners will be announced during four special editions of "Rated K: For Kids By Kids," Nickelodeon's movie review program.

There are three finalists in each category, taken from nominations solicited from viewers during November and December. A partial list of nominees:

- **Favorite Music Group:** The Jets, Huey Lewis & the News, the Monkees.

- **Favorite Male Vocalist:** Phil Collins, Lionel Richie, Bruce Springsteen.

- **Favorite Female Vocalist:** Whitney Houston, Janet Jackson, Madonna.

- **Favorite Movie:** "Crocodile Dundee," "The Karate Kid, Part II," "Top Gun."

- **Favorite Movie Actor:** Tom Cruise, Tom Hanks, Eddie Murphy.

- **Favorite Movie Actress:** Whoopi Goldberg, Goldie Hawn, Ally Sheedy.

Provision for write-in votes is made on the ballots. Tabulations will be supervised by a team of independent auditors, according to a spokesman for the channel.

The results of the movie voting will be announced on the channel March 28. Winners in the other three categories will be divulged over the course of the following three weekends. STEVEN DUPLER

NEW YORK

THE BEASTIE BOYS continue the rap-rock connection with a video for their current surprise hit, "(You Gotta) Fight For Your Right (To Party!)," recently added in heavy rotation on MTV. The video also received hip-clip status on the channel, which means it was played almost 60 times in the one-week period from Dec. 17-24. **Run-D.M.C.** started the trend last year with its remake of Aerosmith's "Walk This Way." The clip's scenario resembles a rap frat party, carried out in true Beastie Boys style. It was directed by **Rick Menello** and **Adam Dubin**. The video supports the trio's debut album, "Licensed To Ill," on Def Jam/Columbia Records.

Bon Jovi's video for "Living On A Prayer," the follow-up to the group's No. 1 "You Give Love A Bad Name," is a striking performance piece that was filmed almost entirely in black and white. It was directed by **Wayne Isham**, who was also behind the camera for **Howard Jones'** and **Kansas'** latest clips, "You Know I Love You, Don't You" and "All I Wanted," respectively. "Living On A Pray-

er" supports the rockers' second single off their latest Mercury/PolyGram release, "Slippery When Wet."

Enigma recording act the **Smithereens** completed a video for "In A Lonely Place," a ballad that features **Suzanne Vega**. It is said to be a "soulful narrative" that was filmed in black and white in various locations around Manhattan. The video was directed and produced by **Ken Ross** and **Richard Levine**.

Noted Manhattan street artist **Keith Haring** teamed up with **Grace Jones** to direct her new video, for "I'm Not Perfect, But I'm Perfect For You." As one would expect, the clip is full of unique visuals and centers on Jones' performance of the song. Jones is on Manhattan Records.

LOS ANGELES

ENERGY PRODUCTIONS was responsible for the **KBC Band's** video for "America," the first single off the band's eponymous debut album, on Arista. It's a collection of aerial footage that was filmed across the country by cinematographer/director **Louis**

Schwartzberg. **Robert Zuckerman** produced. **David Helfand** performed postproduction work. The **KBC Band** features **Paul Kantner**, **Marty Balin**, and **Jack Casady**, three original members of the **Jefferson Airplane**.

OTHER CITIES

COUNTRY ARTIST Michael Martin Murphey wrapped a video for "Long Line Of Love," the first single off his upcoming Warner Bros. album, "Americana." Lensed on location in Palo Duro Canyon, Texas, the clip is said to tell the story of a U.S. family's struggle to stay together. It was directed by **Michael Merriman**, who co-produced with **Murphey**. **Sherman Halsey** and **Bob Burwell** served as executive producers. **Dale Scarberry** was cinematographer. Postproduction was performed at Dallas Post.

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.

VH-1 was there from the start!



“There is a new wave of great artists led by Anita Baker who received a tremendous boost in their ability to reach their audience and sell records through the programming of VH-1.”

Bob Krasnow, Chairman, Elektra Records



VH-1 is now in 17.3 million homes.* And we're adding over 19,000 new homes a day!

*Nielsen HomeVideo Index, Dec. 1986. Subject to qualifications available upon request.

© 1987 MTV Networks

Madonna Clip Takes Top World Award

Program Broadcast Live To 35 Countries

BY NICK ROBERTSHAW

LONDON Madonna's "Papa Don't Preach" took top place in the debut World Music Video Awards, broadcast live worldwide Jan. 10. The event was the first project of the newly formed International Federation of Music Television Channels (IFMTC).

Some 225 million viewers in 35 countries across four continents saw the three-hour program, which included live slots from London, Los Angeles, Paris, Toronto, Sydney, Tokyo, and Rome. The whole package was coordinated via a five-satellite link-up.

Despite the multinational flavor of the event, British and American acts dominated the top-20-style awards, voted on by viewers worldwide.

Second place went to Peter Gabriel's "Sledgehammer," followed by Wham!'s "Edge Of Heaven," Duran Duran's "Notorious," and Cyndi Lauper's "True Colors." Only the Scandinavian acts Europe, in seventh place with "The Final Countdown," and a-ha, which placed 11th with "Hunting High And Low," cut into the Brit-

ish and American dominance.

Madonna took an additional national award for the leading U.S. clip and Peter Gabriel a second award for innovation in video, presented by Coca-Cola, sponsor of the event.

An estimated 225 million viewers saw the program on four continents

Other national awards: The Church, "Tantalize" (Australia); Gianna Nannini, "Bello E Impossibile" (Italy); Wolf Maahn, "Karousel" (West Germany); Etienne Daho, "Epaule Tattoo" (France); Mikuki Nakanina, "Revenge In Beauty" (Japan); and Glass Tiger, "Don't Forget Me When I'm Gone" (Canada).

More than a dozen artists performed live during the course of the show. In London, Bob Geldof opened the event with "This Is The

World Calling," and Samantha Fox sang her international hit "Touch Me." Other performers included the Bangles and Run-D.M.C. in Los Angeles, Bruce Cockburn in Toronto, INXS and Genesis in Sydney, and Europe and Etienne Daho in Paris.

Some 35 television stations worldwide participated in the broadcast, many in Asia and South America screening the show live. In the U.S., the seven Fox television stations edited a two-hour version for retransmission at prime time the same day and syndicated it through All-American TV to a coast-to-coast audience estimated at 65% of all U.S. TV homes.

IFMTC comprises Sky Channel, Canada's MuchMusic/Musique-Plus, Italy's Video Music, West Germany's Music Box, and French music channel TV6. The concept for the show originated with MuchMusic's John Martin. Sky, MuchMusic, and media group West Nally jointly produced the awards. Martin also co-produced the show with Sky's head of television, Gary Davey.

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.

Jon Small/PictureVision
Peter Israelson

KBC BAND

America
KBC Band/Arista
Robert Zuckerman/Energy Productions
Louis Schwartzberg

KTP

Never Too Late
Certain Things Are Likely/Mercury PolyGram
Andy Morahan

PAUL McCARTNEY

Pretty Little Head
Press To Play/Capitol
Adam Whitaker/Limelight Productions
Steve Barron

MELBA MOORE

Falling
A Lot Of Love/Capitol
Joel Hinman/Bell One Productions
Michael Oblowitz

THE MISSION U.K.

Wasteland
God's Own Medicine/Mercury/PolyGram
Luc Roeg
Tony Vanden Ende

O'BRYAN

Tenderloin
Surrender/Capitol
Alastair Bates/Limelight
Peter Care

MARIE OSMOND

I Only Wanted You
I Only Wanted You/Capitol

ARO Productions
Allan Osmond

THE PARACHUTE CLUB

Love Is Fire
Small Victories/RCA
Total Eclipse
Louis Schwartzberg
Ron Berti

POISON

Talk Dirty To Me
Look What The Cat Dragged In Enigma/Capitol
Jay Rowe/The Company
Jean Pellerni, Doug Freet

IGGY POP

Real Wild Child (Wild One)
Blah Blah Blah/A&M
Bob Lampal, Nick Egan

PSEUDO ECHO

Living In A Dream
Love And Adventure/RCA
Karl Steinberg
Brian Canham

SPOONS

Bridges Over Borders
Bridges Over Borders/Mercury/PolyGram
Allen Weinrib
Steven Surjik

STARSHIP

Nothing's Gonna Stop Us Now
Grunt/RCA
Janet Flora/Roizman & Assocs
Michael Gottlieb

BILLY BRANIGAN

Maybe Tonight
Make A Move/Polydor/PolyGram
Fiona O'Mahoney
Nick Morris

HOWARD HEWETT

Stay
I Commit To Love/Elektra
Brian Johnson/Propaganda
David Fincher

HUEY LEWIS & THE NEWS

Jacob's Ladder
Fore/Chrysalis
Hulex
Paul Becker

IDEOLA

Is It Any Wonder?
Tribal Opera/A&M
Tina Silvey/Silvey-Leed Productions
Andrew Doucette

JENOBIA JETER WITH GLEN JONES

Together
Jenobia/RCA

CLIPS WITHOUT ALBUM PRODUCT: ART FOR ART'S SAKE

(Continued from page 38)

tion of and starring role in REO Speedwagon's "I Don't Wanna Know," which earned him a best-director nomination for the 1985 American Video Awards.

He won the same nomination the following year for directing Stanley Clarke's cover of Springsteen's "Born In The USA." Dole has also directed George Clinton's "Last Dance" and a number of commercials in association with the Apogee special effects studio.

Dole has been working on "No One Turns Away From The Cam-

era" on and off during the past three years. The song was written by the other two members of Eye In The Village, musicians Chris Desmond and Tom Seufert.

According to Dole, the clip concerns itself with "the power of the camera to influence and corrupt those who seek exposure through it."

The visuals are eclectic, opening with rotoscope animation of figures dancing around the disembodied head of a pop performer. Three-armed abstract shapes recur, prais-

ing the singing head, with other animated imagery materializing to illustrate specific lyrics.

Dole says that the uncomplicated but labor-intensive technique required frame-by-frame animation, which was then shot with a '20s vintage camera.

"Our concept was to take imagery and music into equal consideration," he says. "The test of a good video is when you can turn off the soundtrack completely, look at the soundtrack, and find that it looks and feels like music for your eyes."



PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS ADDED THIS WEEK	WEEKS ON PLAYLIST
BILLY BRANIGAN	MAYBE TONIGHT PolyGram	MEDIUM
CONCRETE BLONDE	STILL IN HOLLYWOOD I.R.S.	LIGHT
HUEY LEWIS & THE NEWS	JACOB'S LADDER Chrysalis	SNEAK
PRETENDERS	MY BABY Warner Bros.	SNEAK PREVIEW
PRETENDERS	ROOM FULL OF MIRRORS Warner Bros.	LIGHT
PSEUDO ECHO	LIVING IN A DREAM RCA	MEDIUM
STARSHIP	NOTHING'S GONNA STOP US NOW RCA	SNEAK PREVIEW
WANG CHUNG	LET'S GO Geffen	SNEAK PREVIEW
HANK WILLIAMS JR. WITH VAN HALEN	MY NAME IS BOCEPHUS Warner Bros.	LIGHT
BRUCE WILLIS	RESPECT YOURSELF Motown	ACTIVE
JOURNEY	I'LL BE ALRIGHT WITHOUT YOU Columbia	5
KBC BAND	AMERICA Arista	4
EDDIE MONEY	I WANNA GO BACK Columbia	2
BEASTIE BOYS	(YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!) Columbia	5
*BON JOVI	LIVING ON A PRAYER Mercury/PolyGram	7
*ERIC CLAPTON	IT'S IN THE WAY THAT YOU USE IT Warner Bros.	10
THE ROBERT CRAY BAND	SMOKING GUN Hightone/PolyGram	10
EUROPE	THE FINAL COUNTDOWN Epic	29
*PETER GABRIEL	BIG TIME Geffen	5
GENESIS	LAND OF CONFUSION Atlantic	8
GEORGIA SATELLITES	KEEP YOUR HANDS TO YOURSELF Elektra	13
GLASS TIGER	SOMEDAY EMI	12
*HOWARD JONES	YOU KNOW I LOVE YOU, DON'T YOU Elektra	13
*KANSAS	ALL I WANTED MCA	8
CYNDI LAUPER	CHANGE OF HEART Epic	12
*MADONNA	OPEN YOUR HEART Sire/Warner Bros.	10
*STEVE MILLER BAND	I WANT TO MAKE THE WORLD TURN AROUND Capitol	9
*RIC OCASEK	TRUE TO YOU Geffen	8
*RATT	DANCE Atlantic	12
SMITHEREENS	BEHIND THE WALL OF SLEEP Enigma	14
VAN HALEN	BEST OF BOTH WORLDS Warner Bros.	9
WORLD PARTY	SHIP OF FOOLS Chrysalis	8
*PAUL YOUNG	SOME PEOPLE Columbia	9
A-HA	CRY WOLF Warner Bros.	7
JULIAN COPE	WORLD SHUT YOUR MOUTH Island	1
DEAD OR ALIVE	BRAND NEW LOVER Epic	12
DAVE EDMUNDS BAND	THE WANDERER Columbia	2
HUMAN LEAGUE	I NEED YOUR LOVING A&M	6
LONE JUSTICE	SHELTER Geffen	6
PAUL SIMON	BOY IN THE BUBBLE Warner Bros.	5
*TIL TUESDAY	COMING UP CLOSE Epic	4
TIMBUK 3	LIFE IS HARD I.R.S.	2
STEVIE RAY VAUGHAN & DOUBLE TROUBLE	SUPERSTITION Epic	5
STEVE WINWOOD	THE FINER THINGS Warner Bros.	2
DON DIXON	PRAYING MANTIS Enigma	5
STEVE EARLE	SOMEDAY MCA	5
DEBBIE HARRY	FRENCH KISSIN Geffen	7
GRACE JONES	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) Manhattan	8
ROB JUNGKLAS	MAKE IT MEAN SOMETHING Manhattan	5
LOVE & ROCKETS	ALL IN MY MIND Big Time	11
STEVE MARTIN	DENTIST Geffen	2
OMD	WE LOVE YOU A&M	4
THE OUTLAWS	ONE LAST RIDE Rasha/CBS	5
IGGY POP	REAL WILD CHILD A&M	4
STRYPER	CALLING ON YOU Enigma	4
*DWEEZIL ZAPPA	LET'S TALK ABOUT IT Barking Pumpkin	7
BANANARAMA	TRICK OF THE NIGHT Polydor	6
BRIGHTON ROCK	WE CAME TO ROCK Atco	2
KATE BUSH	EXPERIMENT IV EMI	4
LUIS CARDENAS	HUNGRY FOR YOUR LOVE Allied Artist	4
CROWDED HOUSE	NOW WE'RE GETTING SOMEWHERE Capitol	8
COREY HART	CAN'T HELP FALLING IN LOVE EMI America	2
HUNTERS & COLLECTORS	THROW YOUR ARMS AROUND ME I.R.S.	2
IRON MAIDEN	STRANGER IN A STRANGE LAND Capitol	7
KILLER DWARFS	KEEP THE SPIRIT Grudge	4
PAUL McCARTNEY	PRETTY LITTLE HEAD Capitol	5
POISON	TALK DIRTY TO ME Enigma/Capitol	4
RATT	BODY TALK Atlantic	5
TESLA	MODERN DAY COWBOY Geffen	5
THE THE	INFECTED Epic	2
W.A.S.P.	i DON'T NEED NO DOCTOR Capitol	4

* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

Audio Track

NEW YORK

THE CURE WAS IN recently at **Compass Point** in Studio B, mixing its upcoming Island release. **Dave Allen** and **Robert Smith** produced. Allen also engineered the project, assisted by **Sean Burrows**. Also there, **Ringo Starr** was working in Studio A. **Robert Knox** was at the board, with **Vince McCartney** assisting. Other projects this month include **Ed Stasium** mixing the **Long Ryders** and **Eddie Kramer** doing a mix for **Anthrax**.

New York group **Carboy** was in at **Platinum Island** to mix cuts for its next album. Producing was **Andy Barrett** for **Lionella Productions**. **Jim Klein** was at the knobs. Barrett was also in to work on a movie score with composer **Andy Badale**.

CBS artist **Jennifer Rush** was in at both **Skyline** and **Giant Studios**, where she was working with producer **Desmond Child** on three cuts. The songs, two of which Child co-wrote, were mixed by **Chris Lord Alge** at **Unique Studios**. **Arthur Payson** was at the controls.

Dhar Braxton was in at **I.N.S. Recording** laying tracks for his new 12-inch for **Sleeping Bag Records**. Included was the song "Illusions," which features **Chocolette** and **Kaptain** on background vocals. **Jhon Fair** produced. **Jeff Neiblum** engineered. Also in were

the **Fat Boys**, playing with ideas for their next release on **Tin Pan Apple**. **Steve Linsley** was at the desk.

3FM group member **Michael Walker**, not **Michael Wilder**, as was previously reported, was in co-producing and recording with his band members at **Secret Sound**.

LOS ANGELES

MARY CLAYTON WAS supreme at **Cherokee** while finishing two songs for the soundtrack to the film "Maid To Order." **Peter Afterman** was producing. **Joe Robb** was at the knobs, with **Cliff Kane** assisting. Also there, **Glenn Frey** was in to produce **Jack Tempchin** and his band. **Dee Robb** engineered. Kane assisted.

Jimmy Iovine was in at **Larabee Sound** mixing the 12-inch version of **Lone Justice's** "I Found Love." **Gordon Fordyce** was at the console. **Jeff Lorenzen** assisted. Also there, producers **Billy Valentine** and **Tony Joseph** were working on two **Sly Stone** tunes, a single and a 12-inch remix off the **A&M** soundtrack to "Soul Man."

Motley Crue was in at **One On One** tracking its next album, "Girls, Girls, Girls." **Tom Werman** produced. **Duane Baron** engineered. **Toby Wright** assisted. Also there, **Capitol** act **Heart** was tracking with producer **Ron Nevi-**
(Continued on next page)

Video How-To For Digital Sampler Akai Offers Instructions For New Model

BY STEVEN DUPLER

NEW YORK Anyone who has struggled through a typically poorly translated, foggily written user's manual for a new piece of hardware should appreciate Akai Corp.'s better mousetrap—a video instructional manual.

Developed for Akai's sophisticated new S900 digital sampler, the how-to tape was created and produced by the Total Picture Co. and edited at Editel/N.Y.

According to a Total Picture representative, the video firm developed the idea for the taped manual and brought it to Akai, where it was received "enthusiastically" by vice president Jack Segino.

Pat Weatherford, a former executive producer of MTV's "Rock Influences" and a partner of Total Picture, says, "Jack recognized the potential of a video manual on both the marketing and sales promotional levels."

Segino first had Total Picture produce a 30-minute video manual for Akai's MG-1214 multitrack recording system, says Weatherford. This paved the way for the far more ambitious S900 manual.

The first step in the project was for director Peter Karp—himself a musician—to familiarize himself with the S900's operation and fea-

tures. Next, Tim Tobias, Akai's on-camera spokesman, and a Chicago-based blues keyboardist was called upon to help write the script.

Finally, studio musician/producer and electronics whiz Jeff Baxter was engaged to score music for

**'Technical jargon
in printed manuals
can be downright
boring'**

the video.

As a video editor, Karp says he couldn't help but draw parallels between the Akai sampler and the Quantel Paintbox. "The Paintbox takes real images and enables you to do virtually anything you want to with them, while the S900 gives you unlimited freedom to change and manipulate 'real' sounds."

Thus, the video manual abounds with Paintbox graphics, intended to reinforce the similarities. The opening shot depicts a spaceship racing toward Earth, with Paintbox generated planets—wrapped and "spun" in the Mirage—whizzing by as the ship enters the Earth's atmosphere.

Spokesman Tobias was shot live at EUE Studios and was subsequently Ultimatted into the animated backdrops—futuristic landscapes created by Editel Paintbox artist Scott Williams, which he says were intended to "reinforce Akai's own futuristic qualities."

Once the animated opening concludes, viewers are guided step by step through the S900's paces. Paintbox artwork and ADO moves are used throughout the manual to provide graphic demonstrations.

Considering the subject matter, the audio mix for the project had to be equally innovative. Editel sound mixer Bob Schott worked with composer Baxter to combine the actual sounds of the S900 and other Akai products with music, voice, and sound effects in a "sound collage."

Says EUE's Chris Cooney: "Technical vernacular in printed manuals can be downright boring and confusing. It's human nature to want to use the equipment right away, and the video manual helps you do that."

Purchasers of S900 units receive the manual by filling out a card attached to the warranty and forwarding it to the dealer.

Total Picture says it will produce six more video manuals for Akai.

MANUFACTURERS AND TURN-KEY SPECIALIST FOR THE COMPACT DISC INDUSTRY

The Search For Excellence

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



Visit our **TECHNETRONICS/BOKOMA B.V.**
BOOTH 13.11 at MIDEM'87
January 26th - 30th Cannes, France

Technetronics

P.O. Box 496, Matlack Industrial Park, 201 Carter Drive, Suite 300,
West Chester, PA 19381-0496 • 215/430-6800
Telex: 255614 / TECH UR Fax: 215/430-6804

COMPACT
disc
DIGITAL AUDIO

Sound Investment

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

IN HIGH GEAR: NLC Productions, Wilmar, Minn., has acquired a new 40-foot mobile recording unit. The trailer is being equipped with a variety of audio/video gear, including Yamaha and Ramsa audio recording consoles, a Chyron 4100 EXB with dual disk drives and dual channels, a Sony BVE-900 video edi-

tor, two Philips video cameras, two Ikegami cameras, three Sony BVH-2000 VTRs, and more. The Yamaha board in the truck is a new PM-2000; the Ramsa is a 12-channel model that NLC plans to use for split feeds for sports events.

RIGHT IN FOCUS: A/T Scharff Rentals of New York City is now offering the highly regarded Focusrite equalizers, designed by Rupert Neve, founder of the console manufacturing firm that bears his name. Neve introduced the equalizers himself at last year's Audio Engineering Society (AES) show. Each Focusrite module EQ includes a 4-band equalizer as well as a microphone preamp. This allows studios to put microphones directly into the equalizer and go line level into the console, says Josh Weisberg, A/T Scharff rentals manager. Call Scharff at 212-582-7360. Their E-Mail number is either IMC-367 or MCI-260-0455.

FASTER TRANSFERS: VCA Electronics says it has a better idea, at least as far as film-to-tape transfer is concerned. The firm now offers computerized editing for transfers, with colorists Joseph Bond and Dino Regas directly inputting film-frame decisions into the color-correction computer. These are then translated directly into SMPTE code. This data is then dumped to a

floppy disk and given to the client, who moves to an edit suite where the final edit is done automatically from the data on the disk. Cost-effective and fast, says Teletronics.

BOOST FOR THE BOSS: Alpha Audio of Richmond, Va., says sales are up for its Boss audio editing system. Recent sales have been to Walt Disney Imagineering in Glendale, Calif.; Soundtrack in Boston and New York; and Production Masters in Pittsburgh. David Walker, director of marketing, says that showings of the system at the AES and SMPTE conventions helped considerably. "They served to provide an arena of comparison for us and our competitors," he says.

Edited by STEVEN DUPLER



Windsor Shoots Nick. Windsor Total Video Inc. is providing teleproduction services for a new movie review show on MTV Networks' Nickelodeon cable service. The show is hosted on a rotating basis by four teen-agers. Shot using two cameras at Windsor's sound stage in New York, the program achieves a "live look" by recording the live program feed on Betacam and 3/4-inch VCRs, while the alternate preset feed is recorded on two other Betacam and 3/4-inch machines.

AES Offering Student Grants

NEW YORK The Audio Engineering Society is accepting applications for its 1987 educational grant program. The awards are available to university graduate students concentrating in audio-related studies.

Information and application forms are available from the AES Educational Foundation, 60 E. 42nd St., New York 10165. Applications must be submitted by May 1.

AUDIO TRACK

(Continued from preceding page)

son. Wright was assisting. Finally, the Call was in to work on its next release. Don Smith was at the board, with Chris Danley's assistance.

NASHVILLE

STEVE WINWOOD WAS the first client at newly opened Sixteenth Avenue Sound. He was in to mix a new single for Island and several radio spots. Engineering in the all-digital studio was New York's Tom Lord Alge.

Highway 101 was in at Treasure Isle working on an upcoming release. Paul Worley produced. Tom Harding was at the desk. Also there, Scott Wesley Brown was in recording with producers Greg Nelson and Michael Clark. Harding was at the controls.

OTHER CITIES

THE HOOTERS WERE IN AT Philly's Studio 4 Recording in Studio B, the Synclavier room, working on a new theme for NBC's "The Jay Leno Show." The band then moved to Studio A for the mix. Also there, Steady "B" re-

cently finished up a new Jive/RCA album. Lawrence Goodman produced. Joe "The Butcher" Nicolo engineered. Finally, Schooly D was in producing his latest single for Schooly D Records. Nicolo was at the board.

Producer/engineer Jay Henry was in at Beartracks in Suffern, N.Y., finishing mixes on Rainy Davis' debut for CBS. Also involved with the project was Pete Warner.

Austin's Evan Johns & the H-Bombs were in at Long Branch, N.J.'s Shore Fire Recording Studios working on an upcoming release. Garry Tallent produced, and Jan Topoleski engineered. Also there, Cats On A Smooth Surface were working on four cuts. Tallent was producing. Topoleski was at the knobs. Finally, Art Servilla & the Riverside Band are in pressing

six tunes, which were also recorded there. Topoleski engineered.

Ptolemy Five act Rosetta Stone was in at Audio Communications in Richmond, Va., completing its "A Formal Affair" album. Bruce Sullivan was producing. Assisting with production were Mary Beth Ellis and Peter Boris. Graham Bland was at the desk.

Down in Atlanta, Alicia Bridges was in at Southern Tracks working on a 12-inch. Doug Johnson produced. Engineering was handled by Marc Aramian and Johnson. Also there, Atlanta was in doing preproduction on a single for Southern Tracks Records.

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

BILLBOARD

SPOTLIGHTS

INTERNATIONAL
TAPE/DISC
ASSOCIATION

Technology & Marketing

Working
together
in the '80's!

BONUS DISTRIBUTION
at ITA March 11-14, Hilton Head, SC

FOR MORE INFORMATION CONTACT:
Ron Willman, Director of Sales: Video/Sound (212) 764-7350
Christine Matuchek (213) 859-5344

ISSUE DATE:
MARCH 14
AD CLOSING:
FEBRUARY 17

BILLBOARD'S INTERNATIONAL BUYER'S GUIDE 1987 edition

The Worldwide Music and Video Business to Business Directory. \$60 (includes postage and handling).

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

Order Your Copy Now!

**CALL TOLL-FREE
800-223-7524**

(In New York State: 212 764-7579)

Come home from the studio.

Come home to a Manhattan hotel that is really like your own apartment on Central Park. Around the corner from Lincoln Center and minutes to the things that are important to you in New York City. And while we recently have lavished millions on our guestrooms and suites, we pride ourselves most on our traditions: personal service; prompt and courteous attention; gracious hospitality; and good value. With meeting and banquet facilities for up to 200. And fine dining at the Conservatory Restaurant. The Mayflower Hotel, 61st St. & Central Park West, New York 10023. See your travel agent or call toll-free 800-223-4164 or 212-265-0060. Telex: 4972657 Mayflow.

The Mayflower Hotel

right on New York's Central Park





20 YEARS OF RECORD PIRACY

**The world's record pirates salute
the international record industry
for producing such great product
over the last two decades and thank
all record labels, writers, artists
and negligent governments for helping
us achieve a total sales volume of
\$1,900,000,000 between 1967 and 1986.**

A report by the Chairman of Consolidated Record Piracy, Enterprises International Inc.

It is with great pride and personal satisfaction that I take this opportunity to review the progress of our worldwide enterprise after two decades of astute, vigorous, trail-blazing and immensely profitable trading. The pattern of growth of our industry, uninhibited as it is by andiluvian consideration of moral law and the fanciful concept that performances of music and lyrics represent intellectual property and can only be used with the consent of the copyright owner, has been little short of spectacular.

From a modest start in 1967, which followed the development and marketing of the estimable blank cassette and in which our global sales amounted to \$100 million, we have progressed steadily year after year, thanks to the advent and application of new technology and, let us graciously admit, to the excellent product produced by the so-called "legitimate" industry.

Our sales in 1986 are estimated at around \$1.2 billion. However, they may well be in excess of that because we rely for our statistics, in the interests of economy, on the research carried out by our competitors rather than set up costly market research projects at our own expense.

From the chart reproduced on this page, the pattern of our growth is clearly perceived. It is a matter of immense satisfaction to your Board that our total sales in two decades of operation are not far short of \$20 billion—a signal achievement.

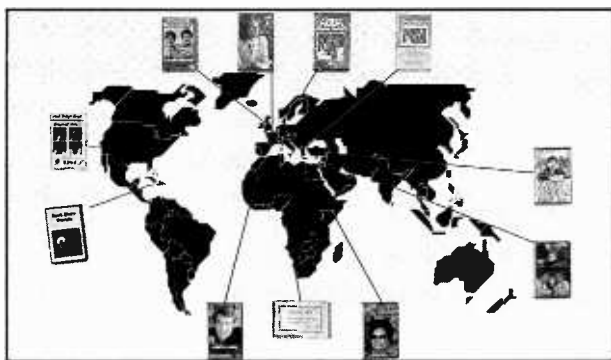
In addition to paying credit to the great artists on our enormous range of labels who have contributed so much to our prosperity, albeit unwillingly, I must also give generous tribute to the governments around the world who, recognizing the intolerable burden that copyright laws, intellectual property conventions, trade mark protection and other restraints place on free enterprise, may they long continue to resist attempts by the IFPI, the authors' societies, musicians' unions and other outmoded organizations to impose restrictive practices and inhibiting sanctions on our industry.

It is a great source of comfort to your Board that, in many cases, the most enlightened governments when it comes to a "free for all" music policy are those in countries where the potential for sales of recorded music is particularly high.

We have had, in recent years, to contend with increasingly intensive activity on the part of the so-called legitimate industry to curtail our operations, confiscate and destroy our product and prosecute some of our members in those countries where the law is oppressive enough to permit such a course. But, happily, this action has largely taken place in countries where we were already planning to scale down our operations.

The initiative-stifling legislation in these countries and the ferocious opposition of the legitimate industry, combined with a declining market for recorded music have impelled your Board to recommend concentration of future activity on the markets of the developing countries where the demand for music is constantly growing and where many governments are infinitely more tolerant.

Your Board is delighted to note that, throughout the world, the public demand for good music continues



Picture of IFPI display board, showing different aspects of piracy.



Inlay card of a bootleg cassette of the Live Aid famine relief concert, manufactured in Indonesia.

TWO DECADES OF GROWTH



to expand and we are indeed fortunate to have access to recordings of the highest quality, in all areas of music, as provided by our involuntary associates, the "legitimate" record industry. Although, frankly, some of the music currently being produced is hardly worth the trouble of appropriating, it has to be said that there continues to be much of remarkable merit and enormous sales potential. There is certainly enough to guarantee the prosperity of our industry for many years to come, provided of course, that we are vigilant, discreet and adequately unscrupulous in our business methods and we continue to have the tacit—and, in some happy cases, active,—support of the more enlightened governments of the world who recognize that reactionary copyright legislation is a threat to the freedom which we all hold dear—our right to make money out of other people's music.

A word here about the matter of recording quality. We all recognize that, when our industry was in its infancy, some of our recordings left a lot to be desired. But understanding, as we do today, that the public expects much higher quality from us, and with the advantage of new technology in whose development we have not been required to invest one cent, we can now, for the most part, produce soundcarriers of immaculate quality. We have even surpassed our "legitimate" rivals in some areas—for example, one of our Indonesian companies has been the first to perfect the DMM cassette.

I would like to take this opportunity to salute our colleagues in the hardware industry and the blank

tape firms whose militant opposition to the iniquitous home taping royalty is helping to keep the public, and many governments, firmly committed to the view that the copyright community is seeking to put a tax on culture and entertainment and to restrict public access to music. We look forward with immense enthusiasm to the arrival in the market place of digital tape recorders which will certainly stimulate demand for our product, particularly if the "legitimate" industry fails to reach agreement with the hardware industry on the questions of spoiler signals and licensing of software.

I referred earlier to the marvelous invention of the cassette, the event which triggered the real prosperity of our industry and today, 20 years later, it is still the cassette that provides the vast bulk of our income. Since most of the developing markets are dominated by the cassette configuration, and since it is much more costly and complicated to produce vinyl records and sleeves, the disk element in our operations is currently very modest. Cassettes now generate 90% of our total sales.

On the counterfeit side, our creative people continue to demonstrate impressive flair and skill but we have scaled down our bootleg division largely in deference to the present

public demand for high quality recordings, as referred to above.

We do, of course, face increasing and unwelcome competition from domestic pirates who, wantonly and unscrupulously, make private cassette copies of commercial albums—with no regard at all for the livelihood of our employees. However, if we maintain our quality and keep our prices competitive, and if we continue to produce compilations not available from the "legitimate" trade, then we have little cause for concern, though we must be vigilant and remember that each time a consumer makes a copy, your corporation loses a potential sale.

Our clandestine pressing division—known for its ingenious ability to conjure up 200,000 albums from an official custom pressing order of 100,000—has had a rather lean year and we are not, for the moment, looking for any significant growth in this area.

One cloud on an otherwise sunny horizon is that some countries once mercifully free of copyright legislation are understood to be preparing legislation to frustrate our activities. However, we see great hope for the future in the arrival of the compact disk and the digital audio tape, the perfect master and slave combination.

Another cause for optimism is that we are approaching the time in many countries when the copyright in major popular recordings of the past will expire, making the repertoire freely available to all—as, we have always argued, it should have been in the first place. With the increasing demand for CDs, with a burgeoning re-

placement market developing as people substitute CD equivalents for their old black LPs, and with the overwhelming demand for copiable repertoire which will be created by the arrival of DAT, we see a hugely prosperous future ahead—a future which will see income flowing not only from our traditionally buoyant markets in the Middle East, Thailand, Turkey, Africa, and Latin America, but also in the hitherto more "difficult" European, North American, Japanese and Australasian markets. In Europe and the U.S. we have already begun the importation of CDs manufactured in countries where the copyright in the original recordings has expired.

Returning to this year for the moment, it is encouraging to note that since transferring the center of our worldwide operations from Singapore to Indonesia we have enjoyed enhanced prosperity and, thanks to growing demand, have been able to increase our prices satisfactorily, though to nowhere near the punitive levels imposed by the "legitimate" industry which is still caught up in the archaic restrictions of international copyright conventions, national copyright legislation, mechanical royalty and artist royalty obligations and publicity and promotion costs, to say nothing of taxes.

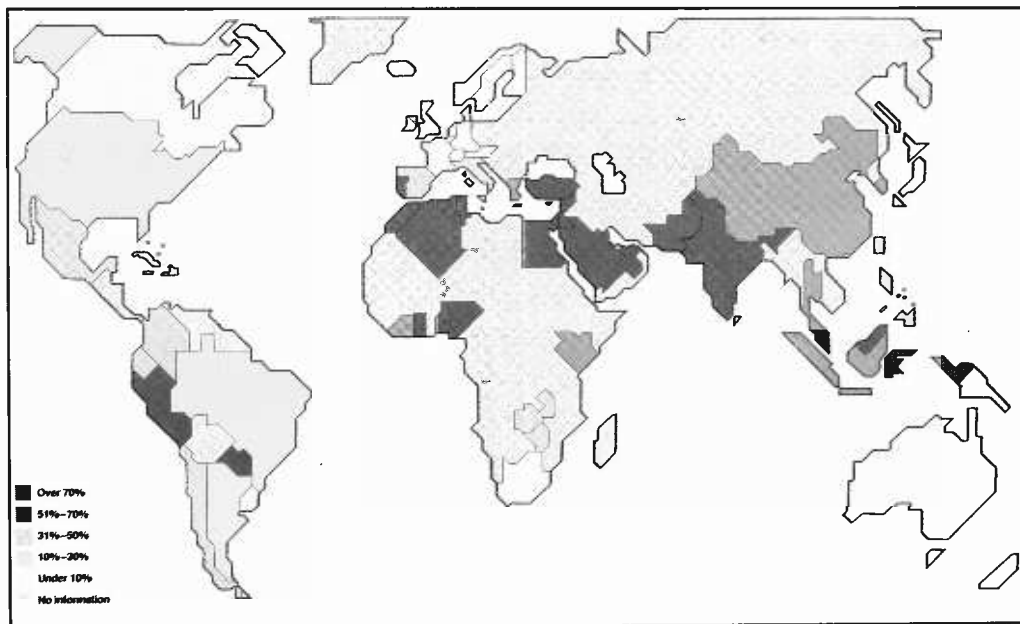
If I may conclude on a cautionary note—and it would be improper for me as chairman not to refer to this—we have to recognize that much though we are all concerned to gain total supremacy and market domination over the so-called legitimate industry, we must be aware that the total eradication of our rivals could pose a considerable threat to us all, because there would be no one to pay the creators of the music—the composers, lyricists, musicians, publishers, producers, singers, and arrangers whose work has given us so much enjoyment and profit over these last two decades.

Your Board is therefore in favor of allowing the golden egg-laying goose to survive at least for the immediate future—until such time, at least, as it become possible to create programming by computer without the tedious and costly process of having to wait for the human creators to find inspiration. Already the digital sampling writing is on the wall.

LONG JOHN GOLDISK
Chairman, C.R.P.E.I. Inc.
January, 1987

Music Piracy: The Growth Of An Industry

YEAR	SALES VOLUME
1967	\$100 million
1968	\$200 million
1969	\$300 million
1970	\$400 million
1971	\$600 million
1972	\$750 million
1973	\$850 million
1974	\$950 million
1975	\$1,000 million
1976	\$1,050 million
1977	\$1,100 million
1978	\$1,150 million
1979	\$1,200 million
1980	\$1,200 million
1981	\$1,200 million
1982	\$1,200 million
1983	\$1,200 million
1984	\$1,200 million
1985	\$1,200 million
1986	\$1,200 million



World cassette piracy, calculated as a percentage of the total market for pre-recorded tapes in each country.

PIRACY: COUNTING THE REAL COST

By MIKE HENNESSEY

Because record and tape piracy offers extremely high returns for the most modest of investments, it is not surprising that it has been a growing worldwide threat to the international music industry. But to conclude from the chronic and widespread nature of the problem that it is something the industry has to live with would be totally irresponsible.

Piracy, far from being a problem that the industry has to live with is an insidious disease from which the industry could easily die.

James Wolsey, the IFPI's director of overseas and antipiracy operations, is quite emphatic on this point—and he makes it after a year, 1986, in which the record industry's losses from piracy have reached an all-time record figure of \$1.2 billion.

And unless all those disadvantaged by record piracy are prepared to make a committed and concerted effort to eradicate this menace, the situation threatens to become very much worse because of the rapid development of new technology which makes large scale piracy almost child's play.

"We are seeing increasingly resourceful activity by the pirates," Wolsey says, "and we can no longer regard the crime as being simply restricted to the illicit production and sale of pirate, counterfeit and bootleg recordings. There is piracy by overpressing by custom duplicators, piracy in the form of music videos of television broadcasts, and piracy by disk jockeys who make compilations of records for performance in discotheques and sell copies of the compilations to customers."

Noting that Indonesia has now taken over from Singapore as the world's leading supplier of pirate product, exporting upwards of 50 million cassettes a year, Wolsey explains that the virtual absence of protection for foreign product in Indonesia gives the record pirates "carte blanche" to steal copyright material and market it around the world—particularly in countries where copyright law is lacking, totally inadequate or ineffectually enforced.

In 1958, Indonesia withdrew from the Berne Convention for the Protection of Literary and Artistic Works and this paved the way for a 1982 Copyright Law which provided that works of foreign origin only qualify for copyright protection if they are published for the first time in Indonesia, a contingency which almost never arises.

Says Wolsey: "This provision is in contrast to all national laws within the European Economic Community, to most national laws outside the EEC and to both the Berne and Universal copyright conventions."

It is not, says Wolsey, simply that the Indonesian government condones the appropriation of recordings by pirate operators—it is actively involved itself in the production of, and trade in, pirate product. In a brochure recently published by a record pirate, the Indonesian Embassy in Kuwait is listed as a contact address for his agent in Kuwait.

Another recent event which implicated the Indonesian government in the record piracy business was an attempt to set up a scheme to distribute 360,000 Indonesian manufactured pirate cassettes a month in the U.S. The discovery of this plan led to the arrest and prosecution of an Indone-

sian national who was convicted, given a suspended prison sentence and fined \$100,000. An Indonesian government official implicated in this scheme was protected from prosecution by diplomatic immunity and has now been transferred from the U.S.

Principal market for exporters of pirate Indonesian recordings, say Wolsey, is Saudi Arabia, where such product is not as yet illegal under national law. "Saudi Arabia imports something like 20 million pirated cassettes a year. If you go into any record shop in Riyadh or Jeddah you will see Indonesian cassettes being sold under a sign which says 'Original Cassettes,' and they will be on such labels as Billboard, Atlantic, Kings, and Joker."

The Indonesian pirates find the most flourishing markets in coun-

the world's greatest potential market for soundcarriers, a copyright law is in the process of being drafted and is expected to come onto the statute book in three years—a comparatively short period for a country whose massive economic problems and technological development needs would appear to make copyright questions a somewhat low priority.

"They have been sending high-powered delegations around the world studying the copyright laws of other nations," Wolsey says. "And not only do we expect full rights for phonogram producers but we also anticipate that China will join the major international copyright conventions."

In the Philippines, where between 70% and 80% of the repertoire sold is of international origin, pirate product accounts for around 40% of the market.

One of the first priorities in tackling the worldwide piracy problem is to take action against the world's major supplier of illegal recordings and, having waited for so many years, in vain, for Indonesia to reinforce its copyright legislation to give protection to foreign product, IFPI is now seeking to initiate economic sanctions.

"I regret to say that we are now having to resort to coercion rather than persuasion," Wolsey says. "We are making a complaint to the Commission of the European Economic Community and are urging the application of trade sanctions against Indonesia."

In June last year the International Intellectual Property Alliance, on behalf of seven U.S. trade associations, petitioned the President of the U.S. to deny Generalized Systems of Preferences (GSP) benefits to Indonesia because of Indonesia's failure to afford adequate and effective copyright protection to foreign nationals. A decision on this petition is expected before April.

A second line of attack against the Indonesian pirates is in the area of national legislation elsewhere in the world.

Says Wolsey: "The writing is on the wall for the pirates in one of their most important markets—Saudi Arabia. There is now a draft copyright law in existence awaiting official approval and we believe that the general trend in the Middle East is toward recognition of the importance of copyright protection. This is evidenced by the fact that Saudi Arabia has now joined the Arabic Copyright Convention and protects the repertoire of other Arab countries, such as Egypt."

"Of course, apart from the moral argument and the consideration of protecting national as well as international culture, one of the most persuasive arguments as far as governments are concerned is the economic one. If it can be shown that governments can garner more revenue from taxing a legitimate record industry than is produced by leaving it in the hands of the pirates, then governments tend to be susceptible to that line of reasoning. Generally speaking politicians don't see copyright protection issues as vote-winners."

Although the present antipiracy struggle is targeted primarily on the seizure and destruction of illicit soundcarriers, the fast-paced evolution of the music industry and the dramatic developments in consumer electronic technology require the copyright community to give high

priority measures that will ensure continuity of protection of their rights.

"This is probably our biggest single challenge," says Wolsey, "because I cannot see the sale of soundcarriers in 20 years' time as being our primary source of income. The record industry, increasingly, has to see itself as a producer and marketer of programming—programming which can reach the consumer in a variety of forms. And all those forms have to be protected from misappropriation, unauthorized and uncompensated use and illegal replication."

"As technology becomes more and more sophisticated the boundaries between various kinds of misappropriation of performances—record and tape piracy, bootlegging, home taping, illegal broadcasting—become blurred. Already the existence of twin-deck cassette recorders with a high-speed dubbing facility afford the home tapper the opportunity of becoming a small-time record pirate."

Wolsey believes that it is not too fanciful a picture to see the record company of the future as an organization with no sales and distribution department, no warehouses, no pressing plants, but a large performance-monitoring and licensing department.

"The music consumer of the future is going to be able to select his listening/viewing repertoire from a huge library, press a few buttons and then hear his chosen performance in perfect digital sound, possibly accompanied by a high-definition, large-screen picture," Wolsey says. "And it is implicit in this scheme of things that the record industry must develop highly sophisticated techniques in order to determine where, how and how often its product is being used."

Wolsey sees this as yet another powerful argument for a strong and dedicated coalition among all interested parties.

"If record companies, publishers, musicians, artists, authors, composers, actors and video producers don't pull together, then we are not going to get the copyright protection and enforcement we need and we could easily see the destruction of the international recording industry."

Meanwhile, an immediate priority for the record industry, Wolsey believes, is a harmonizing upwards of the duration of protection given to recordings—a matter which has become particularly urgent because of the recent appearance of compact disks containing material which, because of a loophole in the national law, is out of copyright in Denmark. Whereas the period of protection from the date of fixation is 50 years in many countries, in others it is as little as 25 or 30, and this makes a vast catalog of recordings vulnerable to appropriation and illegal exploitation.

Says Wolsey: "As more and more compact disk factories come on stream and seek custom orders, we could well see some of these recordings appearing on CD and exported all over the world, particularly as so much of the CD market consists of replacement repertoire for conventional LP versions."

"The problem at present is that in many countries, where there is only short-term protection of the original recording, such compact disks would not be illegal. This is a problem to which we have to address ourselves with the greatest urgency."



Nesuhi Ertegun, IFPI President

Nesuhi Ertegun Statement

Of course, the article opposite is a "spoof." But the piracy of records and tapes is no joke. Every day our intellectual property, the creative contribution of our artists and composers and authors and producers, is stolen by thieves and gangsters who operate either in broad daylight or in complete secrecy. Our best estimate of the illegal market worldwide for recorded music is over 500 million albums selling at retail for over \$1,200 million. In addition one in every four cassettes sold throughout the world is a pirate. For the most successful artists the ratio is even more alarming. For every two Madonna or Springsteen records and tapes we sell, there is a pirate copy on the market somewhere in the world.

Through IFPI, the RIAA and the record industry's national organizations around the world we are fighting back. As President of IFPI I am in a unique position to see how the battle is going. It is a battle that takes place on many fronts. In over 40 countries, the music industry's own investigators and lawyers uncover evidence against the pirates and raid them, with the help of local authorities. But in many of these countries our efforts are hampered by inadequate laws which treat piracy as only a misdemeanor. Equally vital but less dramatic work is carried out by IFPI Director General Ian Thomas and his team of lawyers who are hard at work lobbying and advising governments from Malaysia to Nigeria on the strengthening of laws against piracy.

Their efforts are most vital in those countries where there is no copyright protection at all for foreign repertoire—countries like Indonesia and Saudi Arabia. Such initiatives by IFPI are vital for all of us in the music industry, for these countries are our markets of the future, markets where hundreds of millions of albums are sold—but by the pirates, not by us.

The antipiracy work of IFPI is not an expense that the industry can afford to do without. On its success depends much of the potential for our growth in developing countries. But it remains underfunded. IFPI is currently spending just under two million dollars to fight the billion-dollar pirates. We urge composers, publishers, artists and managers to contribute to the antipiracy fund. It is an investment in all our futures.

ifpi



James Wolsey

tries where copyright protection is absent or totally inadequate. One Indonesian pirate enterprise has a factory in Singapore and a factory in Nigeria and is ready to shift his operations around the world on the basis of which countries have the least restrictive laws.

In addition to the Middle East and Africa, there are major piracy black spots in the Far East, notably Thailand, where international repertoire on sale is almost 100% pirate. Malaysia has been bad in the past, but is improving, and Singapore, once the blackest of piracy black spots, is bringing in new legislation which will substantially improve the situation.

Another territory noted for its flourishing counterfeiting industry is Taiwan but here, too, there are encouraging signs. Says Wolsey: "There is a new law in force but it has yet to be tried. We anticipate that there may be some problems with regard to the registration and enforcement of rights but, in theory at least, U.K. and U.S. works can now be protected against theft. We just have to see whether the government's law enforcement agencies cooperate fully with the copyright owners."

In the People's Republic of China,

INDONESIA: WORLD PIRACY HEADQUARTERS



INDONESIA: Cassette shop selling pirate cassettes in Djakarta. The price is equivalent to \$1.75.

This article is being written to the music of "Absolute Beginners." At just under a pound sterling, the cassette was an absolute steal. But I bought it perfectly legally and Indonesian law was only broken if the pirating company failed to pay the few pence import duty when the master record was brought into the country.

Indonesia withdrew from the Berne Convention in 1958 in order to be able to pirate books, and copyright is only available to works first published in Indonesia itself. In effect, foreigners have no protection.

The result is a pirating industry which, while not exactly thriving, is churning out vast amounts of cassettes at rock-bottom prices. Original foreign recordings have been driven out of the market. Reliable facts and figures are notoriously hard to come by in Indonesia, and harder still in the murky and secretive world of the pirates, but some are willing to talk, off the record, and the picture they paint is almost as worrying for them as it is for the international music business.

One tape pirate said that the best year for his business was 1982, when the industry sold some 20 million pirate cassettes. About 30% went for export, mainly to expatriate oil workers in the Middle East. But the slump in oil prices affected not just the Middle East, but Indonesia too, which relies on oil sales for 70% of its foreign exchange earnings.

Cassette sales plummeted: 1985's figure of 16 million fell in 1986 to only 8 million, he said, of which 45% were exported. "We built this complex with our profits," he said. "Now we can hardly afford to pay our staff." In fact, even more cassettes are exported than that 45% would suggest. About 20% of the output goes to Bali, where it is bought by Australian, American and European holidaymakers. Who can blame them, at a fifth of the price at home?

And, it has to be said, the pirates try harder than the original recording companies. Nearly all pirate cassettes come with printed lyrics (sometimes hilariously inaccurate) and if the original album is shorter than 60 or 90 minutes, the blank tape is filled by other numbers from the same or comparable artists.

Linda Ronstadt's cover version of 1930s and 1940s standards "For Sentimental Reasons" is backed by six tracks of Barbra Streisand singing big Broadway numbers, and Matt Bianco's "Whose Side Are You On?" includes four tracks from Manhattan

Transfer.

The cassettes use high-quality tape, and customers in the shops (which are not connected with the manufacturers) are given the chance to listen for as long as they like to as many tapes as they like before they decide which, if any, to buy. There are 15 different companies with at least 40 different labels and the fierce competition between them keeps prices low. Often, there are rival pirate versions of the same albums. Making a profit then, as the pirate source pointed out, depends on being the first to hit the shops.

Bruce Springsteen's "Born in the U.S.A." was on sale in Jakarta within a week of its release in the U.S., under a number of different labels. According to the pirate, the firms have "correspondents" in New York, London and Tokyo who either send new albums in by post or bring them in themselves. These "correspondents" are often students, the pirate said, and the firms will pay some or all of their travelling expenses.

For a really big seller, he added, they can have cassettes on the streets, with labels and lyrics, within 24 hours of receiving the album they copy from. However, pirating is coming under political pressure, particularly since the Bob Geldof scandal at Christmas, 1985. He said then the pirates had minted millions by making 1.5 million tapes of the Live Aid concert the previous July. An offer from the manufacturers to donate \$30,000 to famine relief he described as "insulting," and one Jakarta newspaper called the whole affair a "national disgrace."

There was more embarrassment for Indonesia in July when an Indonesian businessman named Anthony Dharmawan was found guilty of trying to import pirate tapes to the U.S., after being caught in an FBI sting. He was fined \$100,000 and given a two-year suspended sentence. The embarrassment was heightened by revelations that he had been using the facilities of Indonesia's trade attache in New York.

U.S. business groups have also been asking the administration to remove Indonesia from the list of countries enjoying preferential trade arrangements, because of its lack of copyright protection, and a succession of U.S. officials visited Indonesia in 1986 hammering home the message about intellectual property protection.

The U.S. alone loses an estimated

SINGAPORE: Cleaning Up The Mess

It was merely five years ago that the pirates controlled almost 95% of the Republic's music market. Exports then totalled nearly 120 million units annually. That staggering figure resulted in all major international recording companies reporting losses, despite the tremendous volume of blockbuster hit material in the marketplace.

IFPI has played a dominant role in changing that situation. Today, piracy takes less than 30% of the market, while 1986 exports were only half of 1985's 35 million. Most, if not all, of the majors are finally reaping long overdue profits.

Singapore's reputation as a pirate center was very damaging, and it tarnished the good image the government was trying to project, notes Nic Garnett, IFPI's regional director for Asia/Pacific.

Garnett hints that the piracy figure could be slightly higher than 30% as some dealers were still operating with pirate product under the counter. Piracy of both vernacular and international product totals a conservative loss of \$2.5 billion annually. Five years ago the figure was at least three times that.

"Then there's the question of exports. We lose an average of \$50 million through the export of 12-15 million cassettes to the Middle East and West Africa."

But while such problems persist, Garnett is glad the Singapore government has recognized the need to

\$206 million a year on Indonesian piracy of records, tapes, books, films, and computer programs. There have been assurances from Indonesian officials, including the president, that action would be taken, but so far there has been no tangible sign of it. Even if a law was introduced, it's doubtful if it would work.

Indonesian music is protected and the market is much larger—official sales of about 30 million a year, according to industry estimates, at about 85 pence a cassette. But out in the rural areas, these cassettes too are being pirated on low-cost tape and sold for less than half that price—perhaps 45 million of them a year.

As one industry observer says: "You need laws, enforcement, and a climate of opinion. Some laws are in place, but the rest just isn't there at all."

Commenting on the Indonesian situation, IFPI antipiracy director James Wolsey has said that the pirate spokesman had underplayed the problem. "We estimate that exports in 1986 were over 20 million, despite the slump."

Wolsey added that the international industry was pursuing two lines of attack on the Indonesian situation. "We have submitted a complaint to the EEC requesting them to take action against Indonesia under unfair trading procedures," he said, "and the international industry is preparing itself to enter the local market, but not before there is a copyright law which protects our product."

PETER HIETT

THE FAR EAST



SINGAPORE, APRIL 1985. Leading Asian recording artists look on as pirate cassettes are publicly destroyed. From left: Yoyo Jin Rui Yao (Taiwan); Moses Vadham (Singapore); Janet Basco (Philippines); Pan Yueh Yun (Taiwan); Emily Huang Chien Wen (Taiwan).

amend the copyright act to give the local licensees better weapons to protect their own works.

The Singapore government's intention and its interest in rectifying the Copyright Act is clearly proof that owners of all intellectual property will stand to gain once the new bill is passed. According to the Parliament Select Committee's recent report, there's every reason to believe that the new provisions will come into effect early this year.

Garnett concedes that the new proposals still provide only limited protection for foreign sound recordings. "We have made our submissions and they are currently being studied by the Select Committee. We're confident the government will give these due consideration."

The current Copyright Act is grossly inadequate because the extent of protection is limited. Also, says Garnett, the penalties for offenders are minimal.

"Local works are protected, of

course, but in the case of works from the U.S., in practice the licensees have only 14 days in which to release new recordings. In many cases, this feat cannot be accomplished, leaving the licensees frustrated because there's literally nothing they can do."

At present the maximum penalty for first and subsequent convictions stands at \$900, or a year in jail, or both, depending on the severity of the case. Despite this, 220 offenders were fined up to \$50,000 last year. (The new bill provides that even first-time offenders will be fined up to \$40,000 or handed a five year jail term, or both, for each conviction.)

However the impact on the pirates is lessened because the current legislation does not allow the seizure of equipment.

"They carry on with business as usual because they have their equipment," says Garnett, "and even if they are fined for infringement, it's only a marginal amount compared to what they earn through pirating musical works."

Garnett says that, with piracy, all artists are victims, particularly up-and-coming local acts, because piracy eats into the investment budgets of the record companies. "Major U.S. artists like Lionel Richie and Stevie Wonder, and others like French pianist Richard Clayderman, suffer innumerable losses."

Garnett says that without IFPI, and the support it has received from the Singapore Phonogram and Videogram Assn. (SPVA), Singapore would not have a legitimate recording industry whatsoever today.

"Singaporeans are discerning consumers. They want to get value for their money. This is a plus in our favor. We've fought battles with the pirates, we've disseminated information regarding the ill-effects of piracy to the public, and we've worked with the government to seek a way out of this mess."

"We're on the final stretch now, but it'll take another year to 18 months before we see the problems coming under control. That we've come so far is itself an amazing accomplishment." CHRISTIE LEO

SOUTH EAST ASIA: Problem Remains Critical

Despite considerable progress during 1986 in the fight against piracy in South East Asia, the problem throughout the region, with the exception of Hong Kong and Japan remains critical.

While markets are no longer shrinking at the rate that occurred in the early 1980s, it is not yet possible to report any major success on the scale achieved 10 years ago in Hong Kong. In many territories, the legitimate producers continue to struggle with a minority share of the market.

The record industry's approach to piracy in the region is changing. In the past, South East Asia has been seen as the region from which pirate producers in various territories struck at legitimate markets outside South East Asia. Typical examples were Taiwan and Singapore.



Nic Garnett

Taiwan was the first territory to produce pirated cassettes and disks in sufficient quantities for export. Singapore in recent years has established itself as the major exporter of pirated tapes to countries throughout the world but in particular to the Middle East and Africa. The export trade from Taiwan has almost stopped, with only isolated consignments of Taiwanese product appearing in the U.S. and in South Africa.

The problem continues to be attacked by IFPI in Singapore and here also the export trade, although still substantial, is clearly in decline. Government statistics indicate that from a peak in 1981 when 80 million units of pirated tapes were exported from Singapore, the trade has not been

(Continued on page 1-6)

JAPAN: Customs Crack Down

There has been a distinct drop in audio piracy in Japan of late thanks to tough action by Customs controlling all imports of prerecorded music cassettes.

The argument taken by the Customs, to the gratitude of the Japan Phonograph Record Assn. (JPRA), is that virtually all pirate tapes are imported—there is little illicit local production—so why not check all imported cassettes.

One of the bigger pirate audio seizures was in April, 1986, when 10,000 illicit cassettes imported from the Philippines were intercepted. They featured artists like Billy Joel and Madonna.

There are a few bootleg tapes from live concerts, but they too have been largely eliminated due to the combined efforts of the JPRA and Japan's authors', composers' and publishers' society JASRAC.

A recent bootleg case involved an advertisement in a Japanese rock magazine by a firm with a New York

address, and a mailing address in Japan, for tapes of live performances of rock artists. The police are now investigating this case.

Japan has relatively tough penalties against pirates, imposing maximum penalties of three years in jail or about \$6,000 (one million yen) in fines, which have also contributed towards controlling the pirates.

And to ensure that the pirates were effectively controlled, eight organizations joined forces in August 1986 to set up the Anti-Counterfeit Assn. (ACA), working in both audio and video. Among its members are the Motion Picture Assn. of America (MPAA), the Japan Video Assn. (JVA) and the computer software, merchandising and textile industry groups.

Working out of the JVA offices in Tokyo, the ACA's director is the JVA chairman Tatsuro Ishida and secretary general Masatsugu Tsuzawa. And a major feature is that the ACA boasts three special directors, the

head of the National Police Agency's public safety department and two other police officers.

Other bodies, too, have been active to halt piracy. In February, 1986, the MPAA set up the Japan Federation Against Copyright Theft (FACT), which straight away checked video rental outlets over a two-month period and confiscated 4,000 pirate cassettes.

And the JVA has its own video anti-piracy organization working in the same field. By the end of 1986, it had seven cases in court against rental outlets handling pirated videocassettes.

It was in November 1986 that the largest number of illegal videocassettes in Japan's history were seized. The JVA began checking out 12 rental outlets in two southern cities (Fukuoka and Shimonoseki) several months earlier, and on Nov. 15 the film companies sought legal action with the police making their own checks before launching the raids.

The haul netted over 50,000 cassettes, 58 dubbing decks and 44 monitors.

Jazaburo Kamei, JVA executive director, says that 10% of the illegal tapes on sale were music videos, although in some outlets the percentage was higher. But he remarks that despite the cooperative and aggressive action by police, cases were hindered by the legal red tape in Japan, and took far longer to reach the

courts than, for example, in the U.S.

Videocassette piracy in Japan, he says, is a difficult and serious problem, which results in massive losses. "And this, by some strange irony, in Japan, which is considered to be one of the most law-abiding nations in the world."

SHIG FUJITA

MALAYSIA: Penalties Due

Years of negotiations between IFPI and the relevant government bodies in Malaysia, particularly the ministry of trade, has finally resulted in a bill which has been presented to Parliament as a replacement for the existing 1969 Copyright Act.

The new provisions being tabled include a new basis for protection of sound recordings and harsher penalties for piracy.

Throughout Malaysia, patented and copyright-controlled goods ranging from cassettes, designer jeans, books, computer software, videos, perfumes, and watches can be purchased at absurdly low prices. The

sale of pirated cassettes at any one of the thousands of roadside stalls, bazaar markets, retail outlets, and even in established shopping centers and emporiums is commonplace.

And it is a thriving business, too. The pirates operate with moderate overhead costs, cheap labor and exemption from paying royalties and taxes.

IFPI's deputy regional director, Asia/Pacific, Kasim Cha Tong, estimates an annual loss of \$60 million from pirated sound recordings in this territory. "We've been addressing a basically disinterested audience (Continued on page I-11)

ifpi

SAUDI ARABIA: Trade War Erupts

The cassette market in Saudi Arabia was recently the site of a fierce trade war. Not between pirate and legitimate operators, but between two sets of importers of pirate tapes.

Long dominated by Singapore-made goods—38 million cassettes were imported in 1984—the Saudi market has now been taken over by higher-grade tapes from Indonesia. With well-produced inlay cards and better-quality recordings, Indonesian pirates have marketed their product as "original" cassettes. They sell at twice the price of the Singaporean competition.

With one of the highest per capita incomes in the world and no protection for copyright material from non-Arab countries, Saudi Arabia has become a paradise for pirates. The demand for home entertainment such as music and videocassettes is increased by the hot climate, the lack of motion picture theaters and limited television programs.

In addition, many Saudis have visited or studied in Europe or the U.S. They have a taste for Western films and music. This demand is supplemented by the considerable number of foreign workers in the country.

IFPI's legal adviser for the Middle East is Dr. David Attard. Based in Malta, he makes frequent visits to the Saudi capital, Jeddah, for consultations with government officials. Attard says that the strategy for defeating piracy in the country must be two-pronged. "The Saudis must enact a copyright law, of course, and we are informed that a draft law has been prepared and approved by several ministries. There has also been discussion in the official press on the possibility of the law being enacted in

THE MIDDLE EAST

EGYPT: Industry Counter-Attacks

Egypt is the cultural, and especially the musical, leader of the Arab world. In France, where illegal production of Arabic recordings is a serious problem, the most widely pirated artists, such as Dum Kalsoom and Farid el ATrache, are Egyptian.

Inside Egypt itself there has, for a number of years, been a youth market demanding Western pop music.

The unavailability of such repertoire from the legitimate record companies was one factor in the rise of tape piracy to a peak of 80%-90% in 1978. Even today, when such companies as EMI, CBS, WEA, and PolyGram have a presence in the Egyptian market, the main pirate companies sell mostly international recordings.

The first of the Arab states to extend fully copyright protection to record producers, Egypt joined the anti-piracy Phonograms Convention in 1978. Since then, the courts have recognized that Egyptian law covers foreign as well as national recording companies. The authorities also signalled their determination to deal

with all forms of piracy (including books) by setting up the region's first specialized police anti-piracy team.

This unit, under Brigadier E. El Sadek Halawa, has been responsible for a large number of raids and arrests in Cairo and the other main urban centers. During 1985, observers of the Egyptian scene, such as IFPI's David Attard, detected some falling off in the rate of activity of the authorities in dealing with piracy.

"Our success has encouraged the pirates to organize themselves and put pressure on the police. To a certain extent, their efforts have been successful. However, most pirates continue to refrain from dealing in international repertoire that is legitimately available in the country," says Attard.

The Egyptian record industry is preparing its counter-attack. Attard says that this may include forming an official industry organization, which can then join forces with the world industry through affiliation to IFPI. There are also plans for an IFPI anti-piracy team to supplement the police work. DAVE LAING

IFPI president Nesuhi Ertegun visited Turkey in '86 for top level talks with government ministers. Issues discussed included the recent copyright legislation in Turkey, its enforcement and the future of the Turkish recording industry. From left: Y. Kekeva, chairman, Turkish recording industry group; Tergun Ozal, Prime Minister of Turkey; Ertegun; David Attard, IFPI legal adviser, Mediterranean and Middle East.



the near future.

"However," says Attard, "because of the employment created by the sale of pirated cassettes, the Saudi government may well be reluctant to promulgate a copyright law unless the current supply of pirated cassettes can be replaced by legitimate ones."

To achieve this, the second part of the IFPI strategy must be brought into play, according to Attard. International record companies must be prepared to appoint local licensees for their product, as they have already done in Egypt.

According to Attard: "This would not only ensure that there exists a group of Saudi nationals with a vested interest in combating piracy, but also that retail outlets can be supplied with genuine cassettes that can replace the Indonesian 'originals.'"

Already two companies, Denon and Hungerton, have appointed an agent for their product. Indications are that this agent, as a Saudi national, will qualify for protection on the same basis that the Saudi regime is prepared to grant rights to local licensees of foreign video product. In Attard's view, such a move would mark the first important crack in the current total domination of the market by piracy. DAVE LAING

TURKEY: The Tide Is Turning

When IFPI president Nesuhi Ertegun visited Istanbul a year ago for talks with Turkish prime minister Tergun Ozal, it was the turning point in a long tough battle waged by the country's legitimate record industry against highly organized pirates.

It was a particular pleasure for Turkish-born Ertegun to see at first hand the successes of the record industry in a country which many had long regarded as a lost cause as far as defeating piracy was concerned.

For many years, indeed, Turkey was the only Mediterranean country where disk as well as tape piracy was widespread. As recently as 1984, IFPI and the Turkish record industry put the pirates' share of the market at over 80%. With a turbulent political scene and a regime primarily concerned to maintain law and order, there seemed little hope of any improvement.

Less than two years ago, the position began to change. An improving economy and a government with an open economic policy looking for links with the rest of Europe brought a favorable climate for copyright law

reform. In 1985, legislation providing improved anti-piracy provisions was introduced and, encouraged by this positive attitude, the legitimate industry stepped up its raids on the pirates.

Working closely with the Turkish companies was IFPI's man in the Middle East, David Attard. "The anti-piracy strategy in Turkey is four-fold," he says. "Organizing the local industry, taking legal action against the pirates, improving the legislative protection offered to phonogram producers and education the public are the elements. All these goals are, to a large extent, dependent on the development of strong links with the government."

According to Attard, one drawback was that, for a considerable period, only one major international company had appointed a Turkish licensee for its product. This meant that much popular repertoire was unavailable from legitimate sources and was energetically pilfered by pirates.

One of IFPI's priorities has been to persuade the rest of the world industry to enter the Turkish market now

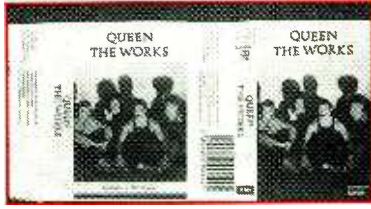
that conditions are improving. Attard is hopeful that the majors will soon come in. "A number of them are on the verge of signing contracts with licensees," he says.

Evidence of the record industry's standing with the Turkish authorities came with the close involvement of David Attard and Turkish record industry group chairman Yasar Kekeva in the drawing up of the regulations which state how the new anti-piracy law will work. The regulations make it obligatory for all recordings offered for sale to carry a government banderol. Claims to copyright ownership will have to be certified by the Turkish industry group in respect of local repertoire or by IFPI in the case of international repertoire.

To show that the tide really is turning in Turkey, Attard can produce some telling statistics. As a result of raids by the industry's investigators, the level of pirated local repertoire is already down by a third. And a recent hit recording sold over 200,000 copies. "This figure would have been impossible a year ago," says Attard.

JOHN CARR

HITS OF THE WORLD



Inlay cards of pirate and counterfeit cassettes; the legitimate cards are on the right.

NIGERIA'S PIRATED TOP 20

1. LIONEL RICHIE—"Can't Slow Down"
2. U.S.A. for AFRICA—"We Are The World"
3. BOB MARLEY & THE WAILERS—"Exodus"
4. JIMMY CLIFF—"The Power & The Glory"
5. MICHAEL JACKSON—"Thriller"
6. PETER TOSH—"Legalise It"
7. EBENEZER OBEY—"Board Members"
8. KING SUNNY ADE—"Sweet Banana"
9. BONEY M.—"Jambo"
10. SUNNY OKOSUN—"Which Way Nigeria"
11. FELA ANIKULAPO-KUTI—"Army Arrangement"
12. KOLLINGTON AYINLA—"Live In London"
13. DON WILLIAMS—"Super Hits"
14. TINA TURNER—"What's Love Got To Do With It?"
15. SIKIRU AYINDE BARRISTER—"Appreciation"
16. KENNY ROGERS—"Greatest Hits"
17. DOLLY PARTON—"The Greatest Pretender"
18. ALPHA BLONDY—"Best of Alpha Blondy"
19. ABBA—"Super Trouper"
20. MUSICAL YOUTH—"Different Style"

U.K.'S MOST COUNTERFEITED CASSETTES—Jan.-Sept. '86

1. MADONNA—"True Blue"
2. EURYTHMICS—"Revenge"
3. A-HA—"Hunting High And Low"
4. PHIL COLLINS—"No Jacket Required"
5. DIRE STRAITS—"Brothers In Arms"
6. WHITNEY HOUSTON—"Whitney Houston"
7. VARIOUS ARTISTS—"Now That's What I Call Music—7"
8. VARIOUS ARTISTS—"Hits—4"
9. SOUNDTRACK—"Rocky IV"
10. SIMPLY RED—"Picture Book"
11. WHAM!—"The Final"
12. BRYAN FERRY/ROXY MUSIC—"Streetlife—20 Greatest Hits"
13. EURYTHMICS—"Be Yourself Tonight"
14. CHRIS DE BURGH—"Into The Light"
15. PETER GABRIEL—"So"
16. BILLY OCEAN—"Love Zone"
17. QUEEN—"A Kind Of Magic"
18. MADONNA—"Like A Virgin"
19. GENESIS—"Invisible Touch"
20. LEVEL 42—"World Machine"

INDIA'S MOST COUNTERFEITED CASSETTES

1. FILM SOUNDTRACK—"Naam"
2. STEVIE WONDER—"Woman In Red"
3. BALTIMORE—"Tarzan Boy"
4. LIONEL RICHIE—"Can't Slow Down"
5. ANUP JALOTA—"Bhajan Yatra"
6. PET SHOP BOYS—"Please"
7. PANKAJ UDHAS—"Nayaab"
8. BONEY M.—"10000 Light Years"
9. STEVIE NICKS—"Rock A Little"
10. PREETI STAR—"Nursery Rhymes"
11. VARIOUS ARTISTS—"Sound Of Music"
12. THE BEATLES—"Hits"
13. ANNE MURRAY—Var. Albums
14. DAVID BOWIE—Var. Albums
15. VARIOUS ARTISTS—"Sun City"
16. DURAN DURAN—Var. Albums
17. QUEEN—"The Works"
18. SOUNDTRACK—"Anarkali"
19. SCORPIONS—"World Wide Love"
20. VARIOUS ARTISTS—"Geet Nazrana"

PIRATES' FAVORITE ARTISTS

1. MADONNA
2. BRUCE SPRINGSTEEN
3. DIRE STRAITS
4. JULIO IGLESIAS
5. LIONEL RICHIE
6. PHIL COLLINS
7. STEVIE WONDER
8. DAVID BOWIE
9. BOB MARLEY
10. MIKE OLDFIELD



George Benson with a pirate cassette of one of his own works, manufactured in Singapore.

GREECE'S MOST PIRATED CASSETTES, 1986

1. A-HA—"Hunting High And Low"
2. MADONNA—"Like A Virgin"
3. H.ALEXIOU—"I Agapi Ine Zali"
4. A.PROTOPSALTI—"Kikloforo Ke Opoloforo"
5. G.DALARAS—"Trelis Ke Angeli"
6. A.VISSY—"Kati Symveni"
7. SANDRA—"The Album"
8. MARINELLA—"Mia Michta"
9. SAMANTHA FOX—"Touch Me"
10. GLIKERIA—"Omorfi Nichta"
11. A. KANELIDOU—"Nichta Ine, Tha Perasi"
12. PET SHOP BOYS—"Pet Shop Boys"
13. L.PANTAZIS—"Se Nostalgo"
14. G.PARIOS—"Stavros Zarchacos"
15. MODERN TALKING—"M.T.2"
16. P.& H. HADZIMICHAS—"Zesta Pota"
17. WHAM!—"The Final"
18. DIRE STRAITS—"Brothers In Arms"
19. S.DIONISIOU—"O Salonicios"
20. P. SAKELIARIOU—"Areso"

SPAIN'S MOST PIRATED CASSETTES, 1986

1. JULIO IGLESIAS—"Libra"
2. BRUCE SPRINGSTEEN—"Born In The U.S.A."
3. DIRE STRAITS—"Brother In Arms"
4. VARIOUS ARTISTS—"Monstruo 1 y 2"
5. LUIS COBOS—"Sol y Sombra"
6. HOMBROS G—"Hombros G"
7. MADONNA—"True Blue"
8. QUEEN—"A Kind Of Magic"
9. LOS CHUNGUITOS—"Contra la Pared"
10. JOSE LUIS PERALES—"Con El Paso Del Tiempo"
11. ROCIO JURADO—"Senora de Lujo"
12. EL FARY—"Rompecorazonos"
13. JENNIFER RUSH—"The Power Of Love"
14. JULIO IGLESIAS—"Momentos"
15. ISABEL PANTOJA—"Marinero de Luces"
16. STEVIE WONDER—"In Square Circle"
17. PIMPENELA—"Convivencia"
18. ROCIO JURADO—"Paloma Brava"
19. PHIL COLLINS—"No Jacket Required"
20. MIKE OLDFIELD—"Tubular Bells"

MALAYSIA'S MOST PIRATED CASSETTES

1. MADONNA—"Like A Virgin"
2. PAUL McCARTNEY—"Press To Play"
3. DAVID BOWIE—"Tonight"
4. PRINCE & THE REVOLUTION—"Raspberry Beret"
5. BRUCE SPRINGSTEEN—"Born In The U.S.A."
6. LIONEL RICHIE—"Dancing On The Ceiling"
7. JAMAL ABDILLAH—"Mati Hidup Semula"
8. ALLEY CATS—"Sampaikan Salam"
9. STEVIE WONDER—"Woman In Red"
10. RAMLI SARIP—"Bukan Karana Nama"
11. CULTURE CLUB—"Gusto Blusto"
12. HOWARD JONES—"Caribbean Queen"
13. MODERN TALKING—"Atlantis Is Calling"
14. PHIL COLLINS—"No Jacket Required"
15. JAMAL ABDILLAH—"Layang Layang"
16. GEORGE BENSON—"Nothing Gonna Change My Love For You"
17. MADONNA—"Papa Don't Preach"
18. MODERN TALKING—"Brother Louie"
19. HOWARD JONES—"Things Can Only Get Better"
20. LIONEL RICHIE—"Say You Say Me"

Southeast Asia

(Continued from page I-4)

contained by IFPI's efforts to around 12 million in 1986. Operators in other countries, notably Indonesia, are moving in to fill the vacuum.

Now, all sectors of the legitimate industry, including international as well as local producers, are beginning to look at South East Asia as a market with significant potential in its own rights. As living standards and education develop, sales of recorded music are increasing, showing considerably wider ranges of repertoire preferences than in the past. Undoubtedly, piracy over the years has introduced the population of many of these territories to international repertoire.

At the same time there is a developing requirement for vernacular repertoire particularly in the substantial Chinese communities throughout the region. Many international companies with regional headquarters in Hong Kong are successfully producing Cantonese recordings for sale in

other territories such as Malaysia, Thailand and even Singapore. Cantonese recordings account for 70% of the market in Hong Kong, 30% of the legitimate market in Singapore, 35% of the legitimate market in Malaysia and also enjoy considerable sales in Thailand and Taiwan.

IFPI's operations have been concentrated therefore not only in eradicating the operational bases of the export trade in Singapore and Indonesia but also in protecting and promoting the operations of those companies concentrating on specific markets in South East Asia. While clearly the objectives remain the same, the strategy of fighting these two areas will differ; attacking export bases requires particularly strong legislation in the scope of protection granted to foreign works and in the provisions made for seizing machinery.

Concentration on local markets depends on attacking retail and distribution networks in order to put these markets out of reach of local pirate manufacturers.

These operations are able to bene-

fit from significant improvements in copyright legislation. Taiwan introduced a new copyright law in July 1985 and in 1986 promulgated the regulations necessary for its enforcement. While doubt remains as to the government's true intentions as to the enforcement of this law it is now possible, albeit with some difficulty, to establish copyright protection under the law of Taiwan for sound recordings first published in the U.S. and in the U.K. IFPI's members in Taiwan organized themselves into an association in 1986 to maximize the benefits of the new legislation by concerted action in the fight against piracy.

A further development of considerable significance in 1986 was the introduction of Singapore of draft legislation intended to revise the country's archaic copyright law. This is expected to pass into law early 1987. While the protection the law will grant foreign recordings has yet to be settled, the force of the law will undoubtedly be considerable.

Penalties for copyright infringe-

ment will increase from S\$1,000 (around \$500) to a maximum of S\$100,000 (\$50,000) per offense, with the possibility of imprisonment of up to five years.

Korea has indicated that it will be passing revisionary copyright laws in 1987 and that it will be acceding to international conventions before the end of the year. Although the draft legislation produced by the Korean authorities remains in the view of some foreign copyright experts unsatisfactory, there is clearly in the country a move to recognize the importance of intellectual property rights in the international trade context.

Pressure from the U.S., in the context of international trade, has also brought indications from the authorities in Indonesia that legislation is being considered to deal with the growing piracy problem in that country. Apart from the export problem—30 to 40 million units of pirates' international repertoire is estimated to have been exported from Indonesia in 1986—the domestic market for for-

eign sound recording is almost entirely in the hands of the pirates. The typical pirate tape is on chrome, includes over 20 tracks, many reproduced from compact disk, and sells in the market at around \$1.25 retail.

IFPI, through its own offices or through its affiliated organizations in the region is virtually the only organization engaged full time in the fight against piracy. To this end it maintains both in Singapore and Malaysia a staff of investigators and lawyers whose task it is to search out the manufacturers, distributors and retailers of pirates products, to organize seizures of pirated materials and to coordinate the process of prosecuting those responsible.

This process varies from territory to territory according to the respective laws. In Singapore, raids instigated by IFPI as a result of its own investigations are carried out by the Commercial Crime Division of the police. Cases are prosecuted on a private basis with IFPI as the complainant. In this way, IFPI has carried out

(Continued on page I-11)

AFRICA

AFRICA: More Government Help Needed

Question: As IFPI's antipiracy coordinator, you have special responsibility for Africa. What are you aiming to achieve?

Peter Crockford Answer: Hundreds of millions of cassettes and disks are sold throughout Africa. As a market, Nigeria is comparable with the Netherlands, and the Ivory Coast or Zimbabwe is similar to Norway or New Zealand. The difference is that in African markets only a few percent of sales are legitimate. IFPI's role is to change those statistics around so that it is the pirates who have only a few percent. When that's achieved, the record industry, both local and international, will have the scope to develop more artists, many

of whom would have undoubted appeal in Europe and North America, judging the current popularity of African music in those markets.

Q: What is the biggest problem you face in Africa?

A: There are quite a few, but the most basic one is the willingness, or lack of it, of many governments to see the seriousness of the piracy problem. It is not only the Lionel Richies and Stevie Wonders who are ripped off, but local artists as well. Many top African musicians cannot afford to record at home any longer because of piracy—they go to New York, Paris or London. As well as a blow to national cultural life, that is also a blow to the tax revenues of



Peter Crockford

governments.

Q: If you get governments to act,

what then?

A: Once laws are passed, the next point is to make sure they are fully enforced by the relevant authorities such as police and customs. In Africa, with so many imports from Asia, the role of customs is crucial and IFPI is extremely active at the Customs Co-Operation Council, the world forum for customs chiefs. In particular, we want to ensure full liaison between the national record industry and customs officials in the monitoring of suspect cargos.

Q: In which countries are IFPI's efforts currently concentrated?

A: Firstly, there are places with an established industry, like Kenya and Nigeria. There we provide funds and

advice, but the industry locally plans and takes action. In other places, it is my job to liaise directly with the authorities, providing advice on law reform or briefing officials on the piracy issue. Currently, we're involved with Tanzania, where record production is just starting; with Ghana, whose new copyright law we hope will allow a record industry to be revived; with Zimbabwe, which is keen to avoid piracy and is planning to tighten up its already tough copyright laws; and with Ivory Coast where, although they already have an effective antipiracy team, laws protect only authors and composers, not record producers. **DAVE LAING**

A Billboard Focus

NIGERIA: Pirates Net \$70 Million A Year

The year 1986 was a good one for the hard-pressed Nigerian record industry. Three spectacular court successes served notice on the pirates, both local and international, that artists and record companies were determined to break their grip on Africa's most important market.

With a population of around 100 million, Nigeria has an annual sale of some 25 million cassettes and disks. Through in-store taping, local production and imports from Singapore, the pirates hold an estimated 80% of the market, netting them around \$70 million a year.

Working in conjunction with IFPI's London-based coordinator Peter Crockford, the Nigerian antipiracy effort is led by Ayo Fawole. The 1986 legal victories have resulted in three important pirate operators leaving the scene. According to Fawole, one of them, Intermagnetics, has even expressed a desire to join the legitimate industry and IFPI's Nigerian Group.

The Intermagnetics case involved the use of a sophisticated tape duplication plant to pirate work by such artists as Kool & the Gang, Marvin Gaye and Rita Marley. In an out-of-court settlement, damages of \$75,000 were paid into the IFPI antipiracy fund.

Some of the estimated seven million imported pirate cassettes shipped each year from Singapore were involved in the other two cases. Nearly 200,000 cassettes were seized by customs at Lagos and Port Harcourt and costs of \$6,000 paid by one of the pirates. The other is now bankrupt as a result of the IFPI action. The cassettes are now to be publicly destroyed.

Looking to prospects for 1987, Fawole and Crockford are cautiously optimistic. Fawole notes that the pirates are worried since they have inspired a virulent press campaign against IFPI. Despite the fact that some of those most damaged by piracy are local artists and label owners such as Chief Ebenezer Obey and King Sunny Ade, commentators accuse the antipiracy action of being of benefit only to foreign companies. Delegations of artists and record company personnel are visiting national newspaper editors to put the record straight.

Fawole is also expanding his activities from the capital Lagos to other cities such as Ibadan and Onitsha, the

current heart of Nigerian piracy. Cases arising from raids have recently started.

Peter Crockford says, however, that the most important factor remains the state of the law and the attitude of the authorities. "The major problem is the low penalties," he says. "With a maximum fine for piracy under criminal law of only \$100, it is very difficult to get the police to regard it as a top priority, and IFPI can't take civil action against every pirate."

However, Nigerian government ministers have publicly stated their opposition to piracy. At the invitation of the Attorney-General, IFPI has submitted a formal petition on the strengthening of the copyright law and will hold a top-level seminar for the media and enforcement authorities later in '87. **CAROL WILSON**

ifpi



Guest of honor at IFPI luncheon and press conference in Lagos, Nigeria, was Colonel Tunde Okogun, sole administrator of culture and archives in the Ministry of Information. From left: Peter Crockford, IFPI antipiracy coordinator; Bode Akinyemi, managing director, EMI Nigeria and chairman of IFPI national group; and Mrs. Keji Okunowo, managing director, CBS Nigeria.

LIBERIA: A Key Center

From his London base, Douglas Jordan, director of the Joint Anti-Piracy Intelligence Group (JAPIG), monitors the global trade in pirate cassettes. A former customs chief in Hong Kong, where he played a central part in cleaning up the music market, Jordan pinpoints Liberia as a key center for the illicit trade.

"Monrovia, the Liberian capital, has become the main port of entry for pirate cassettes bound for the whole of West Africa," he says. "In 1986, at least 20 container loads, each of 200,000 tapes, were shipped from Singapore through Monrovia to Ivory Coast, Mali, Upper Volta, and Senegal."

Jordan adds that despite the poor quality and low wholesale price (un-

der \$1 each) of the tapes, the trade still means losses to artists, composers and record companies running into millions.

The reasons for Liberia's strategic position in the piracy business are twofold: financial and legal. As a dollar economy it is particularly attractive to the international operators who control the Singapore export trade in cassettes. And it has no protection whatsoever for foreign sound recordings.

IFPI's approaches to the Liberian authorities have emphasized that the country's financial strength could make it an even greater center for a legitimate West African record industry. Following discussions with the Agent-General of the Liberian entertainment industry, IFPI has submitted draft proposals for law reforms which would pave the way for the development of the record industry in the country. **DAVE LAING**

KENYA: Local Music Under Threat

Joseph Kumaru is one of the most respected and popular recording artists in Kenya. At one time he could expect to sell over 20,000 cassettes. Now his sales are down to a few hundred.

This sums up the devastating effect that piracy is having on the Kenyan music industry and particularly on African artists. Pirate cassettes pour in from the Middle East and from Uganda, while dozens of shops in Nairobi and Mombasa specialize in home-made pirate tapes tailored to customers' requests. From sales of four-five million a few years ago, the legitimate record industry is down to under one million.

The spirits of the embattled Kenyan record industry were raised at the beginning of 1986 when President Daniel Adap Moi made known his feelings by calling for an end to piracy. But these words have not been

turned into deeds, according to IFPI's Peter Crockford, who visited Kenya recently.

"The situation is worsening," says Crockford. "Criminal actions can only be taken with the express permission of the Attorney-General, the top law official. He has never given such permission because, he says, of the difficulty in prosecuting when, to get a conviction, it is necessary to provide proof of guilty knowledge."

"To get over this problem we served every major retail outlet with a statement on piracy. It described suspect product, listed major pirate brands and pointed out that in-store taping was illegal. Despite signing the statement, the main offenders continue to sell pirate product, assuming they are unlikely to be prosecuted."

The Kenya IFPI Group, now led by its first Kenya-born chairman, Betty

Tett, of Andrew Crawford Productions, had pinned its hopes on new sales tax rules. These would have raised the tax on blank tapes and abolished it on prerecorded product. Unfortunately, the Kenyan authorities raised it on both. This has handed the advantage to the pirates who have avoided paying the tax without being caught, while the legitimate companies' product has seen a price hike of the Kenyan equivalent of around 75 U.S. cents.

While one notorious pirate has been taken to court by IFPI—the outcome of the case is uncertain—Crockford says that the Kenyan record industry needs outside help. "It's time for the international music industry seriously to consider getting their governments to make representations to Kenyan authorities on the urgent need for adequate protection and enforcement." **DAVE LAING**

IVORY COAST: SACEM Helps Clean-Up

In the Francophone countries of Africa, piracy may represent anything between 50%-100% of the local market, and extends to disks as well as tapes. This makes French labels with African repertoire think twice before releasing it in its country of origin.

EMI's experience with Alpha Blondy is a case in point. Export manager Frederic Giaccardo says that in the Ivory Coast the company sells one tape of the act for every seven pirate tapes, while twice as many pirated disks of Alpha Blondy's newest album have appeared as genuine LPs, indicating that the pirates possess presses and manufacturing equipment. Pirate tapes cost around one third the price of legitimate product, he adds.

Sonodisc director Michel David notes that African repertoire is pirated immediately upon release, while local record shops will make up hit compilation tapes at the request of their customers. IFPI and SNEP, the French trade organization, recently organized a fact-finding visit in conjunction with Ivory Coast trade group BURIDA, and in Francophone Africa generally links have been forged with SACEM and efforts are being made to clean up pirate-dominated markets.

But police forces and judiciaries remain little motivated to tackle the problem, despite the damage it inflicts to their economies.

Barclay Records president Philippe Constantin says the solution lies in local manufacture, permitting lower prices for both records and tapes. Investment of this kind carries risks, but curtails the influence of the pirates as well as helping to open up a market with a population of over 100 million. **PHILIPPE CROCC**

LATIN AMERICA: Illicit Product Impeding Growth

The arrival of taped music in the 1970s brought with it to Latin and Central America an unwelcome by-product—piracy. According to estimates by FLAPF (Federacion Latinoamericana de Productores de Fonogramas y Videograma), the region's record industry trade group, there is now an illegal market of over 30 million units with a street value of in excess of \$50 million.

Among individual countries, the pirates' stranglehold is greatest in Paraguay and parts of Central America, where they control up to 90% of the market and weakest in Uruguay and Argentina, where they are only an irritant, though a persistent one.

Piracy in Latin America takes many forms. Shipments of cassettes from Singapore enter the continent via Chile in the south and Panama in the north. Locally-produced illicit material ranges from pirate disks of vintage rock'n'roll in Venezuela to home-made hits compilations with hand or typewritten inlay cards which can be found in thousands of street markets in countries such as Peru and Colombia.

The world record industry has long recognized the crippling effects of piracy in stunting the growth of the Latin American market. Since 1976, IFPI has made annual financial contributions to FLAPF's antipiracy fighting fund and has encouraged the regional trade group to develop strategies and national priorities in the war on the pirates. The IFPI Board has taken the view that funds should be equally divided between lobbying for strong laws and penalties where they are lacking and direct action through investigations and law suits.

By 1984, the strategy had taken the form of targeting certain countries for highly-organized and well-publicized campaigns, paid for jointly by the local record companies and the IFPI/FLAPF central fund. This was later topped up with special contributions from the five largest international record companies: CBS, WEA, PolyGram, EMI, and RCA/Ariola.

The first campaigns began in Chile, Ecuador and Peru, followed in 1985 by action in Central America (Guatemala, El Salvador, Honduras and Costa Rica). The most recent drive has begun in Bolivia, where an IFPI funding of \$10,000 has been matched by the national trade group ASBOPROFON. Here the campaign is centered on three major cities: La Paz, Cochabamba and Santa Cruz.

Private investigators have been hired to identify pirates and their bases of operation, in order to provide evidence for legal action. Because Bolivia has no specific antipiracy legislation, this will be based on articles in the Penal Code based on relating to falsification, theft and abuse of trust. In launching the campaign, ASBOPROFON director general Eduardo Ibanez said: "We know it will be very difficult and even dangerous but we know we must combat this evil."

Among the successes achieved in the other national campaigns have been:

CHILE: A new law passed in 1985 provided protection for record and video companies for the first time and included increased penalties for piracy. The national record industry organization has a team of special-

ized lawyers working closely with the police, notably on the control of the sale of pirate product by street vendors in Santiago, which represents over 50% of the Chilean market.

PERU: Thanks to the efforts of the record industry, Peru is now a member of all the major copyright conventions, including the antipiracy Phonograms Convention. A team of lawyers and investigators works closely with the Provincial Prosecutors' Fraud Squad.

To bring the Latin American picture up to date, statistics detailing antipiracy actions have been issued by the record industry groups of four



PERU 1985: A market stall in Lima, Peru, selling cassettes, with a sign saying, "Oferta—recorded cassettes, 6,000 soles." That's equivalent to one U.S. dollar.

countries. In Brazil, where illegal sales cost the industry \$4 million a year, 44 raids were carried out. Among the material seized were 220 compact disks, proof that this new soundcarrier, which is not yet in production in Latin America, is providing a perfect master for tapes.

COLOMBIA: 16 cases are currently before the Bogota courts and another 100 are in preparation. The ef-

fectiveness of antipiracy action, however, is limited because the legal penalties are weak.

ARGENTINA: 46 raids were carried out last year, with over 50,000 pirate cassettes confiscated.

URUGUAY: a vigilant antipiracy presence maintains Latin America's lowest incidence of piracy, with 23 raids, 29 arrests and 11 duplicating machines seized. **DAVE LAING**

NORTH AMERICA

U.S.: Parallel Imports Major Concern

Of all the ways illicit operators can violate the sanctity of record copyrights, the U.S. industry is today concerned most with parallel imports (PI). It is felt to be a growing threat, especially with the increased acceptance of compact disk. Parallel imports can easily upset the most carefully laid domestic promotional and marketing plans.

It was not always thus. For years, counterfeit recorded product was threat No. 1, and the best energy and resources of the industry were devoted to effective counter measures.

Joel Schoenfeld, director of antipiracy operations for the Recording Industry Assn. of America (RIAA), says it is now rare to find counterfeit product on the shelves of mainstream retailers. They surface mainly at regional flea markets and swap meets and similar casual marketing venues.

While the RIAA no longer provides estimates of the financial displacement the legitimate record industry suffers from copyright law violators, it believes the actual amount taken in by piratical operators is in the area of

\$200 million to \$300 million annually. This is a far cry from the approximately \$600 million lost each year in the early to mid-1970s, when it was estimated that one out of four prerecorded cassettes sold in the U.S. was produced illegally.

More sophisticated survey techniques and computerization have helped make RIAA antipiracy efforts more efficient. And cooperation by retailers through the National Assn. of Recording Merchandisers (NARM) has been more productive, says Schoenfeld. He notes that association members have recently donated \$60,000 to the cause, a small but "welcome" portion of the "multi-millions" budgeted to support the industry antipiracy effort.

The RIAA currently employs nine full-time antipiracy investigators around the country. But it also has a small army of "informers," employees of record labels and retailers who spot and report illegal trafficking.

State laws against piracy, now in force in 49 states, are useful, along with the federal Copyright Act and

the Record Rental Amendment of 1984, which blocked the "first sale" escape hatch for those seeking to rent copyrighted sound recordings.

The advent of CD and the movement by former video-only dealers into CD marketing has aggravated the record rental problem. In some cases, these dealers offer CD renters tape at a discount (or free), to add the curse of unauthorized home dubbing to the rental sales drain.

At this point, Schoenfeld sees education as the main approach to video dealer violators. But this "amiable" tactic will give way to more aggressive action if education fails. A firmer attitude, leading to court action, is taken against record retailers who, it is felt, cannot really claim ignorance.

The RIAA claims 1985, the last year for which figures were available at press time, as the industry's best in antipiracy enforcement. At 229, arrests were 487% over the number a year earlier. Counterfeit/pirate tape seizures rose more than 660%, and LP seizures by more than 350%.

IS HOROWITZ

CANADA: A \$50 Million Problem

Canada has long been a pirate's cove. Weak copyright laws, meager resources for enforcement, varying degrees of cooperation and vigilance by police and loopholes in customs laws have combined to make the country one of the most vulnerable territories for illegal product.

The Canadian Recording Industry Assn.(CRIA) estimates that \$50 million in illegal product makes its way to the consumer each year. That comprises more than one-eighth of the overall revenue generated by recording sales, legal or otherwise.

And, while the industry and enforcement agencies are more greatly aware of the problem and have been making much more effort to rid the country of counterfeits and bootlegs, the laws weakly support them.

The Copyright Act, last amended in 1924, calls for maximum penalties of only \$200. A six-month jail term can be applied but never has been. The industry has had some success in persuading authorities to prosecute illegal product cases as fraud violations, in which penalties are more severe, but the Copyright Act is usually the law of choice in such cases.

"What we find is that some police are reluctant to pursue the cases when the penalties are so small," says CRIA president Brian Robertson. "We have a great deal of cooperation with the police, but we know we have a weak law."

Manufacturing in Canada is limited. Record companies use their branch operations to keep informed of possible pressing plants or when product surfaces in stores. However, product usually arrives from outside the country.

"The U.S., Portugal, Singapore and the Philippines are the major sources," Robertson says. "And we're mainly dealing with best-selling product."

Recently, the industry discovered a loophole in the Customs Act that allows shipments to move freely into Canada. Sound recordings are not included in a list of prohibited goods. As a result, customs inspectors aren't allowed to check shipments to see if they violate the law. It is an embarrassing oversight in law that the industry is frantically trying to have corrected, but to no avail so far.

Hope looms large, however, in the

form of a new Copyright Act. The federal government, seeking to appease business and the arts at the same time, has promised revisions to legislation in 1987. It outlined its intentions in mid-1986 in the form of a White Paper on copyright, and many aspects of the proposed new law deeply please the music industry.

A key proposal would be to move Canada's penalties for infringement from the weakest to the stiffest in any territory. A maximum \$1 million fine is proposed.

Some 75%-80% of the problem is with counterfeit product and a new Copyright Act would give the industry and police ample ammunition to combat the problem. At present, CRIA's antipiracy chief, Patrick Fox, is able to pursue mainly major infringements.

Fox has been a principal player in the launch two years ago of the Video Licensing Agency Inc., an adjunct of CRIA that ensures music videos are properly distributed and duplicated for use in Canada. When VLA began, Robertson says that 80% of music video was unauthorized. Now, 80% is authorized. **KIRK LaPOINTE**

U.K.: A Watershed Year

Fifteen years and more than \$4 million after the formation of its Anti-Piracy Unit, the British Phonographic Industry can claim one of the lowest levels of audio piracy in the world, currently around 1%.

Stiffer penalties, better police cooperation and the growing involvement of trading standards officers employed by local councils have contributed in the last few years to a steady reduction in pirate activity, despite increasing evidence that professional criminals operating on a large scale are now implicated.

Since the early 1980s, cassette counterfeiting has been the main problem facing investigators, rather than the piracy of television compilations and blockbuster albums prevalent in the 1970s. By 1983, it was estimated that counterfeits accounted for about 12% of the overall cassette market, at that time the industry's only growth area, causing damage not only to record company revenues but also to the public's perception of the value and quality of prerecorded tapes in general.

Subsequently, as BPI legal adviser Patrick Isherwood notes: "A major series of actions has reduced cassette piracy to the more manageable levels of the 1970s. 1985 in particular saw five pirate factories raided and closed down, three in the London area and

two on the South Coast, with a total of 45,000 cassettes, 24 machines and hundreds of thousands of printed inlay cards confiscated, over 31,000 tapes coming from a single raid. Action against retail outlets netted a further 30,600 units.

In the BPI's words, it was a "watershed year," and the trade group is hopeful that the numbers of pirated tapes manufactured and distributed in 1986 will be well below that of 1985. Certainly no raid this year has turned up similar quantities of illegal product. Up to September, 1986, the number of tapes seized was only 4,500, although BPI investigators believe the pirates have now learned caution, making batches to order and dispatching them before large stocks can accumulate.

"No one is complacent," says Isherwood. "The industry is only too well aware that any relaxation of its efforts could bring about an immediate resurgence of pirate activity, but piracy is for the moment at least under control." **NICK ROBERTSHAW**

ITALY: Grounds For Optimism

The years since 1981 have seen Italy make notable progress in reducing levels of prerecorded music piracy. The problem is centered largely around pirate cassettes, and local IFPI affiliate AFI believes that in the last five years the slice of the market taken by this illicit trade has fallen

EUROPE

from 40%-50% to no more than 25%.

The turning point came with the introduction of a new Italian law in 1981, which gave real teeth to an anti-piracy campaign previously conducted only on the basis of copyright infringement offenses. It provides increased penalties of between three months and three years in jail, plus fines of up to \$4,000, for convicted offenders, though in practice the average sentences have been 12-18 months imprisonment and a \$1,000 fine.

Nevertheless, the problem remains serious. On AFI's 25% estimate, some five million pirate cassettes with a wholesale value of \$16 million are still being sold every year and though it is a relatively minor and unpublicized element in the piracy equation, there is an additional trade in pirated disks, possibly accounting for 5% of the overall market.

The damage to government revenue in the form of lost taxes has never been calculated. Though obviously substantial, there is a general view that since much pirated product is sold as if it were in fact legitimate material, the losses from tax evasion may be smaller than would otherwise be expected.

As for the future, there are good grounds for optimism. AFI executives note that 1986 has seen increasing effectiveness in the anti-piracy fight now that the regional agencies of copyright collection society SIAE have begun to give active collaboration. Since police action normally follows SIAE investigations, this development is seen as encouraging.

Italy is also planning new copyright legislation extending the term of copyright protection, currently only 30 years from the date of recording. Soon to be debated by parliament, the new law would increase this period to 50 years, as well as introducing improved conditions for composers' rights and a levy on blank tapes and recording hardware.

VITTORIO CASTELLI

SWITZERLAND: Weak Laws Lure Pirates

Most illegal product entering Switzerland is imported from West Germany or Italy—and not the Far East as is the case in many territories.

The Swiss authorities and music industry are up against the professional pirates, and not the dealers of cheap, poor-quality product. One phenomenon in Switzerland is the relatively recent appearance of "identical fakes" manufactured by the professional pirates—but no data is available on this yet.

The latest piracy figures on Switzerland, for 1985, show that it accounts for 5% of the 7 million albums sold annually and 8% of the prerecorded cassettes in a legitimate market worth about \$130 million.

Most "favored" artists on pirated product are the Beatles, David Bowie, Eric Clapton, and the Rolling Stones, among other international acts, and in a recent swoop the Swiss copyright association SUISA was involved in the seizure of 2,500 illegal albums.

But there is little bootleg recording of live concerts, although such product is occasionally offered by small retailers.

Switzerland, more than many other European countries, is hampered by the failure to bring in up-to-date

copyright legislation which could provide the legal instrument to fight piracy more effectively. A draft law went before Parliament in 1985 but was thrown out.

Another aspect of the record business causing some concern, specially at IFPI and in the big music-producing countries, stems from Switzerland not being a member of the European Common Market.

A recent deal involving the Romanian pan pipes player George Zamfir illustrates this. A Swiss-based company acquired a license for the production and sale in Italy of several Zamfir albums from a French licensor—but the latter only had distribution rights in France itself, and had no sub-licensing rights.

Claiming the benefit of free movement of goods under EEC law, the Swiss company distributed the albums both in EEC territories and others, and while composer royalties were paid, the producer and artist were not. Switzerland's copyright law of 1922 only protects the composer, making legal action against the Swiss firm difficult.

Unfair competition penalties are small and law suits are an expensive and drawn-out business in Switzerland. IFPI fears that the weak laws make it ever more attractive for record pirates to operate from a Swiss base.

PIERRE HAESLER

AUSTRIA: Six Trials Pending

Bootlegs and discotheque piracy (where disk jockeys make up cassettes to sell to their audiences) are the main worries for Austrian IFPI general secretary Dr. Kurt Hodik. "We know some disk jockeys are doing this because their monthly purchases of blank cassettes run into four figures," he says. In contrast, parallel import problems are minimal.

Since 1978, IFPI with performers' organization Ostig and mechanical rights society Austro-Mechana have seen 32 successful prosecutions, with over 22,000 soundcarriers confiscated. There are six trials involving bootlegging pending. The maximum sentence for copyright infringement is six months in jail.

A recent development is the piracy of music videos which are then shown in public. To counter this, IFPI and the Dialog Co. release a monthly "Music On Video" hits compilation. This is leased to shops, restaurants and discos. Rental fees range from \$70 to \$360.

MANFRED SCHREIBER

FRANCE: Arab Repertoire Is Main Target

The first serious effects of piracy in France were felt in 1978, an especially good year for the record industry, with massive-selling disco hits from Boney M., Village People and other artists, as well as the "Saturday Night Fever" and "Grease" soundtrack albums.

Inevitably, these successes attracted pirates looking for easy pickings, and it was in the same year that industry bodies SACEM/SDRM and

SNEP first allocated manpower to combatting the new menace, which SNEP's Pierre Chesnais estimated was costing over \$30 million a year.

Between 1978 and 1982, over 50 raids were carried out throughout the country with the cooperation of the police and the problem was largely suppressed.

In a bid to eliminate the problem entirely, stiffer penalties were introduced in the Lang Law of July 1985, named after the then culture minister. The law provides for jail terms of between three months and two years for convicted pirates, and double in the case of persistent offenders. Fines range from \$925 to \$18,500.

Piracy in France today is overwhelmingly in the form of illegal cassettes reproducing material of Arab origin, a specialized repertoire with a specialized clientele, sold through local markets and commercial events, bars, food stores, gas stations and similar locations.

There has been a resurgence of bootleg piracy in the south of France, with major international artists featured on product thought to originate from the U.S. and South Asia.

According to SNEP, the organization responsible is based outside France, and used small ads in local papers to market its illicit goods. The trade body remains vigilant, and is determined that there be no episode comparable to the Card Exclusive controversy in Denmark.

PHILIPPE CROCQ

GREECE: New Tax Could Spur Pirates

Cassette piracy in Greece, once almost unchallenged, has now been seriously restricted thanks to determined efforts by the national IFPI branch, which for the past few years has been able to rely on effective police cooperation. The incidence of piracy has dropped to about 50% of the total market, down from more than 80% in 1982.

But now artists and record producers fear a resurgence of piracy in 1987, when Greece adopts a Value Added Tax of 36% on records, tapes and other music-related products—the highest such levy in the European Community. "Piracy is going to shoot up, and we're at our wits' end," says Ion Stamboulieh, managing director of the Greek branch of WEA, reflecting the fears of most people in the industry.

Says Vasilis Apostolidis, chief anti-piracy coordinator for the Greek IFPI: "We'll need increased vigilance and effort." He predicts that record and tape buyers in a period of rising prices and economic austerity may well prefer pirate product in large quantities.

But the momentum built up against the pirates since 1983 is unlikely to be halted, as Greece's police and courts now are adept at locating and convicting pirates. The latest success was in November last year when a record and cassette store owner in Athens was sentenced to 27 months in jail for distributing pirated cassettes along with his legitimate product.

That arrest and conviction was the latest in a series of well-publicized drives that has made the public more aware of what piracy is all about,

says IFPI in Athens. Still, the damage done by the pirates in terms of lost revenue to the record industry is beyond calculation, according to executives, since the practice was so widespread and unverifiable before 1983.

In that year, however, a landmark court ruling equated piracy with forgery and the courts were able to hand down sentences of up to 10 years.

Piracy in Greece has affected domestic and international artists alike, specially the hitmakers. Most of it is carried out in small workshops, using duplication machines and counterfeit graphics, with a fictitious label to fool the unwary.

But two years ago the authorities were surprised by a sudden influx of cassettes illegally imported from the Far East. IFPI, acting fast, located the importer and confiscated the first shipments of bogus product. Since then, no other case of pirate imports has been noted.

Harder to detect in Greece is video piracy and IFPI concedes that the courts are slow in recognizing it is as serious a threat as the audio variety.

In 1983, when IFPI started its anti-piracy drive, there were 38 raids, 58 arrests and 51,000 confiscated bogus cassettes. In 1985, the pirate-busting team headed by Apostolidis conducted 76 raids, with 136 arrests, 30,000 confiscated cassettes and 102 units of illegal duplicating equipment, also seized.

The successes are reflected in official legitimate sales figures: from 2.9 million cassettes in 1983 to 4.1 million in 1985, a rise of 40%. In terms of value, the rise is 86%. From 1984, to 1985, total record and cassette production in Greece went up by 50%, the highest rise in the past decade.

JOHN CARR

IRELAND: The Bootleg Boom

In Ireland, music piracy usually means bootlegging. A couple of years ago, the most notorious Dublin bootlegger ran a shop devoted exclusively to bootlegs. For the last three years he has operated a mail-order service, advertising in U.K. publications, and claims he has never been approached by the authorities.

Bootleg cassettes, selling at around \$5.50-\$7.50, are openly on sale in the streets of Dublin. U2 and Bruce Springsteen are the prime targets. Material includes U2 at Dublin's Croke Park, Springsteen's 1978 live radio show in New Jersey, Dylan and Queen at Slane, and 1986 recordings of Sting, Chris de Burgh, the Waterboys, Lloyd Cole, and Simple Minds.

Outside the capital, similar titles sell, often in street markets, in such cities as Cork, Galway and Waterford. Some record companies and artists seem unconcerned about bootlegging, and there are acts who are actually flattered to be the object of such attention.

"We'd like to see it stopped because it results in loss of sales," says Maureen Coleman of MCPS (Mechanical Copyright Protection Society). "Last year we gave the police help in preparing a case which involved a lot of research, but it never reached the courts."

Recently the pirates have extended their activities into music video, notably with bootlegs of U2's appear-

ances on RTE Television's "Self-Aid" marathon at the RDS, which helped the unemployed, and the station's "TV Ga Ga."

The problem, says Riobard MacGorain, secretary of the Irish IFPI branch, is that legal measures against piracy are inadequate. "You can get a court order which entitles you to seize stocks of pirated material. The fines, of around £100-£200 (\$140-\$280), are not high enough, but the loss of stock is a realistic deterrent."

KEN STEWART

WEST GERMANY: Not Its Illegal Compilations

Despite the successes in recent months by police and all those involved in the fight against illicit audio material in West Germany, pirated product in 1986 will turn over at least \$25 million. This is due in part to a new circle of offenders—disk jockeys, youngsters and experts in the field, who duplicate compilations of hit successes, selling them at up to \$15 a time to department stores, hotels and even hairdressers as background music.

This, says Berd Boerckhoff, spokesman for the West German IFPI group in Hamburg, is proving one of the most difficult problems to counter. Income for the young duplicators is put at \$2,500 a month and Boerckhoff says that while the police have carried out some spectacular operations against organized crime in the piracy field, these small-time operators are proving a real headache and must be caught.

The main forms of audio piracy in Germany are high-quality counterfeits of music cassettes, illegal pressings of records and bootlegs. But there have been successes in the non-stop war against the pirates. In 1985, criminal proceedings were instigated against 60 of them.

One of the biggest raids was in the Hamburg area in December, 1985, when more than 70 police agents searched about 25 suspect locations in the region and seized 50 tons of material, enough to fill 16 police vans.

The prosecution case in this affair continues, hampered by the fact that some suspects are alleged to have an international network of companies, some of which also have legal activities. When this case comes to court, it could have international repercussions.

WOLFGANG SPAHR

BELGIUM: Antiquated Laws Impede Fight

The Belgian music industry reckons it loses some 2%-5% of its business to the pirates. While the industry organization SIBESA finds most illicit material featuring Belgian and Dutch artists, a recent raid carried out after a tip-off included pirate copies of the "Best Of Madonna" records and tapes, and mixes of Simple Minds and U2.

Belgium is burdened by antiquated anti-piracy legislation. Seizures are carried out under a law protecting the composers' copyright organization SABAM and dating back to 1886, although there's some help from legislation on commercial practices and illegal competition.

MARC MAES

EUROPE

(Continued from page I-9)

NETHERLANDS: 'Police Could Do More'

Bob Edwards, deputy managing director of NVPI, the Dutch IFPI group, says the half-million pirate cassettes, equal to 9% of the market, seized in 1985 were "only the tip of the iceberg." And, despite the seizures, both at production and import centers, it is a "booming business," with product of a high quality.

The cassette situation compares with a pirate LP penetration of barely half of one percent: about 100,000 albums seized in 1985, of such acts as the Rolling Stones, Bruce Springsteen, Peter Gabriel, Prince, Saxon, Marillion, the Cure, Simple Minds, and U2.

Not so the pirated cassette. On top of all these acts, and many more, the pirates are producing compilations of leading national acts like Andre Hazes, Koos Alberts, Lee Towers, and Anita Meyer. And there are disco mix compilations of other foreign artists like Janet Jackson, Prince, the SOS Band, James Brown, and Falco.

The pirated cassette product seized in 1985 alone was worth more than \$2 million. The tapes were produced in the main in Belgium, West Germany and the U.S., and sold most often in street markets, gas stations, snack bars and hairdressers, in the cities of western and central Holland.

As in many countries, the pirates have profited from lack of legislation, and light penalties where it does exist. Pirates face maximum penalties of six months in jail and about \$12,000 fines.

Back in December, 1985, Holland's justice minister Frits Korthals Altes said he would do his utmost to increase the penalties up to four years

in jail and a top fine of \$25,000, but nothing has yet happened.

NVPI's Edwards says his and other organizations have been lobbying hard in favor of new laws, not due now until 1987. He believes most of parliament is in favor, but argues that the police could do more to stamp out audio and video piracy, especially in the big cities.

Around 80% of illegal videotapes in Holland are back-to-back copies, with video retailers often involved in making them. There are circuits of video pirates who duplicate tapes in a very professional way.

There is little pirate music video action in Holland as yet, but industry figures it won't be long, now that they are being rented by the video shops as well. Up to now, they were mostly sold in record outlets.

Fighting the video piracy battle is the Dutch Anti-Piracy Foundation, in collaboration with the police. It was an initiative of the Dutch Cinematographic Assn. (NBB), the local branch of the Motion Picture Assn. of America, the state-owned broadcasting network NOS, authors' rights organization BUMA/STEMRA and the NVPI.

On new measures to fight video piracy, Edwards advocates an end to the release limits, but says this would be hard to achieve as the Dutch cinema industry is going through a rough time and needs all the protection it can get.

WILLEM HOOS

SCANDINAVIA: CD Problems Loom

With piracy levels of under 2%, the Nordic countries are among the best-policed record markets in the world. Thanks in part to strong cooperation with the Nordick Copyright Bureau, which handles mechanical royalty payments throughout the region, problems from illegal imports have also been kept under control.

However, Denmark, whose IFPI group secretary Johan Schluter can

justifiably claim to have the lowest piracy level anywhere in the world has been the source of a troublesome new form of activity.

In the latter part of '86, a small Danish firm took advantage of a loophole in the law on the duration of copyright to export CDs, taken direct from pre-'60 recordings without the consent of the copyright owners, to several other EEC countries.

These albums, by Elvis Presley, Fats Domino, Cliff Richard and others, out of copyright in Denmark, were not legal in countries with a longer period of copyright protection, notably Britain which allows 50 years. After warnings, U.K. dealers withdrew the CDs from sale. IFPI and its national bodies are studying the legal implications with a view to taking action in other markets.

KNUD ORSTED

PORTUGAL: A Pirates' Paradise

In contrast to other European countries, Portugal has become a paradise for pirates, says Dr. Duarte Garin, general secretary of UNEVA, the national record industry group. "With the pirates regularly taking over 80% of the market, the Portuguese record industry is in a desperate situation."

While there is a tendency throughout the world for falling disk sales to be counterbalanced by a rise in the tape market, in Portugal both have been hit by recession. The most recent statistics show that in the first half of 1986, legitimate sales of prerecorded cassettes had dropped to only 220,000.

The size of the piracy problem is shown by the fact that in the same period the Portuguese authorities confiscated over 300,000 pirate tapes—and clearly this was only the tip of the iceberg as far as the overall pirate market is concerned.

What makes the situation all the more frustrating for the music industry is that Portugal does have intel-

lectual property laws to protect authors, composers and record companies, both national and foreign. Record piracy is regarded as a crime against property, punishable by prison sentences of up to three years. However, the industry still awaits the first imprisonment of a pirate.

"The legislature and judicial system have not yet devoted themselves to developing a strategy to deal with the problem," says Duarte Garin. "Because of this weakness, piracy grows continually at the expense both of international artists whose records are hits here and of the most popular national artists. Hundreds of thousands of each are on sale throughout the country, at every fair or regional street market."

In most cases, pirate cassettes appear under brand names unknown in the legitimate market, though so great is the pirates' hold that pirate labels are as well known to many consumers as genuine ones. But a sophisticated form of counterfeiting, complete with faked trademarks which resemble those of genuine record companies is on the increase.

The entry of Portugal into the European Economic Community has accelerated the growth of its exports of pirate product to other European countries. The Spanish battle against piracy, for example, is severely hampered by illegal product coming over the border. Similarly, IFPI's anti-piracy coordinator Peter Crockford sees Portugal as an important source of over-pressings (extra product pressed above the limit set by a licensing agreement) which have turned up elsewhere in the EEC.

Duarte Garin sees some glimmer of hope in recent moves by the Portuguese authorities. "In particular, there have been two excellent raids by customs officers. They confiscated 40,000 cassettes together with equipment capable of producing many hundreds of thousands of pirate prerecorded tapes. UNEVA's members are looking forward to the resulting trials, hoping for long sentences if the prosecutions are successful."

FERNANDO TENENTE

SPAIN: Publishers Help Fighting Funds

Seventeen masters of record company trademarks were seized in raids in Spain in December which police believe have uncovered a major national counterfeiting ring. Acting on information supplied by AFYVE, the Spanish record industry trade group, the police also discovered over 5,000 counterfeit cassettes, blank tape and machinery for duplicating cassettes to a total value of over \$100,000.

This was the latest in a series of successes for AFYVE's 18-month-old anti-piracy unit, staffed by four investigators. In its first year of operation, nearly 100,000 prerecorded and 50,000 blank cassettes were seized, along with duplicating machines capable of an annual production of four million and millions of labels and inlay cards.

The AFYVE campaign has attracted all-industry support. In 1986, AED-DEM, the Spanish music publishers' association, contributed one million pesetas (some \$7,000) to the fighting fund.

However, according to Carlos Grande, AFYVE secretary general: "The industry is running hard only to stay in the same place. Tape piracy still poses an enormous threat. In the early 1980s, it increased by 600% in two years and it was only in 1985 that legitimate cassette sales overtook the pirates."

"Photocopy piracy" of all types of music is widespread in Spain. The original inlay cards are simply photocopied and the pirate product is sold in street markets and small stores.

Looking to 1987, AFYVE sees any major progress as dependent on the passing of a new intellectual property law which the government has now sent to the Cortes (Parliament). It will considerably stiffen the penalties for piracy. From the current maximum of six months in prison, the highest sentence will be six years.

FERNANDO SALAVERRI

INDIA: 'Industry Could Be Wiped Out'

In 1985, Indian sales of pirated cassettes were worth an alarming \$216 million, compared to only \$10 million for legitimate product. Losses in royalties to Indian artists are running at \$40 million a year.

In February, 1986, as it celebrated its 50th anniversary, the Indian Phonographic Industry issued a dire warning. If steps were not taken to curb piracy effectively, it forecast, then the legitimate industry might well be wiped out.

A month later, IPI's newly-established Anti-Piracy Unit launched a series of over 100 raids resulting in the seizure of prerecorded cassettes, plus quantities of blank tape, inlay cards and duplicating machinery. A total of 123 people were arrested.

Overall, though, there is only a small deterrent effect from the anti-piracy legislation which IPI persuaded the government to pass more than two years ago.

The Copyright (Amendment) Act which came into force in October 1984 set penalties for a first offense of between six months and three years, with fines ranging from \$8,000-\$24,000. But only two pirates have so far been sentenced under the new legislation.

Why Is This Shopkeeper Wearing Handcuffs?



Read on and find out.

Here is an original cassette advertisement. A man seen on the cover of the cassette is selling (and) buying music cassettes to the unsuspecting public. The ad is long and getting in the way of legitimate music cassettes in a row in a shop. Central office of the IPI in New Delhi. And this advertisement has not been sent in to three years in prison.

Yes, it is now a definite fact. Any pirate (IPI) of all ages above the age of 18 is liable to be arrested, without a warrant.

The punishment varies from 6 months to 3 years in prison (plus a fine from Rs. 50,000/- to Rs. 5,00,000/-).

The choice for such shopkeepers is clear: Prison or Freedom.

Read the ad. Please to:

IFPI The Indian Phonographic Industry

One of the advertisements of the Indian Phonographic Industry's anti-piracy campaign which appeared in over 30 publications and 12 languages. In addition to English, they appeared in: Hindi, Bengali, Tamil, Telegu, Kannada, Malayam, Urdu, Punjabi, Assamese, Marathi, and Gujarati.

IPI admits enforcement of the powers vested under the act is weak, and says the police must set up a special enforcement unit if the situation

is to improve. IPI sees several measures which could streamline anti-piracy operations and ensure that in the future the objectives of the Copyright Act are not thwarted in its actual implementation. Without concerted action, particularly against the retailers involved, piracy will go on indefinitely, IPI warns.

India's record companies have taken action of their own in an attempt to counteract the illegal activity. Piracy in the region is confined to cassettes and, in the hope of depriving the pirates of source material, many have been withholding LP releases for at least one month after the corresponding prerecorded cassette appears. The strategem has not worked since tape-to-tape transfers take place, however. Companies such as CBS have also cut prices on hot new releases in a bid to discourage piracy.

Best-selling pirate cassettes are compilations of chart material. Titles like "Billboard Number One," "Billboard Top 40" and "Billboard Charisma" are in great demand. The "Now That's What I Call Music" and "Street Sound" series are also favorites. Individual artists cresting the dubious wave of pirate popularity include Peter Gabriel, Whitney Hous-

ton, A-Ha, and Madonna, whose albums are not legally available owing to lack of label representation. Sometimes the names of acts are changed around: Men At Work becoming Working Men.

Use of brand names on cassettes is usually confined to those featuring Indian movie soundtracks. One self-confessed pirate who put out such soundtracks under "T-Series" and "Super Cassette" logos has now legalized his operation and has managed to secure some big budget soundtracks thanks to his ability to pay cash up front to the films' producers!

The degree to which cassettes are counterfeit also varies. Where Indonesian-made tapes brought in via the Indian expatriate community in the Middle East are concerned, inlay cards were formerly exact reprints, though pirates now save money by photostating.

One of the main focal points of pirate activity is the "ghazal" songs sung in Urdu dewilling on the topics of love and liquor. Panka Udhas, the most popular ghazal singer, outsells any movie soundtrack and with ghazal performers much in demand for live concert appearances throughout the country ghazal has become the only music genre to suffer bootlegging in India. JERRY D'SOUZA

AUSTRALIA: Industry Keeps Up Its Guard

Until fairly recently, Australia could boast one of the most impressive anti-piracy track records in the world. However, the last two years have seen an irritating upsurge in domestic pirate activity that has given the industry considerable, if temporary, cause for concern.

The Australian Record Industry Assn. (ARIA) has spent around \$225,000 to prosecute vendors. In 1986, it has only been in court on about eight occasions and admits to being a little frustrated by the tenacity of a very elusive pirate ring.

"We've never been able to find the source," reveals ARIA executive director Victoria Rubensohn. "Every time vendors raise their heads we shoot them dead but they keep on popping up at flea markets, fairs, liquidation stores and wherever. Last Christmas, I found two places selling bogus tapes within half a block of the ARIA office. But the fact remains that, in all our raids, and there have been many, we have never seized

(Continued on opposite page)

PIRACY AND THE PERFORMER

By JOHN MORTON
President, International
Federation Of Musicians

The performer suffers moral and financial damage as a result of record piracy in exactly the same way as the producer of recordings. Not only does record piracy diminish the artist's earnings from record royalties, but it also reduces the extent of speculative recording by the record industry and thus means a loss of work for singers and musicians engaged on session work.

None of these effects can be precisely quantified—but there is no doubt that record piracy over the past two decades has robbed performers of hundreds of millions of dollars.

Though it is not much consolation to the performer, it is true to say that it is not the record which is being pirated but the performance—it is the performance that the public want. This is particularly apparent in that form of piracy known as bootlegging—the illicit recording of live or broadcast performances. It might be said that here, in the act of theft, the value of the performer is finally realized.

In view of the fact that it has not proved possible to prevent piracy by technical means, such as the inclusion of a spoiler signal in the original recording, such solutions as are practicable must rest upon legislative and other social measures. The attitude of the public is crucial and it is important, therefore, to remove any traces of romance from the act of theft which has come to be called piracy. Whatever the origins of the term "piracy," illegal reproduction of recordings is not undertaken for noble objectives but for illicit pecuniary gain.

No civilized society should tolerate the theft of either intellectual property or—in the case of most performers (since their work is not yet generally given the status of "property")—creative work.

It must constantly be borne in mind when considering the impact of piracy on performers that we are concerned not only with the big name artists (who, it is often thought—sometimes wrongly—are able to look

after themselves) but also the large numbers of comparatively anonymous performers without whom most recorded productions would be impossible.

In the field of commercial sound recording, the interests of the vast majority of performers are best served by a high level of essentially speculative recording production. But there has been a widespread decline in the amount of speculative recordings undertaken by the record industry, and the dramatic growth of record piracy has been a major factor in this decline.

Piracy attacks the essential dynamic of a speculative recording industry: the possibility—in a minority of cases—of making a high profit from a very popular recording. A part of the industrial strategy of many record companies has also been the maintenance of widely based catalogs providing a whole spectrum of music and including minority forms. The pirate does not wish to steal recordings of new and unknown works or performers but only those from which the record industry derives its essential financial basis.

A further effect of piracy on the commercial record industry is that producers tend to respond to the economic threat by undertaking lower-cost projects. Orchestral or other instrumental or choral backings are, for instance, discarded or replaced by synthesized sounds. This development could seriously damage the performers' professions in those countries where recording work has formed a significant part of their employment prospects.

Of the three beneficiaries of the Rome Convention—performers, producers and broadcasters—the performers enjoy the lowest level of protection, and an essential element in combating piracy must be a strengthening of the performer's rights. The misappropriation of performances strikes at the life investment of the performer who has spent many years perfecting his skills and, in the case of instrumentalists, has also undertaken considerable capital expenditure.

With other copyright owners, it can at least be said that their rights

and interests are spread over all existing and proposed performances of their works, both in live performances and in all media. Thus a loss due to a particular act of theft may be mitigated by earnings from the same work derived from other performances. In contrast, the whole of the performer's interests are encapsulated in the specific performance that is being stolen.

If we take as an example an imaginary recording of an imaginary contemporary work entitled "Trombone Player Playing One Long Note," then in the U.K. the person responsible for writing the note down on a piece of paper would have a copyright, the producer of a sound recording of the note would have a copyright, but the unfortunate trombone player—the actual creator of the sound—would only have those rights that he could enforce through his individual bargaining strength.

It is essential that national and international law recognizes that the product of a performer is a musical sound and it is this sound which must be protected against misappropriation—it is the performer's musical personality. This is, of course, an enormously complex problem and immense technical difficulties will arise as soon as it comes to be considered in detail. But the problem has to be tackled, particularly with the advent of digital sampling which has made the building blocks of a specific performance easily accessible to thieves.

Piracy can be combated only by the united efforts of all the interested and disadvantaged parties and the understanding of governments and peoples. Recognition of the performer's position is essential to this process. And a campaign of public education is indispensable.

We have not, so far, made much of a breakthrough in presenting piracy as something to be deplored. Pirate recordings, like pirate radio stations, retain connotations of something jolly and cheekily enterprising which really does nobody any harm. This widespread misconception has to be changed if we are to enlist public support for our cause.

The above is partly based on a paper published in IFPI News # 13.

Piracy Terms Explained

BOOTLEG—The illegal and unauthorized recording, distribution and sale of live performances or radio broadcasts. An assault on the artist's and record company's right to decide which works they wish to place before the public. Bootlegs are common only in countries with well-established collectors' markets for pop music or opera—notably Western Europe and North America.

COUNTERFEIT—An illegal duplicate of a sound recording, packaged to resemble the original as closely as possible, including the use of the original trademark and logo. Counterfeits tend to be found most where record industry antipiracy activities and law enforcement are the most stringent. Counterfeits also offer the pirate the highest profits, since the price of legitimate repertoire is also counterfeited.

HOME TAPING—This term is included here because the private copying of recorded music is often described as "piracy." In fact, the record industry and IFPI have always distinguished between the criminal activity of commercial piracy and the private individual's making of single copies for his personal use. In most countries, this is not a criminal offense, although the music industry continues to campaign for measures to prevent home taping by technical means or to provide payment for it from the consumers through a blank tape and domestic recording equipment royalty.

IN-STORE TAPING—A very common practice all over Asia and Africa. Customers order their own selection of tracks from pirate shops stocked

with a twin-cassette copying machine and one copy of all current legitimate repertoire. The pirate makes up the customer's tape for a small charge.

OVER PRESSING—A growing problem in Europe, where local companies obtain licenses for foreign product which specify the maximum number of copies per title to be manufactured. If extra copies are pressed, these can be sold at a high profit with no royalties paid to the licensor.

PARALLEL IMPORTS—The "dumping" of disks or tapes or recordings already available in a country by exporters from elsewhere in the world. The parallel imports are often "over stocks" or deletions in the country of export and therefore undercut the price of the indigenous record company. In some cases, the exports are manufactured in a country where copyright protection of a recording has run out, while it still pertains in the importing country. The illegality of parallel imports varies according to national legislation.

PIRACY—A word with two uses in the music industry. It refers both to the whole range of illegal and unauthorized product which is offered for sale, and to a specific part of it. Unlike counterfeits, pirate disks and tapes do not disguise their illicit origins. At the poorer end of the market, many African and Latin American cassettes have track details type-written or handwritten on the inlay cards. The large-scale exporters of Singapore and Indonesia have their own label names and logos, sometimes stealing names from others, including Billboard.

What Is IFPI?

IFPI (International Federation of Phonogram & Videogram Producers) has over 650 member companies in 70 countries, including all international record companies. Through its own offices and antipiracy units in South East Asia and the Middle East, and its national groups and affiliated or-



ganizations elsewhere, it lobbies for strengthened laws and more effective enforcement worldwide.

IFPI's director general, Ian Thomas, and staff are based at 54 Regent St., London, W1R 5PJ, U.K.

SOUTHEAST ASIA

(Continued from page I-6)

almost 200 raids in 1986, leading to over 100 prosecutions with fines totalling some \$35,000. At the beginning of November last year, pursuant to a court order, 150,000 pirated tapes confiscated by IFPI were destroyed in public along with 150 tape decks.

In Malaysia, a similar number of raids have been carried out by IFPI personnel, although here, where prosecution lies in the hands of state prosecutors, the number of convictions has been minimal. In Thailand, where IFPI restructured its operation in the middle of the year, 30 or so successful raids have recently been carried out leading to several convictions although the majority of the cases are still pending.

NIC GARNETT

CREDITS: International Editoria. Director, Mike Hennessey; International Editor, Peter Jones; Editorial Coordinator, Dave Laing; Cover Design, IFPI; Skull logo, p.I-6, Jason Bebb; Design, Miriam King.

AUSTRALIA

(Continued from page I-11)

more than 500 tapes at any one time." According to Rubensohn, pirate sales are less than 10% of the market, but now they are using better quality tapes, better printing and more devious distribution. There have even been some instances of pirates taking their fakes to major department stores and successfully asking for cash refunds. The counterfeits are good enough for them to get away with it.

Festival Records managing director Jim White, a tireless piracy fighter, says that the situation is "fairly quiet at the moment," following an alarming mid-1986 surge. "We just have to be on the case all the time," he says. "We can never let our guard down. We have to be prepared to keep allocating funds as an industry and to keep educating people. Some of our best allies are retailers, who have come to understand that they have to lose if piracy is not checked." **GLENN A. BAKER**

MALAYSIA

(Continued from page I-5)

whose strong opposition to, and lack of understanding of, the copyright law has dampened our efforts," says Cha Tong. "The pirates have taken a light view of the grave situation only because the risks have been worthwhile to them."

In the last quarter of its first year of operations, the IFPI enforcement officers seized a meager 5,000 units in 18 raids of which 75% were local Malay recordings and the remainder mostly Chinese product. In 1985, more than 41,000 copies of infringed works were seized, including 100 pan-cakes, amplifiers, speakers, equalizers and high-speed duplicators. Up to late November last year, 128 raids were conducted with a seizure of 85,000 pirated tapes, two-thirds of which were international works.

Among the most affected international artists are Prince, A-Ha, Madonna, Bruce Springsteen, Tina Turner, Lionel Richie, Paul McCartney, George Benson, Howard Jones, Billy Joel, Eric Clapton, Kate Bush, and Neil Diamond.

Almost 40% of international product sold in the large cities is pirated. In rural areas, where local artists' recordings are popular, more than 60% of the available product is controlled by the pirates. Current estimates denote a conservative 5% for newly-discovered counterfeit product, although counterfeiters may also export to Singapore, Indonesia and the Philippines.

The 1969 Copyright Act is inadequate as it covers only sound recordings first fixed in Malaysia and foreign musical works which are published here within 30 days of first publication in their country of origin.

"The amount of red tape involved is bewildering," says Cha Tong, "and we've had an uphill task trying to prove to the courts ownership of copyright. More often than not, the lack of documentary evidence has stifled our chances for prosecution against the offenders."

Nevertheless, the IFPI chief states that 18 cases were decided in court last year with fines totally more than \$28,000.

IFPI has made tentative plans for a sweeping, nationwide raiding cam-

paign on a state-by-state level. Cha Tong says his officers hope to spend three days in each state in a six-week campaign to conduct raids on pirates, both retailers and manufacturers. One purpose of this campaign is to influence the sole authority in charge of enforcing the law—the police.

"Without a permanent enforcement unit, the situation cannot change dramatically," he says. He adds that such a unit could also protect the rights of other intellectual properties whose infringement runs into losses of tens of million worth every year.

Denny Barnes, the acting commercial attache with the U.S. Embassy, attributes the current success of the antipiracy movement in Malaysia to the intensive efforts of IFPI.

"Since IFPI made its representation here, the results have been nothing short of remarkable," says Barnes. "The organization needs help though, and we're hopeful that the government will combine forces with IFPI in creating a full-time enforcement unit." **CHRISTIE LEO**



20 YEARS OF RECORD PIRACY

This section has been sponsored by the following companies:

CBS RECORDS INTERNATIONAL
CBS IS A REGISTERED TRADE MARK OF CBS INC.



THE **Chrysalis** GROUP PLC



MUSIC WORLDWIDE

polyGram INTERNATIONAL

RCA
INTERNATIONAL
ariola

wea INTERNATIONAL

For more information on the global fight against piracy, contact:



IFPI (International Federation of Phonogram and Videogram Producers), 54 Regent Street, London W1R 5PJ, UK.
Tel: 01-434 3521; Facsimile 01-439 9166; Telex: 919044 IFPI G; Cables: Interfonic London W1.

Videothèque Cultivates Film-Connoisseur Appeal

BY CHRIS MORRIS

LOS ANGELES Videothèque, an up-scale retail chain that caters to the Hollywood movie industry with its breadth of stock and sales orientation, has added a third outlet.

Located on Hollywood's Sunset Strip—a mere 200 yards away from

'We carry small movies that are significant'

Tower Video—the new 4,000-square-foot store opened last November.

Videothèque's name, which connotes the idea of a "video library," also indicates its unique style. According to owner Meir Hed, the new Sunset store, like its predecessors, stocks 10,000 individual film titles, with an emphasis on classics, obscurities, and foreign movies.

The chain's slant as a film resource center can be attributed to Hed's background as a director who filmed features in London and Israel before arriving in the U.S.

"As a director, I always loved and appreciated good cinema," he says. "I always wanted to open an art house. Now, instead of one film a night, I have 10,000 a day."

"Our knowledge of foreign film and classic films is head and shoulders above anyone else's in the business," Hed adds.

Videothèque's esoteric orienta-

tion is apparent as soon as one walks into the Sunset Strip store. Three large display cases featuring classic and foreign titles are situated near the front door, next to a large-screen Mitsubishi television.

Stock is displayed in 80 locked 4-by-8-foot standing cases. All titles are displayed face out and organized by genre; the drama category is arranged by studio.

Videothèque's large selection has drawn customers from the upper echelon of the film industry, according to Hed, who says that such directors as Steven Spielberg and Francis Ford Coppola and such stars as Whoopi Goldberg and Michael Caine are among the store's regular clientele.

Videothèque's elite trade pays comparatively steep prices for the store's services. Nightly rentals are \$6 per cassette for nonmembers and \$3 for members, with a two-for-one offer to members two nights a week. Annual memberships are \$50, and lifetime memberships are \$100.

Hed, who claims 20,000 full-price memberships for the chain, says that his customers don't complain about the higher price structure.

"In order to give the service we'd like to give, we can't cut corners," he says. "We carry small movies that are very significant. In most cases, people feel it's proper to charge that much. We don't cater to everyone—to people who just want the cheap price."

This philosophy carries over into the wide-open layout of the store, which utilizes what some retailers

might consider a disproportionate amount of empty floor space.

"We like to equate what we have here with a museum," Hed says. "When you go to a museum, 99% of the space is wasted. We'd like to think that movies are more than a commercial commodity, that they have enduring artistic quality, and we want to give them respect. The openness and spaciousness enhances the product. If we were a bazaar selling clothes, it would probably be the wrong approach."

Unsurprisingly, Videothèque's high-end clientele buys heavily: Hed

estimates that the ratio of sales to rentals is 6-1 chainwide and 14-1 at the new Sunset store. He says that 80% of the chain's business is sell-through.

These numbers have spurred Hed to consider the possibility of a sales-only store, but he adds, "The studios are not very encouraging, because the margins they offer are very dismal."

Videothèque has grown conservatively in nearly six years of operation. Hed opened his first store, a 3,300-square-foot location, in the Westwood shopping district in 1981.

Three years later, the chain added a similarly sized store on Beverly Boulevard in the heart of Beverly Hills.

"We would much rather build strong locations, less of them, than more that were mediocre," Hed says.

The owner adds that he considered it important to open a shop on the bustling Strip—even if the store was near the popular Tower outlet.

"Our idea is to go into the main locations," Hed says. "We looked around, and we determined that the

(Continued on next page)

FOR WEEK ENDING JANUARY 24, 1987

Billboard®

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

TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
				★★ NO. 1 ★★		
1	1	13	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	69	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	3	32	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	5	41	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
5	4	69	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
6	6	64	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
7	9	32	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
8	7	15	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
9	8	27	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
10	24	3	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
11	10	32	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
12	13	31	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
13	18	6	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
14	23	6	MY LITTLE PONY-THE MOVIE	DEG Inc. Vestron 5171	1986	79.95
15	NEW ▶		WRINKLES IN NEED OF CUDDLES	Children's Video Library Vestron 1437	1986	19.95
16	12	11	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
17	21	2	MADBALLS	Hi-Tops Video HT 0009	1986	19.95
18	11	9	JIMINY CRICKET'S CHRISTMAS	Walt Disney Home Video 747	1986	19.95
19	14	10	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
20	22	11	THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95
21	19	11	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
22	25	44	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
23	16	31	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
24	NEW ▶		POPPLES: COOKIN' UP A STORM	Magic Window 6-20678	1986	14.95
25	20	9	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95

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

VSDA Chapter Confabs Set Northwest, New England Groups

LOS ANGELES The Oregon-Southwest Washington and New England chapters of Video Software Dealers Assn. are joining a VSDA trend, each mounting its first-ever trade show.

The Oregon-Southwest Washington show, set for Sunday (18) at the Red Lion Inn at the Quay in Vancouver, Wash., will be open to any video retailer with a business card, according to chapter vice president Tom Keenan of Everybody's Records Tapes and Video in Portland, Ore.

The New England trade show/expo is scheduled for March 28-29 and will be held at the Sheraton Tara in Danvers, Mass. The event is being coordinated by chapter secretary Mary Ann Athanas, Boston-area sales representative for Vermont-based distributor Artec.

"We're doing it to gather new members," says Keenan of the Washington exhibition. "This chapter has not gotten the support it should from the video retailers in the area. We're making a big push to sign them up."

Keenan says that his chapter has only 50 members, while meetings sometimes draw as many as 150 attendees. He characterizes the open-invitation show as "a

one-shot deal," indicating that future shows and chapter meetings will be closed to nonmembers.

According to Keenan, the project was inspired by the success of the Northern California VSDA chapter's exhibition in October (Billboard, Oct. 18, 1986). He says that 45 booths have already been reserved for the Vancouver show. Vendors exhibiting in the Red Lion's 6,700-square-foot ballroom include CBS/Fox, Karl Lorimar, Vestron, Media Home Entertainment, Active, MCA Home Video, IVE, New World, and Walt Disney Home Video.

Artec's Athanas is booking 60 booths for the New England show, at a cost of \$200 each. The exhibits and a slate of dealer-oriented seminars are scheduled for March 29, from 9 a.m.-5 p.m.

The Massachusetts meet will kick off the preceding evening with a cocktail reception that will feature entertainment by the Video Blues Band, which debuted in August at VSDA's Las Vegas convention. The group is made up of distributor and retail executives, including two from Artec.

This story prepared by Chris Morris in Los Angeles and David Wykoff in Boston.

Woolworth Ups Inventory In Northeast Units

NEW YORK Three hundred F.W. Woolworth stores in 13 Northeastern states are expanding their pre-recorded video inventory.

The decision to move ahead follows the introduction of home video product in March, when J.J. Donahue, executive buyer at Woolworth, made a deal with Ervin Litkei, the owner of Arovox, a rackjobber division of his Olympia Record Industries, to sell about 100 titles from the Hal Roach library in each store.

According to Litkei—who says the program had the cooperation of Earl Glick, chairman of the board of Hal Roach—the success of the venture prompted a decision to add other video lines just 60 days later. Tapped were \$19.95-\$29.95 titles from Walt Disney, MGM, Warner Bros., and MCA, among others.

“Because of the success of last year’s program,” says Litkei, “an expansion will take place in 1987, with additional marketing fixtures installed. Newspaper, TV, and in-store promotion will be aggressively approached.”

A campaign is in the works for President’s Day (Feb. 16), when Woolworth stores will emphasize “patriotic” videos—such as CBS/Fox’s “Yankee Doodle Dandy,” which stars James Cagney. Coordinating the effort for the chain is Larry Lipp, Arovox’s marketing chief.

IRV LICHMAN

VIDEOTHEQUE

(Continued from preceding page)

Sunset Strip is of the caliber of Beverly Hills and Westwood. Because we are sales-oriented, because we go deep rather than top 40, we felt it was irrelevant whether Tower was here or not.”

There are pluses and minuses in Tower’s proximity, according to Hed: “An advantage is, the video traffic is here. People find out about us very quickly. The competitive aspect is a disadvantage, but we feel we’re very good at what we do.”

The chain’s growth and sprawling number of titles and members prompted Hed to install a new IBM System 36 computer at the Sunset store. All three locations are on line, and Hed says that the system can expand to a total of 64 stores with a similar inventory, but he adds that he does not anticipate great growth in the Los Angeles area.

“We would like all the stores to be equal,” he says. “Because we want them equal, we will only go to the major centers. We’re not interested in opening stores in every potential location. I don’t think what we’re doing would be appreciated in Pacoima or East Los Angeles.”

Hed says that the only future growth may come with an influx of fresh capital from potential new partners, which would allow the chain to expand out of Los Angeles.

“With the right people and the right numbers, we could reach a volume that is very, very substantial in video retailing, and we could take all the major markets,” he says.

WHAT YOU GET DEPENDS ON WHAT



New Releases

HOME VIDEO

Symbols for formats are ▲=Beta, ♥=VHS, ◆=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

CARAVAN TO VACARRES
David Birney, Charlotte Rampling
▲♥ Media 822/SBI/\$69.95

CHINESE COOKING
Instructional
▲♥ Best Film & Video B100/\$39.95

COCAINE WARS
John Schneider
▲♥ Media 883/SBI/\$79.95

DESERT BLOOM
Jon Voight, JoBeth Williams
♣ LDC America 21938/\$29.95

DON'T LOOK IN THE ATTIC
Beba Longcar, Jean Aumont
▲♥ Mogul 1017/SBI/\$59.95

FREDERICK'S OF HOLLYWOOD VIDEO CATALOGUE
Frederick Mellinger
▲♥ Dusty Woods DW002/\$29.95

GUN FURY
Rock Hudson, Donna Reed
♣ LDC America 21936/\$29.95

HARDBODIES II
♣ LDC America 21937/\$29.95
HISTORY MIX: GODLEY AND CREME
Various Artists
♣ LDC America 21910/\$14.95

I WILL, I WILL FOR NOW
Diane Keaton, Elliott Gould, Victoria Principal
▲♥ Media 875/SBI/\$69.95

JAPANESE COOKING
Instructional
▲♥ Best Film & Video B110/\$39.95

THE KARATE KID PART II
♣ LDC America 21935/\$29.95

LAST RESORT
Charles Grodin
♣ LDC America 21940/\$34.95

MICROWAVE COOKING
Instructional
▲♥ Best Film & Video 120/\$34.95

MONTESSORI IN YOUR HOME
Educational
▲♥ Best Film & Video/\$19.95

WILLIE NELSON'S GREATEST HITS
Willie Nelson
♣ LDC America 21903/\$29.95

ROBOT HOLOCAUST
Norris Culf, Nadine Hart, Joel Von Ornsteiner
▲♥ Wizard 092/SBI/\$69.95

ROPE DANCING
Ken Pierce, Karen Beck
▲♥ Advantage 070/\$29.95

SCENTUAL MASSAGE: THE SCIENCE OF AROMATHERAPY
How-To
▲♥ Advantage VP-057/\$29.95

GARY SHANDLING: 25TH ANNIVERSARY
Gary Shandling, Johnny Carson
♣ LDC America 21896/\$24.95

UNDER THE CHERRY MOON
Price
♣ LDC America 21865/\$34.98

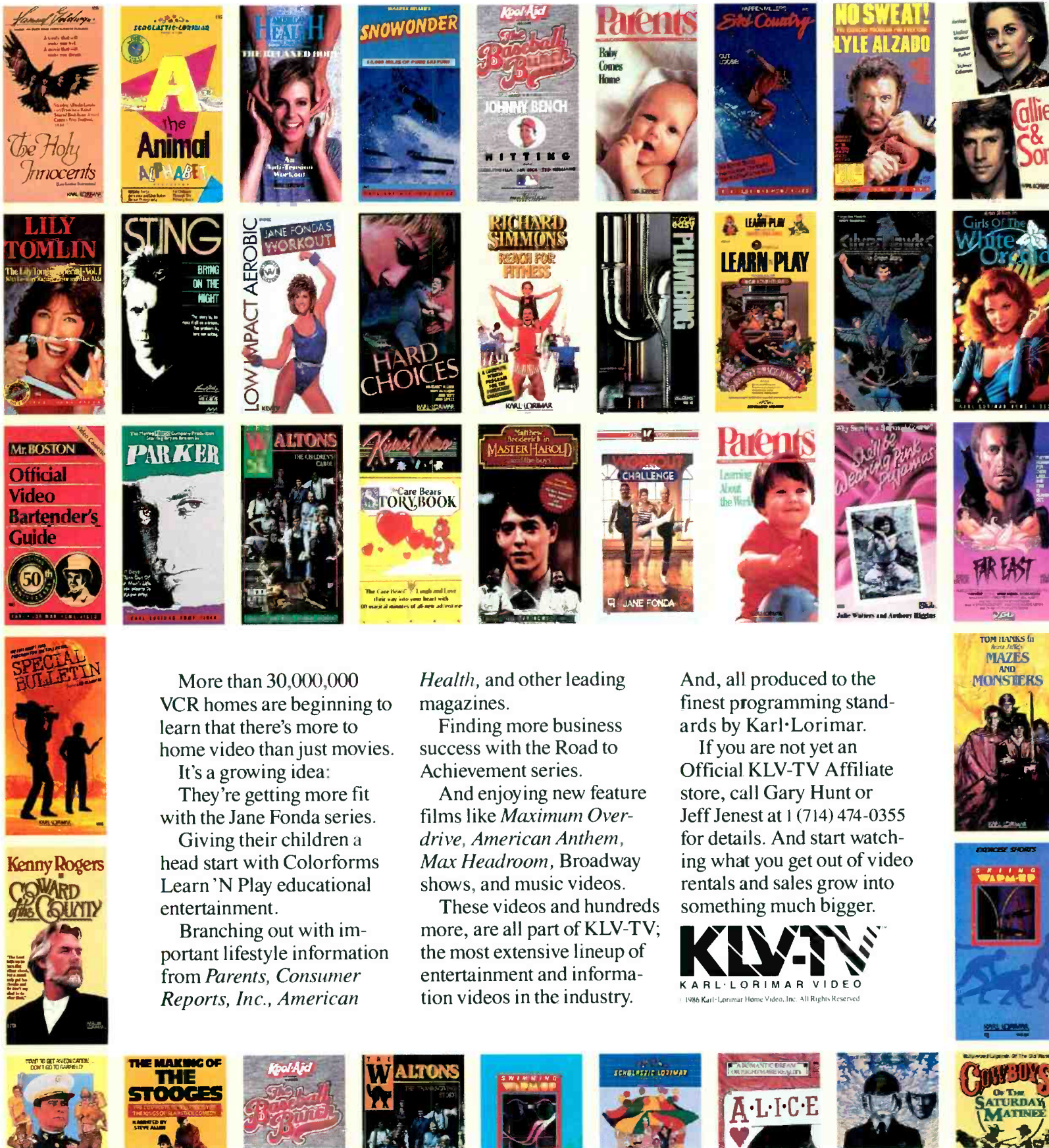
WORLD PRO WRESTLING FROM JAPAN
Jimmy "Superfly" Snuka, Dick Murdoch, Chris Adams
▲♥ Dusty Woods DW001/\$39.95

STEVEN WRIGHT LIVE
Steven Wright
♣ LDC America 21903/\$29.95

YOUNG SHERLOCK HOLMES
Nicholas Rowe, Alan Cox, Sophie Ward
♣ LDC America 21893/\$29.95

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.

OUT OF YOUR STORE YOU PUT INTO IT.



More than 30,000,000 VCR homes are beginning to learn that there's more to home video than just movies.

It's a growing idea:

They're getting more fit with the Jane Fonda series.

Giving their children a head start with Colorforms Learn 'N Play educational entertainment.

Branching out with important lifestyle information from *Parents*, *Consumer Reports*, *Inc.*, *American*

Health, and other leading magazines.

Finding more business success with the Road to Achievement series.

And enjoying new feature films like *Maximum Overdrive*, *American Anthem*, *Max Headroom*, Broadway shows, and music videos.

These videos and hundreds more, are all part of KLV-TV; the most extensive lineup of entertainment and information videos in the industry.

And, all produced to the finest programming standards by Karl-Lorimar.

If you are not yet an Official KLV-TV Affiliate store, call Gary Hunt or Jeff Jenest at 1 (714) 474-0355 for details. And start watching what you get out of video rentals and sales grow into something much bigger.

KLV-TV
KARL-LORIMAR VIDEO
© 1986 Karl-Lorimar Home Video, Inc. All Rights Reserved

Video Plus

BY EDWARD MORRIS

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

AS A TIE-IN with its sponsorship of the International Amateur Athletic Federation Championships in Rome, TDK (516-625-0100) has launched a national \$450,000 Dash For Cash sweepstakes. The promotion will run through the first two quarters of this year and involve the participation of more than 10,000 U.S.A. retailers.

Entry blanks are in single boxes of the company's HS, EHG, Hi-Fi, and HD-Pro videocassettes (as well as in audiotape and floppy disk packs).

TDK will run full-page ads in the national consumer and trade press to spotlight the promotion and offer dealer-support kits that contain ad slicks, satin banners, and counter cards. The sweepstakes offer two grand prizes valued at about \$50,000 each (\$40,000 in cash and an
(Continued on next page)

Source Starts Sales Program For Drugstores

NASHVILLE Source Video Distribution here has started a Video Prescription sell-through program aimed at placing selected video titles in independently owned drugstores.

Source Video is owned by Durr-Fillauer Medical, a Montgomery, Ala., medical service and distribution company.

The Video Prescription package—now being tested in 30 drugstores in Alabama, Tennessee, Georgia, and Florida—includes movies, children's entertainment, educational programs, exercise tapes, and instructional programs for civil service exams and childbirth. The average cost per title is \$25.

Various packages of tapes are available for \$250 or \$500.

Manufacturers represented in the new program are Disney, Playhouse, Warner Bros., Vestron, Karl Lorimar, and Paramount. In addition to the packaged tape selections, there are several hundred tapes listed on an open-stock basis. Restocking, a spokeswoman for Source says, is by request.

The program is set up to be worked through Durr-Fillauer field representatives. Retailers are provided a display carton for the series.
EDWARD MORRIS

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

ALIENS

The terror begins again



Alien was one of the most successful sci-fi thrillers of all times. Now the runaway success continues with Aliens, the blockbuster sequel. Sigourney Weaver stars again as Warrant Officer Ripley, in the masterpiece of special effects and shocks that held crowds across the country spellbound.

Ripley escaped the deadly creatures once. Now she's going back, with the toughest combat

troops on earth...and they don't stand a chance. The awesome monsters are waiting for them! And your customers are waiting for one of the most popular chillers ever to scare the daylights out of a screaming audience.

Aliens...It's even bigger and better the second time around! Coming soon on Laser Videodisc. Alien is available in the specially priced 5-Star Collection. See your distributor for details.



TWENTIETH CENTURY FOX Presents BRANDYWINE Production A JAMES CAMERON Film ALIENS SIGOURNEY WEAVER Music by JAMES HORNER Executive Producers GORDON CARROLL, DAVID GILER and WALTER HILL
Based on Characters Created by DAN O'BANNON and RONALD SHUSETT Story by JAMES CAMERON and DAVID GILER & WALTER HILL Screenplay by JAMES CAMERON Produced by GALE ANNE HURD Directed by JAMES CAMERON

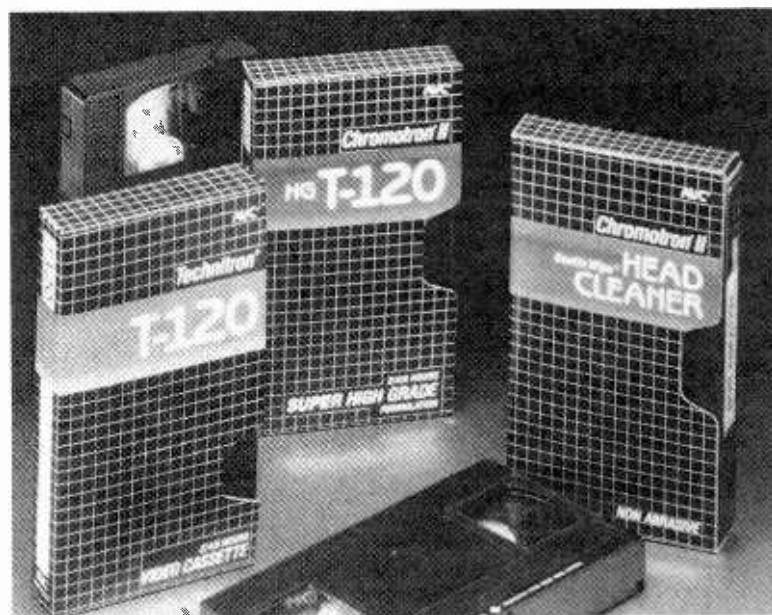
© 1987 CBS/FOX Company. All rights reserved. Except in Canada. CBS™ is a trademark of CBS Inc. used under license. In Canada, CBS™ is a trademark of CBS Records Canada Ltd. used under license. FOX™ is trademark of Twentieth Century-Fox Film Corporation used under license. © 1986 Twentieth Century Fox. All Rights Reserved.

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	3	6	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
2	2	7	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
3	1	10	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
4	5	7	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
5	4	9	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
6	21	3	MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R
7	7	16	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
8	8	8	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
9	27	2	THE MANHATTAN PROJECT	HBO/Cannon Video TVA3907	John Lithgow Christopher Collet	1986	PG
10	6	13	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
11	10	13	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
12	9	8	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
13	11	18	OUT OF AFRICA ▲ ◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
14	13	10	POLICE ACADEMY 3: BACK IN TRAINING ▲	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
15	12	14	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
16	16	6	JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R
17	15	16	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
18	39	2	BLUE CITY	Paramount Pictures Paramount Home Video 1649	Judd Nelson Ally Sheedy	1986	R
19	17	9	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
20	24	11	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R
21	18	5	SWEET LIBERTY	Universal City Studios MCA Dist. Corp. 80434	Alan Alda Michael Caine	1986	PG
22	20	12	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
23	NEW ▶		INVADERS FROM MARS	Cannon Films Inc. Media Home Entertainment M877	Karen Black Hunter Carson	1986	PG
24	19	10	AT CLOSE RANGE ●	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R
25	14	9	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG
26	22	33	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
27	25	6	VAMP	New World Pictures New World Video A86150	Grace Jones Chris Makepeace	1986	R
28	NEW ▶		VIOLETS ARE BLUE	RCA/Columbia Pictures Home Video 6-20690	Sissy Spacek Kevin Kline	1986	PG-13
29	26	15	WILDCATS ▲	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
30	RE-ENTRY		AMERICAN ANTHEM	Karl Lorimar Home Video 386	Mitch Gaylord Janet Jones	1986	PG-13
31	29	17	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
32	36	2	FIRE WITH FIRE	Paramount Pictures Paramount Home Video 5812	Craig Sheffer Virginia Madsen	1986	PG-13
33	23	10	LUCAS	CBS-Fox Video 1495	Corey Haim Kerri Green	1986	PG-13
34	33	15	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
35	31	2	DESERT BLOOM	RCA/Columbia Pictures Home Video 6-20689	Jon Voight Jobeth Williams	1986	PG
36	32	2	JUST BETWEEN FRIENDS	HBO/Cannon Video TVA3919	Mary Tyler Moore Ted Danson	1986	PG-13
37	NEW ▶		DREAM LOVER	MGM/UA Home Video 800819	Kristy McNichol	1986	R
38	30	11	HIGHLANDER	HBO/Cannon Video TVA3761	Christopher Lambert Sean Connery	1986	R
39	28	11	SANTA CLAUS THE MOVIE ▲	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG
40	34	3	ONE MAGIC CHRISTMAS	Walt Disney Home Video 475	Mary Steenburgen Harry Dean Stanton	1986	G

● 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.

ideo retailing



Blank audiotape manufacturer Allied Industries is entering the VHS cassette and head-cleaner market. The Florida company has introduced two lines of budget-videocassettes and a head-cleaning system through its Allied Video division and says it will soon add a line of low-price movies.

VIDEO PLUS

(Continued from preceding page)

expense-paid trip for two to the IAAF Championships in Rome). For five first-place winners: \$5,000 cash and expense-paid trip for two to the championships. There will be 50 second-place prizes (camcorders); 5,000 lightweight sports coolers for third prizes; and 15,000 digital stop watches as fourth prizes.

Also bowing a first-quarter videotape promotion is JVC (201-794-3900). The deal offers consumers two free Premium Standard videocassettes by mail when they buy any six Premium Standard, High Grade Super, Super High Grade Master, or Super Hi-Fi T-120 tapes. The tapes can be purchased in any combination or six of any one grade. Purchases must be made by

March 15. Consumers participating must submit to JVC an original mail-in coupon (available from retailer), six proofs of purchase, and the original cash register receipt.

JVC is supplying dealers a 10-by 6½-inch card-mounted poster, a filer of the same size, and two 50-count coupon books.

Caveat emptor and all that... but Allied Video (305-456-0903) says it will beat the prices of any Japanese, German, or other American-made black T-120 videocassettes and head cleaners. The Hallandale, Fla., manufacturer has been in business since 1976. It supplies private-label tapes to retail stores and film manufacturers, offering its Technitron and high-grade Chromotron brands.

WAREHOUSE EASES ROSE RECORDS' EXPANSION

(Continued from page 37)

puterizing our accounting system is our No. 1 priority. We want something that will keep track of inventory and ordering. We're laying the groundwork for further expansion."

Rose notes that future stores may continue to appear out of state, as the chain boasts a successful unit in the university town Madison, Wis. "Similar opportunities to Madison have presented themselves," says Rose, who prefers not to specify locations at this time. Adds Hoffberg, "College markets are of great interest to us."

Rose says the former Laury's stores, located both in Chicago and the northern suburbs, are doing well. "Consumerwise, people are aware and accepting [of the takeover]." He says the former Laury's on Sherman Avenue in suburban Evanston, located a comfortable distance from the already existing Rose unit on Davis Street, will be an experiment. The Sherman unit will concentrate primarily on classical titles—a product line Rose is particularly known for—and the Davis store, while still carrying classical product, will emphasize rock, r&b, and 12-inches.

While Hoffberg notes that all

Rose stores tailor their inventories to some degree, this will be an intensified situation: "We're hoping that the stores' proximity to each other will keep us from having to duplicate stock to the degree it's done in the other locations. But CD selection, since it is such a large part of the business, will be duplicated."

In general, says Rose, the transition from Laury's to Rose Records has been "marvelous." Most of Laury's sales people were kept on, and one of Laury's management personnel, Richard Carlson, is the chain's assistant general manager. "With the former Laury's stores, we have some very important locations buttoned down in this area. It's a much better geographical representation, and advertising is more effective," Rose says.

According to Hoffberg, Rose Records is "anything but a plan-o-gram operation. Obviously, the purpose of the warehouse was to streamline functions and make the operation more profitable—but not at the expense of the individual stores."

Execs Say Sell-Through Market Is Viable

CES Panel Members Agree That Value Sells

BY JIM McCULLAUGH

LAS VEGAS, Nev. Higher wholesale price points on selected A titles and the recognition of the sell-through market as a year-round business were two key issues debated during a video software conference at the Winter Consumer Electronics Show (CES) Jan. 8-11.

Typical of vendor comments was the one from Eric Doctorow, vice president of sales and marketing for Paramount Home Video, who said, "We've believed that the sell-through market is very real and that consumers want to build libraries." He added that the market had, indeed, segmented into a rental and sell-through business as lower-priced product "sold well and through."

Stuart Karl, head of Karl Lorimar Home Video, noted that his company initially shipped 75,000 copies of "Jane Fonda's New Workout" last year but more recently initially shipped 320,000 copies of "Jane Fonda's Low Impact Aerobics Workout" with healthy reorders. For Karl, that is evidence that sell-through has arrived not only at lower price points but also on higher-priced programming, provided that it has value.

On the retail side, Lou Kwiker, CEO of Warehouse Entertainment, agreed that video sales be-

came a "legitimate business" during the holiday season last year as a result of certain vendor promotions that were "exceptional."

'Consumer satisfaction is a delicate balance'

Kwiker said he is interested in seeing if the fall promotional business can be converted into a year-round business. Comparing it to the record industry, he pointed out that new titles create year-round excitement and that this should be reflected in the video business.

Another retailer on the panel, Barry Rosenblatt, head of the 32-unit Video Library Inc. chain in San Diego, was skeptical of selling, but said that this is a result of deliberately "conditioning" his customers into renting and later buying used tapes several months after their release.

To illustrate his sell-through fortunes, he noted that he bought 1,100 copies of Paramount's "Indiana Jones & The Temple Of Doom" for sell-through and 1,900 for rental last Christmas. He sold only 400 titles while he made 40,000 rental transactions.

He added that the \$18.95 price

charged by local 7-Eleven stores for "Indiana Jones" was causing him some concern. That price is less than his per-unit distributor price for the title.

With respect to the recent announcements of vendor wholesale price hikes on selected A titles, both Kwiker and Rosenblatt pointed out that the increase was more acute than \$10 per unit.

According to Kwiker, the increase is double to the retailer because of the loss of the investment tax credit due to the 1986 Tax Reform Act.

"We lose an additional \$9," said Rosenblatt. "A \$10 increase goes up to \$19." Still, Rosenblatt predicted

(Continued on page 50)



Video Cheer. Frank O'Connell, chief executive officer of HBO/Cannon Video, second from left, appears satisfied with 1986 as he chats with Bill Polich, key accounts manager for HBO/Cannon, second from right, and Gordon Summer of Einson Freeman during the software company's New York Christmas party.

Firms Bet Romance Will Kiss And Sell

BY JIM McCULLAUGH

LOS ANGELES The romance video genre figures to be a breakthrough category this year, as two major suppliers—Paramount Home Video and Karl Lorimar Home Video—not only mount substantial sales efforts but attempt to test alternative marketing and distribution strategies as well.

Paramount bows the first in a series of Harlequin romance-based titles in February at \$40 each, while Karl Lorimar introduces its first four Shades Of Love programs in April at \$15 each.

At stake is a lucrative extension of what Prism Entertainment, which first addressed this market a

year ago, says is a \$1 billion windfall annually for the publishing industry. It is estimated that romance makes up 40% of the paperback book market. Prism, reportedly, has sold more than 200,000 units.

The Prism Romance Theatre, hosted by Louis Jourdan, consists of 90-minute features based on the Bantam Loveswept series developed by Commworld and became part of the company's sell-through Video Collection. Six titles were shipped in March, with additional titles added in August and just before Christmas. Pricing was set at under \$12 retail.

Apart from children's programming, a known quantity, the romance series became the largest

genre in the Video Collection, according to Robin Montgomery, a senior Prism executive.

"The sell-through market accepted it instantly," she says. "The category was very recognizable to buyers. It wasn't necessary to sell them in the same fashion you would a theatrical release. Our posture at the outset was to sell a few outlets, such as a major mass merchant, a major drug chain, a major book chain, a major record chain, etc. Interestingly, the romance titles did well across the board at each type, which was an encouraging surprise. It's become a staple. The category really came of age when Video Shack created a section in their

(Continued on next page)

Fast Forward

BY KEN JOY

A biweekly survey of technical developments in the hardware and software sides of the home video industry.

I want my HDTV.

If you think the battle over which videotape format will prevail is fierce, you haven't seen anything until you've seen the tempest brewing over the establishment of a worldwide standard for high-definition television (HDTV).

In 1953, when the National Television Standards Committee designed our current TV reproduction system consisting of 525 horizontal lines that form a picture (now referred to as NTSC which is one of three broadcast standards in the world, the other two being PAL and SECAM), it's doubtful its members had any idea of the controversy the system would find itself embroiled in some 33 years later, involving nearly every major industrialized nation on the planet.

Of course, HDTV doesn't share the same international importance as, say, the threat of global thermonuclear warfare, but it does hold the key to significant technological advancements that could further enhance our global village.

HDTV, put simply, is the HQ version of our current broadcasting system (NTSC), which broadcasts a series of 525 horizontal lines (263 at a time every 60th of a second) to form what our eyes perceive as one

continuous moving picture. This process is called interlace scanning, and in many an expert's opinion, is an inferior system at best.

The HDTV system, on the other hand, also utilizing an interlace scanning procedure, uses 1,125 lines (roughly twice that of NTSC) in which 563 lines are broadcast every 60th of a second, producing a high-resolution picture that comes fairly close to the quality produced by broadcasting programs originally shot on 35mm film.

Here's the problem: Whether or not to have HDTV is not the question, but rather whose version of it to have—the version which broadcasts its lines every 60th of a second (Japan and the U.S.) or every 50th of a second (Europe). Japan's NHK broadcasting network has already designed an HDTV system, which uses the 1,125 line format that is currently at use in that country. It is a system that U.S. representatives endorsed at the last meeting of the International Radio Consultative Committee (CCIR), but which was heavily attacked by European broadcasters.

It is not that European broadcasters don't want HDTV (their current broadcasting system is already much superior to our own), it is that they want their own system and don't want the Japanese to have a head start on marketing yet another new technology throughout worldwide TV land.

To that end, the Europeans are

(Continued on page 55)

FOR WEEK ENDING JANUARY 24, 1987

Billboard

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

TOP VIDEODISKS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	Laser	39.95
2	2	13	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	Laser	39.98
3	4	31	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
4	5	3	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG	Laser	34.98
5	NEW ▶		THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG	Laser	39.98
6	9	3	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	13	Laser	29.95
7	8	15	BRAZIL ●◆	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R	Laser	39.98
8	6	7	POLICE ACADEMY 3: BACK IN TRAINING ▲	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG	Laser	34.98
9	NEW ▶		COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R	Laser	34.98
10	3	17	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	Laser	34.98

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

ROMANCE GENRE

(Continued from page 48)

stores devoted to it."

Prism, too, plans to step up its programming and distribution efforts this year.

The Harlequin link, according to Paramount, is a natural tie to the market because it is estimated that one out of every four paperbacks sold is a Harlequin romance. More than 230 million Harlequin books were sold worldwide in 1986.

Paramount says that over 62% of all romance books sold in the U.S. are Harlequin romances. Harlequin is the largest paperback publisher in the world, having shipped its billionth book in 1985. Harlequin revenues have risen from \$19 million in 1970 to an estimated \$195 million in 1986.

While the higher Paramount price point reflects production costs, the studio believes the demographics support it. Additional research suggests that 40% of potential buyers are college educated; 35% are employed full time; 36% have an average family income in excess of \$30,000; and 20% read one romance book a day, 40% every two days.

Paramount is timing its first romance video with Valentine's Day. Called "Love With A Perfect Stranger," it stars Marilu Henner and Daniel Massey. With a running time of 98 minutes, the movie was produced in conjunction with Atlantic Video ventures. Suggested retail is \$39.95.

As an incentive to the trade, Paramount is offering 20 Harlequin romance books free with the purchase of every three videocassettes, a \$42 retail value.

The studio also maintains that the

1 in 4 paperbacks is a Harlequin

traditional video outlet can be just as forceful as other merchandisers with romance video. It recommends that stores create a romantic environment with such in-store material as paper cupids, big red hearts, and a pink, red, or white satin ribbon around a cassette display. Another retail idea, according to the company, is to tie in with a local romantic restaurant and stage an in-store drawing with a free dinner as the prize.

Eight romance videos are being produced in Canada under the Shades Of Love banner for Karl Lorimar. Each will have a running time of 80 minutes and will have a \$14.95 suggested retail price.

The first four titles are "Lilac Dreams," "The Rose Cafe," "Champagne For Two," and "Sincerely, Violet." Other Shades Of Love romance stories currently in production include a musical called "Ballerina And The Blues," with Rex Smith of "Solid Gold," and "Echoes In Crimson."

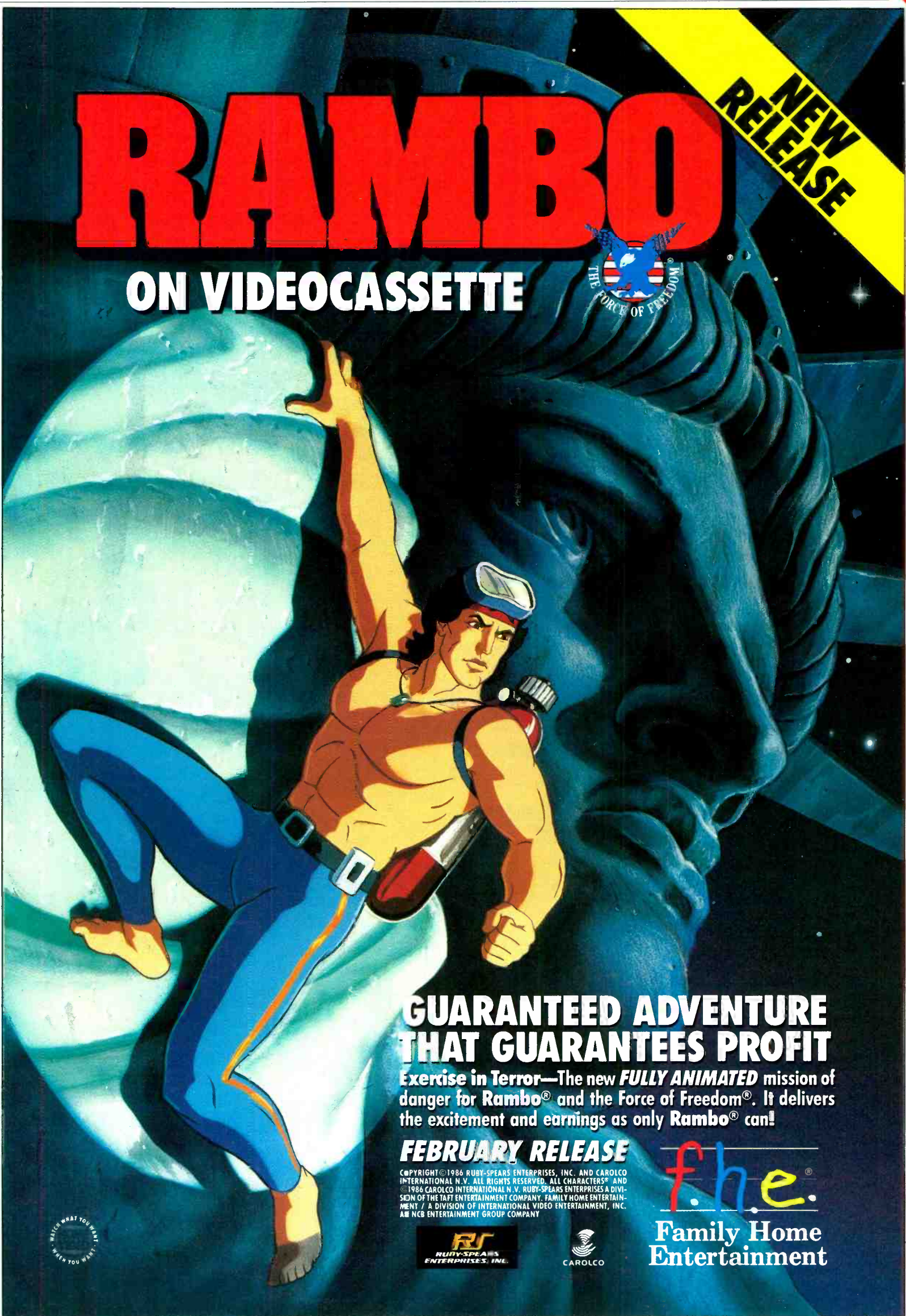
The videos are financed by Astral Film Enterprises in association with First Choice Canadian Corp. and House Romances Inc. of Los Angeles with participation of Telefilm Canada. Ken Atchity is executive producer and Stewart Harding is producer. The budget for each is \$1 million.

(Continued on page 54)

RAMBO

ON VIDEOCASSETTE

NEW RELEASE



GUARANTEED ADVENTURE THAT GUARANTEES PROFIT

Exercise in Terror—The new **FULLY ANIMATED** mission of danger for Rambo® and the Force of Freedom®. It delivers the excitement and earnings as only Rambo® can!

FEBRUARY RELEASE

COPYRIGHT © 1986 RUBY-SPEARS ENTERPRISES, INC. AND CAROLCO INTERNATIONAL N.V. ALL RIGHTS RESERVED. ALL CHARACTERS® AND © 1986 CAROLCO INTERNATIONAL N.V. RUBY-SPEARS ENTERPRISES A DIVISION OF THE TAFT ENTERTAINMENT COMPANY. FAMILY HOME ENTERTAINMENT / A DIVISION OF INTERNATIONAL VIDEO ENTERTAINMENT, INC. AN MCB ENTERTAINMENT GROUP COMPANY

f.h.e.
Family Home Entertainment



"Rambunctious, juicy, richly entertaining... a work of substance."
New York Magazine

Catalog #: 385
Running Time: 93 min.
Suggested Retail Price: \$79.95
Pre-Order Date: 1/29/87
Street Date: 2/18/87

NOW ON
VIDEOCASSETTE

my
BEAUTIFUL
laundrette

"...A delightful look at people washing their dirty linen in public."
Daily Express

"It's a sharp, sophisticated, funny, sexy, compassionate picture..."
Newsweek

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

POWDERS

LAUNDRETTE



KLVN
KARL LORIMAR VIDEO

Written by HANIF KUREISHI Directed by STEPHEN FREARS Produced by SARAH RADCLYFFE and TIM BEVAN
Starring SAEED JAFFREY, ROSHAN SETH, DANIEL DAY LEWIS, GORDON WARNECKE and SHIRLEY ANN FIELD

KARL LORIMAR
FEATURE FILMS

Exclusively distributed by Karl-Lorimar Home Video, 17942 Cowan, Irvine, CA 92714. P.O.P. Hotline 1-800-624-2694. Inside California Call 714-474-0355.
Karl-Lorimar Home Video Canada, Ltd., 70 The Esplanade, Toronto, Ontario, Canada M5E 1R2. P.O.P. Hotline in Canada 1-800-387-1726.

SELL-THROUGH

(Continued from page 48)

that he would probably buy the same amount of titles in an effort to maintain or increase market share against the tightly budgeted smaller independents, which would probably buy less.

Rosenblatt also noted that he would not raise rental prices on higher-priced titles.

"We didn't lower them with \$29.95 product," he said. "Why raise them with \$89.95 product? Consumers don't understand why movies are priced differently."

What concerns Rosenblatt most, he noted, was the diminishing high price/low price window of some titles. "The Karate Kid, Part II," is due to go on moratorium in May, he pointed out. Rosenblatt said that if the title re-emerges at a lower price before he's had a chance to sell off his original copies, then he would have to curtail his buying patterns.

Doctorow indicated that "remarketing a title like 'Witness' can offer opportunities, but we don't want retailers to get burned before recouping their investment." The title was originally priced at \$79.95 and was later moved into a Christmas promotion.

According to Doctorow, Paramount is very concerned about the effects that increased prices will have on smaller retailers and is monitoring the situation. The studio's research suggests that only 12% of consumers walk out with the title they want, a situation that would be exacerbated if smaller retailers buy less A titles.

MGM/UA's Bill Gallagher said his firm had been selling at the higher price point for several years with "Gone With The Wind." His point: Value sells. Noting that he did not believe in any "magic" points, he said the real key for the business is programming and marketing.

According to Doctorow, "Consumer satisfaction is a delicate balance." He added that when a smaller video store loses a customer, it becomes prohibitively expensive to get that customer back.

On the related topics of Beta, vendors noted that there are still 6 million-7 million Beta machines in the U.S. and that their owners would not abandon the format. The panel agreed that Beta still had a life with respect to newer titles, but dipped considerably as those titles moved to catalog.

"Distributors are stocking and buying less," said Doctorow. "If you can't get a Beta title, go to another distributor."

Tim Fry of The Congress Video Group conceded that mass merchants had all but given up on Beta.

Kwiker painted a pessimistic picture of Beta from his retail perspective.

"In the long term, Beta will go away," he said. "The risks at all levels are higher."

Rosenblatt put 8mm in perspective in relation to retailers by suggesting that format would have the same market share in a few years as Beta does now. That being the case, he said, the new format doesn't make sense.

...newsline...

WALT DISNEY HOME VIDEO is projecting sales of 5 million units by the time Toy Fair in New York rolls around. That would make the Disney campaign the most successful to date in the industry. The studio plans to exhibit at the annual February toy industry trade show for the first time.

"HOWARD THE DUCK" is the focal point of a promotion engineered by ZBS Industries and MCA Home Video, with a number of video stores across the country participating. A prize drawing will be held on Jan. 30, and the winner will be awarded an all-expenses-paid trip for two to Howard's landing spot on Earth for the weekend of Feb. 13-15. This package includes round-trip airfare, hotel accommodations, meals, entertainment, a chauffeur-driven limousine, and Howard the Duck as an escort.

PRISM HAS INKED a number of deals for made-for programming. An output agreement with First Films gives Prism worldwide rights for all media. At the outset, three 90-minute horror films are slated. At the same time, Prism acquires rights to 15 new theatrical features. Acquisition agreements have been entered into with Troma Inc., Film Concept Group, Shapiro Entertainment, and Radiance Films. The company has also signed a production agreement with the Aerobics and Fitness Assn. of America and Sunwest Industries Inc. for a series of three exercise videos.

MCA HOME VIDEO is launching Movie Mogul II, a campaign scheduled to begin March 26. The campaign will see 15 titles list-priced at \$24.95 each. Titles are "Scarface," "The Deer Hunter," "High Plains Drifter," "Fast Times At Ridgemont High," "The Best Little Whorehouse In Texas," "Dune," "Conan The Barbarian," "Streets Of Fire," "Shenandoah," "The Last Starfighter," "Repo Man," "Conan The Destroyer," "Battlestar Galactica," "The Sword And The Sorcerer," and "To Kill A Mockingbird."

FOX HILLS VIDEO, Heron Communications' sell-through arm, will be spending \$15 million to acquire and create original programming.

RCA/COLUMBIA REPORTS that "The Karate Kid, Part II," which has a Jan. 29 street date, has sold more than 325,000 units. Meanwhile, the studio's "Wrap Up Hollywood" price promotion has chalked up more than 1.75 million units in sales. Last year's July 31-Dec. 31 promotion included 20 titles formerly priced from \$59.95-\$89.95 reduced to \$29.95.

VIRGIN VIDEO will be distributed by Continental Video in the U.S. Programming covers action/adventure, comedy, mystery thriller, and horror. Six titles are due by mid-1987. First release is "Thrashin'," a youth-oriented action film acquired from Fries Entertainment. VCL Communications, also a part of Virgin Vision Inc. and Summit International, has already announced distribution agreements with Continental.

EMBASSY HOME ENTERTAINMENT will release the Sean Connery/F. Murray Abraham film "The Name Of The Rose" on March 25.

HBO/CANNON plans to release "A Week With Raquel/7-Day Wake Up And Shape Up Program," a home video offering a seven day, yoga-based fitness program.

INCOME TAX VIDEOS continue to be a timely and abundant software item. The Financial News Network is offering "Tax Reform Simplified" at \$24.95. The host is Harvey Goldstein, a managing partner of the accounting firm of Singer, Lewak, Greenbaum & Goldstein in Los Angeles. He is also a noted speaker on the subject and the author of "Up Your Cash Flow." The video is geared to the middle-income individual and is the first in a series of financial-counseling videos that Ten Forty Productions, also Los Angeles-based, is producing for the Financial News Network.

LEATHERFACE, the chainsaw-wielding character from "The Texas Chainsaw Massacre, Part 2," will be visiting video stores in the guise of a special life-size color standee being made available by Media Home Entertainment to dealers with qualifying orders from distributors.

WARNER REPRISE HOME VIDEO is releasing "The MTV Video Music Awards Collection," a 41-minute compilation featuring such songs as Dire Straits' "Money For Nothing," a-ha's "Take On Me," Robert Palmer's "Addicted To Love," and Prince & the New Power Generation's "Raspberry Beret."

ARNOLD SCHWARZENEGGER is the focal point of one of Elite Home Video's initial releases. He acts as a tour guide in "Party In Rio." The second title, a comedy, is "The Sex And Violence Comedy Hour." The company plans to market sports programming, including karate championship events, through Channel One Home Video.

JIM McCULLAUGH

Nesmith Comedy Tape Is Promoted On Campuses Nationwide Pacific Arts Enrolls 'Dr. Duck' In College

BY CHRIS MCGOWAN

LOS ANGELES Pacific Arts Video has launched a college-oriented promotional campaign to capitalize on the off-the-wall humor of its new Michael Nesmith comedy video, "Dr. Duck's Super Secret All-Purpose Sauce."

The tape, which shipped Nov. 26, is a 90-minute mix of one-liners, sight gags, monologs, and music videos. Featured artists include Whoopi Goldberg, Martin Mull, Bobcat Goldthwait, Jim Stafford, Jimmy Buffett, and Nesmith.

The "Dr. Duck" campaign commenced after Thanksgiving with the mailing of a promotional kit to the school newspapers and activities departments of 11 top college markets. This was followed by full-page black-and-white ads for "Dr. Duck" in the newspapers, tagged with information about area video dealers.

The selected campuses are Ohio State (Columbus), Univ. of Texas (Austin), Univ. of Minnesota (St. Paul), Univ. of Wisconsin (Madison), Arizona State (Phoenix), Michigan State (East Lansing), Univ. of Maryland (Baltimore), Texas A & M (College Station), Univ. of Calif. (Los Angeles), Univ. of Florida (Gainesville), and the Univ. of Illinois (Champaign).

A college campaign was chosen

because of the prior success enjoyed by such zany Nesmith videos as "Elephant Parts" on campuses nationwide, according to George Steele, vice president of marketing for Pacific Arts.

Says Steele, "It's a little early to tell the results, but we've started to receive some very positive feedback, good support from our distrib-

utors, and some good reorders. We definitely plan to do a lot more through college newspapers, because our line lends itself to that.

"One thing we would do differently, though, would be to release the next video when the semester is in full swing. It was a little awkward with 'Dr. Duck' because it

(Continued on page 53)

\$85 Million South Korean Plant Will Open In Ireland

LONDON South Korean videotape manufacturer Saehan Media plans to open a new \$85 million plant in Sligo, Ireland. The investment, believed to be the largest to date by a Korean company in Europe, is seen by many as indicative of the growing international power of the country's industry.

Saehan, which has annual sales of \$250 million, was set up by Chang Hi Lee, son of the founder and chairman of Korea's largest conglomerate, Samsung. After almost a decade in the audiotape business, it started making videotape in 1982 and is now building a new plant in South Korea, which

will double production capacity.

The new Saehan Media Irish subsidiary expects to employ 800 people within two years and will supply markets in Europe, Africa, and the Middle East. The company expects world demand for videotape to increase by 20% annually until well into the '90s.

Although Saehan's Irish investment has been assisted by substantial government grants, the U.K.-based Tape Manufacturers' Group has claimed that the prospect of a U.K. blank tape levy, which the group opposes, may have been a factor in the company's decision not to come to Britain.



Love Hurts...

An original made-for-video feature film.

TOO GORY FOR THE SILVER SCREEN

RELEASE DATE: MARCH 3, 1987

PSYCHOS
in Love

Distributed by LIGHTNING VIDEO
P.O. Box 4384
Stamford, CT 06907

© 1986 WIZARD VIDEO. ALL RIGHTS RESERVED.

A BILLBOARD SPOTLIGHT

EXERCISE & HEALTH VIDEO

*The craze
to look young,
stay healthy and fit
goes on and on!*

FOR AD DETAILS CONTACT:

IN NEW YORK:

RON WILLMAN, DIRECTOR OF SALES:
VIDEO/SOUND (212) 764-7350

IN LOS ANGELES

MICKEY GRENNAN (213) 859-5313

IN THIS ISSUE

NEW VIDEO CHART:

TOP 20 HEALTH & FITNESS VIDEOS



ISSUE DATE:
MARCH 7

AD CLOSING:
FEBRUARY 10

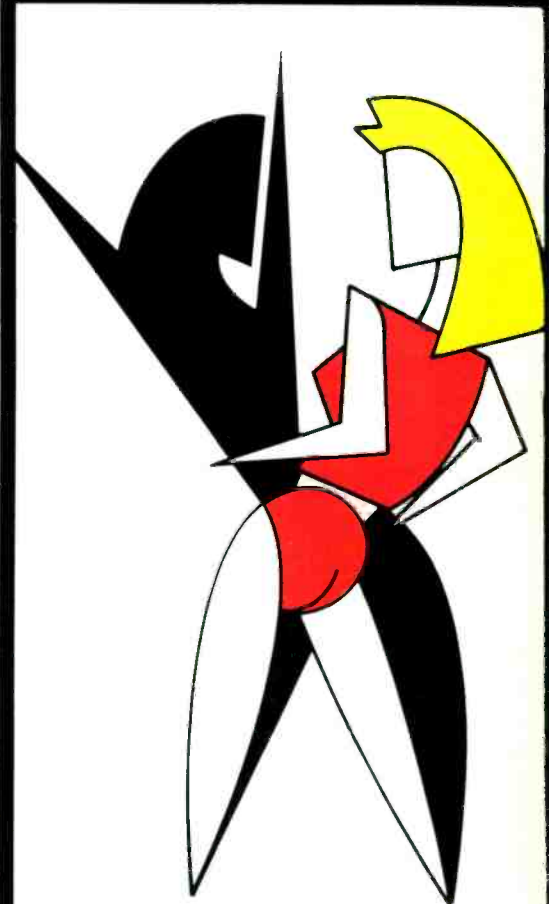


ILLUSTRATION: RICHARD AYALA

Today there are videos to satisfy every exercise and health need. To capture this growing business, smart retailers carry a broad selection of titles. Be sure you advertise in Billboard's Spotlight on Health and Exercise Video ... in time for shaping up for summer business.



Commitment To Video. Today Home Entertainment president Adriana Shaw is surrounded by members of the Los Angeles Raiders football team. The company has released "The NFL Trivia Game" which is hosted by Raider pass receiver Todd Christensen, left. Partial proceeds from the tape's sales will go the Athletes For Youth Foundation, a non-profit organization recently formed by Christensen and fellow raiders Dokie Williams, second from left, and Van McElroy.

Calif. Facility's Production Should Double In 1987 Pioneer LaserDisc Steps Up Production

BY WOLF SCHNEIDER

LAS VEGAS, Nev. With 1,700 laser videodisk titles in its catalog and 40-50 new titles being released each month, Pioneer LaserDisc Corp. of America is now narrowing the gap between the videocassette release of new software titles and the ensuing laserdisk release to an average of one month or less.

As Pioneer continues to expand its manufacturing facility for laserdiscs in California—expecting to double production capacity in 1987—it is expected that gap will narrow even further.

Most of the movie studios are now announcing the release dates of their product on Beta and VHS videocassette and on laser videodisk at the same time, according to John Talbot, marketing vice presi-

dent for LDC America, a division of Pioneer Electronic Corp.

"About half or more of our releases are simultaneous with tape. The others are generally about a month behind. The gap has been

'The tape-disk gap will continue to narrow this year'

narrowing over the last year. I expect this year the gap will continue to narrow," he says.

LDC America has already released more than 100 laserdisk titles with digital soundtracks, and Talbot says eventually all its titles will be pressed with digital sound.

He points out the company has the only disk-manufacturing facility in the U.S. and presses laser videodisks for about 15 software suppliers, including CBS/Fox, MGM/UA, Paramount, Warner Home Video, RCA/Columbia, Disney, and Embassy Home Entertainment. Demand for product—both new and catalog—continues to exceed manufacturing capacity, despite the factory expansion, he adds.

The number of monthly laser videodisks released has doubled

over the last two years. The release dates of the disks generally follow behind the release of the videocassettes because pressing of the disks is a more time-consuming process that duplicating videocassettes, according to LDC.

Last year saw the merging of Pioneer Electronics and Pioneer Video (the audio and video divisions of the company) as well as the creation of LDC and Pioneer Industrial Components.

New hardware releases announced by Pioneer include two second-generation multiplay compact disk players, the PD-M60 and PD-M70, which feature Magazine Program Selection System (MPSS), digital filter, improved random play, and antivibration design; the LD-838D, which at \$500 is a more affordable laserdisk player with digital sound capacity and 400 lines of video resolution as well as fully automatic operation, complete random access, and special effects capabilities; and the LDS1, a \$1,600 elite laserdisk player with greater resolution, a digital memory, more special effects, and better still-frame capacity, which will be available in the U.S. in the third quarter of 1987 and is already being sold in Japan.

Vestron Gives Sales Figures For 'Titanic' Says That After One Month, Tape Nears 100,000

BY JIM BESSMAN

NEW YORK Even though Vestron's "Secrets Of The Titanic" videocassette has been on the market for only a month, the company is pleased enough with its performance to make a rare statement concerning sales.

Even though the company has a long-standing policy against reveal-

'It's history. It's truly remarkable'

ing sales figures, senior vice president of sales, marketing, and distribution Al Reuben says that the \$29.95 Titanic documentary, which shipped Dec. 15, should break the 100,000-sales mark shortly.

The last time Vestron publicized a title's sales, he says, was three years ago, when sales of "The Making Of Michael Jackson's 'Thriller'" were reported at just under 1 million worldwide.

"Secrets Of The Titanic," which is part of the National Geographic line Vestron distributes, is, Reuben says, "the only nonfeature film I would ship to arrive before Christmas and bet that it would go on the floor immediately instead of staying in the stockroom." He says that even with substantial initial orders, stores began reordering one day af-

ter final delivery to the point that 10 days after the first shipment, reorders were already approaching one-third of initial orders.

Reuben stresses that one of the main reasons for the tape's market success is that it was introduced as a home video product.

Says Reuben, "When we announced it at VSDA, two things caught the hearts, souls, and minds of the video people: that National Geographic was in charge of the editorial and that it would be a world premiere on video. We were out to prove to ourselves and the marketplace that with certain types of programming, if the videocassette is released first, it can make a marked difference in anticipation, promotion, and excitement generated, and the marketplace delivered."

Reuben expects that the made-for-video release will continue to sell well indefinitely.

"It's history," he says. "To have been able to go down to the bottom of the ocean and find something that you know is there but that nobody had ever seen before—and then leave it in the same condition—is truly remarkable."

But Reuben adds that there are no plans to release additional footage, even though there are "hundreds of hours" available, because the current tape already contains the most sought-after highlights of the expedition.

Reuben says there will be more promotions for "Secrets Of The Titanic" and that it will be included in an April campaign marking the first anniversary of the National Geographic series, now up to 13 volumes.

PACIFIC ARTS PROMOTION

(Continued from page 51)

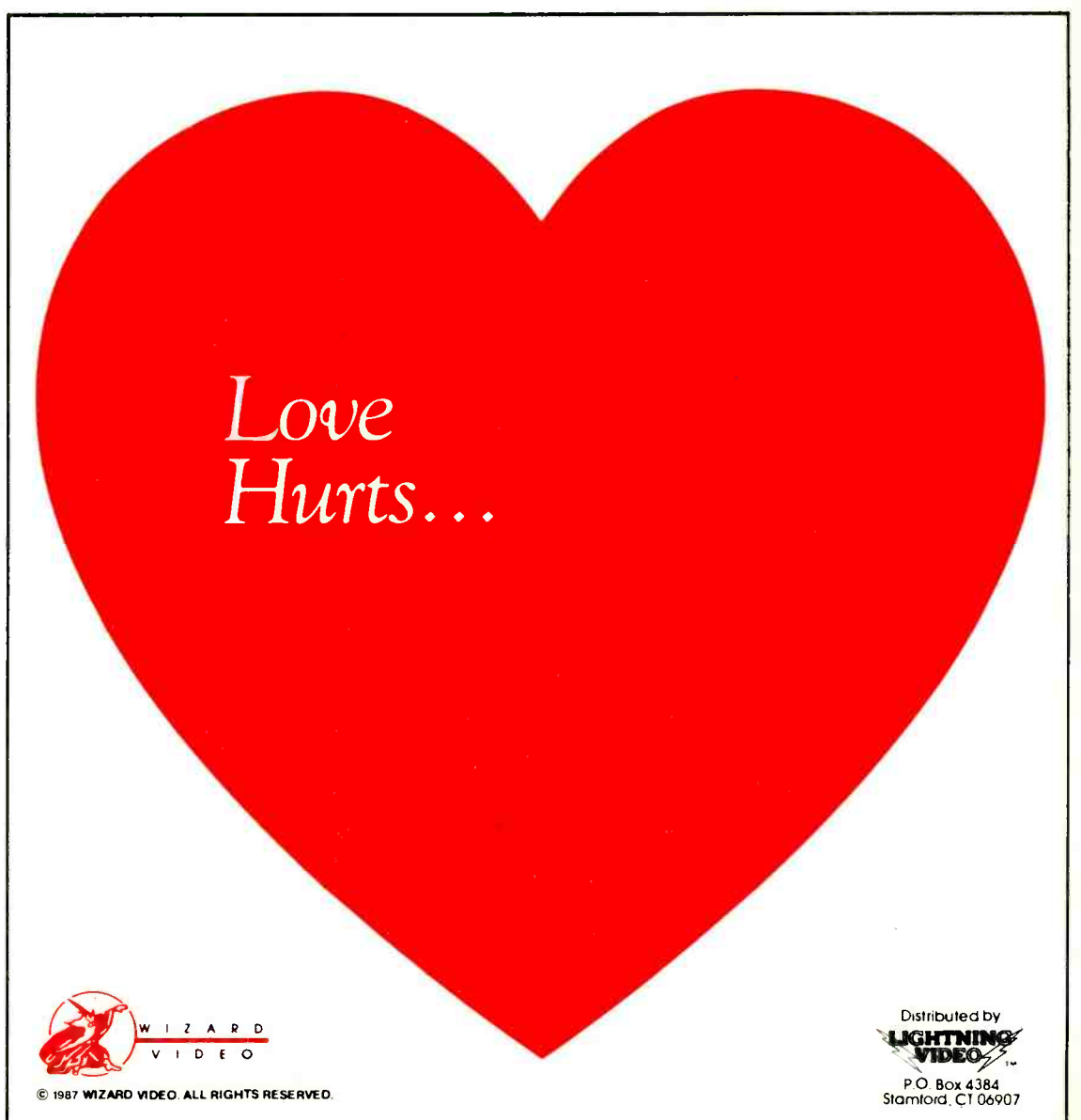
came at a time when some students had finals and some were out."

Pacific Arts has also arranged radio interviews with Nesmith, who recently did a spot on WLS Chicago, and in stores. "We had an in-store with Michael at the Warehouse in Lakewood, Calif., at its grand opening on Dec. 13," comments Steele.


"We tied in with Entertainment Today and KROQ. Dr. Pepper was a co-promoter. We had posters and merchandise all over; it was a big

success. And the Warehouse put the tape, regularly \$39.95, on sale for \$29.95."

Nesmith will also make an in-store appearance Feb. 14 (Valentine's Day) in Dallas, most likely at a Sound Warehouse, according to Steele. "Michael has been very cooperative," says Steele. "Of course, in this case, we have someone who's both the artist and the owner of the company."



Love Hurts...



W I Z A R D
V I D E O

Distributed by
LIGHTNING VIDEO
P.O. Box 4384
Stamford, CT 06907

© 1987 WIZARD VIDEO. ALL RIGHTS RESERVED.

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

TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
Compiled from a national sample of retail store sales reports.								
1	1	11	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
2	3	14	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	2	12	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
4	5	64	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
5	8	62	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
6	9	78	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
7	7	131	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
8	11	27	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
9	24	2	SECRETS OF THE TITANIC	National Geographic Video Vestron 1063	Martin Sheen	1986	NR	29.95
10	6	95	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
11	10	62	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
12	4	23	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
13	15	90	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
14	12	62	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
15	14	77	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
16	13	12	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
17	16	6	PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
18	21	7	THE BEST OF DAN AYKROYD ▲	Broadway Video Warner Home Video 35012	Dan Aykroyd	1986	NR	24.98
19	26	8	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
20	17	7	PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
21	22	16	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
22	23	2	MAXIMUM OVERDRIVE	DEG Inc. Karl Lorimar Home Video 395	Emilio Estevez	1986	R	79.95
23	RE-ENTRY		MY NAME IS BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1963	NR	29.95
24	33	18	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
25	35	59	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
26	28	31	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
27	NEW ▶		CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney	1986	NR	19.95
28	20	48	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
29	32	29	AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
30	39	16	THE MUSIC MAN ●	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
31	31	60	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
32	18	54	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
33	30	112	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
34	40	3	THE POLICE: EVERY BREATH YOU TAKE-THE VIDEOS	A&M Records Inc. A&M Video 6-21022	The Police	1986	NR	19.95
35	25	12	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
36	19	75	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
37	34	6	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG	79.95
38	37	7	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13	79.95
39	27	6	1986 METS A YEAR TO REMEMBER	New York Mets Sports Channel/Rainbow Home Video	New York Mets	1986	NR	19.95
40	36	15	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	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.

Home video

Home Shopping Hits The Beach With New Tape

BY JIM BESSMAN

NEW YORK Adding a new wrinkle to the home video marketplace, Vestron Video is bringing out "Swimwear Illustrated: On Location," eyeing both the swimsuit-publication market and the network of home shoppers.

The \$29.95 title, to be released Feb. 11, was produced by Vestron and Swimwear Illustrated magazine, a monthly magazine that claims to have a paid-circulation base of more than 200,000. The tape features provocative swimwear modeled in the magazine's provocative manner, with music-video-style sequences of bathing beauties posing in beach, shower-room, and boxing-ring settings. It also includes behind-the-scenes footage of magazine staff members directing the photo sessions.

But of greater interest to the "evolving video industry," as Vestron senior vice president of sales, marketing, and distribution Al Reuben noted at the cassette's Jan. 6 launch party/swimwear fashion show in New York, are the home-consumer tie-ins to "Swimwear Illustrated: On Location."

The program is being heavily promoted in the magazine, the February issue of which has two articles on its making as well as

extensive advertising on its behalf. The issue also contains a 64-page catalog with order forms; the tape itself contains ordering information.

"This is kind of a strange one," says Reuben of the tape. "We do a lot of original publishing, but here we have a funny kind of experiment in which we take entertainment, the timeliness of Swimwear Illustrated, and the uniqueness of shop-at-home services and combine them on tape for a new dimension in home entertainment. It's an interesting concept. Where it goes, who the hell knows? But if it works, it will open up a whole new product line."

If it works, the concept will undoubtedly be applied to toys, sporting goods, and other merchandise, says Reuben.

"For years, fashion retail buyers have bought swimsuits by going to fashion shows," he says. "Now we're doing the same thing for consumers, who no longer have to buy off the rack."

In addition to Swimwear Illustrated's heavy house advertising, Reuben says, Vestron will pitch in with co-op support. He says, however, that "there's not a lot you can do over something like this—it's a word-of-mouth sort of thing."

New Machine Offers Improved Image JVC Japan Upgrades VCRs

TOKYO JVC here has unveiled a modified VHS home videocassette recording system that records without degrading the quality of television images. It is a conventional-size machine, using the usual VHS 1/2-inch cassettes, but offers a "much improved image," which, JVC claims, will be particularly salable to people using large-screen TVs.

According to the company, the image quality of material record-

ed on its S-VHS system is comparable to that obtained from broadcast-use VCRs that use 1-inch tape. This is achieved by providing 430 lines of horizontal resolution of the image compared with 240 lines on existing VHS machines.

JVC is set to start marketing the system in Japan by early summer. Prices are predicted to be some 30% higher than those on ordinary up-market VHS systems.

ROMANCE GENRE

(Continued from page 49)

"At \$14.95," says Stuart Karl, president of Karl Lorimar, "We're going to break a lot of supermarkets. The first four will be released in April, with the second four due in September.

"We've tracked the market and think there is a huge business. We know that a few other companies have looked at the market, but we feel our edge will be production values," he says.

"We've tested our scripts with focus groups. We also found that at that price point there is lot of collectibility."

Karl says the company will marshal an all-out marketing and sales

campaign for the programs.

"We will probably spend a minimum of \$1 million in advertising," he says. "We've tracked the existing romance business, and we'll focus our major dollars there. Interestingly, radio and FSIs [freestanding inserts] in newspapers gets to it as well as lot of point-of-purchase material. We hope to get end aisle and checkstand placement in supermarkets. We'll target drugstores and every place where romance novels are sold.

Karl says, "We think that we're looking at 150,000 to 200,000 units shipped per title. Our low is 100,000 and our high is 200,000."

FAST FORWARD

(Continued from page 48)

launching a full-scale effort to thwart the Japanese system and thereby thwart any hopes for a worldwide broadcast standard. They are spending nearly \$200 million to develop an HDTV system that operates on their current 50-hertz system (or field transmission every 50th of a second) and that will be decidedly incompatible with the U.S. and Japanese 60-hertz system.

HDTV is not the only issue here. Engineers have been trying to establish a worldwide standard for regular TV broadcasting for the last two decades to no avail. In a way, it's understandable. If you were a European manufacturer whose TV sets were different from most of the rest of the world's, would you want to convert every TV set in your country to conform with everyone else's? Probably not. You'd fight like crazy to have them adapt to your system, saving you the expense of all that conversion, not to mention the money you'd make by making your existing technology available to the rest of the world.

That's about where it stands. Even though there were no resolutions to be had at the last CCIR meeting, the prevailing mentality was that the Japanese system would gain dominance and become the world standard anyway, simply because it is already in existence and because it would be four years before European broadcasters could get their technology to market. That, coupled with the U.S. support of the Japanese system, could permanently widen the gulf between European and North American/Asian TV.

"Who cares?" you may be asking yourself. "Who cares if we have a

different TV system from the Europeans or even the Japanese for that matter? What's the difference?"

The difference is apparent in looking ahead at where technology will take us in the next decade or two. As HDTV becomes more prevalent, there is an excellent chance it will be used increasingly in motion picture production. Even now, some experimental productions are being shot on video in an HDTV format before being transferred to 35mm film. Producers of this technique says it's virtually impossible to tell what has been shot first on 35mm or on tape—the resolution is that good. (Reports have long been coming from George Lucas' Industrial Light and Magic about the use of 3,000-line HDTV video to produce optical effects for feature films.)

In fact, some prognosticators predict that HDTV projection systems should become the de facto standard in movie houses in the next 20-30 years. If that is the case, that poses a problem for the exhibition of programming in one country that was produced in a country with a noncompatible broadcast standard.

35mm film, will, by all logical assumption, not be with us forever, and, like it or not, video will be the format of choice in the not-too-distant future, when TV and theatrical programming will all be transmitted from satellites directly to homes and cinemas around the world. Worldwide distribution of programming will no longer be as simple as setting up a 35mm projector in Zimbabwe to show "Raiders Of The Lost Ark."

When that day comes, the incompatibility of international broadcasting systems will be a certain barrier to global communications.

FOR WEEK ENDING JANUARY 24, 1987

Billboard

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

TOP SPECIAL INTEREST VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Price
-----------	------------	---------------	-------	---	---------	-------

Compiled from a national sample of retail store sales reports.

TOP HEALTH AND FITNESS VIDEOCASSETTES™

1	1	3	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	2	3	JANE FONDA'S NEW WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	6	3	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
4	5	3	JANE FONDA'S PRIME TIME WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
5	3	3	RICHARD SIMMONS AND THE SILVER FOXES	Karl Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
6	7	3	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	4	3	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Dist. Corp. 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
8	9	3	CALLANETICS	Callan Productions Corp. MCA Dist. Corp. 80429	Callan Pinckney presents deep muscle exercise techniques.	19.95
9	16	3	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
10	10	3	THE JANE FONDA'S WORKOUT CHALLENGE	KVC-RCA Video Prod. Karl Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
11	14	3	JAZZERCISE	MCA Dist. Corp. 55089	Judi Sheppard Missett original exercise with a jazz dance emphasis.	39.95
12	11	3	20 MINUTE WORKOUT: SPECIAL EDITION	Vestron 751	This at-home exercise plan features a variety of exercises by Bess Motta.	9.95
13	8	3	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Associates 1008	Debbie Reynolds leads three separate workouts set to big band music.	39.95
14	20	3	EVERYDAY FAMILY FITNESS WITH RICHARD SIMMONS	Karl Lorimar Home Video 043	Aerobic workout with sections on thighs, stomach and face.	29.95
15	19	3	RAQUEL, TOTAL BEAUTY AND FITNESS	HBO/Cannon Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	39.95
16	18	3	GET STARTED	Karl Lorimar Home Video 066	Richard Simmons combines nutrition with exercise to get into shape.	24.95
17	NEW		THE FIRM AEROBIC WORKOUT WITH WEIGHTS	Meridian Films	Susan Harris presents a combination of weights and exercise for men and women.	39.95
18	15	3	JANE FONDA'S P. B. & R. WORKOUT	Karl Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
19	12	3	20 MINUTE WORKOUT	Vestron 1033	Bess Motta's three workouts including aerobics, stretching and more.	29.95
20	NEW		STOMACH FORMULA	Karl Lorimar Home Video 053	Richards Simmons leads a tough routine of intensive abdominal exercises.	19.95

TOP BUSINESS AND EDUCATION VIDEOCASSETTES™

1	4	3	PERSUASIVE SPEAKING	Esquire Video ESQ0230	Successful public speaking through use of body language & eye contact.	29.95
2	NEW		CAREER STRATEGIES 1	Esquire Video ESQ0200	Developing managerial skills and mental exercises are taught by top executives.	29.95
3	11	3	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
4	12	3	CHANGE YOUR JOB TO CHANGE YOUR LIFE	Karl Lorimar Home Video 023	Step-by-step guide through the job-finding process.	29.95
5	1	3	BUY A HOME	Morris Video	Robert G. Allen shows the intricacies of home buying & financing.	29.95
6	3	3	CARS: CONSUMER REPORTS	Karl Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
7	8	3	LIVING LANGUAGE SPANISH LESSONS	Karl Lorimar Home Video 060	Learn to speak Spanish at your own pace in six easy weeks.	29.95
8	NEW		TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids how to deal with strangers and protect themselves.	29.95
9	2	3	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
10	6	3	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
11	14	3	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
12	NEW		CONSUMER REPORTS: HOW TO BUY A HOUSE, CONDO, OR CO-OP	Karl Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
13	NEW		CAREER STRATEGIES 2	Esquire Video ESQ0210	Learn when to move, how to move, and how to get the most out of a new position.	29.95
14	9	3	YOU CAN WIN! NEGOTIATING FOR POWER, LOVE, AND MONEY	MCA Dist. Corp. 80128	Masters the arts of reading body language and handling intimidation.	29.95
15	7	3	THE JOY OF STOCKS	MGM/UA Home Video 500332	A beginner's guide to the stock market.	49.95

◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Recreational Sports; Hobbies And Crafts.



Open your eyes and see just how many subjects are covered in the new edition of the Consumer Information Catalog. It's free just for the asking and so are nearly half of the 200 federal publications described inside. Booklets on subjects like financial and career planning; eating right, exercising, and staying healthy; housing and child care; federal benefit programs. Just about everything you would need to know. Write today. We'll send you the latest edition of the Consumer Information Catalog, which is updated and published quarterly. It'll be a great help, you'll see. Just write:

Consumer Information Center
Department TD
Pueblo, Colorado 81009

A public service of this publication and the Consumer Information Center of the U.S. General Services Administration

COUPON

Billboard CLASSIFIED ACTION MART

To order an ad . . . check the type of ad you want . . .

- Regular classified (ads without borders): \$2.55 per word, per insertion. Minimum ad order, \$51.00.
- Display classified (all ads with borders): \$83.00 per column per inch, per insertion; 4 insertions \$77.00 per; 12 insertions \$71.00 per; 26 insertions \$68.00 per; 52 insertions \$55.00 per. Price discounts are based on insertions in consecutive issues.
- REVERSE AD \$10.00 ADDITIONAL CHARGE

Count 8 words for our Box Number and address. Add \$6.50 for handling. Only regular mail forwarded—tapes not acceptable.

Check the heading you want . . .

- For Sale Help Wanted Positions Wanted Tapes
- Business Opportunities Investors Wanted
- Real Estate/For Sale/Lease Songwriters Talent
- Accessories Golden Oldies Novelties/Merchandise
- Services/Supplies/Equipment Wanted To Buy
- Comedy Material Computer Schools & Instructions
- Video Miscellaneous

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Cancellations must be in writing and mailed to the Classified Dept.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Need to get your ad in fast? Call Jeff Serrette . . . In NY State phone 212/764-7388 . . . Outside N.Y. State phone toll free

Your Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____
 Please fill in the information below if you wish to charge the cost of your classified advertising.
 American Express Diners Club Visa Master Charge
 Credit Card # _____ Exp. Date: _____
 Bank # _____
 Your signature _____

800/223-7524.

FOR SALE

STRATFORD DISTRIBUTORS
 135 Dupont St., Plainview, NY
 America's Premier Home Entertainment Center
 AUTHORIZED DISTRIBUTOR FOR
 •AKAI •MAXELL
 •ALLSOP •NORTONICS
 •BASF •RECOTON
 •DENON •SAVOY
 •DISCWASHER •SCOTCH
 •G.E. •SKC
 •J.V.C. •SONY
 •TDK
 FIND ALL TOP LABELS:
 CD's, LP's, CASSETTES, 12", POPS
 EXCELLENT FILL & SERVICE
 (TOLL FREE OUTSIDE NYS)
 1-800-645-6558
 516-349-3000
 TELEX: 685-2550
 ASK FOR WEEKLY SPECIALS

FOR SALE

WHOLESALE TO STORES
 WE SPECIALIZE IN 12" PRODUCT
 WE EXPORT TO ALL COUNTRIES
 All current LP's, cassettes, CD's and 45's
 Blank, Audio, Video & Accessories
 Independent and major companies
 LOWEST PRICES! SAME DAY UPS!
 NO CATALOG REQUEST—PLEASE CALL
 Glo Mdse. Corp.
 5-20 50th Ave., L.I.C. N.Y. 11101
 N.Y.S. Residents (718) 706-0515
 Out of NYS call toll free 1 (800) 628-3010
 Telex: 697353

FOR SALE

"DANCE MUSIC" WORLD WIDE DISTRIBUTION
 NEW RELEASES WEEKLY CLASSIC DISCO HITS
 * THE LATEST RELEASES ON INDEPENDENT LABELS
 * RE-MIXES RE-ISSUES AND RARE TITLES
 * SOUL R & B BLUES: GOSPEL JAZZ ALSO IN STOCK
 PLUS LARGE REGGAE SELECTION
 SEND NOW FOR UP-TO-DATE LIST/CATALOGUE
 VISTA SOUNDS INTERNATIONAL INC.,
 ECHO HOUSE,
 281 DEAN ST. SOUTH, ENGLEWOOD,
 NEW JERSEY, 07631
 TEL. 201-568-0040 — TELEX 219744

FOR SALE

DON'T BUY CUTOUTS!
 Until You See Our Catalog
 Of Great Cassettes and LP's
TARGET MUSIC DISTRIBUTORS
 2628 N.W. 72nd Ave., Miami, FL 33122
 (305) 591-2188

VIDEO

WE BUY AND SELL USED MOVIES—
 ANY QUANTITY.
 WE SPECIALIZE IN
 "ALMOST NEW" RELEASES
 AND TOP 40 — NONE
 HIGHER THAN \$38.00. CALL
 FOR TITLES AND PRICES!
 (800) 833 3264 or
 (803) 292 2072

START YOUR OWN BUSINESS
 Audio Cassette—all occasion gift wrap. 12 different 4 color designs. Artwork, negatives and dies. 95,000 piece inventory.
 Make An Offer!
CASSETTE GIFT BOX
 BOX #7698
 Billboard Magazine
 1515 Broadway
 New York, NY 10036

CASSETTE SHELL MOLDS
 2 - 12 cavity sonic cover cassette
 2 - 12 cavity bass cassette
 1 - 12 cavity screw cover cassette
 1 - 8 cavity sonic cover cassette
 1 - 8 cavity bass cassette
 1 - 4 cavity cassette box
 1 - 32 cavity keyhole hub
 1 - 64 cavity guide roller mold
 Gima automatic audio cassette assembly machine plus misc. components for cassette assembly.
 \$300,000 for all!
 Box 7668
 Billboard Magazine
 1515 Broadway
 New York, NY 10036

CUT OUTS & OVER STOCKS
 LP's Tapes, 45's and imports. Looking for the unusual? We have it at lowest prices. All request for list must be written on your company letterhead. Dealers Only.
 Performance
 P.O. Box 156
 New Brunswick, NJ 08901
 (201) 545-3004 Telex: 5106008316

VIDEO — OPEN YOUR STORE — Save — used movies and more! Used movies will be bought/sold/traded (215) 638 4222 / 1 (800) 447 3399

WE BUY VIDEO OVERSTOCKS AND DELETES
 NO LOAD TO BIG!!
 Video Cassette Sales
 (201) 778-0877

CUT OUTS & IMPORTS
 LP's, cassettes, 8 tracks and 45's, Rock, Country R & B and Gospel. Write for free catalog. Trade only
MARNEL DIST.
 P.O. Box 953
 Piscataway, NJ 08854

CLOSEOUT!
 Audio Cassette Displays
 Record Album Racks
 Selling out the remainder of our inventory!
 Bland/Wiggs
 The Nation's Largest Dealer
 (800) 222 0653/In N.J. (201) 386 1578

ROCK & SOUL ELECTRONICS
 470 7th Ave. (bet. 35th & 36th Str.)
 New York, N.Y. 10018
WE HAVE THE LOWEST PRICES IN TOWN
 LP's \$4.99
 12 inch \$2.99
 also
LARGEST SELECTION OF IMPORT 12 INCH RECORDS
SPECIAL PRICES ON TAPES
 T.D.K. 90 \$1.09
 T.D.K. SA90 1.79
 Maxell IIS 2.49
 FAMOUS BRANDS T-120 \$2.99
 SONY T-120, PANASONIC, JVC, KODAK, MEMOREX T-120's ALL FOR ONLY \$4.49 EACH
 WE ACCEPT MAIL ORDERS \$100 MINIMUM ADD 12% SHIPPING AND HANDLING

TAPES

PROFESSIONAL QUALITY VIDEO CASSETTES
 Lowest Prices in nation—Audio cassettes, video cassettes. Universal video library cases. For more information:
Darke Cassettes
 715 Peralta St.
 Oakland, CA 94607
 (415) 465 0181 or (415) 465 1246

ALL DISC TRADING
 The one stop for all your CD needs
ATTENTION RETAILERS
 • Personalized Service
 • Thousands of Titles in Stock
 • CD Accessories
 • Competitive Pricing
 • Same or Next Day Shipment
 • Volume Discounts Available
1-800-255-3472
 In Connecticut Call 1 452 0203
 41 Monroe Tpke Trumbull CT 06611

MTV'S ROCK & ROLL TO GO
 Along with 1,000's of other cassette and LP titles Dealers only Write or call for free catalog
Record-Wide Distributors, Inc.
 P.O. # 8100
 Fenton, MO 63026
 (314) 343-7100

C.D. INC.
 We distribute compact discs for:

RCA POLYGRAM CAPITOL MCA
 Check our prices
 Free shipping on \$500 or more
 Wholesale only
 Call: 1 (800) 237 1880
 In CO call: 1 (800) 237 3674

VIDEO

OPENING A NEW VIDEO STORE?
 WANT TO INCREASE PRESENT INVENTORY?
 WANT TO ROTATE OLD INVENTORY? WANT TO SELL DEAD INVENTORY?
CALL TRADE-A-FLICK
1 800 654 5390

BLANK AUDIO & VIDEO CASSETTES
 22ND ANNIVERSARY
 LOWEST PRICES IN TOWN
 • Audio Cassettes • Video Cassettes
 • Mastering Tapes • 8 Tracks
 Don't Delay—Call Today! For More Information
Andol Audio Products, Inc.
 4212 14th Ave., Brooklyn, NY 11219
 Call Toll Free—(800) 221-6578
 N.Y. Res.
 (718) 435-7322

*** REGGAE ***
 • LARGEST ONE-STOP IN REGGAE MUSIC IN THE U.S.
 • JAMAICAN, ENGLISH, AND CANADIAN IMPORTS (ALL LABELS)
 • WHOLESALE, RETAIL AND DIST
 • ORDERS SHIPPED PROMPTLY
 • FREE CATALOG.
 ***** 1-800-441-4041 *****
V.P. RECORDS, DIST.
 170-21 JAMAICA AVE.,
 JAMAICA, N.Y. 11432.
 Phone (718) 291-7058

EXCLUSIVE
 U.S. PERFORMING RIGHTS
 TO NAME "THE NEW SEEKERS" -
 UNTIL 1993 - FOR INFO CALL:
 MS. LIEFF
 (213) 478 7000

While Other People are raising their prices, we are slashing ours. Major Label LP's as low as 50¢. Your choice of the most extensive listings available
 For free catalog call (609) 890 6000 or write
 Scorpio Music Inc
 Post Office Box A
 Trenton NJ 08691 (0020)

NOVELTIES/MERCHANDISE
 LOOK
 • POSTERS
 • BUTTONS
 • SUNGLASSES
 and
 • NOVELTIES
ORION DISTRIBUTING
 (216) 881-1500
NOW TOLL FREE
 1(800) 872-2334

CASSETTE FIXTURES OPEN racks 50 and 60 wide 700 and 840 tape capacity. Also some locking fixtures Regna 1 (800) 222 9332

BUDGET & MIDLINE CASSETTES
 Catering to flea market vendors and independent record stores only. No cut-outs \$50 minimum. Write or call for free catalog
The Tape Box, Inc.
 2801 West Reynolds St.
 Plant City, FL 33566
 (813) 754 3896

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

TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	11	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732
	2	5	9	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1
	3	2	23	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	4	20	3	EMMANUEL	SOLO	RCA 5919
	5	3	23	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
	6	22	3	MARISELA	PORQUE TENGO GANAS	PROFONO 90502
	7	7	17	FRANCO	YO CANTO	PEERLESS 2401
	8	8	11	EDNITA NAZARIO	TU SIN MI	MELODY 094
	9	6	13	JOSE FELICIANO	TE AMARE	RCA 56109
	10	15	13	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET 6050
	11	10	5	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	12	4	13	EMMANUEL	TODA LA VIDA Y OTROS GRANDES EXITOS	RCA 7561
	13	19	23	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	14	21	5	JOAN SEBASTIAN Y PRISMA	OIGA	BALBOA 6015
	15	14	9	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	16	18	13	BASILIO	SERA QUE ESTOY SONANDO	BMS 701
	17	13	17	CAMILO SESTO	AGENDA DE BAILE	ARIOLA 6100
	18	12	11	YOLANDITA MONGE	MI CANCION ES PREFERIDA	CBS 10433
	19	17	9	PRISMA	DESDE LA INTIMIDAD	PEERLESS 40098
	20	9	23	BEATRIZ ADRIANA	A PUNTO DE...	PROFONO 90484/CBS
	21	11	21	CARIDAD CANELON	ATREVETE	SONOTONE 1401
	22	23	19	PANDORA	PANDORA	EMI 77552
	23	25	3	PIMPINELA	EL DUENDE AZUL	CBS 11339
	24	—	39	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
	25	—	17	JOSE LUIS PERALES	CON EL PASO DEL TIEMPO	CBS 32301
TROPICAL/SALSA	1	2	25	EL GRAN COMBO	Y SU PUEBLO	COMBO 2048
	2	3	7	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	3	1	15	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	4	5	65	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	5	4	15	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440
	6	6	31	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	7	11	11	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98
	8	7	13	HANSEL Y RAUL	TROPICAL	RCA 5701
	9	12	25	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541
	10	10	9	VARIOS ARTISTAS	NON STOP MERENGUE	CBS 10457
	11	9	7	JOSE NOGUERA E ISMAEL MIRANDA	VERSO DE NUESTRA CULTURA	MUSICA ESTIVAL 028
	12	15	7	LA PATRULLA 15	ACARICIAME	TH 1912
	13	13	13	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO 2049
	14	18	37	OSCAR D'LEON	OSCAR 86	TH 2399
	15	—	1	GABINO PAMPINI	FUERZA NOBLE	MERCY 1002
	16	17	17	MILLIE Y LOS VECINOS	SPECIAL DELIVERY	RCA 7535
	17	8	55	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	18	—	11	GRUPO NICHE	ME HUELE A MATRIMONIO	CODISCOS 21061
	19	20	23	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 143
	20	14	9	VARIOS ARTISTAS	LOS MERENGAZOS DEL ANO VOL. 3	KUBANEY 1020
	21	—	17	CONJUNTO CLASICO	ASI ES MI PUEBLO	LO MEJOR 815
	22	24	17	VARIOS ARTISTAS	AQUI ESTA EL MERENGUE VOL. 4	KAREN 93
	23	—	1	JOSE MEDINA Y SU ORQUESTA	DECIDIDO	RINGO 005
	24	—	1	BELKIS CONCEPCION	CON LO MIO NO SE META	KUBANEY 10021
	25	21	3	VARIOS ARTISTAS	BAILABLES DEL ANO VOL. 5	TH 2437
REGIONAL MEXICAN	1	1	5	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	2	3	21	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
	3	5	5	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	4	7	5	LITTLE JOE	TIMELESS	CBS 10458
	5	2	15	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119
	6	4	15	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDDIE 1360
	7	19	11	FITO OLIVARES	LA PURA SABROSURA	GIL 1031
	8	10	37	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	9	14	3	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
	10	21	3	GRUPO MAZZ	NUMERO 16 PARTE 2	CBS 84333
	11	15	5	LOS YONICS	CORAZON VACIO	CBS 90489
	12	23	3	GRUPO LIBERACION	PENSANDO EN ELLA	TH 2406
	13	8	11	LOS BONDADOSOS	REALIDADES	PROFONO 90492
	14	13	35	LITTLE JOE	25 ANIVERSARIO	CBS 10396
	15	—	31	CARLOS Y JOSE	AMIGOS TUVE UNA NOVIA	FREDDIE 1328
	16	12	7	LOS PLEBEYOS	DIFERENTE	DMY 045
	17	9	35	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	18	11	43	LA MAFIA	LA MAFIA 1986	CBS 84320
	19	—	1	GERARDO REYES	Y SU BANDA SINALOENSE	CBS 20790
	20	18	19	LOS TAM Y TEX	LA SUAVECITA	RAMEX 1159
	21	17	61	LOS YONICS	LOS YONICS	PROFONO 90448
	22	—	1	LOS CAMINANTES	CUMBIAS AL ESTILO DE LOS CAMINANTES	LUNA 1128
	23	—	43	LOS YONICS	15 SUPER EXITOS	PROFONO 90412
	24	22	23	LISA LOPEZ	LISA LOPEZ	MUSART 6012
	25	16	11	GRUPO EL TIEMPO	TU EX-AMOR	LUNA 1122

(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.

LATIN NOTAS

by Tony Sabournin

THE NATIONAL ACADEMY OF Recording Arts and Sciences (NARAS) has just announced the nominees for the three Latin Grammy categories. In the category of Best Latin Pop Performance, the chosen five are Pandora for the song "Como Te Va Mi Amor" on EMI; Danny Rivera for the tribute album "Inolvidable Tito... A Mi Me Pasa Lo Mismo Que A Usted" on DNA Records, dedicated to the unforgettable crooner/sonero Tito Rodriguez; RCA/Ariola's José Feliciano for "Lelolai," a track from his "Te Amaré" release; José José for the single "Pruébame" on Ariola; and, again from EMI, Yuri for the title track from her album "Yo Te Pido Amor."

In the category of Best Tropical Latin Performance, the competitors are the duo of Mario Bauzá & Graciela for the "Afro-Cuban Jazz" album on Caimán Records; Rubén Blades for "Escenas," an Elektra LP; Willie Colón for his Sonotone debut, "Especial No. 5"; perennial nominees Celia Cruz & Tito Puente for their album "Homenaje A Beny Moré" on Vaya /Música Latina International Records; and newcomer Willie Rosario for his "Nueva Cosecha" LP on Bronco Records.

The category of Best Mexican/American Performance provides an unusual seven nominations. They are Flaco Jiménez for the album "Ay Te Dejo En San Antonio" on Arhoolie Records; Los Yonics for the single "Corazón Vacío" on Profono; Los Tigres Del Norte for the album "El Otro México" on Profono International; Rafael Buendía for his "Y Zas!" album on RCA/Ariola; Steve Jordan for the album "Turn Me Loose," also on RCA/Ariola; Juan Valentín for his self-titled album on Musart; and Salvador Torres for the single "Unidos Cantemos" on Mas Records.

NEEDLESS TO SAY, future weeks will bring about disparaging remarks from the usual sources regarding the nominations. In some cases, their prima facie merits do provide ample ground for criticism. For example, El Gran Combo was omitted from the list. This band is the undisputed tropical leader in popularity, record sales, and world geographical musical diffusion, yet has never been a Grammy nominee. Hence, this forum's perception is that the system still does not reward all the truly deserving acts within the industry.

Grammy nominations range from tropical to Mexican

We are also aware, though, that the existing selection methodology is open to everyone's access.

Nominations submitted by record companies are scrutinized by a screening committee to determine whether they have been listed in the correct category and then remitted for voting purposes to NARAS members. Membership is open to artists, producers, and other persons involved in the business. These same members determine the nominees and each category's eventual winner.

NARAS has chapters in seven cities: New York (212-245-5440), Chicago (312-787-6060), Memphis (901-454-2350), Atlanta (404-875-1440), Nashville (615-255-8777), Los Angeles (818-843-8253), and San Francisco (415-487-9337). Members can belong to any chapter irrespective of place of residence. In comparison to other categories, Hispanic enrollment is negligible—a hollow excuse that will not support any allegation of unfairness.

LA RADIO LATINA

by Carlos Agudelo

WITH THE NEW FALL ratings out, meaningful changes have failed to materialize in the market share of radio stations broadcasting in Spanish in three major markets: New York, Los Angeles, and Chicago. Changes in the methodology of Hispanic audience measurements introduced by Arbitron last year didn't show in the fall results. Although Arbitron claims that it will keep improving its measurements of Hispanic and black populations, it also recognizes that its main purpose is to measure audience ratings for the general population.

Arbitron does not reflect Spanish-language stations

Last year, leading radio and media representatives who were unhappy with Arbitron's ratings formed the Spanish Radio Advisory Council. According to the council, Arbitron failed to consider the ethnic characteristics of the population in its methods. Door-to-door surveys, discarded by Arbitron as not being cost-effective, began to be tried recently in Chicago along with telephone interviews as part of the first test for the elaboration of an independent rating system. The trial-research stage will be completed in a month. First results are expected in three months. The experiment is being financed by Caballero, Lotus, and Tichenor, the three major Spanish-radio rep firms.

In Los Angeles, KTNQ and KLVE-FM kept their strong showings with 3.3 and 2.3 shares, respectively. Both stations improved .1 percentage point since the

summer. KWKW went from 1.3 in the summer to 1.7 this past fall, for the biggest gain in the field. KALI also improved, from .9 to 1.1; KSKQ, still struggling against heavy winds, went from .7 to 1.

In the New York market, WADO lost .4 points with its oldies format, going from 1.8 in the summer to 1.4 in the fall. Sale of the station is being negotiated for a reported price of \$20 million. WSKQ went from 1.4 to 1.3, while WKDM remains stable with a 1 market share.

In Chicago, WIND registered the biggest gain in the fall, going from .6 to 1.1. WOJO-FM went from 1.2 to 1.1.

Still pending are the Florida results as well as those of Texas, which has the heaviest concentration of Spanish radio in the country.

HOMA GUZAN will double with Brown Bear in the popular morning show at KTRO in Oxnard, Calif.

KLAT Houston is planning a big Valentine's Day celebration in the Astro Arena. Juan Valentin, Rosenda Bernal, Tatiana, Pandora, and La Industria Del Amor, among others, will perform in the traditional Feb. 8 event sponsored by the station.

In Miami, Fla., WQBA "La Cubanísima" held its own Three Wise Men Parade along Eighth Street. The parade, now in its 16th year, drew an estimated crowd of some 200,000. Sister-station WQBA-FM "Super Q," which plays pop music in both Spanish and English, is gradually shifting to a predominantly Spanish music format, according to Maria Cristina Ruiz, program director.

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

HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	14	DANIELA ROMO ODEON	DE MI ENAMORATE
2	2	2	15	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
3	4	4	11	MARISELA PROFONO	TU DAMA DE HIERRO
4	5	6	17	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
5	6	7	8	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
6	3	3	15	PRISMA PEERLESS	DE COLOR DE ROSA
7	19	34	3	EMMANUEL RCA	ES MI MUJER
8	15	17	5	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
9	7	8	17	PANDORA EMI	SOLO EL Y YO
10	8	5	17	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
11	10	9	12	FLANS PROFONO	TIMIDO
				★★★ POWER PICK ★★★	
12	14	19	8	JUAN GABRIEL ARIOLA	QUE LASTIMA
13	11	12	12	EDNITA NAZARIO MELODY	TU SIN MI
14	12	16	9	LOS BUKIS PROFONO	ESTE ADIOS
15	16	14	17	FRANCO PEERLESS	TODA LA VIDA
16	13	11	12	BASILIO BMS	VIVIR LO NUESTRO
17	9	13	10	BRAULIO CBS	JUGUETE DE NADIE
18	20	10	17	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
19	17	21	17	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
20	25	31	13	VALERIA LYNCH RCA	FUERA DE MI VIDA
21	23	23	17	EMMANUEL RCA	TODA LA VIDA
22	26	25	17	LOS YONICS PROFONO	CORAZON VACIO
23	21	22	16	CARMIN A&M	OTRA SEMANA
24	28	28	8	MARIA CONCHITA ALONSO A&M	SUETAME
25	22	24	14	LUCERITO MUSART	ERA LA PRIMERA VEZ
26	18	15	10	ANDY MONTANEZ TH	ME LA ESTAS PONIENDO DIFICIL
27	31	29	10	JOSE MEDINA RINGO	Y ME DECIDI
28	27	20	17	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
29	33	30	17	ROCIO DURCAL ARIOLA	LA GUIRNALDA
30	38	46	6	WILKINS MASA	SI YO FUERA MUJER
31	32	32	5	LUPITA D'ALESSIO CBS	TE ESTAS PASANDO
32	35	—	2	EDDIE SANTIAGO TH	QUE LOCURA ENAMORARME DE TI
33	36	33	17	ROBERTO CARLOS CBS	DE CORAZON A CORAZON
				★★★ HOT SHOT DEBUT ★★★	
34	NEW ▶	1	1	VICENTE FERNANDEZ CBS	HOY PLATIQUE CON MI GALLO
35	45	—	2	PIMPINELA CBS	ME HACE FALTA UNA FLOR
36	24	36	7	LA PATRULLA BRONCO	OJO AJA
37	29	26	17	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICIL
38	40	38	7	LISSETTE CBS	FUGA
39	NEW ▶	1	1	LOS HIJOS DEL REY KAREN	LA QUIERO A MORIR
40	39	35	9	PEDRO PARDO ARIES	CELOS
41	NEW ▶	1	1	SOPHY VELVET	TU TIENES LA CULPA
42	NEW ▶	1	1	MENUDO RCA	CARA O CRUZ
43	NEW ▶	1	1	ORO NEGRO ORDA	TU BOCA
44	NEW ▶	1	1	LA PATRULLA RINGO	ACARICIAME
45	NEW ▶	1	1	JOSE FELICIANO RCA	TE AMARE
46	44	47	5	VERONICA CASTRO PEERLESS	MACUMBA
47	37	40	5	THE NEW YORK BAND KAREN	SI TU ERES MI HOMBRE
48	42	48	7	LITTLE JOE CBS	MI NENA
49	34	37	11	BOBBY VALENTIN BRONCO	EL SENOR DE LA SENORA
50	NEW ▶	1	1	OSCAR DE FONTANA LAD	PERDIDOS

○ Products with the greatest airplay gains this week.

CLASSICAL KEEPING SCORE

by Is Horowitz



THERE WERE FEW surprises in the Grammy nominations, which became public last week (the complete list is on page 66), and little evidence of the kind of bloc voting that marred last year's results.

Still, there were some anomalies. RCA Red Seal failed to win a single album nomination, although its chief producer, Jay David Saks, was among those named as candidates for producer of the year.

Further, despite the usual heavy representation of albums recorded abroad, none of the producers nominated are on the staff of foreign labels. However, two of the nominees—Thomas Frost and the production team of Marc Aubort & Joanna Nikrenz—have produced recordings for some foreign-based labels on an independent basis.

Somewhat unexpected was the achievement of two nominations by Musicmasters, the retail sister label of the Musical Heritage Society. One, "Benny Goodman: Private Collection," certainly had sentiment working for it, in addition to intrinsic value. These are chamber music recordings the late clarinetist taped informally with a number of associates. Musicmasters also placed in the best contemporary composition category with Robert Beaser's "Mountain Songs," as performed by guitarist Eliot Fisk and flutist Paula Robison.

As for overall label placement, Angel Records led with 11 nominations, followed by Deutsche Grammophon with nine, and London with eight.

FEW IN THE INDUSTRY today may remember George R. Marek, who died Jan. 7 at the age of 84, other than as an author of more than a dozen books about music. But for more than a decade, beginning in the mid-'50s, he was, as head of RCA Victor, perhaps

the most influential executive in the recording business. If his musical predilections were biased toward the classics, he also had a sharp marketing command of the pop business.

In addition to standard repertoire featuring star performers—RCA, after all, was the home of Arturo Toscanini, Jascha Heifetz, Vladimir Horowitz, and Artur Schnabel, among a host of others—he constantly sought to popularize classical music among casual listeners. His "Classical Music For People Who

Few surprises seen in Grammy nominations

Hate Classical Music" was a forerunner of what later became known as greatest-hits collections for RCA as well as many other labels.

Not all of his ideas worked. An attempt to promote on 45 rpm shortened versions of popular classics, with development sections and repeats eliminated, came a cropper at an embarrassing introduction at the Juilliard School of Music.

However, his track record was high, and it is a tribute to his leadership that many of the recordings produced under his tenure are the subject of continued re-issue and provide some of the glories of compact disk today.

MSTISLAV ROSTROPOVICH graces the cover of the Musical America year-end directory issue as musician of the year, and the tome, bigger than ever at more than 600 pages, carries a number of articles in tribute to the great cellist/conductor.

GRASS ROUTE

by Linda Moleski



FOR THOSE LOOKING for an alternative route of exposure for their acts, MTV may be the answer. Over the past year, the video giant has shown a growing interest in independent label product, and many outfits with nationally distributed acts have benefited from the results.

One reason MTV has been playing more vidclips from indies is that product output has increased, according to Rick Krim, manager of talent relations for the network. "Along with that there's been an

MTV is now programming more indie videoclips

improvement in the quality of videos," he says.

Referring to the playlist, Krim says: "At one point in March, we had one independent video. In December, we had 12. It seemed that as the year went on, [indies] saw that we were playing the clips and it set off a chain reaction."

The increase could be explained in part by the decrease in video-production costs, and what was once an expensive proposition for indie budgets may now be affordable. It could also be a reflection of what many considered to be a prosperous year for indie labels.

In addition, many outfits are realizing that an artist doesn't need chart action to get played on the channel. "Usually we're the first on the scene," says Sam Kaiser, vice president of programming, who notes that MTV's attitude is geared toward new music and artists. "We've been the catalyst in creating

chart action and sales activity on some product."

Indie labels that have had videos on the channel over the last few months include Bar None, with clips from *Rage To Live* and *They Might Be Giants*; *Relativity*, with *Robyn Hitchcock & the Egyptians*; *Midnight International*, with *the Wind*; *Macola*, with *Bobby Jimmy & the Critters*; *Epitaph*, with *Thelonus Monster*; *Incas*, with *Miracle Legion*; *PVC/Jem*, with *Cucumbers*; *Important*, with *39 Steps*; and *Profile*, with *Run-D.M.C.* and, more recently, *Pete Taylor*.

For those acts that aren't nationally distributed, MTV features a monthly program called "The Basement Tapes," in which local and regional artists compete for a slot on the network's weekly series "120 Minutes."

Anyone interested in obtaining a submission form is asked to contact Rick Krim at MTV Networks, 1775 Broadway, New York, N.Y. 10019; 212-713-6764.

SEEDS & SPROUTS: For those looking to invest in some good old rock'n'roll, Berkley, Mich.-based the Point has just released its debut album, "The Delivery," on *Summer Records*. The record, in a *Bob Seger* vein, has the right elements to spark interest at college and album rock stations. For more information contact 313-399-1469.

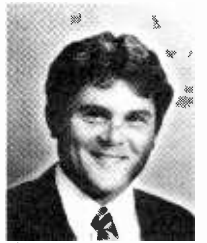
Billboard.

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

TOP SPIRITUAL ALBUMS™

THIS WEEK	WKS. ON CHART	ARTIST	TITLE
4 WKS. AGO		LABEL & NUMBER/DISTRIBUTING LABEL	
1	41	REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR REJOICE WR 8324/A&M	★★ NO. 1 ★★ THERE IS HOPE
2	9	COMMISSIONED LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
3	25	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
4	25	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
5	5	THE CLARK SISTERS REJOICE WR8346/A&M	HEART AND SOUL
6	5	VENESSA BELL ARMSTRONG MUSCLE SHOALS SOUND MSSG 8001/MALACO	FOLLOWING JESUS
7	21	CANDI STATON BERACAH BRI-2001	SING A SONG
8	21	JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 288504	LIVE AT MADISON SQUARE GARDEN
9	9	SHIRLEY MILLER LIGHT 7-115-70944-0/LEXICON	I MUST GO ON
10	NEW	THE NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
11	13	REV. B.W. SMITH JR. PASTOR PR 75000	WATCH THEM DOGS
12	89	DOUGLAS MILLER LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
13	25	JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES KJ 8503	ESPECIALLY FOR YOU
14	NEW	THE JACKSON SOUTHERNAIRES MALACO MAL 4417	HEAR OUR PRAYERS O LORD
15	17	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
16	65	SANDRA CROUCH LIGHT LS5855/LEXICON	WE'RE WAITING
17	57	THE WINANS QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
18	25	CALVIN BRIDGES I AM 5896/LEXICON	RENEW MY SPIRIT
19	57	SHIRLEY CAESAR WORD WR 8299/A&M	CELEBRATION
20	21	KING JAMES VERSION LIGHT 7-115-70898-3/LEXICON	GRATEFUL FOR YOUR LOVE
21	189	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
22	9	ALBERTINA WALKER REJOICE WR 8339/A&M	SPIRIT
23	29	DOROTHY MOORE REJOICE WR 8326/A&M	GIVING IT STRAIGHT TO YOU
24	37	LOUISE CANDY DAVIS MALACO 4405	BETTER THAN BLESSED
25	5	WILLIE NEAL JOHNSON/THE GOSPEL KEYNOTES MALACO MAL 4416	SATAN IS ON THE LOOSE
26	13	ANGELIC GOSPEL SINGERS MALACO 4407	I'VE GOT VICTORY
27	21	DERRICK BRINKLEY TYSCOT TR-86715	GLORIOUS DAY
28	77	NICHOLAS COMMAND CRN 1003	DEDICATED
29	41	DARYL COLEY PLUMBLINE 7012	JUST DARYL
30	5	LECRESIA CAMPBELL PLUMBLINE 7015	DRAW ME NEAR
31	13	JESSY DIXON & WORLD OF PENTECOST CHOIR I AM 7-90061-001-4/LEXICON	SONGS OF PENTECOST
32	69	CHARLES NICKS SOUND OF GOSPEL SOG-146	COME UNTO JESUS
33	41	TRAMAINE A&M SP 65110	THE SEARCH IS OVER
34	RE-ENTRY	EDWIN HAWKINS BIRTHRIGHT 5887/LEXICON	HAVE MERCY
35	29	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
36	NEW	MAY GATEWOOD KAB'N-D 829	HOLD ON CHILDREN EVERYDAY
37	25	DOROTHY NORWOOD ATLANTA INT'L AIR 10111	DOROTHY NORWOOD & FRIENDS
38	45	THE JACKSON SOUTHERNAIRES MALACO 4406	LORD WE NEED YOUR BLESSING
39	9	JANET LYNN SKINNER WORD WR 8337/A&M	ONE PRAYER AWAY
40	9	PHILIP BAILEY MYRRH 7-01-683406-9/WORD	TRIUMPH

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

GOSPEL LECTERN
by Bob Darden

YOU'RE NEVER QUITE sure where gospel music will turn up in England. Most of the time it's serendipity. I sometimes go for days without hearing any at all. And then I'll hear a recording of Amy Grant in a used-book store in Exeter, or I'll just miss Adrian Snell at a church in Taunton, or I'll run into a Randy Stonehill fan in Bristol.

Obviously, gospel music doesn't exist on the same scale in England that it does in the U.S.—but it's here. It has that "underground" feel that Christian rock had in its earliest days, like a secret body of believers with a hidden language all its own.

At the same time, some of its manifestations are more unabashedly up-front here than in the States. Pat Boone recently came back for a triumphant series of dates. He's something of a pop legend here, and his interviews on the nationwide BBC Radio 1 network make no attempt to skirt his Christian roots or beliefs. Van Morrison's latest tour—including a transcendent performance in Bristol—is a religious experience, an uncanny mixture of r&b, Celtic mysticism, and the confessions of an intensely personal faith.

And there's a growing colony of gospel artists here in the U.K. In addition to Sheila Walsh, whose "Rock Gospel" show brought contemporary Christian music to a whole generation of viewers, artists like Snell, the Barrett Band, Chris Eaton, and Garth Hewitt continue to have active, vital ministries. Television in England is quirky, breathless, and often surprisingly good. During the holiday season, the BBC thinks nothing of airing a gospel-related special with the Housemartins, Marti Webb, Alvin Stardust, Sal Solo, and others right after the adults-only special "The Singing Detective." Incidentally, Hewitt and popular U.S. artist Steve Camp are currently on tour in the U.K. pro-

moting Greenbelt '87—one of the world's largest Christian music festivals. Their tour will take them from London to battle-torn Belfast in February. Greenbelt '87 has already booked the man many consider to be the foremost Christian speaker of this generation, Tony Campolo.

How important is Christian music in England? If the new Word U.K. Ltd. offices in Milton Keynes, un-

A stay in England yields encouraging findings

der the direction of Ian Hamilton, are any indication, someone thinks it is pretty important indeed—especially in the years to come.

But at the moment, it's still great fun to encounter gospel music in unexpected places. It's seeing works by Terry Coelho, Linda Stassen, and Jimmy & Carol Owens in "Hymns For Today's Church"—the hymnbook of the Church of England. The cover of JAM (Jesus And Me), a magazine for young Christian people in England made available through the Anglican Communion, featured an article on Stryper. I read about a fiery concert by the Merrybell Gospel Choir, featuring Allan Mosley and Catherine McGlendon along with special guests the Wade Brothers and Pauline Johnson, at the Brixton Recreation Centre. I love hearing the music of John Rutter everywhere from churches to shopping malls.

Mail for Gospel Lectern should be sent to Bob Darden, 110 North Road, St. Andrews, Bristol, U.K. BS6-5A1.

JAZZ BLUE NOTES
by Peter Keepnews

THIS YEAR'S JAZZ NOMINATIONS for the Grammy Awards are long on familiar names and, happily, short on controversy. In contrast, last year's nominations in the various jazz categories—chosen by the general membership of NARAS after several years of being selected by the collective vote of committees in the organization's local chapters—included a few performers not usually thought of as jazz artists, notably Sting (nominated in the group instrumental category for a minutelong album cut) and Barry Manilow (nominated in the group vocal category for a duet with Mel Tormé).

It's brother against brother in the race for the Grammy

The 1987 jazz nominees were again selected by the general membership, but this year that voting procedure yielded no eyebrow-raising results. As usual, though, there are a few quirky aspects to the nominations. Why, for instance, did the voters nominate Bobby McFerrin for his wordless vocalizing of the title tune from the film "Round Midnight" but not for his own album, "Spontaneous Inventions"? And if the answer has something to do with a "Round Midnight" bandwagon, why were there no nominations for the soundtrack album itself or featured artist Dexter Gordon?

The contest for jazz soloist should be an intriguing one this year. Perennial Grammy-winner Wynton Marsalis (who once again also copped a classical nomination) is up against two of his most illustrious trum-

pet forebears, Dizzy Gillespie and Miles Davis, both of whom have been nominated for albums that are much more pop-oriented than anything Marsalis has ever recorded. He is also up against his saxophone-playing brother, Branford, which, we are pretty sure, marks the first time siblings have gone head to head in Grammy competition. (Clarinetist Eddie Daniels is the other nominee in this category.)

It's also worth noting that GRP Records, which is not a very big operation, garnered 10 nominations, including a few in the composing and arranging categories and one for engineering. Diane Schuur, Chick Corea, and the aforementioned Daniels were among the GRP artists nominated for Grammys; a label spokesman points out that six GRP albums—or 60% of the label's 1986 releases—received nominations.

ALSO NOTED: Industry veteran Bob Devere has launched a new label, Iris Records, specializing in, as he puts it, "modern American music and jazz." The first release on the label is "Crossings Of The Spirit" by the group Crossings. Devere's credits include a stint as the manager of Weather Report... George Wein produces more jazz festivals than anyone else, but he is rarely the guest of honor at one. This year's Sarasota Jazz Festival, set for April 22-24 in that Florida city, is being billed as a tribute to Wein for his contributions to jazz. Al Cohn, Al Grey, Jay McShann, and Buddy Tate are among the musicians set for the seventh annual Sarasota bash.

New, Full-Length Product Will Be Below \$15 PMI To Cut Music Video Prices

BY NICK ROBERTSHAW

LONDON Picture Music International (PMI) is set to slash prices on its entire catalog of around 100 music video titles, bringing much of its full-length, new-release product below the critical price point of \$15 for the first time. The move will affect not only the U.K. but also other European territories, including Scandinavia, West Germany, and the Benelux countries.

The cuts, which take effect Feb. 1, have been made possible by competitive deals with tape suppliers and duplicators, according to managing director Geoff Kempin, who predicts that sales volume will at least double as a result. The prospect of a new agreement on mechanical royalty rates between the British Phonographic Industry and the Mechanical Copyright Protection Society here was also a key factor, he says, offering a chance to implement substantial reductions while still maintaining viable margins.

Major releases, including Tina Turner's "Break Every Rule" and Arcadia's self-titled longform video, will now cost around \$15, while a

new 90-minute video of Queen live in Budapest will sell for \$18 instead of \$25.50, which is the cost under the current price structure. Top-selling product from other acts, including Kate Bush, Duran Duran, Cliff Richard, and Iron Maiden, will

'We're confident we will see a major upturn in sales'

be similarly affected.

Formed in 1980 as the music video arm of EMI Music, PMI has led the way in introducing new pricing policies designed to stimulate what has proved to be a slow-growing market. In September 1985 it brought in the first significantly reduced prices, and last year marketed a chart-topping video single by Queen at under \$7.50. This will now be the standard price for video singles, with video EPs at \$10.50.

"Over 50% of U.K. homes now have video recorders, and it is time to get results from the opportunity

which that represents," Kempin says. "The consumer is getting terrific value, and we are confident we will see a major upturn in sales, at least doubling present levels. Currently, 15,000 units is an average decent sales figure, though the range is all the way from 1,000 up to 100,000 or more. There is enormous potential in the market, but we still have a long way to go."

Dealer attitudes are critical, Kempin stresses. Major U.K. retail chains, including W.H. Smith and Woolworth, are now fully involved, and up to 65% of specialist record stores now carry at least some music video product. Those that have committed to it have done well, but others have still to be persuaded that the business is lucrative.

PMI, which also markets back catalog product at budget prices through the Video Music Collection, has always had its eye on a \$15 price point for top-line titles, Kempin says. For the time being, at least, this is likely to represent the end of the line in price reductions. "It should take some of the seasonality out of the business, and should also convince skeptics that this is a viable business."



Billboard Party. Billboard and Music & Media hosted a Christmas party for some industry friends in Hamburg, West Germany, at La Fattoria. Among the guests were, from left, Wolfgang Arming, head of PolyGram Austria; Werner Klose, head of Karussell Records; Peter Ende, head of Francis Day & Hunter; and Willi Schloesser, head of Chappell. Representing Billboard and Music & Media were Mike Hennessey, Theo Roos, and German correspondent Wolfgang Spahr.

Labels Collaborate To Strengthen Image Country Push Set For U.K.

LONDON Following the success of last year's Discover New Country campaign, the Country Music Assn. here is launching a follow-up marketing promotion involving product from five major companies—CBS/Epic, EMI, MCA, RCA, and WEA.

Artists to be featured in the new campaign are T. Graham Browne, Steve Earle, the Judds, Reba McEntire, the O'Kanes, Dan Seals, Ricky Skaggs, and Randy Travis.

Says Martin Satterthwaite, CMA director of European operations: "Last year's campaign was successful on two counts. There was a significant rise in country LP sales, and, second, the category of new country became firmly established in the minds of the media, retail trade, and the public.

"We reckon it worked because

the record companies worked together, so we've agreed that another generic campaign is the best way to push for further increase in country sales in 1987."

The first New Country '87 event is the British concert debut of RCA act the Judds at the London Palladium Feb. 1. Other acts with U.K. visits planned include Steve Earle (MCA) and Ricky Skaggs (Epic). The latter has his own BBC Radio 2 series, "Hit It Boys," starting a 10-week run on April 9.

But the main thrust of the marketing campaign will be through March, in support of albums by the featured artists. Says Satterthwaite: "We feel that all this year's artists fit in well with the 'new country' tag, and together they should create an even tighter definition of the term."

British Record Awards Promo Set Campaign Gears Up For Feb. 9 Program

LONDON The 1987 British Record Industry Awards show is being promoted through record shops in an industry campaign fronted by the British Phonographic Industry (BPI).

The point-of-sale campaign will be run in two sections—one before the awards show is televised on Feb. 9, and the second after the winners are known.

The first part of the campaign will promote the awards and the show through a competition for record buyers, set on the theme "Who are the winners?" Major retail chains and indie dealers will receive a free poster and blocks of competition leaflets listing nominees.

Prizes for customers picking the right names include a trip abroad with tickets for a concert by a major artist, compact disk players, and recordings by awards nominees.

The previous industry campaign was bannered "Life sounds better to music" and ran alongside the 1986 awards event.

Nominations in the key awards listings, decided by record company votes, are as follows:

British male artist: Phil Collins (Virgin), Chris de Burgh (A&M), Peter Gabriel (Virgin), Billy Ocean (Jive), Robert Palmer (Island).

British female artist: Joan Armatrading (A&M), Kate Bush (EMI), Jaki Graham (EMI), Sade (CBS), Kim Wilde (MCA).

British group: Dire Straits (Phonogram), Eurythmics (RCA), Five Star (RCA), Pet Shop Boys (EMI), Simply Red (WEA).

International solo artist: Anita

Baker (WEA), Whitney Houston (Arista), Madonna (WEA), Paul Simon (WEA), Bruce Springsteen (CBS).

International group: a-ha (WEA), Bangles (CBS), Bon Jovi (Vertigo/Phonogram), Cameo (Club/Phonogram), Huey Lewis & the News (Chrysalis).

British single: "Don't Leave Me This Way," the Communards (London); "Holding Back The Years,"

Simply Red (WEA); "Lady In Red," Chris de Burgh (A&M); "Sledgehammer," Peter Gabriel (Virgin); "West End Girls," Pet Shop Boys (EMI).

British album: "Brothers In Arms," Dire Straits (Phonogram); "London 0, Hull 4," the Housemartins (Go! Discs); "Picture Book," Simply Red (WEA); "Silk & Steel," Five Star (RCA); "So," Peter Gabriel (Virgin).

Melodiya Speeds Production Digital Recordings More Common

MOSCOW Melodiya, the Soviet state-owned record company, has been dramatically improving its general production and release schedules, with new material now in release within three to four months of recording.

Additionally, digitally recorded albums now make up a very substantial part of the release pattern.

However, it is estimated that overall unit output from Melodiya for 1986 is down from previous years, mainly because the company has greatly reduced production of EPs and concentrated more on meeting demand for LPs.

Mail-order selling is an increasingly important part of Melodiya's distribution organization, for there are many small towns nationwide with no nearby specialist record/tape outlets available. The company has a problem here, though, in that Aprelevskaya, the only trading

company capable of coping with mail-order business, has only limited operational resources.

Orders from Melodiya's own record stores and specialist shops are important in building up production schedules because properly organized market-research feedback has long been a shortcoming within the Soviet business world. National promotional campaigns, too, are hard to organize.

But a new Melodiya series recently introduced nationwide, Place Of Rendezvous, is proving successful. Basically, it is a kind of manual or reference handbook in sound for DJs and disco operators. The albums feature new songs and artists. They cover a wide range, including rock, new wave, technopop, and heavy metal.

INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

Australia—GLENN A. BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales.
Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-2882.
Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
Canada—KIRK LAPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
Czechoslovakia—PETER BELOHLAVEK, Biskupcova 15, 1300 Praha 3.
Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72.
Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
France—MICHAEL ZWERIN, 11 rue Jean Mace, 75011 Paris. 01-4356 6277.
—PHILLIPE CROCO, 4 bis rue Mizon, 75015 Paris. 01-4327 6309.
Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
Holland—WILLEM HOOS, Bilderdijklaan 28, Hilversum. 035-43137.
Hong Kong—HANS EBERT, TNS 17/F1, Citicorp Centre, 18 Whitfield Rd., Causeway Bay. 05 787618.
Hungary—PAUL GYONGY, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456.
India—Jerry D'Souza, c/o F.M. Pinto, 136 Lady Jamshedji Rd., Mahim, Bombay 400 016.
Ireland—KEN STEWART, 56 Rathgar Rd, Dublin 6. 97-14-72.
Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545 5126.
Jamaica—MAUREEN SHERIDAN, 43F Turtle Beach Towers, Ocho Rios.
Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03-4984641.
Malaysia—CHRISTIE LEO, Promedia, 143-2, JLV Tun Sambatan, 50780, Kuala Lumpur.
Philippines—CES RODRIGUEZ, 18 Anonas, Project 2, Quezon City 3001.
Poland—ROMAN WASCHKO, Magiera 9m 37, 01-873 Warszawa. 34-36-04.
Portugal—FERNANDO TENENTE, R Sta Helena 122 R/c, Oporto.
Romania—OCTAVIAN URSULESCU, Str. Radu de la La Afumati nr, 57-B, Sector 2, Bucharest O.P.9. 13-46-10. 16.20-80.
South Africa—JOHN MILLER, 305 Buckingham Court, Leyds St., Joubet Park, Johannesburg, 2000.
Spain—FERNANDO SALAVERRI, Plz Emilion Jimenez Millas, 2D, 28008, Madrid. 24242 93.
Sweden—MAGNUS JANSON, Markeares Gatan 10, 11353 Stockholm.
Switzerland—PIERRE HAESLER, Hasenweld 8, CH-4600 Olten. 062-215909.
U.S.S.R.—VADIM YURCHENKOV, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88.
West Germany—WOLFGANG SPAHR, Postbox 1150, Kellingstrasse 18, 2360 Bad Segeberg. 04551-81428.
Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

Repercussions In Consumer Electronics Industry Feared

Marketing Group Warns Against Blank-Tape, Hardware Levy

BY KIRK LaPOINTE

OTTAWA The Consumer Electronics Marketers of Canada (CEMC) has warned the federal government that a levy on blank tape and equipment used for home taping would have serious repercussions for the consumer electronics industry and the nearly 5,000 people it employs in Canada.

The electronics group met Jan. 8 with officials of the Department of Communications and Department of Consumer and Corporate Affairs in Ottawa to advise against the imposition of a levy in Canada. It is widely speculated that the government is considering a tape and hardware levy as part of major revisions to the Copyright Act and related issues. Such a measure could be introduced as part of a federal budget, although industry representatives don't believe any such levy would be announced until 1988.

A House of Commons subcommittee on copyright and a federal task

force on broadcasting both recommended a levy in 1986, but CEMC says such a move would "seriously undermine the fragile recovery experienced by the Canadian consumer electronics industry since the recession of the early '80s."

The marketers' group, which represents about 20 manufacturers and distributors of audio and video hardware and software, says that much home taping doesn't involve copyright material. As such, a levy is "unwarranted and discriminatory."

CEMC says the levy would not serve the intended purpose of compensating Canadian artists. "A royalty based on copyright naturally flows back to copyright owners—who are invariably American recording and film production companies."

The group also says the bulk of blank tapes is sold to the music industry. Such industry sales rose to an estimated 46 million units in 1986 from 27 million in 1983. Combined industry and consumer figures for 1985 indicate sales of about 63 million units in Canada.

"At a time when the economic health of the country—and employment levels especially—is of vital concern to Canadians, it would seem that any measure that jeopardizes the growth of an industry is not in the best interests of the nation and its citizens," the marketers say in a

brief to the government.

A steady trickle of industry groups has been coming to Ottawa in recent months in an 11th-hour attempt to effect changes in the Copyright Act. Mary Barrow, spokeswoman for the marketers, says that the meetings were fruitful.

"We're reasonably happy with how the discussion went, although we doubt we've changed anyone's mind," she says. "It's just that the government has heard another side

of the argument."

Mostly, the government has heard from the side of the music and film industries. The recording industry insists that home taping costs the business at least \$50 million annually.

It is assumed that the imposition of a levy would be accompanied by an initiative for copyright holders.

The marketers say that home taping doesn't harm the business in the way the business claims. "Time

shifting is good for broadcasters," Barrow says.

The recording industry asserts that 90% of tapes are sold to record copyright works, even though the manufacturers and marketers say that the majority of home taping is for telephone answering machines or personal recording.

The government is expected to unveil its plans to amend the 1924 Copyright Act shortly.

PROCAN Voices Support For Quotas Opposes CAB On Country FMs

OTTAWA The Performing Rights Organization of Canada Ltd. (PROCAN) has added its voice to those opposing a move by the Canadian Assn. of Broadcasters (CAB) on behalf of country FM stations to lower Canadian content quotas.

PROCAN says the stations' argument that there is an insufficient amount of Canadian content to play is a "false premise" and that there is no proof that so-called "CanCon" policy is harming the stations' financial viability. PROCAN also argues the move would erode the federal policy that the broadcast system be predominantly Canadian.

"CanCon should not be a bartera-

ble commodity," the organization says, referring to a plan by the broadcasters to provide commercial spots and syndicated programming and to offset any losses to PROCAN's revenues.

In November, the Canadian Radio-Television and Telecommunications Commission (CRTC) called for comments on the CAB proposal. Already, the Canadian Recording Industry Assn. and the Canadian Independent Record Production Assn. have angrily denounced the CAB bid as a potential threat to the domestic element of the industry.

And PROCAN wonders how long it will be before other CanCon quo-

tas are challenged, if CAB is successful with this measure. AM radio now has to play 30% CanCon, while FM stations play 7%-35%, depending on their formats and their promises of performance.

"The CAB proposals are short-sighted in as much as they represent a stop-gap solution to a perceived immediate problem, which solution is not even in the long-term interests of the broadcasters themselves and has far-reaching negative consequences for Canadian composers and music publishers and the Canadian recording industry in general," PROCAN says in its brief to the CRTC. **KIRK LaPOINTE**

Madonna takes top honors in IFMTC's first video awards, see page 40

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

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



PHOTO ERNESTO BAZAN

Believe in them. Break the barriers.

PRESIDENT'S COMMITTEE ON EMPLOYMENT OF THE HANDICAPPED, WASHINGTON D.C. 20210

PRODUCED BY THE SCHOOL OF VISUAL ARTS PRESS, LTD.

Lower Levy On LPs, Cassettes Greece Cuts Tax Hike

BY JOHN CARR

ATHENS Strong protests by record company chiefs and artists have moved the Greek government to reduce projected heavy taxation on records and cassettes, a decision that could well have "saved the record industry," according to many insiders.

As of Jan. 1, Greeks started paying the European Economic Community value added tax, and, as originally drawn up, that would have meant a 36% tax slapped on records and tapes as "luxury items," equaling the highest VAT rate in Europe.

But strong protests by leading industry figures to Finance Minister Dimitrios Tsovolas have seen the rate cut to 18%.

"We've saved the record industry," says Makis Matsas, managing director of Minos Records and one of the key negotiators. "If the 36% luxury rate had been retained for our product, then there would have been a massive sales drop over the next couple of years. That would surely have spelled disaster."

Matsas and other executives believe it was the specter of massive cassette piracy had there been a steep VAT-induced legitimate product price hike that moved Tsovolas to act.

Says Matsas: "I told the minis-

ter records should not be equated with furs and caviar. They're still the cheapest gift.

Ion Stamboulieh, WEA Greece managing director, who, along with Matsas, represented the industry in discussions with the government, believes the minister was "convinced we were right from the first moment. Now disks and tapes will be taxed at the same rate as books."

Even so, records and cassettes have increased 18% in price. However, stereo equipment, including compact disk hardware and software, VCRs, and blank tapes, will carry the full 36% tax burden.

For months, record executives had been fretting over the likely effects of the imminent VAT upturn, especially as the Greek market was showing signs of picking up after a four-year slump. A study published in October by the Greek branch of IFPI showed that nationwide sales of records and cassettes in 1985 was up 4% in unit terms and 24% in value over the previous year.

In November, the Greek Composers' and Songwriters' Union had appealed to the government to peg back the projected tax increase. Said Theodoros Derwentiotis, president: "Have we gone crazy? Are records to be placed in the same category as jewelry?"

JVC Ups VHS-C Camcorders Spring Output To Increase Again

TOKYO JVC has upped production of its VHS-C camcorders from 80,000 to 100,000 units a month. It plans further increases in output this spring when it begins exporting the record-only GR-C9 model to Europe and the U.S.

Another video format war comparable to that between VHS and Beta is developing in world markets, as VHS-C, which possesses the advantage that its compact-size cassettes can be replayed in conventional VHS video recorders, competes

with the 8mm machines now available from Sony and other manufacturers.

Despite the 8mm standards agreements signed by well over 100 electronics firms, hopes that one undisputed camcorder format would emerge now seem unrealistic.

In Japan, the GR-C9 retails at \$925, and the record/replay GR-C7, which recently won one of the country's leading awards for outstanding new products, goes for \$1,550.

12-Inches To Be Released Worldwide New Dutch Phonogram Logo

AMSTERDAM Phonogram Holland has launched a new 12-inch disco/dance label, Club 45, worldwide. The move follows a successful promotional push here last fall. Kool & the Gang members Robin Bell and James Taylor were among the guests at a special launch party hosted by Phonogram managing director Jan Corduwener.

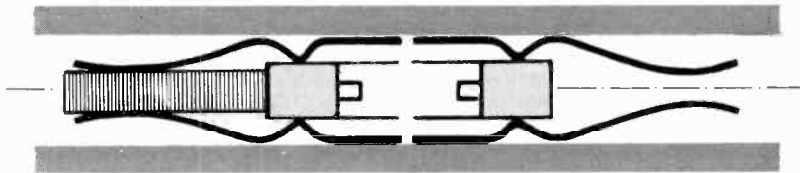
The idea for the label, which aims to meet the strong demand for 12-inch dance repertoire in many markets, came from Phonogram product manager Roy Teysse, a&r head Martin Schuitema, and promotion chief Dries van der Schuyt. Local promotion centered on a promo-only compilation album featuring six

U.S., two U.K., and two Dutch disco/dance acts, including Run-D.M.C., Cameo, Con Funk Shun, Brandon Cooke, and Justine.

The compilation was sent to every record dealer in the country, about 1,000 in all, and to 150 leading discotheques. Extensive airplay resulted, and several of the featured acts scored in the Dutch Top 40 Foundation's disco/dance chart.

Further promotional activity is planned in Holland and will be matched in international markets. A special Club 45 office has been opened at Phonogram's Hilversum headquarters.

help in azimuth



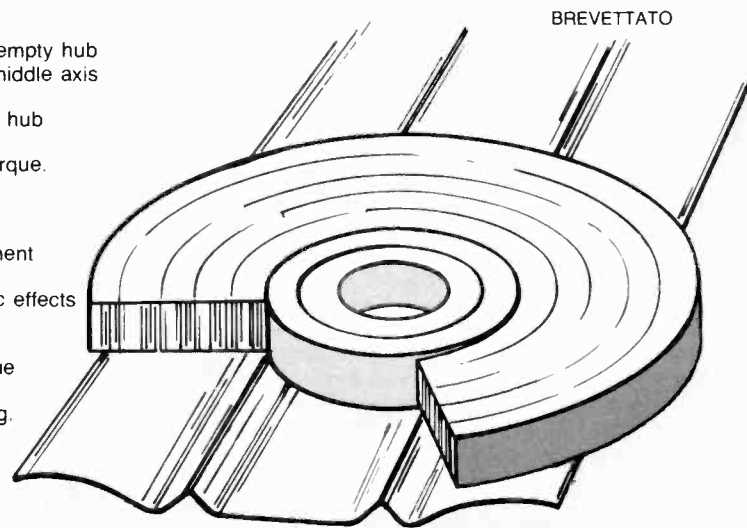
CORRUGATED LINER: TWO DIFFERENT ELASTIC FLEXIBILITY OF WAVES

Inner wave: low flexibility

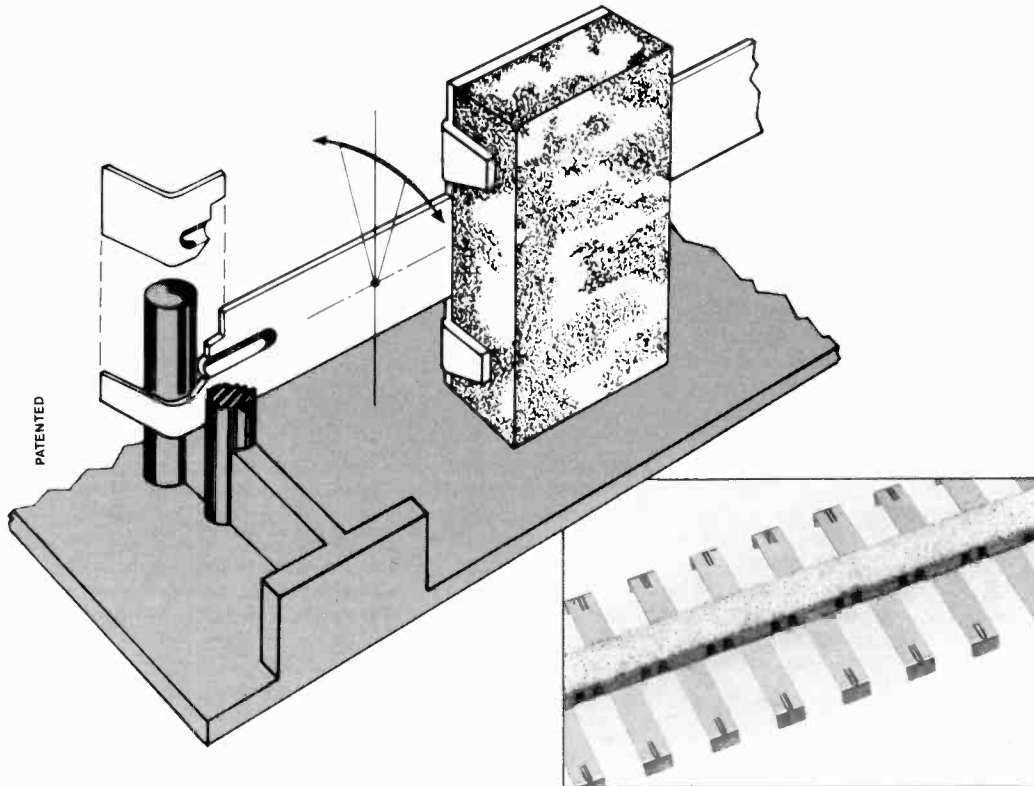
- simultaneous centering of both empty hub and full reel as to the cassette middle axis
- reel total mass supported by the hub
- maximum reduction of friction torque.

Outer wave: high flexibility

- loop by loop parallel tape alignment
- maximum reduction of telescopic effects (crests)
- minimum additional friction torque
- possible to omit graphite coating.



That is ATB's. For top quality results we rely on our customers' expertise.



SPRING PAD SWINGING ON BOSSES

Advantages as to the magnetic head plane.

- the spring pad is free to adjust itself to the best position
- uniform pressure on the tape
- orthogonal tape sliding (no skew).



cassette components

A.T.B. spa
20030 Senago - Milano Italy
Via Palmiro Togliatti, 30
Telefono 02 9989976/7/8
TLX 334457 ATIBIX I
FAX 02 9986718

HITS of the WORLD

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

BRITAIN (Courtesy Music Week) As of 1/17/87

This Week	Last Week	SINGLES
1	1	REET PETITE JACKIE WILSON SMP
2	18	JACK YOUR BODY STEVE SILK HURLEY LONDON
3	3	IS THIS LOVE ALISON MOYET CBS
4	9	BIG FUN GAP BAND TOTAL EXPERT
5	11	NO MORE THE FOOL ELKIE BROOKS LEGEND
6	32	C'EST LA VIE ROBBIE NEVIL MANHATTAN
7	2	CARAVAN OF LOVE HOUSEMARTINS GO DISCS
8	19	HYMN TO HER PRETENDERS REAL
9	7	SOMETIMES ERASURE MUTE
10	38	SURRENDER SWING OUT SISTER MERCURY
11	8	THE RAIN ORAN "JUICE" JONES DEF JAM
12	6	OPEN YOUR HEART MADONNA SIRE
13	5	CRY WOLF A-HA WARNER
14	4	THE FINAL COUNTDOWN EUROPE EPIC
15	NEW	IT DIDN'T MATTER STYLE COUNCIL POLYDOR
16	14	LAND OF CONFUSION GENESIS VIRGIN
17	24	BALLERINA GIRL LIONEL RICHIE MOTOWN
18	36	REAL WILD CHILD (WILD ONE) IGGY POP A&M
19	10	SHAKE YOU DOWN GREGORY ABBOTT CBS
20	20	OVER THE HILLS AND FAR AWAY GARY MOORE 10 RECORDS
21	12	SO COLD THE NIGHT COMMUNARDS LONDON
22	13	LIVIN' ON A PRAYER BON JOVI VERTIGO
23	15	STEP RIGHT UP JAKI GRAHAM EMI
24	NEW	WASTELAND MISSION MERCURY
25	16	TAKE MY BREATH AWAY BERLIN CBS
26	31	THE BOY IN THE BUBBLE PAUL SIMON WARNER
27	17	DREAMIN' STATUS QUO VERTIGO
28	NEW	WALKING DOWN YOUR STREET BANGLES CBS
29	NEW	SOMETHING IN MY HOUSE DEAD OR ALIVE EPIC
30	NEW	THIS WHEELS ON FIRE SIOUXSIE AND THE BANSHEES WONDERLAND
31	NEW	RAT IN MY KITCHEN UB40 DEP INTERNATIONAL
32	NEW	DOWN TO EARTH CURIOSITY KILLED THE CAT MERCURY
33	NEW	TRAMPOLINE JULIAN COPE ISLAND
34	NEW	ONCE BITTEN TWICE SHY VESTA A&M
35	NEW	ALMAZ RANDY CRAWFORD WARNER
36	NEW	I LOVE MY RADIO TAFFY TRANS GLOBAL
37	NEW	IOU FREEZE CITYBEAT
38	23	BREAKOUT SWING OUT SISTER MERCURY
39	NEW	VICTORY KOOL & THE GANG CLUB
40	NEW	JACK THE GROOVE RAZE CHAMPION
		ALBUMS
1	2	KATE BUSH THE WHOLE STORY EMI
2	4	PAUL SIMON GRACELAND WARNER
3	3	MADONNA TRUE BLUE SIRE
4	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN
5	9	QUEEN LIVE MAGIC EMI
6	8	BON JOVI SLIPPERY WHEN WET VERTIGO
7	7	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
8	12	BANGLES DIFFERENT LIGHT CBS
9	10	EURHYTHMICS REVENGE RCA
10	5	FIVE STAR SILK AND STEEL TENT
11	17	MICHAEL MCDONALD SWEET FREEDOM WARNER
12	6	VARIOUS HITS 5 CBS/WEA/RCA
13	35	THE PRETENDERS GET CLOSE WEA
14	13	HUEY LEWIS & THE NEWS FORE CHRYSALIS
15	16	DIRE STRAITS BROTHERS IN ARMS VERTIGO
16	22	VARIOUS THE SINGING DETECTIVE BBC
17	11	A-HA SCOUNDREL DAYS WARNER
18	15	HOUSEMARTINS LONDON O HULL 4 GO DISCS
19	19	COMMUNARDS LONDON
20	14	ORIGINAL SOUNDTRACK TOP GUN CBS
21	23	TE KANAWA/CARRERAS/VAUGHAN SOUTH PACIFIC CBS
22	33	ELKIE BROOKS VERRY BEST OF ELKIE TELSTAR
23	24	ERIC CLAPTON AUGUST DUCK
24	31	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
25	20	PET SHOP BOYS DISCO PARLOPHONE
26	29	PETER GABRIEL SO VIRGIN
27	36	ELKIE BROOKS NO MORE THE FOOL LEGEND
28	27	GENESIS INVISIBLE TOUCH VIRGIN
29	26	EUROPE THE FINAL COUNTDOWN EPIC
30	18	WHAM! THE FINAL EPIC
31	30	WHITNEY HOUSTON ARISTA
32	NEW	SUZANNE VEGA A&M
33	NEW	JEAN MICHEL JARRE RENDEZVOUS POLYDOR
34	28	SPANDAU BALLET THROUGH THE BARRICADES CBS
35	25	BONNIE TYLER VERRY BEST OF BONNIE TYLER TELSTAR
36	NEW	ALED JONES AN ALBUM OF HYMNS TELSTAR
37	NEW	THE THE INFECTED EPIC/SOME
38	NEW	ANITA BAKER RAPTURE ELEKTRA
39	39	SIMPLE MINDS ONCE UPON A TIME VIRGIN
40	NEW	VARIOUS MOTOWN CHARTBUSTERS TELSTAR

CANADA (Courtesy The Record) As of 1/8/87

		SINGLES
1	1	THE LADY IN RED CHRIS DE BURGH A&M
2	4	WORD UP CAMEO POLYGRAM
3	7	YOU GIVE LOVE A BAD NAME BON JOVI POLYGRAM
4	12	THE NEXT TIME I FALL PETER CETERA/AMY GRANT WEA
5	13	TO BE A LOVER BILLY IDOL CHRYSALIS/MCA
6	20	CAN'T HELP FALLING IN LOVE COREY HART CAPITOL
7	11	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
8	10	THE RAIN ORAN "JUICE" JONES CBS
9	6	EVERYBODY HAVE FUN TONIGHT WANG CHUNG GEFEN/WEA
10	16	STAND BY ME BEN E. KING ATLANTIC/WEA
11	2	TRUE BLUE MADONNA SIRE/WEA
12	17	HIP TO BE SQUARE HUEY LEWIS & THE NEWS CHRYSALIS/MCA
13	18	WALK LIKE AN EGYPTIAN THE BANGLES CBS
14	3	HUMAN HUMAN LEAGUE VIRGIN/A&M
15	15	DON'T GET ME WRONG THE PRETENDERS SIRE/WEA
16	9	TWO OF HEARTS STACEY Q WARNER BROS./WEA
17	8	NOTORIOUS DURAN DURAN CAPITOL
18	5	AMANDA BOSTON MCA
19	NEW	SHAKE YOU DOWN GREGORY ABBOTT COLUMBIA/CBS
20	NEW	C'EST LA VIE ROBBIE NEVIL MANHATTAN/CAPITOL
		ALBUMS
1	4	PAUL SIMON GRACELAND WARNER BROS./WEA
2	5	HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA
3	2	BOSTON THIRD STAGE MCA
4	3	MADONNA TRUE BLUE SIRE/WEA
5	18	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
6	1	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-85 COLUMBIA/CBS
7	10	THE POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
8	9	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
9	6	BILLY IDOL WHIPLASH SMILE CHRYSALIS/MCA
10	7	GLASS TIGER THE THIN RED LINE CAPITOL
11	8	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
12	14	CHRIS DE BURGH INTO THE LIGHT A&M
13	15	DURAN DURAN NOTORIOUS CAPITOL
14	17	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
15	16	COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL
16	19	PRETENDERS GET CLOSE WARNER BROS./WEA
17	13	CYNDI LAUPER TRUE COLORS CBS
18	NEW	ORCHESTRAL MANOEUVRES IN THE DARK THE PACIFIC AGE VIRGIN/A&M
19	NEW	SOUNDTRACK STAND BY ME WARNER BROS./WEA
20	20	WHITNEY HOUSTON ARISTA/RCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 1/12/87

		SINGLES
1	1	WALK LIKE AN EGYPTIAN BANGLES CBS
2	2	SHOWING OUT MEL & KIM BLOW UP/INTERCORD
3	3	KEINE STERNE IN ATHEN STEPHAN REMMLER MERCURY/PHONOGRAM
4	7	THE RAIN ORAN JUICE JONES DEF JAM/CBS
5	9	YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
6	12	SOMETIMES ERASURE MUTE/INTERCORD
7	4	IN THE ARMY NOW STATUS QUO VERTIGO/PHONOGRAM
8	8	WARRIORS (OF THE WASTELAND) FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
9	14	HEARTBEAT DON JOHNSON EPIC/CBS
10	5	SUBURBIA PET SHOP BOYS PARLOPHONE/PMV
11	6	WORD UP CAMEO MERCURY/PHONOGRAM
12	11	VICTORY KOOL & THE GANG METRONOME/PMV
13	18	LAND OF CONFUSION GENESIS VIRGIN/ARIOLA
14	10	TWO OF HEARTS STACEY Q ATLANTIC/WEA
15	13	YOU KEEP ME HANGIN' ON KIM WILDE MCA/WEA
16	NEW	OH L'AMOUR ERASURE MUTE/INTERCORD
17	NEW	ELECTRIC SALS OFF ZYX/MIKULSKI
18	20	OPEN YOUR HEART MADONNA WEA
19	15	THROUGH THE BARRICADES SPANDAU BALLET CBS
20	19	ITALO BOOT MIX VOL 7 DIVERSE ZYX/MIKULSKI
		ALBUMS
1	1	ENGELBERT TRAEUMEN MIT ENGELBERT ARIOLA
2	2	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
3	3	PETER MAFFAY TABALUGA UND DAS LEUCHTENDE SCHWEIGEN TELDEC
4	6	RONDO VENEZIANO FANTASIA VENEZIANA BABY/ARIOLA
5	5	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
6	4	ROGER WHITTAKER HITS AVON/INTERCORD
7	8	MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/ARIOLA
8	9	BRUCE SPRINGSTEEN LIVE/1975-85 CBS
9	7	A-HA SCOUNDREL DAYS WARNER/WEA
10	10	MADONNA TRUE BLUE SIRE/WEA
11	13	DRAFI DEUTSCHER GEMISCHTE GEMUEHLE ELECTROLA/EMI
12	11	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ISLAND/ARIOLA
13	18	PET SHOP BOYS DISCO PARLOPHONE/EMI
14	12	EUROPE THE FINAL COUNTDOWN EPIC/CBS
15	14	FALCO EMOTIONAL TELDEC
16	17	KOOL & THE GANG FOREVER METRONOME/PMV
17	16	BRUCE HORNSBY AND THE RANGE THE WAY IT IS RCA
18	20	KATE BUSH THE WHOLE STORY EMI
19	15	SPANDAU BALLET THROUGH THE BARRICADES CBS
20	NEW	MUENCHER FREIHEIT TRAUMZIEL CBS

JAPAN (Courtesy Music Labo) As of 1/12/86

		SINGLES
1	NEW	RAKUEN NO DOOR YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC
2	1	WHITE RABBIT KARA NO MESSAGE MARINA WATANABE EPIC/SONY/CBS/FUJI/PACIFIC
3	2	KOGARASHI NI DAKARETE KYOKO KOIZUMI VICTOR/VARNING P
4	4	YUKIGUNI IKUZO YOSHI TFC/DAIICHI/ONGAKU SHUPPAN
5	6	OROKAMONO MASAHIKO KONDO CBS/SONY/NICHION/JANNYS
6	9	TOKI NO NAGARE NI MI WO MAKASE TELES TENN TARLUS/JC
7	3	YAKUSOKU MAMIKO TAKAI CANYON/FUJI/PACIFIC/TANABE M
8	8	ROPPONGI JUNJOHA YOKO OGINOME VICTOR/JCM/NICHION/RISING P
9	7	HARUGA KITA MARI MIZUTANI VICTOR/SUN MUSIC
10	NEW	WAKU WAKU SASETE MIHO NAKAYAMA KING/VARNING P
		ALBUMS
1	1	AKINA NAKAMORI CRIMSON WARNER/PIONEER
2	2	YOKO OGINOME NON STOPPER VICTOR
3	7	SOUNDTRACK TOP GUN CBS/SONY
4	3	HOUND DOG LOVE CBS/SONY
5	4	ANZENCHITAI ANZENCHITAI FIVE KITTY
6	6	YUMI MATSUOTOYA ALARM A LA MODE TOSHIBA EMI
7	5	MOMOKO KIKUCHI SOTSUGYO KINEN
8	8	SHONENTAI WONDERLAND WARNER/PIONEER
9	9	MIHO NAKAYAMA EXOTIC KING
10	10	KYOKO KOIZUMI THE BEST VICTOR

MUSIC & MEDIA PAN-EUROPEAN CHARTS 1/17/87

		HOT 100 SINGLES
1	1	THE FINAL COUNTDOWN EUROPE EPIC
2	2	TAKE MY BREATH AWAY BERLIN CBS
3	9	YOU KEEP ME HANGIN' ON KIM WILDE MCA
4	3	TRUE BLUE MADONNA SIRE
5	4	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
6	6	OPEN YOUR HEART MADONNA SIRE
7	16	SOMETIMES ERASURE MUTE
8	8	SHOWING OUT MEL & KIM SUPREME
9	11	WALK LIKE AN EGYPTIAN BANGLES CBS
10	NEW	WAR BRUCE SPRINGSTEEN CBS
11	5	IN THE ARMY NOW STATUS QUO VERTIGO
12	7	THROUGH THE BARRICADES SPANDAU BALLET CBS
13	13	VICTORY KOOL & THE GANG MERCURY
14	19	SO COLD THE NIGHT THE COMMUNARDS LONDON
15	10	LAND OF CONFUSION GENESIS VIRGIN
16	17	LIVIN' IN A PRAYER BON JOVI VERTIGO
17	20	THE MIRACLE OF LOVE EURYTHMICS RCA
18	12	CRY WOLF A-HA WARNER BROTHERS
19	14	THE RAIN ORAN "JUICE" JONES DEF JAM/CBS
20	18	IS THIS LOVE ALISON MOYET CBS
		HOT 100 ALBUMS
1	1	MADONNA TRUE BLUE SIRE
2	2	A-HA SCOUNDREL DAYS WARNER
3	9	EUROPE THE FINAL COUNTDOWN EPIC
4	5	EURYTHMICS REVENGE RCA
5	3	SOUNDTRACK TOP GUN CBS
6	4	TINA TURNER BREAK EVERY RULE CAPITOL
7	7	SPANDAU BALLET THROUGH THE BARRICADES CBS
8	6	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & E STREET BAND LIVE/75-85 CBS
9	12	DURAN DURAN NOTORIOUS EMI
10	10	PAUL SIMON GRACELAND WARNER
11	8	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
12	13	QUEEN LIVE MAGIC EMI
13	14	BON JOVI SLIPPERY WHEN WET VERTIGO
14	11	KATE BUSH THE WHOLE STORY EMI
15	17	MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/ARIOLA
16	16	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ZTT/ISLAND
17	NEW	COMMUNARDS LONDON
18	19	DIRE STRAITS BROTHERS IN ARMS VERTIGO
19	15	PETER GABRIEL SO VIRGIN
20	NEW	GENESIS INVISIBLE TOUCH VIRGIN

AUSTRALIA (Courtesy Kent Music Report) As of 1/19/87

		SINGLES
1	1	FUNKY TOWN PSEUDO ECHO EMI
2	4	WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
3	2	GOOD TIMES INXS/JIMMY BARNES MUSHROOM/FESTIVAL
4	7	YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
5	3	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
6	5	TO BE A LOVER BILLY IDOL CHRYSALIS/FESTIVAL
7	13	PRESSURE DOWN JOHN FARNHAM WHEATLEY/RCA
8	NEW	FRENCH KISSIN' IN THE USA DEBBIE HARRY CHRYSALIS/FESTIVAL
9	6	LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
10	10	TWO OF HEARTS STACEY Q ATLANTIC/WEA
11	9	(DON'T FORGET ME) WHEN I'M GONE GLASS TIGER MANHATTAN/EMI
12	8	YOU CAN CALL ME AL PAUL SIMON WARNER/WEA
13	15	EVERYBODY HAVE FUN TONIGHT WANG CHUNG WEA
14	NEW	SUGAR FREE WA WA NEE CBS
15	17	CHANGE OF HEART CYNDI LAUPER PORTRAIT/CBS
16	11	(I JUST DIED) IN YOUR ARMS CUTTING CREW SIREN/EMI
17	16	I WANNA WAKE UP WITH YOU BORIS GARDINER POWDERWORKS/RCA
18	20	HIP TO BE SQUARE HUEY LEWIS AND THE NEWS CHRYSALIS/FESTIVAL
19	12	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
20	14	THORN IN MY SIDE EURYTHMICS RCA
		ALBUMS
1	1	VARIOUS SUMMER '87 POLYSTAR/POLYGRAM
2	2	JOHN FARHAM WHISPERING JACK WHEATLEY/RCA
3	5	PAUL SIMON GRACELAND WARNER/WEA
4	4	POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL
5	3	EURYTHMICS REVENGE RCA
6	11	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
7	7	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
8	10	KEVIN BLOODY WILSON KEV'S BACK CBS
9	6	VARIOUS 1987-LET'S PARTY FESTIVAL
10	8	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
11	17	BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
12	13	VARIOUS TOP GUN—MOTION PICTURE SOUNDTRACK CBS
13	NEW	SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M/FESTIVAL
14	19	THE ANGELS HOWLING MUSHROOM/FESTIVAL
15	12	GENESIS INVISIBLE TOUCH VIRGIN/EMI
16	14	CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
17	15	TALKING HEADS TRUE STORIES EMI
18	NEW	CROWDED HOUSE CAPITOL/EMI
19	16	MADONNA TRUE BLUE SIRE/WEA
20	9	BRUCE SPRINGSTEEN LIVE/1975-85 CBS

ITALY (Courtesy Germano Ruscitto) As of 1/8/86

		ALBUMS
1	1	SPANDAU BALLET THROUGH THE BARRICADES CBS
2	8	ADRIANO CELENTANO I MIEI AMERICANI 2 CGDMM
3	2	MADONNA TRUE BLUE WEA
4	11	DURAN DURAN NOTORIOUS EMI
5	NEW	CLAUDIO BAGLIONI ASSOLO CBS
6	4	MINA SI BUANA PDU/EMI
7	6	SOUNDTRACK TOP GUN CBS
8	3	GIANNA NANNINI PROFUMO RICORDI
9	10	ANTONELLO VENDITTI SEGRETI RICORDI
10	7	POOH GIORNI INFINITI CGDMM
11	5	LUCIO DALLA DALL'AMERICANO RCA
12	15	RICCARDO COCCIANTE QUANDO SI VUOLE BENE VIRGIN/EMI
13	12	EUROPE THE FINAL COUNTDOWN CBS
14	9	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE... CBS
15	16	A-HA SCOUNDREL DAYS WEA
16	NEW	ZUCCHERO FORNACIARI RISPETTO POLYGRAM
17	NEW	RONDO VENEZIANO RAPSOEDIA VENEZIANA BABY RECORDS/CGDMM
18	NEW	QUEEN A KIND OF MAGIC EMI
19	NEW	ROBERTO VECCHIONI IPPOPOTAMI CGDMM
20	18	EROS RAMAZZOTTI NUOVI EROI DDD/CBS

KOCH Believes That "MUSIC IS LIGHT"



WE ARE YOUR
Independent
Alternative
in »G.A.S.«

**We manufacture Compact Discs,
3 Million times in 1987, and worldwide.**

KOCH-DIGITALDISC, GmbH & Co. KG



KOCH-DIGITALDISC

INTERNATIONAL

COMPACT
disc
DIGITAL AUDIO

Manufacturing Plant in operation since April of 1986. We are regularly delivering CD's to customers in Switzerland, Denmark, Netherlands, Italy, Scandinavia, USA, etc.; offer competitive C.I.F prices and short delivery time. Call us immediately to get your capacity.

We not only Manufacture CD's, LP's, MC's and 45's;
We Promote, Publish & Distribute Your Music.
We License & Export Our Music Worldwide.

Contact: Mr. Haakon Brenner
A & R, International Manager

Central Office: Elbigenalp 91/Tirol
AUSTRIA-6652. ☎ 05581 koch a
☎ 05634/6444 Telefax: 05634/6444-70

Tannen Moves Into Movies

Business-Side Bigwig Gets Creative

BY FRED GOODMAN

NEW YORK What happens when a consummate deal-maker and behind-the-scenes player wants to move to the forefront of the creative side? Michael Tannen aims to find out.

Tannen, an attorney by profession and a well-known consultant and adviser to artists, executives, and companies, enjoys a track record and reputation almost without equal. He has negotiated many music publishing and related acquisitions, including the sale of an interest in Arista Music to RCA; MGM/UA publishing to CBS; Interworld Music to Chappell/Intersong; and Screen Gems Music to Thorn/EMI.

Tannen has also consulted Paramount Pictures, Columbia Pictures, Bertelsmann, the Almi Group, Time Inc., CBS, RCA/Ariola, and McCann-Erikson. As an attorney, he represents three record company presidents and can recall one day during which he met with clients Paul Simon, Bruce Springsteen, and Yoko Ono. Other artists he has represented include the Rolling Stones, Billy Joel, Grace Jones, John Lennon, Merle Haggard, Lily Tomlin, and Stephen Stills.

It was through his work with artists—as well as his ability to understand and work with creative and corporate people—that Tannen be-

gan his move toward the creative side, producing Simon's film "One Trick Pony" as well as two of his television specials. He has also served as executive producer for Tomlin's Broadway show "Appearing Nitely." His current projects include producing the film "Skip Trac-

'Making movies & acquisitions use the same skills'

er," which stars Rae Dawn Chong, Michael Keaton, and Meat Loaf, for Tri-Star Pictures, and, in partnership with Radio City Music Hall, he is producing a TV special in honor of George Gershwin.

Tannen says that despite his success as a deal-maker, he has always wanted to be a producer.

"Making movies and handling acquisitions basically require the same skills," he says. "I'm good at helping to create a comfortable business environment for creative people that frees them up to do their best work. Producing is deal-making and encouraging talent. And designing and adding to a project is the most satisfying aspect of the work for me. In the end, fixing things is even better than the money."

Tannen was literally born into the music publishing business. His father Nat Tannen, began the publishing operation Tannen Music in the '40s and was an original member of BMI. Michael remembers the initial shoestring operation, which worked out of a building—owned by King Records head Sid Nathan—on 54th Street in Manhattan. Along with Tannen Music, the building's other tenants included a record shop and Keys Music—both of which his father had a hand in—as well as songwriter Rudy Toombs' and attorney Harold Orenstein's offices.

"I grew up in that," says Tannen. "A publisher like Fred Rose would have a hit and come to my father to print the sheet music. My father would ask them if they had a copyright, and when they inevitably said no, he would tell them to go upstairs and see Harold. Harold became an expert in publishing, especially foreign deals. I've always thought that building would make a great film."

Although Tannen says he only went to law school "to impress a girl I was in love with," he wound up working for Orenstein after he graduated, and he eventually became a partner.

"I always wanted to be on my own, though," he says. "They wanted someone to set up a California office, and that seemed like the most mutually beneficial arrangement."

From 1967-69, Tannen headed up the firm's Los Angeles office, working with clients like GRT Records, Chess, Acuff/Rose, the Rolling Stones, 3M, and Simon. But ultimately, he decided he didn't want to continue building the firm and left to work on his own.

He concentrated on representing talent until 1976, when Columbia Pictures hired him to analyze and sell Screen Gems. It was the beginning of his career as a corporate deal-maker.

"There are so few deal-makers out there that after you do three or four, you're an expert," he says. "From that point on, companies began asking me to represent them in acquisitions, although I continued to work with talent as well."

Throughout it all, Tannen maintained his interest in publishing. With his brother Paul, a publishing veteran, he is still a principal in Tannen Music. He also enjoys several talent-development deals with record companies.

Although Tannen now wants to concentrate on producing, he still handles acquisitions from time to time; works with a few artists, like Jones and Bob James; and says he would consider a post at a company if it was an interesting, comparatively short-term project.

Tannen sees continued strength for music publishers as well as more of the big switches in ownership that have characterized the industry lately.

"Up until six or seven years ago, music publishing was unknown to people outside the business," he says. "There's a growing perception that people are always going to use music, and that use is growing and

(Continued on page 80)

...newslines...

TALENT AGENCY AND MANAGEMENT FIRM Josephson International Inc. (NASDAQ/JSON) recently increased purchases of its common stock to a total of 406,000 shares by buying a block of 45,000 shares at \$11.25 each. The shares will be held as treasury stock. The company also says it is still seeking to sell its six office-design and furnishing companies and has retained Shearson Lehman Brothers as advisers for the sale.

STILL CRAZY? Eddie Antar, chairman and founder of Crazy Eddie Inc. (NASDAQ/CRZY), resigned Jan. 9 as chief executive officer, citing "personal reasons." The 39-year-old Antar, who guided the company to a prominent place in metropolitan New York's entertainment hardware and software retail scene, is generally credited with designing the company's aggressive pricing policy and advertising profile. Rumors of failing health preceded Antar's move, and over the past few months he sold over 1.5 million shares of his own stock in the company, estimated to be about one-third of his holdings. Although the company recently reported third-quarter earnings up 33% to \$3.7 million, or 12 cents per share, from \$2.6 million, or 9 cents per share, in the same quarter of last year, the firm's stock has not been faring well in over-the-counter trading. Crazy Eddie closed Jan. 12 at 9 $\frac{1}{8}$, up $\frac{1}{4}$. The stock has traded as high as 21 $\frac{5}{8}$, adjusted for splits.

DICK'S DEBUT: Dick Clark Productions bowed on the NASDAQ last week, trading as high as 7 $\frac{7}{8}$ before settling in at 5 $\frac{1}{4}$, off $\frac{1}{4}$ on Jan. 12 . . . Prism Entertainment moves to the American Stock Exchange listing this week on Billboard's Market Action chart. Trading for the week ending Jan. 12 was moderate, totaling 51,300 shares.

Broadcasters' Revenues Hit Downward Trend In '85

NEW YORK Operating income and revenue growth for broadcasters hit a downward trend in 1985, according to a recently released analysis of the industry's performance from 1981-85.

According to entertainment banking firm Veronis, Suhler & Associates (VSA), operating-income growth for that year was just 3.5%, compared with 25.5% in 1984. Revenue growth also took a dive, plunging to 3.7%, from 20.4% in 1984.

Despite the reversal, the analysis termed the broadcast industry's long-range performance "above average in many respects." One of the brighter points is that operating-income margins in 1985 remained stable at 17.9%, a high for the five-year period.

Operating-income return on assets was 17.8%, indicating that every dollar of assets invested in the companies tracked returned approximately 18 cents. Despite the strong showing, that figure marked a decline from 1984's 22.5% return on assets.

Asset turnover, a measure of efficient use of assets, was once a year for broadcasters in 1985—down from 1.3—indicating that assets produced enough revenue to equal themselves every 12 months.

The analysis, part of a broader communications-industry report prepared annually by VSA, seeks to strip away the results of a multimedia company's nonbroadcasting operations in order to compare the growth and performance of individual companies.

Among the tracked companies, Satellite Music Network (NASDAQ/SMNI) had the greatest five-year compound annual revenue growth with 233%. Group radio sta-

tion owner Emmis Broadcasting, which specializes in acquiring underperforming radio stations, placed second with 152.7% growth, followed by Jacor Communications, another group owner of radio stations, which showed compound revenue growth of just under 100%. The VSA composite rate for the broadcast segment was 12.5%.

In terms of five-year compound annual growth of pretax operating income, radio program syndicator and Mutual Network owner Westwood One proved the leader with 100.8% growth. In second place was General Electric's NBC unit with 62.2% income growth, while John Blair & Co. placed third with 57.9%. All three far outstripped the VSA composite rate for the segment of 12.8%.

In the area of annual revenue growth, the small International Broadcasting was the leader, up 725% from a base of just \$400,000 on the strength of acquiring a television station. Group radio station owner Olympic Broadcasting was second, growing 516.7% to \$3.7 million. Jacor Communications boosted its revenue 320.6% to take the No. 3 slot. For the industry segment as a whole, annual revenue growth was just 3.7%.

Jacor Communications was the leader in 1985 operating income, up 1,900% to \$2 million. Telepictures and Emmis Broadcasting were second and third, with 700% and 325%, respectively.

For profit margins, Times Mirror Co. just beat out Capital Cities Communications for the top slot, posting 49.9%, compared with Times Mirror's 49.6%. Rollins Communications placed third with 40.3%.

FRED GOODMAN

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 1/5	Close 1/12	Change
NEW YORK STOCK EXCHANGE				
American Can	719.4	89	91 $\frac{1}{4}$	+2 $\frac{1}{2}$
CBS Inc.	379.9	134	137	+3
Cannon Group	335.3	12 $\frac{1}{2}$	11 $\frac{1}{4}$	- $\frac{1}{4}$
Capital Cities Communications	118.5	274 $\frac{1}{2}$	278 $\frac{1}{2}$	+3 $\frac{1}{2}$
Coca Cola	4754.7	39 $\frac{1}{2}$	38 $\frac{1}{2}$	+1 $\frac{1}{2}$
Walt Disney	3804.8	47 $\frac{1}{2}$	48 $\frac{1}{2}$	+1 $\frac{1}{2}$
Eastman Kodak	4872.9	71 $\frac{1}{2}$	71 $\frac{1}{2}$	+ $\frac{1}{2}$
Gulf & Western	1379.9	65 $\frac{1}{2}$	67 $\frac{1}{2}$	+2 $\frac{1}{2}$
Handleman	155.4	30 $\frac{1}{2}$	32 $\frac{1}{2}$	+1 $\frac{1}{2}$
MCA Inc.	2255.5	40 $\frac{1}{2}$	43 $\frac{1}{2}$	- $\frac{3}{4}$
MGM/UA	300.8	9 $\frac{1}{2}$	10 $\frac{1}{2}$	+1
Orion Pictures Corp.	505.9	14	14	.....
Sony Corp.	582.9	21 $\frac{1}{2}$	20 $\frac{1}{2}$	- $\frac{1}{2}$
TDK	4.4	48 $\frac{1}{2}$	47 $\frac{1}{2}$	-1
Taft Broadcasting	155.5	114 $\frac{1}{2}$	114 $\frac{1}{2}$	.....
Vestron Inc.	193.1	5	5 $\frac{1}{2}$	+ $\frac{1}{2}$
Viacom	1277.7	40 $\frac{1}{2}$	41 $\frac{1}{2}$	+ $\frac{1}{2}$
Warner Communications Inc.	4102.7	23 $\frac{1}{2}$	25 $\frac{1}{2}$	+2 $\frac{1}{2}$
Westinghouse	2892.6	59 $\frac{1}{2}$	61 $\frac{1}{2}$	+2
AMERICAN STOCK EXCHANGE				
Commtron	24.9	8 $\frac{1}{2}$	9 $\frac{1}{2}$	+1 $\frac{1}{2}$
Lorimar/Telepictures	1445.5	17 $\frac{1}{2}$	16 $\frac{1}{2}$	- $\frac{1}{2}$
New World Pictures	191.9	11 $\frac{1}{2}$	13 $\frac{1}{2}$	+1 $\frac{1}{2}$
Price Communications	64.6	11 $\frac{1}{2}$	11 $\frac{1}{2}$	+ $\frac{1}{2}$
Prism Entertainment	51.3	4 $\frac{1}{2}$	4 $\frac{1}{2}$	+ $\frac{1}{2}$
Turner Broadcasting System	120.6	13 $\frac{1}{2}$	19 $\frac{1}{2}$	+5 $\frac{1}{2}$
Wherehouse Entertainment	317.5	14	14 $\frac{1}{2}$	+ $\frac{1}{2}$
OVER THE COUNTER				
Crazy Eddie		8 $\frac{1}{4}$	9 $\frac{1}{4}$	+ $\frac{1}{4}$
Dick Clark Productions		7 $\frac{1}{4}$	8	+ $\frac{1}{4}$
Infinity Broadcasting		13 $\frac{1}{4}$	13	- $\frac{1}{4}$
Josephson Intl.		11 $\frac{1}{4}$	11 $\frac{1}{4}$	.....
LIN Broadcasting		59 $\frac{1}{2}$	59 $\frac{1}{2}$	.....
Lieberman Enterprises		18	18	.....
Malrite Communications Group		10	10	.....
Recoton Corporation		8 $\frac{1}{2}$	8	- $\frac{1}{2}$
Reeves Communications		8 $\frac{1}{2}$	9 $\frac{1}{2}$	+ $\frac{1}{2}$
Satellite Music Network Inc.		5 $\frac{1}{4}$	5 $\frac{1}{4}$	.....
Scripps Howard Broadcasting		80	82	+2
Sound Warehouse		13	13	.....
Specs Music		8	8 $\frac{1}{4}$	+ $\frac{1}{4}$
Trans World Music Corp.		22 $\frac{1}{2}$	23 $\frac{1}{2}$	+ $\frac{1}{2}$
Tri-Star Pictures		10 $\frac{1}{2}$	10 $\frac{1}{2}$	.....
Wall To Wall Sound & Video Inc.		5 $\frac{1}{2}$	5 $\frac{1}{2}$	.....
Westwood One		29 $\frac{1}{4}$	29 $\frac{1}{4}$	.....

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

DEEP PURPLE

The House Of Blue Light
PRODUCERS: Roger Glover, Deep Purple
Mercury/PolyGram 831318 M-1

Follow-up to the self-proclaimed loudest band in the world's 1984 hit comeback album, "Perfect Strangers," shows all the markings of continued success. The blues-oriented "Black & White" and "Mitzi Dupree" represent a slight departure from the group's strictly hard-edged style, but "Bad Attitude" and "Hard Lovin' Woman" are sure to satisfy longtime Purple fans. A definite plus to any rock collection.

THE ALAN PARSONS PROJECT

Gaudi
PRODUCER: Alan Parsons
Arista AL-8448

Parsons' new narrative suite is his most esoteric yet, inspired by the life of Spanish architect Antonio Gaudi. Crisply produced, digitally recorded album has a detailed sound; "Money Talks," with John Miles vocal, may take on album rock radio.

THE DAVE EDMUNDS BAND

Live/ Hear You Rockin'
PRODUCER: Dave Edmunds
Columbia C 40603

MTV exposure and success producing Fabulous Thunderbirds could finally signal breakthrough for Edmunds; unfortunately, first single from this fine, no-nonsense live album is its weakest point, a cover of the Dion chestnut "The Wanderer."

RECOMMENDED

SPOONS

Bridges Over Borders
PRODUCER: Tom Treumuth
Mercury 830-761-1 M-1

Canadian quartet, whose previous two albums charted gold up north, offers a mainstream-oriented LP, classily produced by Honeymoon Suite boardmeister Treumuth. Group is radio-ready.

THE STRANGLERS

Dreamtime
PRODUCERS: The Stranglers, Mike Kemp, Ted Hayton
Epic BFE 40607

Onetime punk stars may surprise those who haven't listened lately. Sophisticated melodies and arrangements—and actual ballads—show the U.K. group's evolution on a firm forward course. Opening track, "Always The Sun," is the prime airplay candidate.

THE THE

Infected
PRODUCERS: Matt Johnson, Warne Livesey, Gary Langan, Roli Mosimann
Epic BFE 40471

Band's second U.S. set continues the psychological groove so well explored on its "Soul Mining" debut. Central figure Matt Johnson probes AIDS, terrorism, drugs, and more in bleak but musically well-polished fashion. Standout tracks: "Infected," "Heartland."

THREE O'CLOCK

Ever After
PRODUCER: Ian Broudie
I.R.S. 5833

Los Angeles retrorockers are back with second package of well-sung, well-strummed pop reminiscent of the Left Banke and other '60s romantics. No hits loom, but album is eminently programmable for alternative channels.

BRIGHTON ROCK

Young, Wild And Free
PRODUCER: Michael Wagener
Atco 90544

Bubble-gum/metal hybrid is a little too short on the former; still, melodies abound, and title track and "We Came To Rock" could catch on.

ORIGINAL MOTION PICTURE SOUNDTRACK

Hoosiers
PRODUCER: Jerry Goldsmith & Bruce Botnick
Polydor 422 831 475-1

Lushly orchestrated mood music—much of it on digital keyboards—might interest those who love the movie, a basketball version of "Breaking Away," and a select few new age fans; otherwise, for collectors only.

MALICE

License To Kill
PRODUCER: Max Norman
Atlantic 81714

Second outing from hard rock quintet offers little beyond underground-metal boundaries. Explicit lyrics will turn off album rock radio but are sure to score big with the genre's steadfast following.

VARIOUS ARTISTS

Soweto Never Sleeps
PRODUCER: None listed
Shanachie 43044

Music from popular black South African female vocal groups of the '60s and '70s. Well-recorded and highly melodic, the album could find a home with fans of Paul Simon's "Graceland" album.

CRIMSON GLORY

PRODUCER: Dan Johnson
Par 86001

Sarasota, Fla.-based heavy metal outfit employs all the tricks of the trade in this energetic debut effort. The group has already sparked international attention and is currently gearing up for a North American club tour. Contact: P.O. Box 1264, Dunedin, Fla. 34296-1264; 813-441-4573.

VARIOUS ARTISTS

Artfully Beatles
PRODUCERS: Artful Balance Artists, Brent Bourgeois & Robie Porter, Roger Voudouris
Artful Balance ABI-7210

It probably sounded like a good idea at the time, but this "25th-anniversary" salute to the Fab Four, done in new age/pop/jazz colors, misreads the source material at every turn.

DREAMHOUSE

PRODUCERS: Dreamhouse
Domino NO-103

Indie album by New York duo is a nervous, intermittently gripping rocker, with vocals reminiscent of Iggy Pop. Will win spins at alternative radio. Contact: 2708 Via Mar, Venice, Calif. 90291.

THE FURYS

Indoor/Outdoor
PRODUCERS: The Furys & Jim Bauerlein
King Coitus KC1

Longtime fixtures of the L.A. club scene, whose "Say Goodbye To The Black Sheep" was a potent punk-era blast, bounce back with a mini-LP of convincing rockers. Contact: P.O. Box 4372, Panorama City, Calif. 91412.

BLACK

RECOMMENDED

VARIOUS ARTISTS

Uptown Is Kicking It
PRODUCERS: Various
MCA-5815

Rocking compilation of rap crews discovered by Uptown Enterprises' Austin "Dr. Jeckyl" Harrell is led by ripping cover of Jean Knight's "Mr. Big Stuff" by Heavy D. & the Boyz. Distaff rappers Finesse & Synquis also shine with "Bass Game."

VARIOUS ARTISTS

Hip Hop Greats/12 Classic Raps
PRODUCERS: Various
Roulette SR 6501

Another in what's proving to be an endless parade of rap repacks. This two-record set features the Sugar Hill Gang, U.T.F.O., Grandmaster Flash & the Furious Five, Run-D.M.C., Kurtis Blow, the Fat Boys, and others.

COUNTRY

RECOMMENDED

PATTY LOVELESS

PRODUCERS: Emory Gordy Jr., Tony Brown
MCA 5915

Loveless has a wild, wounded sound that turns lyrics into emotional manifestoes, and she handles traditional country and blues with equal ease. Best cuts: "Slow Healing Heart" and "Half Over You."

JAZZ

PICKS

LARRY CARLTON

Last Nite
PRODUCER: Larry Carlton
MCA 5866

Guitarist Carlton has proved to be a steady artist when it comes to charting, and this live collection showcases a broader command of jazz idioms than most of his previous recordings; jazz standards, straight-ahead blues, and up-tempo funk-fusion fare are all covered here.

RECOMMENDED

ERIC DOLPHY

Vintage Dolphy
PRODUCER: Gunther Schuller
GM 3005D

Album combines three live recordings of Dolphy's 1986 quartet with sessions—led by producer Schuller—that featured the multi-instrumentalist. Most interesting track is an all-star jam on "Donna Lee," featuring Benny Golson, Phil Woods, Lalo Shifrin, and Don Ellis. Contact: 212-925-2121.

DAVID NEWMAN

Heads Up
PRODUCER: John Snyder
Atlantic 81725

Saxophonist Newman renews his long-standing relationship with Atlantic via this unpretentious collection. Material is more on the mellow side than might be expected, with sensitive ballad performances ("Lover Man") and strong blues ("For Buster").

KLAUS DOLDINGER'S PASSPORT

Heavy Nights
PRODUCER: Klaus Doldinger
Atlantic 81727

Longtime German fusioner Doldinger returns with a typically upbeat set, featuring vocalist Victoria Miles on closing track "It's Magic." No major surprises, but pleasant listening throughout.

JAMES BLOOD ULMER

Live At The Caravan Of Dreams
PRODUCER: Kathelin Hoffman
Caravan of Dreams CDP 85004

"Harmolodic" guitar virtuoso has been silent since his departure from Columbia Records, and this date finds its way to the marketplace ahead of a forthcoming label debut for Blue Note. Ulmer shows a greater interest in song forms than on previous recordings, with vocals receiving more attention—but he's still a ferocious guitarist. Contact: 212-925-2121.

RONALD SHANNON JACKSON WITH TWINS SEVEN SEVEN

Live At The Caravan Of Dreams
PRODUCER: Kathelin Hoffman
Caravan Of Dreams CDP 85005

Drummer Jackson and his Decoding Society meet up with African drummer Twins Seven Seven for an inspired performance on two of the album's four tracks. Others feature the kind of eclectic, electric fusion Jackson is known for. Contact: 212-925-2121.

DENNIS COFFEY

Motor City Magic
PRODUCERS: Dennis Coffey & George Katsakis
TSR TLP1222

Longtime Detroit sessioneer and "Scorpio" hitmaker wields his semiacoustic guitar to soothing effect on lightweight package of instrumentals. Contact: 8335 Sunset Blvd., Los Angeles, Calif. 90069

RITA DICARLO-BISHOP

David Baker Introduces A Portrait Of The Artist
PRODUCERS: Rita DiCarlo-Bishop & David Baker
Manna NR 16819

Cheesy packaging holds crackerjack performances by DiCarlo-Bishop, who is gifted with a commanding voice; original material, however, is standard jazz/swing fare. Proceeds will benefit the National Mental Health Assn. Contact: P.O. Box 2056, Bloomington, Ind. 47402.

GOSPEL

RECOMMENDED

FLETCH WILEY

The Art Of Praise: Volume Two
PRODUCER: Fletch Wiley
StarSong 7-102-07586-3

This beautiful album of just flute and guitar brings gospel to new age music. Wiley and his accompanists, Lee Anne Turner and Braun Journey, provide soothing soul sounds for quiet times.

CLASSICAL

RECOMMENDED

MOZART: PIANO SONATAS, NOS. 8 IN A MIN. & 10 IN C

Claudio Arrau, Piano
Philips 416 648

Performance of the C major will not escape comparison with that of fellow octogenarian Vladimir Horowitz, who features the work on two of his current chart-topping albums. Horowitz is freer and more playful in the outer movements, Arrau more reflective, but with a warmer studio sound. A rondo originally scheduled as filler was apparently dropped along the way.

BETHOVEN: PIANO CONCERTO NO. 5; VARIATIONS

Emil Gilels, Cleveland Orchestra, Szell
Angel CDC-7 47619

The sound may be a bit dated, but the playing is of a timeless quality, recalling the overwhelming impact Gilels made in his early stateside appearances. Bonus packaging here includes three sets of variations: the 32 in C minor, the 12 on a Russian theme, and the 6 on the "Turkish March" from "The Ruins Of Athens."

SATIE: LA BELLE EXCENTRIQUE; GYMNOPEDIES, ETC.

Danceries, Okamoto
Denon CO-1298

Danceries, a Japanese early-music group using period instruments, brings a new perspective to a score of Satie's witty pieces. The ear is teased by the "innocent" sounds of the solo singers, the startling effect of a krummhorn playing tongue-in-cheek cafe music, and lots more. An unusual set that will repay hip promotion.

JOHANN LUDWIG KREBS: CHORALE PRELUDES & FANTASIAS

Edwin Swanborn, Organ; Timothy Valentine, Oboe; James Tinsley, Trumpet
Northeastern NR 211

Student and later colleague of Bach, Krebs deserves perhaps more than his contemporary footnote status, at least on the evidence of this choice and engaging collection. Playing is expressive, and the sound excellent. For those who want to escape well-rutted repertoire paths.

M

ichael Masser

and Prince Street Music

sincerely thank all of our

sub-publishers for making

'86 "the greatest!"

Air Music, Scandinavia

Chappell & Intersong Music, Australia

Company Of The Two P(I)eters, The Netherlands

FujiPacific Music Publishing Co., Japan

Intersong Paris S.A., France

Intersong Hong Kong, Ltd., Hong Kong

Muziekuitgeverij Artemis, B.V., Israel

RCA Spain, Spain

RCA S.P.A., Italy

Warner Brothers Music GmbH, Germany

Warner Brothers Music, United Kingdom

Here's to the children of the future.

Michael Masser

Everybody Wang Chung Today.

Everybody had fun last night.
Now it's time for more.

Let's Go!

The New Single From

Wang Chung

Produced and arranged by Peter Wolf
• From the Geffen album *Mosaic*
• Management: David Massey for
Domino Directions, Ltd.
• ©1986 The David Geffen Company



HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WITH A SPECTACULAR LEAP from No. 5, **Billy Vera & the Beat-ers** make it to the top with "At This Moment" (Rhino). The second time is the charm for this group, since the record only reached No. 79 in its first release in 1981 on a different label. "Moment" is a solid No. 1 in airplay, with sales second to **Robbie Nevil's** "C'est La Vie" (Manhattan). Nevil is still gaining points, especially in sales, but remains at No. 2. **Madonna's** "Open Your Heart" (Sire) is roaring up the chart with even bigger point gains than Vera's, and more stations are playing it than any record on the chart (218 out of 221 reporters), so look for a spirited battle between Madonna and Vera next week.

FOR ONLY THE SECOND time, a record in the 50s earns the Power Pick/Airplay, as "Mandolin Rain" by **Bruce Hornsby & the Range** (RCA) picks up another 70 stations and jumps 18 positions. Hornsby's second single is a safe bet to follow "The Way It Is" into the top 10 since no Power Pick/Airplay to date has failed to reach the top 10. **Reggie Blackwell**, PD at WROQ Charlotte, N.C., agrees with the top 10 prediction. Since adding the song as an LP cut, he's noticed a resurgence in album sales and good 18-34 female requests. Right behind Hornsby with 69 new adds from the pop panel is "Let's Wait Awhile," **Janet Jackson's** fifth single from her "Control" album. All four previous singles from the album have reached top five, with the title cut hitting that mark this week. Two other big radio gainers are "Respect Yourself" by television's **Bruce Willis** (Motown), moving from No. 55 to No. 43 with 47 new adds; and "Brand New Lover" by **Dead Or Alive** (Epic), jumping from 53 to 42, with eight top five radio reports already, including No. 1 reports from KFMV Salt Lake City and KATD San Jose, Calif.

SEVERAL ROOKIES ARE among the 11 debuts on this week's Hot 100, including **Expose**, whose "Come Go With Me" (Arista) weighs in at No. 73. The record, breaking in all regions, is already No. 2 at "Y-100" and No. 3 at "Power 96" in the group's hometown of Miami. Some other newcomers: **Europe** from Sweden with "The Final Countdown" (Epic) and **Hipsway** from the U.K. with "The Honeythief" (Columbia).

QUICK CUTS: Shining the spotlight on more new artists, the **Georgia Satellites** (Elektra) jump to No. 14 with No. 1 reports from WMMS Cleveland and WKSF Asheville, N.C. The **Beastie Boys** (Columbia) continue moving up quickly and are already top 10 in eight markets. **Jeff Lorber's** first pop hit (Warner Bros.) moves up to No. 49 with strong radio action, including No. 4 at KMGX Fresno, Calif., and KMEL San Francisco. Two former members of successful groups are finding pop success as solo artists: **Bobby Brown** (MCA) from **New Edition** moves up to No. 57 with strong reports out of New York, Baltimore; Detroit; Sacramento, Calif.; Honolulu; and San Antonio, Texas. **Shirley Murdoch** (Elektra) from **Zapp** moves up to No. 67 with early strength in New Orleans, Houston, and New York, where she's No. 10 on WPLJ.

FOR WEEK ENDING JANUARY 24, 1987

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

221 REPORTERS			NEW	TOTAL
			ADDS	ON
BRUCE HORNSBY & THE RANGE	MANDOLIN RAIN	RCA	70	168
JANET JACKSON	LET'S WAIT AWHILE	A&M	69	113
WANG CHUNG	LET'S GO	GEFFIN	62	64
BRUCE WILLIS	RESPECT YOURSELF	MOTOWN	47	182
BILLY IDOL	I DON'T NEED A GUN	CHRYSALIS	44	65

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

198 REPORTERS			NUMBER
			REPORTING
CAMEO	CANDY	ATLANTA ARTISTS	27
BEASTIE BOYS	(YOU GOTTA) FIGHT FOR YOUR RIGHT	DEF JAM	25
HUEY LEWIS & THE NEWS	JACOB'S LADDER	CHRYSALIS	22
THE HUMAN LEAGUE	I NEED YOUR LOVING	A&M	20
BRUCE WILLIS	RESPECT YOURSELF	MOTOWN	20

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

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	3	C'EST LA VIE	ROBBIE NEVIL	2
2	6	AT THIS MOMENT	BILLY VERA & THE BEATERS	1
3	2	SHAKE YOU DOWN	GREGORY ABBOTT	3
4	5	CONTROL	JANET JACKSON	5
5	10	OPEN YOUR HEART	MADONNA	4
6	8	VICTORY	KOOL & THE GANG	10
7	11	LAND OF CONFUSION	GENESIS	6
8	12	IS THIS LOVE	SURVIVOR	9
9	17	CHANGE OF HEART	CYNDI LAUPER	8
10	14	SOMEDAY	GLASS TIGER	7
11	4	WALK LIKE AN EGYPTIAN	BANGLES	11
12	19	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	12
13	1	NOTORIOUS	DURAN DURAN	13
14	20	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	14
15	21	COMING AROUND AGAIN	CARLY SIMON	18
16	26	LIVIN' ON A PRAYER	BON JOVI	15
17	24	WE'RE READY	BOSTON	16
18	30	BALLERINA GIRL	LIONEL RICHIE	19
19	7	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	22
20	31	THIS IS THE TIME	BILLY JOEL	21
21	25	NOBODY'S FOOL	CINDERELLA	26
22	32	LOVE YOU DOWN	READY FOR THE WORLD	20
23	18	ALL I WANTED	KANSAS	23
24	9	WAR	BRUCE SPRINGSTEEN & THE E STREET BAND	35
25	40	WILL YOU STILL LOVE ME?	CHICAGO	17
26	16	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	27
27	13	STAND BY ME	BEN E. KING	31
28	35	STOP TO LOVE	LUTHER VANDROSS	24
29	28	FALLING IN LOVE (UH-OH)	MIAMI SOUND MACHINE	28
30	—	JIMMY LEE	ARETHA FRANKLIN	33
31	—	SOMEWHERE OUT THERE	LINDA RONSTADT AND JAMES INGRAM	36
32	—	YOU GOT IT ALL	THE JETS	25
33	15	LOVE IS FOREVER	BILLY OCEAN	38
34	—	TALK TO ME	CHICO DEBARGE	29
35	—	BIG TIME	PETER GABRIEL	32
36	—	STAY THE NIGHT	BENJAMIN ORR	30
37	29	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUK 3	53
38	—	(YOU GOTTA) FIGHT FOR YOUR RIGHT	BEASTIE BOYS	39
39	—	CAN'T HELP FALLING IN LOVE	COREY HART	41
40	27	TWO PEOPLE	TINA TURNER	48

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	AT THIS MOMENT	BILLY VERA & THE BEATERS	1
2	5	OPEN YOUR HEART	MADONNA	4
3	1	SHAKE YOU DOWN	GREGORY ABBOTT	3
4	3	C'EST LA VIE	ROBBIE NEVIL	2
5	8	LAND OF CONFUSION	GENESIS	6
6	4	CONTROL	JANET JACKSON	5
7	10	SOMEDAY	GLASS TIGER	7
8	11	CHANGE OF HEART	CYNDI LAUPER	8
9	14	WILL YOU STILL LOVE ME?	CHICAGO	17
10	9	IS THIS LOVE	SURVIVOR	9
11	17	LIVIN' ON A PRAYER	BON JOVI	15
12	6	WALK LIKE AN EGYPTIAN	BANGLES	11
13	15	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	12
14	7	NOTORIOUS	DURAN DURAN	13
15	13	VICTORY	KOOL & THE GANG	10
16	18	WE'RE READY	BOSTON	16
17	19	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	14
18	24	JACOB'S LADDER	HUEY LEWIS & THE NEWS	34
19	22	YOU GOT IT ALL	THE JETS	25
20	27	LOVE YOU DOWN	READY FOR THE WORLD	20
21	28	STOP TO LOVE	LUTHER VANDROSS	24
22	29	STAY THE NIGHT	BENJAMIN ORR	30
23	31	BALLERINA GIRL	LIONEL RICHIE	19
24	26	THIS IS THE TIME	BILLY JOEL	21
25	30	TALK TO ME	CHICO DEBARGE	29
26	12	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	22
27	21	ALL I WANTED	KANSAS	23
28	34	I'LL BE ALRIGHT WITHOUT YOU	JOURNEY	37
29	36	BIG TIME	PETER GABRIEL	32
30	23	FALLING IN LOVE (UH-OH)	MIAMI SOUND MACHINE	28
31	38	NOBODY'S FOOL	CINDERELLA	26
32	39	I WANNA GO BACK	EDDIE MONEY	40
33	—	RESPECT YOURSELF	BRUCE WILLIS	43
34	32	COMING AROUND AGAIN	CARLY SIMON	18
35	16	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	27
36	—	BRAND NEW LOVER	DEAD OR ALIVE	42
37	—	JIMMY LEE	ARETHA FRANKLIN	33
38	—	(YOU GOTTA) FIGHT FOR YOUR RIGHT	BEASTIE BOYS	39
39	—	MANDOLIN RAIN	BRUCE HORNSBY & THE RANGE	50
40	—	CAN'T HELP FALLING IN LOVE	COREY HART	41

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (5)	14
Geffen (6)	
Sire (3)	
COLUMBIA (9)	10
Def Jam (1)	
MCA (8)	9
I.R.S. (1)	
E.P.A.	8
Epic (6)	
Portrait (1)	
Scotti Bros. (1)	
POLYGRAM	7
Mercury (4)	
Atlanta Artists (2)	
London (1)	
A&M (5)	6
A&M/Virgin (1)	
ELEKTRA	6
MOTOWN (5)	6
Gordy (1)	
RCA (5)	6
Jive (1)	
CAPITOL	5
EMI-AMERICA (2)	5
Manhattan (3)	
ARISTA (3)	4
Jive (1)	
ATLANTIC	4
CHRYSALIS	4
PROFILE	2
NEXT PLATEAU	1
OAK LAWN	1
RHINO	1
SLEEPING BAG	1

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

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	TITLE	PUBLISHER - LICENSING ORG.	TITLE	PUBLISHER - LICENSING ORG.
93 AIN'T SO EASY	(Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP)	68 DON'T DREAM IT'S OVER	(Roundhead, BMI)	3 SHAKE YOU DOWN	(Promuse, BMI/Fudge, BMI)
90 ALL I WANT	(Howard Jones, BMI/Warner-Tamerlane, BMI)	47 DON'T GET ME WRONG	(Hynde House of Hits/Clive Banks) HL	77 SHELTER	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI) HL
23 ALL I WANTED	(Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI)	78 DON'T LEAVE ME THIS WAY	(Mighty Three, BMI)	7 SOMEDAY	(Little Diva, BMI/Little Steven, ASCAP) WBM
98 AMANDA	(Hideaway Hits, ASCAP) CLM	72 DON'T NEED A GUN	(Boneidol, ASCAP/Rare Blue, ASCAP)	71 SOMEONE	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, BMI) WBM/CPP/ALM
67 AS WE LAY	(Troutman, BMI/Saja, BMI)	22 EVERYBODY HAVE FUN TONIGHT	(Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM/CHA/HL	92 SOMEONE LIKE YOU	(Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI) CPP/MCA/HL
1 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP) WBM	49 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI) MCA/HL	36 SOMEWHERE OUT THERE (FROM 'AN AMERICAN TAIL')	(Hallowed Hall, BMI/Red Network, BMI)
19 BALLERINA GIRL	(Brockman, ASCAP) CLM	28 FALLING IN LOVE (UH-OH)	(Foreign Imported, BMI) CPP	31 STAND BY ME	(Rightsong, BMI/Trio, BMI/A.D.T. Enterprises, BMI) WBM/CHA/HL
61 THE BEST MAN IN THE WORLD	(Famous, ASCAP/Ensign, BMI) CPP	83 THE FINAL COUNTDOWN	(Screen Gems-EMI, BMI)	30 STAY THE NIGHT	(Orange Village, ASCAP) HL
91 BIG MISTAKE	(Fall Line Orange, ASCAP)	45 FOR TONIGHT	(Pezaz, PRO/Kish Kish, CAPAC)	24 STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP
32 BIG TIME	(Clotfene, BMI/Hidden Pun, BMI)	62 FRENCH KISSING	(Home Grown, BMI/Theodella Profunct, BMI)	70 SUBURBIA	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP
42 BRAND NEW LOVER	(Latebond, PRS/WB, ASCAP) WBM	53 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	(Mambadaddi, BMI/I.R.S., BMI/Criterion, ASCAP)	94 SUMMERTIME, SUMMERTIME	(Washinwear, BMI/Beach House, ASCAP)
58 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	57 GIRLFRIEND	(Kamalar, ASCAP/Let's Shine, ASCAP)	29 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
41 CAN'T HELP FALLING IN LOVE	(Gladys, ASCAP/Chappell, ASCAP/Intersong, ASCAP) CHA/HL	100 GOLDMINE	(Nonpareil, ASCAP/Broozertones, BMI) CPP	87 TASTY LOVE	(Bush Burnin', ASCAP)
46 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	81 HEARTACHE AWAY	(Stone Diamond, BMI) CPP	21 THIS IS THE TIME	(Joel, BMI) CPP/ABP
2 C'EST LA VIE	(MCA, ASCAP/Atg, ASCAP/Bug, BMI/Screen Gems-EMI, BMI) CPP/WBM/MCA/HL	64 HIP TO BE SQUARE	(Hulex, ASCAP) CLM	59 TO BE A LOVER	(East Memphis, BMI/Irving, BMI) CPP/ALM
8 CHANGE OF HEART	(Stone And Muffin, BMI/Reilia, BMI) CPP	97 THE HONEYTHIEF	(Virgin, ASCAP/Nymph, BMI)	12 TOUCH ME (I WANT YOUR BODY)	(Zomba, ASCAP) HL
73 COME GO WITH ME	(Panchin, BMI)	79 HOOKED ON YOU	(Lifo, BMI)	76 A TRICK OF THE NIGHT	(J&S, ASCAP/Almo, ASCAP) CPP/ALM
18 COMING AROUND AGAIN	(C'est, ASCAP/Famous, ASCAP) CPP	86 HUMAN	(Flyte Tyme, ASCAP) WBM	75 TRUE TO YOU	(Ric Ocacek, ASCAP/Lido, ASCAP)
80 COMING UP CLOSE	(Intersong, ASCAP/Til Tunes, ASCAP) CHA/HL	89 (I KNOW) I'M LOSING YOU	(Stone Agate, BMI) CPP	48 TWO PEOPLE	(Myaxe, PRS/Irving, BMI/WB, ASCAP) WBM/CPP/ALM
5 CONTROL	(Flyte Tyme, ASCAP) WBM	44 I NEED YOUR LOVING	(Flyte Tyme, ASCAP)	10 VICTORY	(Delightful, BMI) CPP
63 CRAZY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	40 I WANNA GO BACK	(Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Raski, ASCAP/WB, ASCAP)	11 WALK LIKE AN EGYPTIAN	(Peer International, BMI) CPP
82 CRY WOLF	(ATV Music)	69 IF I SAY YES	(Marvin Morrow/Ensign, BMI) CPP		
84 DEEP RIVER WOMAN	(Brockman, ASCAP) CLM	37 I'LL BE ALRIGHT WITHOUT YOU	(Colgems-EMI, ASCAP)		
		88 I'LL BE OVER YOU	(Rehtakul Veets, ASCAP/California Phase, ASCAP)		

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

Lifelines

BIRTHS

Girl, Raque Inex, to **Carol and Robert Ford**, Dec. 11 in Columbia, Md. He is a producer/writer who has worked with such acts as Rodney Dangerfield, Kurtis Blow, and Full Force.

Girl, Anna Elizabeth, to **Sandy Koch**, Dec. 22 in Chicago. She is general manager of Upstaging Lighting and Trucking.

MARRIAGES

Bertis E. Downs IV to **Katherine T. Judkins**, Dec. 13 in Savannah, Ga. He is an attorney representing R.E.M.

Christy Forester to **Gary Smith**, Dec. 28 in Lookout Mountain, Ga. She is a member of the Warner Bros. group the Forester Sisters.

He is a member of Ricky Skaggs' band.

DEATHS

C.A. "Al" Clinton, 84, Dec. 14 in Princeton, N.J. He was former national sales manager of Pfanstiehl and a veteran of the consumer electronics industry.

Joe Schribman, 73, of cancer, Dec. 24 in Newport Beach, Calif. A veteran personal manager and agent in the music field, Schribman worked, along with his uncles Sy and Charles Schribman, as road manager for the original Glenn Miller Band. He was agent for and produced Rosemary Clooney's television shows. Schribman booked many bands during the big band era and in recent years was involved in the music publishing business. He also personally managed Mel Tormé

and Helen O'Connell. He is survived by his wife, Temple, a son, and a daughter. In lieu of flowers, family members have asked that donations be made to the American Cancer Society in Schribman's name.

George Marek, 84, on Jan. 7 at St. Luke's-Roosevelt Hospital in New York. Marek was a former chief of RCA Records. (See page 6 for details.)

George Furness, 76, after a long illness Jan. 7 in Milwaukee. Furness, a onetime big band pianist, spent many years in the music industry, initially as a song plugger and, beginning in 1964, when he joined Atlantic Records in New York, as a promotion man. He left Atlantic as its West Coast chief in 1976, forming his own indie promotion company. He is survived by his wife and three daughters.



Florida Music Salute. During ASCAP's recent luncheon at the Hotel Inter-Continental in Miami, organization president Morton Gould presents awards to Tom Petty and Philip Michael Thomas for their outstanding contributions to the Florida music community. The event featured a keynote address by Sen. Christopher Dodd, D-Conn., who spoke out against source-licensing bills. Shown are, from left, Dodd, Petty, Gould, Thomas, and ASCAP managing director Gloria Messinger.

New Companies

Atomic Records, formed by Tom Azevedo. First release is "Kicked Out Of Fantasy" by Liquid Mirror. 2010 N. Beachwood Drive, No. 305, Los Angeles, Calif. 90068.

Absolute Entertainment Inc., formed by Lee Heiman and Debbie Schwartz. Company specializes in artist management, licensing, and merchandising and represents producer/artist Deodato and singer/songwriters Kit Hain and D.L. Byron. 509 Madison Ave., Penthouse, New York, N.Y. 10022; 212-758-9111.

Neptune Records Inc., formed by

Clinton Del Rio. Company offers record label and agency representation through associated company Props Entertainment. Neptune has an open-door policy toward reviewing tapes or records. First release is 12-inch single "1987" by Tony Shayne. P.O. Box 3011, Country Club, Ill. 60477; 312-798-9408.

Beet Enterprises Inc., formed by Jeffrey Green and Patrick Baptiste. Company houses Beet Records, whose first release is "Strange Situation" by the Voyage. Beet Management/Beet Publishing, P.O. Box 2088, Bloomington, Ind. 47402; 812-339-BEET.

Madlyn Records, an independent record label, formed by Charles Unger and John McCartney. First signings include Rodney Byrd, Michael Clark, Geoff Cook, Cinnamon Jones, Darryl Lewis, and Harold Williams. First release is "Paris Calling," featuring Valencia with the Love Explosion Orchestra. 1096 Fulton St., Suite 1, San Francisco, Calif. 94117; 415-433-2267.

FOR THE RECORD

Andrew Stoker played drums for General Public at the group's recent Felt Forum show in New York, not Mario Minardi, as was reported in the Jan. 10 issue.

Dave Perkins, who was featured in a two-part interview beginning in the Oct. 18, 1986, Gospel Lectern, is not a What? Records artist nor a Myrrh/LA artist. He is still signed to the main Myrrh label, however.

In the article titled "Roots Music Comes Home," which appeared in the Dec. 27, 1986, issue, it was incorrectly stated that the California corporation Street Level Trading Co. Inc. is owned by Charly Records Ltd. Street Level is an independently owned distribution company.

The Everly Brothers are still signed to PolyGram Records but are not on the Nashville roster of the company, as was reported in the Jan. 17 issue.

In the Dec. 20 listing of new companies, the wrong address and telephone number were given for Royal K. The correct address and number are 211 Beauford Ave., Livingston, N.J. 07039; 201-533-0448.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 26, 14th Annual American Music Awards, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 26-30, MIDEM '87, Cannes, France. 212-967-7600.

FEBRUARY

Feb. 7, American Jewish Committee 1987 Human Relations Award, honoring Lou Fogelman, New York Hilton, New York. 212-751-4000.

Feb. 7, "Top Hat" Dinner & Awards Banquet, honoring Ray Charles, Sheraton Premiere Hotel, Universal City, Calif. Tracey McGlover, 818-995-6545.

Feb. 7-11, International Trade Fair For Musical Instruments, Orchestral Electronics, Musical Accessories, And Sheet Music, Frankfurt, Germany.

069-75-75-320.

Feb. 10-13, Performance Magazine's Seventh Annual Summit Conference, Fairmont Hotel, New Orleans. Shelly Brimacombe, 817-338-9444.

Feb. 13-17, National Assn. Of Recording Merchandisers (NARM) Convention, Fontainebleau Hotel, Miami. 609-424-7404.

Feb. 19-21, Country Radio Broadcasting Inc. Seminar, Opryland Hotel, Nashville. Frank Mull, 615-327-4488.

Feb. 20-21, Gavin Seminar For Media Professionals, Westin St. Francis, San Francisco. Ron Fell, 415-392-7750.

Feb. 20-22, Jack The Rapper's Annual Downhome Fish Fry, Orlando Marriott, Orlando, Fla. Bilye Love, 305-423-2328.

MARCH

March 5, International Radio and Television Society (IRTS) Gold Medal Banquet honoring Allen Neuharth, Waldorf-Astoria, New York. 212-867-6650.

March 10-13, 82nd AES Convention, Queen Elizabeth II Convention Center, Westminster, England. 212-661-2355.

March 27, National Assn. of Black-Owned Broadcasters (NABOB) Third Annual Communications Awards Dinner, Hyatt Regency Hotel, Washington, D.C. Lynne Taylor, 202-463-8970.

March 28-31, National Assn. of Broadcaster's (NAB) 65th Annual Convention and International Exposition and 41st NAB Broadcast Engineering Conference, Convention Center, Dallas. 202-429-5300.

Madonna takes top honors in IFMTC's first video awards, see page 40

BUDGET CDS

(Continued from page 3)

the high cost of manufacturing, but we have all those records out on budget albums. There's plenty of room on a CD to put on more music, and we didn't want to charge a customer \$15.98 for the first Jimmy Buffett album when you can get it on vinyl for \$3.98."

Of MCA's plans to continue its two-for-one series, Sulman says, "We're going to try to take more of our artists' older albums. There'll be obvious exceptions—like Elton John and Steely Dan—that do so well. Steely Dan is probably one of the best CD sellers out there. Their greatest-hits CD ["A Decade Of Steely Dan"] has been our second-best seller next to Boston."

Sulman adds, however, that there are certain artists who "might not want us to couple their albums." But, he says, "most negotiations with artists and managers have gone smoothly, and there haven't really been any problems."

Says PolyGram's Palmer, "We've found managers to be very receptive as far as what we're doing with CDs. So far we've had wonderful cooperation."

Other major labels say they are interested in exploiting catalog through CDs but have yet to finalize definite game plans. One record company executive, requesting anonymity, says some fear that the introduction of budget-price CDs will cause retailers to expect price reductions across the board and that there could also be problems over

artists' royalties.

But MCA's Sulman says, "The only problem I guess we may be having is that the big racks are not as receptive to two-for-ones as we thought. One of their big problems right now is space, and another is that the cost of inventory for CDs is

'We didn't want to charge \$15.98 for a Jimmy Buffett CD when you can get it on vinyl for \$3.98'

expensive to them. They're carrying the hits more than in-depth catalogs, which is a shame."

Though it is highly unlikely that labels will introduce price cuts on new releases, many say they are determined to increase the simultaneous release of CDs with LPs and cassettes.

"That's very important," says Bob Reitman, A&M general manager. "It's gotten to the stage where if the CD follows later, then you can miss out on significant sales. One of the main things we're starting to do is contact artists and managers to make them aware of the turnaround time."

GRAMMY AWARDS

(Continued from page 66)

Laursen, Angel.
BEST CLASSICAL ORCHESTRAL RECORDING
Beethoven: Sym. No. 9 In D Min. "Choral"—Robert Shaw cond. Atlanta Symphony Orchestra, Producer: Thomas Frost, Pro Arte; Copland: Billy The Kid & Rodeo (Complete Ballets)—Leonard Slatkin cond. St. Louis Symphony Orchestra, Producers: Marc Aubort & Joanna Nickrenz, Angel; Liszt: A Faust Symphony—Sir Georg Solti cond. Chicago Symphony, Producer: Michael Haas, London; Respighi: The Pines Of Rome, The Fountains Of Rome, Roman Festivals—Riccardo Muti cond. The Philadelphia Orchestra, Producer: John Willan, Angel; Vaughan Williams: Sinfonia Antartica—Bernard Haitink cond. London Philharmonic Orchestra, Producer: John Fraser, Angel.
BEST OPERA RECORDING

Bernstein: Candide—John Mauceri cond. New York City Opera Chorus and Orchestra, Principal Solos: Eric Mills, Maris Clement, David Eisler, John Lankston, Joyce Castle, Scott Reeve, Jack Harrold, James Billings. New World, Producer: Elizabeth Ostrow; Mozart: The Marriage Of Figaro—Sir Neville Marriner cond. Academy of St. Martin-in-the-Fields, Principal Solos: Barbara Hendricks, Ruggero Raimondi, Lucia Popp, Agnes Baltsa, Robert Lloyd, Felicity Palmer, Aldo Baldin. Philips Classics, Producer: Erik Smith; Verdi: Don Carlos—Claudio Abbado cond. La Scala Opera Chorus & Orchestra, Principal Solos: Plácido Domingo, Katia Ricciarelli, Lucia Valentini Terrani, Ruggero Raimondi, Nicolai Ghiaurov. Deutsche Grammophon, Producer: Rainer Brock; Verdi: Otello—Lorin Maazel cond. Orchestra e Coro del Teatro alla Scala di Milano, Principal Solos: Plácido Domingo, Katia Ricciarelli, Justino Diaz. Angel, Producers: James Mallinson & David Groves; Verdi: Un Ballo In Maschera—Sir Georg Solti cond. National Philharmonic Orchestra, Principal Solos: Luciano Pavarotti, Margaret Price, Renato Bruson, Kathleen Battle, Christa Ludwig. London, Producer: Christopher Raeburn.
BEST CHORAL PERFORMANCE (OTHER THAN OPERA)

Bach: Mass In B Min.—John Eliot Gardiner cond. Monteverdi Choir & English Baroque Soloists, Archiv; Beethoven: Missa Solemnis—Herbert von Karajan cond. Vienna Singverein & Wiener Philharmoniker with Chorus Master Helmuth Froschauer, Deutsche Grammophon; Berlioz: Romeo Et Juliette—Riccardo Muti cond. Westminster Choir & Philadelphia Orchestra with Choral Director Joseph Flummerfelt, Angel; Choral Masterpieces (Beethoven, Mozart, Bach, Handel, Berlioz, Haydn, Brahms, Etc.)—Robert Shaw cond. Atlanta Symphony Chorus & Orchestra, Telarc; Orff: Carmina Burana—James Levine cond. Chicago Symphony Chorus & Orchestra with Choral Director Margaret Hillis, Deutsche Grammophon.

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOIST (WITH OR WITHOUT ORCHESTRA)

Bach: Well-Tempered Clavier, Book 1—Andras Schiff, London; Beethoven: Piano Con. No. 5 In E Flat ("Emperor")—Claudio Arrau, Philips Classics; Haydn: Trumpet Con. In E Flat—Adolph Herseth, Deutsche Grammophon; Horowitz: The Studio Recordings, New York 1985—Vladimir Horowitz, Deutsche Grammophon; Mozart: Horn Concerti (4)—Dale Clevenger, Deutsche Grammophon; Tomasi: Con. For Trumpet And Orchestra/Jolivet: Con. No. 2 For Trumpet; Concertino For Trumpet, String Orchestra, And Piano—Wynton Marsalis, CBS Masterworks.

BEST CHAMBER MUSIC PERFORMANCE (INSTRUMENTAL OR VOCAL)

Beethoven: Cello & Piano Son. No. 4 In C And Variations—Yo-Yo Ma & Emanuel Ax, CBS Masterworks; Benny Goodman: Private Collection (Beethoven, Brahms, Von Weber)—Benny Goodman, Berkshire String Quartet, Fritz Maag, Leon Pommers, MusicMasters; Brahms: Violin & Piano Sonatas; No. 1 In G/No. 2 In A/No. 3 In D Min./Hungarian Dances—Itzhak Perlman & Vladimir Ashkenazy, Angel; Mozart: Music For Basset Horns (Divertimenti, Notturmi, Adagios)—Members of the Chicago Symphony Winds/Vocalists, CBS Masterworks; Rachmaninoff: Cello & Piano Sonata—Lynn Harrell & Vladimir Ashkenazy, London.

BEST CLASSICAL VOCAL SOLOIST PERFORMANCE

Beautiful Dreamer (The Great American Songbook)—Marilyn Horne, London; Canteloube: Chants D'Auvergne Vol. II/Triptyque—Frederica von Stade, CBS Masterworks; Mozart: Kathleen Battle Sings Mozart—Kathleen Battle, Angel; Passione Pavarotti (Favorite Neapolitan Love Songs)—Luciano Pavarotti, London; Weill: Stratas Sings Weill—Teresa Stratas, Nonesuch.

BEST CONTEMPORARY COMPOSITION

Beaser: Mountain Songs (A Cycle Of American Folk Music)—Robert Beaser, MusicMasters; Corea: Septet—Chick Corea, ECM; Glass: Company—Philip Glass, Nonesuch; Lutoslawski: Sym. No. 3—Witold Lutoslawski, CBS Masterworks; Zwilich: Sym. No. 1—Ellen Taaffe Zwilich, New World.

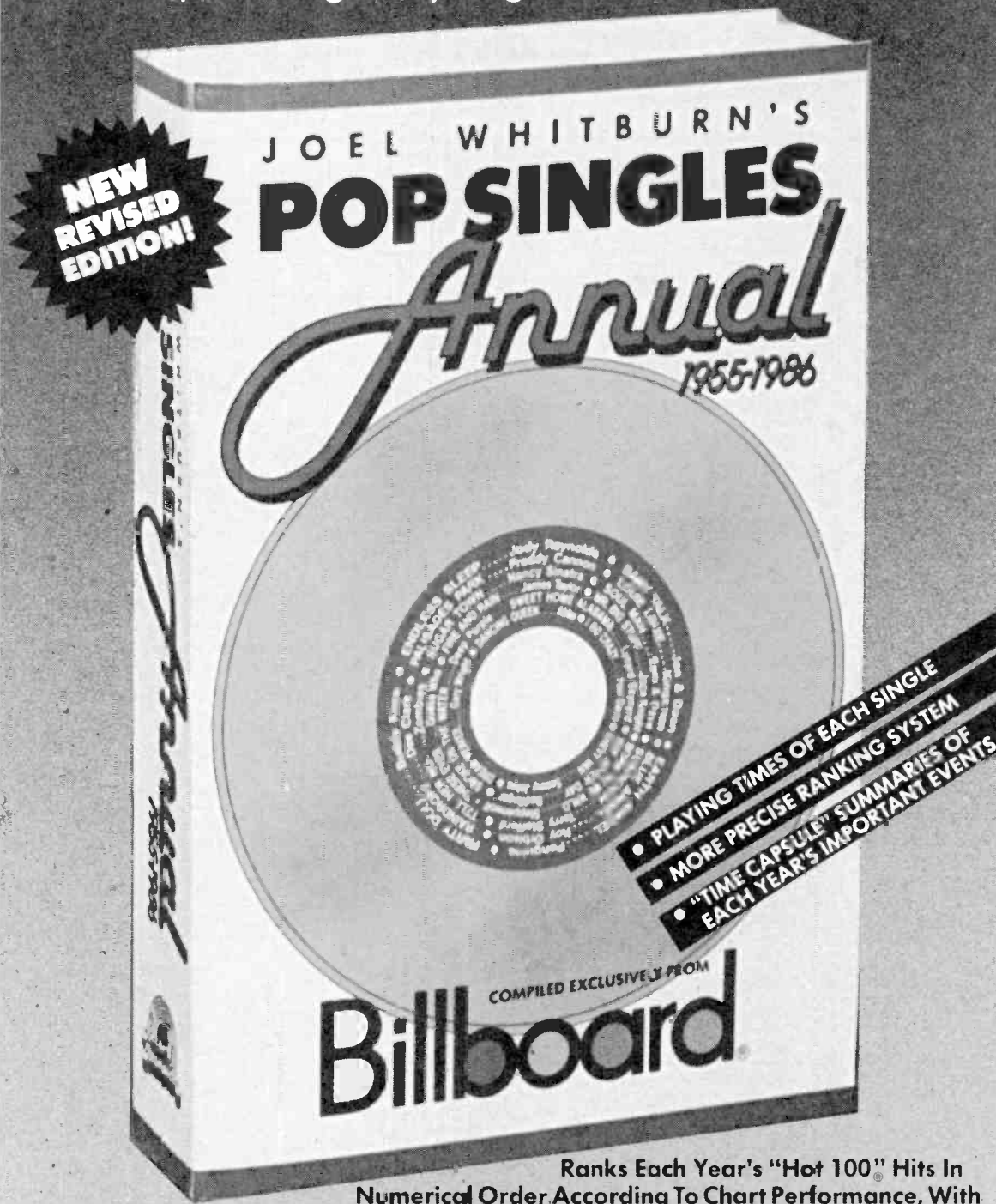
BEST ENGINEERED RECORDING, CLASSICAL

Bernstein: Candide—Paul Goodman, New World; Copland: Billy The Kid & Rodeo (Complete Ballets)—Marc Aubort, Angel; Horowitz: The Studio Recordings, New York 1985—Paul Goodman, Deutsche Grammophon; Liszt: A Faust Symphony—James Lock, London; Respighi: The Pines Of Rome, The Fountains Of Rome, Roman Festivals—Michael Sheady, Angel.

CLASSICAL PRODUCER OF THE YEAR
Marc Aubort & Joanna Nickrenz, Steven Epstein, Thomas Frost, Jay David Saks, Robert Woods.

32 YEARS OF "HOT" HITS

The Only Complete, Year-By-Year History of Billboard's "Hot 100", Covering Every Single Ever Charted.



SPECIAL ADVANCE SALE

SAVE \$5.00

\$55

Hardcover

\$45

Softcover

Offer Ends February 15, 1987



The World's Leading Authority On Recorded Entertainment

P.O. Box 200

Menomonee Falls, WI 53051

For a complete description, see our color insert in Billboard's December 6 issue or write for a free brochure.

Ranks Each Year's "Hot 100" Hits In Numerical Order According To Chart Performance, With Complete Chart Data For Every Title:

- Peak chart position
- Exact date peak chart position was reached
- Total weeks in the peak position
- Total weeks in the Top 10 and in the Top 40
- Total weeks charted
- Explanatory notes on some singles
- The playing time of every single
- And much more

Special One-Page Time Capsules summarize each year's major news and sports stories, big fads, top films and TV shows, and more.

Full-color cover. Over 600 pages.

ORDER NOW AND SAVE \$5.00

- Hardcover Pop Annual 1955-1986* (Will be \$60.00) ADVANCE SALE \$55.00
- Softcover Pop Annual 1955-1986* (Will be \$50.00) ADVANCE SALE \$45.00

OTHER RECORD RESEARCH POP BOOKS

- Hardcover Top Pop Singles 1955-1986* NEW REVISED EDITION! (Will be \$60.00) ADVANCE SALE \$55.00
- Softcover Top Pop Singles 1955-1986* NEW REVISED EDITION! (Will be \$50.00) ADVANCE SALE \$45.00
- Hardcover Pop Memories 1890-1954 . . . \$50.00
- Softcover Pop Memories 1890-1954 . . . \$40.00
- Top Pop Albums 1955-1985 . . . \$40.00
- Top 2000 1955-1985 . . . \$25.00
- Music Yearbook 1985 . . . \$25.00
- Music Yearbook 1984 . . . \$25.00
- Music Yearbook 1983 . . . \$25.00
- Bubbling Under The Hot 100 1959-1981. \$25.00

Sub-Total \$. . .

Wisconsin Residents Add 5% Sales Tax . . . \$. . .

Shipping & Handling . . . \$ 4.00

(All Canadian and foreign orders must be paid in U.S. dollars.) Total Payment \$. . .

I'd like more information before ordering. Please send me a free brochure.

*Anticipated publication date: March/April, 1987. Orders must be postmarked no later than midnight, February 15, 1987 to qualify for advance sale prices.

Payment Method

- Check Money Order MasterCard VISA

MasterCard or VISA Number (Print Clearly)

Name _____

Address _____

City _____ State _____ Zip _____

Signature _____

Exp. Date _____

Mail to: Record Research Inc., P.O. Box 200, Menomonee Falls, WI 53051

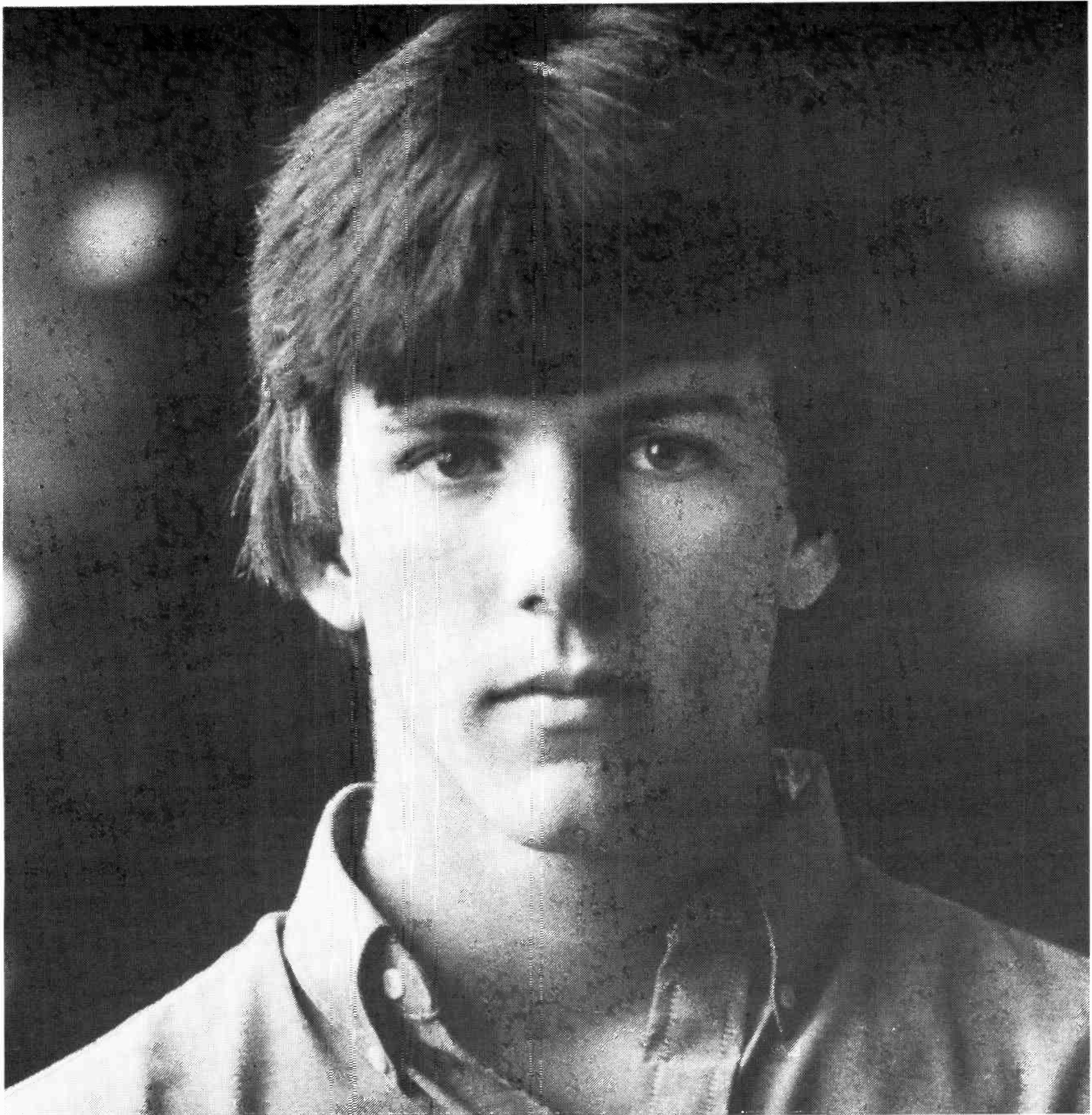
TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	20	BON JOVI ▲ ⁴ MERCURY 830264-1/POLYGRAM (CD) 3 weeks at No. One	SLIPPERY WHEN WET
2	2	1	9	BRUCE SPRINGSTEEN COLUMBIA C5X 40558 (CD)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
3	3	3	15	BOSTON ▲ ³ MCA 6188 (9.98) (CD)	THIRD STAGE
4	5	8	52	BANGLES ▲ COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
5	4	4	32	BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
6	8	9	28	CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
7	6	6	28	MADONNA ▲ ³ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
8	7	5	20	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
9	9	7	22	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
10	11	17	47	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
11	20	22	9	BEASTIE BOYS DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
12	13	15	33	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
13	14	16	6	DURAN DURAN CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
14	10	10	20	PAUL SIMON ▲ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
15	17	20	31	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
16	15	14	17	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
17	18	13	18	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
18	12	11	10	THE POLICE A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
19	16	12	12	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
20	19	18	15	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
21	21	19	41	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
22	22	21	24	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
23	28	33	13	GEORGIA SATELLITES ELEKTRA 60496 (8.98)	GEORGIA SATELLITES
24	27	37	13	GREGORY ABBOTT COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
25	26	29	8	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
26	29	28	11	FREDDIE JACKSON ● CAPITOL ST 12495 (8.98)	JUST LIKE THE FIRST TIME
27	23	24	16	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
28	24	23	22	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
29	35	35	28	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
30	39	54	8	BILLY VERA & THE BEATERS RHINO RNLP 70858/CAPITOL (8.98) (CD)	BY REQUEST
31	32	27	11	THE PRETENDERS ● SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
32	42	38	11	ARETHA FRANKLIN ● ARISTA AL-8442 (9.98) (CD)	ARETHA
33	37	34	10	STRYPER ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
34	25	25	18	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
35	36	40	11	KANSAS MCA 5838 (8.98) (CD)	POWER
36	40	42	33	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
37	31	30	17	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
38	33	32	28	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
39	30	26	34	SOUNDTRACK ▲ ³ COLUMBIA SC 40323 (CD)	TOP GUN
40	34	31	19	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
41	45	47	38	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
42	38	41	37	BILLY OCEAN ▲ ² JIVE JL 8-8409/ARISTA (8.98) (CD)	LOVE ZONE
43	41	39	29	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
44	51	53	8	READY FOR THE WORLD MCA 5829 (8.98) (CD)	LONG TIME COMING
45	49	52	62	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
46	52	58	9	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98) (CD)	ROBBIE NEVIL
47	48	51	96	WHITNEY HOUSTON ▲ ⁷ ARISTA AL 8-8212 (8.98) (CD)	WHITNEY HOUSTON
48	43	43	14	RATT ● ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
49	59	69	6	ROBERT CRAY MERCURY/HIGH TONE 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
50	57	63	6	NEW EDITION MCA 5912 (8.98)	UNDER THE BLUE MOON
51	44	36	17	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
52	53	56	6	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC E2-40511	LIVE
53	55	49	12	SURVIVOR SCOTTI BROS./CBS ASSOCIATED F2-40457/EPIC (CD)	WHEN SECONDS COUNT
54	54	50	17	TIMBUK 3 I.R.S. 5739/MCA (8.98)	GREETINGS FROM TIMBUK 3

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	60	70	13	EUROPE EPIC BFE 40241	THE FINAL COUNTDOWN
56	46	44	62	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
57	47	45	13	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
58	61	86	5	ERIC CLAPTON WARNER BROS. 25476 (9.98) (CD)	AUGUST
59	66	75	9	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
60	56	48	24	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
61	64	73	15	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
62	65	67	24	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
63	50	46	27	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
64	62	60	42	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
65	58	55	16	LINDA RONSTADT ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
66	63	57	9	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
67	67	62	20	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
68	70	59	13	HOWARD JONES ELEKTRA 60499 (8.98) (CD)	ONE TO ONE
69	73	65	13	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
70	69	61	16	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
71	72	66	11	STEVE MILLER CAPITOL PJ 12445 (9.98) (CD)	LIVING IN THE 20TH CENTURY
72	74	76	15	COREY HART EMI-AMERICA PW 17217 (8.98) (CD)	FIELDS OF FIRE
73	78	71	14	TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
74	82	109	19	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
75	75	72	14	ALABAMA ▲ RCA 5649-R-1 (8.98) (CD)	THE TOUCH
76	88	116	38	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
77	68	68	27	THE MONKEES ● ARISTA AL-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
78	79	84	23	GEORGE THOROGOOD AND THE DESTROYERS ● EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
79	71	64	15	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
80	87	90	14	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
81	83	96	7	GRACE JONES MANHATTAN ST 17242/EMI-AMERICA (8.98) (CD)	INSIDE STORY
82	86	87	21	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
83	80	78	41	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
84	106	115	6	KATE BUSH EMI-AMERICA ST 17242 (8.98) (CD)	THE WHOLE STORY
85	89	101	6	THE KINKS MCA 5822 (8.98) (CD)	THINK VISUAL
86	118	107	11	JEFF LORBER WARNER BROS. 25492 (8.98)	PRIVATE PASSION
87	98	111	99	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
88	109	117	7	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
89	76	74	20	DON JOHNSON ● EPIC FE 40366 (CD)	HEARTBEAT
90	90	81	19	VINNIE VINCENT INVASION CHRYSALIS BFV 41529	VINNIE VINCENT INVASION
91	96	104	12	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
92	97	110	12	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
93	124	83	12	BERLIN GEFEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE AND PRAY
94	138	177	5	DEAD OR ALIVE EPIC FE 40572 (CD)	MAD BAD AND DANGEROUS
95	112	134	5	PET SHOP BOYS EMI-AMERICA SQ 17246 (6.98)	DISCO
96	117	102	11	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
97	100	100	7	DEBBIE HARRY GEFEN GHS 24123/WARNER BROS. (8.98)	ROCKBIRD
98	99	98	12	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
99	107	137	7	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
100	91	88	16	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD)	TRILOGY
101	108	120	112	BOSTON ▲ ⁹ EPIC JE 34188 (CD)	BOSTON
102	81	79	25	EURYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
103	77	77	23	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
104	125	118	10	JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98)	STILL STANDING
105	113	113	9	LONE JUSTICE GEFEN GHS 24122 (9.98)	SHELTER
106	190	—	2	SOUNDTRACK GEFEN GHS 24125/WARNER BROS. (9.98)	LITTLE SHOP OF HORRORS
107	110	121	68	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 DEGREES FAHRENHEIT
108	103	99	59	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
109	104	92	10	PAUL YOUNG COLUMBIA FC 40543 (CD)	BETWEEN TWO FIRES

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



I wanted to be like my dad, "Order me a dry martini."

"I was twelve when I started drinking. I drank because I wanted to look cool. I wanted to look older."

It's not easy to say no when your friends, your parents and everyone else around you is pressuring you to drink. But alcohol is a drug. And you can get hooked on it.

It's a fact. The younger you start, the more addictive it is and the more damage it can do.

It's not easy to say no. But if you want to be somebody, you have to learn.

To find out more, contact the National Council on Alcoholism in your area. Or write NCA, 12 West 21st Street, New York, New York 10010.

**Say no.
And say yes to your life.**



National Council on Alcoholism Inc.

POLS IN CES PANEL SAY FORGET LEVY LAWS IN '87

(Continued from page 1)

blank-tape royalties or anticopying chips.

However, the legislators warned that prohibitive action might still be taken on the importation and sale of double-well videocassette recorders and cautioned that pending balance-of-trade tariff bills could potentially have a wide-ranging negative impact on the American consumer electronics industry.

Sen. Dennis DeConcini, D-Ariz., the newly installed chairman of the Copyright Subcommittee (Billboard, Jan. 17), said, "I don't think that there's any question that the audiovisual royalty legislation that was brought before the 99th Congress will be revisited."

DeConcini, a vocal opponent of the royalty tax bills in the 99th Congress, said he was not certain who would introduce new royalty legislation, since the sponsor of the previous bill, Sen. Charles McC. Mathias, R-Md., retired last year. DeConcini added, "I can assure you it won't be this senator... You can bet that you won't see me beating the drum to pass any such legislation."

DeConcini said that he believes that antitaping chip legislation will also be before Senate committees, adding, "Again, I don't anticipate introducing any such legislation."

Almost to a man, the other legislators on the panel voiced their opposition to blank-tape royalty taxes and antipiracy-chip bills for a variety of reasons.

"Many of the horror stories that were projected by members of the motion picture industry and representatives of the recording industry simply did not come true," said Rep. Edward Feighan, D-Ohio. "As a result, there was no congressional action on the royalty tax. I think as a result there will not be in this session of Congress any action on proposals for tariffs on digital audiotapes or equipment."

Added Rep. Lawrence J. Smith, D-N.J., "The horror stories have not only not come true, but as your technology has improved significantly, it has driven sales of your products, which have driven sales of other people's products, way beyond where they would have been had your products not come on line."

Smith also reflected some skepticism about the motives of the film and record industries in pushing their demands for the royalty levies: "Some of these efforts are less than

wholehearted. I think they are just making that pitch, in some cases, to protect their image with their industry, rather than to really make a dent with Congress."

"If [duplicating] activity is limited to people in their own homes, my guess is that Congress is not going to move on their restrictive legislation," said Rep. Hank Brown, R-Colo.

Summarizing his colleagues' statements, Rep. Mike Synar, D-Okla., said, "What we're all saying is that we still adhere to the principle that for copyright change, we have to have economic harm. I don't believe that those who have advocated copyright change have made their case sufficient to move Congress in that direction."

Consumer intolerance—which, for the congressmen, translated into constituent intolerance—for restrictive legislation on home taping was cited as another barrier to passing restrictive bills.

"We as a legislative body are individuals who represent constituents, and we will respond to them primarily," Feighan said. "I would say that the reason the Congress didn't respond on the royalty tax by passing

legislation is because Congress sensed that there would be such low consumer tolerance to that kind of approach."

Added Smith, "There's a lot of generation of letters when you talk

'The horror stories of your industry did not come true'

about putting a tax on videotapes or audiotapes or certainly on recording equipment, whether it's audio or video."

The only note leaving the door open to a blank-tape tax was sounded by Smith, who said he could visualize such a levy being moved through Congress strictly as a revenue-building device.

Both DeConcini and Rep. Robert Kastenmeier, D-Wis., chairman of the House Judiciary Subcommittee, said that they anticipate the introduction of legislation dealing with the new digital audiotape technology.

DeConcini took a hard line on speculative hearings on DAT: "This

senator is not going to attempt to do oversight hearings on a subject matter that is yet to be before us in the form of a product."

Noting the possibility that anti-DAT legislation could take the form of a trade bill, Kastenmeier said, "I frankly think it is unfortunate that it should be placed in a trade context, because this is not basically a trade question. It is obviously a copyright question, even though it is possible to frame it in trade laws and get it assigned to those committees."

The sole area in which any of the congressional panel envisioned hard action against a consumer electronics product was regarding the marketing of so-called dual-well videocassette duplicators, one of which was on view at CES (Billboard, Jan. 10).

Said Kastenmeier, "The motion picture industry can say that back-to-back imported cassette recorders should in some means be prohibited because they'll be used wholesale for the replication of copyright works, not solely for use in the home. They might have a case."

Added Synar, "The introduction of this dual taping on video really

changes the parameters of the discussion."

Several of the congressmen said that anticipated sweeping trade legislation like the Bentsen-Rostenkowski-Gephardt bill introduced during the 99th Congress, which would impose across-the-board tariffs on nations with trade imbalances of more than 25%, represent a threat to the hardware industry.

"Your industry can be much more broadly impacted negatively through trade legislation under some other guise, than whether or not for copyright purposes we ought to inhibit the enjoyment of new technology," Kastenmeier said.

"I think that's where your battles are more likely to be drawn in this 100th Congress," DeConcini said.

In a related panel on trade held earlier the same day, Rep. Don Bonker, D-Wash., characterized trade as "the No. 1 issue" before the 100th Congress.

Bonker and his fellow legislators Rep. Joseph McDade, R-Pa., and Rep. Toby Roth, R-Wis., all forecast the passage of a wide-ranging trade bill during the current congressional session.

DAT KEEPS LOW PROFILE AT CES

(Continued from page 4)

according to Robert Heibleim, vice president of marketing.

"While Denon is ready to produce DAT, we believe the format is still premature," Heibleim said. "There's really nothing wrong with DAT that a little technical development and a whole lot of industry cooperation can't cure."

"Few companies stand to gain more from the successful launch of

DAT than Denon. But the operative word is 'successful.' A half-baked introduction will help no one," Heibleim said.

Blank DAT tape was heavily in evidence, with Sony, TDK, 3M, Fuji, Harman Kardon, and Maxell all showing cassettes.

A particular note of urgency concerning the solution of the impasse over the introduction of DAT was

heard in Maxell's demonstration room. The company is already geared up to introduce its blank software; its 120-minute cassettes were taken from the production line, according to marketing manager Gerald Ghinelli.

"When the hardware companies make that product available, we'll have the blade to go into that razor," Ghinelli said.

The present conflict over DAT between record and consumer electronics manufacturers has only served to focus more attention on the infant configuration, according to Ghinelli.

"Any time you try to enact a prohibition on something, you generate that much more awareness," he said. "The more you cloak and dagger it, the more it adds to the allure."

As for record retailers, Lou Kwiker, chief operating officer of the giant Warehouse chain, predicted that the DAT hardware would be a "marketplace reality by

the end of next year."

He voiced concern over record label fears that compact disks need more time to mature in the marketplace and that DAT recording capability does present a problem for the industry.

Nonetheless, Kwiker said he lauded the technological achievements of DAT and, from his retail perspective, would accept the format.

The record labels, Kwiker further suggested, are in the driver's seat on introduction of the format, since they control the software. He reasons that Japan will eventually have to bend to the labels' wishes.

Also sanguine about DAT was Lou Fogelman, president of Show Industries and Southern California's Music Plus Video chain. Fogelman indicated that it was inevitable that the technology is going to come in the next few years and that music retailers will have to brace for it.

EIA STUDY

(Continued from page 4)

products—including systems, components, portable tape players, radios, and car audio—rose more than \$860 million, from \$6.3 billion in 1985 to \$7.1 billion in 1986.

Although the overall rise in industry volume in 1986 indicated a healthy consumer electronics industry, Myers added, "Volume increases don't necessarily mean increased profits."

Reflecting on the sharp rise in videocassette sales and the decline in per-unit price last year, Myers

noted, "The nation's fascination with A titles at high prices is no longer the only key to success in software sales. Sell-through titles—how-tos, sports, aerobics, travel, cooking, sewing, romance—retailing for under \$30, or even under \$15, are showing strong volume and profitability."

Near the end of his presentation, Myers offered the hardware manufacturer's perspective on the introduction of digital audiotape (DAT) cassette players, which were displayed in prototype form by several manufacturers at the show (see separate story, page 4). The DAT controversy, he said, parallels wrangling over the introduction of other audio configurations in the past.

"When audiocassettes were first introduced, they were greeted by the major record companies with boos," Myers said. "They would destroy the market for LPs, right? Wrong. Today, the market for LPs is still huge, and prerecorded cassettes actually outsell LPs."

"When the CD was introduced, the same negative chorus greeted its entrance. The CD would destroy the market for LPs and cassettes. An expensive plaything for a few fanatics, right? Wrong, of course."

Myers concluded, "Remember what has become a major theme of the consumer electronics industry: 'Let the marketplace decide.'"

CAPITOL READIES BEATLES, SINATRA CDS

(Continued from page 3)

of public relations and communications for EMI Music, North America and Japan. "Now that we've got three plants on three continents, we can do a worldwide production and distribution system. Also, if you put these [CDs] out and then you couldn't fill the reorders, we'd be accused of, 'Look at them—they put them out and they can't back it up.'"

Despite the worldwide release, marketing strategies for the Beatles titles will be run on a national rather than international basis.

Vinyl and cassette versions of the Beatles albums will not be affected and will retain their original "American" sequencing, Satriano says.

Also, four Sinatra titles—"Songs For Swingin' Lovers," "In The Wee Small Hours," "Close To You And

More," and "Sinatra's Swinging Session And More"—will be released in late January, the latter two CDs bearing additional tracks not included on the original albums.

Though Warner Bros. issued several Sinatra CDs on the Reprise label last year, this marks the first CD appearance of the singer's highly regarded Capitol-era material.

Also scheduled are catalog items by Pink Floyd, Bob Seger, Steve Miller, Kate Bush, the Band, the Beach Boys, Kraftwerk, Billy Squier, Nat King Cole, Fats Domino, Eddie Cochran, Judy Garland, the Hollies, the Kingston Trio, Matt Monro, Ricky Nelson, and the original soundtracks to the musicals "Carousel," "Oklahoma!," "The King And I," "The Music Man," "Funny Girl," and others.

Alabama Bookers Settle

NASHVILLE A long legal battle over which booking agency should have the rights to more than \$3 million in commissions from Alabama's concert appearances has been settled out of court.

The original suit was filed in 1981 by International House of Talent, the agency Alabama had signed with the year before. IHT was then owned by entertainer Billy "Crash" Craddock and Dale Morris, who now manages the group. Morris left IHT in 1981 and formed his own booking and management company, taking Alabama along with him as a client.

A ruling by the chancery court

in Nashville in 1983 stated that Alabama owed IHT nearly \$2 million in commissions. The state Supreme Court ruled in May that it was Morris, not Alabama, who owed the money. It further ruled that there should be another hearing to assess the specific amount of damages due IHT.

The out-of-court settlement, precise terms of which have not been made available, provides for a dissolution of the Craddock and Morris partnership in IHT. Craddock will be the sole owner of the agency, and Dale Morris & Associates will continue to book Alabama.

MIDEM '87

(Continued from page 6)

fit most from having a large part of the international music business brought together in one place. Even the MIDEM organization no longer contests this view with its former vehemence. One such company is Legend Records, launched at MIDEM '86 and now enjoying its first U.K. success with veteran songstress Elkie Brooks.

With potent financial backing from Paul Levinson's Prestwich Holdings, Legend boss Mike Heap will be seeking not only overseas deals for his label but also potential acquisitions in the form of medium-size labels or publishing concerns. Having resurrected one flagging career, Heap is also keen to try his hand with other major artists temporarily down on their luck.

Those who see the music industry as too much in the hands of lawyers and money men may have their suspicions strengthened by the increasingly high profile of accounting

firms at MIDEM. Freed to solicit business by a 1984 ruling, U.K. accountants have taken to the event with enthusiasm. At least five will have stands, including the mighty Peat Marwick, which through its partnership with Klynveld Main Goerdeler claims to operate 700 offices with nearly 60,000 staff members in more than 100 countries, with specialist music industry partners in all major markets. The company handled the recent flotations of both Chrysalis and Virgin in Britain. Another accounting firm, Arthur Young, has even organized a MIDEM seminar unapologetically titled "Money, Money, Money."

New technologies as represented by compact disk and its potential rival, digital audiotape, will clearly play a dominant role at MIDEM '87. The explosion of worldwide CD manufacturing capacity during the last year will be graphically illustrated by the presence of at least 12

CD-manufacturing firms, including Nimbus, MPO, Koch, Bellaphon, Philips Du Pont, ICM, and Nordis.

More generally, the air of renewed optimism noticeable at MIDEM in the last two years stems largely from the wealth and self-confidence generated by burgeoning worldwide CD sales and will surely be even more marked this time around.

Music-based satellite TV services, another technology of the '80s, will be at MIDEM, among them Sky Trax, the music entry of Rupert Murdoch's Sky Channel, and Super Channel/Music Box. A closed IFPI music video committee meeting is expected to focus on new agreements with these and other stations, including MTV's fledgling European operation, tentatively scheduled to launch in April.

Also represented will be the recently formed International Federation of Music Television Channels, which

includes Sky Channel, Canada's MuchMusic/MusiquePlus, Italy's Video Music, West Germany's Music Box, and the French station TV6.

MIDEM '87 is a multilayered event that includes separate sections for radio and classical music and a full program of gala showcases with star-studded lineups, which are traditionally finalized at the last minute. Away from the bustle of the exhibition floor, there will be a series of seminars and meetings involving many of the music business' leading international organizations.

A key meeting will be "The 20 Year War Against Piracy: Are We Winning?" on Jan. 28, presented by IFPI's antipiracy team under James Wolsey. Participants include Robert Coleman of the European Economic Community's intellectual property division; Jean-Loup Tournier of French rights body SACEM; and Nesuhi Ertegun, a tireless antipi-

racy campaigner at MIDEM, who will chair the meeting, deliver the keynote address, and issue a renewed appeal for industrywide funds to combat the problem. IFPI also promises a "museum" of confiscated pirate wares, and a "strong display" on the DAT issue.

FIDOF, the international body for festival organizers, will hold its usual MIDEM meeting, as will the Assn. of Entertainment Lawyers, a group set up as a result of annual seminars held at Cannes. MIP Radio will have its own program of symposiums, including one on sponsored radio syndication in Europe, organized by Piccadilly Productions, a company set up by Simon Cole in response to the opportunities he recognized at MIDEM '86. Aerspatiale plans a seminar on satellite communications, and French organization CENAM has scheduled a series of meetings titled "Folk Music—Professional Music?"

FALL ARBITRON

(Continued from page 1)

front is KZFX Houston, which debuted with a 4.1 share. Classic newcomers WZOK Seattle, KGMG San Diego, and WKLH Milwaukee logged impressive gains. And WYSP Philadelphia jumped to a 4.5 share from a 3.6 after fully committing to the format.

Here is a wrap-up of selected market highlights:

CHICAGO

Urban outlet WGCI-AM-FM slipped from a 9.1 to an 8.5 share, but it kept its second-rank slot and continued to hold off direct competitor WBMX-FM, which drooped from a 5.9 to a 4.5.

Three of Chicago's four top 40s had good books. Format leader WBBM-FM regained strength with a jump from 3.3 to 4.2. WLS showed continued good health, and its

young sister FM, WYZ, edged up a little. WKQX dropped badly, from a 3.4 to a 2.6.

Album rock outlet WLUP lost a full point for a 4.6 share, progressive rocker WXTR lost some steam, and WCKG stayed steady with a 1.9 share. The new "Z-Rock" outlet, WZRC, cropped up with a 1.1 share.

SAN FRANCISCO

Urban outlet KSOL decreased from a 5.0 to a 4.2 share to tie with AC outlet KYUU as the market's leading contemporary music outlets. The latter leaped from a 3.1 to a 4.2 share. Urban-heavy top 40 KMEL slipped from a 4.3 to a 3.7.

Enjoying better books were country station KSAN, with a full share jump for a 3.2, and album rocker KRQR, which increased from a 2.2

to a 3.1. Rock rival KFOG notched a 2.2-to-2.6 increase. After adding more progressive music to its playlist, top 40 KITS proved itself a tough contender with a 1.5-to-2.4 jump.

Perhaps the happiest story for natives here is KFRC's return to a decent standing. The AM gave up its legendary top 40 format in August, and, with nostalgic fare, made a 1.7-to-2.7 improvement.

PHILADELPHIA

Rock legend WMMR remained the top banana, although it dropped 2.5 points to a 9.0. Aside from WYSP's aforementioned classic rock success, the market stayed pretty flat. Urban leader WUSL remained strong with a 7.2 share, and format rival WDAS jumped from a 3.9 to a 4.4.

DETROIT

Urban outlet WJLB retained its stronghold with an 8.1 share and the second rank, WCZY-AM-FM held its top 40 slot with a 5.3 share, and album rocker WLLZ continued its dominance in that format with a 5.3.

Logging the most dramatic gains were country leader WWWW, which made a 3.5-to-4.2 jump, and AC outlet WOMC, which leaped from a 2.6 to a 4.0. Nostalgia outlet CKLW-AM did poorly after a great summer book, with a 4.1-to-2.9 drop.

BOSTON

Top 40 outlet WZOU had the biggest story here with a 2.1-to-3.5 jump. But it has a long way to go to challenge contemporary market leader WXKS-FM's 8.0 share. Album rock stalwart WBCN dipped from a 7.6 to a 7.1. AC outlet WHDH made a strong 5.1-to-6.0 in-

crease, while format competitor WSSH jumped from a 4.1 to a 4.8.

HOUSTON

Urban outlet KMJQ continued to dominate the market with an outstanding 8.0-to-9.8 jump, and classic rocker KZFX made its dramatic 4.1 debut. KRBE provided a top 40 upset with a 6.2-to-6.6 jump that overtook longtime format leader KKBQ-AM-FM. The latter dropped from a 7.4 to a 6.0.

WASHINGTON

Emmis outlet WAVA emerged as the superstar of this book with a 4.5-to-6.2 jump for the No. 4 market rank. With the market now all to itself, country station WMZQ-FM had another great book, showing a 4.4-to-5.5 increase. And album rocker WWDC made a 4.7-to-5.2 jump.

TIMMER, PATTIZ TO KEY IM&MC

(Continued from page 1)

on the subject of program bartering.

A number of radio and television stations from both sides of the Atlantic have announced plans to make direct and recorded transmissions from the Montreux event. A

TANNEN

(Continued from page 67)

growing as technology changes. There's always going to be money there. There's also tremendous volatility at the major entertainment companies, and it's still a seller's market, not just in term of copyrights. There's simply still a lot of money chasing deals.

"But I think that's going to change," he adds. "I don't think music publishers can match the expectations of the outside investors. If an investment group looks at a business and says, 'We have a unique use for this,' or it has a unique view on how to change it, then they can get the return they're expecting. But most don't have the knowledge, and, by nature of who they are, don't have the staying power."

roster of more than 30 major music stars will be taking part in the TV galas, which will be co-produced by Swiss Television and the BBC, with an estimated worldwide audience of 100 million.

Many radio and TV stations will be building special studio booths for artist interviews during the course of the event, among them BBC Radio and TV, the Tube, and Music Box from the U.K.; Formel Eins TV of West Germany; Countdown from Holland; and U.S. companies Westwood One and MTV.

A jury of 25 leading TV producers will be assembled to judge the IM&MC's 14 international video awards, with the presentation to take place during the live telecasts. There will be a special Children of the World Video Award, with teenagers from many countries voting for their favorite videoclip.

An innovation this year will be the presence at the conference of a large group of representatives from the international advertising industry. The program for the panel discussions, keynote speeches, and special presentations will focus on the relationships among the cre-

ators of music programming, the media, and the advertising industry.

Says Theo Roos, publisher and editor in chief of Music & Media, "The conference will bring together for the first time three interdependent communities for a full and frank discussion on the challenges and opportunities facing them in the new technological age. Last year's inaugural conference clearly established the need for the IM&MC meeting, and this second edition is being planned with full regard for the recommendations and suggestions which were made by participants after last year's event."

Among the topics to be discussed at plenary and concurrent sessions from May 14-16 are the infiltration of advertising into programming in the broadcast media, the potential impact of digital audiotape, interactive radio, the future of satellite in Europe, the future of music on TV, and censorship.

For further information, including details of registration procedures, contact IM&MC organizer Rob Aardse in Amsterdam (20-628483) or Peggy Dold at Billboard (212-764-7300).

Who is
Michael Sterling
?
Nobody Knows Yet!

HOLIDAY CD HARDWARE SALES SURGE

(Continued from page 1)

mas software sales, see story this page.

Doug Ball, audio buyer for Philadelphia-area-based, 85-store chain Wall To Wall Sound & Video, says his stores sold nearly 10,000 CD players during Christmas, almost four times as many units as the chain moved during the same period in 1985.

Ball cites a number of reasons for the sales increase, aside from the heightened consumer awareness of the digital disk via heavy advertising and press coverage throughout the year.

First, the chain doubled the number of floor models displayed in each store, and he feels the increase in visibility helped attract customer interest.

Player sales also benefited from large reductions in average retail prices, says Ball. This was due in part to an increase in low-price machines coming from manufacturers in the second half of 1986 as well as "a lot of product dumps," he says. "Manufacturers had heavy inventory they wanted to unload."

One such close-out was the Sharp DX-110 player, which Ball says he was able to price at \$99. "That really brought a lot of people out of the woodwork," he says. Wall To Wall sold 5,000 DX-110s in early fall and 3,000 Sharp DX-111s (at \$129) during the peak Christmas weeks.

Another factor in the strong CD sales picture was the introduction of the CD changer, which "replaced the all-in-one rack system as the Christmas success story," Ball says. "It definitely rekindled sales at the higher end," he says, citing the Pioneer PDM-6 as well as a JVC changer and the 10-disk Sony CDP-C10 model as especially strong sellers.

"We moved every piece we got our hands on," he says. "We sold close to 1,000 units among the three models, and we could've sold more if we'd had them."

Hardware Spurs Strong Software Business Retailers Report Hot Post-Yule CD Sales

BY GEOFF MAYFIELD

NEW YORK Strong fourth-quarter volume for compact disk hardware has translated into booming CD sales for record stores.

The pattern repeats 1986's postholiday jump, although dealers say current increases are even more significant than the surge the configuration accomplished in January 1986 (Billboard, Feb. 1, 1986). And for some, this month's CD sales are outpacing volume earned during December's strong holiday run.

Mitch Perless, director of purchasing of the 45-store Music Plus chain in Los Angeles, says that "in almost every case, CDs [have] matched LPs in terms of units sold" since Christmas.

George Tunder, director of merchandising for the 75-store, Pittsburgh-based National Record Mart, has also seen a postholiday surge. He says the configuration is "gaining consistently" and now accounts for as much as 20% of some stores' business, compared to an average 8% increase during Janu-

ary 1986.

Amplifying those gains, Tunder says, 75% of the products featured in a January direct-mail piece are CDs, with pop titles sale priced at \$12.99.

David Blaine, vice president and general manager of the 25-store Waxie Maxie chain in Washington, D.C., estimates the configuration will account for 20%-25% of January business, compared to 15% a year ago. The increase, in part, comes as a result of a three-week sale that began Dec. 26, which was planned in anticipation of strong fourth-quarter hardware sales in that market.

Evan Lasky, president of the 85-store, Denver-based Budget Tapes & Records franchise, notes "a couple of wholesale hardware distributors here had huge business" selling CD hardware during the fourth quarter and that is translating into big CD increases for his chain.

"What else have we got to sell this month?," asks Lasky, who says the configuration accounted for 25% of Budget's December

business. He says that new hardware, coupled with an anticipated January decline for LPs, could push the CDs' share up to 30% of January's business.

Kevin Sechrist, president of the four-store, CD-only web Atlanta Compact Disc (including one Tampa Compact Disc store), says, "For us it was almost like Christmas lasted until Jan. 4." He projects that January could come close to matching the lofty figures the chain posted in December. Sechrist notes that a Circuit City store, located in the same strip center as the Atlanta Compact Disc's second outlet, moved at "least 250 players a week" from Thanksgiving through Christmas week.

Tampa Compact Disc store manager Kevin Boyer says hardware sale boomed in his market, too: "We had scores of people coming in who had bought CD players as gifts. They came to us to buy as many as six CDs to go along with the players."

Boyer's expectations for sales in Tampa this month match those of the chain's Atlanta outlets.

Still, Ball says the 1987 hardware picture could be bleak if software makers do not begin to lower prices significantly.

"Some of the people receiving a \$99 CD player for Christmas are in for a pretty rude awakening when they go to a record store to buy disks," he says. "There's a general agreement among audio dealers that we have to see a \$9.99 CD price point before it becomes a mass-appeal commodity. We look forward to that happening this year."

Phil Tudanger, merchandise manager for J&R Music World, a five-store, Manhattan-based chain and leading mail-order outfit, agrees with Ball. "The biggest problem we face in 1987 is the price of the disks," he says.

Tudanger says that unless software makers drop prices, they could unwittingly be setting the stage for a grand DAT entrance this year. The prerecorded digital cassettes will be lower priced than CDs, Tudanger says, and "everyone's

gonna push like hell" for DAT if CD prices don't come down.

As for Christmas 1986, Tudanger says it was J&R's best ever for CD, with a 35%-45% increase over 1985. He cites the low-end units as strong movers, particularly the \$99 Sharp model.

J&R's one disappointment was automotive units, according to Tudanger. "Car units are just not happening," he says, citing high prices, difficult installation, and customer's fear of laser mistracking on the

pothole-laden streets of Manhattan as the reasons.

At the Federated Group, the 65-store chain with outlets in California, Kansas, Arizona, and Texas, president Keith Powell says the company had a "phenomenal" Christmas for CD hardware.

Powell is unable to give hard numbers on units sold, but he says that Federated experienced a significant rise over 1985. The biggest increase came in sales of low-end players, he says.

Powell says he expects an "OK 1987," but he would like to see lower CD software prices this year. "That could make next Christmas even more spectacular," he says.

As important as he thinks lowering disk prices is to increasing hardware sales, Powell says that consumer awareness of the configuration still needs beefing up for the configuration to really take off. "The product simply is not as well known among consumers as we in the industry tend to think it is," he says.

Mike Hamerling, audio buyer for the 54-store, Baltimore-based Luskin's chain, says he sold more than 6,000 units in December alone. This is in stark contrast to December 1985, when the chain moved just 600-700 players. Total unit sales for the 1986 Christmas season: 35,000 players.

Hamerling says he'd like to see disks come down to "around 10 bucks" but says he is not certain how much of his business will be affected in 1987 if this does not happen.

But, he says, "Based on the rumblings I heard at the Consumer Electronics Show, you might see CDs down around that price point by the end of the year."

Assistance in preparing this story provided by Geoff Mayfield.

PRICE, PEPSI FUEL 'TOP GUN' LAUNCH FOR PARAMOUNT VIDEO

(Continued from page 1)

music-video-style Diet Pepsi commercial—a video short—at the top of each cassette is also believed to be a first.

An elaborate cross-promotion ties in Diet Pepsi for an \$8 million, major-motion-picture-style campaign which kicks off with a commercial during the Grammy Awards telecast in February. Prime-time television spots and consumer and trade print ads will roll out through the summer. It is estimated that the combined campaigns will be seen an average of four times by every viewer in the U.S. Music marketing firm Rockbill was instrumental in linking the two companies.

The tie with Pepsi also features a consumer promotion through Paramount's nearly 30,000 retail accounts and thousands of grocery stores where Diet Pepsi is sold.

As an additional incentive to video dealers, a case of Diet Pepsi will be given for every 12 "Top Gun" cassettes ordered through an authorized Paramount distributor.

Accompanying the release of "Top Gun" will be a The Best Of The Best catalog promotion, featuring 25 titles at \$19.95 each. Among the titles are "Raiders Of The Lost Ark," "Beverly Hills Cop," "Wit-

ness," and the first three Star Trek films.

"At a time when companies are raising prices," says Robert Klingsmith, president of the video division of the Paramount Television Group, "we want to reduce prices but without decreasing marketing support." The campaign is designed to fuel sell-through year round and "make consumers excited, not frustrated."

Klingsmith predicts "Top Gun" sales will exceed "Indiana Jones And The Temple Of Doom," which is estimated at 1.4 million units. That title comes off the market Jan. 31 for at least six months. Paramount's fall 20/20 campaign did 2.3 million units.

Distributors confirm that the wholesale price of the cassette will be the same for distributors and racks, 40% off list price—averaging about \$16-\$17 per unit. Distributors also confirm that there is an escalating return privilege and margin based on units bought.

It is believed this is the first time there have been similar sales programs available to both distributors and racks on a title of this magnitude.

"What this means," says one dis-

tributor who lauded the program, "is that distributors and racks will be able to compete on a level playing field. It's who offers the best service, the best marketing support, and the best program. The racks can't go in and pre-emptively posi-

'We believe this is a breakthrough in price point'

tion themselves. The distributors can be more confident about not being cut out of the marketplace by a company that can offer price."

Paramount maintains that it is absolutely firm about sticking to its six-month sanction against rackjobbers. The studio served notice on Handleman and Lieberman for violating the Oct. 31 street date on "Indiana Jones And The Temple Of Doom" and the fall 20/20 promotion (Billboard, Nov. 15, 1986). As a result, neither rack could reorder those titles until after Dec. 1.

The Paramount posture was to have lasted for six months and called for shipments of all new titles to those racks, including "Top

Gun," to take place after the street date. Other distributors will continue to receive product two days before street date.

"We're very sensitive about street dates," says Doctorow. "We are working closely with our distribution network to prevent any mistakes or inadvertent slips such as occurred with 'Indiana Jones.'"

Distributors also believe Paramount anticipated the mass-merchandise backlash that developed when "Indiana Jones And The Temple Of Doom" got footballed at \$19.95 and even below. Says Dan Thompson, manager at three-branch Sight & Sound Distributors in St. Louis: "I think the \$26.95 list was chosen because it works out at \$19.95."

Like other distributors reacting to the "Top Gun" release, Thompson appears unhappy about certain points it raises, contrasting the difference between distributors and rackjobbers.

Distributors do not jump in on certain product, Thompson notes. "We're handling their line 365 days a year, not just the 'push' titles, but the B titles, the entire catalog." Where distributors are pinched, he goes on, is in the area of quotas.

You asked for it...we got it

PRINT BOARD JACKET IN QUANTITIES AS LOW AS 1,000

Lee Myles Associates, Inc.
160 East 56th Street, Dept. B
NYC, NY 10022 Tel: 758-3232

Serving the graphic needs of the music industry since 1952

Rock Union For Soviet?

Open Letter Presses Cause

BY VADIM YURCHENKOV

MOSCOW Approximately 100 leading Russian pop songwriters and artists, headed by national superstar Alla Pugatchova, are making a determined bid to win permission to set up their own professional guild or union. The effort reflects the general *glasnost*, or openness, noted in the cultural scene here recently.

At present, the U.S.S.R. Composers' Union does have a so-called board, headed by composer David Dukhmanov, which purports to represent pop/rock interests. But the union has always been reluctant to admit composers and lyricists who specialize in pop or rock to full membership.

Membership has long been based on a kind of caste system, resulting in the majority of members being classical writers or specialists in the Soviet popular-song format or basic middle-of-the-road material.

The plea to set up a special rock/pop professional guild started with a letter, signed by many prominent songwriters and artists, published in the national newspaper *Sovetskaya Kul'tura*. The aim is to have such a guild linked with Melodiya, the state-owned national record company. "We want to unite writers of pop, rock, and instrumental jazz music along with the singer/songwriter sector,"

read the letter.

Were it given backing by the Ministry of Culture, the group would be set up on much the same basis as other professional bodies of authors; playwrights, who are attached to the U.S.S.R. Writers' Union; or artists and photographers, who are affiliated with the national Artists' Union.

Melodiya is seen as the right umbrella organization for the pop/rock section because, as a music publishing house, it is capable of operating and supervising such a group. Also, the record company is constantly involved in accepting new material for release.

Among those who signed the original letter and are involved in the follow-up moves are Yuri Antonov, Alexander Gradsky, Andrei Makarevitch, Yuri Malikov, Igor Nikolayev, and other heavy royalty earners.

They stress that it is necessary to push the project through as quickly as possible in order to be ahead of current developments in the concert business and show business in general. The number of international artists playing concerts in Russia has escalated since the hugely successful tour by U.K. band UB40 in October. Visiting acts have included Amii Stewart, who is now based in Italy, French songwriter/performer Michel Legrand, and Greek singer Demis Roussos.

INSIDE TRACK

LAURENCE TISCH isn't "acting" any more. On Jan. 14, CBS Inc. directors officially named him chief executive officer, a title he had assumed on an "acting" basis in September after the ouster of **Thomas Wyman**. The board also appointed Tisch president of the company.

LOOK FOR JAY BERMAN, who officially takes over Feb. 1 as the new president of the **Recording Industry Assn. of America**, to make a concerted effort to enlist the aid of superacts in publicly supporting legislatively mandated blank tape/recorder levies, which would return to copyright owners royalty dollars lost through home taping. Such support has been (to be kind) sparse so far. Berman is also a firm supporter of building sturdier bridges among the label trade group, **NARM**, and the music publishing community. **RIAA**, in fact, has filed documents in Congress aligning itself with performance-rights groups in opposition to source-licensing legislation, easily the music publishing community's most pressing battle at the moment.

ANOTHER PLAYER: One of the stories buzzing at the **Winter CES** was that **JVC** intends to introduce yet another video format, although the manufacturer made no official announcement. Prime benefit of the new configuration, to be called **S-VHS**, would be higher resolution. Word has it that although current VHS tapes could be played on the new machine, the system's new software won't play on existing VHS machines.

THROWING ROCKS AT WINDOW: Expect **Dick Clark Productions** to get lots of heat about granting **The Musicland Group** a 90-day exclusivity window for the Dick Clark oldies CD (**Billboard**, Jan. 17). At least one major retail chain has fired off a letter of complaint to Clark's company, and others are expected to follow suit.

THE BLACK MUSIC ASSN. has moved its offices to 307 South Broad St. in Philadelphia. The new location is in a building owned by **Philadelphia International Records**, whose **Kenny Gamble**, the association's founder, is in charge after the resignation of executive director **Rick Morrison**. Longtime staffer **Sheila Atkins** is the BMA's sole administrative employee. A formal statement regarding the BMA's future is expected soon. The BMA's new phone number is 215-732-2460.

PASSING GRADE: **CBS Laboratory** tests to see whether the recycling of surveillance targets will cause degradation of signal quality to prerecorded audio and video product, conducted at the behest of the **NARM/VSDA security committee**, have been completed (**Billboard**, Dec. 13, 1986). **Knogo's** micromagnetic system passed the test, but **3-M's** magnetic process did cause some signal loss. **3-M** is still in the picture, however, because it is not yet known whether the loss can be perceived by the consumer as easily as it was detected by sensitive lab equipment. The tests are part of the trade associations' ongoing attempt to establish a uniform security target that can be placed on music and video product at the point of manufacture. The committee, chaired by **Wherehouse** president and CEO **Lou Kwiker**, will meet again in Miami just prior to **NARM's** upcoming convention. . . . In the meantime, Kwiker says he likes the new interlock design for cassette and compact disk longboxes developed by **Shorewood Packaging** (**Billboard**, Dec. 6, 1986), which lifts the standard CD jewel box or cassette Norelco box an inch from the bottom of the disposable carton.

NEW YORK GIANTS MUSIC VIDEO/12-INCH: Members of the N.Y. football team headed for the Super Bowl in Pasadena on Jan. 25 made a music video last week, featuring Giants **Andy Headen**, **Lionel Manuel**, and **William Roberts**. Produced at Giants Stadium in New Jersey and Central Park in New York, the 20-minute production centers on the song "We Are The New York Giants." There's also a 12-inch single counterpart from **Eddie Thomas' Chicago-based A-1 Creative Records**. Production and release of the \$19.95 video is by **A&H Video Sales**. National distribution of the 12-inch is being handled by **Mel Fuhrman's Little Major Music Distribution**, with **Encore Distributing** named to deal with the Big Apple area.

HOME IS THE 19TH HOLE: **Al Coury**, vice president of promotion at **Geffen Records**, is having a new house built in Calabasas, Calif. His commute to work will be longer, but it cuts down considerably on his commute to the golf course.

DOCTOR JAZZ, **Bob Thiele's** label, has just entered the compact disk era with three releases in the U.S. through CBS: "Air Play," featuring **Benny Goodman** air checks from 1937-38; "All-Star Band," consisting of **Duke Ellington** live dates from 1957; and "I Dig Big Band Singers" by **Teresa Brewer**.

SPECIFICALLY JAZZ: **Global Pacific Records** has just marketed "The Fruits Of Our Labor," a \$9.98-list two-record sampler documenting tracks from albums released during the past few years. The **La Crescenta**, Calif.-based company, which inked flutist **Paul Horn** recently, has added bassist **David Friesen** to its artist roster.

A "SLY" APPOINTMENT: **Carolco Pictures** has named **Sylvester Stallone** to its board. The move, in part, comes because the actor/producer's **Rogue Marble Productions** holds substantial investments in the operation. A year ago, Carolco agreed to stake as much as \$125 million on 10 Stallone flicks, including "Rambo," in exchange for foreign theater and TV rights plus U.S. home video rights to those projects.

ONE THOUSAND, COUNT 'EM, 1,000: **Hal Leonard Books** has just published "Billboard: Top 1,000 Singles, 1955-1986" as compiled by **Joel Whitburn**. In addition to the stats, the \$5.95 paperback contains reproductions of **Billboard** charts and singles ads that appeared in the magazine over the years.

HEARSAY ON MUSIC ROW has it that **Tim Goodman** of **Warner Bros.' Southern Pacific** is leaving the group and that songwriter **Denny Henson** stands high on the list of replacement candidates. **WB** won't confirm or deny the talk. Also at **Warners**, **John McEuen** has departed the **Nitty Gritty Dirt Band** after more than 20 years as a member. The reason? Road weariness, a desire to spend more time with his family, and interest in furthering his career as a solo artist. Replacements will be auditioned in Aspen, Colo. . . . No doubt excited by the praise from critics for **Steve Earle's** first **MCA** album, "Guitar Town," **Epic Records** is releasing a collection of tunes from Earle's brief tenure with the label. How's this for a title: "Early Tracks."

HERE & TODAY: Writer **Bernie Wayne**, who has just moved to New York after many years in Los Angeles, just got an assignment to compose a song for the 35th-anniversary "Today" program, to be aired on prime time Jan. 31. **NBC** called Wayne to write a special song for "all of the 'Today' girls." **Lee Meriwether**, **Florence Henderson**, **Helen O'Connell**, and **Betsy Palmer** will be among those shown around a piano listening to Wayne play the song. Wayne is the writer of the ultimate tribute to feminine pulchritude, "There She Is, Miss America" . . . **Richie Havens** has recorded an 80th-anniversary carol on behalf of **Christmas Seals**. Written by **Murray Weinstock**, president of **Love Notes Inc.**, a jingle house, the song will premiere at the annual meeting of **The American Lung Assn.** in New Orleans in March. . . . **Al Sherman's Alshire International** is putting out a 70-minute sampler of **101 Strings** material on compact disk, one of 11 titles due in February/early March. . . . **Ron Goldstein** has been named president of **Private Music Records** in New York. . . . Voting members of **NARAS**, the recording academy, can attend a **Grammy Listening Party** at **Motown's Hitsville Studios** Thursday and Friday (22-23), where they will hear portions of Grammy-nominated albums played by such celebrity DJs as **Lamont Dozier**, **Dr. Demento**, **Sue Raney**, **Thelma Houston**, and **Alex Hasseliv**.

AFTER "REACHING THE MORNING AFTER": **Al Kasha**, whose tome—written with longtime partner **Joel Hirschhorn**—is now in its fourth printing via **Thomas Nelson Publishers**, says a theatrical movie deal on the book is about to be closed. Besides the business bio that starts in the **Brill Building**, the book tells of Kasha's conquering of agoraphobia, the debilitating fear of open spaces. Kasha and Hirschhorn are doing a TV musical of "David Cooperfield," to be aired by **ABC** this holiday season. . . . The original recording of the classic "Hey! Baby" by **Bruce Channel** is to be part of the soundtrack of a new feature film, "Dirty Dancin'," due for release this summer by **Vestron Video**, reports **Major Bill Smith**, the producer of the rocker. Twenty-five years ago this February the session, on the **Smash** label, hit No. 1.

Edited By IRV LICHMAN

Maryland Pol Tries Again To Gain Antirock-Lyric Law

BY BILL HOLLAND

ANNAPOLIS, Md. Maryland Delegate Judith Toth, who introduced a bill last year that would have sent record and tape retailers to jail for a year for selling state-determined obscene records to minors, says she plans to offer the state legislature another bill with similar penalties—whether the offending audio products are sold to minors or adults.

"This will be a modified bill," says Toth. "If you look carefully in the state law now in effect, you'll see that records are mentioned. Now, prosecutors tell me there are difficulties with enforcing the current law, so what we're trying to do is define the language further, put more teeth into it."

Toth, whose bill last year was criticized by many Maryland legislators and killed in a state Senate committee last April 1, says, "By proceeding this way—modifying the language of the current code—I think we can avoid a lot of the controversy surrounding last year's bill with the [Frank] Zappa appearance."

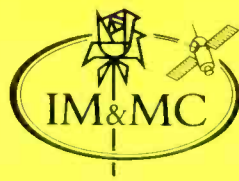
Toth is referring to the time when **Bruce Bereano**, the Recording Industry Assn. of America (RIAA) lobbyist here—who was reportedly paid \$10,000 to help defeat the measure—invited artist **Zappa** to testify before the Senate

Judiciary Committee in opposition to the bill. Since the 7-4 defeat, Toth says she has talked to state attorneys and police about avenues for pursuing cases against record stores in the state that sell albums and tapes with objectionable lyrics and display cover art and posters deemed X-rated.

While no details of the code-tightening bill are available, Toth's bill last year called for a \$1,000 fine and a one-year jail sentence for a first offense. She contends that she is not "going after" retailers but is hoping to bring pressure on record companies through retailers.

The bill, when final language is determined, would first be introduced in the House, then presented to the Senate. One major opponent, former Judicial Proceedings Committee Chairman **Thomas V. "Mike" Miller**, called the Toth bill from last year "the worst bill this session." Miller is now Senate president, and a staffer in his office says he has not seen the bill and cannot comment on it, but added that Miller "probably hasn't changed his position."

A local group, **Recording Retailers Opposing Censorship (RROC)**, is already gearing up for a fight this session, and an **RIAA** spokesman says that the trade group continues to oppose such legislation "in principle."



THERE IS MORE BETWEEN MUSIC & MEDIA

★ THE TOP-LEVEL INTERNATIONAL CONFERENCE

Highly respected Keynote-Speakers and Panelists from around the world will take part in plenary and concurrent sessions dealing with music in relation to Television, Radio, Home Video, Press and Advertising, plus other relevant music-related subjects like image-linking between Megastars and Worldbrands.
The impact on programmers of music-related advertising campaigns.

- SESSIONS WILL BE MADE AVAILABLE ON CASSETTES TO PARTICIPANTS.

★ THE INTERNATIONAL MUSIC VIDEO FESTIVAL

The definite International Music Video Competition, with a distinguished International Jury, with categories for Clips & Long-Forms. Awards will be presented during the IMMC gala evening, especially highlighting:

- THE CHILDREN OF THE WORLD MUSIC VIDEOCLIP AWARD.

★ THE MUSIC, MEDIA & ADVERTISING MARKETPLACE

A Meetingplace for Programmers, Producers, and Distributors of Music Programming for Television, Home Video, Radio, Press and the Advertising World. The market will take place in the Montreux Convention Center and will have Hi-Tech listening and viewing facilities, as well as an exhibit booth area.

- THE IDEAL OPPORTUNITY TO MEET THE INTERNATIONAL ARTISTS AND THEIR MANAGERS.

★ THE SUPERSTAR ROCK TV SPECIALS

The Golden Rose of Montreux Television Festival, held concurrently with the IMMC, brings to Montreux today's Leading Popstars for the recording of a World-Class TV Special co-produced by Swiss Television and BBC's Michael Hurll.

- AN UNIQUE OPPORTUNITY FOR THE MEDIA TO INTERVIEW THE SUPERSTARS.

★ THE SPECIAL AWARD & NEW ARTIST SHOWCASES

IMMC will present emerging International Artists who appear in conjunction with the Superstars in the Rock TV Special. Other New Talent presentations will take place at various Montreux venues during the event.

- SPECIAL PRESS & MUSIC ADVERTISING AWARDS, ETC.

★ THE GOLDEN ROSE OF MONTREUX TELEVISION FESTIVAL

Europe's most important TV competition for Light-Entertainment Programming. IMMC participants will have **free access** to daily screenings and to the presentations of top-rated international TV programmes, as well as to an all-night screening of Rock Films and Classic Videos.

- THE CONFERENCE SCHEDULE WILL LEAVE YOU PLENTY OF TIME FOR BUSINESS MEETINGS WITH COLLEAGUES FROM ALL DISCIPLINES.

Registration fee US \$ 325/Swiss Francs 475 (group rates available). Includes access to all IMMC & Golden Rose Events. Special airfares, Hotel and group rates available.

IMMC is a joint venture of Music & Media, the Golden Rose of Montreux and Billboard.

THE INTERNATIONAL MUSIC & MEDIA CONFERENCE MONTREUX, SWITZERLAND MAY 13-16, 1987

IMMC MAIN OFFICE
Rob Aardse/Sanny Landwier
P.O. Box 50558 - Stadhouderskade 35
1007 DB AMSTERDAM - The Netherlands
Tel: (31) 20 62 84 83 - Tlx: 12938
E-Mail: DGS1112 - Fax: (020) 64 90 59

IMMC BILLBOARD U.S.A.
Peggy Dold
1515 Broadway, 39th Floor
NEW YORK, NY 10036 U.S.A.
Tel: (212) 764 7300 - (212) 764 7754
Tlx: 710581 6279 - Fax: (212) 764 7450

Please rush me further details on IMMC '87.

Name

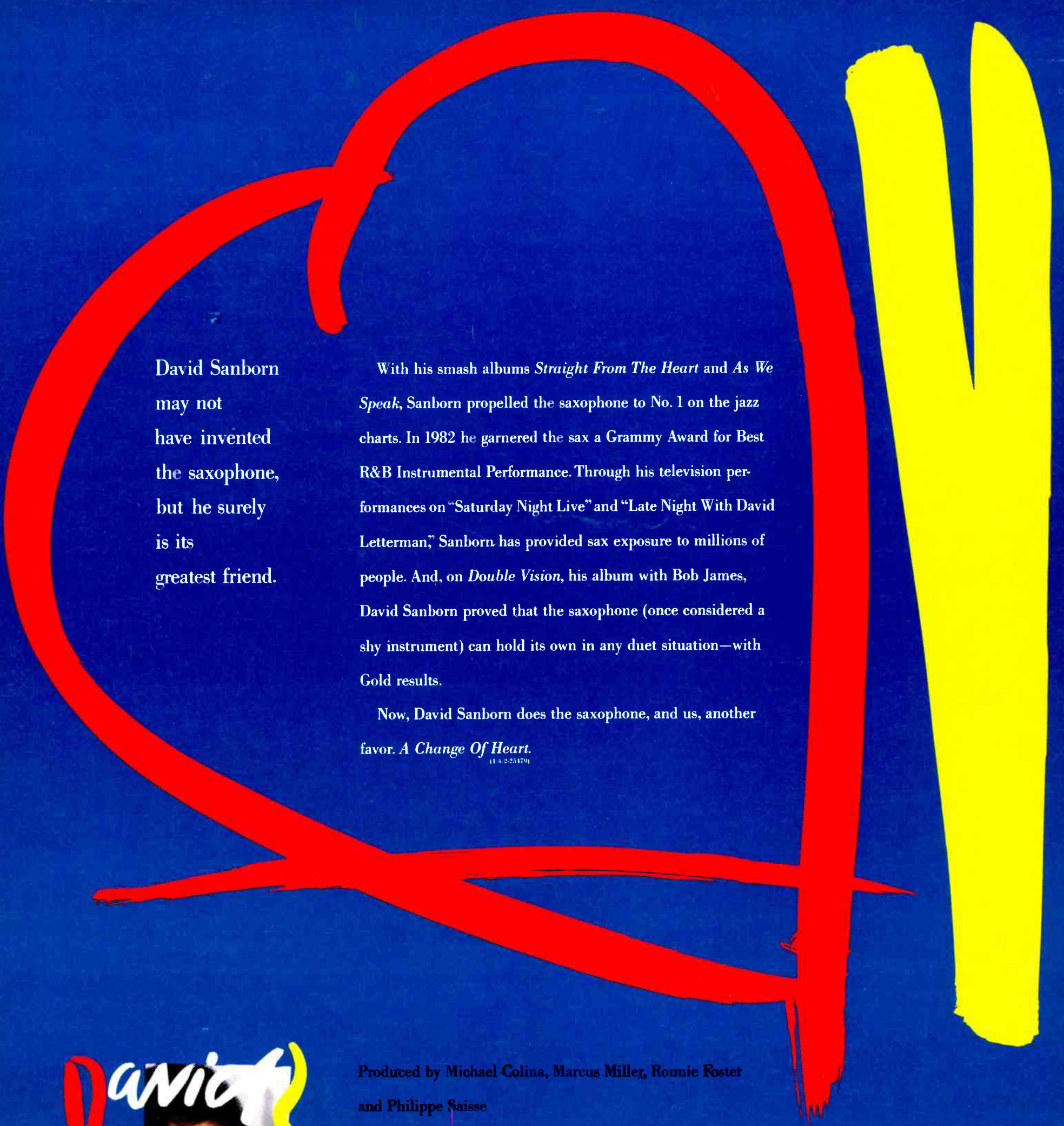
Company

Title

Address

Phone Telex

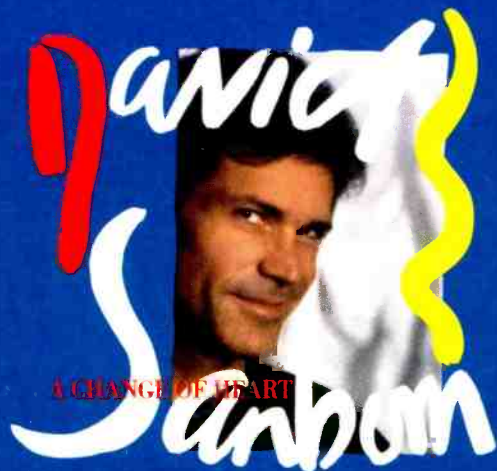
- FOR ADVERTISING DETAILS IMMC'S DIRECTORY '87 CONTACT:
RON BETIST Phone (31) 20 62 84 83 Tlx: 12938 Fax (02) 649059 E-Mail DGS1112.



David Sanborn
may not
have invented
the saxophone,
but he surely
is its
greatest friend.

With his smash albums *Straight From The Heart* and *As We Speak*, Sanborn propelled the saxophone to No. 1 on the jazz charts. In 1982 he garnered the sax a Grammy Award for Best R&B Instrumental Performance. Through his television performances on "Saturday Night Live" and "Late Night With David Letterman," Sanborn has provided sax exposure to millions of people. And, on *Double Vision*, his album with Bob James, David Sanborn proved that the saxophone (once considered a shy instrument) can hold its own in any duet situation—with Gold results.

Now, David Sanborn does the saxophone, and us, another favor. *A Change Of Heart*.
(1 1 2-25179)



Produced by Michael Colina, Marcus Miller, Ronnie Foster
and Philippe Saisse

Executive Producer: Michael Colina.

Management: Patrick Rains and Associates, Los Angeles

Available Now on Warner Bros. Records and Cassettes.

Soon To Be a Compact Disc.

©1987 Warner Bros. Records Inc.

